

# MUGELLINI

## METODO DI ESERCIZI TECNICI

(Libro IV)

PER PIANOFORTE

12384

  
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CARISCH S.p.A. - MILANO



# METODO DI ESERCIZI TECNICI

per pianoforte

DI

# BRUNO MUGELLINI

12381. Libro I. **Elementi della teoria e primi esercizi tecnici**  
(suoni isolati e consecutivi; ritmi vari; esercizi in tonalità diverse; suoni legati e staccati; esercizi diatonici e cromatici; preparazione alle note doppie.)
12382. » II. **Le scale ed altri esercizi d'agilità**  
(preparazione alle scale; scale in tutti i modi; esercizi per trilli, le note ribattute, le mani alternate, in forma diatonica e cromatica.)
12383. » III. **Gli arpeggi**  
(preparazione; arpeggi facili; grandi arpeggi in tutti i modi.)
12384. » IV. **Le note doppie legate e staccate**  
(preparazione; tutte le scale in note doppie (seconde, terze e quarte); trilli doppi; mani alternate, ecc.)
12385. » V. **Le seste, le ottave e gli accordi**  
(preparazione; tutte le scale in seste ed ottave; scale di tre suoni; accordi; esercizi vari, ecc.)
12386. » VI. **Esercizi per lo stile polifonico**  
(varietà del tocco; sostituzioni, scivolamenti, accavallamenti; ritmi ed accenti vari; esecuzione a più voci, ecc.)
12387. » VII. **Esercizi per il legato-cantabile e l'uso del pedale**
12388. » VIII. **Esercizi di perfezionamento (Riepilogo)**

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# METODO DI ESERCIZI TECNICI

## LIBRO IV.

### LE NOTE DOPPIE LEGATE E STACCATE

#### PARTE PRIMA

##### 1. Esercizi preparatori per l'esecuzione delle note doppie legate.\*)

Non troppo veloce  $\text{♩} = 104 \text{ a } 126$

**1**

\* ) Gli esercizi elementari di preparazione alle note doppie si trovano nel par. 15° del Libro I.



METHOD OF FINGERING IN PIANO

The first system of musical notation consists of two staves, treble and bass, enclosed in a large oval. The treble staff begins with a treble clef and a key signature of two flats (Bb and Eb). It contains three measures of music with fingerings: 3 1, 4 2, and 5 3 4 5 4 2. The bass staff begins with a bass clef and a key signature of two flats. It contains three measures of music with fingerings: 5 3, 4, 3, 4 1 2.

The second system of musical notation consists of two staves, treble and bass, enclosed in a large oval. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff begins with a bass clef and a key signature of three sharps. Both staves contain three measures of music.

The third system of musical notation consists of two staves, treble and bass, enclosed in a large oval. The treble staff begins with a treble clef and a key signature of two flats. The bass staff begins with a bass clef and a key signature of two flats. Both staves contain three measures of music.

The fourth system of musical notation consists of two staves, treble and bass, enclosed in a large oval. The treble staff begins with a treble clef and a key signature of three sharps. The bass staff begins with a bass clef and a key signature of three sharps. Both staves contain three measures of music, ending with a double bar line.

2 Come l'esercizio precedente

The musical score consists of four systems, each with a treble and bass staff. The first system begins with a dynamic marking of *f* and a common time signature. The notation includes various rhythmic patterns and fingerings, such as triplets and slurs. The second system is in a key with one flat (B-flat major or D minor). The third system is in a key with two sharps (D major or F# minor). The fourth system is in a key with one sharp (F# major or D minor) and concludes with a double bar line and repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes across measures.



Si dovrà studiare in principio lentamente e forte ; poi più veloce e leggero.

Velocemente. ♩ = 104 a 126

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking 'Velocemente. ♩ = 104 a 126' and a time signature of 3/4. The music is written in a key with one sharp (F#). The first system features a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. The second system continues the piece with similar rhythmic patterns. The third system shows a change in the bass clef part. The fourth system continues the piece. The fifth system concludes the piece. The score is marked with various fingering numbers (1, 2, 3, 4, 5) and includes a 4/2 time signature change in the first system.

4 Allegro, da 108 a 132.



L'esercizio deve eseguirsi rigorosamente legato. Nella 2<sup>a</sup> e 4<sup>a</sup> battuta il terzo dito passerà sopra al quarto senza che questo si alzi prima che la percussione del terzo sia avvenuta.

Lentamente.

Mano destra sola.

Vedi l'osservazione posta all'esercizio N.1. della "mano destra sola,,

Mano sinistra sola.

4

5

Il passaggio sopra e sotto le dita sia rigorosamente legato. Gli esercizi debbono studiarsi con tutte le diteggiature.


