

Barrozo Netto (1881–1941)

Exercícios de extensão e arpejo

piano  
(*piano*)

42 p.



MUSICA BRASILIS

# EDIÇÃO ACADÊMICA

REPERTÓRIO ADOPTADO  
NO CURSO DE PIANO DO  
INSTITUTO NACIONAL DE MUSICA  
COM REVISÃO, DEDILHADO, PEDAL  
E OUTRAS INDICAÇÕES  
DE  
**BARROZO NETTO**

## Exercícios technicos diarios

por

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PROFESSOR NO CONSERVATORIO NACIONAL DE PARIS

e

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RIO DE JANEIRO

## 1<sup>ère</sup> PARTIE.

Lorsque la technique est conquise, le pianiste a devant lui un champ sans limites d'interprétation. Mais pour bien interpréter, il faut que les doigts n'aient à craindre aucune des difficultés qui éclosent à chaque page des oeuvres anciennes ou modernes. C'est peu de chose que de jouer correctement. Il faut être assez virtuose pour dominer les problèmes techniques les plus ardues. La technique est donc nécessaire. Il n'est pas dit que l'on est artiste parce que l'on est en possession d'une technique brillante. Mais il est indispensable, pour être capable d'interpréter une oeuvre en **artiste** ou disons simplement **bien**, d'acquérir cette technique. De là une infinité d'ouvrages techniques – de Hummel à Godowsky – qui apportent ou tâchent d'apporter une nouvelle et intéressante contribution à l'enseignement du piano. Car malgré toutes les facultés natives, mains parfaites, souplesse des bras, sonorité naturelle, le travail seul – et quel travail méticuleux – développera ces dons.

L'ouvrage que M. Barrozo Netto vient d'écrire et pour lequel il m'a demandé ma collaboration, est comme tout ce qu'il écrit, ingénieux et réfléchi.

Les exercices d'extension et les arpèges devront être travaillés lentement en tenant le plus possible tous les doigts sur le clavier. Le jeu lent prolongé donne en effet, une grande sûreté. C'est l'idéal de tout exécutant comme le manque de sûreté en est le désespoir.

Mais ce jeu lent ne doit pas être pratiqué constamment. Les changements d'accent, les modifications rythmiques, – M. Barrozo Netto, en a indiqué quelques unes et j'en indique d'autres dans la seconde moitié de ce travail – les modifications de son, conduiront peu à peu à la rapidité. Il faut éviter la fatigue qu'elle soit physique ou mentale et s'arrêter de travailler dès que l'on sent cette fatigue. Il ne faut pas travailler les extensions trop longtemps de suite: après quelques minutes de travail, il est nécessaire de varier en jouant des exercices à doigts rapprochés (gammes chromatiques, gammes). La très-remarquable étude d'extension qui termine le travail de M. Barrozo Netto doit être exercée tout d'abord très lentement, les deux mains séparément, en tenant toutes les notes le plus possible sur le clavier, par exemple:



et avec les rythmes suivants



I. PHILIPP

Paris, 12.4. 1926.

## PRIMEIRA PARTE

### Instrucções para o estudo destes EXERCÍCIOS.

Trabalhar cada um, **MUITO LENTAMENTE**, aumentando gradativamente o movimento, até o mais depressa possível, empregando as **NUANCES** *f*, *mf*, *p* e *pp*, sempre observando rigoroso ligado, mesmo nos intervallos muito afastados.

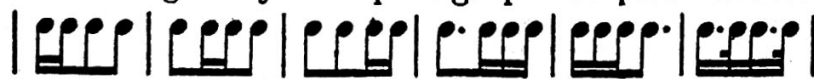
O andamento máximo de cada exercício será subordinado á sua dificuldade, nunca prejudicando o perfeito ligado, em favor de movimentos exagerados.

Os exercícios em notas dobradas encontrados nos números seis e seguintes, devem ser trabalhados só em andamentos vagarosos.

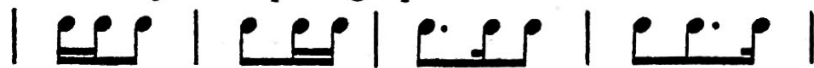
Empregar o dedilhado **INFERIOR** na mão esquerda, que executará todos os exercícios uma ou duas oitavas abaixo da direita.

Uma vez, o aluno bem familiarizado com os exercícios, no tom original, deve transportá-los em todos os tons, chromaticamente, sem alterar o dedilhado marcado, variando também os seus rythmos.

