

*Sherry*

FERDINAND BEYER

# Escola Preparatória de Piano

Op. 101

Tradução, notas e adaptação  
de  
MIGUEL IZZO

16-M



IRMÃOS VITALE  
EDITORES  
BRASIL

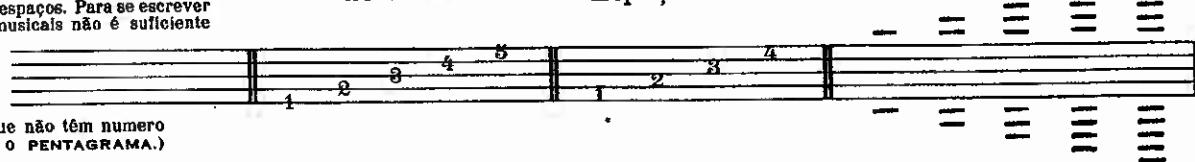
# NOÇÕES DE MÚSICA

**Pauta musical ou Pentagrama** (A pauta musical é um conjunto de cinco linhas e quatro espaços. Para se escrever todos os sons musicais não é suficiente esta pauta porque usam-se as linhas **SUPLEMENTARES OU ADICIONAIS** que não têm número limitado como o PENTAGRAMA.)

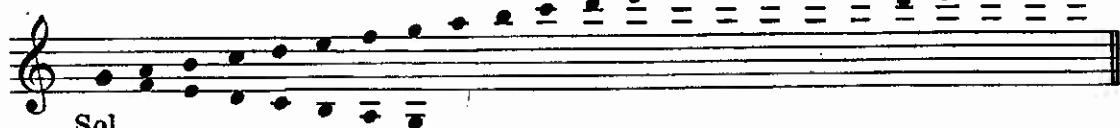
Linhas

Espaços

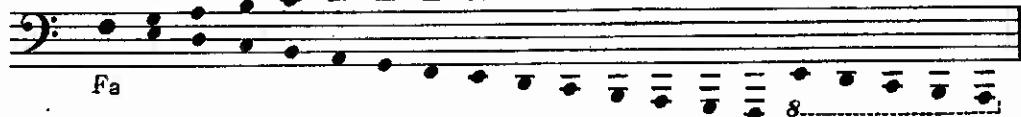
Linhas suplementares



Clave de Sol



Clave de Fa



Notas colocadas nas linhas



Notas colocadas nos espaços



Notas colocadas fóra da pauta



Notas colocadas nas linhas suplementares



Notas colocadas nos espaços suplementares



Notas na clave de Fa



Para aprender facilmente os nomes das notas, o aluno deve saber corretamente a escala musical: do ré mi fa sol la si, antes na ordem sucessiva, depois em terças: do mi sol si ré fa la do, tanto subindo como descendo, e aplicar estas notas nas teclas correspondentes do piano.

Segunda Terça Quarta Quinta Sexta Sétima Oitava Nona Decima Decima-primeira Decima-segunda

Intervalos

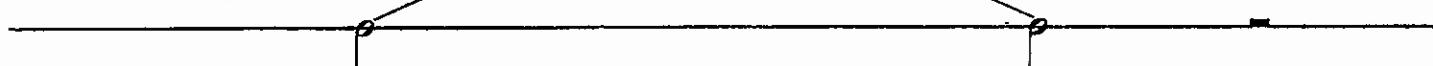


## Quadro comparativo do valor das Figuras e das Pausas

Uma semibreve vale:



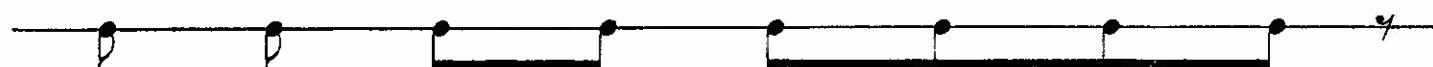
Duas minimas



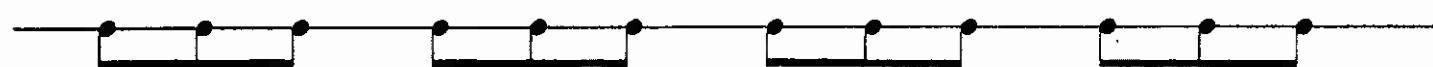
4 seminimas



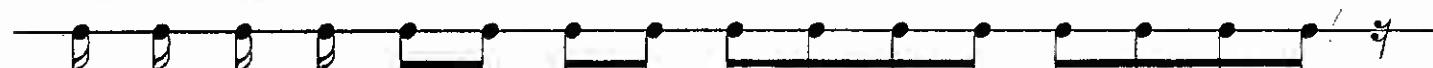
8 colchelas



4 grupos de *tresquatteras*



16 semicolcheias



32 fusas



64 semifusas



Figuras pontuadas

(A figura é acrescida de metade de seu valor quando tem um ponto ao lado).



Valor

Pausas pontuadas

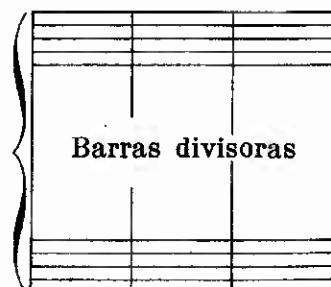


Valor

Figuras com dois pontos

Chave

Barras divisoras



Compasso é a divisão simétrica dos valores musicais, são separados um do outro por linhas verticais chamadas *linhas divisoras* ou *barras divisoras*. Cada compasso deve conter o mesmo número de tempos. A divisão do compasso é indicada no começo da pauta e depois da clave, por números sobrepostos. O número superior indica a quantidade de tempos e o inferior quais as figuras que devem compôr cada tempo. São chamados simples os compassos indicados com os números 2, 3 e 4; compostos com os números 6, 9 e 12. Os números inferiores mais usados são: 2  $\rho$ , 4  $\rho$ , 8  $\rho$ .

- C Compasso quaternário simples
- $\frac{2}{4}$  Compasso binário simples (dois quartos)
- $\frac{3}{4}$  Compasso ternário simples (tres quartos)

- $\frac{6}{8}$  Compasso binário composto (seis oitavos)
- $\frac{3}{8}$  Compasso ternário simples (tres oitavos)
- $\frac{9}{8}$  Compasso ternário composto (nove oitavos)

### Sinais de alteração

Os sinais de alteração servem para elevar ou abaixar a altura das notas. O *sustenido*  $\sharp$ , eleva a nota natural de um semitono; o *bemol*  $\flat$ , abaixa de meio tono e o *bequadro*  $\natural$  anula o efeito do sustenido ou bemol. Estes sinais são empregados de dois modos: no começo de um trecho musical logo depois da clave ou no decorso do mesmo antes das notas. No primeiro caso são chamados *fixos*, seu efeito atinge todas as notas do mesmo nome e em todo o trecho. No segundo caso são chamados *ocorrentes* e seu efeito atinge sómente as notas do mesmo nome que estiverem no mesmo compasso.

$\sharp$  Sustenido       $\flat$  Bemol       $\natural$  Bequadro

do do $\sharp$  do $\flat$  ré ré $\flat$  ré $\natural$

Nomes das notas com sustenidos.

do $\sharp$  re $\sharp$  mi $\sharp$  fa $\sharp$  sol $\sharp$  la $\sharp$  si $\sharp$  do $\sharp$

Nomes das notas com bemóis

do $\flat$  re $\flat$  mi $\flat$  fa $\flat$  sol $\flat$  la $\flat$  si $\flat$  do $\flat$

Escala cromática ascendente e descendente

do do $\sharp$  ré ré $\sharp$  mi fa fa $\sharp$  sol sol $\sharp$  la la $\sharp$  si do si si $\flat$  la la $\flat$  sol sol $\flat$  fa mi mi $\flat$  ré ré $\flat$  do

Quando duas notas de diferentes nomes são executadas na mesma tecla, tomam o nome de *enharmônico*, por exemplo: do sustenido e ré bemol, ré sustenido e mi bemol etc. O mesmo sucede com os intervalos e acordes enharmônicos, tomam nomes diferentes e correspondem aos mesmos sons, como os acordes de do $\sharp$ , mi $\sharp$ , sol $\sharp$  e ré bemol, fa, la bemol.

do# ré $\flat$	ré# mi $\flat$	fa# sol $\flat$	sol# la $\flat$	la# si $\flat$	do# ré $\flat$	Teclas pretas		
do	ré	mi fa $\flat$	fa mi $\sharp$	sol	la	si do $\flat$	do si $\sharp$	Teclas brancas

## O TECLADO DO PIANO COM 7 OITAVAS

The diagram illustrates a piano keyboard with 7 octaves, from C4 to C11. Above the keyboard, there are two staves of musical notation. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It consists of 10 measures of music, each ending with a vertical bar line. The notes are represented by dots of varying sizes on the staves. The lyrics "fa sol la si do ré mi fa sol la si do ré mi fa sol la" are written vertically along the right side of the top staff. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It also consists of 10 measures of music, each ending with a vertical bar line. The notes are represented by dots of varying sizes on the staves. The lyrics "la si do ré mi fa sol la si do ré mi fa sol la si do ré mi fa sol la si do ré mi fa sol la" are written vertically along the right side of the bottom staff.

