

Franco Maria Casen

CLEMENTI

18 SONATE PER PIANOFORTE

REVISIONE CRITICO-TECNICA DI
GIUSEPPE PICCIOLI

VOLUME I. - SONATE 1-6

VOLUME II. - SONATE 7-12

VOLUME III. - SONATE 13-18

EDIZIONI CURCI MILANO

M. CLEMENTI

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PER PIANOFORTE

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REVISIONE CRITICO-TECNICA DI
G I U S E P P E P I C C I O L I
PROFESSORE DI PIANOFORTE PRINCIPALE
NEL CONSERVATORIO G. VERDI
DI MILANO

TESTO ITALIANO
TEXTE FRANÇAIS
ENGLISH TEXT

EDIZIONI CURCI - MILANO

Ad ALFRED CORTOT
il revisore

PREFAZIONE

Nella storia della tastiera il *Gradus ad Parnassum* e le Sonate di Muzio Clementi rappresentano come un ponte ideale posto fra due ère: quella del clavicembalo, il cui ciclo si chiude in modo definitivo con Haydn e con Mozart, e quella del pianoforte, ricca di capolavori forse ineguagliabili, ma la cui evoluzione è ancora lungi dall'esaurirsi. Più esattamente si può dire che la produzione clementina si trova alla base di quel grandioso edificio che è l'arte pianistica. Infatti, esclusi Chopin e Liszt — le cui arditezze sconvolsero la tecnica della tastiera e le aprirono nuovi orizzonti — si può affermare che tutta la letteratura ottocentesca del pianoforte poggia sui principi da lui inequivocabilmente fissati. Anche Schumann, che fra i grandi compositori pianistici dell'800 è quello che maggiormente si accosta ai virtuosismi strumentali di un Chopin e di un Liszt, sembra prediligere quel tipo di scrittura pianistica-orchestrale che costituisce la principale caratteristica della realizzazione strumentale clementina.

L'importanza del fattore tecnico ha fatto però passare in secondo piano i valori essenzialmente musicali contenuti in queste Sonate, così che accade ben raramente di ascoltarne l'esecuzione fuori delle aule di insegnamento o di esame. Nè sorregge — a giustificare l'uso unilaterale — la critica che si può muovere a queste Sonate e che riflette un certo formalismo nella costruzione; cosa del resto comune a tutti i compositori dell'epoca. Naturalmente in Haydn e in Mozart le leggi che governano la forma sono interpretate con quella larghezza e con quello spirito che sono prerogativa del Genio; in Clementi, invece, si avverte spesso quella rigidezza scolastica che proviene dal rispetto assoluto delle regole. Ma non tutte le Sonate si presentano sotto tale veste; ve ne sono alcune — almeno quattro o cinque — in cui il contenuto musicale si muove libero e plasma la materia formale elevandola a opera d'arte. Si vedano, ad esempio, le Sonate op. 26 N. 2, op. 36 N. 1, op. 40 N. 2, op. 47 N. 2, op. 50 N. 3, ecc.

La raccolta da me curata per le Edizioni Curci, il cui gigantesco sforzo editoriale merita ogni elogio, comprende 18 Sonate e abbraccia tutti i periodi della produzione clementina, da quello giovanile a quello della maturità. Raccolta, quindi, non completa ma sufficiente per presentare l'opera dell'Autore sotto i suoi molteplici aspetti.

La revisione di opere come queste presenta sempre notevoli difficoltà, che vanno dalla esattezza del testo alla interpretazione degli abbellimenti e dei segni dinamici, dalla concezione moderna del sistema delle legature e della pedalizzazione a un diteggio pratico e comodo, ma rispettoso delle esigenze fraseologiche. Accennerò quindi brevemente ai concetti che mi hanno guidato nel curare questa nuova edizione.

PRÉFACE

Les Études Gradus ad Parnassum et les Sonates de Muzio Clementi représentent, dans l'histoire du clavier, une sorte de pont idéal entre deux ères: celle du clavecin, dont le cycle est définitivement clos avec Haydn et Mozart, et celle du piano, riche en chefs-d'œuvre qui ne seront peut-être pas égals, et, néanmoins, en continue évolution. On peut dire, plus précisément, que l'œuvre de Clementi est à la base de l'édifice grandioso que l'on nomme Art pianistique. En effet, en dehors de Chopin et Liszt, dont les hardies révolutionnèrent la technique du clavier et lui ouvrirent des horizons nouveaux, toute la littérature pour piano du siècle dernier, s'appuie sur les principes nettement fixés par Clementi; Schumann lui-même, qui parmi les grands compositeurs de piano du XIXème siècle est celui qui s'approche davantage du virtuosisme d'un Chopin ou d'un Liszt, paraît préférer le modèle d'écriture pianistique-orchestrale qui constitue la caractéristique préminente de la réalisation instrumentale de Clementi.

L'importance du facteur technique a relégué au second plan les valeurs essentiellement musicales de ces Sonates; de sorte qu'il arrive rarement d'en écouter l'exécution ailleurs que dans les classes ou les salles d'exams; et la critique que l'on peut opposer à l'adresse d'un certain formalisme dans la construction — formalisme très répandu, d'ailleurs, parmi les compositeurs de l'époque — ne justifie pas suffisamment l'emploi unilatéral, la diffusion limitée de ces compositions.

Mozart et Haydn, évidemment, interprètent les lois qui gouvernent la forme avec la largeur et l'esprit propres du Génie; chez Clementi, au contraire, on remarque souvent la raideur scolaire provenant du respect absolu des règles. Cependant les Sonates ne se présentent pas toutes sous cet aspect: dans quelques unes — quatre ou cinq au moins — le contenu musical se développe avec aisance, et, donnant forme à la matière musicale, l'élève à la hauteur d'une œuvre d'art. Voir, par exemple, les Sonates op. 26 N. 2, op. 36 N. 1, op. 40 N. 2, op. 47 N. 2, op. 50 N. 3, etc.

Le recueil que j'ai revu pour les Editions Curci, dont le gigantesque effort est digne du plus grand éloge, comprend 18 Sonates et embrasse toutes les périodes de la production de Clementi, depuis celle juvénile jusqu'à celle de l'âge mûr. Ce recueil n'est donc pas complet, il suffit, néanmoins, pour présenter l'œuvre de l'Auteur sous ses aspects multiples.

La révision d'œuvres telles que celle-ci, présente toujours des difficultés considérables: dont l'étendue va de la rigoureuse exactitude du texte, à l'interprétation des ornements mélodiques (notes d'agrément) et des signes dynamiques; de la conception moderne du système des liaisons et de la pédaлизation, au doigté pratique et commode, toujours soumis, cependant, aux exigences du phrasé.

Voici donc un court résumé des principes qui m'ont inspiré pour la révision de cette nouvelle édition:

PREFACE

Clementi's *Gradus ad Parnassum* and Sonatas represent in the history of the keyboard a sort of ideal bridge placed between two eras: the era of the harpsichord, whose cycle definitely closes with Haydn and Mozart, and that of the piano, rich in masterpieces which have perhaps no equal, but whose development is still far from being exhausted. It would perhaps be truer to say that Clementi's production lies at the foundation of that lofty structure, the art of piano playing. Indeed, if we exclude Chopin and Liszt — whose daring flights upset the technique of the keyboard, opening to it new horizons — the whole piano literature of the 19th century may be said to be founded on the principles unequivocally established by Clementi. Schumann also, who among the great composers of the 19th century for the piano approach nearer than any other to the instrumental virtuosity of Chopin and Liszt, seems to favour that kind of pianistic-orchestral score that is the principal characteristic of Clementi's instrumental achievements.

But the importance of their technique has placed in the background the essentially musical values contained in these Sonatas: and it is only very rarely that one can listen to their execution out of the school-room or at examinations. The criticism that can be made of these Sonatas, that their construction shows a certain formalism, does not justify their unilateral use, for it is a criticism that holds good for all the composers of that period. In Haydn and Mozart, of course, the laws that govern the form are interpreted with that broadness and spirit that are the prerogatives of genius; Clementi, on the contrary, often shows the scholastic rigidness arising from the absolute respect of rules. But not all the Sonatas have this character: in some of them — they are at least four or five — the musical content moves freely and moulds the formal matter, raising it to a work of art. See, for example, the Sonatas op. 26 N. 2, op. 36 N. 1, op. 40 N. 2, op. 47 N. 2, op. 50 N. 3, etc.

The collection I have made for the Curci's Editions whose gigantic publishing effort deserves the highest praise, includes 18 Sonatas and covers all the periods of Clementi's production, from his youth to his maturity. The collection is therefore not complete, but it is sufficient to represent the Composer's work in its many aspects.

The editing of such works as this always presents serious difficulties, that range from the precision of the text to the interpretation of the ornaments and of the dynamic marks, from the conception of the slur system and of the use of the pedal to a practical and easy fingering, but one that which nevertheless respects the exigencies of phrasing. I shall show here briefly the ideas that have guided me in proposing this new edition.

TESTO. — Questo che riproduco è il risultato dei raffronti da me fatti sulle migliori edizioni moderne e su alcune antiche. Nei punti controversi (del resto rarissimi) ho riportato in calce la versione differente.

LEGATURE. — Il sistema delle legature è stato rifatto in base alle esperienze moderne, pur lasciando inalterata la linea fraseologica impressa dall'Autore. Così ho annotato le legature originali che mi è parso opportuno conservare.

SEgni DINAMICI E PUNTEGGIATURA. — Il Clementi usava spesso, come gli altri compositori di quel periodo, il segno *sf* per indicare anche la più piccola accentuazione. Onde evitare una falsa interpretazione di questo segno, l'ho sostituito col moderno accento >, lasciando lo *sf* solo nei punti in cui si richiede maggiore incisività.

Anche il punto †, usato con grande frequenza dal Clementi, è stato da me quasi sempre sostituito col normale punto rotondo •, a meno che la qualità dello staccato non esigesse altrimenti.

DITEGGIATURA — Trattandosi di una edizione destinata principalmente agli allievi, ho abbondato nelle diteggiature, scegliendo un sistema comodo, e, secondo me, adatto anche alle mani piccole. Non escludo, però, la possibilità di trovare diteggiature migliori o, per lo meno, più confacenti alla mano dell'esecutore.

PEDALE. — La tecnica moderna della pedalizzazione e il carattere « pianistico » delle Sonate clementine permetterebbero un uso ben maggiore del pedale. Trattandosi però di una revisione a scopo didattico mi sono limitato a tracciarlo solo in quei punti in cui il suo intervento si rendeva indispensabile. Va da sè che l'allievo esperto potrà estenderne l'uso secondo le proprie capacità in materia e in base ai consigli del suo professore.

Ho preferito scegliere la notazione moderna — che risulta più chiara e precisa di quella antica.

ABBELLIMENTI. — L'atteggiamento anticlavicembalistico assunto dal Clementi sin dalle prime opere ha avuto, come logica conseguenza, l'abbandono da parte sua di quasi tutte le fioriture, o abbellimenti, che costituirono una delle principali caratteristiche del clavicembalo. In lui gli ornamenti si riducono ai cinque più frequenti: trillo, mordente, gruppetto, appoggiatura e acciaccatura.

Uno scrupolo forse eccessivo ha indotto molti revisori a interpretare tali ornamentazioni secondo la tradizione clavicembalistica, la quale — malgrado gli scritti dei Bach, di Couperin, di Rameau, di Marpurg e, in parte, dello stesso Clementi — rimane pur sempre incerta e, spesso, contraddittoria. Inoltre la tendenza ormai invalsa di fissare per esteso gli abbellimenti, dando a ognuno un valore ritmico, ha portato a certe conclusioni — specialmente nei riflessi del trillo — che spesso contrastano con le leggi dell'estetica.

TEXTE. — Pour en arriver à celui que je reproduis ici, j'ai consulté et comparé les meilleures éditions modernes et quelques-unes des éditions anciennes; et j'ai transcrit au bas de la page la version différente des passages douteux, d'ailleurs très rares.

LIAISONS. — Le système des liaisons a été modifié suivant les expériences modernes, tout en laissant inaltérée le dessin de la phrase voulu par l'Auteur.
J'ai noté les liaisons modernes que j'ai cru devoir maintenir.

SIGNES DYMANIQUES ET POINTS. — Clementi, ainsi que les autres compositeurs de son époque, employait souvent le signe *sf* pour indiquer le plus faible des accents. Dans le but d'éviter une fausse interprétation de ce signe, je l'ai remplacé par le accent moderne > laissant le *sf* là; seulement, où un accent plus fort est nécessaire. J'ai aussi presque toujours remplacé le point † que Clementi emploie très souvent, par le point rond normal •, sauf les cas où le type du « staccato » en exige autrement.

DOIGTÉ. — Etant donné qu'il s'agit ici d'une édition particulièrement dédiée aux élèves, j'ai abondamment noté le doigté, en choisissant un système commode, approprié, à mon avis, aussi aux petites mains. J'admet, d'autre part, la possibilité de trouver un doigté meilleur, ou du moins mieux adapté aux mains de l'exécutant.

PÉDALE. — La technique moderne de la pédalementation, ainsi que le caractère « pianistique » des Sonates de Clementi, permettrait un usage bien plus large de la pédale. Mais comme il s'agit ici d'une révision scolaire, je me suis borné à l'indiquer seulement quand son emploi devient indispensable. Il va sans dire que l'élève plus avancé pourra l'employer plus fréquemment, d'après son habilité et sur la base des conseils de son professeur.

J'ai préféré m'en tenir à la notation moderne — qui s'affirme plus claire et plus exacte que l'ancienne.

NOTES D'AGRÉMENT. — La conséquence logique de l'attitude hostile au clavecin, manifestée par Clementi dès ses premières œuvres, fut l'abandon de presque toutes les fioritures, ou notes d'agrément, qui représentaient une des caractéristiques saillantes du clavecin. Dans sa musique les ornements mélodiques sont réduits aux cinq plus fréquents: trille, mordant, « gruppetto », appoggiatura et « acciaccatura ».

Un scrupule excessif a peut-être poussé plusieurs réviseurs à interpréter ces ornements d'après la tradition du clavecin, qui — malgré les écrits de Bach, de Couperin, Rameau, Marpurg et, en partie, de Clementi même — reste toutefois douteuse et souvent contraïctoire. En outre la tendance établie, désormais, d'écrire les agréments in-extenso, en donnant à chacun une valeur rythmique, a abouti à des conclusions — en particulier à l'égard du trille — souvent en contradiction avec les lois de l'esthétique.

TEXT. — The text I reproduce is the result of the comparison I have made with the best modern and some old editions. In doubtful cases (they are very rare) I have printed at the foot of the page the other version.

SLURS. — The slur system has been made over again in accordance with modern experience but without altering the phraseologic line given by the composer. I have therefore marked the original slurs that I deemed it advisable to preserve.

DYNAMIC MARKS AND PUNCTUATION. — Clementi, like other composers of that period, often uses the mark *sf* to show even the smallest accentuation. To avoid a false interpretation of this mark I have substituted it with the modern mark >, leaving the mark *sf* only in the places where more inciseness is required.

The mark † too, frequently used by Clementi, has almost always been substituted by the normal dot, unless the kind of the « staccato » require a different mark.

FINGERING. — As this edition is principally made for pupils, I have given many fingerings, choosing an easy system that, in my opinion, is suited also to small hands. But I do not exclude the possibility of finding better fingerings, or at least, better suited to the hand of the executant.

PEDAL. — The modern technique of the pedal and the pianistic character of Clementi's Sonatas would allow of a far wider use of the pedal. But as this edition has a didactic aim I have limited myself to mark it in those places where its use is indispensable. It is obvious that a skilled pupil will be allowed to use his own knowledge in this matter under the advice of his professor: I preferred to choose the modern notation — that is more precise and clearer than the old one.

ORNAMENTS. — The anti-harpsichord character of Clementi's compositions since his earliest works, led him, as a logical consequence, to abandon almost all the grace notes and ornaments that are one of the principal characteristics of the harpsichord. Clementi reduces all the ornaments to the most frequent five: shake, mordent, turn, appoggiatura and acciaccatura.

