

Б. Баяхунов

B. Bayakhunov

Прелюдия, Хорал и Фуга

для квинтета духовых

вторая редакция

партитура

Prelude, Chorale and Fugue

for wind quintet

second edition

score

Алматы

2022

Almaty

2022

Состав ансамбля

Flauto

Oboe

Clarinetto in B

Corno in F

Fagotto

Ensemble composition

Flute

Oboe

Clarinetto in Bb

French horn in Fa

Bassoon

О первой редакции квинтета

Квинтет – одно из сочинений раннего периода творчества композитора, носящее экспериментальный характер и апробирующее возможности избранного состава. Заложенная в нем тенденция слияния стилистических элементов европейской музыки с интонационностью, восходящей к казахскому музыкальному фольклору, найдет более зрелое продолжение в сонате «Казахская бахиана» для фортепиано (существует также органная версия) и других произведениях автора.

Исследователем Квинтета стала Лилия Абдрахманова, автор магистерской диссертации «Квинтет для деревянных духовых инструментов в музыкальной культуре Казахстана», защищённой в Казахском Национальном Университете искусств 15.07.2021. Магистрантка отмечает, что первым казахстанским автором, создавшим произведение для квинтета духовых, был Б. Баяхунов. Завершённое в 1967 году, оно впервые прозвучало на съезде композиторов Казахстана (1968 год) в исполнении квинтета Казахской государственной филармонии имени Жамбыла в составе: флейта – В. Глебов, гобой – Т. Ткишев, кларнет – А. Каньшин, валторна – Д. Ремизов, фагот – Ю. Лукичев. В том же составе осуществлена аудиозапись на Казрадио («Золотой фонд», Д-34322). В цикле для квинтета духовых инструментов Б. Баяхунова «Прелюдия, хорал и фуга», полагает Л. Абдрахманова, можно отметить многие знаковые черты полифонии (хорал, фуга), а также вариантность как следствие непрерывного движения горизонтальных линий. Произведение Б. Баяхунова – образец взаимодействия барочных жанровых образцов с интонационным словарем казахской музыки и стилистикой современной композиции.

Примечания: в процессе набора текста многие исполнительские обозначения оригинала изменены ради выделения ведущих голосов ансамбля; в последних двух тактах партия флейты поднята на октаву выше, в ц.1, т.1 Прелюдии приведён вариант исполнения; учитывая своеобразие замысла, а также необходимость пополнения отечественного репертуара для данного состава, автор намерен создать вторую редакцию Квинтета.

About the first edition of the quintet

The quintet is one of the compositions of the composer's early period, is experimental in nature and approbating the possibilities of the selected composition. Mortgaged it tends to merge ancient forms of European music with intonation, dating back to Kazakh musical folklore, will find a more mature continuation in the sonata "Kazakh Bakhiana" for piano (there is also an organ version) and other works of the author.

Researcher of the Quintet was Lilia Abdrakhmanova, the author of the master's thesis dissertation "Quintet for woodwind instruments in musical culture Kazakhstan", defended at the Kazakh National University of Arts on 15.07.2021. The master student notes that the first Kazakh author who created the work for wind quintet, was B. Bayakhunov. Completed in 1967, it was first performed at the Congress of Composers of Kazakhstan (1968) performed by the quintet of the Kazakh State Vienna Philharmonic named after Zhambyl in the composition: flute - V. Glebov, oboe - T. Tkishev, clarinet - A. Kanshin, horn - D. Remizov, bassoon - Y. Lukichev. In the same composition an audio recording was made on Kazradio (Golden Fund, D-34322). In the loop for quintet of wind instruments B. Bayakhunov "Prelude, chorale and fugue", believes L. Abdrakhmanov, one can note many iconic features of polyphony (chorale, fugue), as well as variation as a consequence of the continuous movement of horizontal lines. Work B. Bayakhunova - an example of the interaction of baroque genre patterns with intonation dictionary of Kazakh music and the style of modern composition.

Notes: During typing, many performance notations original changed to highlight the leading voices of the ensemble; in the last two bars, the flute part is raised an octave higher, in v. 1, v. 1 of the Prelude is given execution option; given the originality of the idea, as well as the need replenishment of the domestic repertoire for this composition, the author intends to create second edition of the Quintet.