## Exercícios para os dedos da mão direita

Cada dedo deve ser levantado no momento exato quando o seguinte abaixar a tecla. A articulação dos dedos deve ser feita com igualdade, firmeza e em andamento vigoroso. Não deve-se ferir as teclas com muita força, pois do contrário, habita-se os dedos e a mão aquela contração muscular resultando daí sonoridade sempre pesada, dura e desagradável. Cada número destes exercícios deve ser repetido tantas vezes até o aluno conseguir firmeza absoluta.

The sheet music contains 24 numbered exercises for the right hand. Each exercise is a single measure of sixteenth notes on a treble clef staff. The exercises are arranged in four rows of six measures each. Fingerings are indicated above the notes, and rests are used to indicate when fingers should be lifted.

## Exercícios para os dedos da mão esquerda

The sheet music contains 10 numbered exercises for the left hand. Each exercise is a single measure of sixteenth notes on a treble clef staff. The exercises are arranged in two rows of five measures each. Fingerings are indicated above the notes, and rests are used to indicate when fingers should be lifted.

11.      12.      13.      14.      15.

16.      17.      18.      19.

20.      21.

22.      23.      24.

### Exercícios para as duas mãos juntas

1. 1 2      2. 1 2 3 2      3. 1 2 3 4 3 2      4. 1 2 3 4 5  
1 2      1 2 3 2      1 2 3 4 3 2      1 2 3 4 5  
5 4      5 4 3 4      5 4 3 2      5 4 3 2  
9. 1 3 5 3      10. 1 3 2 4 3 5      11. 5 3 4 2 3 1      12. 1 3 2 4 3 5 4 2  
1 3 5 3      1 3 2 4 3 5      1 3 2 4 3 1      1 3 2 4 3 5 4 2  
13. 1 2 1 2      14. 1 2 3 2      15. 1 2 3 4 3 2      16. 1 2 3 4 5  
2 1 2 1      3 2 1 2      4 3 2 1 2 3      5 4 3 2 1  
17. 5 4      18. 5 4 3 4      19. 5 4 3 2 3 4      20. 5 4 3 2 1  
1 2      1 2 3 2      1 2 3 4 3 2      1 2 3 4 5  
21. 1 2      22. 1 2 3      23. 1 2 3 4      24. 1 2 3 4 5  
5 4      5 4 3      5 4 3 2      5 4 3 2 1

NOTA. Conforme as indicações do professor o aluno tocará em primeiro lugar estas duas páginas de cór e quando terá adquirido os conhecimentos indispensáveis de *toque* poderá iniciar o estudo das páginas seguintes. Exercícios do mesmo gênero e mais desenvolvidos, serão encontrados no suplemento deste livro.

A tres mãos  
O Professor

Moderato.

1.  
Tema.

Var. 1.

Var. 2.

Var. 3.

Var. 4.

Var. 5.

Var. 6.

# A tres mãos

O aluno

Para a mão direita só.

Posição da mão

Tempo moderato. (movimento moderado)

1.

Tema.

O aluno deve contar os tempos em voz alta

Ligadura

Os sons devem ser ligados uns aos outros e isso se obtém quando o dedo que está sobre a tecla não a deixe até que o seguinte tenha tocado outra. Em regra geral, deve-se executar sempre assim e tendo-se que tocar a mesma tecla diversas vezes com o mesmo dedo, levantar-se-á a mão.

Var. 1.

Var. 2.

Var. 3.

Var. 4.

Var. 5.

Var. 6.

# Professor

Var. 7.

Bass clef, common time. The music consists of a series of eighth-note chords. The first four measures show a repeating pattern of two chords: G major (B-D-G) followed by C major (E-G-C). The subsequent measures continue this pattern, with some variations in the harmonic progression.

Var. 8.

Bass clef, common time. The music consists of a series of eighth-note chords. The first four measures show a repeating pattern of two chords: G major (B-D-G) followed by C major (E-G-C). The subsequent measures continue this pattern, with some variations in the harmonic progression.

Var. 9.

Bass clef, common time. The music consists of a series of eighth-note chords. The first four measures show a repeating pattern of two chords: G major (B-D-G) followed by C major (E-G-C). The subsequent measures continue this pattern, with some variations in the harmonic progression.

Var. 10.

Bass clef, common time. The music consists of a series of eighth-note chords. The first four measures show a repeating pattern of two chords: G major (B-D-G) followed by C major (E-G-C). The subsequent measures continue this pattern, with some variations in the harmonic progression.

Var. 11.

Bass clef, common time. The music consists of a series of eighth-note chords. The first four measures show a repeating pattern of two chords: G major (B-D-G) followed by C major (E-G-C). The subsequent measures continue this pattern, with some variations in the harmonic progression.

Var. 12.

Bass clef, common time. The music consists of a series of eighth-note chords. The first four measures show a repeating pattern of two chords: G major (B-D-G) followed by C major (E-G-C). The subsequent measures continue this pattern, with some variations in the harmonic progression.

Bass clef, common time. The music consists of a series of eighth-note chords. The first four measures show a repeating pattern of two chords: G major (B-D-G) followed by C major (E-G-C). The subsequent measures continue this pattern, with some variations in the harmonic progression.

# Aluno

Pausas



Durante a espera de uma pausa, o dedo nunca deve ficar sobre a tecla,  
deve-se levantar a mão.

Var. 7.



Var. 8.



Var. 9.



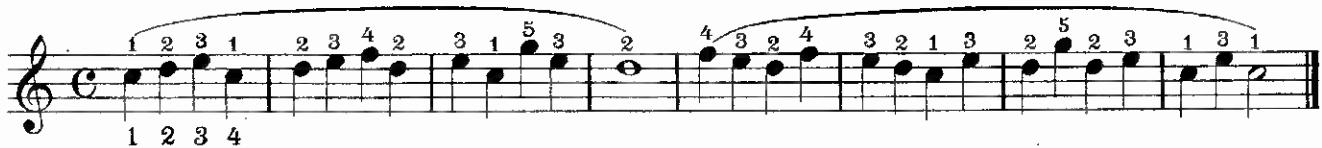
Var. 10.



Var. 11.



Var. 12.



# Professor

A tres mãos

Moderato.

2.

Tema.

Musical score for the second variation of the theme. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The bass clef is used. The music consists of two staves of six measures each, separated by a repeat sign.

Var. 1.

Var. 2.

Var. 3.

Var. 4.

# Aluno

A tres mãos  
Para a mão esquerda só.

Posição da mão.   
sol la si

Moderato.

2.

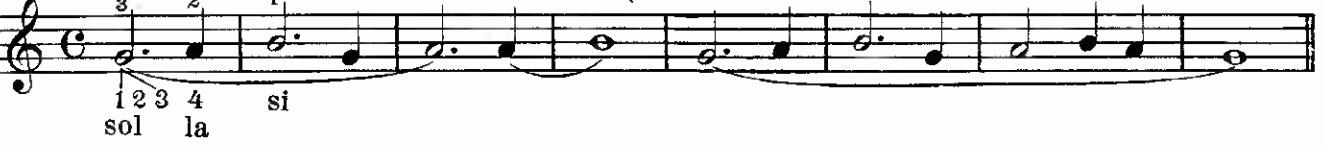
Tema. 

\*) 1 2 3 4



Var. 1. 

