

CLEMENTI

12 SONATINE

Op. 36, 37, 38

PER PIANOFORTE

(Mugellini)

12 SONATINES
pour Piano

12 SONATINAS
for Piano

12 SONATINEN
für Klavier

12 SONATINAS
para Piano

RICORDI

E. R. 623

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PREFAZIONE

Le Sonatine di Muzio Clementi (1) furono scritte dal Grande Maestro per allievi che hanno raggiunto soltanto un grado elementare di tecnicismo: le prime Sonatine potranno farsi eseguire anche dopo due o tre anni di studio; le altre (Op. 37. e 38) in seguito, perchè richiedono una maggiore abilità ed una mano già abbastanza sviluppata.

Il revisore, senza dimenticare i principii fondamentali del tecnicismo moderno, ha tenuto presente (specie nelle prime Sonatine) la elementare capacità tecnica dello scolaro e la poca estensione delle sue dita; quindi ha diteggiato in modo semplice, cercando soprattutto di mantenere le mani in una posizione raccolta. Esso ritiene che il voler applicare a musica scritta per ragazzi da un compositore antico il sistema di diteggiatura a scambio (assai utile in certi casi, ma adoperato da alcuni moderni con una costanza ed esagerazione ridicole) sia un errore: perchè, data la natura di certi passaggi (foggiati dall'autore antico nel suo sistema di tecnicismo) e la poca pratica dello scolaro, molti periodi diteggiati con sistemi ultra-moderni diventano per questo ineseguibili o quasi (2). Il revisore è convinto ch'è duopo, anche riguardo la diteggiatura, procedere a gradi; e che negli autori antichi è necessario adattare il nostro sistema moderno al loro tecnicismo antico.

Novembre 1904.

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Professore di Pianoforte
nel Liceo Musicale di Bologna.

(1) Le prime sei Sonatine, Op. 36, sembra sieno state composte verso il 1795-96. Le altre sei Sonatine, sebbene portino i numeri d'Opera 37 e 38, furono scritte qualche anno prima.

(2) Ecco alcuni esempi di diteggiatura che ho trovato in edizioni recenti.

Las Sonatinas de Muzio Clementi (1) fueron escritas por el gran maestro para alumnos que han adquirido solamente un grado elementar de tecnicismo: las primeras Sonatinas se podrán hacer ejecutar después de dos o tres años de estudio: las otras, (op. 37 y 38) después porque requieren mayor habilidad y una mano bastante desarrollada.

El revisor, sin olvidar los principios fundamentales del tecnicismo moderno ha tenido presente (sobre todo en las primeras Sonatinas) la elementar capacidad técnica del alumno y la poca extensión de sus dedos: por lo tanto ha digitado de manera sencilla, buscando sobre todo de mantener las manos en posición recogida. Sostiene, que el querer aplicar a música escrita para niños por un compositor antiguo, el sistema de digitación a pase (bastante útil en cierto casos; pero empleado por algunos modernos con constancia y exageración ridículas) es un error: porque dada la naturaleza de ciertos pasajes (forjados por el autor antiguo según su sistema de tecnicismo) y la poca práctica del alumno, muchos períodos digitados con sistemas ultra modernos resultan de difícil o imposible ejecución (2) El revisor tiene la convicción que es necesario también con la digitación, proceder por grados, y que en los autores antiguos es necesario adaptar nuestro moderno sistema a su antiguo tecnicismo.

(1) Las primeras seis Sonatinas Op. 36 parece ser que fueron compuestas hacia el 1795-96. Las otras seis Sonatinas, aunque eleven los números de Obra 37 y 38, fueron escritas algún año antes.

(2) He aquí algunos ejemplos de digitación que he encontrado en ediciones recientes.

PRÉFACE

PREFACE

Les Sonatinas de Muzio Clementi (1) ont été écrites par le grand Maître pour les élèves qui n'ont atteint qu'un degré élémentaire de technique: les premières Sonatinas pourront être jouées déjà après deux ou trois ans d'étude; les autres (*op.* 37 et 38) plus tard parce qu'elles demandent plus d'habileté et une main passablement plus exercée.

Le réviseur, sans oublier les principes fondamentaux de la technique moderne, a tenu compte (surtout dans les premières Sonatinas) de la capacité technique élémentaire de l'élève et du peu d'extension de ses doigts; il a par conséquent adopté un doigté simple en cherchant avant tout à maintenir les mains dans une position normale. Il estime que vouloir appliquer à la musique pour les enfants, écrite par un compositeur ancien, le système du doigté de substitution (très utile dans certains cas mais employé par certains modernes avec une constance et une exagération ridicules) est une erreur: car étant donné la nature de certains passages (écrits par le compositeur ancien selon la technique qui lui était propre) et le peu de pratique qu'a encore l'élève, beaucoup de passages doigtés avec les systèmes ultra-modernes deviennent pour lui inexécutables ou presque (2). Le réviseur est convaincu qu'il faut également, en ce qui concerne le doigté, procéder par degrés et que pour les auteurs anciens il est nécessaire d'adapter les moyens modernes à leur technique ancienne.

The Sonatinas of Muzio Clementi (1) were written by the Great Master for pupils who have only reached an elementary grade of technique: the first Sonatinas will be executable also after 2 or 3 years of study; the others (op. 37 & 38) after, because they require a greater ability and a hand already sufficiently developed.

The reviser, without forgetting the fundamental principles of the modern technique, has kept in view (especially in the first Sonatinas) the elementary technic capacity of the scholar and the small extension of his fingers; therefore has fingered in simple mode, endeavouring above all to keep the hand in a closed position. He thinks that to apply to music written for children by an ancient composer the system of *change* fingering (very useful in certain cases, but adopted by some moderns with a ridiculous persistence and exaggeration) is an error; because in consequence of the nature of certain passages (moulded by the ancient author in his system of technique) and the little experience of the scholar, many periods fingered with ultra-modern systems become therefore unexecutable, or nearly. (2) The reviser is convinced that it is needful; also regarding the fingering, to proceed gradually; and that in the works of ancient authors it is necessary to adapt our modern system to their ancient technique.

(1) Les premières six Sonatinas Op. 36 semblent avoir été composées vers 1795-96. Les autres six Sonatinas-quoique portant les numéros d'Opus 37 et 38 - furent composées quelques années plus tôt.

(2) Voici quelques exemples de doigtés que j'ai trouvés dans des éditions récentes.

(1) The first six Sonatinas, Op. 36, seem to have been composed about 1795-96. The other six Sonatinas, although bearing the Op. nos 36 & 37, were written some year previously.

(2) Here are some examples of fingering which I have found in recent editions.

Musical score for Sonatas I, II, III, IV, and VI, showing hand positions and fingering for each sonata.

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Muzio Clementi (1752 - 1832)



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(Bruno Mugellini)

12 SONATINES
POUR PIANO

12 SONATINAS
PARA PIANO

12 SONATINAS
FOR PIANO

Allegro

1.

2.

3.

4.

a) Il pollice rimanga rigido. La ripetizione della nota viene fatta per mezzo dell'articolazione del polso.

a) Que le pouce reste rigide. La note sera frappée en articulant le poignet.

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a) El pulgar debe permanecer rígido. La repetición de la nota se hace mediante la articulación de la muñeca.

a) The thumb must remain rigid. The repetition of the note is made by the articulation of the wrist.

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legatissimo

Andante

p dolce

tr

sfp — *p*

a) La mano destra, quando eseguisce la melodia, deve suonare un poco più forte della sinistra.

a) La main droite, lorsqu'elle exécute la mélodie, doit jouer un peu plus fort que la gauche.

b) Oppure, più facile:

b) Ou bien, plus facile:



c) Queste tre note debbono essere pochissimo staccate.

c) Ces trois notes très peu détachées.

d) Si eviti d'eseguire in questo modo:

Lo staccato sia lieve ma continuo.



d) Evitez avec soin de jouer de cette façon:

Le staccato doit être léger mais continuo.



e) L'arco della legatura descrive il periodo musicale, la virgola segna la necessità d'alzare la mano per portarla dal *Re* al *Mi*. Questa alzata sia fatta in modo da non essere quasi avvertita per non troncare la logica continuazione del periodo musicale.

e) La courbe de la liaison indique la phrase mélodique, la virgule indique le point où il est nécessaire de lever la main pour la porter du *Re* au *Mi*. Il faudra lever la main d'une façon imperceptible afin de ne pas interrompre la continuation logique de la phrase musicale.

a) La mano derecha cuando ejecuta la melodía debe tocar un poco más fuerte que la izquierda.

a) The right hand, when executing the melody, must play a little more loudly than the left.

b) O bien, más fácil:

b) Or, more easy:



c) Estas tres notas deben ejecutarse ligeramente staccato.

c) These three notes have to be slightly staccato.

d) Evitese ejecutar de este modo:

El staccato debe ser ligero pero continuo.



d) Avoid executing in this manner:

The staccato must be light but continuous.



e) El arco de la ligadura describe el período musical, la coma indica la necesidad de levantar la mano para llevarla del *Re* al *Mi*. Pero debe alzársela de modo casi imperceptible para no cortar la lógica continuación de los períodos iguales.

e) The arch of the tie describes the melodic phrase, the comma marks the necessity to raise the hand to carry it from the *D* to the *E*. This raising of the hand must be made in such a way as to be almost unperceived in order not to cut the logic continuation of the musical phrase.

Fingerings: 3 2 1 3, 2 4 2 4 3, 4 3 2 4, 1 4, 2 4 2 4 5 3.
Dynamics: *p* — *sf* — *p*, *sf* — *p*.

Fingerings: 4 2, 3 4 2 2 3, 4 2, 2, 5, 1, 5.
Dynamics: *p dolce*.

f) Fingerings: 3 2 3 2, 2, 32 *tr*, 2 3 5 4 3 5, 3 1 4 2.
Dynamics: *mf*, *dim.*, *p*.

f) Fingerings: 5 4, 1 3, 3 1, 32 *tr*, 3 2 3 2 1 3 2.
Dynamics: *f*, *f*.

f) Oppure *O bien* *O bien* *Or*

g) Oppure *O bien* *O bien* *Or*

Vivace

f)

p

f

p

f

p

dim. e poco rall.

p

a) Si osservino le differenze di *colorito* nella ripetizione di periodi uguali.

a) Observez les différences de nuances dans la répétition des passages semblables.

a) Obsérvense las diferencias de colorido en la repetición de los períodos iguales.

a) Observe the differences of colouring in the repetition of the same passages.

a tempo

pp

legato

f

p

f

ff

Allegretto

2.