Новая версия квинтета

Во второй редакции Квинтета полностью пересочинена Прелюдия. Схожесть начальных мотивов с известной монограммой ВАСН не была преднамеренной. Но в совокупности с другими интонациями связанная с монограммой хроматика является прообразом звуковысотности всего сочинения. Хорал сохранил свой облик, исключая некоторые редакционные правки. Внесены изменения в конструкцию Фуги, начиная с темы. Уже в экспозиции использованы различные способы её изложения. В разработке нарастает контрастность развития и звуковая масса. Фуга как бы исчерпывает свой потенциал, уступая место вновь появившемуся Хоралу. Каденция фагота заключает весь цикл.

При всей своей внешней простоте Квинтет достаточно сложен для интерпретации. Его музыкальное содержание и выстроенность партитуры способны привлечь внимание исполнителей.

New version of the quintet

In the second edition of the Quintet, the Prelude is completely recomposed. Similarity of initial motifs with the famous BACH monogram was not intentional. But in conjunction with other intonations, the chromaticity associated with the monogram is a prototype of the soundhundredths of the whole composition. The choral has retained its appearance, excluding some editorial edits. Changes have been made to the design of the Fugue, starting with the theme. Already in the exposition different ways of presenting it are called. In the central section the contrast of development increases and sound mass. The fugue, as it were, is exhausting its potential, giving way to the newly appeared Choral. The bassoon cadenza concludes the entire cycle.

For all its apparent simplicity, the Quintet is quite difficult to interpret. His musical content and the alignment of the score can attract attention performers.

Прелюдия, Хорал и Фуга
для квинтета духовых

вторая редакция
(2022)

Б.Баяхунов

Прелюдия

Andante $\text{♩}=55$

Prelude

Musical score for the first system of the Prelude. The score consists of five staves: Flauto, Oboe, Clarinetto in B♭, Corno in F, and Fagotto. The key signature is B♭ major (two flats). The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *mf* and *mp*. Measure 1: Flauto and Oboe play sustained notes. Measure 2: Flauto and Oboe play sustained notes. Measure 3: Clarinetto in B♭ plays a sustained note. Measure 4: Corno in F plays a sustained note. Measure 5: Fagotto plays a sustained note.

Musical score for the second system of the Prelude. The score consists of five staves: Fl., Ob., Cl., Cor., and Fag. The key signature is B♭ major (two flats). The time signature is 4/4. Measure 6: Fl. and Ob. play sustained notes. Measure 7: Ob. and Cl. play sustained notes. Measure 8: Cl. and Cor. play sustained notes. Measure 9: Cor. and Fag. play sustained notes. Measure 10: Fag. plays a sustained note.

Прелюдия, Хорал и Фуга

Fl.
Ob.
Cl.
Cor.
Fag.

cresc.
f
f
mf
f

Хорал
Choral

Moderato $\text{♩} = 100$

Fl.
Ob.
Cl.
Cor.
Fag.

f
dim.
dim.
dim.
dim.

mp

dim.
attacca

Ob.
Cl.

(2)

Fl.
Ob.
Cl.

mp
mf
cresc. mf
mf

Прелюдия, Хорал и Фуга

34

Fl.

Ob.

Cl.

poco cresc.

f

dim.

poco cresc.

f

dim.

f

dim.

40

Fl.

Ob.

Cl.

Fag.

mp

mf

mp

mf

mp

mf

mf

mf

44

rit.

a tempo

Fl.

Ob.

Cl.

Cor.

Fag.

dim.

mp

cresc.

mf

mf

dim.

mf

mf

dim.

Прелюдия, Хорал и Фуга

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor anglais (Cor.) in G major.

Measures 48 - 53:

- Flute: Measures 48-50 play eighth-note patterns. Measure 51 has a melodic line with grace notes. Measure 52 is a rest. Measure 53 ends with a forte dynamic.
- Oboe: Measures 48-50 play eighth-note patterns. Measure 51 has a melodic line with grace notes. Measure 52 is a rest. Measure 53 ends with a forte dynamic.
- Clarinet: Measures 48-50 play eighth-note patterns. Measure 51 has a melodic line with grace notes. Measure 52 is a rest. Measure 53 ends with a forte dynamic.
- Cor anglais: Measures 48-50 play eighth-note patterns. Measure 51 has a melodic line with grace notes. Measure 52 is a rest. Measure 53 ends with a forte dynamic.

Measure 54:

- Flute: Starts with a forte dynamic (cresc. **f**). Measures 55-56 show rhythmic patterns with measure 56 ending with a forte dynamic (**f**).
- Oboe: Measures 55-56 show rhythmic patterns.
- Clarinet: Measures 55-56 show rhythmic patterns.
- Cor anglais: Measures 55-56 show rhythmic patterns.

