

**Azərbaycan Respublikasının Təhsil Nazirliyi  
Üzeyir Hacıbəyli adına Bakı Musiqi Akademiyası**

**Lalə Cəfərova**

**FORTEPIANO VƏ SİMFONİK ORKESTR ÜÇÜN  
KONSERT N2**

**Dərs vəsaiti**

**(musiqi məktəbi, kollec və ali məktəblər üçün)**

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Tərtib edən: BMA-nın “Nəfəs və zərb alətləri” kafedrasının dosenti,  
sənətçünaslıq namizədi

**Lalə Cəfərova**

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## Redaktordan

Lalə Cəfərova dünya şörətli bəstəkarımız, Xalq artisti, professor Arif Məlikovun tələbəsi olmuşdur. Təsadüfi deyil ki, milli ənənələr, Lalə Cəfərovanın musiqisində də qorunulub saxlanılır. L.Cəfərova ifaçılıq metodikası sahəsində həmişə yeniliklərə cəhd göstərir. O, özü məharətli pianoçu olduğundan, fortepiano əsərlərinin ilk ifaçısı həmişə özü olmuşdur. L.Cəfərova iri və kiçik həcmli əsərlərin müəllifidir. Ölkəmizdə və ölkəmizin xaricində onun əsərləri böyük uğurla səslənir.

Lalə Cəfərovanın təyadim etdiyi dərs vəsaiti bəstəkarын атасының язиз хатирясиня щаср олунmuşdur. Илк дяфя 2000-жи илдя Бəстəкарлар Иттифагының кечирдийи симфоник пленумда, дирижор, Халг артисти, профессор Рауф Абдуллайевин ряшбярлийи илия Ц. Щажыбаяли адына Азярбайжан Дювлят Симфоник Оркестри тяряфиндян сясяндирилmişdir. Еля щямин илдя фортепиано конserti дирижор, Ямяқдар Инжясянят Хадими Азад Ялиевин ряшбярлик етдии Азярбайжан Дювлят Телевизийа вя Радиосунун Нийази адына симфоник оркестринин ifасында лентя йазылараг, Телевизийа вя Радионун гызыл фондунда горунуб сахланылышдыр. Гейд етмяк лазымдыр ки, Laля Жяфярова бəстəkarлыг факултəси битirməmişdən яввял фортепиано факултəsinde охумушdur вя щяр ики факултədə təşciliini фярглянмя дипломлары илия баша вурмушdur. Laля Жяфярова щям дя мяшəрətli pianochu олдууңдан ясярляринин ilk ifaçısı юзц олумушdur. Тəyadim олунан фортепиано конsertinin дя solо ifaçısы bəstəkarıdır.

Ейни заманда гейд етмяк лазымдыр ки, Л.Жяфярованың фортепиано вя симfonik оркестр ццң 2 сайлы konserti, 2014-жц илин 24 ийулунда Щейдяр Ялиев Fonduнun тяшəббəсц илия щяйата кечирилян ВЫ Гябяля Бейнəлхалг Musigi Fəstivalында, Ц.Щажыбаяли адына Азярбайжан Dюvляt Симfonik Oрkestrinin мцшайияти ilə L.Жяфярованың фортепианода solо ifası илия чох сайлы тамашачыларын ихтиyarыna верилди. Щяр гялябəsinin sevinjини яшəйan Laля hanym йаратдыры ясярляри musigisevərляrin ихтиyarыna

веряряк, онлара эюзял анлар йашаданда айларыны вя иллярини щяср етдийи мусиги дңийасындан мяняви гидаланыр, она йени руш вя эцж эялир.

**Əməkdar İncəsənət xadimi,  
fəlsəfə elmləri doktoru, professor  
Gülnaz Abdullazadə**

## **GİRİŞ**

Bizi əhatə edən musiqi dunyası zəngin və rəngarəngdir. Həyatımızın müxtəlif məqamlarında biz, musiqinin müxtəlif növləri ilə rastlaşıraq. „Klassik musiqi”, „Akademik musiqi” anlayışı əsrlər boyu bəstəkarlar tərəfindən yaradılaraq yazılı surətdə qorunulub saxlanılmışdır. Bunlar dərin məzmunlu musiqi əsərlərinə şamil edilir. Belə ki, İ.S.Bax, L.V.Bethoven, F.Şopen, P.İ.Çaykovski, Ü.Hacıbəyli yaradıcılığı klassik musiqi xəzinəsinin inciləridir.

XX əsr Azərbaycan musiqisinin tarixində mühüm əlamətdar bir mərhələdir. Məhz bu dövrdə ölkəmizdə yüksək peşəkarlığı ilə, orijinal musiqi üslubu ilə sevilən bəstəkarlıq məktəbi yaranmışdır. Məlum oldugu kimi, Azərbaycanda fortepiano musiqisinin yaranması və inkişaf tarixi dahi bəstəkar, musiqi xadimi, Azərbaycan xalq musiqisinin tədqiqatçısı, publisist-dramaturq Ü.Hacıbəylinin və professional musiqi təhsili almış ilk azərbaycanlı bəstəkar, Asəf Zeynallinin adı ilə baglidir.

1925-1945-ci illər ərzində Ü.Hacıbəyli fortepiano musiqisi sahəsinə müraciət edərək, uşaqlar üçün pyeslər bəstələmişdir. Bu pyeslər xalq mahnlarının, mugam melodiyalarının kiçik həcmli işləmələridir. 1920-ci illərin əvvəllərində Ü.Hacıbəyovun təşəbbüsü ilə xüsusi Türk musiqi məktəbi təsis olundu. Bu məktəbin ilk tələbələrindən biri Asəf Zeynallı idi. O, fortepiano musiqi sahəsində bir sıra maraqlı əsərlər bəstələmişdir ki, onlar bu günə kimi öz əhəmiyyətini itirməmişdir.

A.Zeynallı, milli musiqi elementlərinin avropa klassik musiqi tələbləri, klassik musiqi irlisinin ən yaxşı ənənələrilə qarşılıqlı surətdə qovuşdurulmasına can atırdı.