Alguns rythmos para grupos de quatro notas:



Rythmos para grupos de tres notas:



O Estudo de Concerto, embora pertença ao repertorio de grande difficuldade, póde ser trabalhado apenas como exercício de afastamento, reduzindo o seu andamento ás proporções exigidas pelo adiantamento de cada aluno, que estudará as suas várias difficuldades, fragmentadas, segundo o criterio do professor, ou seguindo a divisão indicada pelas letras entre parenthesis.

Como estudo de concerto, sua execução exige do pianista, grande vigor e segura technica, que permita guardar até ao fim, um brilhantismo e força sempre crescentes.

O Segundo Estudo de Concerto, trabalhado diariamente em varios andamentos, (do lento ao mais rapido possível) dará ao pulso toda a elasticidade desejada e indispensavel ao pianista.

PRIMEIRA PARTE.  
Exercícios de extensão e arpejos.

Barrozo Netto.

1.

The exercise consists of eight staves of music. The first staff is a bass clef line with a treble clef line above it. The first four measures of the first staff have fingerings: 1 4 2 5, 1 4 2 5, 5 2 4 1, and 1 4 2 5. The second staff has a treble clef line with a bass clef line below it. The first measure has fingering 5 4 3 2 1. The remaining staves continue the arpeggiated patterns in both hands, with various fingerings indicated throughout.

2. *simile*



3. *simile*



*simile*



4. *simile*



5.



6.

The musical score for exercise 6 consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff contains a sequence of eighth notes with various fret numbers (2, 3, 4) and fingering numbers (2, 3, 4). The second and third staves contain more complex patterns, including triplets and sixteenth notes, with some measures circled. The fourth staff continues with similar patterns, including a measure with a circled triplet. The fifth staff features a sequence of eighth notes with a key signature change to one flat (Bb) in the final measure. The sixth and seventh staves continue with eighth-note patterns. The eighth staff shows a sequence of eighth notes with a key signature change to one sharp (F#) in the final measure. The ninth and tenth staves conclude the exercise with eighth-note patterns and a final double bar line.







This page contains eight staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a complex rhythmic pattern with many beamed notes and rests, and includes several groups of numbers (1-5) indicating fingerings. The second staff continues the melodic line with similar rhythmic complexity. The third and fourth staves show a more fluid melodic progression with fewer rests. The fifth staff is highly rhythmic, with many beamed notes and rests, and includes numerous fingering numbers. The sixth, seventh, and eighth staves continue the melodic and rhythmic development of the piece, ending with a double bar line.



10.

The musical score for exercise 10 consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. The second staff includes a repeat sign and a double bar line, with fingerings 2, 4, 2, 4 above the notes. The third staff continues the melodic line with fingerings 1, 2, 4, 1, 2, 4 above the notes. The fourth staff shows a continuation of the melodic line with a flat sign (b) above a note. The fifth staff features a series of slanted eighth notes. The sixth and seventh staves continue the slanted eighth-note pattern, with a flat sign (b) above a note in the sixth staff.





\*) 17.

18.

19.





22.   

Exercise 22 consists of three systems of music. The first system is a single staff with a treble clef, featuring a melodic line with eighth and sixteenth notes and fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4. The second system has two staves: the top staff continues the melodic line with fingerings 4, 3, 2, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 4; the bottom staff provides harmonic accompaniment with chords and fingerings 2, 3, 4, 2, 3, 4. The third system is a single staff with a treble clef, continuing the melodic line with fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

23.   

Exercise 23 consists of three systems of music. The first system is a single staff with a treble clef, featuring a melodic line with eighth and sixteenth notes and fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4. The second system has two staves: the top staff continues the melodic line with fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4; the bottom staff provides harmonic accompaniment with chords and fingerings 2, 3, 4, 2, 3, 4. The third system is a single staff with a treble clef, continuing the melodic line with fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

24.   

Exercise 24 consists of three systems of music. The first system is a single staff with a treble clef, featuring a melodic line with eighth and sixteenth notes and fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4. The second system has two staves: the top staff continues the melodic line with fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4; the bottom staff provides harmonic accompaniment with chords and fingerings 2, 3, 4, 2, 3, 4. The third system is a single staff with a treble clef, continuing the melodic line with fingerings 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.





**TOM de SOL**

**TOM de LAB**

**TOM de LA**

**TOM de Sib**

**TOM de SI**

**Arpejos de Nona da Dominante.**

Transportar em todos os tons, subindo chromaticamente e conservando o dedilhado marcado.

**TOM de DO MAIOR**

**TOM de DO MENOR**

# Estudo de Concerto.

Barrozo Netto.

