

# 2018 대전시립교향악단 제2악장 오디션 곡목

## 2<sup>nd</sup> Concertmaster

Part	List																																	
1차 DVD 심사 지정곡	<p><b>1. W. A. Mozart Violin Concerto No. 3, 4, 5 1<sup>st</sup> mov.(Without Cadenza)</b> 모차르트 바이올린 협주곡 3, 4, 5번 중 1악장 재현부 전까지 (카덴차 제외, 무반주)</p> <p><b>2. Orchestra Solo</b> Strauss Ein Heldenleben [23] before 9 ~ [31] 11</p>																																	
2차 실기 지정곡  2nd Concertmaster  (제2악장)	<p><b>1. W. A. Mozart Violin Concerto No. 3, 4, 5 1<sup>st</sup>, 2<sup>nd</sup> mov.(With Cadenza)</b> 모차르트 바이올린 협주곡 3, 4, 5번 1, 2악장(카덴차 포함)</p> <p><b>2. One violin concerto of Mendelssohn, Brahms, Tchaikovsky, Sibelius, Prokofiev and Shostakovich(all movement including Cadenza)</b> 멘델스존, 브람스, 차이콥스키, 시벨리우스, 프로코피예프, 쇼스타코비치 바이올린 협주곡 카덴차를 포함한 전악장</p> <p><b>3. Orchestra Solo</b></p> <table border="0"> <tr> <td>Brahms</td> <td>Symphony No. 1</td> <td>2<sup>nd</sup> movement</td> </tr> <tr> <td>Strauss</td> <td>Ein Heldenleben</td> <td></td> </tr> <tr> <td>Rimsky-Korsakov</td> <td>Scheherazade</td> <td></td> </tr> <tr> <td>Shostakovich</td> <td>Symphony No. 5</td> <td>2<sup>nd</sup> movement</td> </tr> <tr> <td>Tchaikovsky</td> <td>The Swan Lake</td> <td></td> </tr> </table> <p><b>4. Orchestra Repertoire</b></p> <table border="0"> <tr> <td>Beethoven</td> <td>Symphony No. 9</td> <td>4<sup>th</sup> mov. [K] ~ 594</td> </tr> <tr> <td>Mozart</td> <td>Symphony No. 39</td> <td>2<sup>nd</sup> mov. beginning ~ 38 4<sup>th</sup> mov. beginning ~ 42</td> </tr> <tr> <td>Schumann</td> <td>Symphony No. 2</td> <td>Scherzo. beginning ~ 54</td> </tr> <tr> <td>Brahms</td> <td>Symphony No. 4</td> <td>1<sup>st</sup> mov. 392 ~ 440</td> </tr> <tr> <td></td> <td>Symphony No. 2</td> <td>2<sup>nd</sup> mov. [C] ~ [D]</td> </tr> <tr> <td>Debussy</td> <td>La Mer</td> <td>[35] ~ [38] 6</td> </tr> </table>	Brahms	Symphony No. 1	2 <sup>nd</sup> movement	Strauss	Ein Heldenleben		Rimsky-Korsakov	Scheherazade		Shostakovich	Symphony No. 5	2 <sup>nd</sup> movement	Tchaikovsky	The Swan Lake		Beethoven	Symphony No. 9	4 <sup>th</sup> mov. [K] ~ 594	Mozart	Symphony No. 39	2 <sup>nd</sup> mov. beginning ~ 38 4 <sup>th</sup> mov. beginning ~ 42	Schumann	Symphony No. 2	Scherzo. beginning ~ 54	Brahms	Symphony No. 4	1 <sup>st</sup> mov. 392 ~ 440		Symphony No. 2	2 <sup>nd</sup> mov. [C] ~ [D]	Debussy	La Mer	[35] ~ [38] 6
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※ 1차 심사 : 1번 지정 협주곡 중에서 1곡을 선택 1악장 재현부 전까지(카덴차 제외, 무반주)와 2번 오케스트라 솔로를 필히 연주자 얼굴이 나오게 촬영한 무반주 동영상 파일을 DVD로 제출

