

LAZZARI

SOLFEGGI CANTATI

SOLFÈGES CHANTÉS

SOLFEGGIEN GESUNGEN

RICORDI

E.R. 2256

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A V V E R T E N Z A

Negli esercizi e nei solfeggi della 2^a e 3^a parte, i periodi compresi tra un respiro ed il seguente, possono talora sembrare eccessivamente prolungati e di difficile esecuzione. Ciò è stato fatto volutamente allo scopo di abituare gradualmente l'allievo a sostenere i fiati lunghi, evitando che egli interrompa anzi tempo la melodia per cattiva distribuzione del respiro.

Qualora l'allievo non riesca ad intonare certe note acute, esorbitando esse dalla gamma consentita alla sua voce ancora in formazione, l'insegnante dovrà curare che egli le trasporti all'ottava bassa. È da notare che lo stesso istinto musicale suggerisce alle nature ben dotate, di fare ciò nella pratica musicale. Sarà bene perciò che l'insegnante curi particolarmente questo naturale ed utile procedimento, affinandolo e perfezionandolo convenientemente.

A. L.

Parma, Marzo 1940

Aldo Lazzari

SOLFEGGI CANTATI



Parte prima

SALTI ED ESERCIZI DI INTONAZIONE
SUI SUONI DIATONICI E SULLE DIVERSE DISTANZE D'INTERVALLO
CON 10 FACILI SOLFEGGI CANTATI

SALTI DI SECONDA

A

tono ascendente | tono discendente | tono ascendente | tono discendente

semitono ascendente | semitono discendente | tono ascendente | tono discendente | tono ascendente

tono discendente | tono ascendente | tono discendente | semitono ascendente | semitono discendente

1. *Adagio*

Adagio

2. *Adagio*



3. *Adagio*



SCALA DI DO MAGGIORE

B



4. *Adagio*



4. bis. *Adagio*



ESERCIZI SUI SALTI DI SECONDA

5. *Adagio*



6. *Adagio*



7. *Adagio*



SALTI DI TERZA

C

terza ascendente terza discendente terza ascendente terza discendente

terza ascendente terza discendente terza ascendente terza discendente

terza ascendente terza discendente terza ascendente terza discendente

8. Adagio

9. Adagio

10. *Adagio*

ESERCIZI SUI SALTI DI TERZA

11. *Adagio*

12. *Adagio*

13. *Adagio*

SALTI DI QUARTA

D

quarta ascendente quarta discendente quarta ascendente

quarta discendente quarta ascendente quarta discendente

quarta ascendente quarta discendente quarta ascendente quarta discendente

Detailed description: This section contains four staves of musical notation. Each staff begins with a treble clef and a 'D' time signature. The notes are eighth notes. The first staff shows an ascending quarter interval (quarta ascendente), a descending quarter interval (quarta discendente), and another ascending quarter interval. The second staff shows a descending quarter interval, an ascending quarter interval, and another descending quarter interval. The third and fourth staves each show a sequence of four quarter intervals, alternating between ascending and descending.

14. *Adagio*

Detailed description: Exercise 14 is marked 'Adagio' and consists of three staves of eighth-note patterns. The first staff has a treble clef and a 2/4 time signature. The notes are grouped into pairs with slurs. The second and third staves continue the pattern with slurs over groups of notes.

15. *Adagio*

Detailed description: Exercise 15 is marked 'Adagio' and consists of three staves of eighth-note patterns. The first staff has a treble clef and a 2/4 time signature. The notes are grouped into pairs with slurs. The second and third staves continue the pattern with slurs over groups of notes.

16. *Adagio*



Exercise 16 consists of two staves of music in 4/4 time. The tempo is marked 'Adagio'. The melody is written in treble clef and features a series of quarter and eighth notes, with some notes beamed together. The exercise focuses on intervals of a fourth.

