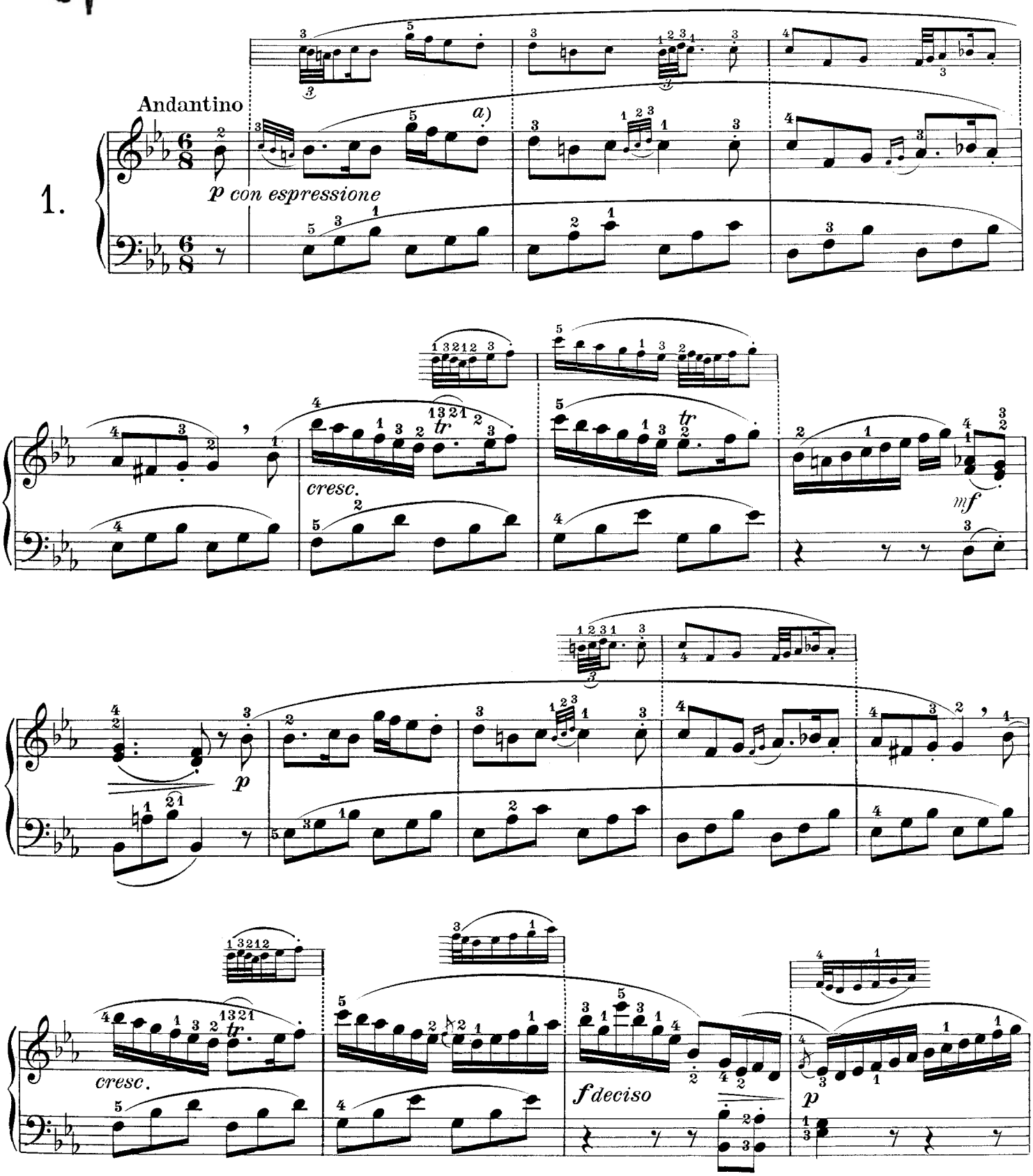
From the fabulous collection of

TRE SONATINE

Op. 37.

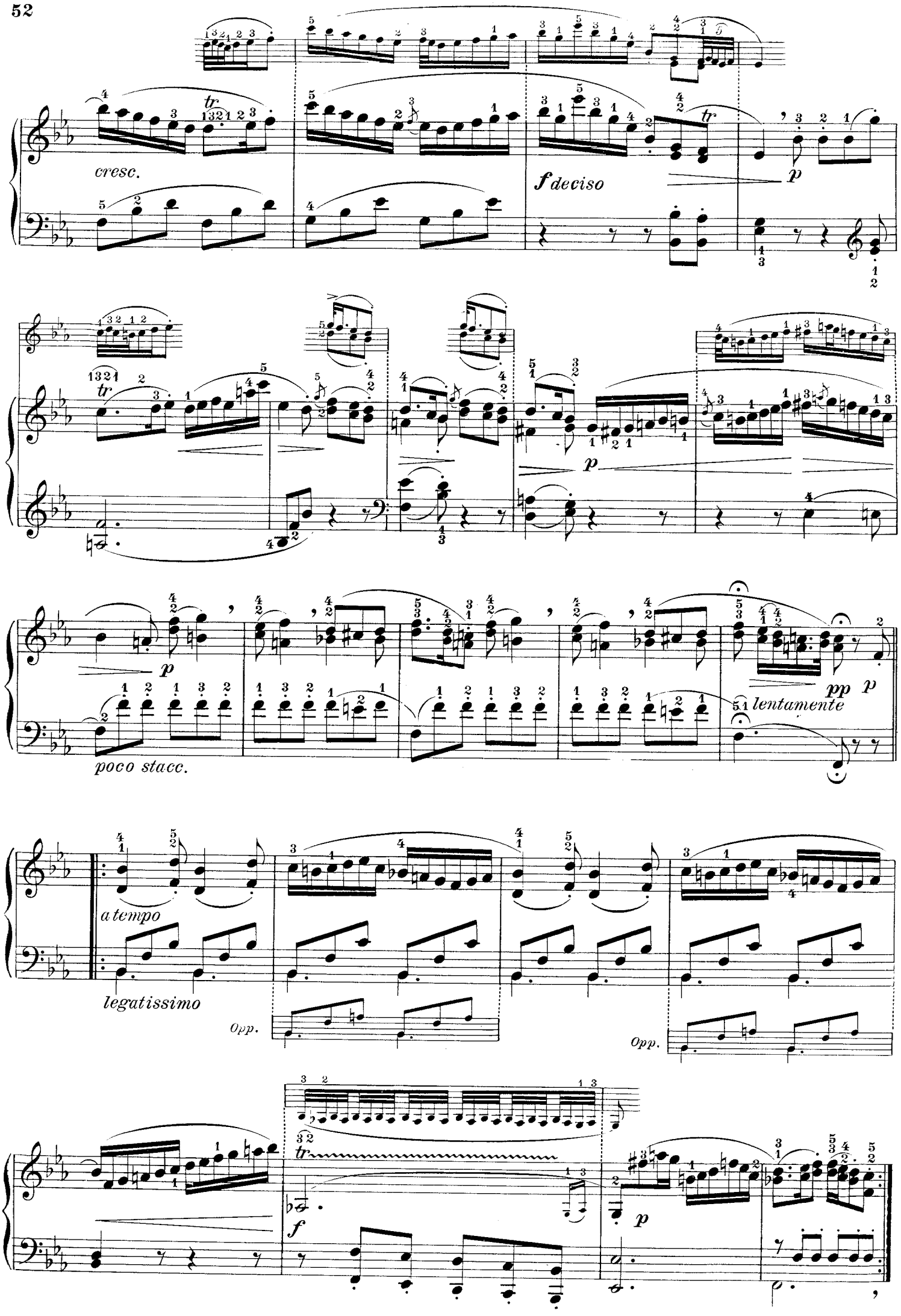


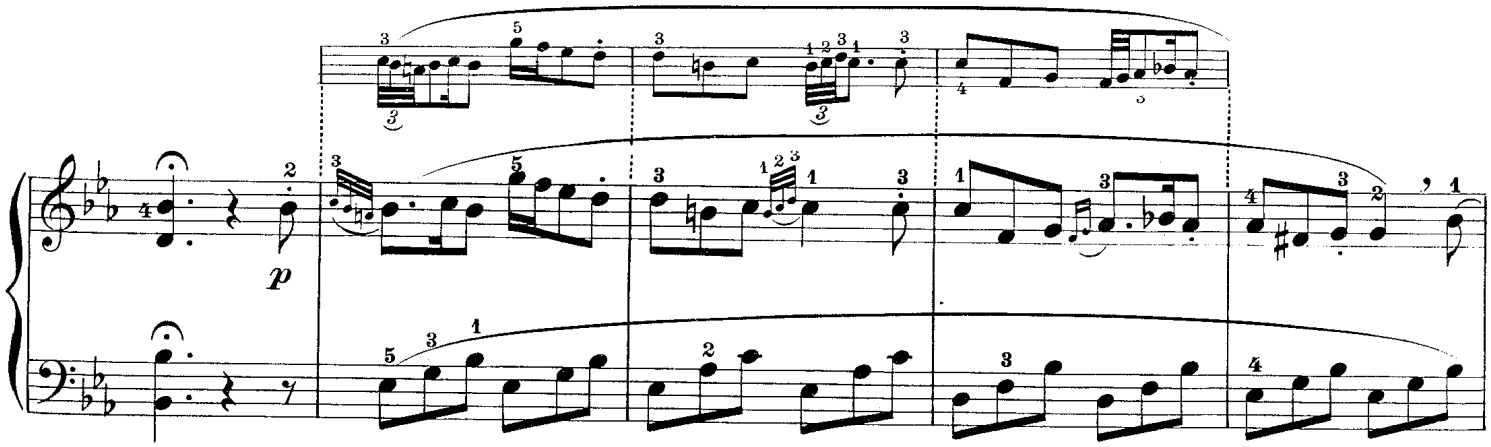
a) In questo caso il punto significa solo che il tasto deve alzarsi quel tanto ch'è indispensabile perchè possa venir subito ribattuto. In tutti i casi analoghi, il polso dovrà rimanere assolutamente immobile.

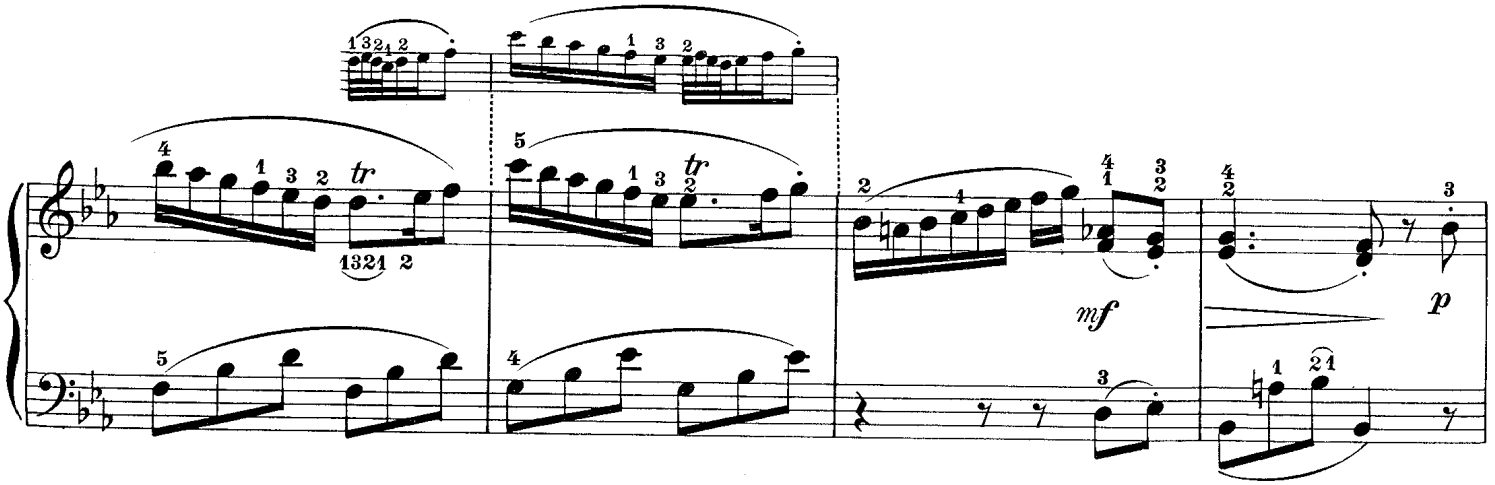
a) *Dans ce cas le point signifie simplement que la touche ne doit être quittée que le temps strictement nécessaire à la refrapper. Dans tous les cas analogues le poignet devra rester absolument immobile.*

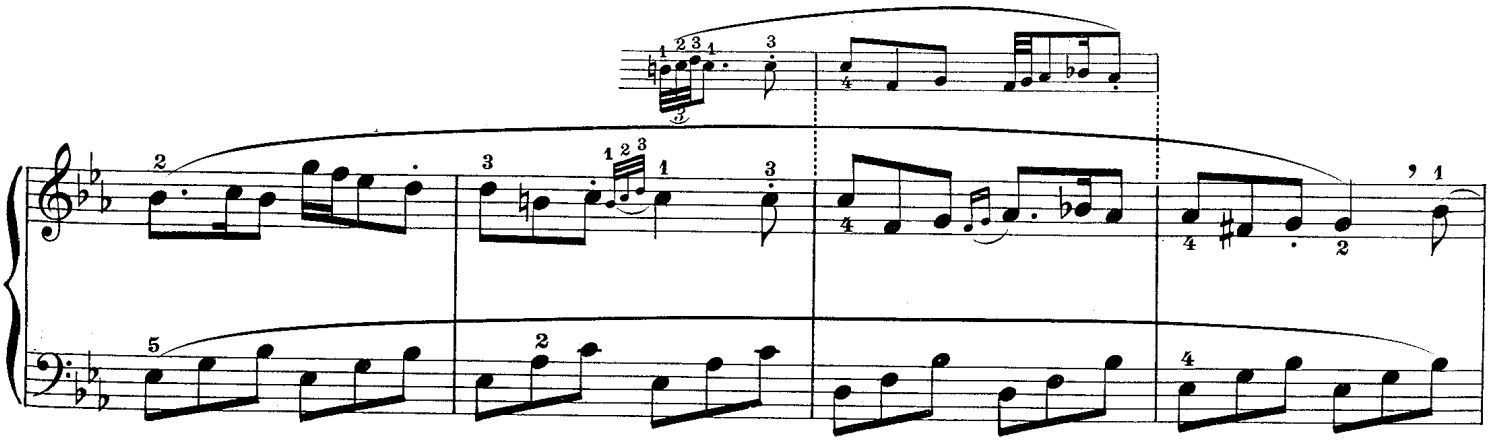
a) *En este caso el punto significa que la tecla sólo debe alzarse tanto como es indispensable para que pueda ser inmediatamente hundida de nuevo. En todos los casos análogos, la muñeca deberá permanecer absolutamente inmóvil.*

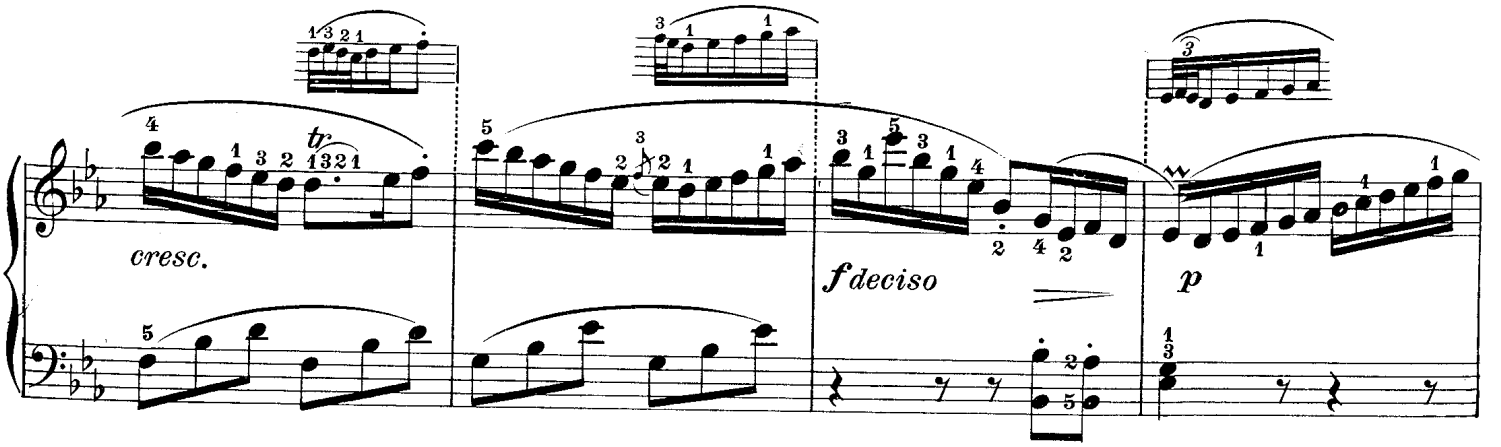
a) In this case the dot only signifies that the key must be raised just the necessary time for it to be re-struck. In all similar cases, the wrist must remain absolutely fixed.

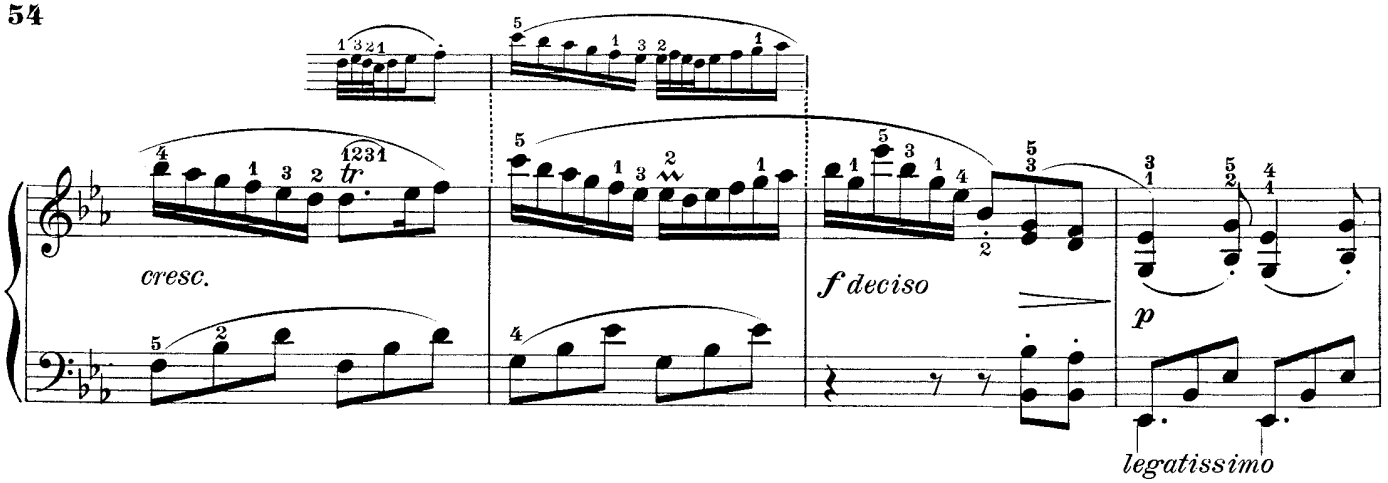

cresc.
f deciso
p
p
poco stacc.
pp p
lentamente
a tempo
legatissimo
Opp.
Opp.
f
p

