

# Mi fu Guida

From the Opera "Pietro il Crudele"

Hilarión Eslava



Sopano/Baritone with Piano

(Optional strings and bassoon accompaniment by Rebecca Rufin)

ART: "Liber genealogiae regum Hispanie", Call No. VITR/19/2, pg. 88  
Biblioteca Nacional de España

CPE-132/3

# Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera  
"Pietro il Crudele"

**Larghetto** Hilarión Eslava, ca. 1843

Maria Padiglia (Soprano)

Don Pedro/  
Simuel Levy

Bassoon

Violin

Violin

Viola

Violoncello

Contrabass

Keyboard Reduction

**NOTE:** The keyboard reduction is from the source document (with minor corrections). The other instrumental parts were added by the Editor based on clues in the keyboard part, and are thus optional.

Original score E-ESL02-A03 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

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7

tr

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

Detailed description: This block contains the musical score for measures 7 through 10. The score is written for a full orchestra. The bassoon (Bsn.) part features a melodic line with a trill (tr) in measure 8. The violin (Vln.) and viola (Vla.) parts play a rhythmic eighth-note pattern. The cello (Vc.) and double bass (Cb.) parts play a simple bass line. The keyboard (KB) part provides harmonic support with chords and a bass line.

11

tr

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

Detailed description: This block contains the musical score for measures 11 through 14. The score continues from the previous block. The bassoon (Bsn.) part has a melodic line with a trill (tr) in measure 12. The violin (Vln.) and viola (Vla.) parts continue with their rhythmic patterns. The cello (Vc.) and double bass (Cb.) parts continue with their bass line. The keyboard (KB) part continues with its harmonic support.

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14

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

17

*a piacere*

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

*pp*

*pp*

*pp*

*pp*

*a piacere*

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19 *Recitativo*

Pad. *Giá du - e tras-cor - se ed è la ter - za vol - ta che il so - le com - pa - ri sull' o - ri -*

Vc. *p*

Cb. *p*

KB

21 *1° tempo*

Pad. *zon - te, sen - za che 'a me ri - tor - ni il Re Don Pe - dro.*

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

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23 *tr*

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

25 *Recitativo*

Pad.

E ma - dre, e spo - - sa in - nan-zi'al cie - - lo'io

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

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27 *1° tempo*

Pad. *so-no, ep-pur mi sprez-za'il mon-do e mi con-dan-na. In-fe-li-ce Pa - dig-lia!*

Vln. *dol.*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB

29 *Recitativo*

Pad. *Al-men ve-nis - se a ral-le-grar mi'il*

Vln.

Vln.

Vla.

Vc.

Cb.

KB

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31

Pad.  
co - re, lui che m'ac - ce - se del pri - mie - ro a - mo - - - - re.

Vln.  
*p*

Vln.  
*p*

Vla.  
*p*

Vc.  
*p*

Cb.  
*p*

KB

34 **Larghetto** *Con tenerezza (tenderly)*

Pad.  
Mi fu gui - - - da al des - tin del - la vi - - - ta al sen -

Vln.  
*p*

Vln.  
*p*

Vla.  
*p*

Vc.  
*p*

Cb.  
*p*

KB

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37

ti - - re d'un te-ne-ro'af - fet - to de-li - rò, pal-pi-tò, de-li-rò que-stó

*p* *cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

40

pet - - to dell e - ta-de in - no-cen-te sul fior. Non cer-

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

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43

Pad. *ca - - - i sot-to l'om-bra del tro - no la gran-dez - - - za di va-nosplen-*

Vln. *dol.*

Vln. *dol.*

Vla.

Vc.

Cb.

KB *dol.*

46

Pad. *do - - re, ma cer - ca - - - i ne'tras-por-ti del co - - re le dol-*

Vln.

Vln.

Vla.

Vc.

Cb.

KB

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49

cez - ze, le dol-cez - ze di pa - ce'e d'a - mor, di pa-ce'e d'a -

51

mor, si, di pa-ce'e d'a - mor, le dol - - - cez - ze di

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54

pa - - - ce, di pa-ce'd'a - mor, si, le dol - cez - ze di pa-ce'd'a -

57

mor, le dol - - - cez - ze di

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59

Pad. *pa - ce di pa - - - - - ce'e d'a - mor*

**DON PEDRO**  
*Recitativo*

D Ped  
S Lev *Ec-co Pa -*

Vln.  
Vln.  
Vla.  
Vc.  
Cb.  
KB

62

D Ped  
S Lev *di - - glia! Si - muel! m'è for - za trar-la di qui lon -*

Vln. *p*  
Vln. *p*  
Vla. *p*  
Vc. *p*  
Cb. *p*  
KB *p*

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63

D Ped  
S Lev

ta - no, al-lor-chè giun - ge Bian-ca, che'ab-bor - ro e che'ab-brac-ciar pur

Vln.

