

M. CLEMENTI

GRADUS
AD
PARNASSUM

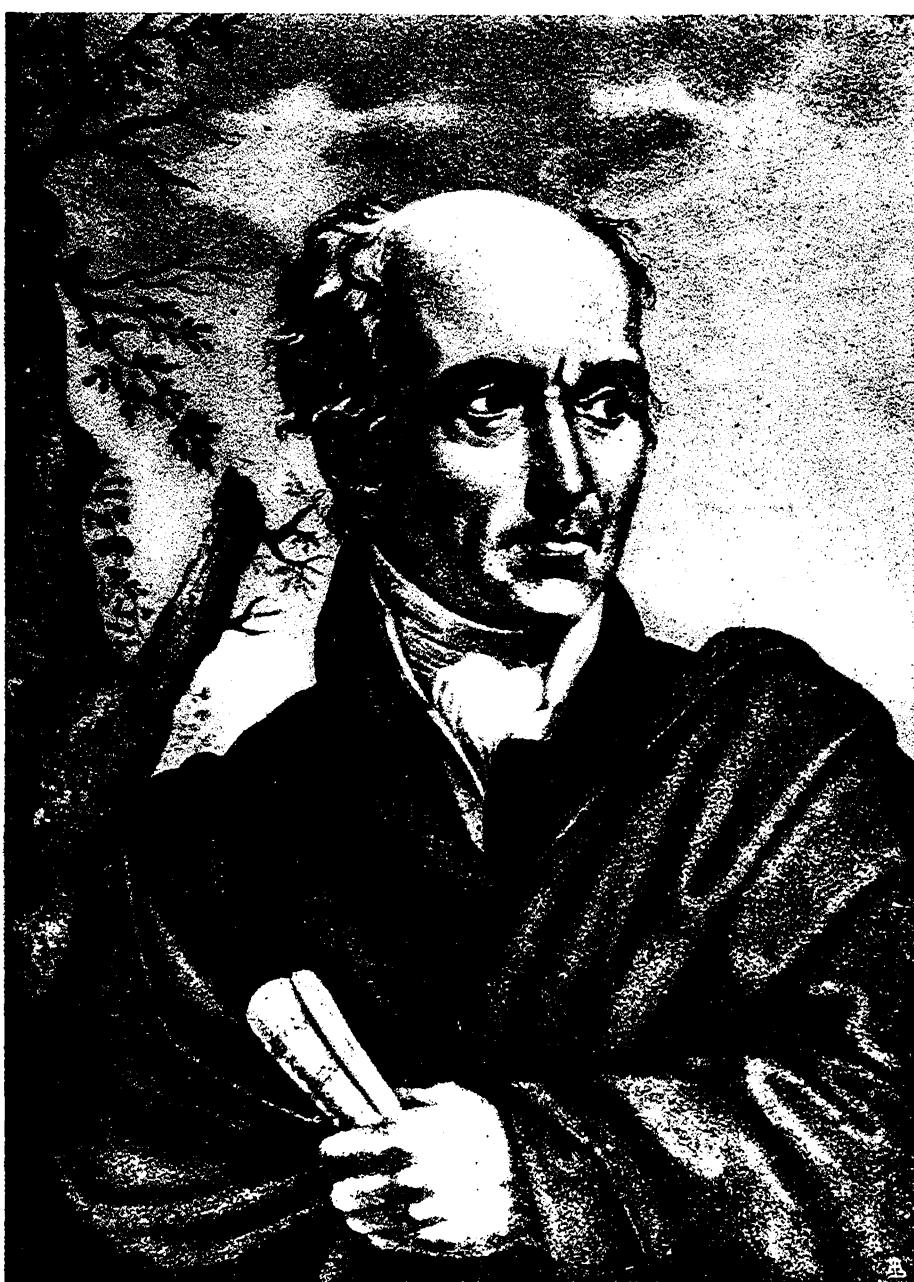
EDIZIONE CELEBRATIVA
NELLA REVISIONE CRITICO - TECNICA
DI
B. MUGELLINI e A. LONGO

TESTO ITALIANO
TEXTÉ FRANÇAIS
TEXTO ESPAÑOL

Volume III.

EDIZIONI CURCI - MILANO

GRADUS AD PARNASSUM



MUZIO CLEMENTI

M. C L E M E N T I

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PREFAZIONE DELL'EDITORE

Presentando questa nuova edizione del *Gradus ad Parnassum* in una revisione che porta l'impronta di due insigni esperienze artistiche e didattiche, quelle di Bruno Mugellini e di Alessandro Longo, crediamo utile riprodurre ciò che il Mugellini scrisse, fra l'altro, nella prefazione all'edizione da lui curata per la Casa Breitkopf & Haertel, circa la necessità della pubblicazione integrale di questa opera: « ... primariamente era indispensabile che l'allievo conoscesse l'intera opera del Clementi per rendersi conto della sua importanza, nè sarebbe stato possibile interpretare i desideri degli insegnanti circa gli studi da scegliere o da omettere, e per certo anche i maestri i quali ritengono superfluo lo studio integrale del *Gradus* riconosceranno che val meglio fare una scelta diversa a seconda del bisogno di ogni singolo scolaro (il che non è possibile fare se non in un'edizione completa) piuttosto che servirsi di una raccolta parziale la quale non offre materia perchè all'insegnante sia dato, a seconda dei casi, di variare la scelta ».

Alla premessa del Mugellini aggiungeremo che un'opera come questa del Clementi non può passare nella scuola amputata o smembrata sotto forma di « scelte » o di « raccolte » varie, ma dev'esser presentata nella sua maestosa integrità, perchè possa vivere nella pienezza della sua potenza educativa.

PRÉFACE DE L'ÉDITEUR

En présentant cette nouvelle édition du Gradus ad Parnassum dans une révision qui porte l'empreinte des remarquables expériences artistiques et didactiques de Bruno Mugellini et d'Alessandro Longo, nous croyons utile de reproduire ce qu'écrivit, entre autre, Bruno Mugellini dans la préface à l'édition de la Maison Breitkopf & Haertel, parue par ses soins, sur la nécessité de publier l'édition intégrale de cet ouvrage « ... il est avant tout indispensable que l'élève connaisse l'œuvre entière de Clementi pour se rendre compte de son importance, car il n'aurait pas été possible d'interpréter l'avis de chaque professeur sur les études qu'il aurait fallu choisir ou omettre et même si l'on retient l'étude intégrale du Gradus excessive, on reconnaîtra qu'il vaut mieux faire un choix selon la nécessité de chaque individu (ce qui est possible seulement dans une édition complète) que de se servir d'un recueil partiel sur lequel on ne saurait pas faire son choix ».

A l'avant-propos de Mugellini nous ajouterons qu'un ouvrage tel que celui de Clementi ne peut pas être présenté dans les écoles amputé ou démembré sous forme de « choix » ou de « recueils » variés, mais il doit être présenté dans sa majesté première pour qu'il puisse vivre dans la plénitude de sa puissance éducatrice.

PREFACIO DEL EDITOR

Al presentar esta nueva edición del *Gradus ad Parnassum* en una revisión caracterizada por dos célebres experiencias artísticas y didácticas, es decir las de Bruno Mugellini y Alejandro Longo, pensamos útil reproducir lo que Mugellini escribió, entre las demás cosas, en el prefacio a la edición por él mismo cuidada y destinada a la Casa Breitkopf & Haertel, acerca de la necesidad de la publicación integral de esta obra: « ... en primer lugar era indispensable que el estudiante conociera la entera obra de Clementi, para darse cuenta de su importancia, ni hubiera sido posible interpretar los deseos de los enseñantes respecto a los estudios a elegir u omitir, y por cierto también los maestros, quienes consideran superfluo el estudio integral del *Gradus*, reconocerán de que es mejor proceder a una elección diversa, según las necesidades de cada alumno (lo que sólamente es posible hacer con una edición completa), más bien que servirse de una colección parcial, que no ofrece suficiente material para permitir al enseñante variar la elección según los casos ».

A la introducción de Mugellini agregamos de que una obra como esta de Clementi no puede pasar a la escuela mutilada o desmembrada, bajo forma de « selecciones » o de « colecciones » varias, empero debe ser presentada en su solemne integridad, a fin de que pueda vivir en la plenitud de su potencia educativa.

Per quanto riguarda il suo maggior pregio; che è di tendere alla formazione della tecnica pianistica mediante brani musicali di nobile fattura artistica, bisogna riconoscere che, fra tutti i revisori il Mugellini, schivando le facili pastoie di certe scuole «simplificatrici», si propose di mettere in rilievo il valore artistico di ciascun brano attraverso un fraseggio sapiente, una dinamica accurata, un esperto diteggiò così da tener desto nello studioso non solo l'interesse per le formule tecniche di cui gli studi, ai fini dell'addestramento muscolare si avvalgono volta a volta, ma anche l'interesse più profondo per il loro contenuto artistico sempre degno di un musicista come il Clementi che mai avrebbe fatto prevalere l'arido tecnicismo sulla sostanza musicale.

Alessandro Longo ha inoltre corredata questa edizione di note, osservazioni, rilievi, nonchè di felici soluzioni di problemi tecnici, frutto della sua lunga esperienza di musicista-didatta, indicando all'allievo le caratteristiche e gli scopi d'ogni studio e offrendogli nuove possibilità esecutive più rispondenti alle moderne esigenze pianistiche.

Questa edizione celebrativa che vede la luce per accordi con la Casa Breitkopf & Haertel nella ricorrenza del 2º centenario della nascita del Maestro, offre dunque un testo al quale insegnanti ed allievi potranno rivolgersi con la certezza di accingersi allo studio di un'opera monumentale, in una revisione donde si può trarre integro quell'elevato insegnamento che l'autore, vero padre del pianoforte, si prefisse creando il suo capolavoro.

EDIZIONI CURCI

Clementi a eu le grand mérite d'avoir pour but la formation de la technique du piano par des morceaux de noble façon artistique. Il faut reconnaître que, parmi tous les réviseurs Mugellini a évité les «entraves» de certaines écoles «simplificatrices» et s'est proposé de mettre en évidence la valeur artistique de chaque morceau par une accentuation savante, un dynamisme soigné, un doigté expérimenté tels, qu'ils éveillent dans le studieux non seulement l'intérêt pour les formules techniques dont se valent à fur et à mesure les études pour le dressage des muscles, mais aussi l'intérêt plus profond pour leur contenu artistique toujours digne d'un musicien tel que Clementi qui n'aurait jamais fait prévaloir l'aridité technique à l'essence musicale.

Alexandre Longo a non seulement pourvu cette édition de notes, d'observations et de remarques mais aussi d'heureuses solutions de problèmes techniques, fruit de sa longue expérience de musicien-didacte en montrant à l'élève les caractéristiques et les buts de chaque étude et en offrant de nouvelles possibilités d'exécution convenant mieux aux exigences modernes de l'étude du piano.

Cette édition qui paraît de plein accord avec la Maison Breitkopf & Haertel pour l'anniversaire du deuxième centenaire de la naissance du Maître offre un texte auquel pourront faire recours les professeurs et les élèves sûrs de s'adonner à l'étude d'une œuvre monumentale en une révision d'enseignement supérieur vers lequel a voulu nous diriger le compositeur, véritable père du piano, en créant son chef d'œuvre.

EDITIONS CURCI

Por lo que se refiere a su mayor mérito, que es el de mirar a la formación de la técnica pianística mediante trozos musicales de noble factura artística, hay que reconocer que, entre todos los revisores, Mugellini ha evitado las fáciles trabas de ciertas escuelas «simplificadoras», proponiéndose de hacer resaltar el valor artístico de cada trozo a través de un diestro fraseo, de una esmerada dinámica y de una digitación experta, tanto de mantener despierto en el estudiioso no sólo el interés para con las fórmulas técnicas, de las que los estudios se sirven de vez en vez a los fines del ejercicio muscular, sino también el interés más profundo debido al contenido artístico de ellos, siempre digno de un compositor como Clementi, que nunca hubiera hecho prevalecer el árido tecnicismo sobre la sustancia musical.

Además, Alejandro Longo ha dotado esta edición de anotaciones, observaciones y relieves, como también de unas acertadas soluciones de los problemas técnicos, fruto de su larga experiencia de músico-didacta, indicando al estudiante las características y las finalidades de cada estudio y ofreciéndole nuevas posibilidades ejecutivas, mayormente adecuadas a las exigencias pianísticas modernas.

Por lo tanto, esta edición que se publica en base a los acuerdos con la Casa Breitkopf & Haertel, para celebrar el 2º Centenario del nacimiento del Maestro, ofrece un texto al que, enseñantes y alumnos, podrán recurrir en la certidumbre de prepararse al estudio de una obra monumental, por ser dicho texto una revisión de donde se puede lograr enteramente aquella elevada enseñanza que el Autor, verdadero padre del piano, se propuso al crear su obra maestra.

EDICIONES CURCI

NOTA DI MUGELLINI

Allo scopo di evitare le notevoli differenze di difficoltà che si riscontrano nel Gradus ad Parnassum (seguendo l'ordine dato ai cento studi dal Clementi) il revisore propone d'apprenderli nell'ordine qui sotto segnato che gli sembra risponda meglio ad un criterio di difficoltà progressiva.

- A - Studi di meccanismo**

**B - Studi in stile polifonico
ed espressivo**

NOTE DE MUGELLINI

Dans le but d'éviter les variations trop sensibles entre les différents degrés de difficulté qu'on aperçoit dans le *Gradus ad Parnassum* (suivant l'ordre donné aux cent études par Clementi) le réviseur propose de les apprendre selon l'ordre ci-dessous indiqué, ordre qui, à son avis, répond mieux à un critérium de difficulté progressive.

- B - Études d'expression et de style**

NOTA DE MUGELLINI

A fin de evitar las considerables diferencias de dificultades que se manifiestan en el Gradus ad Parnassum (siguiendo el orden establecido por Clementi para los cien estudios), el revisor propone de aprenderlos en el orden a continuación indicado, que a él parece corresponda mejor a un criterio de dificultad progresiva.

- A** - Estudios de mecanismo
B - Estudios en estilo polifónico
y expresivo

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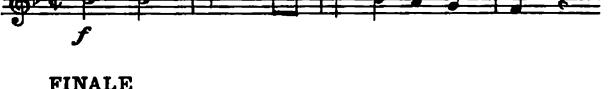
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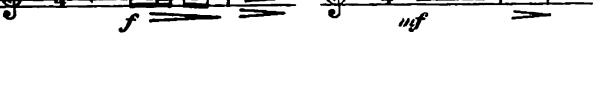
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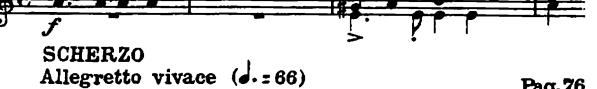
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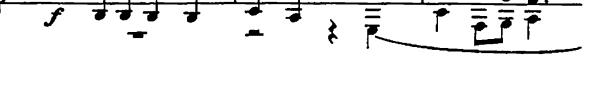
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GRADUS AD PARNASSUM

PER PIANOFORTE

Revisione di
BRUNO MUGELLINI e ALESSANDRO LONGO

MUZIO CLEMENTI

VOLUME III.

SUITE DI CINQUE PEZZI | SUITE DE CINQ PIÈCES | SUITE DE CINCO PIEZAS

N. 51

Breve pezzo d'andamento lento, a carattere austero e patetico, da scandirsi in otto crome, valutando rigorosamente la semicroma in levare. La parte centrale, in maggiore, va eseguita con delicatezza e con senso d'intimità. Il pezzo, introduzione in una Suite di cinque, si chiude con l'accordo di quinto grado, collegandosi, così, al pezzo successivo. Il fraseggio, il legato d'ottave, il cantato d'una voce in frasi polifoniche, sono le tecniche per le quali si offre qui all'allievo un proficuo allenamento.

Le court morceau que voici, à la lente allure, a un caractère austère et pathétique. Il est à scander en huit croches, en calculant rigoureusement la double croche qui précède l'accent fort. La partie centrale, dans le mode majeur, devra être jouée très délicatement avec un sens d'intimité. Le morceau, introduction dans une Suite de cinq pièces, se termine par l'accord du cinquième degré, en se reliant de cette façon au morceau suivant. Le phrasé, le « legato » en octaves, le chant par une seule voix dans certains traits polyphoniques sont les techniques dans lesquelles l'élève va s'entraîner ici d'une façon très utile.

Breve pieza de modulación pausada, de carácter austero y patético, de escandir en ocho corcheas, llevando en cuenta rigurosamente la semicorchea en alzar. La parte central, en mayor, debe ejecutarse con delicadeza y con sentido de intimidad. La pieza, introducción en una Suite de cinco, finaliza con el acorde de quinto grado,uniéndose, de tal forma, con la pieza sucesiva. El fraseado, el ligado de octavas, el cantado de una voz en frases polifónicas, son las técnicas para las que al alumno se ofrece aquí la oportunidad de un provechoso ejercicio.

INTRODUZIONE

Adagio ($\text{d} = 54$)

51

Musical score for piano, page 12, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *mf*, *molto legato*, *f*, *p*, *dim.*, and *pp*. Fingerings are indicated above the notes, and performance instructions like "Segue il Moderato" are present at the end of the page.

(Segue il Moderato)

N. 52

Breve composizione polifonica a quattro voci, che richiede una certa familiarità con lo stile legato per essere resa con proprietà. Ci si attenga alla diteggiatura indicata, mirando a legare anche in quei brevi tratti ove la diteggiatura non può soddisfare alle esigenze d'un legato assoluto.

L'on a ici une courte composition polypyphonique à quatre voix, qui exige une certaine familiarité avec le style «legato» pour ressortir avec propriété. On recommande de se tenir au doigté conseillé, et de s'efforcer pour bien lier, même en ces courts passages où ce doigté ne peut pourvoir d'une façon complète aux nécessités d'un «legato» absolu.

Breve composición polifónica de cuatro voces, que requiere una cierta familiaridad con el estilo ligado, para poderse expresar con propiedad. Es preciso atenerse a la digitación indicada, buscando de ligar también en aquellos breves pasajes donde la digitación no puede satisfacer las exigencias de un ligado absoluto.

Moderato (♩ = 92)

52

The musical score consists of five systems of music for four voices (SATB) and piano. The vocal parts are written in soprano and alto voices on the top staff, and bass and tenor voices on the bottom staff. The piano part is in the bass staff. The score includes dynamic markings such as *mf dolce e legatissimo*, *cresc.*, and *f*. Fingerings are indicated above the notes, particularly in the first system where it says *mf dolce e legatissimo* and *cresc.*. The music is set in common time, with a key signature of one flat. The vocal parts require a high level of technical skill, particularly regarding fingerings and ligato.

The sheet music for piano, page 14, features five staves of musical notation. The first staff begins with a dynamic of *più f*, followed by a melodic line with fingerings (5, 3), (2, 1), (5, 2, 4, 1) over (3, 4), and (5, 2). The second staff starts with a dynamic of *ff* and a instruction *sempre legatissimo*. The third staff contains a melodic line with fingerings (1, 1, 2) and (2, 1, 2, 3). The fourth staff begins with a dynamic of *p*, followed by a melodic line with fingerings (1, 2, 1, 2) and (4). The fifth staff begins with a dynamic of *ff*, followed by a melodic line with fingerings (1, 2, 3) and (4). The sixth staff begins with a dynamic of *p*, followed by a melodic line with fingerings (2, 1, 2) and (4). The seventh staff begins with a dynamic of *pp*, followed by a melodic line with fingerings (5, 1).

N. 53

Brevissimo studio in tempo veloce, destinato ad esercitare l'indipendenza delle dita che, volta a volta, il disegno lascia libere, in quartine la cui prima nota è tenuta. Anche questo studio finisce sulla dominante, collegandosi, in tal modo, con la successiva fuga, cui serve da preludio. L'originalità del disegno, il tono drammatico, l'interesse che, nell'ambito del giro armonico, si mantiene sempre vivo, fanno di questo studio se non uno dei più importanti, certo uno dei più attrattivi.

C'est là une très courte étude, dans une allure rapide, et qui doit entraîner l'indépendance de ces doigts qui tour à tour restent libres dans des quadriplets dont la première note est tenue. Elle se termine aussi sur la dominante, et se rattache ainsi à la fugue qui survient et dont elle forme le prélude. L'originalité du dessin, le ton dramatique, l'intérêt toujours vif dans l'ambiance du tour harmonique, en font une étude des plus charmantes sinon des plus importantes.

