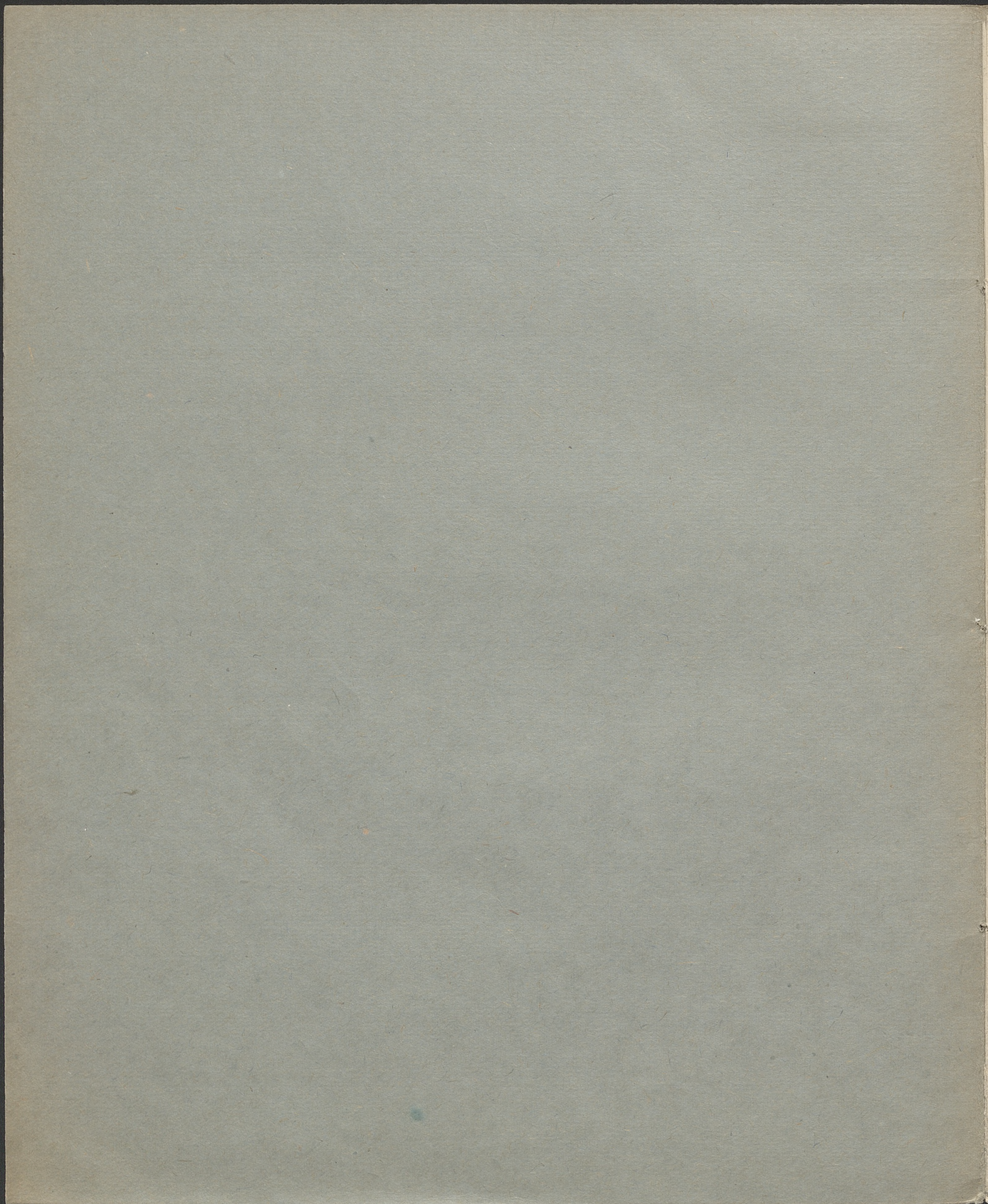




1596

MUSICALIA





1596
III
MUSICALIA

A mon cher Maître
M. LOUIS DIÉMER

Deux
CAPRICES ETUDES

POUR PIANO

N°1. Fileuse

N°2. Toccata

par

SIGISMOND STOJOWSKI.

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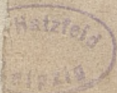
OP. 2.

PRICE EACH 2/ NETT.

LONDON & LEIPZIG
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Printed by C. G. Röder, Leipzig.



Deux Caprices - Études.

2. TOCCATINA.

Sigismond Stojowski, Op. 2. N^o 2.

Piano.

Presto.

ben marcato il canto

poco cresc.

dim.

dim.

p



poco a poco cresc.

1.
allarg. *ff*

2.
sempre cresc. *poco rit.*

a tempo *ff*

pp

8

ff

5 3 1 5 3 1 3 1

This system features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a series of chords, with a dynamic marking of *ff*. The left hand provides a bass line with some rests. Fingerings are indicated above the right hand notes.

8

pp *dolce*

5 3 1 5 3 1 3 1

This system continues the piece with a dynamic marking of *pp* and the instruction *dolce*. The right hand maintains the chordal texture, while the left hand has more active movement. Fingerings are indicated above the right hand notes.

8

ff

3 1 5 2 1 5 3

This system returns to a dynamic marking of *ff*. The right hand continues with chords, and the left hand has a more active bass line. Fingerings are indicated above the right hand notes.

8

pp

2 1 5 3 2 1 3 1

This system features a dynamic marking of *pp*. The right hand continues with chords, and the left hand has a more active bass line. Fingerings are indicated above the right hand notes.

p

This system features a dynamic marking of *p*. The right hand continues with chords, and the left hand has a more active bass line.

cresc. *molto* *ff* *p* *pochissimo stentando*

a tempo

poco a poco

cresc.

First system of musical notation. The right hand (treble clef) plays a continuous sixteenth-note pattern. The left hand (bass clef) plays a simple accompaniment of quarter notes. The first measure is marked *cresc.* and the second measure is marked *sempre*.

Second system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand has a few measures with a sharp sign (#) on the bass line. The third measure is marked *poco rit.* and the fourth measure is marked *ff*.

Third system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand has a few measures with a flat sign (b) on the bass line.

Fourth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand has a few measures with a sharp sign (#) on the bass line. The second measure is marked *sempre f*.

Fifth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand has a few measures with a sharp sign (#) on the bass line. The second measure is marked *ff*.

First system of musical notation. The right hand plays a series of chords in a steady rhythm. The left hand has a melodic line with a slur over the first two measures and a *dim.* marking in the third measure.

Second system of musical notation. The right hand continues with chords. The left hand has a melodic line with a *pp* marking in the fourth measure.

Third system of musical notation. The right hand has a melodic line with an 8-measure slur. The left hand has a melodic line with a *m. d.* marking in the fourth measure.

Fourth system of musical notation. The right hand has a melodic line with a *poco cresc.* marking at the beginning and a *dim.* marking in the fourth measure. The left hand has a melodic line with an 8-measure slur.

Fifth system of musical notation. The right hand has a melodic line with an 8-measure slur, a *pp* marking, and a *poco allarg.* marking. The left hand has a melodic line with a *ff* marking. The system ends with the instruction *Ped.* and an asterisk.

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