

^{10^{le}. Aug.}
METHODE ou RECUEIL

De Connoissances Elementaires pour le Forte-Piano ou Clavecin

ŒUVRE MELÉ DE THEORIE ET DE PRATIQUE

Divisé en deux Parties

COMPOSÉ

Pour le Conservatoire de Naples

PAR J. C. BACH ET F. P. RICCI.

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1786.

2

CLAVIER à ravalement

CEMBALO *esteso.*

Dièse Vedi §. VIII.



N° 1.

Clef de VIOLON

Echelle Violonique

Scala Naturale

Vedi §. V1.

Gamma.



N° 2.

Clef de BASSE



N° 3.



N° 4.



N° 5.

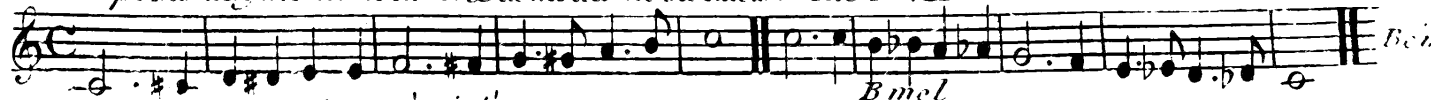
Tempo Giusto

Vedi §. V.



N° 6.

Le point augmente à la note la moitié de sa valeur. Vedi §. VII.



La nota postata vale la metà di più del suo valore.

B mel

Bémolo Vedi §. VIII

Le deüxier l'Apphication. Vedi §. XII.
 Dans la Gamme en sub-octave la, yrlabe De à Ut trop seüde.

Accolade Vedi ff. IX.

Colla Destra / D'avec la main droite.
R. Vedi ff. XII. N° 7.
SM Colla Sinistra
G. avec la gauche.

N° 8.

N° 9.

Presto Vedi ff. V.

a Battuta

Largo Vedi ff. V.

N° 10.

Allegro Vedi ff. V.

a Tempo

Adagio Vedi ff. V.

N° 11.

Fine

Da Capo

au Da Capo il faut reprendre le commencement jusqu'au point Final.

N° 12.

INTRODUZIONE

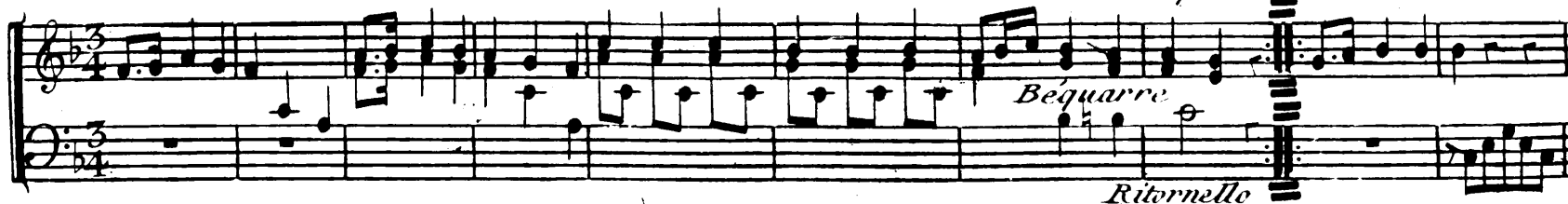
*à la Clef.
alla Chiave.
Vedi N. VIII.*



N° 13

MINUETTO

*Vedi N. XI.
Ballabile.*



N° 14.

*Allegretto
à la Clef.
alla Chiave
Vedi N. VIII.*



Notes Triples Vedi N. VII.

N° 15.

MINUETTO



Nº 16.

Moderato

Nº 17.

MINUETTO

Piano *Forte*

Piano Deux
Tirer peu de son.
Vedi II. X.
Forte Tirer
Beaucoup de son.

Nº 18.

Allegretto

reprise

P^o

Ritornello à la Française
Vedi II. IX.

F^o

6

N° 19

Agitato *Sforzato* *Sforz.*

N° 20

Andantino

à mezza voce *reprise* *Ritornello*

Point de repos *au point de repos on arrête* *Vedi §. IX.*
Sforz mezza voce *seulement la première partie.* *Vedi §. IX.*
solo la prima parte

N° 21.

Con moto

P *F* *P* *F*

mez F *appoggiatura* *P* *Petite note dont la durée se prend sur la moitié de la note qui suit. Vedi §. VII.*
si prende il valore dell'appoggiatura dalla metà della nota, che segue. Vedi §. VII.

Nº 22 .
Andante

Nº 23 .
Spiritoso

*A la Couronne en arrêt
en on y fait a sa volonte
quelque passage. (Vedi ff. IX.)*
*A la fermata si recta, e si fa
un'arbitrio.*

Nº 24 .
MINUETTO
Commodo

*Le corde s'imite par un
toushe' doux et tie.
(Vedi ff. IX.)
Legato si contratta
avendo con del'essa
e cuent.*
*Le detache' par un
jeu bref et sec.
Virtuoso
Staccato appena
toccato l'arctian deli.*

8
N° 25.

Risulté

Tremblement (Trills)



*Trille
Vedi §. IX.*

Reprise à la seconde partie



*Tremblement
Vedi §. IX.*

Ritornello solo alla seconda parte

N° 26.

en Brie



N° 27.

Andante



N° 28.

Arioso

9

augmentant le son. le Diminuant

Vedi §. X.

Rinforzando il Forte. Diminuendo

à crescendo à smerzando

N° 29

*Alligro
non molto*

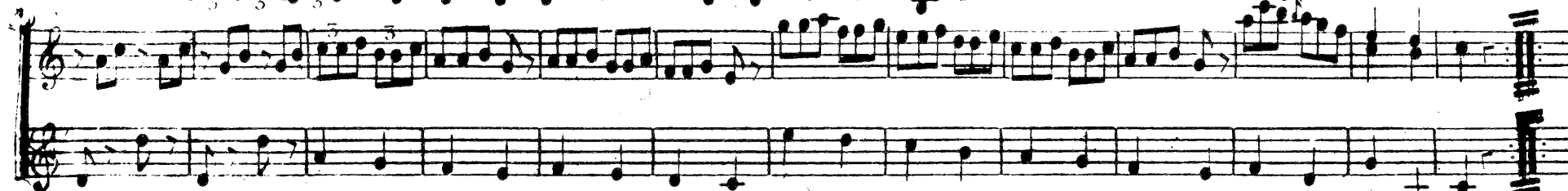
dol f dol f dol

f

Tremblement

Vedi §. IX.

Trillo

N^o 50.*Con Pertamento*N^o 31.*Moderato**p**f**p**f**p**f**p**dolce*N^o 32.*Allegretto**Notes sextuples Vedi N. VII.*

Nº 33.
Tempo di Minuetto

11

This musical score is for Minuet No. 33, marked 'Tempo di Minuetto'. It is written for piano in 3/4 time and B-flat major. The piece consists of 11 measures. The melody is in the right hand, featuring a series of eighth-note runs and a final cadence. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

This section of the musical score continues Minuet No. 33, measures 12 through 19. It includes a repeat sign at measure 12. At the end of the piece, there are two annotations: 'Poi nel croce' with a fermata over a half note, and 'Vedi l'ovunque fl. IX.' with a fermata over a half note. The word 'Arbitrio' is written below the staff.

Nº 34.
Allero

This musical score is for Minuet No. 34, marked 'Allero'. It is written for piano in 3/4 time and B-flat major. The piece consists of 10 measures. The melody is in the right hand, featuring a series of eighth-note runs and a final cadence. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

This section of the musical score continues Minuet No. 34, measures 11 through 19. It includes a repeat sign at measure 11. The piece concludes with a final cadence in the right hand.

Nº 35.
Vivace

This musical score is for Minuet No. 35, marked 'Vivace'. It is written for piano in 2/4 time and B-flat major. The piece consists of 10 measures. The melody is in the right hand, featuring a series of eighth-note runs and a final cadence. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

This section of the musical score continues Minuet No. 35, measures 11 through 19. It includes a repeat sign at measure 11. The piece concludes with a final cadence in the right hand.

12.
N° 36.

Allemande

*Danse fort, gai
Allegro Vivace.*

N° 37.

Andante

Affannoso

mezz F *F* *mezz F*

mezz F *mezz F*

*Renvoy à l'Italienne
al Segno*



Vedi B. IX.

Segno all'Italiana

N° 38

Gajo

F

P

Dacapo

N^o 39

RONDO

Vivace

13

MINUETTO

Fine

Espressivo

F

dol

Renvoy a la Francaise

Da Capot Segno L.

segno alla Francese

Vedi N. IX.

N^o 40

Risoluto

vf. et

decide

Spiccato*Plus loin.**Segue*

MINUETTO

*Staccato**Psincopé**Incipit on Liaison on passe
les deux notes sous un seul coup.**Segno**Vedi S. IX.**si sostiene il valor della
da nota senza ribatterta**al Primo Tempo**on écrit aussi al Tempo di prima.*

N° 42

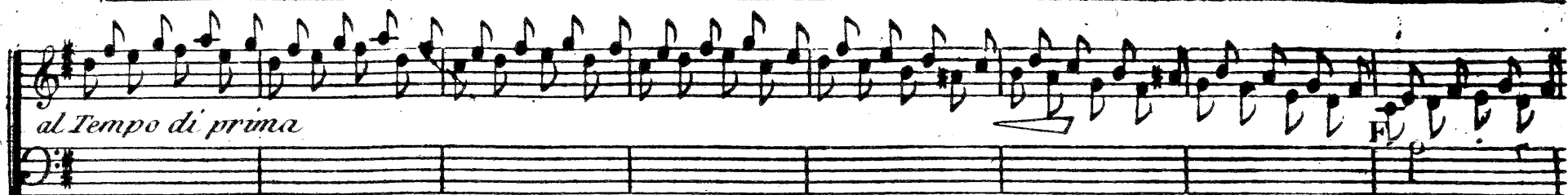
*Spiritoso
a mezza voce*

15

Lento



al Tempo di prima



mezza voce ff



Vedi S. X.



N° 43.

Prate

INTRODUZIONE *Vedi S. XI.*

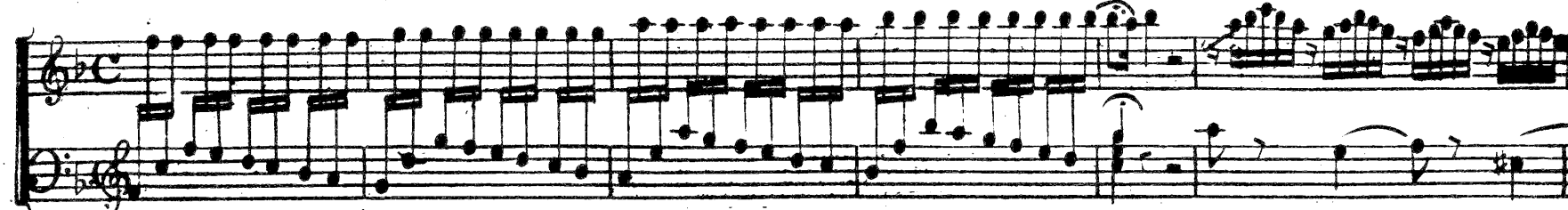


16

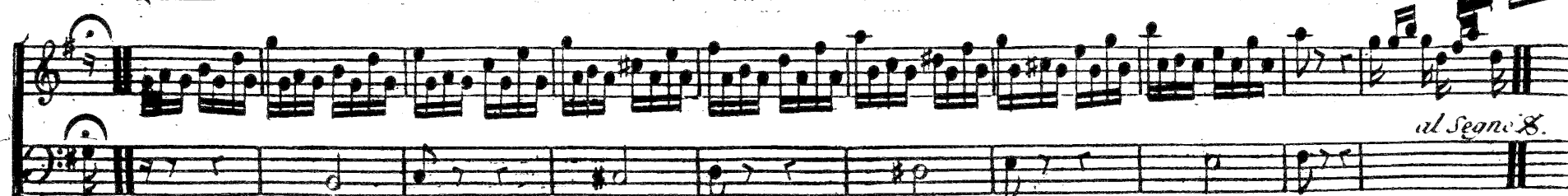
N° 44.

Scelte

N° 45.

Spiccato

N° 46.

Veloce*al Segno 8.**8.a Vedi I. V. I.*

différents genres de petites notes

N° 47.
Ameroso
Sotto voce
Fine

varie appoggiature

Da Capo

aux notes de valeur inegale donnez deux tiers a la petite note.
Vedi f. VII.

Alle note di valor ineguale dia due terzi all'appoggiatura

N° 48.
Preludio
Vivace assai
Vedi f. XI.

Preludio espère de préparation a une pièce de musique f. XI.

N° 49.
Pastorale
Lento
Vedi f. XI.
a mezza voce
fusée

Fusée sans alterer la mesure excepté au
Vedi f. VII.

Le Volatine à battuta eccetto al

18
N° 50
Elebile

dol *un poco f* *dol*

f *p*

ff *dol* *un poco*

dol *ff* *Forte assai* *I re* *2da* *I ma* *2da*

Maniere de Reprendre. Vedi V. IX. Sorte di Ritornello.

N. 51.
Minuetto

petite reprise

X. *Petite Reprise* *Vedi V. IX.*

Nº. 52.

Sostenuto

Nº. 53.

Minuetto

Espressivo

Maestoso*Allegretto*

N. 56.
MINUET

Allegretto *Sforz*

ff *dol*

Sforz *Sforz* *Sforz* *Sforz* *f*

N. 57.
Brillante

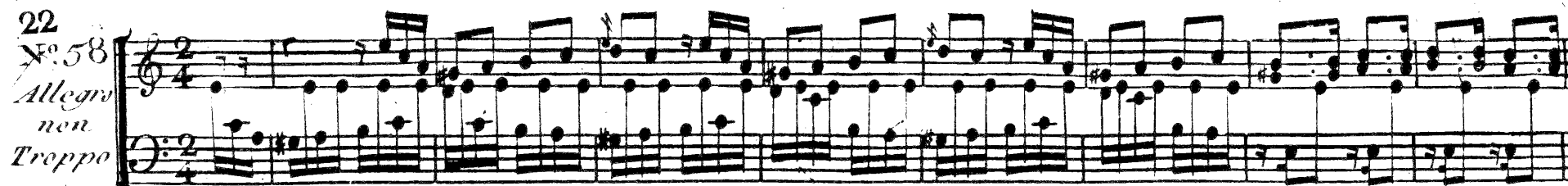
Mezza voce *f*

Sforz

Sforz

22

N. 58

*Allegro
non
Tropo*

N. 60.
Grazioso

First system of musical notation for N. 60. Treble and bass staves. Time signature 3/4. Dynamics: *f*, *p*, *f*. The piece ends with a double bar line.

Second system of musical notation for N. 60. Treble and bass staves. Dynamics: *f*, *p*, *f*, *dol*. The piece ends with a double bar line.

Third system of musical notation for N. 60. Treble and bass staves. Dynamics: *f*, *p*, *f*. The piece ends with a double bar line.

Trait d'Abbreviations
1 1 1 *Vedi N. IX.*
Per Abbreviazione

N. 61.
Capriccio
Con moto
Vedi N. XL

First system of musical notation for N. 61. Treble and bass staves. Time signature common. The piece ends with a double bar line.

Second system of musical notation for N. 61. Treble and bass staves. Dynamics: *ff*. The piece ends with a double bar line.

Third system of musical notation for N. 61. Treble and bass staves. Dynamics: *f me*, *mezzo voce*. The piece ends with a double bar line.

N^o. 62.
Sestante

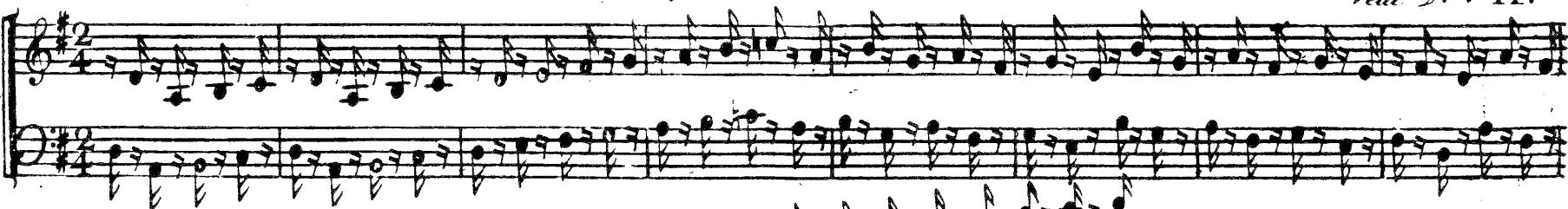


f p f p fp *Semicrome ou Double Crochet Veli' N. VII.*



p *Semicrome Effet Veli' N. VII.*

N. 63.
Spiccato



ff

N. 64.
Tempo giusto



tr

N.65:

Cercata

Agitato

Vedi'

J. XI.

N. 65.
Cercata
Agitato
Vedi
J. XI.

This musical score consists of three systems of two staves each. The first system includes dynamic markings *p*, *f*, and *p*. The second system includes *p*, *f*, and *p*. The third system includes *morto* at the end. The music features complex rhythmic patterns with many sixteenth notes and rests, and various accidentals.

25

N. 66.

Giga

Algerette

Feb. 2. IX.

N. 66.

Giga
Allarghetto

Feb. D. IX.

ff *ff* *ff*

N° 67.

*Alla Zoppa**a**controtempo**Vedi II. V.*

N° 68

Minuetto
*Segue**Rondo*
*Da Capo il Min.^{to}
senza Ritornello**Vedi "IX."*

N° 69.
Toccata
con moto
Toccate.
Vedi I. XI.

Crescendo

F

F

Sextuples

Sextuples
Sic dans un quart
Voyez I. VII.

Sextuple
sei per ogni quarto

N° 70.
Con
Portamento

F

N^o. 71.*Sciolto*

Trill (tr) markings are present in the first system, second system, and third system.

N^o. 72.*Cantabile*

Trill (tr) markings are present in the second system and third system.

Broderie

Abbellimenti & Fieretti

Fermata Vedi S. IX.

dolce

N. 75

intense

orano orande

Org. Pic.

vi:q:qr:

84

pi

84

exp. Pic.

Cr. 7. 98.

— 172 —

11/11/11

84

Op. 11

11

2

167

RONDO

org: me:

Double Clavier

• *Can. gr. le Forte*

agr. pic. 1o primo.

Da capo Vedi p. X.

• *A due Tastature*

N° 74.

*Arpeggio**Vedi S. XI.*

Fine

Mostra

Da capo

N° 75.

Arioso

Echo sur les orgues au positif et sur le Clavecin au petit Clavier. Vedi S. X.

N° 76.

Echo Pontate

Ripieno Echo Ripieno Echo Rip: Echo Rip:

This page of musical notation, numbered 31, contains six systems of staves. Each system consists of a treble staff and a bass staff. The notation is written in a style typical of guitar music, with various note values, rests, and dynamic markings. The markings 'echo' and 'Rip' are used throughout the piece, often indicating specific techniques or effects. The first system shows a complex melodic line in the treble staff with many sixteenth notes, while the bass staff provides a simpler accompaniment. The second system features a triplet of eighth notes in the treble staff. The third system includes trills (tr) in the treble staff. The fourth system shows a triplet of eighth notes in the treble staff. The fifth system features a triplet of eighth notes in the treble staff. The sixth system shows a triplet of eighth notes in the treble staff. The notation is written in a style typical of guitar music, with various note values, rests, and dynamic markings. The markings 'echo' and 'Rip' are used throughout the piece, often indicating specific techniques or effects.

N^o. 77.
Leggiadro

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in 2/4 time and B-flat major. The melody is in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots. The manuscript is on aged, slightly stained paper.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a melody with various intervals, including a large leap from G4 to E5. The piano accompaniment consists of chords and single notes, often mirroring the voice melody. The score includes a key signature change from B-flat to C major, indicated by a double bar line and the removal of the flat. The piece concludes with a final chord in C major.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one flat. The music is in 4/4 time. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth and quarter notes, with some chords and single notes. The score ends with a double bar line and a repeat sign.

N. 78.
Largo
Affannoso

a mezza voce

[illegible][illegible]

La Vielle

First system of the musical score. The top staff, labeled *La Vielle*, is in treble clef with a 3/4 time signature. It contains a melody with various note values and rests, ending with a double bar line. The bottom staff, labeled *La Tiorba*, is in bass clef and contains a series of vertical strokes representing a figured bass. Above the bottom staff, the text *N° 79. Allegre Smorfioso* and *Segue* are written.

Second system of the musical score. The top staff continues the melody for *La Vielle*, featuring some slurs and a sharp sign. The bottom staff continues the figured bass for *La Tiorba* with vertical strokes.

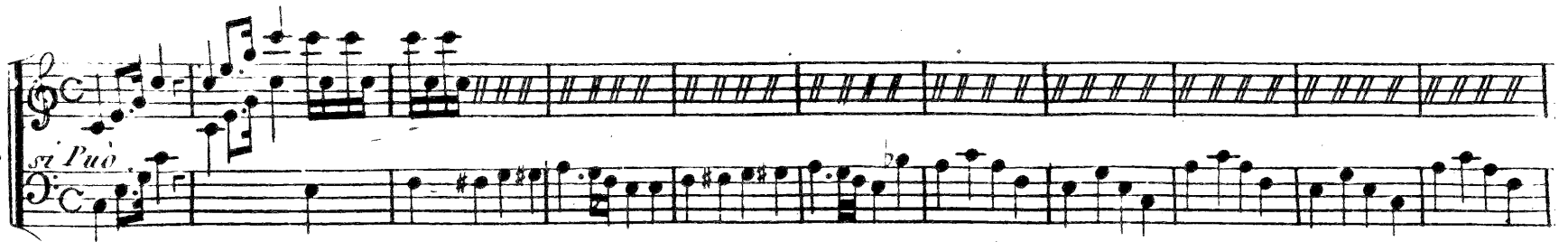
Third system of the musical score. The top staff continues the melody for *La Vielle*. The bottom staff continues the figured bass for *La Tiorba* with vertical strokes.

Fourth system of the musical score. The top staff continues the melody for *La Vielle*. The bottom staff continues the figured bass for *La Tiorba* with vertical strokes.

Fifth system of the musical score. The top staff continues the melody for *La Vielle*. The bottom staff continues the figured bass for *La Tiorba* with vertical strokes.

Sixth system of the musical score. The top staff continues the melody for *La Vielle*, ending with a double bar line. The bottom staff continues the figured bass for *La Tiorba* with vertical strokes. The text *rallentando Vedi J. V. Fine* is written below the bottom staff.

N° 80.
Le Reve il
Presto quanto
si Può
Svegliarino



N° 81.
La Chasse
En
Bizzarria
La caccia.

Second system of musical notation for N° 81. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It features a series of sixteenth-note runs. The lower staff is in bass clef with a key signature of one flat (Bb) and a 6/8 time signature, containing a more melodic line. The score includes various dynamic markings such as *P* (piano), *F* (forte), *SF* (sforzando), and *delce* (dolce). The piece concludes with a double bar line.

Musette
N° 82
Piva
Tutti II. XI.

chato

SF SF P

Con anima

SF SF F P

Marche
N° 85
Marchia
Tutti II. XI.

Maestoso

dolce

F

dolce

F

N° 8 4.

RONDO

Scherzando

sotto voce *mezza voce*

Refrin

F *SF* *SF* *SF* *F* *F* *dolce* *F* *dolce*

Rondo et Refrin Vedi I XI

N^o. 85.
Commodo

N^o. 86.
Prestissimo

Pinces Trill. Valt J. IX.

Muspre

SF

F

p

F

SF

D.C.

Finale

N° 87.

*Allegro
non tanto*

sf sf

X Vedi §. VIII.

N° 88.

*Con
Portamento*

majeur mineur majeur

F P F P F P

Alternativamente le
pollice et l'index

Alternando il
pollice et l'indice

Vedi §. IX.

N° 89.
siciliana
Larghetto
Vedi I, XI.

6/8
dolce
sf
tr
sf
F
F
Calento
Calcato
FF
Trillo raddoppiato
Risvegliato
stentato e rallentando
Vedi I, IX.

N° 90.

Minuet
DoubleVedi S. XI.
Minuetto di
Variazione

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the upper staff of each system, and the voice part is in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *SF* (Sforzando), *F* (Forte), *mezza voce* (half voice), *pianissimo*, and *Fmo* (Finito). There are also articulations like *tr* (trills) and *sf* (sforzando). The score is divided into sections marked with Roman numerals: I, II, III, and IV. The first system is marked *SF* in both parts. The second system is marked *F* in the piano part and *SF* in the voice part. The third system is marked *SF* in both parts. The fourth system is marked *SF* in the piano part and *mezza voce* in the voice part. The fifth system is marked *pianissimo* in the piano part and *mezza voce* in the voice part. The sixth system is marked *Fmo* in the piano part.

I *SF* *SF* *SF*

II *SF*

III *mezza voce* *SF*

IV *pianissimo* *mezza voce* *Fmo*

Non Tanto Forte

fmo

N^o. 91.
Alla Breve
Versetto
Vedi §. XI.

Renversé
Vedi §. XI.
Rovescia

Da Cap. alla Breve

N^o. 92.
Imitation
Vedi §. XI.

N^o. 93.
Transposé
Vedi §. XI.
Trasportato

N° 94 .
Ripieno
Maestoso

Pedale Veli LXII

7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

N^o. 95.
Elevazione
Grave

Three systems of musical notation for N. 95. Each system consists of a treble staff and a bass staff. The first system has a C-clef on the treble staff and a C-clef on the bass staff. The second and third systems have a B-flat key signature on both staves. The music is written in a slow, solemn style with many ties and rests.

N^o. 96.
Canone
All' 8.^a
Vedi II. XI.

Two systems of musical notation for N. 96. Each system consists of a treble staff and a bass staff. The first system has a 3/8 time signature on both staves. The second system has a 3/8 time signature on both staves. The music is written in a lively, dance-like style with many eighth and sixteenth notes. The word "Coda" is written above the final measure of the second system, and "Finale" is written below the final measure of the second system.

Nº. 97.
FUGA
Alla Breve

The musical score is written for two staves (treble and bass clef) in the key of F# (one sharp). The tempo is marked *Alla Breve*. The score consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, trills (marked 'tr'), and slurs. The word 'Grave' is written above the fifth system, indicating a change in tempo or mood. The score ends with a double bar line.

N° 98.

Les Cleß
Le chiavi
Leur effet
Vedi V. III.
Leur effet

Basso Baritono. Tenore. Contralto. Mezzo soprano. soprano. Violino. Mezzo Violino.



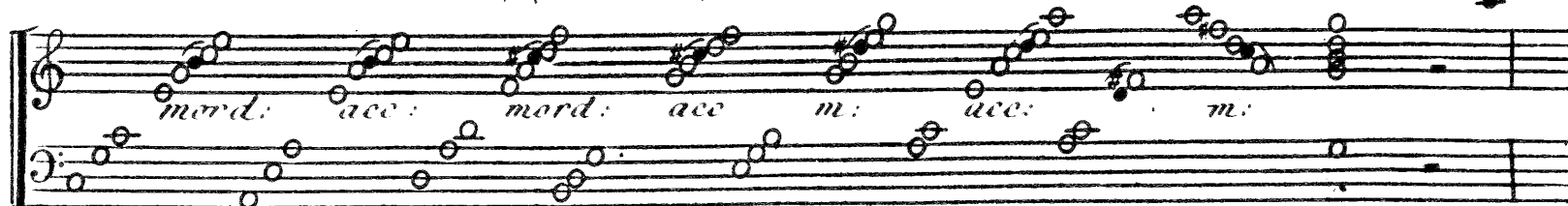
N° 99.

Les Cleß usitées
dans le chant
Chiavi in uso
per le Voci

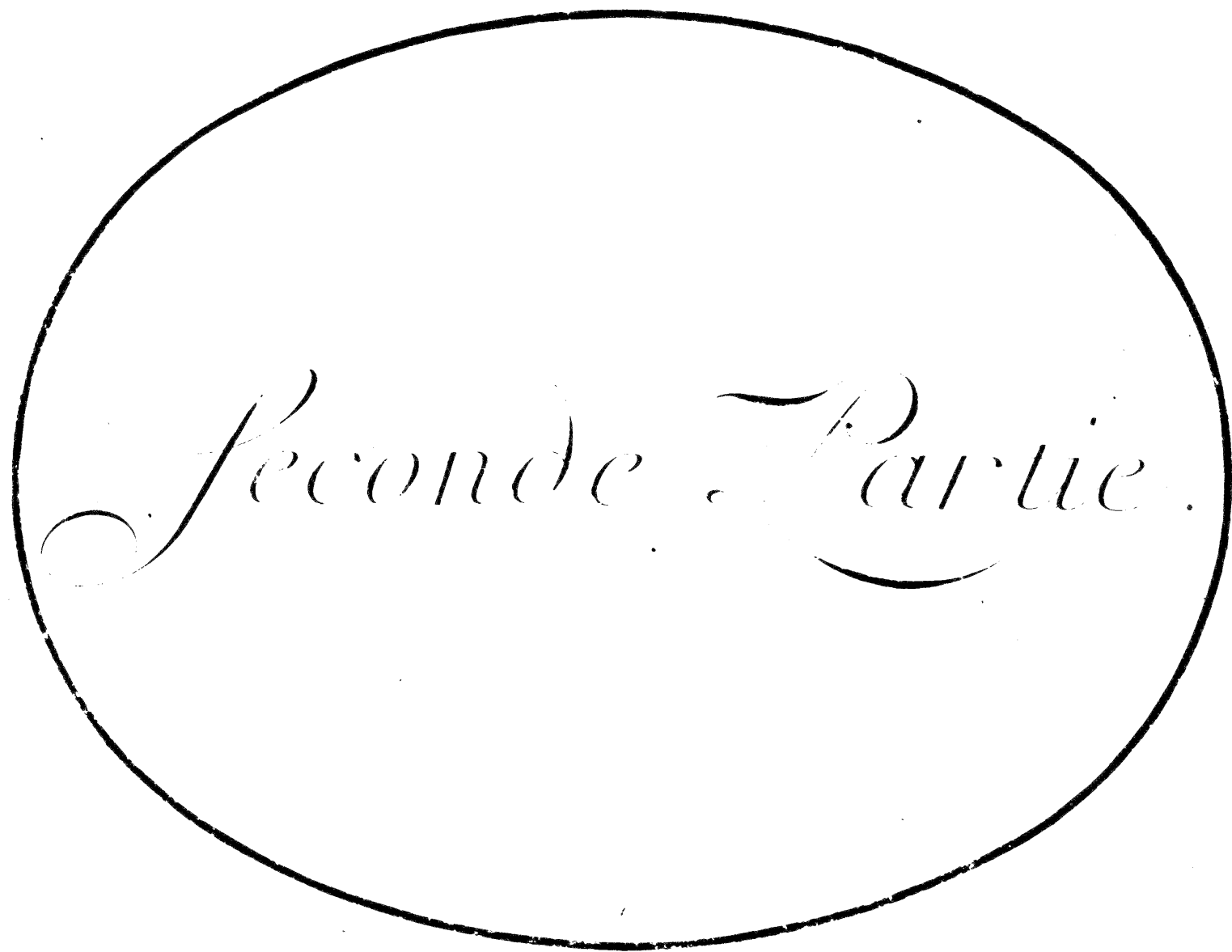


N° 100.

Arpeggio con
acciaccature
mordenti



(Il mordente e) sont dessinés par les notes noires, et on doit les passer légèrement et comme de siate.
(L'acciaccatura) sono indicati dalle o seurate devono toccarsi con destrezza, e lasciarsi immediatamente. Vedi V. XI.



The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with 'tr' above notes. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section. The piece concludes with a final cadence.

[illegible]

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

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

P *F* *p* *P* *F* *p* *F* *p* *F*

N^o. 102 .

Andante

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

P F ff P F P F

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

[illegible]

First system of musical notation. Treble staff: 2 1 4 5 1 3 2 3 5 4 3 2 1 4 3 1 2 1 3 5 4 2 5 2 6 4 2 3 5 4 3 3 2. Bass staff: 3 2 1 5 5 2 1 5 4 2 1 4 5 5 1 2 3. Dynamics: P, F, P, F, P, F. Trills: tr.

Second system of musical notation. Treble staff: 2 3 2 2 tr 6 4 2 tr 5 4 1 tr 4 3 2 1 2 1 2 3 2 1 2 1. Bass staff: 4 2 1 5 3 1 2 1 2 3 4 5 1 2 3 2 5 1 5 3. Dynamics: P, F, P, F, P, F, P. Trills: tr.

N^o 105
Tempo
di Minuetto

Third system of musical notation. Treble staff: 3 tr 4 3 tr 1 5 3 2 1 5 3 2 3 12 3 2 1 2 4 3 4 3 2 3 5 2 4 3. Bass staff: 1 5 5 2 1 2 1 2 3 5 2 5 1 2 3 4 3 4 3 2 1 2 1 2 1 4 3. Dynamics: P, F, P. Trills: tr.

Fourth system of musical notation. Treble staff: I 4 3 2 5 2 4 3 I 3 2 I 2 3 5 3 2 I 2 3 4 3 2 1 5 4 3 tr 2 I 5 3. Bass staff: 2 I 5 2 I 3 2 I 5 5 I 2 3 4 4 2 1 2 1 5 5 4 2 I 2 3 2 I 3 2 I 2 3. Dynamics: P, F, P. Trills: tr.

Fifth system of musical notation. Treble staff: 2 I 2 3 tr 2 I 5 3 2 5 4 3 2 I I 5 4 3 3 2 3 4 I 2 5 2 5 2 4 3 I 3 2 I I 2. Bass staff: 2 1 2 3 1 P 2 2 2 1 5 I 2 3 I 2 3 5 I 5 4 3 2 I 5 2 1 3 2 I 1 2. Dynamics: P, F, P. Trills: tr.

Nº 104.

Allegro
Con spirito

This musical score is for a piece titled "Nº 104" in the tempo and mood of "Allegro Con spirito". It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is heavily embellished with fingerings (numbers 1-5) and slurs. Dynamics such as *p* (piano), *f* (forte), and *tr* (trill) are indicated throughout. The first system begins with a treble staff starting on a whole note and a bass staff starting on a half note. The second system features a treble staff with a trill and a bass staff with a trill. The third system shows a treble staff with a trill and a bass staff with a trill. The fourth system concludes with a treble staff ending on a whole note and a bass staff ending on a whole note. The piece ends with a double bar line and repeat signs.

Nº 10.5 .

Adagio

Sostenuto

Nº 105 .
Adagio
Sostenuto

The musical score is written for piano and consists of four systems of staves. Each system has a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Adagio' and the articulation is 'Sostenuto'. The score is heavily annotated with fingerings (numbers 1-5) and dynamics (p, f, pmo, M⁰F). The first system begins with a treble staff containing a complex melodic line with many slurs and ties, and a bass staff with a simpler accompaniment. The second system continues the melodic development in the treble and adds more complex figures in the bass. The third system shows a more active bass line with frequent slurs. The fourth system concludes the piece with a final cadence in both staves, marked with a double bar line and a final chord in the bass staff.

N° 106.

Presto

This musical score is for a piece titled "N° 106" in a "Presto" tempo. It is written for piano and bass, consisting of six systems of two staves each. The key signature is one flat (B-flat), and the time signature is 2/8. The score is heavily annotated with fingerings (numbers 1-5) and includes dynamic markings such as *p* (piano), *f* (forte), *pmo* (pianissimo), and *tr* (trill). The notation includes various musical symbols like notes, rests, and slurs, with some notes marked with a sharp sign (#). The piece concludes with a final cadence in the bass staff.

Nº 107.
Poco Allegro
ma cantabile

This page of musical notation, numbered 54, contains six systems of staves. Each system consists of a treble staff and a bass staff, both in the key of D major (two sharps). The notation includes various musical elements such as notes, rests, trills (tr), and dynamic markings (F for fortissimo, P for piano). Fingerings are indicated by numbers 1 through 5 above or below notes. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

System 1: Treble staff begins with a trill on F4, followed by a series of eighth and sixteenth notes. Bass staff provides a simple harmonic accompaniment.

System 2: Treble staff continues with more complex rhythmic patterns and trills. Bass staff features longer note values and some chromatic movement.

System 3: Treble staff shows a mix of eighth and sixteenth notes with trills. Bass staff continues with a steady accompaniment.

System 4: Treble staff features a trill on F4 and a crescendo leading to a fortissimo section. Bass staff has longer note values.

System 5: Treble staff contains many trills and rapid sixteenth-note passages. Bass staff has a more active accompaniment with eighth notes.

System 6: Treble staff concludes with a series of eighth notes and a final trill. Bass staff ends with a few notes and a double bar line.

N.º 108.

*Andante**Lusingando*

The musical score is for a piece titled "N.º 108. Andante Lusingando". It is written for piano in 9/8 time. The score consists of four systems, each with a treble and bass staff. The music is characterized by rapid, flowing passages with many beamed notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (p), forte (f), and fortissimo (ff). Trills (tr) are marked in several places. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

System 1: Treble staff begins with a series of eighth notes, followed by a trill. Bass staff has a simple accompaniment of eighth notes. Dynamics: p, f, tr, p, f.

System 2: Treble staff continues the melodic line with various fingerings. Bass staff has a more active accompaniment. Dynamics: f, p, f, p, f, p.

System 3: Treble staff features more complex rhythmic patterns. Bass staff continues with a steady accompaniment. Dynamics: f, p, f, p, f, p.

System 4: Treble staff concludes the piece with a final melodic phrase. Bass staff has a simple ending. Dynamics: p, f, p, f, p.

Nº. 109.

Allegro

This musical score is for a piece titled "Nº. 109." in the tempo "Allegro". It consists of six systems of music, each with a piano (treble) staff and a bass (bass) staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is heavily annotated with fingerings, indicated by numbers 1 through 5 above or below the notes. The first system shows a melodic line in the piano staff and a supporting bass line. The second system continues the melodic development with more complex fingering. The third system features a more active piano part with frequent sixteenth notes. The fourth system shows a return to a more melodic piano part. The fifth system continues the melodic line with various fingering techniques. The sixth system concludes the piece with a final melodic flourish in the piano staff and a steady bass line. The notation includes various note values, rests, and slurs, all carefully coordinated with the provided fingerings.

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

P F p mo

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

tr p mo 2 F p mo F tr SF

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

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

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

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

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

N° 110.

*Allegretto**Grazioso*

This musical score is for a piece titled "N° 110. Allegretto Grazioso". It is written for piano and consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments (trills). Fingerings are indicated by numbers 1 through 5 above or below notes. Dynamics are marked with "P" (piano) and "F" (forte). A "tr" symbol indicates a trill. A "sf" (sforzando) marking is present in the third system. The piece concludes with a final cadence in the fourth system.

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

P F P SF

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

F P F SF

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

MF P F

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

MF P F

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

P F P

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

F SF

3 2 1 5 4 3 2 1 3 4 5 2 1 3 2 1 5 7 2 1 5 4 1 2 1 2 1 2 3 4 2 2 3

SF

N.º III.

*Largo**Maestoso*

The musical score is written for two staves (treble and bass clef) and consists of four systems. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as F (forte), P (piano), SF (sforzando), and PP (pianissimo). Fingering numbers (1-5) are indicated throughout the piece.

This page of musical notation is for guitar, featuring six systems of treble and bass staves. The music is characterized by complex fingerings and trills, indicated by the numbers 1-5 and the 'tr' symbol. The notation includes various musical symbols such as notes, rests, and accidentals.

The first system shows a treble staff with a sequence of notes and fingerings (3 2, 5 2 3, 2 3 4 3, 2 5, 3 5, 4 3, 2 3 4 3, 2 1 3 2, 4 3, 5 2 3) and a bass staff with notes and fingerings (4, 3, 5, 2, 1, 2, 1, 2, 1, 1).

The second system continues the melodic line in the treble staff with fingerings like 2 5 4 3 2 1, 3 1 4, 2 4 1 4, 3 1 2 3, 4 2 4 3, 1 4 2 3, 2 1 2 1 2, and 1. The bass staff has fingerings 2, 1 2 3 4, 1 2 3 4, 2 4 3 4, 2 5 2, 4, 5 4 2, and 4.

The third system features a treble staff with notes and fingerings 3 2 1, 5, 2 1 5, 1 2 3 5, 3 5 4 3 2 1 4 3, 2 1 2 4 3, 1 2 3 1 2 3 1 4 2 1, 2 3 4 1 2, and 2 4 3 4 5. The bass staff has notes and fingerings 5 4 3 2, 1 2 3 4, and 2.

The fourth system shows a treble staff with notes and fingerings 4 2 3 1 2 3 1 2, 1, 4 3 2 3, 2 4 3, 2 1 2 3 1 2 3 5 4 3 2, 1, 4 3 2 3, 4, 3 2 3, 2, and 6. The bass staff has notes and fingerings 3 2 3 4 3, 4 2 3 2, 3 4 3 2 1 4 3 1 2 3 4, 2 3 4 3, 2, 2 3 2, and 5.

The fifth system continues the piece with a treble staff showing notes and fingerings 4 2 3 1 2 3 1 2, 1, 4 3 2 3, 2 4 3, 2 1 2 3 1 2 3 5 4 3 2, 1, 4 3 2 3, 4, 3 2 3, 2, and 6. The bass staff has notes and fingerings 3 2 3 4 3, 4 2 3 2, 3 4 3 2 1 4 3 1 2 3 4, 2 3 4 3, 2, 2 3 2, and 5.

The sixth system shows a treble staff with notes and fingerings 4 2 3 1 2 3 1 2, 1, 4 3 2 3, 2 4 3, 2 1 2 3 1 2 3 5 4 3 2, 1, 4 3 2 3, 4, 3 2 3, 2, and 6. The bass staff has notes and fingerings 3 2 3 4 3, 4 2 3 2, 3 4 3 2 1 4 3 1 2 3 4, 2 3 4 3, 2, 2 3 2, and 5.

N.º 112
Allegro
Siciliano e
Scherzando

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The score is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and dynamic markings such as *P* (piano) and *F* (forte). The tempo and mood are indicated by the title: *Allegro*, *Siciliano e*, and *Scherzando*. The notation includes various musical symbols such as slurs, ties, and accidentals.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The systems are as follows:

- System 1:** Treble staff starts with a piano (P) dynamic, followed by a forte (F) dynamic, then a piano mezzo-forte (pmo) dynamic. The bass staff has a 5-finger fingering at the beginning.
- System 2:** Treble staff includes a piano (P) dynamic and a forte (F) dynamic. The bass staff has a 5-finger fingering at the beginning.
- System 3:** Treble staff includes a piano (P) dynamic and a forte (F) dynamic. The bass staff has a 5-finger fingering at the beginning.
- System 4:** Treble staff includes a piano (P) dynamic and a forte (F) dynamic. The bass staff has a 5-finger fingering at the beginning.
- System 5:** Treble staff includes a piano (P) dynamic and a forte (F) dynamic. The bass staff has a 5-finger fingering at the beginning.
- System 6:** Treble staff includes a piano (P) dynamic and a forte (F) dynamic. The bass staff has a 5-finger fingering at the beginning.

Nº. 113.

*Allegre
di molto*

This musical score is for a piece titled "Nº. 113." in the tempo "Allegre di molto". It consists of four systems of piano and bass staves. The key signature is one flat (B-flat), and the time signature is 3/2. The score is heavily annotated with fingerings, indicated by numbers 1 through 5 above or below the notes. The first system shows a piano part with a series of eighth and sixteenth notes, and a bass part with whole notes. The second system continues the piano part with more complex rhythmic patterns and the bass part with sustained notes. The third system features a more active bass line with eighth notes and the piano part with sustained notes. The fourth system concludes the piece with a final cadence in both parts. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

This page contains five systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. Fingering numbers (1-5) are extensively used throughout the piece to indicate fingerings for specific notes. The first system begins with a treble staff containing a series of eighth and sixteenth notes, with fingering numbers like 2 3 4, 4 3 2, 4 2 3, and 1. The bass staff of the first system starts with a triplet of eighth notes (3 1 2) and continues with various note values and rests. The second system continues the melodic lines in both staves, with the treble staff featuring more complex rhythmic patterns and the bass staff providing harmonic support. The third system shows a continuation of the themes, with the treble staff having a more active role and the bass staff featuring longer note values. The fourth system introduces a new melodic line in the treble staff, while the bass staff continues with a steady rhythm. The fifth system concludes the page with a final melodic phrase in the treble staff and a corresponding bass line, ending with a double bar line.

N.º 114.

*Adagio
Assai
mesto e
sostenuto*

The musical score is written for two staves (treble and bass clef) and consists of four systems. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (p), mezzo-forte (mf), and piano molto (pmo). The piece concludes with a final cadence in the bass staff.

This page of musical notation, numbered 68, contains five systems of staves, each with a treble and bass clef. The music is written in a single key signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. Dynamics such as *F* (forte), *P* (piano), *SF* (sforzando), and *ME* (mezzo-forte) are marked throughout the piece. The notation includes many slurs, ties, and trills, suggesting a technically demanding work. The first system begins with a treble clef and a key signature of one sharp (F#). The subsequent systems continue the piece, with the fifth system ending with a double bar line and a final chord. The overall style is characteristic of late 19th or early 20th-century piano literature.

This page of musical notation, numbered 69 in the top right corner, contains five systems of music. Each system consists of a treble staff and a bass staff. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and dynamic markings (F, P, SF, MF) throughout. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The first system begins with a treble staff starting on a G4 and a bass staff starting on a G2. The notation includes many slurs, ties, and complex rhythmic patterns. The second system continues the melodic and harmonic development. The third system shows a more active bass line. The fourth system features a prominent treble melody. The fifth system concludes the page with a final cadence in the bass staff. The overall style is characteristic of late 19th or early 20th-century piano literature.

N° 116.

*Allegro
di molto*

This musical score is for a piece titled "N° 116" in the tempo "Allegro di molto". It is written for a single melodic instrument, likely a piano, with a treble and bass clef. The key signature has one flat (B-flat). The score consists of several systems of two staves each. The notation is highly technical, featuring many sixteenth and thirty-second notes, as well as complex fingerings indicated by numbers 1-5 above or below the notes. Dynamics such as *P* (piano) and *F* (forte) are marked throughout. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

This page of musical notation, numbered 71, contains six systems of staves. Each system consists of a treble staff and a bass staff, both in a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and bar lines, along with extensive fingerings indicated by numbers 1 through 5 above or below the notes. Dynamics like *p* (piano) and *f* (forte) are marked at specific points. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

N.º 117.
Adagio
Affettuoso
e
sostenuto

The musical score is written for two staves, treble and bass clef. It features a variety of musical notations including notes, rests, slurs, and fingerings. The tempo and mood are indicated by the title: *Adagio Affettuoso e sostenuto*. The score is divided into several systems, each containing two staves. The notation includes many slurs and fingerings, suggesting a complex and expressive piece. The key signature is one flat (B-flat). The time signature is 3/8. The score is written in a style typical of 19th-century musical notation.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex melodic lines with many sixteenth and thirty-second notes. Numerous fingerings are indicated by numbers 1-5 above or below the notes. Dynamic markings include 'P' (piano) and 'F' (forte). The key signature has two flats (B-flat and E-flat).

Nº. 118 .
Pantasia
Allegro
Moderato

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex melodic lines with many sixteenth and thirty-second notes. Numerous fingerings are indicated by numbers 1-5 above or below the notes. Dynamic markings include 'pp' (pianissimo), 'P' (piano), and 'F' (forte). The key signature has two flats (B-flat and E-flat).

This page of musical notation consists of four systems, each with a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (e.g., 5 3 2 3 4 3 5, 2 1 3 2 1 3, 3 2 1 5) and dynamic markings (e.g., *p*, *sf*, *f*, *pmo*). The tempo *Allegro* is indicated in the second system. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *sf*, *f*, and *pmo*. Fingerings are indicated by numbers 1-5 above or below notes. The tempo *Allegro* is marked in the second system.