

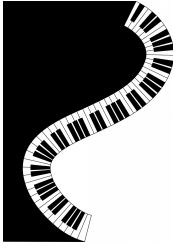
RAY ALSTON
TEACHING
COLLECTION

A Volume of Duets

an Album of Piano Music
to enjoy, amuse and edify



Piano Practical Editions
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The Ray Alston Teaching Collection

A Volume of Duets

In this volume I have collected duets for pupils of all levels. Playing with other musicians should encourage the essential techniques of listening, thinking ahead, balance and counting, and even pupils with higher grades will benefit from playing the easiest duets from time to time. In some of these pieces the difficulty is equal — ideal for two pupils — others may be best enjoyed by a teacher and pupil. Except for a few pieces for beginners, I have used score format throughout as I believe that, while it may be a little more complicated at the outset, this layout is more in keeping with the wind and string repertoire which pianists are often required to read, and it also makes rehearsal easier. There is a second index by grade as an approximate guide for teachers, although I admit to having assumed pupils who can read well.

I should be delighted to read any comments you may care to send.

Ray Alston

London, January 2000



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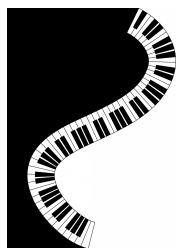
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FLOATING

MARIE-THERESE ALSTON

Andantino espressivo

PUPIL

The pupil's part consists of three staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The second staff continues the melodic line, starting on D5, moving stepwise up to A5, then down to D5, and finally to G4. The third staff concludes the melodic line, starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The piece ends with a double bar line.

TEACHER

The teacher's part consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The second staff continues the melodic line, starting on D5, moving stepwise up to A5, then down to D5, and finally to G4. The piece ends with a double bar line.

The piano accompaniment consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The second staff continues the melodic line, starting on D5, moving stepwise up to A5, then down to D5, and finally to G4. The piece ends with a double bar line.

The piano accompaniment consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The second staff continues the melodic line, starting on D5, moving stepwise up to A5, then down to D5, and finally to G4. The piece ends with a double bar line.

* To play one octave higher with the accompaniment.

J'AI PERDU MON ANE

'I HAVE LOST MY DONKEY'

FRENCH FOLK SONG
Arranged for three hands by
RAY ALSTON

Andantino espressivo

PUPIL

* *mf* 1 *mf* *p* *f*

J'ai perdu mon âne
Mon bel âne gris pomm'lé.
J'ai perdu mon âne
En revenant du marché.

TEACHER
Grade 6

mf legato *sempre cresc.* *mf sempre* *f*

* To play one octave higher with the accompaniment.

THE SAINTS

Arr. for three hands
by RAY ALSTON

PUPIL

Lively * $\text{♩} = 100$
f

Oh when the saints..
Go marching in..
Oh when the saints go marching in..
I wanna be, in that number..
Oh when the saints go marching in..

TEACHER

* To play one octave higher with the accompaniment.

THE SPARROW

RAY ALSTON

Allegro — Fast ♩ = 120

Primo

Secondo

Grade 2

1. 2. 3. 4. 2

mf *p*

1. 2. 7 3 1

p *mf*

1. 2. 13 2 3 2

5 1 5 2

5
PAVANE
AN OLD STATELY DANCE

Arranged for 3 hands by
RAY ALSTON

Andante

PUPIL

p

f

TEACHER

p

f

1. 2. 3. 1.

An unknown composer from the 16th Century

KALINKA

A Russian Folk Song arr.
MARIE-THERESE ALSTON

Andante

Primo

8va

mf

p

Secondo

p

Gradually quicker and louder

Allegro

(8va)

1.

5

5

2.

5

5

Fine

f

Red.

Red.

Moderato espressivo

1.

10

p

5

4

2.

10

p

1

2

4

5

Red.

Da Capo

OUTDOORS

BRUCKNER

Allegretto $\text{♩} = 112$

8va

Primo

Secondo

p

mp

mf

p legato

mp

mf

(8va)

1.

2.

p

loco

p

Fine

1.

2.

mf

Da Capo

PROMENADE

DIABELLI

Grazioso ♩ = 76

8va -

Primo

3

p

3

Secondo

p

(8va)

1.

2.

6

4

f

p

2

4

6

f

p

(8va)

1.

2.