A scruple, perhaps excessive, has induced many editors to interpret these ornaments according to the tradition of the harpsichord, which — in spite of the writings of Bach, Couperin, Rameau, Marpurg and in part of Clementi himself — remains still uncertain and often contradictory. Moreover, the tendency that now prevails of writing all the notes of the ornaments, giving each a rhythmical value, has led to certain conclusions — especially as regards the shake — that are often in contrast with the laws of aesthetics.

Per le ragioni esposte ho creduto bene suggerire di volta in volta l'interpretazione secondo me più adatta dei vari abbellimenti. Per quanto riguarda i trilli si tenga presente che in Clementi essi sono quasi sempre assai stretti, cioè fitti; la diteggiatura e l'acciaccatura precedente la nota trillata indicheranno quando sia preferibile iniziare il trillo stesso con la nota superiore o con quella reale. Infatti l'abitudine di trascrivere i trilli per esteso dando a essi regolarità ritmica, ha generalizzato un po' troppo il sistema di iniziargli con la nota superiore. Allorquando meglio si addice un trillo misurato o comunque meno fitto, lo studioso ne troverà cenno nel testo o in calce alla pagina. Si tratta, comunque, di una interpretazione personale, che può essere accettata o respinta.

Gli abbellimenti «facilitati» — trascritti nelle note didascaliche — sono destinati agli allievi meno progrediti in questo genere di tecnica; si tratta, però, di un «ripiego» da evitare non appena possibile.

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Les raisons exposées ci-dessus m'ont décidé à suggérer chaque fois, séparément, l'interprétation la plus appropriée, selon moi, des différents agréments. Quant aux trilles, il ne faut pas oublier que ceux de Clementi sont presque toujours très serrés. Le doigté et l'«acciaccatura» précédent la note trillée indiqueront s'il est préférable de commencer le trille par la note supérieure ou bien par la note réelle. En effet l'habitude de transcrire les trilles in-extenso, en leur donnant une régularité rythmique, a généralisé plus qu'il ne le faudrait le système de les commencer par la note supérieure. Lorsqu'un trille mesuré, ou, de toute façon, moins serré convient davantage, l'élève trouvera à ce propos une annotation dans le texte, ou au bas de la page. Il s'agit, toutefois, d'une interprétation personnelle, que l'on peut accepter ou refuser.

Les ornements «facilités» transcrits dans les didascalies, sont destinés aux élèves moins avancés dans ce genre de technique; mais ce n'est là qu'un «expédient» que l'on devra abandonner aussitôt que possible.

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For the above mentioned reasons, I have deemed it advisable to suggest each time the interpretation I thought best suited to the different ornaments: As regards the shakes, one must bear in mind that in Clementi they are almost always very quick, that is to say very dense: the fingering and the acciaccatura preceding the note with the shake will show when it is preferable to begin the trill on the higher note or on the real note. In fact, the habit of writing the shake in full, giving it a rhythmic regularity, has rather over generalized the system of starting them on the higher note. Whenever a rythmical and less dense shake is more suitable, the student will find it mentioned in the text and in a foot note. In any case, it is a personal interpretation that can be accepted or rejected.

The «facilitated» ornaments — transcribed in the didascalic notes — are intended for pupils less advanced in this kind of technique: but it is only an expedient and as such should be set aside as soon as possible.

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SONATA Op. 26 N. 3

Pur possedendo una grazia particolare, dovuta alla freschezza dei temi e alla snellezza del gioco pianistico, questa Sonata non può annoverarsi fra le più importanti di Muzio Clementi. Gli allievi, tuttavia, la prediligono perché non presenta notevoli difficoltà tecniche e interpretative. Naturalmente, per ben eseguirla, occorre un tecnicismo agile e brillante, incline al genere clavicembalistico.

Nel I Tempo (Presto) la difficoltà maggiore è costituita dal movimento di terzine fra le due mani; si curi, perciò, di ottenere un sincronismo perfetto anche là ove l'acciaccatura rende la cosa più difficile.

Nessuna particolarità tecnica presenta il II Tempo all'infuori del tocco dolce e legato. Si badi, tuttavia, a non rendere questa delicata pagina con « languore » e con « sentimentalismo »; la sua espressione è infatti semplice e dolce.

Lo stesso tecnicismo brillante che esige il I Tempo viene richiesto dal Rondò con cui si chiude la Sonata; sarà quindi necessario uno studio lento e con differenti gradazioni sonore prima di raggiungere la velocità indicata.

Quoique présentant une grâce particulière, due à la fraîcheur des thèmes et à la souplesse du jeu pianistique, cette Sonate ne peut pas être considérée parmi les plus importantes de Muzio Clementi.

Les élèves, toutefois, la préfèrent parce qu'elle ne présente pas de difficultés considérables, ni de technique, ni d'interprétation. Pour pouvoir l'exécuter convenablement, on doit évidemment disposer d'un mécanisme agile et brillant, rappelant celui au clavecin.

Dans le Ier Mouvement (Presto) la plus grande difficulté est représentée par le mouvement des triolts aux deux mains. On devra donc avoir soin d'obtenir un parfait synchronisme là aussi où l'acciaccatura le rend plus difficile.

Le II^e Mouvement ne présente aucune particularité technique, en dehors du toucher doux et lié. Il faudra éviter de rendre « languoureuse » et « sentimentale » cette page délicate, dont l'expression est douce et simple.

Le Rondeau qui termine la Sonate, exige la même technique brillante que le premier Mouvement. Il sera donc nécessaire de l'étudier lentement et par différentes gradations de sonorité, avant d'atteindre le mouvement rapide indiqué.

This Sonata, though possessing a special grace of its own due to the freshness of the themes and the lightness of the pianistic arrangements, cannot be included among Muzio Clementi's most important ones. Nevertheless it is a favourite with pupils because it does not present special technical and interpretative difficulties. An agile and brilliant technique is of course required to execute it well, somewhat in harpsichord style.

In the first movement (Presto) the greatest difficulty consists in the triplets movement in both hands; therefore care should be taken to obtain perfect synchronism even in the passages where the acciaccatura makes it more difficult.

The second movement presents no technical specialities, except that of a sweet and slurred touch. Anyhow, care should be taken to play this delicate page without any « languor » and « sentimentalism »: in fact its expression is simple and sweet.

The same brilliant technique required for the first movement is required for the Rondò that closes the Sonata: therefore it should be studied slowly and with different sonorous gradations before reaching the speed marked.

a) In alcune edizioni questa acciaccatura è interpretata come appoggiatura. Tale versione, secondo me, non è accettabile.

a) Certaines éditions interprètent cette acciaccatura comme une appoggiature. Cette version, à mon avis, n'est pas acceptable.

a) In some editions this «acciaccatura» is interpreted as an appoggiatura; in my opinion this version is not to be accepted.

a) Questo arpeggio richiede uno studio particolare; ci si eserciti, prima, così:

a) Cet arpège demande une étude particulière. On doit d'abord s'exercer ainsi:

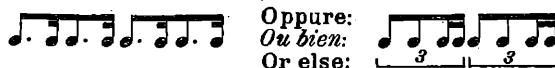
a) This « arpeggio » requires a careful study :



Anche ritmicamente:

Rythmiquement aussi:

Rhythmically too :



Gli esercizi proposti dovranno adattarsi alla nuova tonalità in cui apparirà l'arpeggio 24 battute prima della fine.

Ces mêmes exercices devront être adaptés à la tonalité différente dans laquelle cet arpège apparaîtra de nouveau, 24 mesures avant la fin.

These exercises should be made in the new tonality in which the arpeggio appears in the 24th bar before the end.

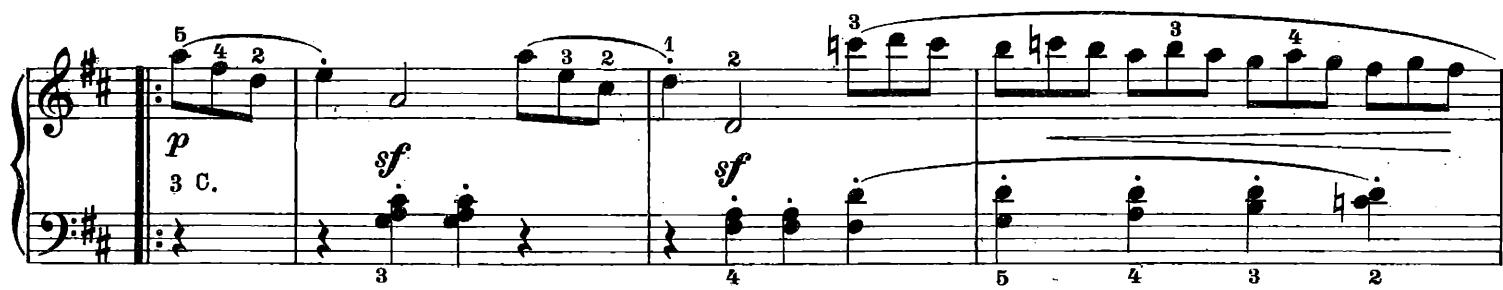
Musical score page 5, measures 1-4. Treble and bass staves. Key signature: G major (two sharps). Measure 1: Treble starts with eighth-note pairs, bass has eighth-note pairs. Measure 2: Treble has sixteenth-note pairs, bass has eighth-note pairs. Measure 3: Treble has sixteenth-note pairs, bass has eighth-note pairs. Measure 4: Treble has sixteenth-note pairs, bass has eighth-note pairs.

Musical score page 5, measures 5-8. Treble and bass staves. Key signature: G major (two sharps). Measure 5: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 6: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 7: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 8: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 5, measures 9-12. Treble and bass staves. Key signature: G major (two sharps). Measure 9: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 10: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 11: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 12: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 5, measures 13-16. Treble and bass staves. Key signature: G major (two sharps). Measure 13: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 14: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 15: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 16: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 5, measures 17-20. Treble and bass staves. Key signature: G major (two sharps). Measure 17: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 18: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 19: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 20: Treble has eighth-note pairs, bass has eighth-note pairs.



Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 10: Left hand (sf), right hand (sf). Measure 11: Left hand (sf), right hand (sf). Measure 12: Left hand (sf), right hand (sf). Measure 13: Left hand (sf), right hand (sf). Measure 14: Left hand (sf), right hand (sf).

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 15: Left hand (sf), right hand (sf). Measure 16: Left hand (sf), right hand (sf). Measure 17: Left hand (sf), right hand (sf). Measure 18: Left hand (sf), right hand (sf). Measure 19: Left hand (sf), right hand (sf).

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 20: Left hand (sf), right hand (sf). Measure 21: Left hand (sf), right hand (sf). Measure 22: Left hand (sf), right hand (sf). Measure 23: Left hand (sf), right hand (sf). Measure 24: Left hand (sf), right hand (sf).

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 25: Left hand (sf), right hand (sf). Measure 26: Left hand (sf), right hand (sf). Measure 27: Left hand (sf), right hand (sf). Measure 28: Left hand (sf), right hand (sf). Measure 29: Left hand (sf), right hand (sf).

Piano sheet music in G major (two sharps). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 30: Left hand (sf), right hand (sf). Measure 31: Left hand (sf), right hand (sf). Measure 32: Left hand (sf), right hand (sf). Measure 33: Left hand (sf), right hand (sf). Measure 34: Left hand (sf), right hand (sf).

Sheet music for piano, page 1, featuring six staves of musical notation. The music is in common time, with a key signature of two sharps. The notation includes various dynamics such as *dim.*, *p*, *poco rit.*, *pp*, *f*, *mf*, *pp*, *p*, and *cresc.*. Fingerings are indicated above the notes, and performance instructions like *a tempo* and *3 C.* are present. The music consists of six staves, each with a treble clef and a bass clef, separated by vertical bar lines.

a) Non staccato.

a) *Ne pas jouer « staccato ».*

a) Not staccato.

i) Si curi di legare bene il *fa* ♯ al *mi*. | a) *Avoir soin de bien lier le fa ♯ au mi.* | a) Take care to slur well F♯ to E.

Musical score for piano, page 13, featuring five staves of music:

- Staff 1 (Treble Clef):** Dynamics *sf*, *p*, *sf*, *p* (with a 3 overline).
- Staff 2 (Bass Clef):** Fingerings 2, 4; 2, 3; 2, 3.
- Staff 3 (Treble Clef):** Fingerings 4, 5; 1, 2; 1, 2, 4; 3, 1.
- Staff 4 (Bass Clef):** Fingerings 2, 1; 1, 2, 4; 3, 1.
- Staff 5 (Treble Clef):** Dynamics *p*, *più f*.
- Staff 6 (Bass Clef):** Fingerings 2, 4; 1, 2, 4; 3, 4.
- Staff 7 (Treble Clef):** Dynamics *p*, *ff*.
- Staff 8 (Bass Clef):** Fingerings 2, 4; 1, 2, 4; 3, 4.
- Staff 9 (Treble Clef):** Fingerings 3, 2, 3, 2, 3.
- Staff 10 (Bass Clef):** Fingerings 3, 2, 3, 2, 3.
- Staff 11 (Treble Clef):** Dynamics *sf*, *p*, *sf*, *pp*.
- Staff 12 (Bass Clef):** Fingerings 3, 2, 3, 2, 3; 1 C.
- Text:** *rit. appena*

Un poco andante ($\text{d} = 72$)

p dolce
1 C.

rinf.
3 C.

sf dim.

p

p dolce
1 C.

sf

sf dim.

cresc.

sf dim.

p

dim.

cresc.

sf

a)

b)

a) Morbidi e tenuti.

b) Tenuti e un poco appoggiati.

a) *Souffles et tenus.*

b) *Tenus et légèrement appuyés.*

a) Soft and held.

b) Held and a little pressed.

Sheet music for piano, page 1, featuring six 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 crescendo (cresc.), decrescendo (dim.), piano (p), forte (f), and sforzando (sf). Fingerings are indicated by numbers above or below the notes. Performance instructions include "p dolce 1 C.", "rinf. 3 C.", and "poco tratt.". Measure numbers 5, 14, and 54 are marked above the staves. Measure 54 starts with a dynamic of sf dim.

a) Ben tenuto il *do* ♯ fino al *re*.
b) Vedi a).

a) *Bien tenu le do* ♯ *jusqu'au re*.
b) *Voir a).*

a) Hold well C ♯ till D.
b) See a).

RONDO

Allegro assai ($\text{♩} = 144$)

The musical score is divided into five systems by vertical bar lines. The first system starts with a dynamic *p*. The second system starts with a dynamic *p*. The third system starts with a dynamic *mf*. The fourth system starts with a dynamic *cresc.*. The fifth system starts with a dynamic *f*. The score includes various dynamics and performance instructions such as *cresc.*, *(a)*, *dim.*, *mf*, and *p*.

a) E' preferibile non «ritardare». Comunque l'ultima quartina della battuta successiva a questa, va eseguita in tempo perchè appartiene al tema.

a) Il est préférable de ne pas valentir. De toutes façons le dernier quattrolet de la mesure qui succède à celle-ci, doit être exécuté à *tempo*, puisqu'il appartient au thème.

a) It is preferable not do delay. Anyhow, the last quadruplet of the following bar should be executed in time as it belongs to the theme.

The musical score consists of six staves of piano music. Staff 1 (treble) starts with eighth-note pairs followed by sixteenth-note patterns. Staff 2 (bass) provides harmonic support. Staff 3 (treble) features a melodic line with dynamic changes from *p* to *pp*. Staff 4 (bass) shows rhythmic patterns with fingerings. Staff 5 (treble) includes dynamic markings *ff*, *f brillante*, and *mf*. Staff 6 (bass) concludes with a dynamic *cresc.* and a *rall.* instruction.

a) Il «rallentando» non sia eccessivo, data la distensione già esistente nella figurazione ritmica.

a) Le «rallentando» ne doit pas être excessif, étant donnée la distension déjà existante dans la figuration rythmique.

a) The «rallentando» should not be excessive as distension already accompanies the rhythmic figuration.

a tempo

p

1 2 3 4

1 2 3

dolce

3 1

2 3 4

2 3 4

1

v

2 1

4 1 3 2 3 4

2 1

rinforz.

f

f

2 4 4 3 4

1 2 1

2

1

cresc.