**Allegro molto.**

PIANO.

The musical score is written for piano and consists of four systems of music. Each system contains a treble clef staff and a bass clef staff. The first system begins with a dynamic marking of *f* and includes a first ending marked (a). The second system includes a second ending marked (B A) (B). The third system includes a first ending marked (2 1). The fourth system includes a dynamic marking of *dim.*. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs, with various fingering and articulation markings throughout.



Musical score system 1, featuring treble and bass staves. The piece is in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *dim.*. The bass line includes fingerings such as 2 3 4 and 5 1 5.

Musical score system 2, labeled (d). It continues the piece with treble and bass staves. The bass line features a consistent rhythmic pattern with fingerings 1 5 5 1 and 5 1 5 1.

Musical score system 3, labeled (e). It includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The bass line has fingerings 1 5 1 5 1.

Musical score system 4, concluding the piece with a *dim.* (diminuendo) marking. The bass line features a series of chords with various fingerings.





2 1 8 2 8 2 8 2 1 5 2 (i) 8

5 2 1 5 2 1 2 5 1 2 5 2 1 5 2 1 2 5 1 2 5 2 1 5 2

*ff*

8 (j)

*fff* *ffff*

5 8 2 1 5 3 2 1 4

8 (k)

*cresc. sempre*

2 5 1 2 5 2 1 5 2

(l)

*fffff*

1 2 5 1 2 1 2 5 2 1 1 2 5 2 1 1 2 5 2 1

# Segundo Estudo de Concerto.

Allegro molto.

Barrozo Netto.

*p e sempre molto staccato*

*simile*

*simile*

*p*

*cresc.*

*poco*

*a*

*poco*

*f*

*dim.*

*poco*

*a*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The tempo marking is *poco*. The music features a series of chords and melodic lines with accents.

Second system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two sharps. The dynamics are *p*, *cresc.*, *mf*, and *cresc.*. There are fingerings indicated above the notes in the upper staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The dynamics are *f* and *marcato*. The music is characterized by strong accents and a driving rhythm.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The dynamics are *p subito* and *mf*. The music shows a sudden change in dynamics.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The dynamics are *p*, *mf*, *p*, and *cresc. molto*. The music features a gradual increase in volume.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The dynamics are *ff* and *mf*. The music is marked with a forte dynamic and includes a section with a dotted line above it.

First system of musical notation. The right hand features a complex texture of chords and arpeggios. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present, along with the instruction *marcato* indicating a more pronounced, accented style.

Second system of musical notation. The right hand continues with chordal textures. The left hand accompaniment is consistent. A dynamic marking of *fp subito* (fortissimo subito) is present, indicating a sudden increase in volume.

Third system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment continues. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. The right hand has a melodic line with grace notes. The left hand accompaniment continues. A dynamic marking of *p* (piano) is present.

Fifth system of musical notation. The right hand has a melodic line with grace notes. The left hand accompaniment continues. A dynamic marking of *p* (piano) is present, followed by a *cresc.* (crescendo) marking.

Sixth system of musical notation. The right hand has a melodic line with grace notes. The left hand accompaniment continues. A dynamic marking of *f* (forte) is present, followed by a *p* (piano) marking and a *cresc.* (crescendo) marking.

First system of musical notation, featuring treble and bass clefs. Dynamics include *f* and *mf*.

Second system of musical notation, featuring treble and bass clefs. Dynamics include *p* and *cresc. poco a poco*.

Third system of musical notation, featuring treble and bass clefs. Dynamics include *f*. Includes 8-measure rests in both staves.

Fourth system of musical notation, featuring treble and bass clefs. Dynamics include *cresc.*, *ff*, and *simile*. Includes 8-measure rests in both staves.

Fifth system of musical notation, featuring treble and bass clefs. Dynamics include *dim.*, *p*, *cresc. molto*, and *fff*. Includes 8-measure rests in both staves.

Ajouter aux octaves de la main droite, de la mesure 1 à la mesure 80, les harmonies de la main gauche.

Ajuntar às oitavas da mão direita do compasso 1 ao compasso 80, as harmonias da mão esquerda.

Variantes:

Sixth system of musical notation, featuring a treble clef. Dynamics include *f*. Includes 5-measure rests in the first two measures.

## SEGUNDA PARTE.

Sendo esta obra destinada aos alumnos do curso superior, o professor I. Phillipp apresenta quasi todas as difficuldades em fôrma de exemplos, deixando ao alumno intelligente o cuidado de trabalhar e desenvolver as suas ideias, servindo-se das variantes de dedilhados e rythmos indicados para cada exercicio.