11

4

3

3

f

f

11

(8va)-----

1. 16 2. 16

1. 2. 1. 2.

p

(8va)-----

1. 20 2. 20

mf

(8va)-----

1. 24 2. 24

f

LE ROI DAGOBERT *

FRENCH FOLK SONG
Arranged for four hands by
RAY ALSTON

Andantino espressivo

♩ = 76

Primo grade 2

Secondo grade 2

1.

2.

1.

2.

8

8

mf

mf

p

p

* Dagobert I - a Frankish king
who reigned from 620-639 a.d.

1. *rall.* 1 *a tempo* 3 *mf* 2

2. *rall.* 1 4 *a tempo* 1 *mf* 3

1. *rall.* 1 *p* 3 1

2. *rall.* 4 *p* 1

1. *a tempo* *mf* 4 *rall.*

2. *a tempo* 1 *mf* 4 *rall.* 4

GREENSLEEVES

ENGLISH FOLK SONG
Arranged for four hands by
by RAY ALSTON

Andantino espressivo

8va

Primo grade 4

p *sempre legato*

Secondo grade 5

p *sempre legato*

con pedale

(8va)

1.

4

2.

4

(8va)

1.

7

2.

7

(8va)

1. *più f*

2. *mf*

(8va)

1. *3*

2. *13*

(8va)

1. *4*

2. *16*

calando

2. *19*

CANON

in Mixolydian Mode
for four friendly hands
or for two pianos *

RAY ALSTON

Allegro ♩ = 120

8^{va}

Primo
grade 3

f legato

Secondo
grade 3

f legato

(sopra)

(8^{va})

1.

2.

* If two pianos are used, the entire Primo
and the last four bars of the Secondo
should be played one octave lower.

(8va)-----

1. 9

2. 9

p

(8va)-----

1. 13

2. 13

f

(8va)-----

1. 17

2. 17

pp

Ritardando

J'AI PERDU MON ANE *

Mon bel âne gris pommel .
J'ai perdu mon  ne
En revenant du march .

FRENCH FOLK SONG
Arranged for four hands by
RAY ALSTON

Andantino espressivo ♩ = 72

Primo grade 5

Secondo grade 5

p

p legato

1.

2.

sopra

sotto

rit.

rit.

1.

2.

a tempo

mf

rit.

a tempo

mf

rit.

* I have lost my donkey,
My fine donkey dappled grey.
I have lost my donkey,
Coming home from market.

ANDANTINO

WEBER

♩ = 56

Primo

p espressivo

Secondo

p

m.d.

1.

2.

p espressivo

1.

2.

mf

f

p

mf

f

p

1. *mf* *f* *p* **Fine**

2. *mf* *f* *p*

1. *pp* *p₃* *m.d.* *m.s.*

2. *cantabile* *p*

1. *mp* *p* *m.d.* *m.s.* **Da Capo**

2. *mf*

JEALOUSY

JACOB GADE

Arr. for four hands by
RAY ALSTON

Ritmico

Primo

Secondo

1. 6

p

3 1 4 2 1

2. 6

pesante

mf

3

(8va)

1. 11

5 4 1 2 4 3 1 3

2. 11

(8va)

1. 16

2. 16

(8va)

1. 21

2. 21

mf espressivo

mp

con pedale

(8va)

1. 26

2. 26

simile

ossia

(8va)

1. 29 *più f*

2. 29 *più f*

ossia

(8va)

1. 33 *f*

2. 33 *f*

Red.

(8va)

1. 38 *loco*

2. 38 *mf pesante*

1. 42

2. 42

1. 47

2. 47

1. 52

2. 52

p

2

PRINCE IGOR

BORODIN
arr RAY ALSTON

Andantino espressivo ♩ = 80

Primo
grade 5

Secondo
grade 7

p dolce

p dolce

Con Pedale

1.

2.

1.

2.

The image displays a musical score for a piece titled 'Choral Dance (Danse Polovtsienne)'. The score is written for two parts, labeled 1. and 2., in a key of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes treble and bass staves for each part, with various musical symbols such as notes, rests, and dynamic markings.

Part 1:

- Measures 13-15: Part 1.1 features a melodic line with a triplet of eighth notes (F#, C#, G#) and a half note (F#). Part 1.2 provides a harmonic accompaniment with a half note (F#) and a half note (C#).
- Measures 16-18: Part 1.1 begins with a *rit.* (ritardando) marking, followed by a *a tempo* marking. The melody is marked *f ma dolce*. Part 1.2 continues with a half note (F#) and a half note (C#).
- Measures 19-21: Part 1.1 continues with a melodic line. Part 1.2 continues with a half note (F#) and a half note (C#).

