

8. *ALLEGRO* (♩ = 88) *a)* *tr*

*p* *mf* *p*

3 2 5 4 3 5

*mf* *p* *sf* *sf*

(10) 1 1 1 4 2 3 1 1

*sf* *sf* *mf* *dim.*

(15) 1 4 2 1 2 1 2 1

*p* *f* *dim.*

(20) 2 1 2 1 2 1 3 2 1 3 1

*mf* *rit.*

(25) 2 4 5 2 2 4 3 1 2 4 2

*p in tempo*

*cres.*

(30)

*f*

*p*

(35)

*cres.*

*f*

(40)

(45)

(50)

b)

(55) *p* *cres.* *mf* *dim.*

(60) *p* *cres.*

(65) *mf* *p*

(70) *mf*

(75) *p* *cres.*

(80)

Led. \* Led. \* Led. \* Led. \* Led. \*  
 Led. \* Led. \* Led. \* Led. \* Led. \*  
 Led. \* Led. \* Led. \* Led. \* Led. \*  
 Led. \* Led. \* Led. \* Led. \* Led. \*  
 Led. \* Led. \* Led. \* Led. \* Led. \*

System (85) features a piano accompaniment in B-flat major. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Dynamics include *mf* and *p*. The system concludes with a *c)* marking. Below the staves, the instruction "(85) Ted. \*" is repeated five times.

System (90) continues the piano accompaniment. The right hand features more complex chordal textures, including some triplets. Dynamics include *mf*. The system concludes with a final chord. Below the staves, the instruction "(90) Ted. \*" is repeated four times.

System (95) shows a change in dynamics to *f* in the right hand, which plays a melodic line with triplets. The left hand continues with a steady bass line. Dynamics include *dim.*, *p*, and *cres.*. Below the staves, the instruction "(95)" is followed by a large bracket spanning the system.

System (100) features a piano accompaniment with a steady eighth-note bass line in the left hand and a melodic line in the right hand. Dynamics include *f*. Below the staves, the instruction "(100)" is followed by a large bracket spanning the system.

System (105) continues the piano accompaniment. The right hand plays a melodic line with triplets. Dynamics include *p*. Below the staves, the instruction "(105)" is followed by a large bracket spanning the system.

System (110) features a piano accompaniment with a steady eighth-note bass line in the left hand and a melodic line in the right hand. Dynamics include *cres.* and *f*. Below the staves, the instruction "(110)" is followed by a large bracket spanning the system.

(415)

(420)

(425)

(430)

C. V. Libro XI, N. 8. (i) 2 —

a)

55-94 - b) L'episodio in Sol min., costituito dalle prime venti misure della seconda parte, vien subito riprodotto in Do min Tra l'uno e l'altro si notano piccole varianti che non mette conto ridurre ad unica formula: meno che nelle misure 91 e 92, delle quali dò il testo del C. V.

L'épisode en Sol min. formé par les vingt premières mesures de la seconde partie, est tout de suite reproduit en Do min. Entre l'un et l'autre on remarque quelques petites variantes qu'il ne vaut pas la peine de réduire à une version unique sauf dans les mesures 91 et 92 desquelles je donne le texte du C. V.

El episodio en Sol menor constituido por los veinte primeros compases de la segunda parte, se reproduce inmediatamente en Do menor. Entre uno y otro se notan pequeñas variantes que no es conveniente reducir a una sola fórmula: menos en los compases 91 y 92 de los cuales doy el texto del C. V.

The episode in G min., formed by the first 20 bars of the second part is immediately reproduced in C min. Between one and the other there are slight variations so that a unique formula is not necessary; except in bars 91 & 92 of which I give the text of the C. V.

89 (e 91, 93) - C. V.

c)