E.R. 101.

A RODOLPHE GANZ

STUDII TECNICI

per l'insegnamento superiore del Pianoforte

DI

I. PHILIPP

Professore al Conservatorio Nazionale di Parigi

Volume I.

Studii tolti da CHOPIN, CLEMENTI, CRAMER, CZERNY, KESSLER, KREUTZER e MOSCHELES.

EDIZIONE RICORDI

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STUDII TECNICI PER L'INSEGNAMENTO SUPERIORE DEL PIANOFORTE

DI I. PHILIPP

Professore al Conservatorio Nazionale di Musica di Parigi.

1.° VOLUME

Studii tolti da Chopin, Clementi, Cramer, Czerny, Kessler, Kreutzer e Moscheles.

Il modo di esercitarsi, da me indicato per gli Studii che seguono, darà un risultato rapido e sicuro. Nulla è più utile quanto l'insistere nello studio della stessa formola apportandovi delle modificazioni ritmiche e delle varianti tecniche. Si studierà a mani separate, con diverse gradazioni di forza (che vadano dal *ff* al *pp*) e di tempo.

Le braccia, i polsi e le mani resteranno costantemente liberi e sciolti. Bisogna ascoltarsi molto per raggiungere l'eguaglianza perfetta, l'indipendenza delle dita e una sonorità bella, piena e variata. Sapere studiare è difficile quanto saper giudicare sè stessi.

Per interpretare musicalmente un'opera, per esprimere ciò che si prova, bisogna che le dita obbediscano alla mente. Lo sviluppo fisico della mano e la musica son cose diverse, ciò è indubitato; ma, qualunque sia il temperamento musicale del pianista, è necessario che egli sia padrone assoluto delle proprie dita. Inutile dire che bisogna evitare di stancare la mano in modo eccessivo.

I. PHILIPP.

NOTA. - Bisognerà attenersi strettamente alle digitazioni, malgrado la *voluta loro esagerazione.* Si studierà dapprima lentamente e a brani separati (questi sono contrassegnati da cifre). In seguito si accelererà il tempo, ma – non si insisterà mai abbastanza su questo punto essenziale – bisogna innanzi tutto studiare lentamente e piano, con la preoccupazione costante di mantenere sciolti il braccio e il polso e di ottenere una sonorità bella e pura.

Le digitazioni delle varianti ritmiche e tecniche devono essere riprodotte a seconda delle digitazioni di ciascuno Studio.

ETUDES TECHNIQUES POUR SERVIR À L'ENSEIGNEMENT SUPÉRIEUR DU PIANO

PAR I. PHILIPP

Professeur au Conservatoire National de Musique à Paris.

1.er VOLUME

Etudes Techniques d'après Chopin, Clementi, Cramer, Czerny, Kessler, Kreutzer e Moscheles.

Le mode de travail que j'indique pour les Etudes qui suivent, donnera un résultat rapide et sûr. Rien n'est aussi utile que l'exercice de la même formule avec des modifications rythmiques et des variantes techniques. On travaillera les deux mains isolément avec diverses nuances de force (allant du ff au pp) et de mouvement.

Les bras, les poignets et les mains resteront constamment libres et souples. On s'écoutera beaucoup pour atteindre l'égalité parfaite, l'indépendance des doigts et une sonorité belle, pleine et variée. Savoir travailler est aussi difficile que de savoir se juger.

Pour interpréter musicalement une œuvre, pour exprimer ce que l'on ressent, il faut que les doigts obéissent à la tête. Le développement physique de la main et la musique sont choses différentes, cela est certain, mais quelle que soit la "musicalité" du pianiste, il faut qu'il soit maître absolu de ses doigts. Il va sans dire que l'on doit se garder de surfatiguer la main.

I. PHILIPP.

NOTA. - L'on suivra exactement les doigtés malgré leur exagération voulue. *On travaillera d'abord lentement par fragments (les fragments sont indiqués par des chiffres). Plus tard on cherchera des mouvements plus vifs, mais – on ne saurait trop insister sur ce point essentiel – il faut tout d'abord étudier lentement et piano avec la préoccupation constante de la souplesse du bras et du poignet et de la beauté et de la pureté du son.*

Les doigtés des variantes rythmiques et techniques doivent être reproduits d'après les doigtés de l'étude.

TECHNICAL STUDIES FOR USE IN THE HIGHER INSTRUCTION OF THE PIANOFORTE

BY I. PHILIPP

Professor at the National Conservatoire of Music in Paris.

VOL. 1.

Studies after Chopin, Clementi, Cramer, Czerny, Kessler, Kreutzer and Moscheles.

The method of work, as indicated by me in the following exercises, will give a sure & speedy result. Nothing is so useful as the exercise of the same formula with rhythmic modifications & technical variants. The pupil should practise the two hands apart, with various shades of strength (from *ff* to *pp*) & of motion.

The arms, the wrists, and the hands should remain ever free & supple. The pupil must carefully labour to acquire perfect equality, independence of fingers, & a tone that is beautiful, full and varied. To know how to work is as difficult as to know how to judge.

To interpret a work musically, to express that which one feels, it is necessary that the fingers obey the head. The physical development of the hand & music are different things, that is certain, but whatsoever may be the "musicality" of the pianist it is imperative that he should be the absolute master of his fingers. It is unnecessary to state that he must be careful not to over-tire the hands.

I. PHILIPP.

NOTE. - The pupil must follow the fingerings notwithstanding their *intended exaggeration.* He must work slowly at first at the parts which are marked by figures. Later he can try quicker movements, but one cannot insist too strongly on this essential point, that he must begin to study them slowly & softly with constant aforethought for the suppleness of the arm & wrist, & for the purity & beauty of the sound.

The fingering of the rythmic & technical variants should be reproduced after those in the Study.

I. PHILIPP

STUDII TECNICI

per l'insegnamento superiore del Pianoforte

ETUDES TECHNIQUES

pour servir à l'enseignement supérieur du Piano

TECHNICAL STUDIES

for use in the higher Instruction of the Pianoforte

Volume I.

J. B. CRAMER

Allegro non troppo ♪ - ♩ - 𝅗𝅥 = 72 (da studiare / *à travailler* / to be studied *f.* – *mf.* – *p.* – *pp.*)

VAR. per la mano sinistra sola
VAR. pour la main gauche seule
VAR. for the left hand only

Varianti ritmiche
Variantes rythmiques
Rhythmic Var.

Varianti tecniche
Variantes techniques
Technical Var.

ecc. *etc.*

Var. m.d.
Var. m.d.
Var. Right hand

f-pp

Var. m.s.
Var. m.g.
Var. Left hand

f-pp

Trasportare in *Fa* minore colla digitazione di *Fa*♯: prestissimo e *pp*. Si deve pure studiare colle due mani unite,

Transposer en Fa *mineur avec le doigté de* Fa♯: *prestissimo e pp. On doit aussi travailler les deux mains ensemble sans basse.*

Transpose to F minor with the same fingering of F♯ prestissimo and *pp*. Both hands must be practised together without bass.

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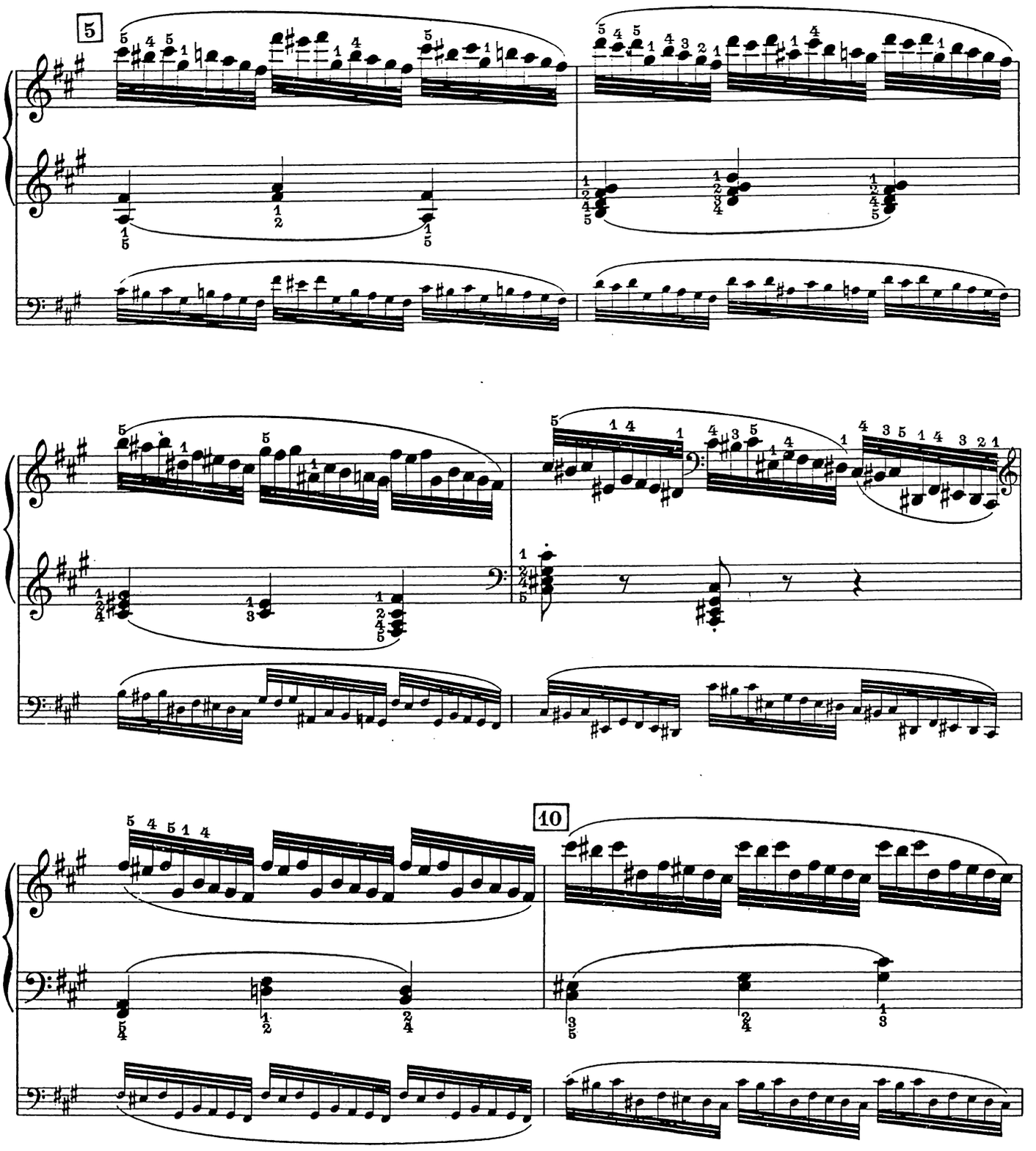
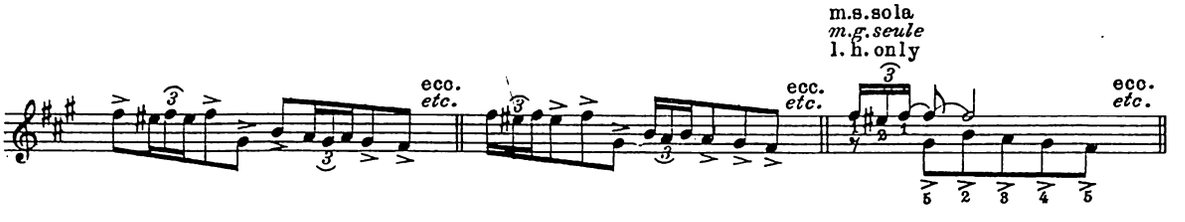
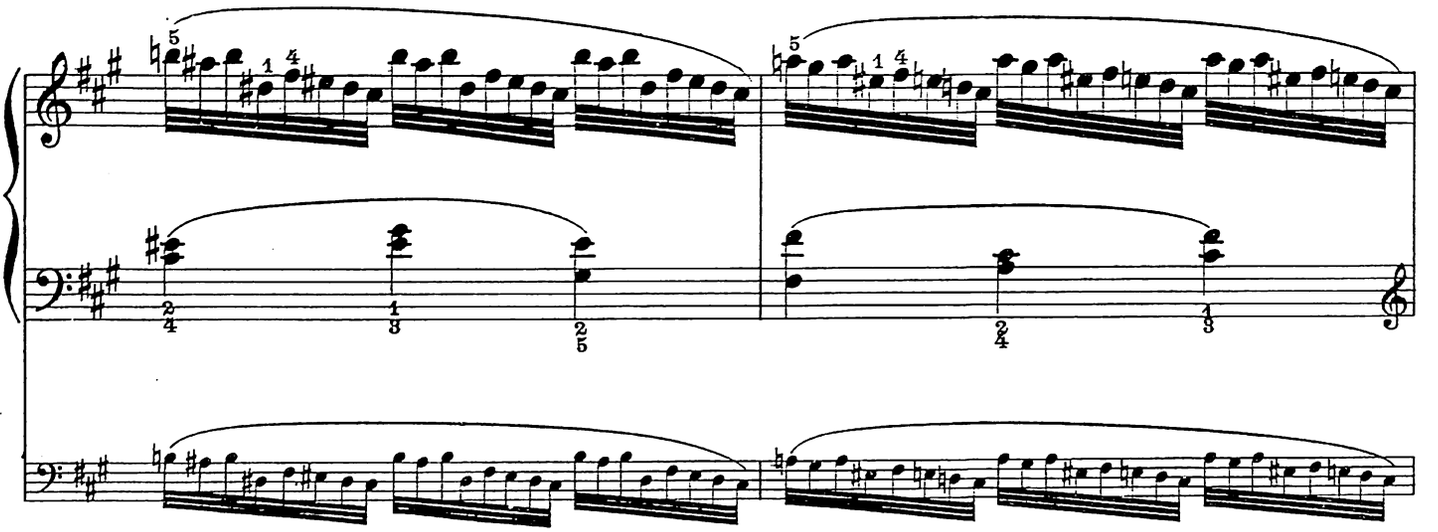
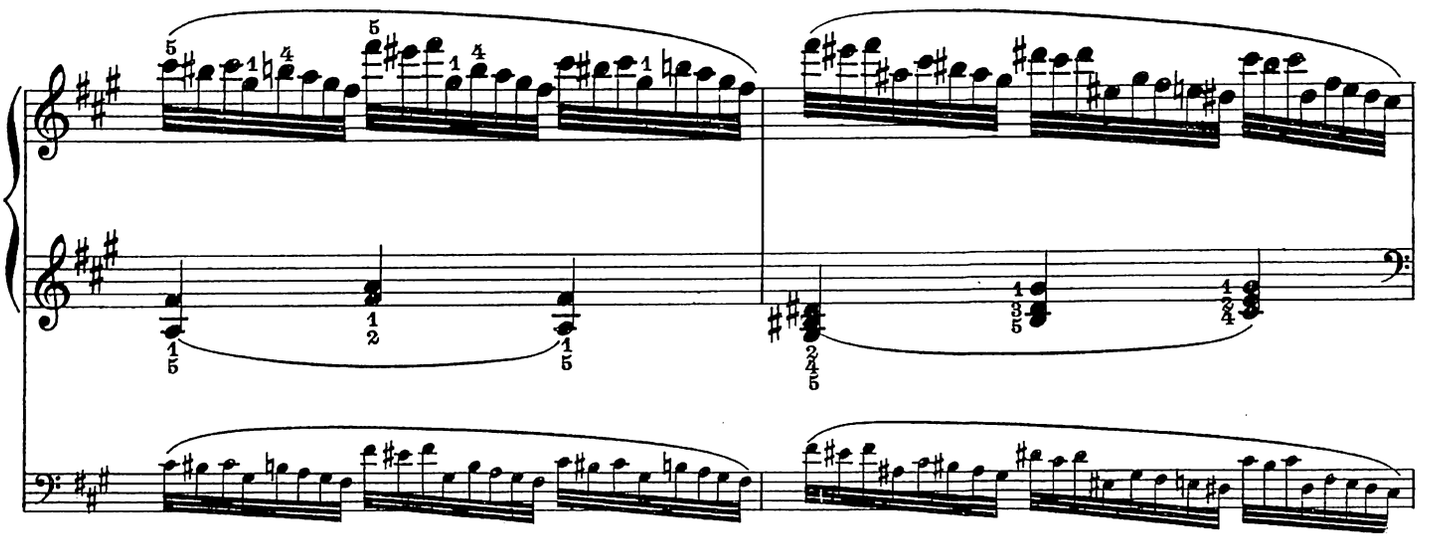
E.R. 101



Altre varianti
Autres variantes
Other var.







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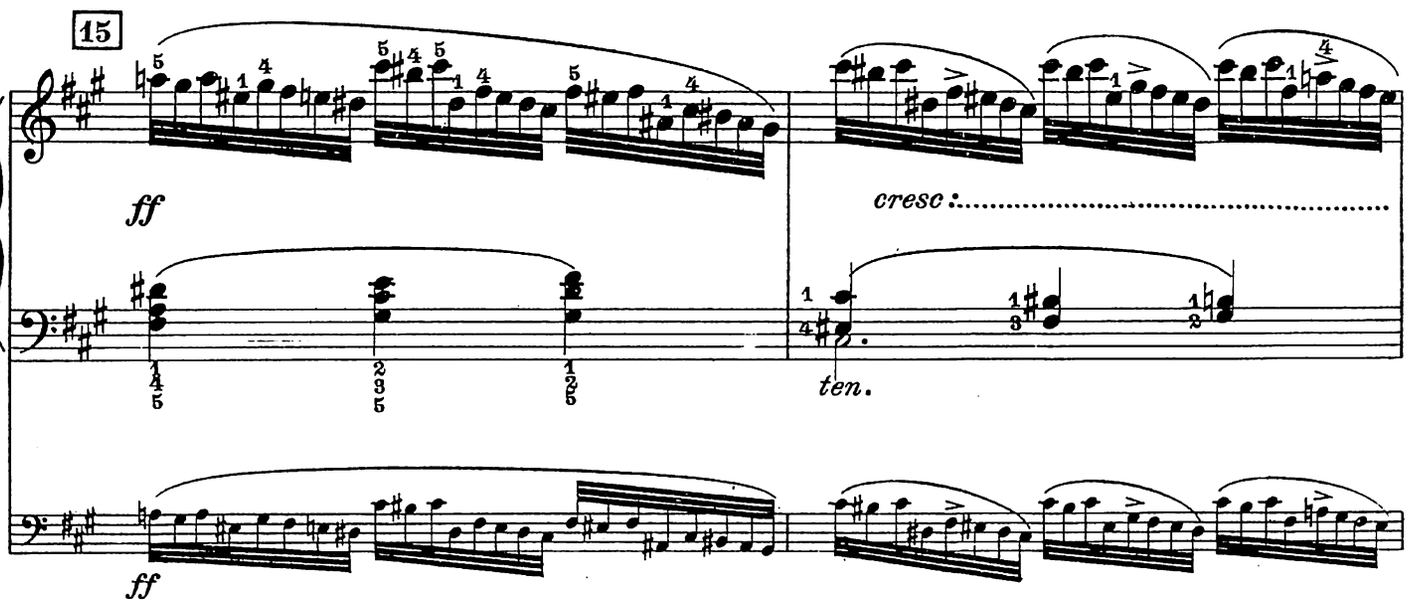
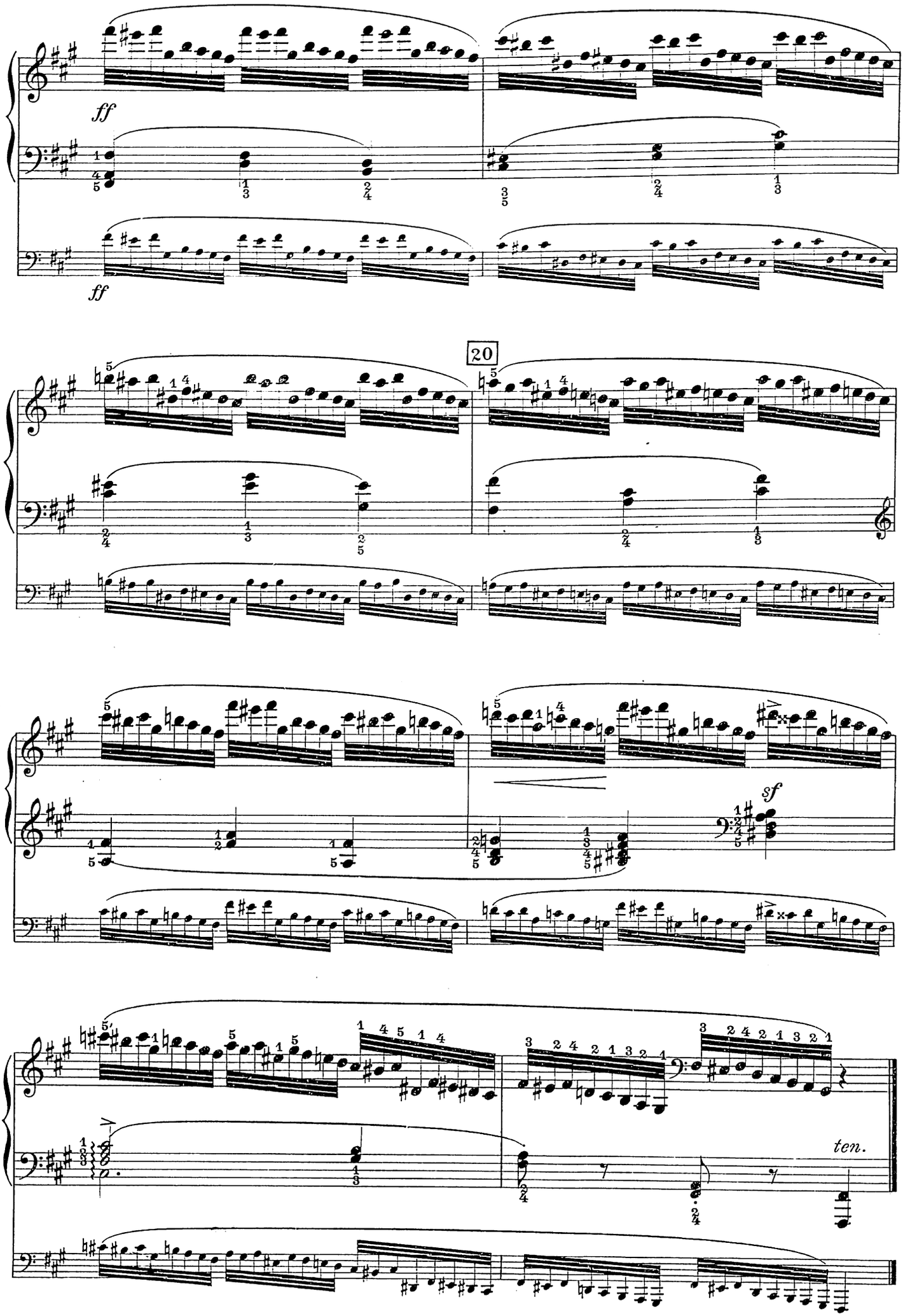
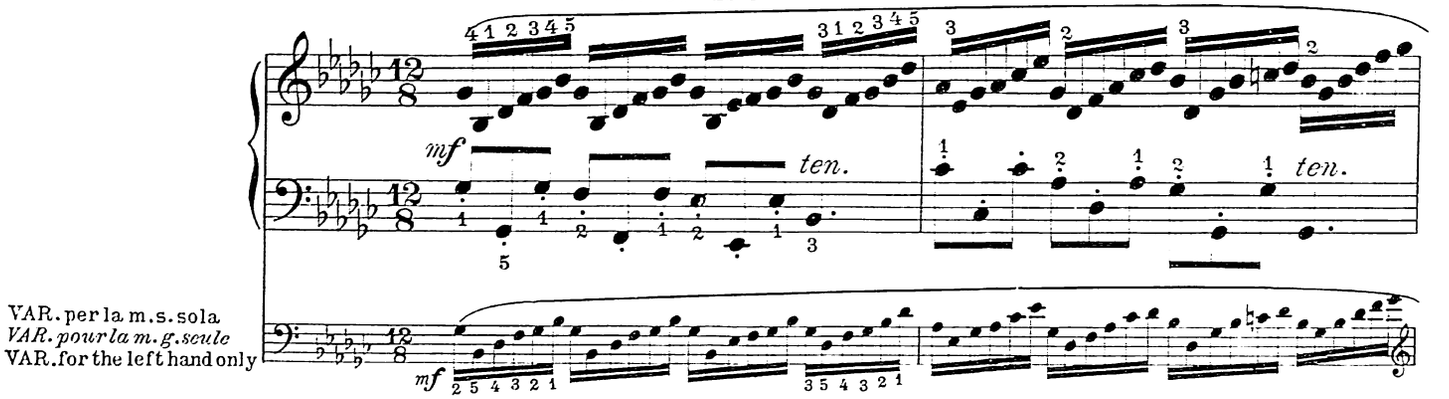



ff
ff
20
sf
ten.

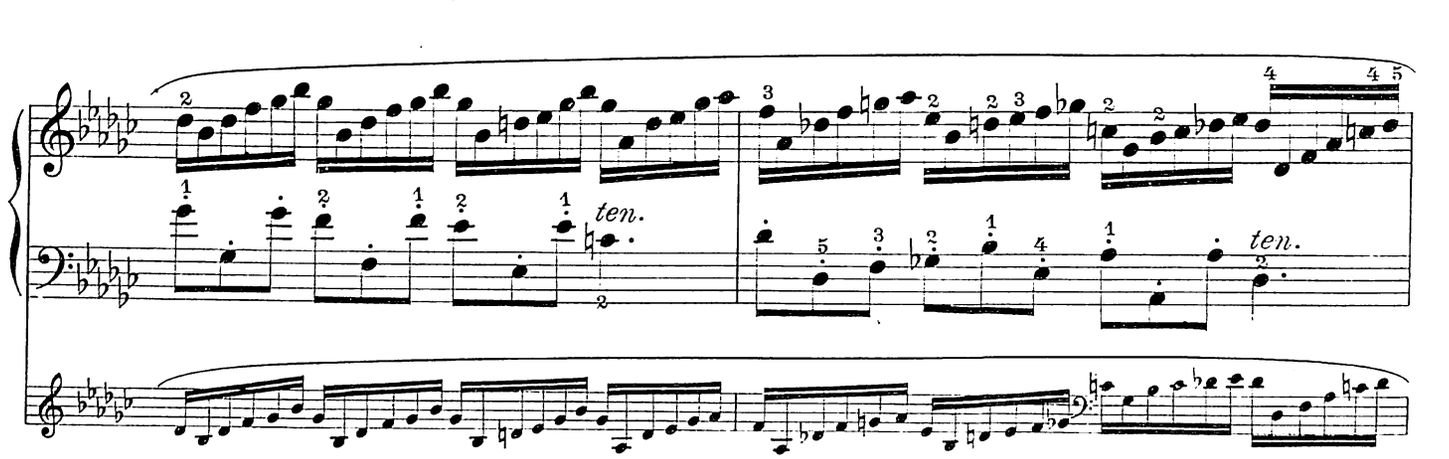
2.

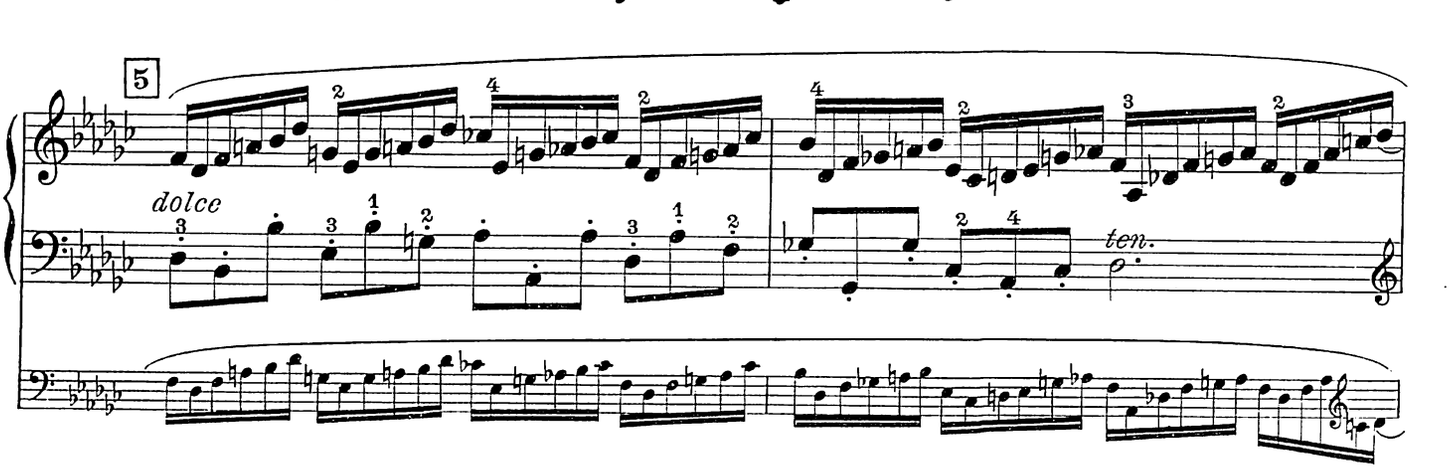
J.B. CRAMER

Moderato ♪ – ♩. = 84-69-104



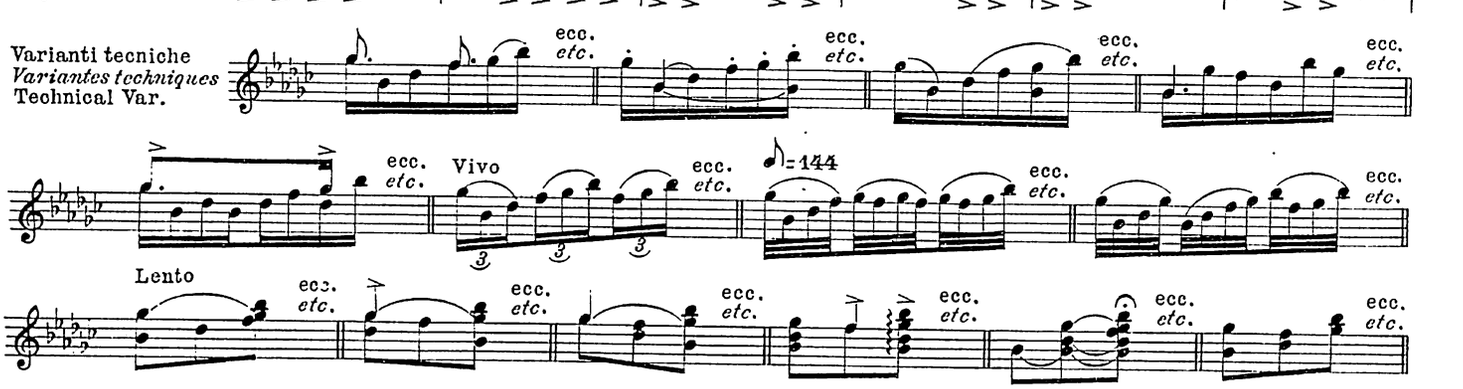
VAR. per la m.s. sola
VAR. pour la m.g. seule
VAR. for the left hand only



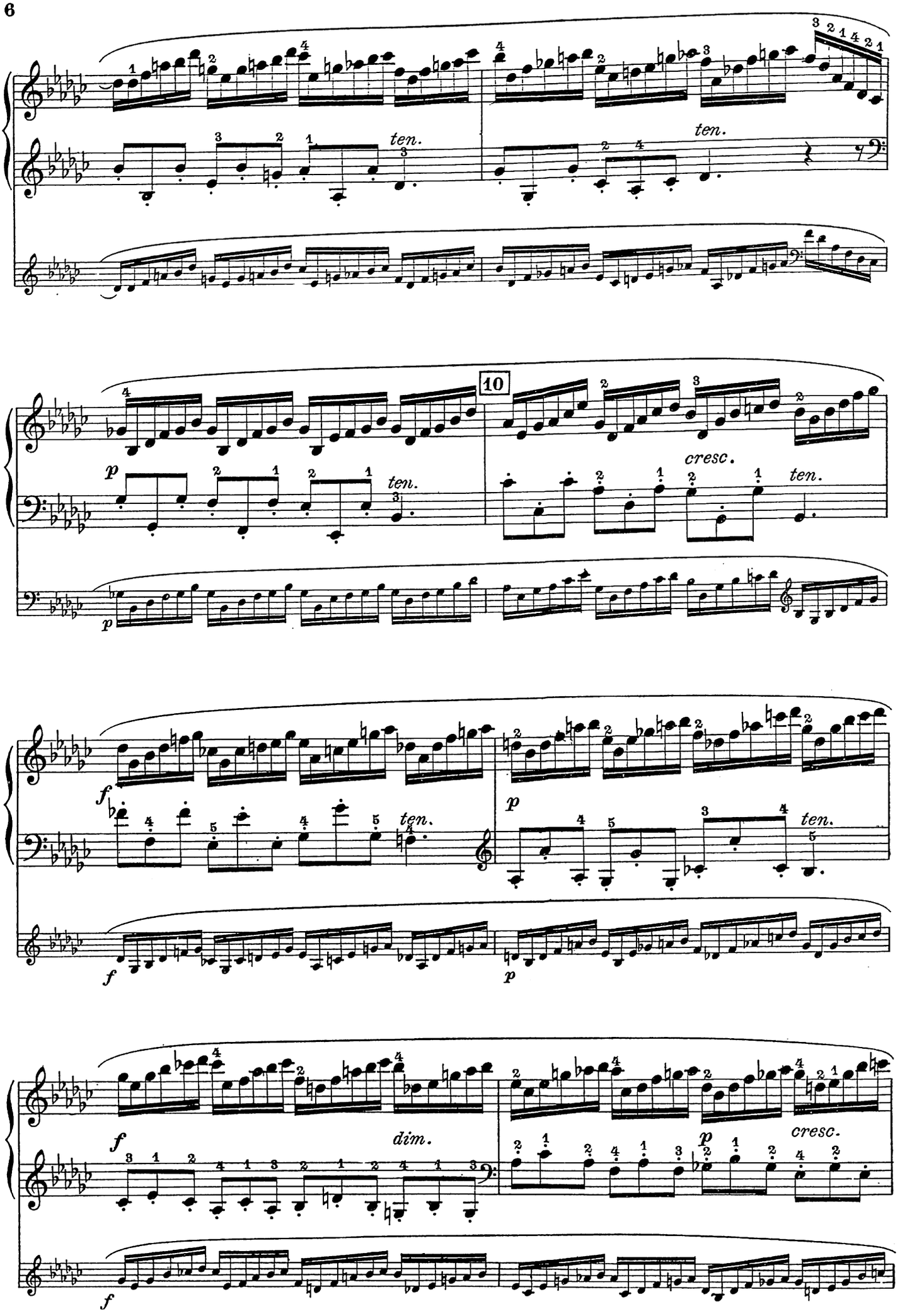


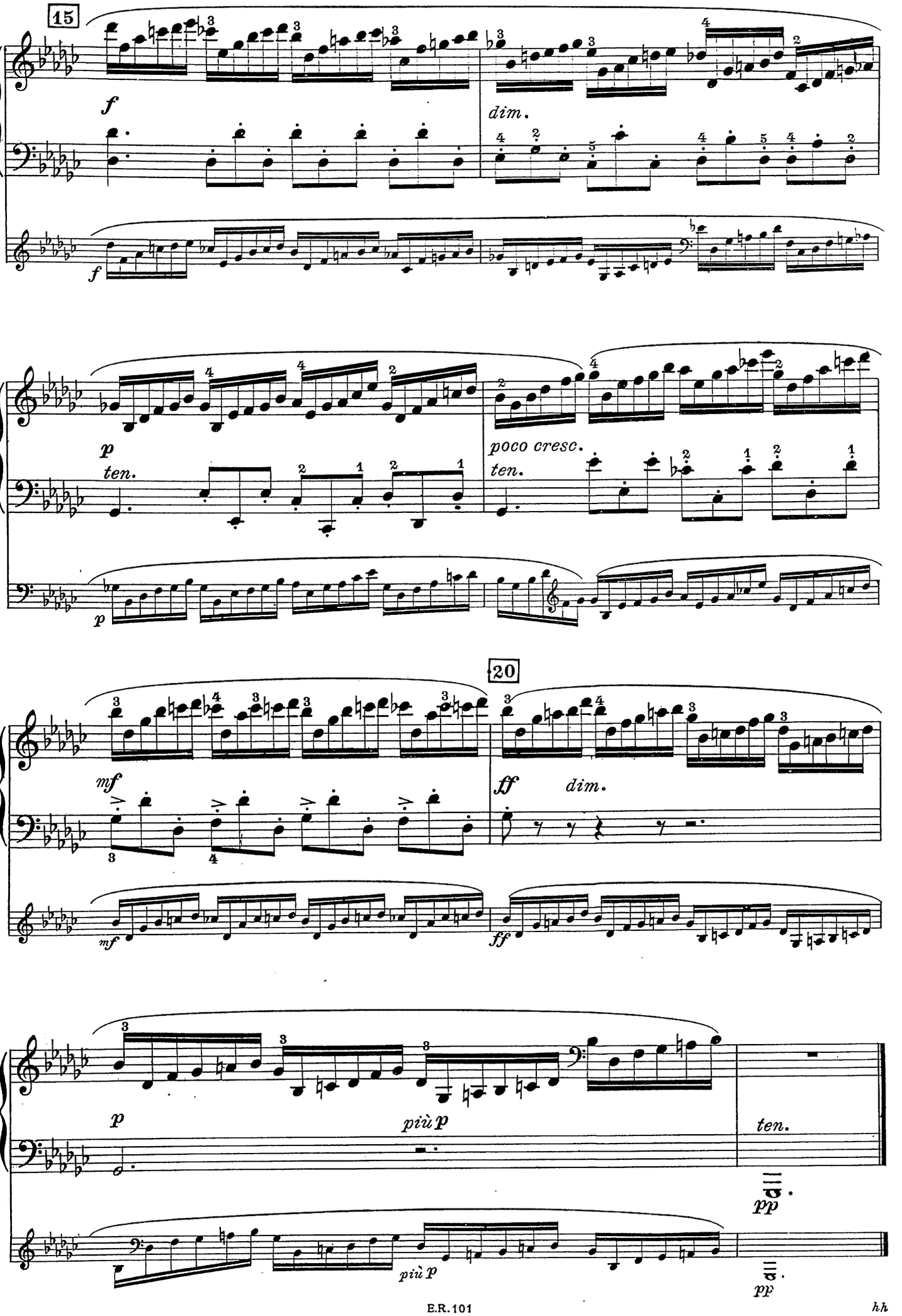
Varianti ritmiche
Variantes rythmiques
Rhythmic Var.