Trátase de un brevísimo estudio en tiempo veloz, destinado a ejercitar la independencia de los dedos que, de vez en vez, el diseño deja libres, en cuartillos cuya primera nota resulta prolongada. También este estudio termina con la dominante, coligándose, de tal modo, con la sucesiva fuga, a la que sirve de preludio. La originalidad del diseño, el tono dramático, el interés que, en el ámbito del giro armónico, se mantiene siempre vivo, sin duda hacen de este estudio uno entre los más atractivos, aunque no siendo uno de los más importantes.

Molto Allegro ($\text{d} = 76$)
sempre legato

53

I { etc.

Musical score for piano, featuring five staves of music. The score consists of two systems of music.

Staff 1 (Top): Treble clef, key signature of one sharp (F#). Measure 1: 4 eighth-note pairs. Measure 2: 4 eighth-note pairs. Measure 3: 4 eighth-note pairs. Measure 4: dynamic *f*, 4 eighth-note pairs. Measure 5: dynamic *p*, 4 eighth-note pairs. Measure 6: 4 eighth-note pairs. Measure 7: 4 eighth-note pairs. Measure 8: 4 eighth-note pairs.

Staff 2 (Second from Top): Bass clef, key signature of one sharp (F#). Measure 1: 4 eighth-note pairs. Measure 2: 4 eighth-note pairs. Measure 3: 4 eighth-note pairs. Measure 4: dynamic *f*, 4 eighth-note pairs. Measure 5: dynamic *p*, 4 eighth-note pairs. Measure 6: 4 eighth-note pairs. Measure 7: 4 eighth-note pairs. Measure 8: 4 eighth-note pairs.

Staff 3 (Third from Top): Treble clef, key signature of one sharp (F#). Measure 1: 4 eighth-note pairs. Measure 2: 4 eighth-note pairs. Measure 3: 4 eighth-note pairs. Measure 4: dynamic *f*, 4 eighth-note pairs. Measure 5: 4 eighth-note pairs. Measure 6: 4 eighth-note pairs. Measure 7: 4 eighth-note pairs. Measure 8: 4 eighth-note pairs.

Staff 4 (Fourth from Top): Treble clef, key signature of one sharp (F#). Measure 1: 4 eighth-note pairs. Measure 2: 4 eighth-note pairs. Measure 3: 4 eighth-note pairs. Measure 4: dynamic *f*, 4 eighth-note pairs. Measure 5: 4 eighth-note pairs. Measure 6: 4 eighth-note pairs. Measure 7: 4 eighth-note pairs. Measure 8: 4 eighth-note pairs.

Staff 5 (Bottom): Bass clef, key signature of one sharp (F#). Measure 1: 4 eighth-note pairs. Measure 2: 4 eighth-note pairs. Measure 3: 4 eighth-note pairs. Measure 4: dynamic *f*, 4 eighth-note pairs. Measure 5: dynamic *dim.*, 4 eighth-note pairs. Measure 6: dynamic *p*, 4 eighth-note pairs. Measure 7: 4 eighth-note pairs. Measure 8: 4 eighth-note pairs.

(Segue la Fuga)

N. 54

Fuga a due soggetti, che vengono trattati, senz'accavallamento alcuno, in una linea di discorsività, nella quale l'artificio contrappuntistico si dissimula, pur presentandosi sotto diversi aspetti. Valga, ad esemplificare, l'entrata finale del tema (batt. 113) esposto in senso diretto e retrogrado simultaneamente:

Fugue à deux sujets, qui ne se chevauchent jamais, mais qui dialoguent par un discours où l'art du contrepoint se dissimule adroitement, tout en y paraissant sous maints aspects. Un exemple qui vaut pour tous, l'entrée finale du thème (mes. 113), où ceci se présente en sens direct et rétrograde en même temps :

Fuga de dos temas, que se tratan sin ninguna sobreposición, siguiendo una linea discursiva en la que el artificio contrapuntístico queda disimulado, a pesar de que se presente bajo diferente aspectos. A título de ejemplo, examíñese la entrada final del tema, expuesto en sentido directo y retrógrado simultáneamente :

FUGA A 2 SOGGETTI
Tempo giusto ($\text{♩} = 126$)

54

The musical score for piano, page 54, features a fugue with two subjects, A and B. The score is in 3/4 time. Subject A begins in the treble staff, and Subject B begins in the bass staff. The music includes various hand positions indicated by numbers above the notes. The score consists of five staves of music with various dynamics, articulations, and performance instructions like "sempre legato" and "dim.". The music is divided into measures, with measure 54 starting at the beginning of the fugue.

The musical score consists of five staves of piano music. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and a tempo of *marc.*. It features a melodic line with various fingerings (e.g., 3, 4, 5, 1-3, 2-1, 1-2, 4-5, 3-2, 5-4, 5-3) and dynamic markings like *p cresc.*, *f*, and *p*. Staff 2 follows with a bass clef, a key signature of one sharp, and a tempo of *marc.*. Staff 3 (middle) has a treble clef, a key signature of one sharp, and a tempo of *marc.*. Staff 4 (second from bottom) has a treble clef, a key signature of one sharp, and a tempo of *marc.*. Staff 5 (bottom) has a treble clef, a key signature of one sharp, and a tempo of *marc.*. Various dynamics such as *dim.*, *cresc.*, *ff*, and *sempre cresc.* are indicated throughout the score.

a) Tema per moto contrario.

a) Sujet par mouvement contraire.

a) Tema por movimiento contrario.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: *marc.*, *dim.*
- Staff 2: *A*, *f*, *p*, *A*, *marc.*, *dim.*
- Staff 3: *marc.*, *dim.*
- Staff 4: *mf*, *f*, *marc.*
- Staff 5: *f*, *dim. e rall.*, *pp*, *marc.*

Handwritten fingering and pedaling markings are present throughout the staves.

N. 55

E' il veloce finale della Suite. Le note ribattute che vi compaiono in gran numero debbono risultare energiche e brillanti; ed è superfluo dire che vanno eseguite con il gioco alterno delle dita. Le battute di sincopato debbono inserirsi nell'andamento con perfetta scioltezza e facilità di gioco.

Il tema — drammatico tuttochè lineare, ed in note relativamente lunghe — che, alla battuta 5, s'innesta nella sinistra al movimento rapido (e che ricomparirà poi più volte nell'una o nell'altra mano), è l'elemento che dà allo studio il suo crisma di nobiltà musicale.

Et voilà le rapide final de la Suite.. Les notes rebattues qui s'y montrent très nombreuses doivent ressortir brillantes et avec beaucoup de vigueur: il est inutile d'ajouter qu'elles exigent le jeu alterné des doigts.

Les mesures dont le rythme est syncopé doivent s'insérer dans le mouvement avec une parfaite aisance.

Le thème en longues notes, linéaire mais dramatique, qui, dès la cinquième mesure, vient s'accoupler, dans la main gauche, au mouvement rapide (et qui reviendra plusieurs fois dans chacune des deux mains), est l'élément qui donne à l'étude toute entière son cachet de noblesse musicale.

Trátase del rápido final de la Suite. Las notas rebatidas que aparecen en gran número deben resultar energicas y brillantes; está de más añadir que tienen que ejecutarse con el juego alternado de los dedos. Los compases de sincopado deben introducirse en el movimiento con perfecta desenvoltura y facilidad de juego.

El tema — dramático si bien lineal, y en notas relativamente largas — que, al compás 5, se inserta en la izquierda al movimiento rápido (y que luego reaparecerá varias veces tanto en una mano que en la otra), es el elemento que confiere al estudio su consagración de nobleza musical.

FINALE

Presto ($\text{d} = 108$)

55

Sheet music for piano, page 23, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *p*, *cresc.*, *f*, *dim.*, *dim. e rall.*, and *p*. Fingerings are indicated above the notes, and performance instructions like *leggero* and *f deciso* are present. The music consists of six staves of musical notation, each with a treble clef and a bass clef, and includes various note heads, stems, and rests.

f deciso

8.

p

f

f

f

f

f

f

Sheet music for piano, page 25, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include **f**, **mf**, and a dynamic marking consisting of three vertical strokes.
- Staff 2:** Dynamics include **cresc.** and **dim.**
- Staff 3:** Dynamics include **f**, **dim.**, **p**, and a dynamic marking consisting of three vertical strokes.
- Staff 4:** Dynamics include **cresc.** and **f**.
- Staff 5:** Dynamics include **sempre più f**.
- Staff 6:** Dynamics include **ff** and **ff**.

Fingerings are indicated above the notes in each staff, such as 1, 2, 3, 4, 5, and various combinations like 123, 1243, etc. Measure numbers are present at the beginning of some staves.

SUITE DI TRE PEZZI

SUITE DE TROIS PIÈCES

SUITE DE TRES PIEZAS

N. 56

«Adagio patetico» che serve da preludio alla vivace fuga che segue, e da introduzione in una Suite di tre pezzi. L'inizio richiama quello della Sonata op. 27, n. 2 di Beethoven; il resto presenta i caratteri d'una improvvisazione che anticipa lo spirito romantico.

«Adagio patetico» qui forme le prélude de la pétillante fugue suivante, et forme aussi l'introduction dans une Suite de trois pièces. Le début nous rappelle à la mémoire celui de la Sonate op. 27 n° 2 de Beethoven; tandis que le reste du morceau, qui annonce par avance l'esprit romantique, a de l'improvisation.

«Adagio patético» que sirve de preludio a la fuga vivaz que sigue, y de introducción en una Suite de tres piezas. El principio hace recordar el de la Sonata op. 27, n. 2 de Beethoven; el resto presenta las características de una improvisación que anticipa el espíritu romántico.

Adagio patetico ($\text{♩} = 50$)

56

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of four flats. The notation includes various dynamic markings such as *mf*, *f*, *p*, and *dolce*. Performance instructions like "1 3 2", "2 1", and "3 1 2" are placed above the notes. The music is divided into measures by vertical bar lines. The first staff begins with a measure of eighth-note pairs followed by a dotted half note. The second staff starts with a measure of eighth-note pairs followed by a dotted half note. The third staff begins with a measure of eighth-note pairs followed by a dotted half note. The fourth staff begins with a measure of eighth-note pairs followed by a dotted half note. The fifth staff begins with a measure of eighth-note pairs followed by a dotted half note. The sixth staff begins with a measure of eighth-note pairs followed by a dotted half note.

N. 57

Fuga vigorosa e brillante: gli sviluppi del tema ne conservano il carattere d'incisività. Di particolare efficacia, e di fattura singolarmente pregevole è l'energico stretto. Wagner ne ebbe forse presenti le ultime battute nel concepire l'Ouverture dei Maestri Cantori? Costituirà, questa fuga, per l'allievo, anche un ottimo studio per la quadratura ritmica, ma non pochi passaggi si presentano ardui dal punto di vista della dissociazione digitale.

Fugue énergique et brillante: les développements du thème en gardent l'envergure. Particulièrement efficace, et du meilleur travail, est le « stretto ». Peut-être que Wagner en a eu le souvenir, en composant l'Ouverture des Maîtres Chanteurs. L'élève y apprendra tout aussi bien la carrure rythmique, et aura pas mal à travailler sur certains passages en ce qui concerne la dissociation digitale.

Fuga vigorosa y brillante: los desarrollos del tema conservan su carácter incisivo. De rara eficacia, y de ejecución particularmente notable resulta el enérgico «stretto». Tal vez Wagner tuvo presente los últimos compases al crear la Ouverture de los Maestros Cantores. Esta fuga constituirá, para el alumno, también un excelente estudio para la cuadratura rítmica, empero no pocos pasajes se presentan arduos desde el punto de vista de la desasociación digital.

FUGA

Moderato ($\text{d} = 88$)

57

Musical score page 29, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 1 starts with a dynamic *p*. Measure 2 begins with a dynamic *mf*. Measure 3 starts with a dynamic *d.* Measure 4 starts with a dynamic *p*. Fingerings are indicated above the notes in both staves.

Musical score page 29, measures 5-8. The score continues with two staves. Measure 5 starts with a dynamic *p*. Measure 6 starts with a dynamic *p*. Fingerings are indicated above the notes in both staves.

Musical score page 29, measures 9-12. The score continues with two staves. Measure 9 starts with a dynamic *cresc.* Measure 10 starts with a dynamic *p*. Fingerings are indicated above the notes in both staves.

Musical score page 29, measures 13-16. The score continues with two staves. Measure 13 starts with a dynamic *mf*. Measure 14 starts with a dynamic *f*. Fingerings are indicated above the notes in both staves.

Musical score page 29, measures 17-20. The score continues with two staves. Measure 17 starts with a dynamic *f*. Measure 18 starts with a dynamic *p*. Fingerings are indicated above the notes in both staves.

30

cresc.

f

E. 4260 C.

The musical score consists of five staves of piano music. The first three staves begin with a dynamic of *p*. The second staff includes fingerings (1, 2, 3, 4, 5) and a bass clef. The third staff includes a bass clef and a dynamic of *cresc.* The fourth staff begins with a dynamic of *ff*. The fifth staff includes a bass clef and a dynamic of *f*.

a) Tema aggravato e per moto contrario.

a) Sujet par mouvement contraire et par augmentation.

a) Tema ampliado y por movimiento contrario.

f energico

f.

f.

f.

dim.

p *mf*

cresc.

ff

marcatiss.

v *v*

largamente

rall.

p

Detailed description: The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with dynamic *f energico*, followed by *f.* and *f.*. Staff 2 (bass clef) starts with *dim.*. Staff 3 (treble clef) starts with *p* and *mf*, followed by *cresc.*. Staff 4 (bass clef) starts with *ff*, followed by *marcatiss.* and *v*. Staff 5 (bass clef) starts with *largamente*, followed by *rall.* and *p*.

N. 58

Finale. Studio importantissimo dallo sviluppo di tipo classico, e con la riesposizione alla maniera d'una sonata. Dalla battuta 66 si snoda un canone alla settima, generato dal primo nucleo tematico. Difficile l'inizio, con un arduo incrocio di mani, e pure difficili il disegno iniziale, ogni volta che si presenti nell'una o nell'altra mano, ed i passi di salti e di accordi. Studio che esige una lunga e lenta maturazione.

Morceau final de la Suite, cette étude de la plus haute importance a un développement de type classique, et une réexposition à la manière d'une sonate. Dès la mesure 66 se déroule un canon à la septième, engendré par le premier noyau thématique. Le début, avec ce dangereux croisement des mains, et ce même dessin chaque fois qu'il paraît dans l'une ou dans l'autre des deux mains et tous les passages où la main a des bonds ou des accords, se présentent très difficiles. C'est une étude qui exige un long et patient travail.

Final. Estudio de suma importancia con desarrollo de tipo clásico, y con la reexposición según el carácter de una sonata. Desde el compás 66 se desprende un canon en la séptima, originado por el primer núcleo temático .Difícil al inicio, con un arduo cruce de manos, y también difíciles el diseño inicial, cada vez que se presenta en una mano o en la otra, y los pasajes de saltos y de acordes. Estudio que exige una larga y lenta maduración.

FINALE**Presto** ($\text{d} = 136$)

58

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music includes dynamic markings such as ff (fortissimo), cresc., mf (mezzo-forte), f (forte), p (pianissimo), and non legato. Fingerings are indicated by numbers above or below the notes. The notation is typical of a piano roll or early electronic music score, featuring vertical stems and horizontal bars representing note duration.

p leggero

f

cresc.

f *ff* *p*

p

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are treble clef, and the bottom four are bass clef. The music is in common time, with a key signature of one flat. Various dynamics are indicated, including crescendo (cresc.), forte (f), piano (p), and fortissimo (ff). Fingerings are shown above the notes, such as '1 3' or '2 3'. Measure numbers are present at the beginning of some staves. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

This page of sheet music for piano contains five staves of musical notation. The music is in common time and includes dynamic markings such as *p*, *cresc.*, *f*, *ff*, *p*, *mf*, and *cresc.*. Fingerings are indicated above the notes in various measures. The bass staff features sustained notes and rhythmic patterns. Measure 111 starts with a forte dynamic *f*. Measures 112-113 show a transition with *cresc.* and *f*. Measures 114-115 continue with eighth-note patterns. Measure 116 begins with a piano dynamic *p*. Measures 117-118 show a continuation of eighth-note patterns with *cresc.* and *f*. Measure 119 concludes with a piano dynamic *p*.

The image shows six staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged in two columns of three. The top staff in each column begins with a treble clef, while the bottom staff begins with a bass clef. The music consists of a mix of eighth and sixteenth notes, with various dynamics indicated such as *p* (piano), *f* (forte), *cresc.*, *non legato*, *leggero*, and *cresc.*. Fingerings are also present, such as '1 2 4 3 2' and '(2 1 2)'. The music includes several changes in key signature, including sections in B-flat major and G major. The notation is typical of 19th-century piano music, with its characteristic use of grace notes and dynamic markings.

N. 59

I movimenti melodici che si svolgono nelle due mani conferiscono a questo studio la sua bellezza fatta di fervido slancio, ne costituiscono lo scopo tecnico e la maggior difficoltà. Approfondito, esso aprirà all'allievo non pochi orizzonti sulla tecnica del fraseggiate e del cantare, e, sopra tutto, sulle varie "qualità" di suono consentite e richieste dal cantato. Attenzione al canto legato mediante il movimento laterale del primo dito nelle battute 22 e 23.

Les mouvements mélodiques qui se déroulent dans les deux mains forment la beauté de cette étude, une beauté toute élan et ferveur, et en constituent aussi le but technique ainsi que la plus grande difficulté. Soumise à un sérieux travail, elle ouvrira à l'élève pas mal d'aperçus sur le phrasé et sur l'art de chanter, mais surtout sur les «qualités» différenciées de sonorité qu'exige le chant sur le clavier. On conseille tout un travail à part pour les mesures 22 et 23 où l'on a un chant lié par un mouvement lateral du pouce.

Los movimientos melódicos que se desarrollan en las dos manos confieren a este estudio una belleza hecha de fervoroso impetu, constituyendo su finalidad técnica y su mayor dificultad. Una vez profundizado, ofrecerá al alumno no pocas perspectivas acerca de la técnica del fraseado y del cantado, y, sobre todo, en lo que se refiere a las distintas "calidades" de sonido permitidas y requeridas por el cantado. Póngase atención al canto ligado mediante el movimiento lateral del primer dedo en los compases 22 y 23.

59

Allegro, non troppo ($\text{d} = 116$)

The musical score consists of four staves of piano music. The top staff is in treble clef, 3/4 time, and a key signature of five flats. It features a dynamic marking 'f' in the middle of the measure. The second staff is also in treble clef and 3/4 time, continuing from the first staff. The third staff is in bass clef and 3/4 time. The fourth staff concludes with a fermata over the first measure of the fifth staff. Fingerings are marked above the notes in each staff, such as '4' over a note in the first staff, '1' over a note in the second staff, '2' over a note in the third staff, and so on. The music is labeled 'Allegro, non troppo' with a tempo of $\text{d} = 116$.

2 3 4 5 3 2 1 3 2 3

p. 1 3 2 3 1 3 2 4 1 3 2 4 1 2 3 4

cresc. 1 3 2 4 1 2 3 4 1 2 3 4 1 2 3 4

f. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

mf cresc. *sf.* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

sf. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

sf. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

f. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

sf. 2 3 5 4 3 4 4 3 4 4 3 4 4 3 4 4 3 4 4 3 4

f. 5 4 3 2 1 3 4 3 2 1 3 4 3 2 1 3 4 3 2 1 3 4

SUITE DI QUATTRO
PEZZISUITE DE QUATRE
PIÈCESSUITE DE CUATRO
PIEZAS

N. 60

Un gioco di terze alternate ad ottave in una mano — prima nella destra poi nella sinistra — sostiene armoniosamente un filo di canto che si snoda nell'altra. Mentre al rigoroso legato d'un bicordo con il successivo provvede spesso il pedale, (ma non tanto da escludere la necessità d'un serio allenamento anche da questo punto di vista), la massima difficoltà da superare sarà costituita dal raggiungimento della rigorosa sincronia fra le due note d'ogni bicordo, poichè la mano assume, nei due bicordi vicini, due diversi atteggiamenti.

Un jeu de tierces et d'octaves alternées dans une des deux mains — d'abord la droite ensuite la gauche — est l'harmonieux support d'un chant bien frêle qui se dégage de l'autre côté. Au plus rigoureux « legato » d'un accord de deux notes avec le suivant pourvoira souvent la pédale, (mais il faudra s'y entraîner tout de même bien sérieusement), et on aura aussi quelque difficulté à acquérir l'absolu synchronisme entre les deux notes de chaque accord, puisque la main prend, dans les deux accords qui se voisinent, deux attitudes totalement différentes.