### 2차 심사

1. 반주자 대동.
2. 해당 파트 종료 후 심사위원의 요청에 의해 2차 다시 들을 수 있음.(반주자 대동)
3. 해당 파트별 응시순서 및 추첨 시간 등 세부시간계획은 1차 DVD심사 발표 시(3.8) 대전시립교향악단 홈페이지에 공고됨.  
(추첨에 불참한 응시자는 오디션에 응시할 수 없음, 대리 추첨 불허)

# Orchestra Solo

# Symphonie Nr. 1

c-moll

Johannes Brahms op. 68

## II

Violine Solo **E**

90 *espress.* *cresc.* *f*

98 *f* *cresc.* *f*

*mf* *p* *cre* *scen*

**F**

104 *do* *p* *espress.* *p* *dim.* *dim.*

114 *pp* *mf* *pp* *mf*

120 *p* *pizz.* *arco* *pp*

# Ein Heldenleben

Richard Strauss  
op. 40

Erstes Zeitmaß  
(lebhaft bewegt)

Lebhaft  
2

Solo *p* *viel ruhiger*

*mf* *sfz* *poco calando* *sfz*

*beinahe doppelt so schnell* *heuchlerisch schmachkend* *f* *wieder sehr ruhig*

*(lustig)* *beinahe doppelt so schnell* *wieder sehr ruhig; voll Sehnsucht*

*leichtfertig* *mf* *3* *3* *3* *3* *(übermütig)* *p* *art. etwas sentimental*

*viel lebhafter* *f*

*cresc.* *calando* *ff* *ff (sehr scharf)* *sehr ruhig*

*dim.* *3* *(getragen)* *mf* *doppelt so schnell* *6* *6* *6* *6* *dim.*

*mf (spielend)* *6* *6* *6* *6* *f*

*6* *6* *6* *6* *6* *6* *6* *6* *f*

*27* *wieder etwas ruhiger* *1* *f dim.* *p* *6* *6* *6* *6* *6* *6* *wieder langsamer*

*pp (liebenswert)* *6* *6* *3* *3* *3* *tr* *28* *poco ritard.*

# Ein Heldenleben

*poco accel.*  
1

*a tempo*  
11

*ff* *p*

*immer*  
*(lustig)* *cresc.* 3

*schneller und rasender*  
3 3 3 *ff* 6 6 6 6

*plötzlich wieder ruhig und sehr gefühlvoll*  
*p*

*smorzando*

29 *espress.* 3 3 6 *f*

*drängend* *f* *(beruhigend)* *p* 30 *drängend und immer heftiger* 2

*ff* 20 *sfz (zornig)* *sfz sfz sfz sfz*

*(b)* *(schnell und keifend)*  
*fff* 3 3

*(allmählich nachlassen)*  
*sfz sfz* *dim.*



# Ein Heldenleben

31 *sehr ruhig*  
1

*p* (*zart und liebevoll*) 3 6

*pp* 6 1 *p* 9

3 6

*pp* 6 *ppp* 6 6

(Mäßig langsam)  
*molto espress.* *cresc.* *f* 8

36 *espr.* *cresc.*

37 8 (alle Violinen) *f*

38 *ff* *dim.* *p*

*beruhigend* 39 *molto cresc.* *passionato ff schnell* *dim.* *p*

Detailed description: This page of a musical score for 'Ein Heldenleben' contains measures 31 through 39. It features ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics such as *pp*, *ppp*, *p*, *ppp*, *f*, *ff*, and *pp*. Performance instructions include *sehr ruhig*, *zart und liebevoll*, *Mäßig langsam*, *molto espress.*, *cresc.*, *espr.*, *beruhigend*, *passionato schnell*, and *dim.*. Measure numbers 31, 36, 37, 38, and 39 are circled. There are also circled numbers 1, 3, 6, 9, and 8, which likely refer to specific notes or groups of notes. The notation includes slurs, ties, and various articulation marks.