Varianti tecniche
Variantes techniques
Technical Var.



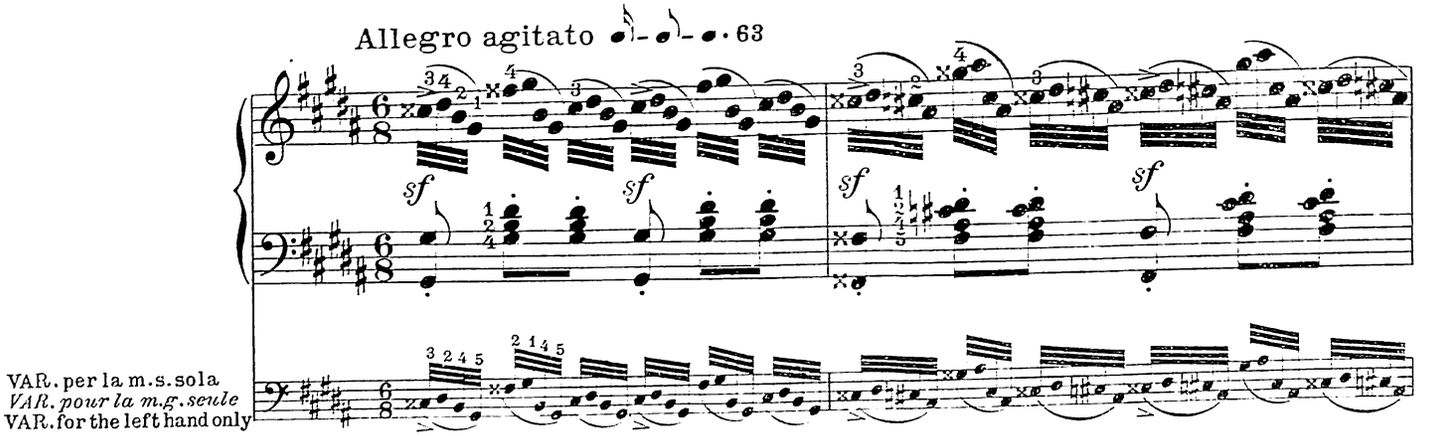
Trasportare in *Sol* maggiore: presto e *p*. | *Transposer en* Sol *majeur: presto et p.* | Transpose to G major: presto and *p*.

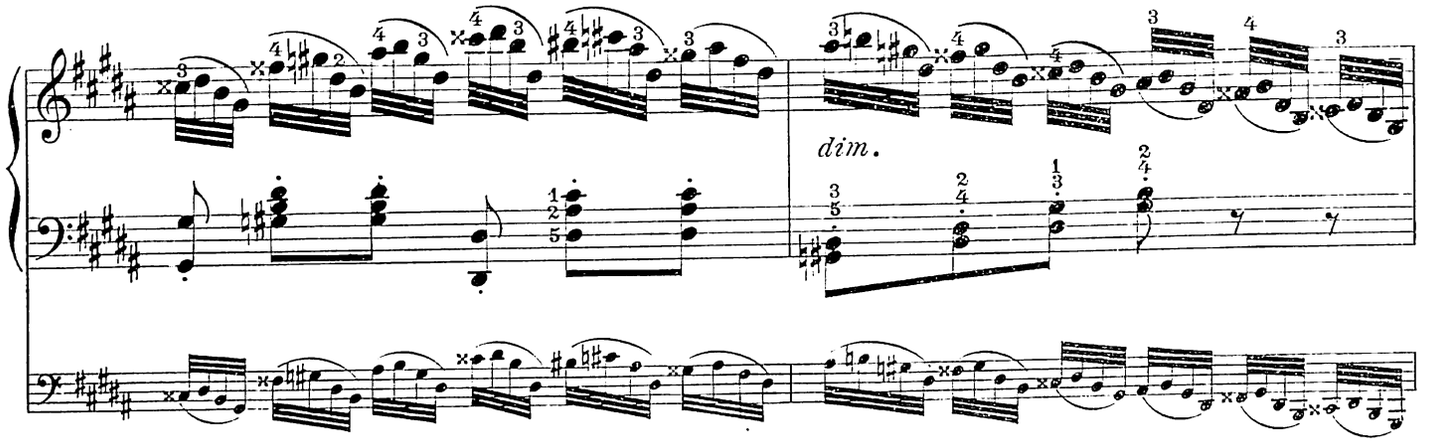

ten.
ten.
10
p
cresc.
ten.
p
f
ten.
p
ten.
f
p
f
dim.
p
cresc.
f

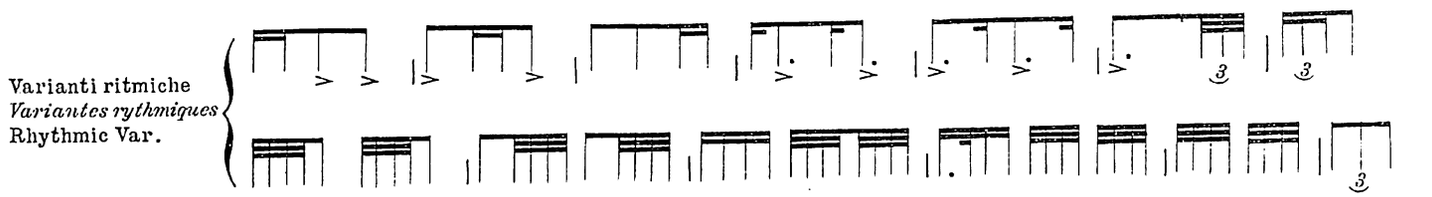

15
f
dim.
f
p
ten.
poco cresc.
ten.
p
20
mf
ff
dim.
mf
ff
p
più p
ten.
più p
pp
pp

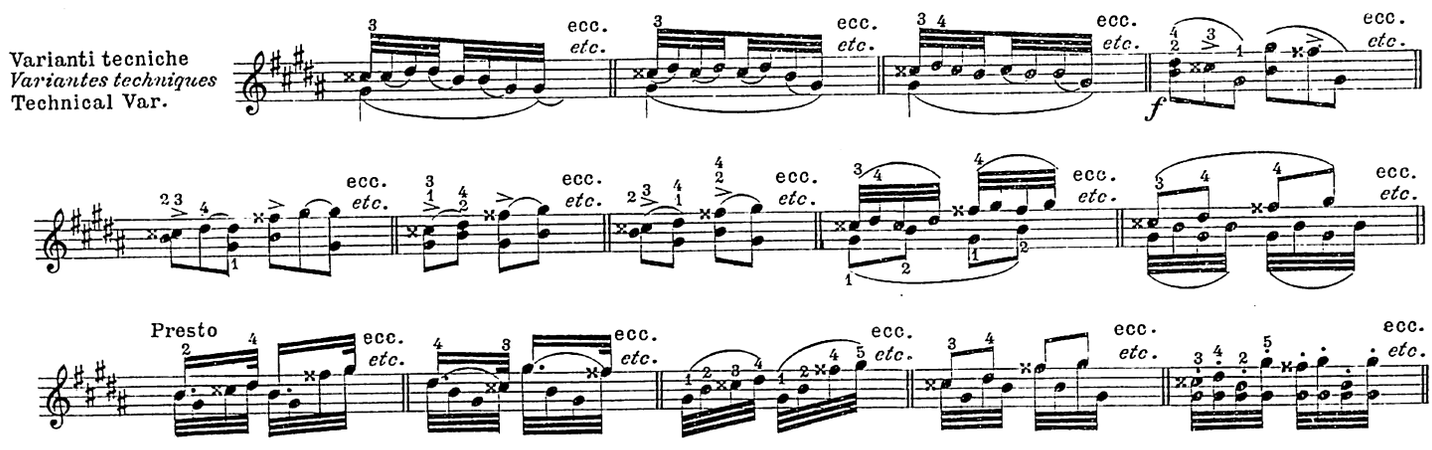
3.

J.B. CRAMER









Trasportare in *Sol* minore: prestissimo e *pp.* | *Transposer en* Sol *mineur: prestissimo et pp.* | Transpose to G. minor prestissimo and *pp.*

5

sf sf

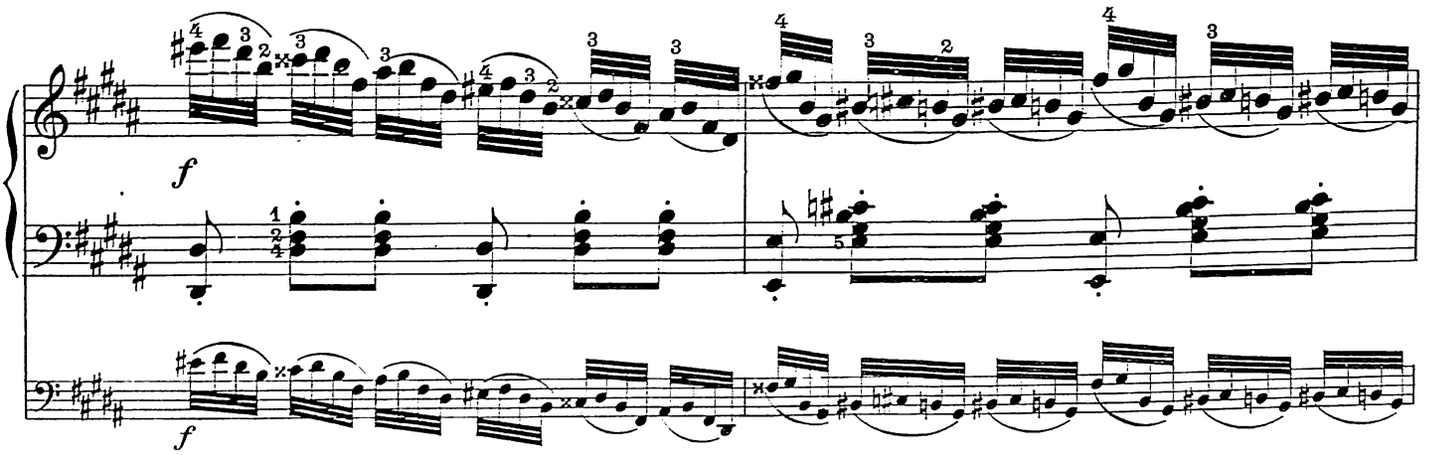
10

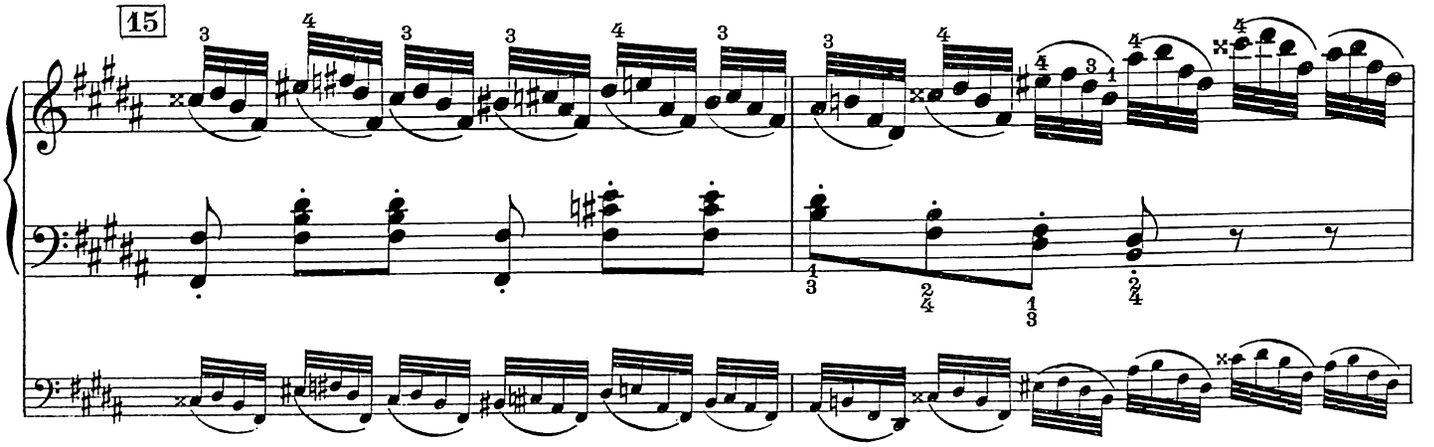
sf sf sf sf

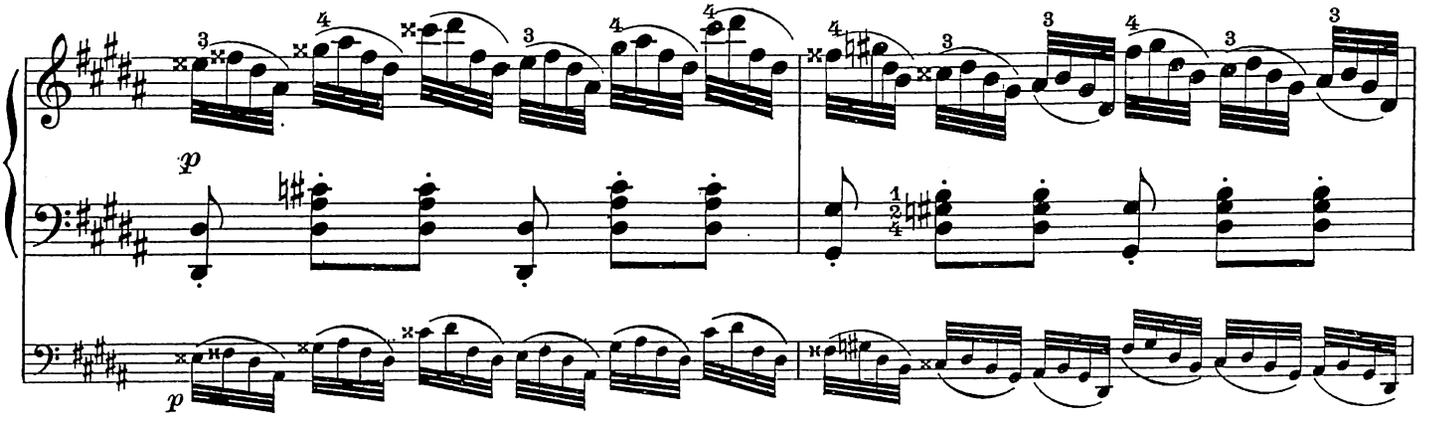
dim. cresc.

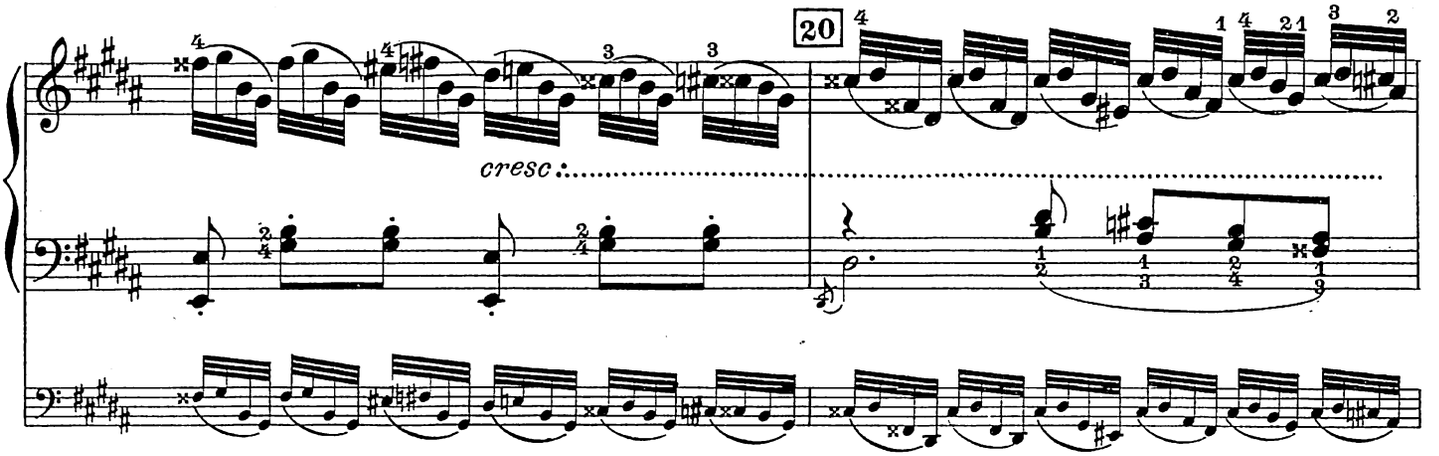
Altre varianti
Autres variantes
Other var.

ecc. *etc.* ecc. *etc.* ecc. *etc.* ecc. *etc.*

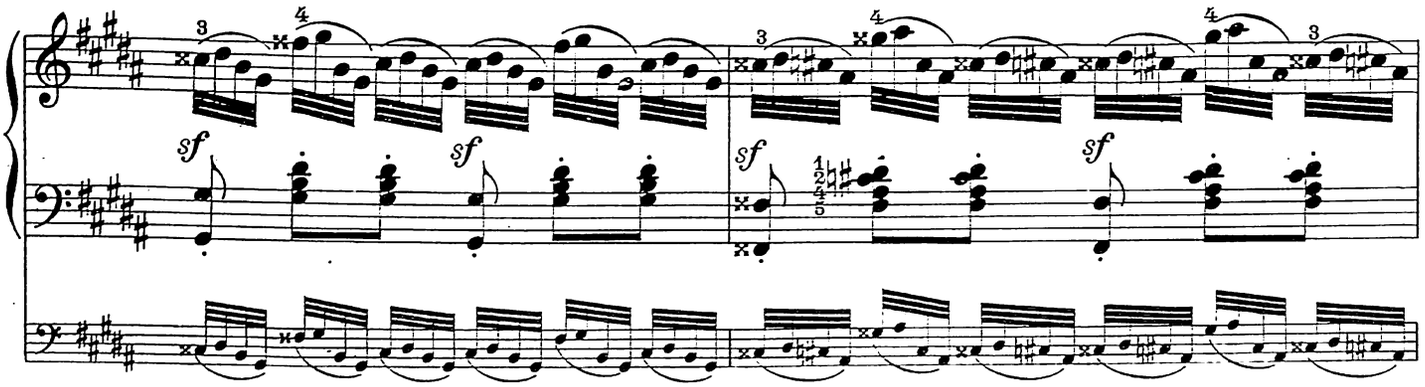


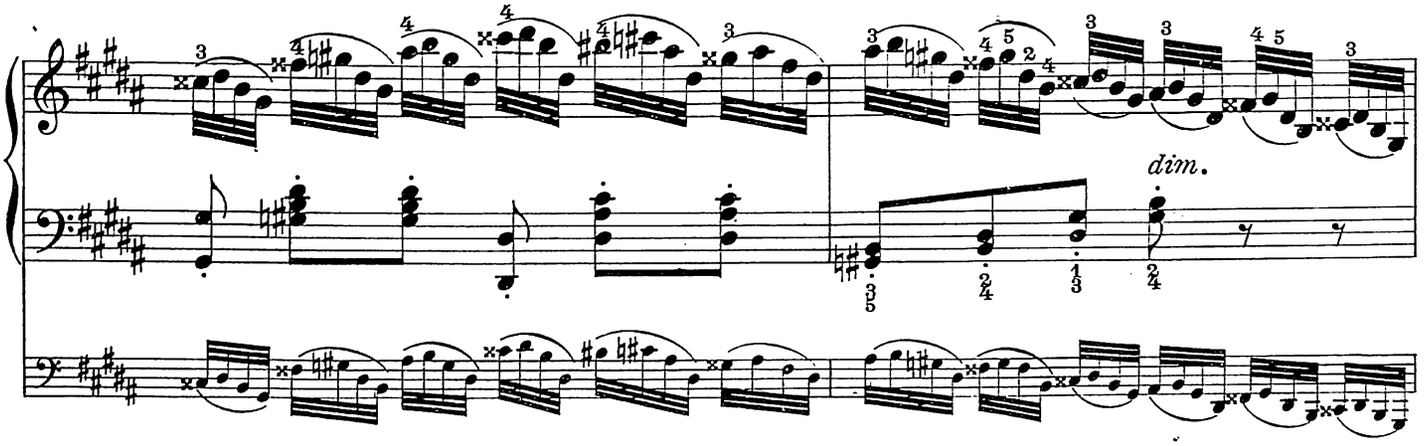


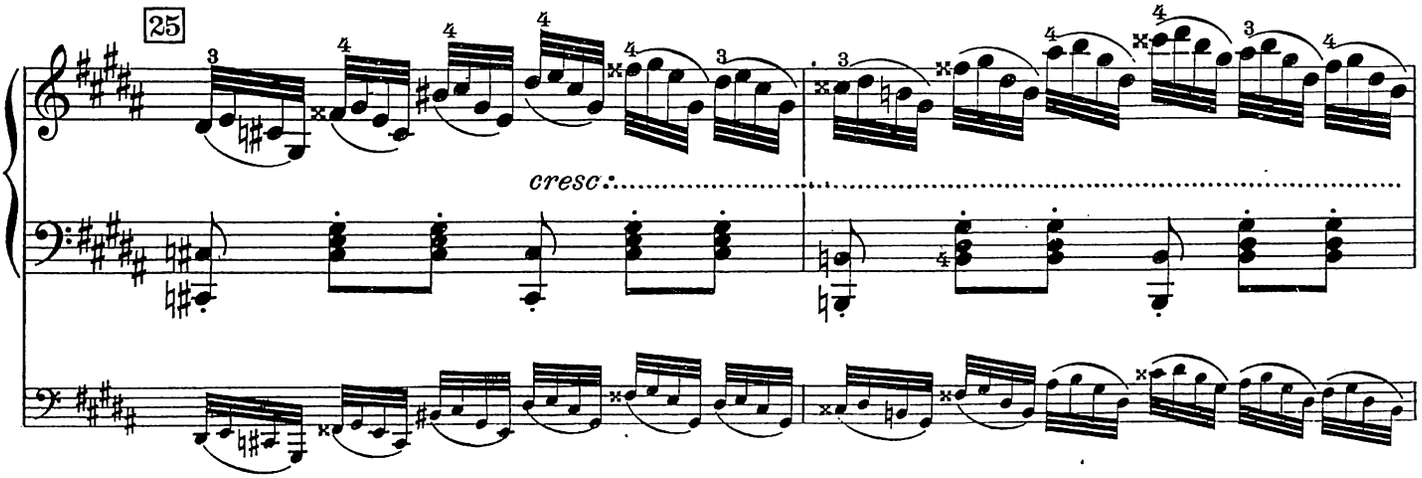


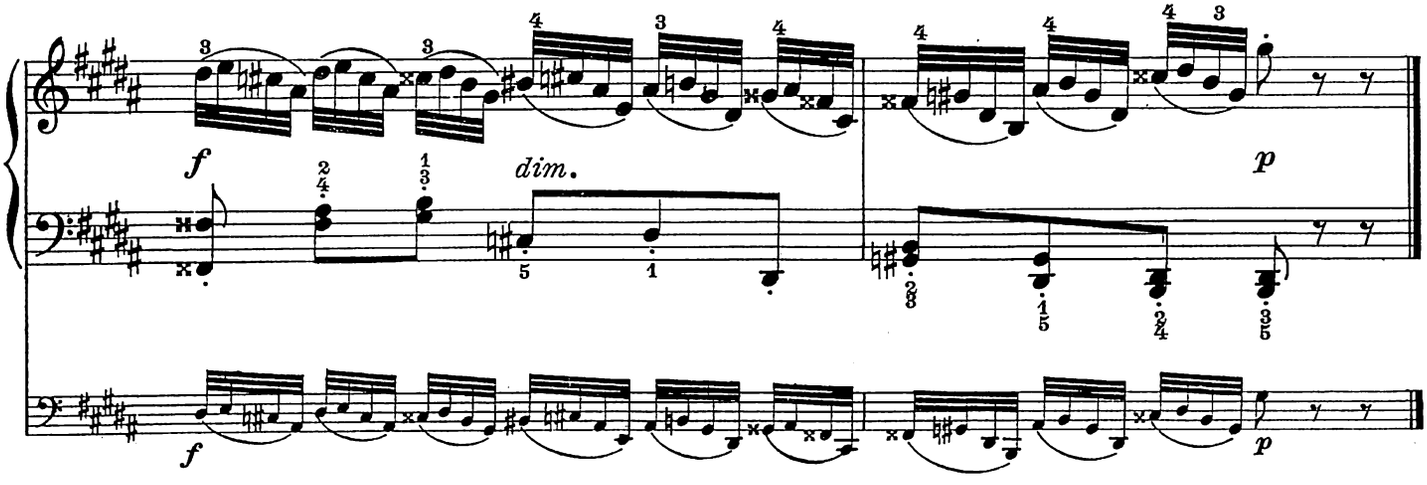


hh


sf
sf
sf
sf

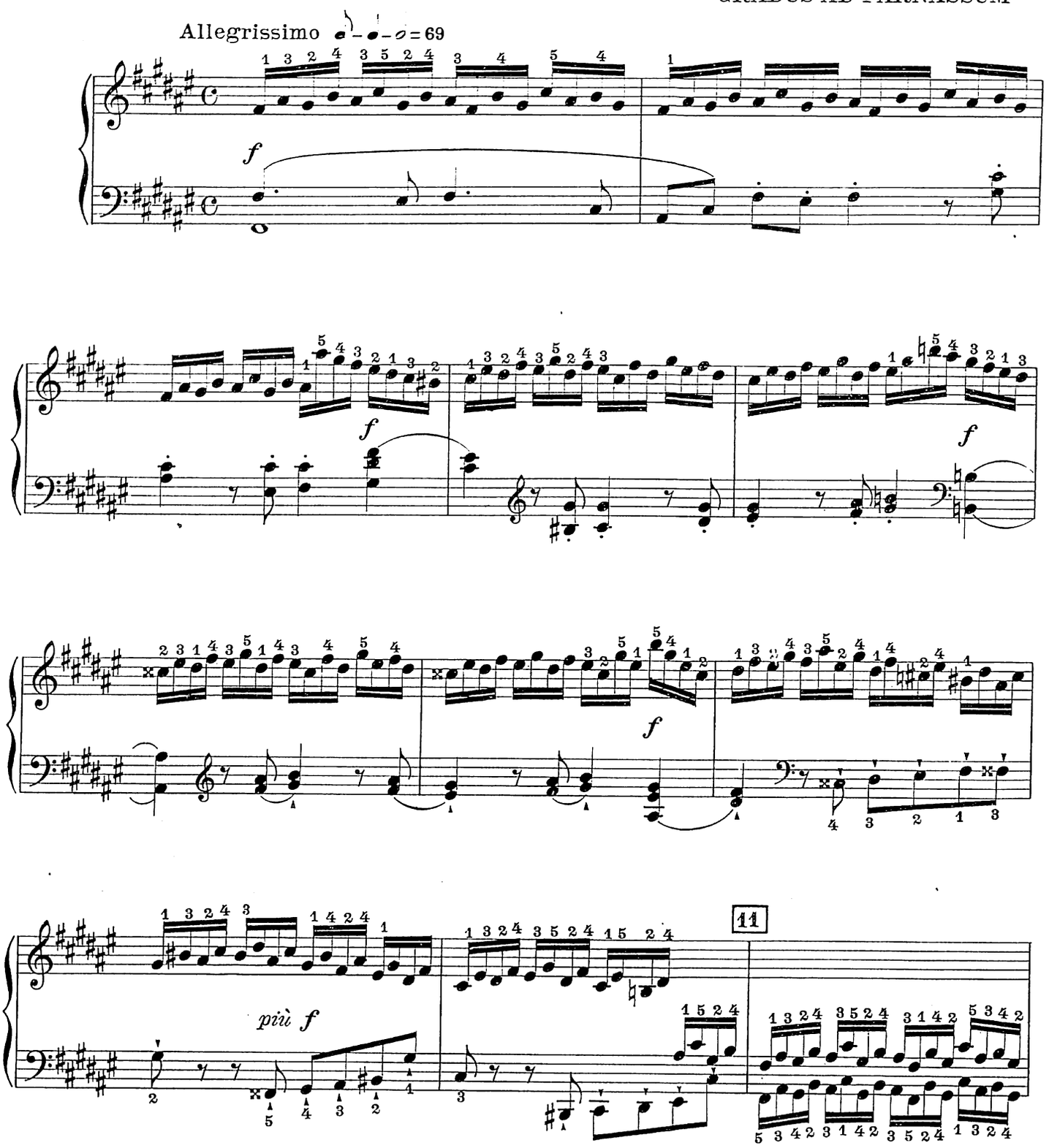

dim.


25
cresc.


f
dim.
p
f
p

4.

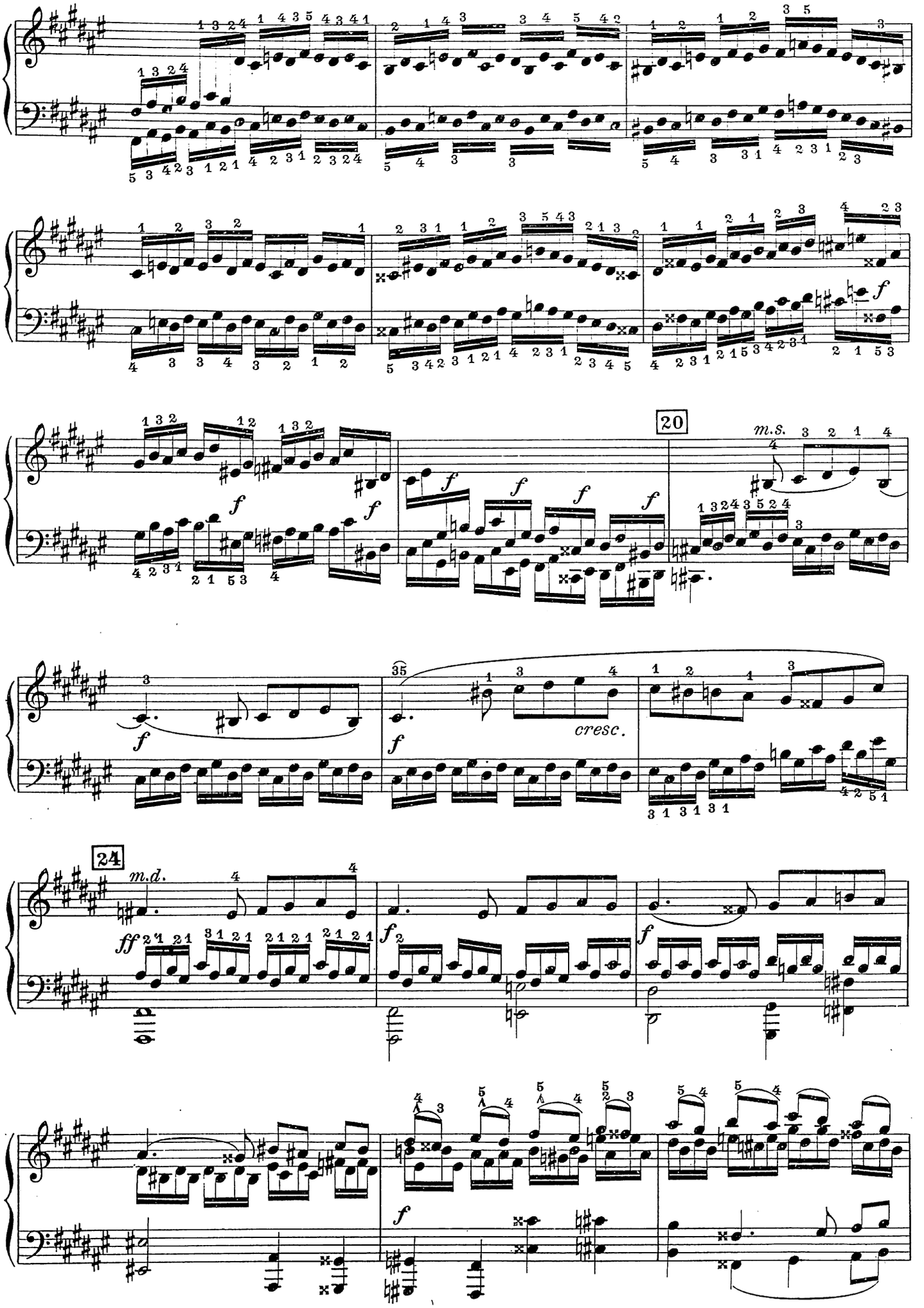
M. CLEMENTI
GRADUS AD PARNASSUM

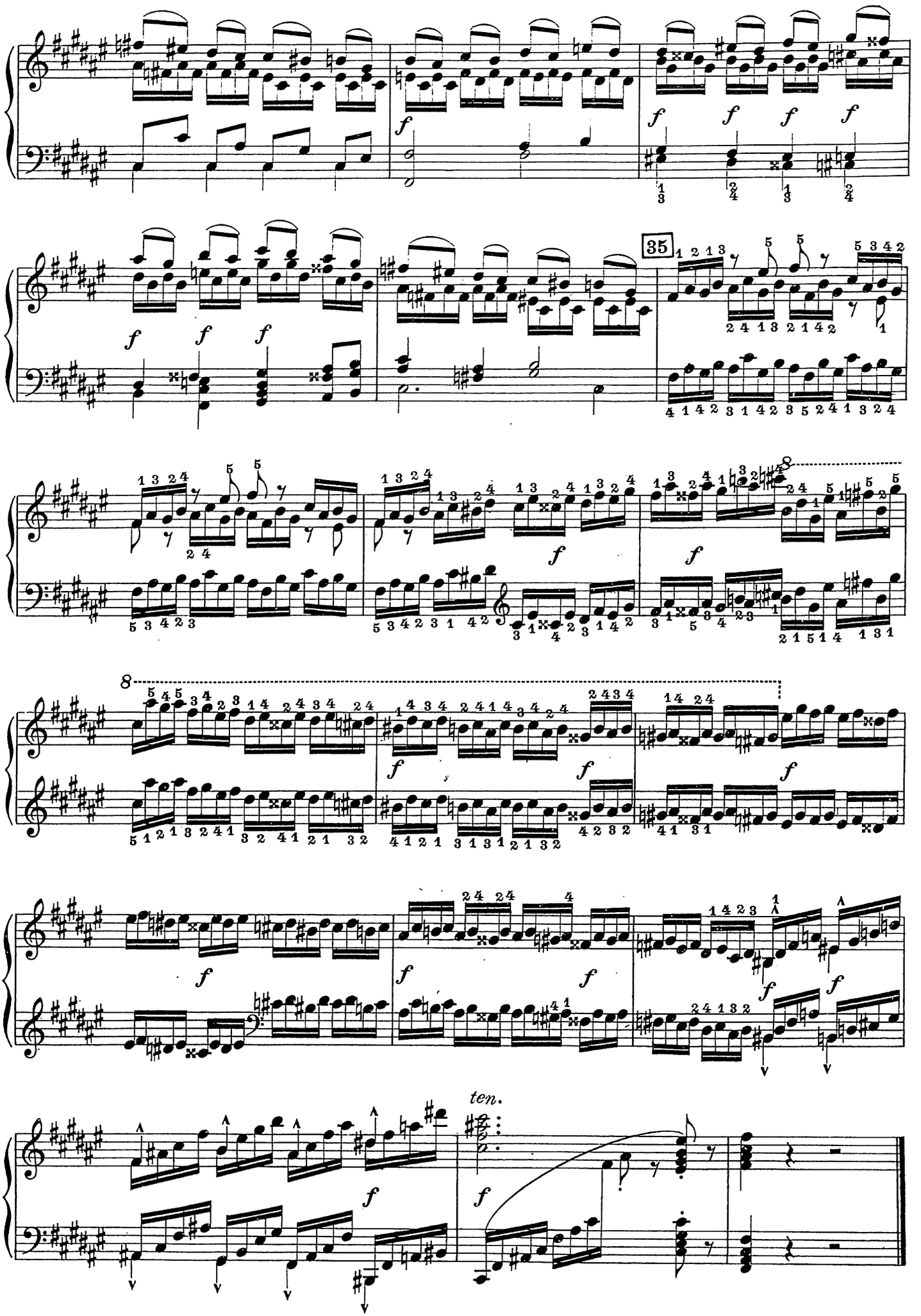


Fare uso dei ritmi indicati per lo studio N° 1. – Trasportare in tutti i toni con la stessa digitazione.

Se servir des rythmes indiqués pour l'étude N° 1. – Transposer dans tous les tons avec le même doigté.

Make use of the rhythms as indicated for Study N° 1. – Transpose to all keys with the same fingering.


20
m.s.
35
cresc.
24
m.d.