Part 2:

- Measures 13-15: Part 2.1 features a melodic line with a half note (F#) and a half note (C#). Part 2.2 provides a harmonic accompaniment with a half note (F#) and a half note (C#).
- Measures 16-18: Part 2.1 begins with a *rit.* (ritardando) marking, followed by a *a tempo* marking. The melody is marked *mf*. Part 2.2 continues with a half note (F#) and a half note (C#).
- Measures 19-21: Part 2.1 continues with a melodic line. Part 2.2 continues with a half note (F#) and a half note (C#).

This is an extract from the Choral Dance
(Danse Polovtsienne)

1. 22

2. 22

1. 25

2. 25

sotto

mp

sopra

1. 28

2. 28

p

sotto

sopra

calando

pp

DANSE DE LA FEE DRAGEE

DANCE OF THE SUGAR PLUM FAIRY
FROM THE NUTCRACKER

TCHAIKOVSKY

Arr. for four hands by
RAY ALSTON

Primo
Grade 8

Andante non troppo ♩ = 56

Secondo
Grade 7

The first system of the musical score is for the introduction. It consists of two staves, Primo (top) and Secondo (bottom), both in G major and 2/4 time. The tempo is 'Andante non troppo' with a quarter note equal to 56 beats. The Primo part begins with a piano (*p*) dynamic and features a series of eighth-note chords. The Secondo part provides a simple harmonic accompaniment with quarter notes.

The second system continues the piece. The Primo part (labeled '1.') features a melodic line with a mezzo-piano (*mp*) dynamic, marked 'sempre staccato' and 'loco'. It includes fingerings 3 and 2. The Secondo part (labeled '2.') continues the accompaniment, also marked 'sempre staccato'. This system includes a key change to D major, indicated by two sharps. Fingerings 4, 1, 5, and 2 are shown for the Primo part.

The third system continues the piece. The Primo part (labeled '1.') features a more complex melodic line with a fortissimo (*sfz*) dynamic, marked 'sempre staccato'. It includes fingerings 5, 2, 3, and 5. The Secondo part (labeled '2.') continues the accompaniment, marked *p*. This system includes a key change back to G major, indicated by one sharp. Fingerings 4, 1, 5, and 2 are shown for the Primo part.

1. *(8va)*

15 *(8va)*

2. 15

1. 20 *mf* *sfz* *p* *sfz*

2. 20 *sfz* *p* *sfz*

5 3 5 2 2 4 3 3 3 1

Red. *Red.*

1. 25 *sfz* *sfz* *sfz* *sfz* *f*

2. 25 *sfz* *sfz* *sfz* *sfz* *f*

Red. *Red.* *Red.* *Red.*

8va

poco più lento e poco accelerando

1. *mf* *con pedale*

28

8^{va}

1. *3*

31

(8^{va})

1. *a tempo* *mp* *8^{va}*

33

2. *a tempo* *p* *33*

1. 37 *sfz*

2. 37 *3*

1. 41 *mp* *8va*

2. 41 *p* *m.d.*

1. 45 *mf*

2. 45 *sfz.*

TANGO

RAY ALSTON

Ritmico ♩ = 120

Primo grade 7

Secondo grade 7

1.

2.

10

f

mp

f

mp

f

p

espress.

f

p

espress.

1. 15 *mf*

2. 15 *mf*

1. 20 *sopra*

2. 20 *sotto*

1. 25 *p*

2. 25 *p*

The musical score is for a piece in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system (measures 15-19) features two piano parts and a vocal part. The piano parts have complex fingerings and articulations. The vocal part has two lines, 'sopra' and 'sotto', with dynamic markings like *mf*. The second system (measures 20-24) continues the piano and vocal parts. The piano parts have complex fingerings and articulations. The vocal part has two lines, 'sopra' and 'sotto', with dynamic markings like *p*. The third system (measures 25-29) concludes the piece with a repeat sign and two endings. The piano parts have complex fingerings and articulations. The vocal part has two lines, 'sopra' and 'sotto', with dynamic markings like *p*.

WILDCATS

TOCCATA

RAY ALSTON

Allegro tempo giusto $\text{♩} + \text{♩} = 50$

Primo

Secondo

mf

mp subito

p subito

Sempre ben marcato , non legato e senza pedale

1.