2.

p

sf *p*

cresc.

f

p

cresc.

f

energico

f

The sheet music consists of six staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic of *p*. Subsequent staves include dynamics such as *cresc.*, *sf*, *f*, *mf*, *p*, and *sf*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Performance instructions like "Questo accordo sia tenuto giustamente." and "Donner à cet accord sa juste valeur." are present. The music includes various note heads, rests, and bar lines, typical of a piano score.

- a) Questo accordo sia tenuto giustamente.
a) Donner à cet accord sa juste valeur.

- a) Sosténgase exactamente este acorde.
a) Hold this chord its exact value.

Allegretto

a) Si osservi di sfuggire giustamente la semicroma senza alterare il ritmo nei modi seguenti:



a) Ayez soin de donner sa juste valeur à la double croche sans altérer le rythme des modes suivants:



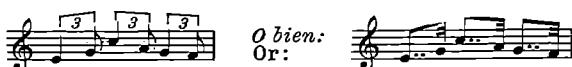
b) Bisogna tenere questi accordi ma alzare la mano per mezzo dell'articolazione del polso, prima di suonarli.

b) Il faut tenir ces accords, mais lever la main au moyen de l'articulation du poignet avant de les frapper.

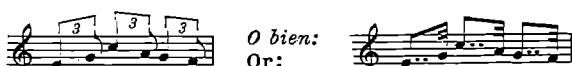
c) Si leggi perfettamente il Sol alla terza seguente.

c) Liez parfaitement le Sol à la tierce suivante.

a) Escápese con exactitud la semicorchea sin alterar el ritmo de los modos siguientes:



a) Be careful to give correct value to the semiquaver without altering the rhythm in the following modes:



b) Es preciso sostener estos acordes, pero levantando la mano mediante la articulación de la muñeca, antes de ejecutarlos.

b) It is necessary to hold these chords but to raise the hand by the articulation of the wrist, before playing them.

c) Liguese perfectamente el Sol a la tercera siguiente.

c) The G must be perfectly tied with the following third.

Allegro

a) Si faccia attenzione a non eseguire così:

a) Evitez avec soin d'exécuter de la sorte:

b) Agli allievi che possiedono già un'adeguata educazione tecnica si consiglia di eseguire queste due battute così:

I punti più che staccati equivalgono ad accenti secchi.

b) Aux élèves qui ont déjà une éducation technique suffisante, nous conseillons d'exécuter ces deux mesures ainsi:

Les points indiquent des accents secs plutôt que des staccati.

a) Debe evitarse ejecutar así:

a) Be careful not to execute so:



b) A los alumnos que posean ya adecuada técnica, se aconseja que ejecuten estos dos compases así:

Los puntos más que el staccato equivalen a acentos secos.

b) For the pupils who already possess an adequate technique it is advisable to execute these two bars so:

The points are equivalent to decided accents rather than staccati.

Sheet music for piano, four staves:

- Staff 1:** Treble clef, key signature of one sharp. Dynamics: *ben legato*, *dim.*, *p*. Fingerings: 3, 4, 5, 1, 2, 4, 5, 3, 2, 1.
- Staff 2:** Bass clef, dynamic *ten.*
- Staff 3:** Treble clef, dynamic *mf*.
- Staff 4:** Bass clef, dynamic *brillante*.
- Staff 5:** Treble clef, dynamic *p*. Fingerings: 4, 3, 4, 5, 1, 4, 1, 4, 3, 2, 1, 4, 5, 2, 1.

C) Questo passo esige uno studio diligente della mano sinistra.

C) Ce passage exige une étude appliquée de la main gauche.

C) Este pasaje exige un estudio diligente de la mano izquierda.

C) This passage needs a diligent study of the left hand.

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

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

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

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

1 2 1
3 2 4 1
3
mf dolce
3 2 1
4 2 5 3 4 5

4 3 4 5 1 4 1 5 4
f p 2 1

1 5 4 3 5 4 3 3 1 5
f v v dim.

1 2 4 4 3 4 5 1 4 1
p f

1 5 4 3 5 4 3 3 3 3
p f 4 4 4 4

2 1 1 3 3 2 4 1 2 4
f e sempre cresc. 5 2 1 ten.
4 2 4 2 4 1 4 4 2 4 4
ff ten.

Spiritoso

a)

b)

c)

a) Muovere il meno possibile il dito servendosi, per staccare, dell'articolazione del polso.

a) Faire mouvoir le moins possible le doigt en se servant pour le staccato, de l'articulation du poignet.

b) Il secondo accordo sia staccato come il primo.

b) Le second accord staccato comme le premier.

c) Si eviti di accentare la terza nota del gruppo, che va sollo alzata ma leggermente.

c) Evitez d'accentuer la troisième note du groupe qui doit être seulement légèrement levée.

a) Muévase el dedo lo menos posible, sirviéndose para el stacato de la articulación de la muñeca.

a) Move the finger as little as possible, obtaining staccato by the articulation of the wrist.

b) El segundo acorde debe ser staccato como el primero.

b) The second chord must be staccato as the first.

c) Evítense acentuar la tercera nota del grupo, que solo se levanta ligeramente.

c) Avoid accenting the third note of the group, which must only be raised slightly.

The sheet music consists of five staves of piano music. The first three staves are continuous, separated by vertical bar lines. The fourth staff begins with a dynamic *f*, followed by *cresc.* The fifth staff begins with a dynamic *p*. The music features various trill patterns, some with fingerings like 1-2-3-4 or 3-2-1-2, and some with grace notes. The bass staff provides harmonic support with sustained notes and chords.

d) Oppure, più facile: Se l'allievo non ha la capacità d'eseguire i trilli di biscrome senza rallentare il movimento, deve assolutamente eseguirli nel modo più facile.

d) Ou bien, plus facile: Si l'élève est incapable d'exécuter les trilles de triples croches sans ralentir le temps, il devra alors absolument les exécuter de la façon la plus facile.

d) O bien, más fácil: Si el alumno no tiene capacidad para ejecutar los trinos de semicorcheas sin retardar el movimiento, debe absolutamente ejecutarlos del modo más fácil.

d) Or, more easy: If the pupil has not the ability to execute the trills of demisemiquavers without slackening the movement, he must absolutely execute them in the simpler way.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom in bass clef. Measure 1 starts with a dynamic 'p' and shows a melodic line with fingerings 1, 2, 3, 5, 4, 5. Measure 2 begins with a dynamic change and a melodic line with fingerings 1, 2, 3. Measure 3 continues with a melodic line and fingerings 1, 2, 3, 4, 5. Measure 4 concludes with a melodic line and fingerings 1, 2, 3, 4, 5.

a tempo

f

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

3 2

Sheet music for piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of four measures. Fingerings are indicated above the notes: measure 1 (treble) has 5, 4, 2, 1, 2, 4; measure 2 (treble) has 3, 1, 1; measure 3 (treble) has 4, 2, 3, 4; measure 4 (treble) has 2, 3, 2, 3, 2. Measure 1 (bass) has 3; measure 2 (bass) has 2.

p

cresc.

53 54 55 56 57 58 59

e) Il revisore preferisce la diteggiatura scritta sopra alle note. In tutti i casi dove sono scritte due diteggiature il revisore preferisce quella che non è posta fra parentesi.

6) Le réviseur préfère le doigté indiqué au-dessus des notes. Dans tous les cas où deux doigtés sont indiqués, le réviseur préfère le doigté qui n'est pas mis entre parenthèses.

E) El revisor prefiere la digitación escrita sobre las notas. En todo caso donde hay escritas dos digitaciones el revisor prefiere aquella no colocada entre paréntesis.

e) The reviser prefers the fingering written above the notes.
In all cases where there are two fingerings the reviser prefers the one not placed between parenthesis.

p dolce

p

f

f) *Oppure Où bien*

Or

32 32

tr

f

p

cresc.

f

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Un poco adagio

p dolce

dim.

cresc.

mf

dim.

a) Rileggi la nota a) a pag. 5.

a) Relisez la note a) à page 5.

b) Si faccia attenzione a non sfuggire la croma.

b) Ayez soin de donner à la croche sa juste valeur.

c) Mentre il pollice tocca questo Sol, il terzo dito deve essere situato vicinissimo al medesimo tasto e immediatamente al di sopra di esso.

c) Tandis que le pouce frappe ce Sol, le troisième doigt devra être placé tout près de cette même touche et immédiatement au-dessus de celle-ci.

a) Véase la nota a) pag. 5.

a) Re-read note a) at page 5.

b) Cuidese de no hacer escapar la corchea.

b) Be careful not to execute too quickly the quaver.

c) Mientras el pulgar toca este Sol, el tercer dedo debe estar muy próximo a la misma tecla e inmediato a la superior.

c) While the thumb touches this G the third finger must be placed very near to the same key and immediately over it.

Allegro

2 4
p 2 4
3 1 5 4 3
f

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

3 1 5 4 3
f
2 4
3 4 3

4 , 3
p 4
5 4
2 1

4 , 3
sf 1 2 1 3 5
5 4
5 4

4 3
2 1
5 4
3 4

This image shows five staves of sheet music for piano, page 20. The music is divided into measures by vertical bar lines. The first staff consists of two systems of four measures each. The second staff begins with a dynamic of *f*. The third staff begins with a dynamic of *dim.* The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *p*.

Staff 1:

- Measures 1-4: Dynamics *p*, *p*, *p*, *cresc.*
- Fingerings: 1 4 3 3, 1, 1 4 3 3, 1, 1 4 3 3, 1, 1 4 3 3.
- Measure 5: Dynamics *p*, *p*, *p*, *cresc.*
- Fingerings: 1 2 2 4, 3 5, 1 2 2 4, 3 5, 1 2 2 4, 3 5, 1 2 2 4.

