

BEYER

Scuola Preparatoria

allo studio del pianoforte

(op. 101)

REVISIONE DI
G. PICCIOLI

EDIZIONI CURCI · MILANO

F. BEYER

SCUOLA
PREPARATORIA

ALLO STUDIO DEL PIANOFORTE

(Op. 101)

REVISIONE DI
GIUSEPPE PICCIOLI

EDIZIONI CURCI - MILANO



F. BEYER

SCUOLA PREPARATORIA

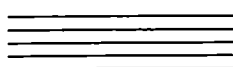
ALLO STUDIO DEL PIANOFORTE

(Op. 101)

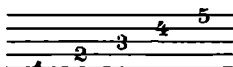
Revisione di
GIUSEPPE PICCIOLI

ELEMENTI DI TEORIA

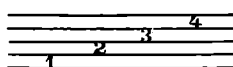
PENTAGRAMMA



RIGHI



SPAZI



Lineette supplementari per le note che superano il pentagramma.

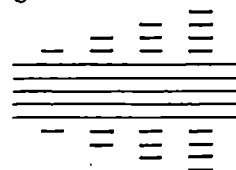


Diagram illustrating note placement on the staff:

- Note sui 5 righi:** mi sol si re fa (written on the top line).
- Note sui 4 spazi:** fa la do mi (written in the spaces).
- Note al disopra e al disotto del rigo:** la do mi sol (written above the staff) and do mi sol (written below the staff).

La musica per pianoforte è scritta su due pentagrammi; in quello superiore si usa la chiave di *sol* (♩), in quello inferiore la chiave di *fa* (♭).

Esempio:

(Chiave di Sol) do re mi fa sol la si do re mi fa sol la si do

(Chiave di Fa) do si la sol fa mi re do si la sol fa mi re do

Per imparare a leggere facilmente le note, l'allievo dovrà prima saper pronunciare le note della scala nel loro ordine progressivo, poi a intervalli di terze.

1° Esempio: do re mi fa sol la si do si la sol fa mi re do

2° Esempio: do mi sol si re fa la do la fa re si sol mi do

Dopo dovrà esercitarsi a trovare i tasti corrispondenti alle note che man mano pronuncia.

INTERVALLI



VALORI MUSICALI



DIVISIONE DEI VALORI

Ciascun valore è divisibile in due parti:

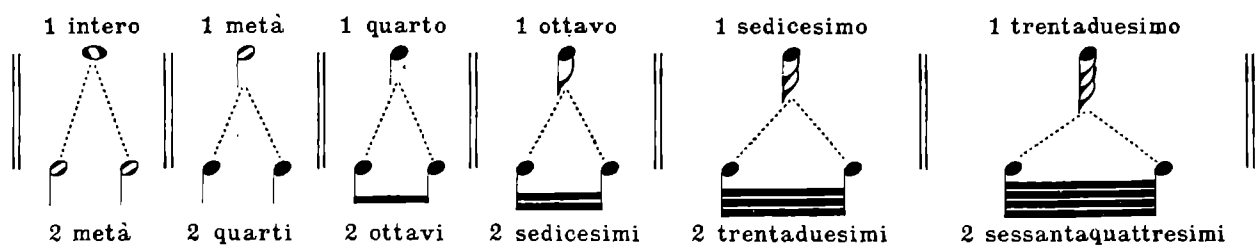


Tavola riassuntiva dei valori delle note e delle pause

Un intero vale:
semibreve

Due metà
minime

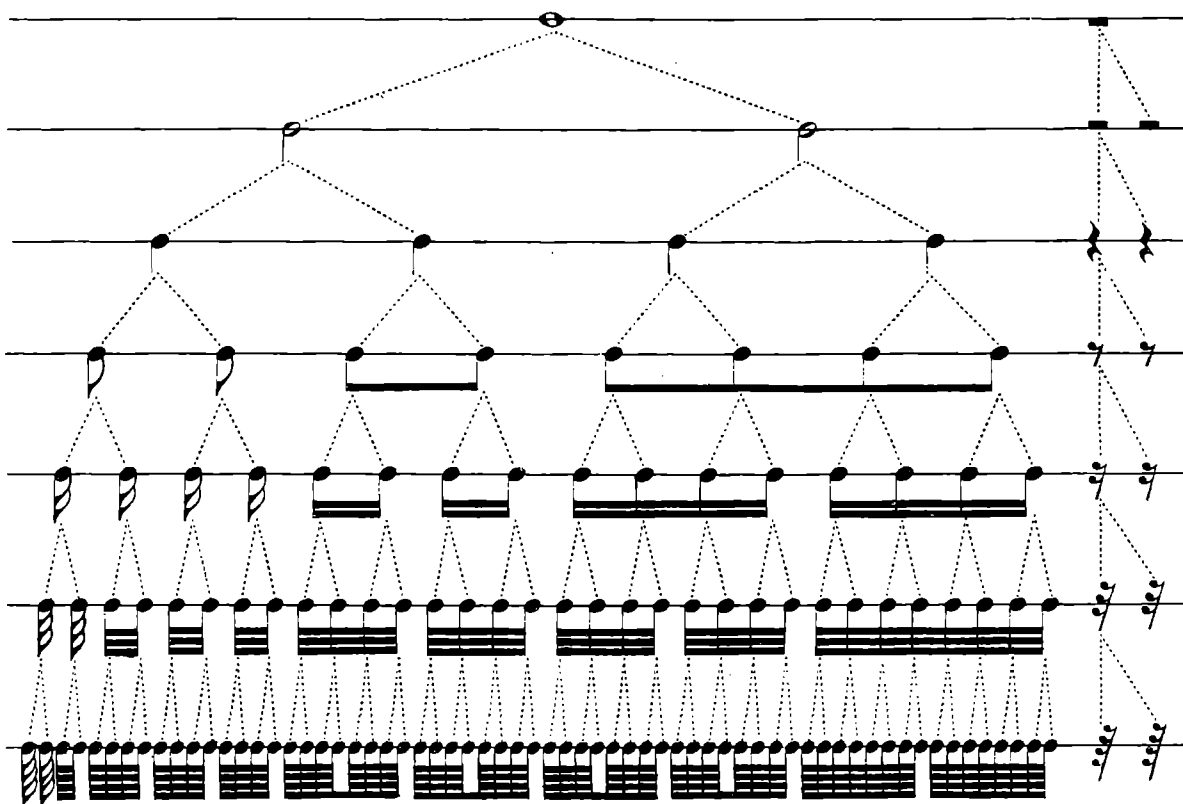
4 Quarti
semiminime

8 Ottavi
crome

16 Sedicesimi
semicrome

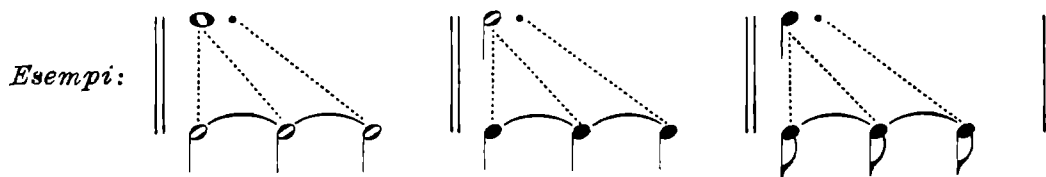
32 Trentaduesimi
biscrome

64 Sessantaquattresimi
semibiscrome

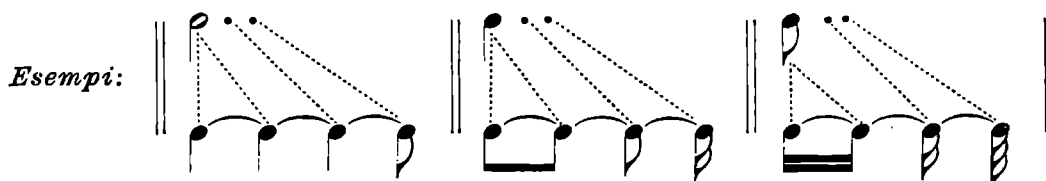


PUNTI

Il punto che segue la nota aumenta la stessa della metà:



Il secondo punto vale la metà del primo:

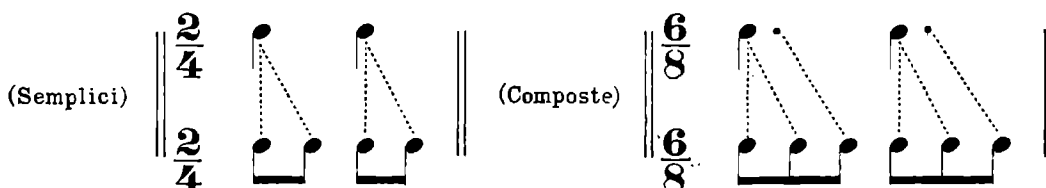


TEMPI SEMPLICI E COMPOSTI

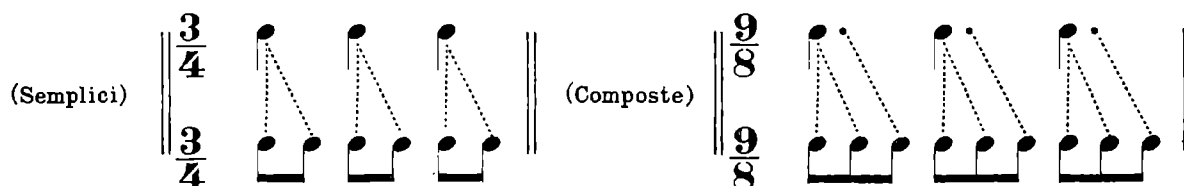
Le battute, o misure, si suddividono con stanghette semplici. (*Es. 1°*) Le due stanghette indicano la fine di una parte del pezzo. (*Es. 2°*) La stanghetta sottile unita a una più marcata indica la fine del pezzo. (*Es. 3°*)



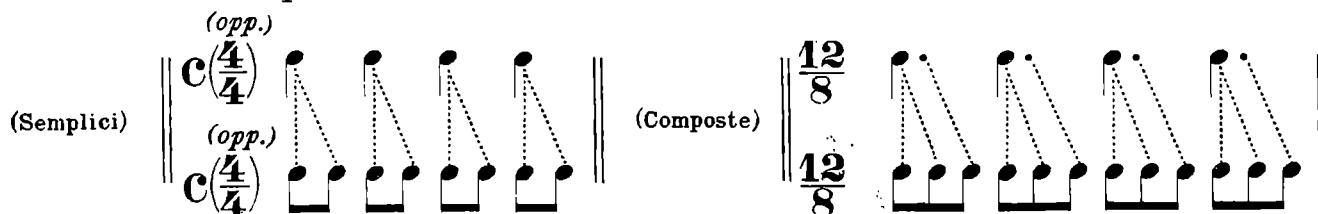
Misure di 2 Tempi



Misure di 3 Tempi



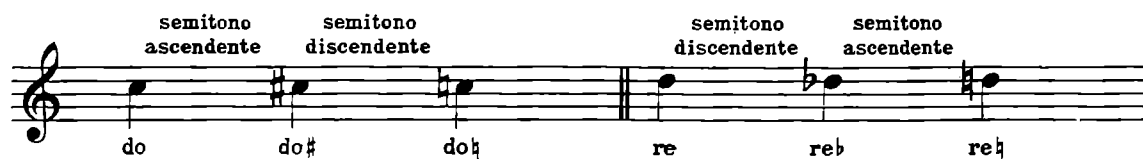
Misure di 4 Tempi



ACCIDENTI

(Segni di alterazione)

Diesis: $\sharp$
 Bemolle: $\flat$
 Bequadro: $\natural$



Nomi delle
note col Diesis



Nomi delle
note col Bemolle



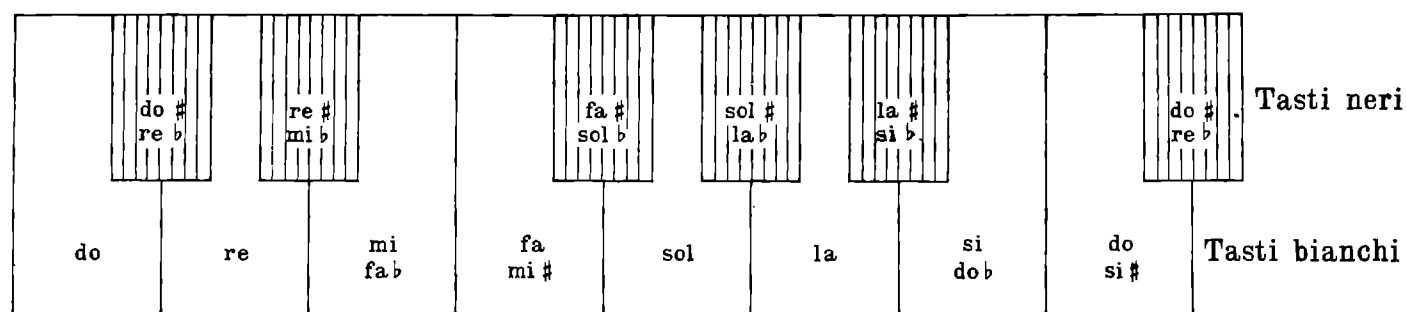
Scala
cromatica
ascendente



Scala
cromatica
discendente

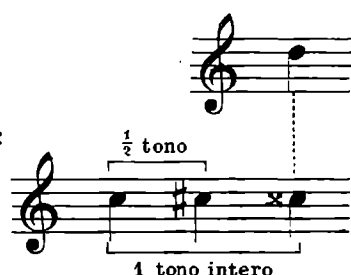


Enarmonica

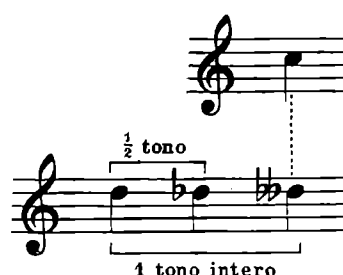


Come il $\sharp$ fa aumentare la nota in tal modo accidentata di $\frac{1}{2}$ tono e il $\flat$ l'abbassa pure di $\frac{1}{2}$ tono, così il doppio diesis ($\times$ opp. $\sharp\sharp$) o il doppio bemolle ($\flat\flat$) aumentano o abbassano le note di un tono intero.

Esempio:



nota
equivalente



nota
equivalente

SUDDIVISIONE DELLA SCALA PER TONI E MEZZITONI

Scala di
do maggiore



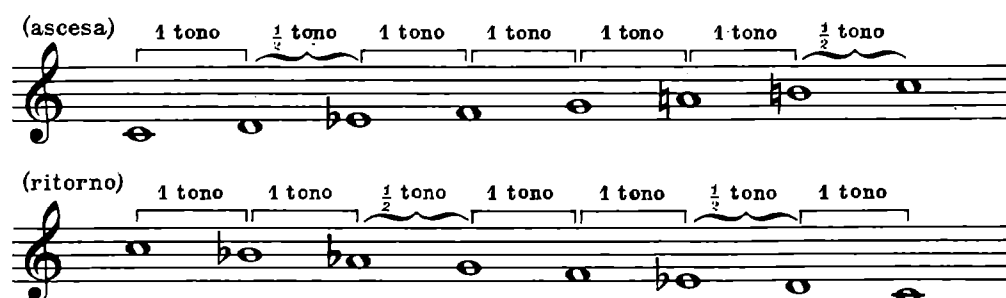
Scala di
do minore
(naturale)



Scala di
do minore
(armonica)



Scala di
do minore
(melodica)



CONCATENAZIONE DI TUTTE LE TONALITÀ MAGGIORI E MINORI

Do magg. La min. Sol magg. Mi min. Re magg. Si min. La magg. Fa# min.

Mi magg. Do# min. Si magg. Sol# min. Fa# magg. Re# min. Do# magg. La# min.

Fa magg. Re min. Sib magg. Sol min. Mib magg. Do min. Lab magg. Fa min.

Reb magg. Sib min. Solb magg. Mib min. Dob magg. Lab min.

