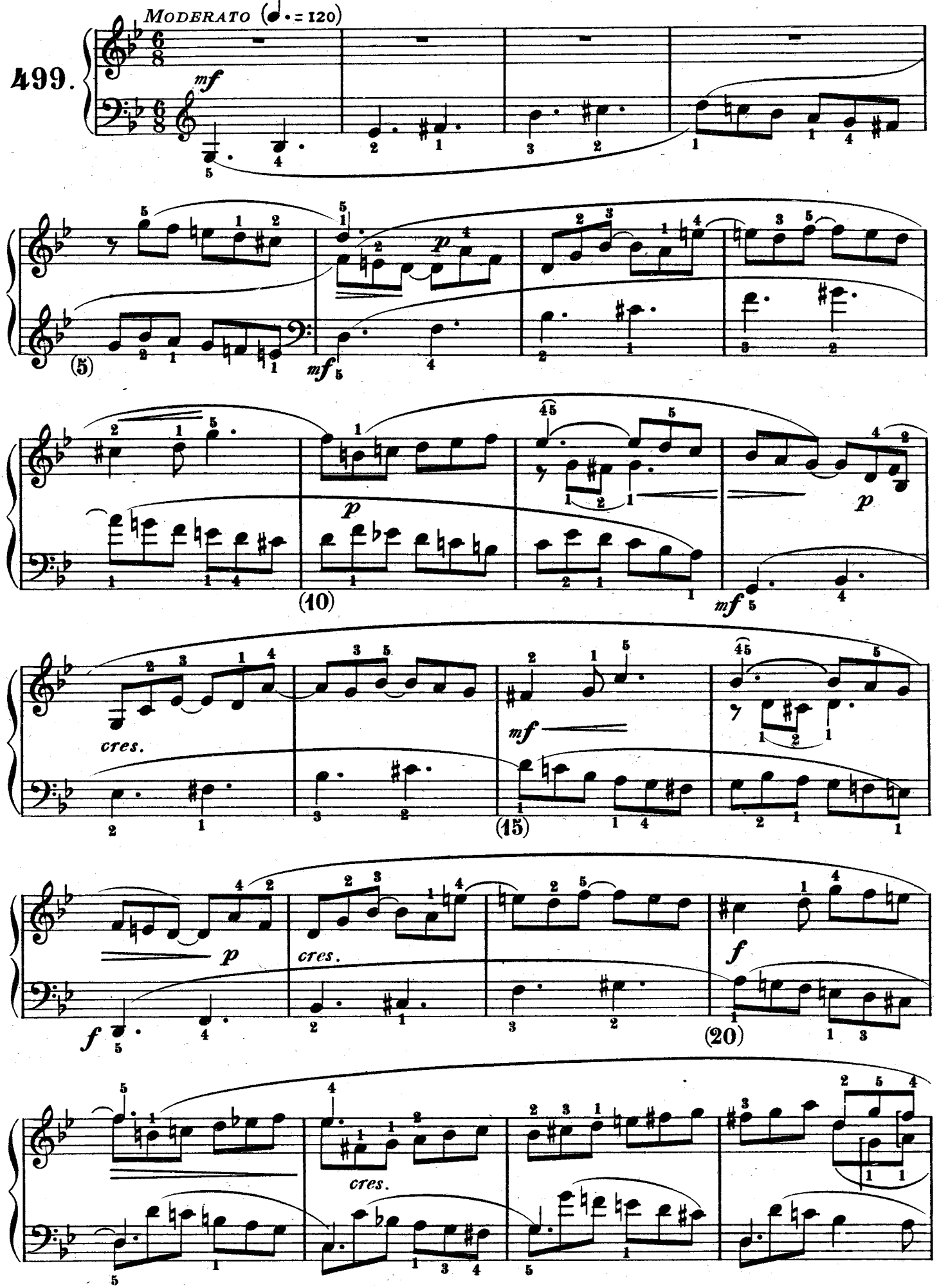