Staff 2:

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

Staff 3:

- Measures 1-4: Dynamics *dim.*, *p*, *pp*, *p*.
- Fingerings: 1 4 5 4, 1 4 5 4, 3 2 1, 2 3 4 1.
- Measure 5: Dynamics *p*, *p*, *p*.
- Fingerings: 2 4, 1 4, 1 4.

Staff 4:

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

Staff 5:

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

Sheet music for piano, five staves:

- Staff 1 (Treble):** Dynamics: *f*. Fingerings: 3, 2, 3, 4, 3, 4, 3. Measure 5 ends with a fermata.
- Staff 2 (Bass):** Measures 6-10. Fingerings: 2, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2. Dynamic: *p*. Articulation: *cresc.*
- Staff 3 (Treble):** Dynamics: *f*. Fingerings: 3, 1, 2, 3, 1, 2, 3, 2, 1, 2, 3. Measure 15 ends with a fermata.
- Staff 4 (Bass):** Measures 16-20. Fingerings: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2. Measure 20 changes to treble clef.
- Staff 5 (Treble):** Dynamics: *p*. Fingerings: 3, 5, 1, 3, 2, 4, 1, 2, 4, 1, 2, 5. Measure 25 ends with a fermata.

Allegro con spirito

4.

f

espressivo

a) Oppure *O bien* *O bien* *Or*

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cresc.

ten.

p dolce

ten.

f

Sheet music for piano, page 24, measures 1-4. The music is in common time, treble and bass staves. Measure 1: Dynamics *p*, fingering 1. Measure 2: Dynamics *cresc.*, fingering 2. Measure 3: Dynamics 3. Measure 4: Dynamics *f*, fingering 2, 5, 3.

Sheet music for piano, page 24, measures 5-8. The music is in common time, treble and bass staves. Measure 5: Fingering 1, 4. Measure 6: Fingering 1, 2, 3, 5. Measure 7: Dynamics *dim.*, fingering 2, 4. Measure 8: Dynamics *p*, fingering 1, 3, 2.

Sheet music for piano, page 24, measures 9-12. The music is in common time, treble and bass staves. Measures 9-11: Fingering 2, 3, 4, 4; 2, 3; 2, 3, 2, 4; 2, 3. Measure 12: Fingering 1, 4.

Sheet music for piano, page 24, measures 13-16. The music is in common time, treble and bass staves. Measures 13-15: Dynamics *ff*, fingering 4, 2, 5, 3, 2, 1. Measure 16: Dynamics *dim.*, fingering 4.

Sheet music for piano, page 24, measures 17-20. The music is in common time, treble and bass staves. Measures 17-19: Dynamics *p*, fingering 3, 3; 3. Measure 20: Fingering 1, 2, 1, 3; 2, 1, 3.

Sheet music for piano, page 25, featuring five staves of musical notation:

- Staff 1:** Treble clef, key signature of one flat. Dynamics: *f*, *espressivo*. Fingerings: 3, 1, 3, 1, 2. Measure 1: 3. Measure 2: 1, 3. Measure 3: 1, 2, 3.
- Staff 2:** Bass clef, key signature of one flat. Fingerings: 3, 2, 1. Measure 1: 3. Measure 2: 1, 2, 3.
- Staff 3:** Treble clef, key signature of one flat. Fingerings: 1/2, 1, 5, 1. Measure 1: 1/2, 1, 5, 1. Measure 2: 1, 2, 5. Measure 3: 1. Measure 4: 4. Measure 5: 4. Measure 6: 2, 4, 3, 1. Dynamics: *p*, *cresc.*, *f*.
- Staff 4:** Bass clef, key signature of one flat. Fingerings: 5, 4. Measure 1: 5. Measure 2: 4. Measure 3: 2. Measure 4: 3.
- Staff 5:** Treble clef, key signature of one flat. Fingerings: 4, 2. Measure 1: 4, 2. Measure 2: 5, 3, 2, 1. Measure 3: 4, 2. Measure 4: 3, 1, 2.
- Staff 6:** Bass clef, key signature of one flat. Fingerings: 2, 3, 1. Measure 1: 2, 3, 1. Measure 2: ten. Measure 3: 2, 3, 1. Measure 4: 1, 3, 2.
- Staff 7:** Treble clef, key signature of one flat. Fingerings: 4, 2. Measure 1: 4, 2. Measure 2: 5, 3, 2, 1. Measure 3: 4, 2. Measure 4: 3, 1, 2.
- Staff 8:** Bass clef, key signature of one flat. Fingerings: 2, 3, 1. Measure 1: 2, 3, 1. Measure 2: *p dolce*. Measure 3: 2, 3, 1. Measure 4: ten.
- Staff 9:** Treble clef, key signature of one flat. Fingerings: 2, 1, 4, 3, 1. Measure 1: 2, 1, 4, 3, 1. Measure 2: 4, 3, 1. Measure 3: 3, 1, 2. Measure 4: 5, 3, 2, 1.
- Staff 10:** Bass clef, key signature of one flat. Fingerings: 1, 3, 1. Measure 1: 1, 3, 1. Measure 2: 1, 3, 1. Measure 3: 1, 3, 1. Measure 4: 4, 3, 2, 1.

Andante con espressione

The sheet music consists of four staves of musical notation for piano, arranged vertically. The top staff shows two measures with fingerings (a) and (b), dynamic markings *p*, *sf*, and *ten.*. The second staff shows three measures with fingerings and dynamic markings *p* and *sf*. The third staff shows three measures with fingerings and dynamic markings *p*, *cresc.*, *f*, and *mf*. The bottom staff shows five measures with fingerings and dynamic markings *p*, *dolce*, and *c)*.

a) Si alzino queste terze il meno possibile. La quarta croma della prima battuta si leghi perfettamente a ciò che segue. La sinistra deve tenere il *Sib* quanto più è possibile.

a) Levez ces tierces le moins possible. La quatrième croche de la première mesure doit être parfaitement liée à ce qui suit. La main gauche doit tenir le *Sib* autant que possible.

b) Si leghi scrupolosamente *Fa* a *Mib*.

b) Liez scrupuleusement *Fa* à *Mib*.

c) Queste note si tengano esattamente per un ottavo.

c) Donnez à ces notes exactement la valeur d'un huitième.

a) Levántese lo menos posible estas tercera. La cuarta corchea del primer compás debe ligarse perfectamente a lo que sigue. La mano izquierda debe sostener el *Sib* cuanto sea posible.

a) Raise these three as little as possible. The fourth quaver of the first bar must be tied perfectly to that which follows. The left hand must hold the *Bb* as long as possible.

b) Liguese escrupulosamente el *Fa* al *Mib*.

b) Tie scrupulously *F* to *Eb*.

c) Sosténgase exactamente éstas notas durante un octavo.

c) Give to these notes the exact value of an eighth.

This page contains five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a key signature of one flat. 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 dynamics and fingerings are indicated throughout the piece.

cresc.

f

dimin. e poco rall.

a tempo

p

ten. ten.

sf

cresc.

legato e tenuto

sf p

pp

cresc.

p dolce

cresc.

f

f cresc.

ff un poco allarg.

RONDO

Allegro vivace

RONDO
Allegro vivace

p

f

sf

dim.

f

Sheet music for piano, page 29, featuring four staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1 (Treble Clef):** Dynamics include *sf*, *sf*, and *p*. Fingerings: 3, 5, 4, 2, 1, 2, 3, 5.
- Staff 2 (Bass Clef):** Dynamics include *sf* and *dim.* Fingerings: 5, 2, 3, 3, 3, 5, 4, 4, 5, 5, 3, 1.
- Staff 3 (Treble Clef):** Dynamics include *p* and *f*. Fingerings: 3, 3, 3, 5, 4, 2, 3, 3, 5.
- Staff 4 (Bass Clef):** Dynamics include *ff*, *ten.*, and *ten.* Fingerings: 5, 4, 1, 2, 2, 4, 4, 5.

The music concludes with the word *Fine*.

Sheet music for piano, page 30, featuring four staves of musical notation. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, and dynamics are shown below the staff.

Staff 1: Measures 1-4. Dynamics: *p*, *legato*. Fingerings: 3, 3; 5, 4, 1; 2, 1; 5. Measure 4 ends with a repeat sign.

Staff 2: Measures 5-8. Dynamics: *p cresc.* Fingerings: 2, 3, 2; 2, 3, 2, 1, 5; 3, 3, 3, 3. Measure 8 ends with a repeat sign.

Staff 3: Measures 9-12. Dynamics: *f*. Fingerings: 3, 3, 3, 3; 3, 2, 3, 2, 1, 2; 5, 3, 3, 3, 2, 1. Measure 12 ends with a repeat sign.

Staff 4: Measures 13-16. Dynamics: *p uguale*, *cresc.* Fingerings: 3, 4, 2, 1, 4, 2; 5, 4, 3. Measure 16 ends with a repeat sign.

5 *tr* 3
f *pp* *uguale*
2 4 5 4 1 2 4 2 3 2 2 1 3 4 3 4

f *ff*
1 2 4 2 3 2 2 1 3 4 3 4

2 4 2 3 2 1 3 4 3 4

dim. e rall. *p*
3 3 4 3 3 4 3 3 4

D. C. sino al Fine

The image shows five staves of musical notation for piano, arranged vertically.
 - The top staff (treble clef) starts with a dynamic of *Presto*, followed by a measure of *mf dolce* with a tempo marking of *legato*. Fingerings (3, 4, 5) are indicated above the notes.
 - The second staff (treble clef) continues the melodic line with fingerings (3, 4, 5).
 - The third staff (bass clef) consists of eighth-note patterns with fingerings (3, 3, 3, 3).
 - The fourth staff (treble clef) shows a continuation of the melodic line with fingerings (2, 3, 4, 5).
 - The fifth staff (bass clef) features eighth-note patterns with fingerings (3, 3, 3, 3).
 - The sixth staff (treble clef) begins with a dynamic of *p*, followed by a measure of *cresc.* with fingerings (3, 4, 5). It then transitions to *sf* with fingerings (2, 3, 4).
 - The seventh staff (bass clef) concludes the page with a dynamic of *f*.

