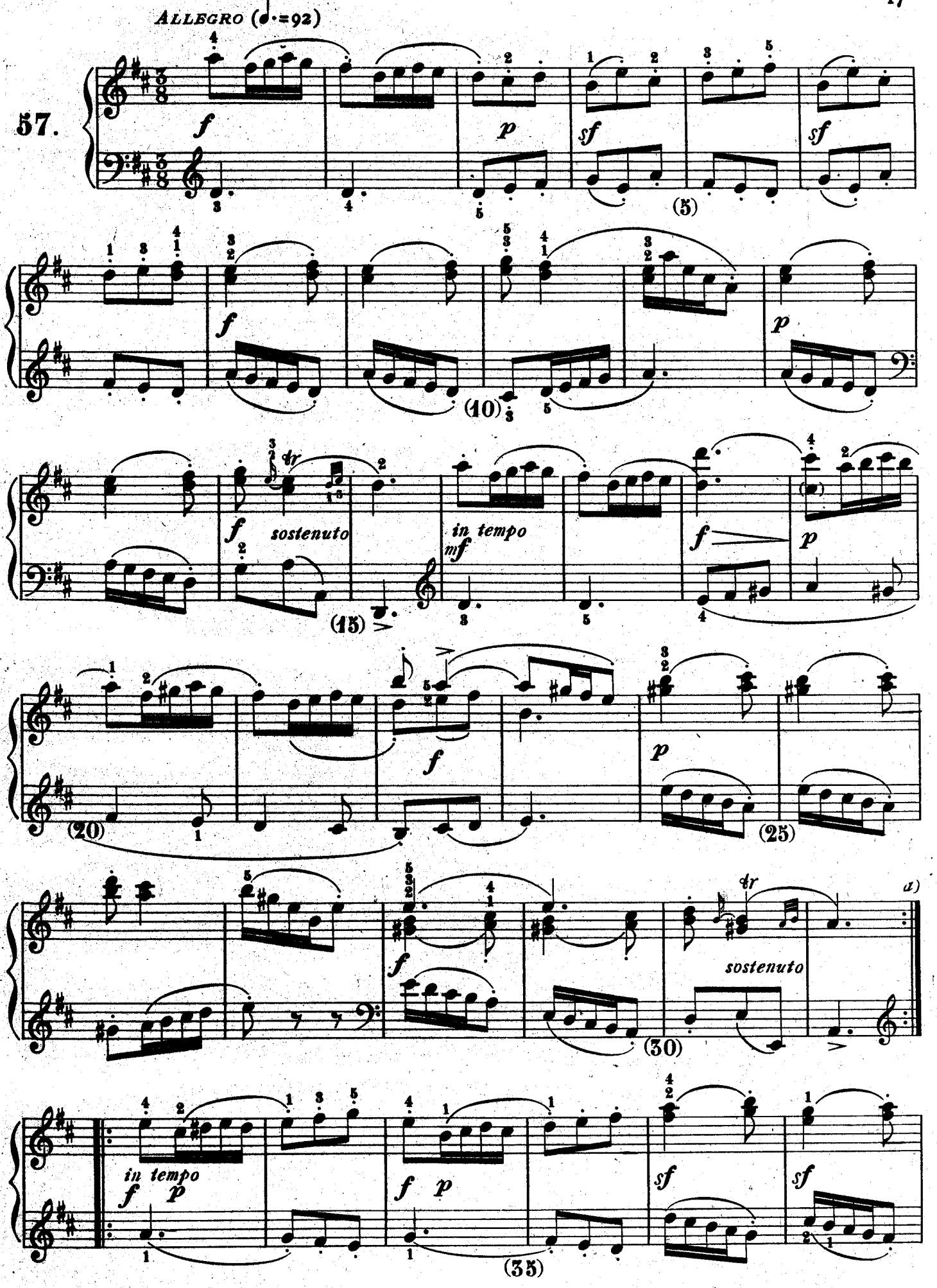
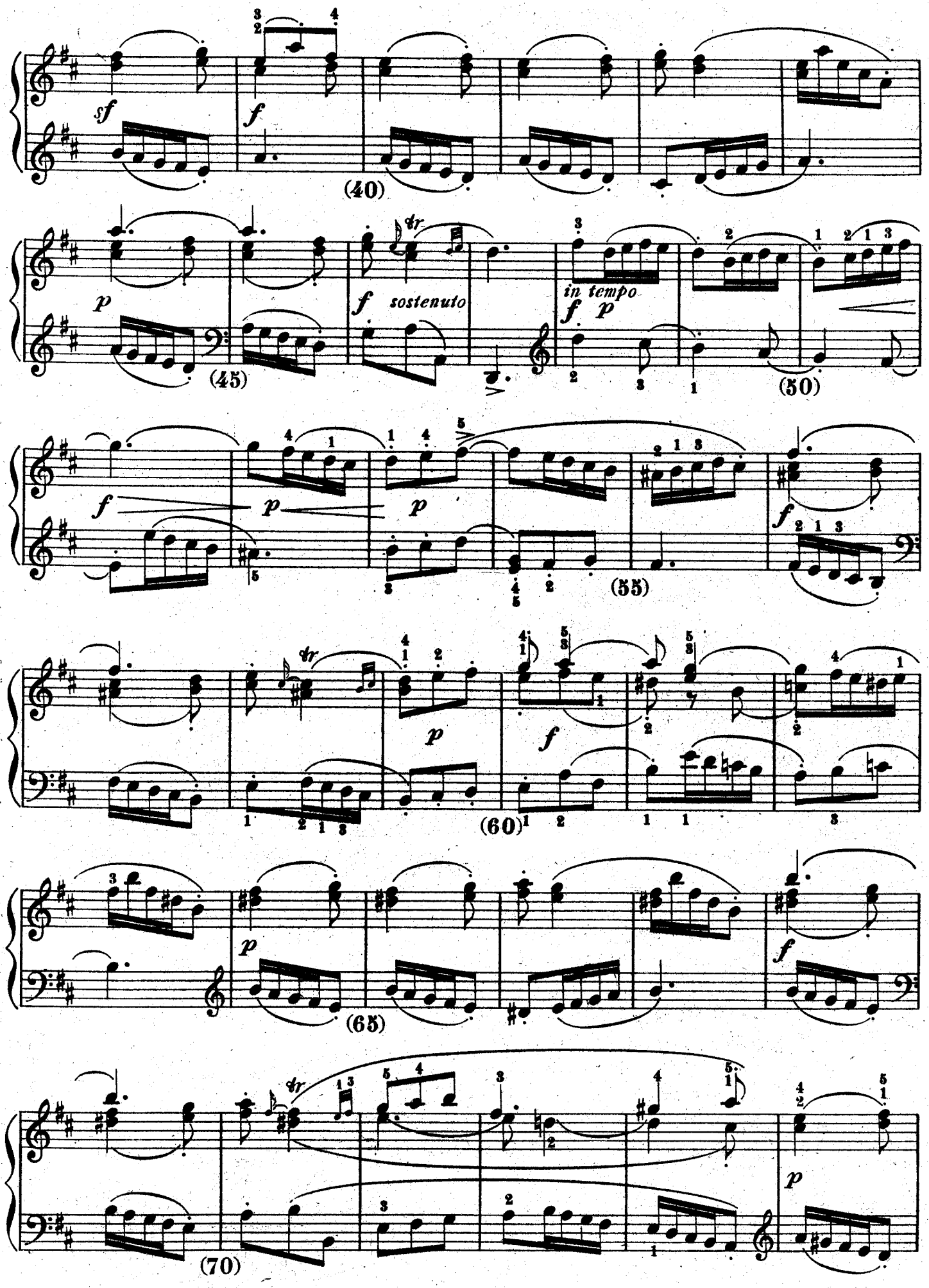
