



# JOHANNES BRAHMS

## ===== Scelte ===== Composizioni per Pianoforte

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|              |                   |                                                                                |              |
|--------------|-------------------|--------------------------------------------------------------------------------|--------------|
| No. 17891.   | Op. 1.            | <b>Sonata</b> (Do magg.) . . . . .                                             | Fr. 3.— n.*  |
| No. 17892.   | Op. 2.            | <b>Sonata</b> (Fa diesis min.) . . . . .                                       | Fr. 3.— n.*  |
| No. 17893.   | Op. 4.            | <b>Scherzo</b> (Mi bem. min.) . . . . .                                        | Fr. 1.80 n.* |
| No. 17894.   | Op. 5.            | <b>Sonata</b> (Fa min.) . . . . .                                              | Fr. 3.— n.*  |
| No. 17895.   | Op. 9.            | <b>Variazioni</b> sopra un tema di <i>R. Schumann</i> . . . . .                | Fr. 2.— n.*  |
| No. 17896.   | Op. 10.           | <b>Ballata</b> . . . . .                                                       | Fr. 2.50 n.* |
| No. 17897.   | Op. 21.           | <b>Variazioni</b> (tema proprio — tema Ungherese) . . . . .                    | Fr. 2.50 n.* |
| No. 17898.   | Op. 23.           | <b>Variazioni</b> sopra un tema di <i>R. Schumann</i> , a 4 mani . . . . .     | Fr. 3.— n.*  |
| No. 17899.   | Op. 24.           | <b>Variazioni e Fuga</b> sopra un tema di <i>G. F. Händel</i> . . . . .        | Fr. 2.50 n.* |
| No. 17900/1. | Op. 35.           | <b>Variazioni</b> sopra un tema di <i>N. Paganini</i> , 2 Fasc. ciasc. . . . . | Fr. 3.— n.*  |
| No. 17902.   | Op. 39.           | <b>Valzer</b> per Pianoforte a 4 mani . . . . .                                | Fr. 3.— n.*  |
| No. 12015.   | V <sup>a</sup> .  | <b>Danza Ungherese</b> . . . . .                                               | Fr. 1.75 n.  |
| No. 12205.   |                   | Idem semplificata . . . . .                                                    | Fr. 1.25 n.  |
| No. 11960.   |                   | Idem a 4 mani . . . . .                                                        | Fr. 2.— n.   |
| No. 12016.   | VI <sup>a</sup> . | <b>Danza Ungherese</b> . . . . .                                               | Fr. 1.75 n.  |
| No. 12206.   |                   | Idem semplificata . . . . .                                                    | Fr. 1.25 n.  |
| No. 11961.   |                   | Idem a 4 mani . . . . .                                                        | Fr. 2.— n.   |
| No. 12215.   |                   | <b>Berceuse.</b> Trascritta da <i>M. Tarenghi</i> . . . . .                    | Fr. 1.50 n.  |

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| No. 11961.   |                   | Idem a 4 mani . . . . .                                                        | Fr. 2.— n.   |
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# BRUNO MUGELLINI

LEZIONI TEORICO-PRATICHE

SUI

NUOVI SISTEMI FONDAMENTALI

NELLA

## Tecnica del Pianoforte

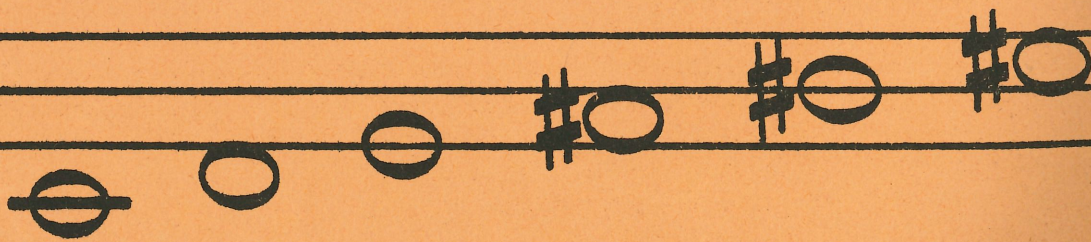
No. 11590

L. 3.— netto\*\*

„La scuola pianistica sino ad oggi generalmente diffusa in Italia ha due gravi mende: la pochissima varietà del tocco e lo sforzo continuo ed eccessivo d'energia muscolare. In Germania ed Inghilterra sono sorti, da vari anni, parecchi sistemi di insegnamento che mirano a togliere questi inconvenienti. Il Prof. Bruno Mugellini ha applicato nella sua scuola (al Liceo Musicale di Bologna) con risultato ottimo, un sistema in parte derivato da quanti altri già fecero, ed in parte originale. Ed esso lo illustrò in una serie di conferenze che tenne a Bologna, e dalle quali fu tratto il presente volume.

„Fra i vantaggi che il nuovo sistema ha in confronto a quelli generalmente adottati, faremo menzione di questi principalissimi: il tocco oltremodo vario che porta ad una esecuzione eminentemente artistica e la minore fatica muscolare pur essendo possibile d'ottenere sonorità ancor più potenti che con ogni altro modo.

„Il volume, oltre la esposizione teorica-critica contiene un corso di esercizi speciali onde addestrarsi al nuovo tecnicismo e, grazie ad essi ogni allievo pianista anche adulto può, in breve tempo, modificare il proprio sistema esecutivo.



## IL PIANISTA MODERNO.

10 Esercizi giornalieri per Pianoforte

sulla Scala adottata nel Nuovo Sistema Armonico

COMPOSTI DA

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**Edizioni Carisch & Jänichen, Milano, Leipzig e Firenze**



# UNO MUGELLINI

LEZIONI TEORICO-PRATICHE

SUI

NEVI SISTEMI FONDAMENTALI

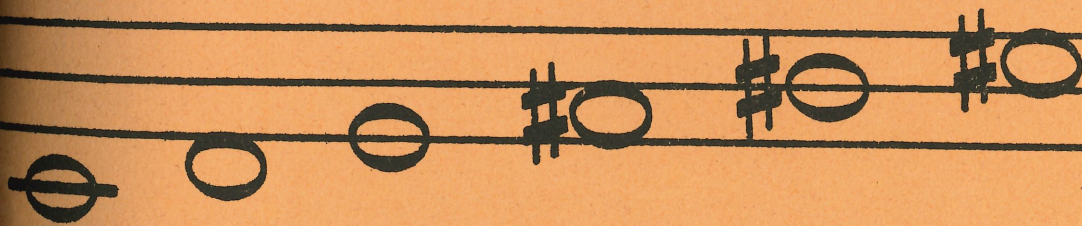
NELLA

## tecnica del Pianoforte

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Scala adottata nel Nuovo Sistema Armenico

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Carlsch & Jänichen, Milano, Leipzig e Firenze