PRIMA PARTE

OSSERVAZIONI PRELIMINARI

Non si raccomanderà mai abbastanza la esatta posizione dell'allievo al pianoforte. L'insegnante, perciò, curi scrupolosamente i seguenti punti fondamentali:

- 1) **SEDILE**: non dev'essere troppo alto ma nemmeno troppo basso; la giusta altezza è data dalla posizione del gomito, che deve trovarsi *appena* al disopra della tastiera. Non si usino sedili rotondi e movibili, che non offrono sufficiente stabilità al corpo, bensì comuni sedie quadrate e con spalliera, affinchè nei momenti di sosta l'allievo possa riposarsi senza piegarsi su se stesso. Se l'allievo non riuscisse ancora a toccare il pavimento con i piedi, si adoperi uno sgabello di giusta altezza affinchè le gambe non stiano a ciondoloni.
- 2) **CORPO**: deve trovarsi a una giusta distanza dalla tastiera, distanza che sarà regolata in base alla lunghezza delle braccia. Il corpo abbia sempre un atteggiamento naturale ed elastico.
- 3) **BRACCIA**: non siano mai rigide e si lascino cadere aderenti al corpo come quando si sta seduti normalmente o si cammina (non si tengano, quindi, le spalle arcuate). I gomiti dovranno essere leggermente aderenti al corpo.
- 4) **MANI**: Si tengano un poco inclinate verso i pollici, badando che i polsi stiano sempre più bassi delle nocche. Si osservi, tuttavia, che il polso troppo basso è indice di errata impostazione come il polso troppo alto o arcuato.
- 5) **DITA**: Dolcemente arcuate, con il polpastrello rivolto al tasto; si alzino verticalmente, curando che i movimenti di ascesa o di discesa non procurino scosse alla mano.



GINNASTICA PER LE DITA DELLA MANO DESTRA

Negli esercizi che seguono si badi che il dito si alzi nel momento stesso in cui quello successivo percuoterà l'altro tasto. Tutti i movimenti dovranno compiersi con molta uguaglianza, con precisione e - all'inizio - con estrema lentezza. Per evitare dannose contrazioni ai muscoli e contraccolpi alla mano e al braccio, non si esiga, in principio, un suono troppo forte. Ciò provocherebbe, inoltre, un'esecuzione pesante e stentata.

(Si ripeta ogni numero finchè l'insegnante non sia pienamente soddisfatto.)

1 1 2 1 2 1 2 3 3 2 1

4 1 2 3 2 5 1 2 3 4 6 4 3 2 1

7 1 2 3 4 8 1 2 3 4 9 5 4 3 2 1

10 1 5 11 1 2 1 3 1 4 1 5 12 1 3 5 1

13 5 4 5 4 5 14 5 4 3 4 15 5 4 3 2 3 4

16 5 4 3 2 1 2 3 4 17 5 4 5 3 5 2 5 1 18 1 3 5 3

19 1 2 3 4 2 3 4 5 20 4 3 2 1 5 4 3 2

21 1 2 3 4 5 22 2 1 3 1 4 1 5 1 4 1 3 1 2

23 1 5 2 5 3 5 4 5 3 5 2 5 1 24 1 3 2 4 3 5 4 2

GINNASTICA PER LE DITA DELLA MANO SINISTRA

The musical score consists of 24 numbered exercises, each on a single staff in treble clef with a common time signature (C). The exercises are as follows:

- Exercise 1:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 1, 2, 1.
- Exercise 2:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 3, 2, 1.
- Exercise 3:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 3, 2, 1, 3, 2, 1.
- Exercise 4:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 3, 2, 1.
- Exercise 5:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 3, 4, 3, 2, 1.
- Exercise 6:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 4, 3, 2, 1, 4, 3, 2, 1.
- Exercise 7:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 3, 4, 3, 2, 1.
- Exercise 8:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 3, 4, 3, 2, 1.
- Exercise 9:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.
- Exercise 10:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 3, 4, 3, 2, 1.
- Exercise 11:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 2, 1, 3, 1, 4, 1, 5.
- Exercise 12:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 3, 5, 4, 3, 2, 1.
- Exercise 13:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 5, 4, 5, 4, 5.
- Exercise 14:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 3, 4, 3, 2, 1, 2, 3, 4, 5.
- Exercise 15:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 3, 2, 3, 4, 5, 4, 3, 2, 1.
- Exercise 16:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 3, 2, 1, 2, 3, 4, 5.
- Exercise 17:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 5, 3, 5, 2, 5, 1.
- Exercise 18:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 3, 1, 3, 5, 4, 3, 2, 1.
- Exercise 19:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 3, 2, 4, 3, 2, 1.
- Exercise 20:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 2, 3, 4, 5, 1, 2, 3, 4, 5.
- Exercise 21:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.
- Exercise 22:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 2, 1, 3, 1, 4, 1, 5, 1, 4, 1, 3, 1.
- Exercise 23:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 2, 4, 5, 3, 5, 2, 5, 1, 5, 2, 5, 3, 5, 4.
- Exercise 24:** C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 5, 3, 4, 2, 3, 1, 2, 4.

GINNASTICA PER LE DUE MANI UNITE

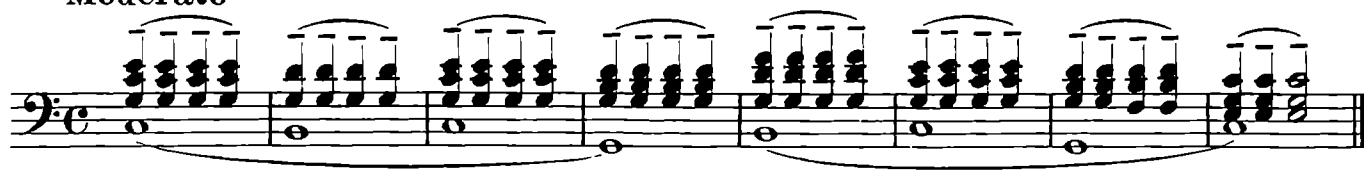
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Avvertenza - L'allievo dovrà subito imparare a memoria questi esercizi, seguendo scrupolosamente le indicazioni dell'insegnante. Solo quando avrà acquistata una certa padronanza nell'articolazione delle dita potrà iniziare lo studio degli esercizi seguenti, che riguardano particolarmente il Tocco. Contemporaneamente si dedichi anche allo studio degli esercizi compresi nell'Appendice di questo Metodo.

A 3 MANI

(MAESTRO)

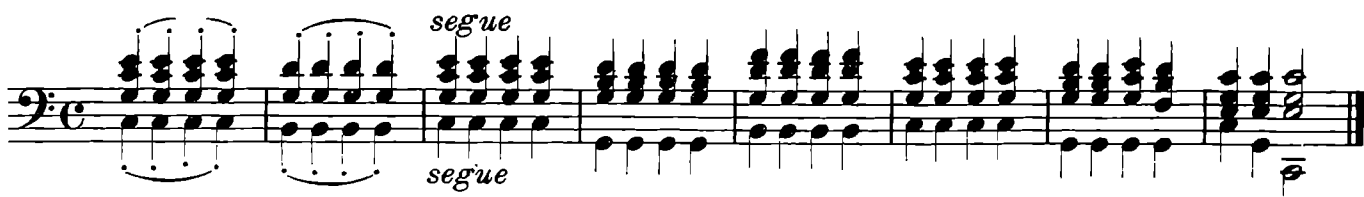
Moderato

1
Tema

Var. 1



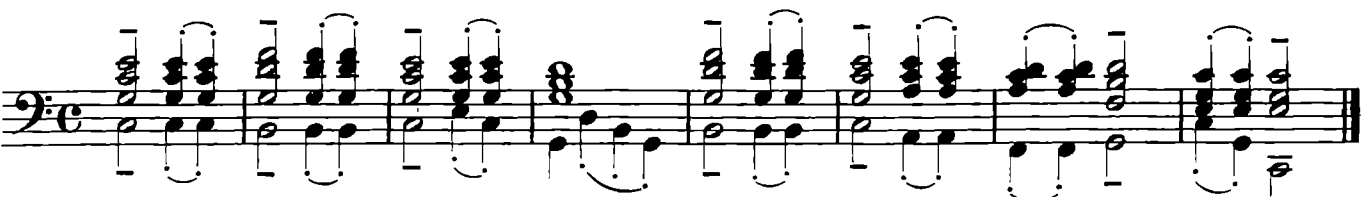
Var. 2



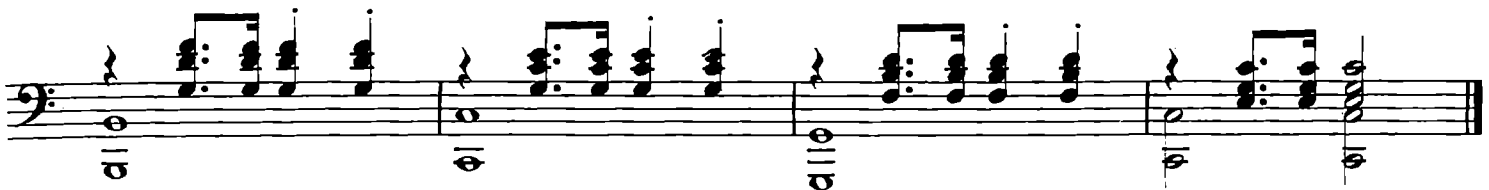
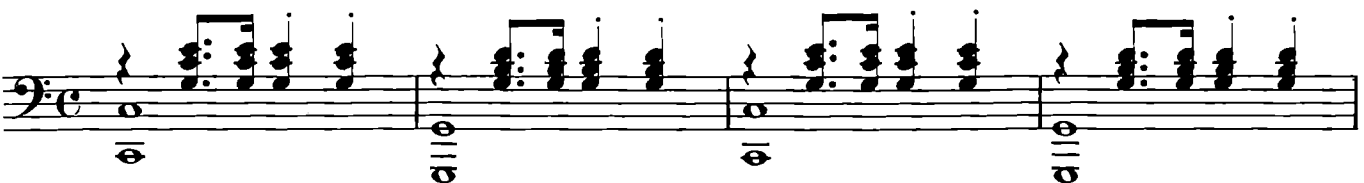
Var. 3



Var. 4



Var. 5



Var. 6



A 3 MANI

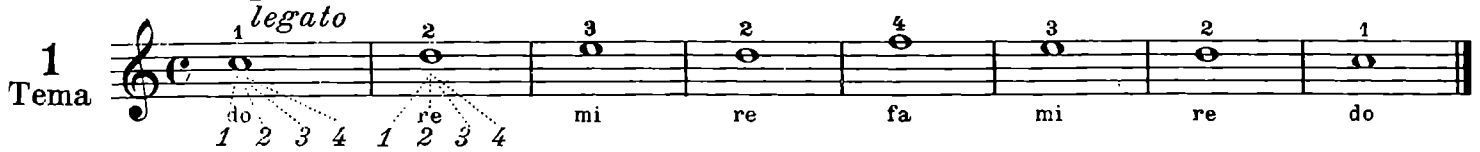
(ALLIEVO)

Posizione della mano.



Per la sola mano destra

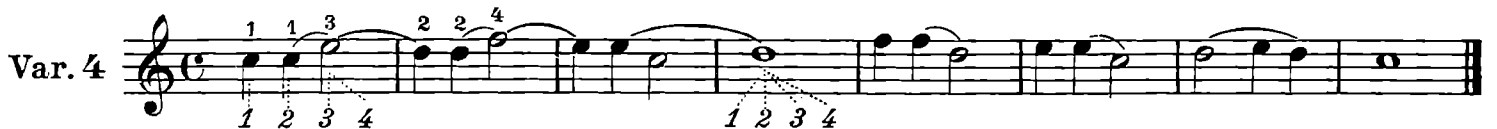
Tempo moderato



(L'allievo conti sempre ad alta voce e con precisione ritmica.)

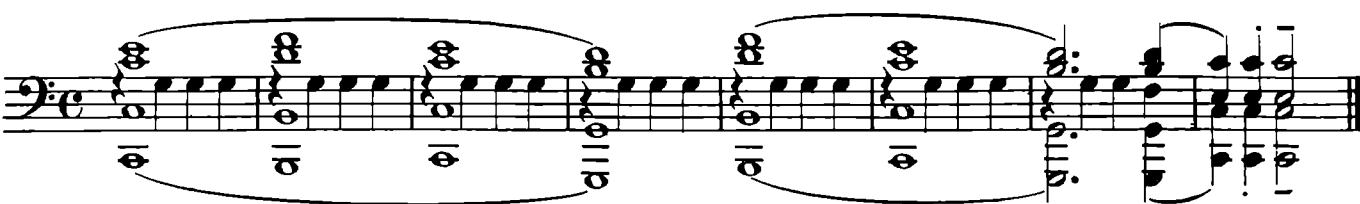
Le note comprese sotto le legature:  non dovranno mai risultare disgiunte l'una dall'altra.

Non si alzi, quindi, il dito dal tasto prima che l'altro non abbia fatto risuonare il tasto successivo. Questa è una regola generale. Dovendo ribattere la stessa nota con lo stesso dito è necessario alzare la mano un attimo prima.



(a) Prima d'iniziare l'esercizio l'allievo prepari la mano sulle note indicate nell'esempio che precede ogni esercizio e che riflette, appunto, la "posizione della mano.,,"

Var. 7



Var. 8



Var. 9



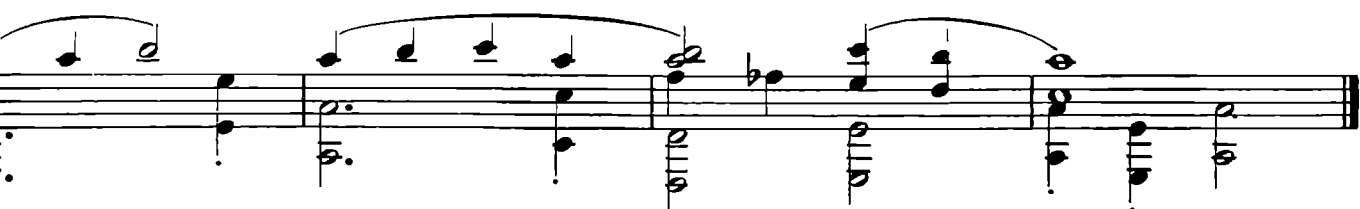
Var. 10



Var. 11



Var. 12



Var. 13



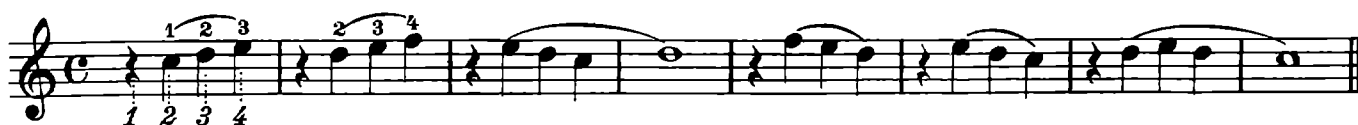
Var. 14



Durante le pause il dito non deve rimanere sul tasto. Si alzi, quindi, la mano.

Pause 

una battuta mezza battuta un quarto un ottavo un sedicesimo

Var. 7 

Var. 8 

Var. 9 



Var. 10 



Var. 11 



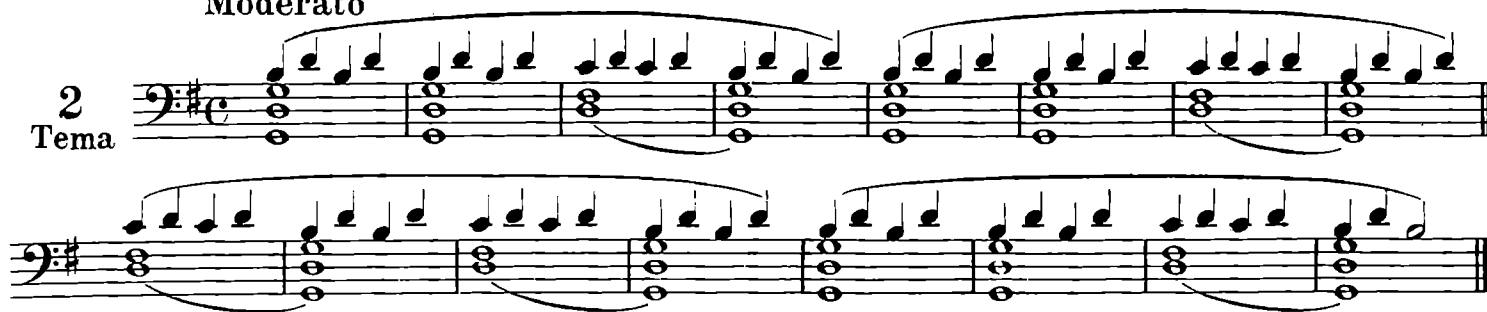
Var. 12 



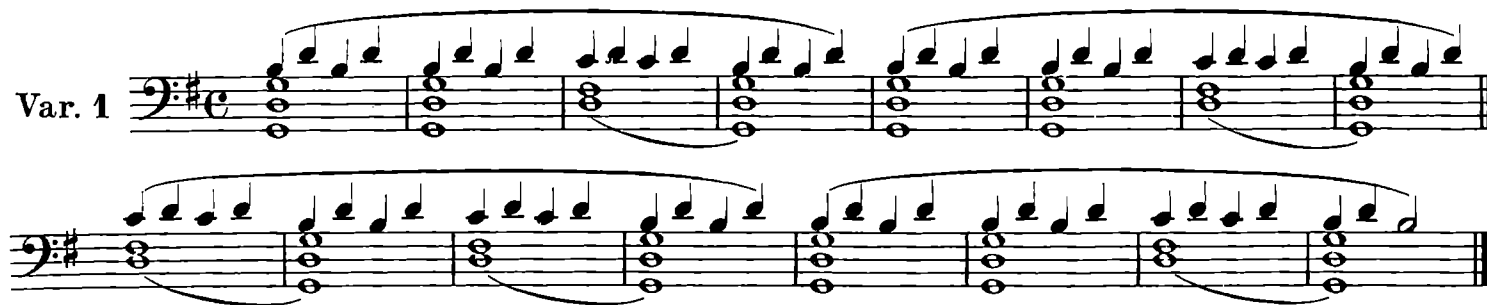
A 3 MANI

(MAESTRO)

Moderato

2
Tema

Var. 1



Var. 2



Var. 3



Var. 4



A 3 MANI

(ALLIEVO)

Posizione della mano. 
sol la si

Per la sola mano sinistra

Moderato

2
Tema



Var. 1



Var. 2



Var. 3



Var. 4



Var. 5

Var. 6

Var. 7

Var. 8

RITORNELLO :: ::

Il pezzo racchiuso fra questi due segni va ripetuto. Si ripete pure il brano che va dal principio del pezzo fino al primo segno ::



Posizione della mano.

sol la si do re



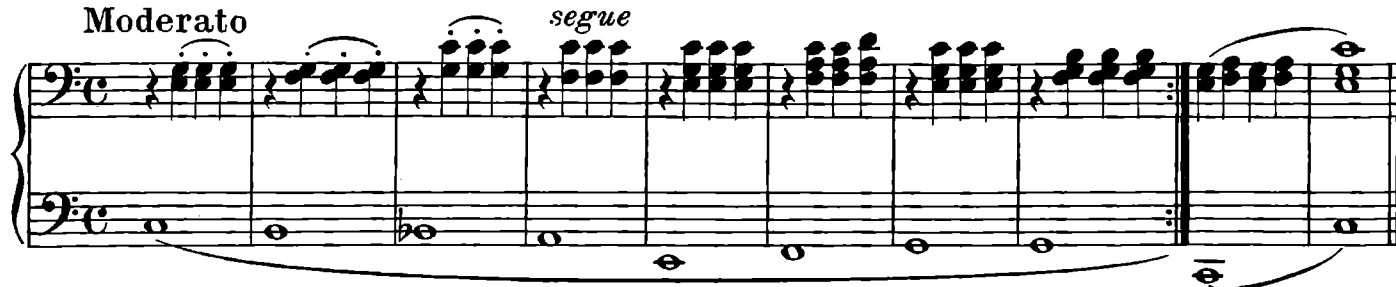
A 4 MANI

(MAESTRO)

Moderato

segue

3



4



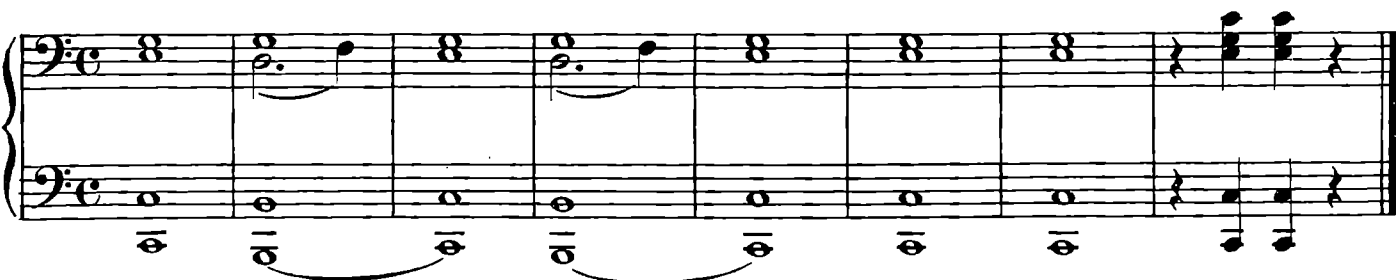
5



6



7



A 4 MANI

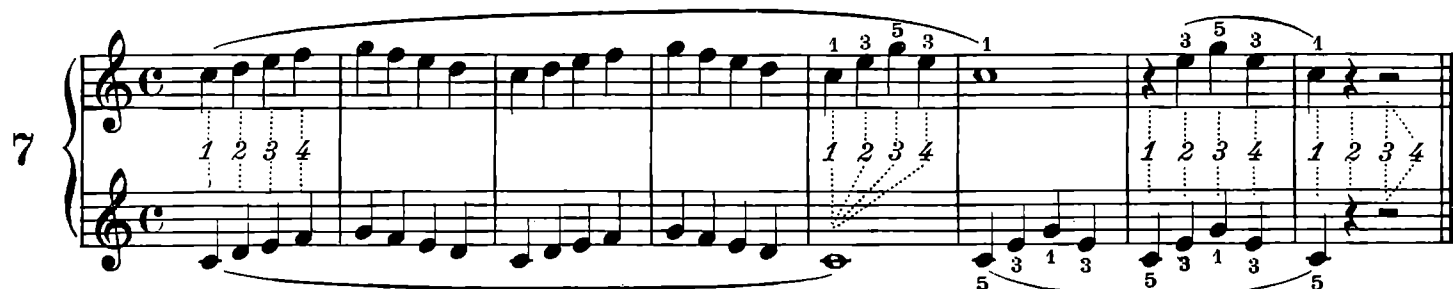
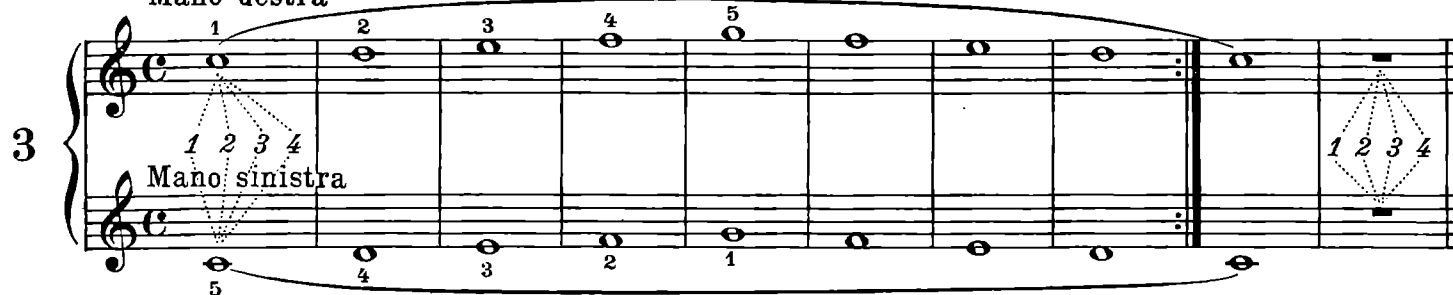
(ALLIEVO)

Posizione delle mani.



La punta di ciascun dito rimanga sempre rivolta al tasto assegnato, di modo che la posizione della mano risulti immutata ed esatta.

Moderato
Mano destra



*(MAESTRO)**segue*

8

Measure 8: Treble staff contains a series of chords (mostly triads and dyads) with a melodic line. Bass staff contains single notes, mostly octaves and dyads, with some slurs.

Measure 9: Treble staff continues the chordal texture. Bass staff continues the single-note texture, with some slurs and ties.

Allegretto

9

Measures 10-14: Treble staff contains a continuous melodic line with eighth and sixteenth notes, often beamed together. Bass staff contains a harmonic accompaniment of single notes, mostly octaves and dyads, with some slurs.

(ALLIEVO)

Posizione delle mani.



8

Allegretto

9

*(MAESTRO)**Comodo*

10

Three systems of musical notation for the 'Comodo' section, measures 10-12. Each system consists of a grand staff (treble and bass clefs). The first system (measure 10) features a series of chords in the right hand and a melodic line in the left hand. The second system (measure 11) continues the chordal texture in the right hand and the melodic line in the left hand. The third system (measure 12) concludes the 'Comodo' section with a final chord in the right hand and a melodic phrase in the left hand.

*Moderato**segue*

11

Three systems of musical notation for the 'Moderato' section, measures 11-13. Each system consists of a grand staff (treble and bass clefs). The first system (measure 11) features a series of chords in the right hand and a melodic line in the left hand. The second system (measure 12) continues the chordal texture in the right hand and the melodic line in the left hand. The third system (measure 13) concludes the 'Moderato' section with a final chord in the right hand and a melodic phrase in the left hand.

(ALLIEVO)

Posizione delle mani.



Comodo

10

Posizione delle mani.



Moderato

11

ESERCIZI A 2 MANI

L'allievo non dimentichi mai che la corretta posizione del corpo, delle braccia, delle mani, delle dita, come il modo d'attaccare il tasto e il giusto senso della misura sono la base di una buona esecuzione.

Moderato

12

do re mi fa sol

do sol

13

do sol

do re mi fa sol

14

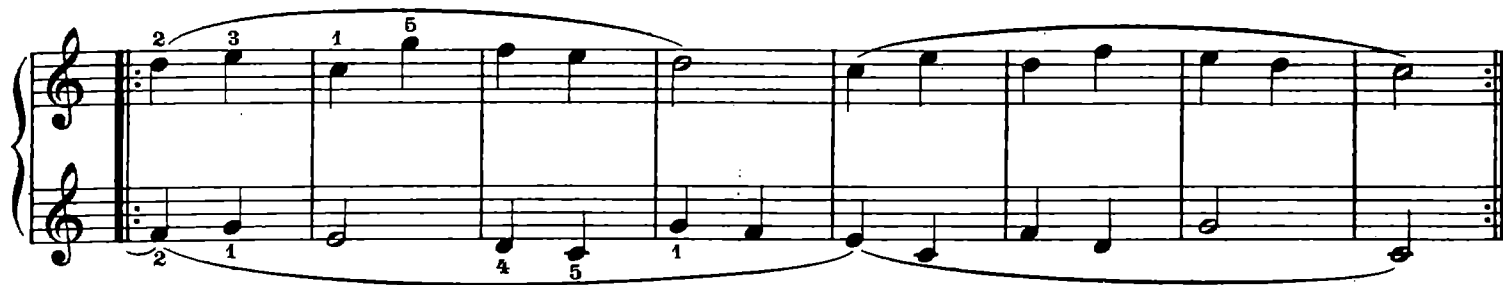
do re mi fa sol

do re mi fa sol

15

Moderato

16



Allegretto

17



Allegretto

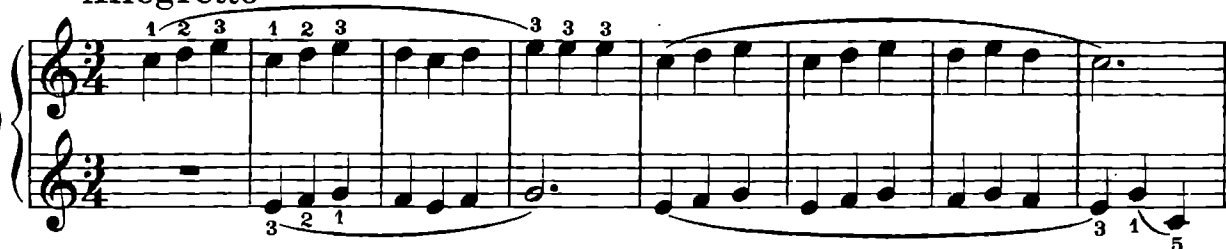
18



Allegretto



19



Allegretto



20



Moderato



21



22





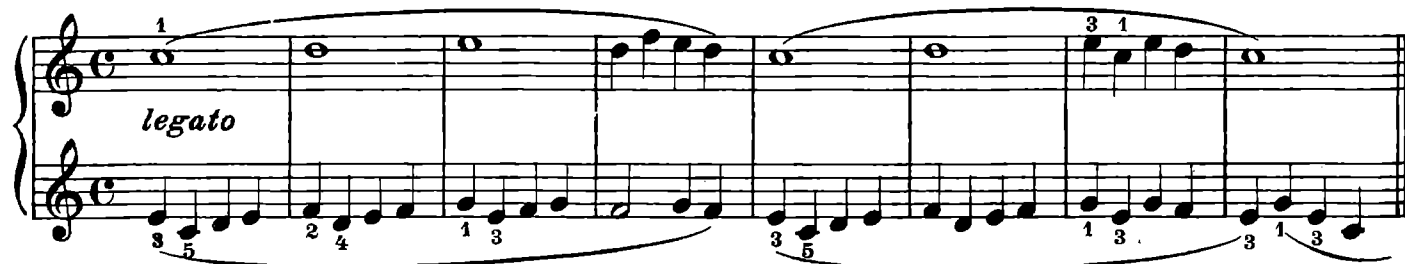
Moderato



23



24

legato

25



Moderato

1 2 3 4 5
do re mi fa sol

5 4 3 2 1
do re mi fa sol

26

27

28

The musical score is written for a piano in C major, marked 'Moderato'. It consists of six systems of two staves each. The first system includes a vocal line with the lyrics 'do re mi fa sol' and a piano accompaniment. The second system is marked with a large bracket and the number 26. The third system is marked with a large bracket and the number 27. The fourth system is marked with a large bracket and the number 28. The fifth and sixth systems continue the piano accompaniment. The score features various musical notations including eighth, sixteenth, and thirty-second notes, rests, and fingerings.

LEGATURA DI VALORE

Questa legatura, chiamata di "valore", unisce due valori di eguale nome in uno solo. Il dito dovrà quindi rimanere fermo sul tasto per tutta la durata delle due note.

29

30

legato

31



(MAESTRO)

Andante

32

dolce

Allegretto

33

p

Andante

34

p

(ALLIEVO)

Andante

32

sol la si do re

sol la si do re

Allegretto

33

Andante

34

Moderato



35

sempre legato

36

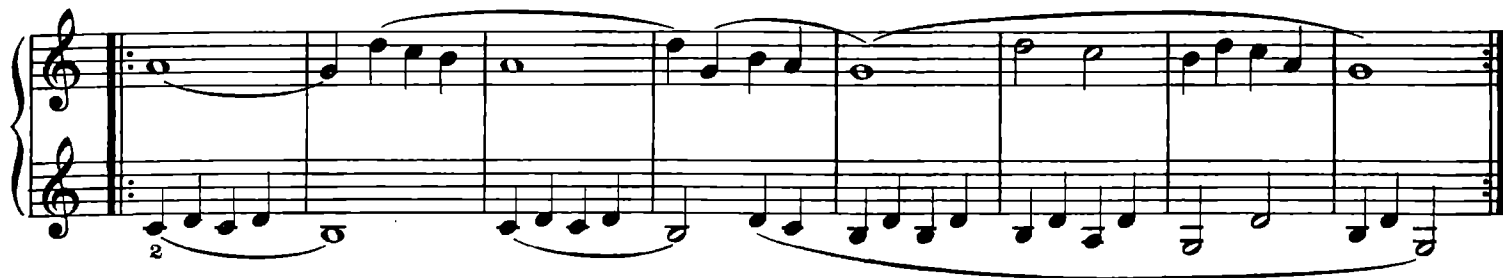
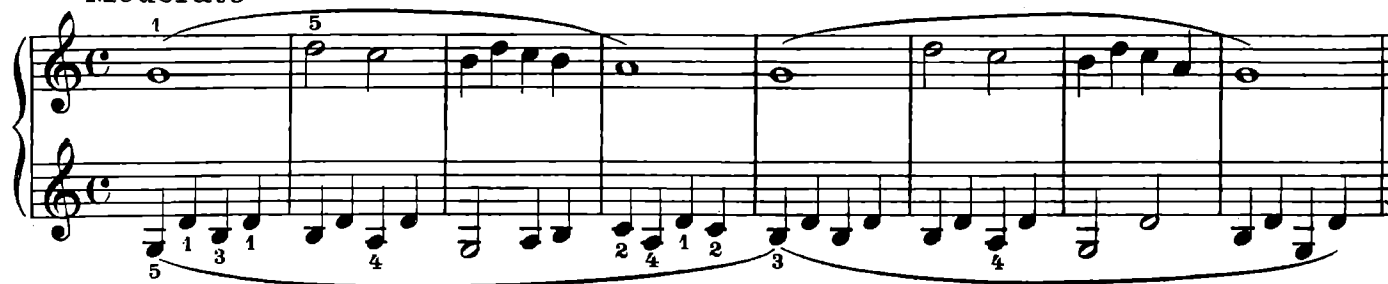
Allegretto



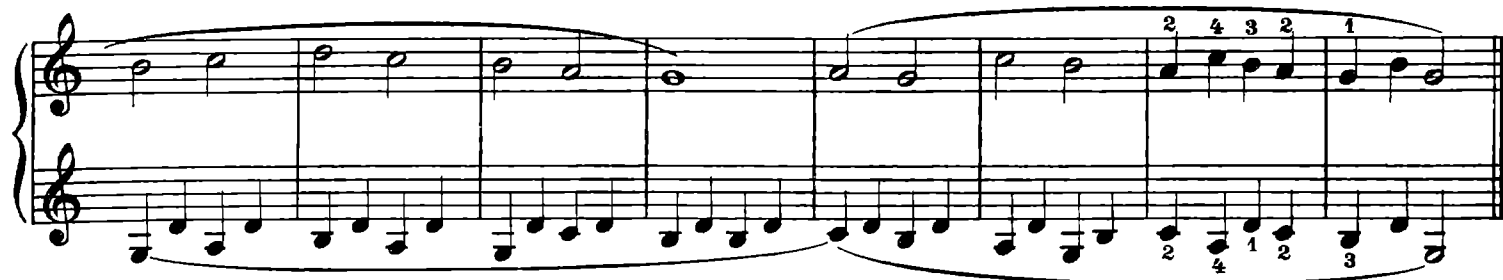
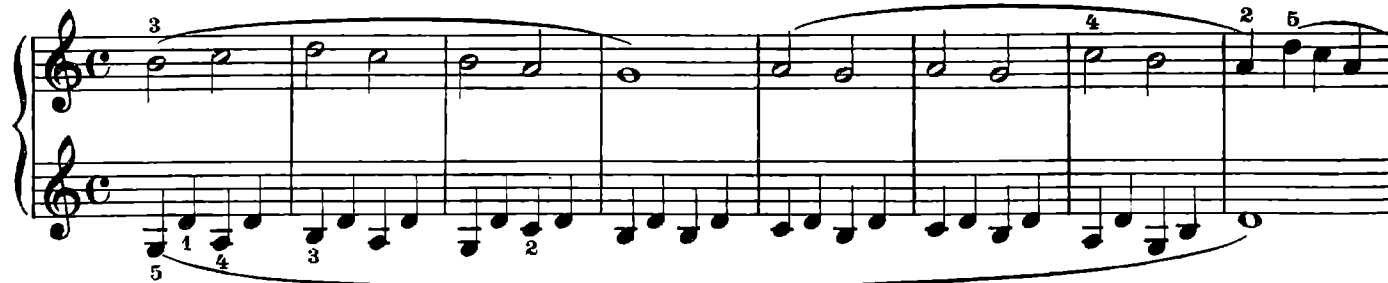
37

Moderato

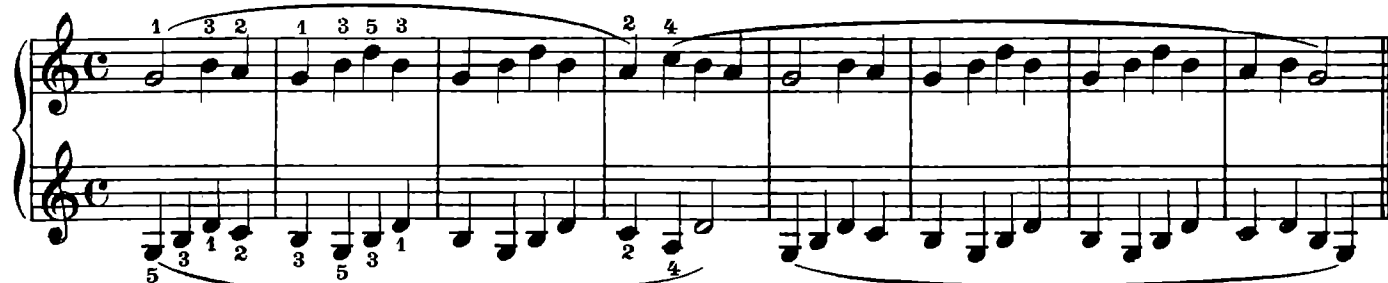
38



39



40



(MAESTRO)

Allegretto

41

p

This block contains the musical notation for measures 41 and 42. Measure 41 is marked with a piano (*p*) dynamic. The music is in 3/4 time and features a complex texture with many beamed sixteenth and thirty-second notes in both the treble and bass staves. Measure 42 continues this texture. The key signature has one sharp (F#).

Andante

42

dolce

This block contains the musical notation for measures 42 and 43. Measure 42 is marked with a dolce (*dolce*) dynamic. The tempo is Andante, and the time signature is 3/4. The music is characterized by wide intervals and a slower, more lyrical feel compared to the previous section. The key signature has one sharp (F#).

Moderato

43

mf

p

This block contains the musical notation for measures 43 and 44. Measure 43 is marked with a mezzo-forte (*mf*) dynamic, and measure 44 is marked with a piano (*p*) dynamic. The tempo is Moderato, and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests in the bass staff in measure 44. The key signature has one sharp (F#).

(ALLIEVO)

Allegretto

41

legato

la si do re mi
la si do re mi

Andante

42

Moderato

43

(MAESTRO)

Moderato

44

p

The musical score consists of six systems of piano notation. The first system (measures 44-45) is in bass clef with a common time signature (C). The left hand plays a simple harmonic accompaniment, while the right hand plays a rapid, ascending and descending eighth-note pattern. The second system (measures 46-47) continues this pattern. The third system (measures 48-49) introduces a treble clef for the right hand, which now plays a series of eighth-note chords, while the left hand continues its accompaniment. The fourth system (measures 50-51) continues the treble clef melody. The fifth system (measures 52-53) returns to a bass clef for both hands. The sixth system (measures 54-55) concludes the piece with a final chord in the right hand and a sustained note in the left hand.

OTTAVA 8-----;

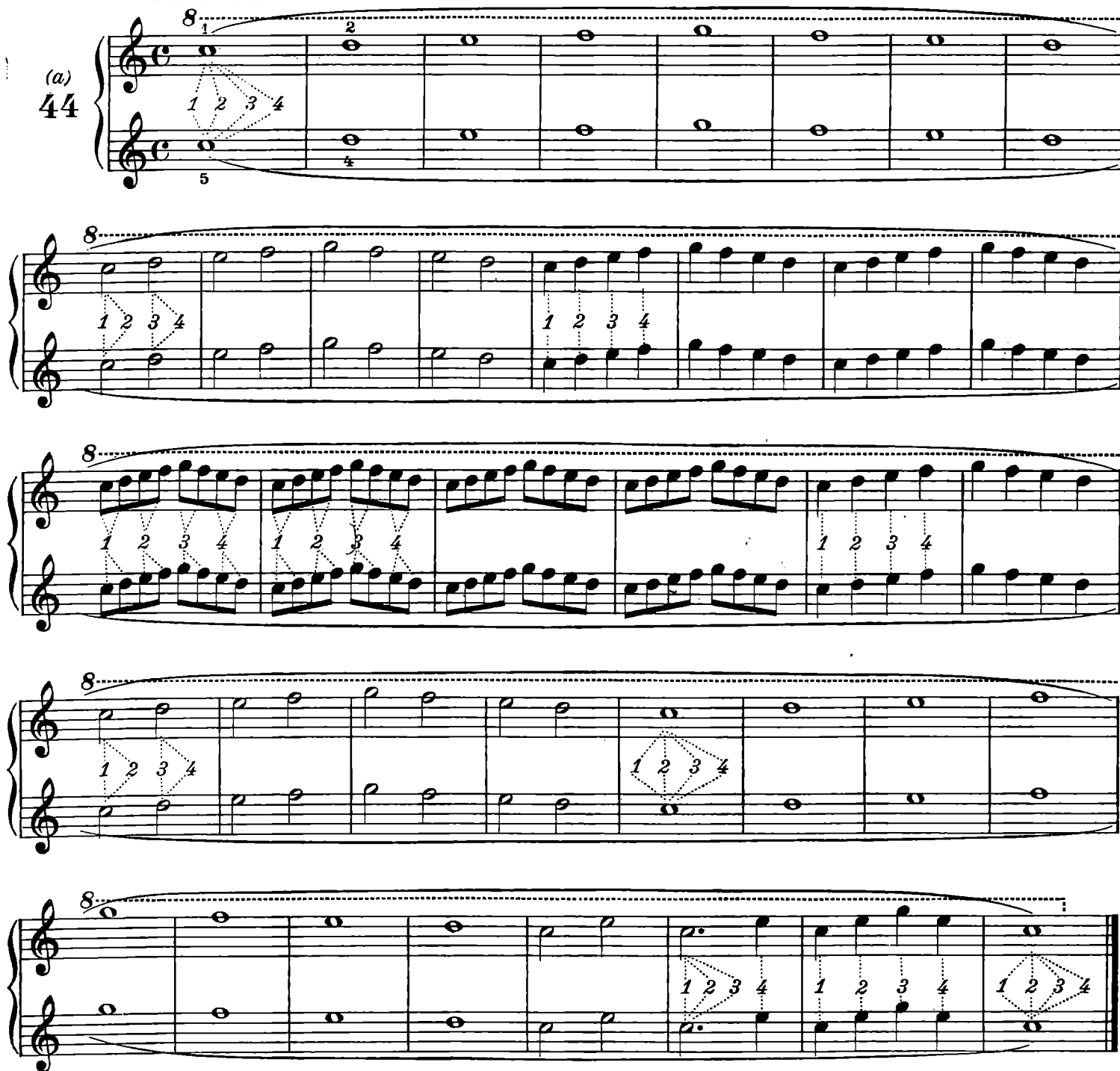
Le note comprese sotto il segno 8-----, dovranno essere eseguite un'ottava più in alto della loro posizione naturale. La posizione ritorna normale al termine della linea punteggiata.

Esempio: 

Esecuzione: 

(ALLIEVO)

Moderato

(a) 44 

(a) Questo esercizio ha lo scopo di abituare l'allievo ai diversi valori delle note, dall'intero all'ottavo.

Moderato

1 2 3 4 5
do re mi fa sol

5 4 3 2 1
do re mi fa sol

45

Exercise 45 is a short piece for piano, consisting of 45 measures. It is written for a grand piano with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piece begins with a treble staff melody and a bass staff accompaniment. The treble staff melody is characterized by eighth-note patterns with fingerings 1-2, 3-4, 5-4, 3-2, and 1. The bass staff accompaniment consists of a steady eighth-note pattern with fingerings 5-4, 3-2, 1-2, 3-2, and 5-4. The piece concludes with a final chord in the treble staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a steady eighth-note pattern in the bass staff.

A musical score for a piano piece titled "The Bird Song". The score is written on two staves. The upper staff uses a treble clef and contains a melody of eighth and sixteenth notes, often beamed together in groups. The lower staff uses a bass clef and provides a harmonic accompaniment with chords and moving lines. The music is in 2/4 time and consists of six measures. The notation includes various note values, rests, and phrasing slurs.

Comodo

Posizione della mano sinistra

The first measure of the 'Fugue' is written on a single staff with a treble clef. It contains two chords: a triad of G4, B4, and D5 in the first half, and a triad of G4, B4, and D5 in the second half. The notes are beamed together in each half.

46

Comodo

The musical score for 'Comodo' is written for piano on a grand staff. The key signature is one flat (B-flat) and the time signature is common time (C). The piece consists of 16 measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth and sixteenth notes. The score is divided into four measures per system, with a repeat sign at the end of the fourth measure of the second system.

The musical score for 'The Bird Song' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also beamed together. The second system continues the melody and bass line across two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The piece concludes with a double bar line and repeat dots.

(b) Da eseguirsi la seconda volta.

Moderato

1 2 3 4 5
mi do si la sol

47

Allegretto

48

Allegretto

49

Comodo

50

I gomiti non devono mai allontanarsi dal corpo anche quando le mani, estendendosi, si allontanano dal centro della tastiera.

Ogni esercizio 7 volte

doremi fasolfa mi re do la si do re mi re do si la re mi fasol la solfa mi re sol la si do re do si la sol

N. B. Per eguagliare le note della chiave di Sol con quelle della chiave di Fa che debbono suonarsi sugli stessi tasti.

Moderato

51

52 **Allegretto**

sempre legato

The musical score is for "The Bird Song" by George Gershwin. It is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The score is in 4/4 time and consists of two systems. The first system has a key signature of one flat (B-flat) and a common time signature of 4/4. The piano part features a steady eighth-note accompaniment. The vocal part begins with a melodic line that includes a trill. The second system includes first and second endings for the vocal part, marked with "1." and "2." respectively. The piano part continues with the same accompaniment throughout.

53

Moderato

(a) *f*

54 **Comodo**

54 **Comodo**

5 3 1 5 3 1 5 3 1 5 2 1 4 3 2

(a) ***f*** (forte)

Moderato

Moderato

55

(a) *mf*

sempre legato

Allegretto

[illegible]

Allegretto

57

f

legato

p(b)

f

(a) *mf* (mezzoforte)
(b) *p* (piano)

Moderato

58 *mf* *legato*

(a) (b)

1. 2.

Allegretto

59

(c)

3 2

(a) (crescendo)

(b) (diminuendo)

(c) Le note contrassegnate così: > vanno accentuate.

Comodo

60

mf (a) *cresc.* (b) *dim.*

f *dim.*

mf *cresc.* *dim.*

Allegro moderato

61

(c) *dolce* *sempre legato*

- (a) *cresc.* (crescendo)
 (b) *dim.* (diminuendo)
 (c) *dolce* (dolce, dolcemente)

Il punto sopra una nota indica che la stessa dev'essere staccata; ciò si ottiene alzando rapidamente il dito dal tasto dopo averlo suonato.

Esempio:  Esecuzione: 

Allegro moderato

62

mf



The musical score consists of six systems of two staves each (treble and bass clef). The first system (measures 62-63) shows a right hand with eighth-note patterns and a left hand with chords. The second system (measures 64-65) continues the eighth-note patterns in the right hand. The third system (measures 66-67) features a repeat sign and a change in the right hand's pattern. The fourth system (measures 68-69) shows a continuation of the eighth-note patterns. The fifth system (measures 70-71) features a change in the right hand's pattern. The sixth system (measures 72-73) concludes the piece with a final chord in the right hand and a bass line in the left hand.

(MAESTRO)

Allegretto

63

Measures 63-67 of the piece. The tempo is marked *Allegretto*. The key signature has one sharp (F#) and the time signature is 3/4. Measure 63 begins with a piano (*p*) dynamic. The first ending (1.) spans measures 63-67. The second ending (2.) begins in measure 64, marked *cresc.* and *f*, and ends in measure 67 with a piano (*p*) dynamic. The score is written for piano with a grand staff (treble and bass clefs).

Comodo

64

Measures 64-68 of the piece. The tempo is marked *Comodo*. The key signature has one sharp (F#) and the time signature is 3/4. Measure 64 begins with a piano (*p*) dynamic. The first ending (1.) spans measures 64-68. The second ending (2.) begins in measure 65, marked *f*, and ends in measure 68 with a piano (*p*) dynamic. The score is written for piano with a grand staff (treble and bass clefs).

(ALLIEVO)

Allegretto

63

mf

cresc.

f (a)

(a) Questi piccoli segni sulle note indicano uno staccato secco, brillante e di brevissima durata.

