

Астор Пьяццолла

КОНЦЕРТНЫЕ ПЬЕСЫ

Переложение для фортепиано

Astor PIAZZOLLA

CONCERT PIECES

Arranged for piano



Издательство «Композитор • Санкт-Петербург»

Compozitor Publishing House • Sankt Petersburg

Имя Астора Пьяццоллы известно всем. "Король танго", один из самых знаменитых аргентинских композиторов XX века (1921—1992) родился в Мар-дель-Плата в бедной семье, переехавшей вскоре в Нью-Йорк, где мальчик увлекся джазом и где он, девятилетним, получил в подарок свой первый музыкальный инструмент — бандонеон. Когда семья вернулась в Аргентину, шестнадцатилетний Астор стал играть в Буэнос-Айресе в ансамбле, брал уроки фортепиано, а его учителем гармонии был молодой Альберто Хинастера. В 1946 году Пьяццолла собрал свой ансамбль, играющий танго, а вскоре и струнный оркестр.

В Европе Астор Пьяццолла учился дирижированию у Германа Шершена. Совет, полученный им от Нади Буланже, — сочинять танго с элементами классики и джаза — помог композитору найти свой стиль и, после возвращения на родину, завоевать внимание публики. Хотя в самой Аргентине признание искусства Пьяццоллы проходило далеко не просто, а его новаторство не раз возбуждало скандалы, созданный им стиль *Tango nuevo* приобрел всемирную славу.

The name of Astor Piazzolla is known to everybody. "The King of Tango", one of the most popular composers living in Argentina during the 20th century (1921—1992), was born in Mar-del-Plata, where his poor family dwelled before they moved to New-York. The new residence influenced the boy's mind and very soon jazz music became his main passion. The first present given to young Piazzolla was bandoneon (musical instrument). He was nine then. Having come to Argentina the sixteen years old Astor started playing in Buenos-Aires ensemble, studying piano meanwhile. Young Alberto Ginastera taught him harmony. It was in 1946, when Piazzolla gathered his own ensemble, practising tango. Some time later Piazzolla organized his own string orchestra. Staying in Europe, Astor Piazzolla mastered conducting at Herman Cherkin. The advice he got from Nadya Boulanger made him compose tango with jazz and classical music elements. Piazzolla managed to find his distinct style, which took fancy of his natives and all the world. Piazzolla's style of *Tango nuevo* obtained recognition, but not at once. Even in Argentina, his innovations aroused scandals and misunderstanding. However, the popularity of *Tango nuevo* became undoubted.

* * *

Светлана Нестерова (род. в 1976) окончила Петербургскую консерваторию и аспирантуру по классу композиции профессора Б. Тищенко. Она автор оперы «Дедушка» по пьесе В. Набокова, балета «Тень» по сказке Е. Шварца, скрипичного и кларнетового концертов, двух фортепианных сонат, вокальных циклов, а также аранжировок для оркестров и камерных составов.

Svetlana Nesterova (born in 1976) — graduate of the Petersburgian conservatoire, where she studied also during the post-graduate education at the composition class of professor Boris Tishchenko. Her repertoire includes the opera «Grandfather» to V. Nabokov's play of the same name, ballet «Shadow» to Evgeny Shwartz, violin and clarinet concertos, two piano sonatas, vocal cycles, so as the arrangements for orchestra and chamber casts.

КОНЦЕРТНЫЕ ПЬЕСЫ

CONCERT PIECES

Транскрипция для фортепиано С. Нестеровой
Transcription for piano by S. Nesterova

А. ПЬЯЦЦОЛЛА
A. PIAZZOLLA

DECARISSIMO

Allegretto ♩ = 120

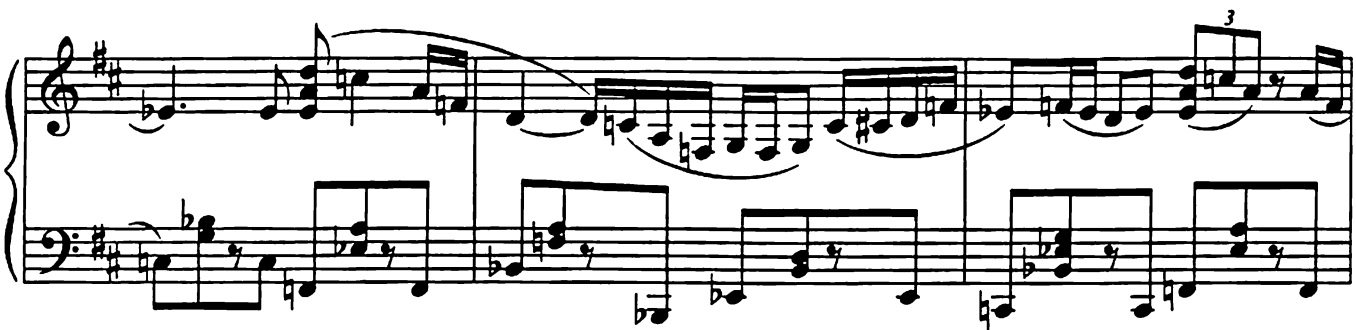
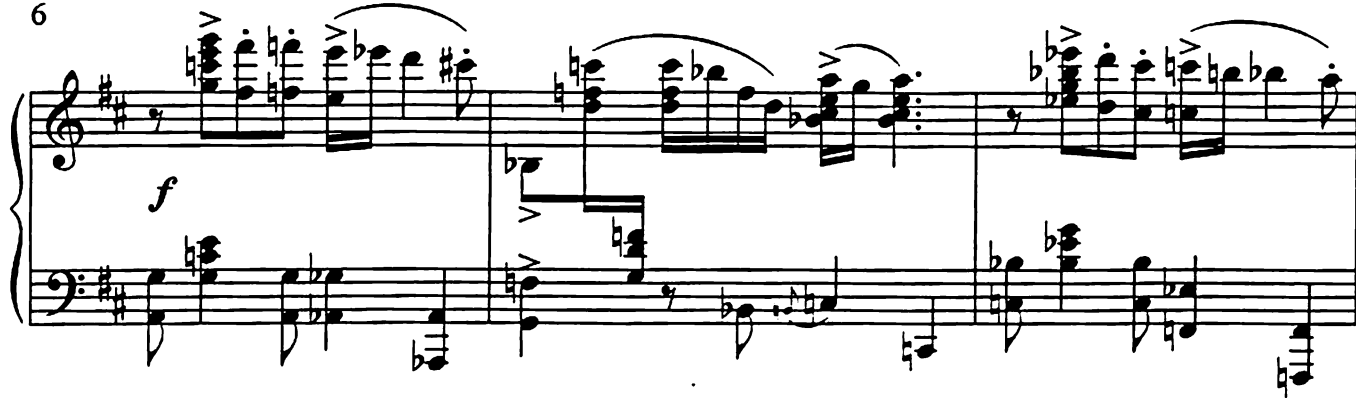
Piano

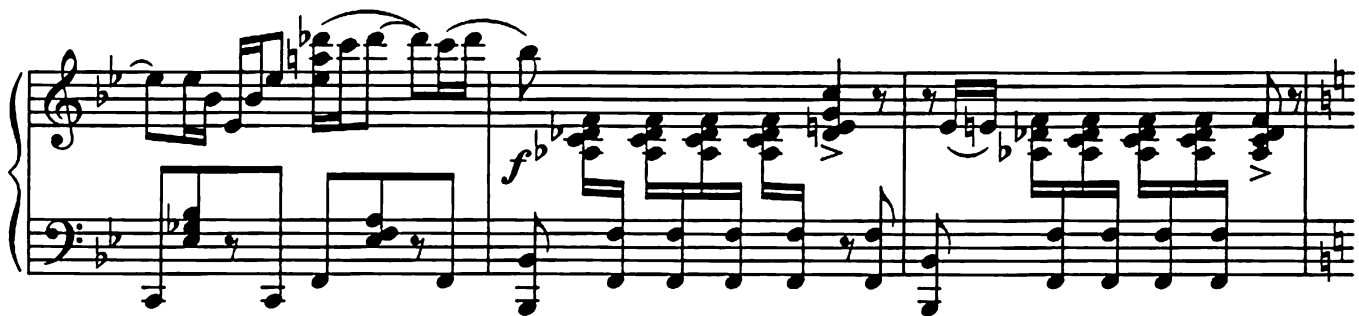
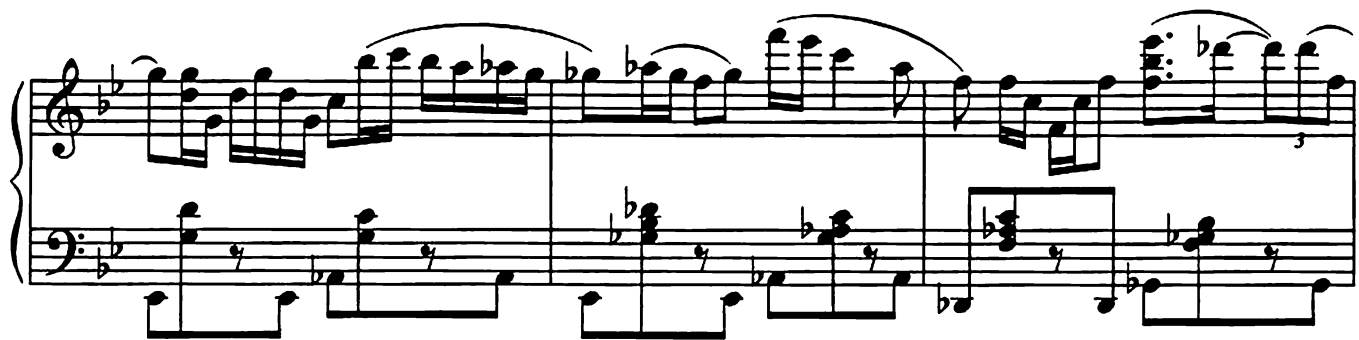
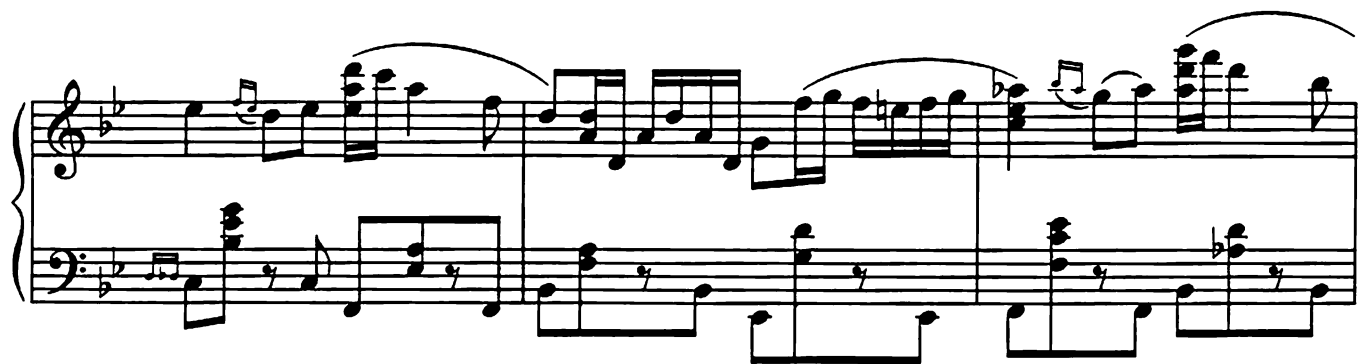
mf

4

Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'z' (zaccato) and '>' (accent). The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody with more complex rhythmic patterns. The third system features a series of chords and single notes. The fourth system shows a more active bass line. The fifth system concludes with a series of chords and a final cadence.