Hal-hazırda müasir fortepiano ədəbiyyatı miqyasına görə möhtəşəm repertuara malikdir. Bu repertuara nəinki yaşlı, eləcə də gənc nəslin yaratdığı əsərlər də daxildir. Belə ki, A.Zeynallı, Q.Qarayev, F.Əmirov, T.Quliyev və s. kimi bəstəkarlarımızın fortepiano üçün əsərlərinin ifa olunması müasir musiqinin mənimsənilməsi üçün zəruri bünövrəni təşkil edir. Təqdim etdiyim fortepiano və simfonik orkestr üçün 2 sayılı konserpt, 3 щиссядян ибаратdır. Ясяр Аллегро темпинде аккорdlарын моторлу щярякяти илия оркестрин ифазында сяслинир. Консертин Ы щиссяси Аллегро темпинде башлайыр. 10 ханялик кечиддян sonra фортепианонун ифасында ясас мювзу сяслинир. Фортепианонун партийасында кечян диссонанс аккорdlарын ilk сялянмасындян, артыг динляйижи нязярдя тутулmuş tonlara кюклянир. Бу конsertdə демяк олар ки, фортепианонун бىтциң техники имканларындан истиfadə olunmuşdur. Беля ки, фортепиано бурада юзциң мцряккяб хырда техникасы илия, аккорд гатларының мелодик фигурлашması, пассаълар илия,

юзңямяхсус ритмик инкишафы или хүсуси йер тутур. Ясас партийанын жошьун динамикасыны явяз едян кюмәкчи партия онунла тязад тяшкіл едір. Ясас үсіссяя мәнасибетдя, шым оркестрин ифасында сясяннян фактура, шым дя фортепианонун ифасында ариозолу мювзу, шым ритмик, шым дя мелодик контраст тяшкіл едір. Оркестрин ифасында аккордлу ритмик пулсасийанын мәшайияти цзяриндя, фортепианонун дашидыны гүссяли, кантиленалы мювзу юз мелодиклийнә эюря фярглянир.

Фортепианонун дашидыны мювзу инкишаф едяржак аккорд гатынын монолит сясянмяси или явяз олунур. Бу заман кантиленалы мювзу оркестрин ифасында сясянир. Фортепианонун мәшайият етдии аккорд гаттарынын монолитлийні бұтцн сясярин ритмик ейнилийи йарадыр. Даща сонра аккорд гаты октавалы пассальарла явяз олунур. Ишлянмя бюлмәси зениш шымжлидир. Бурада фортепианонун кифайят гядар бүйцк каденсийасы вар. Каденсийада фортепианонун шыр жәр техники имканлары динляйижийя чатдырылыр. Ишлянмя бурада олан тонал дәйишкенлик, сясярин динамикасынын арды-арасы кясилмаян инкишафы или ифадя олунур. Реприза демек олар ки, экспозисийанын тякрапы кими башлайыр. Даща сонра мювзунун инкишафы или интонасийалар, шайяжанлы характер аларға да драматикляшир. Фортепианонун ифасында мәреккәб аккорд техникасынын парлаг ифадяси или оркестрин адымлары хатырладан аккорд лайынын йүхары истигамятдя сясянмяси или, динамика эцжлянир вя юзңцн сон шяддиня чатыр. Беля тяяссрат йараныр ки, санки щансыса бир гүввя шяряктай едяржак гаршысына чыхан шыр бир шейи мяшв едір. Ясар цч *fff* или оркестр вя фортепианонун унисонлу триосу или битир.

ЫЫІ үсісся ес-молл тоналлыындадыр. 4/4 юлчылц, Анданте темпли матым мусигисидир. ЫЫІ үсісся соло фортепианонун кантиленалы мювзусу или тягдим олунур. 5 ханялик кечидян сонра, мювзу инкишаф едяржак оркестрин мәшайияти алтында давам едір. Шыр дяфя мювзунун йени инкишафы или интонасийалар, шайяжанлы характер аларға да драматикляшир. Пианочу бурада сясярин рянэрарянэ тембрлярини парлаг ифадя етмелидир. Орта үсіссяя темпдя даща да шяряктли ифа нязярдя тутулуб. Беля ки, орта үсісся Аллегро

аэитато олараг мусигийя щаяжанлылыг эятирир. Бурайа фортепиано вя оркестр арасында санки суал-жаваб мңнасибятляри йараныр. Оркестр фортепианойа, монолит бңтюв кими мейдана чыхан секко аккорд гаты или жаваб верир. Беля суал-жаваб эет-әедя щаяжанлы характер алараг, фортепианода сясянян, щярякятли триолларла вя оркестрин йухарыдан ашайыя енен сяккизлик нотлардан ибарат пассаъларын ифасы или драматикляшир. Бу ися полифонийанын бир нювц олан, эенишлянмиш мювзуйя эятириб чыхарыр. Беля ки, оркестрин ифасында ики дяфя эенишлянмиш ясас мювзу фортепианонун аккордлу мңшайияти алтында сясянир вя бу щярякят монолит бңтюв сясянян аккорд гатларынын йухарыдан ашалы енен пассаъы или битяряк, бизи йенидян яввялки мювзуйя эятириб чыхарыр. Бу заман ясас мювзу йенидян фортепианонун ифасында сясянир.

Оркестрдя ися орган пункту тяшкел едян басын остинатолу щярякяти ахыра кими давам едяряк аддымлары тявсир едир. Бу матям мусигиси ес-молл тоналлыны или башлайыр вя Ес-дур тоналлынына кечяряк *ПППП* или битяряк санки сонсузлуу гярг олур. Мялумдур ки, минордан сонра эялян маъор юзинц тясдигя вя сакитлийя, сонсузлуг вя ябядийята.govушдуур.

