BILLÈ

NUOVO METODO

PER CONTRABBASSO

Parte I

III Corso pratico

NOUVELLE MÉTHODE
de Contrebasse
I Partie
III Cours pratique

NEW METHOD
for Double-Bass
I Part
III Practical course

NEUE KONTRABASS-SCHULE
I Band
III Dritter praktischer Kursus

NUEVO MÉTODO
para Contrabajo
I Parte
III Curso práctico

RICORDI

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Studi di Concerto

Isaia Billè *(1874-1961)*

NUOVO METODO
per
Contrabbasso a **4** e **5** corde

PRIMA PARTE
III. Corso Pratico

NOUVELLE MÉTHODE
pour la
Contrebasse **à 4 et 5** cordes

PREMIÈRE PARTIE
III. Cours Pratique

NEW METHOD
for
Double-bass w. **4** & **5** strings

FIRST PART
III. Practical Course

DEGLI ABBELLIMENTI

Anche la musica à la sua fioritura e questa, specialmente nelle composizioni di G. S. Bach, Hændel, Scarlatti, Beethoven, Mozart, Haydn, ecc., sovente reca difficoltà all'esecutore, perchè i maestri moderni la segnano diversamente. Eccone pertanto gli Esempi:

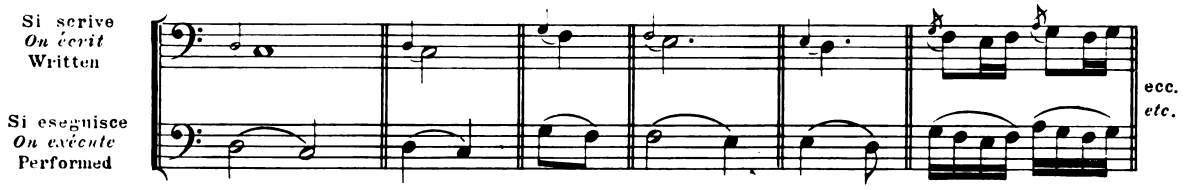
DES AGRÉMENTS

La musique aussi a sa fioriture, qui est bien souvent, surtout dans les œuvres de G. S. Bach, Haendel, Scarlatti, Beethoven, Mozart, Haydn, etc., cause de difficultés à l'exécutant, parce que les maîtres d'aujourd'hui les écrivent d'une façon différente. En voilà pourtant les Exemples:

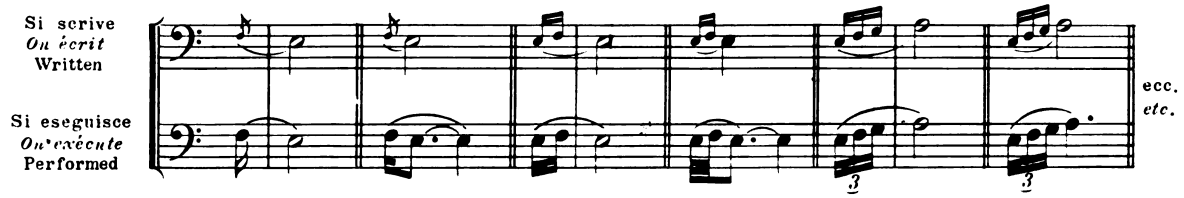
OR EMBELLISHMENTS

Music also has its embellishments and these especially in the compositions of G. S. Bach, Händel, Scarlatti, Beethoven, Mozart, Haydn, etc., are often a source of difficulty for the performer, as the modern masters mark them differently. So here are some Examples:

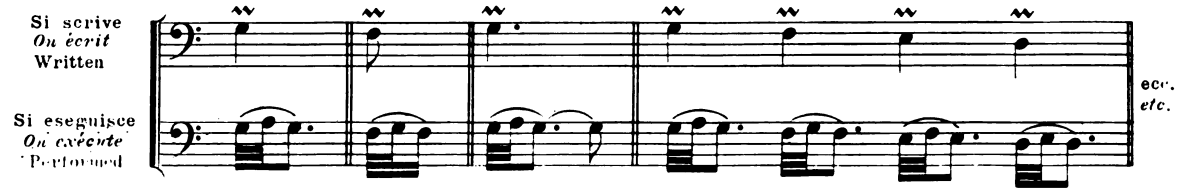
APPOGGIATURA — *APPOGGIATURE* — APPOGGIATURA



ACCIACCATURA — *ACCIACCATURA* — ACCIACCATURA



MORDENTE — *MORDANT* — MORDENT



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E.R. 263

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IMPRIMÉ EN ITALIE

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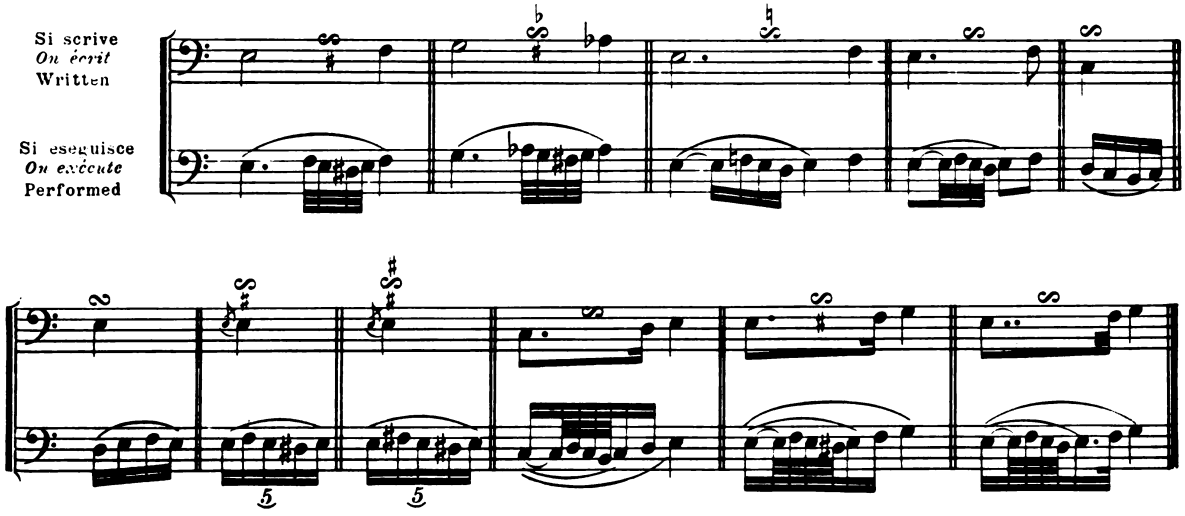
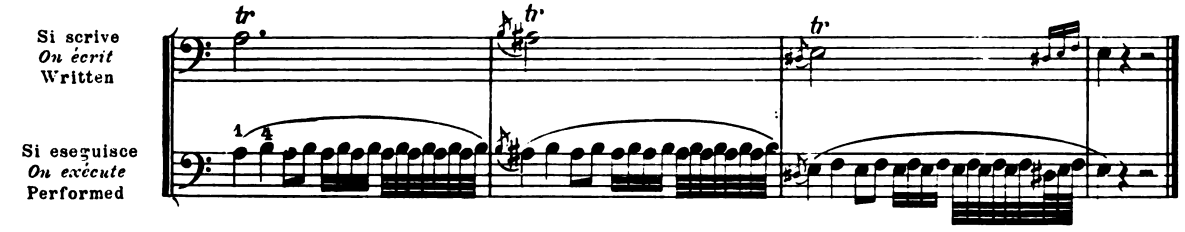


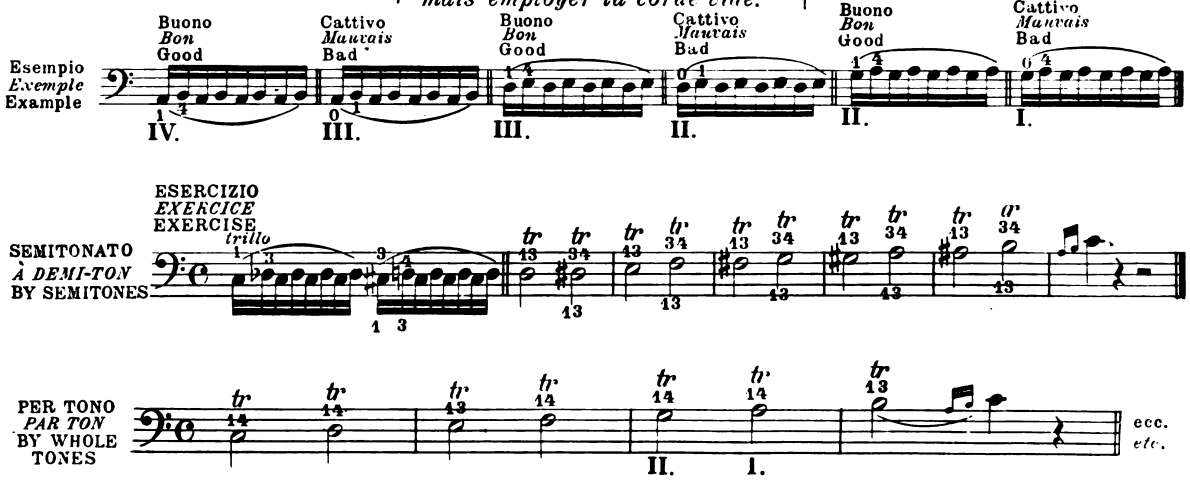
TRILLO | *TRILLE* | THE TRILL



Avverto che dovendosi eseguire il trillo di mezzo tono è bene adoperare sempre il 1°. e il 3°. dito e che, dovendosi trillare sulle note naturali, ad eccezione dell'ultima corda, si dovrà trillare sempre alla posizione, non adoperando mai la corda vuota.

Avertissement: lorsqu'on doit exécuter un trille d'un demi-ton il est bien d'employer toujours le 1er et 3ème doigt et lorsque on doit triller sur des notes naturelles, à l'exception de la dernière corde, on devra triller toujours à la position et ne jamais employer la corde vide.

Warning is given that when the half-tone trill is to be performed, it is best always to use the 1.st and 3.rd fingers and that when trilling on natural notes, excepting on the last string, one must always trill in position, never using the open string.

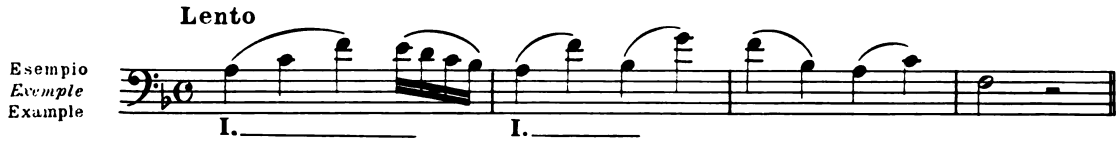


DEL PORTAMENTO | *DU PORTAMENTO* | ON PORTAMENTO

Il portamento del suono si fa quando due o più note sono collegate assieme per mezzo della legatura.

On a le portamento du son lorsque deux ou plusieurs notes sont liées ensemble.

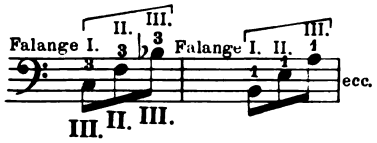
Portamento of the sound is used when two or more notes are bound by means of a tie.

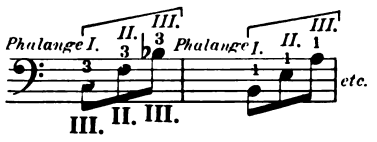


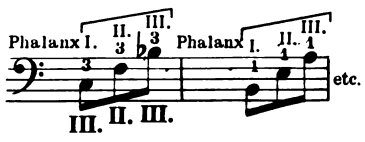
Il portamento del suono si addice moltissimo al cantabile però deve essere trattato con parsimonia, senza esagerazione, e, possibilmente, senza fare abuso dello strisciamento delle dita sulle corde, onde evitare quel bruttissimo miagolio.
L'allievo procuri di mettere in pratica questo sistema in maniera di poter rendere meno aspro e meno rozzo il suono del più ingrato degli istrumenti: il Contrabbasso!! Aggiungo inoltre che in molti casi è bene far uso della seconda e terza falange, quando due o più note si trovano nella medesima posizione e debbono eseguirsi consecutivamente. Esempio:

Le portamento du son convient beaucoup au "cantabile„ mais on doit l'employer avec modération, sans exagération et possiblement sans abuser du glissement sur les cordes, afin d'éviter un miaulement de très mauvais goût.
L'élève doit tâcher de pratiquer ce système de manière à rendre moins aigre et moins rude le son du plus desagréable parmi les instruments: la Contrebasse!! J'ajoute encore que dans plusieurs cas on doit employer la 1ère et 2ème phalange lorsque deux ou plusieurs notes se trouvent dans la même position et doivent être exécutées consécutivement. Exemple:

Portamento of the sound is excellently suited to "cantabile„ but must be used sparingly, without exaggeration and, if possible, without excessively dragging the fingers over the strings, in order to avoid an unpleasant mewing sound.
The student must try to put this method into practice, in order to add sweetness and mellowness to that most ungrateful of all instruments: the Double Bass!! I may add, besides, that in many cases it is well to use the second and third phalanges, when two or more notes are found in the same position and having to be perfomed consecutively. Example.



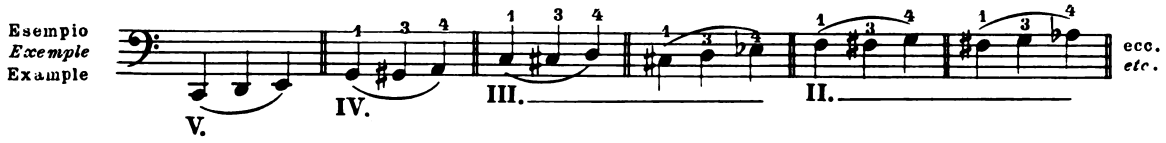




Eseguire sempre sulla medesima corda le seguenti note, specialmente quando sono unite dalla legatura, onde evitare la voltata dell'arco.

On conseille d'exécuter toujours sur la même corde les notes qui vont suivre, surtout lorsqu'elles sont liées, afin d'éviter de tourner l'archet.

The following notes always to be performed on the same string, especially when they are bound by a tie, in order to avoid turning the bow.

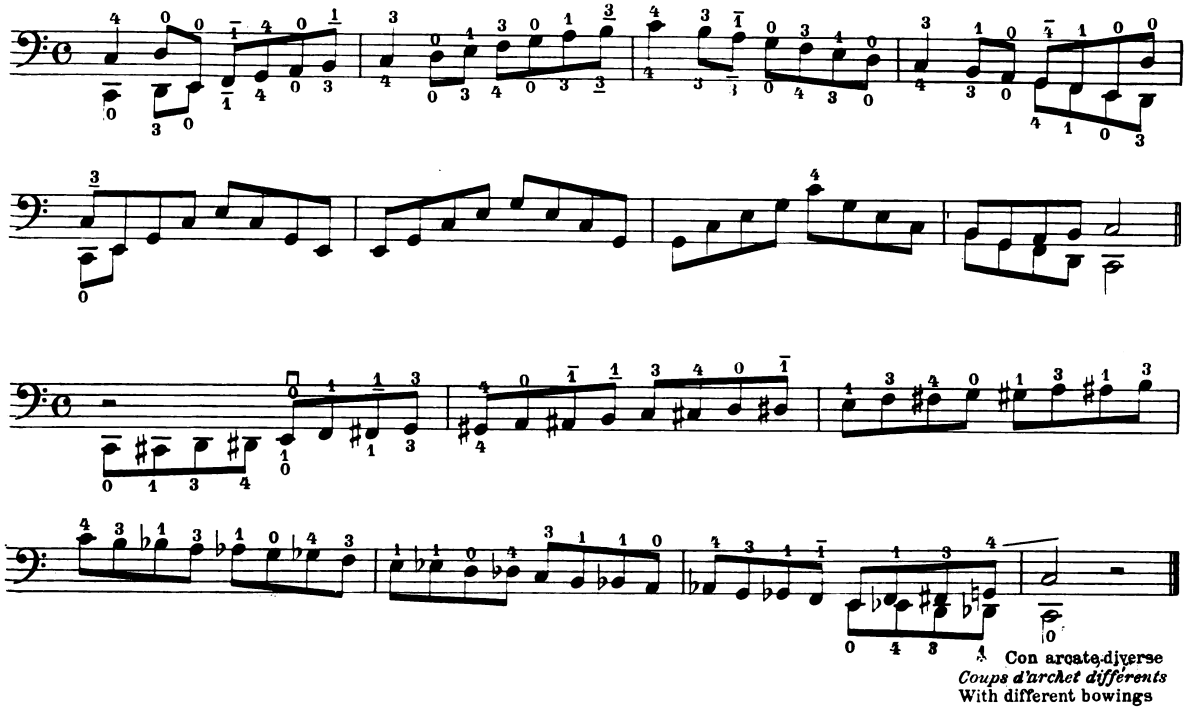


SCALE PER DUE OTTAVE, ARPEGGI E STUDI IN TUTTI I TONI

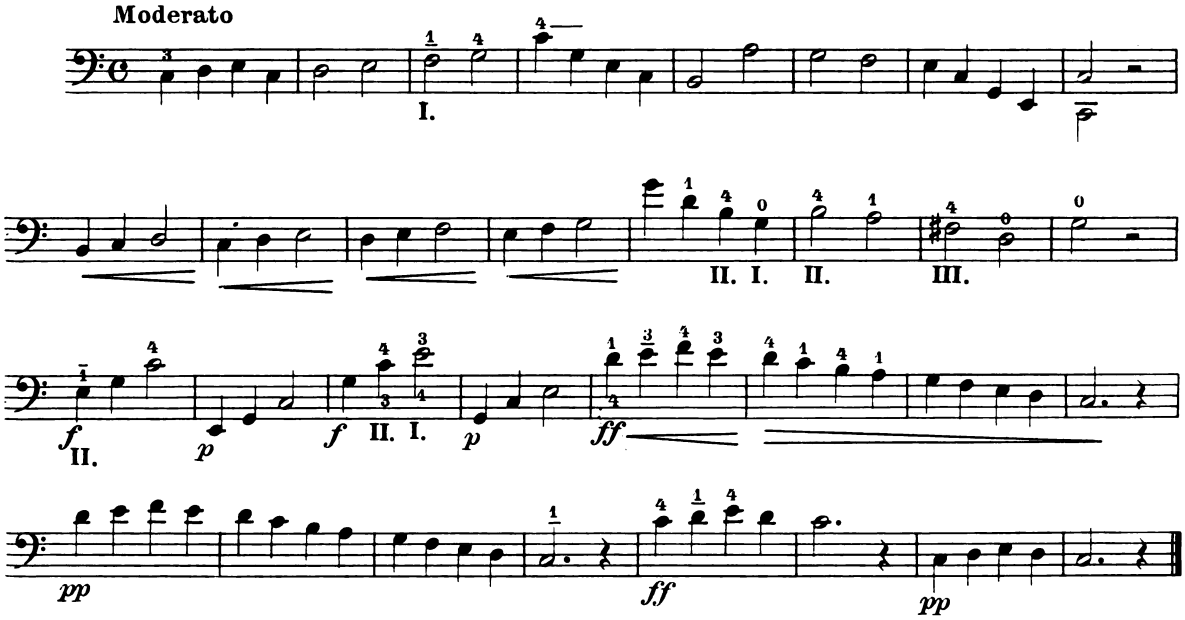
GAMMES PAR DEUX OCTAVES, ARPÈGES ET ÉTUDES DANS TOUTES LES TONALITÉS

SCALES FOR TWO OCTAVES, ARPEGGIOS AND STUDIES IN ALL THE KEYS

DO MAGGIORE | DO *MAJEUR* | *C* MAJOR



STUDI | *ÉTUDES* | STUDIES



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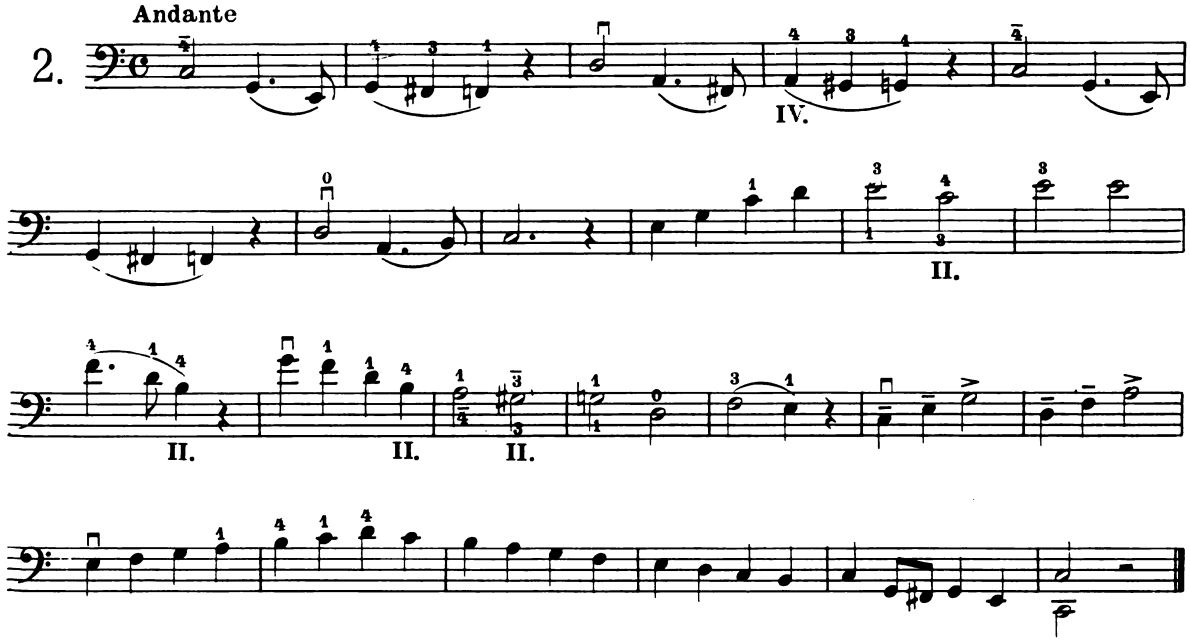

Mosso

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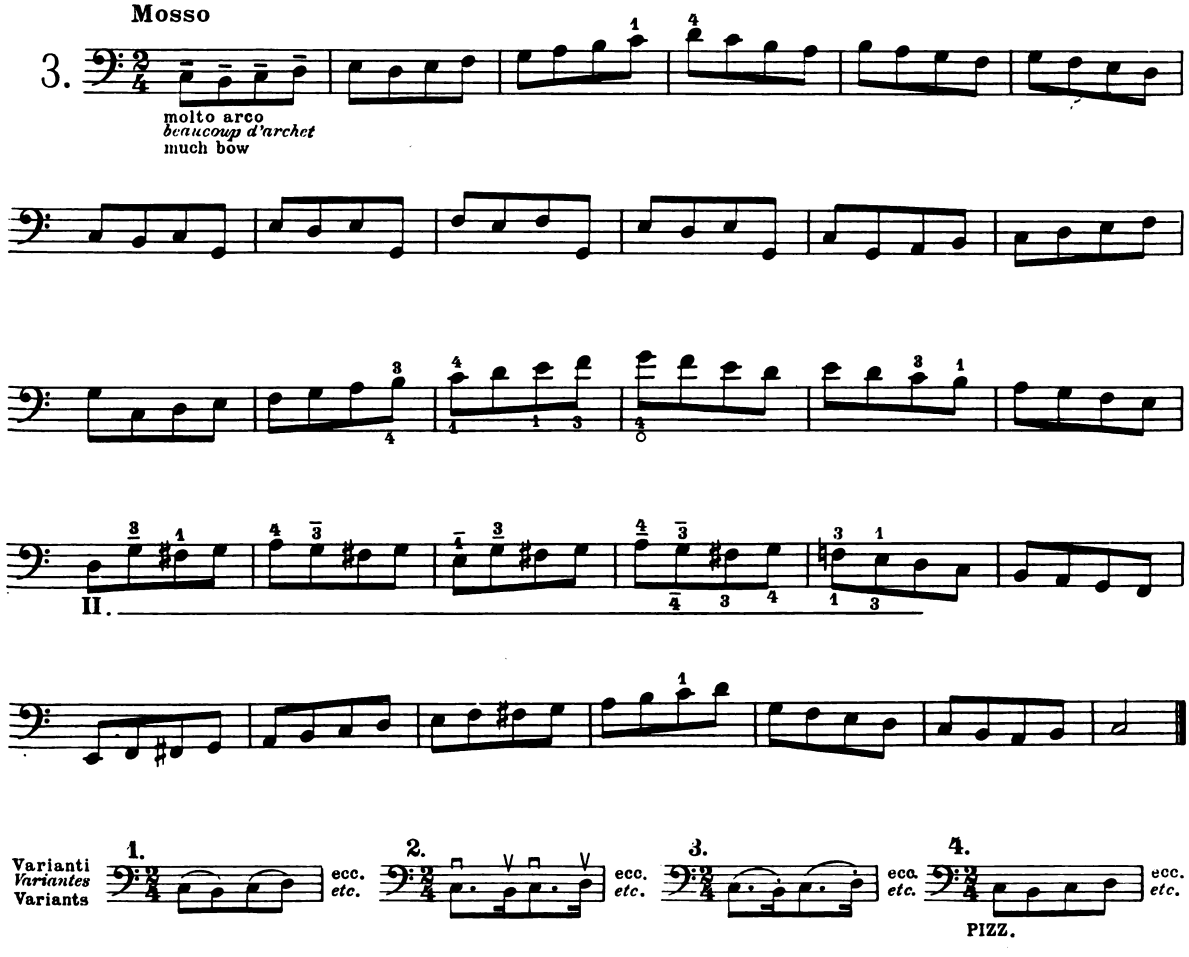
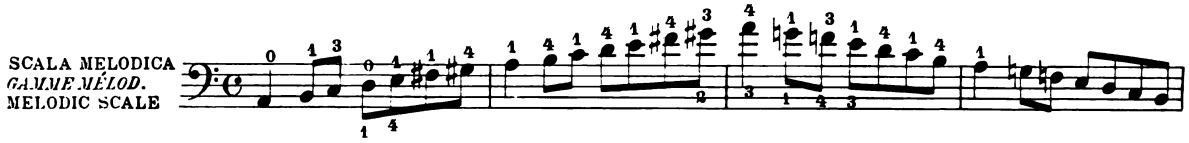
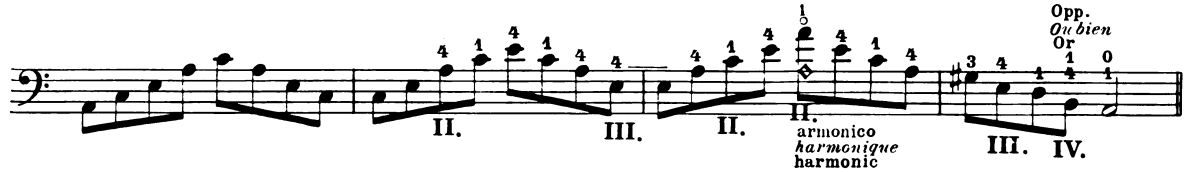


Varianti
Variantes
Variants

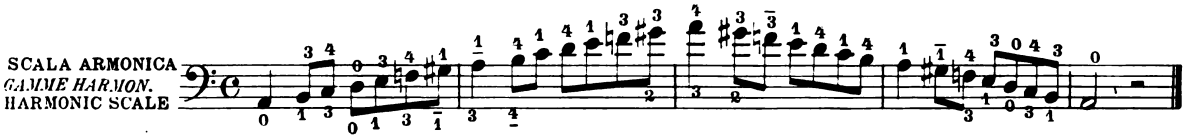
LA MINORE | LA *MINEUR* | *A* MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE





SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



STUDÎ | *ÉTUDES* | STUDIES

Moderato

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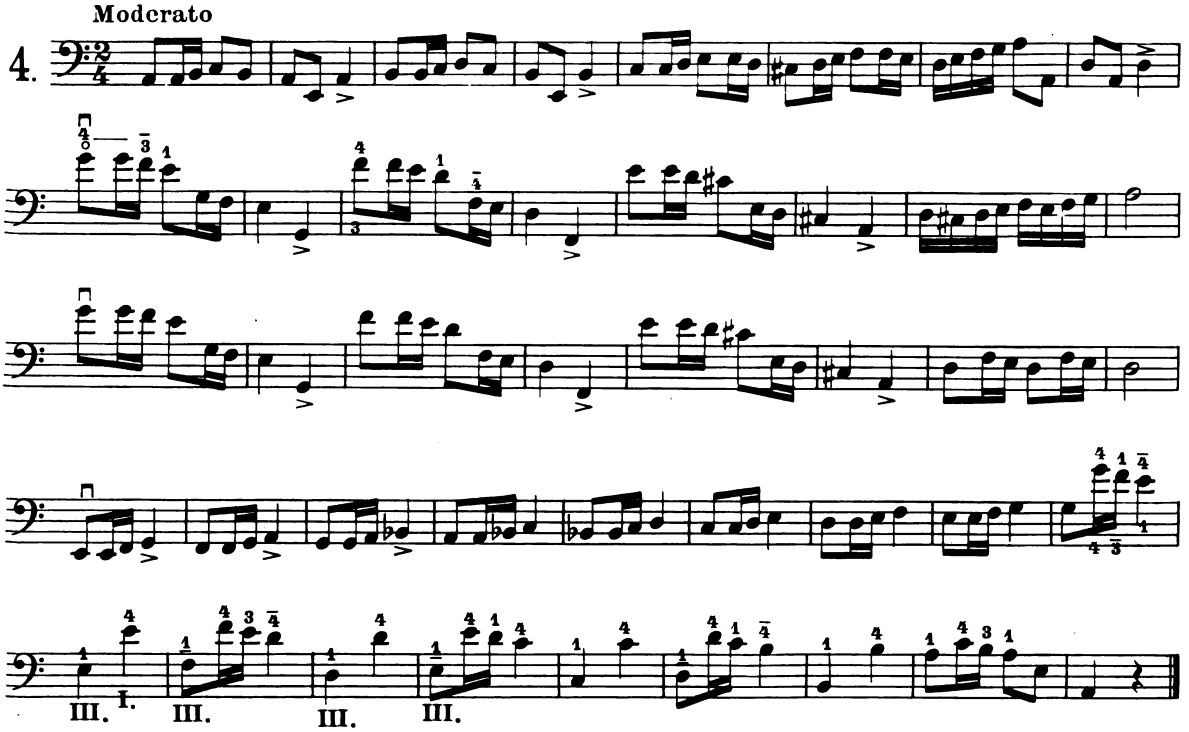

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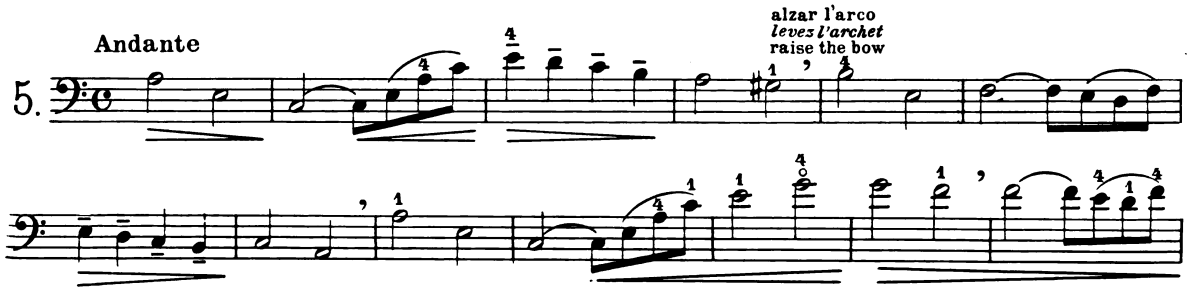

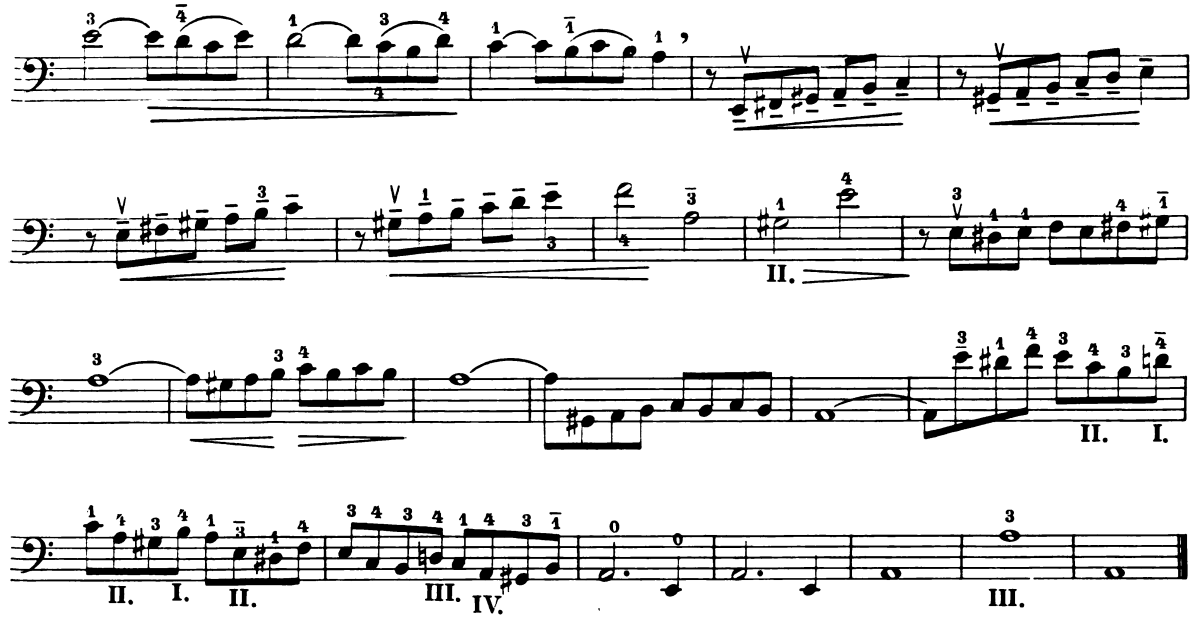

6. **Allegretto**

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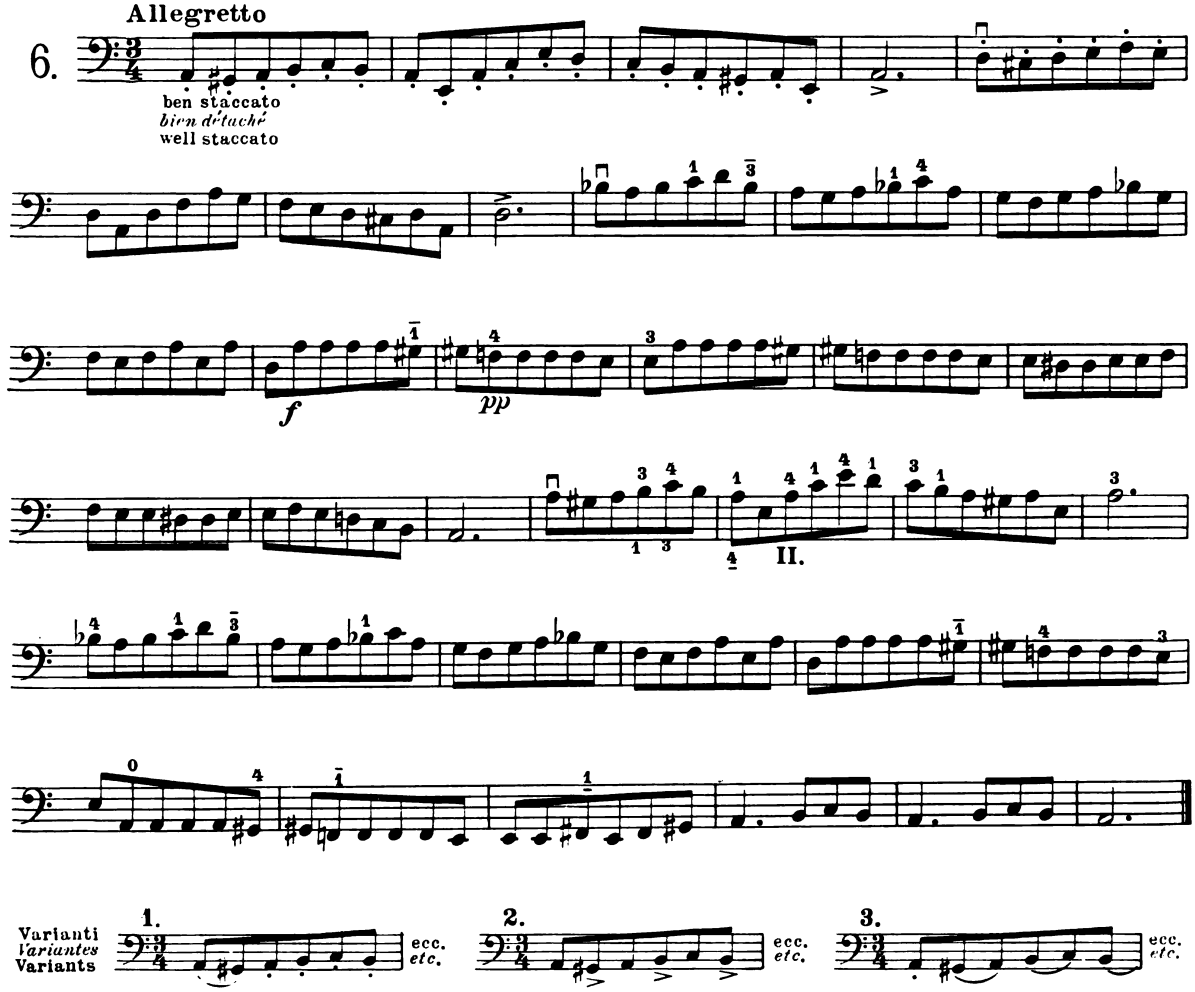
well staccato



Varianti
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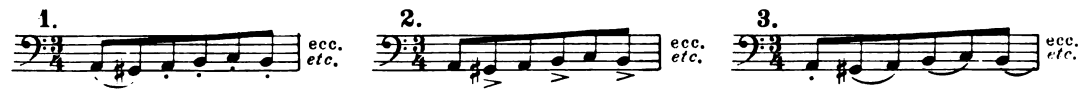

