

對 鏡

$\bullet = 50$

Piano I

Piano II

I.

II.

1

pp *p*

1 *ff* *ff*

5 *pp* *ff* *sf* *ff* *f* *mp*

5 *pp*

I.

9 *p* *mp* *p* *pp* *mp* *p*

II.

9 *ff* *pp* *p* *p* *mp* *p* *pp* *ppp*

I.

13 *p* *p* *pp*

II.

13 *pp* *mp* *mf* *mf*

I. 17 *cresc.* *mf* *mf* *mp*

II. 17 *mp* *pp* *pp*

I. 20 *mf* *f* *sf* *sf*

II. 20 *p*

I. 23 *ff* *f* *f* *mf* *mf* *f*

II. 23 *f* *ff* *ff* *f* *mp* *mf* *f*

I. 27 *p* *fff* *f*

II. 27 *ff* *f* *ff*

♩ = 168

I.

31

f *leggiero*

II.

31

f *leggiero* *p*

I.

40

mf

II.

40

mp *p* *mp* *f*

I. 49 *mf sf p mp*

II. 49 *sf sf sf p*

I. 58 *f*

II. 58 *pp mp < mf > mp*

U.C. T.C.

I. *f* *ff*

II. *ff* *f*

67 *grin*

Detailed description: This system contains measures 67 through 76. Part I (I.) consists of two staves. The upper staff begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The lower staff also begins with *f* and *ff*. Part II (II.) also consists of two staves. The upper staff begins with fortissimo (*ff*) and ends with forte (*f*). The lower staff begins with *ff* and ends with *f*. A 'grin' marking is placed above the first staff of Part II. The music features complex chordal textures and melodic lines with various dynamics.

I. *mp* *mf* *f*

II. *mp* *mf* *mp* *sf* *mf*

77

Detailed description: This system contains measures 77 through 86. Part I (I.) consists of two staves. The upper staff begins with mezzo-piano (*mp*) and increases to mezzo-forte (*mf*) and forte (*f*). The lower staff begins with *mp* and increases to *mf* and *f*. Part II (II.) also consists of two staves. The upper staff begins with mezzo-piano (*mp*) and includes mezzo-forte (*mf*), mezzo-piano (*mp*), sforzando (*sf*), and mezzo-forte (*mf*). The lower staff begins with *mp* and includes *mf*, *mp*, *sf*, and *mf*. The music continues with complex textures and dynamic changes.

♩ = 112

I. 86 *ff* *mp* *mf* *ff* *mp* *mf* *f*

II. 86 *ff* *mp* *f* *mp* *mf* *f* *f*

I. 91 *p* *p* *mf* *f* *f* *ff*

II. 91 *p* *mp* *mp* *mf* *f* *ff*

dim

I. *8^{va}*

96 *mf mp f mf f f*

II. 96 *mp f mf*

I. 101 *mf f mf mf mp m*

II. 101 *f mf mp*

I. 106 *p* *mf* *f* *pp* *p*

II. 106 *pp* *p* *mf* *mp* *f* *mf* *mf* *p*

(*Sub*)

♩ = 100

I. 112 *pp* *sf* *p* *sf* *mp* *mf* *f*

II. 112 *f* *f* *p* *fp* *p*

♩ = 168

I. 120

II. 120

rubato *8^{va} accel.*

p *f* *f* *leggiro*

I. 128

II. 128

8^{va} *ff* *mp* *p* *mp* *p*

I. 136 *f* *sf*

II. 136 *f* *p*

I. 144 *mp* *sf* *f* *mf* *p*

II. 144 *p* *sf* *sf* *p* *mp* *mf* *f*

I. 152

p *f* *mf* *mp* *f* *mf*

II. 152

ff *f* *p* *mf* *f*

I. 160

mf *mp* *p* *pp* *p* *pp*

II. 160

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

I. 168 *ff*

II. 168 *ff* *mp* *p* *mp*

I. 176 *fff* *mf* *f*

II. 176 *fff* *f* *mf* *f*

I. 184 *mp* *p* *pp* *mp*

II. 184 *mp* *p* *mp* *p* *pp*

I. 192 *f* *sf* *f* *ff* *f*

II. 192 *f* *p* *mp* *mf* *mp* *f* *mf*

I. 200 *p sub.* *rit.*

II. 200 *f* *p* *pp* *rit.*

I. 208 *ppp* *pp* *p > pp* *p > pp* *pp* *pp*

II. 208 *ppp* *pp* *pp* *pp* *pp* *pp*

8th *8th* *pp*

(8^{va}) - 7

I. 216

sf mf mf

II. 216

pp sf pp

(8^{va})

I. 224

sf p mp mf mp mf p sf p mp p mp p

II. 224

pp ppp ppp

I. 232 *p* *piu p* *pp rubato*

II. 232 *p* *mp* *pp accel.*

Piu Mosso ♩ = 50

I. 237 *f < ff* *p*

II. 237 *sf* *mf* *f* *mf*

T.C.