Esempio:  Esecuzione: 

Comodo

64

dolce

sempre legato

f

SECONDA PARTE

ESERCIZI PER IL PASSAGGIO DEL POLLICE^(a)

Mano destra sola

I. 1) 2 1 2 1 2) 2 1 2 1 3) 2 1 2 1 2

II. 3 1 3 1 3 1 3 1 3

III. 4 1 4 1 4 1 4 1 4

Mano sinistra sola

I. 2 1 2 1 2 1 2 1 2

II. 3 1 3 1 3 1 3 1 3

III. 4 1 4 1 4 1 4 1 4

Mano destra sola

IV. *ten.* 2 2 2 2 1

Mano sinistra sola

ten. 1 1 1 1 2

Successivamente ci si eserciti col 3-1 e col 4-1

Mano destra sola

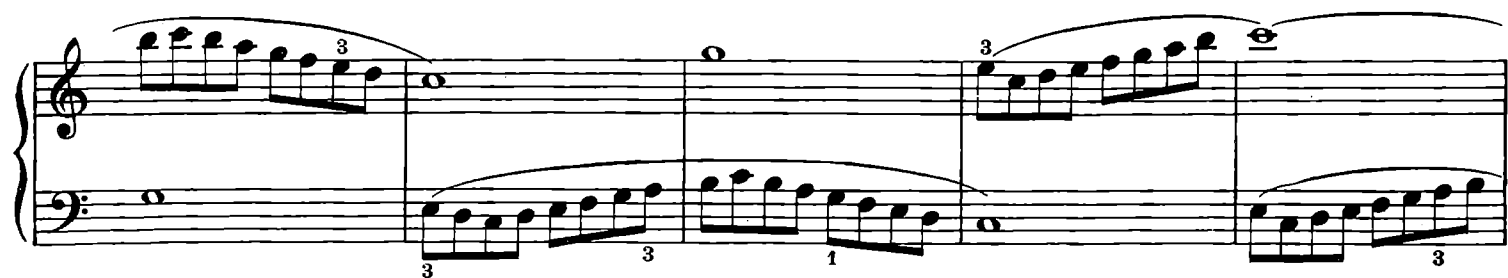
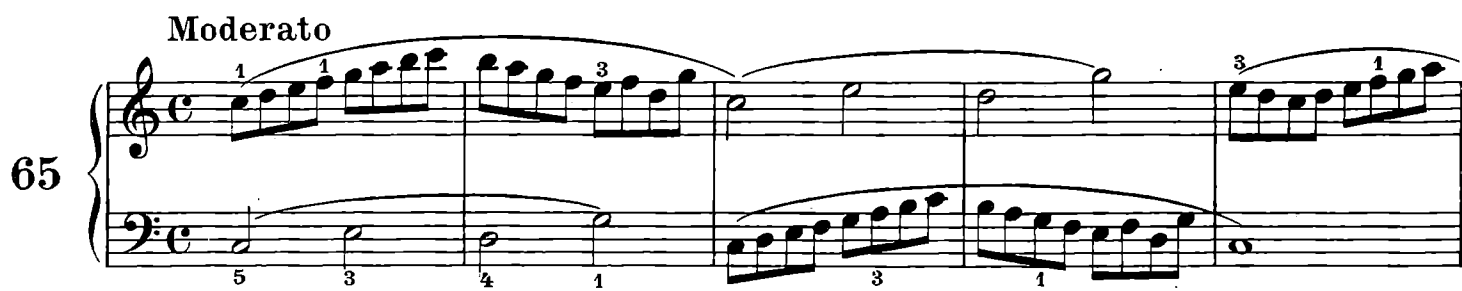
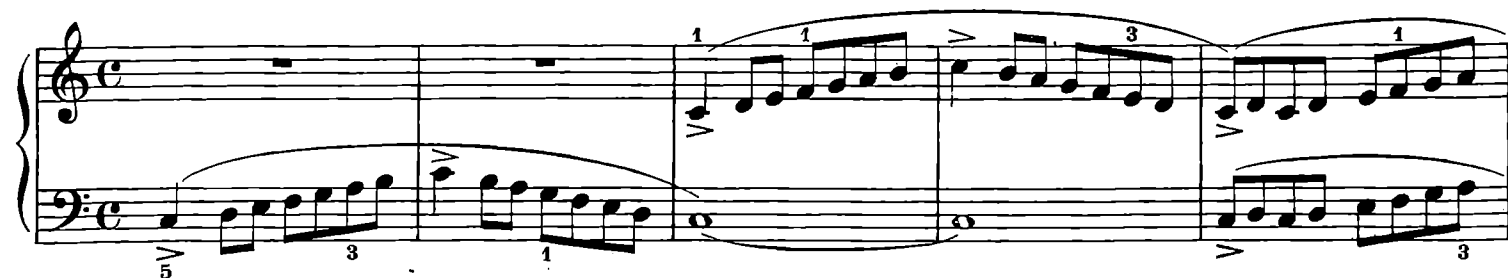
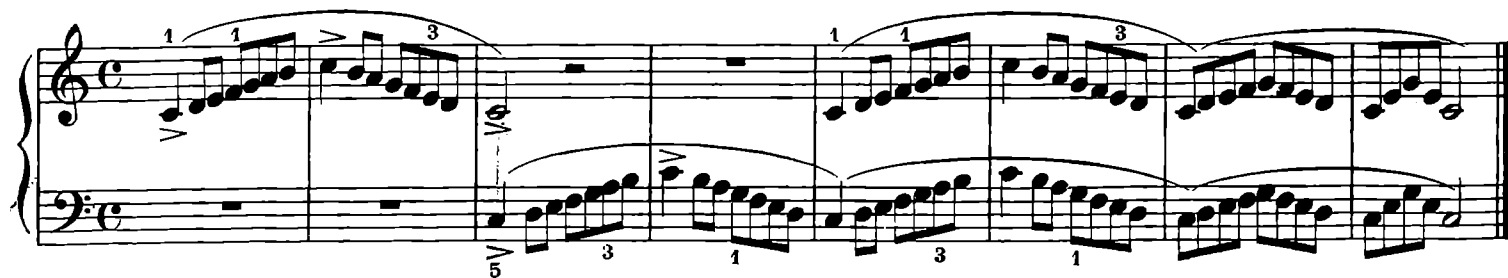
V. 1) 1 2 1 2 1 2 1 2 2) 1 3 1 3 1 3 1 3 3) 1 4 1 4 1 4 1 4 1

Mano sinistra sola

1 2 1 2 1 2 1 2 1 3 1 3 1 3 1 3 1 4 1 4 1 4 1 4 1

(a) Il passaggio del pollice è uno dei movimenti più difficili ed importanti della tecnica pianistica. Si abbia cura, per ciò, di impararlo con esattezza fin dal principio. Il pollice dovrà passare sotto il palmo ed articolarsi, tenendo la falange con la parte dell'unghia leggermente inclinata verso il tasto. La mano rimanga ferma più che possibile, senza piegarsi lateralmente né alzarsi od abbassarsi. I gomiti restino nella loro posizione naturale, qualunque sia il movimento delle dita. (Il principio della "rotazione, potrà applicarsi solo in un secondo tempo)

SCALA DI DO MAGGIORE

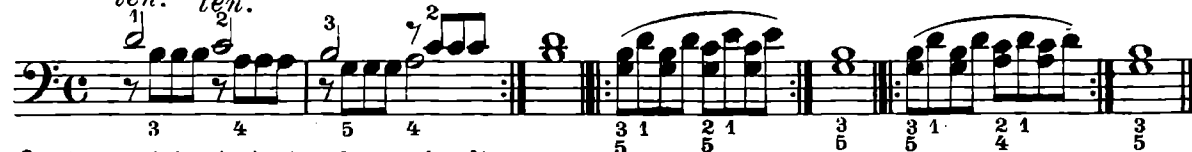


ESERCIZI PER LE DOPPIE NOTE

Mano destra sola



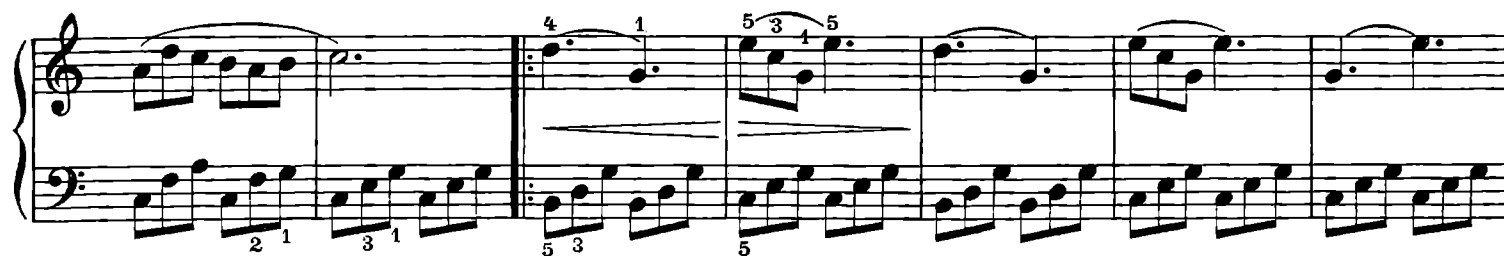
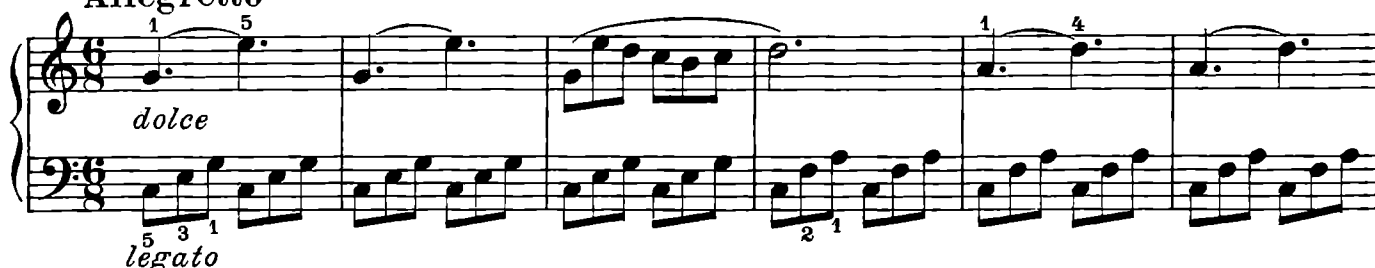
Mano sinistra sola



Ogni esercizio si ripeta almeno 4 volte.

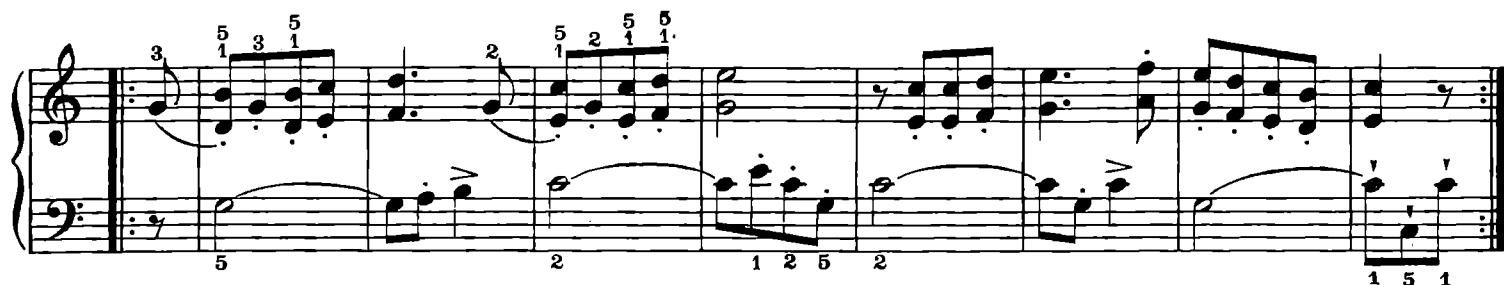
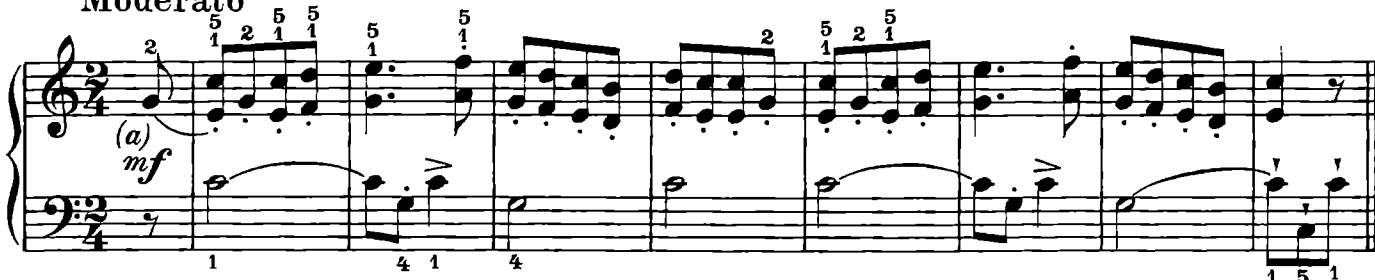
Allegretto

66



Moderato

67



(a) Il polso sempre molto flessibile.

Le due note in terza siano suonate sempre simultaneamente, legando con cura da una terza all'altra.

Moderato

68

69

SCALA DI SOL MAGGIORE

Moderato

70

71

72

Comodo

dolce

legato

73

Moderato

dolce

f

74

75

ESERCIZIO SULLE TERZINE

74

dolce

sempre legato

2 4

f

2 3

dolce

5 3 1

4 2 1

p

SCALA DI RE MAGGIORE

First system of the D major scale exercise, measures 1-4. The key signature has two sharps (F# and C#). The time signature is common time (C). The right hand plays ascending eighth notes with fingerings 1, 1, 3, 1, 3, 1, 2. The left hand plays descending eighth notes with fingerings 5, 3, 1, 3, 1, 3, 4.

Second system of the D major scale exercise, measures 5-8. The right hand continues the ascending eighth notes with fingerings 1, 1, 3, 1. The left hand continues the descending eighth notes with fingerings 5, 3, 1, 3.

Third system of the D major scale exercise, measures 9-12. The right hand continues the ascending eighth notes with fingerings 4, 5, 3, 1. The left hand continues the descending eighth notes with fingerings 2, 1, 1, 3.

75 **Moderato** *mf*

Fourth system of the D major scale exercise, measures 13-16. The right hand plays ascending eighth notes with fingerings 3, 1. The left hand plays descending eighth notes with fingerings 2, 3, 1, 2, 3, 1.

Fifth system of the D major scale exercise, measures 17-20. The right hand plays ascending eighth notes with fingerings 4, 2, 5, 3. The left hand plays descending eighth notes with fingerings 2, 4, 1, 2.

Sixth system of the D major scale exercise, measures 21-24. The right hand plays ascending eighth notes with fingerings 3. The left hand plays descending eighth notes with fingerings 3, 1, 4, 3, 5.

Allegro moderato

Allegro moderato

76

mf

(a) $\frac{1}{3}$ $\frac{1}{2}$

f

mf

Moderato

[illegible]

(a) Sempre sciolta ed elastica l'articolazione del polso.

Allegretto

78

f

dolce

f

sempre legato

dolce

mf

più p

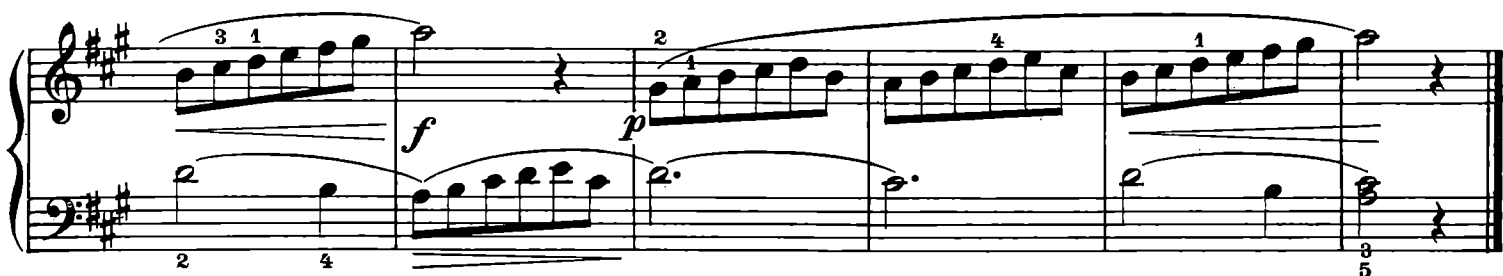
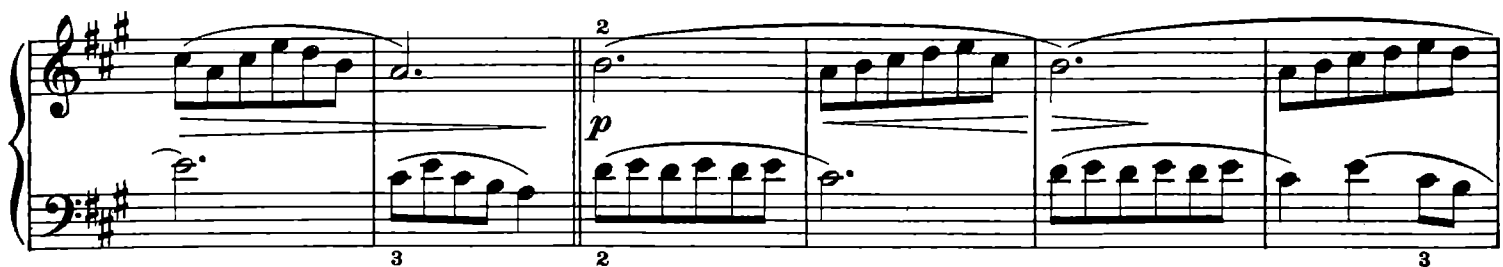
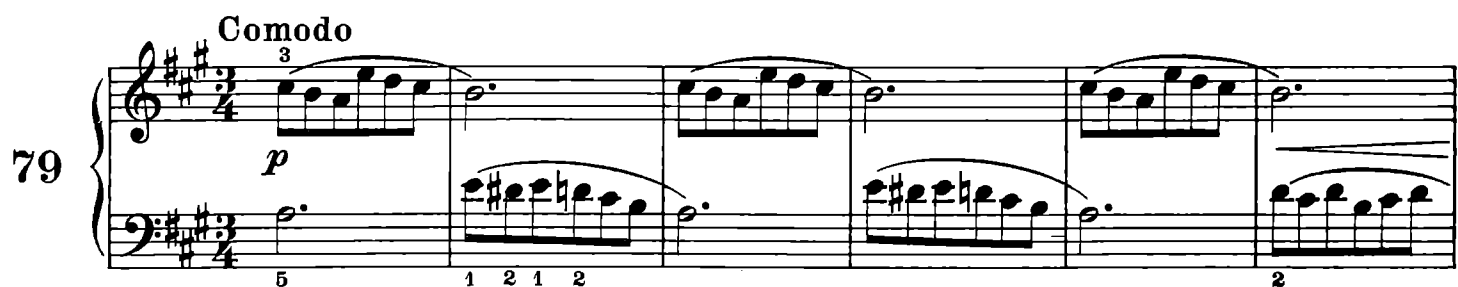
f