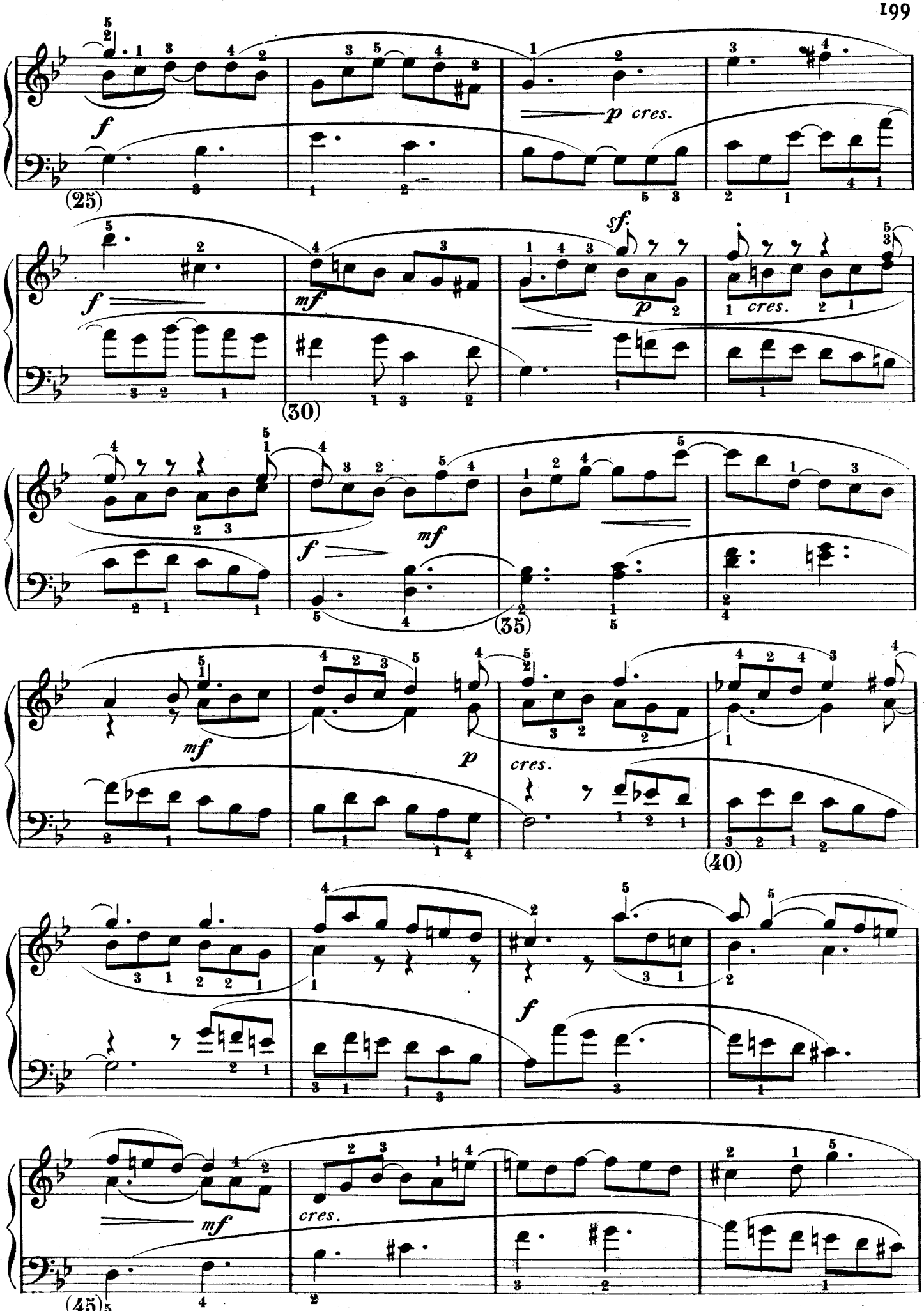
