

Preface to Wq 161/1

Vorbericht

In dem ersten Trio hat man versucht, durch Instrumente etwas, so viel als möglich ist, auszudrücken, wozu man sonst viel bequemer die Singstimme und Worte brauchet. Es soll gleichsam ein Gespräch zwischen einem Sanguineus und Melancholicus vorstellen, welche in dem ganzen ersten, und bis nahe ans Ende des zweyten Satzes, mit einander streiten, und sich bemühen, einer den andern auf seine Seite zu ziehen; bis sie sich am Ende des zweyten Satzes vergleichen, indem der Melancholicus endlich nachgiebt, und des andern seinen Hauptsatz annimmt.

Im letzten Satze sind, und bleiben sie auch vollkommen einig; wobey man aber anmerken kann, daß der Melancholicus den Anfang durch einen zwar ziemlich muntern, und einiger massen tändelnden, doch aber auch dabey mit etwas matten vermischten, und überhaupt in etwas pathetischen Hauptsatz macht: bey dessen Ende sich ein kleiner Anfall von Traurigkeit zwar zeigen will; welcher aber sogleich, nach einem mit Fleiß gesetzten kleinen Stillstand, durch ein paar lebhaft Triolen vertrieben wird. Der Sanguineus, welcher des andern sein Nachgeben billig findet, folgt in diesem letzten Satze, auch so gar bey denen etwas matten Stellen, aus Höflichkeit beständig nach, und beyde befestigen ihre Freundschaft, indem alles was der eine macht, von dem andern, auch bis sogar zur Verwechslung, nachgemacht wird.

Um das Zeitmaß im ersten Satze dieses Trio recht zu treffen, beliebe man zu bemercken, daß bey den Presto ein Tact eben so gespielt werden muß, als bey dem Allegretto eine Triole von drey Achttheilen gespielt werden würde; und daß folglich ein ganzer Tact im Presto nicht mehr Zeit einnimmt, als bey dem Allegretto ein Viertheil.

Man wird wohl thun, wenn man dieses erste Trio, ohne Zusatz aller willkührlichen Auszierungen, so wie es geschrieben ist, spielt. Und wenn man zwo Stimmen davon auf dem Clavier ausüben will, wird es gute Wirckung thun, wenn man, theils um die unterschiedenen Ausdrücke, mit und ohne Dämpfer, bey dem Melancholicus bezubehalten, theils der vielen Haltungen wegen, welche auf dem Flügel oder Clavicord, nicht, so wie es seyn soll, gehöret werden können, sich gefallen läßt, die oberste Stimme nebst dem Baß zu spielen. Diese kleine Unbequemlichkeit, fällt bey dem zweyten Trio weg, indem man allda die zwo untersten Linien vor das Clavier brauchen kan.

Man verbittet zum Voraus, alle Spöttereyen, wenn man für nöthig findet, denenjenigen, welche noch nicht genugsame Einsicht in die musicalischen Ausdrücke besitzen, zu gefallen, einige Anmerkungen über alle vorkommende Hauptstellen der ersten zweyen Sätze dieses Trio, hinzu zu fügen.

Preface

In the first trio the attempt has been made to express with instruments, as much as possible, what would otherwise more comfortably be achieved with the singing voice and words. It should represent, as it were, a dialogue between a Sanguineus and a Melancholicus, who argue with each other for the entire first movement and until nearly the end of the second movement, each trying to win over the other to his side, until they resolve their differences at the end of the second movement, when Melancholicus finally gives in and takes over the other's main theme.

In the last movement they are and remain fully united, whereby nonetheless one can observe that Melancholicus begins with a theme that is rather jaunty, somewhat coquettish, but also somewhat languid and above all generally pathetic. Toward its end it shows a little spell of sadness which, however, is immediately banished—after a brief effective rest—by a few lively triplets. Sanguineus, who approves of the other's relenting, steadfastly follows in this last movement out of courtesy, even during the somewhat subdued passages; and both affirm their friendship by imitating each other, even to the point that one can not tell them apart.

In order to strike the right tempo in the first movement of this trio, one should note that in the Presto one measure must be played just as a triplet of three eighths would be played in the Allegretto; and that consequently a whole measure in the Presto takes no more time than a quarter does in the Allegretto.

One will do well to play this first trio without the addition of any arbitrary ornamentation, but rather just as it is written. And if one wishes to play two of the parts on the keyboard it would make a good effect if the uppermost part [Sanguineus] along with the bass were taken, partly to retain the various expressions of Melancholicus, with and without mute, and partly because of the many long-held notes, which on the harpsichord or clavichord cannot be heard as they should be. This minor inconvenience does not apply to the second trio, as one can take the two lowest parts for the keyboard.