⁽²⁾ 1 2

⁽²⁾ 1 2

1 2

1 2

1 2

1 2

The musical score consists of five staves of piano music. Staff 1: Treble clef, key signature of two sharps, dynamic ff. Staff 2: Bass clef, dynamic sf. Staff 3: Treble clef, dynamic dim., dynamic p. Staff 4: Treble clef, dynamic f, bass clef, dynamic p. Staff 5: Treble clef, dynamic ff.

(a)

32nd notes, dynamic ff, dynamic mf, dynamic dim., dynamic p.

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

a) Si cominci il trillo con la nota superiore (do \sharp) e si eviti di ritardare. Volendo rendere il trillo più facile, lo si suddivida in sedicesimi:

a) On doit commencer le trille par la note supérieure (do \sharp) et l'on doit éviter de ralentir. Pour faciliter le trille on pourra le subdiviser en 16èmes:

a) Begin the shake on the higher note (C \sharp) and avoid slowing down. To make the shake easier divide it into sixteenths:



The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top staff in each column is treble clef, G major (two sharps), common time. The middle staff is bass clef, C major (no sharps or flats), common time. The bottom staff is bass clef, F major (one sharp), common time. Measure numbers 1 through 6 are indicated above the staves. Various dynamics and performance instructions are included, such as *mf*, *p*, *cresc.*, *dim.*, *f*, *pp*, and *1 C.*. Fingerings like 1, 2, 3, 4, and 5 are shown above the notes. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

(Sempre lo stesso tempo)

Minore (a) (Toujours le même mouvement)
(Always the same movement)

The musical score consists of five staves of piano music. Staff 1 (top) starts with dynamic *p*_(b). Staff 2 starts with dynamic *p*₍₁₎. Staff 3 starts with dynamic *p*₍₂₎. Staff 4 starts with dynamic *p*₍₃₎. Staff 5 starts with dynamic *f*. The music is in common time, featuring various slurs and fingerings (e.g., 1, 2, 3, 4, 5) above the notes. The key signature changes between staves, with some staves in minor key and others in major key.

a) Si confronti l'episodio in minore del Rondò con cui si chiude la Sonata Op. 25 N. 2.

b) Ho conservato le antiche legature sembrandomi le più adatte a esprimere il vero carattere del brano.

a) Comparer avec l'épisode en mineur du Rondeau par lequel se termine la Sonate Op. 25 N. 2.

b) Les anciennes liaisons ont été maintenues parce qu'elles sont peut-être plus aptes à exprimer le vrai caractère du passage.

a) Compare with the episode in a minor tonality in the Rondo that closes the Sonata op. 25 N. 2.

b) The old slurs have been kept as they seem the best suited to express the real character of this passage.

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. Measure 12 begins with a piano dynamic. The score includes fingerings (e.g., 4, 5, 2, 3, 5, 4, 2, 1) and performance instructions like 'cresc.' and 'dim.'

A musical score for piano, showing five measures of music. The key signature is one flat, and the time signature changes between common time (4) and 2/4. Measure 11 starts with a bass note followed by two eighth-note pairs. Measure 12 begins with a bass note, followed by a sixteenth-note pattern (2, 1), and a melodic line with a grace note. Measure 13 features a melodic line with grace notes and a bass line with a sixteenth-note pattern (5, 2, 4). Measure 14 continues the melodic line with grace notes and a bass line with a sixteenth-note pattern (4). Measure 15 concludes with a melodic line and a bass line with a sixteenth-note pattern (2).

(a)

f

ff

4 5 6

Musical score for piano, measures 1-5:

- Measure 1: Treble staff starts with a forte dynamic (f). Bass staff starts with a forte dynamic (f). Dynamics: *sf*, *p*.
- Measure 2: Treble staff: 2 eighth notes. Bass staff: 3 eighth notes.
- Measure 3: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes.
- Measure 4: Treble staff: 4 eighth notes. Bass staff: 2 eighth notes.
- Measure 5: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Dynamic marking: $\frac{1}{4} \frac{2}{3}$.

a) E' giovevole, ai fini di una maggiore chiarezza tecnica, schematizzare così questo difficile passaggio:

a) Pour atteindre à une plus grande netteté technique, schématiser ainsi ce passage difficile:

a) Greater technical clearness will be secured by schematizing as follows this difficult passage:

E poco dopo:

| Et un peu plus loin:

| And a little farther on:

4

mf

3

f

ff

p poco cresc.

(a)

mf

dim.

p

calando

pp rit.

1 C.

a) Si badi di tenere bene le note superiori, seguendo gli archi delle legature e secondo il valore delle singole note. Molto legata anche la mano sinistra.

a) Avoir soin de bien tenir les notes supérieures, en suivant le dessin des liaisons, et selon la valeur de chaque note.
Très liée la main gauche aussi.

a) Take care to hold well the higher notes following the slur marks and according to the value of each note. The left hand also should be well slurred.

Maggiore

The sheet music consists of six staves of musical notation for piano, arranged vertically. The key signature is G major (one sharp). The first staff shows a treble clef and a bass clef, with dynamic markings *p* and *3 C.*. The second staff begins with a bass clef and a dynamic *p*, followed by a measure with a bass note and a treble note. The third staff starts with a treble clef and a dynamic *mf*. The fourth staff begins with a bass clef and a dynamic *p*, followed by a measure with a bass note and a treble note. The fifth staff starts with a treble clef and a dynamic *dim.*. The sixth staff begins with a bass clef and a dynamic *p*, followed by a measure with a bass note and a treble note.

SONATA Op. 36 N. 1

I caratteri pre-beethoveniani cui s'informa buona parte della produzione clementina, sono qui molto evidenti. I modi strumentali clavicembalistici sono scomparsi e quel tipo di disposizione orchestrale, che costituirà poi una delle principali caratteristiche beethoveniane, appare già ben tracciato.

La linea interpretativa non può, quindi, prestarsi a equivoci: misurata compostezza, quadratura ed espressività (nei passaggi solo apparentemente tecnici) del I Tempo; scorrevolezza, suono molto legato, precisione ritmica e di accentuazione nell'ultimo.

Les caractères pré-beethoveniens auxquels répond une bonne partie de la production de Clementi, sont ici très évidents. Les procédés d'instrumentation propres du clavecin ont disparu, et le genre de disposition orchestrale, qui constituera plus tard une des caractéristiques saillantes de l'art de Beethoven, apparaît déjà nettement tracé.

Il n'y a donc guère de doute possible quant à l'interprétation à suivre: allure mesurée, rythme carré, et expression dans les passages — qui ne sont qu'apparemment techniques — au Ier Mouvement. Fluidité, sonorité bien liée, précision du rythme et des accents, dans le dernier.

The pre-Beethovenian features that we find in a good deal of Clementi's production are quite evident here. The instrumental arrangements of the harpsichord have disappeared and the kind of orchestral arrangements, that later on will be one of the principal characteristics of Beethoven's music are already apparent.

Therefore, the interpretation cannot lend itself to uncertainties. Moderate spareness, rhythm and expression (in the passages which, only apparently, are technical) are needed in the first movement: fluency, a very slurred sound, precision in the rhythm and in the accentuation are needed in the last.

Allegro (♩ = 116)

The musical score consists of five staves of piano music. The top staff shows a series of eighth-note arpeggiated chords. The second staff begins with a forte dynamic (ff) followed by a decrescendo (decresc.). The third staff features a sustained note with a dynamic change from sf to dim. The fourth staff includes a crescendo (cresc.) and a dynamic ff(a). The fifth staff concludes with a marcato dynamic.

a) Questi arpeggi non vanno considerati solo tecnicamente, ma da un punto di vista espressivo. Si consiglia lo stesso tipo di esercizi proposti per i passaggi analoghi della Sonata in Sol magg. Op. 39 N. 2 avvertendo, però, che nel caso presente devono risultare ben legati.

b) Più facile, ma poco consigliabile:



a) Ces arpèges ne doivent pas être considérés du seul point de vue technique, mais aussi de celui de l'expression. On peut conseiller le même genre d'exercices proposés pour les passages analogues de la Sonate en Sol majeur. Op. 39, N. 2; mais dans le cas présent on exécutera ces exercices bien liés.

b) Plus facile mais plutôt à déconseiller:



a) These arpeggios should not be considered only from a technical point of view, but also from that of the expression. It is advisable to practise the same sort of exercises as those advised for the similar passages in the Sonata in G major op. 39 N. 2. But in this case they should be played well slurred.

b) Easier, but not quite advisable:



(3 5 1)

(a) 23
fr.

a) Più facile:



a) Plus facile:



a) Easier:



The musical score consists of five staves of piano music. Staff 1 (top) shows two melodic lines with dynamic markings *p*, cresc., *f*, and *dim.*. Fingerings 3, 2, 1, 2, 3, 4, and 5 are indicated above the notes. Staff 2 shows a bass line with dynamic *ff*, *p*, *ff*, and *p*. Staff 3 shows a melodic line with dynamic *f*, *sf*, *ff*, and *p*. Staff 4 shows a bass line with dynamic *pp*, *3 c. f.*, and *(m.s.)*. Staff 5 shows a melodic line with dynamic *1 C.*, *s.f.*, and *dim.*. The score includes various slurs, grace notes, and dynamic markings like *cresc.*, *f*, *dim.*, *ff*, *sf*, *p*, *pp*, *3 c. f.*, *(m.s.)*, and *dim.*.

a) Molto espressiva la bella distensione del tema; l'accompagnamento sempre molto *p* e « tenuto ».

a) *Très expressive la belle distension du thème; l'accompagnement toujours très p et tenu.*

a) The beautiful distension of the theme should be played with great expression: the accompaniment always softly and « held ».

Musical score page 29, measures 5-10. Treble and bass staves. Dynamics: *sf*, *sf*, *sf*; *ff*; *ten.* Measure 10 ends with *sf (sempre espr.)*.

Musical score page 29, measures 11-16. Treble and bass staves. Dynamics: *sf*, *sf*, *sf*.

Musical score page 29, measures 17-22. Treble and bass staves. Dynamics: *dim.*, 3, 3, 2, 4, 3, 3.

Musical score page 29, measures 23-28. Treble and bass staves. Dynamics: *p*, *dolce*, 3, 3.

Musical score page 29, measures 29-34. Treble and bass staves. Dynamics: *cresc.*, *f*, 4.

The musical score consists of six staves of piano music. The top two staves are in G major (G major), indicated by a key signature of one sharp. The bottom four staves are in C major (C major), indicated by a key signature of no sharps or flats. The music is divided into sections by vertical bar lines. Dynamic markings include *p*, *pp*, *f*, *ff*, *cresc.*, and *dim.*. Fingerings such as 1, 2, 3, 4, and 5 are placed above certain notes. Grace notes are also present. A bracket labeled '(a)' covers the first two staves, and another bracket labeled '(b)' covers the last two staves.

a) Lo spirto e il carattere del tema
imangano inalterati attraverso la varia-
zione.

b) Vedi annotazione in principio.

a) *L'esprit et le caractère du thème
restent inaltérés à travers la variation.*

b) *Voir la note au début.*

a) The spirit and character of the
theme remain unaltered all through the
variation.

b) See note at the beginning.

The musical score consists of five staves of piano music. Staff 1 (top) shows a treble clef, two sharps, and a bass clef. It includes dynamic markings *dim.*, *p*, and *f*. Staff 2 (second from top) shows a treble clef, two sharps, and a bass clef. It includes dynamic markings *pp*, *cresc.*, and *f*. Staff 3 (third from top) shows a treble clef, two sharps, and a bass clef. It includes dynamic markings *decresc.*, *(a)*, *marcato*, *f p*, and *marcato*. Staff 4 (fourth from top) shows a treble clef, two sharps, and a bass clef. It includes dynamic markings *f p* and *marcato*. Staff 5 (bottom) shows a treble clef, two sharps, and a bass clef. It includes dynamic markings *f*, *marcato*, *p²*, and *f*.

a) Volendo facilitare il trillo ci si regoli come antecedentemente.

a) Pour faciliter le trille, l'exécuter comme précédemment.

a) If the shake is facilitated, it should be executed as the previous one.

This block contains five staves of sheet music for piano, spanning measures 4 through 10. The music is in common time and major key signature. Measure 4 starts with a dynamic *p* and includes fingerings 1, 2, and 1. Measure 5 begins with a *cresc.* and fingerings 1, 1, 1. Measure 6 starts with a dynamic *f* and fingerings 3, 5, 2, 3, 4, 3, 4, 5. Measure 7 starts with a dynamic *f*. Measure 8 features a melodic line with fingerings 1, 3, 1, 2, 3, 3, 3, 3, 1, 2, 4, 5, 2, 1, 3, 5, 2, 1, 3, 2, 1, 2. Measure 9 includes dynamics *dim.*, *cresc.* (a), *p*, and *pp*, along with a tempo marking of 132. Measure 10 concludes with a dynamic *ff* (b) and *ff*.

-)) Come prima, per facilitarlo.
-)) Rigorosamente in tempo.

- a) *De même qu'avant, pour le faciliter.*
- b) *Rigoureusement à tempo.*

- a) As before, to facilitate it.
- b) Strictly in time.

Presto (d.=84)

p sempre molto legato

pp 1 C.

f 3 C.

p

pp 1 C.

a) Per ottenere il legato più assoluto del tema ci si eserciti, prima, così:

a) Pour que le thème ressorte absolument «legato», s'exercer, d'abord, ainsi:

a) To obtain the most absolute «legato» of the theme, practice it at first as follows :

1)

ecc.

2)

ecc.

Così, con gli opportuni cambiamenti, anche dopo, allorquando passa in altra tonalità.

Pareillement, sauf les changements du cas, lorsqu'on passe à une autre tonalité.

The same thing should be done later on, with the changes needed when passing to another tonality

a) Decisi e forti i bassi; la parte superiore poco legata; si considerino i punti come piccoli accenti. Il disegno della mano destra ha molta analogia con lo Studio N. 36 del «Gradus». Per raggiungere la necessaria elasticità nelle varie estensioni, ci si può allenare in questo modo:

1)

a) Résolues et « forte » les basses; la partie supérieure peu liée; considérer les points comme de légers accents.