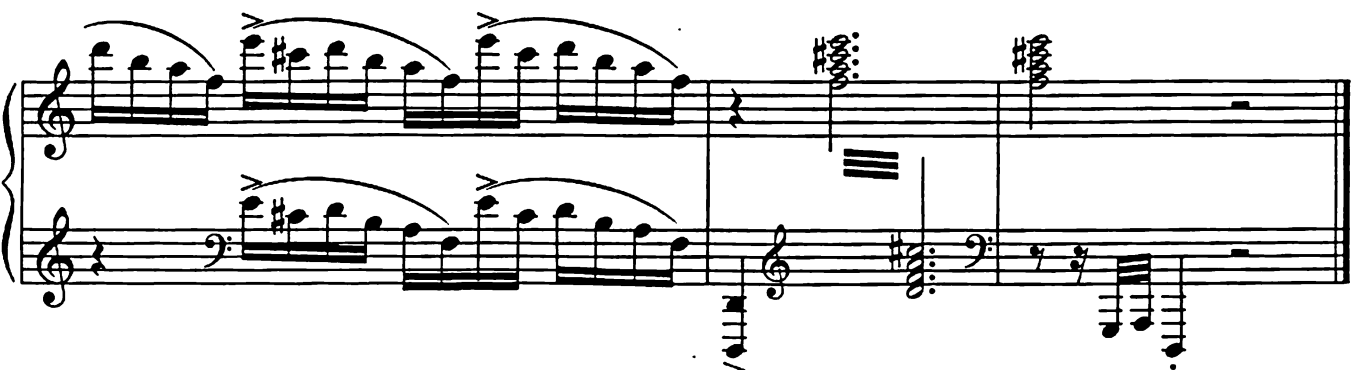
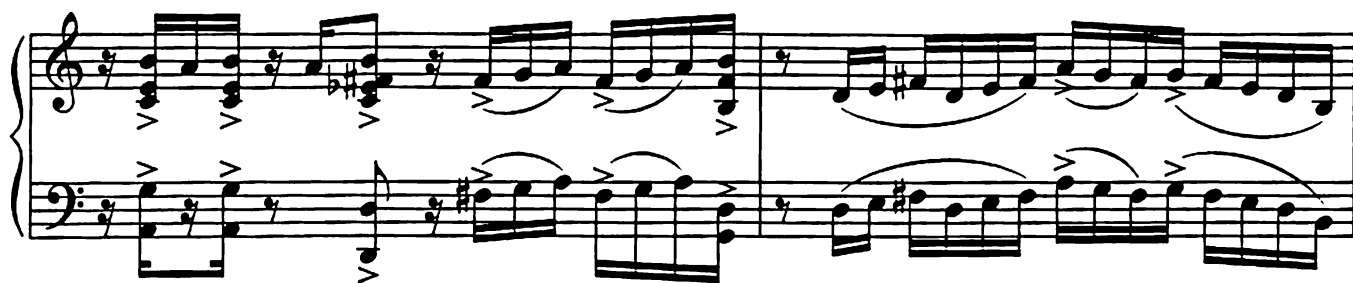
This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and ornaments. The first system features a complex melodic line in the treble staff with many ornaments and a simpler bass line. The second system shows a more active bass line with eighth notes and a treble staff with some rests. The third system has a treble staff with eighth-note patterns and a bass staff with quarter notes. The fourth system continues the eighth-note patterns in the treble and quarter notes in the bass. The fifth system features a treble staff with eighth-note patterns and a bass staff with quarter notes. The page is numbered 5 in the top right corner.





poco più mosso





LA MUERTE DEL ÁNGEL

9

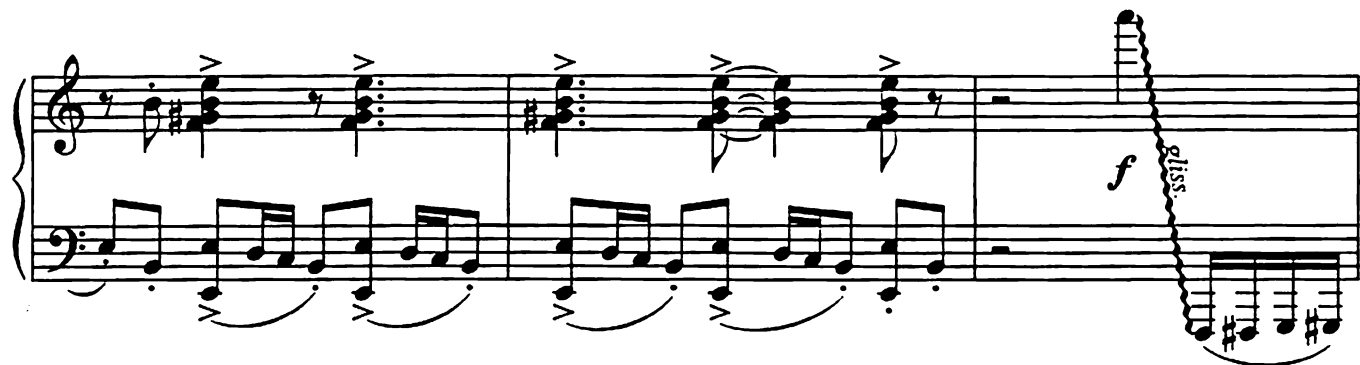
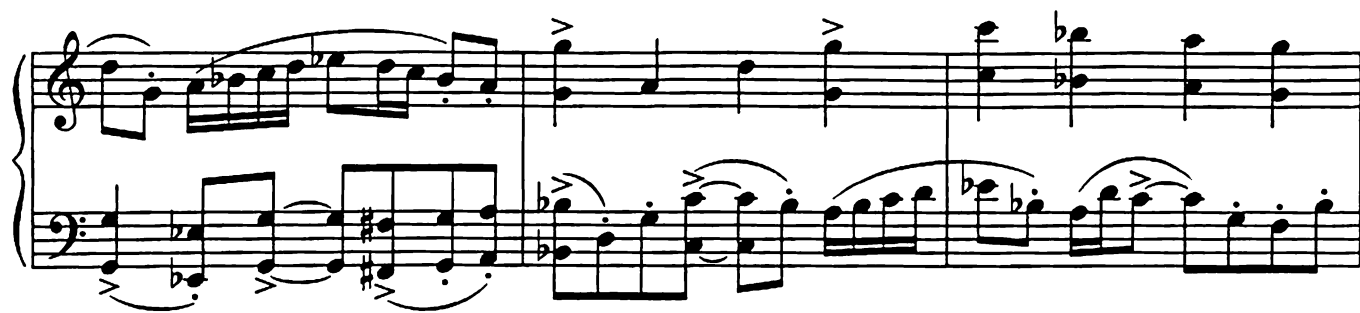
Con moto ♩ = 140

p

crsec.

mp

crsec. *mf*



This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first system shows a series of chords and single notes. The bass line features a steady eighth-note accompaniment. The treble line has chords and single notes, some with accents.
- System 2:** The second system continues the piece. The bass line remains a steady eighth-note accompaniment. The treble line features more complex chords and single notes, with some triplets indicated by a '3'.
- System 3:** The third system introduces a new section. The treble line features a series of chords, some with a 'sp' (sostenuto) marking. The bass line continues with eighth-note accompaniment.
- System 4:** The fourth system features a 'f' (forte) dynamic marking. The treble line has a series of chords, some with a 'rit.' (ritardando) marking. The bass line continues with eighth-note accompaniment.
- System 5:** The fifth system features a 'ff' (fortissimo) dynamic marking. The treble line has a series of chords, some with a 'p' (piano) marking. The bass line continues with eighth-note accompaniment.

Meno mosso, rubato

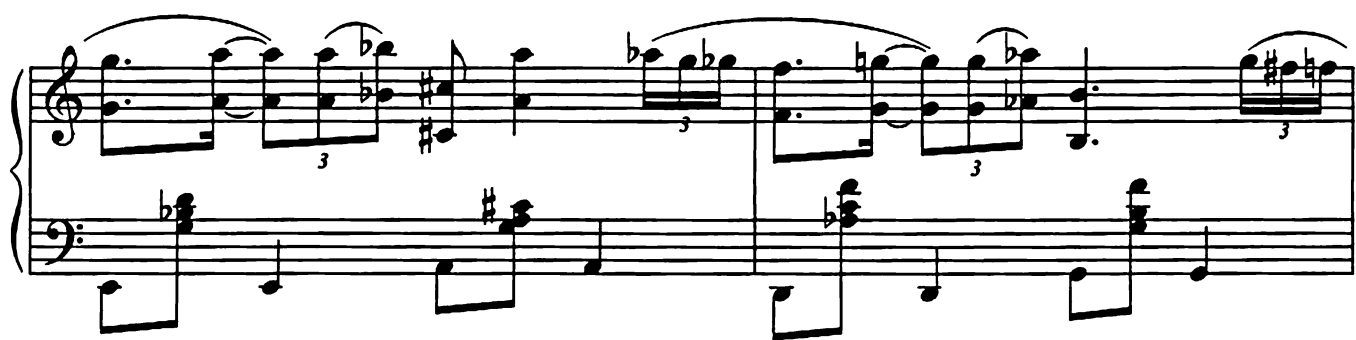
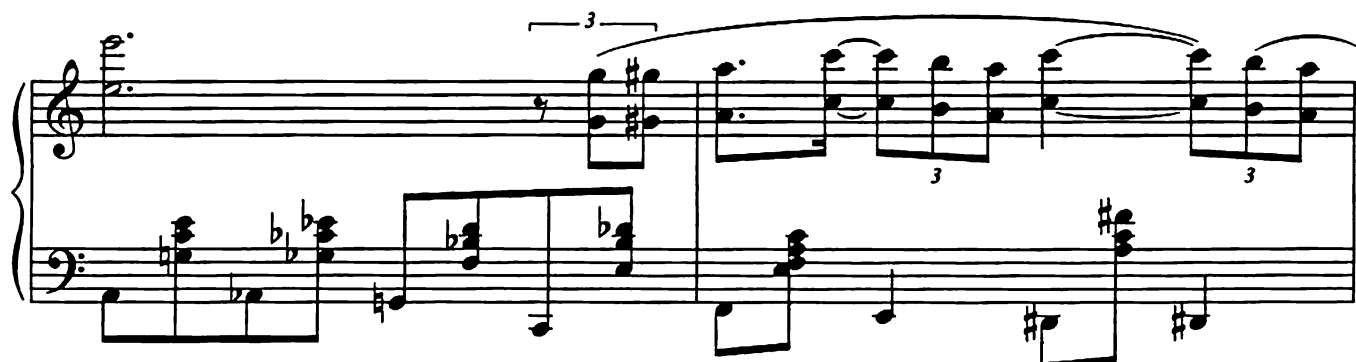
First system of musical notation for piano. The right hand features a melodic line with a triplet of eighth notes and a half note, followed by a quarter note and a half note. The left hand has a half note and a half note. A *mp* (mezzo-piano) dynamic marking is present. A fermata is placed over the final notes of both hands.

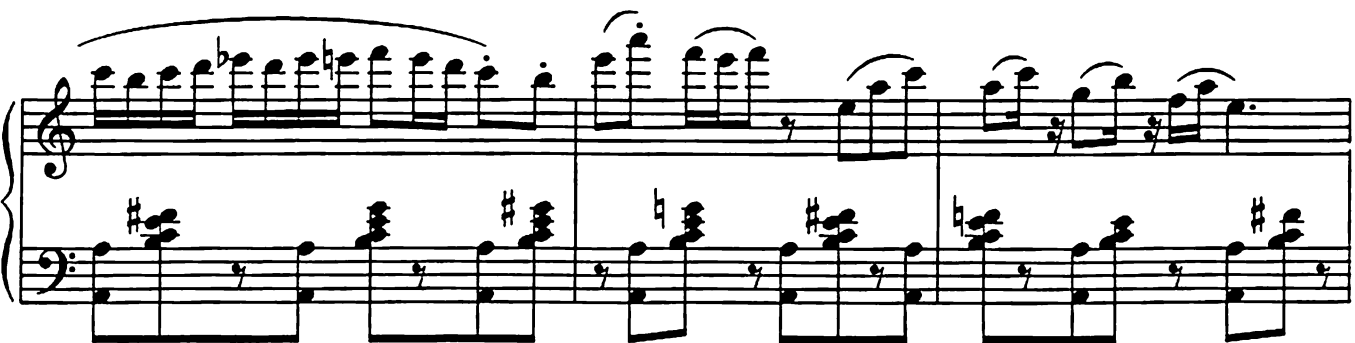
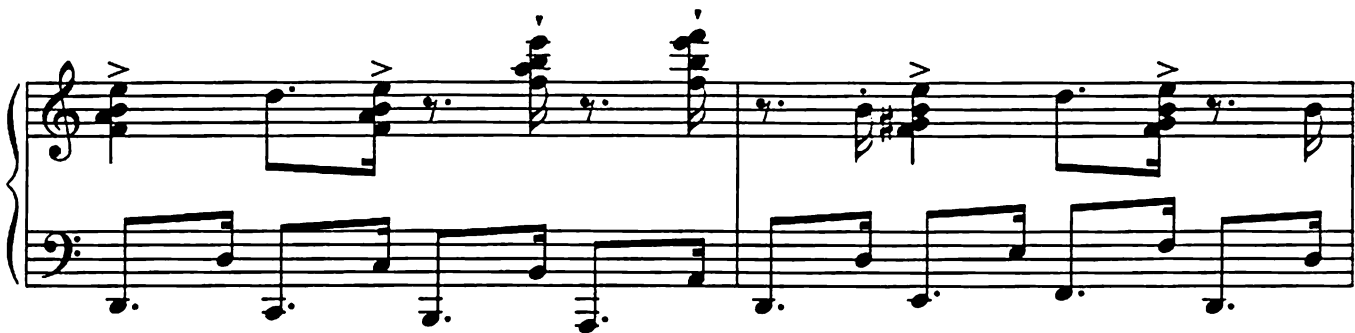
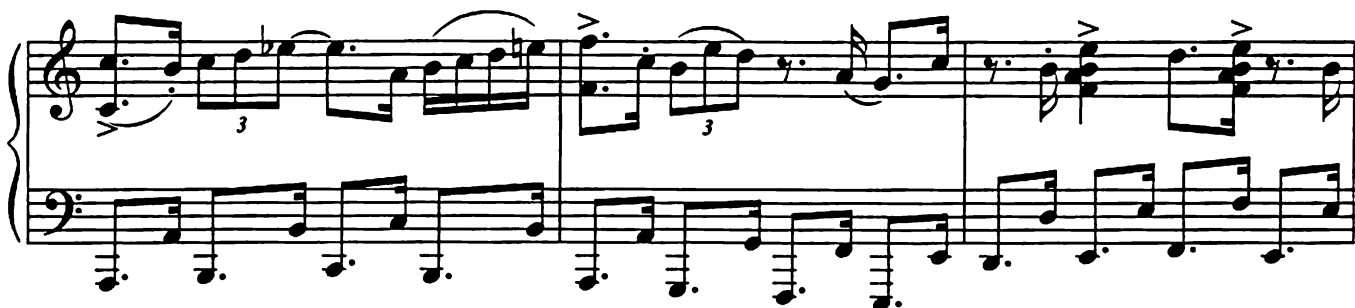
Second system of musical notation for piano. The right hand continues the melodic line with a triplet of eighth notes and a half note, followed by a quarter note and a half note. The left hand has a half note and a half note. A fermata is placed over the final notes of both hands.

