

Adagio, ma non troppo, con affetto. (♩ = 58)
(Slowly and longingly.) *Langsam und sehnsuchtsvoll.*

The musical score consists of two systems of piano music. The first system contains measures 58 through 61. The second system contains measures 62 through 63. The music is written for piano with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo and mood are indicated as 'Adagio, ma non troppo, con affetto' and '(Slowly and longingly.) Langsam und sehnsuchtsvoll.' with a tempo marking of a quarter note equal to 58 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings. Measure 62 features a 'dolce espress.' marking. Measure 63 ends with a repeat sign. The score is written in a standard musical notation style with a clear layout.

espr. *ℳ.* *

a) *ℳ.* *

b) *ℳ.* *

poco cresc.

più cresc. *mf* *p*

c) *Non presto.* *cresc.* *ℳ.* *

a) The grace-note in the left hand gives the bass for the entire measure; it must therefore be emphasized, and struck together with (but not before) the first note in the soprano.

b) The affinity of the next measures and those following with the melismas of the pregnant organ-point at the close of the Chromatic Fantasia by Joh. Seb. Bach, should incite to a comparison fruitful of good for the performance of both works. A moderate *tempo rubato* is surely admissible here, where the effect of a dreamy improvisation should be produced.

c) "Non presto" at the same time implies "non lento." Supposing the foregoing measure to have been moderately retarded, this retardation, continuing through the cadence, (say $\text{♩} = 54$), would render the following rhythmic division of the latter appropriate:

p *cresc.* *ℳ.* *

Tempo del primo pezzo; tutto il Cembalo, ma piano. (♩ = 72.)

Zeitmaass des ersten Stückes.

a) Conceive this measure, including the duration of the hold, as in $\frac{9}{8}$ time.

b) This transitional cadence is played by the Editor, in anticipation of the quarter-note movement of the Finale,

with the following rhythmic division: