FOR THE YOUNG VIRTUOSO

MASTER LESSONS AND PERFORMANCES WITH JEROME ROSE

AN ANTHOLOGY OF BEETHOVEN FEATURING INTERMEDIATE LEVEL MASTERPIECES

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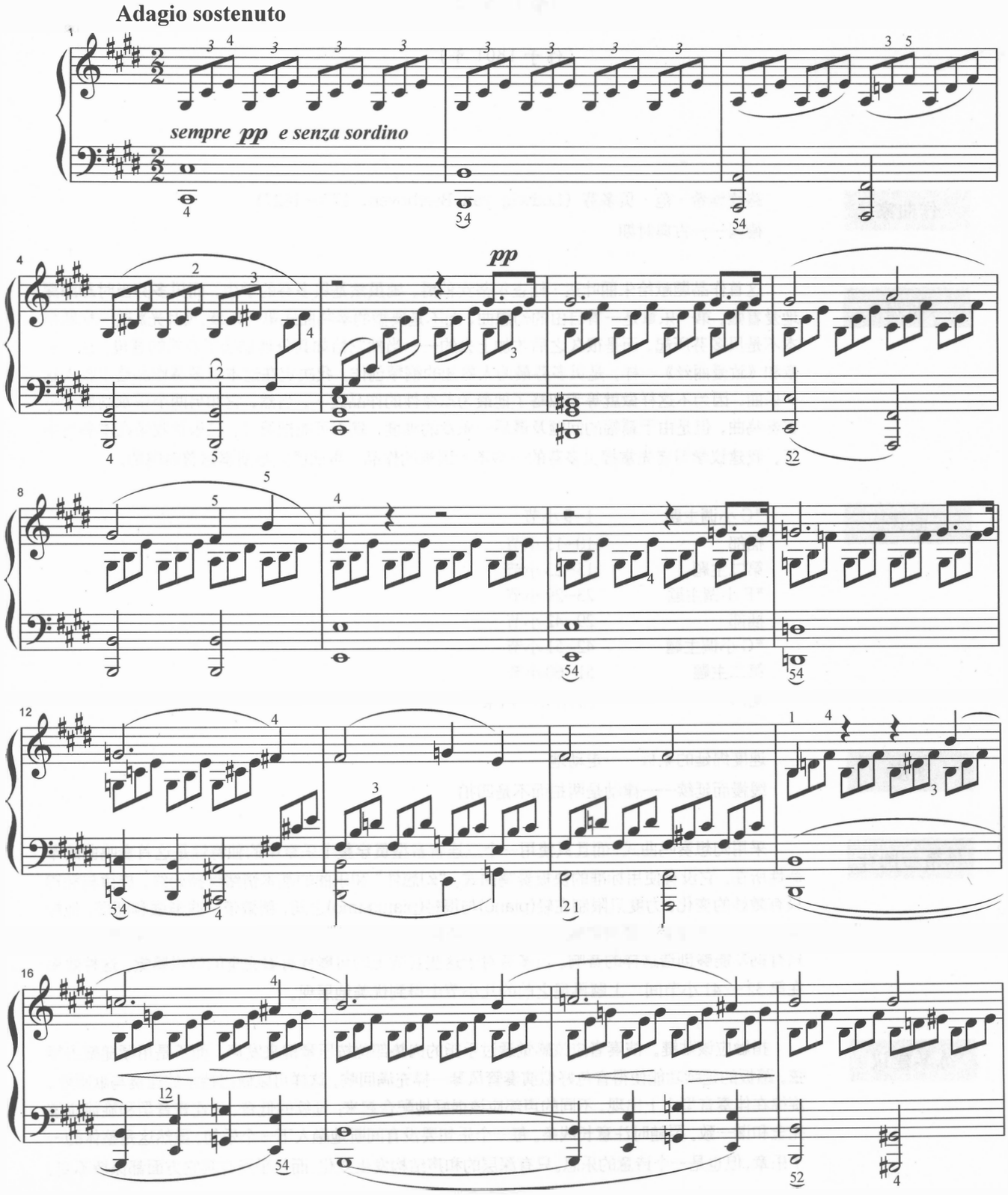
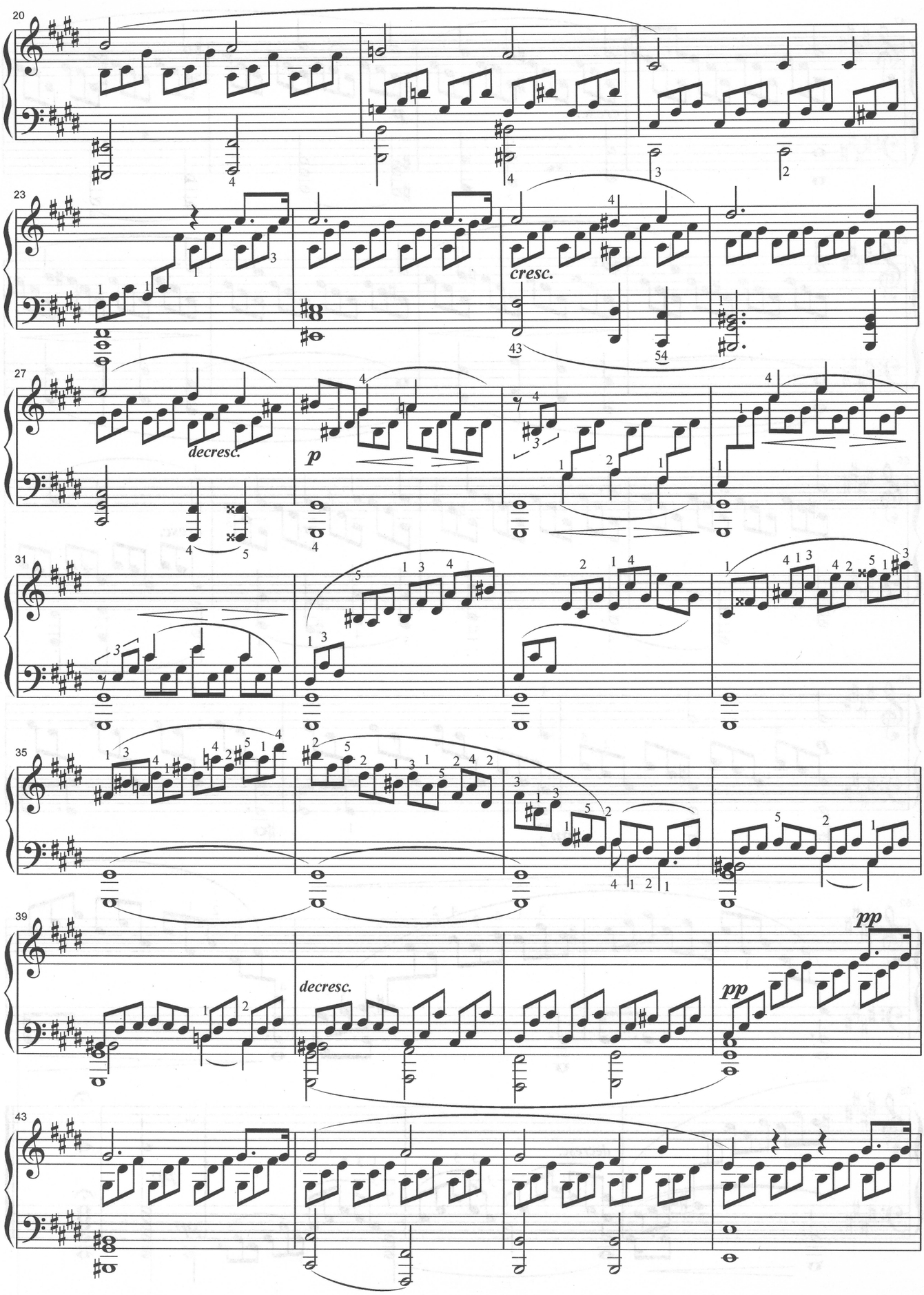
MOONLIGHT SONATA

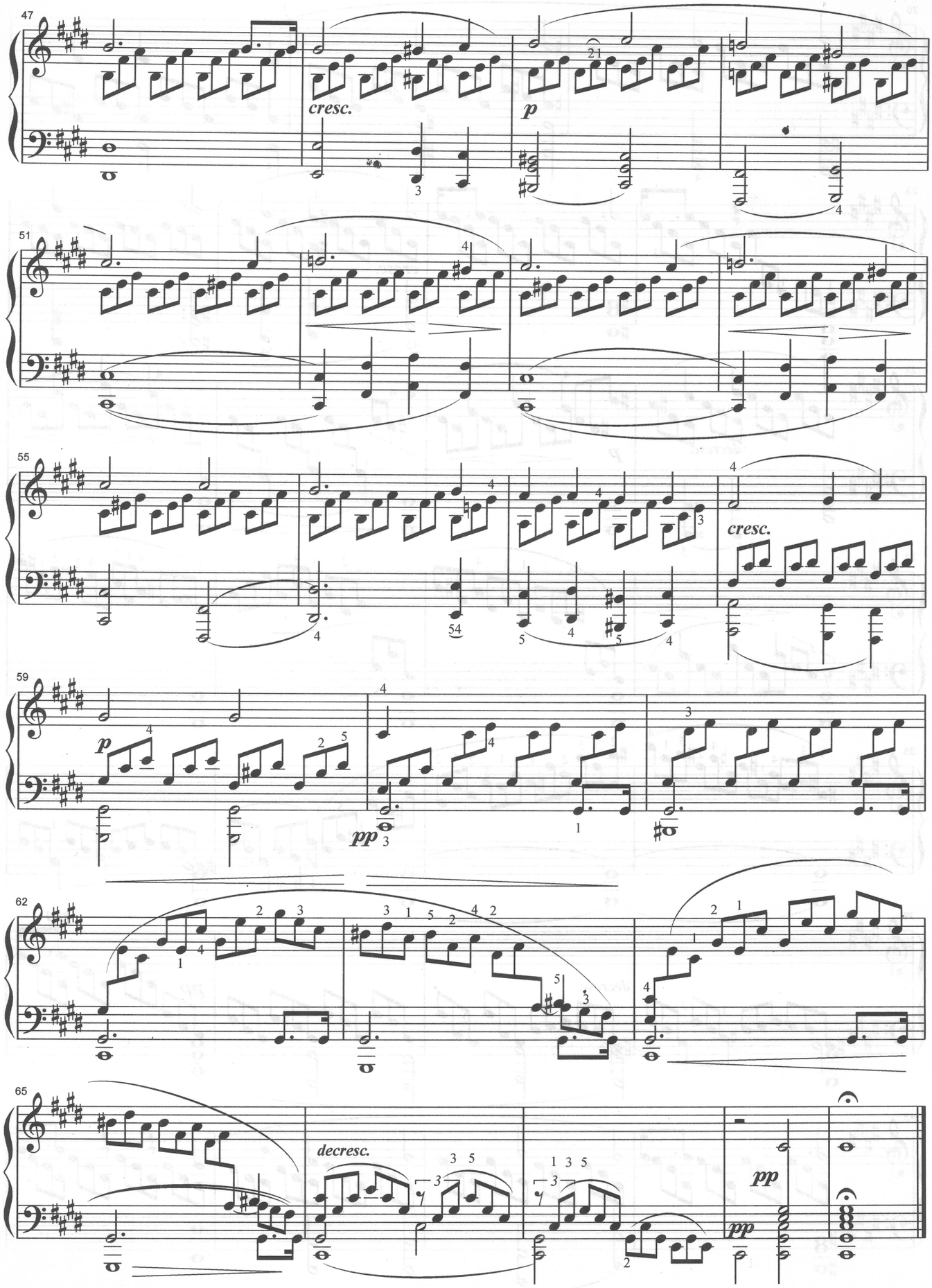
Advice on Practice

The touch should be close to the keys. The pianist should have a sense, from the pads of his/her fingers, that he is creating the tone by pressing the key; not by using a hammer to hit the string. The sustaining quality of the pedal allows the tone to ring as though played on the organ. This permits a consistant legato and song quality to the sound. The melody appears over the accompanying figuration. The various voices should be orchestrated; the sustained bass, triplet figuration, and melody must work in perfect concert. Be aware, at all times, of the extended line. Each phrase segues into the next without interruption. Although it is one entire movement, it is also one poetic idea. Only the underlying harmonic structure changes while almost everything else remains the same.

Moonlight Sonata
Op. 27 No. 2




20
23
cresc.
27
decresc.
p
31
35
39
decresc.
pp
pp
43


47
cresc.
p
51
55
cresc.
59
p
pp
62
65
decresc.
pp
pp

SONATA G minor Op.49 No.1 Composed 1795/98

Title The two Opus 49 Sonatas belong to Beethoven's set of Thirty-two Sonatas, which constitute the pillar of compositional form in the Classical Period. Beethoven names these two Sonatas "Leichte Sonaten", easier versions of Sonatas in two movements. The first movement of the first of these two Sonatas is in "Sonata Form"; the second is a Rondo.

Form First Movement Andante (Walking pace)

Exposition	A	measures 1-15
	B	measures 16-33
Development		measures 34-63
Recapitulation	A	measures 64-79
	B	measures 80-96
Coda		measures 97-end

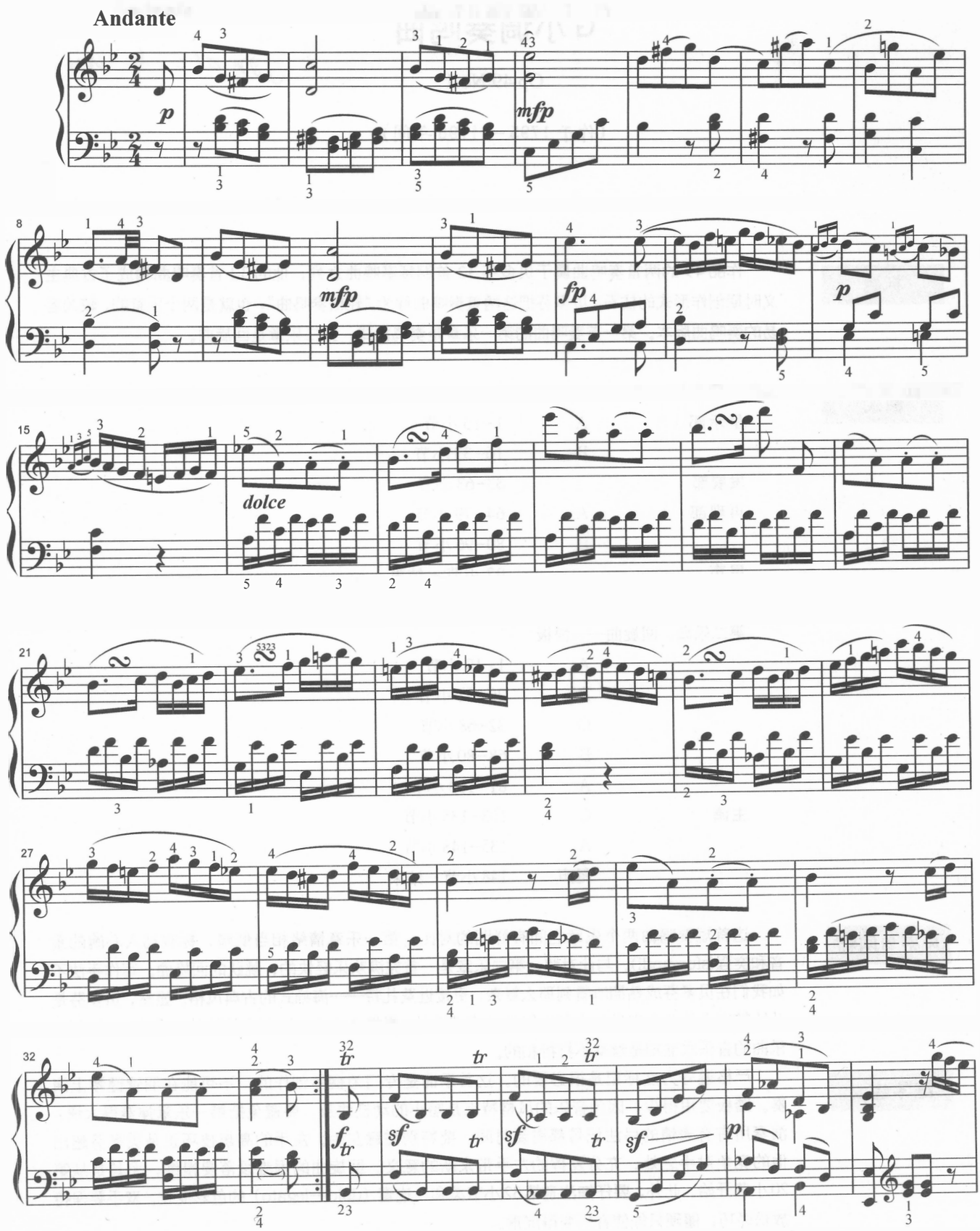
Rondo-Allegro

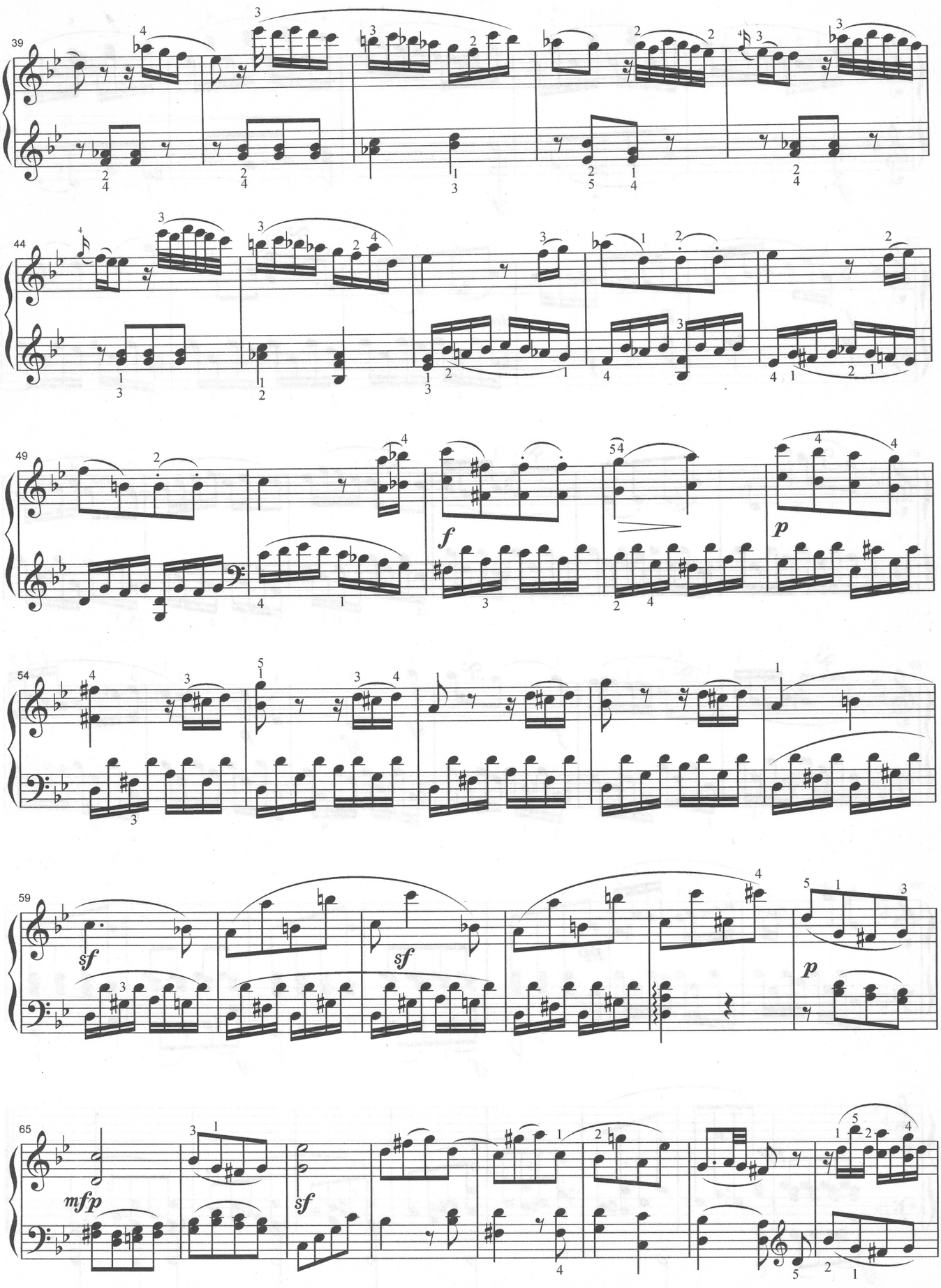
	A	measures 1-19
	B	measures 20-31
	C	measures 32-67
	B	measures 68-80
	A	measures 81-103
In tonic	C	measures 104-135
	A	measures 136-148
Coda		measures 149-end

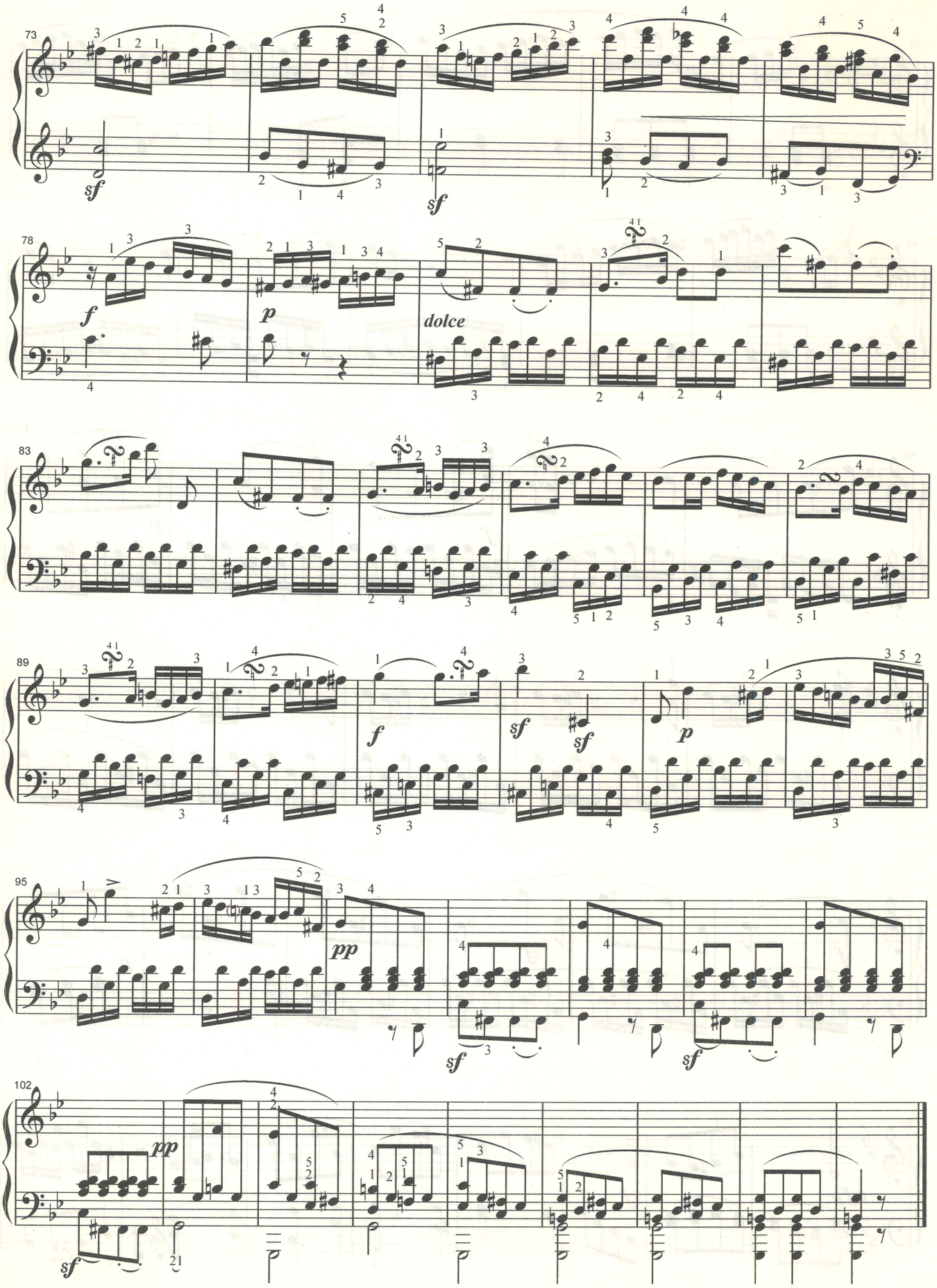
Style & Interpretation This short Sonata is marked by contrasts between the two movements. The first movement is in a rather dark mode, punctuated with provoking accects and sforzandi. By contrast, the second movement is a bouncing Rondo full of joy and lightness. The writing is not yet as complicated as we see in Beethoven's more mature years. The pieces are more in the Classical Mozart-Haydn style. It is obvious that Beethoven wrote the Opus 49 Sonatas for a general amateur public. Though not nearly as difficult as his other Sonatas, they are still musically uncompromising.

Advice on Practice Strict adherance to the dynamics is necessary. This piece is absolutely written for the piano and was never expected to be performed on the harpsichord. Use very little pedal as the musical style is characterized by short motivic lines. Avoid playing the first movement too fast; all the expressive bowing marks require time. Pay particular attention to the left hand. The virtuoso use of the left hand is what separates Beethoven from his competititors. The fully developed left hand takes on a new meaning. Practice slowly the difficult parts of the Rondo, especially, from m.20. Also, pay close attention to the change of color to dolce-legato in m.32. Keep the hands relaxed and light; stiffness will only result with a heaviness in the music.

