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# 64 PRÉLUDES

ÉTUDE CONTRAPUNTIQUE  
DE TECHNIQUE TRANSCENDANTE

POUR PIANO

PAR

E. R. BLANCHET

OPUS 41

SÉRIE I 17 PRÉLUDES

SÉRIE II 21 PRÉLUDES

SÉRIE III 26 PRÉLUDES

SUIVIS DE

— SÉRIE IV EXERCICES POUR LA MAIN  
GAUCHE SEULE

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PRÉFACE DE PADEREWSKI

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ÉDITIONS MAX ESCHIG  
48, RUE DE ROME, PARIS - VIII<sup>e</sup>

ten  
2  
an 2

*À PADEREWSKI*



*Nolken*

*C 2*

*Blau 2*

## PRÉFACE

Appelé à écrire ces lignes, afin d'introduire dans le monde une famille aussi nombreuse que distinguée, je me trouve en face d'un vrai embarras de richesses.

Soixante quatre Préludes pour piano! Cela fait songer à la prodigieuse fécondité des classiques. Soixante quatre Préludes! Chacun avec une physionomie à lui, chacun ayant droit à une recommandation à part.

Dans son «Commentaire technique» joint à ce Recueil l'auteur modestement déclare que les Préludes sont destinés — avant tout — à l'étude. Il eut donc l'intention de faire un ouvrage de pédagogie. Heureusement le Compositeur-poète, épris du beau, ne se laissa point dominer par le virtuose-pédagogue, soucieux de l'utile. Aussi sommes-nous en présence d'une œuvre d'art et de haute valeur. Le formidable effort de l'artiste, secondé par un patient labeur de joaillier se présente comme un riche collier de pierres précieuses taillées et montées avec soin et goût consommés.

C'est de la musique moderne sans nul doute. Originale, personnelle, audacieuse, elle se distingue pourtant par une qualité inestimable: la sincérité. L'auteur n'est pas un porteur de torche. Il tient très haut, et avec une grande dignité, son noble flambeau allumé au soleil des ancêtres. Ses harmonies, les plus hardies, sont subordonnées à la logique, son contrepoint, quelque libre qu'il soit, est toujours marqué au coin de l'art, non pas de l'artifice.

La valeur instructive de l'œuvre est à mon avis de tout premier ordre. Sous une forme on ne peut plus séduisante on y trouve accumulés des problèmes techniques ingénieux, variés et nouveaux. Ils sont pour la plupart très difficiles. Qu'on ne s'en décourage pas. Quiconque aura consciencieusement étudié les «Préludes» en sera amplement récompensé: ses ressources de virtuosité augmenteront rapidement, son jeu polyphonique gagnera en aisance et autorité, sa maîtrise du clavier deviendra plus complète.

Le 5 octobre 1925. I. J. PADEREWSKI

## VORWORT

(Aus dem Französischen übersetzt)

Berufen, mit folgenden Zeilen die Musikwelt auf ein Werk aufmerksam zu machen, das in seinem gediegenen Inhalt einen Überfluß von Reichtum aufweist, möchte ich hiermit diese äußerst zahlreiche und vornehme Familie von Präludien vorstellen. Vierundsechzig Vorspiele für Klavier! Das erinnert lebhaft an die wunderbare Produktionsfähigkeit der Klassiker. Vierundsechzig Vorspiele, jedes mit seiner eigenen Physiognomie, jedes einzelne gleich wertvoll empfohlen zu werden.

In seinem „Technischen Kommentar“, den er dieser Sammlung vorausschickt, erklärt der Autor in bescheidener Art, die Vorspiele seien — vor allem — für das Studium bestimmt. Er hatte also die Absicht, ein pädagogisches Werk zu schaffen. Glücklicherweise ließ sich der Tondichter, vom Schönheitsideal geführt, nicht durch den Virtuosen, der sich um den technischen Nutzen kümmert, beherrschen. Somit stehen wir einem Kunstwerk von hohem Werte gegenüber. Das gewaltige Aufstreben des Künstlers, gestützt durch sein geduldiges Feilen dieser Juwelierarbeit, bietet sich dar als ein reicher Schmuck wertvoller, mit großer Sorgfalt und vollendetem Geschmack geschliffener Edelsteine.