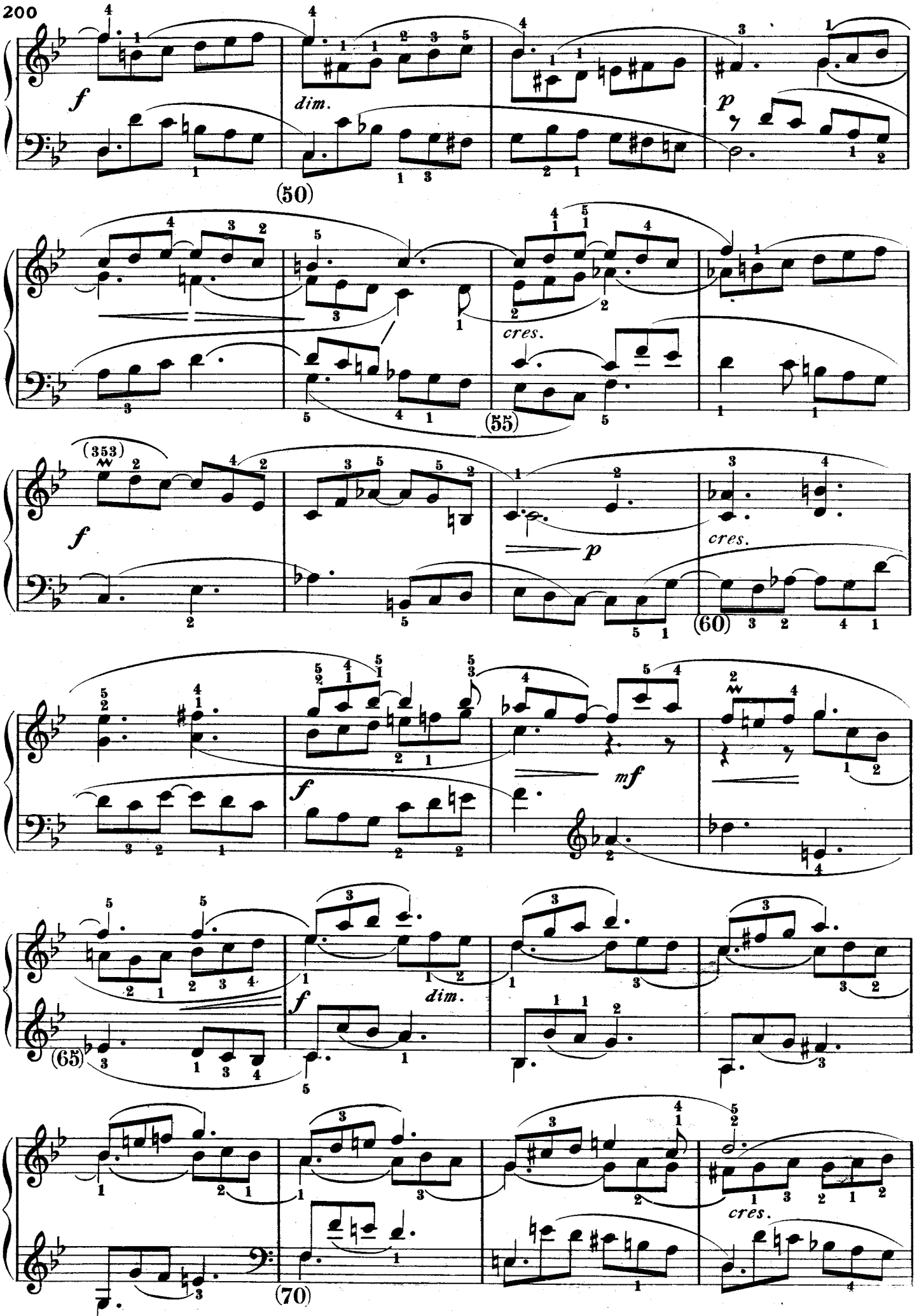
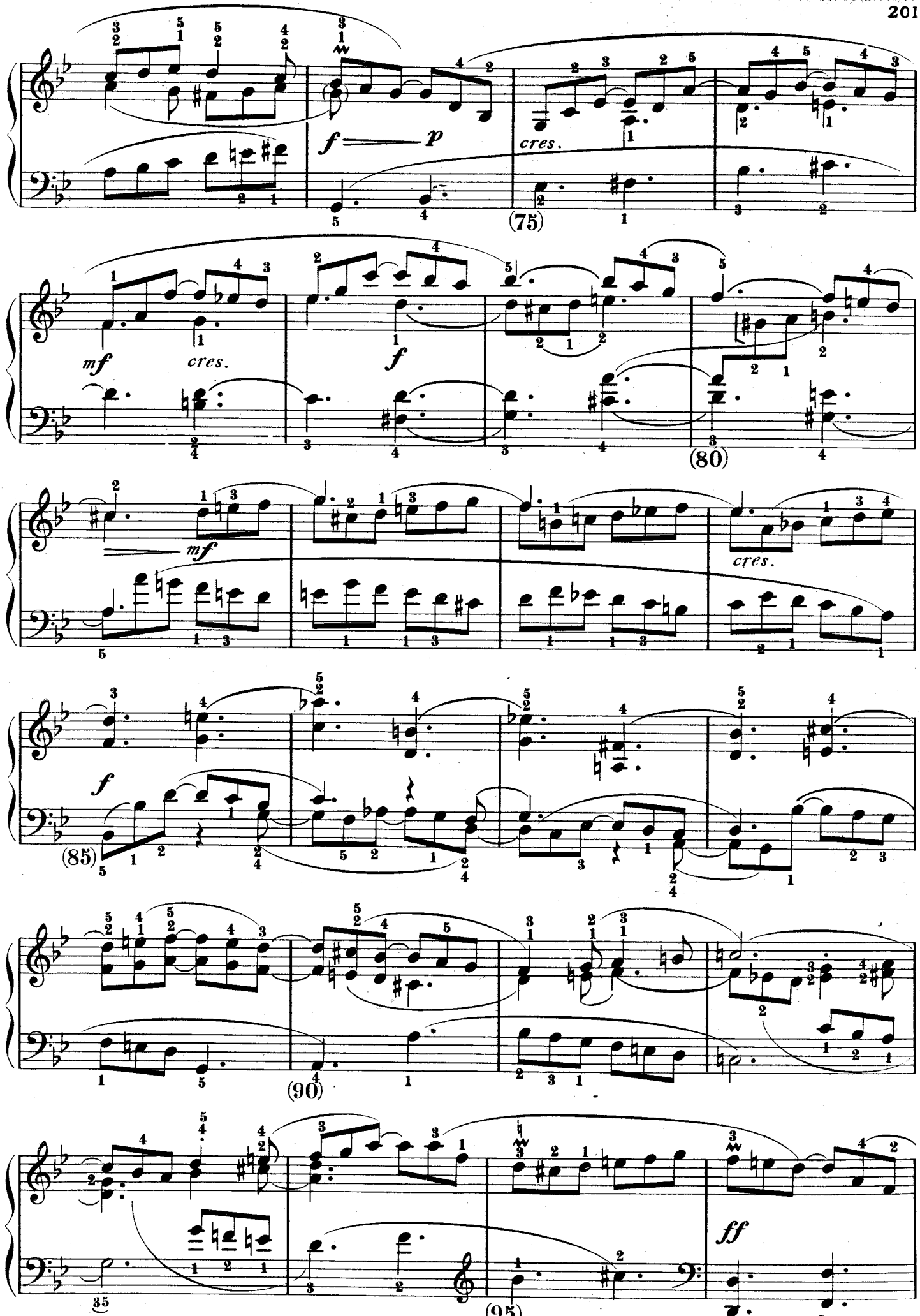
