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P. LOCATELLI

L'ARTE DEL VIOLINO

VENTICINQUE CAPRICCI

TOLTI DAI DODICI CONCERTI, OP. 3, PER VIOLINO SOLO

EDIZIONE SVILUPPATA, RIVEDUTA E DITEGGIATA DA ROMEO FRANZONI
PROFESSORE NEL CONSERVATORIO DI MUSICA DI PARMA

TESTO ITALIANO
TEXTE FRANÇAIS
ENGLISH TEXT

G. RICORDI E C.

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

PARIS - SOC. ANON. DES EDITIONS RICORDI
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PREFAZIONE

Pochi sono i particolari che si conoscono intorno alla vita di Pietro Locatelli; e perciò, non essendo possibile presentare al lettore un vero ritratto di questo grande violinista, nè molto meno tesserne una completa biografia, ci limiteremo alla sola narrazione delle circostanze più conosciute che possono riassumersi in poche parole.

Pietro Locatelli nacque a Bergamo nel 1693. Studiò col Corelli, da cui non pote ricevere che un numero limitato di lezioni, poichè all'epoca della morte di quel grande, egli non aveva che soli sedici anni. Dotato di molta audacia e di originalità, si discostò alquanto dalla maniera del suo maestro; inventò nuove combinazioni, le doppie corde, gli arpeggi fino alle posizioni sopracute del violino: fu il primo ad usare gli armonici.

Come esecutore, fu sorprendente, per l'arditezza della tecnica, e fantasioso; di lui si narra che maravigliasse il pubblico per le ardue difficoltà superate con la massima naturalezza, e che, senza piegarsi verso la volgarità ed il ciarlatanismo, trasportasse all'entusiasmo i suoi ascoltatori, ai quali mai erano state offerte delle esecuzioni di ugual bravura.

Non ebbe molti allievi: fra i suoi imitatori, ebbero maggiore voga Lolli, Fiorillo e Paganini. Quest'ultimo in special modo sviluppò interamente le arditezze del Locatelli.

Epperò è un errore l'attribuire al solo genio di Paganini, che nacque venti anni dopo la morte del Locatelli, lo sviluppo della moderna tecnica del violino, particolarmente nelle più alte regioni del manico; coloro che hanno quest'opinione mostrano di non conoscere neppure alla lontana la musica del nostro autore.

Fino ad ora, l'opera 3.^a intitolata « L'Arte del Violino » o « 24 Capricci per Violino » (il ventesimoquinto è tolto dalla dodicesima Sonata dell'opera 6.^a per Violino e Basso) era rimasta quasi del tutto dimenticata. La causa di tale oblio deve attribuirsi senza dubbio alla forma con cui era stata pubblicata nell'edizione originale. Piene di abbreviazioni e corredata di pochissime pratiche indicazioni riguardanti l'esecuzione, quella edizione non aveva, e non ebbe difatti, alcuna attrattiva, perchè di difficile comprensione e quasi ineseguibile a una prima lettura.

PRÉFACE

On connaît très peu de détails sur la vie de Pietro Locatelli; ne pouvant présenter au lecteur ni un vrai portrait ni une complète biographie de ce grand violoniste, nous nous bornerons au récit des faits les plus connus et qui peuvent se résumer en peu de mots.

Pietro Locatelli naquit à Bergamo en 1693; il fut élève de Corelli mais pas pendant longtemps, vu qu'à la mort de ce grand artiste, il avait seize ans à peine. Les grandes qualités d'audace et d'originalité dont il était doué, l'éloignèrent beaucoup de la manière de son maître; il trouva des combinaisons nouvelles, et employa les doubles cordes et les arpèges jusqu'aux positions les plus élevées du violon; il fut en outre le premier à se servir des sons harmoniques.

Comme exécutant il émerveillait l'auditoire par sa fantaisie et la hardiesse de sa technique. On dit que dans les difficultés les plus ardues son jeu gardait toujours un naturel parfait et que, sans charlatanisme et sans aucune vulgarité, il pouvait enthousiasmer le public auquel de pareilles exécutions n'avaient jamais été offertes.

Ses élèves ne sont pas nombreux. Parmi les artistes qui suivirent ses traces les plus célèbres furent: Lolli, Fiorillo et Paganini; ce dernier, tout spécialement, donna le complet développement aux hardiesse du grand violoniste.

C'est une erreur que d'attribuer au seul génie de Paganini, qui naquit 20 ans après la mort de Locatelli, le développement de la technique moderne du violon surtout dans les positions les plus élevées; cette opinion ne peut être émise que par ceux qui ne connaissent absolument pas la musique de notre auteur.

Jusqu'à présent, l'op. 3 intitulé « L'Art du Violon » ou « 24 Caprices pour Violon » (le 25^e est tiré de la 12^e Sonate de l'op. 6 pour Violon et Basse) était resté presque dans l'oubli, sans doute à cause de la forme donnée à l'édition originale. Cette édition, pleine d'abréviations et contenant très peu d'indications pratiques pour l'exécution ne pouvait inspirer aucun intérêt, étant de difficile compréhension et impossible à exécuter à première vue.

PREFACE

So few particulars are known of the life of Pietro Locatelli that it is impossible to present a reliable portrait of the great violinist, much less a complete biography.

We shall confine ourselves therefore to a short account of the best known circumstances relating to him.

He was born in Bergamo in 1693. He began the study of the violin with Corelli, but the number of the lessons he received was very limited as death deprived him of his great teacher when he was only sixteen years of age.

Locatelli, gifted with great originality and strength, soon discarded the method and style of his master. He invented new combinations, double-stopping, and arpeggios to the extreme limits of the violin, and he was the first to use harmonics.

As an executant he was full of extraordinary fantasy, and his technic was colossal.

He is said to have amazed his listeners by the natural ease with which he mastered the greatest difficulties. Without stooping to bad taste or trickery he aroused in them the greatest enthusiasm, none of whom had ever heard anything to equal his power of execution before.

Although he had not many pupils, his imitators were plentiful, among the most successful of whom were Lolli, Fiorillo, and Paganini.

It is a mistake to attribute the development of violin-technic (especially in the upper part of the neck) to the genius of Paganini who was born twenty years after the death of Locatelli; but the vigorous innovation of the last-named were further developed by many, and in particular, by Paganini.

Those who attribute to Paganini the development of modern violin technic show that they have not even a distant acquaintance with the music of Locatelli.

His Opus 3, entitled « The Art of the Violin », or « 24 Caprices for Violin » – the 25th in this edition is taken from Sonata 12, Op. 6, for Violin and Bass – remained forgotten by almost everyone.

The cause of this must doubtless be attributed to the form in which it was originally published.

Provided with very few practical indications regarding execution, full of abbreviations, difficult to understand, and impossible to follow at the first reading, the edition was not in the least attractive.

Lo scopo adunque di questa prima edizione italiana, che la Casa Ricordi ha intrapresa, è di sviluppare le infinite abbreviazioni contenute nel lavoro e di agevolare, con un'accurata e scrupolosa trascrizione, commentata da segni dinamici per colorito, da una buona diteggiatura e dalle arcate, lo studio utilissimo di quest'opera mirabile, la quale, per il meccanismo della mano sinistra e quello del braccio destro, fornisce un modello incomparabile di meccanica violinistica.

Il Locatelli, dopo aver fatto molti viaggi, si era stabilito in Amsterdam, dove pubblicò tutte le composizioni qui sotto elencate e dove morì nell'anno 1764.