sempre legato

SCALA DI LA MAGGIORE

f

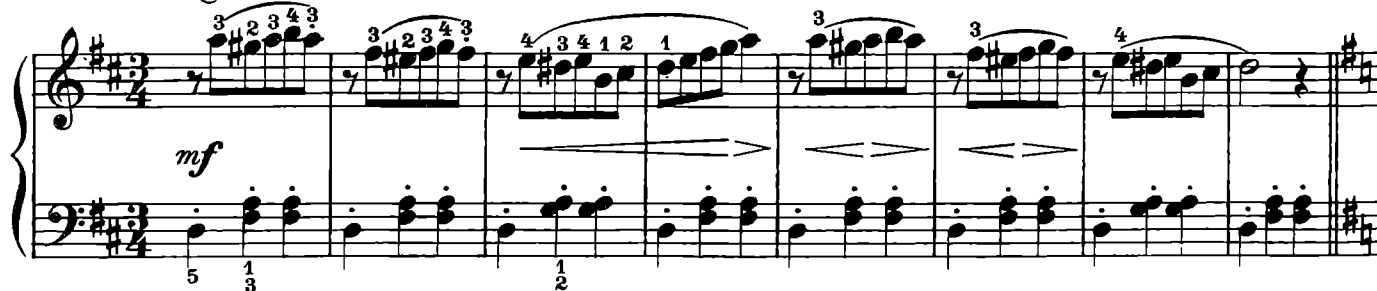
mf

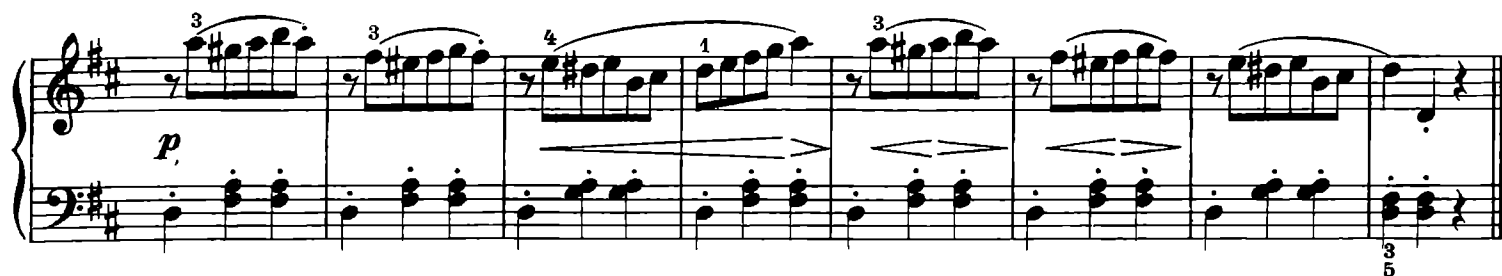


ACCIACCATURA

Allegretto

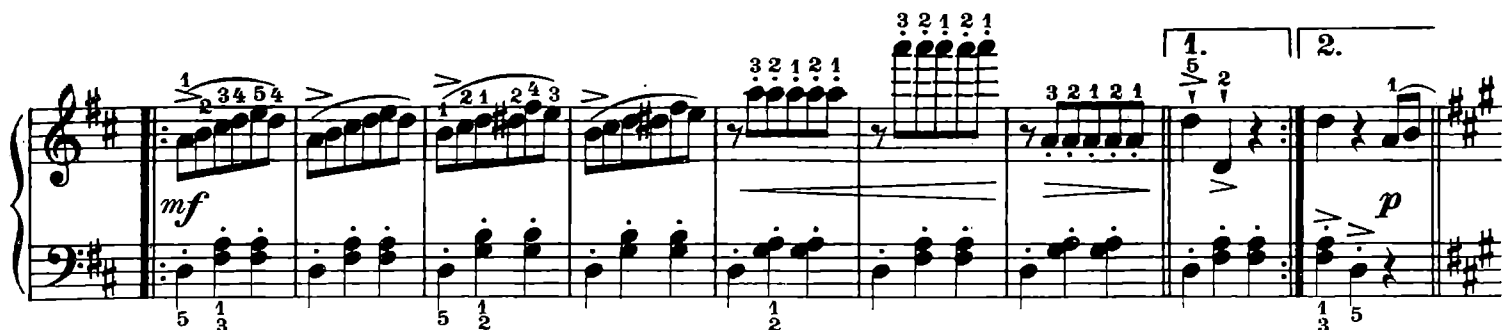
80





Allegretto

81

(a) Esempio:



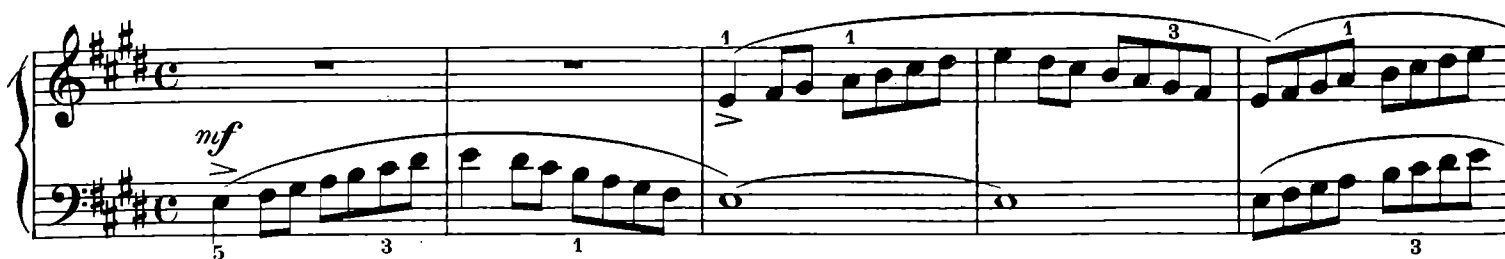
Esecuzione:



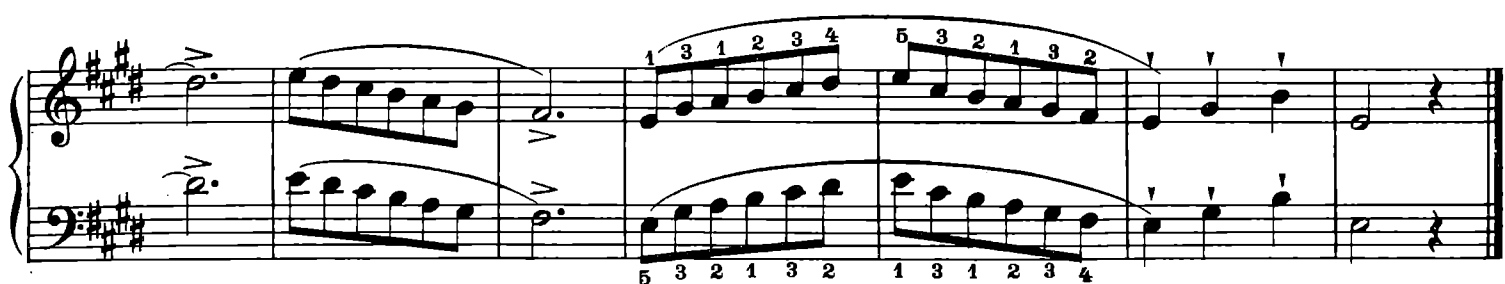
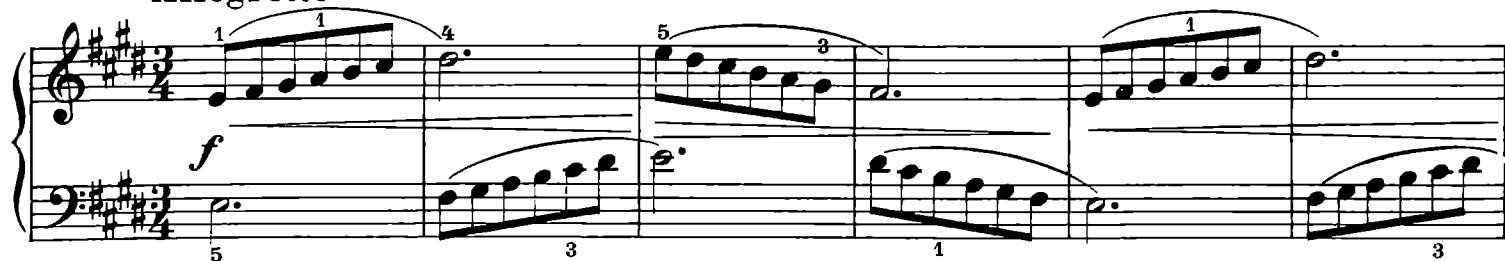
(b) Per l'interpretazione dell'acciacatura si veda anche l'esercizio N° 100.