# JOHANNES BRAHMS

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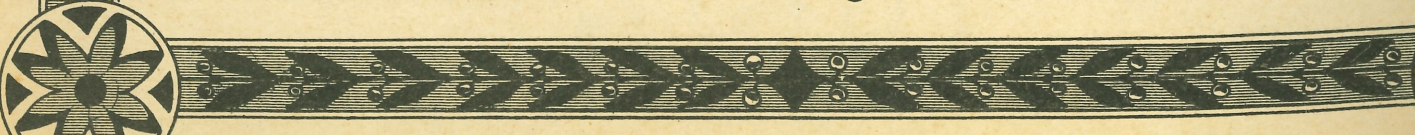
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MILANO

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# VARIATIONEN

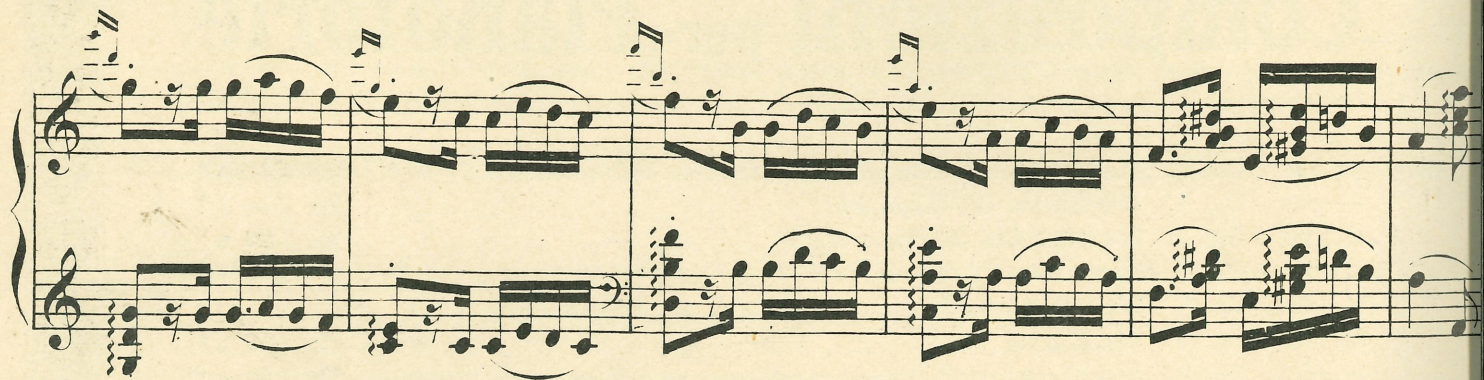
über ein Thema von PAGANINI.

**Thema.**  
**Non troppo presto.**

Joh. Brahms, Op. 35. Heft

**Piano.**

**f**

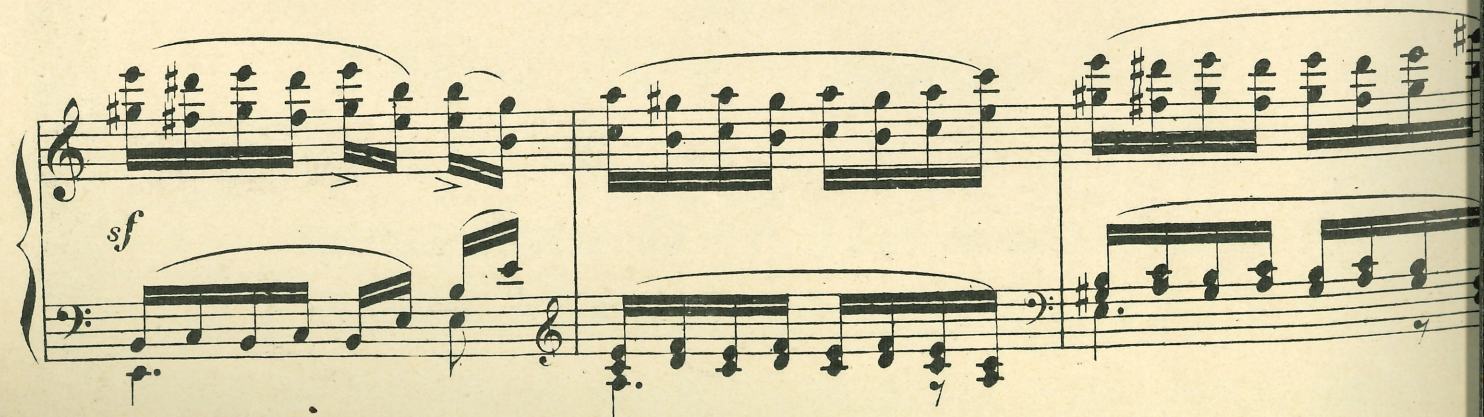
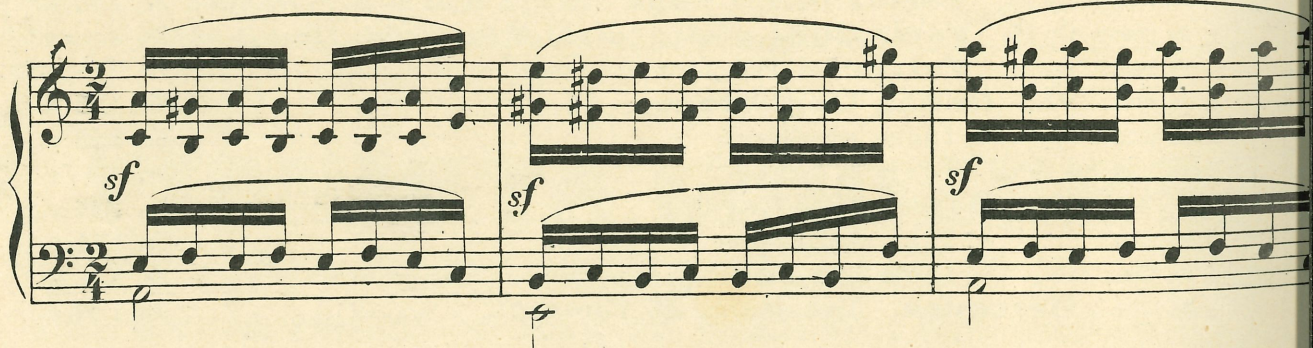


**Var. 1.**

**sf**

**sf**

**sf**





# VARIATIONEN

über ein Thema von PAGANINI.

Thema.

Non troppo presto.

Joh. Brahms, Op. 35. Heft 1.

The musical score is written for piano and consists of 11 measures. It begins with a piano introduction (measures 1-4) marked 'f' (forte). The score is written in 2/4 time and includes a double bar line after measure 4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems: the first system contains measures 1-4 and the second system contains measures 5-11. The first system is marked 'f' and the second system is marked 'sf' (sforzando). The score is written for piano and includes a double bar line after measure 4.



8

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and accidentals (sharps, flats, and naturals). The first system is marked with a '7' in the bass staff. The second system has a '7' in the bass staff. The third system has a '7' in the bass staff. The fourth system has a '7' in the bass staff. The fifth system has a '7' in the bass staff. The notation is complex, with many beamed notes and slurs.