Le dessin de la main droite a beaucoup d'analogie avec l'Etude N. 36 du « Gradus ». Pour atteindre à l'élasticité nécessaire dans les différentes extensions, on peut le travailler de la manière suivante:

2)

a) The bass should be played with decision and strength; the higher part not too slurred; consider the dots as small accents. The pattern in the left hand is very similar to the Etude N. 36 in *Gradus*. To obtain the requisite elasticity in the several stretches it is advisable to practice in this way:

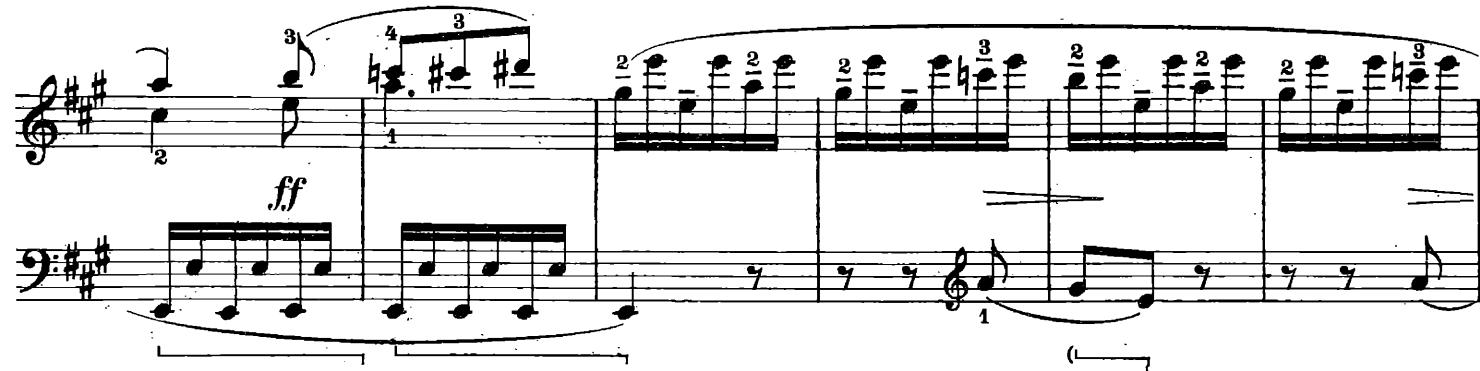
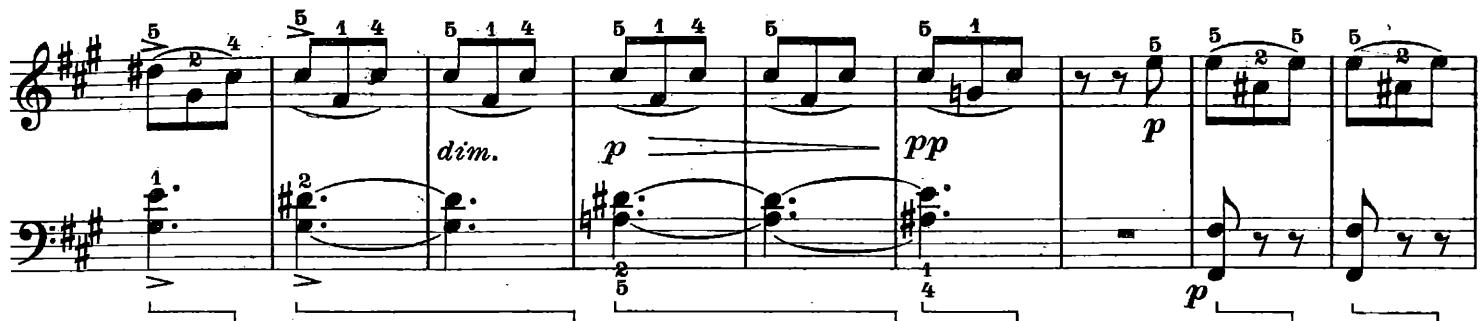
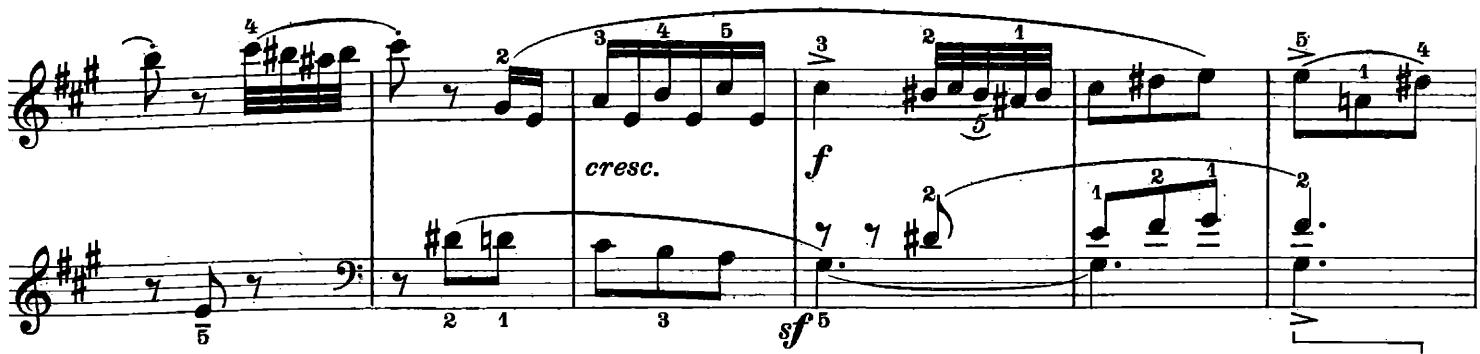
a) Grafia originale:



a) *Ecriture originelle:*



a) Original writing:



Musical score for piano, page 37, featuring five staves of music:

- Staff 1 (Top):** Treble clef, key signature of two sharps. Dynamics: >dim., p, 1, p, $\frac{3}{2}$ p. Fingerings: 1, 2.
- Staff 2:** Treble clef, key signature of two sharps. Fingerings: 1, 2, 3, 4, 5.
- Staff 3:** Treble clef, key signature of two sharps. Fingerings: 1, 2, 3, 4, 5.
- Staff 4:** Treble clef, key signature of two sharps. Dynamics: sf, cresc., f, p. Fingerings: 1, 2, 3, 4.
- Staff 5:** Bass clef, key signature of one sharp. Dynamics: p², cresc., ff, 1.
- Staff 6 (Bottom):** Bass clef, key signature of one sharp. Dynamics: p, cresc., ff, 1.

a) Le ottave alternate della mano sinistra siano sempre molto uguali, misurate e legate. Ho spesso indicato il 4º dito sui tasti neri allo scopo di rendere i vari passaggi più legati; le mani piccole dovranno, però, usare il 5º.

a) *Les octaves alternées de la main gauche doivent être toujours très égales, mesurées et liées. J'ai souvent indiqué le 4ème doigt sur les touches noires, dans le but de mieux lier les différents passages; mais les petites mains devront employer le 5ème doigt.*

a) The alternate octaves in the left hand should always be even, rhythmical and slurred. The black keys should often be played with the 4th finger so better to slur the different passages: but small hands should use the 5th finger.

Musical score for piano, page 39, featuring six staves of music:

- Staff 1 (Top):** Treble clef. Dynamics: pp , 1 C. . Fingerings: 3, 2, 4; 3, 2, 4; 3, 2, 4; 3, 2, 4; 3, 2, 4; 5. Articulation: mf , 3 C.
- Staff 2:** Treble clef. Dynamics: pp , 1 C. . Fingerings: 3, 4; 3, 4; 3, 1, 2, 4; 3, 1, 2, 4; 3, 1, 2, 4; 3, 1, 2, 4.
- Staff 3:** Treble clef. Dynamics: 3 C. . Fingerings: 4, 4; 3, 2, 4; 3, 2, 4; 3, 2, 4; 3, 2, 4; 3, 2, 4.
- Staff 4:** Treble clef. Dynamics: *cresc.*, f . Fingerings: 3; 3; 3; 3; 3; 3.
- Staff 5:** Treble clef. Dynamics: sf , *dim.*, p . Fingerings: 4; 2, 3; 2; 2; 2; 1, 2.
- Staff 6 (Bottom):** Bass clef. Dynamics: pp , 1 C. , 3 C. . Fingerings: 4; 4; 4; 4; 4; 4.

The musical score consists of six staves of piano music. The top two staves begin with treble clef and common time, followed by a section in 4/4 with dynamic *f*. The middle two staves continue in 4/4 with dynamics *sf* and *ff*. The bottom two staves begin with common time and a dynamic *p*, followed by a section in 3/4 with dynamic *deciso*.

a) Vedi trillo precedente.

a) *Voir le trille précédent.*

a) See the preceding shake.

SONATA Op. 25 N. 2

Questa simpatica Sonata ha molti punti di contatto con quella in Re magg. Op. 26 N. 3. Il suo contenuto musicale non complesso, il tecnicismo relativamente facile, la brevità, la rendono gradita agli allievi.

E' una composizione soprattutto brillante e come tale va interpretata.

Cette agréable Sonate a beaucoup de points d'attouchement avec celle en Re majeur Op. 26, N. 3. Son contenu musical, relativement complexe, son technicisme assez facile et sa brièveté la rendent sympathique aux élèves.

Cette composition devra être interprétée suivant son caractère surtout brillant.

This lovely Sonata has many points of contact with that in D major, op. 26 N. 3. Its simple uncomplicated musical content, its relatively easy technique and its brevity make it a favourite with pupils.

This composition is above all a brilliant one and should be interpreted as such.

Allegro con brio (♩ = 152)

The musical score consists of three staves of music for piano, spanning five systems. The first system starts with a forte dynamic (f) in the treble staff, followed by a diminuendo (dim.) in the bass staff. The second system begins with a pianississimo dynamic (pp) in the treble staff, marked '1 c.' (coda). The third system features a dynamic of f 3 c. (fortississimo, 3rd ending). The fourth system includes a dynamic of p (pianissimo) and a tempo marking of (a). The fifth system concludes with a crescendo (cresc.) and a dynamic of f (forte), followed by a dynamic of ben stacc. (staccato) in the bass staff.

a) L'acciaccatura in « levare ». Le terzine molto legate e scorrevoli.

a) L'acciaccatura en « lever ». Les triolets très liés et fluides.

a) The « acciaccatura », before the beat. The triplets very slurred and flowing.

leggero

dolce

(a)

(b)

cresc.

cresc.

f

sf

dr.

(c) 28

a) Molto uguali i bassi.

b) Si noti la differenza degli «staccati», come in principio; questo secondo tema rova infatti la sua origine nel primo.

c) Più facile, ma non preferibile:



a) *Très égales les basses.*

b) *Notez la différence des «staccati», ainsi qu'au début; en réalité ce second thème trouve son origine dans le premier.*

c) *Plus facile mais non préférable:*



a) The bass should be quite even.

b) Remark the difference in the «staccati», as in the beginning: this second theme arises indeed from the first.

c) Easier but not preferable:



Sheet music for piano, page 46, featuring five staves of musical notation with various dynamics and performance instructions:

- Staff 1:** Treble clef. Dynamics: *pp*, *1 C.*, *poco cresc.*, *espress.*
- Staff 2:** Treble clef. Dynamics: *dolce*, *poco cresc.*, *p leggero*.
- Staff 3:** Treble clef. Dynamics: *3 C. f deciso*, *cresc.*
- Staff 4:** Treble clef. Dynamics: *ff*.
- Staff 5:** Bass clef. Dynamics: *dim.*, *p*.
- Staff 6:** Treble clef. Dynamics: *smorz.*, *pp*, *1 C.*, *pp*, *f₃ C.*

(a)

f

p

f

p

cresc.

ff

a) Questo è uno scoglio per la maggior parte degli allievi: si cerchi di fissare bene i due ritmi prima a mani separate.

a) Voici un dur écueil pour la plupart des élèves: tâcher de bien fixer, d'abord, les deux rythmes, des mains séparées.

a) This is an obstacle for most pupils: endeavour to establish well the two rhythms, at first with separate hands.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists of measures in 2/4 and 3/4 time signatures. The key signature varies between G major (one sharp) and A major (two sharps). The notation includes various dynamics such as *p*, *cresc.*, *f*, *p dolce*, *dim.*, *pp*, and *ten.*. Fingerings are indicated above the notes, often using numbers 1 through 5. Measure numbers are present at the beginning of some staves. The music concludes with a final dynamic of *f*.

dim.

pp

f

p

dim.

cresc.

f

leggero

dolce

a) Cfr. osservazioni nel punto analogo precedente.

a) Cfr. les notes sur le passage analogue précédent.

a) See notes on the similar preceding passage.

Sheet music for piano, page 49, featuring six staves of musical notation. The music is in common time (indicated by 'C') and consists of six measures per staff.

Staff 1: Treble clef, key signature of one sharp (F#). Measures 1-2: Fingerings 4, 3, 2, 1 over eighth-note pairs. Measures 3-4: Fingerings 2, 1 over eighth-note pairs. Measures 5-6: Fingerings 4, 2, 1 over eighth-note pairs.

Staff 2: Bass clef, key signature of one sharp (F#). Measures 1-2: Fingerings 4, 3 over eighth-note pairs. Measures 3-4: Fingerings 2, 1 over eighth-note pairs. Measures 5-6: Fingerings 4, 2 over eighth-note pairs.

Staff 3: Treble clef, key signature of one sharp (F#). Measures 1-2: Fingerings 1, 2, 3 over eighth-note pairs. Measures 3-4: Fingerings 3, 2 over eighth-note pairs. Measures 5-6: Fingerings 2, 1 over eighth-note pairs.

Staff 4: Bass clef, key signature of one sharp (F#). Measures 1-2: Fingerings 1, 2, 3 over eighth-note pairs. Measures 3-4: Fingerings 3, 2 over eighth-note pairs. Measures 5-6: Fingerings 2, 1 over eighth-note pairs.

Staff 5: Treble clef, key signature of one sharp (F#). Measures 1-2: Fingerings 1, 2, 4, 3 over eighth-note pairs. Measure 3: Dynamic *f*. Measures 4-5: Fingerings 5, 4 over eighth-note pairs. Measure 6: Dynamic *pp*.

Staff 6: Bass clef, key signature of one sharp (F#). Measures 1-2: Fingerings 1, 2, 4, 3 over eighth-note pairs. Measure 3: Dynamic *poco cresc.* Measures 4-5: Fingerings 5, 4 over eighth-note pairs. Measure 6: Dynamic *espress.*

Staff 7: Treble clef, key signature of one sharp (F#). Measures 1-2: Fingerings 1, 2, 4, 3 over eighth-note pairs. Measure 3: Dynamic *dolce*. Measures 4-5: Fingerings 5, 4 over eighth-note pairs. Measure 6: Dynamic *poco cresc.* Measures 7-8: Fingerings 2, 1 over eighth-note pairs. Measure 9: Fingerings 1, 2 over eighth-note pairs.

RONDO

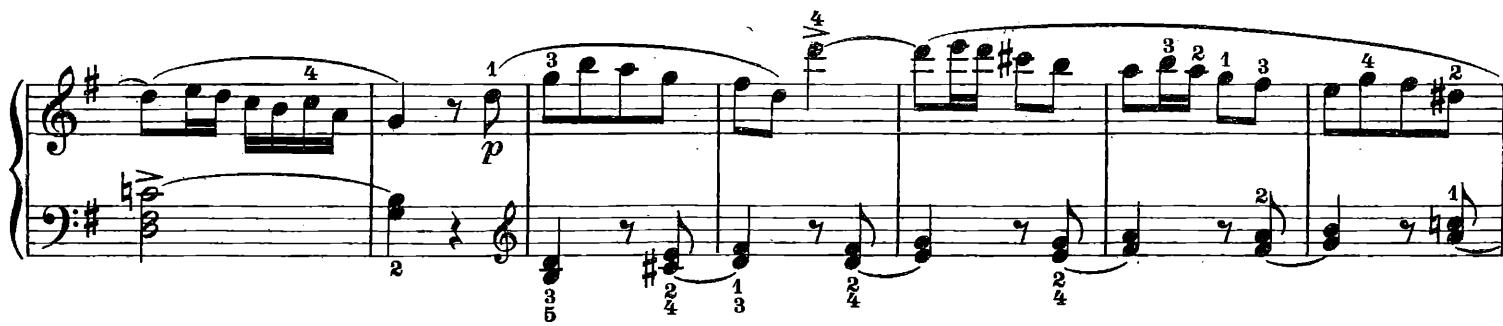
Un poco allegro ($\text{♩} = 132$)

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first two staves are in common time (indicated by a '4') and the last three are in 2/4 time. The key signature changes from G major (two sharps) to F# major (one sharp). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, such as '1 2 3' or '4 5'. Dynamics include *mf*, *leggero*, *dolce*, *p*, *cresc.*, *3 C.*, *f deciso*, and *dolce 1 C.*. Measure numbers are placed below the staff in some sections.

a) Incolore, con la massima uguaglianza!

a) *Incolore, mais égal, autant que possible, le toucher!*

a) Colourless and as even as possible.



a) Si badi a non trasformarlo in una terzina.

a) Faire attention à ne pas le transformer en triolet.

a) Pay attention not to transform it into a triplet.

