

ALLEGRO (♩ = 92)

57.

Musical score for piano, measures 57 to 35. The score is in G major (one sharp) and 3/8 time. It features various dynamics (*f*, *p*, *sf*, *mf*, *sostenuto*) and tempo markings (*ALLEGRO*, *in tempo*). Fingerings and articulations like trills and accents are indicated throughout.

Measures 57-62: *f*, *p*, *sf*, *sf*. Measure 62 includes a trill (*tr*) and a dynamic change to *p*.
 Measures 63-68: *f*, *p*. Measure 68 includes a trill (*tr*).
 Measures 69-74: *f*, *sostenuto*, *in tempo*, *mf*, *f*, *p*. Measure 74 includes a trill (*tr*).
 Measures 75-80: *f*, *p*. Measure 80 includes a trill (*tr*).
 Measures 81-86: *f*, *p*. Measure 86 includes a trill (*tr*).
 Measures 87-92: *f*, *p*, *sf*, *sf*. Measure 92 includes a trill (*tr*).

This page contains six systems of musical notation for a piano piece, likely in D major (two sharps). The notation includes various dynamics, articulations, and fingerings.

- System 1:** Treble and bass staves. Dynamics: *sf* (first measure), *f* (second measure). Measure (40) is marked.
- System 2:** Treble and bass staves. Dynamics: *p* (first measure), *f* *sostenuto* (third measure), *f* *p* (fifth measure, with *in tempo* above). Measure (45) is marked. Measure (50) is marked.
- System 3:** Treble and bass staves. Dynamics: *f* (first measure), *p* (second measure), *p* (third measure), *f* (fifth measure). Measure (55) is marked.
- System 4:** Treble and bass staves. Dynamics: *p* (third measure), *f* (fifth measure). Measure (60) is marked.
- System 5:** Treble and bass staves. Dynamics: *p* (second measure), *f* (fifth measure). Measure (65) is marked.
- System 6:** Treble and bass staves. Dynamics: *p* (last measure). Measure (70) is marked.

Fingerings (1-5) and articulations (accents, slurs, *dr*) are indicated throughout the piece.

(75) (80) (85) (90) (95) (100) (105) (13231) (410)

C. V. Libro V, N. 23. (i) (103)

a) Nel C. V. mancano le linee 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 líneas 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.