Un juego de terceras alternadas con octavas en una mano — antes en la derecha, luego en la izquierda — sostiene armoniosamente un hilo de canto que se desarrolla en la otra. Mientras del riguroso ligado de un bicorde con el sucesivo se encarga con frecuencia el pedal (empero no tanto de excluir la necesidad de un ejercicio serio también desde este punto de vista), la máxima dificultad de superar estará representada por el consiguiente de la rigurosa sincronía entre las dos notas de cada bicorde, pues la mano, en los dos bicordes próximos, toma dos actitudes diferentes.

INTRODUZIONE

Allegro ($d = 92$)

60

N. 61

Pezzo d'ampio sviluppo sul tipo di un primo tempo di sonata. La seconda idea calda, intensa, interessante esigerà un accorto studio della sonorità, ed i passi di doppie terze, ardui nel movimento così veloce, un serio approfondimento tecnico. Nella seconda parte, poi, si presentano altresì giuochi assai impegnativi di ottave spezzate, di seste cromatiche, di rapidi cambiamenti di registro, nonchè altre difficoltà varie non riconducibili ad uno schema, che fanno di questo studio uno dei più complessi.

Ce morceau au vaste développement a le type d'un premier mouvement de sonate. Le deuxième thème, qui est fort intéressant par son intensité passionnée, devra être sagelement étudié au point de vue de la sonorité, tandis que les quelques passages en doubles tierces, très difficiles à cause de l'allure si rapide, devront être travaillés au point de vue de la pure technique. Dans la deuxième partie on a des tours de bravoure (octaves brisées, sixtes chromatiques, brusques changements de registre) et aussi nombre de difficultés qu'on ne peut grouper d'aucune façon, et qui montrent la complexité de l'étude toute entière.

Pieza de amplio desarrollo del tipo de un primer tiempo de sonata. La segunda idea, viva, intensa, interesante, exigirá un esmerado estudio de la sonoridad y, asimismo, los pasajes de dobles tercera, difíciles en su movimiento tan veloz, necesitarán un serio y profundo examen técnico. Luego, en la segunda parte, se presentan además unos juegos sumamente empeñosos de octavas quebradas, de sextas cromáticas, de rápidos cambios de registro, como también otras dificultades de varia índole que no pueden ser fijadas en un esquema, y que hacen de este estudio uno de los más complicados.

Allegro con espressione ($\text{d} = 108$)

61

The sheet music consists of four systems of piano music. System 1 (measures 1-15) starts with a dynamic 'mf dolce'. Measures 1-10 show a series of eighth-note chords with fingerings 1-2, 2-3, 3-4, and 4-5. Measure 11 is a rest. Measures 12-15 show chords with fingerings 1-2, 2-3, 3-4, and 4-5. System 2 (measures 16-25) shows a transition with 'mf' dynamics. Measures 16-20 show chords with fingerings 1-2, 2-3, 3-4, and 4-5. Measures 21-25 show chords with fingerings 1-2, 2-3, 3-4, and 4-5. System 3 (measures 26-35) begins with 'p' dynamics. Measures 26-30 show chords with fingerings 1-2, 2-3, 3-4, and 4-5. Measures 31-35 show chords with fingerings 1-2, 2-3, 3-4, and 4-5. System 4 (measures 36-45) concludes the page with 'mf' dynamics. Measures 36-40 show chords with fingerings 1-2, 2-3, 3-4, and 4-5. Measures 41-45 show chords with fingerings 1-2, 2-3, 3-4, and 4-5.

Musical score for piano, page 45, showing five staves of music. The score includes dynamic markings such as *p*, *mf*, *p dolce*, *f*, *più f*, *cresc.*, *ff*, and *p*. Fingerings are indicated above the keys, and performance instructions like "V" and "b2" are present. Measure numbers 15 and 16 are visible at the bottom of the second staff. The music consists of a mix of treble and bass clef staves, with some staves having multiple voices or parts.

Sheet music for piano, page 46, featuring five staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include **p** (piano) and **espress.** (expressive). Fingerings: 5, 2, 1, 2, 4, 2, 2, 2.
- Staff 2:** Dynamics include **mf** (mezzo-forte) and **p** (piano). Fingerings: 3, 3, 1, 3, 2, 1, 3, 5.
- Staff 3:** Fingerings: 2, 1, 2, 4, 2, 2, 5, 3, 1, 3.
- Staff 4:** Dynamics include **mf** (mezzo-forte) and **mf** (mezzo-forte). Fingerings: 4, 2, 1, 2, 4, 2, 2, 3, 1, 4, 2, 1, 2.
- Staff 5:** Dynamics include **f energico** (fortissimo energetic) and **f energico** (fortissimo energetic). Fingerings: 3, 3, 1, 4, 5, 2, 1, 3, 1, 4, 3, 2, 1, 1.

brillante, non molto legato

A musical score for piano in G major, 2/4 time. The top staff shows a melodic line with fingerings: 5, 1, 3, 4, 3, 5, 1, 2, 1, 1. The dynamic is marked 'dim.' above the first measure and 'p' below the second. The bottom staff shows harmonic notes with fingerings: 1, 0, 3, 4, 3, 4, 3, 4, 2. The score includes a brace grouping the two staves.

p

f

brillante
($\frac{1}{2}$, $\frac{3}{3}$, $\frac{2}{1}$)

f

legato poco

A musical score for piano, showing two staves. The top staff is in common time, treble clef, and has a key signature of four flats. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by eighth-note pairs. Measure 13 features a sixteenth-note pattern. Measure 14 shows a eighth-note pattern. Measure 15 concludes with a forte dynamic.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. Measure 11 starts with a sixteenth-note pattern (3/4 time) followed by eighth-note pairs (4/4 time). Measure 12 begins with a dynamic *p*. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 ends with a dynamic *p*. Measure 12 begins with a dynamic *pp*. The score includes various dynamics and time signatures throughout the measures.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as *f*, *ff*, *mf*, and *p*. Fingerings are indicated above the notes in some staves. The piano keys are labeled with numbers (1 through 5) and letters (A, B, C, D, E, F, G, A, B, C, D, E, F, G) below the staves, corresponding to the fingerings.

Musical score page 49, featuring six systems of music for two hands (two staves per system). The music is in common time and uses a five-line staff system. Fingerings are indicated above the notes, and dynamic markings include *mf*, *p*, *cresc.*, *f*, and various performance instructions like \nearrow , \searrow , and numbers 1 through 5. The score consists of six systems of music, each with two staves.

The image shows six staves of musical notation for piano, likely from a score for two hands. The top staff uses a treble clef and has a dynamic of *p*. The second staff uses a bass clef. The third staff uses a treble clef and includes fingerings (1-5) above the notes. The fourth staff uses a bass clef. The fifth staff uses a treble clef and includes dynamics *cresc.*, *f.*, and *ff*, along with fingerings. The sixth staff uses a bass clef and includes dynamics *p* and *mf dolce*, along with fingerings. The notation consists of mostly eighth and sixteenth notes, with some sustained notes and rests. The page number 15 is visible at the bottom of the last staff.

Sheet music for piano, page 51, featuring six staves of musical notation. The music is in 2/4 time and consists of measures 5 through 8.

Staff 1: Measures 5-6. Dynamics: *mf*, *p*. Fingerings: 1, 5, 2, 3, 4, 5; 1, 2, 3, 4, 5. Measure 7: *mf*. Measure 8: *p*.

Staff 2: Measures 5-6. Dynamics: *p*. Fingerings: 2, 4, 1, 5, 1, 4, 1, 3; 2, 3, 4, 5, 2, 3, 4, 5. Measure 7: *mf*. Measure 8: *p*.

Staff 3: Measures 5-6. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 1, 3, 2; 1, 2, 3, 4, 1, 3, 2. Measure 7: *mf*. Measure 8: *p dolce*.

Staff 4: Measures 5-6. Fingerings: 5, 2, 1, 2, 3, 5, 4; 2, 1, 2, 3, 5, 4. Measure 7: *f*. Fingerings: 1, 2, 3, 5, 4; 2, 1, 2, 3, 5, 4. Measure 8: *cresc.*

Staff 5: Measures 5-6. Fingerings: 5, 3, 5, 3; 5, 3, 4, 3. Measure 7: *più f*. Fingerings: 5, 3, 5, 3; 5, 3, 4, 3. Measure 8: *cresc.*

Staff 6: Measures 5-6. Fingerings: 5, 3, 2, 1, 2, 3, 1, 2; 3, 1, 2, 4, 2, 3, 1. Measure 7: *ff* (1, 2). Fingerings: 5, 3, 2, 1, 2, 3, 1, 2; 3, 1, 2, 4, 2, 3, 1. Measure 8: *cresc.*

8.

ff — *p* — *pp* — *p* *espress.*

mf

p

mf

f energico

f energico

f — *p*

p

Sheet music for piano, page 53, featuring six staves of musical notation. The music is in common time and consists of measures 21 through the end of the section.

Staff 1: Measures 21-22. Dynamics: *f*, *dim.*, *p*. Fingerings: 3, 1, 4, 5; 5. Performance instruction: *brillante*.

Staff 2: Measures 23-24. Dynamics: *p*. Fingerings: 2, 3; 3, 2; 3, 5, 4. Performance instruction: *legato*.

Staff 3: Measures 25-26. Dynamics: *poco*. Fingerings: 1, 2; 3, 2; 5, 4. Measure 26 starts with a bass clef.

Staff 4: Measures 27-28. Fingerings: 4, 5; 5, 4. Measure 28 ends with a bass clef.

Staff 5: Measures 29-30. Fingerings: 5, 4; 5, 4. Measure 30 ends with a bass clef.

Staff 6: Measures 31-32. Dynamics: *ff*. Fingerings: 3, 2; 4, 2. Measure 32 ends with a bass clef.

Staff 7: Measures 33-34. Dynamics: *ff*. Fingerings: 5, 4, 3; 4, 3. Measure 34 ends with a bass clef.

Text: *(Segue l'Adagio)*

N. 62

Breve composizione formata da un "adagio," introduttivo di sei battute, e da un "allegro moderato" in due parti. Di piccola mole, ma non priva di grazia e d'interesse, dovrà essere eseguita non molta fluidità, scioltezza, e cura dei coloriti.

Un « adagio » en six mesures, qui sert d'introduction, et un « allegro moderato » en deux parties forment la courte composition que voici, mince, mais gracieuse et intéressante, et qui devra être jouée avec beaucoup de souplesse, et très soigneusement pour ce qui concerne les nuances.

Breve composición formada por un "adagio" introductorio de seis compases, y por un *allegro moderato* en dos partes: de pequeña entidad, empero no exenta de gracia y de interés, deberá ejecutarse con mucha fluidez, desenvoltura y esmero en los coloridos.

INTRODUZIONE

Adagio ($\text{♩} = 80$)

62

Adagio ($\text{♩} = 80$)

Allegro moderato ($\text{♩} = 120$)

a) Longo:

Sheet music for piano, page 55, featuring six staves of musical notation. The music is in 2/4 time and includes dynamic markings such as *mf*, *p*, *ff energico*, *f*, *deciso*, *mf*, *p*, *f energico*, and *f*. Fingerings are indicated by numbers above the notes. The music consists of six staves of musical notation, each with a treble clef and a bass clef. The first staff starts with a treble clef and a bass clef, followed by a bass clef. The second staff starts with a bass clef. The third staff starts with a treble clef. The fourth staff starts with a bass clef. The fifth staff starts with a treble clef. The sixth staff starts with a bass clef.

N. 63

Interessante, per quanto breve canone, tutto in duine di semicrome. La maggior difficoltà è la scelta della diteggiatura, ma, per arrivare ad una esecuzione impeccabile è pur necessario un certo virtuosismo.

On a ici un canon assez court, mais intéressant, qui se déroule de fond en comble en duolets de doubles-croches. On devra bien méditer le choix du doigté, et travailler la technique très sérieusement, pour parvenir à en donner une exécution irréprochable.

Trátase de un canon interesante, aunque breve, todo en parejas de semicorcheas. La dificultad mayor está representada por la elección de la digitación, pero, para llegar a una ejecución impecable, se necesita también un cierto virtuosismo.

CANONE

Vivace ($\text{d} = 108$)

63

Sheet music for piano, page 57, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 1 through 15. The key signature is one flat (B-flat). Fingerings are indicated above the notes, and dynamics are marked throughout.

Staff 1: Measures 1-15. Includes a dynamic marking "cresc." and fingerings such as 3, 1 4 5 1 3 2 3 4, 2 2, 2 2 5 1 5, etc.

Staff 2: Measures 1-15. Includes a dynamic marking "f" and fingerings such as 1 3 2 2, 2 2 4 2 1 5, 3 3, etc.

Staff 3: Measures 1-15. Includes a dynamic marking "dim." and fingerings such as 2 2 4 5 1 2 5, 3 3 1 3 2, etc.

Staff 4: Measures 1-15. Includes a dynamic marking "mf" and fingerings such as 1 3 2, 3 2 1 5, etc.

Staff 5: Measures 1-15. Includes a dynamic marking "p" and fingerings such as 3 4 5 2, 3 3 4 5 1, etc. The staff ends with a dynamic marking "rall." and fingerings 4 3 2 5 2, followed by a dynamic marking "pp" and fingerings 2 2 2 2.

N. 64

Nono privo d'interesse, è tuttavia da annoverarsi fra quelli di minor rilievo. I passi in cui le mani si alternano e si susseguono per frammenti di tecnica digitale sciolta, vogliono prolungati esercizi parziali in tempo assai lento.

L'étude que voici n'est pas sans intérêt, mais elle n'a pas un relief de premier plan. Les passages où les deux mains s'alternent et se suivent en des fragments de technique digitale, devront être étudiés à part, très lentement.

Aunque no exento de interés, debe considerarse, sin embargo, entre los de menor importancia. Los pasajes, en que las manos se alternan y se suscitan por fragmentos de técnica digital fluida, requieren unos prolongados ejercicios parciales en tiempo muy pausado.

Presto ($\text{d} = 88$)

64

The musical score for study N. 64 is divided into four systems. System 1 starts with a forte dynamic (f) in common time, treble clef, and bass clef. It features a melodic line in the treble clef and harmonic support in the bass clef. Fingerings 1, 3, 4, and 5 are used. A performance instruction 'uguale' is placed above the treble staff. System 2 begins with a measure in common time, treble clef, followed by a measure in 2/4 time, bass clef. Fingerings 1, 3, 4, and 5 are used. A dynamic marking 'm.s.' is present. System 3 starts with a dynamic 'm.d.' and a measure in 2/4 time, bass clef. Fingerings 1, 3, 4, and 5 are used. System 4 starts with a dynamic 'ff' and a measure in 2/4 time, bass clef. Fingerings 1, 3, 4, and 5 are used.

Musical score for piano, page 59, featuring five staves of music:

- Staff 1:** Treble clef, 2 flats. Dynamics: ***ff***, ***b>***. Fingerings: 3 5 2 3, 1 5, 2 3 1 2, 4. Performance instruction: ***b>***.
- Staff 2:** Treble clef, 2 flats. Dynamics: ***p***. Performance instruction: ***leggermente***.
- Staff 3:** Treble clef, 2 flats. Dynamics: ***p cresc.***. Fingerings: 4.
- Staff 4:** Treble clef, 2 flats. Dynamics: ***f***. Fingerings: 1 5, 2, 3 1 2, 4, 5.
- Staff 5:** Treble clef, 2 flats. Dynamics: ***f dim.***, ***p***. Fingerings: 5, 3 2 1, 5. Performance instruction: ***Senza arpeggio.***

N. 65

Molto interessante questo studio d'ottave, che ai tempi in cui fu scritto, sembrò riferirsi ad una tecnica trascendentale. E', tuttavia, oggi ancora, nonostante il copioso materiale didattico accumulatosi nei decenni proprio sulla tecnica delle ottave, assai difficile, ed offre enormi vantaggi.

Dovrà essere studiato per frammenti, ed esige un tenace, graduale e razionale allenamento alla resistenza, ardua anche per il colore — **f off** — che vi domina quasi uniforme.

La scala in accordi di terza e sesta, facile nella tonalità di Do maggiore quanto difficile in quella di Fa maggiore, richiederà una serie di esercizi a parte.

Cette étude en octaves, qui, aux temps de Clementi eut l'air d'aborder une technique trascendante, est de la plus grande importance.

Et même aujourd'hui, en dépit de l'abondant matériel didactique qu'on a dès lors amassé, elle reste, pour la technique des octaves, aussi àpre qu'utille.

Elle doit être travaillée par fragments, et en s'y entraînant graduellement, rationnellement, presque avec opiniâtreté, à l'endurance qui en résulte ardue, à cause de la force aussi, car on y doit jouer presque toujours f off.

La gamme en accords de tierce et sixte, très facile dans la tonalité de Ut majeur mais très difficile en celle de Fa majeur, exige toute une série d'exercices à part.

Este estudio de octavas, que, en la época en que fué escrito pareció referirse a una técnica trascendental, resulta de sumo interés. Sin embargo, aún hoy día, no obstante el abundante material didáctico que se ha amontonado durante decenios propio sobre la técnica de las octavas, es sumamente difícil y ofrece enormes ventajas.

Deberá estudiarse por fragmentos, y exige un tenaz, gradual y racional ejercicio para la resistencia, ardua también por el color — **f off** — que predomina casi uniforme en el mismo.

La escala en acordes de tercera y sexta, tan fácil en la tonalidad de Do mayor cuan difícil en la de Fa mayor, requerirá una serie de ejercicios aparte.

Allegro vigoroso ($\text{♩} = 132$)

65

The music is composed of five staves of piano notation. The first two staves are in C major (Treble and Bass clefs), while the remaining three staves are in various keys: G major (Treble clef), A-flat major (Bass clef), and D major (Treble clef). The dynamics are marked with **f**, **mf**, **ff**, and **ff**. The tempo is indicated as $\text{♩} = 132$. The music is divided into measures by vertical bar lines and includes various note heads and stems.

This image shows the right-hand piano part for measures 5 through 10. The music is in common time and consists of two systems of five measures each. Measure 5 starts with a forte dynamic (f) and a series of eighth-note chords. Measures 6 and 7 continue with eighth-note patterns. Measure 8 begins with a dynamic instruction "mf cresc." followed by eighth-note chords. Measure 9 starts with a dynamic "più f". Measure 10 concludes with a dynamic "ff". The bass line is present in the left hand, providing harmonic support.

SUITE DI CINQUE PEZZI

SUITE DE CINQ PIÈCES

SUITE DE CINCO PIEZAS

N. 66

La prima e, forse, unica difficoltà tecnica di questo studio così aggraziato risiede nell'abbellimento collocato sulla terza nota del breve disegno assegnato alla sinistra. Da realizzare con una terzina di biscrome, richiede dalle dita un'equa distribuzione d'energia con mano assolutamente tranquilla, e deve risultare con nitidezza e vivacità, oltre che inserirsi con equilibrata ugualianza e con assoluto rigore ritmico nell'andamento generale.

La première, et, peut-être, aussi la seule difficulté technique de cette étude si gracieuse est dans le jeu des notes d'agrément appliquées à la troisième double-croche du court dessin de la gauche. À réaliser par un triolet de triples-croches, mais en tâchant d'obtenir d'abord un juste partage de la sonorité entre les doigts, à main absolument tranquille, et, ensuite, un jeu clair et vivace, à insérer d'une façon parfaitement équilibrée, égale, et rigoureuse au point de vue rythmique, dans l'allure générale.

La primera y, tal vez, única dificultad técnica de este estudio tan agraciado, se halla en el adorno colocado sobre la tercera nota del breve diseño destinado a la izquierda. Debiendo realizarse mediante un tresillo de fusas, requiere de los dedos una ecua repartición de energía con mano absolutamente tranquila, y tiene que resultar con nitidez y vivacidad, además de insertarse con equilibrada igualdad y absoluto rigor rítmico en el movimiento general.

Allegretto vivace (♩ = 84)
ten. ma non legato

66

simile

sempre legato

ten. ma non legato

I.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps. The music includes dynamic markings such as *tr* (trill), *f* (forte), and *v* (volume). Fingerings are indicated by numbers above or below the notes. The first staff shows a series of eighth-note chords. The second staff begins with a trill over three notes, followed by eighth-note chords. The third staff starts with a dynamic *f*, followed by eighth-note chords. The fourth staff features a dynamic *ten. ma non legato* and eighth-note chords. The fifth staff begins with a dynamic *sempre legato* and eighth-note chords. The sixth staff continues with eighth-note chords. The seventh staff concludes with a dynamic *tr* and eighth-note chords.

Sheet music for piano, page 64, featuring six staves of musical notation. The music is in common time and consists of measures 5 through 143. The notation includes treble and bass staves, with various dynamics such as *tr*, *p*, *fp*, *cresc.*, *mf*, *f*, *p*, *f*, *p*, *legato*, *cresc.*, and *ten. ma non legato*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. Measure 5 starts with a treble clef, a key signature of four sharps, and a tempo of 143. Measures 6-143 continue with various dynamics and fingerings, including a bass clef in measure 143.