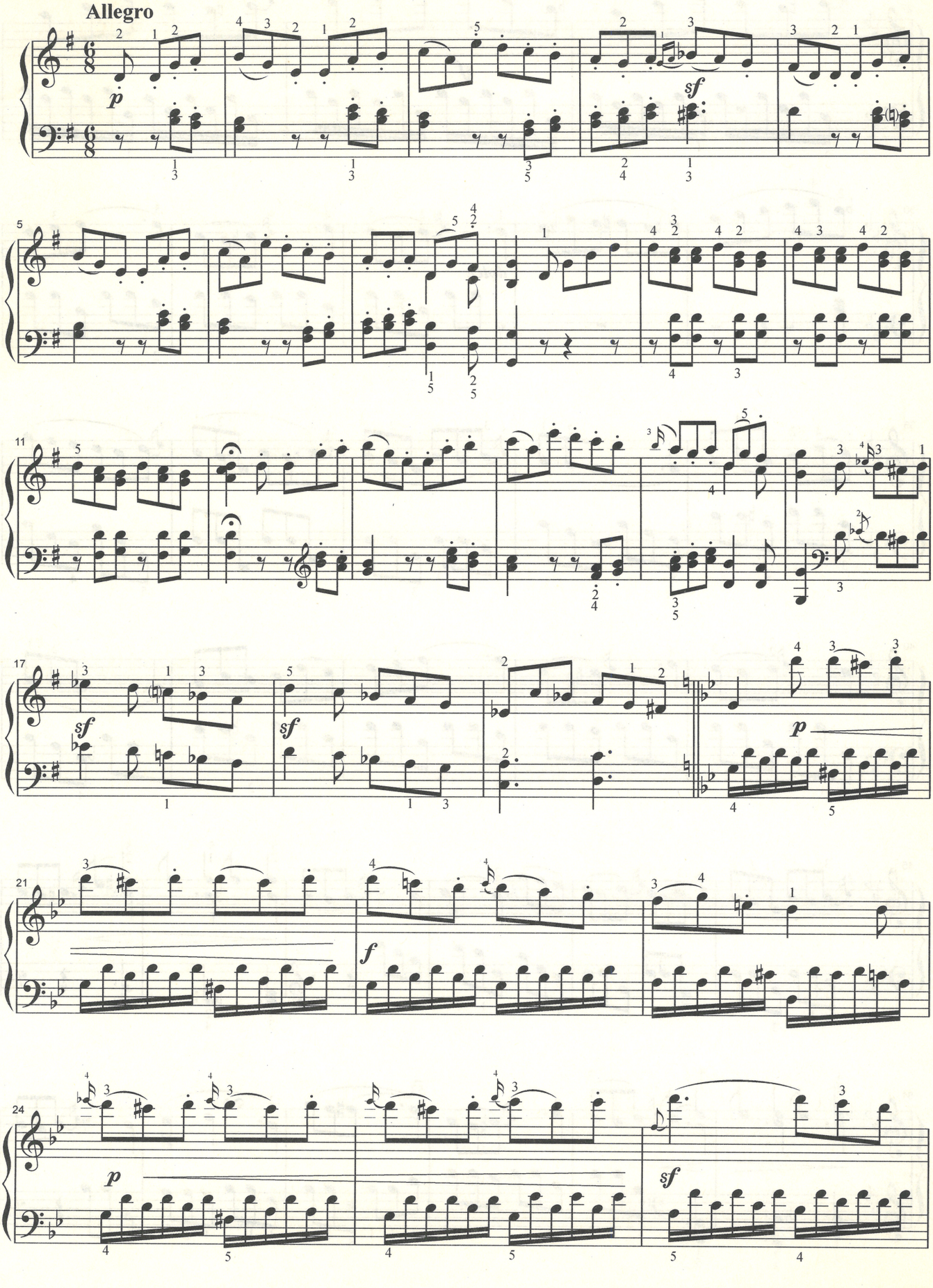
Sonata in G minor
Op. 49 No. 1

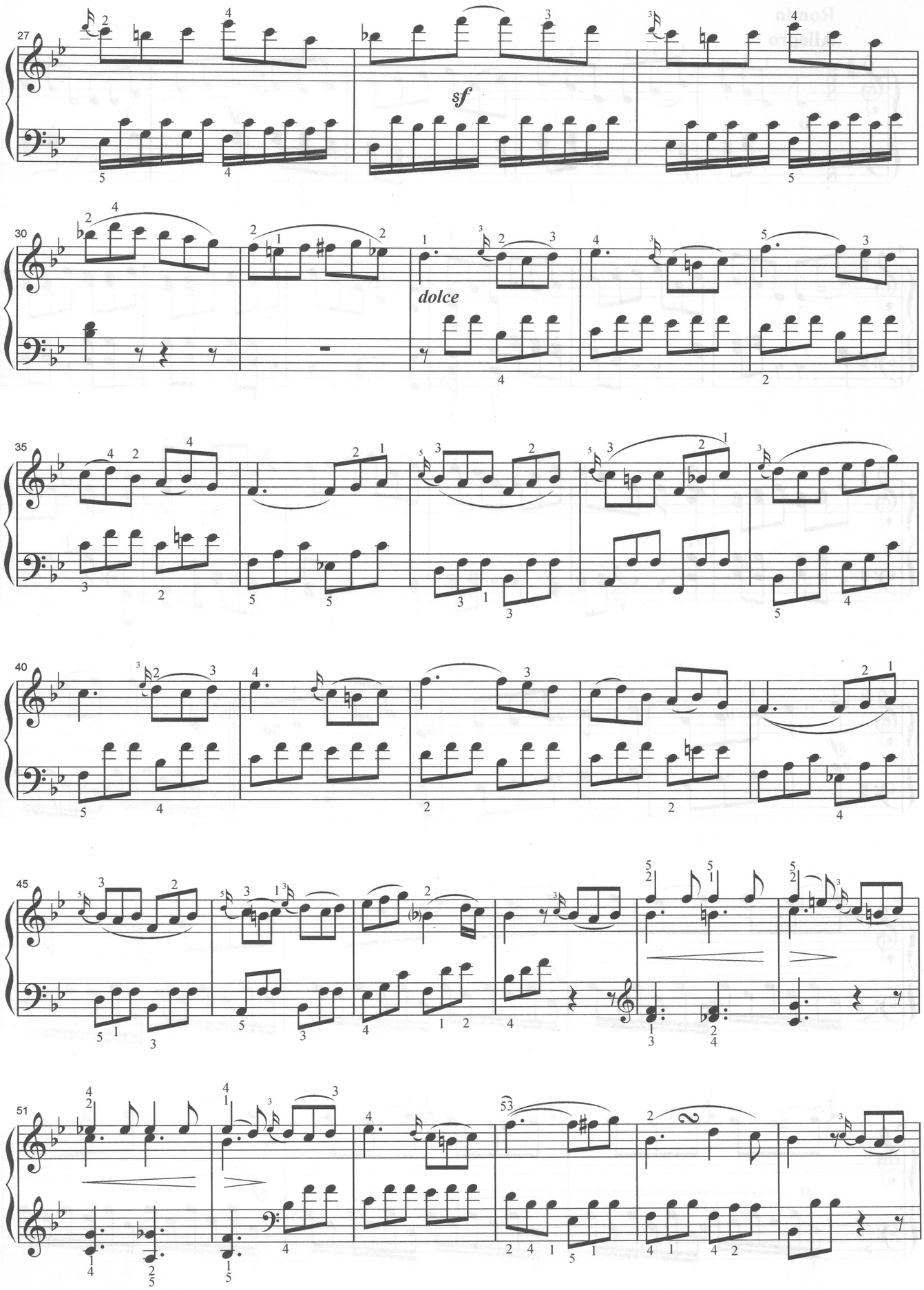



39
44
49
54
59
65
f
p
sf
sf
p
mfp
sf


73
sf
sf
78
f
p
dolce
83
89
f
sf
sf
p
95
pp
sf
sf
102
pp
sf

Rondo
Allegro

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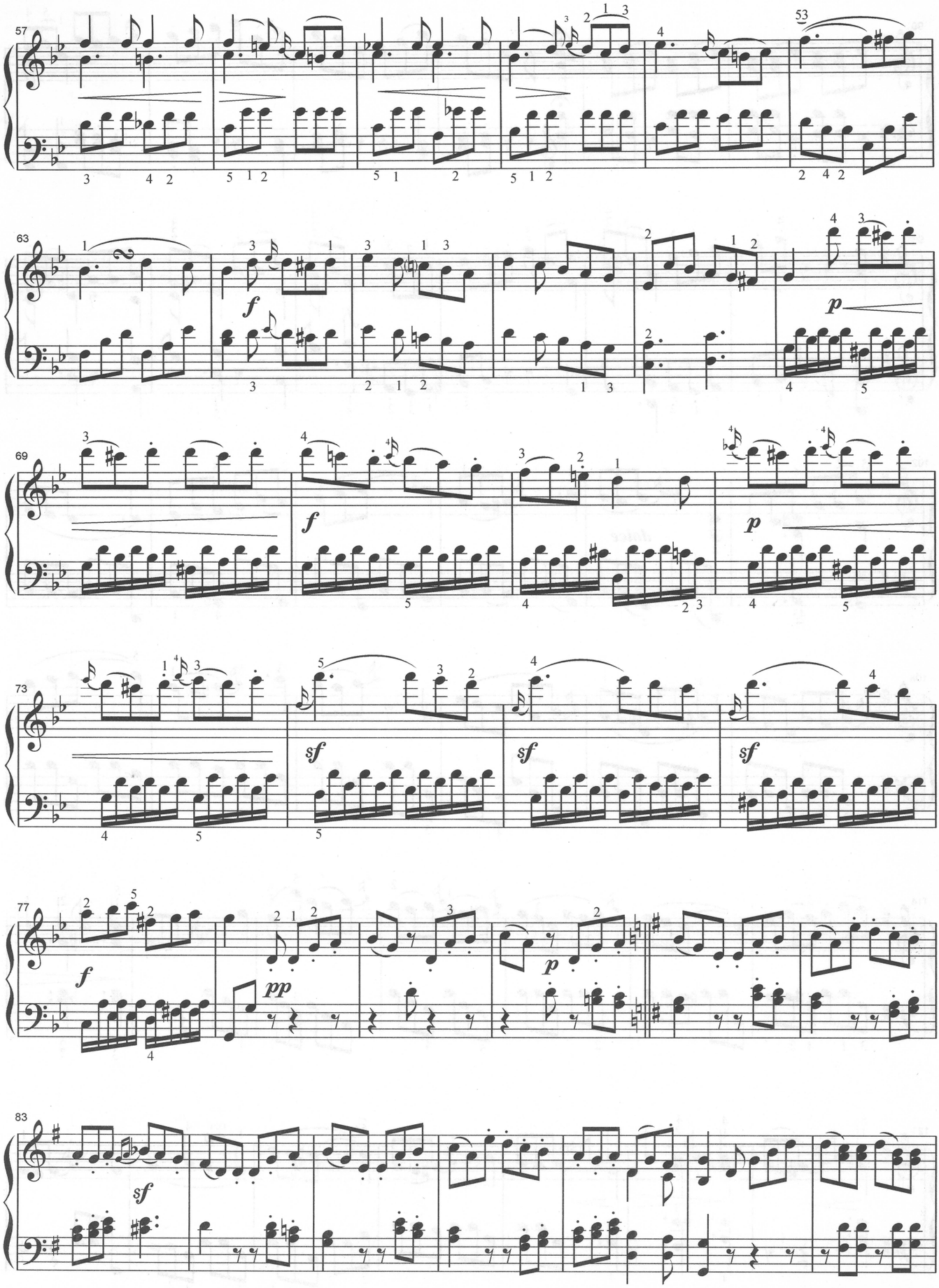
sf
30
dolce
35
40
45
51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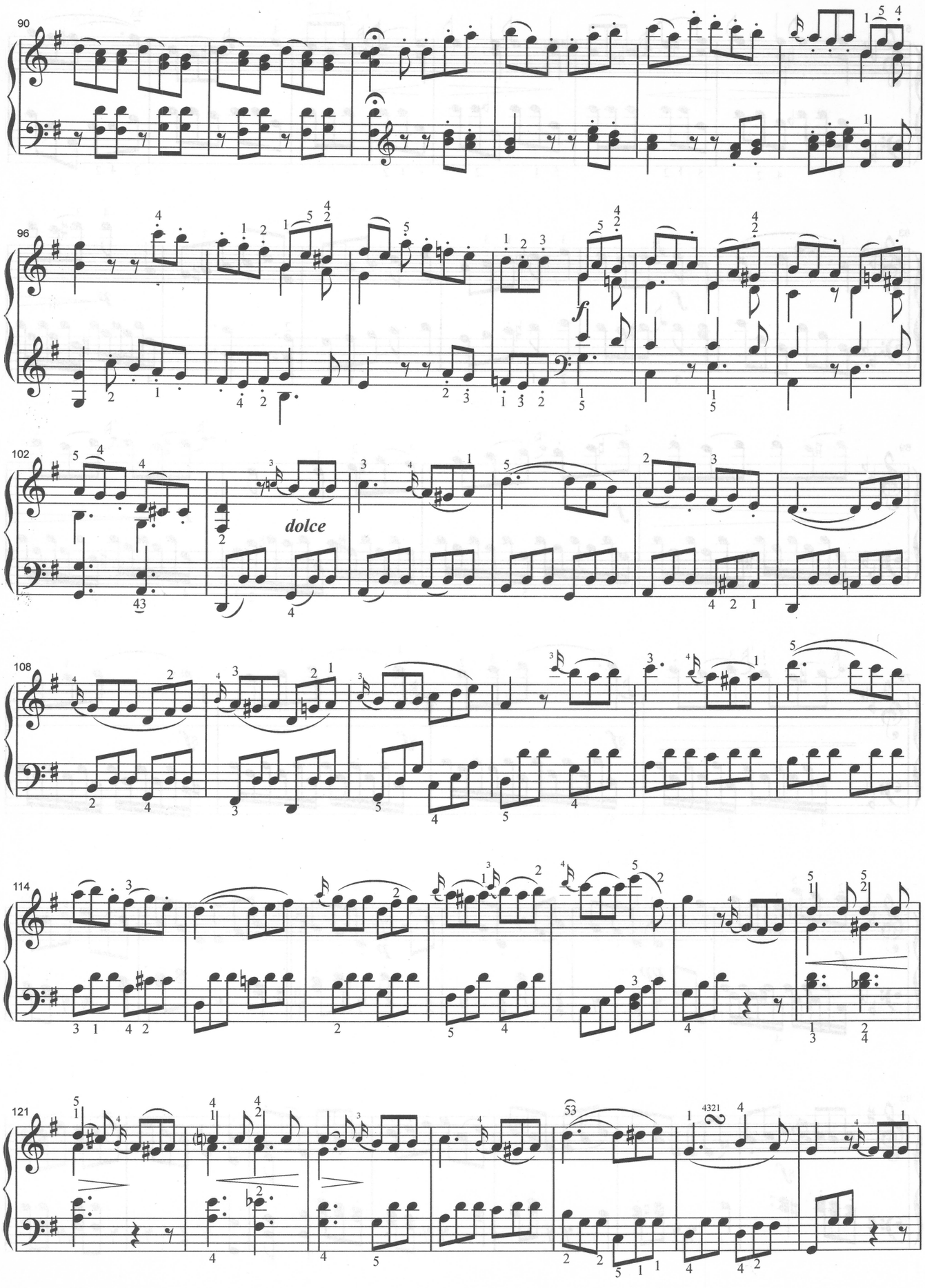
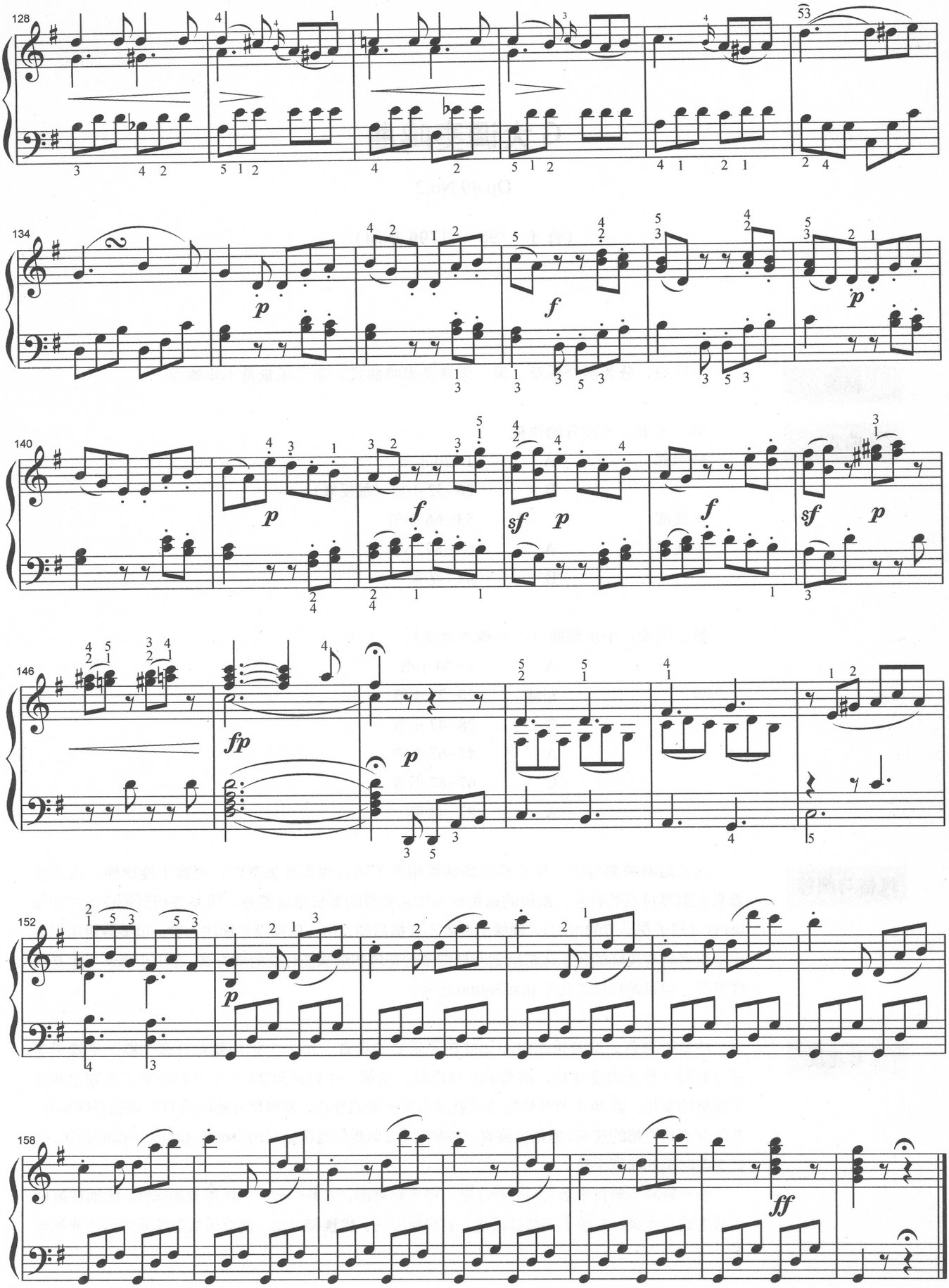
53
63
f
p
69
f
p
73
sf
sf
sf
77
f
pp
p
83
sf


90
96
f
102
dolce
108
114
121


128
53
134
p
f
p
140
p
f
sf p
f
sf p
146
fp
p
152
p
158
ff

SONATA G major Op.49 No.2 Composed 1795/96

Title Sonata: A Classical composition in two movements. The first is in Sonata-Form; the second is a Menuetto.

Form First Movement Allegro ma non troppo (Not too fast)

Exposition	A measures 1-20
	B measures 21-52 repeated
Development	measures 53-66
Recapitulation	A measures 67-87
	B measures 88-end

Second Movement Menuetto (Tempo of a Minuet)

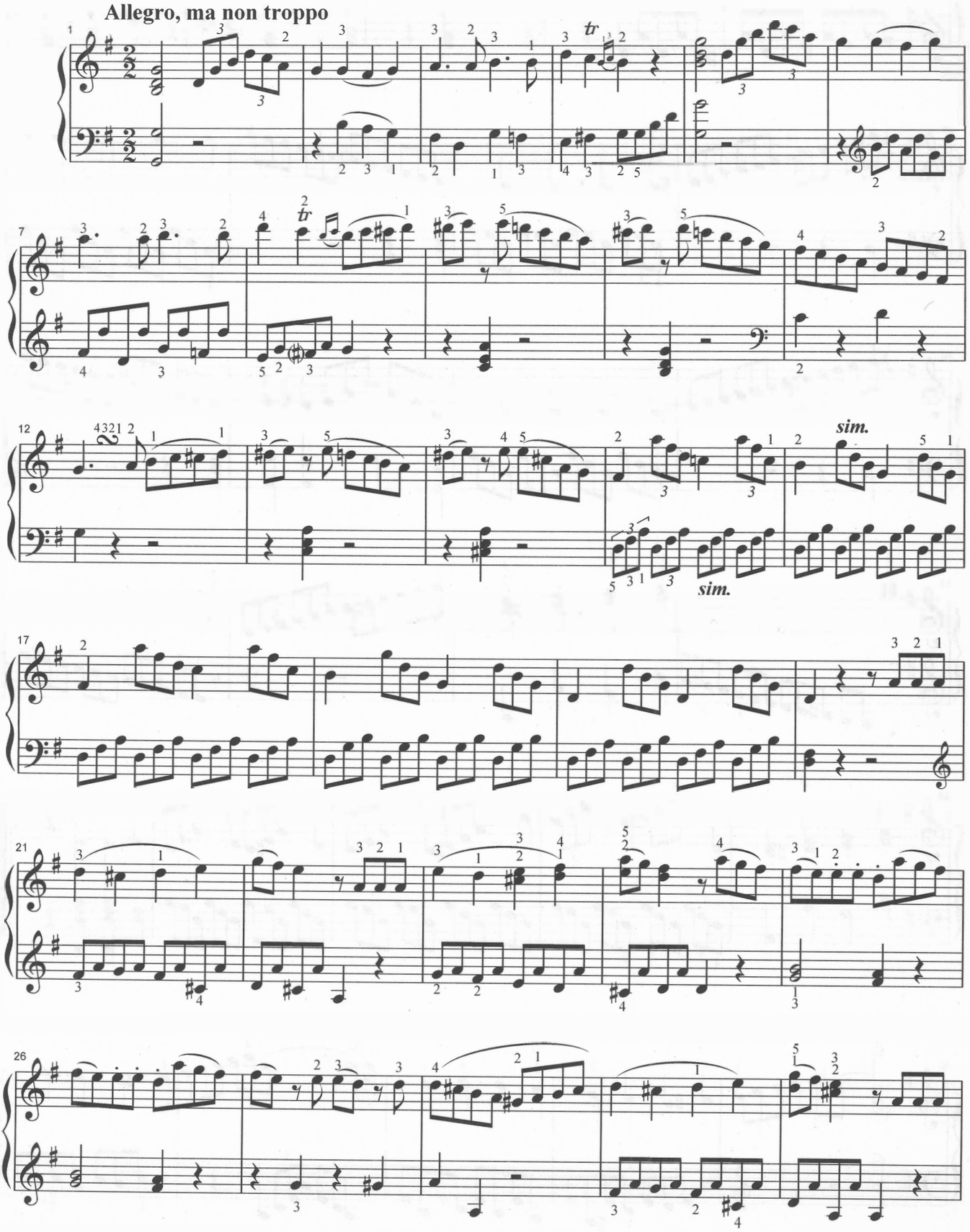
	A measures 1-20
Bridge	measures 20-26
	B measures 26-47
	A measures 48-67
	C measures 68- 87
	A measures 88-end

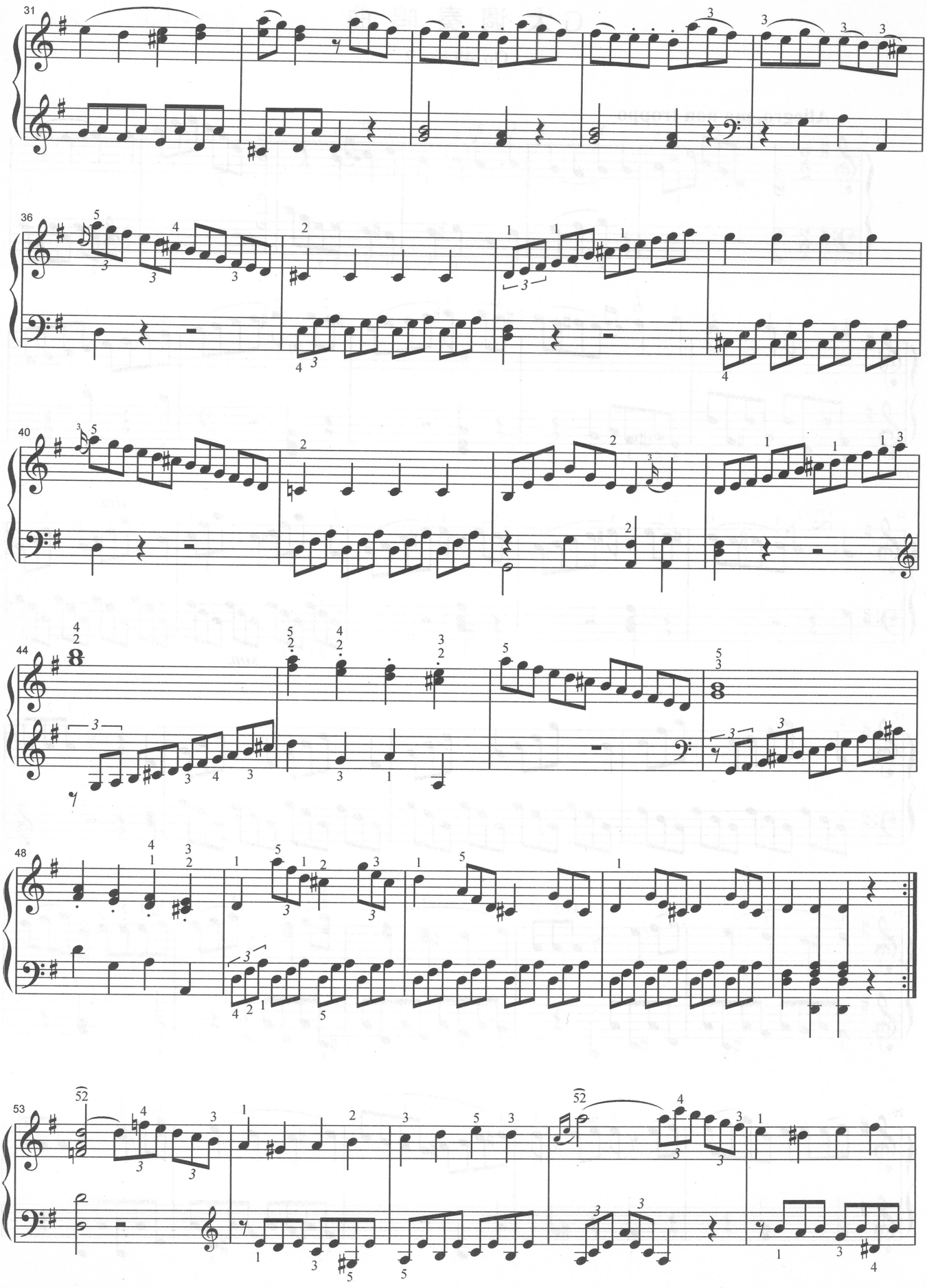
Style & Interpretation Here is a shorter Sonata quite different in character to its sister of the same opus. The lines are much more expansive and melodic. There is a true sense of the piano tone and the pedal has become an integral part of the interpretation. Beethoven makes sure the pianist does not drag his/her feet by setting the meter in alla breve (the beat on the half-bar). There are no dynamic marks written in the first movement. Beethoven prefers to leave the subtleties and nuances to the performera assuming he or she has a good sense of musical style. The same is true in the Menuetto; he only marks a few pianissimos.

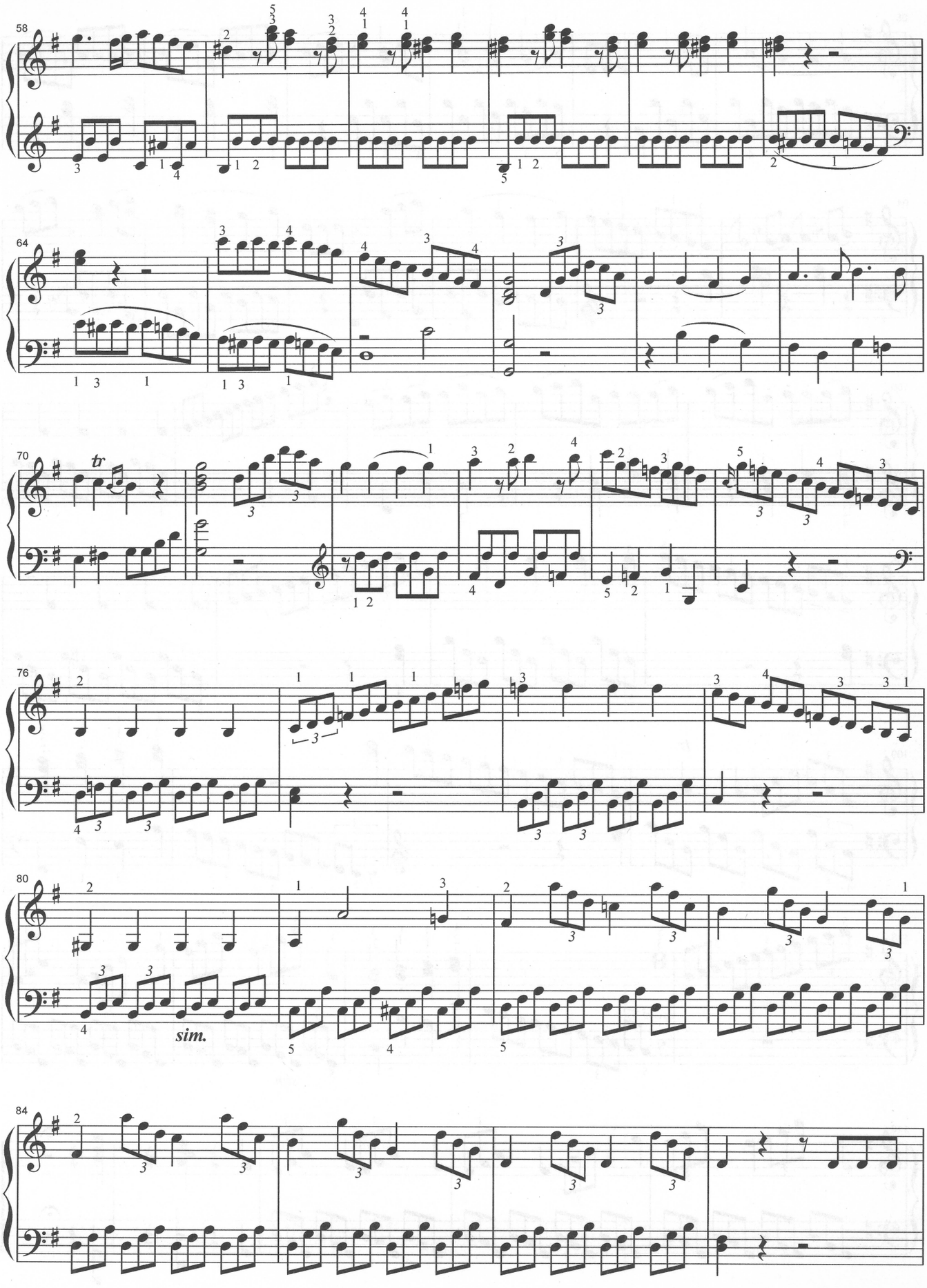
Advice on Practice Listen for tone. The sound of the instrument is everything to this music. Take time to finish each phrase. Although Beethoven did not write in any dynamic changes, the pianist must be aware of the character change from the first theme to the second in m.21. The virtuoso scales of m.36 indicate a change of character, as does the key of D minor at the beginning of the Development section. The scales are not strictly legato but should be played with a kind of leggiero-semi-detached touch, typical for the classical period.

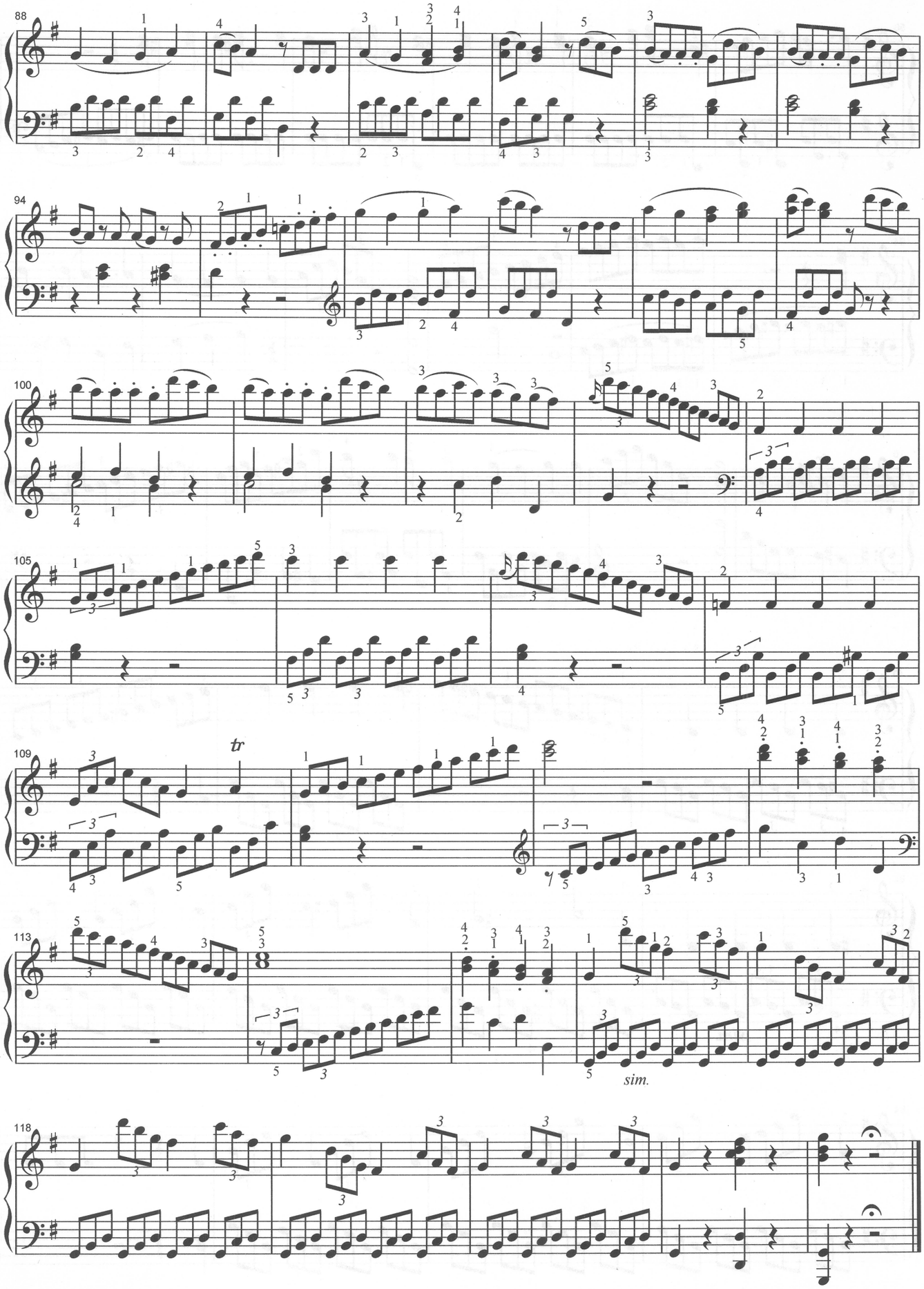
Do not lose the energy in the Minuet. Though a courtly dance, Beethoven keeps it interesting, for instance, by changing the key to C major in m.68. Do not over pedal the left hand, and keep it light, graceful and moving. This is music that should sparkle.

Sonata in G major
Op. 49 No. 2

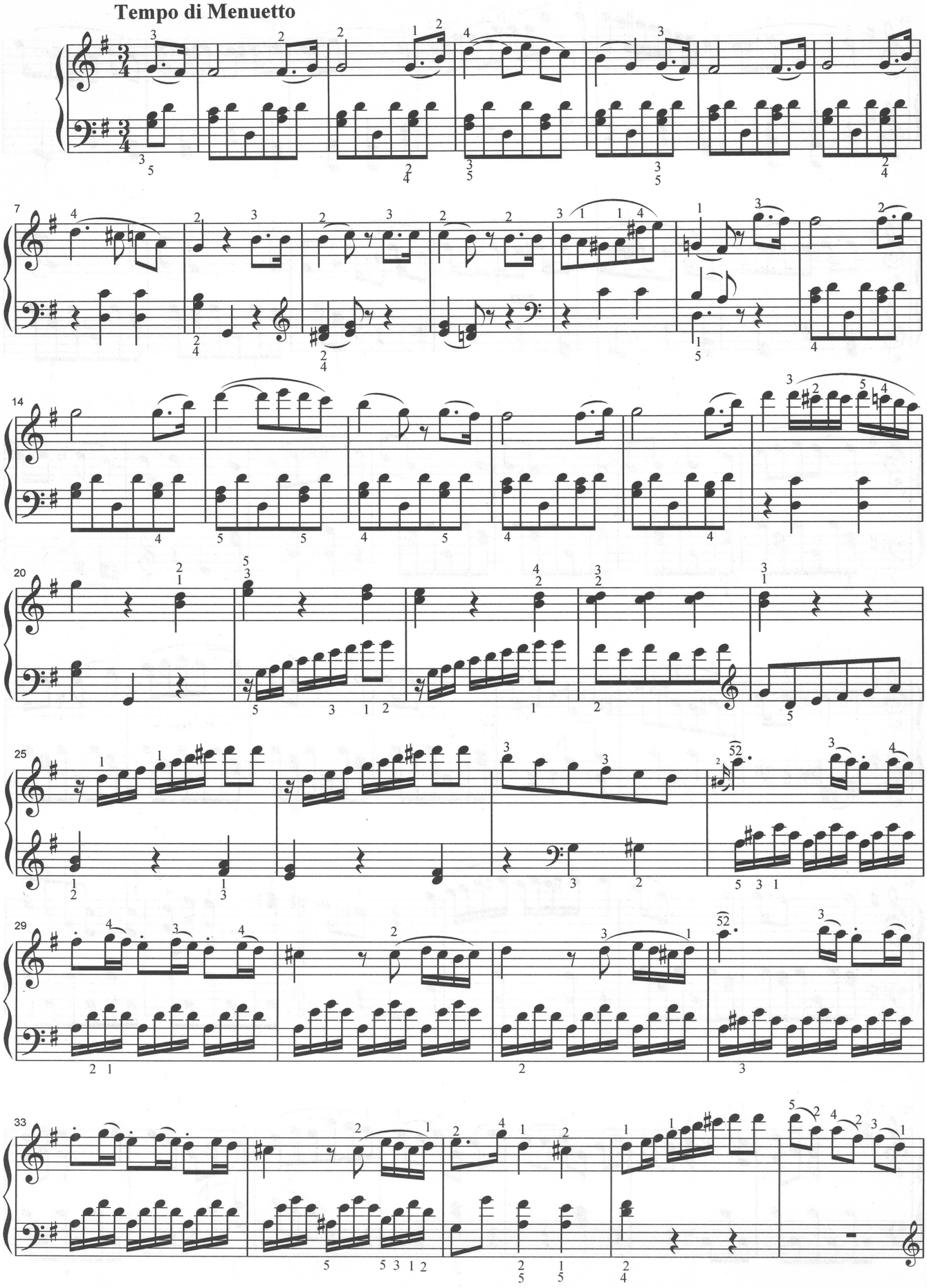


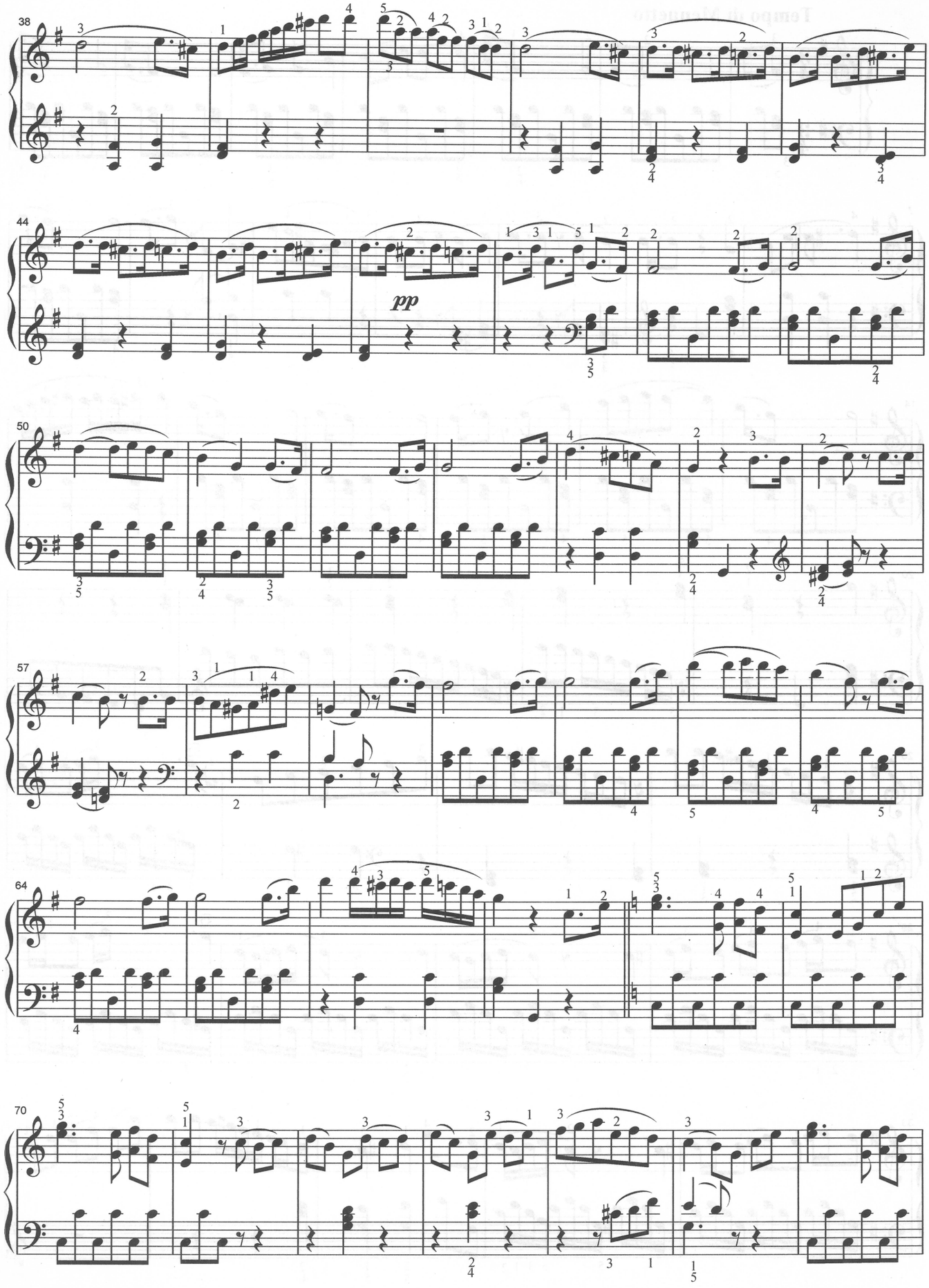


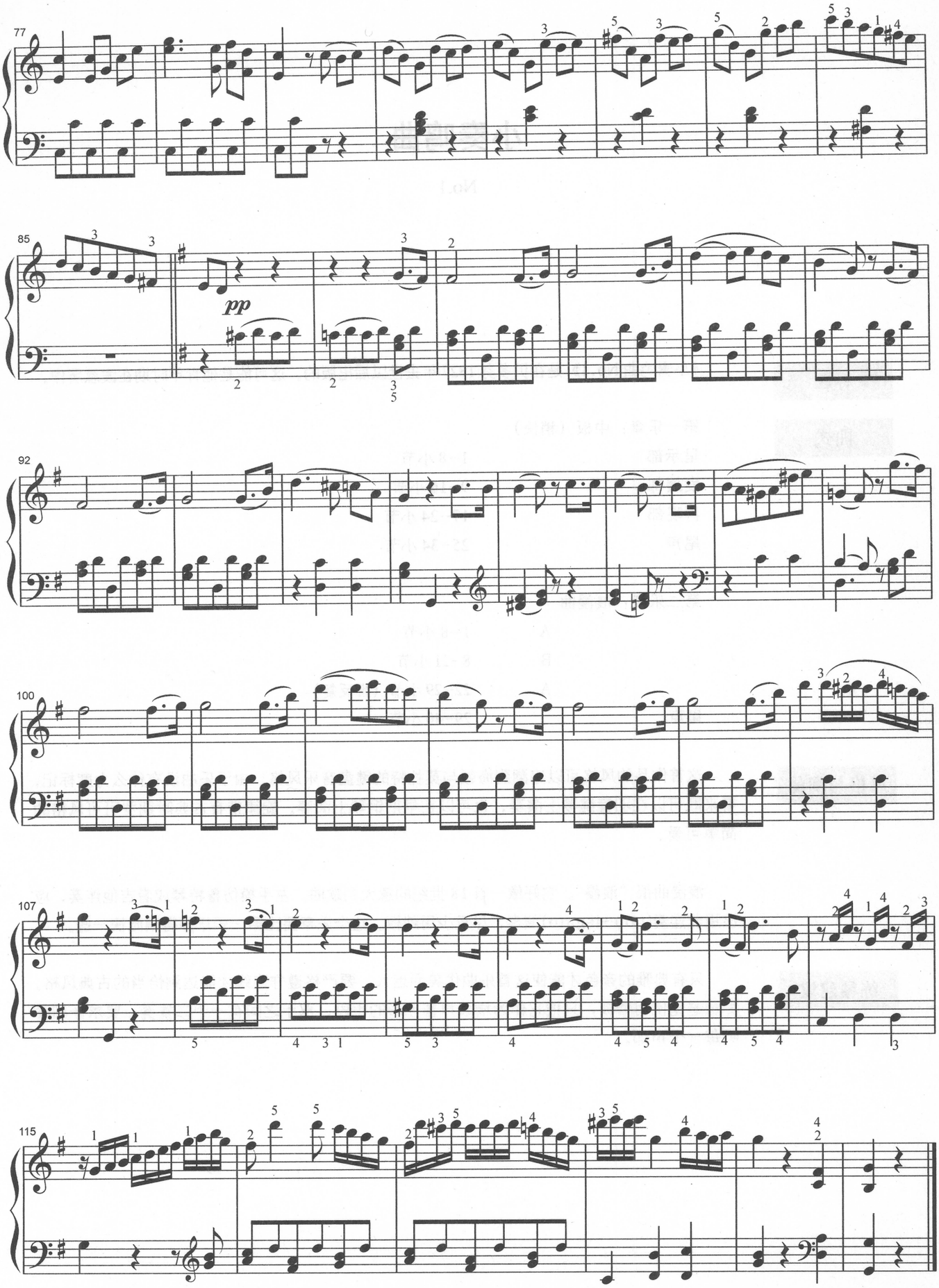

58
64
70
tr
76
80
sim.
84


88
94
100
105
109
tr
113
sim.
118

Tempo di Menuetto




38
44
pp
50
57
64
70


77
85
pp
92
100
107
115

Sonatine No. 1

TWO SONATINAS

Title Sonatina I: Printed after the death of Beethoven in 1827; probably written in his youth while in Bonn