Musical score for piano, page 53, featuring six staves of music with various dynamics and performance instructions:

- Staff 1 (Treble Clef):** Measures 1-2. Dynamics: $\frac{3}{5}$, $\frac{4}{5}$. Performance: *leggero*.
- Staff 2 (Treble Clef):** Measures 3-4. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 3 (Treble Clef):** Measures 5-6. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 4 (Treble Clef):** Measures 7-8. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 5 (Treble Clef):** Measures 9-10. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 6 (Bass Clef):** Measures 11-12. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 7 (Treble Clef):** Measures 13-14. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 8 (Treble Clef):** Measures 15-16. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 9 (Bass Clef):** Measures 17-18. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 10 (Treble Clef):** Measures 19-20. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 11 (Treble Clef):** Measures 21-22. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 12 (Bass Clef):** Measures 23-24. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 13 (Treble Clef):** Measures 25-26. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 14 (Treble Clef):** Measures 27-28. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 15 (Bass Clef):** Measures 29-30. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 16 (Treble Clef):** Measures 31-32. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 17 (Treble Clef):** Measures 33-34. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 18 (Bass Clef):** Measures 35-36. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 19 (Treble Clef):** Measures 37-38. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 20 (Treble Clef):** Measures 39-40. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 21 (Bass Clef):** Measures 41-42. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 22 (Treble Clef):** Measures 43-44. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 23 (Treble Clef):** Measures 45-46. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 24 (Bass Clef):** Measures 47-48. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 25 (Treble Clef):** Measures 49-50. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 26 (Treble Clef):** Measures 51-52. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 27 (Bass Clef):** Measures 53-54. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 28 (Treble Clef):** Measures 55-56. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 29 (Treble Clef):** Measures 57-58. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 30 (Bass Clef):** Measures 59-60. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 31 (Treble Clef):** Measures 61-62. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 32 (Treble Clef):** Measures 63-64. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 33 (Bass Clef):** Measures 65-66. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 34 (Treble Clef):** Measures 67-68. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 35 (Treble Clef):** Measures 69-70. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 36 (Bass Clef):** Measures 71-72. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 37 (Treble Clef):** Measures 73-74. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 38 (Treble Clef):** Measures 75-76. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 39 (Bass Clef):** Measures 77-78. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 40 (Treble Clef):** Measures 79-80. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 41 (Treble Clef):** Measures 81-82. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 42 (Bass Clef):** Measures 83-84. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 43 (Treble Clef):** Measures 85-86. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 44 (Treble Clef):** Measures 87-88. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 45 (Bass Clef):** Measures 89-90. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 46 (Treble Clef):** Measures 91-92. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 47 (Treble Clef):** Measures 93-94. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 48 (Bass Clef):** Measures 95-96. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.
- Staff 49 (Treble Clef):** Measures 97-98. Dynamics: $\frac{4}{5}$, $\frac{3}{5}$, $\frac{2}{5}$.
- Staff 50 (Treble Clef):** Measures 99-100. Dynamics: $\frac{1}{5}$, $\frac{2}{5}$, $\frac{3}{5}$.

Minore (a)

a) Si osservi l'analogia che questo episodio in minore ha con quello, pure in minore, del Rondò della Sonata op. 26 N. 3. Anche in questo caso, pur attraverso l'uniformità del movimento, si dia all'insieme un carattere un po' agitato.

a) Considérer avec attention l'analogie entre cet épisode en mineur et celui, pareillement en mineur, du Rondeau de la Sonate Op. 26, N. 3. Dans le cas présent aussi, bien que le mouvement soit uniforme, on devra donner à l'ensemble un caractère légèrement inquiet.

a) Remark the analogy between this episode in a minor tonality and the one, also in minor, of the Rondò of Sonata Op. 26 N. 3. In this case also, the whole episode should be played with animation, while preserving the uniform character of the movement.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The notation includes various fingering (e.g., 1, 2, 3, 4, 5, 3 C., 1 C., 2 C., 3 C., 4 C., 5 C.), dynamics (e.g., mf, f deciso, cresc., ff, pp, f, p), and performance instructions (e.g., dim., decres., poco rall., =p, =pp). The music is in common time and includes measures with different key signatures (e.g., B-flat major, A major).

i) Altra diteggiatura:

1 | 2 1 4 1 | 2 1 4 1 | 4

a) Autre doigté:

1 | 2 1 4 1 | 2 1 4 1 | 4

a₁ Another fingering:

1 | 2 1 4 1 | 2 1 4 1 | 4

Maggiore

The sheet music consists of six staves of musical notation for piano, arranged in two columns. The top row contains three staves, and the bottom row contains three staves. The music is in G major (two sharps) and includes the following dynamics and performance instructions:

- Staff 1 (Top Left):** *mf*. Fingerings: 1, 3, 3, 4, 5; 4, 5, 5, 3; 1, 2, 1, 2, 1, 2, 1, 2; 1, 2, 1, 2, 1, 2, 1, 2. *leggero*.
- Staff 2 (Top Middle):** Fingerings: 4, 3, 3, 4, 5; 4, 5, 5, 3; 1, 2, 1, 2, 1, 2, 1, 2; 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 3 (Top Right):** Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 4 (Bottom Left):** Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. *> leggero*, *dolce*.
- Staff 5 (Bottom Middle):** Fingerings: 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2. *p*, *cresc.* *3 C.*, *f deciso*.
- Staff 6 (Bottom Right):** Fingerings: 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2. *dolce*, *p*.
- Staff 7 (Bottom Left):** Fingerings: 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2. *cresc.* *3 C.*, *f deciso*.
- Staff 8 (Bottom Middle):** Fingerings: 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2.
- Staff 9 (Bottom Right):** Fingerings: 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2.

SONATA Op. 47 N. 2

Non a caso questa Sonata fu scelta da Clementi per il concerto che, nel 1781, egli tenne a Vienna davanti all'Imperatore Giuseppe II presente il suo grande competitor Mozart.

Qui, infatti, c'è tutto il meglio dell'arte del Nostro e, come accade per gli autentici capolavori, il tempo ha lasciato inalterate le bellezze di cui si orna.

Non è di facile esecuzione; come le Sonate in sol min. Op. 50 N. 3 e in si min. Op. 40 N. 2 (tanto per citare le più importanti) richiede non solo un pianismo già agguerrito nel tecnicismo classico, ma soprattutto quell'insieme di capacità interpretative che ben difficilmente si trovano in un normale allievo del Corso inferiore.

Tanto per dare un esempio, il carattere spiritoso cui s'informa il Rondò di questa Sonata è assai più complicato — malgrado l'apparente semplicità — di quello della Sonata in re magg. Op. 26 N. 3; questo è il frutto di un'arte diventata raffinatissima e smaliziata; quello, invece, racchiude solo una fresca ma ingenua semplicità.

Ce n'est pas le hasard qui fit tomber le choix de Clementi sur cette Sonate, lors du concert qu'il donna à Vienne en 1781, à la présence de l'Empereur Joseph II et de son propre grand rival, Mozart. Cette composition renferme, en effet, la fleur de l'art de son Auteur; et le temps qui respecte les chefs-d'œuvre authentiques, n'a pas altéré sa beauté.

Cette Sonate n'est pas d'exécution facile: ainsi que l'Op. 50, N. 3, en sol mineur, et l'Op. 40, N. 2, en si mineur (pour ne citer que les plus importantes) elle exige une technique déjà aguerrie au genre classique; et surtout un ensemble de facultés d'interprétation que l'on rencontre rarement chez les élèves des Cours inférieurs.

Le caractère verveux du Rondeau de cette Sonate, par exemple, malgré son apparence simplicité est beaucoup plus compliqué que celui de la Sonate en re majeur, Op. 26, N. 3 qui n'est que fraîcheur et simplicité ingénue; ici l'Auteur se révèle déjà maître des finesse et des malices de son art.

Clementi did not choose at random this Sonata for the concert he gave in 1781 in Vienna before the emperor Joseph II, in the presence of his great competitor Mozart.

In fact, we have here all the best that can be found in the art of the Master, and, as happens with real masterpieces, time has left untouched its beauties.

This Sonata is not easy to execute: like the Sonatas in G minor op. 50 N. 3 and in B minor op. 40 N. 2 (only to mention the most important) it requires not only a piano technique already well acquainted with classic methods, but above all interpretative qualities rarely found in a pupil following the lower classes.

For example: the witty character of the Rondò of this Sonata, in spite of its apparent simplicity, is much more complicated than that of the Sonata in D major Op. 26 N. 3: in fact, the former is the result of very refined and cunning art, while the latter possesses only a fresh but ingenuous simplicity.

Allegro con brio (♩ = 152)

The musical score consists of four staves of piano music. The first staff (treble clef) shows a sequence of eighth-note patterns with fingerings 3, 3, 2, 2, 1, 4, 2, 2, 4, 2, 1, 3. The second staff (bass clef) shows a sequence of eighth-note patterns with fingerings 4, 5, 2, 2, 1, 4, 2, 2, 1, 3. The third staff (treble clef) shows a sequence of eighth-note patterns with fingerings 1, 2, 3, 2, 1, 3, 2, 1, 2, 3, 2, 1. The fourth staff (bass clef) shows a sequence of eighth-note patterns with fingerings 2, 3, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3. Various dynamics are indicated: *mf*, *ff*, *sf*, *sf cresc.*, *fr*, *(a)*, *(b) p*, and *45*. Fingerings are marked above the notes, and performance instructions like *cresc.* and *sf* are placed between staves.

a) Più facile:



b) Più facile, ma — come nel caso precedente — non preferibile:



a) *Plus facile:*



b) *Plus facile, mais comme dans le cas précédent, pas préférable:*



a) Easier:



b) Easier, but, like the preceding one, not preferable:



3
sf
sempre f
5
V.
V.

p dolce

cresc.
f

dim.
(a)

p dolce

a) Preferibile:



a) Préférable:



a) Preferable:



The musical score consists of five staves of piano music. Staff 1 (top) shows a treble clef, a bass clef, and a key signature of one flat. It includes dynamic markings like *f*, *v*, and *sf*, and fingerings such as 1, 2, 3, 4. Staff 2 shows a treble clef and a bass clef, with dynamic *sf* and fingerings 1, 2, 3, 4. Staff 3 shows a treble clef and a bass clef, with dynamic *ten.* and fingerings 1, 2, 3, 4. Staff 4 shows a treble clef and a bass clef, with dynamic *p*, *(b)f*, and fingerings 1, 2, 3. Staff 5 shows a treble clef and a bass clef, with dynamics *dim.*, *dolce*, *dim.*, *10.*, and *pp*, and fingerings 1, 2, 3, 4.

a) Più modernamente pianistico:

a) Plus moderne, du point de vue pianistique:

a) More suitable for modern piano playing:

A short musical example consisting of two staves. The first staff shows a treble clef and a bass clef, with fingerings 1, 2, 3, 4 and dynamics *p* and *3 C.*. The second staff shows a treble clef and a bass clef, with fingerings 5, 3, 2, 3, 2, 3, 2, 3, 4 and dynamics *cresc.*

b) Per facilitarlo, vedi esempi precedenti.

b) Pour le faciliter, voir les exemples précédents.

b) To facilitate it, see the preceding examples.

a) Si consigliano, per lo studio, le seguenti varianti ritmiche:



a) On conseille d'étudier ce passage avec les variations rythmiques suivantes:



a) It is advisable to study it with the following rhythmic variations:



The sheet music consists of six staves of piano music. Staff 1 (Treble) starts with a dynamic *mf*, followed by grace notes and a dynamic *ff*. Staff 2 (Bass) features a continuous eighth-note pattern. Staff 3 (Treble) shows a series of sixteenth-note patterns with grace notes. Staff 4 (Bass) has a dynamic *p dolce*. Staff 5 (Treble) includes a dynamic *cresc.*. Staff 6 (Bass) ends with a dynamic *dim.*. Fingerings such as 1, 3, 4, 5, and 2, 1 are indicated throughout the piece.

a) Vedi prima.

b) Oppure a mani alternate, come prima.

a) Voir la note précédente.

b) Ou bien à mains alternées, comme avant.

a) As before.

b) Or by alternated hands as before.

a) Secondo l'usanza del tempo, si includeva, talvolta la « cadenza » anche nelle Sonate, oltre che nei Concerti; ecco perchè in alcune edizioni è indicato, a questo punto, *cadenza ad libitum*.

La cadenza originale di questa Sonata non esiste.

b) Più facile:

a) Une « cadence » était insérée, parfois, selon la coutume de l'époque, dans les Sonates, ainsi que dans les Concertos; cela justifie l'indication « cadence ad libitum » que l'on rencontre à cet endroit dans quelques éditions.

La Cadence originelle de cette Sonate n'existe pas.

b) Plus facile:

a) At that time they used to include sometimes a « cadenza » not only in the concertos but also in the Sonatas: this is why at this place in some Editions we find written « Cadenza ad libitum ». The original cadenza of this Sonata does not exist.

b) Easier:



Andante quasi Allegretto. (♩ = 112)

The musical score consists of six staves of piano music. The first staff is in G major, 2/4 time. The second staff is in A minor, 2/4 time. The third staff is in C major, 2/4 time. The fourth staff is in D major, 2/4 time. The fifth staff is in E major, 2/4 time. The sixth staff is in F major, 2/4 time. The score includes dynamic markings such as *f*, *p*, *pp*, *cresc.*, *decresc.*, and *ten.*. Performance instructions include *con espress.* and *(a)*. Fingerings are indicated above the notes. The music features various melodic and harmonic patterns across the staves.

a) Come ho detto nella prefazione, è ormai superato il concetto secondo cui tutte le ornamenti si debbano eseguire ritmicamente: in questo caso, ad esempio, mi sembra preferibile l'esecuzione fuori tempo, cioè con l'accento sulla nota reale.

a) Comme je viens de le dire dans la préface, on a abandonné, désormais, le principe d'après lequel les ornements mélodiques devraient être exécutés rythmiquement; ici, par exemple, il est préférable que les notes d'accordement précédent la note de valeur réelle, qui sera accentuée en mesure.

a) As stated in the preface, by now the idea that all the ornaments should be executed rhythmically is superseded: in this case, for instance, it seems preferable to execute the ornament out of time, that is to say, accentuating the real note.

a) Questo trillo si può eseguire anche più fitto; così quelli successivi, che però iniziano tutti con la nota superiore.

a) Ce trille peut être aussi exécuté plus serré; aussi ceux-ci qui suivent qui, toutefois commencent tous par la note supérieure.

a) The execution of this shake can also be « denser »; likewise the following ones, but they begin all on the higher note.

Musical score for six staves, likely for a solo instrument like a flute or piccolo. The score consists of six horizontal staves, each with a different fingering pattern indicated below the staff.

- Staff 1:** Fingerings 3, 4, 2; 5, 3; 4, 2; 1, 3; 2, 3, 1. Dynamics: *mf*, *p*, *pp*. Articulation: *1 C.*
- Staff 2:** Fingerings 1, 2, 3; 2, 3, 4. Dynamics: *f cresc.*, *sf*. Articulation: *calando*, *p*.
- Staff 3:** Fingerings 3, 2, 1; 2, 3, 1; 1, 2, 3, 1; 4, 5, 2, 1. Dynamics: *cresc.*, *f*. Articulation: *ten.*
- Staff 4:** Fingerings 1, 3, (1, 2, 4, 2, 1, 5); 1, 2, 5, 2, 1, 3. Dynamics: *mp*, *dim.* Articulation: *32*, *p*, *pp*, *pp*, *1 C.*
- Staff 5:** Fingerings 1, 3, 2; 2, 3, 1. Dynamics: *sf*, *p*, *3 C.*, *cresc.* Articulation: *4*, *sf*, *f ten.*
- Staff 6:** Fingerings 4, 2, 1, b; 4, 2, 1, b. Dynamics: *dim.*, *p*, *p cresc.* Articulation: *12323*, *13*, *2*, *f*, *pp*, *1 C.*

RONDO

Assai allegro ($\text{d} = 138$)

The musical score is composed of six staves of piano music. The top two staves are in 2/4 time, while the bottom four staves alternate between 2/4 and 3/4 time. The key signature is mostly B-flat major (two flats) with some sharps appearing in certain measures. Dynamic markings include *p*, *f*, *ff*, *cresc.*, *sf*, and *p dolce*. Fingerings such as 1, 2, 3, 4, and 5 are used throughout. The piano keys are indicated by vertical stems on the bass staff. The music features grace notes, slurs, and various performance techniques.

The image shows four staves of musical notation for piano, likely from a technical exercise book. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., *sf*, *p*, *f*, *pp*, *dolce*). The music consists of eighth and sixteenth note patterns, with some measure groups bracketed.

a) Esercizi preparatori:

1)

a) Exercices préparatoires:

2)

a) Preparatory exercises:

3)

(Così, con gli opportuni adattamenti, per la mano destra).

(Ainsi, avec d'opportunes adaptations, pour la main droite).

(The same thing for the left hand, with the arrangements that are needed).

(rapid. arpegg.)

a) Più facile:

b) Più facile:

(La battuta in più corrisponde alla corona).

a) Plus facile:

b) Plus facile:

(La mesure en plus correspond au point d'orgue).

a) Easier:

b) Easier:

(The extra bar corresponds to the pause).

5/2 4/1
cresc.
4/2
4/2
mf 3 C.
sempre cresc.