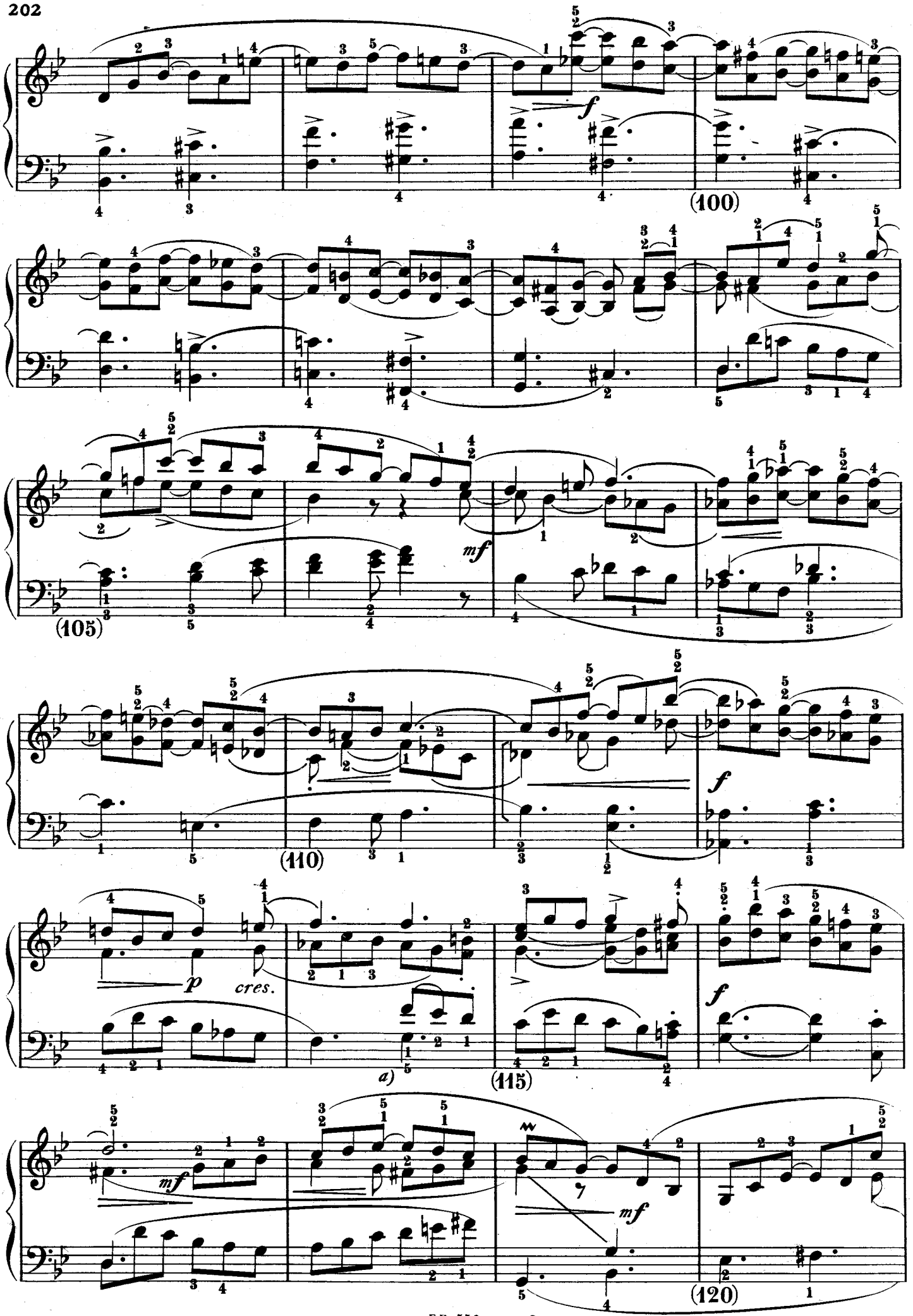