Vln.

Vla.

Vc.

Cb.

KB

64

D Ped  
S Lev

de - vo, sot-to men-ti - te, spo - glie al-cu-no'as-con - di de piú fe - de - - li

Vln.

Vln.

Vla.

Vc.

Cb.

KB

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65

D Ped  
S Lev

tuo - i! Quand'el-la'è so-la, tras-ci-nar la fa - ra - i; per po-co'al me-no nel-la Tor-re dell'

Vln.

Vln.

Vla.

Vc.

Cb.

KB

67

D Ped  
S Lev

O - ro! e di ris-pet - to tut-ti sa - ran — di-nan-zi'a lei com -

Vln.

Vln.

Vla.

Vc.

Cb.

KB

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68 **Andante**

Pad.

D Ped  
S Lev

**SIMUEL LEVY** Ne vie-ne'an-cor?! **BOTH**

pre-si.M'in-ten-des-ti'oh Le-vy? Par-tiam!  
*Sig-nor, t'in - te-si.* Par-tiam!

Vln.

Vln.

Vla.

Vc.

Cb.

KB

72

Pad.

Sor-te fu - nes - ta, m'ab-ban-do-na Don Pe-dro, e mi de - tes - ta.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

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76 **Moderato**

Vln. *dol.*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB *p*

81

Vln. *dol.*

Vln. *p*

Vla.

Vc.

Cb.

KB

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85

Pad.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

Tut-to'è

*p*

*p*

*p*

*p*

88

Pad.

Vln.

Vln.

Vla.

Vc.

Cb.

KB

sog - - - no sul - la ter - - - - ra, ques - ta vi - - - ta'è un mar di

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91

*a piacer*

pad. pian - - to. Non v'e spe - - me, non v'è'in - can - - to che ci gui-di'a giu - - bi-

95

*dol.* *a tempo*

lar ah! Sull' ap - ri - - - le \_\_\_\_\_ dell' \_\_\_\_\_ e - - - - ta - de \_\_\_\_\_ cer-ca

98 *meno mosso* *a tempo*

Pad. *pa - - - ce'il nos - - - tro co - - - re, ma se col - to'è dell' a -*

Vln. *pa - - - ce'il nos - - - tro co - - - re, ma se col - to'è dell' a -*

Vln. *pa - - - ce'il nos - - - tro co - - - re, ma se col - to'è dell' a -*

Vla. *pa - - - ce'il nos - - - tro co - - - re, ma se col - to'è dell' a -*

Vc. *pa - - - ce'il nos - - - tro co - - - re, ma se col - to'è dell' a -*

Cb. *pa - - - ce'il nos - - - tro co - - - re, ma se col - to'è dell' a -*

KB *pa - - - ce'il nos - - - tro co - - - re, ma se col - to'è dell' a -*

101

Pad. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

Vln. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

Vln. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

Vla. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

Vc. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

Cb. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

KB *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

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104

col - to'è dell' a - mo - re sol \_\_\_\_\_ ci res - ta il

107

la - - - - - gri - mar

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109

Vln. *f*

Vln. *f*

Vla.

Vc. *f*

Cb. *f*

KB *f*

112

Vln. *f* *mf* *mp*

Vln. *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

KB *f* *mf* *mp*

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115

*cresc.* *rit.*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB *f*

118

*a piacer* *a tempo* *legato*

Pad. Sor-te fu-nes-ta! Tut-to'è sog - - no sul-la ter - - - ra ques-ta

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB *p*

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122

vi - - ta'è un mar di pian - - - to. Non v'è spe - - - me, non v'è in-

125

*a piacer* *dolce* *a tempo*

can - - to che ci gui-dia giu - - bi-lar ah! Sul-l'a - pri - le dell' e - -

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129 *meno mosso* *a tempo*

Pad. ta - de - - - - - cer-ca pa - - - - - ce'il nos - - - - - tro co - - - - - re, ma se

Vln.

Vln.

Vla.

Vc.