In anticipation, no mockery will be tolerated for finding it necessary here to assist those who do not yet possess sufficient insight into the musical expressions by adding some comments on the main places in the first two movements of this trio.

Weil man durch diese Buchstaben, so die Ausdrücke bemerken, wider Willen an einigen Orten könnte eine Zweydeutigkeit verursacht haben; so bittet man diejenigen, welche dieses erste Trio spielen wollen, solches zuvor nach Anweisung des Vorberichts, und der darinne befindlichen Buchstaben, durchzusehen.

- (a) Bedeutet, wegen des halben Schlusses in die Quinte, eine Frage, ob der Sanguineus mit dem Melancholicus hierinne einig sey. Jener aber giebt
- (b) Durch die Verschiedenheit des Zeitmasses sowohl, als durch den ganzen Inhalt der Antwort, und noch über dem, durch den Anfang in einem ganz andern Ton, deutlich genug zu erkennen, daß er ganz anderes Sinnes sey.
- (c) Hier verliert der Sanguineus mit Fleiß etwas von seiner Munterkeit, um den Melancholicus desto eher zu locken; welcher aber in der Folge hierinnen die Gelegenheit findet, mitten in seiner anscheinenden Bekehrung, wieder in seine alte Schwermuth zu verfallen.
- (d) Hier ist wieder eine Frage durch die Quinte; Wobey man durch eine kleine Generalpause den andern gleichsam hat ermuntern müssen, auf diesen ihm unangenehmen ganzen Inhalt, und die vorgelegte Frage, zu antworten.
- (e) Der S. fällt dem andern, welcher bey seiner Meynung bleibt, aus Ungedult ins Wort, und wiederholet seinen Satz.
- (f) Der S. bricht hier fragend ab, ob der andere das noch fehlende fortsetzen wolle?
- (g) Welcher aber an statt dessen, aus seinem Hauptsatze ein Stück unterschiebt.
- (h) Der S. ist ungewiß ob der M. aus Bosheit oder Unwissenheit, oder Vergessenheit dieses gethan habe; deswegen zeigt er ihm noch einmahl, jedoch mit einer Bitterkeit, da er ihn abermals nicht ausreden läßt, wie er hätte antworten sollen.
- (i) Der M. fängt hier an etwas nachzugeben, und gehörig zu antworten, wie er es schon oben hätte thun sollen.
- (k) Dieser saure, obschon ganz kleine Schritt, kostet dem M. eine Generalpause, um ausruhen und
- (l) Wieder zu sich selbst kommen zu können.
- (m) Der S. fällt wieder ins Wort, und spottet des andern, indem er ihm seine Gedancken lächerlich nachmacht.
- (n) Hier nimmt der M. den Dämpfer ab, und folgt dem andern.
- (o) Bey dieser Generalpause erwartet der S. daß der andere auch einmal den Vortrag thun solle, welcher aber
- (p) dadurch die Gelegenheit ergreift, wieder in seine Traurigkeit zu verfallen.
- (q) Zeigt abermals eine ganz widrige Antwort des S. auf die vorgelegte Frage.
- (r) Der M. ersetzt das hier fehlende wieder, und zwar ganz hitzig, mit einem Stück von seinem Satze. Darüber wird
- (s) der S. böse, und wiederholet auf ein spöttische Weise des M. Antwort durch eine ganze Octave; sogleich aber thut er nach einer kleinen Generalpause
- (t) einen neuen Vortrag, worauf der M.
- (u) ganz recht antwortet, aber eben dadurch
- (v) gar bequem in seine Melancholie übergeht.
- (w) Hier versucht der S. weil es ihm oben gelungen war, noch einmal, den M. durch Ehrgeitz auf seine Seite zu ziehen, indem er ihm seine Gedanken lächerlich macht.

Since these letters which refer to the expressions may unintentionally have created ambiguity in some places, it is suggested that those who wish to play this first trio initially review the instructions of the preface and the letters found therein.