Moderne Musik ohne Zweifel, ursprünglich, persönlich und kühn, zeigt sie gleichwohl jene unschätzbare Eigenschaft: die Aufrichtigkeit. Es ist nicht eine Brandfackel, die der Komponist trägt, er hält eine edle, an der Sonne der Vorfahren entzündete Leuchte mit Würde hoch. Seine gewagtesten Harmonien sind der Logik untergeordnet, sein Kontrapunkt, so frei er auch sei, ist stets mit dem Stempel der echten Kunst geprägt.

Der belehrende Wert des Werkes ist meiner Ansicht nach ersten Ranges. Unter der vortrefflich schönen Form findet man scharfsinnige, verschiedenartige und neue technische Probleme angehäuft. Sie sind größtenteils sehr schwierig. Man entmutige sich nicht. Jeder, der gewissenhaft die „Präludien“ studiert hat, wird reichlich belohnt sein, er wird seine virtuoson Mittel rasch vermehren, sein polyphones Spiel wird an Freiheit und Sicherheit gewinnen, seine Beherrschung der Tastatur wird vollkommen sein.

5. Oktober 1925. I. J. PADEREWSKI

## PREFACE

(Translated from French)

Having been invited to write these lines in order to introduce to the musical world a family as numerous as it is distinguished, I find myself confronted by a veritable *embarras de richesses*.

Sixty Four Preludes for the piano! That serves to remind us of the enormous productivity of the classic composers. Sixty Four Preludes! Each with its own individuality, each entitled to special praise and recommendation.

In his "Technical Commentary" which is added to this collection of Preludes the author modestly declares that they are primarily designed for the student, so that it was evidently his intention to produce a work for teaching purposes. As a composer and a poet having an artist's enthusiasm for what is beautiful, he fortunately does not allow himself to be dominated by the *virtuoso*, who cares mainly for what is useful and instructive. Thus we get a supremely valuable work of art. The artist's arduous effort, enhanced by labour as patient as that of some jeweller, may be likened to a sumptuous necklace of gems presented to us in an exquisite setting.

It is modern music, without doubt, music that is original, personal, daring. Yet it has one priceless quality: that is "sincerity". It is not a torch that the composer carries, but a lamp that he holds aloft with supreme dignity — a lamp that owes its splendour to the sun of our ancestors. His most daring harmonies are controlled by logical means, his counterpoint, however free it may be, bears the hall-mark, not of artifice, but of art.

The instructive value of the work is, I think, absolutely first-rate. In a most charming and engaging form one here finds a set of technical problems that are all intricate, various and new. Most of them are very difficult. Yet this should not discourage the student who, if he carefully and conscientiously studies the Preludes, will be amply rewarded. His resources as a virtuoso will rapidly be increased, his polyphonic playing will gain in ease and authority, while his mastery of the keyboard will become more complete.

October 5<sup>th</sup> 1925. I. J. PADEREWSKI

## COMMENTAIRE

Les Préludes qui composent les trois premières livraisons sont destinés — avant tout — à l'étude. Un certain nombre comporte également l'exécution publique. La main gauche est souvent réduite à sa plus simple expression. Une 4<sup>ème</sup> livraison — des exercices — lui est spécialement réservée.

Voici la matière des trois premières livraisons:

1<sup>o</sup> Exercice, en progression ascendante ou descendante, d'une formule mélodique, (le signe □ la désigne) métriquement déformée et accompagnée, dans la même main, d'une voix indépendante. Celle-ci obéit à la disposition métrique et se trouve en opposition variable avec la formule mélodique. Il en résulte un mouvement des voix convergent ou divergent.

2<sup>o</sup> Cette polyphonie est parfois brisée (comparer livraison II les numéros 14 et 15).

3<sup>o</sup> Dans certains Préludes, le mouvement convergent ou divergent des voix est indépendant du principe énoncé au § 1 (voir livraison I n<sup>os</sup> 10, 13, 15).

4<sup>o</sup> On rencontrera souvent des formules bien connues (ex. livraison II n<sup>o</sup> 9) confiées jusqu'ici à l'ensemble des doigts. L'adjonction de la 2<sup>e</sup> voix modifie complètement cette disposition.

Au point de vue musical, ces Préludes sont écrits dans un contrepoint très libre, basé sur une sorte de dissociation des voix. Entre la voix libre et l'autre (ou les autres) voix, rien du caractère parallèle et dépendant propre aux passages en doubles notes.

