

Dono del Sig. Maestro A. Ronchetti

458-41  
3 B

# UNO DE 'TRENTADUE

## Esercizi

Per

### Clavicembalo



Fatti in forma di Toccata

Composto e Dedicato

In contrassegno di particolare stima



AL SIGNOR

# Giac. Meyerbeer

Dal suo Amico

# Franco Pollini

Socio onorario dell'I. R. Conservatorio di Musica

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MILANO

Presso GIO. RICORDI Negoziante di Musica, Editore del C. R. Conservatorio, e Proprietario della Musica del R. Teatro alla Scala, che tiene Stamperia, Archivio di Spartiti e Magazzino di Cembali di Vienna e Monaco, nella Cont.<sup>a</sup> di S<sup>a</sup> Margherita N.º 4418.

Preg.<sup>mo</sup> Sig.<sup>re</sup> ed Amico.

Quando ebbi il piacere di farvi sentire gli esercizj per il Clavicembalo, cui dedico ora una parte dei miei studj dilettevoli, voi con somma gentilezza dimostraste esserne soddisfatto e mi autorisate ad intraprenderne la pubblicazione. E come pertanto a darne in luce un'opera che se mi determinai per vostro grazioso incitamento, è ben ragione, ch'io ve ne faccia omaggio. Graditele ve ne prego, come tenue attestato dell'ammirazione da cui sono compreso per rari vostri talenti in questa bellissima e soavissima fra le arti belle.

Nel presentarvi il primo saggio di questo mio lavoro diviene ancora mio debito il rendervi conto dell'intera opera che ho divisata, ed in gran parte condotta quasi al segno.

Io mi proposi di offrire un Canto semplice più o meno spianato, e di differente carattere, combinato con accompagnamenti di ritmi variati, onde condurre a distinguere con una particolar espressione e tocco la parte Canto da quelle che lo accompagnano.

Tale è il soggetto dei 32. esercizj da me lavorati, che in forma di toccata costituiranno l'opera intera. Se nulla mi tratterrà dal compirne la pubblicazione, essa uscirà divisa in quattro fascicoli, che comprenderanno otto toccate per ciascheduno.

Inteso a rendere chiara in se stessa la composizione, mi applicai puranebè a renderla meccanicamente chiara all'occhio del lettore; perciò la scrissi in tre righe, al che mi consigliava in primo luogo la vista di presentare il Canto isolato nella sua naturale semplicità, secondariamente la mira di facilitare la lettura dell'accento, da ultimo l'oggetto di indicare con una ortografia apposita quel portamento di mano, che fra molti mi è apparso per la sua uniformità e scorrevolezza più addattato all'intento, e proprio alla migliore esecuzione, additando in pari tempo il cangiamento della mano senz'offendere l'occhio con una soverchia quantità di numeri ed altri segni che sarebbero risultati indispensabili per l'intelligenza della mia mente.

Quest'è il soggetto, questa la condotta, questo il fine dell'opera che ho concepita, e di cui vi offro le primizie. Conosco l'arduità dell'impresa che mi sono prefissa, ma pari alla difficoltà sarà pure il vostro compatimento nè poco sarà per me in ogni caso il vantaggio che ne ritraggo se da essa mi viene porta questa occasione di ripetervi i sentimenti di quella stima particolare, che vi professo, e colla quale mi rassegno.

Vostro Aff.<sup>mo</sup> Servitore ed Amico

FRANCO POLLINI

METRONOMO

di Melzel

♩ = 34.

ALLEGRETTO

Sin.

2/4 time signature, key signature of two flats. Dynamics:  $p$ ,  $f$ . The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The vocal part starts with a sustained note followed by eighth-note pairs.

Dri. a Sin.<sup>a</sup> Dri. a

2/4 time signature, key signature of one flat. The vocal line continues with eighth-note patterns. The piano accompaniment consists of eighth-note chords and sixteenth-note patterns. The vocal part starts with a sustained note followed by eighth-note pairs.

Sin.<sup>a</sup>

Dri.<sup>a</sup> Sin.<sup>a</sup> > Dri.<sup>a</sup>

*f.*

2/4 time signature, key signature of one flat. The vocal line continues with eighth-note patterns. The piano accompaniment consists of eighth-note chords and sixteenth-note patterns. The vocal part starts with a sustained note followed by eighth-note pairs. The dynamic *f.* is indicated.

Musical score page 5, measures 1-3. The score consists of three staves. The top staff has dynamics *p*, *f*, and *p*. The middle staff has dynamics *f* and *p*. The bottom staff has dynamics *p* and *p*. Measures 1-3 feature eighth-note patterns with grace notes and slurs.