ESERCIZI SUI SALTI DI QUARTA

17. *Adagio*



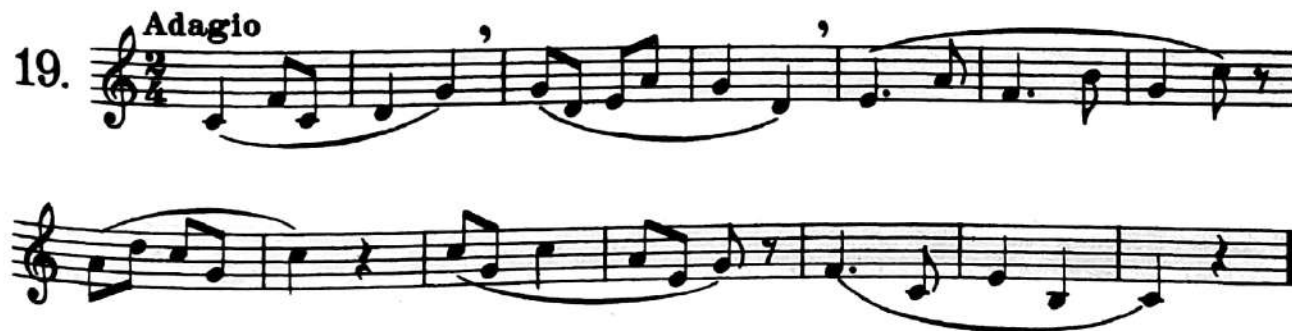
Exercise 17 consists of two staves of music in 4/4 time. The tempo is marked 'Adagio'. The melody is written in treble clef and features a series of quarter and eighth notes, with some notes beamed together. The exercise focuses on intervals of a fourth.

18. *Adagio*



Exercise 18 consists of three staves of music in 4/4 time. The tempo is marked 'Adagio'. The melody is written in treble clef and features a series of quarter and eighth notes, with some notes beamed together. The exercise focuses on intervals of a fourth.

19. *Adagio*



Exercise 19 consists of two staves of music in 4/4 time. The tempo is marked 'Adagio'. The melody is written in treble clef and features a series of quarter and eighth notes, with some notes beamed together. The exercise focuses on intervals of a fourth.

SALTI DI QUINTA

E

quinta ascendente quinta discendente

quinta ascendente quinta discendente quinta ascendente

quinta discendente quinta ascendente quinta discendente

20. *Adagio*

21. *Adagio*

22. *Adagio*

ESERCIZI SUI SALTI DI QUINTA

23. *Adagio*

Exercise 23, Adagio, 4/4 time signature. It consists of two staves of music. The first staff contains a melodic line with a series of quarter notes and eighth notes, featuring several intervals of a fifth. The second staff continues the melody with similar intervals and includes some rests.

24. *Adagio*

Exercise 24, Adagio, 3/4 time signature. It consists of three staves of music. The first staff contains a melodic line with a series of quarter notes and eighth notes, featuring several intervals of a fifth. The second and third staves continue the melody with similar intervals and include some rests.

25. *Adagio*

Exercise 25, Adagio, 2/4 time signature. It consists of three staves of music. The first staff contains a melodic line with a series of quarter notes and eighth notes, featuring several intervals of a fifth. The second and third staves continue the melody with similar intervals and include some rests.

SALTI DI SESTA

F

sesta ascendente sesta discendente

sesta ascendente sesta discendente

sesta ascendente sesta discendente

26. *Adagio*

27. *Adagio*

SALTI DI SETTIMA

G

settima ascendente settima discendente

settima ascendente settima discendente

32. *Adagio*

33. *Adagio*

34. *Adagio*

ESERCIZI SUI SALTI DI SETTIMA

35. *Adagio*

36. *Adagio*

37. *Adagio*

SALTI DI OTTAVA

H

ottava ascendente ottava discendente ottava ascendente

ottava discendente ottava ascendente ottava discendente

38. Adagio

39. Adagio

40. Adagio

ESERCIZI SUI SALTI DI OTTAVA

41. Adagio

42. Adagio

43. Adagio

ESERCIZI SULLE DIVERSE DISTANZE D'INTERVALLO

44. Adagio

45. Adagio

10 SOLFEGGI CANTATI

1. **Andante**

p

f

p

2. **Andante mosso**

f

p

f

sost.