6

7

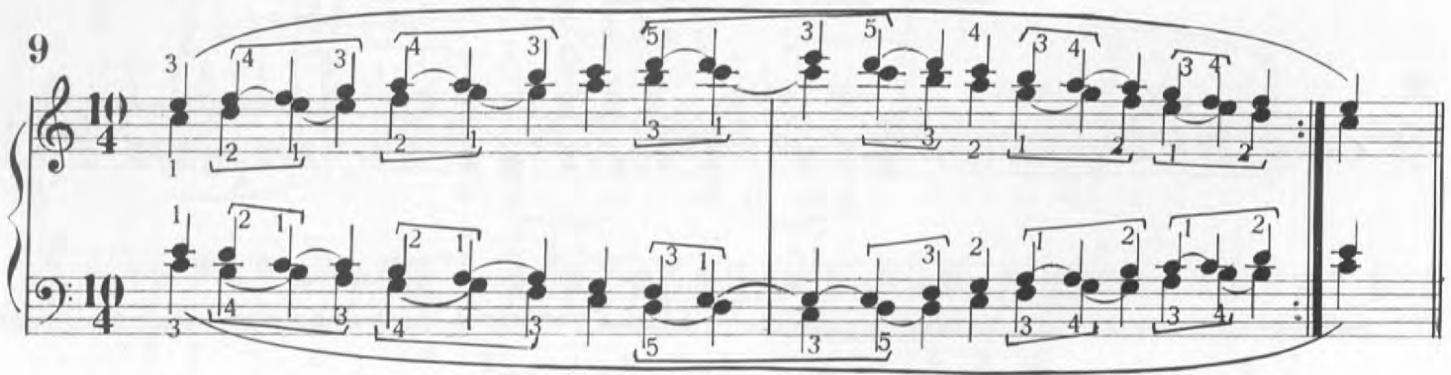
8

*legatissimo*



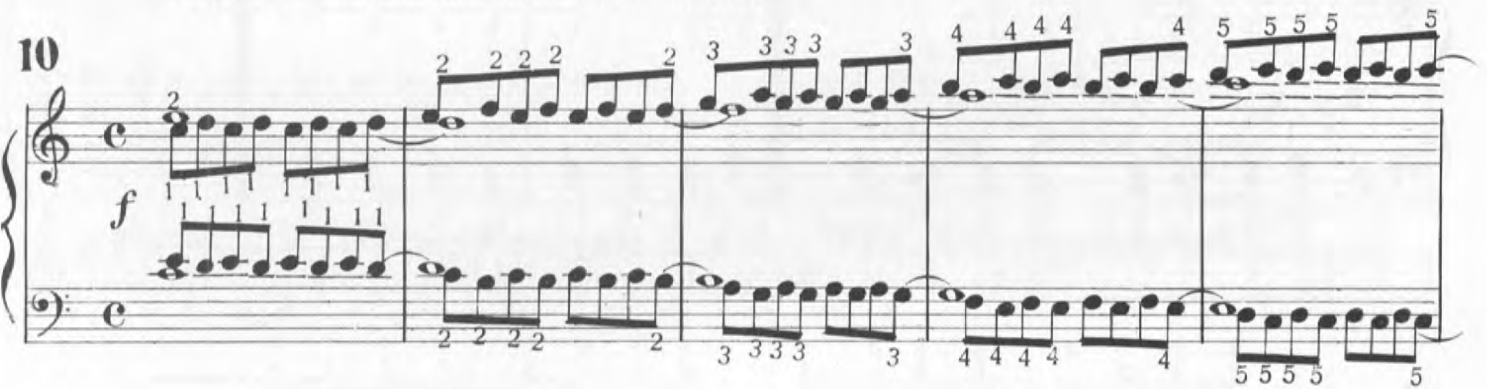
I passaggi sopra e sotto le dita sono indicati dalle linee : 