3/1 5/1
3/1 4/1
5/1
2
p dolce
1 2 3

5
sf
dim.
p
1 2 3

5
4/2 3
1 5/1 3
f
p dolce
cresc.

mf
sempre cresc.
3/1
5/1
4/1
5

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

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). Fingerings are indicated by numbers above or below the keys. The first staff starts with a dynamic of forte (f) and includes a decrescendo instruction. The second staff begins with a dynamic of piano (p). The third staff features a dynamic of forte (f) and includes a crescendo instruction. The fourth staff starts with a dynamic of mezzo-forte (mf). The fifth staff begins with a dynamic of piano (p) and includes a tempo instruction 'p a tempo'. The sixth staff starts with a dynamic of forte (f). The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes.

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in common time and includes various dynamics such as *f*, *sf*, *p*, *pp*, *cresc.*, *ff*, *sf*, *p*, *dolce*, and *1 c.*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests. The music is divided into measures by vertical bar lines.

Sheet music for piano, five staves. The music is in B-flat major (two flats) throughout.

Staff 1: Treble clef. Measures 1-5. Dynamics: dynamic markings at the beginning, followed by *mf*, then *v.* Measure 5 ends with a fermata over the bass staff.

Staff 2: Bass clef. Measures 1-5. Dynamics: *f*, *cresc.*, *sf*, *ff*, *sf*.

Staff 3: Treble clef. Measures 1-5. Dynamics: *sf*, *sf*.

Staff 4: Bass clef. Measures 1-5. Dynamics: *p*, *sf*.

Staff 5: Treble clef. Measures 1-5. Dynamics: *dolce*, *pp*, *1 C.*, *p*.

Measure 6: Treble clef. Dynamics: *3 C.*, *p*, *cresc.*, *f*.

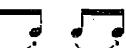
Musical score for piano, page 75, featuring five staves of music:

- Staff 1:** Treble clef, two sharps. Dynamics: *ff*, *s*, *p*. Fingerings: 1, 2, 3.
- Staff 2:** Bass clef, one sharp. Fingerings: 1, 2, 3.
- Staff 3:** Treble clef, one sharp. Fingerings: 1, 2, 3, 4, 5. Dynamics: *p*, *cresc.*, *f*.
- Staff 4:** Bass clef, one sharp. Fingerings: 1, 2, 3, 4. Dynamics: *con espress.*, *dolce*, *pp*.
- Staff 5:** Treble clef, one sharp. Fingerings: 1, 2, 3, 4, 5. Dynamics: *p*, *f.*, *ff*.
- Staff 6:** Bass clef, one sharp. Fingerings: 1, 2, 3, 4, 5. Dynamics: *p*, *pp*, *f.*, *ff*.
- Staff 7:** Treble clef, one sharp. Fingerings: 1, 2, 3, 4, 5. Dynamics: *dolce*, *dim.*, *1 C.*, *pp*.

SONATA Op. 39 N. 2

Questa importante Sonata si vale di un magnifico I Tempo e di un bellissimo Rondò; meno interessante l'Adagio, che si inserisce a guisa di intermezzo fra i due movimenti vivaci.

Il carattere quasi orchestrale del I Tempo esige un'interpretazione maschia e vigorosa. Sempre ben legato ed espressivo il Tema, sostenuto dal leggero staccato del basso.

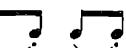
La figurazione  ecc.,
risulti molto chiara e decisa.

L'Adagio maestoso non offre particolari difficoltà; bisognerà naturalmente esporre con la dovuta chiarezza il movimento delle parti, che ricorda la scrittura quartettistica. Non si raccomanderà mai abbastanza il suono tenuto e legato, così come si rammenta di interpretare i frequenti sf e ff (originali) con moderazione, dato il carattere e lo stile del pezzo.

Prima di affrontare il Rondò sarà bene che l'allievo si allenai nella esecuzione staccata e simultanea delle doppie note. Ho indicato due diteggiature, una normale e una più ardita; la seconda — segnata in calce — sarebbe molto più confacente al carattere del Tema.

L'importance de cette Sonate est représentée par un magnifique Ier Temps et un très beau Rondeau; l'Adagio, inséré comme un intermède entre les deux mouvements brillants, est moins intéressant.

Le caractère presque orchestral du Ier Mouvement exige une interprétation virilement vigoureuse. Toujours bien lié et expressif le Thème, soutenu par le léger « staccato » de la basse.

La figurazione  etc.,
doit ressortir bien claire et résolue.

L'Adagio Maestoso n'offre pas de difficultés particulières; il faudra, évidemment, faire bien ressortir le mouvement des parties, qui rappelle l'écriture pour quatuor. L'on ne saurait assez recommander que les sons soient tenus et liés; il ne faudra pas non plus négliger d'interpréter les sf et ff (originels) très fréquents, avec modération, étant donné le caractère et le style du morceau.

Avant d'attaquer le Rondeau, l'élève devra s'entraîner à l'exécution détachée et simultanée des doubles notes. J'ai indiqué deux différents doigtés: l'un normal et l'autre plus hardi. Le second, noté au bas de la page, est plus approprié au caractère du Thème.

This important Sonata has a wonderful I movement and a very beautiful Rondò: the Adagio, inserted as an Intermezzo, between the two quick movements, is less interesting.

The almost orchestral character of the movement requires a bold and vigorous interpretation. The theme should always be well slurred and expressive, supported by the light «staccato» of the bass.

The figuration  etc.,
should be rendered very clearly and precisely.

The Adagio maestoso presents no special difficulties: of course, the movement of the parts, which reminds one of a quartet score, should be rendered with due clearness. One cannot insist too much on the need that the sound be held and slurred. The frequent sf and ff (originals) should be interpreted with moderation, considering the character and the style of this piece.

Before beginning to study the Rondò, the pupil should practise playing the double notes «staccato» and simultaneously. I have marked two fingerings, a normal one and a more difficult one: the second — written at the foot of the page — is much better suited to the character of the theme.

Allegro ($\text{d} = 152$)

The musical score consists of three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one sharp. The tempo is indicated as $\text{d} = 152$. The first measure shows a piano dynamic (p) followed by a dynamic marking (a) . The second measure shows a dolce dynamic. The third measure shows a forte dynamic (f) followed by a dynamic marking (b) . The fourth measure shows a sf dynamic. The fifth measure shows a $dolce$ dynamic. The music features various note heads with numbers indicating fingerings, such as 2, 3, 4, and 5. The bass staff also includes fingerings like 2, 1, 2, 1, 2.

a) Non troppo staccato il basso.

b) Si accentui un poco la prima nota legata e si stacchino molto le note col punto.

a) Pas trop détachée («staccato») la basse.

b) Bien accentuée la première note liée, et très détachées les notes avec le point.

a) The bass not too «staccato».

b) Stress somewhat the first slurred note and detach clearly the notes with the dot.

The sheet music consists of six staves of musical notation for piano, arranged in two columns. The top row contains three staves, and the bottom row contains three staves. The notation includes various dynamics such as *f*, *sf*, *ff*, *p*, *dolce*, and *cresc.*. Fingerings are indicated by numbers above or below the notes. Performance instructions include *poco legato*, *a tempo*, *poco ritard.*, and *bis*. The music is in common time, with some measures featuring 2/4 or 3/8 time signatures. The piano keys are labeled with numbers 1 through 5 to indicate specific fingerings.

a) Bisogna evitare che solo la prima nota risulti accentuata; consiglio, quindi, il seguente esercizio che si adatterà alle varie posizioni successive:

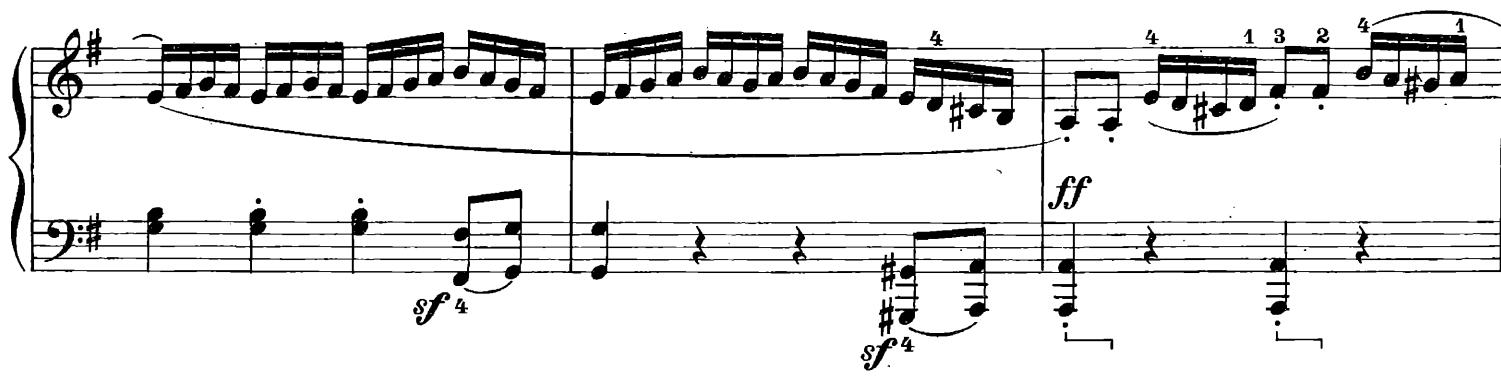
a) Il faut éviter que la première note, seulement, ressorte accentuée; très utile, donc, l'exercice suivant, qui pourra être adapté aux différentes positions successives:

a) Avoid stressing only the first note: it is therefore advisable to practise the following exercise, adapting it to the various successive positions:

b) Ben in evidenza le due voci.

b) Faire bien ressortir les deux voix.

b) Bring into relief the two parts.



Musical score page 2. Treble and bass staves. Dynamics: *p*, *in evidenza*. Fingerings: 4, 3, 4, 5 (3), 4, 3, 4, 2, 1, 2, 3, 2, 4, 2.

Musical score page 3. Treble and bass staves. Dynamics: *p*. Fingerings: 1, C., 4, 3, 2, 1, 2, 2, 3, 4, 5.

Musical score page 4. Treble and bass staves. Dynamics: *mf*, 3. C., *p*. Fingerings: 5, 2, 4, 2, 3, 4, 5, 3, 2, 1, 3, 4, 5.

Musical score page 5. Treble and bass staves. Dynamics: *cresc.*, *f*. Fingerings: 2, 4, 2, 5, 4, 1, 2, 3, 5, 2, 3, 5, 5, 2, 3, 4, 4, 2, 3, 2.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is one sharp (F#). The first staff shows a melodic line with dynamic markings *f* and *sf*, and fingerings 2, 3, 3, 3, 5. The second staff begins with *più dolce*. The third staff starts with *ten.* The fourth staff is labeled *scherzando p*. The fifth staff features dynamic markings *pp* and *p*, with fingerings 1 C., 2, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. The sixth staff ends with *cresc.* The seventh staff begins with *f* and *sf*, followed by *ff marc.* The eighth staff concludes with *sf*.

a) Si faccia attenzione all'esattezza ritmica.

b) Versione più facile ma non preferibile:



a) Soigner la précision rythmique.

b) Version plus facile mais non préférable:



a) Pay attention to the precision of the rhythm.

b) This version is easier but not preferable:



Musical score for piano, page 8, featuring six staves of music with various dynamics, fingerings, and performance instructions.

Staff 1: Treble clef. Measure 1: p dolce. Measure 2: poco marcato. Fingerings: 5, 3, 2; 5, 4; 5, 3, 2; 5.

Staff 2: Bass clef. Measures 1-4: cresc. f sf sf. Measures 5-6: cresc. molto.

Staff 3: Treble clef. Measures 1-2: poco legato. Measures 3-4: ff sf sf.

Staff 4: Bass clef. Measures 1-2: rall. Measures 3-4: a tempo. Measures 5-6: dolce p 2 4.

Staff 5: Treble clef. Measures 1-2: cresc. Measures 3-4: decresc. Measures 5-6: p poco.

Staff 6: Bass clef. Measures 1-2: a poco. Measures 3-4: <> <> <> cresc. Measures 5-6: f sf 3.

Sheet music for piano, page 10, showing measures 5-10. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a sixteenth-note pattern in the treble staff. Measures 6-7 show eighth-note patterns with dynamic markings *sf*. Measure 8 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 9-10 continue with sixteenth-note patterns and eighth-note pairs, with dynamics *p* and *dolce*, and a performance instruction *non troppo stacc.*

Measure 11 starts with a sixteenth-note pattern in the treble staff. Measures 12-13 show eighth-note patterns with dynamic markings *p* and *cresc.*. Measure 14 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 15-16 continue with sixteenth-note patterns and eighth-note pairs, with dynamics *f(a)* and *ff*.

Measure 17 starts with a sixteenth-note pattern in the treble staff. Measures 18-19 show eighth-note patterns with dynamic markings *p dolce* and *1 C.*. Measure 20 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 21-22 continue with sixteenth-note patterns and eighth-note pairs, with dynamics *p* and *3 C.*

a) Sarà bene esercitarsi prima così:

a) Il faudra s'exercer d'abord ainsi:

a) It is advisable to practise it at first as follows:

Three staves of musical notation in G major, 2/4 time. The top staff shows a crescendo from piano to forte, with dynamic markings 'cresc.', 'f', and 'ff'. The middle staff shows a dynamic transition from 'sf' to 'sf' and then 'sempre cresc.'. The bottom staff shows a dynamic transition from 'ff' to 'sf'.

Adagio maestoso (♩ = 58)

Three staves of musical notation in G major, 3/4 time. The first staff starts with 'legato' and 'p dolce e sempre molto tenuto'. The second staff shows dynamics 'sf' and 'sf'. The third staff shows dynamics 'p', 'cresc.', 'f', and 'dim.'

Three staves of musical notation in G major, 3/4 time. The first staff starts with 'legato' and 'p dolce e sempre molto tenuto'. The second staff shows dynamics 'sf' and 'sf'. The third staff shows dynamics 'p', 'cresc.', 'f', and 'dim.'

Three staves of musical notation in G major, 3/4 time. The first staff starts with 'legato' and 'p dolce e sempre molto tenuto'. The second staff shows dynamics 'sf' and 'sf'. The third staff shows dynamics 'p', 'cresc.', 'f', and 'dim.'

This page contains six staves of musical notation for a piano. The top two staves are treble clef, and the bottom four are bass clef. Measure 45 starts with a dynamic of *ff*. The right hand plays eighth-note patterns, while the left hand provides harmonic support. Measures 46-47 continue this pattern with dynamics *p*, *sf*, and *p*. Measure 48 begins with a dynamic of *sfp*. Measures 49-50 show a transition with dynamics *p*, *sf*, and *p*. Measure 51 starts with a dynamic of *f*. Measures 52-53 continue with eighth-note patterns and dynamics *p*, *sf*, and *p*. Measure 54 begins with a dynamic of *p*. Measures 55-56 conclude with eighth-note patterns and dynamics *p*, *sf*, and *p*.

Allegro con spirito (♩ = 152)

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged vertically, each with a different key signature and time signature. The first staff starts with a treble clef, a key signature of two sharps, and a common time (indicated by a '4'). It includes dynamic markings like *p* (piano) and *cresc.* (crescendo). The second staff begins with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff starts with a bass clef and a key signature of one sharp. Each staff contains a series of notes with specific fingering numbers above them, such as 1, 2, 3, 4, or 5, indicating which finger should play each note. The music includes various dynamics like *mf*, *p*, *f*, *sforzando* (*sf*), *dim. e poco rit.*, and *p a tempo*. The notation also features grace notes and slurs.

a) Lo staccato sia sempre scintillante. Ottima ma difficile diteggiatura, per i passi in doppie terze, sarebbe:
4 senza cambiamenti.

Così — per la mano sinistra.

a) Le « staccato » toujours pétillant. Excellent, mais difficile pour les passages en doubles tierces, le doigté suivant:

sans changements. Pareillement à la main gauche.

a) The « staccato » should always be sparkling; for the passages in double thirds, the following difficult fingering would be very good 4—2— without

changes. And for the left hand

ff

sf 4

legato

mf

Musical score page 10, measures 11-12. The top staff shows two measures of piano music with dynamic markings f and 3 c. . The bottom staff shows a bass line with measure numbers 3, 4, and 1.

a) Si consideri il punto come una lieve e secca accennazione.

a) Considérer le point comme une accentuation légère mais sèche.

a) Consider the dot as a slight and harsh accent.

