

UTAH SYMPHONY

THIERRY FISCHER, MUSIC DIRECTOR

ASSOCIATE PRINCIPAL VIOLA AUDITION

February 3rd & 4th, 2019

REPERTOIRE LIST

SOLO REPERTOIRE:

1.) Choice of the following: (Exposition of first movement only, no cadenza, Henle Edition Preferred)

- Stamitz Concerto
- Hoffmeister Concerto

AND

2.) Choice of the following: (Complete first movement)

- Bartok Concerto
- Walton Concerto
- Hindemith *Der Schwanendreher*

AND

3.) Bach Brandenburg Concerto No. 6 Complete Viola II part

ORCHESTRAL SOLO REPERTOIRE:

Enesco	Rumanian Rhapsody No. 1		1 bar after Reh [7] to Reh [8]
Kodály	<i>Háry János</i> Suite	Mvmt. III	Opening to Reh [1]
Ravel	<i>Ma Mère l'Oye</i> Suite	Mvmt. V	4 bars after Reh [2] to 3 bars after Reh [3]
Strauss	<i>Don Quixote</i>		4 bars after Reh [14] to Reh [18] Reh [26] to Reh [34]

ORCHESTRAL REPERTOIRE:

Beethoven	Symphony No. 5	Mvmt. II Mvmt. III	All All
Brahms	Variations on a Theme of Haydn		Variation 5, 7, and 8
Bruckner	Symphony No. 4	Mvmt. II	All
Mahler	Symphony No. 10	Adagio	Beginning to Reh [1] 2 bars before Reh [4] to Reh [5] Reh [12] to Reh [13]
Mendelssohn	<i>Midsummer Night's Dream</i>	Scherzo	First page (Beginning through Reh [D])
Mozart	Symphony No. 35	Mvmt. I Mvmt. IV	All All
Strauss	<i>Don Juan</i>		First Page (Beginning to Reh [C])
Strauss	<i>Ein Heldenleben</i>		Reh [77] to 5 bars after Reh [79] Pickup to Reh [94] to 3 bars after Reh [97]
Tchaikovsky	Symphony No. 6	Mvmt. I	Allegro non troppo to m. 88

Viola da braccio II

Brandenburgisches Konzert Nr. 6

Brandenburg Concerto No. 6

B-Dur / in B-flat major
BWV 1051

Johann Sebastian Bach

1.



4



7



10



13



16



20



23



26



29



Viola da braccio II

33



36



39



43



47



50



53



58



61



64



67



Viola da braccio II

70

73

76

79

82

85

88

91

94

97

100

Viola da braccio II

103

107

110

113

116

119

122

125

128

2. Adagio ma non tanto

Viola da braccio II

6 

11 

16 

25 

30 

35 

40 

44 

48 

52 

59 

Viola da braccio II

3. Allegro

4

7

10

12

14

17

20

22

25

28

31

34

tr

Viola da braccio II

37

40

43

46

48

51

54

58

60

63

65

69

72

Viola da braccio II

75

77

79

82

85

88

91

94

97

100

102

105

108

Fine

Enescu: Rumanian Rhapsody No
1 bar after Reh. [7] to Reh. [8]

archet

f

sf — *doux*

avec les autres
p Tous DIV.

Kodály: Háry János Suite, Mvt.
Beginning to Reh. [1]

*Andante, poco rubato
sola (senza sord.)*

p espr. *cresc.* *accel.* *f* *cresc.* *ff*

[1]

Ravel: Ma Mère l'Oye Suite, Mvt.
4 bars after Reh. [2] to 3 bars after Reh.