9

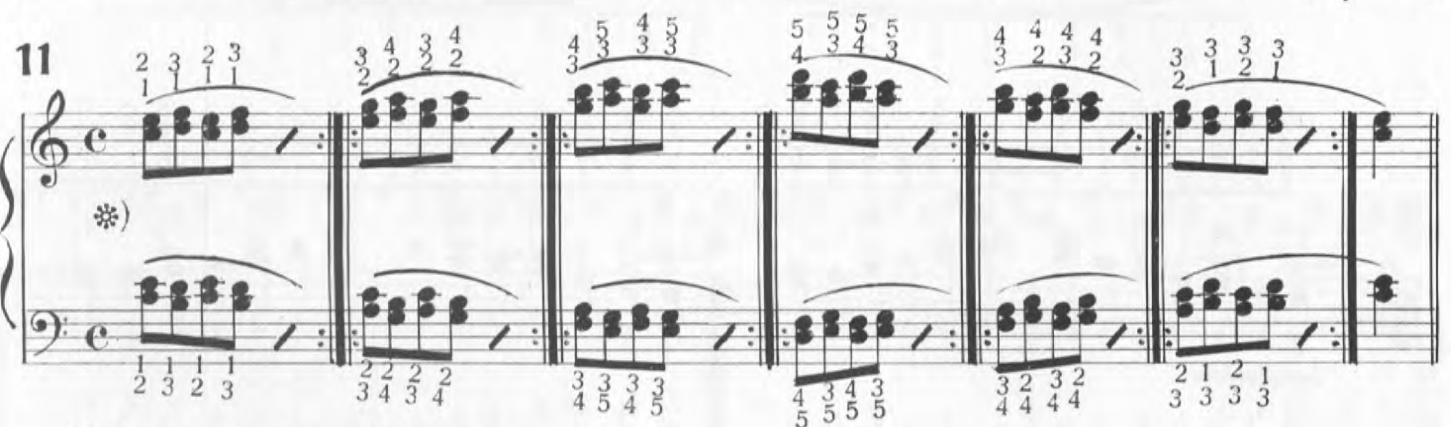


Cominciare lentamente poi aumentare la velocità.

10




11



\* Il legato è solo possibile nella parte eseguita da due dita diverse: perciò l'esecuzione della prima battuta di questo esercizio e della battuta prima del N.12 sarà la seguente:



12

Exercise 12, measures 1-4. Treble clef, 4/4 time. Fingerings: Treble (2, 3, 3, 4, 4, 5; 5, 5, 4, 4, 3, 3; 2, 3, 3, 4, 4, 5; 5, 5, 4, 4, 3, 3); Bass (4, 5, 4, 4, 3, 3; 2, 1, 3, 3, 4, 4; 5, 5, 4, 4, 3, 3; 2, 3, 3, 4, 4, 5).

Exercise 12, measures 5-8. Treble clef, 4/4 time. Fingerings: Treble (2, 3, 3, 4, 4, 5; 5, 5, 4, 4, 3, 3; 2, 3, 3, 4, 4, 5; 5, 5, 4, 4, 3, 3); Bass (4, 5, 4, 4, 3, 3; 2, 1, 3, 3, 4, 4; 5, 5, 4, 4, 3, 3; 2, 3, 3, 4, 4, 5).

13 da  $\text{♩} = 60$  a 104

*f e rigorosamente legato*

Exercise 13, measures 1-4. Treble clef, common time. Fingerings: Treble (3, 4, 3, 4, 3, 4; 3, 4, 3, 4; 3, 4, 3, 4; 3, 4, 3, 4); Bass (2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1).

Exercise 13, measures 5-8. Treble clef, common time. Fingerings: Treble (4, 5, 4, 5, 4, 5; 4, 5, 4, 5; 4, 5, 4, 5; 4, 5, 4, 5); Bass (2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1).

14

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

15

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

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

16

Lentamente.

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



## 2. Doppie note staccate.

Ogni esercizio si deve ripetere molte volte senza interruzione. È però necessario evitare una soverchia stanchezza.

Velocemente; da  $\text{♩} = 76$  in più.

1

*p*

4

5

6

7

Si eseguisca *pp*, *p* e *mf*.

8

In questo e nell'esercizio N.10 la mano sinistra suonerà due ottave sotto alla destra.

Allegro: da ♩ = 112 in più.

9

Veloce: da ♩ = 84 in più.

10

### 3. Le scale di doppie terze, per moto retto, in tutte le tonalità.

I suggerimenti dati per l'esecuzione delle scale semplici (vedi sulla fine del par. 3. Libro II) valgono anche per quelle in doppie note e si riferiscono alla grande utilità di variare nelle scale il grado di suono, la specie di tocco, la velocità, gli accenti, i coloriti.

1 Do magg.

2 La min. (melodica)

2 bis La min. (armonica)

3 Fa magg.

4 Re min. (melodica)

4 bis Re min. (armonica)

5 Si b magg.

6 Sol min. (melodica)



14

6 bis  
Sol min.  
(armonica)

7  
Mi b magg.

8  
Do min.  
(melodica)

8 bis  
Do min.  
(armonica)

9  
La b magg.

10  
Fa min.  
(melodica)

10 bis  
Fa min.  
(armonica)

11  
Re b magg.

**12**  
Si $\flat$  min.  
(melodica)

**12 bis**  
Si $\flat$  min.  
(armonica)

**13**  
Sol $\flat$  magg.

**14**  
Mi $\flat$  min.  
(melodica)

**14 bis**  
Mi $\flat$  min.  
(armonica)

**15**  
Si magg.

**16**  
Sol $\sharp$  min.  
(melodica)

**16 bis**  
Sol $\sharp$  min.  
(armonica)

17  
Mi magg.

18  
Do# min.  
(melodica)

18 bis  
Do# min.  
(armonica)