Form

First Movement, Moderato (Moderately fast)

Exposition	measures 1-8
Development	measures 9-16
Recapitulation	measures 17-24
Coda	measures 25-34

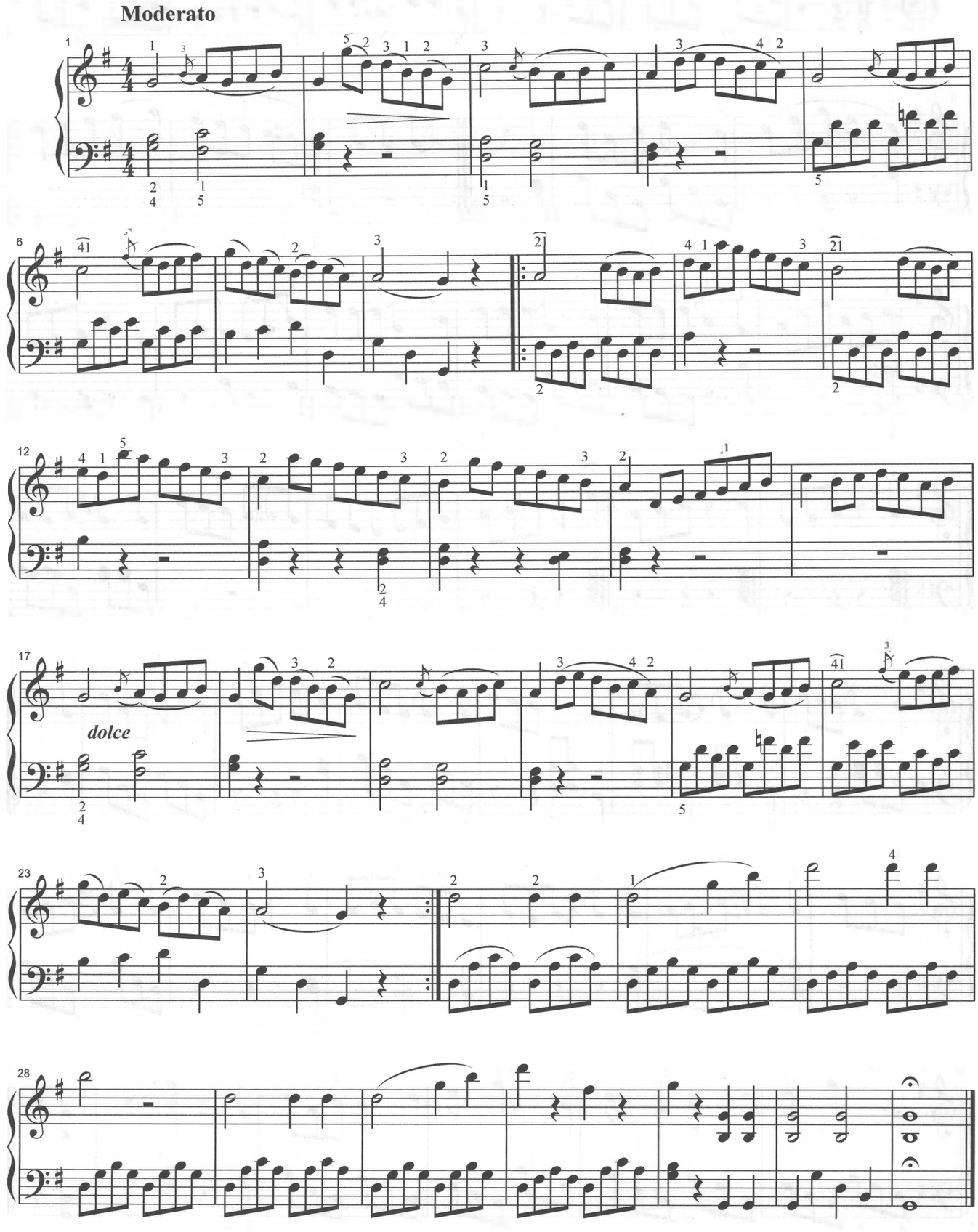
Second Movement, Romanze

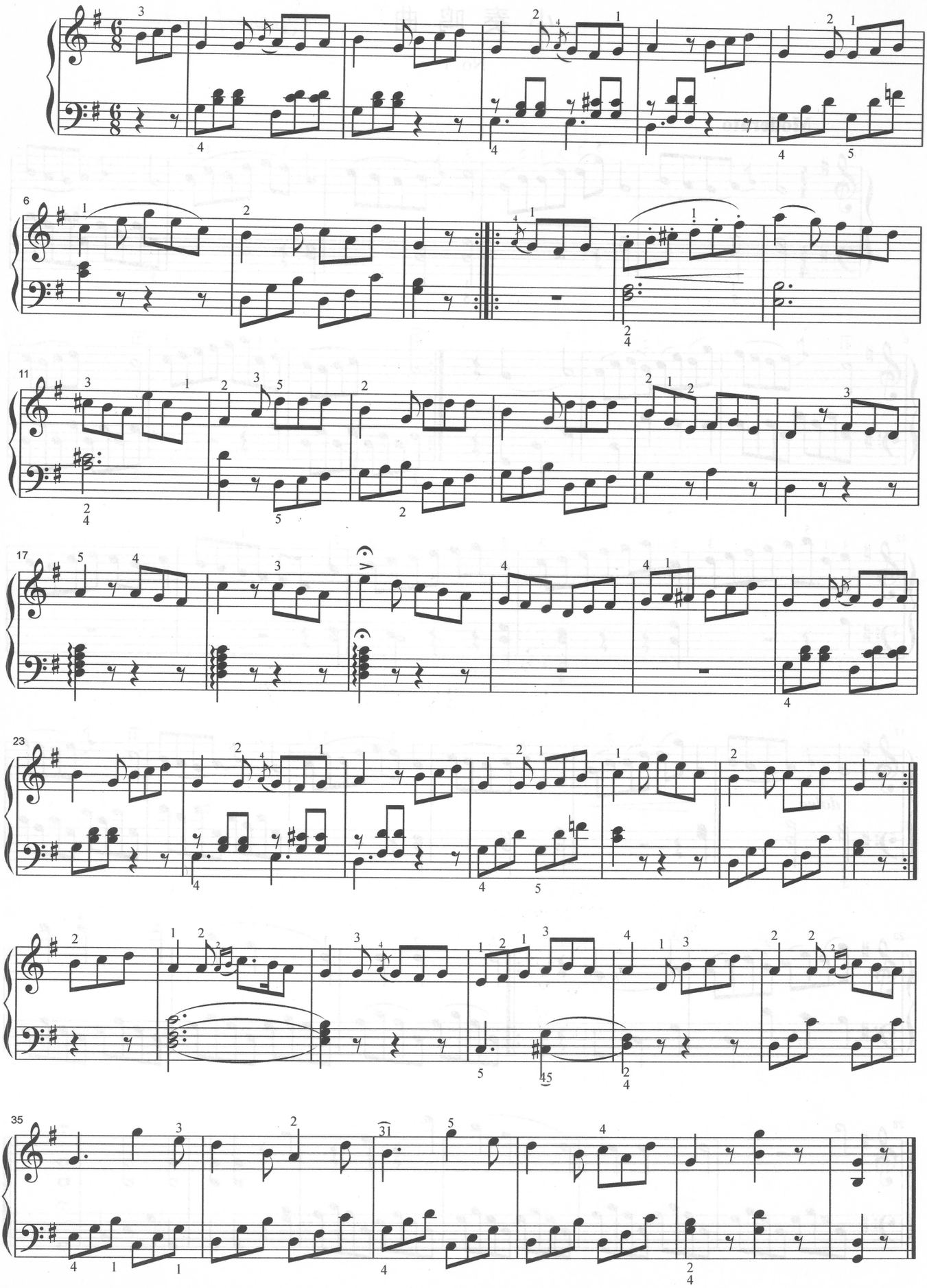
A	measures 1-8
B	measures 9-21
A	measures 22-29
Coda	measures 30-40

Style & Interpretation The style of this piece dates back to the keyboard style of Haydn and Mozart. Since there are very few dynamic markings, it appears that it could have been performed on the harpsichord as well as on the fortepiano. The melodies have a simple loveliness from the Roccoco style of the classical period.
The Romanze is "romantic". It is like an XVIIIth Century Italian song. The left hand imitates a lute or guitar accompaniment and should be played non-legato with very little pedal. It is performed at a slightly faster tempo than the first Movement.

Advice on Practice An elegant tone is necessary for this music to be graceful and charming. Strict observance of the slurs is also required to create the proper classical style. Avoid using the pedal as much as possible, thinking of only as a means of adding color to the sound. There is a duet taking place between the hands which requires listening intently to the separate voices.

Sonatina No. 1





SONATINA II

Title Also an early work, but truly written for the piano, not the harpsichord.

Form First Movement Allegro assai (Very fast)

Binary form (Two parts)
A measures 1-18 repeated
B measures 19-71 repeated

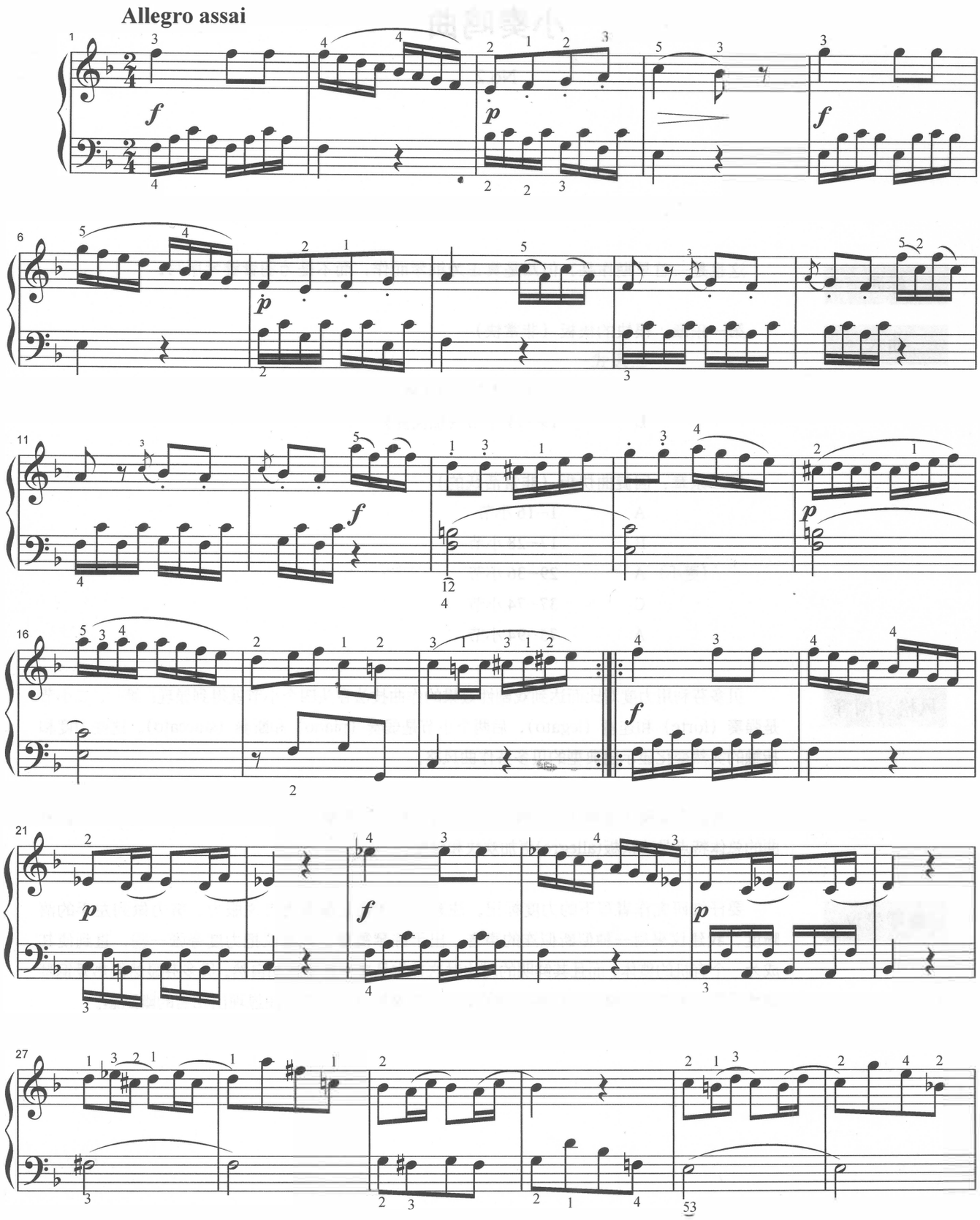
Second Movement Rondo Allegro (Very lively)

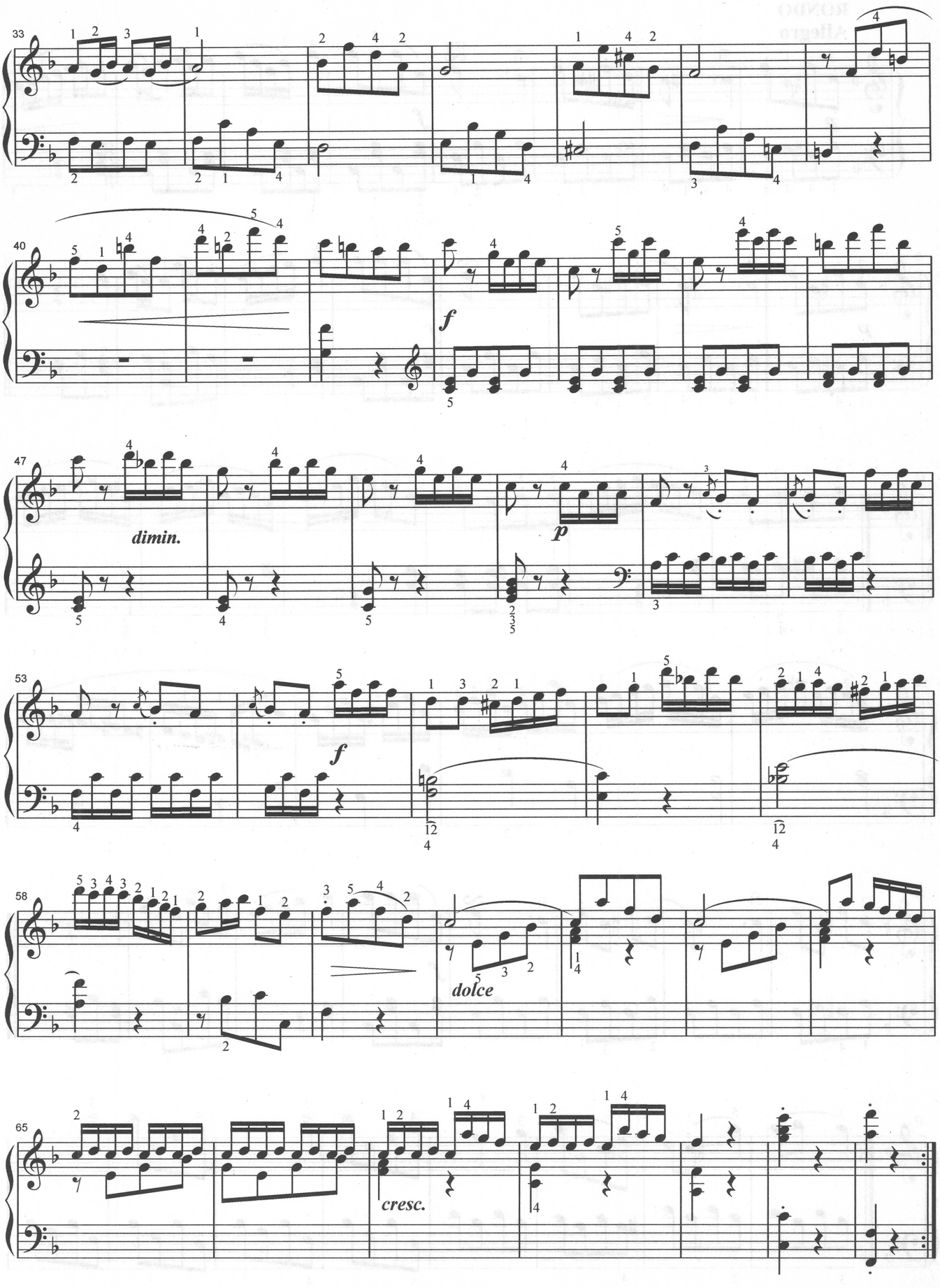
A measures 1-16
B measures 17-28
(smaller) A measures 29-36
C measures 37-74
A measures 75-94

Style & Interpretation Beethoven's compositional technique of using dynamic contrasts for dramatic effect is immediately demonstrated in the first four bars: the first two bars are *forte* and *legato*, the second two *piano* and *staccato*. These sudden changes in dynamics and articulation typify Beethoven's style of composition.
The Rondo also reflects this provoking style of writing: clear articulation and dynamic contrasts are of paramount importance. The general character of the Rondo is more playful and light than the Allegro.

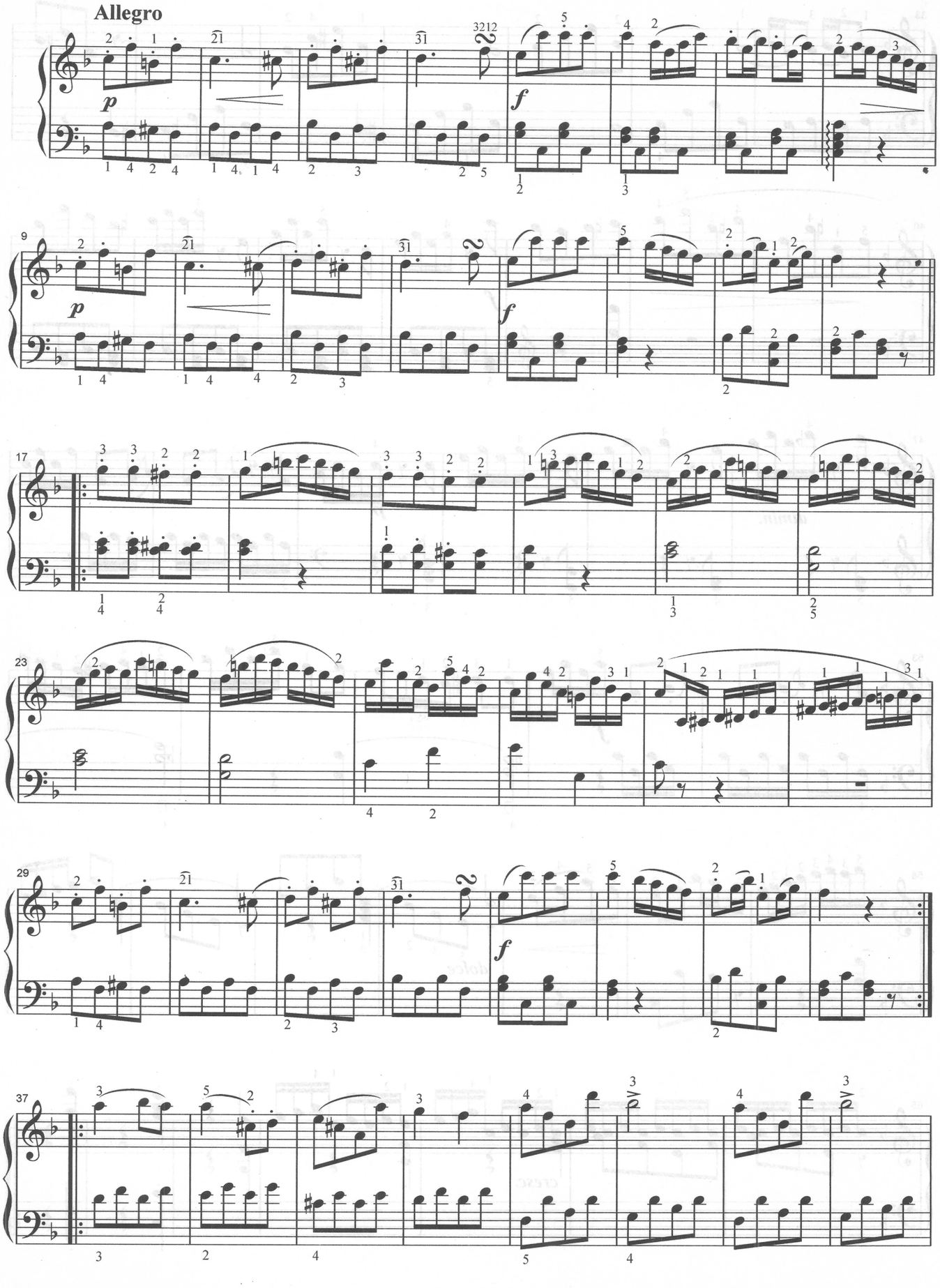
Advice on Practice Study in detail the dynamics as written. Attention to detail will make the performance more convincing. Try to achieve the appropriate clarity in the left hand. I would recommend a semi-detached sound. For the sake of practice, I suggest exaggerating the dynamics until they become a unified whole, and the sharp contrasts feel more natural to this unique style. Beethoven obviously loved the capacity of the instrument to make these quick changes and disturb the listener. There is much humor displayed in this piece.

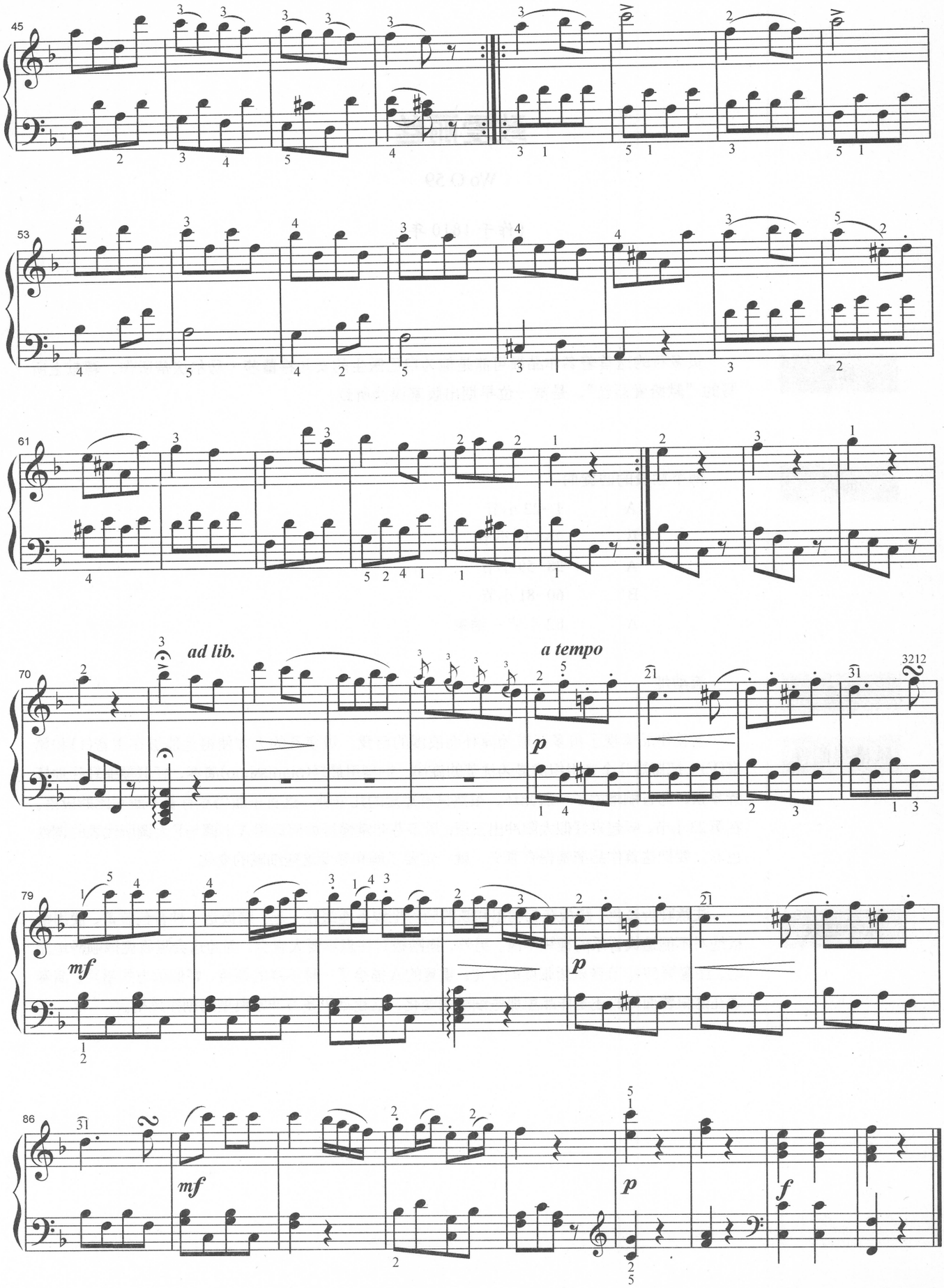
Sonatina No. 2




33
40
f
47
dimin.
p
53
f
58
dolce
65
cresc.

RONDO
Allegro




45
53
61
70
ad lib.
a tempo
79
mf
p
86
mf
p
f

FUR ELISE Composed 1810

Title This famous composition of Beethoven was probably written for Therese Malfatti, the daughter of Beethoven's physician. The dedication in the autograph, 'For Elise", was misread by an early publisher.

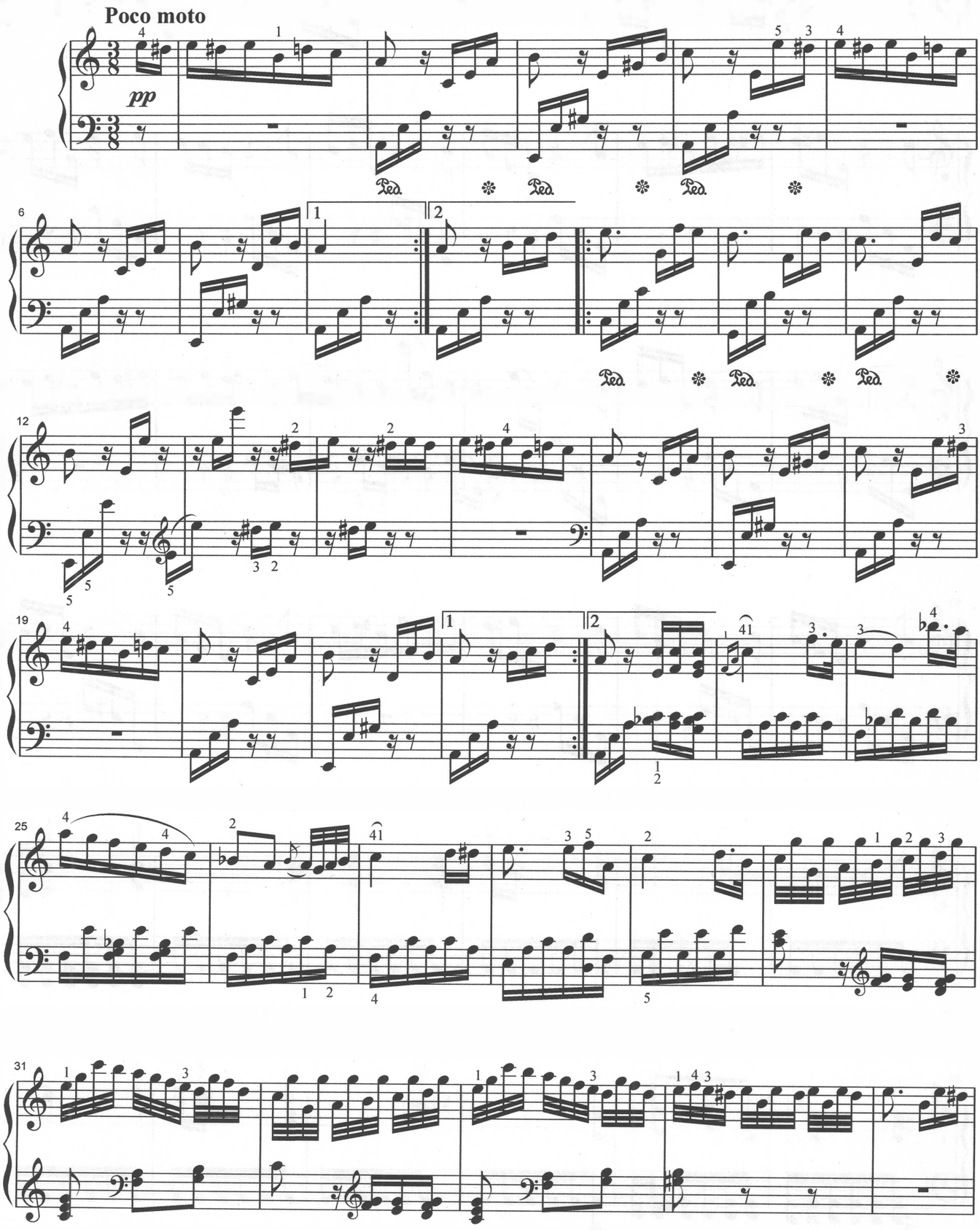
Form Rondo with two episodes
A measures 1-22
B measures 23-37
A measures 38-59
C measures 60-81
A measures 82-end

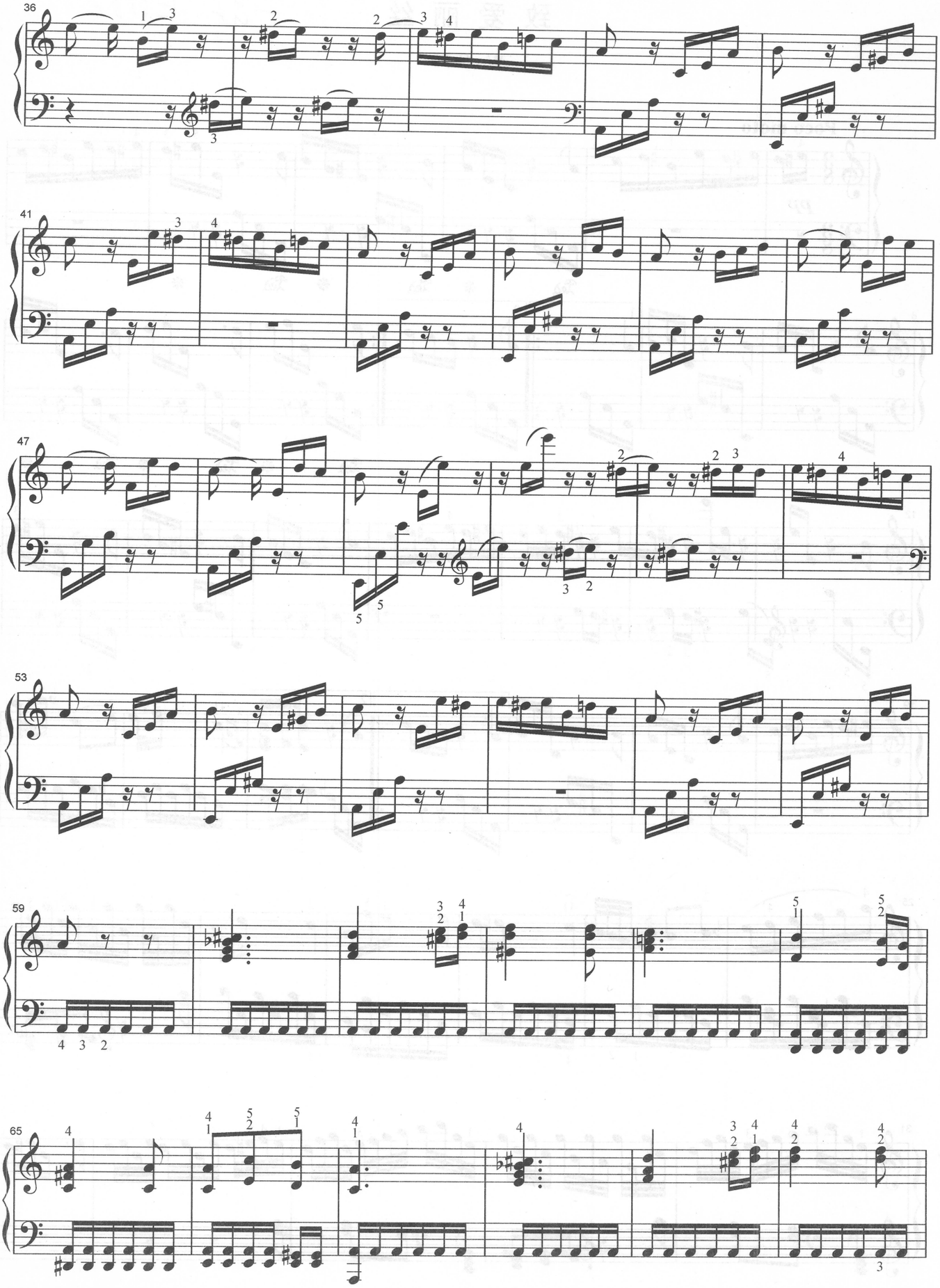
Tempo Poco moto - In motion

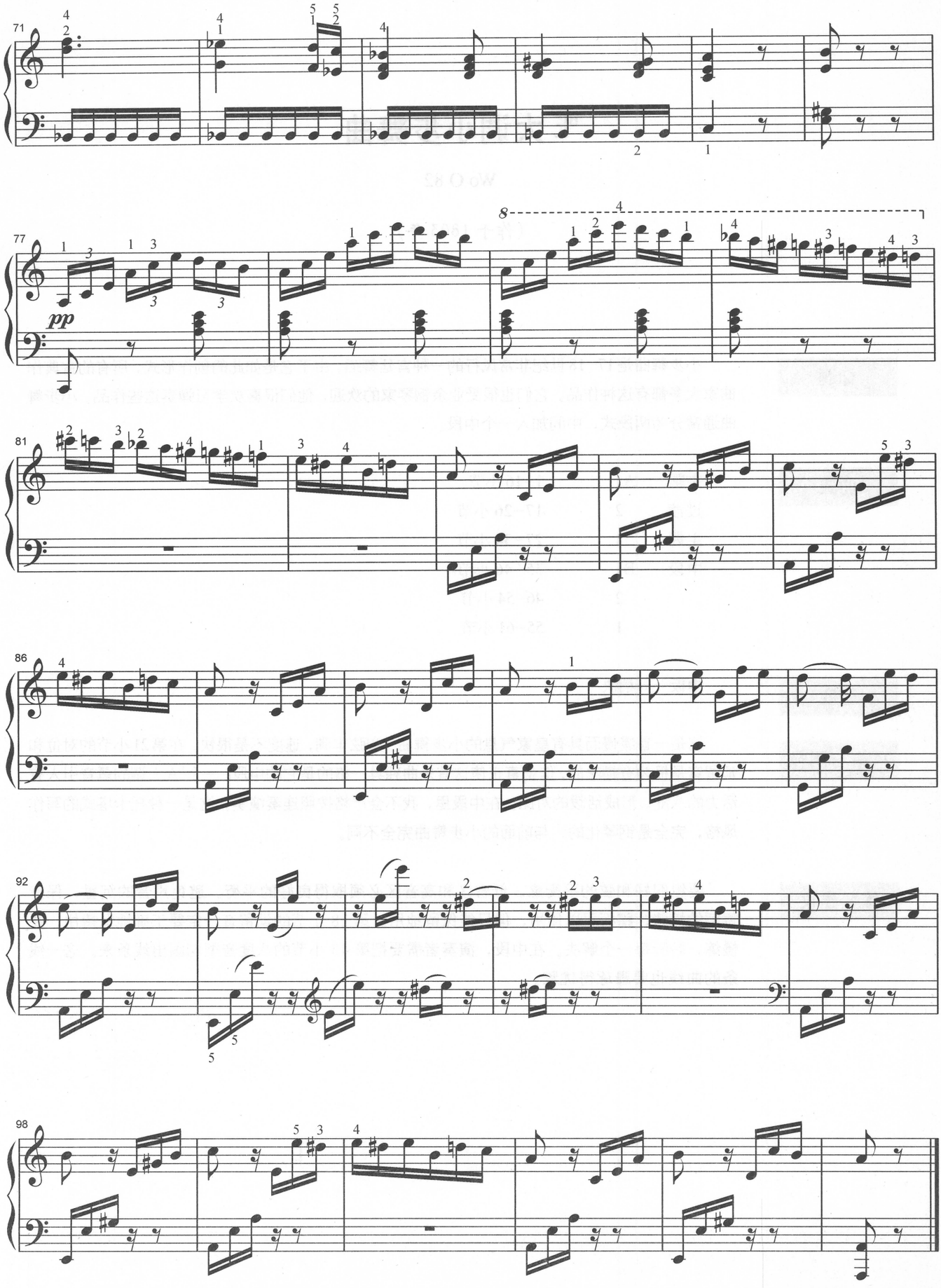
Style & Interpretation This piece reflects Beethoven at his simplest and most romantic self. The genius of Beethoven allows him to organize a few tones over a Tonic (I) and Dominant (V) which then become one of the most beautiful melodies ever written. The piano, played in pianissimo, adds a shimmer to the sound as if the piano hammers caress the strings. Within the short minutes of the piece there are yet the continuing contrasting sections. In m. 23 it sounds as if the sun breaks through the clouds; Beethoven knows how to exploit the different tonal colors of A minor and F major. Awareness and sensitivity to these nuances are required in order to make a performance meaningful.

