GINO FRANCESCONI

SCUOLA PRATICA DEL VIOLONCELLO

ANTOLOGIA DIDATTICA

I. **IMPOSTAZIONE** - *ESERCIZI E STUDI IN PRIMA POSIZIONE*
II. **LE POSIZIONI** - *ESERCIZI E STUDI*
III. **IL CAPOTASTO** - *ESERCIZI E STUDI*

EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

In questa *Antologia* per lo studio del violoncello, che è frutto della mia lunga esperienza personale, ho riunito — talvolta modificando, aggiornando e valorizzando ciò che di meglio fecero gli insigni didatti che ci precedettero — degli studi tolti in gran parte da metodi già noti, così da fornire in modo completo tutte le nozioni necessarie per apprendere la tecnica violoncellistica. S' intende che l' opportuna scelta, da parte dell'insegnante, di altri studi gioverà a consolidare ciò che l'allievo avrà appreso attraverso tali nozioni.

Ai miei Colleghi, i quali, come me, considerano l'insegnamento un'arte che richiede cultura, intuito e comunicativa, mi permetto di raccomandare di essere obbiettivi, di esporre con chiarezza, di tralasciare le inutili pedanterie, e, pur curando ogni particolare, di emancipare al più presto l'allievo con musica che lo interessi. Si dovrà ottenere fin dall'inizio il « bel suonare » e sarà questo il vero e metodico perfezionamento che permetterà all'allievo di progredire, nel momento della formazione artistica, con le proprie possibilità intellettuali ed il proprio spirito di osservazione, mentre nulla potrà poi correggerlo se all'inizio avrà preso quei difetti di cui l'impronta non si cancella più.

Ho creduto utile indugiarmi sulla impostazione ed esporre solamente le regole essenziali, che lo scolaro dovrà sempre tener presenti, limitando l'uso dei segni convenzionali ai soli esercizi dimostrativi. Nello studio delle posizioni ho seguito il sistema di considerare nuova posizione ogni spostamento cromatico della mano sinistra e ho cercato di dare in seguito una più ampia conoscenza del « capotasto ».

Alla prima posizione ho fatto seguire la quarta, non solo perchè la più facile — tanto che l'impostazione della mano sinistra si può fare anche in tale posizione — ma per rendere altresì più comprensibile il modo di eseguire i passaggi di posizione, cosa importantissima che dovrà essere particolarmente curata, facendo sempre notare i molti effetti di portamento. (Dotzauer nel suo metodo scrive che non vi sono che due posizioni principali: la prima e la quarta). L'uso delle posizioni estese dovrà essere guidato da giusti criteri tecnici e musicali perchè non divenga abuso. Lo studio per la tecnica dell'arco richiede tempo e costanza: in questa antologia ho raccolto quanto deve servire per una buona preparazione e, con degli esempi o brevi esercizi che non preoccupino l'allievo per la tecnica della mano sinistra, ho fatto conoscere i colpi d'arco di maggiore virtuosismo.

Spero che questo mio modesto lavoro, dedicato ai miei allievi, possa anche ottenere il consenso dei miei illustri Colleghi.

Milano, ottobre 1942-XX.

GINO FRANCESCONI.

SCUOLA PRATICA DEL VIOLONCELLO

Antologia didattica

GINO FRANCESCONI

TERZA PARTE

Lezione 101

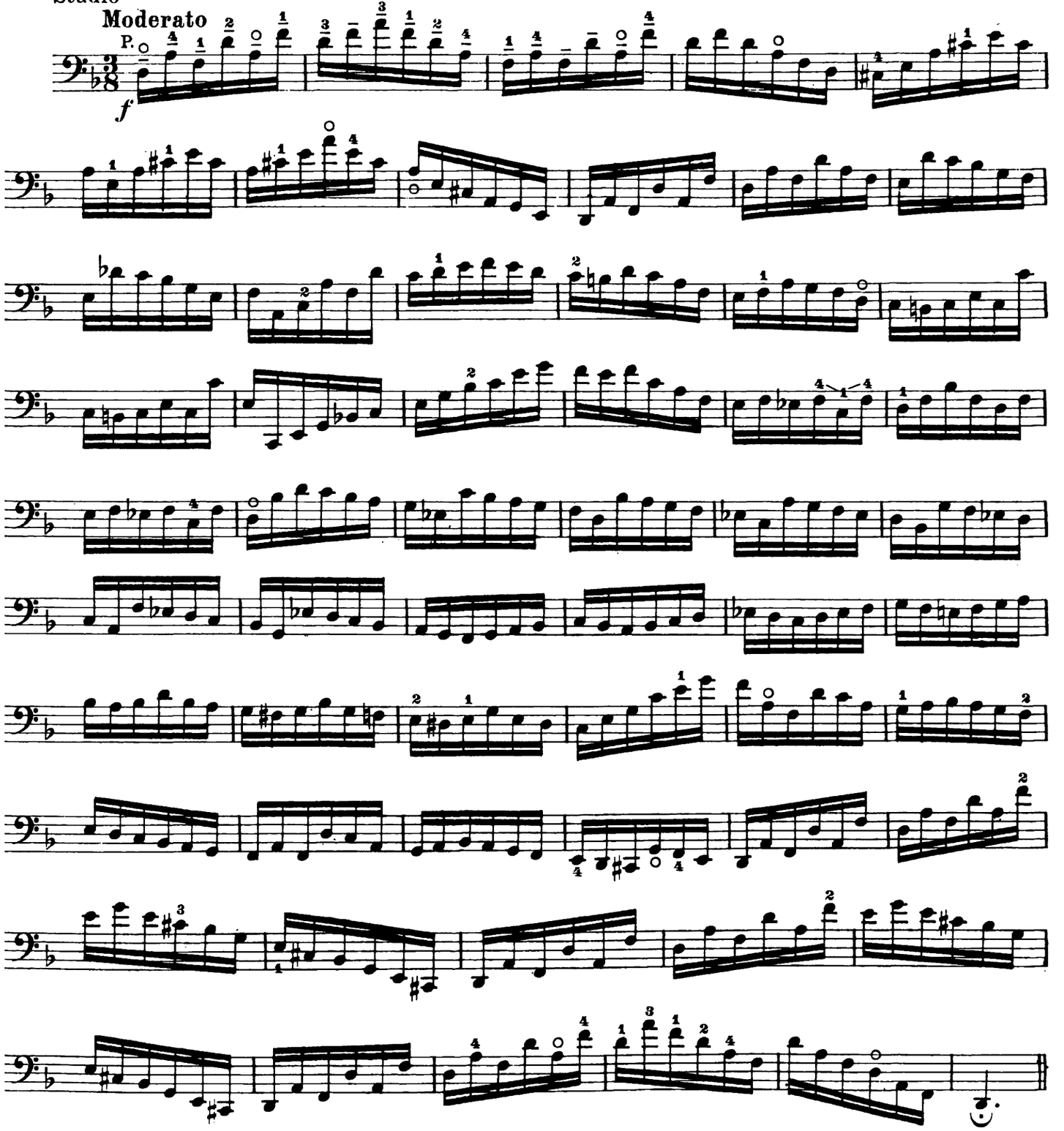
Studio

F. FURINO

Moderato

P.

f



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S. 4023 c Z.

Esercizi

1

2

P.

p

↑ Pizzicato dalla nota grave alla nota acuta con il pollice.

↓ Pizzicato dalla nota acuta alla nota grave con il medio.

Pizzicare simultaneamente adoperando il pollice per le note gravi, il medio per quelle acute, e l'indice per quelle intermedie

A

PIZZ.

p

B

f

C

PIZZ.

(+) Pizzicato con la mano sinistra.

D

ARCO+ ARCO+ ARCO+

m.s. indica: percuotere la nota così segnata con il dito ad essa corrispondente.

E

m.s.

PIZZ.

Lezione 102

Studio

Allegro

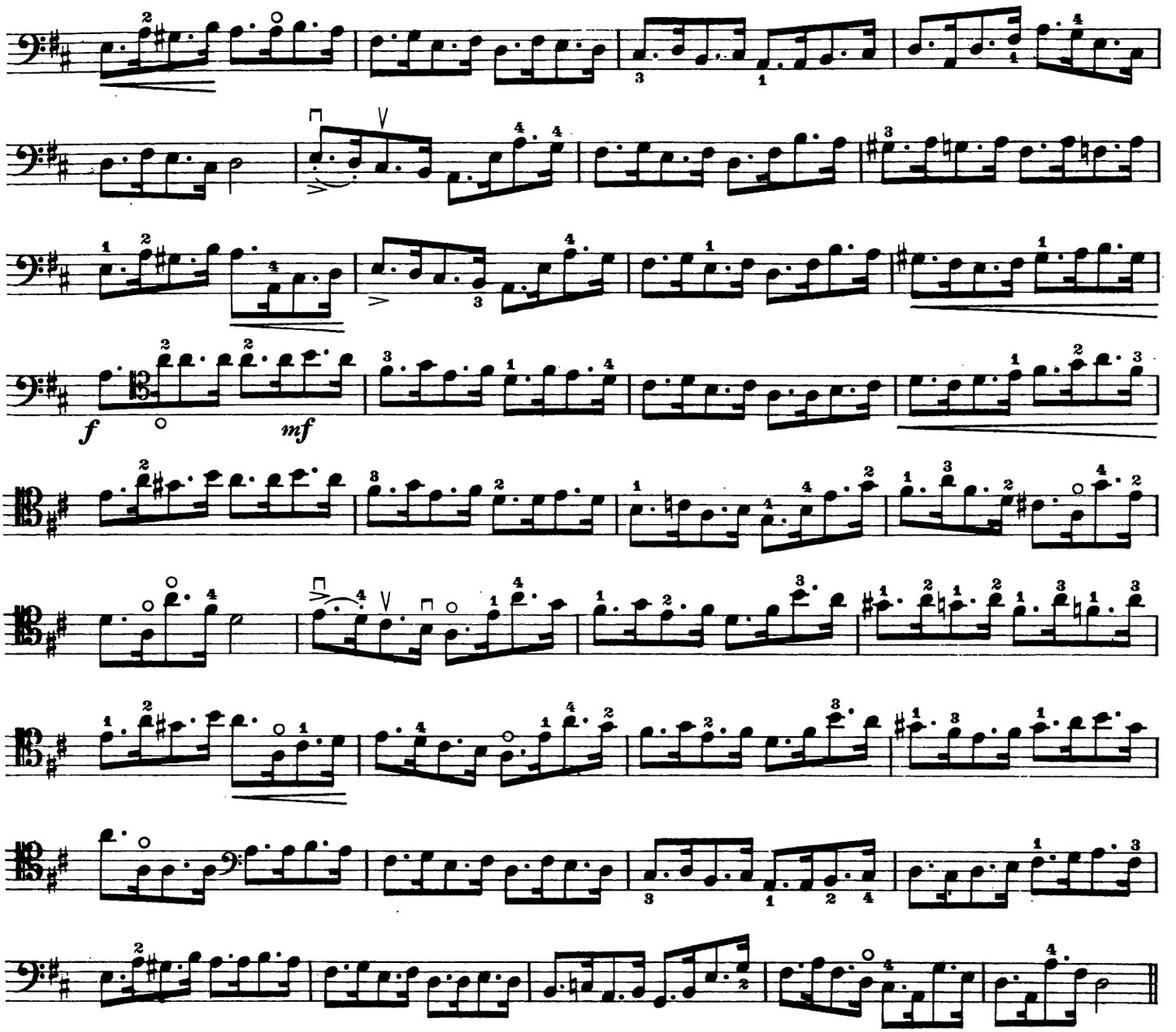
J. F. MAZAS

mf

all'estrema punta dell'arco

Esecuz.

segue



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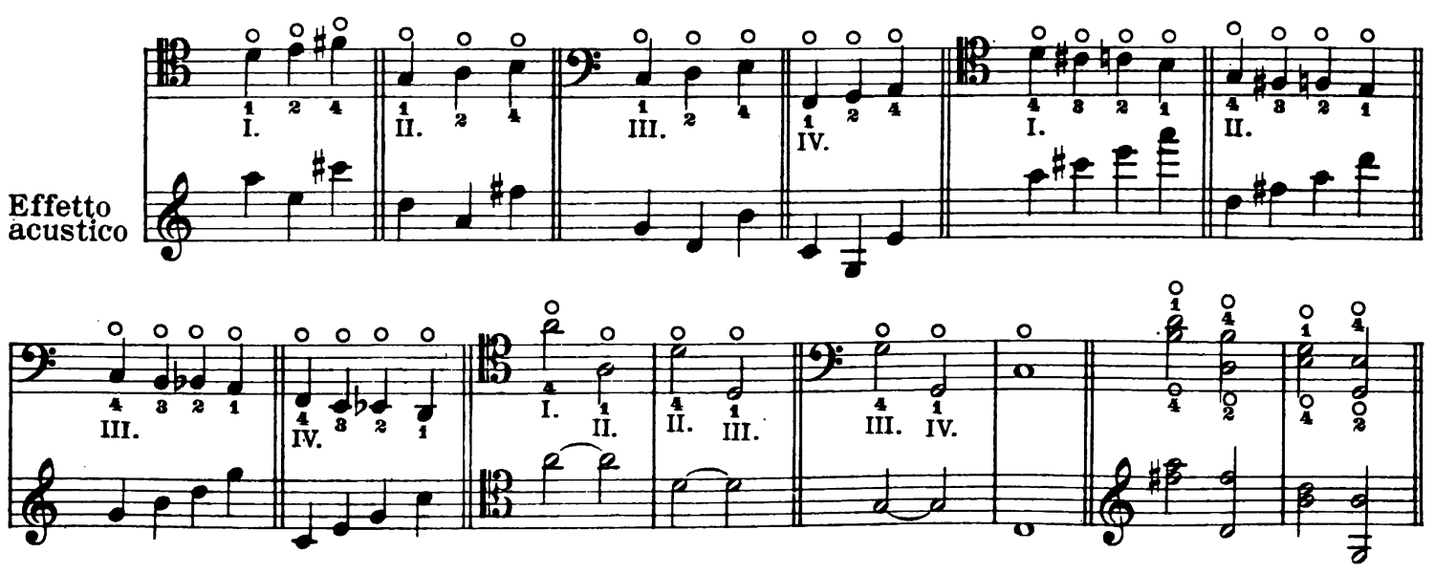
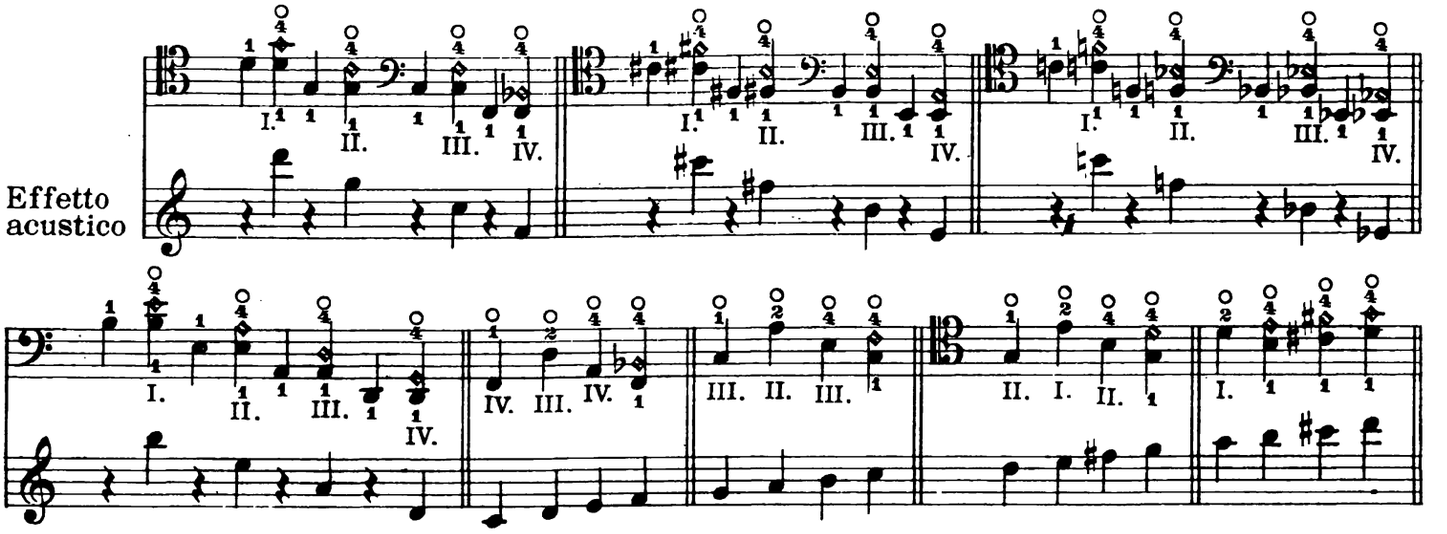


ARMONICI ARTIFICIALI

prodotti dall'impiego contemporaneo di due dita.-Premere sulla nota grave e sfiorare la acuta.

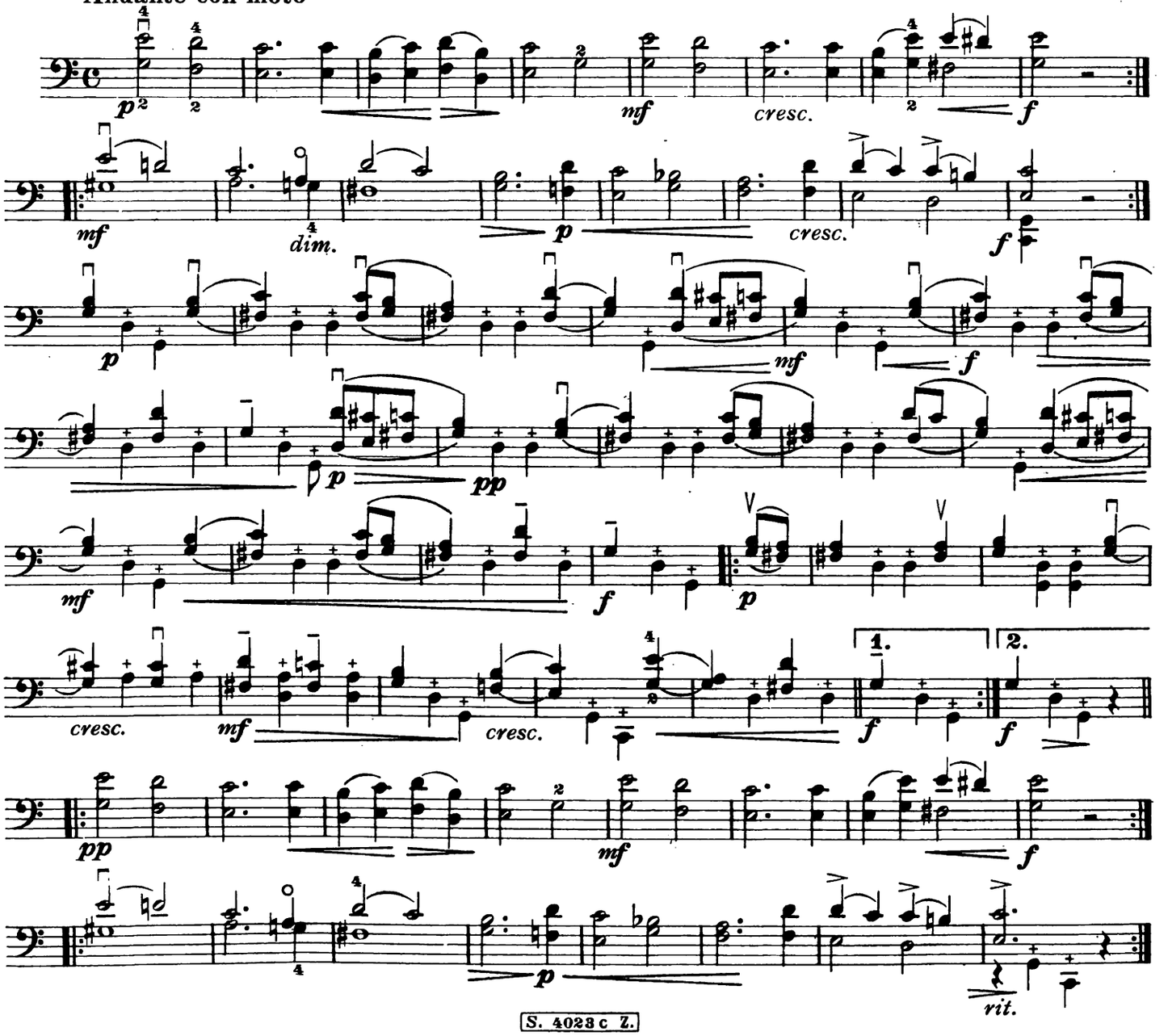


Lezione 103

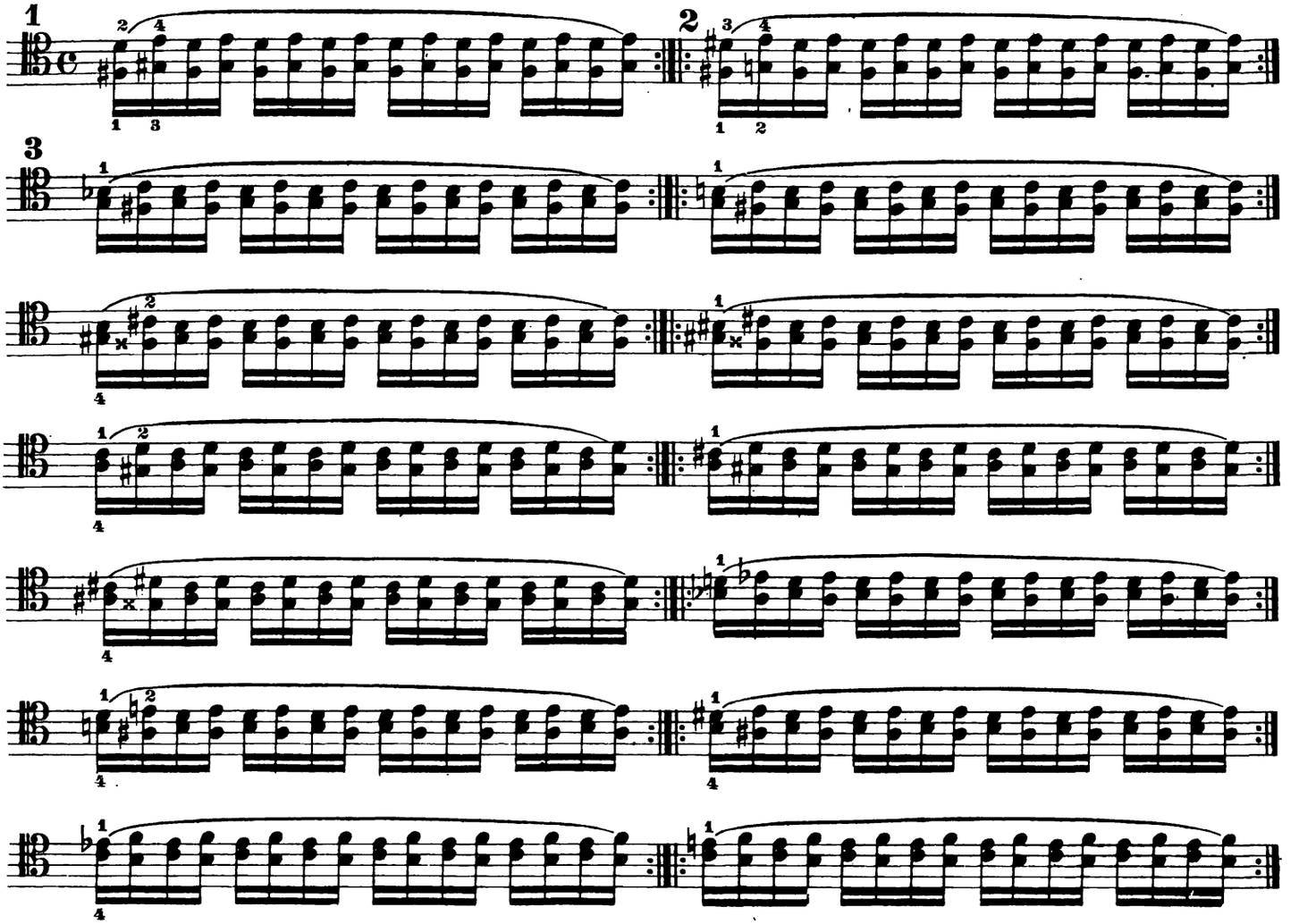
Studio

Andante con moto

DOTZAUER

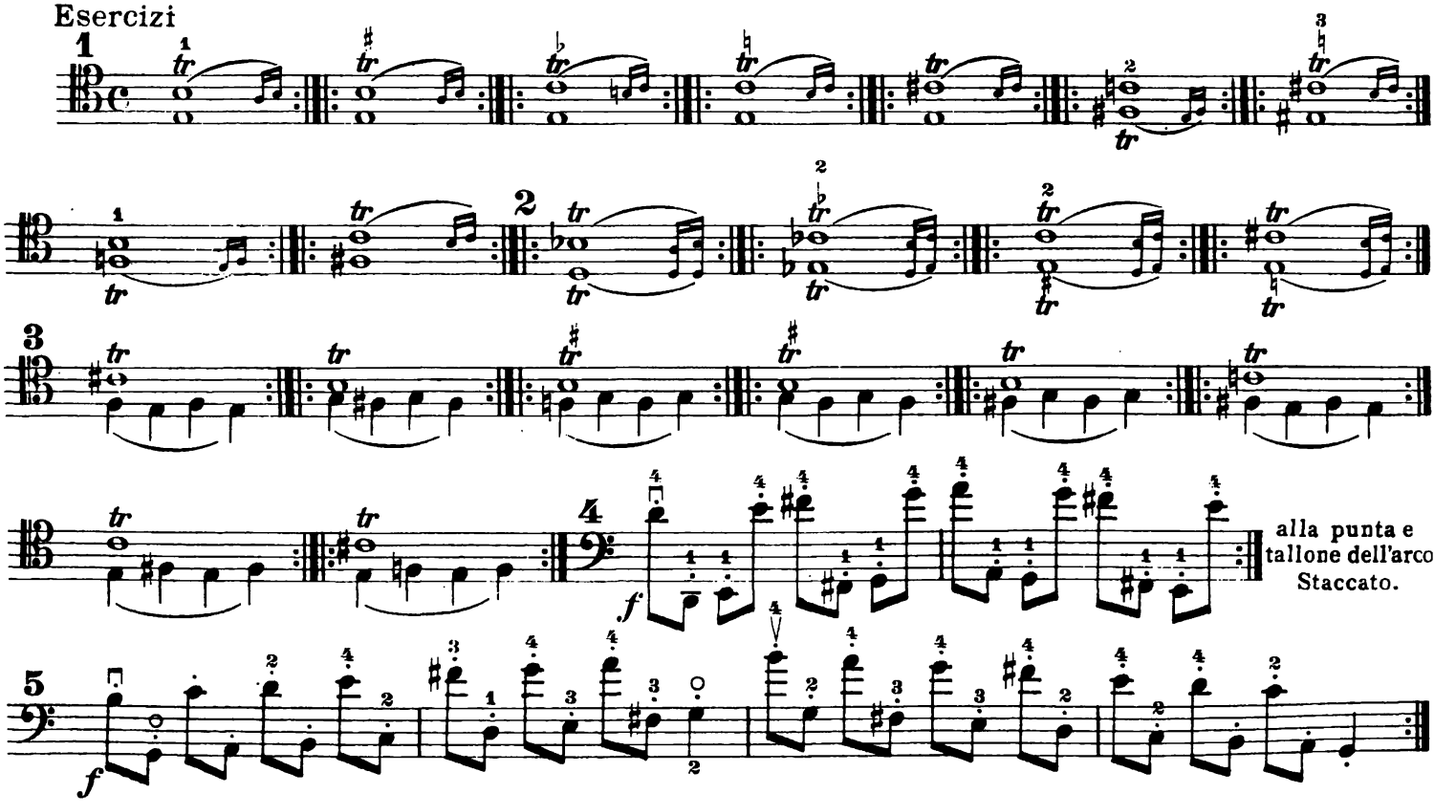


Esercizi



Lezione 104

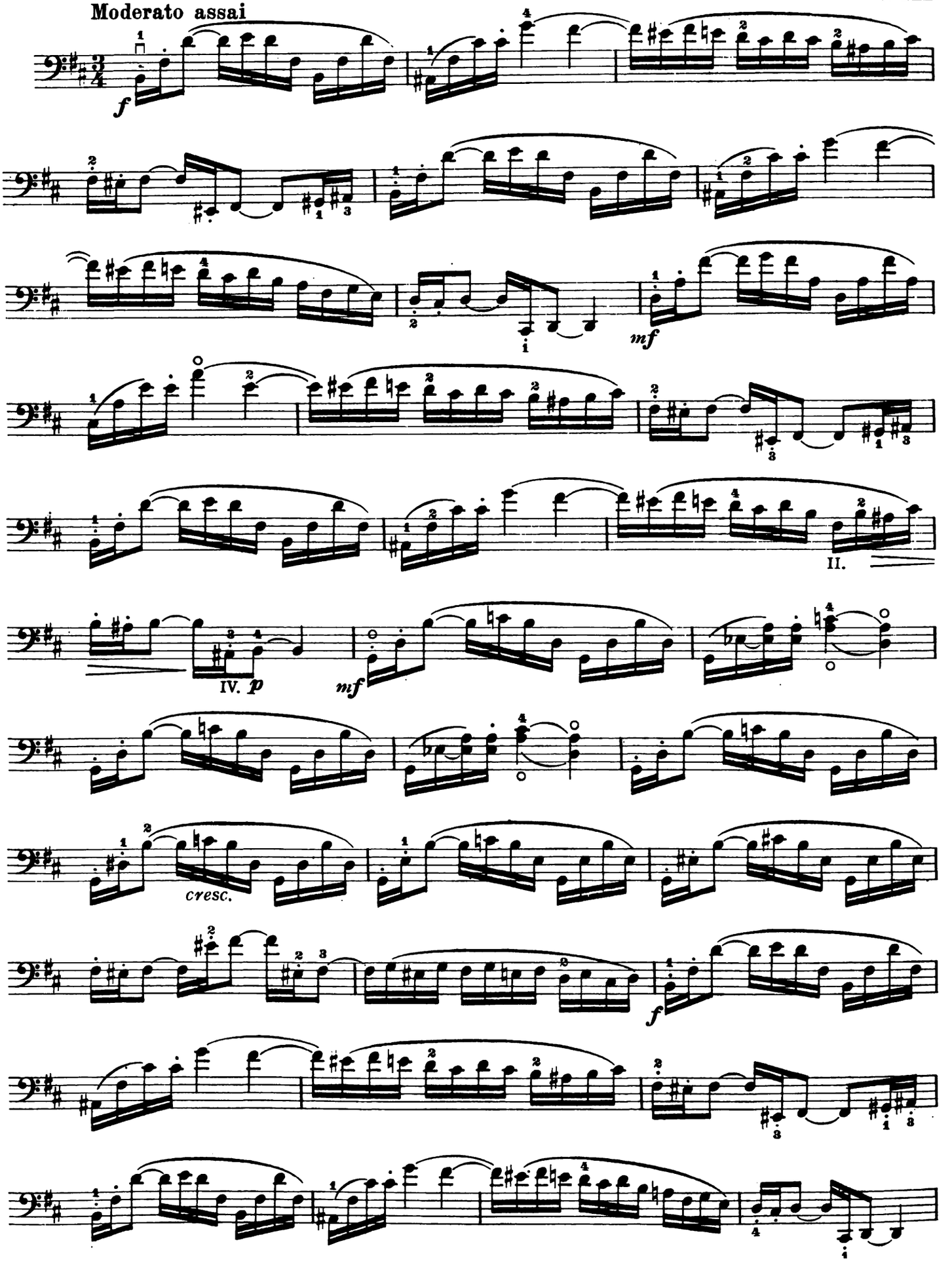
Esercizi

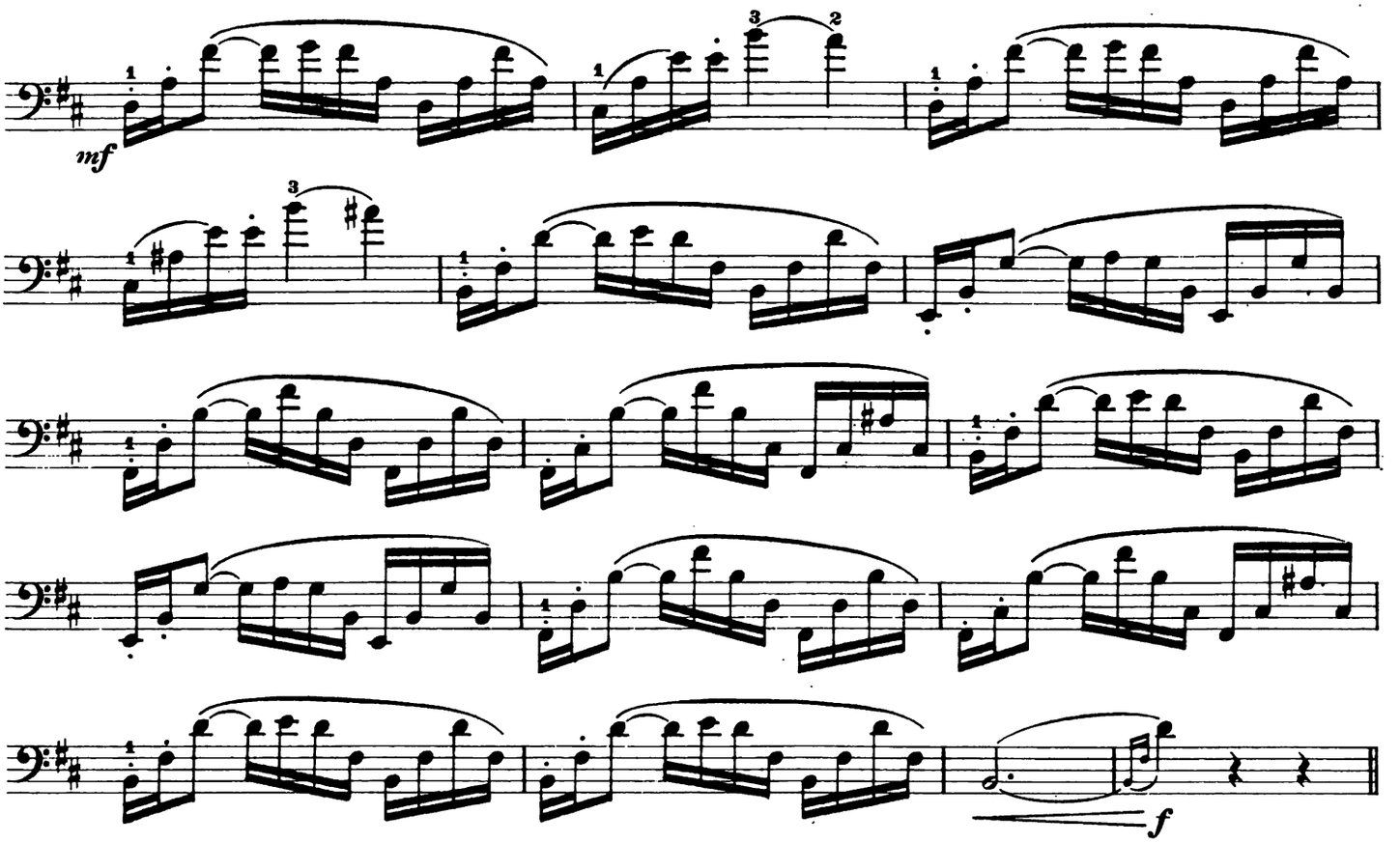


Studio

S. LEE

Moderato assai

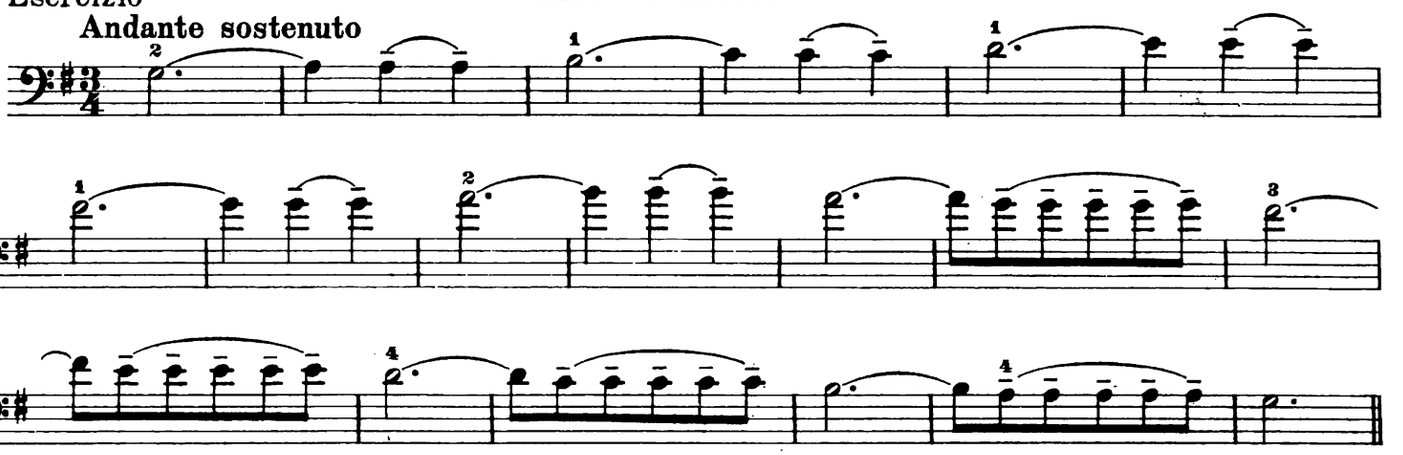




ARCO PORTATO

Esercizio

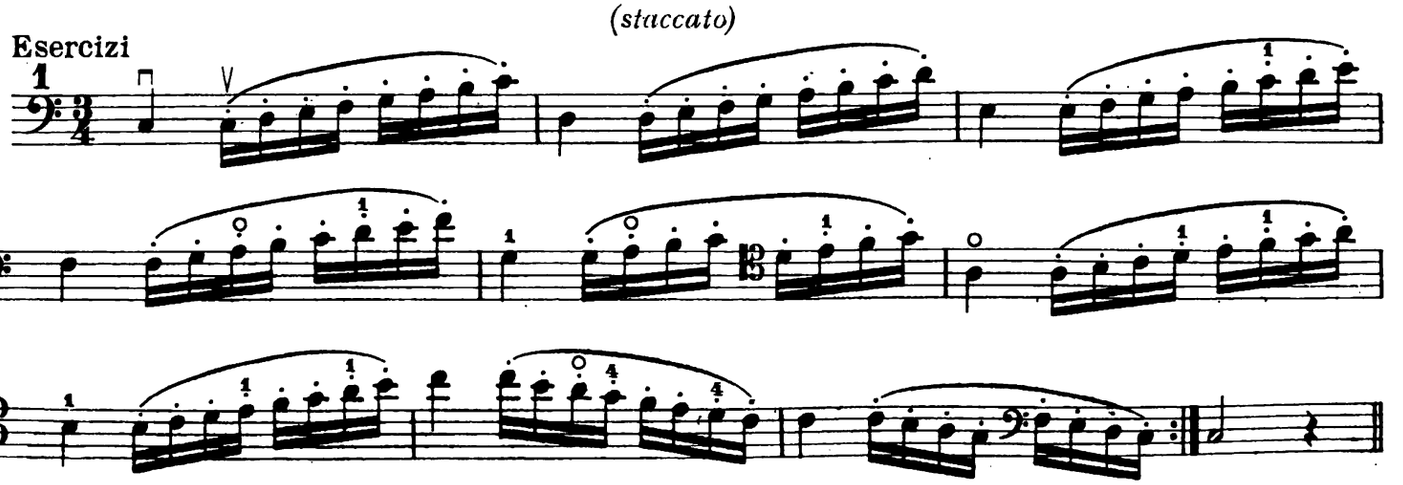
Andante sostenuto

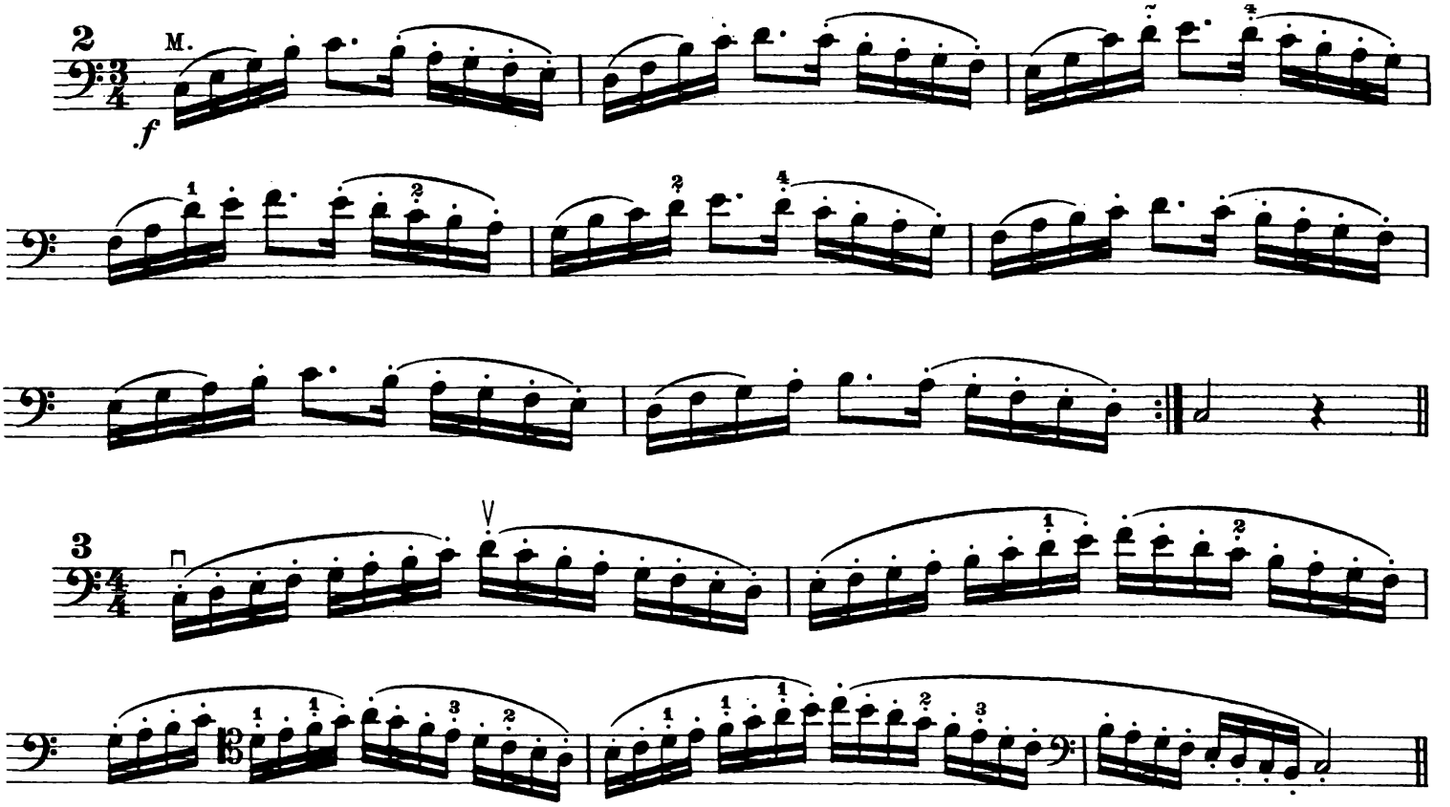


PICCHETTATO

(staccato)

Esercizi



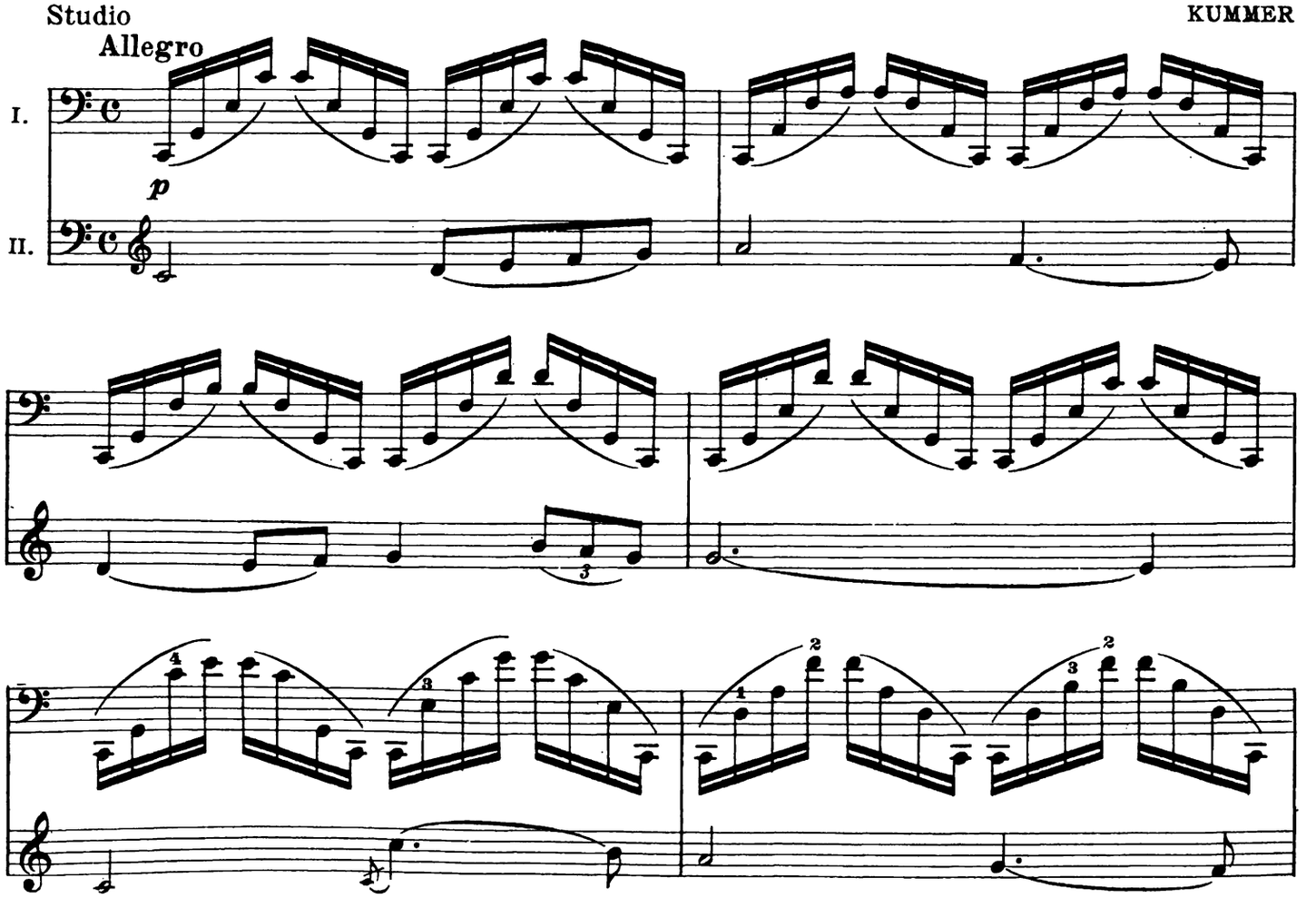


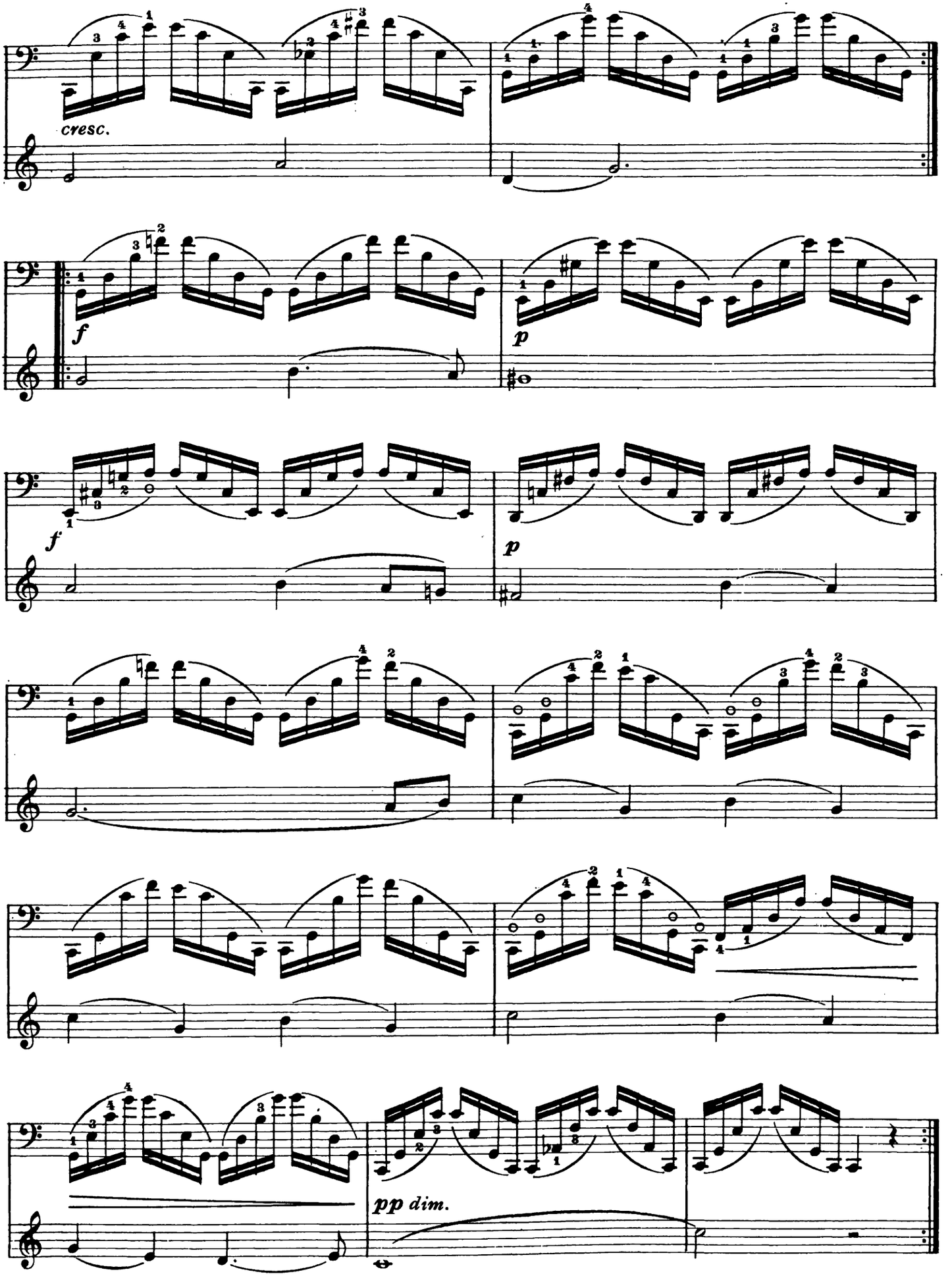
Lezione 105

Studio

KUMMER

Allegro

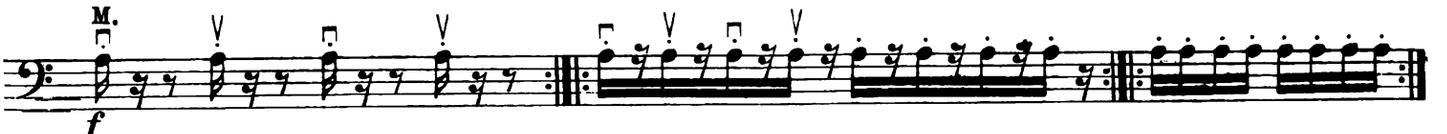



cresc.
f
p
f
p
pp dim.

SALTELLATO

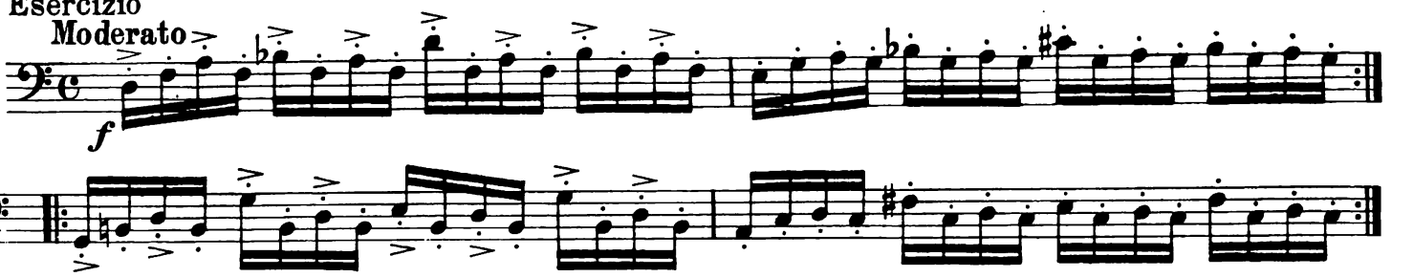
(spiccato lento).

(cominciare gettando l'arco sulla corda senza scostarlo troppo da essa)



Esercizio

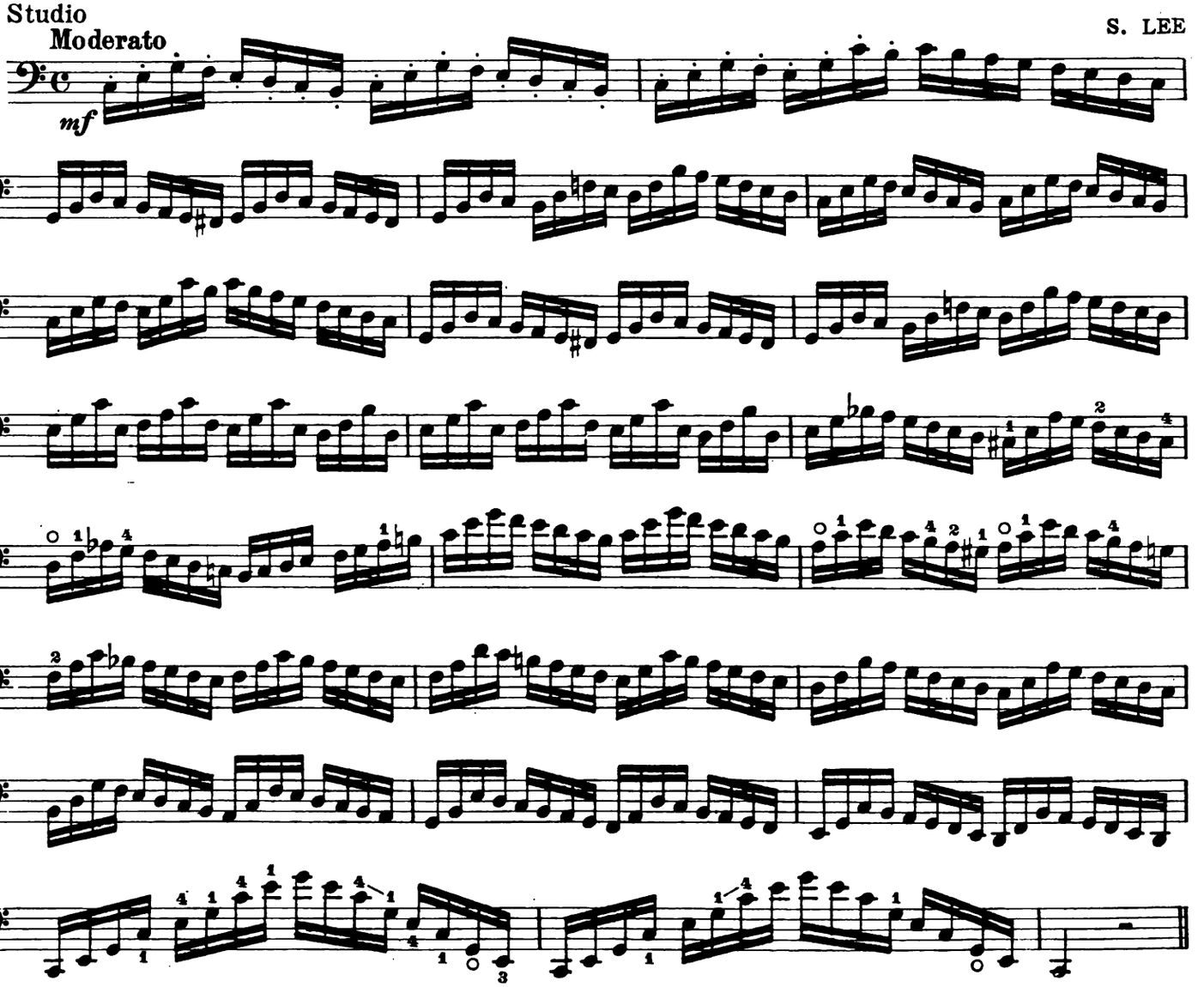
Moderato



Studio

Moderato

S. LEE

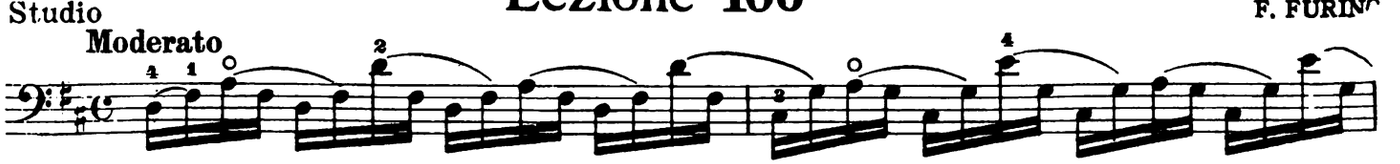


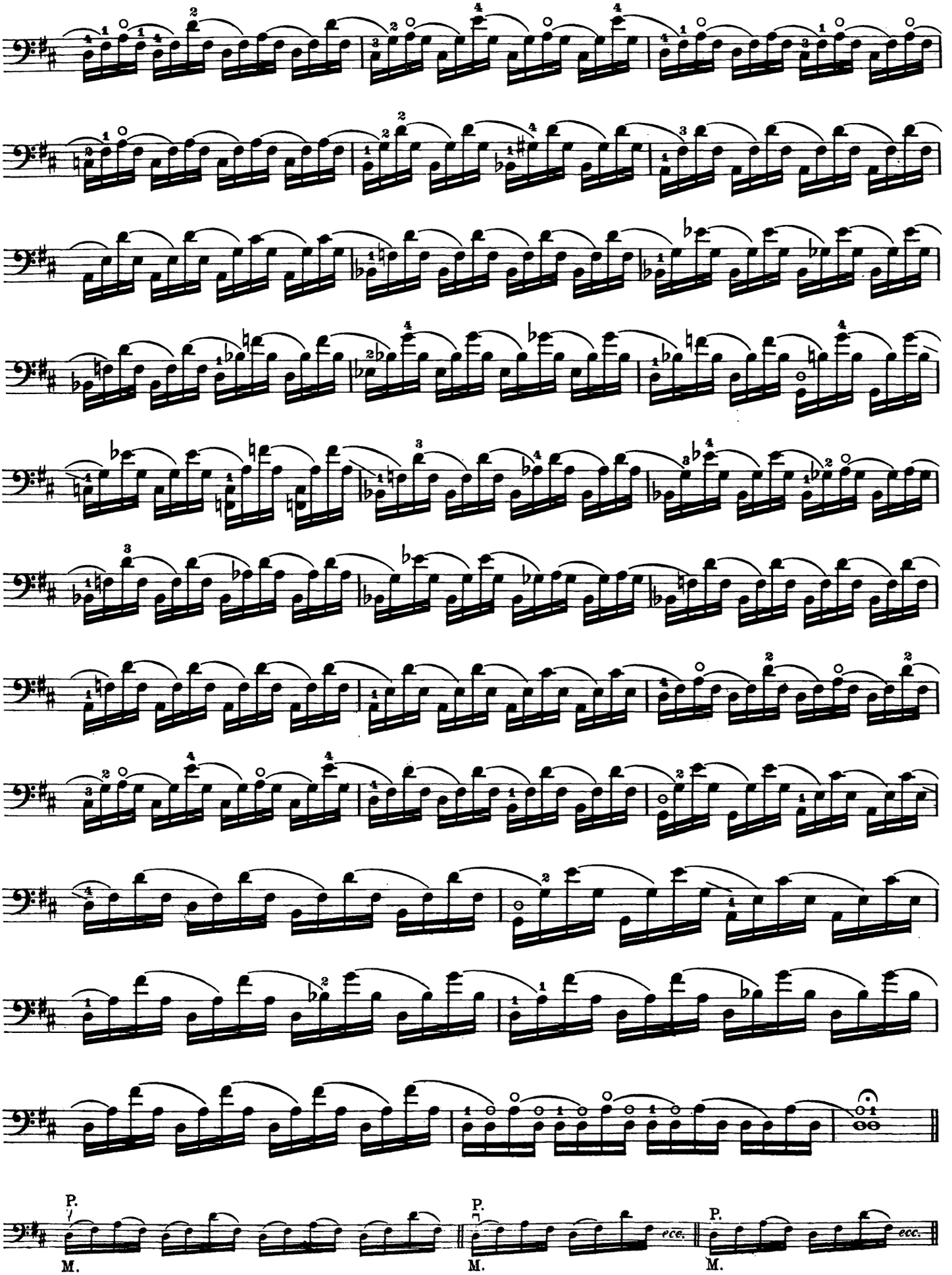
Lezione 106

Studio

Moderato

F. FURIN

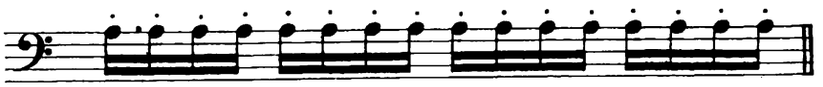



P.
M.
P.
M.
P.
M.
ecc.
ecc.

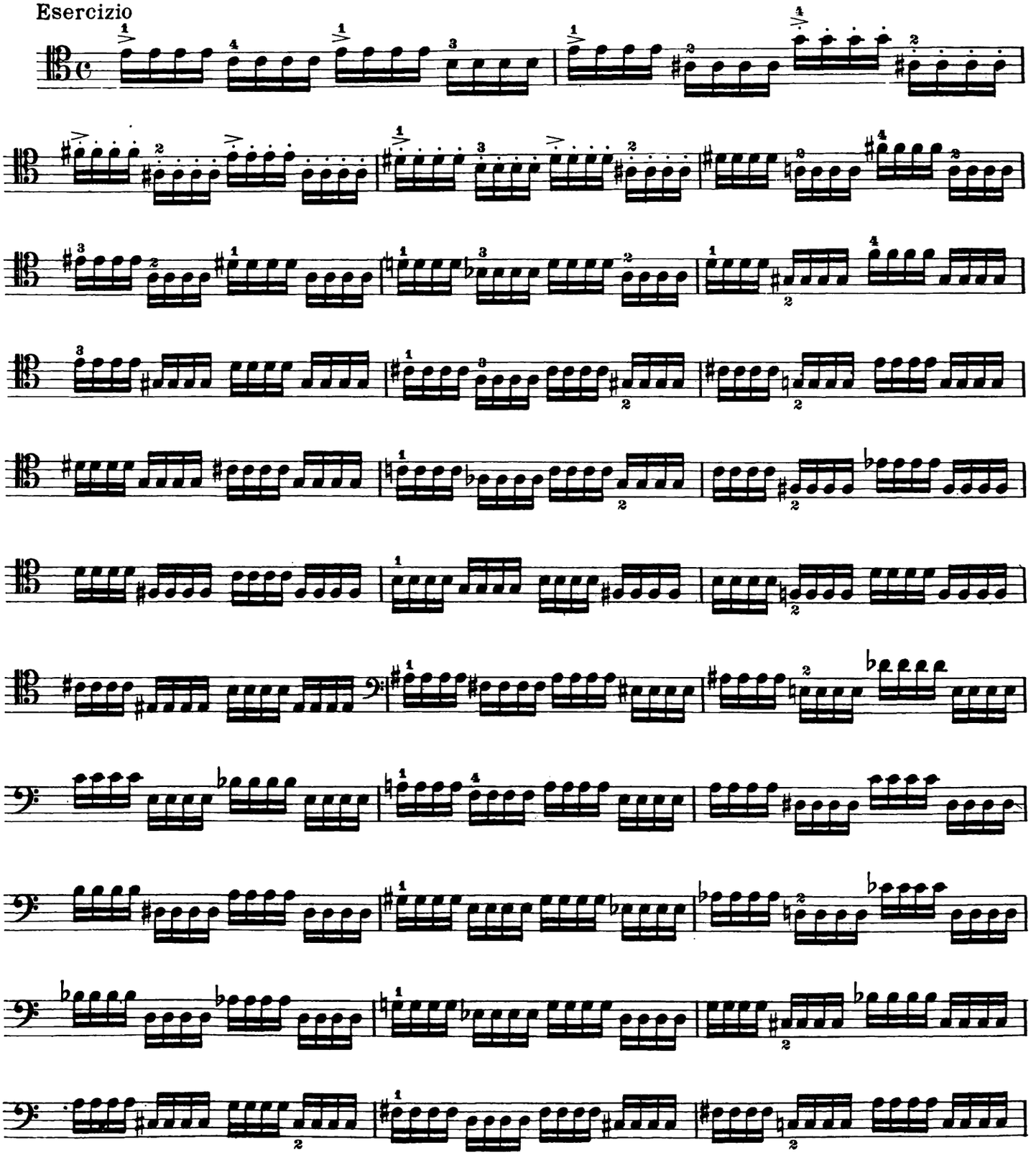
Lezione 107

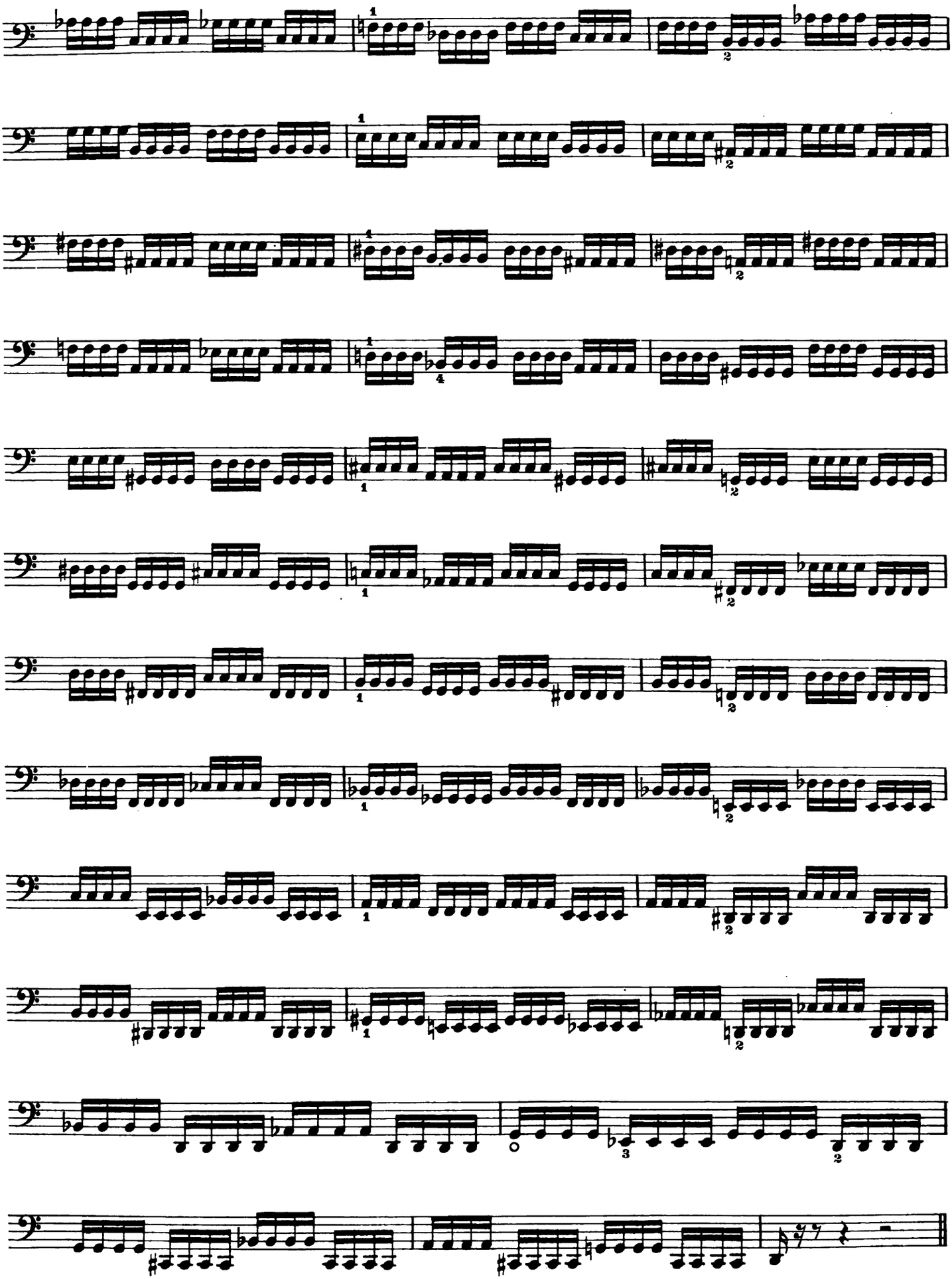
(spiccato)

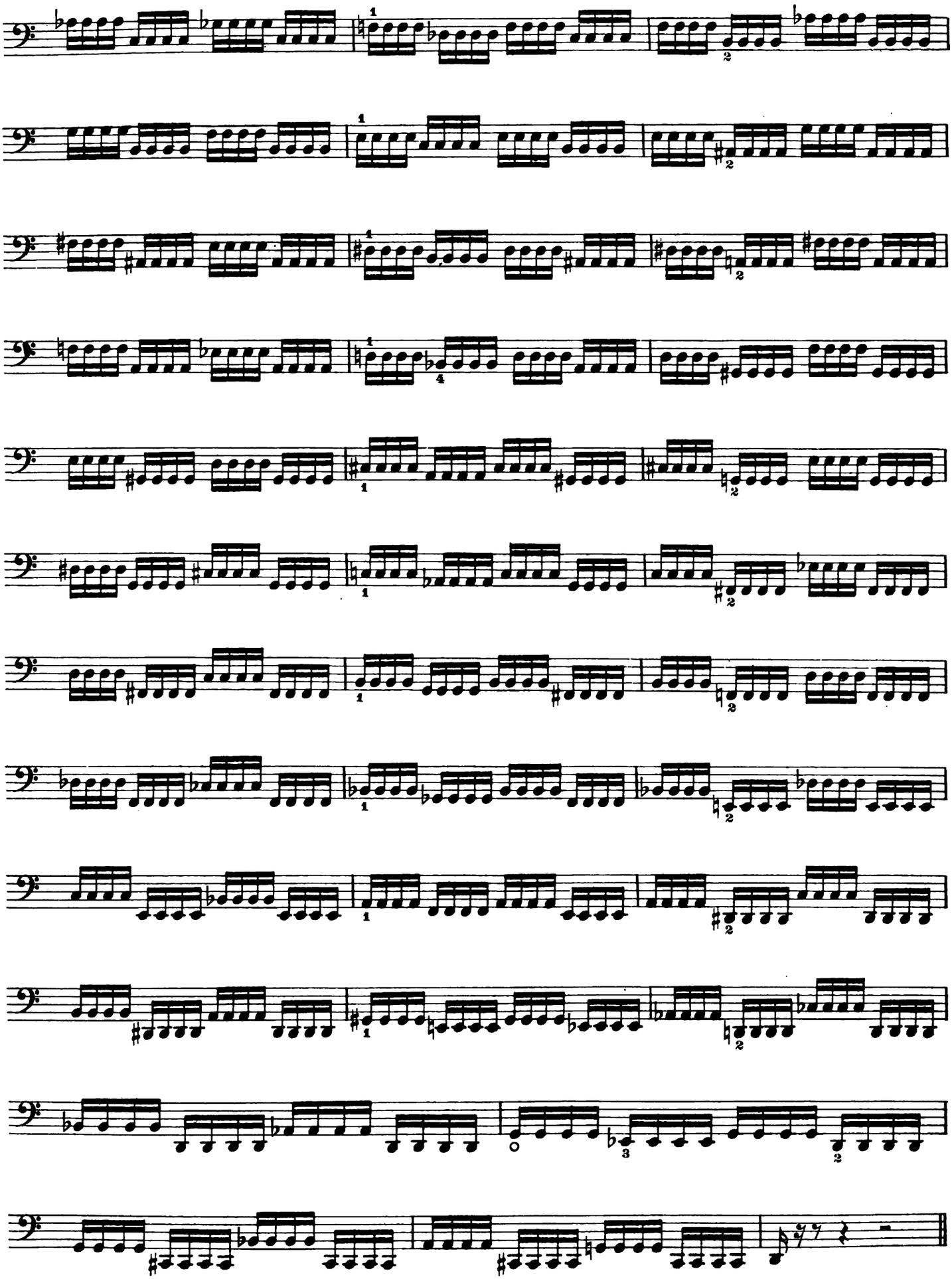
(Si deve cominciare lo studio dello spiccato con uno staccato liscio e lento adoperando pochissimo arco alla metà di esso. Aumentando la velocità si produrrà automaticamente lo spiccato.)



Esercizio

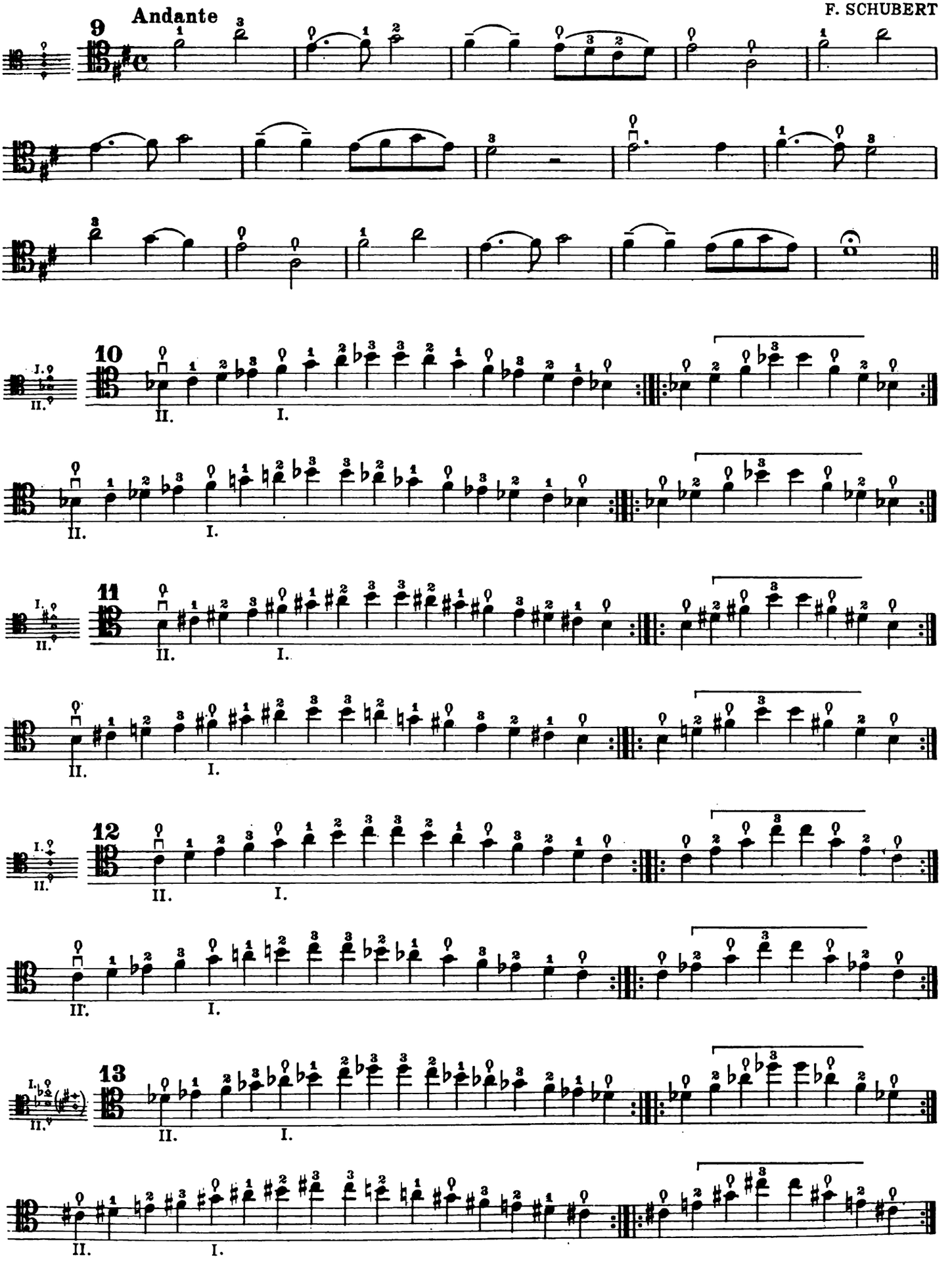




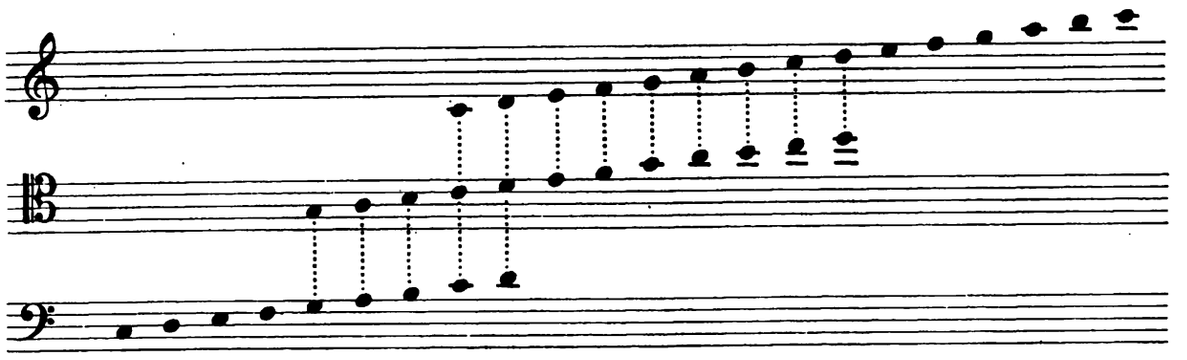


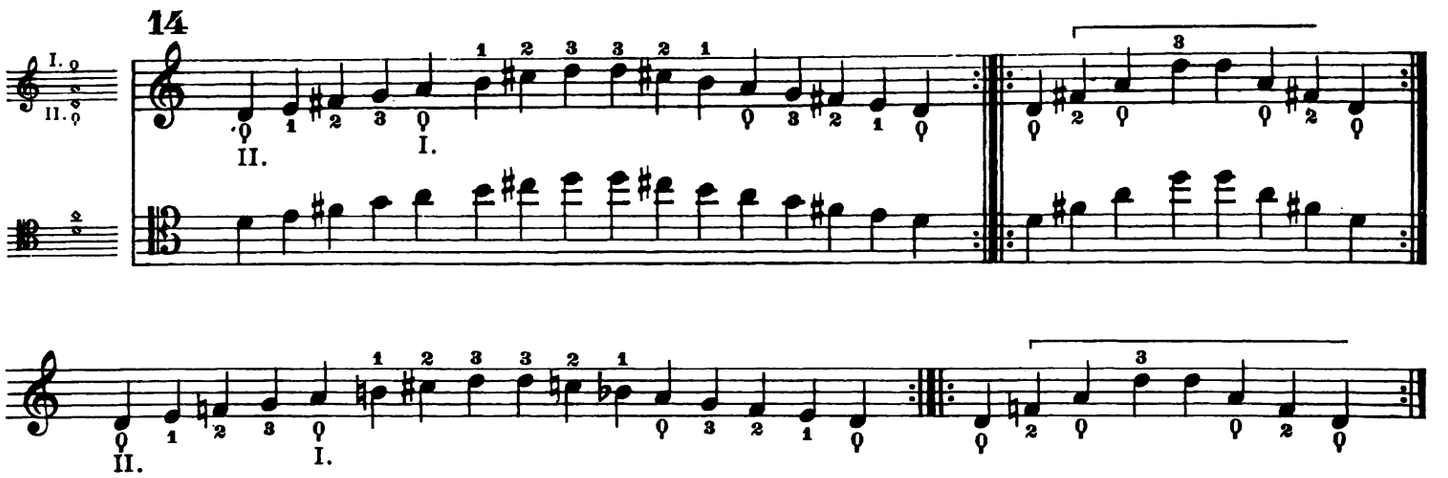
F. SCHUBERT

Andante

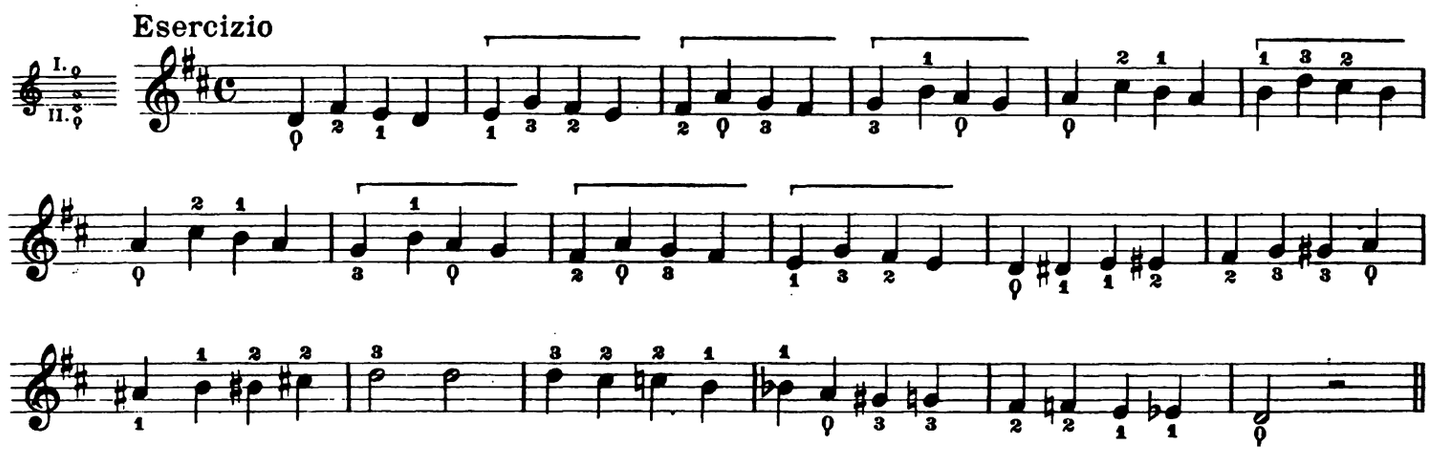


Rapporto della chiave di Violino con quelle di Tenore e di Basso





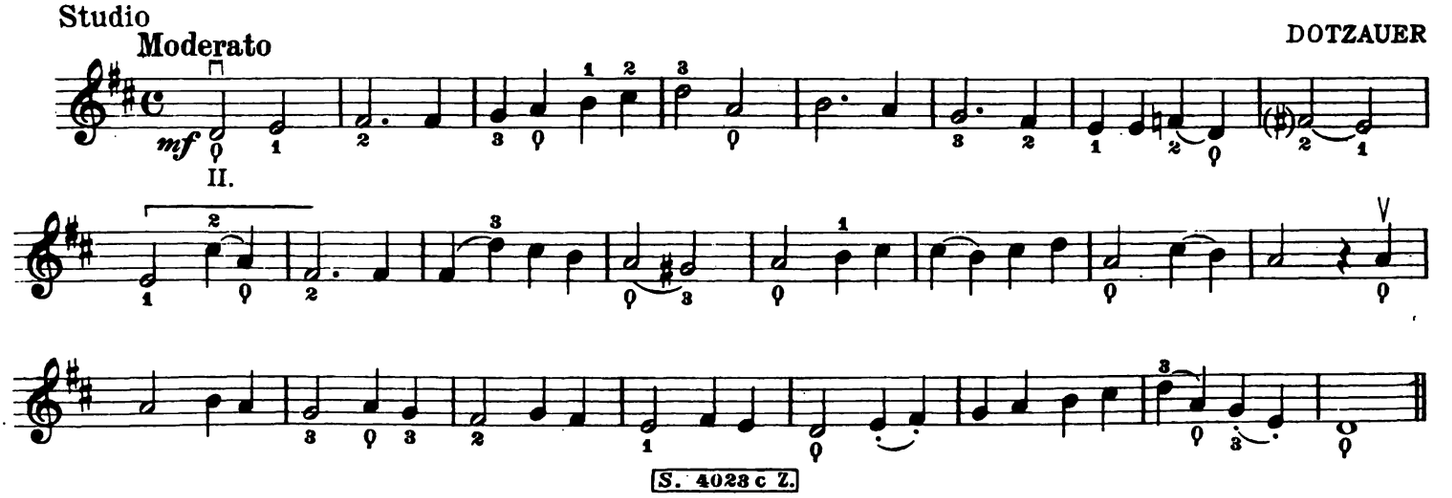
Lezione 108



Studio

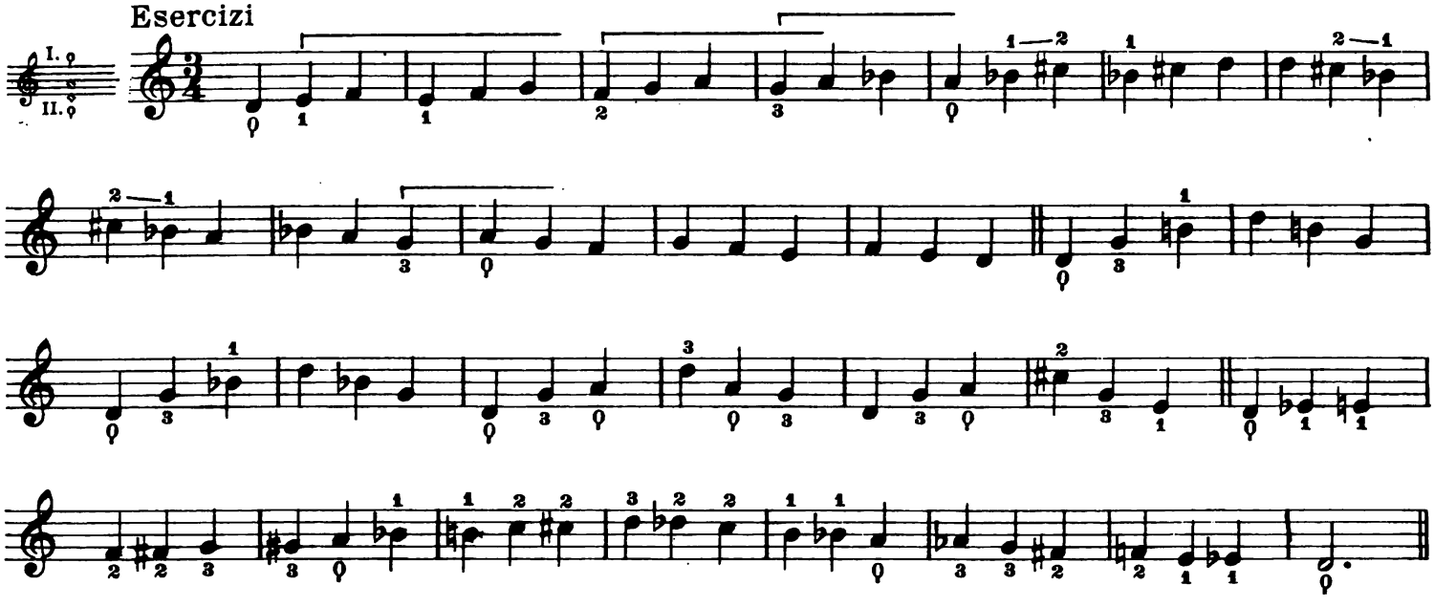
Moderato

DOTZAUER



Lezione 109

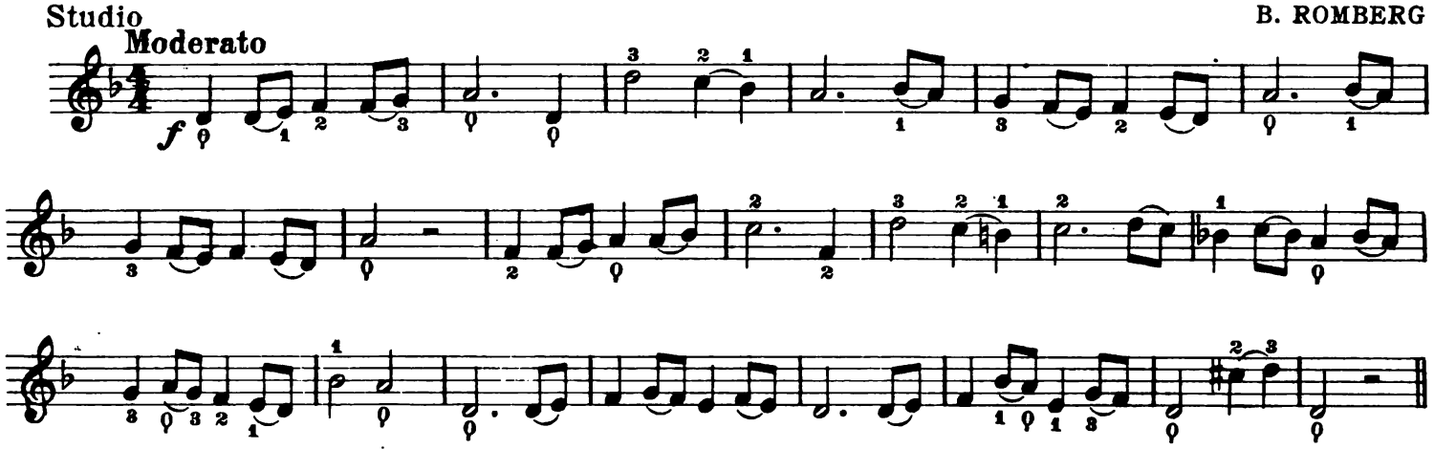
Esercizi



Studio

B. ROMBERG

Moderato

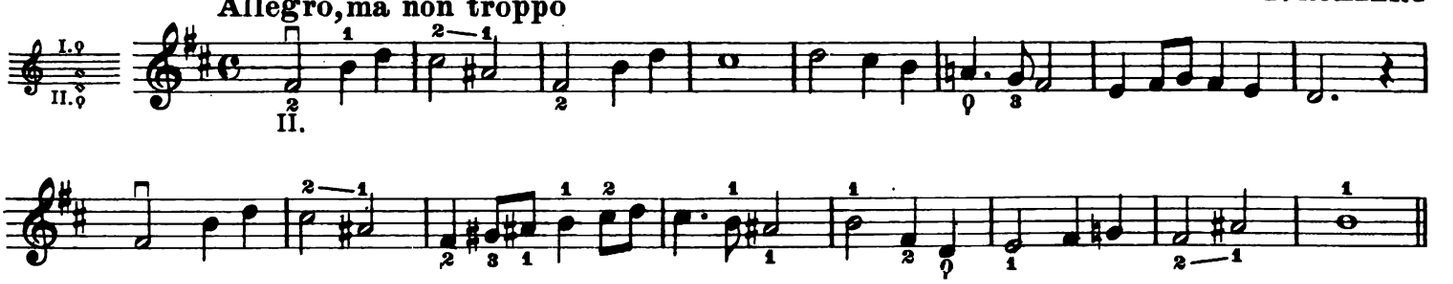


Lezione 110

Studio

B. ROMBERG

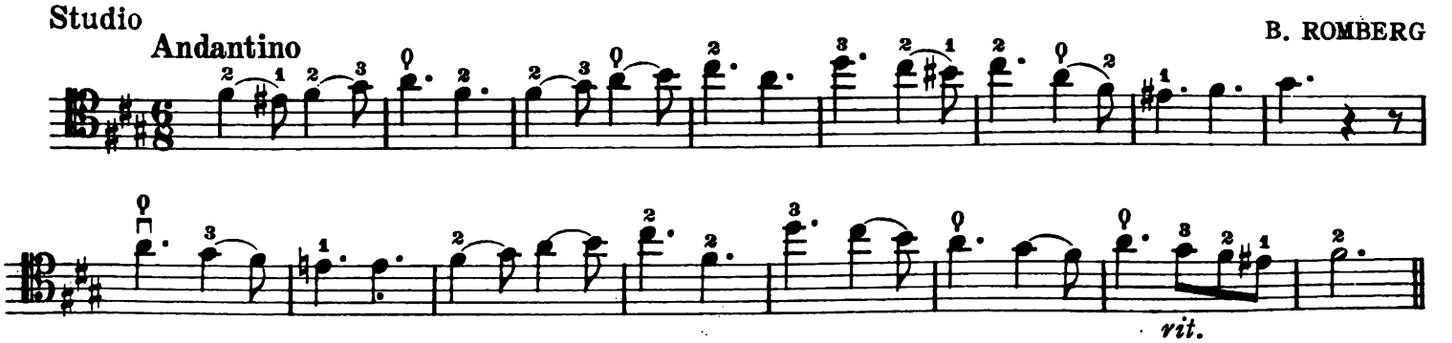
Allegro, ma non troppo



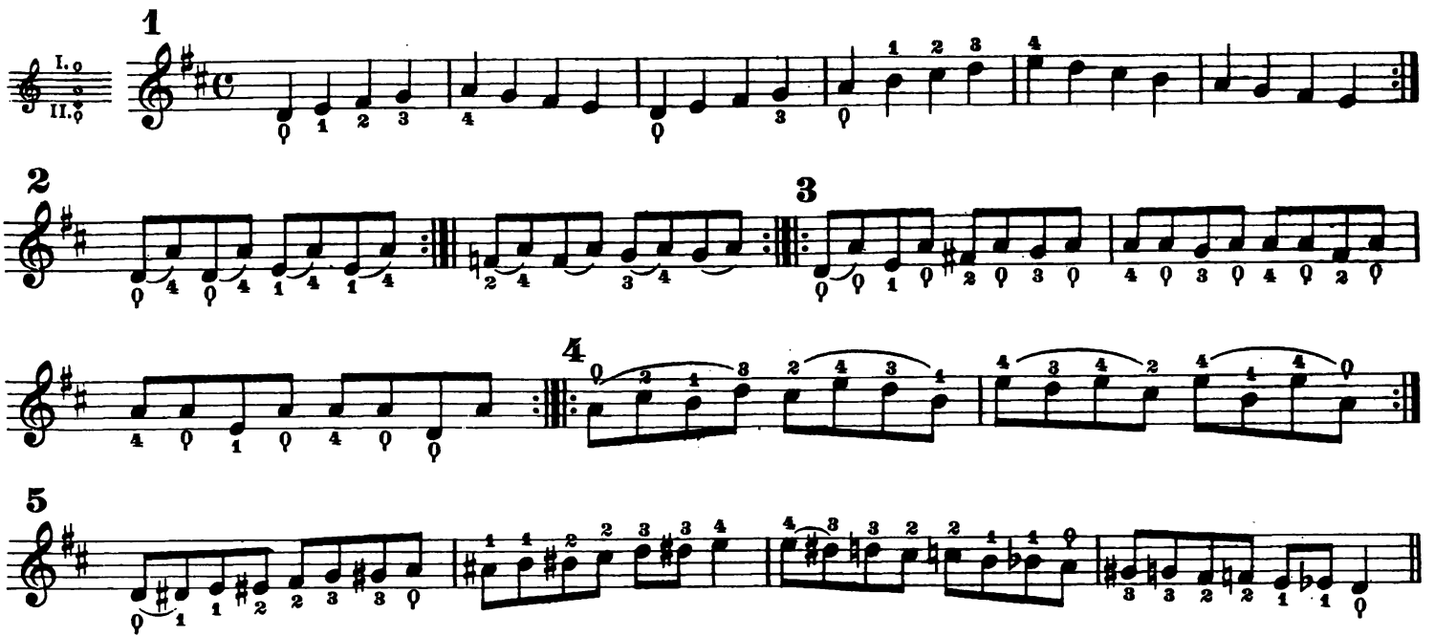
Studio

B. ROMBERG

Andantino



ESERCIZI PER L'IMPIEGO DEL IV. DITO

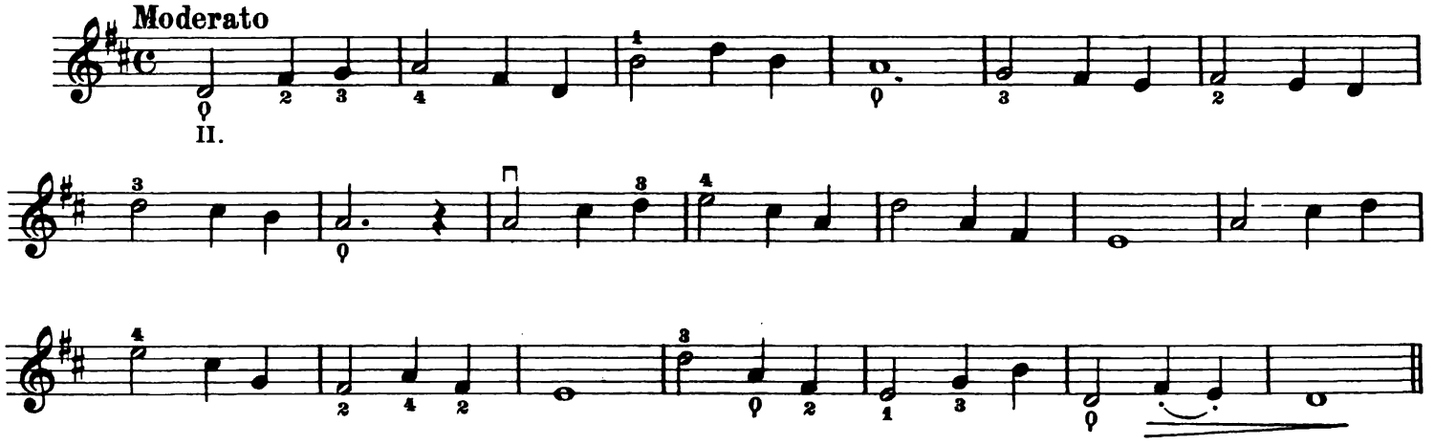


Lezione 111

Studio

Moderato

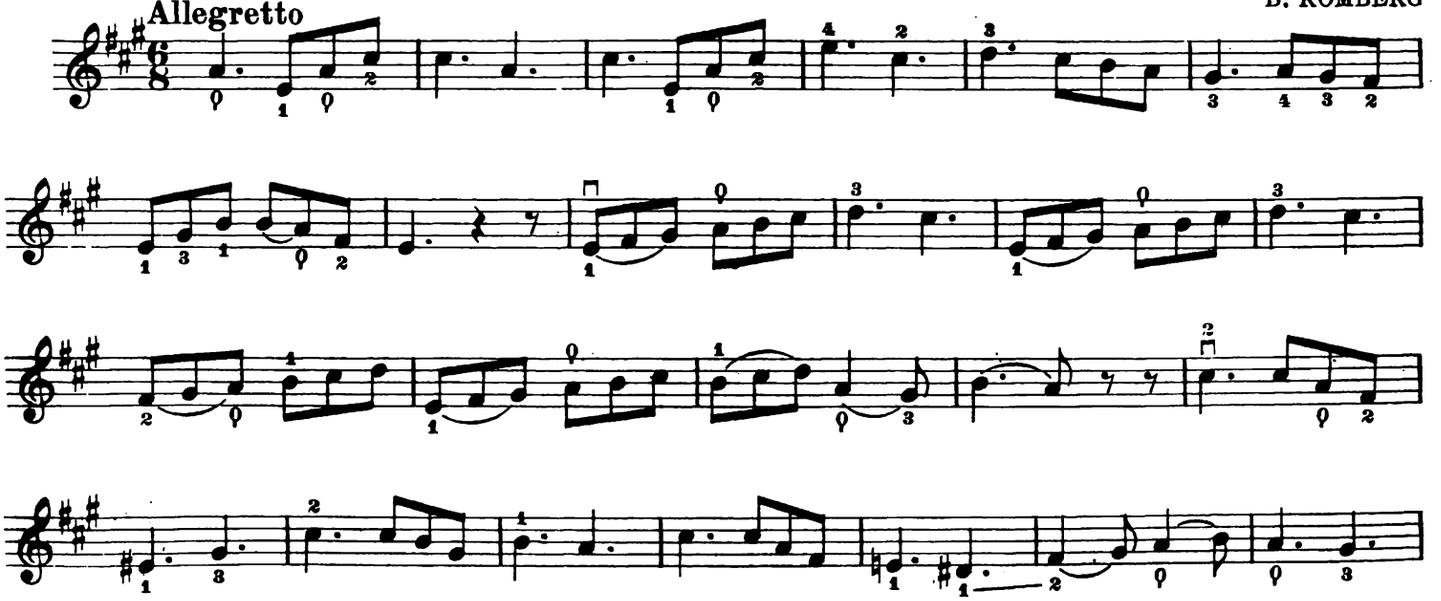
B. ROMBERG

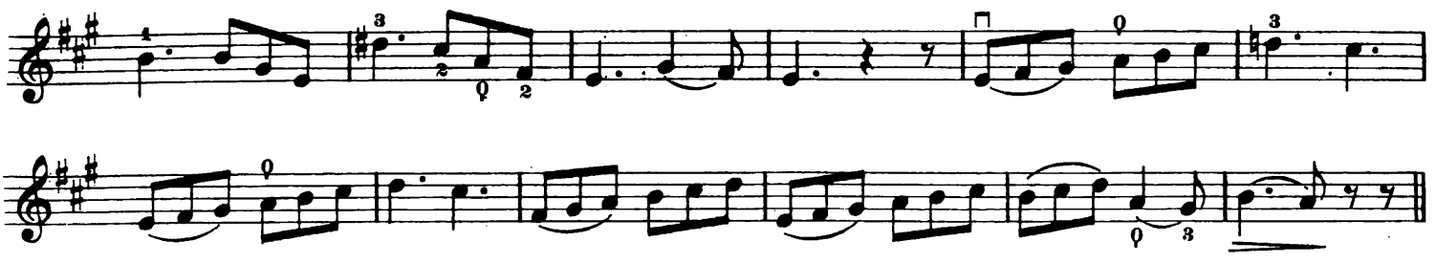


Studio

Allegretto

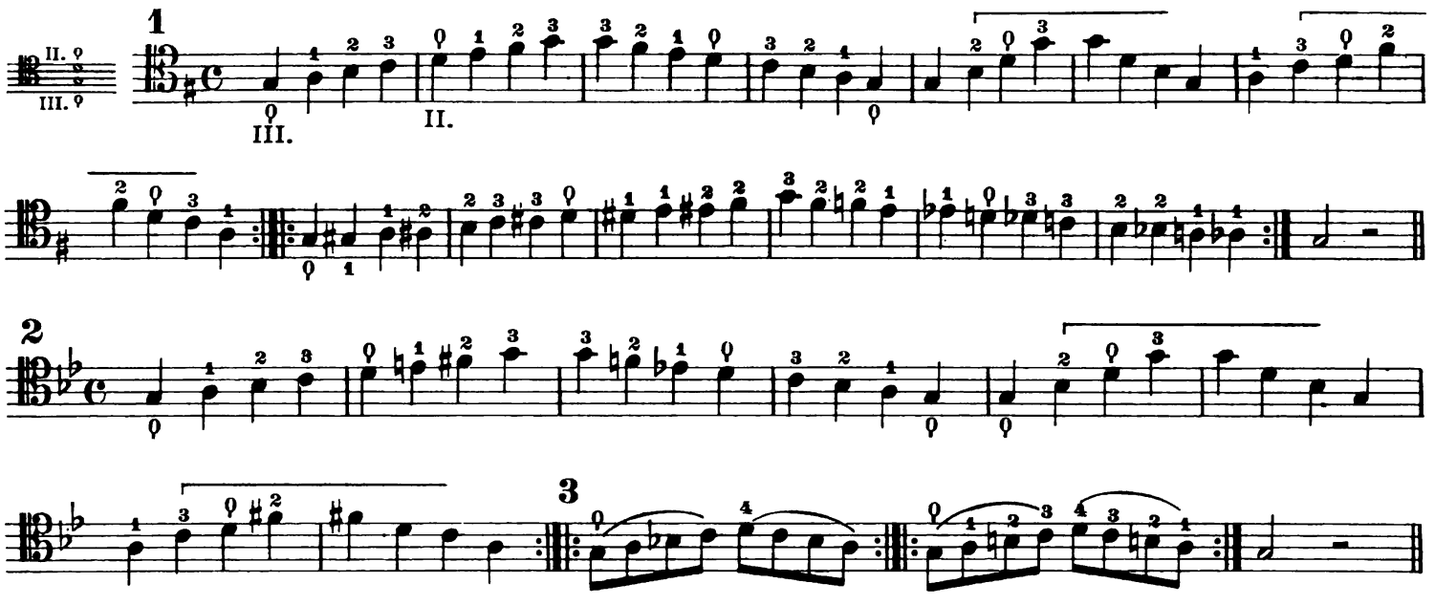
B. ROMBERG

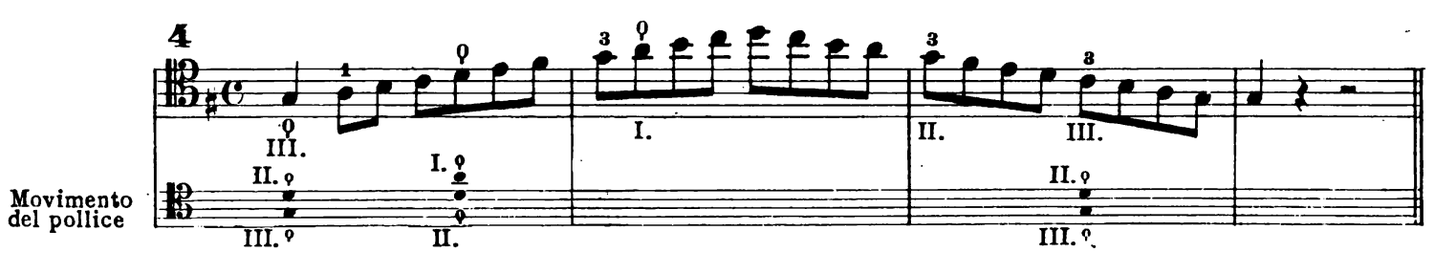




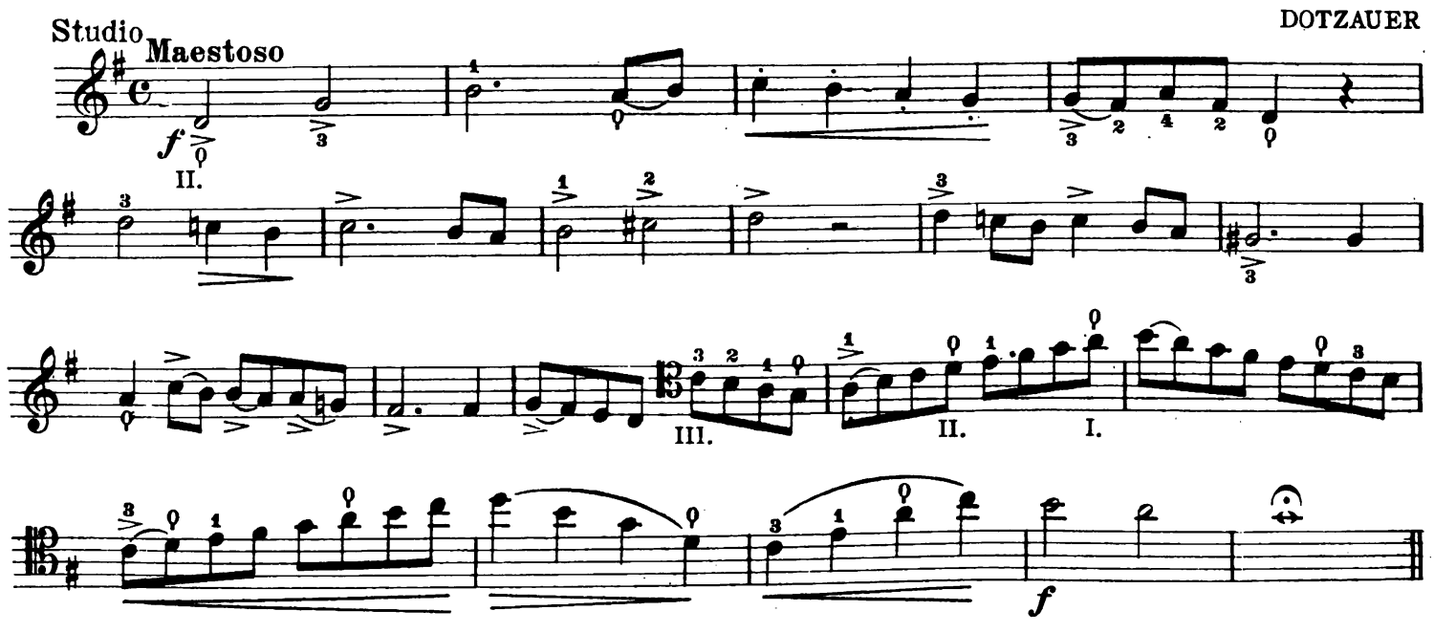
Lezione 112

CAPOTASTO SULLA III. CORDA



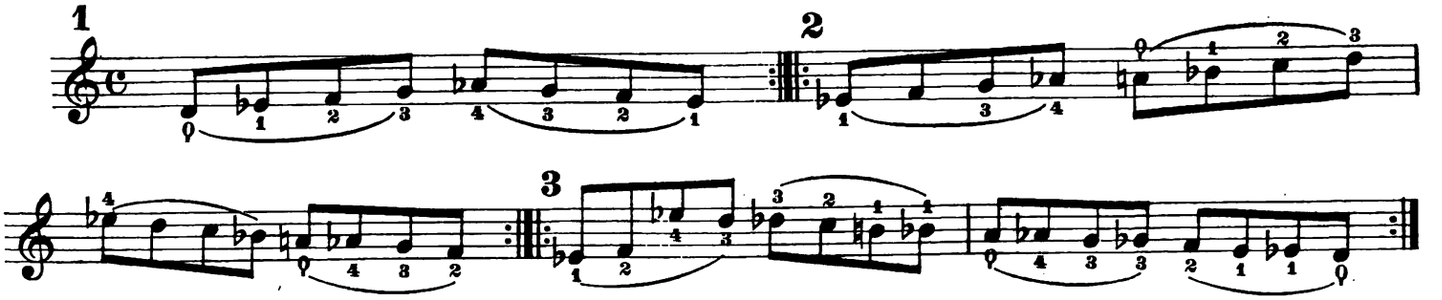


DOTZAUER



Lezione 113

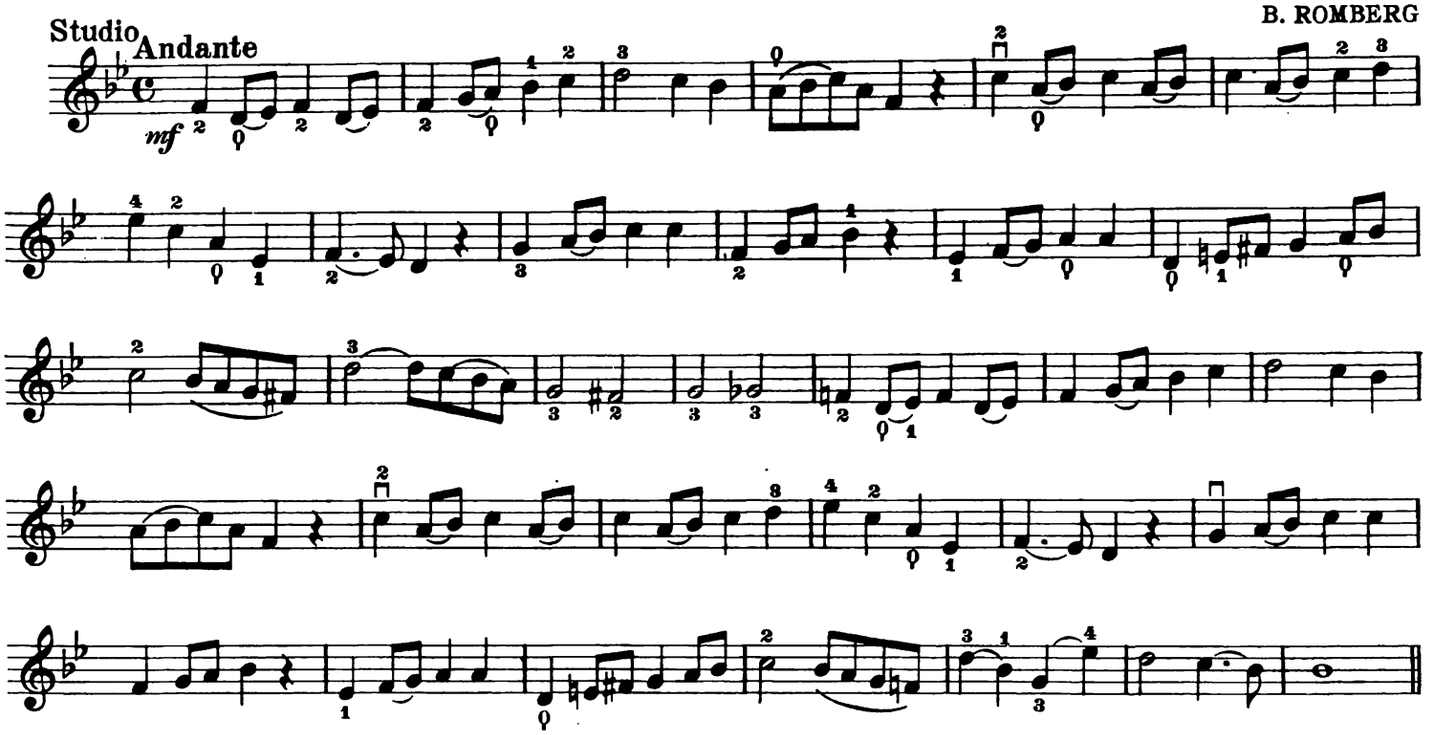
Esercizi



Studio

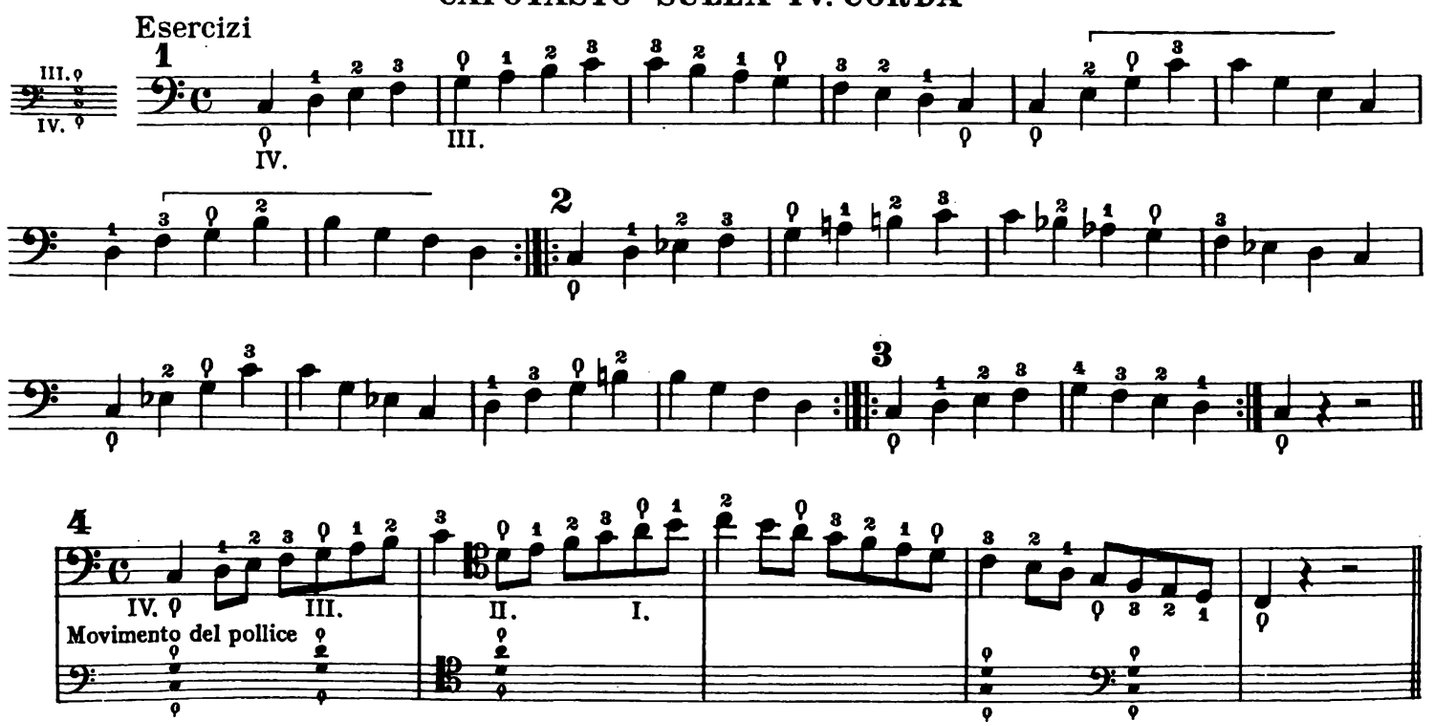
Andante

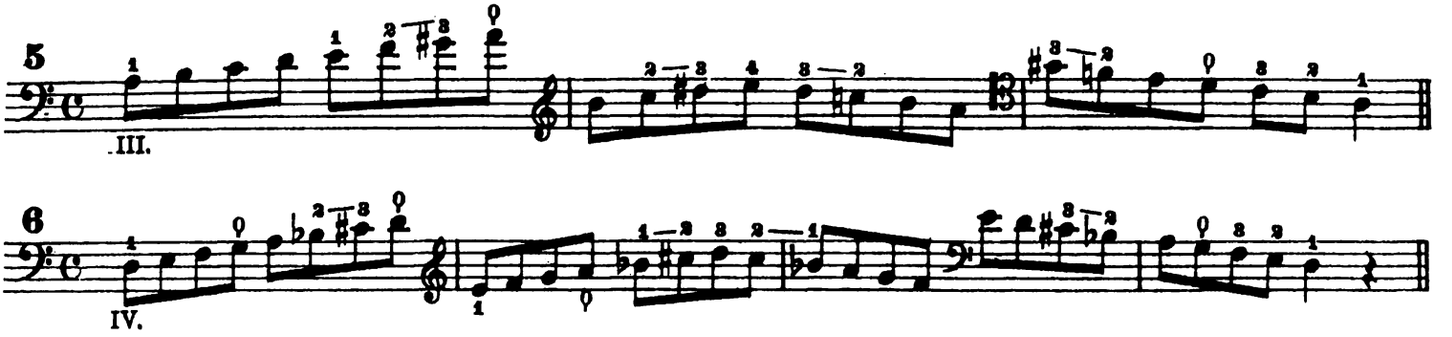
B. ROMBERG



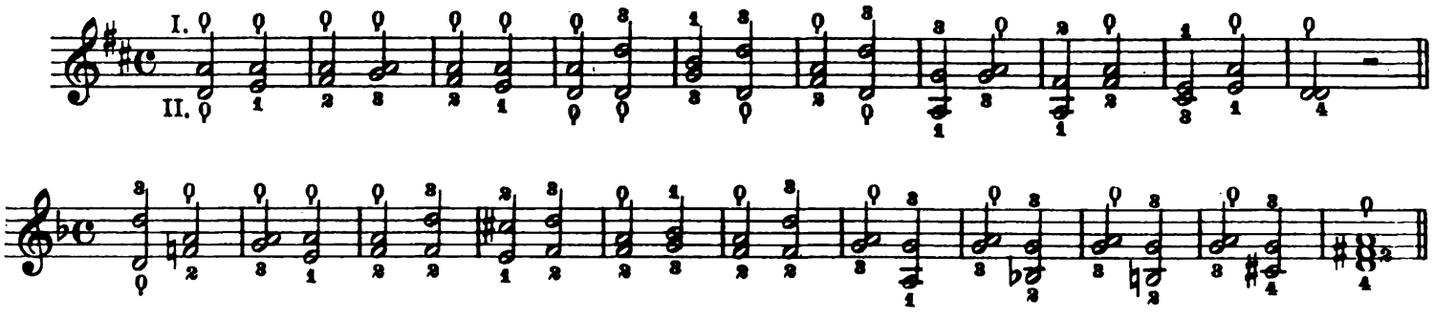
CAPOTASTO SULLA IV. CORDA

Esercizi



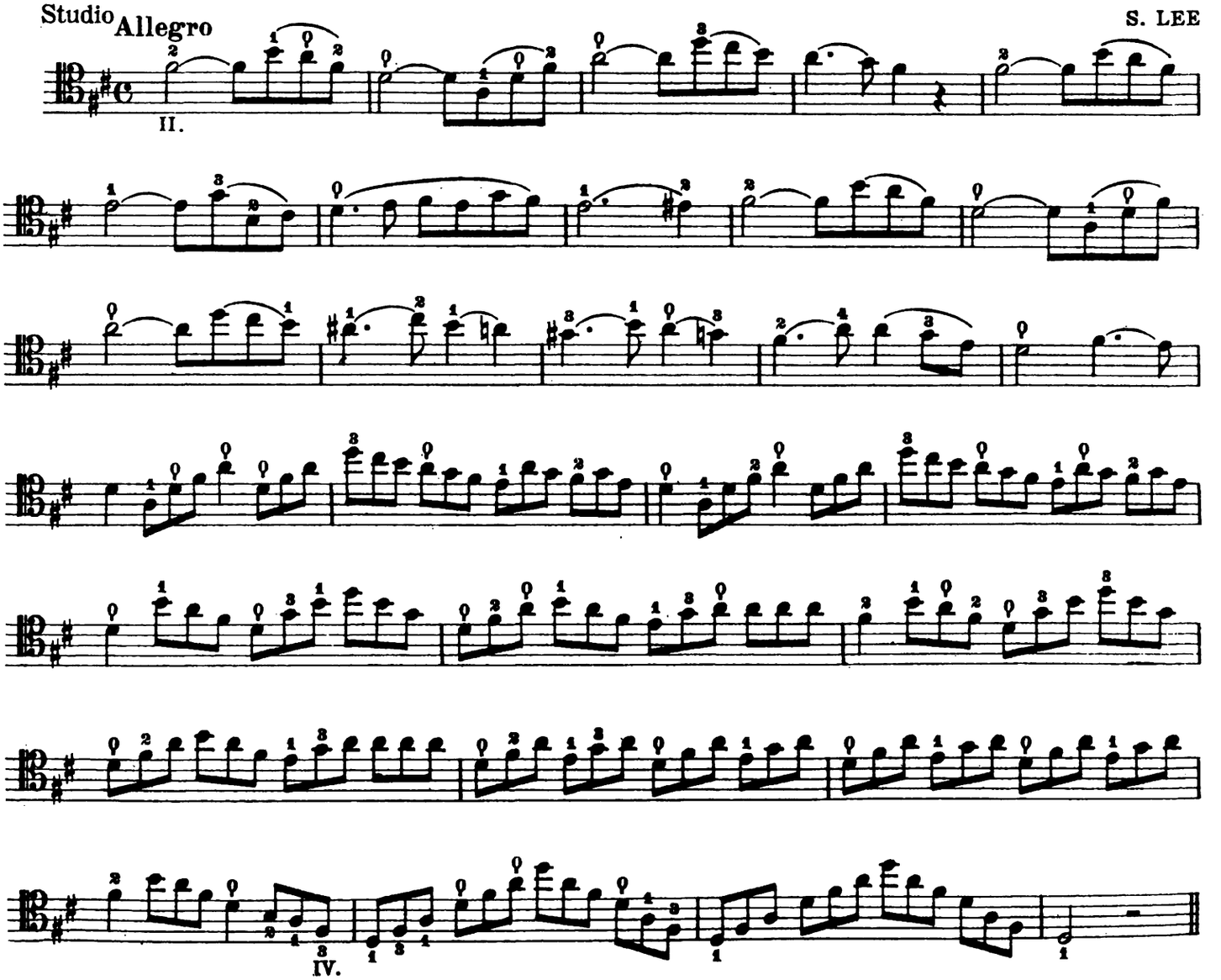


Lezione 114



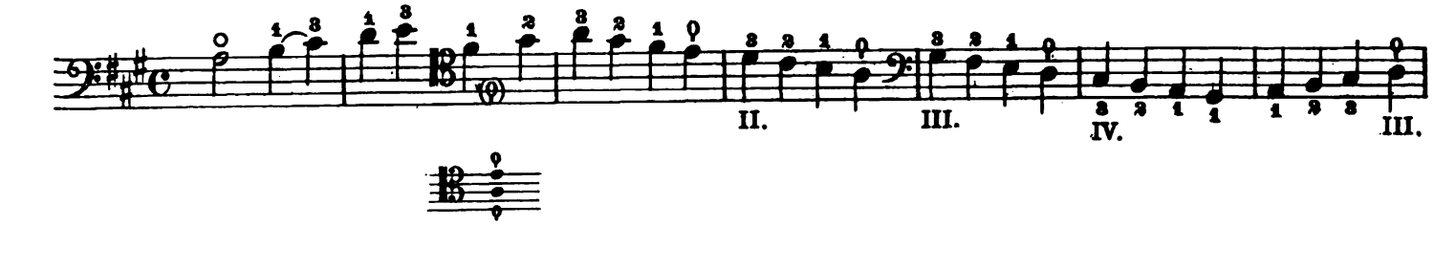
Studio Allegro

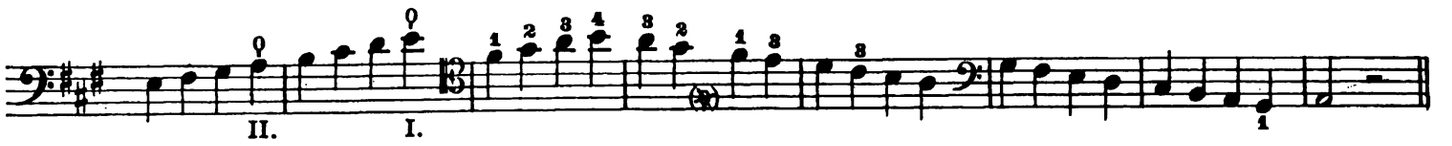
S. LEE



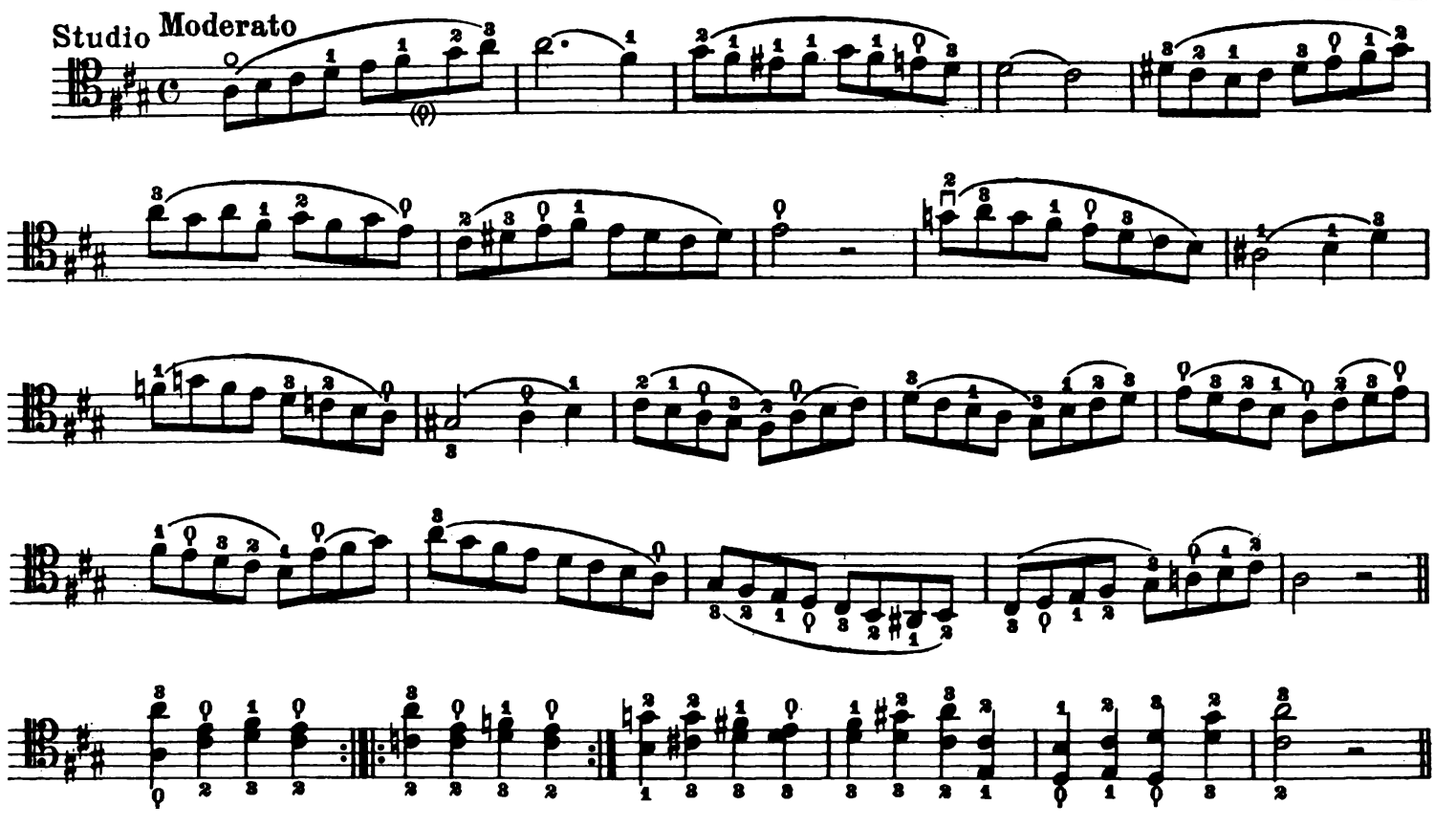
Lezione 115

(0) Indica: preparare il pollice alla posizione di capotasto.
(⊗) Indica che il pollice termina la posizione di capotasto.

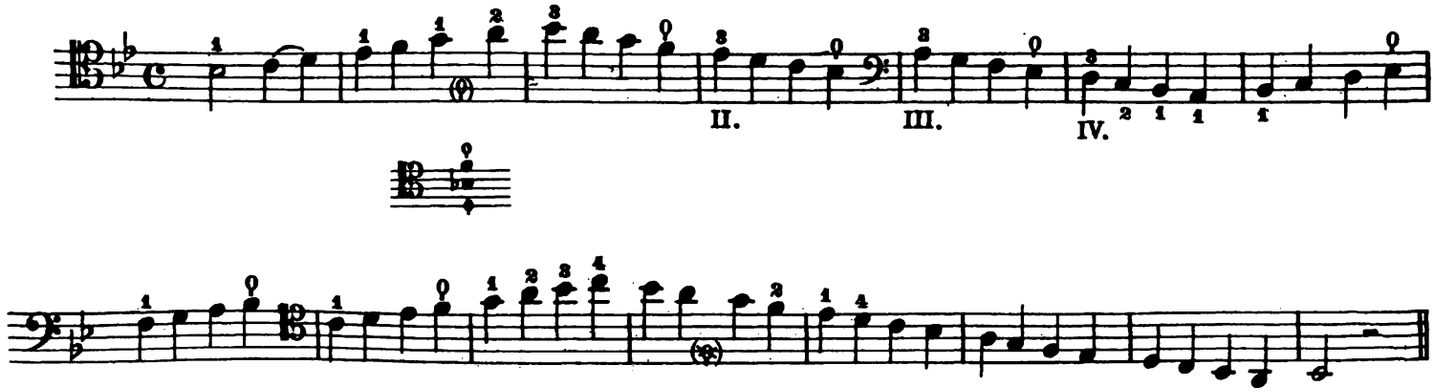




DOTZAUER



Lezione 116



Studio Moderato

f

Esercizi

1 2 3 4 5 6

Lezione 117

II. III. IV.

S. 4023 c Z.

Studio

Andante

espress.

II.

Esercizi

1

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3

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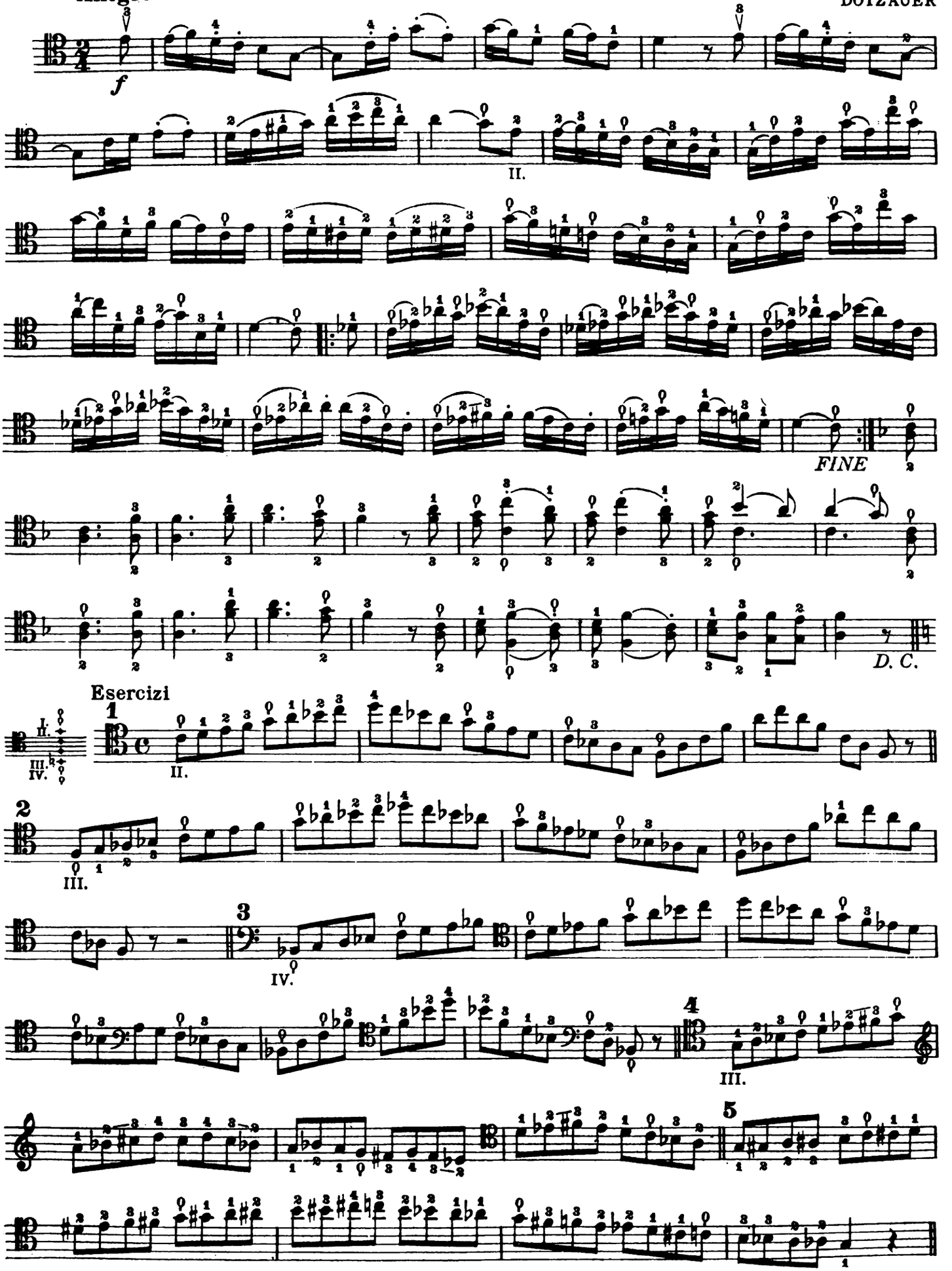
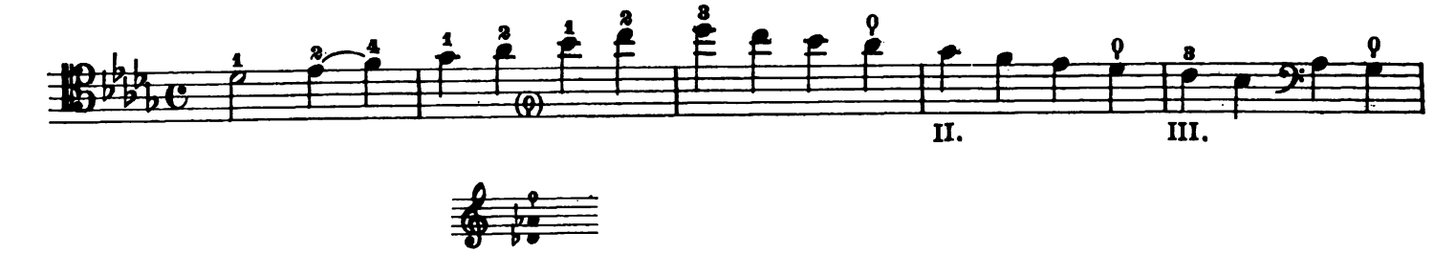
Lezione 118

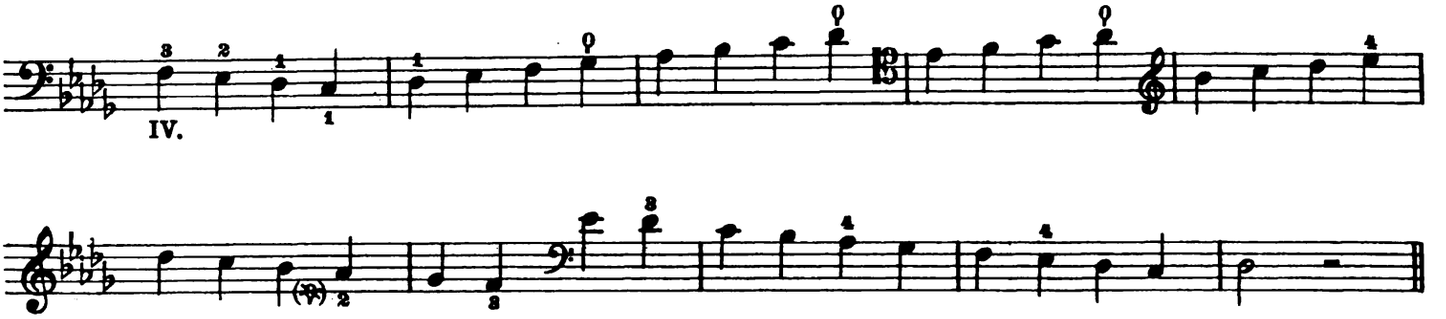
II.

III.


f
II.
FINE
D. C.
Esercizi
1
II.
2
III.
3
IV.
4
III.
5

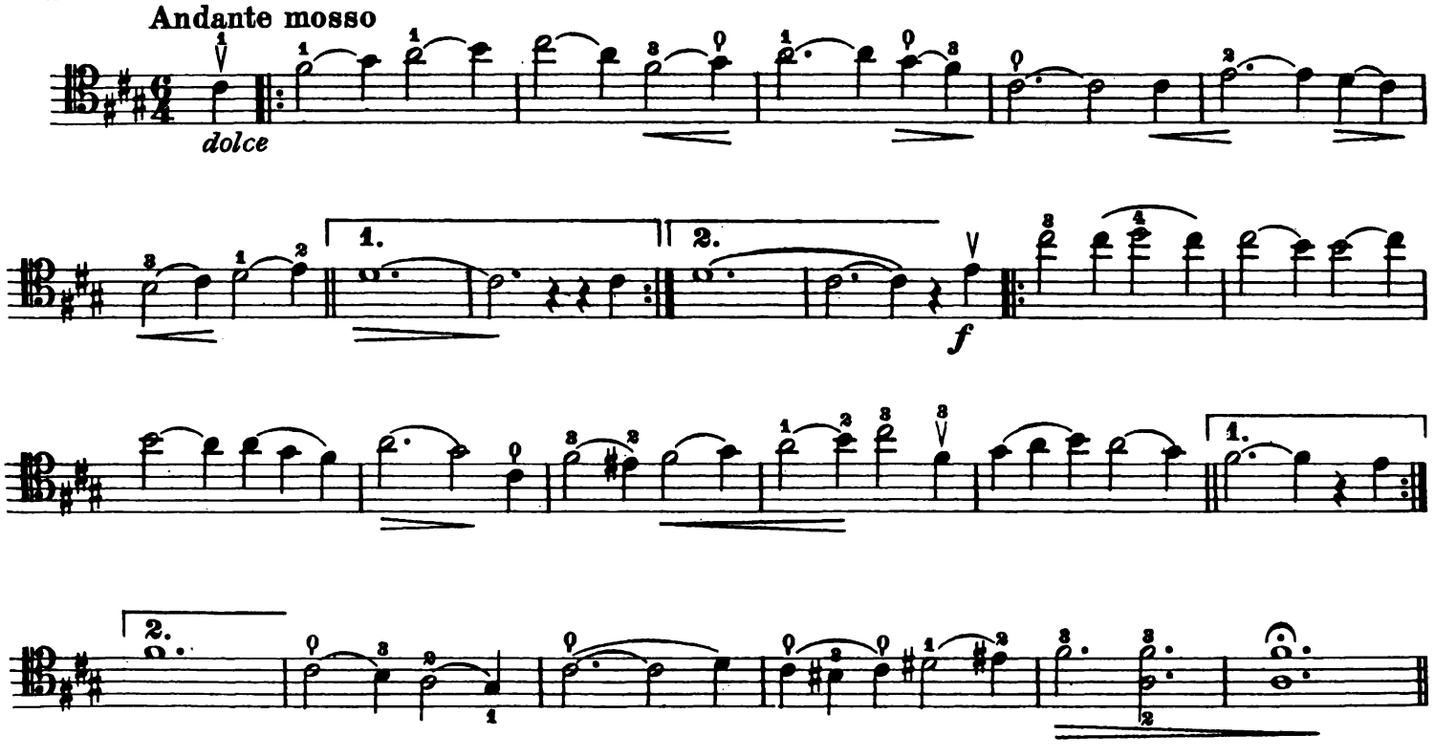
Lezione 119





Studio

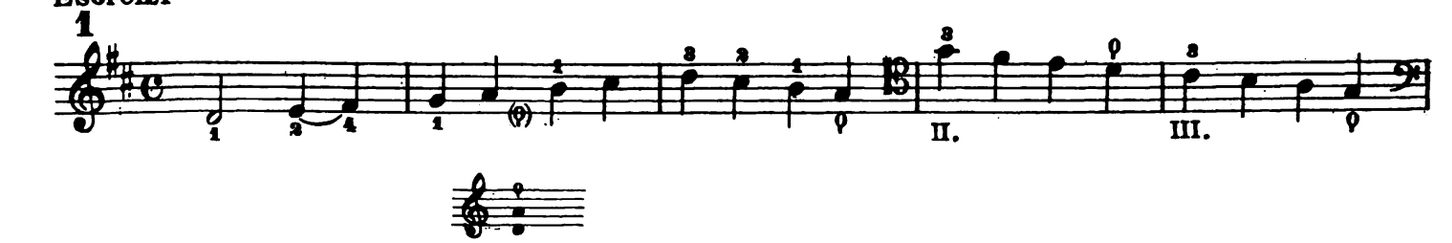
Andante mosso

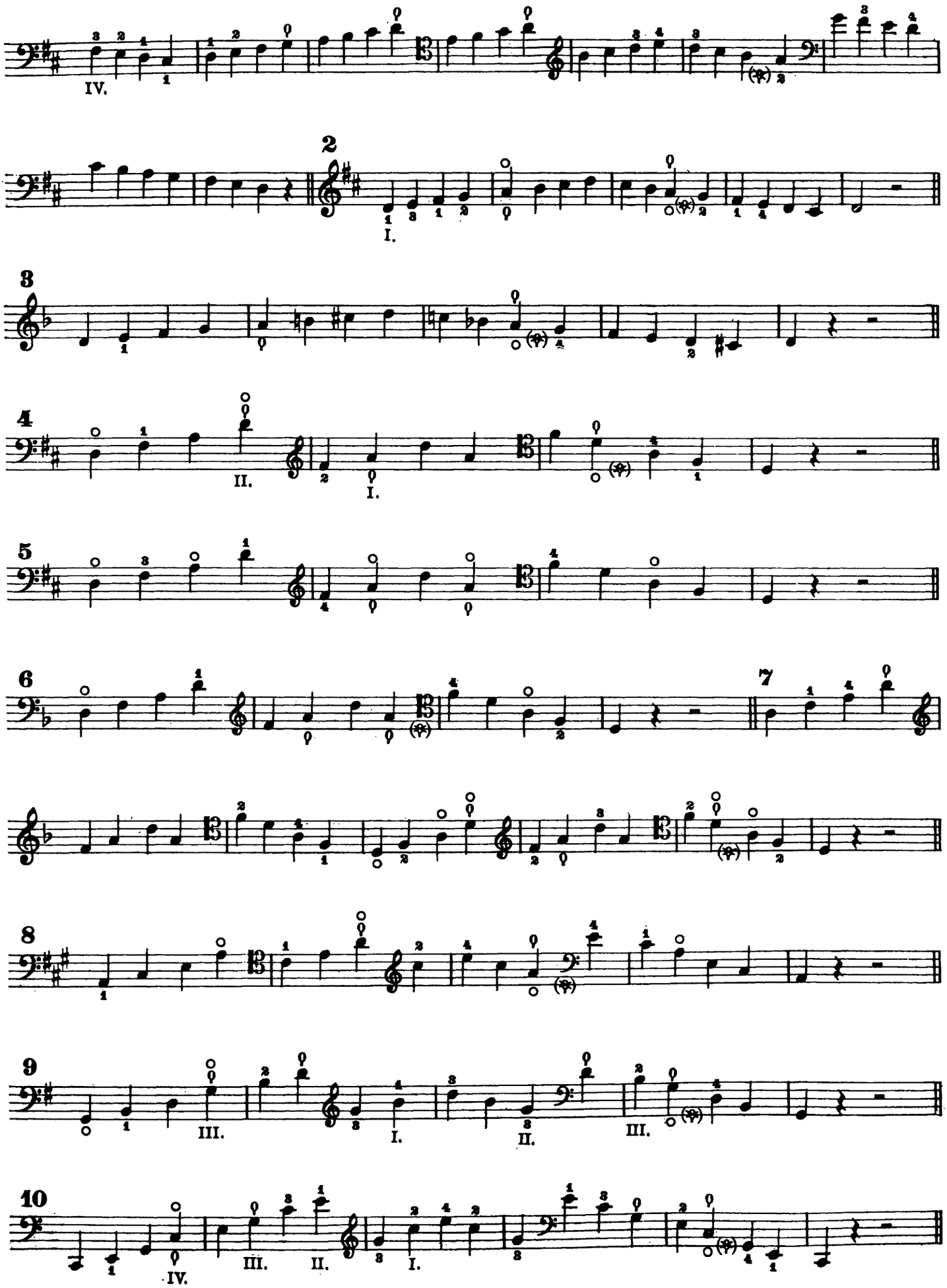


Lezione 120

Esercizi

1




IV.
2
I.
3
4
II.
I.
5
6
7
8
9
III.
I.
II.
III.
10
IV.
III.
II.
I.

Studio

Andantino

S. LEE

espress.

I.

FINE

p

cresc.

D. C.

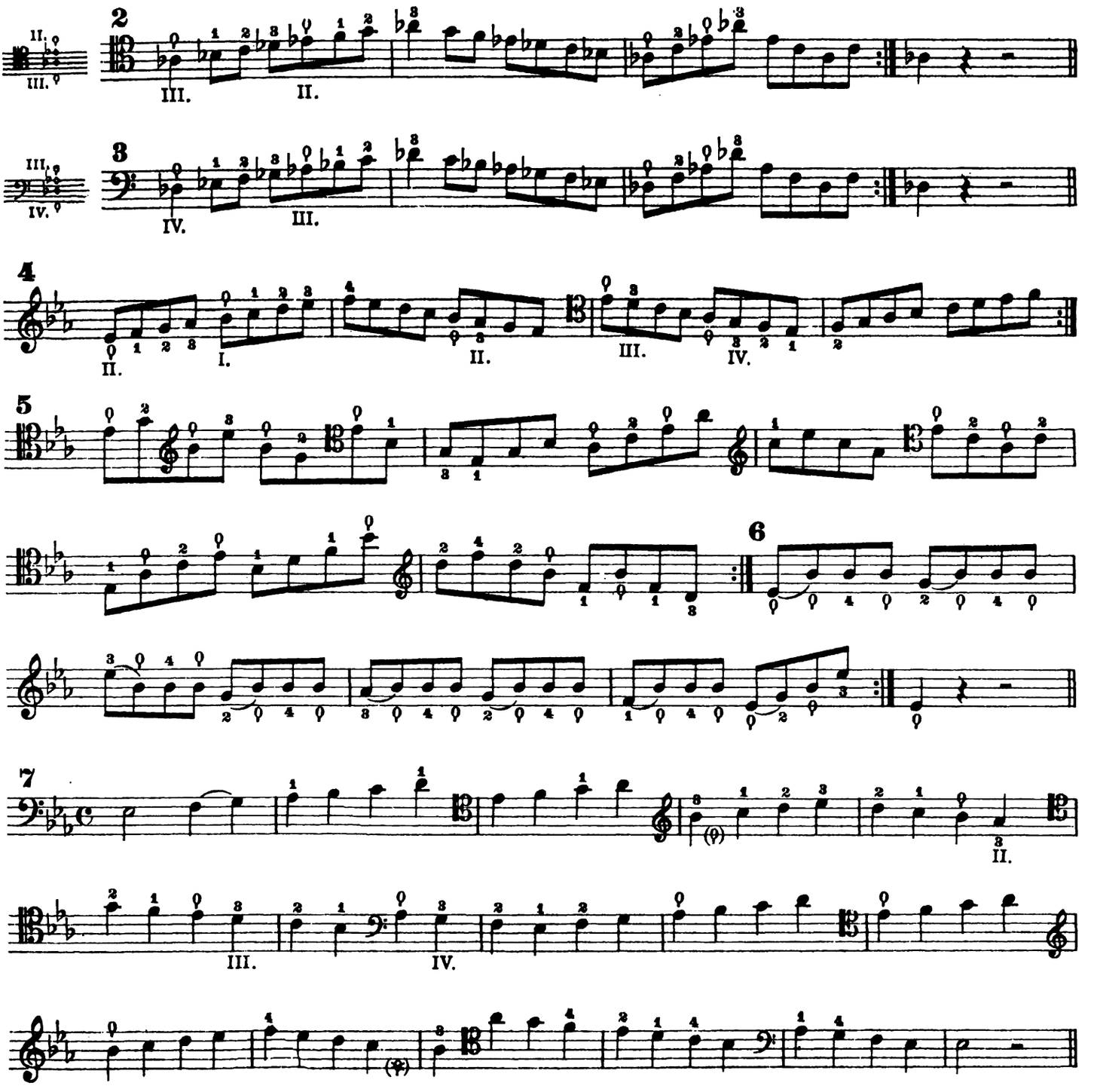
Lezione 121

Esercizi

1

II.

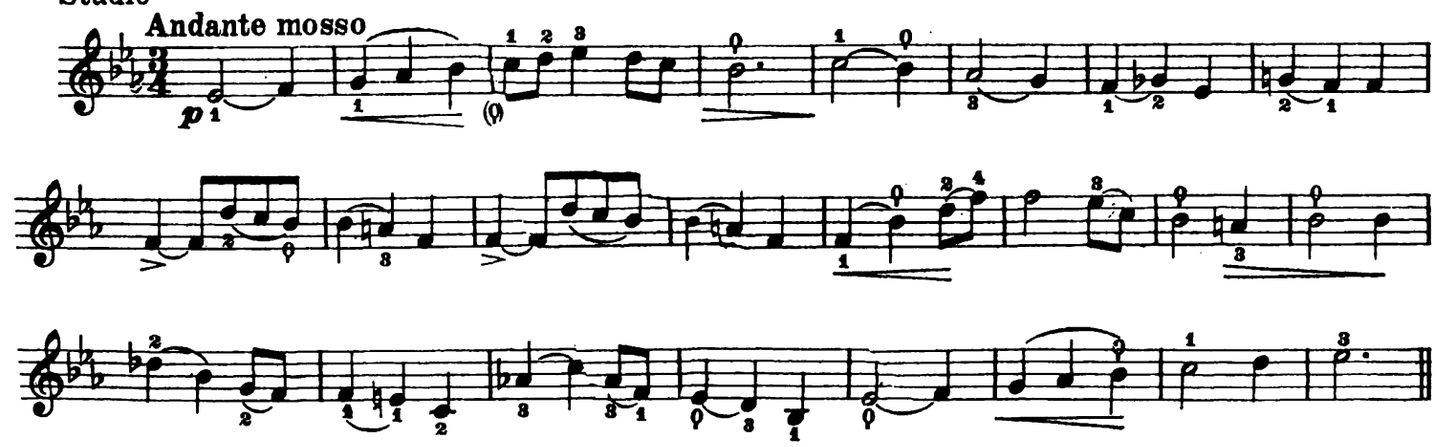
I.



Studio

DOTZAUER

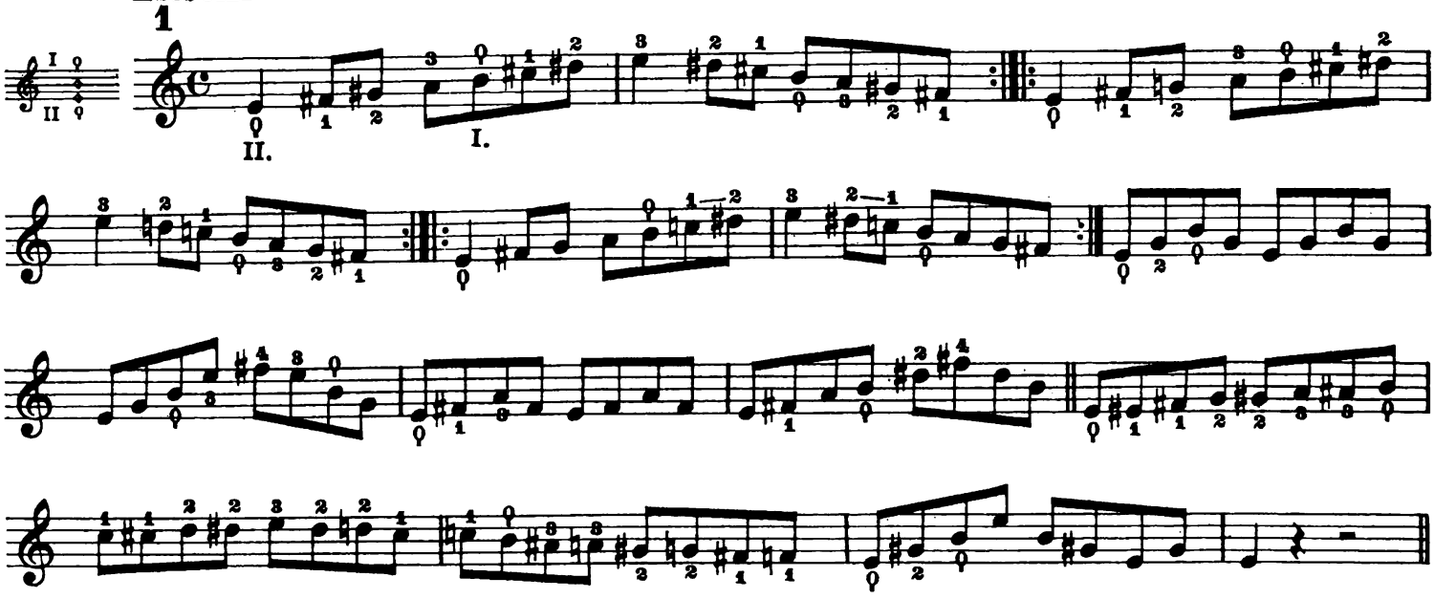
Andante mosso



Lezione 122

Esercizi

1



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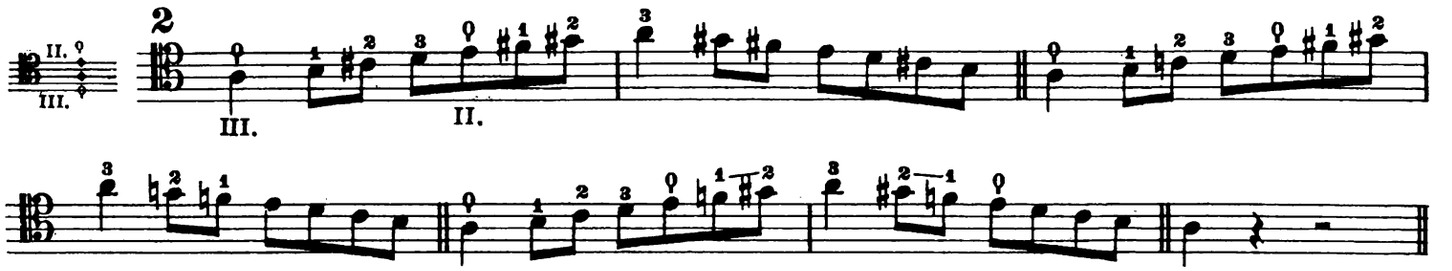
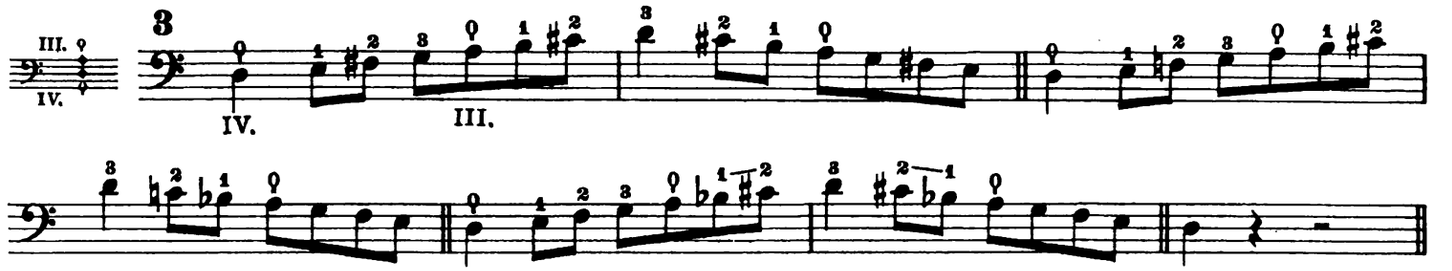


3



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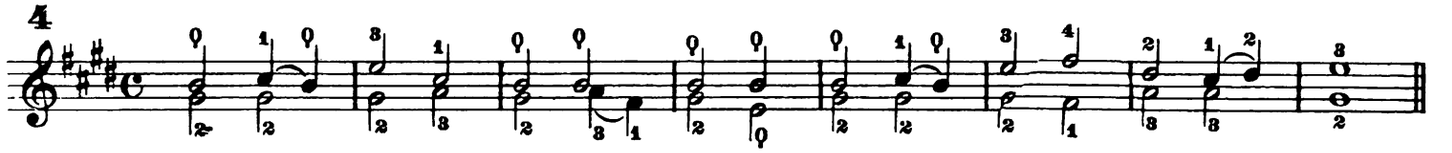

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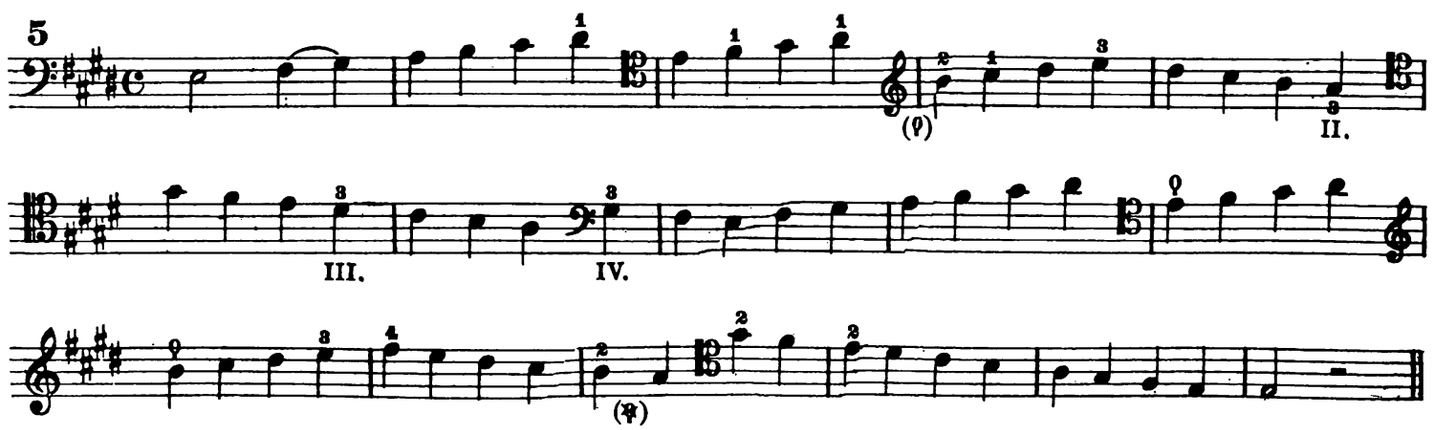


Studio

DOTZAUER

Allegretto

dolce

II.

FINE

f

D.C.

