

DOHNÁNYI

ESSENTIAL

FINGER EXERCISES

FOR OBTAINING A SURE PIANO TECHNIQUE



EDIZIONI SUVINI - ZERBONI • MILANO

ESSENTIAL FINGER EXERCISES

ERNO DOHNÁNYI

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FOR OBTAINING A SURE PIANO TECHNIQUE

ESERCIZI ESSENZIALI
DELLE DITA
PER CONSEGUIRE UNA SICURA TECNICA PIANISTICA

DIE WICHTIGSTEN
FINGERÜBUNGEN
ZUR ERLANGUNG EINER SICHEREN KLAVIERTECHNIK

EDIZIONI SUVINI ZERBONI - MILANO

P R E F A C E

In music-schools piano tuition suffers mostly from far too much exercise material given for the purely technical development of the pupils, the many hours of daily practice spent on these not being in proportion to the results obtained. Musicality is hereby badly neglected and consequently shows many weak points. The fault is, that the pupils are not taught to practise properly, and on the other hand, that far too many studies and exercises are given from which only little value can be gained, whilst not enough time is left for the study of repertory pieces. A few show-pieces are usually repeated to excess, as they are needed for public production, whereby the teacher's reputation is generally more benefited than the pupil's progress. Correct sense of style can however, only be furthered by a sufficient knowledge of musical literature.

Therefore, before all else the amount of studies (« Etudes ») must be reduced and this can be done without harm if they are replaced by such exercises, which, in lesser time, bring forth the same benefits. Finger exercises are preferable to studies (« Etudes »), if only for the reason that they can be practised from memory, and consequently the whole attention can be concentrated on the proper execution, which is most important.

The preparatory degrees are not considered here. Beginning with the middle stages, a judicious choice of studies by Cramer and Bertini suffices:

PREFAZIONE

L'insegnamento pianistico soffre nella maggior parte delle scuole musicali di una ipertrofia di studi tecnici, mentre la parte propriamente musicale viene alquanto trascurata. Pertanto i risultati raggiunti dagli alunni non sono proporzionati al tempo che essi dedicano agli esercizi.

L'errore, a mio avviso, è duplice: da una parte, non viene insegnato agli alunni il modo di eseguire gli esercizi razionalmente e senza spreco di tempo; dall'altra, i programmi di studio impongono loro parecchi Studi ed esercizi dai quali essi non possono ricavare che un minimo di utilità. Ma c'è di più: siccome gli alunni (o piuttosto gli insegnanti) debbono anche prodursi in pubblico, i pochi pezzi destinati all'esecuzione concertistica devono essere ripetuti fino alla noia, cosicchè per la conoscenza approfondita della letteratura pianistica resta ben poco tempo. Eppure, senza un'adeguata conoscenza di quella letteratura, non è possibile formarsi un sicuro gusto stilistico.

Innanzitutto si dovrà, quindi, diminuire il numero degli Studi: ciò potrà avvenire senza danno alcuno se gli esercizi saranno scelti in maniera da offrire lo stesso profitto pur con risparmio di tempo. Gli esercizi per le dita sono quindi più importanti degli Studi, anche perchè, eseguiti come sono a memoria, ci permettono di accentrare tutta la nostra attenzione sulla qualità dell'esecuzione, il che, come sappiamo, è indispensabile in tutti gli esercizi.

I gradi preparatori non sono contemplati in questo ordine di idee. Dal grado medio in poi un'oculata scelta dagli Studi di Bertini e di Cramer e dal « Gradus » di Clementi, unitamente

VORWORT

Der Klavierunterricht leidet in den meisten Musikschulen an einem Zuviel an Übungsmaterial für die rein technische Ausbildung, ohne dass die Wirkung im Verhältnis stünde zu der Zeit, die die Schüler zum Üben verwenden müssen. Das Musikalische wird dabei arg vernachlässigt und erweist fühlbare Lücken.

Der Fehler liegt darin, dass die Schüler einerseits nicht gelehrt werden richtig zu üben, andererseits ihnen viel zu viel solche Etüden und Übungen auferlegt werden, aus denen sie nur geringen Nutzen ziehen können, während ihnen zum Repertoirestudium nicht genügend Zeit bleibt. Die wenigen Vortragsstücke, die sie studieren, werden bis zum Überdruss oft durchgekaut, da sie zum « Vorspielen » dienen sollen, wodurch sich ja weniger die Schüler, als die Lehrer produzieren wollen. Stilgefühl lässt sich aber ohne einigermassen befriedigende Literaturkenntnis nicht bilden.

Zunächst muss also der Stoff an Etüden beschränkt werden, was ohne Schaden geschehen kann, wenn solche Übungen vorgenommen werden, die bei geringerem Zeitaufwand denselben Nutzen bringen. Fingerübungen sind daher Etüden vorzuziehen, schon auch deshalb, weil sie ohne Noten gespielt werden und dadurch die ganze Aufmerksamkeit auf ihre Ausführung konzentriert werden kann, was beim Üben ungemein wichtig ist.

Von den unteren Stufen sehe ich hier ganz ab. Von den mittleren Stufen angefangen, genügt eine geschickte Auswahl von Bertini's und Cramer's Etüden, später eine Auswahl aus Cle-

later, a selection from Clementi's «Gradus» with the subservient finger exercises, is sufficient for obtaining a reliable technique. Everything else — even Czerny, is superfluous; it does not contain anything of essential importance which might not be acquired through finger exercises, or by conscientious practising of appropriate passages of pieces. The Etudes by Chopin and Liszt belong of course to the category of concert-pieces, and play a part as important, for higher and highest stages, as Bach's Two and Three Voiced Inventions in connection with Bertini and Cramer, and the Well-tempered Clavier with Clementi.