(5 4
3 2 1 3)
ten. ma non legato

cresc.

p

f

cresc.

f

p

più f

ff

Sheet music for piano, page 66, featuring five staves of musical notation. The music is in common time and consists of measures 66 through 81.

Staff 1: Treble clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Staff 2: Bass clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Staff 3: Treble clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *cresc.* Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *f*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *f*.

Staff 4: Bass clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *f*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *f*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Staff 5: Treble clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Staff 6: Treble clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Staff 7: Bass clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Staff 8: Treble clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *f*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *f*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Staff 9: Bass clef. Measures 66-68: Fingerings 3, 5; dynamic *p*. Measures 69-71: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 72-74: Fingerings 1, 2, 3, 5; dynamic *p*. Measures 75-77: Fingerings 1, 2, 3, 5; dynamic *p*.

Sheet music for piano, page 67, featuring five staves of musical notation. The music is in common time and consists of measures 67 through 82.

Staff 1: Treble clef. Dynamics: *f*, *f*, *p dolce*, *ten. ma non legato*. Fingerings: 2, 4, 1, 3; 4; 4; 4; 5, 3, 4, 4, 4.

Staff 2: Treble clef. Dynamics: *f*, *f*. Fingerings: 4, 2, 1, 2; 4; 4; 4; 4.

Staff 3: Bass clef. Dynamics: *p*, *f*, *non legato*, *p più f*. Fingerings: 5; 4; 4; 4; 1, 3, 5; 4; 4; 5.

Staff 4: Treble clef. Dynamics: *ff*. Fingerings: 4, 3, 5; 4; 5.

Staff 5: Bass clef. Dynamics: *ff*. Fingerings: 4, 3, 4; 4; 4; 4; 4, 3, 5; 4; 4; 4.

N. 67

Di fattura esemplare, ma privo di rilievo, richiede un accurato studio del fraseggio, perchè le imitazioni si presentino nella luce voluta dall'autore.

D'un travail irréprochable, mais sans grand relief, elle exige un soin tout particulier donné au phrasé, afin de faire ressortir le jeu des imitations selon les intentions de l'auteur.

De concepción ejemplar, empero exento de relieve, exige un esmerado estudio del fraseado, a fin de que las imitaciones aparezcan bajo la luz deseada por el autor.

CANONE

Allegro moderato ($\text{J} = 96$)

67

Sheet music for two staves, Treble and Bass, in G major (two sharps).

The music consists of six systems:

- System 1:** Starts with a forte dynamic (f) in the Treble staff. Fingerings: 4, 5, 3, 1, 15.
- System 2:** Fingerings: 2, 1, 3, 5, 4.
- System 3:** Fingerings: 3, 1, 4, 2, 1, 4.
- System 4:** Starts with a piano dynamic (p) in the Bass staff. Fingerings: 3, 1, 4, 2, 1, 4, 3.
- System 5:** Fingerings: 2, 1, 3, 5, 4.
- System 6:** Fingerings: 3, 1, 4, 2, 1, 4.
- System 7:** Starts with a forte dynamic (f) in the Treble staff. Fingerings: 5, 4, 3, 2, 1.
- System 8:** Fingerings: 2, 1, 3, 5, 4.
- System 9:** Fingerings: 2, 1, 3, 5, 4.
- System 10:** Starts with a piano dynamic (p) in the Bass staff. Fingerings: 5, 4, 3, 2, 1.
- System 11:** Fingerings: 2, 1, 3, 5, 4.
- System 12:** Fingerings: 2, 1, 3, 5, 4.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures 70 through 75.

- Staff 1 (Treble Clef):** Measures 70-71. Fingerings: 2, 5; 3 1 2; 1. Measure 72: 4. Measure 73: 1. Measure 74: 1 4. Measure 75: 3.
- Staff 2 (Bass Clef):** Measures 70-71. Fingerings: 4 1 #3; 4 5 3. Measure 72: 2. Measure 73: 1. Measure 74: 4. Measure 75: 3.
- Staff 3 (Treble Clef):** Measures 70-71. Fingerings: 3; 2. Measure 72: 1. Measure 73: 4 2 3 1 3. Measure 74: *p* 2 1 2 3. Measure 75: 3.
- Staff 4 (Bass Clef):** Measures 70-71. Fingerings: 5; 1. Measure 72: 2. Measure 73: 3. Measure 74: 2. Measure 75: 4 1 3 2 4 1.
- Staff 5 (Treble Clef):** Measures 70-71. Fingerings: 3; 3. Measure 72: 5. Measure 73: 4. Measure 74: 5. Measure 75: 1.
- Staff 6 (Bass Clef):** Measures 70-71. Fingerings: *p* 2; #2 1. Measure 72: *f* 3. Measure 73: *f*. Measure 74: 2. Measure 75: 1.
- Staff 7 (Treble Clef):** Measures 70-71. Fingerings: 4; 2 1. Measure 72: 1 2 3 4 1. Measure 73: 1 2. Measure 74: 4. Measure 75: 1.
- Staff 8 (Bass Clef):** Measures 70-71. Fingerings: (3 2 1); 3 1 3 3. Measure 72: 2. Measure 73: 5. Measure 74: 4. Measure 75: 2.
- Staff 9 (Treble Clef):** Measures 70-71. Fingerings: 1 3 1. Measure 72: 1 4. Measure 73: 2. Measure 74: 1. Measure 75: 3.
- Staff 10 (Bass Clef):** Measures 70-71. Fingerings: 1 2 3 2 1. Measure 72: 1 2 3 2 1. Measure 73: (1 3 4 3 2 1). Measure 74: 1. Measure 75: 3.
- Staff 11 (Treble Clef):** Measures 70-71. Fingerings: 5; 2 1 3. Measure 72: 2. Measure 73: 1 3 2. Measure 74: 2. Measure 75: 1.
- Staff 12 (Bass Clef):** Measures 70-71. Fingerings: 2 5 3; 4 1 4 2. Measure 72: 1 4. Measure 73: 1 3 1 2 3. Measure 74: 4. Measure 75: 1.

Dynamics and performance instructions include:

- cresc.* (Measure 72, Staff 7)
- f* (Measure 73, Staff 7)
- p* (Measure 74, Staff 7)
- p* (Measure 75, Staff 7)

N. 68

Utilissimo per l'esercizio della tecnica in note doppie e per il fraseggio. Sarà utile eseguirlo spesso e reiteratamente. Come quasi tutti gli studii in note doppie, si presta ad una quantità di varianti molto proficue. Musicalmente offre un bel giuoco di sonorità.

Très profitable à la technique des doubles notes et à celle du phrasé. On conseille de la jouer très souvent et plusieurs fois de suite. Ainsi que la plupart des études en doubles notes, elle offre la possibilité de plusieurs variantes très utiles. Au point de vue musical elle présente un beau jeu de sonorités.

De suma utilidad para el ejercicio de la técnica en notas dobles y para el fraseado. Será útil ejecutarlo a menudo y reiteradamente. Como casi todos los estudios en notas dobles, se presta a una cantidad de variantes muy provechosas. Musicalmente ofrece un lindo juego de sonoridades.

68

Presto ($\text{d} = 116$)

Presto ($\text{d} = 116$)

68

p *cresc.*

f

ff

I. $(\text{d} = 168)$ etc. II. $(\text{d} = 116)$ etc.

N. 69

Il tema un po' monotono rende questa fuga, pur impeccabile per la fattura, di scarso interesse, e non facile ad essere resa con tutti i necessari rilievi, essendo, per di più, assai complessi i "nodi polifonici".

Au thème quelque peu aride, cette fugue, qui se montre, toutefois, parfaite, n'a pas grand intérêt: mais elle n'est pas facile à rendre en faisant ressortir chaque détail, d'autant plus que les "noyaux polyphoniques" sont assez complexes.

El tema, un poco monótono, hace de esta fuga, no obstante la impecabilidad de su ejecución, una pieza de escaso interés y no fácil de reproducirse con todo los necesarios relieves, siendo, además, muy complicados los "nudos polifónicos".

FUGA

Moderato ($\text{♩} = 112$)

69

The musical score consists of four staves of music for two hands. The top staff is in common time (C) and the bottom staff is in common time (C). The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as *f*, *mf*, *m.s.*, *legato*, *marc.*, *cresc.*, and *ben legato*. Articulation marks like dots and dashes are placed under or over the notes. Fingerings are shown as numbers above or below the notes. The score is set against a light gray background with a large oval shape at the bottom.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of six measures. Measure 1 starts with a dynamic 'mf' and includes fingerings 1, 2, 3, 4, and 5. Measure 2 continues with fingerings 1, 2, 3, 4, and 5. Measure 3 begins with a dynamic 'p' and includes fingerings 1, 2, 3, 4, and 5. Measure 4 starts with a dynamic 'dim.' and includes fingerings 1, 2, 3, 4, and 5. Measure 5 begins with a dynamic 'p' and includes fingerings 1, 2, 3, 4, and 5. Measure 6 concludes with a dynamic 'p' and includes fingerings 1, 2, 3, 4, and 5.

Musical score for piano, page 74, featuring five staves of music. The score includes dynamic markings such as *p*, *p cresc.*, *f*, *marc.*, and *dim.*. Fingerings are indicated above the notes, and performance instructions like *marc.* and *dim.* are present. The music consists of a mix of eighth and sixteenth-note patterns, with some measures featuring grace notes or slurs.

p *p cresc.*

f *marc.*

p *p cresc.*

marc.

dim.

The image shows five staves of piano sheet music. The top two staves are in treble clef, and the bottom three are in bass clef. The time signature is 4/4 throughout. Key signatures vary by staff: the first and fifth staves have one sharp; the second has one sharp; the third has one sharp; and the fourth has one sharp. Dynamics include *p*, *cresc.*, *mf*, *f*, *ff*, *marc.*, *rull. e dim.*, and *pp*. Fingerings are marked above many notes, such as '4' over a note in the first staff, '5' over a note in the second staff, and '3' over a note in the third staff. Measure numbers 45 and 50 are also present. The music consists of continuous flowing lines with occasional chords.

a) Tema per moto contrario.

a) Suivi par mouvement contraire.

a) Tema por movimiento contrario

N. 70

Chiamato "Scherzo" dall'autore, non ha, tuttavia, nessuno dei caratteri distintivi dello scherzo classico, se non la generale intonazione all'amabilità. Una preziosità di fattura, che lo studioso non nota immediatamente, è alla battuta 49, là dove, nel basso, s'inizia un procedimento melodico che è l'esatta riproduzione per moto contrario e per giusti intervalli, della melodia tematica. Non presenta grandi difficoltà, ma esige molta cura nei dettagli.

Si l'auteur l'a appelée «Scherzo», elle n'a rien, toutefois, du scherzo classique, sinon le ton aimable et gracieux. Un détail intéressant qu'on n'observe pas tout d'un coup se trouve à la mesure 49, d'où commence, dans la basse, un procédé mélodique qui reproduit, par mouvement contraire et par justes intervalles, la mélodie thématique. Elle n'est pas très difficile, mais elle exige un grand soin du détail.

A pesar de que el autor lo haya llamado "Scherzo", no posee ninguna de las características del scherzo clásico, excepto la entonación general a la amabilidad. Una preciosidad de concepción, que el estudioso no advierte de inmediato, se halla en el compás 49, donde, en el bajo, se inicia un procedimiento melódico que es la reproducción exacta, por movimiento contrario y por justos intervalos, de la melodía temática. No presenta grandes dificultades, empero exige mucho esmero en los detalles.

SCHERZO**Allegretto vivace (♩ = 66)**

70

cresc.

295

296

f.

espress.

p

f

p

cresc.

f

The image shows five staves of piano sheet music. The top staff uses a treble clef and has a key signature of two sharps. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Various musical markings are present, including dynamic instructions like 'p' (piano), 'f' (forte), 'mf' (mezzo-forte), and 'cresc.' (crescendo). Articulation marks such as dots and dashes are placed under the notes. Fingerings are indicated by numbers above or below the notes. Measure numbers are also visible.

a) Disegno tematico per moto contrario.

a) *Dessin thématique par mouvement contraire.*

a) Diseño temático por movimiento contrario.

SUITE DI SEI PEZZI

SUITE DE SIX PIÈCES

SUITE DE SEIS PIEZAS

N. 71

Molto importante, non è propriamente per doppie note, ma presenta la sua maggior difficoltà nell'attacco simultaneo di due note appartenenti a differenti voci, e procedenti con moti diversi. Uno tra i più ingegnosi esercizi di Carlo Tausig è stato ricalcato su questo schema tecnico. Attenzione alla scelta delle diteggiature, che si presenta sovente difficile. E' nelle movenze di questo studio un certo vigoroso slancio verso zone d'affermazione energica e — quasi si oserebbe di dire — caparbia; slancio che lo rende, anche musicalmente, di grande interesse.

Très importante, elle n'est précisément pas une étude en doubles notes, mais sa difficulté la plus saillante réside dans l'attaque simultanée de deux notes qui appartiennent à deux voix bien distinctes se mouvant de différentes façons. Une d'entre les études les plus ingénieuses de Charles Tausig a été décalquée sur ce schéma technique. Il faudra faire attention au choix des doigtés, qui se présente souvent difficile. Il y a dans l'allure de cette étude-ci une sorte de robuste élan vers certains sommets d'affirmations énergiques et presque têtues; et cet élan lui prête un très grand intérêt musical.

Muy importante, no siendo precisamente para notas dobles, presenta su mayor dificultad en el inicio simultáneo de dos notas pertenecientes a diferentes voces y procedentes con movimientos distintos. Uno entre los más ingeniosos ejercicios de Carlos Tausig ha seguido el ejemplo de este esquema técnico. Téngase cuidado en la elección de las digitaciones, que muy a menudo se presenta difícil. En los movimientos de este estudio se encuentra un ímpetu algo vigoroso hacia zonas de afirmación energética y (casi se podría decir) obstinada, ímpetu que, aún musicalmente, le confiere un gran interés.

71

Allegro ($\text{♩} = 116$)

legatissimo

f

cresc.

mf

f

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is A major (three sharps). The first staff begins with a dynamic of *f*. The second staff starts with a dynamic of *f*, followed by a melodic line with fingerings (e.g., 1 4, 4 1, 2 1 3, 3 2 1) and a bass line with fingerings (e.g., 5, 5, 5). The third staff starts with a dynamic of *dim.* The fourth staff starts with a dynamic of *p*, followed by a melodic line with fingerings (e.g., 4 1 2 3 4 1 2, 1 3 2 4) and a bass line with fingerings (e.g., 1 2 3 1 3 2 1). The fifth staff starts with a dynamic of *d*, followed by a melodic line with fingerings (e.g., 2 1, 5 4) and a bass line with fingerings (e.g., 1 3 2 4 3). The sixth staff starts with a dynamic of *cresc.*, followed by a melodic line with fingerings (e.g., 1 2, 1 2 1, 4 1) and a bass line with fingerings (e.g., 1 2 4, 4 3, 3 3 2). The seventh staff starts with a dynamic of *f*, followed by a melodic line with fingerings (e.g., 5 3, 4 2, 3 1, 4 2, 3 1) and a bass line with fingerings (e.g., 1 3 2 1). The eighth staff starts with a dynamic of *p*, followed by a melodic line with fingerings (e.g., 3 2 1, 3 2) and a bass line with fingerings (e.g., 5, 5, 5). The ninth staff starts with a dynamic of *p*, followed by a melodic line with fingerings (e.g., 5, 4, 3, 4) and a bass line with fingerings (e.g., 1 3 2 1). The tenth staff starts with a dynamic of *p*, followed by a melodic line with fingerings (e.g., 4, 4, 4) and a bass line with fingerings (e.g., 1 2 4 3, 1 2 5 4). The eleventh staff starts with a dynamic of *p*, followed by a melodic line with fingerings (e.g., 3 2 1, 3 2) and a bass line with fingerings (e.g., 5, 5, 5).

Sheet music for piano, page 10, showing measures 51-60. The music is in common time, key signature of A major (three sharps). The left hand plays eighth-note patterns with fingerings such as 12324, 13, 13, 12, 12, 1. The right hand plays sixteenth-note patterns with fingerings like 34, 43, 3, 212, 312, 12, 12, 12. Measure 51 starts with a dynamic ff. Measure 52 begins with a bass note followed by eighth-note pairs. Measures 53-54 show sixteenth-note patterns with fingerings 12, 12, 12, 12. Measure 55 starts with a bass note followed by eighth-note pairs. Measures 56-57 show sixteenth-note patterns with fingerings 12, 12, 12, 12. Measure 58 begins with a bass note followed by eighth-note pairs. Measures 59-60 show sixteenth-note patterns with fingerings 12, 12, 12, 12.

Sheet music for piano, page 83, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10. The key signature is A major (no sharps or flats). The notation includes various dynamics such as *v*, *mf*, *cresc.*, and *f*. Fingerings are indicated above the notes, such as (5) over a group of notes in measure 10. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measure 10 concludes with a forte dynamic.

N. 72

Breve ed armonioso gioco formato da frammenti di scale e d'arpeggi svolti per moto contrario, la cui struttura costringe a diteggiature di adattamento nelle quali risiede la maggior utilità tecnica. Solo con una giusta scelta di tali combinazioni sarà possibile ottenere ad un tempo una grande velocità ed una grande precisione.

Des fragments de gammes et d'arpèges qui forment un jeu sonore court et harmonieux, évoluant par mouvement contraire. La structure de ces fragments exige des doigtés d'adaptation, où réside ici la plus grande difficulté technique. C'est seulement par un choix habile de ces doigtés qu'on pourra obtenir en même temps une grande vitesse et une grande exactitude.

Breve y armonioso juego compuesto de fragmentos de escalas y de arpegios ejecutados por movimiento contrario, cuya estructura obliga a digitaciones de adaptación en las que se halla la mayor utilidad técnica. Sólo mediante una exacta elección de dichas combinaciones, será posible lograr, al mismo tiempo, una gran velocidad y una gran precisión.

Vivace ($\text{J.}=92$)

72

N. 73

Canone per moto contrario e per giusti intervalli, di pregevole fattura, di gradevole effetto, gemello del n. 10.

Nous avons ici un canon par mouvement contraire et par justes intervalles, de bon ouvrage, d'agréable effet, qui est jumeau de l'étude n. 10.

Canon por movimiento contrario y por justos intervalos, de concepción excelente y de efecto agradable, gemelo del n. 10.

73

Allegretto ($\text{♩} = 88$)

The musical score for study N. 73, Allegretto, is presented in four staves. The first staff begins with a dynamic *p*. The second staff begins with a dynamic *p*. The third staff has a dynamic *cresc.*. The fourth staff has dynamics *f*, *p*, and *cresc.*. The music is composed of six measures. Hand positions are indicated by numbers above the notes: 1, 2, 3, 4, 5. Measure 1: Treble staff (1, 2), Bass staff (3, 2). Measure 2: Treble staff (5, 4), Bass staff (2). Measure 3: Treble staff (3, 5), Bass staff (5). Measure 4: Treble staff (2, 3, 2), Bass staff (4, 3, 1, 5). Measure 5: Treble staff (4, 3, 1, 2), Bass staff (4, 3, 1, 5). Measure 6: Treble staff (3, 2, 1), Bass staff (4, 3, 1, 3).

Sheet music page 87, measures 1-4. Treble and bass staves in G major. Fingerings: 2 1, 4, 1 2, 3, 2, 3. Dynamics: *p*, *p*.

Sheet music page 87, measures 5-8. Treble and bass staves in G major. Fingerings: 4 2, 3 2, 4 2, 3 4, 5 2, 3. Dynamics: *cresc.*, *f*.

Sheet music page 87, measures 9-12. Treble and bass staves in G major. Fingerings: 5, 4 1 2 4, 1 4, 4 3 1 2 5, 1 4. Dynamics: *dim.*, *p*.

Sheet music page 87, measures 13-16. Treble and bass staves in G major. Fingerings: 1 5, 2 1, 3 2 4, 3 5, 4 3 2, 3 2, 4. Dynamics: *f*, *cresc.*

Sheet music page 87, measures 17-20. Treble and bass staves in G major. Fingerings: 3, 1 4, 5, 3 1 3 5, 4 3 2, 2, 3. Dynamics: *f*, *p*.

N. 74

Fuga a due soggetti, sapientemente costruita su temi di carattere solenne. Si presentano le difficoltà consuete alle fughe clementiane, d'architettura un po' sovraccarica.

Cette fugue à deux sujets est très savamment bâtie sur des thèmes à caractère solennel. L'on aura à surmonter les difficultés qui sont communes à toutes les fugues de Clementi, un peu trop surchargées.

