

II. Giuoco delle Coppie (Bars 90 - 147) ●

For the muted portion (bars 90-121), play this passage with a very dry, unemotional feeling. Long notes should be true to their note values, and short notes should be compact, articulate and appropriately short. Be sure that there is an acute dynamic difference between the *p* and the *mf*. Think of creating a musical line throughout, even though you are playing with a very upright rhythmic feel. To set up the appropriate context, think of the viola pizzicato preceding your entrance in bar 90. For the comma at the end of bar 101, most conductors typically will add roughly one beat of rest before proceeding with the downbeat of bar 102. For the chorale portion of this (bar 123-147), there needs to be a total change of character from the previous muted section. This passage requires a dolce tone with nice contour to the musical line in order to create a more serene character. Use the slur markings as a guideline for direction and shaping, taking care to be smooth with no gaps caused by articulation. For example: Lead the first two bars up towards bar 125, then glide back down to bars 126/127/128. When playing alone, remember to think in context-specifically in bar 134 when the trombone has the leading voice and the harmonic resolution.

90 (Allegretto scherzando)
con sord.
in C

1. *p*

2. *p*

102 *mf*

1. *p*

2. *p*

109 *mf*

1. *mf* *p* *mf* *p*

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