Sheet music for piano, page 33, featuring five staves of musical notation:

- Staff 1 (Top):** Treble clef. Measures show fingerings 1, 4, 1; dynamic *cresc.*; dynamic *f*. The bass staff below shows measures with fingerings 4.
- Staff 2 (Second from top):** Treble clef. Fingerings 2, 3, 2. Measure 2 starts with a wavy line and fingerings 3, 5, 2, 3, 5. Dynamic *f* and *p* are indicated. Measure 3 starts with fingerings 2, 3.
- Staff 3 (Third from top):** Treble clef. Fingerings 1, 2, 4, 5, 4, 3, 2.
- Staff 4 (Fourth from top):** Treble clef. Fingerings 1, 2, 3, 4, 5, 4, 3, 2. Dynamic *cresc.* is indicated.
- Staff 5 (Bottom):** Bass clef. Measures show fingerings 4, 5, 4, 3, 2.

Sheet music for piano, page 34, 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#). The notation includes various dynamics such as *p*, *cresc.*, *sf*, *f*, *sf marcato*, *p dolce*, *pp*, and *p*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Measure 1: Treble staff has a dynamic *p*. Bass staff has a bass clef and a 5 below the staff. Measures 2-3: Treble staff has a bass clef and a 5 below the staff. Bass staff has a bass clef and a 5 below the staff. Measures 4-5: Treble staff has a bass clef and a 5 below the staff. Bass staff has a bass clef and a 5 below the staff. Measure 6: Treble staff has a bass clef and a 5 below the staff. Bass staff has a bass clef and a 5 below the staff.

1

2

3

4

5

6

dim.

f

p

cresc.

tr

i

50

sf

sf

E.R. 623

ARIA ORIGINALE SVIZZERA

AIR ORIGINAL SUISSE

AIRE ORIGINAL SUIZO

ORIGINAL SWISS AIR

Allegro moderato

The sheet music consists of four systems of musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature changes between 3/8 and 2/4. The dynamics are marked as follows: *p dolce*, *pp*, *mf*, and *f*. Fingerings are indicated above the notes, such as *a) 3 2 1 2* and *3 2 1 3*. Articulations like *legato* are also present.

a) Agli allievi più avanzati nello sviluppo del tecnicismo si consiglia la seguente diteggiatura:



a) Aux élèves dont la technique est plus développée, nous conseillons le doigté suivant:



AIRE ORIGINAL SUIZO

ORIGINAL SWISS AIR

a) A los alumnos más avanzados en el desarrollo de la técnica se aconseja la siguiente digitación:



a) For the pupils whose technique is more advanced the following fingering is advisable:



f brillante, senza correre

grazioso

p

ritard.

p

f

p dolce

legato

3212

Sheet music for piano, five staves:

- Staff 1: Treble clef, dynamic *pp*, tempo *3212*. The first measure shows a sixteenth-note pattern with grace notes.
- Staff 2: Bass clef, dynamic *f*, tempo *3212*. The first measure shows a sixteenth-note pattern with grace notes.
- Staff 3: Treble clef, dynamic *ff*, tempo *3212*, *dim.* The first measure shows a sixteenth-note pattern with grace notes. The second measure shows a sixteenth-note pattern with grace notes.
- Staff 4: Bass clef, dynamic *ff*, tempo *4323*, *p*. The first measure shows a sixteenth-note pattern with grace notes. The second measure shows a sixteenth-note pattern with grace notes.
- Staff 5: Bass clef, dynamic *pp*, tempo *3212*, *rall.*, *pp*. The first measure shows a sixteenth-note pattern with grace notes. The second measure shows a sixteenth-note pattern with grace notes.

RONDO

Allegro molto

The sheet music consists of five staves of musical notation for piano. The first staff starts with a dynamic *p*. The second staff begins with a dynamic *f*. The third staff starts with a dynamic *sf*. The fourth staff starts with a dynamic *cresc.*. The fifth staff starts with a dynamic *f risoluto*. Fingerings are indicated above the notes in several places, such as '4' over a eighth-note pair, '5' over a sixteenth-note group, and '1' over a eighth-note pair. Measure numbers 'a)', 'b)', and 'c)' are placed at specific points in the music.

a) In questo pezzo hanno grande importanza i coloriti.
 a) Les nuances ont une grande importance dans ce morceau.

b) Si eviti di accentare il *Fa* #.
 b) Evitez d'accentuer le *Fa* #.

c) Il legato perfetto è possibile soltanto nella parte superiore: quindi l'esecuzione sarà la seguente:

c) Une liaison parfaite n'est possible que dans la partie supérieure: l'exécution sera par conséquent la suivante:

a) En esta pieza los matices tienen gran importancia.
 a) The colourings have great importance in this piece.

b) Evitese accentuar el *Fa* #.
 b) Avoid accenting the *F* #.

c) El ligado perfecto es posible solamente en la parte superior; por tanto, la ejecución servirá la siguiente:

c) The perfect tie is possible only in the higher notes; therefore the execution will be the following:

dim.

p

sf

p

f

p

pp leggerissimo

frisoluto

Fine

The music consists of six staves of piano notation. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is one sharp. Fingerings are indicated above the notes, such as 2 3, 2 4, 1 3, etc. Dynamics include *dim.*, *p*, *sf*, *p*, *f*, *p*, *pp leggerissimo*, *frisoluto*, and *Fine*. The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes some grace notes and slurs.

The musical score consists of five staves of piano music. The first staff (treble clef) starts with a dynamic 'p' and has fingering 1, 3, 2, 1, 5, 4. The second staff (bass clef) has a note with a circled '1'. The third staff (treble clef) has a note with a circled '1'. The fourth staff (bass clef) has a note with a circled '2'. The fifth staff (treble clef) has a note with a circled '1'. There are several slurs and grace notes. Dynamics include 'cresc.', 'ff', 'sf', and 'sf'. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

d) Si consiglia all'allievo la posizione scritta al disopra delle note: l'applicazione del pollice sul tasto nero è facile, e la diteggiatura ha il vantaggio di far ripetere le note uguali con un movimento che va sempre da destra a sinistra.

d) Nous conseillons à l'élève le doigté écrit au-dessus des notes: l'emploi du pouce sur la touche noire est facile, et le doigté a l'avantage d'obtenir la répétition des notes égales avec un mouvement qui va toujours de droite à gauche.

d) Se aconseja al alumno la posición escrita encima de las notas: el uso del pulgar sobre la tecla negra es fácil, y la digitación tiene que hacer repetir las notas iguales con un movimiento que va siempre de derecha a izquierda.

d) For the pupil I advise the position written above the notes: the application of the thumb on the black note is easy, and the fingering has the advantage of the repetition of the same note being made with a movement always from right to left.

The sheet music consists of five staves of piano music. Staff 1: Treble clef, key signature of one sharp, 4/4 time. Fingerings above notes: 5-4-2-1, 2-1-3-2, 4-5, 4-3, 4-5, 3-5. Dynamics: crescendo. Staff 2: Treble clef, key signature of one sharp, 4/4 time. Fingerings: 1-2-5, 1-3, 1-4-3-4, 2-4-2-4, 1-3-1-3. Dynamics: pp, marcato. Staff 3: Treble clef, key signature of one sharp, 4/4 time. Fingerings: 1-4-3-5, 1-3-2, 1-3, 1-4-1, 2-3-4-3. Dynamics: crescendo, ff. Staff 4: Bass clef, key signature of one sharp, 4/4 time. Fingerings: i-2-4, 1-2-3-4-3, i-2-4, p, 2-1-3. Staff 5: Treble clef, key signature of one sharp, 4/4 time. Fingerings: 1-2-3, 2-1-3-4-3, 2-1-3, 2-1-3-4-3. Dynamics: rallentando (rall.), ten., D.C. sino al Fine.

e) Un legato assoluto è impossibile fra due note molto lontane, ma l'allievo potrà egualmente ottenere l'effetto del legato tenendo il *La* il più che può, e quindi facendo scorrere rapidamente la mano verso i tasti per portarla dal *La* al *Re* basso.

e) Une liaison parfaite est impossible entre deux notes fort éloignées, mais l'élève pourra également obtenir l'effet de la liaison en tenant le *La* le plus possible et en faisant glisser rapidement la main sur le clavier pour la porter du *La* au *Ré* de la basse.

e) Un ligado absoluto es imposible entre dos notas muy lejanas, pero el alumno podrá igualmente obtener el efecto del ligado sosteniendo el *La* todo lo más posible y haciendo escorrer rápidamente la mano rasante a las teclas para llevarla del *La* al *Re* bajo.

e) An absolute tie is impossible between two very distant notes; but the pupil can equally obtain the effect of the tie by holding the *A* as long as possible and then running the hand rapidly over the keys carrying it from the *A* to bass *D*.

Allegro con spirito

6.

p

sf — *p*

sf — *p*

cresc.

ff

sf

cresc.

ff

sf

mf

44

a) Il portamento (mezzo legato) su queste quattro note deve essere fatto con espressione: l'allievo deve ottenere un suono dolce ma pieno, senza veruna asprezza, altrimenti la bella frase melodica non avrà più una logica continuità.

a) Le portamento sur ces quatre notes doit être fait avec expression: l'élève doit obtenir un son doux mais plein, sans aucune aspérité, autrement la belle phrase mélodique n'aurait plus une continuité logique.

b) Si faccia attenzione a questo piano improvviso.

b) Faites attention à ce piano subit.

a) El portamento (semilibado) sobre estas cuatro notas debe ser hecho con expresión. El alumno debe obtener un sonido dulce pero lleno, sin ninguna asperidad, pues de otro modo la bella frase melódica perdería su lógica continuidad.

a) The portamento (half tied) on these four notes must be done with expression: the pupil must obtain a sweet but full sound, without the slightest harshness, otherwise the beautiful melodic phrase will no longer have a logic continuity.

b) Prestese atención a este piano repentino.

b) Put attention to this unexpected piano.

leggero

f *p*

cresc.

cresc.

a tempo

ff

dim. e rit.

ten.

dolce

C) Il pollice e l'indice debbono essere situati sulla stessa linea, sopra il La. La mano, all'infuori della breve oscillazione dall'alto al basso, non deve avere il minimo movimento laterale.

C) Le pouces et l'index doivent être placés à la même hauteur; au-dessus du La. La main, en dehors de la petite oscillation du haut en bas, ne doit pas faire le moindre mouvement latéral.