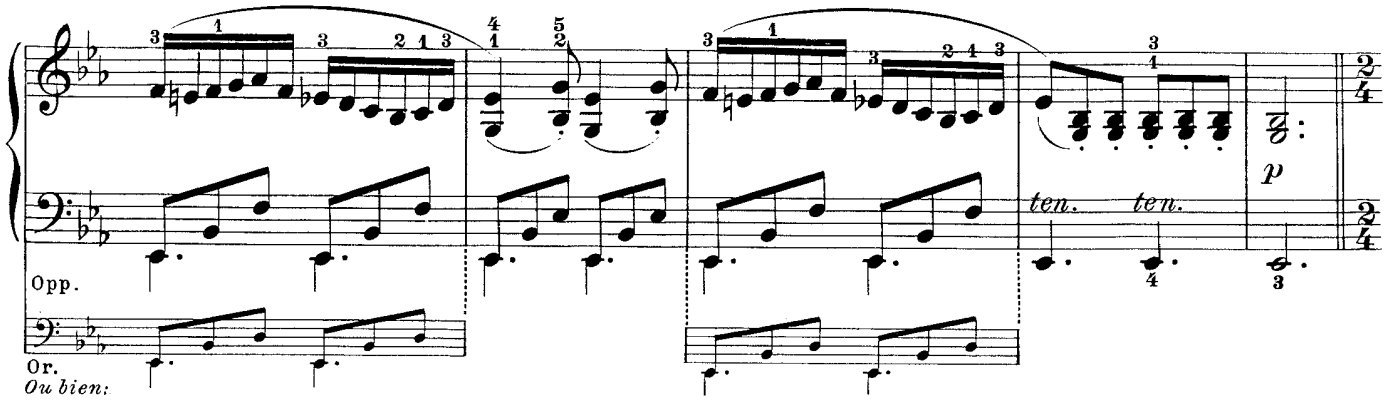

p


tr
tr
mf
p

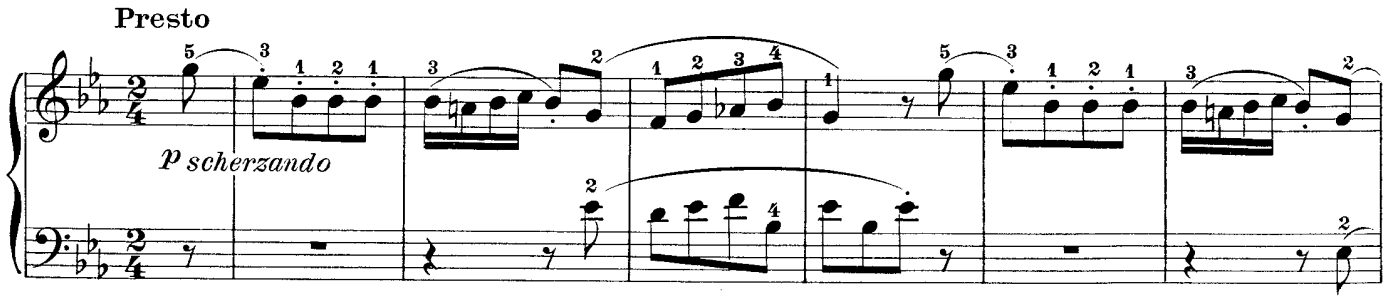


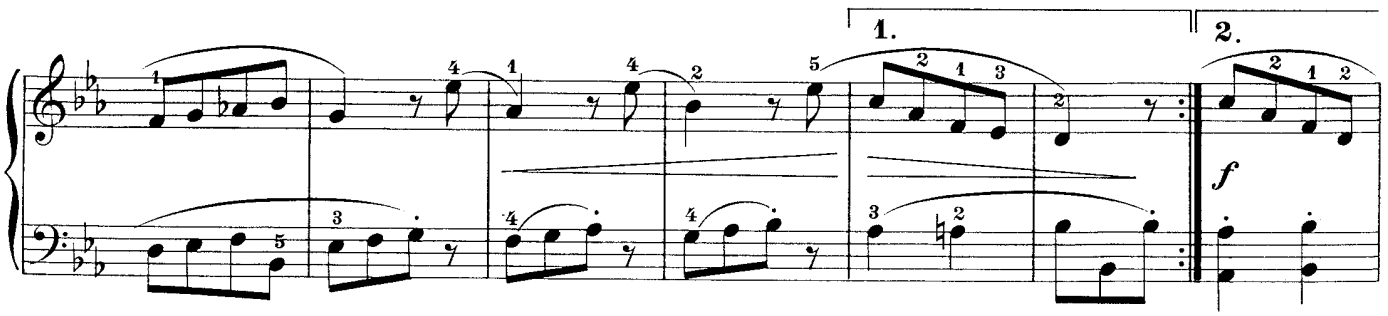

tr
cresc.
f deciso
p

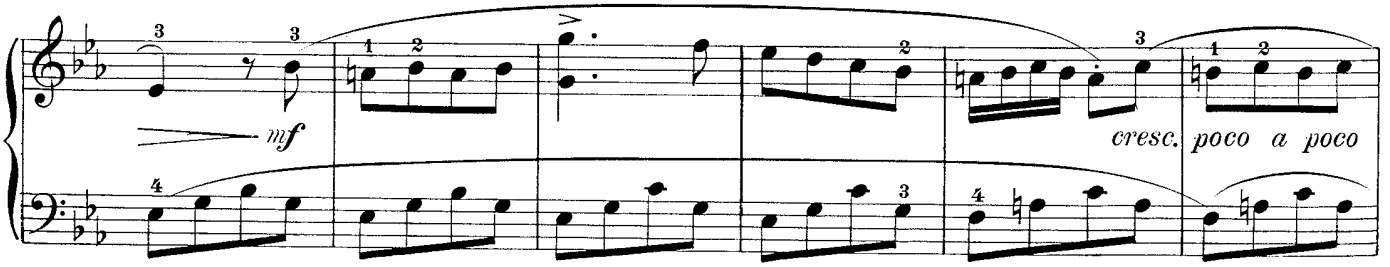

cresc.
f deciso
p
legatissimo

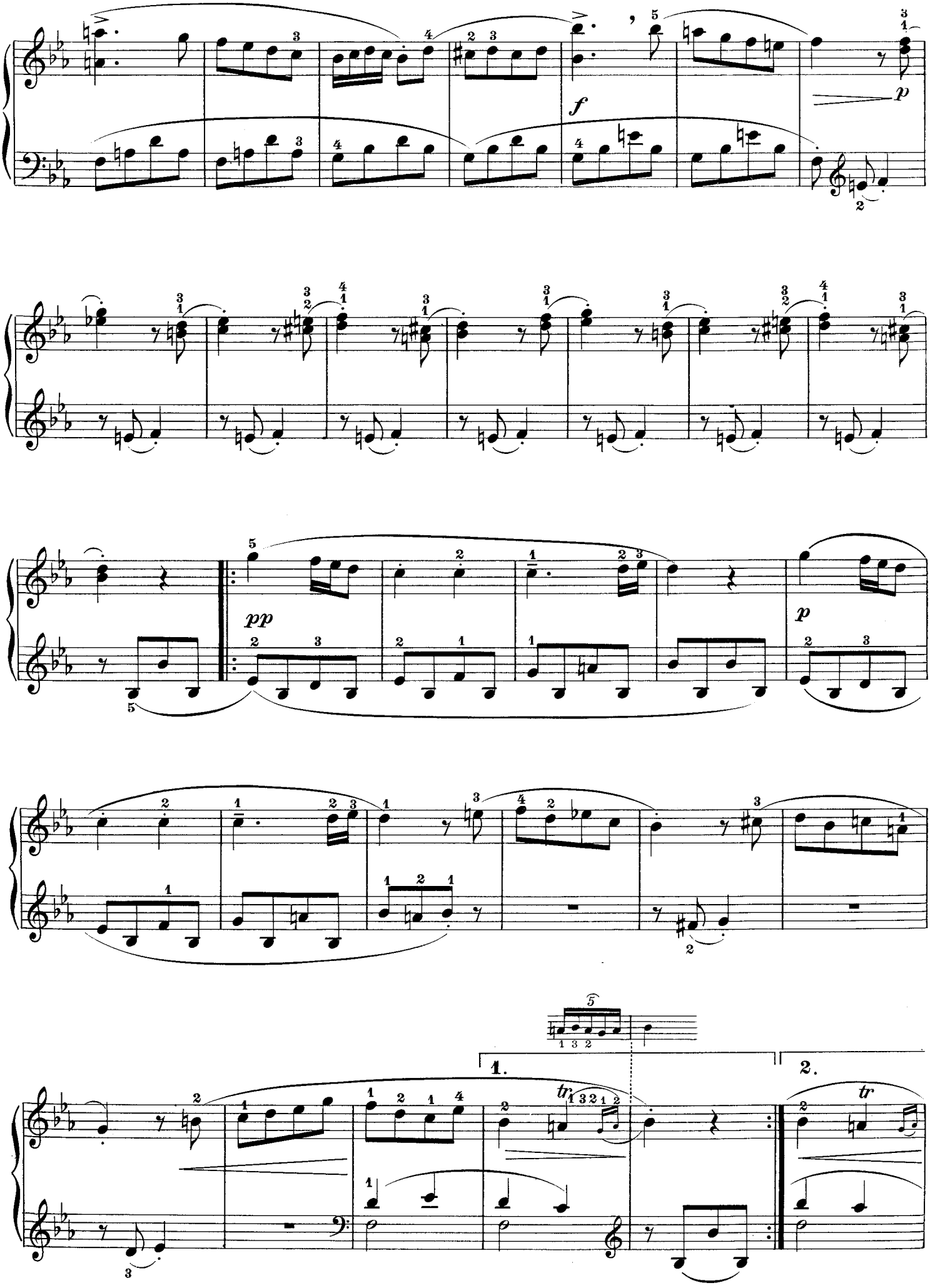

Opp.
Or.
Ou bien:
ten. ten.
p

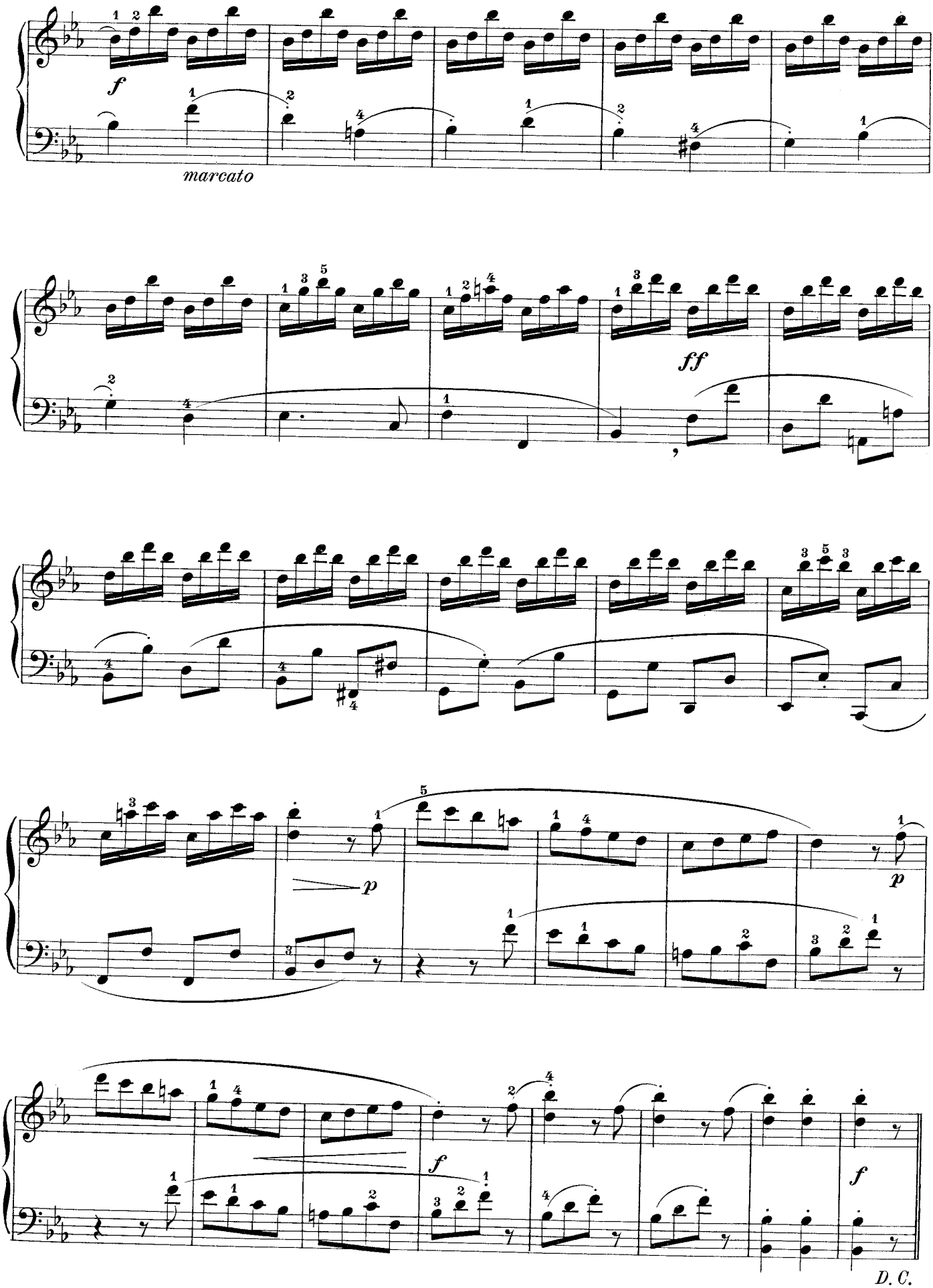
Presto

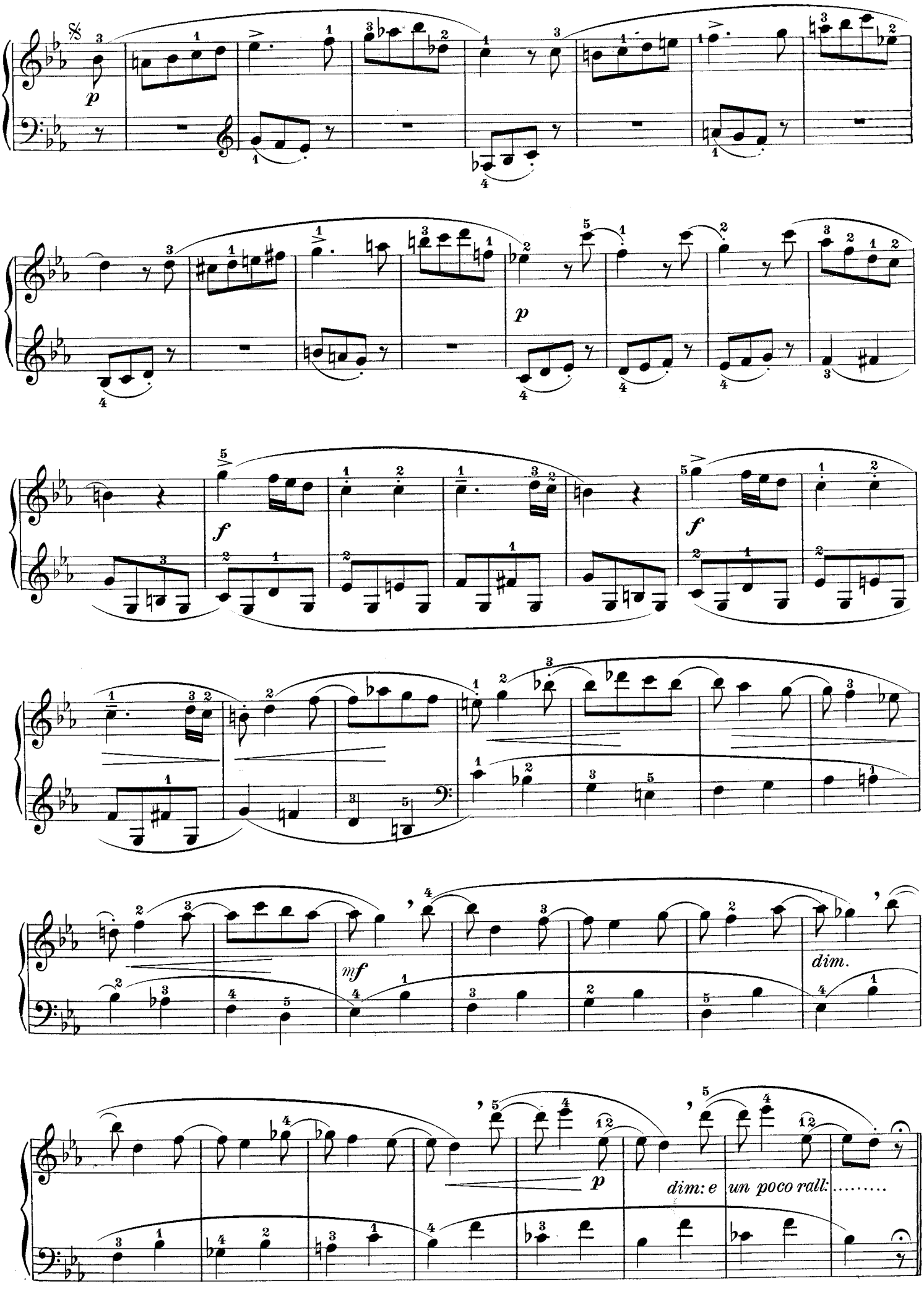

p scherzando

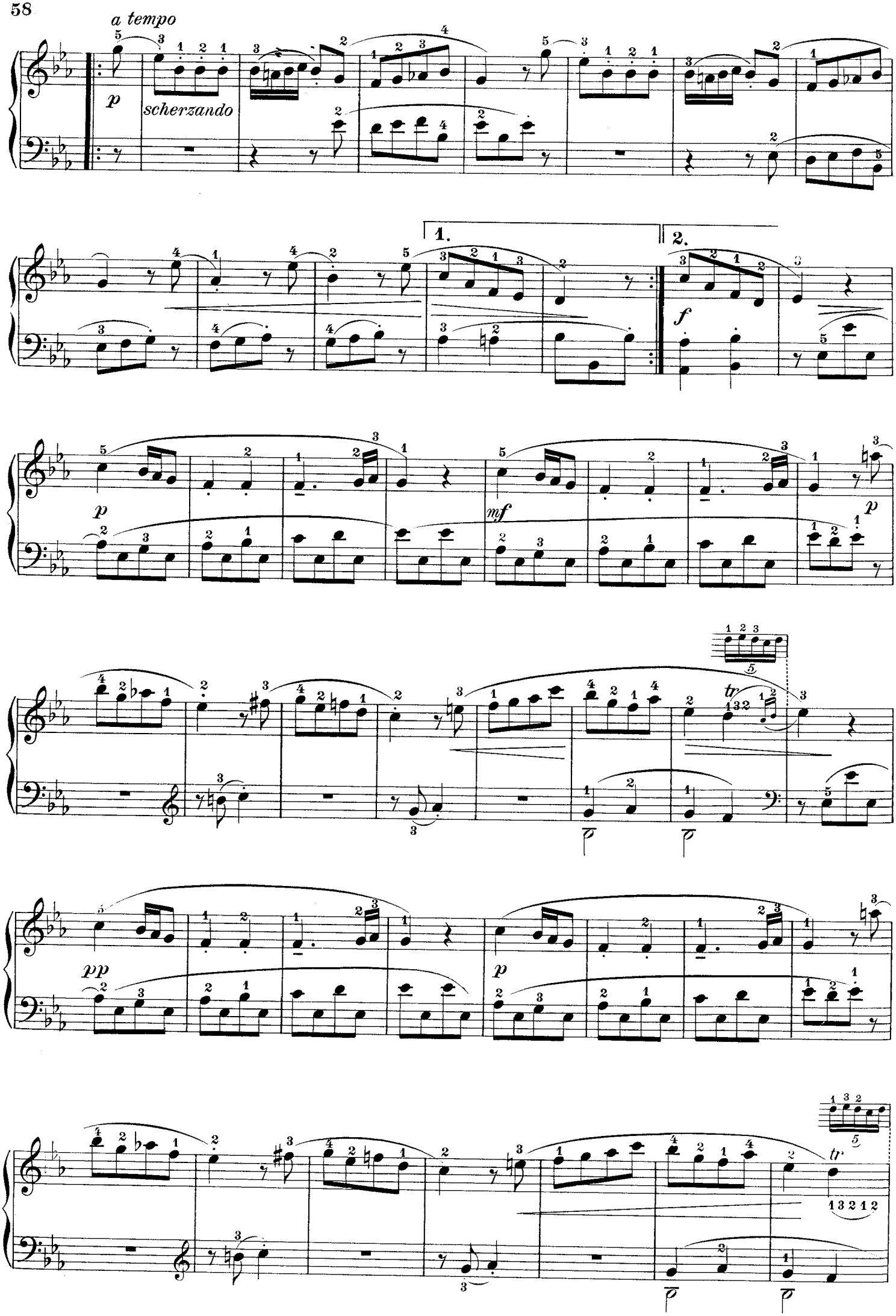

1.
2.
f

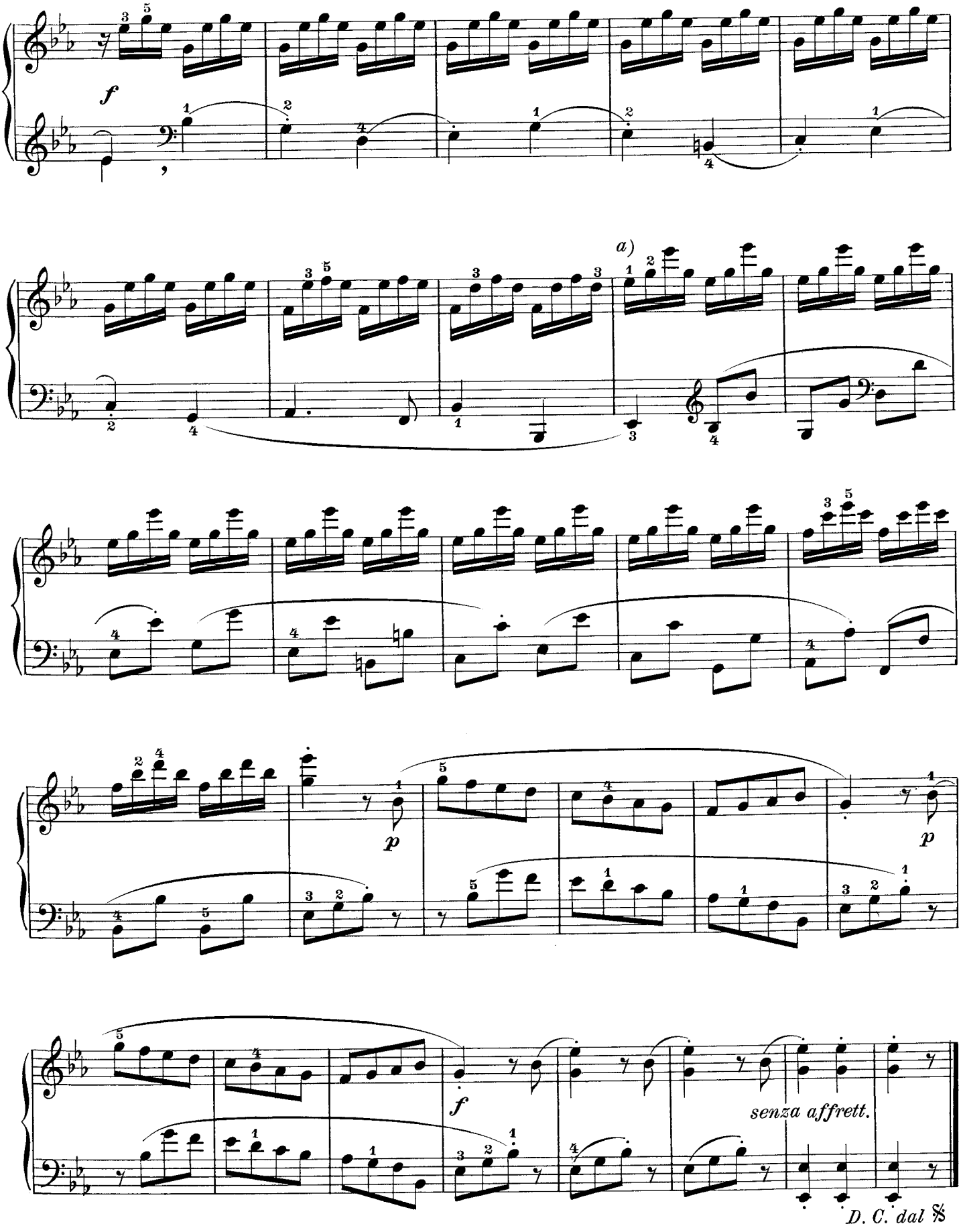

mf
cresc. poco a poco


f
p
pp
p
1.
2.
tr
tr


f
marcato
ff
p
p
f
f
D. C.


p
p
f
f
mf
dim.
p
dim: e un poco rall:


a tempo
p
scherzando
1.
2.
f
p
mf
p
tr
pp
p
tr



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

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

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

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

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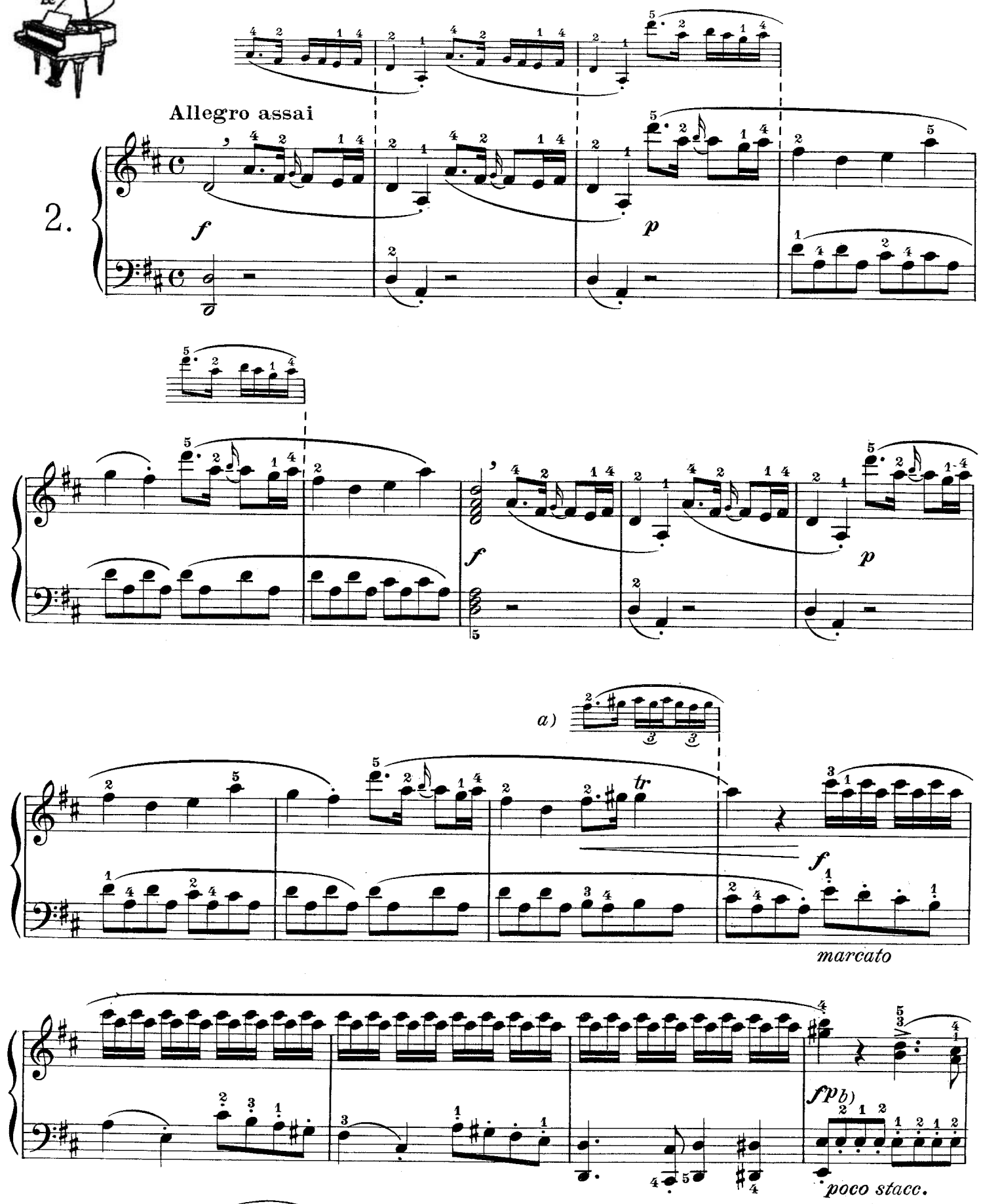


a) Oppure più facile:

a) *Ou bien, plus facile:*

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

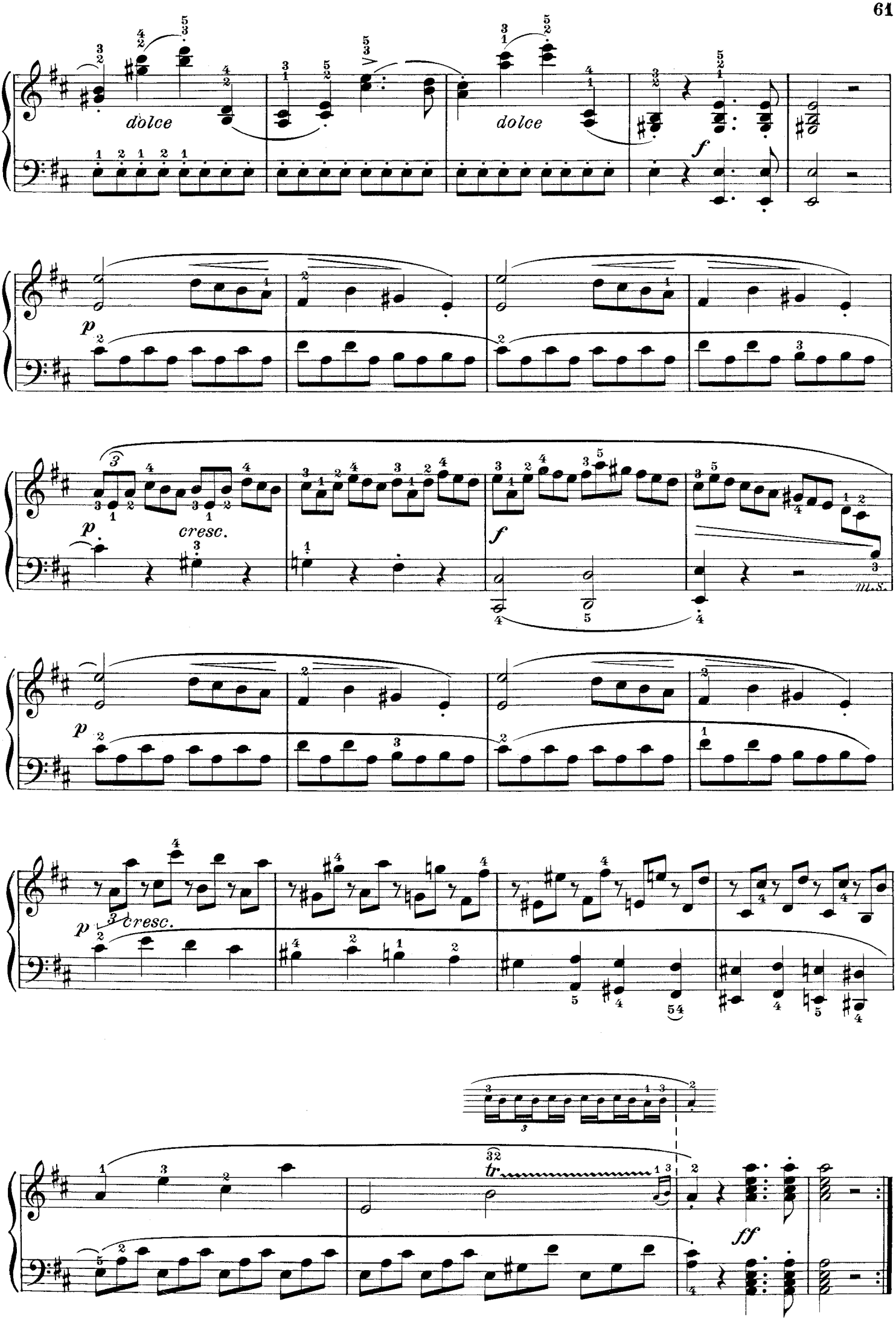
b) *Voyez remarque* c) *à page 45.*

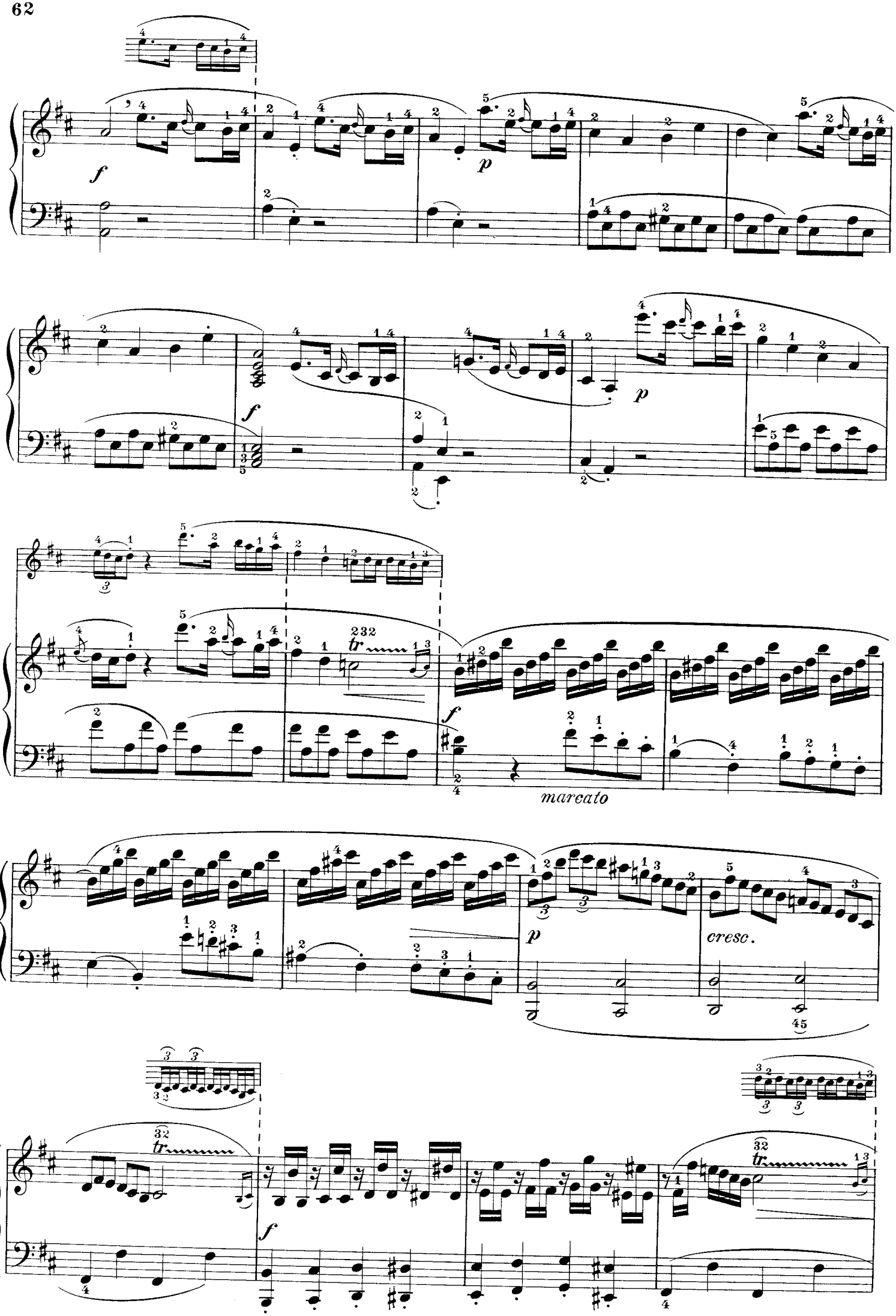
a) *O bien, más fácil:*

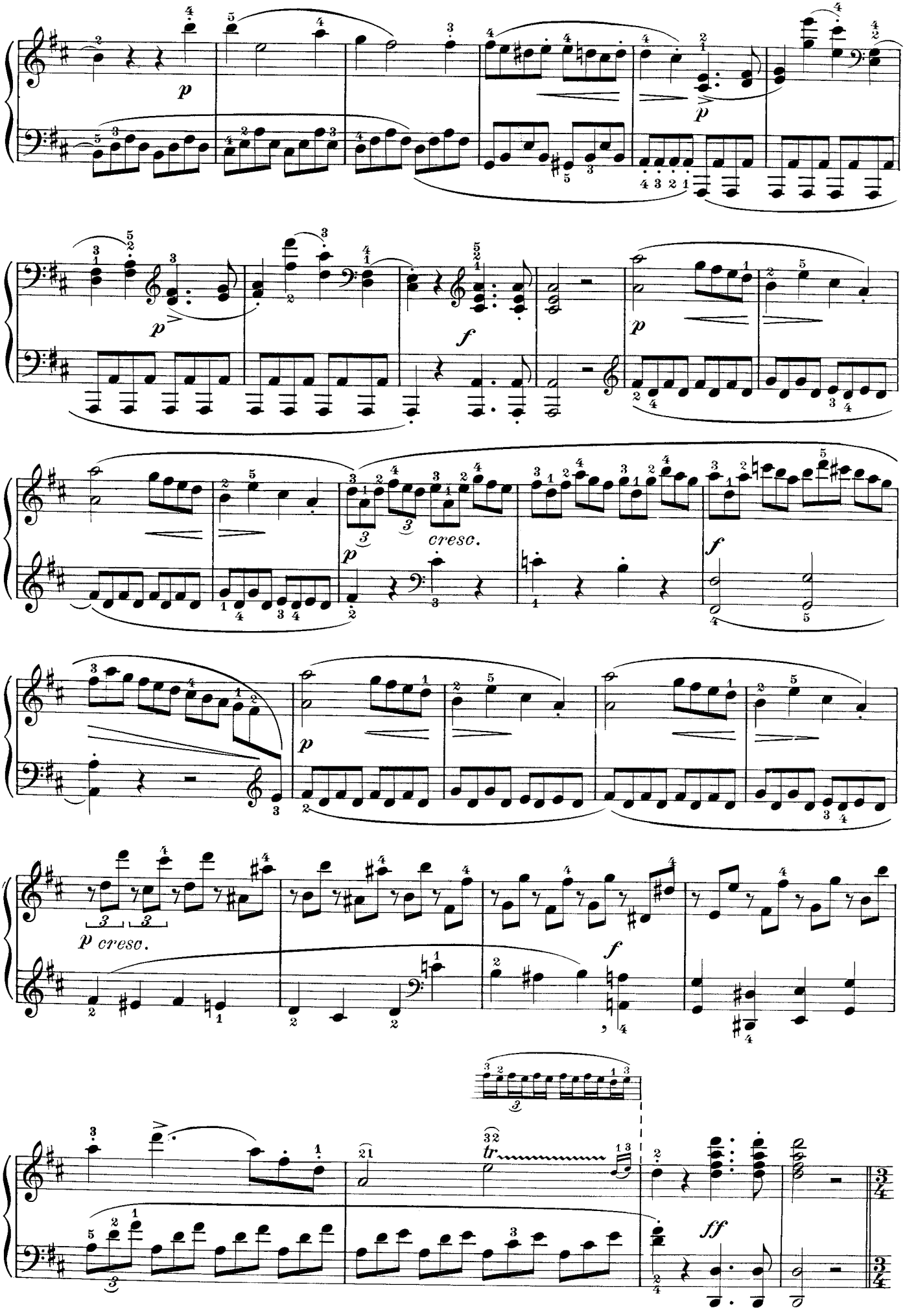
a) Or more easy:

b) *Véase observación* c) *pag. 45.*

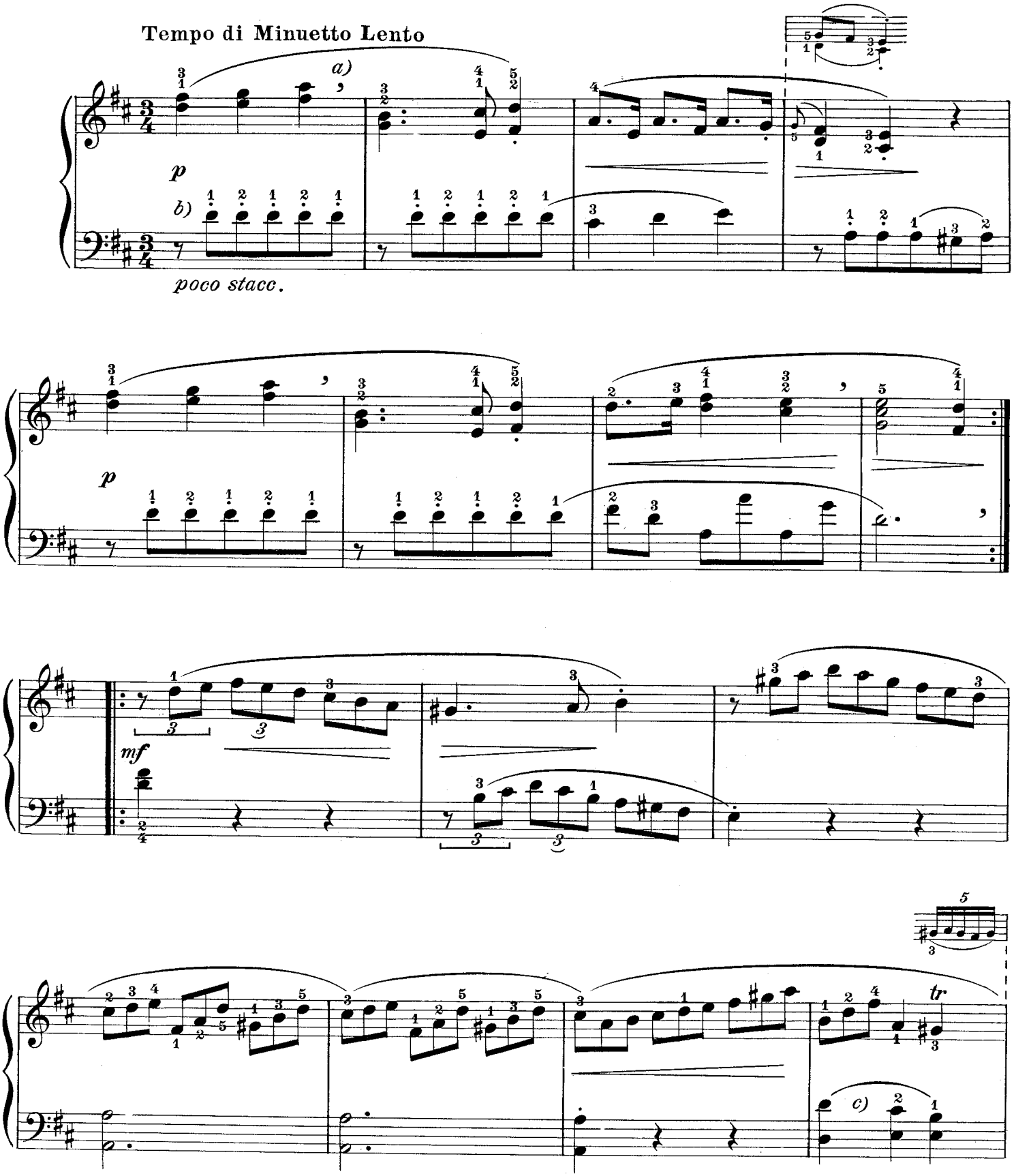
b) See remark *c)* at page 45.


dolce
dolce
f
p
p
cresc.
f
m.s.
p
p
cresc.
tr
ff


f
p
f
p
tr
f
marcato
p
cresc.
tr
f
tr


p
p
f
p
cresc.
p
f
p
p cresc.
f
tr
ff

MINUETTO



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

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

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

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

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

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

d)

mf

tr

p

poco stacc.

p leggero

cresc.

ten.

mf

f deciso

Fine

ten.

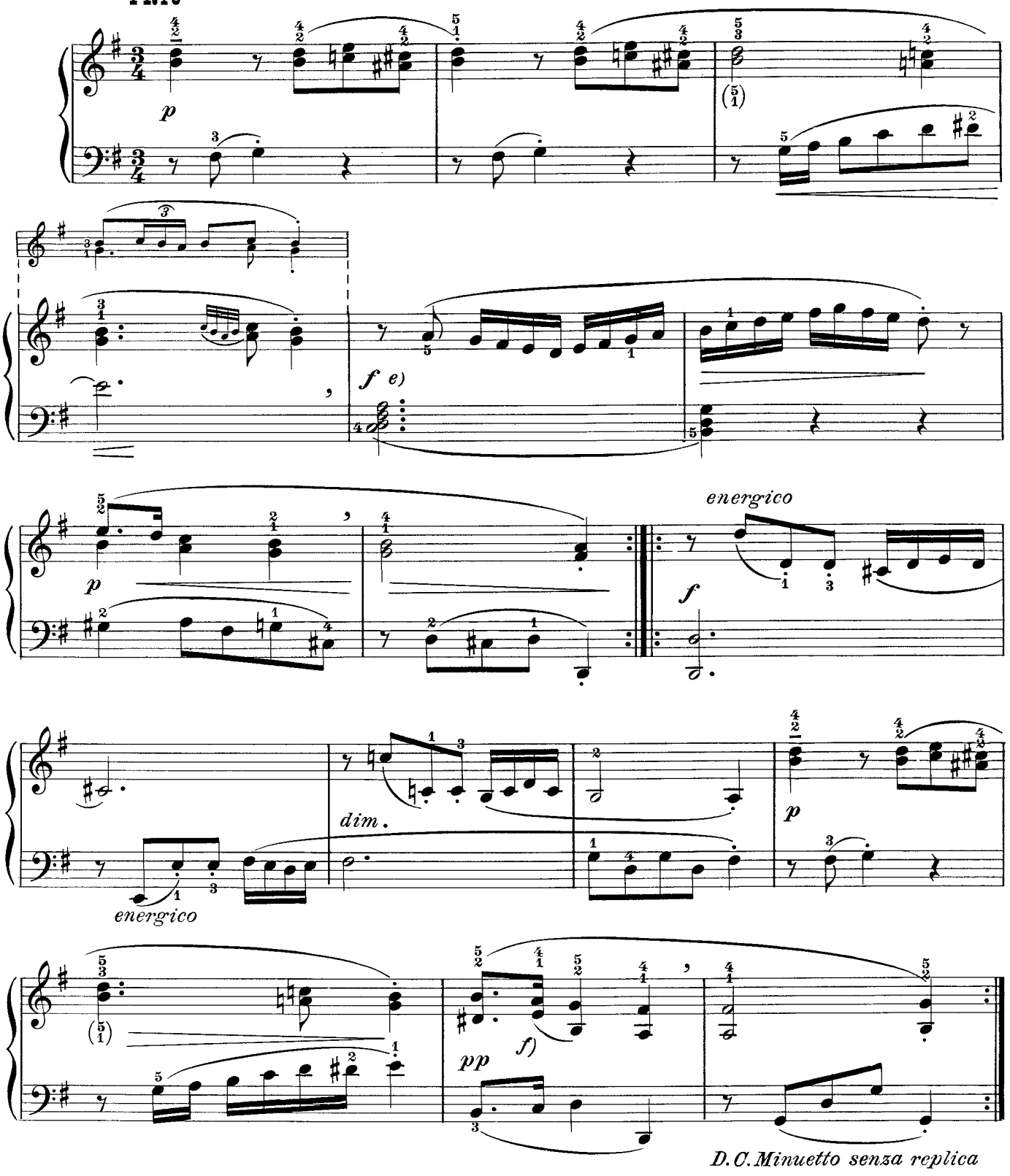
d) Gli allievi che posseggono già un tecnicismo adeguato, preferiscano la seguente diteggiatura:

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

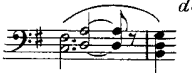
d) *Los alumnos que poseen ya una técnica adecuada deben adoptar la siguiente digitación:*

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

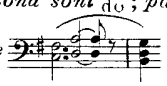
TRIO



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



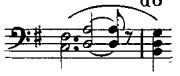
e) *Les notes du premier accord qui peuvent se lier parfaitement au second sont* $\frac{fa}{do}$; *par conséquent l'exécution sera la suivante*



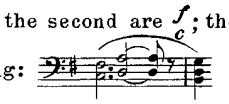
f) Per meglio legare si tenga appoggiato il pollice.

f) *Pour mieux lier tenir le pouce appuyé.*

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



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



f) *Para ligar mejor manténgase apoyado el pulgar.*

f) To tie better, hold down the thumb.

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Allegro con spirito

3.

f

f *mf* *f* *cresc.*

a)

f *dim.*

p

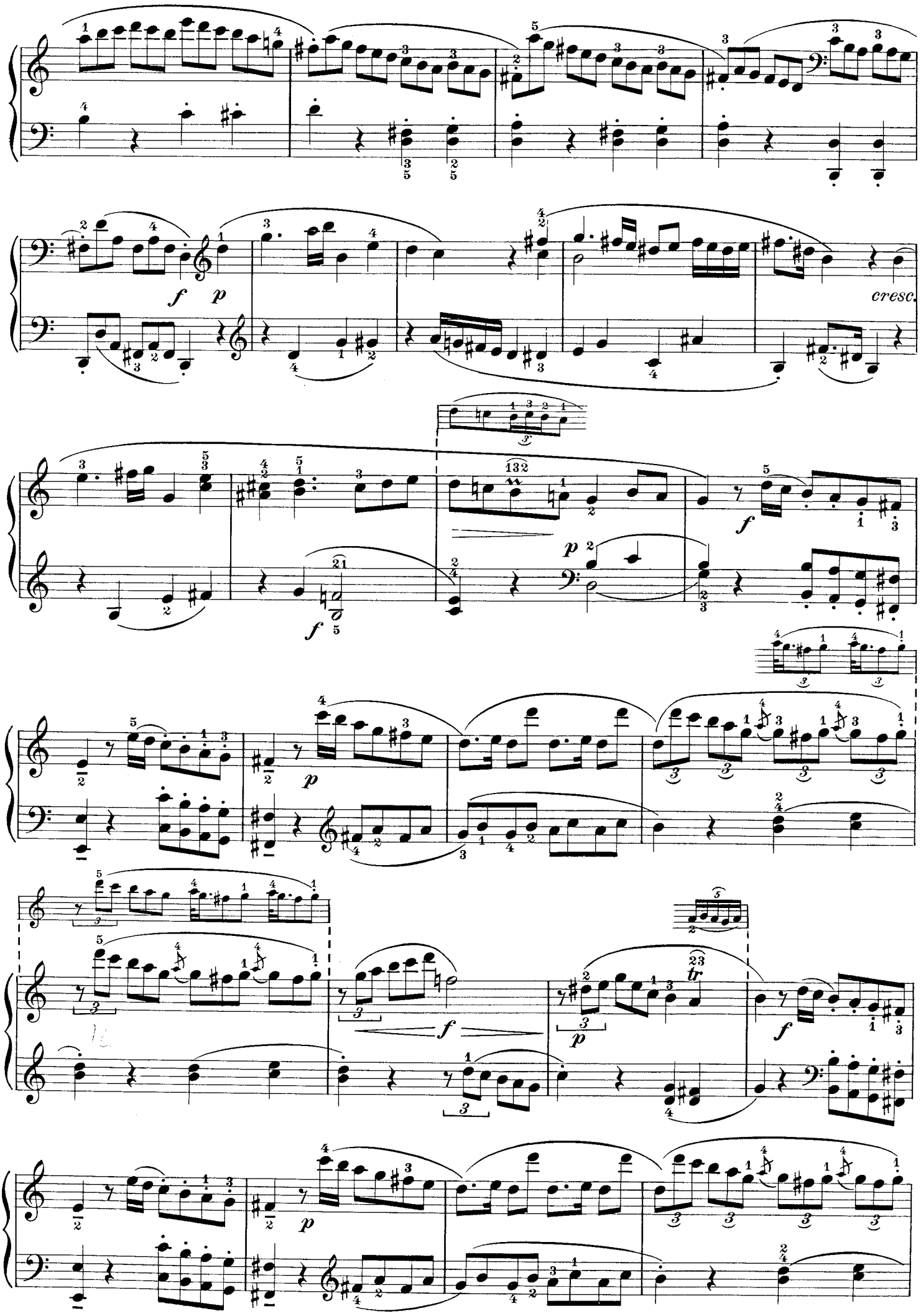
f *p* *cresc.*

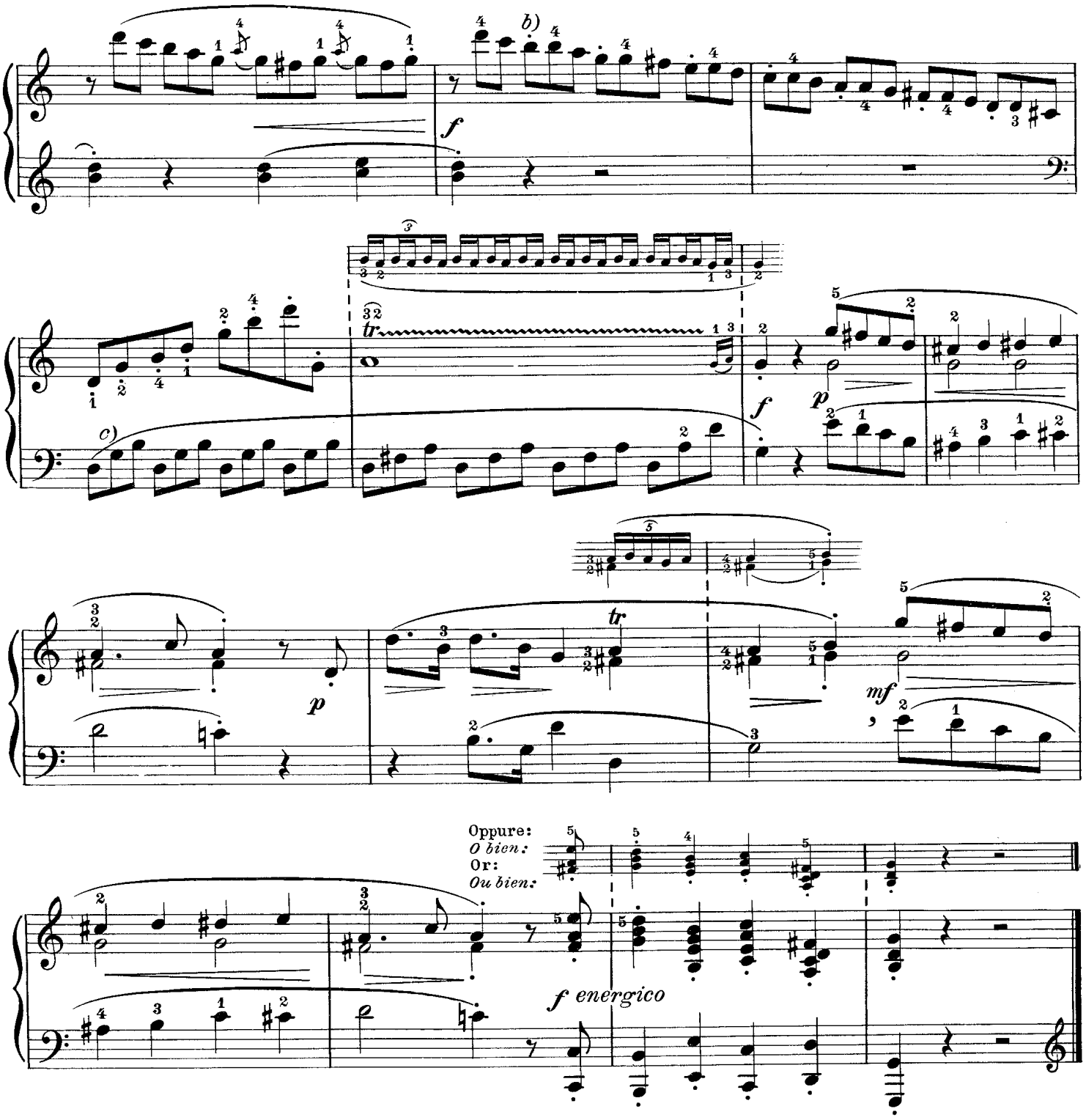
a)

Oppure: | *O bien:*

Ou bien: | Or:

(sopra)


cresc.



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

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

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

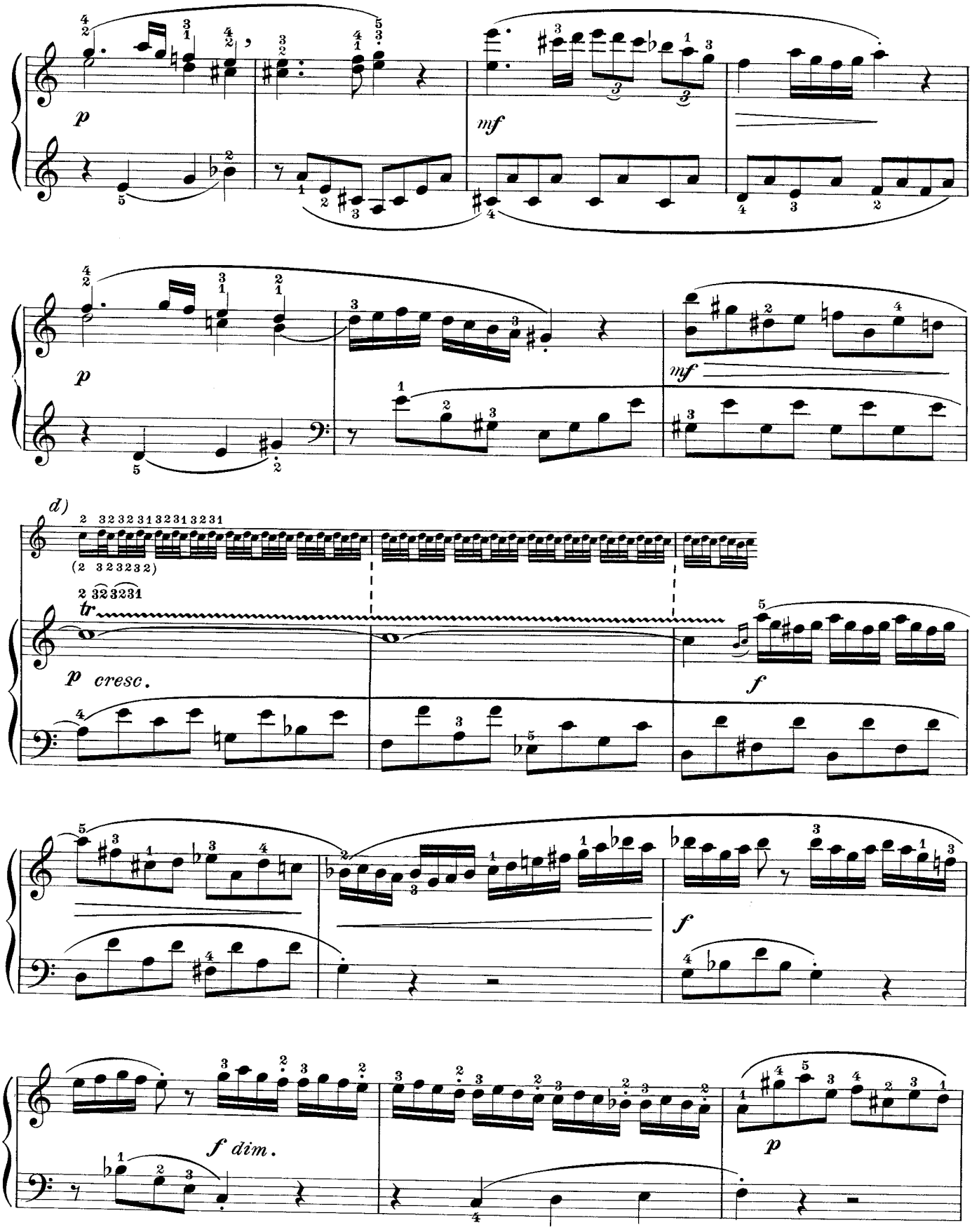
b) The notes of the passage must all be executed evenly. When executing the *staccati* the pupil must only use the finger without the help of the wrist which would produce the effect of tying every three notes:

c) La divisione ritmica è la seguente:

c) *La division rythmique est la suivante:*

c) *La división rítmica es la siguiente:*

c) The rhythmic division is the following:

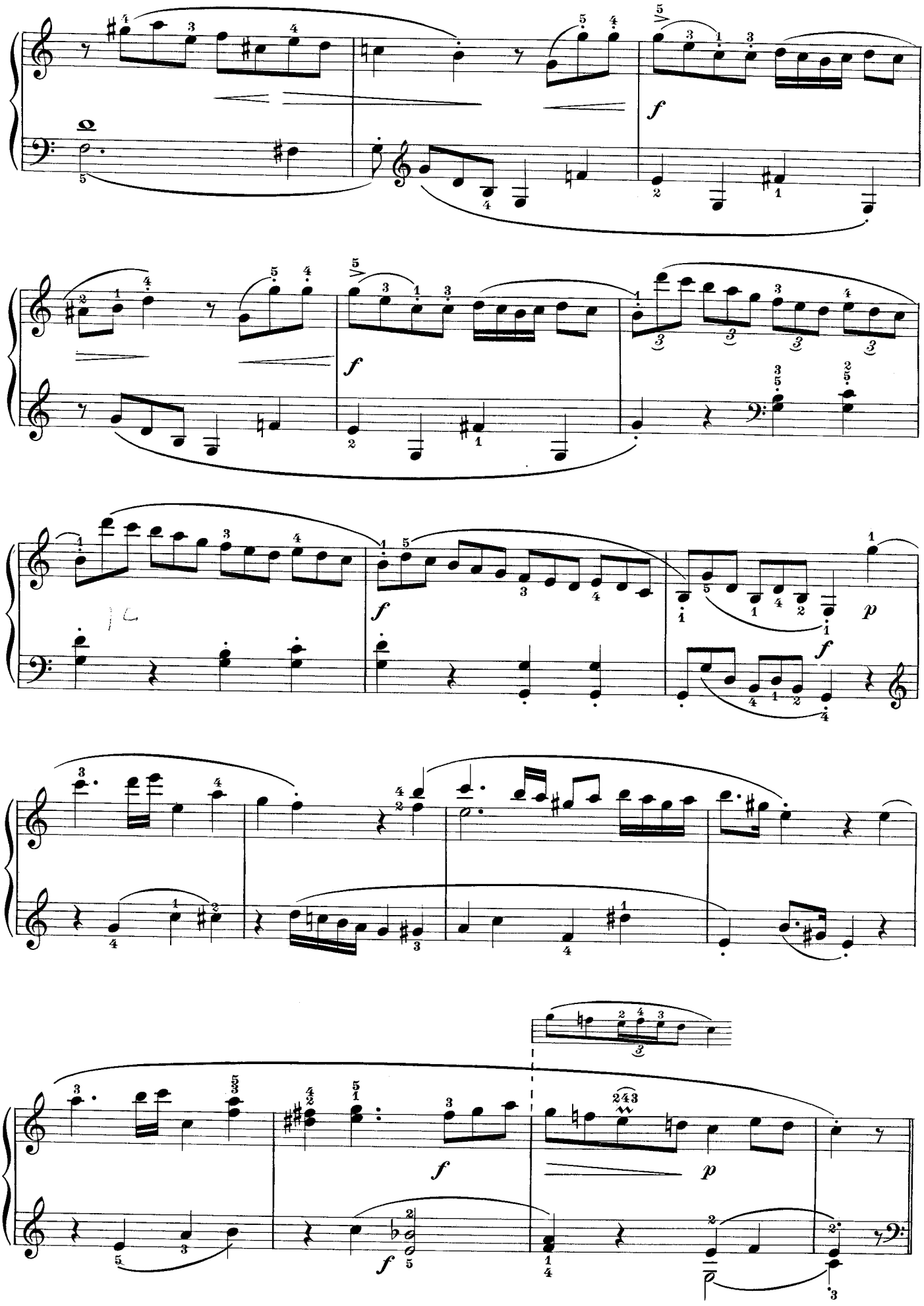


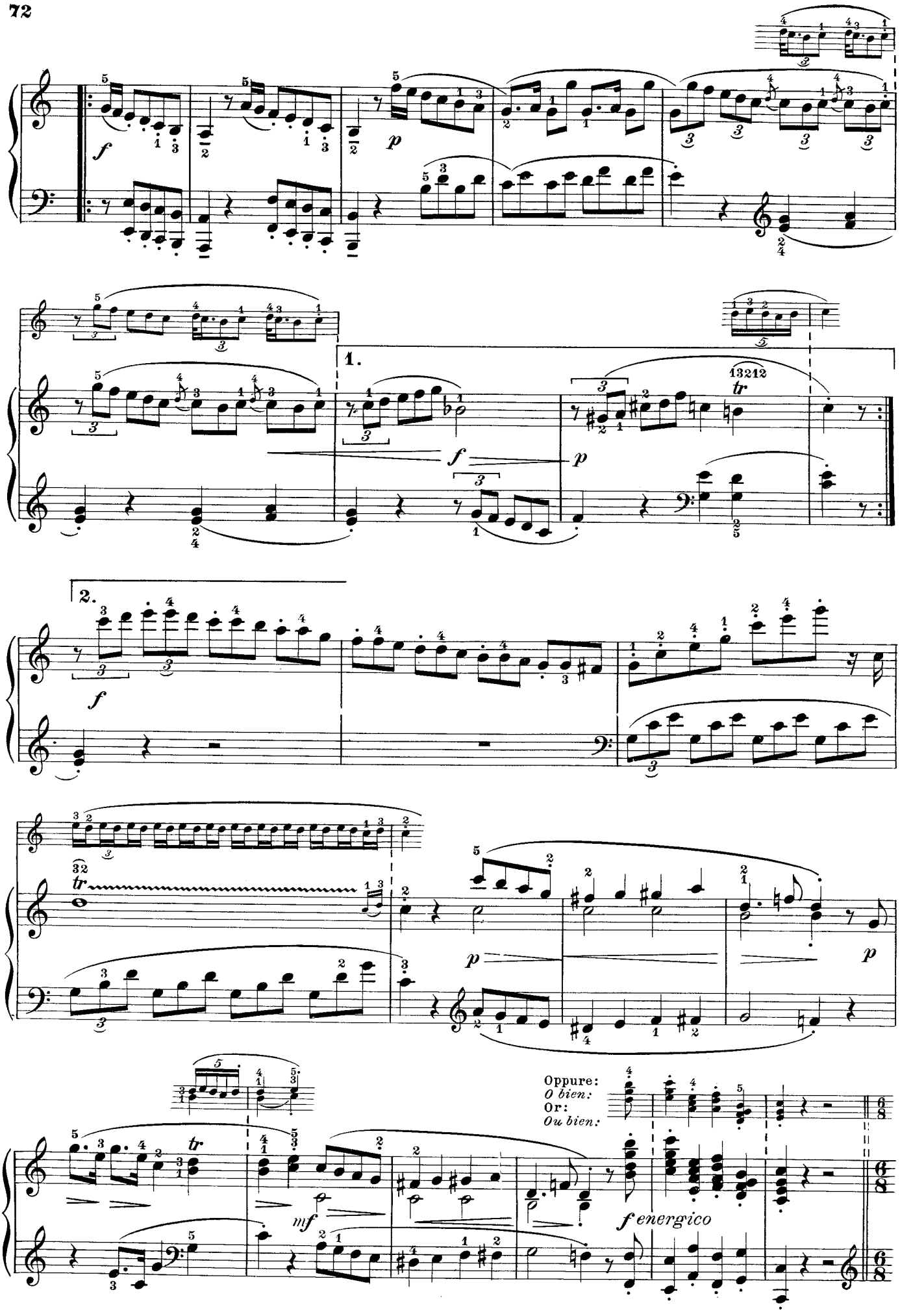
d) Oppure, più facile: ecc.

d) *Ou bien plus facile: etc:*

d) *O bien más fácil: etc:*

d) Or, more easy: etc:




1.
2.
Oppure:
O bien:
Or:
Ou bien:
f energico

Allegro

p

ten. ten. ten.

a) b)

tr

c)

cresc.

f p

f

tr

a) Più facile:

a) *Plus facile:*

b) Vedi osservazione *d)* a pag. 65.

b) *Voyez note* d) *à page 65.*

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

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

a) *Más fácil:*

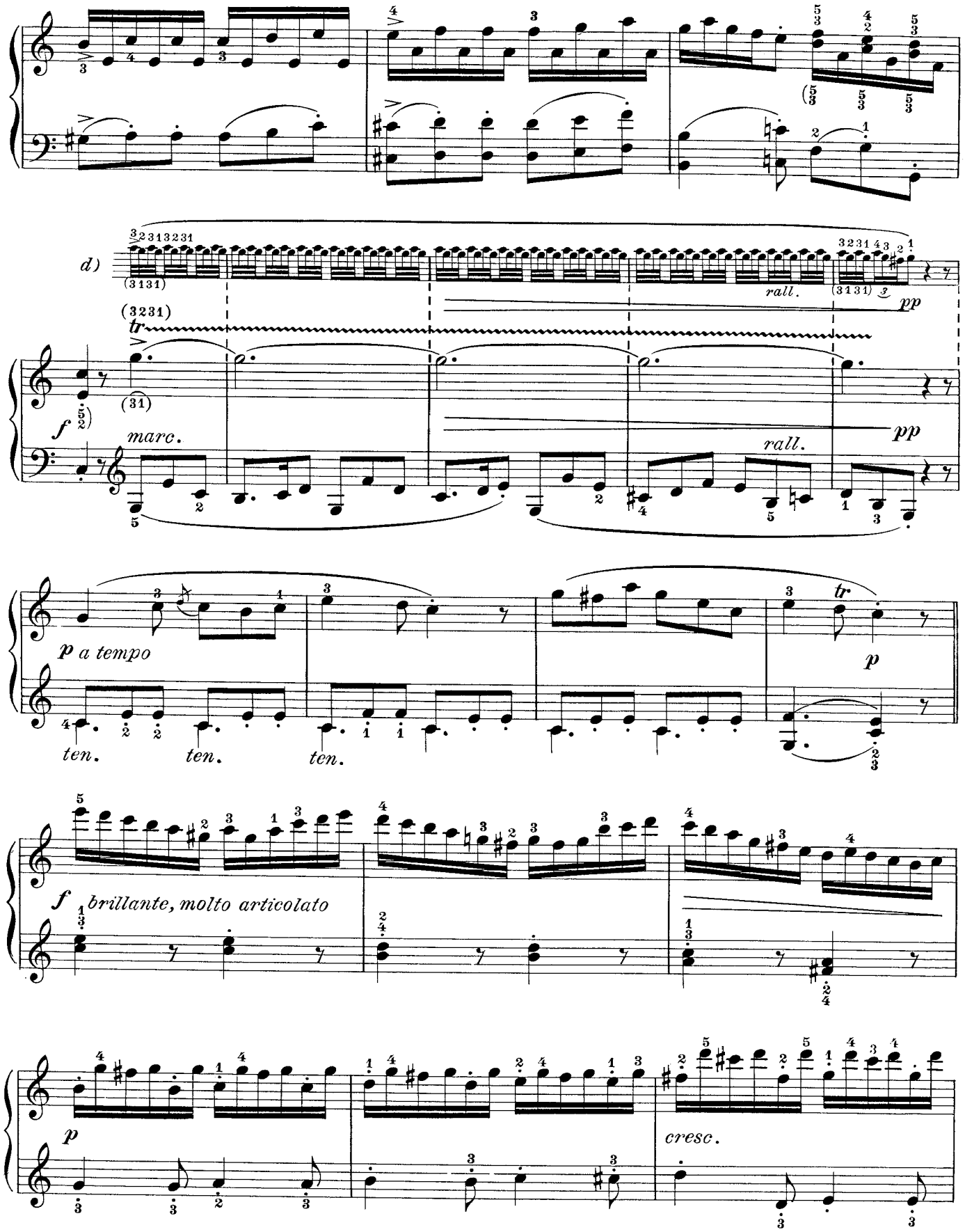
a) More easy:

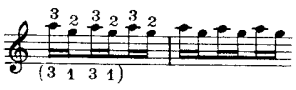
b) *Véase observación* d) *pag. 65.*

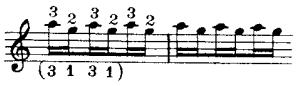
b) See remark *d)* at page 65.

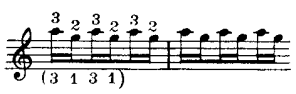
c) *Aconséjase hacer participar también la mano derecha en los acentos de la mano izquierda, marcando este pasaje del modo siguiente:*

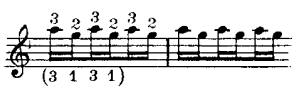
c) It is advised to let the right hand also participate in the accents of the left, accenting this passage in the following way:



d) Oppure, più facile:  ecc.

d) Ou bien, plus facile:  etc.

d) O bien, más fácil:  etc.

d) Or, more easy:  etc.

f legato

e) (3 2 3 2)

3231 *tr* (3232)

f

p

p

dim. e rall.

ten.

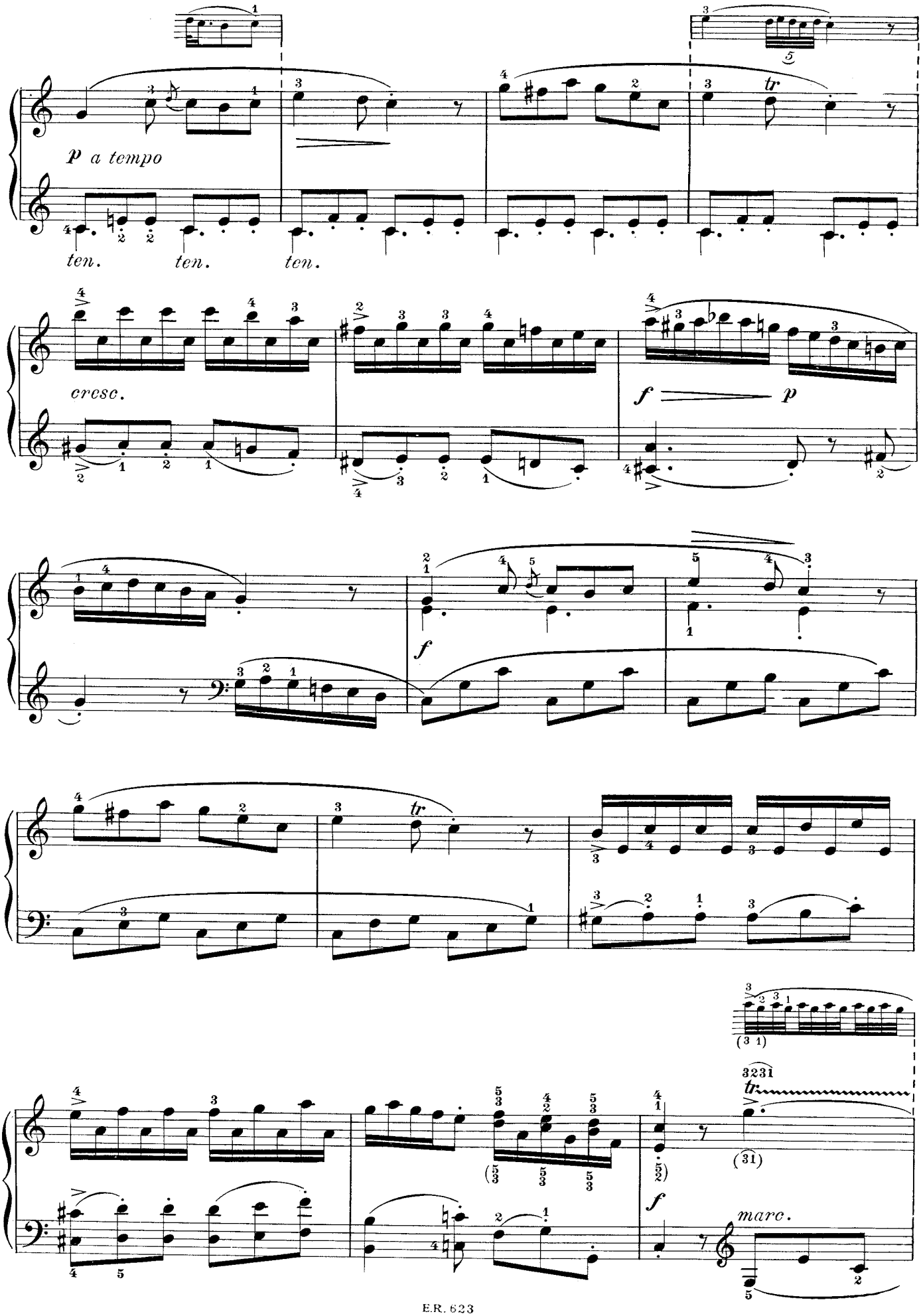
pp

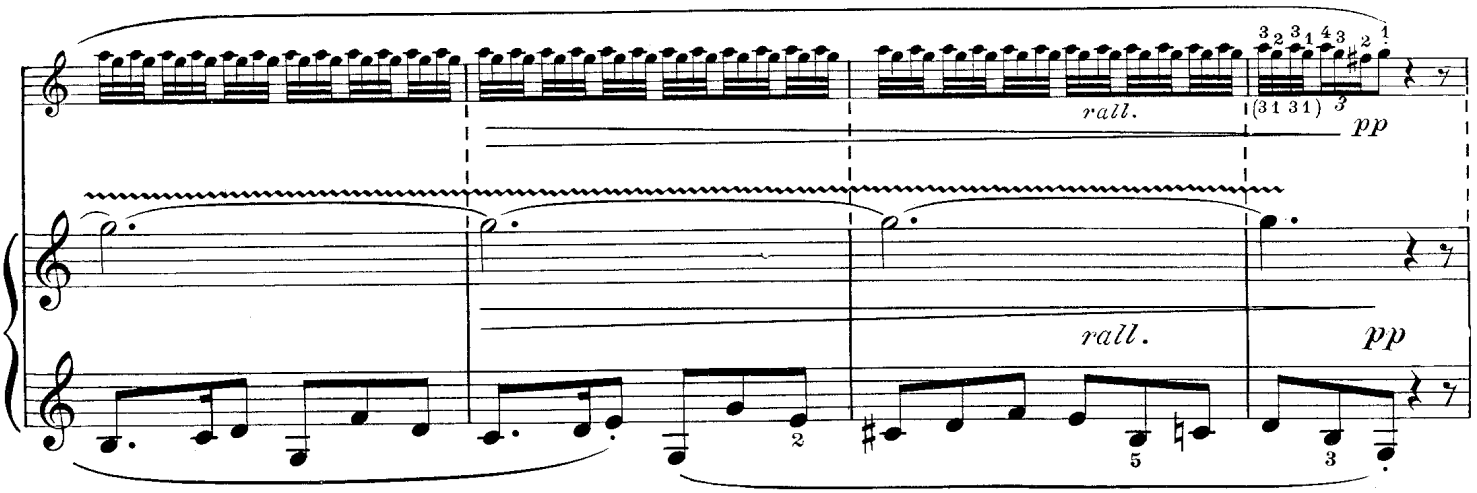
e) Oppure: 3 2 3 2

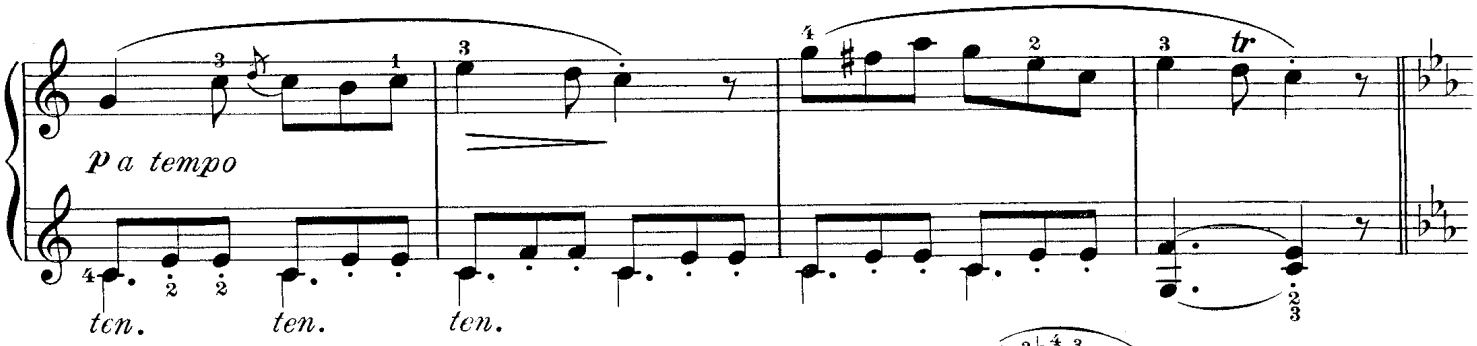
e) *Ou bien:* 3 2 3 2

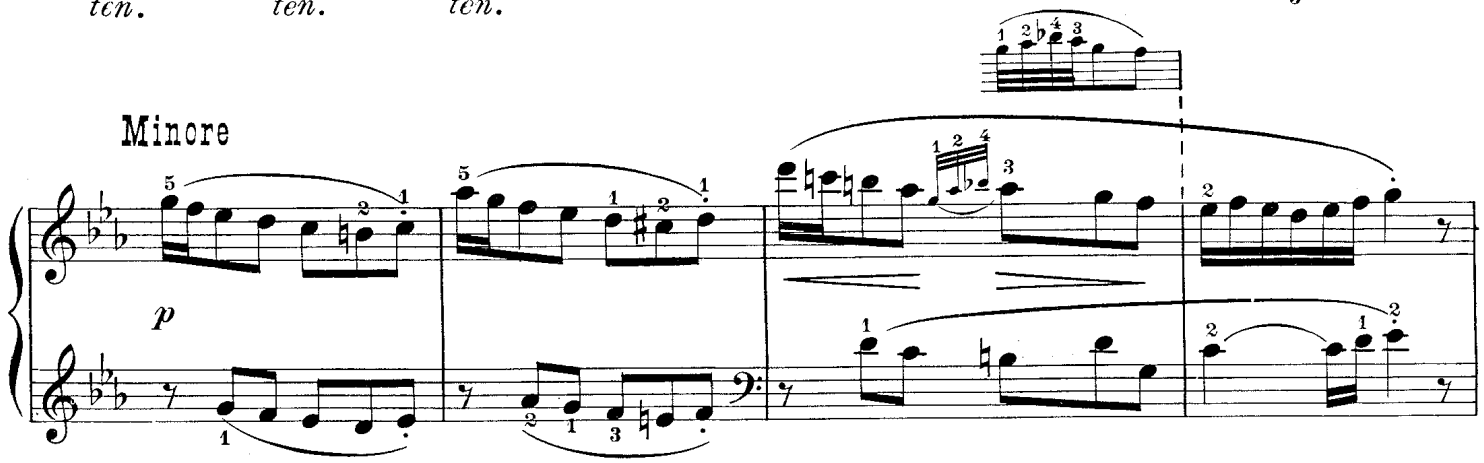
e) *O bien:* 3 2 3 2

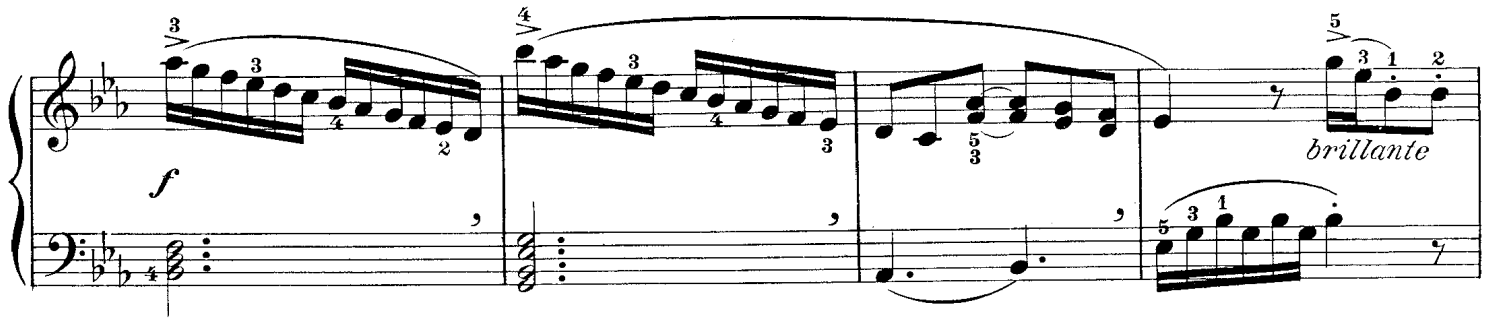
e) Or: 3 2 3 2

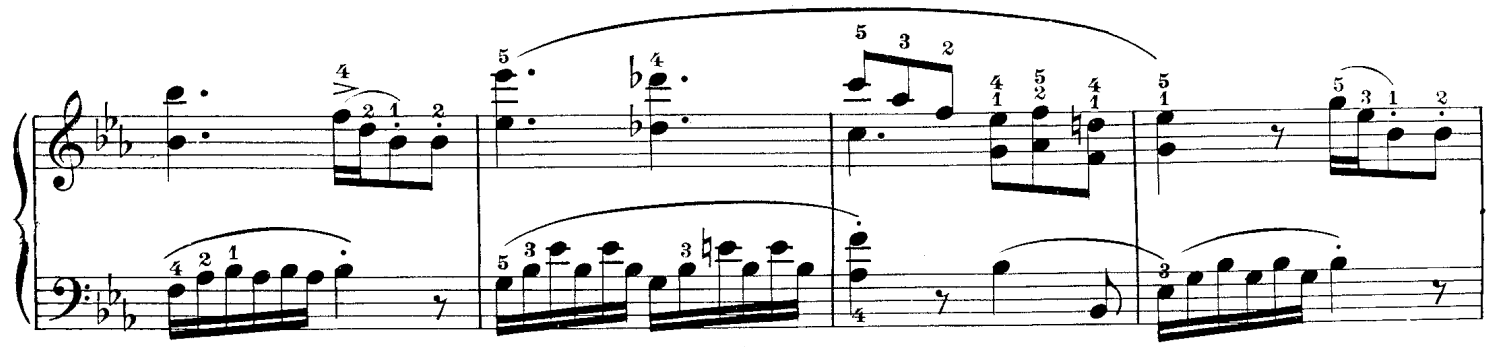

p a tempo
ten.
ten.
ten.
cresc.
f
p
f
tr
tr
(31)
f
marc.

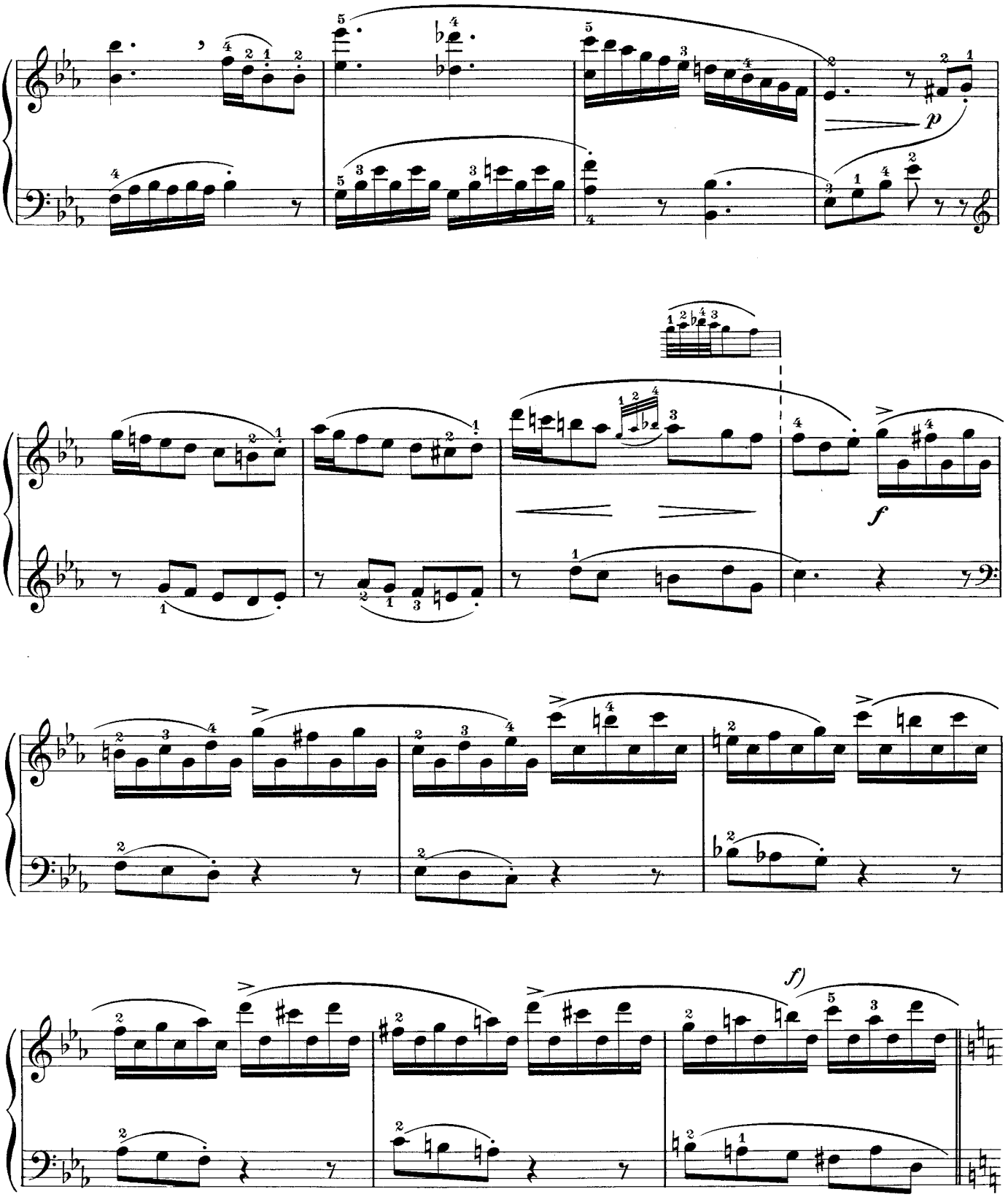

rall.
pp
rall.
pp


p a tempo
tr
ten.
ten.
ten.


Minore
p


f
brillante





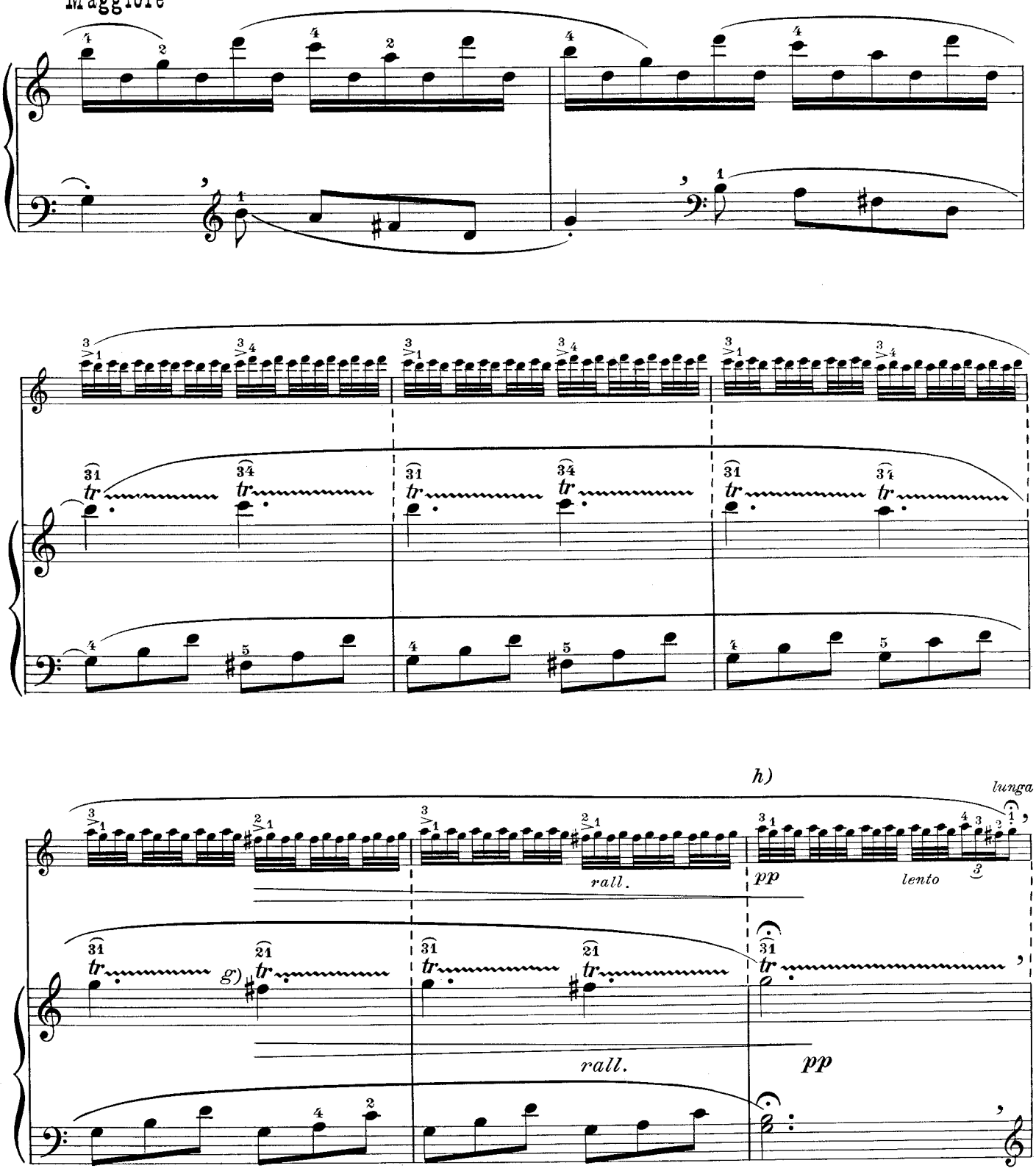
f) Si accentino le seguenti note: ecc.

f) *Acentúense las siguientes notas:* *etc.*

f) *Accentuez les notes suivantes:* *etc.*

f) Accent the following notes: etc.

Maggiore



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

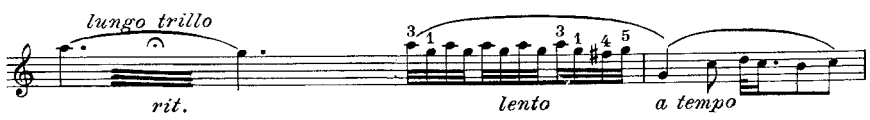
g) *Relisez la remarque* c) *à page 50.*

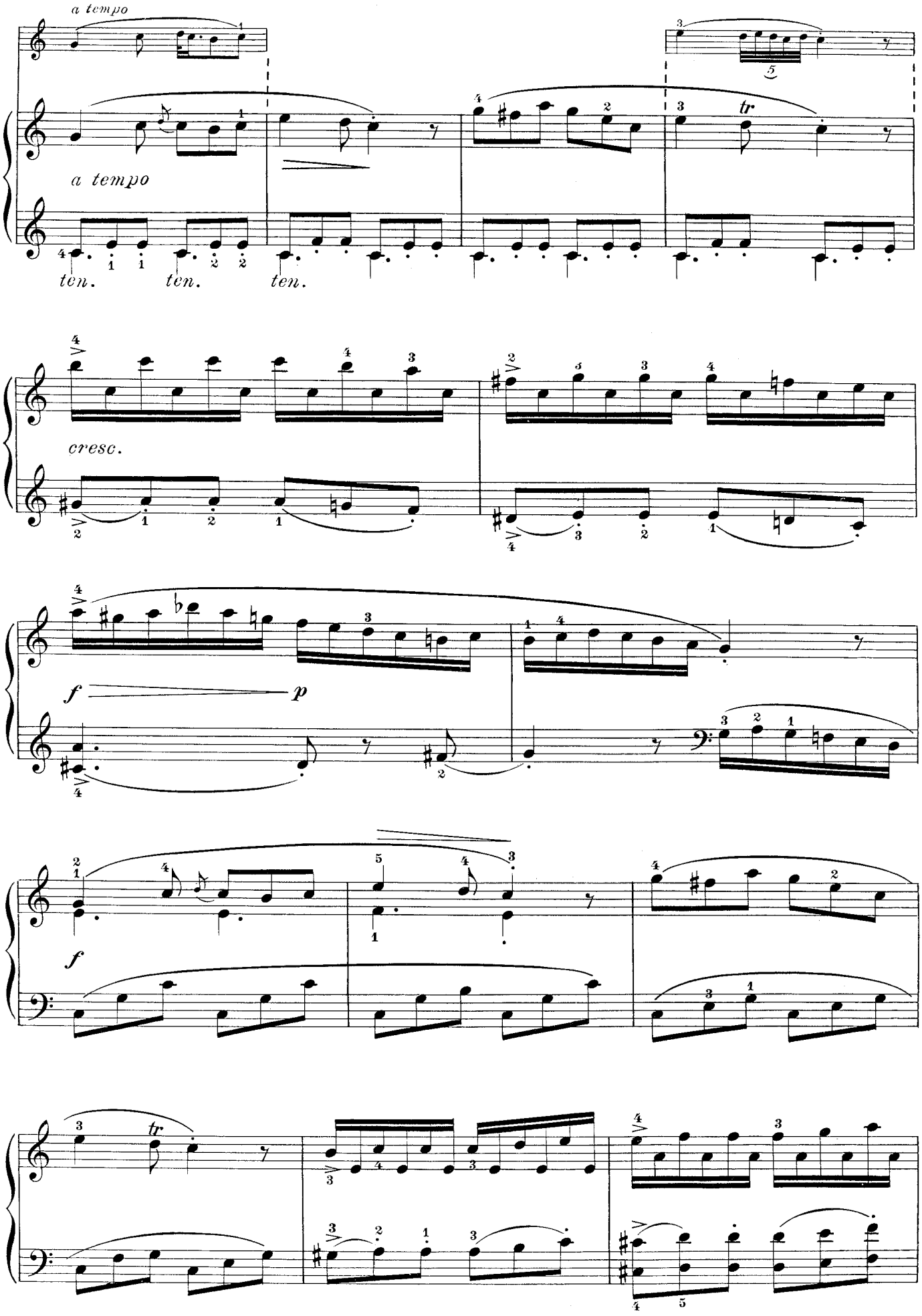
g) *Véase la observación* c) *pag: 50.*

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

h)

Oppure: | *O bien:*
Ou bien: | Or:




a tempo
a tempo
ten.
ten.
ten.
cresc.
f
p
f
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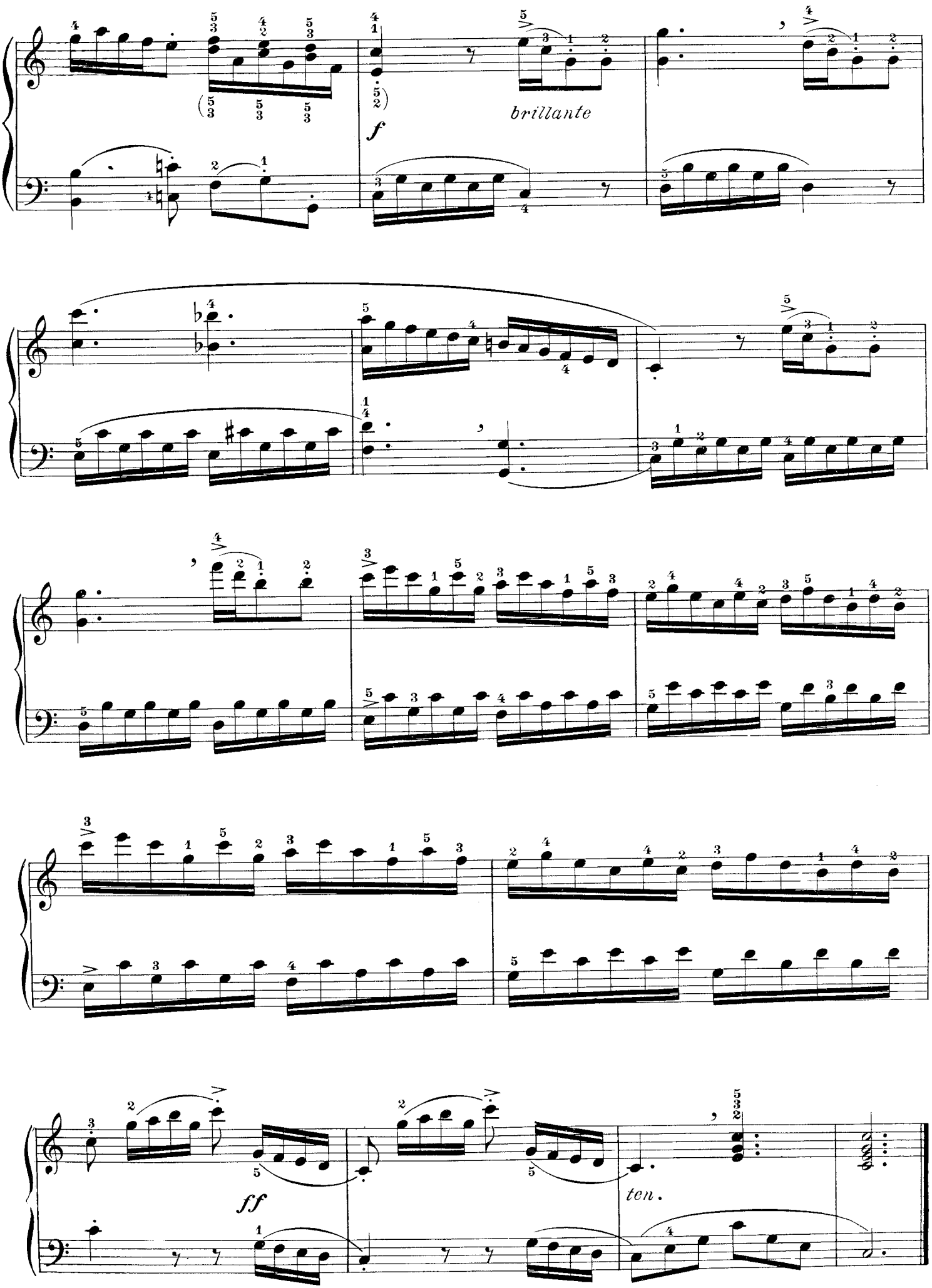
tr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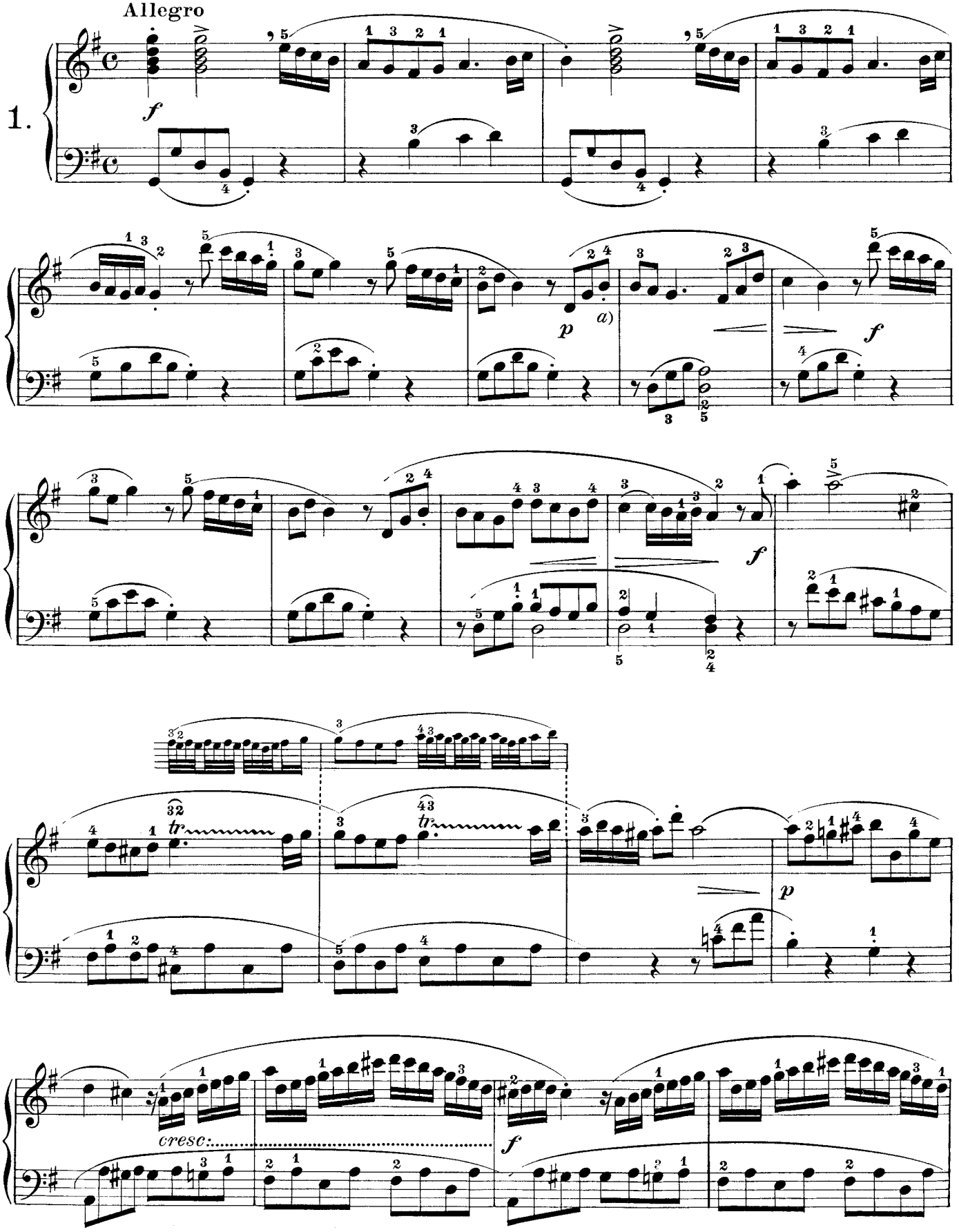
From the fabulous collection of

TRE SONATINE
Op. 38.

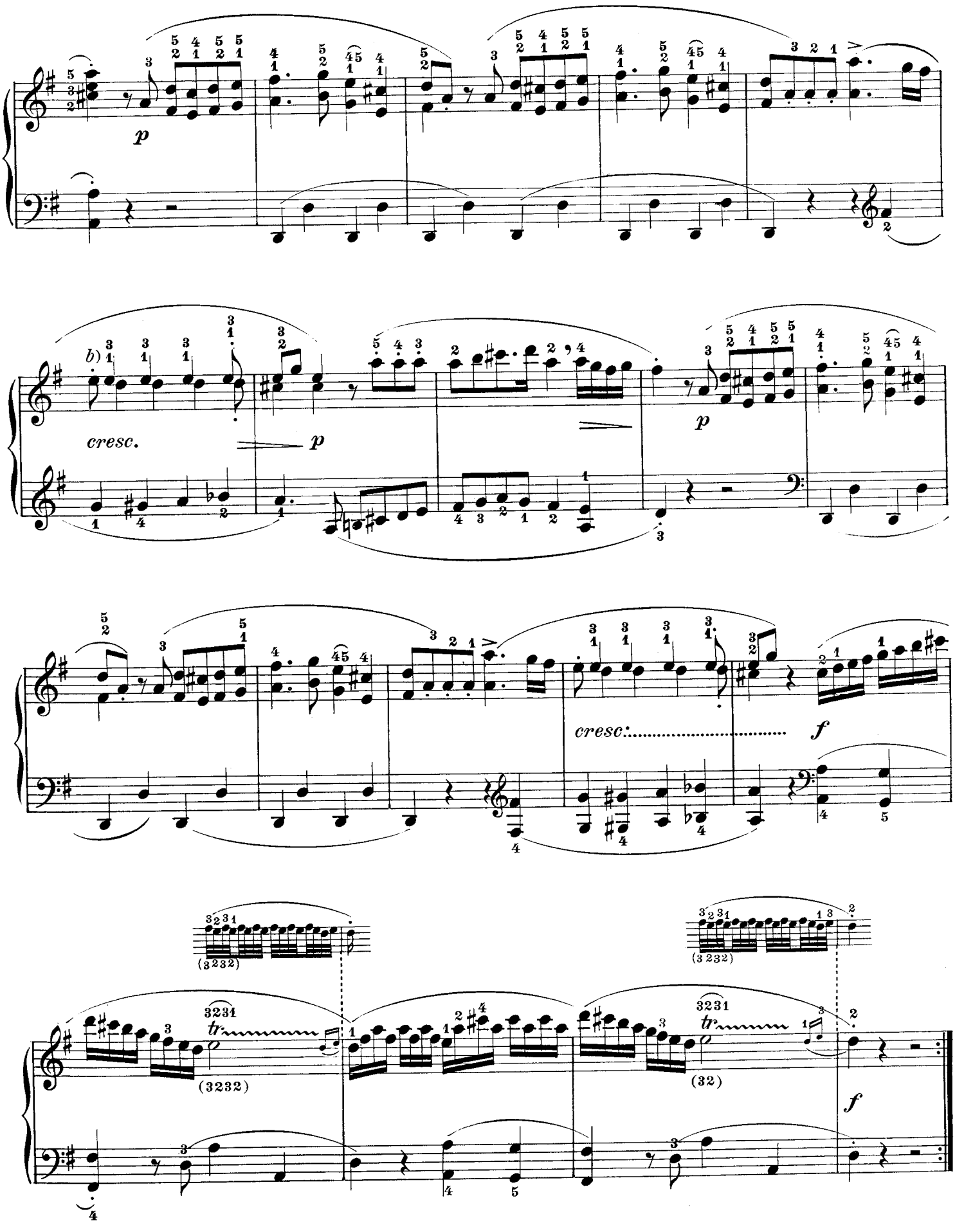
Allegro

1.



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

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

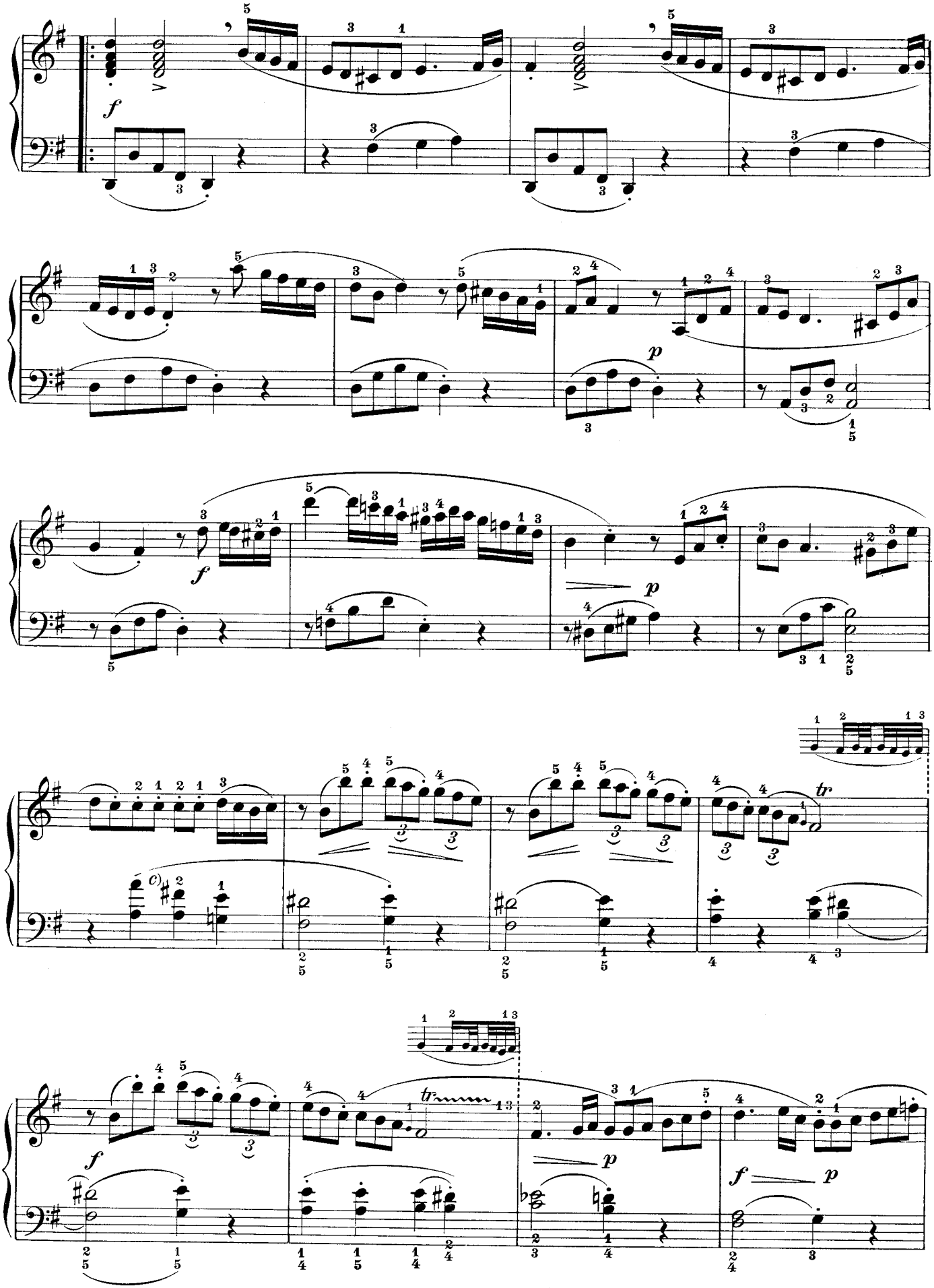


b) Nelle tre semiminime il movimento d'alzata del polso sia molto piccolo; nelle due crome, in principio e fine della battuta, sia alquanto più ampio.

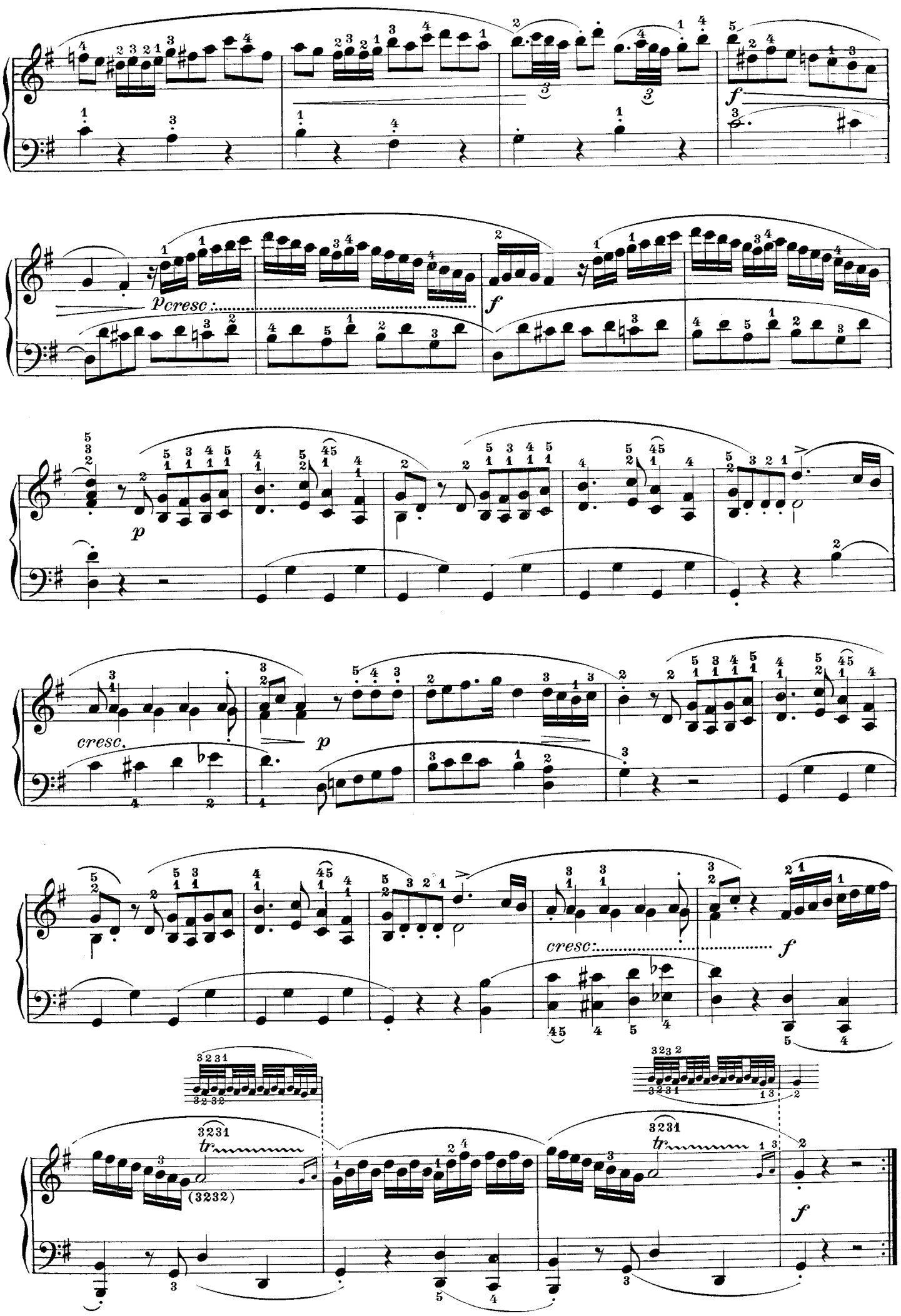
b) *Pour les trois noires le mouvement pour lever le pouce devra être imperceptible; il devra être plus ample pour les deux croches, au commencement et à la fin de la mesure.*

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

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



C) Per legare si appoggi la parte acuta.
C) *Pour lier appuyez la partie aiguë.*
C) *Para ligar apóyese la parte aguda.*
C) To tie sustain the acute part.


f
p cresc.
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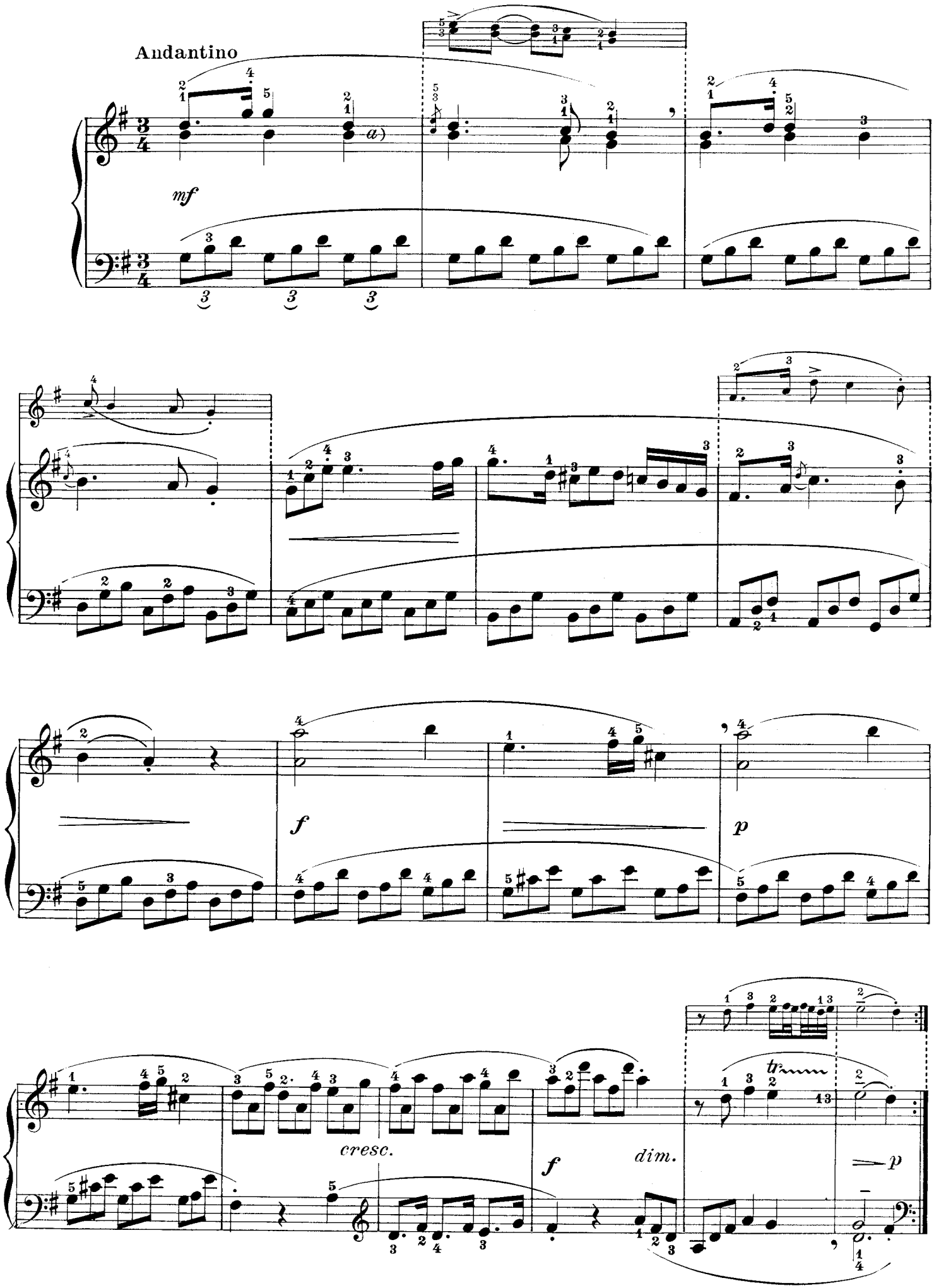
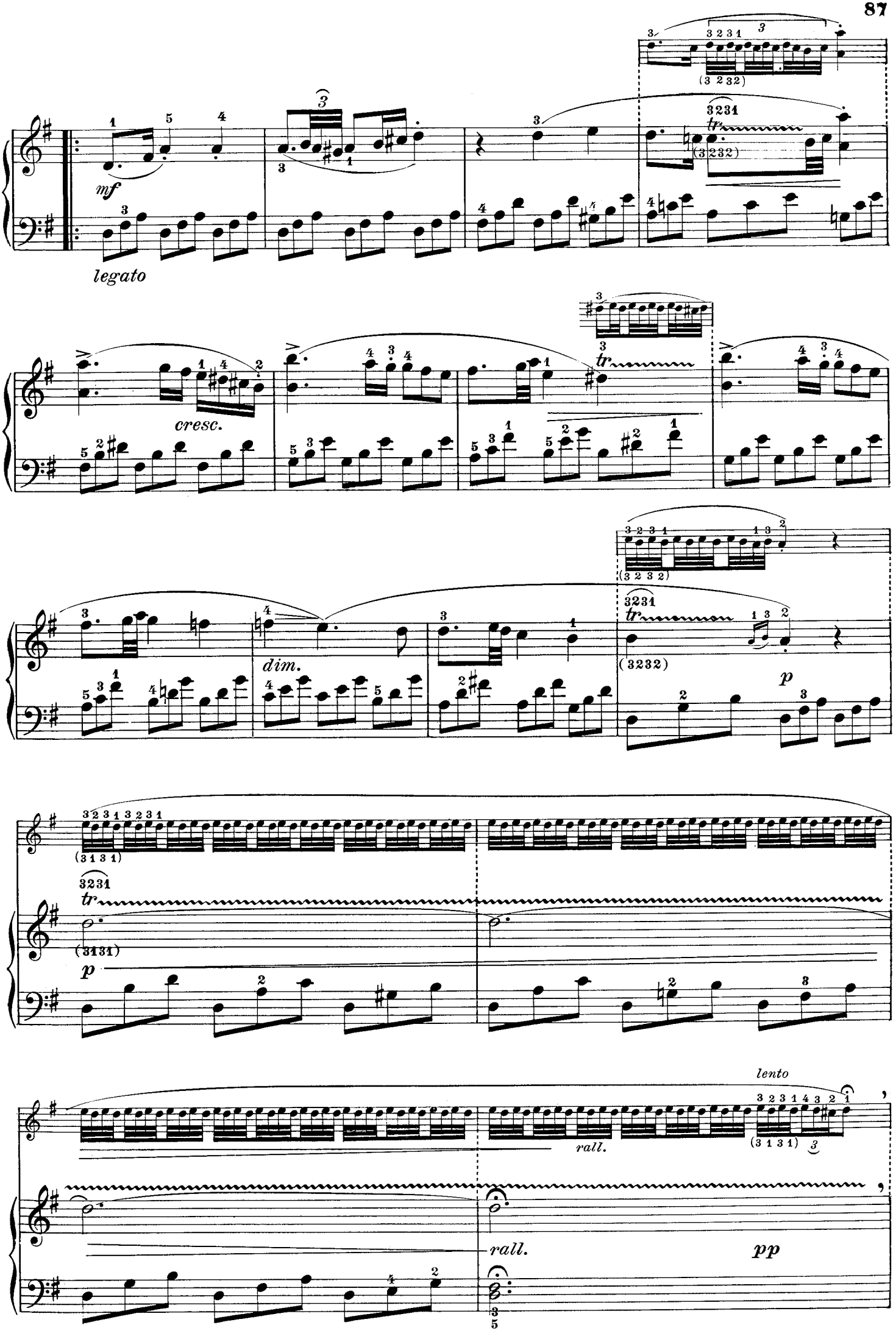
f

MINUETTO



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

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


mf
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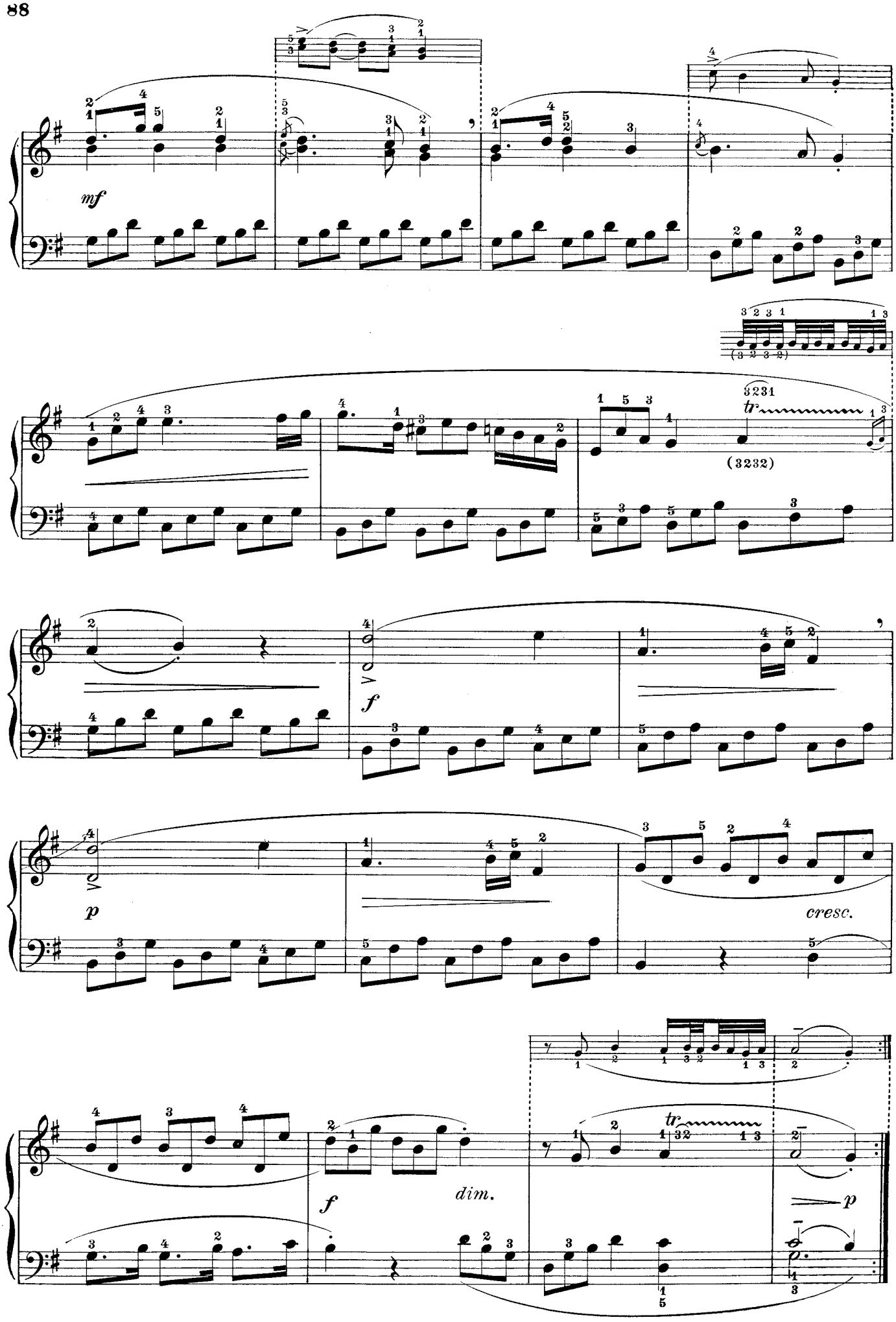
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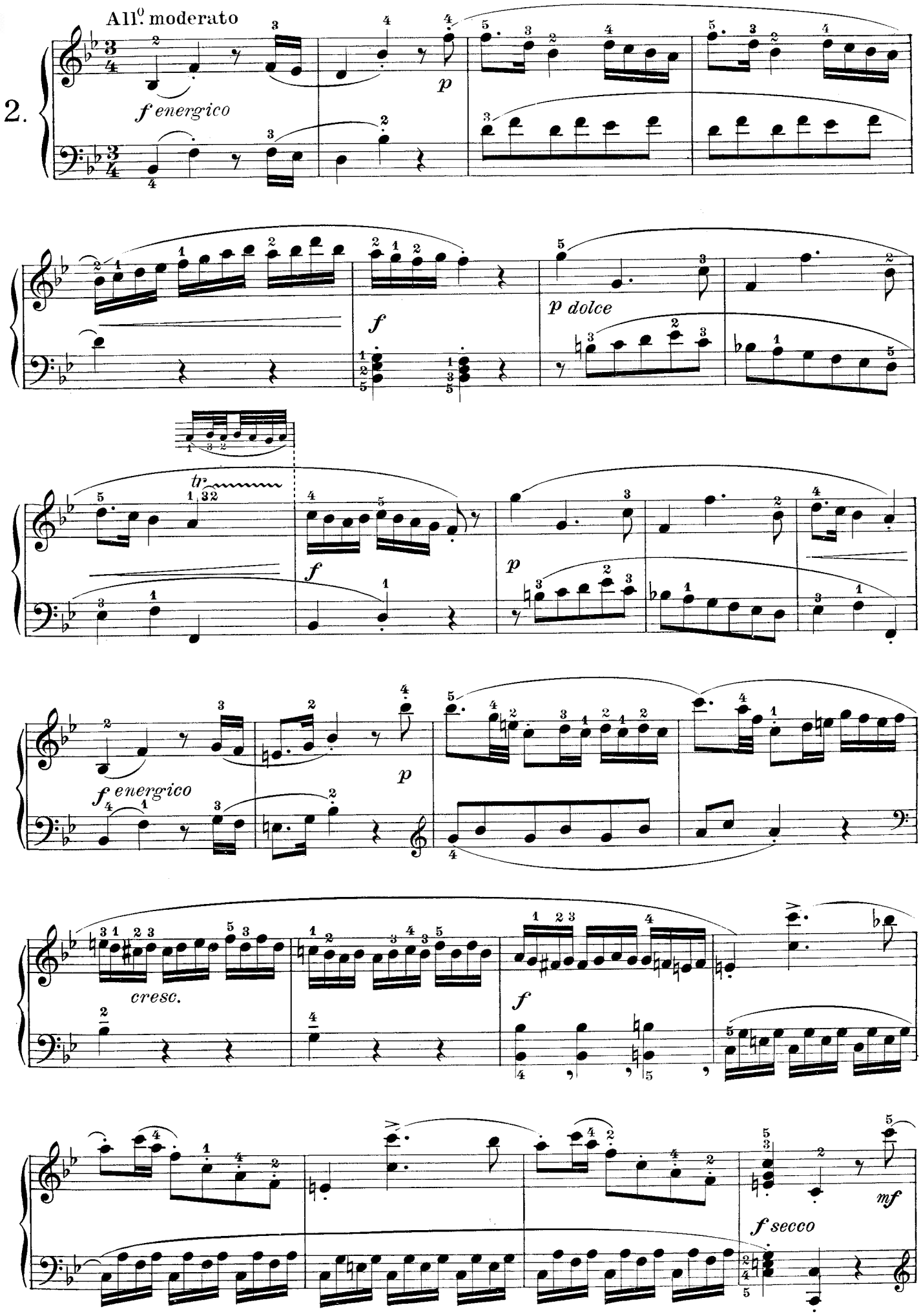
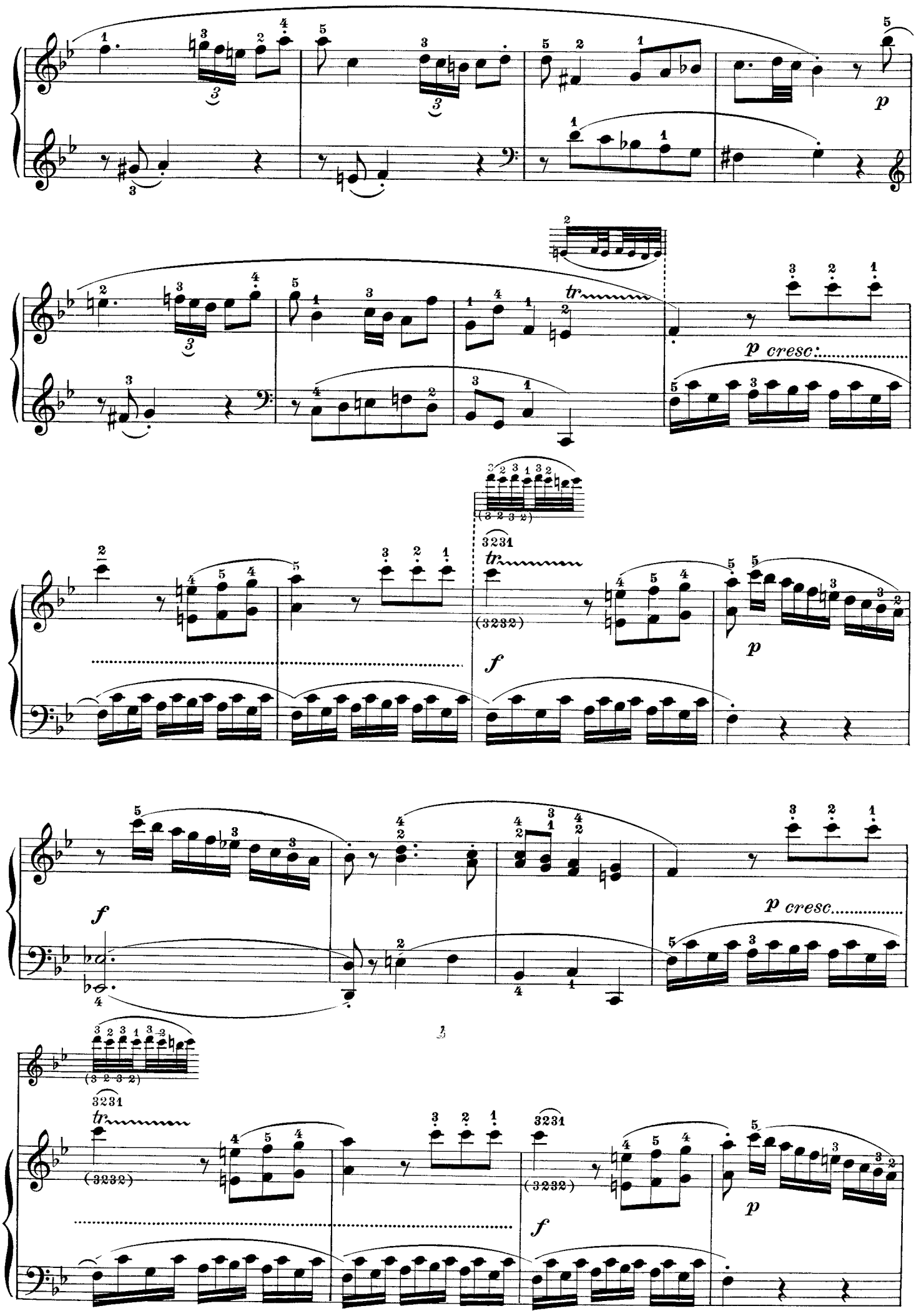
From the fabulous collection of LC




p
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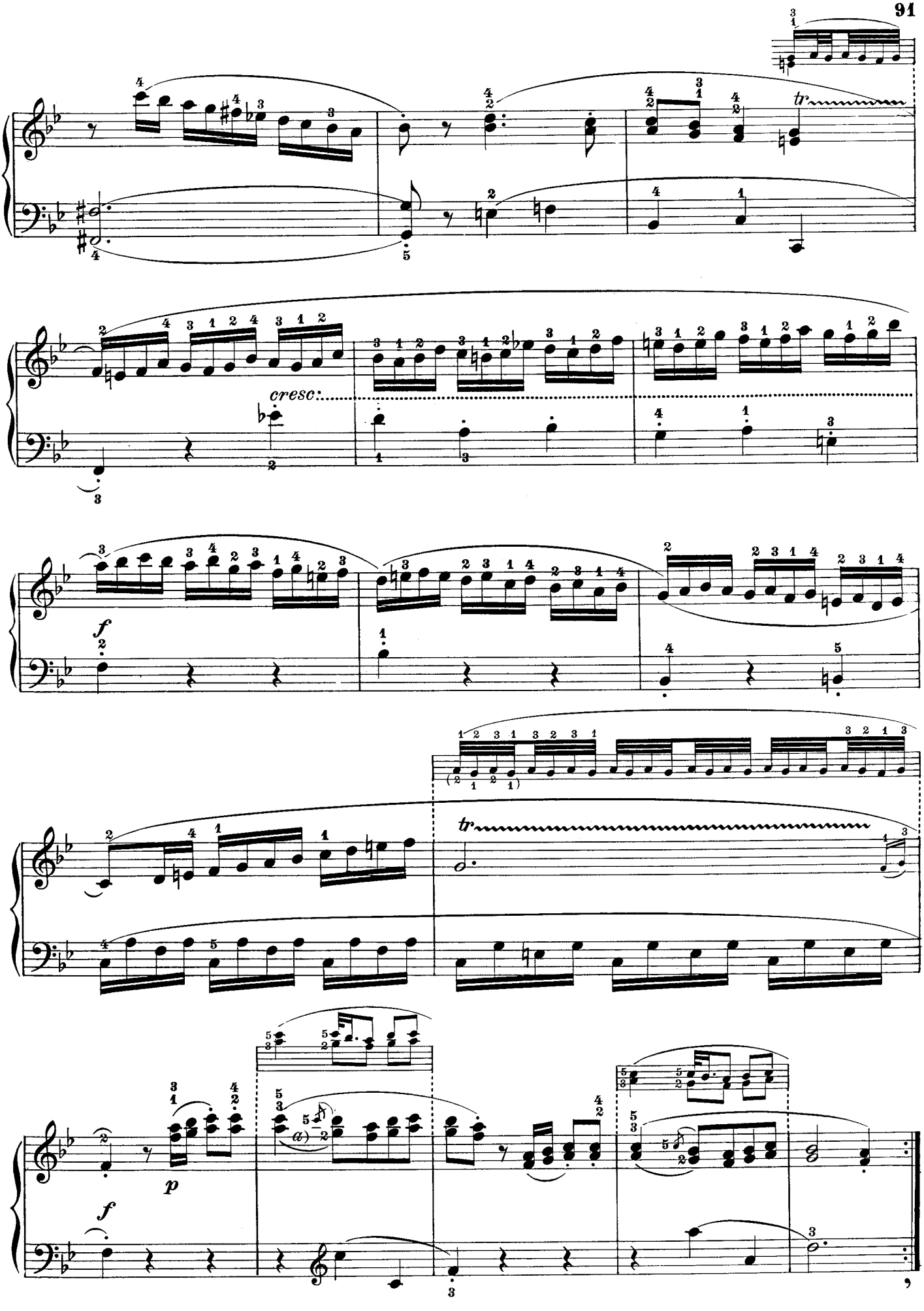
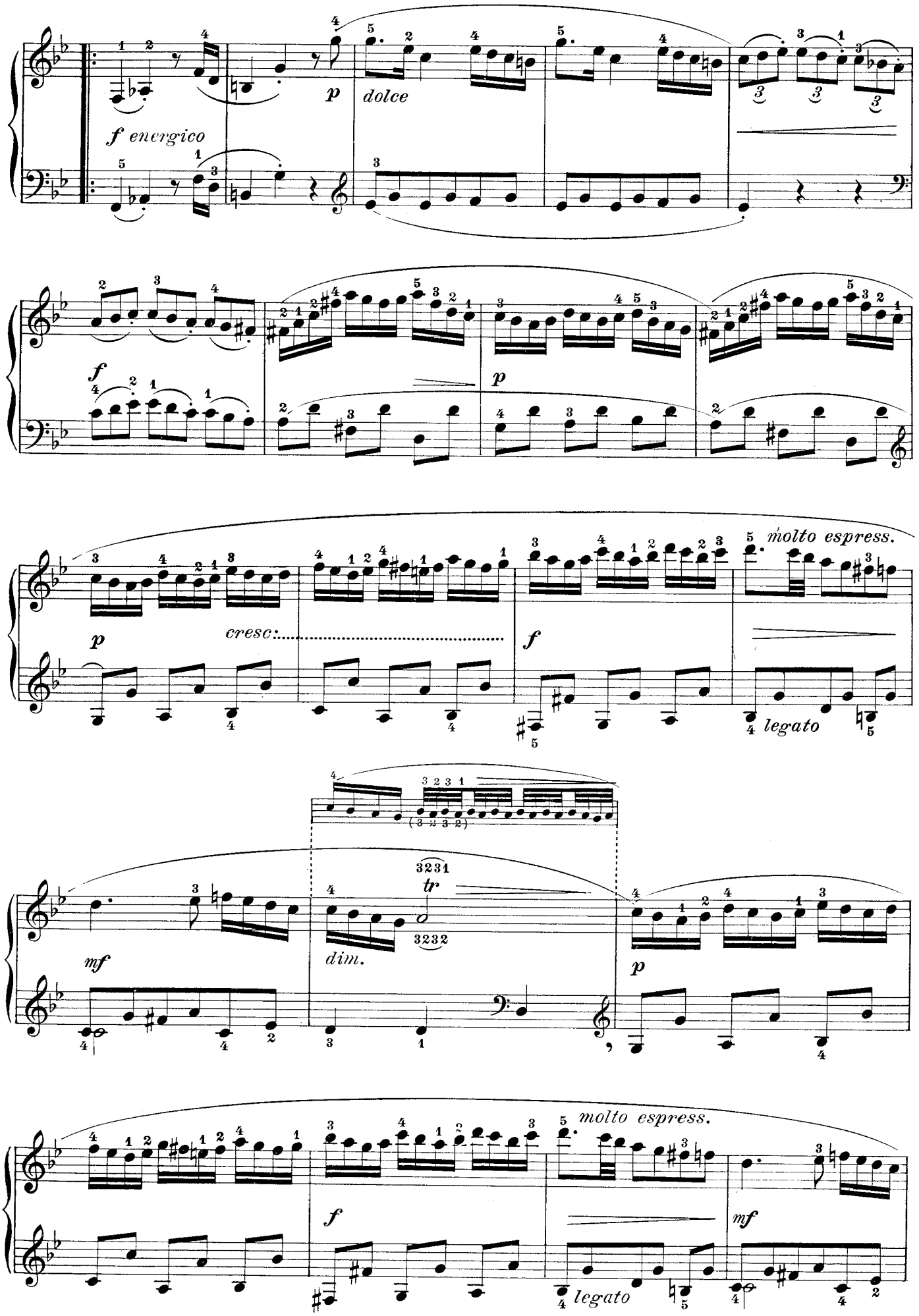


a) Per legare si tenga fermo il *La*.
a) *Pour lier tenez ferme le* La.