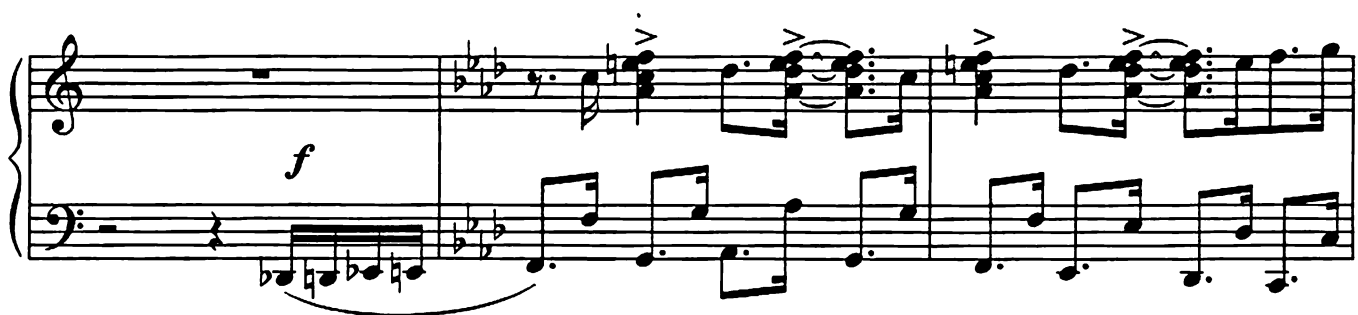
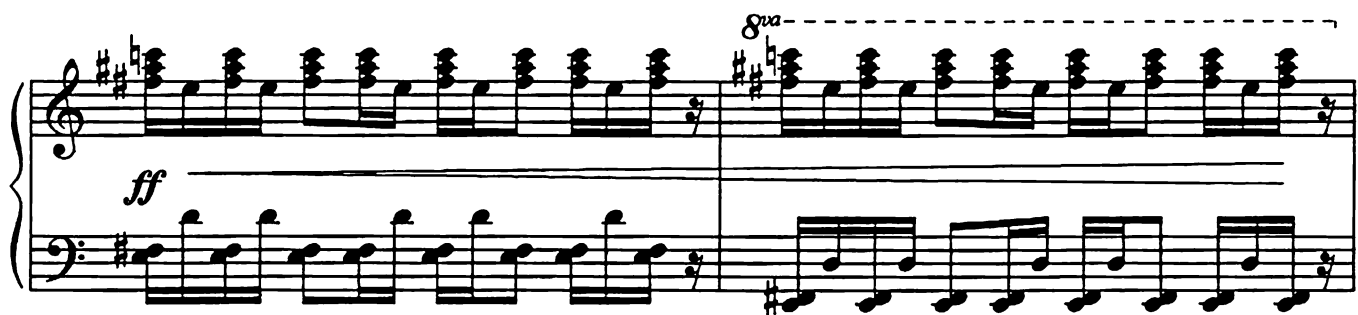
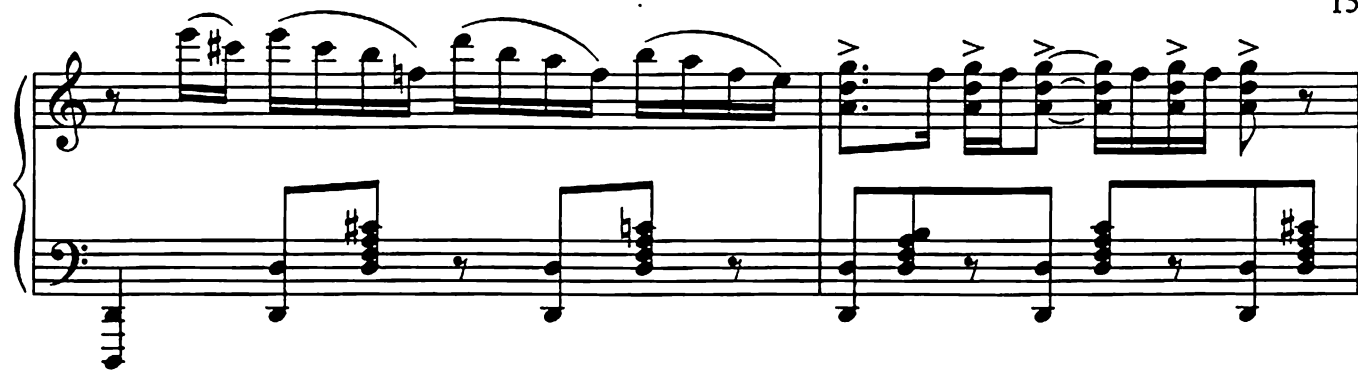
Third system of musical notation for piano. The right hand continues the melodic line with a triplet of eighth notes and a half note, followed by a quarter note and a half note. The left hand has a half note and a half note. A fermata is placed over the final notes of both hands.

Fourth system of musical notation for piano. The right hand features a melodic line with a triplet of eighth notes and a half note, followed by a quarter note and a half note. The left hand has a half note and a half note. A *rit.* (ritardando) marking is present. A fermata is placed over the final notes of both hands. The tempo changes to *a tempo*.

Fifth system of musical notation for piano. The right hand continues the melodic line with a triplet of eighth notes and a half note, followed by a quarter note and a half note. The left hand has a half note and a half note. A fermata is placed over the final notes of both hands.









Agitato ♩ = 160

The musical score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Agitato' with a quarter note equal to 160 beats per minute. The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system begins with a mezzo-piano (*mp*) dynamic. The music features a driving, rhythmic bass line and a more melodic, often syncopated treble line. There are several instances of triplets and slurs throughout the piece. The second system continues the rhythmic pattern with some melodic variation in the treble. The third system introduces a change in dynamics to *f* (forte) in the final measure. The fourth and fifth systems consist of more complex, syncopated rhythmic patterns in both hands, with many notes marked with accents.

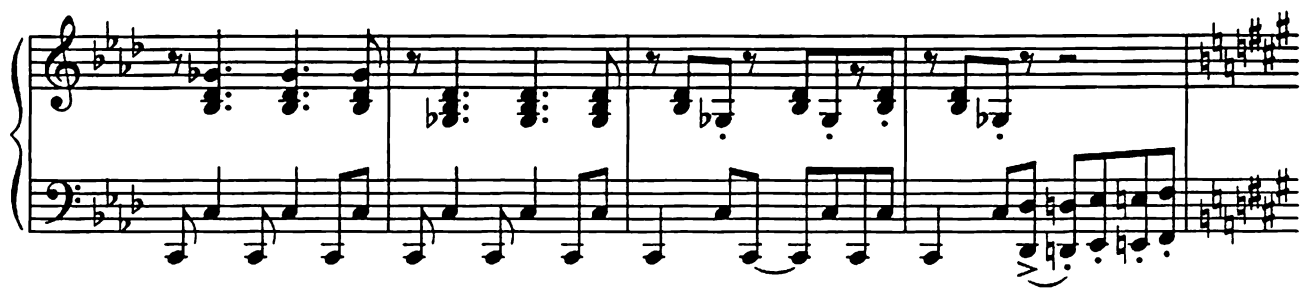
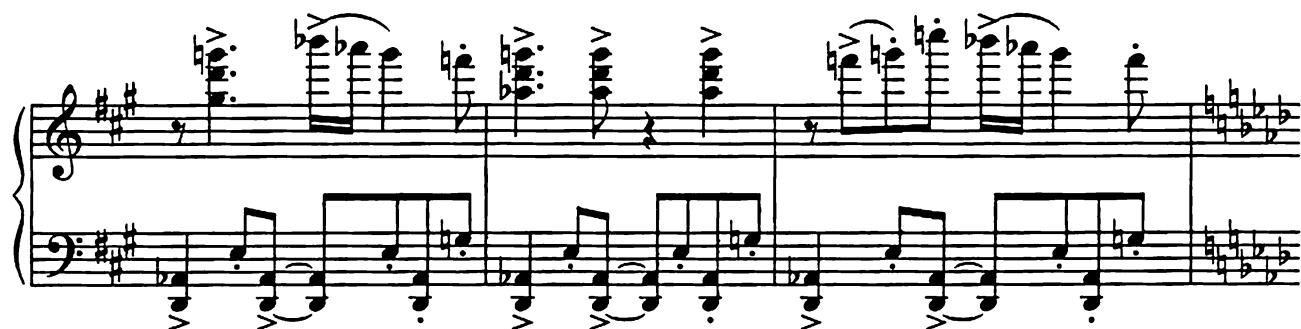
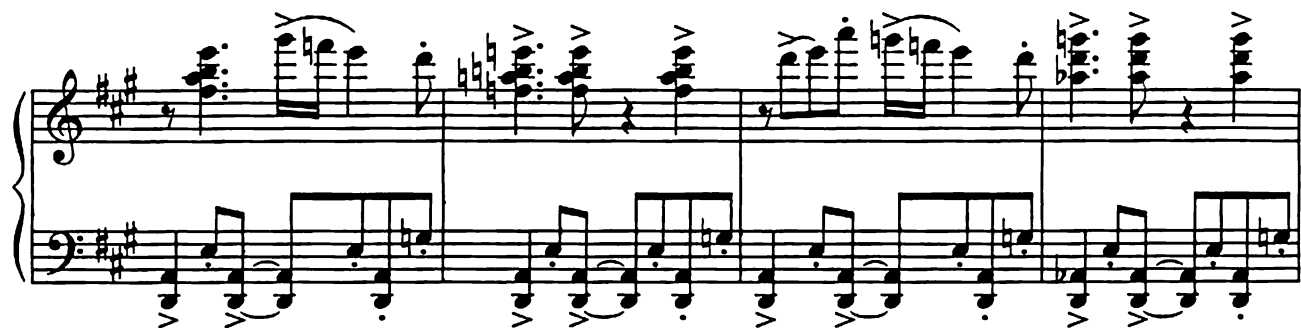
This musical score is for a piano piece in A major (three sharps: F#, C#, G#). It consists of 12 measures, organized into three systems of four measures each. The notation is in grand staff (treble and bass clefs). The first system (measures 1-4) features a complex texture with many beamed sixteenth and thirty-second notes, and frequent use of accents (v) and slurs. The second system (measures 5-8) continues this intricate pattern. The third system (measures 9-12) introduces dynamic markings: *p* (piano) at measure 9, *sf* (sforzando) at measure 10, and *mp* (mezzo-piano) at measure 11. The fourth system (measures 13-16) begins with a *rit.* (ritardando) marking at measure 13, followed by *mf* (mezzo-forte) at measure 14. The final system (measures 17-20) starts with *a tempo* at measure 17 and *f* (forte) at measure 18, leading into a more rhythmic section with eighth-note patterns in the bass and a melodic line in the treble.

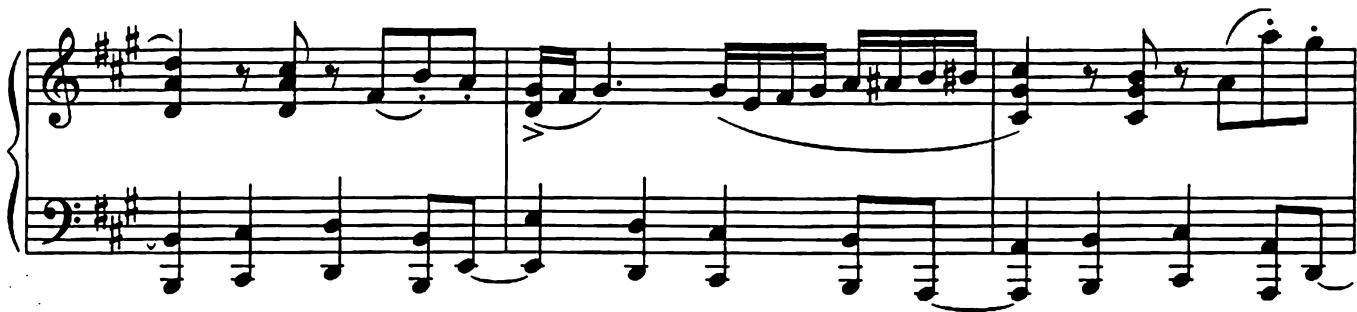
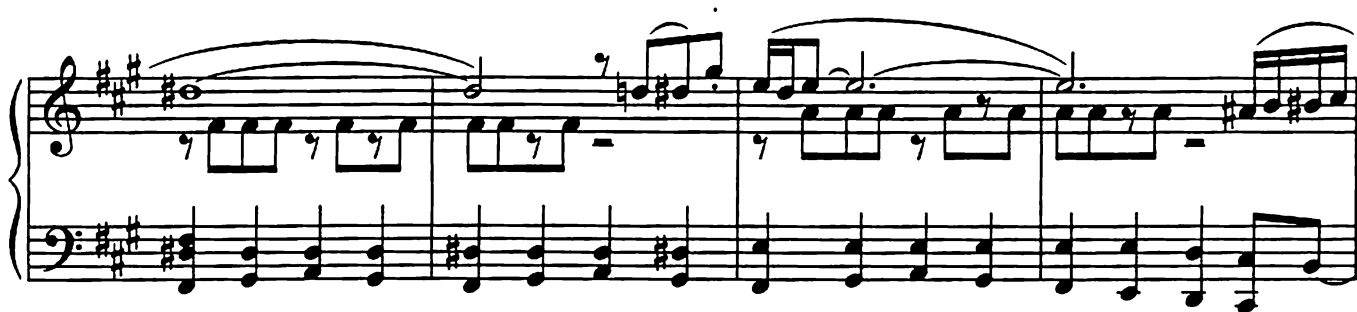
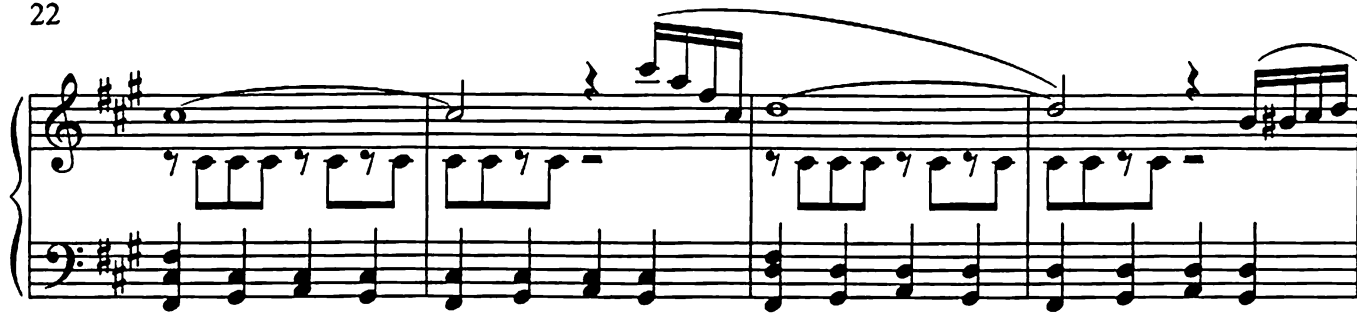
This page of musical notation consists of five systems, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) throughout. The notation includes various musical elements:

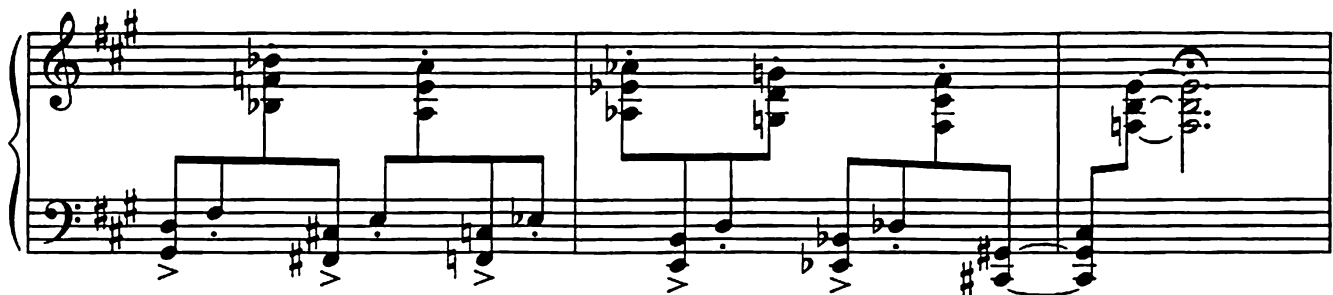
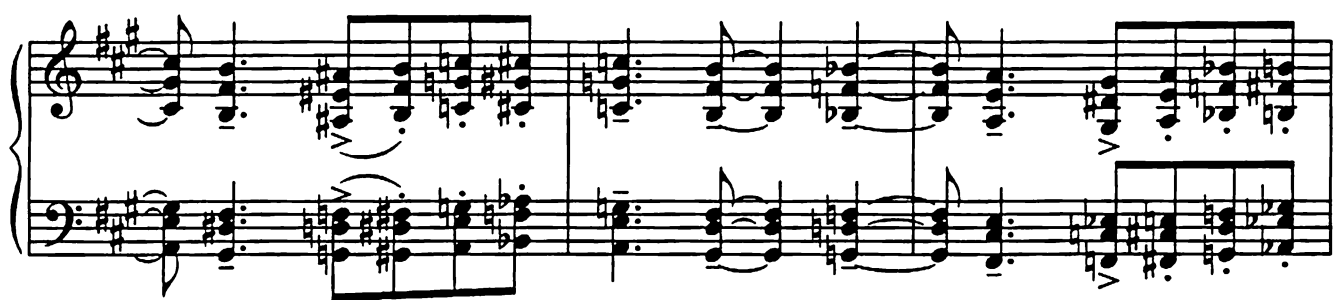
- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a steady eighth-note accompaniment.
- System 2:** Treble staff features chords and dyads, marked *sp* (sotto piano) and *f* (forte). Bass staff continues the eighth-note accompaniment.
- System 3:** Treble staff has complex chords with accents and slurs. Bass staff continues the eighth-note accompaniment.
- System 4:** Treble staff continues the complex chordal texture. Bass staff continues the eighth-note accompaniment.
- System 5:** Treble staff has complex chords with accents and slurs. Bass staff continues the eighth-note accompaniment.

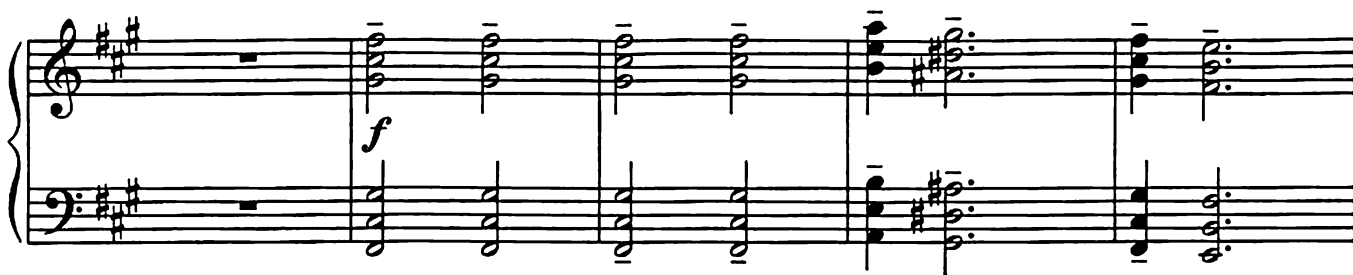
The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in the key of D major (two sharps) and 4/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mp* (mezzo-piano). The first system begins with a treble staff containing a half rest followed by a quarter note, and a bass staff with a continuous eighth-note pattern. The second system features a treble staff with a half rest followed by a quarter note, and a bass staff with a continuous eighth-note pattern. The third system shows a treble staff with a half rest followed by a quarter note, and a bass staff with a continuous eighth-note pattern. The fourth system includes a treble staff with a half rest followed by a quarter note, and a bass staff with a continuous eighth-note pattern. The fifth system features a treble staff with a half rest followed by a quarter note, and a bass staff with a continuous eighth-note pattern. The notation is written in a clear, professional style, with all notes and rests clearly marked.





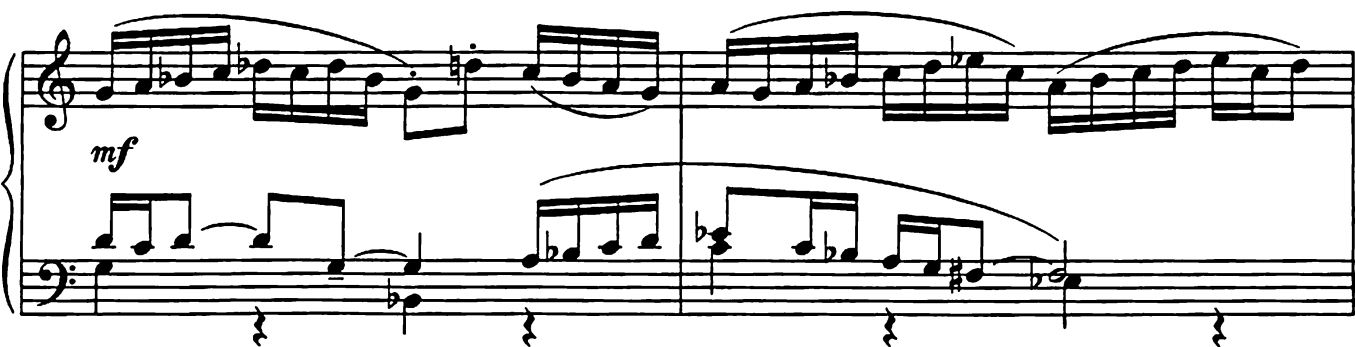
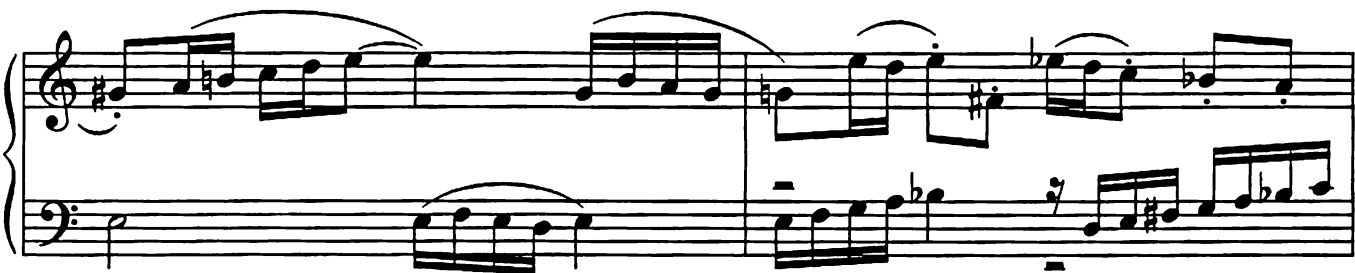
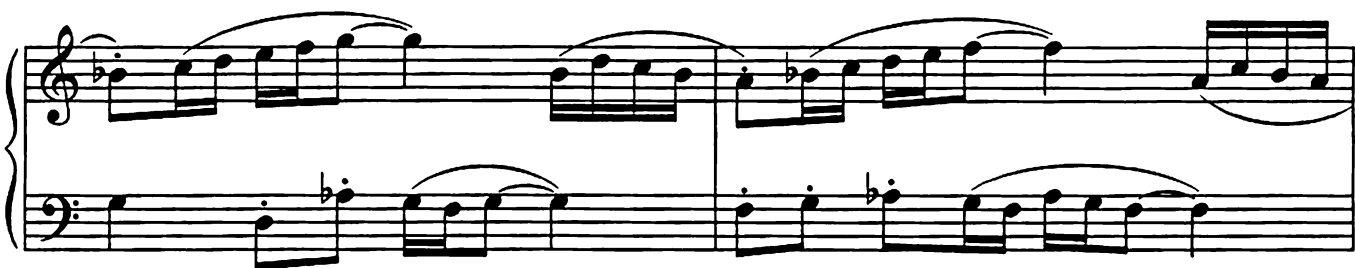
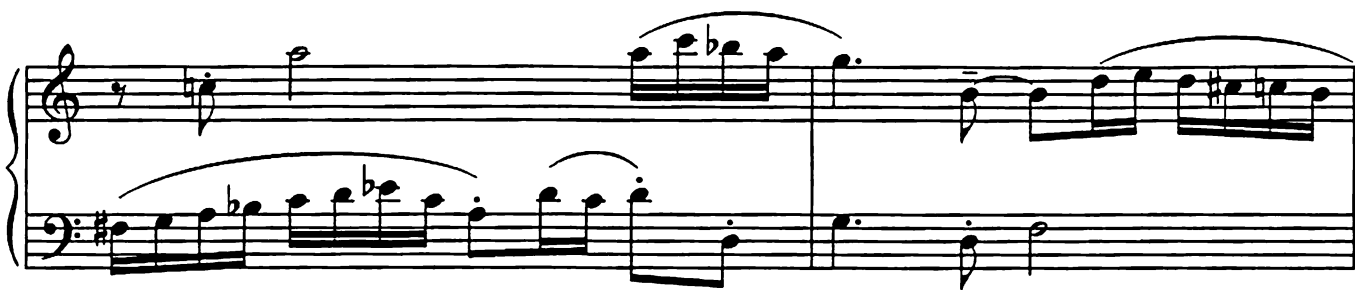
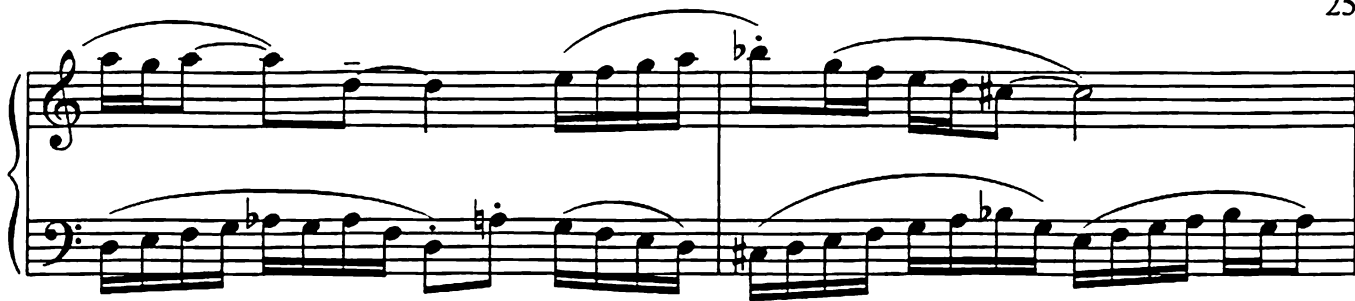