Thus, by diminishing the amount of studies (Etudes), time is won for repertory music, and this time can be utilised still better, if only *some* of the pieces («concert-pieces») are practised up to finishing stage; concerning the larger number of pieces, the teacher should be satisfied as long as they are played by the pupil in a clear and efficient manner. In the long run the pupil will benefit by this.

A wide knowledge of musical literature can only be acquired by sight-reading. I cannot sufficiently recommend pupils to start early with sightreading: piano-music as well as chamber-music. I do not mean playing a piece once through, but to play it several times, so as to become well acquainted with it. It may be argued, that this must lead into superficial, untidy («sloppy»), amateurish playing. The disadvantages of much sight-reading can be balanced by stricter demands put to the pupil, in regard to the performance of «concert-pieces», and to the execution of studies and exercises.

Much sight-reading has however advantages, which are unfortunately not sufficiently considered. Independently of the great advantage of a wider

ai corrispondenti esercizi per le dita, basteranno per far ottenere all'alunno una tecnica sicura. Tutti gli altri Studi, compresi quelli di Czerny, sono trascurabili, poichè non offrono niente di quanto non possa essere raggiunto o con gli esercizi per le dita o attraverso gli stessi pezzi destinati all'esecuzione in pubblico. Nei gradi superiori naturalmente non è possibile fare a meno degli Studi di Chopin e di Liszt, che vanno considerati piuttosto come pezzi di esecuzione; nè si potranno omettere le Invenzioni a 2 e a 3 voci di Bach, in connessione con gli Studi di Bertini e di Cramer, ed il «Clavicembalo ben temperato» accanto a Clementi. La limitazione del numero degli Studi porta a un guadagno di tempo che potrà essere sfruttato con maggiore utilità nella preparazione dei pezzi destinati all'esecuzione in pubblico, mentre per gli altri l'insegnante si accontenterà, da parte dell'alunno, di una esecuzione comunque discreta e pulita.

Una vasta conoscenza della letteratura pianistica non potrà essere raggiunta se non attraverso molti esercizi di lettura a prima vista. Non raccomanderò mai abbastanza agli insegnanti di abituare tempestivamente gli alunni a leggere molto, anche musica da camera. Intendo dire non una semplice lettura, ma una lettura assidua e ripetuta molte volte allo scopo di conoscere il maggior numero possibile di composizioni. So bene che taluni insegnanti, soprattutto coloro che sono poco forti nel suonare a prima vista, mi obietteranno che, seguendo il mio consiglio, gli alunni acquisterebbero una maniera superficiale, sciatta, «dilettantesca». Ma questi svantaggi della lettura assidua possono essere facilmente controbilanciati dalla esigenza della massima precisione e nitidezza negli Studi, negli esercizi e nei pezzi destinati all'esecuzione in pubblico. La lettura frequente comporta invece tanti vantaggi, i quali purtroppo non sono ancora adeguatamente apprezzati. A prescindere dall'utilità che ha, di per se stessa, la conoscenza della letteratura pianistica, si avrà pure un per-

menti's «Gradus» vollkommen, neben den entsprechenden Fingerübungen zur Erlangung einer sicherer Technik. Alles andere, auch Czerny, ist entbehrlich; es enthält nichts Wesentliches, was nicht durch Fingerübungen oder bei den Vortragsstücken erlernt werden könnte. Selbstverständlich sind die als Vortragsstücke zu behandelnden Etüden von Chopin und Liszt auf den höheren und höchsten Stufen ebenso wenig zu umgehen, wie Bachs 2- und 3-stimmige Inventionen neben Bertini und Cramer, und das «Wohltemperierte Clavier» neben Clementi.

Ist durch Verminderung des Stoffes an Etüden mehr Zeit zum Repertoirestudium gewonnen, so kann diese Zeit noch nützlicher verwendet werden, wenn nur ein Teil der zu studierenden Vortragsstücke zum «Vorspielen» ausgearbeitet wird, bei dem grösseren Teil sich aber der Lehrer begnügt, wenn sie der Schüler im grossen ganzen anständig und sauber spielt. Der Nutzen wird sich später zeigen.

Eine umfassende Literaturkenntnis lässt sich aber nur durch vieles Vomblattspielen erwerben. Ich kann nicht genug empfehlen, die Schüler schon zeitig anzuhalten, viel vom Blatt zu spielen, auch Kammermusik. Ich verstehe hier kein einmaliges, sondern ein mehr- und oftmaliges Durchspielen eines Stückes zum Zwecke des Kennlernens. Man wende nicht ein, dass dieses den Schüler leicht zu oberflächlichem, schlampigem, «dilettantischem» Spiel verleite! Diese Nachteile des Blattlesens lassen sich vollkommen paralysieren durch die Forderung der höchsten Korrektheit und Sauberkeit bei den Etüden, Übungen und bei den Stücken, die zum «Vorspielen» dienen sollen. Hingegen hat das viele Vomblattspielen Vorteile, die leider nicht genügend gewürdigt sind. Abgesehen von dem Vorteil, den es an und für sich bietet und dass durch die Kenntnis der Literatur das Stilgefühl gefördert wird, bringt es auch in

knowledge of musical literature, thus acquired, the sense of style is improved, and it is also of use, in regard to technique, for the deftness and the surety of the fingers are increased. The less time spent on purely technical studies, the more important it is to practise with full concentrated thought. It is absolutely useless to practise exercises in a thoughtless, mechanical manner, especially when the eyes are riveted on the music. When playing, even the simplest of finger exercises, the full attention must be fixed on the finger-work, each note must be played consciously, in short: not to practise merely with the fingers, but through the fingers with the brain. As far as finger exercises are concerned, there are a number of works, which offer a vast field of profit and interest. They contain however too many exercises, the usefulness of which are questionable, when it comes to practical playing. After all, however technically well equipped a pianist may be, certain difficulties have to be conquered by special practice during the study of the piece itself. I do not speak of special cases, such as hands spoiled by bad training, deeply rooted faults etc., where special exercises are necessary. In the following exercises, I have endeavoured to collect material in condensed form, yet as complete as possible, which should help piano students to acquire a reliable technique. They are even all-sufficient for finished pianists to keep in training, and to retain the already acquired technique. Many exercises are new, do not however lay any claim either to originality or beauty. I hope, withal, that they will prove useful.*

Budapest, June 1929.

