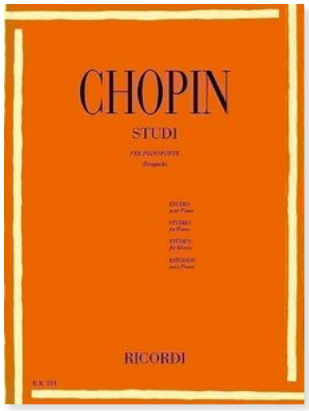

Étude in A Minor, Op. 10 No. 2

Frédéric Chopin

♪ Livello 80/100 (Virtuoso)

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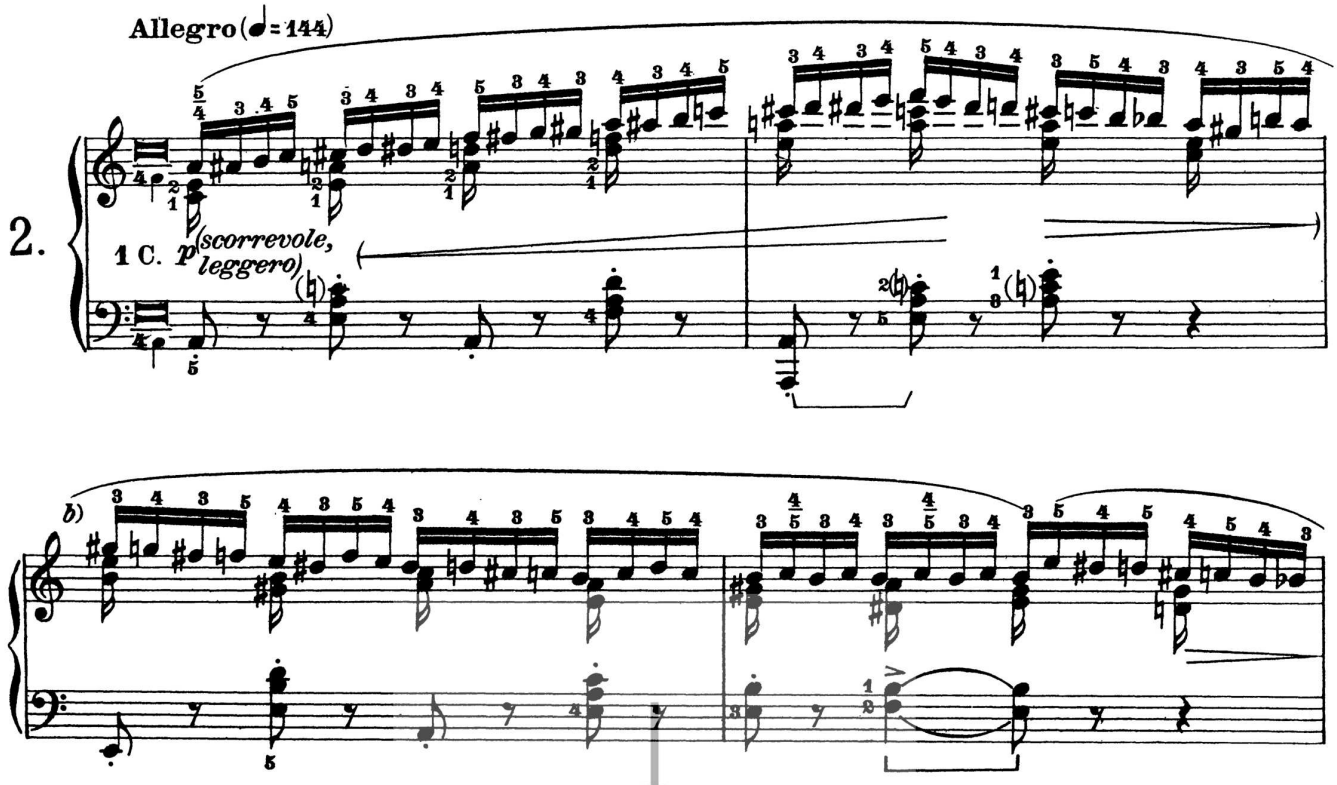
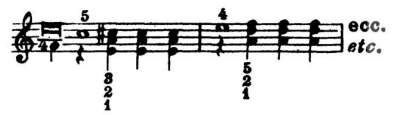
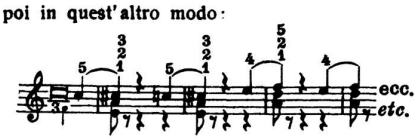


a) È utile esercitare dapprima la sola scala cromatica, eliminando gli accordi ma servendosi scrupolosamente della diteggiatura che occorrerà per l'insieme:

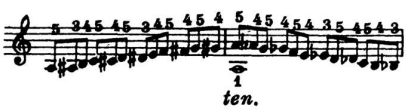
Poscia il dettaglio riguardante l'esecuzione degli accordi in rapporto alla nota che li precede ed al loro limitato valore, dapprima così:



poi in quest'altro modo:



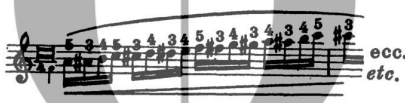
Bülow consiglia d'esercitare la sola scala cromatica in diversi aggruppamenti ritmici:



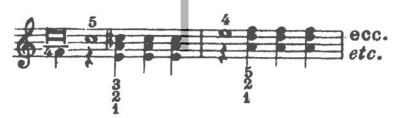
In ogni modo, per una esecuzione esatta e rapida di questo pezzo, occorre fare delle dita, eseguenti la scala cromatica, il sostegno di tutta la mano. Sarà possibile così di eseguire con tocco leggero gli accordi d'accompagnamento.

b) Secondo Mikuli: 3 5 4 5

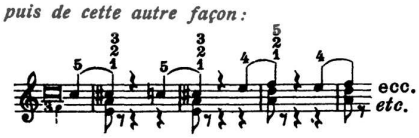
a) *Il est utile de travailler d'abord la gamme chromatique seulement en éliminant les accords, mais en se servant scrupuleusement du doigté que l'on devra employer pour l'ensemble:*



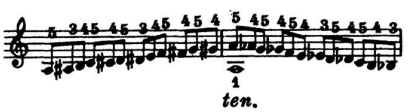
Ensuite on travaillera le détail d'exécution des accords en se rapportant à la note qui les précède et à leur valeur limitée d'abord ainsi:



puis de cette autre façon:



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

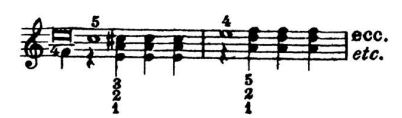


Pour obtenir une exécution exacte et rapide de ce morceau, il est en tous cas nécessaire que le soutien de toute la main provienne des doigts qui exécutent la gamme chromatique. De cette façon il sera possible d'exécuter avec légèreté les accords d'accompagnement.

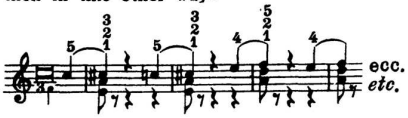
b) *Selon Mikuli: 3 5 4 5*

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:

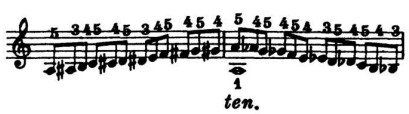
Then the detail as to the performance of chords with reference to the note which precedes them and to their limited value:



then in this other way:



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



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) According to Mikuli: 3 5 4 5