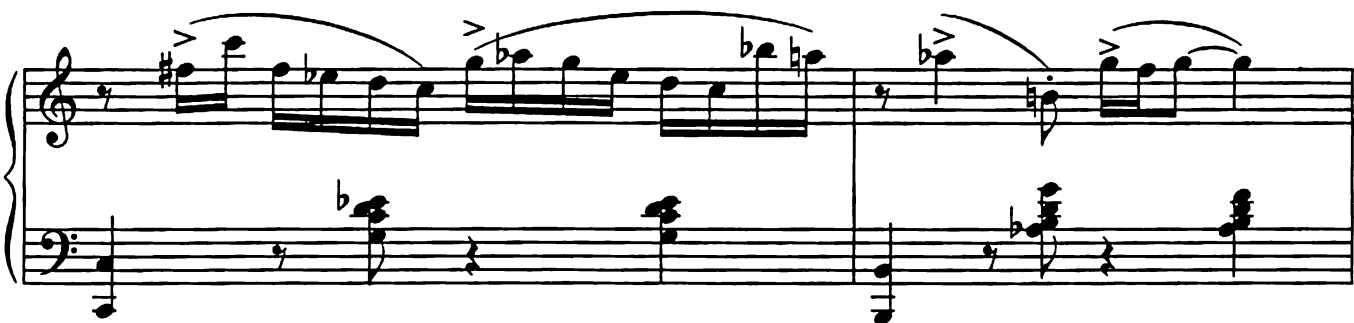
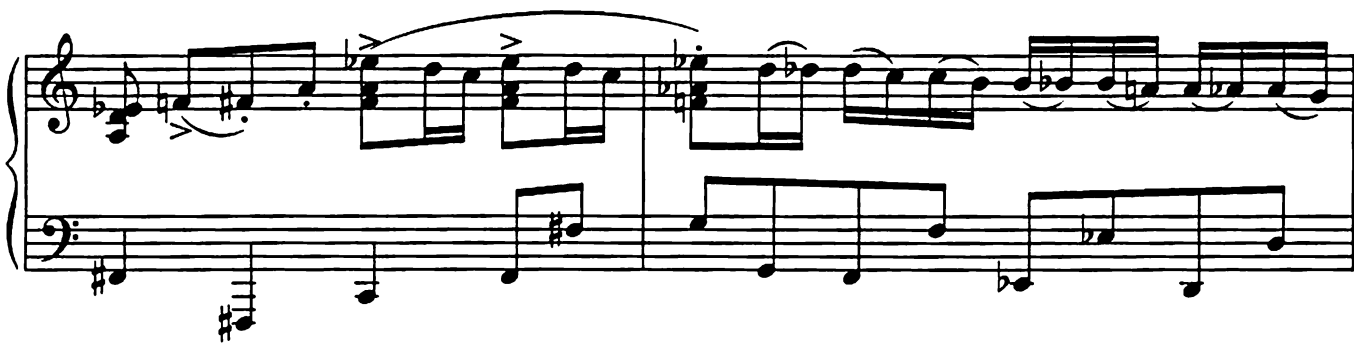
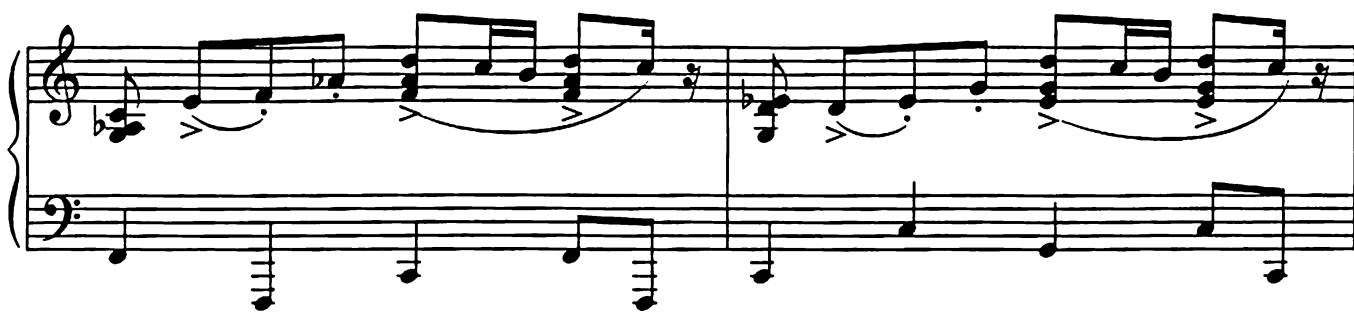
FUGA Y MISTERIO

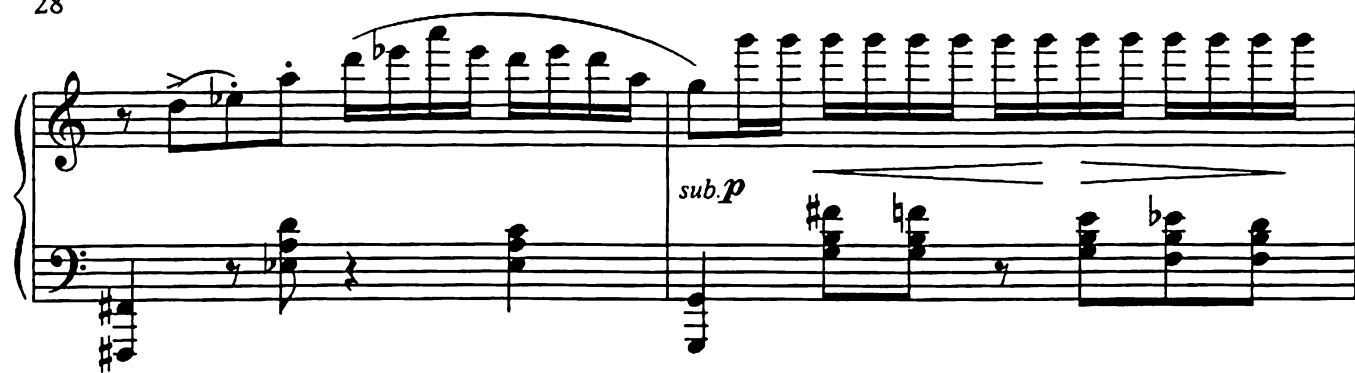
Allegro ♩ = 120



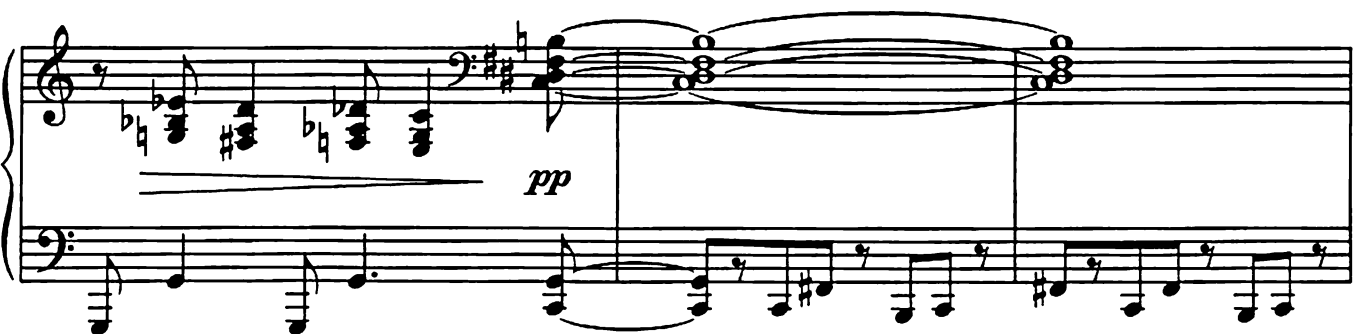
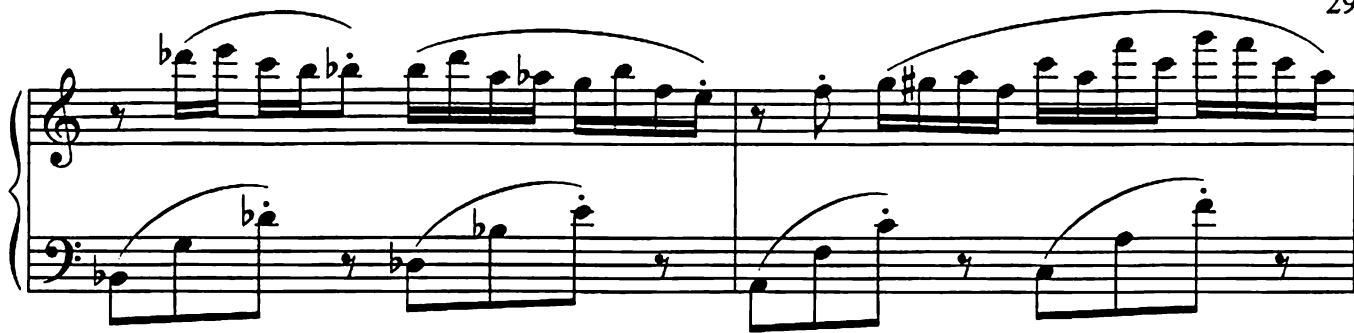


The image displays a page of musical notation, numbered 26 in the top left corner. The notation is arranged in five systems, each consisting of a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. The notation is written in a style typical of 19th-century piano literature.

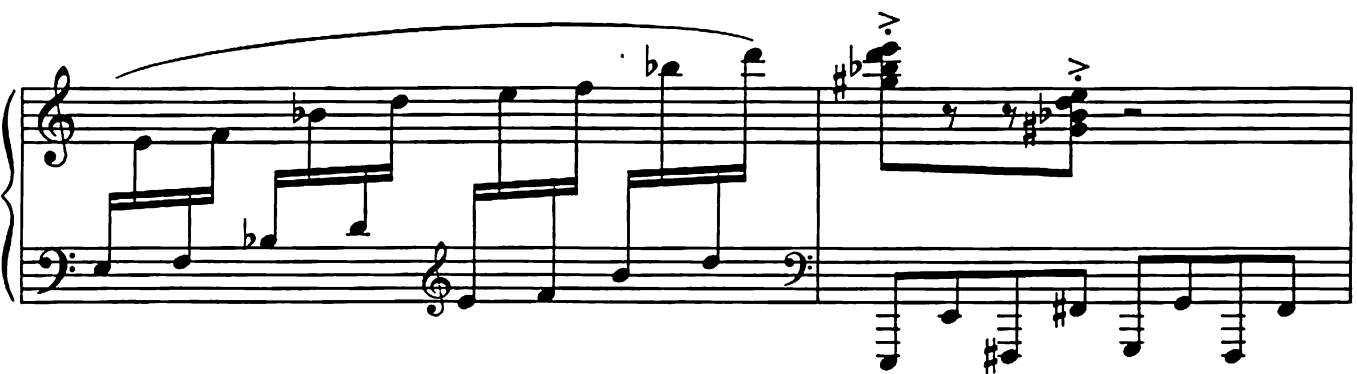
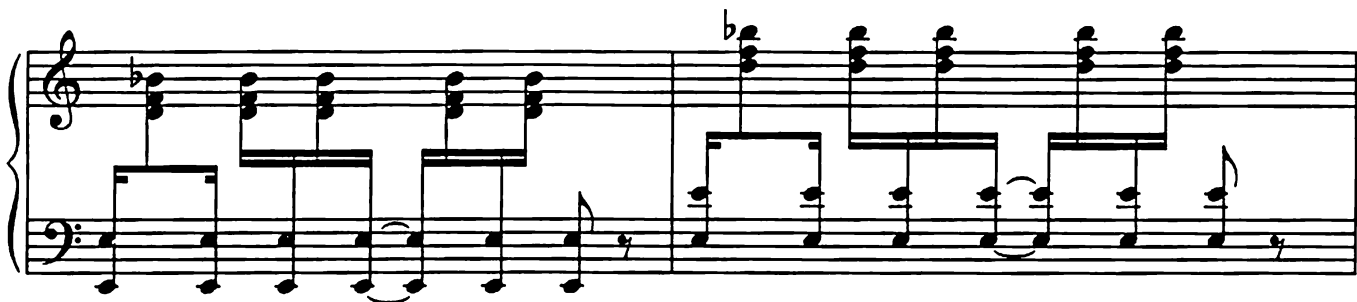
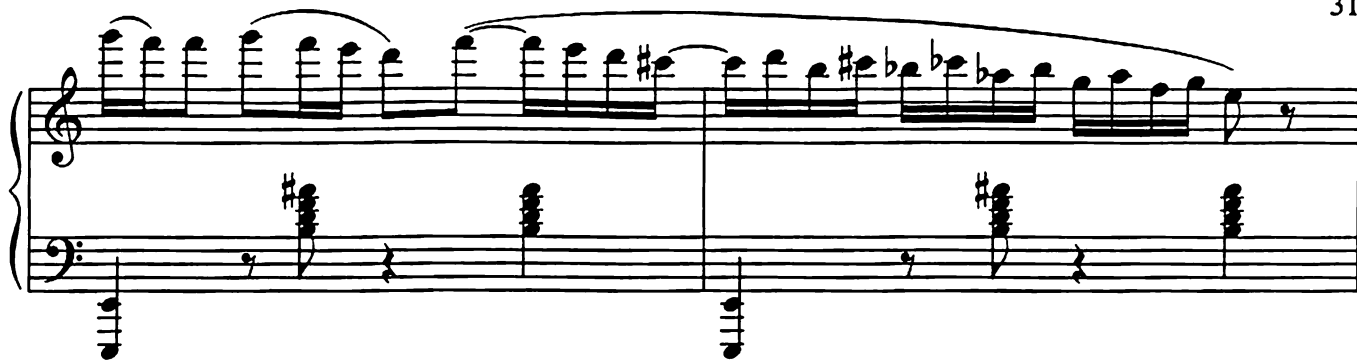




First system of musical notation. The treble clef staff begins with a quarter rest, followed by a quarter note G4 with an accent (>), then a quarter note F#4 with a flat (b). A slur covers a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, 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F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364



This musical score is for a piano piece, spanning measures 30 to 35. The key signature is B-flat major (two flats). The score is written for piano, with a treble and bass staff for each system. The first system (measures 30-32) features a long, sustained chord in the bass staff, while the treble staff has a melodic line. The second system (measures 33-34) shows a more active bass line with a melodic line in the treble. The third system (measures 35-36) continues the melodic development in the treble, with a more active bass line. The fourth system (measures 37-38) features a long, sustained chord in the bass staff, while the treble staff has a melodic line. The fifth system (measures 39-40) shows a more active bass line with a melodic line in the treble. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).



musical score for piano, measures 32-45. The score is written for two staves (treble and bass clef) and includes dynamic markings *mf* and *p*, and the tempo marking *meno mosso*.