ERNŐ DOHNÁNYI

fezionamento del gusto stilistico, oltreché un vantaggio di carattere tecnico, in quanto il suonare molto a prima vista favorisce l'agilità delle dita.

Quanto più breve il tempo che l'alunno dedica agli studi puramente tecnicici, tanto maggiore la necessità di scegliere esercizi condensati e di lavorarli con la maggiore concentrazione possibile. La ripetizione vuota ed assente degli Studi, quando una parte dell'attenzione è assorbita dalla lettura della musica, è perfettamente inutile. Anche negli esercizi più semplici tutta la nostra attenzione deve essere concentrata sul movimento delle dita, acquistando coscienza di ogni singolo suono eseguito. In altre parole: dobbiamo eseguire gli esercizi non già con le dita, bensì con la mente per mezzo delle dita. Per quanto riguarda tali esercizi, esistono molte pubblicazioni, anche eccellenti, che offrono gran copia di cose utili e interessanti. Ma esse contengono pure troppi esercizi che offrono poca o nessuna utilità per quando l'alunno passa ai pezzi di esecuzione. In fondo, certe difficoltà il pianista imparerà a superarle, anche se dotato della massima preparazione tecnica, soltanto alle prese coi pezzi stessi. Comunque non intendo, nel presente lavoro, estendere il mio esame ai casi speciali (p. es. sbagliato impianto della mano, difetti inveterati, ecc.; che richiedono esercizi specifici).

Nella presente raccolta ho cercato di riunire un materiale che offrisse in modo esaurente ed in forma condensata tutto il necessario per il conseguimento di una sicura tecnica da parte degli alunni dei gradi medi e superiori e che servisse, nello stesso tempo, ad addestrare i pianisti già formati e a far conservare loro le cognizioni e la tecnica già acquisite.

Alcuni esercizi rivelano una certa novità, ma la raccolta non ha pretese né di originalità né di bellezza. Confido, invece, che essa possa dimostrare la sua pratica utilità.

Budapest, giugno 1929.

ERNŐ DOHNÁNYI

rein technischer Hinsicht Nutzen: es fördert Gewandtheit und Fertigkeit der Finger.

Je weniger Zeit nun aber den rein technischen Übungen zugewendet wird, desto konzentrierter müssen die Übungen sein und desto konzentrierter muss geübt werden. Ein geistloses Herunterleien von Etüden, wenn noch dazu die Augen an den Noten kleben, ist nutzlos. Bei der einfachsten Fingerübung muss die volle Aufmerksamkeit der Tätigkeit der Finger zugewendet werden, jede Note mit Bewusstsein gespielt werden, mit einem Wort: man übe nicht mit den Fingern, sondern durch die Finger mit dem Kopf! Es gibt nun in bezug auf Fingerübungen eine Reihe von zum Teil hervorragenden Werken, die eine Fülle des Nützlichen und Interessanten bieten. Sie enthalten aber zu viel solche Übungen, deren Nutzanwendung bei Vortragsstücken nur selten oder gar nie vorkommt. Schliesslich bleibt es bei noch so grossem technischen Rüstzeug nicht erspart, gewisse Schwierigkeiten erst bei den Stücken überwinden zu lernen. Von speziellen Fällen wie z. B. verbildete Hände, eingewurzelte Fehler usw., wo spezielle Übungen notwendig sind, spreche ich hier nicht.

In den vorliegenden Übungen habe ich versucht, in konzentrierter Form, aber möglichst vollständig ein Material zusammenzustellen, welches einerseits den Klavierschülern mittlerer und höherer Stufen zur Erlangung einer sicheren Technik, andererseits den Ausgebildeten zum «Training» und zur Erhaltung ihrer bereits erworbenen Technik ausreichend ist.

Wenn auch manches in den Übungen neu sein dürfte, so machen sie auf Originalität ebensowenig Anspruch, wie auf Schönheit. Ich hoffe aber, dass sie sich in der Praxis bewähren werden.

Budapest, Juni 1929.

ERNŐ DOHNÁNYI

* Translated by Norah Drewett.

The exercises are to be practised first of all, each hand separately, and only later on, with both hands together. Those exercises which are written on one stave, the left hand is to play one octave lower. The upper fingering is for the right hand. The exercises have to be played *forte* with all possible strength, slowly and with well raised fingers, as well as *piano* in more rapid *tempo*. For training, the *forte* and slow practising is more beneficial. To practise *too* slowly is waste of time. The most rapid *tempo* in which the exercises can be played faultlessly, gives best results. Overfatigue must be avoided, and rest must be taken, when tiredness sets in.

The arrangement of the exercises is not progressive; that is why the following approximate division in three different grades of difficulties may be taken as a guide. Of course the more difficult exercises must not be undertaken before the easier ones have been mastered. It is not however necessary, to follow exactly the here given plan, as long as the limits of each category are respected.

I. (Easier ones) No. 1, 2, 12, 15, 17, 18, 19, 20, 21, 22, 24.

II. (More difficult) No. 3, 4, 5, 6, 7, 8
(in the keys C, G and F) 13, 14, 16, 26, 28, 29, 33, 36, 37, 38, 39, 40.

III. (Difficult) No. 8 (in the other keys)
9, 10, 11, 23, 25, 27, 30, 31, 32, 34, 35.

Gli esercizi vanno eseguiti dapprima separatamente con la mano destra e la mano sinistra e solo in seguito con ambo le mani ad un tempo. Gli esercizi incisi su un rigo solo vanno eseguiti con la mano sinistra un'ottava sotto.