19  
La magg.

20  
Fa# min.  
(melodica)

20 bis  
Fa# min.  
(armonica)

21  
Re magg.

22  
Si min.  
(melodica)



22 bis  
Si min.  
(armonica)

23  
Sol magg.

24  
Mi min  
(melodica)

24 bis  
Mi min.  
(armonica)

4. Le scale di doppie terze, per moto retto, in tutte le tonalità. (con altro sistema di diteggiatura.)

1  
Do magg.

2  
La min.  
(melodica)

2 bis  
La min.  
(armonica)

3  
Fa magg.

4 Re min. (melodica)



4

4 bis Re min. (armonica)



4 bis

5 Si b magg.



5

6 Sol min. (melodica)



6

6 bis Sol min. (armonica)



6 bis

7 Mi b magg.



7

8 Do min. (melodica)



8

8 bis Do min. (armonica)



8 bis

9  
La ♭ magg.

10  
Fa min. (melodica)

10 bis  
Fa min. (armonica)

11  
Re ♭ magg.

12  
Si ♭ min. (melodica)

12 bis  
Si ♭ min. (armonica)

13  
Sol ♭ magg.

14  
Mi ♭ min. (melodica)



14 bis  
Mi  $\flat$  min.  
(armonica)

15  
Si magg.

16  
Sol # min.  
(melodica)

16 bis  
Sol # min.  
(armonica)

17  
Mi magg.

18  
Do # min.  
(melodica)

18 bis  
Do # min.  
(armonica)

19  
La magg.

20  
Fa # min.  
(melodica)

20 bis  
Fa # min.  
(armonica)

21  
Re magg.

22  
Si min.  
(melodica)

22 bis  
Si min.  
(armonica)

23  
Sol magg.

24  
Mi min.  
(melodica)

24 bis  
Mi min.  
(armonica)

## PARTE SECONDA

## 5. Trilli di doppie note a mani unite ed alternate.

Ogni combinazione di trillo (formata da due battute) si presta per ripetersi consecutivamente più volte.

1 Allegro ♩ = 104 a 120

The musical score consists of four systems, each with two staves (treble and bass clef). The first system is marked *f* (forte). Each system contains two measures of music, with trills indicated by slurs and fingerings (1-5) written above the notes. The trills are performed with both hands together (united) and alternate between hands. The key signature changes from C major to B-flat major in the second system, and then to B major in the third system. The tempo is marked Allegro with a metronome marking of ♩ = 104 a 120.



This musical score consists of six systems, each with two staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with an 'x', likely indicating a natural sign. The systems are connected by large curved lines, suggesting a continuous melodic or harmonic line. The first five systems have a similar structure, with the first staff of each system containing a sequence of chords and the second staff containing a more active melodic line. The sixth system shows a change in the bass line, with the first staff of the system containing a sequence of chords and the second staff containing a more active melodic line.

The page contains six systems of musical notation, each consisting of two staves. The notation is for piano and includes fingerings (1-5) for various notes. The systems are arranged vertically, with each system containing two measures of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features continuous eighth-note patterns in both hands, often with slurs over the phrases.

5 4 2 1      4 5 2 1

4 2 1 5      2 1 4 5

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

*ff* 2 2      1 2      1 2 3 2

3

Trilli a mani alternate.

2 Presto: da ♩ = 132 in più.

4 4      4      4 3 2

*p*      *f*

5 (sopra)      4

4 2      4 2      4 3 2

*p*      *f*

5 (sopra)      4



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

*pp*

5 2 4 2 4

This system contains two measures of music. The first measure is in 4/2 time and features a piano (*pp*) dynamic. The second measure is in 4/2 time, with a 3/2 time signature change at the end. The right hand plays a series of chords, and the left hand plays a bass line with fingerings 5, 2, 4, 2, 4.

4/2 4/2 3/2

5 2 4

This system contains two measures of music. The first measure is in 4/2 time. The second measure is in 4/2 time, with a 3/2 time signature change at the end. The right hand plays a series of chords, and the left hand plays a bass line with fingerings 5, 2, 4.

4/2 4/2 3/2

*cresc.*

5

This system contains two measures of music. The first measure is in 4/2 time. The second measure is in 4/2 time, with a 3/2 time signature change at the end. The right hand plays a series of chords, and the left hand plays a bass line with a fingering of 5. A *cresc.* (crescendo) marking is present in the first measure.

4/2 4/2 3/2

5 2 4

This system contains two measures of music. The first measure is in 4/2 time. The second measure is in 4/2 time, with a 3/2 time signature change at the end. The right hand plays a series of chords, and the left hand plays a bass line with fingerings 5, 2, 4.

*rit.*

### 6. Le scale in doppie terze per moto contrario.

La diteggiatura di queste scale è uguale a quella delle scale per moto retto. Diamo l'esempio delle tre prime scale e per l'esecuzione delle altre, quanto alla diteggiatura, l'allievo si attenga a quelle per moto retto.

Do magg.

La min. (melodica)

La min. (armonica)

7. Altri esercizi di note doppie legate e staccate.

da ♩ = 76 in più  
*legatissimo*

**1**

*f*

da ♩ = 80 in più

**2**

8



Musical exercise staff 1, featuring a treble clef and a key signature of one flat. It contains a series of chords and intervals with fingerings indicated by numbers 1-5. A dashed line with a circled '8' above it spans the first few measures.

Musical exercise staff 2, continuing the exercise with more complex chordal structures and fingerings. The piece concludes with a double bar line and a final chord.

L'esecuzione di questi esercizi richiede una mano assai larga. Si devono studiare sia legati che staccati, da  $\text{♩} = 80$  in più

**3**

Musical exercise staff 3, starting with a treble clef and a key signature of one flat. It features a sequence of chords with detailed fingerings and slurs.

Musical exercise staff 4, continuing the sequence of chords and fingerings. It includes a repeat sign at the end of the staff.

Musical exercise staff 5, featuring further chordal exercises with specific fingerings and slurs.

Musical exercise staff 6, the final staff of exercises on the page, with various chordal patterns and fingerings.

Allegro: da  $\text{♩} = 92$  in più.

*Tutto staccato e senza accenti.*

3 4 3 4  
1 2 1 2

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

4 3  
2 1

3 4 3  
1 2 1

3 4 4 3  
1 2 2 1

4 3  
2 1

3 4 3  
1 2 1

3 4 4 3  
1 2 2 1

4 3  
2 1

3 4 3  
1 2 1

3 4 3 4 3  
1 2 1 2 1

4 2  
1 3

4 2  
1 3

4 2  
1 3

da ♩. = 69 in più  
sempre staccato e legg.ero

5

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

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

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

2 1 2 1 / 4 5    2 1 / 4 5    2 1 / 4

6

3 5 3 5 / 2 1 2 1

2 1 2 1 / 3 5    2 1 / 3 5

*sempre staccato e legg.ero*

4 5 / 2 1    4 5 / 2 1    4 5 / 2 1

2 1 / 4 5    2 1 / 4 5    2 1 / 4 5



da  $\text{♩} = 72$  in più: si eseguisca *f* e *p*

7

*staccato*

Presto: da  $\text{♩} = 120$  in più.

8

*pp*

*Lea* \* *Lea* \*

*pp*

*Lea* \* *Lea* \*

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

*Lea* \* *Lea* \*

*Lea* \* *Lea* \*

*cresc.* 4 2 3 2 5 2 4 2 5 2

*Lea* \* *Lea* \*

*f* 4 2 4 2 4 2 4 2 4 2

*Lea* \* *Lea* \*

*dim.* 3 2 4 2 4 2 4 2 4 2

*Lea* \* *Lea* \*

*p e dim.* 4 2 4 2 4 2 4 2 4 2

*Lea* \* *Lea* \*

*pp* *rall.* . . . . . 5 2

*Lea* \* *Lea* \*

# 8. Esercizi di quarte legate.

34

Allegro: da  $\text{♩} = 92$  in più.

**1**



A musical score for a scale exercise. The top staff is in bass clef and the bottom staff is in treble clef. The exercise consists of four measures. The bass staff has a melodic line with fingerings: 2 1 2 1 3 4 3 1, 2 1 2 1 3 4 3 1, 2 1 3 4 3 1, and 1 2. The treble staff has a chordal accompaniment with fingerings: 5 2, 5 2, 5 2, 5 2, 5 4, and 5 4.

Queste scale di quarte debbono studiarsi lentamente, forte e legate; poi si acceleri gradatamente il tempo e si eseguiscono con vario colorito e tocco.

A series of scale exercises in treble and bass clefs. The exercises are arranged in four systems, each with two staves. The first system is in 4/4 time and starts with a treble clef. The second system is in 4/4 time and starts with a bass clef. The third system is in 4/4 time and starts with a treble clef. The fourth system is in 4/4 time and starts with a treble clef. Each system contains two measures of a scale with fingerings and a corresponding bass line with fingerings. The exercises are marked with a '2' at the beginning of the first system.

System 1: Treble and bass staves with fingerings. Treble clef: 3 1, 4 2, 5 3, 3 1, 5 3, 3 1, 5 3, 3 1, 5 3, 4 2. Bass clef: 4 1, 5 2, 4 1, 4 1, 4 1, 5 2, 4 1, 5 2, 5 2, 5 2.