C) El pulgar y el índice deben estar situados en la misma línea sobre el La. Fuera de la breve oscilación de arriba hacia abajo, la mano no debe tener el más mínimo movimiento lateral.

C) The thumb and the fore-finger must be placed on the same line, over the A. The hand, except for the brief oscillation from the upper to the lower, must not have the slightest lateral movement.

This image shows five staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as *sf*, *p*, *cresc.*, *f*, and *ff*. Fingerings are indicated above the notes, and measure numbers 1 through 5 are present. The music consists of six measures per staff, with the final measure of each staff ending with a repeat sign and a double bar line, indicating a repeat of the section.

Staff 1:

- Measure 1: Treble clef, key signature of two sharps. Dynamics: *p*.
- Measure 2: Dynamics: *sf*.
- Measure 3: Dynamics: *p*.
- Measure 4: Dynamics: *sf*.
- Measure 5: Dynamics: *p*.

Staff 2:

- Measure 1: Treble clef, key signature of one sharp. Fingerings: 2, 3, 4, 5.
- Measure 2: Fingerings: 3, 2, 4, 1.
- Measure 3: Fingerings: 3, 2.
- Measure 4: Fingerings: (2), 3, 1, 2, 4, 5.
- Measure 5: Fingerings: 5, 1, 2, 5.

Staff 3:

- Measure 1: Treble clef, key signature of one sharp. Fingerings: 2.
- Measure 2: Fingerings: 3, 2, 4.
- Measure 3: Fingerings: 5.
- Measure 4: Fingerings: 2, 1, 3, 5.
- Measure 5: Fingerings: 5, 1, 2, 5.

Staff 4:

- Measure 1: Treble clef, key signature of one sharp. Fingerings: 2.
- Measure 2: Fingerings: 3.
- Measure 3: Fingerings: 4.
- Measure 4: Fingerings: 3, 1.
- Measure 5: Fingerings: 4.

Staff 5:

- Measure 1: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4.
- Measure 2: Fingerings: 3, 2, 4, 1.
- Measure 3: Fingerings: 5.
- Measure 4: Fingerings: 2, 3, 1, 4.
- Measure 5: Fingerings: 5, 4.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first two staves begin with a dynamic of *dolce*. The third staff starts with *p*. The fourth staff begins with *f risoluto*, followed by *ff*. The fifth staff begins with *ff*, followed by *p leggero* and *d*. The sixth staff begins with *cresc.*, followed by *f*, and ends with *energico*. The notation includes various hand positions indicated by numbers (1, 2, 3, 4, 5) above the keys, and slurs and grace notes.

(d) Vedi la nota (b) a pag. 44.

(d) Voyez la note (b) à page 44.

d) Véase la nota (b) a pag. 44.

d) See note (b) page 44.

RONDO

Allegretto spiritoso

p

sf

f

sf

ff *Fine*

ten.

ten.

bene articolato

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

a) *ff*

dim. *p*

cresc.

a) Si accentua parte acuta come se fosse scritta così:

a) Accentuez la partie aiguë comme si elle était écrite ainsi:

a) Acentúese la parte aguda como si estuviera escrita así:

a) Accent the acute part as if written so:

The sheet music consists of four staves of musical notation for piano, arranged vertically. The first staff starts with a dynamic of *p dolce*, followed by *legatissimo* markings. The second staff begins with *p dolce* and ends with *legatissimo*. The third staff starts with *f energico*. The fourth staff begins with a dynamic of *f*, followed by *rall.* and concludes with *D.C. sino al Fine*.

b) Si dia molto risalto alla diversità di colore e di carattere fra questo periodo, quello precedente e quello che segue.

b) Donnez beaucoup de relief à la différence de nuance et de caractère entre cette phrase, celle qui précède et celle qui suit.

c) Il trillo deve cominciare ben forte: il rallentando e il diminuendo sieno molto sensibili. Le ultime quattro note si eseguiscano lente e pianissimo.

c) Le trille doit commencer très fort: le rallentando et le diminuendo doivent être très sensibles. Les dernières quatre notes doivent être exécutées avec lenteur et très piano.

b) Destáquese bien la diversidad de color y de carácter entre este periodo, el precedente y el que sigue.

b) Put in evidence the difference of colour and character between this period, the preceding and the following.

c) El trillo debe principiar muy fuerte; el rallentando y el diminuendo deben ser muy sensibles. Las últimas cuatro notas deben ejecutarse con lentitud y muy piano.

c) The trill must commence well accented: the rallentando and the diminuendo must be very sensible. The last four notes must be executed slowly and very softly.

TRE SONATINE

Op. 37.

1. Andantino *p con espressione*

a)

a) In questo caso il punto significa solo che il tasto deve alzarsi quel tanto ch'è indispensabile perchè possa venir subito ribattuto. In tutti i casi analoghi, il polso dovrà rimanere assolutamente immobile.

a) Dans ce cas le point signifie simplement que la touche ne doit être quittée que le temps strictement nécessaire à la refrapper. Dans tous les cas analogues le poignet devra rester absolument immobile.

a) En este caso el punto significa que la tecla sólo debe alzarse tanto como es indispensable para que pueda ser inmediatamente hundida de nuevo. En todos los casos análogos, la muñeca deberá permanecer absolutamente inmóvil.

a) In this case the dot only signifies that the key must be raised just the necessary time for it to be re-struck. In all similar cases, the wrist must remain absolutely fixed.

This page contains four staves of musical notation for piano, arranged in two columns. The top row consists of two staves: the left staff is treble clef and the right staff is bass clef. The bottom row also consists of two staves: the left staff is treble clef and the right staff is bass clef. The music is in common time and includes various dynamics such as *p*, *mf*, and *f deciso*. Fingerings are indicated above the notes, such as 1324, 1321, and 1234. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

p

1324 2

1321 2

tr

mf

p

cresc.

f deciso

p

cresc.

f deciso

p

legatissimo

Opp.

Ou bien:

ten. *ten.*

p

Presto

p scherzando

1.

2.

f

mf

cresc. poco a poco

Musical score page 55, measures 1-2. 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 2/4 time with a key signature of one flat. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 continues with eighth-note pairs, featuring grace notes and dynamic markings *f* and *p*.

Musical score page 55, measures 3-4. The score consists of two staves. The top staff shows a series of eighth-note pairs with grace notes and fingerings (3 over 1, 3 over 2, 4 over 1, 3 over 1). The bottom staff shows eighth-note pairs with grace notes.

Musical score page 55, measures 5-6. The score consists of two staves. The top staff starts with a dotted half note followed by eighth-note pairs. Measure 6 begins with a dynamic *pp*. The bottom staff shows eighth-note pairs with grace notes.

Musical score page 55, measures 7-8. The score consists of two staves. The top staff shows eighth-note pairs with grace notes and fingerings (2 over 1, 4 over 1, 2 over 3, 1 over 2, 1 over 3, 1 over 2). The bottom staff shows eighth-note pairs with grace notes.

Musical score page 55, measures 9-10. The score consists of two staves. The top staff shows eighth-note pairs with grace notes and fingerings (2 over 1, 4 over 1, 1 over 2, 1 over 3, 1 over 2). The bottom staff shows eighth-note pairs with grace notes. Measure 10 is divided into two parts: 1. and 2., separated by a vertical dotted line. Part 1 ends with a dynamic *tr*.

120 BPM

ff

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. It consists of six measures of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one flat. It features eighth-note patterns with some notes tied over from the previous measure. Measure 12 concludes with a half note on the fourth line of the bass staff.

Musical score for piano, page 10, measures 3-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 3 starts with a sixteenth-note pattern in the treble staff. Measure 4 begins with a dynamic *p*. Measure 5 continues the melodic line with eighth-note patterns. Fingerings are indicated above the notes: measure 3 has fingerings 3, 2, 1; measure 4 has fingerings 1, 2, 3; and measure 5 has fingerings 1, 2, 3.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a forte dynamic (F) and includes fingerings: 1, 4, 1, 2, 3, 2, 4. Measure 12 begins with a dynamic of f and includes fingerings: 1, 2, 3, 4, 1, 2, 3, 4.

1

p

2

3

4

5

p

6

f

7

8

9

10

11

12

mf

dim.

p

dim: e un poco rall:.....

13

14

15

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997

998

999

1000

a tempo

p scherzando

1. 2.

p *mf* *p*

pp *p*

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff shows a treble clef, a bass clef, and a key signature of one flat. The second staff starts with a bass clef and continues with a treble 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. Fingerings are indicated above the notes: in the first staff, the right hand has 3 5, 1 2, 4; the left hand has 1, 2, 4. In the second staff, the right hand has 3 5, 1 2, 3; the left hand has 2, 4. In the third staff, the right hand has 3 4 2, 1; the left hand has 3, 4. In the fourth staff, the right hand has 4, 5; the left hand has 4, 5. In the fifth staff, the right hand has 2 4, 5; the left hand has 3 2, 1.

a)

f

p

D. C. dal §

senza affrett.

a) Il *pollice* non deve passare sotto il terzo, ma sibbene *sopra* leggendo perfettamente.

a) Le *pouce* ne doit pas passer sous le troisième doigt, mais au-dessus, avec une liaison parfaite.

a) El *pulgar* no debe pasar bajo el tercer dedo, sino encima li-gando perfectamente.

a) The thumb must not pass under the third finger but over, tying perfectly.

Allegro assai

2.

a)

marcato

f

poco stacc.

a) Oppure più facile:



a) Ou bien, plus facile:



b) Vedi osservazione *c)* a pag. 45.

b) Voyez remarque *c)* à page 45.

a) O bien, más fácil:



a) Or more easy:



b) Véase observación *c)* pag. 45.

b) See remark *c)* at page 45.

Sheet music for piano, page 61, featuring six staves of musical notation. The music is in common time and consists of measures 32 through 54.

Staff 1 (Treble Clef):

- Measures 32-35: Fingerings 3-4, 4-2, 1-2, 1. Dynamics: *dolce*, *vivac*.
- Measure 36: Fingerings 3-1, 5-2. Dynamics: *dolce*.
- Measure 37: Fingerings 3-1, 5-2. Dynamics: *f*.