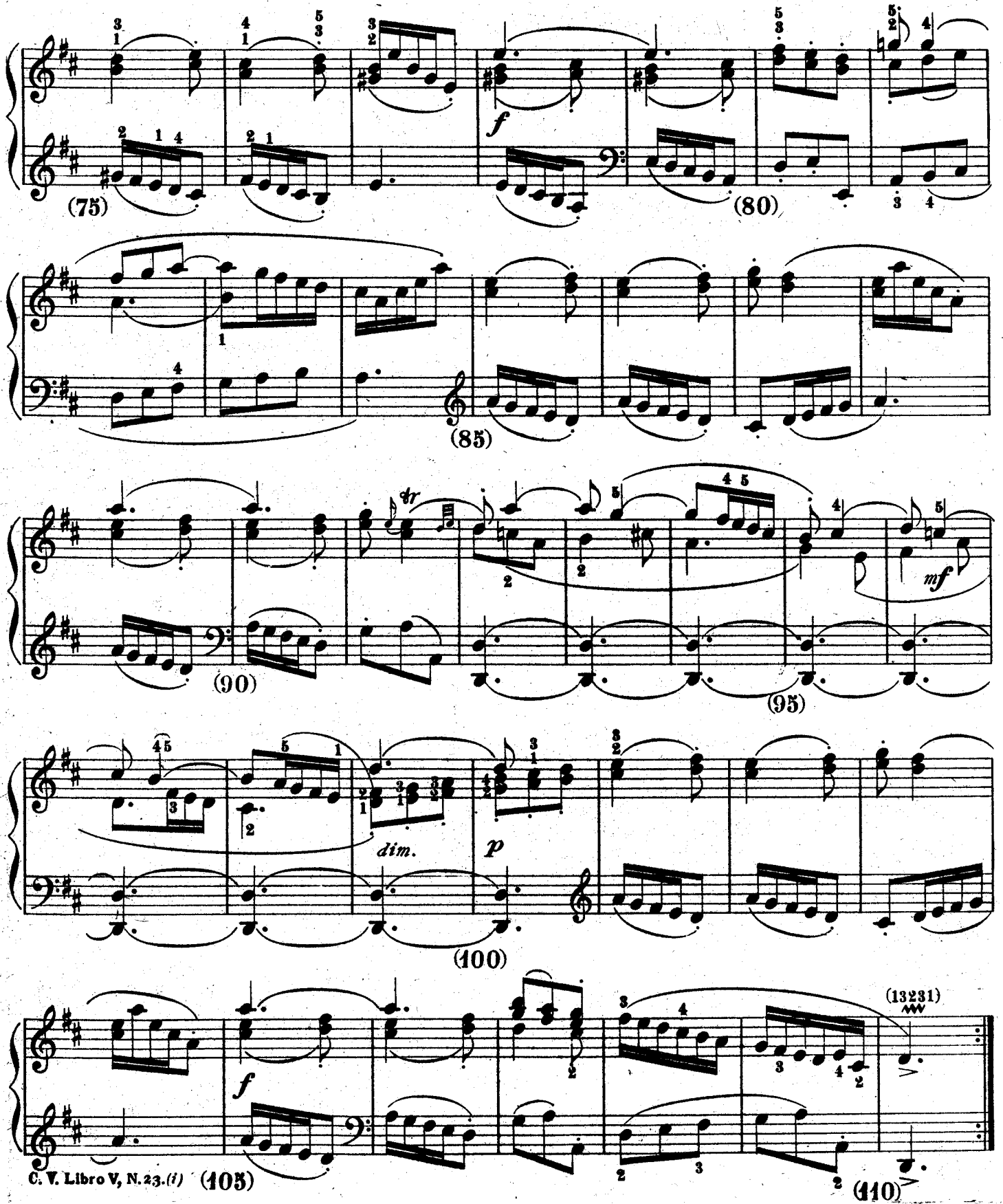