3. **Andantino**

p

cresc.:.....

dim.:..... *p*

Allegretto

4. 

Moderato assai

5. 

Andantino vivace

6. 

Andante mosso

7. 

Andante calmo

8.

f

p

f

Andantino sostenuto

9.

f

p

f

p

f

Adagio

10.

p

f

p

cresc.

f

p

f

Parte seconda

SALTI ED ESERCIZI DI INTONAZIONE SUI SEMITONI DIATONICI
E CROMATICI SULL'INTERVALLO DI TERZA MINORE E MAGGIORE
CON 30 SOLFEGGI CANTATI DI MEDIA DIFFICOLTÀ

ESERCIZIO SUL SEMITONO ASCENDENTE DIATONICO E CROMATICO

I

semitono diatonico semitono cromatico

ESERCIZIO SUL SEMITONO DISCENDENTE DIATONICO E CROMATICO

L

semitono diatonico semitono cromatico

ESERCIZI SULLA PREPARAZIONE DELLA SCALA CROMATICA

M

N

SCALA CROMATICA

O

1. Adagio

2. Adagio

ESERCIZIO SULLA SCALA CROMATICA

3. Andante



SALTI DI SEMITONO E DI TONO ASCENDENTI



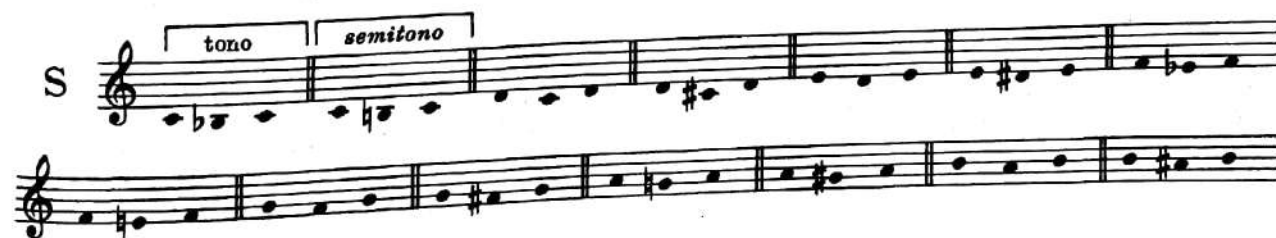
SALTI DI SEMITONO E DI TONO DISCENDENTI



SALTI DI TONO E DI SEMITONO ASCENDENTI



SALTI DI TONO E DI SEMITONO DISCENDENTI



SALTI DI SEMITONO E DI TONO ASCENDENTI E DISCENDENTI

T



SALTI DI TONO E DI SEMITONO ASCENDENTI E DISCENDENTI

U



SALTI DI SEMITONO E DI TONO DISCENDENTI E ASCENDENTI

V



SALTI DI TONO E DI SEMITONO DISCENDENTI E ASCENDENTI

W



ESERCIZI SUI SALTI DI TONO E DI SEMITONO

4. *Adagio*



5. *Andante*



6. *Andantino*



SALTI DI TERZA MAGGIORE E MINORE

Z

terza maggiore terza minore

ESERCIZI SUI SALTI DI TERZA MAGGIORE E MINORE

7. Adagio

8. Adagio

9. Adagio

10. *Andante*

Musical score for exercise 10, *Andante*, 3/4 time signature. The score consists of five staves of music. The first staff starts with a treble clef, a 3/4 time signature, and the tempo marking "Andante". The melody is written in a single line with various accidentals and phrasing slurs. The key signature changes from one flat to two flats over the course of the exercise.