1 ALTO
SOLO

mf expressif

1 *p* 3 *pp*

SOLO

TOUS *pizz.* *p*

Strauss: Don Quixote

4 bars after Reh. [14] to Reh. [18]

This musical score page contains the following elements:

- Violin I (Solo-Bratsche):** Measures 14-18. Starts with *mf* and ends with *pp* and the instruction *(lebhaft)*. Measure 15 has a first ending bracket.
- Piano (Solo and Tutti):** Measures 14-18. Includes *pizz.* and *Despress.* markings.
- Violin II (Solo):** Measures 14-18. Starts with *p* and ends with *pp*. Measure 16 has a first ending bracket.
- Viola (Solo):** Measures 14-18. Starts with *mf* and ends with *pp*. Measure 16 has a first ending bracket.
- Violoncello (Solo):** Measures 14-18. Starts with *p* and ends with *pp*. Measure 16 has a first ending bracket.
- Clarinet (Bass Clar.):** Measures 14-18. Starts with *p* and ends with *mf*. Measure 17 has a first ending bracket.
- Violin III (Solo Bratsche):** Measures 14-18. Starts with *mf* and ends with *pp*. Measure 17 has a first ending bracket.
- Viola (Solo):** Measures 14-18. Starts with *p* and ends with *cresc.*. Measure 17 has a first ending bracket.
- Violoncello (Solo):** Measures 14-18. Starts with *f* and ends with *dim.*. Measure 17 has a first ending bracket.
- Tempo and Performance Markings:** *poco ritard.*, *Var. I. Gemächlich.*, *Voello.*

Strauss: Don Quixot

Reh. [26] to Reh. [34

26 Solo. C Saite nach h herunterstimmen.

26 Solo. C Saite nach h herunterstimmen.
mf Die Uebrigen.

cresc.

p *mf*

27 *cresc.* *pp* *cresc.* *accel.*

28 *Früheres Zeitmass.* *mf* *cresc.* *ff* *Bass Clar*

29 *f* *etwas drängend* *f* *cresc.*

lebhaft *ff* *f* *ff* *pizz.* *mf*

Solo. *ff* *mf*

p arco *pp* *pp*

30 *p* *mf* *p*

31 *f* *f* *mf*

32 *p* *f*

ff *ff* *ff* *p*

33 *mf* *dim.* *arco* *dim.* *dreifach p*

Beethoven: Symphony No. 5

Mvt. II (all)

Andante con moto

p dolce *f*

8

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

4 Viol. II

23 *pp* *ff* **A**

32 *sempre ff* *sf* *sf*

38 *pp* *sempre pp* *cresc. f* *f* *p dolce*

53 *f* *p* *cresc. f* *p* *p* *cresc. f* **4 Viol. II**

68 *p* *f* *p* *dolce*

75 *pp* *ff* **B**

80 *sf*

85 *pp* *sempre pp* *cresc.*

97 *f* *ff* *p dolce*

102 *pp*

107 *pizz.* *f* **C arco**

115

122 *pp* 1-5 2 3 4 5 *sempre pp* *f* 9

142 Fl I *p* *ff* **2** D

155 *p* *pp* **3** *più piano*

163 **2** *pizz.* *cresc.*

176 **E** **4** *arco* *f* *cresc.* *ff*

188

196 **3** *p* *pp* *più moto*

207 *cresc.* *f*

215 *Tempo I* **4** *p cresc.* *f* *p cresc.* *f* *p dolce cresc.* *f* *sf* *f sf*

227 *p* *pp* *cresc.*

239 **3** *f* *ff* *ff* *p* *ff*

Beethoven: Symphony No. 5

Mvt. III (all)

Allegro
Vc. e B.

pp *pp*

poco ritard. a tempo **6**

un poco ritard. a tempo **1**

20 *f*

34 *sf sf sf sf* *dimin. pp* *pp* **3**

poco ritard. a tempo **3**

50 *pp*

65 *cresc.* *f*

77 *ff* *sf*

91 *sf sf sf* *dimin. pp* **A** **7** Ob. I Viol. I *p*

111 *sempre piano* *cresc.*

124 *f* *ff*

136 *p* Vc. e B. **2** *f*

147

156 **1.** **2.** *ff* **7**

169 *f*

Musical staff 169-178. Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* is present.

179 *sf sf*

Musical staff 179-187. Treble clef, 2/4 time signature. Features a complex rhythmic pattern with many beamed notes. Dynamic markings of *sf* are present.

188 *sf* **B** *ff*

Musical staff 188-197. Treble clef, 2/4 time signature. Includes a section marked **B**. Dynamic markings of *sf* and *ff* are present.