La diteggiatura superiore si riferisce alla mano destra, quella inferiore alla mano sinistra. Gli esercizi saranno eseguiti sia *forte*, con la massima forza possibile, lentamente e con le dita ben alzate, sia *piano* con velocità accresciuta. Per l'addestramento sarà maggiormente utile l'esecuzione più forte e lenta. Ma l'esecuzione troppo lenta comporta un inutile spreco di tempo. L'efficacia maggiore va ascritta a quella velocità con la quale l'esecuzione resta ancora ineccepibile. Ogni sforzo soverchio sarà tuttavia da evitare e ogni senso di stanchezza dovrà essere eliminato immediatamente col riposo. L'ordine degli esercizi non è progressivo: come orientamento può servire la tabella qui sotto riportata, che suddivide gli esercizi, in modo approssimativo, in tre gradi di difficoltà. Va da sè che gli esercizi più difficili dovranno essere affrontati soltanto dopo quelli più facili, ma entro le singole categorie non è necessario attenersi all'ordine in cui gli esercizi stessi risultano elencati.

I. (Esercizi più facili) nn. 1, 2, 12, 15, 17, 18, 19, 20, 21, 22, 24.

II. (Più difficili) nn. 3, 4, 5, 6, 7, 8
(in DO, SOL e FA maggiore) 13, 14, 16, 26, 28, 29, 33, 36, 37, 38, 39, 40.

III. (Difficili) nn. 8 (nelle altre tonalità),
9, 10, 11, 23, 25, 27, 30, 31, 32, 34, 35.

Die Übungen sind zunächst mit jeder Hand separat auszuführen, und erst nachher mit beiden Händen zusammen. Bei den auf einem System Geschriebenen spielt die linke Hand eine Octave tiefer. Der obere Fingersatz gilt für die rechte, der untere für die linke Hand. Die Übungen sind sowohl *forte*, mit möglichster Kraft langsam, mit möglichst gut gehobenen Fingern zu spielen, wie auch *piano* in beschleunigtem Tempo. Für «Training» ist das langsame, starke Üben vorteilhafter. Das zu langsame-Üben ist aber Zeitvergeudung. Das schnellste Tempo, in welchem man die Übungen tadellos spielen kann, ist das wirkungsvollste. Man hüte sich vor Übermüdung, und ruhe bei eintretender Müdigkeit aus. Die Anordnung der Übungen ist nicht progressiv, weshalb die untenstehende approximative Einteilung in 3 Schwierigkeitsgrade als Wegweiser dienen möge. Selbstverständlich sollen die schwierigeren Übungen nicht vor der Erledigung der leichteren vorgenommen werden: innerhalb der einzelnen Kategorien ist es jedoch nicht notwendig, die angegebene Reihenfolge einzuhalten.

I. (Leichtere Übungen.) Nr. 1, 2, 12, 15, 17, 18, 19, 20, 21, 22, 24.

II. (Schwierigere.) Nr. 3, 4, 5, 6, 7, 8 (in den Tonarten C, G und F) 13, 14, 16, 26, 28, 29, 33, 36, 37, 38, 39, 40.

III. (Schwere.) Nr. 8 (in den übrigen Tonarten) 9, 10, 11, 23, 25, 27, 30, 31, 32, 34, 35.



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DIE WICHTIGSTEN
FINGERÜBUNGEN
ZUR ERLANGUNG EINER SICHEREN
KLAVIERTECHNIK

I.

Exercises for the independence
and the strengthening of the
fingers.

Esercizi per rafforzare e rendere
indipendenti le dita.

Übungen für die Unabhängigkeit
der Finger und zu ihrer
Kräftigung.

N. 1

To be practised in the keys of B flat, B,
D flat and D major also.

Da eseguire anche nelle tonalità di SI bemolle,
SI, RE bemolle e RE maggiore.

Ist auch in den Tonarten B, H, Des und
D dur zu üben.

N.2

The sheet music consists of three staves of eighth-note patterns. The first two staves begin with a dynamic of *sf*. The third staff begins with *sf*, followed by a repeat sign and a key change.

This exercise as well as those N. 3, 4, 5, 6 and 7, are to be practised also in the following keys: D flat, D, E flat, E, F, F sharp, B flat, and B major; C, C sharp, E flat, E, F, F sharp, B flat and B minor.

Gli esercizi 3, 4, 5, 6, e 7, vanno eseguiti anche nelle tonalità seguenti: RE bem., RE, MI bem.. MI, FA, FA diesis, SI bem. e SI magg.: DO, DO diesis, MI bem., MI, FA, FA diesis, SI bem., e SI minore.

Diese Übung, sowohl wie N. 3, 4, 5, 6 und 7 sind abwechselnd auch in den folgenden Tonarten zu üben: Des, D, Es, E, F, Fis, B und H dur; C, Cis, Es, E, F, Fis, B und H moll.

N.3

The sheet music consists of three staves of sixteenth-note patterns. The first staff has measure numbers 3 and 5 above it. The second staff has measure numbers 3 and 5 above it. The third staff has measure number 8 above it.

N.4

The sheet music consists of three staves of sixteenth-note patterns. The first staff has measure numbers 4 and 5 above it. The second staff has measure numbers 4 and 5 above it. The third staff has measure number 8 above it.

N.5

The sheet music consists of three staves of sixteenth-note patterns. The first staff has measure numbers 2 and 4 above it. The second staff has measure numbers 2 and 4 above it. The third staff has measure number 8 above it.

Two staves of musical notation for Exercise N.6. The top staff consists of six measures of eighth-note patterns. The bottom staff consists of six measures of eighth-note patterns, with the last measure ending on a bass note 'G'.

