



MOZART 莫扎特

2 Serenades

Eine kleine Nachtmusik K525

Serenade a 8 K388('Nacht Musique')



两首小夜曲

弦乐小夜曲 K525

小夜曲 a 8 K388 ("Nacht Musique")



EULENBURG

湖南文艺出版社

Wolfgang Amadeus Mozart

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Eine kleine Nachtmusik K525

Edited by / Herausgegeben von

Dieter Rexroth

Serenade a 8 K388(‘Nacht Musique’)

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Harry Newstone

Urtext

沃尔夫冈·阿玛德乌斯·莫扎特

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弦乐小夜曲 K525

迪特尔·罗克斯洛斯 编订

小夜曲 a 8 K388 (“Nacht Musique”)

哈里·纽斯顿 编订

净本



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小夜曲 a8K388

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Preface

Eine kleine Nachtmusik K 525

Composed: 1787 in Vienna

First performance: unknown

Original publisher: Johann André, Offenbach, ca.1827

Instrumentation: 2 violins, viola, violoncello e basso

Duration: ca. 18 minutes

The Serenade in G major K 525, *Eine kleine Nachtmusik*, is one of the best-known and best-loved works of Wolfgang Amadeus Mozart and is also one of the most popular pieces of 'classical' music in general. It is Mozart's last contribution to the 'serenade' genre with which he had for a time been so involved. The Salzburg Serenades of the 1770's are functional (*Gebrauchsmusik*), owing their existence, without exception, to specific events and circumstances, but this did not prevent Mozart from attaching increasing artistic value to this music. The three 'big' wind serenades which he composed in Vienna between 1781 and 1782 mark an unmistakable break with the realms of socially orientated entertainment. The 'serenade' assumes the characteristics of chamber music and aspires to its greater artistic demands.

Mozart's Serenade K 525 marks the final retreat and decline of the traditional instrumental serenade. It is the product of an artistic and stylistic awareness which, to use the language of the times, 'lays claim to a quite specialized and sustained character' and which attempts to achieve the unified and integrated structure dictated by the formal principles of the symphony and chamber music. If Mozart's earlier serenades were characterized by a juxtaposition or intermingling of contrasted instrumental groups and by the tensions created by the resulting diversity of sound and colour, in the *Kleine Nachtmusik* Mozart rejected such tensions in favour of a highly subtle differentiation within the homogeneous string group. He in fact employed a greater number of string instruments in the *Kleine Nachtmusik* and did away with the wind section on which, as open-air music, the serenade had always depended. The refined nature of this work indicates the distance at which it stands from the old type of serenade which, being functional music, could not cope with sophisticated compositional techniques because they would have detracted from it as entertainment.

Even if many of the features of the 'old' serenade are no longer apparent, in Mozart's *Kleine Nachtmusik* one cannot fail to recognise the close relationship the overall musical sound bears to the traditional serenade. The impression is of something simple, entertaining and in fact

undemanding. Yet this effect is achieved by means of the greatest possible artistic skill and understanding. There is nothing extraneous or superfluous. The form, while showing an extravagant melodic richness, is concisely and clearly delineated. Throughout, the hallmark of this last Mozart Serenade is a matchless perfection and mastery; it was to be followed the next year (1788) by the Divertimento in E flat major K 563 in which the composer finally made it clear that for him traditional socially orientated music together with its peculiar demands was no longer valid.

Despite its unquestioned accomplishment, this work nevertheless presents us with a few puzzles. We know that the *Kleine Nachtmusik* was written in 1787 – the year in which Mozart's father died and, above all, the year of *Don Giovanni*. But we do not know the reason for its composition, nor do we have any clues as to whether the work was performed during Mozart's own lifetime and, if so, when. In addition, the work as we know it is certainly not in its original form. It is clear from Mozart's own handwritten catalogue, the *Verzeichnis aller meiner Werke*, which includes all his compositions from February 1784 on, that the piece originally had five movements, not four. On 10 August Mozart noted 'Eine kleine Nachtmusick, consisting of an Allegro, Minuet and Trio, Romance, Minuet and Trio, and Finale. – 2 violini, viola e bassi'.