SCALA DI MI MAGGIORE



Allegretto



Allegretto

82

82 *dolce* *mf* *dim.*

83 *mf* *p* *f* *p*

84 *p* *mf*

85 *f* *p*

86 *p* *mf*

87 *f* *p*

88 *p* *mf*

89 *f* *p*

90 *p* *mf*

91 *f* *p*

92 *p* *mf*

93 *f* *p*

94 *p* *mf*

95 *f* *p*

96 *p* *mf*

97 *f* *p*

98 *p* *mf*

99 *f* *p*

100 *p* *mf*

101 *f* *p*

102 *p* *mf*

103 *f* *p*

104 *p* *mf*

105 *f* *p*

106 *p* *mf*

107 *f* *p*

108 *p* *mf*

109 *f* *p*

110 *p* *mf*

111 *f* *p*

112 *p* *mf*

113 *f* *p*

114 *p* *mf*

115 *f* *p*

116 *p* *mf*

117 *f* *p*

118 *p* *mf*

119 *f* *p*

120 *p* *mf*

121 *f* *p*

122 *p* *mf*

123 *f* *p*

124 *p* *mf*

125 *f* *p*

126 *p* *mf*

127 *f* *p*

128 *p* *mf*

129 *f* *p*

130 *p* *mf*

131 *f* *p*

132 *p* *mf*

133 *f* *p*

134 *p* *mf*

135 *f* *p*

136 *p* *mf*

137 *f* *p*

138 *p* *mf*

139 *f* *p*

140 *p* *mf*

141 *f* *p*

142 *p* *mf*

143 *f* *p*

144 *p* *mf*

145 *f* *p*

146 *p* *mf*

147 *f* *p*

148 *p* *mf*

149 *f* *p*

150 *p* *mf*

151 *f* *p*

152 *p* *mf*

153 *f* *p*

154 *p* *mf*

155 *f* *p*

156 *p* *mf*

157 *f* *p*

158 *p* *mf*

159 *f* *p*

160 *p* *mf*

161 *f* *p*

162 *p* *mf*

163 *f* *p*

164 *p* *mf*

165 *f* *p*

166 *p* *mf*

167 *f* *p*

168 *p* *mf*

169 *f* *p*

170 *p* *mf*

171 *f* *p*

172 *p* *mf*

173 *f* *p*

174 *p* *mf*

175 *f* *p*

176 *p* *mf*

177 *f* *p*

178 *p* *mf*

179 *f* *p*

180 *p* *mf*

181 *f* *p*

182 *p* *mf*

183 *f* *p*

184 *p* *mf*

185 *f* *p*

186 *p* *mf*

187 *f* *p*

188 *p* *mf*

189 *f* *p*

190 *p* *mf*

191 *f* *p*

192 *p* *mf*

193 *f* *p*

194 *p* *mf*

195 *f* *p*

196 *p* *mf*

197 *f* *p*

198 *p* *mf*

199 *f* *p*

200 *p* *mf*

201 *f* *p*

202 *p* *mf*

203 *f* *p*

204 *p* *mf*

205 *f* *p*

206 *p* *mf*

207 *f* *p*

208 *p* *mf*

209 *f* *p*

210 *p* *mf*

211 *f* *p*

212 *p* *mf*

213 *f* *p*

214 *p* *mf*

215 *f* *p*

216 *p* *mf*

217 *f* *p*

218 *p* *mf*

219 *f* *p*

220 *p* *mf*

221 *f* *p*

222 *p* *mf*

223 *f* *p*

224 *p* *mf*

225 *f* *p*

226 *p* *mf*

227 *f* *p*

228 *p* *mf*

229 *f* *p*

230 *p* *mf*

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256 *p* *mf*

257 *f* *p*

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259 *f* *p*

260 *p* *mf*

261 *f* *p*

262 *p* *mf*

263 *f* *p*

264 *p* *mf*

265 *f* *p*

266 *p* *mf*

267 *f* *p*

268 *p* *mf*

269 *f* *p*

270 *p* *mf*

271 *f* *p*

272 *p* *mf*

273 *f* *p*

274 *p* *mf*

275 *f* *p*

276 *p* *mf*

277 *f* *p*

278 *p* *mf*

279 *f* *p*

280 *p* *mf*

281 *f* *p*

282 *p* *mf*

283 *f* *p*

284 *p* *mf*

285 *f* *p*

286 *p* *mf*

287 *f* *p*

288 *p* *mf*

289 *f* *p*

290 *p* *mf*

291 *f* *p*

292 *p* *mf*

293 *f* *p*

294 *p* *mf*

295 *f* *p*

296 *p* *mf*

297 *f* *p*

298 *p* *mf*

299 *f* *p*

300 *p* *mf*

301 *f* *p*

302 *p* *mf*

303 *f* *p*

304 *p* *mf*

305 *f* *p*

306 *p* *mf*

307 *f* *p*

308 *p* *mf*

309 *f* *p*

310 *p* *mf*

311 *f* *p*

312 *p* *mf*

313 *f* *p*

314 *p* *mf*

315 *f* *p*

316 *p* *mf*

317 *f* *p*

318 *p* *mf*

319 *f* *p*

320 *p* *mf*

321 *f* *p*

322 *p* *mf*

323 *f* *p*

324 *p* *mf*

325 *f* *p*

326 *p* *mf*

327 *f* *p*

328 *p* *mf*

329 *f* *p*

330 *p* *mf*

331 *f* *p*

332 *p* *mf*

333 *f* *p*

334 *p* *mf*

335 *f* *p*

336 *p* *mf*

337 *f* *p*

338 *p* *mf*

339 *f* *p*

340 *p* *mf*

341 *f* *p*

342 *p* *mf*

343 *f* *p*

344 *p* *mf*

345 *f* *p*

346 *p* *mf*

347 *f* *p*

348 *p* *mf*

349 *f* *p*

350 *p* *mf*

351 *f* *p*

352 *p* *mf*

353 *f* *p*

354 *p* *mf*

355 *f* *p*

356 *p* *mf*

357 *f* *p*

358 *p* *mf*

359 *f* *p*

360 *p* *mf*

361 *f* *p*

362 *p* *mf*

363 *f* *p*

364 *p* *mf*

365 *f* *p*

366 *p* *mf*

367 *f* *p*

368 *p* *mf*

369 *f* *p*

370 *p* *mf*

371 *f* *p*

372 *p* *mf*

373 *f* *p*

374 *p* *mf*

375 *f* *p*

376 *p* *mf*

377 *f* *p*

378 *p* *mf*

379 *f* *p*

380 *p* *mf*

381 *f* *p*

382 *p* *mf*

383 *f* *p*

384 *p* *mf*

385 *f* *p*

386 *p* *mf*

387 *f* *p*

388 *p* *mf*

389 *f* *p*

390 *p* *mf*

391 *f* *p*

392 *p* *mf*

393 *f* *p*

394 *p* *mf*

395 *f* *p*

396 *p* *mf*

397 *f* *p*

398 *p* *mf*

399 *f* *p*

400 *p* *mf*

401 *f* *p*

402 *p* *mf*

403 *f* *p*

404 *p* *mf*

405 *f* *p*

406 *p* *mf*

407 *f* *p*

408 *p* *mf*

409 *f* *p*

410 *p* *mf*

411 *f* *p*

412 *p* *mf*

413 *f* *p*

414 *p* *mf*

415 *f* *p*

416 *p* *mf*

417 *f* *p*

418 *p* *mf*

419 *f* *p*

420 *p* *mf*

421 *f* *p*

422 *p* *mf*

423 *f* *p*

424 *p* *mf*

425 *f* *p*

426 *p* *mf*

427 *f* *p*

428 *p* *mf*

429 *f* *p*

430 *p* *mf*

431 *f* *p*

432 *p* *mf*

433 *f* *p*

434 *p* *mf*

435 *f* *p*

436 *p* *mf*

437 *f* *p*

438 *p* *mf*

439 *f* *p*

440 *p* *mf*

441 *f* *p*

442 *p* *mf*

443 *f* *p*

444 *p* *mf*

445 *f* *p*

446 *p* *mf*

447 *f* *p*

448 *p* *mf*

449 *f* *p*

450 *p* *mf*

451 *f* *p*

452 *p* *mf*

453 *f* *p*

454 *p* *mf*

455 *f* *p*

456 *p* *mf*

457 *f* *p*

458 *p* *mf*

459 *f* *p*

460 *p* *mf*

461 *f* *p*

462 *p* *mf*

463 *f* *p*

464 *p* *mf*

465 *f* *p*

466 *p* *mf*

467 *f* *p*

468 *p* *mf*

469 *f* *p*

470 *p* *mf*

471 *f* *p*

472 *p* *mf*

473 *f* *p*

474 *p* *mf*

475 *f* *p*

476 *p* *mf*

477 *f* *p*

478 *p* *mf*

479 *f* *p*

480 *p* *mf*

481 *f* *p*

482 *p* *mf*

483 *f* *p*

484 *p* *mf*

485 *f* *p*

486 *p* *mf*

487 *f* *p*

488 *p* *mf*

489 *f* *p*

490 *p* *mf*

491 *f* *p*

492 *p* *mf*

493 *f* *p*

494 *p* *mf*

495 *f* *p*

496 *p* *mf*

497 *f* *p*

498 *p* *mf*

499 *f* *p*

500 *p* *mf*

501 *f* *p*

502 *p* *mf*

503 *f* *p*

504 *p* *mf*

505 *f* *p*

506 *p* *mf*

507 *f* *p*

508 *p* *mf*

509 *f* *p*

510 *p* *mf*

511 *f* *p*

512 *p* *mf*

513 *f* *p*

514 *p* *mf*

515 *f* *p*

516 *p* *mf*

517 *f* *p*

518 *p* *mf*

519 *f* *p*

520 *p* *mf*

521 *f* *p*

522 *p* *mf*

523 *f* *p*

524 *p* *mf*

525 *f* *p*

526 *p* *mf*

527 *f* *p*

528 *p* *mf*

529 *f* *p*

530 *p* *mf*

531 *f* *p*

532 *p* *mf*

533 *f* *p*

534 *p* *mf*

535 *f* *p*

536 *p* *mf*

537 *f* *p*

538 *p* *mf*

539 *f* *p*

540 *p* *mf*

541 *f* *p*

542 *p* *mf*

543 *f* *p*

544 *p* *mf*

545 *f* *p*

546 *p* *mf*

547 *f* *p*

548 *p* *mf*

549 *f* *p*

550 *p* *mf*

551 *f* *p*

552 *p* *mf*

553 *f* *p*

554 *p* *mf*

555 *f* *p*

556 *p* *mf*

557 *f* *p*

558 *p* *mf*

559 *f* *p*

560 *p* *mf*

561 *f* *p*

562 *p* *mf*

563 *f* *p*

564 *p* *mf*

565 *f* *p*

566 *p* *mf*

567 *f* *p*

568 *p* *mf*

569 *f* *p*

570 *p* *mf*

571 *f* *p*

572 *p* *mf*

573 *f* *p*

574 *p* *mf*

575 *f* *p*

576 *p* *mf*

577 *f* *p*

578 *p* *mf*

579 *f* *p*

580 *p* *mf*

581 *f* *p*

582 *p* *mf*

583 *f* *p*

584 *p* *mf*

585 *f* *p*

586 *p* *mf*

587 *f* *p*

588 *p* *mf*

589 *f* *p*

590 *p* *mf*

591 *f* *p*

592 *p* *mf*

593 *f* *p*

594 *p* *mf*

595 *f* *p*

596 *p* *mf*

597 *f* *p*

598 *p* *mf*

599 *f* *p*

600 *p* *mf*

601 *f* *p*

602 *p* *mf*

603 *f* *p*

604 *p* *mf*

605 *f* *p*

606 *p* *mf*

607 *f* *p*

608 *p* *mf*

609 *f* *p*

610 *p* *mf*

611 *f* *p*

612 *p* *mf*

613 *f* *p*

614 *p* *mf*

615 *f* *p*

616 *p* *mf*

617 *f* *p*

618 *p* *mf*

619 *f* *p*

620 *p* *mf*

621 *f* *p*

622 *p* *mf*

623 *f* *p*

624 *p* *mf*

625 *f* *p*

626 *p* *mf*

627 *f* *p*

628 *p* *mf*

629 *f* *p*

630 *p* *mf*

631 *f* *p*

632 *p* *mf*

633 *f* *p*

634 *p* *mf*

635 *f* *p*

636 *p* *mf*

637 *f* *p*

638 *p* *mf*

639 *f* *p*

640 *p* *mf*

641 *f* *p*

642 *p* *mf*

643 *f* *p*

644 *p* *mf*

645 *f* *p*

646 *p* *mf*

647 *f* *p*

648 *p* *mf*

649 *f* *p*

650 *p* *mf*

651 *f* *p*

652 *p* *mf*

653 *f* *p*

654 *p* *mf*

655 *f* *p*

656 *p* *mf*

657 *f* *p*

658 *p* *mf*

659 *f* *p*

660 *p* *mf*

661 *f* *p*

662 *p* *mf*

663 *f* *p*

664 *p* *mf*

665 *f* *p*

666 *p* *mf*

667 *f* *p*

668 *p* *mf*

669 *f* *p*

670 *p* *mf*

671 *f* *p*

672 *p* *mf*

673 *f* *p*

674 *p* *mf*

675 *f* *p*

676 *p* *mf*

5 1 2 5 1 1

dim. *f*

1 4 2 3 1 5 1 1

CORONA ☺

La nota posta sotto la corona va prolungata a volontà dell'esecutore.

Allegretto

84 *f*

3 4 5 3 1 3 5

3 2 1 3 5

5 4 3 5 3 1 3

1 2 3 1 3

1 5

Allegretto

85 *dolce* *legato*

1 3 3 5 3 1 5 2 1

legato *marcato*

1 2 5 1 3 5 1 3 5 1 3 5 1 2 5 1 3 5

5 3 1

(MAESTRO)

Moderato

86

p

Musical score for measures 86-87, Moderato section. The score is written for piano in C major, 4/4 time. Measure 86 begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand plays a rhythmic accompaniment of eighth-note chords. Measure 87 continues the melodic development in the right hand and includes a *staccato* marking. The system concludes with a double bar line.

Allegro moderato

87

mf

Musical score for measures 88-91, Allegro moderato section. The score continues from measure 87. The right hand features a more active melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth-note chords. The system concludes with a double bar line.

(ALLIEVO)

Questo esercizio ha lo scopo di abituare l'allievo ai diversi valori delle note, dall'intero al sedicesimo.

Moderato

86

8

1 2 3 4 legato 5 3 1

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

staccato

5 5

Per lo sviluppo dell'agilità

Allegro moderato

87

8

mf 1 5 5

1 5 1 5 1 5 1 5 f

mf p

Moderato

88

*dolce**ten.**ten.**ten.**f**p*

Musical score for Moderato, measures 88-93. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The melody includes triplets and slurs. Dynamics include dolce, ten., f, and p. The piece ends with a repeat sign and two endings.

Andante

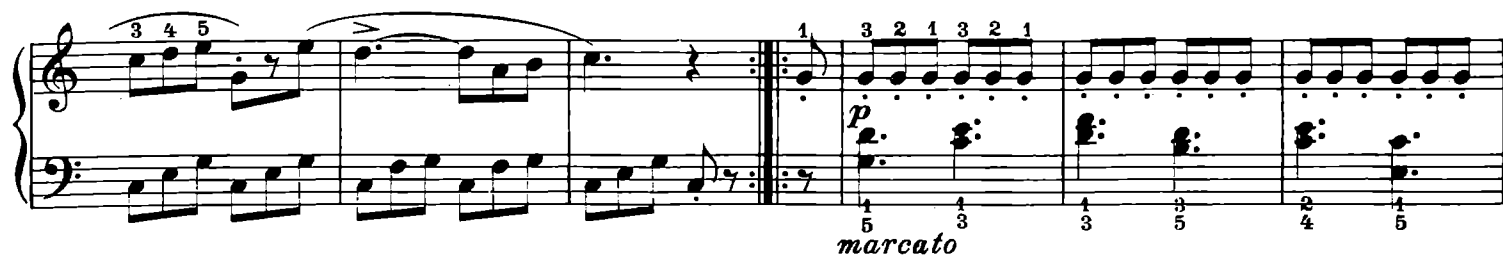
89

*dolce**legato**mf**sempre legato**p**legato*

Musical score for Andante, measures 89-94. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The melody includes slurs and accents. Dynamics include dolce, mf, p, and legato. The piece ends with a repeat sign and a final measure.



Allegretto



SCALA DI LA MINORE



Allegretto

91

dolce

5 *ten.* *ten.* *ten.*

f *p* *cresc.* *f dim.*

p *f*

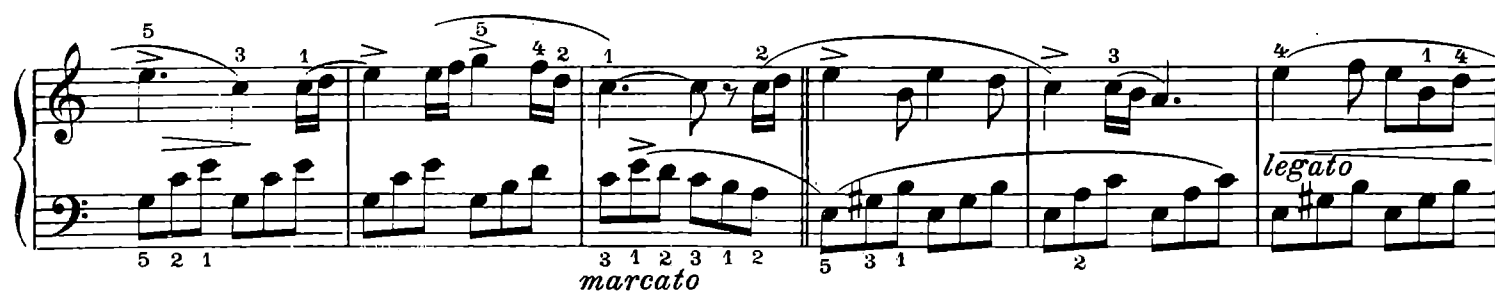
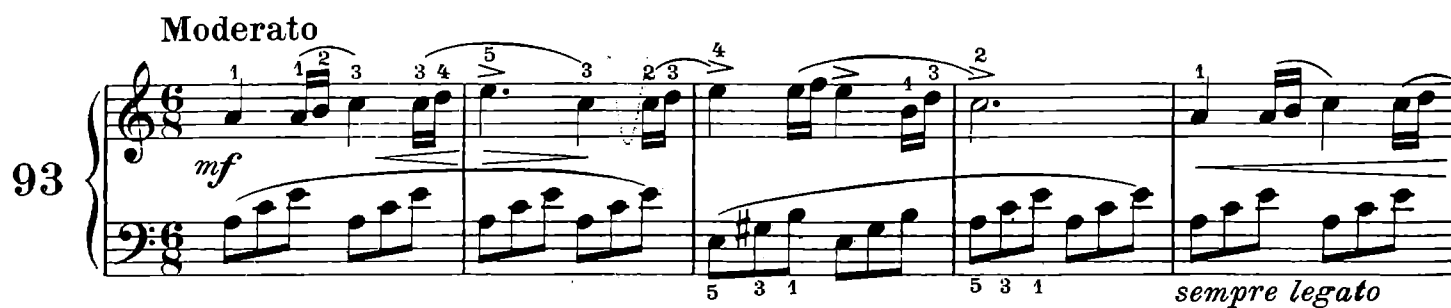
Comodo

92

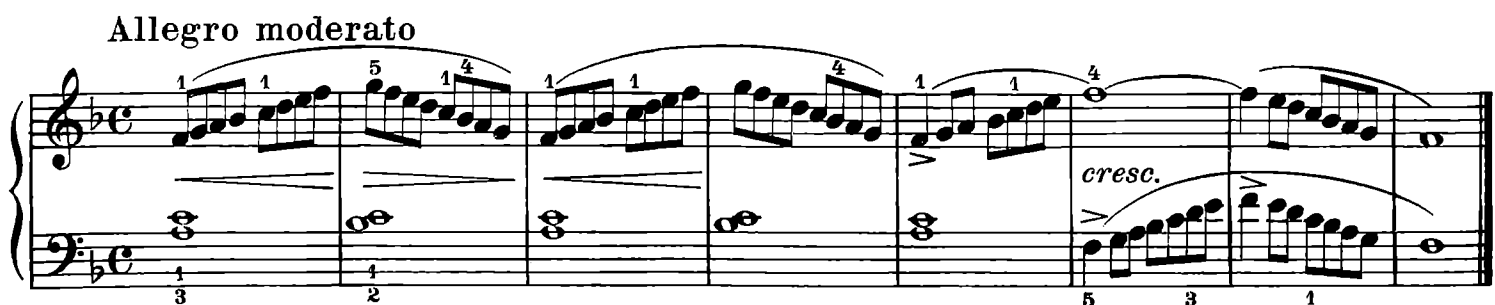
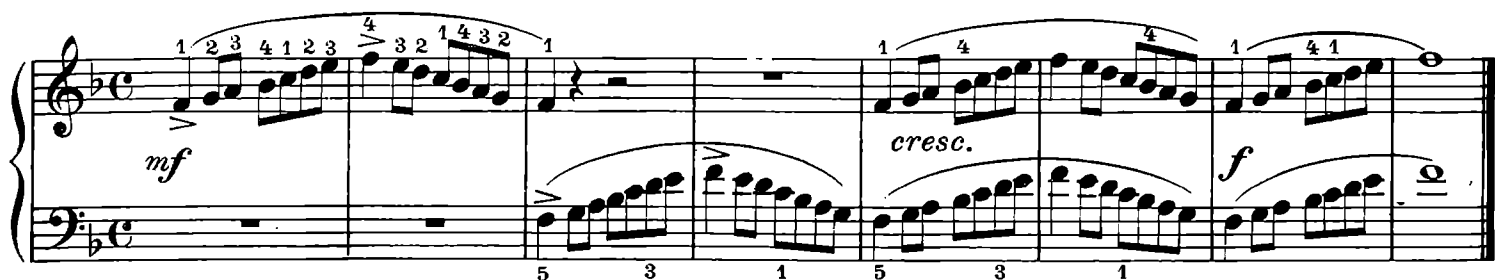
dolce *sempre legato*

f *p*

f *p*



SCALA DI FA MAGGIORE



E. 4250 C.

Allegro

96

mf

cresc.

f

dim.

p

cresc.

mf

cresc.

f

Allegretto

97

97 *mf* *ten.* *ten.* *dim.* *cresc.* *mf* (a)

Allegro

98

98 *mf* *f* *mf* *cresc.* *f*

(a) Le note contrassegnate così: $\wedge$ vanno marcatissime.

SCALA DI SI BEMOLLE MAGGIORE

99

Adagio

dolce (a)

(a) È preferibile questa esecuzione:

Allegro

100

mf (a)

ten.

f

ten.

dim.

mf

f

p

f

p

f

(a) In questo caso sarà bene far coincidere il *do* della parte superiore col *fa* dell'accompagnamento. Si eseguisca, cioè, l'acciaccatura in *levare* e non in *battere* come nell'esercizio N° 80.

Allegro moderato

101

The musical score consists of ten measures, numbered 101 to 110. The notation is for piano, with a treble and bass clef. The tempo is marked 'Allegro moderato'. The key signature has one sharp (F#), indicating C major. The time signature is 4/4. The score includes various musical notations: arpeggiated chords, scales, and dynamic markings such as *mf*, *f*, *dim.*, *p*, and *cresc.*. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a final cadence in measure 110.