The musical score consists of five staves of music for two hands (two treble clef staves and one bass clef staff). The key signature is one sharp. The music is divided into six measures per staff. Measure 1 starts with eighth-note patterns in the treble staves and a bass note in the bass staff. Measure 2 continues with eighth-note patterns. Measure 3 begins with a dynamic *cresc.* followed by a bass note. Measure 4 starts with a dynamic *ff*. Measure 5 starts with a dynamic *decresc.*. Measure 6 ends with a dynamic *dim.*. Fingerings such as 1, 2, 3, 4, 5 are indicated above the notes. Measure 7 starts with a dynamic *cresc.* followed by a bass note. Measure 8 starts with a dynamic *p*. Measure 9 starts with a dynamic *sf*. Measure 10 starts with a dynamic *p*. Measure 11 starts with a dynamic *cresc.* followed by a bass note. Measure 12 starts with a dynamic *dim.*.

a) Si adattino gli esercizi proposti a
ag. 77.

a) Adapter à ce passage les exercices
proposés à la page 77.

a) The exercises advised at page 77 are
suitable to this passage.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures 101 through 115.

- Staff 1:** Measures 101-102. Fingerings: 2, 1. Dynamic: cresc. Measure 103: Fingerings: 2, 1. Measure 104: Fingerings: 2, 1. Measure 105: Fingerings: 2, 1. Measure 106: Fingerings: 3, 2.
- Staff 2:** Measures 107-108. Fingerings: 2, 1. Measure 109: Fingerings: 2, 1. Measure 110: Fingerings: 2, 1. Measure 111: Fingerings: 2, 1. Measure 112: Fingerings: 2, 1. Measure 113: Fingerings: 2, 1. Measure 114: Fingerings: 2, 1. Measure 115: Fingerings: 2, 1.
- Staff 3:** Measures 107-108. Fingerings: 2, 1. Measure 109: Fingerings: 2, 1. Measure 110: Fingerings: 2, 1. Measure 111: Fingerings: 2, 1. Measure 112: Fingerings: 2, 1. Measure 113: Fingerings: 2, 1. Measure 114: Fingerings: 2, 1. Measure 115: Fingerings: 2, 1.
- Staff 4:** Measures 107-108. Fingerings: 2, 1. Measure 109: Fingerings: 2, 1. Measure 110: Fingerings: 2, 1. Measure 111: Fingerings: 2, 1. Measure 112: Fingerings: 2, 1. Measure 113: Fingerings: 2, 1. Measure 114: Fingerings: 2, 1. Measure 115: Fingerings: 2, 1.
- Staff 5:** Measures 107-108. Fingerings: 2, 1. Measure 109: Fingerings: 2, 1. Measure 110: Fingerings: 2, 1. Measure 111: Fingerings: 2, 1. Measure 112: Fingerings: 2, 1. Measure 113: Fingerings: 2, 1. Measure 114: Fingerings: 2, 1. Measure 115: Fingerings: 2, 1.

Dynamics and performance instructions include:
- Crescendo (cresc.)
- Decrescendo (decresc.)
- Forte (f)
- Piano (p)
- Sforzando (sf)
- Diminuendo (dim.)
- Rallentando (rall.)
- Pianissimo (pp)
- Accelerando (a tempo)

a) Questo difficile passaggio va accuratamente lavorato. Ci si prepari, prima, così:

a) Ce passage difficile doit être conscientieusement travaillé. On doit s'y préparer d'abord ainsi:

a) This difficult passage should be carefully studied, at first in the following way:

Simili esercizi si adatteranno quando lo stesso disegno apparirà, più avanti, in si ben

b) Anche questo «rallentando» va inteso secondo l'andamento e il carattere del pezzo; non sia, perciò, eccessivo.

Adapter ces mêmes exercices au passage analogue, en si bémol, que l'on rencontrera plus loin.

b) Ce « rallentando » doit être interprété d'après l'allure générale et le caractère du morceau; il ne devra donc pas être excessif.

A similar exercise will be suited when this pattern appears later on in B flat.

b) This «rallentando» also, should be rendered in accordance with the character of this piece; therefore it should not be over stressed.

A musical score for piano, page 43, featuring six staves of music. The score includes dynamic markings such as *ff*, *f ten.*, *p f*, *cresc.*, *f*, *sf*, *p*, *cresc.*, *f*, *poco*, *cresc.*, *decresc.*, and *cresc.*. Fingerings are indicated above the notes, and performance instructions like "3" and "4" are placed below the notes. The music consists of six staves of music, each with a treble clef and a key signature of one sharp.

The image displays a page of sheet music for two staves, Treble and Bass. The music is divided into six staves by a horizontal bar. The first three staves begin with a dynamic of *f*, followed by *p*, *f*, and *dim.*. The second staff includes performance instructions: *p*, *f*, *p poco a poco cresc.*, and *cresc.*. The third staff features dynamics *f* and *p*, with fingerings 5, 2, 1, and 5. The fourth staff contains dynamics *f* and *p*, with fingerings 1, 3, 4, and 5. The fifth staff includes dynamics *f* and *ff*, with fingerings 3, 4, 3, 3, *ten.*, and 1, 2, 3. The sixth staff concludes with dynamics *rall.* and *a tempo*, with fingerings 5, 4, 3, and 2. The bass staff consistently uses *b* and *b* markings throughout the page.

a) Cfr. osservazioni a proposito del
rall. » precedente.

a) Cfr. la note à l'égard du « rallentando » précédent

a) See note about the preceding « ralentando ».

The image shows six staves of musical notation for two staves. The top staff is Treble clef and the bottom staff is Bass clef. The key signature is one sharp. The music consists of six measures. Measure 1: Treble starts with a grace note followed by eighth notes. Bass has eighth-note pairs. Dynamics: *dolce*. Fingerings: 2, 1; 5, 1; 4, 2; 3, 2. Measure 2: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *pp*. Fingerings: 2; 3, 2; 4, 2; 3. Measure 3: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *cresc.*. Fingerings: 1; 1, 3. Measure 4: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *mf*. Fingerings: 4; 4; 4; 4; 4; 4; 4. Measure 5: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *p*. Fingerings: 1, 3; 1, 2, 1, 2; 1, 3; 1, 2, 1, 2. Measure 6: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *f*. Fingerings: 3; 4; 4; 4; 4; 4; 4. Measure 7: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *cresc.*. Fingerings: 4; 4; 4; 4; 4; 4; 4. Measure 8: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *sf*. Fingerings: 4; 4; 4; 4; 4; 4; 4. Measure 9: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *sf*. Fingerings: 2, 4; 1, 2. Measure 10: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *sf*. Fingerings: 1, 5, 2; 1, 4, 2, 4; 5, 3, 2. Measure 11: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *ff*. Fingerings: 4; 4; 4; 4; 4; 4; 4. Measure 12: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *p*. Fingerings: 1, 2, 5, 4; 5, 3, 2; 1, 2, 4, 1, 4; 2, 1. Measure 13: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *p*. Fingerings: 1, 2, 5, 4; 5, 3, 2; 1, 2, 4, 1, 4; 2, 1. Measure 14: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *dolce*. Fingerings: 2; 1. Measure 15: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *pp*. Fingerings: 2, 1. Measure 16: Treble has eighth-note pairs. Bass has eighth-note pairs. Dynamics: *1 C.*. Fingerings: 2, 1.

Sheet music for piano, page 9, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1: Treble clef, key signature of one sharp. Measures 1-2: eighth-note patterns. Measure 3: dynamic *f*, 3rd ending. Measure 4: dynamic *v*. Measure 5: dynamic *v*.

Staff 2: Bass clef, key signature of one sharp. Measures 1-2: eighth-note patterns. Measure 3: dynamic *più f*, 3rd ending. Measure 4: dynamic *v*. Measure 5: dynamic *v*.

Staff 3: Treble clef, key signature of one sharp. Measures 1-2: eighth-note patterns. Measure 3: dynamic *f*. Measure 4: dynamic *v*. Measure 5: dynamic *v*.

Staff 4: Bass clef, key signature of one sharp. Measures 1-2: eighth-note patterns. Measure 3: dynamic *più f*. Measure 4: dynamic *v*. Measure 5: dynamic *v*.

Staff 5: Treble clef, key signature of one sharp. Measures 1-2: eighth-note patterns. Measure 3: dynamic *sempre f*, 3rd ending. Measure 4: dynamic *legato*. Measure 5: dynamic *sf*.

Staff 6: Bass clef, key signature of one sharp. Measures 1-2: eighth-note patterns. Measure 3: dynamic *cresc.* Measure 4: dynamic *ff*. Measure 5: dynamic *v*.

SONATA Op. 34 N. 1

Questa simpatica Sonata può annoverarsi fra le più importanti di Clementi. Molto sviluppata in ciascuno dei tre Tempi, rivela già quella grafia strumentale che costituirà la base pianistica del primo Beethoven. Anche musicalmente, però, vi è come un'anticipazione di quello che sarà il Beethoven delle prime Sonate; tutto l'episodio in fa min. e certi procedimenti a « canone » dell'Andante come il carattere del Finale, cominciano già a parlaci un linguaggio sconosciuto ai clavicembalisti e che poco dopo assurerà alla più alta espressione.

Il I Tempo è chiaro, lineare, senza leziosità e senza reminiscenze clavicembalistiche, malgrado il carattere del II tema ricordi certi modi cari a Mozart e a Haydn. Si noti, nello sviluppo, la bellissima progressione formata da frammenti del II tema.

L'Andante ha un carattere quasi orchestrale, che dovrà essere messo in rilievo; si badi, pure, a non eseguirlo troppo lentamente.

Il Finale, che dei tre movimenti è forse il migliore, non ammette indugi: fresco, spigliato, piacevole, non va eseguito troppo mosso ma nemmeno con eccessiva elasticità, basandosi essenzialmente sul fattore ritmico.

Cette agréable Sonate peut être classée parmi les plus importantes de Clementi. Largement développée dans chacun de ses trois Mouvements, elle révèle déjà cette écriture instrumentale qui constituera la base pianistique du Beethoven de la première manière. Mais aussi musicalement elle nous fait pressentir le Beethoven des premières Sonates: l'épisode en fa mineur, tout entier, ainsi que certains procédés en forme de canon de l'Andante, et le caractère du Final, nous parlent déjà un langage ignoré des clavecinistes et qui, peu à peu, s'élèvera à la plus haute expression.

Le premier Mouvement est clair, linéaire, sans préciosité, sans rappels au clavecin, bien que le caractère du IIème thème évoque certains modes chers à Mozart et Haydn. Il faut remarquer, au cours de son développement, la belle progression formée de fragments du IIème thème.

Le caractère de l'Andante est presque orchestral et devra être mis en relief; il ne faudra pas l'exécuter trop lentement.

Le Final qui est, peut-être, le plus beau des trois Mouvements, n'admet pas d'hésitations: frais, dégagé, agréable, il ne devra pas être exécuté trop rapidement, ni avec trop d'elasticité. On devra se baser essentiellement sur le facteur rythmique.

This pleasing Sonata may be included among Clementi's most important ones. It is well developed in each of the three movements, and it shows already the musical writing that will afford the pianistic basis of Beethoven's first manner. But from a musical point of view also, there is a sort of anticipation of the style of Beethoven's first Sonatas: the whole episode in F minor and some passages in « canon » form in the Andante, as well as the character of the Finale, begin already to speak a language unknown to harpsichord composers and which a little later on will rise to the highest expression.

The I movement is clear, lineal, without any affectation, any reminiscence of the harpsichord, in spite of the fact that the II theme reminds one of some methods dear to Mozart and Haydn. In the development, note the very beautiful progression formed by fragments of the II theme.

The Andante has an almost orchestral character, that should be brought into relief: take care not to execute it too slowly. The Finale, that is perhaps the best of the three movements, does not allow of any delay: it is fresh, sprightly and pleasing and should be executed not too slowly but also without undue elasticity, relying essentially on the rhythmic factor.

Allegro con spirito (♩ = 138)

a) Attenzione al ritmo; non lo si trasformi in una terzina.

a) Attention au rythme: on ne doit pas le transformer en un triolet.

a) Pay attention to the rhythm: do not change it into a triplet.

The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with a dynamic ff, followed by tenuto (ten.) markings and a sixteenth-note pattern. Staff 2 (bass clef) has a dynamic sf. Staff 3 (treble clef) has a dynamic ff and a tempo sempre f. Staff 4 (bass clef) has a dynamic f. Staff 5 (treble clef) starts with a dynamic mf, followed by a dim. (diminuendo) instruction, then a dynamic p, and finally a dynamic f. A bracket labeled '(a)' indicates a specific fingering sequence: 5 2 1 4 2 3 1 4 2 4 4. Staff 6 (bass clef) starts with a dynamic sf, followed by tenuto (ten.) markings and a sixteenth-note pattern. Staff 7 (bass clef) has a dynamic poco. Staff 8 (bass clef) has a dynamic a. Staff 9 (bass clef) has a dynamic poco.

a) Questo « passo » non è facile; ci si può preparare studiandolo come una scala in doppie terze.

b) Sempre molto agili, come nel N. 21 del « Gradus ».

a) Ce passage n'est pas facile: on peut s'y préparer en l'étudiant comme une gamme en double tierces.

b) Toujours très souples, comme dans l'Etude N. 21 du « Gradus ».

a) This passage is not easy: it should be prepared studying it as a double thirds scale.

b) Always very agile as in N. 21 of Gradus.

The musical score consists of five staves of piano music. Staff 1 (Treble) starts with a dynamic of *dim.*, followed by *p cresc.* and measures marked with circled numbers 5, 4, and 5. Staff 2 (Bass) has a dynamic of *f*, followed by *cresc.* and measures marked with circled numbers 5, 4, 5, and 5. Staff 3 (Treble) includes a dynamic of *sf*, *sf*, *sf*, and *dim.*. Staff 4 (Treble) features a dynamic of *ten.*, *p dolce*, and *a tempo*. Staff 5 (Bass) includes dynamics of *sf*, *dim.*, and *con espress.* Measures are numbered with circled numbers 1 through 5.

a) Secondo alcune edizioni:



e così nei punti analoghi successivi

a) D'après certaines éditions:



et pareillement dans les passages analogues successifs.

a) According to some editions :



and likewise in the analogous following passages.

dim. *p*

pp con molta uguaglianza
1 C.

mf

p

cresc.

f

Sheet music for piano, featuring six staves of musical notation. The music includes dynamic markings such as *cresc.*, *sf*, *decresc.*, *p delicatamente*, *ff*, *ff*, *sf*, *opp.*, and *f*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. The music is divided into measures by vertical bar lines.

a) Più facile:

a) Plus facile:

a) Easier:

1

2

3

4

5

6

(a)

a tempo

p dolce *con espress.*

mf

cresc. e animando

a) Sciolto e un po' accentuato, ma non staccato.

a) Souple et légèrement accentué; mais pas "staccato".

a) Not bound and a little accentuated, but not staccato.

Sheet music for piano, featuring six staves of musical notation. The music includes dynamic markings such as *ff*, *dim. e calmando*, *p*, *pp*, *f*, *sf*, *legato*, *marc.*, *a tempo*, *dim. e rall.*, and *cresc.*. Fingerings are indicated above the notes, such as 5, 1, 2, 3, 4, and 5. The music is divided into measures by vertical bar lines.

Opp. più facile:
Ou bien plus facile:
Or easier:

dolce

pp

dolce

ten.

ff

sf

ten.

ff

sf

sempre f

f

mf

dim.

p

f

a) Vedi annotazione precedente.

a) Voir la note précédente.

a) See preceding note.

Sheet music for two voices (Treble and Bass) across six staves. The music includes dynamic markings such as *f*, *sf*, *ten.*, *ff*, *poco*, *dim.*, *p cresc.*, *f cresc.*, *sf*, *a tempo*, *p dolce*, *ritard.*, *sf dim.*, *ten.*, *ritard.*, *con espress.*, and *sf dim.*. Articulation marks like $\frac{1}{2}$, $\frac{3}{4}$, $\frac{2}{3}$, $\frac{4}{3}$, $\frac{5}{4}$, $\frac{1}{4}$, and $\frac{1}{2}$ are present. Measure numbers 1 through 5 are indicated at the beginning of each staff.