Advice on Practice Listen for the color of the sound. The pedal as it outlines the chords will hold the lines together. The pedal should be used but never in a way that obscures the music. Also, one should take care not to change the pedal too abruptly, because it will prevent the melody from flowing smoothly. The pedal is a coloring device--- think of it as a means of making pastels. Be aware of the change of intensity in m.59; the repeated A portrays a sense of ominous expectation, like a distant thunder. Once again, the pianist is confronted with those subtle changes within the composition which are so typical of Beethoven.

Für Elise






71
77
pp
81
86
92
98

MENUET in E flat major Wo 0 82 composed 1803

Title The Minuet was a very popular courtly dance of the 17th and 18th Centuries. Since it was such a popular compositional form, all classical composers wrote many of them. They were also very popular with amateur pianists who loved to learn to play them. Generally, they were written in a two part form with a Trio in the middle section.

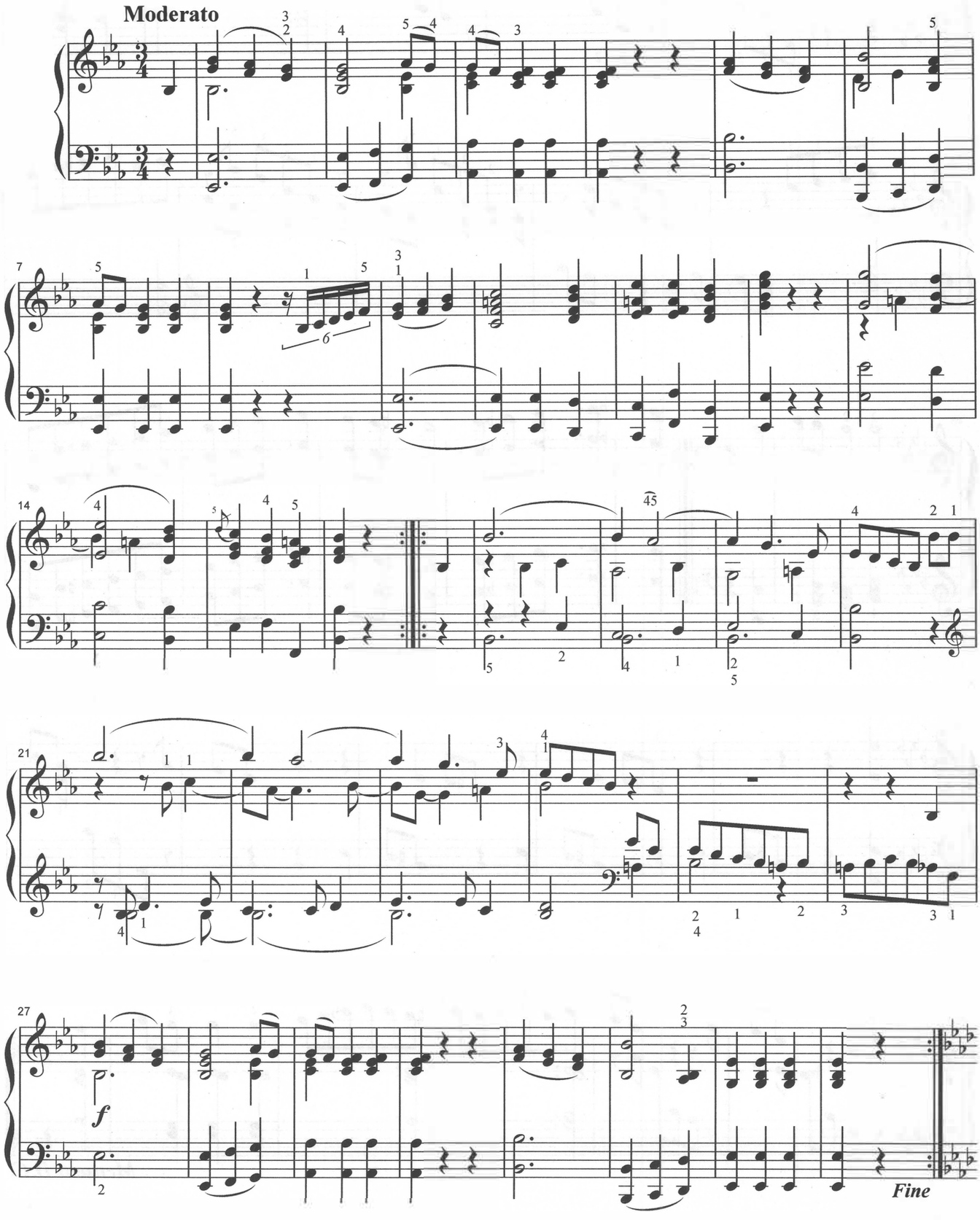
Form				
	Theme	A	1	measures 1-16
	Episode		2	measures 17-26
	Theme		1	measures 27-34
	Trio	B	1	measures 35-46
			2	measures 47-54
			1	measures 55-61

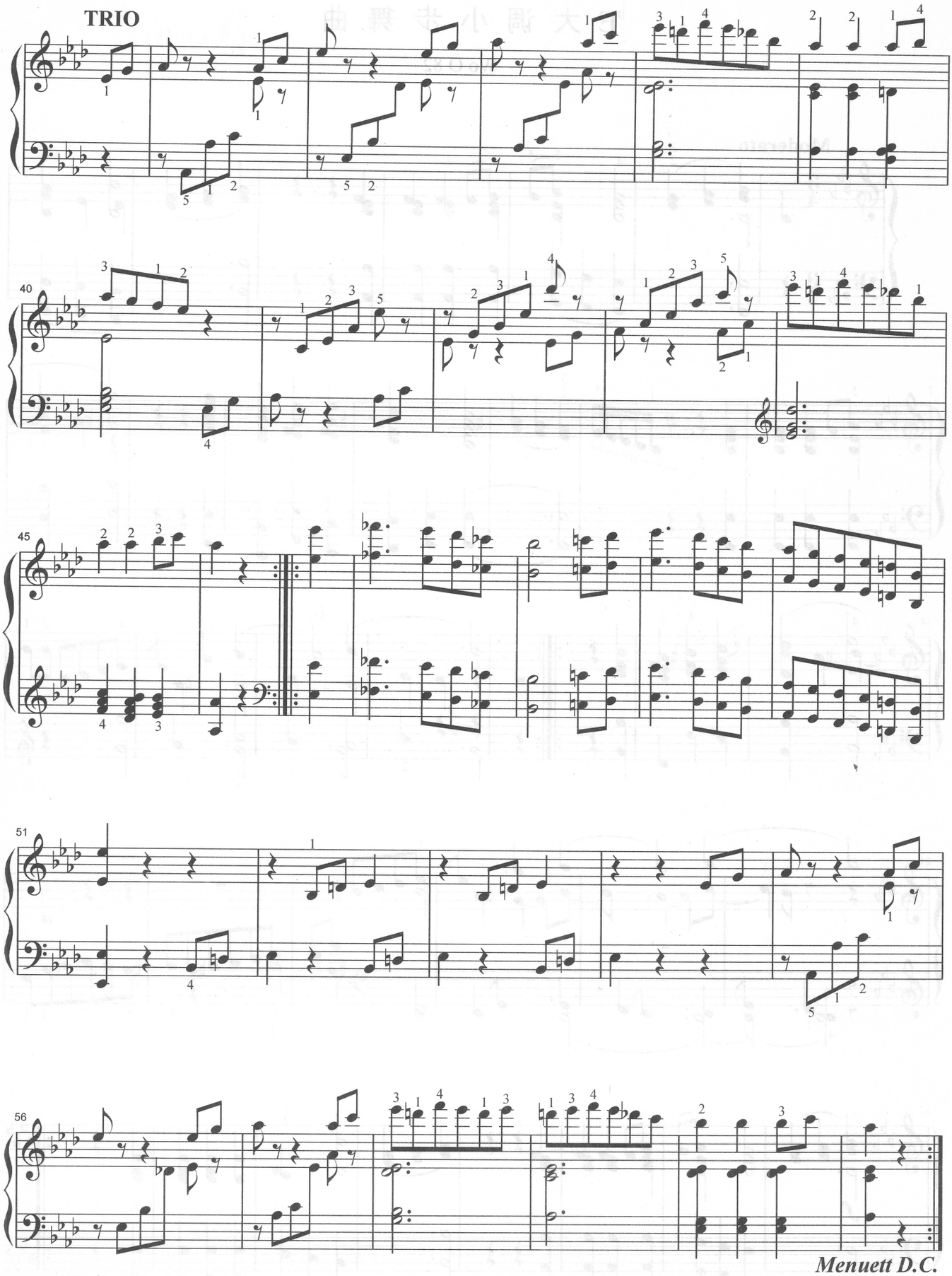
Tempo Moderato-Moderately fast

Style & Interpretation This is a slow and regal Minuet. The chords are full bodied and the tempo is not fast. The counterpoint and suspensions are most interesting in m.21, but the Trio is really what makes the piece unique; an A flat arpeggio leading to the dynamic octaves makes for a lively contrast. In the Trio, I would not play a strict legato. It is a kind of Toccato writing, which is pure pianism, completely different from the Minuet.

Advice on Practice Orchestrate your chords well. There must be good balance between the bass and the treble. Avoid thickness and maintain the dance mood. The pedal can be used, but only sparingly. Be sure to properly hold down the suspensions in m.18. Practice slowly and listen to each resolution. In the Trio one needs to shape the octaves in m.43. The contours of this line must be crafted elegantly, as well.

Menuet
Wo O 82




TRIO
40
45
51
56
Menuett D.C.

BAGATELLE E flat major Op.33 No.1 Composed 1802

Title This Bagatelle is the first of the great set of Seven Bagatelles, Opus 33. They represent seven distinct character pieces. These "trifles" are gems of pianistic fantasy. His following sets of Bagatelles were all written late in his life when he was already deaf and unable to perform them himself. This one he most certainly performed in public.

Form

A	1	measures 1-8
	2	measures 9-24
	1	measures 25-32
B		measures 33-50
A	1	measures 51-58
	2	measures 59-74
	1	measures 75-82
Coda		measures 83-end

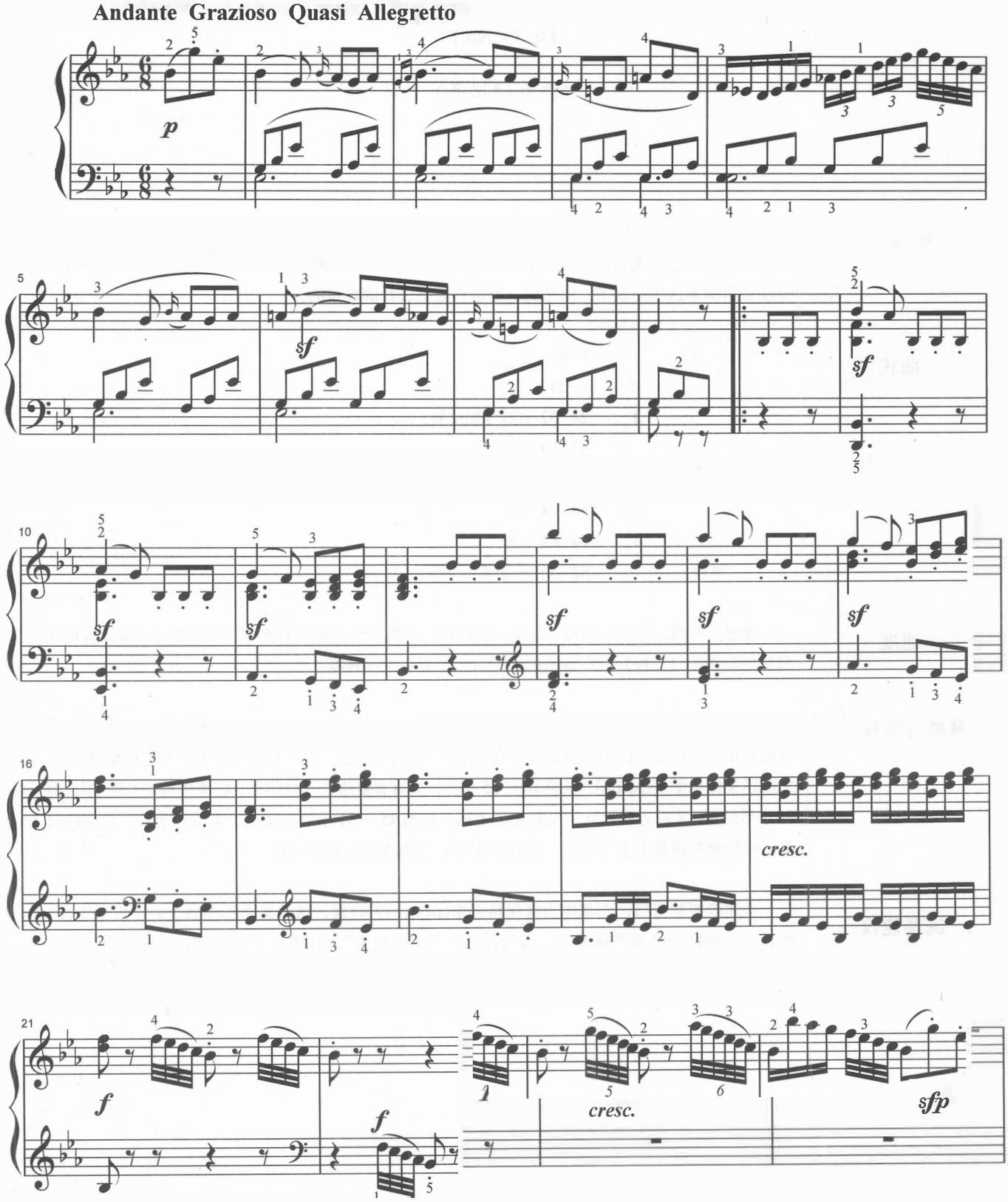
Tempo Andante grazioso, quasi allegretto; a comfortable, unhurried, walking pace, in which the pulse can easily switch back and forward between two (andante) and six (allegretto) in a measure.

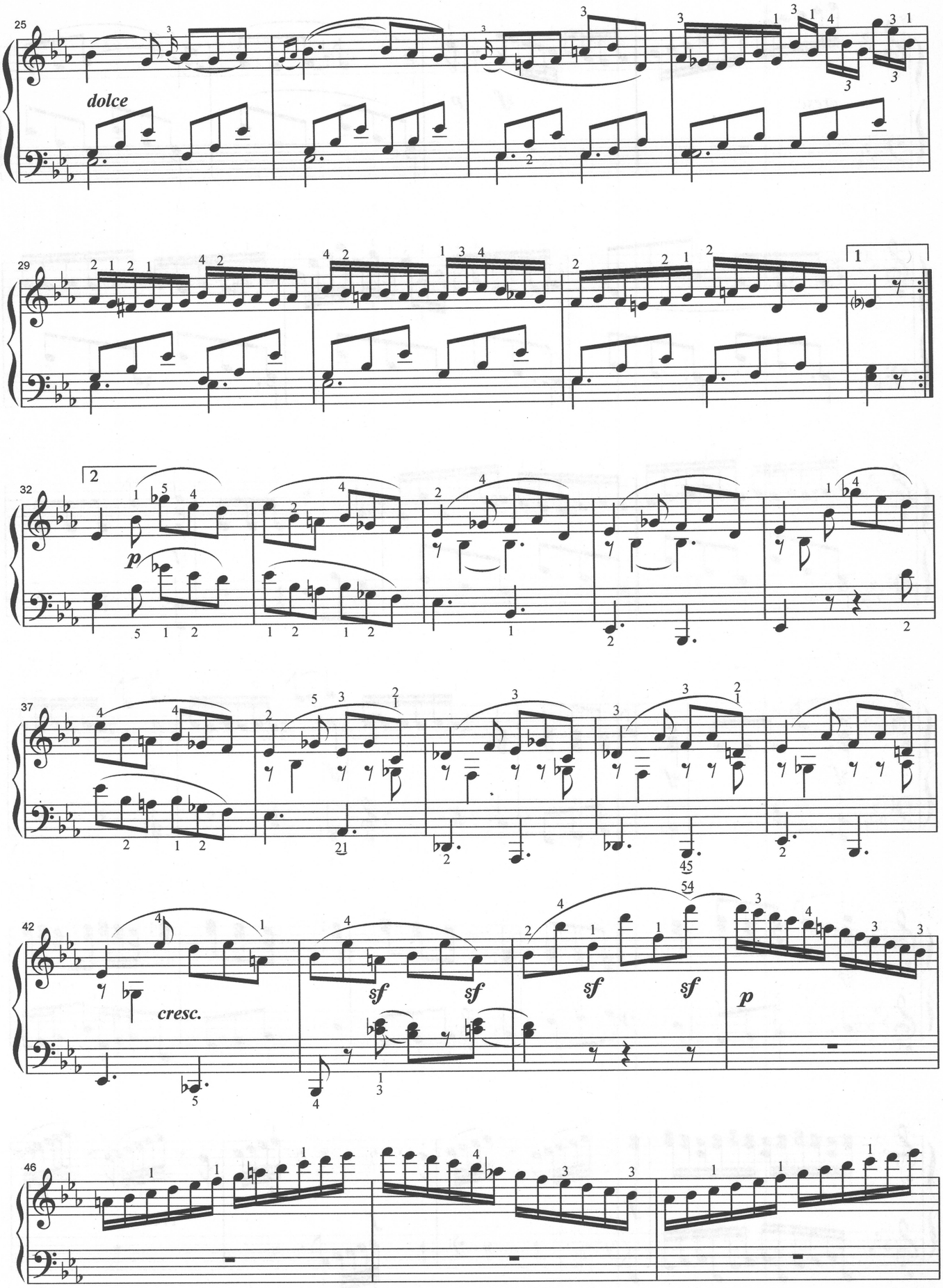
Style & Interpretation It is easy to imagine this piece as a joke which Beethoven is telling his audience. For example, the lilting melody in mm. 1-16 is interrupted by the off-beat *sforzando* in m. 6. In spite of the *sforzandi*, remember that the basic dynamic remains *piano* until m. 20. From m. 16 till m. 25 the performer gives the impression that he is 'stuck', and the sfp in m. 24 signals his finally remembering the theme again. A similar trick is used in m. 45-51: the right hand seems to wander aimlessly up and down the keyboard, until the sf note, again, signals the return to the theme.

Advice on Practice The subtleties of this piece are more effective when the tempo is well controlled, and the basic dynamic remains *piano*. All articulation must be carefully observed, since every detail plays its role in the 'joke'.

Bagatelle in E-flat major
Op. 33 No. 1

Andante Grazioso Quasi Allegretto

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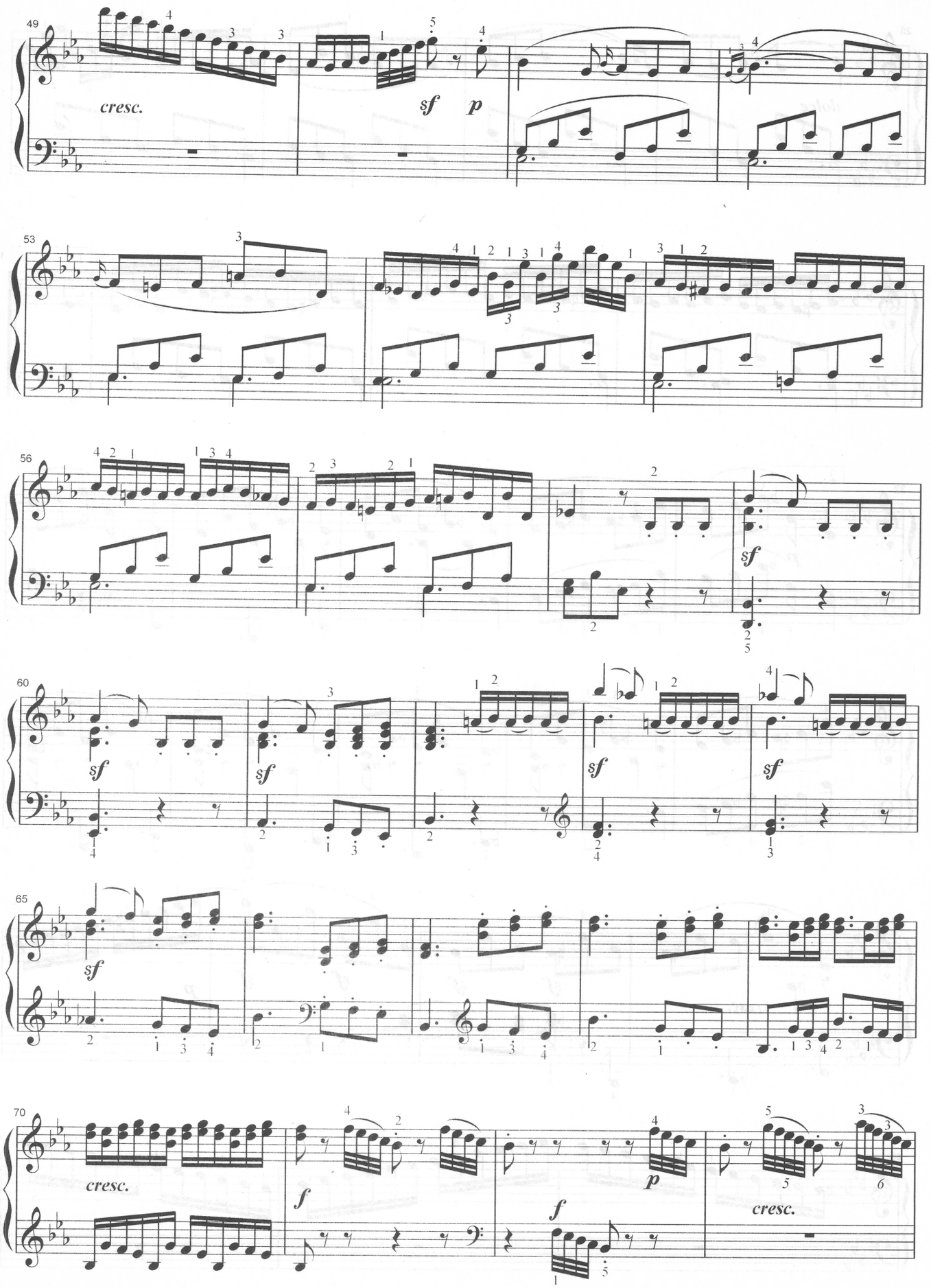
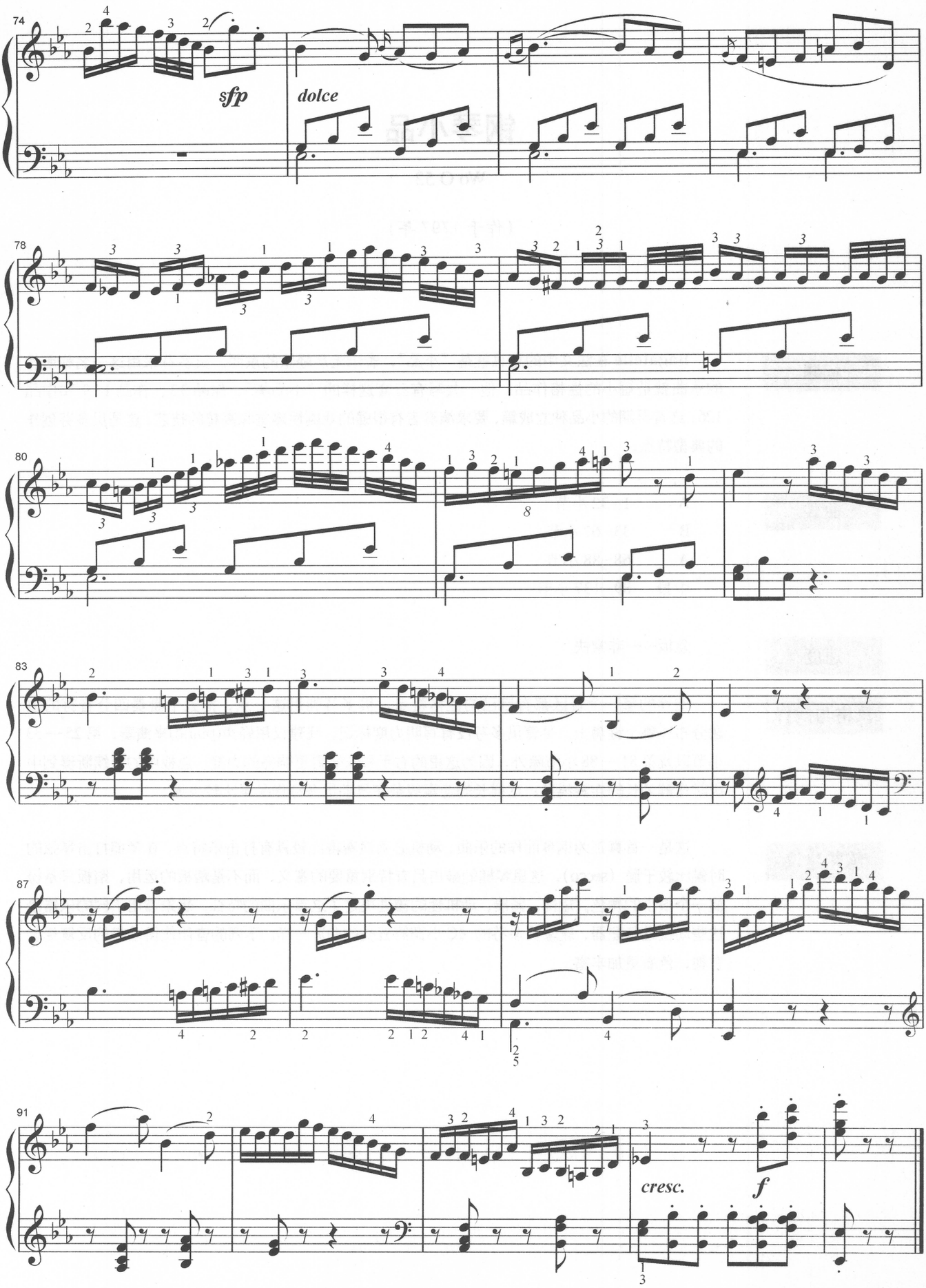
29
1
32
2
p
37
42
cresc.
sf
sf
sf
sf
p
46


49
cresc.
sf
p
53
56
sf
60
sf
sf
sf
sf
65
sf
70
cresc.
f
p
f
cresc.


74
sfp
dolce
78
80
8
83
87
91
cresc.
f

BAGATELLE C minor Wo O 52 Composed 1797

Title *Bagatelle* in French means a small trifle, something not to be taken seriously; and Beethoven's compositions by that name are short character pieces. Beethoven went on to write three sets of these "trifles", Op. 33, Op. 119 & Op. 126. This early Bagatelle stands alone and demands a great sense of dramatic timing and virtuosity, which is so typical of Beethoven.

Form		
	A	measures 1-32
	B	measures 33-67
	A	measures 68-88
	Trio	measures 69-137

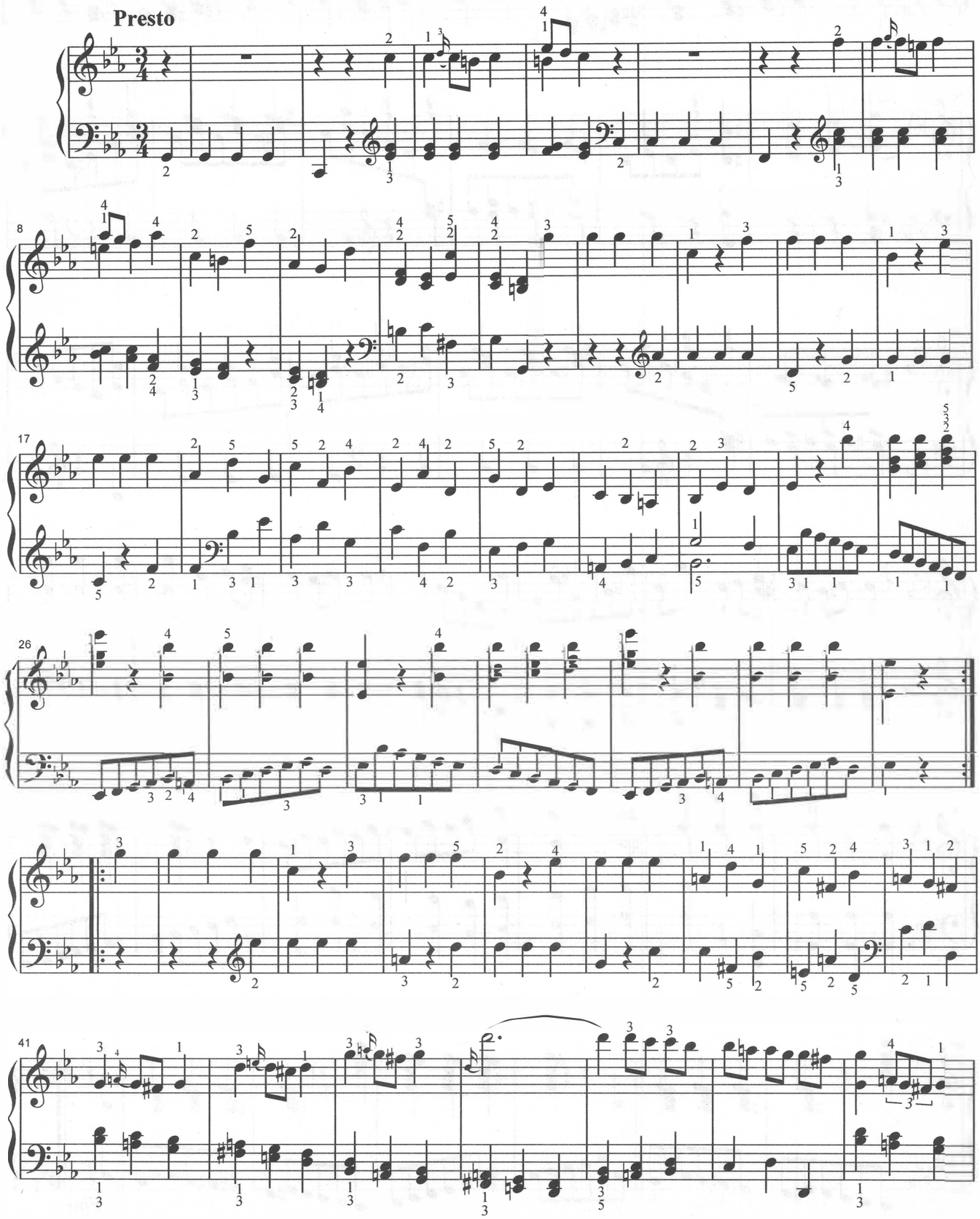
Tempo Presto-Very fast

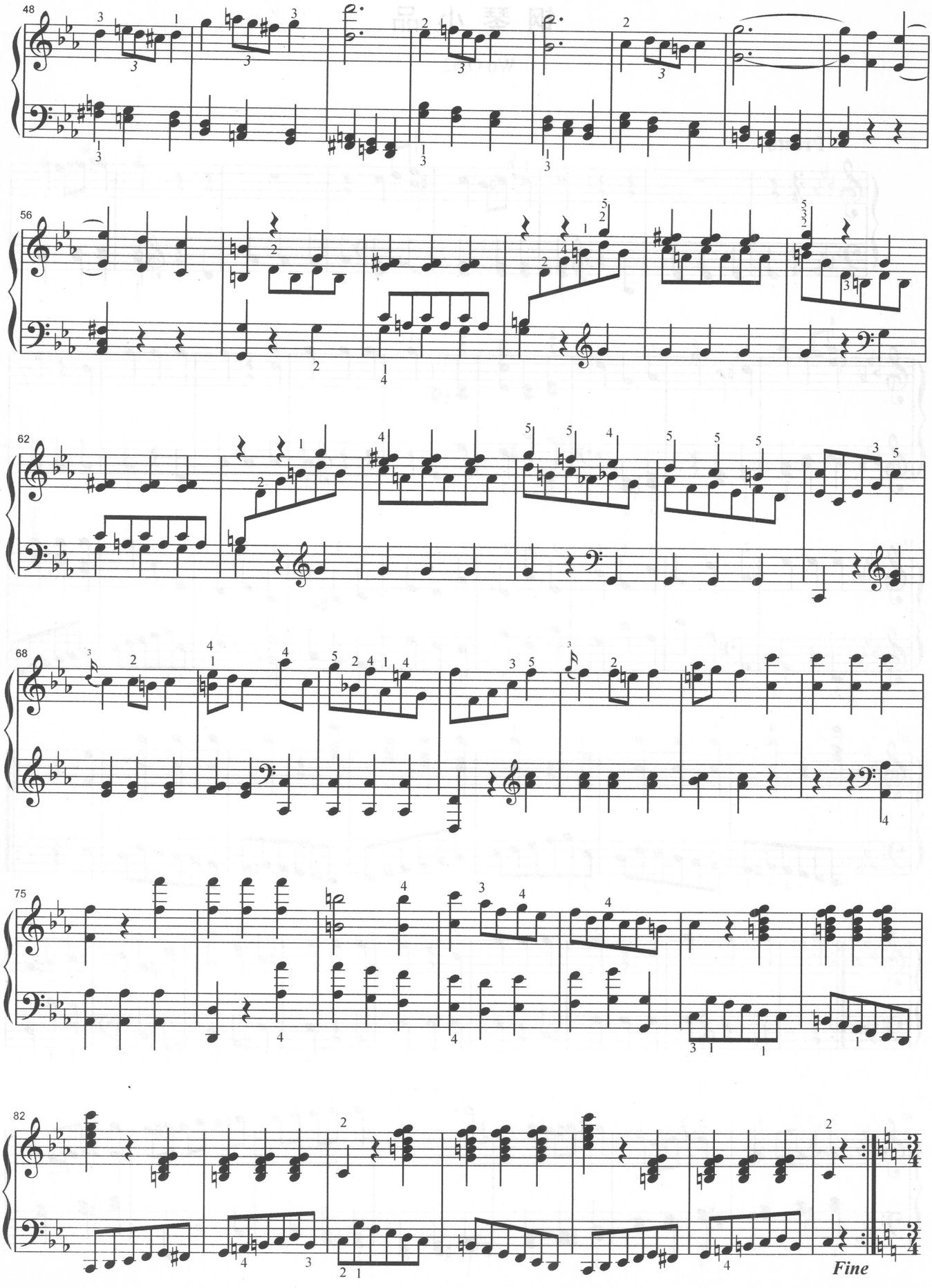
Style &
Interpretation

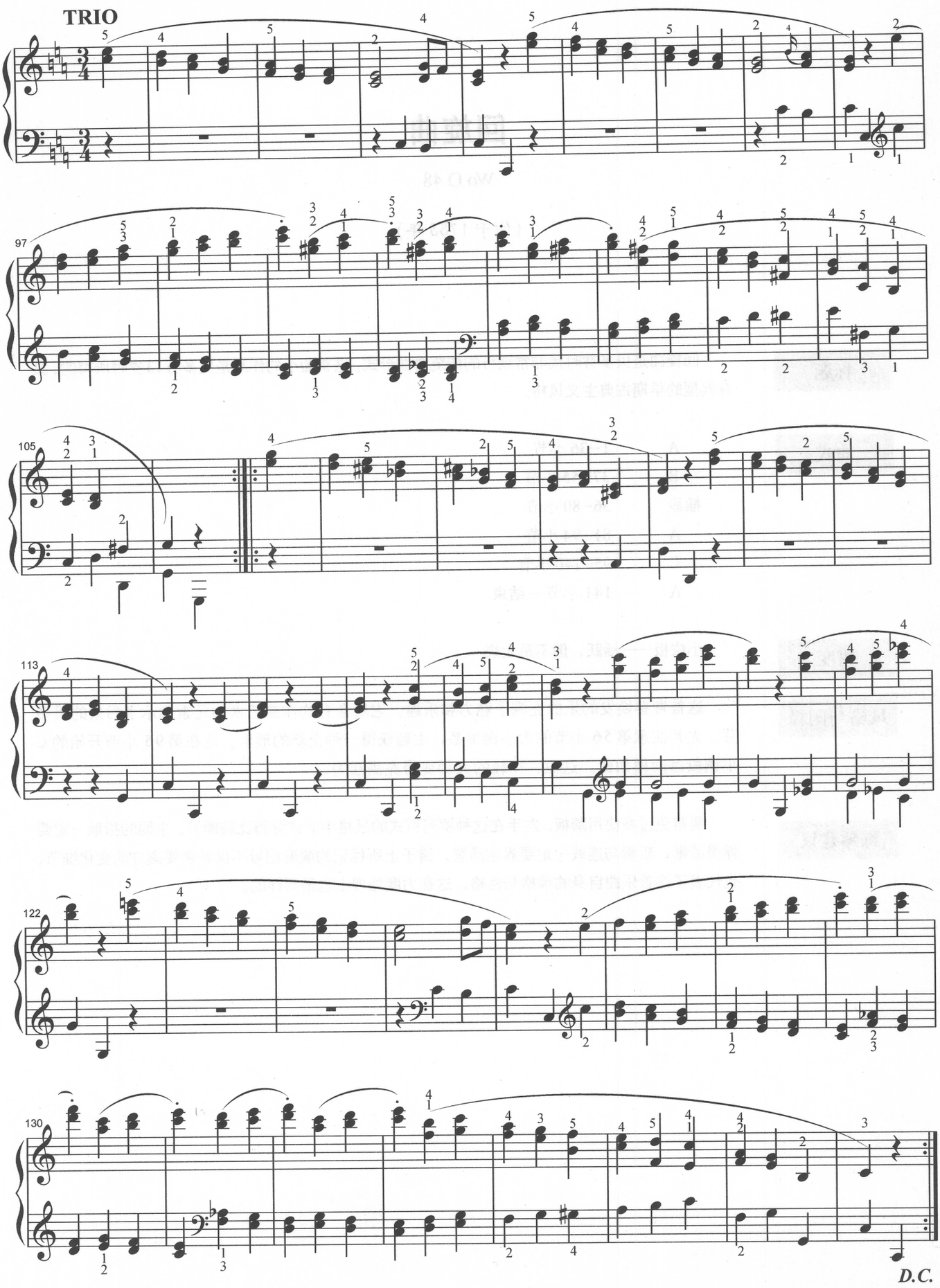
Every register on the piano has its own character, and Beethoven exploits this as he places the theme of five staccato quarter-notes all around the keyboard. Although no dynamics are given by Beethoven, I would suggest playing *piano*, except in measures 25-33 and 81-88, where the chords in the right hand suggest a louder dynamic. The continous staccato in the Presto is relieved by long legato lines in the Trio; the legato slurs are unusually long for early Beethoven.