Se la conoscenza e lo studio delle opere dei nostri maggiori antichi italiani è raccomandabilissima, lo Studio dei 25 Capricci per Violino di Pietro Locatelli sarà oltremodo giovevole, avendo essi servito di guida ai più grandi violinisti del passato; e noi ci terremo ad usura compensati della non lieve fatica sostenuta, se il nostro lavoro varrà a far meglio conoscere ed apprezzare un così originale ed insigne violinista.

Parma, Novembre 1917.

ROMEO FRANZONI

Professore nel R. Conservatorio di Musica
di Parma.

ELENCO DELLE OPERE DI PIETRO LOCATELLI:

- Op. 1.^a - 12 Grandi Concerti (Concerti grossi) (1721).
- » 2.^a - Sonate per Flauto con Basso (1732).
- » 3.^a - L'Arte del Violino (12 Concerti con 24 Capricci) (1733).
- » 4.^a - Sei Concerti (1735).
- » 5.^a - Sei Sonate a tre per due Violini e Basso (1736).
- » 6.^a - 12 Sonate per Violino e Basso (1737).
- » 7.^a - 6 Concerti a quattro (1741).
- » 8.^a - Terzetti per due Violini e Basso (1742) (Parigi, 2.^a ed. 1750).
- » 9.^a - L'Arte di nuova modulazione (?).
- » 10.^a - Concerto armonico. - Concerti a quattro (?).

La Maison Ricordi fait paraître cette première édition italienne dans le but de déchiffrer les nombreux signes d'abréviations que contient cette œuvre, et d'en faciliter l'exécution par une scrupuleuse transcription. Des signes précis pour le doigté et pour les coups d'archet seront de précieux auxiliaires à l'étude de cette œuvre admirable, modèle vraiment incomparable de mécanisme de la main gauche et de l'archet du violoniste.

Après avoir beaucoup voyagé, Locatelli s'était établi à Amsterdam où il publia toutes les œuvres citées ci-dessous et où il mourut en 1764.

S'il est bon de connaître et d'étudier les œuvres de nos anciens maîtres italiens, l'étude des 25 Caprices pour Violon de Locatelli est bien plus utile encore, puisqu'ils ont servi de guide aux plus grands violinistes d'autrefois. Nous nous trouverons largement compensés de notre travail s'il servira à faire mieux connaître et apprécier l'originalité d'un violoniste aussi éminent.

Parme, Novembre 1917.

ROMÉO FRANZONI

Professeur au R. Conservatoire de Musique
de Parme.

ŒUVRES DE PIETRO LOCATELLI.

- Op. 1. - 12 Grands Concertos (Concerti grossi) (1721).
- » 2. - Sonates pour Flûte et Basse (1732).
- » 3. - L'Art du Violon (12 Concertos et 24 Caprices) (1733).
- » 4. - 6 Concertos (1735).
- » 5. - 6 Sonates à trois pour deux Violons et Basse (1736).
- » 6. - 12 Sonates pour Violon et Basse (1737).
- » 7. - 6 Sonates à quatre (1741).
- » 8. - Trios pour deux Violons et Basse (1742) (Paris 2.^e édition 1750).
- » 9. - L'Art de la nouvelle modulation (?).
- » 10. - Concerto harmonique - Concertos à quatre (?).

We have in this edition undertaken by the house of Ricordi, developed the innumerable abbreviations of the work, and supplemented an accurate and conscientious transcription with indications for expression, bowing, and fingering; to facilitate a most profitable study of this wonderful work.

It offers an incomparable model of violin technic for the mechanism of the left hand, and for the bow-arm.

Locatelli, having travelled much, settled in Amsterdam where most of his compositions were originally published. He died there on 1st April 1764.

The study and knowledge of the 25 Caprices by Pietro Locatelli, like that of the works of all the old Italian Masters is undoubtedly desirable, and will also be found exceedingly enjoyable, since they have served as guide to the greatest violinists of the past.

We shall consider ourselves well rewarded for the amount of labour it has entailed, if this edition leads to a better knowledge and appreciation of so original and famous a violinist as Locatelli.

Parma, November 1917.

ROMEO FRANZONI.

Professor at the Royal Conservatoire of Music,
Parma.

LIST OF WORKS BY PIETRO LOCATELLI:

- Op. 1. - Twelve Grand Concertos (1721) Amsterdam.
- » 2. - Sonatas for Flute and Bass (1732) Amsterdam.
- » 3. - The Art of the Violin (12 Concertos and 24 Caprices) (1733).
- » 4. - Six Concertos (1735).
- » 5. - Six Sonatas for 3 performers (2 Violins and Bass) (1736).
- » 6. - Twelve Sonatas for Violin and Bass (1737).
- » 7. - Six Concertos for Four Performers (1741).
- » 8. - Trios for two Violins and Bass (1742) (Second Edition « Caprices enigmatiques » Paris 1750).
- » 9. - The Art of New Modulation (?).
- » 10. - Harmonic Contrasts. Concertos for Four Performers (?).



P. LOCATELLI
(1693 - 1764)

1

L'ARTE DEL VIOLINO

25 CAPRICCI

tolti dai 12 Concerti, Op. 3^a, per Violino solo

L'ART DU VIOLON

25 CAPRICES

tirés des 12 Concertos, Op. 3^{me} pour Violon seul

THE ART OF THE VIOLIN

25 CAPRICES

Taken from the 12 Concertos, Op. 3., for Violin solo

Edizione sviluppata, riveduta e diteggiata da
ROMEO FRANZONI

Allegro moderato ♩ = 138

1.

mf

cresc.:.....

2^a.C.

ff

dim:.....

pp

2. C.

f

p

1. C.

f

pp

cresc.

mf

cresc.

1. & 2.

cresc. ff

V

ff

V

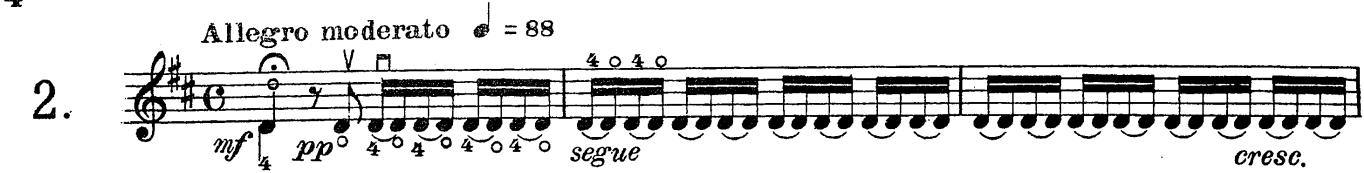
ff

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. The first five staves begin with a treble clef and a key signature of one sharp (F#). The following five staves begin with a bass clef and a key signature of one sharp (F#). Measure numbers 1 through 10 are indicated above the staves. Various dynamics are marked throughout the piece, including *p*, *mf*, *cresc.*, *dim.*, and *ff*. The notation includes both vertical stems and horizontal dashes for note heads, and some notes have small numbers (1, 2, 3, 4) placed above them, likely indicating fingerings.