Cb.

KB

132

Pad. col - to'è dell' a - mo - re sol - ci - res - ta il la - gri -

Vln. *dol.*

Vln. *dol.*

Vla.

Vc.

Cb.

KB

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135

ma - - - re ma se col - - - to'è dell' a -

*p*

*p*

*a piacer*

137

mo - re sol ci res - ta il

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

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146

Pad. mar sol ci res - - - - - ta'il la - - - - - gri - -

Vln. Vln. Vla. Vc. Cb. KB

149

Pad. mar.

Vln. Vln. Vla. Vc. Cb. KB

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# Bassoon

## Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera  
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

**Larghetto**  
5  
[1-5] *dol.* *tr*

10 *tr*

15 **1° tempo**

17 *a piacer* **Recitativo**  
3  
[19-21]

23 *tr* **Recitativo** **1° tempo**  
2  
[28-29]

30 **Recitativo** **Larghetto**  
4 25 2 2 4  
[30-33] [34-58] [60-61] [62-63] [65-68]

69 **Andante** **Moderato a tempo** **a tempo rit.**  
9 18 3 6 9 2  
[69-77] [78-95] [96-98] [99-104] [108-116] [117-118]

119 **a tempo** **a tempo** **a tempo**  
9 3 6 12  
[119-127] [128-130] [131-136] [140-151]

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of several systems of music. The first system (measures 1-5) is marked 'Larghetto' and includes a dynamic marking 'dol.' and a trill 'tr'. The second system (measures 10-15) continues the 'Larghetto' section. The third system (measures 15-17) is marked '1° tempo'. The fourth system (measures 17-23) is marked 'a piacer' and 'Recitativo'. The fifth system (measures 23-30) is also marked 'Recitativo' and '1° tempo'. The sixth system (measures 30-68) is marked 'Recitativo' and 'Larghetto' and contains several rests of varying lengths. The seventh system (measures 69-118) is marked 'Andante', 'Moderato a tempo', and 'a tempo rit.' and contains several rests. The eighth system (measures 119-151) is marked 'a tempo' and contains several rests.

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# Violin 1

## Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera  
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

**Larghetto**



**Recitativo** **1° tempo**

**Recitativo** **1° tempo**

**Recitativo** **Larghetto**

*cres.* **fp**

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2  
43 *dol.*

48

52

56

59 *p*

64 **Andante**

76 **Moderato** *dol.*

81

87 *p*

95 *a tempo* *meno mosso* *a tempo*  
*f* *p*

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101 *dol.* *p* *f*

106 *a tempo* *cresc.* *mf* *dol.* *f*

111 *f* *mf* *mp*

115 *cresc.* *rit.* *a tempo* *f* *p*

120

126 *a tempo* *meno mosso* *f* *p*

131 *a tempo* *dol.*

135 *p* *f* *mf*

140 *a tempo*

145

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# Violin 2

## Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera  
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

**Larghetto**

8

12

17 **Recitativo** *2* **1° tempo**  
[19-20]