Advice on Practice
This is truly a piano piece. The Motive must be played somewhat percussively, rather "secco" (dryly) as the hammer hits the string. It is the hammer stroke which is important here, and not the pedal, which plays a very small role. Short, tight, motivic sequences define the music. Think in terms of orchestrating the motives using various instruments, similar to Beethoven's famous Fifth Symphony in C minor. The various timbres make the repetition of the motives more interesting and colorful.

Bagatelle in C minor
Wo052




48
56
62
68
75
82
Fine


TRIO
97
105
113
122
130
D.C.

RONDO C MAJOR Wo O 48 Composed 1783

Title The Rondo was a very popular traditional dance form in Beethoven's time. This short piece was written when Beethoven was 13 years old. It is typical for the early classical style of the period.

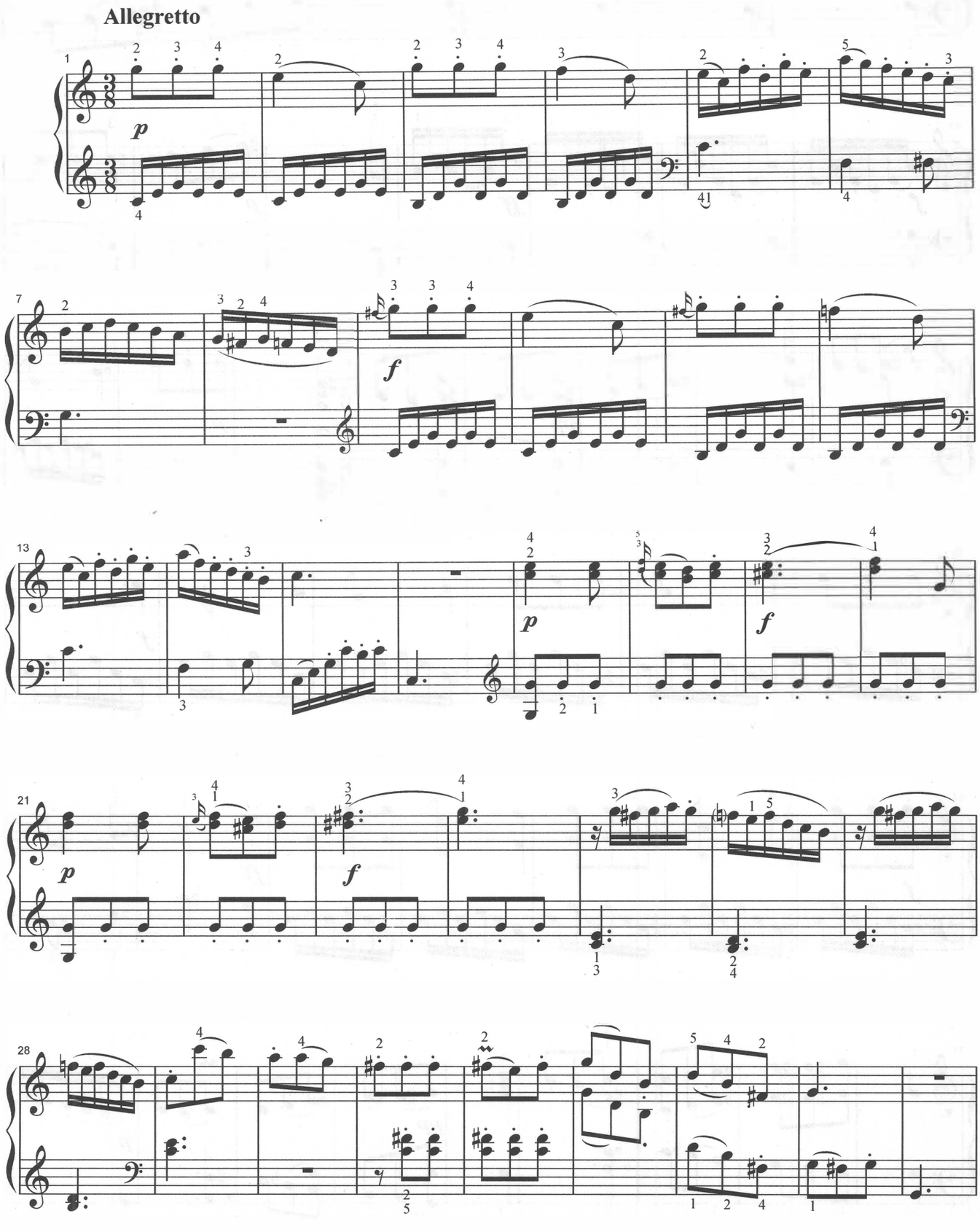
Form
A measures 1-36
B measures 37-55
Episode measures 56-80
A measures 81-94
C measures 95-140
A measures 141-end

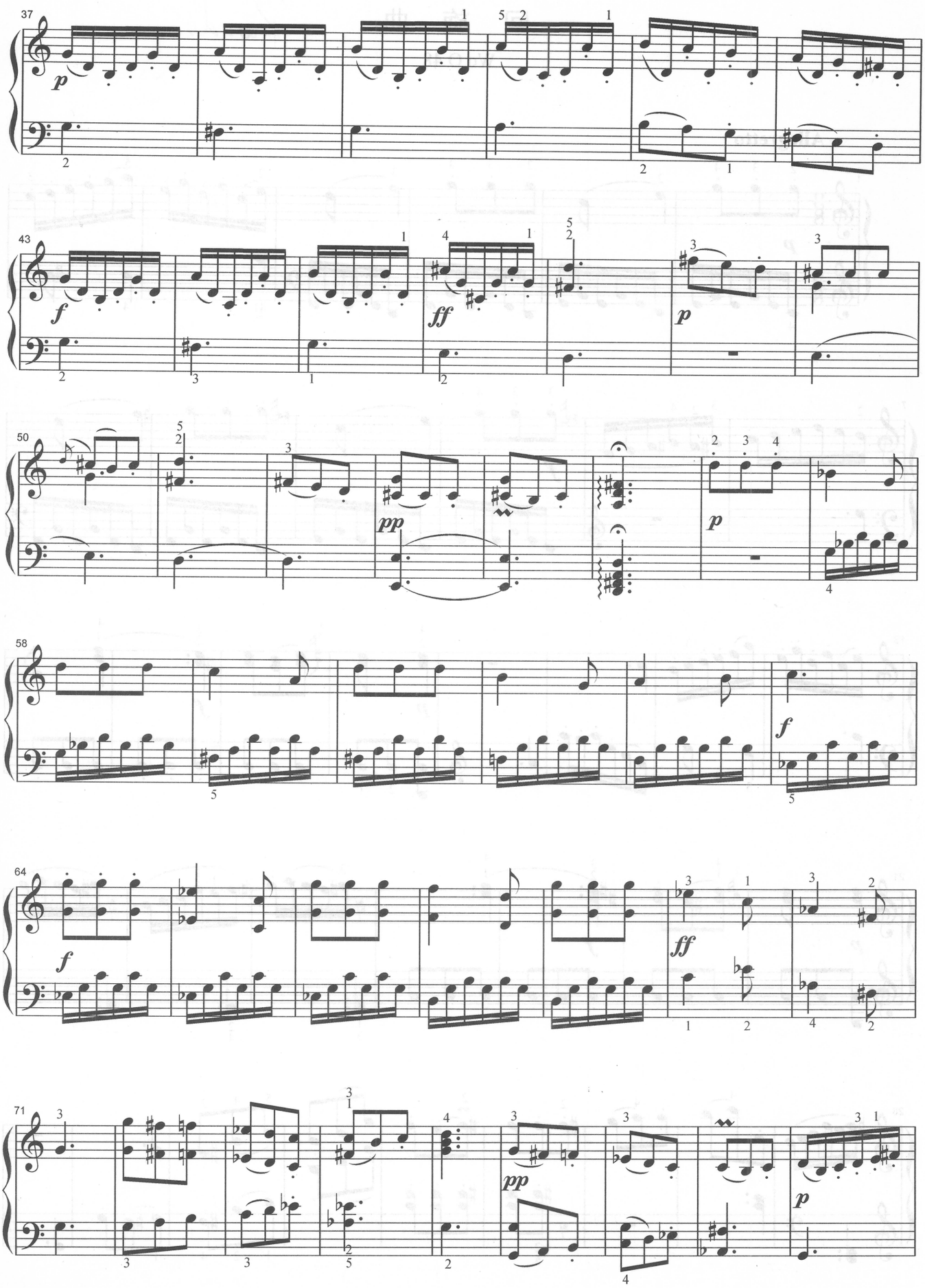
Tempo Allegretto-Lively, not too fast

Style & Interpretation This youthful work is full of charm and great fun. It contains all the elements of compositional art that foreshadow the later Beethoven. Notice, especially, the major-minor relationship in m.56; the theme takes on a whole new dimension. This is also true in the C minor section, beginning in m.95. Here the young virtuoso becomes very dynamic.

Advice on Practice Avoid using too much pedal. The left hand should be detached in this Roccoco style. Be sure to realize the proper articulation of the theme; the staccati and slurs must be clearly defined. The written articulation is not only a nuance to be observed, it represents the very style and character of the music. This is true for the dynamics as well.

Rondo in C major
Wo O 48

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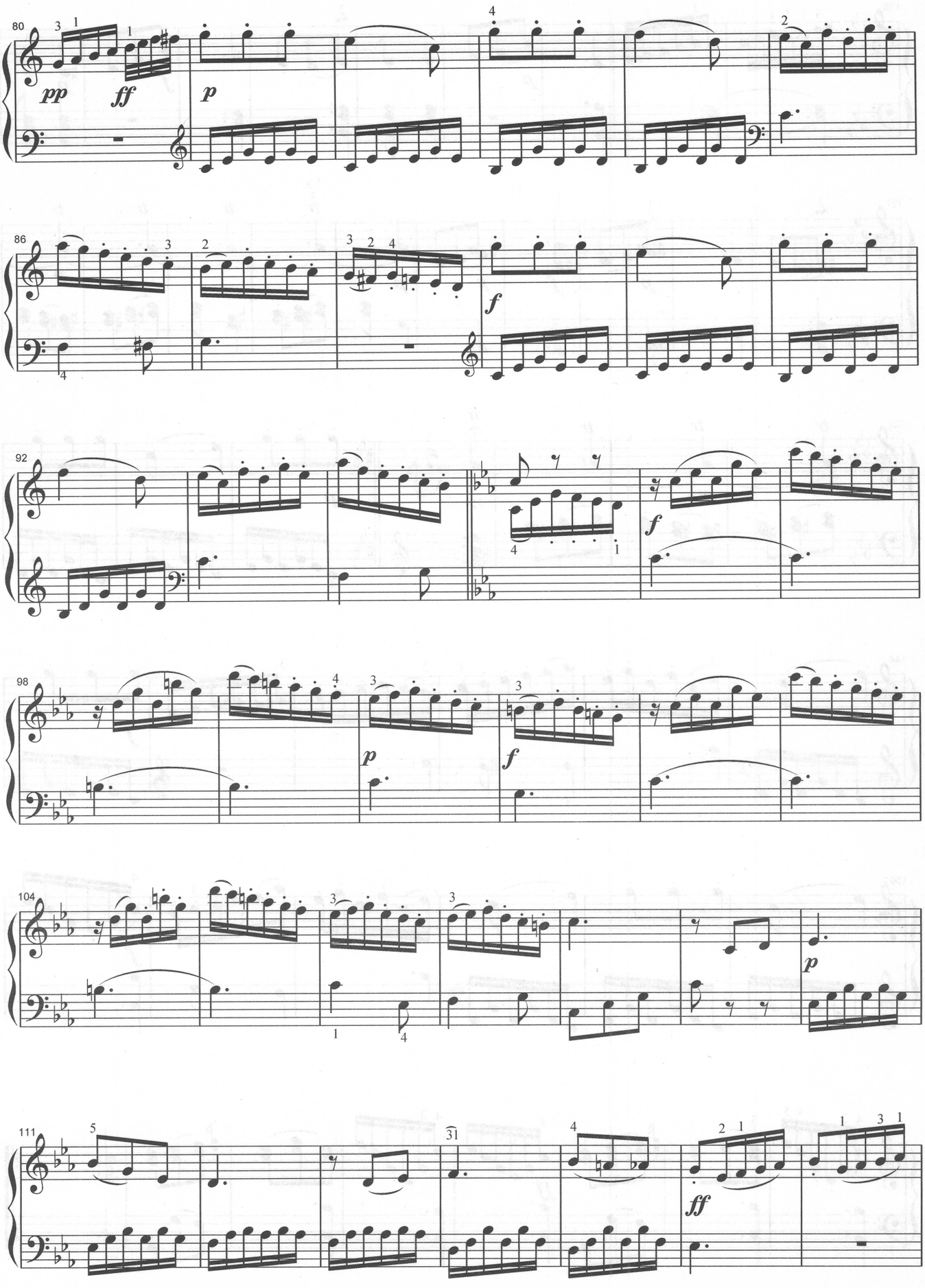
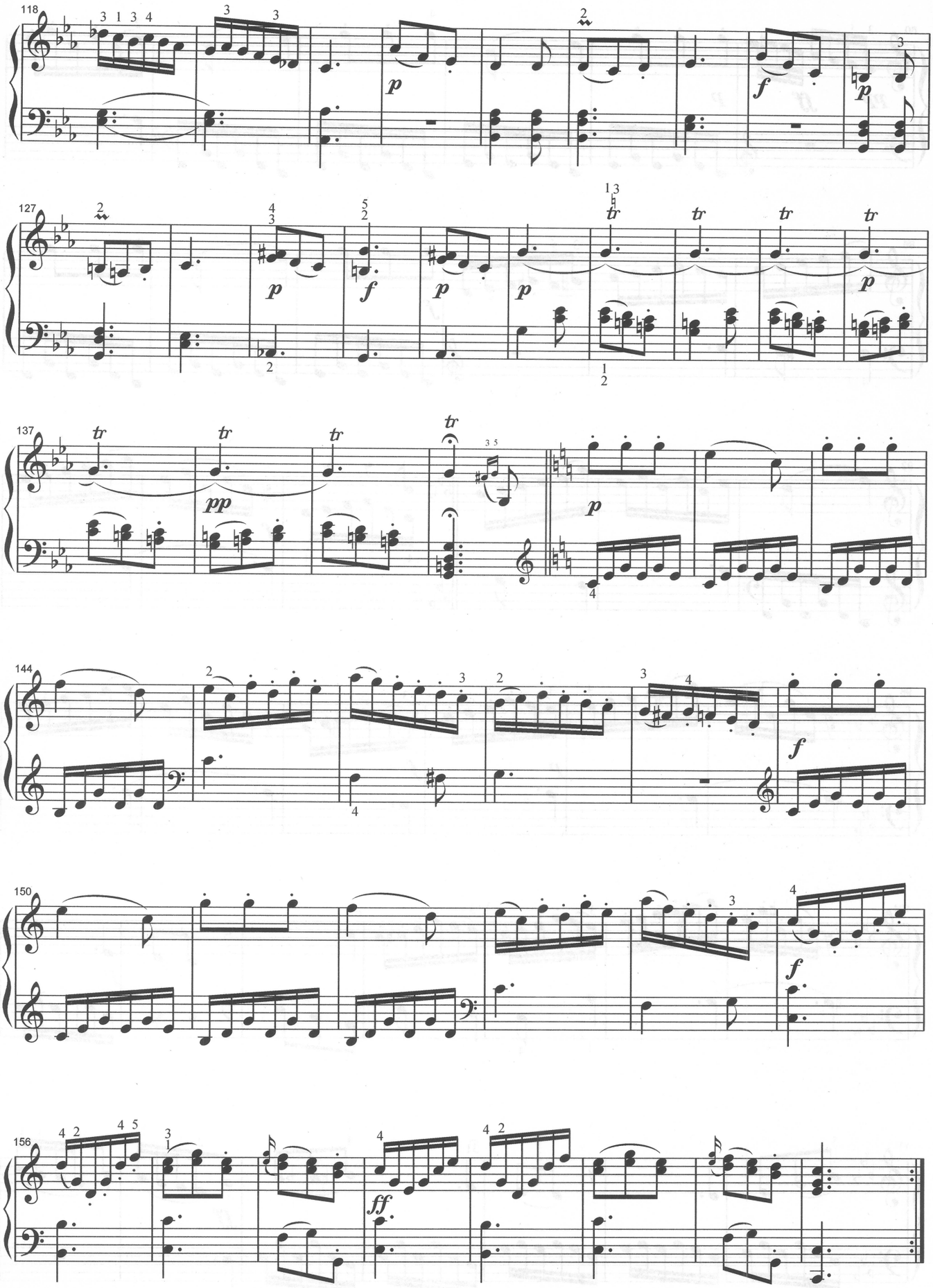
p
43
f
ff
p
50
pp
p
58
f
64
f
ff
71
pp
p


80
pp
ff
p
86
f
92
f
98
p
f
104
p
111
ff


118
127
137
144
150
156

RONDO C major Op. 51 No.1 Composed 1796-97

Title Although this composition has a later opus number, it was composed when Beethoven was 26 and in his prime as a pianist. It reflects his genius as a composer and is a more mature work than the Rondo from his teens. Being the great improvisor, he could spend hours spinning his episodes and constantly returning to his theme. He enjoyed this spontaneous art-form throughout his entire life.

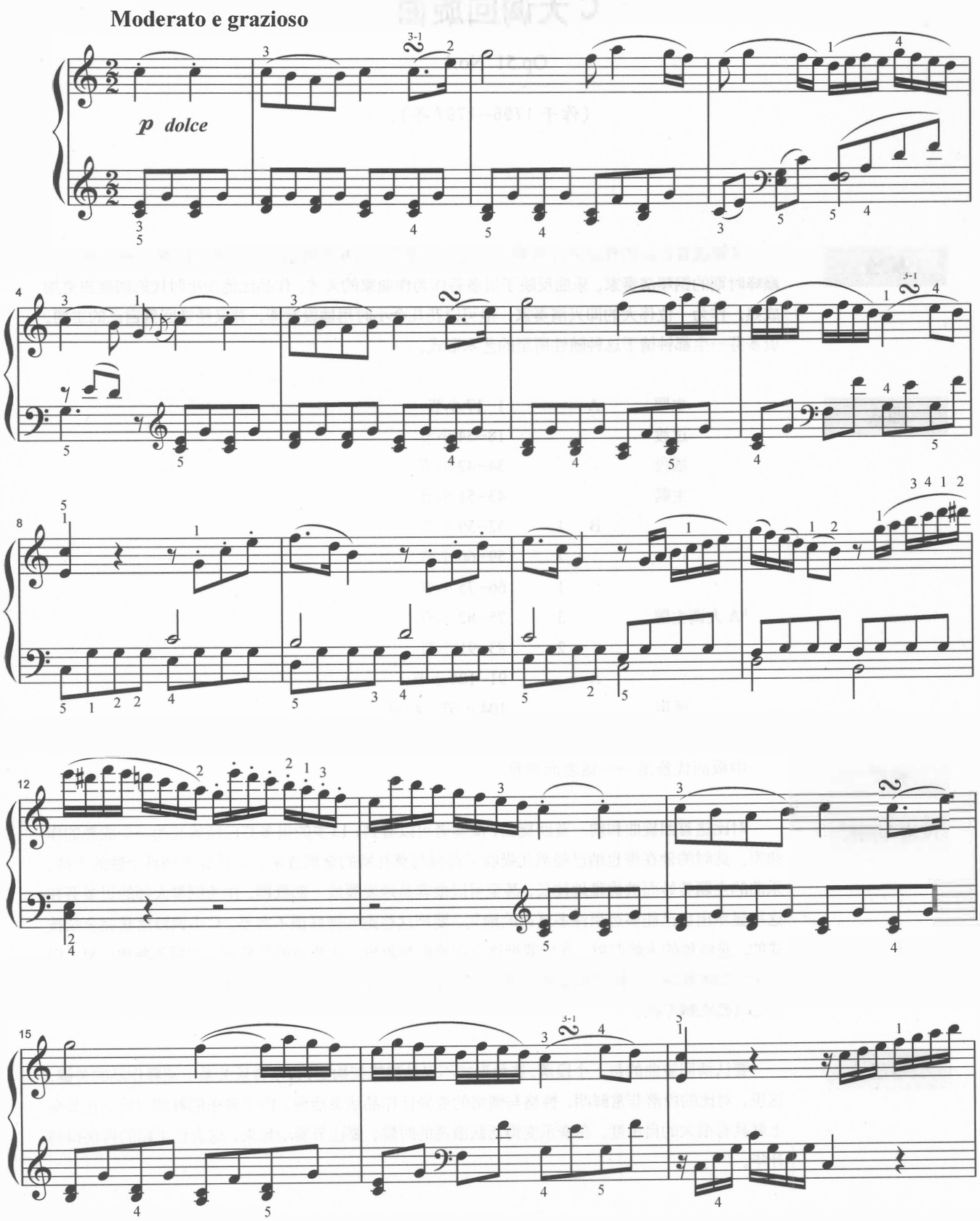
Form			
	Theme	A	measures 1-16
	Transition		measures 17-33
	Episode		measures 34-42
	Theme		measures 43-51
		B 1	measures 52-58
		2	measures 59-66
		1	measures 67-75
Main theme A flat major		3	measures 76-82
		2	measures 83-91
		A	measures 92-104
		Coda	measures 104-end

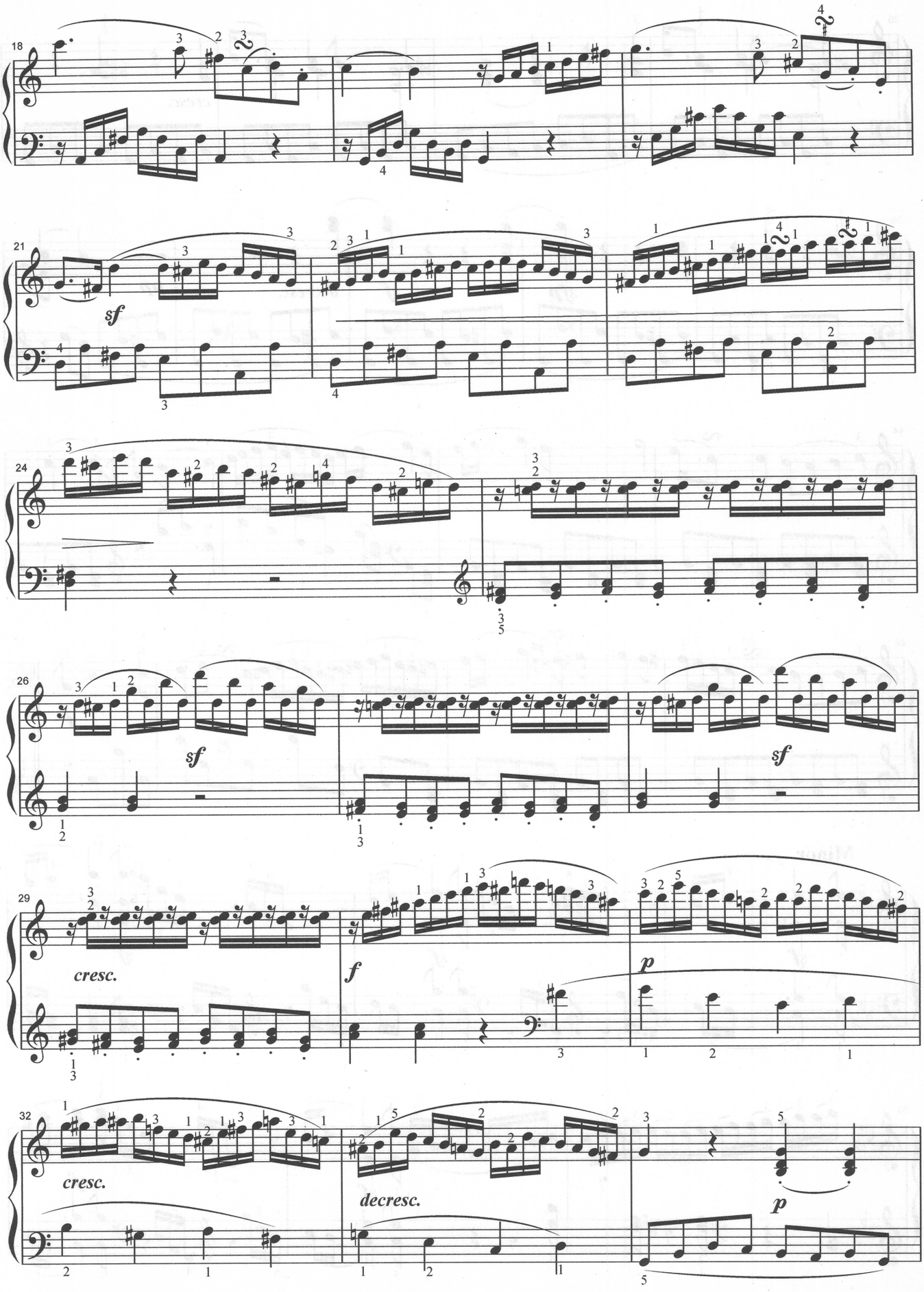
Tempo Moderato e grazioso - Moderate and gracious

Style & Interpretation Comparing this Rondo to the previous one, the pianist can observe the development of the thirteen-year-old Beethoven into a mature composer. By now he had absorbed all the music of Haydn and Mozart in Vienna and had become his own master. The theme is elegant and beautifully elongated. It could easily have come from an opera. The pianistic master is here at work demonstrating the complicated passages he is able to devise; these are never easily executed. The Minore C minor section is completely virtuoso. It is pure flare. One has to think of this rondo as an epic journey; the theme keeps coming back but we are transformed by each episode and departure. Though the theme is familiar, the transformations we experience allow us to hear the theme differently each time.

Advice on Practice Identify each section of the Rondo. The form is not only architectural, it is also key, to the musical relationships, in how to interpret the piece. The contrasting sections here are extreme and the mutations of character and emotion make the piece come alive. Because of the musical contrasts, there is much rhythmical freedom. Allow the tempo to move when it becomes dynamic and impetuous. It makes returning home to the theme all the more sublime.