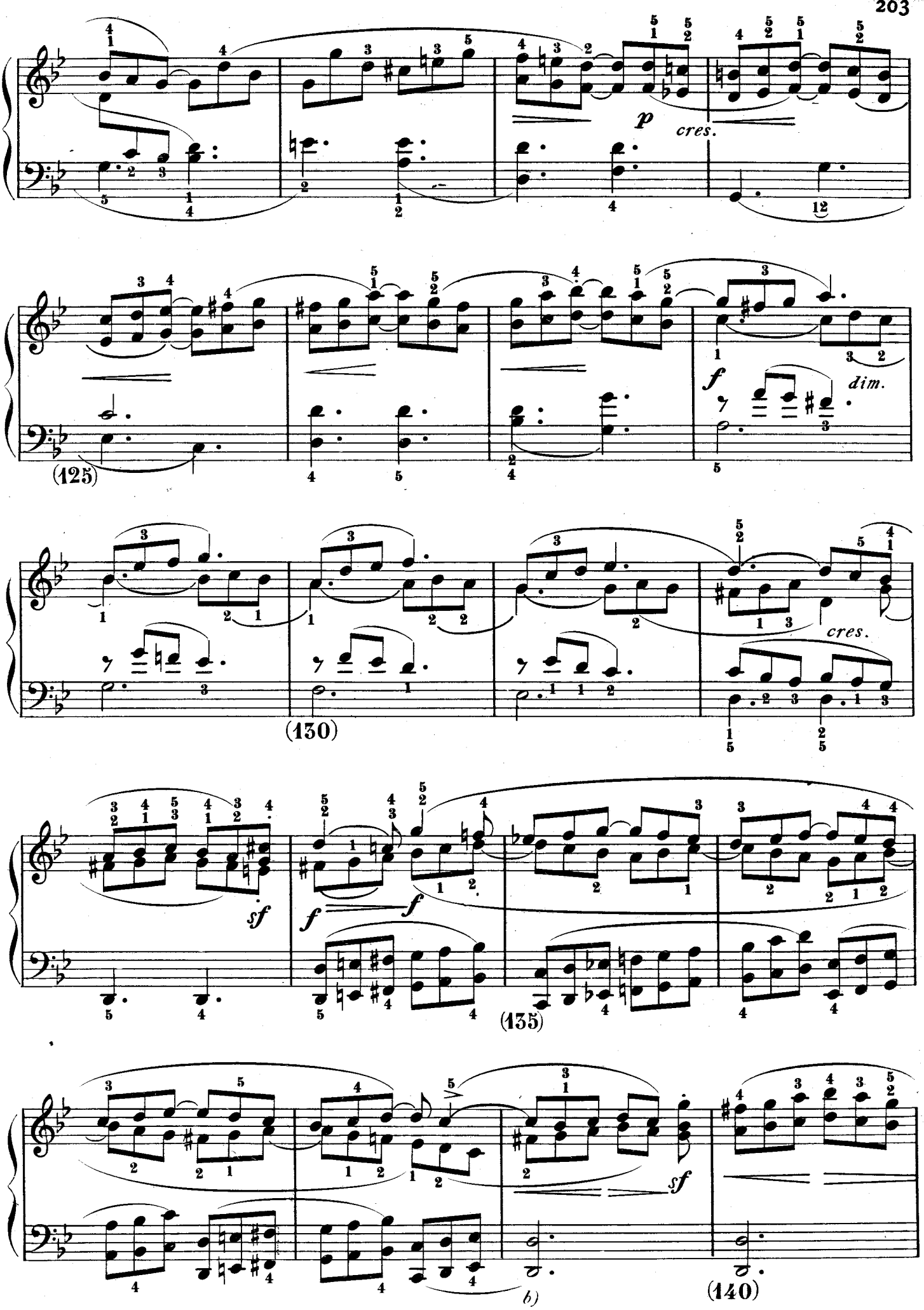