ЫЫЫ щисся Модерато темпиндейдир, оркестрин ифасында аддымлары хатырладан ясас мювзу или башланыр. Даща сонра бу мювзу мңхтялиф вариантыларда дяишияряк вариасийалы шякилдя тяқтарланыр. 10 ханяли кечиддян сонра фортепиано йени мювзу или дахил олур. Гейд етмяк лазымдыр ки, аддымлары хатырладан мювзу, ЫЫЫ щиссиянин ахырына кими давам едир. Истяр оркестрин ифасында, истярся дя фортепианонун ифасында сахланылыр. 5-жи бүлэцдян башлайараг оркестрин ифасында сясянян аддымлары хатырладан мювзунун цзыринде, фортепиано, щямян мювзунун эенишлянмиш цсулунун аккордлар шяклиндя ифасыны дашыйыр. Фортепианонун ифасында эенишлянмиш мювзу вя триоллу фактура элементляри бирляшиб. Фортепиано бурада 2 функсийа дашыйыр. Фактура вя аккордлар шяклиндя мелодик хяйт ЫЫЫ щиссядя мювзунун мңхтялиф вариантда дяишимяси, сясин динамикасынын арды-арасы кясилмаян йцксялиши щяр йени кечиддя даща да эцжлянир вя ахырда юзинцн сон щяддиня чатдырылыр. Беля тяяссрат йараныр

ки, щансыса бир гцвя щярякят едяряк, гаршысына чыхан щяр шейи мяшв едир. ЫЫЫ щиссянин яввялиндян башлайан вя аддымлары хатырладан, бңтң мусиги бойу давам едян ритмик щярякят ясярин сонуна кими давам едяряк оркестрин ифасында юзңң сон щяддиня чатдырылыр. Бу заман фортепиано, сцрятли 16-лыг нотларла вя мцхтилиф вариантларла дяйишян аккордлу щярякят илия ясас мювзуну мцшайият едир. Цуми динамика юзңң сон щяддиня чатараг *ffff* илия тамамланыр. Гейд етмяк лазымдыр ки, Ы вя ЫЫЫ щиссянин сонлуглары оркестр вя фортепианонун ифасында ейни олараг триоллу унисон илия битир.

Azərbaycan musiqisi, dünya professional musiqi mədəniyyətinin ümumi sistemində qovuşur. Azərbaycan bəstəkar və ifaçuları dünya musiqisinin səviyyəsinə qalxmışlar. Azərbaycan bəstəkarlarının, fotepiano üçün əsərləri bir çox xarici ölkələrin səhnələrində, ümumdünya musiqi festivallarında, bayramlarında, beynəlxalq müsabiqələrində ifa olunur. Belə ki, Azərbaycan musiqi yaradıcılığı nəsildən-nəsilə ötürülərək inkişaf etdirilir, təkmilləşərək həyat dairəsi genişləndirilir və yeni-yeni janrlar mənimsəyərək zənginləşdirilir.

Hazırda təqdim edilən ali və orta ixtisas musiqi məktəbi tələbələrinin imtahan programının genişləndirilməsi üçün nəzərdə tutulan dərs vəsaiti ifaçı-pianoçuların gələcək musiqi mədəniyyətində əhəmiyyətli rol oynayacağına ümid edirəm. Beləki, təqdim edilən 2 sayılı fortepiano konserti 2000-ci ildə Azərbaycanın görkəmli dirijorları - Rauf Abdullayev, Azad Əliyev, Fəxrəddin Kərimovun rəhbərliyi ilə simfonik orkestrinin ifasında səslənmişdir. Qeyd etmək istərdim ki, bu əsər mənə röyamda partitura şəklində verilmişdir. Atamın əziz xatırəsinə həsr etdiyim 2 sayılı fortepiano konsertinin növbəti səhnə həyatı, 2014-cü il 24 iyulda VI Qəbələ Beynəlxalq Musiqi Festivalında baş tutdu. On gün davam edən festival musiqi bayramına çevrilmişdi. Atama həsr etdiyim musiqi əsərimi belə möhtəşəm festivalda ifam mənim üçün çox şərəfli idi. Təbiəttin qoynunda məni müşayiət edən Ü.Hacıbəyli

adıan Azərbaycan Dövlət Simfonik Orkestrinin (orkestrin dirijoru- Əmədar İncəsənət xadimi F.Kərimovdur) musiqi sədaları altında ifam, məni sanki real aləmdən təcriud edib, ruhi dünyada yaşıadırdı. Yalnız əsərlə təmasda idim. Musiqi axşamında dağların qoynunda süzən qartarlar, uluduzlu təmiz səma sanki ifaçı üçün yeni dünyanın qapılarını açmışdır.

Bu festivalın təəssüratlarından ayrılmak uzun sürəcək. azərbaycan mədəniyyətinin hamisi, Heydər Əliyev Fondunun Prizidenti YUNESKO və İSESKO -nun xoşməramlı səfiri, millət vəkili Mehriban xanım Əliyevanın təşəbbüsü və yaxından köməyi iləkeçirilən VI Qəbələ Beynəlxalq Musiqi Festivalında iştirakçısı olduğumdan çox məmənunam və bu festivalda təmsil olunduğuma görə, Azərbaycanın birinci xanımı Mehriban xanım Əliyevaya minnətdarlığını bildirirəm.

**Bəstəkar: Lalə Cəfərova**



# Konsert

## Fortepiano və simfonik orkestr üçün

Lalə Cəfərova

Lalè Cefěrova

**I. Piano (Solo)**

**Allegro**

**II. Piano (orkestr)**

**Allegro**

**p**

Musical score for piano duet (I. Piano Solo and II. Piano orkestr) in 2/4 time. The score consists of two staves. The top staff (I. Piano Solo) has a treble clef and rests for measures 1-3, followed by a measure 4 ending in 2/4 time. The bottom staff (II. Piano orkestr) has a treble clef and a bass clef, with measures 1-8. Measure 1 starts with a forte dynamic (f). Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measure 8 ends with a forte dynamic (f).

Musical score for piano duet, page 10, measures 1-10. The score consists of two staves. The top staff, labeled "I. Piano (Solo)", has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff, labeled "II. Piano (orkestr.)", has a bass clef, a key signature of one sharp, and a common time signature. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note patterns, with measure numbers 1 through 10 indicated at the end of each measure.

I.Piano (Solo)

**1**

*f*

II.Piano (orkestr)

**1**

*mf*

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

66

2

I. Piano  
(Solo)

II. Piano  
(orkestr)

*mf*

3

I. Piano  
(Solo)

II. Piano  
(orkestr)

I. Piano  
(Solo)

II. Piano  
(orkestr)

*ff*

*v*

66

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

**3**

II.Piano (orkestr)

**3**

I.Piano (Solo)

II.Piano (orkestr)

3 3 3 3 3 3

66

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

(8)-1

I.Piano (Solo)

ff

II.Piano (orkestr)

66

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano  
(Solo)

II.Piano  
(orkestr)

66

I.Piano (Solo)

I.Piano (Solo)

I.Piano (Solo)

II.Piano (orkestr)



I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

*molto rit.. e morendo*

*molto rit.. e morendo*

I.Piano (Solo)

II.Piano (orkestr)

66

I.Piano (Solo)

II.Piano (orkestr)

(8)

I.Piano (Solo)

II.Piano (orkestr)

(8)

I.Piano (Solo)

II.Piano (orkestr)

7

7

p

66

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano orkestr)

Musical score for piano duet, page 10, measures 11-12. The score is in common time and consists of two staves. The top staff, labeled "I. Piano (Solo)", features a treble clef and a key signature of three sharps. It consists of two systems of six measures each. The bottom staff, labeled "II. Piano (orkestr)", features a bass clef and a key signature of one sharp. The score includes dynamic markings such as  $\text{ff}$  (fortissimo) and  $\text{ff}$  (fortissimo) with a crescendo arrow.