198 *p* *sempre più piano* **23**

Musical staff 198-236. Treble clef, 2/4 time signature. Starts with a whole rest. Dynamic marking of *p* and the instruction *sempre più piano* are present. A section marker **23** is at the end.

237 *poco ritard. a tempo* **6** **1** *Vc. pizz.* *pizz.* *p* *poco ritardando*

Musical staff 237-254. Treble clef, 2/4 time signature. Includes section markers **6** and **1**. Dynamic markings of *p* and *pizz.* are present. Instructions include *poco ritard. a tempo* and *poco ritardando*.

255 *a tempo* *p* *arco* *pp sempre pianissimo* *pizz.*

Musical staff 255-264. Treble clef, 2/4 time signature. Dynamic markings of *p*, *pp sempre pianissimo*, and *pizz.* are present. Instruction *a tempo* is at the start.

265 *arco* *pp* *sempre pp*

Musical staff 265-273. Treble clef, 2/4 time signature. Dynamic markings of *pp* and *sempre pp* are present. Instruction *arco* is at the start.

274 **4** *pp*

Musical staff 274-286. Treble clef, 2/4 time signature. Includes section marker **4**. Dynamic marking of *pp* is present.

287 *sempre pp*

Musical staff 287-295. Treble clef, 2/4 time signature. Dynamic marking of *sempre pp* is present.

296

Musical staff 296-304. Treble clef, 2/4 time signature. Continuation of the previous staff.

305

Musical staff 305-313. Treble clef, 2/4 time signature. Continuation of the previous staff.

314 *pizz.* *arco*

Musical staff 314-322. Treble clef, 2/4 time signature. Dynamic markings of *pizz.* and *arco* are present.

323 **C**₁₋₄₃ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 *ppp* *sempre pianissimo*

Musical staff 323-338. Treble clef, 2/4 time signature. Includes section marker **C**₁₋₄₃ and measures 2-15. Dynamic markings of *ppp* and *sempre pianissimo* are present.

339 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Musical staff 339-398. Treble clef, 2/4 time signature. Includes measures 16-32. Continuation of the previous staff.

Viol I
8va

356 33 34 35 36 37 38

39 40 41 42 43 *cresc.*

attacca

Detailed description: This is a musical score for Violin I. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The score begins at measure 356. Measures 33 through 38 are marked above the staff. Measures 39 through 43 are marked below the staff. A crescendo marking (*cresc.*) is placed below measure 43. An *attacca* marking is placed below the final measure of the excerpt. A bracket above the staff groups measures 38 through 43, with the instruction *8va* (8va) written above it, indicating that these notes should be played an octave higher than written. The notes in measures 39-43 are: 39: G4, A4, B4; 40: C5, B4, A4; 41: G4, F4, E4; 42: D4, C4, B3; 43: A3, G3, F3.

Brahms: Variations on a Theme of Hayd
Variation V

Var. V
Vivace

206 *fp legg.* *sf p* *sf p* *f*

212 *pp legg.* *pp legg.* Hr. I *sfp legg.* *sfp legg.*

218 *sf* *sf* *f* *pp legg.* *pp legg.*

224 *f* *f* *p*

230 *p* *pp sempre*

237 *pp*

244 *f* *f* *p* *p*

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

Brahms: Variations on a Theme of Hayd
Variation VII

Var. VII
Grazioso

293 *p espress.*

299 *p dolce* Viol. *p*

305

311 *p espress.* *div.* *cresc.*

316 *p dim.* *pp*

Detailed description: This image shows a page of musical notation for Variation VII, 'Grazioso', from Brahms' 'Variations on a Theme of Haydn'. The score is written for a single instrument, likely the violin, and consists of five staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The first staff (measures 293-300) begins with a dynamic marking of *p espress.* and features a melodic line with slurs and a fermata. The second staff (measures 301-308) starts with *p dolce* and includes a section marked 'Viol.' with a dynamic of *p*. The third staff (measures 309-310) continues the melodic development. The fourth staff (measures 311-315) includes markings for *p espress.*, *div.* (divisi), and *cresc.* (crescendo). The fifth staff (measures 316-318) concludes with *p dim.* and *pp* (pianissimo) dynamics, ending with a double bar line and a 3/4 time signature change.