Rondo in C major
Op. 51 No.1

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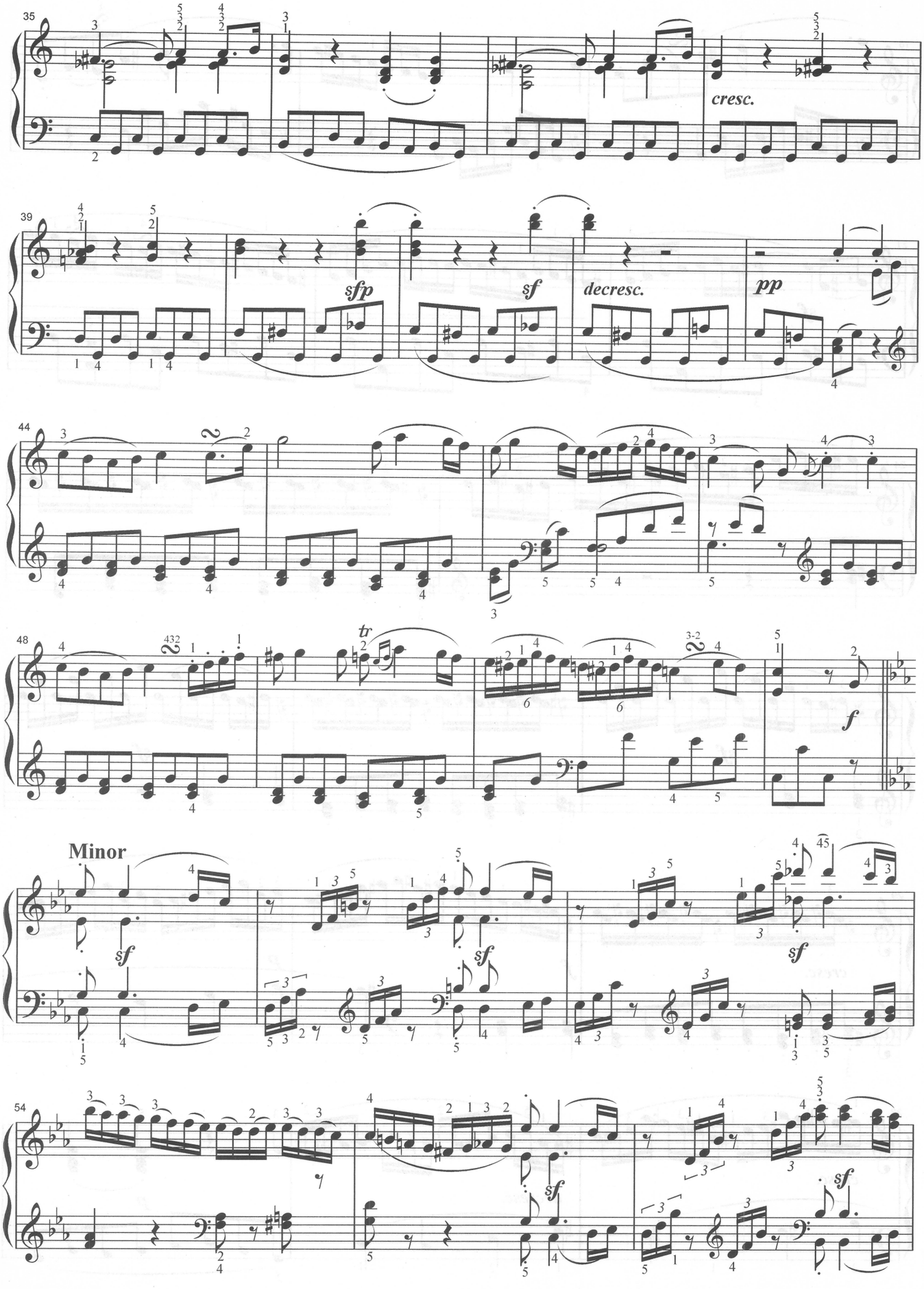
sf
24
26
sf
sf
29
cresc.
f
p
32
cresc.
decresc.
p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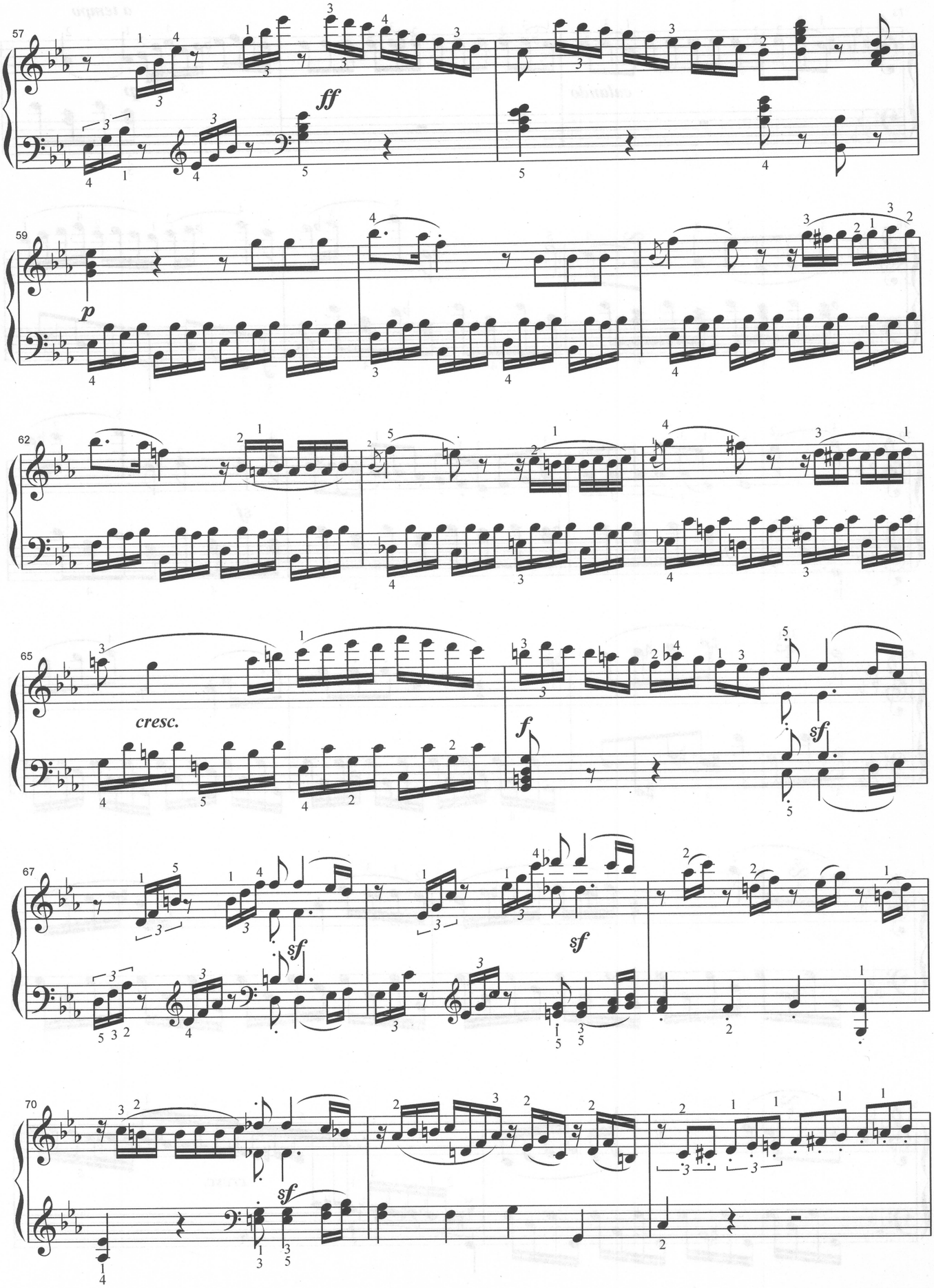
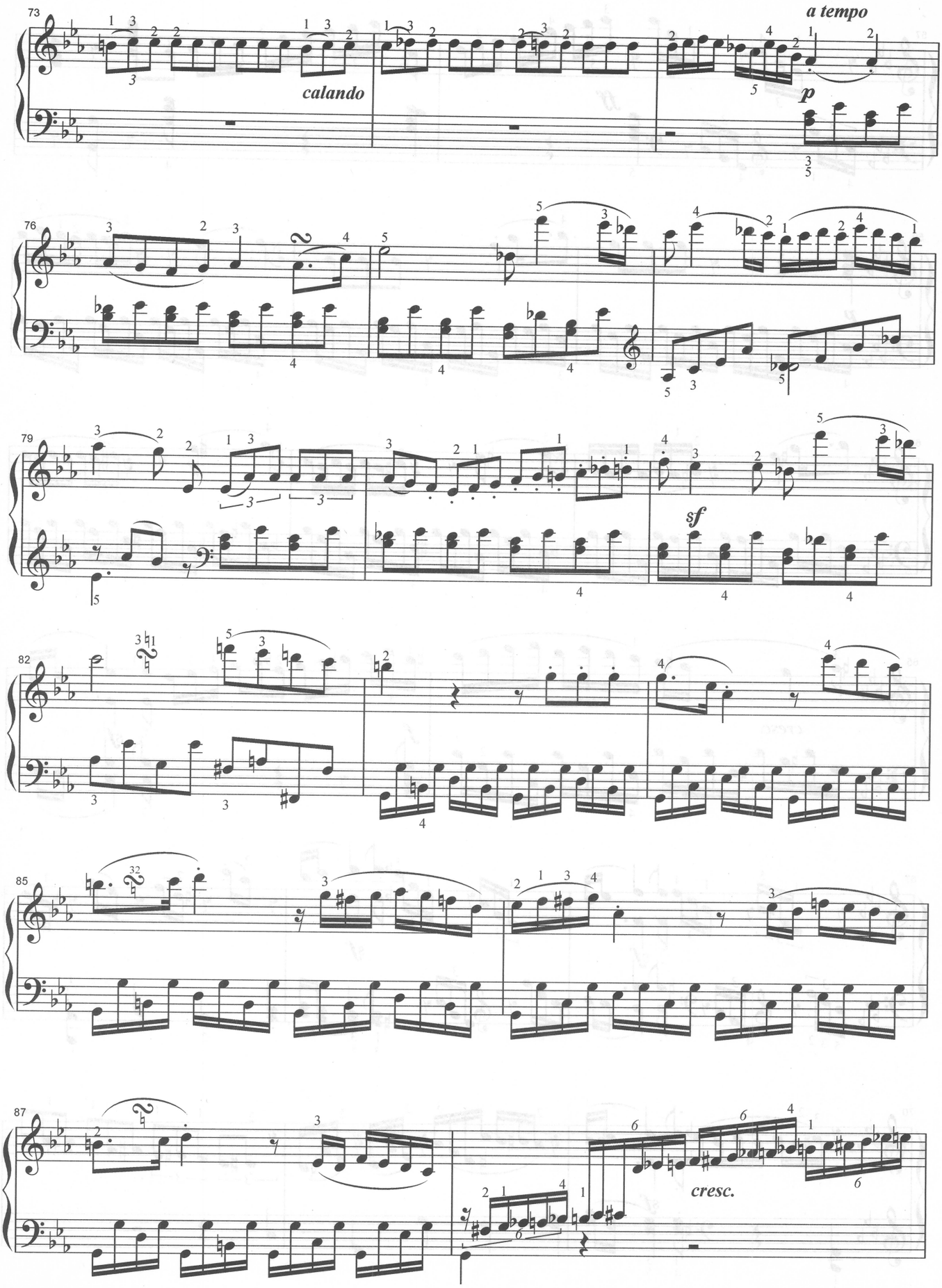
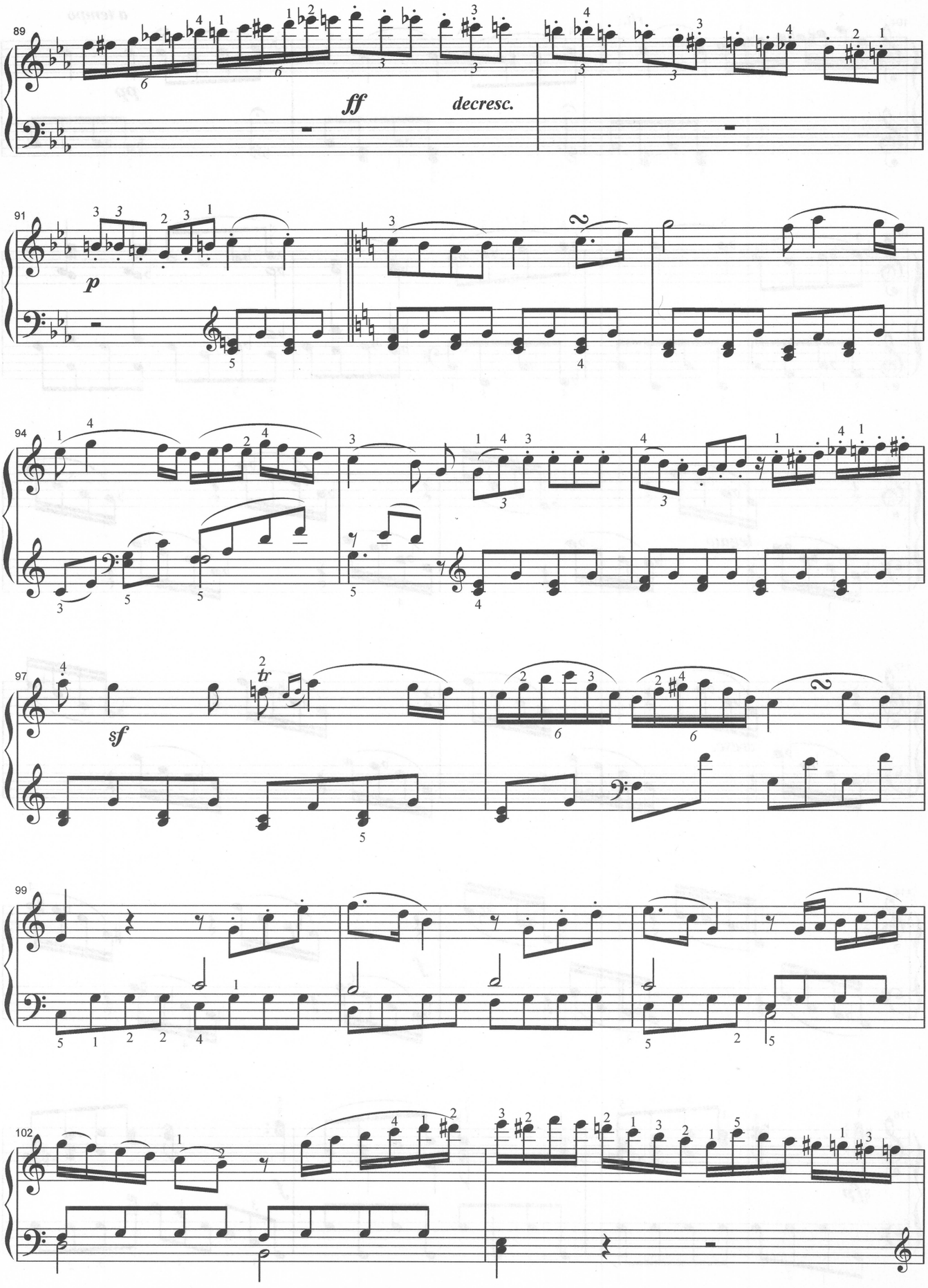
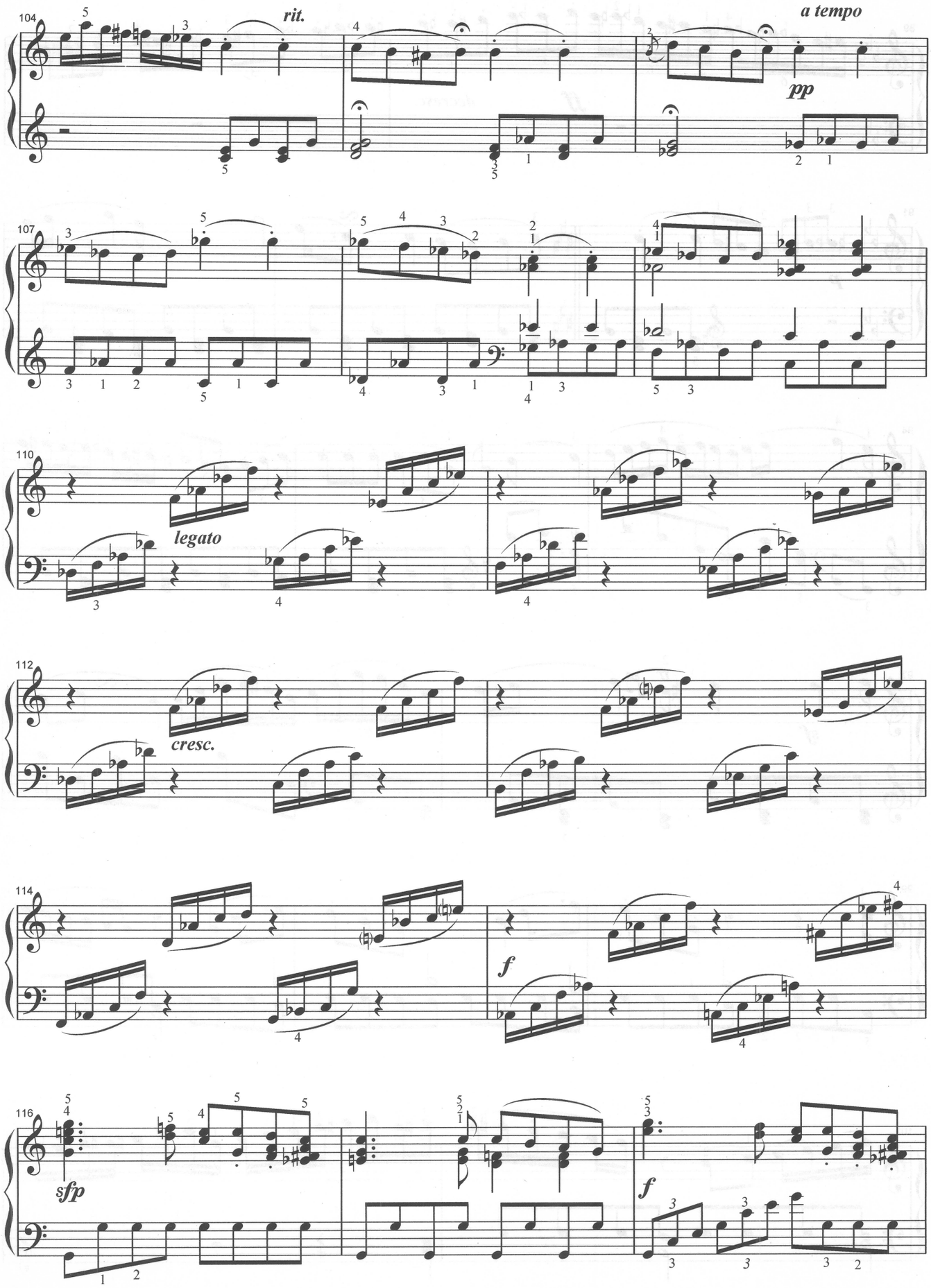
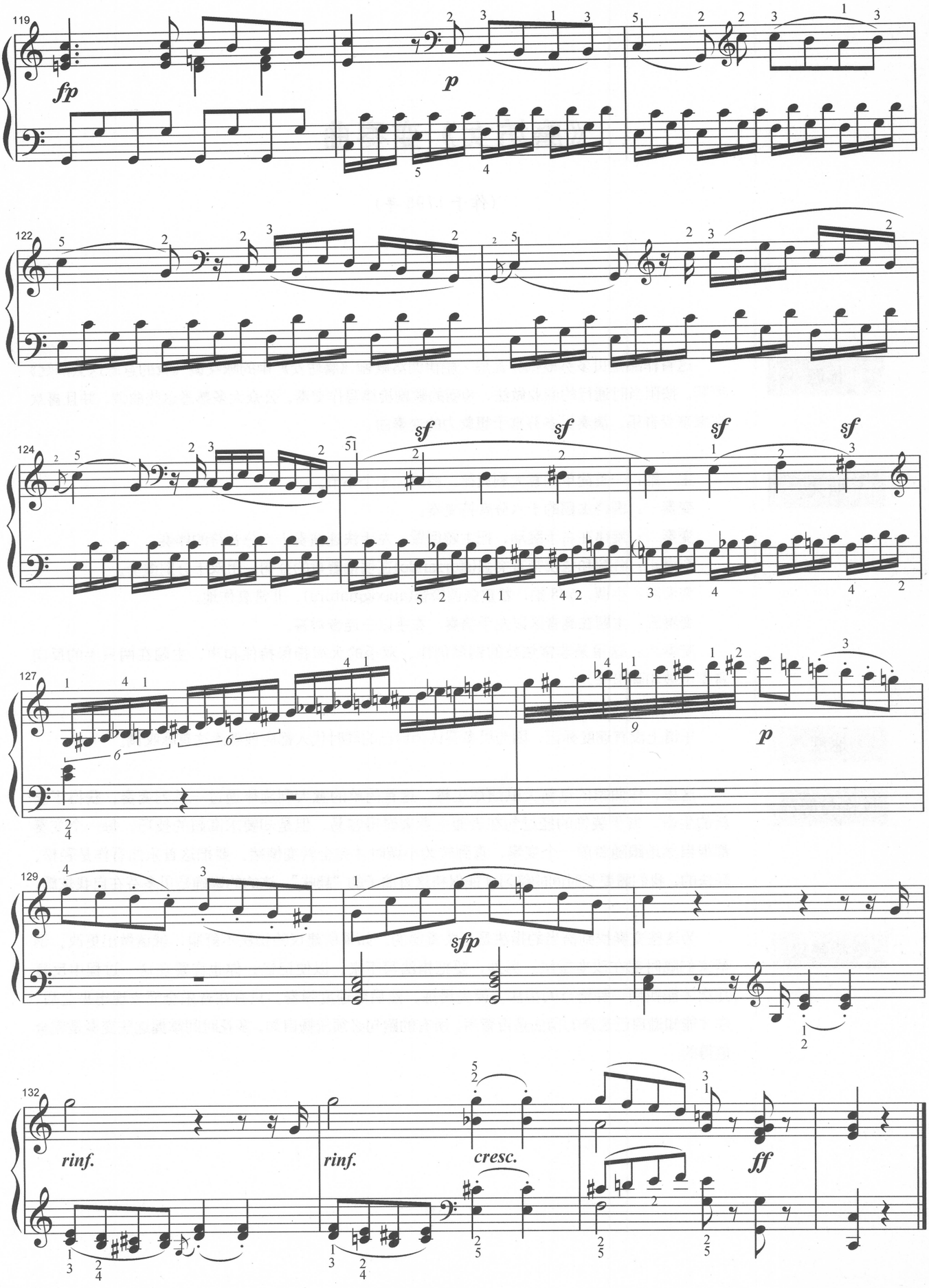
cresc.
39
sfp
sf
decresc.
pp
44
48
tr
f
Minor
sf
54
sf


57
ff
59
p
62
65
cresc.
f
sf
67
sf
sf
70
sf


73
calando
a tempo
p
76
79
sf
82
85
87
cresc.


89
ff
decresc.
91
p
94
97
sf
tr
99
102


104
rit.
a tempo
pp
107
legato
110
cresc.
112
f
114
sfp
f
116


119
fp
p
122
124
sf
sf
sf
sf
127
p
129
sfp
132
rinf.
rinf.
cresc.
ff

SIX VARIATIONS from the Opera "La Molinara" by Paisiello
The Song is " Nel cor piu non mi sento" Composed 1795
Opera: The [female] Mill Owner * Aria:"My heart can no longer feel"

Title Beethoven was following the commercial practice of writing variations on popular operatic melodies of the time. Most of the public was familiar with these themes and enjoyed making music at home, playing the aria with imaginative variations supplied by Beethoven.

Form		
	Theme	A simple Italian melody, lasting twenty measures
	Variation I	A 16th note variation on the theme
	Variation II	Melodic skips in the right hand inverting the theme. Running 16th accompaniment in the left hand
	Variation III	**The hands divide the chordal** harmonies with sforzando off-beat punctuation
	Variation IV	Minor key in 6/8 time with strong emphasis on the appoggiatura, very "mesto" or sad.
	Variation V	The theme is in the upper register played by the left hand. The right hand is making triplet commentary
	Variation VI	Very virtuoso piano writing. The thumbs in both hands sustain the harmony and the theme is outlined in contrary motion between the hands

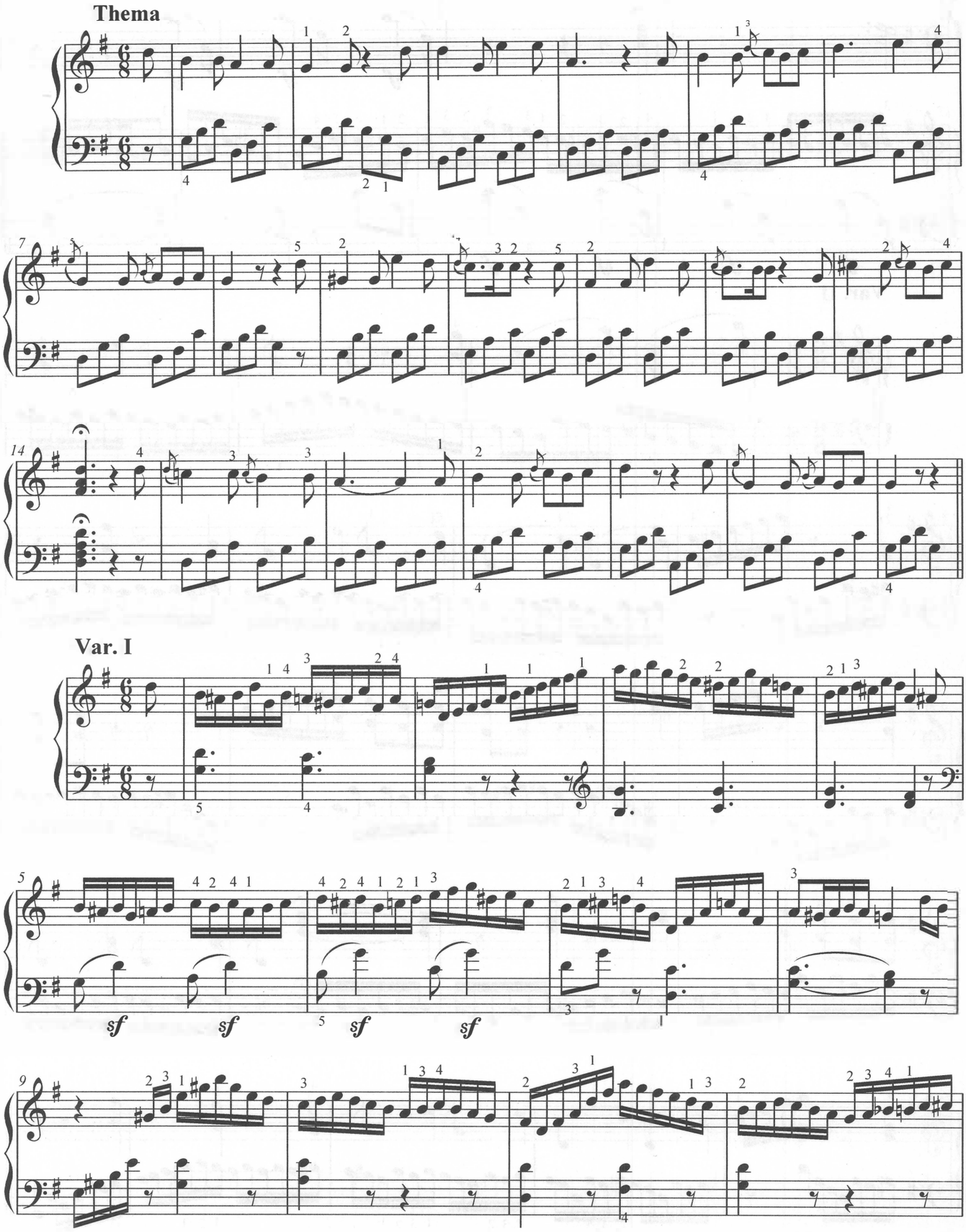
Tempo There is no tempo indication, since Beethoven's contemporaries were assumed to be familiar with the Aria

Style &
Interpretation Here the inventiveness of the composer shines. The simple Italian melody goes through its transformations, all the time taking on new life. The embellished passage work appears easy at first, but it is very virtuose. One variation quite naturally follows the other until the "Minore' with its complete change of mood. Think of the music as light and light hearted. It requires many hours of practice to mantain the "fun" of this piece. It is really just Beethoven showing off.

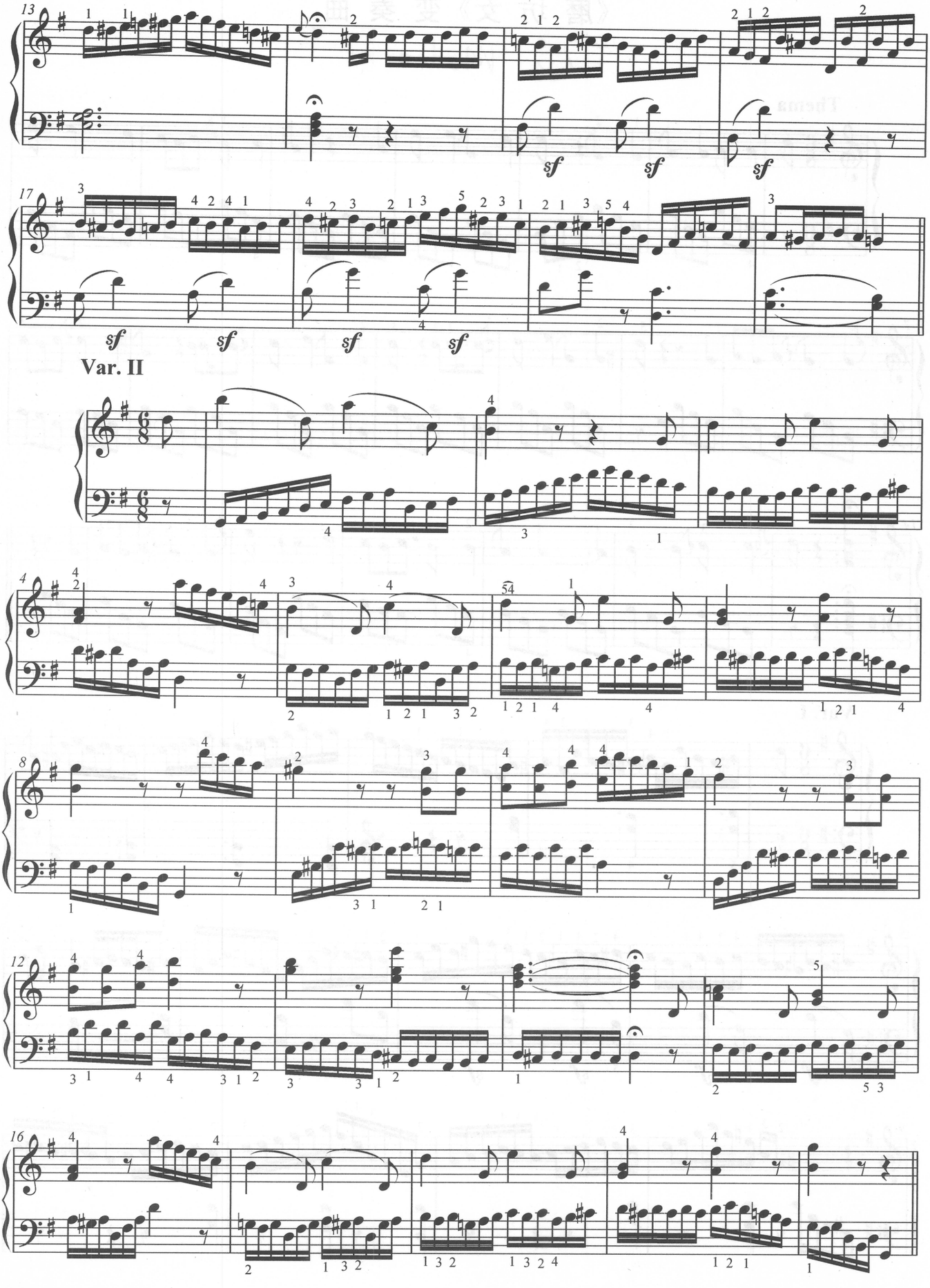
Advice on Practice It is absolutely essential to find the right fingering for these variations. If the suggested fingering is uncomfortable, please change it. Pianists change their fingering all the time. Also, write it in, so that you will remember it. You may do this several times until you arrive at a correct fingering. Practice slowly at first, and then in tempo. Only when the music is fully expressed will you know if your choice of fingering works. All the passage work must be smooth and effortless. It is indeed worthwhile spending the time to master these variations.

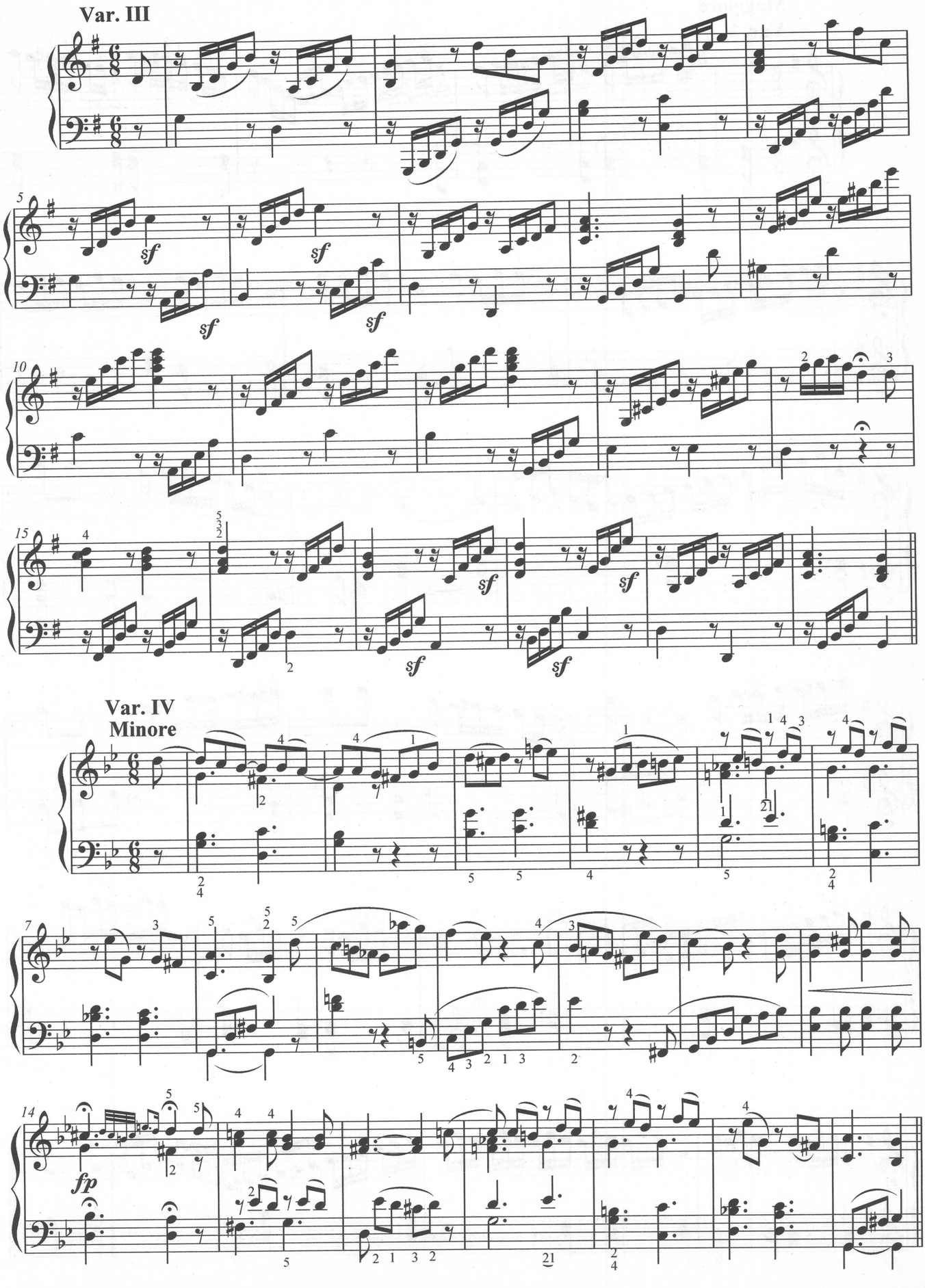
Six Variations from the Opera "La Molinara" by Paisiello

Thema

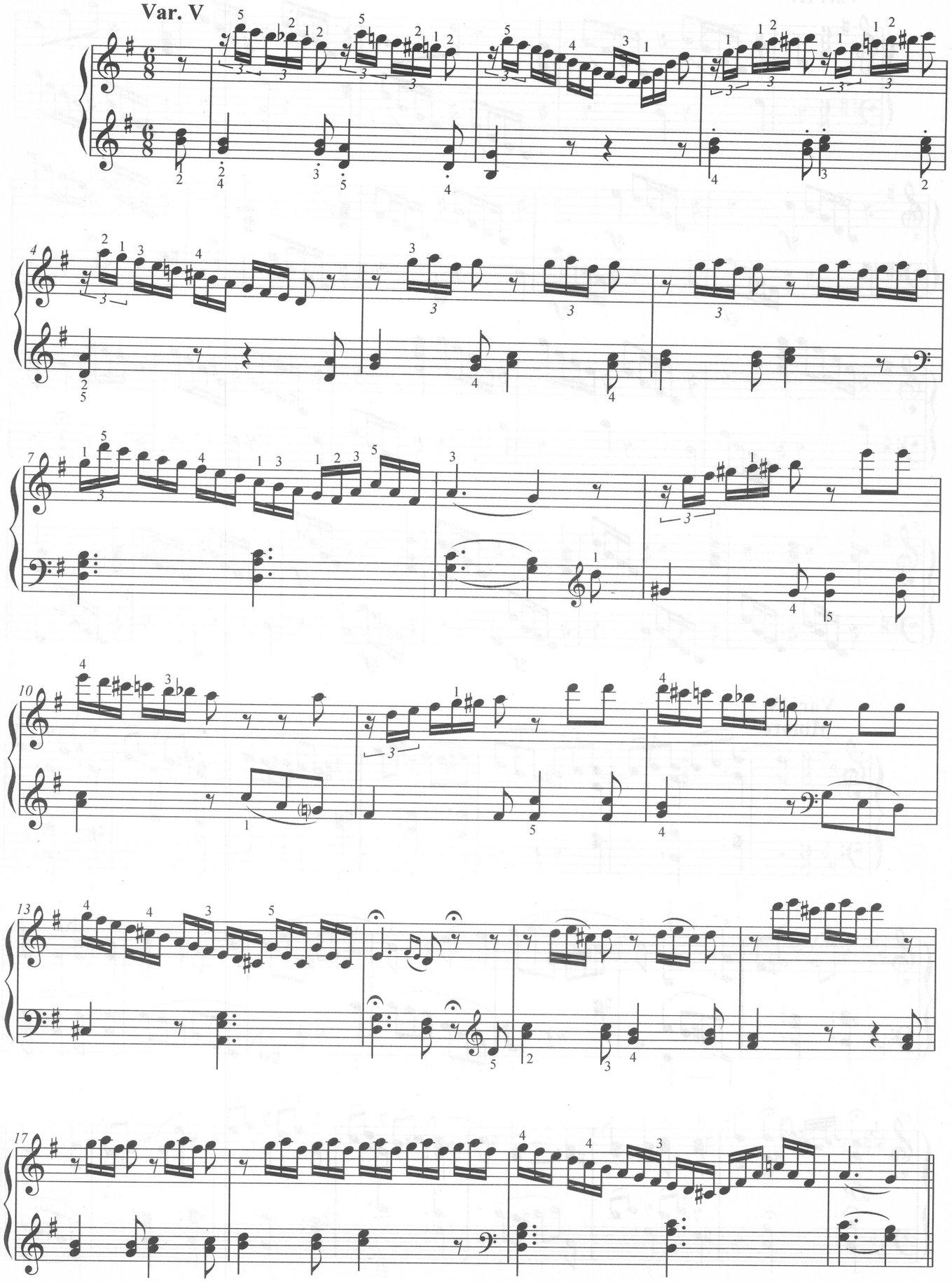


Var. I

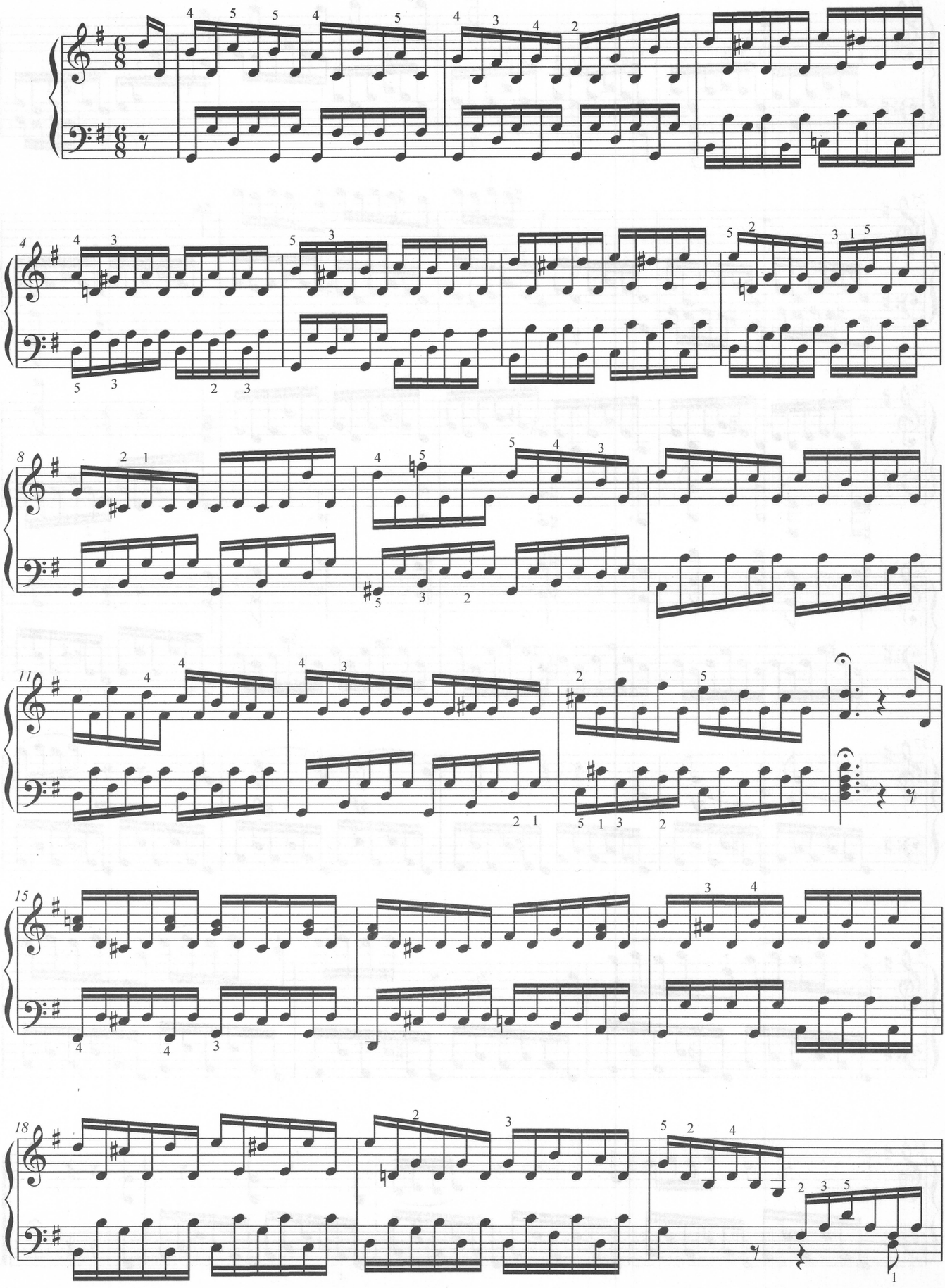

13
sf sf sf
17
sf sf sf sf
Var. II
4
8
12
16

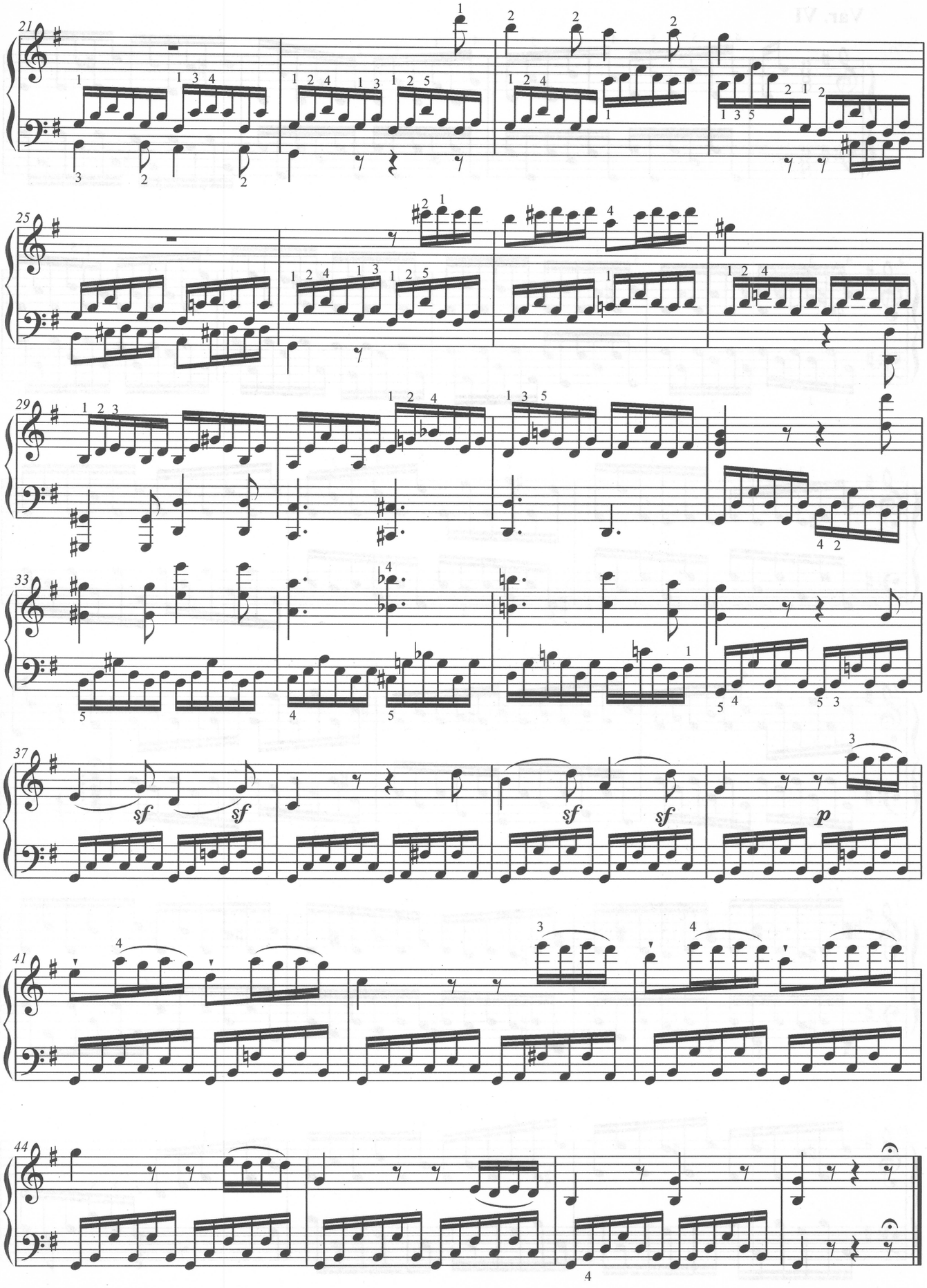

Var. III
Var. IV
Minore
fp

Maggiore
Var. V



Var. VI




21
25
29
33
37
41
44
sf
sf
sf
sf
p

SIX VARIATIONS Op.76 Composed 1809

Title Variations: A form used by Beethoven in many compositions. He was the supreme master of this compositional technique. Within his long career, he continued to develop his skills, culminating in the writing of his famous "Diabelli" Variations Op. 120 in 1823. Beethoven was famous as an improviser on the piano. He could sit for hours spinnig variations on any theme; something jazz musicians do today most naturally.

