

S. Rachmaninoff

Vocalise

Op. 34 No. 14

for violin and piano



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Vocalise

Op. 34 No. 14

revision by F. Ferrari

for violin and piano

S. Rachmaninoff (1873-1943)

Lento

Violin

Piano

p

p

4

allarg.

tr

dim.

allarg.

dim.

7

a tempo

mf

a tempo

mp

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9

cresc.

11

mp

p

13

15

f *rit.* *rit.*

18

1. *p* 2. *mf* *a tempo*

p *mp* *a tempo*

Poco piu' mosso

19

cresc. *f*

cresc. *f*

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21

allarg. *dim.* *f* a tempo

allarg. a tempo *mf*

This system contains measures 21 and 22. The vocal line (top staff) begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: a quarter note C5, a quarter note D5, and a half note E5. The piano accompaniment (middle and bottom staves) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *dim.* and *f*. Tempo markings are *allarg.* and *a tempo*.

23

muovendo

muovendo

This system contains measures 23 and 24. The vocal line continues with a half note F#4, a quarter note G4, and a half note A4. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *mf*. The tempo marking is *muovendo*.

25

This system contains measures 25 and 26. The vocal line continues with a half note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *mf*.

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27

dim.

p dim.

Measures 27-28: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and quarter-note patterns in the left hand. Dynamics include *dim.* and *p*.

29

dim.

p rit.

Measures 29-30: The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains its complex texture. Dynamics include *dim.*, *p*, and *rit.*. The time signature changes from 4/4 to 2/4 at the start of measure 30.

31

1. *mf*

2. *pp*

Measures 31-32: The vocal line has two endings. The first ending (1.) starts with a half note F5, followed by a quarter note G5, and then a half note A5. The second ending (2.) starts with a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment changes to a simpler texture. Dynamics include *mf* and *pp*. The time signature changes from 4/4 to 2/4 at the start of measure 32.

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32 a tempo

pp *mf* *cresc.*

35 rit.

rit. *tr*

37 a tempo

a tempo *mf* *dim.* *rit.*

Violin

Vocalise

edited by L. Caldera

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for violin and piano

S.Rachmaninoff (1873-1943)

Lento
on A $\overset{\frown}{\text{3}}$
p

4
allarg. $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{4}}$ *dim.* *mf* *a tempo*

8
 $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{2}}$

12
p $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{0}}$

15
on D *f* *rit.* 1. $\overset{\frown}{\text{3}}$ 2. $\overset{\frown}{\text{3}}$ *mf*

19 **Poco piu' mosso** *cresc.* *f* *allarg.* $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{4}}$ $\overset{\frown}{\text{3}}$ *dim.* *f* *a tempo*

23 *muovendo* $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{3}}$ *ff* on E $\overset{\frown}{\text{1}}$ on A $\overset{\frown}{\text{2}}$

27 *dim.* $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{4}}$ *rit.* *p* $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{2}}$

31 1. $\overset{\frown}{\text{3}}$ 2. $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{2}}$ *a tempo* on D $\overset{\frown}{\text{2}}$ on A $\overset{\frown}{\text{1}}$ *mf* *pp* *mf*

34 on E $\overset{\frown}{\text{1}}$ *rit.* $\overset{\frown}{\text{1}}$ $\overset{\frown}{\text{3}}$ $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{3}}$ *tr* *a tempo* $\overset{\frown}{\text{2}}$ $\overset{\frown}{\text{2}}$

cresc.