Brahms: Variations on a Theme of Haydn
Variation VIII

Var. VIII

Presto non troppo
con sord.

322 *pp sempre*

328 *pp* **K** *tr*

336 *2* *pizz.* *3* *arco* *p*

349 *pp*

355 *pp* *pizz.*

Detailed description: This is a page of musical notation for Variation VIII of Brahms' Variations on a Theme of Haydn. The score is written for piano and consists of five systems of music. The first system (measures 322-327) begins with a treble and bass clef, a key signature of two flats, and a 3/4 time signature. It features a melodic line with a *pp sempre* dynamic. The second system (measures 328-335) includes a key signature change to one flat and a *pp* dynamic. A boxed letter 'K' is placed above measure 330, and a trill (*tr*) is marked at the end of the system. The third system (measures 336-348) contains a double bar line with repeat dots, a first ending marked with a '2', a *pizz.* (pizzicato) instruction, a triplet of eighth notes marked with a '3', and an *arco* (arco) instruction. The dynamic is *p*. The fourth system (measures 349-354) continues the melodic line with a *pp* dynamic. The fifth system (measures 355-358) features a *pp* dynamic and a *pizz.* instruction. The score concludes with a double bar line and repeat dots.

Bruckner: Symphony No. 4
Mvt. II (all)

2. SATZ. ANDANTE

Andante quasi Allegretto
con sordini

The musical score consists of six staves of music in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante quasi Allegretto' and the performance instruction is 'con sordini'. The score includes various dynamics and performance markings:

- Staff 1: *pp*
- Staff 2: *cresc.*, *dim.*, *gezogen* (10), *ppp*, *pizz.*
- Staff 3: **A** *arco*, *pp*, *cresc.*
- Staff 4: (20), *pp*, *dimin.*, *ppp*, *pizz.*
- Staff 5: **B** *lang gezogen arco*, *p cresc. sempre*, *f*, *ppp*, *p cresc.* (30)
- Staff 6: *mf*, *cresc.*, *f*, *ppp* (40), *6*, *tr. 1. 2*

Viol. *pizz.* arco *lang gezogen*

mf *gezogen cresc.* *dim.* *mf cresc.* *gezogen*

pp *cresc.* *dim.* pp *gezogen*

lang gezogen *lang gezogen*

p *dim.* mf *pp* *mf gezogen* *lang gezogen*

pp *f* *dim.* pp *cresc.* *lang gezogen*

dim. pp *lang gezogen*

dim. pp *mf cresc. f* *sine sordini* *mf martig* *lang gezogen*

mf

lang gezogen *dir.*

f *ff*

dim. pp *dim.* *ppp*

G con sord. *pp* *cresc.* *dim.* *ppp* *gezogen*

pizz. *pp*

arco *lang gezogen* *dim.* pp *2 3* *Br. 1*

150 *Br. 1*

I *Viol. pizz.* *arco* *lang gezogen*
mf *gezogen* *cresc.* *dim.* *mf* *gezogen* **160**

tr *gezogen* *dim.* *pp*

170 *lang gezogen* *dim.* *mf* *gezogen* *pp* *mf*

pp dim. *f* *dim.* *pp cresc.* **180** *lang gezogen*

dim. *ppp* **190** *L* *2* *1* *pp* *arco* *pp* *div. pizz.*

M *sine sordini* *div.* *pp* *poco a poco cresc.* *cresc. sempre* **200** *N* *ff*

dim. *P* *pizz.* **210**

poco a poco cresc.

f cresc. sempre *arco* *ff* *divisi*

220 *P* *Langsamer* *fff*

dim. *pp* **230** *1* *ppp cresc. sempre*

R *2* *pp dim.* *P* *dim.* *(tr)* *dim.* *2*

Mahler: Symphony No. 10, Adagic
Beginning to Reh. [1]

This musical score consists of three staves. The top staff is marked *Andante* and begins with a *v* (accrescendo) hairpin. It features a melodic line with a triplet of eighth notes and a first ending bracket. The second staff continues the melodic line with a *pp* (pianissimo) dynamic marking. The third staff provides a harmonic accompaniment with a steady eighth-note bass line.