Thus, as was usual in the serenade form of Mozart's day, the first version of the work contained two minuets and trios – there was originally a Minuet and Trio inserted between the Allegro and the Romance. Has it been lost – or even forcibly removed? We do not know. The accuracy of Mozart's entry in his catalogue can be confirmed by the autograph score. In the sequence of eight rectangular and uncut pages, numbered in Mozart's own hand, page 3 is missing. It occupies precisely the space between the Allegro and the Romance and must therefore have contained the missing first Minuet.

The handwritten score was found amongst Mozart's estate, which was acquired in January 1800 by the publisher and great admirer of Mozart, Johann Anton André of Offenbach. The first edition of the instrumental parts, based on the autograph score, appeared in 1827. It bore the title 'Serenade' but consisted of only four movements – whereas the catalogue published by André in 1805 identifies five movements (see above). It is probably that in spite of the conscientiousness of the publisher, he had acquired the manuscript without page 3. After André's death, his collection was divided up between his sons and sons-in-law with the result that a considerable amount of material of interest to the public vanished. The *Kleine Nachtmusik* was thought for many decades to be lost without trace. Breitkopf & Härtel were not able to use it as source material in their 1883 Mozart Complete Edition nor could it be used for any subsequent editions. In 1943 it was found again by Manfred Gorke in a private collection. Stored temporarily by Bärenreiter in Kassel, it is now once again in private hands.

The discovery of the manuscript made it possible for the edition that appeared in the New Mozart Complete Edition, published by the Internationale Stiftung Mozarteum, to be based on this source. In 1956 the work was issued by Ernst Fritz Schmid as an *Urtext* and in 1955 Bärenreiter brought out a facsimile of the handwritten score. The autograph is executed with

the utmost care; it is remarkable for its lively quality and is very beautiful to look at. It shows no signs of any correction and bears typically Mozartian features. The present edition of the score is based on the autograph text – the only important source.

Dieter Rexroth (adapted)

Translation: Penelope Souster

Serenade a 8 K 388 ('Nacht Musique')

Composed: 1782 in Vienna

First performance: unknown

Original publisher: Johann André, Offenbach, 1811

Instrumentation: 2 oboes, 2 clarinets, 2 horns, 2 bassoons

Duration: ca. 23 minutes

On 23 January 1782 Mozart, in a letter to his father, Leopold, reported that Prince Liechtenstein 'would like to collect a wind-instrument band (though he does not yet want it to be known), for which I should write the music.' In April of that year the Emperor (Joseph II) established an official wind band of eight players to perform on public occasions and at court functions. Wind ensembles (*Harmonie*) so constituted were not entirely new in Vienna and elsewhere, but the Emperor's example prompted other members of the aristocracy (the Princes Esterházy and Lobkowitz among them) to form similar groups and, perhaps of greater importance, added impetus for itinerant musicians to take their music into the streets, courtyards and other public places in Vienna. Mozart, himself, had written to Leopold on 3 November 1781 that on his nameday (31 October):

'At 11 o'clock at night I was treated to a serenade [Mozart uses the term *NachtMusick*] performed by two clarinets, two horns and two bassoons – and that too of my own composition – [...]. Well, these musicians asked that the street door might be opened and, placing themselves in the centre of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E flat.'

The work in question was what has come to be known as the Serenade in E flat, K 375 in its original sextet version, later amplified to the octet in which form it is now best known.

On 27 July 1782, Mozart again wrote to Leopold: '[...] I have had to compose in a great hurry a serenade [Mozart here uses the form *Nacht Musique*], but only for wind instruments.' He does not say for whom it is being written but, with the Prince Liechtenstein's projected wind band (by now already in existence) as well as the Emperor's recently formed ensemble in mind, there seems to have been sufficient compulsion for Mozart to produce a work

for wind octet and it was long thought that he was here referring to the C minor Serenade, but since it had to be produced in 'a great hurry', it seems just as (if not more) likely that he should turn to the above-mentioned already existing sextet and convert it into an octet. This commission apart, it might also be observed that the idiom of the C minor Serenade, more serious and learned than that which Mozart generally employed in his serenades, suggests a formal rather than *al fresco* setting for its performance, which theory may perhaps be supported by the fact that he chose this work to transcribe for string quartet (K 406) in 1787 when he needed to make up a set of three quintets to sell by subscription (together with K 515 and K 516).