**I.Piano (Solo)**

**II.Piano (orkestr)**

**I.Piano (Solo)**

**II.Piano (orkestr)**

**I.Piano (Solo)**

**II.Piano (orkestr)**

The musical score consists of four systems of music for two pianos. The top system shows the Solo Piano part, with measures 8 and 8va. The second system shows the Orchestra Piano part, with measure 8va. The third system shows the Solo Piano part again, with measures 8va and 8va. The bottom system shows the Orchestra Piano part, with measures 8va and 8va. Various dynamics and performance instructions are included, such as 'f' (fortissimo), 'mf' (mezzo-forte), '8va' (octave up), and '3' (trill or three-note cluster). Measure numbers 8, 8va, and 8va are indicated above the staves.

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

9

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

66

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

10

I.Piano (Solo)

II.Piano (orkestr)

(8)

I.Piano (Solo)

II.Piano (orkestr)

(8)

*mf*

66

11

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

12

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano  
(Solo)

I.Piano  
(Solo)

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano (Solo)

13

tr

f

13

I.Piano (Solo)

II.Piano (orkestr)

6

6

6

6

6

6

6

I.Piano (Solo)

II.Piano (orkestr)

(8)

ff

6

6

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

14 8va

I.Piano (Solo)

II.Piano (orkestr)

14

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

66

**Cadenza**

**15**

I.Piano (Solo)

ff

II.Piano (orkestr)

15

8<sup>vib</sup>

tr

I.Piano (Solo)

3 3 3 3 3 3 3 3

I.Piano (Solo)

8<sup>vib</sup> 6 3 6 3 6 3 6 3

I.Piano (Solo)

ff 3 3 3 3

I.Piano (Solo)

8<sup>vib</sup> - 10



Musical score for piano solo, page 17, measures 8-17. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 8 ends with a repeat sign and a bass clef. Measures 9 and 10 continue with similar patterns. Measure 11 begins with a bass clef and a key signature of two sharps. Measures 12 and 13 continue with sixteenth-note patterns. Measure 14 begins with a treble clef and a key signature of three sharps. Measures 15 and 16 continue with sixteenth-note patterns. Measure 17 begins with a bass clef and a key signature of two sharps. Measures 18 and 19 continue with sixteenth-note patterns. Measure 20 begins with a treble clef and a key signature of one sharp. Measures 21 and 22 continue with sixteenth-note patterns. Measure 23 begins with a bass clef and a key signature of two sharps. Measures 24 and 25 continue with sixteenth-note patterns. Measure 26 begins with a treble clef and a key signature of three sharps. Measures 27 and 28 continue with sixteenth-note patterns. Measure 29 begins with a bass clef and a key signature of two sharps. Measures 30 and 31 continue with sixteenth-note patterns. Measure 32 begins with a treble clef and a key signature of one sharp. Measures 33 and 34 continue with sixteenth-note patterns. Measure 35 begins with a bass clef and a key signature of two sharps. Measures 36 and 37 continue with sixteenth-note patterns. Measure 38 begins with a treble clef and a key signature of three sharps. Measures 39 and 40 continue with sixteenth-note patterns. Measure 41 begins with a bass clef and a key signature of two sharps. Measures 42 and 43 continue with sixteenth-note patterns. Measure 44 begins with a treble clef and a key signature of one sharp. Measures 45 and 46 continue with sixteenth-note patterns. Measure 47 begins with a bass clef and a key signature of two sharps. Measures 48 and 49 continue with sixteenth-note patterns. Measure 50 begins with a treble clef and a key signature of three sharps. Measures 51 and 52 continue with sixteenth-note patterns. Measure 53 begins with a bass clef and a key signature of two sharps. Measures 54 and 55 continue with sixteenth-note patterns. Measure 56 begins with a treble clef and a key signature of one sharp. Measures 57 and 58 continue with sixteenth-note patterns. Measure 59 begins with a bass clef and a key signature of two sharps. Measures 60 and 61 continue with sixteenth-note patterns. Measure 62 begins with a treble clef and a key signature of three sharps. Measures 63 and 64 continue with sixteenth-note patterns. Measure 65 begins with a bass clef and a key signature of two sharps. Measures 66 and 67 continue with sixteenth-note patterns. Measure 68 begins with a treble clef and a key signature of one sharp. Measures 69 and 70 continue with sixteenth-note patterns. Measure 71 begins with a bass clef and a key signature of two sharps. Measures 72 and 73 continue with sixteenth-note patterns. Measure 74 begins with a treble clef and a key signature of three sharps. Measures 75 and 76 continue with sixteenth-note patterns. Measure 77 begins with a bass clef and a key signature of two sharps. Measures 78 and 79 continue with sixteenth-note patterns. Measure 80 begins with a treble clef and a key signature of one sharp. Measures 81 and 82 continue with sixteenth-note patterns. Measure 83 begins with a bass clef and a key signature of two sharps. Measures 84 and 85 continue with sixteenth-note patterns. Measure 86 begins with a treble clef and a key signature of three sharps. Measures 87 and 88 continue with sixteenth-note patterns. Measure 89 begins with a bass clef and a key signature of two sharps. Measures 90 and 91 continue with sixteenth-note patterns. Measure 92 begins with a treble clef and a key signature of one sharp. Measures 93 and 94 continue with sixteenth-note patterns. Measure 95 begins with a bass clef and a key signature of two sharps. Measures 96 and 97 continue with sixteenth-note patterns. Measure 98 begins with a treble clef and a key signature of three sharps. Measures 99 and 100 continue with sixteenth-note patterns.