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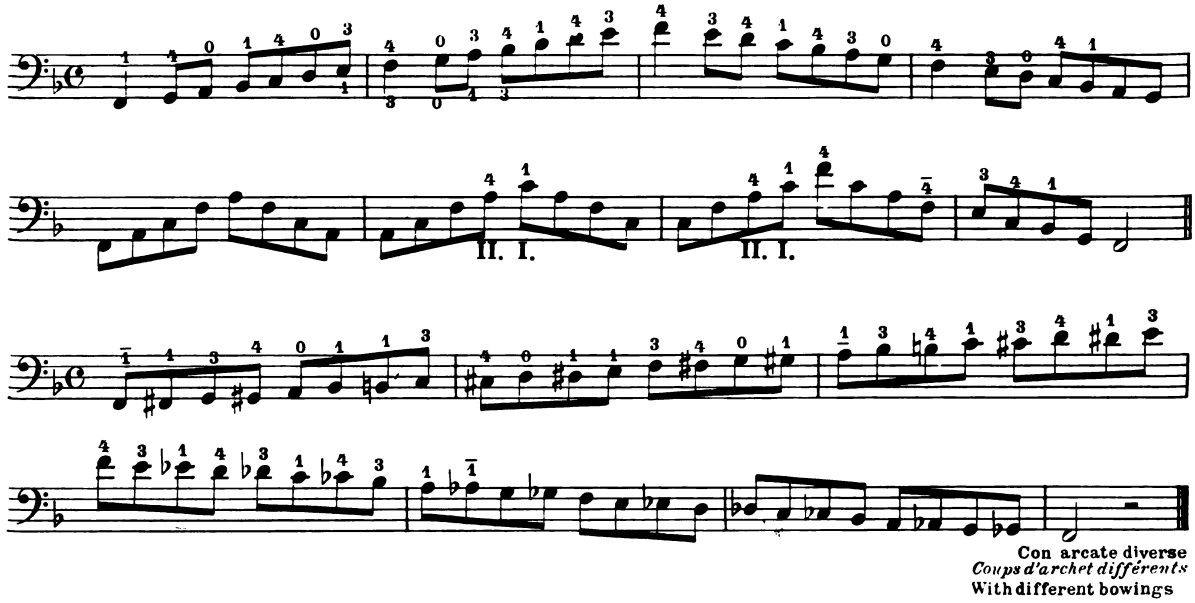
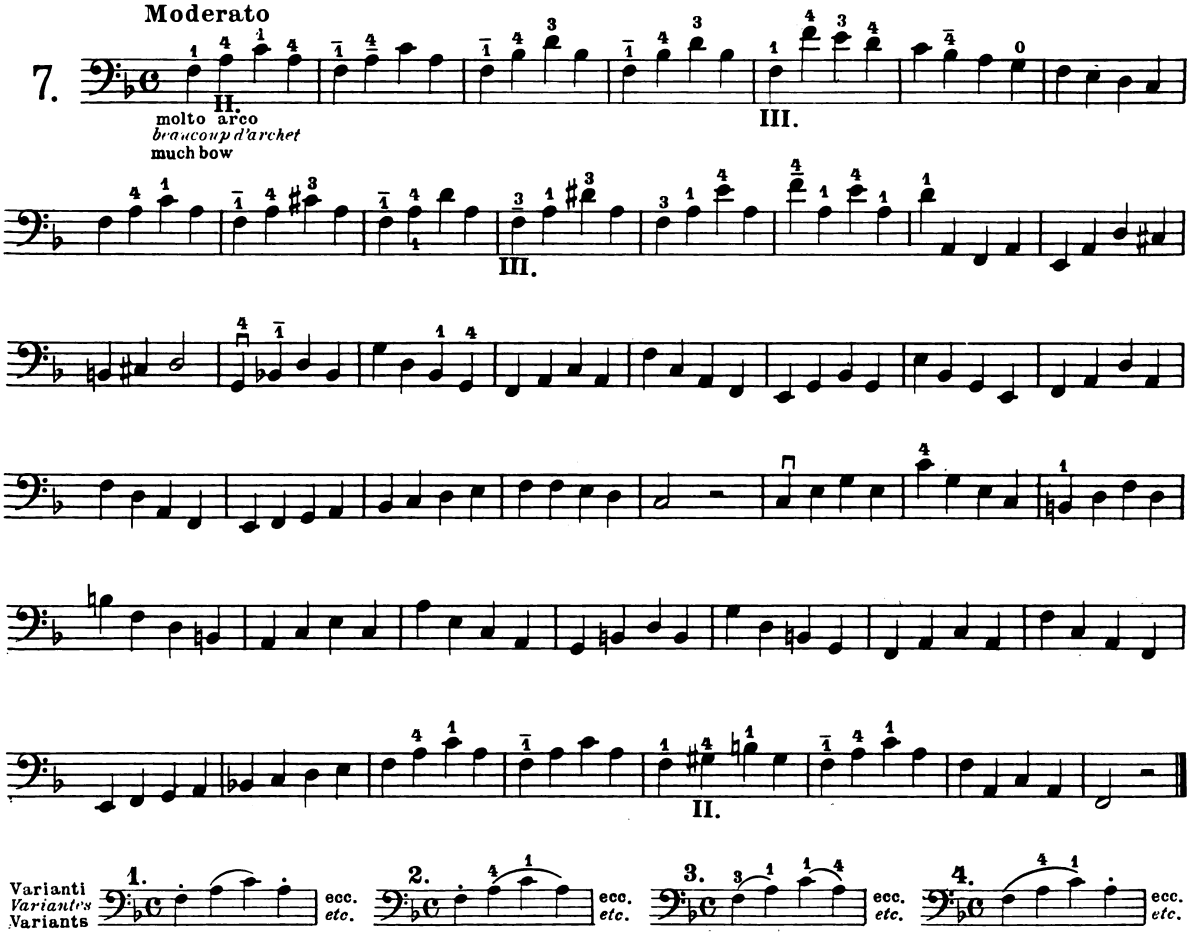


STUDI | *ÉTUDES* | STUDIES



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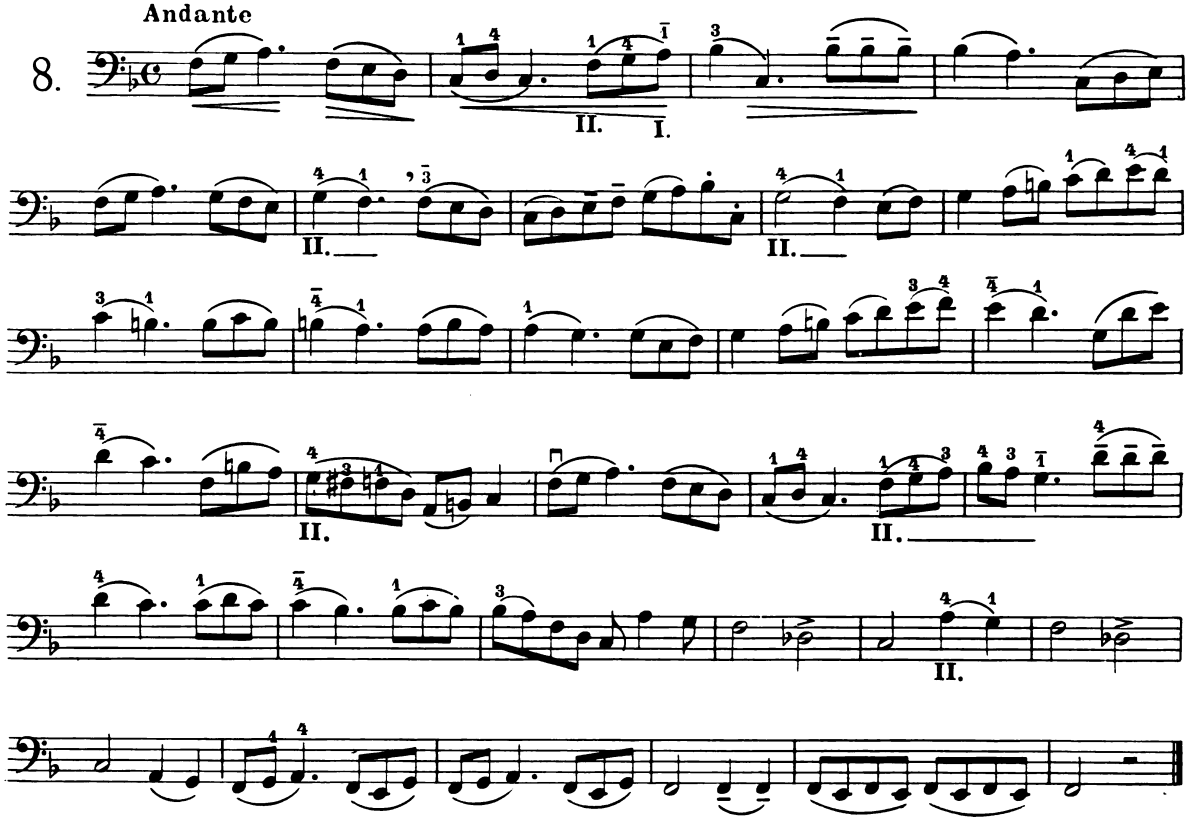

Mosso

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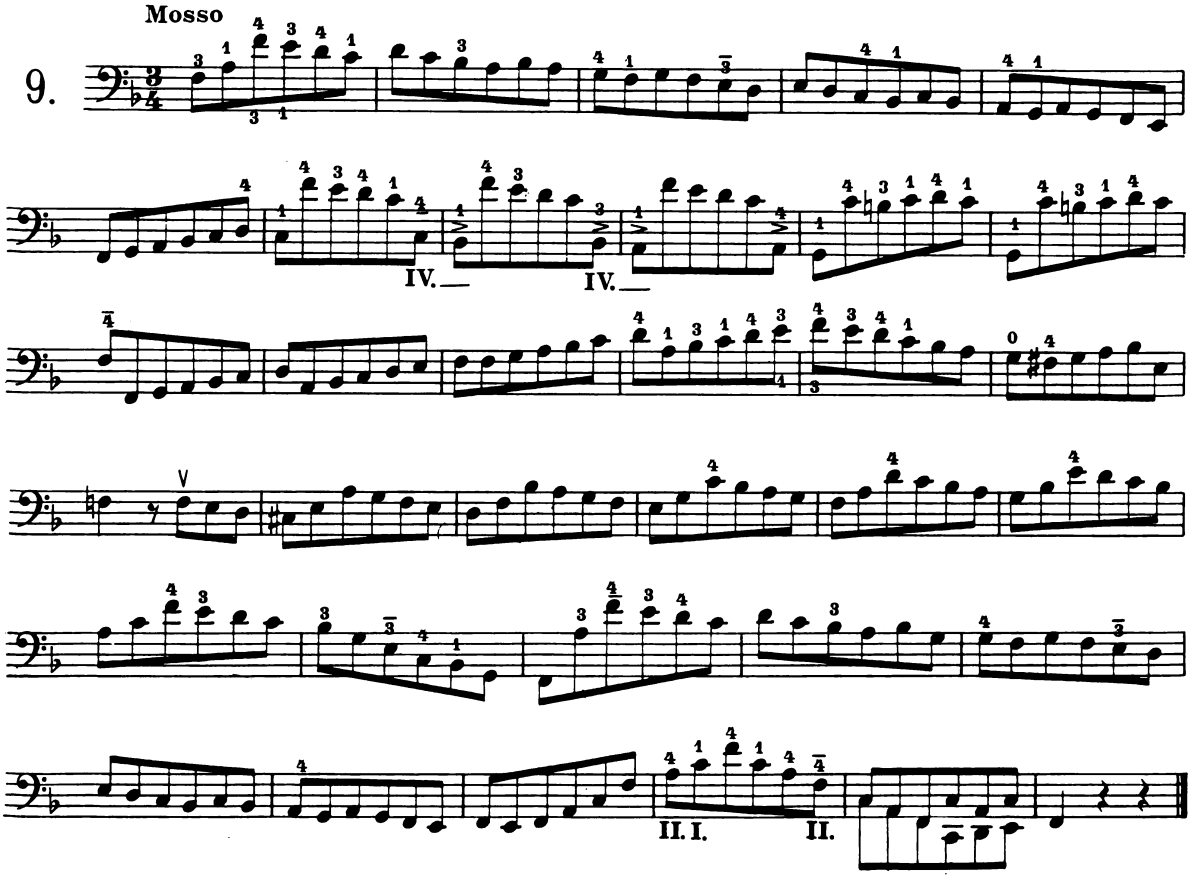
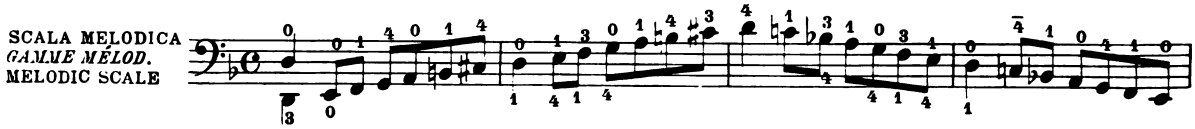
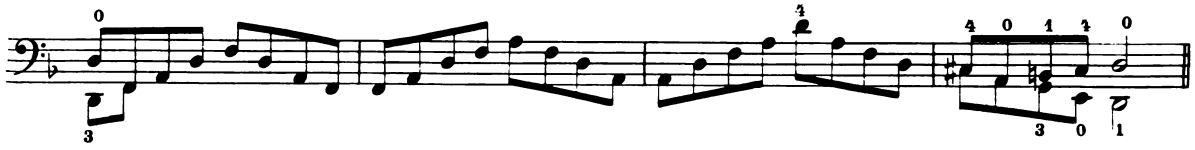


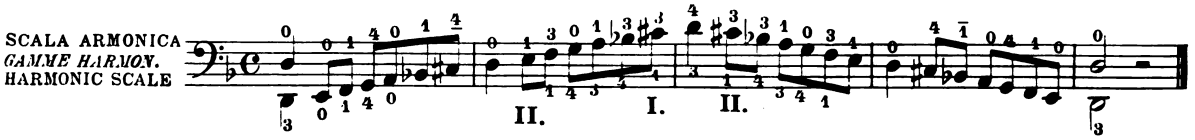
RE MINORE | RÉ *MINEUR* | *D* MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE





SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



STUDÎ | *ÉTUDES* | STUDIES

Mosso

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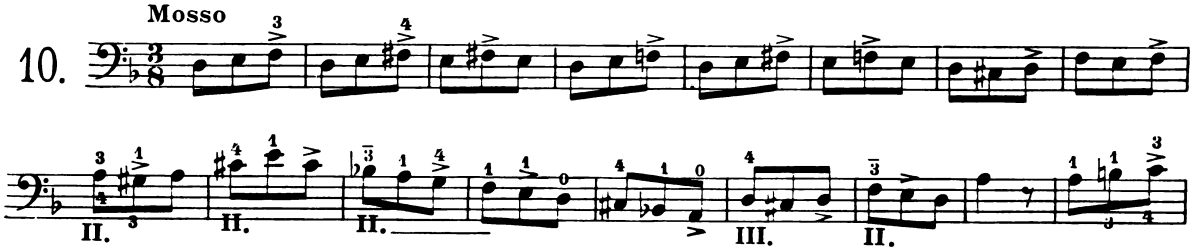

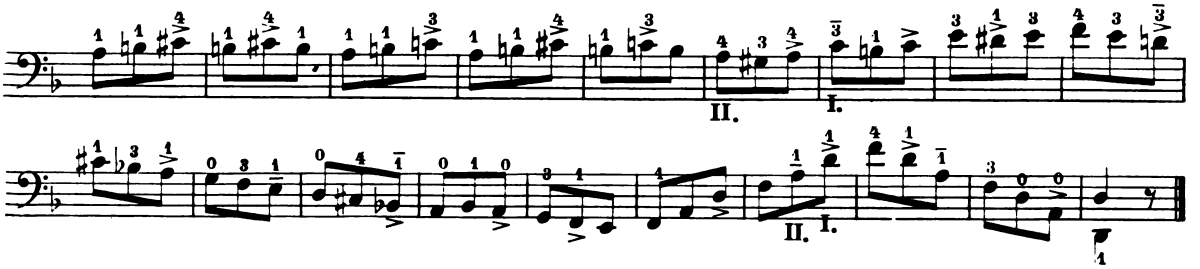

Varianti
Variantes
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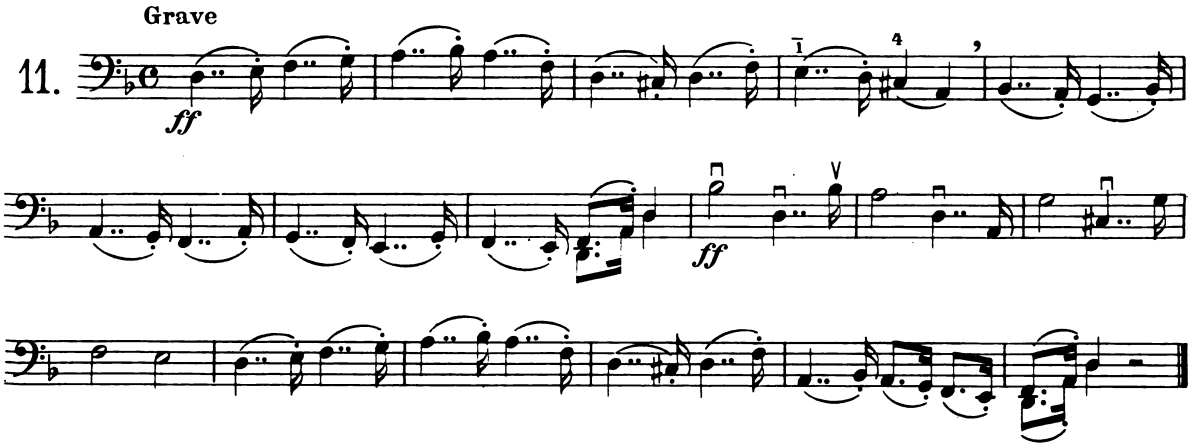

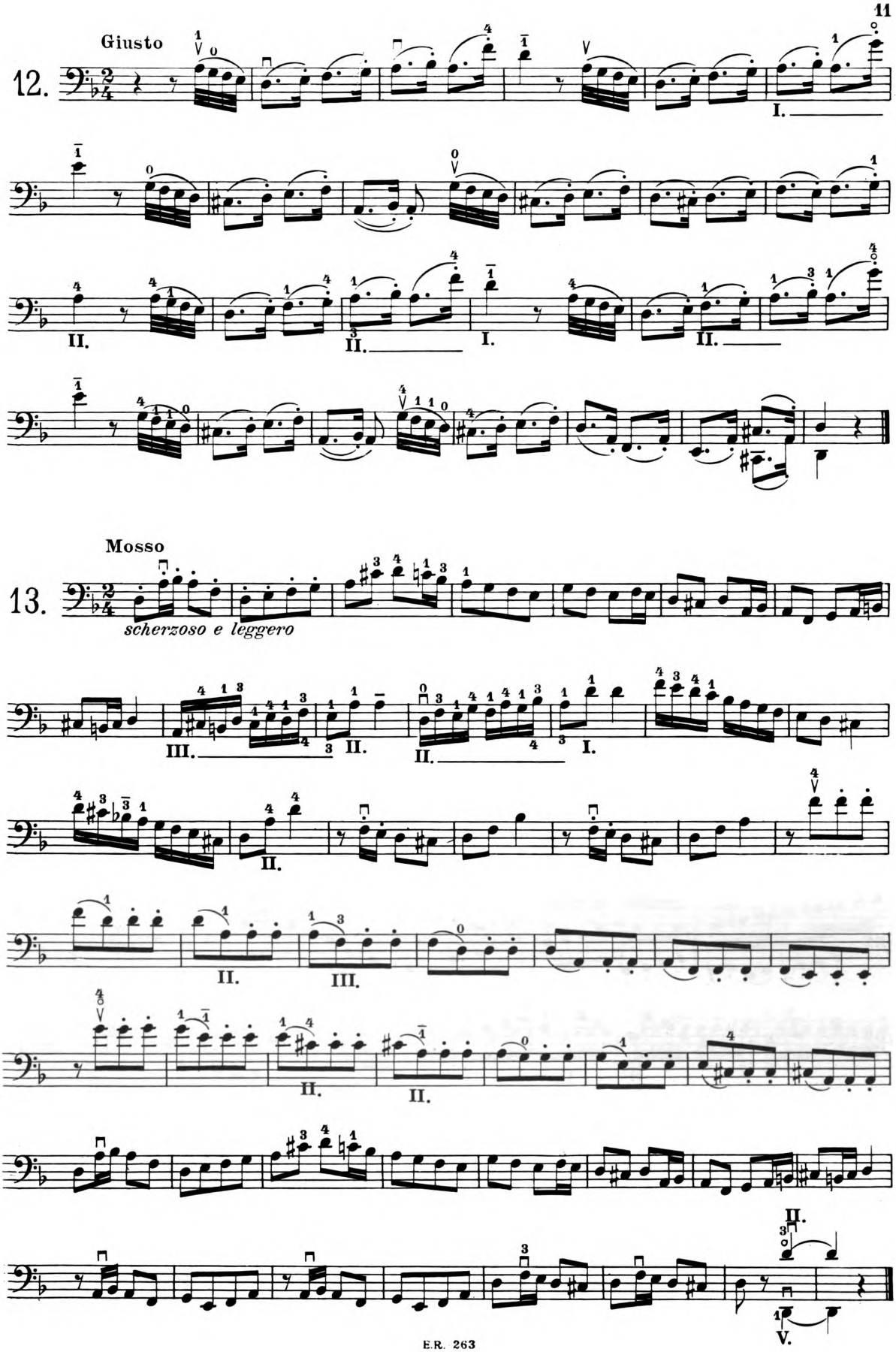
Giusto
12.
I.
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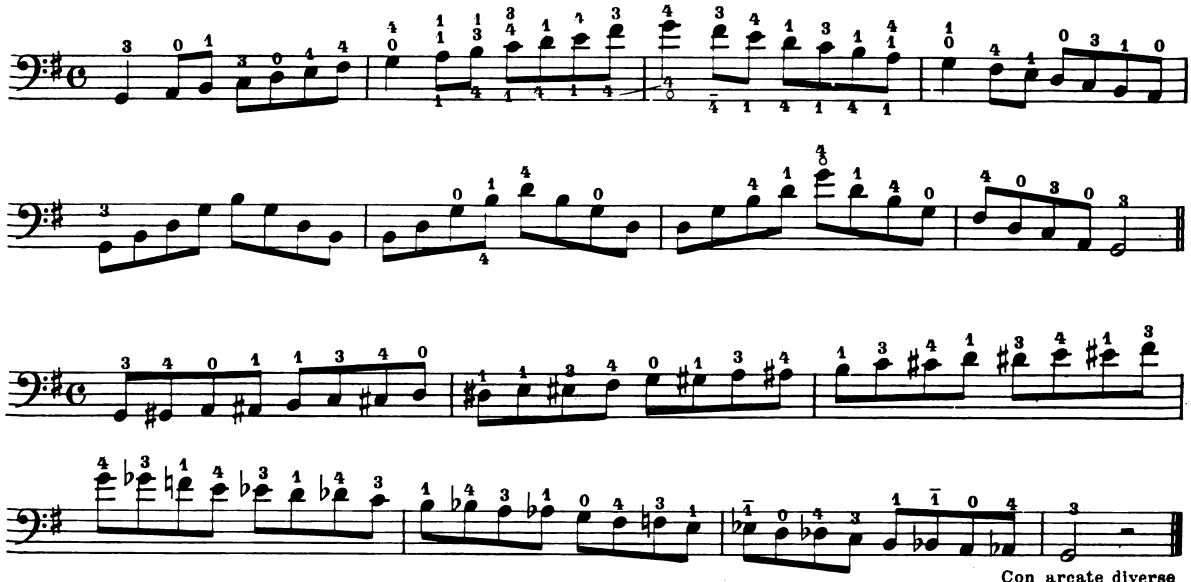
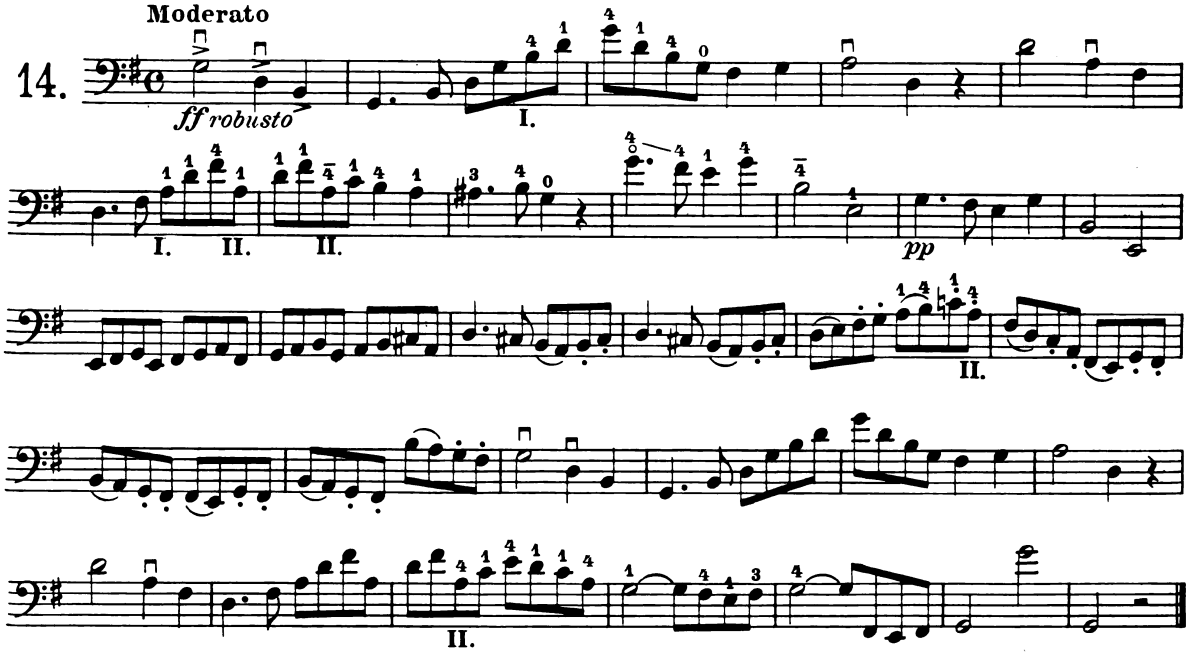
scherzoso e leggero
V.

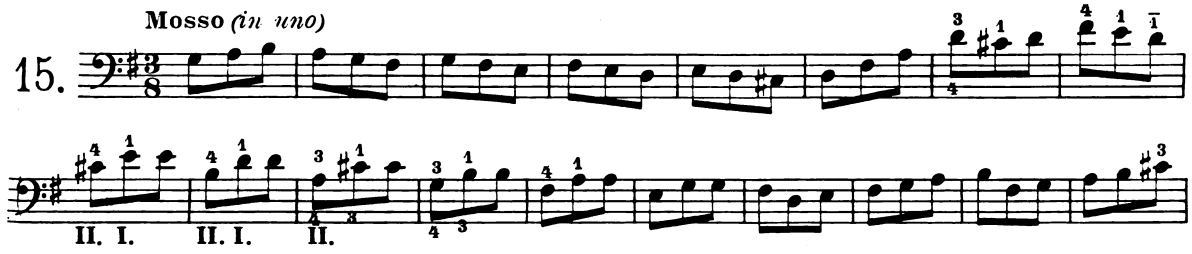
SOL MAGGIORE | SOL *MAJEUR* | *G* MAJOR

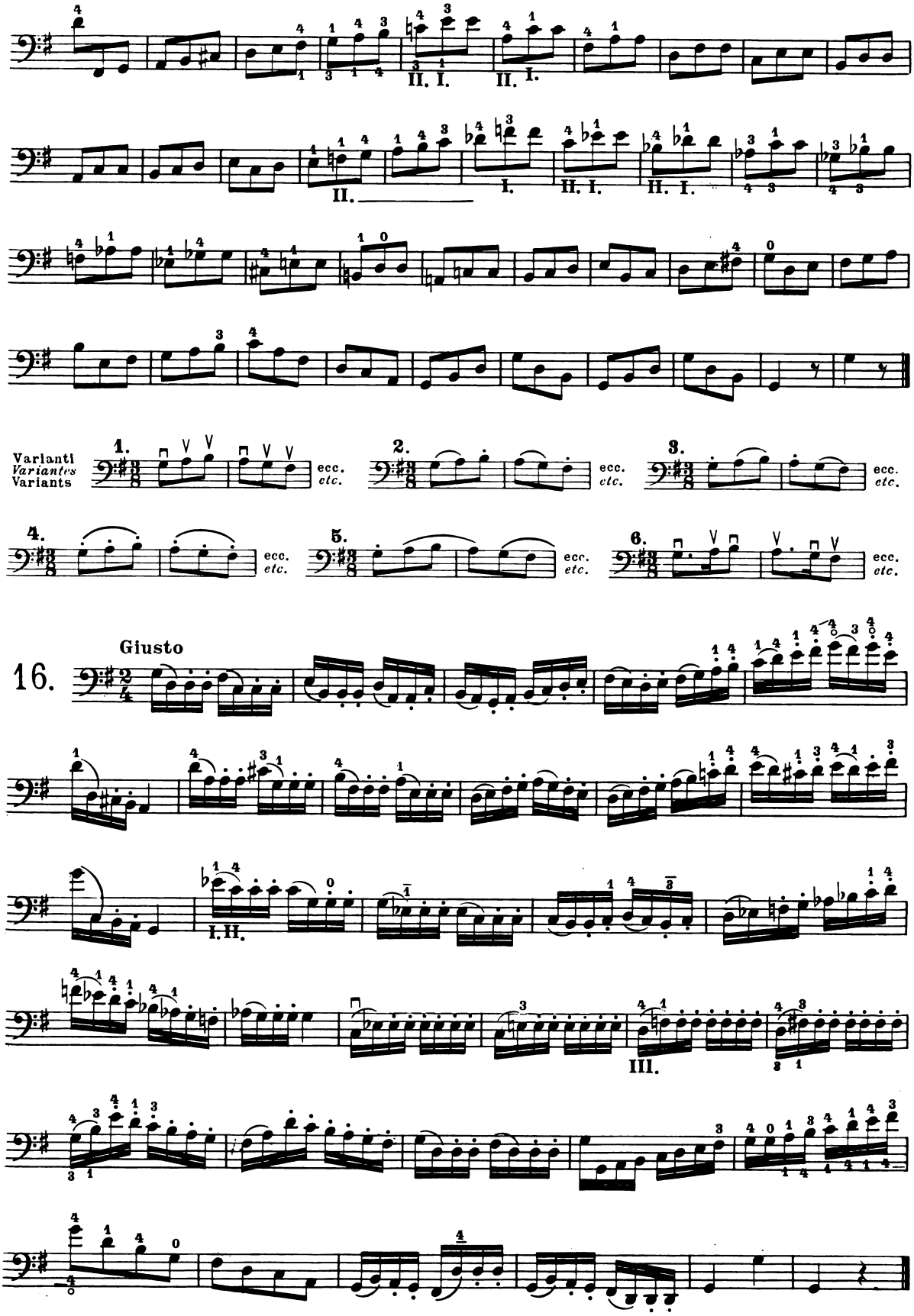


Con arcate diverse
Coups d'archet différents
With different bowings

STUDI | *ÉTUDES* | STUDIES



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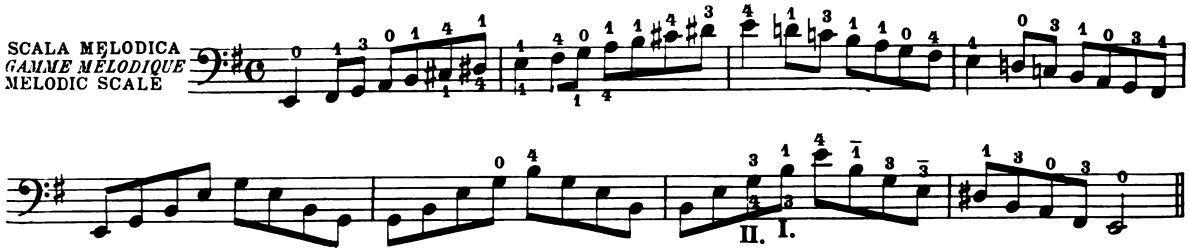
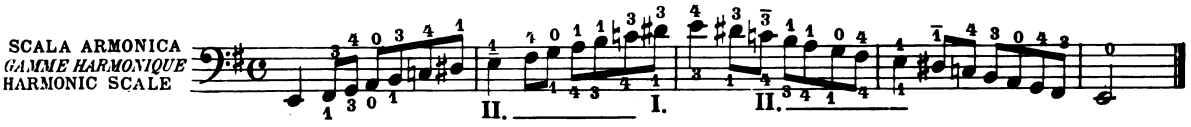
ecc.
etc.
16.
Giusto
I. II.
III.

MI MINORE | MI *MINEUR* | *E* MINOR

SCALA MELODICA
GAMME MÉLODIQUE
MELODIC SCALE

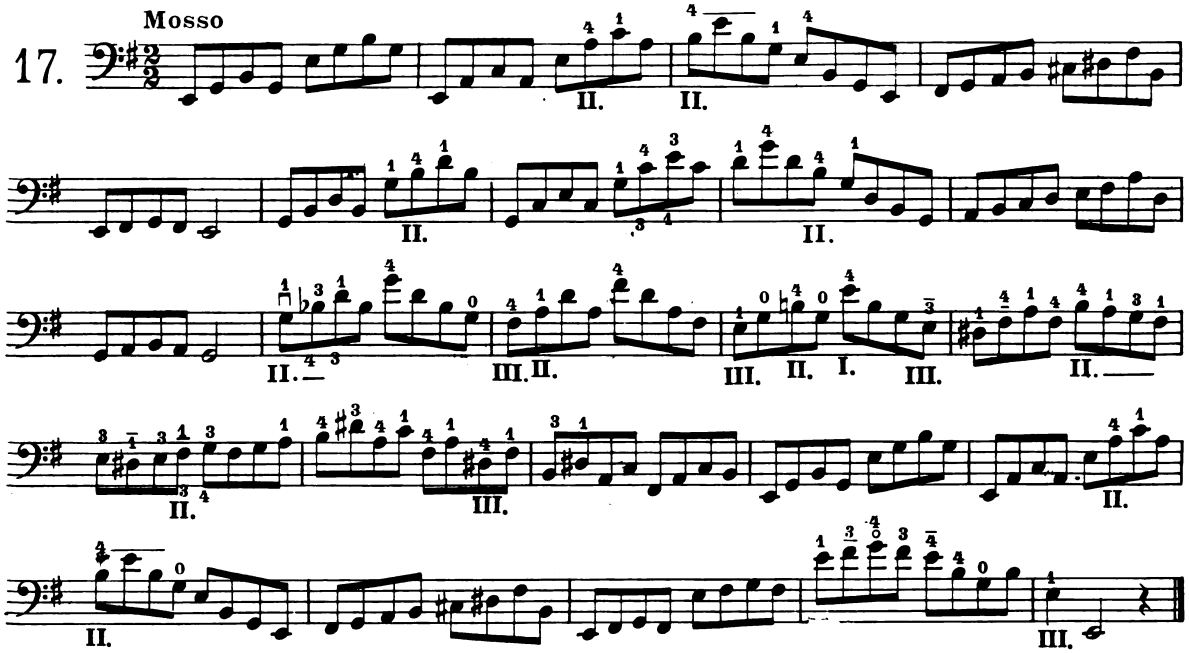


SCALA ARMONICA
GAMME HARMONIQUE
HARMONIC SCALE

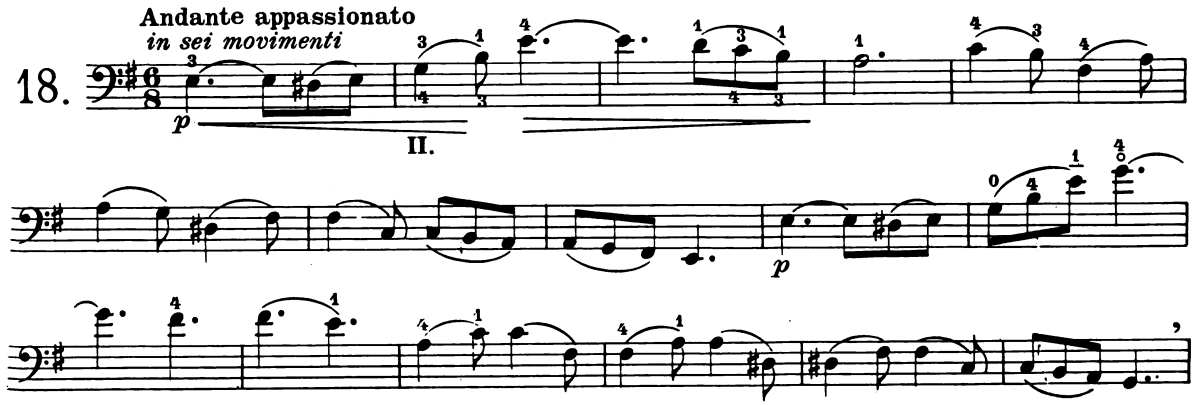


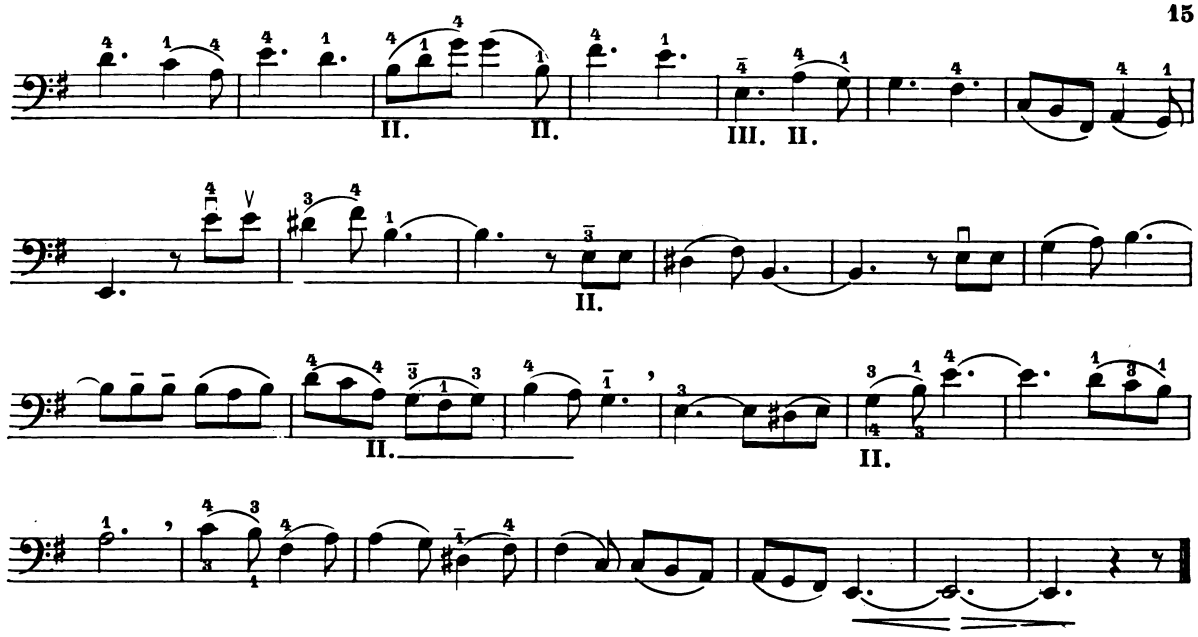
STUDÎ | *ÉTUDES* | STUDIES

17. Mosso

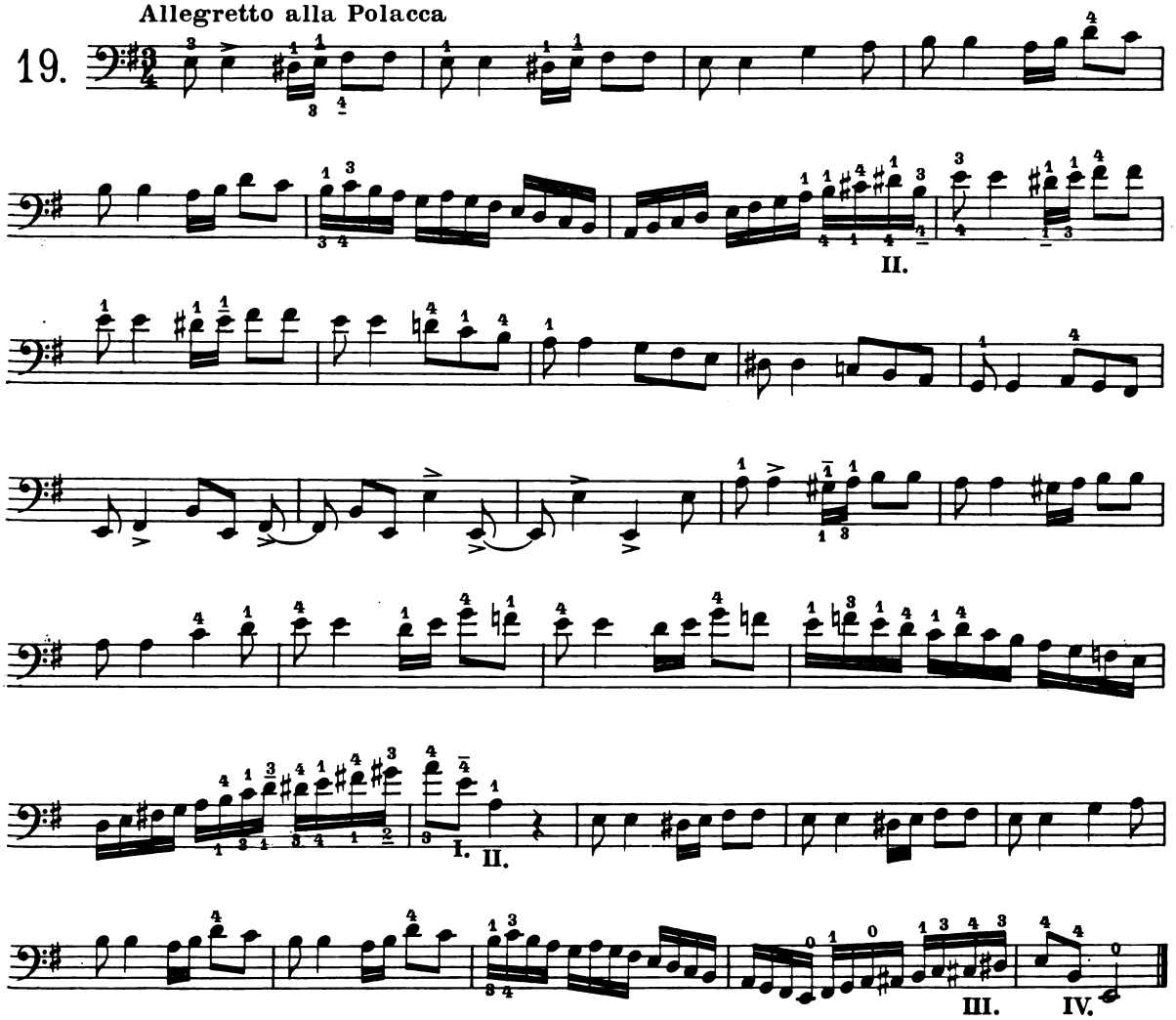


18. Andante appassionato
in sei movimenti

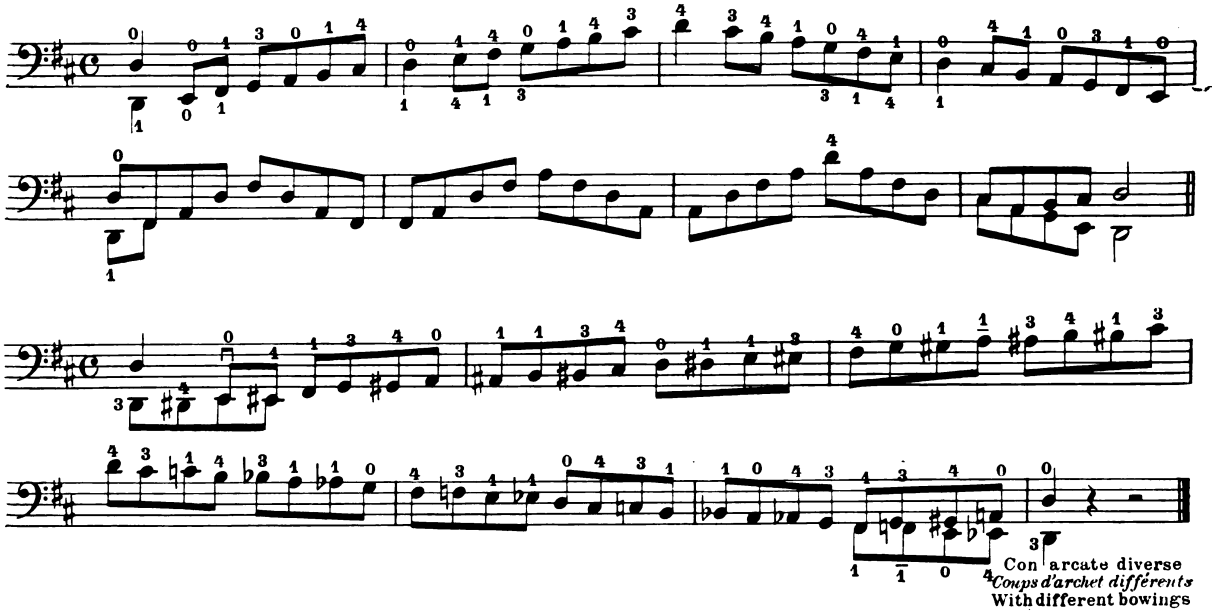




19. Allegretto alla Polacca



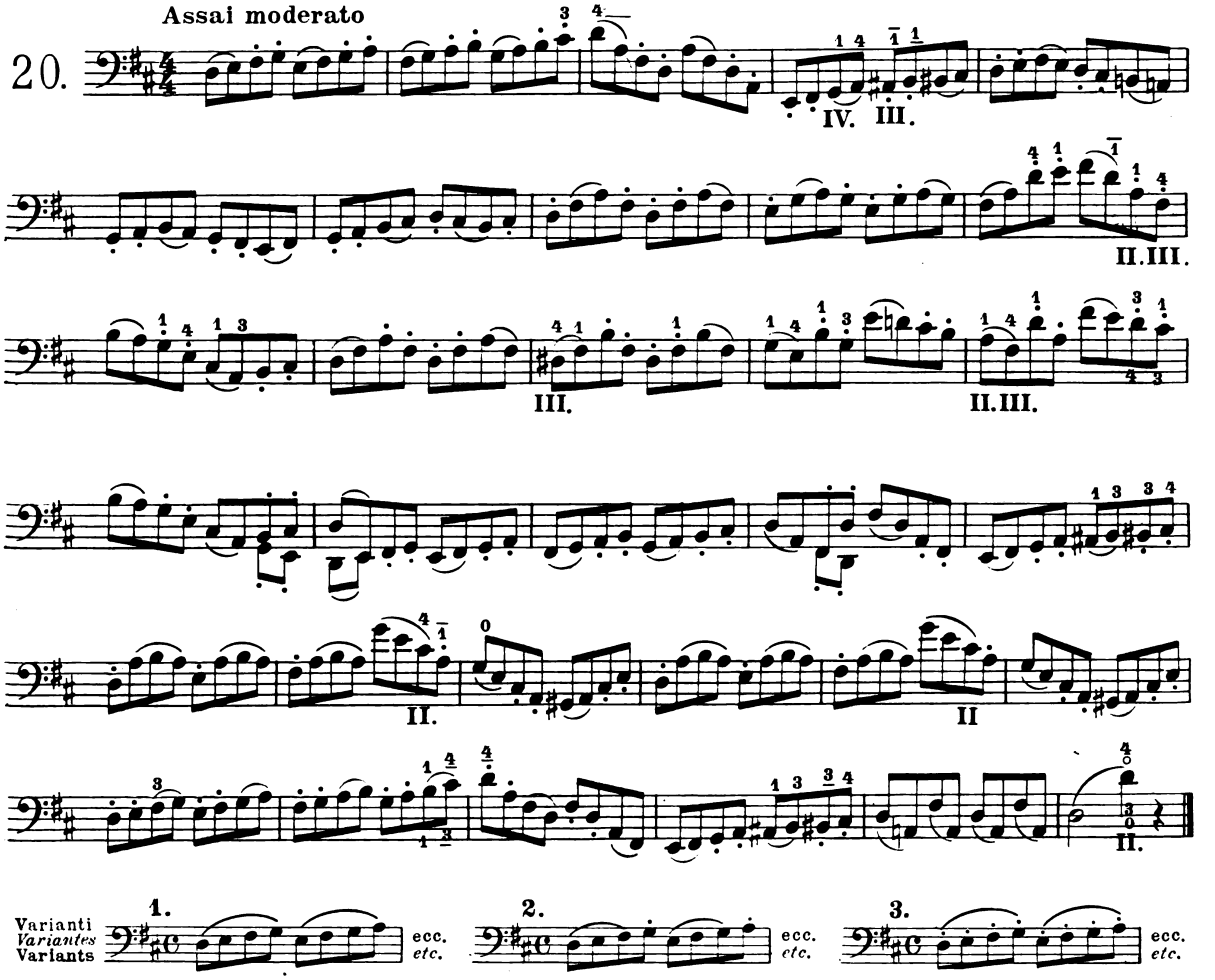
RE MAGGIORE | RÈ *MAJEUR* | *D* MAJOR



STUDI | *ÉTUDES* | STUDIES

Assai moderato

20.



Varianti *Variantes* Variants

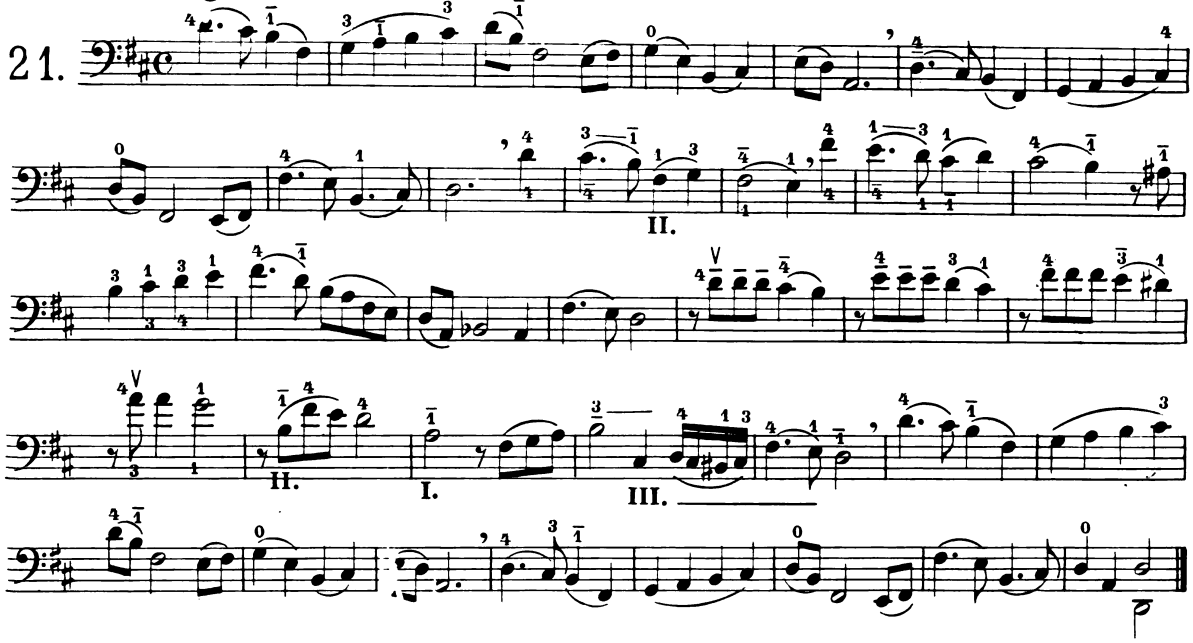
1. ecc. *etc.*

2. ecc. *etc.*

3. ecc. *etc.*

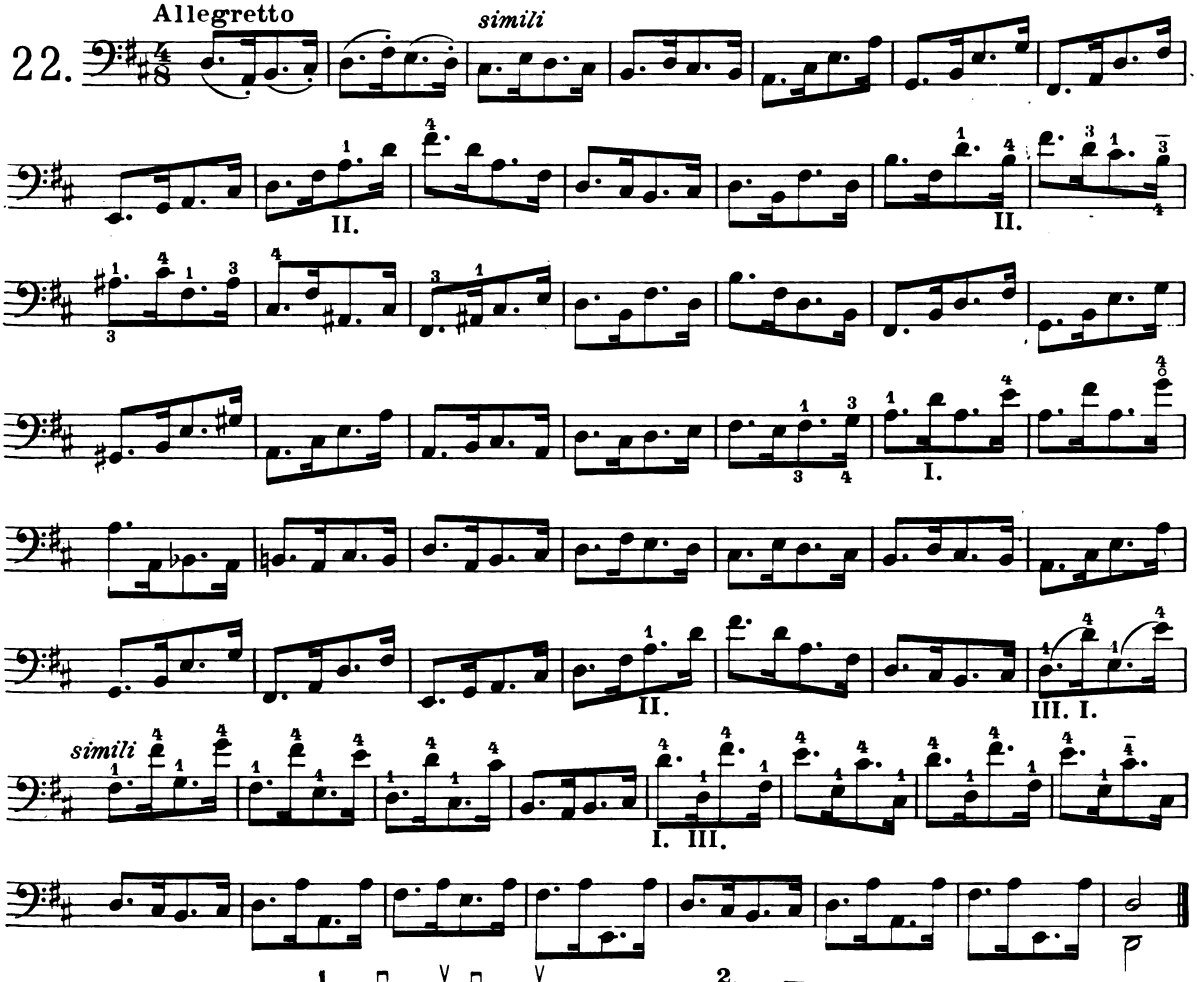
Largo

21.

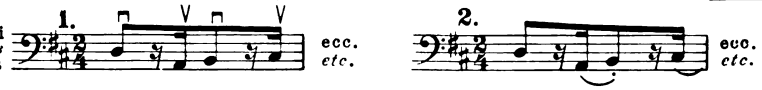


Allegretto

22.



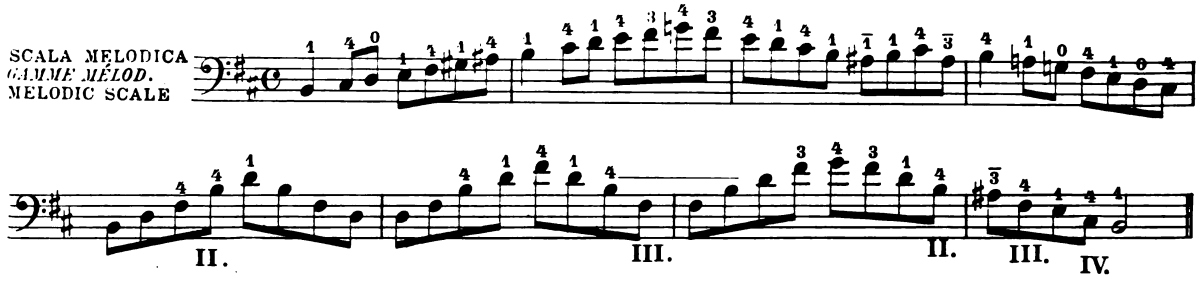
Varianti
Variantes
Variants



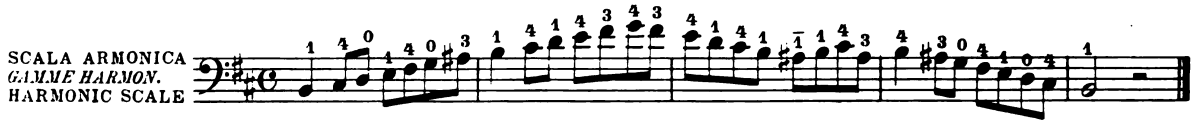
ecc.
etc.

SI MINORE | SI *MINEUR* | *B* MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE



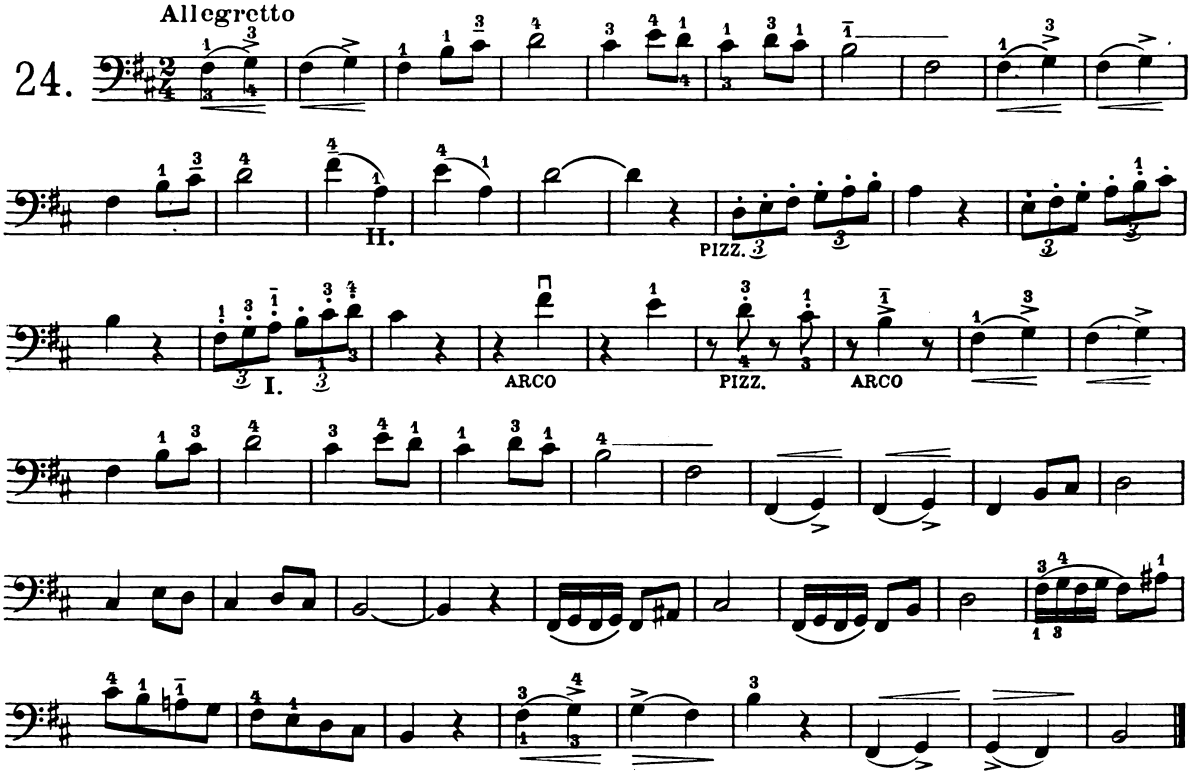
SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



STUDI | *ÉTUDES* | STUDIES

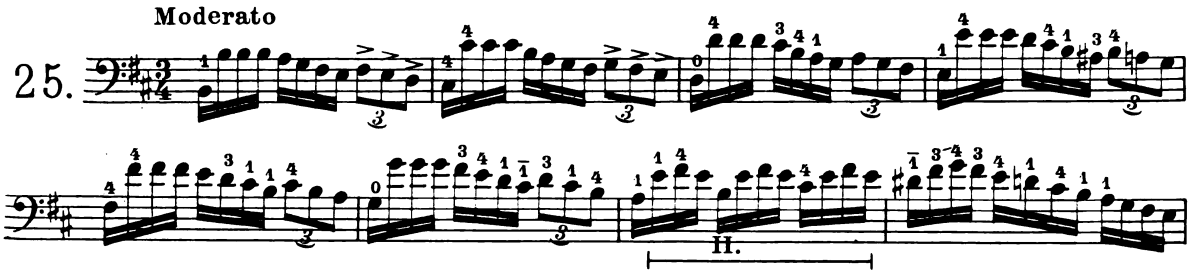
Allegretto

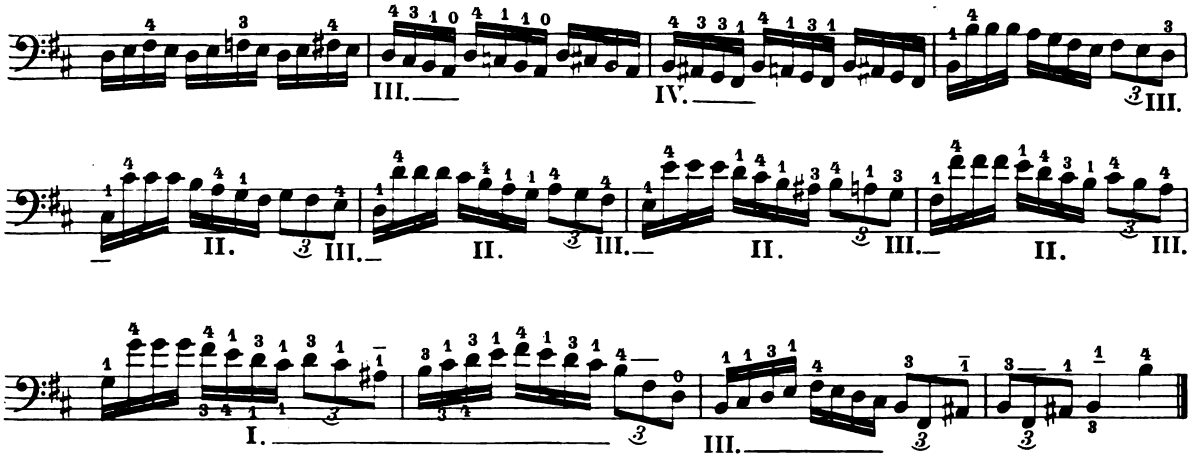
24.



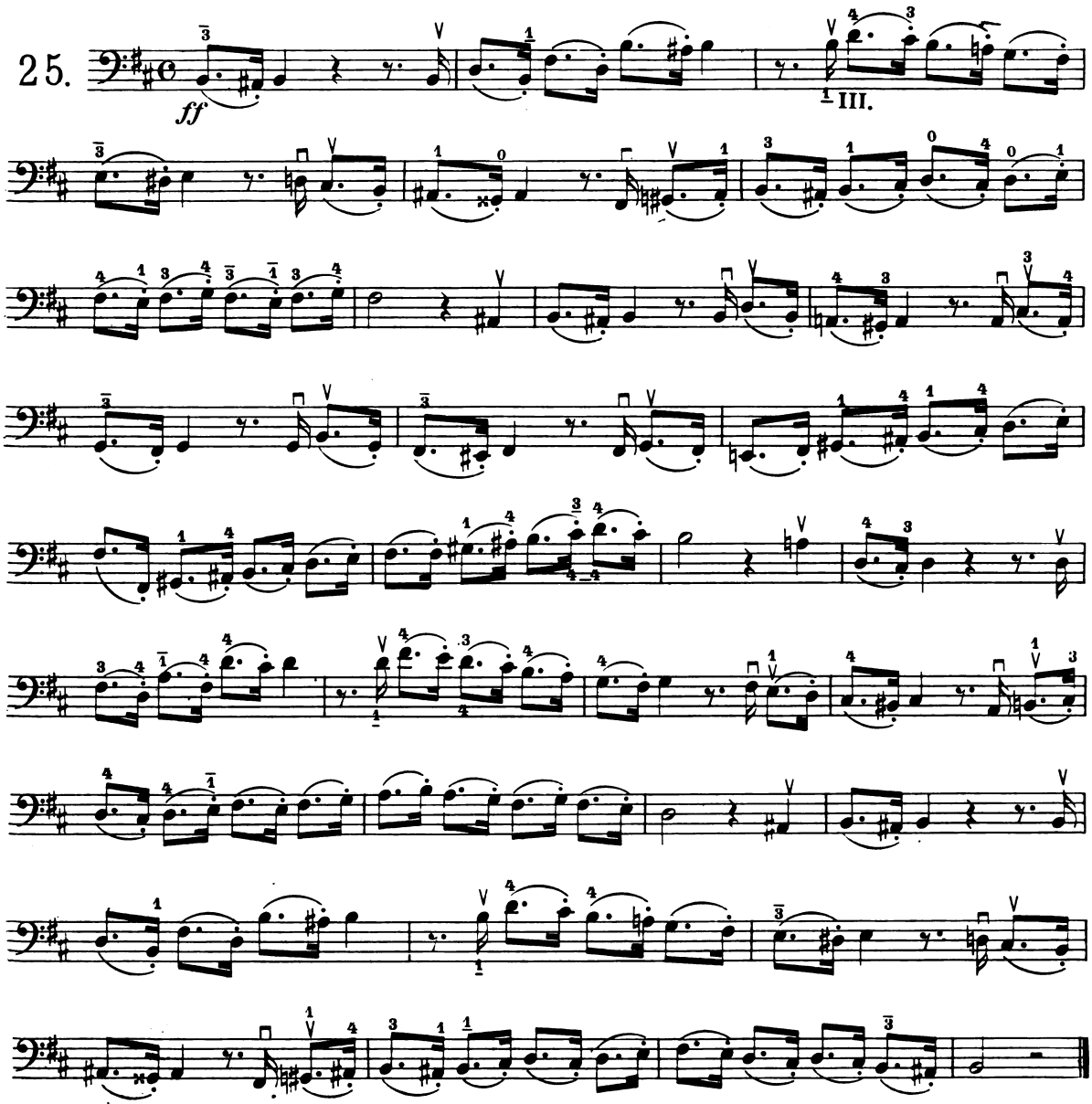
Moderato

25.





25.



SI♭ MAGGIORE | SI♭ *MAJEUR* | B♭ MAJOR

Con arcate diverse

Coups d'archet différents
With different bowings

STUDI | *ÉTUDES* | STUDIES

Mosso

26.

Varianti
Variantes
Variants

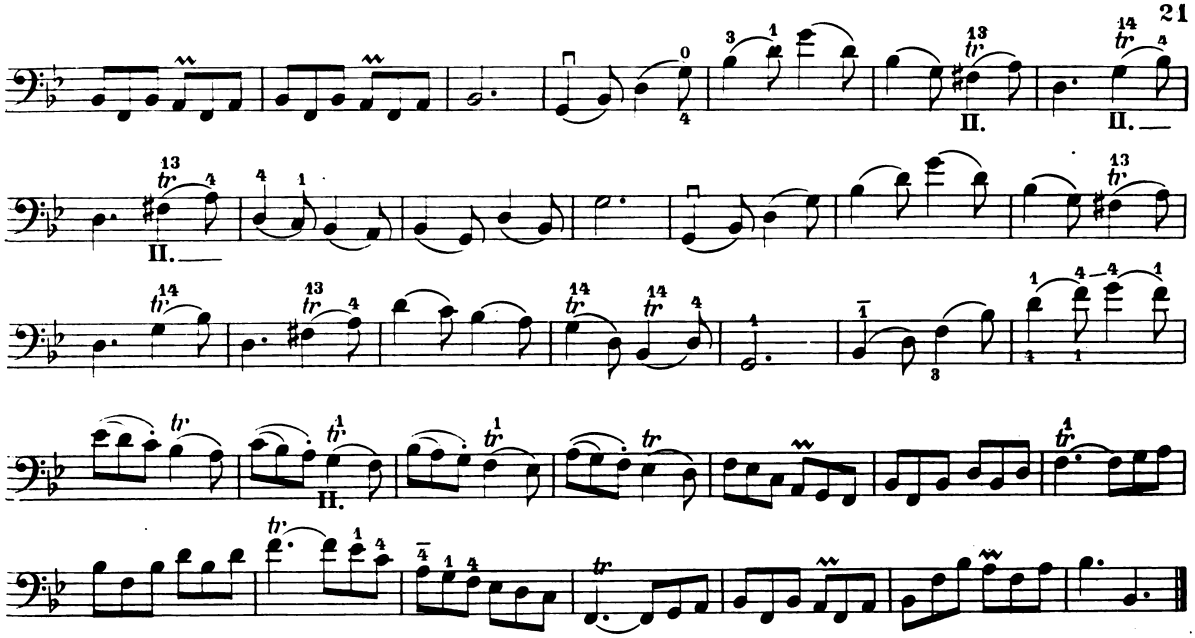
1. ecc. *etc.*

2. ecc. *etc.*

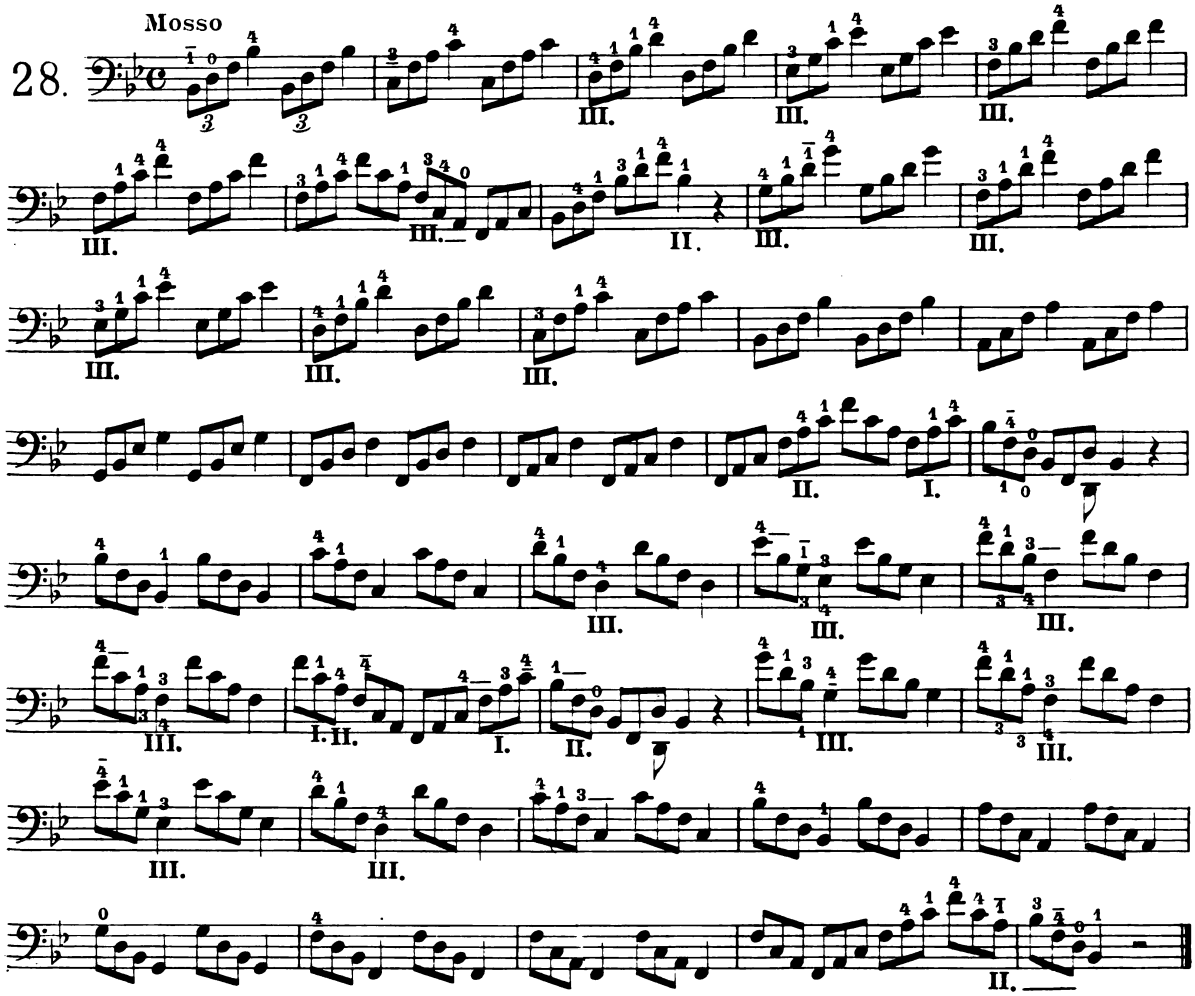
3. ecc. *etc.*

Andante *in sei movim!ti*

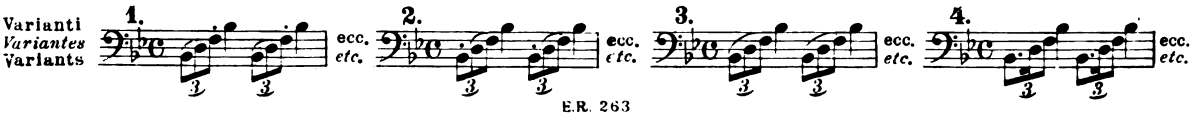
27.



28. Mosso



Varianti / *Variantes* / Variants



SOL MINORE | SOL *MINEUR* | *G* MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

I.

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI | *ÉTUDES* | STUDIES

Moderato

29.

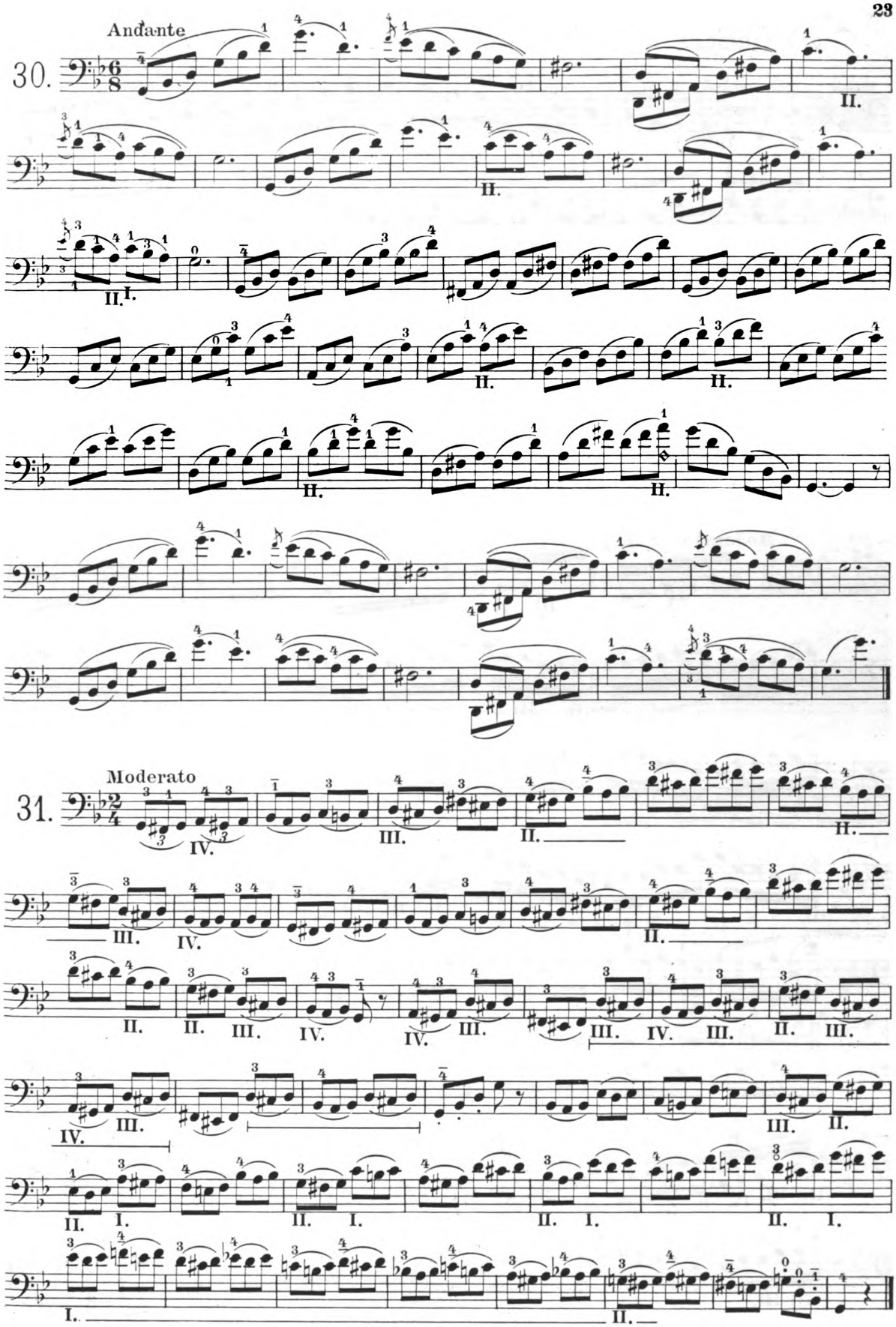
II.

balzato-*saltillé*

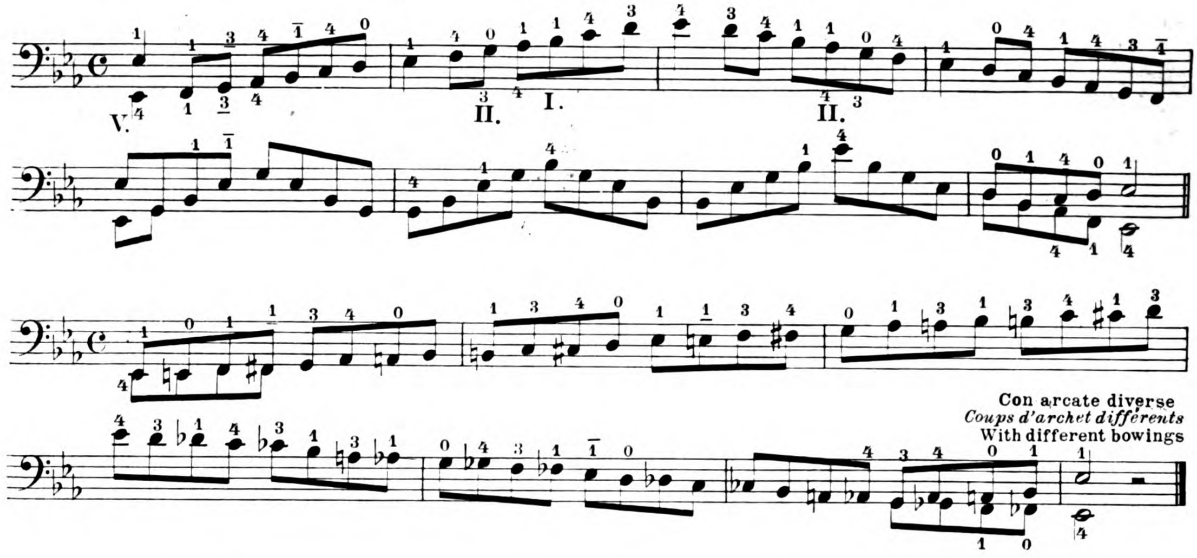
Varianti
Variantes
Variants

1. ecc. *etc.*

2. ecc. *etc.*


Andante
30.
Moderato
31.

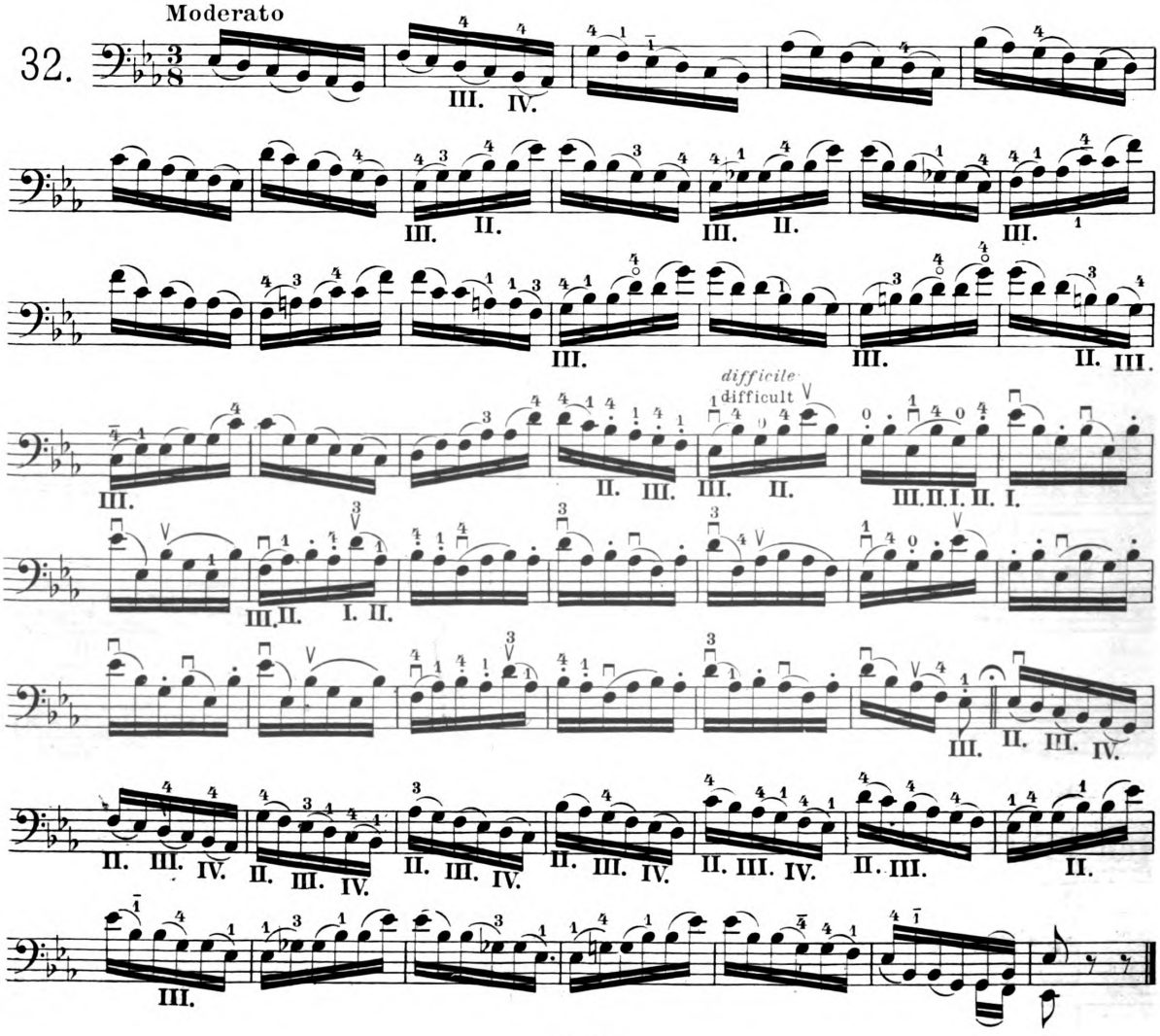
MI♭ MAGGIORE | MI♭ *MAJEUR* | *E♭* MAJOR

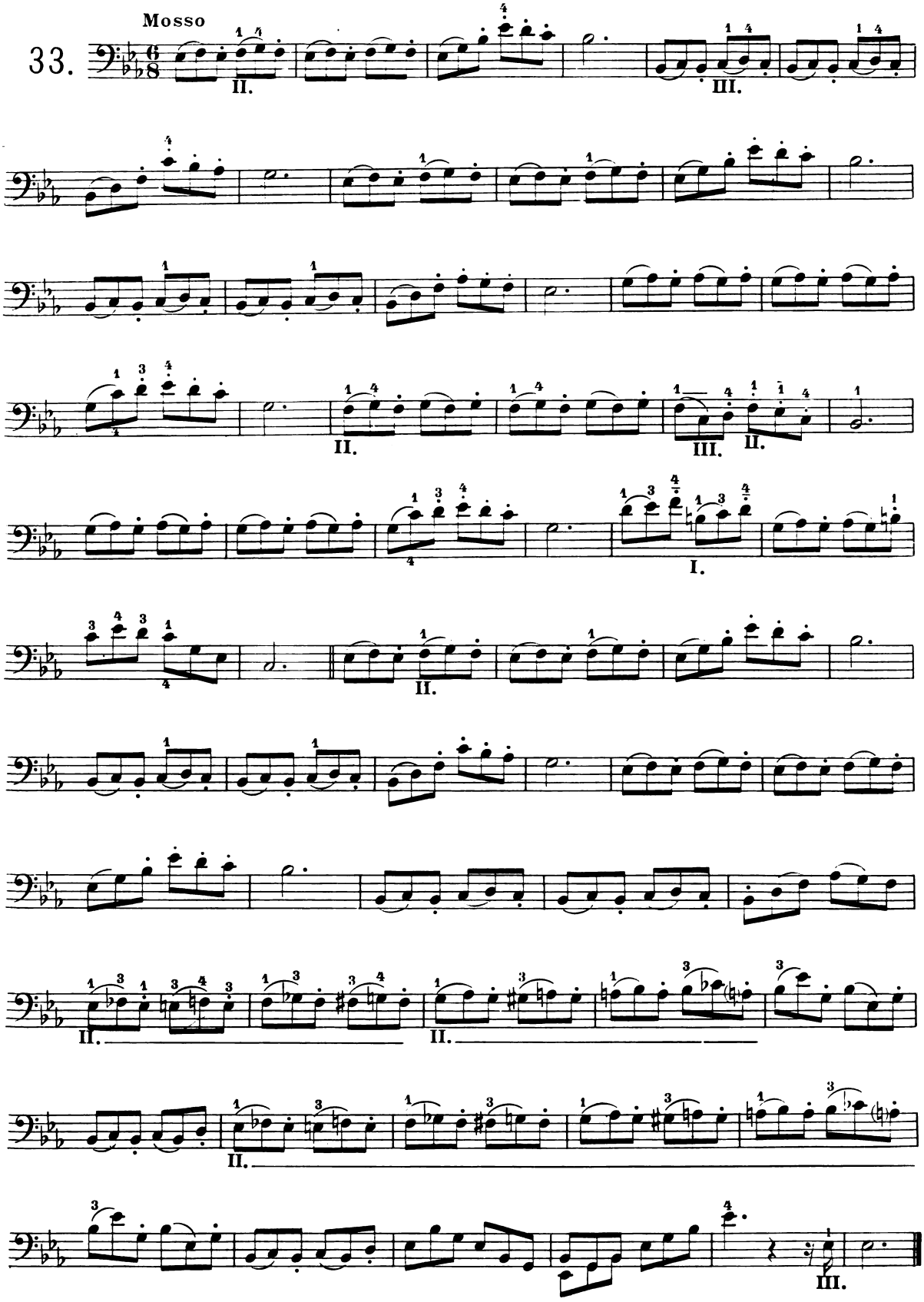


STUDI | *ÉTUDES* | STUDIES

Moderato

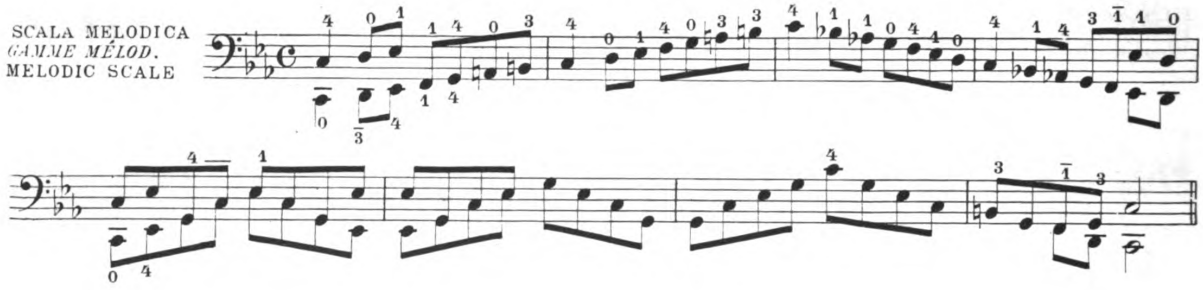
32.



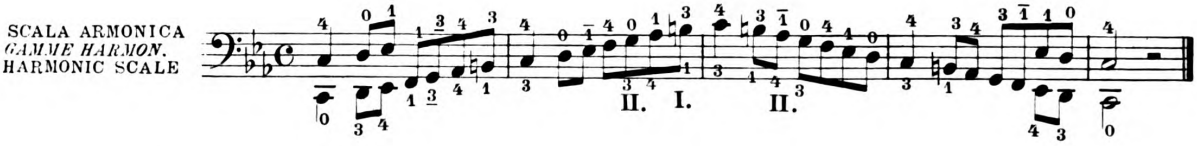

Mosso
33.

DO MINORE | DO *MINEUR* | *E* MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

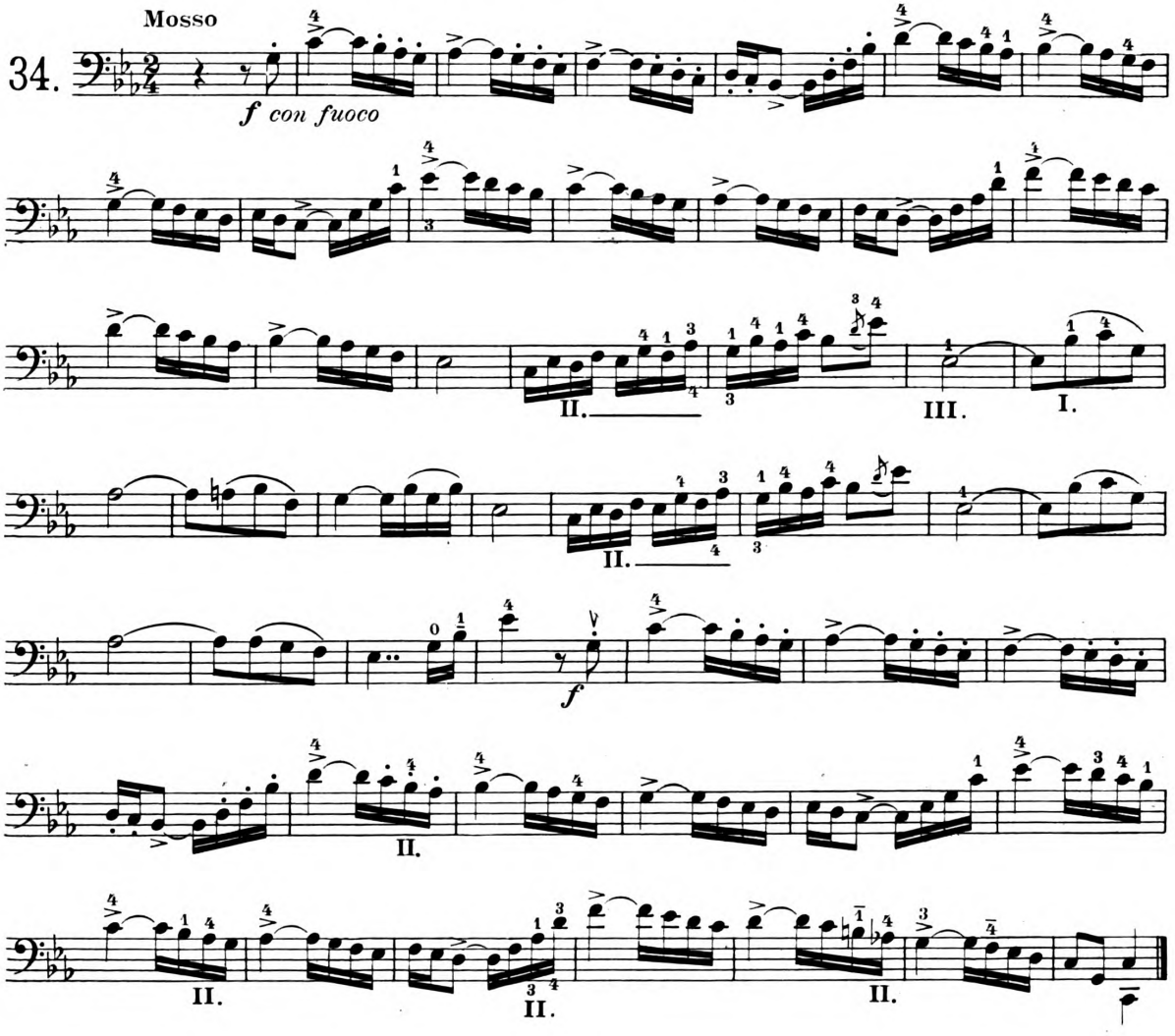


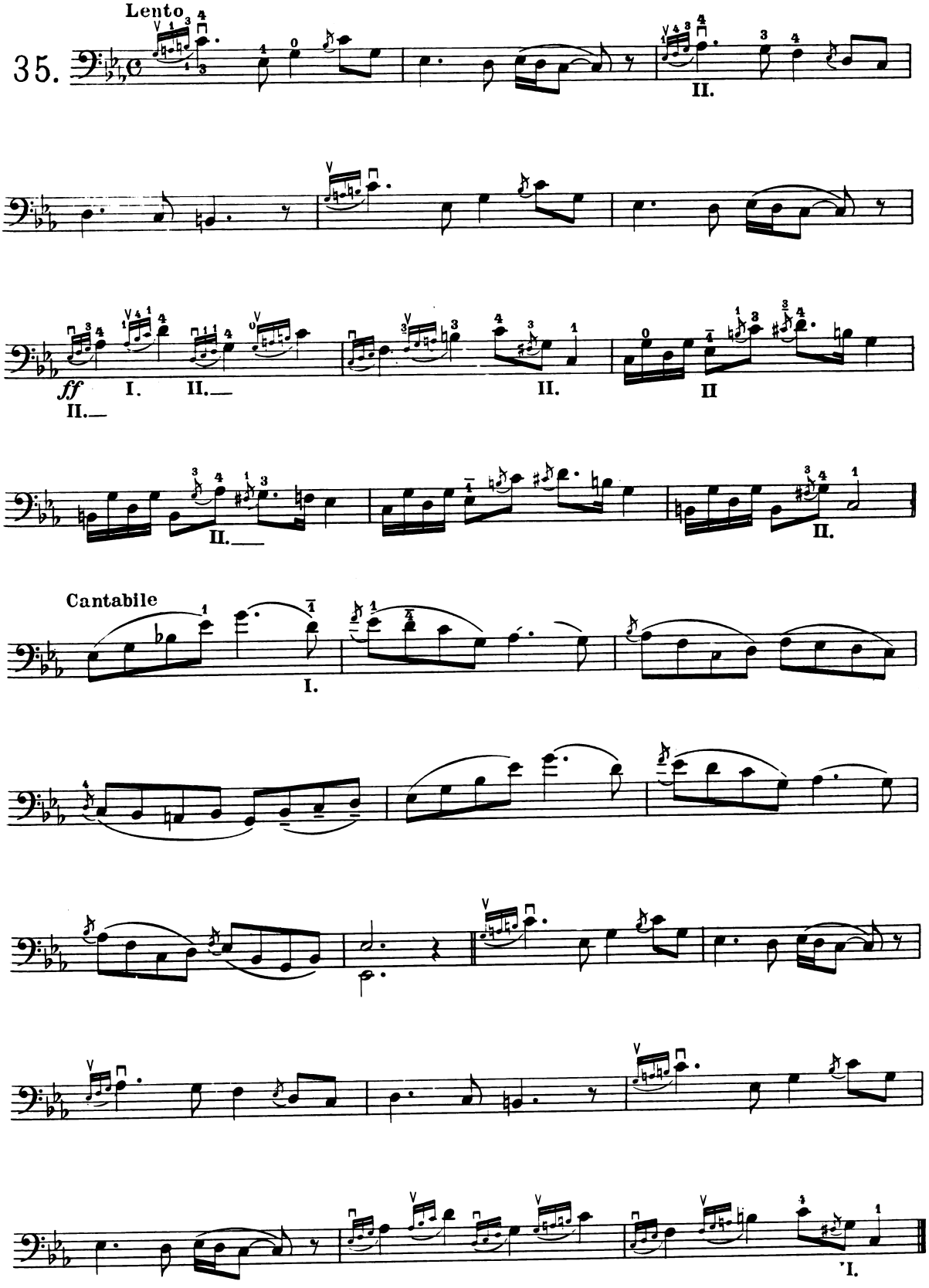
SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



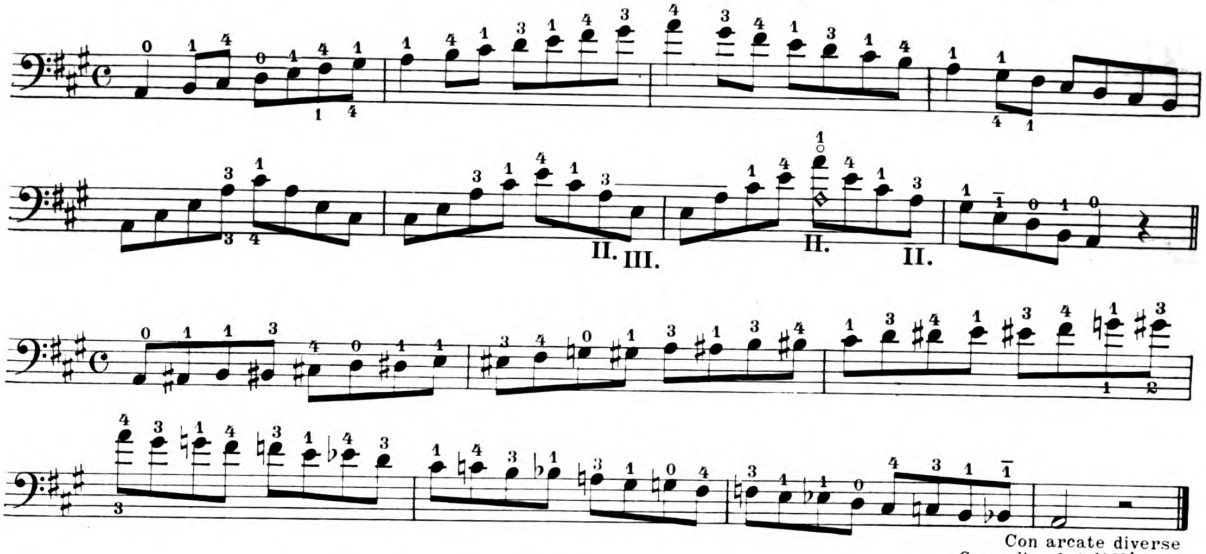
STUDI | *ÉTUDES* | STUDIES

34.




Lento
35.
II.
ff
I.
II.
II.
II.
II.
II.
Cantabile
I.
I.

LA MAGGIORE | LA *MAJEUR* | *A* MAJOR

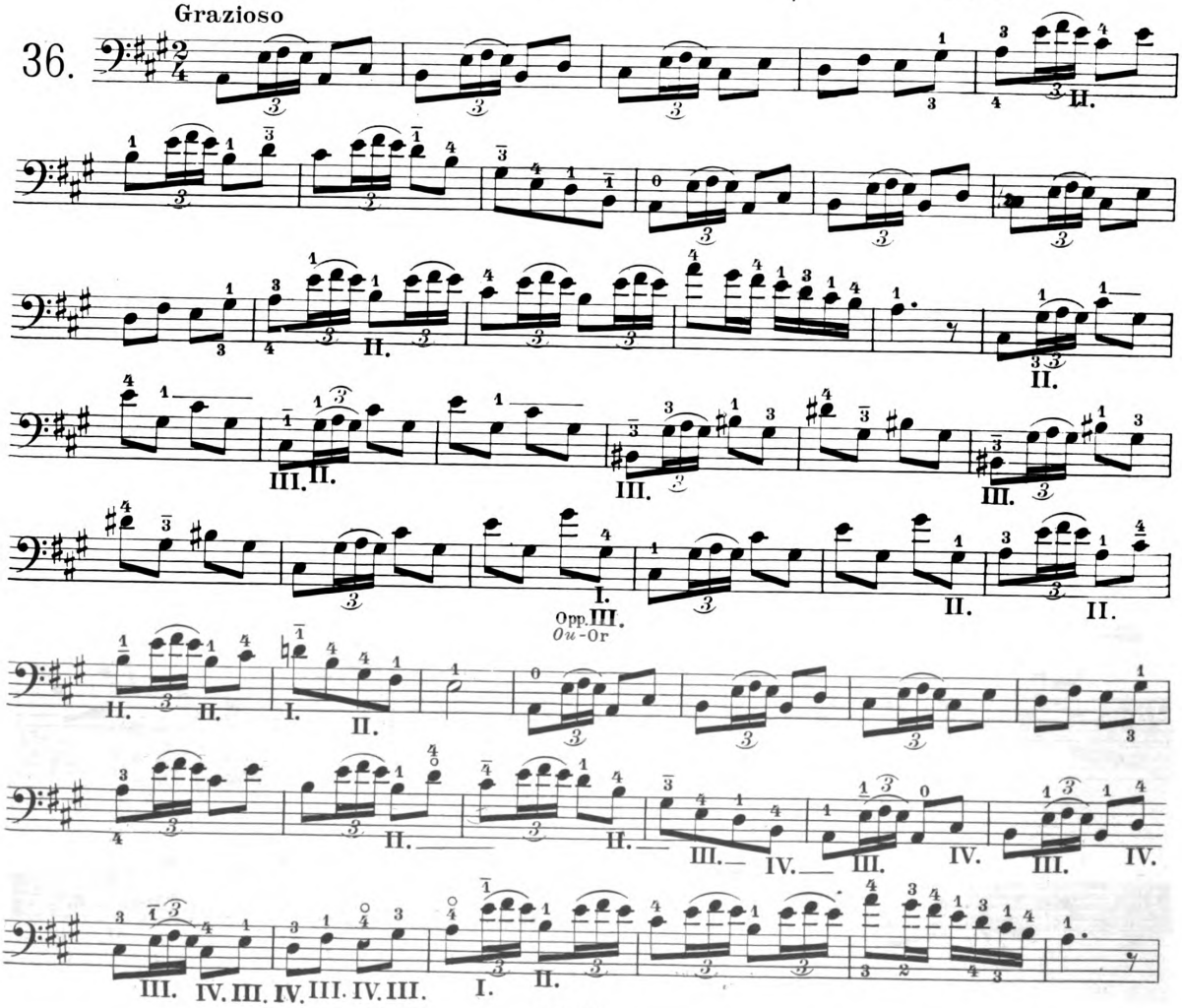


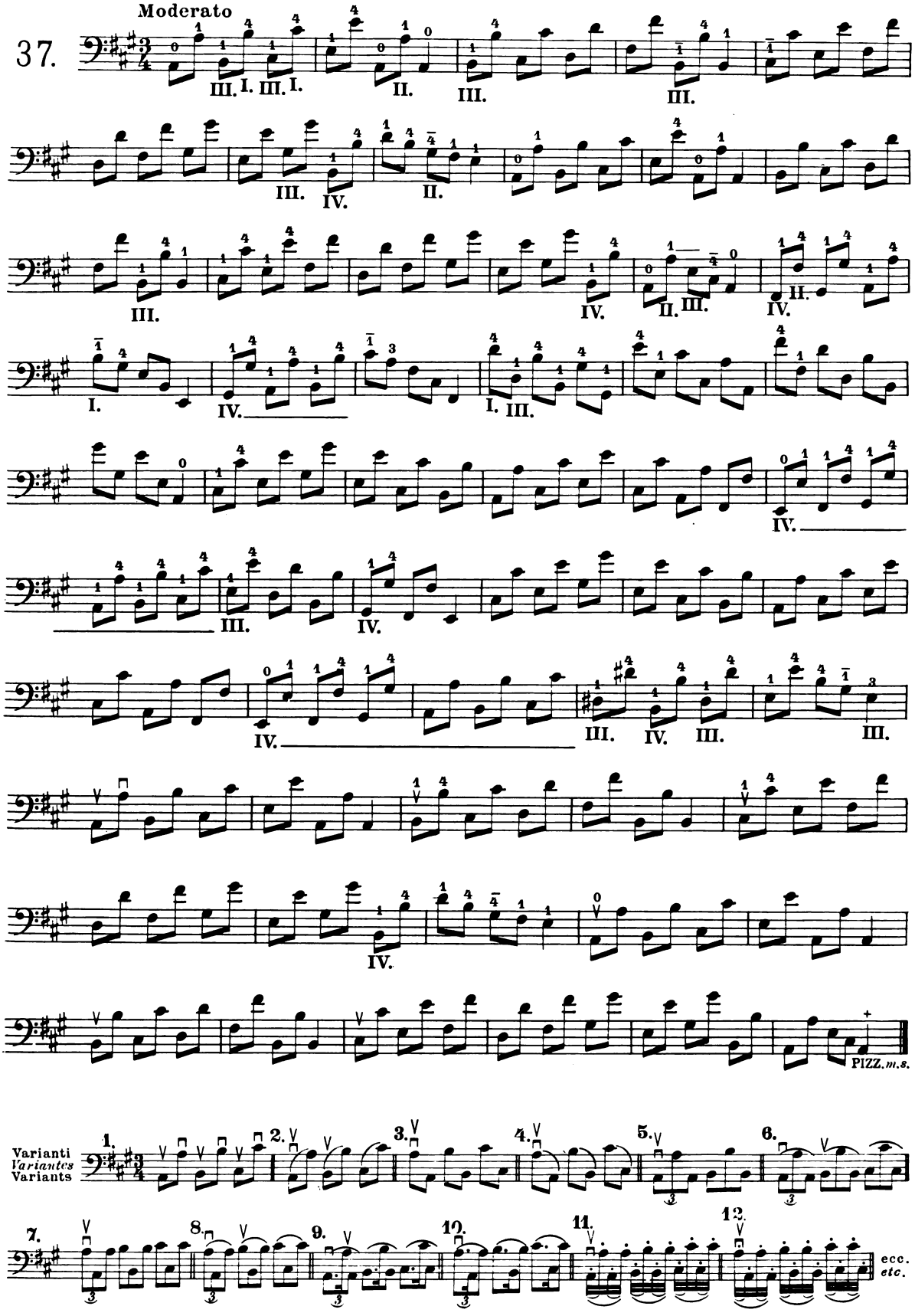
Con arcate diverse
Coups d'archet différents
With different bowings

STUDI | *ÉTUDES* | STUDIES

Grazioso

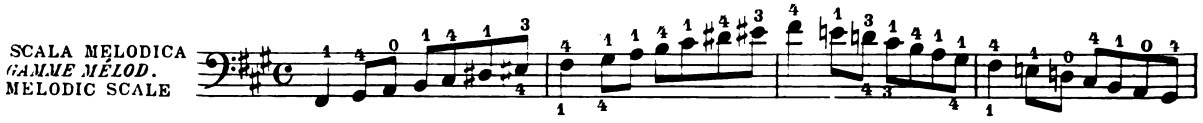
36.

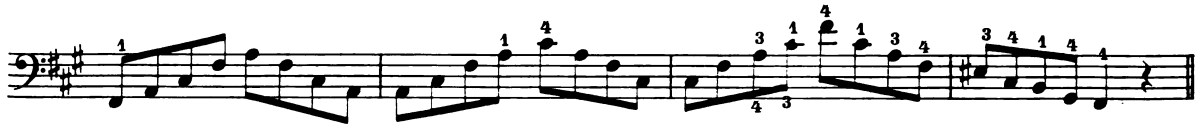



Moderato
37.
PIZZ. m.s.
Varianti
Variantes
Variants
ecc.
etc.

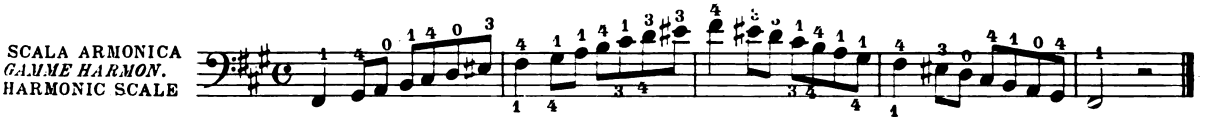
FA ♯ MINORE | FA ♯ *MINEUR* | *F* ♯ MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE



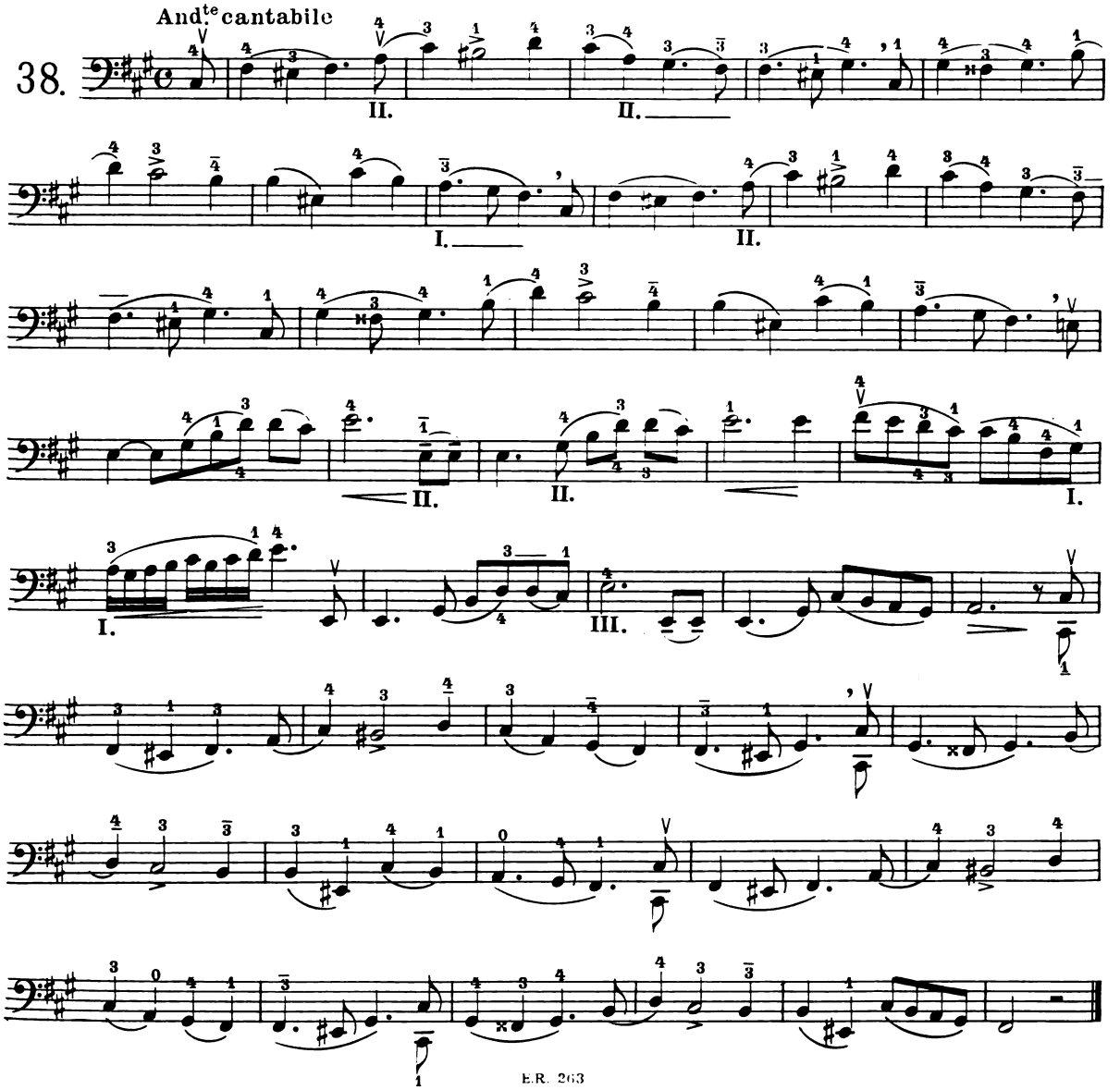


SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



STUDI | *ÉTUDES* | STUDIES

38. And.te cantabile



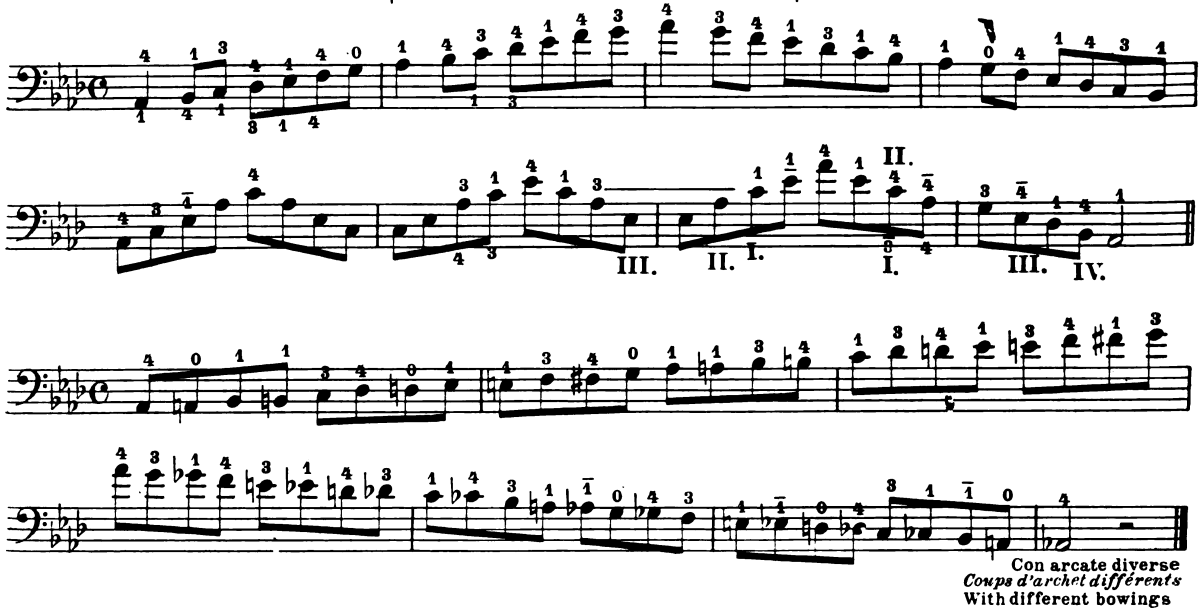
39. Mosso

I. II. I. II. II. IV. IV. IV. II. III. II. III. II. I.

tratt.

Variante *Variante* Variant ecc. *etc.*

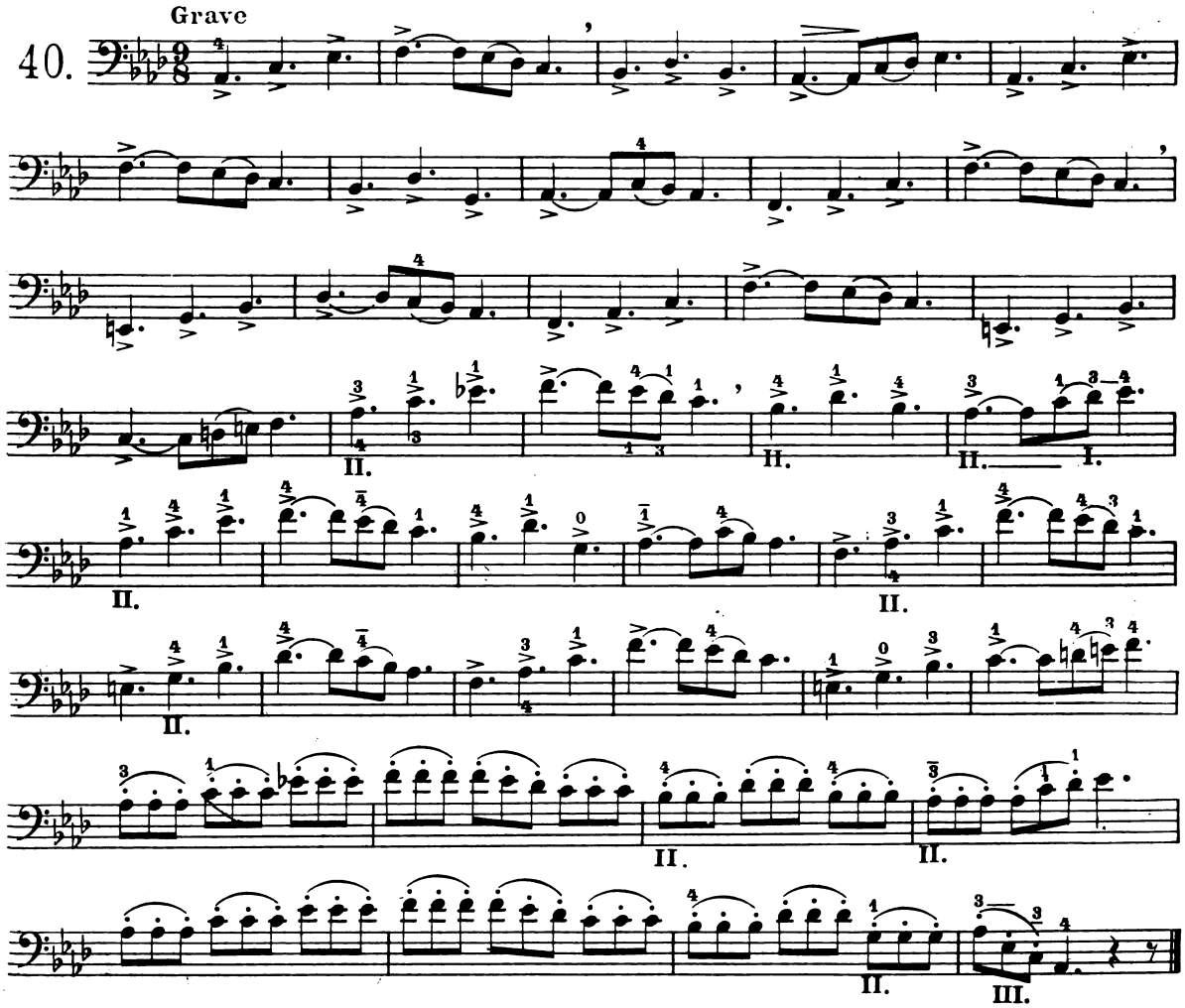
LA ♭ MAGGIORE | LA ♭ *MAJEUR* | *A ♭* MAJOR

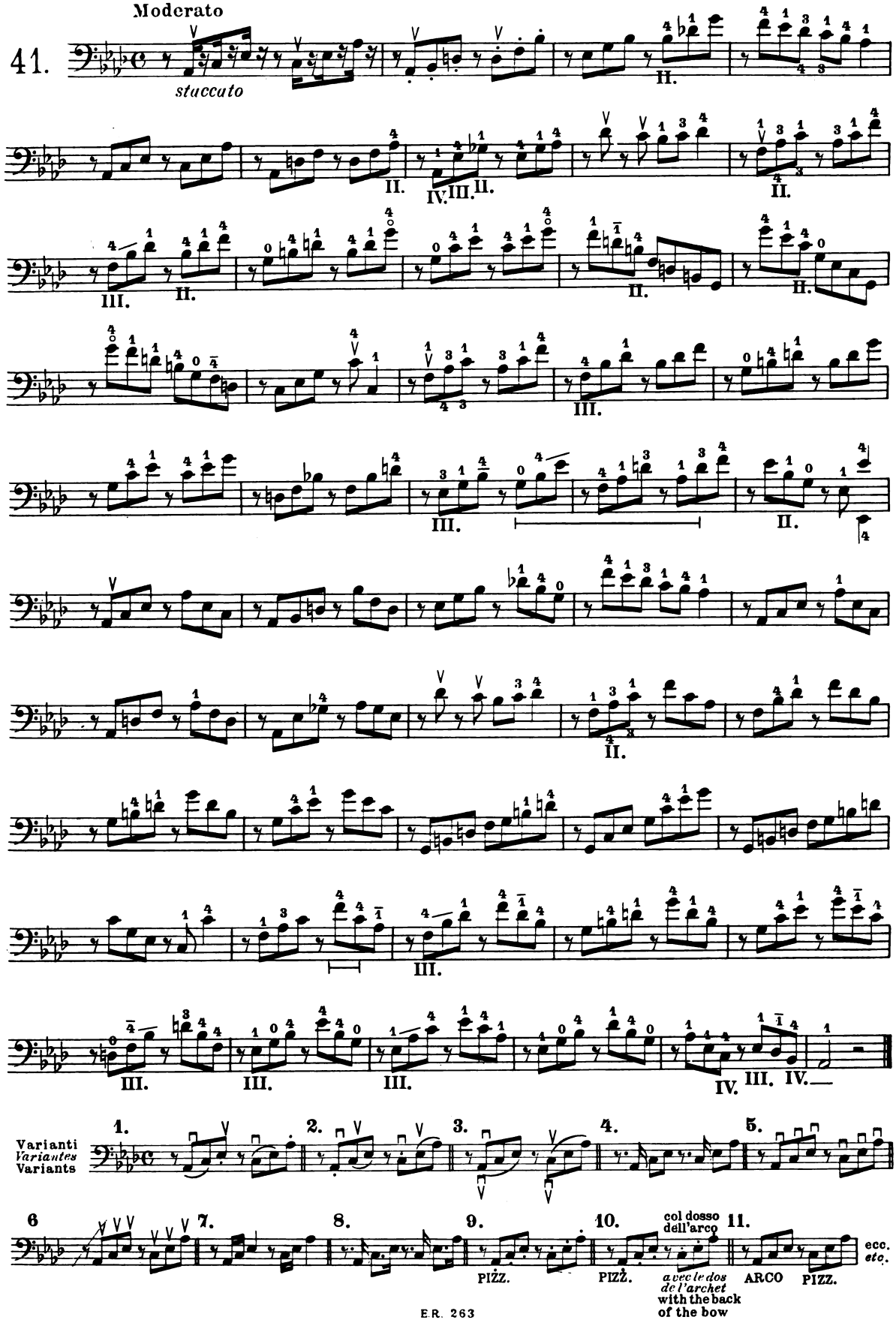


STUDI | *ÉTUDES* | STUDIES

Grave

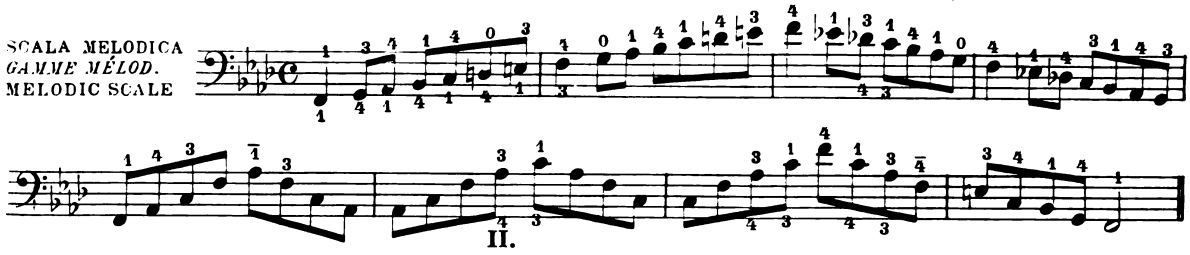
40.



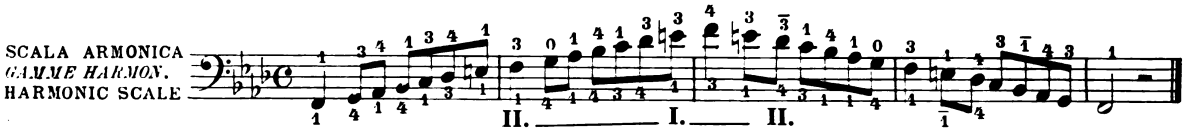

Moderato
41.
stuccato
Varianti
Variantes
Variants
1.
2.
3.
4.
5.
6
7.
8.
9.
10.
11.
col dosso dell'arco
avec le dos de l'archet
with the back of the bow
PIZZ.
ARCO
ecc.
etc.

FA MINORE | FA *MINEUR* | *F* MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE



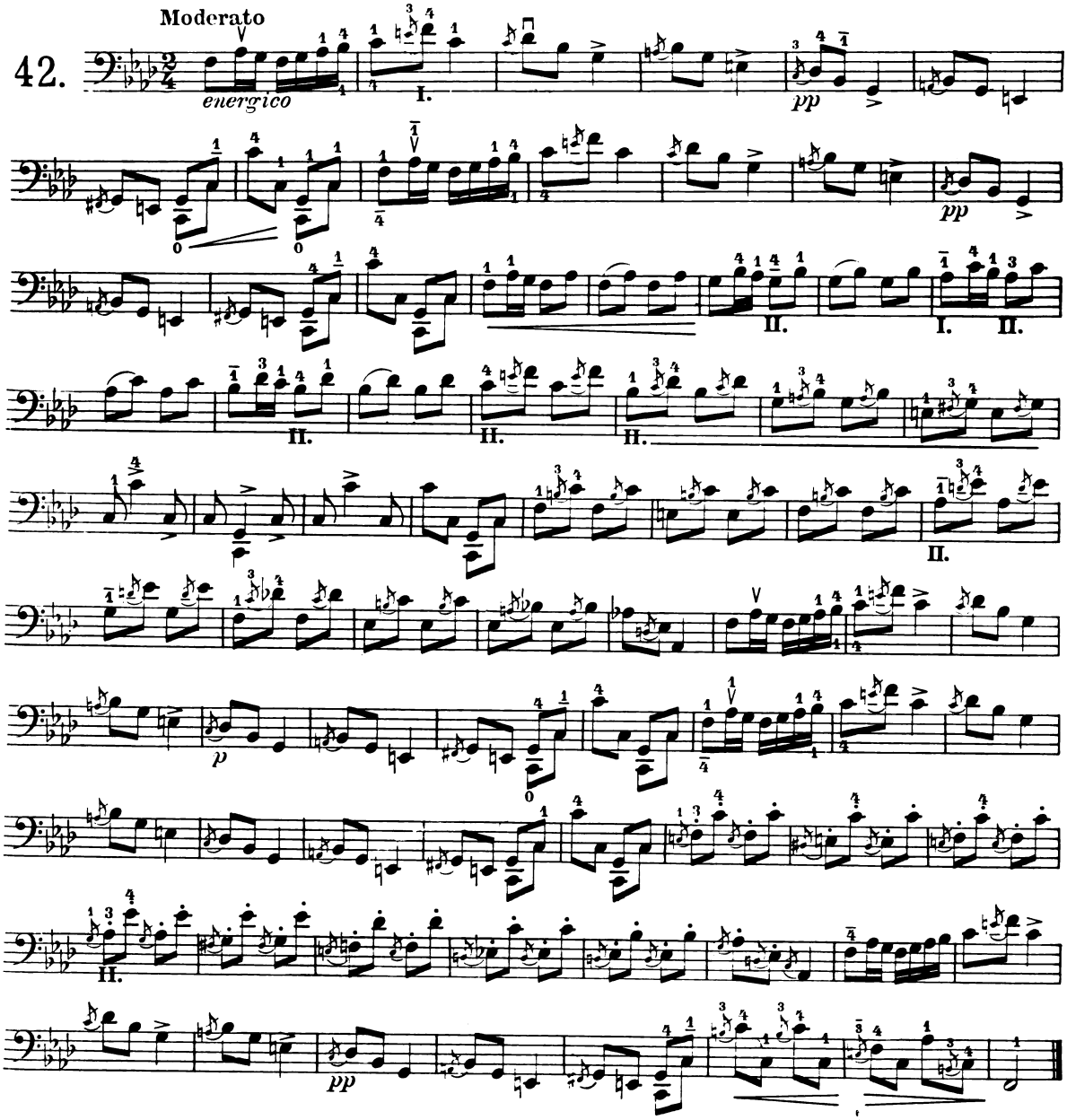
SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



STUDI | *ÉTUDES* | STUDIES

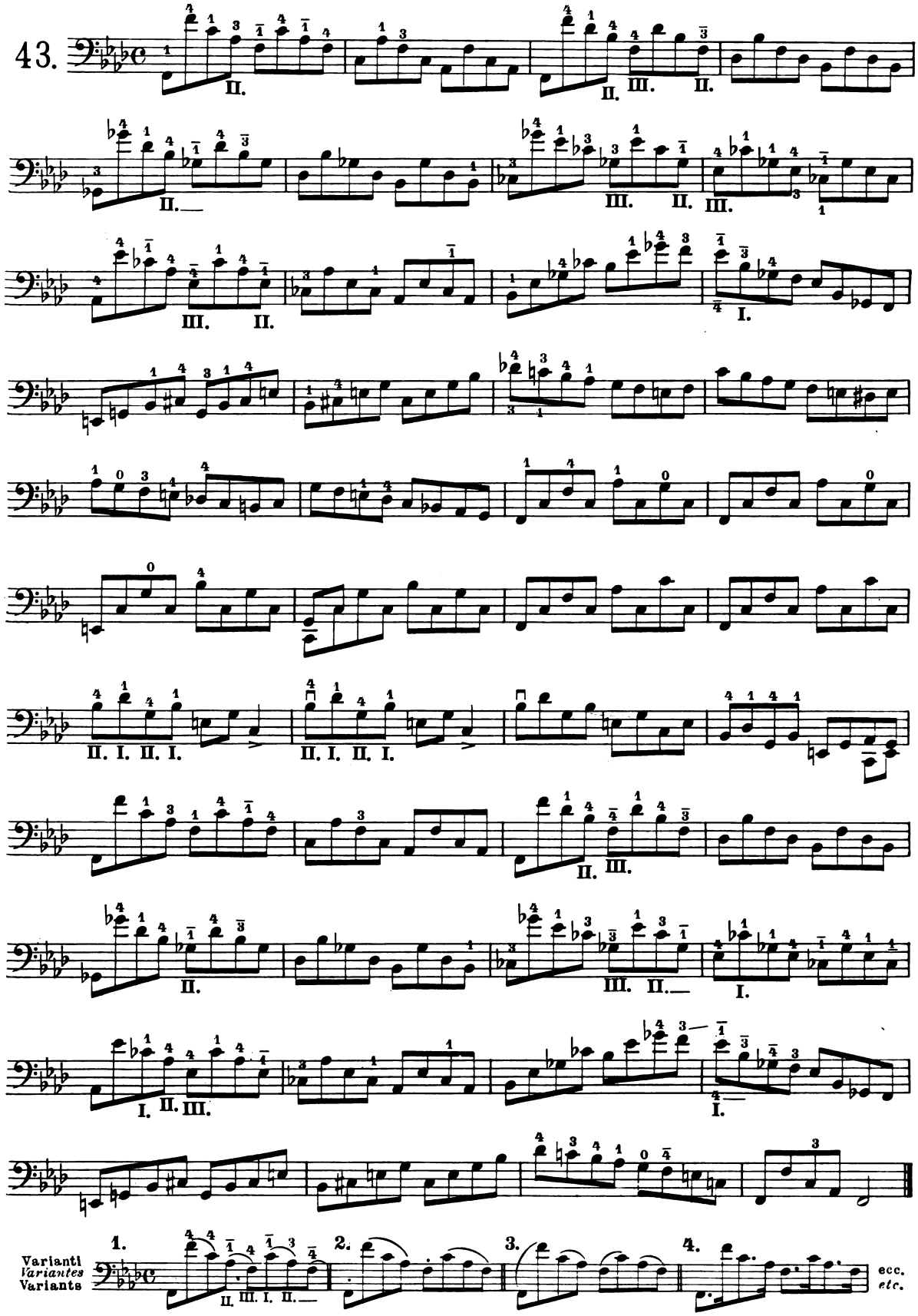
Moderato

42.



Moderato

43.


II.
II. III. II.
II.
III. II.
III.
III. II.
I.
II. I. II. I.
II. I. II. I.
II.
III.
II.
III. II.
I.
I. II. III.
I.
1.
2.
3.
4.
II. III. I. II.
Varianti
Variantes
Variants
ecc.
etc.

MI MAGGIORE | MI *MAJEUR* | *E* MAJOR

II.

Con arcate diverse
Coups d'archet différents

With different bowings

STUDI | *ÉTUDES* | STUDIES

Moderato

44.

I.

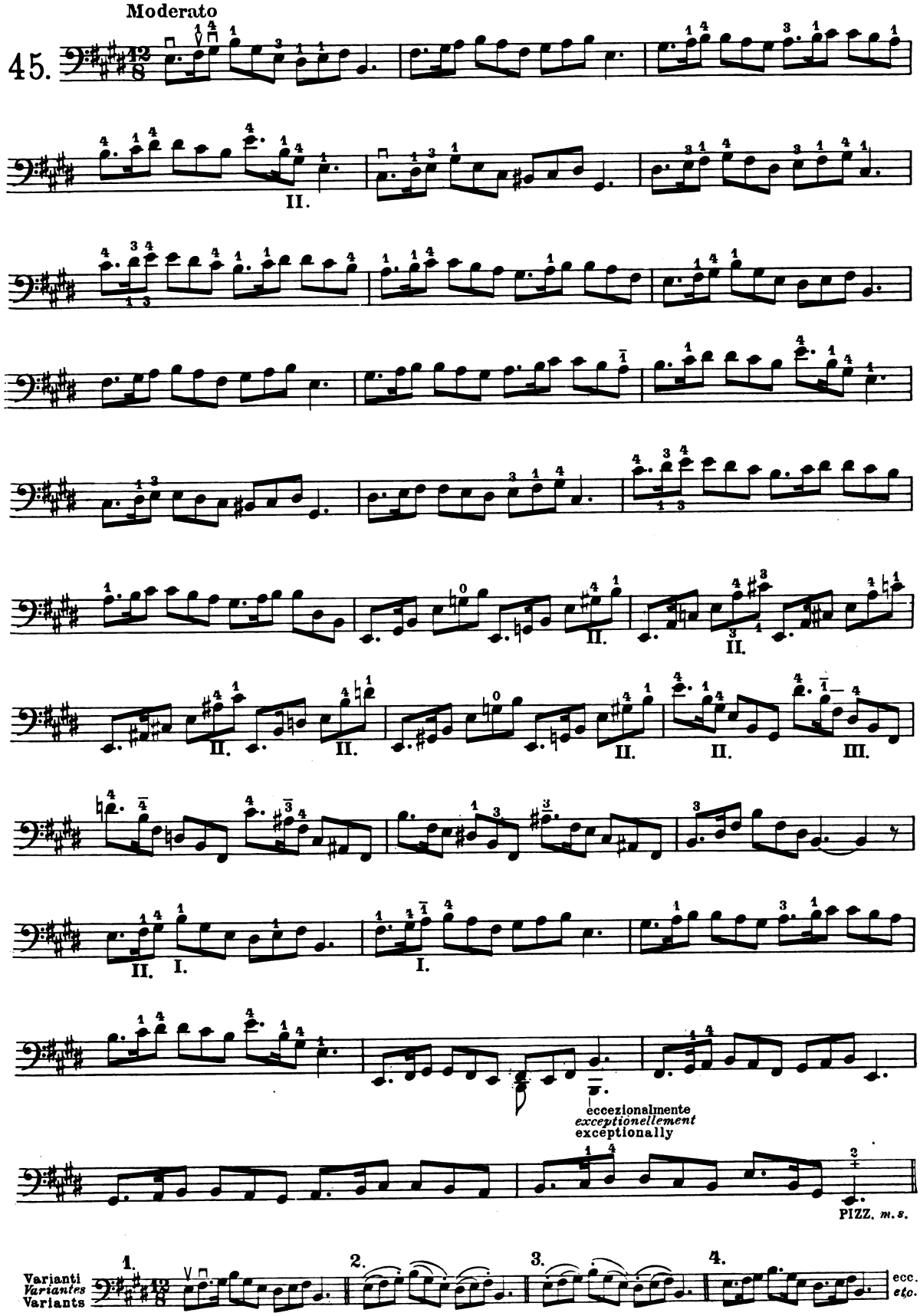
II.

II.

II.

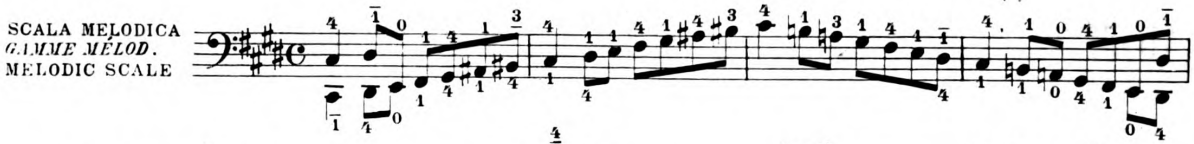
II.

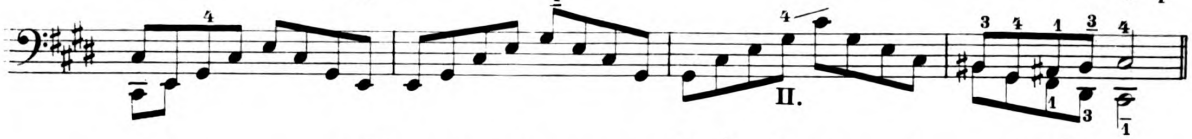
II.


Moderato
45.
II.
II.
II.
II.
II.
II.
III.
II.
I.
I.
eccezionalmente
exceptionellement
exceptionally
PIZZ. m.s.
Varianti
Variantes
Variants
1.
2.
3.
4.
ecc.
etc.

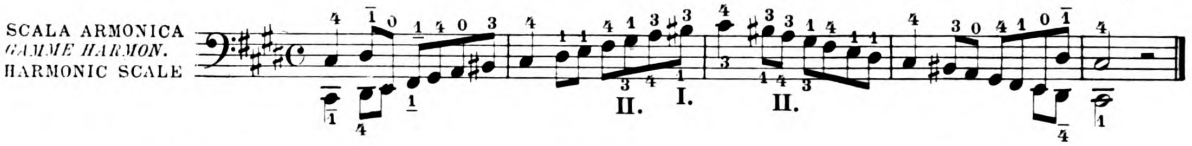
DO ♯ MINORE | DO ♯ *MINEUR* | *C* ♯ MINOR

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE





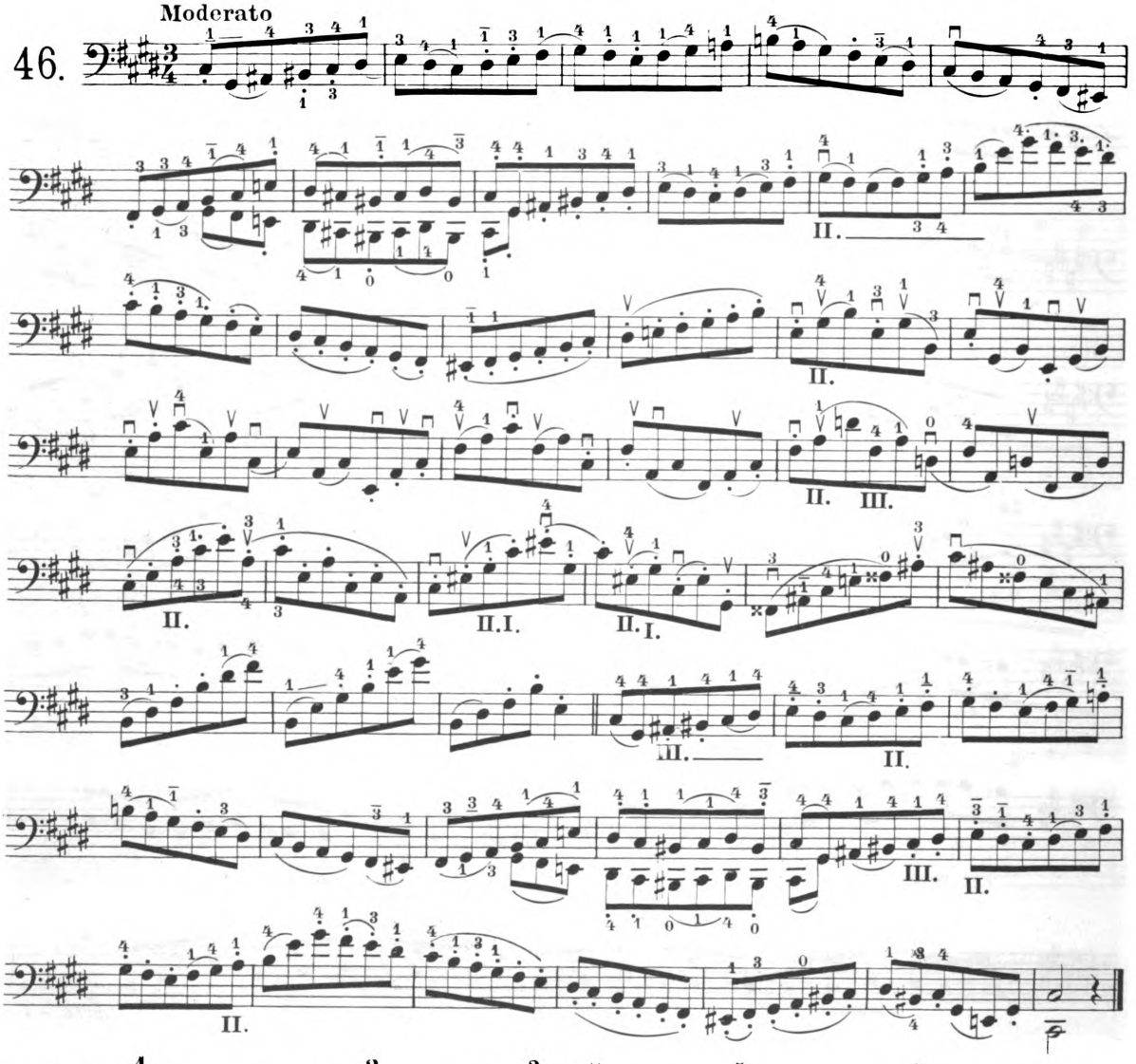
SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



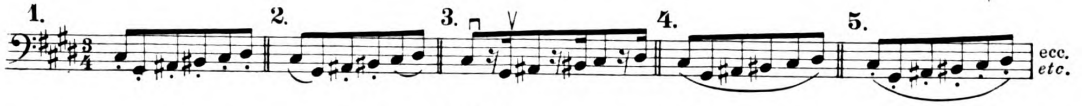
STUDI | *ÉTUDES* | STUDIES

Moderato

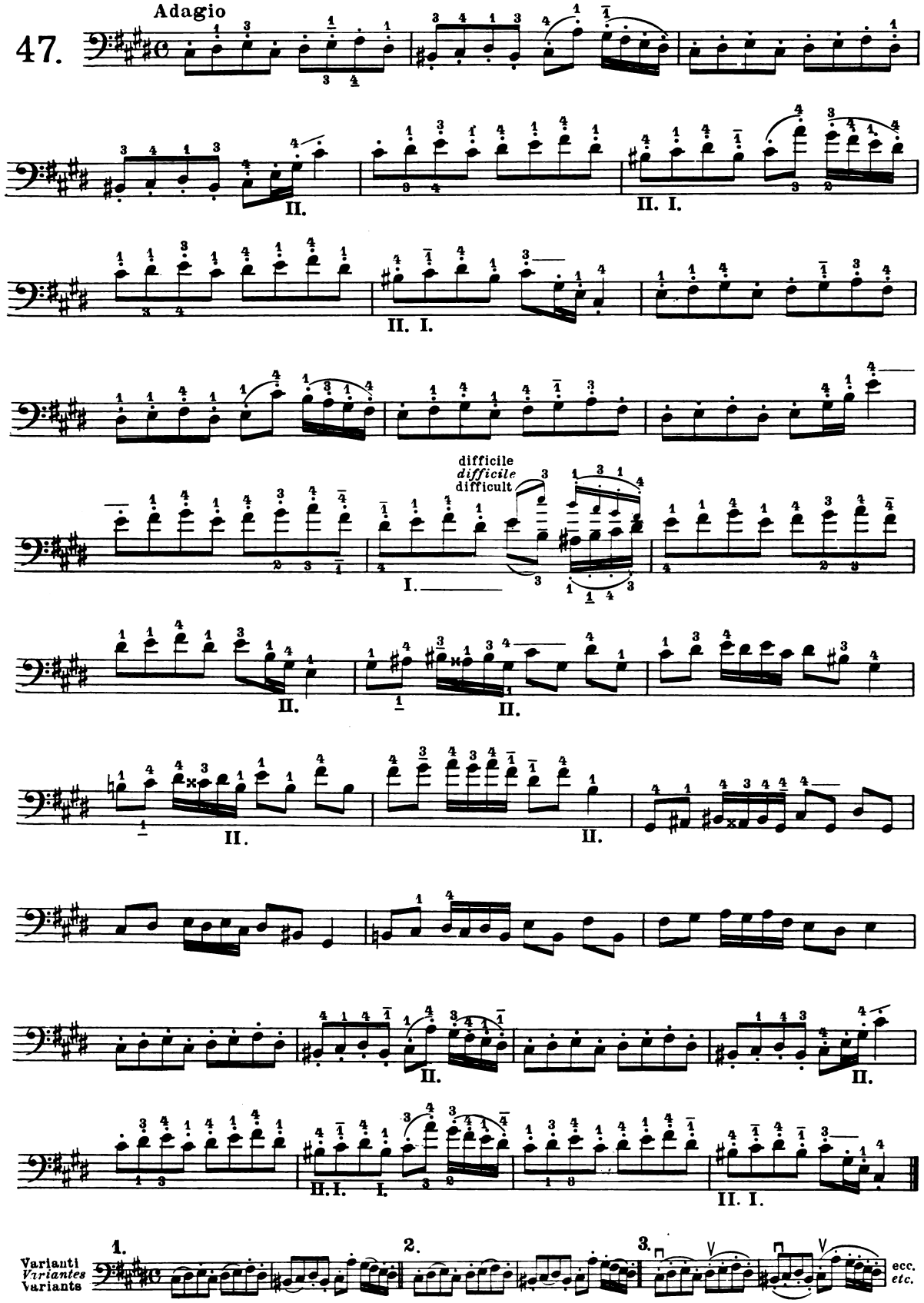
46.



Varianti
Variantes
Variants



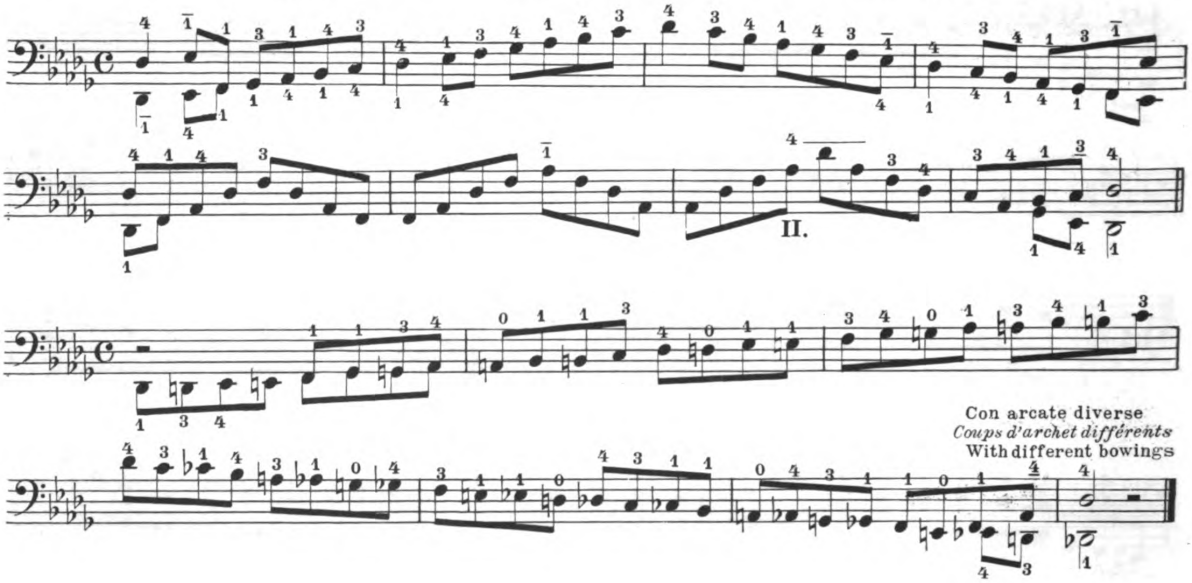
ecc.
etc.


47.
Adagio
difficile
difficile
difficult
Varianti
Variants
ecc.
etc.

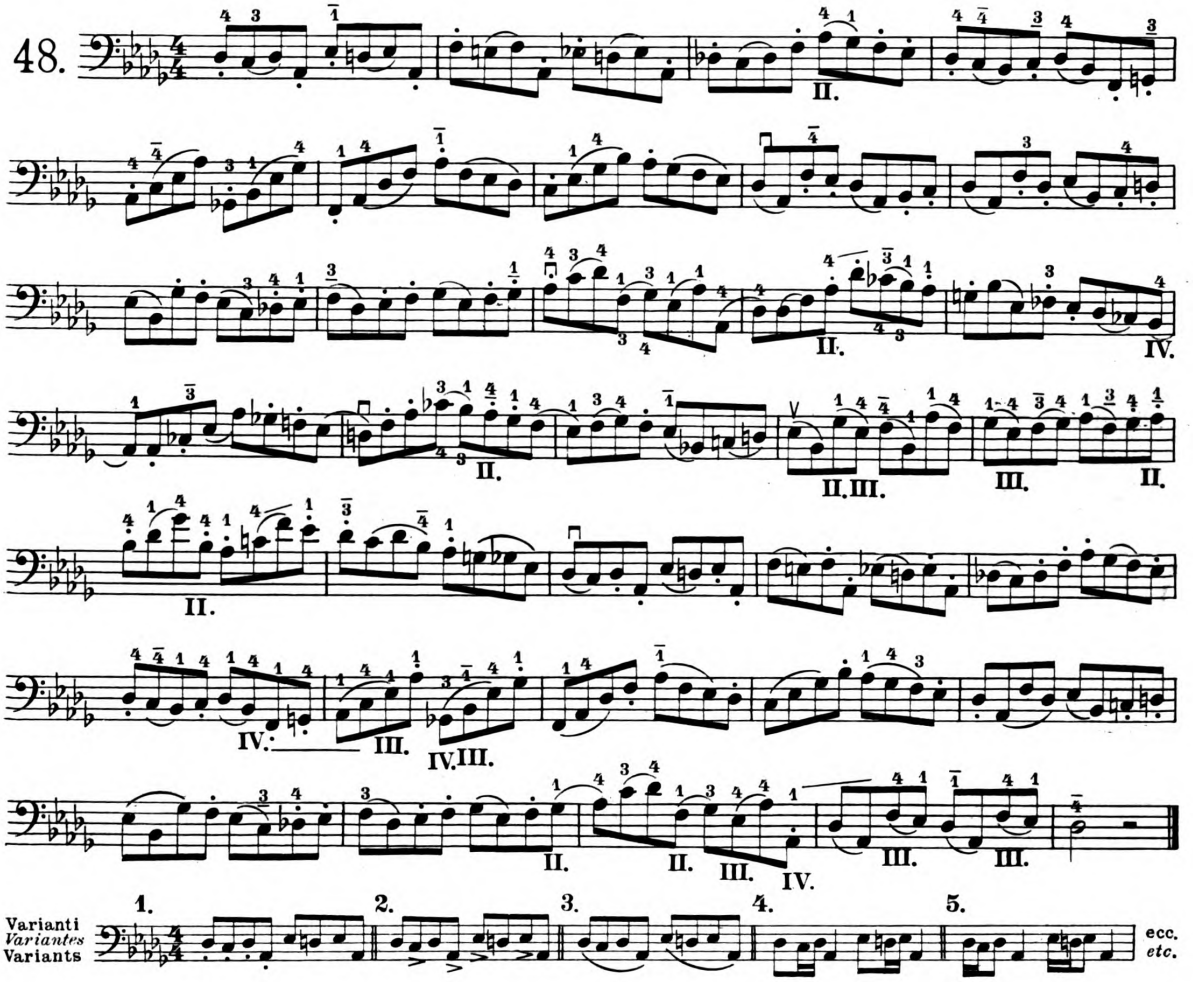
RE ♭ MAGGIORE
(omologo di *Do* ♯ magg:)

RÉ ♭ *MAJEUR*
(homologue de Do ♯ *majeur)*

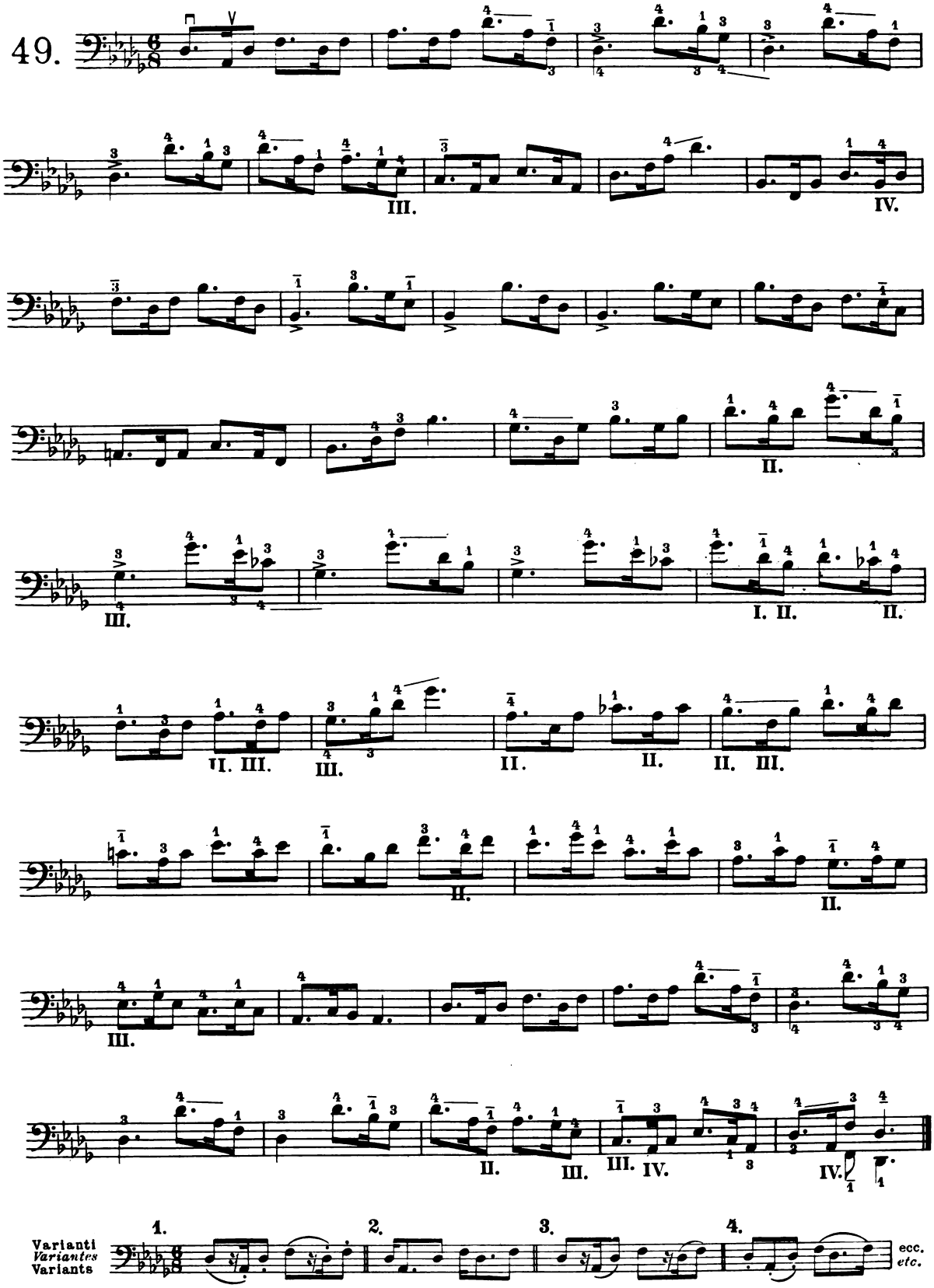
D♭ MAJOR
(homologous of *C* ♯ major)



STUDI | *ÉTUDES* | STUDIES

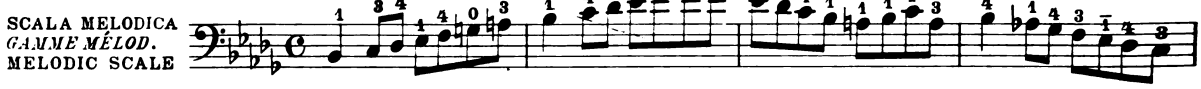


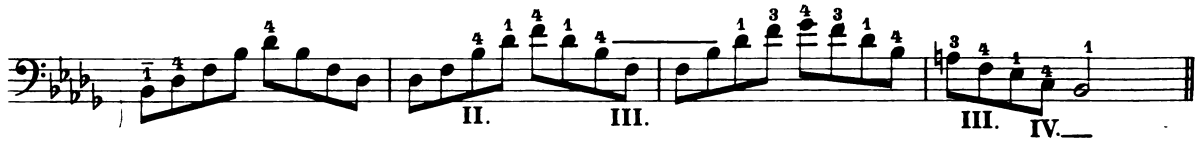
49.


III.
IV.
II.
III.
I. II.
II.
II. III.
III.
II.
II.
II. III.
II.
II.
III.
II.
III. IV.
IV.
1.
2.
3.
4.
Varianti
Variantes
Variants
ecc.
etc.

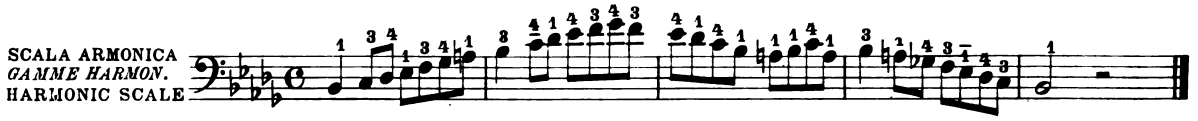
SI ♭ MINORE (omologo di *La* ♯ min.) | SI ♭ *MINEUR* (*homologue de* La ♯ *mineur*) | *B* ♭ MINOR (homologous of *A* ♯ minor)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE



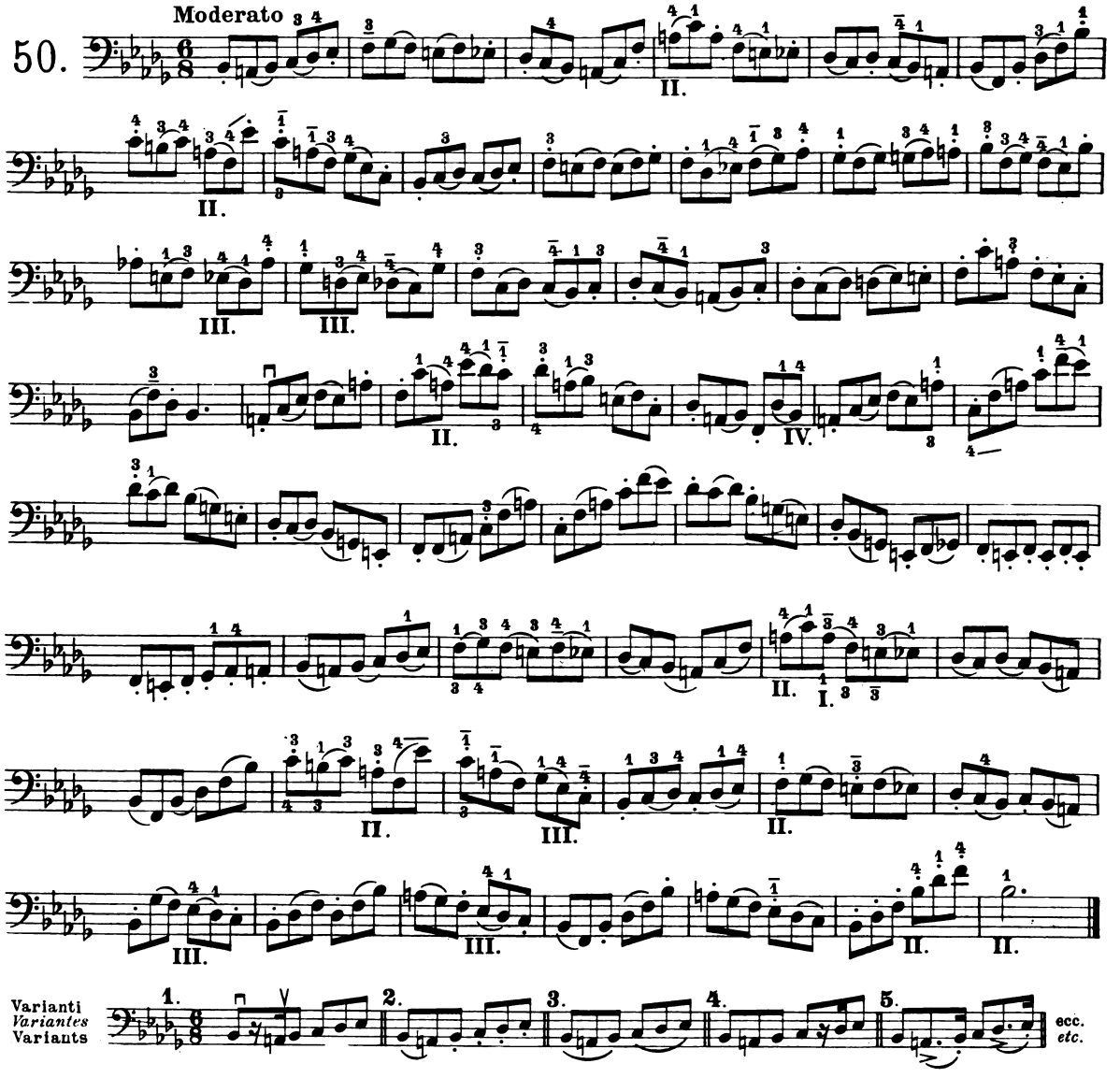


SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



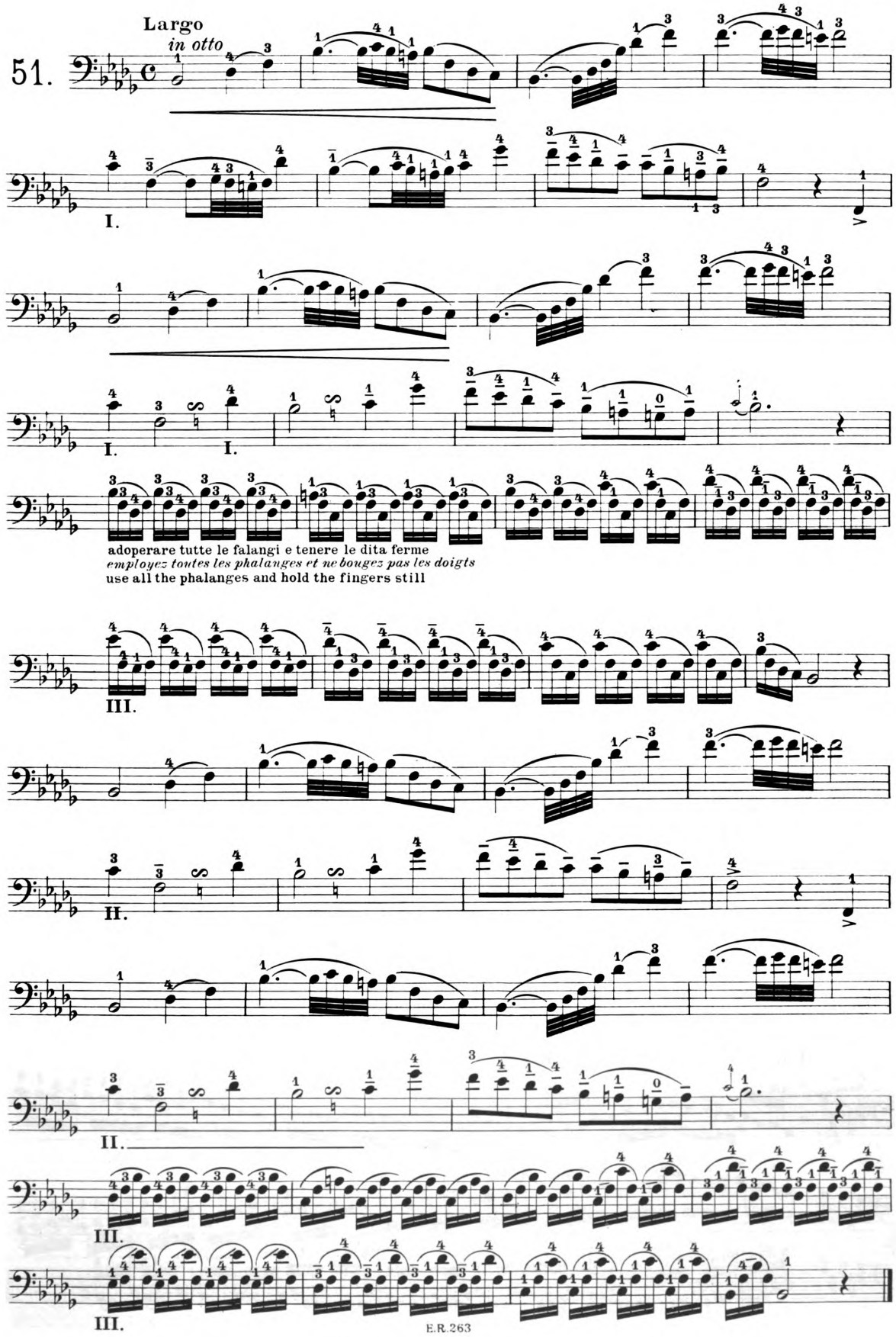
STUDI | *ÉTUDES* | STUDIES

50. Moderato

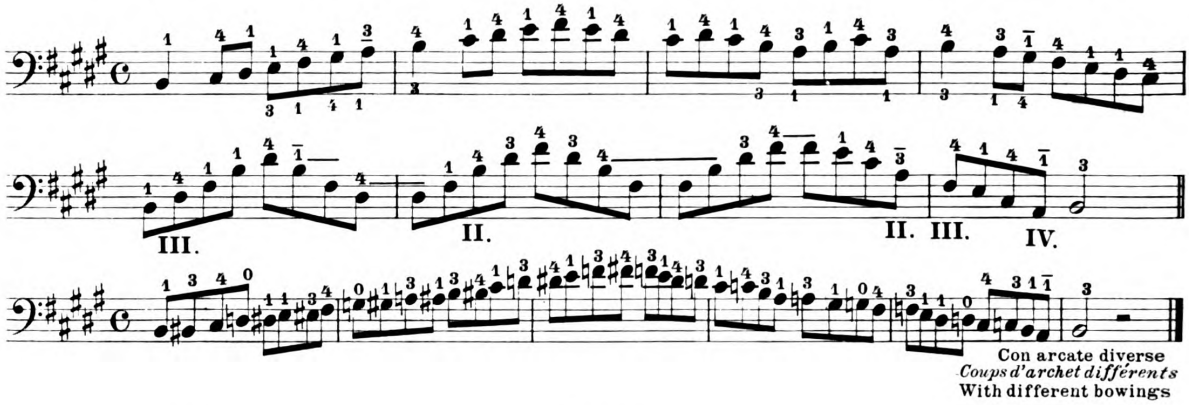


Varianti
Variantes
Variants

ecc.
etc.


Largo
in otto
51.
I.
I.
I.
adoperare tutte le falangi e tenere le dita ferme
employez toutes les phalanges et ne bougez pas les doigts
use all the phalanges and hold the fingers still
III.
II.
II.
III.
III.

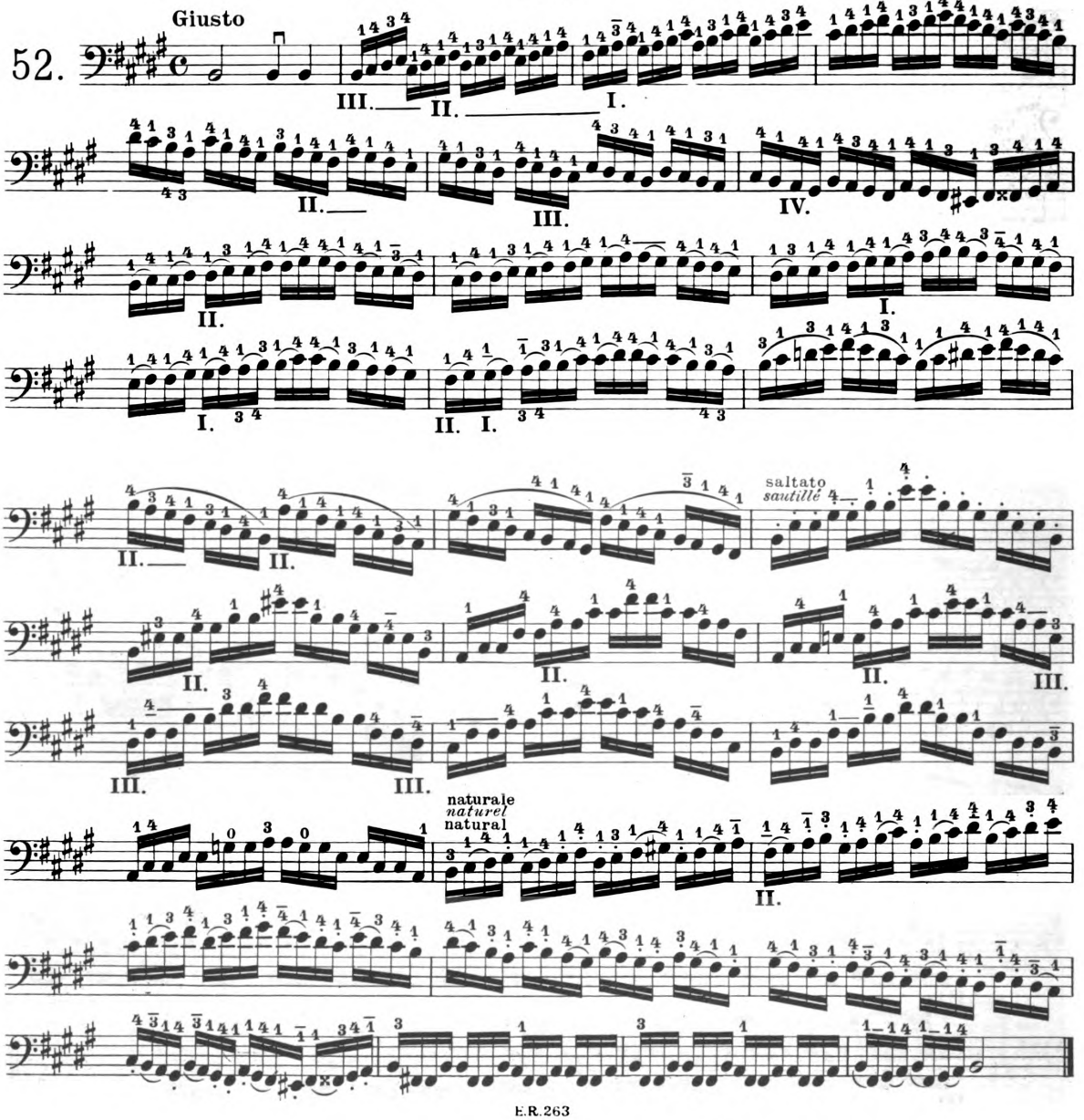
SI MAGGIORE (omologo di *Do♭* magg.) | SI *MAJEUR* (*homologue de* Do♭ *maj.*) | *B* MAJOR (homologous of *C♭* major)

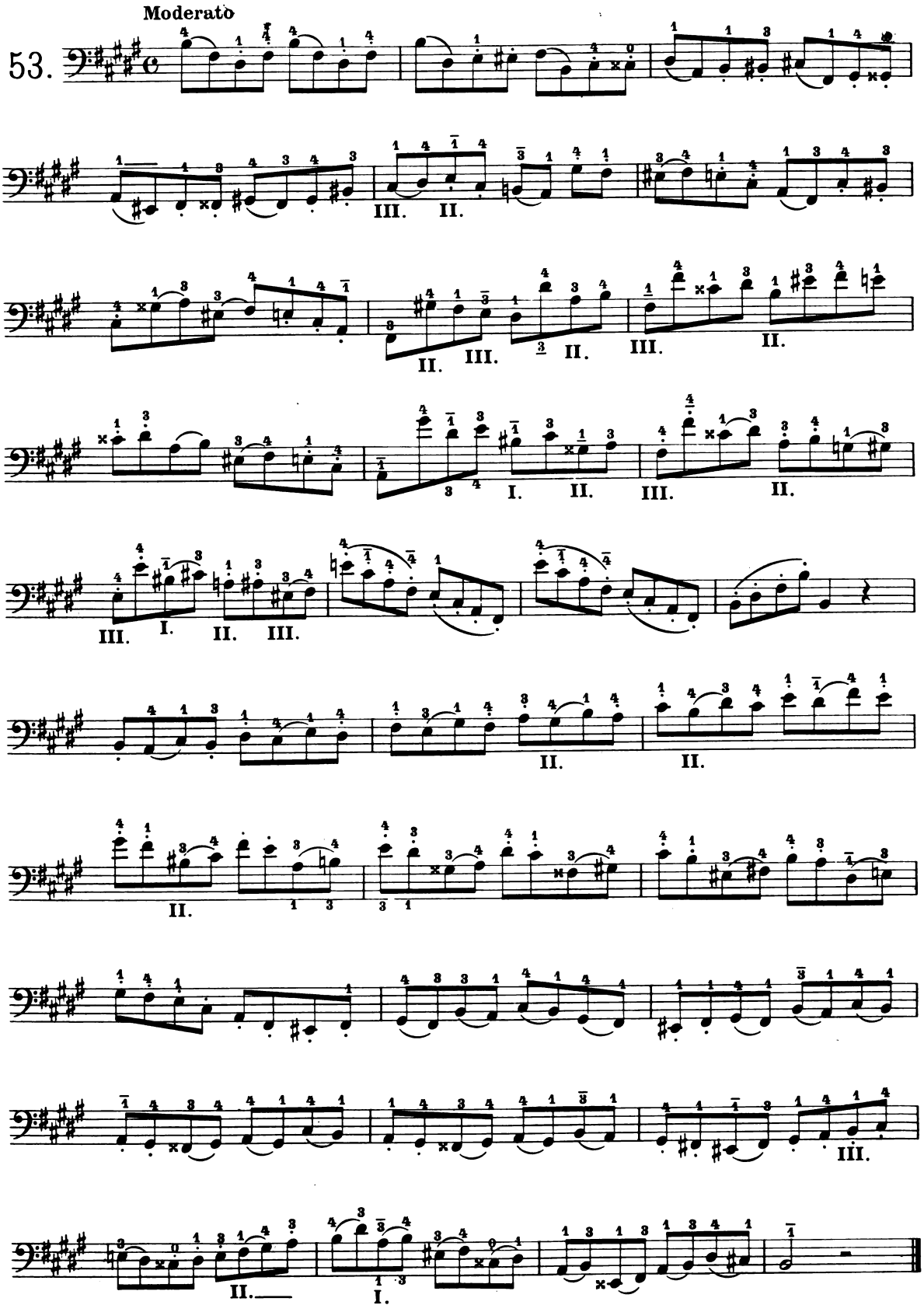


Con arcate diverse
Coups d'archet différents
With different bowings

STUDI | *ÉTUDES* | STUDIES

52. Giusto




Moderato
53.

SOL♯ MINORE
(omologo di *La♭* min.)

SOL ♯ *MINEUR*
(*homologue de* La♭ *min.*)

G♯ MINOR
(homologous of *A♭* minor)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI | *ÉTUDES* | STUDIES

54. **Largo**

portato
avec portamento

portato
avec portamento

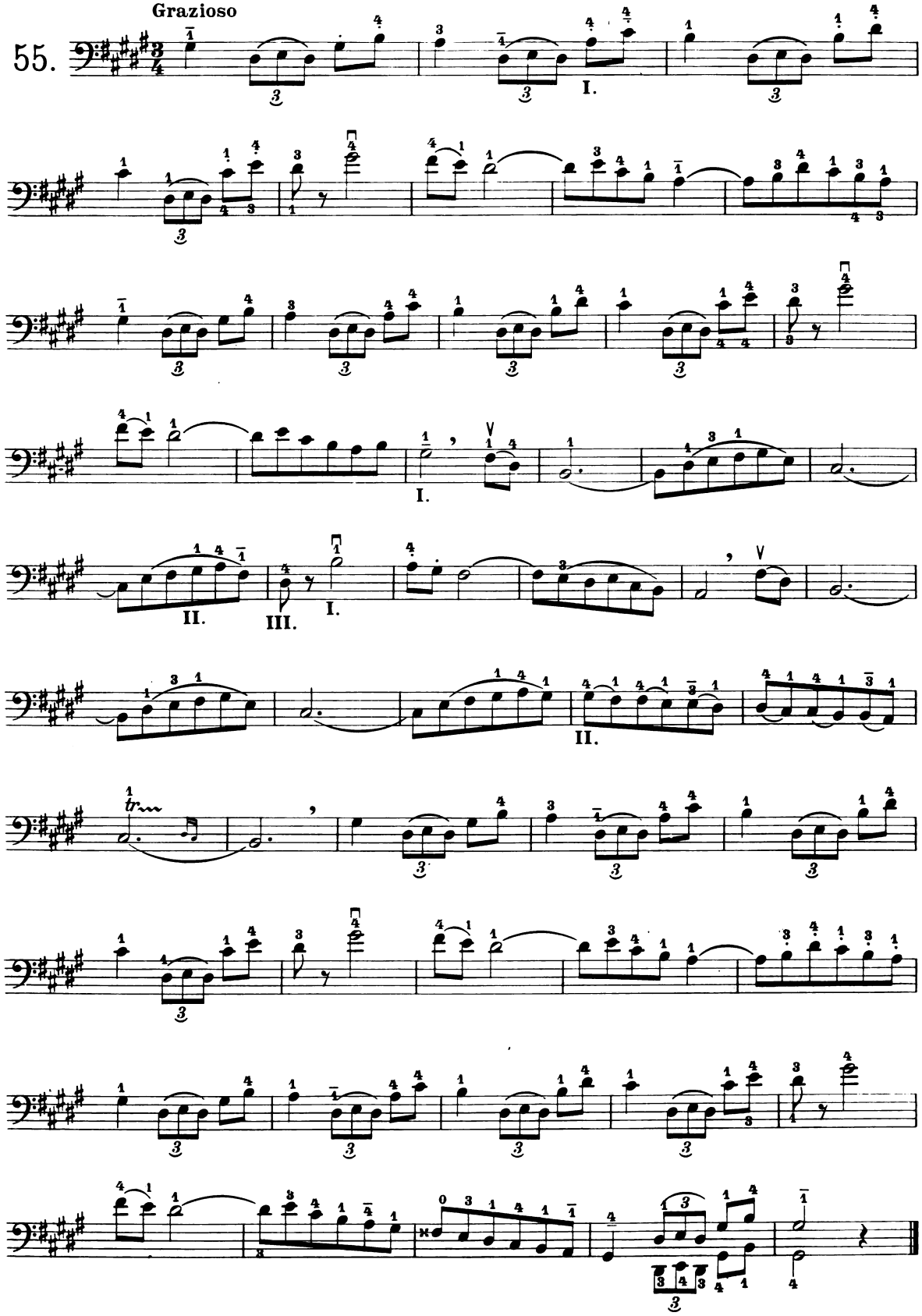
portato
avec portam.

pp leggero

PIZZ.

tratt.

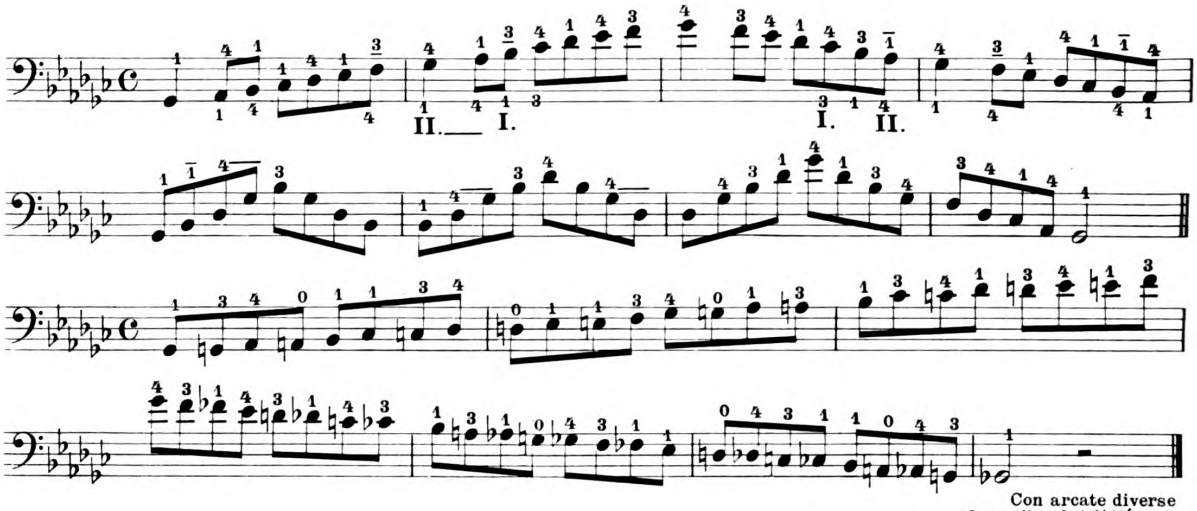
ARCO


Grazioso
55.
I.
I.
II.
III.
I.
II.

SOL ♭ MAGGIORE
(omologo di *Fa* ♯ magg.)

SOL ♭ *MAJEUR*
(homologue de Fa ♯ *maj.)*

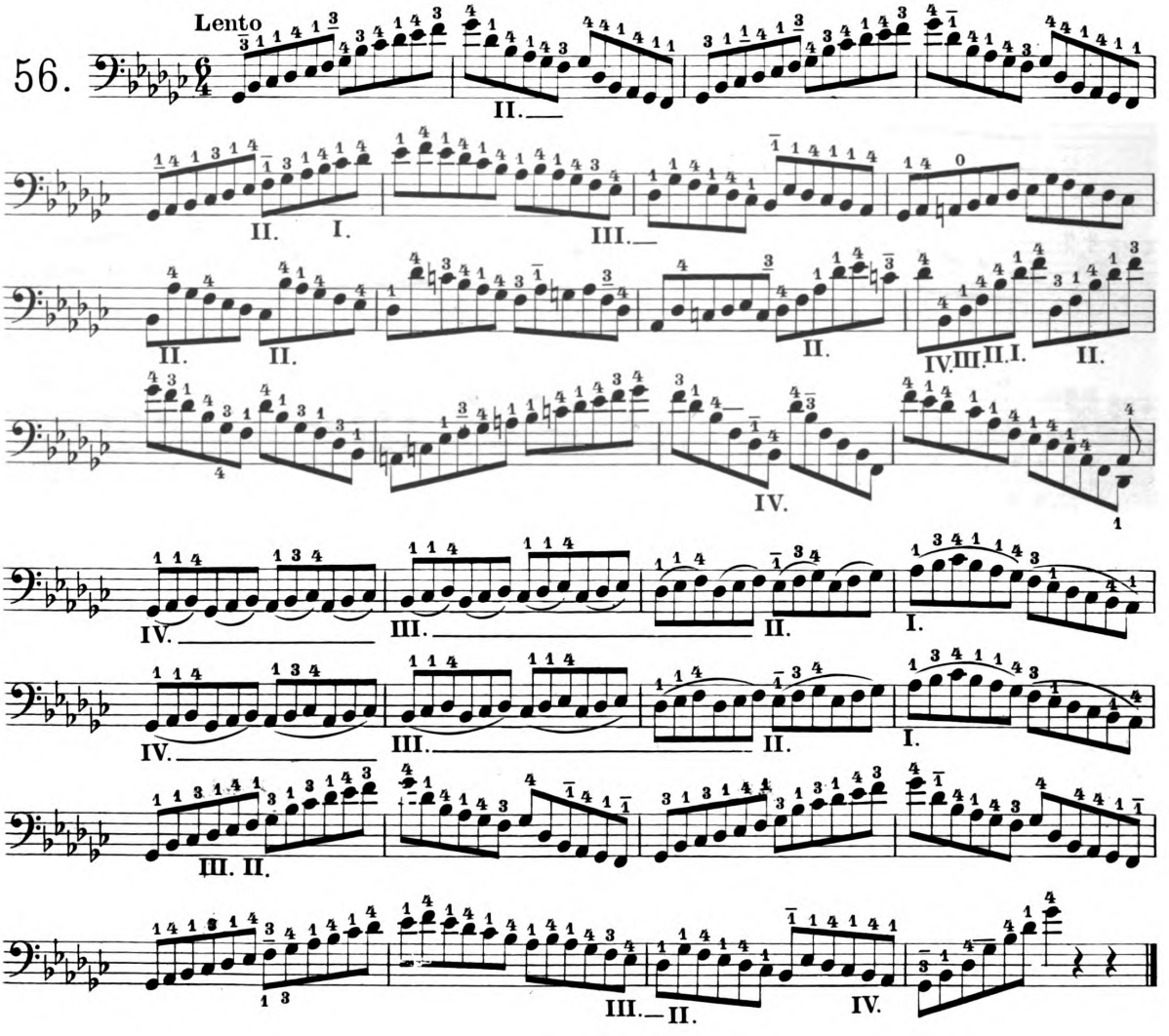
G ♭ MAJOR
(homologous of *F* ♯ major)



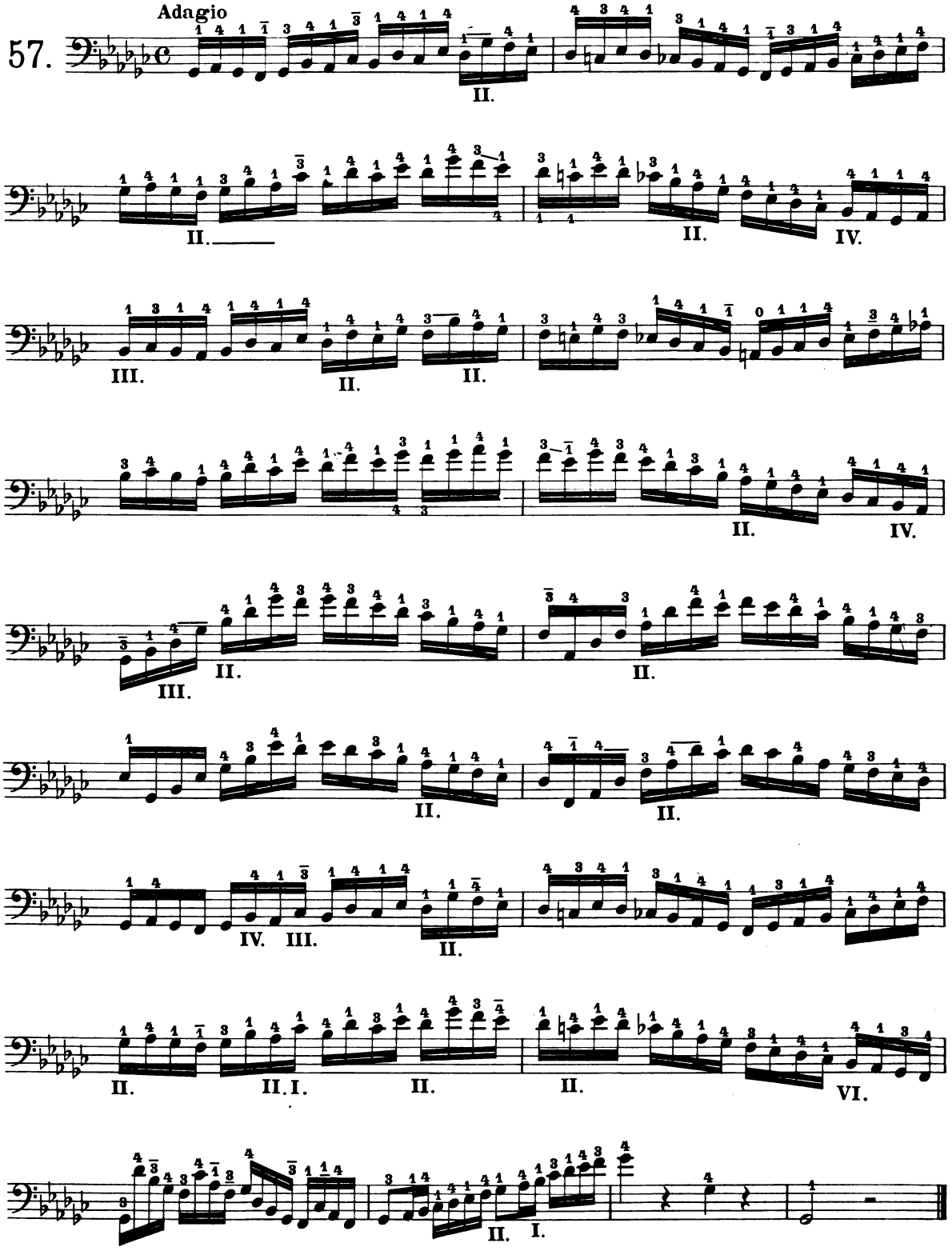
Con arcate diverse
Coups d'archet différents
With different bowings

STUDI | *ÉTUDES* | STUDIES

56. Lento

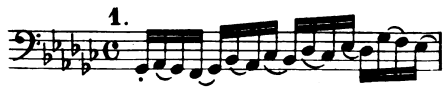


57. Adagio



Varianti
Variantes
Variants

1.



ecc.
etc.

2.

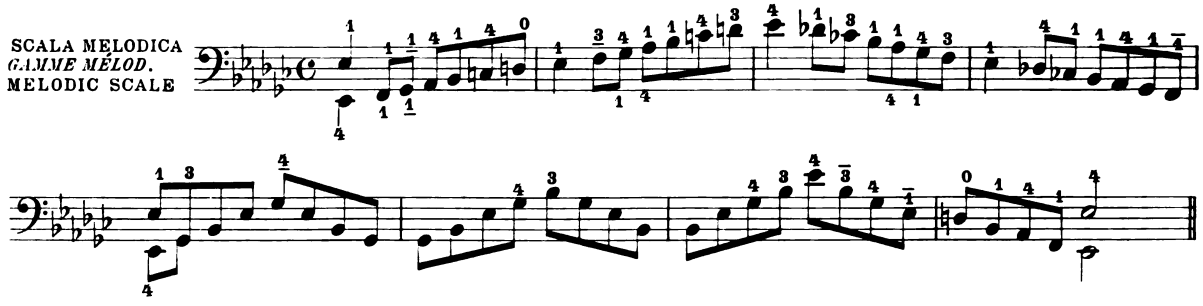
ecc.
etc.

MI♭ MINORE
(omologo di *Re* ♯ min.)

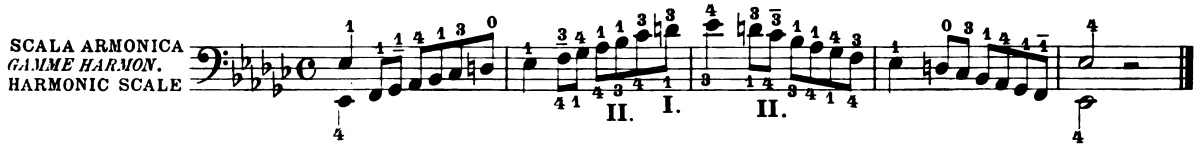
MI ♭ *MINEUR*
(homologue de Ré ♯ *min.)*

E♭ MINOR
(homologous of *D* ♯ minor)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

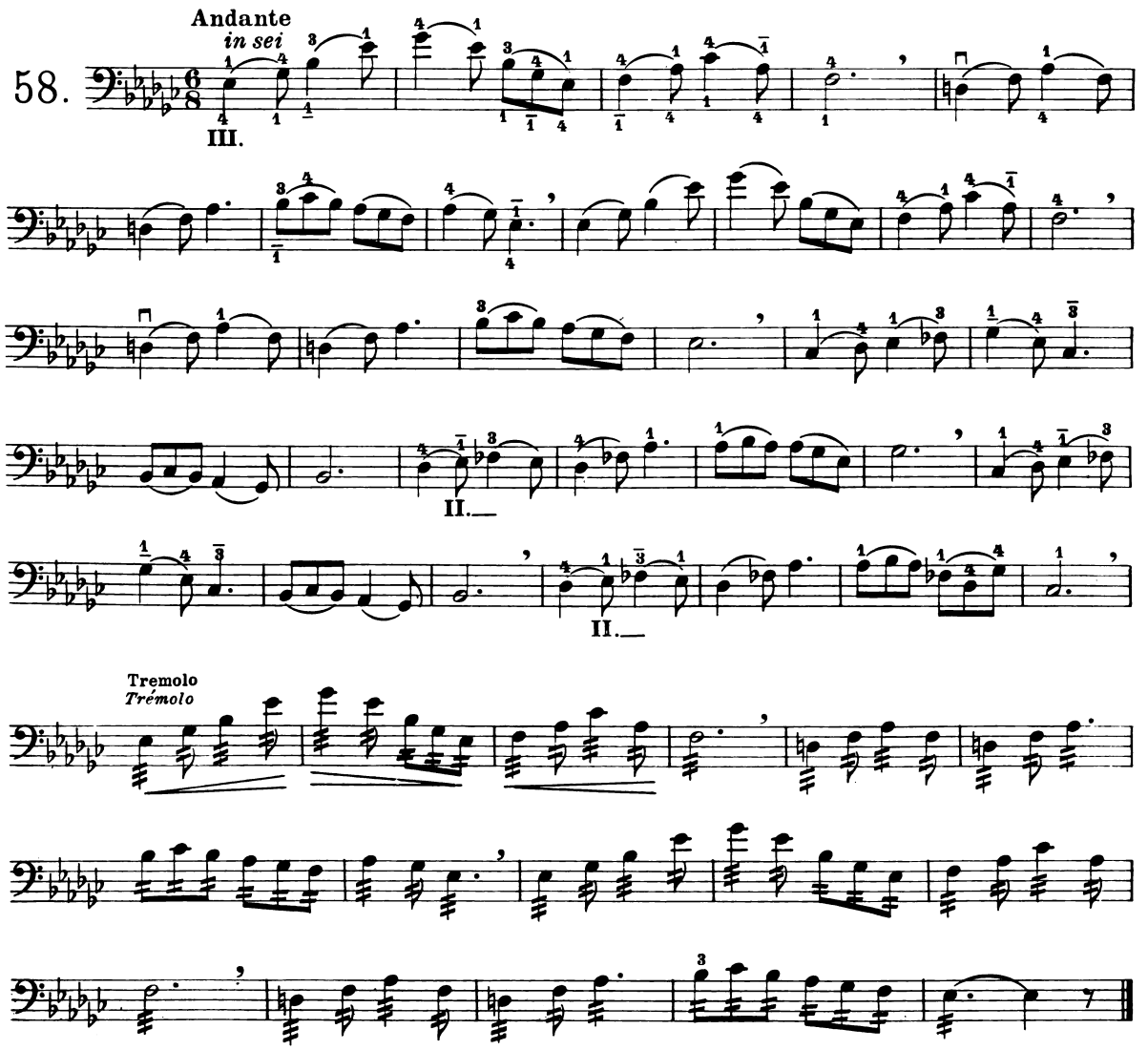


SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



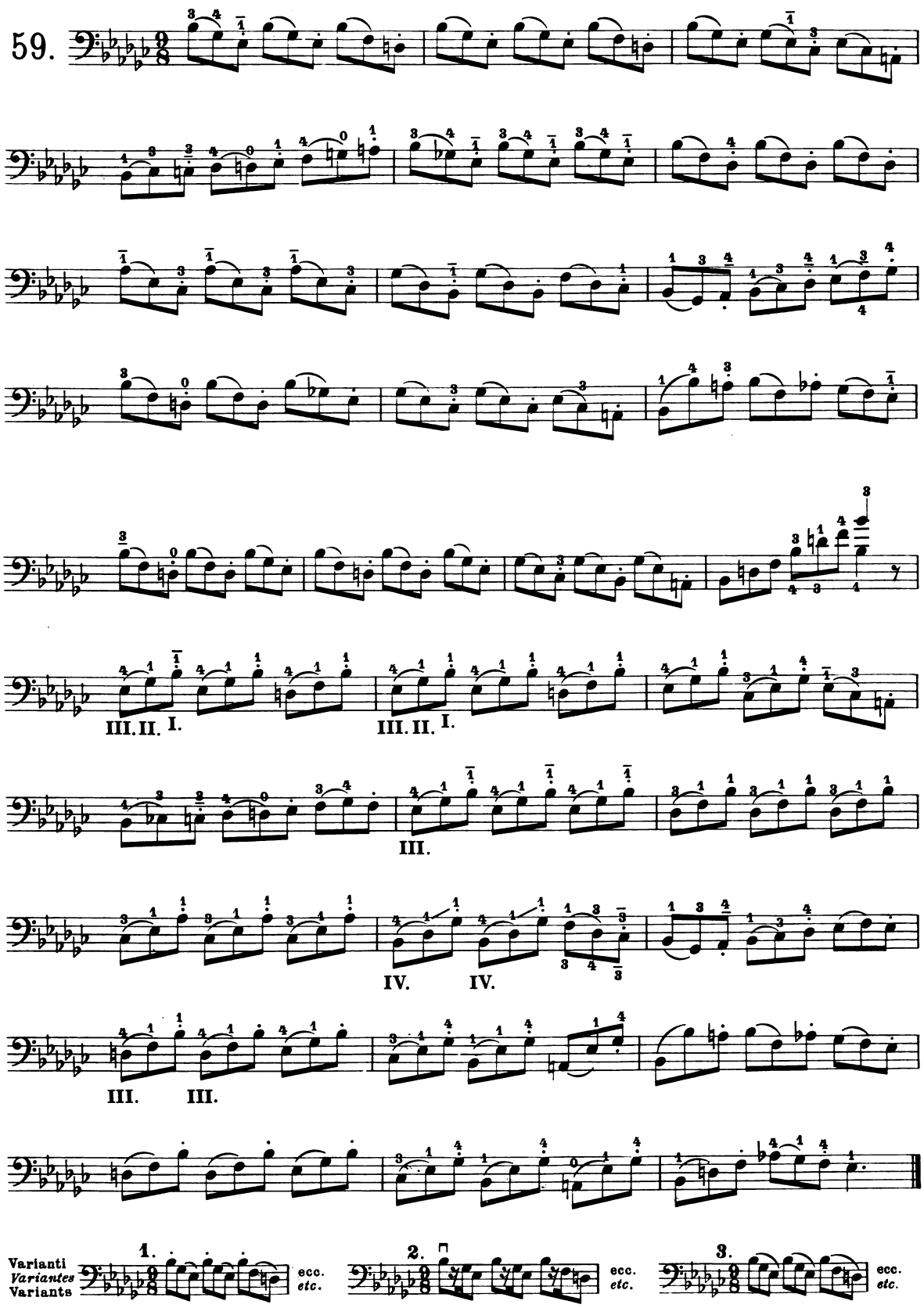
STUDI | *ÉTUDES* | STUDIES

58. Andante *in sei*



Andante

59.



Varianti
Variantes
Variants

1. ecc. *etc.*

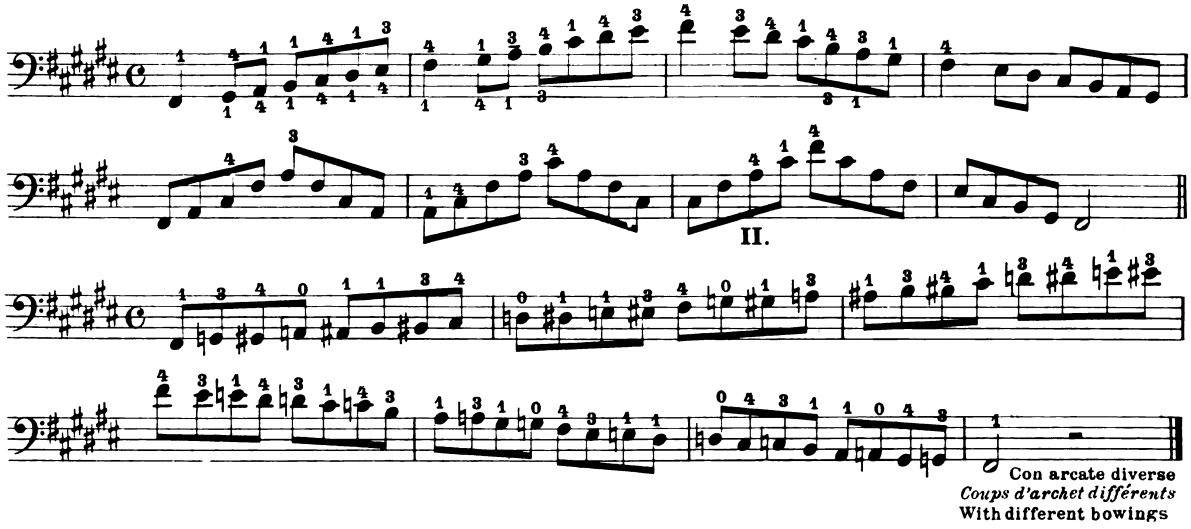
2. ecc. *etc.*

3. ecc. *etc.*

FA ♯ MAGGIORE
(omologo di *Sol* ♭ magg.)

FA ♯ *MAJEUR*
(homologue de Sol ♭ *maj.)*

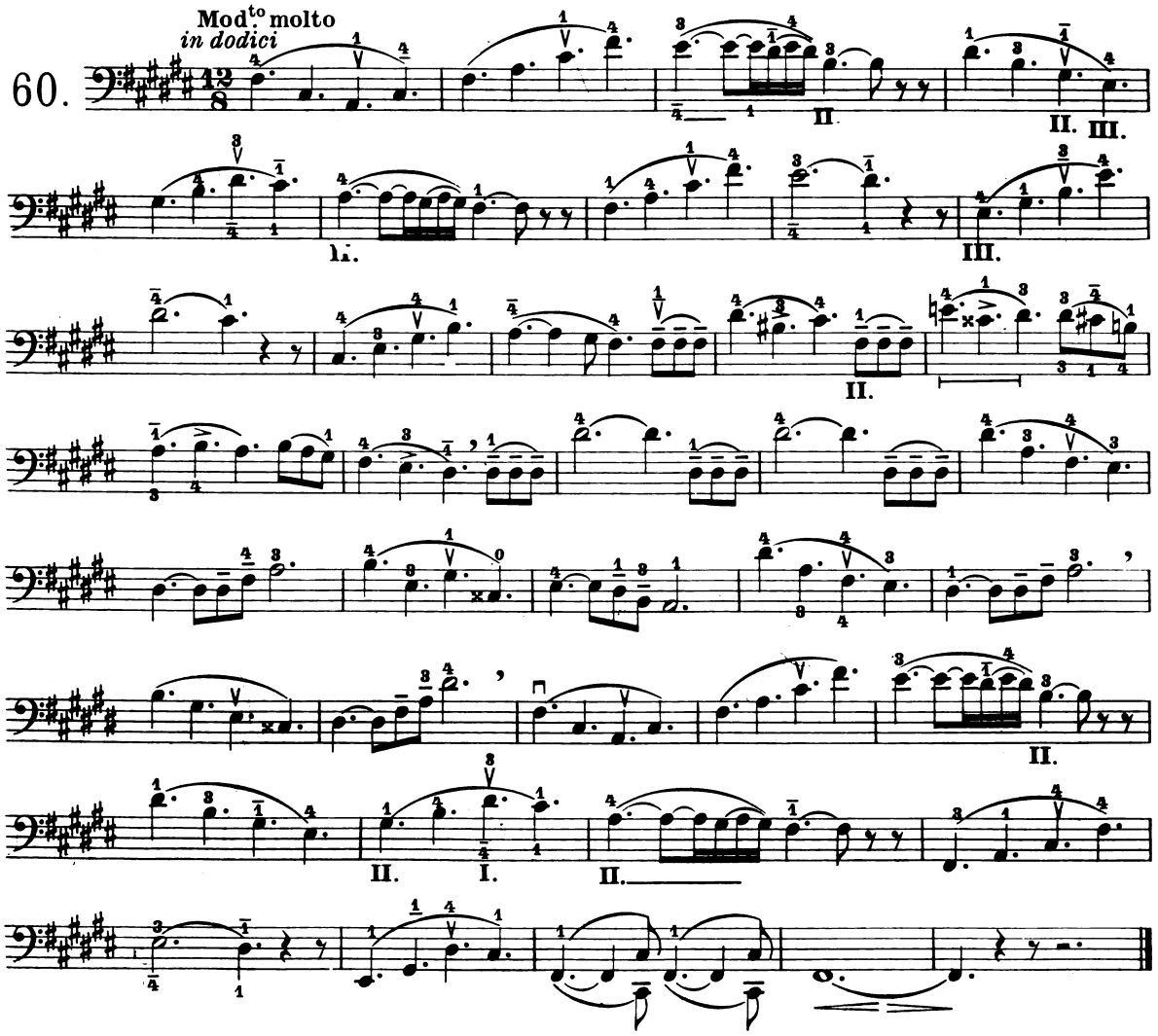
F ♯ MAJOR
(homologous of *G* ♭ major)



STUDI | *ÉTUDES* | STUDIES

60.

Mod.to molto
in dodici



61. Adagio

come in *Sol* ♭
commence Sol ♭
as in *G* ♭

Varianti
Variantes
Variants

1. ecc. *etc.*
2. ecc. *etc.*
3. ecc. *etc.*

RE ♯ MINORE
(omologo di *Mi* ♭ min.)

RÉ ♯ *MINEUR*
(homologue de Mi ♭ *min.)*

D ♯ MINOR
(homologous of *E* ♭ minor)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE

SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE

STUDI | *ÉTUDES* | STUDIES

62. **Largo**

pp ARCO vicino alla tastiera
près de la touche
near the fingerboard

suono naturale
son naturel
natural sound

Tremolo vicino al ponticello
Trémolo près du chevalet
Tremolo near the bridge

suono naturale
son naturel
natural sound

63. Mod.to molto

II.

II.

III. III. III. III.

II. III. omologo *homologue* homologous

III. omologo *homologue* homologous

III. omologo *homologue* homologous

II. omologo *homologue* homologous

I. III.

II. II. II. II.

II.

saltellato *sautillé*

tremolo *trémolo*

Varianti *Variantes* Variants

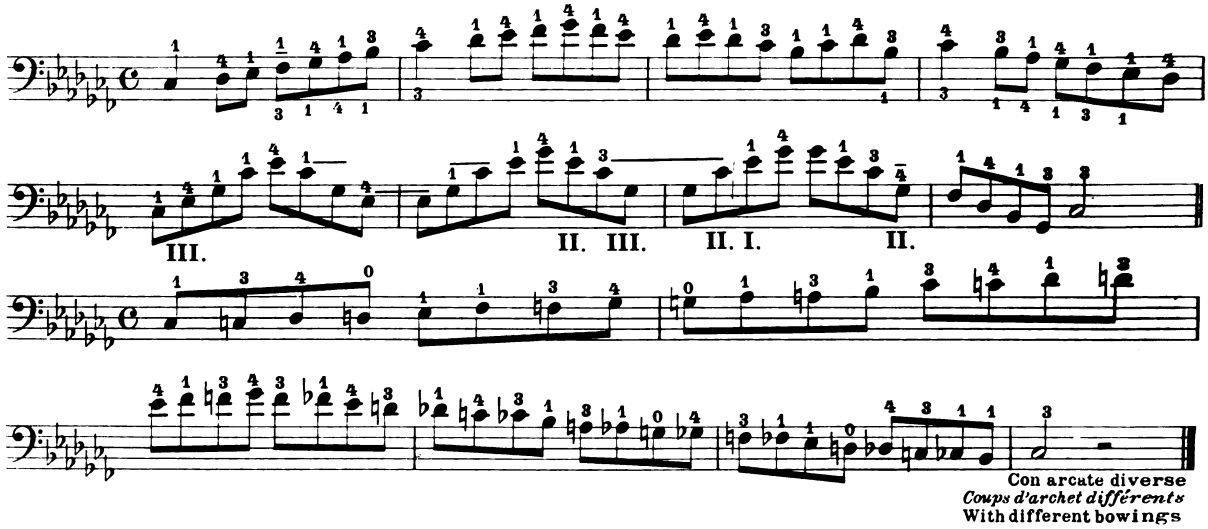
1. 2. 3. 4. 5. 6.

ecc. *etc.*

DO ♭ MAGGIORE
(omologo di *Si* magg.)

DO ♭ *MAJEUR*
(homologue de Si *majeur)*

C ♭ MAJOR
(homologous of *B* major)

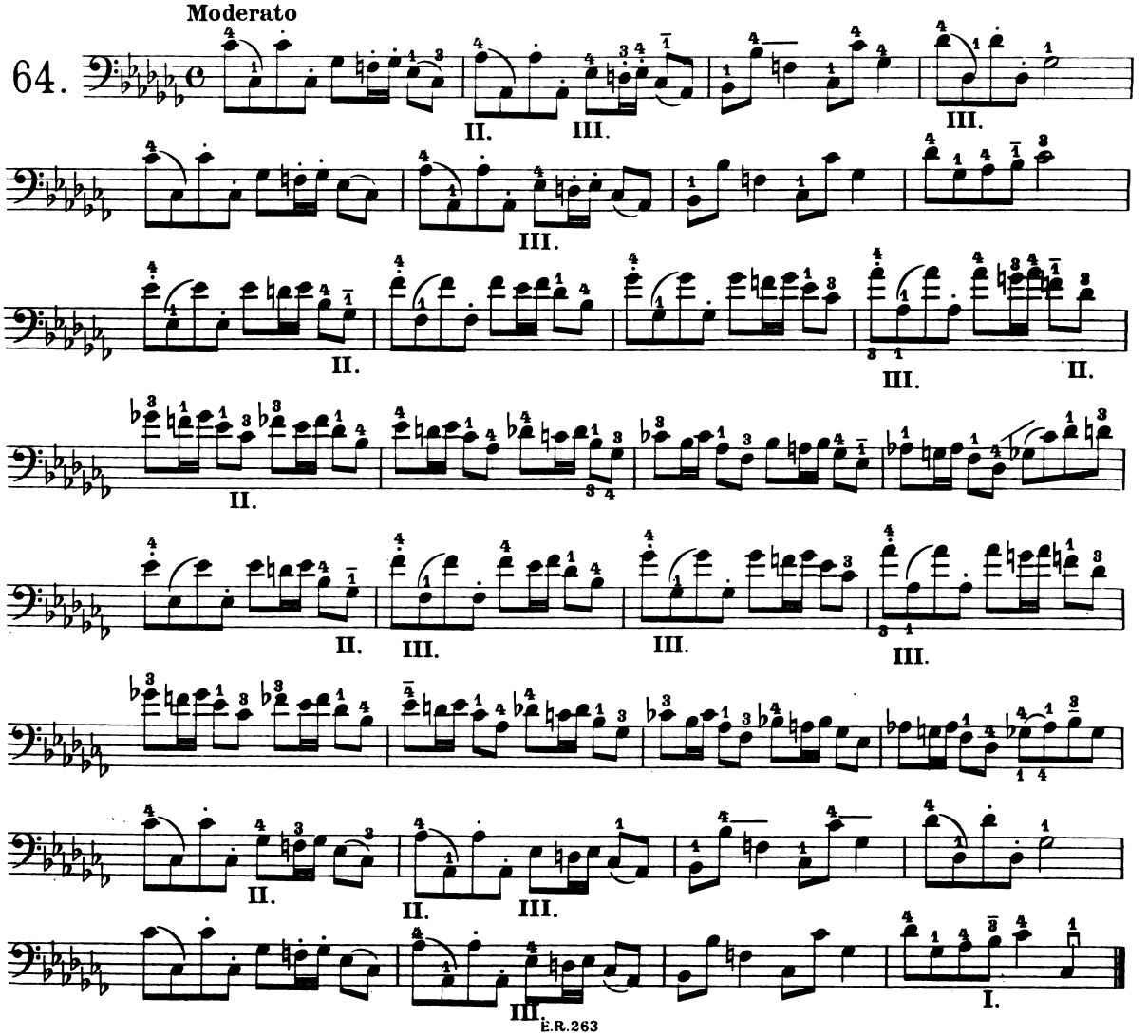


Con arcate diverse
Coups d'archet différents
With different bowings

STUDI | *ÉTUDES* | STUDIES

Moderato

64.



Moderato

65.

come in *Si* magg.
comme en Si *maj.*
as in *B* major

Varianti
Variantes
Variants

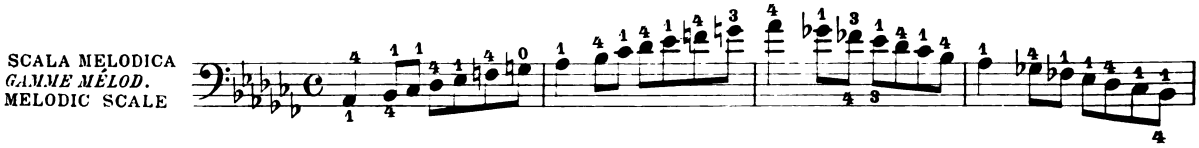
1. 2. 3. 4. ecc. *etc.*

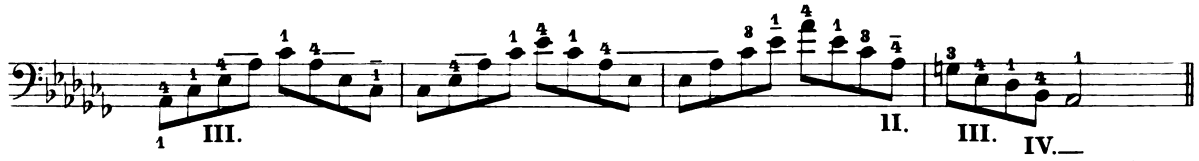
LA ♭ MINORE
(omologo di *Sol* ♯ min.)

LA ♭ *MINEUR*
(homologue de Sol ♯ *min.)*

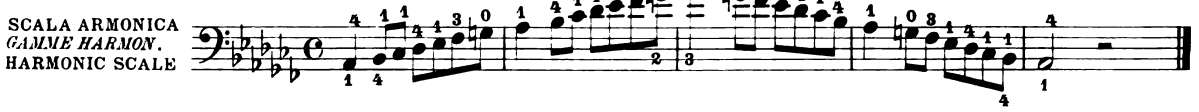
A ♭ MINOR
(homologous of *G* ♯ major)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE





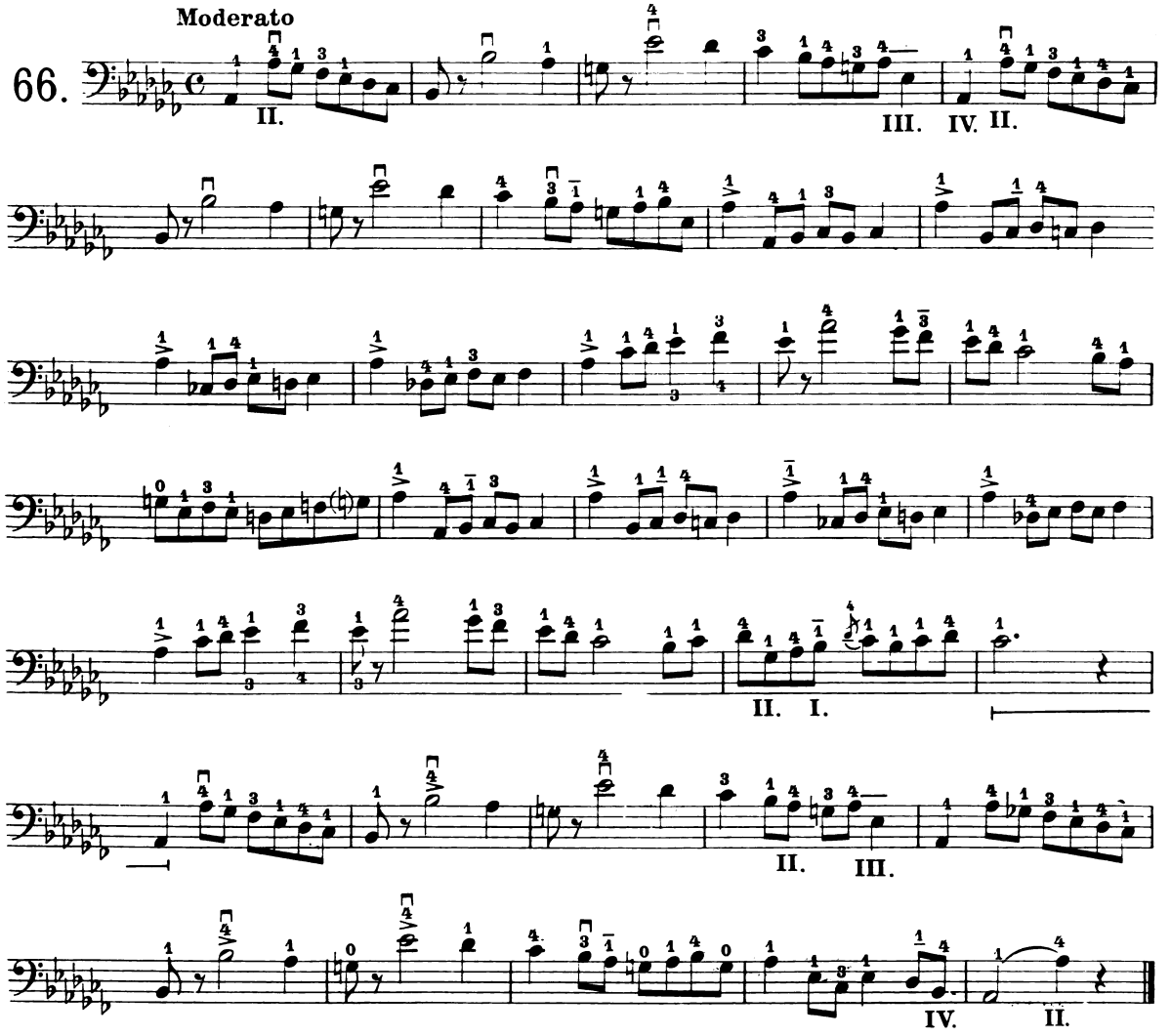
SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



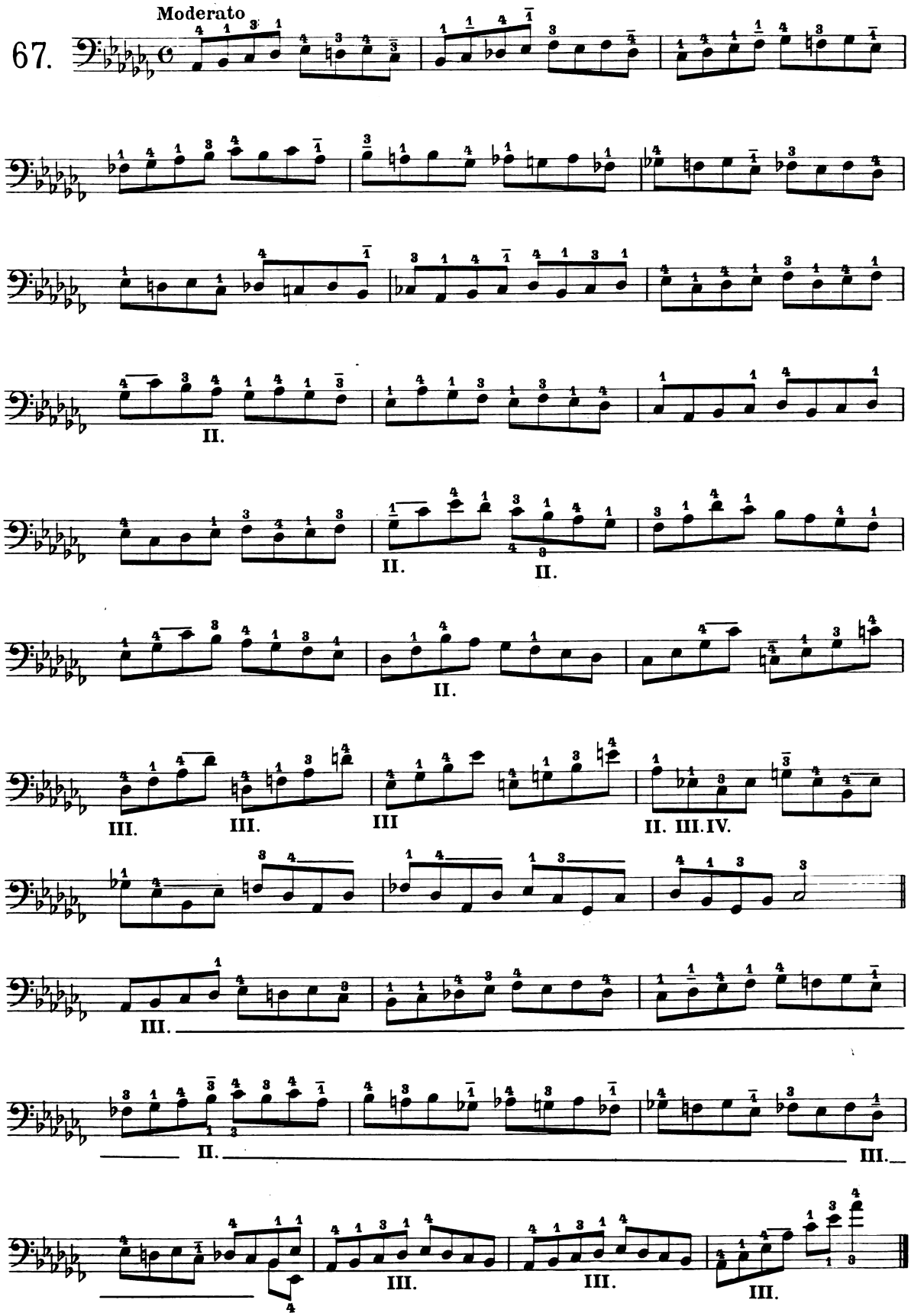
STUDI | *ÉTUDES* | STUDIES

Moderato

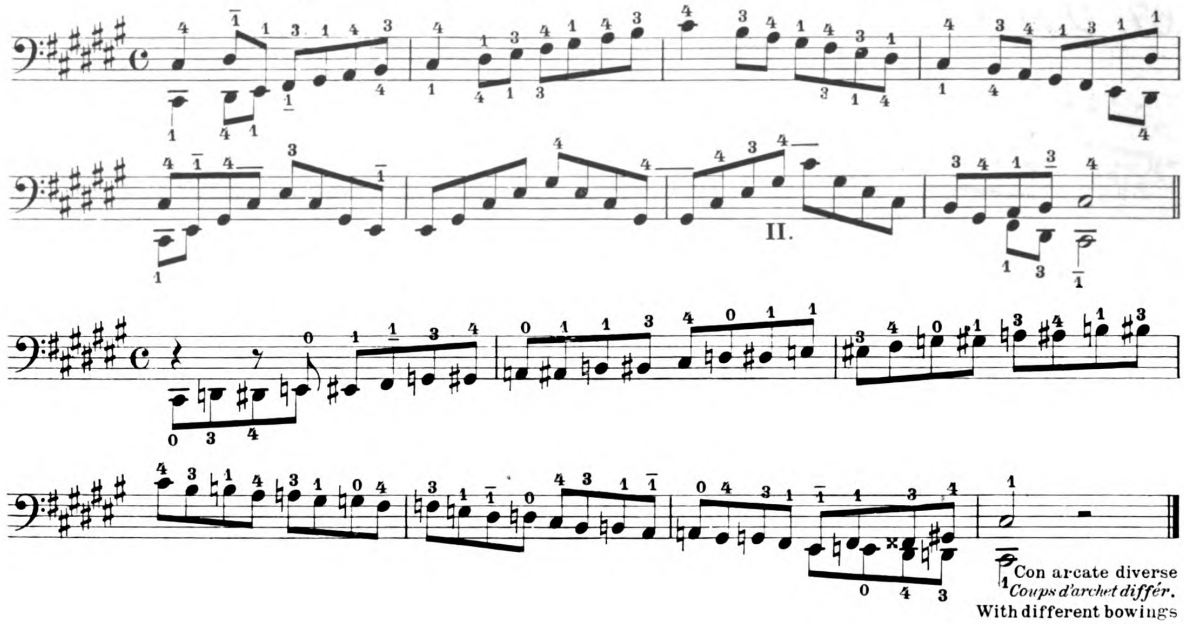
66.



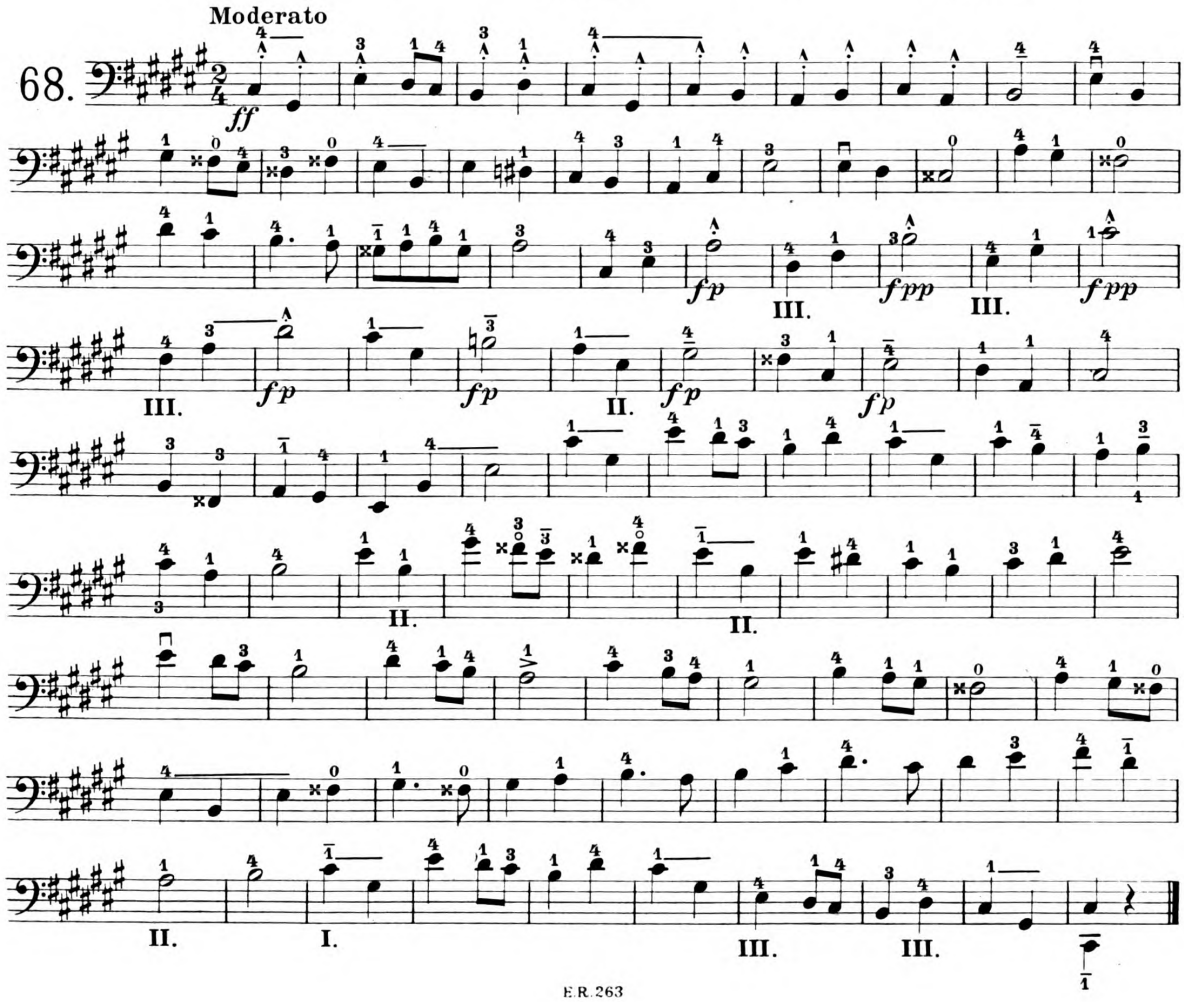
67. Moderato

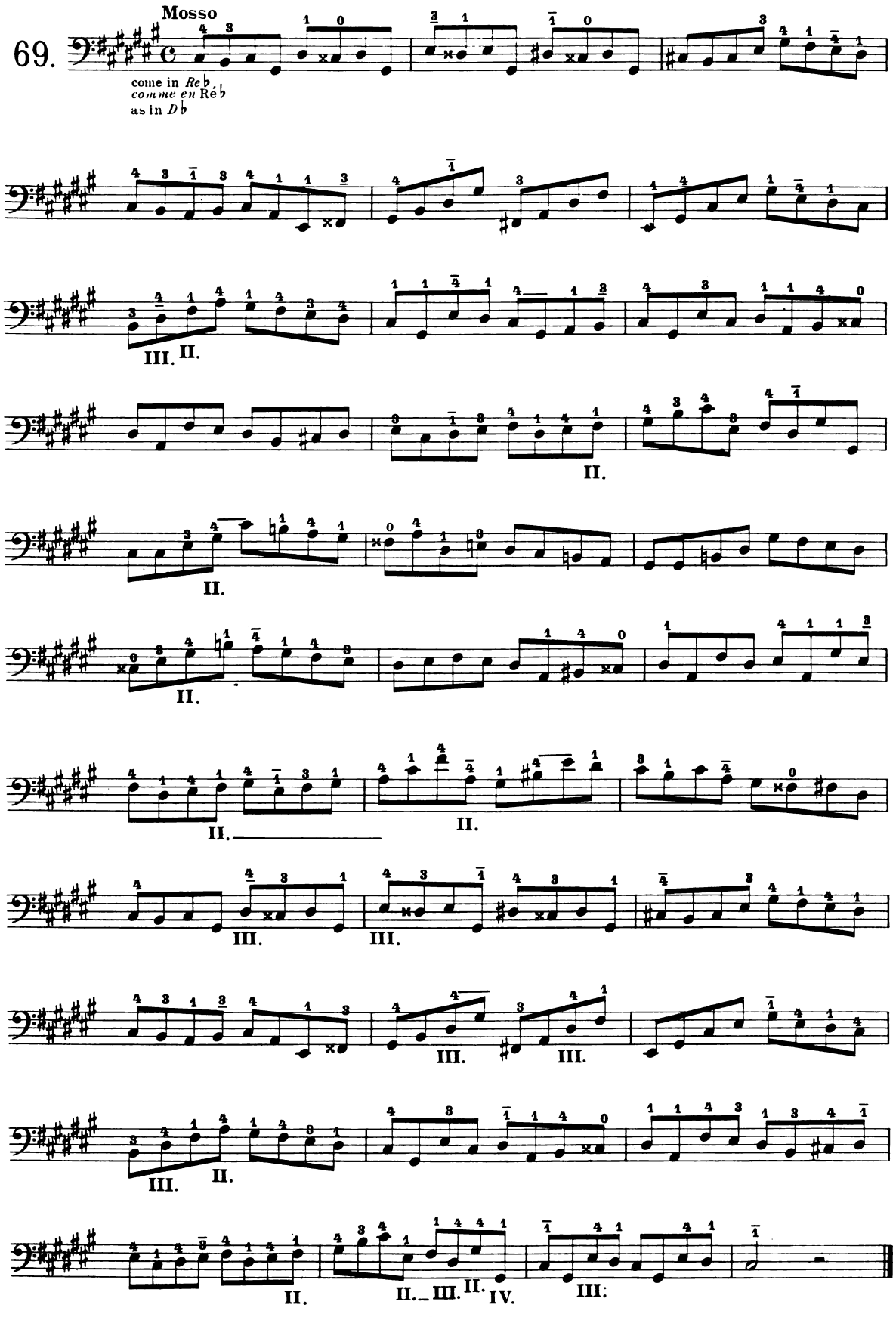


DO ♯ MAGGIORE (omologo di *Re* ♭ magg.) | DO ♯ *MAJEUR* (*homologue de* Ré ♭ *maj.*) | *C* ♯ MAJOR (homologous of *D* ♭ major)



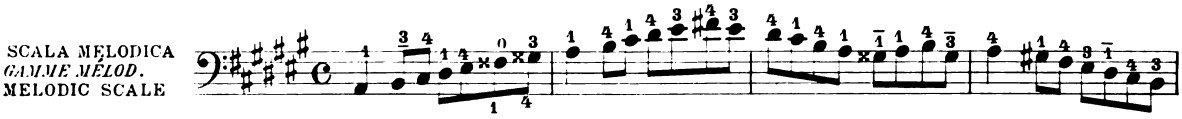
STUDI | *ÉTUDES* | STUDIES

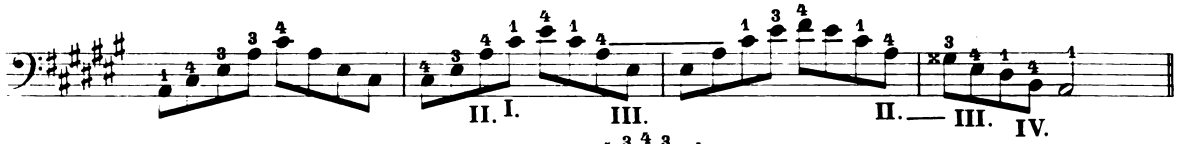



69.
Mosso
come in Reb
comme en Réb
as in Db
III. II.
II.
II.
II.
II.
III.
III.
III.
III.
III.
II.
II. III. II. IV.
III:

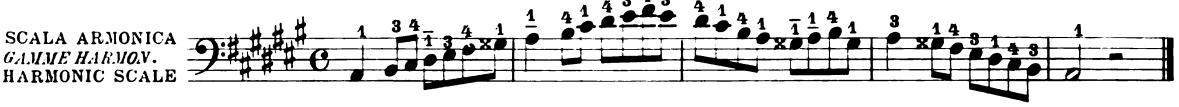
LA ♯ MINORE (omologo di *Si* ♭ min.) | LA ♯ *MINEUR* (*homologue de* Si ♭ *min.*) | *A* ♯ MINOR (homologous of *B* ♭ major)

SCALA MELODICA
GAMME MÉLOD.
MELODIC SCALE



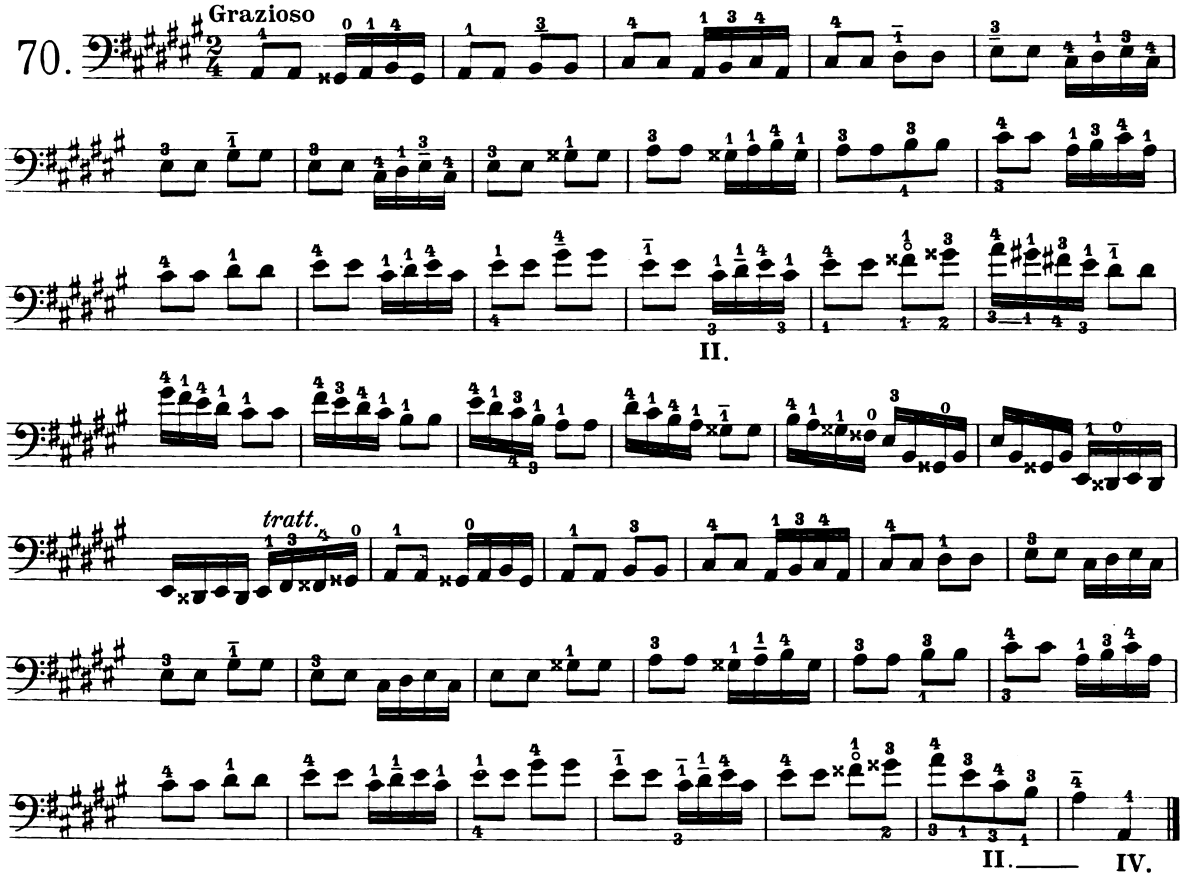


SCALA ARMONICA
GAMME HARMON.
HARMONIC SCALE



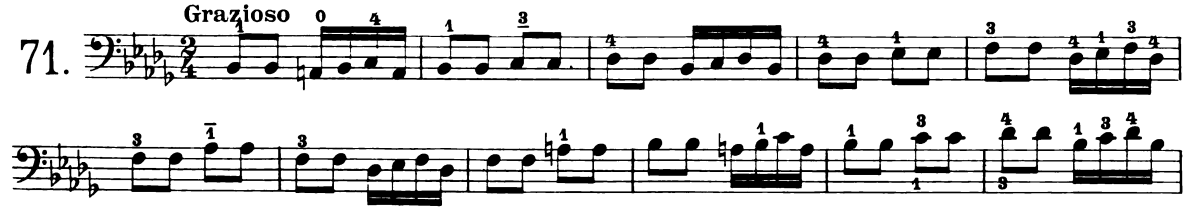
STUDI | *ÉTUDES* | STUDIES

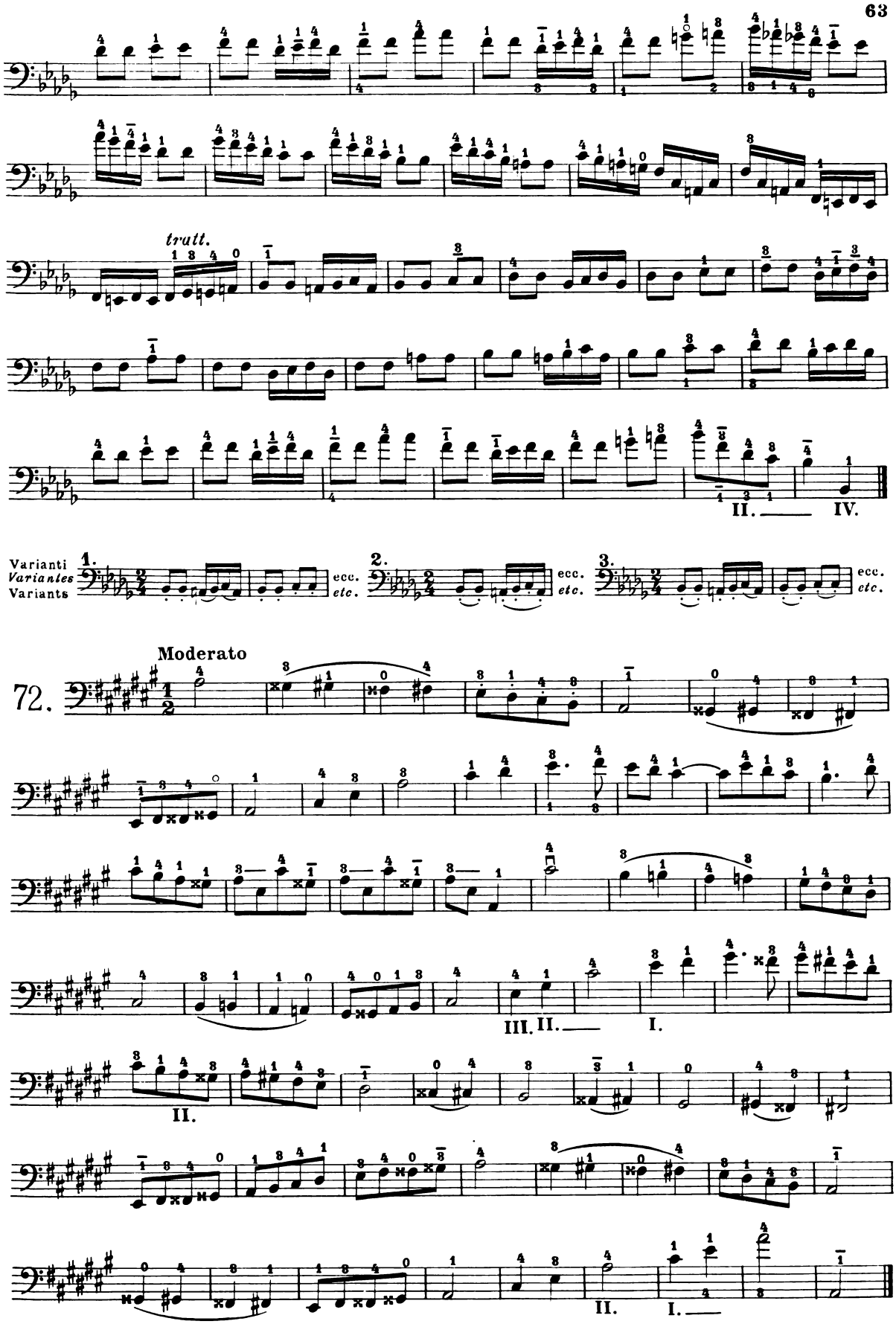
70. Grazioso



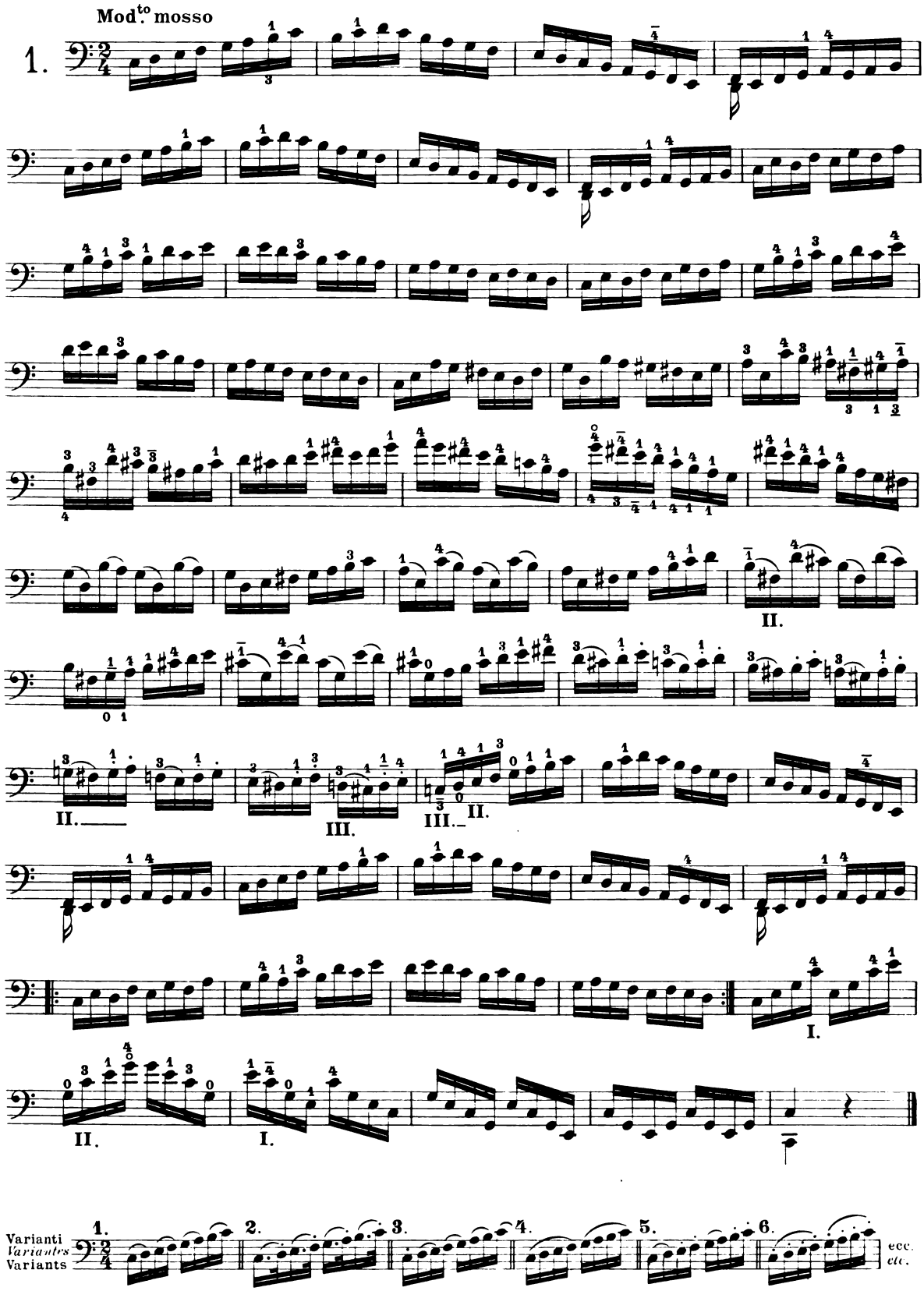
LO STESSO STUDIO ENARMONIZZATO PER FACILITARLO | *LA MÊME ÉTUDE ENHARMONISÉE AFIN DE LA RENDRE PLUS FACILE* | THE SAME STUDY ENHARMONICALLY CHANGED TO MAKE IT EASIER

71. Grazioso



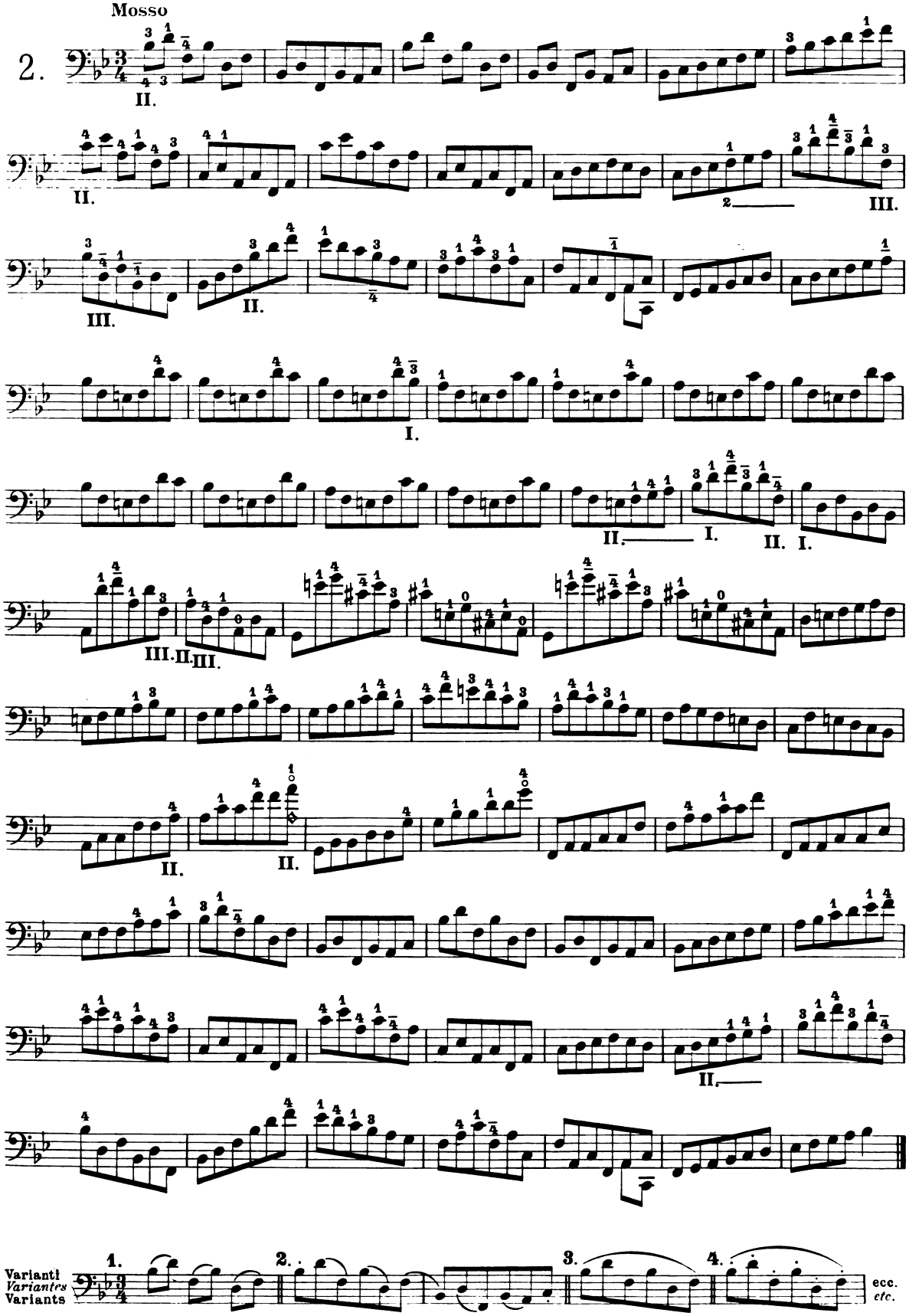

tratt.
II.
IV.
Varianti
Variantes
Variants
1.
2.
3.
ecc.
etc.
Moderato
72.
III.
II.
I.
II.
I.

10 STUDÎ DI PERFEZIONAMENTO | *10 ÉTUDES DE PERFECTIONNEMENT* | **10 PERFECTIONING STUDIES**



Mosso

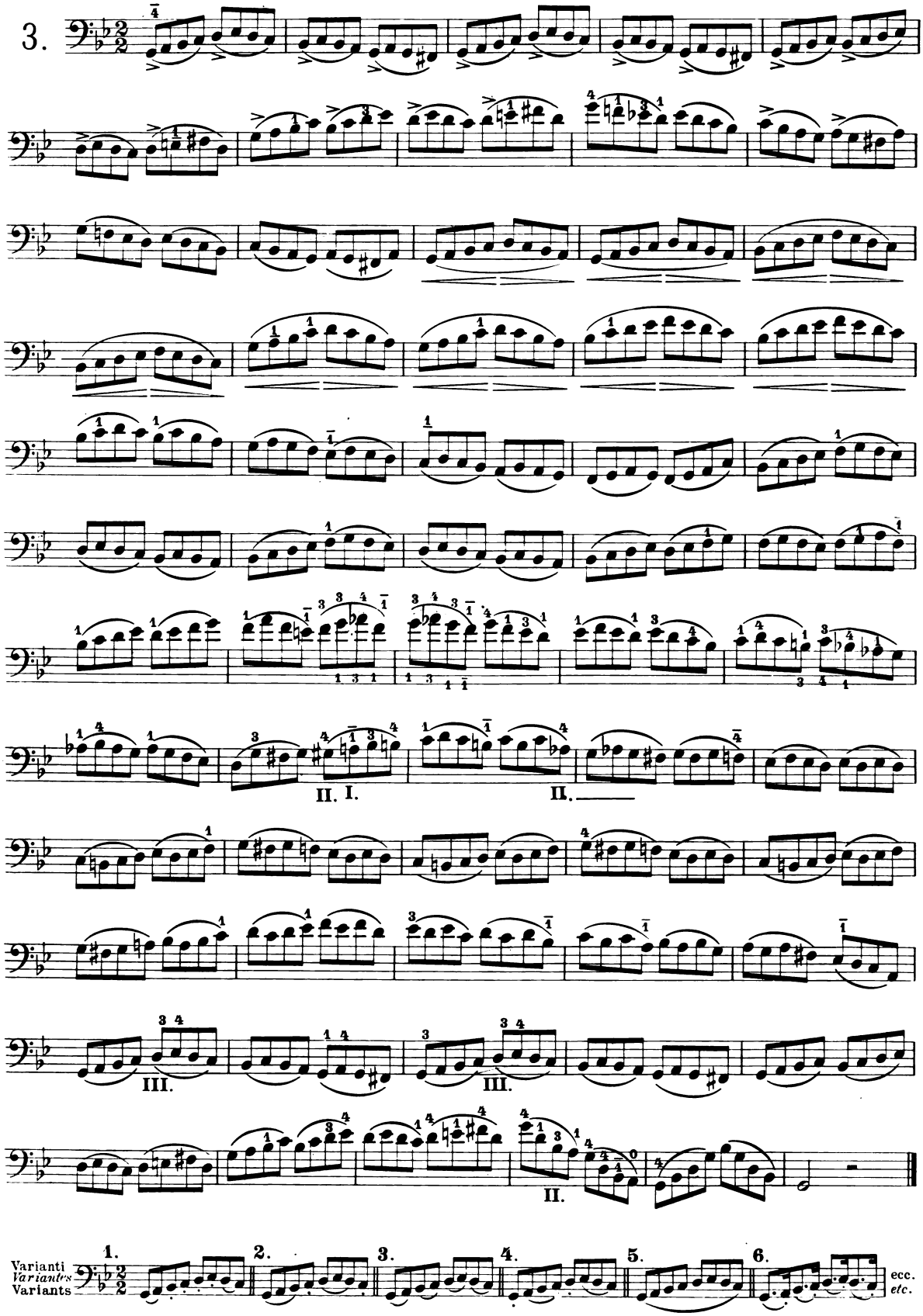
2.



Varianti
Variantes
Variants

ecc.
etc.

3.

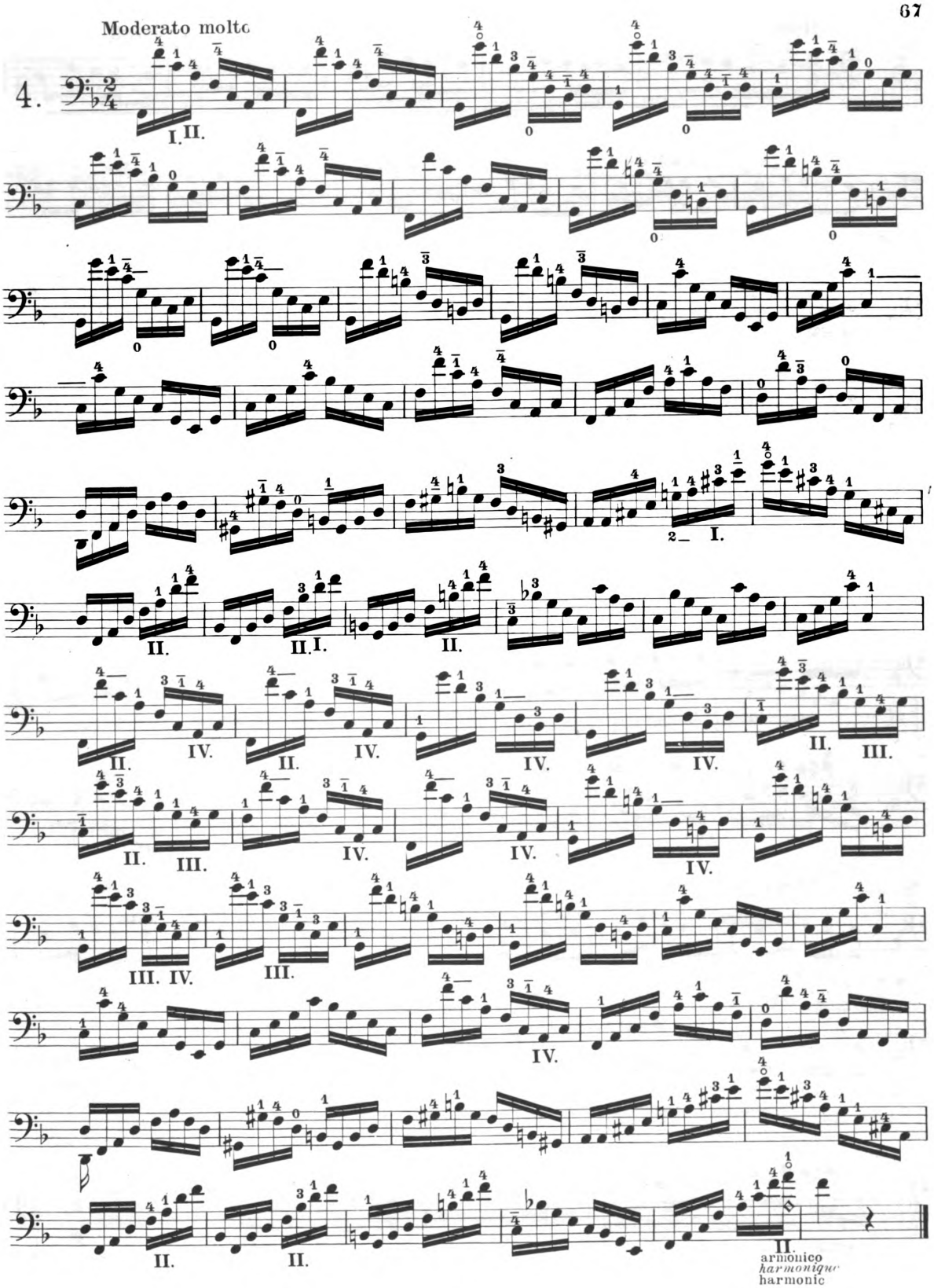


Varianti
Variantes
Variants

1. 2. 3. 4. 5. 6. ecc. *etc.*

Moderato molto

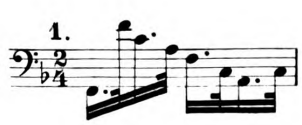
4.



armonico
harmonique
harmonic

Varianti
Variantes
Variants

1.



ecc.
etc.

2.

ecc.
etc.

3.

ecc.
etc.

Mosso

5.

III.

IV.

IV.

tratt.

II.

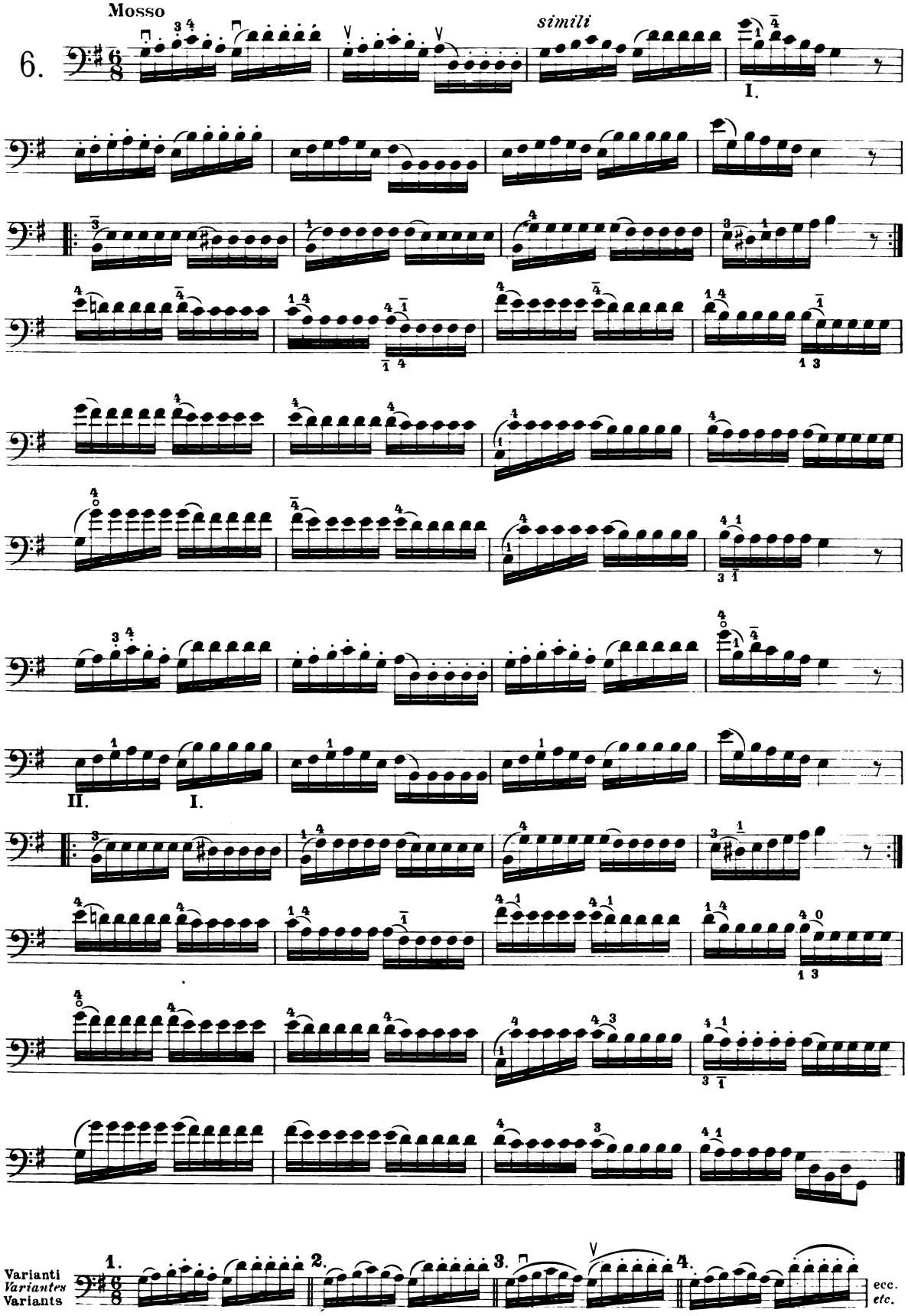
PIZZ. *m.s.*

ARCO V.

Varianti
Variantes
Variants

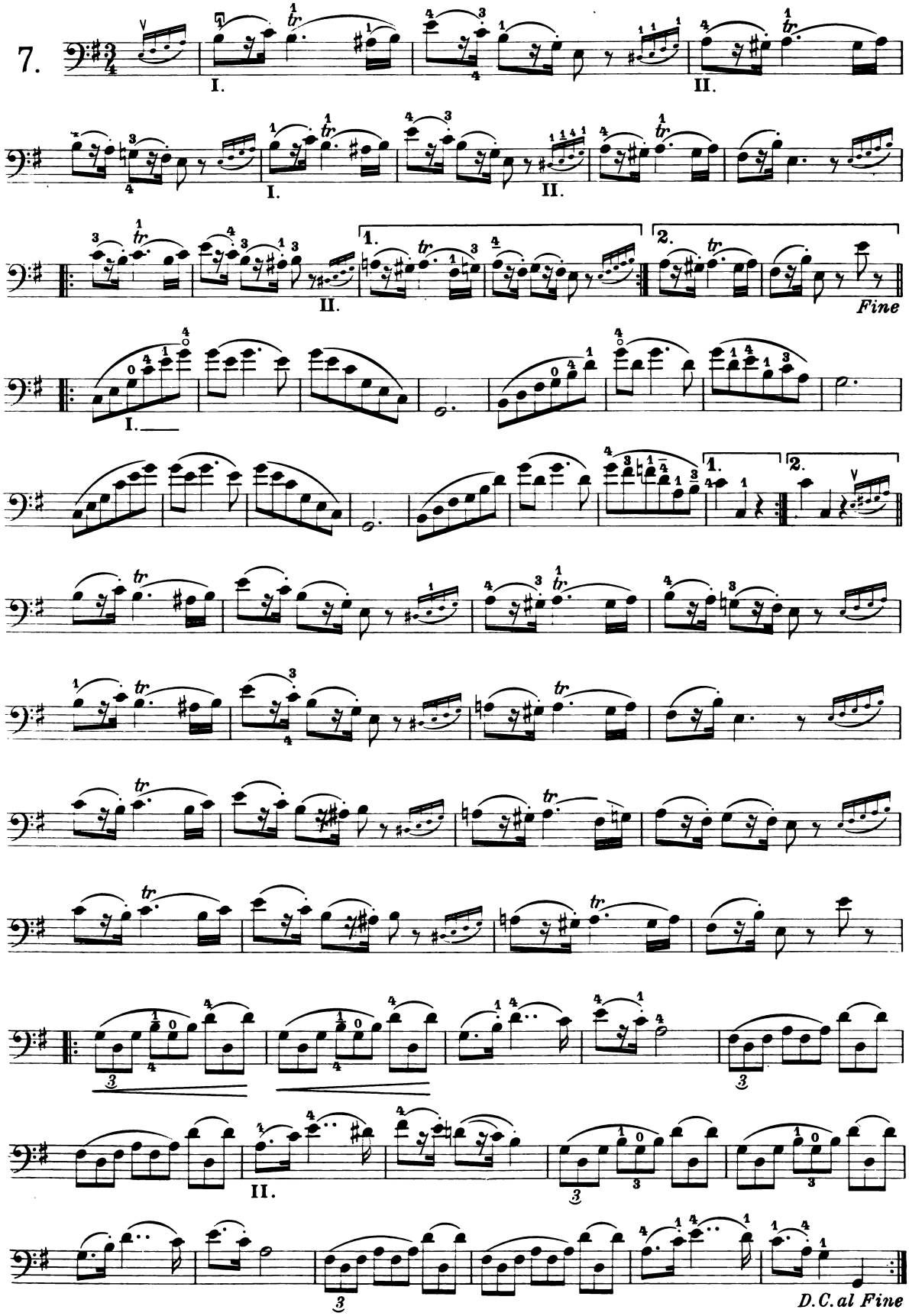
1. 2. 3. 4. 5. 6. 7. 8.

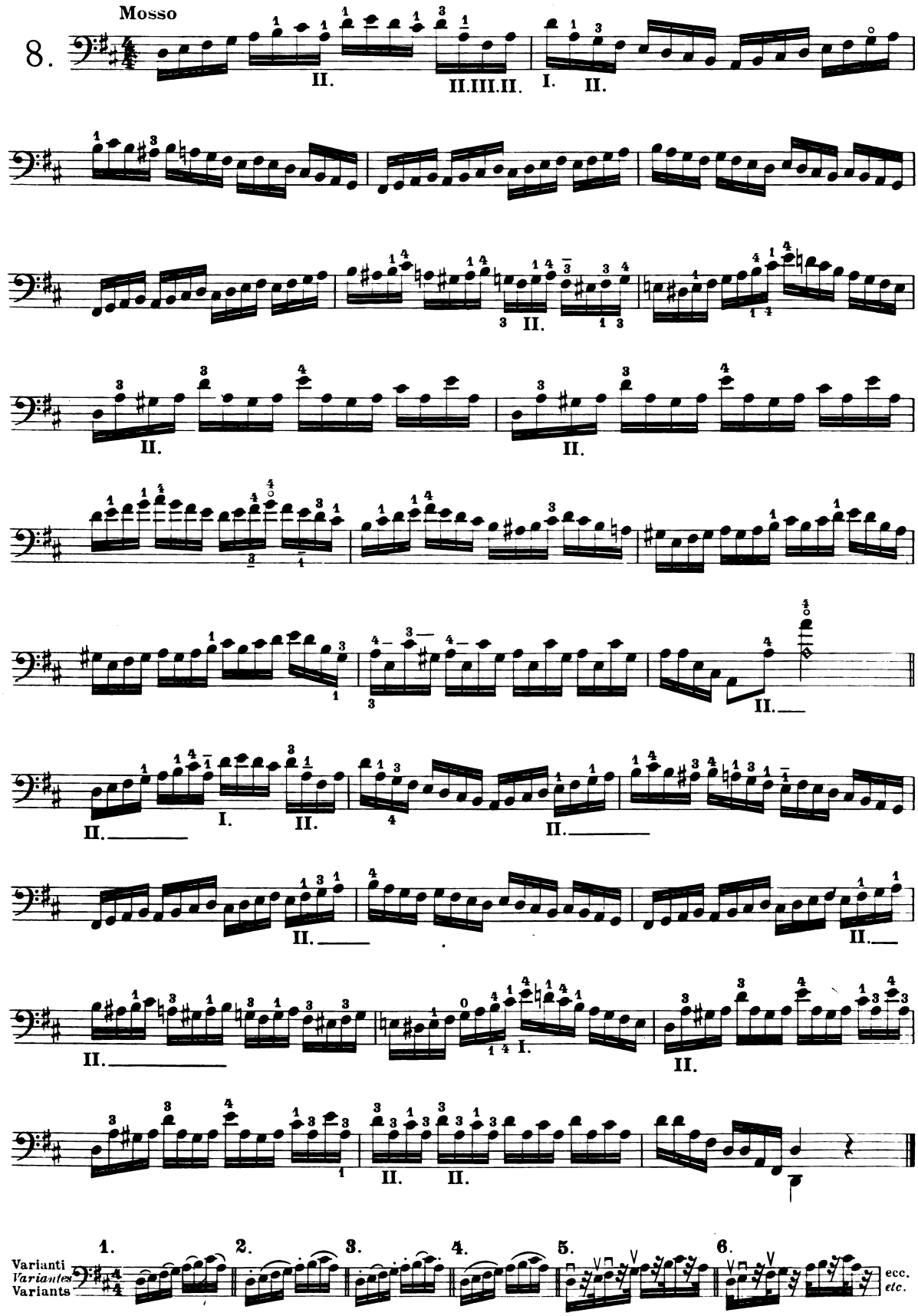
ecc.
etc.


Mosso
6.
simili
I.
II.
I.
Varianti
Variantes
Variants
1.
2.
3.
4.
ecc.
etc.

Tempo di mazurca

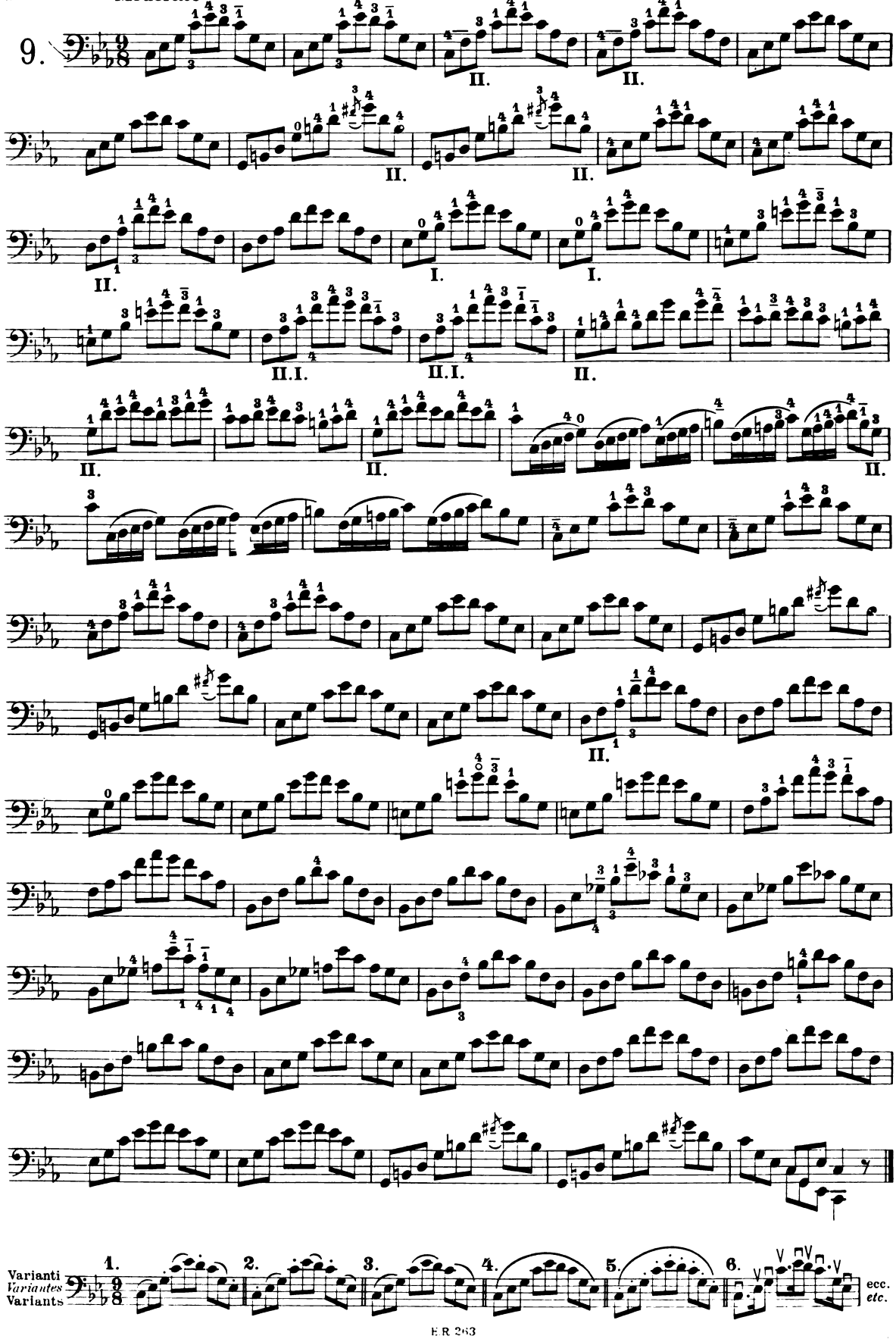
7.




Mosso
8.
Varianti
Variantes
Variants
1.
2.
3.
4.
5.
6.
ecc.
etc.

Moderato

9.



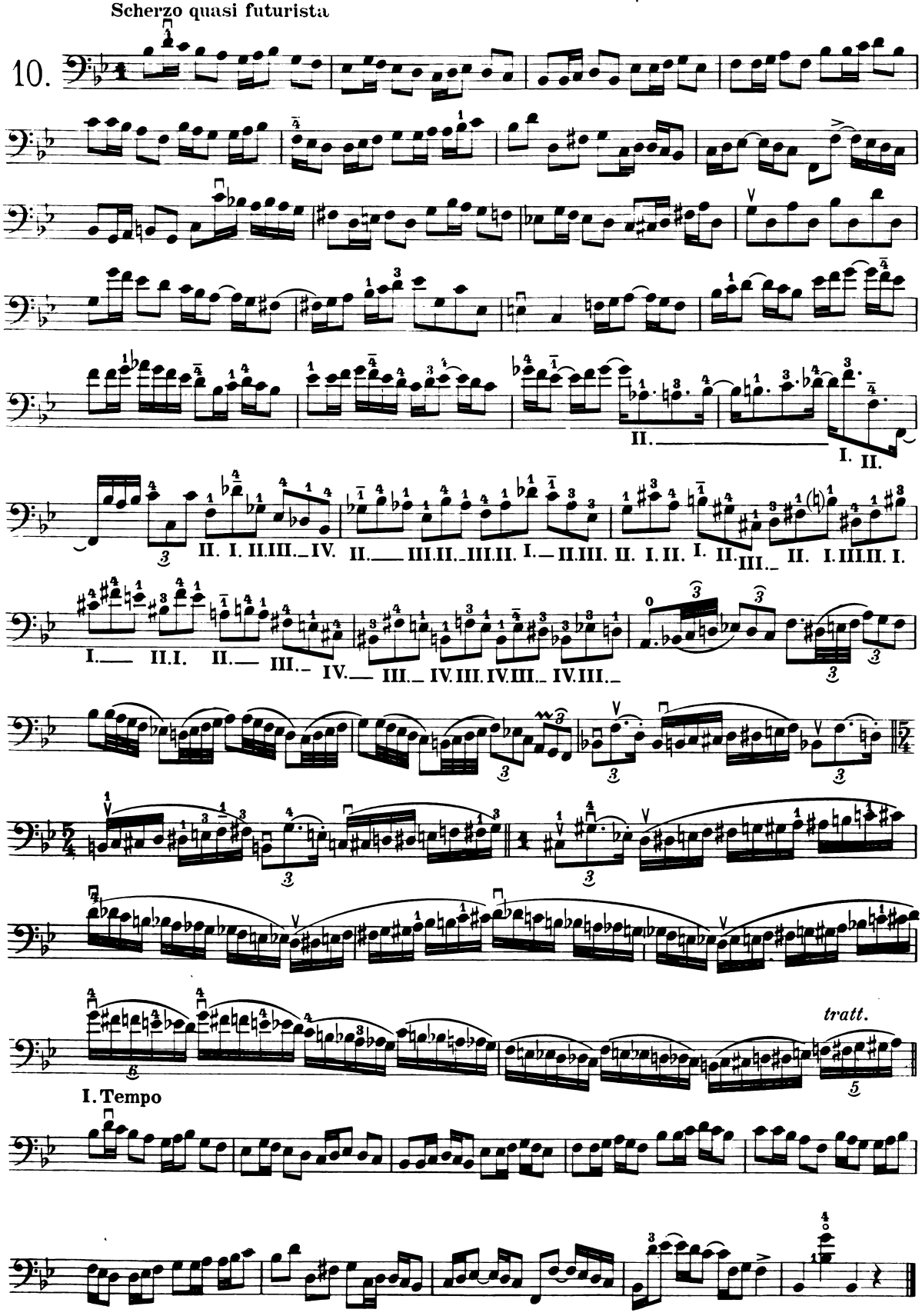
Varianti
Variantes
Variants

1. 2. 3. 4. 5. 6.

ecc.
etc.

Scherzo quasi futurista

10.



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Stampato in Italia - Printed in Italy - Imprimé en Italie