11. *Andante*

Musical score for exercise 11, *Andante*, 3/4 time signature. The score consists of five staves of music. The first staff starts with a treble clef, a 3/4 time signature, and the tempo marking "Andante". The melody is written in a single line with various accidentals and phrasing slurs. The key signature changes from one flat to two flats over the course of the exercise.

12. *Andantino*

13. *Andantino*

14. *Andantino*

15. *Andantino*

15. *Andantino*

16. *Andantino*

17. *Andantino*

SCALA DI DO MINORE MELODICA

18. *Andante*

18. bis. *Andante*

30 SOLFEGGI CANTATI

1. *Andantino con grazia (in 2 movimenti)*

p

mf *rit.* *a tempo* *p*

2. *Andante espressivo*

mf

p *cresc.* *f*

3. *Allegretto*

p

f *p* *cresc. a poco a*

poco *f* *sempre f*

dim.

p *dim.* *pp*

4. **Andante energico**

f e staccato

p *cresc.*

f *3* *3*

p *3* *3*

f *sost.*

5. **Andantino grazioso**

p

f

sempre f

rall:.....a tempo

p

6. **Andante sostenuto**

f *p* *pp*

7. **Largo**

f *p* *ancora p* *cresc. a poco a poco* *mf* *f* *dim.* *p*

8. **Andante calmo**

f *rit.* *a tempo* *p* *pp*

cresc. *sostenuto*
f *p* *a tempo* *molto rall.*

9. **Andantino**

mf *f* *mf* *p*

10. **Andante con moto**

f *sf p* *sempre f* *p* *f*

11. **Andantino semplice**

p

accel. 3 *a tempo* *rall.* *f*

12. **Andante**

p

f

rall. *a tempo* *f* *p*

cresc. 3 6 *sost.* *f*

13. **Allegro non troppo**

mp

mf

mp *poco rit.*

Larghetto mesto (in 2 movimenti)

14.

p

cresc. *f*

p

Andante cantabile

15.

f *p dolcemente*

f *pp* *cresc.*

allarg.

ff

16. **Adagio**

f

mp

p

accel. *a tempo* *animando*

pp *cresc. a poco* *a*

affrett. *allarg.*

sf sf sf sf

poco

17. **Allegretto comodo**

tutto a mezza voce con molta espress.

poco stacc. *rall.* *a tempo*

18. **Larghetto**

mp

tratt. a tempo

mf

sentito

Allegretto energico

19.

Andante mesto

poco rit.

a tempo

20.

21. **Allegretto grazioso**
sempre p con molta espress.
senza rall.

22. **Andantino calmo**
mp
p sottovoce
mf
cresc. a poco.....
a poco..... f
, sost.

Andante molto calmo

23. *p espress.*

rit.

a tempo *cresc. ed animato*

f con voce spiegata *sempre f*

a tempo *molto allarg.* *p dolcemente*

rall.

Adagio con tristezza

24. *p* *poco più sentito sfp*

sfp *p come prima*

f ben marcato *più sentito*

p dolcemente

f *sf sf sf*

Allegretto vivace

25. 

P con molta grazia

rit. *a tempo*

cresc. *f* *p*

f

p

Andantino con garbo

26. 

f

meno f

mp

f

Allegro

27. *p con garbo*

affrett:.....

stent:..... a tempo

f con slancio

allarg. a tempo

sempre f

Andantino sostenuto

28. *p dolcemente*

f

pp

piu cresc.

mf

cresc.

f

sost. a tempo

, tratt.