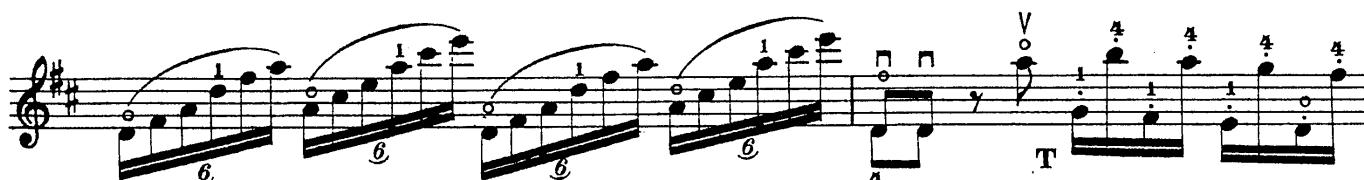
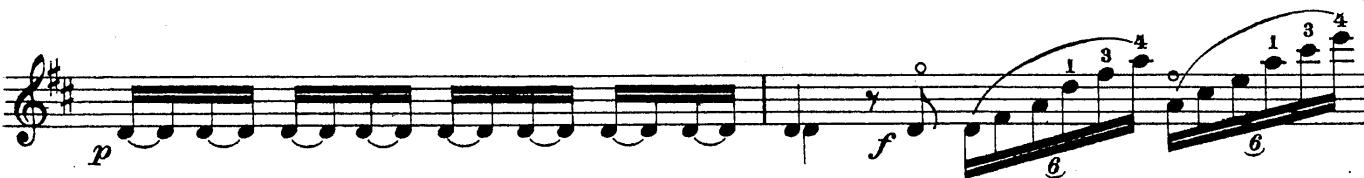
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Allegro moderato $\text{♩} = 88$

2.



dim.



The image shows page 5 of a piano sheet music score. The music is arranged in ten staves. The first four staves begin with a treble clef, a key signature of one sharp, and a dynamic of f . The first staff includes a grace note and a sixteenth-note pattern. The second staff features a bassoon-like entry with a dynamic of p . The third staff starts with ff and a bassoon entry. The fourth staff begins with ff and a dynamic of mf . The fifth staff starts with f . The sixth staff begins with p . The seventh staff includes a dynamic of $cresc.$ The eighth staff is labeled "Oppure" and includes a dynamic of ff . The ninth staff continues the "Oppure" section. The tenth staff concludes the page.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music is in common time with a key signature of one sharp (F#). The notation includes various dynamic markings like *f*, *mf*, and *sf*, and performance instructions like *v* and *4*. The style is characteristic of early 20th-century classical music.

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Allegretto moderato $\text{♩} = 80$

3. *mf espressivo*

The sheet music consists of ten staves of musical notation for a string instrument. Measure 3 starts with a dynamic *mf espressivo*. Measures 4 through 7 show a continuous pattern of eighth-note pairs and sixteenth-note groups. Measure 8 begins with a dynamic *mf*. Measure 9 is labeled *1^a Corda* and includes fingerings (2, 3, 4, 4, 3) above the notes. Measure 10 starts with a dynamic *f* and includes fingerings (1, 2, 3, 4). Measure 11 begins with a dynamic *p*. The music is in 2/4 time, with a key signature of one flat. Measure 10 has a crescendo instruction *cresc:* followed by a measure repeat sign.



Molto moderato $\text{d} = 66$ T

4.

This page contains ten staves of musical notation for piano, labeled '4.' at the beginning. The tempo is Molto moderato with a tempo marking of $\text{d} = 66$. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. Measure 1 starts with a forte dynamic (f) and includes grace notes. Measures 2-3 show a transition with dynamics ff and mf. Measures 4-5 feature complex chords and grace notes. Measures 6-7 continue with various chords and dynamics. Measures 8-9 show a return to earlier key signatures like B-flat major and A major. Measure 10 concludes with a dynamic of p express. The notation uses standard musical symbols including treble clef, bass clef, and common time. Measure numbers are placed above the staff in some cases, and measure lines are indicated by short vertical strokes below the staff.

Musical score for a solo instrument, likely flute or oboe, consisting of ten staves of music. The score is in common time and uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 1 through 10 are placed above each staff. The dynamics are marked with 'p' (piano), 'f' (fortissimo), and 'ff' (fortississimo). The first staff starts with a piano dynamic. The second staff contains the instruction 'segue' below the notes. The third staff starts with a forte dynamic. The fourth staff starts with a double forte dynamic. The fifth staff starts with a double forte dynamic. The sixth staff starts with a forte dynamic. The seventh staff starts with a double forte dynamic. The eighth staff starts with a double forte dynamic. The ninth staff starts with a forte dynamic. The tenth staff starts with a double forte dynamic.

Musical score for a string quartet (two violins, viola, cello) in 2/4 time, key signature of two flats. The score consists of ten staves of music, each with a treble clef and a key signature of two flats.

The music includes the following elements:

- Dynamics:** *f*, *ff*, *p*, *cresc.*, *mf*, *ff T*, *tratt.*
- Articulations:** Slurs, grace notes, and various slurs with numbers (e.g., 1, 2, 3, 4).
- Performance Instructions:** *V3*, *V4*.
- Staves:** The score is divided into ten staves, each representing a different instrument or section of the ensemble.

Allegro $\text{♩} = 120$

5.

p

cresc.

f

p

cresc.

f

p

cresc.

dim.

The image shows ten staves of musical notation for piano, arranged vertically. The notation consists of black notes on five-line staves, with some notes having stems pointing up and others down. The first six staves begin with a treble clef and a key signature of one sharp (F#). The first staff includes dynamic markings '3 1' and '3 1'. The second staff includes '4 2'. The third staff includes '3 1' and '4 2'. The fourth staff includes '4 2'. The fifth staff includes '4 2'. The sixth staff includes '4 1'. The seventh staff includes '4 1'. The eighth staff includes '4 1'. The ninth staff includes '4 1'. The tenth staff includes '4 1'. The first six staves end with a repeat sign and a double bar line. The seventh staff begins with a bass clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#). The ninth staff begins with a bass clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). The notation is highly rhythmic, with many eighth and sixteenth note patterns. There are also several grace notes indicated by small circles with stems.

Musical score for a solo instrument, likely flute or oboe, consisting of ten staves of music. The notation uses vertical stems with small horizontal dashes, some with small circles at the top. Measure numbers 1 through 10 are placed above the staves. Dynamics include: dim. and mf in measure 3; p in measure 4; cresc. in measure 5; ff in measure 8; and various other dynamics throughout.

Allegro vivo $\text{♩} = 144$

6.



8

cresc.

f

f

4

4

4

4

4

4

4

dim.

ff

cresc.

cresc.

dim.

p *sempre p*

cresc.