Measure 59 (3):

- Flute: Starts with a forte dynamic (**f**). Measures 60-61 show rhythmic patterns.
- Oboe: Measures 60-61 show rhythmic patterns.
- Clarinet: Measures 60-61 show rhythmic patterns.
- Cor anglais: Starts with a forte dynamic (**f**). Measures 60-61 show rhythmic patterns.

Measure 65:

- Flute: Measures 66-67 show rhythmic patterns.
- Oboe: Measures 66-67 show rhythmic patterns.
- Clarinet: Measures 66-67 show rhythmic patterns.
- Cor anglais: Measures 66-67 show rhythmic patterns.

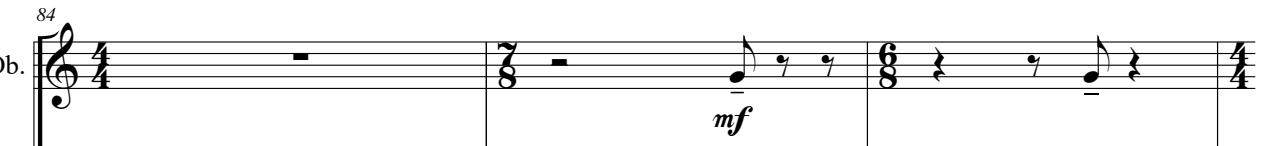
Прелюдия, Хорал и Фуга

Allegro $\text{♩} = 120$

78 Fag. 

81 Cl. 

Fag. 

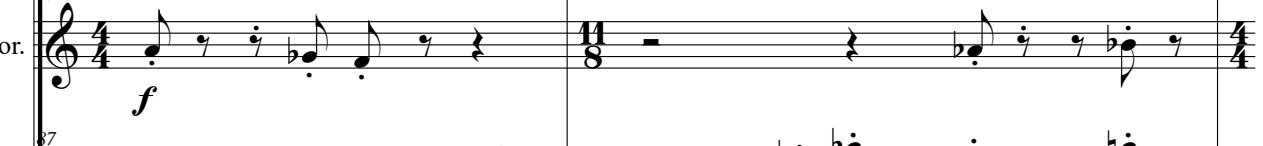
84 Ob. 

Cl. 

Fag. 

87 (2) Ob. 

Cl. 

Cor. 

Fag. 

Прелюдия, Хорал и Фуга

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), and Bassoon (Fag.) across five systems of music.

Measure 89: Measures 1-3 in 4/4 time. Dynamics: Flute (cresc.), Oboe (cresc.), Clarinet (cresc.), Horn (cresc.), Bassoon (cresc.). Measure 4 in 6/8 time.

Measure 92: Measures 1-3 in 4/4 time. Dynamics: Flute (ff), Oboe (ff), Clarinet (ff), Horn (f), Bassoon (f). Measures 4-5 in 3/4 time. Dynamics: Flute (rit.), Oboe (rit.), Clarinet (rit.), Horn (rit.), Bassoon (rit.). Measures 6-7 in 4/4 time. Dynamics: Flute (dim. 3), Oboe (dim.), Clarinet (dim. 3), Horn (dim.), Bassoon (dim. 3).

Measure 95: Measures 1-3 in 8/8 time. Dynamics: Flute (mf), Oboe (mf), Clarinet (mf), Horn (mf), Bassoon (mf). Measures 4-5 in 3/4 time. Dynamics: Flute (f), Oboe (f), Clarinet (f), Horn (f), Bassoon (f).

Прелюдия, Хорал и Фуга

Moderato ♩ = 80

Fl. Ob. Cl. Cor. Fag.

98 5 6 6 6 6

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *ff*

Allegro ♩ = 110

Fl. Ob. Cl. Cor. Fag.

101 4 6 4 4 4

mf *poco cresc.* *poco cresc.* *ff*

101 4 6 4 4 4

mf *poco cresc.* *poco cresc.* *ff*

101 4 6 4 4 4

mf *poco cresc.* *poco cresc.* *ff*

101 4 6 4 4 4

mf *poco cresc.* *poco cresc.* *ff*

Allegro ♩ = 120

Fl. Ob. Cl. Cor. Fag.

104 6 6 6 6

f *f* *f* *f*

104 6 6 6 6

f *f* *f* *f*

104 6 6 6 6

f *f* *f* *f*

104 6 6 6 6

f *f* *f* *f*

Прелюдия, Хорал и Фуга

107

Fl.

Ob.

Cl.

Cor.

Fag.

Moderato $\text{♩} = 100$

7 III

Fl.

Ob.

Cl.

Cor.

Fag.

Moderato $\text{♩} = 80$

Allegro $\text{♩} = 120$

114

Fl.

Ob.