Fuga de dos temas, sabiamente construida sobre temas de carácter solemne. Se presentan las habituales dificultades de las fugas clementianas, de arquitectura un poco pesada.

FUGA A 2 SOGGETTI

Moderato ($\text{d} = 69$)

74

89

marc.

f

p

cresc.

marc.

A

f

p

dim.

p

B

cresc.

A

f

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time and consists of measures 10 through 15. Measure 10 starts with a dynamic of cresc. and includes fingerings (3, 2, 1) and (2, 3, 1). Measure 11 begins with a dynamic of mf . Measure 12 starts with a dynamic of p . Measure 13 starts with a dynamic of dim. . Measure 14 starts with a dynamic of p . Measure 15 starts with a dynamic of f and includes a tempo marking of marc. . The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above the notes, and dynamics are shown throughout the piece.

a) Tema per moto contrario.

a) *Sujet par mouvement contraire.*

a) Tema por movimiento contrario.

B

f

più f

A marc.

ff

(1 3 2)

mf cresc.

f dim.

mf

dim.

p

A

f marc.

N. 75

Canone all'ottava, dal fluido svolgimento,
ma di modesto significato.

*Canon à l'octave, au développement très
coulant, mais d'un sens bien borné.*

Canon en la octava, dotado de un desarro-
llo fluido, empero de significado mo-
desto.

CANONE

Allegro non troppo ($\text{d} = 132$)

75

The sheet music consists of five staves of musical notation for two hands. The key signature is three sharps, and the time signature is common time. The dynamic marking is 'sempre f' (fortissimo). Fingerings are indicated above and below the notes. The music is divided into measures by vertical bar lines.

13

mf *f* *mf* *f*

f

dim.

p

f

Sheet music for piano, page 94, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10. Fingerings are indicated above the notes, and dynamic markings like *f*, *p*, and *p.* are present. The piano part includes both treble and bass clefs. The music is set against a background of horizontal lines.

Staff 1 (Treble Clef):

- Measure 1: *f*. Fingerings: 1, 2, 3, 4. Measures 1-2: 1, 3, 2, 1, 2. Measures 3-4: 3, 2, 1, 2, 1, 3, 4. Measures 5-6: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 7: 5, 1, 2, 1, 3, 4.
- Measure 8: 5, 1, 2, 1, 3, 4.
- Measure 9: 5, 1, 2, 1, 3, 4.
- Measure 10: 5, 1, 2, 1, 3, 4.

Staff 2 (Bass Clef):

- Measure 1: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 2: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 3: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 4: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 5: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 6: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 7: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 8: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 9: 5, 3, 2, 1, 2, 1, 3, 4.
- Measure 10: 5, 3, 2, 1, 2, 1, 3, 4.

Staff 3 (Treble Clef):

- Measure 1: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 2: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 3: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 4: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 5: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 6: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 7: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 8: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 9: 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 10: 4, 3, 2, 1, 2, 1, 3, 4.

Staff 4 (Bass Clef):

- Measure 1: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 2: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 3: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 4: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 5: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 6: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 7: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 8: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 9: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.
- Measure 10: 1, 2, 1, 3, 4, 1, 2, 1, 3, 4.

Staff 5 (Treble Clef):

- Measure 1: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 2: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 3: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 4: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 5: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 6: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 7: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 8: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 9: 5, 4, 3, 2, 1, 2, 1, 3, 4.
- Measure 10: 5, 4, 3, 2, 1, 2, 1, 3, 4.

Text: (sopra)

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings are indicated above the notes: 1 3 1, 4, 3 2 4 3 5 1 4, 1 3 4 2.

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings are indicated above the notes: 4, 4, 1 3 4 3 5 1 4, 1.

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings are indicated above the notes: 3, 1 2 #, 2, 5, 1 4 3, 1 2 3. The instruction *sempre legato* is written in the right-hand staff.

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings are indicated above the notes: 8, 3, 1, 2 4 1, 3, 1, 1.

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings are indicated above the notes: 4, 3, 1 3 2 3 5, 1 4 3 4 5, 1, 2 1 3, 2. The bass staff shows a continuous eighth-note pattern with fingerings 2 4, 2 3, 5 2, 1 2 1 3, 2.

N. 76

Di equilibrate proporzioni e di grande utilità tecnica, specialmente per la difficoltà insita nell'attacco delle note basse con il quinto dito della sinistra, attacco che deve risultare preciso e vigoroso, in un assoluto rigore ritmico. Nei passi di note a sbalzi bisogna dar molto rilievo alle parti cantabili.

Elle est très bien proportionnée par l'équilibre formel, et très utile à cause de la difficulté qu'elle présente à la basse par les attaques qu'elle impose au petit doigt de la main gauche. Ces attaques doivent ressortir précises et énergiques, rigoureusement rythmées. Très en relief, dans les passages en notes prises par bonds, les parties qui chantent.

De proporciones equilibradas y de gran utilidad técnica, especialmente por la dificultad ingénita en el inicio de las notas bajas con el quinto dedo de la izquierda, inicio que debe resultar exacto y energico, en el más absoluto rigor rítmico. En los pasajes de notas a saltos, es preciso dar mucho realce a las partes cantables.

FINALE

Allegro ($\text{♩} = 126$)

76

76

f non legato, brillante

3 2 4 1 - 2
(3 1 2 1 4 1)

4 2 3 1 4 2
(3 2 5 2)

4 1 5 2
(4 1 4 1)

4 2 3 1 4 2
(3 1 2 1 4 1)

4 2 3 1 4 2
(3 1 2 1 4 1)

5 2 4 2 3 1 2 1 5
(4 1 3 2 5 2)

4 1 5 2 4 4
(5)

4 2 3 1 4 2
(3 1 4 2)

5 2 4 2 3 1 2 1 5
(3 1)

4 2 3 1 4 2
(3 1 4 2)

4 2 3 1 4 2
(3 1)

2 1 5 2 3 1 4 2
(2 1)

3 1 5 3 4 2 3 1 4 2
(3 1)

4 2 3 1 2 1 3 1 4 2
(4 2 5 3 4 3)

4 2 3 1 2 1 4 2
(4 2 3 1 2 1 4 2)

Musical score for piano, page 10, measures 11-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. Measure 11 starts with a forte dynamic (f). Measure 12 starts with a forte dynamic (ff). Measure 13 starts with a forte dynamic (ff). Measure 14 starts with a forte dynamic (ff). Measure 15 starts with a forte dynamic (ff).

p cresc.

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N. 77

Mira esclusivamente ad agguerrire nell'esecuzione quanto più stretta sia possibile delle acciaccature. Allorchè queste si trovano nel disegno delle due mani procedenti per moto parallelo, la difficoltà non è lieve.

Elle a exclusivement pour but d'apprendre à exécuter aussi étroitement que possible l'appoggiature brève. Lorsque cette combinaison se trouve en même temps dans les deux mains qui procèdent par mouvement parallèle, la difficulté n'est pas moindre.

Tiene la exclusiva finalidad de adiestrar la ejecución de las apoyaturas breves en el modo más acelerado posible. Cuando éstas se hallan en el diseño de las dos manos procedentes por movimiento paralelo, la dificultad aumenta mayormente.

AllegriSSimo ($\text{♩} = 112$)

77

f ed assai energico

a)

a) Mugellini:

I. $(\text{♩} = 104)$ etc.

II. $(\text{♩} = 104)$ etc.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a dynamic marking of *f e sempre energico*. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef and includes dynamic markings *f* and *mf*. The fifth staff uses a treble clef. Each staff contains six measures of music, with various note heads, stems, and beams. Fingerings are indicated by numbers above or below the notes, such as '1', '2', '3', '4', '5', and '6'. Measure numbers '1' through '6' are placed below each staff.

N. 78

Dedicato alla tecnica delle doppie terze come il n. 15 — che però offre maggior interesse — si presenta, tuttavia, da cima a fondo asperrimo, ed utilissimo a sviluppare, mediante numerose insidie, il virtuosismo delle "voltate". La parte opposta alle terze mostra passi ove il fraseggio si fa molto interessante per l'estrema frammentarietà.

Dédie à la technique des doubles tierces, comme l'étude n. 15 — qui est toutefois plus intéressante — elle offre d'un bout à l'autre l'aspect de la plus grande difficulté, et s'annonce très utile pour développer, au moyen de nombreuses embûches, les virtuosité des « vireées ». La partie qui fait pendant aux doubles tierces montre des passages où le phrasé devient très intéressant à cause de son caractère extrêmement fragmentaire.

Dedicado a la técnica de las dobles terceras, lo mismo que el n.º 15 — que de todas maneras ofrece mayor interés — se presenta, sin embargo, muy áspero desde un principio hasta la fin, y resulta sumamente útil para desarrollar, mediante numerosas insidias, el virtuosismo de las “vueltas”. La parte contrapuesta a las terceras, muestra unos pasajes en los que el fraseado se hace muy interesante, por ser sumamente fragmentario.

Molto Allegro (♩ = 144)

Molto Allegro (♩ = 144)

78

Musical score page 78, first system. The score consists of two staves. The top staff is in treble clef, 6/8 time, and the bottom staff is in bass clef, 6/8 time. The tempo is Molto Allegro (♩ = 144). The dynamic is *p*. The measure starts with a dotted half note followed by eighth-note pairs. The right hand has fingering 5, 3 over the first pair. The left hand has 3, 5 underlaying the pairs. The measure ends with a forte dynamic *f*. The right hand has fingering 5, 4, 2 over the notes. The left hand has 3, 5 underlaying the notes.

8.

Musical score page 78, second system. The score consists of two staves. The top staff is in treble clef, 5/8 time, and the bottom staff is in bass clef, 5/8 time. The dynamic is *f*. The measure starts with a dotted half note followed by eighth-note pairs. The right hand has fingering 5 over the first pair. The left hand has 1 underlaying the pairs. The measure ends with a forte dynamic *f*. The right hand has fingering 5, 3, 2, 3, 5 over the notes. The left hand has 3, 5 underlaying the notes.

8.

Musical score page 78, third system. The score consists of two staves. The top staff is in treble clef, 5/8 time, and the bottom staff is in bass clef, 5/8 time. The dynamic is *f*. The measure starts with a dotted half note followed by eighth-note pairs. The right hand has fingering 5 over the first pair. The left hand has 1 underlaying the pairs. The measure ends with a forte dynamic *f*. The right hand has fingering 5, 4, 3 over the notes. The left hand has 3, 5 underlaying the notes.

8.

Musical score page 78, fourth system. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The dynamic is *f dim.* The measure starts with a dotted half note followed by eighth-note pairs. The right hand has fingering 4 over the first pair. The left hand has 3, 5 underlaying the pairs. The measure ends with a forte dynamic *f dim.* The right hand has fingering 4, 2 over the notes. The left hand has 3, 5 underlaying the notes.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The rightmost staff uses a soprano clef. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes in several places. Dynamics such as *p*, *mf*, *ff*, and *mf* are used throughout the piece. The music is divided into measures by vertical bar lines.

This page contains four staves of piano sheet music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 5 starts with a treble clef staff, followed by a bass clef staff. Measure 6 starts with a treble clef staff, followed by a bass clef staff. Measure 7 starts with a treble clef staff, followed by a bass clef staff. Measure 8 starts with a treble clef staff, followed by a bass clef staff. The music consists of eighth-note patterns with various dynamics and fingerings indicated.

N. 79

Breve studio per la sinistra, ma di indubbio rendimento anche per la destra, cui sono affidati continui salti, con incroci ed abbellimenti. Le note prese per salto non debbono esser violente ma, al contrario, eseguite con tocco discreto, quasi mediante *appoggio* della mano.

Et voilà une courte étude pour la main gauche, mais qui sera très utile à la main droite aussi, puisque celle-ci a des bonds, des croisements, des agréments, sans aucun répit. Les notes prises par bonds ne devront être jamais violentes, mais, au contraire, elles devront être exécutées avec un toucher très discret, presque avec le seul appui de la main.

Breve estudio para la izquierda, empero de indudable rendimiento también para la derecha, la que debe efectuar continuos saltos, con cruces y adornos. Las notas tomadas para salto no tienen que ser violentas, sino, al contrario, ejecutadas con toque moderado, casi mediante el *apoyo* de la mano.

79

Allegro moderato ($\text{♩} = 138$)

The music consists of five staves of piano notation. Staff 1 (top) starts with a treble clef, 2/4 time, and a key signature of one flat. It features a dynamic of *mf* and a instruction *legato ed espressivo*. Fingerings 3 and 5 are shown above the first measure. Staff 2 follows with a bass clef, 2/4 time, and a key signature of one flat. Fingerings 1, 2, and 3 are indicated. Staff 3 continues with a treble clef, 2/4 time, and a key signature of one flat. Fingerings 1, 2, 3, 4, and 5 are shown. Staff 4 has a bass clef, 2/4 time, and a key signature of one flat. Fingerings 1, 2, 3, 4, and 5 are indicated. Staff 5 concludes with a treble clef, 2/4 time, and a key signature of one flat. Fingerings 1, 2, 3, 4, and 5 are shown. The music includes dynamics such as *mf*, *cresc.*, and *dim.*, and performance techniques like hand crossings and jumps.

a) Ossia:

b)

This image shows five staves of musical notation for piano, likely from a piece by Chopin. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line, leading into the second system.

Staff 1 (Top): Treble and bass staves. Dynamics: *p*, *cresc.*. Fingerings: 4, 5, 2, 1; 3, 4, 5, 2, 3, 4. Performance instruction: *cresc.* at the end of the first system.

Staff 2: Treble and bass staves. Dynamics: *f*, *p*. Fingerings: 2, 1, 2; 3, 4, 5, 2, 3, 4. Performance instruction: *cresc.*

Staff 3: Treble and bass staves. Dynamics: *v.*, *f*, *dim.*. Fingerings: 5, 2, 4, 2; 3, 2, 5, 2, 4, 2; 3, 2.

Staff 4: Treble and bass staves. Dynamics: *p*, *cresc.*. Fingerings: 4, 2, 3, 2; 3, 1, 5, 2, 4, 2; 3, 2.

Staff 5 (Bottom): Treble and bass staves. Dynamics: *f*, *ff*. Fingerings: 5, 1, 4, 2, 3, 2; 5, 1, 4, 2, 3, 1; 4, 2, 3, 1; 3.

N. 80

Il titolo "Capriccio" è giustificato più dal carattere che dalla forma di questa composizione, dal contrasto, cioè, tra i frammenti di scale distribuiti nelle due mani ed i recitativi lenti ed espressivi. L'ultima parte è appena uno sviluppo di disegno tecnico che, affidato prima alla destra e poi alla sinistra, culmina nell'episodio finale per moto contrario.

Occorrono qui tecnica agguerrita e gusto. Nelle scale bisogna raggiungere quasi l'effetto di un glissando, il che si potrà ottenere solo con l'immediatezza degli attacchi da una mano all'altra.

Le titre « Caprice » se justifie plus par le caractère que par la forme de cette composition; par le contraste, en un mot, entre les fragments de gammes repartis entre les deux mains et les récitatifs lents et expressifs. La dernière partie est à peine le développement d'un dessin technique qui — à la main droite d'abord, et ensuite à la main gauche — culmine enfin dans l'épisode final par mouvement contraire.

Il faut avoir, pour bien jouer cette étude, une technique très développée et beaucoup de goût. Dans les gammes il faut obtenir presque l'effet d'un glissé, en attaquant immédiatement d'une main à l'autre.

El título "Capricho" está justificado más por el carácter que por la forma de esta composición, por el contraste, es decir, entre los fragmentos de escalas repartidos en las manos, i los recitados lentes y expresivos. La última parte resulta apenas un desarrollo de diseño técnico que, atribuido primero a la derecha y luego a la izquierda, culmina en el episodio final por movimiento contrario.

En el presente estudio se necesitan técnicas adiestrada y gusto. En las escalas es preciso alcanzar casi el efecto de un "glisé", lo que se podrá obtener únicamente con la subitaneidad de los inicios desde una mano a la otra.

80

CAPRICCIO

Presto

Presto

Presto

Presto

f

f

Adagio espress.

p

Presto

pp

f

Prestissimo

Adagio

mf (*ben tenuto*)

non troppo staccato

A musical score page featuring five staves of piano music. The top staff uses treble and bass clefs, with a key signature of one sharp. The first staff includes dynamic markings "cresc." and "f", and performance instructions "non troppo staccato" with numbered fingering (4, 3, 2, 3, 2, 3, 2, 2, 1) under the notes. The second staff begins with "Presto" and "f", followed by "Adagio espress." with "p". The third staff shows a transition with "p." and "p". The fourth staff starts with "Prestissimo" and "f", followed by "mp" and "cresc.". The fifth staff concludes with "(sotto)" and "28".

Adagio

Assai allegro ($\text{d} = 76$)

Sheet music for piano, page 109, featuring six staves of musical notation. The music is in common time and consists of measures 5 through 11. The key signature is one sharp. The notation includes various dynamics such as *f*, *fp*, *cresc.*, *mf*, and *ff*. Fingerings are indicated above the notes, and pedaling is shown below the bass staff. The music is divided into measures by vertical bar lines.

Measure 5: Treble staff: *f*. Bass staff: *f*.

Measure 6: Treble staff: *fp*, *cresc.*. Bass staff: *f*.

Measure 7: Treble staff: *mf*. Bass staff: *f*.

Measure 8: Treble staff: *fp*, *cresc.*. Bass staff: *f*.

Measure 9: Treble staff: *fp*, *cresc.*. Bass staff: *f*.

Measure 10: Treble staff: *fp*, *cresc.*. Bass staff: *f*.

Measure 11: Treble staff: *ff*. Bass staff: *ff*.

Adagio

espress.

p

p

cresc.

f

sempre legato

f

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in G major (two sharps) and show eighth-note patterns with dynamic markings like *f* and *p*. The middle two staves transition to E major (one sharp), featuring sixteenth-note patterns and dynamic markings like *dim.*, *p*, and *cresc.*. The bottom two staves return to G major, with dynamic markings *ff* and *non. legati*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, and 5. The music includes various slurs, grace notes, and accidentals.

The image shows six staves of musical notation for piano, likely from a classical or romantic era piece. The staves are arranged vertically, with the top two staves in treble clef and the bottom four in bass clef. The key signature changes between staves, with some staves in G major and others in A major. Fingerings are indicated above the notes, such as '4 4' and '5'. Performance instructions include 'dim. un poco' (diminished a little), 'sempre legato' (always legato), 'mf' (mezzo-forte), 'cresc.' (crescendo), 'f' (fortissimo), 'Prestissimo', '(sotto)', and 'ff' (fortississimo). The music includes various note values like eighth and sixteenth notes, and rests. The tempo markings indicate increasing speed, particularly in the lower sections.

N. 81

Impiantato su di un ingegnoso disegno affidato alla sinistra, e svolto con coerenza stilistica, è uno studio pieno d'interesse e di utilità, massimamente per raggiungere la padronanza assoluta dei rapidi spostamenti di mano.

La base en est un ingénieux dessin confié à la main gauche, et développé avec un grande cohérence de style; et l'étude même en résulte aussi intéressante qu'utile, précieuse surtout pour acquérir l'absolue maîtrise des déplacements operés par la main en toute vitesse.

Fundado sobre un diseño ingenioso atribuido a la izquierda, y desarrollado con coherencia estilística, es un estudio lleno de interés y de utilidad, especialmente para alcanzar el dominio absoluto de los rápidos desplazamientos de mano.

81

FINALE**Allegro** ($\text{d} = 120$)

The sheet music consists of five staves of musical notation for piano, arranged in two columns. The first column contains staves 1 through 4, and the second column contains staves 5 through 8. Each staff is in common time and uses a treble clef. The key signature changes between staves, starting with one sharp in the first four staves and then two sharps in the last four staves. Fingerings are indicated above the notes, such as '5 2' or '1 2 3 4'. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and 'sempre legato'. The music is divided by vertical bar lines and includes various slurs and grace notes. The final staff ends with a fermata over the last note.

This image shows five staves of musical notation for piano, likely from a piece by Chopin. The music is in common time and consists of two systems. The first system ends with a repeat sign and begins again below. The notation includes treble and bass staves, with various dynamics such as *f*, *p*, and *più f*. Fingerings are indicated above the notes, often with numbers 1 through 5. The piano keys are labeled with numbers 1, 2, 3, 4, and 5, corresponding to the fingers. The music features complex chords and arpeggiated patterns.

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp. The first staff begins with a measure in common time (indicated by '5'). The second staff starts with a measure in 2/4 time. The third staff begins with a measure in 3/4 time. The fourth staff starts with a measure in 2/4 time. The fifth staff begins with a measure in 3/4 time. Various dynamics are indicated throughout, including *f*, *dim.*, *vall.*, and *pp*. Fingerings are shown as numbers above or below the notes, such as '1 3' or '2 1'. Measure numbers are also present above some measures.