Form Theme: Allegro risoluto (Two eight bar phrases. Somewhat boisterous, like a military March.)

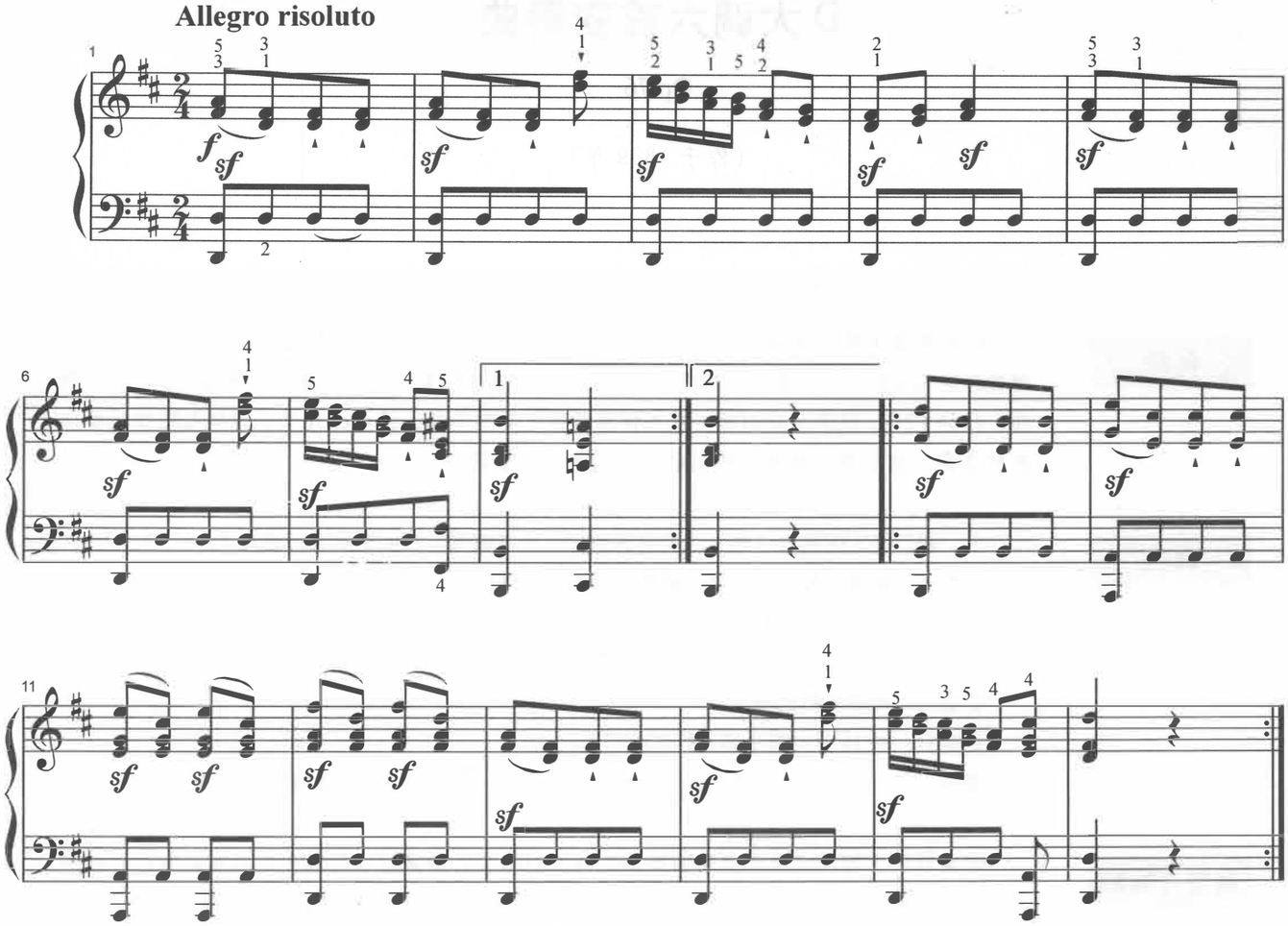
- Variation I Much softer, weaving the 16th notes around the theme
- Variation II Forte with rather punctuated accents
- Variation III Dolce- A Duet in thirds as in Italian Opera
- Variation IV Two characters colliding
- Variation V A chordal variation of the theme in 16th notes
- Variation VI Presto-Very fast in 3/4 time. Very operatic in thirds and full of energy like the theme

Style & Interpretation The accented theme makes this piece typically Beethoven. The tune reminds one of a Turkish military march with cymbals and drums. It is percussive and forte. Exploit the different character of each variation. Each one relates to the theme, but has its own identity. Notice how the ideas change every two bars. Beethoven alters the patterns using this formula. Beethoven's extraordinary inventiveness holds this piece together. One idea continues to lead into another.

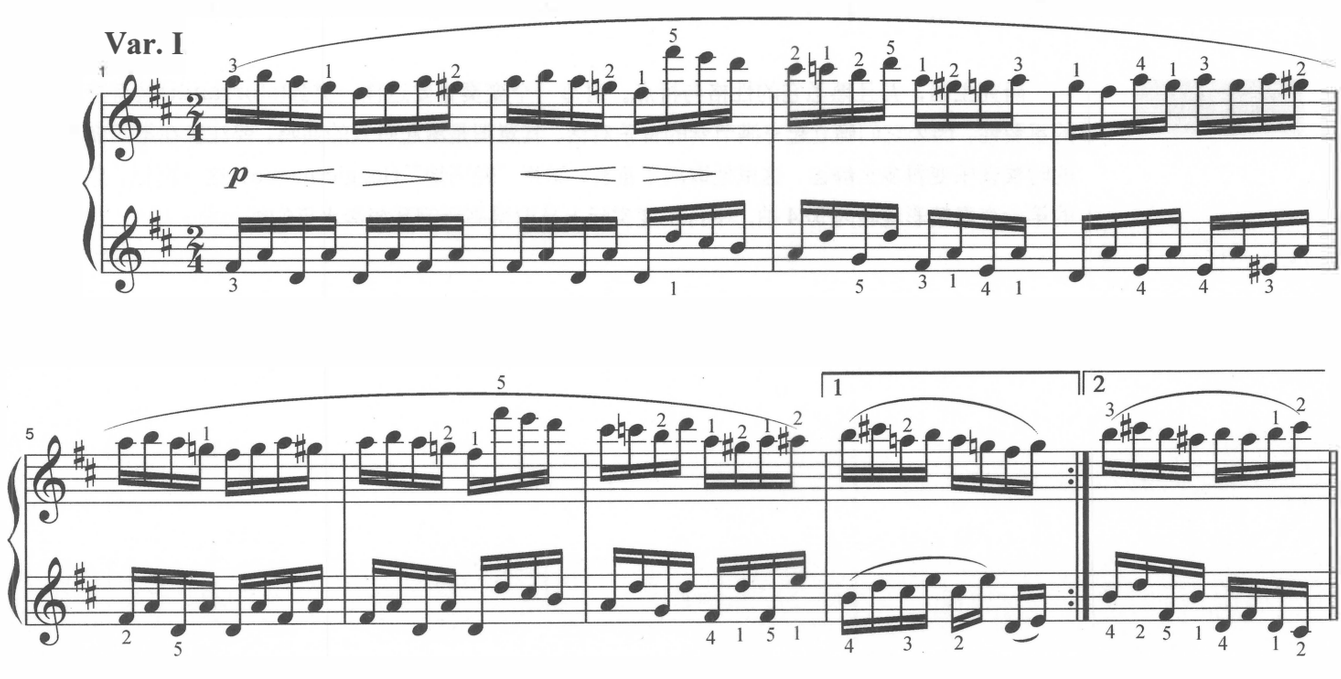
Advice on Practice Study the theme and become familiar with its character and identity; this remains true for each variation. The sforzandi are of particular importance as they establish a rhythmic musical dialogue. They are meant to provoke the listener. Notice how serene the music becomes in Variation IV when he removes his accents and writes leggiermente. His Presto Variation VI is a wonderful change to 3/4 meter. The parallel thirds are a virtual study in virtuoso piano playing.

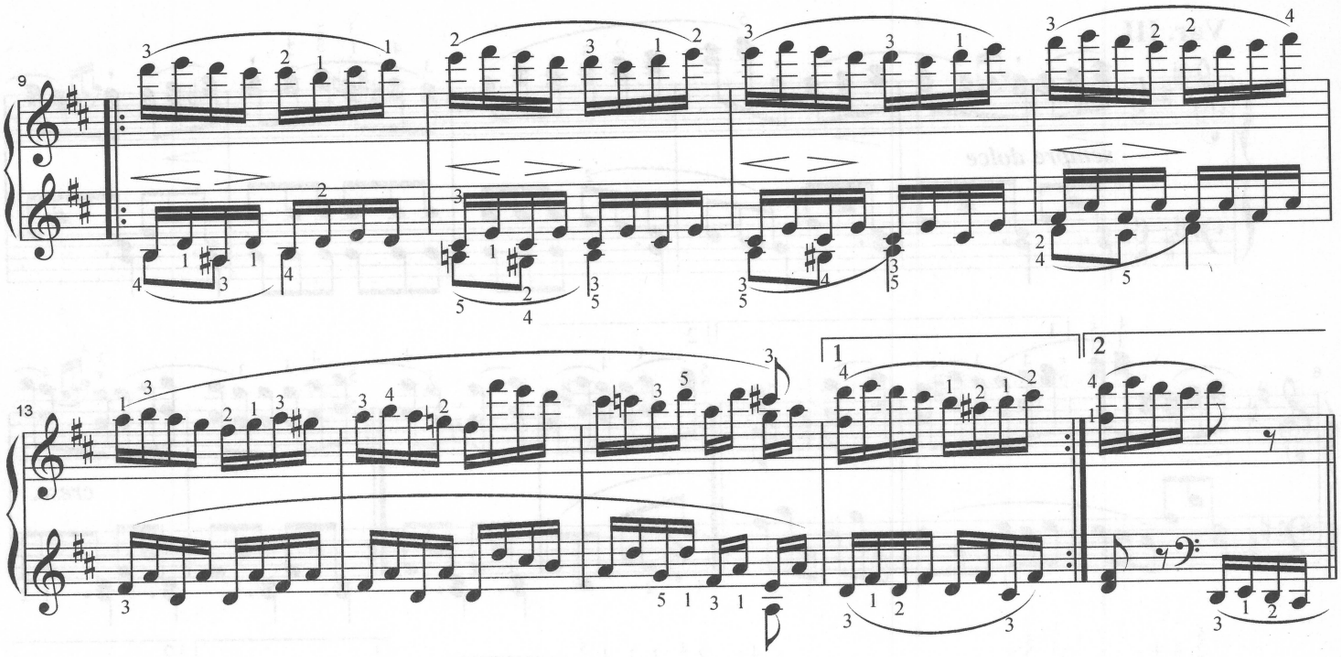
Thema

Allegro risoluto

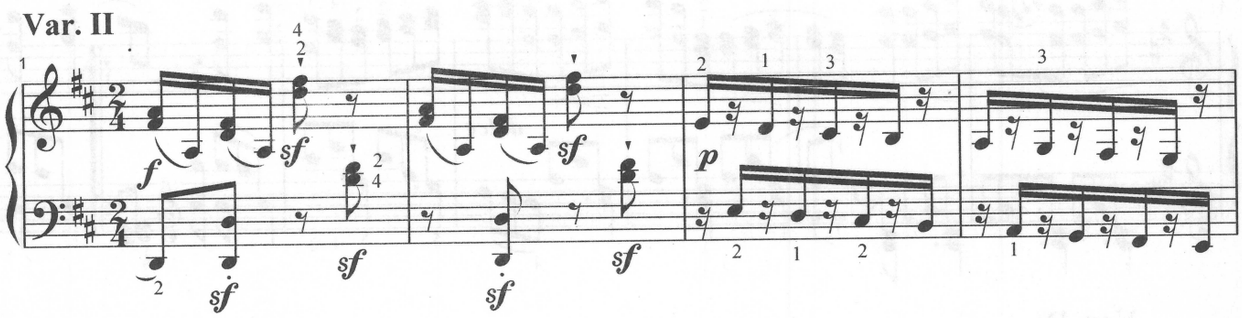


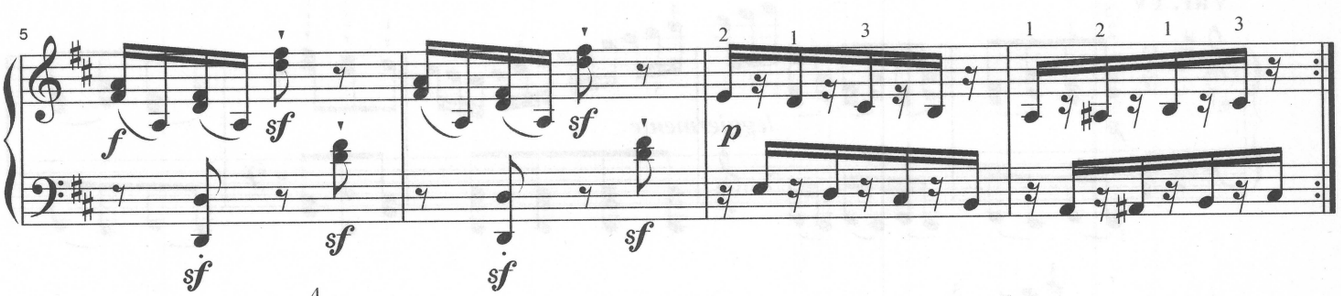
Var. I

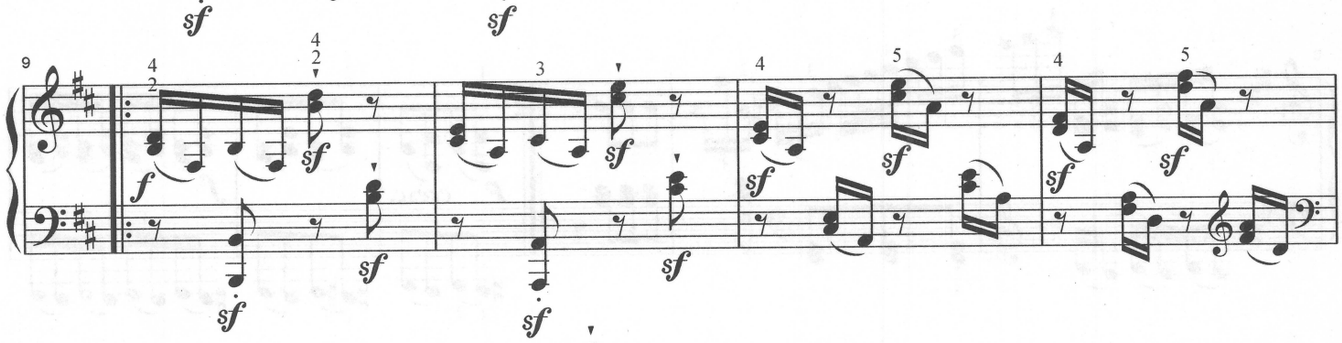


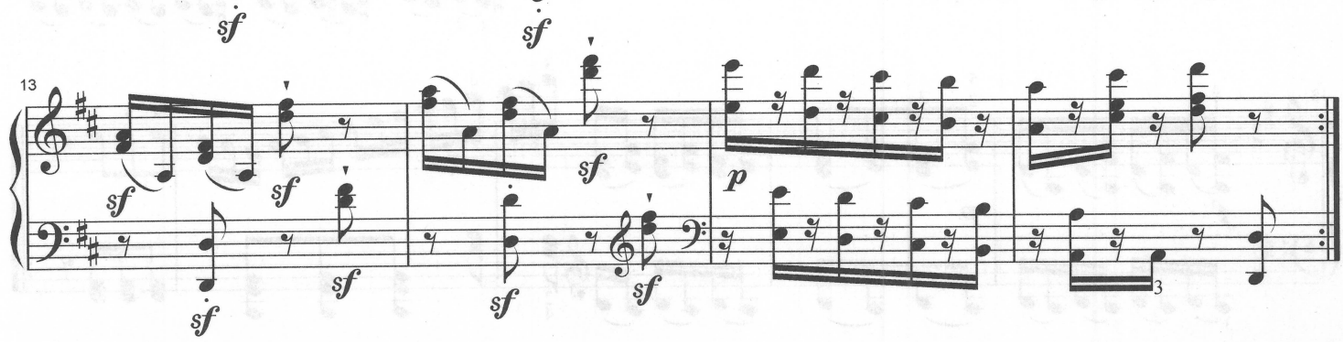


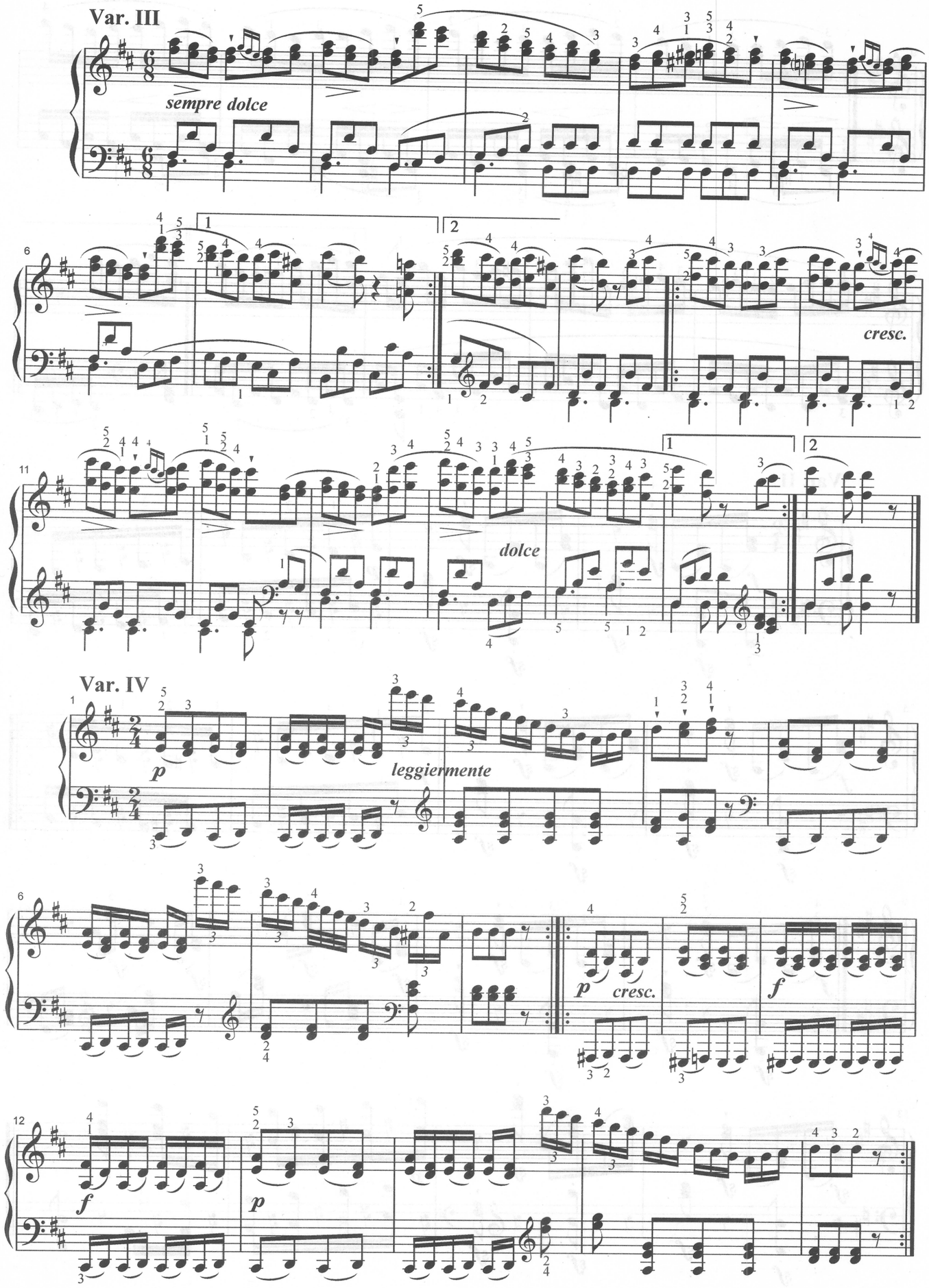
Var. II



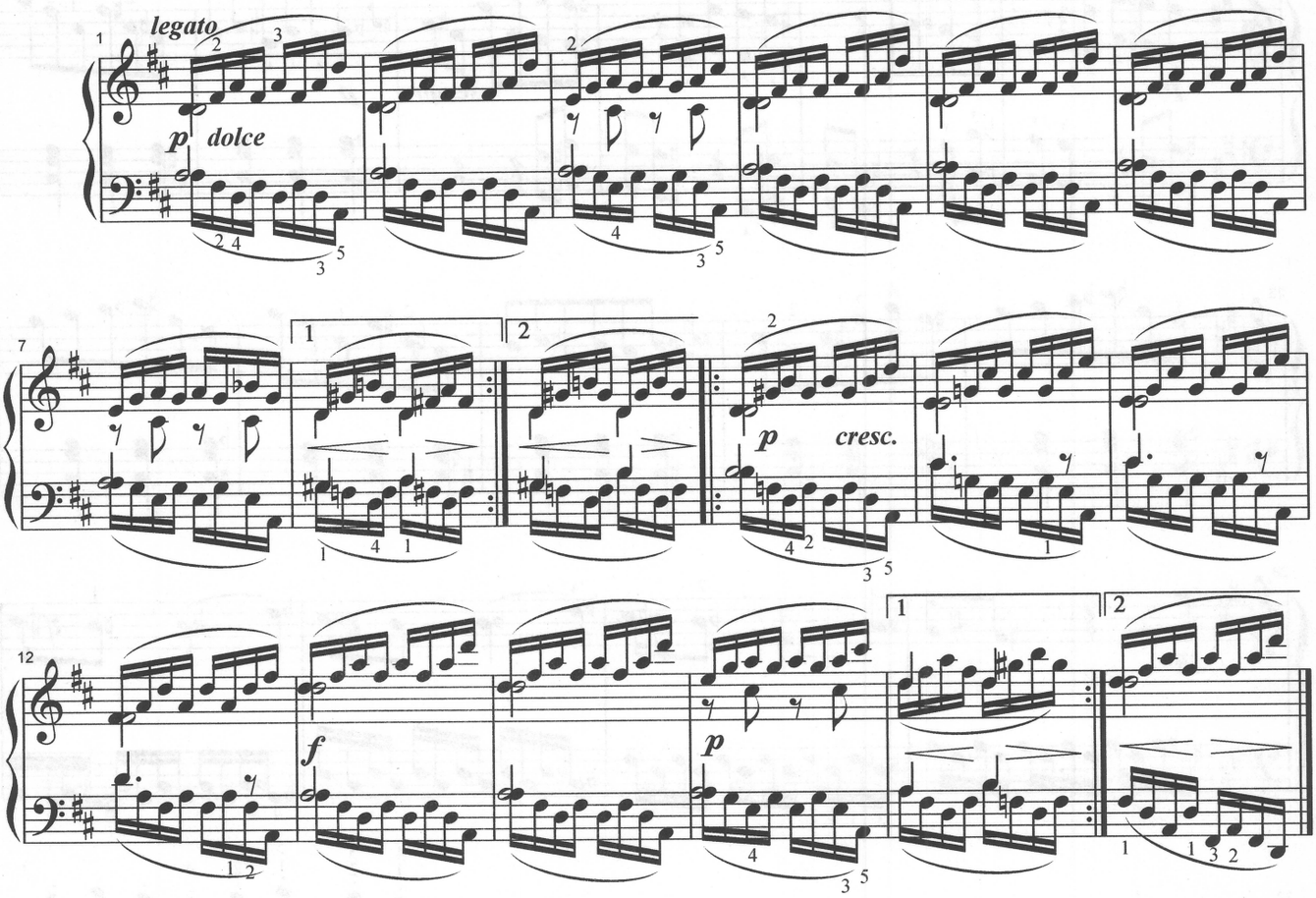






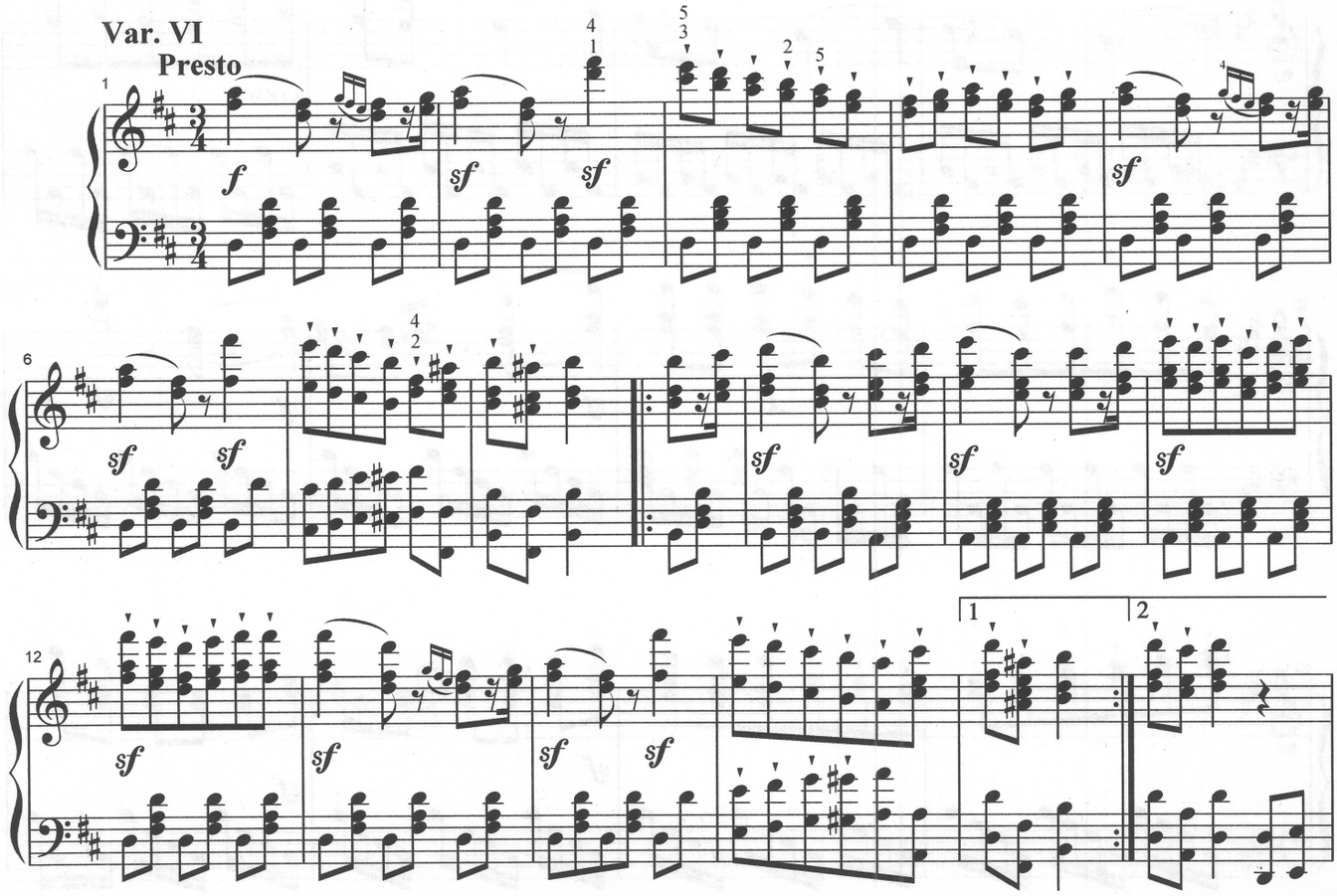

Var. III
sempre dolce
cresc.
dolce
Var. IV
p
leggiermente
p
cresc.
f
f
p

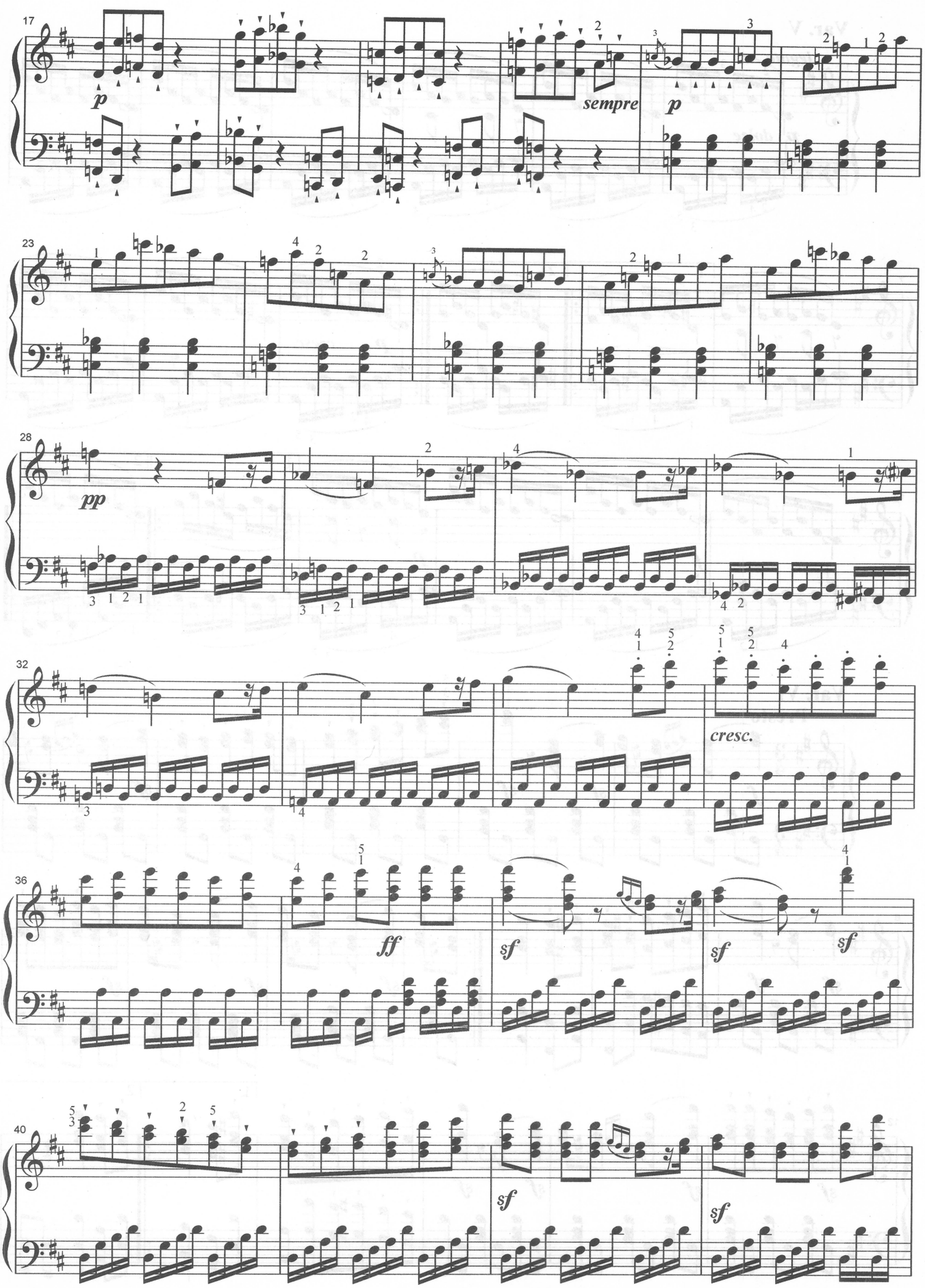
Var. V

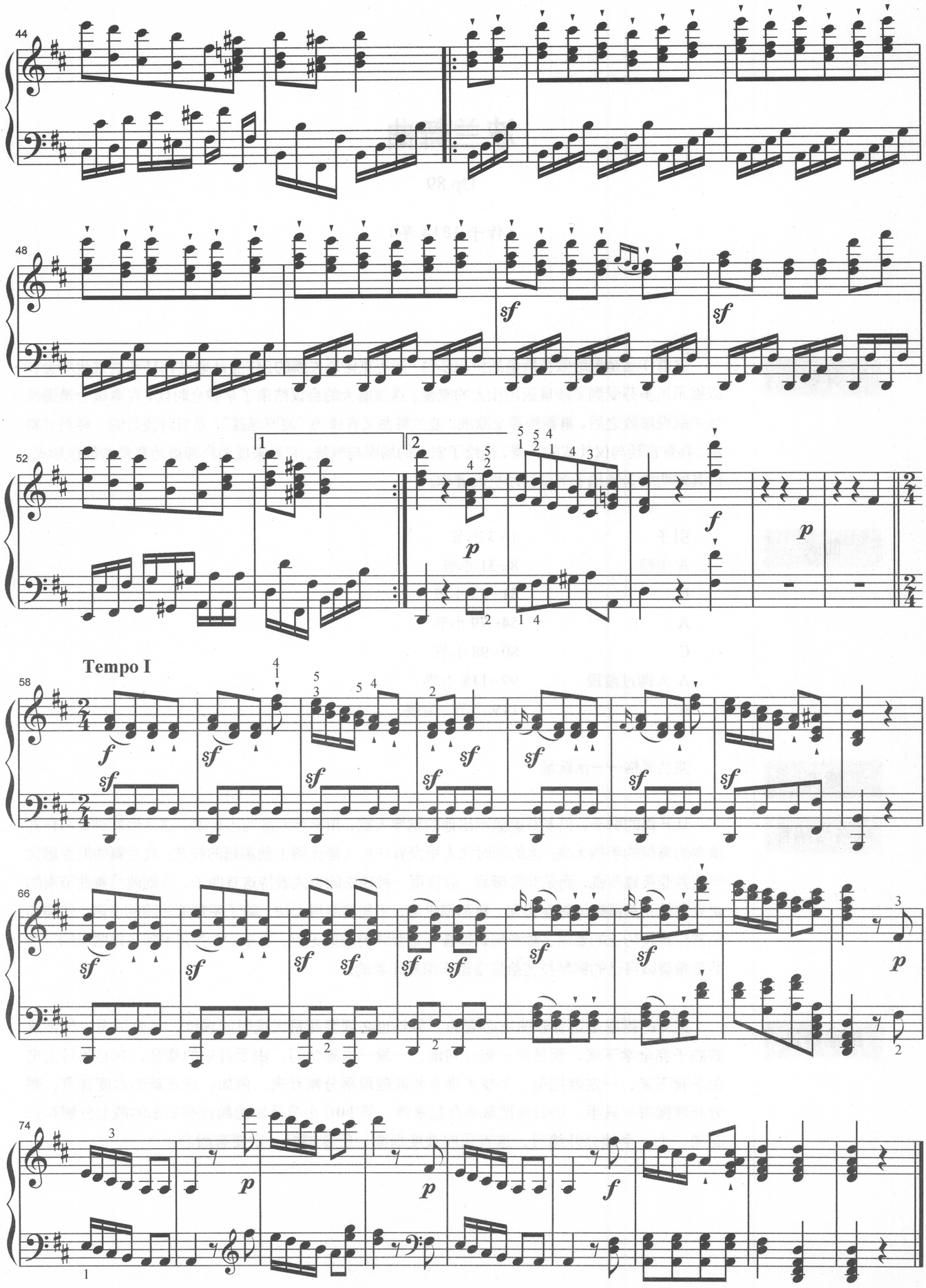


Var. VI

Presto




17
p
sempre
p
23
28
pp
32
cresc.
36
ff
sf
sf
sf
40
sf
sf


44
48
sf
sf
52
1
2
p
f
p
Tempo I
58
f
sf
66
p
74
p
p
f

POLONAISE OP.89 Dedicated to the Czarina Elisabeth Alexievna of Russia Composed 1814