Cl.

Cor.

Fag.

Прелюдия, Хорал и Фуга

117

Fl.

Ob.

Cl.

Cor.

Fag.

120 (8)

Fl.

Ob.

Cl. *rubato*

Cor.

Fag.

Moderato $\text{♩} = 100$

121 (9)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cor. *mf*

Fag. *mf*

poco cresc.

f

poco cresc.

f

poco cresc.

f

poco cresc.

f

mp

poco cresc.

mf

Прелюдия, Хорал и Фуга

128

Fl.
Ob.
Cl.
Cor.
Fag.

dim. *mf* 3
dim. 3 *mf*
dim. *mp*

Andante $\text{♩} = 55$

133 (10)

Fl.
Ob.
Cl.
Cor.
Fag.

3 *f* 3 *f* 3 *f* 3 *f*

Andante $\text{♩} = 65$

137

Cl.
Cor.
Fag.

rubato *mf* *poco cresc.* *ff* *dim.* *mp*

**Прелюдия, Хорал и Фуга
для квинтета духовых**
вторая редакция
(2022)

**Prelude, Chorale and Fugue
for wind quintet**

second edition
(2022)

Clarinetto in B \flat

**Б.Баяхунов
B. Bayakhunov**

Прелюдия

Andante $\text{♩} = 55$

Prelude

1 2 3 4 5 6 7 8 9 10 11 12

mf

f

dim.

Хорал

17 18 19 20 21 22 23 24

mp

Choral

31 32 33 34 35 36 37 38

cresc.

mf

poco cresc.

f

38 39 40 41 42 43

dim.

rit.

mf

a tempo

V.S.

Прелюдия, Хорал и Фуга

46

52

dim. mp f

(3)

58 1

f

64

Andante ♩=55

70 1

dim. mf

(4)

Adagio ♩=50

Φуга Fugue

Fag. 1

Tema

Allegro ♩=120

80 1 1 Tema

mf cresc. f

84

dim. 3

mp cresc. mf cresc.

87 2

f

89 cresc.

Прелюдия, Хорал и Фуга

92 (3) rit.
ff
 a tempo

94 dim. mf

97 (4) f cresc.

Moderato $\text{♩} = 80$

Allegro $\text{♩} = 110$

100 (5) ff mf poco cresc.

103 Allegro $\text{♩} = 120$ (6) f

106 Moderato $\text{♩} = 100$ Moderato $\text{♩} = 80$

110 (7)

Allegro $\text{♩} = 120$

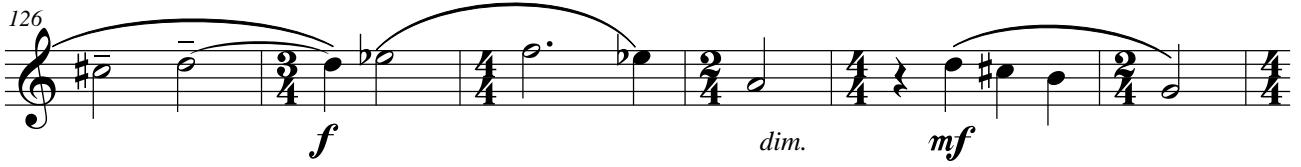
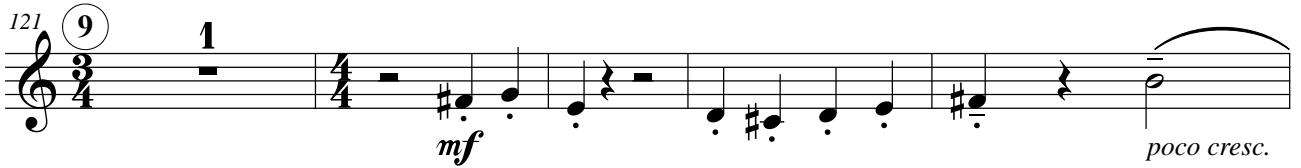
114 $dim. \text{ }^3 f$

117

120 (8) V.S. $dim.$

Прелюдия, Хорал и Фуга

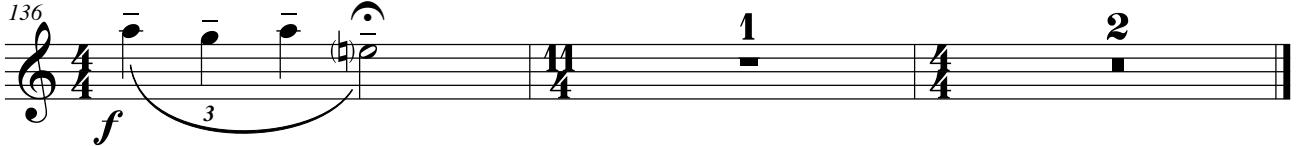
Moderato $\text{♩} = 100$



(10) Andante $\text{♩} = 55$



Andante $\text{♩} = 65$



Прелюдия, Хорал и Фуга для квинтета духовых

вторая редакция (2022)