MODERATO (♩. = 120)
499.
mf
(5)
p
mf
(10)
p
p
mf
cres.
mf
(15)
p
cres.
f
f
(20)
cres.

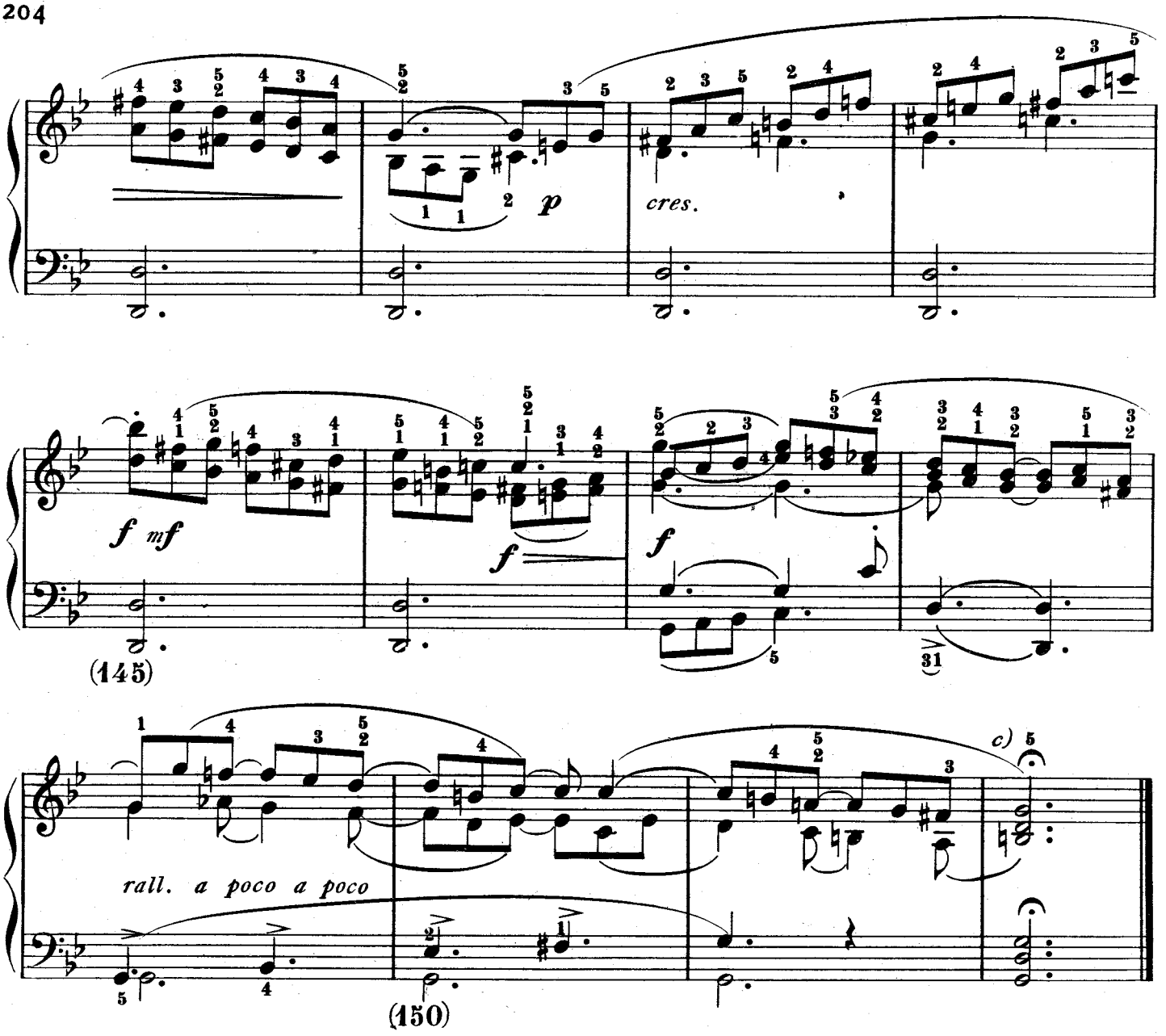

f
p cres.
(25)
f
mf
sf.
p
cres.
(30)
f
mf
(35)
mf
p
cres.
(40)
f
mf
cres.
(45)


f
dim.
p
(50)
cres.
(55)
(353)
f
p
cres.
(60)
mf
f
dim.
(65)
cres.
(70)


f
p
cres.
(75)
mf
cres.
f
(80)
mf
cres.
f
(85)
(90)
ff
(95)


f
(100)
mf
(105)
(110)
f
p
cres.
a)
(115)
f
mf
mf
(120)

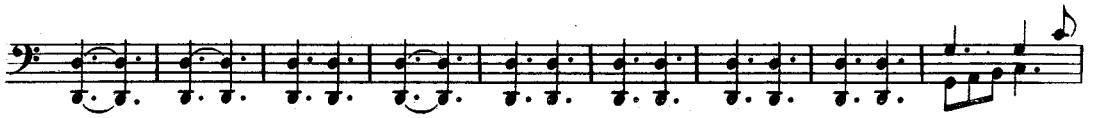

p
cres.
(125)
f
dim.
(130)
cres.
sf
f
f
(135)
sf
b)
(140)



E. O., N. 30.

114 - E. O.

a)



139 - 147 E. O.

152 - *c*) Nell' E. O l' ultimo accordo dura un movimento senza 𝄐
Dans l' E. O. le dernier accord dure un temps sans 𝄐

Questa celebre composizione di D. S. è conosciuta col titolo di « Fuga del gatto » a causa dello strano procedimento degl' intervalli del tema. Si narra, che la prima idea del pezzo sia venuta all'A. dalle note toccate un giorno dalle zampe del suo gatto favorito. Il gustoso aneddoto è verosimile; ma il titolo caratteristico non appare nell'E. O. Lo si legge la prima volta nella vecchia collezione di Clementi « Practical Harmony ».