SUITE DI SEI PEZZI

SUITE DE SIX PIÈCES

SUITE DE SEIS PIEZAS

N. 82

Originale composizione, introduttiva in una Suite di sei pezzi, cui l'Autore deve aver dato il nome di *scherzo* per i ritmi capricciosi e per il carattere brillante. Le acciaccature debbono essere eseguite strettissimamente, quasi simultaneamente alla nota reale. Brillanti anche nel piano, uguali ritmicamente rigorose le note ribattute.

Elle est une originale composition qui sert d'introduction à une Suite de six pièces. Peut-être que l'Auteur l'a appelée « Scherzo » à cause des rythmes capricieux et du caractère brillant. Les appogiatures brèves doivent être exécutées très étroitement, presque simultanément avec la note réelle. Et les notes rebattues devront être brillantes même dans la couleur piano, égales, ritmiquement rigoureusement rythmées.

Composición original, introductora en una Suite de seis piezas, a la que el Autor debe haber puesto el nombre de *scherzo*, a raíz de los ritmos caprichosos y por su carácter brillante. Las apoyaturas breves deben ejecutarse en un tiempo muy acelerado, casi simultáneamente a la nota real. Brillantes aún en el piano, iguales, rítmicamente rigurosas las notas rebatidas.

SCHERZOMolto allegro ($\text{♩} = 144$)

82

Sheet music for piano, page 117, featuring six staves of musical notation. The music is in common time and consists of measures 117 through 123.

Staff 1: Treble clef, dynamic *f*. Fingerings: 3 5 3, 4, 5 3 1, 5 2 1. Measure 117: 2 1 3 2 1. Measure 118: 2 1 3 2 1. Measure 119: 1 2 1 3 2 1. Measure 120: 5 2 1 3 2 1, 3 2 1.

Staff 2: Treble clef, dynamic *ff*. Measure 121: 1 2 1 3 2 1. Measure 122: 1 2 1 3 2 1. Measure 123: 1 2 1 3 2 1.

Staff 3: Treble clef, dynamic *mf*. Fingerings: 2 1 3 2 1, 2 1 3 2 1. Measure 121: 2 1 3 2 1. Measure 122: 2 1 3 2 1. Measure 123: 1 3 1 3 1 3 1 4. *rapido*

Staff 4: Treble clef, dynamic *f*. Fingerings: 2 5 3, 2 3 2 1. Measure 121: 2 5 3, 2 3 2 1. Measure 122: 2 3 2 1. *p leggero*. Measure 123: 3 2 1. *cresc.*

Staff 5: Treble clef. Fingerings: 3 2 4 5 4 2 3 1 2. Measure 121: 3 2 4 5 4 2 3 1 2. Measure 122: 1 2 1 3 1 2. Measure 123: 3 2 3 2 3 2 3 1.

Staff 6: Bass clef. Fingerings: 1, 2, 2, 1. Measure 121: 1, 2, 2. Measure 122: 1, 2. Measure 123: 1, 2.

Sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 4 through 11. The key signature is A major (no sharps or flats). The notation includes various dynamics such as *f*, *p*, *cresc.*, *ff*, and *rall.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 3 2 1. Measure 4: Treble staff has eighth-note pairs (1, 2) over two beats. Bass staff has eighth-note pairs (3, 3) over two beats. Measure 5: Treble staff has eighth-note pairs (5, 4) over two beats. Bass staff has eighth-note pairs (2, 3) over two beats. Measure 6: Treble staff has eighth-note pairs (1, 4) over two beats. Bass staff has eighth-note pairs (3, 2) over two beats. Measure 7: Treble staff has eighth-note pairs (1, 2) over two beats. Bass staff has eighth-note pairs (4, 3) over two beats. Measure 8: Treble staff has eighth-note pairs (5, 3) over two beats. Bass staff has eighth-note pairs (2, 1) over two beats. Measure 9: Treble staff has eighth-note pairs (1, 3) over two beats. Bass staff has eighth-note pairs (1, 2) over two beats. Measure 10: Treble staff has eighth-note pairs (5, 2) over two beats. Bass staff has eighth-note pairs (1, 3) over two beats. Measure 11: Treble staff has eighth-note pairs (1, 4) over two beats. Bass staff has eighth-note pairs (2, 1) over two beats.

Six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists primarily of eighth-note patterns. The first staff (treble clef) has dynamic markings *p*, *p cresc.*, and *leggero, con spirito*. The second staff (bass clef) has dynamic markings *p* and *f*. The third staff (treble clef) has dynamic markings *p* and *cresc.*. The fourth staff (bass clef) has dynamic markings *ff* and *mf*. The fifth staff (treble clef) has dynamic markings *p leggero* and *cresc.*. The sixth staff (bass clef) has dynamic markings *p* and *mf*. Fingerings are indicated above many notes, such as 1, 2, 3, 4, and 5. Measure numbers 1 through 5 are also present above some notes.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is one sharp. The notation includes various dynamic markings such as *f*, *p*, *mf*, *cresc.*, *dim.*, and *ff*. Fingerings are indicated above the notes, for example, '1 4' or '3 2 1'. The music includes complex chords and arpeggiated patterns. The bottom staff features a bass line with sustained notes and rhythmic patterns like '3 2 1 3' and '2 3 2 1'. The overall style is technical and expressive, typical of a virtuoso piano piece.

N. 83

Le quindici battute di questo studio preludiente al successivo traggono il loro massimo interesse tecnico dall'abbinamento di due ritmi in andamento assai moderato che rende più difficile la realizzazione senza scompensi.

Si raccomanda di rispettare il valore della legatura, che, nella sinistra, unisce i due membri della frase melodica di due battute. Questa risolve felicemente nel tono accorato qualche preziosità di contorno.

Les quinze mesures de cette étude, qui sert de prélude à la suivante, tirent leur plus grande intérêt de l'accouplement de deux rythmes dans une allure assez modérée, qui en rend plus difficile une réalisation sans déséquilibre.

L'on recommande d'observer rigoureusement la valeur de la liaison, qui unit les deux membres de la phrase mélodique de deux mesures. Cette phrase est quelque peu artificieuse, mais elle se réhausse par le noble sentiment de tristesse qui l'anime.

Los quince compases de este estudio preludiante el sucesivo, tienen su máximo interés en el acoplamiento de dos ritmos in movimiento muy moderado, que hace más difícil su realización sin desequilibrios.

Se recomienda respetar el valor del ligado, que en la izquierda, une los dos miembros de la frase melódica de dos compases. Esta resuelve felizmente con su tono triste, algunas preciosidades de contorno.

83

Moderato ($\text{d} = 104$)
sottovoce

83

Moderato ($\text{d} = 104$)
sottovoce

p

cantando, con espressione

(1 2 1)

(2 2 1)

(5 1 2 1)

(1 3 2)

(1 2 3)

(2 3 2 1)

(1 2 3 2)

(2 1 2 3 2)

(1 2 1 2)

(2 1 2 3 2)

(1 2 1 2)

mf

dim.

pp

5
3
2
1
Segue subito

N. 84

Canone "doppio" — monumento contrappuntistico — incastonato fra un secondo preludio (il primo è costituito dal n. 83) ed una ripresentazione finale di questo. Preludio e ripresentazione sono due pagine sapientemente svolte su di un disegno di semicrome nella sinistra, molto simile a quello del n. 66.

Il canone, che può e deve considerarsi a quattro voci, ha due voci che propongono simultaneamente, ed altre due che rispondono all'ottava inferiore; e procede con tanta naturalezza da non far quasi avvertire l'artificio canonico. Sarà bene acquisire tutto l'insieme, ed eseguirlo da capo a fondo frequentemente.

Canon "double," — un vrai monument du contrepoint — enchâssé entre un deuxième prélude (le premier est l'étude n. 83) et sa réapparition finale. Le prélude et sa réapparition sont deux pages savamment développées sur un dessin de doubles croches de la main gauche, assez semblable à celui de l'étude n. 66.

Le canon est à quatre voix, mais il y en a deux qui proposent simultanément, et deux autres qui répondent à l'octave inférieure; il procède avec une si grande spontanéité qu'on ne fait guère attention à l'artifice canonique. On conseille de bien apprendre toute l'étude dans son ensemble, et de la jouer d'un bout à l'autre bien souvent.

Canon "doble" — verdadero monumento contrapuntístico — incluido entre un segundo preludio (el primero está constituido por el n. 83), y una re-presentación final de este último. Preludio y re-presentación constituyen dos páginas sabiamente desarrolladas sobre un diseño de semicorcheas en la izquierda, muy parecido al del n. 66.

El canon, que puede y debe considerarse de cuatro voces, tiene dos voces que proponen simultáneamente, y otras dos que responden en la octava inferior; y procede con tanta naturalidad que casi no deja notar el artificio canonico. Será aconsejable dominar cabalmente todo el conjunto, y ejecutarlo desde un principio hasta la fin con mucha frecuencia.

84

Andante ($\text{♩} = 63$)

cresc.

f

f

f

mf

f

f

dim.

p

f

CANONE
Andante

1 2 3 4 5 6 7 8 9 10 11 12

p *p* , *mf* *mf*

cresc. *f*

(sopra)

p *mf* *mf*

p *mf* *p*

Musical score for two hands, consisting of six staves of music. The score includes dynamic markings such as *f*, *p*, *mf*, *cresc.*, *(sopra)*, *rall. e dim.*, *a tempo*, and *tr.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5. The music is set in common time and includes measures with various note values and rests.

Staff 1 (Top):

- Measure 1: *f*, 1, 3, 4, 5; 1, 5, 4, 1.
- Measure 2: 1, 3; 2, 1, 1; *f*, 4.
- Measure 3: 5, 3; 2, 3; 1.
- Measure 4: 1, 3; 2, 1, 1; *p*, 3, 5.

Staff 2 (Second from Top):

- Measure 1: 1, 3; 2, 1, 1; 5, 4, 3.
- Measure 2: 1, 1, 4; *f*, 4.
- Measure 3: 5, 3; 2, 3; 1.
- Measure 4: 1, 3; 2, 1, 1; *p*, 3, 5.

Staff 3 (Third from Top):

- Measure 1: 3, 2, 3; 1, 1, 1; *mf*.
- Measure 2: 4, 2, 3; 1, 1; *cresc.*
- Measure 3: 4, 2, 3; 1, 1; *f*.
- Measure 4: 4, 2, 3; 1, 1; *v*.

Staff 4 (Fourth from Top):

- Measure 1: 1, 2; 3, 5.
- Measure 2: *mf*, 1, 3; 2, 4.
- Measure 3: 1, 3; 2, 4.
- Measure 4: 1, 3.

Staff 5 (Fifth from Top):

- Measure 1: 4, 3, 4; *p*.
- Measure 2: 5, 2, 3; 3.
- Measure 3: 1, 2; 3, 5.
- Measure 4: 2, 1; 3, 5; *p*, 2, 4.

Staff 6 (Bottom):

- Measure 1: 5, 4, 3, 1; 4.
- Measure 2: 2, 1; 3, 5; *p*.
- Measure 3: 1, 2; 3, 5; *cresc.*
- Measure 4: 2, 1, 2, 2; *p*, 2, 5.

Final Measures:

- Measure 1: 4, 2, 3; 1, 4; *f*.
- Measure 2: 4, 2, 3; 1, 4; *rall. e dim.*
- Measure 3: 4, 2, 3; 1, 4; *tr.*
- Measure 4: 4, 2, 3; 1, 4; *a tempo*.
- Measure 5: 4, 2, 3; 1, 4; *p*.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top two staves are in G minor (indicated by a 'b' symbol) and the bottom three are in C major (indicated by a 'sharp' symbol). The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *cresc.* The third staff begins with a dynamic of *f*. The fourth staff begins with a dynamic of *p* and includes a dynamic of *rall.* The fifth staff begins with a dynamic of *mf*. Fingerings are indicated above the notes in several places, such as '5' over a note in the first staff and '1 2 4' over a note in the third staff. Articulation marks like dots and dashes are also present. Measure numbers are visible at the beginning of each staff.

Sheet music for piano, page 127, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1: Measures 1-3. Treble clef. Dynamics: *f*. Fingerings: (2) 1 2 1 2, 3 4 3 5; 1 2 1 3, 4 5; 1 2 1 3, 4 5. Measure 4: *f*.

Staff 2: Measures 1-3. Bass clef. Fingerings: 2 1 2 1 3, 4 5; 1 2 1 3, 4 5; 1 2 1 3, 4 5. Measure 4: *f*.

Staff 3: Measures 1-3. Treble clef. Fingerings: 1 2 1 3, 4 5; 1 2 1 3, 4 5; 1 2 1 3, 4 5. Measure 4: *f*.

Staff 4: Measures 1-3. Bass clef. Fingerings: 1 2 1 3, 4 5; 1 2 1 3, 4 5; 1 2 1 3, 4 5. Measure 4: *cresc.* *mf*.

Staff 5: Measures 1-3. Treble clef. Fingerings: 1 2 1 3, 4 5; 1 2 1 3, 4 5; 1 2 1 3, 4 5. Measure 4: *ff* 1 2 2 1 2. Measure 5: *p*.

Staff 6: Measures 1-3. Bass clef. Fingerings: 4 5; 3 4; 4 5. Measure 4: *p* *cresc.* Measure 5: *f*. Measure 6: *mf*.

Staff 7: Measures 1-3. Treble clef. Fingerings: 3 5; 4; 5. Measure 4: *f*. Measure 5: *mf*.

Staff 8: Measures 1-3. Bass clef. Fingerings: 2 4; 2 4. Measure 4: *f*. Measure 5: *dim.* *p*. Measure 6: *=p*.

N. 85

Una pagina musicale piena di passione, in cui l'importanza dell'elemento tecnico affidato alla sinistra è soverchiata dalla bellezza dell'elemento cantabile affidato alla destra. Pur tuttavia l'acquisita padronanza dell'ottava spezzata articolata sulla terza tenuta gioverà molto all'equilibrio di movimento della sinistra.

Voilà une page musicale pleine de passion, où l'importance de l'élément technique qui est à la main gauche est dépassée par la beauté de la partie du chant qui est à la main droite. Mais l'on n'aura pas de peine à bien équilibrer le jeu de la main gauche lorsqu'on aura acquis la plus parfaite aisance dans l'alternance de l'octave brisée avec la tierce tenue.

Una página musical llena de pasión, en la que la importancia del elemento técnico confiado a la izquierda está superado por la belleza del elemento cantable confiado a la derecha. Sin embargo, el dominio adquirido de la octava quebrada articulada sobre la tercera, será muy útil al equilibrio de movimiento de la izquierda.

Presto e vigoroso ($\text{d} = 120$)

85

The musical score for page 85 consists of four staves of piano music. The top two staves represent the right hand (treble clef), and the bottom two represent the left hand (bass clef). The music is in common time and is marked "Presto e vigoroso" with a tempo of $d = 120$. Fingerings are indicated above the notes, such as 3, 4, 5, 5/3, 4/2, 2, 5/2, etc. Measure numbers 1 through 8 are written below the bass staff. Dynamics include *f*, *p*, and *f dim.*.

Musical score for piano, page 129, featuring five staves of music. The score includes dynamic markings such as *p*, *mf*, *p cresc.*, *f*, and *dim.*. Fingerings are indicated above the notes, and performance instructions like *v* and *v 4* are present. The music consists of six measures per staff, with the first staff ending on a double bar line.

Staff 1: Measures 1-6. Key signature changes from G major to F# major to E major . Dynamics: *p*, *p*.

Staff 2: Measures 1-6. Key signature changes from G major to F# major to E major . Measure 6 ends on a double bar line.

Staff 3: Measures 1-6. Key signature changes from G major to F# major to E major . Measure 6 ends on a double bar line.

Staff 4: Measures 1-6. Key signature changes from G major to F# major to E major . Measure 6 ends on a double bar line.

Staff 5: Measures 1-6. Key signature changes from G major to F# major to E major . Measure 6 ends on a double bar line.

N. 86

Affine allo studio n. 71, in quanto presenta anch'esso un attacco in doppie note — qui, però, la più grave è spesso staccata! — nei passi della sinistra, presenta, nella destra, una bella frase che dà luogo ad interessanti passaggi ed a combinazioni anche ritmicamente complesse fra le due mani. La sinistra ha un compito generale dei più impegnativi, e dovrà allevarsi anche eseguendo sovente integralmente la sua parte da sola.

Elle ressemble à l'étude n. 71, puisqu'elle a aussi dans certains passages de la main gauche, un rude attaque en doubles notes; mais ici on a la note plus grave bien souvent en « staccato »! De plus elle présente à la main droite un belle phrase qui donne lieu à d'intéressants fragments et à des combinaisons complexes — même au point de vue rythmique — entre les deux mains. La main gauche a, en général, une tâche des plus ardues, et devra s'y entraîner en jouant toute seule sa partie d'un bout à l'autre.

Semejante al estudio n. 71, en cuanto también ese presenta un inicio en dobles notas — pero, aquí, la más grave muchas veces resulta destacadada — en los pasos de la izquierda, mientras, en la derecha, presenta una linda frase que da lugar a unos interesantes pasajes y a unas combinaciones aún ritmicamente complicadas entre las dos manos. La izquierda tiene una incumbencia general de las que requieren mayor empeño, y deberá ejercitarse también enteramente su parte, con frecuencia y a solas.

Allegro non troppo ($\text{d}=80$)

86

The music consists of four systems of piano notation. System 1 (measures 1-4) starts with a dynamic *mf*. The left hand has a bass line with eighth-note patterns, and the right hand plays sixteenth-note chords. Fingerings 3, 5, 3, 2 are indicated above the right-hand notes. System 2 (measures 5-8) begins with a dynamic *p*. The left hand continues its bass line, and the right hand plays sixteenth-note patterns. A crescendo marking "cresc." is placed above the right-hand notes. System 3 (measures 9-12) features a dynamic *mf* and a crescendo. The left hand's bass line becomes more active, and the right hand plays sixteenth-note patterns. Fingerings 2, 3, 1, 3, 5 are shown above the right-hand notes. System 4 (measures 13-16) concludes with a dynamic *f*. The left hand's bass line continues, and the right hand plays sixteenth-note patterns. Fingerings 4, 2, 3, 1 are shown above the right-hand notes. A tempo marking "(1 3 5)" is placed at the end of the system.

This block contains five staves of sheet music for piano, spanning measures 8 through 15. The music is in common time and uses a treble clef with a key signature of one sharp. Measure 8 begins with a dynamic *p*. Measures 9 and 10 show complex fingerings and grace notes. Measure 11 starts with a dynamic *f*. Measure 12 includes a crescendo instruction. Measure 13 features a dynamic *mf*. Measure 14 includes a dynamic *dim.* and a dynamic *p*. Measure 15 concludes with a dynamic *f*.

Sheet music for a musical instrument, likely a harmonica or mouth organ, featuring five systems of staves. The music includes various dynamics (e.g., *f*, *mf*, *p*, *cresc.*, *dim.*), fingerings (e.g., 1, 2, 3, 4, 5), and tenuto markings (ten.). The key signature is mostly A major (three sharps).

System 1:

- Measure 1: Treble staff (5, 4), Bass staff (3, 5).
- Measure 2: Treble staff (3, 5), Bass staff (3, 5).
- Measure 3: Treble staff (ten.), Bass staff (ten.).
- Measure 4: Treble staff (3, 5), Bass staff (3, 5).
- Measure 5: Treble staff (5, 4), Bass staff (3, 5).
- Measure 6: Treble staff (3, 1), Bass staff (2, 1, 3).
- Measure 7: Treble staff (5, 4), Bass staff (3, 2, 1, 3).
- Measure 8: Treble staff (3, 1), Bass staff (2, 1, 1).
- Measure 9: Treble staff (5, 4), Bass staff (4).

System 2:

- Measure 1: Treble staff (5, 2, 1), Bass staff (3, 1, 2, 3).
- Measure 2: Treble staff (5, 2, 1), Bass staff (3, 1, 2, 3).
- Measure 3: Treble staff (5, 1), Bass staff (3, 1, 2, 3).
- Measure 4: Treble staff (5, 1), Bass staff (3, 1, 2, 3).
- Measure 5: Treble staff (ten.), Bass staff (ten.).
- Measure 6: Treble staff (ten.), Bass staff (ten.).
- Measure 7: Treble staff (ten.), Bass staff (ten.).
- Measure 8: Treble staff (ten.), Bass staff (ten.).
- Measure 9: Treble staff (ten.), Bass staff (ten.).