Corno in F Prelude, Chorale and Fugue for wind quintet

Б.Баяхунов

B. Bayakhunov

**second edition
(2022)**

Прелюдия Prelude

Andante ♩=55

1
2
3

mp

1
2
3

mf

Хорал
Choral
Moderato $\text{♩} = 100$

2

3

1 N.B. Oboe
mp

dim.

2
3

cresc. mf

poco cresc.
f
dim.
mp

rit.

mf
dim.

a tempo

mp
cresc.
mf
3

Прелюдия, Хорал и Фуга

49 Fl. *dim.* *mp* *cresc f*

58 1 (3) Cor. in F *f*

63 *3* Andante $\text{♩} = 55$

69 *3* 1 (4) 1 *dim.* attacca

Фуга
Fugue

Adagio $\text{♩} = 50$

74 1 *f*

Allegro $\text{♩} = 120$

79 1 1 1 Cl. 1 1 1 1 1 1 1 6

86 1 (2) Cor. in F *f*

90 1 1 1 1 1 1 1 1 1 1 3 *cresc.* (3) *f*

93 rit. 3 a tempo *dim.*

95 *mf* (4) *f* 3

Прелюдия, Хорал и Фуга

98

(5) **Moderato** $\text{♩} = 80$

Allegro $\text{♩} = 110$

poco cresc.

Allegro $\text{♩} = 120$

f

ff

ff

ff

Moderato ♩=100 Moderato ♩=80 Allegro ♩=120

7 dim. f

117 Cadenza 9 Moderato ♩=100

mf

123 poco cresc. f

129 3 3 1 1 3

dim. mp Andante ♩=55

135 3 3 Cadenza 1 1

f mp

**Прелюдия, Хорал и Фуга
для квинтета духовых**

**вторая редакция
(2022)**

**Prelude, Chorale and Fugue
for wind quintet**

Fagotto

**second edition
(2022)**

**Б.Баяхунов
B. Bayakhunov**

Прелюдия

Andante $\text{♩} = 55$

Musical score for the first section of the Prelude. The score consists of two staves. The top staff is in common time (4/4) and starts with a measure of rest followed by a bassoon note. The bottom staff is also in common time (4/4). The bassoon plays eighth-note patterns throughout the section.

Prelude

Continuation of the musical score for the Prelude. The top staff shows measures 7 through 12. Measure 7 begins with a bassoon note, followed by a series of eighth-note pairs. Measures 8-12 show a repeating pattern of eighth-note pairs. Measure 12 ends with a forte dynamic (f).

Continuation of the musical score for the Prelude. The top staff shows measures 13 through 16. Measure 13 starts with a bassoon note. Measures 14-16 show a repeating pattern of eighth-note pairs. Measure 16 ends with a dynamic instruction "dim." followed by "attacca".

Moderato $\text{♩} = 100$

Хорал

Musical score for the Chorale section. The top staff is for N.B. Clarinetto (Clarinet). It shows measures 17-25. The clarinet plays eighth-note patterns. Measure 25 ends with a dynamic instruction "mp". The bottom staff shows a sustained bassoon note from measure 26 to 30.

Continuation of the musical score for the Chorale section. The top staff continues from measure 26. The bassoon note from measure 26 continues through measure 30. The bottom staff continues from measure 26.

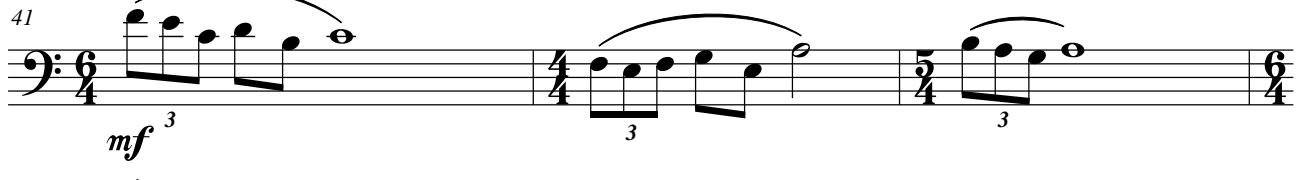
Continuation of the musical score for the Chorale section. The top staff shows measures 31-35. The bassoon note from measure 26 continues through measure 35. The dynamic instruction "cresc." appears at the beginning of measure 31, and "mf" appears at the beginning of measure 32. The dynamic instruction "poco cresc." appears at the beginning of measure 35.