Cette célèbre composition de D. S. est connue sous le nom « La Fugue du chat » à cause de la marche étrange des intervalles du thème. On raconte que la première idée de ce morceau soit venue à l' A. des notes touchées un jour par les pattes de son chat favori. L' anecdoteg racieuse est vraisemblable, mais le titre caractéristique n' apparaît pas dans l' E. O. On le trouve pour la première fois dans l' ancienne collection de Clementi « Practical Harmony ».

En la E. O. el último acorde tiene el valor de una parte sin 𝄐
In the E. O. the final chord lasts a movement without 𝄐

Esta célebre composición de D. S. se conoce con el título « Fuga del gato » a causa del extraño procedimiento de los intervalos de su tema. Cuéntase que la primera idea de la pieza fuera sugerida al A. por las notas pisadas, un día, por su gato favorito. La graciosa anécdota es verosímil; pero el título característico no aparece en la E. O. Se lée por primera vez en la antigua colección Clementi « Practical Harmony ».

This celebrated composition of D. S. is known by the title of « Fugue of the cat » owing to the strange proceeding of the intervals of the theme. It is related, that the first idea the author had for the piece was given by the notes played one day by his favorite cat. The story is probable and very good: but the characteristic title does not appear in the E. O. It is read for the first time in the old collection of Clementi « Practical Harmony ».