Lezione 123

Esercizi

1

I. II.

II. I.

2

II. III.

III. II.

3

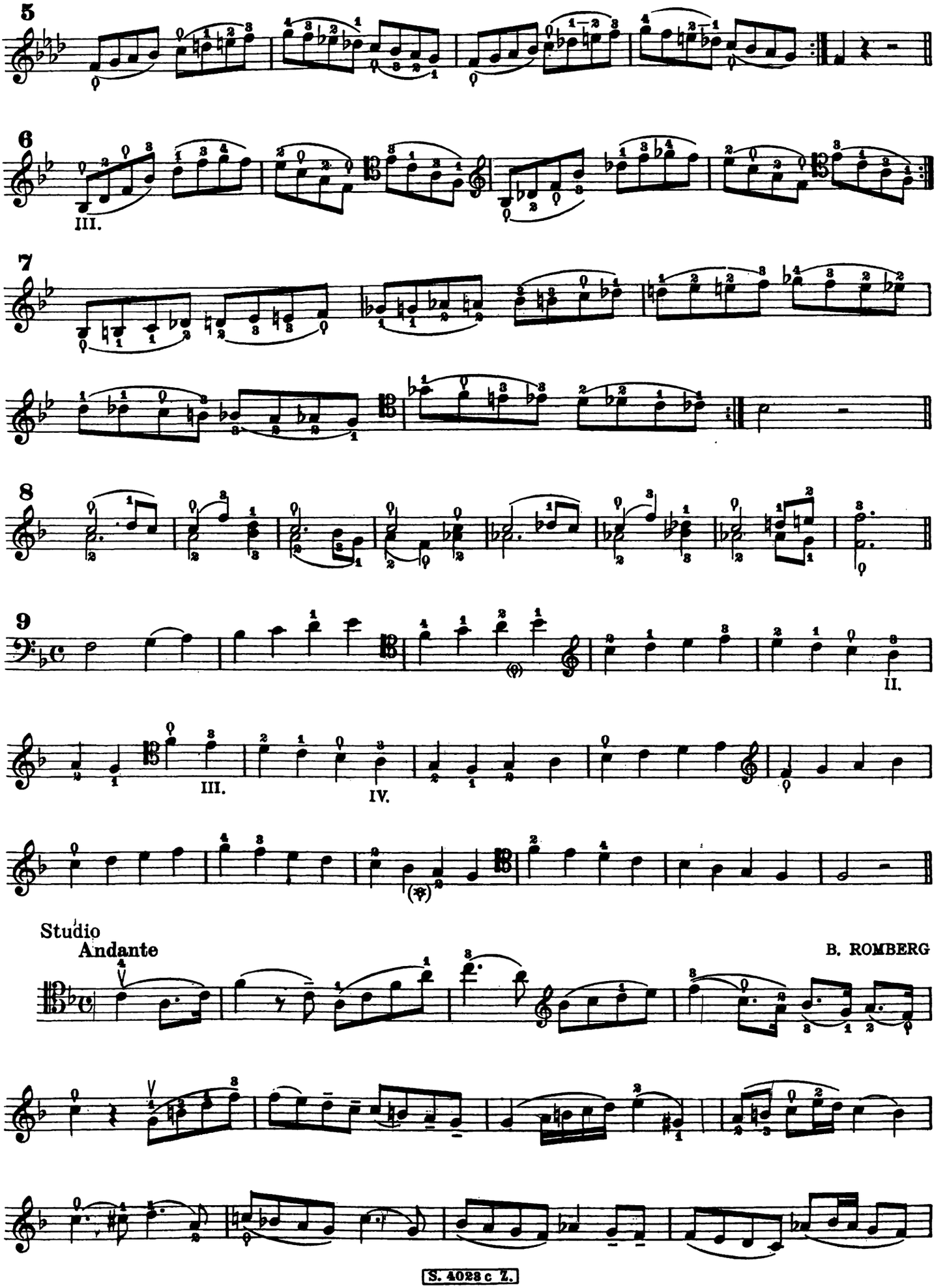
III. IV.

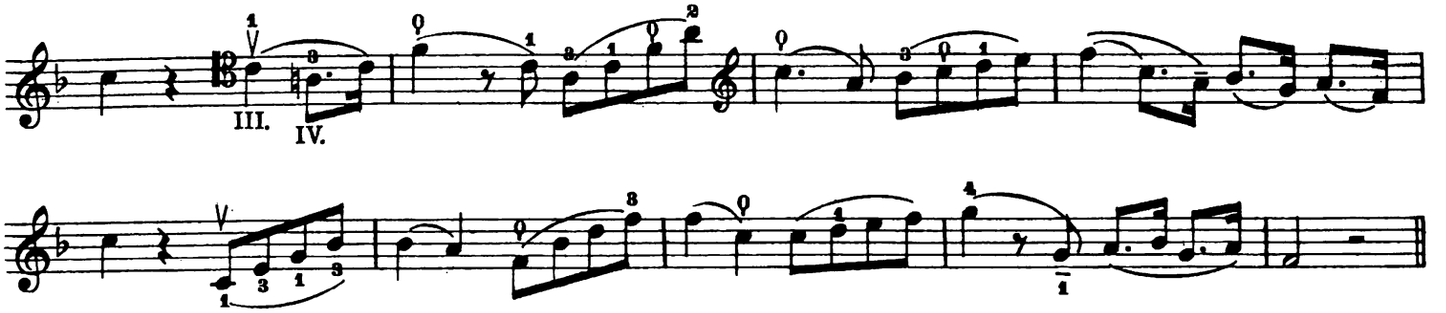
IV.

4

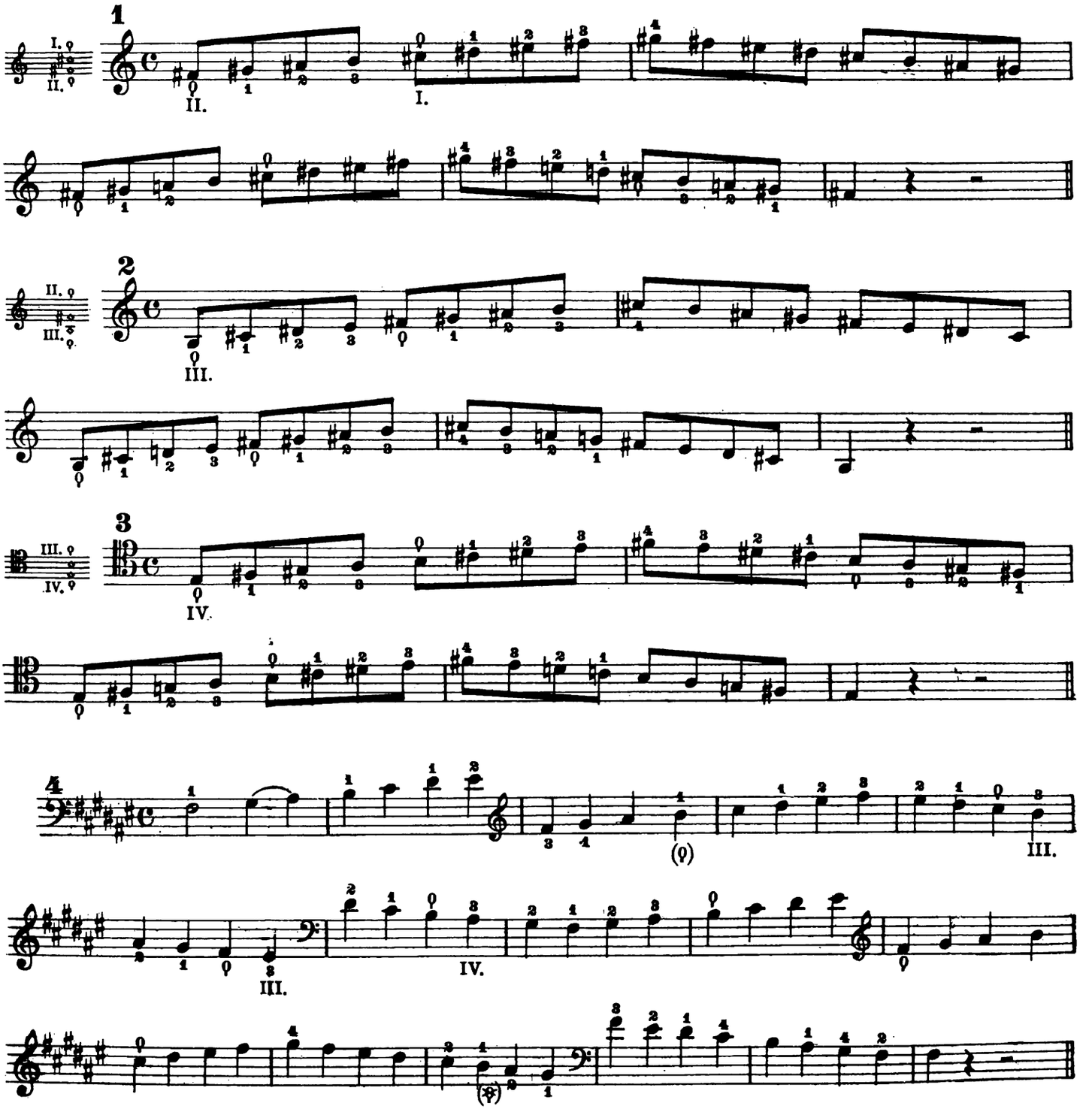
II.

III. IV.


5
6
III.
7
8
9
II.
III.
IV.
Studio
Andante
B. ROMBERG



Lezione 124

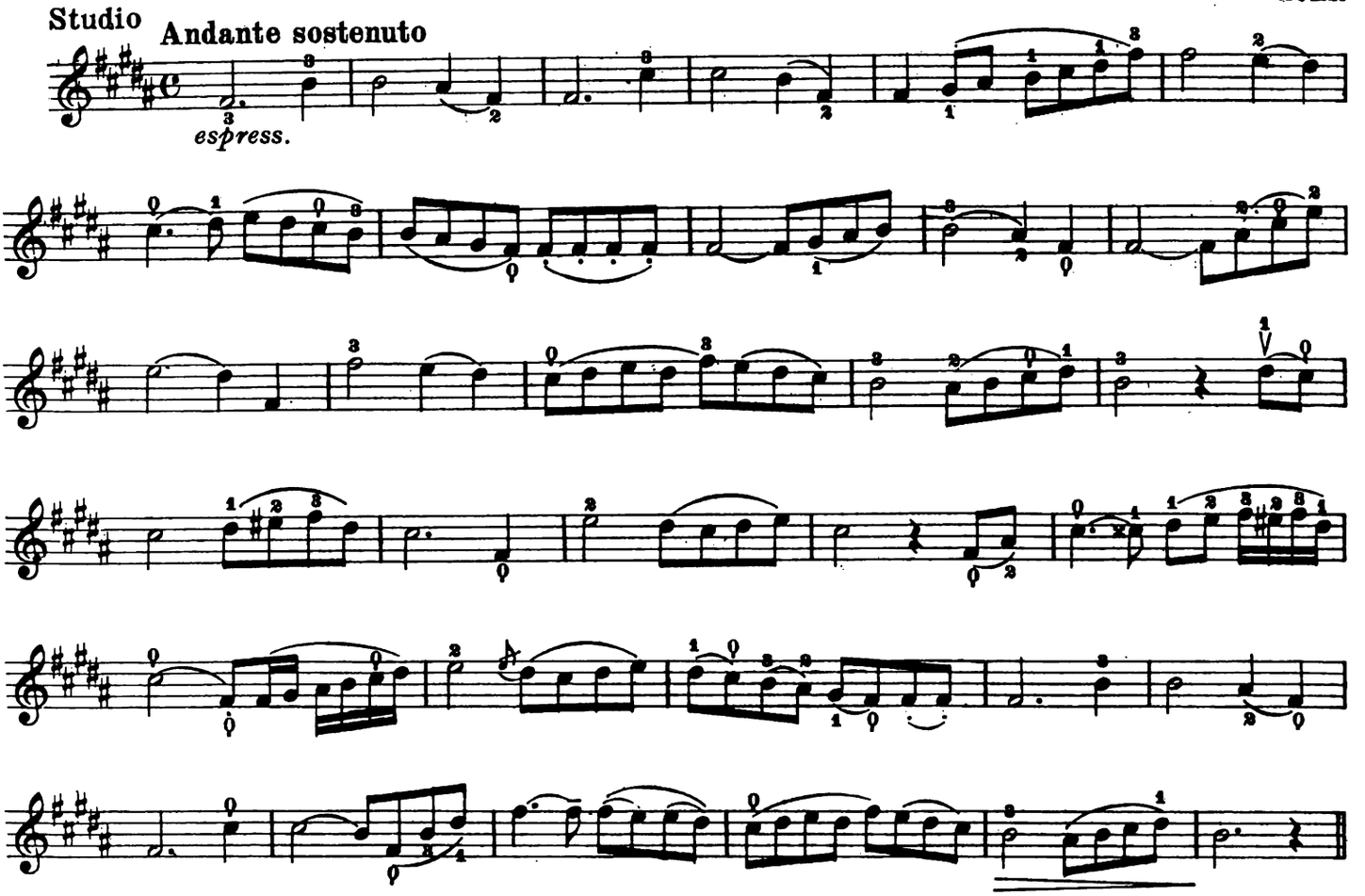


DOTZAUER

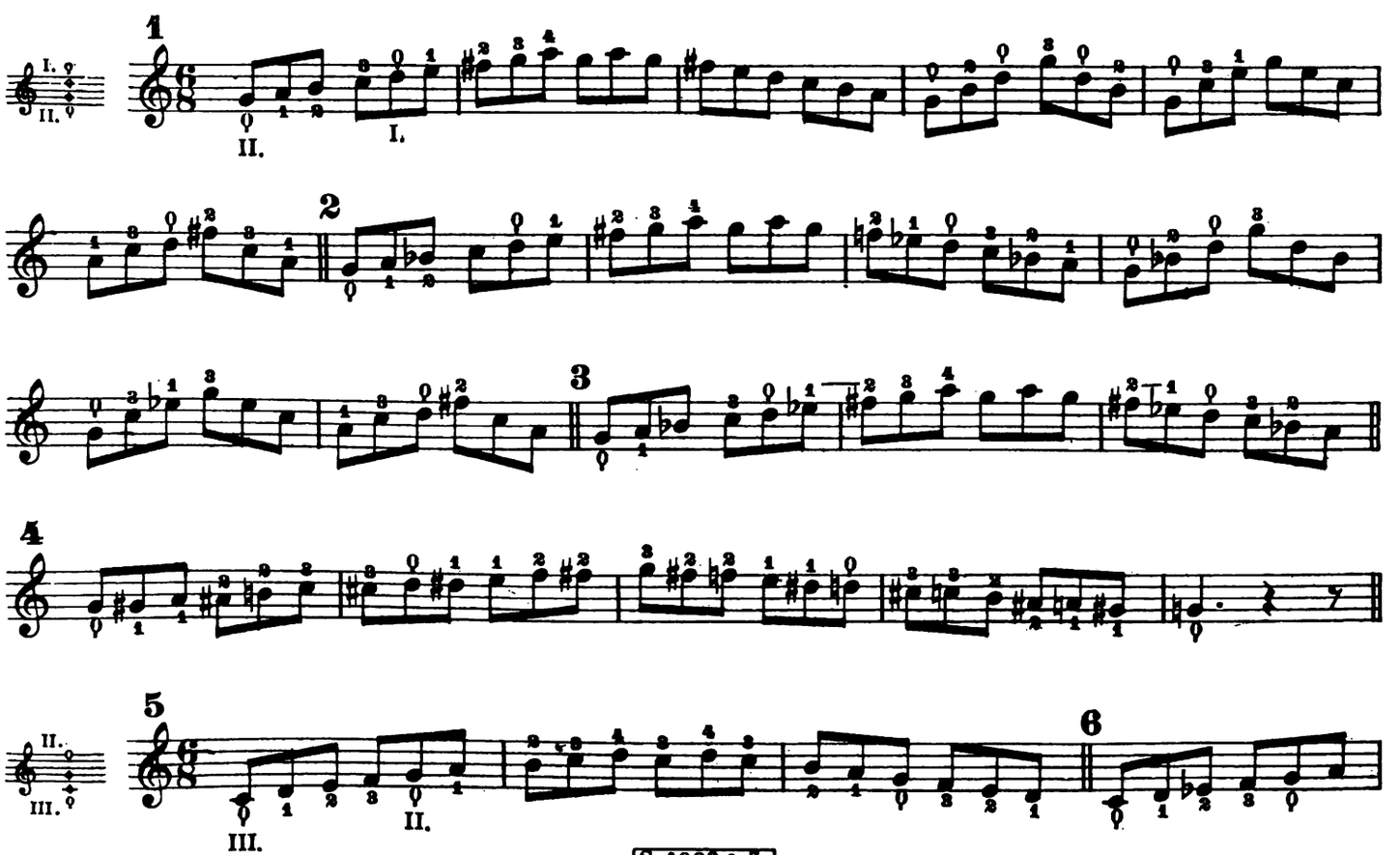
Studio

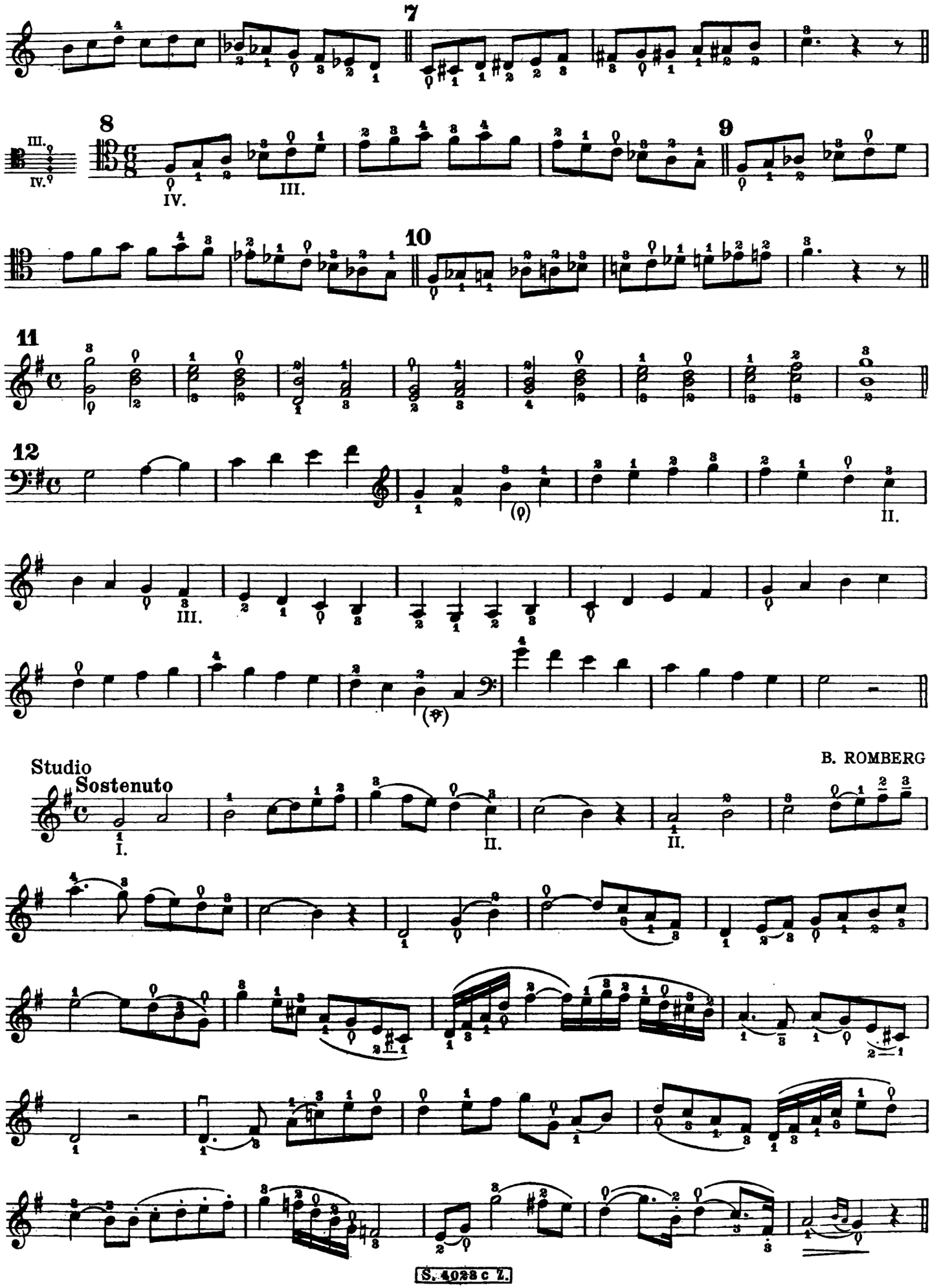
Andante sostenuto

espress.



Lezione 125



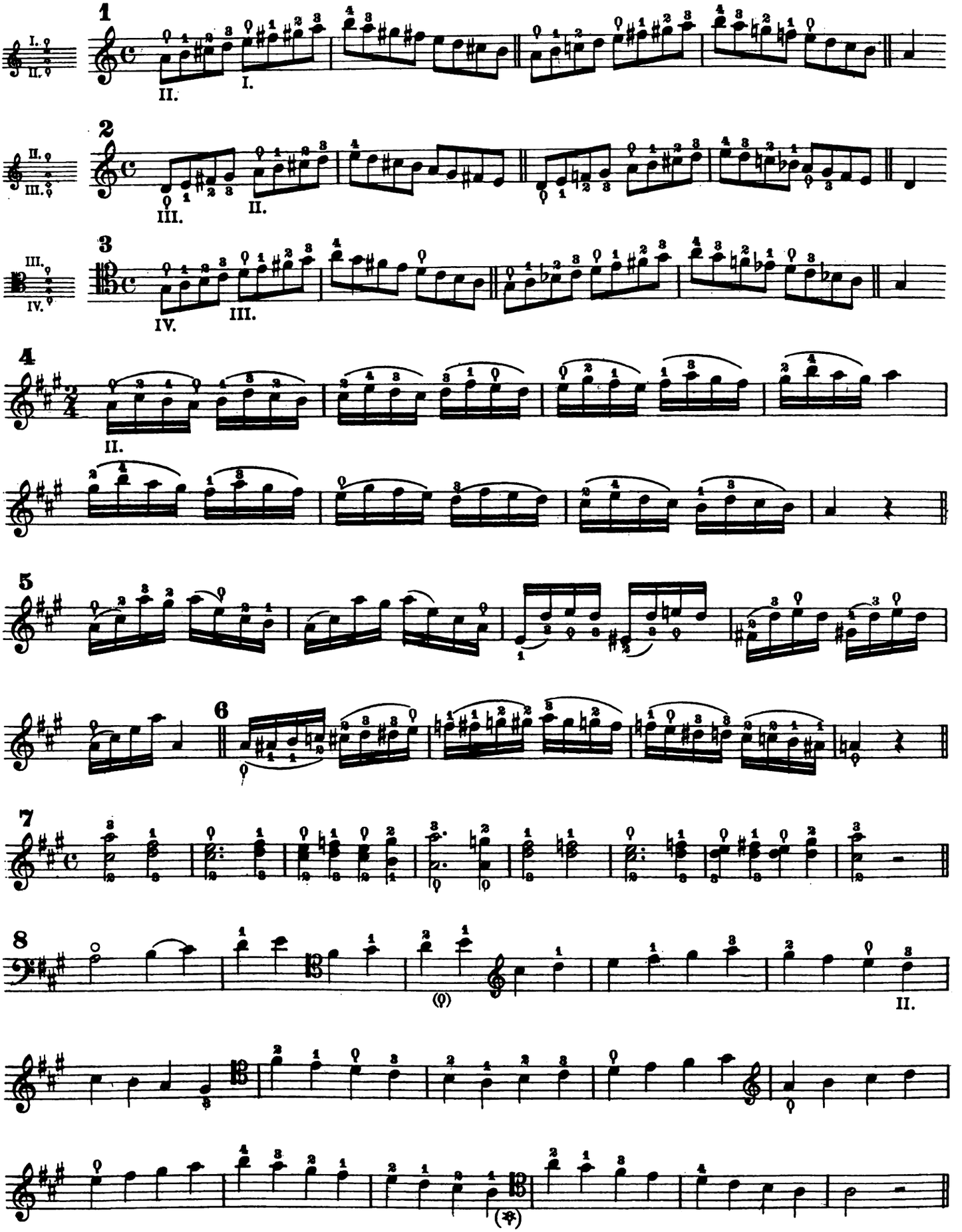


Studio

Sostenuto

B. ROMBERG

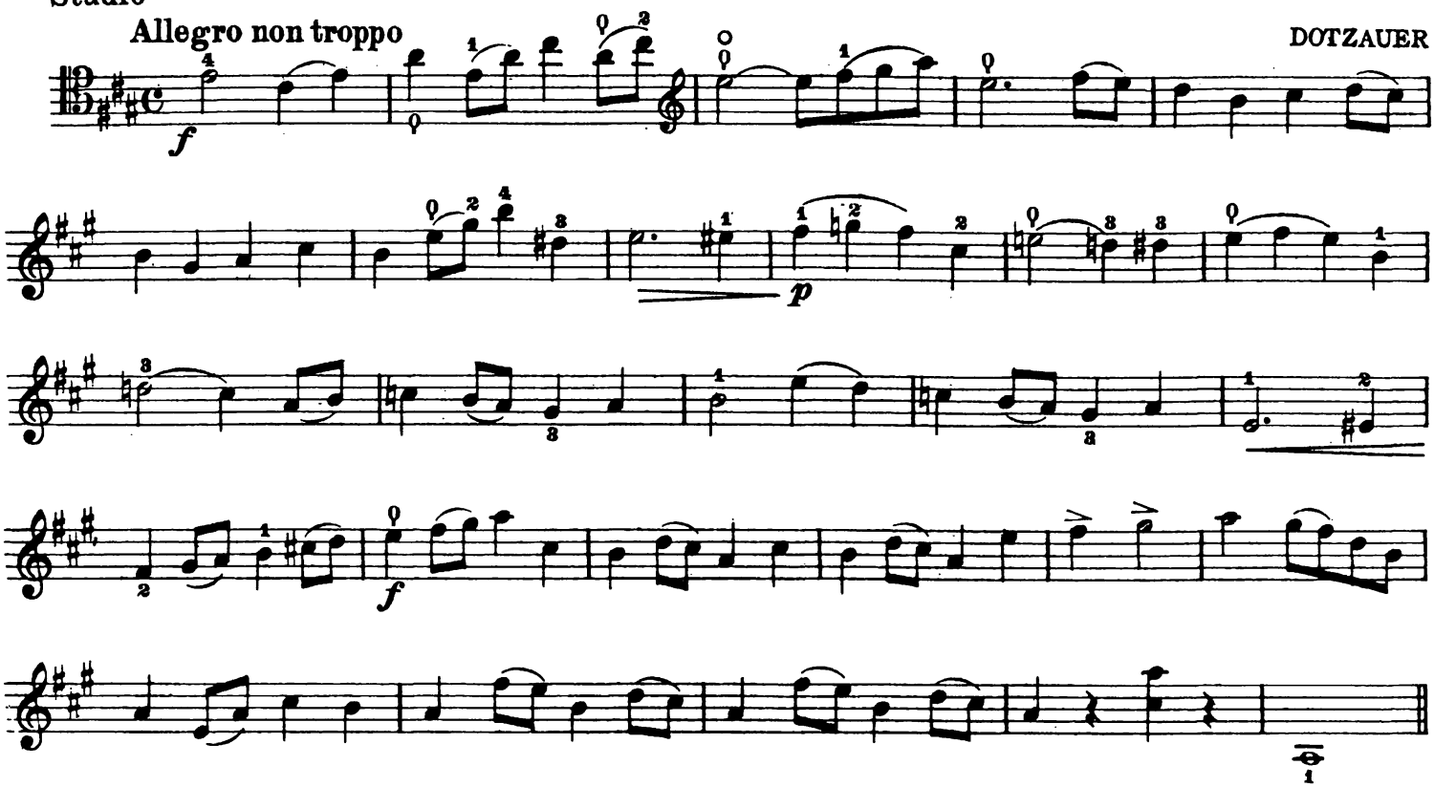
Lezione 126



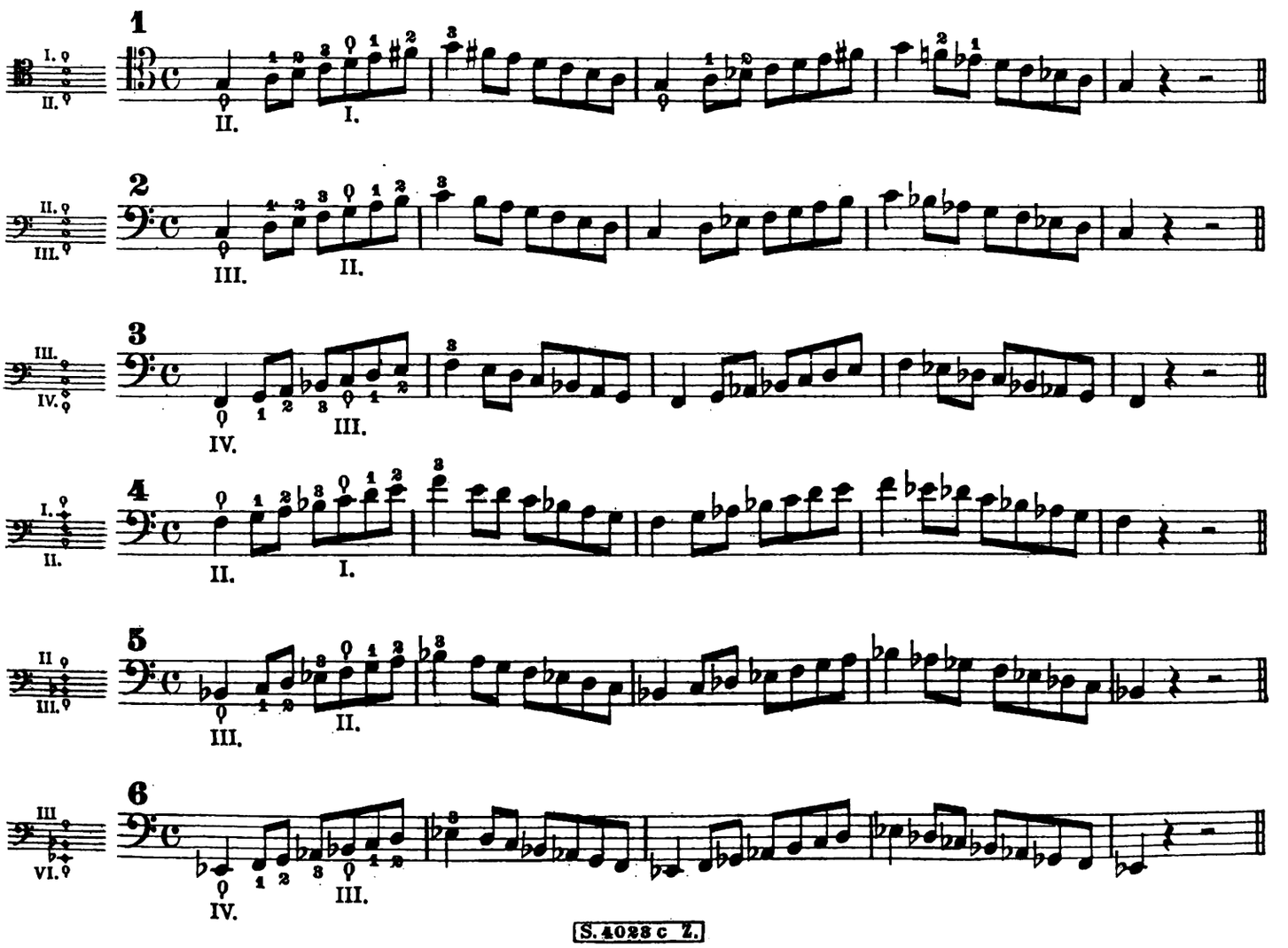
Studio

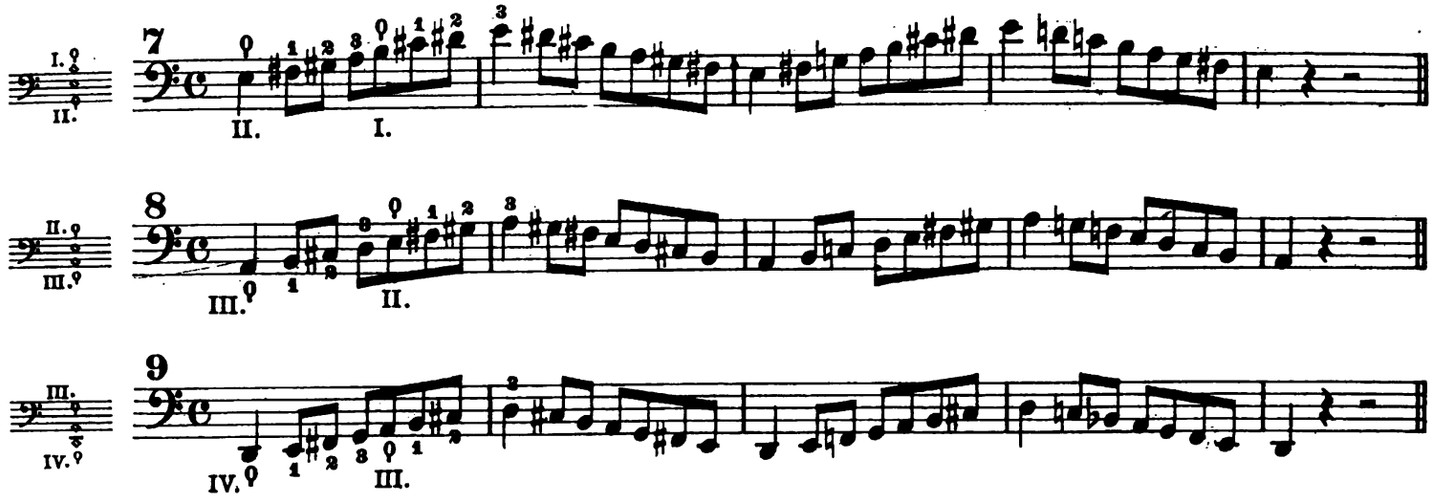
Allegro non troppo

DOTZAUER



Lezione 127

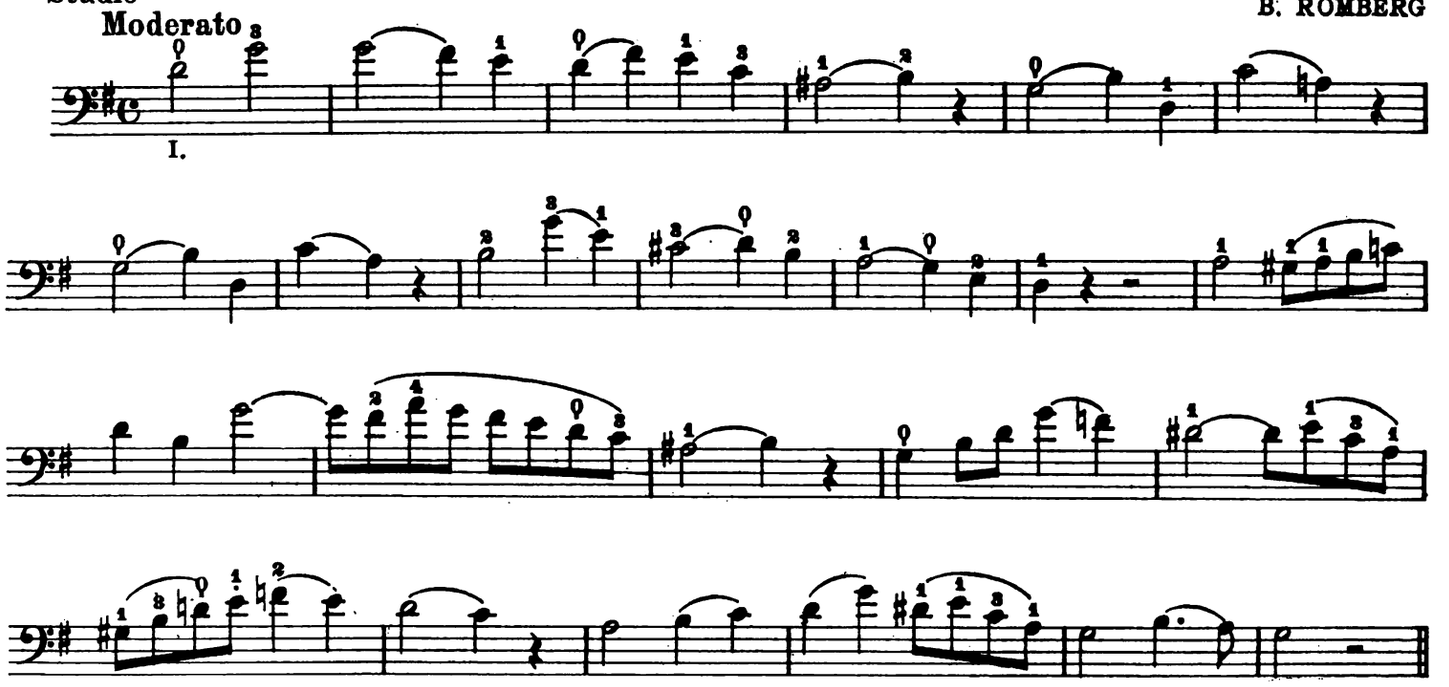




Studio

Moderato

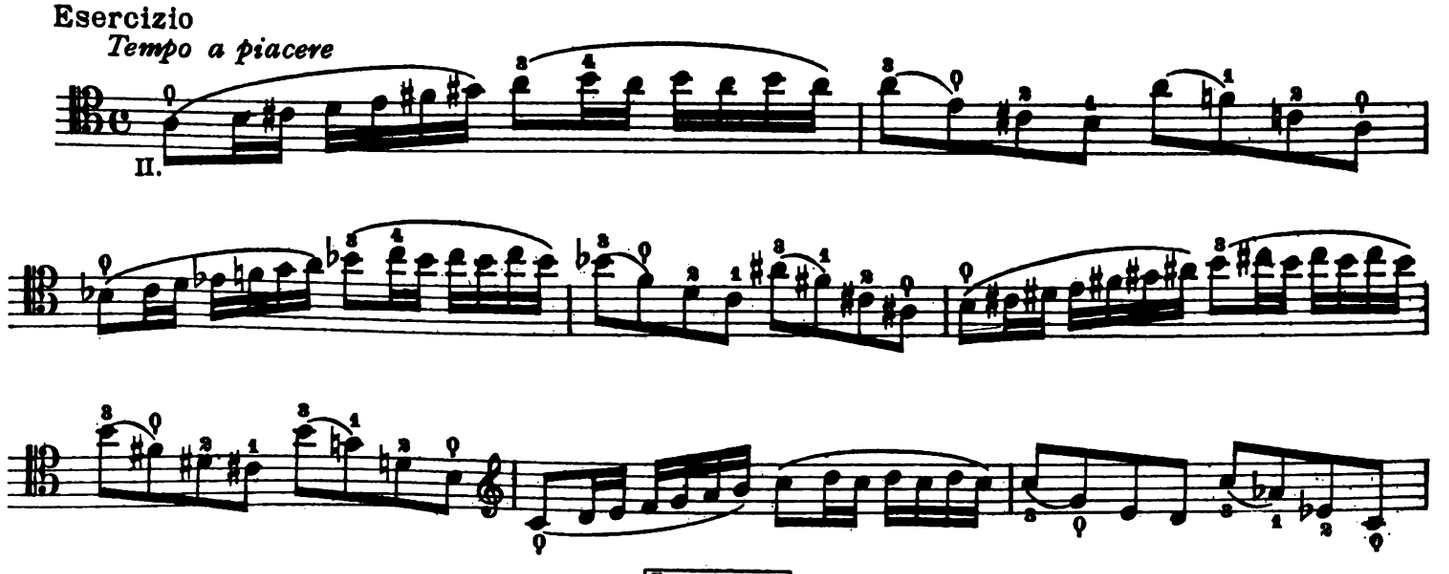
B. ROMBERG

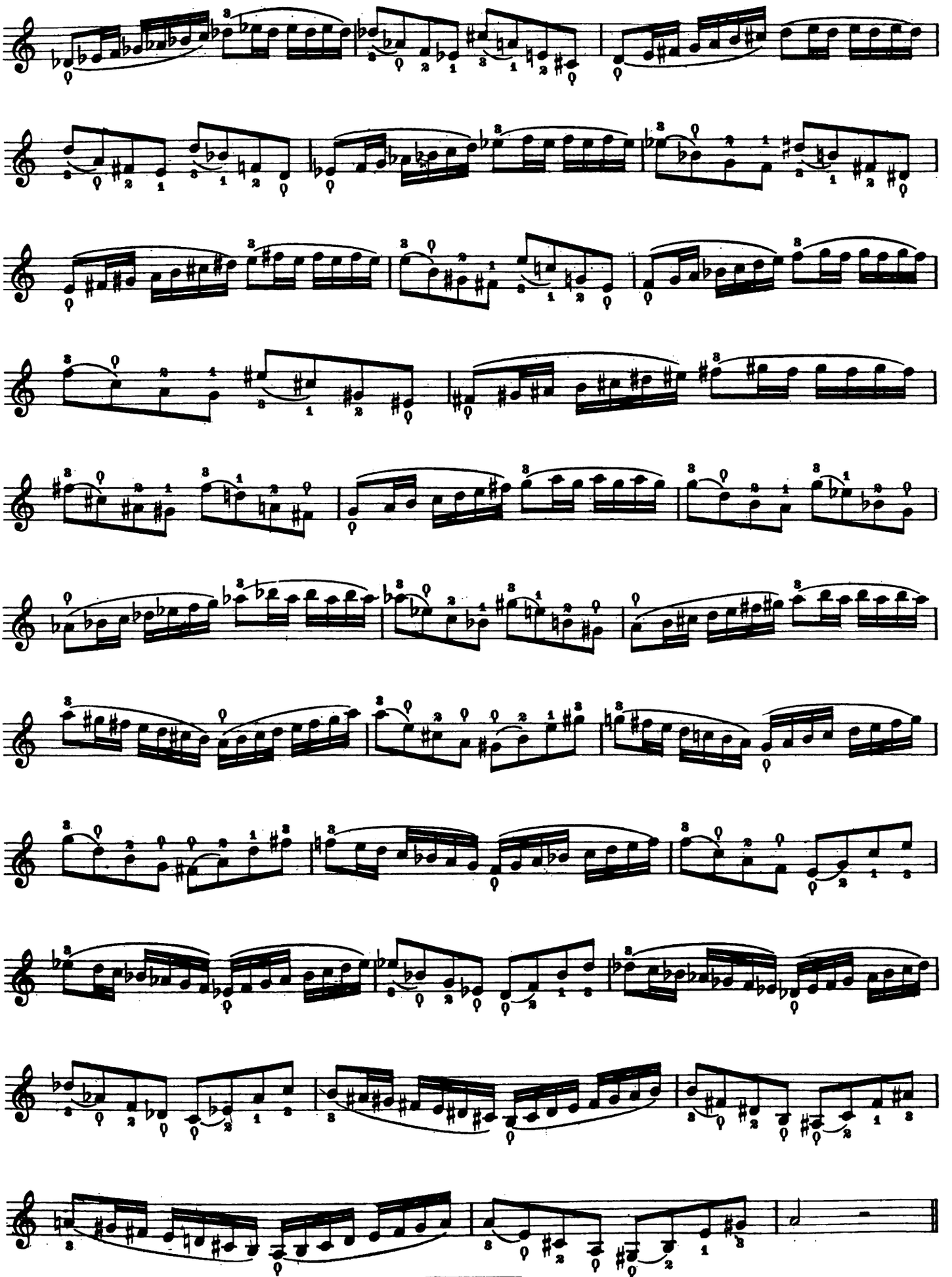


Lezione 128

Esercizio

Tempo a piacere

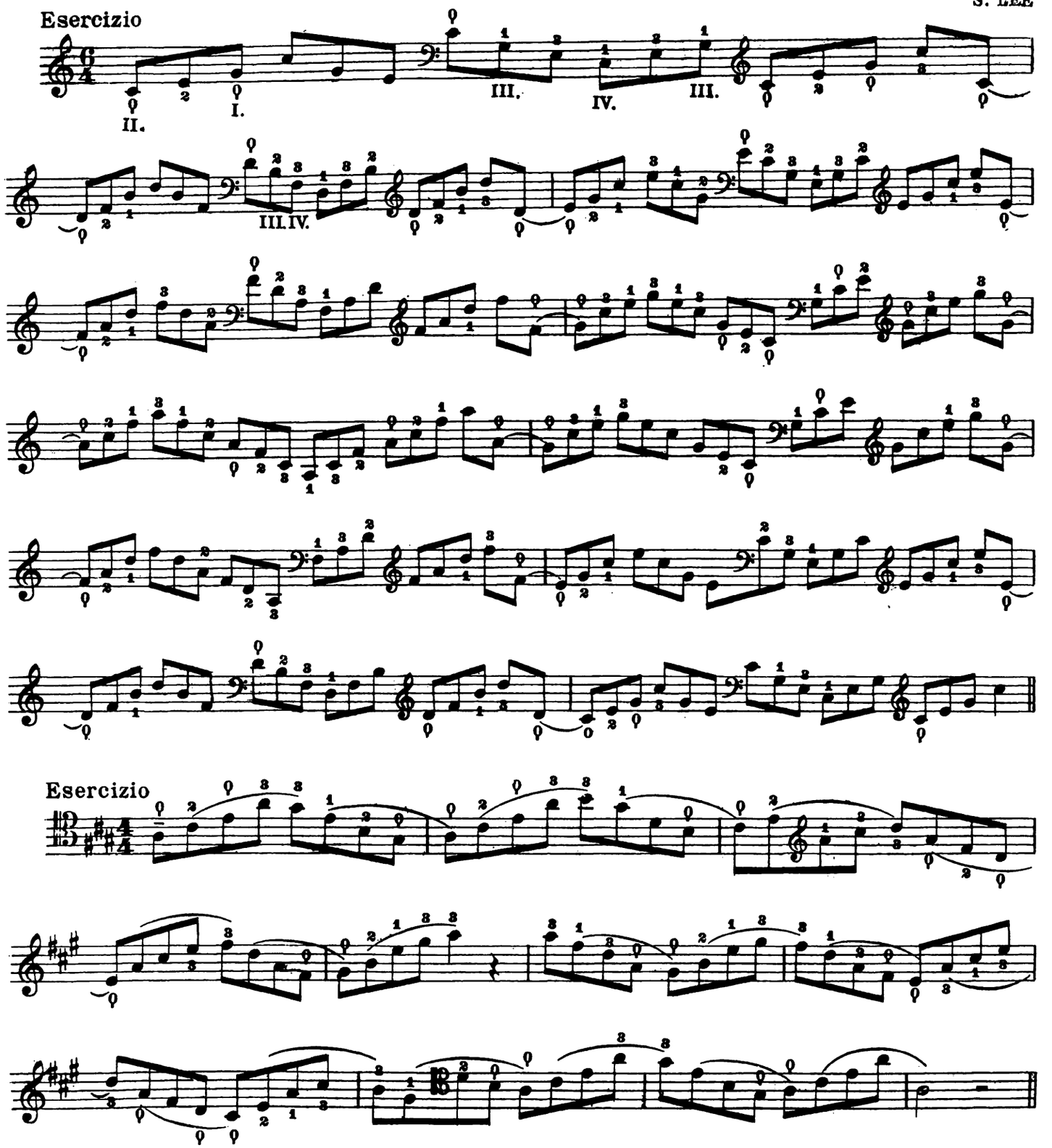




Lezione 129

S. LEE

Esercizio

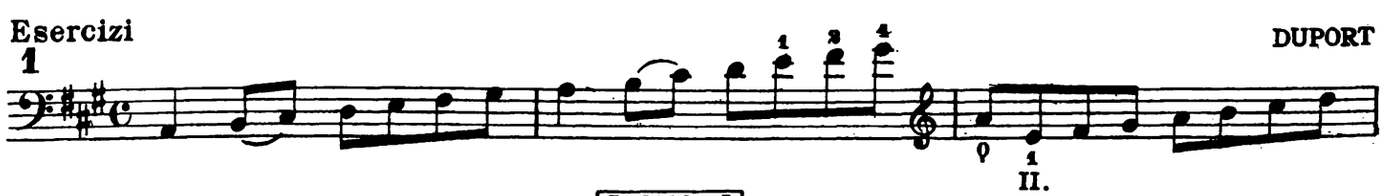


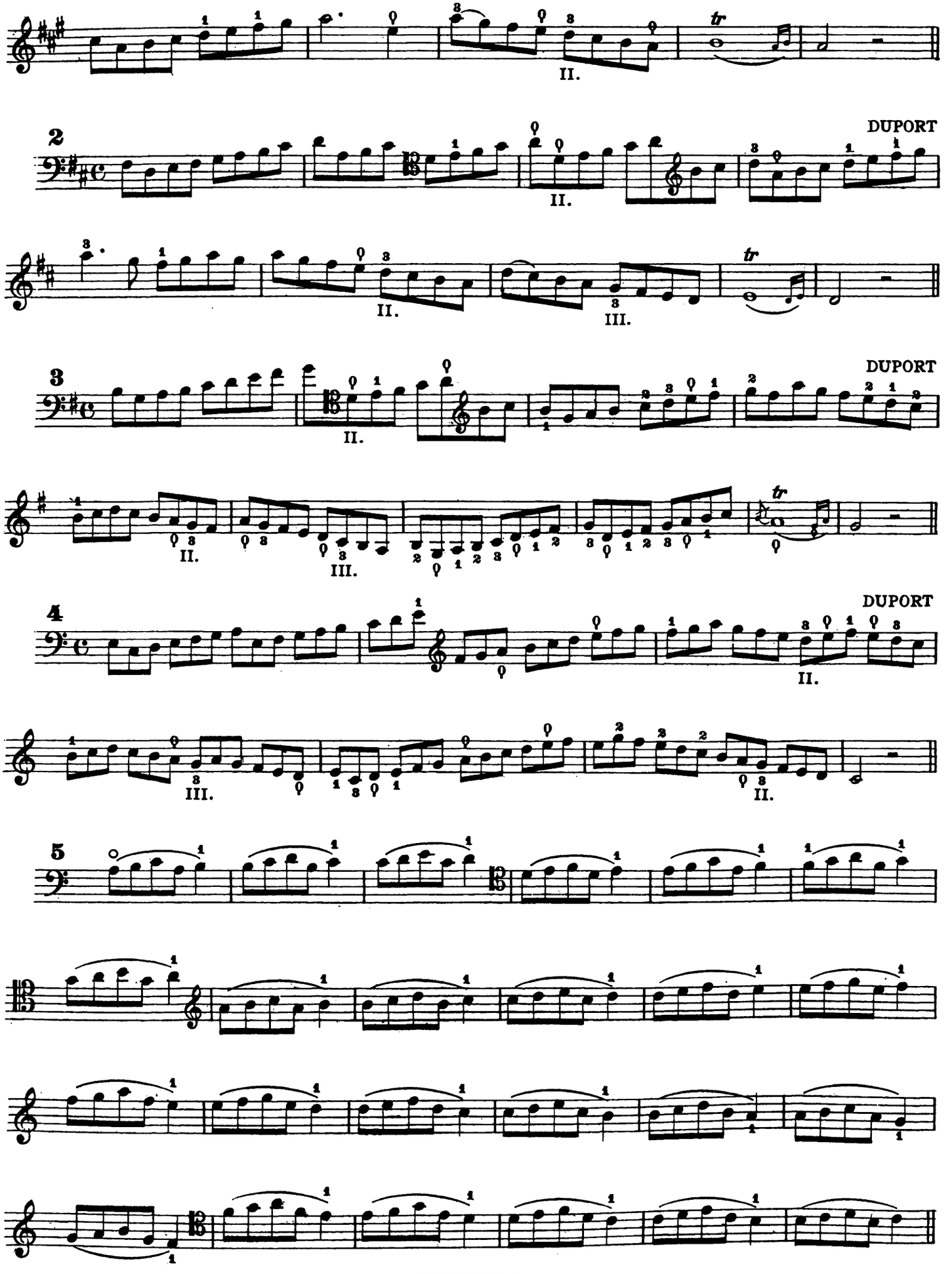
Lezione 130

Esercizi

1

DUPORT

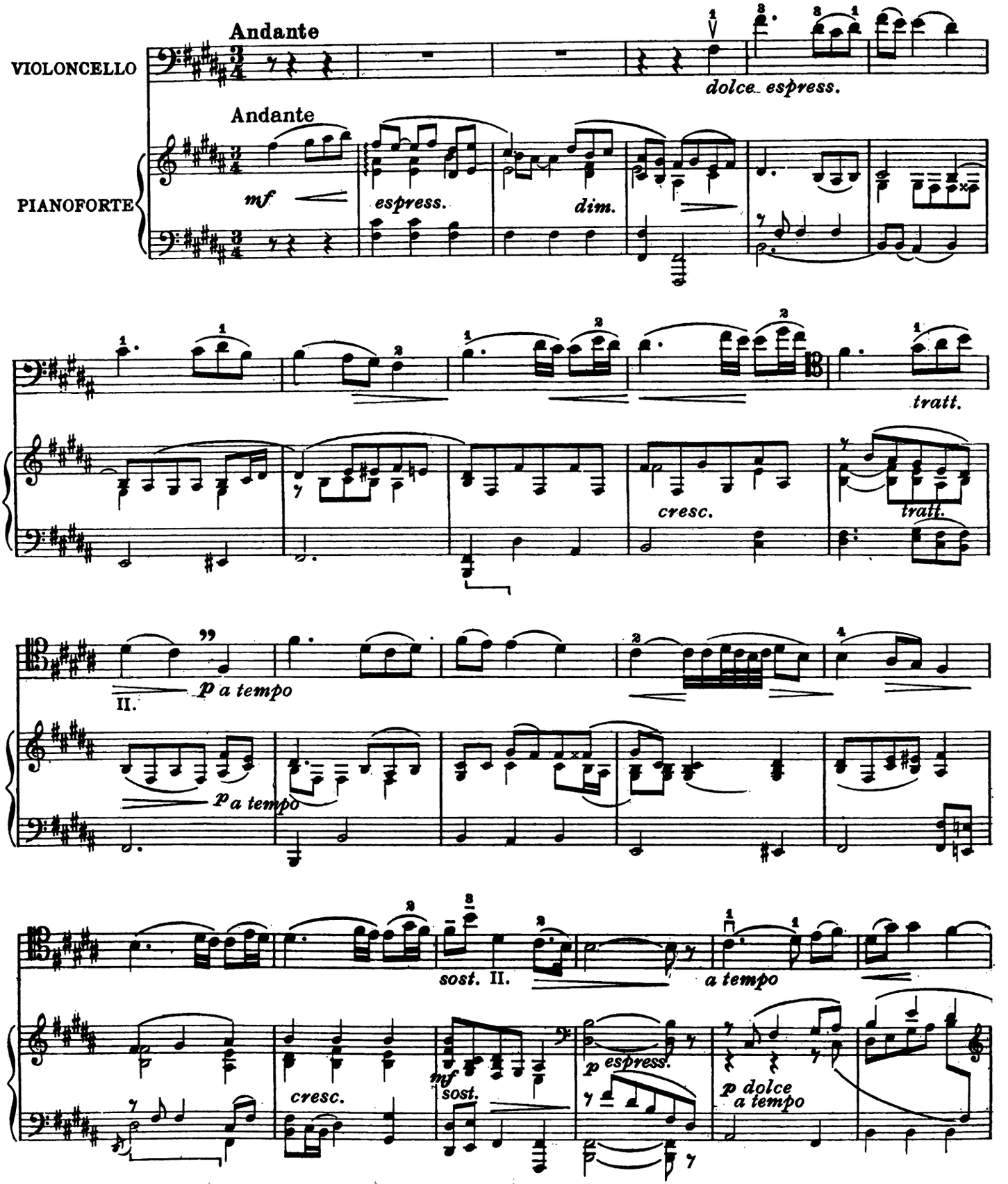



II.
2
DUPORT
II.
II.
III.
3
DUPORT
II.
II.
III.
4
DUPORT
II.
III.
II.
5

ARIA

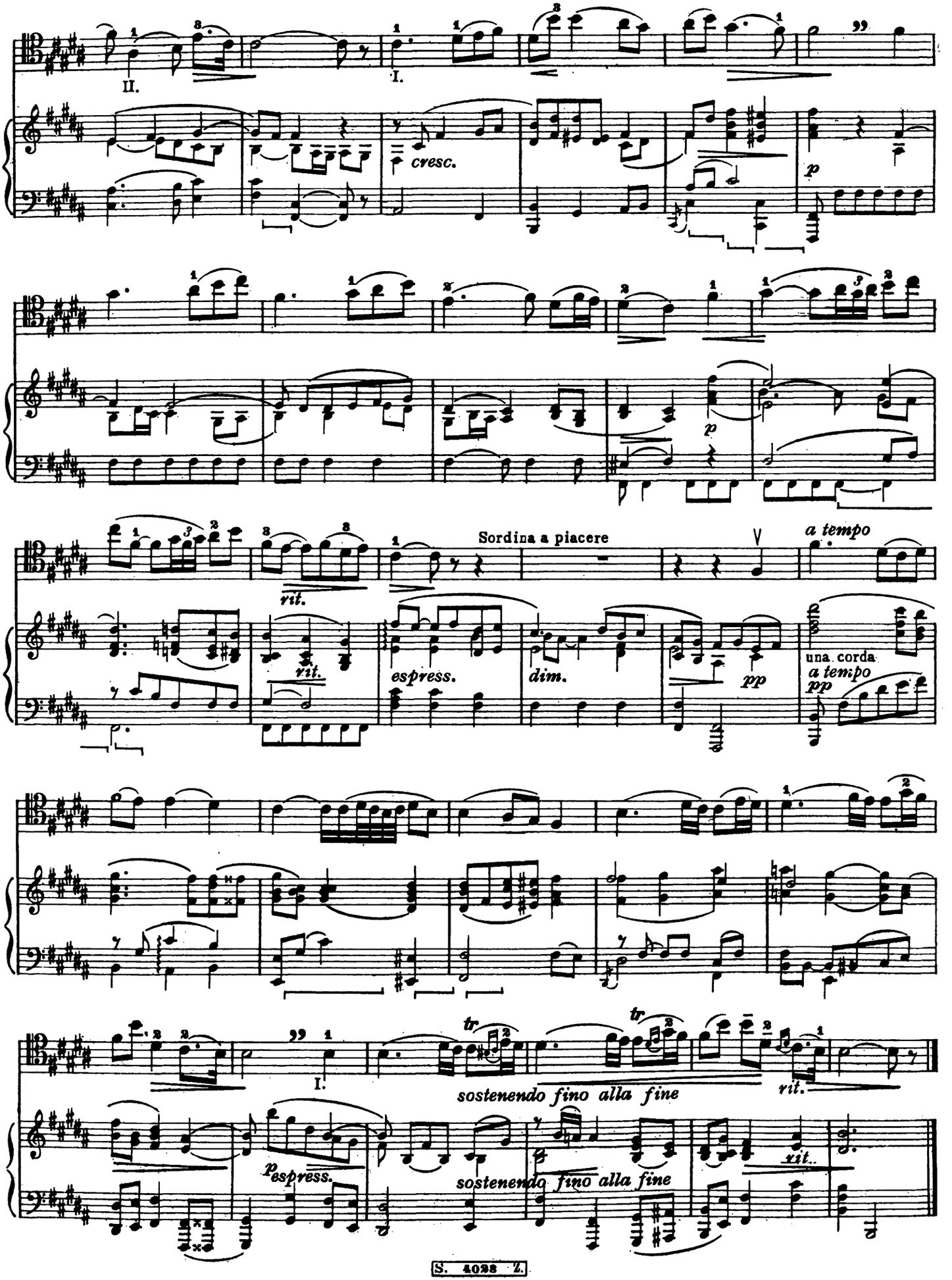
N. PORPORA

(Libera trascrizione di I. CAPITANIO)



L'esecuzione pubblica di questa trascrizione è permessa purchè nel programma figuri il nome del trascrittore.

S. 4028 c Z.

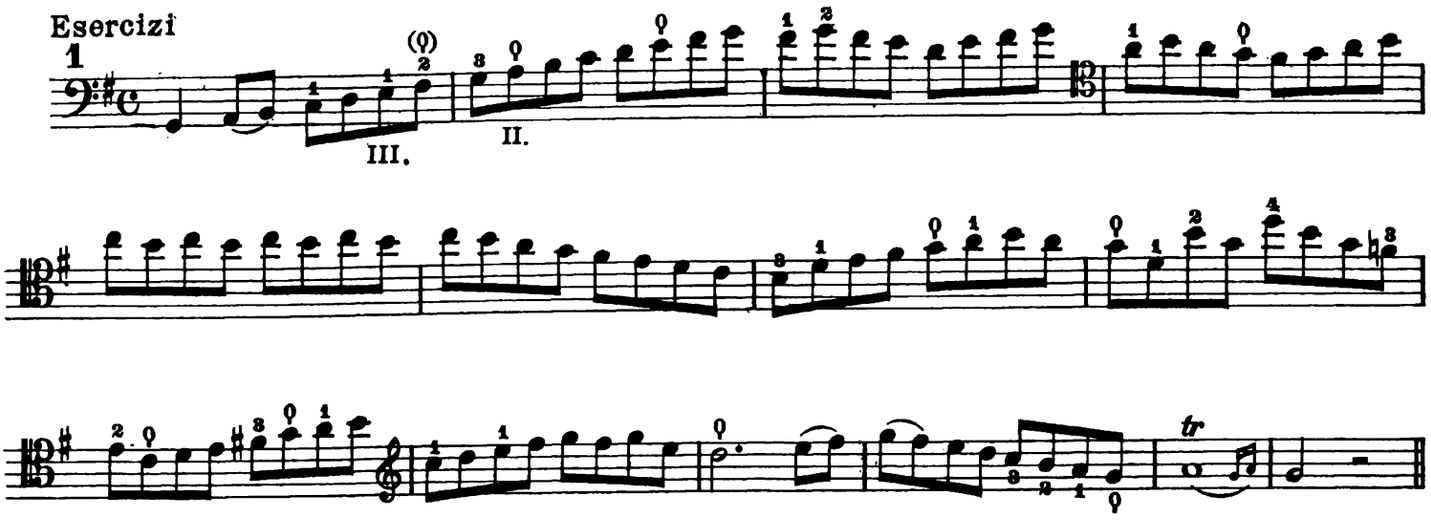

II.
I.
cresc.
p
p
Sordina a piacere
a tempo
rit.
rit.
espress.
dim.
pp
una corda
a tempo
pp
I.
tr
tr
sostenendo fino alla fine
rit.
espress.
sostenendo fino alla fine
rit.

Lezione 131

DUPORT

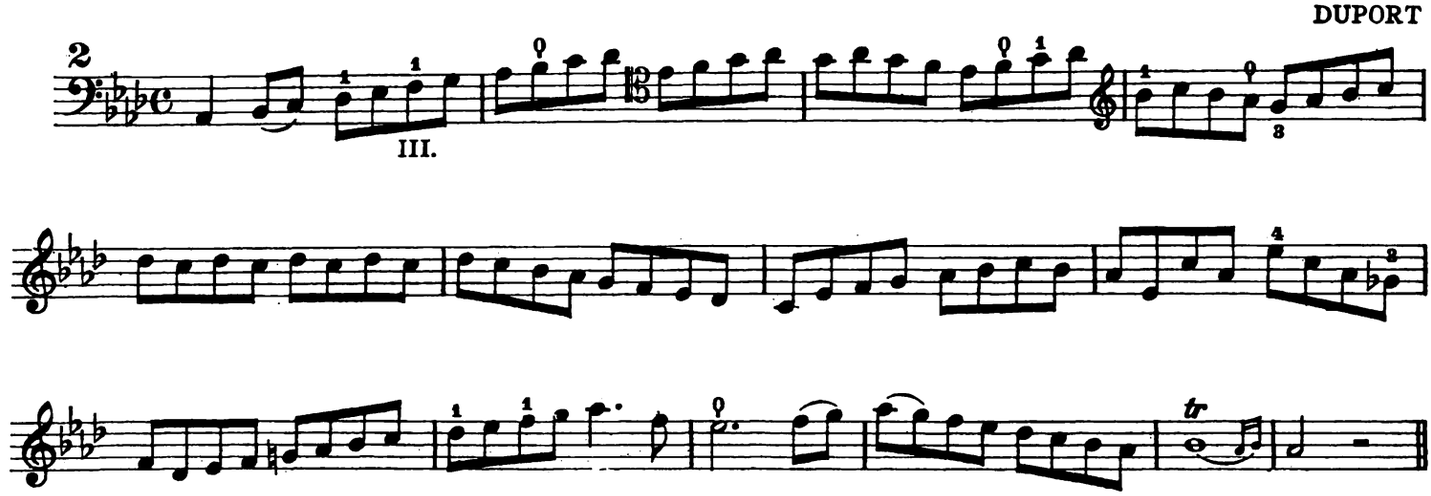
Esercizi

1



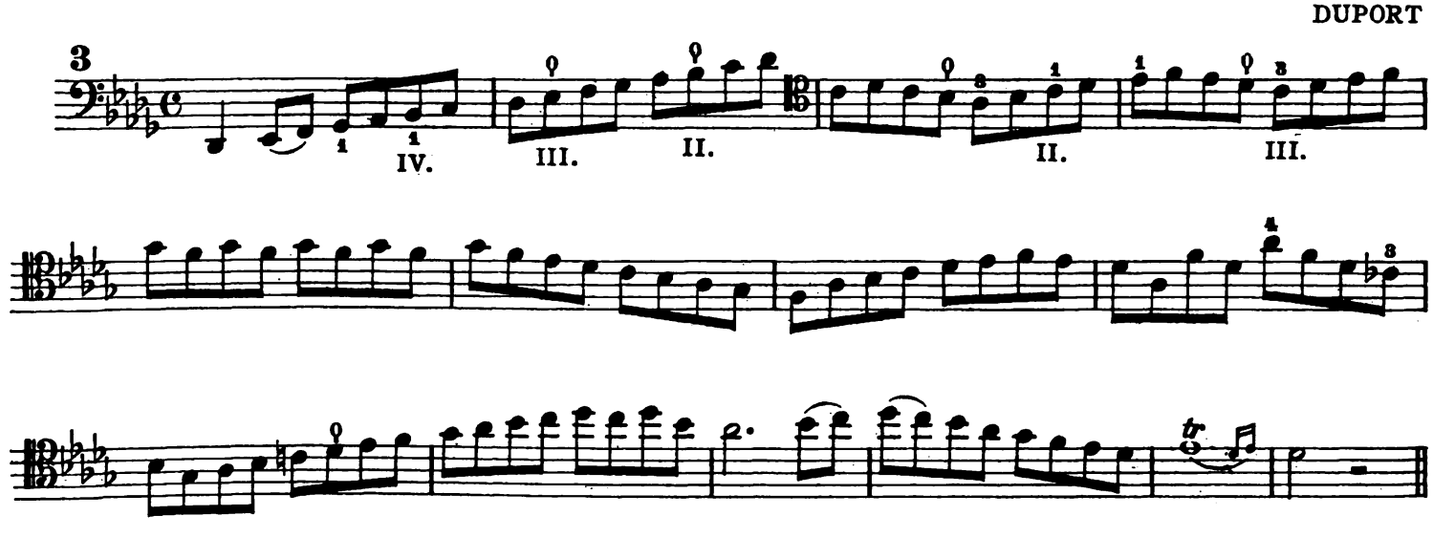
DUPORT

2



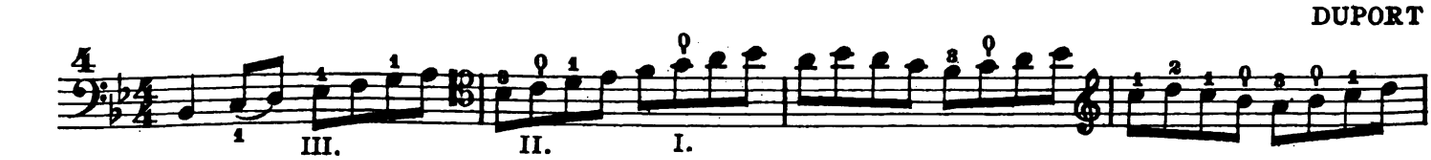
DUPORT

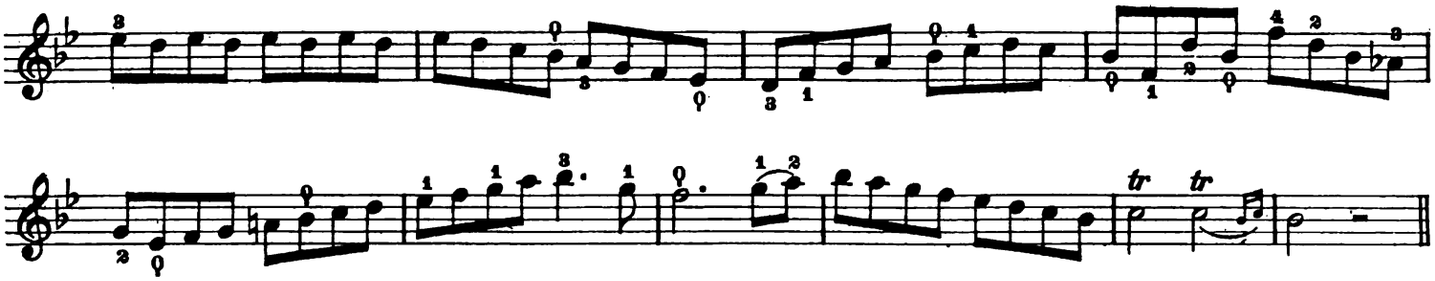
3



DUPORT

4



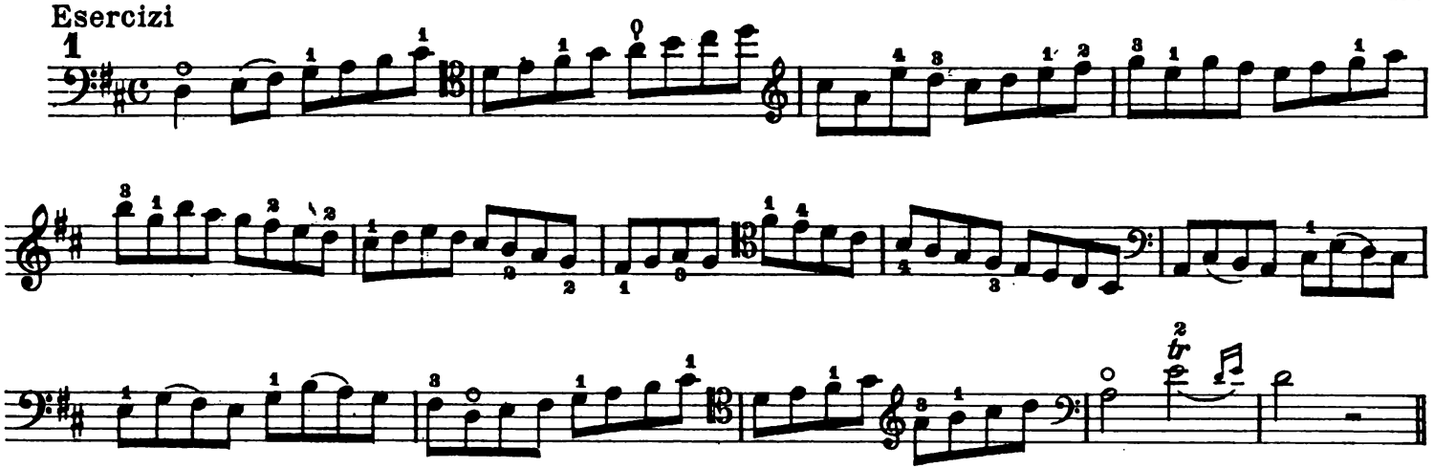


Lezione 132

DUPORT

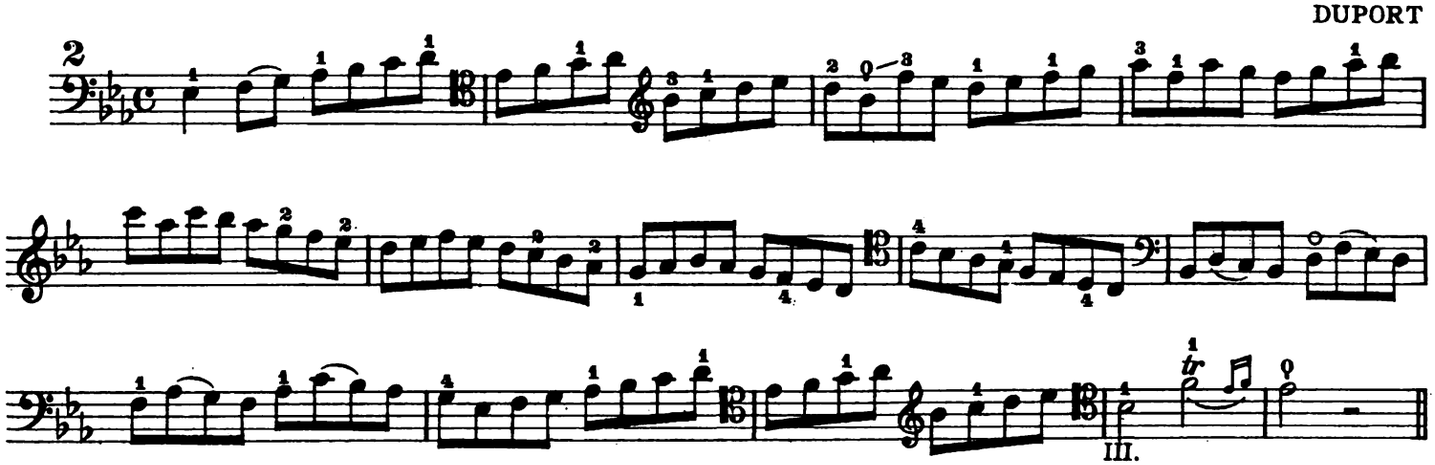
Esercizi

1



DUPORT

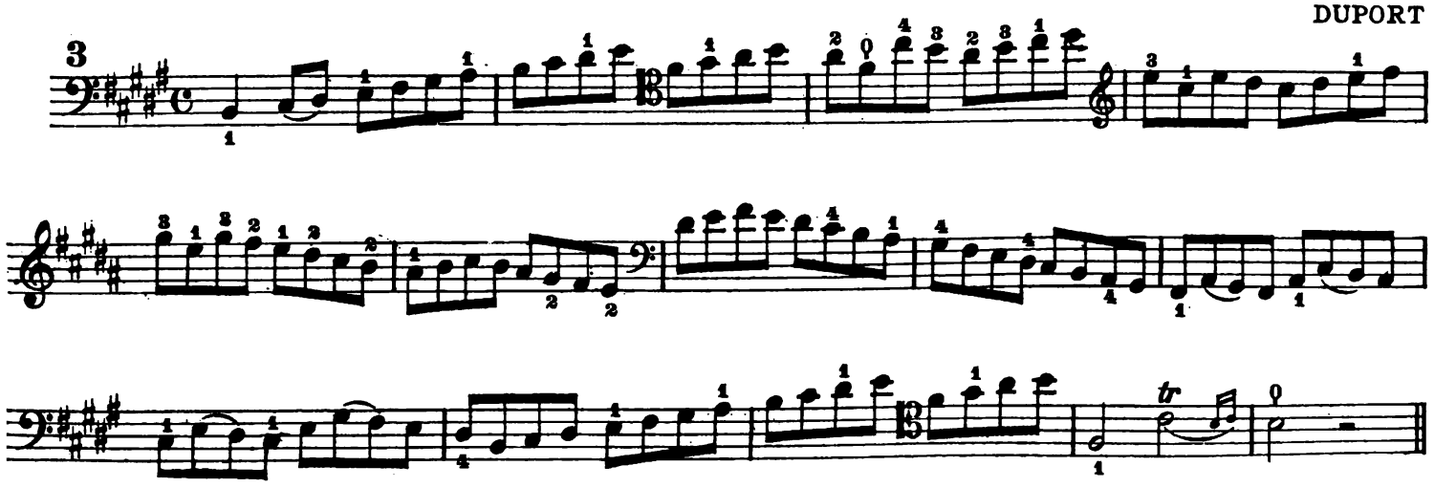
2

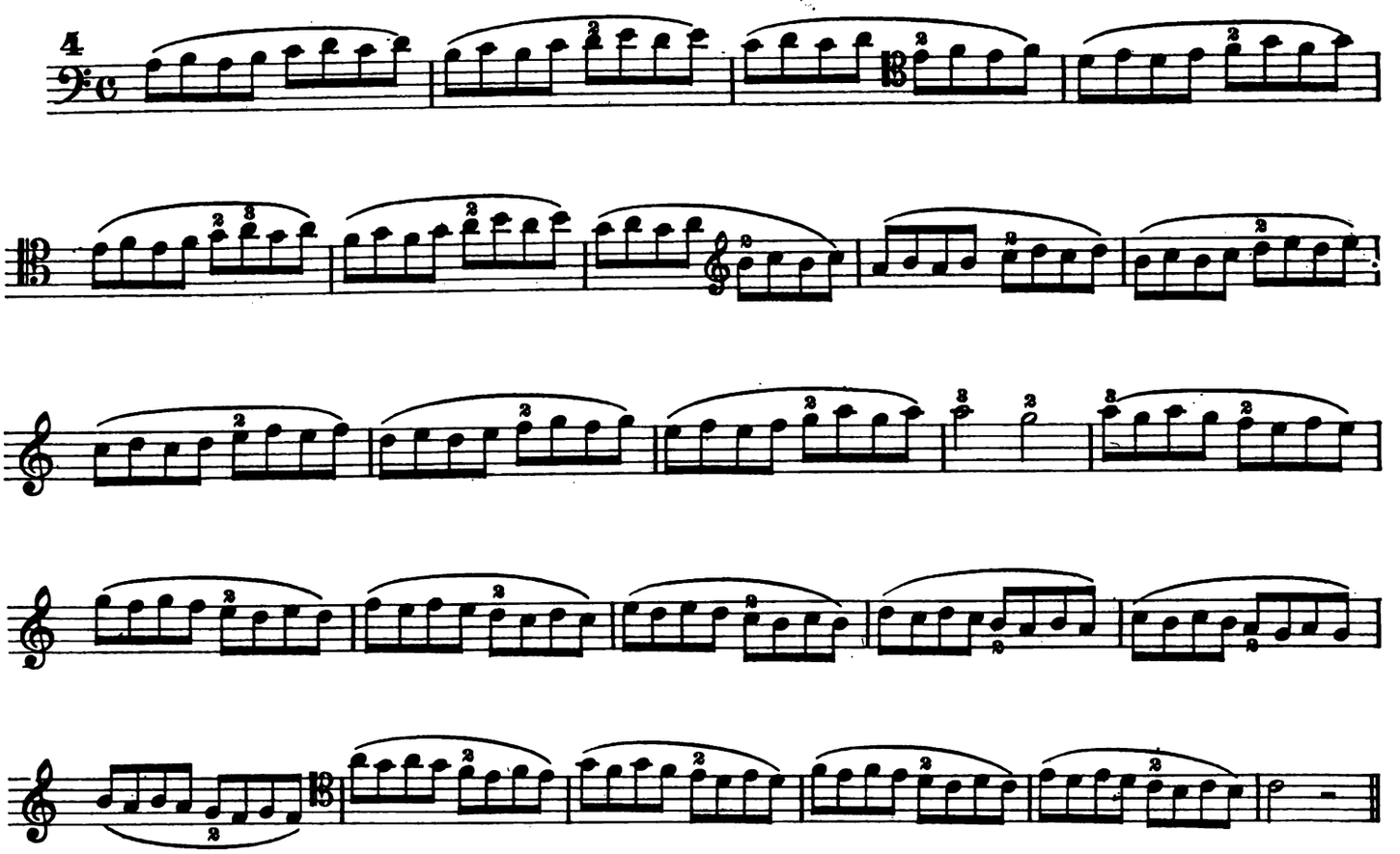


III.