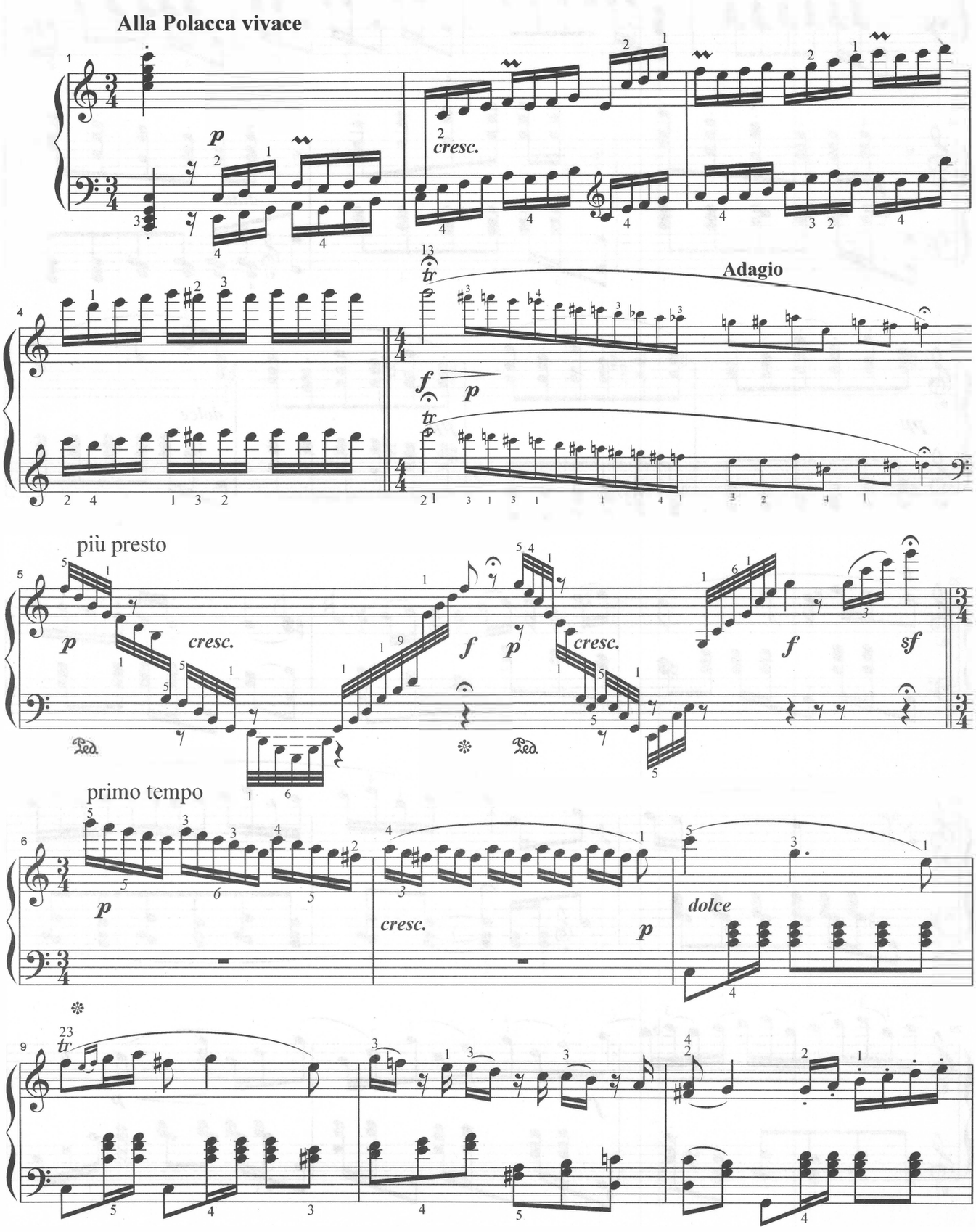
Title This composition was meant to place Beethoven in the good graces of the Czar Alexander during the Congress of Vienna in 1815. This grand occasion marked the end of the Napoleonic Era and the restructuring of all of Europe following Napoleon's defeat at Waterloo. The Polonaise was a popular Polish dance at the time, courtly and processional in background, depicting a great deal of pomp and grandeur. It went on to become one of Chopin's favorite compositional forms marked by its deliberate rhythmic motives in 3/4 time

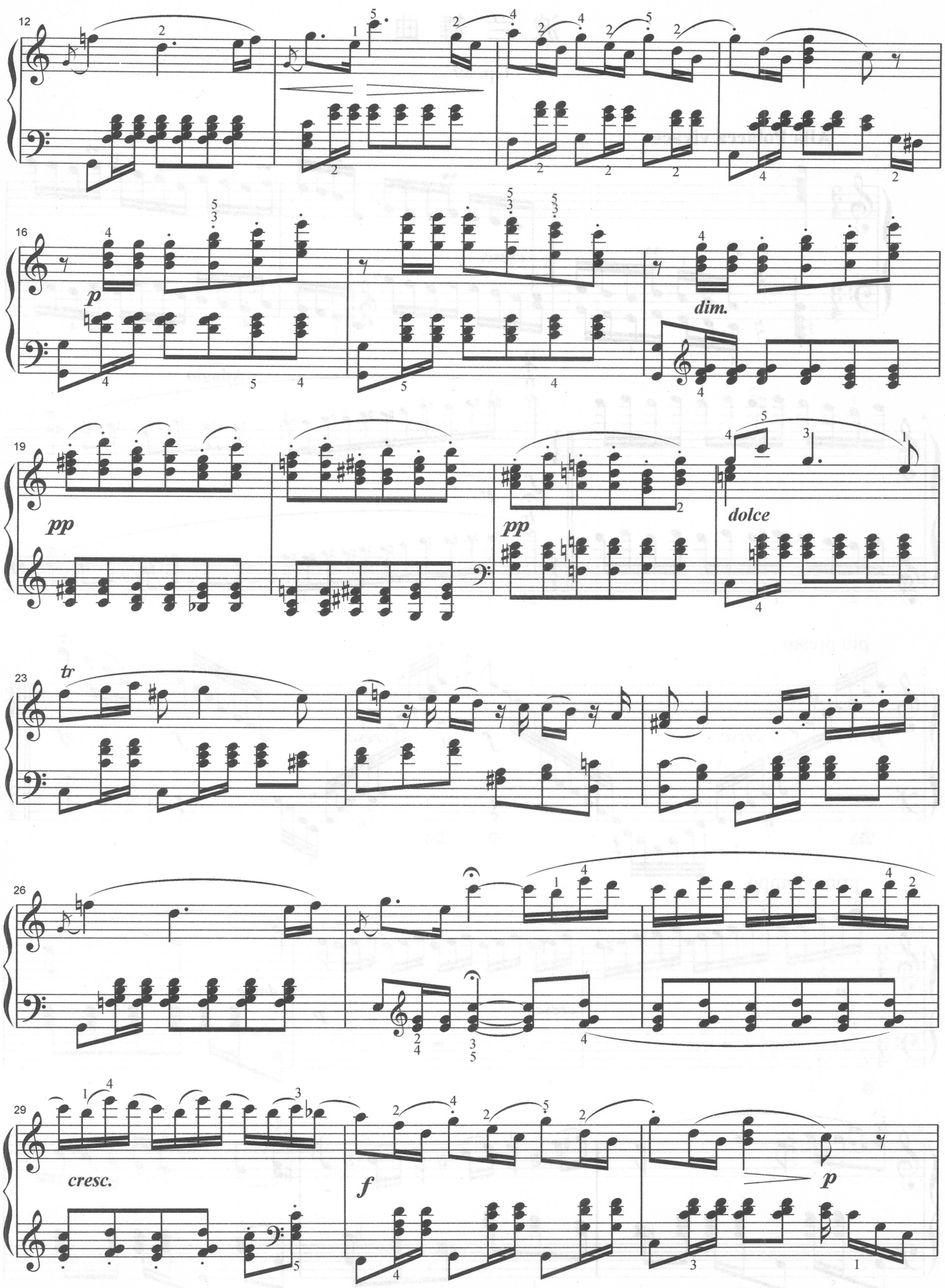
Form		
	Introduction	measures 1-7
	A theme	measures 8-31
	B	measures 31-53
	A	measures 54-79
	C	measures 80-98
	Bridge A major	measures 99-118
	A	measures 119-end

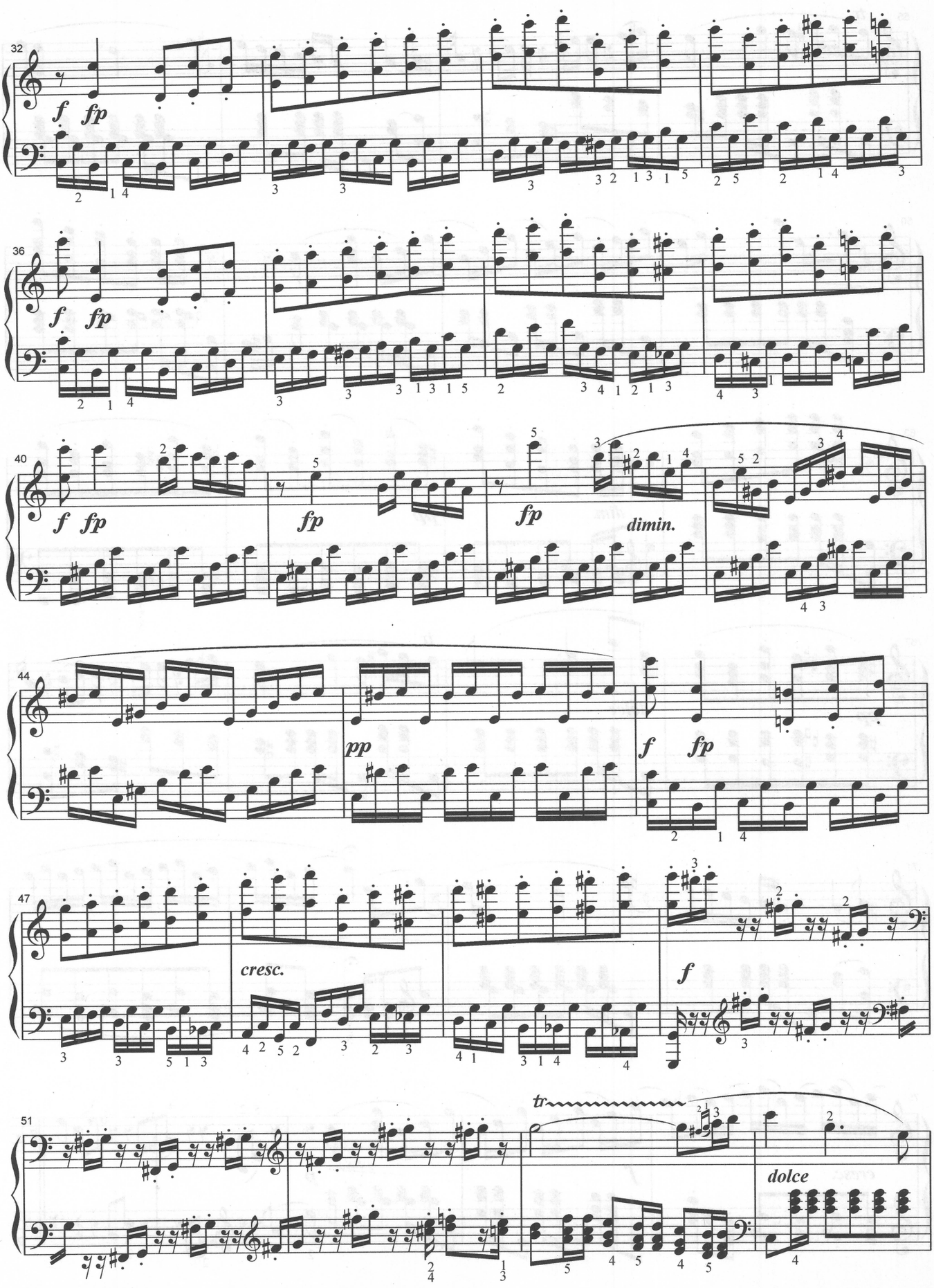
Tempo Alla Polacca vivace- In Polish style-lively

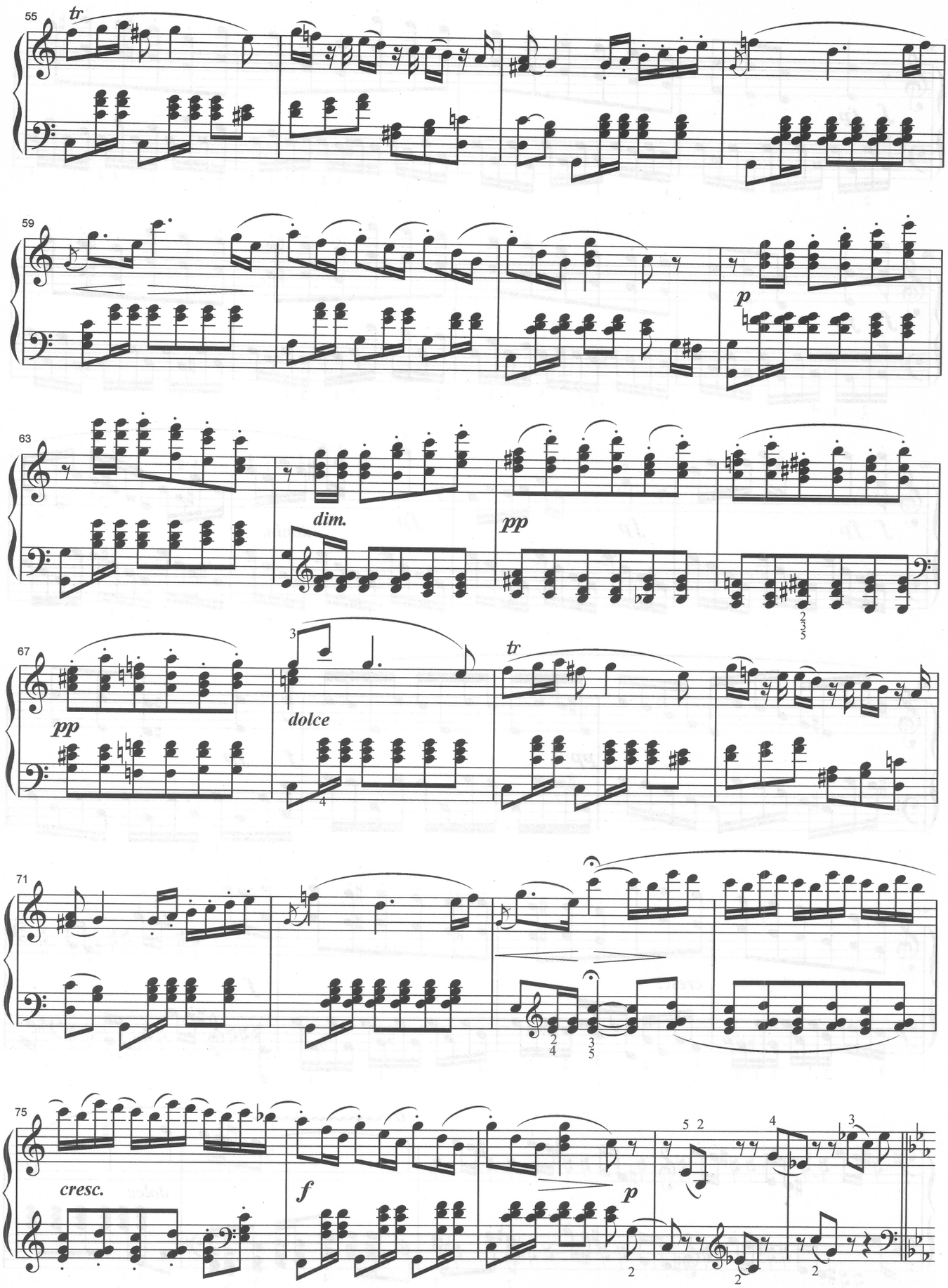
Style & Interpretation I hope the Czarina did not have to play this piece, because it would have left her very little time for the Czar. From the opening introduction Beethoven displays his pianistic gifts with the scales in the parallel sixths. It is an example of the knuckle breakers he loved to write and perform; none of his contemporaries could match his virtuosity. The Polonaise theme is elegant and not heroic, very galant. It is necessary to think of it in a light mode, otherwise the repeated notes of the Polonaise rhythm will not be clear. The dance is stately and should not be played too fast. Besides mastering the elegant theme, one needs to pay constant attention to the demands of virtuoso playing. The trills and ornaments require precise execution. It appears the artist/composer wanted to impress the royalty with his pianism.

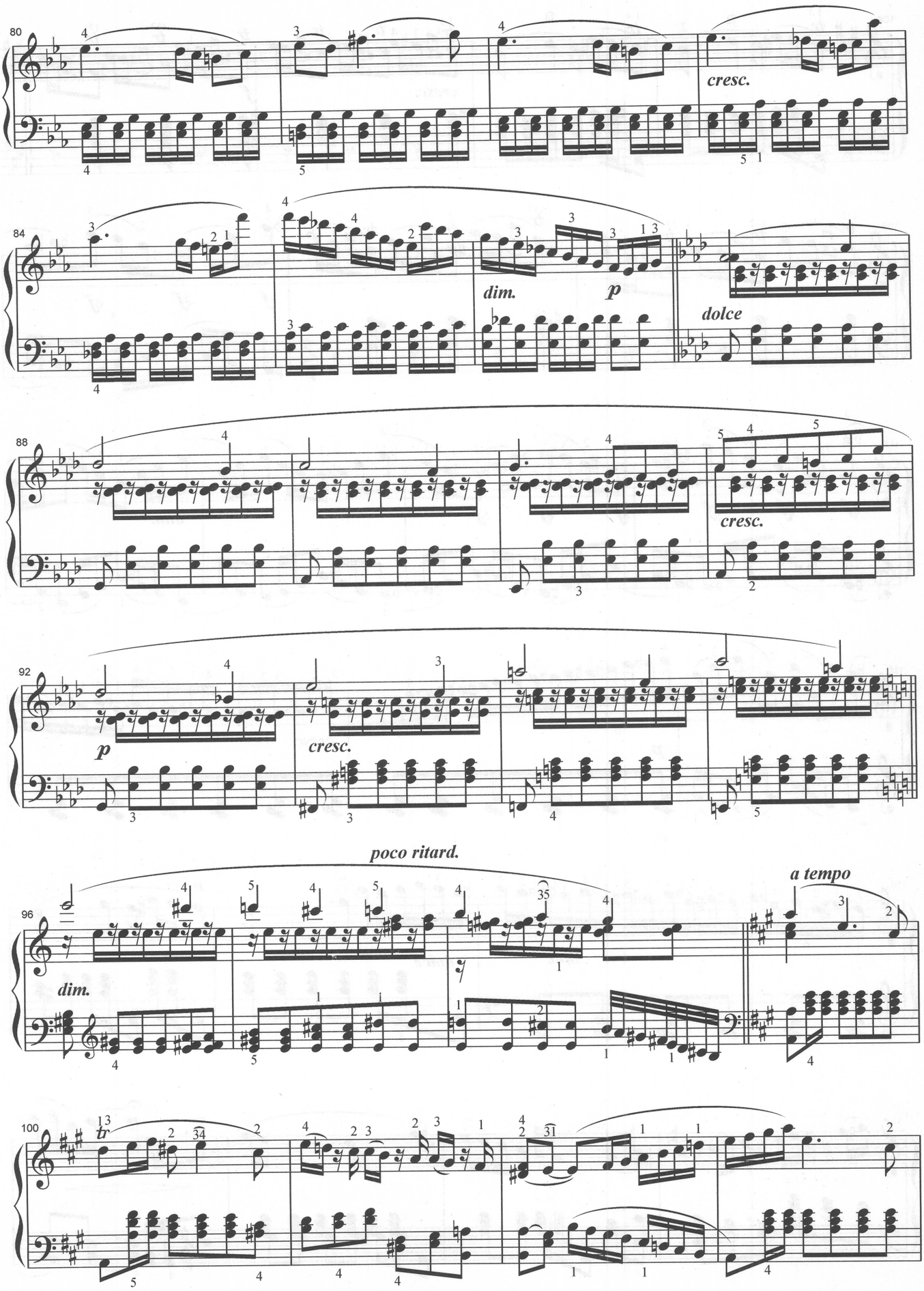
Advice on Practice Perfect fingering is mandatory in this piece. Obligatory as well are the necessary hours of slow practice. Do not try to learn the piece all at once but do so phrase by phrase and section by section. Because of the difficulty of the music, it is necessary to memorize immediately. It is important to isolate each technical and problematic passage. For instance, in the opening sixths, master each hand individually before putting them together. The trills in m.106 and the following diminished chords must be mastered one at a time. Here is a piece of such difficulty that one must learn patience to master it.

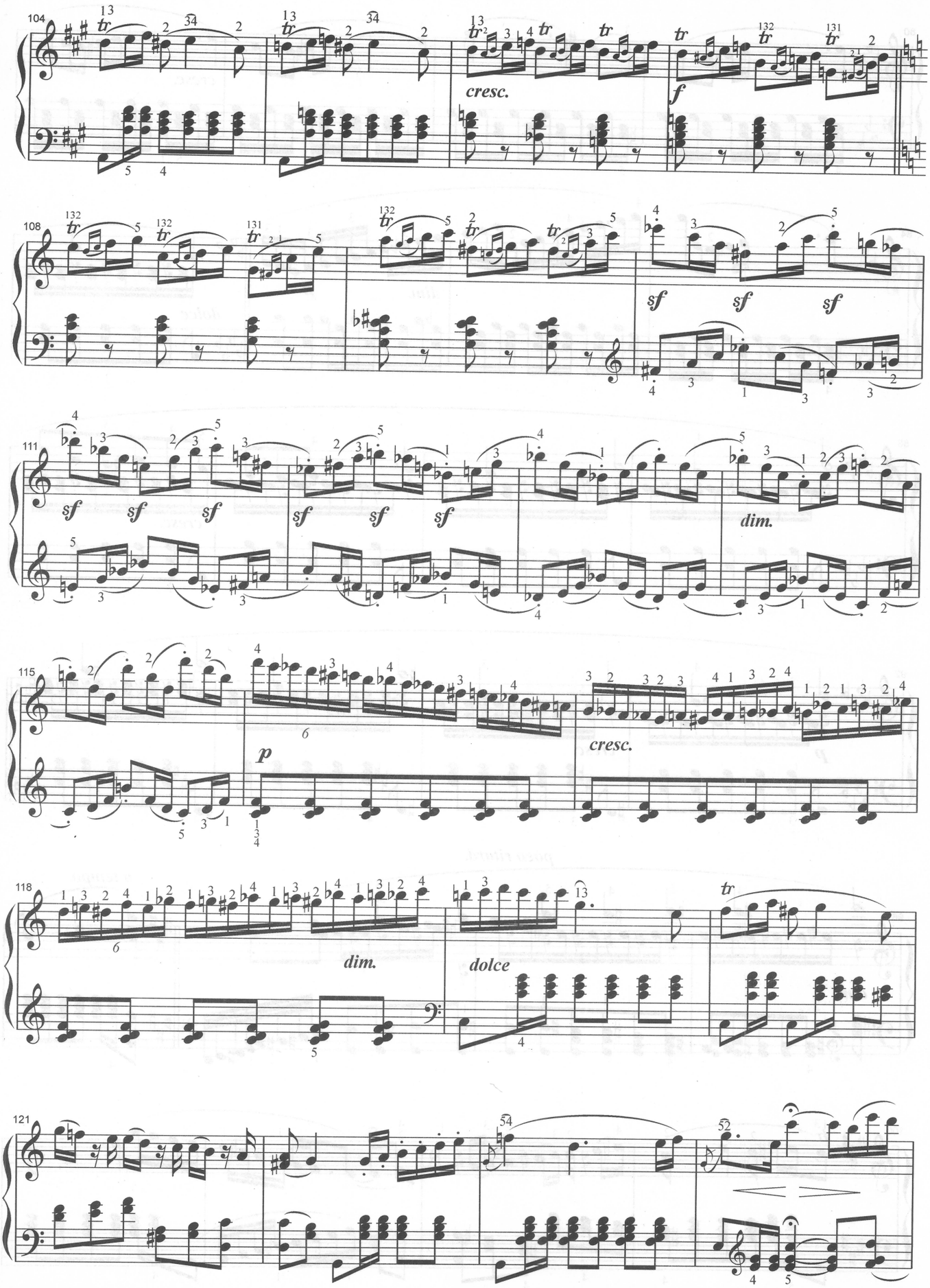

Alla Polacca vivace
p
cresc.
Adagio
f
p
più presto
cresc.
f
p
cresc.
f
sf
primo tempo
p
cresc.
p
dolce

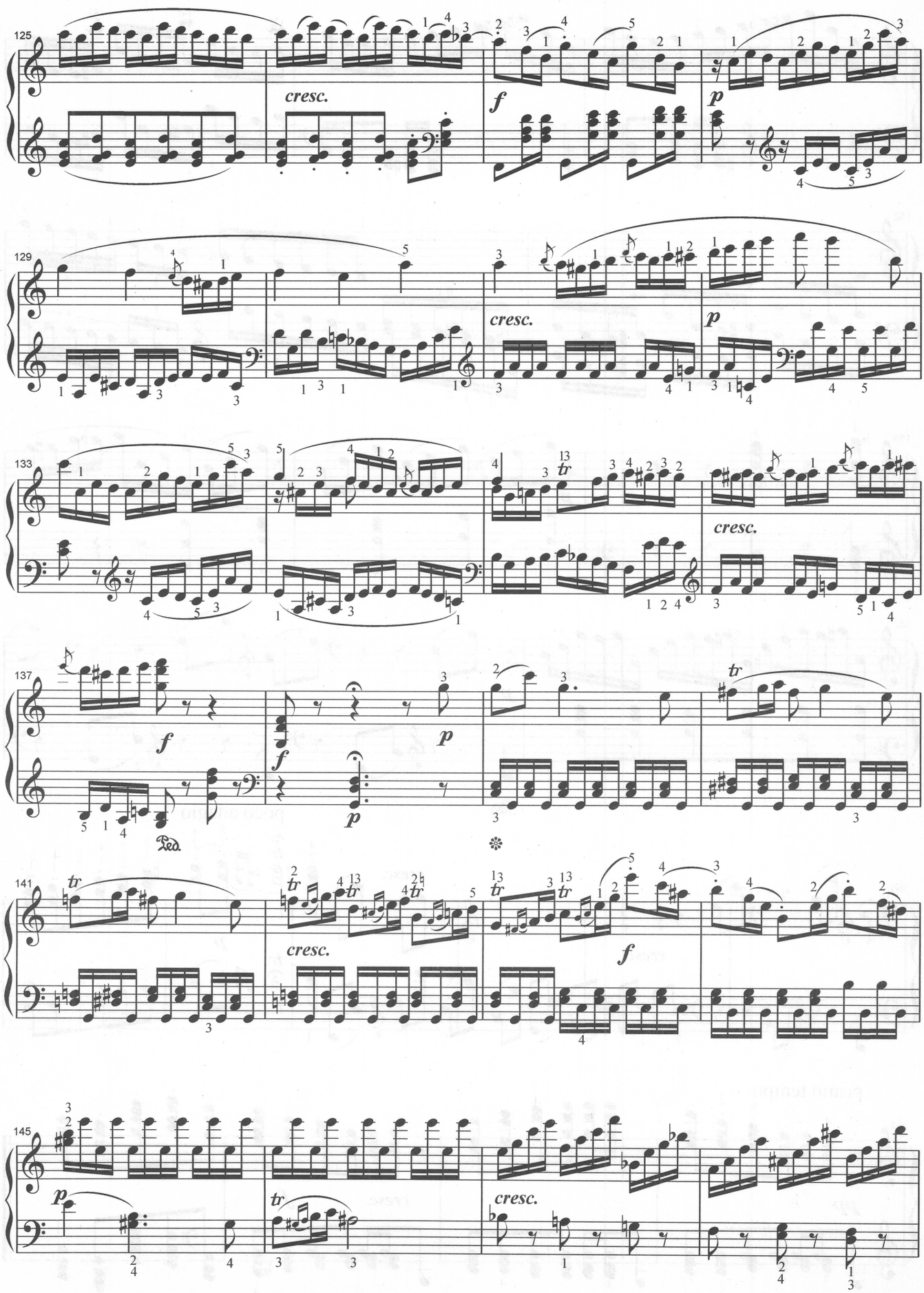

12
16
p
dim.
19
pp
pp
dolce
23
tr
26
29
cresc.
f
p

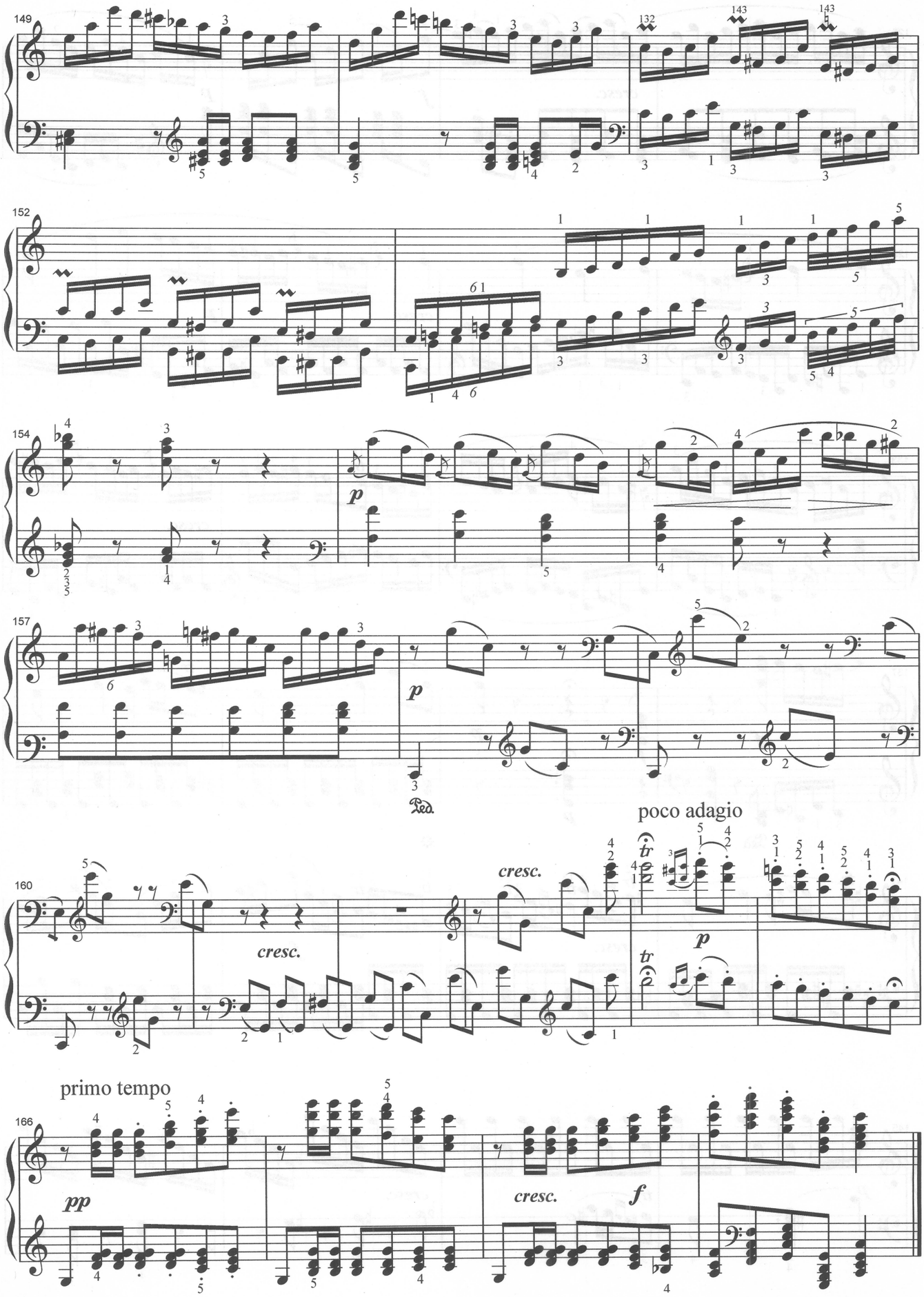

32
f fp
36
f fp
40
f fp
fp
fp
dimin.
44
pp
f fp
47
cresc.
f
51
tr
dolce


55
tr
59
p
63
dim.
pp
67
pp
dolce
3
4
tr
71
2
4
3
5
75
cresc.
f
p
5 2
4
3
2
2
2


80
cresc.
84
dim.
p
dolce
88
cresc.
92
p
cresc.
poco ritard.
a tempo
96
dim.
100
tr


104
cresc.
f
108
sf
111
sf
dim.
115
p
cresc.
118
dim.
dolce
121


125
cresc.
f
p
129
cresc.
p
133
tr
cresc.
137
f
p
f
p
Ped.
tr
141
tr
cresc.
f
145
p
tr
cresc.


149
152
154
157
160
166
p
cresc.
poco adagio
primo tempo
pp
f