System 2: Treble and bass staves with fingerings. Treble clef: 3 1, 4 2, 5 3, 3 1, 5 3, 3 1, 5 3, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2. Bass clef: 4 3, 1 4, 1 3, 2 3, 1 4, 1 3, 2 3, 1 4, 1 3, 2 3, 1 4, 3 1, 4 2, 1 3, 2 1, 1 2.

System 3: Treble and bass staves with fingerings. Treble clef: 3 1, 4 2, 5 3, 3 1, 5 3, 3 1, 5 3, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2. Bass clef: 5 3, 1 4, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1.

System 4: Treble and bass staves with fingerings. Treble clef: 3 1, 4 2, 5 3, 3 1, 5 3, 3 1, 5 3, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2. Bass clef: 5 3, 1 4, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1, 1 2, 1 3, 2 1.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The lower staff contains a bass line with a bass clef. Both staves are marked with various fingering numbers (1-5) above and below the notes. The system is divided into two measures by a double bar line with repeat dots. The first measure contains a sequence of notes with fingerings: 2, 1, 4, 1, 4, 1, 4, 1. The second measure contains: 2, 3, 4, 1, 1, 4, 3, 1, 3.

The second system of musical notation consists of two staves. The upper staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The lower staff contains a bass line with a bass clef. Both staves are marked with various fingering numbers (1-5) above and below the notes. The system is divided into two measures by a double bar line with repeat dots. The first measure contains a sequence of notes with fingerings: 2, 3, 1, 3, 1, 3, 1, 3. The second measure contains: 2, 3, 1, 2, 3, 1, 4, 3, 3.

The third system of musical notation consists of two staves. The upper staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The lower staff contains a bass line with a bass clef. Both staves are marked with various fingering numbers (1-5) above and below the notes. The system is divided into two measures by a double bar line with repeat dots. The first measure contains a sequence of notes with fingerings: 1, 1, 1, 5, 1, 3, 1. The second measure contains: 2, 1, 3, 1, 5, 1, 3.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with a treble clef and a key signature of one sharp (F#). The lower staff contains a bass line with a bass clef. Both staves are marked with various fingering numbers (1-5) above and below the notes. The system is divided into two measures by a double bar line with repeat dots. The first measure contains a sequence of notes with fingerings: 2, 3, 4, 1, 1, 4, 1, 4, 3. The second measure contains: 2, 3, 1, 4, 1, 4, 1, 2.



### 9. La scala cromatica per note doppie.

Per terze minori all'ottava.

1

*legato*

*legato*

Per terze maggiori all'ottava.

2

*legato*

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of chords with various fingering numbers (1-5) written above the notes. The lower staff is in bass clef and contains a sequence of chords with fingering numbers written below the notes. A large curly brace on the left side of the system groups both staves together.

Per accordi di settima diminuita .

The second system of music is in 3/4 time, indicated by a '3' above the treble clef. It features two staves with complex fingering. The word "legato" is written in the lower staff. The notation includes many slurs and specific fingering numbers for each note. A curly brace on the left side groups the two staves.

The third system of music continues the complex fingering patterns from the previous systems. It consists of two staves with treble and bass clefs, respectively. The notation is dense with notes and includes numerous fingering numbers. A curly brace on the left side groups the two staves.

Per terze minori in moto contrario.

4

Handwritten musical score for exercise 4, measures 1-8. The piece is in 3/4 time and features a key signature of one flat (B-flat). The notation is written for both the right and left hands. The right hand uses a treble clef and the left hand uses a bass clef. The music consists of eighth-note chords moving in opposite directions (moto contrario). The right hand starts on a G4 and moves up, while the left hand starts on a B3 and moves down. The interval between the notes is a minor third. The word "legato" is written in the left hand. Fingering numbers (1-5) are provided for each note. A dashed box encloses measures 1-4.

Handwritten musical score for exercise 4, measures 9-16. The notation continues from the previous system, maintaining the same key signature and time signature. The right hand continues to move up and the left hand continues to move down. Fingering numbers are provided for all notes. A dashed box encloses measures 9-12.

5

Handwritten musical score for exercise 5, measures 1-8. The piece is in 3/4 time and features a key signature of one flat (B-flat). The notation is written for both the right and left hands. The right hand uses a treble clef and the left hand uses a bass clef. The music consists of eighth-note chords moving in opposite directions. The right hand starts on a G4 and moves up, while the left hand starts on a B3 and moves down. The interval between the notes is a minor third. The word "legato" is written in the left hand. Fingering numbers (1-5) are provided for each note. A dashed box encloses measures 1-4.

Handwritten musical score for exercise 5, measures 9-16. The notation continues from the previous system, maintaining the same key signature and time signature. The right hand continues to move up and the left hand continues to move down. Fingering numbers are provided for all notes. A dashed box encloses measures 9-12.