O paciente estudo desses exercicios, alternados com os da primeira parte, será seguro caminho para alcançar a mais perfeita technica. Recordo entretanto o velho preceito: Trabalhar lentamente; muito lentamente, attingindo os movimentos rapidos pelo augmento tão gradativo quanto possivel dos andamentos. E' esse o unico meio de alcançar a desejada perfeição.

O seguro resultado desses exercicios, será o mais eloquente elogio á obra do illustre mestre I. Philipp que me honrou com a sua collaboração neste volume.

BARROZO NETTO

(Paris, 12. 4. 1926 )

# DEUXIÈME PARTIE.

Segunda parte.

Gammes en tons entiers. — Escallas por tons.

I. Philipp.

Manière de travailler. — Modo de estudar.

8. etc. 9. etc. 10. etc.

\*) Gammes majeures et mineures. — \*) Escalas maiores e menores.

Tenir toutes les notes. Prender todas as notas



This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in 2/4 time and includes various dynamics and fingerings:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated throughout.
- System 2:** The dynamic changes to mezzo-forte (*mf*). The right hand continues with eighth-note chords, and the left hand has a more active role with eighth-note patterns. Fingerings are clearly marked.
- System 3:** The dynamic remains *mf*. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment. Fingerings are indicated.
- System 4:** The dynamic changes to piano (*p*). The right hand features a melodic line with eighth notes, and the left hand has a steady accompaniment. Fingerings are marked.
- System 5:** The dynamic changes to pianissimo (*pp*). The right hand plays a melodic line with eighth notes, and the left hand has a steady accompaniment. Fingerings are marked.
- System 6:** The dynamic remains *pp*. The right hand plays a melodic line with eighth notes, and the left hand has a steady accompaniment. Fingerings are marked.

## Mains alternées. — Mãos alternadas.

1. *m.d.* *m.g.*

2. *m.d.* *m.g.*

3. *m.d.* *m.g.*

4. *m.d.* *m.g.*

5. *m.d.* *m.g.* *m.d.* *m.g.*

Exemple de gamme pour être travaillé avec les variantes.  
Exemplo de escala para ser estudada com as variantes.

\*)

*f*

A musical score for piano, consisting of two staves (treble and bass clef). The music features a series of eighth and sixteenth notes with various fingering numbers (1-5) and accents (>) above the notes. The key signature has one sharp (F#).

\*) Doigtés uniformes pour deux notes: } *legato* 1 2, 1 3, 1 4, 1 5, } *louré (portamento)* 2 3, 2 4, 2 5, 3 4, 3 5, 4 5.  
 Dedilhados uniformes para duas notas:

Travailler en répétant 8 fois des groupes de 2, 8 et 4 notes.  
 Estudar repetiudo 8 vezes em grupos de 2, 8 e 4 notas.

Travailler les mains croisées avec le doigté régulier. Nuances variées; *m.g. f* et *m.d. p* puis l'opposé.  
 Estudar, com as mãos cruzadas empregando o dedilhado normal.

Rythmes divers pour douze notes: 7) 1) 2) 3) ;  
 Rythmos diversos para doze notas:

pour 8 notes } 8: 1) 2) ;  
 para 8 notas }

pour 12 notes } 6: 1) 2) 3) ;  
 para 12 notas }

8: 4) 5) 6) 7)

Exercices et Gammes chromatiques.  
 Exercícios e Escalas chromatias.

1. 2. *simile*

main gauche mêmes doigtés  
 mão esquerda, os mesmos dedos

3. 4. 5. 6.



Tierces; Sixtes; Autres doubles notes.  
Terças; Sextas; Outras notas dobradas.

1.

Transposer en do#  
Transportar em do#

2.

Les 26 doigtés uniformes sont à appliquer à deux tierces: 2 3 || 3 4 || 4 5 || 3 3 || 4 4 || 5 5 || 3 4 ||  
 26 dedilhados uniformes para duas terças: 1 1 || 1 1 || 1 1 || 1 2 || 1 2 || 1 2 || 2 2 ||  
 3 5 || 4 5 || 4 5 || 4 5 || 2 5 || 3 5 || 3 4 || 4 5 || 3 4 || 4 5 || 4 5 || 3 5 || 4 5 || 3 4 || 3 5 || 4 5 || 5 4 || 5 3 || 5 4 || 5 4 ||  
 2 2 || 2 2 || 1 2 || 3 3 || 1 3 || 1 3 || 2 3 || 1 4 || 1 2 || 2 3 || 1 2 || 1 2 || 1 3 || 2 1 || 2 1 || 3 1 || 1 2 || 1 2 || 1 3 || 2 3 ||

