

G1

19

2 0 3 0 >1 3 1

p *f* *mf*

G2

1 0 3 1 3

p *mf* *pp* *f*

G1

25

3 1 0 2 0 1 2 1 2 4

pp *pp* *p*

1/2 Cl

G2

1 0 4

p *pp* *mf*

G1

31

0 0 3 3 3 4 4 2 1 3 1

f *mf* *cantabile*

G2

1 0 2 0 #4

f *mf*

55

G1

mp *mf* *mf* *p*

G2

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

$\frac{1}{2}CII$ $\frac{1}{2}CII$ $\frac{1}{2}CII$ $\frac{1}{2}CII$

61

G1

f *p* *mf* *mf* *f* *f*

G2

p *f* *mf* *f* *f*

$\frac{1}{2}CII$ *CIV* $\frac{1}{2}CIV$ $\frac{1}{2}CII$

67

G1

p *f* *f* *f* *f* *f*

G2

p *p* *f* *f* *f* *f*

CIV $\frac{1}{2}CIV$ *CIV* $\frac{1}{2}CV$ $\frac{1}{2}CIV$ $\frac{1}{2}CIV$ $\frac{1}{2}CIV$

73

G1

G2

p *f* *ff* *pp*

$\frac{1}{2}CV$ $\frac{1}{2}CIV$ $\frac{1}{2}CII$ $\frac{1}{2}CIV$ $\frac{1}{2}CVI$

79

G1

G2

pp *f* *mf*

legato

$\frac{1}{2}CII$ $\frac{1}{2}CIV$ $\frac{1}{2}CIV$ $\frac{1}{2}CIV$

85

G1

G2

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

CIV $\frac{1}{2}CII$ $\frac{1}{2}CIV$ *CIV* $\frac{1}{2}CII$ $\frac{1}{2}CIV$

109

G1

G2

f *mf*

$\frac{1}{2}CIX$ $\frac{1}{2}CVII$ $\frac{1}{2}CVII$ $\frac{1}{2}CVII$ $\frac{1}{2}CVII$

115

G1

G2

mp *f* *f*

$\frac{1}{2}CV$ $\frac{1}{2}CIII$ $\frac{1}{2}CIII$ $\frac{1}{2}CV$ $\frac{1}{2}CIII$

121

G1

G2

ff *p* *p* *mp*

$\frac{1}{2}CV$ $\frac{1}{2}CV$ $\frac{1}{2}CV$ $\frac{1}{2}CV$ $\frac{1}{2}CIII$ $\frac{1}{2}CVI$

127 *pia mi m*

G1 *mf* *p* *mf*

G2 *f* *ff* *mf*

1/2CIII 1/2CI 1/2CIII 1/2CI 1/2CIII

CIII

133

G1 *p* *mf*

G2 *p* *mf* *pp*

1/2CIII

CV

139

G1 *mf* *f* *p*

G2 *f* *f* *f*

CV

145

G1

G2

① ② ① ②

p *f* *mf*

1 3 4 3 1/2 CII

p *f* *p*

tasto

Detailed description: This system contains measures 145 to 150. The G1 staff features a melodic line with various ornaments (circled numbers 1-4) and dynamic markings from *p* to *f*. The G2 staff provides a harmonic accompaniment with similar ornaments and dynamic markings, including a *tasto* instruction. A $\frac{1}{2}$ CII fingering is indicated in measure 147.

151

G1

G2

pp *p* *p* *f* *ff* *f*

nat. l.v.

1/2 CII

pp *p* *f* *ff*

Detailed description: This system contains measures 151 to 156. The G1 staff has a melodic line with dynamic markings ranging from *pp* to *ff*. The G2 staff features a bass line with natural harmonics (nat.) and l.v. markings, and dynamic markings from *pp* to *ff*. A $\frac{1}{2}$ CII fingering is shown in measure 153.

157

G1

G2

pp *p* *f* *mf* *mf*

l.v.

1/2 CII

pp *p* *f* *mf* *mf*

Detailed description: This system contains measures 157 to 162. The G1 staff continues the melodic line with dynamic markings from *pp* to *f*. The G2 staff continues the bass line with dynamic markings from *pp* to *mf*. A $\frac{1}{2}$ CII fingering is indicated in measure 159.