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


f energico
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f
legato
mf
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3231
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3232
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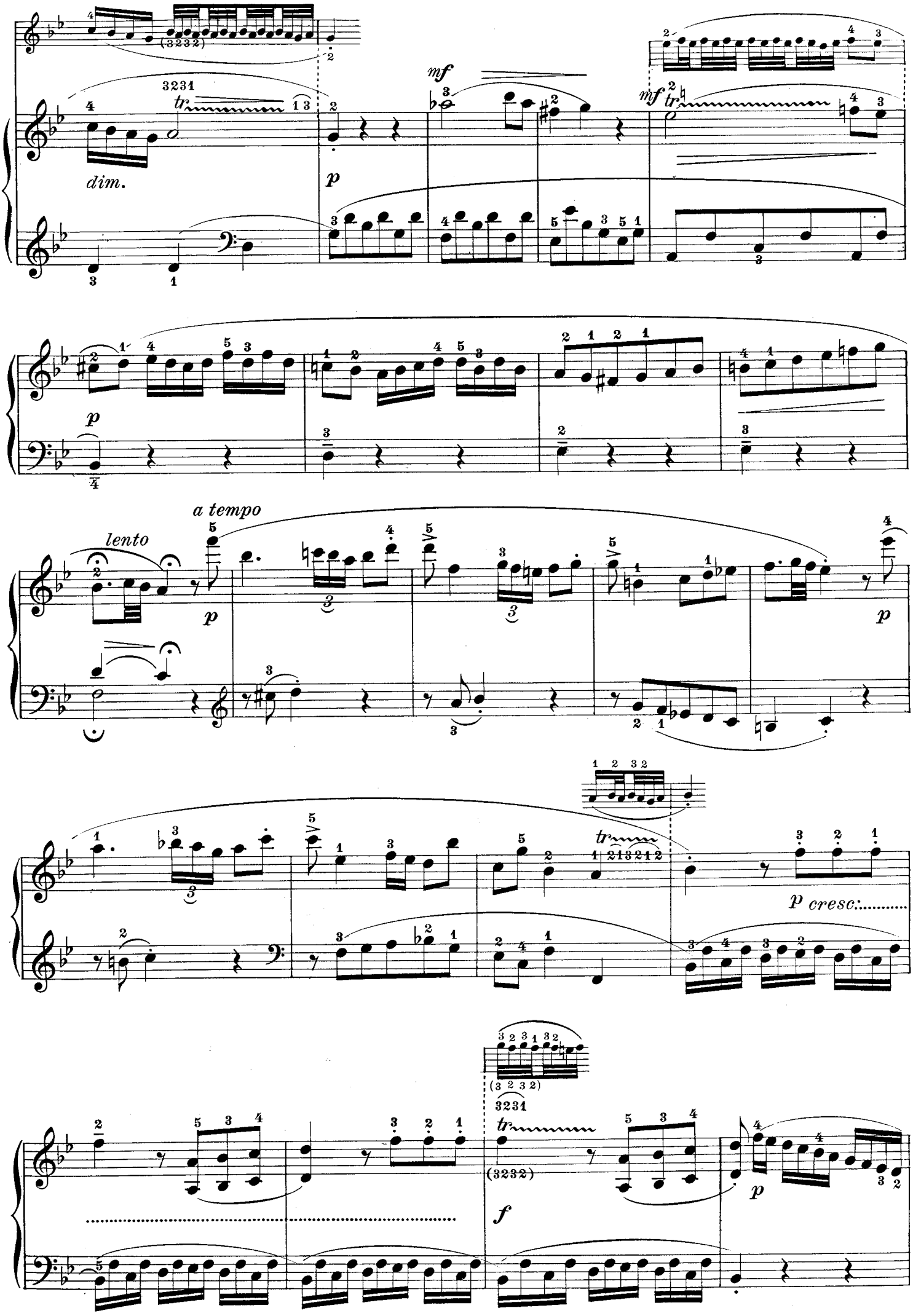
molto espress.
f
legato
mf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a tempo
p cresc:
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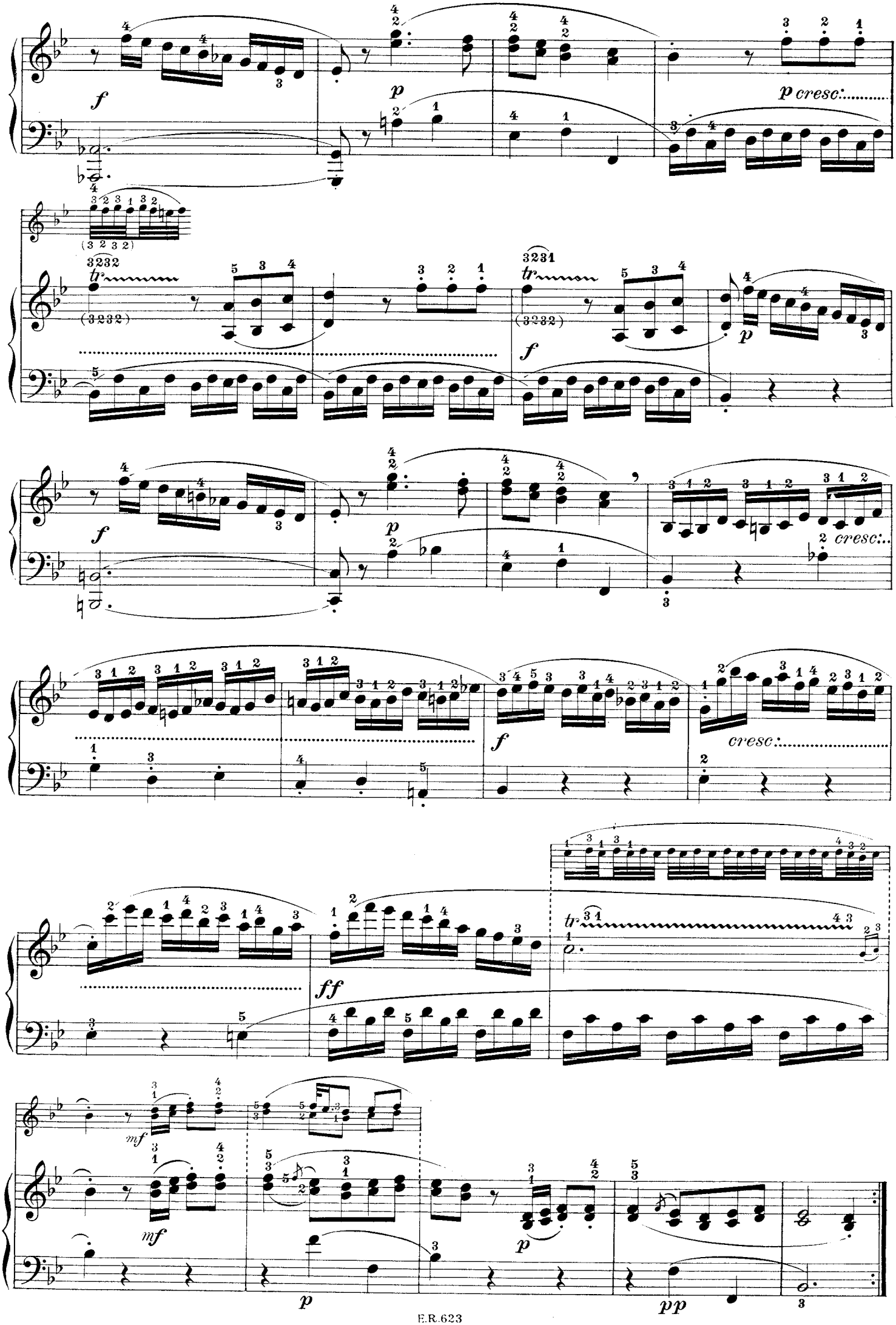
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p
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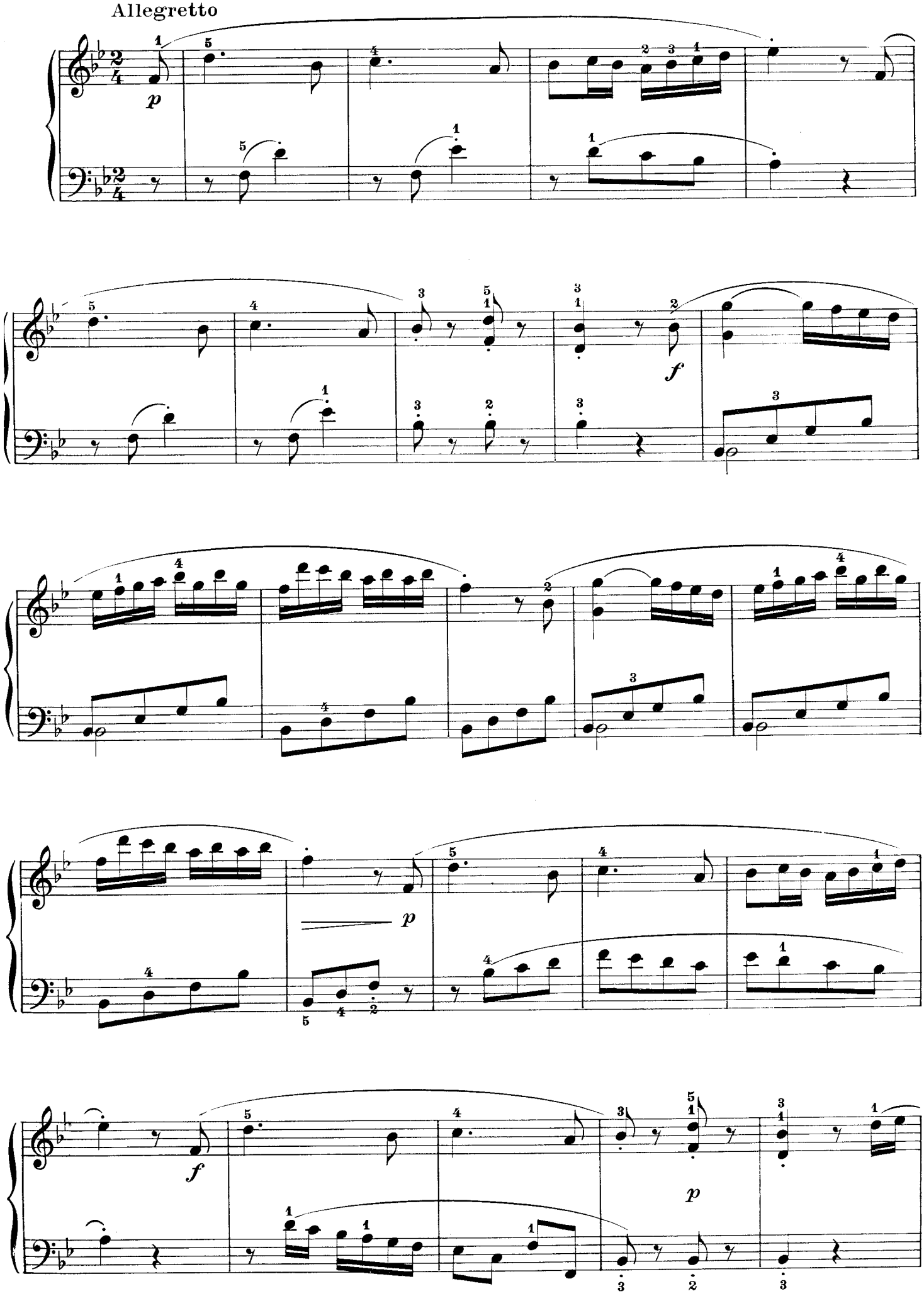
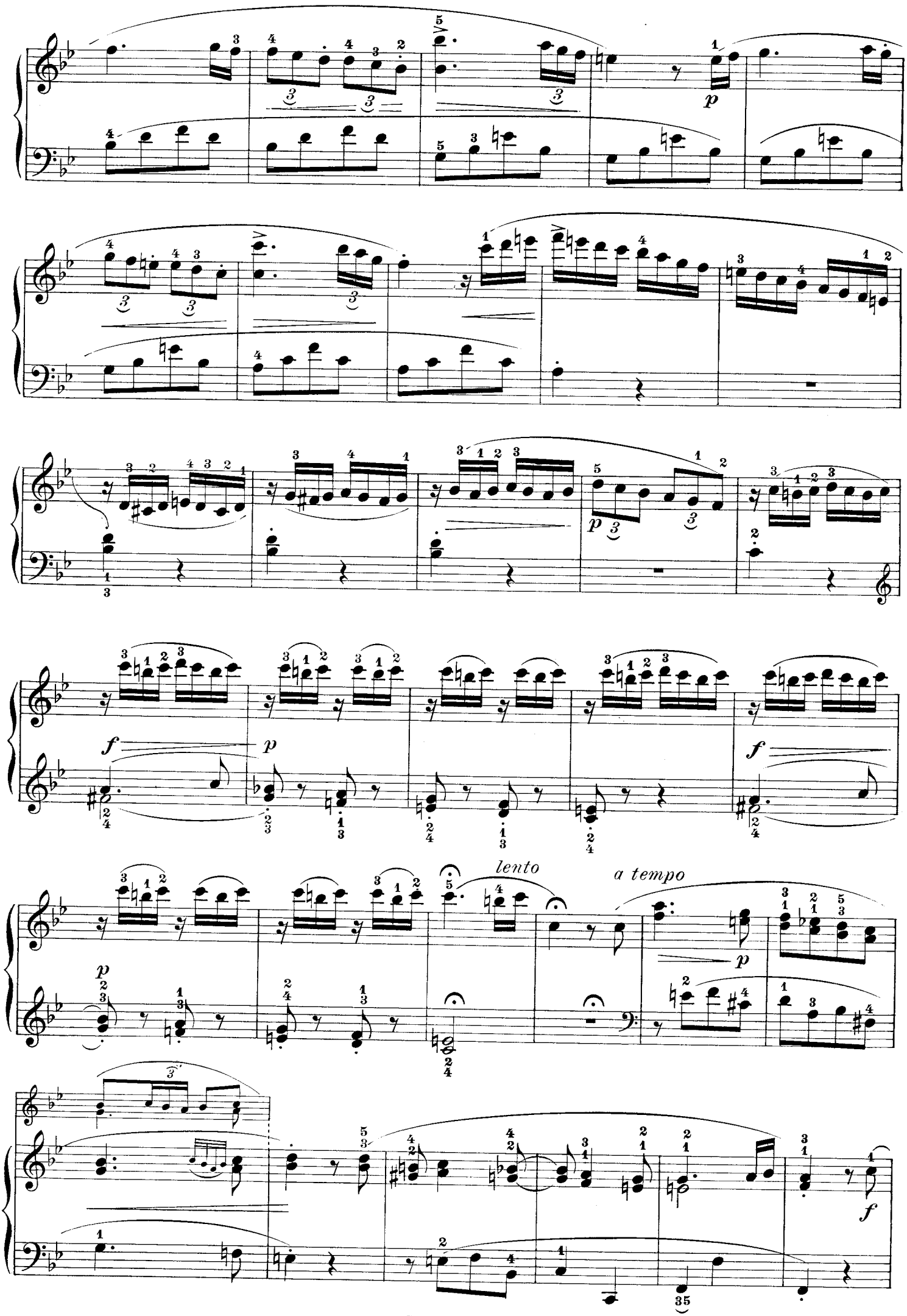
RONDÒ

Allegretto

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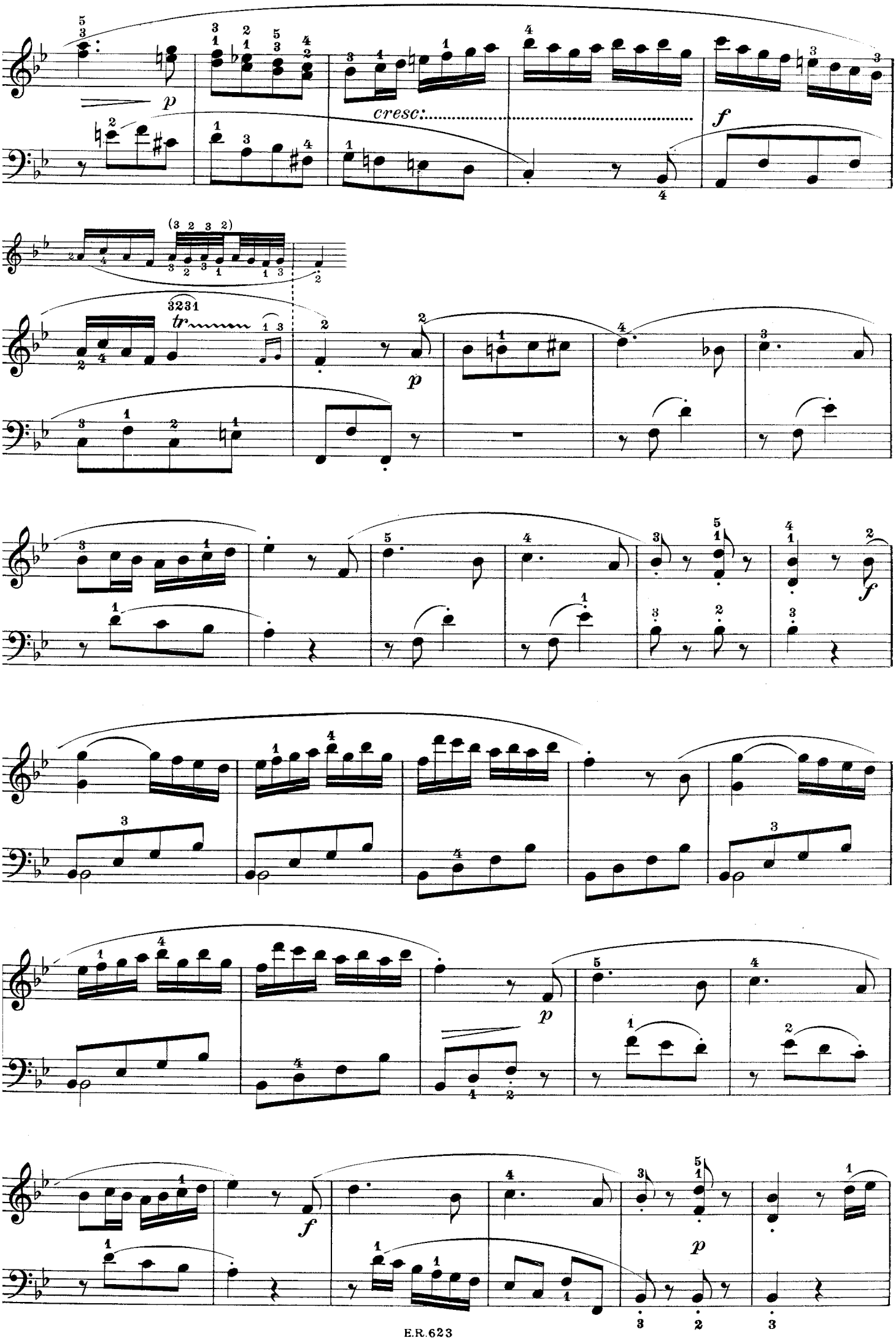
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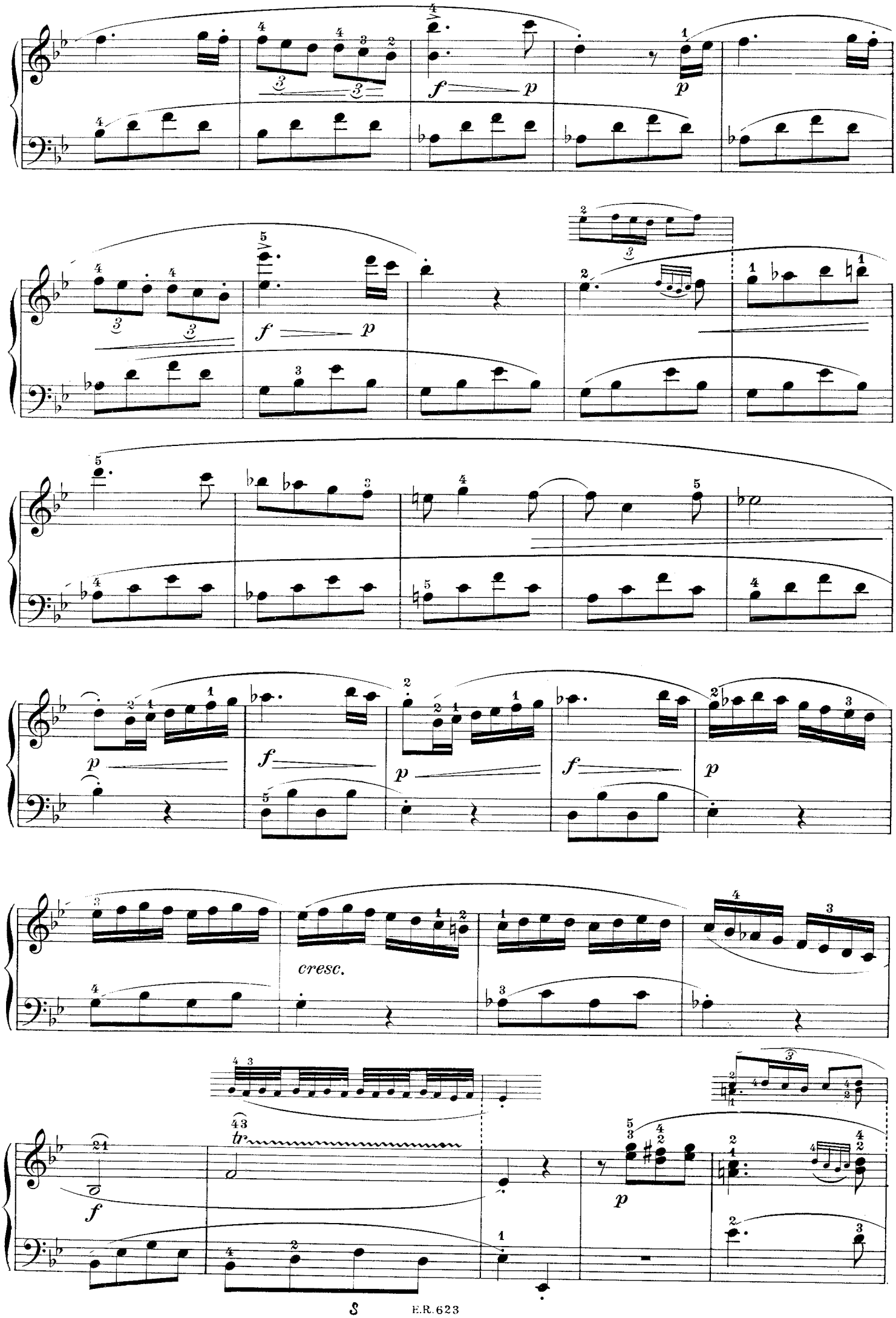
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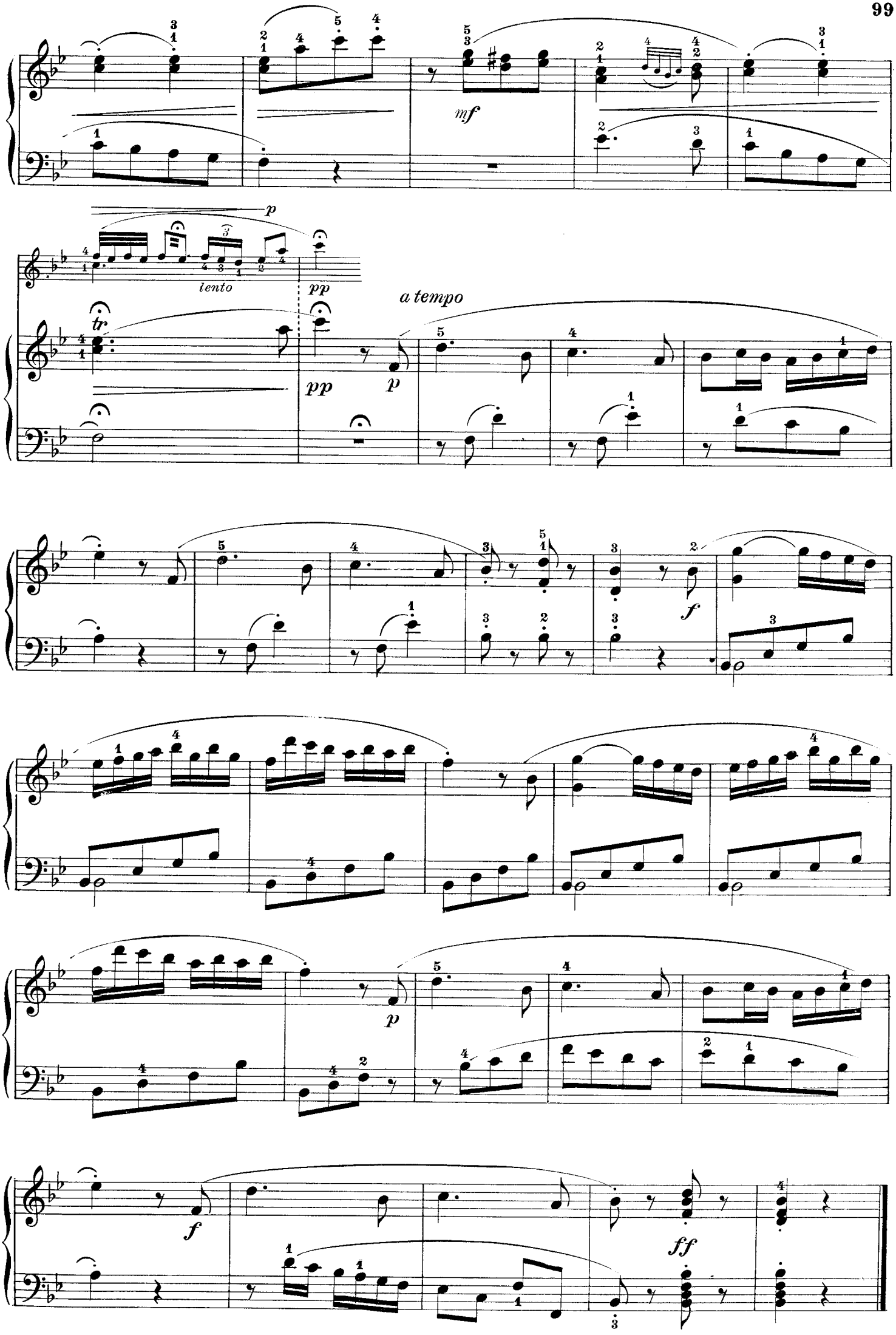
mf
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Allegro

3.