This page of musical notation, page 3, contains five systems of two staves each. The notation is complex, featuring various musical symbols including notes, rests, and accidentals. The first system shows a key signature change to one sharp (F#) and a time signature of 7/8. The subsequent systems continue with intricate melodic and harmonic lines, including many beamed sixteenth and thirty-second notes, and frequent use of slurs and ties. The notation is written in a style typical of 19th-century musical manuscripts.



1. 2.

First system of musical notation, measures 1-3. The music is in 2/4 time. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The first measure is marked *sf*. The second measure is marked *sf*. The third measure is marked *sf*.

Second system of musical notation, measures 4-6. The music is in 2/4 time. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The first measure is marked *sf*. The second measure is marked *p*. The third measure is marked *p*.

Third system of musical notation, measures 7-9. The music is in 2/4 time. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The first measure is marked *sf*. The second measure is marked *sf*. The third measure is marked *sf*.

Fourth system of musical notation, measures 10-12. The music is in 2/4 time. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The first measure is marked *sf*. The second measure is marked *sf*. The third measure is marked *sf*.



## Var. 2.

The musical score for Variation 2 consists of four systems, each with a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is 2/4.

- System 1:** The piano staff begins with a forte (*sf*) dynamic. The treble staff also begins with a forte (*sf*) dynamic. The system concludes with a forte (*sf*) dynamic in both staves.
- System 2:** The piano staff begins with a forte (*sf*) dynamic. The treble staff begins with a piano (*p*) dynamic. The system concludes with a forte (*sf*) dynamic in both staves.
- System 3:** The piano staff begins with a forte (*sf*) dynamic. The treble staff begins with a forte (*sf*) dynamic. The system concludes with a forte (*sf*) dynamic in both staves.
- System 4:** The piano staff begins with a forte (*sf*) dynamic. The treble staff begins with a forte (*sf*) dynamic. The system concludes with a forte (*sf*) dynamic in both staves.

Articulation marks (accents) are present above several notes in the treble staff of the first three systems. Fingerings (4 and 5) are indicated above notes in the treble staff of the second system. A slur is present over a group of notes in the treble staff of the third system. A dotted line with the number 8 is positioned above the first staff of the second system.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with a dynamic marking *p* (piano) appearing in the third measure. The bass staff contains a series of chords and single notes, with a dynamic marking *p* (piano) appearing in the third measure.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with a dynamic marking *mp* (mezzo-piano) appearing in the second measure. The bass staff contains a series of chords and single notes, with a dynamic marking *mp* (mezzo-piano) appearing in the second measure.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with a dynamic marking *mp* (mezzo-piano) appearing in the second measure. The bass staff contains a series of chords and single notes, with a dynamic marking *mp* (mezzo-piano) appearing in the second measure.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with a dynamic marking *mp* (mezzo-piano) appearing in the second measure. The bass staff contains a series of chords and single notes, with a dynamic marking *mp* (mezzo-piano) appearing in the second measure.



This page of musical notation consists of four systems of staves. The first system has two staves; the upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat), while the lower staff begins with a bass clef and a key signature of one flat (B-flat). The second system also has two staves, with the upper staff starting with a treble clef and a key signature of one flat (B-flat), and the lower staff starting with a bass clef and a key signature of one flat (B-flat). The third system has two staves, both starting with a treble clef and a key signature of one flat (B-flat). The fourth system has two staves, both starting with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *p* (piano) and *mp* (mezzo-piano) are present. The page number 5 is in the top right corner, and the number 436. a. is at the bottom center.

*p*

*mp*

8

436. a.



3.

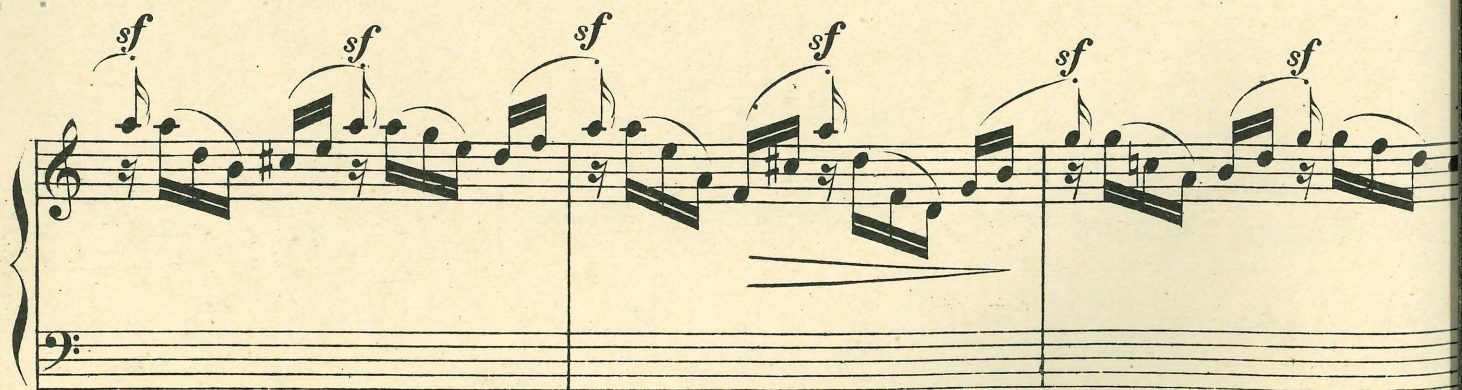
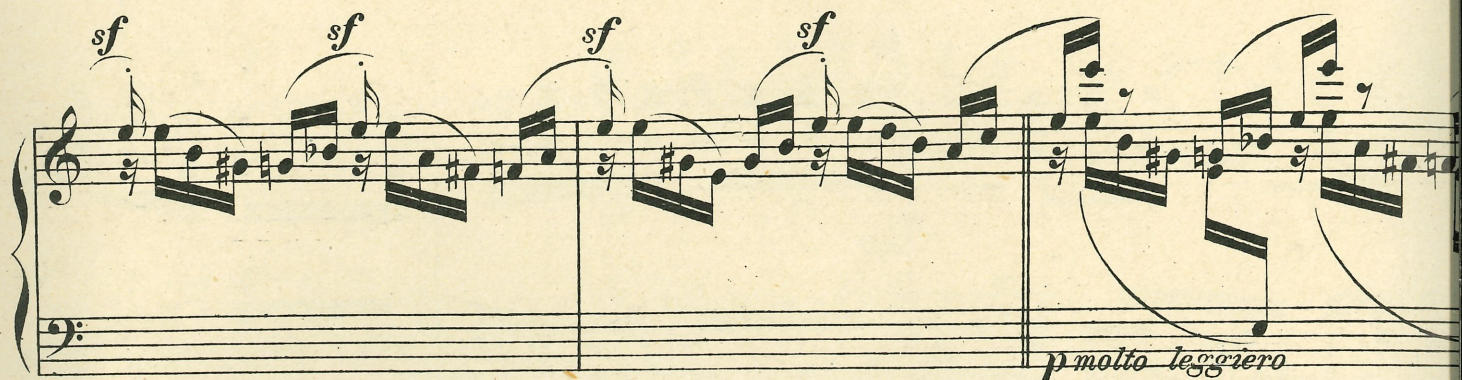
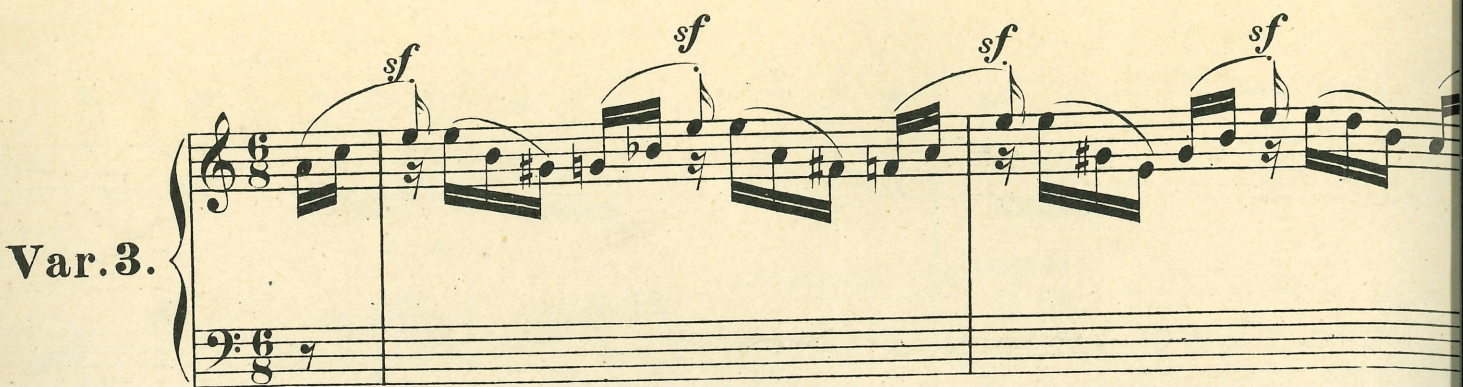
*sf sf sf sf*