N.6

Three staves of musical notation for Exercise N.6. The first staff has six measures of eighth-note patterns. The second staff has six measures of eighth-note patterns. The third staff has six measures of eighth-note patterns, ending on a bass note 'G'.

N.7

Two staves of musical notation for Exercise N.7. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have six measures of eighth-note patterns, ending on a bass note 'G'.

N.8

Four staves of musical notation for Exercise N.8. The top two staves are in treble clef and the bottom two are in bass clef. The first staff has six measures with fingerings: 5 3 4 5 3 4. The second staff has six measures with fingerings: 1 3 2 1 3 2. The third staff has six measures with fingerings: 5 1 5. The fourth staff has six measures with fingerings: 1 3 2 1 3 2. All staves end on a bass note 'G'.

Is to be practised in turns in all other keys. | Da eseguire anche in tutte le altre tonalità. | Ist abwechselnd auch in allen anderen Tonarten zu üben.

N.9

Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

The following scheme facilitates the memorising of the exercices N. 9a and 9b:

For the right hand:
Per la mano destra:
Für die rechte Hand:

① ② ③ ④ ⑤
② ③ ④ ⑤
③ ④ ⑤
④ ⑤
⑤

For the left hand:
Per la mano sinistra:
Für die linke Hand:

⑤ ④ ③ ② ①
④ ③ ② ①
③ ② ①
② ①
①

Il seguente schema serve per imparare più facilmente a memoria gli esercizi N. 9a e 9b:

Zur leichteren Memorisierung der Übungen 9a und 9b diene folgendes Schema:

N.10

Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

The sheet music consists of eight staves of piano music. Fingerings are indicated by circled numbers (1, 2, 3, 4, 5) above or below the notes. Measure numbers (e.g., 2 5, 4 1, 3 1, 3 5, 3 4, 3 2, 3 1, 4 5, 2 1) are placed in boxes at the beginning of various measures. The music is in common time, with a key signature of one sharp (F# major).

Scheme for facilitating the memorising:

Right hand:	1 2	3	4	5
Mano destra:	1 2	3	4	5
Rechte Hand:	1 3	2	4	5
	1 4	2	3	5
	1 5	2	3	4
	2 3	1	4	5
	2 4	1	3	5
	2 5	1	2	5
	3 4	1	2	4
	3 5	1	2	3
	4 5	1	2	3

Schema per facilitare lo studio a memoria:

Left hand:	5 4	3	2	1
Mano sinistra:	5 4	3	2	1
Linke Hand:	5 3	4	2	1
	5 2	4	3	1
	5 1	4	3	2
	4 3	5	5	2
	4 2	5	5	3
	4 1	5	5	3
	3 2	5	4	4
	3 1	5	4	4
	2 1	5	4	4

Schema zur Erleichterung der Memoria:

N.11

A page of sheet music for N.11, featuring ten staves of musical notation. The music is in common time and consists of eighth-note patterns. Various numbers (1 through 5) and letters (b) are circled and placed above or below specific notes or groups of notes across all ten staves. The first staff begins with a treble clef and a key signature of one sharp. Subsequent staves show changes in key signatures, including two sharps, one sharp, and one flat. The circled markings appear to highlight specific rhythmic or harmonic features for study or performance.

The image shows a sequence of ten musical staves, likely for piano, arranged vertically. Each staff contains a single melodic line consisting of eighth-note pairs. Above each note in the line is a circled number from 1 to 5, indicating a specific finger assignment. The staves are connected by a continuous horizontal line above the notes, suggesting a continuous flow or a specific fingering pattern across the entire section.

Scheme for facilitating the memo-
rising:

Right hand:
Mano destra:
Rechte Hand:

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

Schema per facilitare lo studio a me-
moria:

Left hand:
Mano sinistra:
Linke Hand:

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

Schema zur Erleichterung der Me-
morisierung:

N.12

Sheet music for N.12, 18 measures. The music is divided into six systems of two staves each. Measure 1: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 2: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 3: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 4: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 5: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 6: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 7: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 8: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 9: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 10: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 11: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 12: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 13: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 14: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 15: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 16: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 17: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs. Measure 18: Treble staff has eighth-note pairs with slurs; Bass staff has eighth-note pairs with slurs.

The image displays six staves of musical notation, each consisting of a treble clef staff above a bass clef staff, separated by a brace. The notation is in common time and uses eighth-note patterns. The key signature changes across the staves, starting with one flat in the first three staves, then one sharp in the fourth, two sharps in the fifth, and finally two sharps in the sixth. The music is divided into measures by vertical bar lines.

1. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

2. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

3. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

4. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

5. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

6. Treble staff: eighth-note pattern. Bass staff: eighth-note pattern.

N.13 a

4 3 2 1 4 3 2

1 4 1 4

1 4 1 4

1 4 1 4

1 4

N.13 b

5 2 3 4 5 2 3 4

5 2 3 4 5 2 3 4

5 2 5 2
5 2 5 2
5 2 5 2
5 2 5 2

N. 14

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

Sheet music for page 22, consisting of four staves of musical notation. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2/4'). Each staff contains six measures of music, with fingerings (e.g., 1, 2, 3, 4) and time signatures (e.g., 1, 2, 3, 4, 5) printed below the notes.

N.15

Sheet music for exercise N.15, consisting of two staves of musical notation. The first staff is in common time (C) and the second staff is in 2/4 time (2/4). Both staves contain six measures of music, with fingerings (e.g., 1, 2, 3, 4, 5) printed below the notes.

Here the thicker printed notes must
be emphasised.

Nell'esercizio N. 16 alle note grosse
va dato maggior rilievo.

Bei der folgenden Übung sind die fett-
gedruckten Noten gut hervorzuheben.

N.16

Sheet music for exercise N.16, consisting of two staves of musical notation. The first staff is in common time (C) and the second staff is in 2/4 time (2/4). Both staves contain six measures of music, with thickened notes intended to be emphasized.