24 **Recitativo** **1° tempo**

29 **Recitativo** **Larghetto**

35

39 *cres.*  
**fp**

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2  
43

*dol.*

48

52

56

59

*p*

64

**Andante**

74

**Moderato**

*p* *dol.*

82

89

*f*

96

**a tempo** **meno mosso** **a tempo**

*p*

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101 *dol.* *p*

105 *f* *mf* *a tempo* *dol.* *cresc.*

109 *f* *f*

113 *mf* *mp* *cresc.*

117 *rit.* *a tempo* *f* *p*

124 *a tempo* *f* *p*

130 *meno mosso* *a tempo* *dol.*

134 *p* *f*

138 *a tempo* *mf*

144

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2  
47



51



55



59



64

**Andante**



75

**Moderato**



83



89

**a tempo**



97

**meno mosso**

**a tempo**



102



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106 *a tempo* *cresc.*

*mf* *p*

111

*f* *mf* *mp*

115 *cresc.* *rit.* *a tempo*

*f* *p*

120

126 *a tempo* *meno mosso*

*f* *p*

131 *a tempo*

135

*f* *mf*

140 *a tempo*

145

# Violoncello

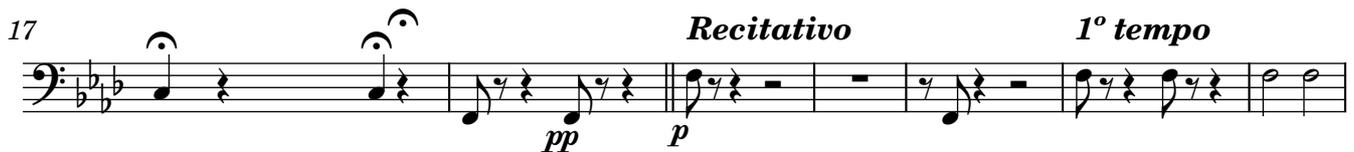
## Mi fu guida

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**Larghetto**

Hilarión Eslava, ca. 1843



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2  
43

47

51

56

60

67 **Andante**

76 **Moderato**

81

86

92

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96 *a tempo* *meno mosso* *a tempo*  
*mp*

102

107 *a tempo* *cresc.* *cresc.*  
*mp* *f* *f* *mf* *mp*

117 *rit.* *a tempo*  
*f* *p*

123 *a tempo*  
*f* *mp*

130 *meno mosso* *a tempo*

135 *a tempo*  
*f* *mf*

141

146

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# Contrabass

## Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera  
"Pietro il Crudele"

**Larghetto**

Hilarión Eslava, ca. 1843



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2  
49

54

59

64

**Andante**

75

**Moderato**

82

89

94

**a tempo** **meno mosso**

99

**a tempo**

103

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106 *a tempo*  
*cresc.*

*mf* *mp* *f* *f* *mf* *mp*

115 *cresc.* *rit.* *a tempo*

*f* *p*

123 *a tempo*

*f* *mp*

130 *meno mosso* *a tempo*

135

*f* *mf*

140 *a tempo*

145

Original score E-ESL02-A03 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

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Vocal Parts with Keyboard Reduction

# Mi fu Guida

From the Opera "Pietro il Crudele"

Hilarión Eslava



Sopano/Baritone with Piano

(Optional strings and bassoon accompaniment by Rebecca Rufin)

ART: "Liber genealogiae regum Hispanie", Call No. VITR/19/2, pg. 88  
Biblioteca Nacional de España

CPE-132/3

# Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera  
"Pietro il Crudele"

**Larghetto**

Hilarión Eslava, ca. 1843

Maria Padiglia (Soprano)

Don Pedro/  
Simuel Levy

Keyboard  
Reduction

(Bassoon)

7

KB

11

KB

15

KB

*a piacer*

18

**Recitativo**

Pad.

KB

*pp*

Giá du - e tras - cor - se ed è la ter - za

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20

Pad.

vol - ta che il so - le com - pa - ri sull' o - ri - zon - te, sen - za che 'a me ri - tor - ni il Re Don

KB

22 *1° tempo*

Pad.

Pe - dro.

KB

*tr*

25 *Recitativo*

Pad.

E ma - dre, e spo - sa in - nan - zi' al cie - lo' io

KB

27

Pad.

so - no, ep - pur mi spre - za' il mon - do e mi con - dan - na. In - fe - li - ce Pa -

KB

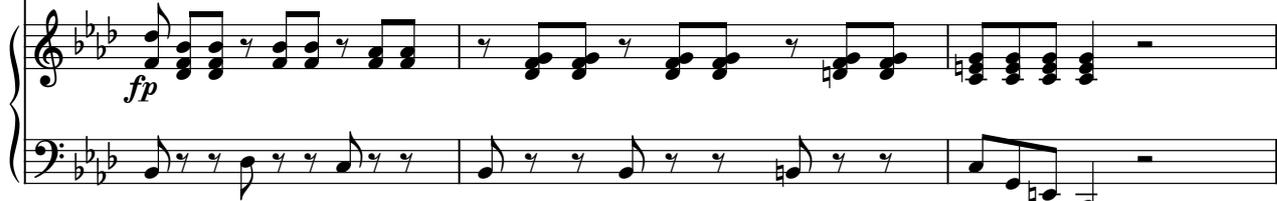
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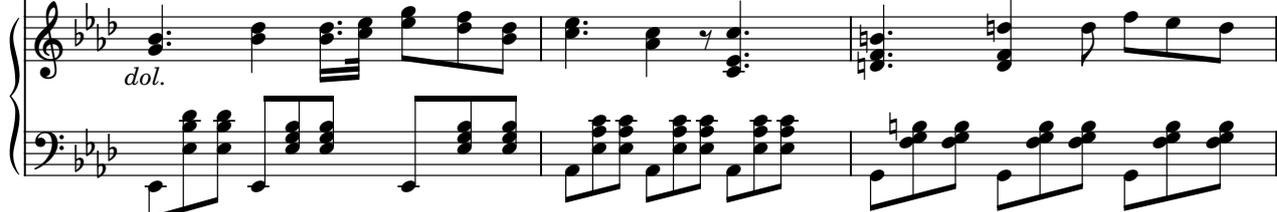
40