I.Piano (Solo)

18

8va

I.Piano (Solo)

I.Piano (Solo)

I.Piano (Solo)

I.Piano (Solo)

I.Piano (Solo)

8va

I.Piano (Solo)

I.Piano (Solo)

(8)

66

I.Piano  
(Solo)

This section shows a continuous eighth-note pattern in G major, consisting of two measures. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one sharp.

I.Piano  
(Solo)

This section shows a melodic line for I.Piano (Solo) starting at measure 19. It consists of two measures of eighth and sixteenth notes. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to F# major (two sharps).

I.Piano  
(Solo)

This section shows a melodic line for I.Piano (Solo) continuing from the previous page. It consists of two measures of eighth and sixteenth notes. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to F# major (two sharps). The instruction "8va" is written above the staff.

19

(8)-1

I.Piano  
(Solo)

This section shows a melodic line for I.Piano (Solo) starting at measure 19. It consists of two measures of rests. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to F# major (two sharps).

19

II.Piano  
(orkestr)

This section shows a melodic line for II.Piano (orkestr) starting at measure 19. It consists of two measures of eighth and sixteenth notes. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to F# major (two sharps). The dynamic "f" is indicated at the beginning of the first measure. Measure numbers 3 and 3 are written above the staff.

II.Piano  
(orkestr)

This section shows a melodic line for II.Piano (orkestr) continuing from the previous page. It consists of two measures of eighth and sixteenth notes. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to F# major (two sharps). Measure numbers 3 and 3 are written below the staff. The number "66" is written at the end of the page.

20

II.Piano (orkestr)

3 3 3 3 3 3

II.Piano (orkestr)

3 3 3 3 3 3 3

I.Piano (Solo)

21

f

3 3 3 3 3 3 3

II.Piano (orkestr)

21

I.Piano (Solo)

3

II.Piano (orkestr)

66

I.Piano (Solo)

I.Piano (Solo)

I.Piano (Solo)

**22**

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano  
(Solo)

II.Piano  
(orkestr)

**23**

I.Piano  
(Solo)

II.Piano  
(orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

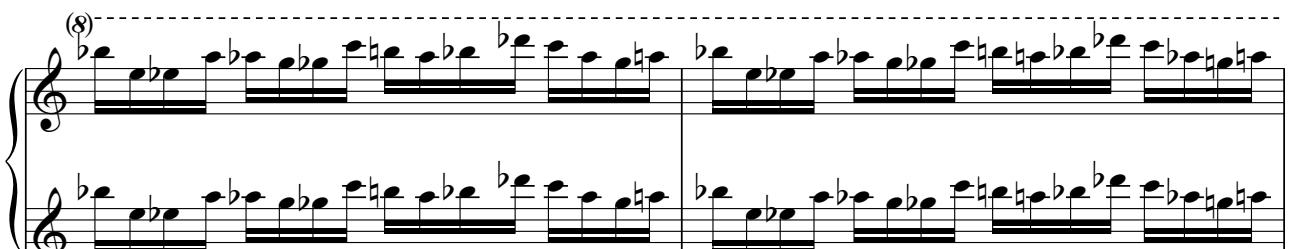
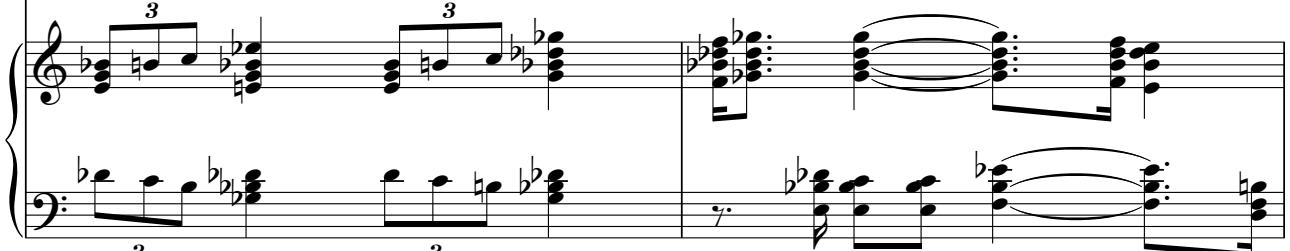
I.Piano (Solo)

II.Piano (orkestr)

24

I.Piano  
(Solo)

24

II.Piano  
(orkestr)I.Piano  
(Solo)II.Piano  
(orkestr)I.Piano  
(Solo)II.Piano  
(orkestr)

(8)

I. Piano  
(Solo)

II. Piano  
(orkestr)

(8)

I. Piano  
(Solo)

II. Piano  
(orkestr)

(8)

I. Piano  
(Solo)

II. Piano  
(orkestr)

25

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

6 6 6

II.Piano (orkestr)

3 3 3

I.Piano (Solo)

8va 3 3 3 3

II.Piano (orkestr)

3 3 3 3

I.Piano (Solo)

6 6 tr

II.Piano (orkestr)

3 3 3 3

*8va*

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

66

**26**

(8) 1

I.Piano (Solo)

ff

3 3

**26**

II.Piano (orkestr)

3 3

I.Piano (Solo)

3 3 3

II.Piano (orkestr)

3 3 3 3 3 3

I.Piano (Solo)

3 3 3 3 3

II.Piano (orkestr)

3 3 3 3

*8va*

I. Piano (Solo)

*8va*

II. Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I. Piano (Solo)

II. Piano (orkestr)

**27**

I.Piano (Solo)

II.Piano (orkestr)

**27**

**ff**

**28**

I.Piano (Solo)

II.Piano (orkestr)

**28**

**f**

**mf**

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

29

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

*mf*

*30* *8va*

II.Piano (orkestr)

*p*

*30*

(8)

I. Piano (Solo)

II. Piano (orkestr)

(8)

I. Piano (Solo)

II. Piano (orkestr)

**31**

I. Piano (Solo)

II. Piano (orkestr)

66

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

I.Piano (Solo)

II.Piano (orkestr)

32

I.Piano  
(Solo)

Musical score for I.Piano (Solo) at measure 32. The piano plays a continuous series of eighth-note chords in the treble clef staff. The key signature changes frequently between B-flat major, A minor, and G major. The dynamic is *f*.