Moderato

102

dolce

ten.

cresc.

f

dim.

p

(a)

cresc.

f



(a) Il cambiamento del dito sullo stesso tasto dovrà realizzarsi molto rapidamente.

Allegro moderato

103

dolce

This musical score is for a piano piece, measures 103 through 108. The tempo is marked 'Allegro moderato'. The key signature has one flat (B-flat), and the time signature is 3/4. The score is written for piano, with a grand staff (treble and bass clefs). The first system (measures 103-105) begins with a 'dolce' marking. The right hand features a melodic line with a slur over measures 103-105, with fingerings 1, 3, 5 in measure 103 and 1, 3, 5 in measure 105. The left hand plays a steady eighth-note accompaniment with fingerings 5, 1, 3, 1 in measure 103 and 1, 2, 1 in measure 105. The second system (measures 106-108) starts with a 'p' (piano) marking. The right hand has a slur over measures 106-108, with fingerings 1, 3, 5 in measure 106. The left hand continues the eighth-note accompaniment. The third system (measures 109-111) shows the right hand with a slur over measures 109-111, with fingerings 2, 2, 1, 1 in measure 109 and 1 in measure 111. The left hand continues the eighth-note accompaniment. The fourth system (measures 112-114) shows the right hand with a slur over measures 112-114, with a 'p' marking in measure 112. The left hand continues the eighth-note accompaniment. The fifth system (measures 115-117) shows the right hand with a slur over measures 115-117, with a 'p' marking in measure 115. The left hand continues the eighth-note accompaniment. The sixth system (measures 118-120) shows the right hand with a slur over measures 118-120, with a 'p' marking in measure 118. The left hand continues the eighth-note accompaniment. The score concludes with a double bar line in measure 120.

Allegretto

104

The musical score is for a piece in 3/8 time, B-flat major, starting at measure 104. The tempo is marked 'Allegretto'. The score consists of six systems of piano accompaniment.

- System 1 (Measures 104-105):** The right hand features a melodic line with slurs and accents, marked *dolce*. The left hand provides a steady eighth-note accompaniment.
- System 2 (Measures 106-107):** The right hand continues with slurs and accents, marked *cresc.* and *dim.*. The left hand accompaniment remains consistent.
- System 3 (Measures 108-109):** The right hand has a more complex melodic line with slurs and accents, marked *cresc.* and *dim.*. The left hand accompaniment continues.
- System 4 (Measures 110-111):** The right hand features a melodic line with slurs and accents, marked *dolce*. The left hand accompaniment continues.
- System 5 (Measures 112-113):** The right hand has a melodic line with slurs and accents, marked *p*. The left hand accompaniment continues.
- System 6 (Measures 114-115):** The right hand features a melodic line with slurs and accents, marked *cresc.* and *f*. The left hand accompaniment continues.

The score includes various musical notations such as slurs, accents, and dynamic markings (*dolce*, *cresc.*, *dim.*, *p*, *f*). The left hand accompaniment is primarily composed of eighth notes.

SCALA CROMATICA

1

Mano destra sola

Diteggiatura più comoda per mani piccole.

2

Mano destra sola

Diteggiatura più usata.

3

Mano sinistra sola

Diteggiatura più comoda per mani piccole.

4

Mano sinistra sola

Diteggiatura più usata.

5

Mano destra sola

6

Mano sinistra sola

7

Allegro moderato

106

[illegible]

Esercizi tecnici da studiarsi nel corso del Metodo

Mano destra sola

Mano destra sola

1

Si ripeta più volte ogni numero, anche nell'estensione di due ottave.

2

4 5 4 3 2 4 3 2 5 4 3 2 4 3 2 5 4 3 2 5 4 3 2

4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2

2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

3

5 4 5 4 5 4 5 4
4 3 4 3 4 3 4 3
3 2 3 2 3 2 3 2
2 1 2 1 2 1 2 1

5 4 5 4
4 3 4 3
3 2 3 2
2 1 2 1

5 4 5 4 5 4 5 4
4 3 4 3 4 3 4 3
3 2 3 2 3 2 3 2
2 1 2 1 2 1 2 1

4 3 4 3 4 3 4 3
3 2 3 2 3 2 3 2
2 1 2 1 2 1 2 1

4 3 4 3 4 3 4 3
3 2 3 2 3 2 3 2
2 1 2 1 2 1 2 1

4 3 4 3 4 3 4 3
3 2 3 2 3 2 3 2
2 1 2 1 2 1 2 1

4

3 4 5 3 4 5 3 3/2 3/2 3/2 3/2 5 4 3 5 4 3 5 5 5
2 3 4 2 3 4 2 1 1 1 1 3 2 1 3 2 1 3 3 3
1 2 3 1 2 3 1

5

(a)

1 2 3 4 5 1 2 3 4 5

1 2 2 3 1 2 2 3

4 5 6 3 4 2 5 3 4 2

4 5 3 4 4 5 3 4

6

2 3 4 5 2 3 4 5
1 2 3 4 1 2 3 4

5 4 3 2 5 4 3 2
4 3 2 1 4 3 2 1

2 1

(a) Esercitarsi anche così:

7

2/1 3/2 4/3 5/4 2/1 3/2 4/3 5/4

8

1 2 3 4 5 1 5 5

9

1 3 2 3 4 5 1

10

3 2 1 3 2 1 3 2 1 3 3 3 2 1 3 2 1 3 3

Mano sinistra sola.

4	5	4	5	4	5	4	5	4	5
3	4	3	4	3	4	3	4	3	4
2	3	2	3	2	3	2	3	2	3
1	2	1	2	1	2	1	2	1	2

11

5 4 5 4 5 4 5 4 5 4 5 4 3 2 3 2 3 2 3 2 5/4 3/2

12

4	5	4	5	4	5	4	5	4	5
3	4	3	4	3	4	3	4	3	4
2	3	2	3	2	3	2	3	2	3
1	2	1	2	1	2	1	2	1	2

5	4	5	4	5	4
4	3	4	3	4	3
3	2	3	2	3	2
2	1	2	1	2	1

5 4 3 2

13

5	4	3	5	4	3	5	4	3	5	4	3
4	3	2	4	3	2	4	3	2	4	3	2
3	2	1	3	2	1	3	2	1	3	2	1

3	4	5	3	4	5
2	3	4	2	3	4
1	2	3	1	2	3

14

5	3	5	3	5	3	5	3	5
4	2	4	2	4	2	4	2	4
3	1	3	1	3	1	3	1	3

3	5	3	5	3	5
2	4	2	4	2	4
1	3	1	3	1	3

15

5	3	5	3	5	3
4	2	4	2	4	2
3	1	3	1	3	1

3	5	3	5
2	4	2	4
1	3	1	3

16

5	4	3	2	5
4	3	2	1	4

5 4

2 1

2 1

17

5	4	3	2	3	2	5
4	3	2	1	2	1	4

5/4

4/3

5/4

5/4

5/4

2	3	1	5
1	2	1	5

18

19

20

Le due mani unite

21

22

23

Handwritten fingerings for measure 23:

Treble staff: $\begin{matrix} 3 & 5 & 3 & 5 & 3 & 5 \\ 2 & 4 & 2 & 4 & 2 & 4 \\ 1 & 3 & 1 & 3 & 1 & 3 \end{matrix}$

Bass staff: $\begin{matrix} 3 & 1 & 3 & 1 \\ 4 & 2 & 4 & 2 \\ 5 & 3 & 5 & 3 \end{matrix}$

Handwritten fingerings for measure 24 (first part): $\begin{matrix} 5 & 3 & 5 & 3 & 5 & 3 \\ 4 & 2 & 4 & 2 & 4 & 2 \\ 3 & 1 & 3 & 1 & 3 & 1 \end{matrix}$

Handwritten fingerings for measure 24 (second part): $\begin{matrix} 1 & 3 & 1 & 3 & 1 & 3 \\ 2 & 4 & 2 & 4 & 2 & 4 \\ 3 & 5 & 3 & 5 & 3 & 5 \end{matrix}$

24

Handwritten fingerings for measure 24:

Treble staff: $\begin{matrix} 2 & 3 & 4 & 5 & 2 \\ 1 & 2 & 3 & 4 & 1 \end{matrix}$

Bass staff: $\begin{matrix} 4 & 3 & 2 & 1 & 4 \\ 5 & 4 & 3 & 2 & 5 \end{matrix}$

Handwritten fingerings for measure 25 (first part): $\begin{matrix} 2 & 1 \\ 1 & 2 \end{matrix}$

Handwritten fingerings for measure 25 (second part): $\begin{matrix} 2 & 1 \\ 1 & 2 \end{matrix}$

Handwritten fingerings for measure 25:

Treble staff: $\begin{matrix} 5 & 4 \\ 4 & 5 \end{matrix}$

Bass staff: $\begin{matrix} 1 & 2 \\ 2 & 1 \end{matrix}$

25

Handwritten fingerings for measure 25:

Treble staff: $\begin{matrix} 2 & 1 \\ 1 & 2 \end{matrix}$

Bass staff: $\begin{matrix} 4 & 5 \\ 5 & 4 \end{matrix}$

Handwritten fingerings for measure 26 (first part): $\begin{matrix} 2 & 1 \\ 1 & 2 \end{matrix}$

Handwritten fingerings for measure 26 (second part): $\begin{matrix} 2 & 1 \\ 1 & 2 \end{matrix}$

Handwritten fingerings for measure 26:

Treble staff: $\begin{matrix} 2 & 1 \\ 1 & 2 \end{matrix}$

Bass staff: $\begin{matrix} 4 & 5 \\ 5 & 4 \end{matrix}$

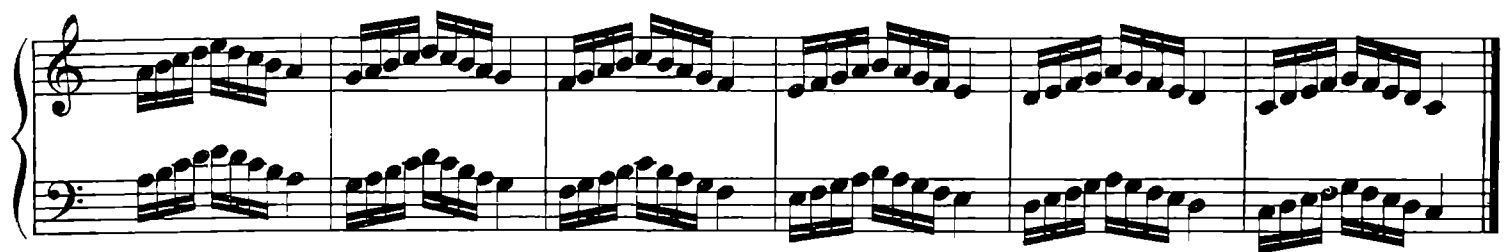
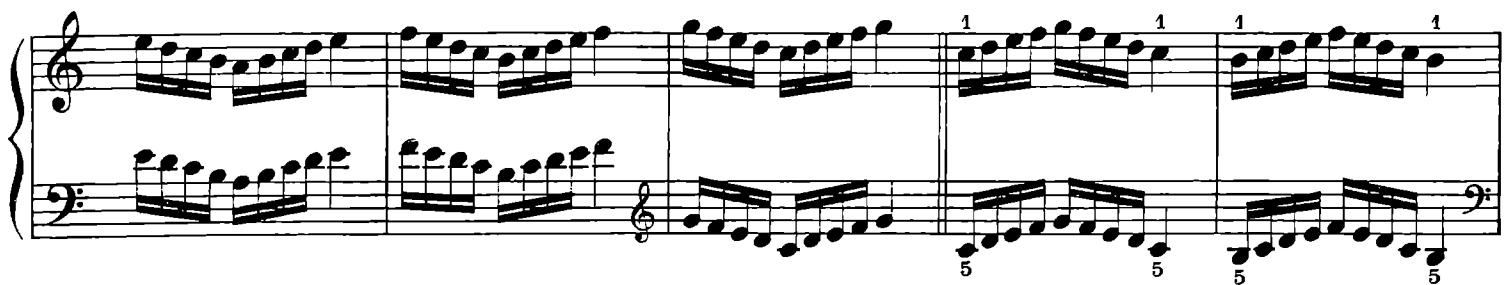
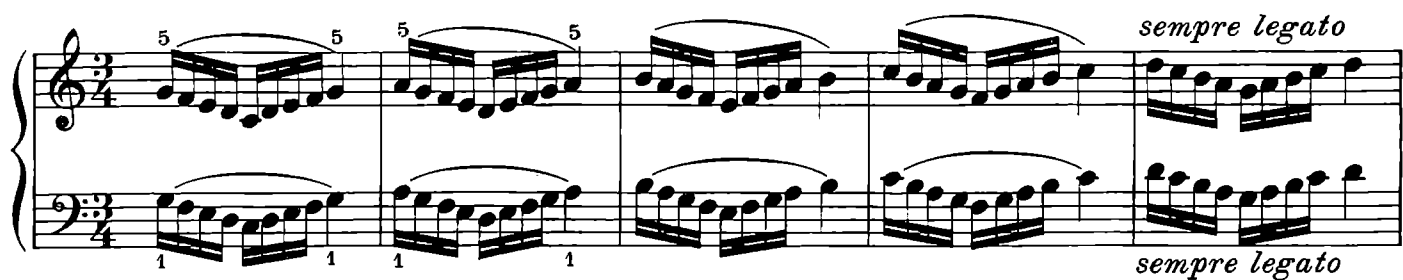
Handwritten fingerings for measure 27 (first part): $\begin{matrix} 2 & 1 \\ 1 & 2 \end{matrix}$

Handwritten fingerings for measure 27 (second part): $\begin{matrix} 1 & 1 \\ 1 & 1 \end{matrix}$

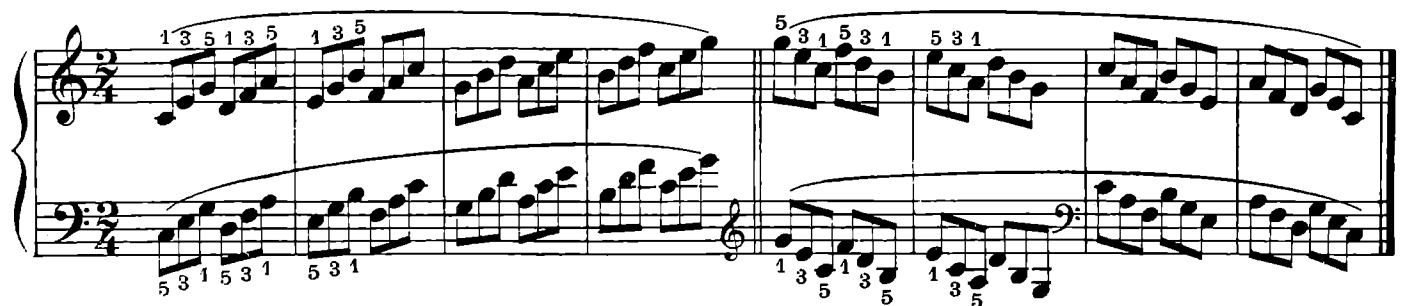
26



27



28



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as triplets. Fingerings are indicated by numbers 1 through 5 above or below the notes. The systems are numbered 29, 30, and 31 on the left side. The notation includes slurs, ties, and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line and a repeat sign.

29

30

31

32



33



34



24 SCALE MAGGIORI E MINORI

(ARMONICHE E MELODICHE)

Disposte secondo la identità della diteggiatura e il rapporto fra i toni maggiori e minori.

1 **Do maggiore**

2 **Do minore (Armonica)**

2 **Do minore (Melodica)**

5 **Re maggiore**

6 **Re minore (Armonica)**

6 **Re minore (Melodica)**

3 **Sol maggiore**

4 **Sol minore (Armonica)**

4 **Sol minore (Melodica)**

7 **La maggiore**

8 **La minore (Armonica)**

8 **La minore (Melodica)**

9 **Mi maggiore**

10 **Mi minore (Armonica)**

10 **Mi minore (Melodica)**

13 **Fa maggiore**

14 **Fa minore (Armonica)**

14 **Fa minore (Melodica)**

11 **Si maggiore**

12 **Si minore (Armonica)**

12 **Si minore (Melodica)**

15 **Sib maggiore**

16 **Sib minore (Armonica)**

16 **Sib minore (Melodica)**

17 **Mib maggiore**

18 **Mib minore (Armonica)**

18 **Mib minore (Melodica)**

21 **Reb maggiore**

22 **Do# minore (Armonica)**

22 **Do# minore (Melodica)**

19 **Lab maggiore**

20 **Lab minore (Armonica)**

20 **Lab minore (Melodica)**

23 **Fa# maggiore**

24 **Fa# minore (Armonica)**

24 **Fa# minore (Melodica)**