Preparatory exercise

Esercizio preparatorio

Vorübung

N.16 a

Sheet music for exercise N.16a, consisting of two staves of musical notation. The first staff is in common time (C) and the second staff is in 2/4 time (2/4). Both staves contain six measures of music, with thickened notes intended to be emphasized.

To be practised also in other po-
sitions.

L'esercizio N. 16 va eseguito anche
in altre posizioni.

Übung N. 16 ist auch in anderen
Lagen zu spielen.

N.17

p

cresc.

f

f

dim.

p

N.17a

p

dim.

f

cresc.

ff

dim.

p

p

II.

Scales and chords — Scale e accordi — Scalen und Accorde

N.18

The score consists of 12 staves of music, organized into four groups of three staves each. The first group (measures 1-3) includes a bass staff (C), a treble staff (G), and a bass staff (F). The second group (measures 4-6) includes a bass staff (B-flat), a treble staff (G), and a bass staff (F). The third group (measures 7-9) includes a bass staff (D), a treble staff (G), and a bass staff (F). The fourth group (measures 10-12) includes a bass staff (B-flat), a treble staff (G), and a bass staff (F). Each staff contains various note patterns with accompanying numbers (e.g., 1, 2, 3, 4, 5, 3/4, 2/3, 3/2) indicating fingerings or specific scales.

23

24

25

26

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28

29

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34

35

N.19

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. Fingerings are indicated above the notes, and dynamics such as 'p' (piano), 'f' (forte), and 'simile' are used. The notation includes various note values and rests, typical of a piano piece. The page number '119' is visible at the top left.

Sheet music for two staves, Treble and Bass, showing eight measures of musical notation. Fingerings are indicated above the notes. The Treble staff uses a common time signature, while the Bass staff uses a bass clef and a common time signature.

Measure 1: Treble staff: 1 1 1 3 3 4. Bass staff: 3 4 1 1 1 5 3 3 4 1 1.

Measure 2: Treble staff: 1 1 1 3 4 3. Bass staff: 3 4 1 1 1 4 3 4 1 1.

Measure 3: Treble staff: 1 1 1 3 4 3 8 3. Bass staff: 3 4 1 1 1 4 3 4 1 1.

Measure 4: Treble staff: 1 1 1 3 4 3 8 3. Bass staff: 3 4 1 1 1 4 3 4 1 1.

Measure 5: Treble staff: 1 1 1 3 4 3 8 3. Bass staff: 3 4 1 1 1 4 3 4 1 1.

Measure 6: Treble staff: 1 1 1 3 4 3 8 3. Bass staff: 3 4 1 1 1 4 3 4 1 1.

Measure 7: Treble staff: 1 1 1 3 4 3 8 3. Bass staff: 3 4 1 1 1 4 3 4 1 1.

Measure 8: Treble staff: 1 1 1 3 4 3 8 3. Bass staff: 3 4 1 1 1 4 3 4 1 1.

Measure 9: Treble staff: 2 1 1 3 4 3 4 3. Bass staff: 3 2 1 4 5 3 1 1 1 4 3 4 1 1.

Measure 10: Treble staff: 1 1 1 3 4 3 4 3. Bass staff: 4 3 1 1 1 4 3 4 1 1.

Measure 11: Treble staff: 1 1 1 3 4 3 4 3. Bass staff: 4 3 1 1 1 4 3 4 1 1.

Measure 12: Treble staff: 1 3 1 3 1 2 3 1 2 3 4 1 2 3 1 1 1 2 1 4 3 3 3 1 3 4 3 3 3 1 3. Bass staff: 3 1 4 3 2 1 3 3 1 3 4 3 2 1 2 3 4 1 1 1 3 1 1 3 1 1.

N.20

Sheet music for N.20, featuring two staves (Treble and Bass) across six systems. The music is in common time.

System 1: Treble staff starts with **f**, followed by **p**. Bass staff starts with **f**, followed by **p**. Fingerings: 2 1, 3, 5; 2 1, 3, 4.

System 2: Treble staff starts with **f**, followed by **p**. Bass staff starts with **f**, followed by **p**. Fingerings: 1, 4; simile. Fingerings: 1, 4.

System 3: Treble staff starts with **f**, followed by **p**. Bass staff starts with **f**, followed by **p**. Fingerings: 1, 3, 4; 2 1, 3, 4.

System 4: Treble staff starts with **f**, followed by **p**. Bass staff starts with **f**, followed by **p**. Fingerings: 1, 3, 4; 2 1, 3, 4.

System 5: Treble staff starts with **f**, followed by **p**. Bass staff starts with **f**, followed by **p**. Fingerings: 1, 3, 4; 2 1, 3, 4.

System 6: Treble staff starts with **f**, followed by **p**. Bass staff starts with **f**, followed by **p**. Fingerings: 1, 3, 4; 2 1, 3, 4.

The musical score consists of six systems of two-staff notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure numbers 1 through 4 are placed above the top staff in each system, and measure numbers 3 and 4 are placed below the bottom staff in each system.

- System 1:** Treble staff has 1, 2, 3, 4 above; Bass staff has 1, 2, 3, 4 below.
- System 2:** Treble staff has 1, 2, 3, 4 above; Bass staff has 1, 2, 3, 4 below.
- System 3:** Treble staff has 1, 2, 3, 4 above; Bass staff has 1, 2, 3, 4 below.
- System 4:** Treble staff has 1, 2, 3, 4 above; Bass staff has 1, 2, 3, 4 below.
- System 5:** Treble staff has 1, 2, 3, 4 above; Bass staff has 1, 2, 3, 4 below.
- System 6:** Treble staff has 1, 2, 3, 4 above; Bass staff has 1, 2, 3, 4 below.