Pad.  pet - to dell e - ta - de in - no - cen - te sul fior. Non cer -

KB  *fp*

43

Pad.  ca - - i sot - to l'om - bra del tro - no la gran - dez - - - za di va - no splen -

KB  *dol.*

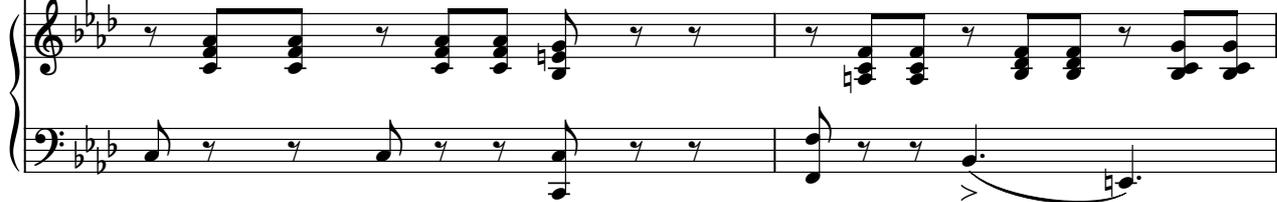
46

Pad.  do - - re, ma cer - ca - - - i ne' tras - por - ti del co - - re le dol -

KB 

49

Pad.  cez - ze, le dol - cez - ze di pa - ce'e d'a - mor, di pa - ce'e d'a -

KB  *p*

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51

Pad. *f*

mor, si, di pa-ce'e d'a - mor, le dol - - - cez - ze di

KB

54

Pad. *f*

pa - - - ce, di pa-ce'e d'a - mor, si, le dol - cez - ze di pa-ce'e d'a -

KB

57

Pad.

mor, le dol - - - cez - ze di

KB

59

Pad.

pa - - ce di pa - - - - - ce'e d'a - mor

KB

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61 *Recitativo* **DON PEDRO**

D Ped  
S Lev

Ec-co Pa - - - - di-glia! Si-muel! m'è for-za trar-la di qui lon-

KB

*p*

63

D Ped  
S Lev

ta - no, al-lor-chè giun - ge Bian-ca, che'ab-bor - ro e che'ab-brac-ciar pur

KB

64

D Ped  
S Lev

de - vo, sot-to men-ti - te, spo - glie al-cu-no'as-con - di de piú fe - de - - li

KB

65

D Ped  
S Lev

tuo - i! Quand'el-la'è so-la, tras-ci-nar la fa - ra - i; per po-co'al me-no nel-la Tor-re dell'

KB

67

D Ped  
S Lev

O - ro! e di ris-pet - to tut-ti sa - ran... di-nan-zi'a lei com -

KB

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68

**SIMUEL LEVY** Andante

D Ped  
S Lev

pre - si. M'in-ten-des-ti'oh Le - vy? Sig-nor, t'in - te - si.

KB

70

Pad.

Ne vie - ne'an-cor?! Sor - te fu -

**BOTH**

D Ped  
S Lev

Par-tiam!  
Par-tiam!

KB

73

Pad.

nes - ta, m'ab-ban-do-na Don Pe-dro, e mi de - tes - ta.