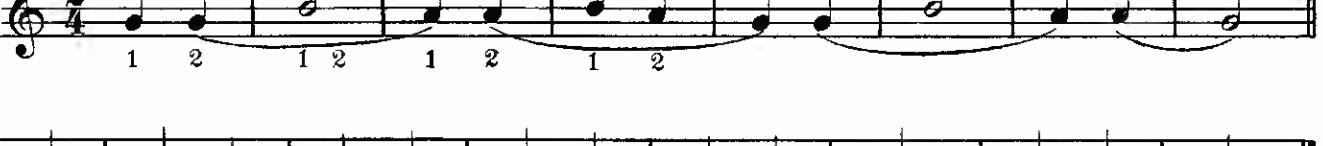


Var. 2. 



Var. 3. 



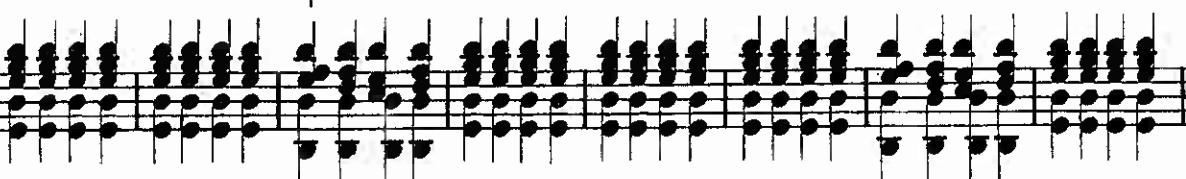
Var. 4. 

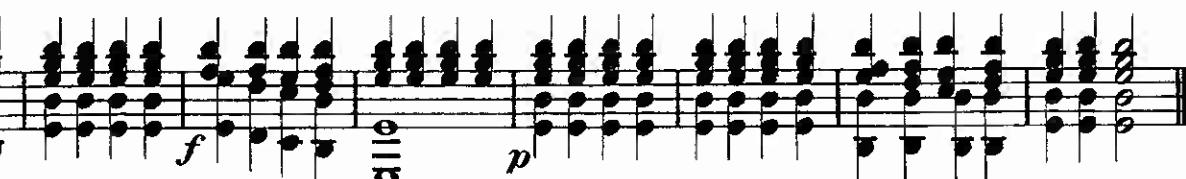
\*) Para contar, recomenda-se chamar o nome da nota no primeiro tempo, por exemplo: sol 2 3 4, si 2 3 4 etc.

## Professor

Var. 5. 

Var. 6. 

Var. 7. 

Var. 8. 

# Aluno

Sinal de repetição ||: :||

Var. 5.

Posição da mão.



Var. 6.

Var. 7.

Var. 8.

**Professor****Moderato.**

3. { 

4. { 

5. { 



6. { 

7. { 

A quatro mãos

**Aluno**

Primeira parte

do ré mi fa sol

Posição da mão.

5 4 3 2 1

do ré mi fa sol

**3.** Mão direita

1 2 3 4 | 4 3 2 1 | : 1 2 3 4 |

Mão esquerda

Cada tecia con-  
serva o dedo pre-  
scrito pelas posi-  
ções das mãos.

**4.**

1 2 3 4 | 1 3 5 | 1 2 3 4 | 1 2 3 4 |

*Partida aus: to, come in, e volta das vozes.*

**5.**

1 2 3 4 | 1 2 3 4 |

**6.**

1 2 3 | 1 2 3 | 1 2 3 |

**7.**

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

5 | 5 | 5 | 5 |

1 3 5 3 1 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

## Professor

8.

Allegretto.

9.

## Aluno

do ré mi sol  
sol

8.

Allegretto (vivaz e gracioso)

9.

## Professor

Comodo.

10.

10.

Moderato.

11.

11.

# Aluno

30 Comodo (comodo, com tranquilidade)

1 2 3 4 5

do ré mi fa sol

**10.**

Posição das mãos

**10.**

*ab. 04.94*  
Moderato.

1 2 3

do ré mi

**11.**

Posição das mãos

3 2 1

**11.**

O aluno não deve esquecer que uma boa posição do corpo, dos braços, das mãos e dos dedos, assim como um belo toque e bastante igualdade na marcação do compasso, são a base de uma execução correta.

### Moderato.

The image shows a page of sheet music for a guitar exercise. The title '12.' is at the top left. The music is written in common time (indicated by 'C') with a treble clef. The first measure shows a scale pattern: 1 2 3 4 5 (do ré mi fa sol). The second measure starts with a rest followed by a descending scale: 5 4 3 2 1. The third measure continues the descending scale: 1 2 3 4. The fourth measure shows a descending scale: 5 4 3 2 1. The fifth measure shows a descending scale: 5 4 3 2 1. The sixth measure shows a descending scale: 5 4 3 2 1. The seventh measure shows a descending scale: 5 4 3 2 1. The eighth measure shows a descending scale: 5 4 3 2 1. The ninth measure shows a descending scale: 5 4 3 2 1. The tenth measure shows a descending scale: 5 4 3 2 1. The eleventh measure shows a descending scale: 5 4 3 2 1. The twelfth measure shows a descending scale: 5 4 3 2 1. The thirteenth measure shows a descending scale: 5 4 3 2 1. The fourteenth measure shows a descending scale: 5 4 3 2 1. The fifteenth measure shows a descending scale: 5 4 3 2 1. The sixteenth measure shows a descending scale: 5 4 3 2 1. The十七th measure shows a descending scale: 5 4 3 2 1. The eighteen measure shows a descending scale: 5 4 3 2 1. The nineteen measure shows a descending scale: 5 4 3 2 1. The twenty measure shows a descending scale: 5 4 3 2 1. The twenty-one measure shows a descending scale: 5 4 3 2 1. The twenty-two measure shows a descending scale: 5 4 3 2 1. The twenty-three measure shows a descending scale: 5 4 3 2 1. The twenty-four measure shows a descending scale: 5 4 3 2 1. The twenty-five measure shows a descending scale: 5 4 3 2 1. The twenty-six measure shows a descending scale: 5 4 3 2 1. The twenty-seven measure shows a descending scale: 5 4 3 2 1. The twenty-eight measure shows a descending scale: 5 4 3 2 1. The twenty-nine measure shows a descending scale: 5 4 3 2 1. The thirty measure shows a descending scale: 5 4 3 2 1. The thirty-one measure shows a descending scale: 5 4 3 2 1. The thirty-two measure shows a descending scale: 5 4 3 2 1. The thirty-three measure shows a descending scale: 5 4 3 2 1. The thirty-four measure shows a descending scale: 5 4 3 2 1. The thirty-five measure shows a descending scale: 5 4 3 2 1. The thirty-six measure shows a descending scale: 5 4 3 2 1. The thirty-seven measure shows a descending scale: 5 4 3 2 1. The thirty-eight measure shows a descending scale: 5 4 3 2 1. The thirty-nine measure shows a descending scale: 5 4 3 2 1. The四十th measure shows a descending scale: 5 4 3 2 1. The四十-one measure shows a descending scale: 5 4 3 2 1. The四十-two measure shows a descending scale: 5 4 3 2 1. The四十-three measure shows a descending scale: 5 4 3 2 1. The四十-four measure shows a descending scale: 5 4 3 2 1. The四十-five measure shows a descending scale: 5 4 3 2 1. The四十-six measure shows a descending scale: 5 4 3 2 1. The四十-seven measure shows a descending scale: 5 4 3 2 1. The四十-eight measure shows a descending scale: 5 4 3 2 1. The四十-nine measure shows a descending scale: 5 4 3 2 1. The五十th measure shows a descending scale: 5 4 3 2 1.

A handwritten musical score for piano, page 14. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major. The time signature is common time. The score includes fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The lyrics "do ré mi fa sol" are written below the notes. There are several red markings, including a large red circle around the first measure and a red bracket under the measure. The page number "14." is written in red at the beginning of the score.

~~92-06~~ → 94

A handwritten musical score page showing system 1. The score consists of two staves. The top staff uses a treble clef and common time, with a tempo marking of 60 BPM. The bottom staff also uses a treble clef. The music features eighth-note patterns and rests. A red number "15." is written vertically on the left side of the top staff, and a circled "1" is at the beginning of the first measure.

2

1

3

1

2

1

3

*François J.*  
Moderato.

16.

*En rondeau*  
Allegretto.

17.

Allegretto.

18.

030595 Allegretto.

1 2 3  
do ré mi

5 3 2 1  
do mi fa sol

19.