# Scheherazade

Nikolai Rimsky-Korsakow  
op. 35

1. Satz 94  
Allegro non troppo  $\text{♩} = 56$

C Solo

The musical score consists of six staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro non troppo' with a quarter note equal to 56 beats per minute. The score begins at measure 94, marked with a box containing the letter 'C' and the word 'Solo'. The first staff (measures 94-96) features a melodic line with triplets and a dynamic marking of [p]. The second staff (measures 96-99) continues the melodic line. The third staff (measures 99-173) includes a dynamic marking of f at the end and a box containing the letter 'D'. The fourth staff (measures 173-176) is marked with a box containing the letter 'G' and the word 'Solo', and begins with a dynamic marking of [p]. The fifth staff (measures 176-179) continues the melodic line. The sixth staff (measures 179-180) ends with a dynamic marking of f and a box containing the letter 'H' and the word 'Tutti'. The score concludes with a double bar line.

96

99 D *f*

G 173 Solo *[p]*

176

179 H Tutti *f*

# Scheherazade

## 2. Satz

Recit. Lento

1 Solo *espressivo*

3 *rit. assai* *ten.* **Andantino**

Cad.

## 3. Satz

Recit. Lento

142 *espressivo*

145 *Cadenza* *p* *pp*

146 **Tempo I** **L**

149

152 *cantabile, con forza*

155 *dim.* *Allargando assai.* *Tutti* *ff*

159 *Solo a tempo* *colla parte*

163 *colla parte*



# Scheherazade

## 4. Satz

1 Allegro molto ♩. = 152

Musical notation for measures 1-5. The key signature is one sharp (F#). The time signature is 6/8. The music starts with a forte (*ff*) dynamic and includes a trill (*tr*) in measure 4. A first ending bracket labeled "G.P." spans measures 5 and 6.

6 Recit. Lento  
Cad. Solo

Musical notation for measures 6-7. Measure 6 is marked *mf* and includes a first ending bracket labeled "G.P.". Measure 7 is marked *p* *capriccioso* and features a triplet of eighth notes.

Musical notation for measures 8-28. The music continues with various dynamics including *p* and *sf*. It features several triplet markings and a first ending bracket labeled "G.P." at the end of measure 28.

Musical notation for measures 29-640. The section is marked "Recit. Lento" and "Cad." with a *con forza* dynamic. It includes a *rit. molto* section and a *lunga* section leading to a *Vivo* section. The music ends with a *ff* dynamic.

Musical notation for measures 641-642. The section is marked "Lento Recit." and *dolce e capriccioso*. It features a triplet of eighth notes.

Musical notation for measures 643-644. Measure 643 is marked "Cad." and includes a *riten.* (ritardando) marking. Measure 644 continues the melodic line.

Alla breve Tempo come prima ♩ = 48

Musical notation for measures 645-653. The section is for "2 Viol. Soli" and "1 Viol. Solo". It features a first ending bracket labeled "8" and a *riten.* marking. The music ends with a *ten.* (tension) marking.

Musical notation for measures 654-660. The section is for "2 Viol. Soli" and "1 Viol. Solo". It includes a *a piacere rit. assai* marking and a triplet of eighth notes. The music ends with a *ten.* marking.

Musical notation for measures 661-662. The section is marked "a tempo" and features a triplet of eighth notes.

# Symphony No.5

D. Shostakovich

## II

Solo *p* **57**

Altri

*gliss.* **58** *rit.*

*a tempo* *gliss.*

1. Akt  
Nr.5 Pas de deux  
Andante

# Swan Lake

Peter I. Tchaikowsky

Solo

*mf molto espr.*

*f*

*mf*

*ff*

(46) sul G

*p*

*pp*

# Swan Lake

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a melodic line starting with a half rest followed by a quarter note, then a series of eighth notes and quarter notes, mostly beamed together. A dynamic marking of *f* (forte) is placed below the first measure.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. A dynamic marking of *p* (piano) is placed below the second measure.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. A dynamic marking of *f* (forte) is placed below the fourth measure. There are also some tremolos indicated by wavy lines above the staff.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. A dynamic marking of *dim.* (diminuendo) is placed below the second measure, and a *rit.* (ritardando) marking is placed above the eighth measure. A dynamic marking of *f* (forte) is placed below the final measure.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. A dynamic marking of *f* (forte) is placed below the first measure. The tempo marking **Allegro** is placed above the first measure. The measure number **47** is circled at the beginning of the staff. Trills (*tr*) are marked above several notes.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. Trills (*tr*) are marked above several notes.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. Trills (*tr*) are marked above several notes.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. The staff ends with a double bar line and repeat dots.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. A dynamic marking of *f* (forte) is placed below the first measure. The measure number **48** is circled at the beginning of the staff.