Musical score page 2. Treble and bass staves. Measure 1: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 3. Bass staff. Measure 1: Bass has eighth-note pairs, dynamic *cresc. e animando*. Measure 2: Bass has eighth-note pairs, dynamic *mf*. Measure 3: Bass has eighth-note pairs, dynamic *ff*.

Musical score page 4. Treble and bass staves. Measure 1: Treble has eighth-note pairs, bass has eighth-note pairs, dynamic *dim.* Measure 2: Treble has eighth-note pairs, bass has eighth-note pairs, dynamic *p*. Measure 3: Treble has eighth-note pairs, bass has eighth-note pairs, dynamic *pp*, tempo *1 c.*

Musical score page 5. Treble and bass staves. Measure 1: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 6. Treble and bass staves. Measure 1: Treble has eighth-note pairs, bass has eighth-note pairs, dynamic *3 C.* Measure 2: Treble has eighth-note pairs, bass has eighth-note pairs, dynamic *mf*. Measure 3: Treble has eighth-note pairs, bass has eighth-note pairs, dynamic *p*.

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 uses a treble clef for the top two staves and a bass clef for the bottom two staves. The rightmost staff uses a soprano C-clef. Fingerings are indicated above the notes, such as '1 2 3' and '4 2 3'. Dynamics include 'cresc.', 'ff', 'sf', 'decresc.', and 'p delicatamente'. The music includes various note heads, stems, and beams, typical of classical piano notation.

a) Più facile:

a) *Plus facile:*

a) Easier:



Un poco Andante quasi Allegretto ($\text{♩} = 92$)

p dolce

sempre ben tenuti

(a) *sempre legato*

(b)

dim. *p* *cresc.* *f*

ten.

sf

sf

sf

sf

sf

a) Opp. più facile:

a) Ou bien plus facile:

a) Or easier:

b) Opp. più facile:

b) Ou bien plus facile:

b) Or easier:

c) preferibile:

c) Préférable:

c) Preferable:

Sheet music for piano, page 109, showing six staves of musical notation. The music is in 2/4 time, B-flat major, and consists of six measures per staff. The notation includes various note heads, stems, and rests, with dynamic markings like *f* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), and *3 C.* (three counts). Fingerings are indicated by numbers above or below the notes. Measures 1-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-6 show more complex patterns with sixteenth-note chords and sustained notes.

a) Si osservi la diversità della grafia, che implica naturalmente un'accentuazione differente dalla prima e seconda volta (battute 9-10 e battute 25-26 dopo i 4 bemolli).

a) Remarquez la différence de écriture qui demande, naturellement, une différence d'accentuation de la 1^e première et la seconde fois (mesures 9-10) (mesures 25-26 après les quatre bémols).

a) Remark the difference of the writing that implies, of course, a different accentuation from the first and second time (bars 9-10 and 25-26 after the 4 flats).

5 4 5 5 2 2 4 1 4 2
p cresc.
dim. *p* cresc.
f
p
legato (a)
p
fr *f* *fr* *sf* *sf* *dim.* *p*
32

a) Secondo alcune edizioni:



a) D'après d'autres éditions:



a) According to some editions:



A musical score for piano, consisting of five staves of music. The top staff uses treble clef, and the bottom staff uses bass clef. The music includes dynamic markings such as *ten.*, *cresc.*, *p*, *ff*, and *f*. Fingerings are indicated by numbers above or below the notes. The score features various musical techniques, including eighth-note patterns, sixteenth-note patterns, and sustained notes. The overall style is complex and dynamic, typical of early 20th-century piano music.

FINALE**Allegro** ($\text{♩} = 116$)

p sempre scorrevole

p

p

poco legato

mf

4 4 3 4 3
 sf sf mf
 2 4 5 2 4 3 2 5
 sf sf
 1 2 3 1 3 2 3

 1 1 4 2 3 2 1 2 3 2 1 2 3 2 1 2 3
 cresc. ff ten.
 4 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3
 sf

 1 3 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4
 dim.

 5 4 2 2 1 2 4
 p

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

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

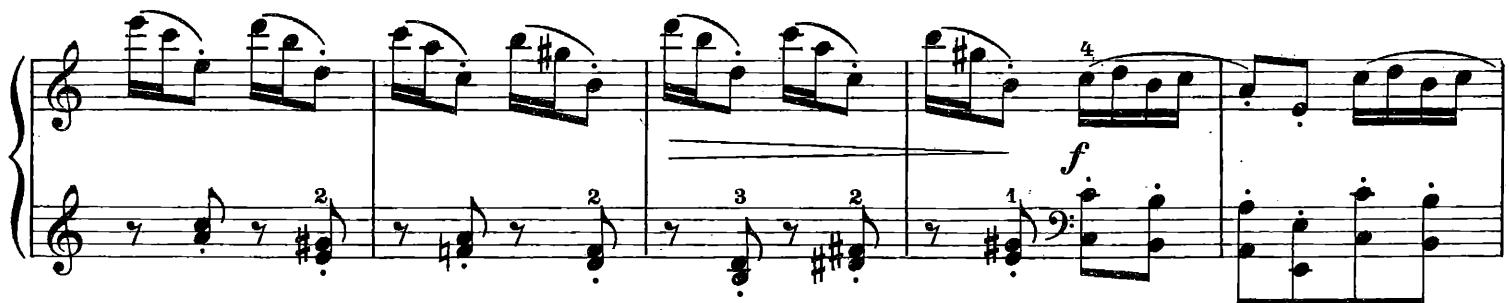
 4 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3
 pp 1 C.

 2 3 4 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3
 3 C.
 cresc. ff

This page contains six systems of musical notation for piano, spanning two staves (Treble and Bass). The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and sustained notes. Fingerings are indicated above the notes, and dynamics (f, p, *sempre p*) are used to guide performance. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

1 C.
 pp
 ff 3 C.
 sf p
 sf p
 pp 1 C.
 f 3 C.

The image shows five staves of musical notation for a piano. The top staff uses treble and bass clefs. 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 performance instructions are included, such as 'ten.', 'mf', 'ff', 'f', 'p', 'pp', '3 C.', '4 C.', and 'ten.'. Measure numbers 1 through 24 are indicated at the beginning of each staff.



a) Si consideri il punto quasi come un
accento.

a) Considérez le point presque comme un
accent.

a) The dot should be considered almost
as an accent.

Musical score for piano, page 119, featuring six staves of music:

- Staff 1 (Top):** Treble clef. Measures 1-5. Dynamics: dynamic markings above the staff. Measure 5 ends with a repeat sign.
- Staff 2:** Bass clef. Measures 1-5. Dynamics: dynamic markings below the staff. Measure 5 ends with a repeat sign.
- Staff 3:** Treble clef. Measures 1-5. Dynamics: dynamic markings below the staff. Measure 5 ends with a repeat sign.
- Staff 4:** Bass clef. Measures 1-5. Dynamics: dynamic markings below the staff. Measure 5 ends with a repeat sign.
- Staff 5:** Treble clef. Measures 1-5. Dynamics: dynamic markings below the staff. Measure 5 ends with a repeat sign.
- Staff 6:** Bass clef. Measures 1-5. Dynamics: dynamic markings below the staff. Measure 5 ends with a repeat sign.

Performance instructions include: (dim.), cresc., f, poco, a, decresc., pp, 1 c., p dolce, and various fingerings (e.g., 1, 2, 3, 4, 5).

Musical score page 1. Treble and bass staves. Dynamics: *pp*, *cresc.*, *3 C.*. Fingerings: 1, 3, 2, 4. Measure 1: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Treble has eighth-note pairs, Bass has eighth-note pairs.

Musical score page 2. Treble and bass staves. Dynamics: *mf*, *dim.*. Fingerings: 3, 4, 1. Measure 1: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Treble has eighth-note pairs, Bass has eighth-note pairs.

Musical score page 3. Treble and bass staves. Dynamics: *p*, *cresc.*. Fingerings: 1, 3, 2, 4, 3, 4, 5. Measure 1: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs, Bass has eighth-note pairs.

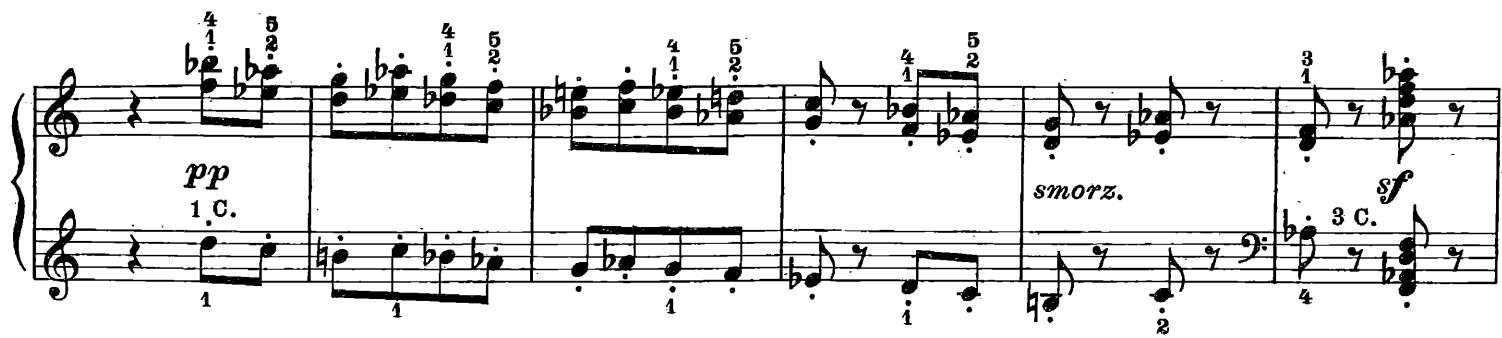
Musical score page 4. Treble and bass staves. Dynamics: *f*, *ff*, *dim.*. Fingerings: 1, 5, 2, 4, 3, 4, 5. Measure 1: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs, Bass has eighth-note pairs.

Musical score page 5. Treble and bass staves. Dynamics: *pp*. Fingerings: 5, 1, 5, 4. Measure 1: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs, Bass has eighth-note pairs.

Musical score page 6. Treble and bass staves. Dynamics: *3 C.*, *f*, *sf*, *sf*. Fingerings: 1, 3, 5. Measure 1: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs, Bass has eighth-note pairs.

Musical score for piano, page 121, featuring five staves of music with various dynamics and markings:

- Staff 1 (Treble):** Measures 2-7. Dynamics: *dim.*, *p*. Measure 7 ends with a fermata over the bass staff.
- Staff 2 (Bass):** Measures 2-7. Dynamics: *sf*, *3*, *3*, *4*, *5*, *2*, *4*, *5*.
- Staff 3 (Treble):** Measures 8-12. Dynamics: *sf*, *sf*, *p*, *pp*, *C.*
- Staff 4 (Bass):** Measures 8-12. Dynamics: *sf*, *1*, *3*, *sf*, *1*, *4*, *b*.
- Staff 5 (Treble):** Measures 13-17. Dynamics: *f*, *3*, *C.*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Staff 6 (Bass):** Measures 13-17. Dynamics: *dim.*, *p*, *sf*, *cresc.*, *sf*, *sf*, *sf*, *sf*.
- Staff 7 (Treble):** Measures 18-22. Dynamics: *sf*, *mf*, *p*, *sf*, *2*, *1*.
- Staff 8 (Bass):** Measures 18-22. Dynamics: *sf*, *2*, *1*.



Musical score page 1. The top system shows two staves. The treble staff has measures 4 and 5, with dynamics *pp* and *1.C.*. The bass staff has measures 4 and 5, with a dynamic *smorz.* and *3.C.* The bottom system shows the treble staff with measure 6, dynamic *f*, and *V.* The bass staff has measure 6 with sixteenth-note patterns.



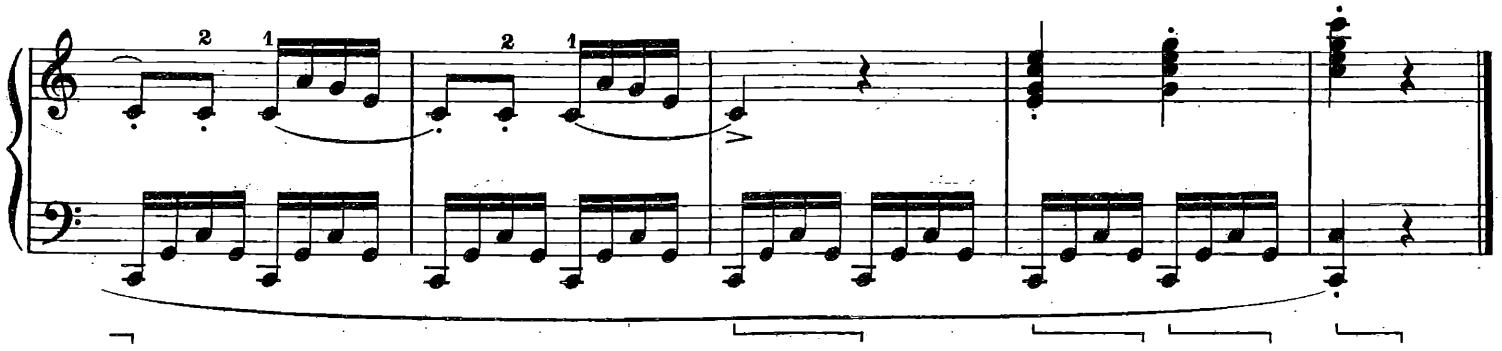
Musical score page 2. The top system shows the treble staff with measure 7, dynamic *mf*, and *cresc.* The bass staff has measure 7 with sixteenth-note patterns. The bottom system shows the treble staff with measure 8, dynamic *ff*, and *1.* The bass staff has measure 8 with sixteenth-note patterns.



Musical score page 3. The top system shows the treble staff with measure 9, dynamic *mf*, and *cresc.* The bass staff has measure 9 with sixteenth-note patterns. The bottom system shows the treble staff with measure 10, dynamic *ff*, and *1.* The bass staff has measure 10 with sixteenth-note patterns.



Musical score page 4. The top system shows the treble staff with measure 11, dynamic *5*, and *2.* The bass staff has measure 11 with sixteenth-note patterns. The bottom system shows the treble staff with measure 12, dynamic *5*, and *1.* The bass staff has measure 12 with sixteenth-note patterns.



Musical score page 5. The top system shows the treble staff with measure 13, dynamic *5*, and *2.* The bass staff has measure 13 with sixteenth-note patterns. The bottom system shows the treble staff with measure 14, dynamic *5*, and *1.* The bass staff has measure 14 with sixteenth-note patterns.

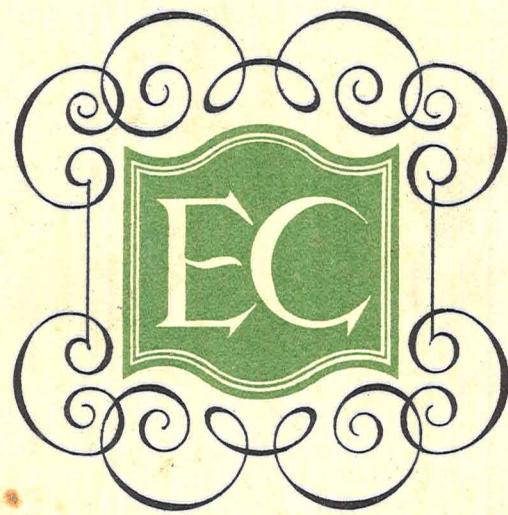
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GIUSEPPE PICCIOLI

PROFESSORE DI PIANOFORTE PRINCIPALE
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- | | | |
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| <i>B E Y E R</i> | - | SCUOLA PREPARATORIA - op. 101 |
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| <i>L I S Z T</i> | - | 6 STUDI DA CONCERTO |
| " | - | 12 STUDI TRASCENDENTALI |
| " | - | 6 STUDI (da Paganini) |
| " | - | ANNI DI PELLEGRINAGGIO |
| " | - | COMPOSIZIONI ORIGINALI (2 volumi) |
| " | - | RAPSODIE |
| " | - | 6 CONSOLAZIONI |
| " | - | SOGNI D'AMORE |
| " | - | SONATA IN SI MINORE |
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