Staff 2 (Bass Clef):

- Measures 32-35: Fingerings 1-2, 1-2, 1-2, 1-2.
- Measure 36: Fingerings 1-2, 1-2, 1-2, 1-2.
- Measure 37: Fingerings 1-2, 1-2, 1-2, 1-2.

Staff 3 (Treble Clef):

- Measures 32-35: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5. Dynamics: *p*.
- Measure 36: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5. Dynamics: *cresc.*
- Measure 37: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5. Dynamics: *f*.
- Measure 38: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5. Dynamics: *m.s.*

Staff 4 (Bass Clef):

- Measures 32-35: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5.
- Measure 36: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5.
- Measure 37: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5.

Staff 5 (Treble Clef):

- Measures 32-35: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5. Dynamics: *p*.
- Measure 36: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5. Dynamics: *cresc.*
- Measure 37: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5.
- Measure 38: Fingerings 3-1, 4-2, 3-4, 3-2, 4-1, 3-1, 2-4, 3-1, 2-4, 3-5. Measure number 54 is indicated.

Staff 6 (Bass Clef):

- Measures 32-35: Fingerings 1-3, 2-3, 3-2, 2-1.
- Measure 36: Fingerings 1-3, 2-3, 3-2, 2-1.
- Measure 37: Fingerings 1-3, 2-3, 3-2, 2-1.
- Measure 38: Fingerings 1-3, 2-3, 3-2, 2-1. Dynamics: *tr.*
- Measure 39: Fingerings 1-3, 2-3, 3-2, 2-1. Dynamics: *ff*.

Sheet music for piano, page 62, featuring five staves of musical notation. The music is in common time, with a key signature of one sharp (F#). The notation includes various dynamics such as *f*, *p*, *tr.*, *232*, *marcato*, *cresc.*, and *45*. Fingerings are indicated by numbers above or below the notes. The music consists of six measures per staff, separated by vertical dashed bar lines. The first staff begins with a grace note followed by a sixteenth-note pattern. The second staff starts with a dynamic *f*. The third staff features a dynamic *p*. The fourth staff includes a tempo marking *232*. The fifth staff has a dynamic *marcato*. The sixth staff ends with a dynamic *cresc.* and a measure number *45*. The final staff concludes with a dynamic *tr.*

Sheet music for piano, page 63, featuring five staves of musical notation. The music is in common time and consists of measures 63 through 71.

Staff 1 (Treble Clef):

- Measure 63: Dynamics *p*, fingerings 2, 5, 4, 3, 2, 1.
- Measure 64: Fingerings 5, 4, 3, 2, 1.
- Measure 65: Fingerings 4, 3, 2, 1.
- Measure 66: Fingerings 4, 3, 2, 1.
- Measure 67: Fingerings 4, 3, 2, 1.
- Measure 68: Fingerings 4, 3, 2, 1.
- Measure 69: Fingerings 4, 3, 2, 1.
- Measure 70: Fingerings 4, 3, 2, 1.
- Measure 71: Fingerings 4, 3, 2, 1.

Staff 2 (Bass Clef):

- Measure 63: Fingerings 5, 4, 3, 2, 1.
- Measure 64: Fingerings 4, 3, 2, 1.
- Measure 65: Fingerings 4, 3, 2, 1.
- Measure 66: Fingerings 4, 3, 2, 1.
- Measure 67: Fingerings 4, 3, 2, 1.
- Measure 68: Fingerings 4, 3, 2, 1.
- Measure 69: Fingerings 4, 3, 2, 1.
- Measure 70: Fingerings 4, 3, 2, 1.
- Measure 71: Fingerings 4, 3, 2, 1.

Staff 3 (Treble Clef):

- Measure 63: Fingerings 3, 2, 1.
- Measure 64: Fingerings 3, 2, 1.
- Measure 65: Fingerings 3, 2, 1.
- Measure 66: Fingerings 3, 2, 1.
- Measure 67: Fingerings 3, 2, 1.
- Measure 68: Fingerings 3, 2, 1.
- Measure 69: Fingerings 3, 2, 1.
- Measure 70: Fingerings 3, 2, 1.
- Measure 71: Fingerings 3, 2, 1.

Staff 4 (Bass Clef):

- Measure 63: Fingerings 3, 2, 1.
- Measure 64: Fingerings 3, 2, 1.
- Measure 65: Fingerings 3, 2, 1.
- Measure 66: Fingerings 3, 2, 1.
- Measure 67: Fingerings 3, 2, 1.
- Measure 68: Fingerings 3, 2, 1.
- Measure 69: Fingerings 3, 2, 1.
- Measure 70: Fingerings 3, 2, 1.
- Measure 71: Fingerings 3, 2, 1.

Staff 5 (Treble Clef):

- Measure 63: Fingerings 3, 2, 1.
- Measure 64: Fingerings 3, 2, 1.
- Measure 65: Fingerings 3, 2, 1.
- Measure 66: Fingerings 3, 2, 1.
- Measure 67: Fingerings 3, 2, 1.
- Measure 68: Fingerings 3, 2, 1.
- Measure 69: Fingerings 3, 2, 1.
- Measure 70: Fingerings 3, 2, 1.
- Measure 71: Fingerings 3, 2, 1.

Dynamics and performance instructions:

- Measure 63: *p*
- Measure 64: *f*
- Measure 65: *p*
- Measure 66: *cresc.*
- Measure 67: *f*
- Measure 68: *p*
- Measure 69: *p*
- Measure 70: *p*
- Measure 71: *ff*

MINUETTO

Tempo di Minuetto Lento

poco stacc.

a) Vedi la nota e) a pag. 3.
a) Voyez la note e) à page 3.

b) Rileggi l'osservazione c) a pag. 45.
b) Relisez la remarque c) à page 45.

c) Circa il modo di legare queste doppie note rileggi l'osservazione c) pag. 39.
c) Sur la façon de lier ces doubles notes, relisez la remarque c) à page 39.

a) Véase la nota e) pag. 3.
a) See note e) at page 3.

b) Véase la observación c) pag. 45.
b) Re-read remark c) at page 45.

c) Sobre el modo de ligar estas dobles notas, véase la observación c) pag. 39.
c) In regard to the mode of tying these double notes re-read the remark c) at page 39.

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 like *mf*, *p*, *tr*, *poco stacc.*, *p leggero*, *cresc.*, *ten.*, and *Fine*. Fingering is indicated by numbers above or below the notes. A diagram labeled 'd)' shows a finger sequence: 1-3-2-1-2 over five keys, with a bracket under the 5th key. Another diagram shows a sequence: 1-3-2-3-2 over five keys, with a bracket under the 5th key. The music concludes with a final staff ending with a double bar line and the word *Fine*.

a) Gli allievi che posseggono già un tecnicismo adeguato, preferiscono la seguente diteggiatura:



d) Les élèves qui possèdent déjà une technique suffisamment développée devront préférer le doigté suivant:



d) Los alumnos que poseen ya una técnica adecuada deben adoptar la siguiente digitación:



d) For the pupils who already possess an adequate technique the following fingering is to be preferred:



TRIO

energico

dim.

energico

D.C. Minuetto senza replica

- e) Le note del primo accordo che possono legarsi perfettamente al secondo sono $\frac{fa}{do}$; quindi, l'esecuzione è la seguente:
-

- e) Les notes du premier accord qui peuvent se lier parfaitement au second sont $\frac{fa}{do}$; par conséquent l'exécution sera la suivante
-

- f) Per meglio legare si tenga appoggiato il pollice.
- f) Pour mieux lier tenir le pouce appuyé.

- e) Las notas del primer acorde que pueden ligarse perfectamente al segundo son $\frac{fa}{do}$. Por tanto la ejecución es la siguiente:
-

- e) The notes of the first chord which can be tied perfectly with those of the second are $\frac{f}{c}$; therefore the execution is the following:
-

- f) Para ligar mejor manténgase apoyado el pulgar.
- f) To tie better, hold down the thumb.

Allegro con spirito

3.

a)

Oppure: *O bien:* *Oubien:* *Or:*

(sopra)

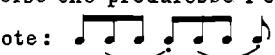
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Sheet music for piano, page 68, featuring eight staves of musical notation. The music is divided into measures by vertical bar lines. Various dynamics are indicated, including *f*, *p*, *cresc.*, *tr*, and *132*. Fingerings are marked above the notes, such as 1, 2, 3, 4, and 5. Measure numbers 5, 28, 25, 21, and 23 are also present. The music includes a mix of treble and bass clefs, and some notes have stems pointing in different directions.

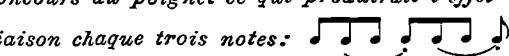
Oppure:
O bien:
Or:
Ou bien:

f energico

b) Il passo deve eseguirsi tutto eguale. Nel fare lo staccato l'allievo si serva solo del dito senza l'aiuto del polso che produrrebbe l'effetto di legature ogni tre note:



b) *Le passage doit s'exécuter uniformément. Pour le staccato que l'élève se serve du doigt seulement sans le concours du poignet ce qui produirait l'effet d'une liaison chaque trois notes:*



c) La divisione ritmica è la seguente:
c) La division rythmique est la suivante:



b) *El pasaje debe ejecutarse todo igual. El staccato debe hacerlo el alumno utilizando solamente el dedo, sin ayuda de la muñeca, lo que produciría el efecto de una ligadura cada tres notas:*

b) The notes of the passage must all be executed evenly. When executing the staccati the pupil must only use the finger without the help of the wrist which would produce the effect of tying every three notes:

c) *La división rítmica es la siguiente:*
c) The rhythmic division is the following:



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

p

mf

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

p

mf

d)

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

2 3 2 3 2 3 1
tr.

p cresc.

f

f

f dim.

p

d) Oppure, più facile: etc.

d) On bien plus facile: etc:

d) O bien más fácil: etc:

d) Or, more easy: etc:

This page contains five staves of musical notation for piano, numbered 1 through 5 from top to bottom.