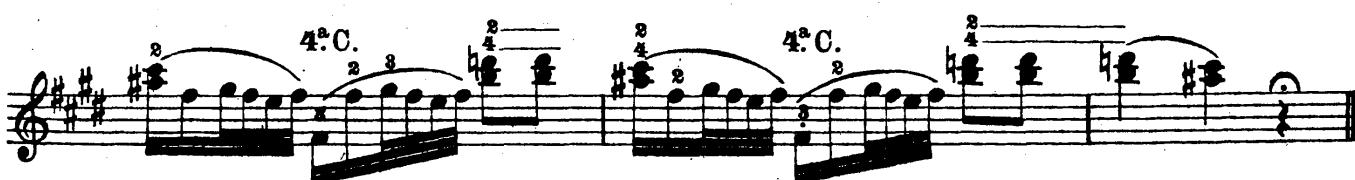
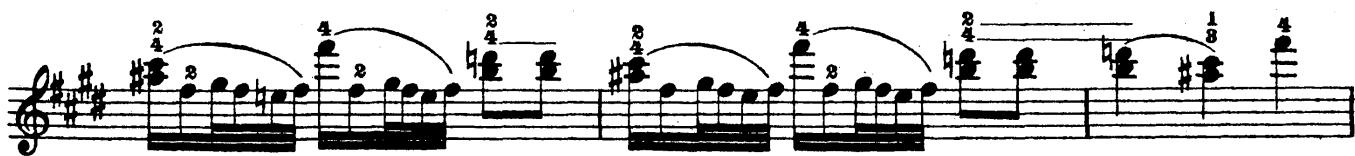
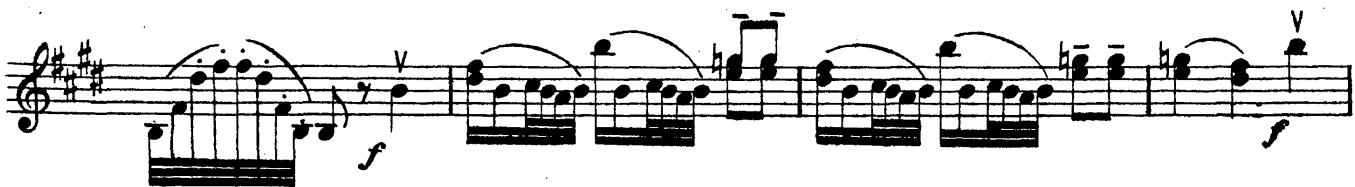
trill. *sf* *f*

E.R. 110

Moderato ♩ = 80

Arpeggiate

7



mf

sf *mf*

ten.

V

3/8 C.

I. Posiz.

G

The image shows ten staves of musical notation for a solo instrument, possibly a guitar or mandolin. The music is in common time (indicated by 'C'). The notation consists primarily of eighth-note patterns. Staff 1 starts with a forte dynamic (f) and a crescendo instruction ('cresc.'). Staff 2 includes a sforzando dynamic ('sf'). Staff 9 includes a crescendo instruction ('cresc.'). Staff 10 concludes with three consecutive fortissimo dynamics (ff), followed by a decrescendo dynamic (f), a sforzando dynamic (sf), and another fortissimo dynamic (ff).

Allegro moderato $\text{♩} = 76$

8.

ff

p

cresc.

ff

mf

cresc.

ff

sf

Posiz.

cresc.

ff

sf

3. C.

cresc.

ff

sf

mf

f

tr.

mf tr.

tr.

IV. Posiz. I. Posiz.

cresc.

ff

ff

segue

ten.

ff

Allegro moderato ♩ = 72

Sostenuto

9.

25

cresc.

V. Posiz.

meno

ff

meno

mf

tr

tr

tr

tr

tr

tr

The image shows ten staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as 'tr' (trill), 'cresc.', 'pp' (pianissimo), and 'rall.' (rallentando). The first two staves begin with 'tr' markings. The third staff features a '6' above the notes. The fourth staff has a 'b' below the notes. The fifth staff includes a 'cresc.' instruction. The sixth staff starts with a dynamic 'f'. The seventh staff ends with a dynamic 'pp'. The eighth staff includes a '1' above the notes. The ninth staff includes a '2' above the notes. The tenth staff includes a '3' above the notes. The bottom staff concludes with a dynamic 'ff' (fortissimo) and a 'V' symbol.

10. *Allegro moderato* ♩ = 80

The sheet music consists of ten staves of musical notation for piano. Staff 1 starts with eighth-note chords in common time. Staff 2 begins with a crescendo, followed by a dynamic ff and eighth-note chords. Staff 3 features sixteenth-note patterns and dynamics mf and ff. Staff 4 contains eighth-note chords with dynamics f and p. Staff 5 includes grace notes and dynamics mf and mf espressivo. Staff 6 shows eighth-note chords with dynamics f and ff. Staff 7 features eighth-note chords with dynamics p and ff. Staff 8 includes eighth-note chords with dynamics ff and ff. Staff 9 shows eighth-note chords with dynamics ff and ff. Staff 10 concludes with eighth-note chords.

Sheet music for piano, page 28, featuring ten staves of musical notation. The music is in 3/4 time. The first staff begins with a dynamic of *p* and a marking of *dolce*. The subsequent staves show a continuous pattern of eighth-note chords and sixteenth-note figures. The key signature changes from G major (one sharp) to A major (two sharps) at the start of the third staff. The dynamics include *cresc.*, *f*, *pp*, and *p*. The tempo is indicated by a wavy line above the notes. The music concludes with a marking of *cresc.*

A page of musical notation for a solo instrument, likely piano, featuring ten staves of music. The notation includes various dynamics such as *ff*, *f*, *mf*, and *sf*, as well as performance instructions like *tr* (trill) and *v* (vibrato). The music consists of a mix of eighth and sixteenth note patterns, with some measures featuring sustained notes or chords.

11

Allegretto $\text{♩} = 144$



A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The notation includes a variety of note values, such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines. The first nine staves are standard musical notation, while the last staff contains a series of eighth-note chords. Several performance instructions are present: '3: C.' at the beginning of the ninth staff, 'p' (piano) below the first note of the ninth staff, 'cresc.' (crescendo) above the first note of the tenth staff, and 'f' (forte) above the first note of the tenth staff.

Moderato ♩. = 63

The image shows page 12 of a piano sheet music score. The music is arranged in ten staves, each representing a different instrument or part. The first two staves are in common time (indicated by '3/4') and dynamic 'mf'. The subsequent staves feature various time signatures including 2/4, 3/4, 1/3, 2/3, 1/2, 1/3, 4/5, 1/3, 4/5, and 1/4. The dynamics change frequently, with 'ff' appearing in the middle section. The notation includes various note heads, stems, and bar lines, with some notes having vertical stems and others horizontal stems. The overall style is complex and rhythmic.

<img alt="A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation includes various note heads with numerical values such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 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The sheet music consists of ten staves of musical notation for a solo instrument. The music begins with a dynamic of ***ff***, followed by a measure of ***p***. The first staff ends with a repeat sign. The second staff begins with ***p***, followed by ***ff***, then ***p***. The third staff begins with ***p***, followed by ***f***. The fourth staff begins with ***p***, followed by ***f***. The fifth staff begins with ***ff***, followed by ***tratt.***, then ***f***, then ***pp***. The sixth staff shows sustained notes with a dynamic of ***ff***. The seventh staff shows sustained notes with a dynamic of ***ff***. The eighth staff shows sustained notes with a dynamic of ***ff***. The ninth staff shows sustained notes with a dynamic of ***ff***. The tenth staff shows sustained notes with a dynamic of ***ff***.

Allegro moderato $\text{♩} = 72$ *Salzellate*

13.

Allegro moderato $\text{♩} = 72$
Salzellate

13.

mf

f

segue

p

cresc.

mf

mf

f

f

Lo stesso tempo
 $2(3)$

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation includes various slurs, grace notes, and dynamic markings such as 'cresc.' and 'ff'. The page number 37 is in the top right corner.

The musical score consists of ten staves of music, each staff starting with a treble clef and a key signature of one flat. The music is in common time. The notation includes various slurs, grace notes, and dynamic markings such as 'cresc.' and 'ff'. The music begins with a series of eighth-note patterns, followed by sixteenth-note patterns, and concludes with a dynamic marking of 'ff' followed by 'più mosso'.

38

sf

ff *v.* *mf* *v.* *sf* *p*

ff *v.* *v.*

ff *#* *v.* *v.*

sf *sf* *sf* *sf* *rall.*

I. Tempo

mf

segue

p

cresc.

cresc.

f *mf*

cresc.

ff

dim.

I. Posiz.

cresc.

f

ff

Allegretto moderato ♩ = 88

14.



Meno

The musical score consists of ten staves of piano music. The first staff starts with a forte dynamic (f) and includes fingerings (1, 2, 3, 4) above the notes. Subsequent staves feature various dynamics (f, ff, mf), time signatures (2/4, 3/4, 4/4), and fingerings (1, 2, 3, 4). The music consists primarily of eighth-note patterns with occasional sixteenth-note figures.

I. Tempo

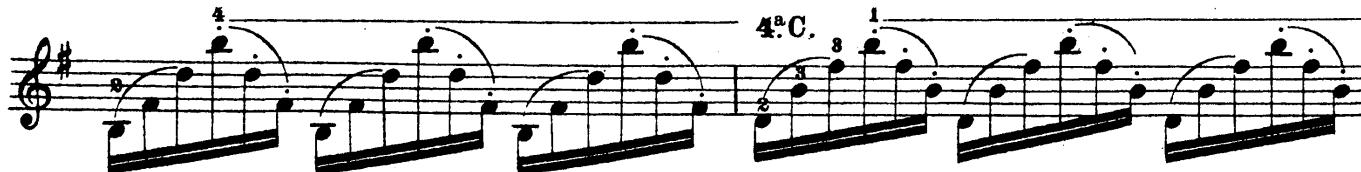
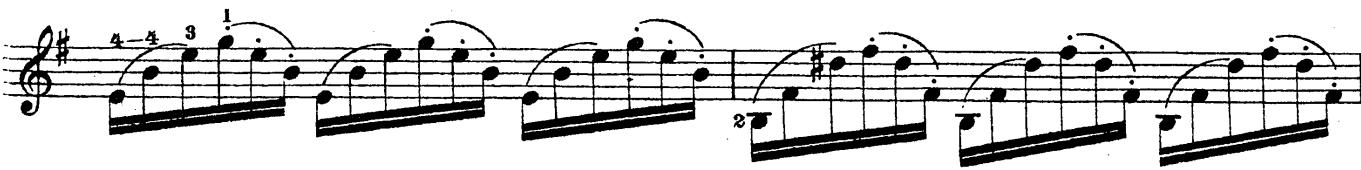
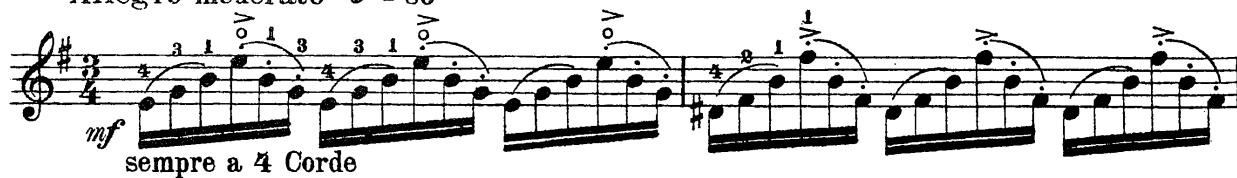
The final staff of the musical score is labeled "I. Tempo". It features a dynamic "ff" at the beginning and end, and a dynamic "mf" in the middle section. The staff concludes with a dynamic "ff".

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one flat. The music is in common time. Dynamics include:

- Staff 1: *mf*, *ff*, *mf*
- Staff 2: *ff*
- Staff 3: *mf*, *ff*, *mf*
- Staff 4: *ff*, *mf*, *ff*
- Staff 5: *ff*, *mf*, *ff*
- Staff 6: *mf*, *ff*, *mf*
- Staff 7: *ff*, *dim.*, *p*
- Staff 8: (No dynamic marking)
- Staff 9: (No dynamic marking)
- Staff 10: *cresc.*, *rall.*, *ff*

Allegro moderato $\text{♩} = 80$

15.



The image displays ten staves of musical notation for a six-string guitar. Each staff begins with a treble clef and a key signature of one sharp. The notation consists of vertical stems with dots indicating pitch, and horizontal strokes at the bottom of each note head representing the string number. Fingerings are indicated by numbers above or below the notes. Various dynamics, such as accents and slurs, are also present. The first staff starts with '4. C.' and '3'. The second staff starts with '3' and '3'. The third staff starts with '2' and '2'. The fourth staff starts with '4. C.' and '1'. The fifth staff starts with '4' and '3'. The sixth staff starts with '4' and '1'. The seventh staff starts with '4' and '1'. The eighth staff starts with '4. C.' and '1'. The ninth staff starts with '4. C.' and '3'. The tenth staff starts with '3' and '3'. The notation is continuous across all staves.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music consists of sixteenth-note patterns with grace notes and dynamic markings like 'ff' at the end.

The notation is as follows:

- Staff 1: Sixteenth-note pattern with grace notes. Measure 1: 2. Measure 2: 2. Measure 3: 3. Measure 4: 2. Measure 5: 2. Measure 6: 2.
- Staff 2: Sixteenth-note pattern with grace notes. Measure 1: 1. Measure 2: 2. Measure 3: 2. Measure 4: 2. Measure 5: 2. Measure 6: 2.
- Staff 3: Sixteenth-note pattern with grace notes. Measure 1: 3 2. Measure 2: 1. Measure 3: 3. Measure 4: 2. Measure 5: 2. Measure 6: 2.
- Staff 4: Sixteenth-note pattern with grace notes. Measure 1: 4. Measure 2: 2. Measure 3: 2. Measure 4: 2. Measure 5: 2. Measure 6: 2.
- Staff 5: Sixteenth-note pattern with grace notes. Measure 1: 4 4 3. Measure 2: 2. Measure 3: 2. Measure 4: 4 3 1. Measure 5: 2. Measure 6: 2.
- Staff 6: Sixteenth-note pattern with grace notes. Measure 1: 4. Measure 2: 2. Measure 3: 2. Measure 4: 2. Measure 5: 2. Measure 6: 2.
- Staff 7: Sixteenth-note pattern with grace notes. Measure 1: 4. Measure 2: 2. Measure 3: 2. Measure 4: 4 3 1. Measure 5: 2. Measure 6: 2.
- Staff 8: Sixteenth-note pattern with grace notes. Measure 1: 4 3 1. Measure 2: 2. Measure 3: 2. Measure 4: 4 3 1. Measure 5: 2. Measure 6: 2.
- Staff 9: Sixteenth-note pattern with grace notes. Measure 1: 4 3 1. Measure 2: 2. Measure 3: 2. Measure 4: 4 3 1. Measure 5: 2. Measure 6: 2.
- Staff 10: Sixteenth-note pattern with grace notes. Measure 1: 4 3 1. Measure 2: 2. Measure 3: 2. Measure 4: 4 3 1. Measure 5: 2. Measure 6: ff

Moderato $\text{♩} = 72$

16.

f

sforzando

dim.

cresc.

p

f

f

f

Sheet music for piano, page 46, featuring ten staves of musical notation. The music is in common time and consists of the following measures:

- Staff 1:** Measures 1-2. Dynamics: *p*, *f*. Fingerings: 1, 2, 3, 4.
- Staff 2:** Measures 3-4. Dynamics: *p*, *f*. Fingerings: 3, 4, 3, 3; 6, 3, 3, 3.
- Staff 3:** Measures 5-6. Dynamics: *p*, *f*. Fingerings: 1, 4, 1, 2; 2, 3, 2, 3.
- Staff 4:** Measures 7-8. Dynamics: *dim.*, *f*. Fingerings: 1, 2, 1, 2.
- Staff 5:** Measures 9-10. Dynamics: *f*, *p*, *f*, *p*, *f*.
- Staff 6:** Measures 11-12. Dynamics: *ff*. Fingerings: 2^a. C., 2^a. C.
- Staff 7:** Measures 13-14. Dynamics: *p*. Fingerings: 2^a. C., 2^a. C.
- Staff 8:** Measures 15-16. Dynamics: *p*. Fingerings: 2^a. C., 2^a. C.
- Staff 9:** Measures 17-18. Dynamics: *p*. Fingerings: 2^a. C., 2^a. C.
- Staff 10:** Measures 19-20. Dynamics: *p*. Fingerings: 2^a. C., 2^a. C.