183

G1

G2

mf *mp* *legato* *pp* *ritmico*

190

G1

G2

mf *p* *f* *ff* *ritmico*

196

G1

G2

mf *p* *mf* *pp*

216

G1

G2

mf *f* *mf*

mf *f* *p*

$\frac{1}{2}CVI$ $\frac{1}{2}CIX$ $\frac{1}{2}CVIII$ $\frac{1}{2}CIV$ $\frac{1}{2}CIII$ $\frac{1}{2}CI$

222

G1

G2

p *f*

$\frac{1}{2}CI$

228

G1

G2

f *pp* *mp*

p *pp* *f*

$\frac{1}{2}CVIII$ $\frac{1}{2}CI$

234

G1 *pp* *p* $\frac{1}{2}CIII$ 3

G2 *p* *p* *mf* $\frac{1}{2}CI$

241

G1 *f* *p* *CIII* 1 3 4 1 1 4 1

G2 *f* *p* *CIII* $\frac{1}{2}CI$ 3 4 3 1 4 4 3 1 4 1 1 4 1 1

247

G1 *mf* *p* *f* *mp* *f* $\frac{1}{2}CIV$ 1 3 4 1 1 3 3 1 4 3 1 1 2 1

G2 *p* *p* $\frac{1}{2}CIV$ $\frac{1}{2}CVI$ $\frac{1}{2}CIV$ $\frac{1}{2}CVI$ *f*

253

G1

G2

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

3 1 3 1 3 4 "real cool man" 1 4

1 4 1 4 1 3 4 1 1 1 1 0 "real cool man" 3 4

259

G1

G2

mf *p* *f* *pp*

4- 1 3 1 3 4 1 1 3 1 4 3 3 4 3

1 3 4 1 4 1 1 4 1 1 4 3 4 3 4 3 4

mf *p* *f* *pp*

1 3 4 1 1 3 1 4 3 4 1 1 3 1 4 3 4

265

G1

G2

p *mf* *f* *ff*

1 3 0 1 0 0 1 0 1 0 1 2 1 3 4 1 1 0 0 4 3 2 1 3 0 0

p *mf* *f* *ff*

1 3 4 1 1 3 4 1 1 0 0 3 4 1 2 1 1 2 1 3 0 0

271

G1 *f* *ff* $\frac{1}{2}C I$ *p* *dolce (tasto)*

G2 *mf* *legato* $\frac{1}{2}C IX$ *mf* *dolce (tasto)* *p*

277

G1 *f* *mp* $\frac{1}{2}C I$ $\frac{1}{2}C III$ *p* *mf* *ppp* *pp*

G2 *ff* *p* *ppp*

283

G1 *p* *pp* *ff*

G2 *p* *pp* *ff*

289

G1

G2

p *f*

$\frac{1}{2}CII$ $\frac{1}{2}CIII$

295

G1

G2

f *ff* *p* *f* *f* *mp*

$\frac{1}{2}CII$

301

G1

G2

mf *f* *mp* *f* *p* *P*

$\frac{1}{2}CI$ $\frac{1}{2}CIVIII$

307

G1

G2

f *f* *ff* *f*

$\frac{1}{2}$ CIII $\frac{1}{2}$ CIII $\frac{1}{2}$ CIII $\frac{1}{2}$ CV

313

G1

G2

ff *p* *f* *mf* *p* *mf* *p*

CIII CV $\frac{1}{2}$ CIII $\frac{1}{2}$ CVI $\frac{1}{2}$ CV

319

G1

G2

p *f* *p* *pp* *p* *cantabile*

$\frac{1}{2}$ CV CIII *cantabile* $\frac{1}{2}$ CII

G1 326 $\frac{1}{2}CII$ $\frac{1}{2}CII$ $\frac{1}{2}CIII$ *mp* *mf*

G2 *pp* *p* *mf*

G1 334 $\frac{1}{2}CVI$ *mf*

G2 $\frac{1}{2}CII$ *f* *mf*

G1 339 $\frac{1}{2}CVII$ $\frac{1}{2}CIV$ $\frac{1}{2}CIX$ $\frac{1}{2}CVII$ *f* *ff*

G2 $\frac{1}{2}CII$ *f* *ff*

344 $\frac{1}{2}CV$ $\frac{1}{2}CIII$ $\frac{1}{2}CII$ 4

G1 *fff* *pp* *mf* *f* $\frac{1}{2}CII$ 0 2

G2 *fff* *pp* *f*

352 $\frac{1}{2}CII$

G1 *mf* *f*

G2 *mf* *f* $\frac{1}{2}CII$

358 $\frac{1}{2}CVII$

G1 *p* *f*

G2 *p* *f*