The first system (measures 32-35) features a melody in the treble clef with various accidentals and a bass line with chords. The second system (measures 36-39) continues the melody and bass line. The third system (measures 40-43) shows the melody and bass line. The fourth system (measures 44-45) concludes the piece with a *p* dynamic marking and a *meno mosso* tempo marking.

Rubato

The musical score for 'Libertango' on page 33 consists of five systems of piano and guitar staves. The tempo is marked 'Rubato'. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 6, 3). The dynamic markings are *f* (forte), *mp* (mezzo-piano), and *p* (piano).

System 1: The piano part begins with a forte (*f*) dynamic. The guitar part enters with a mezzo-piano (*mp*) dynamic. The key signature is one sharp (F#).

System 2: The piano part continues with a forte (*f*) dynamic. The guitar part features a melodic line with a slur and a tie. The key signature is one sharp (F#).

System 3: The piano part begins with a piano (*p*) dynamic. The guitar part features a melodic line with a slur and a tie. The key signature is one sharp (F#).

System 4: The piano part continues with a mezzo-piano (*mp*) dynamic. The guitar part features a melodic line with a slur and a tie. The key signature is one sharp (F#).

System 5: The piano part continues with a mezzo-piano (*mp*) dynamic. The guitar part features a melodic line with a slur and a tie. The key signature is one sharp (F#).

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as triplets, sixteenth notes, and dynamic markings.

- System 1:** The treble staff begins with a triplet of eighth notes, followed by a series of sixteenth notes. The bass staff provides harmonic support with chords. A dynamic marking of *p* (piano) is present.
- System 2:** The treble staff features a sixteenth-note melody. The bass staff has a more active line with sixteenth-note patterns.
- System 3:** The treble staff starts with a forte (*f*) dynamic. The bass staff continues the harmonic accompaniment.
- System 4:** The treble staff begins with a piano (*p*) dynamic. The bass staff has a more active line with sixteenth-note patterns.
- System 5:** The treble staff features a sixteenth-note melody. The bass staff has a more active line with sixteenth-note patterns.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a melody in the left hand and a harmonic accompaniment in the right hand. The voice part is in the upper register, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The score is in 4/4 time and consists of 35 measures. The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The piano part includes a dynamic marking of 'mf' (mezzo-forte) in the first measure. The score is a page from a larger document, with the page number '35' visible in the top right corner.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of two staves. The first staff shows the vocal melody and the piano accompaniment. The second staff continues the vocal melody and piano accompaniment. The piano accompaniment features a prominent bass line with a double bar line and a '6' indicating a sixteenth note. The vocal melody is simple and melodic, with a final note on a whole note.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of two measures. The first measure shows the treble staff with a half note G4 and a half note F4, and the bass staff with a half note G3 and a half note F3. The second measure shows the treble staff with a half note G4 and a half note F4, and the bass staff with a half note G3 and a half note F3.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The melody consists of eighth and sixteenth notes, while the accompaniment consists of quarter and eighth notes. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is written in a simple, clear style, suitable for a children's songbook.

p dolce

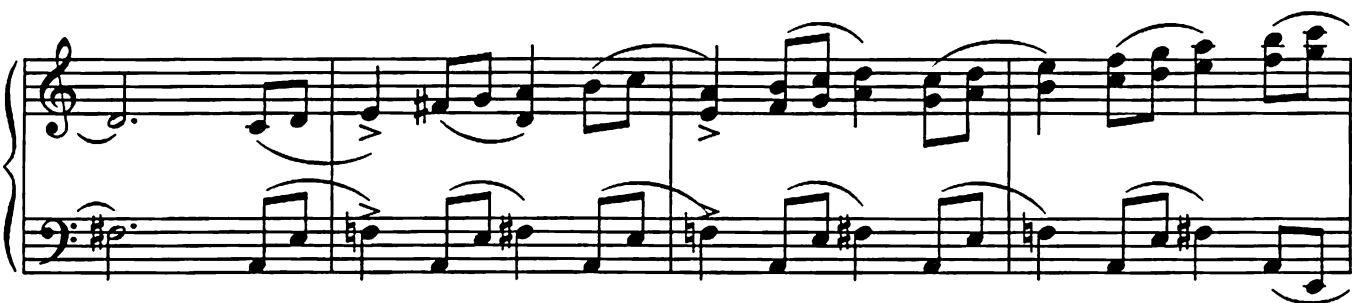
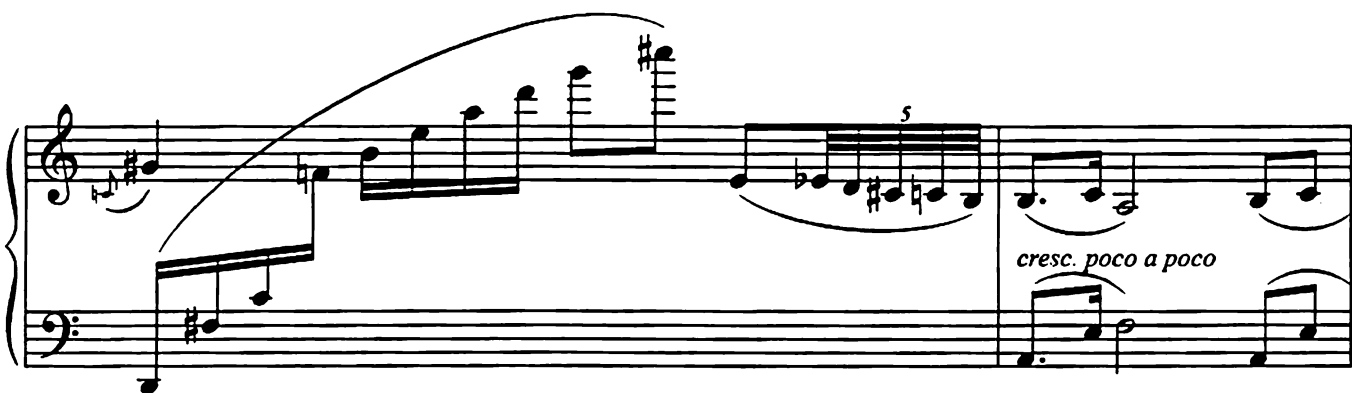
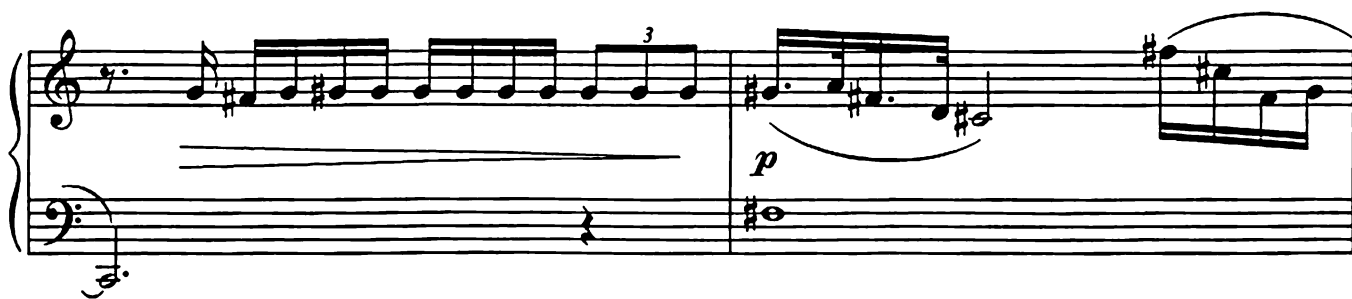
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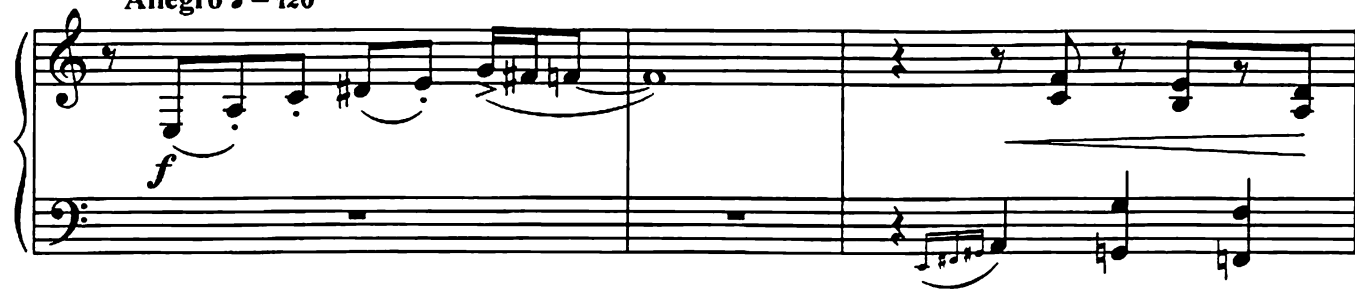
6

5

3

#



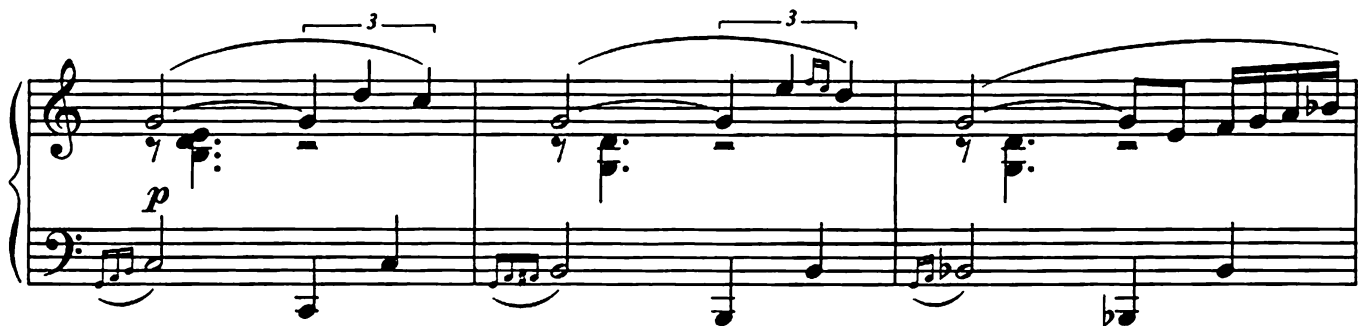
Allegro $\text{♩} = 120$ 



First system of musical notation. The treble clef staff contains a melodic line with a trill and a grace note, followed by a series of eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. A dynamic marking *dim.* is present above the treble staff.



Second system of musical notation. The treble clef staff contains a melodic line with a trill and a grace note, followed by a series of eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. A dynamic marking *pp* is present below the treble staff. The system is marked *ritenuto* and *meno mosso*.



Third system of musical notation. The treble clef staff contains a melodic line with a trill and a grace note, followed by a series of eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. A dynamic marking *p* is present below the treble staff. The system is marked *3* and *3*.



Fourth system of musical notation. The treble clef staff contains a melodic line with a trill and a grace note, followed by a series of eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes.