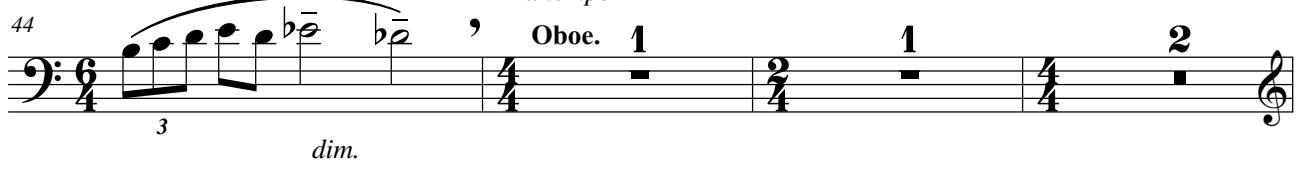
V.S.

Final section of the musical score. The top staff shows measures 36-39. The bassoon note from measure 26 continues through measure 39. The dynamic instruction "f" appears at the beginning of measure 36, and "dim." appears at the beginning of measure 38. The dynamic instruction "mp" appears at the beginning of measure 39.

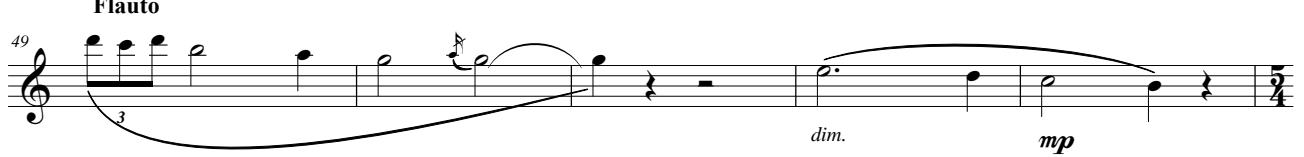
Прелюдия, Хорал и Фуга

Fag.

41 

44 

Flauto

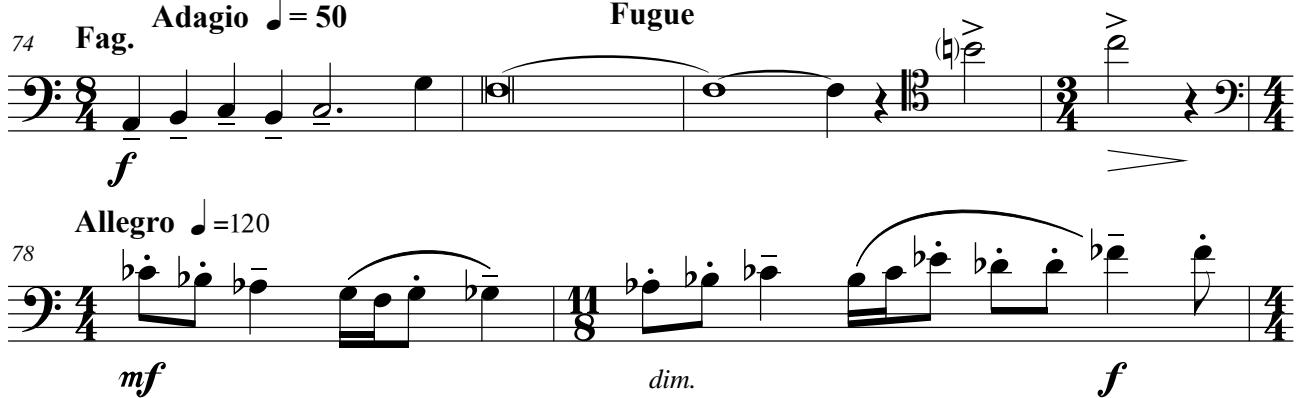
49 

54 

58 

63 

69 

74 

Прелюдия, Хорал и Фуга

80

84

88

92 (3)

95 (4)

Moderato $\text{♩} = 80$

Allegro $\text{♩} = 110$

99 (5)

ff

mf

poco cresc.

Allegro $\text{♩} = 120$

103 (6)

ff

f

106

Moderato $\text{♩} = 100$

Moderato $\text{♩} = 80$ Allegro $\text{♩} = 120$

110 (7)

ff

dim.

f

Прелюдия, Хорал и Фуга

116

119 (8) Cadenza 1 (9) 1

Moderato $\text{♩} = 100$

122 2
poco cresc.