DUPORT

3

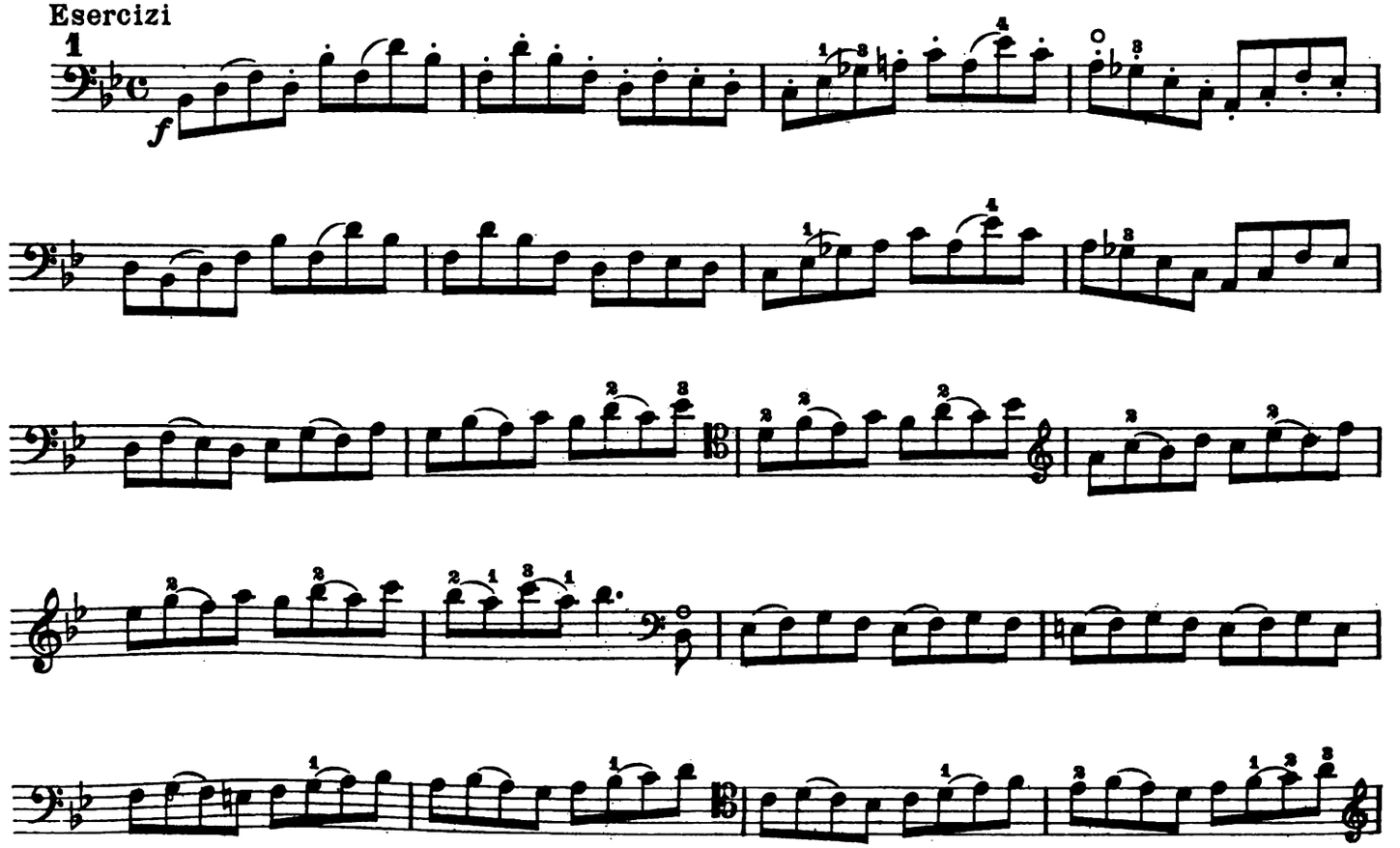


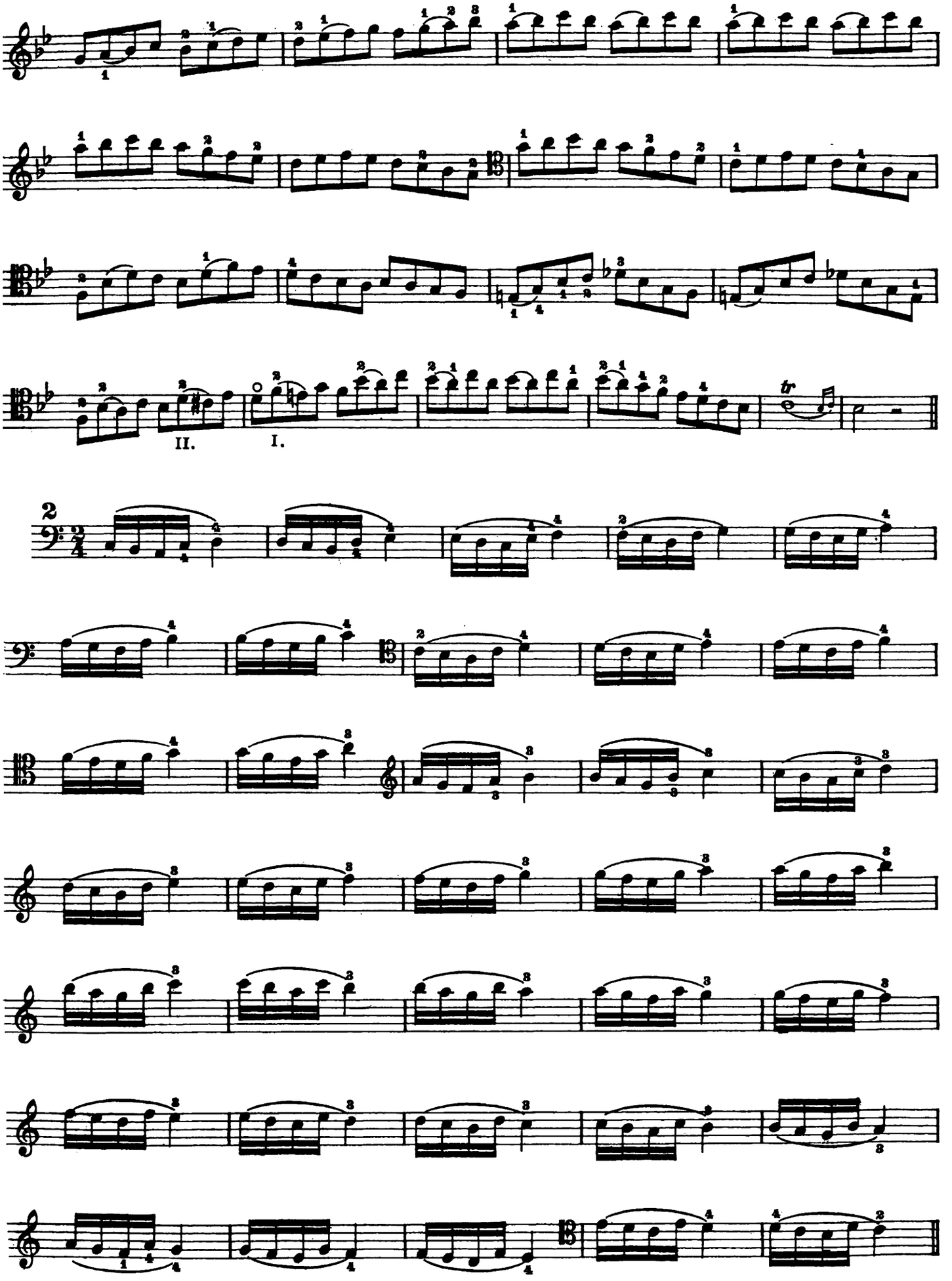


Lezione 133

DUPORT

Esercizi



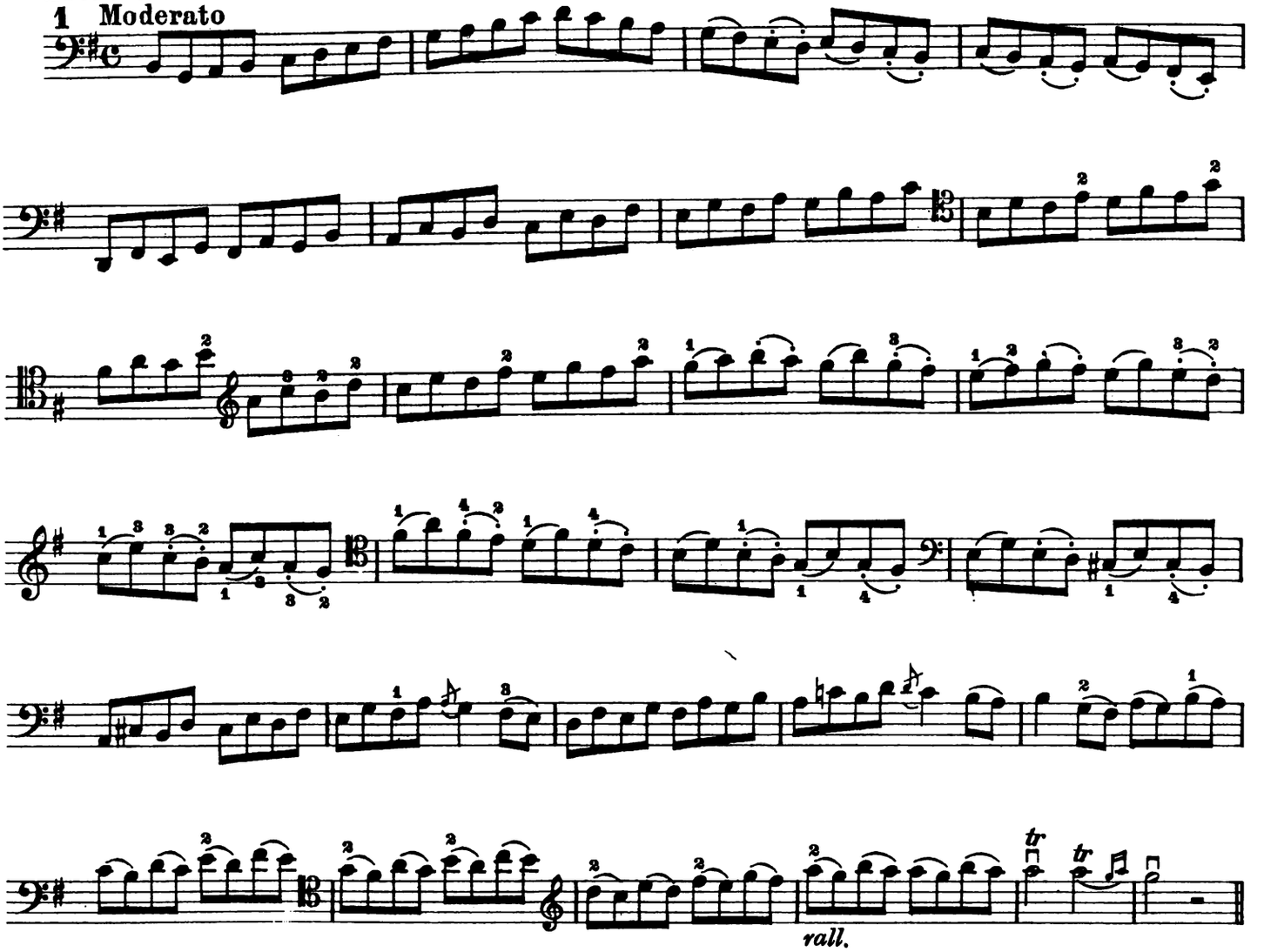

II.
I.

Lezione 134

DUPORT

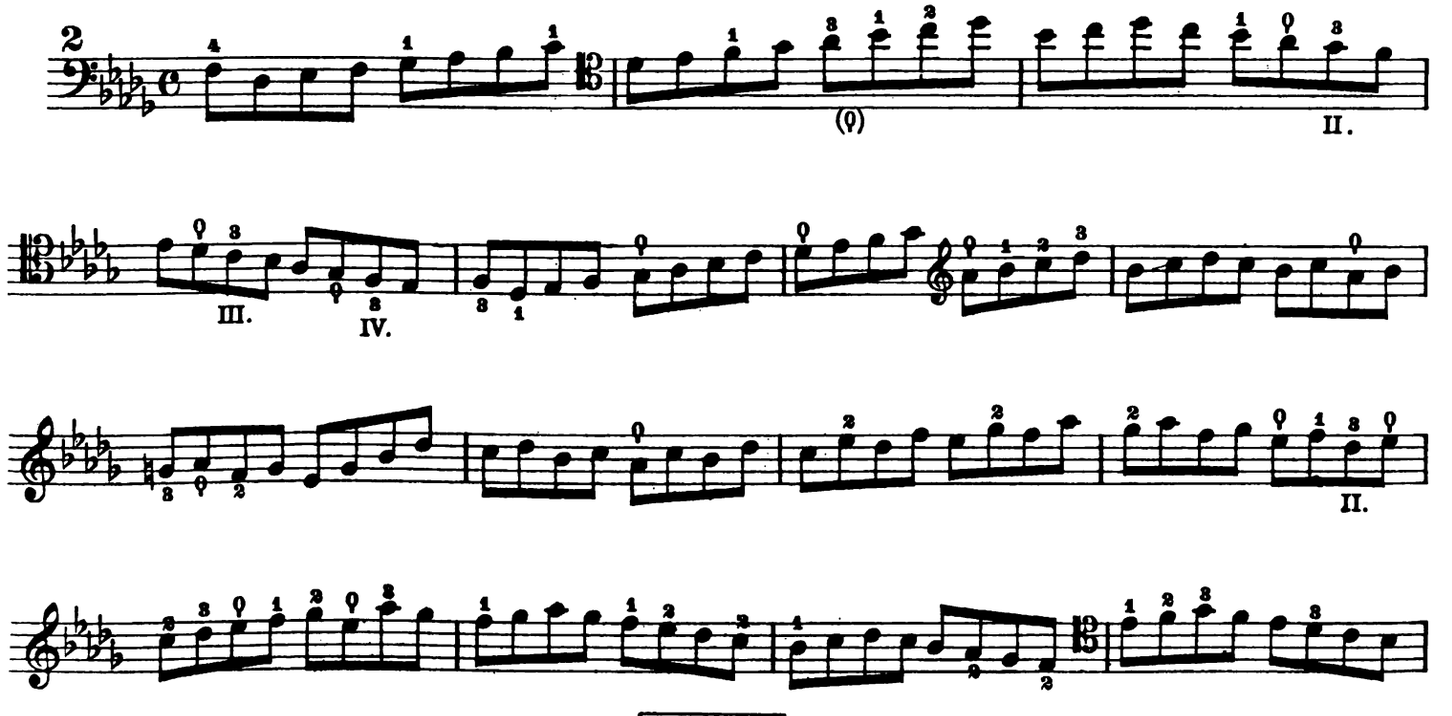
Esercizi

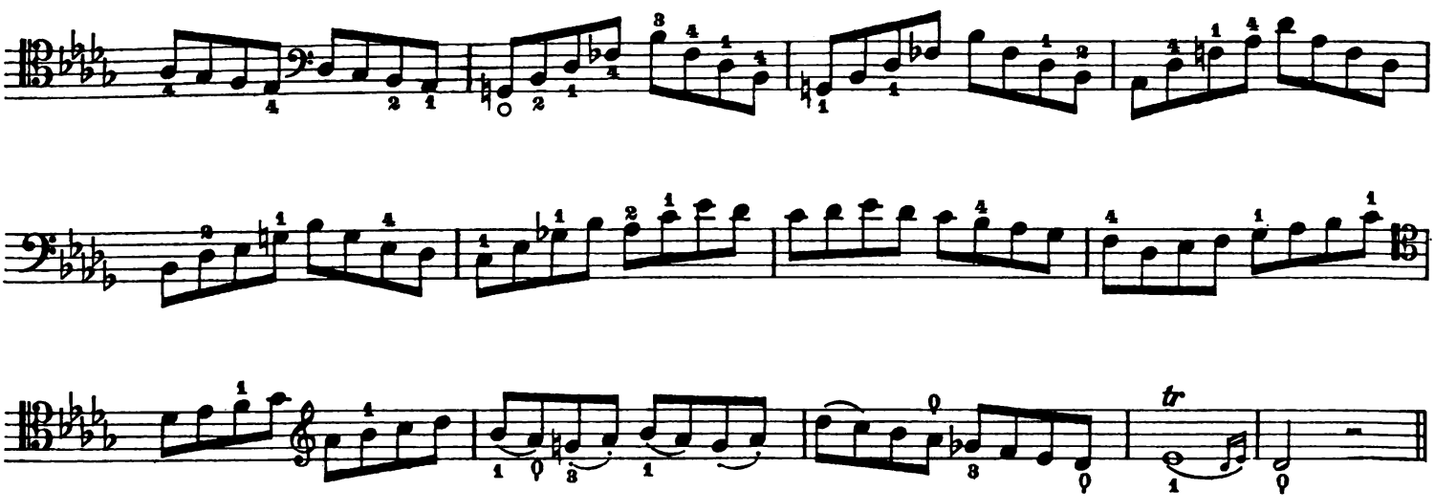
1 Moderato



DUPORT

2





Lezione 135

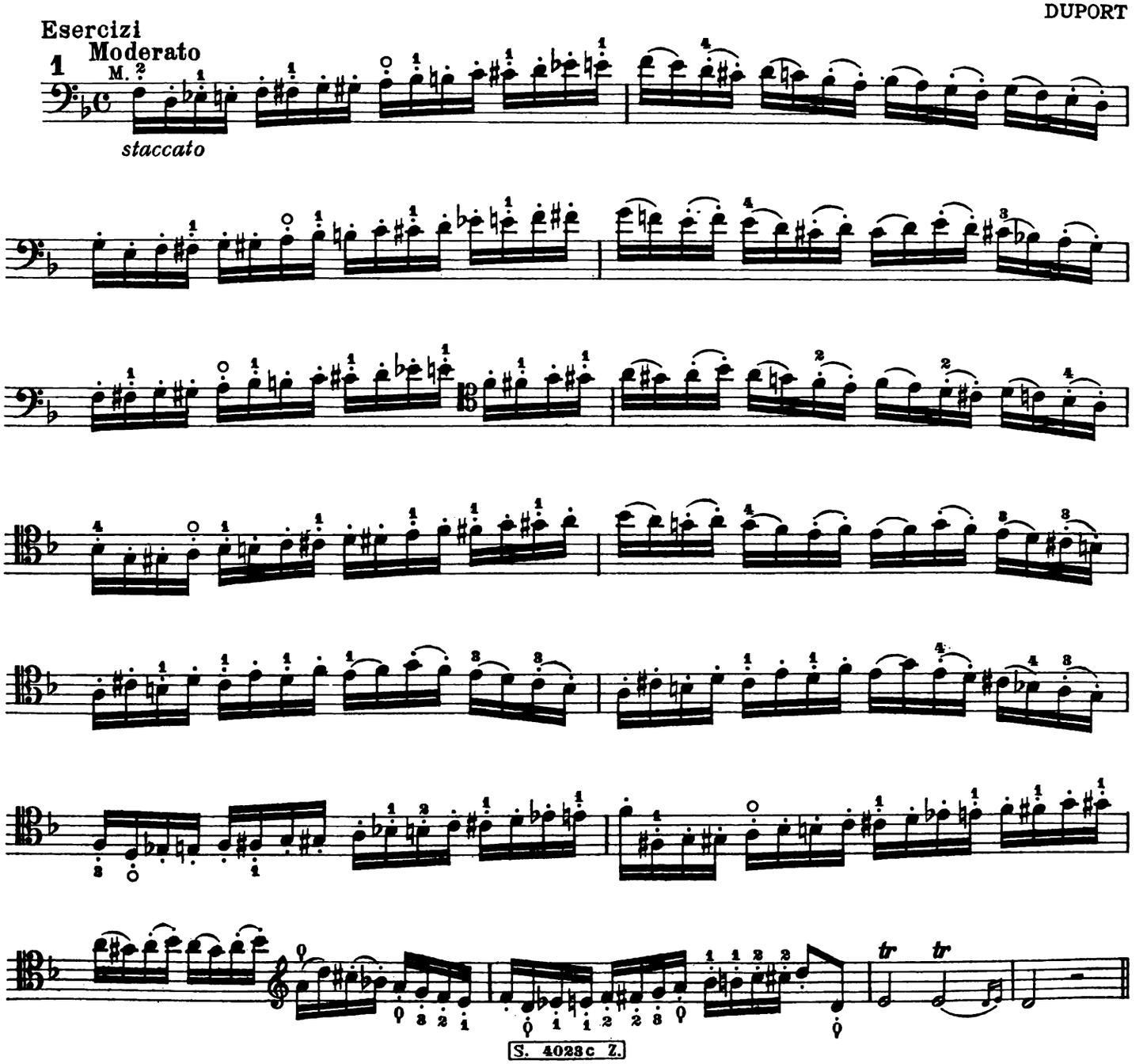
DUPORT

Esercizi

Moderato

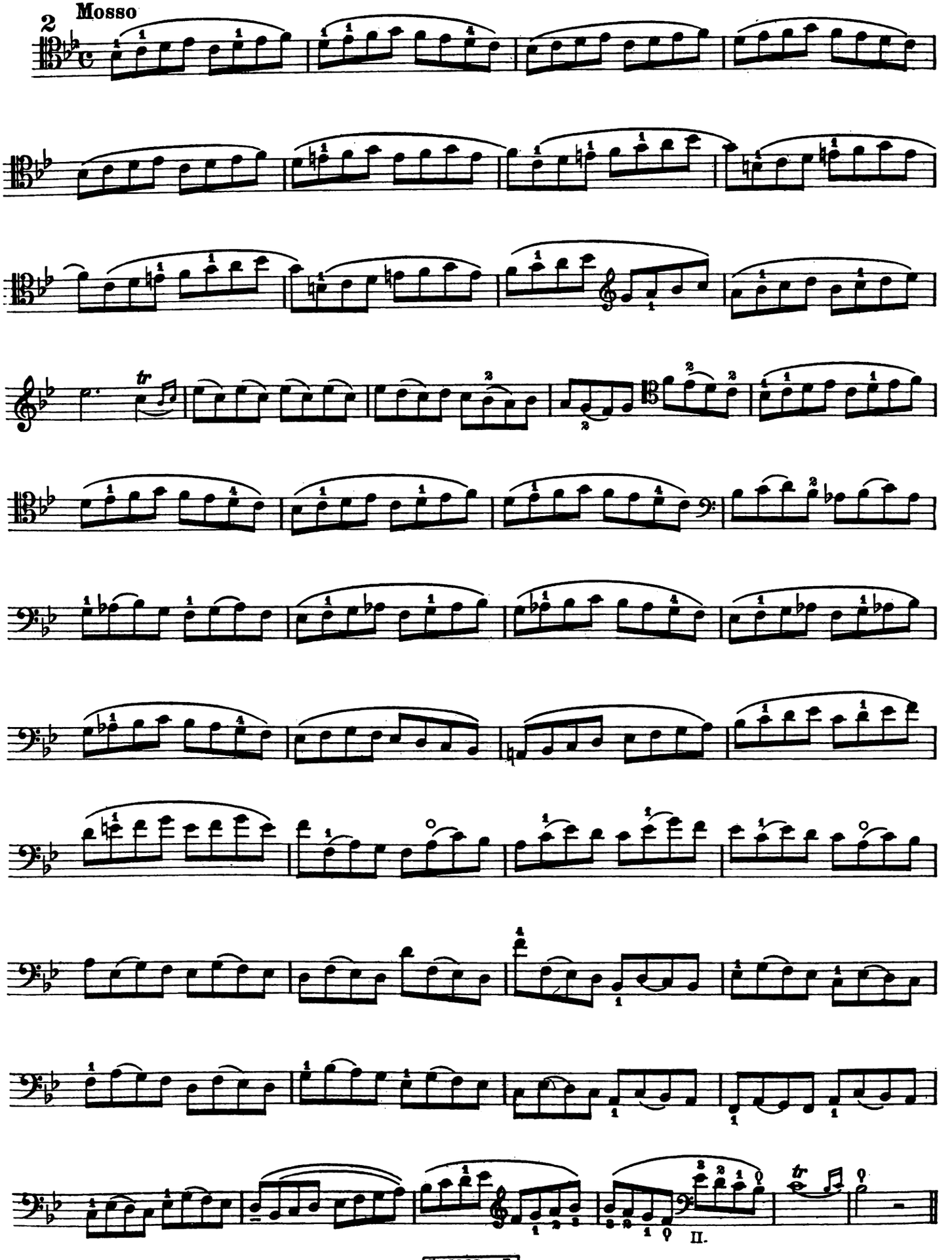
1 M. 2

staccato



2

Mosso

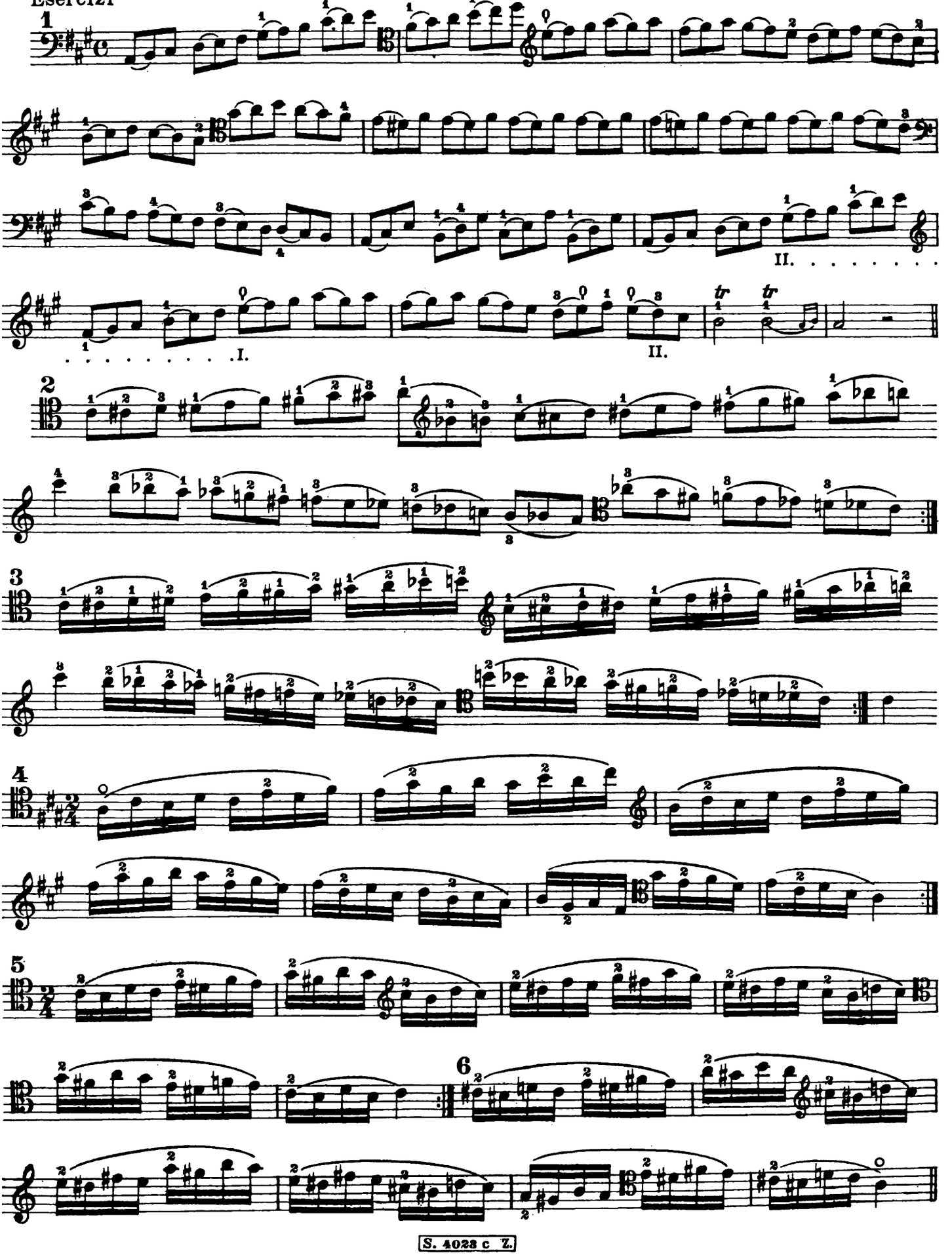


II.

Lezione 136

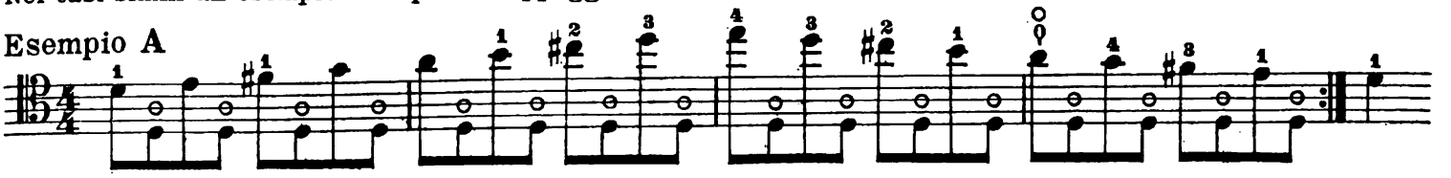
DUPORT

Esercizi



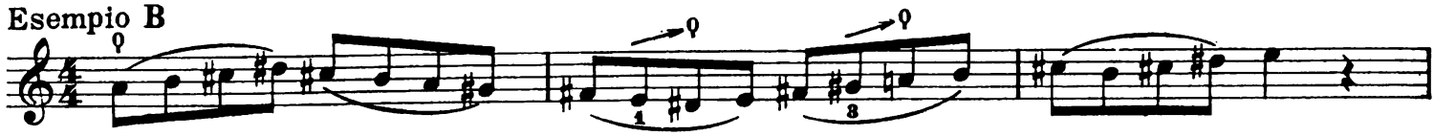
Nei casi simili all'esempio A il pollice appoggia su una sola corda

Esempio A

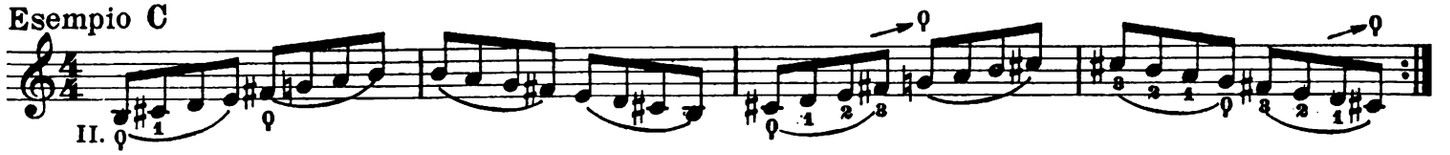


Gli esempi B-C dimostrano che per eseguire col capotasto due note su due corde vicine e formanti fra loro una quinta diminuita, lo spostamento del pollice (→) deve avvenire a mezzo di uno striscio durante la nota che precede il nuovo impiego del capotasto.

Esempio B

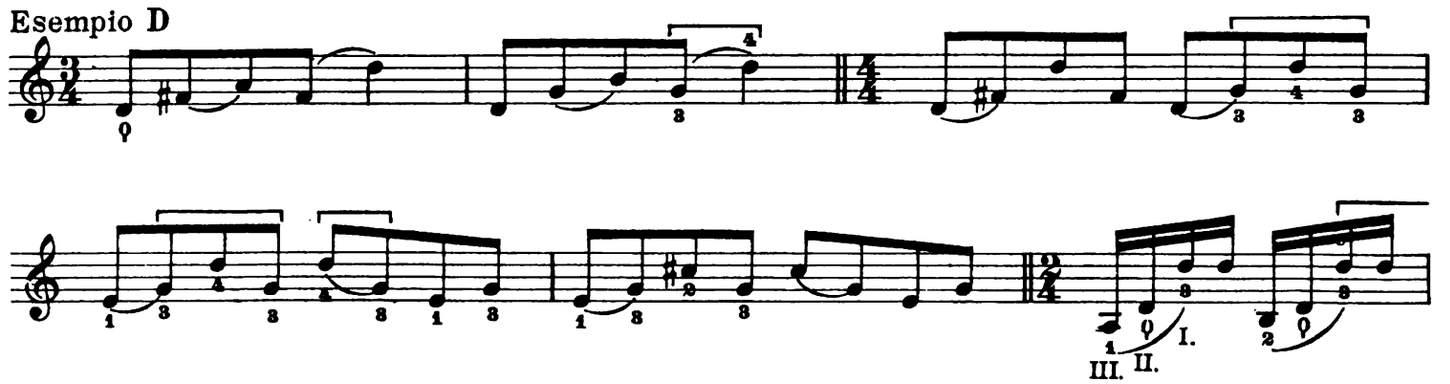


Esempio C

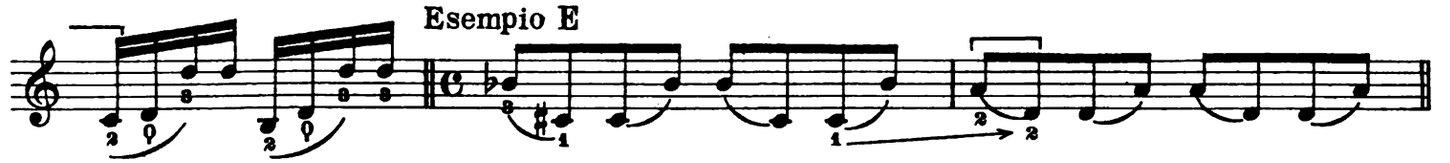


Nella posizione di capotasto sara opportuno, in caso di possibilità, eseguire l'intervallo di 5ª con due dita vicine messe a livello (es. D ⌐¬) Il dito numericamente superiore deve trovarsi sulla corda più acuta. Si può anche effettuare il ravvicinamento delle due corde (es. E) con una delle dita rimaste libere. (→)

Esempio D

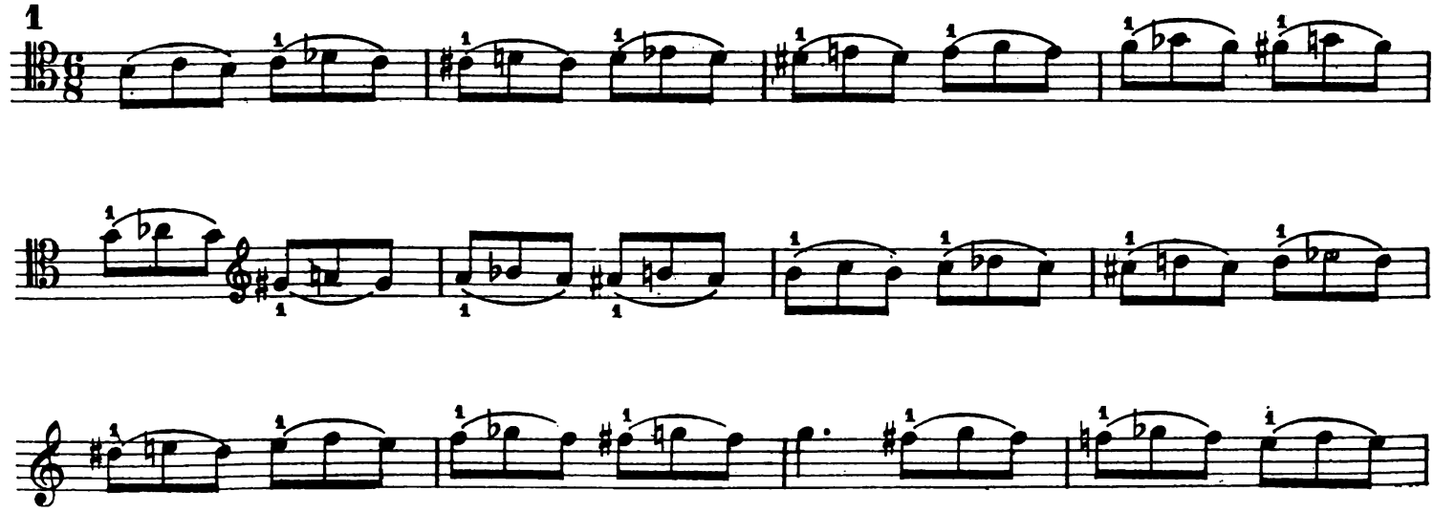


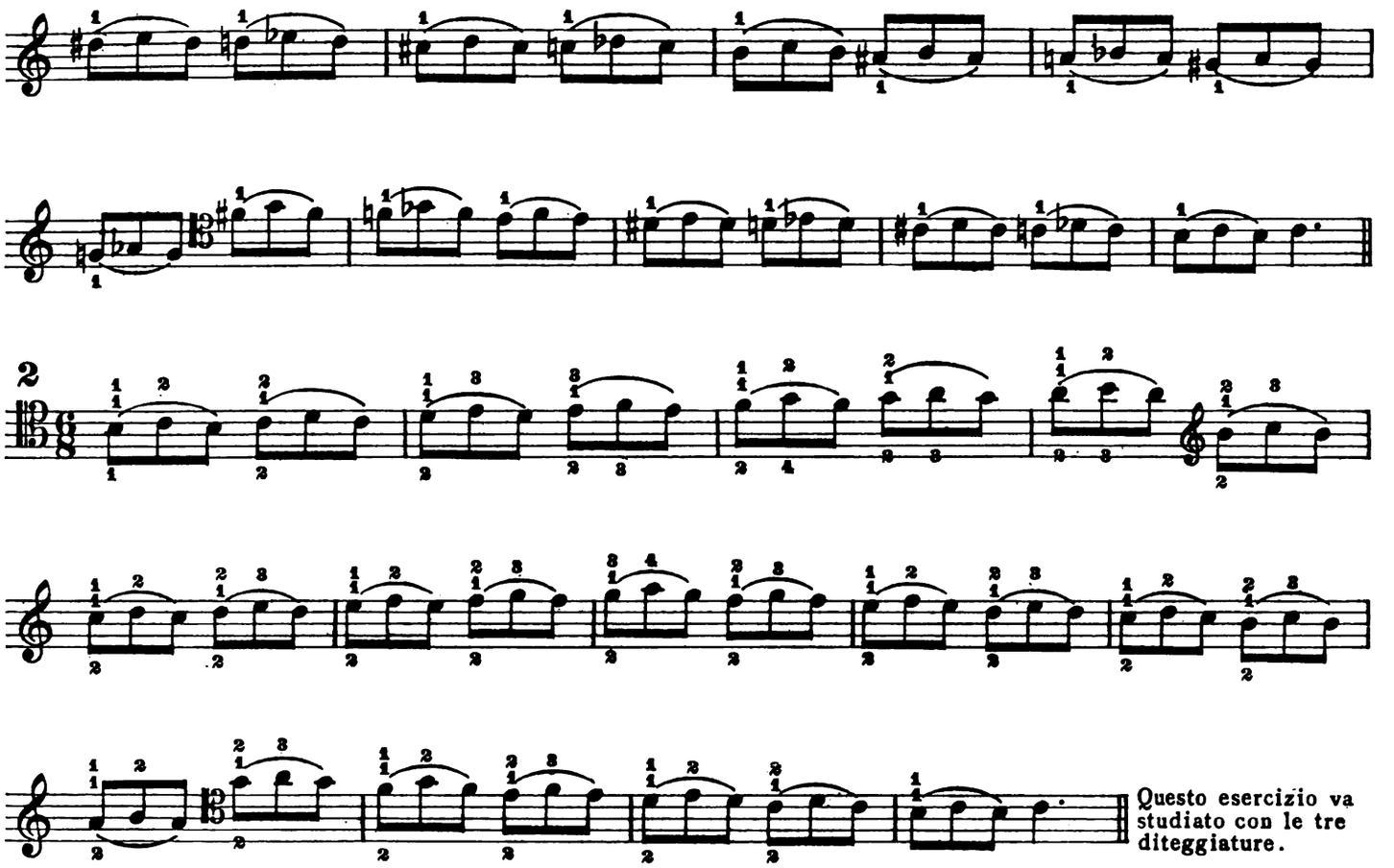
Esempio E



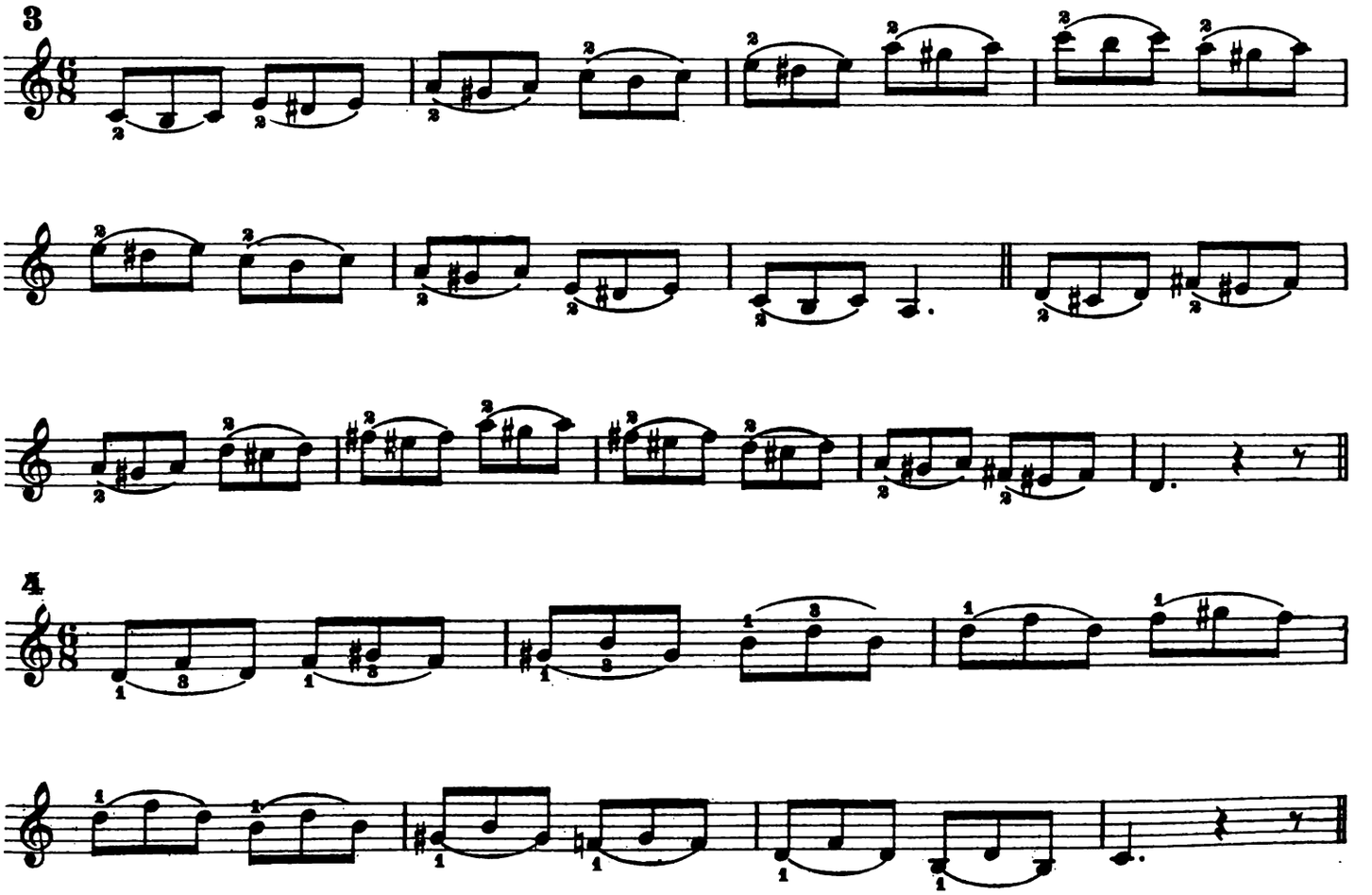
Esercizi

1





Questo esercizio va studiato con le tre diteggiature.

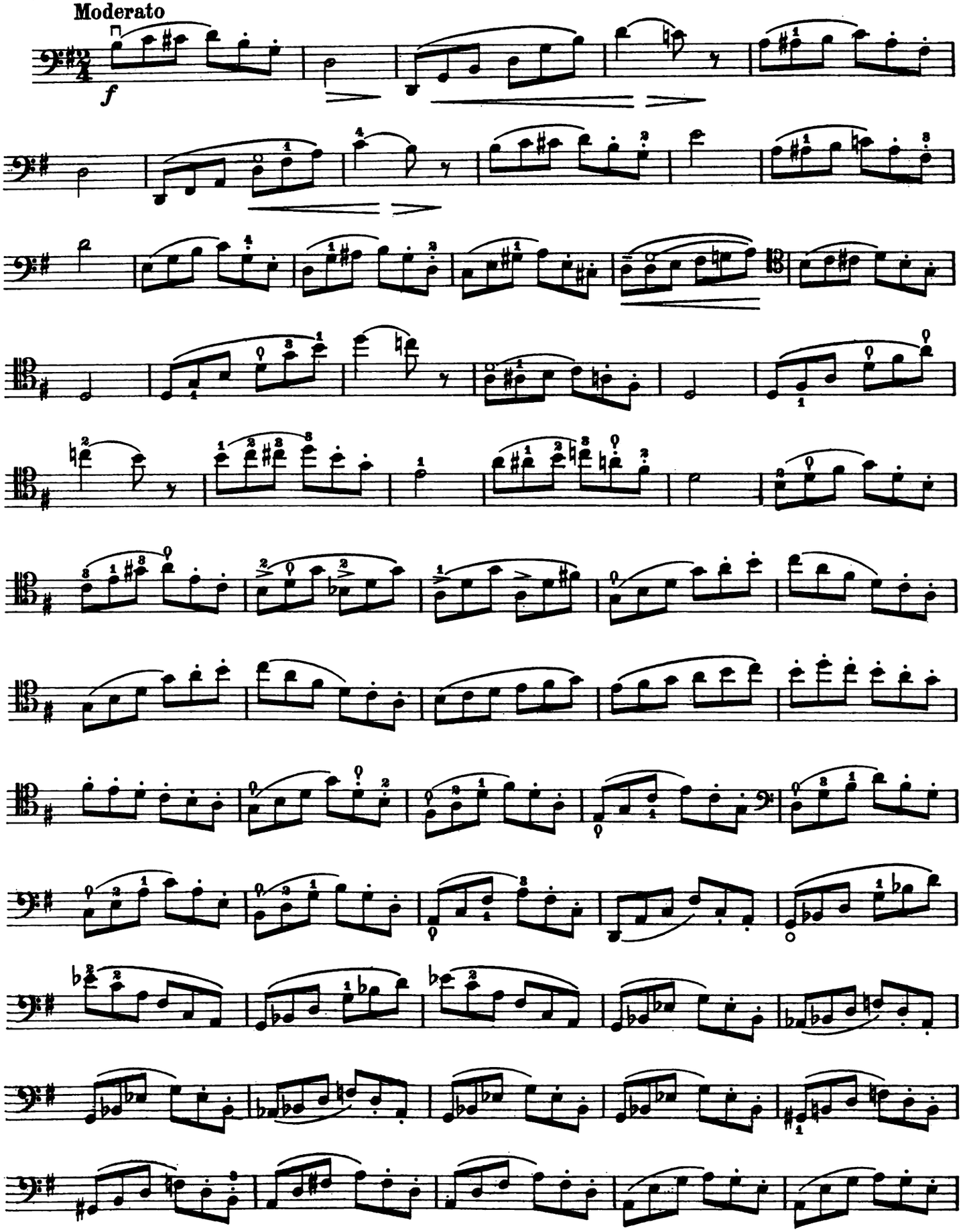


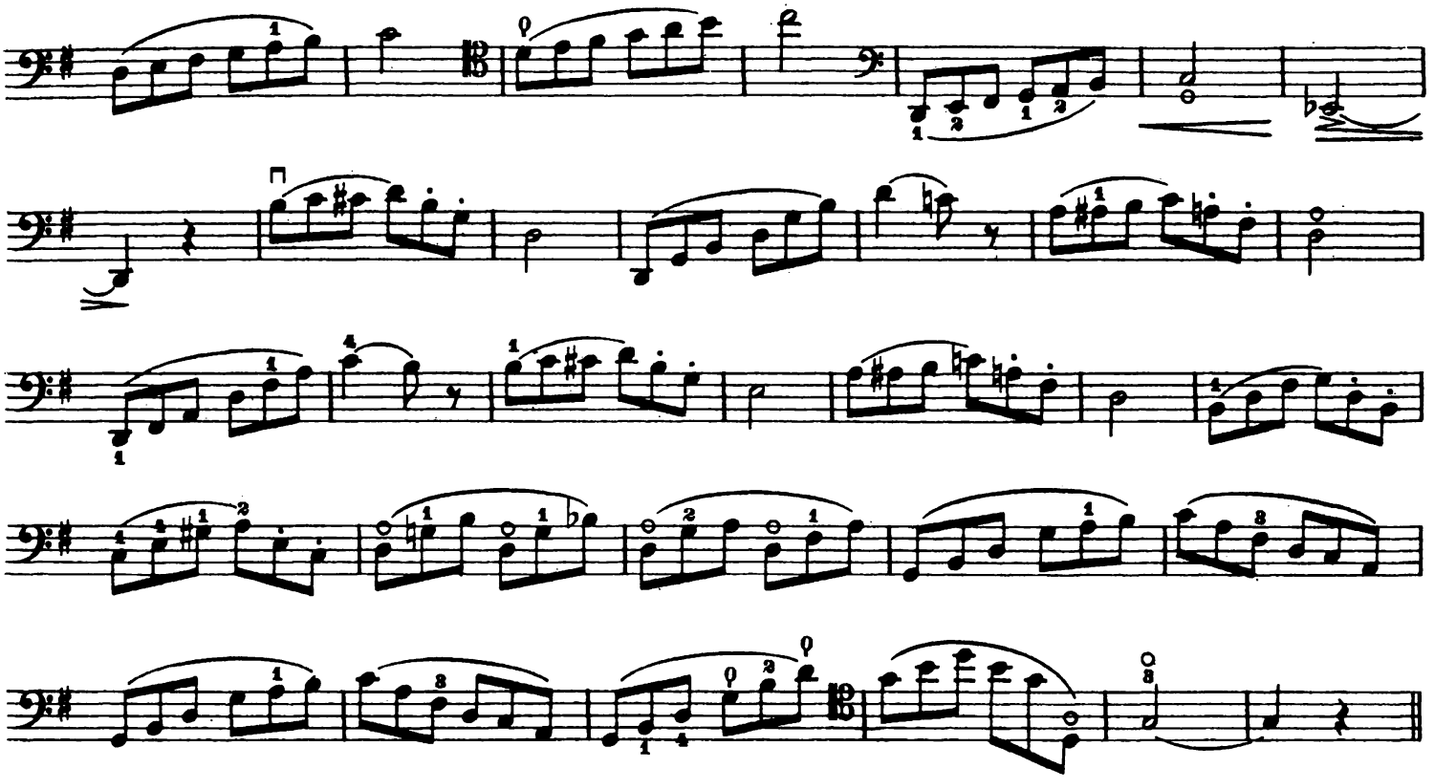
Lezione 137

Studio

Moderato

S. LEE

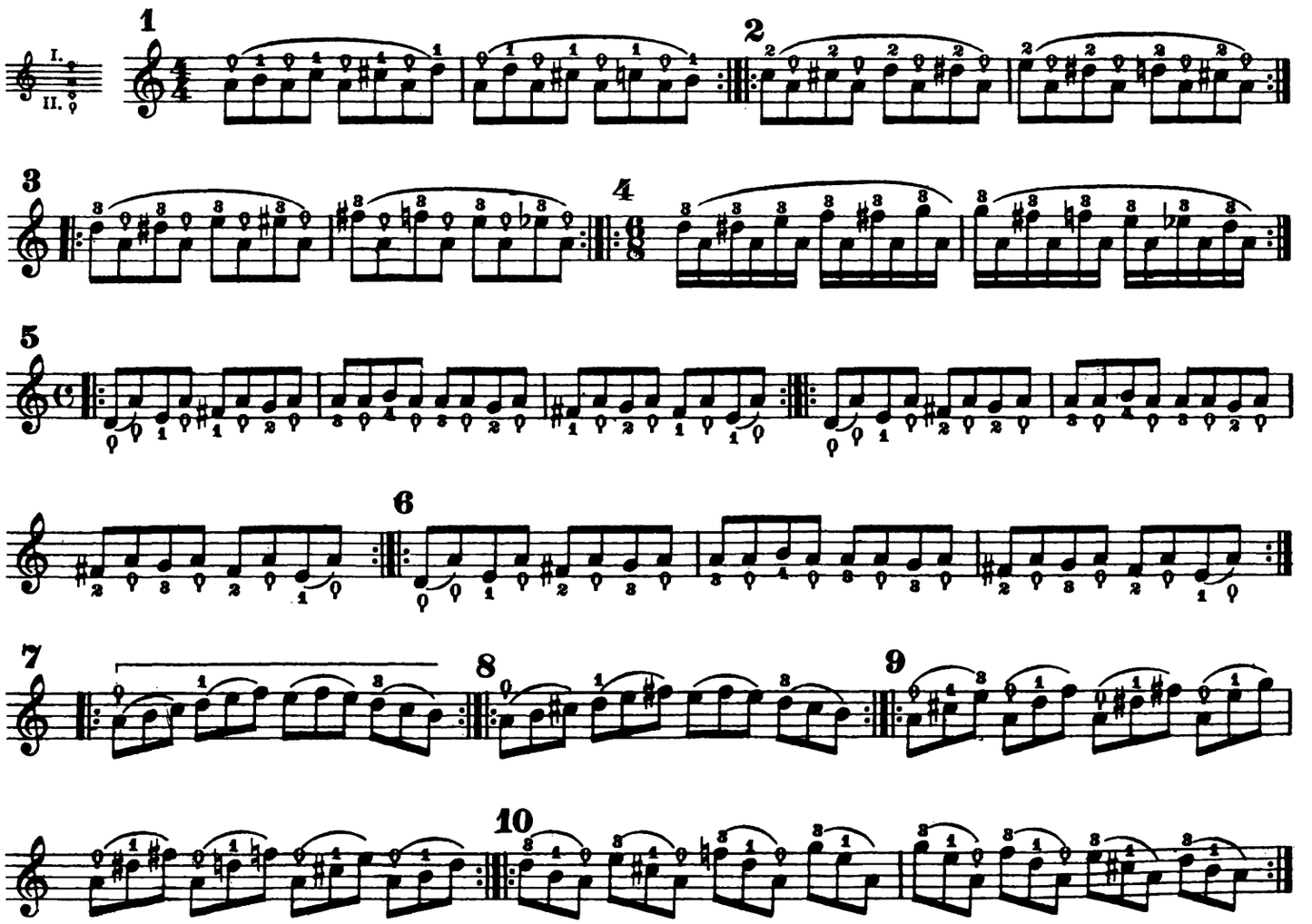


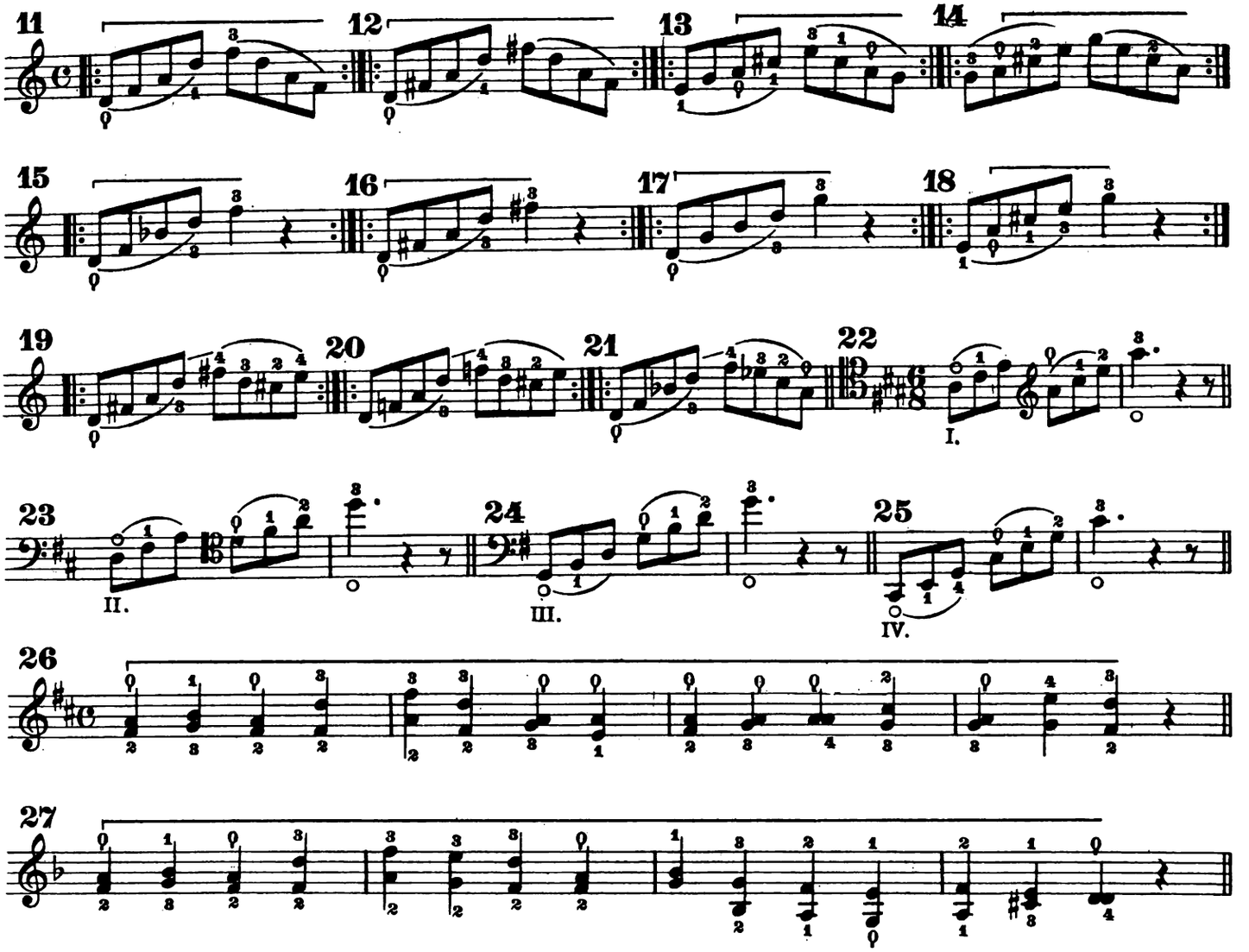


Lezione 138

ESERCIZI

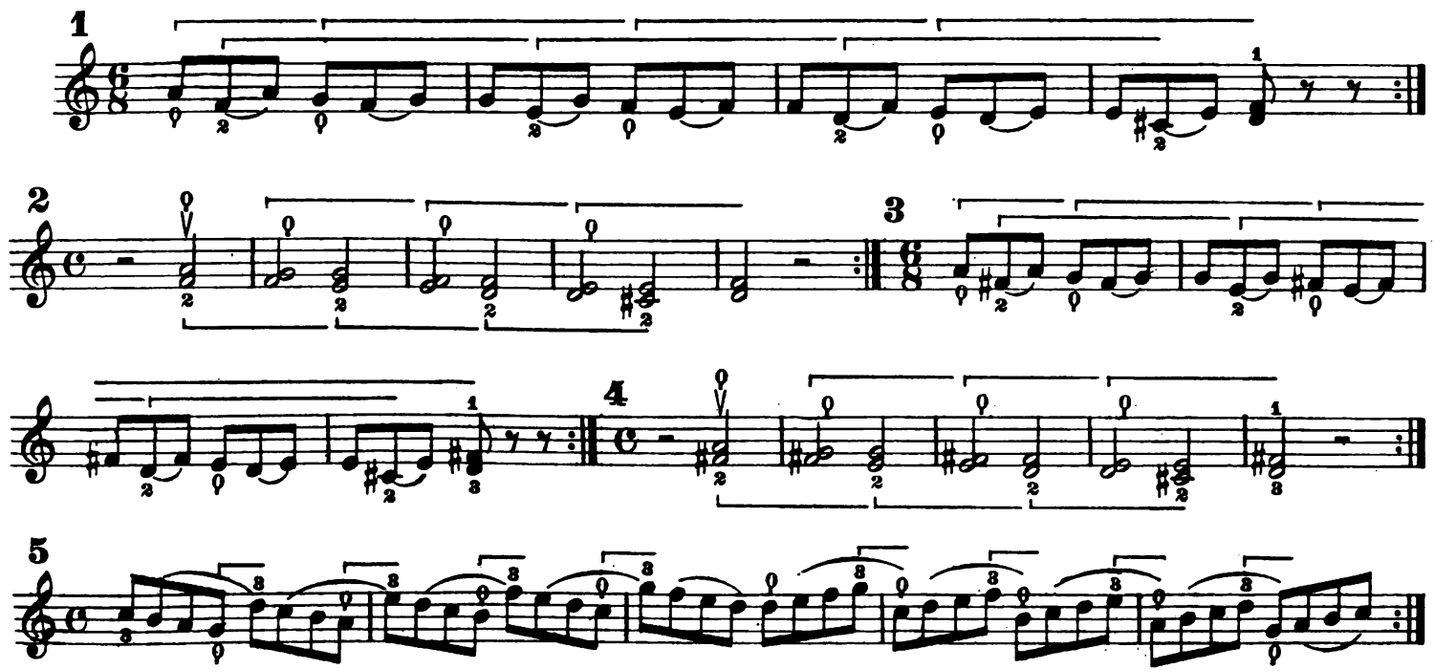
per l'estensione nelle posizioni di Capotasto

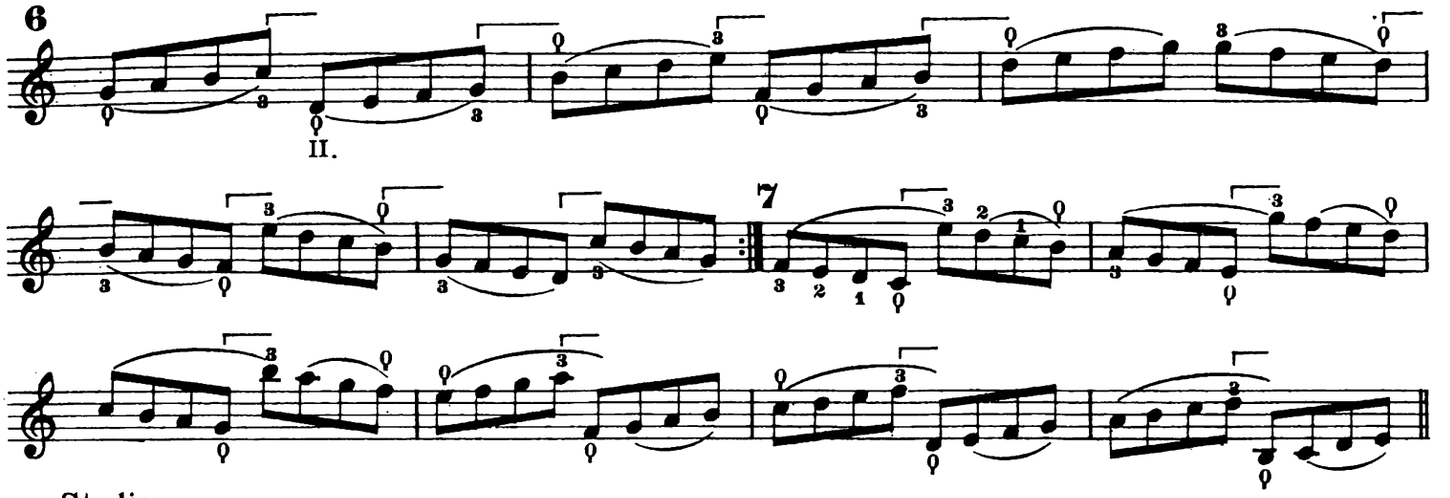




ESERCIZI

(Per abituarsi nei cambiamenti di posizione, a non muovere il dito dalla nota di partenza se non si è preparato quello della nota d'arrivo.)

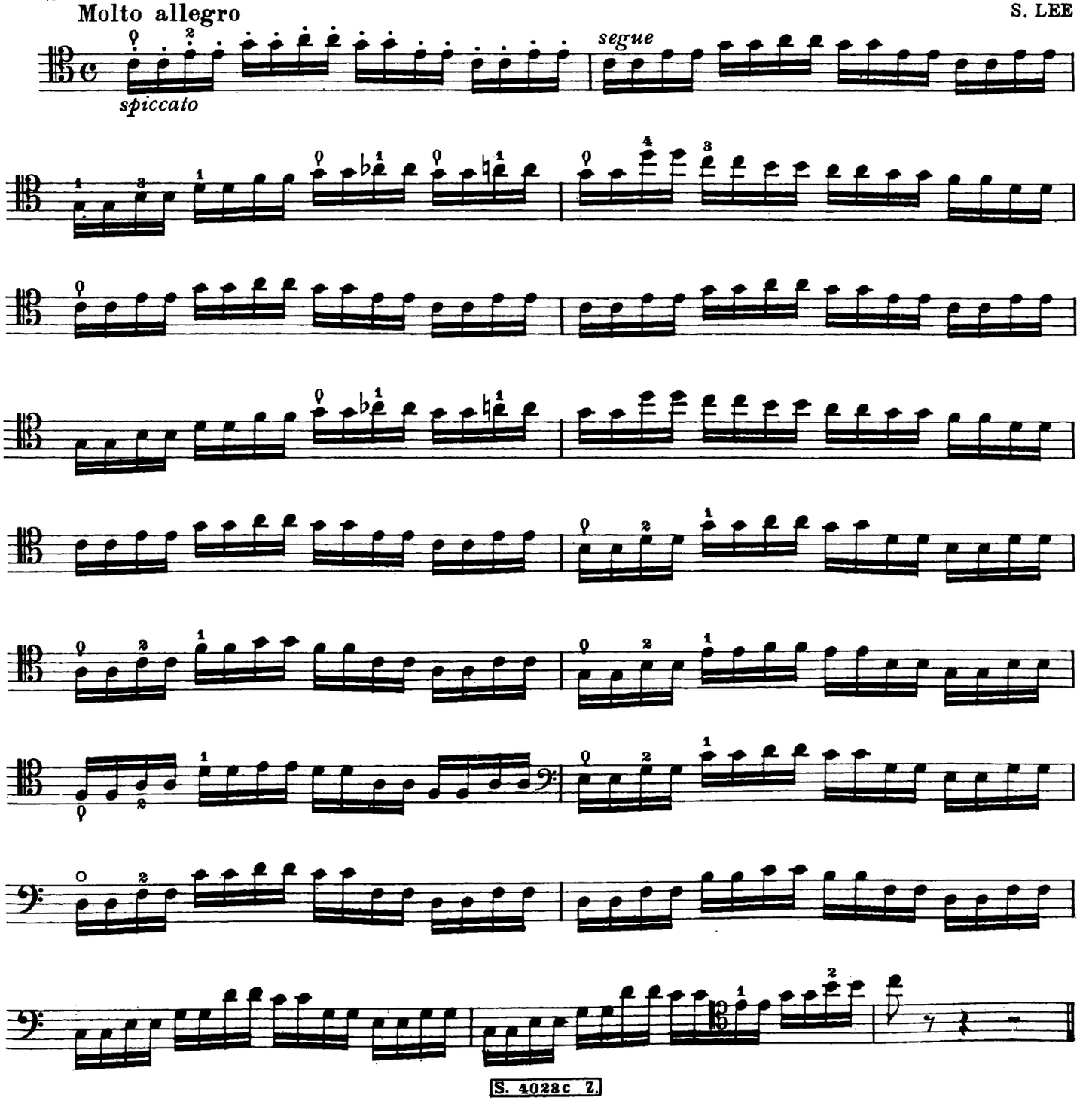




Studio

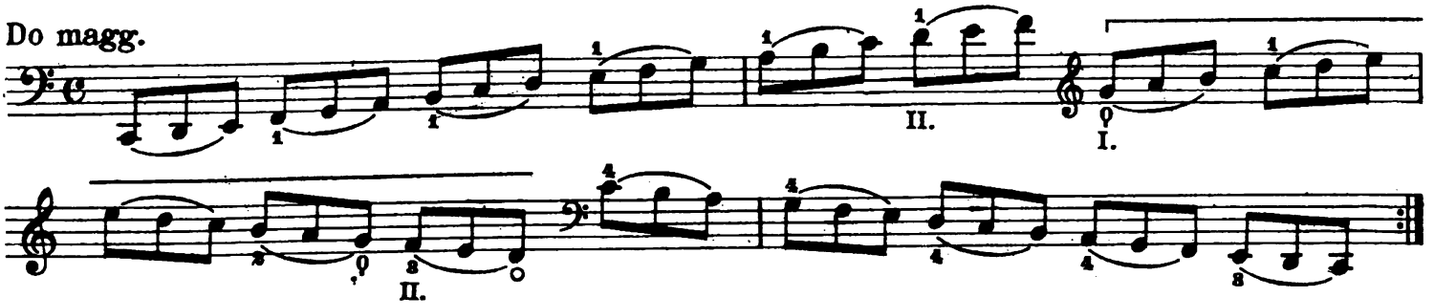
Molto allegro

S. LEE

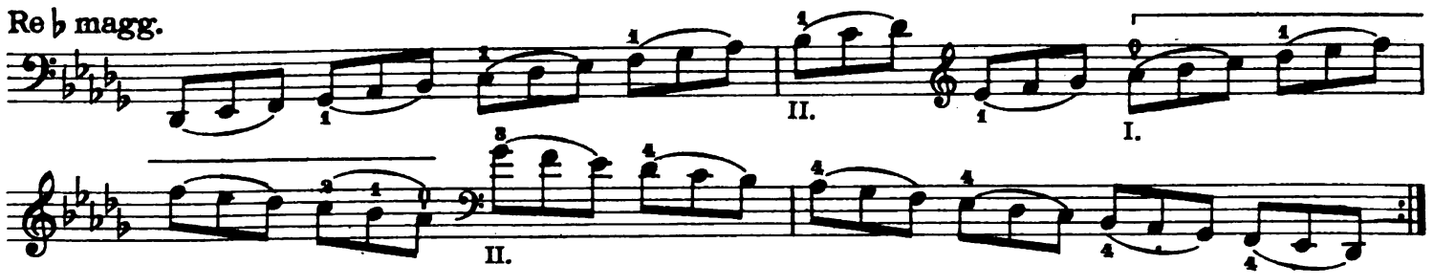


Lezione 139

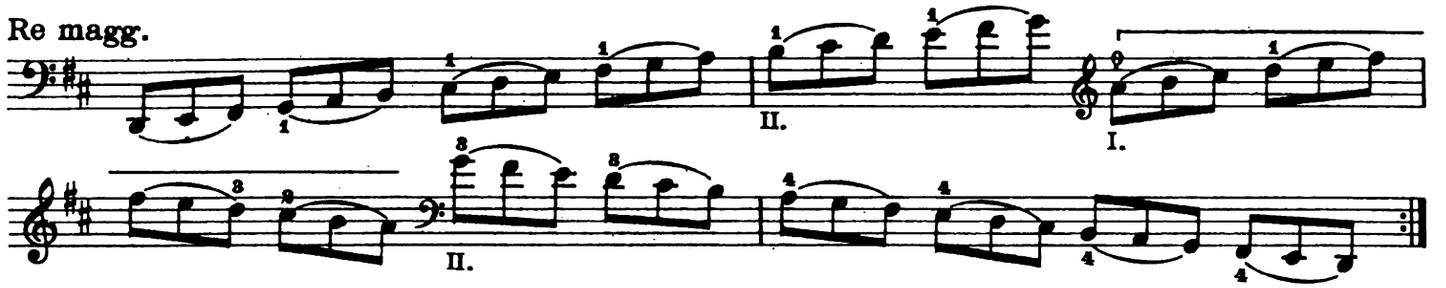
Do magg.



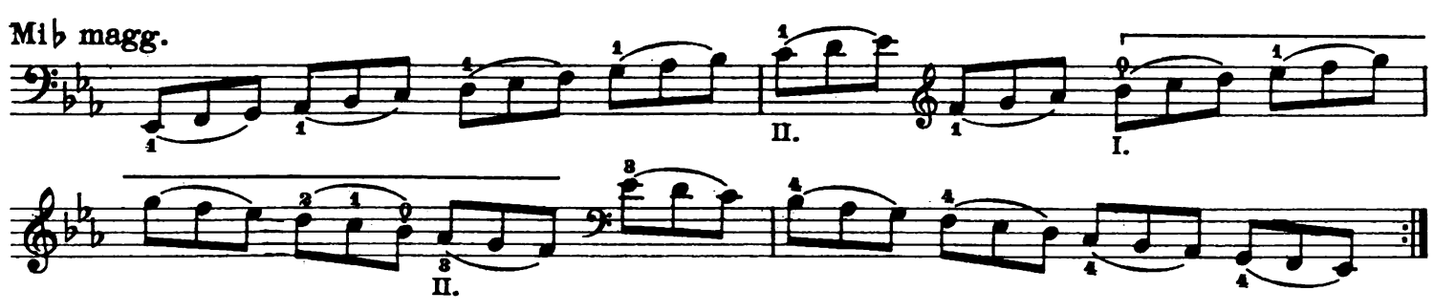
Re ♭ magg.



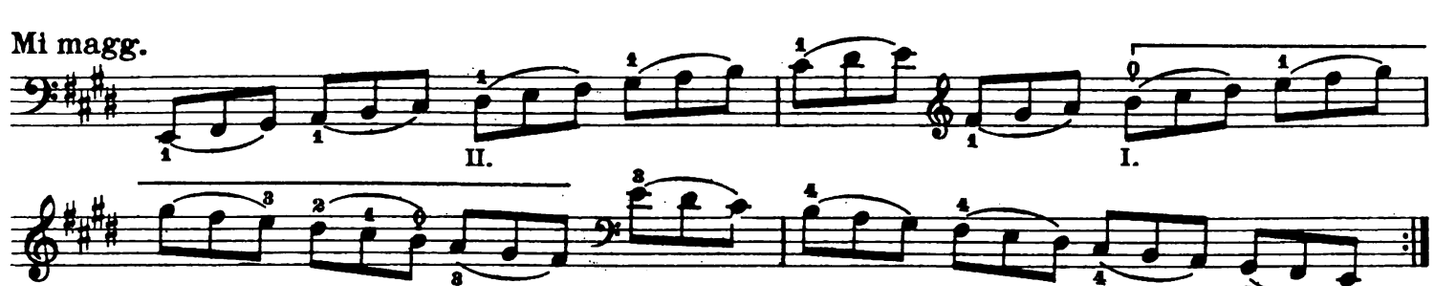
Re magg.



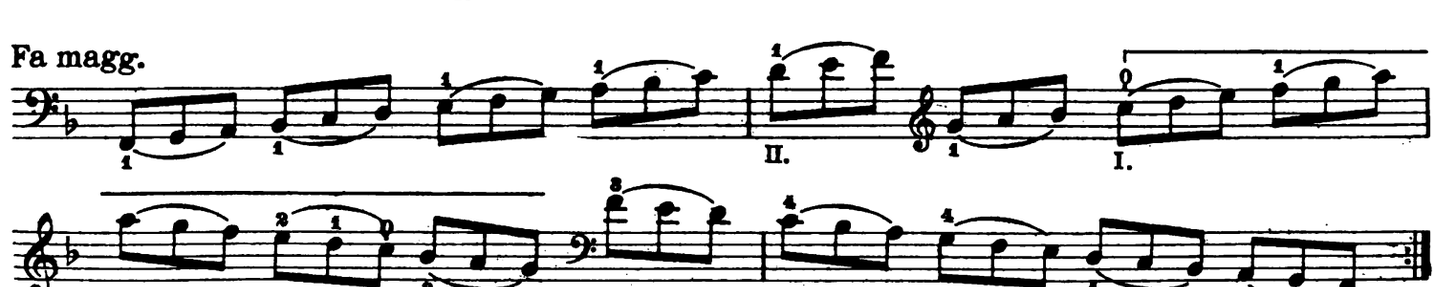
Mi ♭ magg.



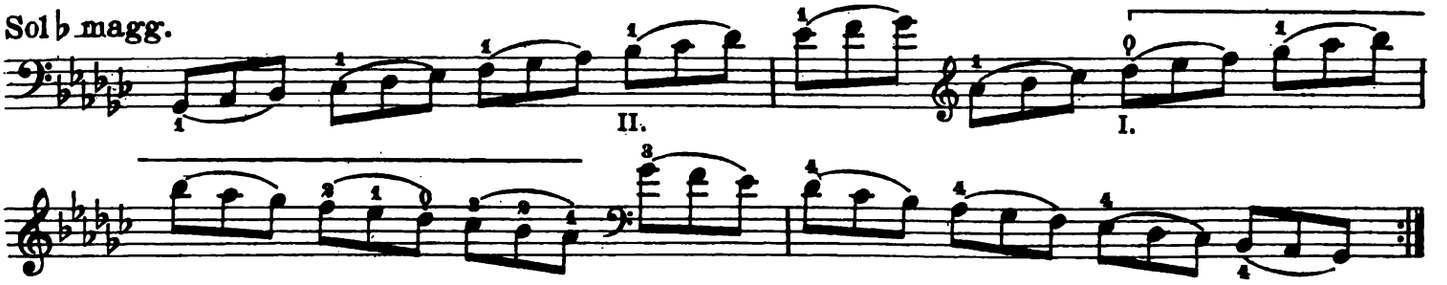
Mi magg.



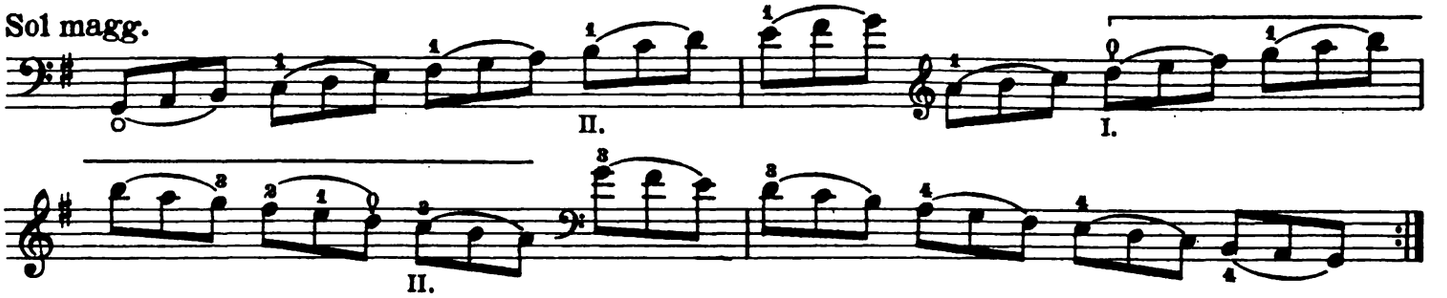
Fa magg.



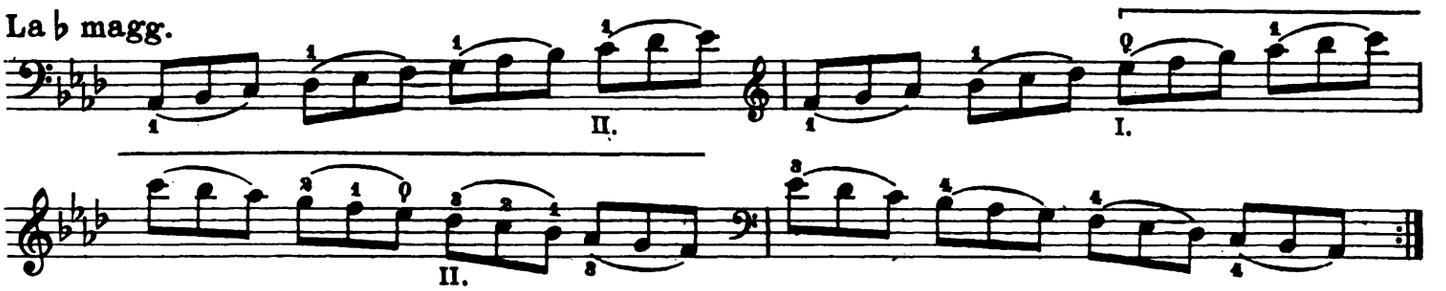
Sol ♭ magg.



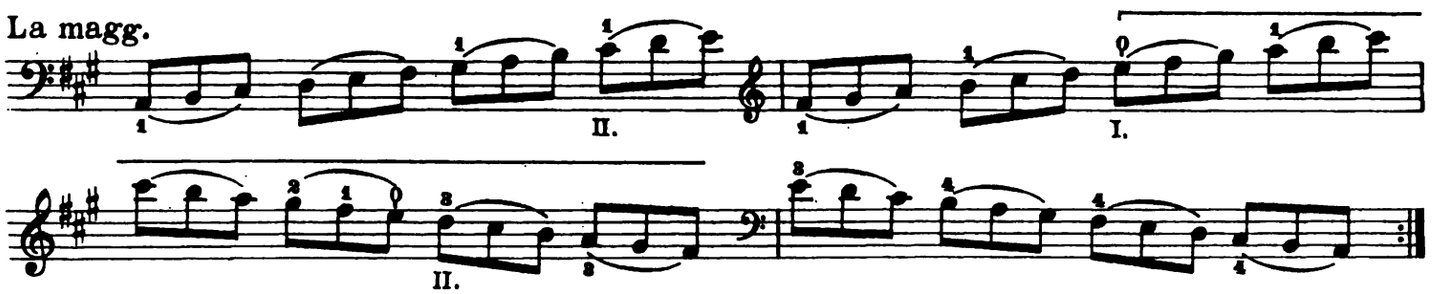
Sol magg.



La ♭ magg.



La magg.