Il va de soi que, pour le concert, nombre de doigtés doivent être modifiés.

Zermatt, octobre 1925

E. R. BLANCHET

## KOMMENTAR

(Aus dem Französischen übersetzt)

Die Präludien, welche die drei ersten Lieferungen bilden, sind — vor allem — für das Studium bestimmt. Eine gewisse Anzahl eignet sich gleichfalls für die öffentliche Ausführung. Oft ist die linke Hand auf ihren einfachsten Ausdruck reduziert. Eine vierte Lieferung ist ihr jedoch speziell vorbehalten.

Nachstehend der Stoff der ersten drei Lieferungen:

1. Übung in auf- und absteigender Folge, einer melodischen Formel, (das Zeichen □ bezeichnet dieselbe) metrisch umgestaltet und in der gleichen Hand von einer unabhängigen Stimme begleitet. Letztere gehorcht der metrischen Anordnung und befindet sich dadurch in veränderlicher Gegenüberstellung zur melodischen Formel. Es entsteht dadurch eine stetige Veränderung des Abstandes der Stimmen: Konvergenz oder Divergenz.

2. Die Polyphonie ist zuweilen gebrochen (vergleiche Lieferung II, Nr. 14 und 15).

3. In einigen Präludien ist die Konvergenz oder Divergenz der Stimmenbewegung vom in § 1 ausgedrückten Prinzip, unabhängig (siehe Lieferung I, Nr. 10, 13—15).

4. Man wird oft bekannten Formeln begegnen (z. B. Lieferung II, Nr. 9), die bisher dem Zusammenspiel aller Finger anvertraut waren. Das Beifügen der zweiten Stimme verändert vollständig diese Anordnung.

Vom musikalischen Standpunkt aus, sind diese Vorspiele in sehr freiem Kontrapunkt geschrieben, gestützt auf eine Art Schnelligkeits-Dissoziation der Stimmen. Zwischen der freien und der anderen Stimme (oder Stimmen) findet sich nichts vom parallelen und abhängigen Charakter der „Doppelgriffpassagen“.

Selbstredend müssen viele Fingersätze für den Konzertgebrauch geändert werden.

Zermatt, Oktober 1925

E. R. BLANCHET

## EXPLANATORY NOTES

(Translated from French)

The Preludes which form the first three books are primarily intended for the purposes of study. A certain number of them are equally suited for public performance. The left hand is often reduced to its simplest expression, however, a fourth book is specially set a part for it.

The contents of the first three books are as follows:

1. An exercise in ascending and descending progression of a melodic form, (as marked thus □) metrically transformed and accompanied by the same hand by an independent voice. This conforms to the metrical arrangement, and is in varying opposition to the melodic form. There results a convergent or divergent movement of the voices.

2. This polyphony is occasionally broken (see Book II, Preludes 14 and 15).

3. In certain Preludes the convergent or divergent movement of the voices is not in accordance with the principle described in paragraph I (see Book I, Preludes 10, 13, 15).

4. Well known figures are often to be found (as, for instance, in Book II, Prelude 9) which originally had been designed for all the fingers. The addition of the second voice alters completely the function of the fingers.

From a musical aspect these Preludes are written in very free counterpoint, based on a kind of dissociation of the voices. The movement between the free voice and the other voice (or other voices) is not of a parallel character as in double note passages.

It is, of course, evident that for concert use many fingerings must be modified.

Zermatt, October 1925

E. R. BLANCHET

# I GAMMES

Nº 1

Nº 2

Nº 3

N<sup>o</sup> 4

This musical score for N° 4 consists of seven staves of music in bass clef. The key signature has two flats (B-flat and E-flat). The music is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. Each staff is heavily annotated with fingerings (numbers 1-4) and accents above the notes. The piece concludes with a double bar line and a repeat sign.