- (a) Signifies a question, by means of the half cadence on the dominant, whether Sanguineus and Melancholicus are here in agreement. The former, however,
- (b) through both the difference of tempo as well as the content of his answer and, moreover, by beginning in a different key, makes it clear enough that he is of an entirely different opinion.
- (c) Here Sanguineus starts to lose something of his liveliness in his efforts to entice Melancholicus, who, in the middle of his apparent conversion, finds an opportunity to fall back into his old melancholy.
- (d) Here again a question is raised by means of the dominant, whereby through a short general rest Melancholicus should be encouraged, as it were, to respond to the entire uncomfortable situation and the question put to him.
- (e) Impatiently Sanguineus interrupts Melancholicus, who maintains his opinion, and repeats his theme.
- (f) Here Sanguineus breaks off questioningly, whether Melancholicus wishes to continue with the missing material?
- (g) Instead, Melancholicus slips in a snippet of his main theme.
- (h) Sanguineus is unsure whether Melancholicus has done this out of malice, ignorance, or forgetfulness; therefore he shows him again how he should have responded, although with acrimony because he again prevents him from speaking his mind.
- (i) Here Melancholicus begins to give in, and to answer correctly as he should have done earlier.
- (k) This sour though very small step costs Melancholicus a general rest, in order to relax and
- (l) to come back to his senses.
- (m) Sanguineus interrupts again, and mocks Melancholicus by imitating his material in a ridiculous way.
- (n) Melancholicus removes his mute here and follows Sanguineus.
- (o) At this general rest, Sanguineus expects Melancholicus finally to take up the theme, but he
- (p) takes the opportunity to fall back into his sadness.
- (q) Shows a quite unfavorable answer by Sanguineus to the question at hand.
- (r) Melancholicus fills in what is missing again, indeed rather hotly, with a piece of his theme. This makes
- (s) Sanguineus angry, who repeats Melancholicus's answer in a mocking fashion through an entire octave; at the same time, though, after a short general rest, he makes
- (t) a new suggestion, to which Melancholicus
- (u) answers quite properly, but through which
- (v) he comfortably returns to his melancholy.
- (w) Sanguineus here attempts once more, since he was successful earlier, to win Melancholicus over to his side in that he turns his ideas to ridicule.

- (x) Er ladet ihn aufs neue ein, und der M.
 (y) folgt ihm, ohne sich des Dämpfers zu bedienen, bis ihn
 (z) derselbe Gedanke, welcher ihn schon oben einmal wieder umlenkte, aufs neue in seine Schwermuth verfallen läßt; woraus ihn aber der aufgebrachte S. sogleich durch seinen
 (aa) Vortrag glücklich zu reißen weiß.
 (bb) Hier wird ihre Unterredung etwas matt; indem der S. aus Gefälligkeit etwas von seinem Feuer verliert: Aber eben diese Schmeicheley giebt
 (cc) zu einer neuen Schwermuth Gelegenheit, welche sich auch
 (dd) hier vollkommen äussert, worüber der S.
 (ee) lachtet und spottet. In dieser Verfassung bleiben sie beyde, bis
 (ff) der M. ganz tief sinnig und finster einschläft: da alsdenn
 (gg) der S. fortfährt sich drüber lustig zu machen; doch zu zweymalen aufgehört und lauret, ob der M. sich wieder melden mögte, und da man nichts spühret
 (hh) bis ans Ende sich darüber belustiget.
 (ii) Hierauf fängt alsobald der M. an zu brummen, und läßt sich durch lauter tief sinnige Vorträge wieder hören. Hierüber
 (kk) spielt und tändelt der S. Dieses beydes geht theils wechselsweise, theils zusammen so fort, bis der S. da er sieht, daß dadurch nichts heraus kommt,
 (ll) sich aufs Bitten zu legen anfängt, um den andern auf seine Seite zu bewegen, ihn auch einmal
 (mm) hart anredet; nach verspürten Stillschweigen aber
 (nn) wieder aufs neue bittet, da denn
 (oo) der M. sich bewegen läßt, und dadurch, daß er von sich selbst des andern Satz anfängt, zu erkennen giebt, daß er nunmehr anderer Meynung sey. Dieses macht sich der S. zu Nutz, und fährt
 (pp) mit diesen angefangenen Gedanken fort; welchen
 (qq) der M. um seine Standhaftigkeit zu zeigen, noch einmal wiederholet: bis sie beyde
 (rr) eben diese Idee, zugleich ausdrücken, und in dieser vollkommenen Einigkeit das Adagio beschliessen.
- (x) He renews his invitation, and Melancholicus
 (y) follows him, without using his mute, until the
 (z) same idea, that had earlier distracted him, again draws him towards melancholy, out of which, however, the furious Sanguineus is immediately able
 (aa) to pull him out by means of his playing.
 (bb) Their parleying here becomes a bit diffused, in that Sanguineus, out of complaisance, loses some of his fire. But even this flattery leads
 (cc) to another episode of melancholy, which
 (dd) here comes to full expression, and to which Sanguineus
 (ee) laughs and sneers. The two remain in this frame of mind until
 (ff) Melancholicus falls asleep deeply and gloomily. Then,
 (gg) Sanguineus continues to make fun of him, but twice stops and asks whether Melancholicus is willing to speak up again, and, getting no response,
 (hh) amuses himself about it until the end.
 (ii) Hereafter Melancholicus begins immediately to grumble about this, and responds with sincere and profound performances. With these
 (kk) Sanguineus plays and trifles. These both continue partly alternating, partly together, until Sanguineus, seeing that nothing can come of it,
 (ll) resorts to pleading in order to move Melancholicus over to his side, and again
 (mm) speaks sharply to him. After a noticeable silence, however,
 (nn) asks him anew, to which
 (oo) Melancholicus allows himself to be moved, and thus, because he takes up the new theme, lets it be known, that he now is of a different opinion. Sanguineus takes advantage of this, and continues
 (pp) with these initial ideas, which
 (qq) Melancholicus repeats, in order to demonstrate his steadfastness, until they both
 (rr) express exactly this idea simultaneously, and thus conclude the Adagio in complete unity.