Mahler: Symphony No. 10, Adagic
2 bars before Reh. [4] to Reh. [5]

This musical score consists of two staves. The top staff is marked *arco* and contains a short melodic phrase with a *sf* (sforzando) dynamic marking followed by a *pp* (pianissimo) dynamic marking. The bottom staff is marked *Andante come prima* and contains a melodic line with a *v* (accrescendo) hairpin. The bottom staff continues with a harmonic accompaniment.

Mahler: Symphony No. 10, Adagic
Reh. [12] to Reh. [13]

12

Tutti div. a4

arco
f *morendo* *f*

arco
f *morendo* *f*

arco
f *morendo* *f*

arco
f *morendo* *f*

p

1 4 3 *sf* *sf*

13

Mendelssohn: Midsummer Night's Dream, Scherz
Beginning to Reh. [D]

The image shows a musical score for Mendelssohn's Scherzo from A Midsummer Night's Dream, beginning to rehearsal mark D. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/8 time signature. It consists of ten staves of music, each starting with a measure number. The first staff begins with a piano (*p*) dynamic. The second staff (measure 20) features a first ending bracket labeled 'A'. The third staff (measure 29) includes a *cresc.* marking. The fourth staff (measure 36) has a fingering '5' above a note and a *p* dynamic. The fifth staff (measure 49) is marked with a first ending bracket 'B' and a *cresc.* marking. The sixth staff (measure 56) contains a *sf* marking, a *V* marking above a note, a *p* dynamic, and a first ending bracket '1'. The seventh staff (measure 64) has first ending brackets '2', '3', '4', and '5' above notes, a *sf* marking, a *p* dynamic, and a first ending bracket 'C'. The eighth staff (measure 71) features a *sf* marking and a first ending bracket '7'. The ninth staff (measure 77) includes a *p* dynamic and a first ending bracket '7'. The tenth staff (measure 83) has a *p* dynamic and a first ending bracket '7'. The final staff (measure 89) is marked with a first ending bracket 'D' and a *p* dynamic.

Mozart: Symphony No. 35

Mvt. I (all)

Allegro con spirito

The musical score is written on a single staff in G major (one sharp) and 3/4 time. It begins with a forte (*f*) dynamic and a first ending bracket. The piece includes several trills (*tr*) and dynamic markings such as piano (*p*), fortissimo (*sfp*), and fortissimo (*f*). The score is divided into measures, with measure numbers 8, 15, 21, 26, 32, 40, 47, 53, 59, and 63 indicated. The key signature changes to G minor (two sharps) at measure 53, where a trill is marked with a sharp sign [*#*]. The piece concludes with a first ending bracket and a final measure marked with a 4.

71 *p*

76 *sf sf sf sf sf sf sf sf* *staccato*

81 *sf sf*

86

91

99 *tr* *p*

105

113 *f* *p* *p*

121

130 *f* *tr* *p*

137

144 *tr[h]* *f* *tr*

149 *tr* *p*

155 *tr* *tr*

Detailed description: This is a page of musical notation for a piano piece, spanning measures 71 to 155. The score is written in a single system with 13 staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of dynamics, including piano (*p*), fortissimo (*sf*), and forte (*f*). Performance instructions such as *staccato*, *tr* (trill), and *tr[h]* (trill with harmonics) are present. The notation includes eighth and sixteenth notes, triplets, and slurs. Measure numbers are placed at the beginning of each staff.

161 *tr*
f

166

170 *p*

179 *f sf sf*

183 *sf sf sf sf sf sf staccato sf*

189 *sf*

193

198

Mozart: Symphony No. 35

Mvt. IV (all)

Presto

8 *p*

14 *f*

20

24

29

34 *p* *fp*

40 *fp*

47 3

57
63 *f*
69 *fp* *fp* *f* *sfp*
79 *sfp* *p* *sfp* *p*
86
94 *f* *p* *f*
100 *p* *f* *p*
108 *f* *p* *f*
116 *p* *fp* *fp*
123
134
139
147 *p*
152 *f*

Detailed description: This is a page of musical notation for a piano piece. It consists of 12 staves of music, each beginning with a measure number. The key signature is two sharps (F# and C#), and the time signature is 3/8. The music is written in a single system. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings are placed throughout the score, including *f* (forte), *fp* (fortissimo piano), *p* (piano), and *sfp* (sforzando piano). There are also some hairpins and accents. The piece concludes with a triplet of eighth notes on the final staff.