29. *Con moto assai*
f con sentimento

30. *Andante triste*
p

Parte terza

SUONI OMOLOGHI - SALTII ED ESERCIZI DI INTONAZIONE
SULLE DIVERSE DISTANZE D'INTERVALLI DIATONICI E CROMATICI
CON 30 DIFFICILI SOLFEGGI CANTATI

ESERCIZI SUI SUONI OMOLOGHI

1. *Adagio*

2. *Adagio*

ESERCIZIO SUI SEMITONI

3. *Andante*

ESERCIZI SULLA DISTANZA DI TONO

4. *Andante*

5. *Andante con moto*

The musical score is written for a single melodic line in 2/2 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante con moto'. The piece is a chromatic scale exercise, starting on C4 and moving through the notes of the C major scale (C, D, E, F#, G, A, B, C) and then descending through the notes of the C minor scale (B, A, G, F, E, D, C). The notes are grouped into pairs of eighth notes. The score is divided into two main sections by a double bar line. The first section covers the first six staves, and the second section covers the remaining four staves. Each staff contains a single line of music with various phrasing slurs and accents. The final note of the piece is a whole note C4.

SALTI DI SECONDA ECCEDENTE

6. *Andante*

6. *Andante*

ESERCIZIO SUI SALTI DI SECONDA ECCEDENTE

7. *Andante*

7. *Andante*

SCALA DI DO MINORE ARMONICA

8. *Con moto*

8. bis *Con moto*

SCALA DI DO MINORE NATURALE

9. *Moderatamente*

9. bis *Moderatamente*

SALTI DI TERZA MAGGIORE

10. *Andante*

ESERCIZIO SUI SALTI DI TERZA MAGGIORE

11. *Andante sostenuto*

Musical exercise 11, titled "Andante sostenuto", consists of six staves of music. The key signature has one sharp (F#). The exercise features a series of ascending and descending major third intervals, often grouped with slurs and ties. The first staff begins with a treble clef and a 2/4 time signature. The piece concludes with a double bar line on the sixth staff.

SALTI DI TERZA MINORE

12. *Andante*

Musical exercise 12, titled "Andante", consists of six staves of music. The key signature has one flat (Bb). The exercise features a series of ascending and descending minor third intervals, often grouped with slurs and ties. The first staff begins with a treble clef and a 4/4 time signature. The piece concludes with a double bar line on the sixth staff.

ESERCIZIO SUI SALTI DI TERZA MINORE

13. *Andante mosso*

Musical exercise 13 consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and the tempo marking 'Andante mosso'. The melody is composed of eighth notes, many of which are beamed together. The notes include various accidentals: flats, sharps, and naturals. Slurs are used to group the notes. The exercise demonstrates minor third intervals through the sequence of notes. The key signature starts with one flat (B-flat), changes to one sharp (F-sharp) in the second staff, and returns to one flat in the third staff. The piece concludes with a double bar line.

SALTI DI TERZA DIMINUITA

14. *Andante*

Musical exercise 14 consists of six staves of music. The first staff begins with a treble clef, a 4/4 time signature, and the tempo marking 'Andante'. The melody is composed of eighth notes, many of which are beamed together. The notes include various accidentals: flats, sharps, and naturals. Slurs are used to group the notes. The exercise demonstrates diminished third intervals through the sequence of notes. The key signature starts with one flat (B-flat), changes to one sharp (F-sharp) in the second staff, and returns to one flat in the third staff. The piece concludes with a double bar line.

ESERCIZIO SUI SALTI DI TERZA DIMINUITA

15. *Quasi andantino*

SALTI DI QUARTA GIUSTA

16. *Andante*

ESERCIZIO SUI SALTI DI QUARTA GIUSTA

Con moto

17.

Five staves of musical notation in 4/4 time, marked "Con moto". The exercise consists of five staves of music, each containing a sequence of notes with slurs and accents, demonstrating quarter-note intervals.

SALTI DI QUARTA ECCEDENTE

Andante

18.

Five staves of musical notation in 4/4 time, marked "Andante". The exercise consists of five staves of music, each containing a sequence of notes with slurs and accents, demonstrating quarter-note intervals.

