

№ 21.

Изучением этого этюда достигаются двѣ цѣли: *Лѣвая рука*: Подготовительное упражненіе къ октавамъ и *правая рука*: всестороннее развитіе кисти правой руки при соединеніи съ движеніемъ лѣвой-октавами. Кисть правой руки слѣдуетъ развивать также какъ въ этюдѣ №14. и руководствоваться тѣми же краткими указаніями предпосланными этюду №14. Пальцы лѣвой руки и кисть не напрягать при ходахъ октавами, а слѣдуетъ гибко и плавно переходить съ одной позиціи на другую.

Allegro moderato.

martelé
1) *legato*
2) *mf*

The musical score consists of two staves. The upper staff is marked with 'Allegro moderato' and 'martelé'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is divided into two parts: '1) legato' and '2) mf'. The notation includes numerous slurs, accents, and fingering numbers (1, 2, 3, 4) above the notes. The lower staff continues the piece with similar notation, including dynamic markings like 'mf' and 'legato'. The score concludes with a final cadence. Various performance instructions and fingering numbers are scattered throughout the score to guide the performer.

Штрихи къ этюду №21.

Віотти штрихъ.

Вариантъ этюда № 21.

This musical score consists of ten staves of music in G major, 2/4 time. The piece is characterized by a constant eighth-note accompaniment in the left hand and a more complex melodic line in the right hand. The notation includes various fingerings (1-4), slurs, and dynamic markings. Specific technical annotations include 'III e II' on the second staff, 'III' on the sixth staff, and '8' on the eighth staff. The piece concludes with a final cadence on the tenth staff.

The main musical score consists of five staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces some triplet markings (3) and more complex rhythmic groupings. The fourth staff maintains the melodic flow with consistent rhythmic patterns. The fifth staff concludes the main piece with a final cadence, marked with a double bar line and a fermata.

Примѣры къ №21.

This section contains 13 numbered examples of musical exercises, numbered 5 through 17. Each example is written on a single staff in G major. Examples 5 through 14 are in 2/4 time and feature a steady eighth-note or sixteenth-note pattern, often with slurs and accents. Example 15 is in 2/4 time and features a more complex rhythmic pattern with slurs and accents. Example 16 is in 2/4 time and features a pattern of eighth notes with slurs and accents. Example 17 is in 2/4 time and features a pattern of eighth notes with slurs and accents. The exercises are designed to illustrate various rhythmic and melodic variations.