

### Var. III (1 Bar before Reh. 36 - 38)

Sing from the first eighth-note with length and dig through the triplet notes in a linear manner each time we begin the slur. Each slurred segment stacks upon the last, finally reaching the second beat at three bars before Reh. 38. Like the lyrical solos in *Don Juan*, this is a wonderful Straussian moment where we can sing out in a gorgeously tender voice. Make sure that the last eighth-note of each slur isn't clipped, but rather, is lifted as we take the next breath.

1. **Viel langsamer.**  
in D (sehr zart)

36 37 38

(sehr zart) (sehr zart) immer sehr weich

cresc. mf dim. p

### Var. X (Reh. 67 - 69)

Rhythmic vibrancy on every note is critical throughout this section. Play all dotted eighths within the triplet with good length and emphasis, then play driving, articulate sixteenths and eighths coming from them. At two bars before Reh. 67, give the eighth-notes within the triplet a little accent and infuse a propelling energy towards the next beat. The change in dynamics at four bars after Reh. 67 is important in order to give room for the *crescendo* leading into Reh. 68. At the end of this buildup, play the last two quarter-notes long and intense, as if we were continuing on with a downbeat at Reh. 68. Bring out the third part whenever it is independent, either in direction of line or content. In the first and second parts, give a slight bit of relief on the longer notes at four and five bars after Reh. 68 so as to let the third part through.

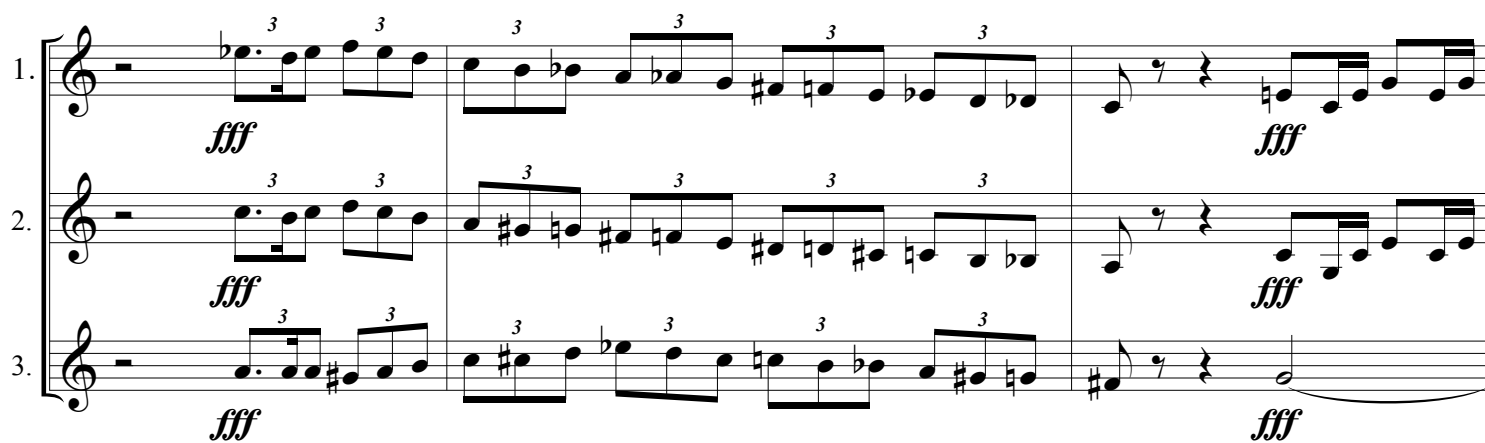
1. **Viel schneller**  
in F

67

ff ff ff

1. 

1. 

1. 

1. 