ESERCIZIO SUI SALTI DI QUARTA ECCEDENTE

19. *Andante calmo*

SALTI DI QUARTA DIMINUITA

20. *Andante*

ESERCIZIO SUI SALTI DI QUARTA DIMINUITA

21. *Un poco sostenuto*

SALTI DI QUINTA GIUSTA

22. *Andante*

ESERCIZIO SUI SALTI DI QUINTA GIUSTA

23. *Mosso assai*

Musical exercise 23, marked *Mosso assai*, consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of descending and ascending intervals, including several perfect fifths. The piece concludes with a double bar line on the fourth staff.

SALTI DI QUINTA ECCEDENTE

24. *Andante*

Musical exercise 24, marked *Andante*, consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of descending and ascending intervals, including several perfect fifths. The piece concludes with a double bar line on the fifth staff.

ESERCIZIO SUI SALTI DI QUINTA ECCEDENTE

25. *Sostenuto assai*

Musical score for exercise 25, titled "Sostenuto assai". The score consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of descending and ascending intervals, including a prominent fifth leap. The tempo is marked "Sostenuto assai".

SALTI DI QUINTA DIMINUITA

26. *Andante*

Musical score for exercise 26, titled "Andante". The score consists of five staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of descending and ascending intervals, including a prominent fifth leap. The tempo is marked "Andante".

ESERCIZIO SUI SALTI DI QUINTA DIMINUITA

27. *Sostenuto*

SALTI DI SESTA MAGGIORE

28. *Andante*

ESERCIZIO SUI SALTI DI SESTA MAGGIORE

29. *Calmo assai*

SALTI DI SESTA MINORE

30. *Andante*

Exercise 30 consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody features a series of descending minor sixth intervals, with some notes beamed together and others separated by slurs. The piece concludes with a double bar line.

ESERCIZIO SUI SALTI DI SESTA MINORE

31. *Quasi adagio*

Exercise 31 consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody features a series of descending minor sixth intervals, with some notes beamed together and others separated by slurs. The piece concludes with a double bar line.

SALTI DI SESTA ECCEDENTE

32. *Andante*

Musical score for exercise 32, titled "SALTI DI SESTA ECCEDENTE" with the tempo marking "Andante". It consists of three staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff continues with the same key signature. The third staff changes to a key signature of two flats (Bb, Eb). The music features a series of ascending and descending six-note leaps (hexachords) with various accidentals and slurs.

ESERCIZIO SUI SALTI DI SESTA ECCEDENTE

33. *Molto moderato*

Musical score for exercise 33, titled "ESERCIZIO SUI SALTI DI SESTA ECCEDENTE" with the tempo marking "Molto moderato". It consists of five staves of music in 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff continues with the same key signature. The third staff changes to a key signature of two flats (Bb, Eb). The fourth and fifth staves continue with the two-flat key signature. The music features a series of ascending and descending six-note leaps (hexachords) with various accidentals and slurs.

SALTI DI SETTIMA MAGGIORE

34. *Andante*

Musical score for exercise 34, titled "SALTI DI SETTIMA MAGGIORE" with the tempo marking "Andante". It consists of three staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff continues with the same key signature. The third staff changes to a key signature of two flats (Bb, Eb). The music features a series of ascending and descending seven-note leaps (heptachords) with various accidentals and slurs.

ESERCIZIO SUI SALTI DI SETTIMA MAGGIORE

Molto sostenuto

35.

SALTI DI SETTIMA MINORE

Andante

36.

ESERCIZIO SUI SALTI DI SETTIMA MINORE

Moderato assai

37.

SALTI DI SETTIMA DIMINUITA

Andante

38.

ESERCIZIO SUI SALTI DI SETTIMA DIMINUITA

39. *Largamente*



SALTI DI OTTAVA

40. *Andante*



ESERCIZIO SUI SALTI DI OTTAVA

41. *Con moto*



SALTI DI NONA E DI DECIMA MINORE E MAGGIORE

42. *Andante*



ESERCIZIO SUI SALTI DI NONA E DI DECIMA MINORE E MAGGIORE

43. Calmo

Exercise 43 consists of three staves of music in 7/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by large intervals, specifically a ninth and a tenth, which are the focus of the exercise. The tempo is marked 'Calmo' (Calm). The piece concludes with a double bar line.