Translation by the editor

Sonata in C Minor for Two Violins and Bass

Gespräch zwischen einem Sanguineus und Melancholicus

Wq 161/I

Allegretto
senza sordino

The musical score is arranged in three systems, each with three staves: Violino I, Violino II, and Basso. The key signature is C minor (three flats) and the time signature is common time (C).
- **System 1 (Measures 1-6):** Violino I is silent. Violino II begins with a trill (tr) and a dynamic of *p*. Bass begins with a dynamic of *p*.
- **System 2 (Measures 7-13):** Violino I is silent. Violino II has dynamics *p*, *f*, and *pp*. Bass has dynamics *p*, *f*, and *pp*. A "tasto solo" instruction is present in the bass line.
- **System 3 (Measures 14-25):** Marked **Presto**. Violino I has dynamics *f* and *pp*. Violino II is silent. Bass has dynamics *p* and *f*.
- **System 4 (Measures 26-33):** Marked **allegretto** and **presto**. Violino I is silent. Violino II has dynamics *p* and *f*. Bass has dynamics *p* and *f*.
- **System 5 (Measures 34-38):** Marked **allegretto** and **presto**. Violino I has dynamics *f* and *pp*. Violino II has dynamics *f* and *pp*. Bass has dynamics *p* and *f*.
Fingering numbers (1-5) are provided for many notes. Trills (tr) and accents (acc) are also indicated.

42 *allegretto* *presto*

qui si leva il sordino

49

60

70

80

90

f tr o

101 **allegretto**

con sord. p tr. f

p tr. f

107

p f pp

tasto solo

114 **presto** **allegretto** **presto**

q r f

q r f

124 **allegretto**

t u v tr

t u v tr

135 **presto**

w tr. tr. tr. x

qui si leva il sordino

144

y z

155 **allegretto** **presto**

aa

164

175

p

p

tasto solo

p

185

f p f p f p

8 6 5 5 6 6 5

196

f f f f f f f

6 6 6 5b 9 7 8 6 7 5 6 4 5 3

207

p f p f p f p f

bb

7 5 6 5 9 4 8 3 6 5 7 5 5 4 6 4 6 5 6 4 6

218

tr cc

7 7b 7 7

229

allegretto

p f p f p f

dd

6 4 5 6 4 7 5 6 4 4b 6 5 9 4 7 5

237 **presto** ee **allegretto** **presto**

247 **allegretto** **presto** gg

qui si torna a mettere il sordino

256 hh

tasto solo unis.

Adagio

ii

5 kk

8

tr

f

11

tr

14

tr

17

tr

19

tr

22

Musical score for measures 22-24. The system consists of three staves. The top staff (treble clef) contains a melodic line with trills and triplets. The middle staff (treble clef) contains a melodic line with trills and triplets. The bottom staff (bass clef) contains a bass line with fingerings (4, 5b, 6, 7, 4, b, 6, 5b, 6, 4, 3) and dynamics.