KB

77

**Moderato**

KB

*p*

82

KB

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86

Pad.  Tut - to'è sog - - - no sul - la

KB  *p*

89

Pad.  ter - - - ra, ques - ta vi - - ta'è un mar di pian - - - to. Non v'e

KB 

92 *a piacer*

Pad.  spe - - - me, non v'è in - can - - - to che ci gui - di'a giu - - - bi-

KB 

95 *dol.* *a tempo*

Pad.  lar ah! Sull' ap - ri - - le dell' e - - - ta - de cer - ca

KB  *f* *mp*

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98 *meno mosso* *a tempo*

Pad. *pa - - ce'il nos - - tro co - - re, ma se col - to'è dell' a -*

KB

101 *mo - re sol - ci res - ta il la - gri - ma - re ma se*

KB

104 *a piacer*

Pad. *col - to'è dell' a - mo - re sol - ci*

KB *f*

106 *res - ta il la - - - gri -*

KB *mf*

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108 *a tempo*

Pad. *mar*

KB *p* *cresc.* *f*

111

KB *f* *mf*

114

KB *mp* *cresc.*

117 *rit.* *a piacer* *a tempo* *legato*

Pad. Sor-te fu-nes-ta! Tut-to'è sog - - no sul-la

KB *f* *p*

121

Pad. ter - - - ra ques-ta vi - - ta'è un mar di pian - - - to. Non v'e

KB

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124 *a piacer* *dolce*

Pad. spe - - me, non v'è in - can - - to che ci gui-dia giu - - bi - lar ah! Sul-l'a-

KB *f*

128 *a tempo* *meno mosso*

Pad. pri - le dell' e - - - ta - de cer-ca pa - - ce il nos - - tro

KB *mp*

131 *a tempo*

Pad. co - - re, ma se col - to'è dell' a - mo - re sol - ci res-ta il la-gri-

KB

135 *a piacer*

Pad. ma-re ma se col - to'è dell' a - mo - re sol - - - - - ci

KB *f*

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138 *a tempo*

res - ta il la - gri - mar, sol ci

141

res-ta'il la-gri-mar, sol ci res-ta il la-gri-mar, il la-gri-

145

mar, il la-gri-mar sol ci res - - - - - ta'il

148

la - - - - - gri - - - mar.

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# Keyboard Reduction

## Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera  
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

**Larghetto** (Bassoon)

7 *tr*

10 *tr*

13

16 *a piacer* *pp*

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2  
19 *Recitativo* *1° tempo* *tr*

24 *Recitativo*

28 *1° tempo* *Recitativo*

32 *Larghetto* *p*

36

39 *cres.* *fp*

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42

*dol.*

45

48

51

54

57

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4

59

Musical score for measures 59-61. The piece is in a minor key (three flats) and common time. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The system concludes with a double bar line and repeat signs.

62

**Andante**

Musical score for measures 62-70. The tempo is marked **Andante**. The right hand has a sparse texture with chords and occasional notes, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

71

Musical score for measures 71-77. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The system concludes with a double bar line and repeat signs.

78

**Moderato**

Musical score for measures 78-81. The tempo is marked **Moderato**. The right hand has a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A piano (*p*) dynamic marking is present at the beginning of the system.

82

Musical score for measures 82-84. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

85

Musical score for measures 85-87. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A piano (*p*) dynamic marking is present at the beginning of the system.

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88

92

97

101

104

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*a tempo*

Musical score for measures 108-110. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). Measure 108 features a piano (*p*) dynamic in the bass line and a *cresc.* marking. Measure 110 features a forte (*f*) dynamic in the treble line.

Musical score for measures 110-112. Measure 110 features a forte (*f*) dynamic in the treble line. Measure 112 features a mezzo-forte (*mf*) dynamic in the bass line.

Musical score for measures 112-114. Measure 112 features a forte (*f*) dynamic in the treble line and a mezzo-forte (*mf*) dynamic in the bass line. Measure 114 features a mezzo-piano (*mp*) dynamic in the bass line and a *cresc.* marking.

Musical score for measures 114-116. Measure 114 features a mezzo-piano (*mp*) dynamic in the bass line and a *cresc.* marking. Measure 116 features a forte (*f*) dynamic in the bass line and a *rit.* marking.

Musical score for measures 116-118. Measure 116 features a forte (*f*) dynamic in the bass line and a *rit.* marking. Measure 118 features a *rit.* marking.

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119 *a tempo*

119 *a tempo*  
*p*

123

123  
*f*

128 *a tempo**meno mosso**a tempo*

128 *a tempo* *meno mosso* *a tempo*  
*mp*

132

135

135  
*f*

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138

*a tempo*

Musical score for measures 138-141. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The dynamic marking is *mf*. The right hand features a series of chords and some eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

142

Musical score for measures 142-145. The right hand continues with chordal textures, and the left hand maintains the eighth-note accompaniment.

146

Musical score for measures 146-147. A first ending bracket labeled '8' spans the final measure of this system. The right hand has a more active melodic line with eighth notes.

148

Musical score for measures 148-151. A second ending bracket labeled '8' spans the first three measures of this system. The piece concludes with a final chord in the right hand and a whole note in the left hand.