Per terza maggiore in moto contrario.

6

*legato*

Per accordi di terza e sesta.

7

*legato*

8

*legato*

Per accordi di quarta e sesta.

9

*legato*

10

La stessa in minore

11



12

*legato*

(1 3 2 1 2 1 2 1 3 2 1 2) (1 3 5 4 3 4 3 4 3 4 3 4)

(1 3 4 3 4 5 3 4 3 4 3 4 5) (1 3 2 1 2 3 1 2 3 4 3 4 5)

Per accordi di settima dominante.

13

*legato*

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

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

# PARTE TERZA

## 10. Scale di note doppie a mani alternate.

Il ritmo, in tutte le combinazioni, è sempre di quattro note per ogni quarto.

Allegro: da ♩ = 96 in più.

L'esercizio deve studiarsi tanto forte che piano.

The musical score consists of seven systems, each representing a different key signature and time signature. Each system contains two staves: a bass staff and a treble staff. The first system is in C major, 2/4 time, starting with a '1' above the first measure. The second system is in B-flat major, 2/4 time. The third system is in D-flat major, 2/4 time. The fourth system is in E major, 2/4 time. The fifth system is in F major, 2/4 time. The sixth system is in G major, 2/4 time. The seventh system is in A major, 2/4 time, and includes fingerings: '2' above the first measure, '3 4' above the second measure, '2 1' above the third measure, '4 3' below the first measure, '3 4' above the fourth measure, '1 2' above the fifth measure, '2 1' above the sixth measure, '4 3' below the first measure, and '(sopra)' below the first measure. The final measure of the seventh system has '(sotto)' above it and '1 2' above the notes, with '(sopra)' below the first measure. The number '12384' is printed at the bottom center of the page.

First system of musical notation. It consists of a bass clef staff and a treble clef staff. The bass clef staff contains a series of chords and some melodic fragments. The treble clef staff contains a complex melodic line with many sixteenth notes and eighth notes. Fingerings are indicated: '2 1 / 4 3' under the first two chords, and '3 4' above the first two notes of the treble staff.

Second system of musical notation. It consists of a bass clef staff and a treble clef staff. The treble clef staff has a melodic line with a '4' written above it and '(sotto)' written above it. The bass clef staff has a '4' written below it and '(sopra)' written below it.

Third system of musical notation. It consists of a bass clef staff and a treble clef staff. The treble clef staff has a melodic line with a '4' written above it and '(sotto)' written above it. The bass clef staff has a '4' written below it and '(sopra)' written below it.

Fourth system of musical notation. It consists of a bass clef staff and a treble clef staff. The treble clef staff has a melodic line with a '4' written above it and '(sotto)' written above it. The bass clef staff has a '4' written below it and '(sopra)' written below it.

Fifth system of musical notation. It consists of a bass clef staff and a treble clef staff. The treble clef staff has a melodic line with a '4' written above it and '(sotto)' written above it. The bass clef staff has a '4' written below it and '(sopra)' written below it.

Sixth system of musical notation. It consists of a bass clef staff and a treble clef staff. The bass clef staff has a '3' written above it. The treble clef staff has a '3' written above it and '(sopra)' written above it. There are various fingerings indicated throughout the system, including '5 3', '2 4', '1 3', and '5 3'.

Seventh system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble clef staff has a '3' written above it and '(sopra)' written above it. The bass clef staff has a '3' written above it and '(sotto)' written above it. There are various fingerings indicated throughout the system, including '5 3', '2 4', '1 3', and '5 3'.



This page of musical notation consists of seven staves of music, each beginning with a treble clef and a repeat sign. The music is written in various key signatures and includes several technical features:

- Staff 1:** Key signature of one sharp (F#). Features a triplet of eighth notes at the beginning and another triplet of eighth notes later. A dynamic marking "(sotto)" is present above the staff.
- Staff 2:** Key signature of two flats (Bb, Eb). Includes a triplet of eighth notes and a dynamic marking "(sotto)".
- Staff 3:** Key signature of two flats (Bb, Eb). Includes a triplet of eighth notes and a dynamic marking "(sopra)".
- Staff 4:** Key signature of three sharps (F#, C#, G#). Includes a triplet of eighth notes and a dynamic marking "(sotto)".
- Staff 5:** Key signature of three sharps (F#, C#, G#). Includes a triplet of eighth notes and a dynamic marking "(sotto)".
- Staff 6:** Key signature of two sharps (F#, C#). Includes a triplet of eighth notes and a dynamic marking "(sotto)".
- Staff 7:** Key signature of two flats (Bb, Eb). Includes a triplet of eighth notes and a dynamic marking "(sotto)".