Musical staff 10: Treble clef, key signature of two sharps. The staff contains a melodic line with a half note, a quarter note, and then a series of eighth notes and quarter notes, mostly beamed together. A dynamic marking of *f* (forte) is placed below the first measure. A first ending bracket labeled **1.** is placed above the final measure.



# Swan Lake

2.

*f*

*tr*

49

*molto più mosso*

*mosso*

*cresc.*

# Swan Lake

2. Akt

Nr. 13 Scène

**Andante non troppo**

*con molto espressione*

Solo con sordino

Musical staff 1: Treble clef, key signature of three flats, 6/8 time signature. The staff begins with a double bar line and a fermata. It contains a melodic line with a fermata on the second measure, followed by a series of eighth and quarter notes. A second ending bracket labeled '2' spans the final two measures.

Musical staff 2: Continuation of the melodic line from staff 1, featuring a fermata on the second measure and a *poco cresc.* dynamic marking at the end.

Musical staff 3: Continuation of the melodic line, featuring a fermata on the second measure and a *mf* dynamic marking.

Musical staff 4: Continuation of the melodic line, featuring a fermata on the second measure, a *p* dynamic marking, and a *riten.* marking leading to measure 27, which is labeled **Più mosso**.

Musical staff 5: Continuation of the melodic line, starting with measure 28. It includes a **7** measure rest, a *f* dynamic marking, and a **Solo** marking above the staff. The staff features several triplet markings (3).

Musical staff 6: Continuation of the melodic line, featuring a **3** measure rest and several triplet markings (3).

Musical staff 7: Continuation of the melodic line, featuring a **10** measure rest and several triplet markings (3).

Musical staff 8: Continuation of the melodic line, featuring a **3** measure rest and several triplet markings (3).

Musical staff 9: Continuation of the melodic line, featuring a **9** measure rest and several triplet markings (3).

# Swan Lake

29

5

30

*mf*

3

3

3

3

9

9

3

rit. 31 a tempo

2

*p con molto espressione*

*poco cresc.*

*mf*

*t*

*t*

Allegro

2/4

The musical score is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins at measure 29 with a circled '29'. The first measure contains a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. Measure 30 is marked with a circled '30' and a dynamic of *mf*. It features a half note G4, a quarter note F4, and a quarter note E4. The following measures contain complex rhythmic patterns with triplets and groups of nine notes. Measure 31 is marked with a circled '31', a 'rit.' (ritardando) marking, and 'a tempo'. It starts with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The score concludes with a double bar line and a '2/4' time signature, with the tempo marking 'Allegro'.

3. Akt

# Swan Lake

Anhang, Nr. 6 Danse Russe

Moderato

Solo

① Cadenza



# Swan Lake

② *Andante semplice*

*p* 5 3 3

*p* *trem.* *trem.* *trem.*

③ *cresc.* *f* 2

8 *4* *eliso.* *p*

⑤ *pp* 3 3 3 3

*ritenuto molto* *pp* 5 *sf* *sf*

Detailed description: This page of a musical score for Swan Lake is written in 2/4 time. It begins with a circled '2' and the tempo marking 'Andante semplice'. The first system consists of four staves of music. The first staff starts with a piano (*p*) dynamic and contains a quintuplet (5) and a triplet (3). The second staff continues with a quintuplet (5) and a triplet (3). The third staff features a triplet (3). The fourth staff is a complex rhythmic passage with many sixteenth notes. The fifth staff includes trills (*trem.*) and a piano (*p*) dynamic. The sixth staff starts with a circled '3', a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. It contains a second measure (2) and a fermata over an eighth note (8). The seventh staff begins with a circled '4', a *eliso.* marking, and a piano (*p*) dynamic. The eighth staff contains a triplet (3) and a quintuplet (5). The ninth staff starts with a circled '5' and a pianissimo (*pp*) dynamic, featuring several triplets (3). The final system is marked 'ritenuto molto' and begins with a pianissimo (*pp*) dynamic and a quintuplet (5). It concludes with two fortissimo (*sf*) accents.