ALLEGRO (♩.=92)
57.
f
p
sf
sf
(5)
f
p
(10)
f
sostenuto
in tempo
mf
f
p
(15)
f
p
(20)
(25)
f
sostenuto
a)
(30)
in tempo
f p
f p
sf
sf
(35)


sf
f
(40)
p
tr
f sostenuto
in tempo
f p
(45)
(50)
f
p
p
f
(55)
tr
p
f
(60)
p
f
(65)
tr
p
(70)



C. V. Libro V, N. 23.(i)

a) Nel C. V. mancano le lineette divisionali delle parti e le indicazioni dei ritornelli. V'è però il segno del ritornello alla fine. E poichè non è da ammettere la ripetizione dell'intero pezzo, è invece da credere che nel C. V. vi sia omissione: alla quale io ha cercato di rimediare, fissando la divisione delle parti nel momento in cui il pezzo modula e riposa sulla dominante.

a) Dans le C. V. les barres de division des parties et les indications des reprises manquent. Il y a toutefois, à la fin, le signe de la reprise. Mais, puisque la répétition de tout le morceau n'est pas admissible, il faut croire qu'il y ait une omission dans le C. V., omission à laquelle j'ai tâché de remédier, en fixant la division des parties au moment où le morceau module et repose sur la dominante.

a) En el C. V. faltan las lineas divisorias de las partes y las indicaciones de ritornello. *Hay sin embargo, el signo del* ritornello *al fin. Y como no es admisible la repetición de toda la pieza, se debe creer que en el C. V. haya omisión, a la cual yo he tratado de buscar remedio fijando la división de las partes en el momento en que la pieza modula y recae sobre la dominante.*

a) In the C. V. the small divisional lines of the parts and the indications of the repeats are missing. There is, however, the sign of repeat to the end and as the repetition of the whole piece is not to be admitted, it is instead to be believed that in the C. V. there is an omission. I have endeavoured to remedy the omission, placing the division of the parts in the moment the piece modulates and rests on the dominant.