2.

mf sotto

sopra

mf

Detailed description of the musical score: The score is written for two hands, Primo (right) and Secondo (left). The key signature is G major (one sharp, F#). The time signature is 4/8. The tempo is 'Allegro tempo giusto' with a metronome marking of 50 for a half note. The piece is a 'TOCCATA'. The first system shows the beginning of the piece. The Primo part starts with a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). The Secondo part starts with a quarter note (G) followed by a triplet of eighth notes (F#, A, C#). The dynamics are marked as 'mf' (mezzo-forte) for both hands. The tempo is 'Allegro tempo giusto'. The performance instruction is 'Sempre ben marcato, non legato e senza pedale'. The score continues with various rhythmic patterns, including triplets and sixteenth notes. The dynamics change to 'mp subito' (mezzo-piano subito) for the Primo part and 'p subito' (piano subito) for the Secondo part. The score is divided into two systems. The first system ends with a measure marked '1'. The second system starts with a measure marked '6' and continues with various rhythmic patterns. The dynamics change to 'mf sotto' (mezzo-forte sotto) for the Primo part and 'mf' (mezzo-forte) for the Secondo part. The score ends with a measure marked '11'.

1. 16

2. 16

f

mf

1. 21

2. 21

rit.

a tempo

p

rit.

a tempo

p

1. 26

2. 26

f subito

f subito

sempre f

sempre f

1. 31

2. 31

3 1 2 1 2 3 1 2 5

1. 36

2. 36

legato *m.d.* 4 3 2 1 3

m.s. 1

3 1 5 3 1 4 3 2 1 3

1-5 3

1. 41

2. 41

1 2 4 1

8va

1. 46

2. 46

(8va)

1. 51

2. 51

f subito

(8va)

1. 56

2. 56

sempre f

rit.

Red.

SYMPHONY N° 40 K 550

MOZART

Arr. for four hands by
RAY ALSTONMolto allegro $\text{♩} = 92$

The musical score is arranged for four hands, with two staves per hand. The first system is labeled 'Primo' and 'Secondo'. The second system is labeled '1.' and '2.'. The third system is labeled '1.' and '2.'. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, dynamics (p), articulation (accents), and fingerings (1-5).

1. 14 *f*

2. 14 *f*

1. 14 *f*

2. 14 *f*

1. 20 *p*

2. 20 *p*

2nd time to Coda — page 40

1. 20 *p*

2. 20 *p*

2nd time to Coda — page 40

1. 25 *f*

2. 25 *mf*

1. 25 *f*

2. 25 *mf*

1. *30*

2. *30*

m.s. 2

8

sfz

1. *35*

2. *35*

sfz

sfz

sfz

sfz

sfz

2

3

1. *39*

2. *39*

m.s. 3

3

8

1. 44 *p*

2. 44 *p subito*

Dal Segno (p. 37) al Coda

CODA

1. 47 *p*

2. 47 *p*

1. 50 *f*

2. 50 *f*

1. 55

2. 55

DANSE DES MIRLITONS

DANCE OF THE TOY FLUTES
FROM THE NUTCRACKER

TCHAIKOVSKY

Arr. for four hands by
RAY ALSTON

Moderato Assai

Primo grade 8

Secondo grade 7

p *mf* *p* *sfz* *m.d.* *sopra m.s.* *p* *sotto* *f* *p* *mf* *m.s.* *p*

Measures 13-16 of a musical score. The score is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 13 starts with a 5-measure rest followed by a 3-measure rest, then a 2-measure rest. The first note in measure 13 is a half note G#4. The dynamics are *sfz* (sforzando), *sopra mf* (soprano mezzo-forte), and *p* (piano). The notation includes various rests and notes, with some notes marked with a cross (x) indicating a specific articulation or performance instruction.

Measures 17-20 of a musical score. The score is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 17 starts with a half note G#4. The dynamics are *mf* (mezzo-forte) and *f* (forte). The notation includes various rests and notes, with some notes marked with a cross (x) indicating a specific articulation or performance instruction. The word *espress.* (espressivo) is written above the notes in measures 19 and 20.

Measures 21-24 of a musical score. The score is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). Measure 21 starts with a half note G#4. The dynamics are *mp* (mezzo-piano). The notation includes various rests and notes, with some notes marked with a cross (x) indicating a specific articulation or performance instruction. The word *espress.* (espressivo) is written above the notes in measures 23 and 24.