Performance instructions include:

- Staff 4:** *dim.*
- Staff 5:** *f*, *p*, *f*, *p*, *f*.
- Staff 6:** *ff*.
- Staff 7:** *p*.
- Staff 8:** *p*.
- Staff 9:** *p*.
- Staff 10:** *p*.

 Other markings include trills, slurs, and dynamic changes between staves.

1

cresc.

ff

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

tratt. f

rall.

ff

Musical score for a solo instrument (likely flute or oboe) in common time (indicated by the '4' in the top left of each staff) and F# major (one sharp). The score consists of ten staves of music, numbered 1 through 10 above each staff.

The music features a variety of note heads (solid black, open circles, etc.), stems, and beams. Dynamic markings include *f*, *p*, and *cresc.*. Measure numbers 1 through 10 are indicated above the staves. The final measure begins with a dynamic *cresc.*

4 3^a.C.

V

6

V

6

3^a.C.

8

cresc.

3^a.C.

3^a.C.

2^a.C.

3^a.C.

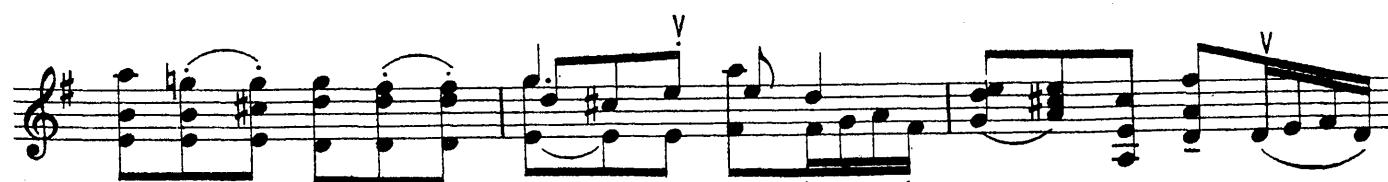
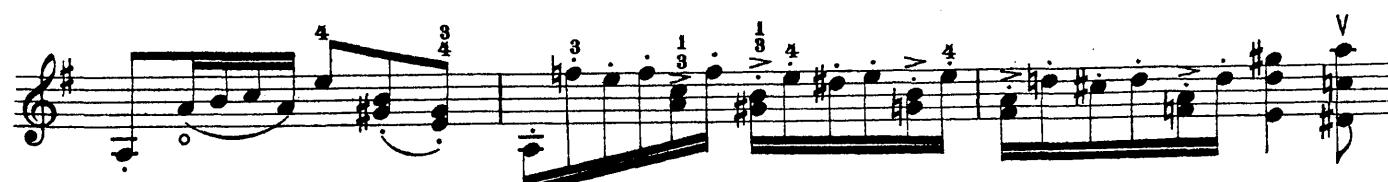
3^a.C.

ff

Fuga

Allegro $\text{♩} = 138$

18.



Musical score for piano, page 52, featuring eight staves of musical notation:

- Staff 1: Treble clef, key signature of one sharp (F#). Measures 1-2: eighth-note chords. Measure 3: eighth-note chords with slurs. Measure 4: eighth-note chords with slurs.
- Staff 2: Treble clef, key signature of one sharp (F#). Measures 5-6: eighth-note chords with slurs. Measure 7: eighth-note chords with slurs.
- Staff 3: Treble clef, key signature of one sharp (F#). Measures 8-9: eighth-note chords. Measure 10: eighth-note chords with slurs.
- Staff 4: Treble clef, key signature of one sharp (F#). Measures 11-12: eighth-note chords. Measure 13: eighth-note chords with slurs.
- Staff 5: Treble clef, key signature of one sharp (F#). Measures 14-15: eighth-note chords. Measure 16: eighth-note chords with slurs.
- Staff 6: Treble clef, key signature of one sharp (F#). Measures 17-18: eighth-note chords. Measure 19: eighth-note chords with slurs.
- Staff 7: Treble clef, key signature of one sharp (F#). Measures 20-21: eighth-note chords. Measure 22: eighth-note chords with slurs.
- Staff 8: Treble clef, key signature of one sharp (F#). Measures 23-24: eighth-note chords. Measure 25: eighth-note chords with slurs.

Performance instructions:

- Measure 1: dynamic *p*
- Measure 10: dynamic *ff*
- Measure 19: dynamic *fp*
- Measure 25: dynamic *ff*
- Measure 26: dynamic *sf spiccate*

ff

cresc.

Adagio
ten.

dolce

sf

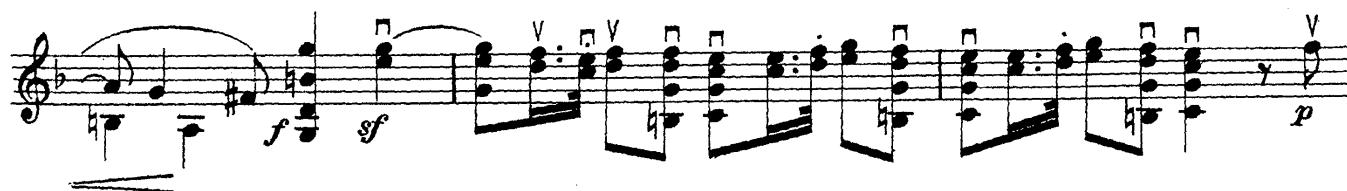
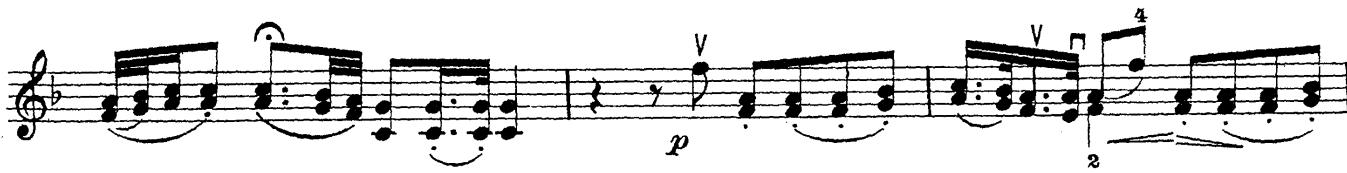
ff

54

Moderato $\text{♩} = 66$

19.

The image shows ten staves of musical notation for a solo instrument, possibly a flute or piccolo. The music is written in common time with a treble clef. Each staff includes a dynamic marking and fingerings. Staff 1 starts with a forte dynamic (f) and fingerings 2-2. Staff 2 begins with a dynamic (V) and fingerings 2-2. Staff 3 starts with a crescendo (cresc.) and fingerings 2-2. Staff 4 begins with a dynamic (V) and fingerings 2-2. Staff 5 begins with a dynamic (V) and fingerings 2-2. Staff 6 features dynamic markings 4a. C. and 4a. C., with fingerings 2-2 and 2-2. Staff 7 begins with a dynamic (2-) and fingerings 2-2. Staff 8 begins with a dynamic (2-) and fingerings 2-2. Staff 9 begins with a dynamic (2-) and fingerings 2-2. Staff 10 ends with a dynamic (f largamente) and fingerings 2-2.

Moderato $\text{♩} = 120$ 

Sheet music for piano, page 57, featuring ten staves of musical notation. The music is in common time, with a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. Measure 1 consists of six eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note pairs. Measure 5 begins with a dynamic *cresc.* Measures 6-7 show eighth-note pairs followed by sixteenth-note pairs. Measure 8 starts with a dynamic *ff*. Measures 9-10 show eighth-note pairs followed by sixteenth-note pairs. Measure 11 starts with a dynamic *p*. Measures 12-13 show eighth-note pairs followed by sixteenth-note pairs. Measure 14 starts with a dynamic *mf*. Measures 15-16 show eighth-note pairs followed by sixteenth-note pairs. Measure 17 starts with a dynamic *ff*.

Allegro $\text{d} = 80$

21.

cresc.

ff

dim.

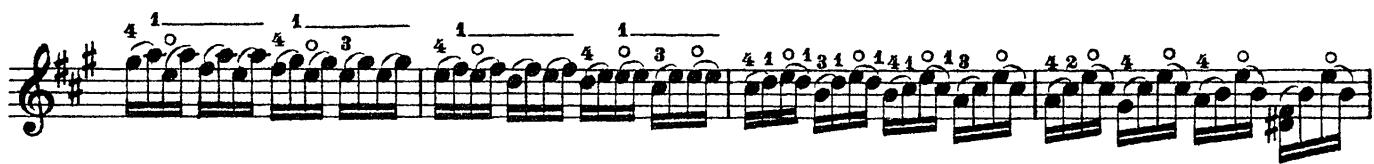
4

4

restare alla VII. Posizione

VIII. Posiz.

3a.C.



V. Posizione

Il MI sulla 4^a. Corda alla V. PosizioneIl MI sulla 8^a. Corda alla I. Posizione*tr.*
sf
ff

60

Allegro $\text{d} = 80$

22.

The musical score consists of 12 staves of violin music. The tempo is Allegro with $\text{d} = 80$. The time signature is 8/8. The key signature is G major. The music is divided into measures by vertical bar lines. Fingering is indicated by numbers above or below the notes. Bowing is shown with horizontal strokes above the notes. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measure 12 concludes with a sixteenth-note pattern followed by a dynamic instruction "cresc."

I.Posiz.

1.POSIZ.

cresc.....

ff

8-

8

8

8

8

8

Presto (in due)

ff

sf

sf

sf

sf

sf

sf

ff

IL LABIRINTO ARMONICO

Le Labyrinthe harmonique

The Harmonic Labyrinth

Facilis aditus, difficilis exitus.

The image displays a single page of sheet music for a solo instrument, possibly a woodwind or brass. The music is organized into 14 staves, each consisting of five horizontal lines. The key signature is one sharp, indicating G major. The tempo is marked as 'Moderato' (M.). The dynamics are varied, including 'cresc.', 'dim.', 'ff', and 'pp'. Measure 14 concludes with a repeat sign and the instruction 'C.' above the staff.

A page of sheet music for guitar, numbered 64. The music is arranged in 12 staves, each consisting of six horizontal lines. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. The notation consists of vertical stems with small numbers indicating fingerings (e.g., 1, 2, 3, 4) and slurs. Various dynamics are indicated throughout, including "dim.", "cresc.", "p", "f", and "ff". The music includes several measures of eighth-note patterns, followed by measures with sixteenth-note patterns, and concludes with a final section marked "tr. V" and "ff".

IL LABIRINTO ARMONICO

Le Labyrinthe harmonique The Harmonic Labyrinth

Facilis aditus, difficilis exitus.

Oppure
ou bien
Or else

23.
(B)

Originale
Original

Allegro moderato $\text{♩} = 120$

mf Arpeggio

segue

dim. *p*

Oppure
ou bien
Or else

mf

The image shows ten staves of guitar sheet music. The first nine staves are standard six-string guitar staves with fingerings (1, 2, 3, 4) above the strings. The tenth staff is a tablature staff showing the frets and strings. Performance instructions include dynamics like *p*, *mf*, and *f*, and a fermata instruction "fermo il 2º dito". A note at the bottom left says "Originale Original".

Sheet music for guitar, 12 staves:

- Staff 1:** Treble clef, 3 pairs of measures. Measure 1: 3, 1. Measure 2: 2, 1. Measure 3: 3, 1. Measure 4: 3, 1. Measure 5: 2, 1. Measure 6: 3, 1.
- Staff 2:** Bass clef, 3 pairs of measures. Measure 1: 2, 1. Measure 2: 4, 1. Measure 3: 1. Measure 4: 3, 1. Measure 5: 2, 1. Measure 6: 3, 1.
- Staff 3:** Treble clef, 3 pairs of measures. Measure 1: 100. Measure 2: 200. Measure 3: 3000081. Measure 4: 3. Measure 5: 400004300. Measure 6: 32002.
- Staff 4:** Bass clef, 3 pairs of measures. Measure 1: 300. Measure 2: 3200. Measure 3: 2100. Measure 4: 1200. Measure 5: 100. Measure 6: 100. Measure 7: 1. Measure 8: 2.
- Staff 5:** Treble clef, 3 pairs of measures. Measure 1: 8. Measure 2: 1. Measure 3: 3. Measure 4: 4. Measure 5: 3. Measure 6: 2. Measure 7: 8. Measure 8: 2. Measure 9: 1.
- Staff 6:** Bass clef, 3 pairs of measures. Measure 1: 2. Measure 2: 1. Measure 3: 1. Measure 4: 100. Measure 5: (1). Measure 6: (1)00. Measure 7: 1. Measure 8: (1).
- Staff 7:** Treble clef, 3 pairs of measures. Measure 1: 2. Measure 2: (1). Measure 3: (1). Measure 4: 100. Measure 5: (1). Measure 6: 100001. Measure 7: 4. Measure 8: 1.
- Staff 8:** Bass clef, 3 pairs of measures. Measure 1: 2. Measure 2: 1. Measure 3: 2. Measure 4: 2. Measure 5: 2. Measure 6: 1. Measure 7: 2. Measure 8: 2.
- Staff 9:** Treble clef, 3 pairs of measures. Measure 1: 1. Measure 2: 2. Measure 3: 2. Measure 4: 2. Measure 5: 2. Measure 6: 1. Measure 7: 2. Measure 8: 2.
- Staff 10:** Bass clef, 3 pairs of measures. Measure 1: 2. Measure 2: 1. Measure 3: 1. Measure 4: 1. Measure 5: 2. Measure 6: 1. Measure 7: 2. Measure 8: 2.
- Staff 11:** Treble clef, 3 pairs of measures. Measure 1: 2. Measure 2: 1. Measure 3: 1. Measure 4: 1. Measure 5: 2. Measure 6: 1. Measure 7: 2. Measure 8: 2.
- Staff 12:** Bass clef, 3 pairs of measures. Measure 1: 2. Measure 2: 1. Measure 3: 1. Measure 4: 1. Measure 5: 2. Measure 6: 1. Measure 7: 2. Measure 8: 2.

