



# Luigi Talarico

Compositeur, Interprete, Editeur

France, Santiago du Chili, Bs-Aires

## A propos de l'artiste

J'ai étudié Solfège et Flûte Traversière au Conservatoire de Montreuil. J'ai fait mes premiers pas dans la composition voici une dizaine d'années, mû par la conviction qu'une oeuvre enfantée doit vibrer et faire vibrer tant ceux qui l'exécutent comme leurs auditeurs. Si non, elle est lettre morte. Si une(s) des miennes vous plait, interprétez-la comme bon vous semble et faites-moi part de vos impressions.

**Site Internet:** <http://www.thealariccollection>

## A propos de la pièce

**Titre:** Exercice pour Piano en Fa-"Polonaise Débousolée"  
**Compositeur:** Talarico, Luigi  
**Licence:** domaine public  
**Instrumentation:** Piano seul  
**Style:** Classique  
**Commentaire:** Petit divertissement du genre M. Clementi.

## Luigi Talarico sur [free-scores.com](http://www.free-scores.com)

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*Exercice pour Piano*  
*"Polonaise déboussolée"*

Luigi Talarico

Piano

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a piano (p) dynamic. The second system starts with a forte (f) dynamic. The third system continues with the forte dynamic. The fourth system concludes with a piano (p) dynamic. The piece is characterized by intricate rhythmic patterns, including sixteenth-note runs and complex chordal textures.

11

Musical notation for measures 11 and 12. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The music is written for piano in a 2/4 time signature. Measure 11 features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 12 continues this pattern with some melodic variation in the treble.

13

Musical notation for measures 13 and 14. The treble clef part continues with eighth-note chords, while the bass clef part maintains a consistent eighth-note accompaniment. Measure 14 shows a slight change in the bass line's rhythm.

15

Musical notation for measures 15 and 16. The treble clef part continues with eighth-note chords, while the bass clef part maintains a consistent eighth-note accompaniment. Measure 16 shows a slight change in the bass line's rhythm.

17

Musical notation for measures 17, 18, and 19. The treble clef part continues with eighth-note chords, while the bass clef part maintains a consistent eighth-note accompaniment. Measure 19 shows a slight change in the bass line's rhythm.

20

Musical notation for measures 20 and 21. The treble clef part continues with eighth-note chords, while the bass clef part maintains a consistent eighth-note accompaniment. Measure 21 shows a slight change in the bass line's rhythm.

22

Musical notation for measures 22-23. The system consists of two staves, treble and bass clef, in a key signature of one flat. Measure 22 features a complex rhythmic pattern with sixteenth notes and beams in both hands. Measure 23 continues this pattern with some changes in the bass line.

24

Musical notation for measures 24-25. Measure 24 shows a continuation of the sixteenth-note patterns in the treble clef, while the bass clef has a more rhythmic accompaniment. Measure 25 features a similar texture with some melodic movement in the treble.

27

Musical notation for measures 27-29. Measure 27 has a dense sixteenth-note texture in the treble. Measure 28 includes a fermata over a note in the treble and a change in the bass line. Measure 29 continues the melodic line in the treble with a fermata.

30

Musical notation for measures 30-31. Measure 30 features a series of chords in the treble clef. Measure 31 concludes the system with a final chord in the treble and a bass line ending with a fermata.