8va -----

a tempo

rit.

p

2
5
4

rit.

a tempo

p

3

2
4

mf

5

3
1

sfz

m.d.

sopra
m.s.
mf

1

mf

5

5

sfz

p

31

p

31

*rit.**a tempo*

34 *f* *p* *mf* $\frac{2}{4}$

37 *sfz* *sopra* *mf* *p* *sfz* *p*

40 *f* *8va*

J.S. BACH

Arranged for four hands by
RAY ALSTON

The image displays a musical score for two parts: 'Primo grade 4' and 'Secondo grade 6'. Both parts are in 3/4 time and the key of D major (two sharps). The 'Primo' part consists of two staves, both in treble clef. The first staff has a key signature of two sharps and a 3/4 time signature. The second staff has a key signature of one sharp and a 3/4 time signature. The 'Secondo' part consists of two staves, both in treble clef. The first staff has a key signature of two sharps and a 3/4 time signature. The second staff has a key signature of one sharp and a 3/4 time signature. The score includes dynamic markings such as 'f second time' and 'p'. The 'Primo' part features complex rhythmic patterns, including triplets and sixteenth notes. The 'Secondo' part features complex rhythmic patterns, including triplets and sixteenth notes. The score is written for a string quartet, with the 'Primo' part for the first violin and the 'Secondo' part for the second violin.

The image displays a musical score for the piece 'The Rose Tree' in G major. It is organized into two systems, each containing a piano (p) and violin (v) part. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes fingerings (e.g., 1, 2, 3, 4, 5) and a forte (f) dynamic marking. The second system continues the musical notation without additional dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '1.', contains the vocal melody and the first part of the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef, followed by a key signature change to two sharps, and then a common time signature. The melody is marked with a piano (*p*) dynamic and includes fingerings (3, 5, 2, 5, 3, 1) and a slur. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand part is marked with a piano (*p*) dynamic and includes fingerings (3, 4, 1, 2). The left hand part is marked with a piano (*p*) dynamic and includes fingerings (3, 4, 1, 2). The second system, labeled '2.', contains the continuation of the vocal melody and the piano accompaniment. The vocal line continues with a treble clef, a key signature change to two sharps, and a common time signature. It is marked with a piano (*p*) dynamic and includes fingerings (3, 5, 2, 5, 3, 1). The piano accompaniment continues with the right hand in treble clef and the left hand in bass clef. The right hand part is marked with a piano (*p*) dynamic and includes fingerings (3, 4, 1, 2). The left hand part is marked with a piano (*p*) dynamic and includes fingerings (3, 4, 1, 2). The score concludes with a double bar line and repeat dots.

SLAVONIC DANCE

DVORAK

Allegretto grazioso

Primo grade 7

p molto espressivo

sfz

3

4

3

Secondo grade 8

p

con pedale

1.

sfz

p

5

6

2

3

3

sfz

2.

6

p

1.

11

f

1

5

rit.

2.

11

f

rit.

a tempo

$$(g^{va})$$

p

rit.

rit.

1. 33 *mf* *m.s.* *p* *mf*

2. 33 *mf* *p* *mf*

1. 38 *pp* *p* *mf* *m.s.*

2. 38 *pp* *p* *mf*

(8va)-----

1. 43 *p* *mf* *pp* *p*

2. 43 *p* *mf* *pp* *p*

1. *loco*

48

p *sfz* *p*

m.s.

2. 48

p *sfz* *p*

1. 53

sfz *f* *p*

2. 53

sfz *f* *p*

1. 58

sfz *p* *p* *sfz*

2. 58

sfz *p* *p* *sfz*

8va -----

1. 63 *f* *loco* *p* *f* *sfz*

2. 63 *f* *p* *f*

8va -----

1. 68 *pp staccato*

2. 68 *espressivo* *p* *sfz*

(8va) -----

1. 73 *mf*

2. 73 *p* *rit.* *a tempo* *f*

(8va)----- loco

1. 78 *tr* *p* *sfz*

2. 78 *p*

1. 83 *sfz* *p*

2. 83 *p* *espressivo*

1. 88 *mf* *p*

2. 88 *f* *p*

8va-----

1. 92

2. 92

f *sfz*

(8va)-----

1. 97

2. 97

ff *sfz* *ff*

1. 102

2. 102

loco *p* *espressivo* *mp* *p*

(8va)-----

1. 107

2. 107

rit.

a tempo

mf

p

mp

1. 112

2. 112

p

mf

pp

8va -----

1. 117

2. 117

(8va) -----

loco

rit.

sfz

f

p

pp

4