

Rondo
Finale

(1) In the various re-expositions of the thema, these ties are often omitted. (2) Rest is missing. (3) The note d1 is a crotchet in the source, here and in bar 54. (4) In bar 15 and 55 there are originally 4 quavers g in the left hand voice. The notation in the corresponding places in the 2nd half of the movement has 2 crotchets. The latter followed here. (5) The source has a1 instead of f1.

Musical notation for measures 51-63. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a crescendo (*Cres*) leading to a forte (*f*) dynamic. The left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 64-70. The right hand has a forte (*ff*) dynamic followed by a piano (*p*) dynamic. The left hand continues with eighth-note accompaniment.

Musical notation for measures 71-77. The right hand starts with a forte (*ff*) dynamic, then piano (*p*), and returns to forte (*f*). The left hand features a piano (*p*) dynamic in the final measure.

Musical notation for measures 78-84. This system consists of sustained chords in both the right and left hands.

Musical notation for measures 85-91. The right hand plays a sequence of chords, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for measures 92-96. The right hand continues with chords, and the left hand features a melodic line with a long, sustained note in the final measure.

Musical notation for measures 97-103. The piece concludes with a piano (*p*) dynamic and a *dolce* (sweet) marking. The right hand has a melodic line, and the left hand has a piano accompaniment.

104

112

127

132

140

148

Volti
Minore

(1) The source has b1 instead of g1. Probably a writing error. (2) The source has twice b instead of d1. But see bar 202 and 284. (3) There's an additional sharp before the b, here and in bar 123. (4) note a added by the editor. (5) This chord has an additional note g in the source.

Minore *p*

161

168 *f*

176

182

188 *p*

196 *f*

203

209

216

224

232

240

247

(1) Instead of two notes a1 in the middle voice the source has one half note. (2) The note a1 is a crotchet here, and separated from the upper voice.

254

262

269

dolce

p

276

f

284

p

(1)

292

f

299

(1) The note(s) e1 have an additional sharp, here and in bar 295. See bar 117.

304 Cres

p *p*

309

314

319 Cres (1)

ff *p*

326

331

ff *p*

337

f

(1) Note c1 added by the editor.