N. 21

Sheet music for N. 21, 30 measures. The music is divided into six systems of two staves each (Treble and Bass). Measure numbers 1 through 30 are indicated above the staves.

- Measures 1-10:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Measures 11-20:** Treble staff: sixteenth-note patterns with slurs labeled 1, 2, 3, 4. Bass staff: sixteenth-note patterns with slurs labeled 1, 2, 3, 4. A dynamic instruction "simile" is placed between measure 15 and 16.
- Measures 21-30:** Treble staff: sixteenth-note patterns with slurs labeled 1, 2, 3, 4. Bass staff: sixteenth-note patterns with slurs labeled 1, 2, 3, 4.

The image displays six staves of musical notation, likely for two voices (soprano and basso continuo). The notation is in common time and uses a treble clef for the top voice and a bass clef for the bottom voice. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests. Measure numbers 1, 2, 1, 2, 1, and 2 are placed above the top staff in each corresponding measure. The key signature changes frequently, indicated by various sharps and flats. The basso continuo part includes a bassoon line and a harpsichord/basso continuo line, with the harpsichord line often providing harmonic support with sustained notes or simple chords.

A page of sheet music for two staves, likely for a woodwind instrument like oboe or bassoon. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently between measures, indicated by various sharps and flats. Measure 8 starts with a treble clef, a key signature of B-flat major (two flats), and a tempo marking of 8. Measure 9 begins with a bass clef, a key signature of E major (no sharps or flats), and includes measure numbers 1 and 2 above the staff. Measure 10 continues with a bass clef, a key signature of A major (one sharp), and includes measure numbers 1 and 2 above the staff.

N. 22

f 5 1 simile 1 4

Throughout with the same fingering | Sino alla fine con la stessa diteggiatura | Durchgängig mit demselben Fingersatz

1 2 3 4 5 6 7 8 9 10 11

N.23 *sopra o sotto*

The sheet music consists of six staves of musical notation, likely for a harpsichord or organ, divided into three systems of four measures each. The notation uses a combination of bass and treble clefs, with some staves starting in C major and others shifting to G major or F major. The music features continuous eighth-note patterns, with occasional sixteenth-note grace notes and various accidentals such as flats and sharps.



The image displays six staves of musical notation, likely for a two-hand piano piece. The staves are arranged in two columns of three. The top row consists of Bass clef (F), Treble clef (G), and Bass clef (F). The middle row consists of Treble clef (G), Bass clef (F), and Treble clef (G). The bottom row consists of Bass clef (F), Treble clef (G), and Bass clef (F). Each staff contains a continuous stream of sixteenth-note patterns, with some notes being longer than others. The key signatures change frequently, indicated by sharp (#) and flat (b) symbols.

N. 24

A single staff of musical notation in common time (indicated by 'C'). The bass clef is used. The staff shows a sequence of chords, primarily in C major, with some minor chords and accidentals. The chords are played in pairs, suggesting a harmonic progression.

Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

A single staff of musical notation in common time (indicated by 'C'). The bass clef is used. The staff shows a sequence of chords, primarily in C major, with some minor chords and accidentals. The chords are played in pairs, suggesting a harmonic progression.

The image shows four staves of musical notation. The first staff is in G minor (two flats), the second in A major (one sharp), the third in E major (no sharps or flats), and the fourth in C major (no sharps or flats). Each staff consists of two measures of music.

This must also be practised in broken chords:

Questo esercizio va eseguito anche sciolto nella maniera seguente:

Diese Übung ist auch zerlegt in folgender Weise zu üben:

a)

b)

etc.

c)

d)

etc.

etc.

etc.

To be practised with closed eyes. | Da eseguire ad occhi chiusi. | Ist mit geschlossenen Augen zu üben.

N.25a

Left hand two octaves lower | La mano sinistra 2 ottave sotto | Linke Hand 2 Octaven tiefer

N.25b

Throughout with the same fingering | Sino alla fine con la stessa diteggiatura | Durchgängig mit demselben Fingersatz

III.

Double stops

Note doppie

Doppelgriffe

N.26

To be practised also in the following manner:

Da eseguire anche nella maniera seguente:

Auch auf die folgende Art zu üben:

a)

etc.

b)

etc.

N.27

The musical score consists of ten staves of music, each with a treble clef. Fingerings are indicated above the strings for each note. The music is primarily composed of eighth-note patterns and chords. The first staff begins with a series of eighth-note pairs. Subsequent staves show more complex patterns, including chords and eighth-note groups. The notation is dense and continuous across all ten staves.

N. 28

The sheet music contains ten staves of musical notation for two hands. The staves are arranged in two columns of five. Each staff has a specific key signature and time signature. Fingerings are indicated above the notes, such as '3 1', '2 1', etc., and dynamic markings like 'b' (bass) and 'f' (forte). The music consists of continuous eighth-note patterns.

This page of musical notation consists of ten staves, each representing a different instrument or voice part. The staves are arranged vertically, with the bottom staff being the highest and the top staff being the lowest. The notation is in common time, with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Within each measure, there are horizontal bar lines connecting the notes of a single staff. Some notes have stems pointing up, while others have stems pointing down. Numerical markings (1, 2, 3, 4, 5) are placed below certain notes, likely indicating fingerings or specific performance techniques. The music is highly detailed and complex, typical of a classical score.

N. 29

This image shows a single page of sheet music for N. 29, page 44. The music is written in common time with a treble clef. The top staff consists of a melodic line with various fingerings indicated above the notes, such as '3 4' or '3 2/2'. The bottom staff is a bass line with continuous eighth-note patterns. The page number '44' is at the top left, and the section identifier 'N. 29' is at the top left of the staff.