25

Musical score for measures 25-27. The system consists of three staves. The top staff (treble clef) contains a melodic line with trills and triplets. The middle staff (treble clef) contains a melodic line with dynamics (p). The bottom staff (bass clef) contains a bass line with fingerings (6, 6, 5, 2, 6b, 4+, 6) and dynamics (p, f, p).

28

Musical score for measures 28-30. The system consists of three staves. The top staff (treble clef) contains a melodic line with triplets. The middle staff (treble clef) contains a melodic line with dynamics (f). The bottom staff (bass clef) contains a bass line with fingerings (5, 6, 6, 7, 6, 7, 5, 6, 4, 5, 3, 7, 4, 3) and dynamics (f).

31

Musical score for measures 31-32. The system consists of three staves. The top staff (treble clef) contains a melodic line with trills and triplets. The middle staff (treble clef) contains a melodic line with a trill. The bottom staff (bass clef) contains a bass line with fingerings (6, 4, 5, 3, 6, 6, 6, 6, 6, 7, 5, 5, 6, 6, 4, 5, 3) and dynamics.

33

Musical score for measures 33-35. The system consists of three staves. The top staff (treble clef) contains a melodic line with trills and triplets. The middle staff (treble clef) contains a melodic line with dynamics (p, f). The bottom staff (bass clef) contains a bass line with fingerings (2, 6, 4+, 6, 4+, 6, 6, 9, 8) and dynamics (p, f).

36

36

38

38

40

40

qui si leva il sordino

tasto solo

43

43

45

45

Allegro

Violino I

Violino II

Basso

9

18

27

36

tr

3

6^h

6

5

6

9

8

7

6

5

4

6

p

f

p

f

3

3

3

3

6

7

6

5

tasto solo

7

6

f

tr

p

3

3

3

3

6

9

5

9

8

5

9

8

6^h

#

7

6

6^h

#

6

7

6

p

f

p

f

3

3

3

3

7

6

7

6

7

6

6

5

7

#

4

6

p

f

p

f

3

3

3

3

7

6^h

4^h

6

7

6^h

6^h

6

b

6^h

6

f

tr

tr

45

Measures 45-52. Treble clef: trills, triplets, and slurs. Bass clef: sixteenth notes with fingerings (6, 6, 6, 6, 2, 6, 7, 6) and dynamics (p).

53

Measures 53-60. Treble clef: slurs, trills, and dynamics (p, f). Bass clef: sixteenth notes with fingerings (4, 6, 7, 6, 6, 7, 6, 7, 6, 7, 6) and dynamics (f, p, f).

61

Measures 61-66. Treble clef: slurs, triplets, and dynamics (p). Bass clef: sixteenth notes with fingerings (7, 6, 7, 5, 6, 9, 8, 7, #, 6, 6, 6) and dynamics (f, p).

67

Measures 67-72. Treble clef: slurs, triplets, and dynamics (p). Bass clef: "tasto solo" markings, sixteenth notes with fingerings (5, 6, #, 6, 6, 6) and dynamics (f, p, f).

73

Measures 73-78. Treble clef: slurs, triplets, trills, and dynamics (f, p). Bass clef: sixteenth notes with fingerings (#, 6, 5, 7, 6, 5, 6) and dynamics (p).

79

Musical score for measures 79-84. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains six measures with various dynamics (f, p) and articulations (tr, 3). The middle staff has a treble clef and contains six measures with dynamics (f) and articulations (tr, 1). The bottom staff has a bass clef and contains six measures with dynamics (f, p) and articulations (ten., 7, 5, 6, 4, 5, 6, 7, 6). Fingerings are indicated by numbers 1-7.

85

Musical score for measures 85-90. The system consists of three staves. The top staff has a treble clef and contains six measures with dynamics (f) and articulations (3). The middle staff has a treble clef and contains six measures with dynamics (f) and articulations (3). The bottom staff has a bass clef and contains six measures with dynamics (p, f) and articulations (7, 6, 7, 6, 7, 6, 7, 5, 6, 9, 7, 8, 6, 4, 7, 5). Fingerings are indicated by numbers 1-7.

91

Musical score for measures 91-96. The system consists of three staves. The top staff has a treble clef and contains six measures with dynamics (p) and articulations (3). The middle staff has a treble clef and contains six measures with dynamics (p) and articulations (3). The bottom staff has a bass clef and contains six measures with dynamics (p, f) and articulations (6, 6, 4, 6, 5, 6, #, 6, 6, 4, 6). The instruction "tasto solo" is present in the bottom staff. Fingerings are indicated by numbers 1-7.