SALTI SULLE DIVERSE DISTANZE D'INTERVALLO

44. Andante

Exercise 44 consists of five staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The exercise focuses on various intervallic leaps, including thirds, fourths, and fifths, across the five staves. The piece concludes with a double bar line.

45. Andante con moto

Exercise 45 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante con moto'. The exercise focuses on various intervallic leaps, including thirds, fourths, and fifths, across the three staves. The piece concludes with a double bar line.

30 SOLFEGGI CANTATI

1. *Molto calmo* $\text{♩} = 63$

p con grazia

pp

cresc:.....

rall.

f

a tempo

p

Detailed description: This exercise is in 3/4 time with a tempo of 63 beats per minute. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and the instruction 'con grazia'. The second staff features a piano-piano (*pp*) dynamic. The third staff includes a crescendo marking (*cresc:.....*). The fourth staff has a *rall.* (rallentando) marking and ends with a forte (*f*) dynamic. The fifth staff returns to a piano (*p*) dynamic and is marked 'a tempo'.

2. *Andantino* $\text{♩} = 92$

p

pp

mp

mp

p

Detailed description: This exercise is in 3/4 time with a tempo of 92 beats per minute. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a piano-piano (*pp*) dynamic. The third and fourth staves are marked mezzo-piano (*mp*). The fifth staff includes a piano (*p*) dynamic and contains two triplet markings (*3*).

mf
rit. *a tempo*
p
poco rit.
dim. *pp*

Andante ♩ : 68

mf espressivo
sempre con voce
animando *piu cresc.*
a tempo
tratt. *a tempo*
p *pp*

Moderatamente ♩ = 80

4. *mp*

p

con voce spiegata

f

dolcemente

p

cresc. *f*

p *mp*

rall. *dim.* *pp*

Adagio ♩ = 60

5. *p*

f

p

santo p

pp

Andantino grazioso ♩. = 54

6. *p dolcemente*

cresc. *f* *p*

piu sentito *mf*

cresc. *f*

poco tratt. a tempo *p*

allarg:.....

Andante calmo ♩ : 52

7. *sempre p sottovoce*

pp sino alla fine

rall.

Moderato assai ♩ : 58

8. *rall.* *a tempo energicamente*

dim:.....

p cresc:.....
accel.
a tempo
dim. *p*

9. **Andantino semplice** ♩ : 76

f festoso
p
cresc:.....
più sentito *mf*
p
pp

10. **Sostenuto** ♩ : 54

mp

mf espressivo

p *poco cresc.*

p *f*

sempre con voce

dim. a poco a poco..... *p*

11. **Assai sostenuto** ♩ : 44

a mezza voce con molta espressione

poco più sentito *f con anima*

poco sost. a tempo
subito p
cresc.
f
precipitato
stent.
a tempo calmando
mp
più calmo
p
pp
allarg:.....

Andante mosso assai ♩ : 96

12. *f*
p
f
p
f
3
p
sempre f.
p
f
pp

Calmò $\text{♩} : 54$

13. *p*

mf espressivo

p

mf

f

p

f

sempre cresc.

poco rall.

p

Detailed description: This block contains the musical notation for measures 13 and 14. It consists of ten staves of music. The first staff is measure 13, starting with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/8 time signature. The tempo is marked 'Calmò' with a quarter note equal to 54 beats. The dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*). The second staff is measure 14, starting with a treble clef, a key signature of one flat (F), and a 3/8 time signature. The tempo is marked 'Con moto' with a quarter note equal to 72 beats. The dynamics range from pianissimo (*pp*) to mezzo-forte (*mf*). The piece concludes with a 'sempre cresc.' (always crescendo) instruction and a 'poco rall.' (slightly ritardando) instruction.

Con moto $\text{♩} : 72$
sempre stacc.