System 3:

- Measure 1: Treble staff (5, 4), Bass staff (5).
- Measure 2: Treble staff (4), Bass staff (3).
- Measure 3: Treble staff (5, 4), Bass staff (3).
- Measure 4: Treble staff (5, 4), Bass staff (3).
- Measure 5: Treble staff (5, 4), Bass staff (3).
- Measure 6: Treble staff (5, 4), Bass staff (3).
- Measure 7: Treble staff (5, 4), Bass staff (3).
- Measure 8: Treble staff (5, 4), Bass staff (3).
- Measure 9: Treble staff (5, 4), Bass staff (3).

System 4:

- Measure 1: Treble staff (3, 2, 1), Bass staff (5).
- Measure 2: Treble staff (2, 1), Bass staff (5).
- Measure 3: Treble staff (3, 2, 1), Bass staff (5).
- Measure 4: Treble staff (3, 2, 1), Bass staff (5).
- Measure 5: Treble staff (3, 2, 1), Bass staff (5).
- Measure 6: Treble staff (3, 2, 1), Bass staff (5).
- Measure 7: Treble staff (3, 2, 1), Bass staff (5).
- Measure 8: Treble staff (3, 2, 1), Bass staff (5).
- Measure 9: Treble staff (3, 2, 1), Bass staff (5).

System 5:

- Measure 1: Treble staff (5, 4), Bass staff (5).
- Measure 2: Treble staff (5, 4), Bass staff (5).
- Measure 3: Treble staff (5, 4), Bass staff (5).
- Measure 4: Treble staff (5, 4), Bass staff (5).
- Measure 5: Treble staff (5, 4), Bass staff (5).
- Measure 6: Treble staff (5, 4), Bass staff (5).
- Measure 7: Treble staff (5, 4), Bass staff (5).
- Measure 8: Treble staff (5, 4), Bass staff (5).
- Measure 9: Treble staff (5, 4), Bass staff (5).

Sheet music for piano, page 133, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). Fingerings are indicated above the notes, and dynamics such as *f*, *cresc.*, *p*, *ten.*, and *ff* are used. Measure numbers 5 through 11 are visible above the staves. The notation includes various note values (eighth and sixteenth notes) and rests, with some notes having stems pointing in different directions.

N. 87

E' per la sinistra come il precedente, ma è musicalmente meno interessante. La complessità del disegno tecnico e la asperità della diteggiatura richiedono anche qui un lungo allenamento, ma l'insieme è meno difficile e di linee più chiare.

Elle est pour la main gauche comme l'études qui précède, mais elle est musicalement moins intéressante. La complexité du dessin technique et l'aspérité du doigté réclament ici un long entraînement, mais l'ensemble est moins difficile et d'une ligne plus claire.

Trátase, como el anterior, de un estudio para la izquierda, empero musicalmente tiene menor interés. La complejidad del diseño técnico y la aspereza de la digitación axigen también aquí un largo ejercicio, pero el conjunto es menos difícil y de líneas más claras.

FINALE**Allegro, molto vivace ($\text{J} = 144$)**

87

The sheet music consists of five staves of musical notation for the left hand of a piano. The key signature is one sharp (F# major or C# minor). The time signature is common time (indicated by 'C'). The tempo is Allegro, molto vivace ($\text{J} = 144$). The dynamics include *f*, *p*, and *cresc.* Fingerings are indicated below the notes, such as '1 3 2' and '1 3'. The music features various note values including eighth and sixteenth notes, and rests. The first staff begins with a measure of two eighth notes followed by a rest. The second staff begins with a measure of six sixteenth notes. The third staff begins with a measure of three eighth notes. The fourth staff begins with a measure of four eighth notes. The fifth staff begins with a measure of five eighth notes.

4
5 4 2 3 1
(4 3 1 2 1)

3 1 5 1 3 1 5 1 3 1 4 2
1 4 1 2 4 3 1 3 3 2 1 1 4 1

2 4
2 4
2 4

ff
1 4 2 3 1 5 3 4 2 3 1 2 1 4 3 1 4 2 5 1 3 1 5 2 4 1 4 2

1
2 1 3 4
(2 1 2)
1 3 5 3 2 1 1 3

1 3
2 1 3
1 3
5 3 2 1 1 3
1 4 2

4
5 2 3
5 2 3
5 2 3
5 3 2 1 1 2
5 3 2 1 1 2

mf
cresc.

The image shows a page of sheet music for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music includes several measures of notes and rests, with various dynamics such as *p*, *f*, and *ff*. Fingerings are indicated above the notes, such as '1 3' over a eighth-note pair. Measure numbers 1 through 8 are present above the staves. There are also small numbers below the notes, likely indicating a specific fingering or stroke pattern. The music is divided into measures by vertical bar lines.

Sheet music for piano, page 137, featuring six staves of musical notation. The music is in common time and consists of measures 1 through 12. Fingerings are indicated above the notes, and dynamics such as *cresc.*, *f*, and *ff* are used. The piano part includes both treble and bass clefs.

Measure 1: Treble staff: $\text{B} \cdot \text{D}$; Bass staff: $\text{E} \cdot \text{G}$. Fingerings: 1, 3, 2, 1; 5. Dynamic: *cresc.*

Measure 2: Treble staff: $\text{A} \cdot \text{C}$; Bass staff: $\text{D} \cdot \text{F}$. Fingerings: 2, 3, 1, 4, 3, 1, 1. Dynamic: *cresc.*

Measure 3: Treble staff: $\text{G} \cdot \text{B}$; Bass staff: $\text{C} \cdot \text{E}$. Fingerings: 2, 1, 4, 1, 3, 1, 1. Dynamic: *cresc.*

Measure 4: Treble staff: $\text{F} \cdot \text{A}$; Bass staff: $\text{B} \cdot \text{D}$. Fingerings: 2, 1, 3, 1, 2, 1, 1. Dynamic: *cresc.*

Measure 5: Treble staff: $\text{E} \cdot \text{G}$; Bass staff: $\text{A} \cdot \text{C}$. Fingerings: 2, 1, 3, 1, 2, 1, 1. Dynamic: *f*.

Measure 6: Treble staff: $\text{D} \cdot \text{F}$; Bass staff: $\text{G} \cdot \text{B}$. Fingerings: 2, 1, 3, 1, 2, 1, 1. Dynamic: *f*.

Measure 7: Treble staff: $\text{C} \cdot \text{E}$; Bass staff: $\text{F} \cdot \text{A}$. Fingerings: 2, 1, 3, 1, 2, 1, 1. Dynamic: *f*.

Measure 8: Treble staff: $\text{B} \cdot \text{D}$; Bass staff: $\text{E} \cdot \text{G}$. Fingerings: 2, 1, 3, 1, 2, 1, 1. Dynamic: *ff*.

Measure 9: Treble staff: $\text{A} \cdot \text{C}$; Bass staff: $\text{D} \cdot \text{F}$. Fingerings: 2, 1, 3, 1, 2, 1, 1.

Measure 10: Treble staff: $\text{G} \cdot \text{B}$; Bass staff: $\text{C} \cdot \text{E}$. Fingerings: 2, 1, 3, 1, 2, 1, 1.

Measure 11: Treble staff: $\text{F} \cdot \text{A}$; Bass staff: $\text{B} \cdot \text{D}$. Fingerings: 2, 1, 3, 1, 2, 1, 1.

Measure 12: Treble staff: $\text{E} \cdot \text{G}$; Bass staff: $\text{A} \cdot \text{C}$. Fingerings: 2, 1, 3, 1, 2, 1, 1.

SUITE DI CINQUE PEZZI

SUITE DE CINQ PIÈCES

SUITE DE CINCO PIEZAS

N. 88

E' dedicato ai trilli come il n. 32, ed è, pertanto, come quello, oggetto di varie interpretazioni da parte dei revisori.

Inizio dei trilli dalla nota ausiliaria o dalla nota reale?

A parte il fatto che è proprio dello stile di Clementi l'inizio dalla nota ausiliaria, e che il trillo iniziato dalla nota reale risulterebbe qui quanto mai disagevole, lo stesso Clementi ci offre, nello studio n. 66, a togliere ogni eventuale residuo di dubbio, l'esempio "materialmente uguale" del medesimo passo tecnico svolto attraverso la ripetizione (che qui avverrebbe con l'adozione dell'inizio dalla nota superiore ausiliaria) della nota terminale di un disegno con la prima del disegno successivo: con la sola differenza delle alterazioni tonali, dovute alla diversa tonalità.

Elle est dédiée au trilles, comme l'étude n. 32, et elle est comme celle-là différemment interprétée par les reviseurs.

L'on devra commencer les trilles par la note auxiliaire ou par la note réelle?

Or, sans considérer que le style de Clementi exige le commencement par la note auxiliaire, et que le trille commencé par la note réelle ce serait ici absolument incommod, Clementi lui-même nous offre, dans l'étude n. 66 — comme pour nous ôter jusqu'à la moindre incertitude — l'exemple matériellement identique de ce même passage technique développé par la répétition — que l'on aurait ici en adoptant le commencement par la note auxiliaire — de la note finale d'un dessin avec la première du dessin suivant: la seule différence est celle des altérations tonales, dues à la différente tonalité.

Está dedicado a los trinos al igual que el n. 32, y, por lo tanto, como aquél, es objeto de varias interpretaciones da parte de los revisores.

?Inicio de los trinos desde la nota auxiliaria o desde la nota real?

Si considerar el hecho de que es típico del estilo de Clementi iniciar de la nota auxiliaria, y que aquí el trino iniciado de la nota real resultaría extremadamente difícil, Clementi mismo nos ofrece, en el estudio n. 66, para disipar todo residuo de duda eventual, el ejemplo "materialmente igual" del idéntico pasaje técnico desarrollado a través de la repetición (que aquí se produciría con la adopción del inicio desde la nota superior auxiliaria), de la nota final de un diseño con la primera del diseño sucesivo: con la única diferencia de las alteraciones tonales, debidas a la diferente tonalidad.

Andante con moto, ma cantabile ($\text{d} = 84$)

88

<img alt="Sheet music for piano, three staves. Staff 1 (treble clef) has 12 measures. Staff 2 (bass clef) has 12 measures. Staff 3 (treble clef) has 12 measures. Measures 1-4: Treble staff has 1, 5, 2, 1, 2; Bass staff has 12, 3, 4, 12, 4, 12. Measures 5-8: Treble staff has 1, 2, 1, 4, 2; Bass staff has 12, 3, 5, 23, 4, 3, 1, 3, 23, 4, 3. Measures 9-12: Treble staff has 1, 2, 1, 4, 2; Bass staff has 12, 3, 5, 23, 4, 3, 1, 3, 23, 4, 3. Measures 13-16: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 23, 4, 1, 4, 5, 1, 2. Measures 17-20: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 21-24: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 25-28: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 29-32: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 33-36: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 37-40: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 41-44: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 45-48: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 49-52: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 53-56: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 57-60: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 61-64: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 65-68: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 69-72: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 73-76: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 77-80: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 81-84: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 85-88: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 89-92: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 93-96: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 97-100: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 101-104: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 105-108: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 109-112: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 113-116: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 117-120: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 121-124: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 125-128: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 129-132: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 133-136: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 137-140: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 141-144: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 145-148: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 149-152: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 153-156: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 157-160: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 161-164: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 165-168: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 169-172: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 173-176: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 177-180: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 181-184: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 185-188: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 189-192: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 193-196: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 197-200: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 201-204: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 205-208: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 209-212: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 213-216: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 217-220: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 221-224: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 225-228: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 229-232: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 233-236: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 237-240: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 241-244: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 245-248: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 249-252: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 253-256: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 257-260: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 261-264: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 265-268: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 269-272: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 273-276: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 277-280: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 281-284: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 285-288: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 289-292: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 293-296: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 297-300: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 301-304: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 305-308: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 309-312: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 313-316: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 317-320: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 321-324: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 325-328: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 329-332: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 333-336: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 337-340: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 341-344: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 345-348: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 349-352: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 353-356: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 357-360: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 361-364: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 365-368: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 369-372: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 373-376: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 377-380: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 381-384: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 385-388: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 389-392: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 393-396: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 397-400: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 401-404: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 405-408: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 409-412: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 413-416: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 417-420: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 421-424: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 425-428: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 429-432: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 433-436: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 437-440: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 441-444: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 445-448: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 449-452: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 453-456: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 457-460: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 461-464: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4, 3, 2, 1; Bass staff has 1, 2, 5, 3, 2, 1, 4, 1, 3. Measures 465-468: Treble staff has 1, 2, 5, 3, 4, 3, 2, 1, 4, 3, 4,

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes throughout the page, indicated by various sharps and flats. The music includes many dynamic markings such as *p* (piano), *f* (forte), *cresc.*, *dim.*, and *legg.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *tr.* (trill) and *x* (crossed-out note) are also present. The page number 12 is visible at the bottom right of the page.

N. 89

Breve composizione arieggiante un tempo di giga. Svelta, spiritosa, incisiva, questa pagina è di notevole utilità tecnica, più di quanto non appaia ad una prima lettura. È destinata a sviluppare in ogni mano, volta a volta, la forza e la precisione degli staccati assoluti, semplici e doppi, la tecnica digitale nella varietà del disegno, e, nella destra, anche qualche tratto di embrionale tecnica polifonica.

Courte composition qui a lair d'un mouvement de gigue.

Svelte, fine, incisive, cette page est plus utile que l'on ne puisse le croire au premier abord. Elle est propre à développer dans chacune de deux mains, tour à tour, la force et l'exactitude des « staccati » totales, simples ou doubles qu'ils soient, la technique digitale dans la variété du dessin, et même, dans la main droite, quelque peu de technique polyphonique.

Breve composición que se parece a un tiempo de giga. Agil, graciosa, recia, esta página es de notable utilidad técnica, más de lo que no aparezca a un primer examen. Está destinada a desarrollar en cada mano, de vez en vez, la fuerza y la precisión de los destacados absolutos, simples y dobles, la técnica digital en la variedad del diseño, y, en la derecha, también algún paso de técnica polifónica rudimental.

Presto ($\text{d} = 152$)
staccato forte

89

Sheet music for piano, page 141, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (no sharps or flats). The notation includes various dynamic markings such as *cresc.*, *f*, *ff marc.*, *ff 3 marc.*, *ff 1 marc.*, *dim.*, and *p*. Fingerings are indicated above the notes, often using numbers 1 through 5. Measure 1: Measures 2-3: Measures 4-5: Measures 6-7: Measures 8-9:

cresc.

f

ff marc.

ff 3 marc.

ff 1 marc.

dim.

p

f

ff risoluto

N. 90

Ampio componimento polifonico, utilissimo per l'esercizio nello stile severo.

Vaste composition polyphonique particulièrement apte à entretenir l'exercice dans le style sévère.

Amplia composición polifónica, utilísima para el ejercicio en el estilo severo.

FUGATO

Allegro non troppo ($\text{♩} = 120$)

90

mp *sempre legatissimo*

cresc. *f* *marc.*

45 5

a) Tema per movimento contrario.

a) Sujet par mouvement contraire.

a) Tema por movimiento contrario.

4. 5
2 1 1 21
cresc.
34 2 4 35 4
f

3 4 3 5
21 1 3
f
marc. 3 4 5
2 1 3 21

4 5
1 2 3 2 1
45 1 3 2 1
5 2 1 3 2 1
45 1 3 2 1
5 2 1 3 2 1

4 34 2 - 4 34 3 4 5 4
1 2 3 2 1 5 2 1 2 4
f
1 2 3 2 1 5 2 1 2 4

4 5 4
1 2 3 2 1 5 2 1 2 4
marc. 34 8 5 4 3 2 1 4 5 4
1 2 3 2 1 5 2 1 2 4

N. 91

Paginetta breve, che interessa per la fusione di due melodie ben distinte, e per il grazioso mormorio di terze spezzate che l'accompagna quasi costantemente. Non sarà facile giungere a renderlo con la necessaria uguaglianza e fluidità.

Une courte petite page, intéressante par ce qu'elle fond deux mélodies bien distinctes, et par l'agréable bruissement de tierces brisées qui l'accompagne presque constamment, et qui n'est guère facile à rendre d'une allure toujours fluante et égale.

Pequeña y breve página, que interesa a motivo de la fusión de dos melodías bien distintas, y por el gracioso murmullo de tercera quebradas que la acompaña casi sin interrupción. No será fácil llegar a representarlo con la igualdad y la fluidez que se necesita.

91

Allegretto ($\text{J}=100$)

mp

cantando

sempre legatissimo e sottovoce

Sheet music for piano, five staves, measures 146-151. The music is in common time, key signature of A major (no sharps or flats). The piano part consists of two staves: treble and bass.

Measure 146: Treble staff has eighth-note patterns with fingerings: 4, 2, 1; 3, 5, 4, 2; 3, 1. Bass staff has sixteenth-note patterns with fingerings: 5, 4.

Measure 147: Treble staff starts with a forte dynamic (**f**). Fingerings: 5, 4, 3, 2, 4, 2; 5, 3. Bass staff has sixteenth-note patterns with fingerings: 5, 4.

Measure 148: Treble staff has eighth-note patterns with fingerings: 2, 1, 3, 1, 2, 1; 3, 2, 4, 3. Bass staff starts with a forte dynamic (**f**). Fingerings: 4, 1, 4, 2, 5, 4; 5, 3.

Measure 149: Treble staff has eighth-note patterns with fingerings: 2, 1, 2, 4, 2; 5, 3. Bass staff has sixteenth-note patterns with fingerings: 5, 4, 3, 2, 4, 2, 4.

Measure 150: Treble staff has eighth-note patterns with fingerings: 2, 1, 2, 1, 4, 2. Bass staff has sixteenth-note patterns with fingerings: 5, 4, 3, 1, 4, 2.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a dynamic marking of *f*. The second staff uses a bass clef. The third staff uses a treble clef and includes a dynamic marking of *a tempo* and *mp*. The fourth staff uses a bass clef. The fifth staff uses a treble clef and includes a dynamic marking of *mf*. Various fingering numbers (e.g., 1, 2, 3, 4, 5) are placed above or below the notes. Measure numbers (e.g., 5, 4, 3, 2, 1) are placed under specific notes. Articulation marks like dots and dashes are also present. The music is divided into measures by vertical bar lines.

N. 92

Studio d'agilità a tutto vantaggio della sinistra, che vi si allenerà a raggiungere la perfetta uguaglianza dell'articolazione sul passaggio del pollice.

Etude d'agilité à tout avantage de la main gauche, qui va s'y entraîner pour atteindre une parfaite égalité d'articulation sur les passages du pouce.

Estudio de agilidad a todo beneficio de la izquierda, que mediante el mismo podrá ejercitarse para alcanzar la perfecta igualdad de la articulación en el pasaje del pulgar.

FINALE

Allegro vivace ($\text{♩} = 100$)

- 100)
(sopra)

92

Musical score for 'Ringt der Friede' (No. 108) featuring soprano and bass parts. The soprano part (top) starts with a rest followed by a melodic line. The bass part (bottom) consists of continuous eighth-note patterns. Measure numbers 5, 2, and 1 are indicated above the soprano staff. Fingerings 5, 3, 2, 1 are shown below the bass staff.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 11 starts with a forte dynamic. Measure 12 begins with a half note rest. Fingerings are indicated below the notes: measure 11 has 5 3 2 1 under the first four notes and 1 under the last three; measure 12 has 5 under the first note, 1 under the second, 1 under the third, 4 5 under the fourth, and 1 3 2 1 under the fifth. Measure 12 ends with a fermata over the final note.

Musical score for piano, page 10, measures 1-4. The score consists of two staves. The top staff is in treble clef, G major (three sharps), and the bottom staff is in bass clef, D major (one sharp). Measure 1: Treble staff has eighth-note triplets (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 2: Treble staff has eighth notes (B, A, G) followed by a sixteenth note (F#); Bass staff has eighth-note triplets (E, D, C). Measure 3: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 4: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 5: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 6: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 7: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 8: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 9: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 10: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 11: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 12: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 13: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 14: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 15: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 16: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 17: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 18: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 19: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C). Measure 20: Treble staff has eighth notes (B, A, G); Bass staff has eighth-note triplets (E, D, C).

Vedi anche Variante a pag. 17

Voir aussi Variante à la page 179

Véase también Variante a pág. 179

cresc.

f

ff

N. 93

Dedicato anch'esso prevalentemente alla sinistra, è utilissimo per il conseguimento della sicurezza negli attacchi, ed è uno studio eminentemente ritmico. Musicalmente non è da annoverare fra quelli di maggior rilievo.

Dédicée elle aussi à la main gauche plus qu'à la main droite, elle est très utile pour atteindre la sûreté dans les attaques, et elle est au surplus une étude éminemment rythmique. Elle n'a pas, toutefois, un grand intérêt musical.