Allegretto.

1 2 3 5  
do ré mi sol

5 3 2 1  
do mi fa sol

20.

Moderato.

1 2 3 4 5  
do ré mi fa sol

5 4 3 2 1  
do ré mi fa sol

21.

22.



Moderato.

do ré mi la sol

Posição das mãos

do ré mi fa sol

23. {

24. {

1      2      3      2 4 3 2      1

3 5      legato

25. {

5 4 3      3 2 1

1 2 3

4

5      3

1

Moderato.

26.

do ré mi fa sol  
do ré mi fa sol

27.

28.



A segunda nota não repete-se, porém, o dedo deve permanecer sobre a tecla durante toda a duração desta nota.

29.

30.

31.

Para facilitar o estudo do aluno, o professor poderá tirar a ligadura que une as duas notas da mesma altura.  
(A ligadura que abrange dois ou mais compassos, indica que os sons devem ser bem ligados.)

Andante.

**Professor**

32. *dolce*

Allegretto.

33. *p*

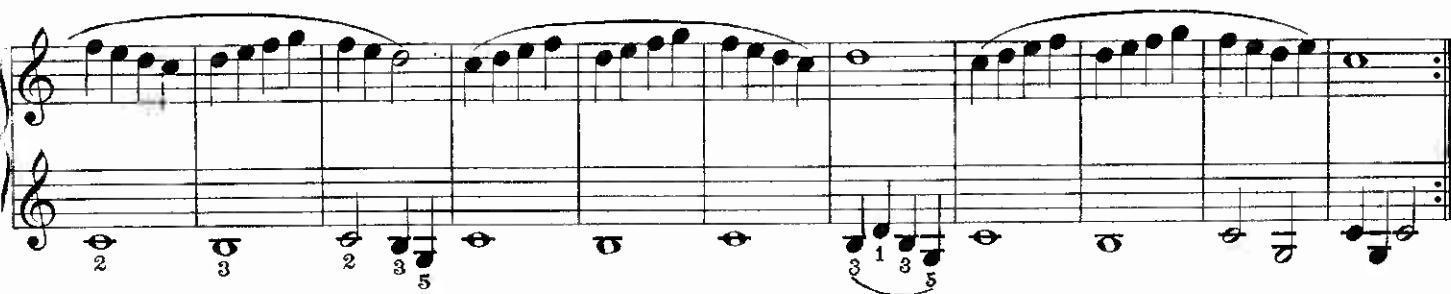
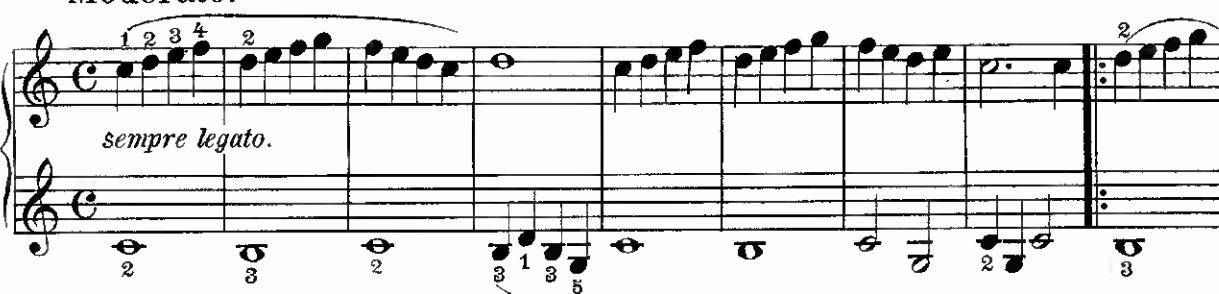
34. *p*

**Aluno****Andante mas não muito lento****Posição das mãos****32.**
**Allegretto.****33.**
**Andante.****34.**

## Moderato.

1 2 3 4 5  
do ré mi fa sol  
5 3 2 1  
sol si do ré

35.



36.



## Allegretto.

1 2 3 4 5  
sol la si do ré  
5 4 3 2 1  
sol la si do ré

37.



### **Moderato.**

38.

Musical score for 'Niedersachsen' showing two staves. The top staff is treble clef with a tempo of 120 BPM. The bottom staff is bass clef. Measures 1-8 show a melodic line with various note values and rests. Measure 9 begins with a bass note followed by a treble note.

A musical score for two staves, page 2. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of measures 2 through 10. Measure 2 starts with a half note followed by eighth notes. Measures 3-4 show eighth-note patterns. Measures 5-6 feature eighth-note chords. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note chords.

39.

A musical score for piano, featuring two staves. The top staff is in common time and uses a treble clef. The bottom staff is also in common time and uses a bass clef. Measure 3 begins with a half note followed by a quarter note. Measure 4 begins with a half note followed by a quarter note. The score includes measure numbers 3 and 4 above the staves, and fingerings 3, 4, 2, 1, 3, 2, 1, 2, 3, 4, 5 below the bass staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the treble staff followed by a sixteenth-note pattern of B, A, G, F# in the bass staff. Measure 12 begins with a half note in the treble staff followed by a sixteenth-note pattern of E, D, C, B in the bass staff.

40.

1 3 2 1 3 5 3  
2 4

3 1 2  
3 3 1  
2 4

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a dotted half note followed by an eighth note. The right hand then plays a sixteenth-note pattern: (2), 1, 4, 3. The left hand provides harmonic support with sustained notes. Measure 12 continues with a sixteenth-note pattern on the right hand: (2), 3, 4. The left hand continues its harmonic function.

Allegretto.

## Professor

41.

41.

Andante.

42.

42.

Moderato.

43.

43.

## Allegretto.

## Al uno

1 2 3 4 5  
la si do ré mi  
5 4 3 2 1  
a h c d e  
la si ut ré mi  
a b c d e

41.

*legato*

## Andante.

42.

## Moderato.

43.

## Professor

Moderato.

44.

Moderato.

44.

The music consists of eight staves of piano sheet music. The first two staves are bass clef, common time, dynamic *p*. The third staff is bass clef, common time. The fourth staff is treble clef, common time, dynamic *mf*. The fifth staff is bass clef, common time. The sixth staff is bass clef, common time. The seventh staff is bass clef, common time. The eighth staff is bass clef, common time.

As notas que têm encima o numero 8 e um rastilho, devem ser executadas uma oitava acima, isto é, oito notas mais agudas; terminada essa linha a execução é feita na altura exata que estão escritas as notas.

Exemplo:

Execução:

do ré mi fa sol  
do ré mi fa sol

### Aluno

Moderato.

44.

Exercício para estudar o valor das figuras até colcheias

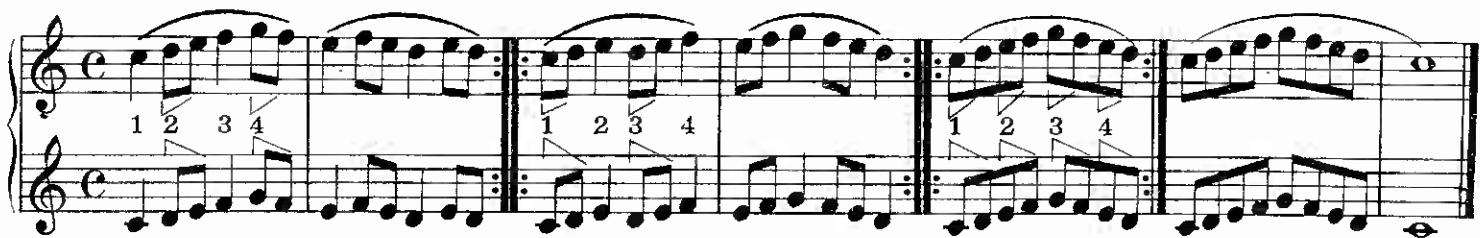
8

8

8

8

**Exercícios com figuras de Colcheias**



1 2 3 4 5  
do ré mi fa sol  
5 4 3 2 1  
do ré mi fa sol

45.