- Staff 1:** Treble clef, key signature of one sharp (F#). Fingerings: 3, 4, 5, 3, 1, 3. Dynamics: *f*, *f*.
- Staff 2:** Bass clef, key signature of one sharp (F#). Fingerings: 5, 4, 3, 4, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics: *f*.
- Staff 3:** Treble clef, key signature of one sharp (F#). Fingerings: 2, 1, 4, 5, 3, 4, 3, 1, 5, 1, 4, 2, 1. Dynamics: *f*, *p*.
- Staff 4:** Treble clef, key signature of one sharp (F#). Fingerings: 3, 4, 2, 1, 2, 3, 4, 3, 1, 2, 1, 2, 1. Dynamics: *f*.
- Staff 5:** Treble clef, key signature of one sharp (F#). Fingerings: 3, 4, 5, 1, 2, 3, 2, 4, 3, 1, 2, 3, 2, 1. Dynamics: *f*, *p*.

72

Sheet music for piano, page 72, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *p*, *tr*, and *mf*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Oppure: O bien: Or: Ou bien:" and "energico" are present. The music consists of six staves of musical notation, each with a treble clef, bass clef, or a combination of both.

Allegro

a) Più facile:

a) Plus facile:

b) Vedi osservazione d) à pag. 65.
b) Voyez note d) à page 65.

c) Si consiglia di far partecipare anche la mano destra agli accenti della mano sinistra, marcando questo passo nel modo seguente:

c) Nous conseillons de faire participer aussi la main droite aux accents de la main gauche, en accentuant ce passage de la façon suivante:

a) Más fácil:

a) More easy:

b) Véase observación d) pag. 65.
b) See remark d) at page 65.

c) Aconsejase hacer participar también la mano derecha en los acentos de la mano izquierda, marcando este pasaje del modo siguiente:

c) It is advised to let the right hand also participate in the accents of the left, accentuating this passage in the following way:

d) 

d) Oppure, più facile:  ecc.

d) o bien, más fácil:  etc.

d) ou bien, plus facile:  etc.

d) Or, more easy:  etc.

The image shows two musical examples on a treble clef staff. The first example, labeled 'e)', consists of six eighth notes with a continuous vertical bar line, followed by a repeat sign and another six eighth notes. Below the staff, the numbers '3 2 3 2' are written under the notes. The second example, labeled 'e)' below it, also consists of six eighth notes with a continuous vertical bar line, followed by a repeat sign and another six eighth notes. Below the staff, the numbers '3 2 3 2' are written again.

The image shows two measures of musical notation for Exercise 10. The first measure starts with a treble clef, a common time signature, and a 'C' dynamic. It consists of a sixteenth-note pattern: B-A-G-F-E-D-C-B-A. Below the staff, the fingerings '3 2 3 2' are written under the notes. The second measure begins with a repeat sign and continues the sixteenth-note pattern: B-A-G-F-E-D-C-B-A. Fingerings '3 2 3 2' are also present below the staff.

The sheet music consists of five staves of musical notation for piano, arranged vertically.
 - The top staff starts with a dynamic of *p a tempo*, followed by three measures of eighth-note patterns with fingerings 1, 3, 4, 2, and 5. The bass line features sustained notes with 'ten.' markings below them.
 - The second staff begins with a crescendo, indicated by 'cresc.', followed by a dynamic change from *f* to *p*.
 - The third staff contains a dynamic of *f* and fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.
 - The fourth staff shows a dynamic of *f* and fingerings 4, 2, 3, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.
 - The bottom staff concludes with a dynamic of *marc.* and fingerings 3, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.

Sheet music for piano, page 77, featuring five staves of musical notation. The music includes dynamic markings such as *rall.*, *pp*, *p a tempo*, *ten.*, *tr*, *p*, *f*, and *brillante*. Fingerings are indicated above the notes, and measure numbers 1 through 5 are present. The music transitions between different sections and keys, including a section labeled "Minore".

rall. $1(31\ 31)$ *pp*

rall. *pp*

p a tempo

ten. *ten.* *ten.*

tr

p

f

brillante

Minore

E.R. 623

f) Si accentino le seguenti note:  ecc.

f) Acentúense las siguientes notas:  etc.

f) Accentuez les notes suivantes:  etc.

f) Accent the following notes:

Maggiore

h)

lunga

g') Rileggi l'osservazione *c)* a pag. 50.

g') Véase la observación *c)* pag: 50.

g') Relisez la remarque *c)* à page 50.

g') Re-read remark *c)* at page 50.

h)

Oppure:
Ou bien:
Or:

a tempo

a tempo

ten. *i* *i* *z* *z* *ten.*

cresc.

f — *p*

f

tr

E.R. 623

The image shows five staves of piano sheet music. The top staff uses a treble clef and common time (indicated by a '4'). The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time. The fifth staff uses a treble clef and common time. The music includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), and 'ten.' (tenuto). Fingerings are indicated above the notes, such as '5 3 5 3 5' and '1 2'. The word 'brillante' is written in the middle section. Measure numbers 1 through 5 are present at the beginning of each staff.

TRE SONATINE
Op. 38.

Allegro

1. { *f*

p a)

f

f

p

cresc. *f*

a) Vedi nota a) a pag. 51.
a) Voyez note a.) à page 51.

a) Véase nota a.) pag. 51.
a) See note a.) at page 51.

The sheet music consists of four staves of musical notation for piano. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The left hand is primarily responsible for the harmonic structure, while the right hand provides the melodic line and rhythmic drive. The notation includes various note values (eighth notes, sixteenth notes, etc.) and rests. Performance instructions such as dynamic markings (p, cresc., f), tempo changes (3231, tr., 3232), and fingerings (e.g., 1, 2, 3, 4, 5) are included. The music is divided into measures by vertical bar lines.

b) Nelle tre semiminime il movimento d'alzata del polso sia molto piccolo; nelle due crome, in principio e fine della battuta, sia alquanto più ampio.

b) Pour les trois noires le mouvement pour lever le pouce devra être imperceptible; il devra être plus ample pour les deux croches, au commencement et à la fin de la mesure.

b) En las tres negras el movimiento de levantar la muñeca debe ser muy pequeño. En las dos corcheas, al principio y fin de compás, debe ser algo más amplio.

b) For the three crotchets the movement of raising the wrist must be very slight; for the two quavers at the beginning and final of the bar, a little more large.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *f*, *p*, *tr.*, and *c)*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Per legare si appoggi la parte acuta." and "Para ligar apóyese la parte aguda." are present. The music is in common time, with a key signature of one sharp.

C) Per legare si appoggi la parte acuta.
C) Pour lier appuyez la partie aiguë.

C) Para ligar apóyese la parte aguda.
C) To tie sustain the acute part.

The image shows six staves of piano sheet music. The top staff uses a treble clef and has a dynamic of *f*. The second staff uses a bass clef and includes fingerings (1, 3) and (4). The third staff uses a treble clef and features a dynamic of *p*, fingerings (5, 3, 4, 5), and a tempo marking of 45. The fourth staff uses a bass clef and includes fingerings (4, 2, 1) and (3). The fifth staff uses a treble clef and has a dynamic of *cresc.*, fingerings (3, 4), (5, 4, 3), (2, 1, 1, 1), (4, 1, 1, 1), and a tempo marking of 45. The sixth staff uses a bass clef and includes fingerings (5, 3, 4, 5), (4, 1, 1, 1), (2, 1, 1, 1), (4, 1, 1, 1), and (5, 2, 4, 5). The bottom staff uses a treble clef and includes fingerings (3, 2, 3, 1), (3, 2, 3, 2), (tr., 3232), (3, 2, 3, 1), (2, 4), (3, 2, 3, 1), (1, 3, 2), and (tr., 3231).

MINUETTO

Sheet music for piano, page 10, showing four staves of musical notation. The music is in *Andantino* tempo, with a key signature of one sharp. The notation includes various dynamics such as *mf*, *f*, *cresc.*, *dim.*, and *p*. Fingerings are indicated above the notes, and performance instructions like *trem.* and *tr.* are present. The music consists of four staves, each with a treble clef and a bass clef, separated by vertical bar lines.

a) Per legare si tenga fermo il *Si*.
a) Pour lier tenez ferme le *Si*.

a) Para ligar sosténgase firme el Si.
a) To tie hold firm the B.

The sheet music consists of five staves of musical notation for piano, arranged vertically.
 - The first staff (top) starts with a dynamic *mf*, followed by a measure with fingerings 1, 5, 4; 3, 4; and 3. It ends with a measure starting with 3, followed by 4, 2, 1, and a trill.
 - The second staff continues with a crescendo, ending with a measure starting with 4, 3, 4, and 1.
 - The third staff begins with a dynamic *dim.*, followed by a measure starting with 5, 3, 1, and 4.
 - The fourth staff starts with a dynamic *p*, followed by a measure starting with 2, 3, and 2.
 - The fifth staff (bottom) starts with a dynamic *rall.*, followed by a measure starting with 3, 2, 3, 1, 4, 3, 2, 1, and a dynamic *pp*.
 Various performance instructions are included, such as "legato", "cresc.", "tr.", and "rall.". Fingerings like 1, 5, 4; 3, 4; 3, 2, 3, 1, etc., are marked above the notes. Measure numbers 1 through 5 are indicated below the bass staff.

88

mf

tr.

(3232)

f

cresc.

dim.

p

All^o. moderato

2. { *f energico*

p dolce

tr.

f energico

cresc.

f secco

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The image shows two 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. Both staves are in common time and B-flat major. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *tr.* (trill), and *cresc.* (crescendo). Fingerings are indicated by numbers above or below the notes. In the middle section, there are grace note patterns labeled with fingerings like 3-2-3-2 and 3-2-3-1-3-2. The bass staff features sustained notes and rhythmic patterns. The overall style is characteristic of Chopin's complex and expressive piano music.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *tr.* (trill), *cresc.*, *f*, *p*, and *ff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Per legare si tenga fermo il La." and "Para ligar sosténgase firme el La." are present. The music is set in common time, with some measures featuring triplets and sixteenth-note patterns. The piano keys are labeled with Roman numerals (I, II, III, IV, V) corresponding to the fingers used for specific chords.

a) Per legare si tenga fermo il *La*.
 a) Pour lier tenez ferme le *La*.

a) Para ligar sosténgase firme el *La*.
 a) To tie hold firm the *A*.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic *f energico*. The right hand plays eighth-note patterns with fingerings 1, 2, 4, 5, 2, 4, 5, 4. The left hand provides harmonic support. Measure 12 begins with a dynamic *p* and a instruction *dolce*. The right hand continues with eighth-note patterns, now using fingerings 3, 3, 3, 4, 3, 3, 3. The left hand provides harmonic support.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic (f) in the bass staff, indicated by a large 'f' above the staff. The right hand in the treble staff plays a sixteenth-note pattern with fingerings 2, 3, 4 over three measures. The left hand in the bass staff plays eighth-note patterns. Measure 12 begins with a piano dynamic (p) in the bass staff, indicated by a small 'p' above the staff. The right hand continues its sixteenth-note pattern from measure 11. The left hand in the bass staff also continues its eighth-note patterns.