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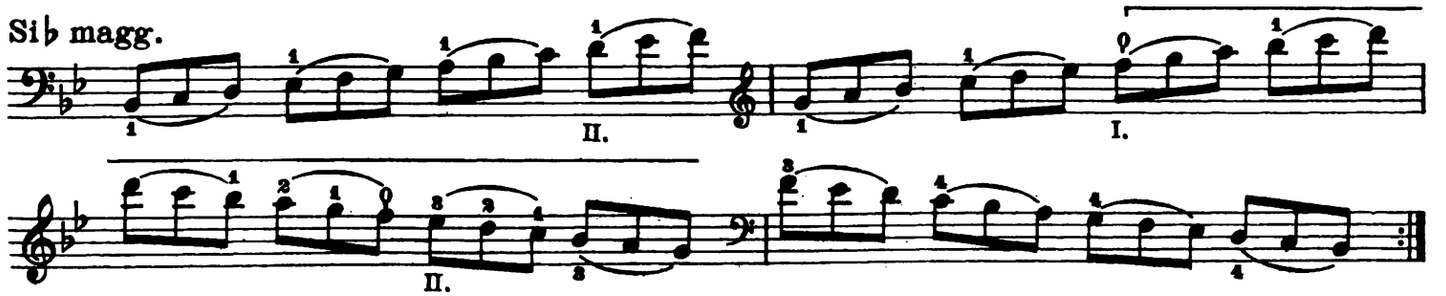

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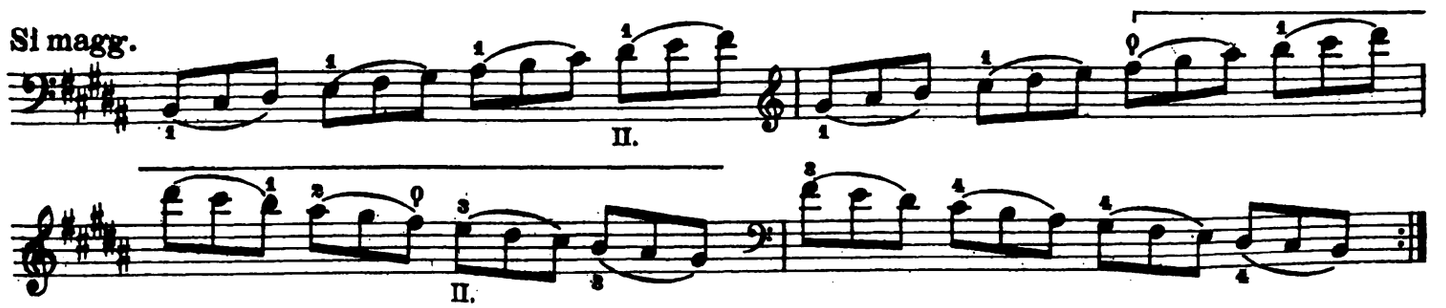


Esercizi

1

2

3

4

5

Lezione 140

Studio

Largamente

S. LEE

f II. *p* III.

f

p

f

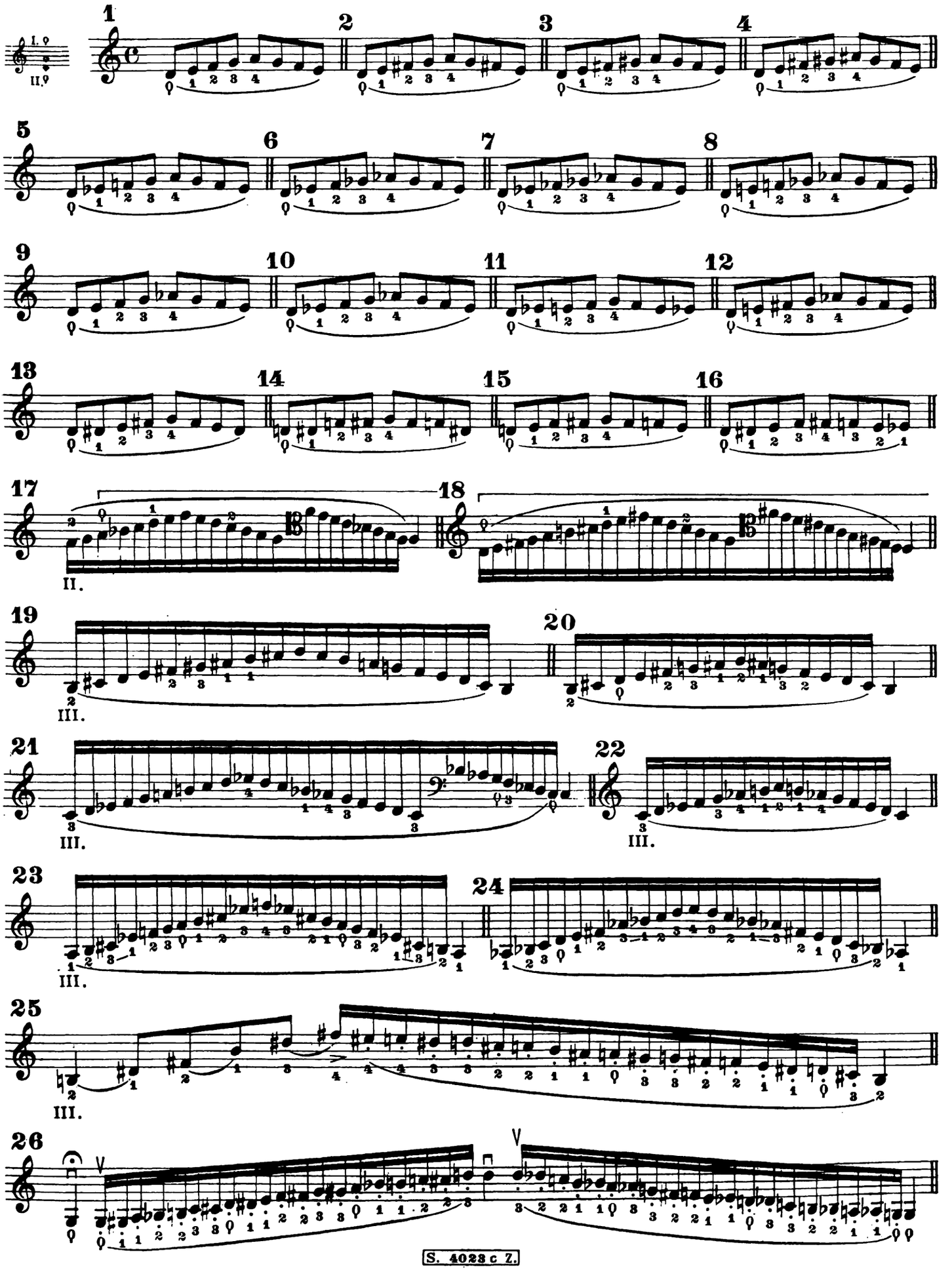
II. *p* III.

f

p

cresc.

ESERCIZI A CAPOTASTO FERMO

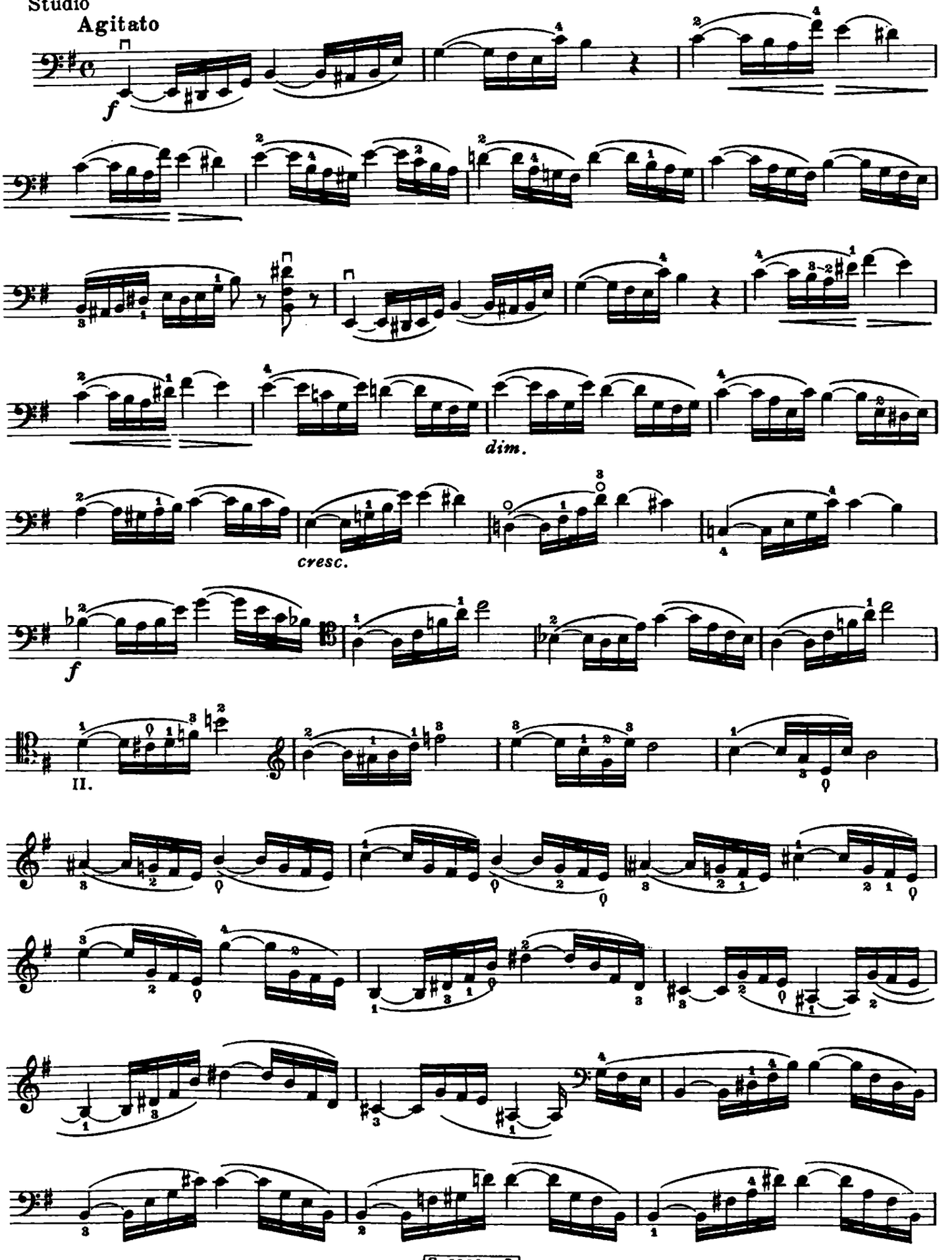


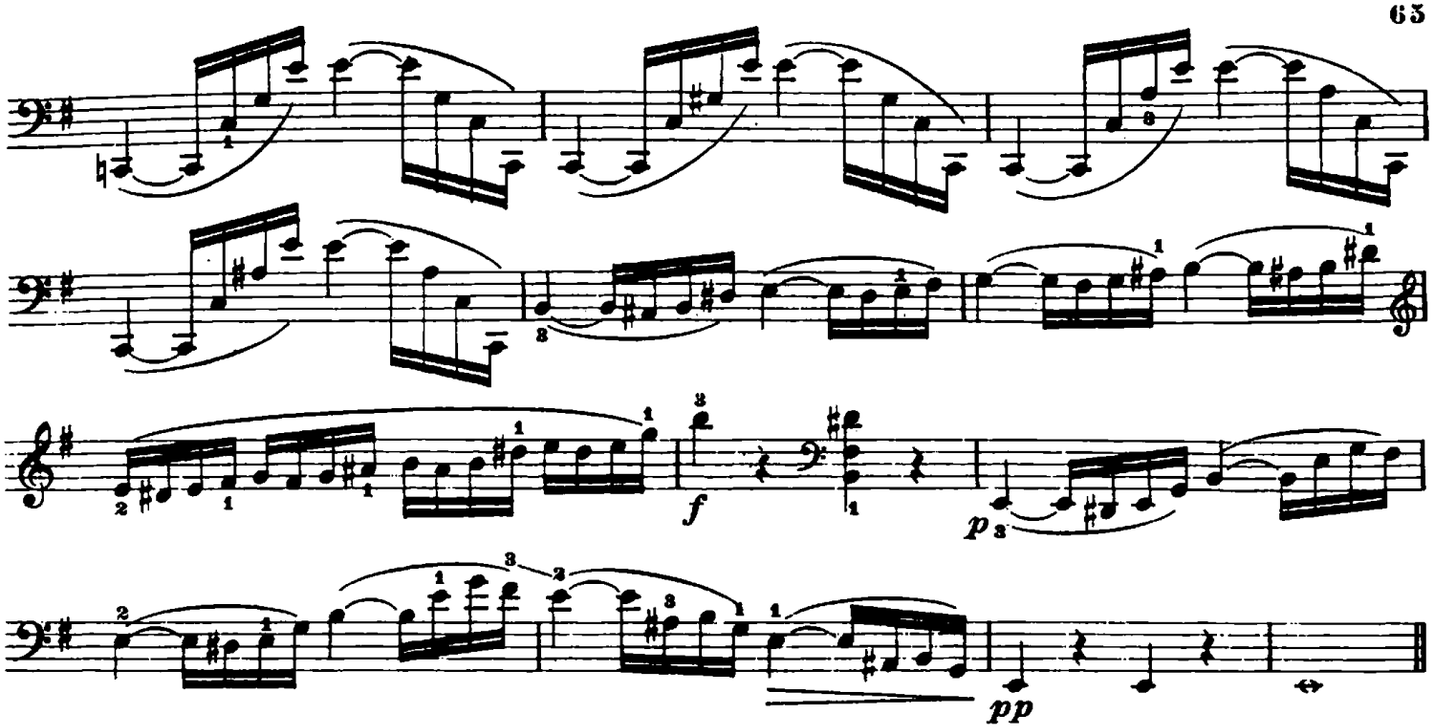
Lezione 141

S. LEE

Studio

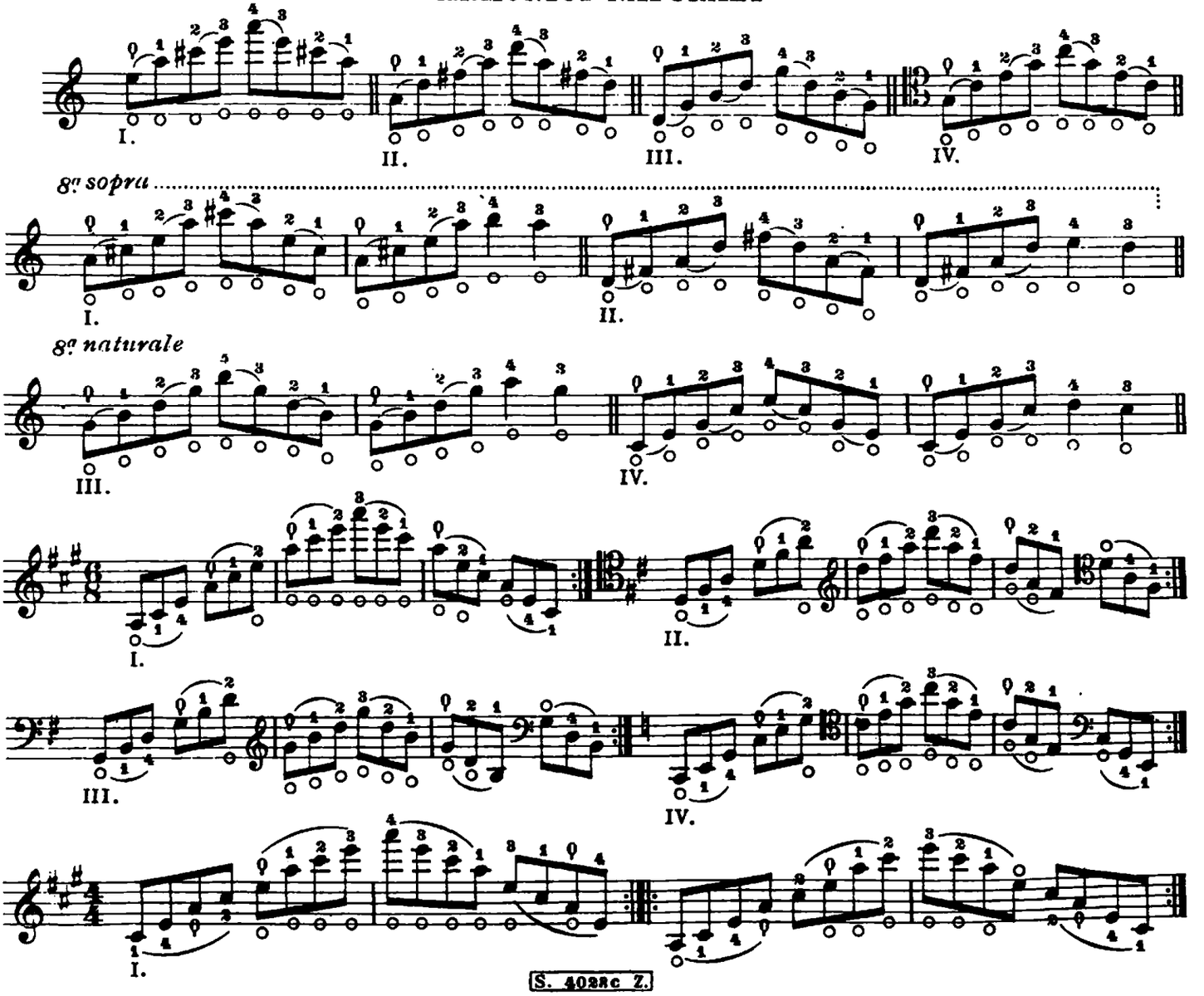
Agitato



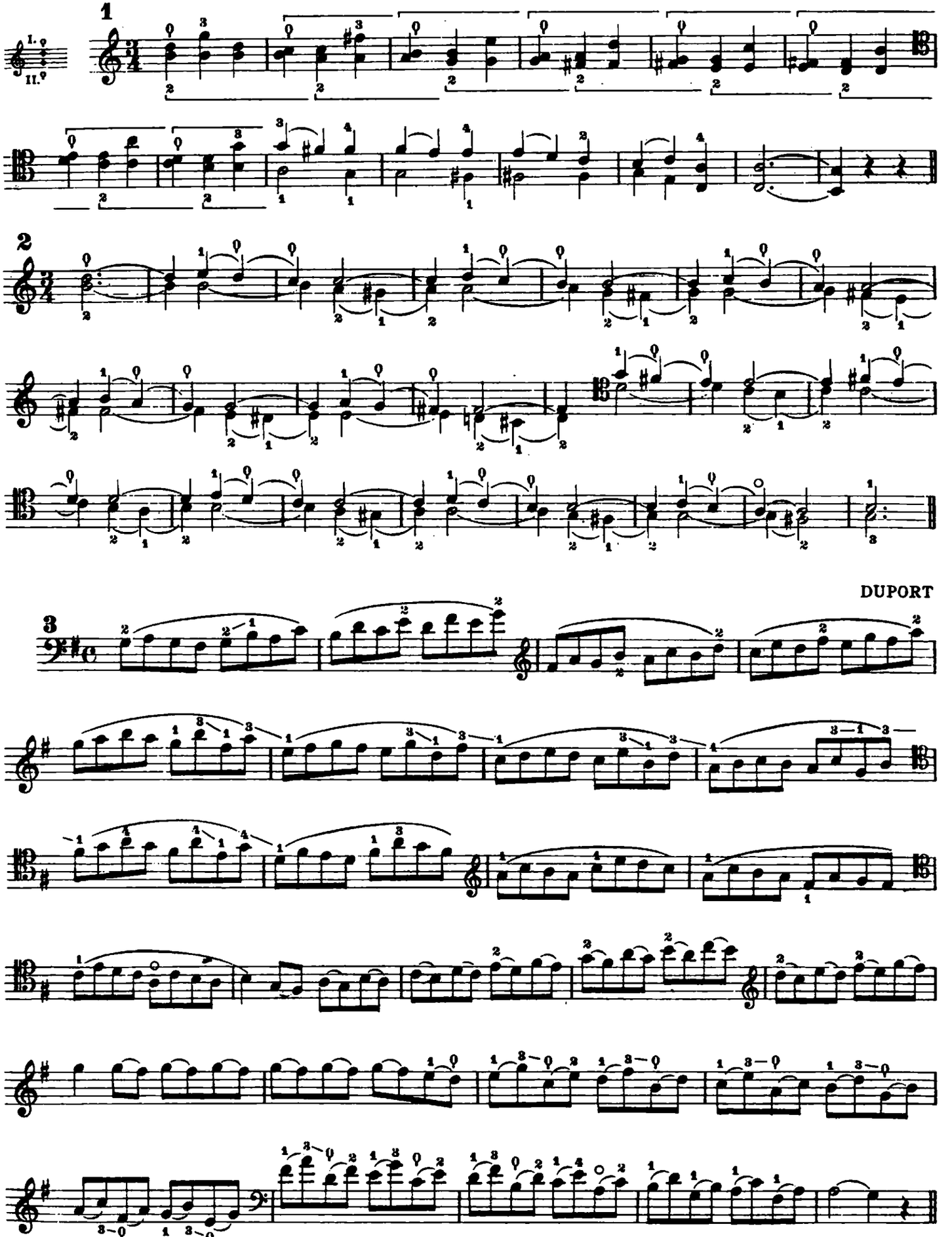


Lezione 142

ARMONICI NATURALI



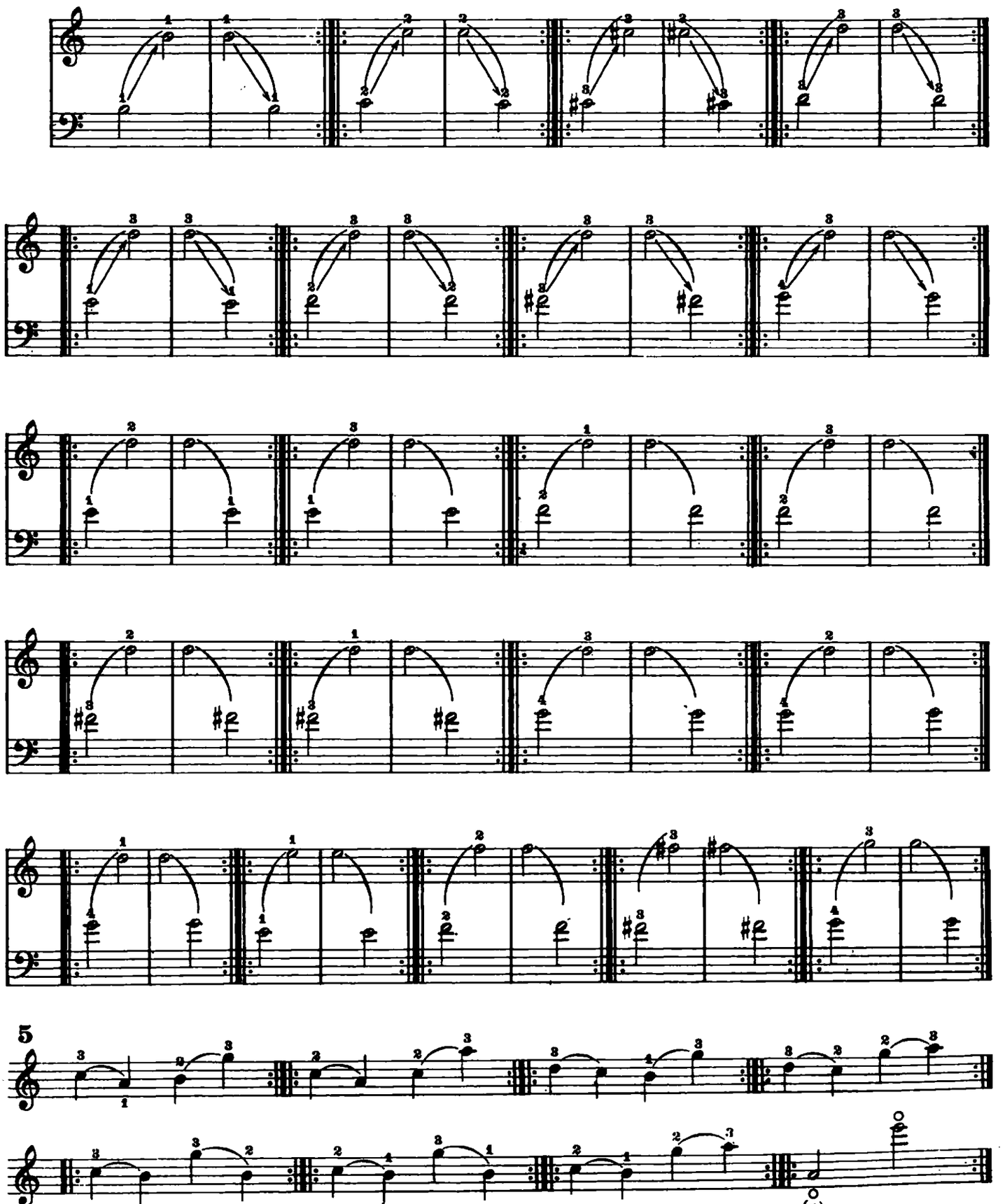
Esercizi



SALTI DI POSIZIONE

Sensibile il portamento e con intensità di suono. I seguenti esercizi prima vanno studiati senza legature. Ricordare le regole sui portamenti.

4

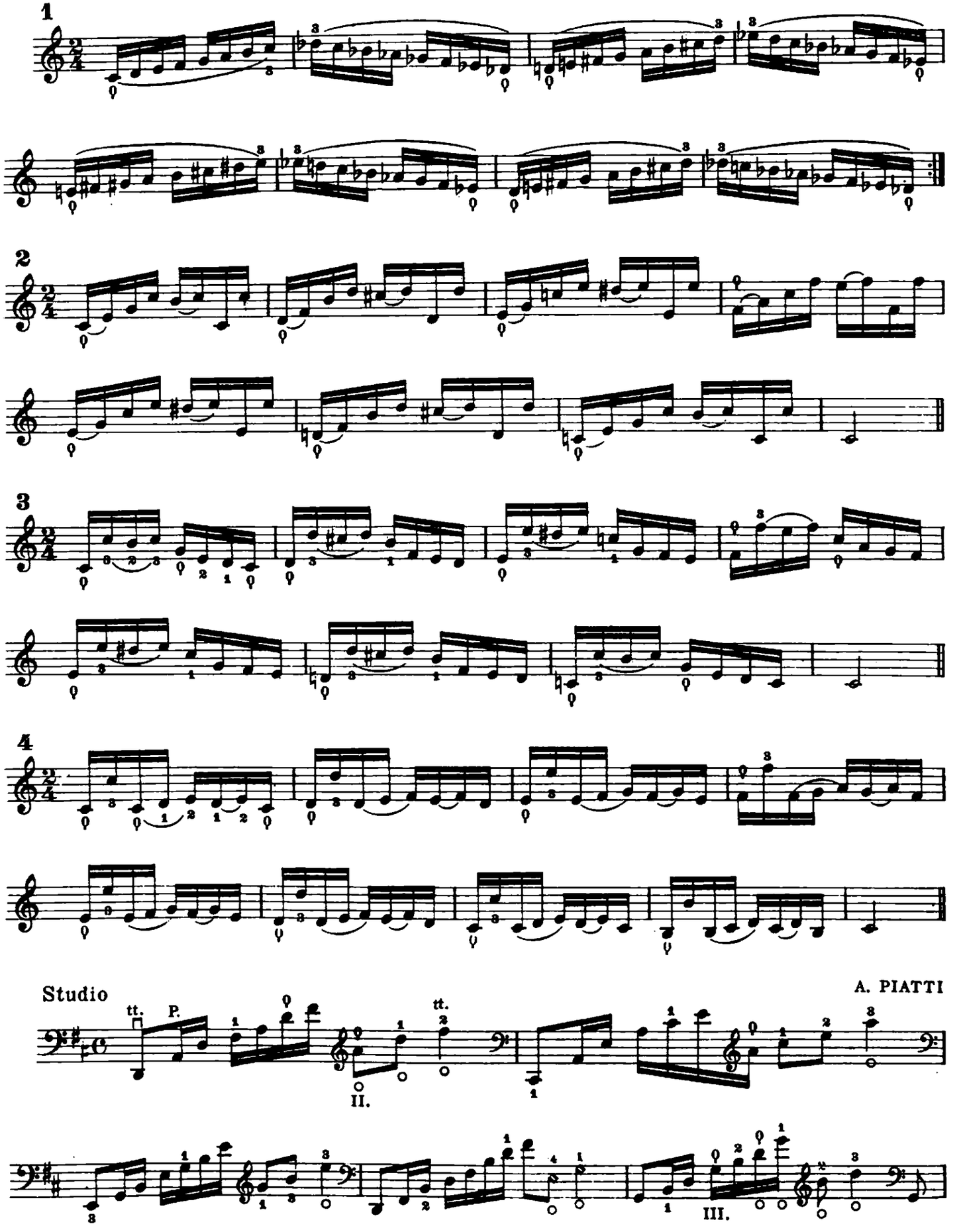


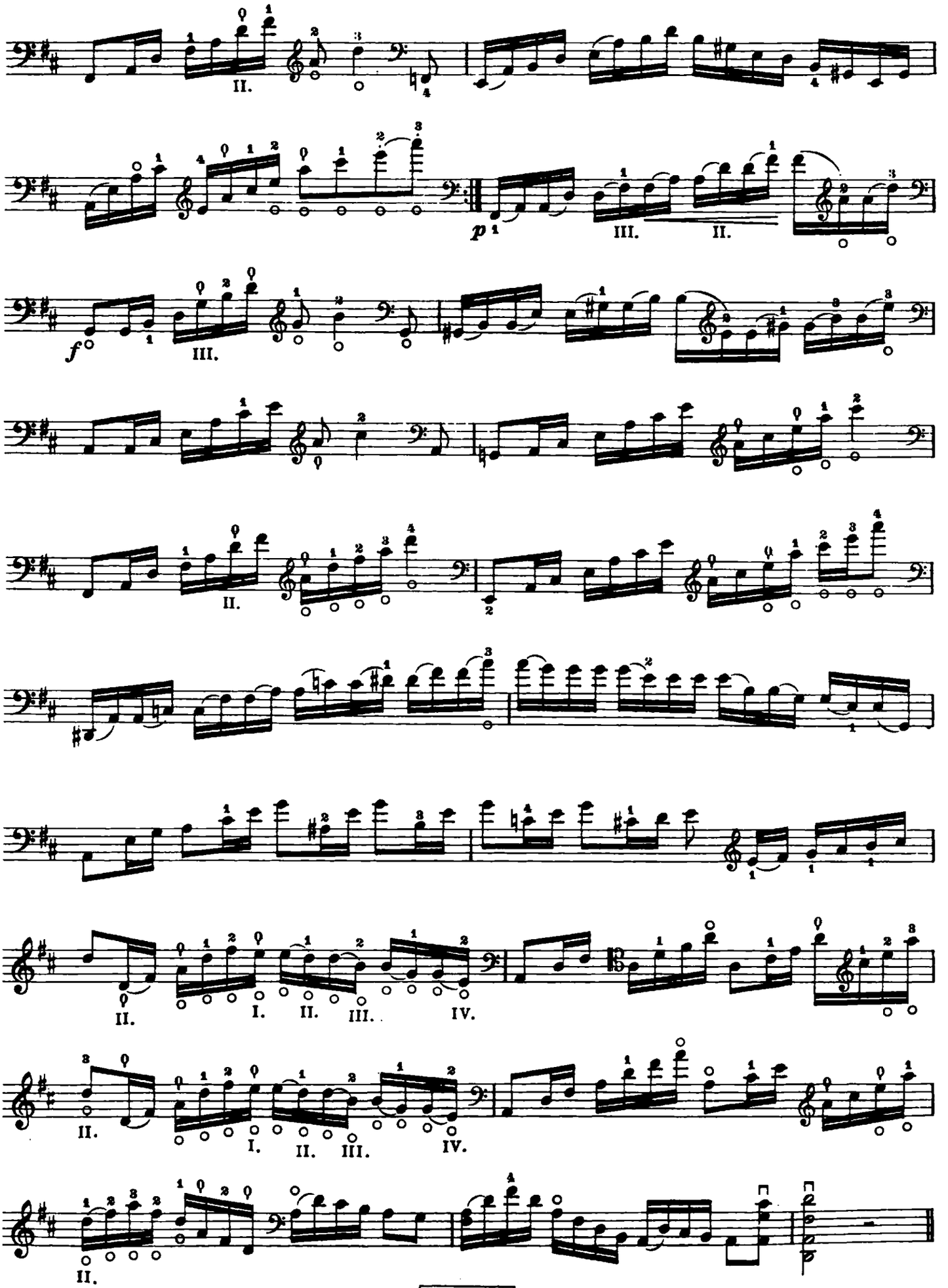
5

(*) Strisciare sulla corda con una leggera pressione di sghembo per evitare gli armonici intermedi.

Lezione 143

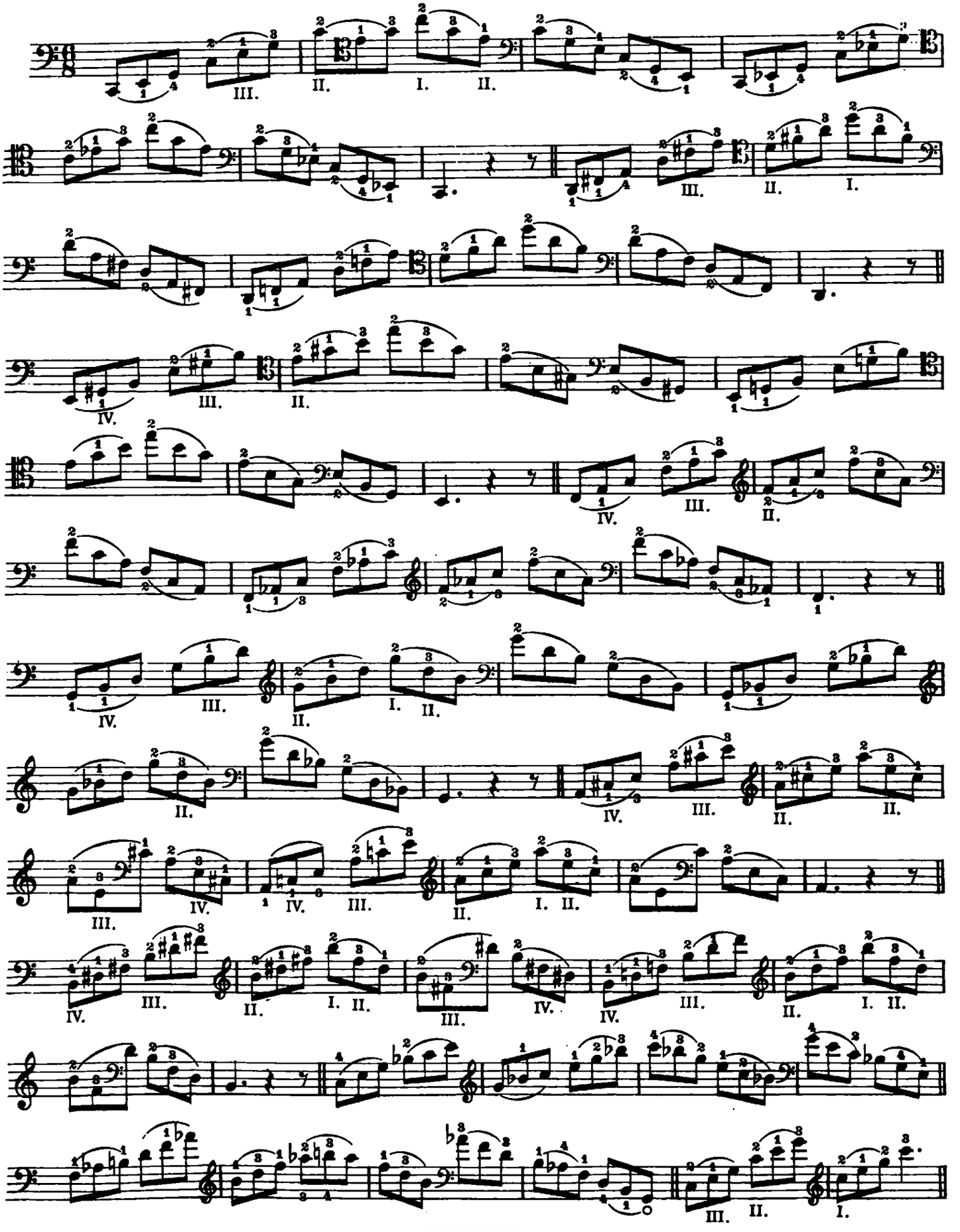
ESERCIZI PER LE OTTAVE




II.
p
III.
II.
f
III.
II.
II.
I.
II.
III.
IV.
II.
I.
II.
III.
IV.
II.

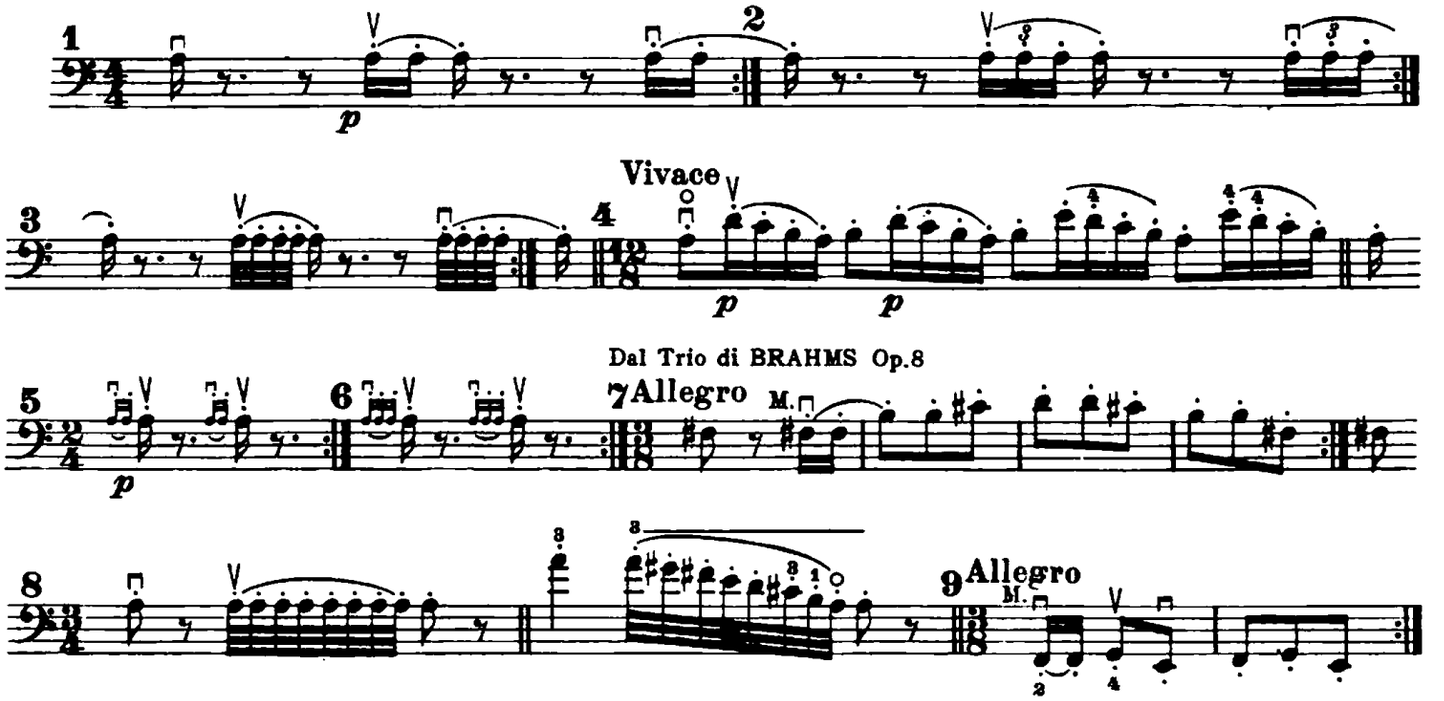
Lezione 144

ARPEGGI

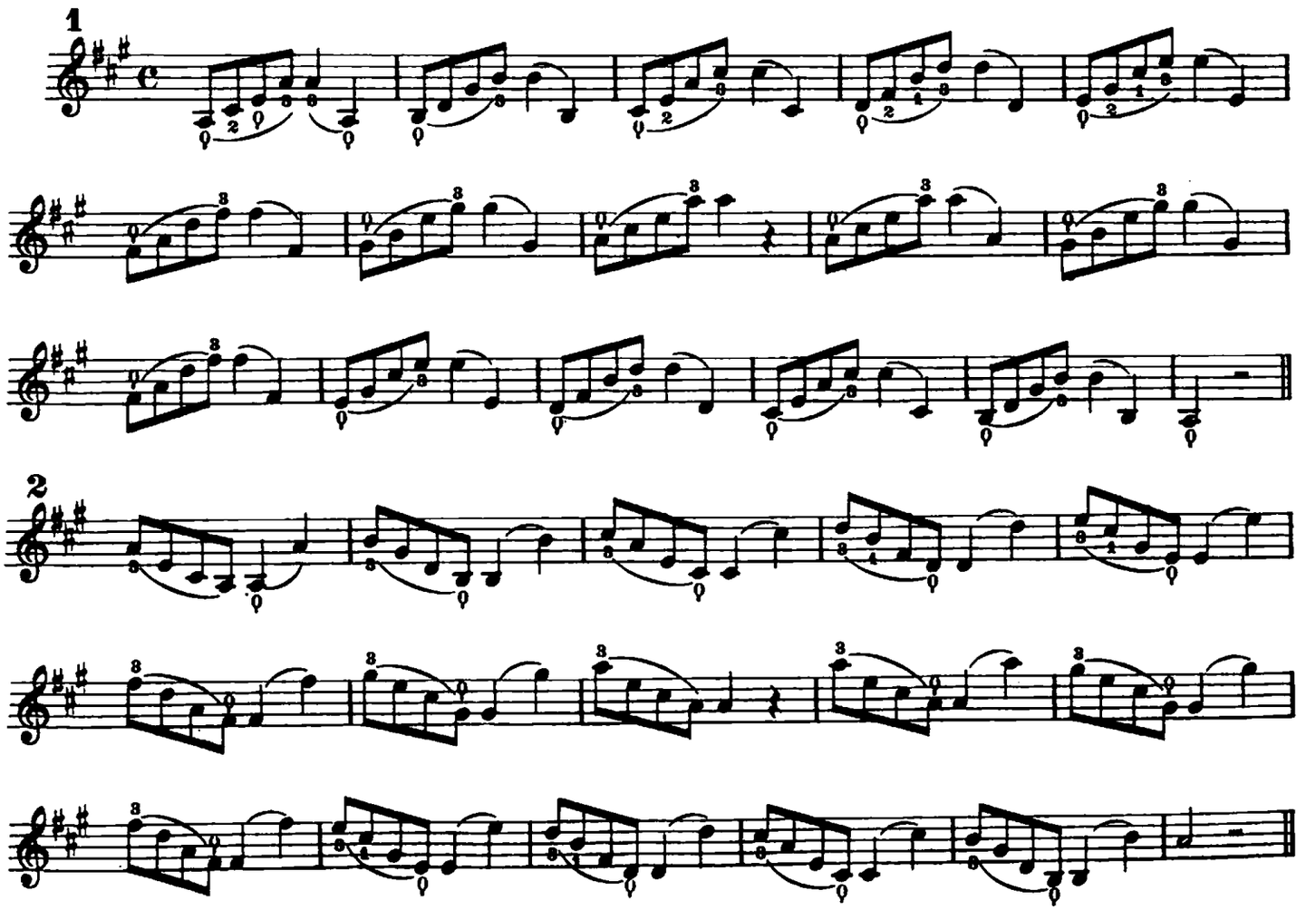


S. 4023 c Z.

ARCO GETTATO



ESERCIZI PER LE OTTAVE



Lezione 145

S. LEE

Studio Risoluto

f

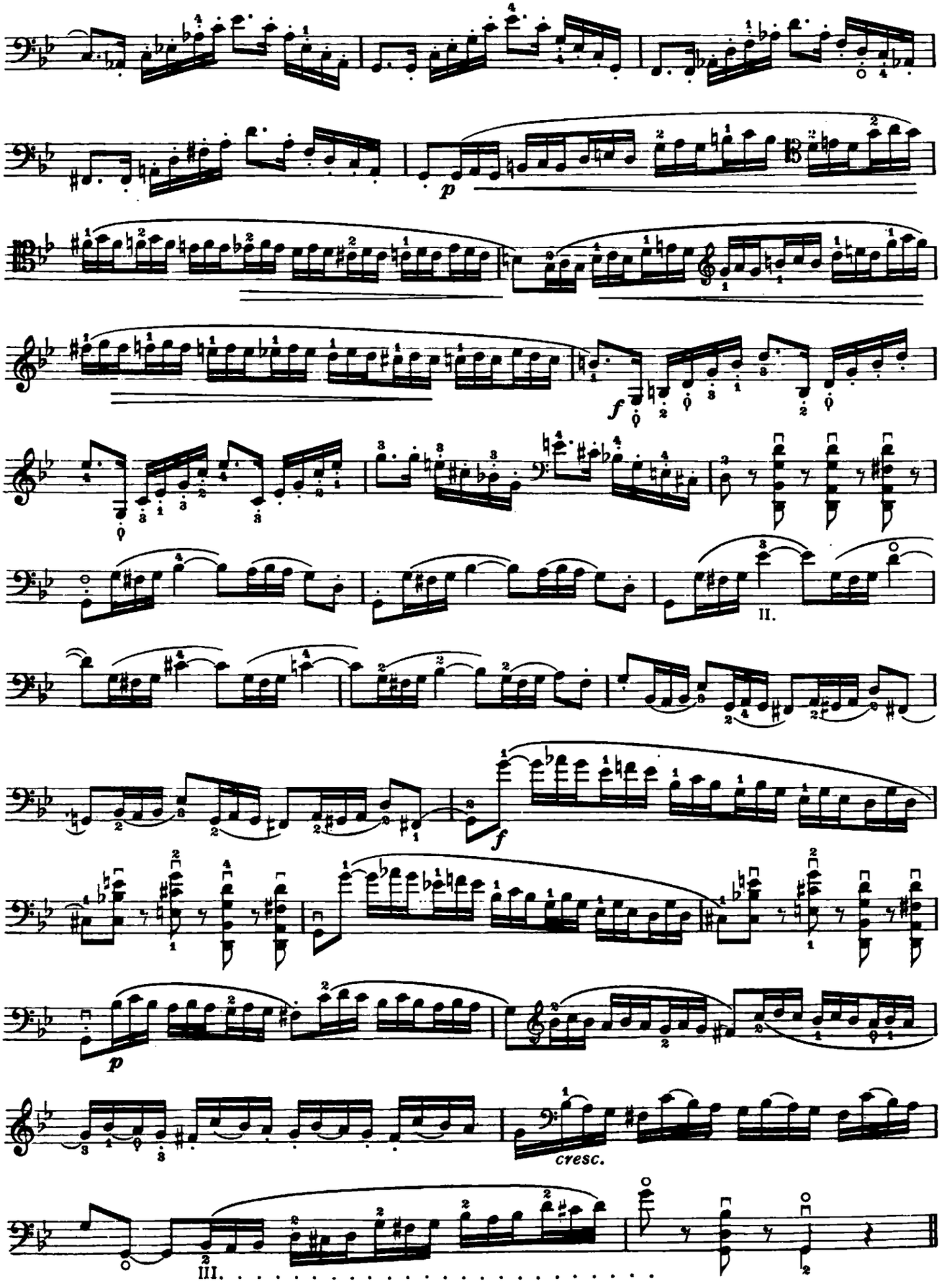
II.

p

cresc.

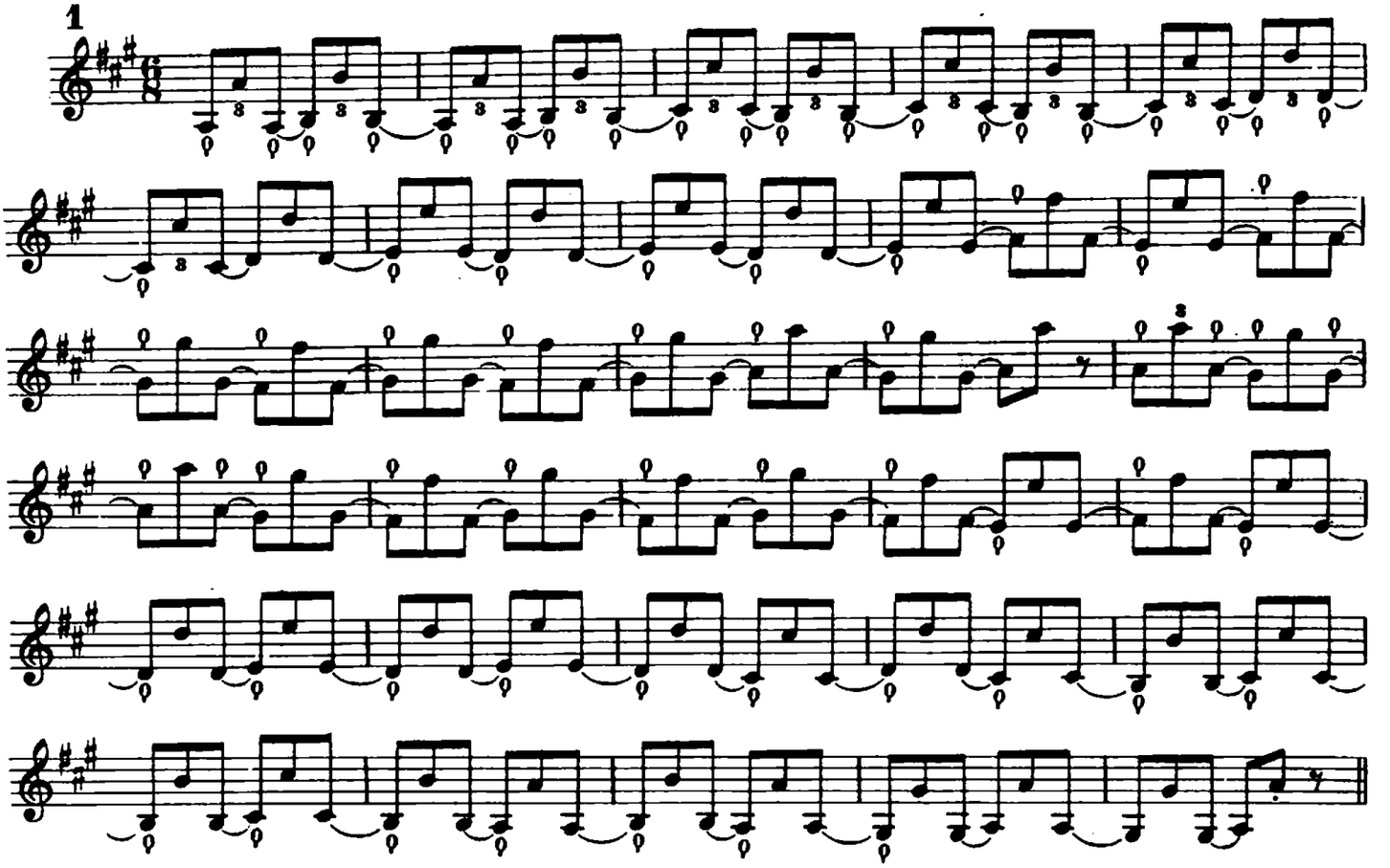
p

f

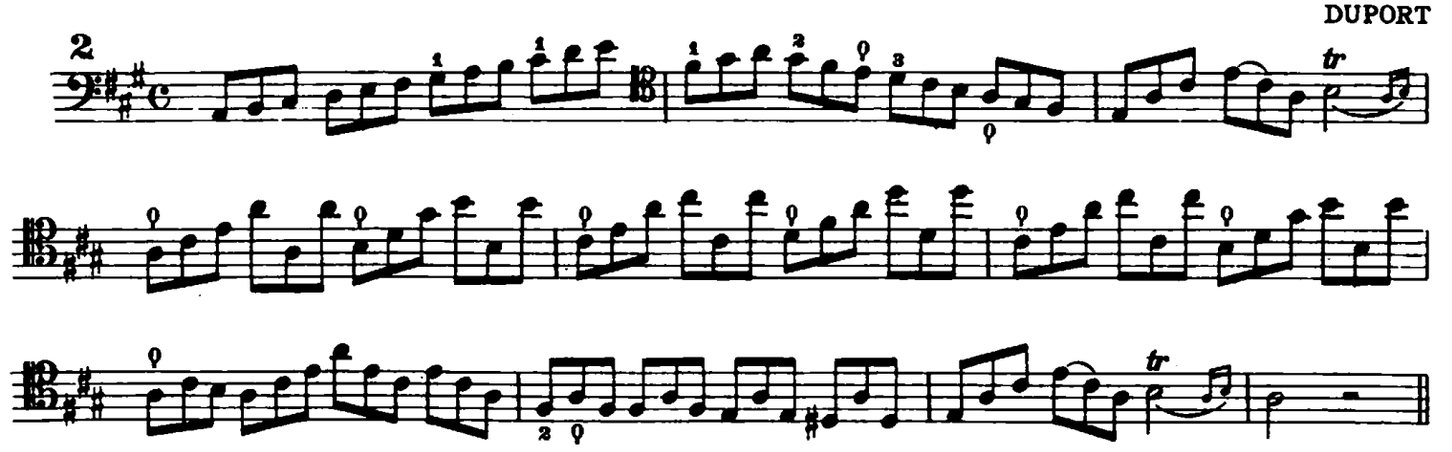

p
f
II.
f
p
cresc.
III.

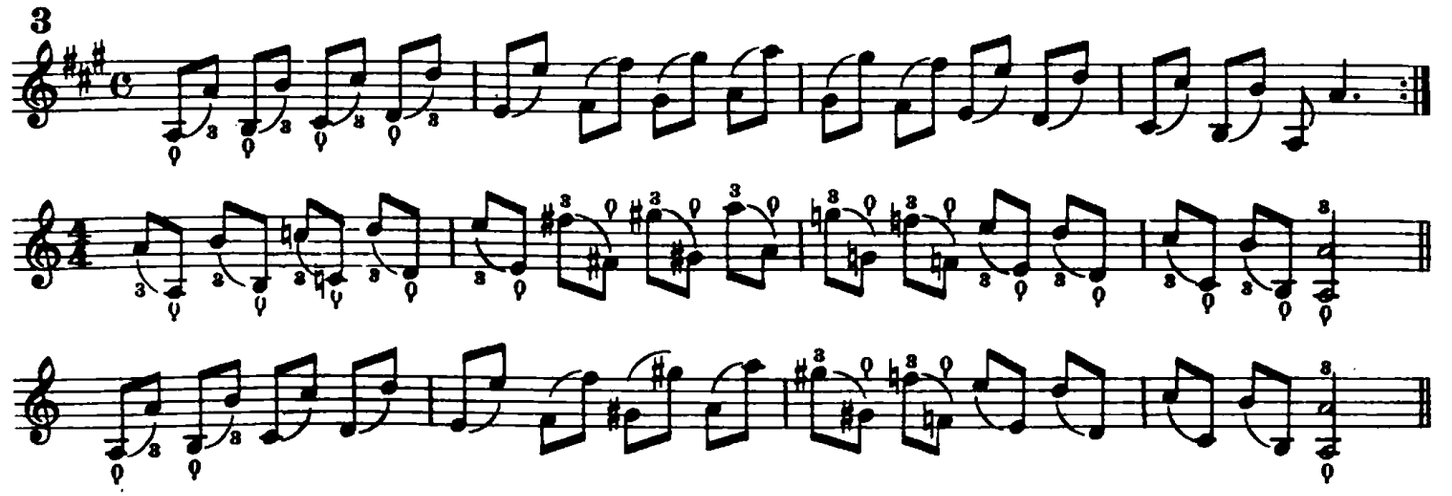
Lezione 146

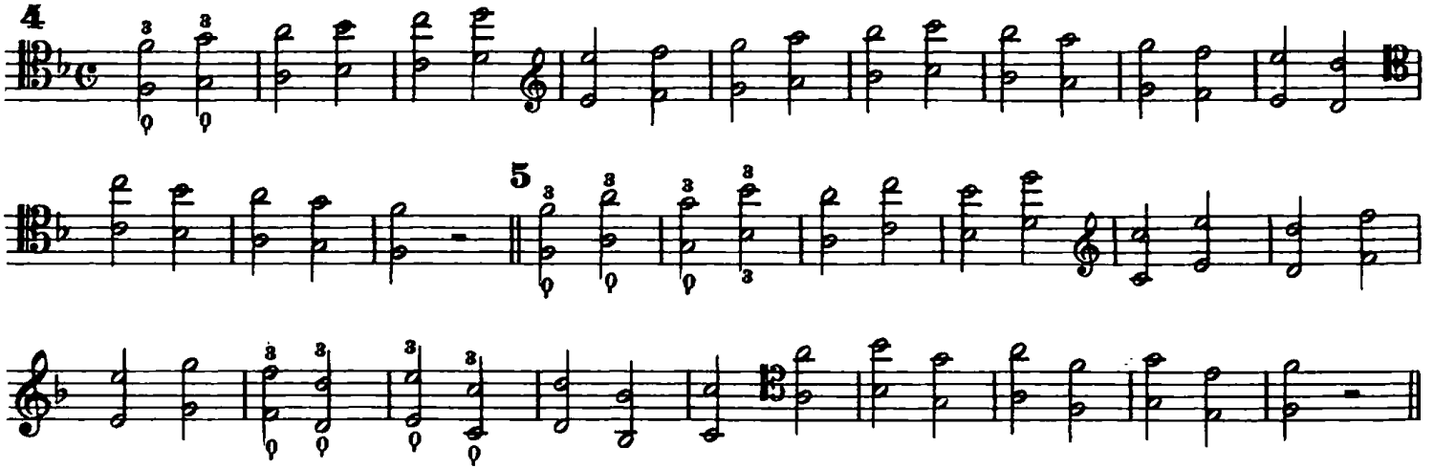
ESERCIZI PER LE OTTAVE



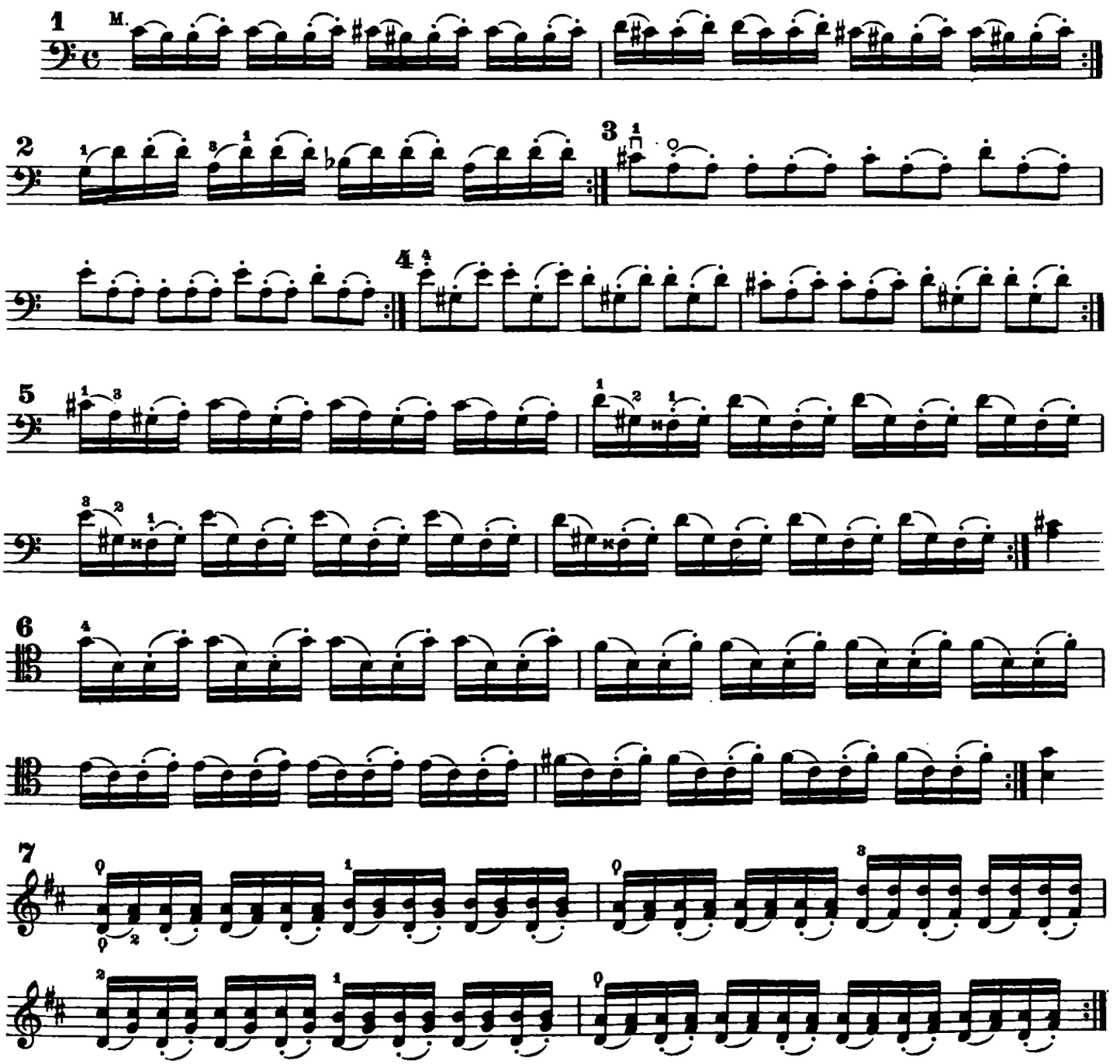
DUPORT







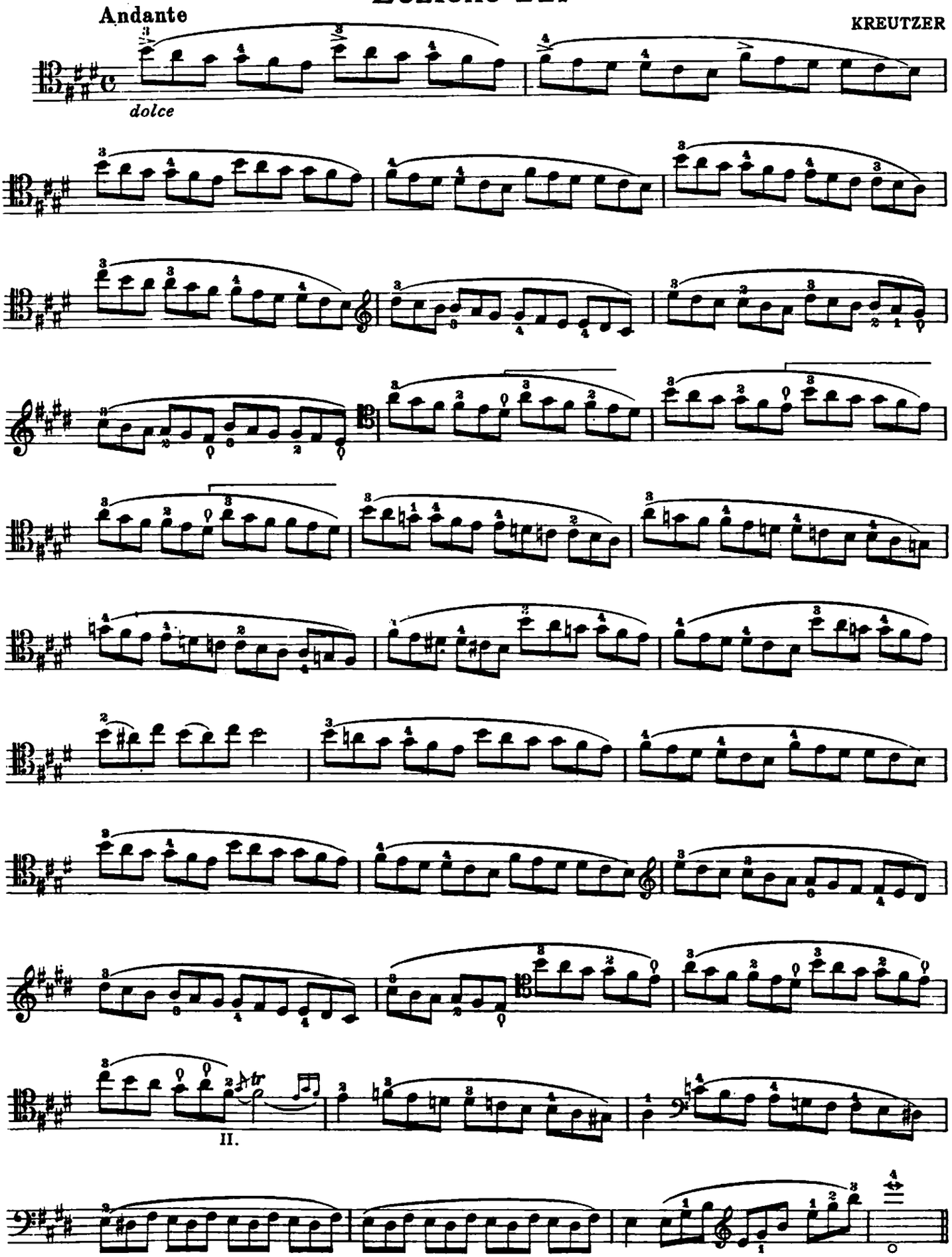
ESERCIZI PER L'ARCO



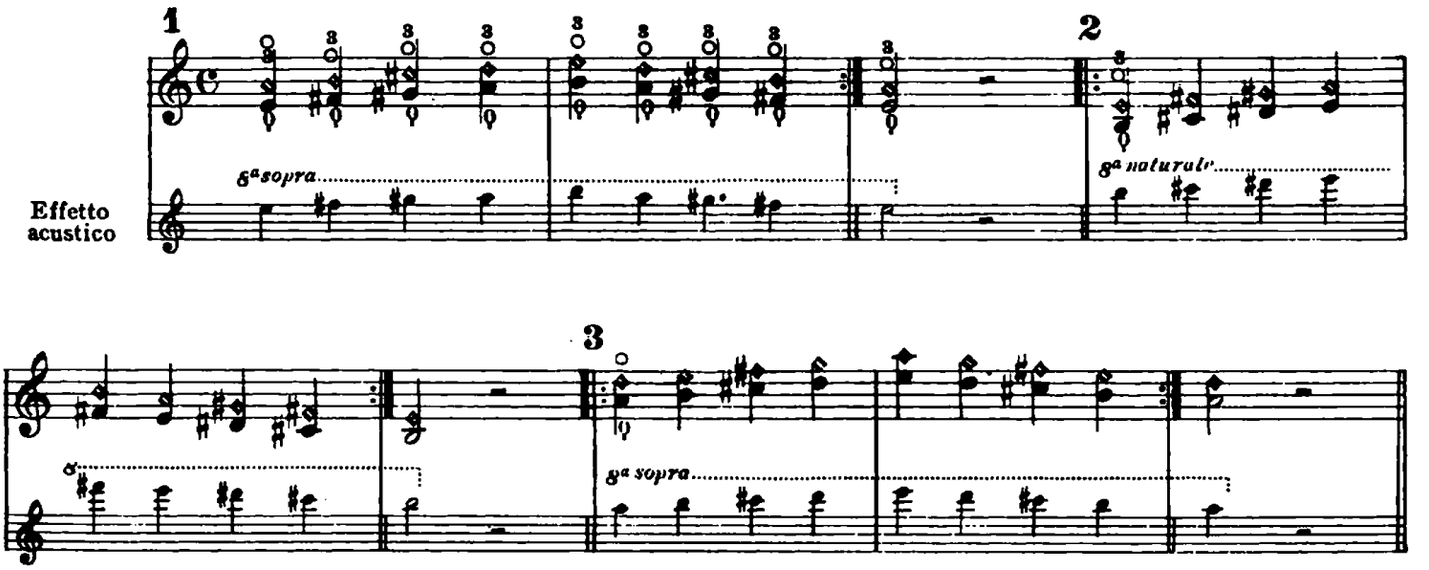
Lezione 147

Andante

KREUTZER



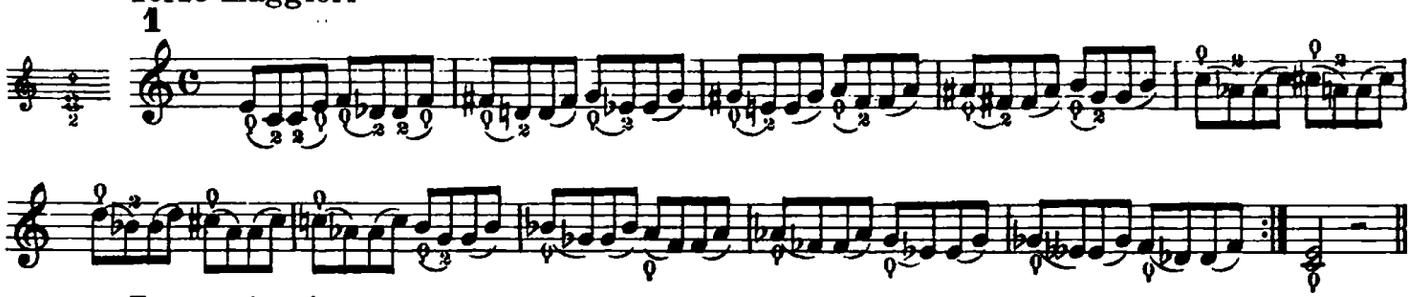
ARMONICI ARTIFICIALI CON CAPOTASTO



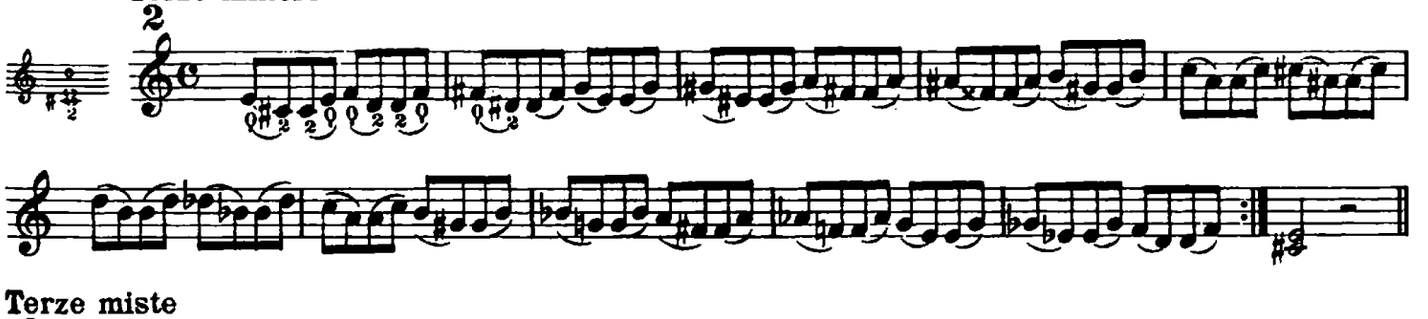
Lezione 148

ESERCIZI PER LE TERZE

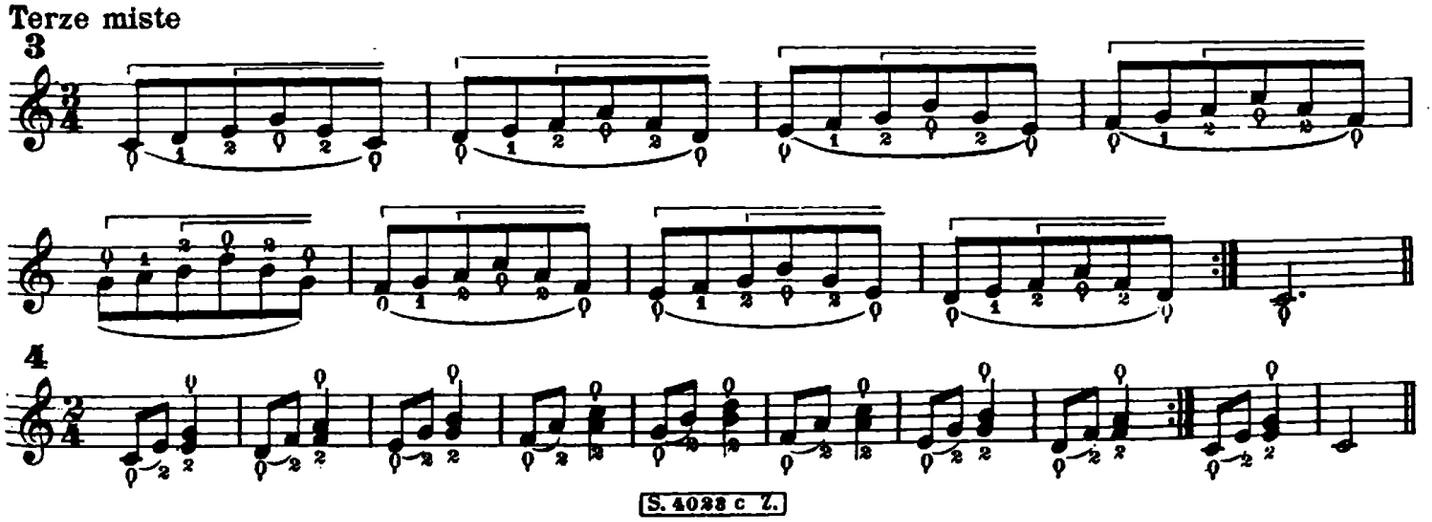
Terze maggiori

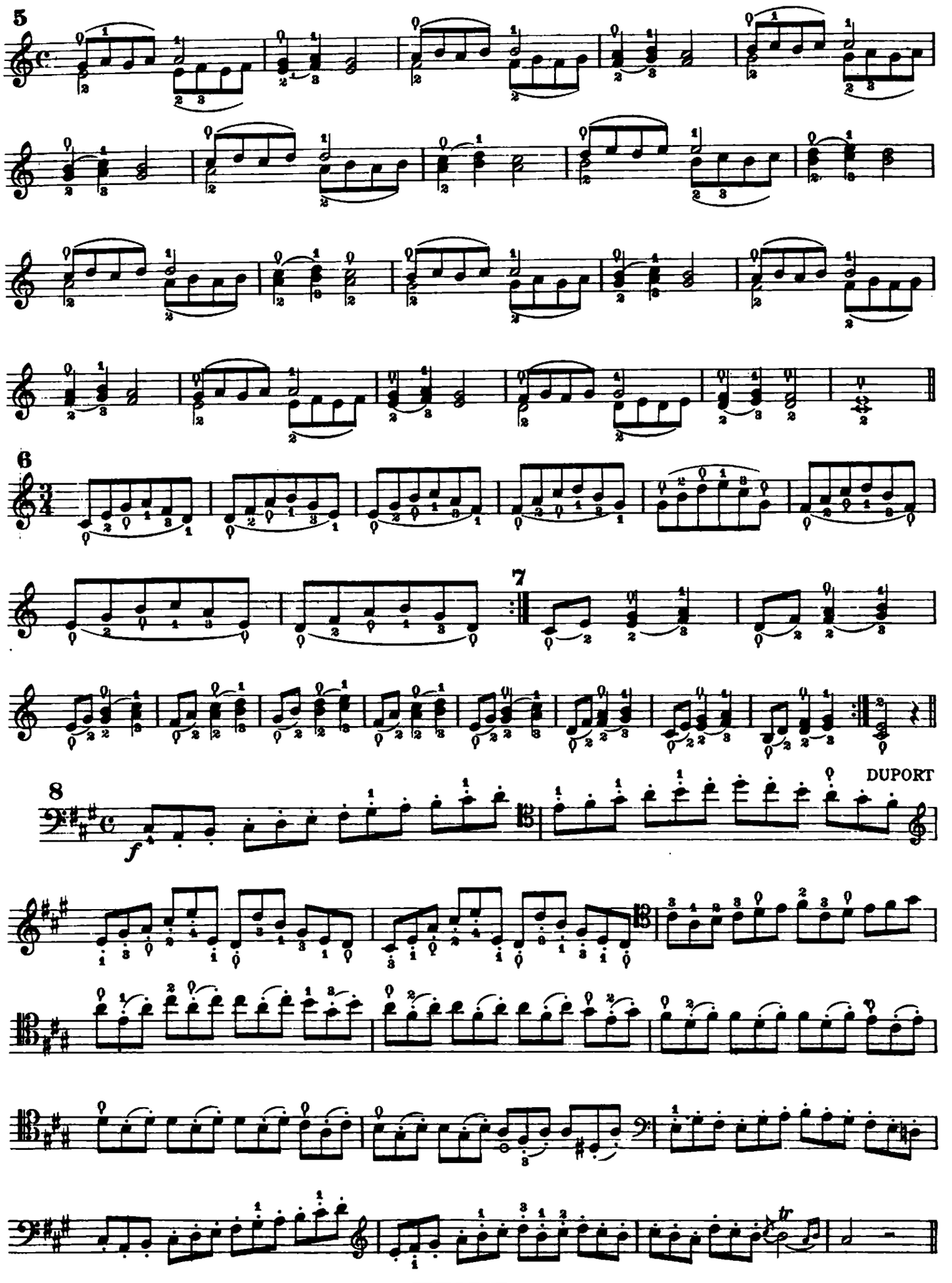


Terze minori



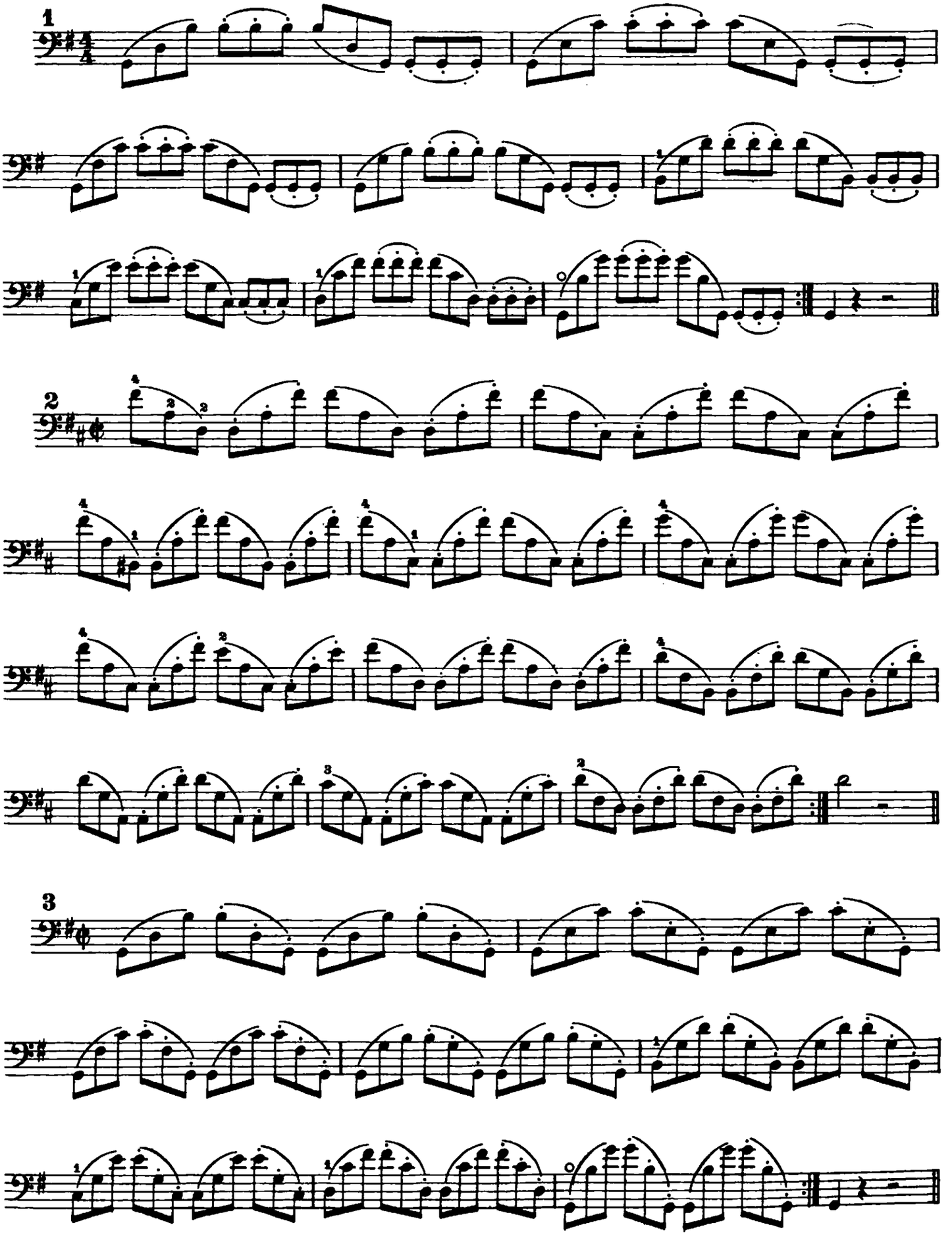
Terze miste




5
6
7
8
DUPORT

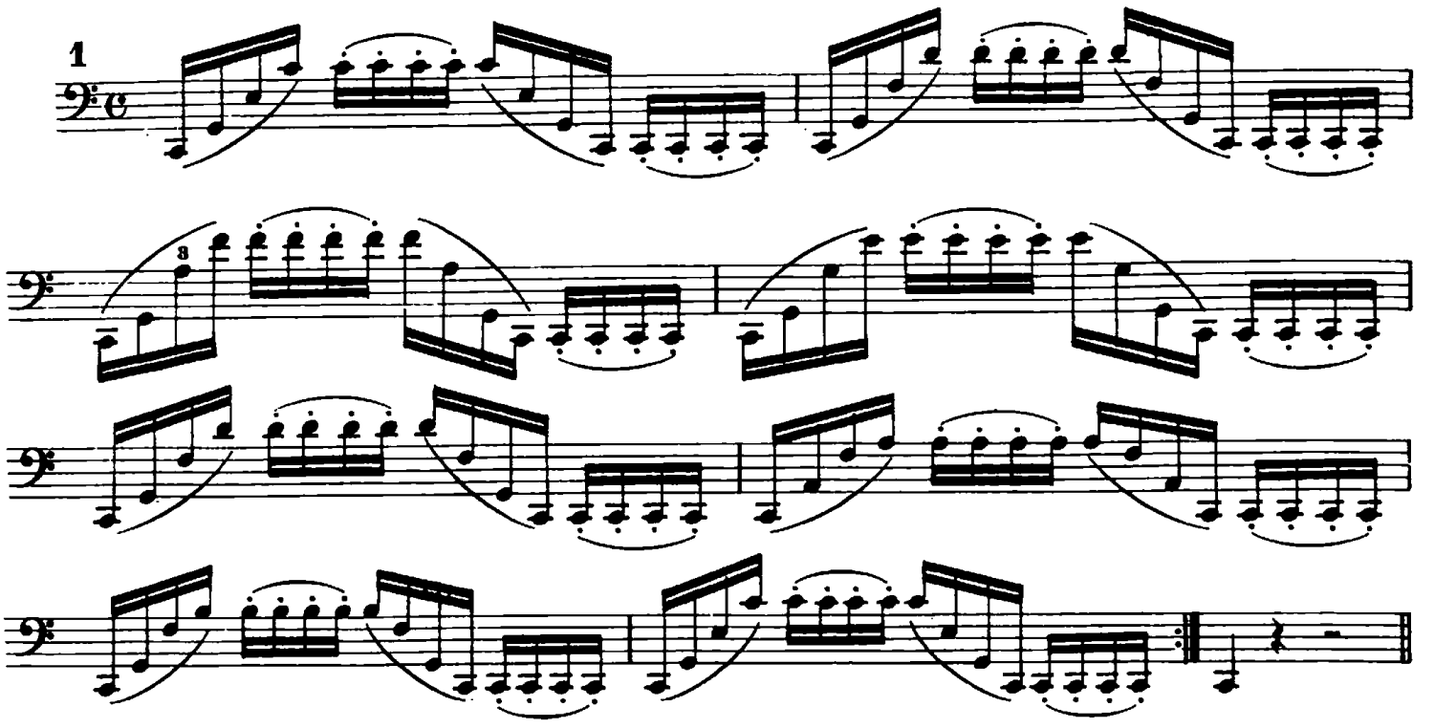
ESERCIZI

(arco di rimbalzo)