The autograph score of the C minor Serenade, upon which single authentic source this new edition is based, is in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung. It is written on 12-stave oblong (landscape) format manuscript paper at the head of which Mozart wrote 'Serenada' over an earlier title 'Parthia', revealed by ultraviolet photography. Further to the right, also in the composer's hand, 'di Wolfgango Amadeo Mozartmp / 1782' below which the date is repeated, probably in the hand of Georg Nikolaus Nissen (Constanze's second husband). The last page of the score (bars 230–252) is not in Mozart's hand and has some questionable and confusing phrasing. We have attempted to bring order to these passages and to the final chord which seems rather oddly distributed among the instruments and which lacks the third. For some clarification of these matters we have (like the editors of the *Neue Mozart-Ausgabe*) examined the string quintet transcription (K 406) of the relevant bars and our revisions may be seen in the main musical text.

Harry Newstone (adapted)

前言

弦乐小夜曲 K525

创作时间与地点:1787 年,维也纳

首演:不详

首次出版:约翰·安德列,奥芬巴赫,约 1827 年

乐队编制:2 小提琴,中提琴,大提琴和低音提琴

演奏时间:约 18 分钟

G 大调《弦乐小夜曲》K525 是沃尔夫冈·阿玛德乌斯·莫扎特最为人们所熟悉和喜爱的作品之一,也是最受欢迎的“古典”音乐作品之一。它是莫扎特对他已经涉足了一段时间的“小夜曲”这种曲式的最后贡献。莫扎特于 18 世纪 70 年代在萨尔茨堡创作的那些小夜曲都是应景之作,无一例外均为某一具体事件或场合而作,但这并不妨碍他给自己的音乐增添越来越多的艺术价值。他于 1781—1782 年在维也纳创作的三首“大型”管乐小夜曲标志着他与社交场合娱乐世界的明显决裂。“小夜曲”因而便具有了室内乐的特点,并开始追求其更大的艺术价值。

莫扎特的《弦乐小夜曲》K525 标志着传统器乐小夜曲的最终隐退与衰亡。它是艺术和风格意识的产物,用当时的话来说,它“具有比较特别、持久的特点”,力图取得交响曲和室内乐曲式原则所规定的统一结合的结构。如果我们说莫扎特早期小夜曲的特点是对照乐器组的并置或交融,以及由此带来的音响和色彩的多样性所造成的紧张的话,那么莫扎特在这首《弦乐小夜曲》中则拒绝了这种紧张,取而代之的是纯弦乐器组内极度细微的区别。事实上,他在这首《弦乐小夜曲》中使用的弦乐器要多于一般作品,而且他摒弃了作为户外演奏的小夜曲总是必不可少的管乐器。这首作品的优雅性表明了它与“老式”小夜曲有了多远的距离,因为传统小夜曲都是应景作品,无法处理非常复杂的创作技巧,否则就会破坏其娱乐的功能。

即使“老式”小夜曲的许多特点已经不再明显,在莫扎特的这首《弦乐小夜曲》中,人们还是能看出整体音乐效果与传统小夜曲之间的密切关系。人们得到的印象是一首简朴、欢快、技巧上看似简单的作品,然而这种效果却是通过最大可能的艺术技巧和悟性获得的。这里没有任何表面化的东西,也没有任何华而不实的東西。这首作品的曲式在表现密集、丰富旋律的同时却又紧凑明了、刻画细微。莫扎特最后这首小夜曲的标志是整个作品无与伦比的完美和高超技艺。莫扎特次年(1788年)还将创作《降E大调嬉游曲》K563,而他最终将在这首作品中明确宣告,对于他而言,具有特殊要求的传统社交音乐对他已不再具有任何实质意义。

这首作品尽管具有毋庸置疑的成就,却给我们带来了一些难解的问题。我们知道《弦乐小夜曲》写于1787年,莫扎特的父亲在这一年去世,而更为重要的是,歌剧《唐·乔万尼》也在这一年完成。但我们既不知道这首作品的创作动机,也无从得知这首作品在莫扎特生前是否演奏过,如果演奏过的话,是什么时候。此外,我们现在所熟悉的这首作品显然不是其最初的形式。我们可以清楚地从莫扎特本人亲笔书写的目录中看出(他的《我所有作品的目录》包括了他自1784年2月起的所有作品),这首作品最初有五个乐章,而不是现在的四个乐章。莫扎特在8月10日记录下了“弦乐小夜曲,含有一个快板、小步舞曲和三重奏、浪漫曲、小步舞曲和三重奏,以及终曲。——2小提琴、中提琴和低音提琴”。