14. *pp leggermente*

Detailed description: This block contains the musical notation for measures 14 and 15. It consists of two staves of music. The first staff is measure 14, starting with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Con moto' with a quarter note equal to 72 beats. The dynamics are marked 'pp leggermente' (pianissimo, lightly). The second staff is measure 15, continuing the melody. The piece concludes with a 'sempre stacc.' (always staccato) instruction.

poco più sentito *mf* *p*

meno f *p* *f*

dim. *pp*

Larghetto ♩ = 56

15. *p dolcemente*

mf *p* *più sentito*

f *p*

mf *p*

poco rall.
dim. pp

16. *Un poco mosso* ♩ : 72

mf *mp*

p

cresc.:..... *f*

f e ben marcato

mf *sostenendo* *a tempo*

a mezza voce

poco accel.:..... *rall.:.....*

p *cresc.*

a tempo e ben marcato

f *pp*

17. *Calmo assai* ♩ : 100

p *pp*

p

p *mf*

pp

cresc:..... f pp

f

sost.

sempre con forza

f

18. *Andante comodo* $\text{♩} = 68$

mp

f

mp

f

mp

f

mp

mp

mp

f

Tempo di Valzer popolare

20. *p*

f *p*

f *p*

f *Fine*

p

f

p

f

D.C. alla Fine

Molto moderato $\text{♩} = 58$

21. *mf*

p

f

p

mf *p*

cresc. *tratt.* *f* *a tempo* *p*

pp dolcemente

poco più sentito *ancora pp*

allarg. *a tempo* *mf*

largamente

Largamente ♩ = 50

22. *pp con tristezza*

mf

p *pp*

più sentito con molta espressione

mf

cresc. a poco a poco.....

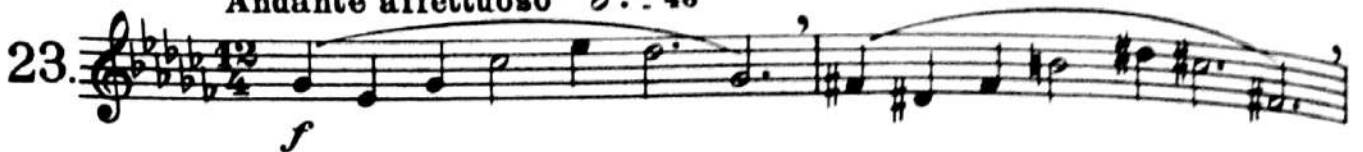
f

mf *p*

dim.

rall...... *pp*

Andante affettuoso $\text{♩} = 46$

23. 






$\text{♩} = \text{♩} \text{ preced.}$



$\text{♩} = \text{♩} \text{ preced.}$





poco allarg.



Andantino con garbo ♩ : 92

24.

Largo assai ♩. : 40

25. *mp alquanto sentito*

mf

p

cresc.

f *p* *piu p*

pp

cresc. *f*

poco rit. *p*

Adagio non troppo $\text{♩} : 48$

26. 





$\text{♩} = \text{♩} \text{ preced.}$
a tempo
f e ben deciso




$\text{♩} = \text{♩} \text{ preced.}$





poco rali.



Molto sostenuto $\text{♩} = 52$

27. *mp*

f e ben marcato

sempre f *meno f*

dim.

p *cresc.*

f

p *mp* *p* *pp* *poco rit.*

Andante garbato $\text{♩} = 54$

28. *mf* *p* *mf*

p *mf* *p*

cresc. *f* *p*

mf *p*

mf *p* *cresc.*
p dolcemente *più p* *rall. a tempo* *pp*
a bocca chiusa *ppp*

29. *Lento* $\text{♩} = 60$

mp con chiarezza *f* *p* *cresc.*
Il medesimo movimento *pp con dolcezza* *poco più sentito* *poco cresc.* *pp*
rit. *p*

Allegretto ♩. : 56

30. 



$\bullet = \bullet \cdot \text{preced.}$ *a voce spiegata*



dim. *rall.*



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