Musical score page 5, measures 4-7. The score consists of three staves. The top staff has dynamics *ten.*, *Sin.*, *Dri.*, and *p*. The middle staff has dynamics *f* and *p*. The bottom staff has dynamics *p*. Measures 4-7 show eighth-note patterns with grace notes and slurs, with specific dynamics labeled above the staff.

Musical score page 5, measures 8-11. The score consists of three staves. The top staff has dynamics *v*, *dolce*, and *Dri.<sup>a</sup>*. The middle staff has dynamics *ritard.*, *do*, *P.<sup>mo</sup>*, and *tempo*. The bottom staff has dynamics *p*. Measures 8-11 show eighth-note patterns with grace notes and slurs, with specific dynamics and performance instructions labeled above the staff.

T 677 B

4

Sin.<sup>a</sup> Dri.<sup>a</sup>

Sin.<sup>a</sup> Dri. Sin. Dri.

p cres.....do poco a poco

sempre più f f

T 677 B

This block contains three staves of musical notation for orchestra. The top staff has two violins (Violin I and Violin II) and a cello. The middle staff has two violins and a double bass. The bottom staff has two cellos and a double bass. Measure 677 begins with dynamic markings 'Sin.<sup>a</sup>' and 'Dri.<sup>a</sup>' above the first violin, followed by a dynamic 'p' and a crescendo 'cres.....do'. The tempo is indicated as 'sempre più' (always faster). Measure 678 begins with a dynamic 'f' and ends with another dynamic 'f'. The score includes various rhythmic patterns, including eighth-note chords and sixteenth-note patterns.

*P. mo tempo*

dimi.

*P con molta espre.s.*

rall. do un poco

*cred...do*

ten. ten.

dimi.

*P*

1<sup>o</sup>  
pp. *sempre legato*

m. f.  
*legato*

f  
p  
Dri.

7

1

Sin.

Dri.

sempre piano

Bass

cres...do

p

sf.

p

sf.

p

sf.

T 677 B



Musical score page 3, measures 5-8. The score consists of three staves. The top staff has a treble clef, a key signature of four sharps, and a tempo marking of  $\frac{2}{4}$ . The middle staff has a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{2}{4}$ . The bottom staff has a bass clef and a key signature of one sharp. Measure 5: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note. Measure 6: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note. Measure 7: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note. Measure 8: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note.

Musical score page 3, measures 9-12. The score consists of three staves. The top staff has a treble clef, a key signature of four sharps, and a tempo marking of  $\frac{2}{4}$ . The middle staff has a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{2}{4}$ . The bottom staff has a bass clef and a key signature of one sharp. Measure 9: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note. Measure 10: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note. Measure 11: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note. Measure 12: The top staff has a single note. The middle staff has a sixteenth-note chord. The bottom staff has a single note.

Musical score page 9, measures 1-4. The score consists of four staves. The top two staves are for Violin (Violin 1 and Violin 2) and the bottom two staves are for Cello/Bass. Measure 1: Violin 1 has eighth-note pairs with a dynamic *p*; Violin 2 has eighth-note pairs. Measure 2: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs. Measure 3: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs. Measure 4: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs.

*ritar. do*      *dolce*

*Sin.*      *Dri.*      *Sin.*

Musical score page 9, measures 5-8. The score consists of four staves. The top two staves are for Violin (Violin 1 and Violin 2) and the bottom two staves are for Cello/Bass. Measure 5: Violin 1 has eighth-note pairs with a dynamic *p*; Violin 2 has eighth-note pairs. Measure 6: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs. Measure 7: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs. Measure 8: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs.

*Dri.*      *ten.*

*af.*      *p.*      *e ritard.*      *do*      *P.<sup>mo</sup> tempo*

*af.*

Musical score page 9, measures 9-12. The score consists of four staves. The top two staves are for Violin (Violin 1 and Violin 2) and the bottom two staves are for Cello/Bass. Measure 9: Violin 1 has eighth-note pairs with a dynamic *p*; Violin 2 has eighth-note pairs. Measure 10: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs. Measure 11: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs. Measure 12: Violin 1 has eighth-note pairs; Violin 2 has eighth-note pairs.

*p*

*eres*      *do*      *poco a poco*

*sempre più forte*

*dimi.*

*p con molta espress. rallent. do*

*P.º tempo*

*p*

*pp*

*p*

*do.....do*

*sensibilmente più lento, con espress.*

*rallen. do*

*con espress.*

*dimi.*

*P. mo tempo*

*rallen. do*

*Adagio*

*pp*