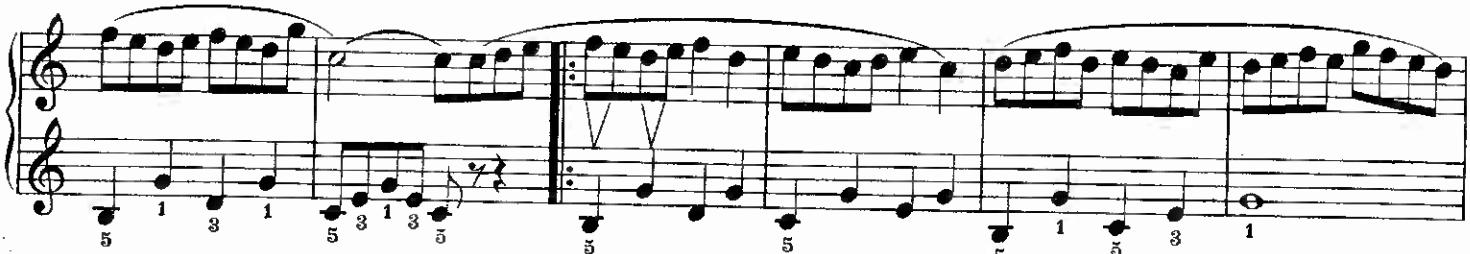
Moderato.



Comodo.



46.



\*) Para ser tocado na primeira vez.

\*) Para ser tocado na segunda vez.

## Moderato.

Posição da mão esquerda. 47.

mi do si la sol

## Allegretto.

48.

*legato*

1. 2.

## Allegretto.

49.

Comodo.

50.

Three staves of musical notation for piano, in common time (indicated by '4'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth-note patterns with some sixteenth-note grace notes. Measure numbers 5, 5, and 5 are indicated below the first, second, and third staves respectively.

Os cotovélos não devem afastar-se do corpo,  
mesmo que as mãos fiquem distantes uma da outra.

Two staves of musical notation for piano, in common time (indicated by '4'). The top staff uses a treble clef and the bottom staff a bass clef. The music consists of eighth-note patterns. The lyrics are written below the notes:

Cada compasso 7 vezes      Para acabar

do ré mi fa sol fa mi ré      do la si do ré mi ré do si      la ré mi fa sol la sol fa mi      re sol la si do ré do si la      sol

Moderato.

51.

One staff of musical notation for piano, in common time (indicated by '4'). The staff uses a treble clef. The music consists of eighth-note patterns with some sixteenth-note grace notes. Measure numbers 5, 3, 2, and 2 are indicated below the first, second, third, and fourth measures respectively.



Allegretto.

52.



Moderato.

53.

Comodo.

54.

42

## Moderato.

55.

*mf* (meio forte)

## Allegretto.

56.

*f*

## Allegretto.

57.

*p* (docemente, com pouca força)

Moderato.

58.

*mf*

*legato*

— crescendo, aumentando de sonoridade.  
— diminuindo de sonoridade.

Allegretto.

59.

acentuar a nota.

Comodo.

60.

*cresc.*      *> dim.*

*f*      *5 3 1*      *> dim.*

*mfs*      *5 3 1*      *cresc.*      *> dim.*

*cresc. (crescendo)*

## Notas pontuadas

Allegro moderato. (vivo, alegre mas moderado)

61.

Allegro moderato.

62.



Quando encontra-se um ponto sobre a nota, deve-se destacar vivamente; isso se faz, retirando o dedo da tecla logo depois de te-la tocada.

Exemplo



Execução



Allegretto.

Professor

63.

1.

2.

*cresc.*

*f*

*p*

*p*

Comodo.

64.

1.

2.

*f*

### Allegretto.

Aluno

63.

A handwritten musical staff consisting of five horizontal lines. Five vertical stems extend upwards from the second, third, fourth, fifth, and sixth spaces from the left. Above the staff, the numbers 1, 2, 3, 4, and 5 are written in descending order from left to right, corresponding to the stems.

The image shows three staves of musical notation for piano. The top staff (treble clef) starts with a dynamic of *mf* and a tempo of 3. The middle staff (treble clef) starts with a dynamic of *f*. The bottom staff (bass clef) starts with a dynamic of *f*. All staves are in 3/4 time. The music consists of eighth-note patterns with grace notes and slurs. Measure 1 ends with a repeat sign and two endings. Ending 1 continues the eighth-note pattern. Ending 2 begins with a dynamic of *f*. Measure 2 starts with a dynamic of *cresc.* (crescendo). Measure 3 starts with a dynamic of *f*.

Os pontos alongados indicam que as notas devem ser destacadas e um pouco acentuadas.

Exemplo:

Execução:

**Comodo.**

64.

The image shows the first page of a piano score. The tempo is marked as 'Comodo' at the top left. The key signature is one sharp (F# major). The time signature is common time (indicated by '4'). The first measure starts with a treble clef, a sharp sign, and a '4'. It consists of four notes: 1, 2, 1. The second measure starts with a bass clef, a sharp sign, and a '3'. It has three notes: 3, 2, 3. The third measure starts with a treble clef, a sharp sign, and a '3'. It has six notes: 2, 3, 2, 1, 2, 1. The fourth measure starts with a bass clef, a sharp sign, and a '4'. It has five notes: 1, 2, 1. The word 'dolce' is written below the first measure. Measure numbers 1 through 4 are placed above the notes.

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a melodic line with various fingerings: 3, 2, 3, 2; 1.; 2, 2., 3, 2; 1. The bottom staff uses a bass clef and shows a harmonic line. Dynamics include a dynamic arrow on the first measure and a forte dynamic 'f' in the middle section.

### Exercícios para o dedo polegar.

Mão direita só.

Cada compasso deve-se repetir 8 vezes.

Para terminar

### Escala em Do maior

Na passagem do polegar sob qualquer dedo,  
os cotovêlos não devem se afastar da sua posição natural.

Mão esquerda só

Cada compasso deve-se repetir 8 vezes.

Para terminar

### Escala em Do maior

### Moderato.

65.

Musical score for piano, page 65, featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth notes (1, 2), (3, 4). Measure 2: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth notes (1, 2), (3, 4). Measure 3: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth notes (1, 2), (3, 4). Measure 4: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth notes (1, 2), (3, 4). Measure 5: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth notes (1, 2), (3, 4). Measure 6: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth notes (1, 2), (3, 4).

### **Exercícios em notas duplas.**

Mão direita só

Mão direita só

Mão esquerda só.

Mão esquerda só.

Cada compasso deve-se repetir 4 vezes.

### Allegretto.

66.

## Moderato.

67.

NB. O aluno deve manter o pulso bem flexível, quasi abandonado e não ríjido, duro etc.

As notas duplas devem ser executadas com bastante igualdade e muito ligadas, fazendo perceber claramente os sons das duas notas dando a ambas a mesma intensidade.

## Moderato.

68.

69.

## Escala em Sol maior.

Moderato.

70.

71.

Comodo.

72.

Moderato.

73.

Sinais de alteração. (acidentes)

## Tresquialteras.

Moderato.

74.

Musical score for three hands (Treble, Bass, and Pedal) in common time, key of C major (two sharps). The score consists of six staves, each with a different fingering pattern (1, 2, 3, 4, 5) indicated above the notes. The first staff (Treble) has a dynamic marking "dolce". The second staff (Bass) has a dynamic marking "f". The third staff (Pedal) has a dynamic marking "p". The fourth staff (Treble) has a dynamic marking "dolce". The fifth staff (Bass) has a dynamic marking "4". The sixth staff (Pedal) has a dynamic marking "p". The score includes various musical markings such as slurs, grace notes, and fermatas.

Escala em Ré maior.

Musical score for three hands (Treble, Bass, and Pedal) in common time, key of C major (two sharps). The score consists of two staves, each with a different fingering pattern (1, 2, 3, 4, 5) indicated above the notes. The first staff (Treble) has a dynamic marking "1" and "2". The second staff (Bass) has a dynamic marking "5" and "3". The score includes various musical markings such as slurs, grace notes, and fermatas.

Moderato.

75.

Allegro moderato.

76.

Articulação livre do pulso.

1  
5

Moderato.

77.

3  
4

*mf*

5 3      5 3      5

3  
4

5      5

4      2

3  
4

*mf*

5 3      5 3      5 3      1

Allegretto.

78.