Throughout the piece, various fingering numbers (1-5) are indicated above notes. Some notes are marked with an 'x', possibly indicating a natural harmonium or a specific technique. The notation uses slurs to group notes and various rhythmic values including eighth and sixteenth notes.

First musical staff, treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. It begins with a repeat sign and contains a series of chords and eighth-note patterns.

Second musical staff, treble clef, key signature of two flats, 4/4 time signature. It continues the melodic and harmonic material from the first staff.

Third musical staff, treble clef, key signature of two flats, 4/4 time signature. It features similar rhythmic patterns and chordal structures.

Fourth musical staff, treble clef, key signature of two flats, 4/4 time signature. This staff includes numerous fingering numbers (2, 4) above and below the notes.

Fifth musical staff, treble clef, key signature of two flats, 4/4 time signature. It continues with complex rhythmic figures and includes fingering numbers.

Sixth musical staff, treble clef, key signature of two flats, 4/4 time signature. This staff features more intricate rhythmic patterns, including triplets and sixteenth-note runs, with various fingering numbers.

Seventh musical staff, treble clef, key signature of two flats, 4/4 time signature. It begins with the instruction "(sotto)" above the staff. The staff contains complex rhythmic patterns and includes fingering numbers.

# 11. Esercizi vari legati e staccati.

da ♩ = 76 in più.

**I**

*mf legatissimo*

**I bis**

*legatissimo mf*



Mosso da  $\text{♩} = 58$  in più.

2

*staccato e p*

3

*staccato e p*

The musical score is divided into five systems, each with a treble and bass staff. The first system is marked with a '3' and the instruction 'staccato e p'. The music consists of a sequence of chords and intervals, with fingerings indicated by numbers 1-5. The key signature changes from one flat to two flats across the systems. The notation includes various intervals and chords, with some notes marked with slurs and accents.

Veloce: da  $\text{♩} = 69$  in più.

52

Da suonarsi *f* ed anche *pp*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a 4/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* and *pp*. There are several asterisks (\*) scattered throughout the score, likely indicating specific performance techniques or ornaments. The piece concludes with a double bar line and a final chord.





Mosso: da  $\text{♩} = 60$  in più.

*mf e legato* (da eseguirsi anche staccato e *pp*)

dalla „Tocata“ di Schumann

Veloce: da  $\text{♩} = 92$  in più.

*pp*  
*leggero e non legato*

*poco rit.*

Allegro: da ♩ = 108 in più.

Measures 7-11 of a piano piece. The score is in 6/4 time and begins with a forte (*f*) dynamic. The music features a complex texture with multiple voices in both the treble and bass staves. The right hand contains several triplets and sixteenth-note patterns, while the left hand provides a steady accompaniment with similar rhythmic motifs. Fingering numbers (1-5) are clearly indicated throughout the passage.

Allegro.

Measures 12-15 of the piano piece. The score is in 3/4 time and begins with a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages in both hands, creating a sense of urgency and technical challenge. The right hand features intricate melodic lines with frequent triplets and sixteenth-note groups, while the left hand provides a dense accompaniment. Fingering is meticulously detailed to facilitate the fast execution of these passages.

(Alla Chopin.)  
da ♩ = 80 in più.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The music is characterized by dense chordal textures and intricate fingering. The first system begins with a forte (*f*) dynamic. The second, third, and fourth systems continue with similar complex textures. The fifth system concludes with a piano (*p*) dynamic. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The tempo is marked as '(Alla Chopin.)' with a metronome marking of 'da ♩ = 80 in più.'



56 12. Esercizi di scivolamento.

**1**

**2**

**3**

Il 2° scivola sui tasti neri  
mentre il 3° scivola sui bianchi.

Mano destra sola

**4**

tasti neri  
tasti bianchi

Il 2° scivola sui tasti bianchi mentre il 3° scivola sui neri.

Mano sinistra sola

**5**

tasti bianchi  
tasti neri

13. Le scale maggiori, in doppie terze, con diteggiature speciali per il legato.

Queste scale sono diteggiate in modo da escludere il doppio uso consecutivo del terzo dito il che ha luogo nelle scale diteggiate col sistema più facile e pratico, sia ascendendo che discendendo. Esempio per la scala di do magg.:

The musical score displays six major scales in double thirds, each with a specific key signature and time signature. The scales are:
 

- Staff 1: C major (2/4), ascending and descending.
- Staff 2: G major (3/4), ascending and descending.
- Staff 3: D major (3/4), ascending and descending.
- Staff 4: A major (3/4), ascending and descending.
- Staff 5: E major (3/4), ascending and descending.
- Staff 6: F# major (3/4), ascending and descending.

 Each scale is presented with its ascending and descending lines, and the notes are grouped in pairs of a third. Fingering numbers (1-5) are placed below the notes to indicate the specific technique used to avoid consecutive use of the third finger.





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