127
mf

132 (10) Andante $\text{♩} = 55$
 f

137
mf poco cresc.
 ff dim.

138
mp

Такт 137 исполнять rubato

**Прелюдия, Хорал и Фуга
для квинтета духовых**

**вторая редакция
(2022)**

**Prelude, Chorale and Fugue
for wind quintet**

Б.Баяхунов

**second edition
(2022)**

B. Bayakhunov

Flauto

Прелюдия

Andante $\text{♩} = 55$

Musical score for Flauto, Part 1, Prelude. The score consists of two staves. The top staff starts with a treble clef, 4/4 time, and a dynamic of *mf*. It features eighth-note patterns with slurs and grace notes. The bottom staff starts with a treble clef, 2/4 time, and a dynamic of *f*. It features eighth-note patterns with slurs and grace notes.

Prelude

Andante $\text{♩} = 55$

1 (1) **1**

1 (1) **1**

cresc.

Continuation of the musical score for Flauto, Part 1, Prelude. The score continues from the previous page. The top staff starts with a treble clef, 4/4 time, and a dynamic of *mf*. It features eighth-note patterns with slurs and grace notes. The bottom staff starts with a treble clef, 2/4 time, and a dynamic of *f*. It features eighth-note patterns with slurs and grace notes.

**Хорал
Choral**

Moderato $\text{♩} = 100$

Musical score for Flauto, Part 2, Choral. The score consists of two staves. The top staff starts with a treble clef, 2/4 time, and a dynamic of *dim.* It features eighth-note patterns with slurs and grace notes. The bottom staff starts with a treble clef, 8/8 time, and a dynamic of *mp*. It features eighth-note patterns with slurs and grace notes.

Continuation of the musical score for Flauto, Part 2, Choral. The score consists of two staves. The top staff starts with a treble clef, 2/4 time, and a dynamic of *cresc.* It features eighth-note patterns with slurs and grace notes. The bottom staff starts with a treble clef, 8/8 time, and a dynamic of *mf*. It features eighth-note patterns with slurs and grace notes.

poco cresc.

Continuation of the musical score for Flauto, Part 2, Choral. The score consists of two staves. The top staff starts with a treble clef, 2/4 time, and a dynamic of *f*. It features eighth-note patterns with slurs and grace notes. The bottom staff starts with a treble clef, 8/8 time, and a dynamic of *dim.* It features eighth-note patterns with slurs and grace notes.

mf

V.S.

Final section of the musical score for Flauto, V.S. The score consists of two staves. The top staff starts with a treble clef, 2/4 time, and a dynamic of *rit.* It features eighth-note patterns with slurs and grace notes. The bottom staff starts with a treble clef, 8/8 time, and a dynamic of *dim.* It features eighth-note patterns with slurs and grace notes.

Прелюдия, Хорал и Фуга

47

mf

dim. *mp* *cresc.* *f*

(3)

dim. *mf* *f*

dim.

**Фуга
Fugue**

Andante $\text{♩} = 55$

Adagio $\text{♩} = 50$

Allegro $\text{♩} = 120$

Fag. **1** **1** **1** **1** **1** **1** **1** **1** **8**

(Tema)

1 **1** **1** **1** **1** **1** **1** **1** **8**

Cl. **1** **1** **1** **1** **1** **1** **1** **1** **8**

(Tema)

Ob. **1** **1** **1** **1** **1** **1** **1** **1** **8**

(Tema)

f

cresc.

(3)

3 *3* *3*

ff

Прелюдия, Хорал и Фуга

rit.

a tempo

dim.

Moderato $\text{♩} = 80$

Allegro $\text{♩} = 110$

poco cresc.