mf

sempre legato

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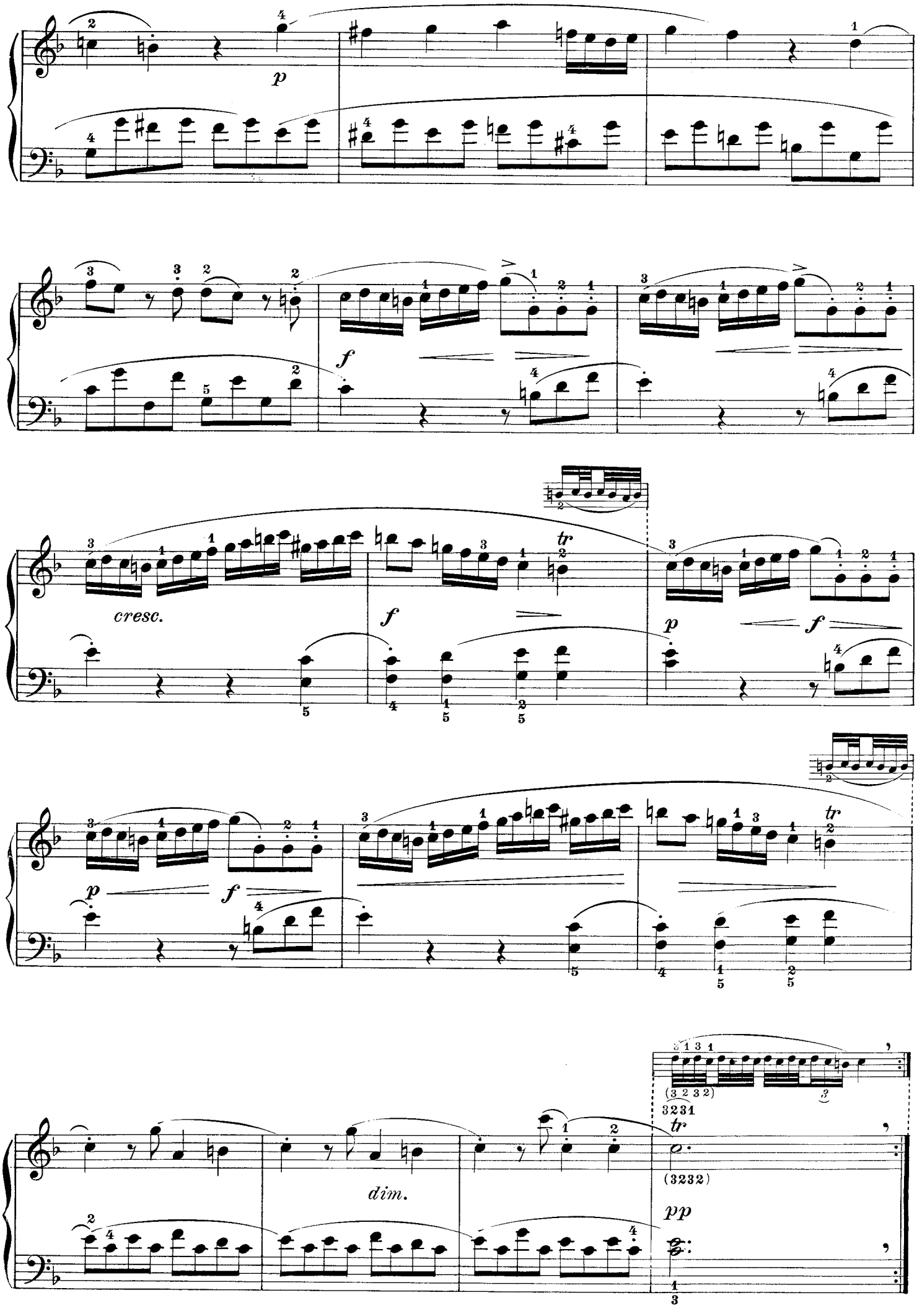
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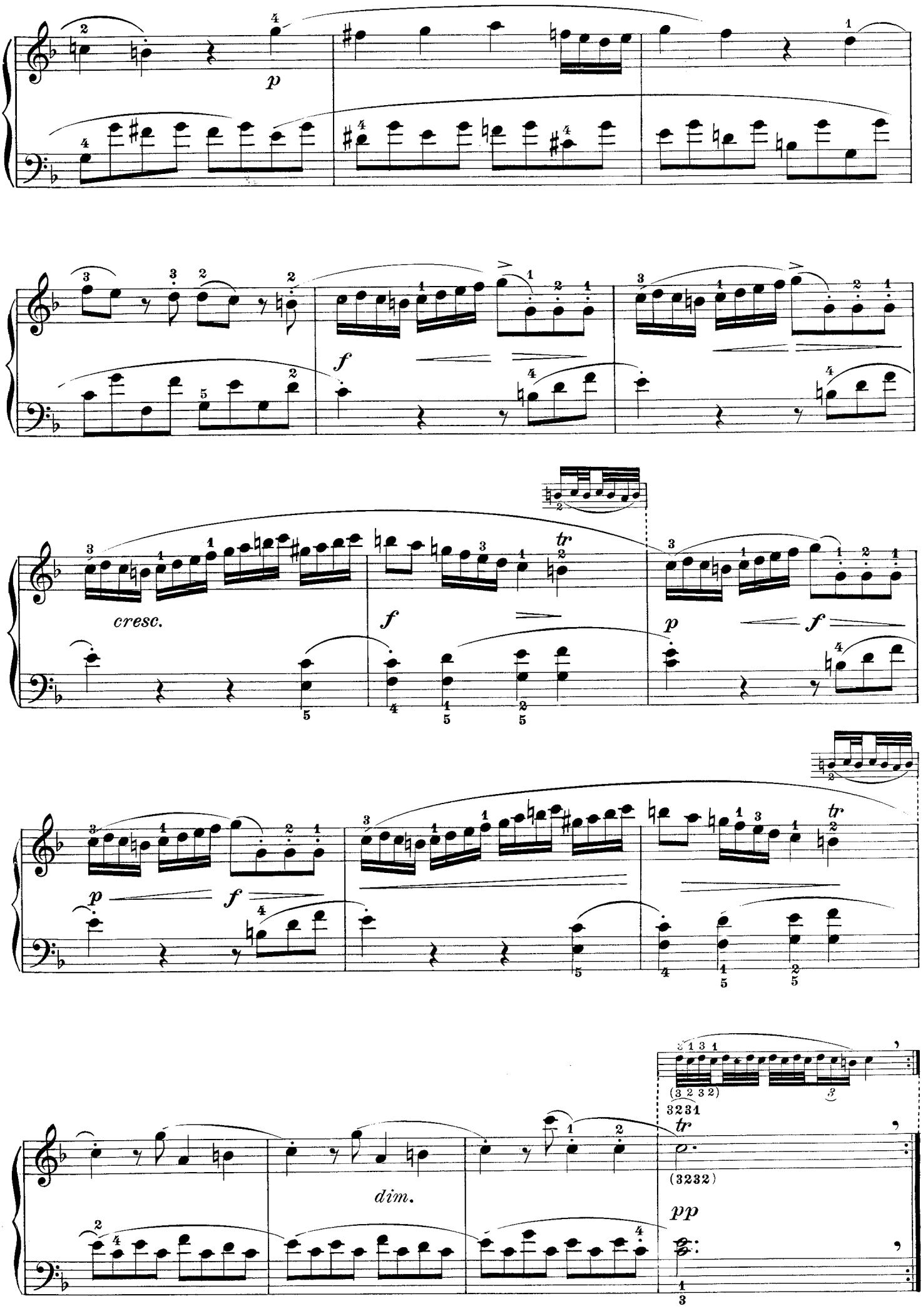
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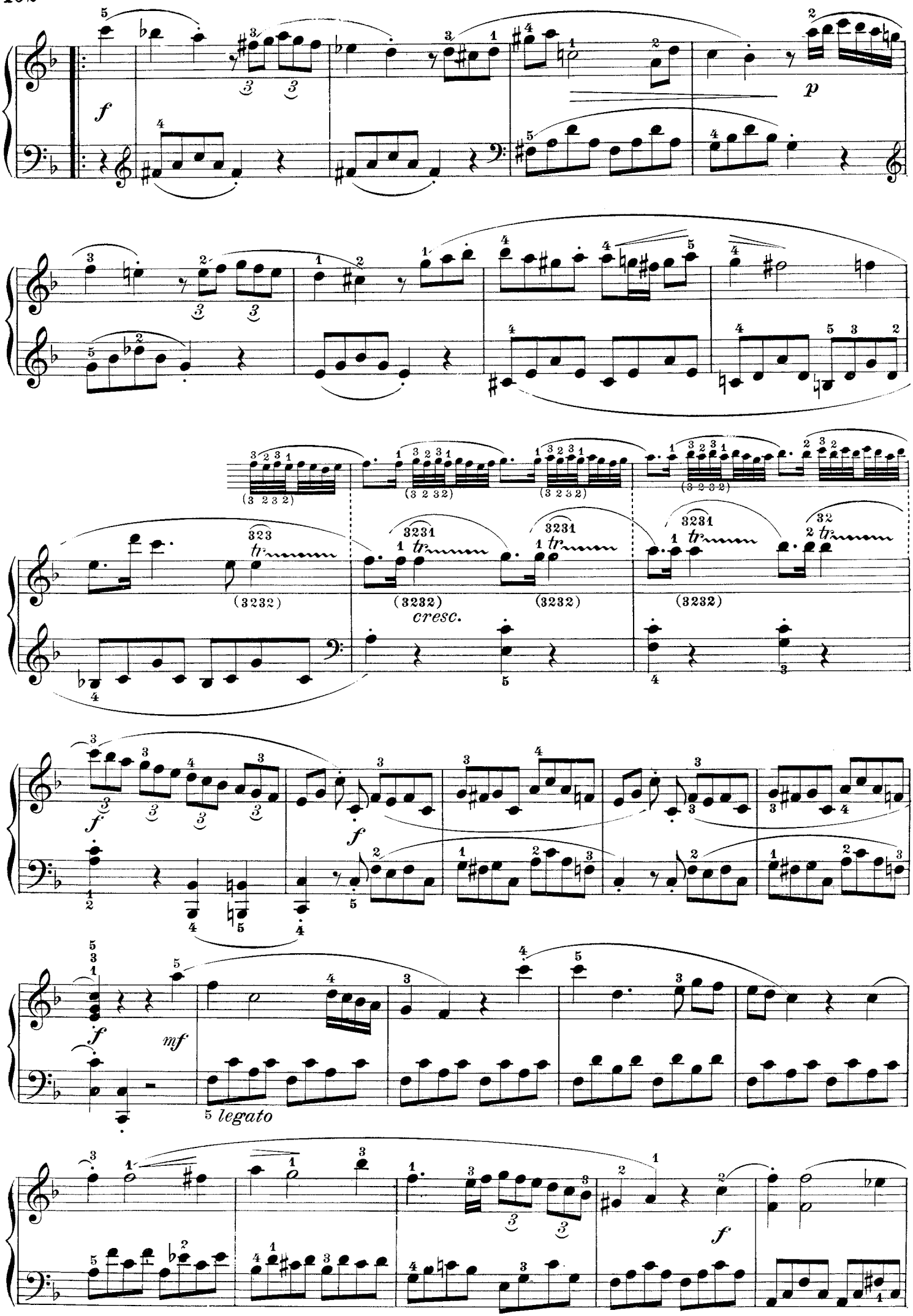
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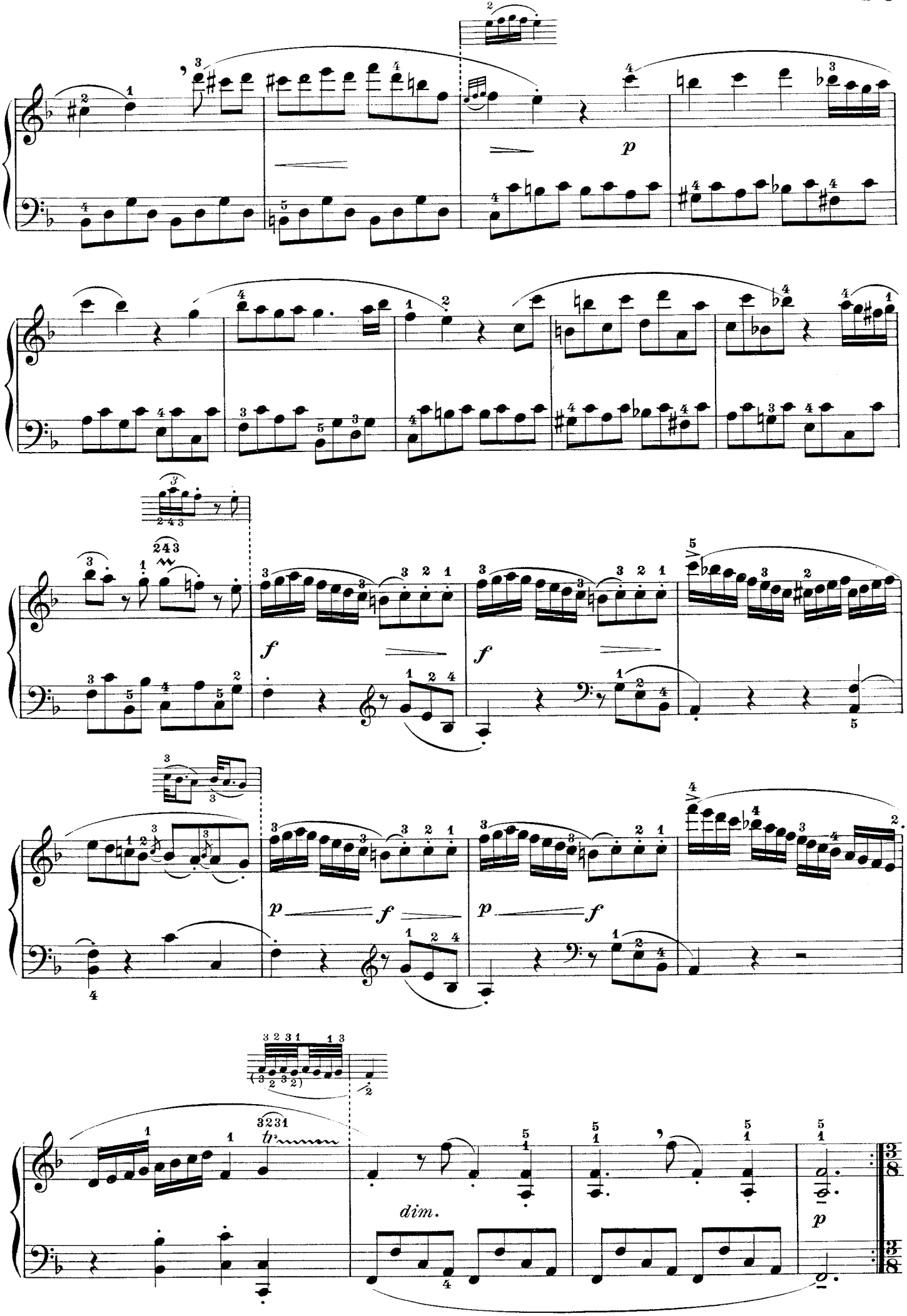
mf
5 legato


p
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f
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f
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f
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dim.
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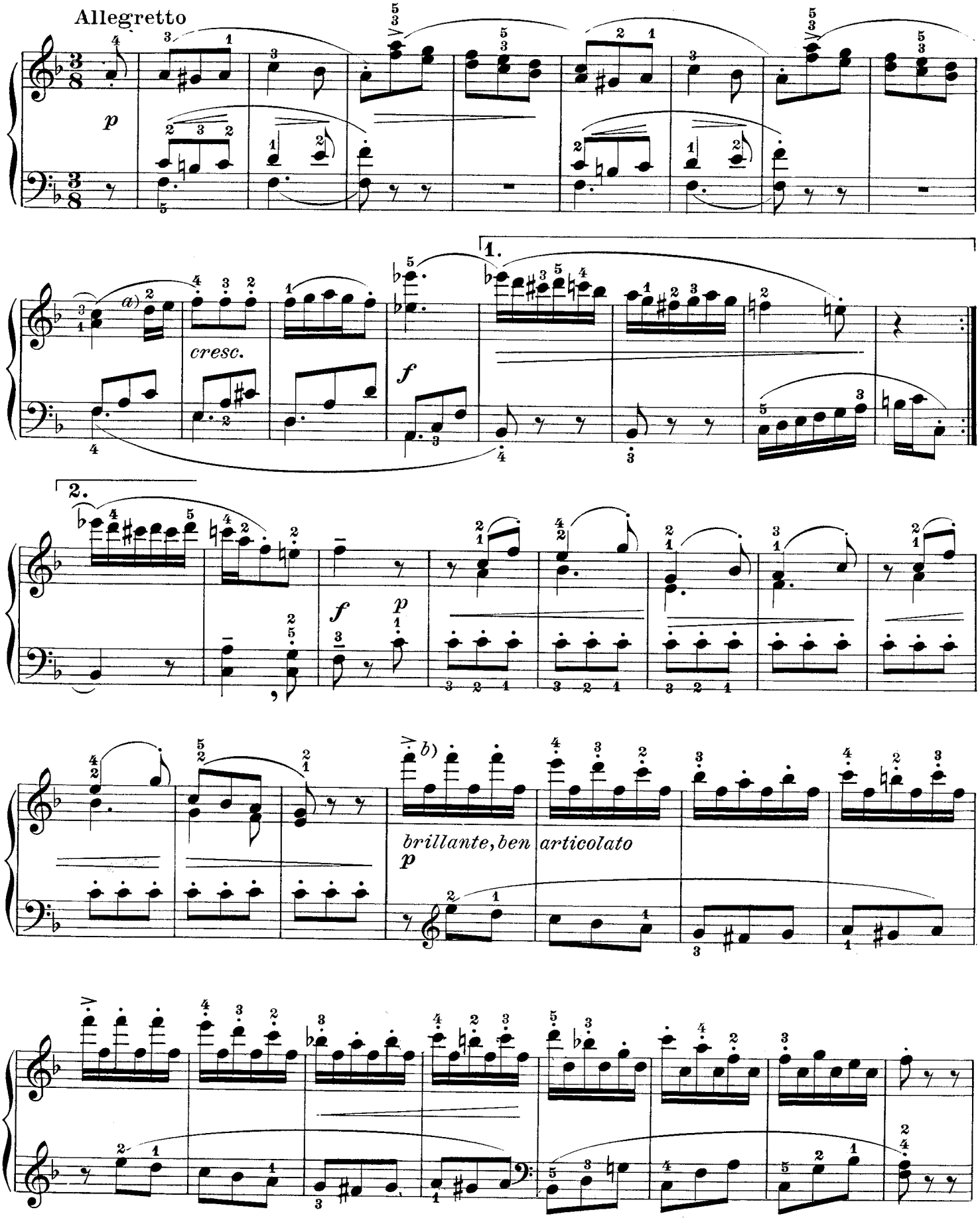


a) Si tenga fermo il pollice e si passi il 2.do sopra il 3º dito.

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

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

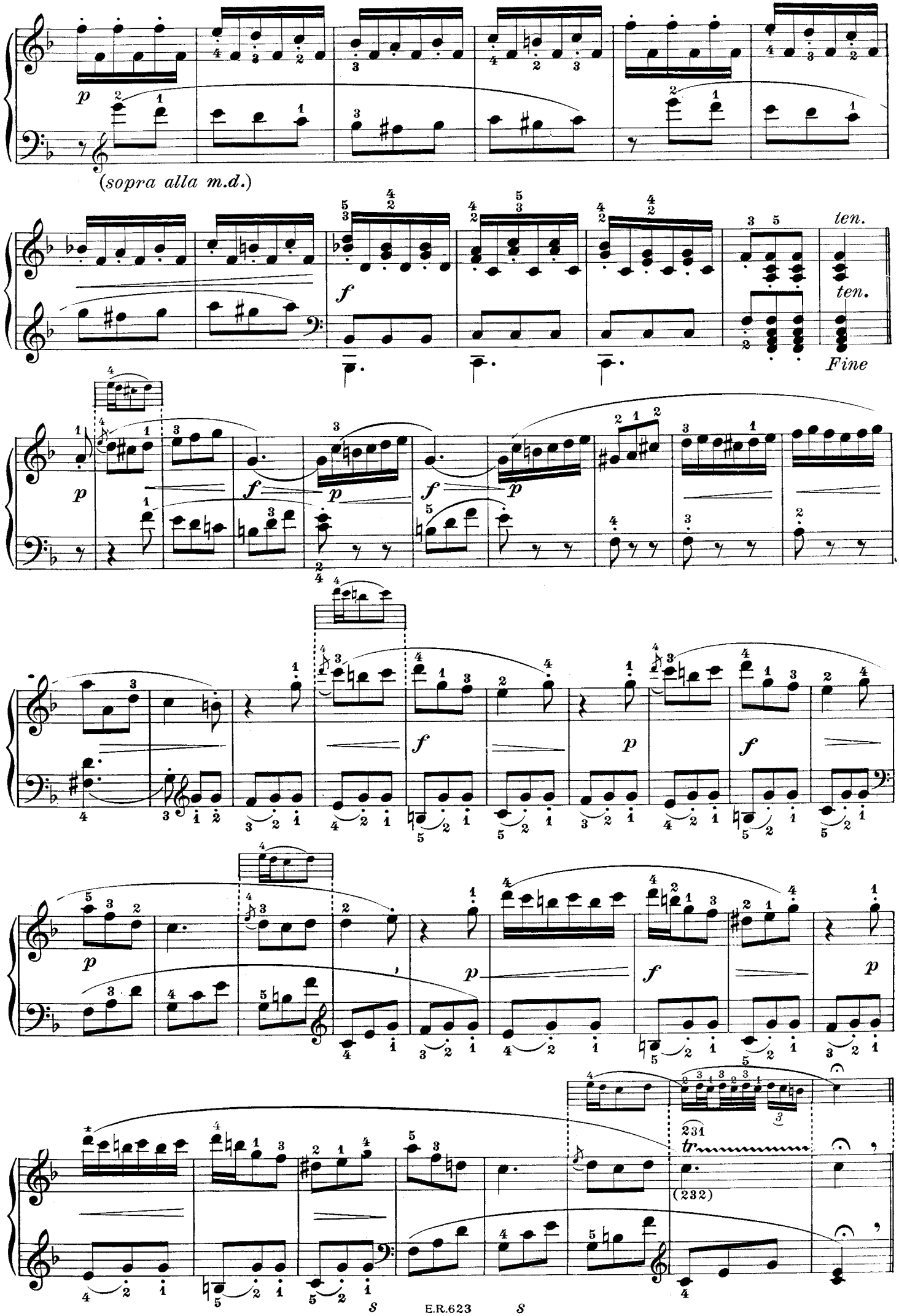
b) *Les points n'indiquent pas, ici, un véritable* staccato, *mais un accent sec: le poignet doit rester immobile.*

a) *Sosténgase firme el pulgar y pásese el 2º dedo sobre el tercero.*

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

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

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


p
(sopra alla m.d.)
f
ten.
ten.
Fine
p
f
p
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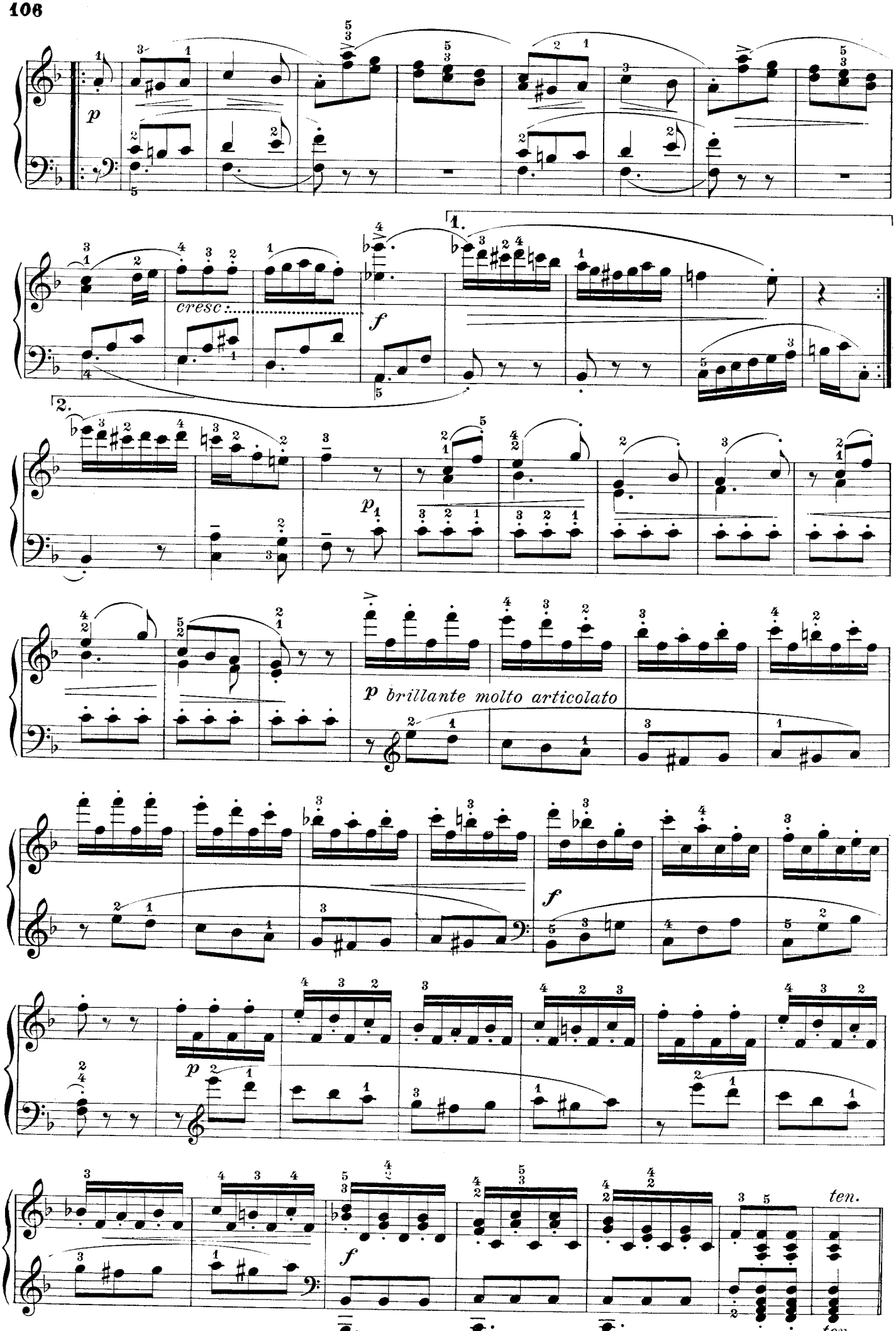
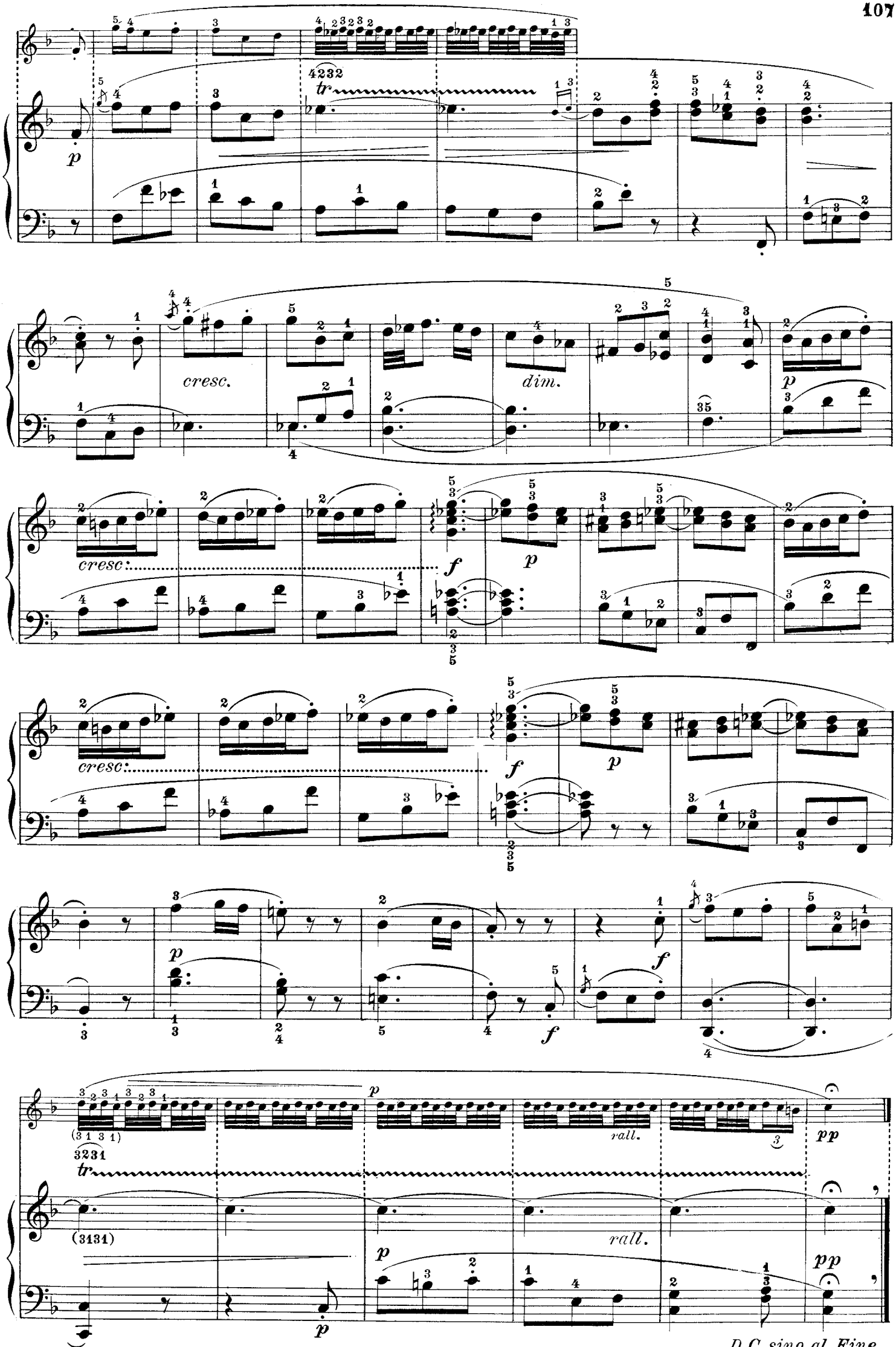
p
f
p
f
p
p
f
p
231
tr
(232)


p
cresc.
f
1.
2.
p
p brillante molto articolato
f
p
f
ten.


p
tr
cresc.
dim.
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(3131)
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rall.
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D.C. sino al Fine