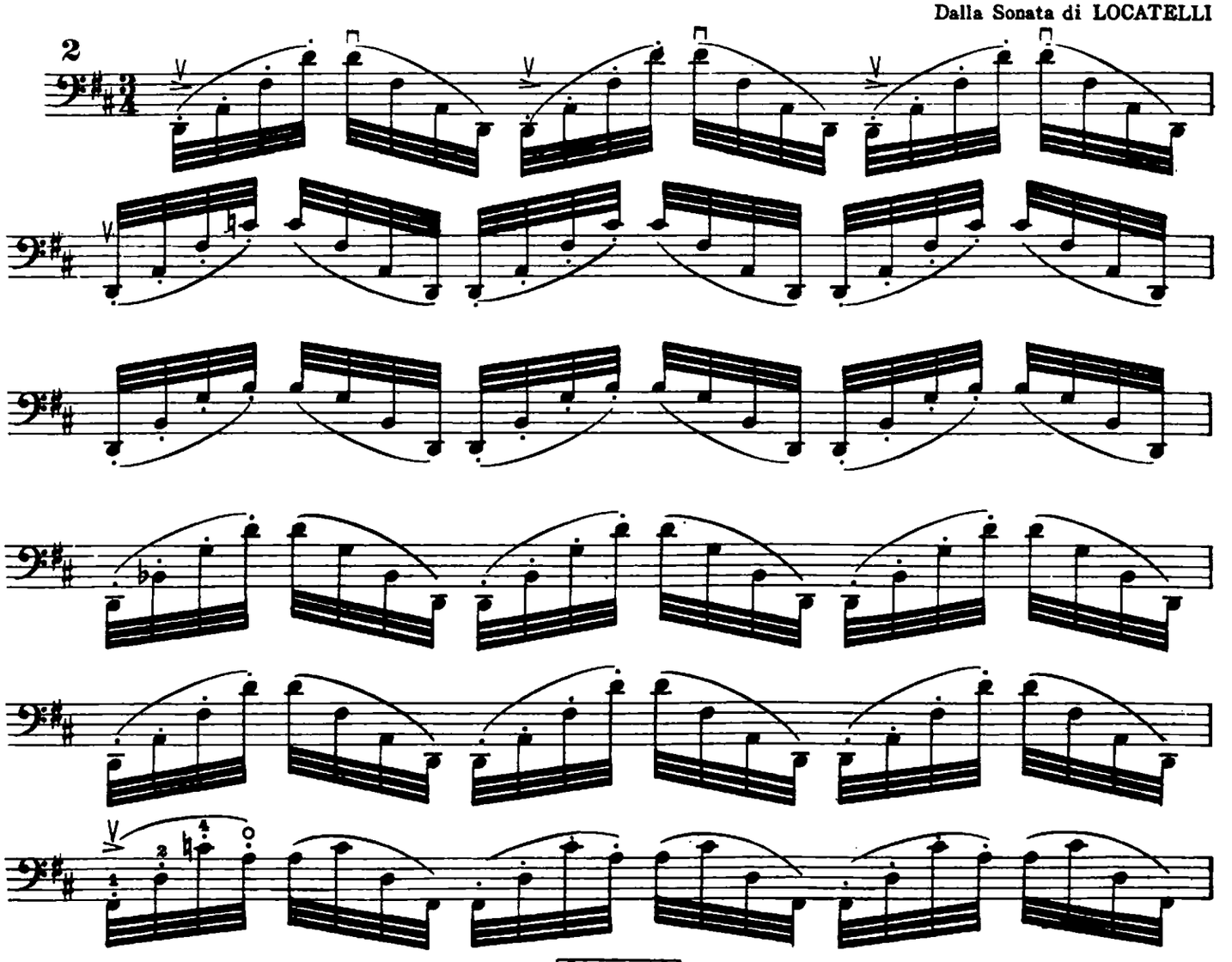
Lezione 149

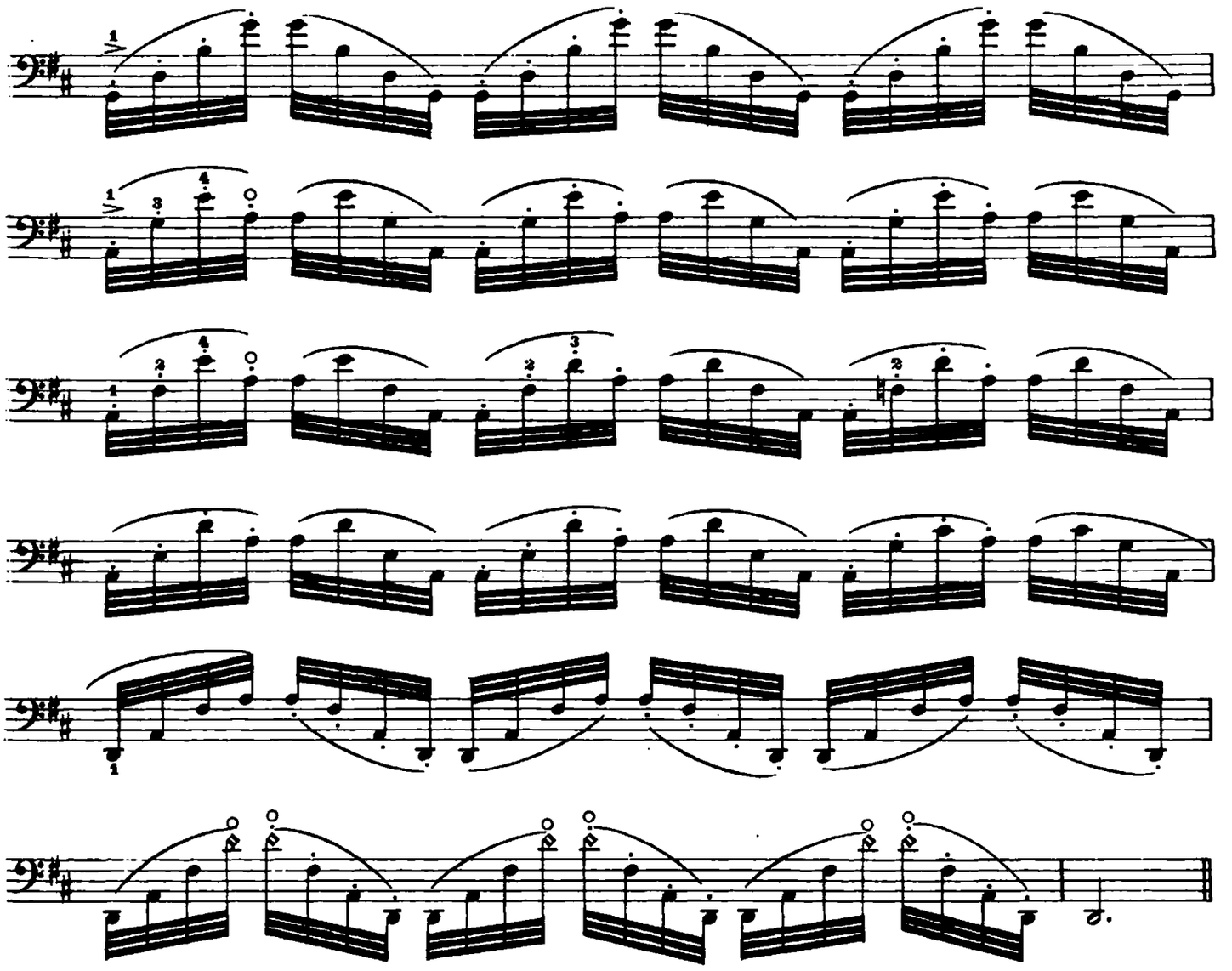
1



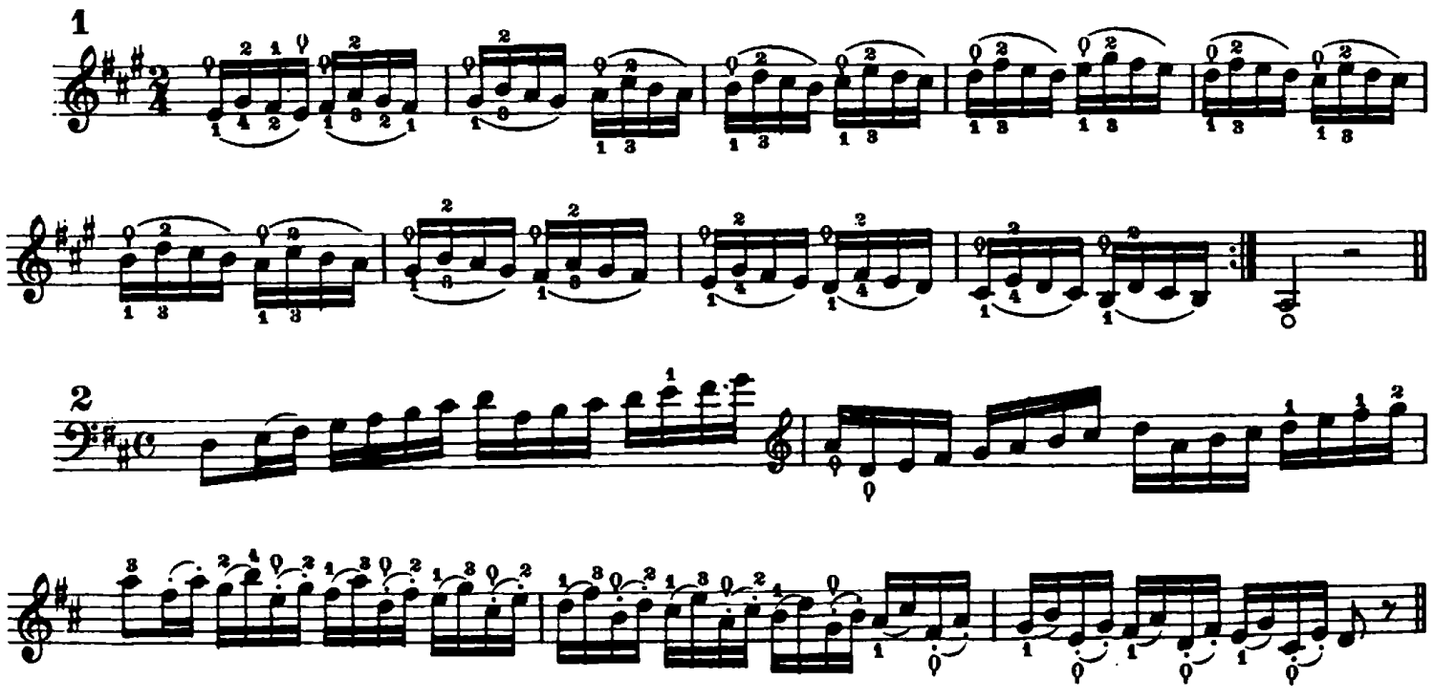
Dalla Sonata di LOCATELLI

2



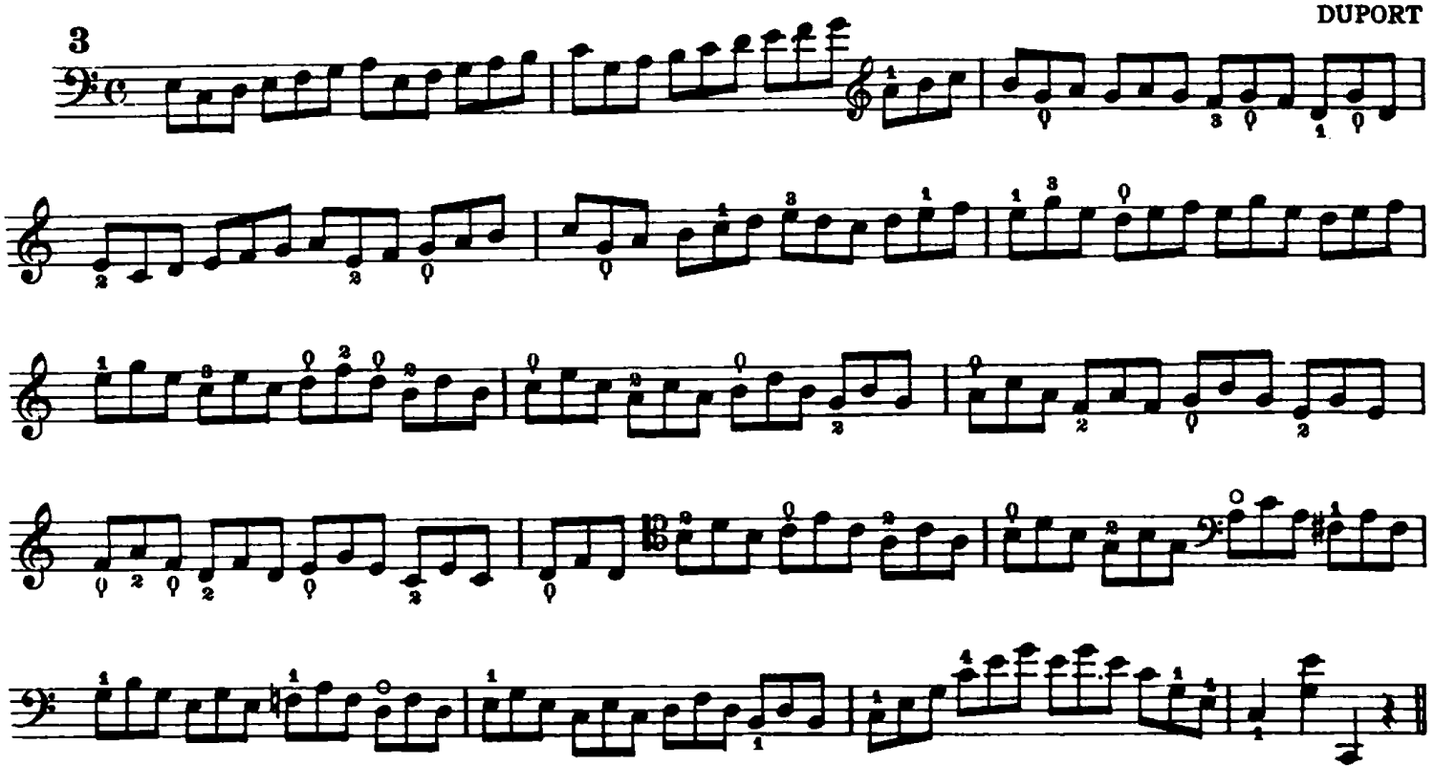


ESERCIZI PER LE TERZE



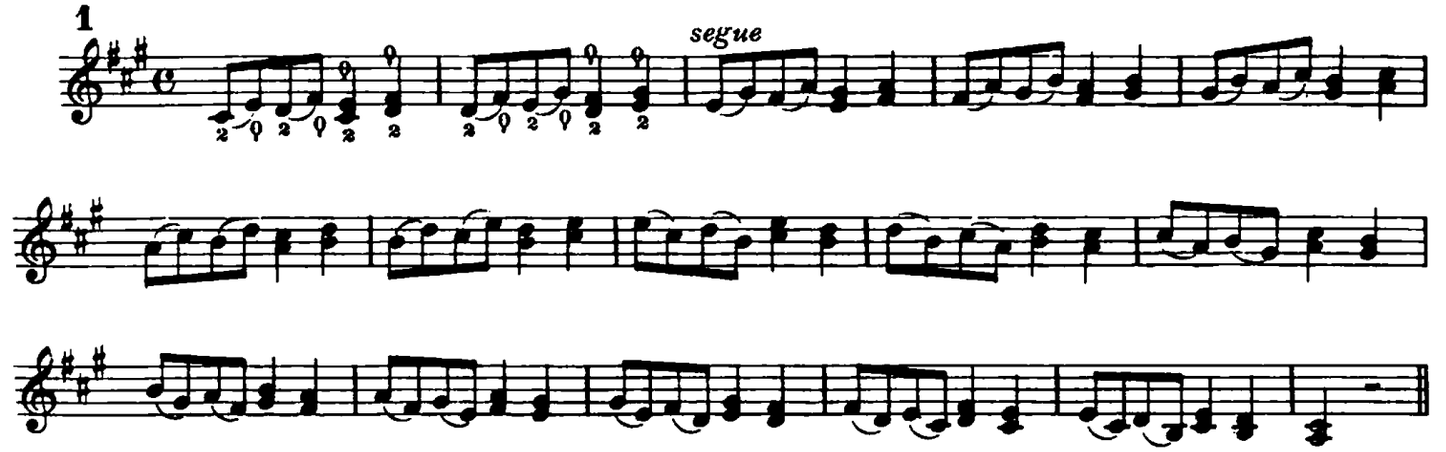
DUPORT

3



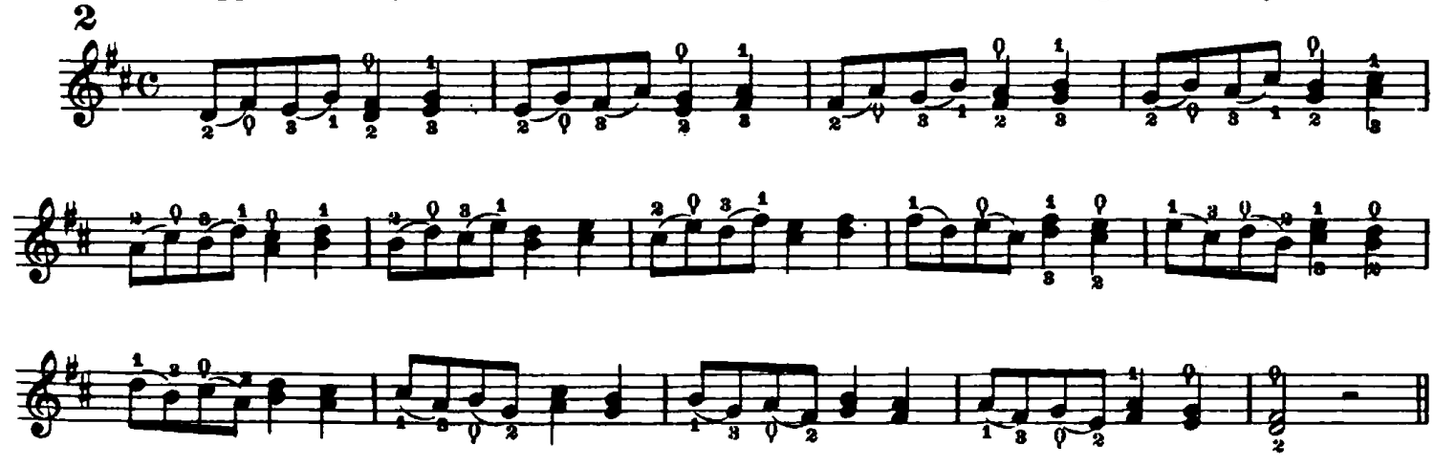
Lezione 150

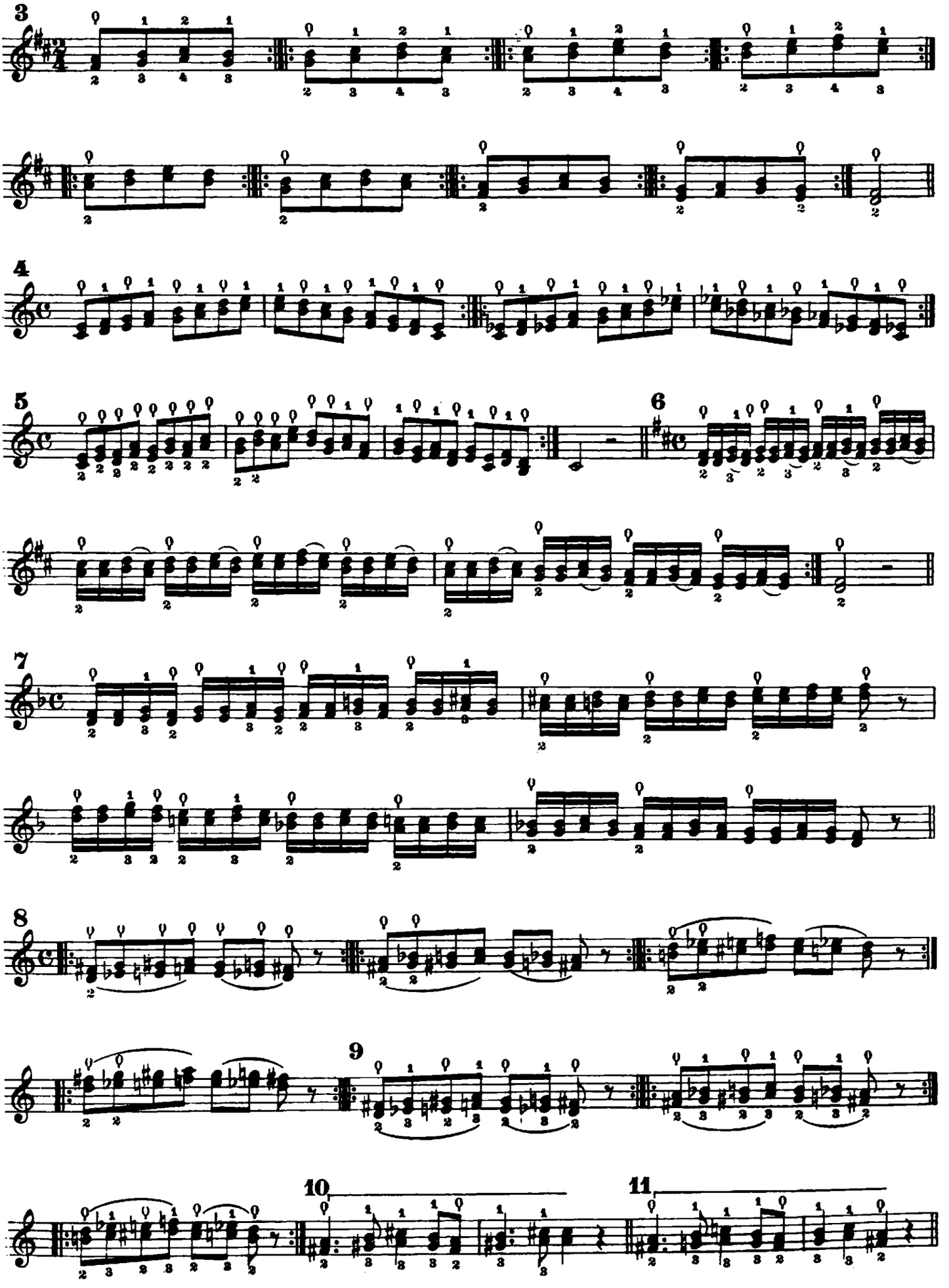
1



Nelle terze diteggiate fare il portamento di suono con la terza la cui nota acuta si eseguisce con il ϙ

2



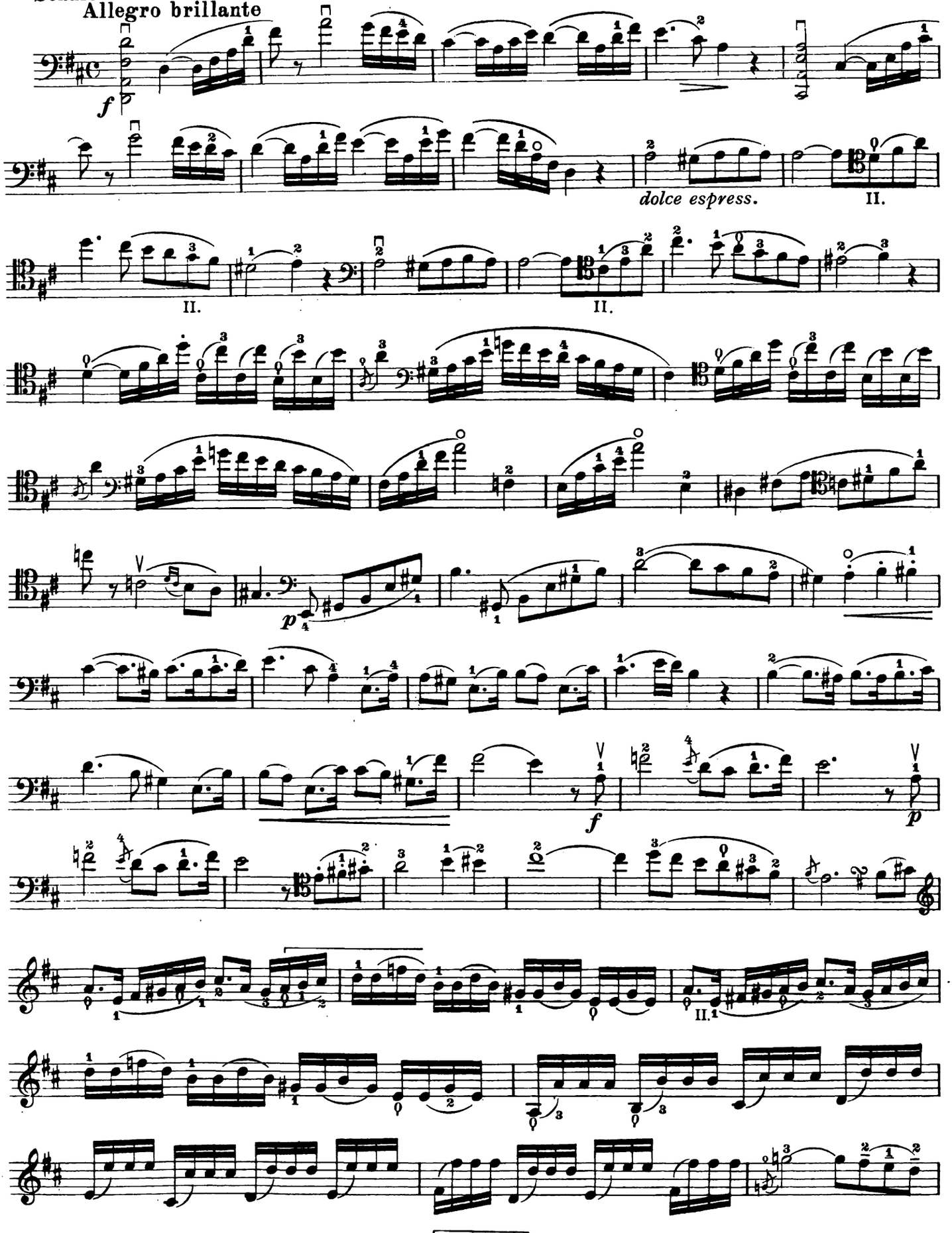

3
4
5
6
7
8
9
10
11

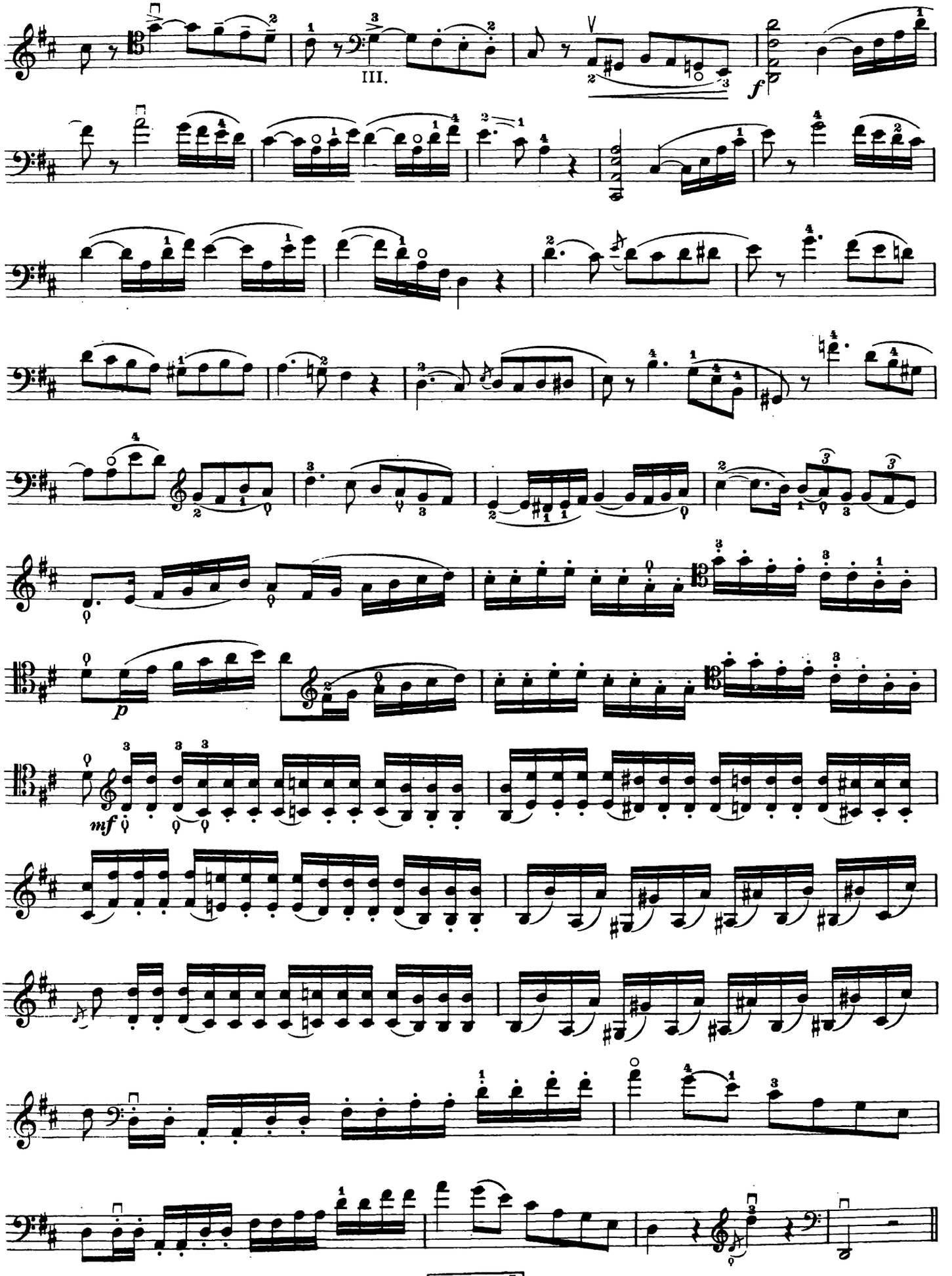
Lezione 151

Studio

S. LEE

Allegro brillante



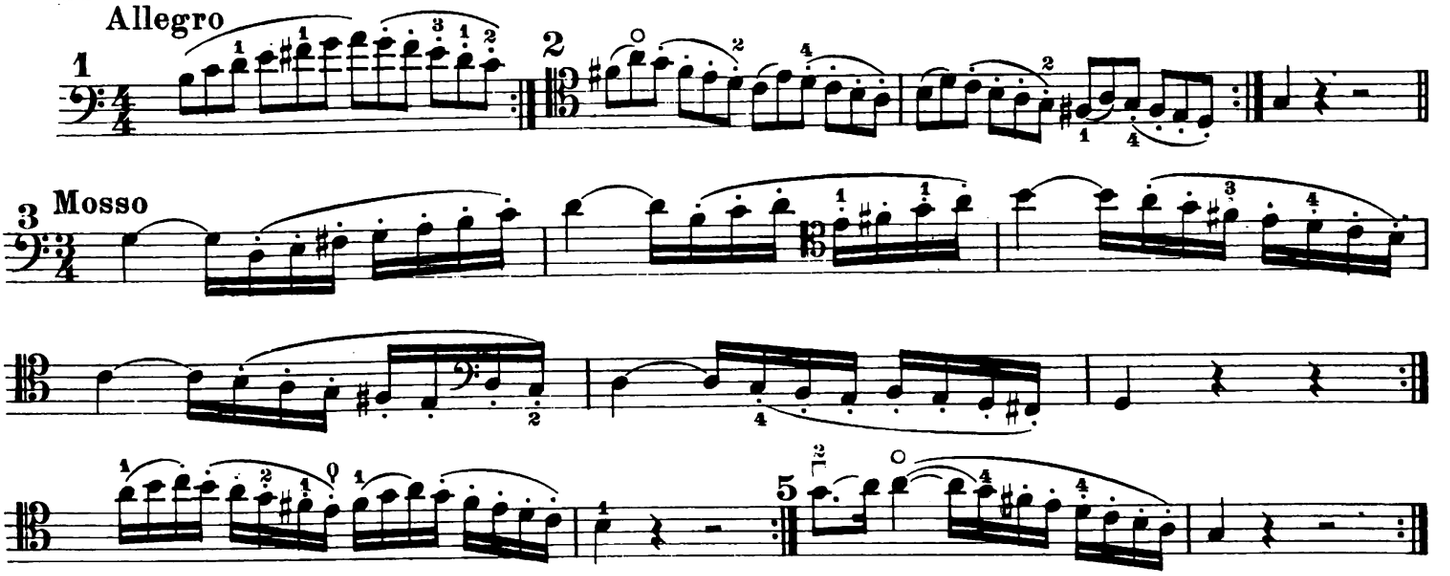

III.
f
p
mf

Lezione 152

PICCHETTATO VOLANTE

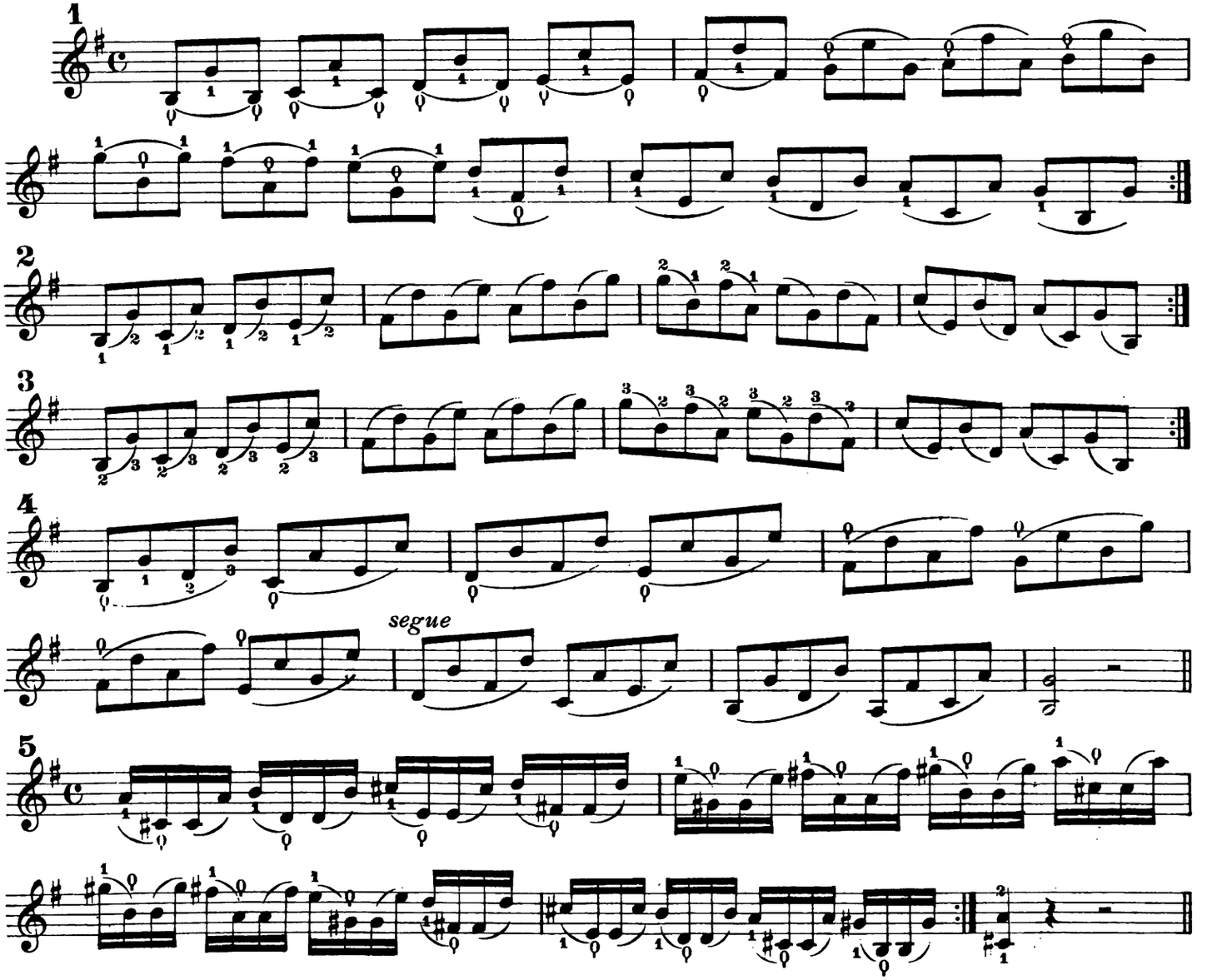
Esercizi

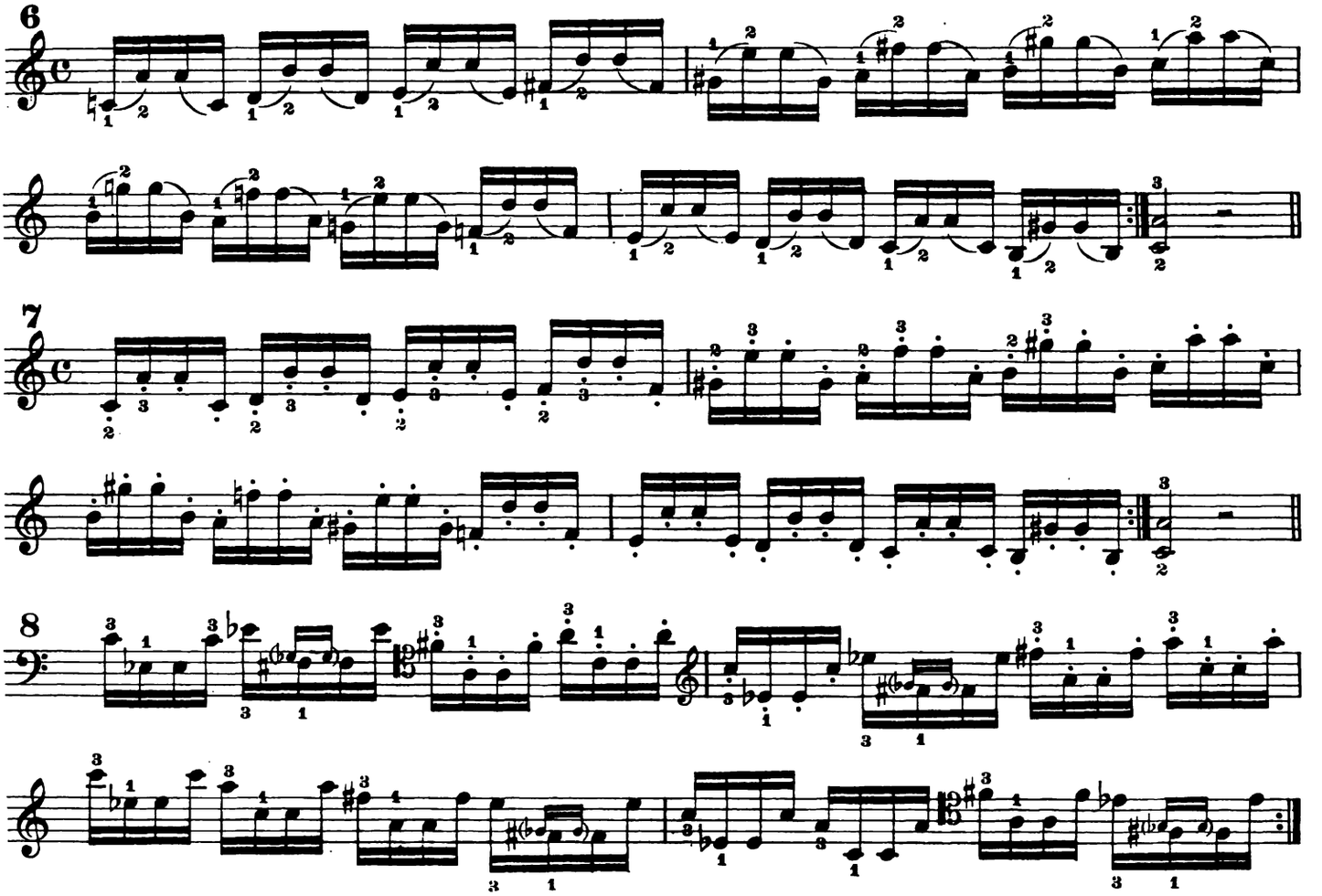
Allegro



Mosso

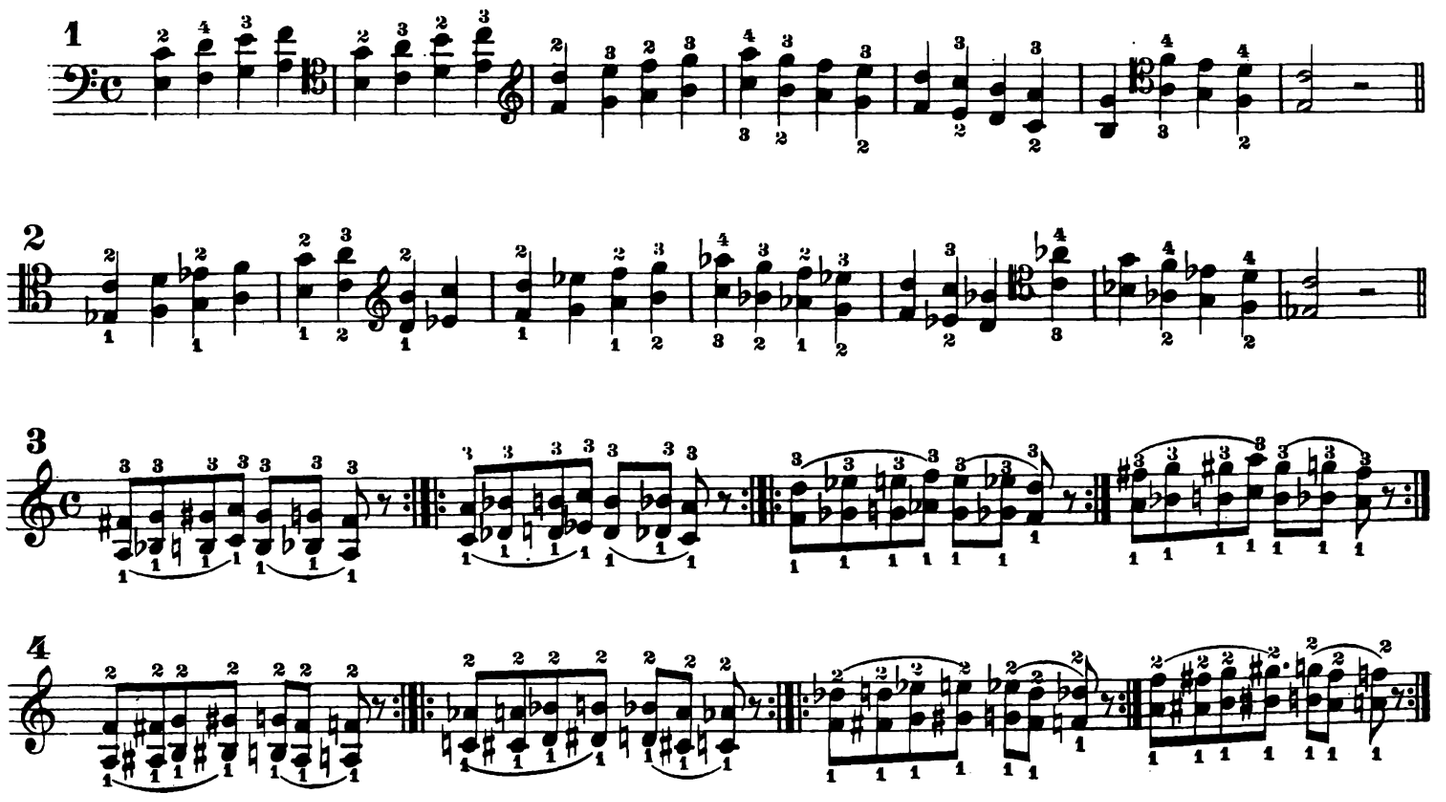
ESERCIZI PER LE SESTE





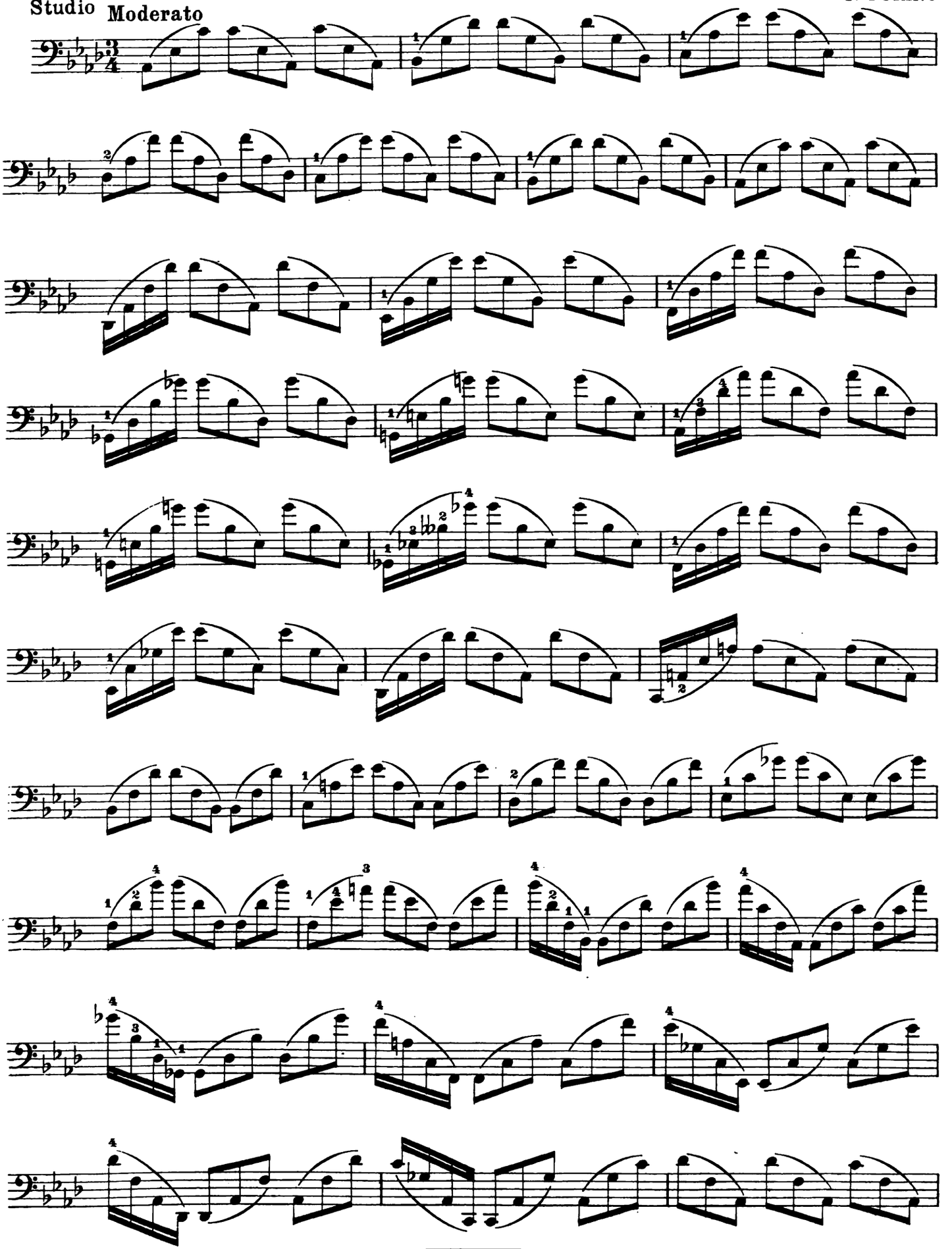
Lezione 153

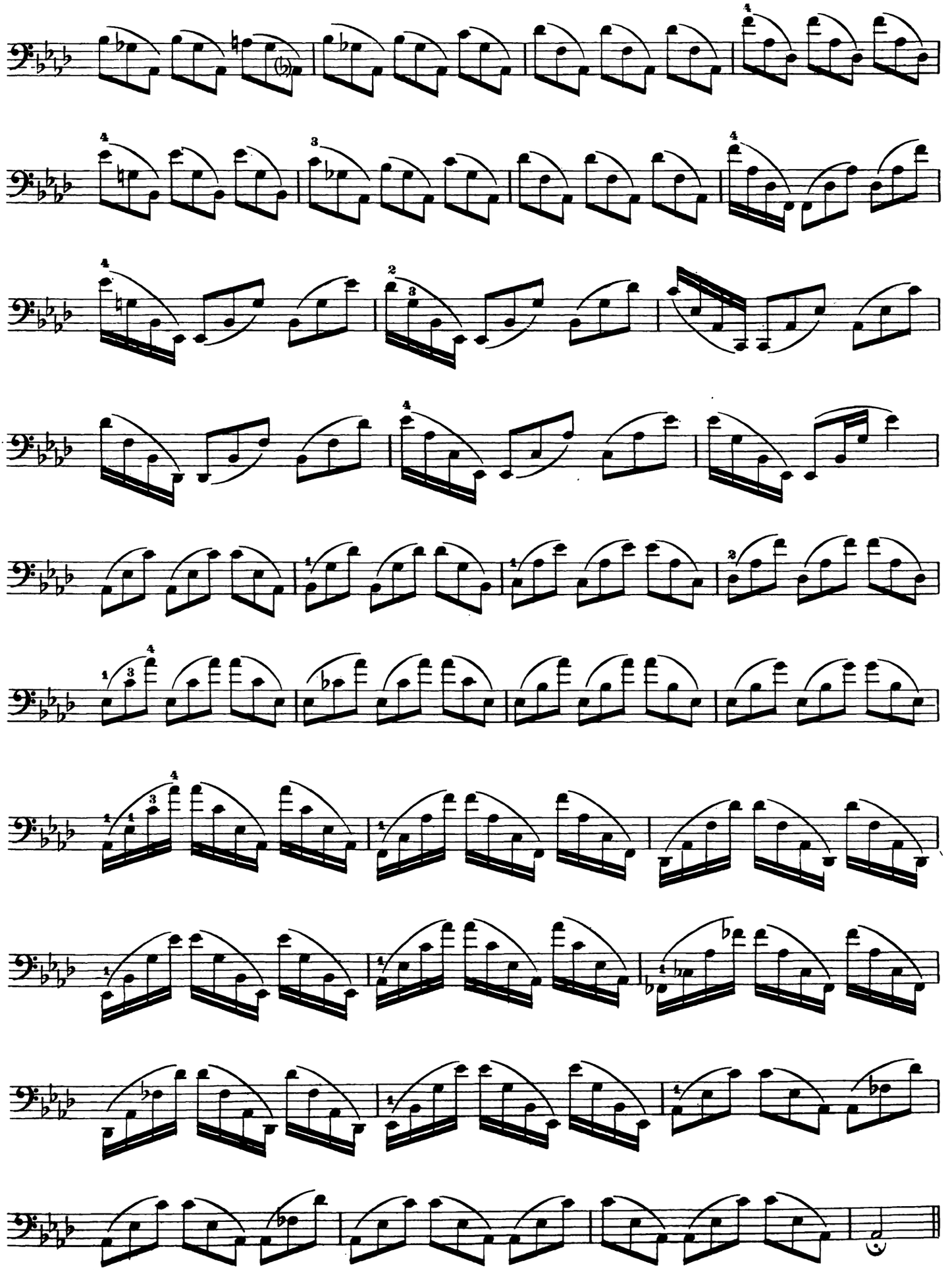
ESERCIZI PER LE SESTE



Studio Moderato

F. FURINO



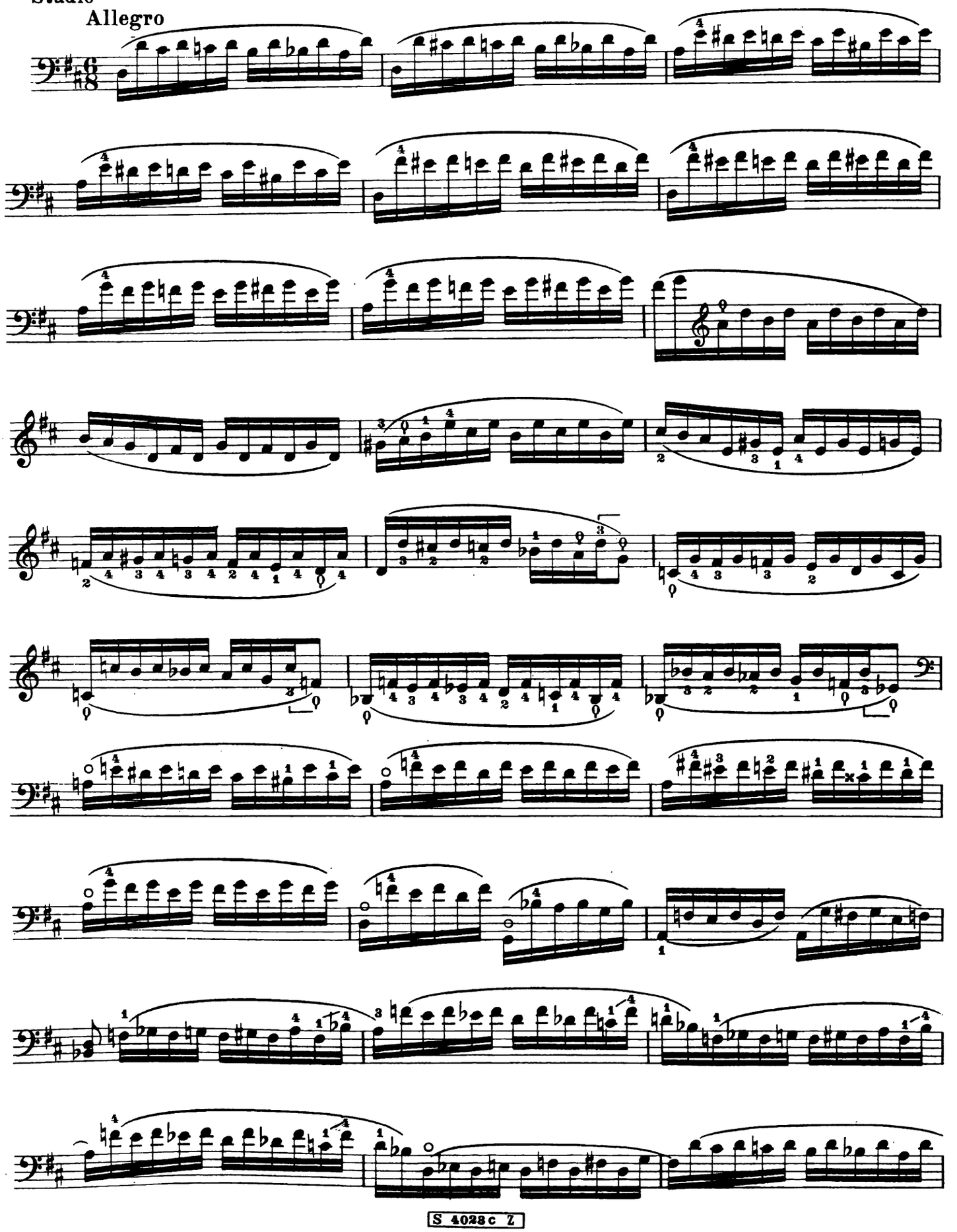


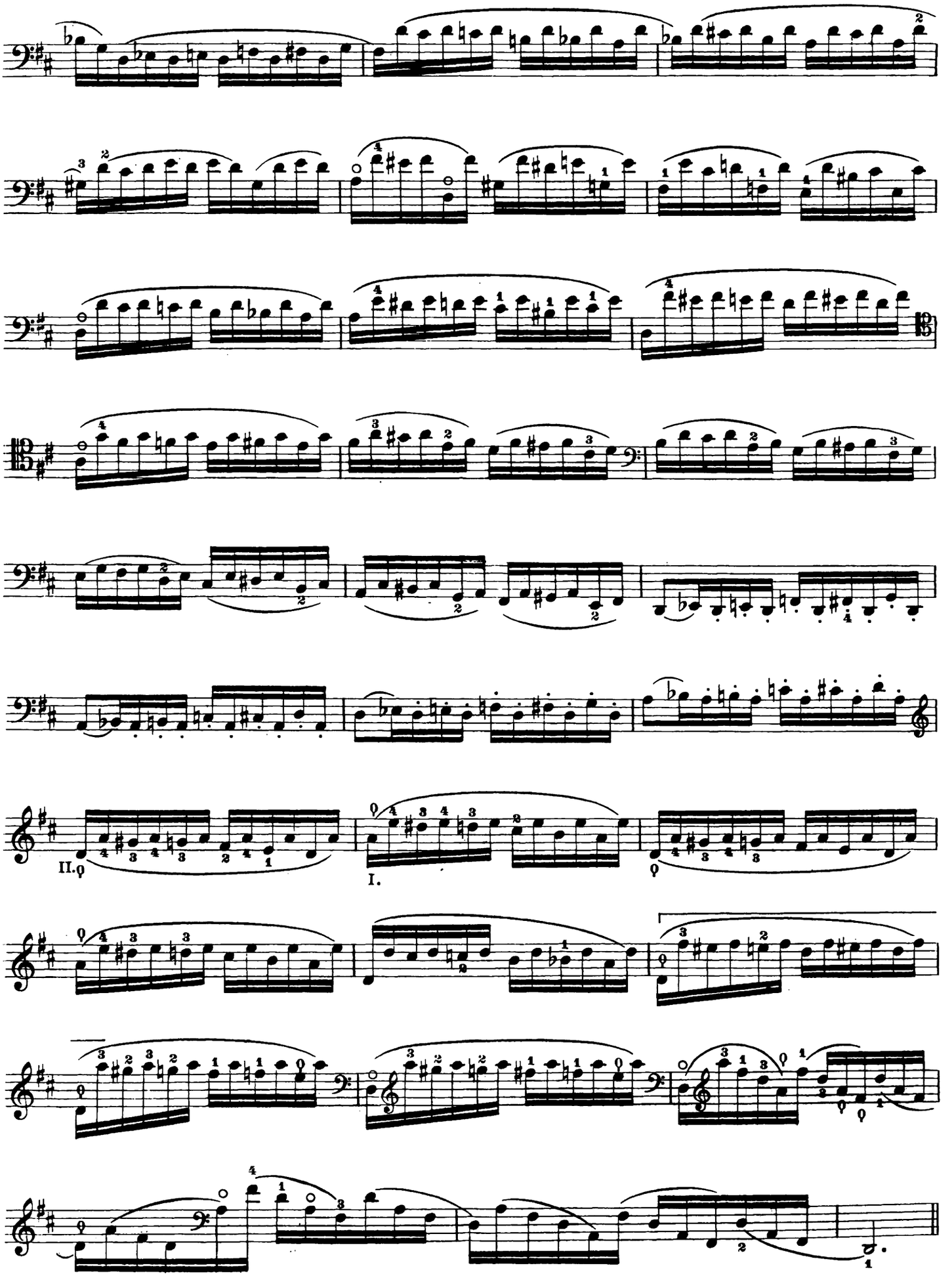
Lezione 154

DOTZAUER

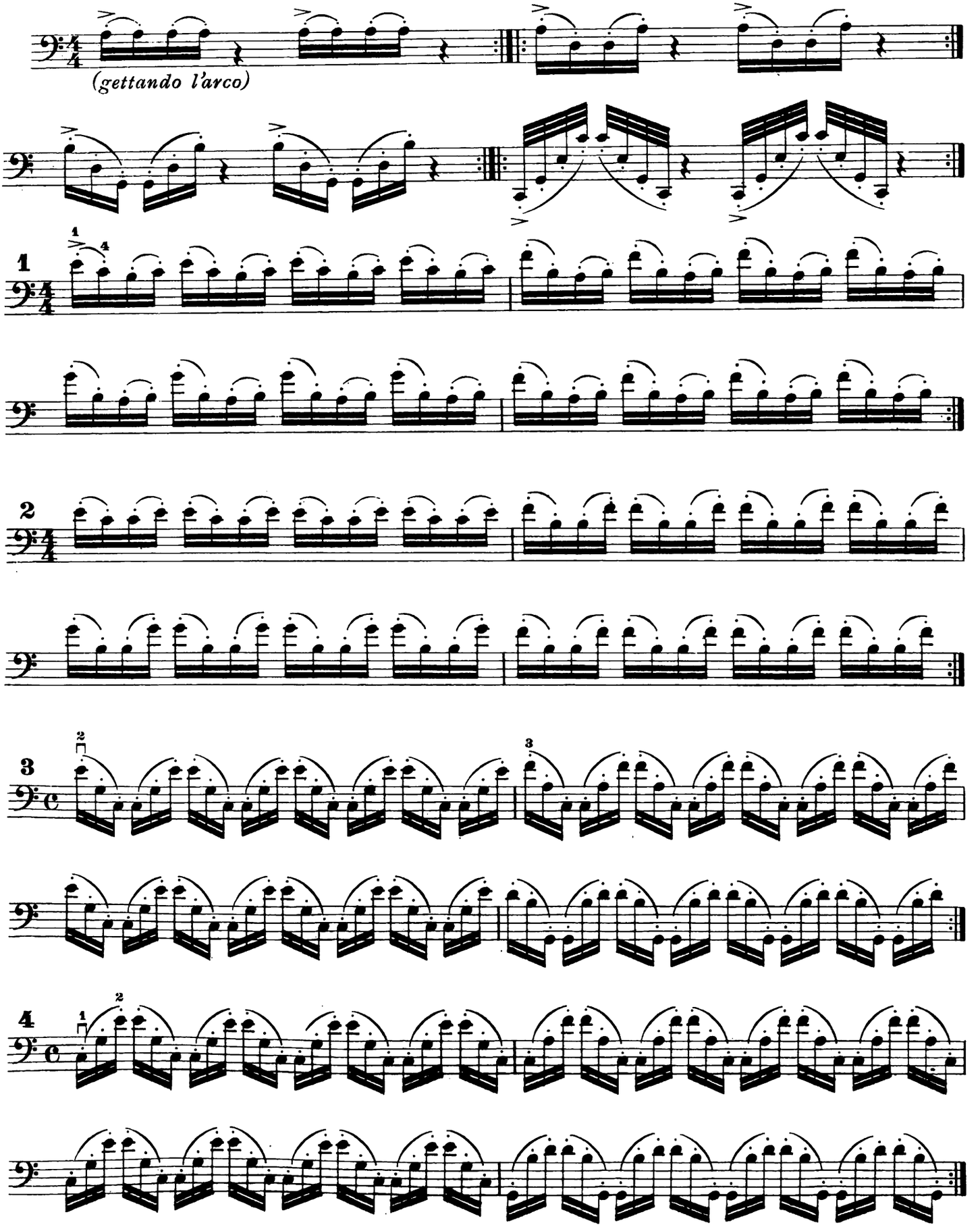
Studio

Allegro

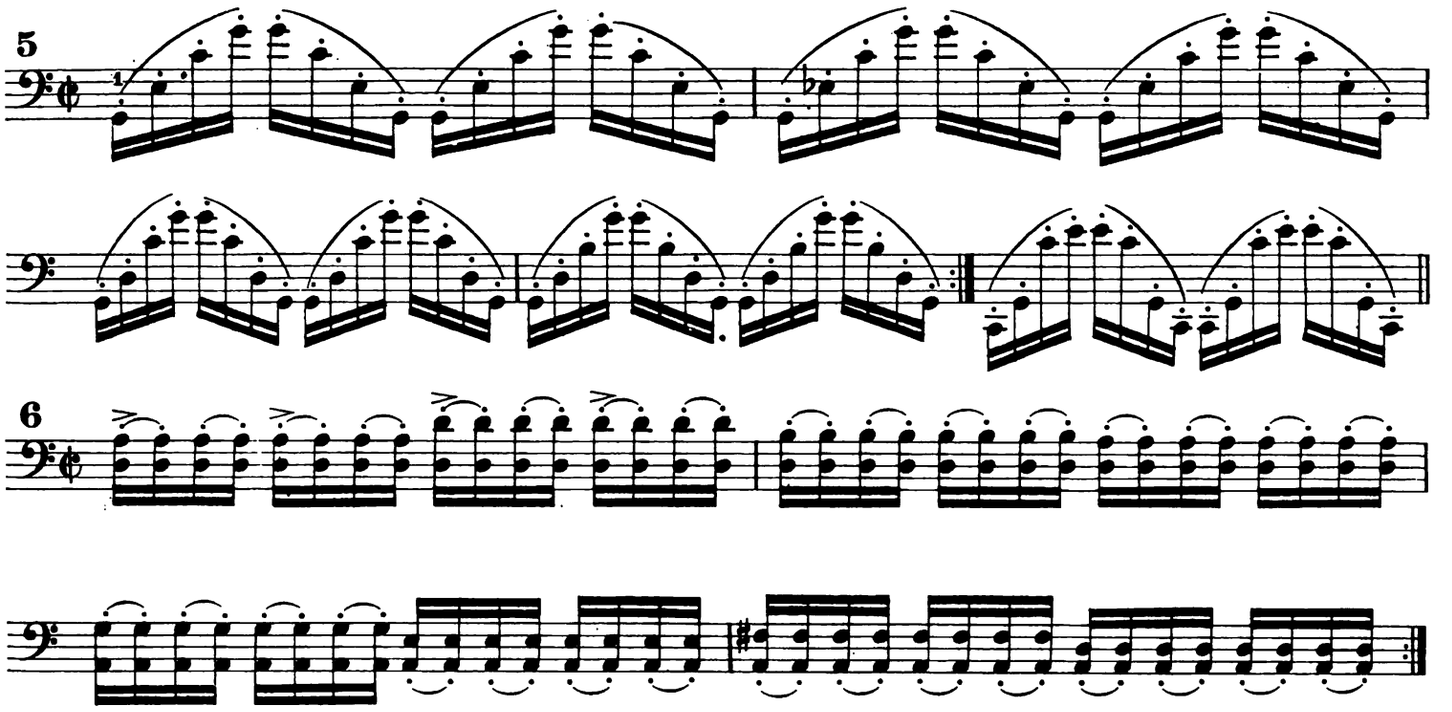



II.
I.

ESERCIZI PER L'ARCO

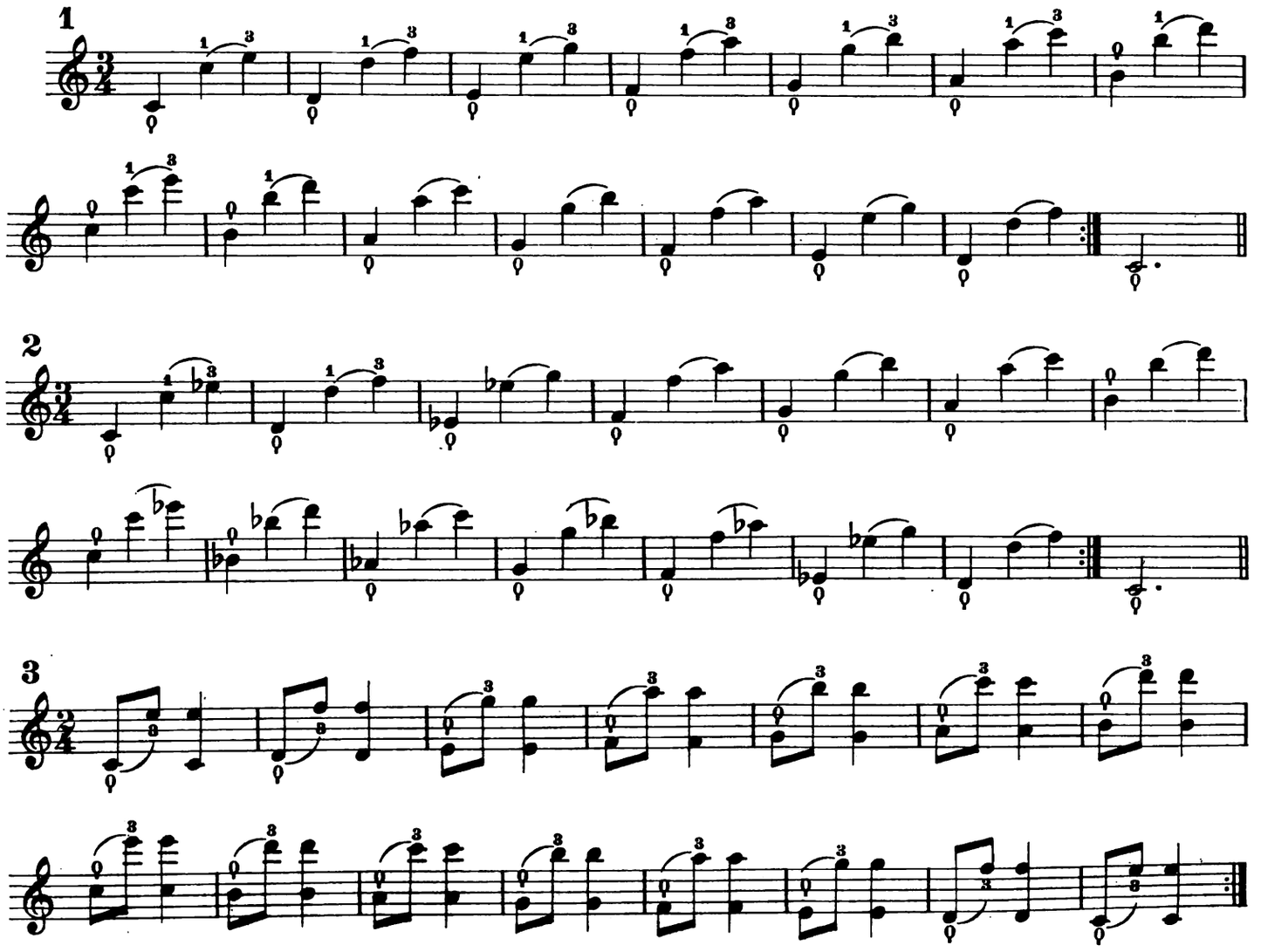


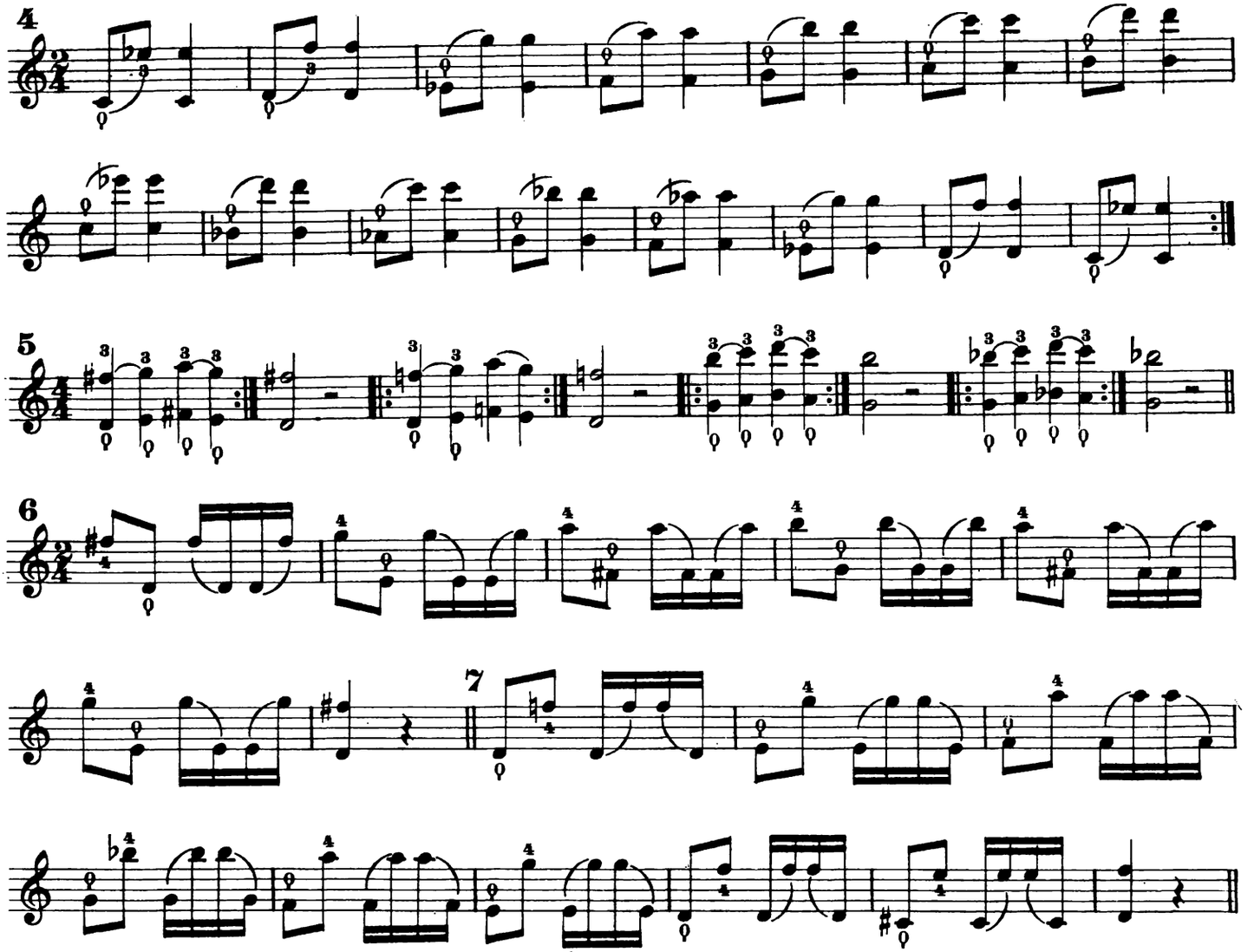
S. 40228c Z.