5 4 1 3 2 1 5 4 2 1

*f*      *dolce*

5 4 1 3 2 1 4 5 1

*dolce*

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

2 4 1 4

*f*

5 4 1 3 2 1 4

5 4 1 3 2 1

*f*

### Escala em La maior.

The image shows four staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a key signature of two sharps. It features a sixteenth-note pattern with dynamic markings '1' and '3'. The second staff uses a bass clef and has a key signature of one sharp. It includes a dynamic 'mf' and a sixteenth-note pattern with '1' and '3' markings. The third staff continues the sixteenth-note patterns with '1' and '3' markings. The bottom staff uses a treble clef and has a key signature of one sharp. It includes a dynamic 'f' and a sixteenth-note pattern with '1' and '3' markings.

**Comodo.**

## Allegretto.

80. *mf*

Apojatura. (appoggiatura)      Execução

NB. Quando não tem ponto sobre a nota que segue a apojatura, deve-se dar á figura o seu valor real.

## Allegretto.

81.



Escala em Mi maior.

A musical score for piano in G major (two sharps). The melody is played on the treble clef staff, with fingerings 1, 3, and 5. The bass clef staff shows harmonic notes.

A musical score for piano in G major (two sharps). The melody is played on the treble clef staff, with fingerings 3 and 5. The bass clef staff shows harmonic notes.

Allegretto.

A musical score for piano in G major (two sharps). The tempo is Allegretto (indicated by 'f'). The melody is played on the treble clef staff, with fingerings 1, 3, 4, 5, and dynamic markings 'f' and 'p'. The bass clef staff shows harmonic notes.

A musical score for piano in G major (two sharps). The melody is played on the treble clef staff, with fingerings 1, 3, 5, and dynamic marking 'ff'. The bass clef staff shows harmonic notes.

A musical score for piano in G major (two sharps). The melody is played on the treble clef staff, with fingerings 1, 2, 3, 4, 5, and dynamic marking 'v'. The bass clef staff shows harmonic notes.

## Allegretto.

82.

82. *dolce*      *mf*      *dim.*

*mf*

*p*

*mf*

## Allegretto.

83.

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*mf*

Allegretto.

84.

A Fermata colocada sobre a nota ou pausa, indica que á essa nota ou pausa deve-se dar uma duração maior que a representada pela figura

Allegretto.

85.

5 3 1  
marcato (marcado)

## Professor

Moderato.

86.

Allegro moderato.

87.

## Aluno

Para estudar o valor das figuras até as semicolchetas.

### Moderato.

**Para desenvolver a agilidade.**

### **Allegro moderato.**

Sheet music for piano, page 87, measures 8-12. The music is in common time (indicated by 'C') and consists of two staves. The top staff uses a treble clef, and the bottom staff uses an alto clef. Measure 8 starts with a dynamic of *mf*. Measures 9-12 show a repeating pattern of eighth-note chords and sixteenth-note patterns. Measure 12 ends with a repeat sign and a double bar line.

## Moderato.

88.

Moderato.

88.

*dolce*

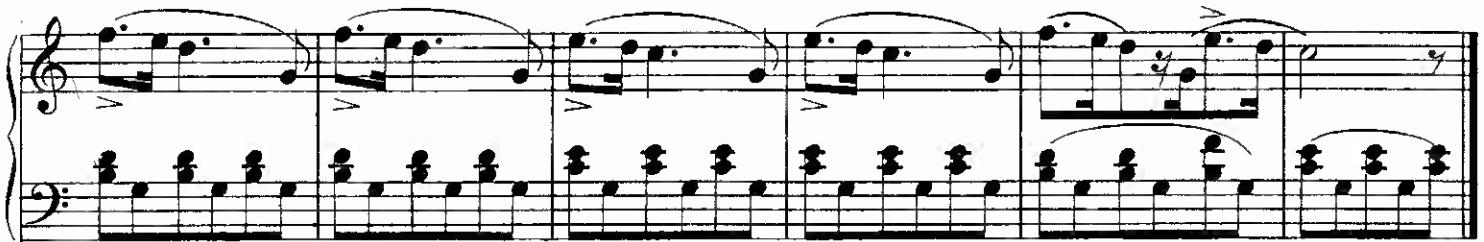
*f* *p*

## Andante.

89.

*dolce*

*mf*



*Allegretto.*

90.

### Escala em La menor.

A musical score for piano featuring five staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measures 11 through 15 are shown. Measure 11 starts with a rest followed by a sixteenth-note pattern. Measure 12 begins with a eighth-note followed by a sixteenth-note pattern. Measure 13 features a sixteenth-note pattern with dynamic markings '1' and '3'. Measure 14 shows a sixteenth-note pattern with dynamic markings '1' and '5'. Measure 15 concludes with a sixteenth-note pattern and a dynamic marking 'cresc.'. The score includes various slurs and grace notes.

### Allegretto.

Musical score for piano, page 91, measures 1-6. The score consists of two staves. The top staff is in treble clef, 2/4 time, with dynamic markings *dolce* and *p*. The bottom staff is in bass clef, 2/4 time, with dynamic markings *p*. Measure 1 starts with a sixteenth-note pattern (5) followed by eighth-note pairs. Measures 2-6 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a melodic line with various note heads and stems. The bottom staff uses a bass clef and provides harmonic support. Measure 1 consists of eighth-note pairs. Measures 2 and 3 show sixteenth-note patterns with grace notes. Measure 4 begins with a forte dynamic (f) and includes a fermata over the first note. Measure 5 concludes the section with a final cadence.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 4 begins with a dynamic instruction 'f' followed by a forte dynamic. Measure 5 starts with a dynamic 'f' and includes a measure repeat sign. The score consists of six measures of music.

**Comodo.**

Sheet music for piano, page 92, measures 3-10. The music is in common time and consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 3 starts with a dynamic *dolce*. Measures 4-5 show a pattern of eighth-note pairs. Measures 6-7 feature sixteenth-note patterns with dynamics *f* and *p*. Measures 8-9 continue the sixteenth-note patterns. Measure 10 concludes the section.

### Moderato.

Moderato.

93.

*mf*

*marcato*

## Escala em Fa maior.

Allegro moderato.

Allegretto.

Allegretto.

5 1  
3 2 1  
5 1  
5 1 1 1  
5 1 1 1 1  
*p*

**Allegro. (vivo, briosso)**

96.

*mf*

*cresc.*

*f*

*dim.*

*mf*

*cresc.*

*f*

3  $\frac{1}{2}$

## Allegretto.

97.

Allegro.

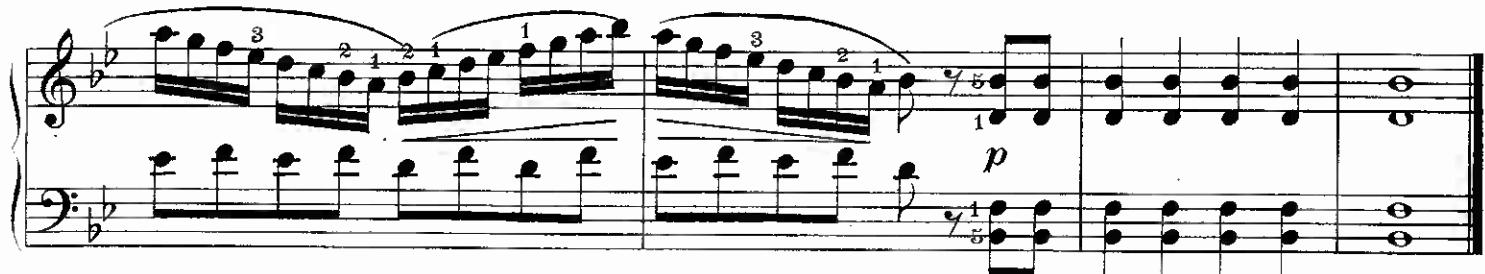
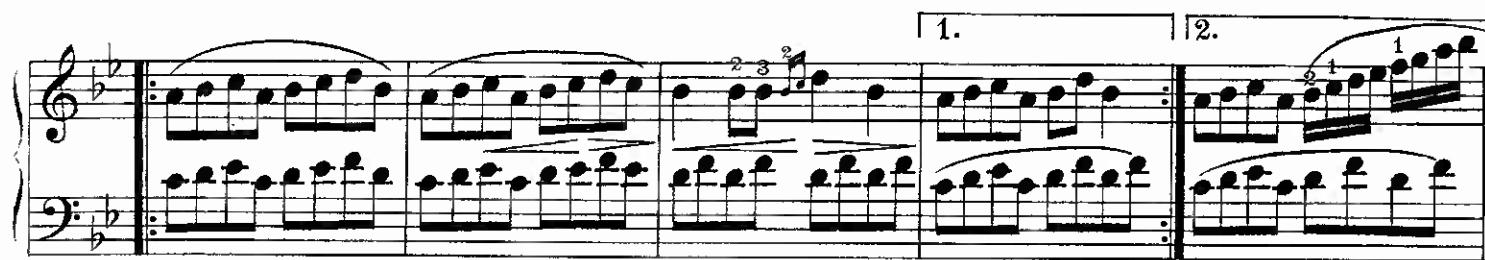
98.