Fifth system of musical notation. The treble clef staff contains a melodic line with a trill and a grace note, followed by a series of eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. The system is marked *3* and *3*.

poco più mosso

mp

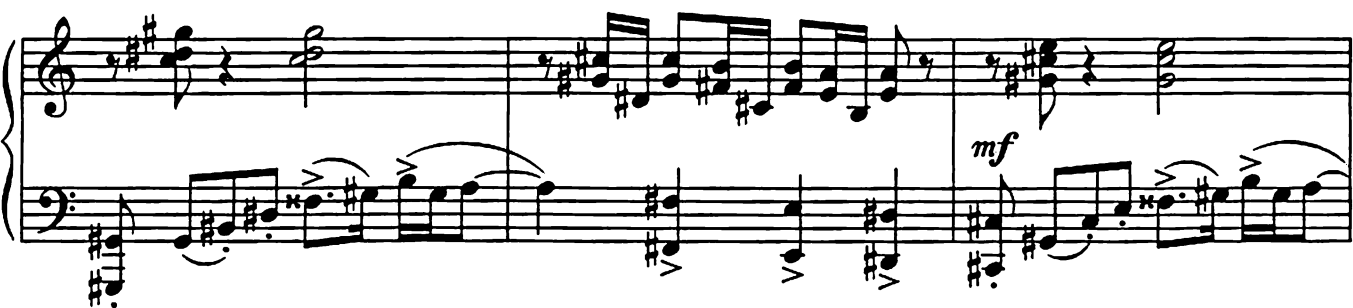
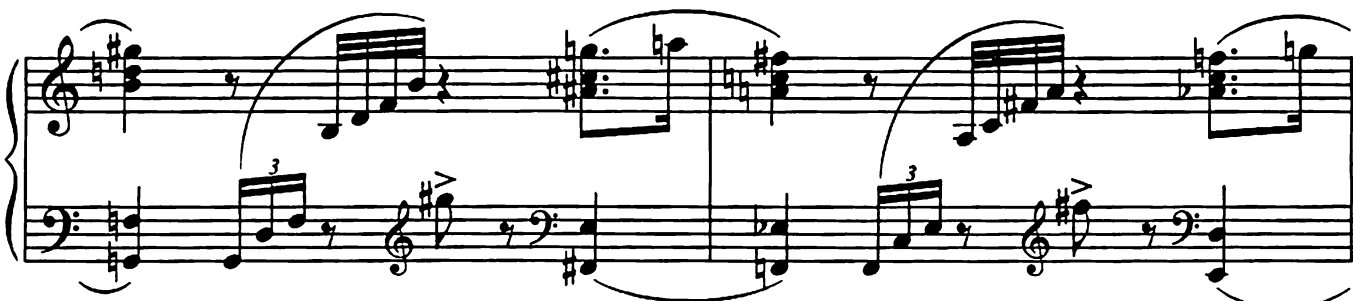
mf mp

3

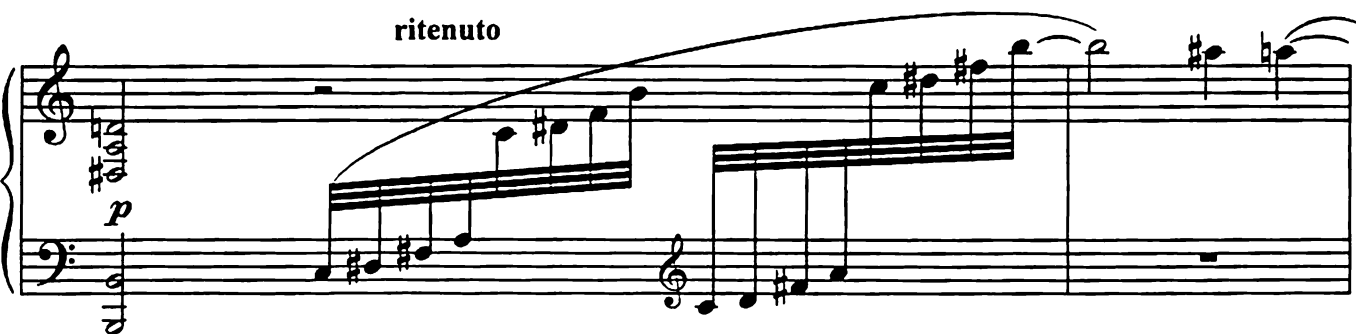
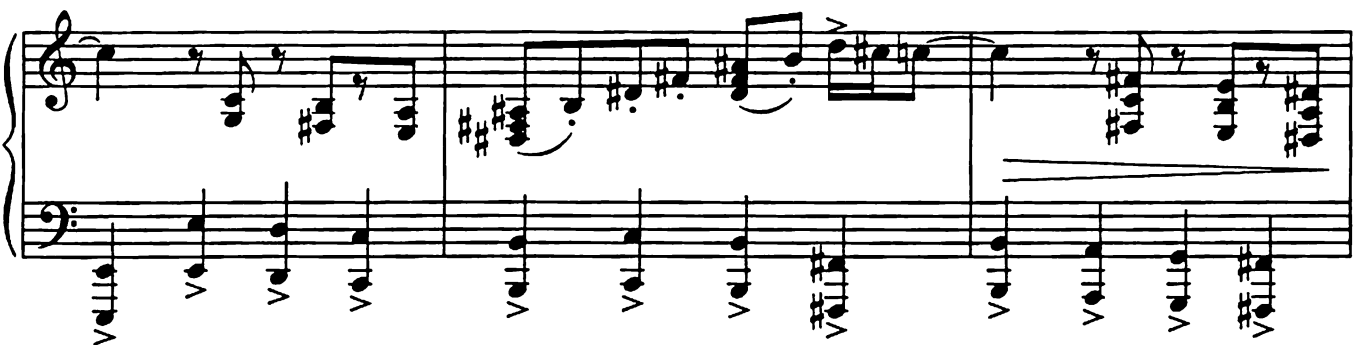
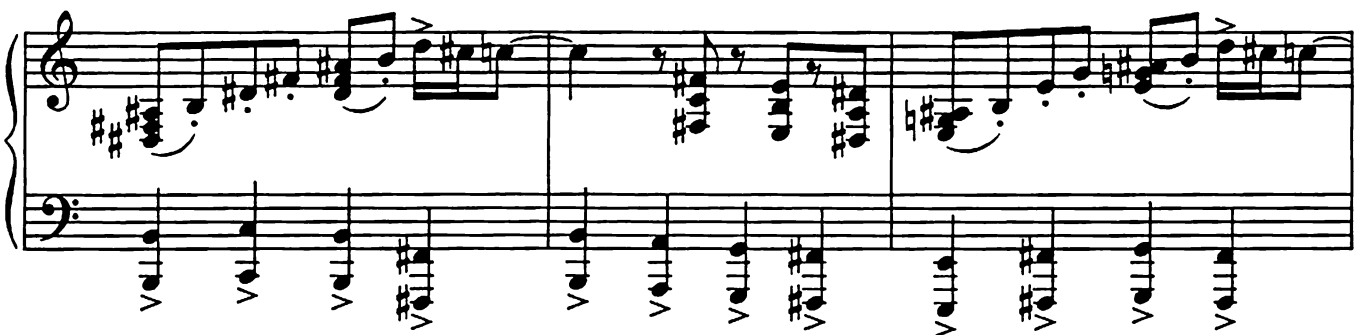
3

Detailed description: This page contains five systems of musical notation for a piano piece. The first system (measures 40-42) begins with a mezzo-piano (mp) dynamic. The right hand features a melodic line with a triplet of eighth notes in measure 41. The left hand provides a harmonic accompaniment with chords and moving lines. The second system (measures 43-45) continues the melodic and harmonic development. The third system (measures 46-48) includes a key signature change to one sharp (F#) in measure 47, indicated by a key signature symbol. The fourth system (measures 49-51) introduces a mezzo-forte (mf) dynamic in measure 49, which then returns to mezzo-piano (mp) in measure 50. The fifth system (measures 52-54) concludes the page with a triplet of eighth notes in the right hand in measure 53. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

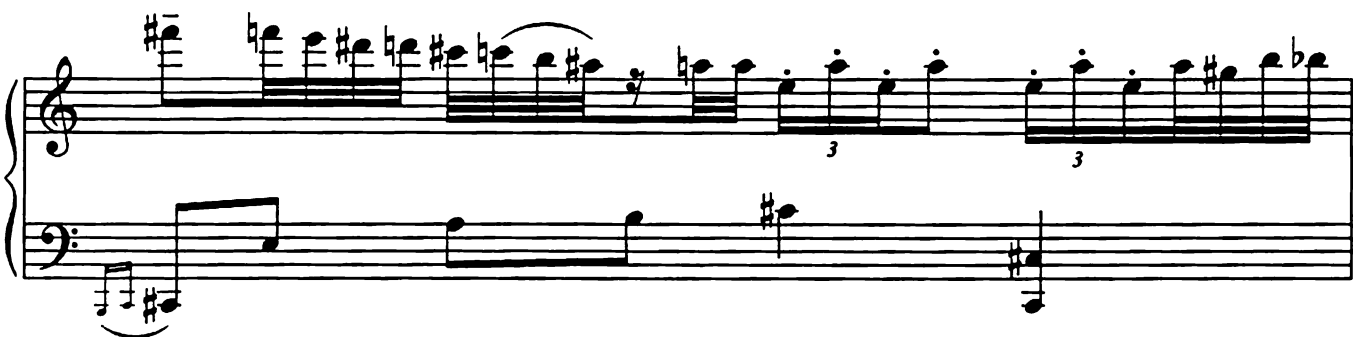
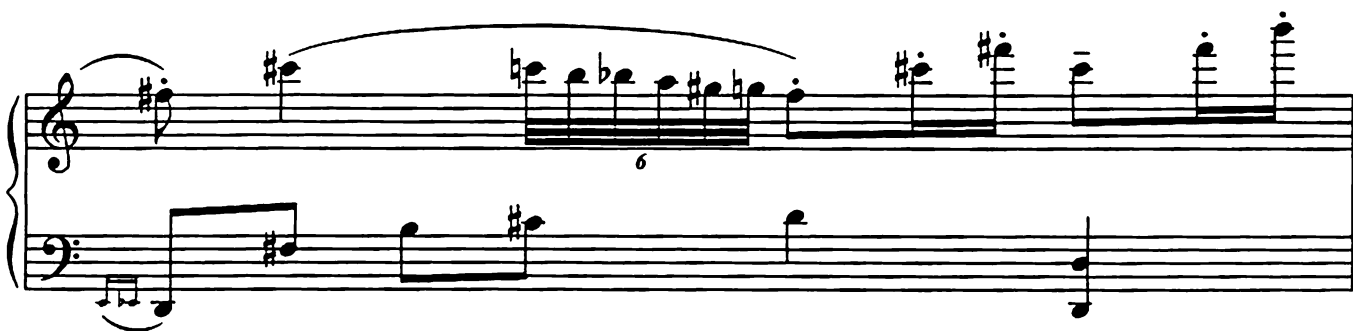
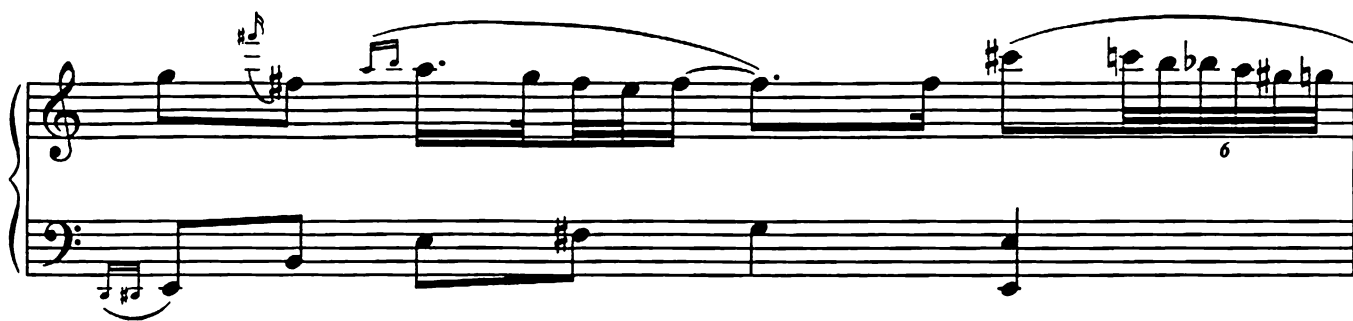
Più mosso

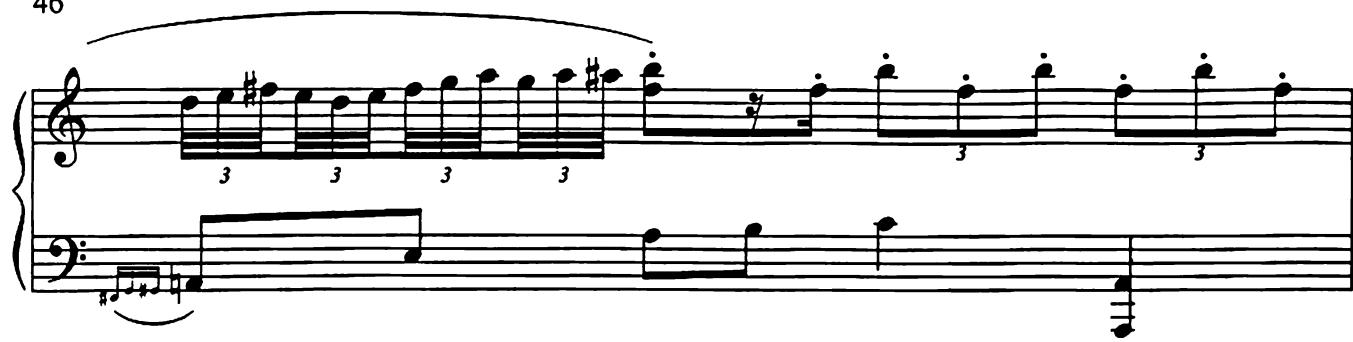


This page of musical notation is for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff. The notation includes various note values, rests, and dynamic markings such as *f* (forte). The key signature changes from one sharp (F#) to two sharps (F# and C#) and then to two flats (Bb and Eb). The music features complex rhythmic patterns and articulation marks like accents and slurs.