N.30

The image shows a page of sheet music for a piece numbered N.30. The music is arranged in six staves, each with a different clef (G-clef, F-clef, C-clef, G-clef, F-clef, C-clef) and a specific key signature. The notes are represented by various symbols, including black dots, crosses, and small numbers (1, 2, 3, 4, 5) placed above or below the stems. Some notes have horizontal dashes through them, and there are several rests. The music consists of six measures per staff, with a total of 36 measures across all staves. The notation is dense and requires careful reading.

N.31

Left hand two octaves lower | La mano sinistra 2 ottave sotto | Linke Hand 2 Octaven tiefer

To be practised also broken: | Da eseguire anche sciolto come segue: | Auch zerlegt zu üben:

a)

etc.

b)

etc.

N.32

Left hand two octaves lower | La mano sinistra 2 ottave sotto | Linke Hand 2 Octaven tiefer

To be practised also broken: | Da eseguire anche sciolto: | Zerlegt:

a)

etc.

b)

etc.

Preparatory exercise to N. 32 for
small hands:

Esercizio preparatorio al N. 32 per
le mani piccole:

Vorübung zu N. 32 für kleine Hände:

N.33



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer



To be practised also broken: | Da eseguire anche sciolto: | Zerlegt:

a)

etc.

b)

etc.

It is absolutely unnecessary to practise the very difficult scales in double sixths in all keys. The chromatic scale in major and minor sixths is sufficient.

È perfettamente superfluo eseguire le difficilissime scale di doppie seste in tutte le tonalità. Basterà eseguire la scala cromatica con le seste maggiori e minori.

Die sehr schweren Doppelsextscalen in allen Tonarten zu üben ist vollständig überflüssig. Es genügen vollkommen die chromatischen in kleinen und grossen Sexten.

N.34

N.35

A musical score page for N.35. It features a single melodic line on a treble clef staff. The music consists of 16 measures. Fingerings are indicated above the notes: measure 1 (4, 1), measure 2 (3, 1), measure 3 (5, 2), measure 4 (3, 1), measure 5 (5, 2), measure 6 (3, 1), measure 7 (5, 2), measure 8 (3, 1), measure 9 (5, 2), measure 10 (3, 1), measure 11 (5, 2), measure 12 (3, 1), measure 13 (5, 2), measure 14 (3, 1), measure 15 (5, 2), and measure 16 (3, 1). Slurs are used to group notes together, such as in measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, and 13-14.

Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

This also to be practised broken: | Da eseguire anche sciolto come segue: | Übung N. 35 ist auch zerlegt zu üben:

N.36



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer



N.37



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

This exercise is to be practised *forte* from the arm and *piano* from the wrist; both ways with different fingering, i. e. once throughout with $\frac{1}{5}$, and then alternating $\frac{1}{5}$ with $\frac{1}{4}$, whereby $\frac{1}{5}$ come on the white keys, and $\frac{1}{4}$ on the black keys. Also to be practised broken in the following manner:

Questo esercizio va eseguito *forte* col braccio e *piano* col polso; in ambedue le maniere si alterneranno due diteggiature: prima la diteggiatura $\frac{1}{5}$ dal principio alla fine, e poi la diteggiatura $\frac{1}{5}$ (per i tasti bianchi) alternata con $\frac{1}{4}$ (per i tasti neri). Infine l'esercizio va eseguito anche sciolto nelle maniere seguenti:

Diese Übung ist *forte* aus dem Arm und *piano* aus dem Handgelenk zu üben; auf beide Weisen mit zweierlei Fingersatz, und zwar einmal durchgängig mit $\frac{1}{5}$, und dann $\frac{1}{5}$ abwechselnd mit $\frac{1}{4}$ wobei $\frac{1}{5}$ auf die weissen Tasten, $\frac{1}{4}$ auf die schwarzen kommen. Ebenfalls auch zerlegt auf folgende Weisen zu üben:

a)

etc.

b)

etc.

N.39



Left hand two octaves lower | La mano sinistra suona 2 ottave sotto | Linke Hand 2 Octaven tiefer

This exercise is (like N. 38) to be practised with two kinds of fingering; right through with $\frac{1}{5}$, and then with $\frac{1}{5}$ on the white keys alternately with $\frac{1}{4}$ on the black keys.

Anche l'esercizio N. 39 va eseguito con due diteggiature: prima con la diteggiatura $\frac{1}{5}$ dal principio alla fine, e poi con la diteggiatura $\frac{1}{5}$ (per i tasti bianchi) alternata con $\frac{1}{4}$ (per i tasti neri).

Übung N. 39 ist gleich N. 38 ebenfalls mit zweierlei Fingersatz zu üben; durchgängig mit $\frac{1}{5}$, und mit $\frac{1}{5}$ auf den weissen Tasten abwechselnd $\frac{1}{4}$ auf den schwarzen.

Broken :

a)

Scolto :

b)

Zerlegt :

etc.

etc.

N.40

Musical score for N.40, featuring four systems of music for two staves (Treble and Bass). The score consists of two systems per page, with page 51 containing the first and third systems, and page 52 containing the second and fourth systems.

System 1 (Top System): Treble staff in 3/4 time, key signature of 3 sharps. Bass staff in 3/4 time, key signature of 3 sharps. The music consists of eighth-note patterns.

System 2 (Bottom System): Treble staff in 3/4 time, key signature of 3 sharps. Bass staff in 3/4 time, key signature of 3 sharps. The music consists of eighth-note patterns.

System 3 (Top System): Treble staff in 3/4 time, key signature of 3 sharps. Bass staff in 3/4 time, key signature of 3 sharps. The music consists of eighth-note patterns.

System 4 (Bottom System): Treble staff in 3/4 time, key signature of 3 sharps. Bass staff in 3/4 time, key signature of 3 sharps. The music consists of eighth-note patterns.

RADIOVISION di Giovanni Bellotto
MUSICA MODERNA - RADIO
via Manno - Piazza Martiri - CAGLIARI

