

**SESTA**  
SIXTH

**SUONARE I PASSAGGI LEGATI CON UNA PIENA SONDRITÀ. ESEGUIRE ANCHE ALL'OTTAVA SUPERIORE.**

*TO PLAY THE SLURRED PASSAGES WITH A FULL AND VERY SONDRITY. TO BE PLAYED ALSO AT HIGHER OCTAVE.*

# FLESSIBILITÀ

FLEXIBILITY

A

BEN SOSTENUTA E CANTATA LA PRIMA CROMA DI OGNI COPPIA. ESEGUIRE ANCHE ALL'OTTAVA SUPERIORE.

SUSTAIN AND MAKE IT SING WELL THE FIRST QUAVER OF EVERY COUPLE. WHERE IT IS POSSIBLE TO BE PLAYED AT THE HIGHER OCTAVE.

## AGGIACCATURE E MORDENTI

ACCIACCATURAS AND MORDANTS

ESEGUIRE L'ESERCIZIO NELLE TRE VERSIONI:  
 ACCIACCATURE CON LA NOTA SUPERIORE. MORDENTI ESTERNI ED INTERNI. ACCIACCATURE RAPIDE E LEGGERE.

TO BE PLAYED IN THESE THREE VERSIONS:  
 ACCIACCATURA WITH HIGHER NOTE, AND TWO VARIANTS OF MORDENTS LIKE IN EXAMPLE. SMALL NOTES QUICK AND LIGHT.

# GRUPPETTI

GROUPS

**E' POSSIBILE RALLENTARE LA VELOCITÀ DELL'ESERCIZIO PER POTER DISTANZIARE I GRUPPETTI E RENDERLI SINGOLARMENTE PIÙ RAPIDI APPLICANDO LE SEGUENTI VARIANTI.**

*IT IS POSSIBLE TO SLOW THE SPEED OF THE EXERCISE IN ORDER TO SPACE THE GROUPS AND MAKE THEM FASTER WITH THE FOLLOWING VARIANTS.*

**TRILLI IN PROGRESSIONE** TRILLI SEMPLICI DI TONO E SEMITONO*PROGRESSION OF TRILLS - SIMPLE TONE AND HALF-TONE TRILLS*

**P**

The musical score consists of four staves of music in treble clef, 4/4 time. The first staff begins with a piano (P) dynamic marking. Each staff contains a sequence of trills, with the trill notes connected by a slur and a 'tr' marking above. The key signature changes from C major to G major, then to D major, and finally to A major. The trills progress through various intervals and chromatic patterns across the staves.

**CADENZE FINALI** TRILLI DI TONO E SEMITONO CON APPOGGIATURA E RISOLUZIONE*FINAL CADENCES TONE AND HALF-TONE TRILLS WITH GRACE NOTES AND FINAL TURN*

The musical score consists of six staves of music in treble clef, 4/4 time. Each staff begins with a trill, followed by a grace note and a final resolution. The trills are marked with 'tr' and slurs. The key signature changes from C major to G major, then to D major, and finally to A major. The cadences are designed to be expressive and well-articulated.

CERCARE DI MANTENERE LA TENSIONE DEL SUONO NEL CORSO DI TUTTA LA FRASE E IN ENTRAMBE LE CADENZE.  
 INIZIARE LENTAMENTE OGNI TRILLO ED ARTICOLARE BENE LE RISPETTIVE RISOLUZIONI.

*SUSTAIN EVERY NOTE OF THE WHOLE MUSICAL PHRASE IN BOTH CADENCES.  
 TO START SLOWLY EACH TRILL AND WELL ARTICULATE THE RESPECTIVE LITTLE TERMINAL NOTES.*

SECONDI ARMONICI PARALLELI

Two staves of music in 4/4 time. The first staff starts with a square box. The second staff contains notes with various accidentals (flats and sharps) and dynamic markings (p).

PASSAGGIO DAL 2° AL 3° ARMONICO

Two staves of music in 4/4 time. The first staff starts with a 'P' dynamic marking. The second staff contains notes with various accidentals and dynamic markings (p).

PASSAGGIO DAL 3° AL 4° ARMONICO

Two staves of music in 4/4 time. The first staff starts with a 'Q' dynamic marking. The second staff contains notes with various accidentals and dynamic markings (p).

ARMONICI LIBERI

Three staves of music in 4/4 time. The first staff starts with an 'R' dynamic marking. The second and third staves contain notes with various accidentals and dynamic markings (p).

RIPETERE GLI ESERCIZI FINO A CHE SI RIESCA CON FACILITÀ A "CENTRARE" GLI ARMONICI FIN DAL LORO ATTACCO.

TO REPEAT THE EXERCISES UNTIL YOU CAN EASILY PLAY THE HARMONICS TILL THE ATTACK OF EACH SOUND.

## ARPEGGI MAGGIORI E MINORI DI GRANDE ESTENSIONE

MAJOR AND MINOR ARPEGGIOS OF WIDE RANGE

**A**

**B**

## ARPEGGI DIMINUITI DI GRANDE ESTENSIONE

DIMINISHED ARPEGGIOS OF WIDE RANGE

**C**

ESERCIZI A, B E C: CROME BEN SEPARATE E LEGGERMENTE ACCENTUATE. NELLA PARTE LEGATA CI SI ASSICURI CHE L'ARTICOLAZIONE SIA PRECISA.  
 EXERCISES A, B AND C: THE QUAVERS WELL SEPARATED AND SLIGHTLY STRESSED. IN THE LEGATO ENSURE THAT THE ARTICULATION IS AT ONCE LIGHT AND PRECISE.