As notas com o sinal  $\wedge$  devem ser bastante acentuadas.

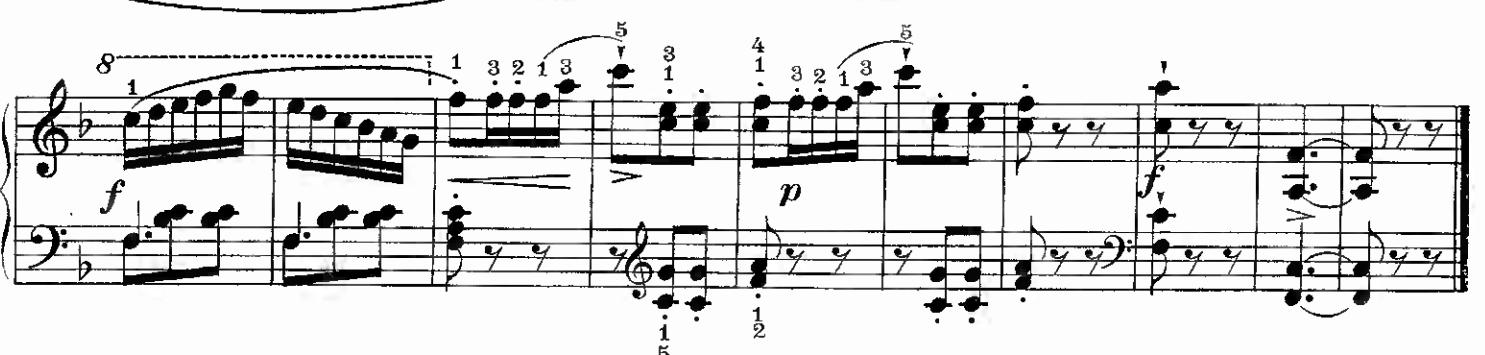
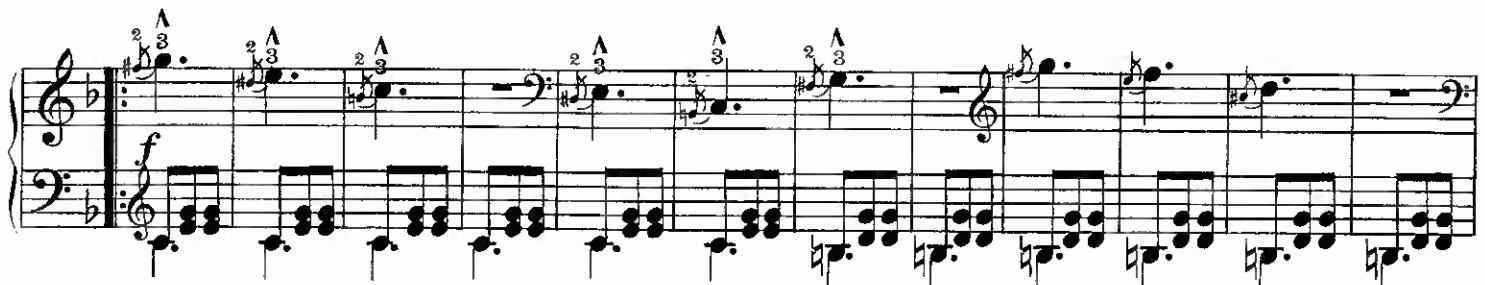
Si bemol maior.

## Adagio. (muito vagaroso)

99.



*Allegro.*



## Allegro moderato.

101.

*mf*

*cresc.*

*f*

*dim.*

*mf*

*cresc.*

*p*

*cresc.*

*dim.*

*p*

*cresc.*

*dim.*

The music continues with two more staves of sixteenth-note patterns. The first staff starts with a bass clef and a 3/8 time signature, followed by a treble clef and a 2/8 time signature. The second staff starts with a treble clef and a 3/8 time signature, followed by a bass clef and a 2/8 time signature.

A mudança dos dedos sobre a mesma tecla deve ser feita com bastante rapidez.

**Allegro moderato.**

Allegro moderato.

103. *dolce*

## Allegretto.

104.

104.

*dolce*

*cresc.*

*dim.*

*cresc.*

*f*

*dim.*

*dolce*

*p*

*cresc.*

*p*

*cresc.*

*f*

## **Escala cromatica.**

Este dedilhado é mais comodo para as mãos pequenas.

**Este dedilhado é mais usado.**

Mão esquerda só

Este dedilhado é mais comodo para as mãos pequenas.

Este dedilhado é mais usado.

Mão direita só

V.

3/4

Sheet music for piano right hand only, page 5, measures 3-4. The music consists of two measures of sixteenth-note patterns. Measure 3 starts with a sixteenth-note rest followed by a sixteenth-note C-sharp, then a sixteenth-note B, another sixteenth-note C-sharp, and so on. Measure 4 continues the pattern with a sixteenth-note D-sharp, then an E, a G, an A, and a B. The key signature changes to one sharp at the end of measure 4.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. Measures 11 and 12 conclude with a repeat sign and a double bar line.

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of multiple staves, each with a different instrument's part. Measure 11 starts with a treble clef staff, followed by a bass clef staff, and then another treble clef staff. Measure 12 begins with a bass clef staff. Various notes and rests are present, with some notes having the number '1' above them, likely indicating a performance technique or measure count.

The image shows a page of sheet music for a classical guitar. The music is divided into sections by large Roman numerals (I, II, III, IV, V, VI, VII) on the left margin. The current section, VII, begins at measure 3 and ends at measure 10. The music is written on two staves: a treble staff on top and a bass staff on the bottom. Both staves use a common time signature. The notation includes various note heads with numbers (1, 2, 3, 4) and sharp or flat symbols, indicating specific fingerings and pitch modifications. Measure 3 starts with a 3/4 time signature. Measures 4 through 10 start with a 2/4 time signature. The bass staff has a bass clef and a '4' below it, while the treble staff has a treble clef and a '3' above it.

VIII.

*Allegro moderato.*

105.

## Allegro moderato.

106.

106.

*f*

*p*

*mf*

*cresc.* *f*

*mf*

*p*

*dim.*

*p*

*cresc.*

*p*

*f*

*f*

## Suplemento.

Exercícios de dedilhados a serem intercalados no método preparatório.

**Para a mão direita só.**

Cada número deve ser executado várias vezes.  
Pode-se tocar na extensão de duas ou mais oitavas.

1.

2.

3.

4.

5.

6.

7.

8.

9.

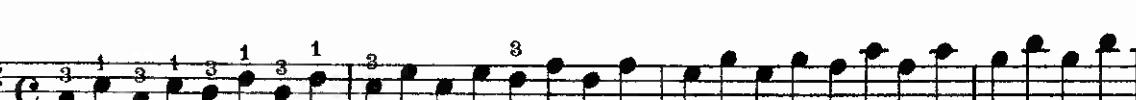
10.

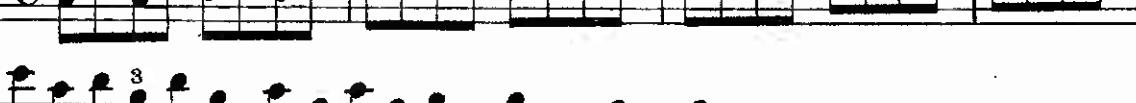
Para a mão esquerda só.

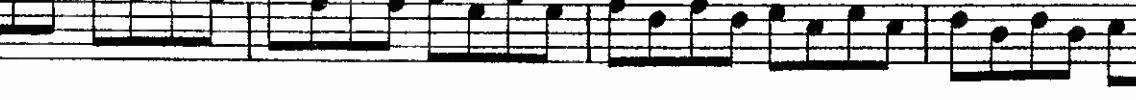
11.

12.

13. 

14. 

15. 

16. 

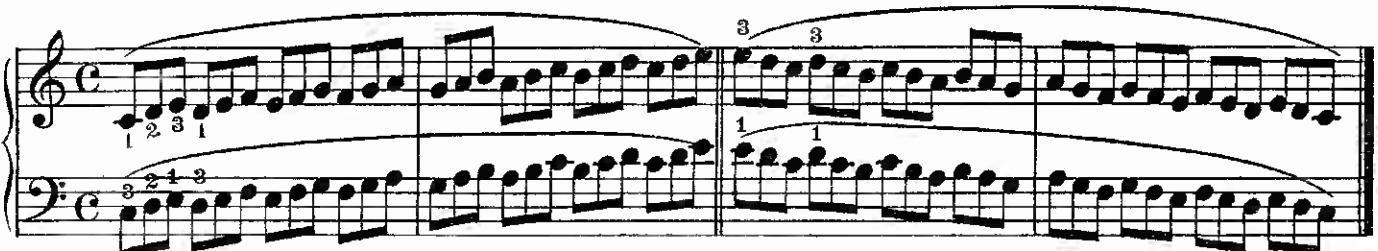
17. 

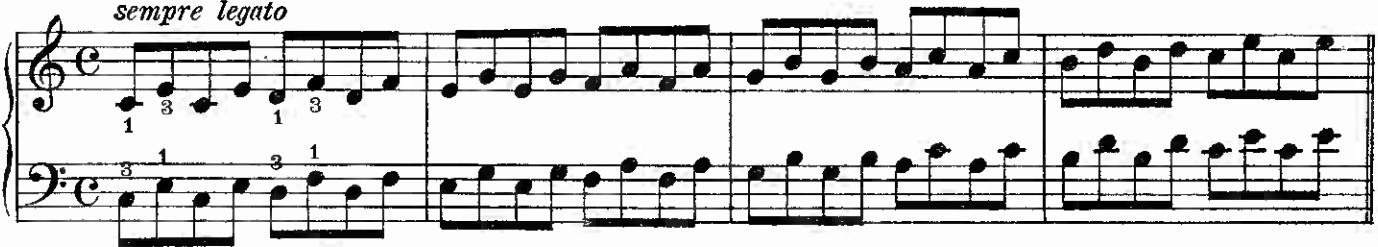
18. 

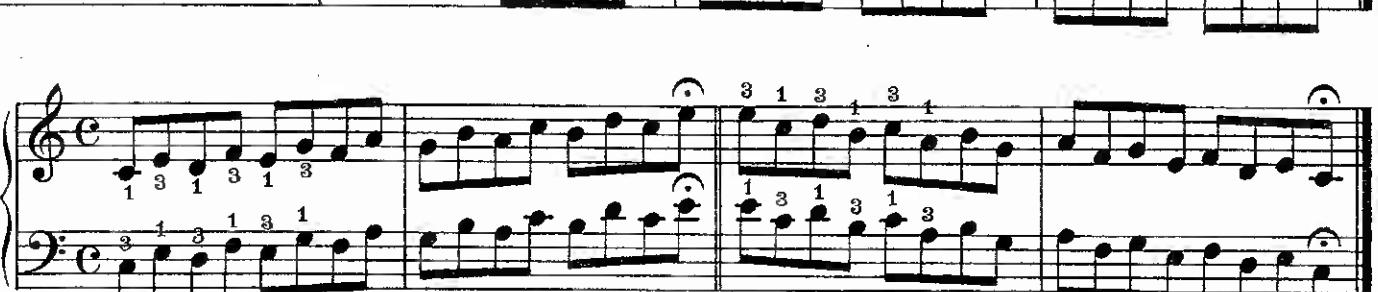
19. 

20. 

Para as duas mãos juntas.

21. 

22. *sempre legato* 

23. 

24. 

25. 



26.

27.

28.

29.

30.

31.

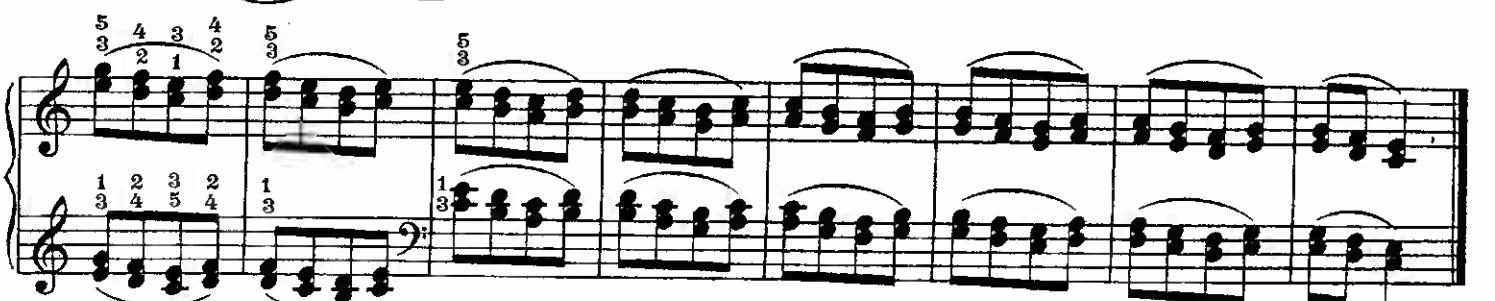
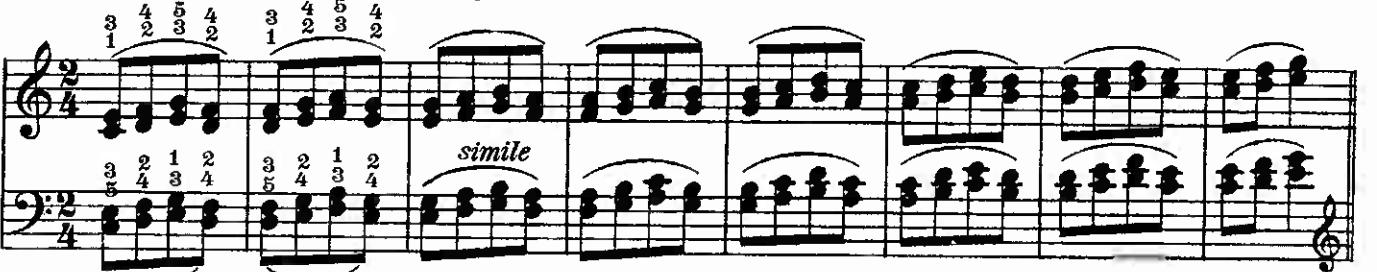
32.



33.



34.



**24 escalas em tons maiores e menores,**

dispostas segundo a semelhança do dedilhado e para a comparação dos tons maiores e menores. (Escala é uma progressão definida, ascendente e descendente, de oito sons separados por intervalos de tons e semitonos. Esta progressão que pode ser reproduzida em diferentes oitavas chama-se escala Diatônica. A escala é de dois modos: Maior e menor).

**1. Do maior**

**2. Do menor harmônica**

**3. Sol maior**

**4. Sol menor harmônica**

**5. Ré maior**

**6. Ré menor harmônica**

**7. La maior**

**8. La menor harmônica**

**9. Mi maior**

**10. Mi menor harmônica**

## 11. Si maior

## 12. Si menor harmônica

## 13. Fa maior

## 14. Fa menor harmônica

## 15. Si ♭ maior

## 16. Si ♭ menor harmônica

## 17. Mi ♭ maior

## 18. Mi ♯ menor harmônica

## 19. La ♭ maior

## 20. La ♭ menor harmônica

## 21. Ré ♭ maior

## 22. Do ♯ menor harmônica

## 23. Fa ♯ maior

## 24. Fa ♯ menor harmônica

Independentemente destas escalas menores, ha ainda duas outras maneiras de executar.

Escala menor melodica.

I.

Escala menor mixta.

II

Ordem de todos os tons Maiores e Menores.

Do maior La menor

Sol maior Mi menor

Ré maior Si menor

La maior Fa # menor

Mi maior Do # menor

Si maior Sol # menor

Fs # maior Ré # menor

Do # maior La # menor

Fa maior Ré menor

Si b maior Sol menor

Mi b maior Do menor

La b maior Fa menor

Ré b maior Si b menor

Sol b maior Mi b menor

Do b maior La b menor