Musical score page 10, measures 32-34. The top staff shows a melodic line with grace notes and fingerings (4, 3231, 232). The middle staff shows a bass line with dynamics (mf, dim., tr, p) and fingerings (3, 4, 3231, 3232). The bottom staff shows a harmonic line with fingerings (4, 4, 2, 3, 1).

molto espress.

f

mf

legato

$\frac{4}{4} \frac{5}{5} \frac{4}{4} \frac{2}{2}$

Sheet music for piano, page 93, featuring six staves of musical notation. The music includes dynamic markings such as *mf*, *p*, *tr.*, *dim.*, *a tempo*, *lento*, and *p cresc.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *(3232)*, *3234*, and *3231* are also present. The music consists of six staves of musical notation, with the first staff being treble clef and the others bass clef. The tempo changes from *mf* to *p* to *tr.* to *dim.* to *a tempo* to *lento* and back to *a tempo*.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and includes various dynamics such as *f*, *p*, *pp*, and *mf*. Fingerings are indicated above the notes, and performance instructions like *p cresc.*, *tr.*, and *cresc.* are present. The music consists of six staves of musical notation, each with a treble clef and a bass clef. The notation includes various note values and rests, with some notes having horizontal dashes through them. The page number 94 is at the top left, and the catalog number E.R.623 is at the bottom right.

RONDO

Allegretto

The sheet music consists of five staves of musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. The music is divided into measures by vertical bar lines. The notation includes various note heads, stems, and beams. Fingerings are indicated above the notes in some measures. Dynamics such as *p* (piano), *f* (forte), and *p* (piano) are also present. The music is labeled "RONDO" at the top center and "Allegretto" below it.

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top row consists of a treble staff, a bass staff, and a treble staff. The middle row consists of a treble staff, a bass staff, and a treble staff. The bottom row consists of a treble staff, a bass staff, and a treble staff. Each staff contains various musical notes and rests, with some notes having numerical fingerings above them. The notation includes dynamic markings such as *p* (piano), *f* (forte), and *tempo*. The bass staff in the middle row features a measure with a 2/4 time signature and a bass clef, while the other staves use a standard 4/4 time signature with a treble clef.

This block contains six staves of sheet music for piano, spanning measures 5 through 12. The music is in common time and includes dynamic markings such as *p*, *cresc.*, *f*, and *tr.* Fingerings are indicated above the notes, and slurs group the eighth-note patterns. The bass line provides harmonic support, often featuring sustained notes or rhythmic patterns like eighth-note pairs or triplets.

This page contains five staves of musical notation for piano, numbered 1 through 5 from top to bottom. The music is in common time and consists of measures 98 through 103.

- Staff 1:** Measures 1-4 show sixteenth-note patterns. Measure 5 begins with a dynamic *f*, followed by *p*. Articulation marks (numbered 1-4) are placed above the notes.
- Staff 2:** Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic *f*, followed by *p*. Articulation marks (numbered 1-4) are placed above the notes.
- Staff 3:** Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic *f*, followed by *p*. Articulation marks (numbered 1-4) are placed above the notes.
- Staff 4:** Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic *f*, followed by *p*. Articulation marks (numbered 1-4) are placed above the notes.
- Staff 5:** Measures 1-4 show eighth-note patterns. Measure 5 begins with a dynamic *f*, followed by *p*. Articulation marks (numbered 1-4) are placed above the notes.

Performance instructions include:

- cresc.* (Measure 5, Staff 5)
- tr.* (Measure 5, Staff 5)
- f* (Measure 1, Staff 5)
- p* (Measures 2, 4, 5, Staff 5)
- viv.* (Measure 1, Staff 1)

Sheet music for piano, page 99, featuring six staves of musical notation. The music is in common time and includes various dynamics such as *mf*, *p*, *pp*, *a tempo*, *tr*, and *f*. Fingerings are indicated above the notes. The bass staff uses a bass clef, while the treble staff uses a treble clef.

The music consists of six staves:

- Staff 1: Treble clef, dynamic *mf*. Fingerings: 3, 4, 2, 4, 5, 4, 5, 3, 2, 4, 4, 2, 3, 1.
- Staff 2: Bass clef, dynamic *p*. Fingerings: 4, 3, 2, 3, 1. Performance instructions: *lento*, *pp*, *a tempo*.
- Staff 3: Treble clef, dynamic *pp*. Fingerings: 5, 4, 1. Performance instruction: *tr*.
- Staff 4: Bass clef, dynamic *p*. Fingerings: 1, 2, 3, 3, 2, 1.
- Staff 5: Treble clef, dynamic *f*. Fingerings: 5, 4, 3, 4, 3, 2, 1.
- Staff 6: Bass clef, dynamic *p*. Fingerings: 4, 3, 2, 1.

Allegro

3.

mf

sempre legato

Sheet music for piano, page 101, 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*, *f*, and *tr*. Fingerings: 2, 4, 1.
- Staff 2:** Dynamics include *p*, *f*, and *tr*. Fingerings: 4, 3, 2, 2.
- Staff 3:** Dynamics include *cresc.*, *f*, *p*, and *f*. Fingerings: 3, 4, 1, 2, 3, 2, 1.
- Staff 4:** Dynamics include *p*, *f*, and *tr*. Fingerings: 3, 4, 1, 2, 3, 2, 1.
- Staff 5:** Dynamics include *dim.*, *tr*, *pp*, and *tr*. Fingerings: 2, 4, 1, 2, 3, 2, 1.

Technical markings include hand positions (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., *p*, *f*, *tr*, *cresc.*, *dim.*, *pp*). The music concludes with a final dynamic of *tr* followed by a repeat sign and endings 1, 2, and 3.

Sheet music for piano, page 102, featuring six staves of musical notation. The music is in common time and includes the following elements:

- Staff 1:** Dynamics include **f**, **p**, and **2**. Fingerings: 5, 3, 3; 4; 3, 3; 1, 4, 4; 2.
- Staff 2:** Fingerings: 3, 3; 2, 1, 2; 4, 4, 5, 3, 2.
- Staff 3:** Fingerings: 3, 2, 3, 1; (3, 2, 3, 2); 1, 3, 2, 3, 1; (3, 2, 3, 2); 1, 3, 2, 3, 1; (3, 2, 3, 2); 2, 3, 2.
- Staff 4:** Fingerings: 3, 2, 3, 1; (3, 2, 3, 2); 1, 3, 2, 3, 1; (3, 2, 3, 2); cresc.; 1, 3, 2, 3, 1; (3, 2, 3, 2); 2, 3, 2.
- Staff 5:** Dynamics include **f**, **f**, **3**, **4**, **3**, **3**, **3**, **4**, **3**, **3**, **3**, **4**.
- Staff 6:** Dynamics include **f**, **mf**, **5 legato**, **5**, **4**, **3**, **2**, **1**.
- Staff 7:** Dynamics include **f**, **5**, **4**, **3**, **2**, **1**.

103

This page contains five staves of musical notation for piano, starting with a treble clef and a bass clef. The music includes dynamic markings such as *p*, *f*, and *dim.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *tr.* (trill) and *3231* (a specific eighth-note pattern) are also present. The page number 103 is located at the top right.

Allegretto

1.

2.

3.

4.

5.

cresc.

f

p

brillante, ben articolato

a) Sitenga fermo il pollice e si passi il 2^{do} sopra il 3^o dito.

a) Tenez ferme le pouce et passez le second doigt au-dessus du troisième.

b) I punti non indicano, in questo caso, un vero *staccato*, ma un accent molto secco: il polso deve rimanere immobile.

b) Les points n'indiquent pas, ici, un véritable *staccato*, mais un accent sec: le poignet doit rester immobile.

a) Sosténgase firme el pulgar y púsele el 2^o dedo sobre el tercero.

a) Hold firm the thumb and pass the 2nd finger over the 3rd.

b) Los puntos no indican en este caso un verdadero *staccato*, sino un acento muy seco. La muñeca debe permanecer inmóvil.

b) The dots do not indicate, in this case, a true *staccato* but a very decided accent, the wrist must remain fixed.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *p* (piano), *f* (forte), *ten.* (tenuto), and *tr.* (trill). Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, and 5. The music includes several performance instructions in Italian, including *sopra alla m.d.*, *Fine*, and *(231) tr. (232)*. The notation is typical of classical piano music, with notes on five-line staves and rests.

1. *p*

cresc. *f*

p *brillante molto articolato*

f

p *2* *ten.*

This block contains six staves of piano sheet music. The first staff starts with a dynamic of *p*. The second staff begins with a dynamic of *cresc.*, followed by *f*. The third staff features a dynamic of *p* with the instruction *brillante molto articolato*. The fourth staff has a dynamic of *f*. The fifth staff starts with a dynamic of *p* and includes the number *2*. The sixth staff concludes with the instruction *ten.*

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

p

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

dim. 35

p

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

f *p*

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

f *p*

p

p

rall. (3) *pp*

(3 1 3 1) *tr.* (3 1 3 1) *p* *rall.* (3) *pp*

D.C. sino al Fine

I Grandi Classici per i giovani pianisti

La collana "I Grandi Classici per i giovani pianisti" fu ideata e realizzata, alcuni decenni fa, da quel geniale didatta e musicista che fu Ettore Pozzoli che ne curò anche i primi fascicoli. L'interesse crescente degli insegnanti e dei giovani all'inizio dello studio nei confronti di questa collana ha indotto Casa Ricordi a riprenderla e a prosegirla. Sono così nati:

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