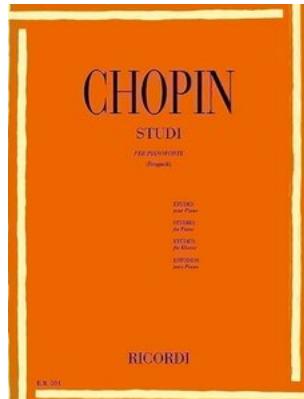


Φ K T A V



Étude in A Minor, Op. 10 No. 2

Frédéric Chopin

♪ Livello 80/100 (Virtuoso)

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a) È utile esercitare dapprima la sola scala cromatica, eliminando gli accordi ma servendosi scrupolosamente della diteggiatura che occorrerà per l'insieme:

A musical score page featuring a single melodic line on a staff. The line consists of eighth-note pairs connected by beams. Fingerings are indicated above the notes: 5-3-4-5, 3-4, 3-4-5, 3-4, 3-4, 3-4-5, and 3. A dynamic instruction 'eccc.' is placed to the right of the staff.

Poscia il dettaglio riguardante l'esecuzione degli accordi in rapporto alla nota che li precede ed al loro limitato valore, dapprima così:

poi in quest'altro modo:

Bülow consiglia d'esercitare la sola scala cromatica in diversi aggruppamenti ritmici:

In ogni modo, per una esecuzione esatta e rapida di questo pezzo, occorre fare delle dita, eseguenti la scala cromatica, il sostegno di tutta la mano. Sarà possibile così di eseguire con tocco leggero gli accordi. d'accompagnamento.

a) Il est utile de travailler d'abord la gamme chromatique seulement en éliminant les accords, mais en se servant scrupuleusement du doigté que l'on devra employer pour l'ensemble.

Ensuite on travaillera le détail d'exécution des accords en se rapportant à la note qui les précède et à leur valeur limitée d'abord ainsi:

puis de cette autre façon:

A musical score for piano, page 10, showing a melodic line. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The melody is composed of eighth-note patterns, some of which are grouped by slurs. Grace notes are indicated by small numbers above the main notes. The first measure starts with a grace note '5' followed by a main note '1'. The second measure starts with a grace note '5' followed by a main note '4'. The third measure starts with a grace note '4' followed by a main note '1'. The fourth measure starts with a grace note '4' followed by a main note '1'. The score concludes with the text 'ecc.' and 'etc.'.

Bülow conseille d'étudier la gamme chromatique à part en la partageant en groupements rythmiques divers :

A musical score for the first verse of "The Star-Spangled Banner". The vocal line consists of a single melodic line on a staff with a treble clef. The lyrics are written below the notes. The music is in common time. The vocal part starts with a half note followed by a quarter note, then eighth-note pairs, and continues with a series of eighth-note pairs. The lyrics are: "O say can you see, by the dawn's early light, / Our flag on the field of battle never was won-der-fulled to see." The vocal line ends with a long sustained note on the word "see".

Pour obtenir une exécution exacte et rapide de ce morceau, il est en tous cas nécessaire que le soutien de toute la main provienne des doigts qui exécutent la gamme chromatique. De cette façon il sera possible d'exécuter avec légèreté les accords d'accompagnement.

a) At first it is well to practise only the chromatic scale, eliminating all chords, but scrupulously using the fingering which is to serve for the whole.

Then the detail as to the performance of chords with reference to the note which precedes them and to their limited value.

then in this other way:

Bülow advises practising the chromatic scale alone in various rhythmical groupings:

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. It contains a single measure of music with the vocal line: 5 345 45 345 45 4. The bottom staff is for the piano, starting with a bass clef and a key signature of one sharp. It contains a single measure of music with the piano line: 5 45 45 4 5 35 45 4 5.

In order to obtain an exact and rapid performance of this piece, the fingers which perform the chromatic scale must support the whole hand. It will thus be possible to perform with lightness of touch the accompanying chords.

b) Secondo Mikuli: 3 5 4 5

b) Selon Mikuli: 3 5 4 5

b) According to Mikuli: 3 5 4 5