# Swan Lake

This musical score consists of ten staves of music. The first three staves begin with a dynamic marking of *f* (forte). The fourth staff contains a circled number 7 and a dynamic marking of *f*. The fifth staff begins with a dynamic marking of *ff* (fortissimo). The sixth and seventh staves continue with *ff* dynamics. The eighth staff is marked with a circled number 8 and *ff*. The ninth staff is marked *ff* and includes the tempo instruction *Presto*. The final staff concludes the passage with a fermata over the final note.

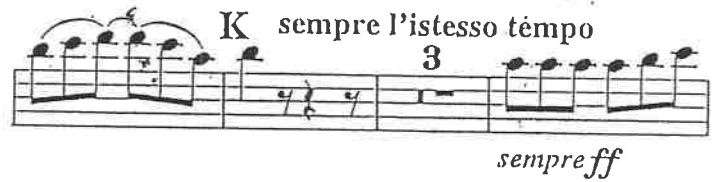
# Orchestra Repertoire

# Symphonie Nr. 9

d-moll · D minor

Ludwig van Beethoven

Violino I

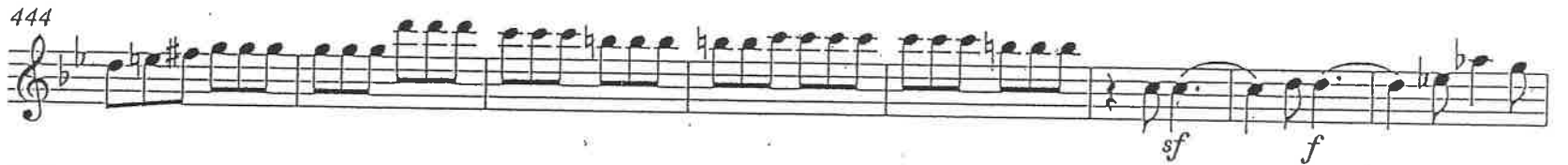


K sempre l'istesso tempo  
3  
sempre ff

436



444



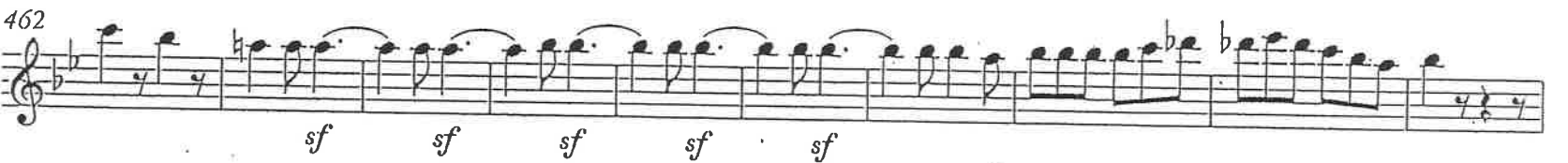
*sf* *f*

452



*sf* *sf*

462



*sf* *sf* *sf* *sf* *sf*

472



479



486



*sf* *sf* L

494



502



*sf* *sf* *sf* *sf* *sf* *sf*

511



*ff* *sf* *sf* *sf* *sf*



# Symphonie Nr. 9

d-moll · D minor

Violino I

Ludwig van Beethoven

521 *sf sf sf sf* 8 4 4 *p pp pp cresc.*

543 M *ff*

550 *ff*

558

566 *ff*

574

582 *ff*

590 *sf sf*

Detailed description: This page of a musical score for Violino I in D minor, Op. 92 by Ludwig van Beethoven, covers measures 521 to 590. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The music begins at measure 521 with a series of sixteenth-note runs, marked with *sf* (sforzando). Above measures 528, 532, and 536, the numbers 8, 4, and 4 are written, likely indicating fingerings or phrasing. The dynamics shift to *p* (piano) at measure 536, then *pp* (pianissimo) at measure 540, and finally *pp cresc.* (pianissimo crescendo) at measure 544. At measure 543, a 'M' (Messa di Voce) marking is present. The music continues with a series of sixteenth-note patterns, marked with *ff* (fortissimo) at measure 550 and again at measure 566. The piece concludes at measure 590 with a final *sf* (sforzando) marking.

