

Andante

pp 6 6 VI
(con) Pedale I

3 II6 V₄⁷—3 V2 I6 (VII4/3) V

5 6 6 VI
I VI
'deceptive' (V7) → [VI]

7 IV II V₄⁷—3 V7 I
or: I 9 8 8 3

9 V (V4/3) II₄—3

11

cresc.

(IV)

IV6

(V4/3)

IV 4 ————— 3

13

pp *dimin.*

IV

II6

V2

I6

IV⁹ — 8 II6

15

I6/4

V⁴ — 3 I6/4

V

I

I6

17

f

V

(V4/3)

II⁴ ————— 3

19

cresc.

(IV)

IV6

(V4/3)

IV 4 ————— 3

21

pp *dimin.*

IV VII4/3md V2 I6 IV⁹—8 II6 (V6)

suspending \longrightarrow \uparrow

23

I6/4 v⁴—³ I6/4 V I (V4/3)

25

f *decresc.*

fz fz fz

Gb major	VI
Eb minor	I

I6 V 9/7 9—8—7

27

p f

fz fz

I II6 I6/4 V 4/3 I 16

29

decresc. p

fz tr 3

V 9/7 9—8—7 I II6 I6/4 V 6

31

pp

es klein
Ces groot

I IV6 16/4 V2 16 V4/3

33

I (V4/3) → [VI] IV⁶—5 II6 16/4 v⁹—8—7

'bedriegelijk'

35

ppp

I IV6md

36

fz *p*

I #IVdv6/5 V7

37

pp

I IV6

38

38

fz *p*

I #IVdv6/5 V7

39

pp *cresc.* *f*

Cb major I
Eb minor VI

VII 4/3 2

41

41

fz *fz* *p*

7 6/5 I6⁹—8 VII₄⁷—3 I⁴—3 II6

43

43

fz *fz*

I6/4 V VII 4/3 2

45

45

fz *fz*

7 6/5

46

p

tr

pp

I6 9 — 8 VII $\frac{7}{4}$ — 3 I⁴ — 3 \flat II6

47

pp

I6/4 V 2 Eb major I6 V4/3

49

I — (V4/3) → [VI] IV⁶ — 5 II6 I6/4 V⁹ 8 7

'deceptive'

51

I (V2) IV6md (V4/3) (V4/3)

or in Eb minor:: IV6

53

Eb major IVmd
Eb minor IV

VII4/3 (V6/5) Gb major V6/5 VII7md suspending V6/5

55

pp

I VI

57

II6 V⁷₄₋₃ V2 I6 (VII4/3) V

59

I VI 'deceptive' (V7) → [VI]

61

IV II V⁷₄₋₃ V7 I

9 ————— 8
 or: 17 ————— 8
 4 ————— 3

63

V (V4/3) II $\frac{7}{4}$ — $\frac{8}{3}$

65

cresc.

(IV) IV6 (V4/3) IV 4 — 3

67

pp *dimin.*

IV II6 V2 I6 IV⁹ — 8 II6

69

I6/4 V I6/4 V IV6 (V $\frac{7}{5}$ — 5#)

'cut' [Schnitt]

71

fp *dimin.*

IV VII⁴/3^{md} V² I6 IV⁹ — 8 II6 (V6)

vertraging voor

73

16/4 v4—3 16/4 v7 I (V2) *cresc.*

75

IV6md (V4/3)

76

IVmnd #IVdv6/5 *sff*

77

16/4 V 7 *p* *pp*

78

I (V2) *cre - - - - -*

79

IV6md (enharmonically: Gb minor triad / IV6md in F# major)

(V2) (enharmonically: E double flat dominant seventh chord / secondary dominant to the Neapolitan of F# major)

80

bII⁶_{3b} enharmonically: A double flat minor triad / "bII super-Neapolitan", or: bII minor in F# major

#IVdv6/5
From here the notation switches back from F# major to Gb major

81

I6/4

V 7

I IV6/4 (neighboring chord) I V7

83

I IV6/4 (neighboring chord) I V7 9 7

85