voix supérieure *stacc.*  
 obere Stimme *stacc.*  
 upper voice *staccato*

N<sup>o</sup> 5

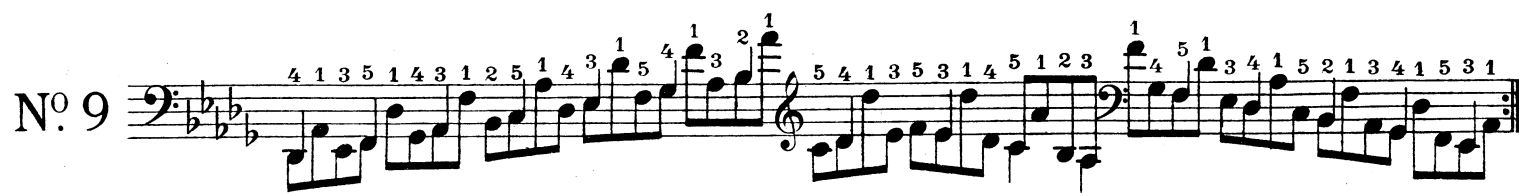
This musical score for N° 5 consists of one staff of music in bass clef. The key signature has two flats. The music features rhythmic patterns with fingerings indicated below the notes. The piece concludes with a double bar line and a repeat sign.

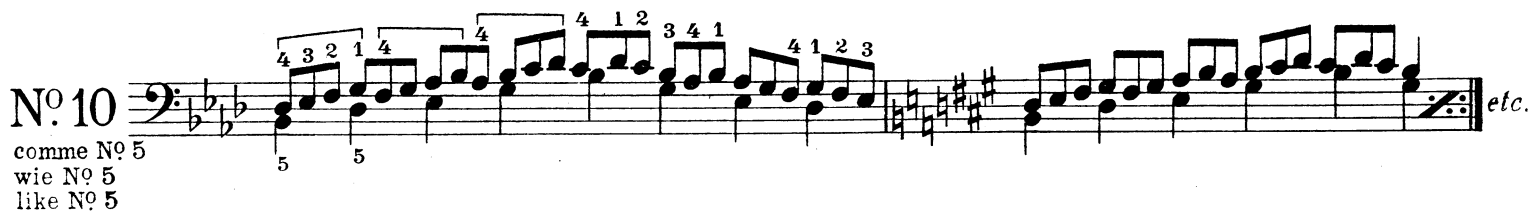
Nº 6 

Nº 7 



Nº 8  *etc.*

Nº 9 

Nº 10  *etc.*  
 comme Nº 5  
 wie Nº 5  
 like Nº 5

Nº 11 





Nº 12

etc.

Nº 13

*p*

Nº 14

5 4 3 5 5 5 5 3

Nº 15

1 2 1 2 1 2

5 4 3 5 4 3 3

Nº 16

1 2 1 2 1 2 1 2

5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4





N<sup>o</sup> 14

N<sup>o</sup> 15

à jouer sans interruption  
ohne zu unterbrechen  
to be played without interruption

N<sup>o</sup> 16

N<sup>o</sup> 17

N<sup>o</sup> 18

(5)

etc.

Nº 19

Musical score for exercise Nº 19, bass clef. The piece consists of two staves of music. The first staff contains a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4, 5) and slurs. The second staff continues the melody with similar rhythmic patterns and fingering.

Nº 20

Musical score for exercise Nº 20, bass clef. The piece consists of a single staff of music. It features a sequence of eighth notes with extensive fingering numbers (1-5) and slurs, designed for technical practice.

Nº 21

Musical score for exercise Nº 21, treble and bass clefs. The piece consists of two staves of music. It features a sequence of eighth notes with extensive fingering numbers (1-5) and slurs, designed for technical practice.

Nº 22

Musical score for exercise Nº 22, treble and bass clefs. The piece consists of two staves of music. It features a sequence of eighth notes with extensive fingering numbers (1-5) and slurs. The piece concludes with the marking "etc.".

Nº 23

Musical score for exercise Nº 23, bass clef. The piece consists of two staves of music. It features a sequence of eighth notes with extensive fingering numbers (1-5) and slurs, designed for technical practice.

Musical score for exercise Nº 23, treble clef. This staff continues the exercise from the previous block, featuring a sequence of eighth notes with extensive fingering numbers (1-5) and slurs.

Musical score for exercise Nº 23, treble and bass clefs. This block contains two staves of music, continuing the exercise with eighth notes and extensive fingering numbers (1-5).

Nº 24

Musical score for exercise Nº 24, bass clef. The piece consists of a single staff of music. It features a sequence of eighth notes with extensive fingering numbers (1-5) and slurs, designed for technical practice.

# III TIERCES

Nº 1

Nº 2

Nº 3

*etc.*

Nº 4

Nº 5

Nº 6

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

5 5 5

Nº 7

2 1 2 1 2 4

5 5 5

Nº 8

3 2 3 2

5 4 5 4

Nº 9

1 1 1

5 5 5

Nº 10

1 1 1

5 5 5

Nº 11

1 1 1

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

Nº12



# IV

## NOTES RÉPÉTÉES

**N<sup>o</sup>1**


**N<sup>o</sup>2**

**N<sup>o</sup>3**

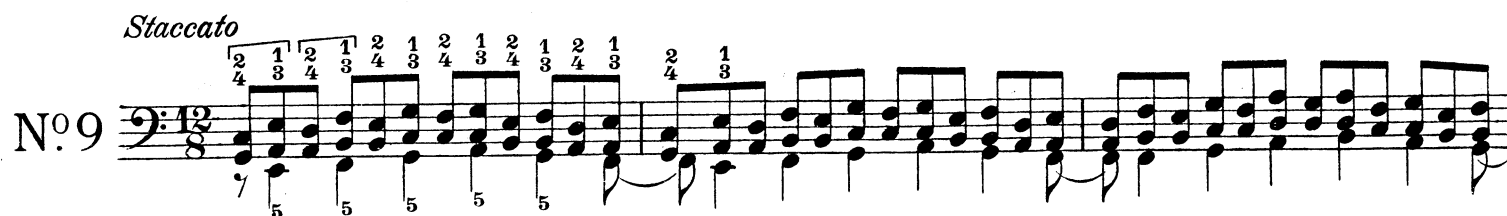
**N<sup>o</sup>4**

**N<sup>o</sup>5**

Nº 6 

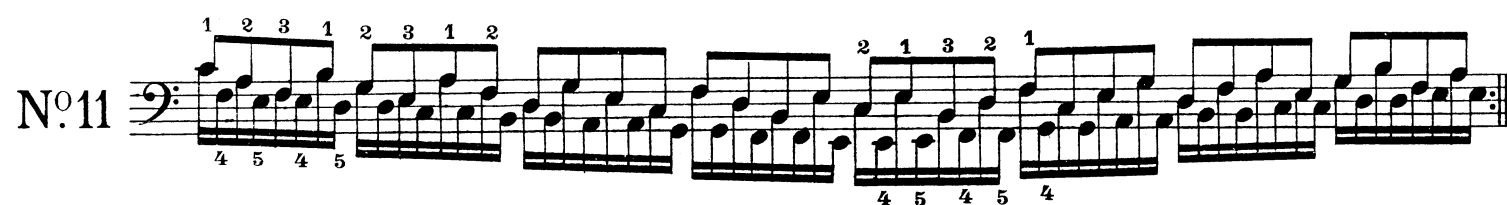
Nº 7 

Nº 8 

Nº 9 *Staccato* 

 *etc.*

Nº 10 

Nº 11 

Nº 12 

 *etc.*

V

OCTAVES

voix interieure tenue  
innere Stimme tenuto  
inner voice tenuto

N<sup>o</sup> 1

N<sup>o</sup> 2

N<sup>o</sup> 3

N<sup>o</sup> 4

N<sup>o</sup> 5

N<sup>o</sup> 6

Five staves of musical notation in bass clef. The notation is complex, featuring many accidentals (sharps, flats, naturals) and rhythmic patterns. The first staff begins with a key signature of one sharp (F#) and a common time signature. The subsequent staves continue the piece with various key signatures and rhythmic variations. The fifth staff ends with the word "etc" written to the right.

Nº 7

Four staves of musical notation for "Nº 7". The first staff includes fingerings: "2" under the first measure, "3" under the second measure, and "2" under the third measure. There are also "x" marks under the fourth and fifth measures. A bracket spans the first three measures. The piece concludes with a double bar line and repeat dots. The key signature changes from one sharp to one flat (F) in the second staff.

d'après une Etude de Thalberg

Nº 8

5

etc.

pour petites mains  
für kleine Hände  
for small hands

Nº 9

2 3 2 3

4 5 4 5 4 5 4 5 4 5

Nº 10

2 3 2 3 2 3 2 3

4 1 5 1 4 1 5 1 4 1 5 1 4 1 5 1 4

Nº 11

1 2 1 2 1 2 1 2

4 1 5 1 4 1 5

Nº 12

4 5 4 5

5 5 5 5

Nº 13

2 3 2 3 2 3 2 3

5 5 5 5 5 5 5

2 3 2 3 2 3 2 3

etc.

# VI TRILLES

Nº 1

3 2 1 3 3 1 2 3 1

5 4 5 4 5 4

Nº 2

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

5 5 5

Nº 3

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

5 5 5

Nº 3

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

5 4 3 5 4 3 5 5 5 5 5 3

Nº 3

4 5 3 3 3 3 3 3

Nº 4

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

5 4 3 5 5 3 4 3 3 3 3

# VII DIVERS

Nº 1

1 2 1 2 1 2 2 1 2

3 4 5 3 4 5 3 4 5

Nº 2

2 1 2 1 2 1 2 1 2 1 2 1 (2) 2 1 2 1 2

3 4 5 3 4 5

Nº 2

2 1 2 1 2 1 2 2 2 1 2

Nº 3

Exercise Nº 3 is written in bass clef and consists of a continuous sequence of eighth notes. The melody is characterized by a steady eighth-note pulse with various rhythmic groupings and fingerings indicated above the notes. The bass line provides a simple accompaniment of quarter notes.

Nº 4

Exercise Nº 4 is written in bass clef and features a melody of eighth notes with frequent triplets and sixteenth-note patterns. The accompaniment consists of quarter notes, with some changes in key signature indicated by sharp signs.

Nº 5

Exercise Nº 5 is written in bass clef and continues the sequence of eighth-note exercises. It includes more complex rhythmic patterns and triplets, with a key signature change to three sharps.

Nº 6

Exercise Nº 6 is written in bass clef and shows a continuation of eighth-note patterns. It features a key signature of three sharps and ends with the word "etc" indicating further continuation.

Nº 5

Exercise Nº 5 is presented in a two-staff format. The upper staff is in treble clef and features a melody of quarter notes with various articulations and fingerings. The lower staff is in bass clef and provides a bass line of eighth notes with a complex rhythmic pattern.

Nº 6

Exercise Nº 6 is written in bass clef and consists of eighth-note patterns with various rhythmic groupings and fingerings. The key signature changes from three sharps to two sharps.

Nº 7

Exercise Nº 7 is written in bass clef and features a melody of eighth notes with a variety of rhythmic patterns, including triplets. It includes a section marked with a "(b)" time signature change.


Nº 8

Exercise Nº 8 is written in bass clef and consists of eighth-note patterns with various rhythmic groupings. It includes a section with a "1/4" time signature change.

Nº 9

Exercise Nº 9 is written in bass clef and features eighth-note patterns with various rhythmic groupings. It includes a section with a "1/2" time signature change.

Nº 9  *etc.*

Nº 10 

Nº 11 

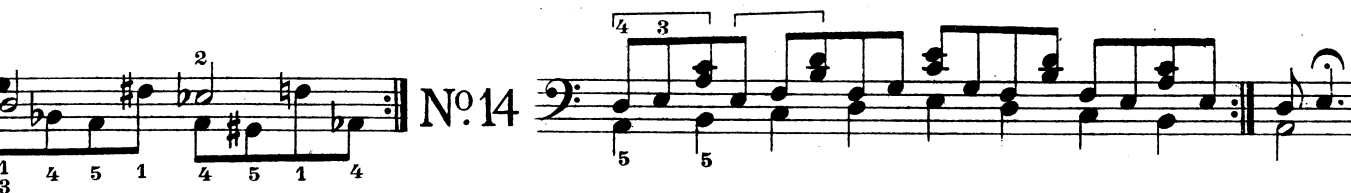


Nº 12 



Nº 13 



Nº 14 



Nº 15

Nº 16

Nº 17

Nº 18

Nº 19

The first system consists of three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The music features a sequence of eighth notes in the bass clef, with some notes beamed together. The treble clef staff has a series of quarter notes with fingerings 1, 1, 1, 1 above them. Below the treble clef staff, there are fingerings 5, 2, 4, 3, 5, 2, 4, 3, 5 under a bracketed section of notes. The system concludes with a double bar line and a repeat sign.

# VIII SAUTS

The second system is a grand staff with treble and bass clefs. It begins with a treble clef staff containing quarter notes with fingerings 1 and 1 above them. The bass clef staff contains notes with fingerings 5, 5, 5, 5, 5. The word *simile* is written below the bass clef staff. The system ends with a double bar line.

The third system is a grand staff with treble and bass clefs. The key signature changes to B-flat, indicated by a flat symbol (b) on the first line of the treble clef staff. The music consists of quarter notes in the treble clef and eighth notes in the bass clef. The system ends with a double bar line.

The fourth system is a grand staff with treble and bass clefs, continuing the B-flat key signature. It features quarter notes in the treble clef and eighth notes in the bass clef. The system concludes with a double bar line and the word *etc.* to the right.

# IX PRÉLUDE

*legatissimo e dolce*

The musical score consists of ten staves of music. The first staff is in bass clef, starting with a piano (*p*) dynamic and a 7/8 time signature. It features a series of chords and intervals with fingerings (1-5) and slurs. The second and third staves are in treble clef, continuing the melodic and harmonic development with various fingerings and slurs. The fourth staff is also in treble clef, marked with a forte (*f*) dynamic. The fifth staff is in treble clef, marked with a mezzo-forte (*mf*) dynamic and includes a *rubato* section. The sixth staff is in bass clef, marked *a tempo* and *più p*. The seventh staff is in bass clef, marked *a tempo* and *p*. The eighth staff is in bass clef, marked *rit. molto* and *ppp*. The ninth and tenth staves are in bass clef, concluding the piece with various chords and intervals.

7  
3 4 5 3 4 5 3 4 5 3 4 5  
*rubato*

*a tempo*

3 4 5 3 4 5 3 4 5 3 4 5  
*f*

*simile*

5 3 4 3 4 5 3 4 5 3 4 5

*ritenendo*

3 4 5 3 4 5 3 4 5  
*pp*

*a tempo*

5 4 3 5 4 3 5 4 3 5 4 3  
*pp leggiero*

*più oscuro*

*più calmo*

5 4 3 5 4 3 5 4 3 5 4 3  
*ppp ten.*

*lento sereno*

*pieno*

*riten...*

5 4 3 5 4 3 5 4 3 5 4 3  
*riten...*

# X PRÉLUDE

Allegro moderato

The musical score is written in bass clef with a 6/4 time signature. It consists of several systems of music, each with a treble clef staff above and a bass clef staff below. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics include *p*, *più p*, *pp chiaro*, *f*, *meno f*, and *pp*. Performance instructions include *rubato*, *riten.*, and *dolce*. The piece concludes with a *rubato* marking and a final chord.

1 2 3

ritenendo

*a tempo*

*allargando*

*ff appassionato*

*a tempo*

*tutta forza*

*ritenendo*

*péd.*

# XI SUPPLEMENT

Pour le deux mains  
Für zwei Hände  
For both hands

Nº 1

First system of musical notation for exercise N° 1. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The top staff contains a sequence of eighth notes, with a dotted line above the first four notes and a '5' above each. The middle staff has a melodic line with fingering '1' and dynamics 'm.d.' (mezzo-dolce). The bottom staff has a bass line with fingering '5' and dynamics 'm.g.' (mezzo-grave).

Second system of musical notation for exercise N° 1. It continues the three-staff format. The top staff has a dotted line above the first four notes and a '5' above each. The middle and bottom staves continue the melodic and bass lines from the first system.

Third system of musical notation for exercise N° 1. It continues the three-staff format. The top staff has a dotted line above the first four notes and a '5' above each. The middle and bottom staves continue the melodic and bass lines.

Nº 2

First system of musical notation for exercise N° 2. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The top staff contains a sequence of eighth notes, with a dotted line above the first four notes and a '5' above each. The middle staff has a melodic line with fingering '1' and dynamics 'm.d.'. The bottom staff has a bass line with fingering '5' and dynamics 'm.g.'.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a melodic line in the treble and a supporting line in the bass, with various rhythmic values and articulations.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures. It includes a repeat sign at the beginning of the system.

Nº 3

Third system of musical notation, marked 'Nº 3'. It features a 2/4 time signature and includes fingerings (1, 5) and a 'loco' marking. The notation includes a treble and bass clef with a key signature of three sharps.

Fourth system of musical notation, continuing the piece. It includes a 'loco' marking and a repeat sign at the beginning of the system.

Fifth system of musical notation, concluding the piece with a final cadence. It includes a treble and bass clef with a key signature of three sharps.