# Symphony No. 39

## VIOLINO I

W. A. Mozart, K. 543.

### II

Andante con moto

*p*

6

14

17

22

30

*f*

35

*p*

1

1

1

2

3

1

# Symphony No. 39

VIOLINO I

W. A. Mozart, K. 543.

## IV

Finale  
Allegro

The musical score is written for Violino I in the key of B-flat major and 2/4 time. It consists of eight staves of music. The first staff begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The score includes measure numbers 8, 15, 21, 27, 32, 37, and 42. A section labeled 'A' is marked at measure 42. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

# Symphonie Nr. 2

C-dur

Robert Schumann op. 61  
herausgegeben von Joachim Draheim

8

Violine I

## Scherzo

Allegro vivace (♩ = 144)

mf

cresc.

f

mf

p

poco ritard. a tempo

p

cresc.

f

p

cresc.

K

f

p

poco ritard. a tempo

p



# Symphony No. 4

## I

J. Brahms, Op. 98

394 **Q** *ff*

403 *f sempre più*

408

412 **R** *più f*

417 *div.*

422 *sf sf sf*

427 *sf*

433 *ff* **alio**

Detailed description: This page of a musical score for the first movement of Brahms' Symphony No. 4, Op. 98, contains measures 394 through 433. The music is written for a single staff in G major (one sharp) and 4/4 time. It begins with a **Q** (Quasi) marking and a fortissimo (*ff*) dynamic. The texture is dense, featuring many sixteenth and thirty-second notes. A **R** (Ritardando) marking appears at measure 412, followed by a *più f* instruction. A *div.* (diviso) marking is placed above a group of notes in measure 417. The score includes several *sf* (sforzando) markings. The piece concludes at measure 433 with a fortissimo (*ff*) dynamic and a **alio** (allegro) marking.

# Symphonie Nr. 2

D-dur

Johannes Brahms op. 73

## II

The image shows a musical score for the second movement of Johannes Brahms' Symphony No. 2, measures 52 to 54. The score is written in D major and 4/4 time. It consists of three staves. The first staff begins with a common time signature 'C' in a box and contains a melodic line with dynamics *f* and *f*  $\rightarrow$  *poco f*. The second staff, starting at measure 52, features a melodic line with a *cresc.* marking and a dynamic of *f*. The third staff, starting at measure 54, contains a bass line with dynamics *f*, *fp*, and *dim.*, and ends with a key signature change to D major, indicated by a 'D' in a box. The score includes various musical notations such as slurs, ties, and dynamic markings.

# CLAUDE DEBUSSY

(1862-1918)

## LA MER

**35** En animant beaucoup

**36**

*p*

*mf*

*f*

**37** Très animé

Musical score for measures 37-38. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. Measure 37 starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Measure 38 begins with a forte (*f*) dynamic and includes triplets in both hands. The piece concludes with a fortissimo (*ff*) dynamic and an eighth-note (*8*) marking.

**38**

Musical score for measures 38-39. Measure 38 continues with a fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment. Measure 39 starts with a fortissimo fortissimo (*fff*) dynamic and features a more complex rhythmic pattern in both hands. An eighth-note (*8*) marking is present at the beginning of the measure.

En retenant  
pizz.

Musical score for measures 39-40. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. Measure 39 features a melodic line in the right hand with slurs and accents, and a rhythmic accompaniment in the left hand. Measure 40 begins with a forte (*f*) dynamic and includes a pizzicato (*pizz.*) instruction. The piece concludes with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction.