

VINGT QUATRE ÉTUDES JOURNALIÈRES

de SOUSSMANN Op. 53
entièrement revues, corrigées et annotées

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SSSMANN'S TWENTY-FOUR DAILY STUDIES
entirely revised, corrected and annotated

by MARCEL MOYSE

VIER UND ZWANZIG TÄGLICHE STUDIEN VON SOUSSMANN
durehaus nachgesehen, korrigiert und mit Anmerkungen versehen

von MARCEL MOYSE

ススマンの24の日課練習Op.53

マルセル・モイーズによる

全面改訂・校訂・註釈

解説の日本語訳は巻末を参照

ces Etudes la respiration étant fonc-
phrasé musical
la manière de le faire
mouvement
possibilités respiratoires de l'exé-
,
s'avons cru bon d'indiquer les respi-
s des deux façons suivantes:
ne, le plus souvent recommandée
·iter

In these Studies, the breathing being an instrument:

- 1^o Of the musical phrasing
- 2^o Of its expression
- 3^o Of the movement
- 4^o Of the performer's breathing abilities,
we have estimated it proper indicating
the respirations in both following ways:
(,) Right, most often recommended
(,) To be avoided.

In diesen Studien wird man die Atmung nach folgenden Umständen abmessen:

- 1^o nach der Phrasierung;
- 2^o nach der Weise diese Phrasierung zu bilden
- 3^o nach dem Tempo;
- 4^o nach der Atmenfähigkeit des Bläser,
wir halten für nützlich die Atmungen
wie folgt zu bezeichnen:
- (,) Gut (am often zu raten)
- (,) zu vermeiden

railler cette étude piano et forte.
obtenir la légèreté, donner un léger
sur la première des deux notes liées
inuer la 2^e, sans la lâcher, jusqu'à la
uivante : surveiller l'égalité.

*Practise this study, piano, then forte.
In order to obtain lightness, put a slight
accent upon the first of the two slurred no-
tes and diminish the second one up to the
following one, without interrupting. Keep
in mind the evenness.*

Man bearbeite diese Etude piano und forte
Um die Leichtigkeit zu erlangen, man be-
tone die erste der zwei gebundenen Noten
etwas stärker und man vermindere die zwei-
te, ohne Tonunterbrechung, bis zu der fol-
genden Note. Man achte auf die Gleichheit.

Allegro = 120

A page of musical notation consisting of ten staves of sixteenth-note patterns. The notation is organized into two groups of five staves each, separated by a vertical bar line. The first group begins with a staff in common time, G clef, and a key signature of one sharp. The second group begins with a staff in common time, F# clef, and a key signature of three sharps. The notation is highly rhythmic, featuring continuous sixteenth-note patterns with various slurs and grace notes. Measure numbers (1, 2, 3, 4, 5) are placed above the first five staves of each group, and measure numbers (6, 7, 8, 9, 10) are placed above the last five staves. The music concludes with a final measure ending on a half note.

availleur en simple coup de langue,
e derrière les dents.

*To be studied in single tongueing, with
the tongue behind the teeth.*

. Man bearbeite mit einfachem Zungen-
stesse, die Zunge hinter den Zähnen.

Allegretto ♩ = 126

f très articulé et soutenu

The sheet music consists of 12 staves of musical notation for trumpet. The first staff begins with a dynamic **f** and a tempo marking of **Allegretto** with a tempo of **♩ = 126**. The notation is primarily composed of sixteenth-note patterns, often grouped together with grace notes. The music is divided into sections by vertical bar lines. The first section ends with a repeat sign and a double bar line. The second section begins with a dynamic **(s)**, followed by another section starting with **(s)**. The third section begins with **(s)** again. The fourth section begins with **(s)** and ends with a repeat sign and a double bar line. The fifth section begins with **(s)** and ends with a repeat sign and a double bar line. The sixth section begins with **(s)** and ends with a repeat sign and a double bar line. The seventh section begins with **(s)** and ends with a repeat sign and a double bar line. The eighth section begins with **(s)** and ends with a repeat sign and a double bar line. The ninth section begins with **(s)** and ends with a repeat sign and a double bar line. The tenth section begins with **(s)** and ends with a repeat sign and a double bar line. The eleventh section begins with **(s)** and ends with a repeat sign and a double bar line. The twelfth section begins with **(s)** and ends with a repeat sign and a double bar line.

ff

(cres)

(cres)

(cres)

cres

mf

cres

cen

do

ff

mf

cres

cen

do

ff

p

cres

cen

do

poco

a

poco

ff

n soutenir les noires, croches et va-
pointées. En résumé le chant très
nu..

Sustain well crotchets, quavers and dot-
ted values. In short, the melody quite sus-
tained.

Man halte die Viertel, Achtel-Noten und
die punktierten Noten aus. Um sich kurz zu
fassen, man halte die Melodie aus.

Andante $\text{♩} = 88$

The sheet music consists of ten staves of musical notation for piano. The key signature is one sharp (F#). The tempo is Andante, indicated by $\text{♩} = 88$. The dynamics and performance instructions include:

- Staff 1: pp , dynamic markings above the staff.
- Staff 2: p , *dim.*, pp , mp .
- Staff 3: *mf*.
- Staff 4: *mf*.
- Staff 5: *f*, *tr*, *dolce*.
- Staff 6: *p*, *pp*, *PPP*, *mf*, *p*.
- Staff 7: *pp*, *p*.
- Staff 8: *f*, *pp*.

There are also several grace note patterns and dynamic markings like *sus.* (sustained) placed above specific notes throughout the piece.

cédez légèr^t

cédez légèr^t

mf *dim.* *ppp* *mf*

f *tr* *tr* *f*

ff *f*

mf *p* *pp* *mf*

f *(s.)* *p* *tr* *tr*

mf *tr* *tr* *tr* *tr* *tr*

p *cres* - - - *cen* - - - *do*

f *tr* *tr* *tr* *tr* *tr* *tr*

p *pp* *cres* -

cen - - - *do* *mf* *p* *ten.*

mf *p* *ppp*

Adagio $\text{♩} = 88$

Sheet music for piano, Adagio tempo, 6/8 time, key of G major. The page contains 12 staves of musical notation with various dynamics, trills, and performance instructions.

Dynamics and Instructions:

- pp (pianissimo)
- f (fortissimo)
- p (piano)
- cresc. (crescendo)
- ff (fortississimo)
- tr (trill)
- con bravura (with bravura)
- 11 (measure number)
- 12 (measure number)
- dol. (dolce)
- dim. (diminuendo)
- pp (pianissimo)
- calme (calmly)
- p (piano)
- cresc. (crescendo)
- 18 (measure number)
- con tutta forza (with all force)

9

animé et crescendo

Tempo

dim.

smorz.

ppp

de pour le simple coup de langue.
sortant la langue pour attaquer cha-
ote, on obtiendra un staccato léger et
otes surmontées du signe > seront plus
stantes.
te étude est également très bonne en
ant le coup de langue derrière les dents.

Study for the single tongueing.

*By motioning the tongue out in order to
attack each note, a slight staccato will be ob-
tained and the notes surmounted by the sign
> will be more consistent.*

*This study will also be very profitable,
tongueing behind the teeth.*

Studium des einfachen Zungenstesses

*Mit der Zunge etwas herausgezogen wird
man jede Note ansetzen, um ein leichtes
Stakkato zu erlangen. Die mit dem Zeich-
nen > versehenen Noten werden auch fester.*

*Diese Etude ist auch sehr gut wenn man
den Zungenstoss hinter den Zähnen gibt.*

Allegro $\text{d} = 92$

simile

simile

simile

simile

simile

simile

simile

simile

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation includes various note heads, stems, and rests, with several *simile* markings.

The music is written in common time (indicated by the 'C') and consists of ten staves. The key signature is one sharp (F#). The notation uses standard musical symbols such as quarter notes, eighth notes, sixteenth notes, and rests. Several measures are preceded by a bracket and a vertical line, indicating a repeat or a section of the music. The *simile* marking (*simile*) appears in measures 26, 34, 50, 68, and 86.

uyer les notes marquées par le signe
r distinguer le chant.
ller à ce que les deux doubles croches
bien exécutées dans un mouvement
re.

*Lay a stress upon the notes thus marked
&, in order to distinguish the melody.
Watch that the two semi-quavers be exe-
cuted in a binary movement.*

Man betone die mit dem Zeichnen & ver-
sehenen Noten um den Gesang hervorzu-
bringen.
Man achte auf die schöne Ausführung
der Sechszehntelnoten, in einem zwei-
zähligen Tempo.

Allegro vivace ♩ = 144

p 3 *cres*

cen *do* *mf*

f *p*

mf

f *mf*

v *decres*

v *decres*

v *decres*

v *decres*

v *decres*

13

p *mf* *f*

p *mf*

f *p*

cres *cen*

do *poco* *a* *poco*

f

dim.

poco *a* *poco*

p *sempre dim.* *ppp*

vailler forte et piano.
pour travailler le double coup de par l'articulation "tu ku". Veiller à la seconde syllabe "ku" soit aussi que la syllabe "tu" de façon à ce que le coup de langue ressemble au stac-
nple.
mais travailler la syllabe "ku" sé-
int, cette syllabe étant la consé-
, le "retour" en quelque sorte de la
e "tu".

*To be practised forte, then piano.
Study for the double tongueing by means of the articulation "tu ku". Take care that the second syllable "ku" be as short as the syllable "tu", so that the double tongueing resembles the simple staccato.*

Never practise the syllable "ku" separately, that syllable being the consequence, the complement, in a way, of the syllable "tu".

Forte und piano zu bearbeiten.

Etude für den zweifachen Zungenstoss durch das "Tü Kü" Artikulieren. Man achte auf die zweite Silbe "Kü", die so kurz wie die Silbe "Tü" sein muss, damit der zweifache Zungenstoss und das einfache Stakkato sich gleichen.

Die Silbe "Kü" muss man niemals allein bearbeiten. Diese Silbe ist die Folgerung oder die Rückkehr der Silbe "Tü".

Allegro ♩ = 120

(1)

(2)

(3)

(4)

t t k t k t k

, t t k t k t k

(1)

(2)

(3)

(4)

t t k

ttk

ttk

Allegro $\text{d} = 116$



This page contains ten staves of musical notation for a wind instrument, likely trumpet or flute. The notation is written on five-line staves. The first staff begins with a treble clef, while subsequent staves begin with a bass clef. Measure numbers are present at the start of each staff. The notation includes various note heads, stems, and trills.

availleur forte et piano bien égal et
lié.

*To be studied forte, then piano, quite even
and tied up.*

Man bearbeite forte und piano, sehr
gleich und gebunden.

Presto $\text{d} = 100$

A page of musical notation for a solo instrument, likely piano, featuring ten staves of music. The notation is highly rhythmic, using sixteenth-note patterns and various dynamics like crescendos and decrescendos. Measure numbers (1), (2), (3), and (4) are placed above certain measures. The key signature changes frequently, indicated by sharp and double sharp symbols.

Vivace $\text{d} = 144$

ten.

sonore

ten.

ten.

ten.

mf

ten.

ten.

p

cres

cen

do

mf

ten.

ten.

p

mf

p

dim.

sonore

bien égal et bien soutenu

Well even and sustained

Sehr gleich und ausgehalten

pp subito

p

mf

mf

f

pp subito

ien chanté: les 2 croches liées, une
nce en dessous et très égales.

Very melodious; the two quarters tied
up, a shade below and very even.

Schön gesungen: man binde die zwei
Achtelnoten, sehr gleich, eine Nuance unten.



A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music is in common time and consists of two systems. The first system begins with dynamic *mf*, followed by *p*, *mf*, and *f*. It includes performance instructions "ten.", "sonore", and "cres - cen -". The second system begins with dynamic *p*, followed by *mf*, *p*, and *mf*. It includes performance instructions "do", "f", "ff", "ten.", and "ten.". The notation includes various note heads, stems, and rests, with some notes having horizontal dashes through them.

ien égal et bien lié. A travailler forte
piano.

*Well even and slurred. To be studied
forte, then piano.*

Sehr gleich und gebunden. Man bear-
beitete forte und piano.

Presto $\text{d} = 82$





aller forte et piano.
ution de cette articulation s'obtient
n des 2 syllabes : tu tu, ta ta, te te,
ti ti, selon les possibilités ou façons
ner ce coup de langue. Or, il arrive
une exécution rapide, la langue
plus la possibilité de reprendre sa
osition entre les 2 syllabes, le tu tu
... devient turu, tara : il est naturel-
lement recommandé de retarder le plus pos-
moment puisque l'exécution des 2 no-
tou semblables) est moins bonne.
ue soit le mouvement employé il se-
saire d'exécuter ces deux syllabes
idément et en veillant bien à ce que
ème syllabe soit au moins aussi ac-
que la première. La double croche
très courte en vue d'une exécution

To be practised forte, then piano.

The execution of this articulation will be obtained by means of the syllables "tu tu", "ta ta", "té té", or "ti ti" following the possibilities or manners of uttering that tongueing. Now, it happens that in a quick movement, the tongue being hindered to recover its former right position between the two syllables, the "tu tu", "ta ta", a.s.o. becomes "turu", "tara": we naturally advise to postpone as much as possible that moment, since the execution of the 2 notes (particularly similar) is not so good.

Whatever be the movement, it will be necessary to execute those two syllables very rapidly and in taking care that the second one be at least as accented as the first one. The dotted semi-quaver very short in view of a rapid execution.

Man bearbeite forte und piano

Die Ausführung dieses Artikulierens wird man durch die 2 Silben "tu tu", "tata", "te te", "té té" oder "ti ti" erlangen, nach den Möglichkeiten oder Weisen dieses Zungenstoss auszusprechen. In einer schnellen Ausführung kann es aber geschehen dass die Zunge ihre gute Lage zwischen den beiden Silben nicht mehr wiedernimmt und folglich werden die Silben "turu", "tara", anstatt "tu tu", "tata", u.s.w... So ist es natürlich zu raten diesen Moment so viel wie möglich zu verspättern, da die Ausführung der 2 Noten (besonders ähnlich) nicht so gut ist.

Welches auch das Tempo sein mag ist es nötig diese beiden Silben sehr schnell auszuführen. Außerdem muss man die zweite Silbe mindestens wie die erste betonen. Für eine schnelle Ausführung wird man die punktierte Sechszehntel-note sehr kurz machen.

Allegretto ♩ = 92



Allegretto $d=88$.

p très expressif

p très expressif

pp délicat

tr

p *mp* *mp* *mf*

f *mf* *f*

mf

f

(s)

ff

27

(28)

(29)

(30)

mf

p

>

pp

tr.

> mf

>

p

tr.

> mf

dim.

p

tr.

tr.

tr.

p

sempre dim.

ppp

avoir forte et piano en surveil-
lant l'égalité.
L'étude peut être travaillée égale-
n simple et double coup de langue.

*To be practised forte, then piano: keeping
strict account of the evenness.
This study may be practised also in single
and double tongueing.*

Man bearbeite forte und piano und man
achte auf die Gleichheit.
Man bearbeite diese Etude auch mit ein-
fachem und doppeltem Zungenstosse.

Allegro $\text{♩} = 132$

The sheet music consists of ten staves of musical notation for a wind instrument. The key signature is A major (three sharps). The time signature changes frequently between 3/4 and 4/4. The music is divided into measures by vertical bar lines. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic, indicated by a 'p' in parentheses. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic, indicated by a 'p' in parentheses. The fifth staff begins with a forte dynamic. The sixth staff starts with a piano dynamic, indicated by a 'p' in parentheses. The seventh staff begins with a forte dynamic. The eighth staff starts with a piano dynamic, indicated by a 'p' in parentheses. The ninth staff begins with a forte dynamic. The tenth staff starts with a piano dynamic, indicated by a 'p' in parentheses. The music features various articulations such as slurs, grace notes, and dynamic markings like 'f' (forte) and 'p' (piano). The notation is dense and requires precise execution.

A page of musical notation consisting of ten staves. The music is written in common time with a key signature of four sharps. The notation consists primarily of sixteenth-note patterns, often grouped by vertical bar lines. The first staff begins with a melodic line of eighth notes. Subsequent staves feature various sixteenth-note figures, some with grace notes and slurs. Measure numbers are present at the start of several staves. The notation is highly rhythmic and technical, typical of a solo instrumental piece.

availleur forte et piano.
e étude est excellente à travailler des
ns suivantes:

To be studied forte, then piano.
This study will be very profitable if practised in both following ways:

Forte und piano zu bearbeiten,
Man bearbeite diese Etude vortrefflich
wie folgt:



La petite note très rapide et toujours
régulièrement plus piano que la cro-
santur la mélodie

1º - The small note very quickly played and
always proportionally more piano than the
quarter representing the melody.

1º die kleine Note sehr rasch und ein wenig
mehr piano als die Achtelnote welche die
Melodie bildet;



Attaquer chaque petite note avec la
sortie ce qui donne une très grande
éclat et une grande légèreté à l'exécution
façon d'attaquer n'est possible que
en mouvement relativement lent.
era donc aussi excellent de travail-
lent deuxième manière la langue der-
les dents en vue d'une exécution plus
e.

2º - Attack each small note with the tongue
out, what imparts a very great neatness and
a great lightness to the execution. That way
of attacking is possible in a relatively slow
movement only.

Therefore, it will be excellent to practise
that second manner with the tongue behind
the teeth, in view of a quicker execution.

2º man ziehe die Zunge ein wenig heraus
um jede kleine Note anzusetzen. Se wird
die Ausführung eine grosse Reinheit und
Leichtigkeit gewinnen. Dieser Ansatz ist
nur möglich wenn das Tempo ziemlich lang-
sam ist.

Folglich ist es zu raten mit der Zunge
hinten den Zähnen zu bearbeiten für eine
schnellere Ausführung.

Allegro $\text{♩} = 100$

1
2
3
4
(6)
5
6
7
8
9
10

Largo ♩ = 42

Piano sheet music in 12/8 time, 4 flats. The music consists of ten staves of music. Measure 1: Dynamics *p*, *f*, *p*, *f*, *f*. Measure 2: Dynamics *dim.*, *f*. Measure 3: Dynamics *très égal*. Measure 4: Dynamics *dim.*, *p*. Measure 5: Dynamics *cresc.*, *f*. Measure 6: Dynamics *cresc.*, *ff*. Measure 7: Dynamics *tr*, *mf*, *dim.*. Measure 8: Dynamics *p*, *tr*. Measure 9: Dynamics *cresc.*, *ff*. Measure 10: Dynamics *p*. Measure 11: Dynamics *cresc.*, *f*, *p dol.*

Music score for woodwind instrument (likely oboe or bassoon) in 33 measures. Key signature varies by staff. Measure 1: *f*, *dim.*; Measure 2: *p*, *dol.*; Measure 3: *cresc.*; Measure 4: *tr*, *f*; Measure 5: *tr*, *dim.*; Measure 6: *p*, *cresc.*; Measure 7: *(s)*, *f*, *dim.*; Measure 8: *p*, *cresc.*; Measure 9: *ff*; Measure 10: *cresc.*; Measure 11: *dim.*, *p*, *pp*; Measure 12: *cresc.*; Measure 13: *f*; Measure 14: *cresc.*, *dim.*, *p*; Measure 15: *ff*, *dim.*, *p*, *pp*, *smorz.*

A travailler forte et piano: très stac -
to et en observant bien l'égalité de mou -
vement et d'accentuation dans les 3 syl -
bes: tu, ku, tu.

To be studied forte, then piano: staccato,
observing well the equality of movement and
of accentuation in the three syllables "tu
ku tu".

Man bearbeite forte und piano, sehr
stakkato, mit einer grossen Gleichheit
des Tempos und der Betonung in den drei
Silben: "tu ku tu".

Più allegro $\text{♩} = 88$

The sheet music consists of ten staves of musical notation. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It features sixteenth-note patterns with dynamic markings like 'f' (forte) and 'p' (piano). Above the staff, there are performance instructions: 't k t t k t t k t t' followed by '.simile'. Subsequent staves continue this pattern of sixteenth-note figures, maintaining the same key signature and time signature throughout the piece.

10

11

12

A travailler comme indiqué, lié par 2 staccato simple coup de langue; forte piano. Dans les 2 cas avec un léger accent sur la 1^{re} des deux.

To be practised, as indicated, tied two by two and staccato; single tongueing; forte, then piano. In both cases, a slight accent upon the first one.

Man bearbeite wie es bezeichnet ist, je 2 gebundeten Noten und stakkato mit einfacher Zungenstosse, forte und piano. In den zwei Fällen gebe man eine leichte Betonung auf der ersten der zwei Noten.

Allegro $\text{d} = 100$

18

(s)

Tempo

cédez légèrement

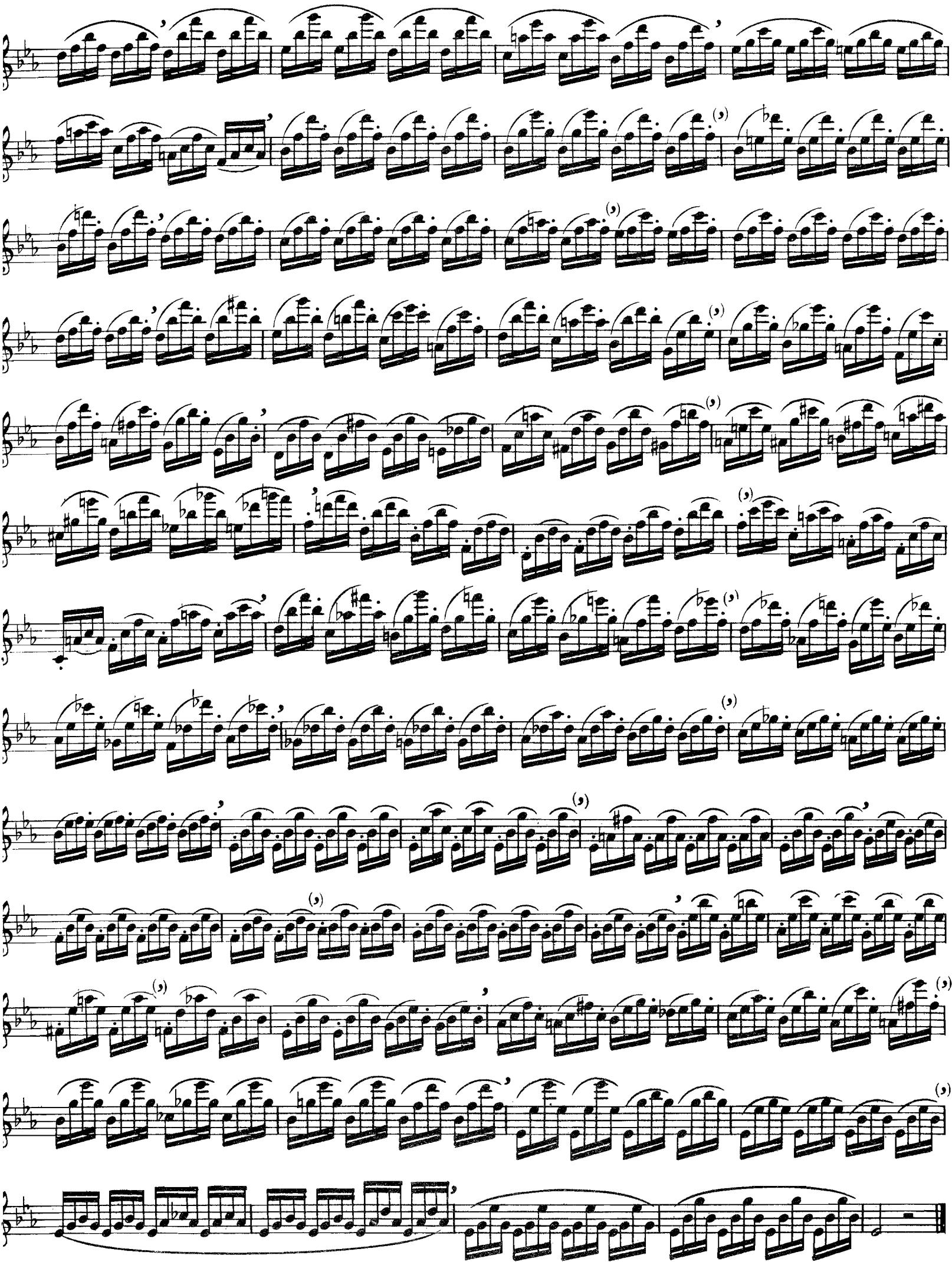
as les passages liés veiller à ce que
double croche des groupes de 4 sor-
tement.

*In the slurred passages, be careful that
the third semiquaver in a group of four be
emitted with suppleness.*

In den gebundeten Stellen muss man die
dritte Sechszehntelnote jeder Gruppe von
4 Noten geschmeidig hervorbringen.

Allegro $\text{♩} = 112$

The sheet music features ten staves of sixteenth-note patterns. The first staff begins with a sixteenth-note pattern followed by a double bar line with repeat dots. The subsequent nine staves continue the sixteenth-note patterns, each starting with a different sixteenth note and including slurs and grace notes. The tempo is Allegro ($\text{♩} = 112$) and the dynamic is *mf*.



and le groupe précède la double croche ouer la première des petites notes mordante et très courte; quand la le croche précède le groupe, "poser" eu cette double croche.
travailler forte et piano.

When the group precedes the semi-quaver, play the first of the small notes very "mordente" and very short; when the semi-quaver precedes the group, lay stress a little upon that semi-quaver.
To be studied forte, then piano.

Wann die Gruppe vor der Sechszzehntelnote ist muss man die erste der kleinen Noten sehr scharf und kurz machen; wann die Sechszzehntelnote vor der Gruppe ist, so muss man diese Sechszzehntelnote etwas aushalten.

Andante ♩ = 84

(1)

(1)

(1)

(1)

(1)

(1)

simile

simile

Poco andante $\text{♩} = 88$

Sheet music for piano, featuring ten staves of music. The key signature is one flat (B-flat). The tempo is Poco andante ($\text{♩} = 88$). The dynamics and performance instructions include:

- Staff 1: pp , p , mp , mf , tr (trill)
- Staff 2: p , tr , tr , tr , tr , p , tr , tr , tr , tr , tr
- Staff 3: p , $cres$, cen
- Staff 4: do , $poco$, a , $poco$
- Staff 5: f , tr , tr
- Staff 6: p , tr , tr
- Staff 7: pp , p , tr , tr
- Staff 8: $cres$, cen , do , f
- Staff 9: p , $cres$, cen , do , p , tr , tr , tr , tr , tr
- Staff 10: pp , $cres$, cen , do

The music consists of a continuous phrase with various dynamics and trills, separated by bar lines.



*FANTAISIE**ad lib.**rall.**p sempre dim.**f**rall.**sempre dim.**Moderato**Allegro* $\text{d} = 104$ *cres**cen**do**pp**cres**cen**do**pp**mf**f*

A page from a musical score for piano, featuring ten staves of music. The music is primarily in common time, with various dynamics and performance instructions. The first staff starts with a dynamic of *p*. The second staff begins with *f*, followed by lyrics "toujours cres cen do ff ff". The third staff is labeled *ad lib.* and includes "senza tempo ff". The fourth staff features a dynamic of *p* and a grace note instruction "rall.". The fifth staff has dynamics of *ff* and *p*, also with "rall." markings. The sixth staff is marked *Moderato* and includes a dynamic of *mf* and a grace note instruction "rall.". The seventh staff is marked *Allegro* and includes dynamics of *pp* and *p*. The eighth staff includes a dynamic of *mf* and a crescendo instruction "cresc.". The ninth staff includes a dynamic of *pp*. The tenth staff includes a dynamic of *mf* and a crescendo instruction "cresc.".

Sheet music for piano, featuring ten staves of musical notation. The music consists primarily of eighth-note patterns. Various dynamics and performance instructions are included:

- Staff 1: *pp*, dynamic markings above the staff.
- Staff 2: *f*, dynamic marking below the staff.
- Staff 3: *p*, dynamic marking below the staff; *mf* dynamic marking below the staff.
- Staff 4: *f*, dynamic marking below the staff.
- Staff 5: *p*, dynamic marking below the staff.
- Staff 6: *f*, dynamic marking below the staff; *cresc.* instruction below the staff.
- Staff 7: *p*, dynamic marking below the staff.
- Staff 8: *f*, dynamic marking below the staff; *cres*, *cen*, and *do* lyrics below the staff.
- Staff 9: *f*, dynamic marking below the staff; *cres*, *cen*, and *do* lyrics below the staff.
- Staff 10: *ff*, dynamic marking below the staff; *toujours fortissimo jusqu'à la fin* instruction below the staff.

Allegro brillante ♫ = 112

23

Sheet music for piano, page 23, Allegro brillante. The music consists of ten staves of musical notation. The first staff begins with a forte dynamic (f) and a trill instruction (tr). Subsequent staves include dynamics such as p, mf, f, and ff, along with various performance instructions like crescendo (cresc.) and subito (p subito). The music features complex rhythmic patterns and harmonic changes, typical of a virtuosic piano piece.

A page of musical notation for a solo instrument, likely flute or piccolo, featuring ten staves of music. The notation includes various dynamics such as *f*, *p*, *ff*, *mf*, *cresc.*, *pp gracieux*, and *tr*. Articulations include slurs, grace notes, and accents. Performance instructions like "6" and "3" are also present. The music consists of continuous melodic lines with some harmonic support.

1. Staff: *f* (measures 1-2), *p* (measure 3), dynamic 6 (measure 4).

2. Staff: *f* (measures 1-2), *f* (measure 3).

3. Staff: *p* (measures 1-2), *cresc.* (measure 3), *f* (measure 4).

4. Staff: *pp gracieux* (measures 1-2), *p* (measure 3).

5. Staff: *mf* (measures 1-2), *cresc.* (measure 3).

6. Staff: *p* (measures 1-2).

7. Staff: *mf* (measures 1-2), *f* (measure 3).

8. Staff: *ff* (measures 1-2).

9. Staff: *f* (measures 1-2), *p* (measure 3).



travailler forte et piano.
veiller l'égalité et l'homogénéité.

*To be studied forte, then piano.
Keep in sight the evenness and the homogeneous.*

Man bearbeite forte und piano.
Man achte auf die Gleichheit und die
Gleichartigkeit.

Allegro $\text{d} = 69$

The musical score consists of 12 staves of music for two hands. The tempo is Allegro at $\text{d} = 69$. The music features continuous eighth-note patterns with grace notes, primarily using the treble and bass clefs. Measure numbers 1 through 12 are indicated above the staves. The key signature changes frequently, including flats and sharps. The dynamics are marked forte and piano throughout the section.

Presto $\text{d} = 138$

The musical score continues with 12 staves of Presto music at $\text{d} = 138$. The style remains consistent with the Allegro section, featuring eighth-note patterns with grace notes. Measure numbers 13 through 16 are indicated above the staves. The key signature changes frequently, including flats and sharps. The dynamics are marked forte and piano throughout the section.

1 2 3 4 5 6 7 8 9 10

I° Tempo