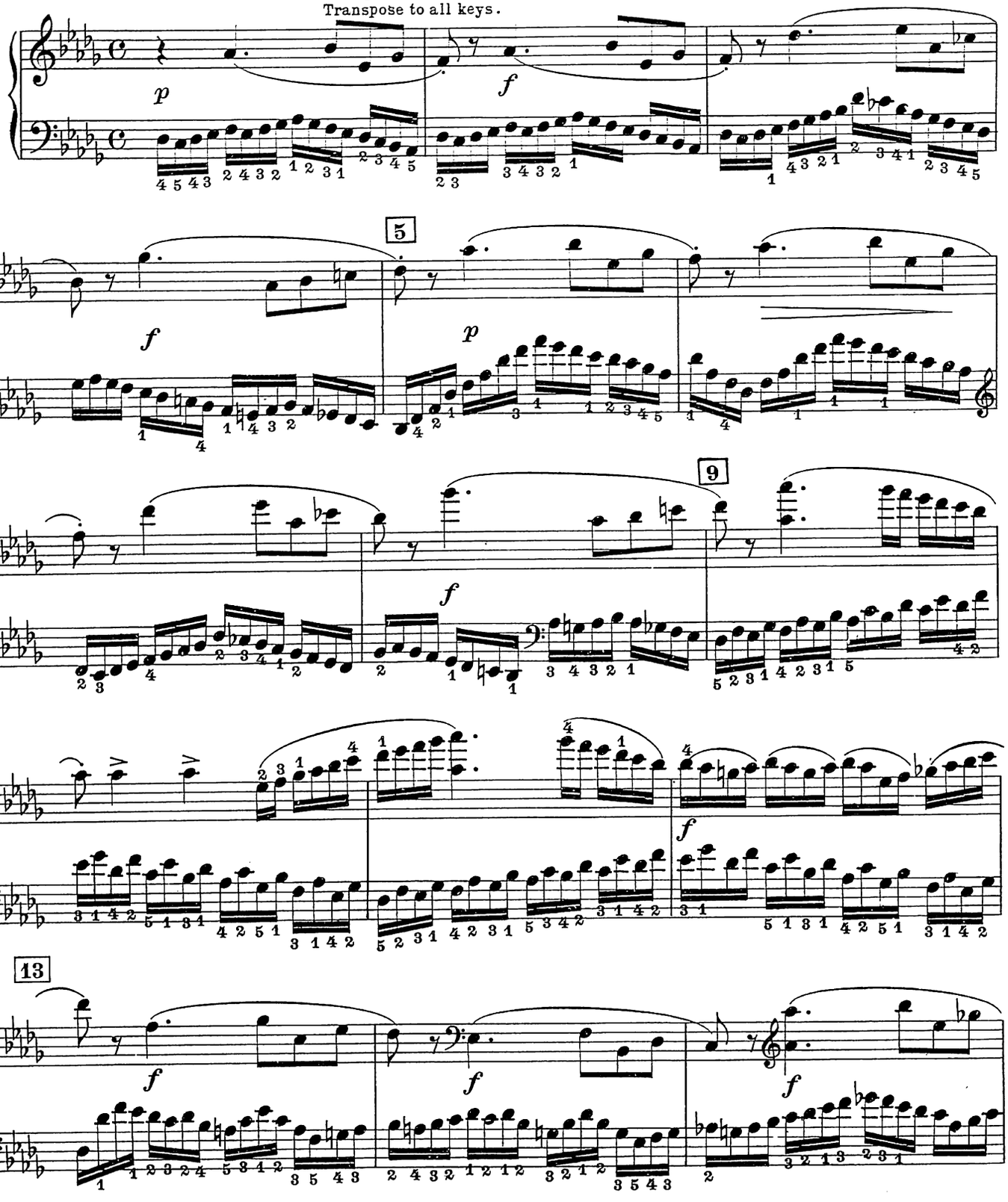

35
ten.

5.

CLEMENTI
GRADUS AD PARNASSUM

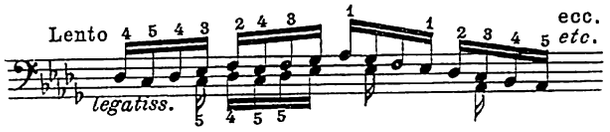
Vivace ♪ ♪ ♩ = 152

Trasportare in tutti i toni.
Transposer dans tous les tons.
Transpose to all keys.



Varianti ritmiche:
Variantes rytmiques:
Rhythmic Var:

Variante:
Variante:
Var.

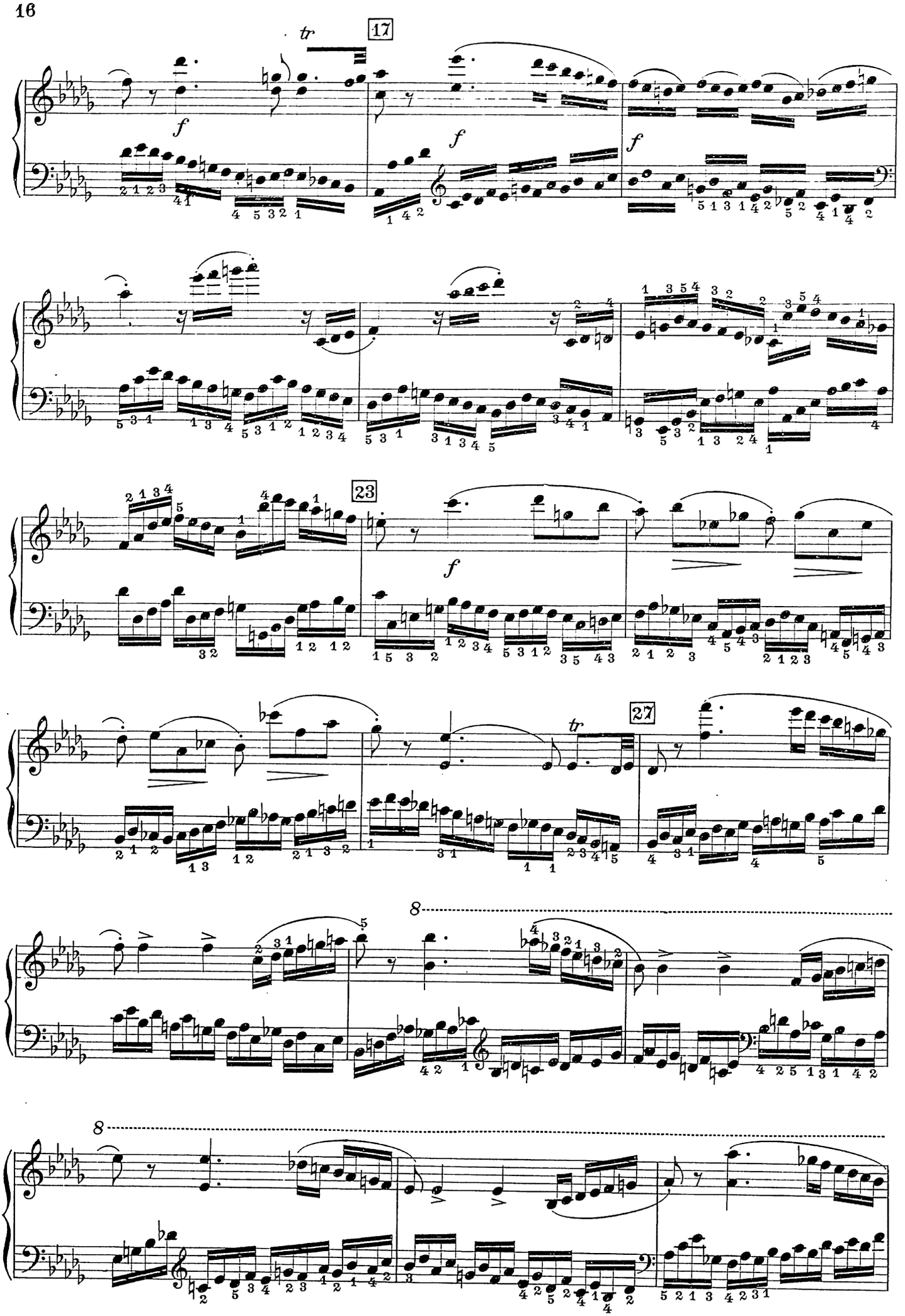


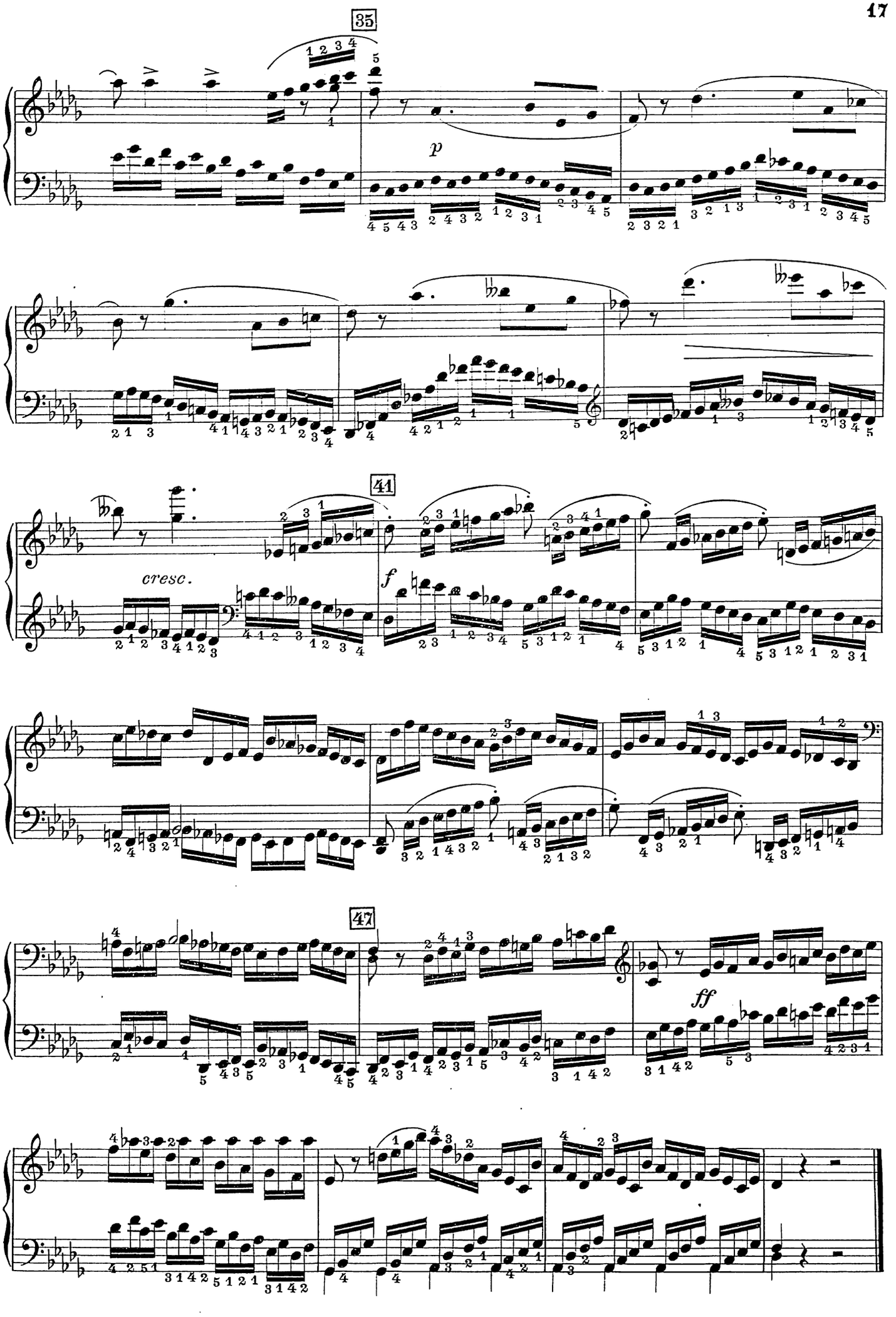
La stessa variante: staccato e leggero.
La même variante: staccato leggero.
The same: staccato and leggero.

Altra variante: ripetere ogni gruppo di due note tre volte, poi due volte.

Autre variante: répéter chaque groupe de deux notes trois fois, puis deux fois.

Another variation: repeat each group of two notes three times, then twice.

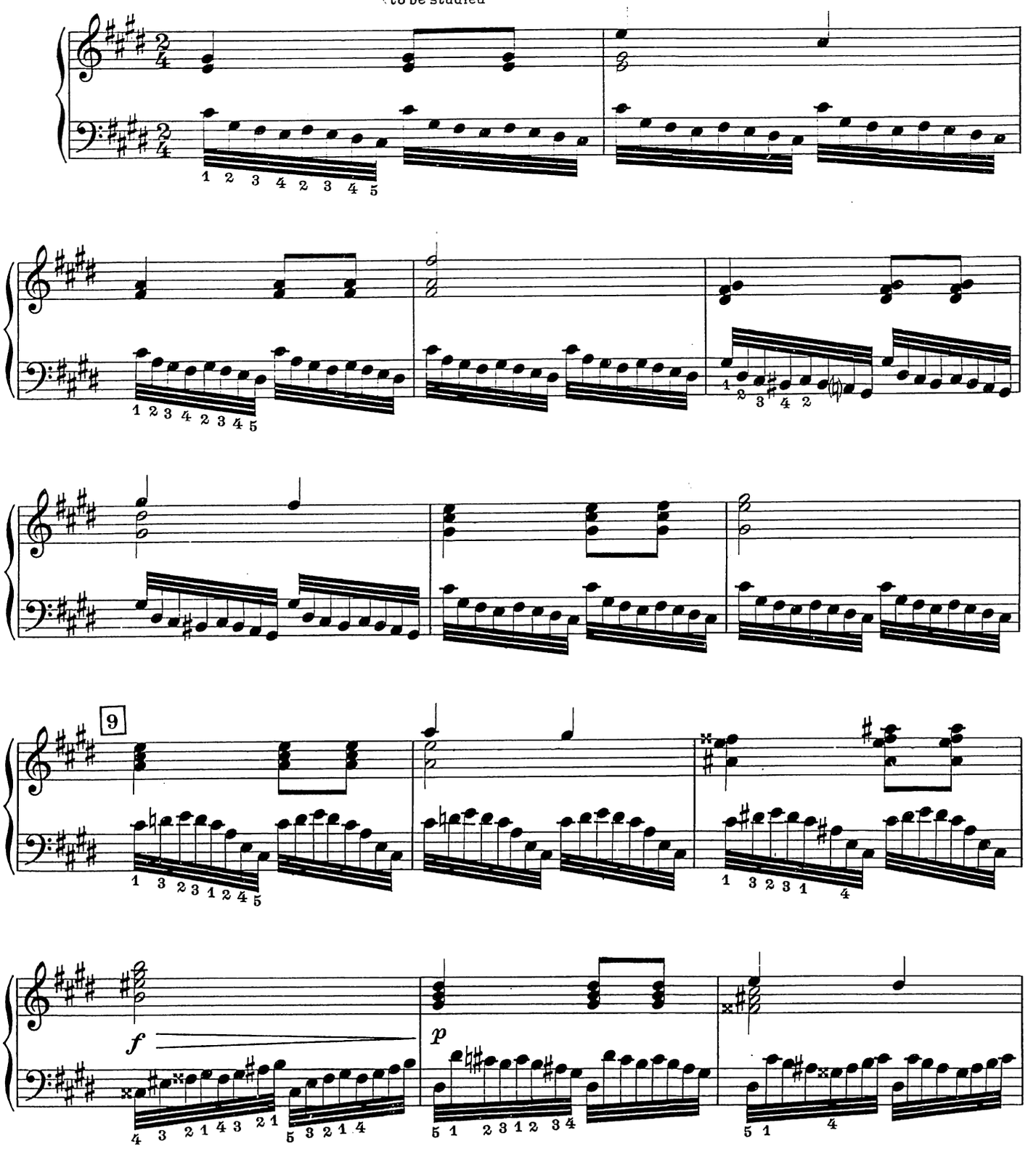

tr
17
f
23
27
8
8


35
p
41
cresc.
f
47
ff

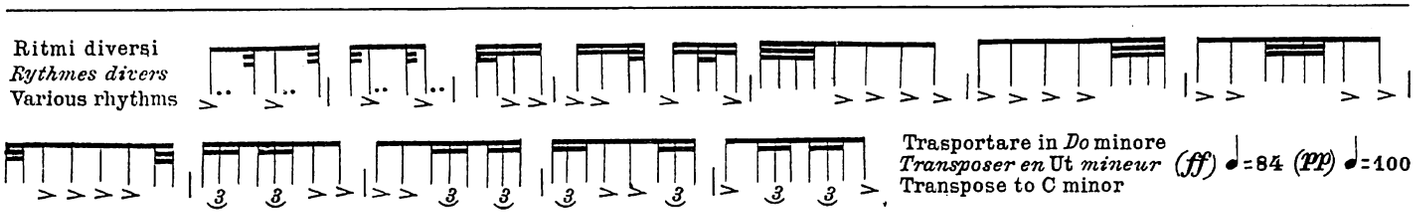
6.

CZERNY, Op. 433

Allegro ♪ = 88 (da studiare / *à travailler* / to be studied *ff. – p – mf. – pp.*)

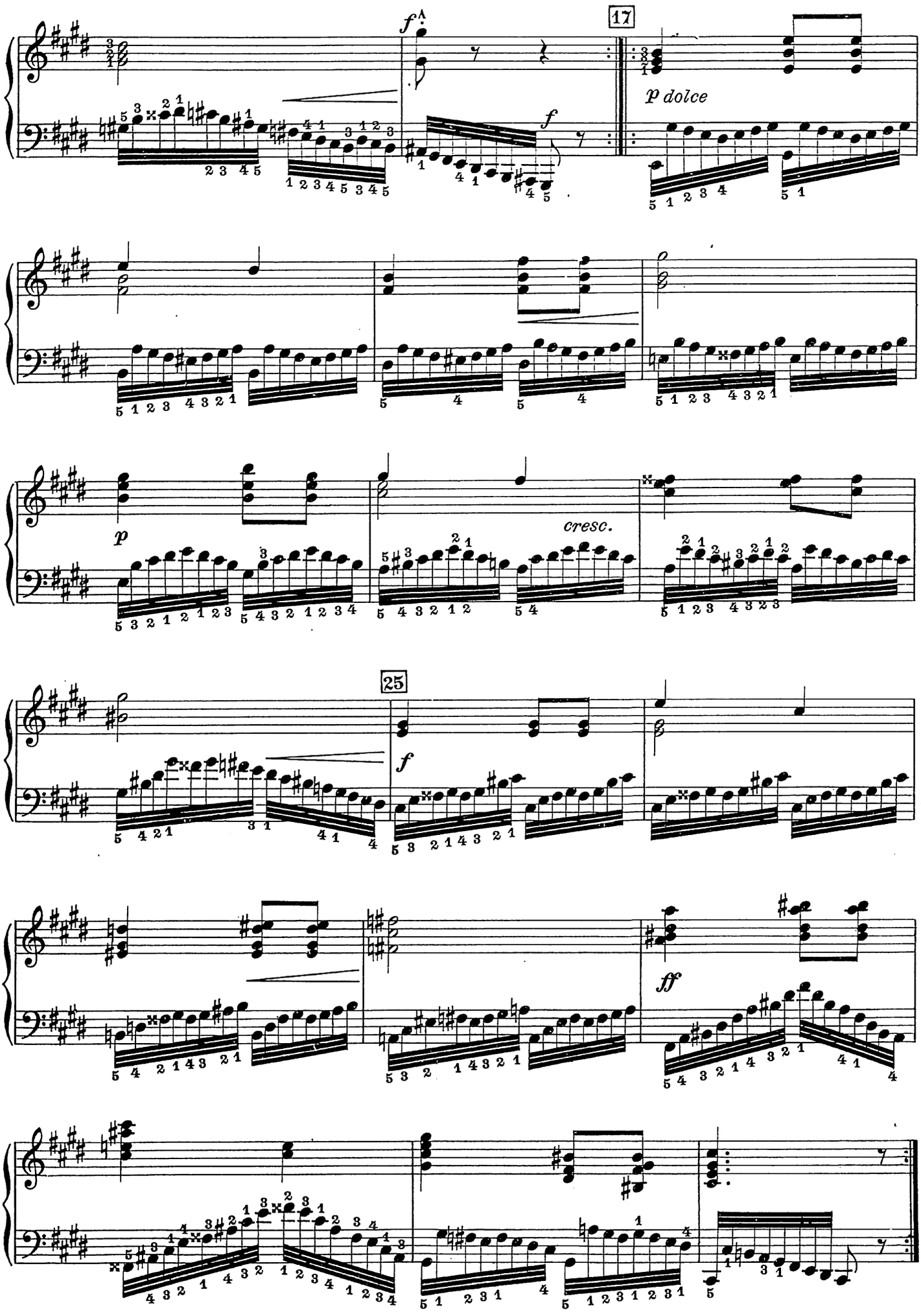


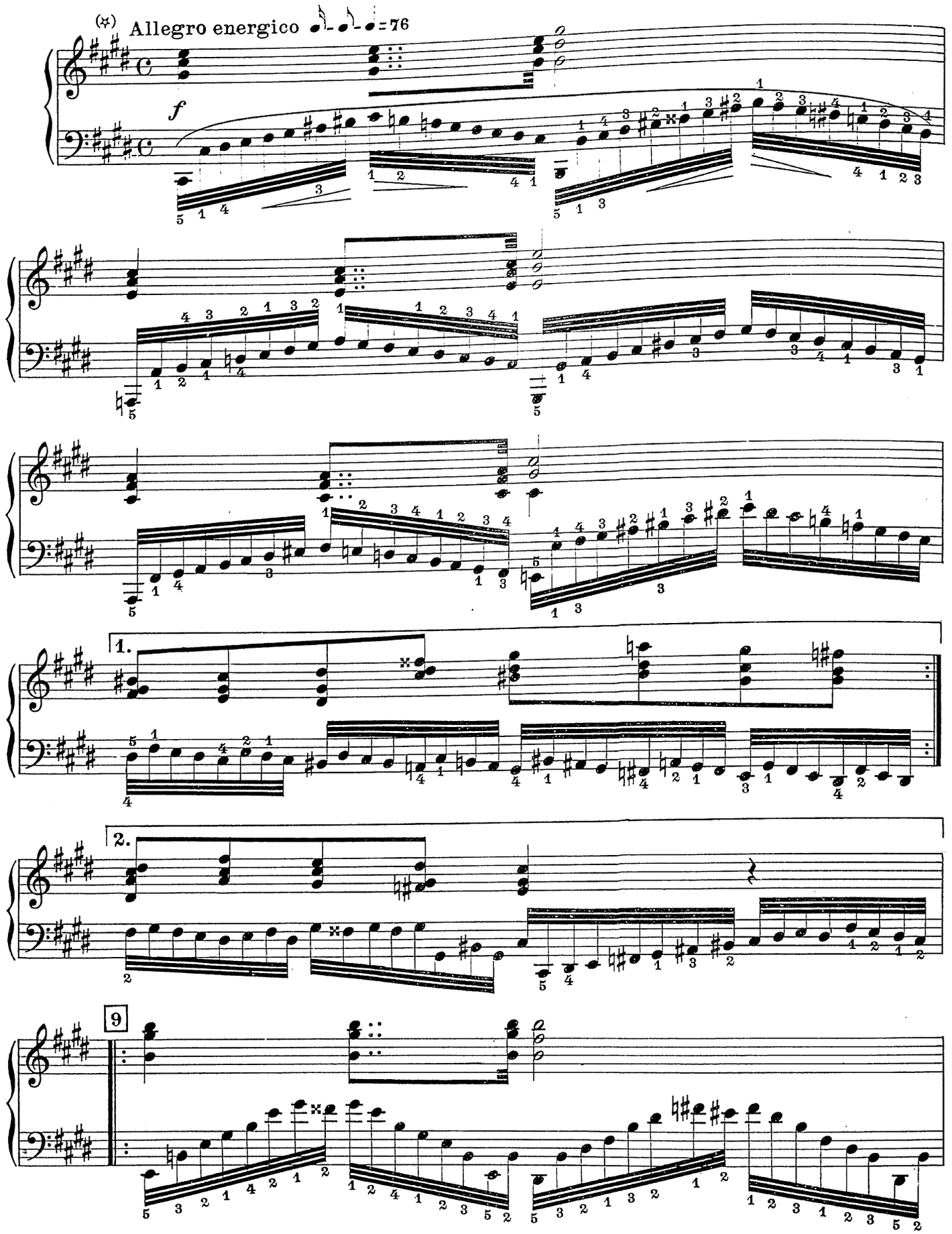
Ritmi diversi
Rythmes divers
Various rhythms



Trasportare in *Do* minore
Transposer en Ut *mineur*
Transpose to C minor

(*ff*) ♩ = 84 (*pp*) ♩ = 100

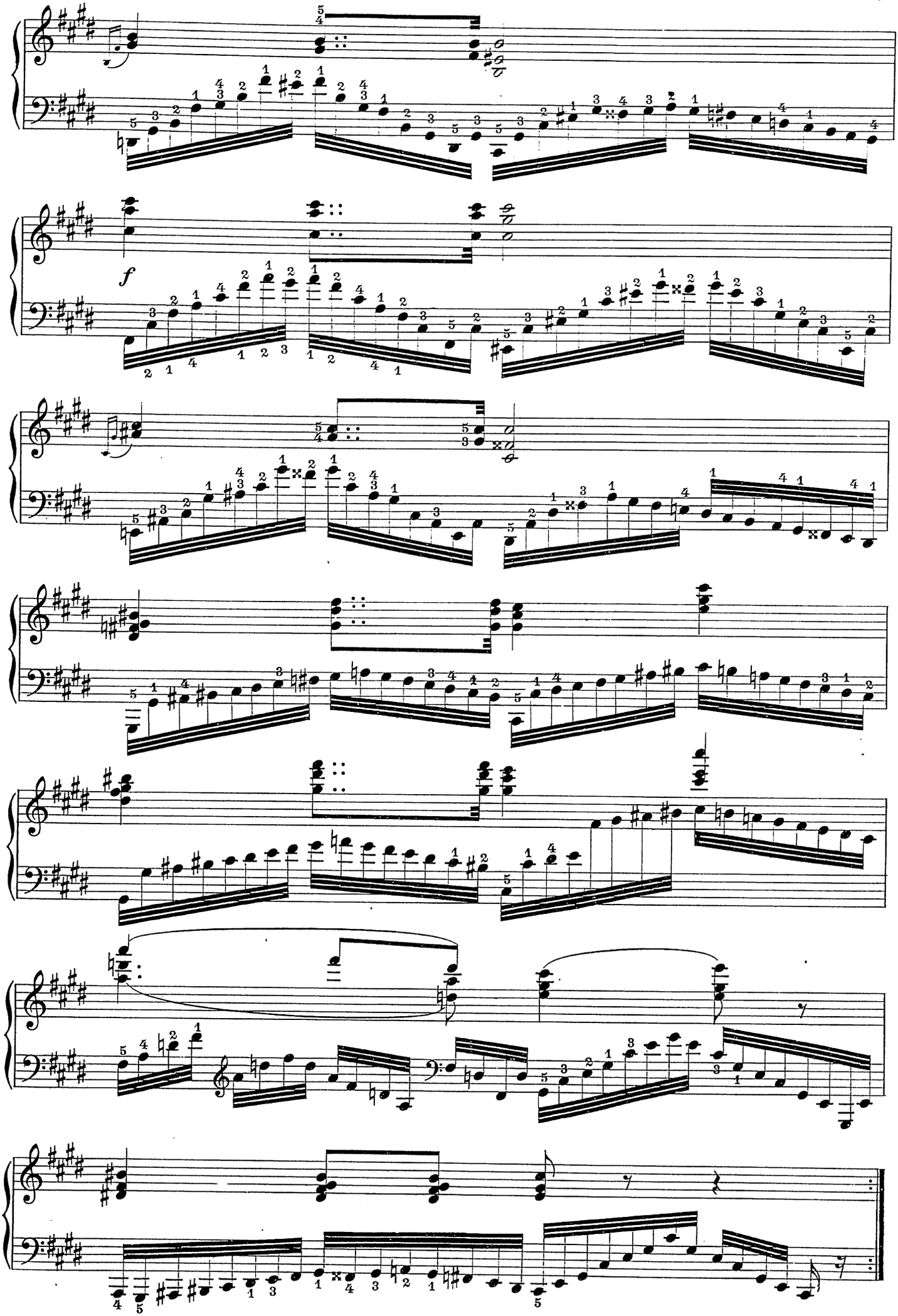

17
p dolce
25
cresc.
ff



(*) Studiare coi ritmi indicati per lo Studio precente.
Trasportare in *Do* minore colla stessa digitazione ♩=84 *(ff)* ♩=92 *(pp)*

(*) *Travailler avec les rythmes indiqués pour l'étude précédente.*
Transposer en Ut *mineur avec le même doigté* ♩=84 *(ff)* ♩=92 *(pp)*

(*) Study with the rhythms as indicated for the preceding study.
Transpose to G minor with the same fingering ♩=84 *(ff)* ♩=92 *(pp)*



hh

8.

KESSLER Op. 20

Moderato ♪ ♪ ♩ = 76

p e legatissimo

VAR. per la m.s. sola
VAR. pour la m.g. seule
VAR. for the left hand only

Usare i ritmi dello studio N°1. - Trasportare in *Do*♯ minore *ff* a ♩=60, *pp* a ♩=84.

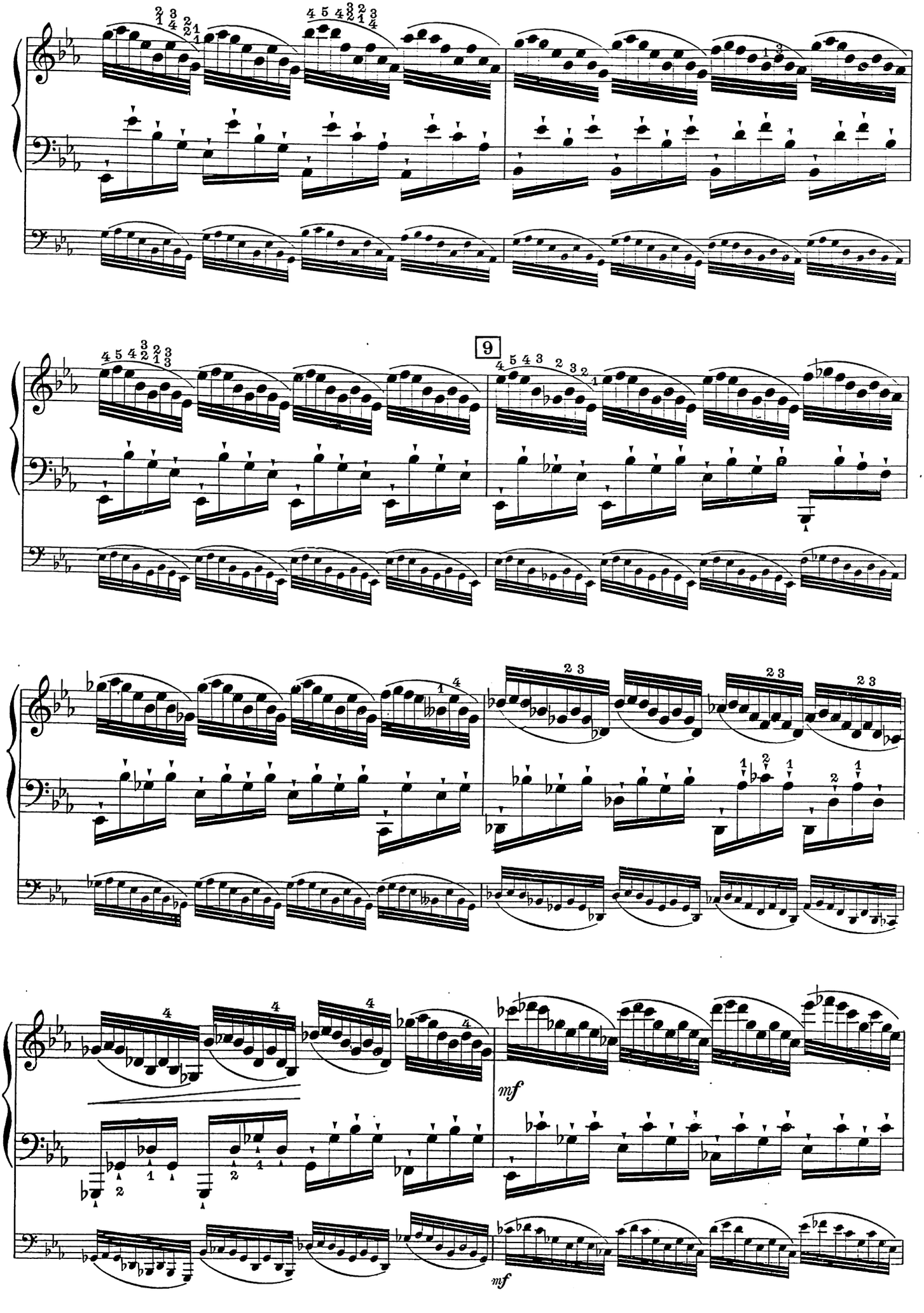
Se servir des rythmes de l'étude N°1. - Transposer en Ut♯ *mineur ff à* ♩=60, *pp à* ♩=84.

Make use of the rhythms of Study N° 1. - Transpose to C♯ minor *ff* at ♩=60, *pp* at ♩=84.