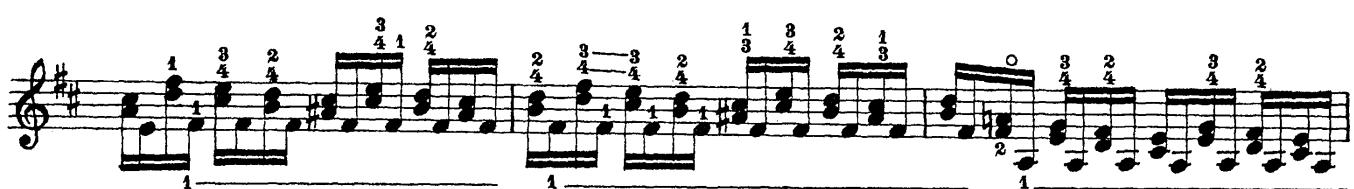
Measure numbers 1-8 are placed above the notes. Dynamic markings include **f**, **p**, **cresc.**, **dim.**, and various grouping parentheses.

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures 68 through 78. The key signature is A major (two sharps). The notation includes various dynamic markings such as *ff*, *p*, *f*, *cresc.*, *dim.*, and *p*. Performance instructions like "C. 3a." and "4" are also present. The music features a mix of eighth and sixteenth-note patterns, often with grace notes and slurs. The first staff begins with a forte dynamic (*ff*) and a bass note. Subsequent staves show a variety of rhythmic patterns, including eighth-note pairs and sixteenth-note chords. Measures 75-76 feature a crescendo followed by a diminuendo. Measure 77 starts with a piano dynamic (*p*) and a forte dynamic (*f*). Measure 78 concludes with a diminuendo (*dim.*).

Musical score for a solo instrument, likely woodwind or brass, featuring ten staves of music. The score consists of ten staves, each with a treble clef and a key signature of one sharp. Fingerings are indicated above the notes, and dynamics are marked throughout. The score begins with a piano dynamic (p) and a crescendo instruction. It transitions through various dynamics including forte (f), decrescendo, and fortississimo (ff). Fingerings such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 are used to guide the performer. The score concludes with a dynamic ff and a trill instruction.

Allegro moderato ♩ = 92
staccato leggero a mezz'Arco

24.

*segue**segue**segue**segue**segue**segue*

Musical score for piano, page 71, featuring ten staves of musical notation. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first measure starts with a dynamic of *f*. Subsequent measures alternate between *p* and *f*. Measure 10 begins with a dynamic of *dim.* (diminuendo). Measure 11 starts with a dynamic of *p* and includes the instruction *segue*. Measures 12 through 15 show a continuation of the rhythmic pattern with various dynamics including *f*, *p*, and *f*. Measures 16 through 19 continue the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 20 begins with a dynamic of *f*. Measures 21 through 24 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 25 begins with a dynamic of *p*. Measures 26 through 29 continue the pattern with dynamics *f*, *p*, *f*, and *p*. Measure 30 begins with a dynamic of *f*. Measures 31 through 34 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 35 begins with a dynamic of *f*. Measures 36 through 39 continue the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 40 begins with a dynamic of *f*. Measures 41 through 44 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 45 begins with a dynamic of *f*. Measures 46 through 49 continue the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 50 begins with a dynamic of *f*. Measures 51 through 54 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 55 begins with a dynamic of *f*. Measures 56 through 59 continue the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 60 begins with a dynamic of *f*. Measures 61 through 64 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 65 begins with a dynamic of *f*. Measures 66 through 69 continue the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 70 begins with a dynamic of *f*. Measures 71 through 74 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 75 begins with a dynamic of *f*. Measures 76 through 79 continue the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 80 begins with a dynamic of *f*. Measures 81 through 84 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 85 begins with a dynamic of *f*. Measures 86 through 89 continue the pattern with dynamics *p*, *f*, *p*, and *f*. Measure 90 begins with a dynamic of *f*. Measures 91 through 94 show a continuation of the pattern with dynamics *p*, *f*, *p*, and *f*.

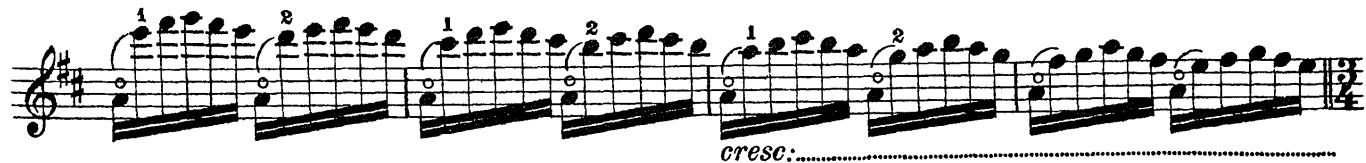
Più mosso

sempre piano

p

sf

Vivo

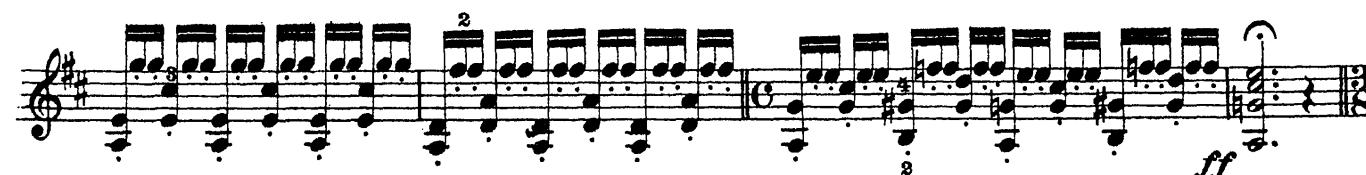

cresc.


Rumoroso







Cadenza originale

Presto







Questo Capriccio è tolto dal
la XII Sonata, op. VI., per Violino
e Basso.

*Ce Capriccio est tiré de la XII^e
Sonate, op. VI., pour Violon et Basse.*

This Capriccio is taken from
the XII Sonata, op. VI., for Violin
and Bass.

Allegro moderato ♩ = 88

25.

The image shows a page of sheet music for piano, numbered 76. The music is arranged in ten staves. The first two staves are in 3/4 time with a key signature of one sharp. The first staff begins with a dynamic of *mf*, followed by a crescendo (cres.) and a dynamic of *ff*. The second staff starts with a dynamic of *ff*. The third staff is labeled "Allegro". The subsequent seven staves are all in common time (indicated by a 'C') and have a key signature of one sharp. Each of these seven staves is preceded by a dynamic of *p* and followed by a dynamic of *ff*. The first of these seven staves has a tempo marking of "8" above it, with "due 8" written below the staff. The following six staves each have a tempo marking of "due 8" above them, with "due 8" written below each staff. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests.

due 8

due 8

due 8

due 8

due 8

un' 8
(A)

8

8
(B)

8

8

f

cresc.

ff

dim.

p

Dal A al B taglio ad libitum . | De A à B coupure ad libitum . | Cut if desired from A to B .

pp

cresc. *f*

4^a. *c.*

cresc.

ff

Musical score for two violins (2^a. Corda and 1^a. Corda) on ten staves. The score includes dynamic markings such as *accelerando*, *cresc.*, *rall.*, *ff*, *Meno*, and *Cadenza*. Articulation marks like *tr.* and *v* are also present. The music consists of six measures per staff, with some staves ending in measure 6 and others continuing into measure 7. Measure 10 concludes with a final dynamic of *sf ff*.