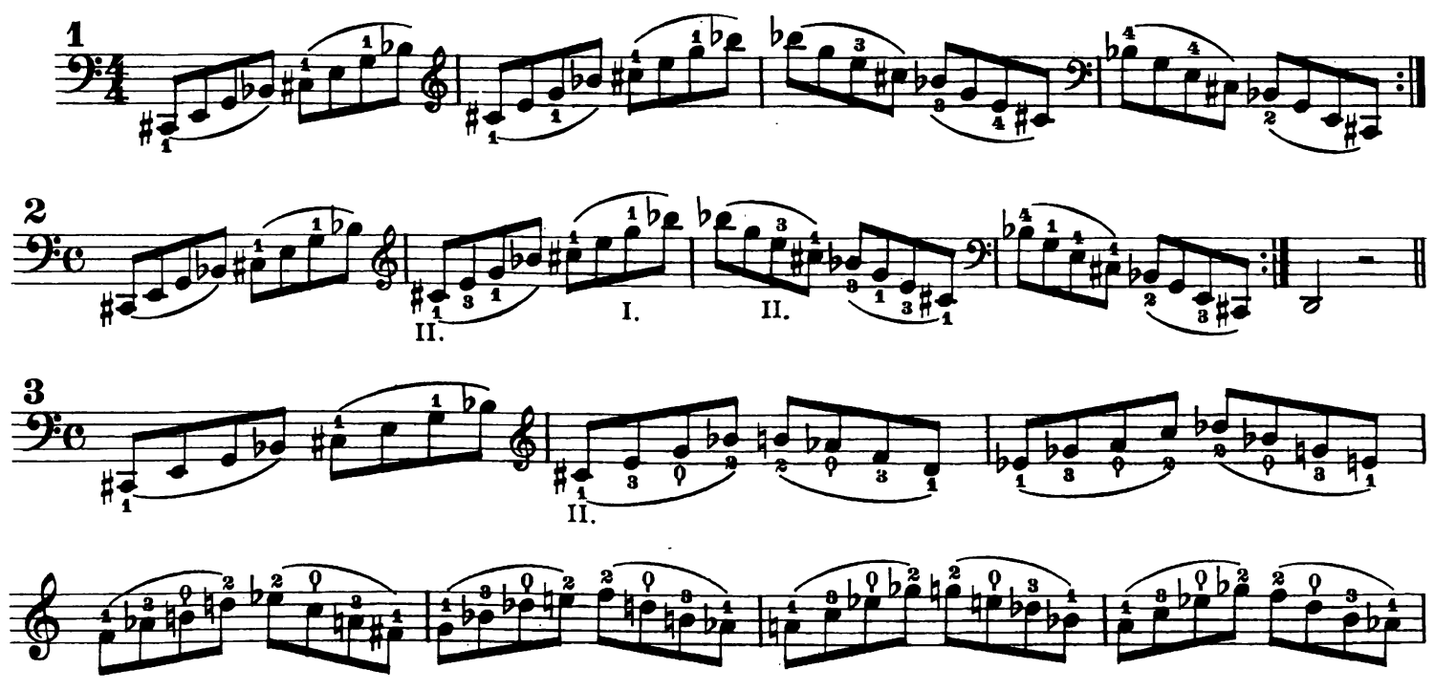
Lezione 155

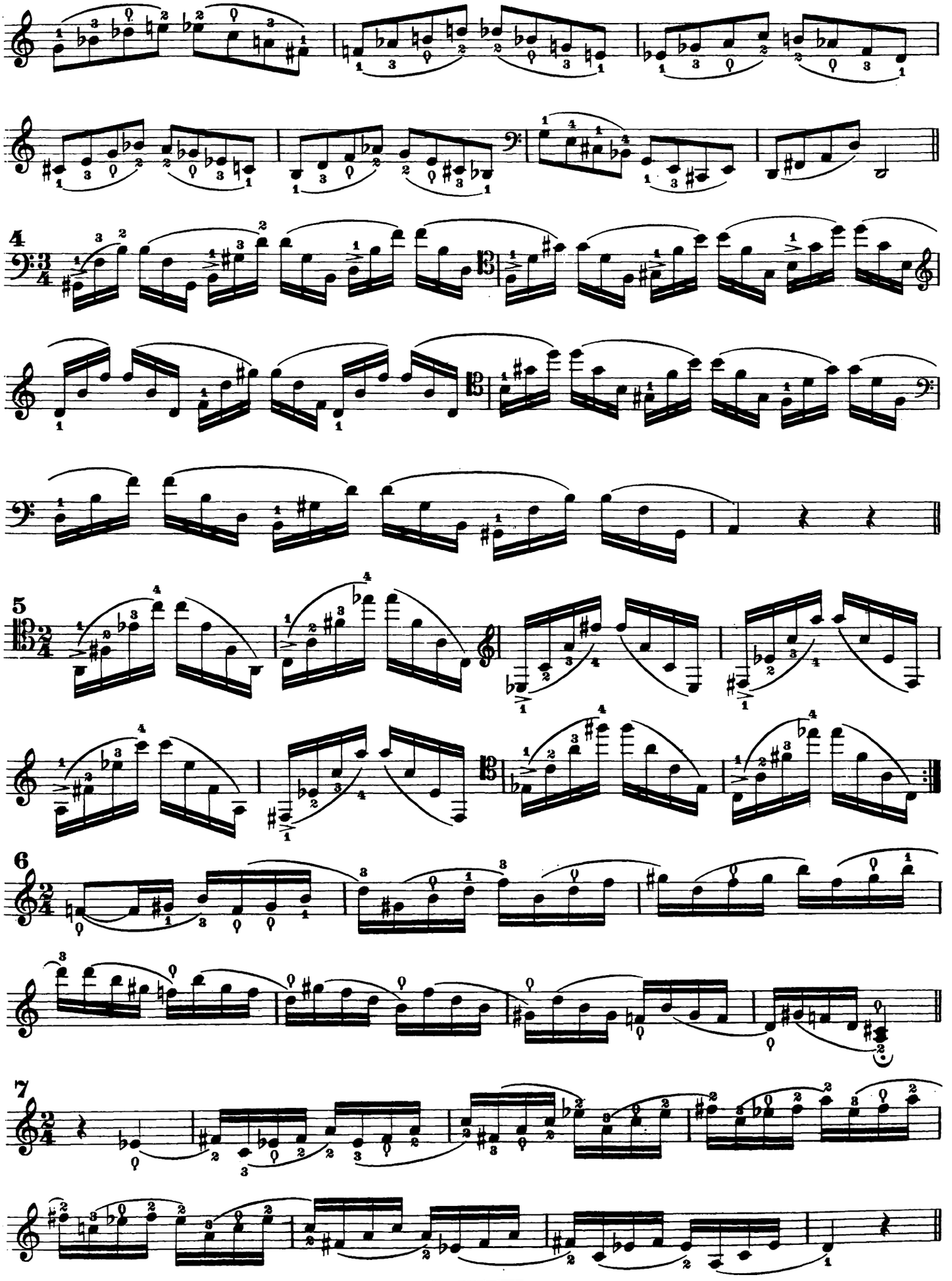
ESERCIZI PER LE DECIME





ESERCIZI PER LE SETTIME DIMINUITE



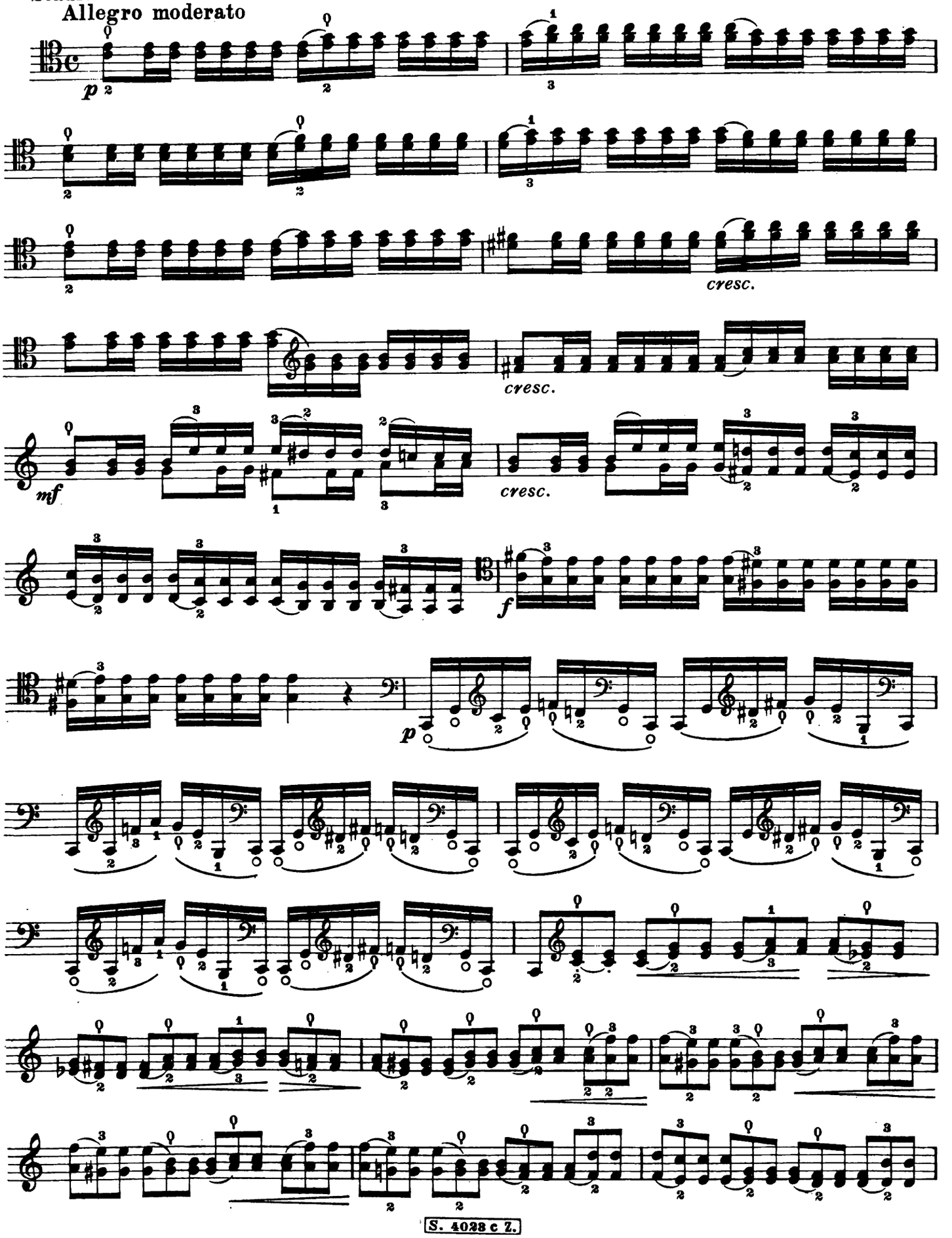


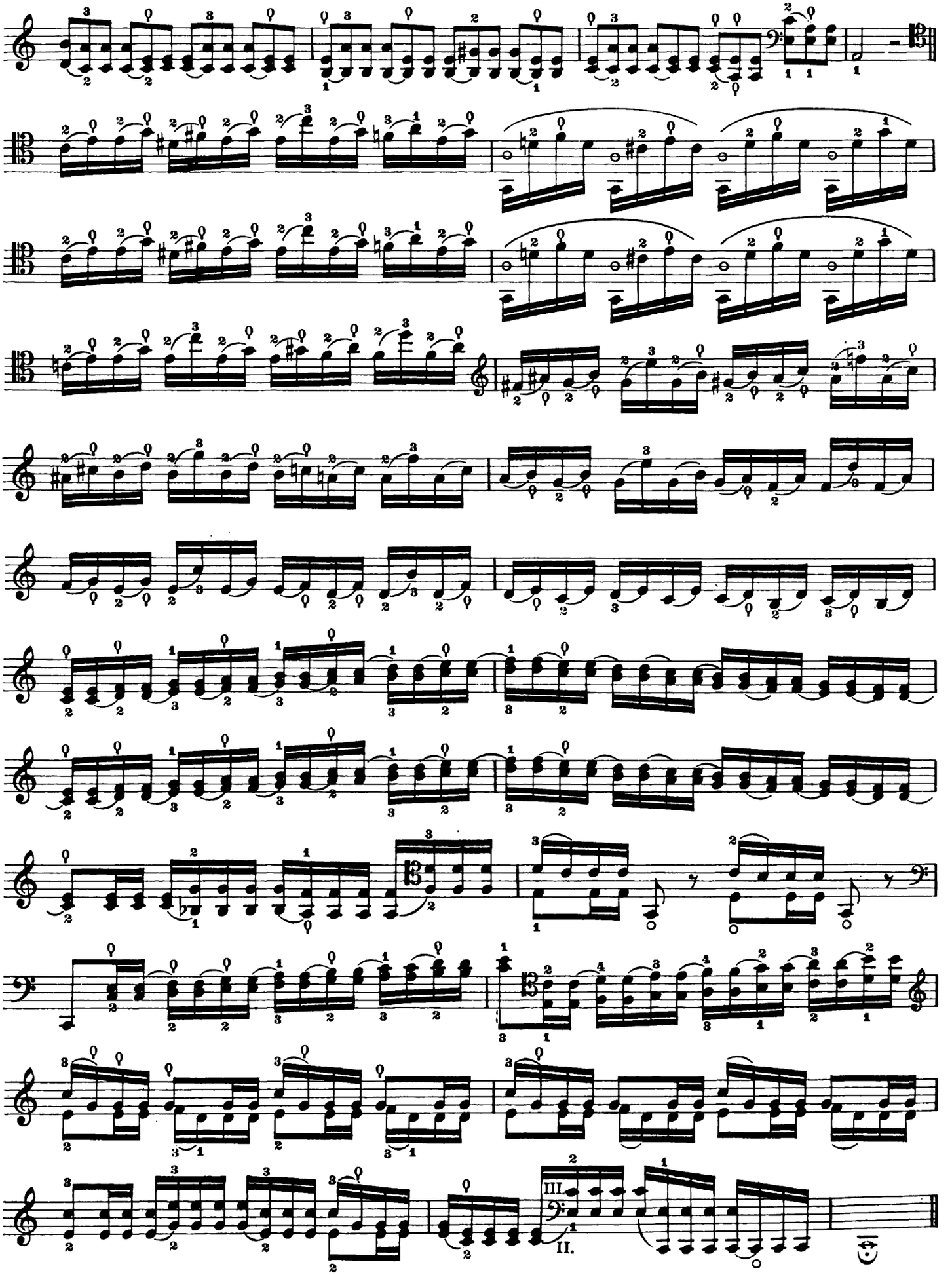
Lezione 156

Studio

Allegro moderato

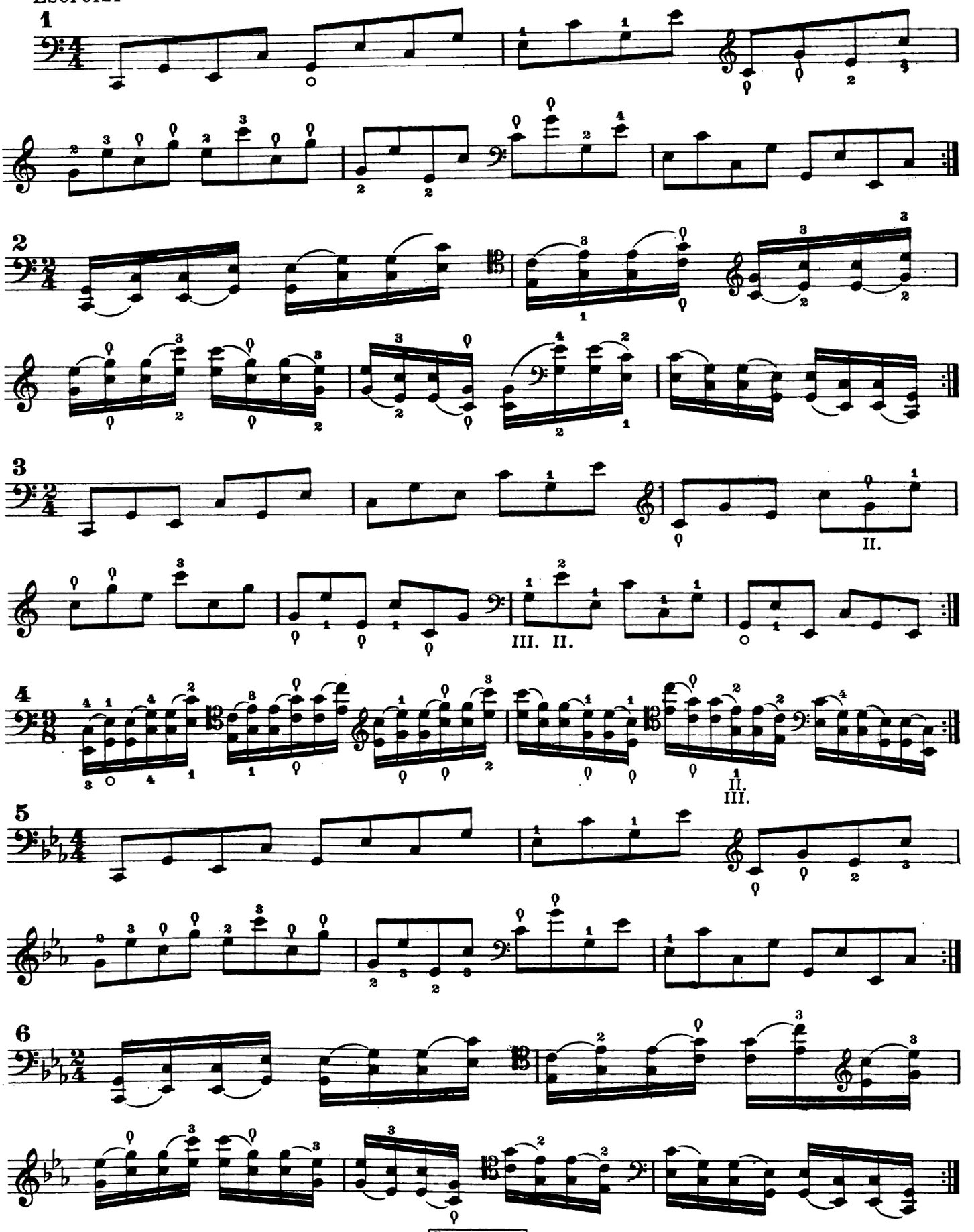
KUMMER

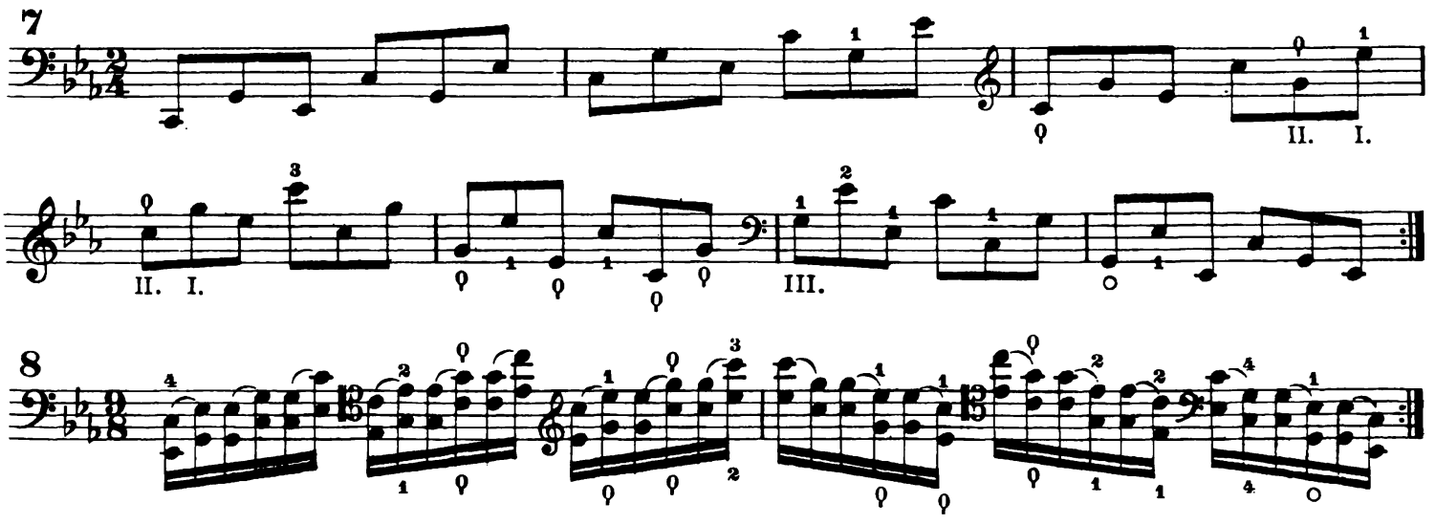



III.
II.

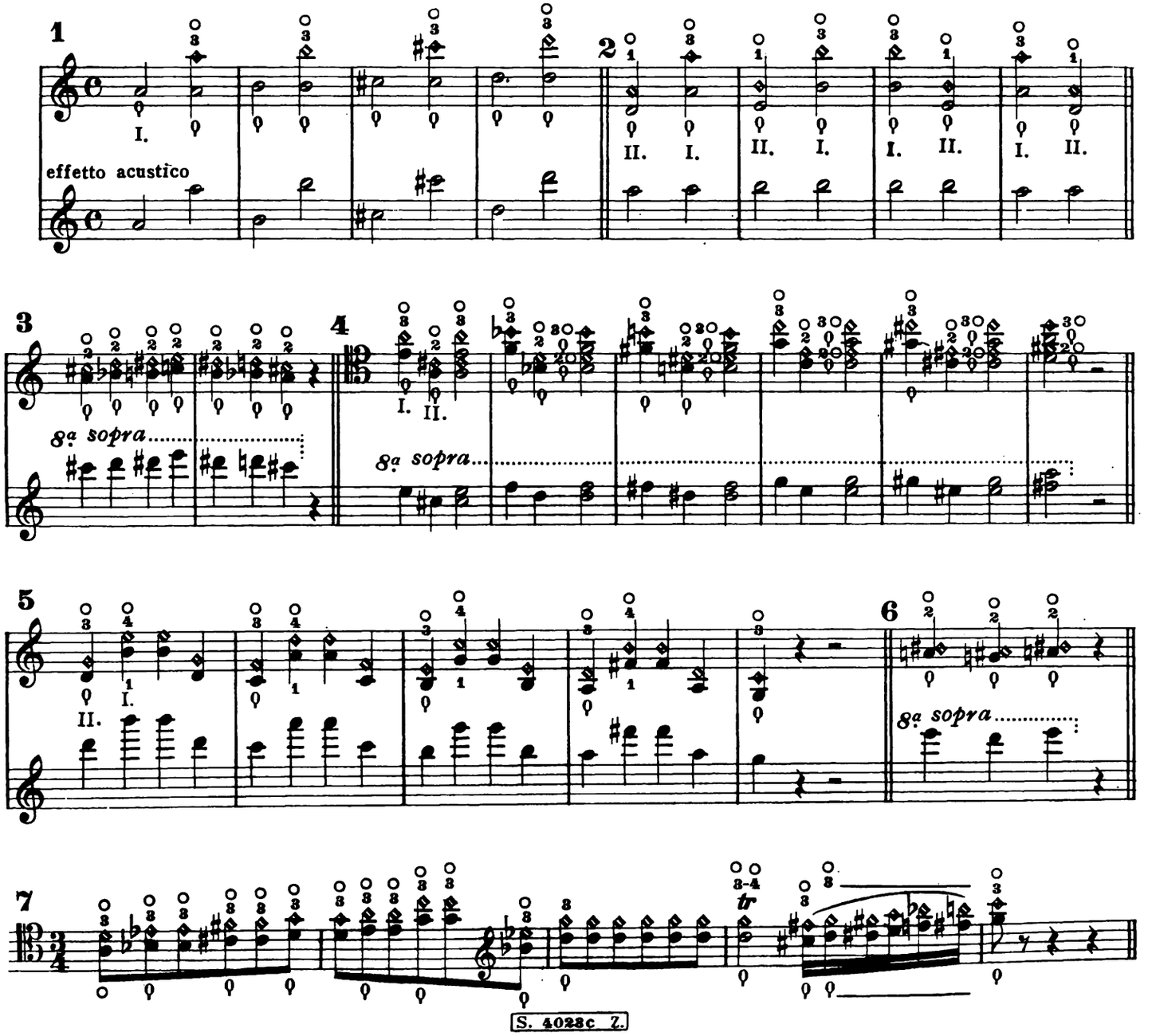
Lezione 157

Esercizi





ARMONICI ARTIFICIALI

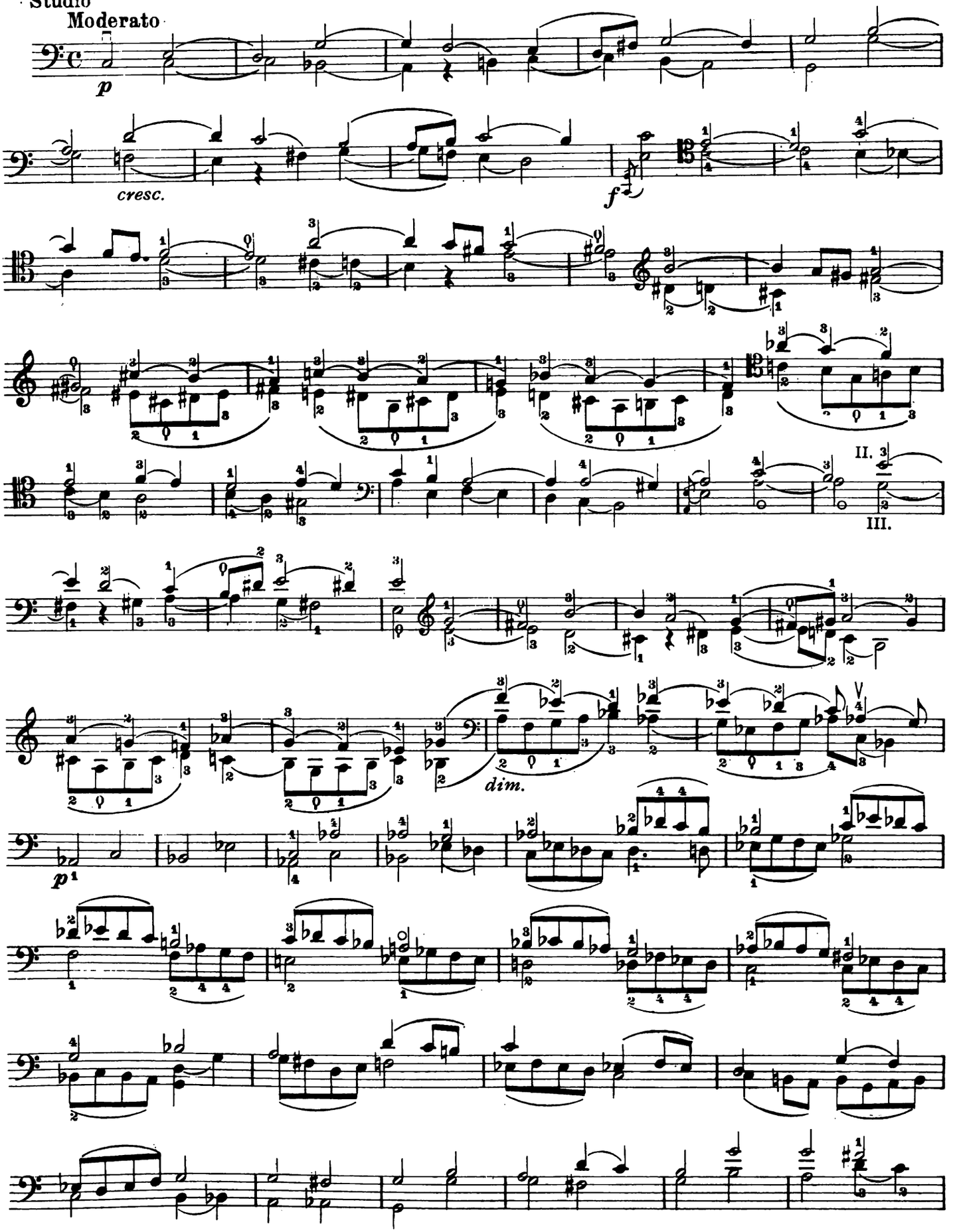


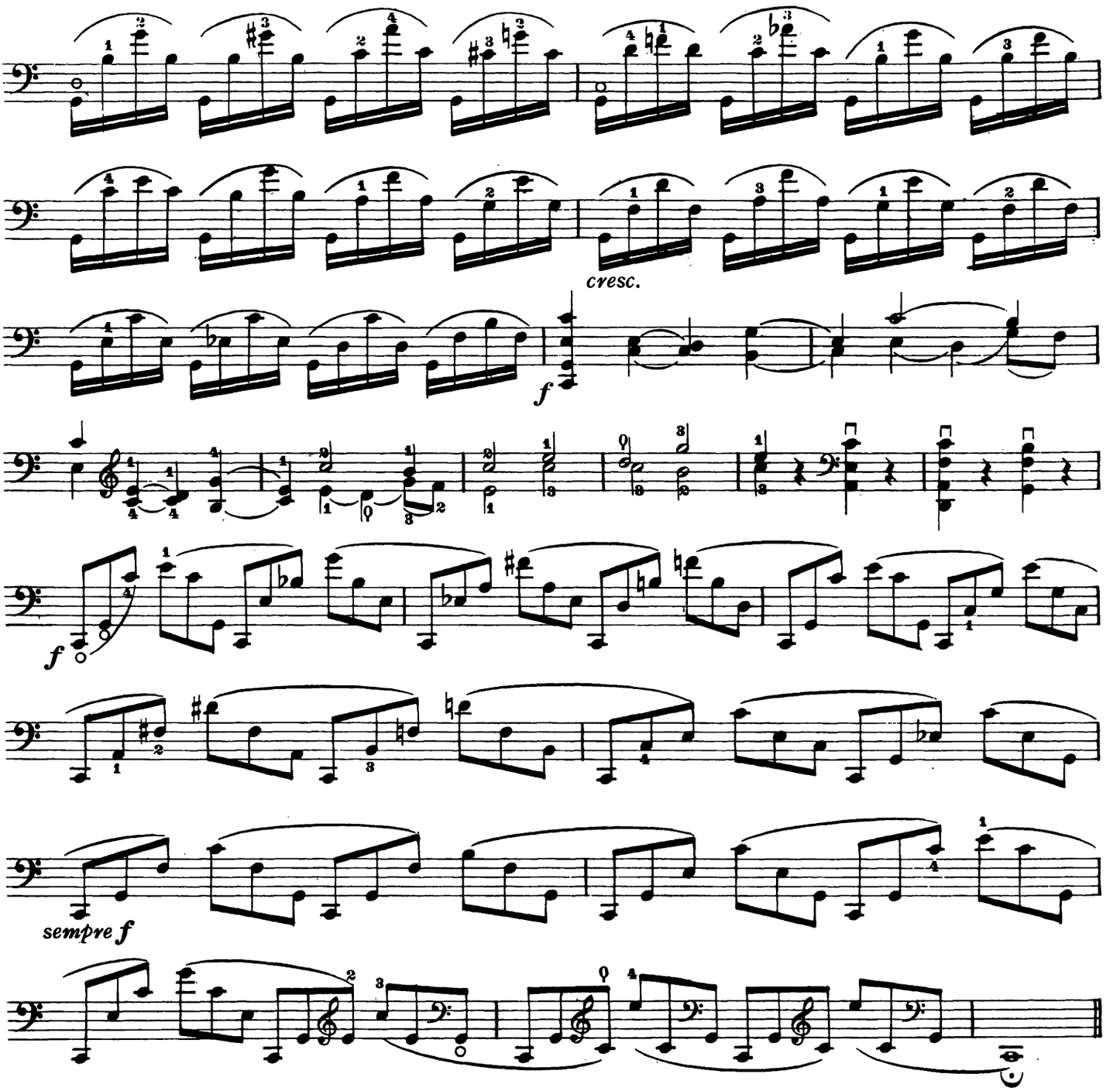
Lezione 158

DOTZAUER

Studio

Moderato

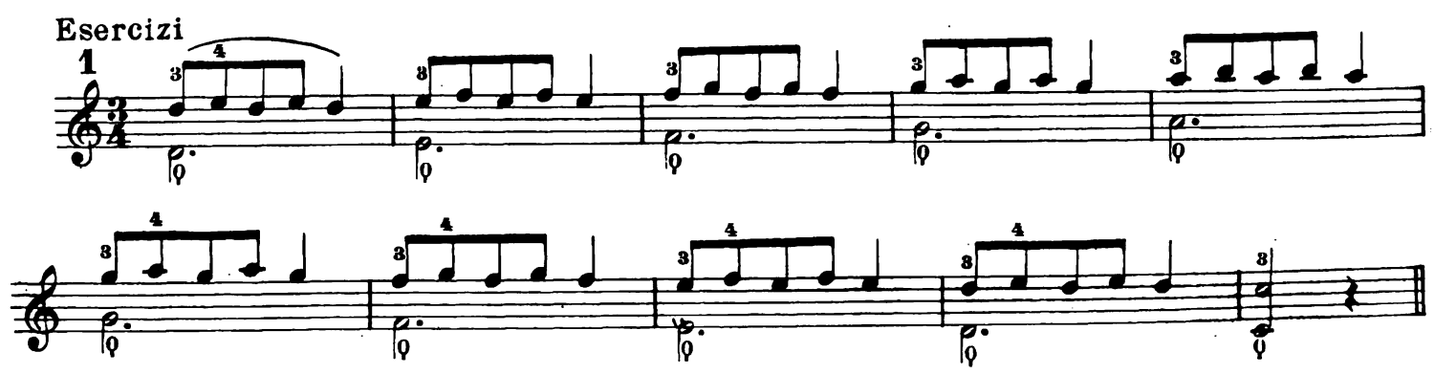


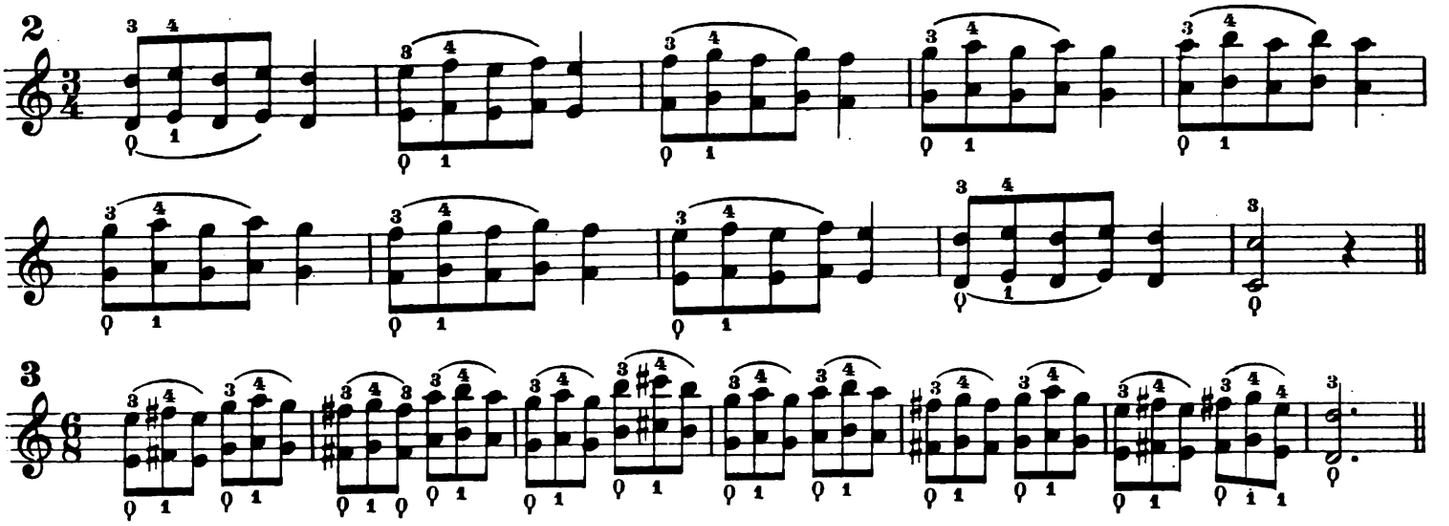


Lezione 159

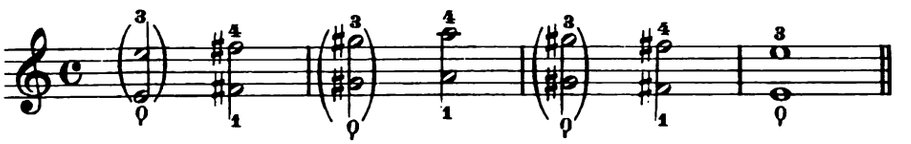
OTTAVE DITEGGIATE

Esercizi

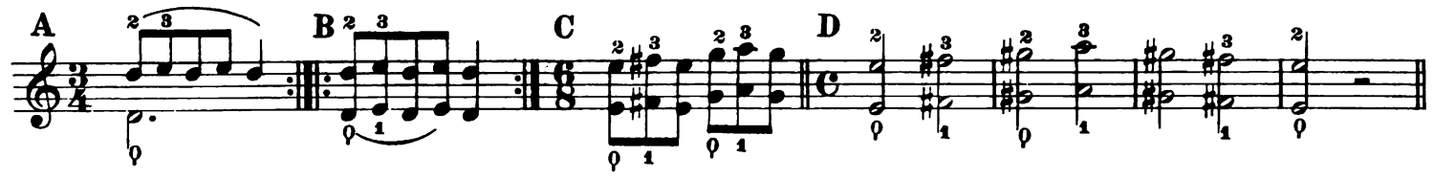




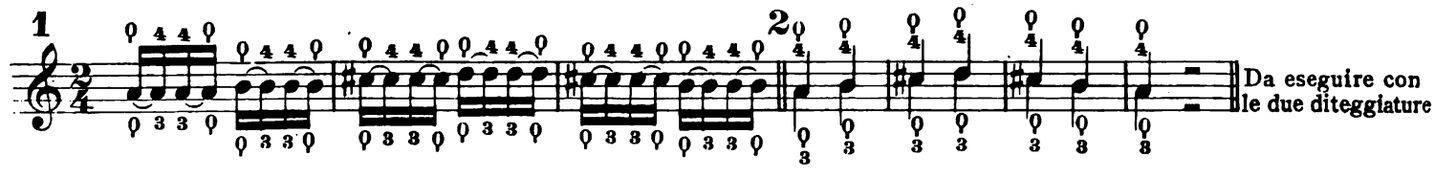
(Nelle ottave diteggiate il portamento di suono si fa con l'ottava la cui nota grave si eseguisce col capotasto [0])



(Gli esercizi precedenti si possono eseguire anche con altre diteggiature vedi esempi A-B-C-D)

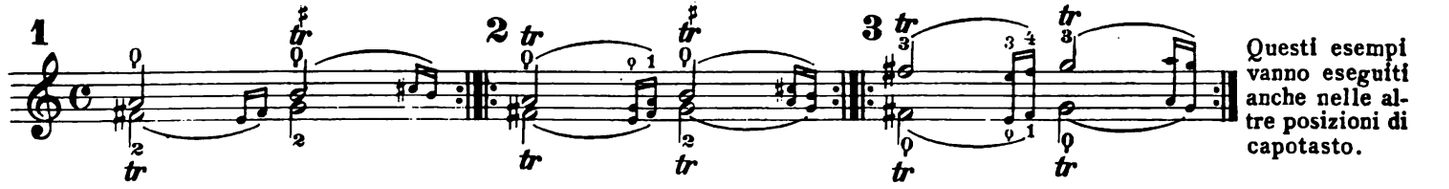


UNISONI



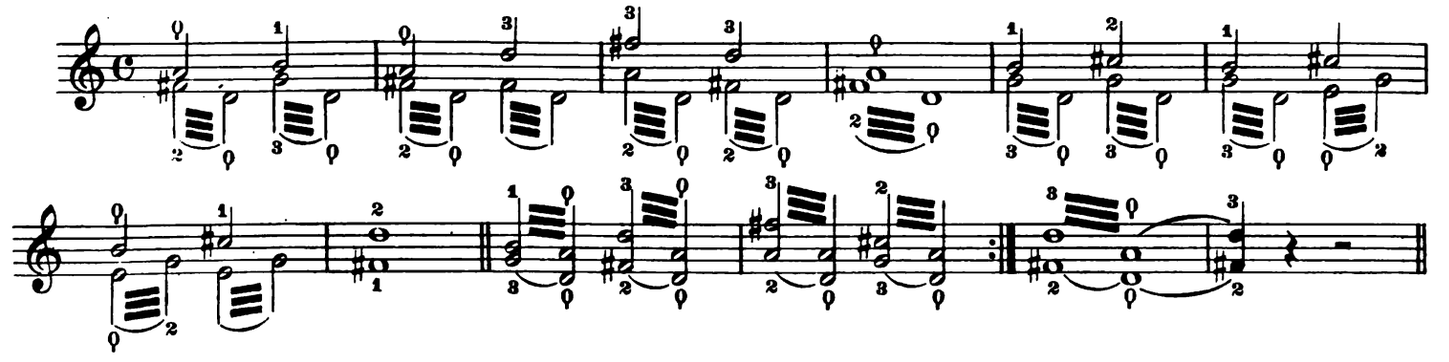
Da eseguire con le due diteggiature

TRILLI A DOPPIE CORDE



Questi esempi vanno eseguiti anche nelle altre posizioni di capotasto.

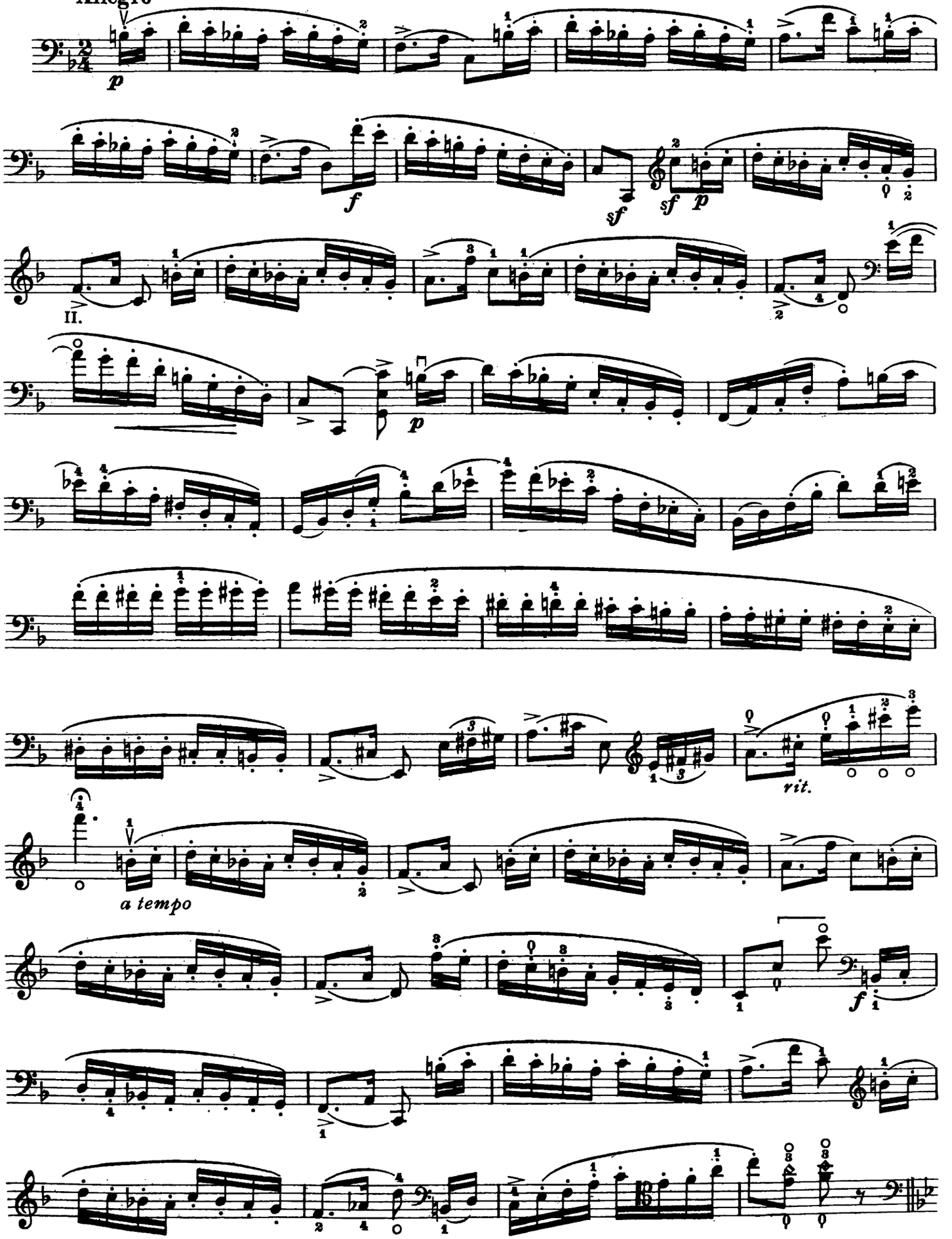
TREMOLO DELLA MANO SINISTRA

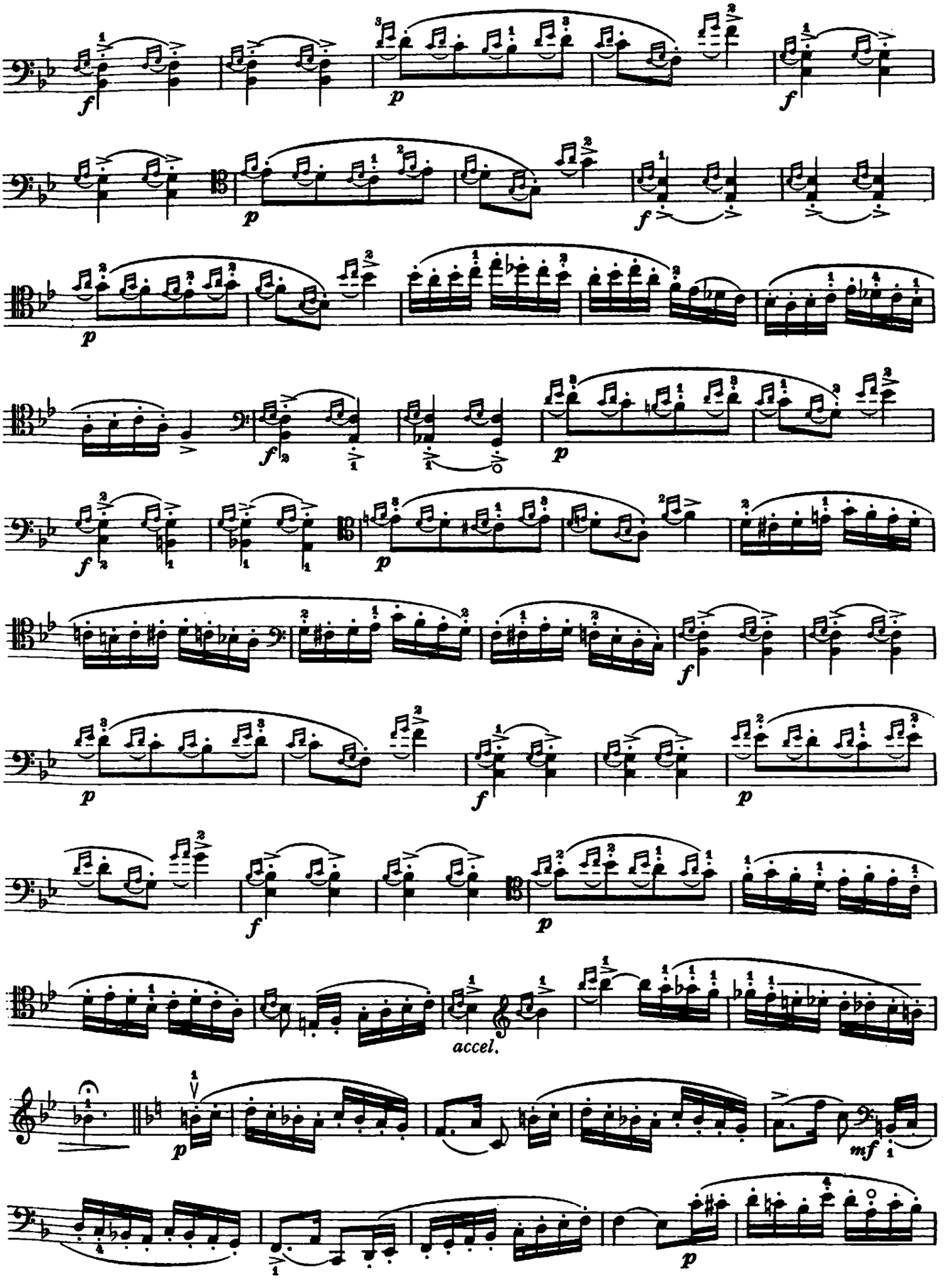


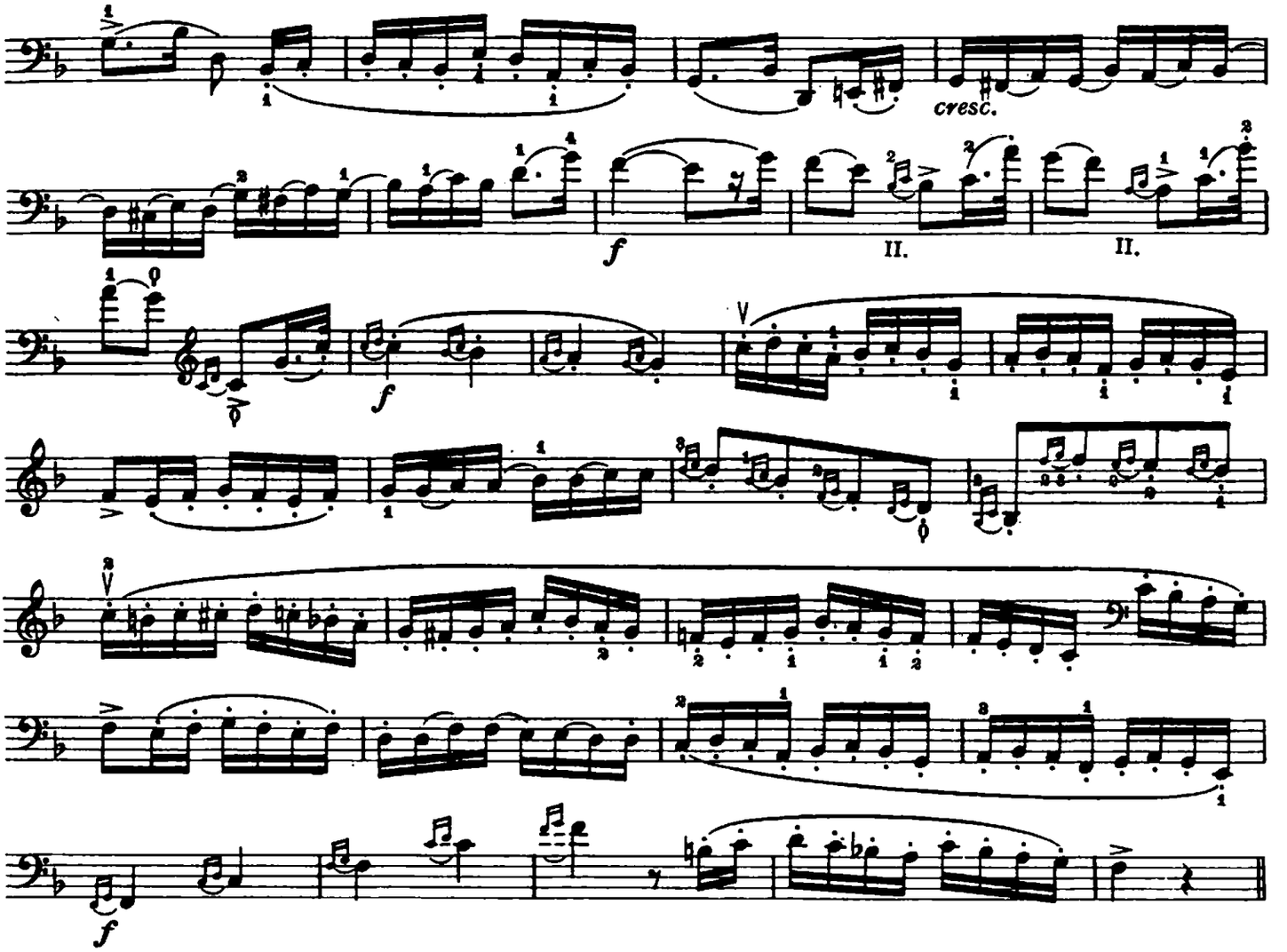
Studio

Allegro

HÜNERFÜST




accel.

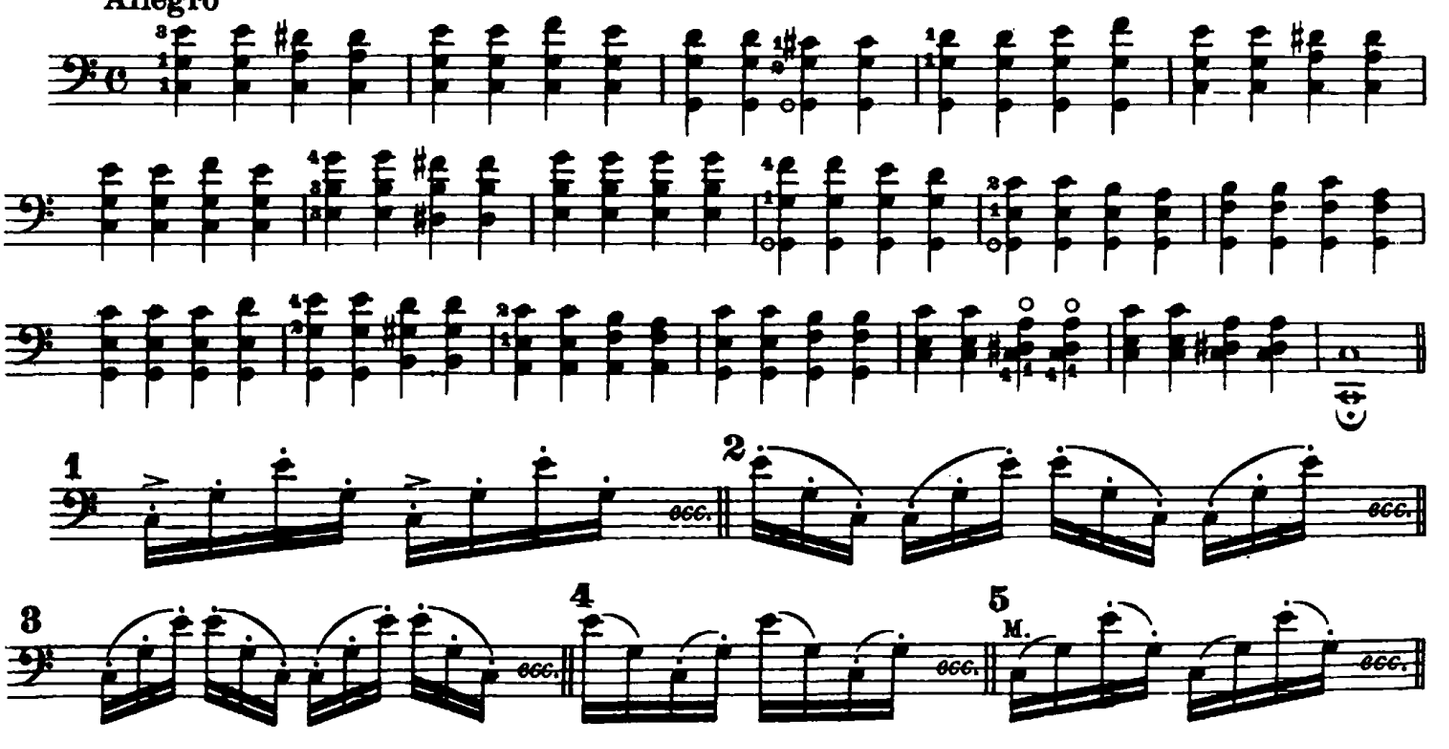


Lezione 160

Studio

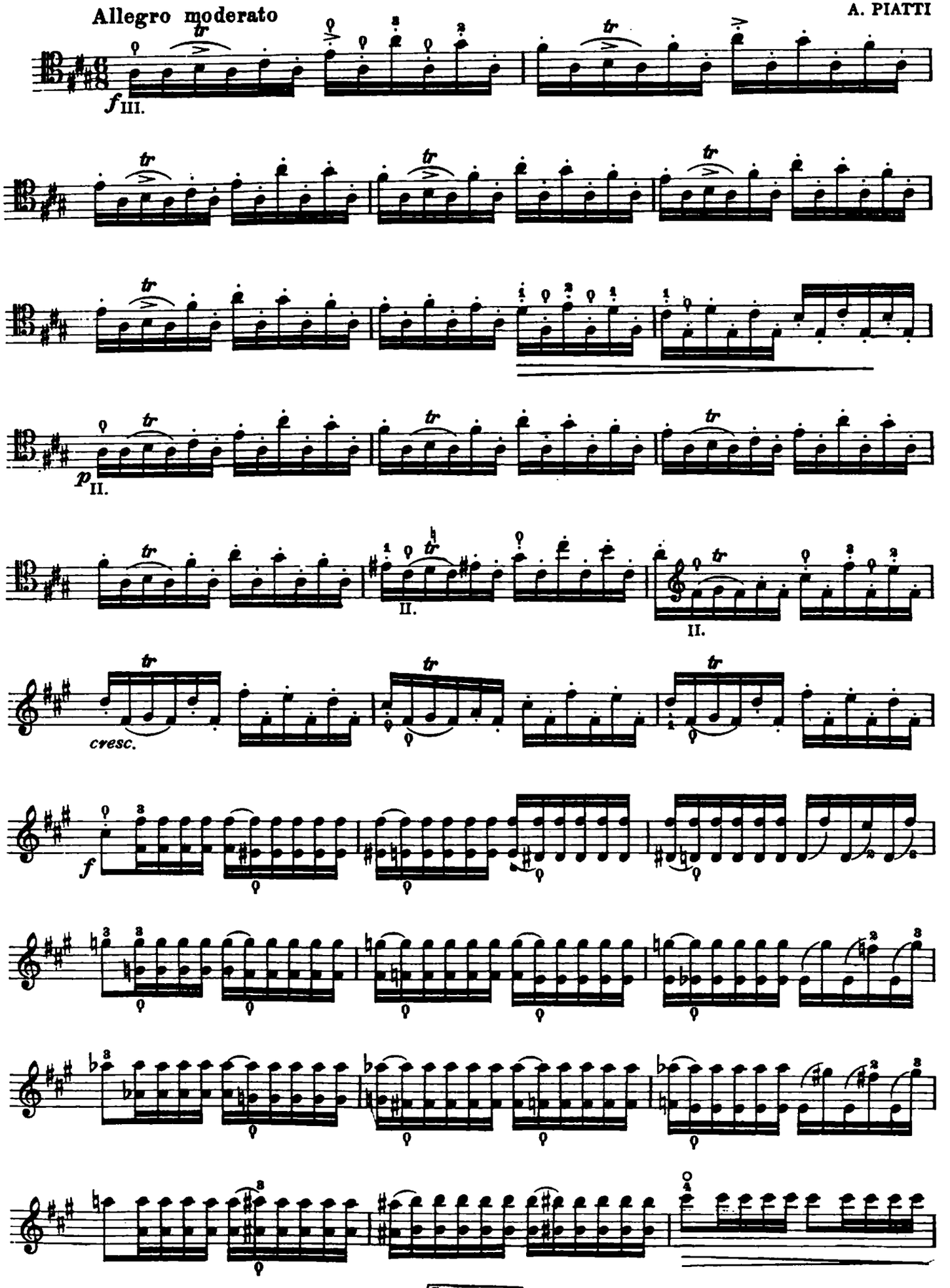
Allegro

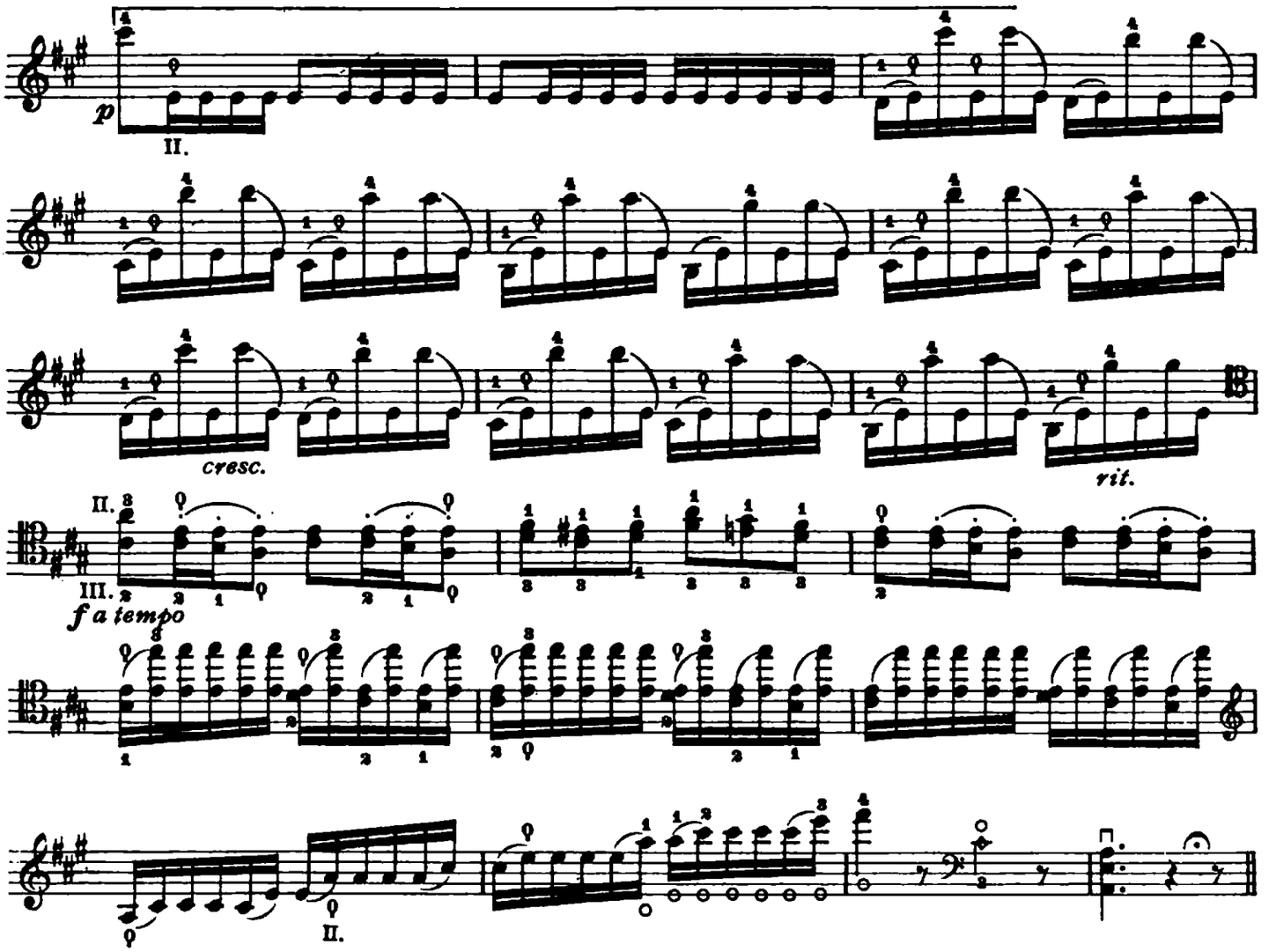
F. FURINO



Allegro moderato

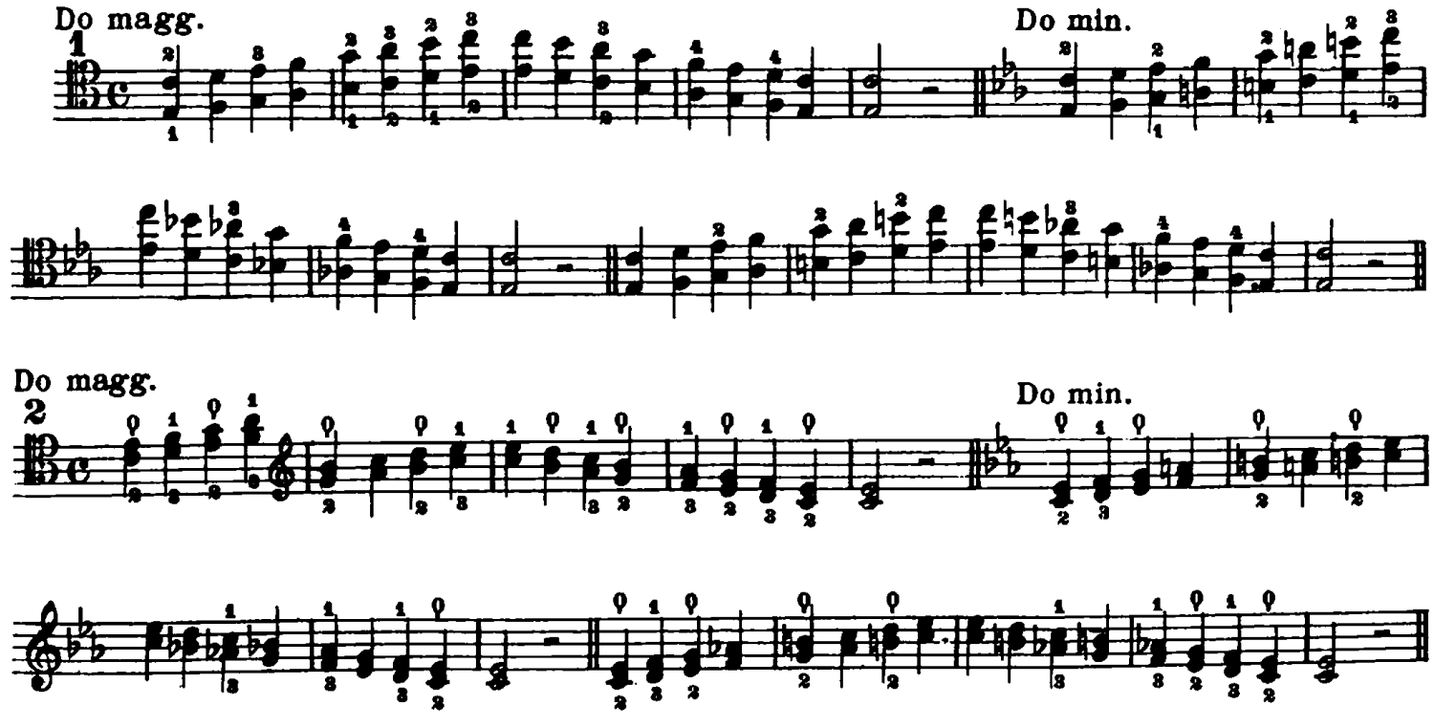
A. PIATTI





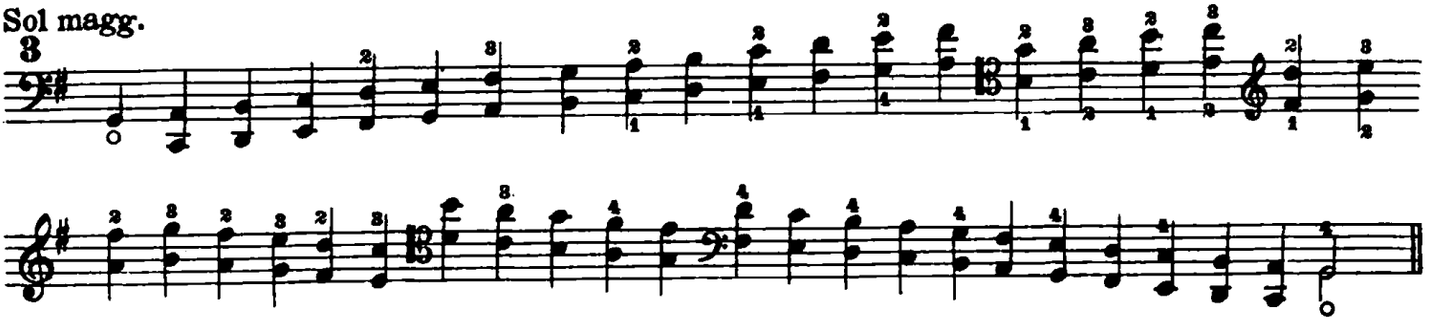
ESERCIZI A NOTE DOPPIE

(Scale a terze, seste ed ottave)

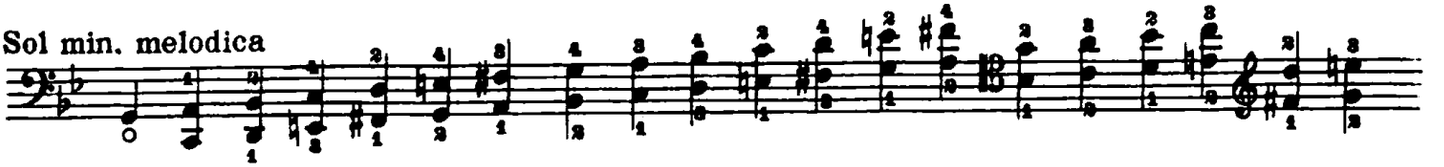


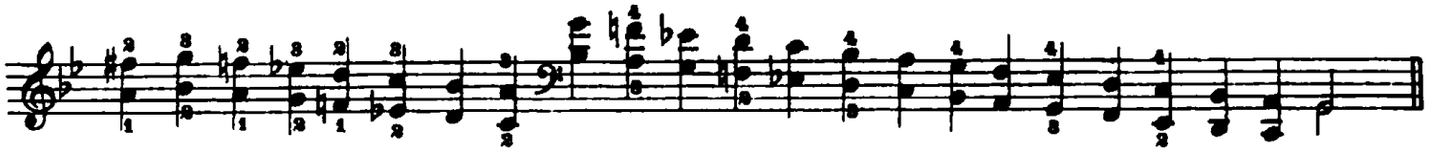
Sol magg.

3

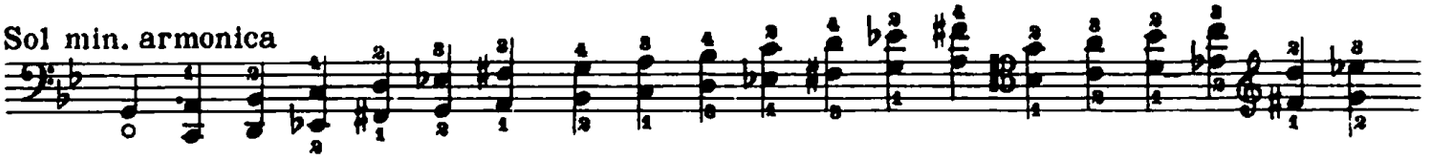


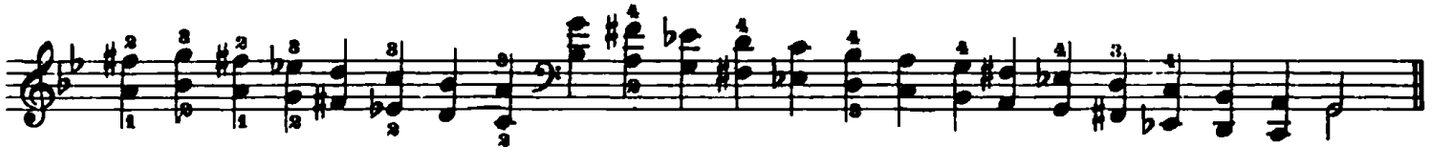
Sol min. melodica





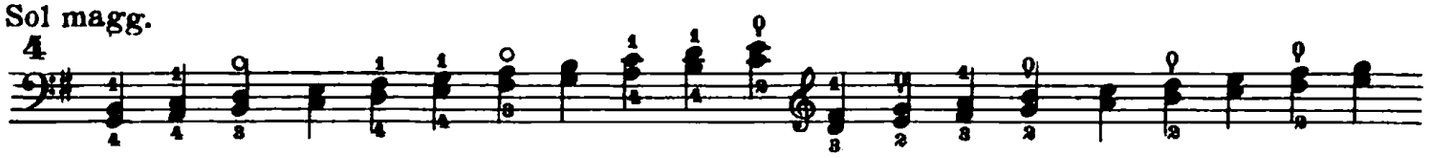
Sol min. armonica

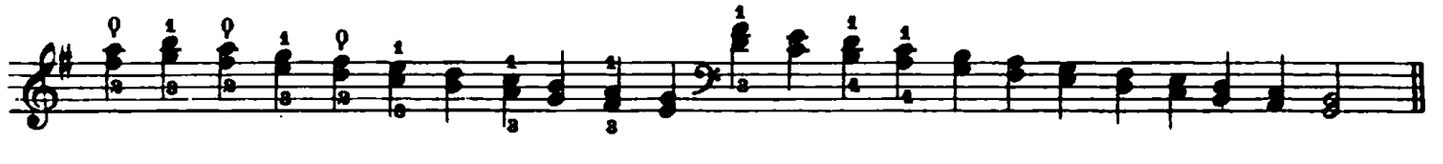




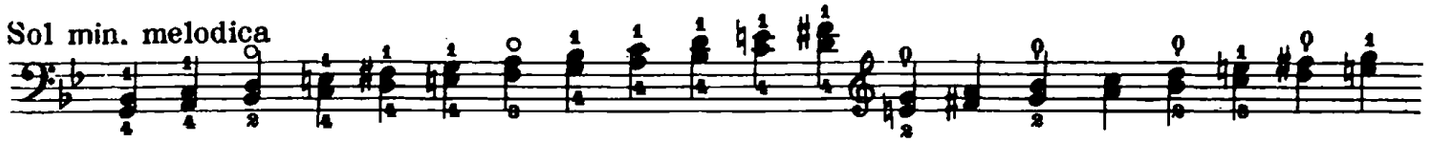
Sol magg.

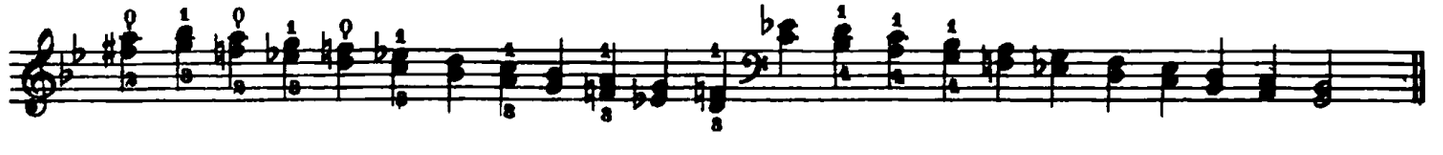
4



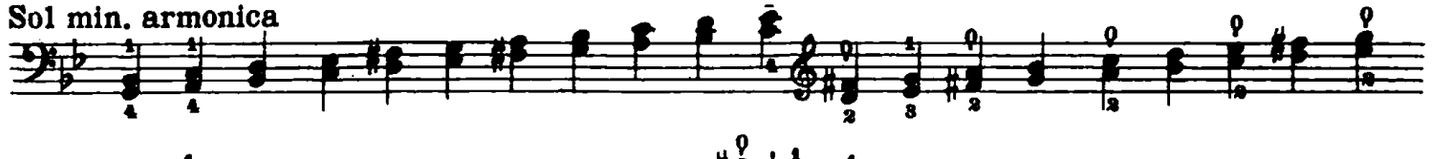


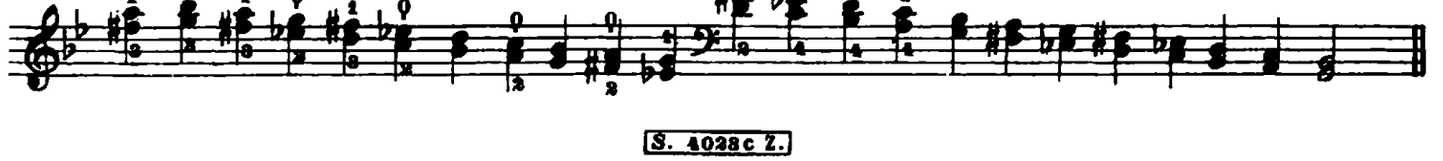
Sol min. melodica



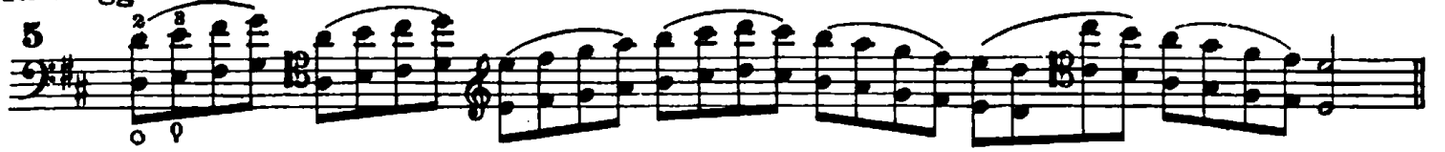


Sol min. armonica



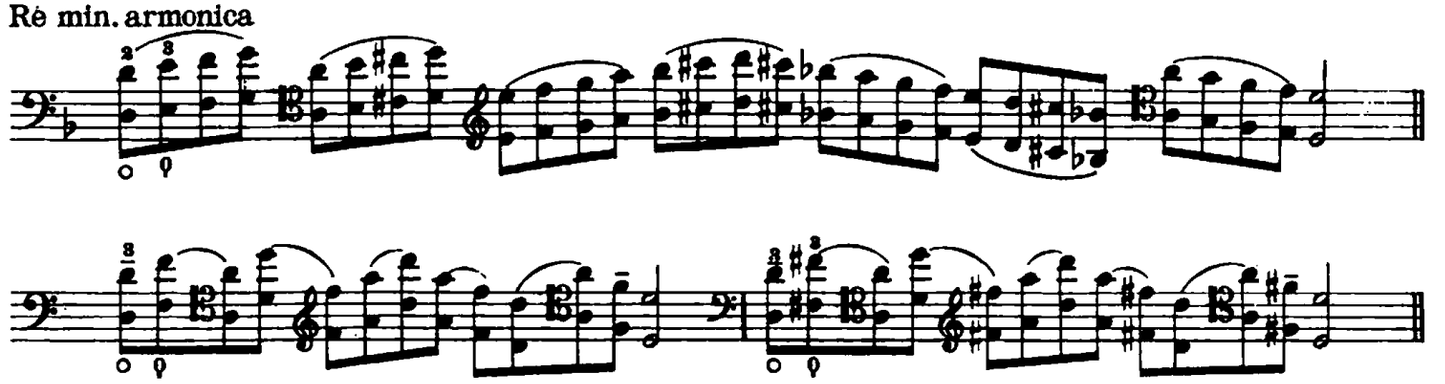


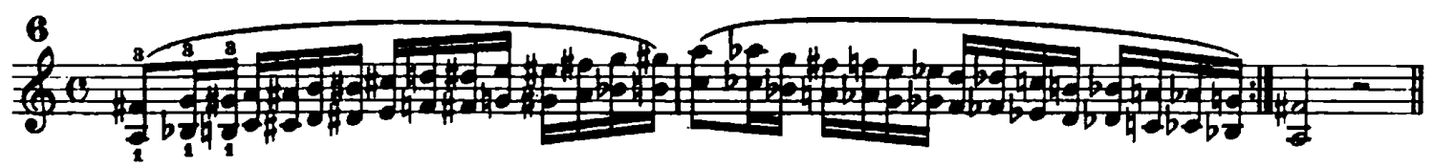
Re magg.

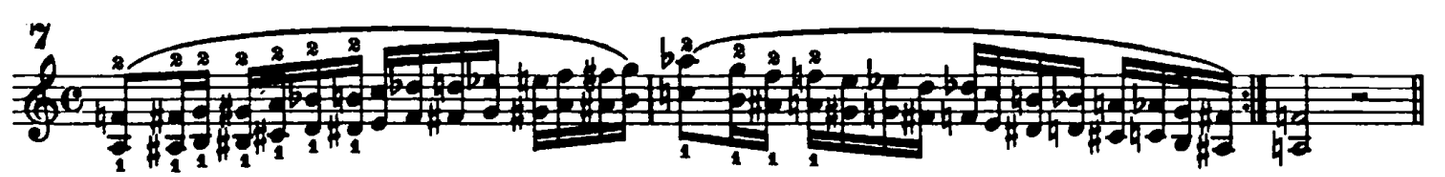


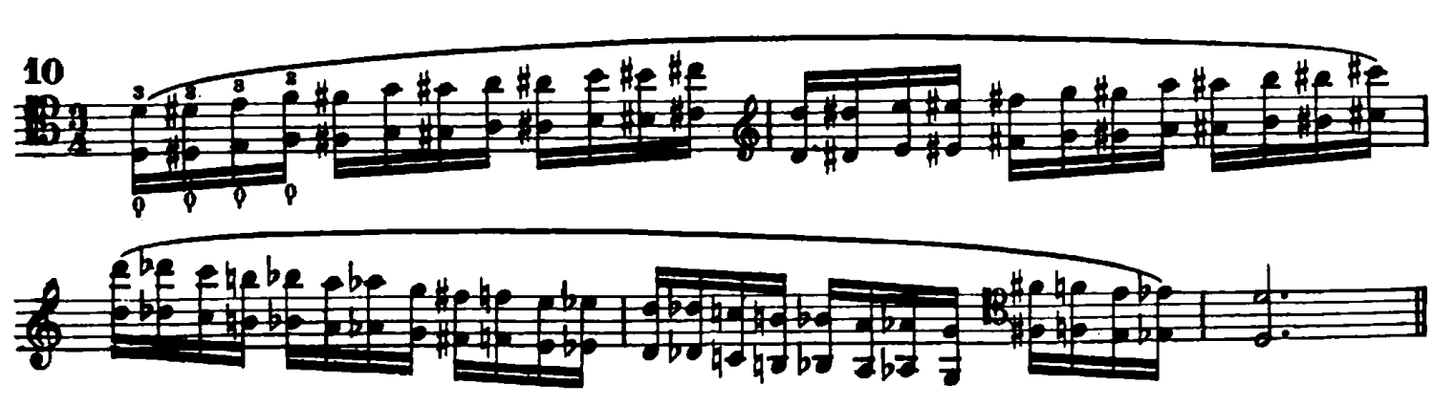
Re min. melodica

Rè min. armonica



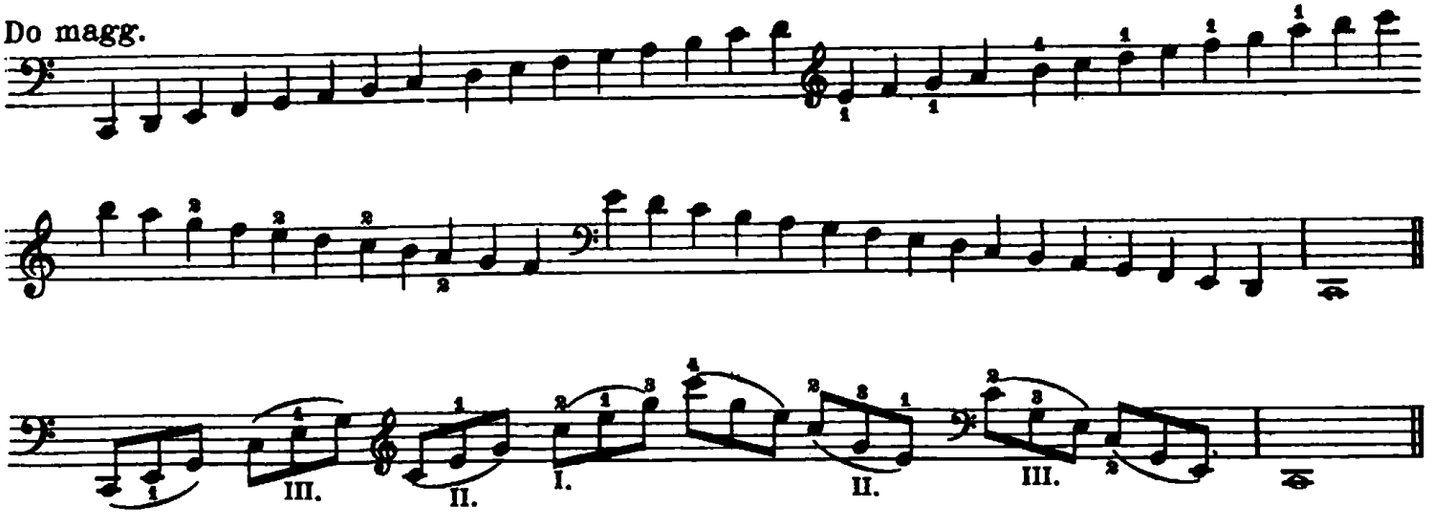




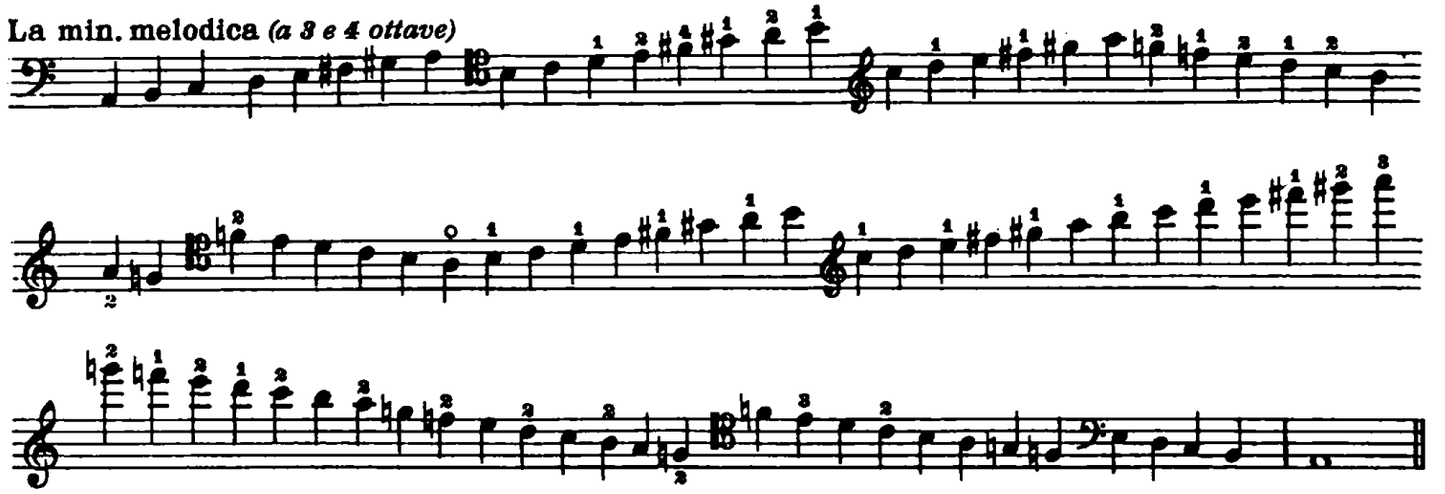


SCALE, ED ARPEGGI A 4 OTTAVE

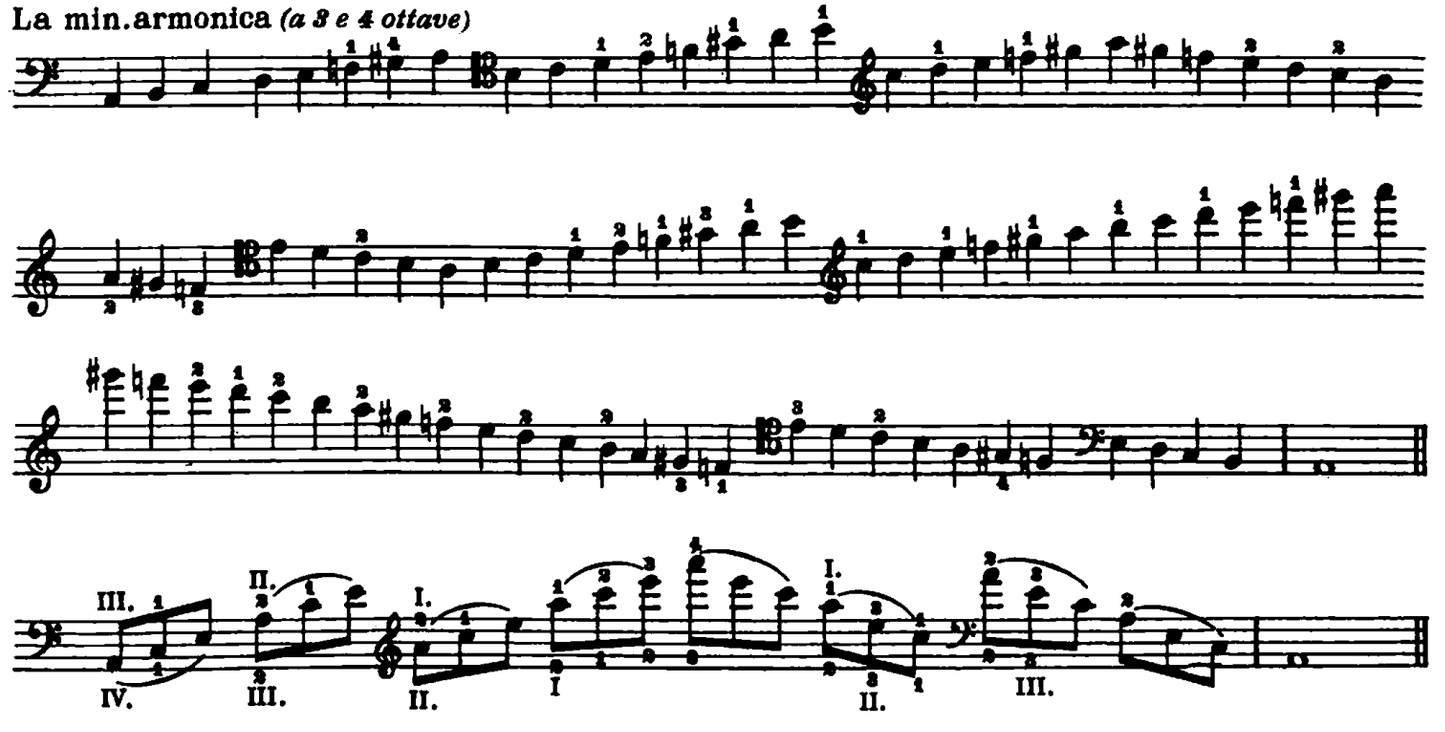
Do magg.



