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M. ENRICO BOSSI, Op. 122.

Nº1.
Caresses.

Affettuoso.

con grazia

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cantando

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Giga, Bolero e Variazione.

Studie nach Mozart.

Ferruccio Busoni.

PIANO.

Allegro. ♩ = 92.

p *pp*

pp

crescendo *f* *f*

1 4 5

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. A dynamic marking *f* is present at the end of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with various rhythmic patterns, and the left hand plays a steady bass line. A dynamic marking *f* is present at the end of the system.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents. The left hand has a bass line with some chords. A dynamic marking *m.s.* is present at the end of the system.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a dynamic marking *m.d.* and a fingering '5'. The left hand has a bass line with a dynamic marking *f ma legg.*

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a dynamic marking *p*. The left hand has a bass line with a dynamic marking *p*.

sempre piano, senza aumentare)

8

8

p

meno p

cresc.

mf

m.s.
f
m.d.

f (ma legg.)

subito:

(sempre piano, fino alla Variazione)
(non legato)

The first system of music consists of two staves. The right-hand staff begins with a forte (*f*) dynamic and a series of sixteenth-note runs. The left-hand staff provides a simple harmonic accompaniment. The system concludes with a piano (*p*) dynamic marking.

The second system continues the musical piece. It features a mix of sixteenth-note patterns and chords in both hands. The dynamics remain consistent with the previous system.

The third system introduces a trill (*tr*) in the right-hand staff. The left-hand staff continues with a steady accompaniment. A *dolce* marking is present in the right-hand staff.

The fourth system includes specific fingering instructions: 2 2 3 2 5 1 in the right-hand staff. It also features trills (*tr*) in both hands.

The fifth system features a tenuto (*ten.*) marking in the right-hand staff and a sostenuto (*sod.*) marking in the left-hand staff. The piece concludes with a final chord marked with an asterisk (*).

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *leg.* (legato) marking. The bass line contains a *leg.* marking and an asterisk (*) under a specific chord. The treble line features a melodic line with eighth and sixteenth notes.

Second system of musical notation. The treble clef line concludes with a *tr* (trill) and *espress.* (espressivo) marking. The bass line continues with a steady accompaniment.

Third system of musical notation. The treble clef line features a *tr* (trill) and *più dolce* (more sweetly) marking. The key signature changes to one flat (F) in the final measure of this system. The bass line provides harmonic support.

Fourth system of musical notation. The treble clef line includes a *ten.* (tenuto) marking and a *tr* (trill). The bass line contains a complex rhythmic pattern with a *7* (sevens) marking. Fingerings 1, 2, 3, 5, and 5 are indicated for the bass line.

Fifth system of musical notation. The treble clef line begins with a *tr* (trill). The bass line features a *leg.* (legato) marking and an asterisk (*) under a chord. The system concludes with a *7* (sevens) marking.

5 1 4 2 5 1 3 4 2 5 2

tr

(Tema della giga.)

3 5 5 2 1 2

First system of musical notation, measures 1-4. The piece is in G major and 2/4 time. The right hand features a complex melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Second system of musical notation, measures 5-8. This system includes fingerings (1-5) and dynamic markings such as *mf* and *f*. The right hand continues with intricate patterns, and the left hand maintains its accompaniment.

Third system of musical notation, measures 9-12. This system features extensive fingerings and dynamic markings including *m.s.*, *m.d.*, and *f legg.*. The right hand has a highly technical passage with many slurs and accents.

Fourth system of musical notation, measures 13-16. The right hand begins with a *(tenuto)* marking and contains a double bar line. The left hand continues with its accompaniment, including a double bar line.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, and the left hand provides accompaniment. The system concludes with a double bar line.

1 5 4 5 1

2 1 5

mf

(tenuto)

ff

staccatiss.

ff

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