ff

Allegro $\text{♩} = 120$

f

Moderato $\text{♩} = 100$

ff

Moderato $\text{♩} = 80$

Allegro $\text{♩} = 120$

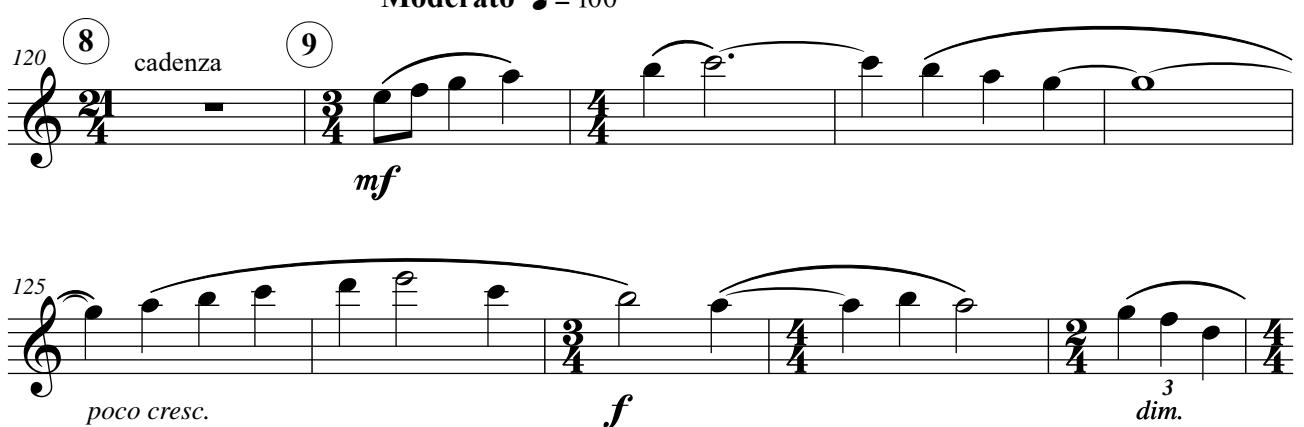
dim.

f

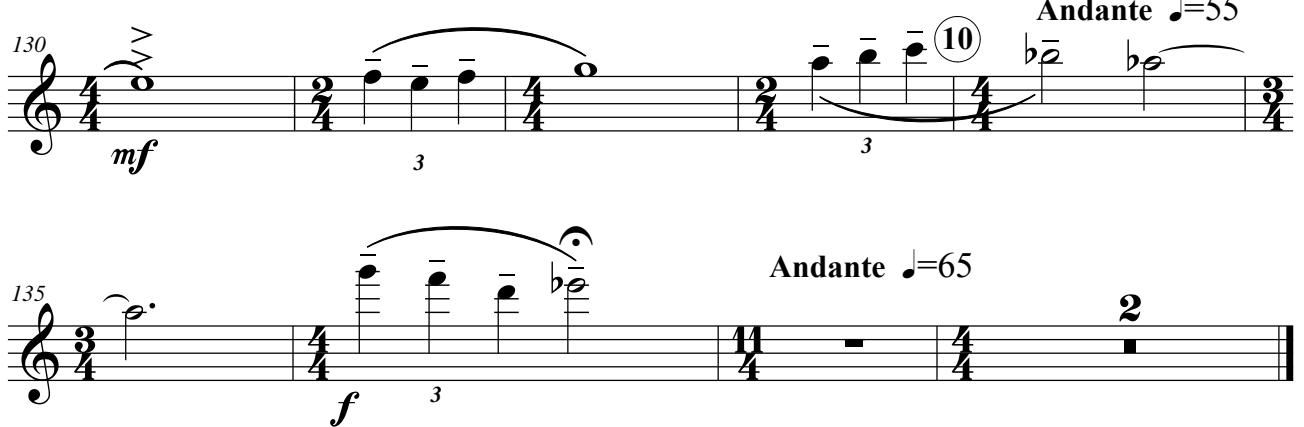
V.S.

Прелюдия, Хорал и Фуга

Moderato $\text{♩}=100$

120 (8) cadenza (9) 

125 *poco cresc.* **f** **dim.**

130 

Andante $\text{♩}=55$

135 **Andante** $\text{♩}=65$ **2**

Prelude, Chorale and Fugue
Oboe

for wind quintet
second edition
(2022)

Б.Баяхунов
B. Bayakhunov

Andante $\text{♩} = 55$

Prelude

Moderato $\text{♩} = 100$

Choral

31 (2) *cresc. mf* *poco cresc.*

37 *f* *dim.* *mp* *mf*

43 *rit.* *dim.* *mp* *cresc.* *a tempo* *mf* *3*

48 *V.S.* *dim.* *mp*

Прелюдия, Хорал и Фуга

54

59 (3) 1 f

64 1

68 1 Andante $\text{♩} = 55$
dim.

74 Adagio $\text{♩} = 50$ Fugue Allegro $\text{♩} = 120$
Fag. 1

79 1 Cl. 1 Oboe 1

87 2 f 3

90 3 cresc. 3 (3) f

93 rit. a tempo dim. mf

96 4 f cresc.

Прелюдия, Хорал и Фуга

Moderato ♩ = 80

Allegro ♩ = 110

Moderato ♩ = 100

Moderato ♩ = 80 **Allegro** ♩ = 120

Moderato ♩ = 100

poco cresc.

f

125

Andante ♩ = 55

f

Andante ♩ = 65

f