II.Piano  
(orkestr)

Musical score for II.Piano (orkestr) at measure 32. The piano plays a continuous series of eighth-note chords in the treble clef staff. The key signature is B-flat major. The dynamic is *mf*.

I.Piano  
(Solo)

Musical score for I.Piano (Solo) at measure 32. The piano plays a continuous series of eighth-note chords in the treble clef staff. The key signature changes frequently between B-flat major, A minor, and G major.

II.Piano  
(orkestr)

Musical score for II.Piano (orkestr) at measure 32. The piano plays a continuous series of eighth-note chords in the treble clef staff. The key signature is B-flat major.

I.Piano  
(Solo)

Musical score for I.Piano (Solo) at measure 32. The piano plays a continuous series of eighth-note chords in the treble clef staff. The key signature is B-flat major. The dynamic is *ff*. The instruction *8va* is written above the notes.

II.Piano  
(orkestr)

Musical score for II.Piano (orkestr) at measure 32. The piano plays a continuous series of eighth-note chords in the treble clef staff. The key signature is B-flat major. The dynamic is *ff*. The instruction *3* is written above the notes.

**Piano I (solo)**

**Andante**

**p**

**Piano II (orkestr)**

**Andante**

**Piano I (solo)**

**8va**

**1**

**mf**

**Piano II (orkestr)**

**1**

**p**

**Piano I (solo)**

**(8)**

**Piano II (orkestr)**

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

6

Piano I (solo)

Piano II (orkestr)

**Piano I (solo)**

**agitato**

**Piano II (orkestr)**

**agitato**

**Piano I (solo)**

**poco a poco accel.**

**Piano II (orkestr)**

**poco a poco accel.**

**Piano I (solo)**

**accel.**

**Piano II (orkestr)**

**accel.**

**Piano I (solo)**

**Piu mosso**

**3**

**Piano II (orkestr)**

**Piu mosso**

**3**

66

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

**Dolce e con amore**

Piano I (solo)

**Dolce e con amore**

Piano II (orkestr)

Piano I (solo)

**rit.**

Piano II (orkestr)

Piano I (solo)

**5 Allegro e agitato**

**5 Allegro e agitato**

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I  
(solo)

This section shows two staves for Piano I (solo). The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one flat. The music consists of eighth-note chords. Measure 1 starts with a half note followed by a sixteenth-note chord. Measures 2 and 3 show eighth-note chords. Measure 4 starts with a sixteenth-note chord followed by a half note.

Piano II  
(orkestr)

This section shows two staves for Piano II (orchestra). The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one flat. The music consists of eighth-note chords. Measure 1 starts with a half note followed by a sixteenth-note chord. Measures 2 and 3 show eighth-note chords. Measure 4 starts with a sixteenth-note chord followed by a half note.

Piano I  
(solo)

This section shows two staves for Piano I (solo). The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one flat. The music consists of eighth-note chords. Measure 1 starts with a half note followed by a sixteenth-note chord. Measures 2 and 3 show eighth-note chords. Measure 4 starts with a sixteenth-note chord followed by a half note.

Piano II  
(orkestr)

This section shows two staves for Piano II (orchestra). The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one flat. The music consists of eighth-note chords. Measure 1 starts with a half note followed by a sixteenth-note chord. Measures 2 and 3 show eighth-note chords. Measure 4 starts with a sixteenth-note chord followed by a half note.

Piano I  
(solo)

This section shows two staves for Piano I (solo). The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note chords. Measure 1 starts with a half note followed by a sixteenth-note chord. Measures 2 and 3 show eighth-note chords. Measure 4 starts with a sixteenth-note chord followed by a half note.

Piano II  
(orkestr)

This section shows two staves for Piano II (orchestra). The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note chords. Measure 1 starts with a half note followed by a sixteenth-note chord. Measures 2 and 3 show eighth-note chords. Measure 4 starts with a sixteenth-note chord followed by a half note.