I. 242 *mf* *ff* *8^{va}*

II. 242 *p* *mf* *mp* *p*

I. 247 *mp*

II. 247 *p* *mp* *p* *pp* *p* *mp* *p* *mp*

I. *ppp* *mp* *p* *p* *pp* *p*

255

II. *mp* *mf* *mf* *f*

255

I. 263

II. 263

I. 271 *p* *mp* *p*

II. 271 *p*

I. 279

II. 279 *f* *sf* *f*

$\text{♩} = 66$ δ^{IV}

I. 287 *ppp*

II. 287 *mp* *p* *mf*

pp *pp*

δ^{IV}

I. 295

II. 295 *mf* *p* *mp* *p* *mf* *pp* *pp*

I. 303 *mp* *mf* *f*

II. 303 *mf* *f* *p* *mf* *p*

rubato *a tempo*

Detailed description: This system covers measures 303 to 308. Part I (Right Hand) begins with a melodic line of eighth notes in triplets, starting at mezzo-piano (*mp*) and gradually increasing to forte (*f*). A crescendo hairpin is present. Part II (Left Hand) provides harmonic support with chords and triplets, starting at mezzo-forte (*mf*) and ending at piano (*p*). Performance directions include *rubato* and *a tempo*. A fermata is placed over the final measure of Part I.

I. 311 *f* *mf* *mp*

II. 311 *pp*

Detailed description: This system covers measures 311 to 316. Part I (Right Hand) continues the melodic line with triplets, starting at forte (*f*) and ending at mezzo-piano (*mp*). Part II (Left Hand) is mostly silent, marked piano-piano (*pp*), with some chordal accompaniment in the first measure.

I. *335* *f* *mf* *ff* *f* *ff*

II. *335*

I. *343* *p* *mp* *p* *mp*

II. *343* *p* *mp* *mf*

$\text{♩} = 112$

I. 348 ff mp mf ff mf f mf

II. 348 ff mp f mp mf f

I. 353 f mp mf f ff 8va

II. 353 p mf mp f mf f mf f

I.

358

mp *p* *pp*

8^{vb} 8^{vb}

II.

358

mf *mp* *p* *pp* *mp* *p*

I.

363

pp *ppp* *sf pp*

♩ = 144

II.

363

pp *pp* *sf*

I. 368 *mp* *mf*

II. 368 *mp* *mf*

$\bullet = 168$

I. 372 *f*

II. 372 *f* *leggiere* *f*

I. *f* *leggero* *ff*

380

II. *mp* *f* *mp* *f* *p*

380

8^{va}

Detailed description: This system covers measures 380 to 387. Part I (Violin) consists of two staves. The first staff has a melodic line with slurs and accents, starting with a forte (*f*) dynamic and a *leggero* marking, and ending with a fortissimo (*ff*) dynamic. The second staff provides harmonic support with chords and some single notes. Part II (Piano) also has two staves. The first staff features a melodic line with slurs and accents, with dynamics of *mp*, *f*, *mp*, *f*, and *p*. The second staff provides harmonic support with chords and some single notes. An 8^{va} marking is present above the first staff of Part II. A 'v' marking is located below the second staff of Part II.

I. *f* *mf* *mp*

388

II. *f* *p* *pp*

388

8^{va}

3

Detailed description: This system covers measures 388 to 395. Part I (Violin) consists of two staves. The first staff has a melodic line with slurs and accents, with dynamics of *f*, *mf*, and *mp*. The second staff provides harmonic support with chords and some single notes. Part II (Piano) has two staves. The first staff features a melodic line with slurs and accents, with dynamics of *f*, *p*, and *pp*. The second staff provides harmonic support with chords and triplet markings (indicated by '3' below the notes). An 8^{va} marking is present above the first staff of Part II.

I. 396 *p* *f* *f* *ff*

II. 396 *p* *mf* *f* *ff*

I. 404 *mf*

II. 404 *f* *mf* *mp*

I. 412 *mf* *f* *f* *pp* *p*

II. 412 *pp* *p*

I. 420 *p* *p* *pp* *p* *pp*

II. 420 *p* *mp* *pp* *p* *pp mx*

I. 428 *ff*

II. 428 *ff* *mp* *p* *mp*

I. 436 *mf* *fff* *mf* *f*

II. 436 *mf* *fff* *mf*

8vb-----

I. 444 *mf* *f* *ff*

II. 444 *ff*

8va

I. 452 *ff*

II. 452 *f* *mf* *f* *ff*

8va

(8^{va})

I. 460

f *ff* *ff* *f*

II. 460

f *ff*

(8^{va})

I. 466 *ff* *accel.*

II. 466 *ff* *accel.*