Accentazioni diverse
Accents divers
Various accents

Varianti
Variantes
Var.

ecc. *etc.*



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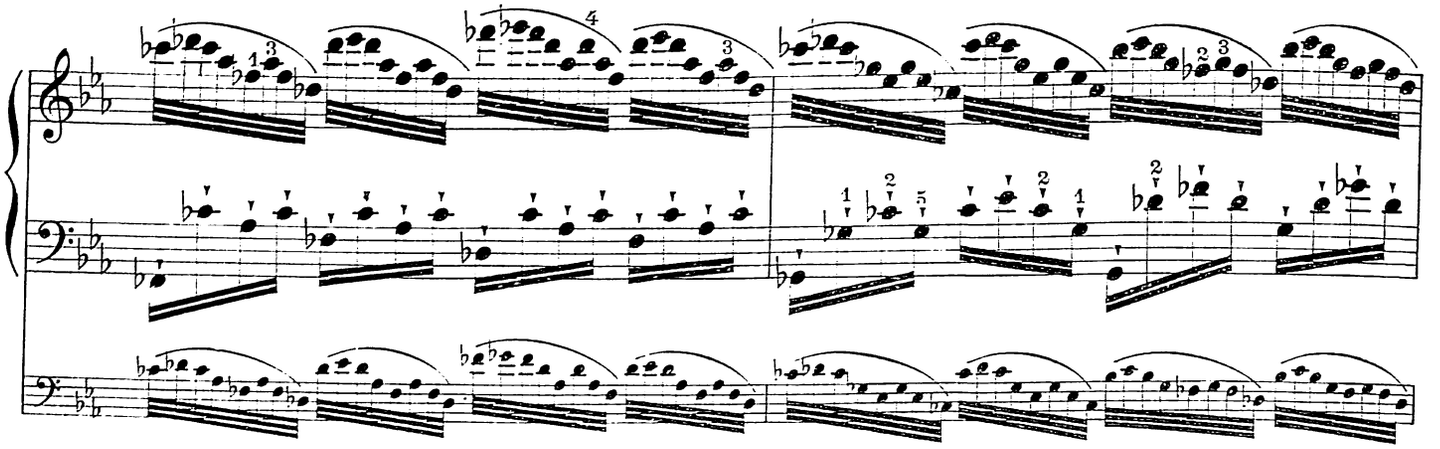

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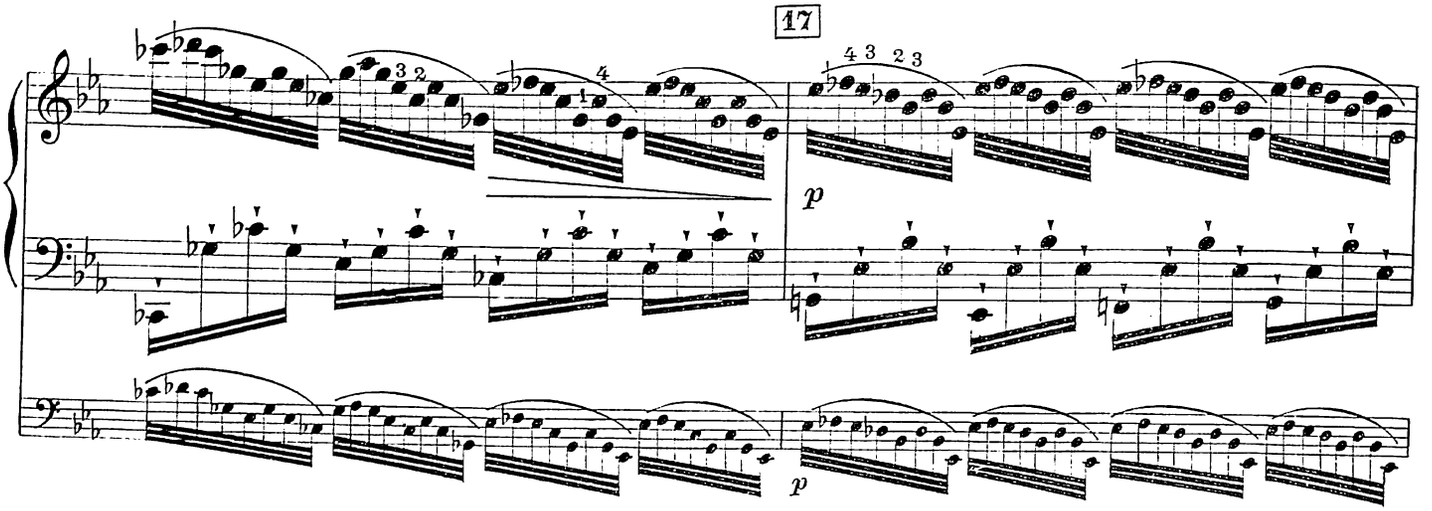
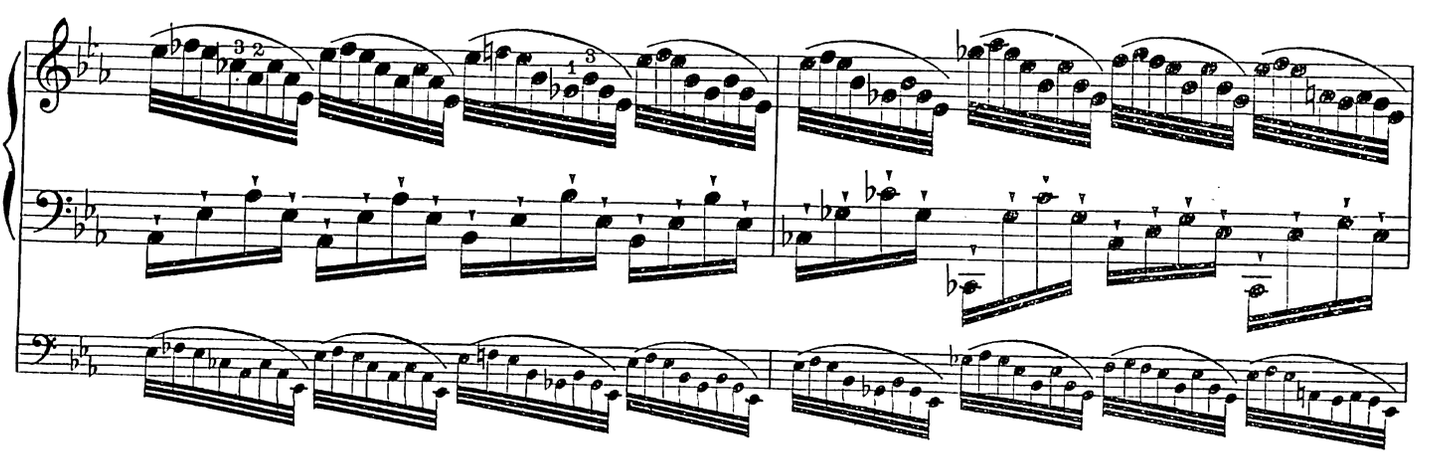
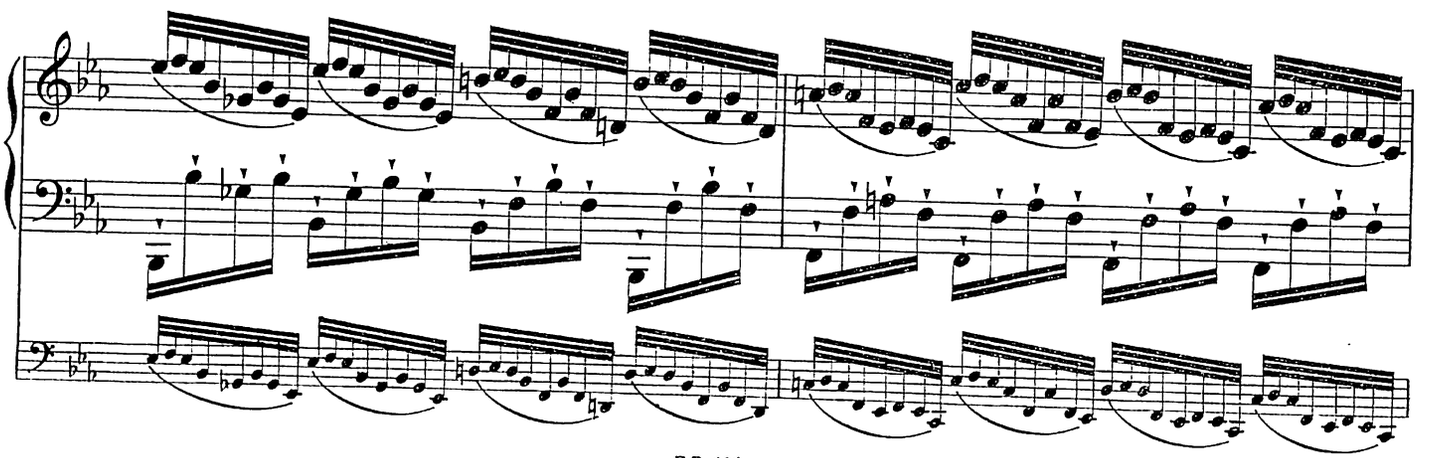
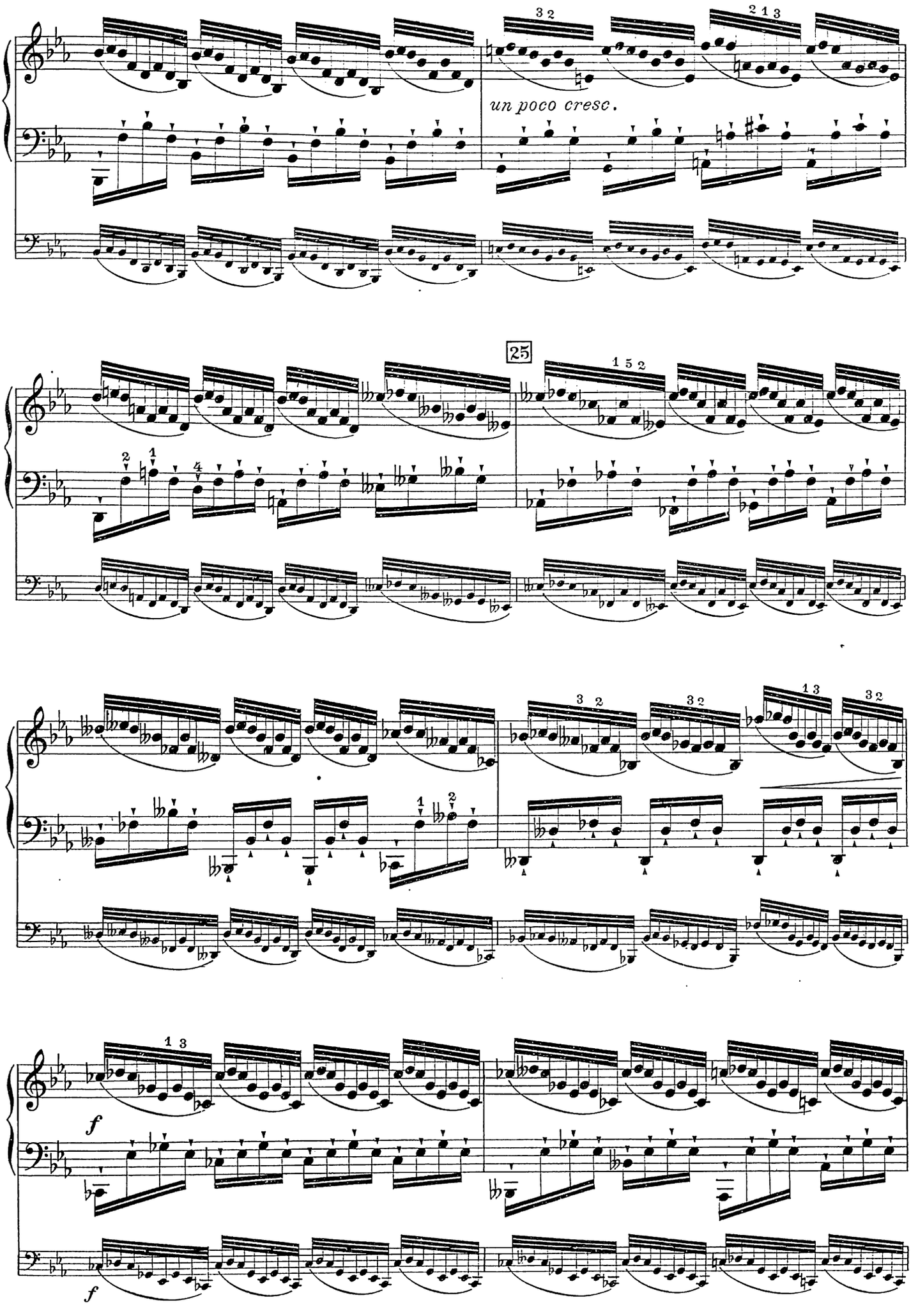
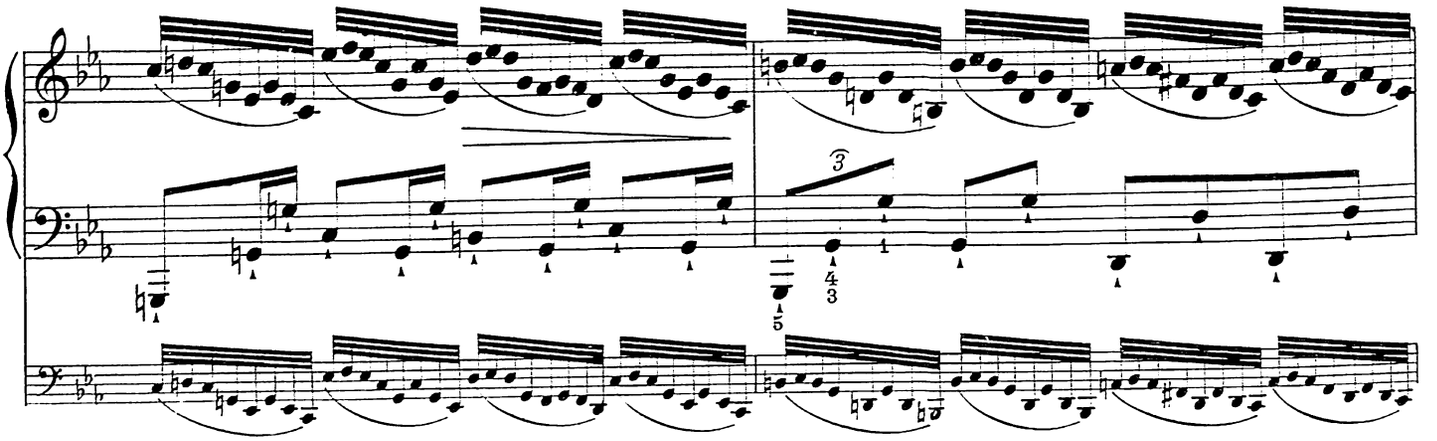
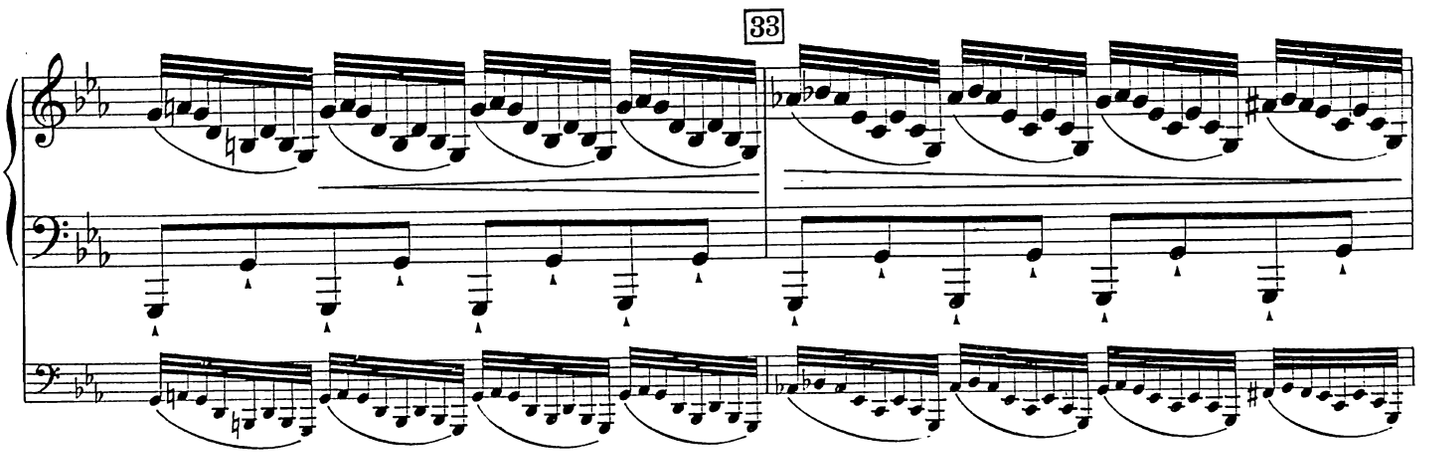


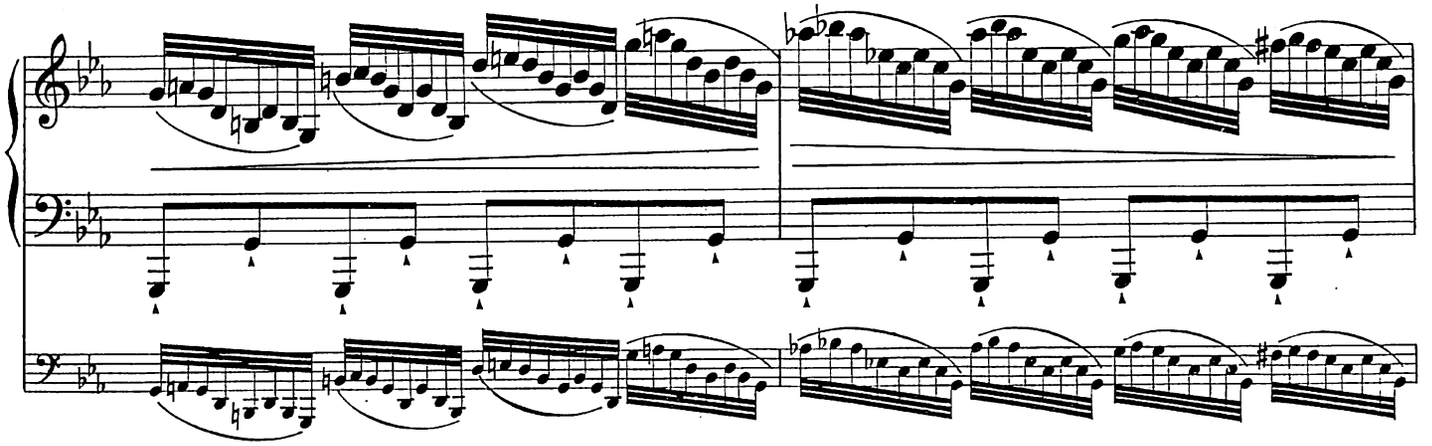


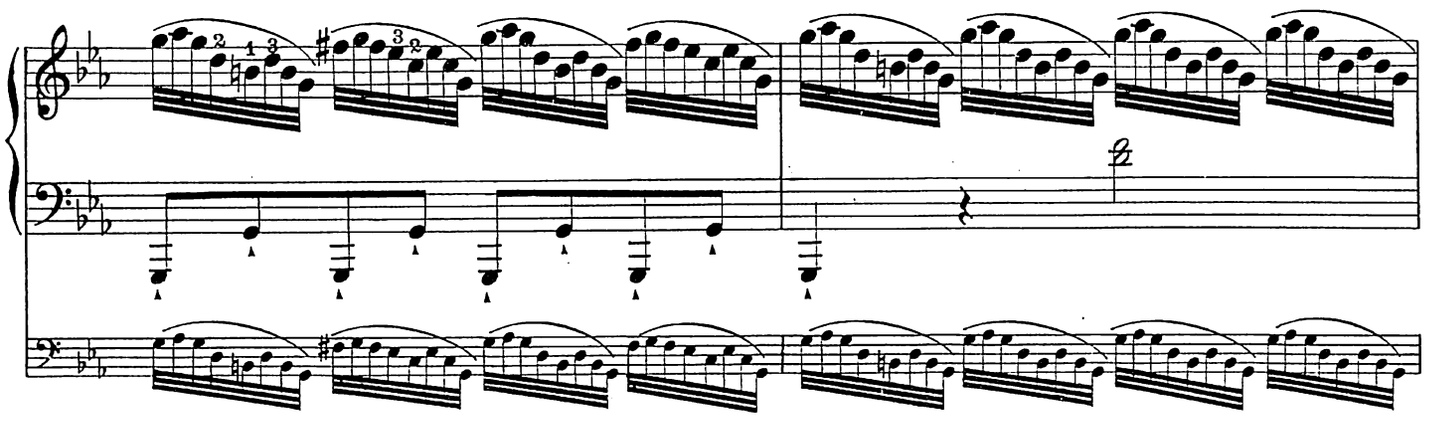


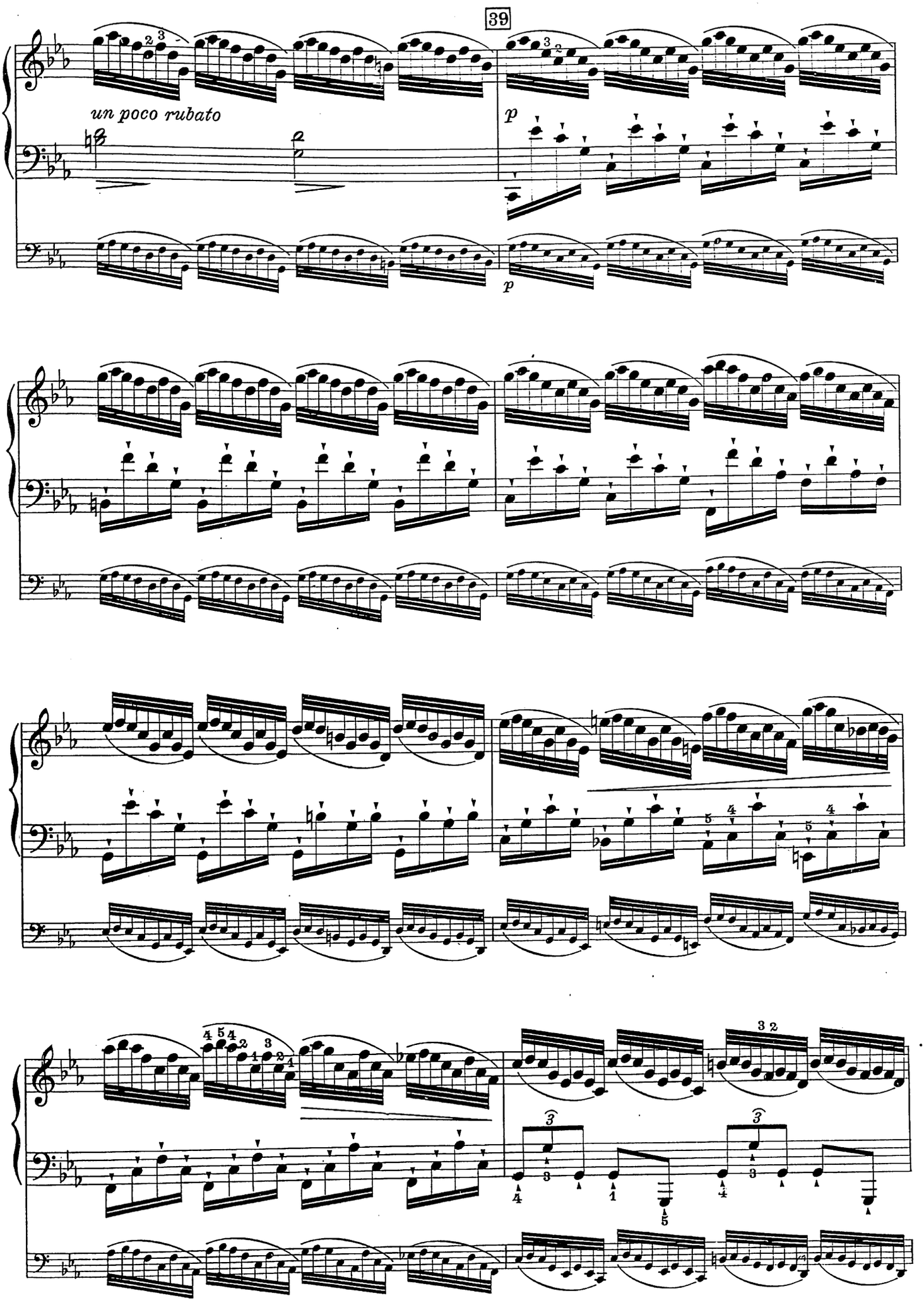

un poco cresc.
25
f
f



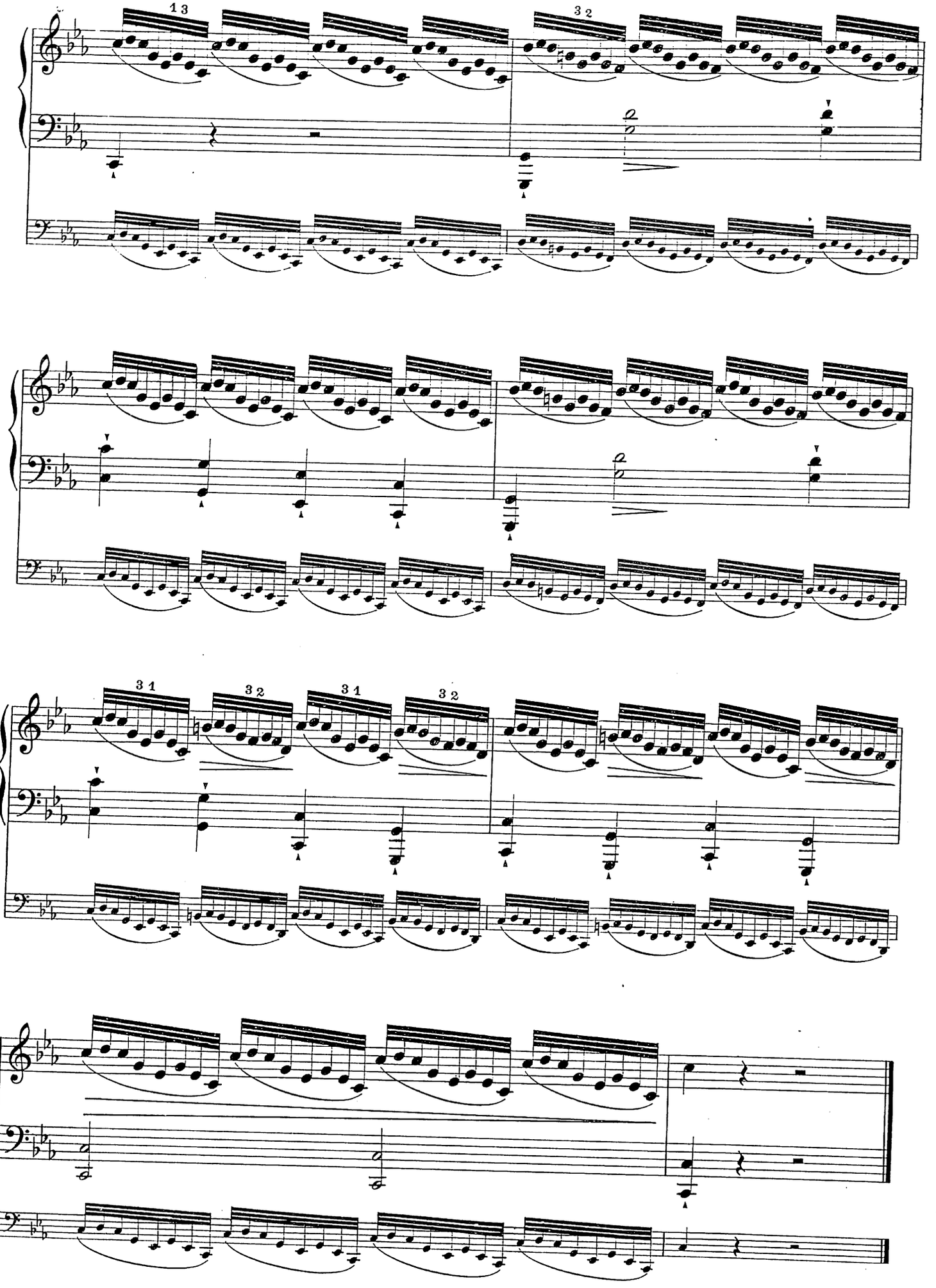

33







hh


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

9.

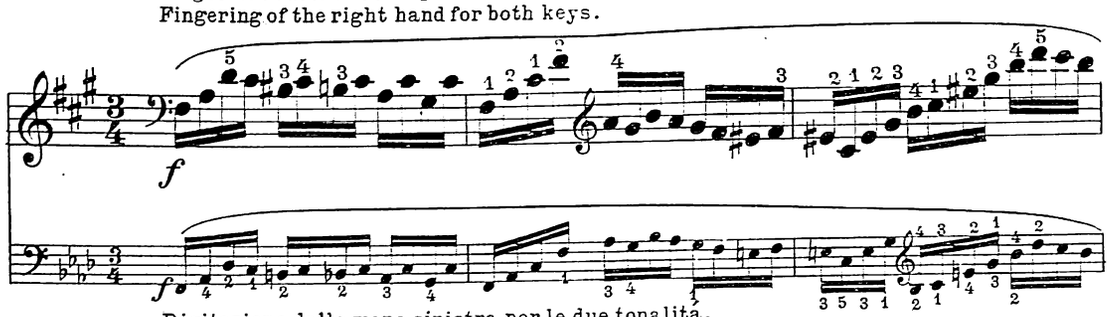
Allegrissimo con brio ♪ - ♩ - 𝅗𝅥 = 60 a 76

KESSLER

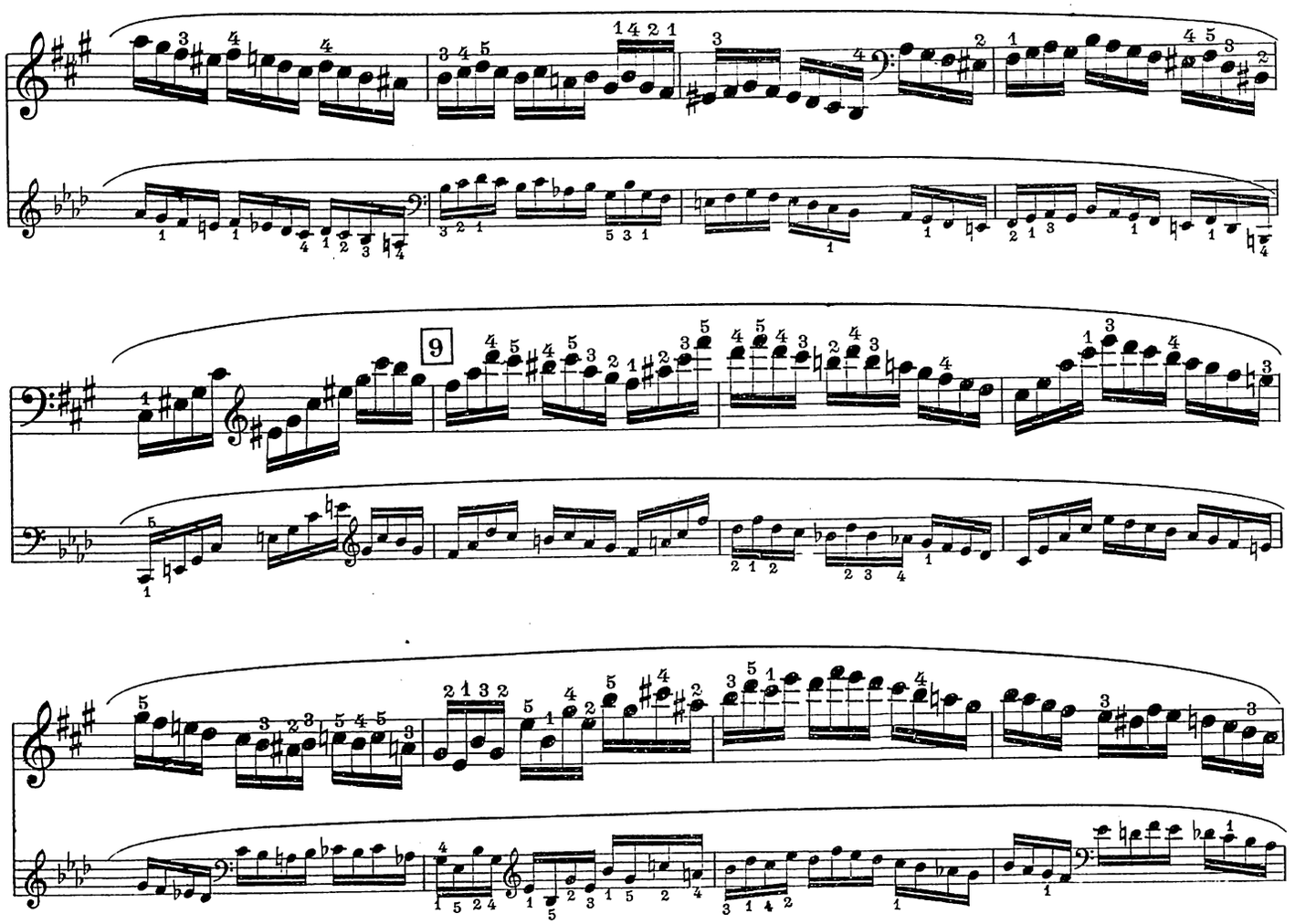
Digitazione della mano destra per le due tonalità.
Doigté de la main droite pour les deux tons.
Fingering of the right hand for both keys.

M.S. un'ottava più bassa.
M.G. une octave au-dessous.
Left hand an octave lower.

M.D. un'ottava più alta.
M.D. une octave au-dessus.
Right hand an octave higher.



Digitazione della mano sinistra per le due tonalità.
Doigté de la main gauche pour les deux tons.
Fingering of the left hand for both keys.



Studiare non legato (staccato delle dita) poi legatissimo. Studiare colle digitazioni seguenti: 1212 ‖ 13 ‖ 14 ‖ 21 ‖ 31 ‖ 41 *Studiare colle mani incrociate.* Studiare *ff, f, p, pp, ppp.*

Travailler non legato (staccato du doigt) puis legatissimo. Travailler avec les doigtés suivants: 1212 ‖ 13 ‖ 14 ‖ 21 ‖ 31 ‖ 41 Travailler les mains croisées. *Travailler ff, f, p, pp, ppp.*

To be studied not legato (staccato from the fingers) then legatissimo. Study with the following fingering: 1212 ‖ 13 ‖ 14 ‖ 21 ‖ 31 ‖ 41 *Study with the hands crossed.* Study *ff, f, p, pp, ppp.*

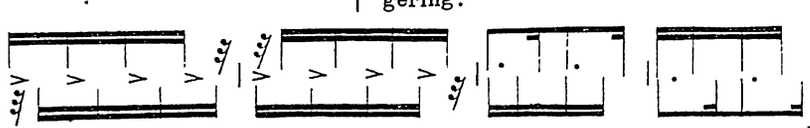
Da studiarsi con i ritmi dello studio N° 1 in *Fa* minore e in *Fa*♯ minore colla stessa digitazione.

À travailler avec les rythmes de l'etude N.°1 en Fa *mineur et en* Fa♯ *mineur avec le même doigté.*

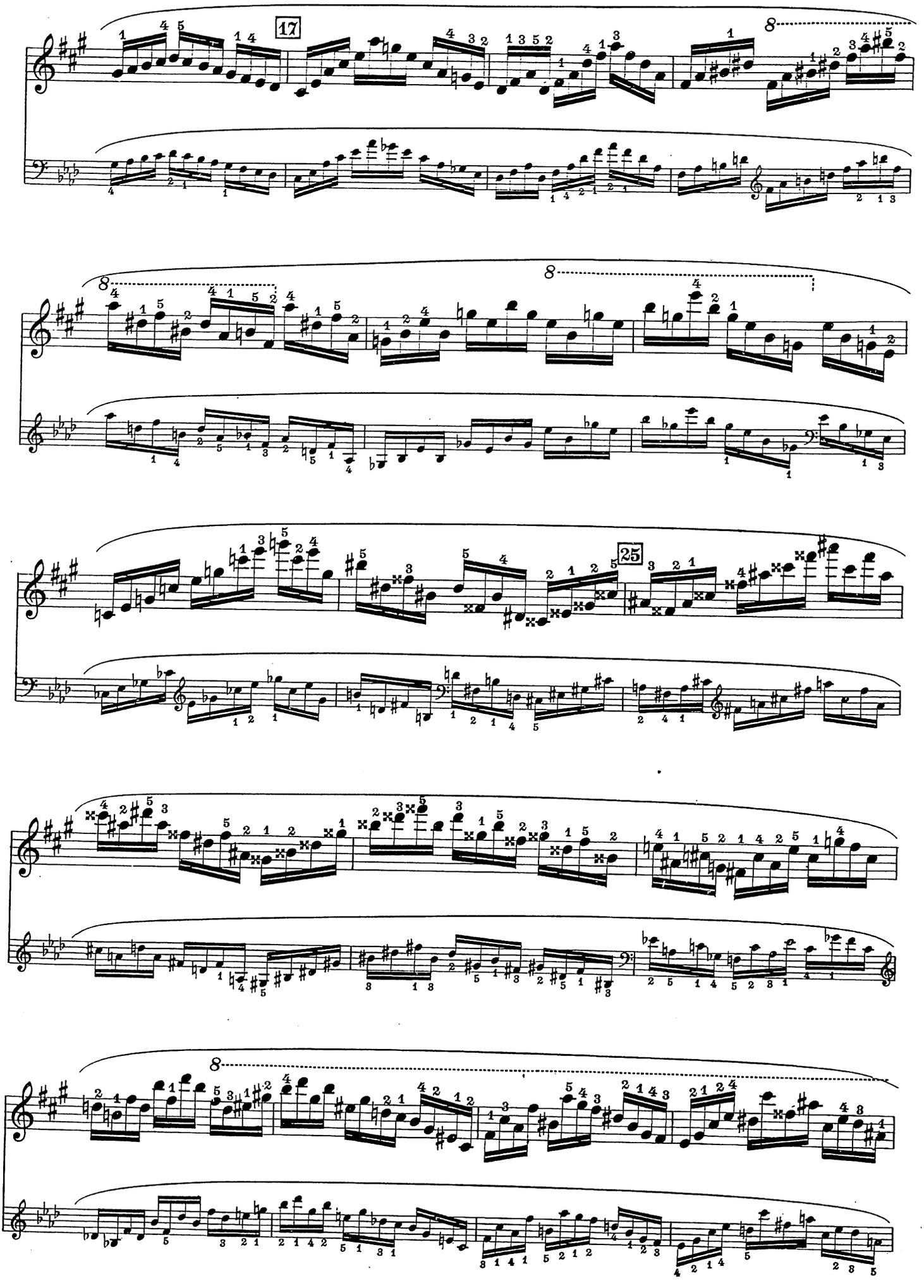
Study with the rhythms of Study N°1 in F minor and in F♯ minor with the same fingering.

Studiare colle due mani alternativamente.
Travailler les 2 mains alternativement.
Study both hands alternately.

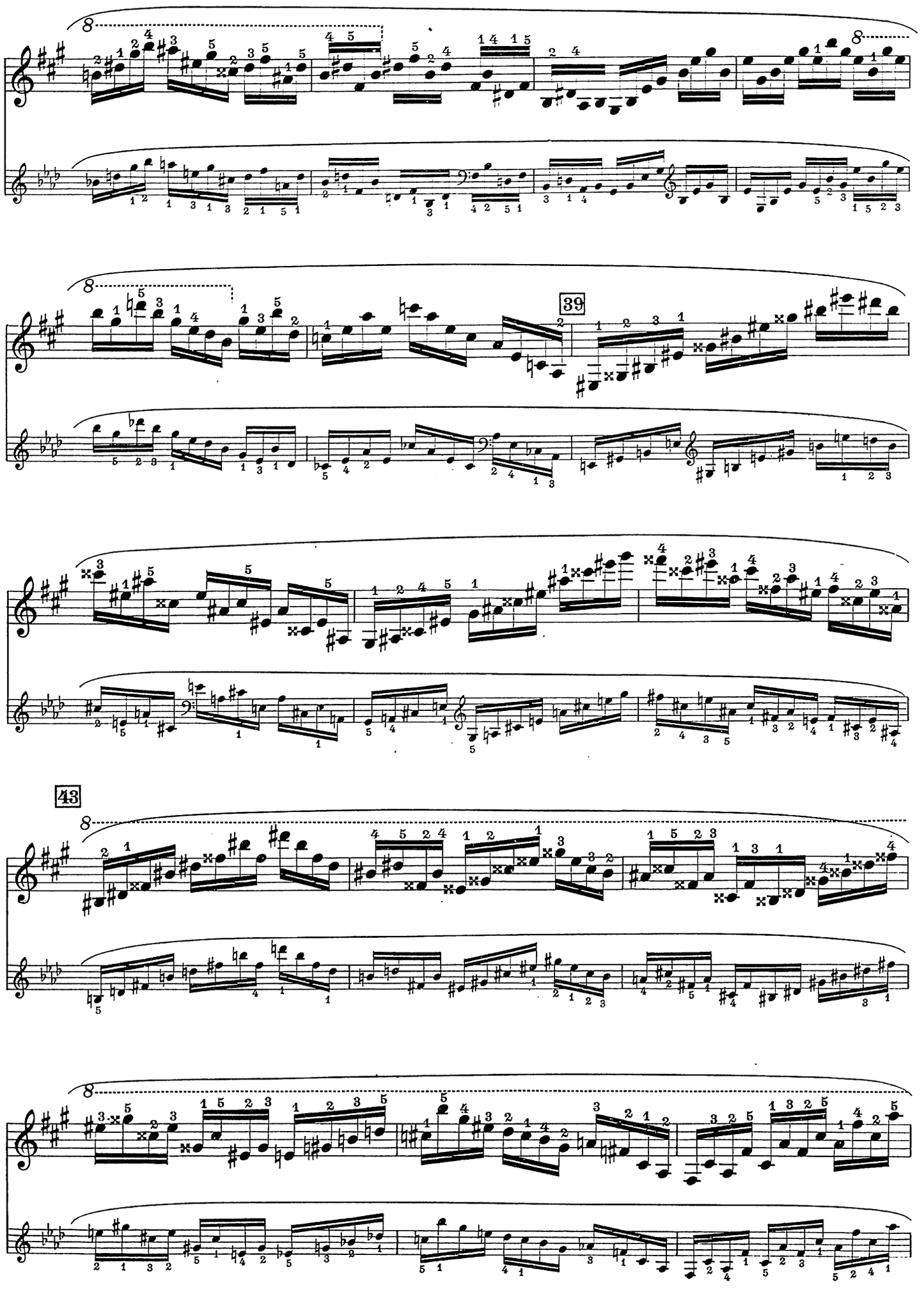
m.d. *m.d.* r.h.
m.s. *m.g.* l.h.

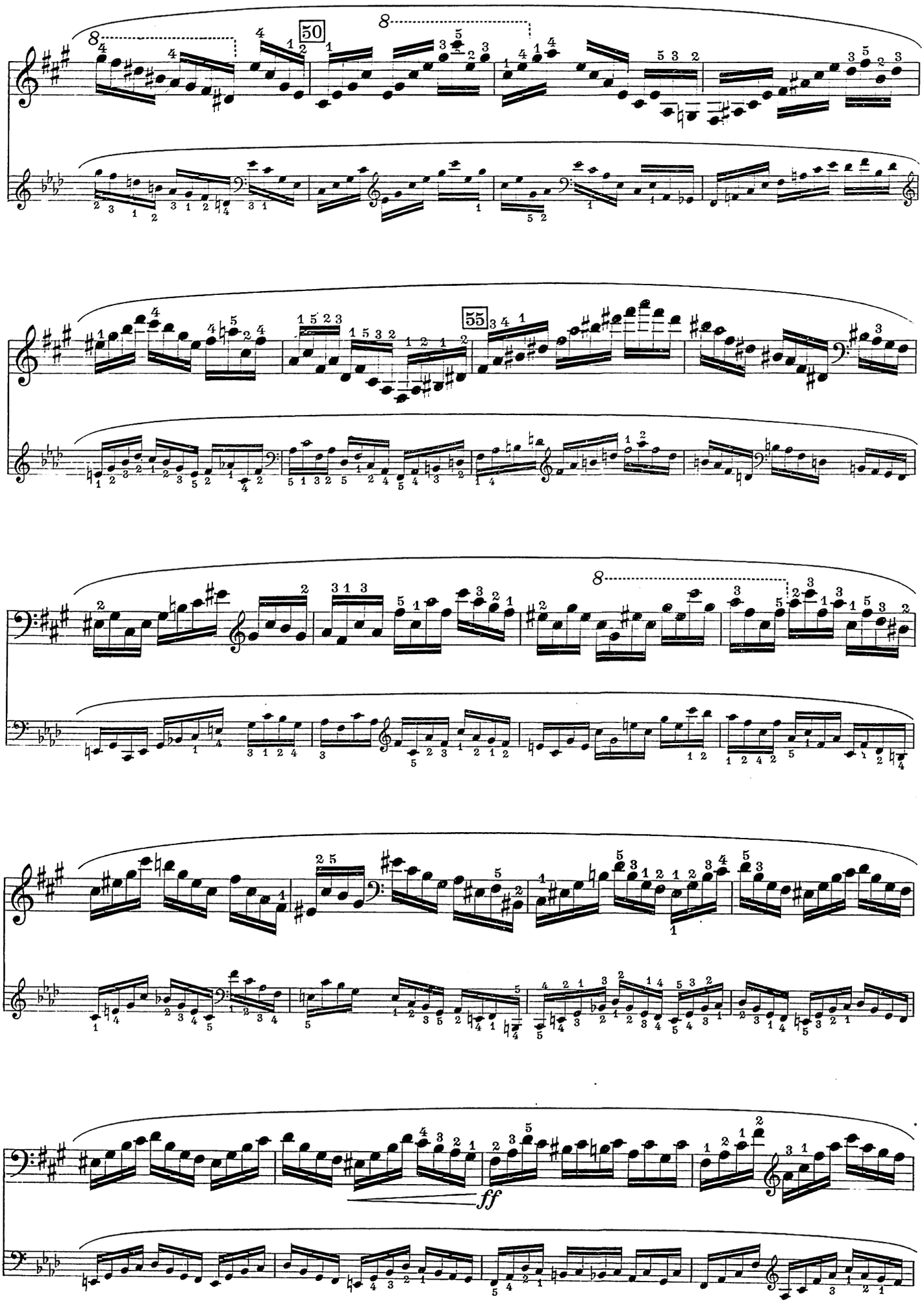


hh

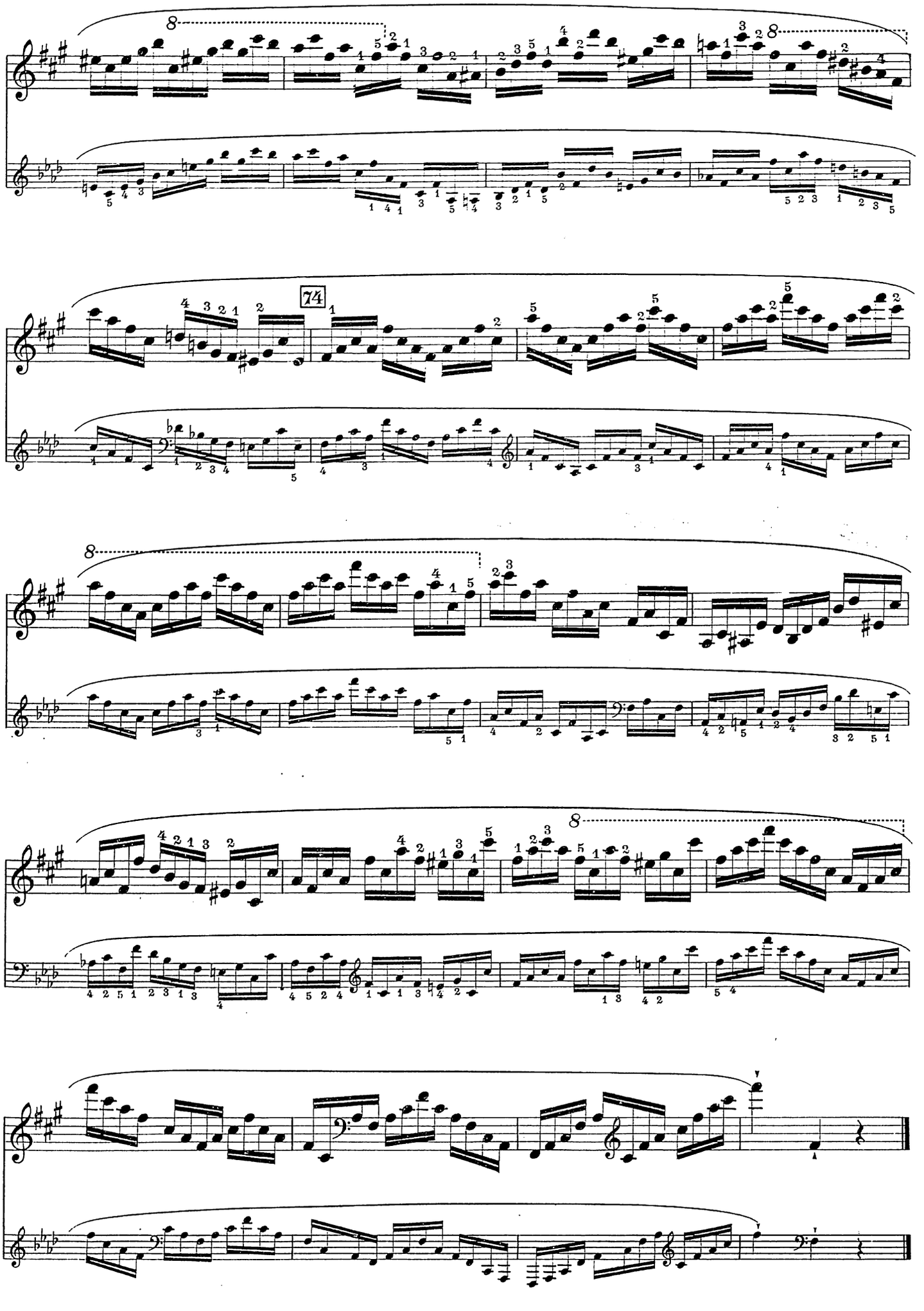


hh


39
43



hh



10.

I. MOSCHELES
Op. 70. N.°1.

Allegro moderato ♩. = 72 = 84 = 96 = 104 = 112

f

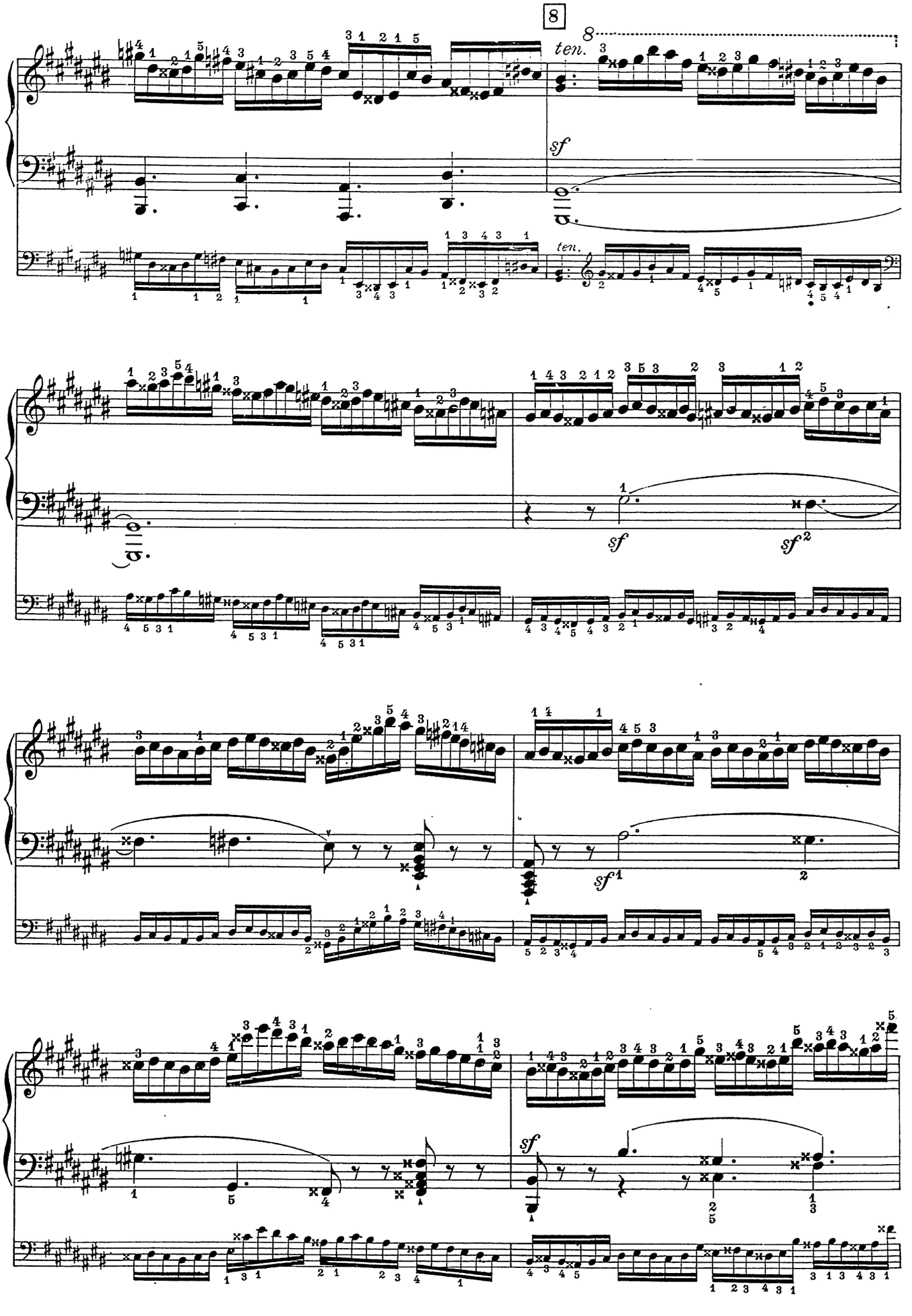
VAR. per la m.s.
VAR. pour la m.g.
Var. for left hand.

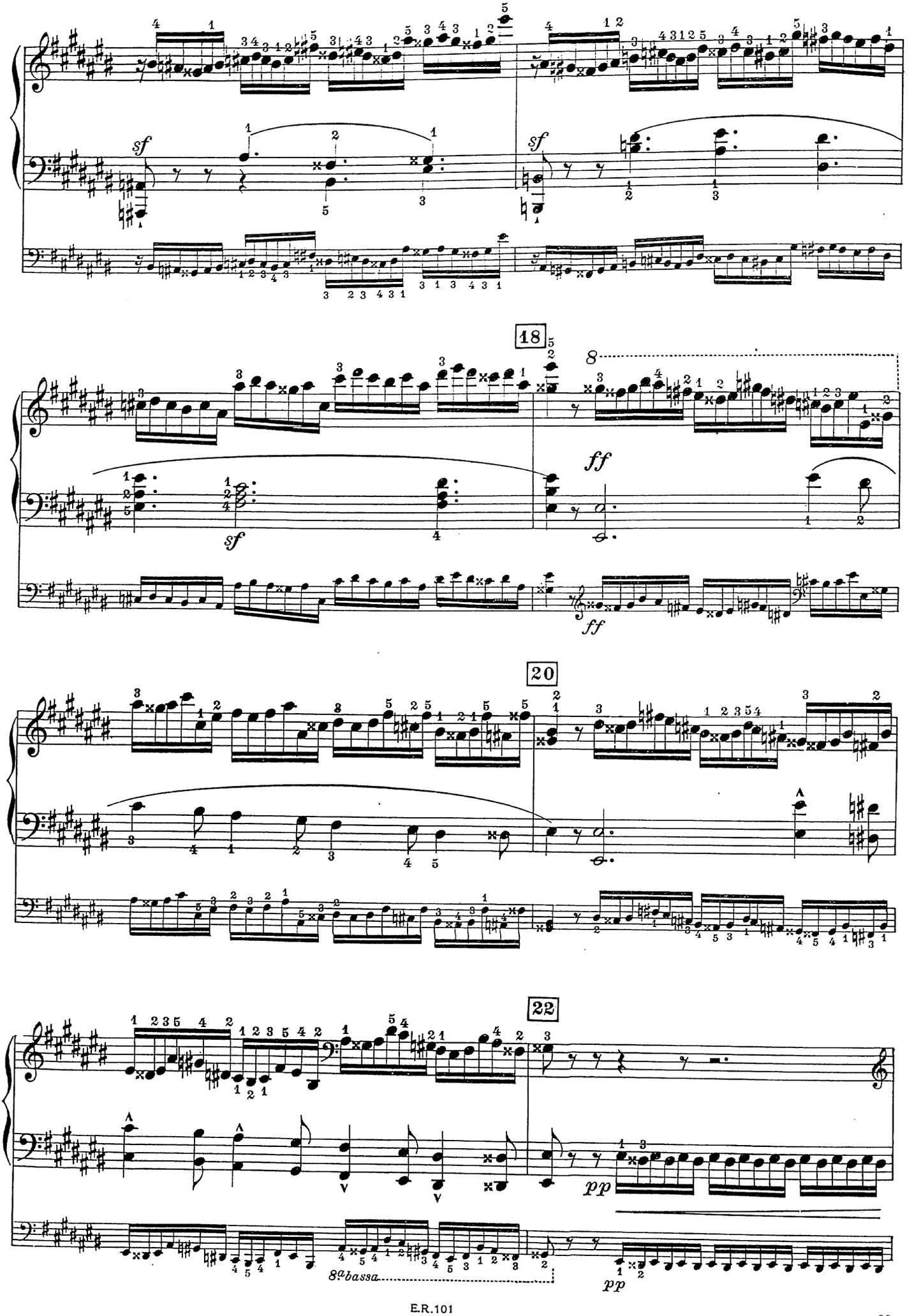
Varianti ritmiche
Variantes rythmiques
Rhythmic Var.

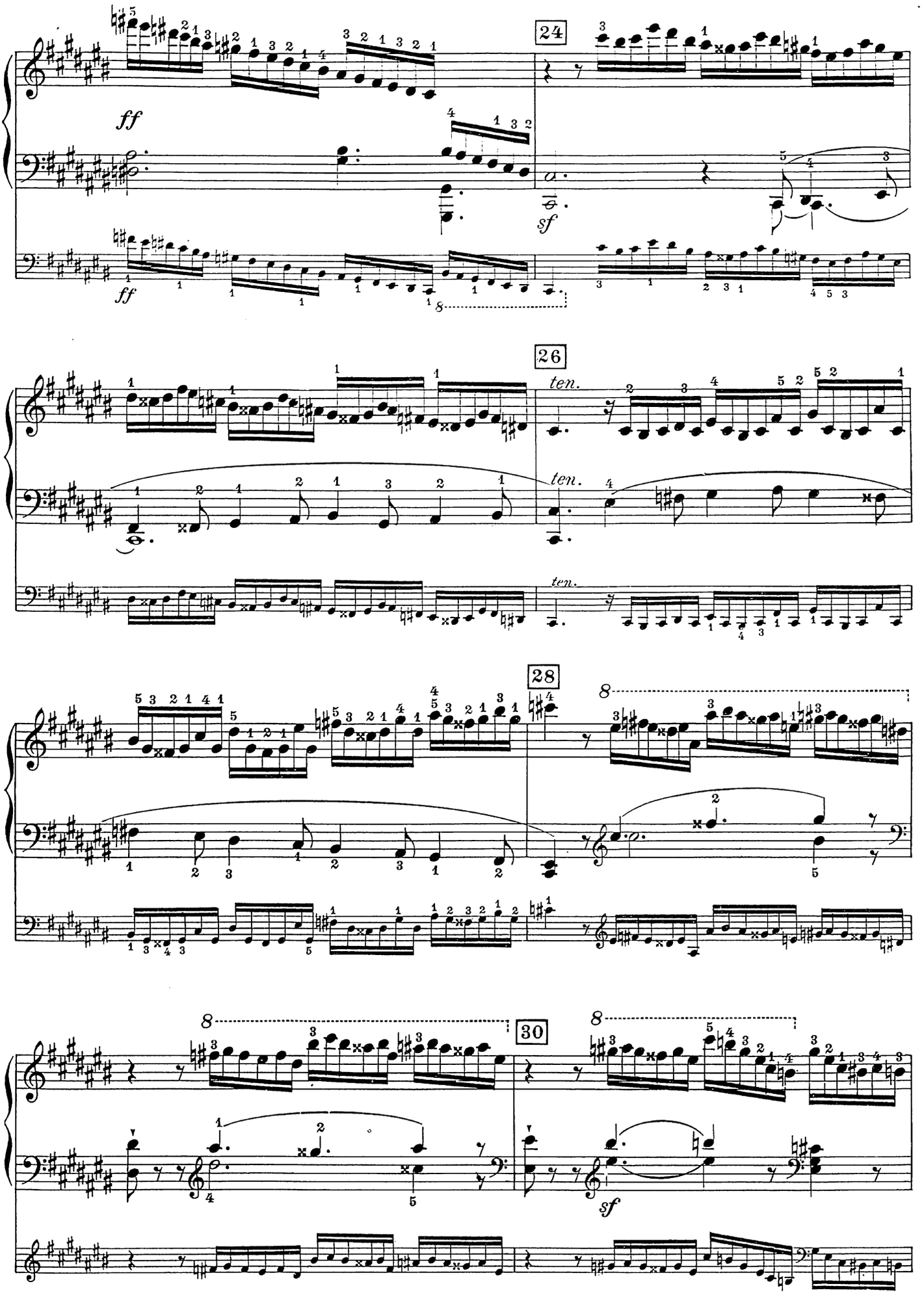
Variante
Variante
Var.

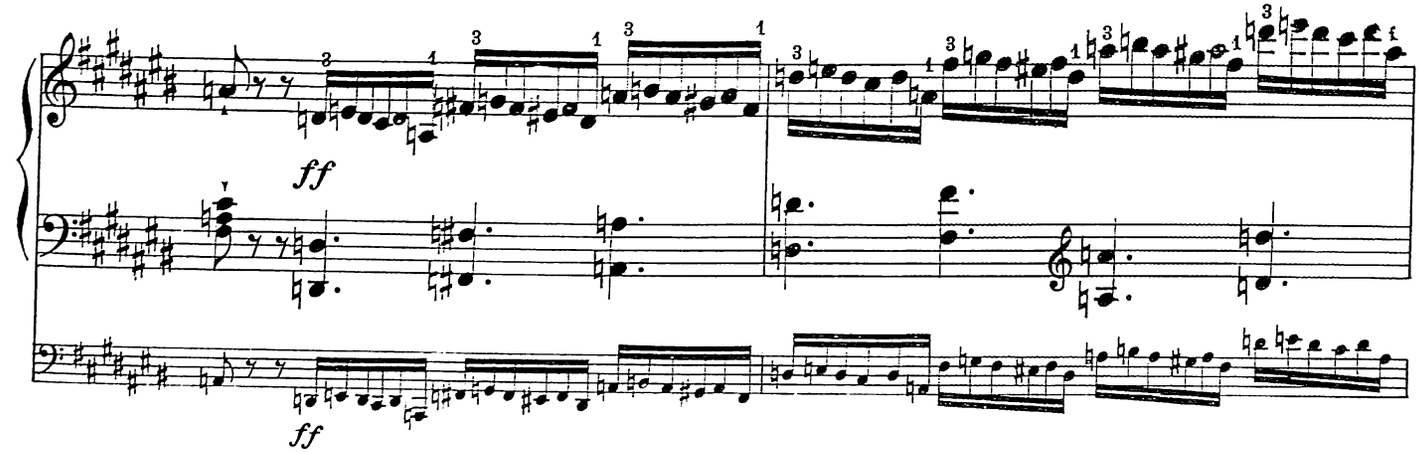
ecc.
etc.

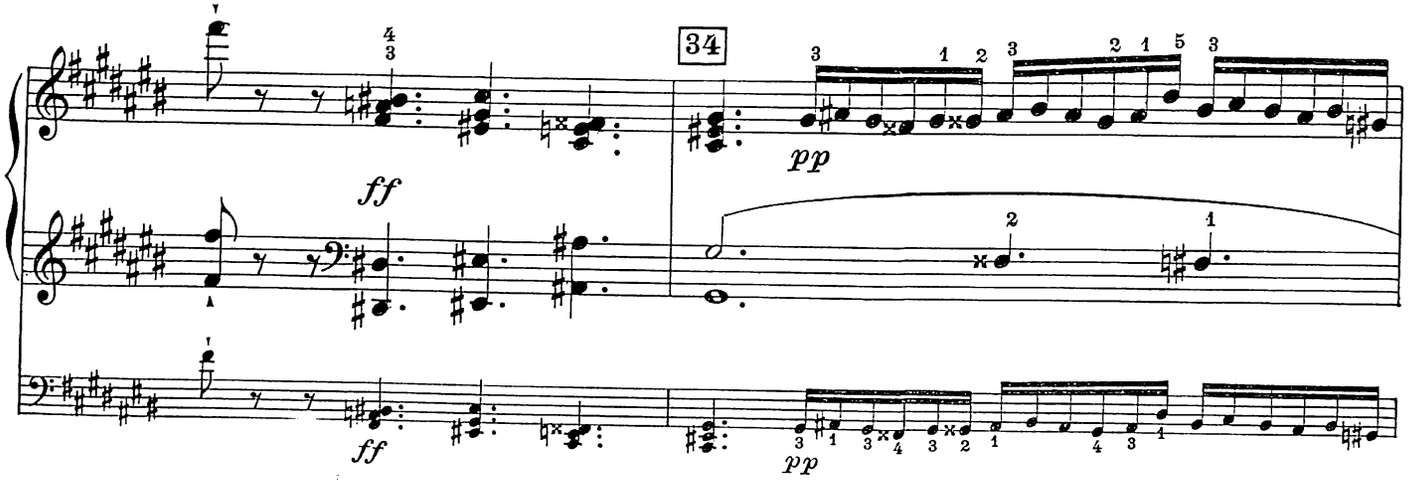
Trasportare lo studio in *Do* maggiore e suonarlo *pp.* e presto ♩. 126 a 132.
Transposer l'étude en Ut *majeur et la jouer pp. et presto* ♩. 126 à 132.
Transpose the Study to *C* major playing it *pp* and presto ♩. 126 to 132.

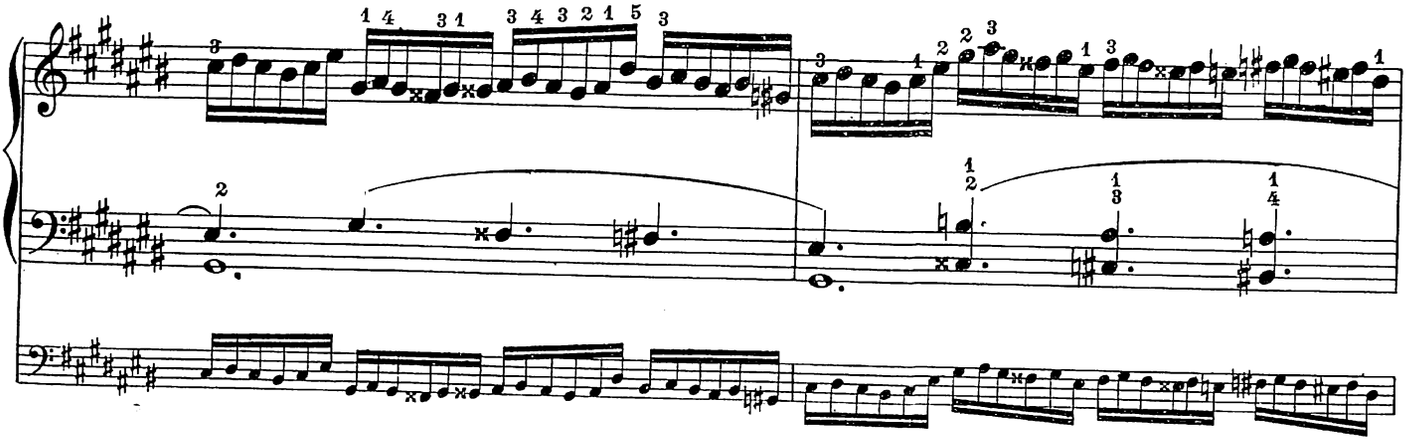

8
8
ten.
sf
ten.
sf
sf 2
sf 1
2
sf
2
5
1
3

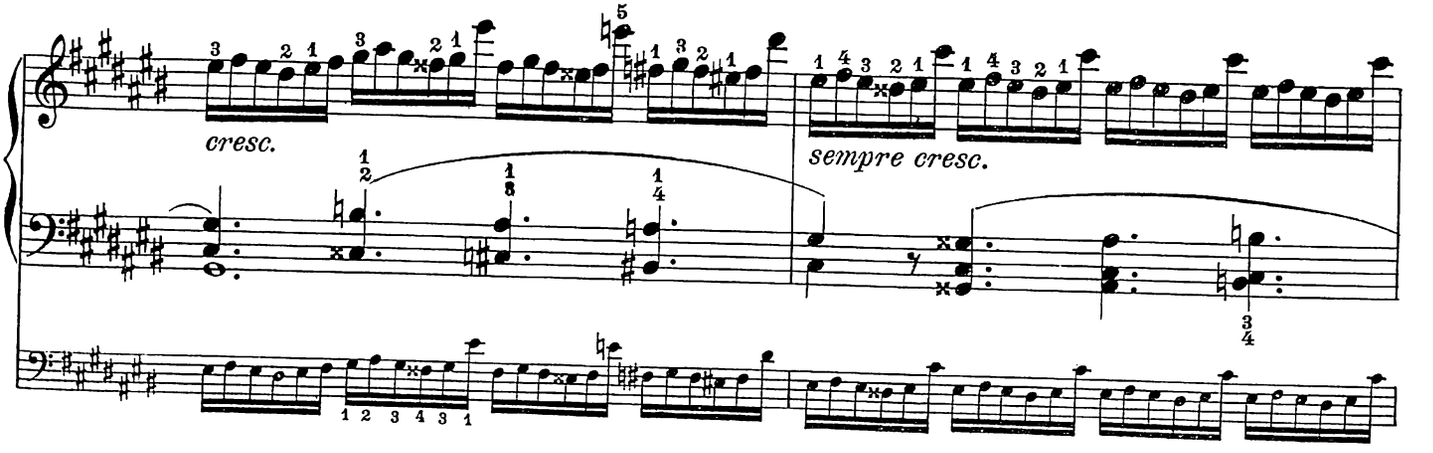

18
20
22
sf
ff
pp
8va bassa

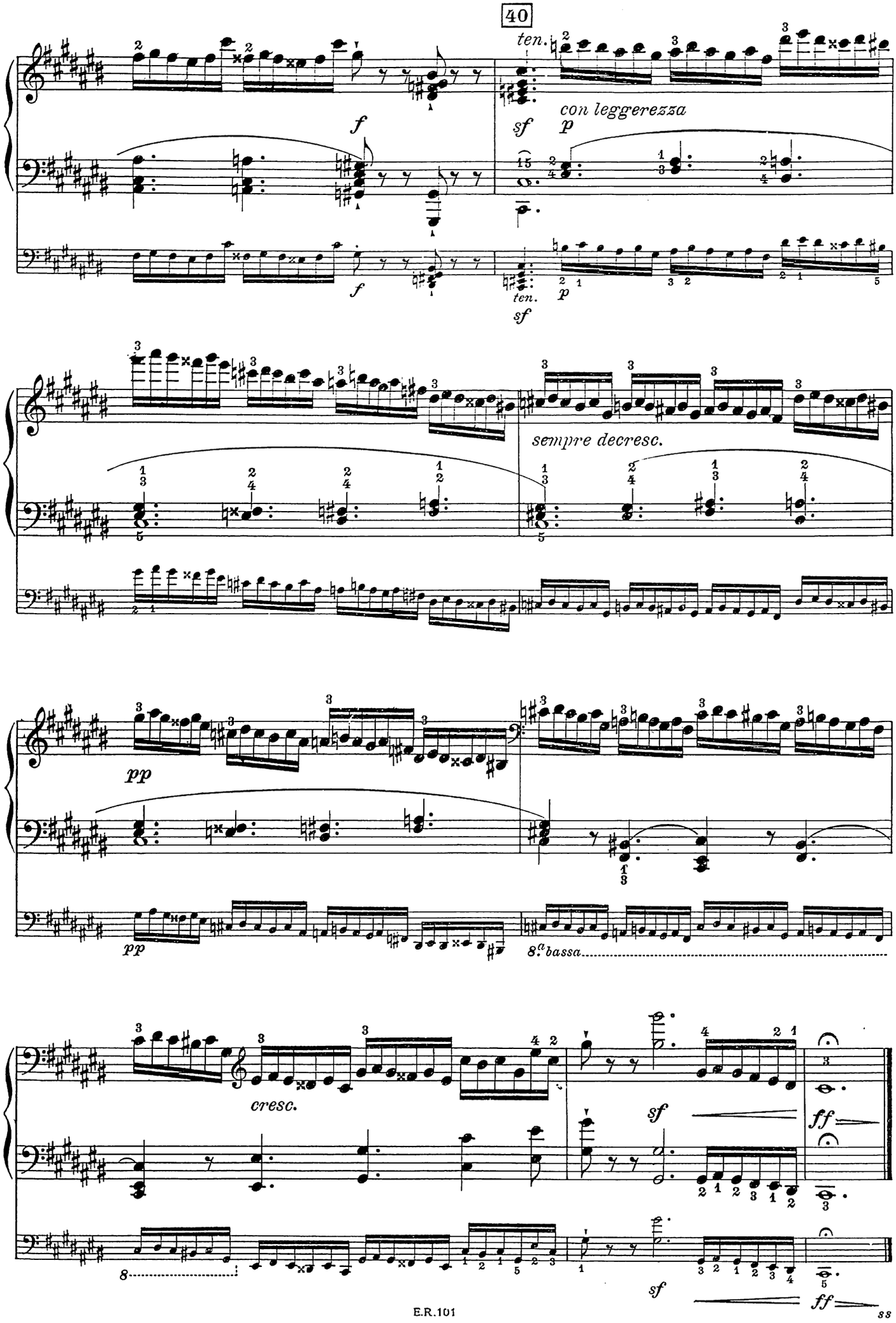

24
ff
sf
ff
8
26
ten.
ten.
ten.
28
8
8
30
8
sf


ff
ff


34
ff
pp
ff
pp

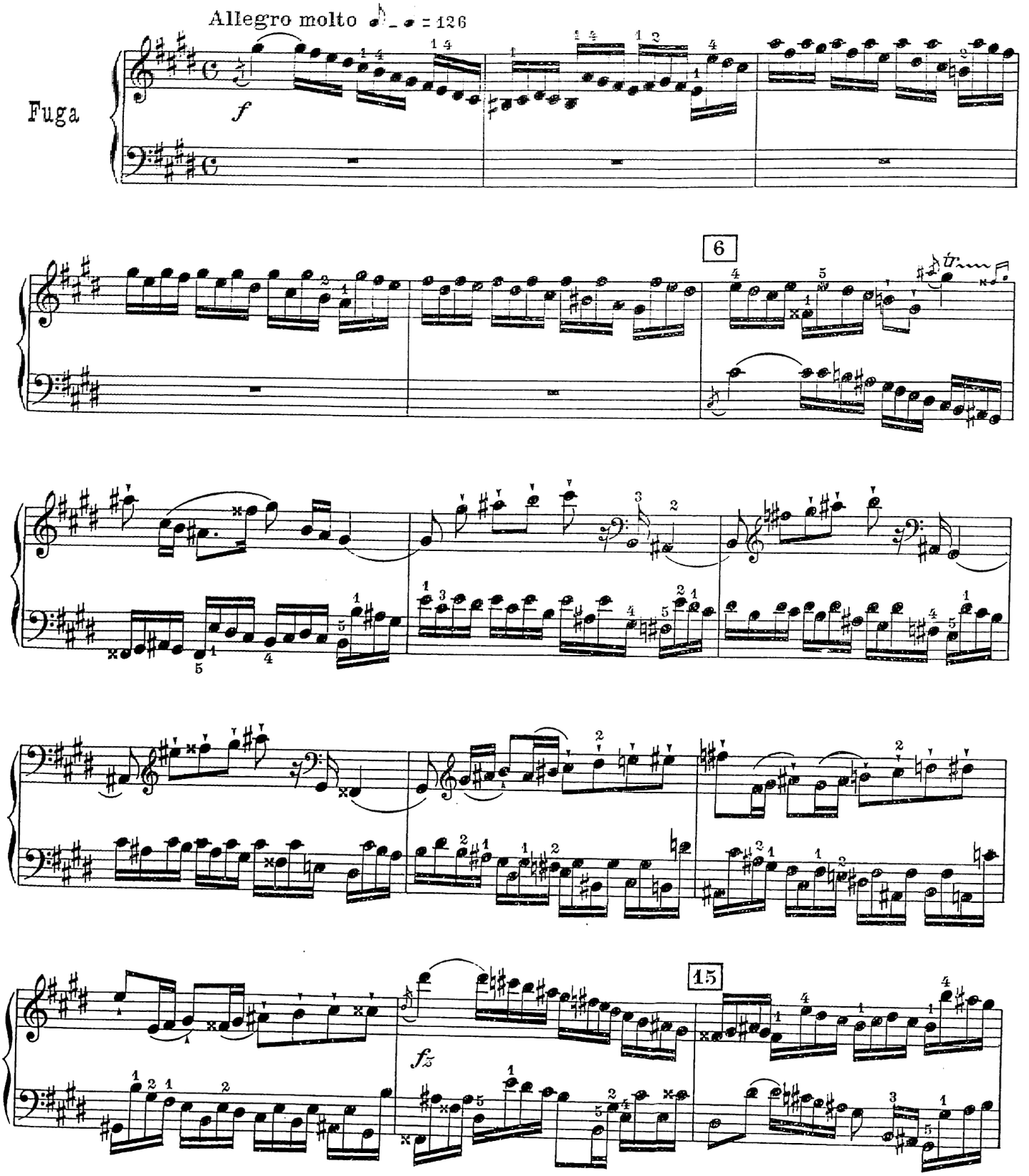



cresc.
sempre cresc.


40
ten.
con leggerezza
sf
p
f
sempre decresc.
pp
8.a bassa
cresc.
ff

11.

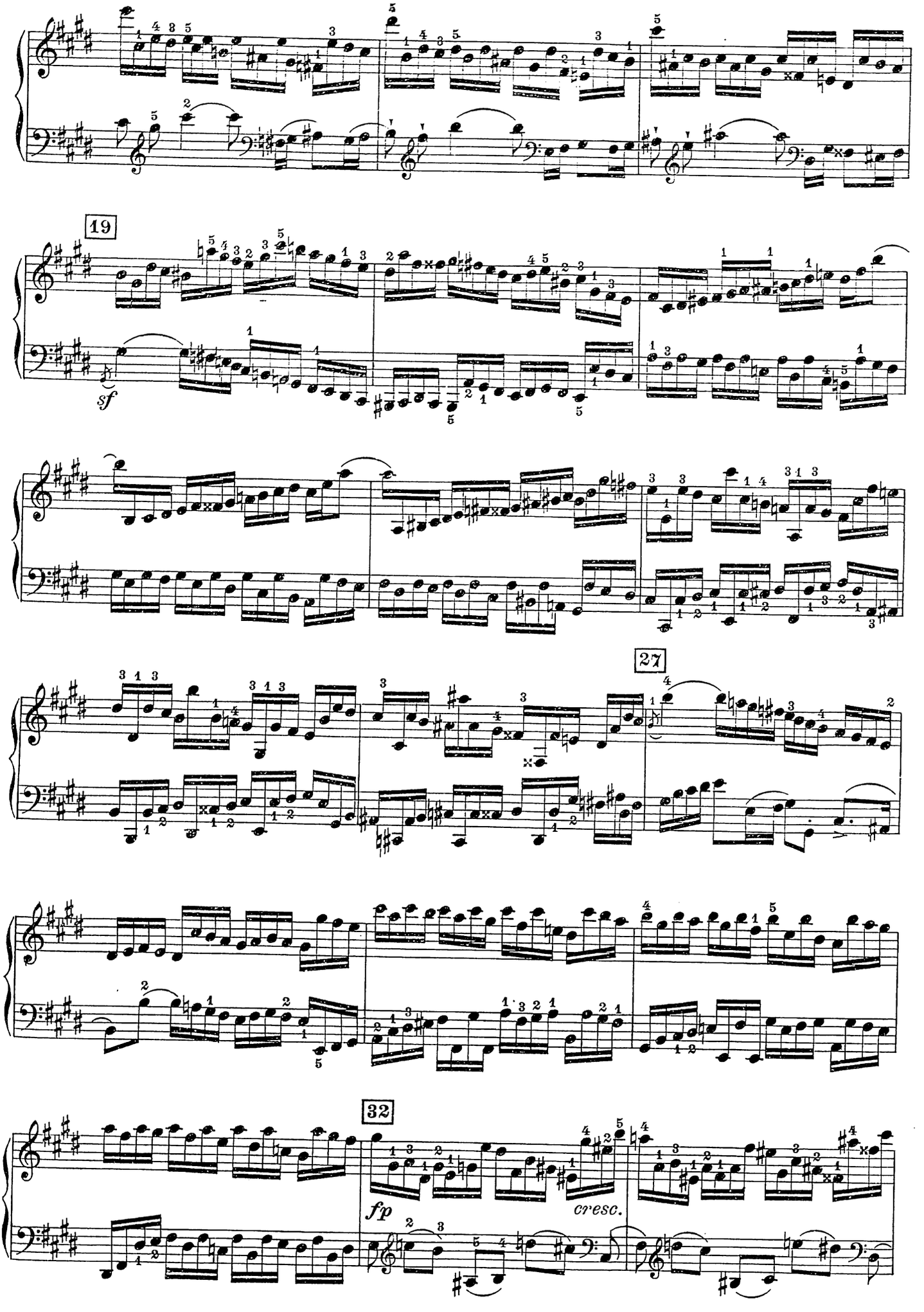
CZERNY
Op. 400. N.° 1.

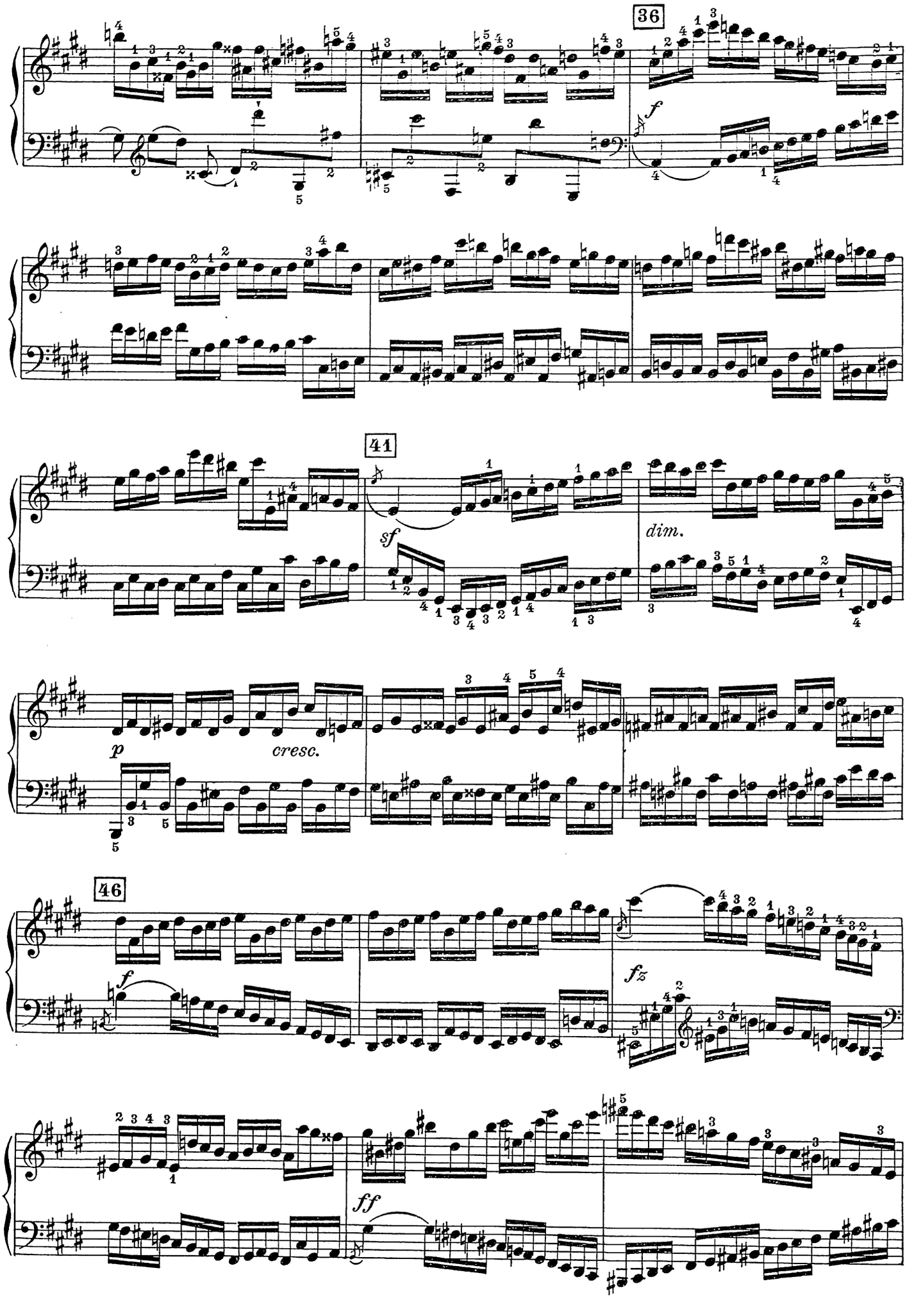


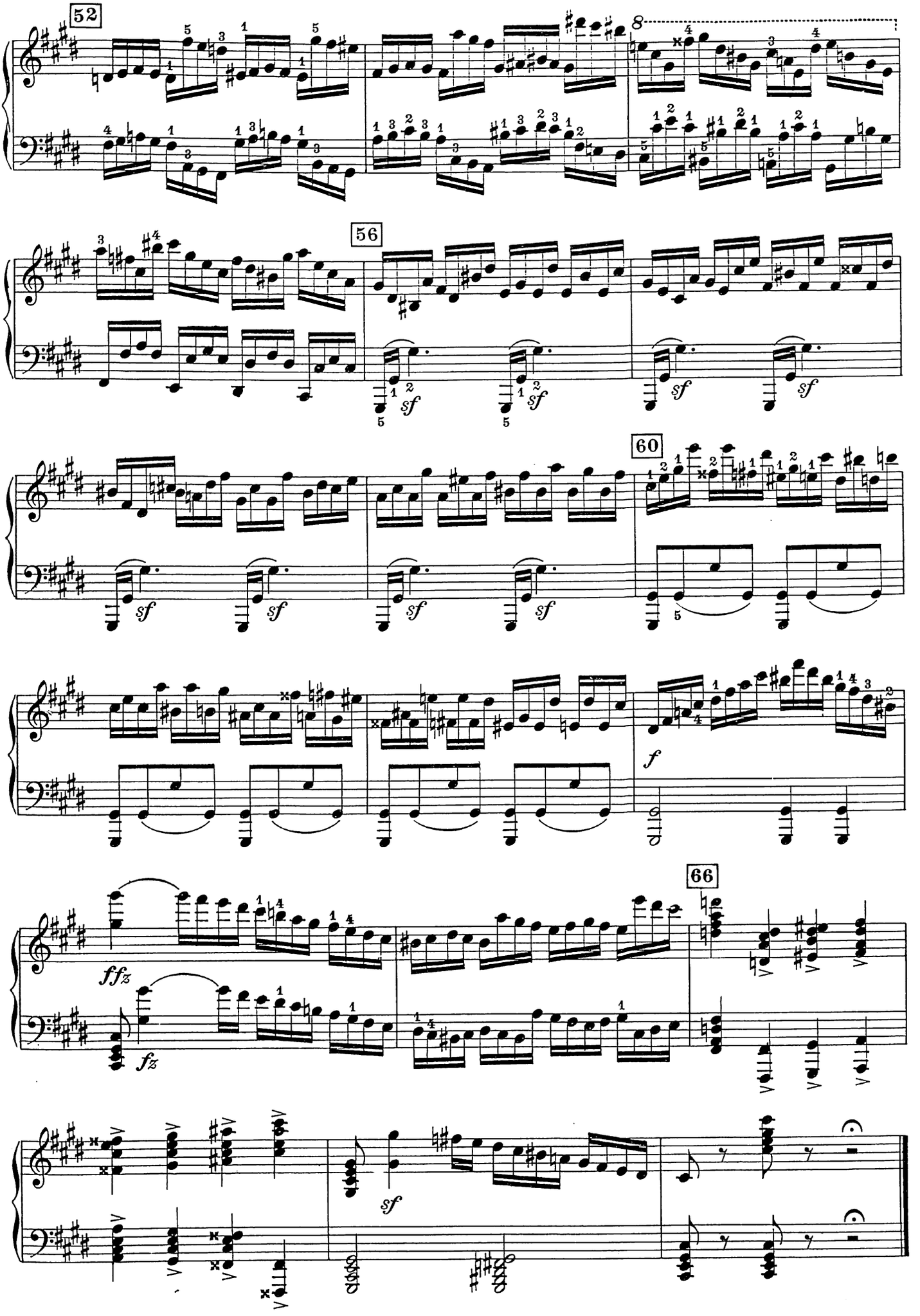
Da studiare coi cambiamenti ritmici dello studio N.° 1.
Trasportare in *Do* minore colla stessa digitazione ♩ = 138

A travailler avec les changements rythmiques de l'étude N.° 1.
Transposer en Ut *mineur avec le même doigté* ♩ = 138

Study with the rhythmic changes of Study N.° 1.
Transpose to *C* minor with same fingering. ♩ = 138


19
sf
27
32
fp
cresc.


36
f
41
sf
dim.
p
cresc.
46
f
fz
ff


52
56
60
66
sf
f
ffz
fz

12

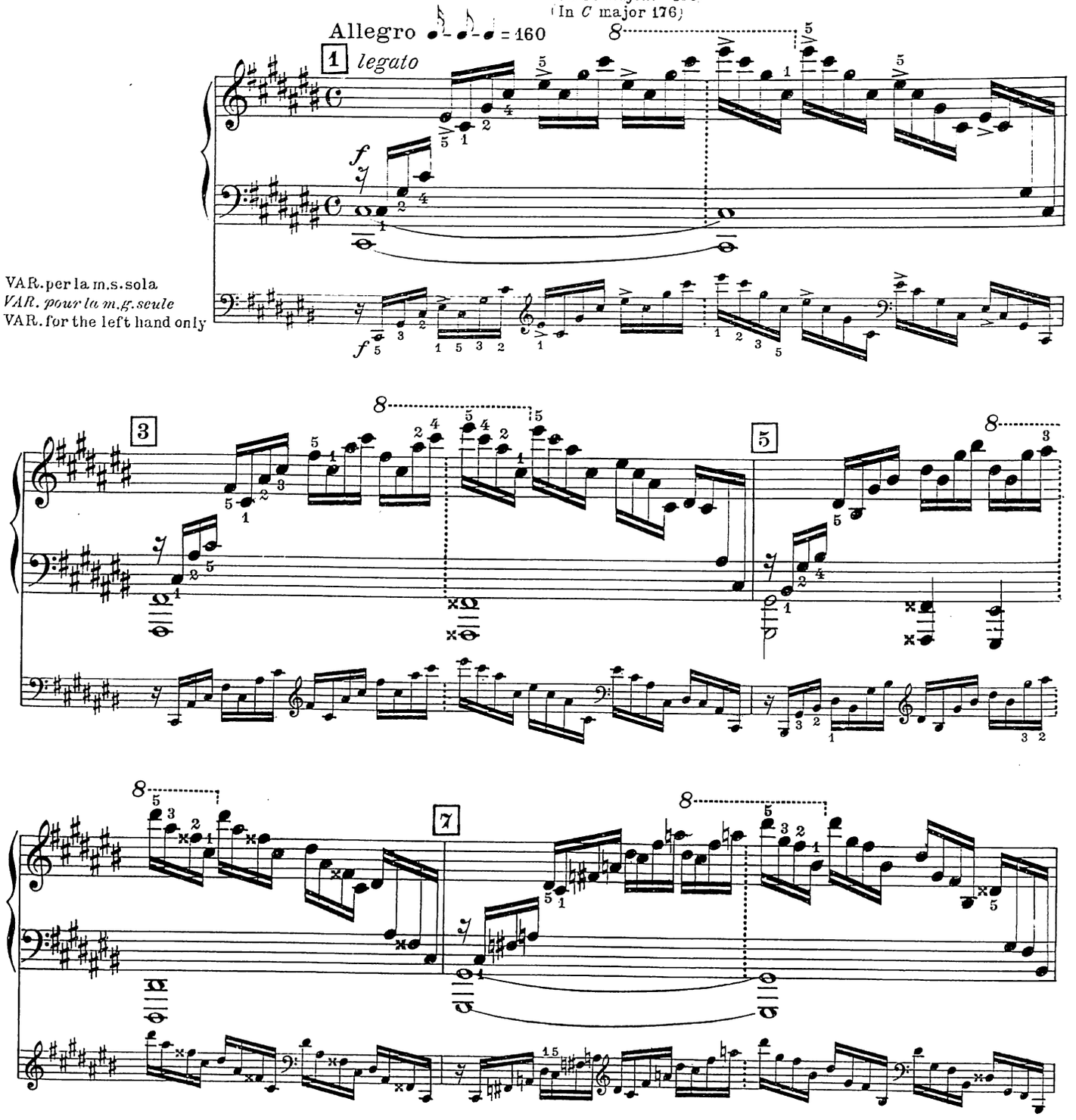
CHOPIN
Op.10.N°1.

(in *Do* maggiore 176)
(en Ut *majeur* 176)
(In *C* major 176)

Allegro ♩ = 160

1 *legato*

VAR. per la m.s. sola
VAR. pour la m.g. seule
VAR. for the left hand only

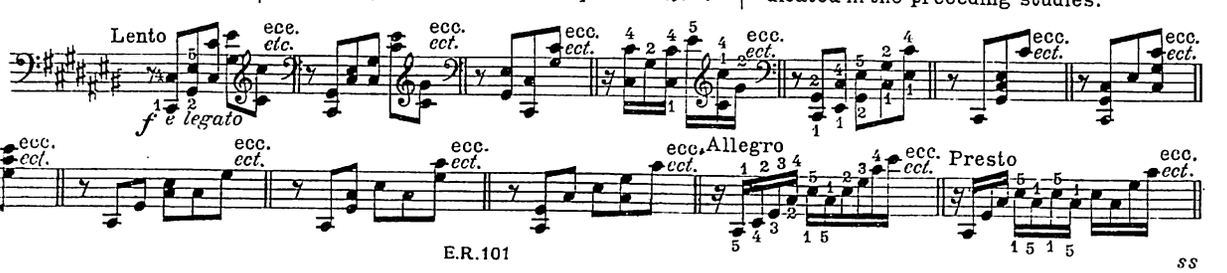


Studiare a brani di due battute ciascuno. Trasportare in *Do* maggiore. Fare uso dei ritmi indicati negli studii precedenti.

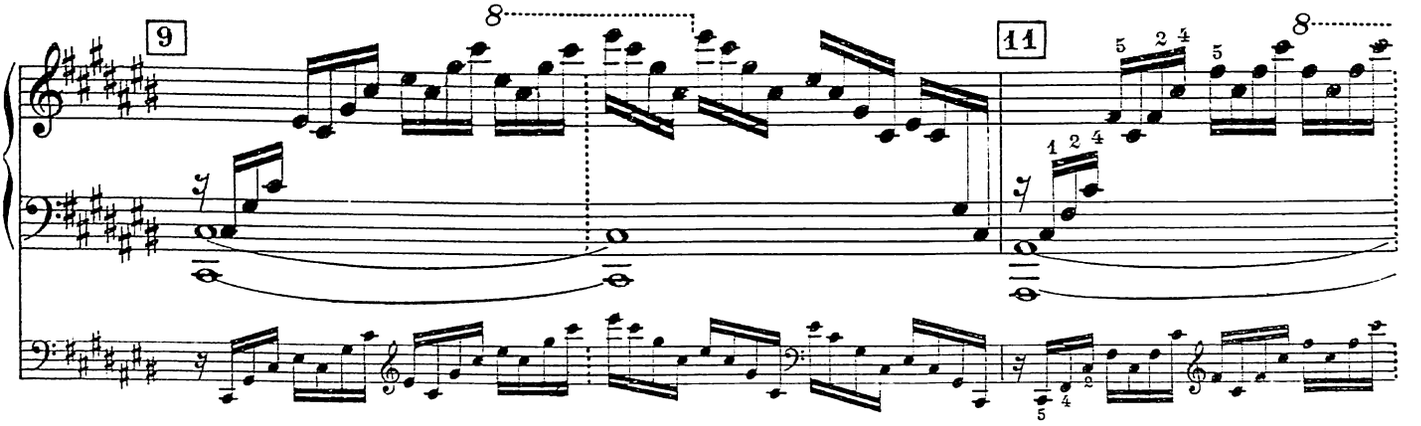
Travailler par fragments de deux mesures. Transposer en Ut *majeur. Se servir des rythmes indiqués dans les études précédentes.*

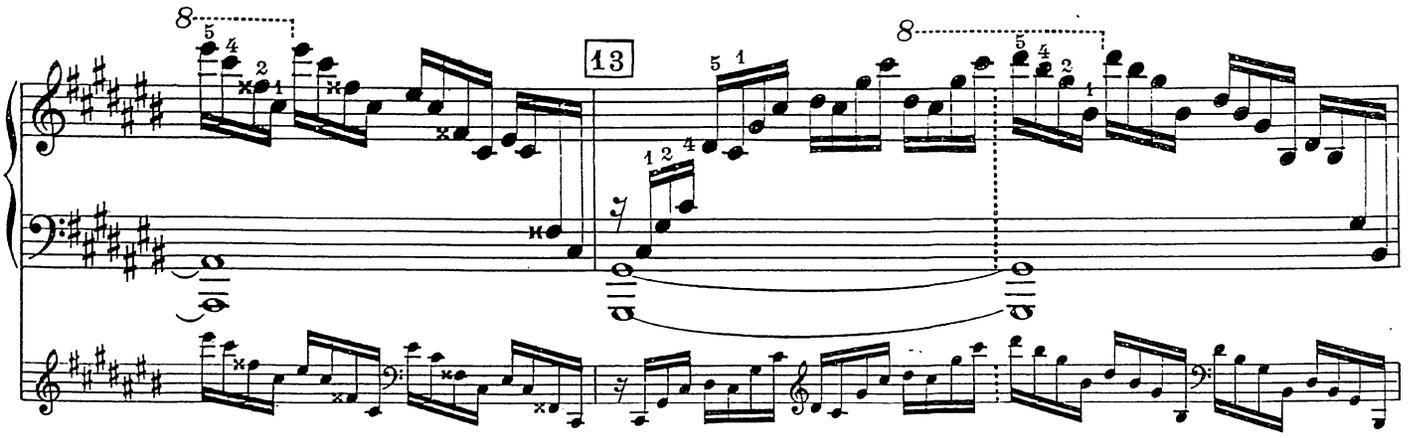
Study in sections of two bars. Transpose to *C* major. Make use of the rhythms as indicated in the preceding studies.

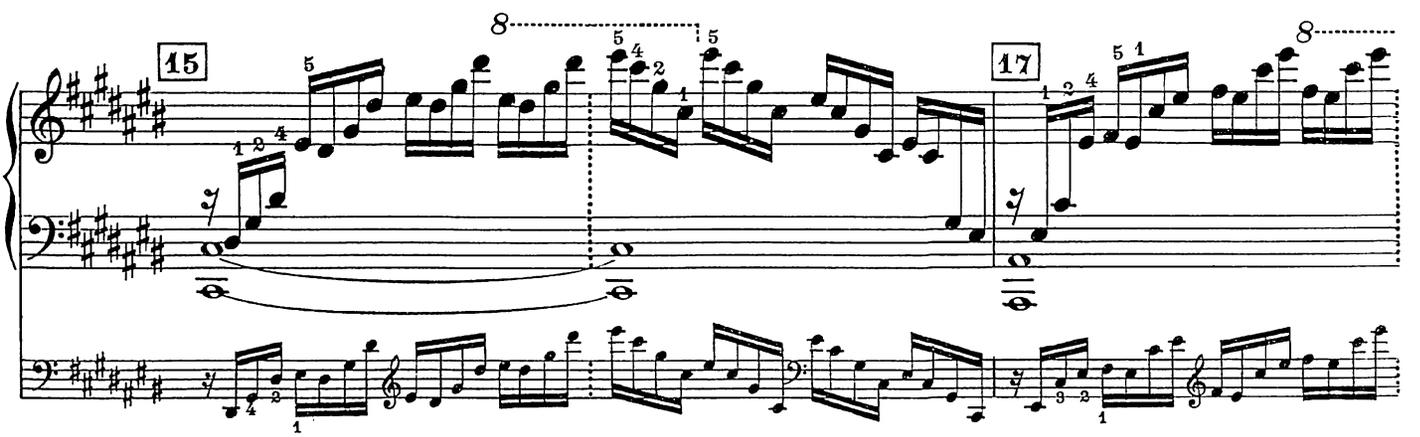
Varianti tecniche
Variantes techniques
Technical Var.

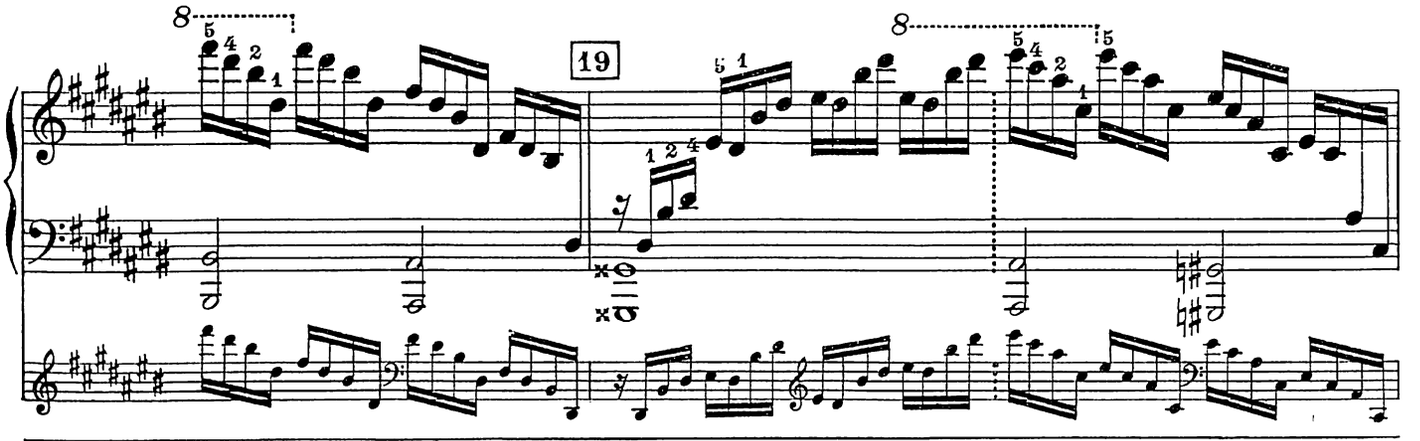


ss

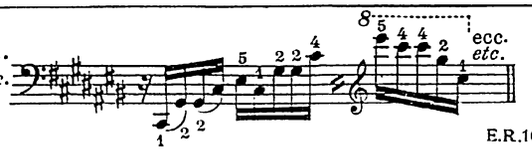


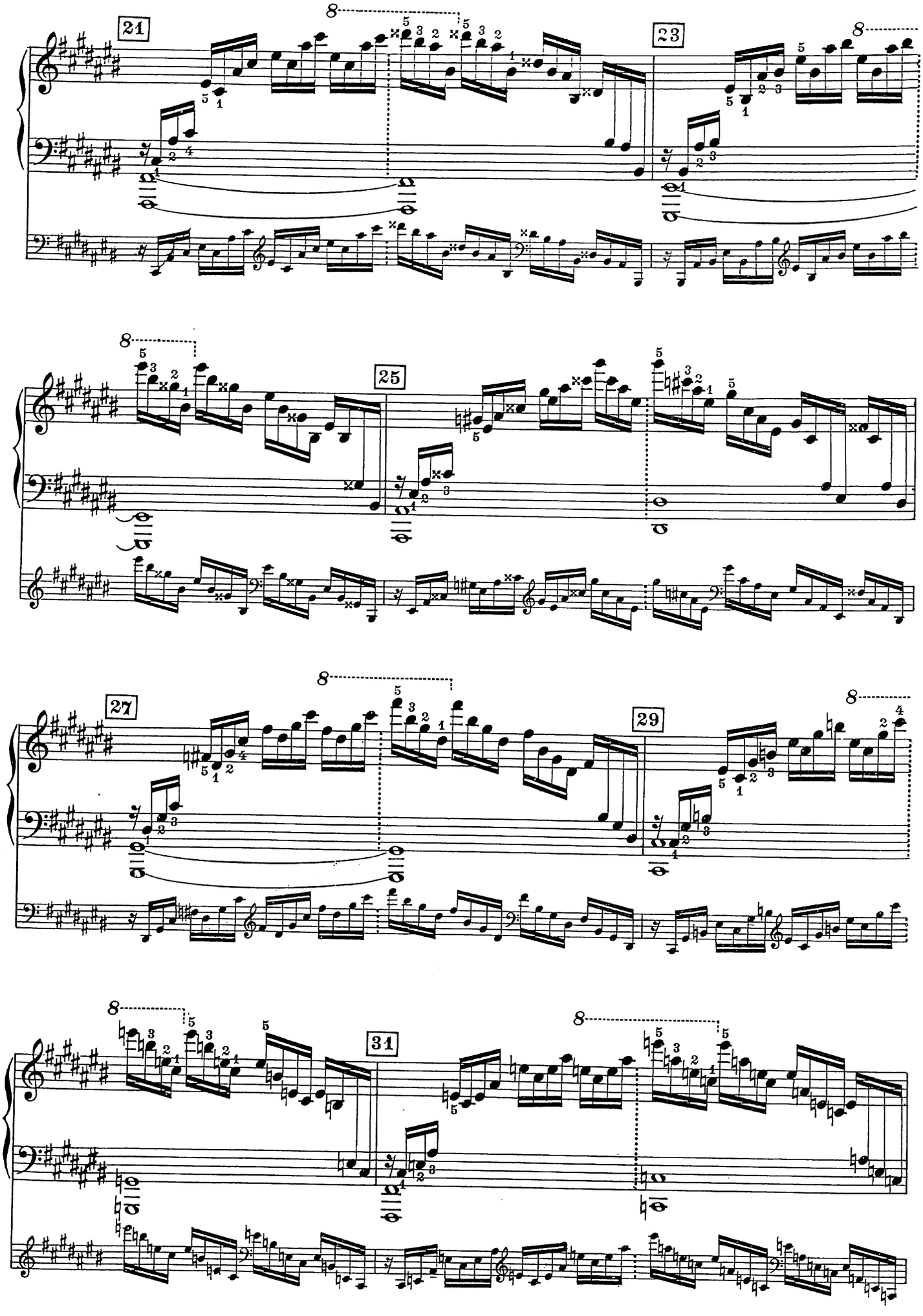


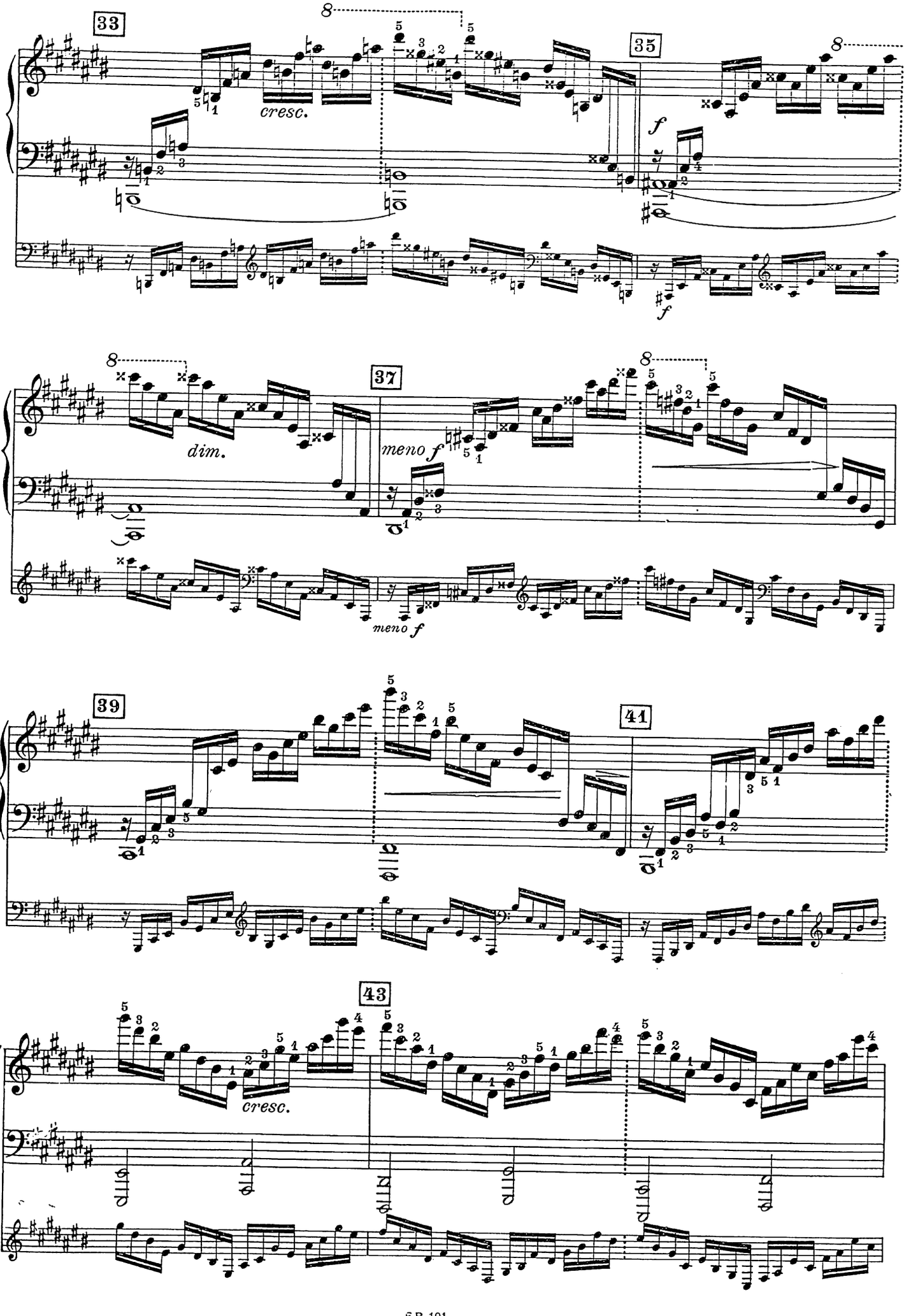


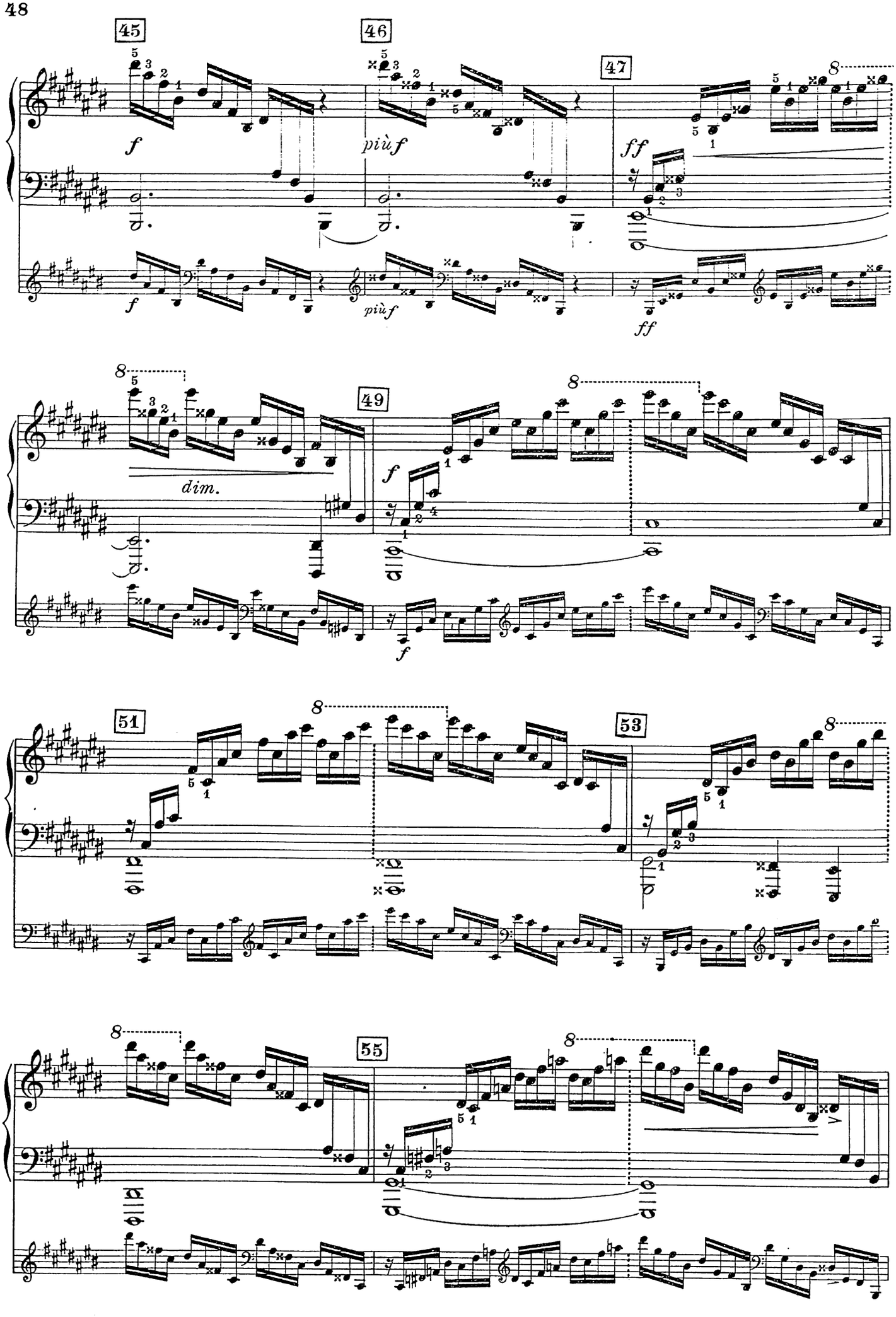


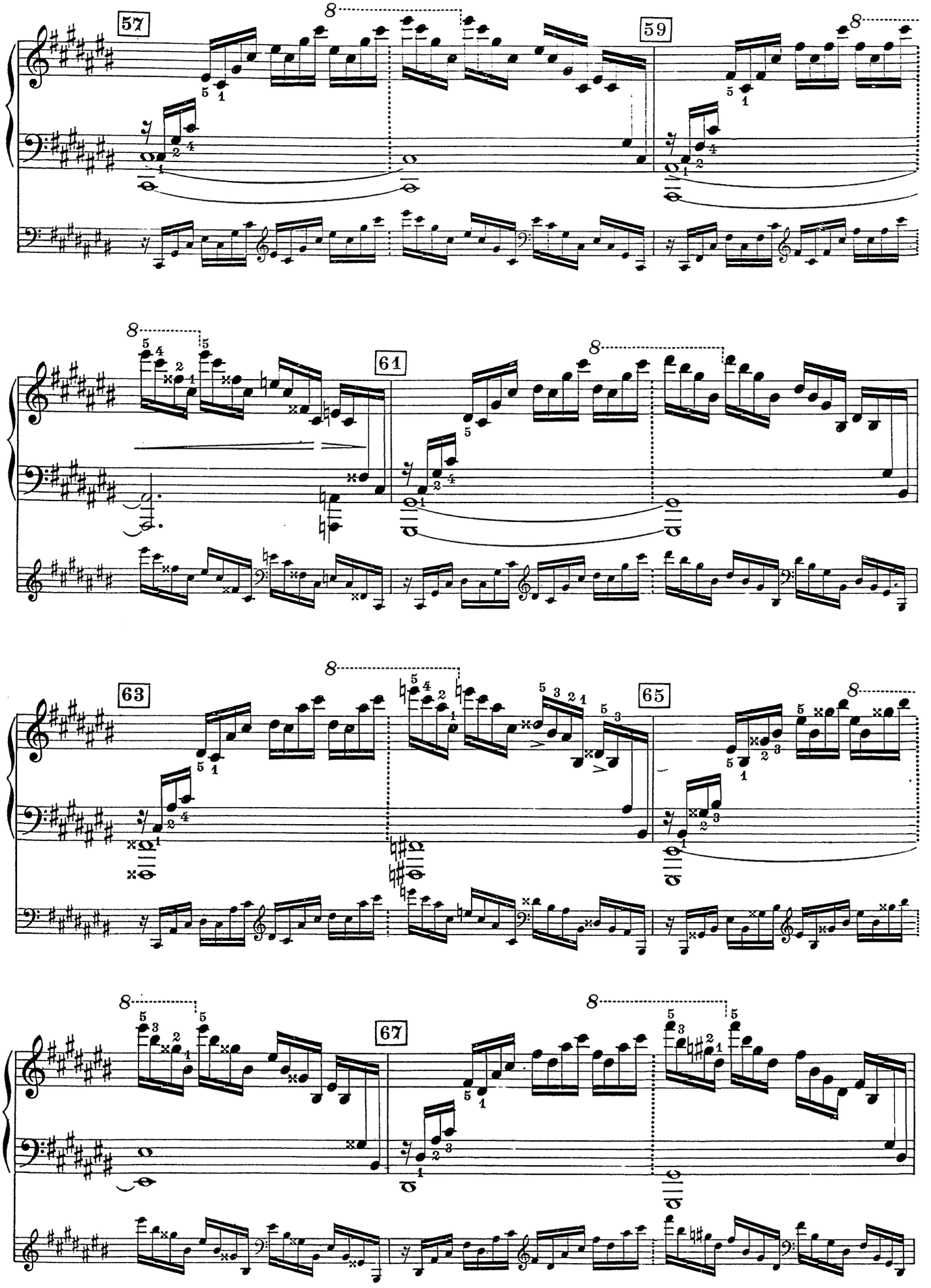
Altra variante.
Autre variante.
Other Var.

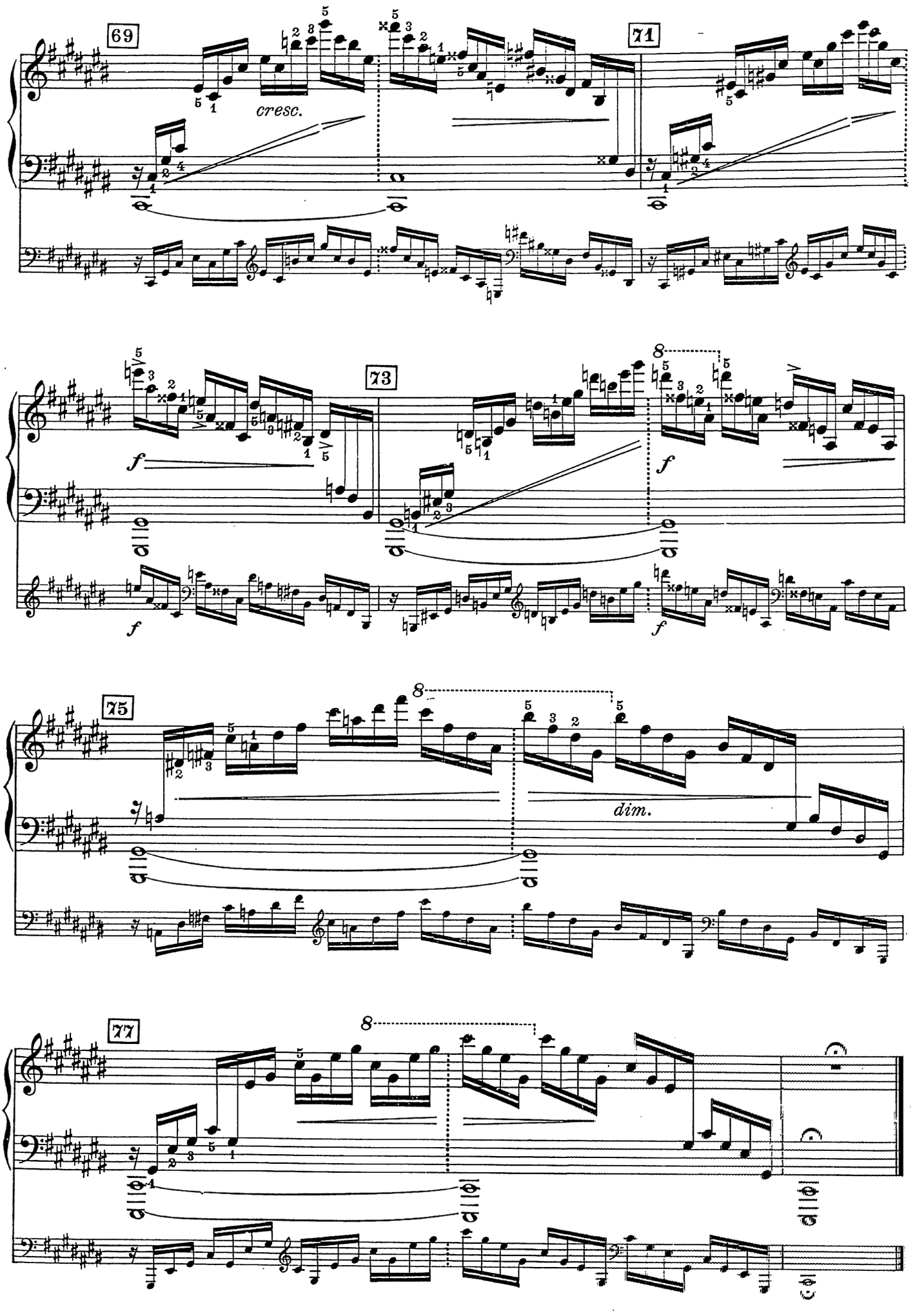



21
23
25
27
29
31


33
35
37
39
41
43
cresc.
f
dim.
meno f
meno f
cresc.


45
46
47
f
più f
ff
49
dim.
51
53
55


57
59
61
63
65
67


69
cresc.
71
73
f
f
f
8
75
dim.
77

13.

CHOPIN
Op.10.N°7.

Vivace ♪ = ♩. = 76-84

1ª VAR.
1re VAR.
1st VAR.

per la m.s.
pour la m.g.
for the left hand.

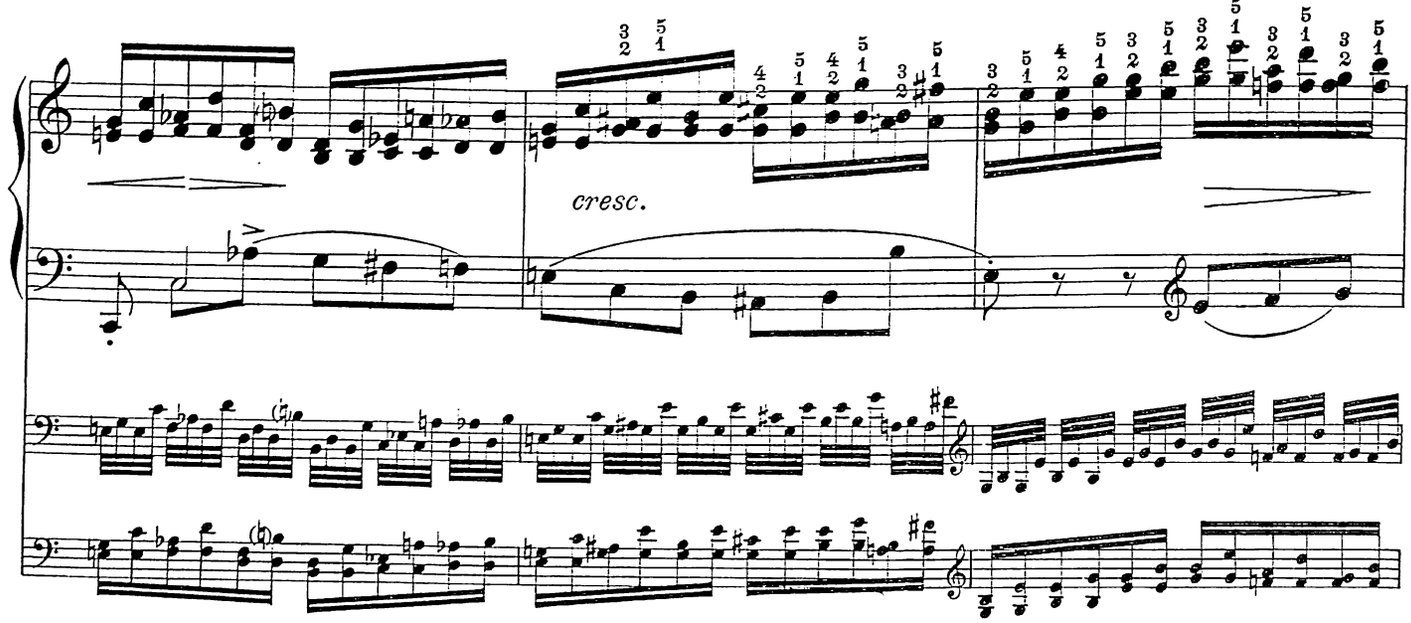
2ª VAR.
2me VAR.
2nd VAR.

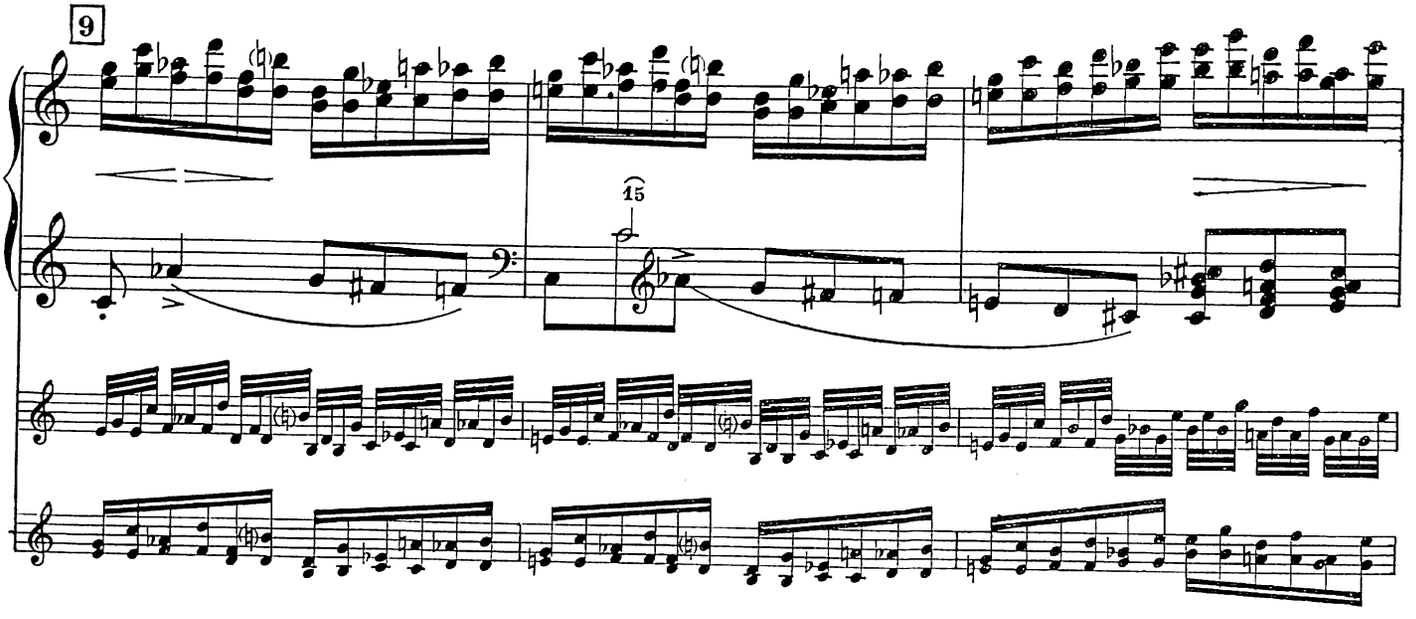
Varianti ritmiche
Variantes rythmiques
Rhythmic Var

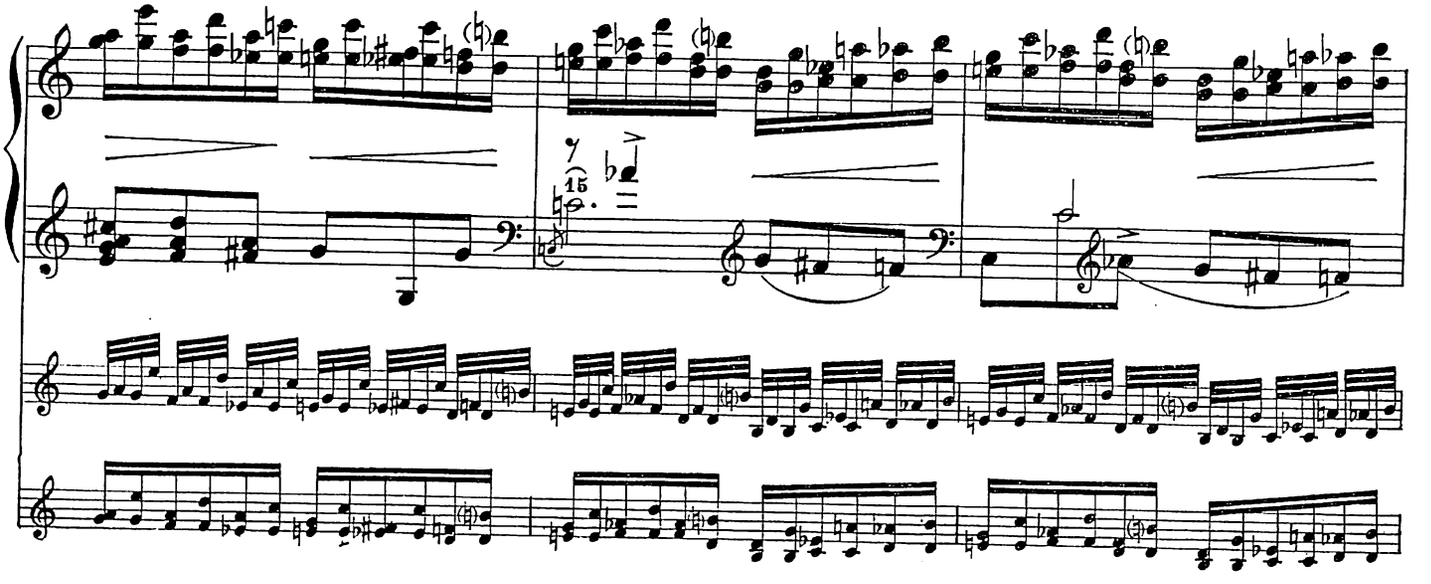
Varianti tecniche
Variantes techniques
Technical Var.

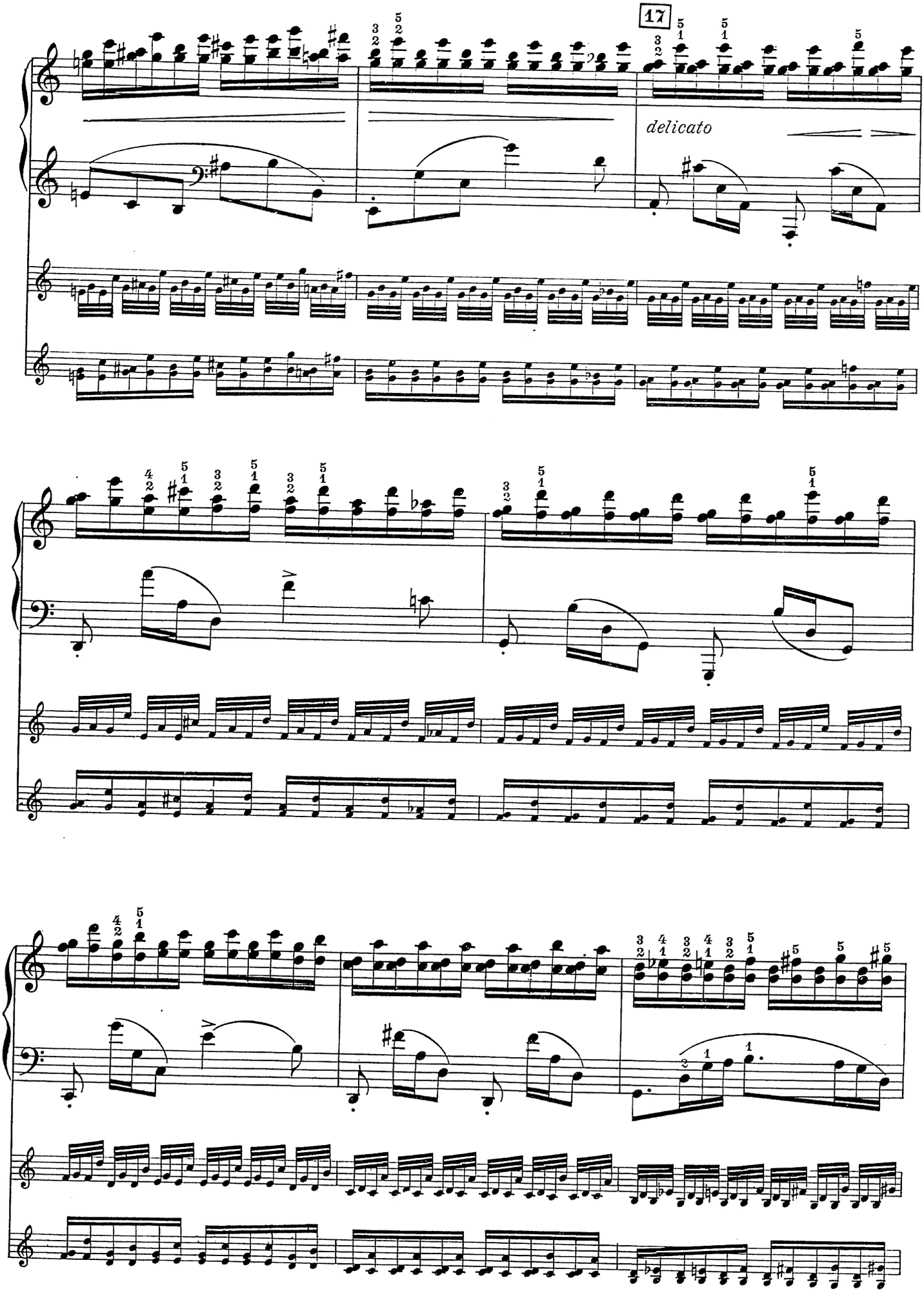
ecc. *etc.*

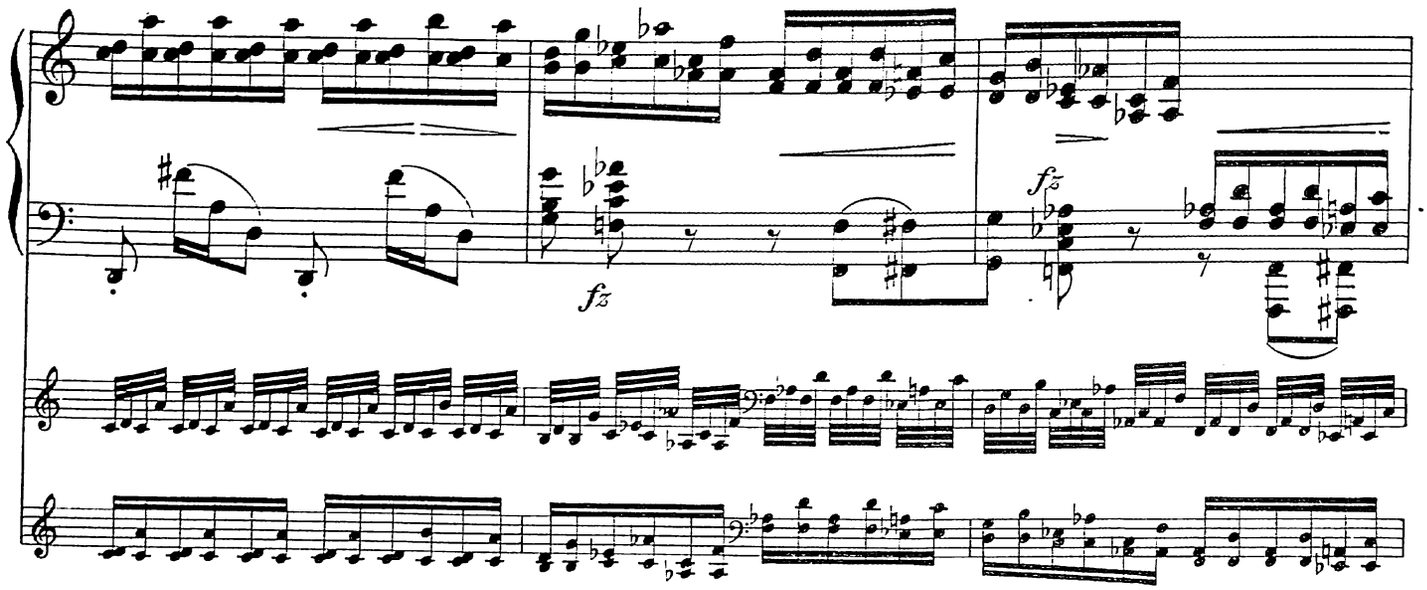
Il polso scioltissimo.
Le poignet très souple.
The wrist very supple.

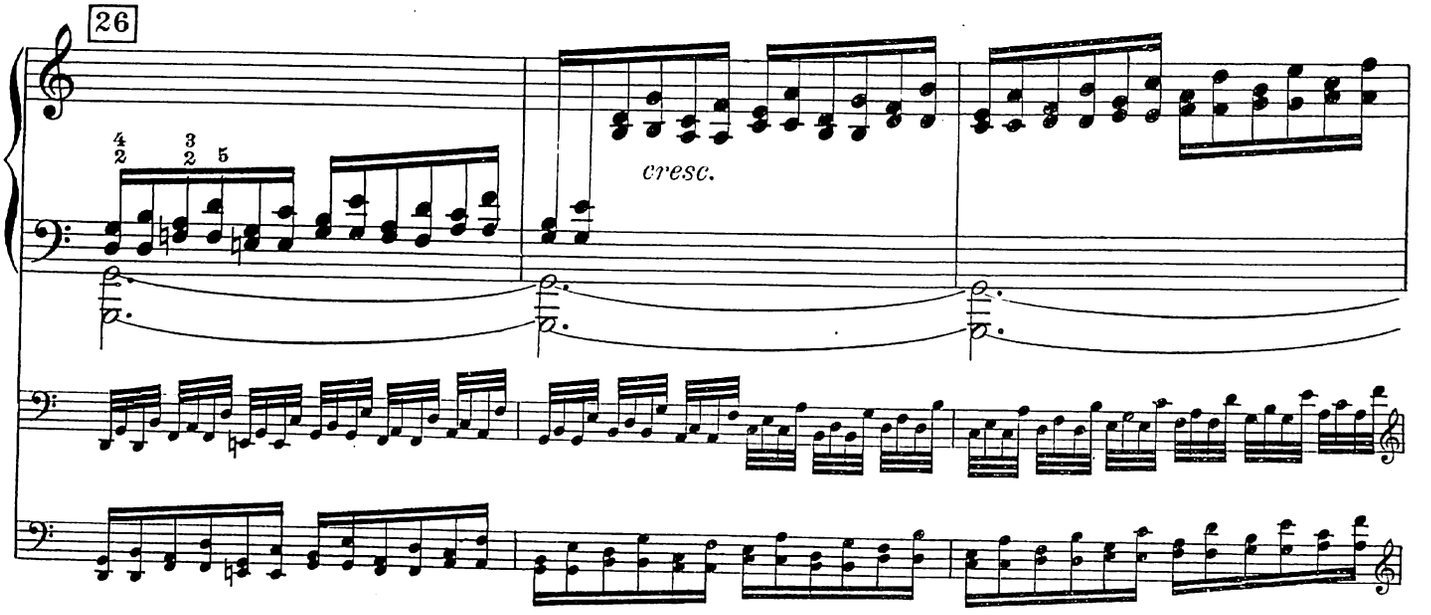

cresc.

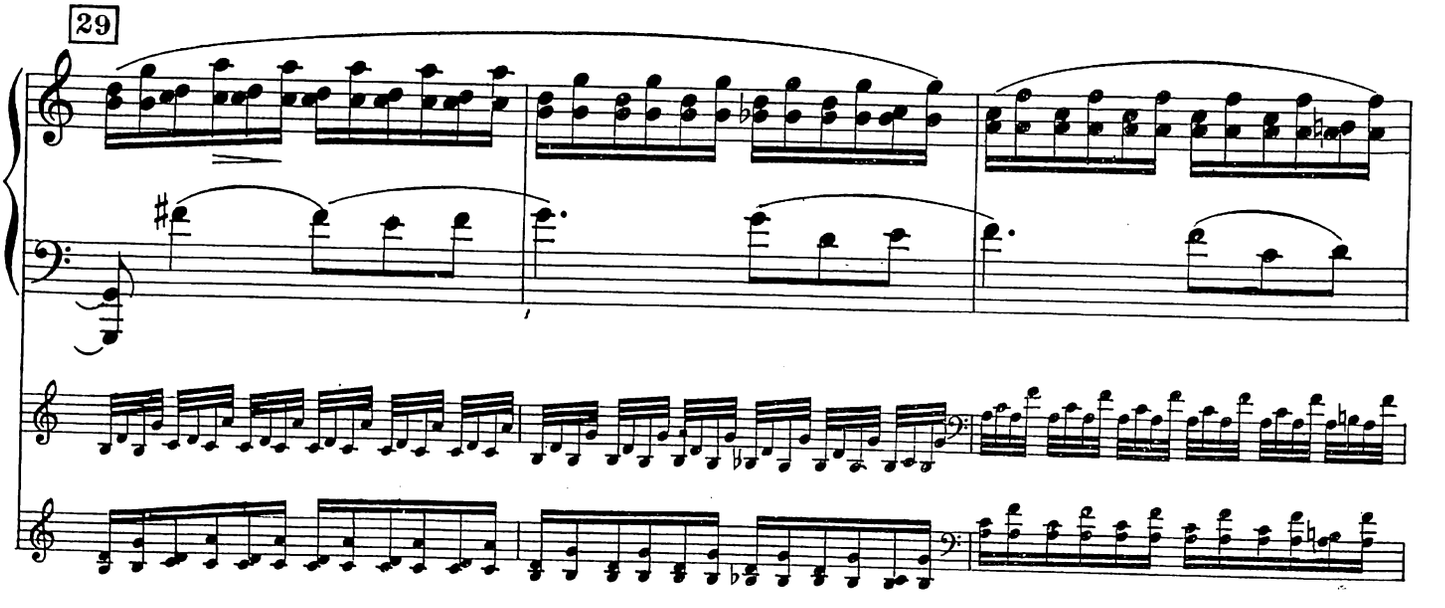

9

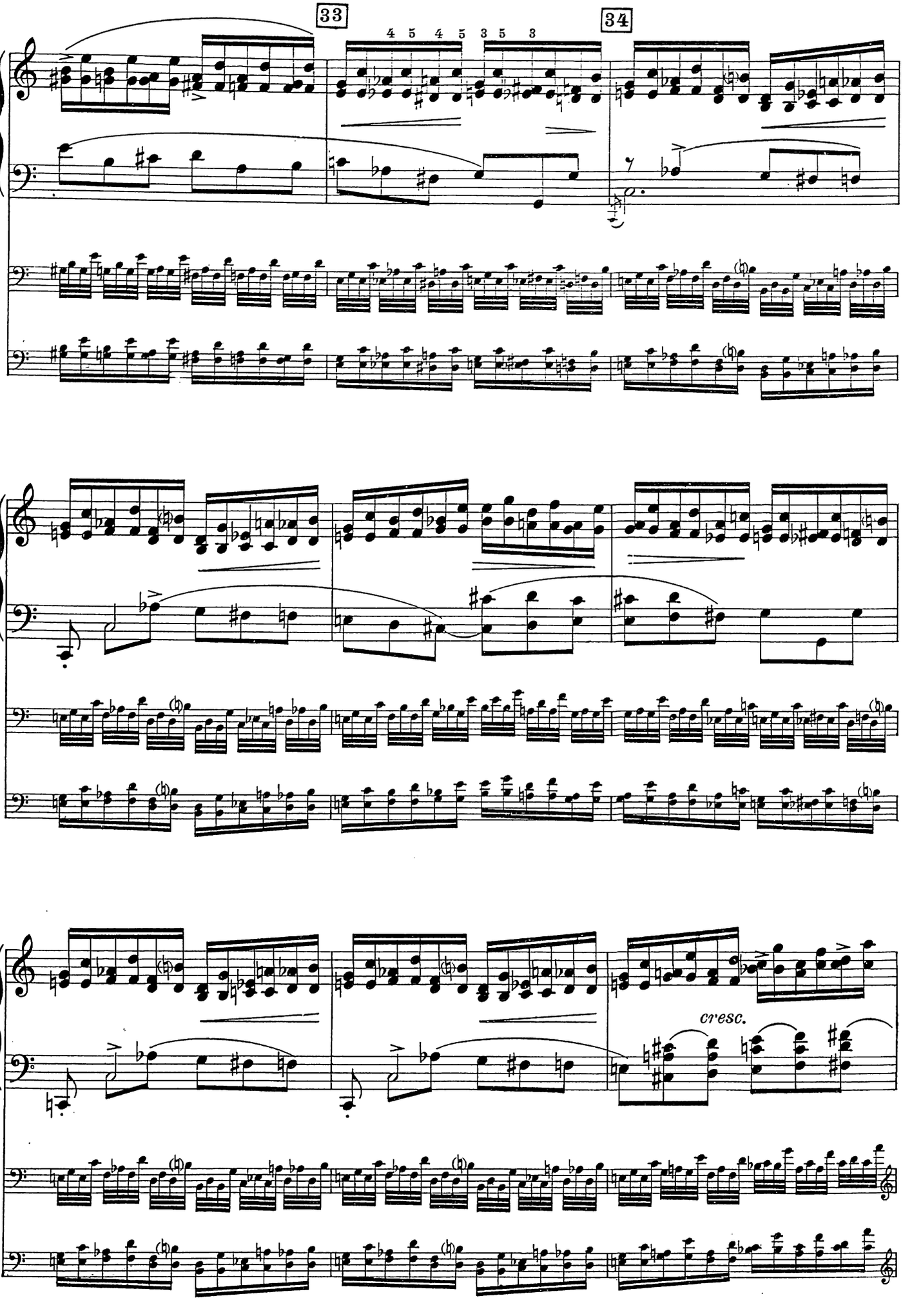


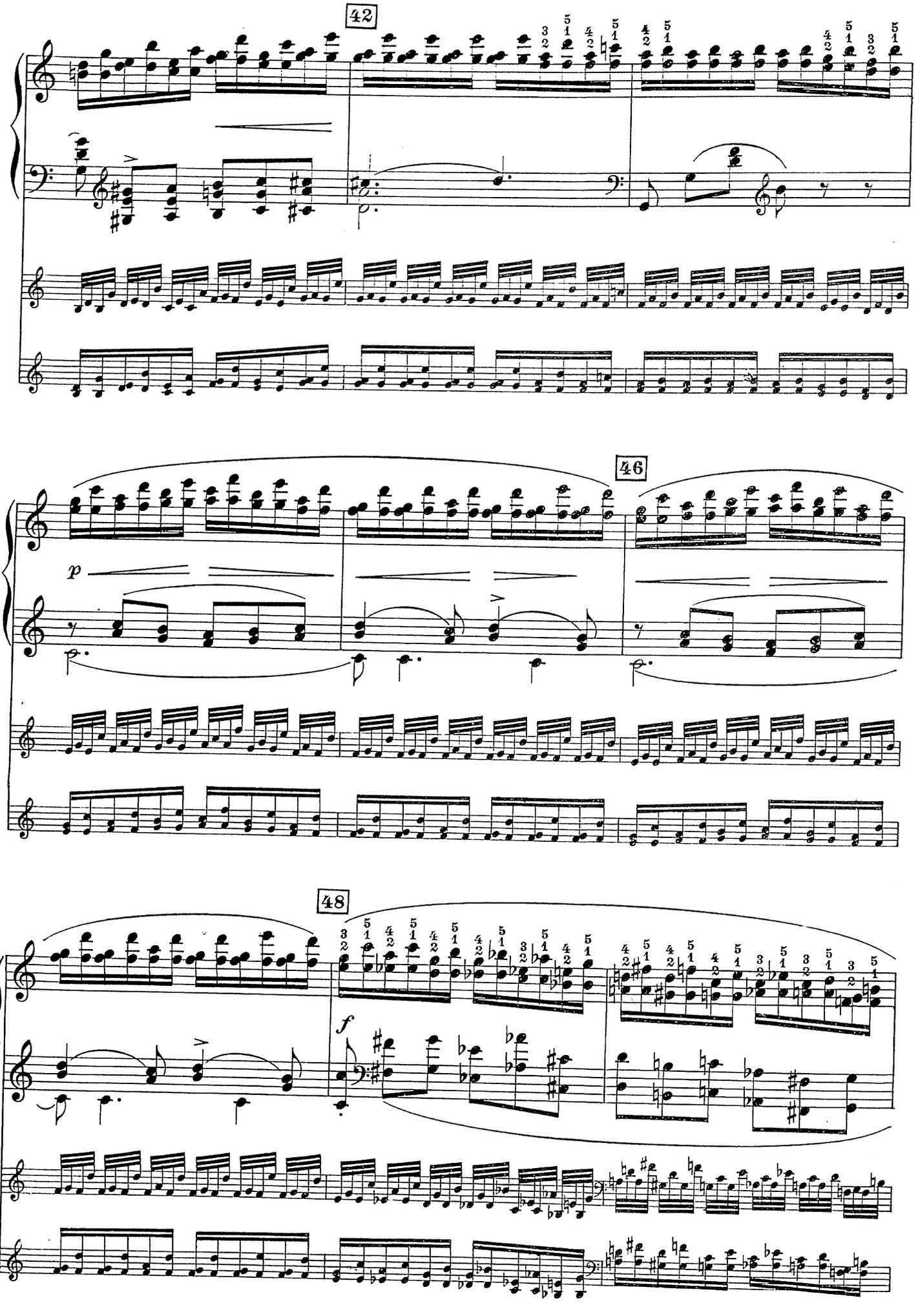

17
delicato

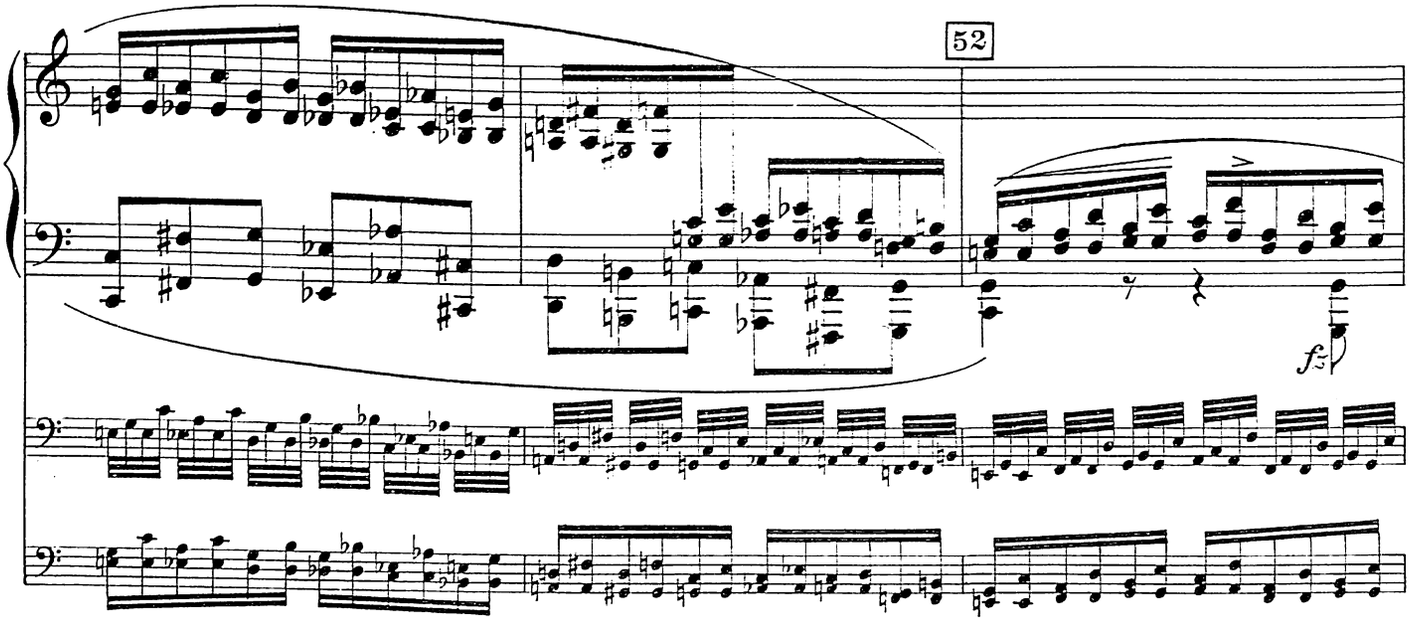

fz
fz

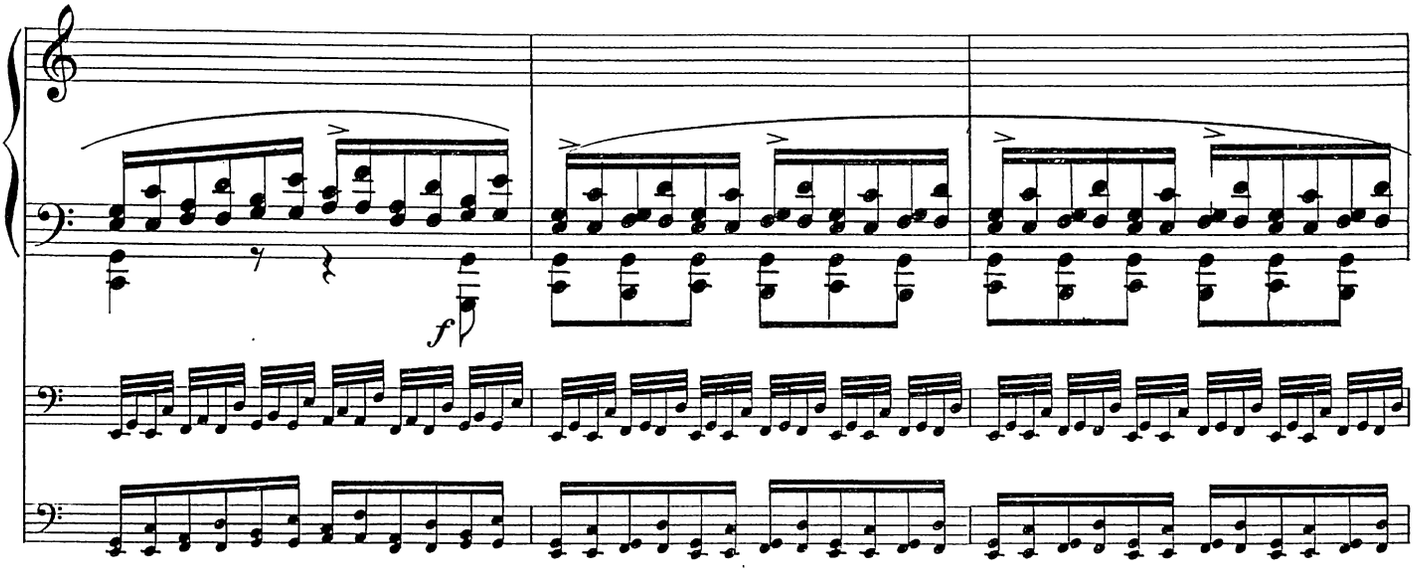

26
cresc.

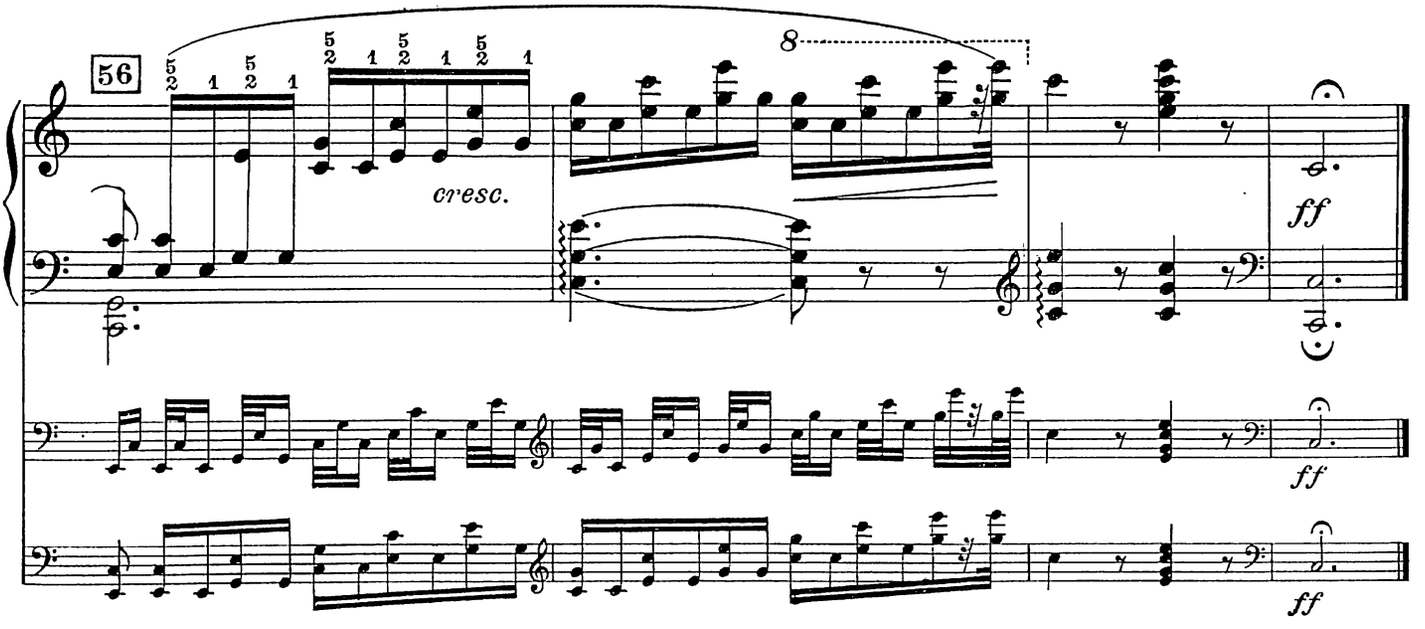

29


33
34
4 5 4 5 3 5 3
cresc.


42
46
p
48
f


52
fz


f


56
5 2 1 5 2 1
5 2 1 5 2 1 5 2 1
8
cresc.
ff
ff
ff

14.

CHOPIN Op.25.N°8.

Vivace ♩. = 69-76

molto legato e leggero

m. v.

Var: per m.s. sola.
Var. pour la m.g. seule
Var: for the left hand only

Var: la mano destra in terze, così:
ed anche così:

Var: la main droite en tierce, ainsi:
et aussi ainsi:

Var: The right hand in thirds, thus:
and also thus:

Cambiamenti d'accentazione e di ritmo.
Changements d'accentuation et de rythme.
Change of accentuation and of rhythm.

Varianti tecniche:
Variantes techniques:
Technical Var:

ecc. *etc.*

Diteggiatura uniforme per due seste:
2 3 | 3 4 | 4 5 | 3 5 | 3 5 | 4 5
1 1 | 1 1 | 1 1 | 1 1 | 1 2 | 2 1

Doigtés uniformes pour deux sixtes :
2 3 | 3 4 | 4 5 | 3 5 | 3 5 | 4 5
1 1 | 1 1 | 1 1 | 1 1 | 1 2 | 2 1

Uniform fingerings for two sixths:
2 3 | 3 4 | 4 5 | 3 5 | 3 5 | 4 5
1 1 | 1 1 | 1 1 | 1 1 | 1 2 | 2 1

Studiare la mano sinistra (versione originale) sostenendo il più possibile le note.

Travailler la main gauche originale en tenant le plus possible toutes les notes.

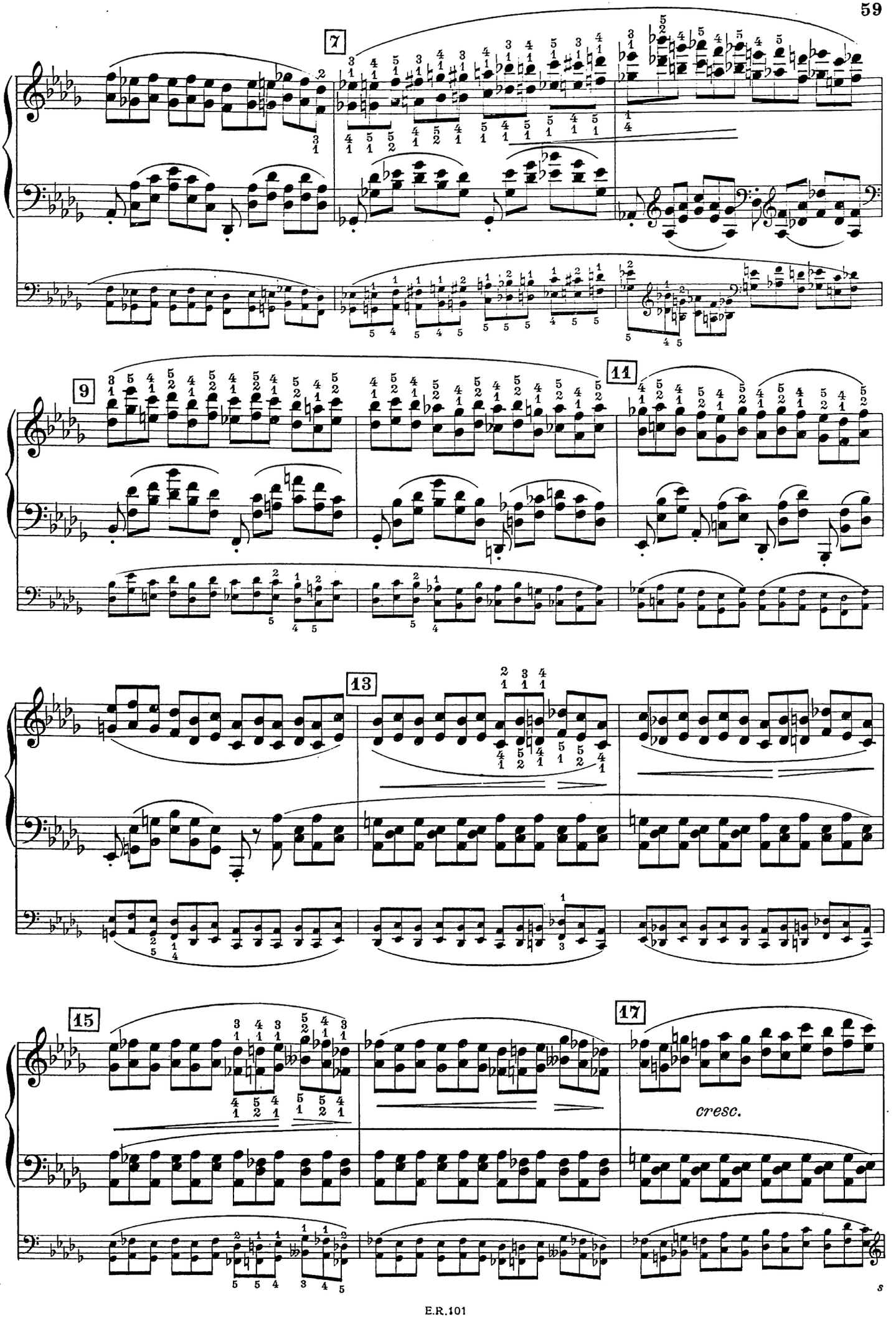
Practise the original version for the left hand very "legato".

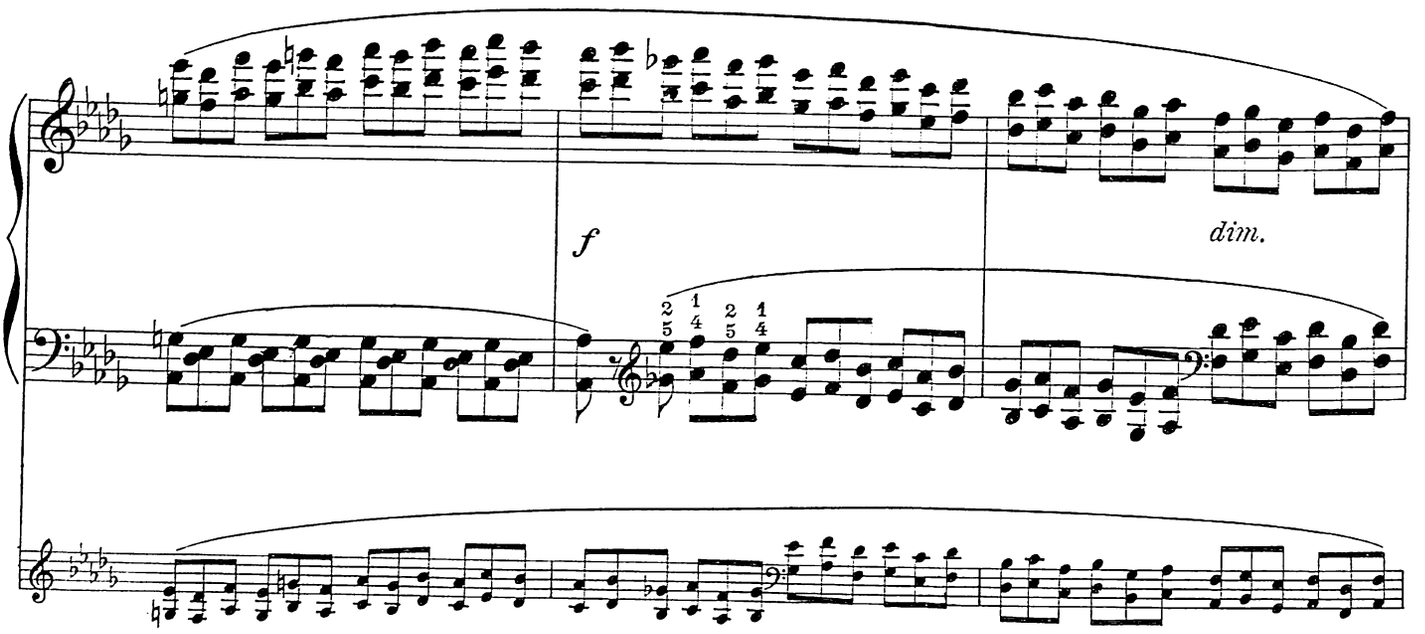
Ecco alcune interessanti diteggiature per la scala cromatica:

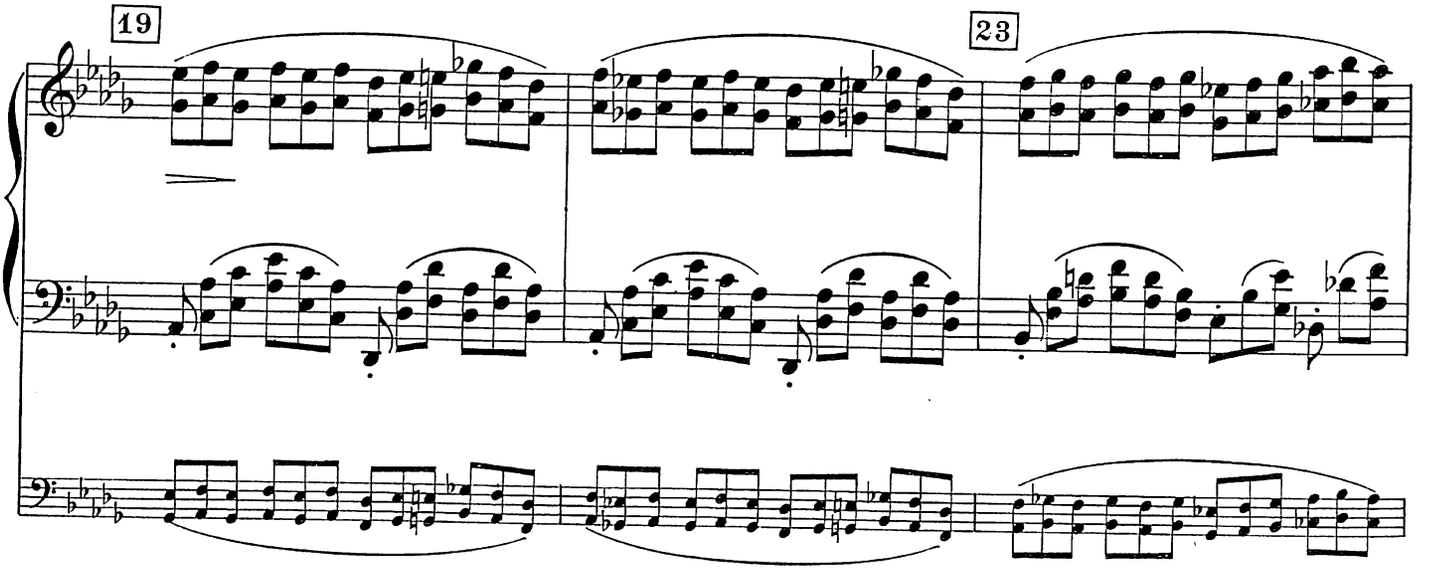
Voici quelques doigtés intéressants pour la gamme chromatique :

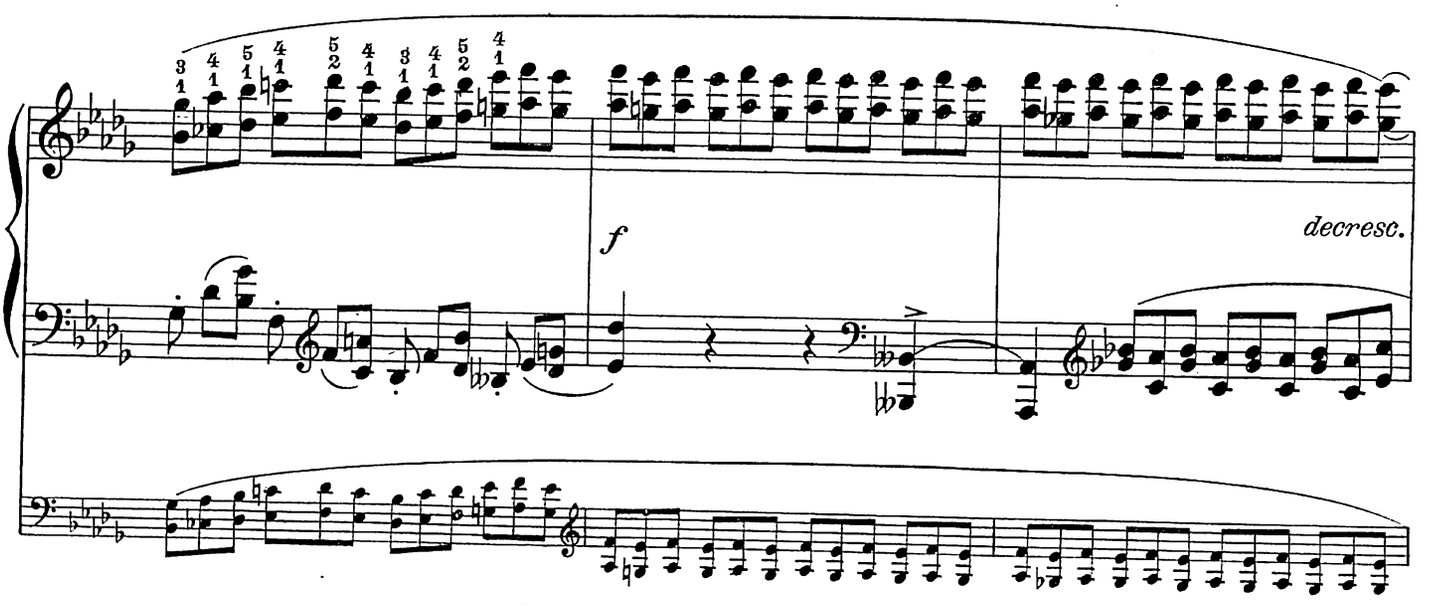
These are some interesting fingerings for the Chromatic Scale:

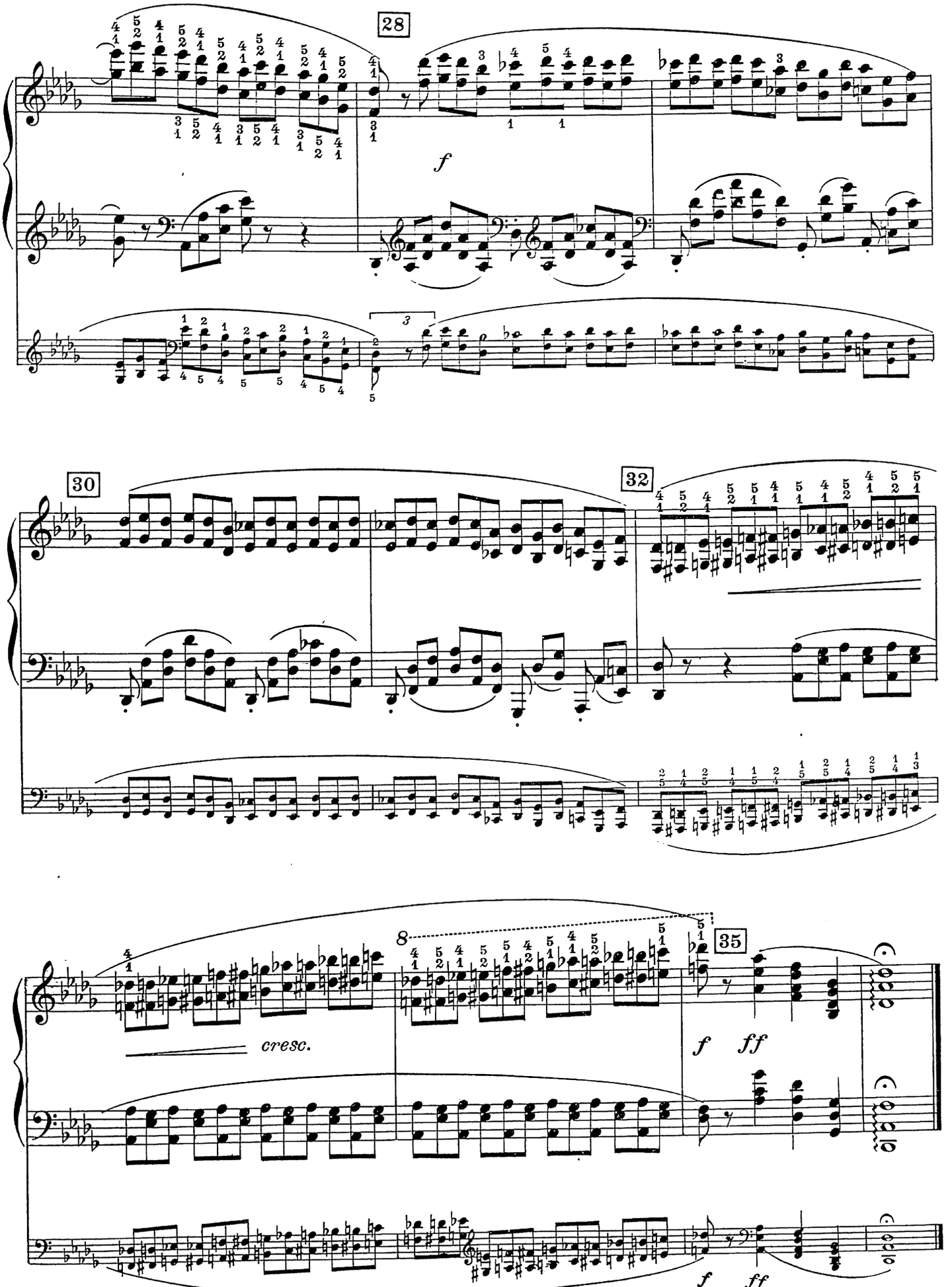
Chopin	4	5	4	5	5	4	5	4	5	4	5	5	4	5	5	4	5	4	5	4	5	4	5	4
	1	2	1	2	1	2	1	1	2	1	2	1	1	1	2	1	2	1	1	2	1	1	2	1
	3	4	3	4	5	3	4	3	4	3	4	5	3	5	4	3	4	3	4	3	5	4	3	4
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1
G. Mathias	4	5	3	4	5	4	5	4	5	3	4	5	4	5	4	3	5	4	5	4	3	5	4	
	1	2	1	2	1	2	1	1	2	1	2	1	1	1	2	1	2	1	1	2	1	2	1	
Godowski	4	5	4	5	4	5	5	5	5	4	5	4	5	5	4	3	5	4	5	4	3	5	4	5
	1	2	1	2	1	2	2	1	2	1	2	1	1	2	1	1	2	1	2	1	1	2	1	2
F. Busoni	4	5	4	5	3	4	5	4	5	3	4	5	4	5	4	3	5	4	5	4	3	5	4	5
	1	2	1	2	1	2	2	1	2	1	2	2	1	2	1	1	2	1	2	1	1	2	1	2
Rod. Ganz	4	5	4	5	3	4	5	4	5	4	5	3	4	3	5	4	5	4	5	4	3	5	4	5
	1	2	1	2	1	1	2	1	2	1	2	1	1	1	2	1	2	1	2	1	1	2	1	2


7
9
11
13
15
17
cresc.


f
dim.


19
23


f
decresc.

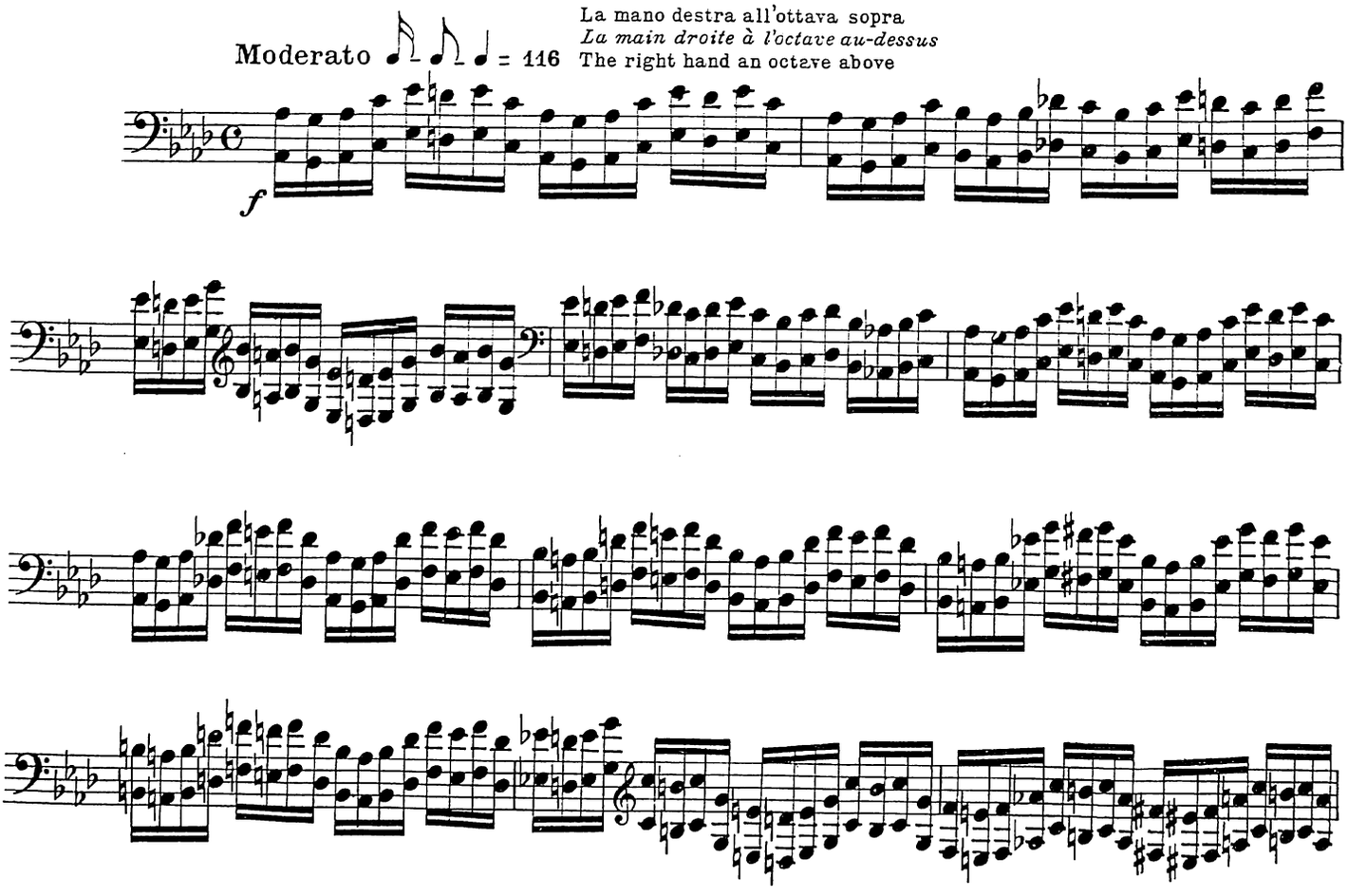

28
f
30
32
8
cresc.
35
f
ff
f
ff

15.

KREUTZER

Moderato ♩ = 116

La mano destra all'ottava sopra
La main droite à l'octave au-dessus
The right hand an octave above



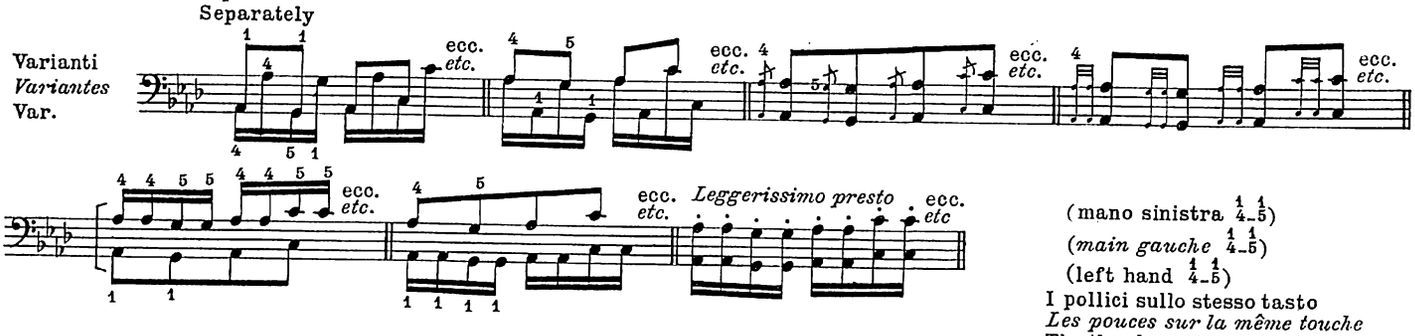
Lo studio deve essere suonato per intero con $\frac{5}{1}$; con $\frac{4}{1}$; poi facendo uso del 4° per i tasti bianchi e del 3° per i tasti neri.

L'étude doit être jouée entièrement avec $\frac{5}{1}$; avec $\frac{4}{1}$; puis en se servant du 4e pour les touches blanches et du 3e pour les touches noires.

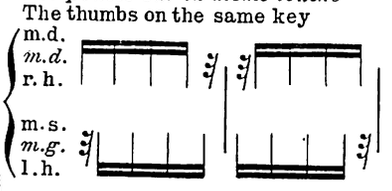
The Study should be played wholly with $\frac{5}{1}$; with $\frac{4}{1}$; then making use of the 4th for the white keys, and of the 3rd for the black ones.

Separatamente
Séparément
Separately

Varianti
Variantes
Var.

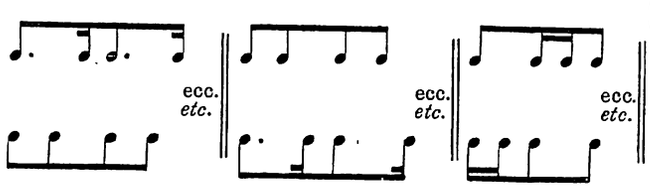
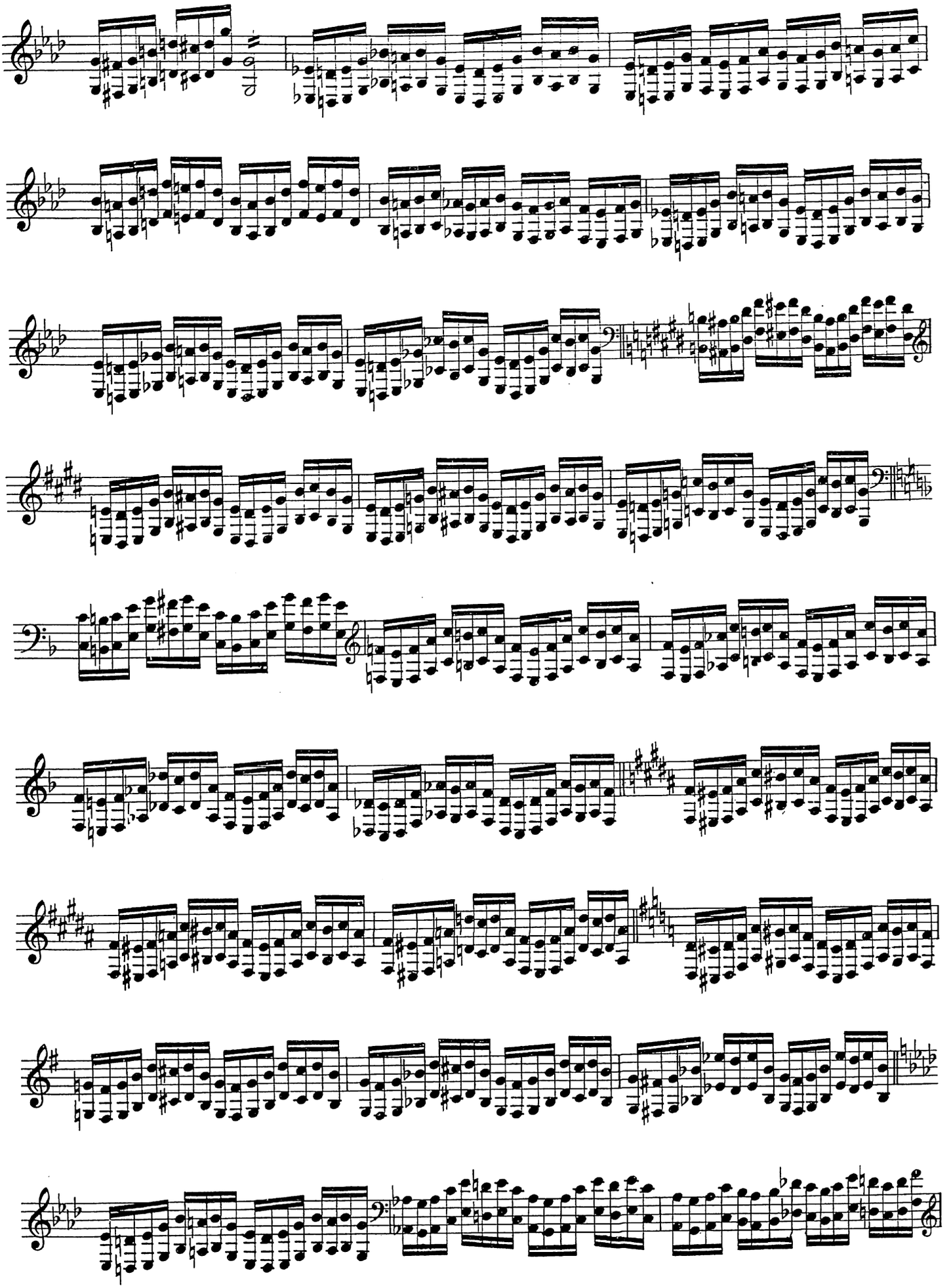
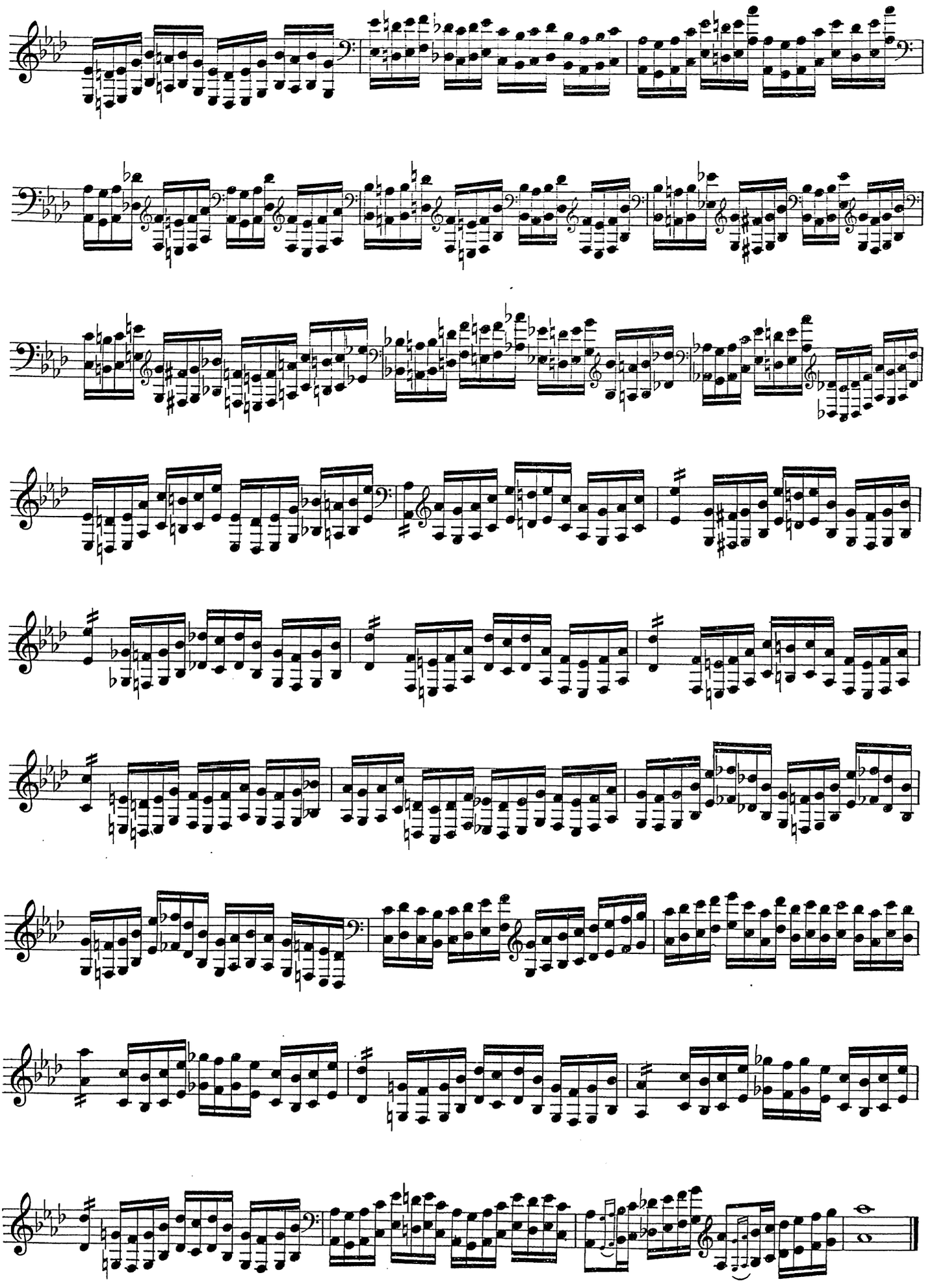


(mano sinistra $\frac{1}{4}\frac{1}{5}$)
(*main gauche* $\frac{1}{4}\frac{1}{5}$)
(left hand $\frac{1}{4}\frac{1}{5}$)
I pollici sullo stesso tasto
Les pouces sur la même touche
The thumbs on the same key



Ritmi diversi
Rythmes divers
Various rhythms

Ritmi combinati
Rythmes combinés
Combined rhythms

mano destra:
main droite:
right hand:

mano sinistra:
main gauche:
left hand