Dedicado también éste en su mayor parte a la izquierda, resulta muy útil para lograr la seguridad en los inicios, y es un estudio eminentemente ritmico. Musicalmente no puede considerarse entre los de mayor relieve.

93

Allegro ($\text{♩} = 132$)

Allegro ($\text{♩} = 132$)

f molto energico

cresc.

mf

legato

f

Sheet music for piano, five staves. The music is in 2 flats.

- Staff 1 (Treble):** Measures 3-7. Fingerings: 3, 4, 4, 3, 4, 4. Measure 7 ends with a fermata over the treble staff.
- Staff 2 (Bass):** Measure 25. Fingerings: 1 3, 2, 3 4, 4 1, 3, 1 3, 2 1, 1.
- Staff 3 (Treble):** Dynamic: *mf*. Measures 1-5. Fingerings: 1, 2, 1 3 2, 1 3, 1, 2, 1 3, 1, 2, 1 3 1.
- Staff 4 (Bass):** Dynamic: *f*. Measures 1-5. Fingerings: 5, 3, 1, 2, 4, 1, 2, 1, 2, 1.
- Staff 5 (Treble):** Dynamic: *V*. Measures 1-5. Fingerings: 3, 1, 2, 4, 1, 2, 1, 2, 1.

Musical score for piano, page 152, featuring five staves of music. The score includes dynamic markings such as *f*, *cresc.*, *ff*, *mf*, and *p*. Fingerings are indicated by numbers above or below the notes. Performance instructions include slurs, grace notes, and a tempo marking of $\frac{8}{8}$.

Staff 1: Measures 1-3. Dynamics: *f*, *cresc.*, *b*. Fingerings: 3, 1, 4, 3; 1, 3; 1, 4. Measure 4: *b*. Measure 5: *b*.

Staff 2: Measures 1-3. Dynamics: *ff*. Fingerings: 3, 1, 4, 1; 1, 4. Measure 4: *b*. Measure 5: *b*.

Staff 3: Measures 1-3. Dynamics: *mf*. Fingerings: 1, 2, 5; 1, 2, 3; 1, 2, 3. Measure 4: *cresc.* Fingerings: 2, 1, 3; 2, 1, 3. Measure 5: *b*.

Staff 4: Measures 1-3. Dynamics: *f*. Fingerings: 3, 2, 5; 1, 2, 3; 1, 2, 3. Measure 4: *b*. Measure 5: *b*.

Staff 5: Measures 1-3. Dynamics: *p*. Fingerings: 3, 2, 4; 1, 2, 3; 1, 2, 3. Measure 4: *b*.

8.

cresc.

f

dim.

p

N. 94

Lo strano titolo di "Stravaganze" si riferisce, evidentemente, all'impianto delle variazioni su di un tema di otto battute enunciato e ripetuto più volte dalla sinistra. Esse si realizzano in tonalità differenti da quella fondamentale (Fa maggiore), per farvi ritorno soltanto con l'ultima, che costituisce la chiusa, e che si snoda su rapidissime terzine di semicrome. Di qui combinazioni armatiche molto — si vorrebbe dire — astruse, e che si risolvono, così come i cromatismi, anche in una maggior difficoltà di mano.

Le titre étrange de « Extravagances » a rapport, de toute évidence, avec le plan des variations sur un thème d'huit mesures énoncé et répété plusieurs fois dans la main gauche. Ces variations se réalisent en effet en des tonalités éloignées de la tonalité-base qui est celle de Fa majeur, pour y revenir seulement à la fin, par la dernière, qui se déroule sur des très rapides triolets de doubles-croches. D'où les combinaisons harmoniques assez complexes qui en résultent, et qui se résoudent, ainsi que les chromatismes, en une plus grande difficulté technique.

El insólito título de "Extravagancias" se refiere, evidentemente, al hecho de haberse planteado las variaciones sobre un tema de ocho compases, enunciado y repetido varias veces por la izquierda. Dichas variaciones se realizan en diferentes tonalidades con respecto a la fundamental (Fa mayor), para luego volver a la misma únicamente con la última, que constituye el cierre, y que se desarrolla sobre rapidísimos tresillos de semicorcheas. De aquí nacen unas combinaciones armónicas — se quisiera poder decir — muy abstrusas, y que se resuelven, al igual que los cromatismos, también en una mayor dificultad de mano.

STRAVAGANZE
Allegretto ($\text{d} = 88$)

94

con passione

mf

cresc.

Fingering: 1 3 1, 2 1 3 2, 1 2 1 2, 1 3, 1 3 2 1

f

Fingering: 1 3 1 2, 3 1 4, 1 2 3, 5 2 3, (4) 5 1 3 2

leggero

p

mf

cantando

Fingering: 1 2 1 3 2, 1 2 3, 2 1 3 2, 1 2

dim.

pp

mp

pp

Fingering: 2 1 5, 2 1 2 5 4 3 2 1 5 4, 2 1 3, 3 2 4, 3 5 4, (3) 4 3 1 3 4 3 1, 2 3, 4 1 3 2 1

Fingering: 1 3 2 4, 2 1, 3 2, 2 1, 1 2

mf

accelerando

Fingering: 2 3 1 2, 1 2 4, 3 4, 3 2, 1 3 2 4, 1 3 2 1, 2 5 1 3 2

Allegro

f cantando

ten.

cresc.

ff

dim.

pp

pp leggeriss.

cresc, a poco a poco . . .

N. 95

Svolto in quintine di semicrome in tempo velocissimo, questo studio presenta notevoli difficoltà, specialmente là dove intervengono salti e le quintine sono date simultaneamente alle due mani. V'è poi anche una difficoltà d'ordine ritmico, rappresentata dal piccolo disegno in figurazione di semicroma seguito da una croma puntata, collocata in corrispondenza della quintina. Tutto lo studio alterna brevissime zone di quieta luce a lunghe sequenze che sembrano affannose, ed appare, pertanto, assai singolare.

Se déroulant par des quintoles de doubles-croches à une allure très rapide, cette étude présente de bien grandes difficultés, et surtout là où l'on a des bonds, et aux passages en mouvement simultané des deux mains dans les quintoles.

Mais il y a aussi une difficulté d'ordre rythmique, représentée par le petit dessin d'une double croche suivie d'une croche pointée placé en correspondance des quintoles.

Dans toute l'étude on a des très courtes phases baignées d'une tranquille lumière, et des phases que l'on dirait inquiètes et chagrinées. L'alternative en est très intéressante.

Desarrollado en quintillos de semicorcheas en tiempo sumamente veloz, este estudio presenta notables dificultades, especialmente en aquellos puntos donde intervienen saltos y los quintillos son dados simultáneamente a las dos manos. Además, existe también una dificultad de carácter ritmico, representada por el pequeño diseño en figuración de semicorchea seguida por una corchea puntada, colocado en correspondencia del quintillo. Todo el estudio alterna brevísimas zonas de luz serena con largas secuencias que parecen afanosas, y por lo tanto, resulta muy extraño.

BIZZARRIA

Vivace ($\text{♩} = 132$)

95

dim.

p cresc.

8

sempre legato dim.

Sheet music for piano, page 8, featuring six staves of musical notation. The music includes dynamic markings such as *legato*, *dim.*, *p*, *mf*, and *f sempre legato*. Fingerings are indicated above the notes, and measure numbers are provided at the bottom of each staff.

Staff 1 (Treble Clef):
Measure 1: 2 1 3 4, (3 2 3 1 2 4)
Measure 2: 3 1 3
Measure 3: 3 1 3
Measure 4: 3 1 3
Measure 5: 3 1 3
Measure 6: 3 4 3 (4 5 3)
Measure 7: (3)
Measure 8: 2 3 5

Staff 2 (Treble Clef):
Measure 1: 4
Measure 2: , 3
Measure 3: 2
Measure 4: 2
Measure 5: 2
Measure 6: 2
Measure 7: 2
Measure 8: 2 3 5

Staff 3 (Treble Clef):
Measure 1: 3 1 3
Measure 2: (4 5 3) *p*
Measure 3: 3 1 3
Measure 4: (3 4 9) 4 5 4
Measure 5: 4 5 4
Measure 6: 4 5 4
Measure 7: 3 1 2

Staff 4 (Bass Clef):
Measure 1: 2
Measure 2: 2
Measure 3: 1 2
Measure 4: 1
Measure 5: 4
Measure 6: 3
Measure 7: 3
Measure 8: 2 4

Staff 5 (Treble Clef):
Measure 1: 3 4 2
Measure 2: 3 4 2
Measure 3: 3 4 2
Measure 4: 3 4 2
Measure 5: 3 4 2
Measure 6: 3 4 2
Measure 7: 3 4 2
Measure 8: 3 4 2

Staff 6 (Bass Clef):
Measure 1: 1 2
Measure 2: 1 2
Measure 3: 1 2
Measure 4: 1 2
Measure 5: 1 2
Measure 6: 1 2
Measure 7: 1 2
Measure 8: 1 2

Sheet music for piano, page 161, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include *p*, *f*. Fingerings: 1 2, 3, 5 2, (3), 1 3, 5 2 3, 1 2, 1 4.
- Staff 2:** Dynamics include *p*, *f*. Fingerings: 2 1, 3, (1 2), 3, 4, 4, 5.
- Staff 3:** Dynamics include *cresc.*, *ff*, *dim. e rall.*. Fingerings: 5 4 3 2 1, 5.
- Staff 4:** Dynamics include *pp*, *p*. Fingerings: 1 3, 2 4.
- Staff 5:** Dynamics include *cresc.*, *f*, *ff*, *ten. ma non*. Fingerings: 3, 1 2, (1 2), 3, 1 2, 1 2, 3, 1 2, 1 2, 3.
- Staff 6:** Dynamics include *legati*. Fingerings: 3, 3, 2, 1, 4.

N. 96

Difficilissimo studio basato sulla tecnica delle sostituzioni di dita, che debbono essere operate con assoluta precisione ritmica. Si rilegga quanto è stato scritto per lo studio n. 46. Intonazione generale d'alta drammaticità.

Voilà une étude extrêmement difficile: elle a pour but la technique des substitutions des doigts, et ces substitutions doivent s'opérer avec la plus grande exactitude rythmique. Que l'on rélie à ce propos ce qu'on a écrit pour l'étude n. 46. Le caractère général de l'étude est fort dramatique.

Estudio extremadamente difícil basado en la técnica de las sustituciones de dedos, que deben efectuarse con precisión rítmica absoluta. Léase de nuevo lo que ha sido escrito para el estudio n. 46. Entonación general altamente dramática.

Allegro agitato ($d=72$)

96

a) Ossia:

$\begin{array}{c} \text{1-2} \\ \text{3-2} \\ \text{1-2} \end{array}$ $\begin{array}{c} \text{1-3} \\ \text{2-1} \\ \text{1-2} \end{array}$ $\begin{array}{c} \text{1-3} \\ \text{2-1} \\ \text{1-2} \end{array}$ etc.

The image shows five staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in 2/4 time, with a key signature of one flat. Measure numbers 13 through 16 are indicated above the staves. Various dynamics and performance instructions are included, such as 'mf', 'f', 'ff', 'cresc.', and 'dec.'. Fingerings are marked with numbers 1, 2, 3, 4, and 5. The notation includes eighth and sixteenth note patterns, as well as rests and grace notes.

Sheet music for piano, five staves. Staff 1: Treble clef, 2 flats, measures 14-15. Staff 2: Bass clef, 2 flats, measure 15. Staff 3: Treble clef, 2 flats, measures 14-15. Staff 4: Bass clef, 2 flats, measure 15. Staff 5: Treble clef, 2 flats, measures 13-15.

Measure 14: Diminuendo (dim.), dynamic *p*. Measure 15: Crescendo (cresc.), dynamic *f*. Measure 16: Diminuendo (dim.), dynamic *p*.

N. 97

Uno "scherzo" di assai limitate pretese musicali e tecniche. Il segreto per una buona esecuzione sta nella diteggiatura.

Un « scherzo » qui n'a guère d'importance, ni musicale ni technique. Le secret du jeu réside dans le choix du doigté.

Un "scherzo" de pretensiones musicales y técnicas muy limitadas. El secreto para una buena ejecución se halla en la digitación.

SCHERZO

Molto allegro ($\text{♩} = 138$)

Sheet music for piano, page 97, showing six staves of musical notation. The music is in 2/4 time. The first staff starts with a dynamic *p*. The second staff begins with *leggero*. The third staff starts with *f*. The fourth staff starts with *p*. The fifth staff starts with *cresc.* The sixth staff starts with *p*, followed by *cresc.*. The music consists of six staves of musical notation with various dynamics and fingerings.

The image shows a page of sheet music for piano, consisting of six staves. The top staff is treble clef, the second is bass clef, and the third is treble clef. The fourth staff is bass clef, the fifth is treble clef, and the bottom is bass clef. The music includes dynamic markings such as *mf*, *f*, *p*, *cresc.*, *mf*, and *dim.*. Fingerings are indicated above the notes in several places. The notation is primarily composed of eighth and sixteenth note patterns.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *p*, *cresc.*, *f*, and *ff*. Fingerings are indicated above certain notes and measures. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and bass line variations. The key signature changes throughout the piece, and the time signature varies between common time and 2/4 time.

Staff 1 (Top): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *p*.

Staff 2 (Second Column, Top): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *cresc.*

Staff 3 (Second Column, Middle): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *f*.

Staff 4 (Second Column, Bottom): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *ff*.

Staff 5 (Third Column, Top): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *f*.

Staff 6 (Third Column, Middle): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *f*.

Staff 7 (Bottom): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *p*.

Staff 8 (Bottom): Measures 1-2. Fingerings: 1 2 1, 1 2 1. Measure 3 dynamic *cresc.*

N. 98

Elegante composizione, di una certa utilità pianistica, specie per la difficoltà delle posizioni determinate dalla tonalità di Fa diesis minore, dal cui tema non è improbabile che Thalberg abbia tratto quello del suo studio a note ribattute.

C'est une élégante composition, assez utile au point de vue de la technique du piano, surtout à cause de la tonalité de Fa dièze mineur qui donne lieu à des positions particulièrement difficiles. C'est possible que Thalberg ait tiré le thème de son étude à notes rebattues du thème de cette étude-ci.

Elegante composición de una cierta utilidad pianística, debida en particular a la dificultad de las posiciones determinadas por la tonalidad de Fa sostenido menor, de cuyo tema no es improbable que Thalberg haya sacado el de su estudio en notas rebatidas.

Allegro vivace (♩ = 84)

98

This image shows five staves of musical notation for piano, likely from a technical exercise book. The music is in common time and consists of measures grouped by vertical bar lines. Fingerings are indicated above the notes, and dynamics such as *p*, *mf*, and *cresc.* are used. The piano keys are labeled with numbers 1 through 5 to indicate specific fingerings. The music includes various note heads, stems, and beams, typical of a technical or performance-oriented piece.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures from approximately measure 170 to 185.

- Staff 1:** Treble clef, key signature of two sharps. Fingerings: (1 2 3 4 5) over a six-note run, (1 2 2 1) over a three-note run, (2) over a single note, (3) over a single note, (2 3) over a two-note run. Dynamics: (4 1 3) at the end of the staff.
- Staff 2:** Bass clef, key signature of two sharps. Fingerings: (5 5), (4 3 4 1 3), (3 1 4 3), (2 3) over a two-note run. Dynamics: *mf cresc.*, *ff*.
- Staff 3:** Treble clef, key signature of two sharps. Fingerings: (2 3 1 3), (1 2), (3 1), (4 4), (2 3 1 #2), (3 2), (4), (5). Dynamics: *dim.*
- Staff 4:** Treble clef, key signature of two sharps. Fingerings: (5), (5), (2 1 3), (2 1), (2 1 1 1), (2 1). Dynamics: *p*.
- Staff 5:** Bass clef, key signature of two sharps. Fingerings: (3 1 3 2), (2 4), (3 4 4), (5 3 2 4 1), (3 4 4), (5 3 2 4 1), (3 1 4 1 4), (1 4 1 5 2 4).

171

p cresc.

f

p cresc.

f

dim.

p

cresc.

ff

mf

p

rall.

pp

N. 99

Studio dedicato quasi interamente alla tecnica delle terze, benchè con eccessiva uniformità di disegno. Ma è anche la tecnica degli attacchi ad essere qui esercitata mediante passi che richiedono slancio, precisione, energia e oculata diteggiatura.

La technique des tierces est presque le seul but de cette étude qui est toutefois quelque peu uniforme dans son dessin. Mais on va s'y entraîner aussi dans la technique des attaques, moyennant des traits qui exigent beaucoup d'élan, d'exactitude, d'énergie, et un doigté bien choisi.

Estudio dedicado casi por completo a la técnica de las tercera, aunque con excesiva uniformidad de diseño. Pero, también es la técnica de los inicios que aquí se llega a ejercitar mediante unos pasajes que requieren ímpetu, precisión, energía y cautelosa digitación.

99

Molto allegro ($\text{d} = 104$)

The sheet music consists of four staves of musical notation for guitar, arranged in two columns. The first column contains measures 1 through 8, and the second column contains measures 9 through 16. Each staff has a treble clef and a key signature of one sharp. Measure 1 starts with a dynamic *mf*. Measures 2 and 3 show a transition with a bass line. Measures 4 through 8 are marked *f sempre*. Measures 9 through 12 continue the rhythmic pattern. Measures 13 and 14 show a change in bass line. Measures 15 and 16 conclude the section. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and various combinations like 12, 35, 435, etc. Slurs and grace notes are also present.

This page contains five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time, indicated by a 'C' with a '4'. Various dynamics are marked throughout, including *f*, *p*, *cresc.*, *energico*, *f legato*, and *Ossia:*. Fingerings are indicated by numbers above or below the notes. Measure numbers 41 through 45 are visible at the beginning of each staff. The music includes complex chords and rhythmic patterns, typical of Liszt's style.

1

cresc.

fp

2

cresc.

fp

cresc.

f

(5)

ff

The image shows five staves of musical notation for piano, likely from a classical or romantic era piece. The notation includes various dynamics such as *ff*, *mf*, and *dim. e rall.*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. The music consists of a treble clef staff, a bass clef staff, and three intermediate staves. The piano keys are labeled with numbers below the staff to indicate specific fingerings. The overall style is technical and expressive, typical of advanced piano literature.

N. 100

Melodico, elegante, grazioso, ma di limitata importanza pianistica, chiude in modestia l'opera del didatta compositore, vasta e completa parabola che riassume in sè, sotto luce di vera arte, ogni possibile enunciato di formula pianistica.

Une étude mélodique, élégante, gracieuse, mais d'une importance assez bornée vient clore très modestement le grand oeuvre du compositeur didacte, cet oeuvre qui est comme une vaste parabole, qui enchaîne, sous la lumière de l'art, toute formule du jeu du piano.

Melódico, elegante, gracioso, empero de limitada importancia pianística, cierra con modestia la obra del compositor didáctico, extensa y completa parábola que compendia en sí, bajo una luz de verdadera arte, toda posible enunciación de fórmula pianística.

Vivacissimo ($\text{d} = 126$)

100

legato e molto tenuto

This system begins with a dynamic of *f*. The music consists of two staves: treble and bass. Fingerings are indicated above the notes: 5, 4, 4, 1 2 1, 1 3 2 1, 1 3 2 1. Measure endings are shown with commas and colons. The bass staff has a dynamic of *p*.

This system continues the melodic line with two staves. Fingerings include 4, 3, 5, 4, 1 2 1, 3, 1 2 1, 1 3 2 1. Measure endings are marked with commas and colons. The bass staff has a dynamic of *p*.

This system shows further development of the melody. Fingerings are 3, 7, 3, 4, 5, 2, 5. Measure endings are marked with commas and colons. The bass staff has a dynamic of *p*.

This system concludes the piece. Fingerings are 5, 5, 5, 5, 5, 5, 5, 5. Measure endings are marked with commas and colons. The bass staff has a dynamic of *p*.

Sheet music for piano, page 10, showing measures 11-16. The music is in common time (indicated by '4') and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 features a crescendo dynamic. Measure 14 starts with a piano dynamic. Measure 15 ends with a forte dynamic.

legato e molto cantato

8

p

cresc.

f

mf

cresc.

f

ff

VARIANTE
ALLO STUDIO N. 92

VARIANTE
À L'ÉTUDE N. 92

VARIANTE
DEL ESTUDIO N. 92

Allegro vivace ($\text{d} = 100$)

The sheet music consists of ten staves of musical notation for two hands. The music is in common time, key signature of four sharps. Fingerings are indicated above the notes. The first staff shows a melodic line with grace notes and sixteenth-note patterns. Subsequent staves continue this pattern with various dynamics (p, cresc., ff) and fingerings like (sopra). The music is divided into measures by vertical bar lines.



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