*sf sf sf*

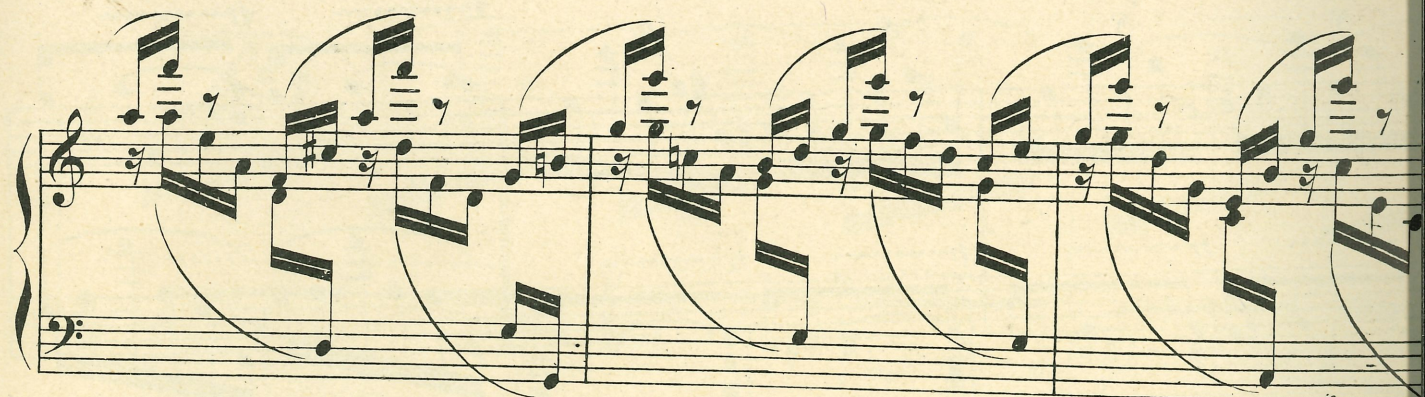
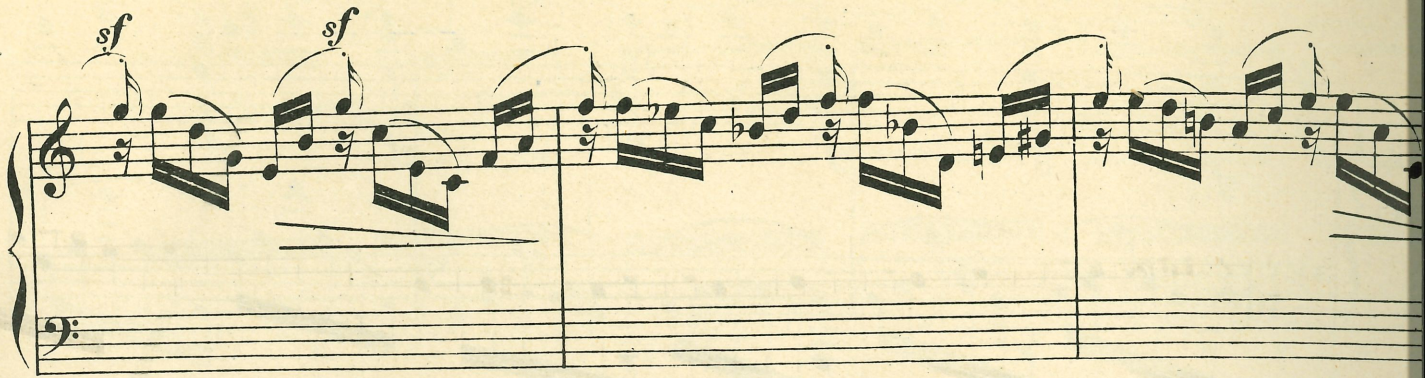
*p molto leggero*



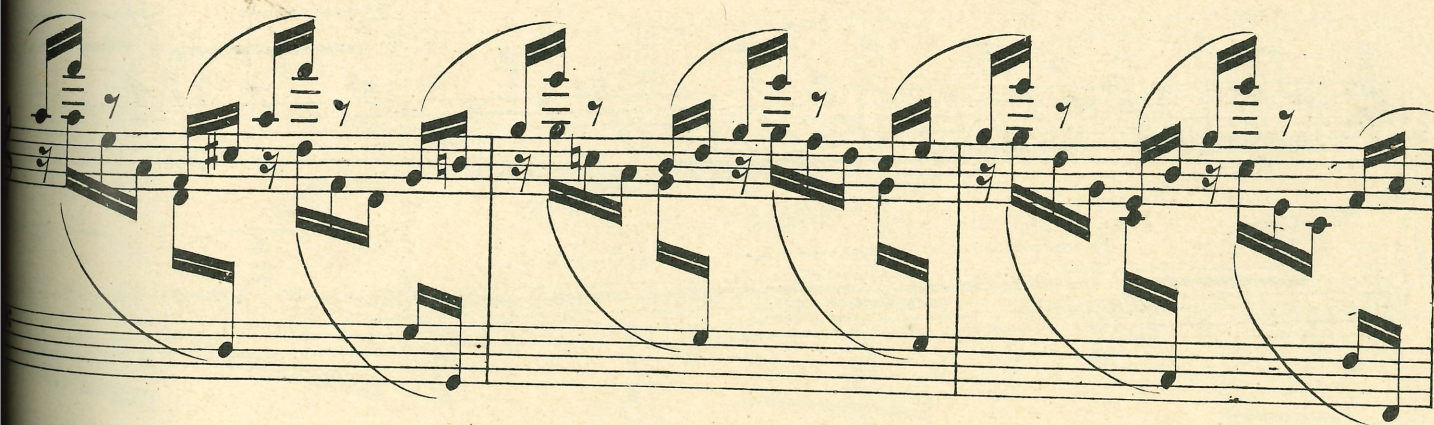
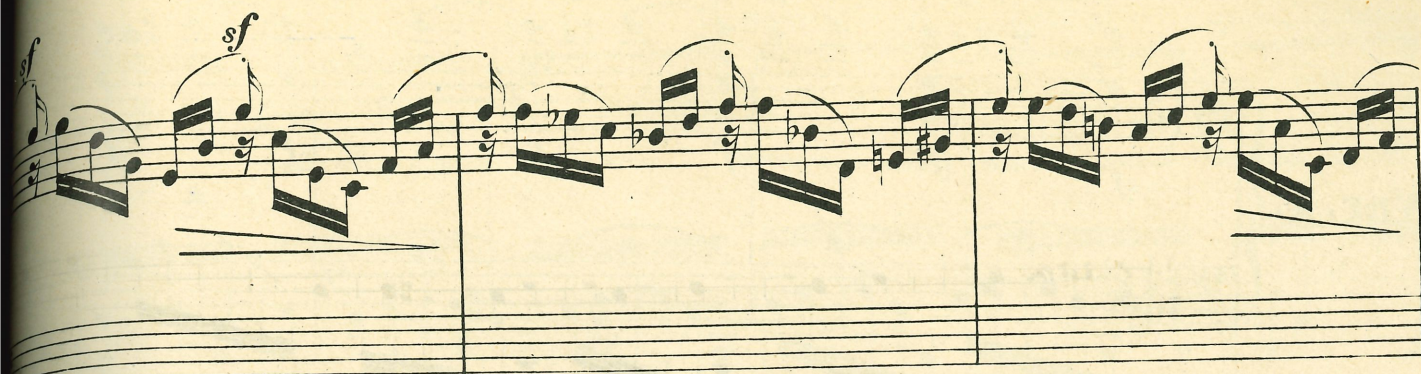
## Var. 3.

















## Var. 4.

Musical score for Var. 4, featuring piano and trill passages. The score is written for piano (p) and includes dynamic markings such as *sf* (sforzando) and *p* (piano). The tempo is marked *tr* (trillo). The key signature is one sharp (F#). The time signature is 12/16. The score is divided into four systems, each with a treble and bass staff. The first system includes a tempo marking *tr* and a dynamic marking *sf*. The second system includes a tempo marking *tr* and a dynamic marking *sf*. The third system includes a tempo marking *tr* and a dynamic marking *p*. The fourth system includes a tempo marking *tr* and a dynamic marking *p*. The score is marked with *tr* (trillo) and *sf* (sforzando) throughout.



The musical score on page 9 consists of several systems of staves. The notation is complex, featuring many slurs, ties, and dynamic markings. The first system includes a *p* marking. The second system includes a *p* marking and a *f* marking. The third system includes a *p* marking. The fourth system includes a *p* marking. The fifth system includes a *p* marking. The sixth system includes a *p* marking. The seventh system includes a *p* marking. The eighth system includes a *p* marking. The ninth system includes a *p* marking. The tenth system includes a *p* marking. The eleventh system includes a *p* marking. The twelfth system includes a *p* marking. The thirteenth system includes a *p* marking. The fourteenth system includes a *p* marking. The fifteenth system includes a *p* marking. The sixteenth system includes a *p* marking. The seventeenth system includes a *p* marking. The eighteenth system includes a *p* marking. The nineteenth system includes a *p* marking. The twentieth system includes a *p* marking. The twenty-first system includes a *p* marking. The twenty-second system includes a *p* marking. The twenty-third system includes a *p* marking. The twenty-fourth system includes a *p* marking. The twenty-fifth system includes a *p* marking. The twenty-sixth system includes a *p* marking. The twenty-seventh system includes a *p* marking. The twenty-eighth system includes a *p* marking. The twenty-ninth system includes a *p* marking. The thirtieth system includes a *p* marking. The thirty-first system includes a *p* marking. The thirty-second system includes a *p* marking. The thirty-third system includes a *p* marking. The thirty-fourth system includes a *p* marking. The thirty-fifth system includes a *p* marking. The thirty-sixth system includes a *p* marking. The thirty-seventh system includes a *p* marking. The thirty-eighth system includes a *p* marking. The thirty-ninth system includes a *p* marking. The fortieth system includes a *p* marking. The forty-first system includes a *p* marking. The forty-second system includes a *p* marking. The forty-third system includes a *p* marking. The forty-fourth system includes a *p* marking. The forty-fifth system includes a *p* marking. The forty-sixth system includes a *p* marking. The forty-seventh system includes a *p* marking. The forty-eighth system includes a *p* marking. The forty-ninth system includes a *p* marking. The fiftieth system includes a *p* marking. The fifty-first system includes a *p* marking. The fifty-second system includes a *p* marking. The fifty-third system includes a *p* marking. The fifty-fourth system includes a *p* marking. The fifty-fifth system includes a *p* marking. The fifty-sixth system includes a *p* marking. The fifty-seventh system includes a *p* marking. The fifty-eighth system includes a *p* marking. The fifty-ninth system includes a *p* marking. The sixtieth system includes a *p* marking. The sixty-first system includes a *p* marking. The sixty-second system includes a *p* marking. The sixty-third system includes a *p* marking. The sixty-fourth system includes a *p* marking. The sixty-fifth system includes a *p* marking. The sixty-sixth system includes a *p* marking. The sixty-seventh system includes a *p* marking. The sixty-eighth system includes a *p* marking. The sixty-ninth system includes a *p* marking. The seventieth system includes a *p* marking. The seventy-first system includes a *p* marking. The seventy-second system includes a *p* marking. The seventy-third system includes a *p* marking. The seventy-fourth system includes a *p* marking. The seventy-fifth system includes a *p* marking. The seventy-sixth system includes a *p* marking. The seventy-seventh system includes a *p* marking. The seventy-eighth system includes a *p* marking. The seventy-ninth system includes a *p* marking. The eightieth system includes a *p* marking. The eighty-first system includes a *p* marking. The eighty-second system includes a *p* marking. The eighty-third system includes a *p* marking. The eighty-fourth system includes a *p* marking. The eighty-fifth system includes a *p* marking. The eighty-sixth system includes a *p* marking. The eighty-seventh system includes a *p* marking. The eighty-eighth system includes a *p* marking. The eighty-ninth system includes a *p* marking. The ninetieth system includes a *p* marking. The ninety-first system includes a *p* marking. The ninety-second system includes a *p* marking. The ninety-third system includes a *p* marking. The ninety-fourth system includes a *p* marking. The ninety-fifth system includes a *p* marking. The ninety-sixth system includes a *p* marking. The ninety-seventh system includes a *p* marking. The ninety-eighth system includes a *p* marking. The ninety-ninth system includes a *p* marking. The hundredth system includes a *p* marking.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, each marked with a trill symbol (*tr*) and a wavy line. The bass staff contains a series of eighth notes, grouped by a slur.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, each marked with a trill symbol (*tr*) and a wavy line. The bass staff contains a series of eighth notes, grouped by a slur. The system is marked with the dynamic *pù f* (pizzicato forte).

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, each marked with a trill symbol (*tr*) and a wavy line. The bass staff contains a series of eighth notes, grouped by a slur.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, each marked with a trill symbol (*tr*) and a wavy line. The bass staff contains a series of eighth notes, grouped by a slur.



5.  $\text{♩} = \text{♩}$   
*espress.*  
*p*  
*molto leggiero*  
*Ped.* \* *Ped.* \*



**Var. 5.**

*espress.*

*p*

*molto leggiero*

Ped. ✱

Ped. ✱

Ped. ✱

1. 2.



Var. 6.

*p*

*molto leggiero*



6. *p* *molto leggiero*

This musical score is for a piano piece, measures 1 through 12. It is written in 6/8 time and features a treble and bass staff. The tempo and dynamics are marked as *p* (piano) and *molto leggiero* (very light). The music consists of chords and single notes, with some measures containing rests. A repeat sign is present at the end of measure 6. The notation includes various musical symbols such as notes, rests, and dynamic markings.



7. *f*

First system of a musical score in 6/8 time. It features a grand staff with treble and bass clefs. The treble staff has a melodic line with eighth-note patterns, marked with an '8' and a slur. The bass staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present.

*f*

Second system of the musical score. It continues the melodic and harmonic themes from the first system. The treble staff has a melodic line with eighth notes, and the bass staff has a supporting accompaniment. A dynamic marking of *f* is present.

*f* *sf* *f*

Third system of the musical score. It continues the melodic and harmonic themes. The treble staff has a melodic line with eighth notes, and the bass staff has a supporting accompaniment. Dynamic markings of *f*, *sf* (sforzando), and *f* are present.

*f*

Fourth system of the musical score, concluding with two endings. The treble staff has a melodic line with eighth notes, and the bass staff has a supporting accompaniment. A dynamic marking of *f* is present. The system ends with two endings, labeled 1. and 2., each with a repeat sign.



## Var. 7.

The musical score for Var. 7 consists of four systems of piano music. Each system is written for a grand piano, with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The first system begins with a forte (*f*) dynamic marking and includes a repeat sign with a first ending bracket. The second system also starts with a forte (*f*) dynamic. The third system features a forte (*f*) dynamic and includes a repeat sign with a first ending bracket. The fourth system begins with a forte (*f*) dynamic and includes a repeat sign with two endings, labeled 1. and 2. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



Var.8.

*f*

*staccato*

*ad lib.*



8. *f* *staccato*

First system of music, measures 1-4. The treble staff begins with a forte (*f*) dynamic. The bass staff is marked *staccato*. The music is in G major and 4/4 time.

Second system of music, measures 5-8. Continuation of the musical piece with chords and eighth notes in the treble and bass staves.

Third system of music, measures 9-12. Continuation of the musical piece with chords and eighth notes in the treble and bass staves.

*ad lib.*

Fourth system of music, measures 13-16. Continuation of the musical piece with chords and eighth notes in the treble and bass staves.



*wie vorher die*

*legato*

*fp*

*sfp*

12

6

6

12

6

6

*p*

*legato*

6

6

3 3

6

3 3

*p*

1.

2.

*sfp*

*ritard.*



## Var. 9.

*wie vorher die*

*legato*

*fpp*

*sfp*

*p*

*legato*

*sfp*

*dimin.*

*sfp*

*ritar*

12

6

6

12

6

6

6

3

3

6

3

3

1.

2.

Detailed description: This is a musical score for Variation 9, written for piano and bass. The score is in 2/4 time and consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), with a tempo marking of 'legato'. The piano part (left hand) is marked 'fpp' (fortissimopiano) and features a series of chords and single notes, with fingerings of 6 and 12 indicated. The bass part (right hand) is marked 'sfp' (sforzissimopiano) and features a series of chords and single notes, with fingerings of 6 and 12 indicated. The second system continues the piano part with a 'p' (piano) dynamic and the bass part with a 'legato' marking. The third system features a 'sfp' dynamic in the piano part and a 'p' dynamic in the bass part. The fourth system concludes with a 'dimin.' (diminuendo) marking in the piano part and a 'ritar' (ritardando) marking in the bass part. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



Var.10.

*p sotto voce*

This musical score is for Variation 10, marked 'p sotto voce'. It is written for piano and voice. The piano part is in 2/4 time and features a complex, chromatic melody with many accidentals. The vocal part is in 2/4 time and features a melody with many accidentals. The score is divided into five systems, each with a piano staff and a vocal staff. The key signature is one sharp (F#). The tempo is marked 'p' (piano) and the dynamics are 'sotto voce' (under the voice). The score ends with a double bar line and the word 'dimin.' (diminuendo).



10. *p sotto voce*

*dimin.*



Andante.

1. *pp.*  
*tutti molto legato e dolce*  
*p espress.*

*pp una corda*

*pp*  
*p espress.*

1. *trm* 3  
2. *trm*  
*ritard.*



## Andante.

## Var. 11.

*pp.*  
*tutti molto legato e dolce*  
*p espress.*

*pp una corda*

*pp*  
*p espress.*

1. *trm*  
2. *tr*  
*ritard.*



Var.12.

*p*

*molto dolce (2<sup>da</sup> pp)*

The musical score for Var.12 is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic and a *molto dolce* (2<sup>da</sup> pp) instruction. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The score is characterized by flowing melodic lines and harmonic accompaniment, with first and second endings marked at the end of the piece.



12.

*p**molto dolce (2<sup>do</sup> pp)*

This musical score is for a piano piece, measures 12 through 17. It is written in 2/4 time with a key signature of two sharps (F# and C#). The notation is arranged in three systems, each with a grand staff (treble and bass clefs). The first system (measures 12-14) begins with a piano (*p*) dynamic and a *molto dolce* (2<sup>do</sup> *pp*) instruction. The melody in the treble staff features rapid sixteenth-note runs, while the bass staff provides a steady accompaniment. The second system (measures 15-17) continues the melodic development. The third system (measures 18-20) includes first and second endings, with the first ending leading back to an earlier section and the second ending concluding the phrase. The dynamics shift to *pp* (pianissimo) in the final measures.



13.

8

*p vivace e scherzando*

*glissando*

*glissando*

*glissando*

1.

2.

*meno presto*



## Var.13.

8

*p vivace e scherzando*

*glissando*

*glissando*

1. 8

2. 8

*glissando*

*meno presto*

The musical score for Variation 13 is written for piano in 2/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo and mood are indicated as *p vivace e scherzando*. The score is divided into four systems. The first system features a piano introduction with a glissando in the right hand. The second system continues the glissando in the right hand. The third system features a glissando in the right hand. The fourth system is divided into two parts: the first part is marked '1.' and the second part is marked '2.'. The first part features a glissando in the right hand. The second part features a trill in the right hand, marked 'meno presto'. The score is written for piano, with the right hand playing the melody and the left hand providing harmonic support.



Allegro.

Var. 14.

*f* *ben marcato*

*con fuoco*

*ff*

*ff* *tutti ben marcato*

*trm*

*trm*

*trm*

*f*

8

Pa. ✱

Pa. ✱

436 a.



Allegro.

19

14.

*f* *ben marcato*

*con fuoco*

8

*Ped.* ✱

*Ped.* ✱

*ff*

*ff*

*tutti ben marcato*

*trm*

*trm*

*trm*

*trm*

*f*



This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each consisting of two staves (treble and bass clef). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *sempre più f*, *sf*, *f*, *ben marcato*, and *no sostenuto*. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on intricate melodic and harmonic development. The page is numbered '1' in the top right corner.



*sempre più f*

*più f*

*poco sostenuto*

*f* *ben marcato*

*f*



The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is arranged for piano and violin. The piano part is written in the upper system, featuring a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piano part is marked 'sf marcato' (sforzando marcato). The violin part is written in the lower system, featuring a treble clef. The violin part is marked 'sf' (sforzando). The score is divided into two measures by a double bar line. The piano part consists of a series of chords and single notes, while the violin part consists of a series of eighth and sixteenth notes. The page is numbered '1' in the bottom right corner.

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in 3/4 time, key of D major, and features a piano (p) and forte (f) dynamic range. The right hand plays a melody with a trill in the first measure, while the left hand provides a rhythmic accompaniment. The score includes a "dimin." (diminuendo) marking and a "sf" (sforzando) marking.

**Presto, ma non troppo.**

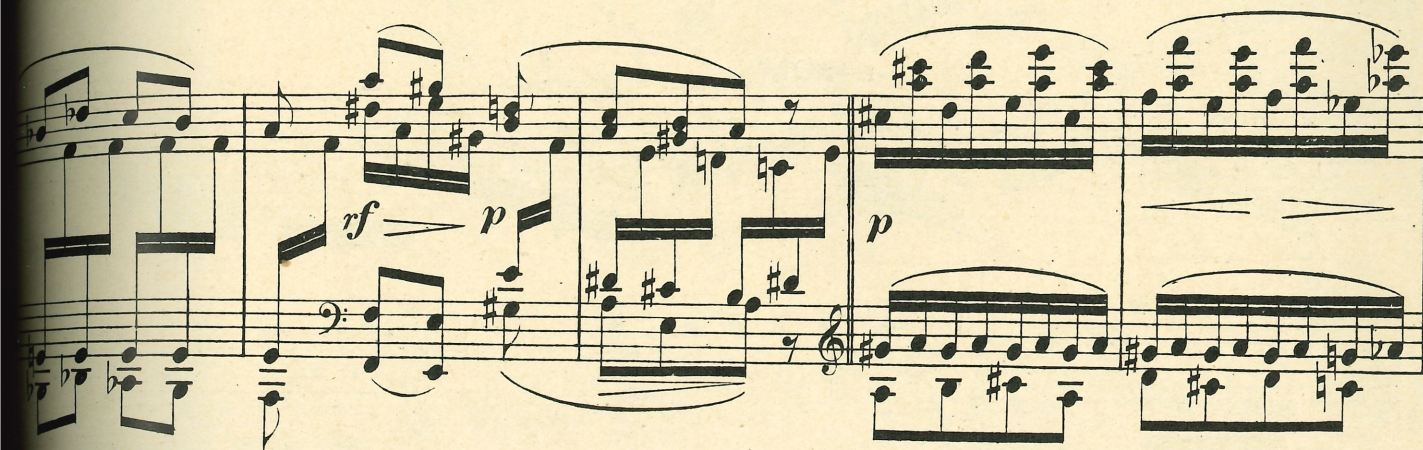
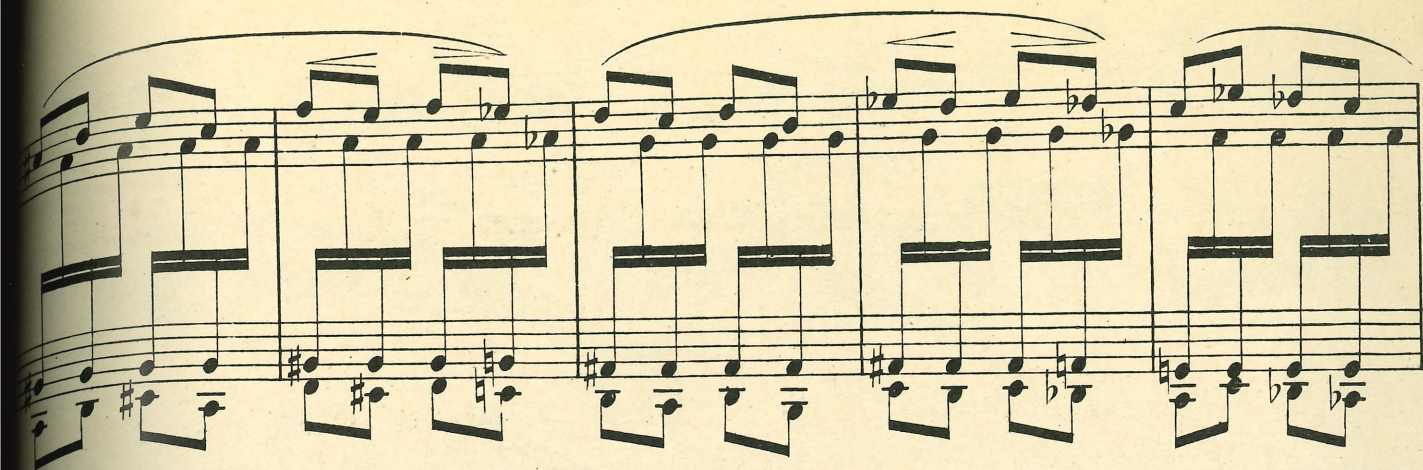
[illegible]

*p leggiero*











The image displays a page of musical notation, likely for a piano piece, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a continuous melodic line in the right hand and a supporting bass line in the left hand, both in a key with one sharp (F#).

The second system introduces dynamic markings: *rf* (ritardando forte) and *p* (piano). The right hand features a melodic line with a crescendo leading to a piano section, while the left hand provides a steady bass accompaniment.

The third system is marked *poco a poco cresc.* (poco a poco crescendo), indicating a gradual increase in volume. The right hand plays a series of chords, and the left hand continues with a rhythmic bass line.

The fourth system continues the musical development, with the right hand playing a melodic line and the left hand providing a bass accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with various accidentals (flats and sharps) indicating a key signature of two flats. A fermata is placed over the final measure of the system. The word *legato* is written below the right-hand staff.

Second system of musical notation, continuing the sixteenth-note passages. The right hand features a series of beamed sixteenth-note chords, while the left hand provides a steady accompaniment. A fermata is present at the end of the system.

Third system of musical notation, continuing the musical piece. The right hand has a melodic line with beamed sixteenth notes, and the left hand has a supporting bass line. The lyrics *cre - scen - do* are written below the right-hand staff, with *ff* (fortissimo) at the end. A fermata is placed over the final measure.

Fourth system of musical notation, featuring a grand staff. The music includes dynamic markings *mf* (mezzo-forte) and *f* (forte). The right hand has a melodic line with beamed sixteenth notes, and the left hand has a supporting bass line. A fermata is placed over the final measure.



8

*legato*

*cre - scen - do ff*

*mf* *f* *f*

*Pa.*







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Andantino. (♩ = 56)

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Allegretto festoso.

Nº 7835. Mk. 1.25 L. 4. — 10  
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Bottazzo. L. Berceusc.

Andante. (♩ = 56)

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Ravanello. O. Gavotta.

Gaio. (♩ = 71)

Nº 18176. Mk. 1 = L. 3. —  
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Poco Andante. (♩ = 69)

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Ravanello. O. Mazurka.

Allegretto. (♩ = 108)

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Martucci. G. Capriccio.

Allegro con Brio. (♩ = 100)

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Fracs. 5. —

Bottazzo. L. Minuetto.

Allegro. (♩ = 88)

Nº 18192. Mk. 1 = L. 3. —  
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Andantino. (♩ = 100)

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| 17825. HENSELT, AD., op. 5 No. 11. 6 <sup>e</sup><br>Chanson d'amour . . . . .                                                       | 1.—      | <b>à 4 mains</b>                                                                                                             |              |
| 11950. JENSEN, A., op. 17 No. 3. Il mulino .                                                                                         | —75      | BACH, J. S., voir Gounod.                                                                                                    |              |
| 12212. — — — — — . . . . .                                                                                                           | 1.50     | 7072. BOHM, C., op. 213. Attaque des<br>Ulans. Grand Galop militaire . .                                                     | 2.25         |
| 678. KAPUSCINSKA-RENELT, J., op.<br>12. Feuille d'album . . . . .                                                                    | 1.—      | 11960. BRAHMS, J., V <sup>me</sup> Danse hongroise<br>(Fa # min.) . . . . .                                                  | 2.—          |
| 10016. KETTEN, H., op. 35. Ronde des<br>Djinnis . . . . .                                                                            | 2.50     | 11961. — VI <sup>me</sup> Danse hongroise<br>(Ré b maj.) . . . . .                                                           | 2.—          |
| 949. KOHLMANN, O., Fileuse . . . . .                                                                                                 | 1.75     | 11952. GOUNOD, CH., Méditation (Ave<br>Maria) sur le premier pré-<br>lude de J. S. Bach . . . . .                            | 1.75         |
| 146. LACK, TH., op. 190. Caprice-<br>Tarentelle . . . . .                                                                            | 2.—      | 907. LISZT, FR. von, II <sup>e</sup> Rhapsodie<br>hongroise . . . . .                                                        | 2.50         |
| 551. — op. 216 No. 1. Valse blonde .                                                                                                 | 2.—      | 7342. PADEREWSKI, I. J., op. 14 No. 1.<br>Menuet . . . . .                                                                   | 2.50         |
| 7755. LANDRY, A., Beaux pastoureaux.<br>Caprice Marche . . . . .                                                                     | 1.75     | 11508. SPINDLER, FR., op. 140 No. 3. La<br>cavalcata degli usseri (Der<br>Husarenritt). Pezzo caractéri-<br>stique . . . . . | 2.50         |
|                                                                                                                                      |          | 17047. SUPPÉ, FR. von, Ouverture Poeta<br>e Contadino . . . . .                                                              | 2.—          |
|                                                                                                                                      |          | 17048. — — — — — . . . . .                                                                                                   | 2.—          |

### à 4 mains

BACH, J. S., voir Gounod.

|                                                                                                                              |      |
|------------------------------------------------------------------------------------------------------------------------------|------|
| 7072. BOHM, C., op. 213. Attaque des<br>Ulans. Grand Galop militaire . .                                                     | 2.25 |
| 11960. BRAHMS, J., V <sup>me</sup> Danse hongroise<br>(Fa # min.) . . . . .                                                  | 2.—  |
| 11961. — VI <sup>me</sup> Danse hongroise<br>(Ré b maj.) . . . . .                                                           | 2.—  |
| 11952. GOUNOD, CH., Méditation (Ave<br>Maria) sur le premier pré-<br>lude de J. S. Bach . . . . .                            | 1.75 |
| 907. LISZT, FR. von, II <sup>e</sup> Rhapsodie<br>hongroise . . . . .                                                        | 2.50 |
| 7342. PADEREWSKI, I. J., op. 14 No. 1.<br>Menuet . . . . .                                                                   | 2.50 |
| 11508. SPINDLER, FR., op. 140 No. 3. La<br>cavalcata degli usseri (Der<br>Husarenritt). Pezzo caractéri-<br>stique . . . . . | 2.50 |
| 17047. SUPPÉ, FR. von, Ouverture Poeta<br>e Contadino . . . . .                                                              | 2.—  |
| 17048. — — — — — . . . . .                                                                                                   | 2.—  |



# Le Succès du Pianiste

Collection de Morceaux choisis d'Auteurs célèbres étrangers

## à 2 mains

| No.                                                | netto                                  | No.                                                  | netto                           | No.                                                  | netto                              |
|----------------------------------------------------|----------------------------------------|------------------------------------------------------|---------------------------------|------------------------------------------------------|------------------------------------|
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| 17501. <b>BOHM, C.</b> , op. 213. Attaque des      | Uians. Grand Galop militaire . . .     | 8466. — op. 366. L'Echo Carillon . . .               | 1.75                            | 9150. <b>SMITH, S.</b> , op. 31. Chanson Russe       | 1.75                               |
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| 17507. — op. 327 No. 2. Fontanella                 | allegro . . .                          | 11949. <b>LEYBACH, J.</b> , op. 35. Faust. Fan-      | tasia élégante sur l'Opéra de   | 11507. <b>SPINDLER, FR.</b> , op. 140 No. 3. La      | cavalcata degli usseri (Der        |
| 17508. — op. 327 No. 3. Mémorial di                | sorgente. Pezzo caratteristico . . .   | 11899. <b>LICHNER, H.</b> , op. 14 No. 2. Scène      | de bal . . .                    | 12210. — Edizione semplificata . . .                 | 2.50                               |
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