97

Musical score for measures 97-102. The system consists of three staves. The top staff has a treble clef and contains six measures with dynamics (f) and articulations (3). The middle staff has a treble clef and contains six measures with dynamics (f) and articulations (3). The bottom staff has a bass clef and contains six measures with dynamics (f) and articulations (6, 4, 7, #). The instruction "tasto solo" is present in the bottom staff. Fingerings are indicated by numbers 1-7.

103

Musical score for measures 103-108. The system consists of three staves. The top staff has a treble clef and contains six measures with dynamics (p, f) and articulations (tr, 3). The middle staff has a treble clef and contains six measures with dynamics (p, f) and articulations (tr, 3). The bottom staff has a bass clef and contains six measures with dynamics (p, f) and articulations (6, 4, 5, 6, 4, 7, #, 7, 5, 6, 4, 5, #). The instruction "f ten." is present in the bottom staff. Fingerings are indicated by numbers 1-7.

110

tr

6 6 6 6 9 8 7 6 6

117

p f p

p f p

6 6 7 6 7 6 6 \flat b *tasto solo*

125

f

tr

f

7 6 \flat 6 9 \flat 5 \flat 9 8 5 9 \flat 8 6 6

132

p

p f p

p f

6 5 \flat 6 7 6 7 6 7 \flat

139

f

f

p f

6 \flat 3 *tasto* 7 7 6 4 7 6 6 7 6 6 4

145

Musical score for measures 145-149. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats. Measure 145 starts with a piano (p) dynamic. The bass line includes fingering numbers: 6, 6/4, 6, 6/4, 7, 6b, 4b, 7b, 6, 7, 5, 6, 4, 5. Trills (tr) and triplets (3) are present in the upper staves.

150

Musical score for measures 150-155. The system consists of three staves. Dynamics include forte (f) and piano (p). The bass line includes fingering numbers: 6, 4, 7, 6, 5, 6, 4, 7. Trills (tr) and triplets (3) are present in the upper staves.

156

Musical score for measures 156-162. The system consists of three staves. The bass line includes fingering numbers: 7, 5, 7b, 5, 6, 6, 4, 5, 4+, 6, 7, 6b. A tenuto (ten.) marking is present in the bass line. Trills (tr) and piano (p) dynamics are used.

163

Musical score for measures 163-170. The system consists of three staves. Dynamics include forte (f) and piano (p). The bass line includes fingering numbers: b, 6b, 6, 2, 6, 7b, 6, 5, 6, 6, 5b, 4+. Trills (tr) and triplets (3) are present in the upper staves.

171

Musical score for measures 171-176. The system consists of three staves. Dynamics include forte (f) and piano (p). The bass line includes fingering numbers: 6, 6, 6b, 6, b, 6b, 6, 6b. Trills (tr) and triplets (3) are present in the upper staves.

178

185

193

199

205

211

Musical score for measures 211-216. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats. Measure 211 starts with a treble clef staff containing a series of eighth notes and a trill (tr) on the final note. The bass clef staff has a bass line with fingerings 7, 5, 7, 5, 6, 4, 5, 6, 6. Dynamics include *f*, *p*, *ten. f*, *p*, and *f*. A triplet of eighth notes is marked with a '3'.

217

Musical score for measures 217-222. The system consists of three staves. Measures 217-222 feature a complex rhythmic pattern with many triplets in the treble clef staff. The bass clef staff has a bass line with fingerings 7, 6, 7, 6, 7, 6, 7, 5, 6, 9, 8, 7. Dynamics include *p* and *f*.

223

Musical score for measures 223-229. The system consists of three staves. Measures 223-229 feature a complex rhythmic pattern with many triplets in the treble clef staff. The bass clef staff has a bass line with fingerings 6, 6, 6, 5, 6, 6, 6. Dynamics include *p* and *f*. The instruction "tasto solo" appears above the bass clef staff in measures 224 and 229.

230

Musical score for measures 230-235. The system consists of three staves. Measures 230-235 feature a complex rhythmic pattern with many triplets in the treble clef staff. The bass clef staff has a bass line with fingerings 5, 6, 4, 7, 6, 5. Dynamics include *f* and *p*. A trill (tr) is marked in measure 235.

236

Musical score for measures 236-241. The system consists of three staves. Measures 236-241 feature a complex rhythmic pattern with many triplets in the treble clef staff. The bass clef staff has a bass line with fingerings 6, 7, 7, 5, 6, 6, 5. Dynamics include *f* and *ten. f*. A trill (tr) is marked in measure 241.