

II Scherzo

Allegro

2) 3 2 4 3 2 4 3 2 4

p sf p sf p sf

f *La* *f* *La* *f* *La*

3 2 4 3 1 4 2 1 1 2 5 2 3

p sf p f p f p f p f p f p f

3) Minore

ff *p*

La *cresc.*

5 1. 2. 2. 4 3 2 4

p sf p sf p sf

f *La*

- 2) Rather fast and with spirit. The staccato notes here are to be made short and crisp.
- 3) In the contrasting section of the first part of the Scherzo, there must be a prevailing legato, in order to perform the melody with expression and a certain degree of passion.

4) TRIO

4) More animated than the Scherzo but none the less legato.

First system of musical notation. Fingerings: 2, 1, 5, 3, 2, 1, 3, 2, 1, 5. Dynamics: *f*, *p*, *sf*, *p*, *f*. Notes marked with *La* and asterisks.

Second system of musical notation. Fingerings: 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5. Dynamics: *p*, *f*, *p*. Notes marked with *La* and asterisks.

Third system of musical notation. Fingerings: 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5. Dynamics: *f*, *p*, *cresc.*. Notes marked with *La* and asterisks.

Fourth system of musical notation. Fingerings: 2, 1, 3, 2, 3, 2, 3, 2, 3, 2, 3. Dynamics: *f*, *decresc.*, *p*. Notes marked with *La* and asterisks.

III

Allegretto
Fifth system of musical notation. Fingerings: 3, 2, 5, 2, 3, 1, 2, 1, 3, 2, 1, 5. Dynamics: *p*, *sf*, *sf*, *pp*. Ends with *una corda*.

6) Very simply. This Bagatelle has a decided pastoral character, and must be performed with appropriate tone-color, and a gently swaying rhythm.