

E. R. 400

FORINO

VENTI STUDI PER VIOLONCELLO

TESTO ITALIANO
TEXTE FRANÇAIS
ENGLISH TEXT

EDIZIONE RICORDI

(PRINTED IN ITALY)

(IMPRIMÉ EN ITALIE)

EDIZIONE RICORDI

PRIX NET Frs : 7.00

TOUTE MAJORATION COMPRISE

E. R. 400

AL COLLEGA PROF. ANDREA HEKKING
DEL CONSERVATORIO NAZIONALE DI MUSICA DI PARIGI.

L. FORINO

VENTI STUDII

TRATTI DALLE OPERE DI CAMPAGNOLI, CRAMER, BERTINI,
KREUTZER, BACH, FIORILLO E RODE ADATTATI E RIVEDUTI

PER VIOLONCELLO

OPERA ADOTTATA NEL R. LICEO MUSICALE DI S. CECILIA IN ROMA

TESTO ITALIANO
TEXTE FRANÇAIS
ENGLISH TEXT

G. RICORDI E C.

EDITORI-STAMPATORI

MILANO - ROMA - NAPOLI - PALERMO - LONDRA
LIPSIA - BUENOS-AIRES

PARIS - SOC. ANON. DES EDITIONS RICORDI
NEW-YORK - G. RICORDI E CO., INC.

(COPYRIGHT MCMXXIII, BY G. RICORDI E CO.)





PREFAZIONE

Nei cinque volumi della mia « *Tecnica razionale e progressiva del Violoncellista* » (edizione Ricordi) ho svolto il meccanismo dell'arco come in nessun'altra opera del genere, sì da renderlo pronto ad ogni possibilità di esecuzione.

Per abituare il giovane violoncellista ad un meccanismo della mano sinistra tutto affatto indipendente dalle qualità intrinseche dell'istrumento e perciò interamente rispondente alle esigenze delle moderne musiche, inserii nella suddetta opera studii originariamente scritti per altri strumenti. Proseguo e svolgo con questi Studii tali concetti che sorsero in me sin da giovinetto quando mi venne fatto di constatare l'assenza di ogni logica preparazione per affrontare l'esecuzione di opere del « Concerto » op. 129 di Schumann.

In questi Studii, che potranno essere percorsi da allievi di 6° e 7° corso, si trovano alcuni *passi* di ottave con due differenti diteggiature: la superiore è la ordinaria, la inferiore è quella di cui maggiormente raccomando lo studio. Queste ottave *diteggiate* nelle posizioni acute, avranno certamente una assai più larga applicazione in un prossimo avvenire in considerazione de' grandi vantaggi pratici che esse offrono.

LUIGI FORINO

Roma, 1923.

PRÉFACE

Dans les cinq volumes de notre « Technique rationnelle et progressive du Violoncelliste » (édition Ricordi), nous avons développé le mécanisme de l'archet comme on ne l'a fait dans aucune autre oeuvre et de manière à le rendre véritablement apte à toutes les possibilités d'exécution.

Afin d'habituer le jeune violoncelliste à un mécanisme de la main gauche indépendant des qualités intrinsèques de l'instrument, et par cela même qui répond exactement à toutes les exigences de la musique moderne, nous avons inséré dans l'oeuvre mentionnée plus haut des études qui, à l'origine, avaient été écrites pour d'autres instruments. Nous poursuivons, au moyen de ces Etudes le but que dès notre jeunesse nous nous sommes proposé d'atteindre après avoir constaté l'absence totale d'une préparation logique, permettant d'affronter l'exécution d'oeuvres telles que le « Concerto » op. 129 de Schumann.

Dans ces Etudes, qui pourront être jouées par les élèves des 6^e et 7^e cours, se trouvent quelques passages d'octaves avec deux doigts différents: le doigté supérieur est l'habituel, l'inférieur est celui dont je recommande tout particulièrement l'étude. Ces octaves doigtées dans les positions aiguës auront sans aucun doute une application bien plus large dans un prochain avenir étant donné les grands avantages pratiques qu'elles offrent.

PREFACE

In the five books of my « *Tecnica razionale e progressiva del Violoncellista* » Rational & progressive Technique of the Violoncellist (Ricordi edition), the bow mechanism has been developed as in no other work and in such a manner as to make possible to render any execution whatsoever.

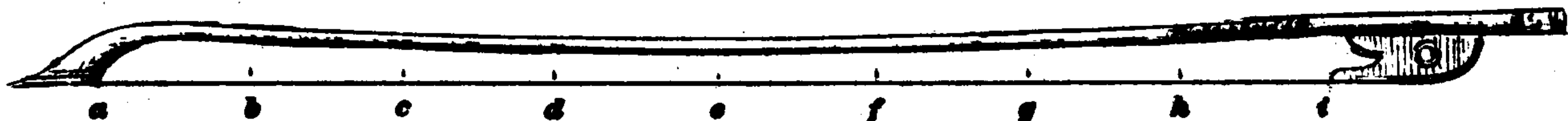
In order to accustom the young violoncellist to a left hand mechanism which should be quite free from every intrinsic quality of the instrument, answering to all exigencies of modern music, I have inserted in the above mentioned work some studies which were originally written for other instruments. By means of these Studies I am pursuing and developing the idea I had in mind when I was a young student at which time I had an opportunity to notice the total lack of any logical preparation permitting the student to face the execution of such works as for instance Schumann's Concerto op. 129.

In these Studies which can be performed by pupils of the 6th & 7th courses, there are some *passages* in octaves with two different fingerings: the superior is the usual one, the lower is the fingering the study of which I mostly recommend. These *fingered* octaves in the high positions will surely have further on a larger application owing to the great practical advantages they present.

**SEGNI
ED ABBREVIATURE.**

**SIGNES
ET ABBRÉVIATIONS.**

**SIGNS
AND ABBREVIATIONS.**



- Per indicare l'impiego dell'arco preferisco divider questo, in otto parti uguali per mezzo di lettere dall'*a* all'*i*. Tutto l'arco sarà indicato *i - a* oppure *a - i*; metà superiore *e - a* o viceversa; metà inferiore *i - e* o viceversa; centro *g - c* o viceversa, ecc.

Per indicare un terzo d'arco useremo i tre ottavi per esempio *i - f*, ecc. Con tale sistema seguendo l'ordine naturale delle lettere, si potranno, dopo brevissima pratica, applicare le arcate secondo le indicazioni.

Quando, nello stesso brano, l'arco dovrà essere esercitato in varii punti, le indicazioni saranno messe l'una sotto l'altra.

Tale sistema d'indicazione è stato di già praticamente sperimentato.

Pour indiquer l'emploi de l'archet, je préfère diviser celui-ci en huit parties égales par le moyen de lettres de l'a à l'i. Tout l'archet sera indiqué: i - a ou bien a - i; la moitié supérieure e - a ou vice versa; la moitié inférieure i - e ou vice versa etc.

Pour indiquer un tiers de l'archet nous emploierons les trois huitièmes, par exemple i - f etc. Avec un tel système, en suivant l'ordre naturel des lettres, on pourra, au bout de peu de temps, appliquer les coups d'archet selon les indications.

Quand l'archet devra être exercé sur des points différents dans le même fragment, les indications seront placées l'une au-dessous de l'autre.

Ce système d'indications a déjà été expérimenté pratiquement.

As regards the use of the bow, I have divided it into eight equal parts by means of letters *a* to *i*. The use of the full bow will be marked *i - a*, or *a - i*; the upper half *e - a* or vice-versa, the lower half *i - e*, or vice-versa; the middle of the bow *g - c* or vice-versa, etc. A third of the bow is indicated *i - f*. By this system and following the natural order of the letters the student will soon learn which bowing is referred to. When two or more parts of the bow are to be used the signs will be placed under one another. Such a system of signs must be put to a practical test.

- Tirare
- ∨ Levare
- Corda vuota
- ┌ Stessa posizione
- Staccato lungo
- ▼ Staccato corto (arco attaccato)
- Staccato corto (arco balzato)
- ’ Staccato cortissimo (effetto di pizzicato)
-) Ripresa d'arco
- ♀ Pollice

S.A.C. Da studiarsi sulle altre corde.

- Tirez
- ∨ Poussez
- Corde à vide
- ┌ Même position
- Détaché allongé
- ▼ Détaché court (archet à la corde)
- Détaché court (sautillé)
- ’ Détaché très bref (effet de pizzicato)
-) Reprise de l'archet
- ♀ Le pouce

S.A.C. A étudier sur les autres cordes.

- Down-bow
- ∨ Up-bow
- Open string
- ┌ In the same position
- Long staccato
- ▼ Short, united staccato
- Jumping, or flying staccato
- ’ The quickest and shortest staccato possible (almost the effect of pizzicato)
-) Renewal of bowing
- ♀ Thumb-position

S.A.C. Practise on the other strings.

Prima di applicare il colpo d'arco indicato in tutti questi Studi è consigliabile di perfezionare l'esecuzione di uno studio con la più semplice e facile applicazione di arco anche a note sciolte, se son legate. Si cominci con lo studiare ad un tempo ben sostenuto, ma ritmico, per raggiungere gradatamente quello indicato dal metronomo.

Avant d'appliquer les différents coups d'archet indiqués dans toutes ces Etudes, nous conseillons de perfectionner l'exécution de chacun d'elles par l'application la plus simple et la plus aisée de l'archet en jouant séparées même les notes qui sont liées.

Commencez à étudier à un mouvement bien soutenu et rythmé, pour arriver graduellement à celui qui est indiqué par le métronome.

Before applying the bow stroke as indicated in each Study, I advise the pupil to improve the execution of every single Study by using the plainest and easiest bow application, and by playing separately even the tied notes.

Begin studying at a well sustained and rhythmical movement and then by degrees reach the tempo according to the metronome indications.

Arco leggero, perfetta uguaglianza ritmica.

Archet léger et parfaite égalité de mouvement.

With a light bow and keeping the evenness of the rhythm perfectly.

Presto ♩ = 132

simile

(CAMPAGNOLI)

1.

1 4 2
cresc.

1
cresc.

2
cresc.

4 2
f

2 0 3 0
dim. *p*

mf

8 0 8 0 1 3
mf

3 0 1 3 2 0 2 0
mf

1 0 3 1 3 0
mf

p *dim.*

pp *riten:*

4 Picchettato brillante sollevando l'arco. Alla 8^a battuta e simili come pure nelle semicrome in fine, arco attaccato.

Picchettato brillant en soulevant l'archet. Archet à la corde à la 3^e mesure et semblables comme aussi pour les doubles croches de la fin.

Brilliant "picchettato," raising the bow.

The bow close to the string in the 3rd bar and similar ones, as well as for the semi-quavers in the end.

Allegro brillante ♩ = 84

(CAMPAGNOLI)

The musical score consists of ten staves of music in G major, 2/4 time. The tempo is Allegro brillante with a metronome marking of ♩ = 84. The score includes various technical exercises and dynamics. The first staff starts with a forte (f) dynamic and features a picchettato exercise with slurs and fingerings (1, 2, 3, 4). The second staff includes piano (p) and mezzo-forte (mf) dynamics with slurs and fingerings. The third staff is marked 'simile' and 'cresc.' with slurs and fingerings. The fourth staff is marked 'simile' and 'f' with slurs and fingerings. The fifth staff is marked 'p' and 'simile' with slurs and fingerings. The sixth staff is marked 'cresc.' and 'dim' with slurs and fingerings. The seventh staff is marked 'p' and 'cresc.' with slurs and fingerings. The eighth staff is marked 'f' and 'cresc.' with slurs and fingerings. The ninth staff is marked 'ff' and 'riten.' with slurs and fingerings. The score concludes with a final cadence.

Al secondo *f* arco attaccato, ma per raggiungere il *f* nel crescendo ed il *p* nel diminuendo occorre passare gradatamente dall'arco balzato all'arco attaccato e viceversa.

Archet à la corde au deuxième f; cependant pour arriver au f dans le crescendo et au p dans le diminuendo, il faut passer, par degrés, de l'archet balzato (rebondi) à l'archet à la corde et vice versa.

The bow close to the string for the second *f*; however in order to reach the *f* in the crescendo and the *p* in the diminuendo, the executant will have to pass gradually from a detached bow to the bow close to the string and vice-versa.

(CRAMER)

Allegro vivo $\text{♩} = 120$

3. *(g-f)* balzato *p.* *simile* *cresc.* *f* *dim.* *pp* *simile* *cresc.* *(g-e)* *simile* *dim.* *(g-f)* *simile* *p* *cresc.* *(g-o)* *f* *cresc.* *simile* *ff*

Moderato $\text{♩} = 84$

(CRAMER)

(c-a)
(f-d)
(b-g)

4. *mf* *simile*

p *cresc.*

mf

p

cresc.

f *dim.*

p

dim.

riten. *pp*

3 coups d'archet du/raits

① (c-a) *sempre f* *p* *mf* *pp* *f* *mf* *p*

② (t-a) (t-a) (g-c) (c-a) *mf*

③ (g-a) *pp*

④ ⑤ ⑥ (t-a) (a-c) (a-t) (t-g) ⑦ (t-g) (t-a) (a-c) (a-t) ⑧ (f-a) *p*

⑨ (t-a) (g-c) *mf* ⑩ (g-f) *pp* *balzato* ⑪ ⑫ ⑬

Allegro ♩ = 96

simile

(BERTINI)

p *cresc.* *Fine*

ferma restez *D.C. al Fine*

Moderato energico ♩ = 76

simile

6.

The musical score consists of eight staves. The first six staves are in bass clef, and the last two are in treble clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is 'Moderato energico' with a metronome marking of ♩ = 76. The performance style is 'simile'. The score includes various dynamic markings: *mf*, *p*, *f*, and *cresc.*. It also features technical instructions such as 'ferma restes' and Roman numerals (I, II, III, IV) indicating fingerings or positions. The notation is highly detailed, showing complex fingering patterns and slurs throughout the piece.

Allegro moderato ♩ = 96

(g-o) simile

7. *II III*

I

III

II III *p* *cresc.*

III *II*

f

IV P II IV

I *cresc.* *f* *G*

(a-c) *simile*

Ben legato, perfetta uguaglianza ritmica. Polso passivo onde ottenere la maggiore morbidezza ne' continui cambiamenti di corde.

Bien lié et avec une parfaite égalité de mouvement. Le poignet doit rester passif afin d'obtenir beaucoup de moelleux dans les changements de cordes continuel.

Smooth and keeping the rhythm perfectly well.

The wrist should remain passive so as to obtain a great softness in the continual changes of strings.

(KREUTZER)

Moderato ♩ = 80

8. *pp dolce*

simile

cresc.

mf

dim.

p

dim. *pp* *cresc.*

mf *cresc.*

f *riten.*

a tempo *f pp* *simile*

I *II* *I*

posizione estesa
position élargie
broad position

This musical score is written for a single melodic line in 12/8 time, featuring a variety of rhythmic patterns and dynamic markings. The piece begins with a series of eighth-note patterns, often beamed in groups of four, with fingerings such as 1-2-3-4 and 1-2-3-4-5-6-7-8. Dynamic markings include *mf*, *f*, *pp*, and *cresc.*. Performance instructions like *rit.* (ritardando) and *atempo* (ad libitum) are used to guide the performer's tempo. The score includes several fermatas, with the instruction "ferma restes" indicating where the performer should hold the note and remain silent. The piece concludes with a *Lento* section, marked with a large *f* dynamic. The notation includes numerous slurs, ties, and specific fingering numbers throughout.

Moderato ♩ = 80

(g-c)

simile

9.

The musical score consists of ten staves of music. The first staff is in bass clef with a common time signature and a tempo marking of Moderato (♩ = 80). The key signature has one flat (B-flat). The score is marked with various dynamics: *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *simile*. The music features complex fingering patterns, including triplets and slurs. There are several instances of *mf* and *dim.* markings. The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a *simile* marking and a final *mf* dynamic. The score is numbered 9.

celery

mf

ferma
restez

dim.

pp

cresc.

f

cresc.

f p

III

cresc.

f

Moderato ♩ = 80

(KREUTZER)

10. *pp grazioso*

p

cresc. II *mf* III *pp* III

III (a-i) (t-g) (t-a) (a-c) (a-i)

mf III

III *ferma..... restez*

II *dim.* II

15/8 *cresc.* II

II

ferma restez *f* I

II

p ferma restez *cresc.* II

II II III III

II III II III I

f *tr*

ferma restez *tr*

Il colorito è quello indicato nell' edizione Joachim fedele al l'originale, ma ritengo che gli ultimi due *P* debbano anticiparsi di una semicroma.

Les nuances sont celles de l'édition Joachim fidèle à l'original; nous pensons toutefois que les deux derniers P doivent être avancés d'une double-croche.

The colouring is the same as that to be found in Joachim's edition, quite faithful to the original; however it seems to me that the two last *P* should take place a semi-quaver beforehand.

(G. S. BACH)

11. *mp*

poco a poco *f*

mp

f *p* *f* *p* *cresc. poco a*

poco *f*

La digitazione della prima parte e simili di questo studio risponde ai criteri dell'originale (revis. Hermann) per violino. Tali passi debbono eseguirsi con graziosi portamenti di suono, con dolcezza ed eleganza.

Le doigté de la première partie et des passages analogues dans cette étude correspond aux intentions de l'original (rev. Hermann) pour le violon. Les passages de ce genre doivent être exécutés, au moyen de gracieux "portamenti" de son, avec douceur et élégance.

The fingering of the front part and similar ones in the study is in accordance with the original (revised by Hermann) for violin. Such passages must be played with "portamenti" gracefully played with much feeling and elegance.

(FIORILLO)

12. **Andante** ♩ = 66

P dolce *cresc.*

mp *pp* *mp* *pp* *p*

II.....I

mp *cresc.* *mf* *dim.* *pp*

II I

Presto ♩ = 168

f II

p *tr*

p *simile*

p *simile*

p

cresc. *f*

The musical score consists of ten systems of music, each with a treble and bass staff. The notation is highly detailed, featuring numerous trills, triplets, and complex rhythmic figures. Dynamic markings include *p*, *f*, *cresc.*, and *dim.*. Section markers I, II, III, and IV are placed throughout the piece. Performance instructions such as "ferma restez" are used to indicate specific playing techniques. The score concludes with a final system of two staves.

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

f 3 2 1 3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1 3 2 1

p 3 2 1 3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1 3 2 1

cresc. 3 2 1 3 2 1 3 2 1 3 2 1
f

p 3 2 1 3 2 1 3 2 1 3 2 1
cresc.

3 2 1 3 2 1 3 2 1 3 2 1
II *cresc.*

mf dim. 3 2 1 3 2 1 3 2 1 3 2 1
p

3 2 1 3 2 1 3 2 1 3 2 1
cresc. II

f 3 2 1 3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1 3 2 1

Adagio ♩=84

(FIORILLO)

13. *p espress.*

f

p

G

pp

mf espress.

dim.

p

II

tr

p

II

dim. pp

I cresc.

f

tr

(FIORILLO)

Adagio ♩ = 68

14.

dolce

mf

p

dim.

p²

dolce

mf

p

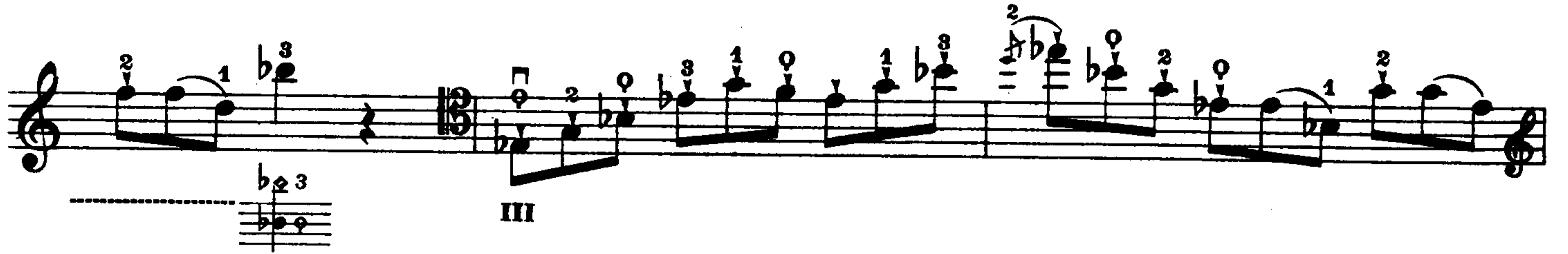
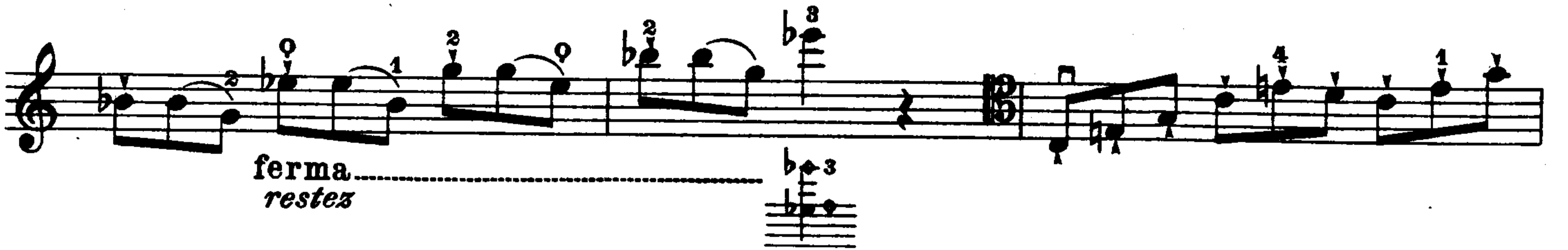
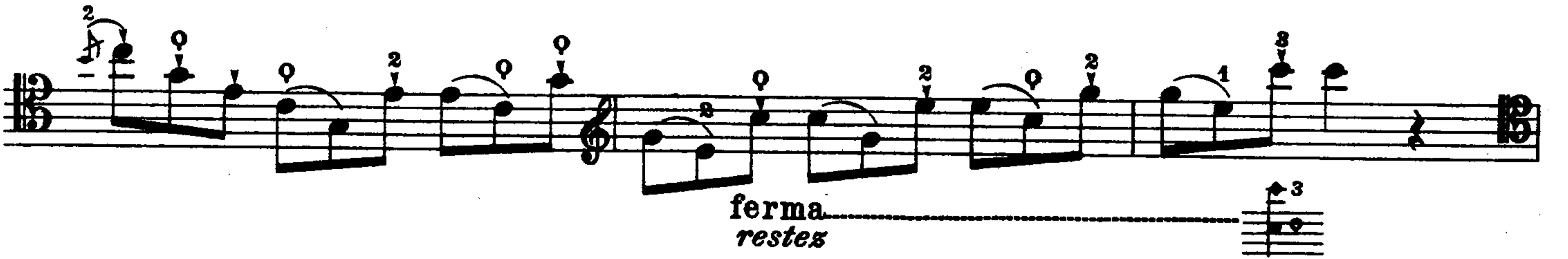
cresc.

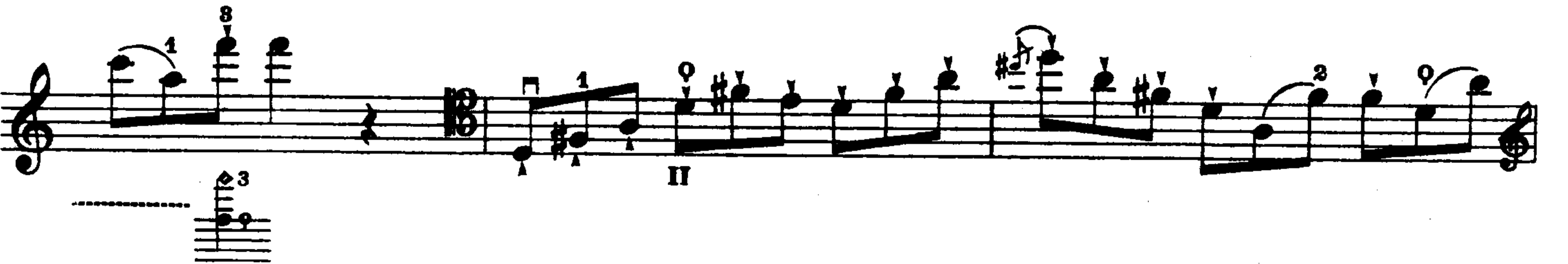
f

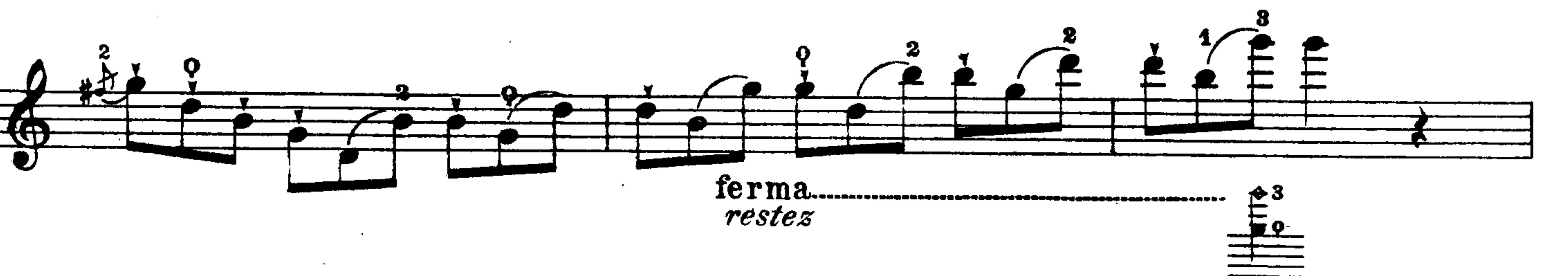
Allegro ♩=92

(c-a)

15. 





The musical score consists of ten staves of music. The first two staves are in treble clef, and the remaining eight are in bass clef. The piece begins with a piano (*p*) dynamic and a triplet of eighth notes marked with the fingering (a-c). The music features a variety of rhythmic patterns, including triplets, eighth notes, and sixteenth notes. Dynamic markings include *cresc.*, *f*, *ff*, and *p*. Articulation instructions such as *tr* (trill) and *ferma-reares* are present. The score includes several repeat signs (II, III) and a section marked with a Roman numeral IV. Fingerings are indicated throughout the piece, and there are some handwritten annotations in blue ink.

Moderato assai ♩ = 69

(FIORILLO)

simile

16.

Handwritten: $4(c-a)4^2$

Staff 1: Bass clef, treble clef. Dynamic markings: *f*, *p* IV, *cresc.* II. Includes fingering numbers (1, 2, 3, 4) and slurs.

Staff 2: Bass clef, treble clef. Dynamic markings: *mf*, *pp* II, IV. Includes fingering numbers and slurs.

Staff 3: Bass clef, treble clef. Dynamic marking: *mf*, III. Includes fingering numbers and slurs.

Staff 4: Bass clef, treble clef. Dynamic marking: II. Includes fingering numbers and slurs.

Staff 5: Bass clef, treble clef. Dynamic marking: II. Includes fingering numbers and slurs.

Staff 6: Bass clef, treble clef. Dynamic markings: *p*, *simile*. Includes fingering numbers and slurs.

Staff 7: Bass clef, treble clef. Dynamic markings: III, II, IV, III, *cresc.*. Includes fingering numbers and slurs.

Staff 8: Bass clef, treble clef. Dynamic marking: III. Includes fingering numbers and slurs.

Staff 9: Bass clef, treble clef. Dynamic marking: *cresc.*. Includes fingering numbers and slurs.

Staff 10: Bass clef, treble clef. Dynamic marking: *ff*. Includes fingering numbers and slurs.

Staff 11: Bass clef, treble clef. Dynamic marking: *ff*. Includes fingering numbers and slurs.

Allegretto $\text{♩} = 96$

(RODE)

17. *(f-g)* *f* *simile* 3 3

This page of musical notation contains ten staves of music, likely for a piano. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *p* (piano). There are also articulation marks like accents and slurs, and fingering numbers (1, 2, 3, 4) are provided throughout. The music is divided into sections marked with Roman numerals: II, III, II 1, I, and III. The notation is dense with sixteenth and thirty-second notes, often beamed together. The page concludes with a final cadence on the tenth staff.

18. *(t-f)* *(f-g)* *p* *II*

simile

sf *p* *II* *sf* *p* *II*

sf *p* *II*

ferma
restes *II cresc.*

f *II*

III *II* *cresc.* *sf* *p* *I*

f *p* *ferma*
restes

I *mf*

I cresc.

This page of musical notation contains ten staves of music, likely for a piano. The notation includes various musical symbols and technical markings:

- Staff 1:** Features a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains a series of chords and melodic lines with fingering numbers (1, 2, 3, 4) and a dynamic marking of *p*.
- Staff 2:** Continues the piece with a *cresc.* (crescendo) marking and a dynamic marking of *f*. It includes trills and slurs.
- Staff 3:** Shows a change in key signature to one flat (B-flat) and includes a dynamic marking of *f*.
- Staff 4:** Features a key signature of two sharps (F-sharp and C-sharp) and includes a dynamic marking of *f*.
- Staff 5:** Returns to a key signature of two flats and includes a dynamic marking of *p*.
- Staff 6:** Continues with a key signature of two flats and includes a dynamic marking of *sf* (sforzando).
- Staff 7:** Features a key signature of two flats and includes a dynamic marking of *f*.
- Staff 8:** Continues with a key signature of two flats and includes a dynamic marking of *f*.
- Staff 9:** Features a key signature of two flats and includes a *cresc.* marking.
- Staff 10:** Shows a key signature change to one flat (B-flat) and includes a dynamic marking of *p*.
- Staff 11:** Continues with a key signature of one flat and includes a dynamic marking of *f*.
- Staff 12:** Features a key signature of two flats and includes a dynamic marking of *f*.
- Staff 13:** Continues with a key signature of two flats and includes a dynamic marking of *f*.

Adagio ♩=84

(RODE)

19.

Musical score for Adagio, Op. 19, by Rode. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of 19 measures. The notation includes various dynamics (f, sf, p, cresc.), articulation (accents, slurs), and fingering. There are three distinct sections labeled III, II, and III. The piece concludes with a 'rit.' (ritardando) marking and a final cadence.

Allegretto ♩.=104

(*sf*)

sf

II

simile

p

II

sf

sf

I

II

cresc.

f

II

1.

2.

II

This page of musical notation contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *p*, *mf*, *f*, *cresc.*, *simile*, *dim.*, and *pp*. Fingerings are indicated by numbers 1-4. There are also some handwritten annotations, including circled numbers and a circled 'B'.

Staff 1: *p*, *cresc.*, *mf*, *f*, *cresc.*

Staff 2: *cresc.*

Staff 3: *tr*, *mf*

Staff 4: *simile*

Staff 5: *cresc.*

Staff 6: *p*, *f*

Staff 7: *dim.*, *p*, *dim.*, *pp*

Adagio con espressione ♩ = 72

20.

mp sf sf sf sf

II

(a-t) (a-t)

cresc.

f p

I III

p

I II

Appassionato ♩ = 66

f sf sf sf

II

tr

tr

tr

ferma restes

1 3 II III IV

This page of musical notation contains ten staves of music, likely for a piano. The notation includes various dynamics such as *sf*, *f*, *cresc.*, and *poco rit. ferma restez*. It also features trills (*tr*), slurs, and specific fingering instructions (e.g., 1, 2, 3, 4). The music is written in a key signature of two flats and a 3/4 time signature. The notation is dense with notes and ornaments, typical of a virtuosic piano work.

a tempo

This page of musical notation is for a guitar piece, marked *a tempo*. It consists of ten staves of music, each containing complex melodic lines with various techniques and dynamics. The notation includes:

- Staff 1:** Features a trill (tr) and a slur over a series of notes. A small inset shows a specific fingering.
- Staff 2:** Contains slurs and dynamic markings of *sf* (sforzando) and *p* (piano).
- Staff 3:** Shows fingering numbers (II, II III) and a dynamic marking of *sf*.
- Staff 4:** Includes a dynamic marking of *f* (forte) and various slurs.
- Staff 5:** Features a dynamic marking of *sf* and a *p* marking.
- Staff 6:** Contains a dynamic marking of *sf* and a *p* marking.
- Staff 7:** Shows a dynamic marking of *sf* and a *p* marking.
- Staff 8:** Includes a dynamic marking of *sf* and a *p* marking.
- Staff 9:** Features a dynamic marking of *sf* and a *p* marking.
- Staff 10:** Contains a dynamic marking of *f* and various slurs.