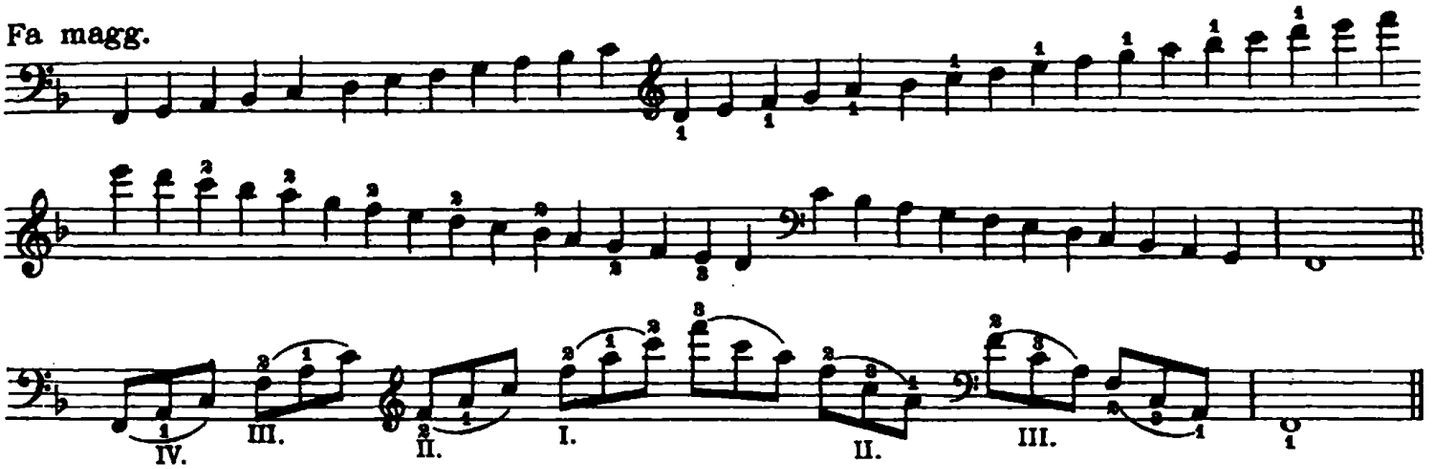
La min. melodica *(a 3 e 4 ottave)*



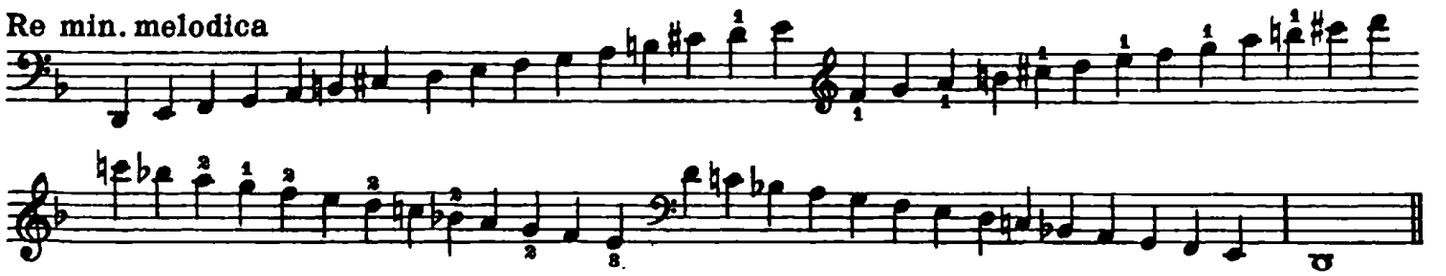
La min. armonica *(a 3 e 4 ottave)*



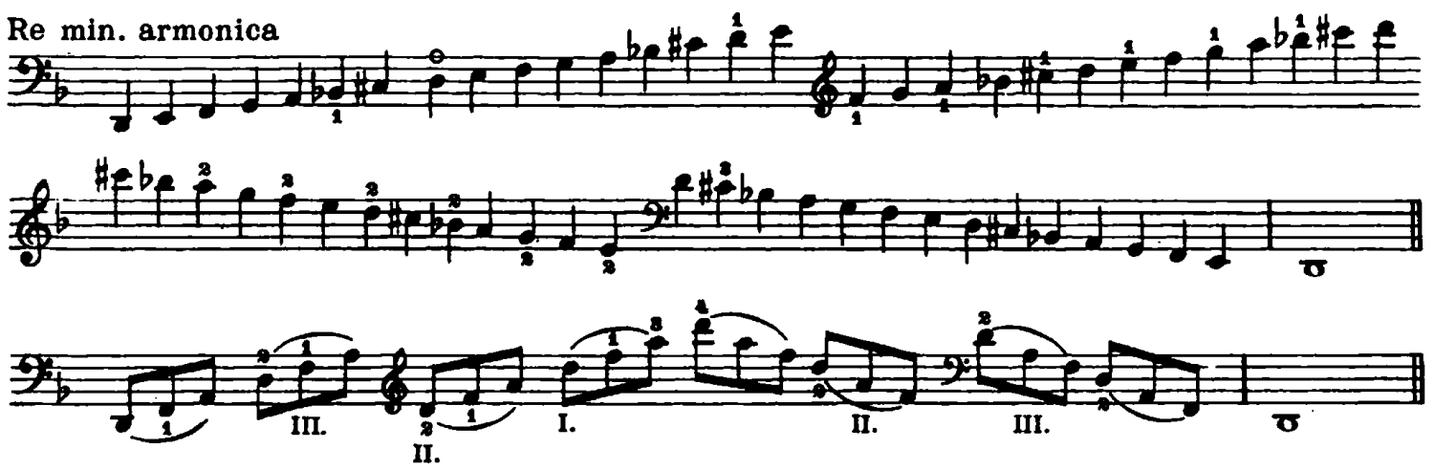
Fa magg.



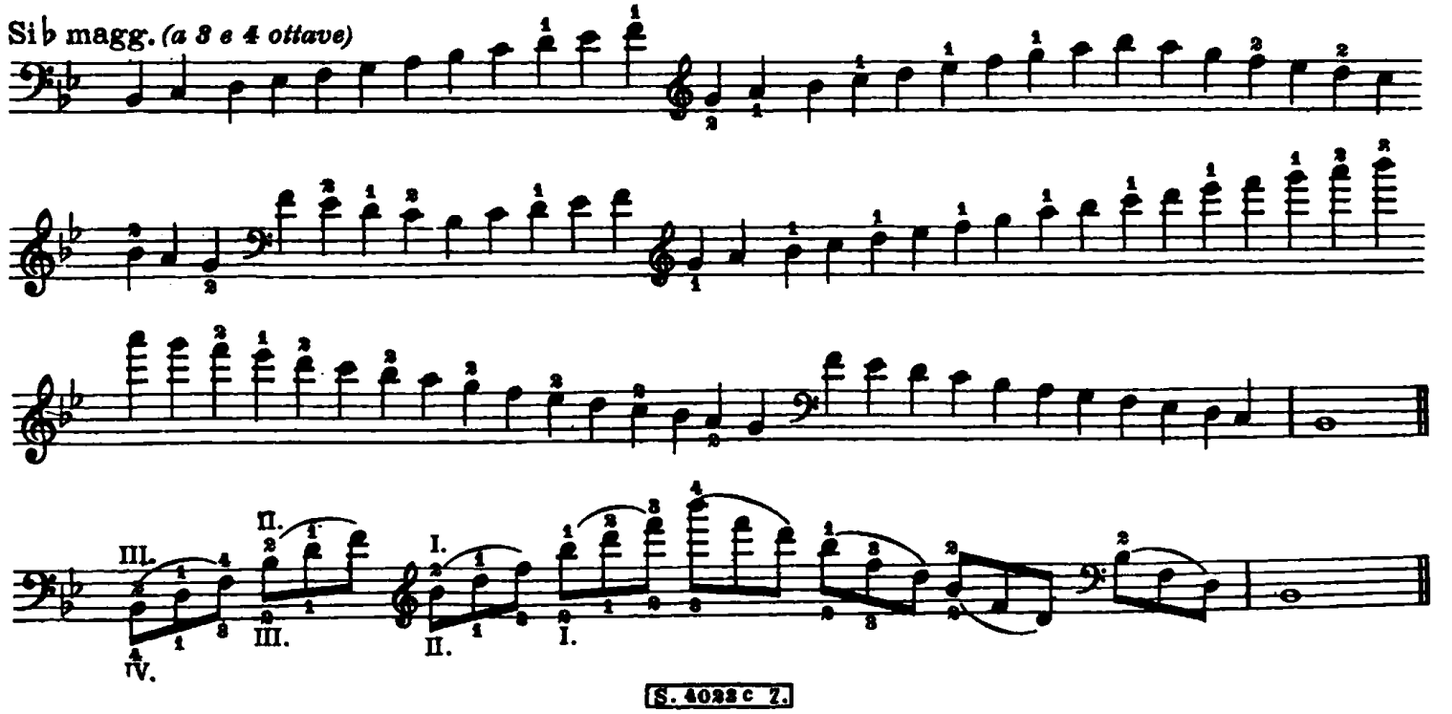
Re min. melodica



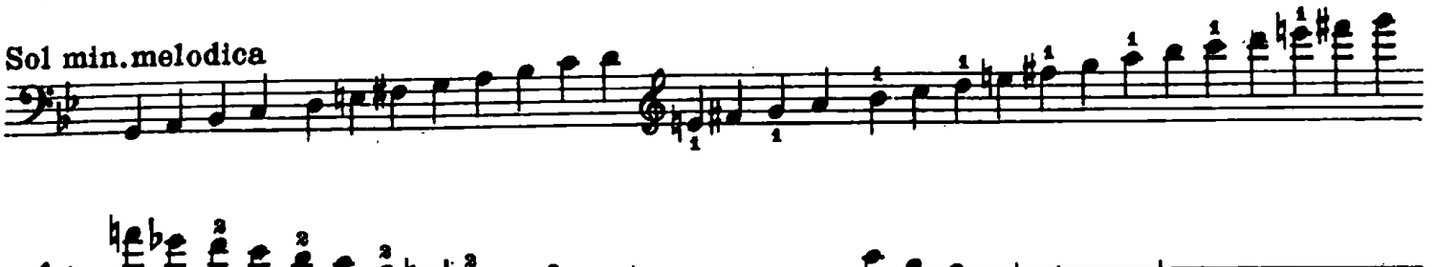
Re min. armonica

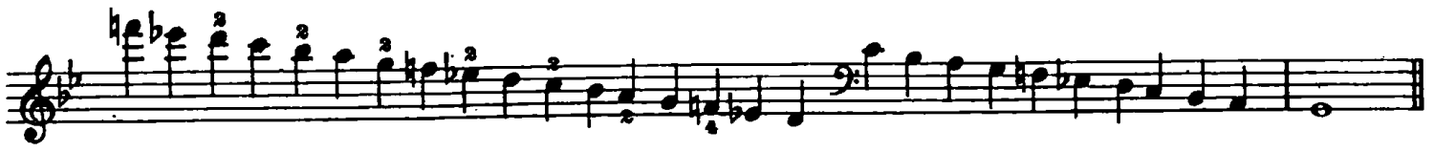


Si♭ magg. *(a 3 e 4 ottave)*

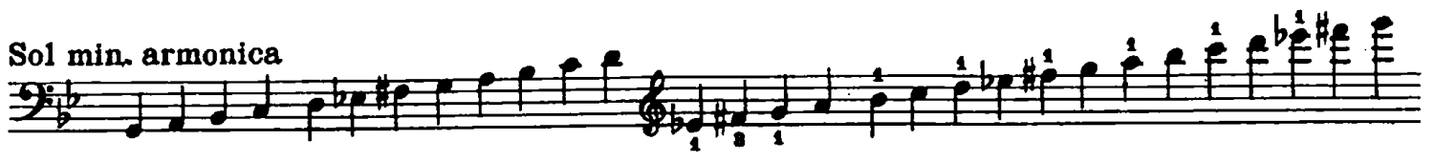


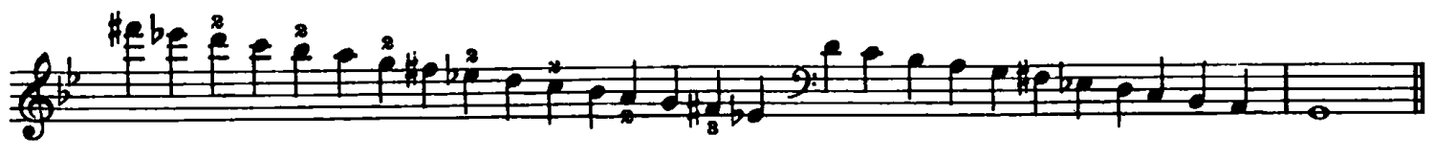
Sol min. melodica



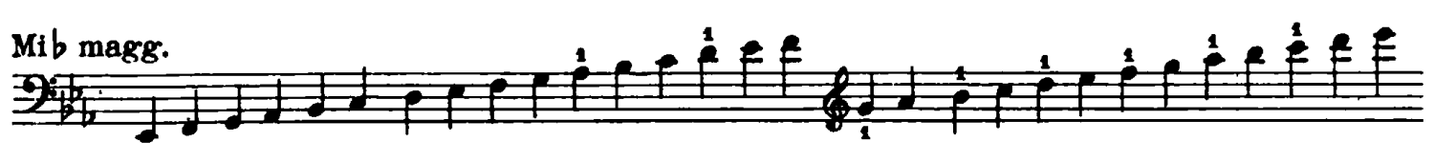


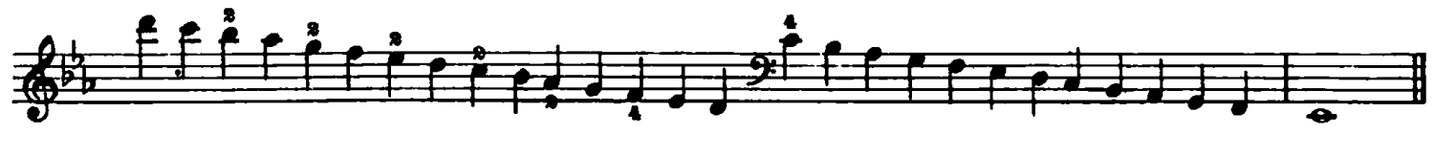
Sol min. armonica

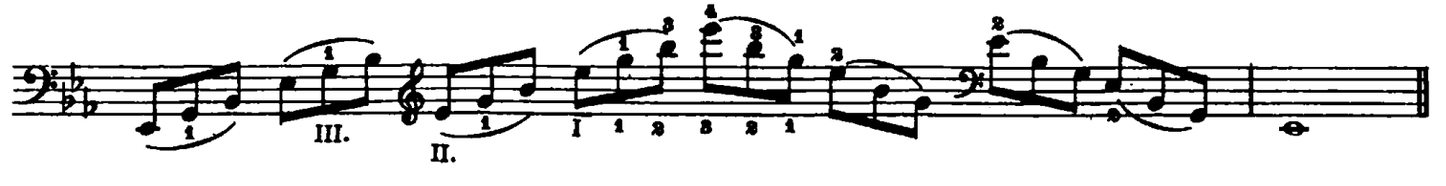




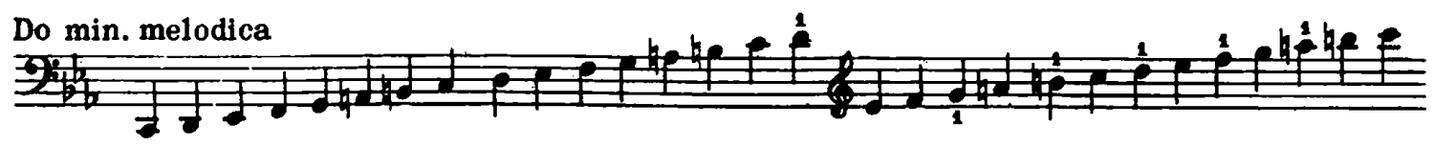
Mi♭ magg.

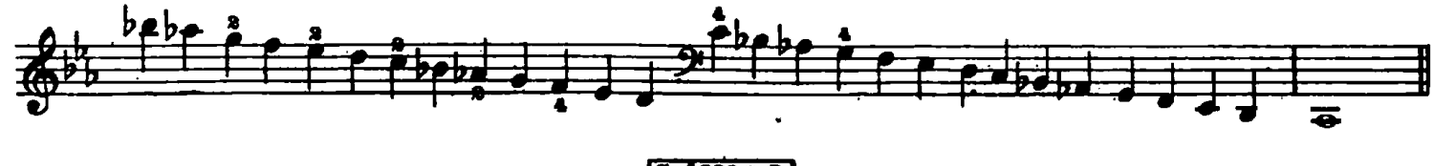




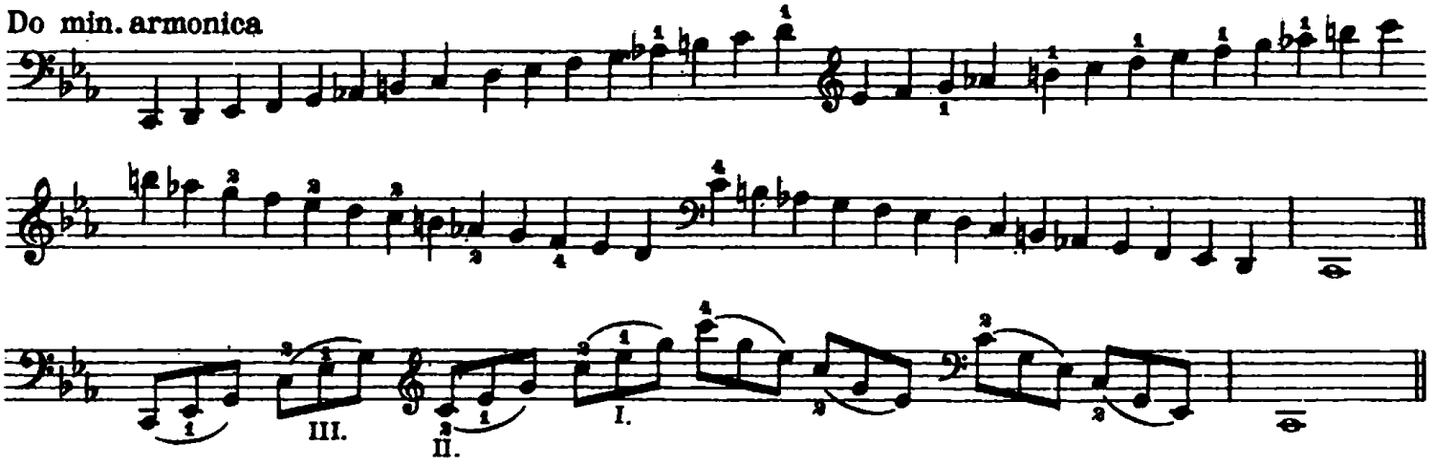


Do min. melodica

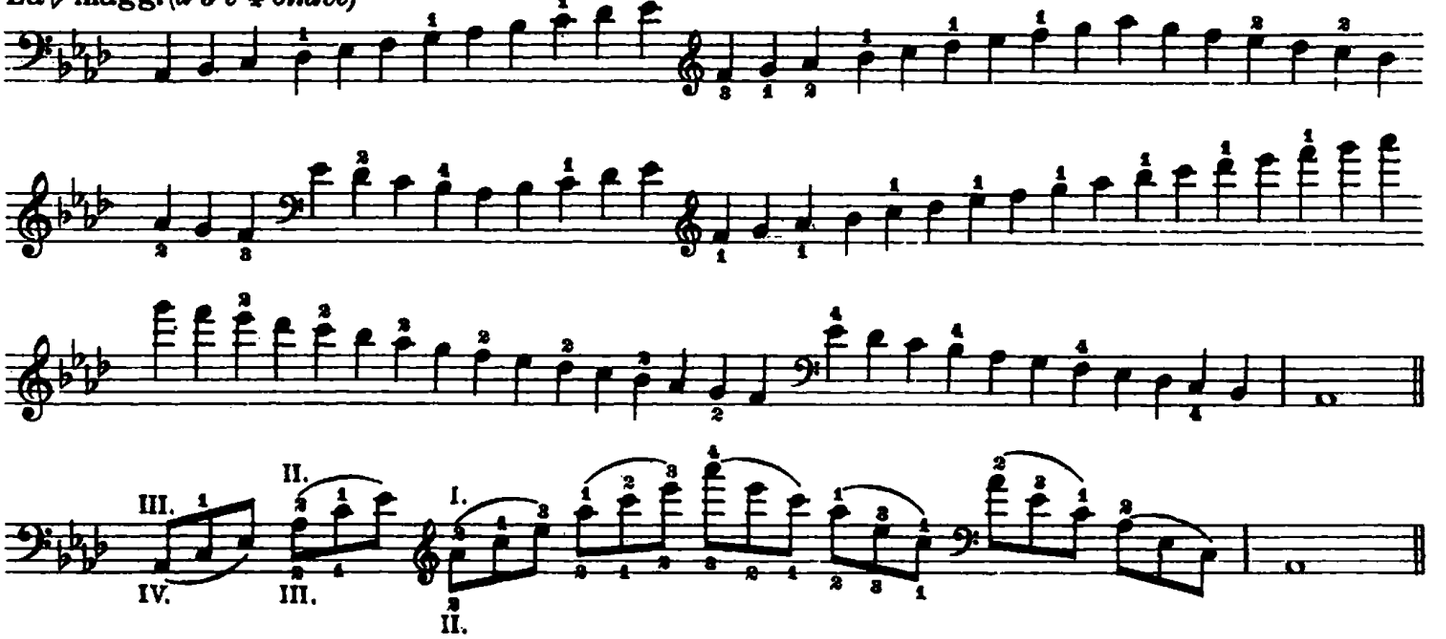




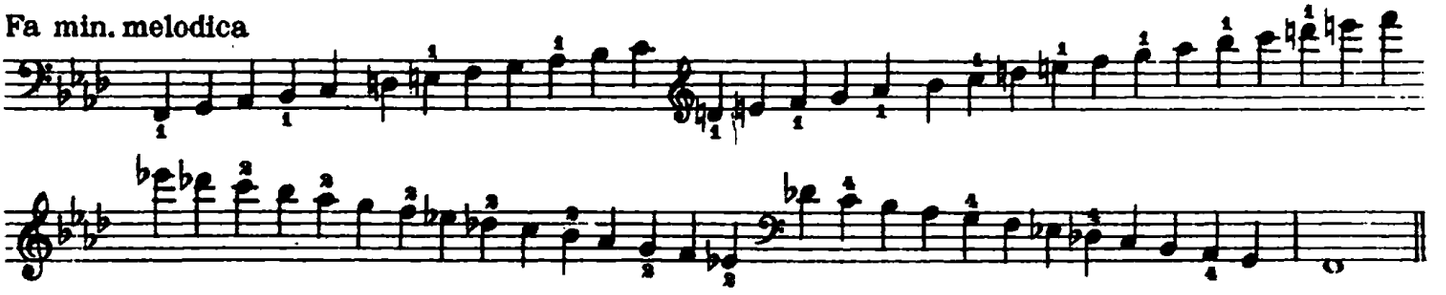
Do min. armonica



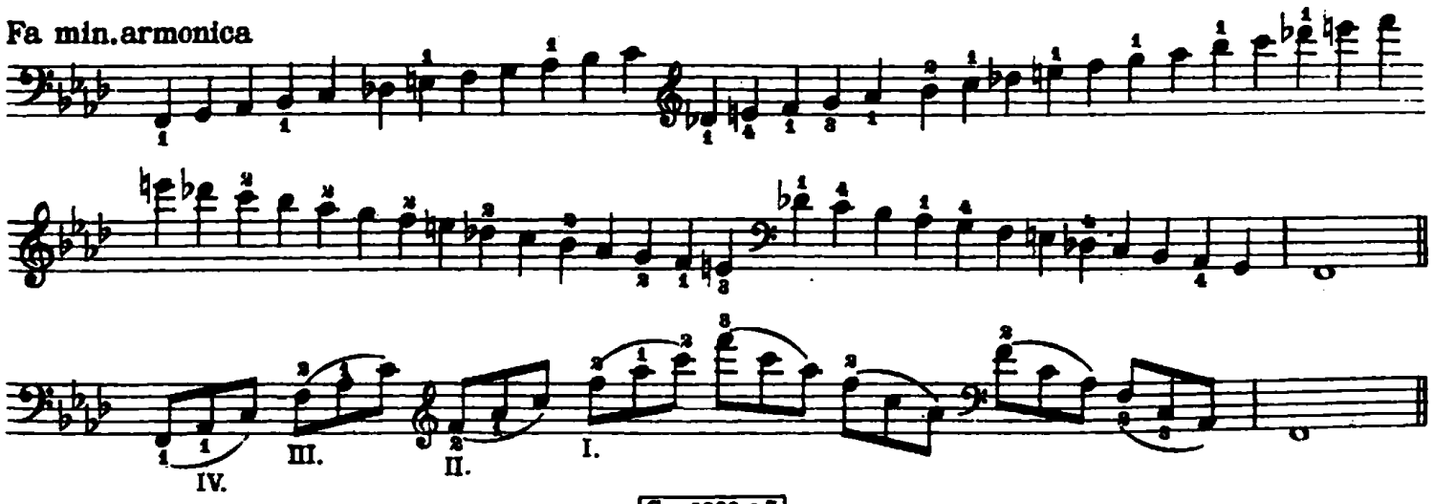
La ♭ magg. *(a 3 e 4 ottave)*



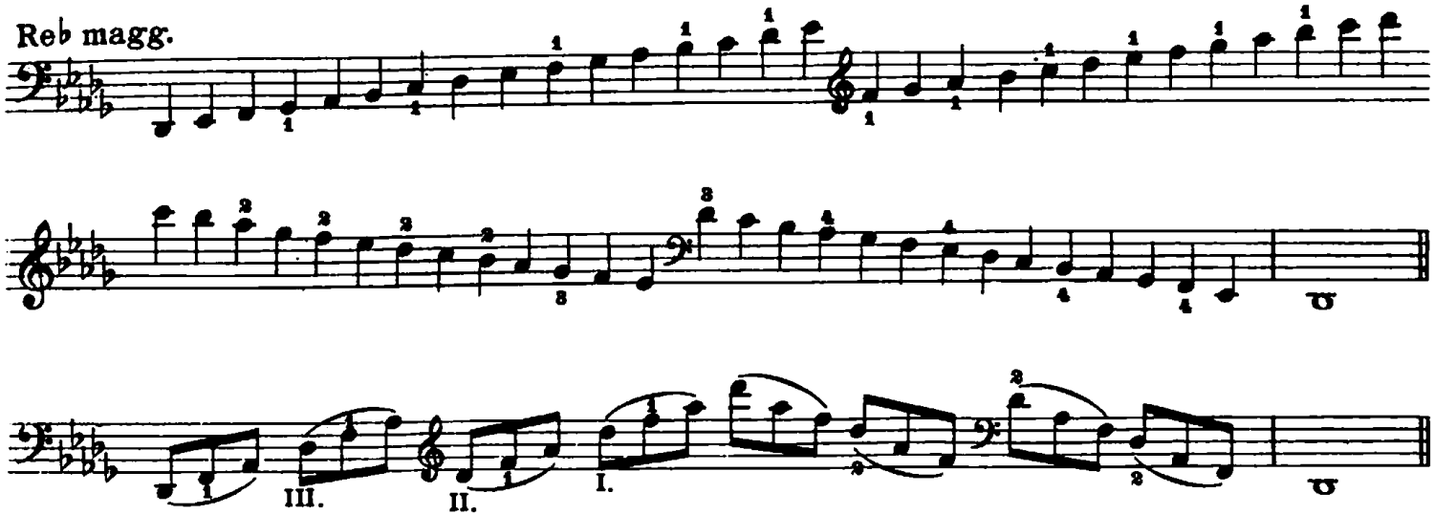
Fa min. melodica



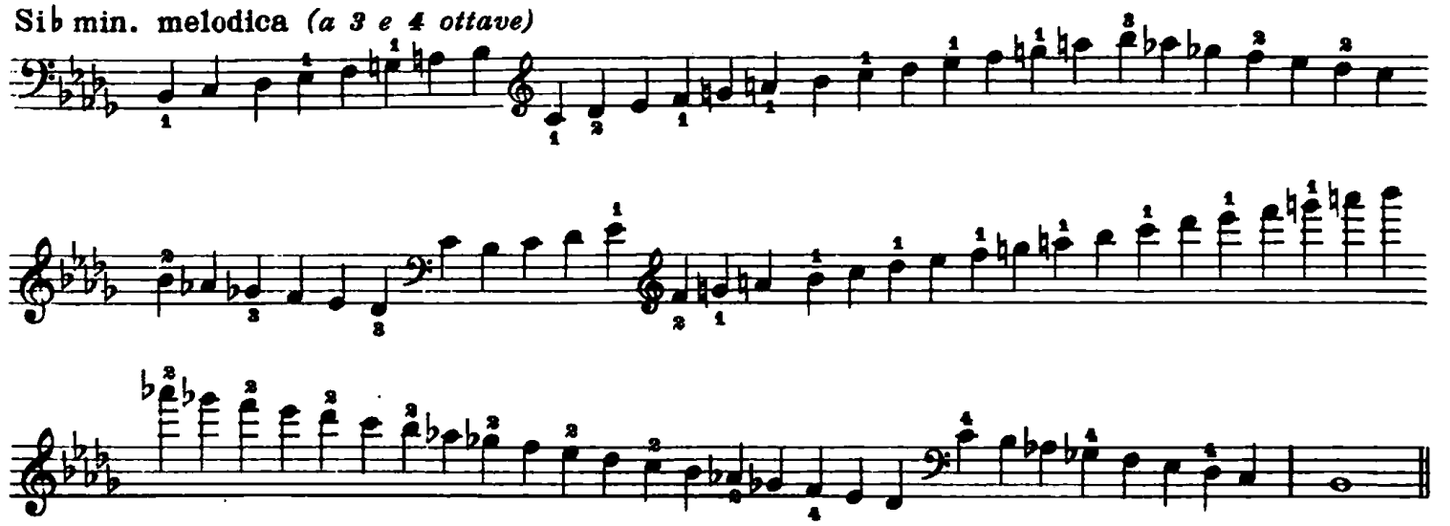
Fa min. armonica



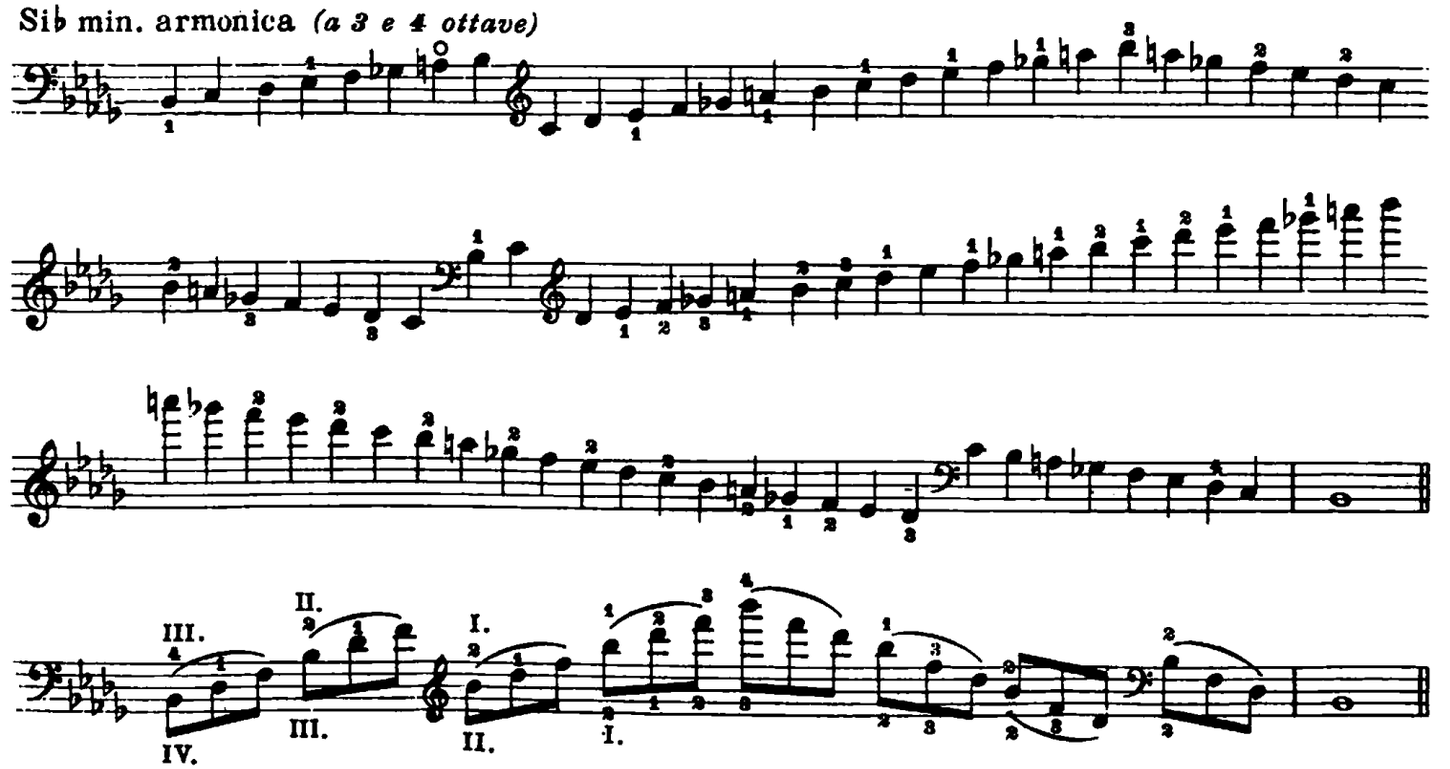
Reb magg.



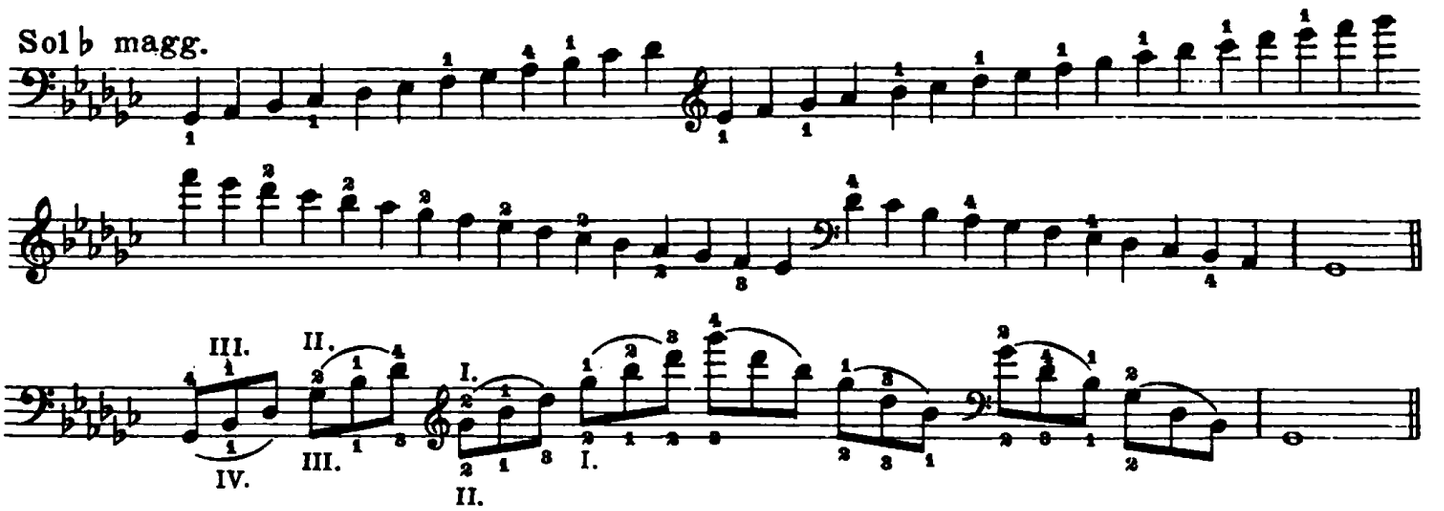
Sib min. melodica *(a 3 e 4 ottave)*



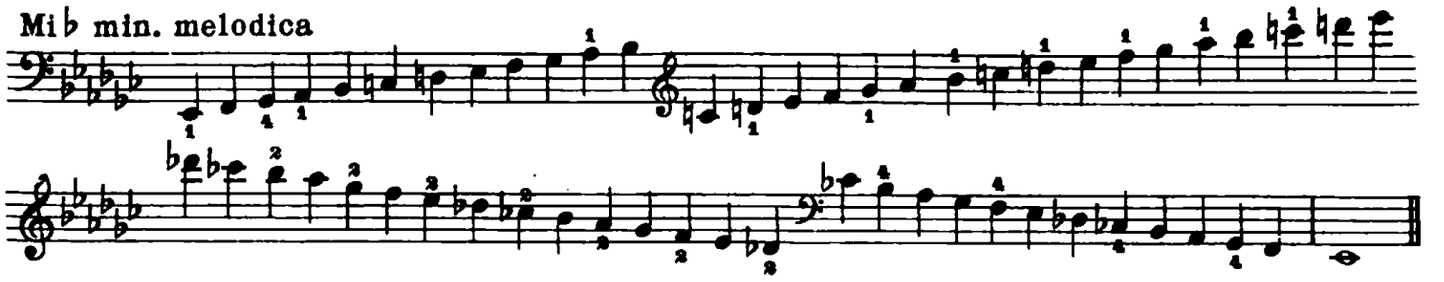
Sib min. armonica *(a 3 e 4 ottave)*



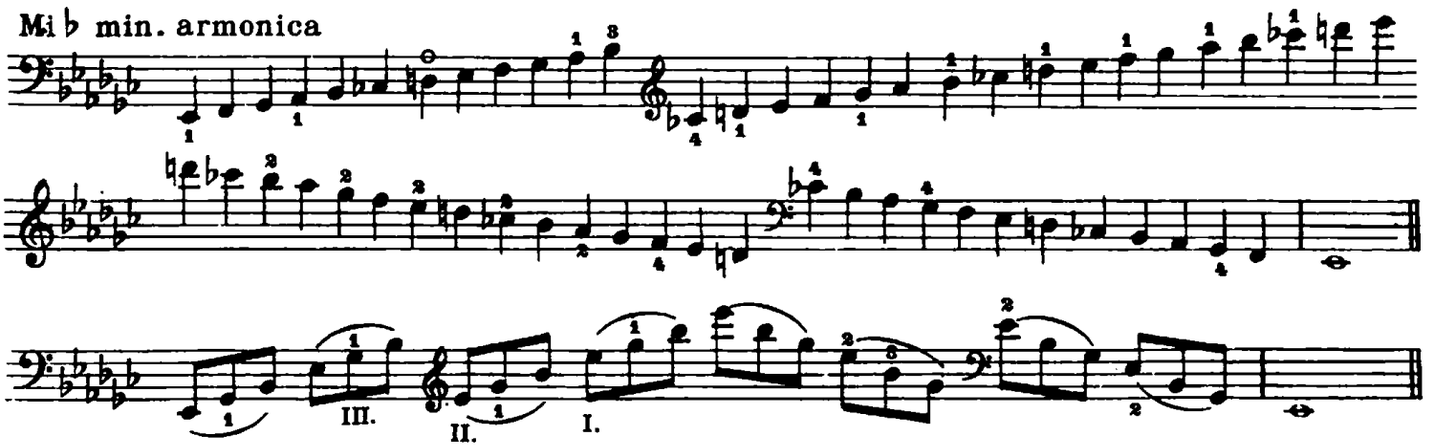
Sol♭ magg.



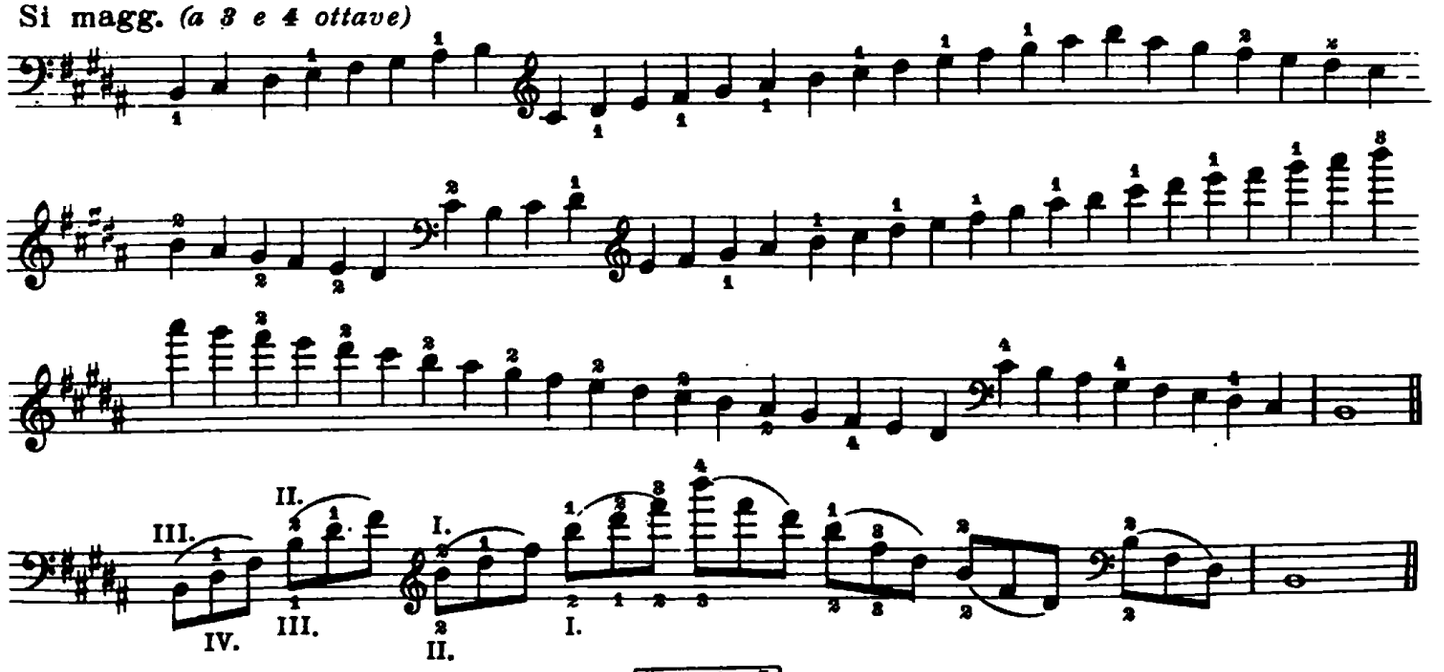
Mi♭ min. melodica



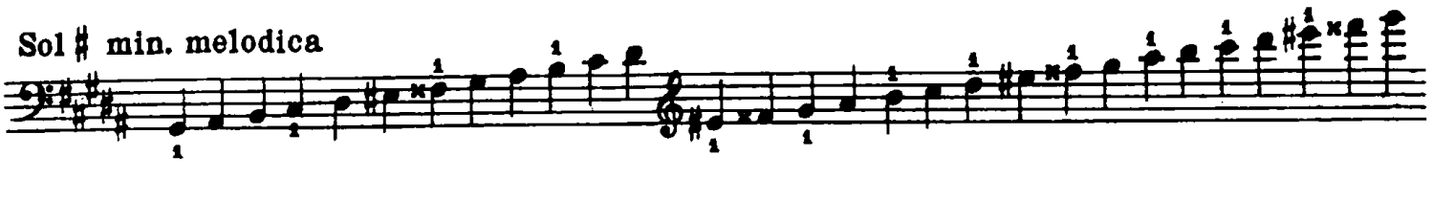
Mi♭ min. armonica

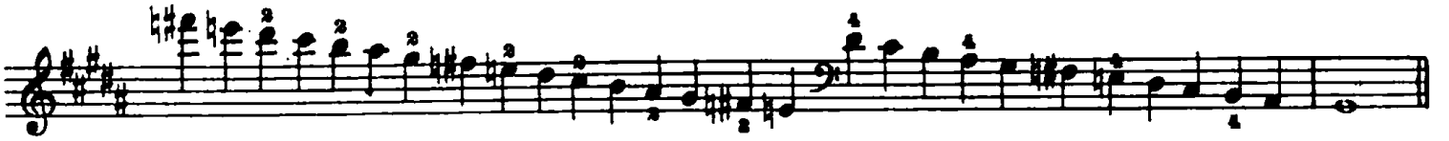


Si magg. *(a 3 e 4 ottave)*

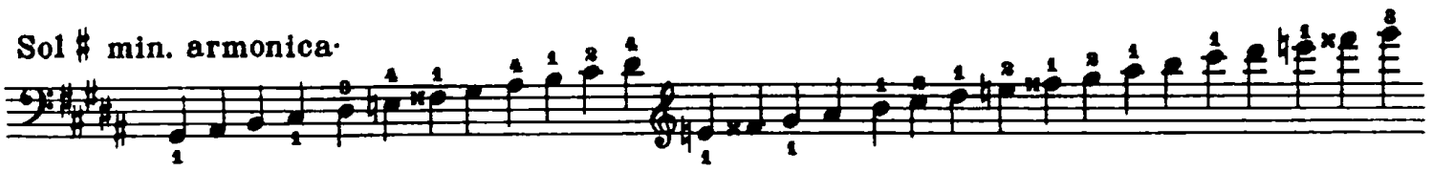


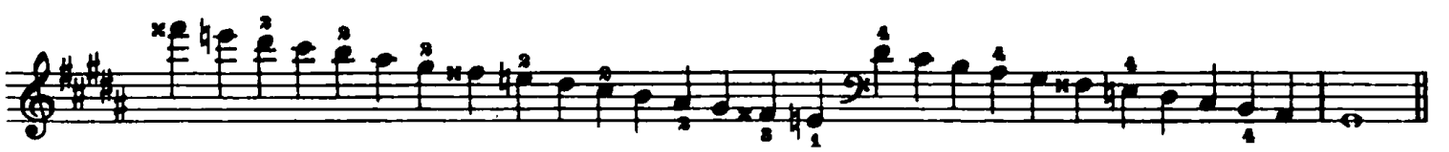
Sol ♯ min. melodica

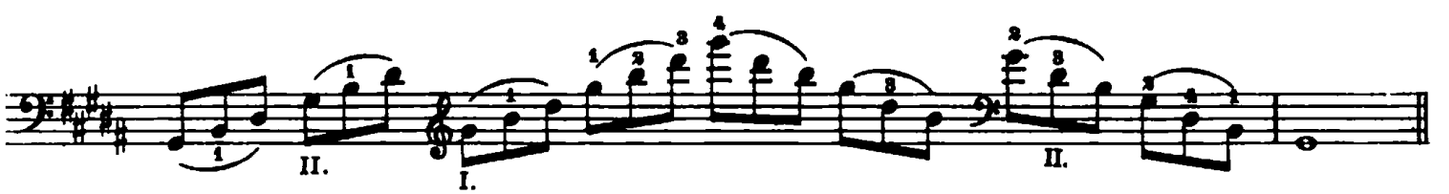




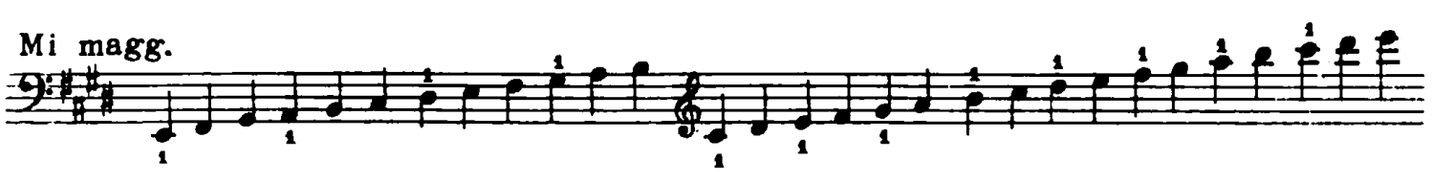
Sol ♯ min. armonica·

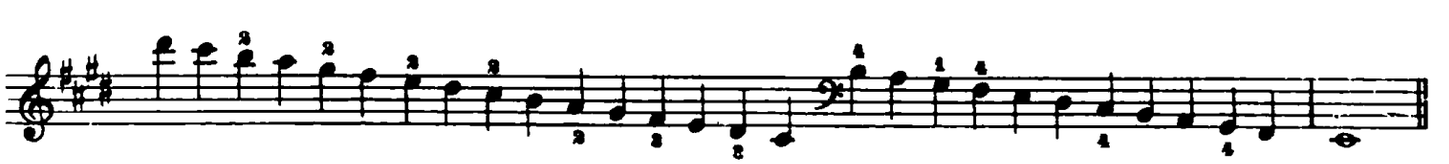




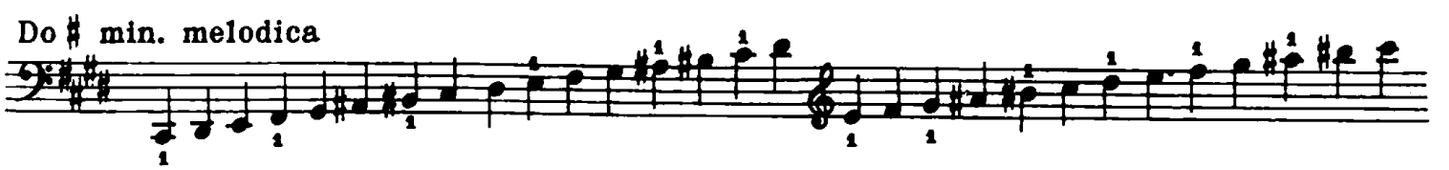


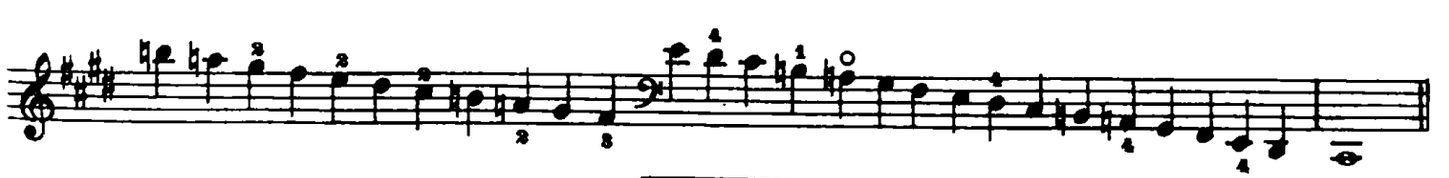
Mi magg.



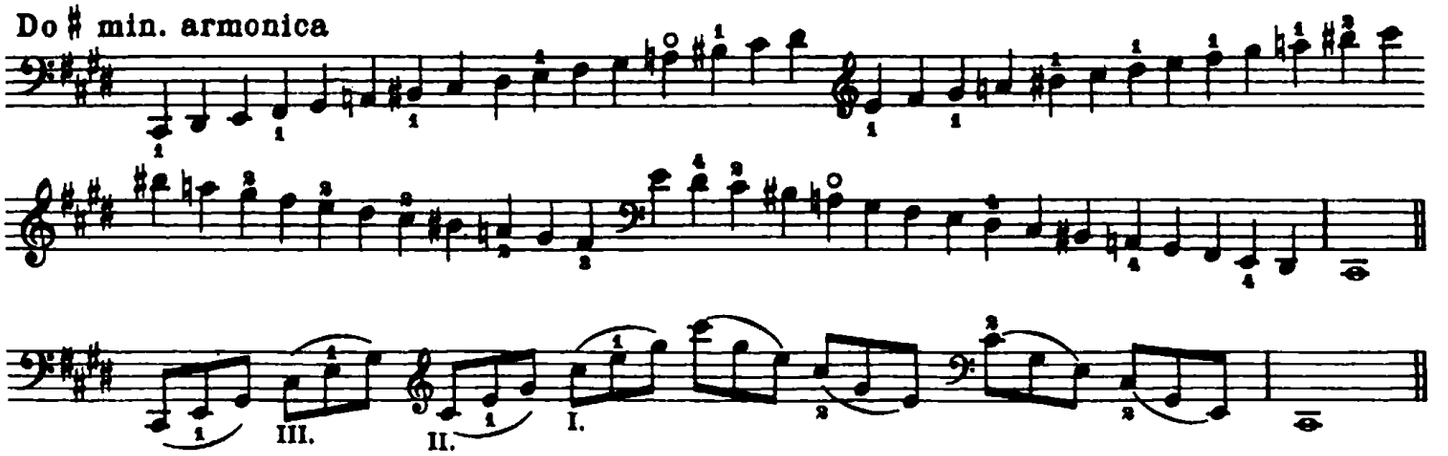


Do ♯ min. melodica

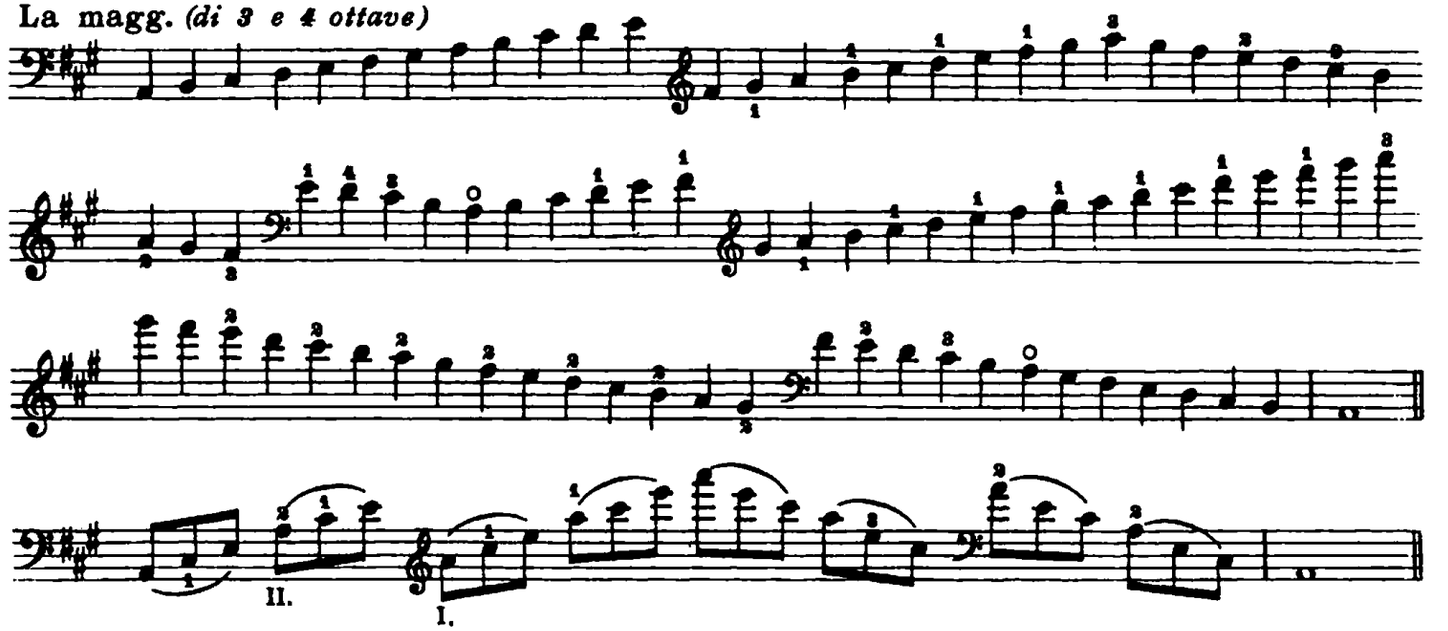




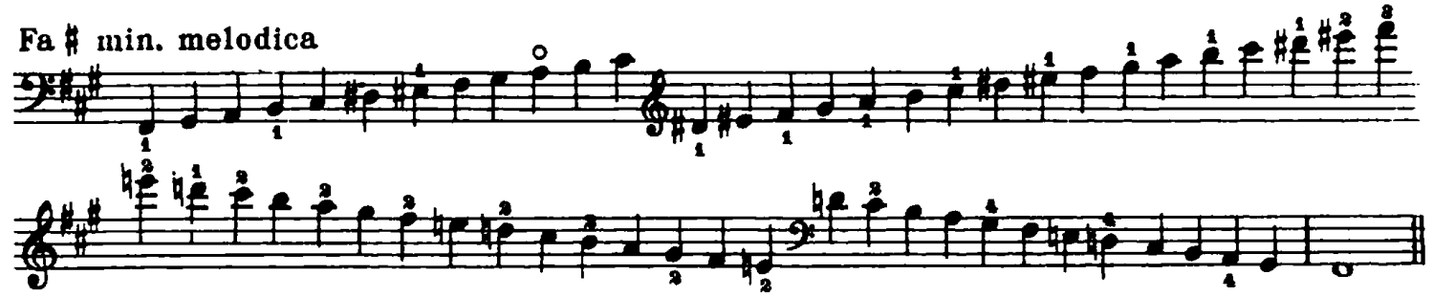
Do ♯ min. armonica



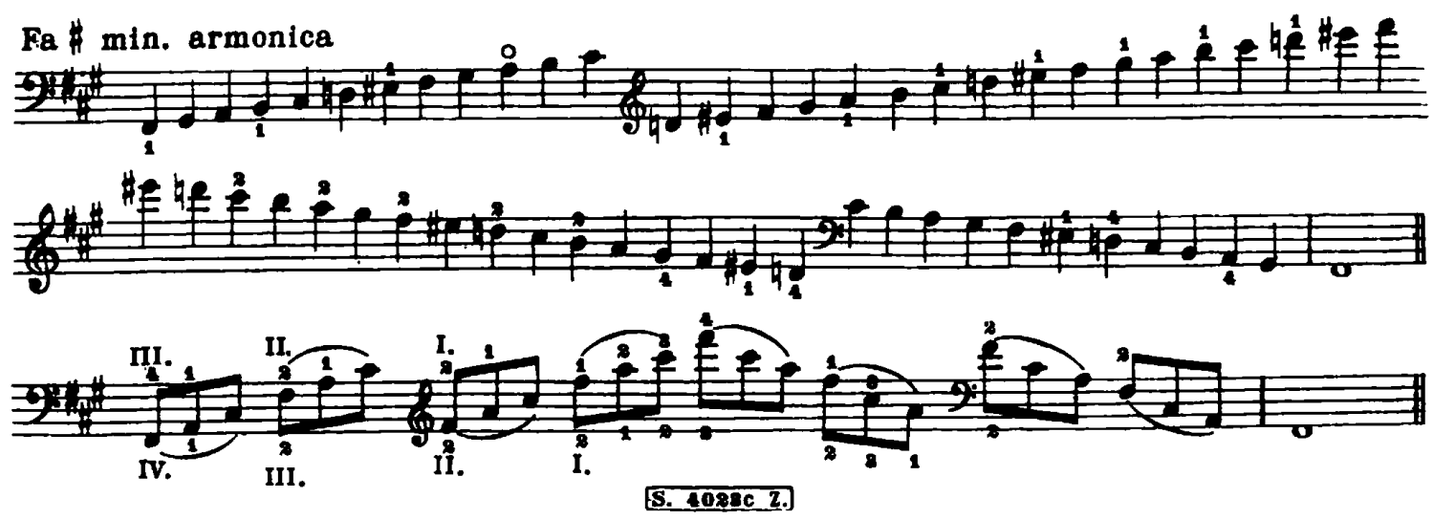
La magg. *(di 3 e 4 ottave)*



Fa ♯ min. melodica

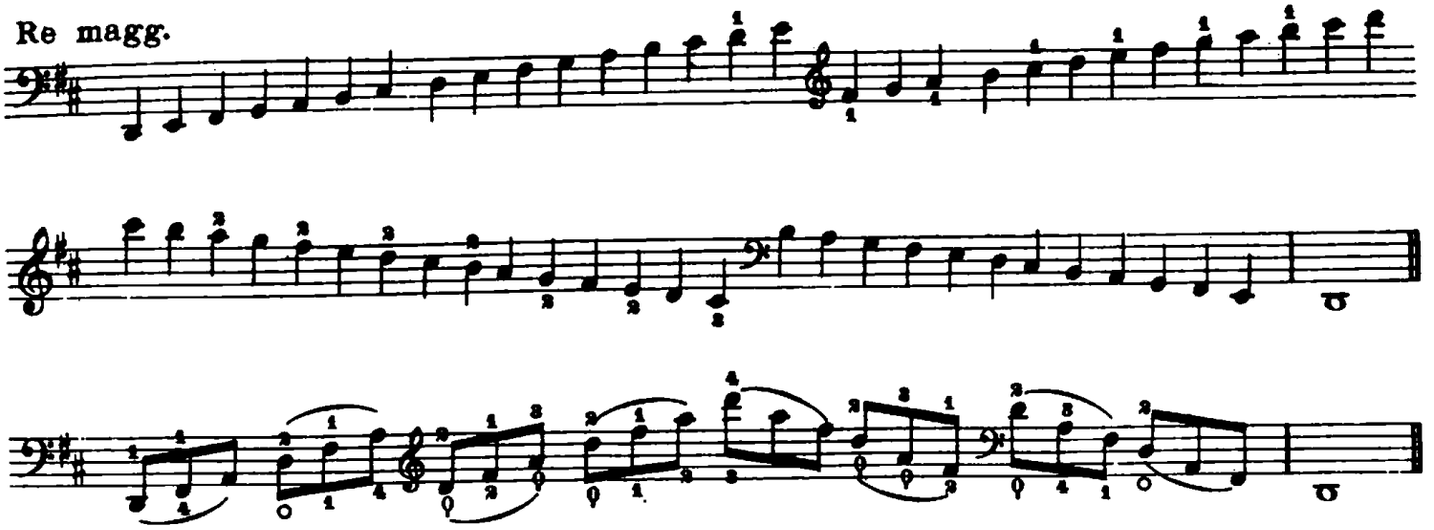


Fa ♯ min. armonica

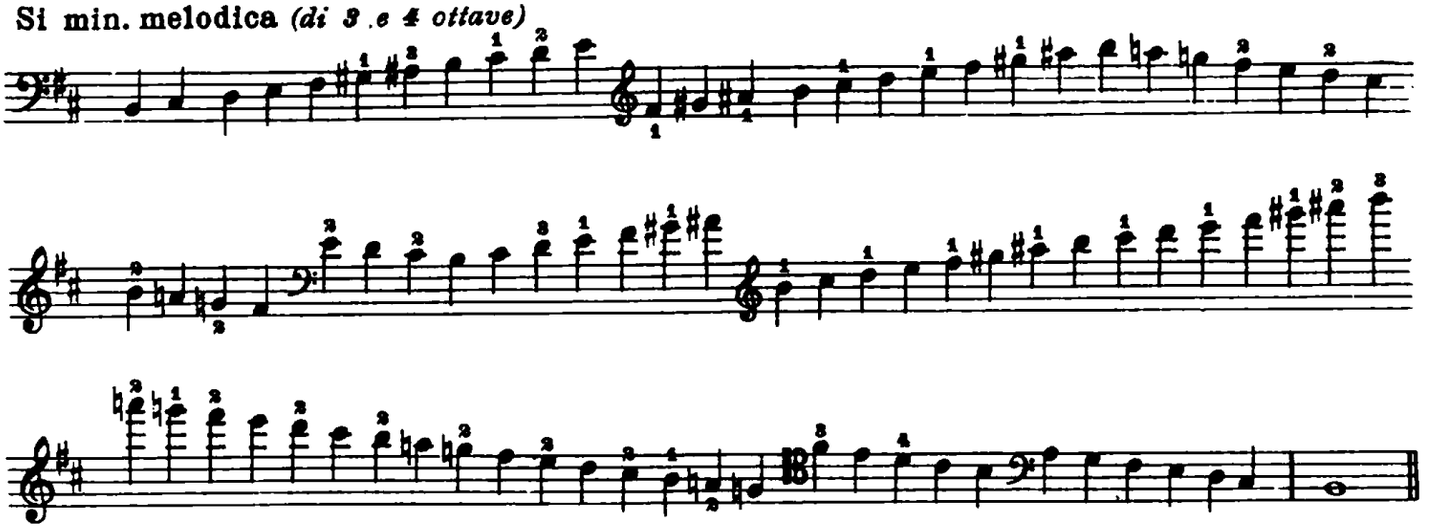


S. 4028c Z.

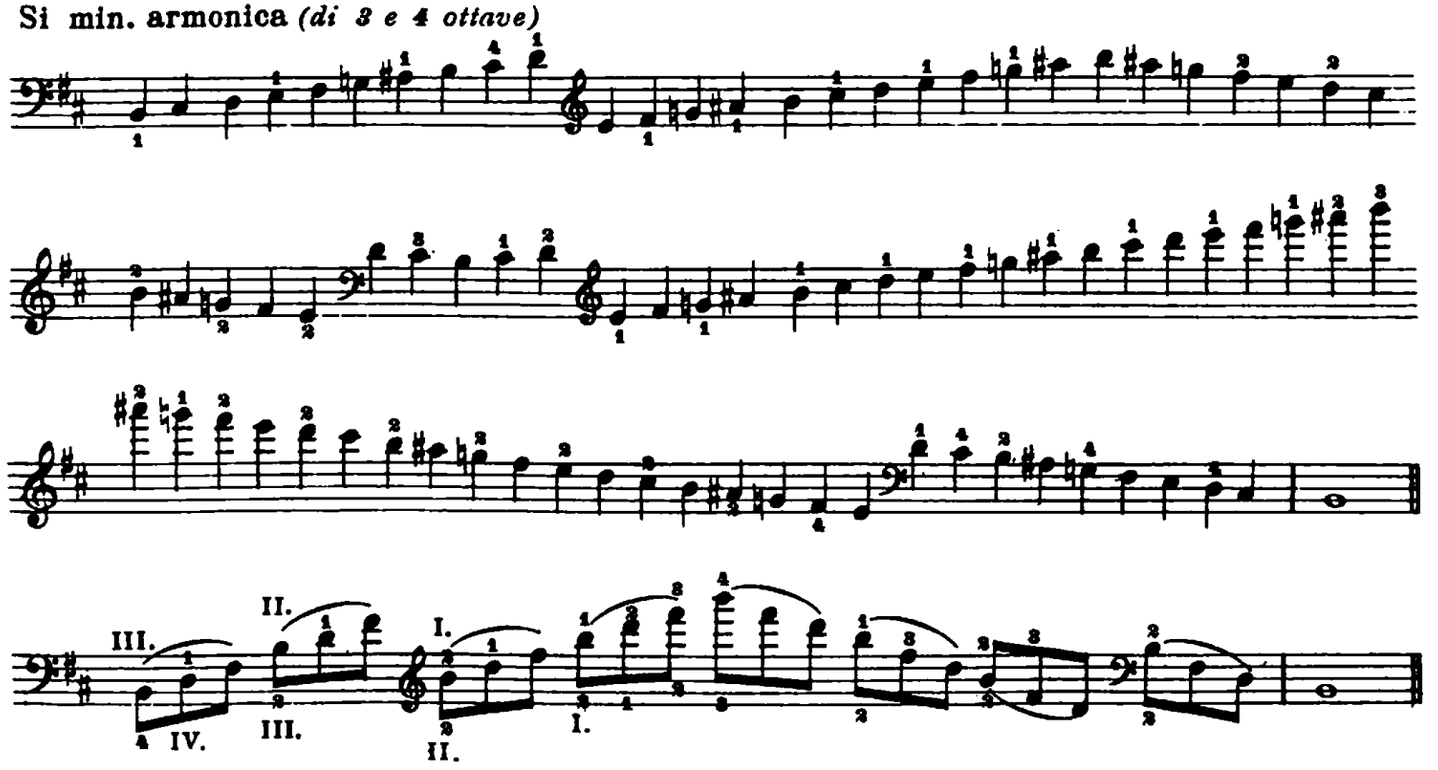
Re magg.



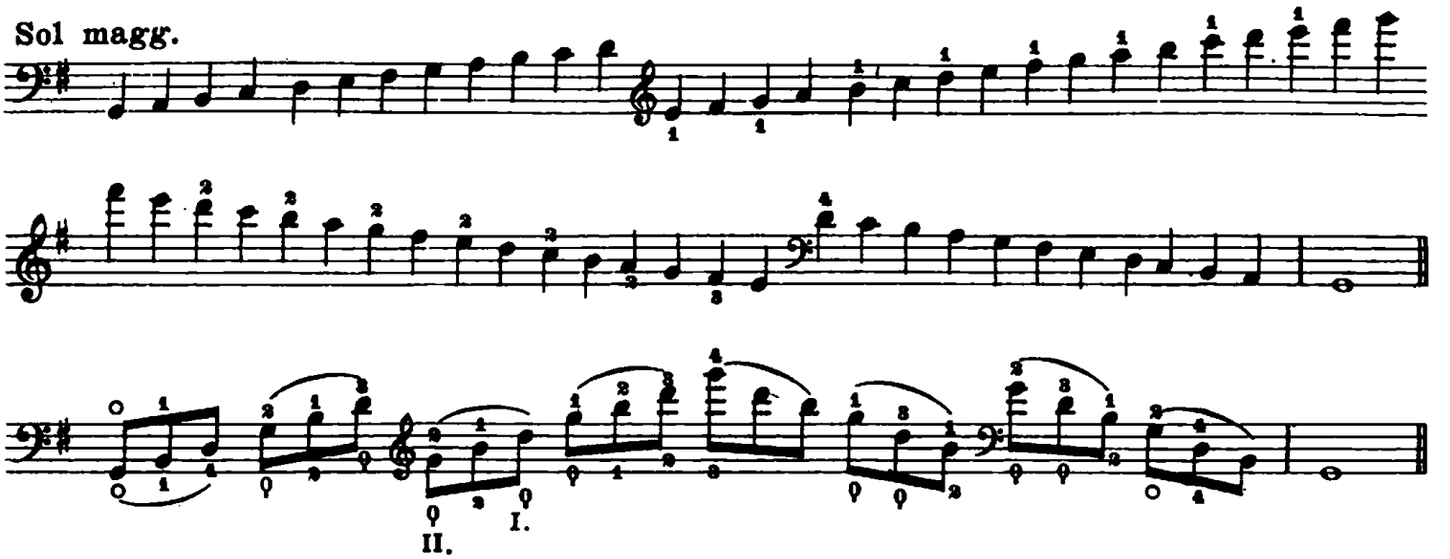
Si min. melodica *(di 3 e 4 ottave)*



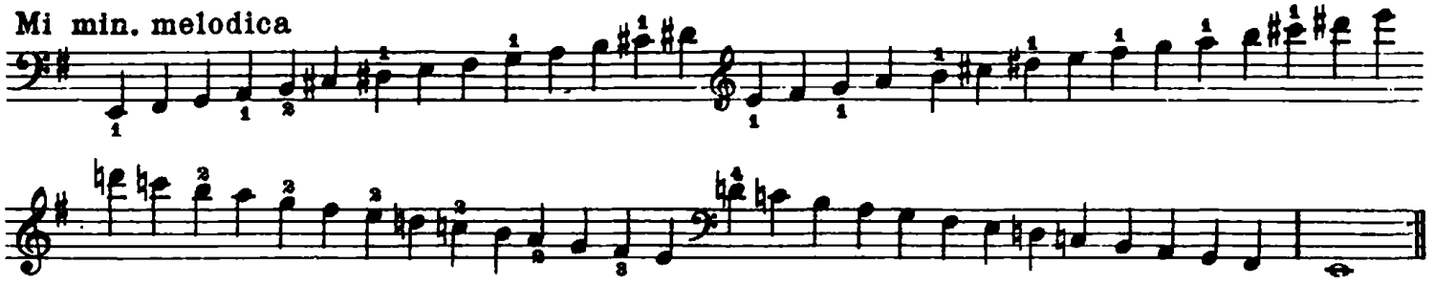
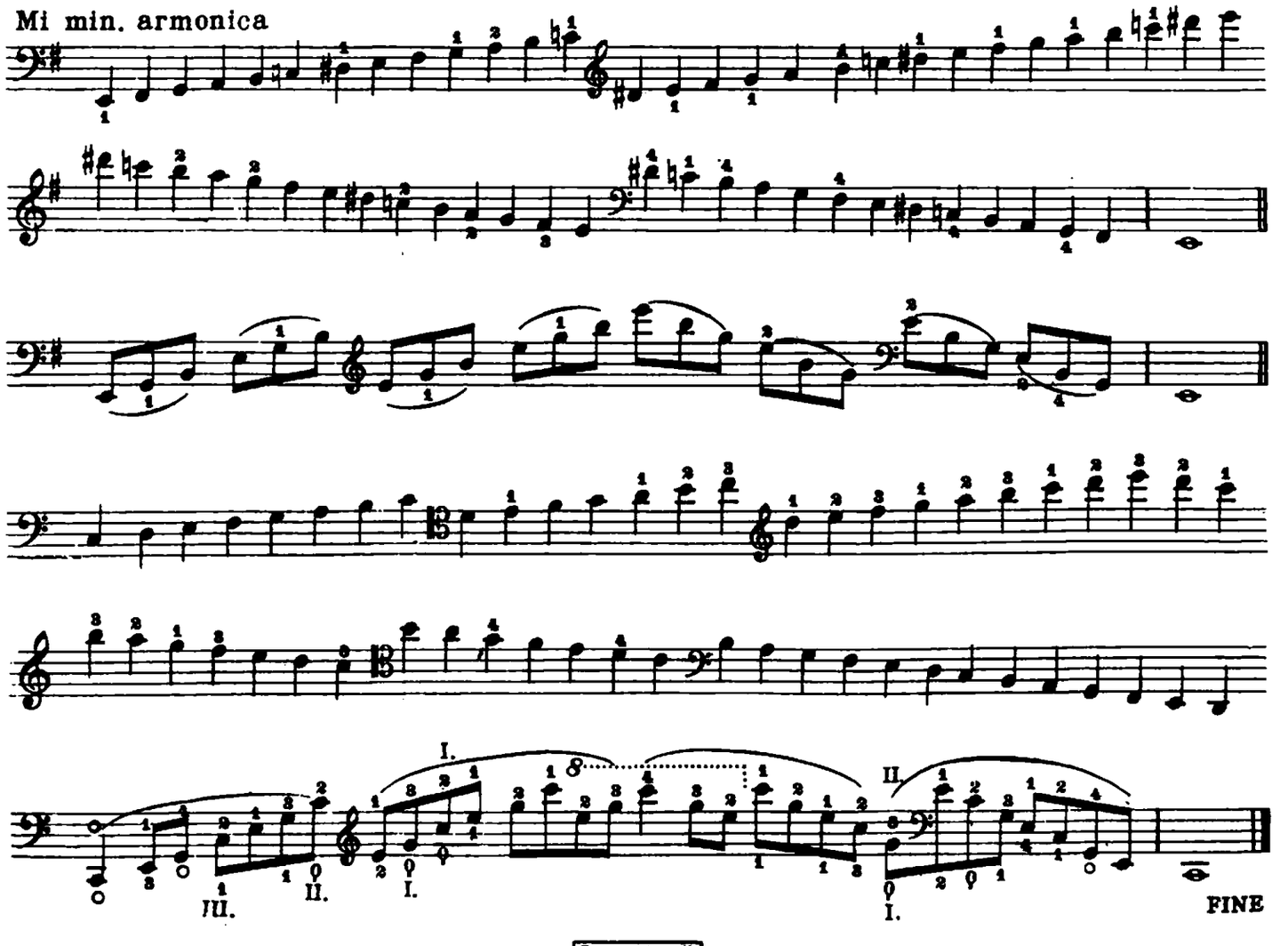
Si min. armonica *(di 3 e 4 ottave)*



Sol magg.



Mi min. melodica



Mi min. armonica