

2. *espress. dolce* *p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.* *f* *p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p* *pp* *poco ritard.* *a tempo* *f*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*a tempo* *f* *p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*poco rall.* *f* *p* *simile*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.* *p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*f*  
*a tempo*  
*f p*  
*p*  
*pp* *poco rubato* *sempre pp* *dolcissimo*  
*p* *con forza* *stretto*  
*ff senza tempo* *cresc.*  
*dim.* *rallent. e smorz.* *ppp*

Musical notation includes treble and bass clefs, a key signature of two flats, and a common time signature. The score is filled with notes, rests, and ornaments. Fingerings (1-5) and articulations (accents, slurs) are extensively used. Performance directions such as *poco rall.*, *poco rubato*, *sempre pp*, *dolcissimo*, *con forza*, *stretto*, *ff senza tempo*, *cresc.*, *dim.*, and *rallent. e smorz.* are interspersed throughout the piece.