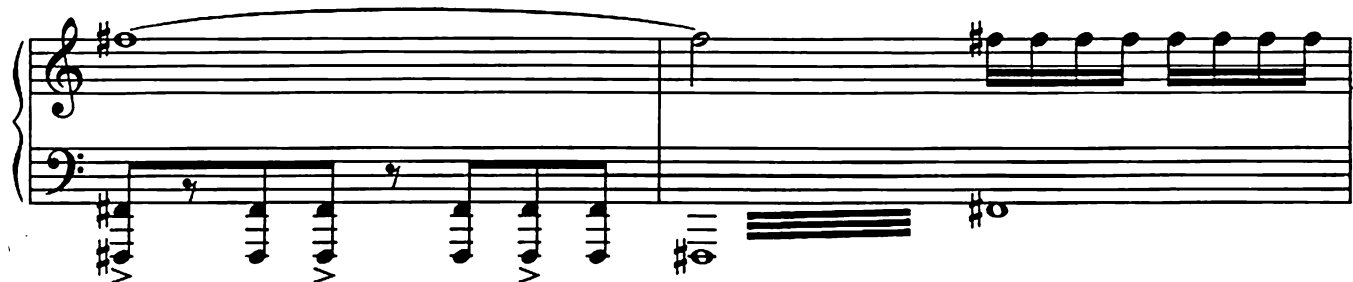


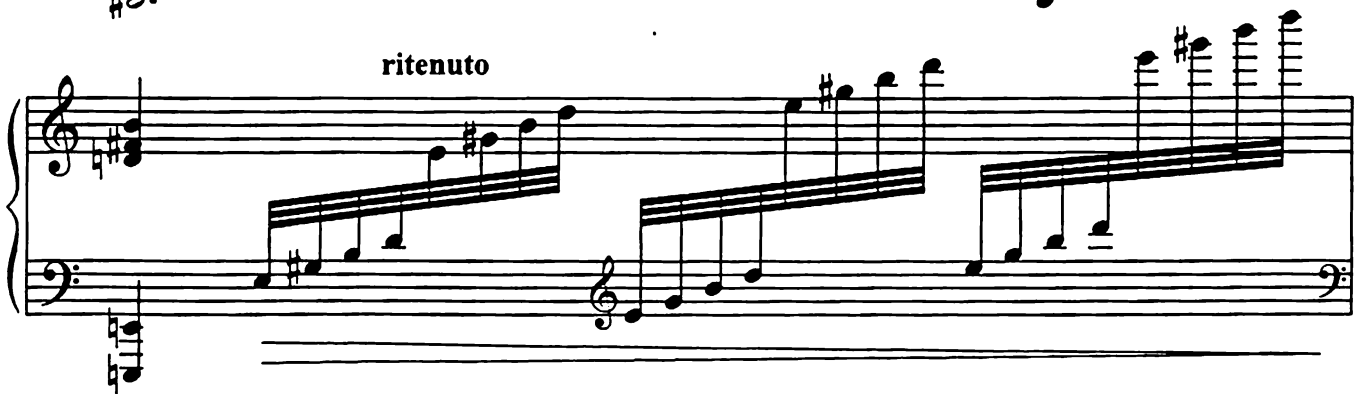
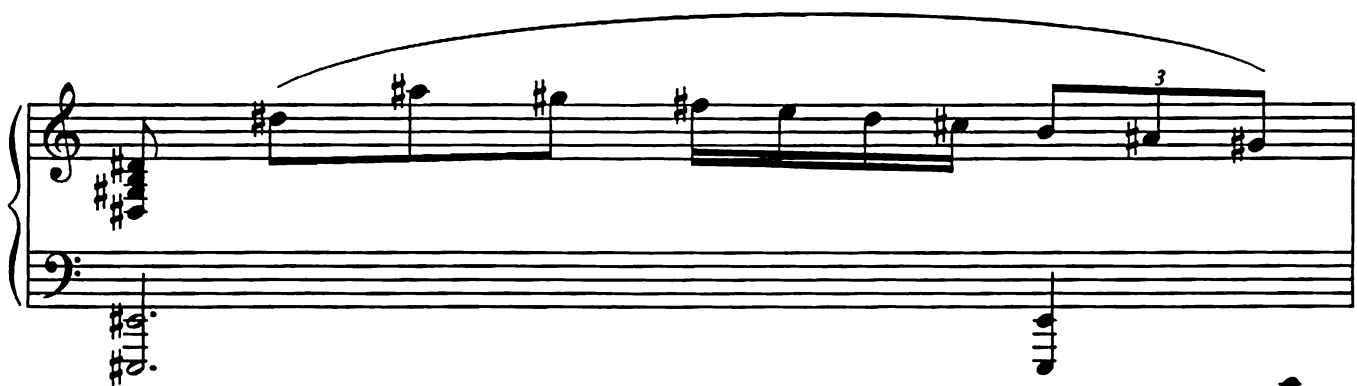
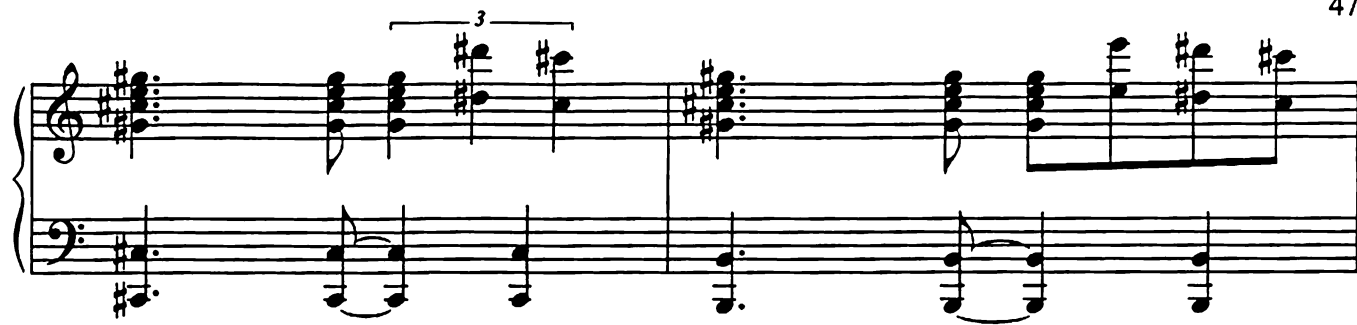
The image displays a page of musical notation, numbered 44, featuring five systems of staves. The notation is written in a key signature of one flat (B-flat). The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody with more complex phrasing. The third system features a triplet in the treble staff. The fourth system has a long triplet in the treble staff. The fifth system concludes the page with a final melodic phrase in the treble staff and a bass line.

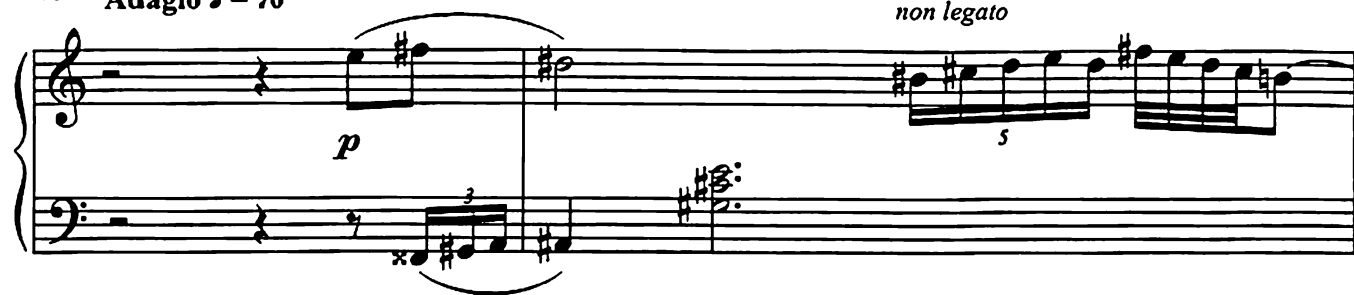




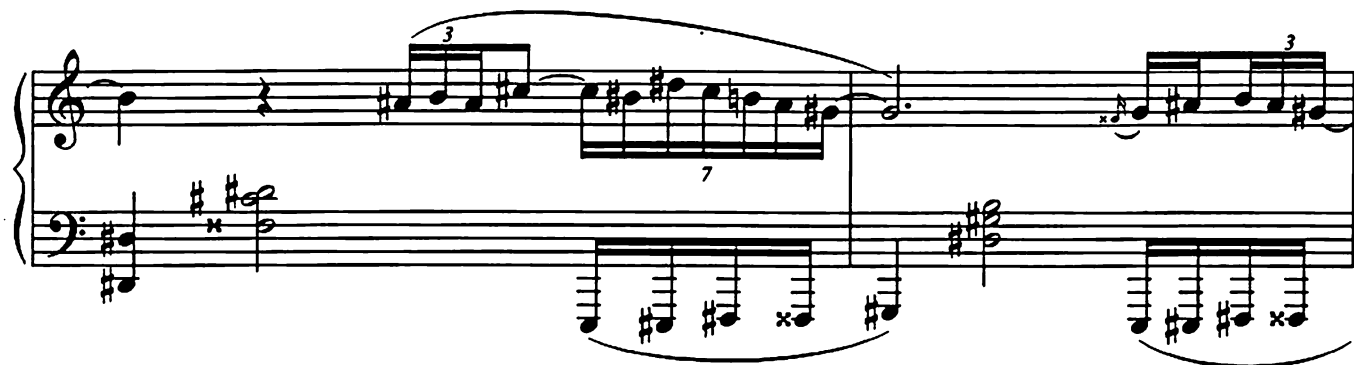
Allegro ♩ = 120



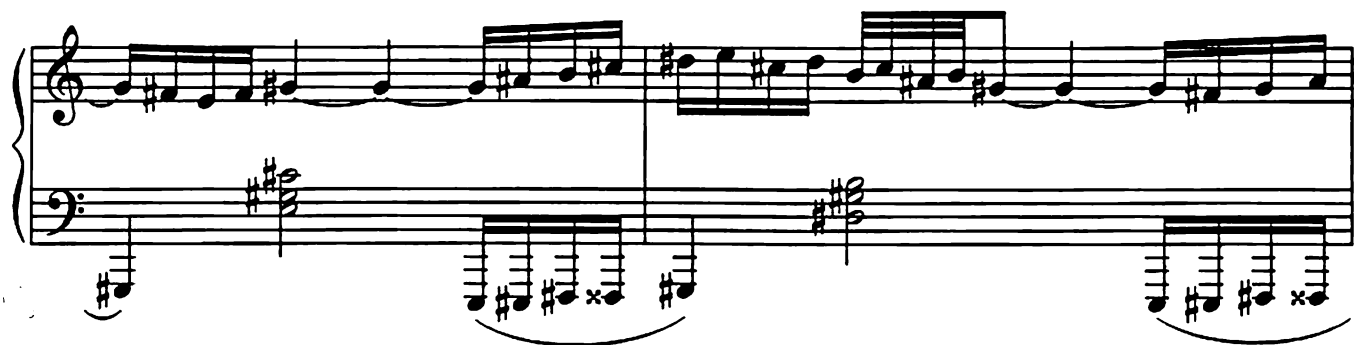


non legato

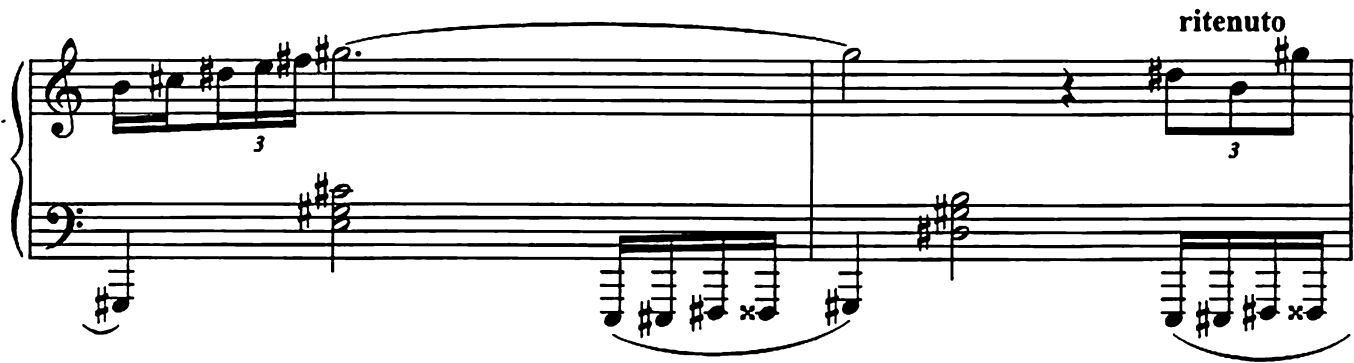
First system of musical notation. Treble clef: starts with a whole rest, followed by a half note G#4, a half note A#4, and a half note B4. Bass clef: starts with a whole rest, followed by a half note G#2, a half note A#2, and a half note B2. A piano (*p*) dynamic marking is placed below the first measure. A slur connects the first two measures of the bass line, with a '3' indicating a triplet. A five-measure rest in the treble is marked with a '5'.




Second system of musical notation. Treble clef: starts with a half note G#4, a half note A#4, and a half note B4. Bass clef: starts with a half note G#2, a half note A#2, and a half note B2. A slur connects the first two measures of the treble line, with a '3' indicating a triplet. A seven-measure rest in the bass is marked with a '7'.



Third system of musical notation. Treble clef: starts with a half note G#4, a half note A#4, and a half note B4. Bass clef: starts with a half note G#2, a half note A#2, and a half note B2. A slur connects the first two measures of the treble line, with a '3' indicating a triplet. A seven-measure rest in the bass is marked with a '7'.



Fourth system of musical notation. Treble clef: starts with a half note G#4, a half note A#4, and a half note B4. Bass clef: starts with a half note G#2, a half note A#2, and a half note B2. A slur connects the first two measures of the treble line, with a '3' indicating a triplet. A three-measure rest in the bass is marked with a '3'. The system ends with a *ritenuto* marking.



Fifth system of musical notation. Treble clef: starts with a half note G#4, a half note A#4, and a half note B4. Bass clef: starts with a half note G#2, a half note A#2, and a half note B2. A slur connects the first two measures of the treble line, with a '3' indicating a triplet. A three-measure rest in the bass is marked with a '3'. The system ends with a double bar line.