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

**Piano I (solo)**

**Piano II (orkestr)**

**6**  
(8) 

**f**

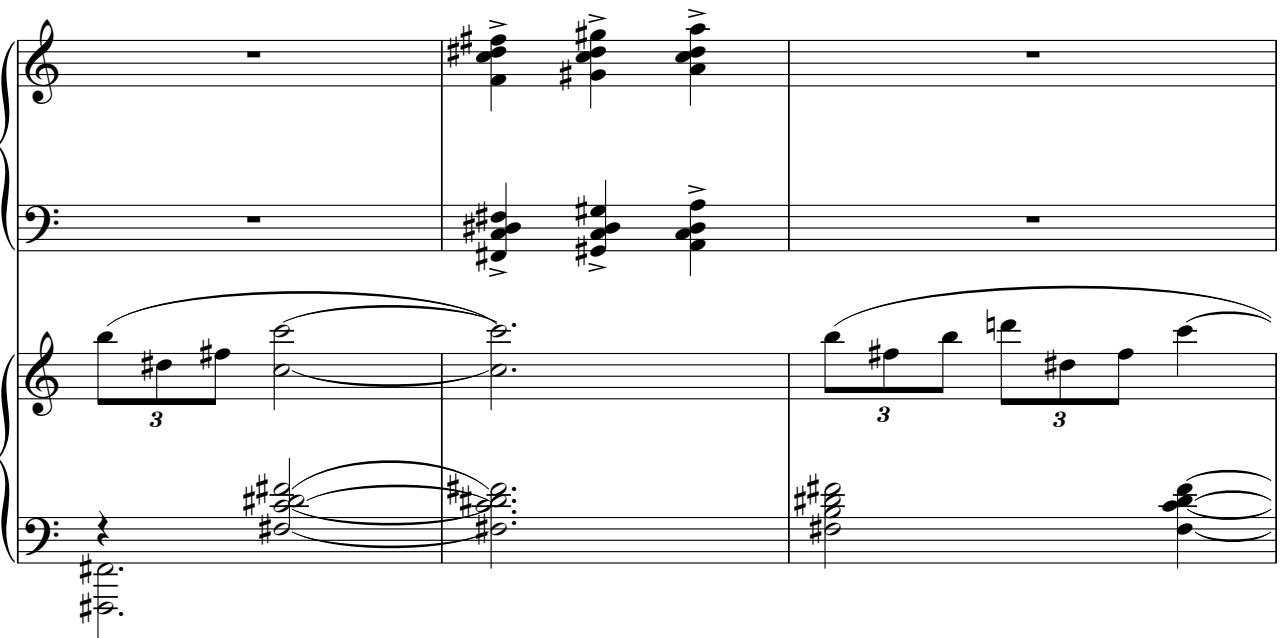
**6**

**f**  



**Piano I (solo)**

**Piano II (orkestr)**

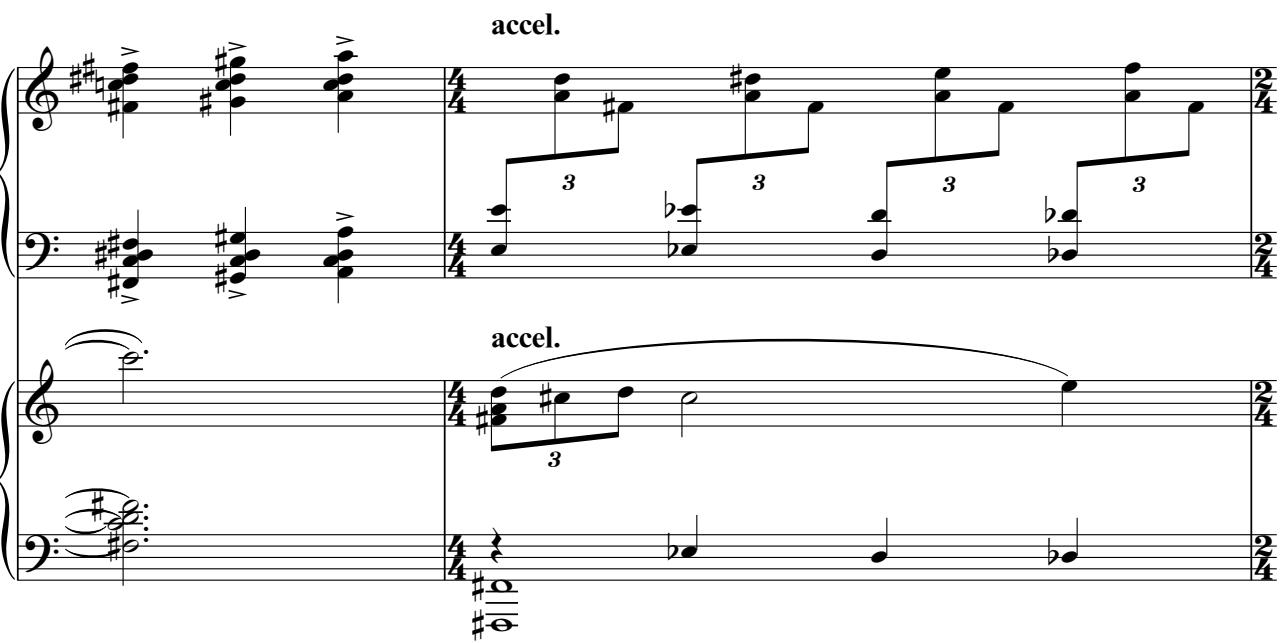


**Piano I (solo)**

**Piano II (orkestr)**

**accel.**

**accel.**



Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

*poco a poco accelerando*

*8va*

Piano I (solo)

Piano II (orkestr)

*poco a poco accelerando*

(8)

Piano I (solo)

Piano II (orkestr)

1

3 3

66

Piano I (solo)

Piano II (orkestr)

**7 Allegro**

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano I (solo)

Piano I (solo)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

Piano I (solo)

Piano II (orkestr)

**Piano I (solo)**

**Piano II (orkestr)**

**8** **Tempo I con dolore**

3

**Piano I (solo)**

**Piano II (orkestr)**

**3**

**6**

**Piano I (solo)**

**Piano II (orkestr)**

**rit.**

**morendo**

**p**

**pp**

**pppp**

**rit.**

**morendo**

**p**

**pp**

**pppp**

III

## Moderato

I.Piano (solo)

II.Piano (orkestr)

Moderato

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

**1**

II.Piano (orkestr)

**1**

I.Piano (solo)

II.Piano (orkestr)

This section contains two staves of musical notation. The top staff, labeled 'I.Piano (solo)', consists of a treble clef and bass clef staff. The bottom staff, labeled 'II.Piano (orkestr)', also consists of a treble clef and bass clef staff. Both staves feature various note heads and stems, with some groups of three notes indicated by a '3' below them. Measure 1 starts with a single note in each staff, followed by a series of eighth-note pairs. Measure 2 begins with a sixteenth-note pattern in the top staff, followed by eighth-note pairs. Measure 3 starts with a sixteenth-note pattern in the bottom staff, followed by eighth-note pairs.

I.Piano (solo)

II.Piano (orkestr)

This section continues the musical score from the previous page. It features two staves of musical notation. The top staff, 'I.Piano (solo)', and the bottom staff, 'II.Piano (orkestr)', both use treble and bass clefs. The notation includes various note heads and stems, with some groups of three notes marked by a '3'. Measure 3 shows a transition with different note patterns in each staff. Measure 4 concludes the section with a final set of note patterns.

I.Piano (solo)

II.Piano (orkestr)

This section concludes the musical score. It features two staves of musical notation. The top staff, 'I.Piano (solo)', and the bottom staff, 'II.Piano (orkestr)', both use treble and bass clefs. The notation includes various note heads and stems, with some groups of three notes marked by a '3'. Measure 5 begins with a sixteenth-note pattern in the top staff, followed by eighth-note pairs. Measure 6 concludes the score with a final set of note patterns.

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

This section shows two staves for the piano. The top staff is labeled "I.Piano (solo)" and the bottom staff is labeled "II.Piano (orkestr)". Both staves are in treble clef. Measure 1 consists of six groups of three eighth-note chords. Measure 2 begins with a bass note on the second staff, followed by six groups of three eighth-note chords. Measure 3 starts with a bass note on the first staff, followed by six groups of three eighth-note chords.

I.Piano (solo)

This section continues the piano parts from the previous page. Measure 3 starts with a bass note on the first staff, followed by six groups of three eighth-note chords. Measure 4 begins with a bass note on the second staff, followed by six groups of three eighth-note chords.

I.Piano (solo)

This section continues the piano parts from the previous page. Measure 4 starts with a bass note on the second staff, followed by six groups of three eighth-note chords. Measure 5 begins with a bass note on the first staff, followed by six groups of three eighth-note chords.