因此,最初的版本沿用了莫扎特时代的小夜曲曲式,含有两段小步舞曲和三重奏,快板与浪漫曲之间原先还有一段小步舞曲和三重奏。这段乐曲是遗失了还是被迫删除了,我们不得而知。我们还可以通过莫扎特的手稿进一步证实莫扎特目录中记录的准确性。在连续八张未裁开的长方形纸上,莫扎特亲笔写下了页码,然而其中却缺少了第三页。这恰好位于快板与浪漫曲之间,因而一定是已经遗失的第一段小步舞曲。

这首作品的手稿在莫扎特的遗物中被发现,1800年1月被莫扎特的崇拜者和出版商奥芬巴赫的约翰·安东·安德列获得。根据手稿总谱整理出的各个乐器的第一版分谱于1827年出版,标题为《小夜曲》,但只含有四个乐章——而安德列于1805年出版的目录却显示有五个乐章(见上文)。很可能出版商已经知道这一点,但他得到的手稿缺了第三页。安德列去世后,他的收藏被他儿子和女婿均分,结果大量对公众很有价值的资料从此消失,就连这首《弦乐小夜曲》的手稿在几十年里也被认为消失得无影无踪。布莱特科普夫和黑泰尔公司不仅在1883年出版莫扎特全集时无法使用莫扎特的手稿,而且在以后的版本

中也无法使用它。1943年,曼弗雷德·戈克在一个私人收藏中再次发现了它。它现在又为私人所收藏,暂时存放在卡塞尔的巴伦莱特出版公司。

手稿的发现使得莫扎特国际基金会在出版《新版莫扎特全集》时能够以此来编订自己的版本。1956年,恩斯特·弗利兹·施密特以此出版了“净本”,巴伦莱特公司于1955年出版了手稿的影印版。莫扎特的手稿极其工整,笔迹活泼可爱,令人赏心悦目,上面没有任何修改的痕迹,但带有莫扎特典型的特点。目前这个总谱版本所依据的便是该手稿,这也是惟一重要的资料来源。

迪特尔·罗克斯洛斯(有改动)

小夜曲 a 8 K388 (“Nacht Musique”)

创作时间与地点:1782年,维也纳

首演:不详

首次出版:约翰·安德列,奥芬巴赫,1811年

乐队编制:2双簧管,2单簧管,2圆号,2大管

演奏时间:约23分钟

1782年1月23日,莫扎特在给父亲莱奥波尔德的一封信中说,莱希腾斯坦亲王“想组建一支管乐队(但他现在还不想让人知道),并请我为其写一些作品”。同年4月,奥地利皇帝约瑟夫二世组建了由八名乐手构成的一支官方管乐队,供公开场合以及宫廷活动演出所用。这种编制的管乐队^①在当时的维也纳及其他地方并不完全是新鲜事,不过皇帝的榜样立刻驱使其他贵族(如埃斯特哈泽亲王和洛勃克维茨亲王)组建类似的乐队,而且也许更为重要的是,这进一步促使这一期间的音乐家们将他们的音乐带到了维也纳的街头、庭院和其他公共场所。莫扎特本人在1781年11月3日致莱奥波尔德的信中,便提到在他命名日(10月31日)那天的情景:

^① 这种管乐队被称做 harmonie(和声),由木管、铜管和打击乐器组成,以区别由铜管和打击乐器组成的铜管乐队(Fanfare)。——译者注

午夜 11 点,仍然有两个单簧管手、两个圆号手和两个大管手在为我演奏一首小夜曲(莫扎特在原文中使用的是“Nacht Musique”一词),而且演奏的还是我自己的作品,以此表达对我的祝贺……正当我准备宽衣入睡时,这些乐手请求我打开大门,来到院子中央,然后突然奏出了降 E 大调小夜曲的第一个和弦,你都无法想象那场面多么令人高兴。