158

163

168

173

178

sf sf p fp

185

fp

195

f

204

fp fp fp fp f

211

sfp sfp p

221

230

240

f

249

254

259

Strauss: Don Juan
Beginning to Reh. [C]

Allegro, molto con brio

ff

ff *pizz.* *ff*

arco 6 6 *mf*

ff

A *ff* *ff*

fff

ff

B *f* *sfz* *sfz* *pp*

ff *3* *triquillo* *p*

Strauss: Ein Heldenleben
Reh. [77] to 5 bars after Reh. [79]

This musical score consists of five staves of music in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The first staff begins at rehearsal mark 77 with a *ff* dynamic. The second staff continues the melody and includes rehearsal mark 78. The third and fourth staves feature complex chordal textures with many beamed notes and accents. The fifth staff begins at rehearsal mark 79 with a *fff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Strauss: Ein Heldenleben

Pick up to Reh. [94] to 3 bars after Reh. [9]

94

f

Hefig bewegt.

ff *fff* *ff* *wütend*

95

sfz *ff* *ff*

96

sfz *sfz* *sfz*

97

fff *ff*

Detailed description: This image shows a page of a musical score for Richard Strauss's 'Ein Heldenleben'. The score is written for a piano and consists of eight staves. The first staff is a treble clef with a 3/4 time signature and a key signature of two flats. It begins with measure 94, marked with a forte (*f*) dynamic and a triplet of eighth notes. The second staff continues the melody, marked 'Hefig bewegt.' (Vigorous movement) and includes dynamics *ff*, *fff*, and *ff*, with the instruction 'wütend' (furious) above the final measure. The third staff continues the melody with dynamics *sfz* and *ff*. The fourth staff is a bass clef with a 3/4 time signature, marked with *ff*. The fifth staff continues the bass line with dynamics *sfz* and *ff*. The sixth staff is a treble clef with a 3/4 time signature, marked with *sfz*. The seventh staff continues the melody with dynamics *sfz* and *ff*. The eighth staff is a bass clef with a 3/4 time signature, marked with *fff* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tchaikovsky: Symphony No. 6, Mvt. I

Allegro non troppo to m.88

Allegro non troppo

19

Measures 19-22: Piano introduction with a tremolo accompaniment. The right hand features a series of sixteenth-note chords, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *p* and *pp*. A *V* (Vibrato) marking is present above the first measure.

23

Measures 23-26: Continuation of the piano introduction. The right hand has a triplet of eighth notes in measure 23, followed by a first finger (1) marking. Dynamics include *p*.

30

Measures 30-33: Continuation of the piano introduction. The right hand has a *pp* marking and a *V* marking above the first measure. Dynamics include *pp*.

34

Measures 34-36: Continuation of the piano introduction. The right hand has a *V* marking above the first measure. Dynamics include *p* and *mp*.

37

Measures 37-42: Continuation of the piano introduction. The right hand has a *cresc.* marking, followed by *f*, *mf*, *p*, and *pp*. The left hand has a *cresc.* marking, followed by *mf*, *mf*, *p*, and *pp*. A *saltando* marking is present above the right hand in measure 42.

43

Measures 43-46: Continuation of the piano introduction. The right hand has a *V* marking above the first measure. Dynamics include *p*.

47

Measures 47-50: Continuation of the piano introduction. The right hand has a *V* marking above the first measure. Dynamics include *p*.

50 **B** *mp*

53 *pp*

56 *pp* *p* *p* *mp*

59 *mp*

61

63 **C** *p* *p*

65 *mp* *mp* *f* *détaché* **Un poco animando** 1

69 *ff* *ff*

72 **Un poco più animato**

75 **D** *mp* *mf* *mp* **Adagio** 4

84 *ritard. molto* *pp espress.* *mp-ppp*