**3**

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

4

I. Piano (solo)

II. Piano (orkestr)

I. Piano (solo)

II. Piano (orkestr)

I. Piano (solo)

II. Piano (orkestr)

(8)

I.Piano (solo)

II.Piano (orkestr)

3 3 3 3

3 3 3 3

I.Piano (solo)

II.Piano (orkestr)

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

I.Piano (solo)

II.Piano (orkestr)

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

**I.Piano (solo)**

**II.Piano (orkestr)**

**I.Piano (solo)**

**II.Piano (orkestr)**

**I.Piano (solo)**

**II.Piano (orkestr)**

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

**Più mosso**

(8)

I.Piano (solo)

II.Piano (orkestr)

6 **Più mosso**

3 3 3 3

(8)

I.Piano (solo)

II.Piano (orkestr)

3 3 3 3

(8)

I.Piano (solo)

II.Piano (orkestr)

3 3 3 3

(8)

I.Piano (solo)

II.Piano (orkestr)

(8)

I.Piano (solo)

II.Piano (orkestr)

(8)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

(8)

I. Piano (solo)

II. Piano (orkestr)

*8va*

I. Piano (solo)

II. Piano (orkestr)

accel.

I.Piano  
(solo)

II.Piano  
(orkestr)

*p*

simile

accel.

accel.

I.Piano  
(solo)

II.Piano  
(orkestr)

I.Piano  
(solo)

II.Piano  
(orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

Musical score page 88, first system. The score consists of two staves. The top staff, labeled "I. Piano (solo)", features a treble clef and contains eighth-note chords. The bottom staff, labeled "II. Piano (orkestr)", features a bass clef and contains eighth-note chords. Measure 1 consists of four eighth-note chords. Measures 2 and 3 each contain three eighth-note chords. Measure 4 begins with a single eighth-note chord followed by a sixteenth-note pattern. Measure 5 concludes with a single eighth-note chord. Measure 6 begins with a single eighth-note chord followed by a sixteenth-note pattern. Measure 7 concludes with a single eighth-note chord. Measure 8 begins with a single eighth-note chord followed by a sixteenth-note pattern. Measure 9 concludes with a single eighth-note chord.

Musical score page 88, second system. The score consists of two staves. The top staff, labeled "I. Piano (solo)", features a treble clef and contains eighth-note chords. The bottom staff, labeled "II. Piano (orkestr)", features a bass clef and contains eighth-note chords. Measure 1 consists of four eighth-note chords. Measures 2 and 3 each contain three eighth-note chords. Measures 4 through 7 are grouped by a large brace under the II. Piano (orkestr) staff, indicating a repeating pattern of eighth-note chords. Measures 8 and 9 conclude with single eighth-note chords.

Musical score page 88, third system. The score consists of two staves. The top staff, labeled "I. Piano (solo)", features a treble clef and contains eighth-note chords. The bottom staff, labeled "II. Piano (orkestr)", features a bass clef and contains eighth-note chords. Measure 1 consists of four eighth-note chords. Measures 2 and 3 each contain three eighth-note chords. Measures 4 through 7 are grouped by a large brace under the II. Piano (orkestr) staff, indicating a repeating pattern of eighth-note chords. Measures 8 and 9 conclude with single eighth-note chords.

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

*8va*

I.Piano (solo)

II.Piano (orkestr)

*8va*

I.Piano (solo)

II.Piano (orkestr)

*ff*

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

I.Piano (solo)

I.Piano (solo)

I.Piano (solo)

II.Piano (orkestr)

**10**

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

(8)

I.Piano  
(solo)

II.Piano  
(orkestr)

(8)

I.Piano  
(solo)

II.Piano  
(orkestr)

12

I.Piano  
(solo)

II.Piano  
(orkestr)

I.Piano (solo)

II. Piano (orkestr)

I.Piano (solo)

II. Piano (orkestr)

I.Piano (solo)

II. Piano (orkestr)

13

I.Piano  
(solo)

This musical score for piano solo shows two staves. The top staff is in treble clef and has a key signature of one flat. It features a series of eighth-note chords. The bottom staff is in bass clef and also has a key signature of one flat. It consists of sustained notes. The measure number '13' is positioned above the first staff.

13

II.Piano  
(orkestr)

This musical score for piano orchestra shows two staves. The top staff is in treble clef and has a key signature of one flat. It contains sustained notes. The bottom staff is in bass clef and also has a key signature of one flat. It contains sustained notes. The measure number '13' is positioned above the first staff.

I.Piano  
(solo)

This section continues the piano solo part from the previous measure. The top staff in treble clef and one flat key signature shows eighth-note chords. The bottom staff in bass clef and one flat key signature shows sustained notes. The measure number '13' is positioned above the first staff.

II.Piano  
(orkestr)

This section continues the piano orchestra part from the previous measure. The top staff in treble clef and one flat key signature shows sustained notes. The bottom staff in bass clef and one flat key signature shows sustained notes.

I.Piano  
(solo)

This section concludes the piano solo part. The top staff in treble clef and one flat key signature shows eighth-note chords. The bottom staff in bass clef and one flat key signature shows sustained notes.

II.Piano  
(orkestr)

This section concludes the piano orchestra part. The top staff in treble clef and one flat key signature shows sustained notes. The bottom staff in bass clef and one flat key signature shows sustained notes.

Musical score page 99, first system. The score consists of two staves. The top staff, labeled "I. Piano (solo)", has a treble clef and contains sixteenth-note patterns. The bottom staff, labeled "II. Piano (orkestr)", has a bass clef and contains sustained notes. The music is in common time.

Musical score page 99, second system. The top staff, labeled "I. Piano (solo)", shows sixteenth-note patterns. The bottom staff, labeled "II. Piano (orkestr)", shows sustained notes. The music is in common time.

Musical score page 99, third system. The top staff, labeled "I. Piano (solo)", shows sixteenth-note patterns. The bottom staff, labeled "II. Piano (orkestr)", shows sustained notes. The music is in common time.

100

I.Piano  
(solo)

I.Piano  
(solo)

14

I.Piano  
(solo)

14

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

I.Piano (solo)

II.Piano (orkestr)

## M Ü N D Ö R İ C A T

Ön söz.....	3
I hissə.....	9
II hissə.....	55
III hissə.....	71

Kompyuter not qrafikası Yavər Neymətli