这里提到的作品便是后来为人们所熟知的《降 E 大调小夜曲》K375,最初为六重奏版本,后来经扩充变成了我们今天所熟悉的八重奏。

1782 年 7 月 27 日,莫扎特在致莱奥波尔德的信中写道:“……我必须赶紧写一首小夜曲(莫扎特在原文中使用的是‘Nacht Musique’一词),但只能使用管乐器。”他没有说明该作品是为谁而写,但他心中考虑的是莱希腾斯坦亲王计划中的管乐队(此时已经组建成功),以及奥地利皇帝最近建立的管乐队。莫扎特似乎有足够的动力来创作一首管乐八重奏,因而人们一直认为他在这里所指的便是 c 小调《小夜曲》。可既然这首作品必须“赶紧”写出,他很可能(如果不是完全可能的话)将目光转向了上文提到的已经完成的六重奏,将它改编成八重奏。除了受到委托外,同样值得注意的还有 c 小调《小夜曲》的乐汇,它要比莫扎特通常在自己的小夜曲中使用的乐汇更严肃、更学究,表明演出的场合比较正式,而不是在露天。支持这一理论的可能还有一个事实:当他接受委托需要写一组三首五重奏(另外两首为 K515 和 K516)出售时,他选择了这首作品,将它改编成了弦乐四重奏(K406)。

本版本所依据的惟一可靠资料来源——c 小调《小夜曲》的手稿——现收藏于柏林国立图书馆的普鲁士遗产音乐部。手稿采用的是印有十二行五线谱的长方形谱纸,紫外线照相显示莫扎特在原先的标题“古组曲”上写下了《小夜曲》这个标题,手稿的右上方有莫扎特的手迹“沃尔夫冈·阿玛德乌斯·莫扎特所作 /1782”,下方有人又重写了一遍日期,可能出自乔治·尼克劳斯·尼森之手(康斯坦策·韦伯的第二任丈夫)。乐谱的最后一页(第 230—252 小节)不是莫扎特的笔迹,其中一些令人困惑的句法处理让人生疑。我们曾尝试理清这些乐句,并整理看似怪异地分布在不同乐器中、且缺少三度音的最后的和弦。为了解释这些编订处理,我们(像《新版莫扎特全集》的编订者们一样)研究了根据这首作品改编的弦乐五重奏(K406)中的相应小节,所以应该根据音乐的主体部分来评价我们的改动。

哈里·纽斯顿(有改动)

(路旦俊 译)

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Eine kleine Nachtmusik

Wolfgang Amadeus Mozart

(1756–1791)

K 525

I. Allegro

Violino I
Violino II
Viola
Violoncello
Contrabbasso

Measures 1-20 of the first movement, 'Eine kleine Nachtmusik' I. Allegro, by Wolfgang Amadeus Mozart. The score is for Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The key signature is one sharp (F#), and the time signature is 3/4. The music features a lively tempo and includes dynamic markings such as *f* (forte), *p* (piano), *sf* (sforzando), and *cresc.* (crescendo). The score is divided into three systems, with measure numbers 7, 13, and 19 indicated at the beginning of each system. The first system covers measures 1-12, the second system covers measures 13-18, and the third system covers measures 19-20. The music is characterized by its rhythmic patterns and the interplay between the string instruments.

24

System 1 (measures 24-28) features a piano introduction with a steady eighth-note bass line. The right hand plays chords and moving lines. Measure 28 includes a piano (*p*) dynamic marking and a triplet of eighth notes.

29

System 2 (measures 29-33) continues the piano texture. Measure 33 features a triplet of eighth notes in the right hand.

34

System 3 (measures 34-39) shows a change in texture with more active right-hand lines. Measures 35-39 include first and second endings marked with $\frac{1}{2}$ and $\frac{1}{4}$ time signatures. Measure 39 has a forte (*f*) dynamic marking.

40

System 4 (measures 40-44) continues with a piano (*p*) dynamic marking in measures 41-43. Measure 44 includes a first ending marked with $\frac{1}{2}$ and a forte (*f*) dynamic marking.

45

System 5 (measures 45-49) features a forte (*f*) dynamic marking in measures 45-47. Measure 49 includes a first ending marked with $\frac{1}{2}$ and a forte (*f*) dynamic marking.

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