3. Presto. ♩ = 152

Variante:

4. Presto. (♩. = 152)

## 5. Vivo. (♩ = 100)

## 6. Presto. (♩ = 110)

## 7. Lento. ♩ = 160; ♩♩ = 126

## II. Sixtes. — Sextas.

## Allegro.

Doigtés uniformes pour deux sixtes: *m.d.* { 2 3 | 3 4 | 4 5 | 3 5 | 4 5 | 3 5 |  
 Dedilhados uniformes para duas sextas: *m.g.* { 1 1 | 1 1 | 1 1 | 1 1 | 1 2 | 1 2 |  
 2 3 | 3 4 | 4 5 | 3 5 | 4 5 | 3 5 |

et aussi l'opposé: [ 3 2 |  
 e também ao contrario: [ 1 1 |  
 3 2 |

Travailler en arpégeant et en tenant toutes les notes sur le clavier: }  
 Estudar arpejando e prendendo todas as notas: }

Variantes avec le doigté régulier  
 Variante com o dedilhado comum

8. Allegro.

9. Lent.

10. Vivo.

Travailler avec la plus grande réflexion, la plus scrupuleuse attention et très lentement les bras absolument souples et libres, les doigts articulant sans violence.

Estudar com a maior reflexão, a mais escrupulosa atenção e muito lentamente. Os braços absolutamente flexíveis e livres, e os dedos articulando sem violência.

### Octaves.

Léger et vite (Travailler d'abord très lié.) Leve e depressa (Trabalhar a principio muito ligado)

1.

a

b

Vite. Deux mains séparées (do et do#) (Depressa) Duas mãos separadas (do e do#)

2.

3. Très lent. Muito lento.



1. Très lent. Muito lento.

Accords.  
Accordes.

Musical score for exercise 1, featuring piano and bass staves with chords and slurs. The piece is marked 'Très lent. Muito lento.' and includes dynamic markings like 'f'.

2. Lent. Lento.

Musical score for exercise 2, featuring piano and bass staves with chords and slurs. The piece is marked 'Lent. Lento.' and includes dynamic markings like 'ff'.

Musical score for exercise 2, featuring piano and bass staves with chords and slurs. The piece is marked 'Lent. Lento.' and includes dynamic markings like 'ff'.

Musical score for exercise 2, featuring piano and bass staves with chords and slurs. The piece is marked 'Lent. Lento.' and includes dynamic markings like 'ff'.

3. Vite et *pp*. Depressa e *pp*

Musical score for exercise 3, featuring a single staff with chords and slurs. The piece is marked 'Vite et pp. Depressa e pp'.

4. Lent.

Musical score for exercise 4, featuring piano and bass staves with chords and slurs. The piece is marked 'Lent.' and includes dynamic markings like 'ff'.

## Etude de travail.

Presto leggiero. (♩. = 144)



La main gauche une octave au dessous.  
A mão esquerda uma oitava abaixo.



Variantes: Travailler en octaves brisées; les pouces seuls; en octaves alternées.

Manière de travailler:

Maneira de estudar:



b) Commencer par la main gauche.

c) Deux octaves de la main droite, deux de la gauche, puis l'opposé.

d) Trois octaves de la main droite, trois de la gauche, puis l'opposé.

e) L'attaque doit être directe, les mains se relevant vite et élastiquement, le poignet se renversant jusqu'à l'extrême limite en arrière, les bras étant souples, mais immobiles, et restant toujours à la même hauteur.

b) Começar pela mão esquerda.

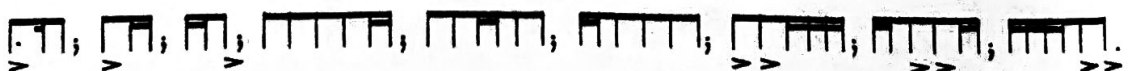
c) Duas oitavas da mão direita, duas da esquerda, depois o contrario.

d) Tres oitavas da mão direita, tres da esquerda, depois o contrario.

e) O ataque deve ser directo, levantando as mãos depressa e elasticamente, voltando os pulsos para traz até ao limite extremo, tendo os braços flexiveis mas immoveis, e sempre com a mesma altura.

Rythmes: }

Rythmos: }



# REPERTÓRIO DA EDIÇÃO ACADÊMICA

(revista e dedilhada por Barrozo Netto, professor no Instituto Nacional de Música)

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