MUGELLINI

METODO DI ESERCIZI TECNICI

LIBRO V.°

N. 12385

CARISCH S.P.A. - EDITORI
MILANO

Printed in Italy

Imprimé en Italie

Via N. Fabrizi, 77 - Tel. 27426 - PESCARA

METODO
D'ESERCIZI TECNICI
per PIANOFORTE
DI
BRUNO MUGELLINI

No. 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.)
No. 12382.	„ II.	**Le scale ed altri esercizi d'agilità** . .	(preparazione alle scale; scale in tutti i modi; esercizi pei trilli, le note ribattute, le mani alternate, in forma diatonica e cromatica.)
No. 12383.	„ III.	**Gli arpeggi**	(preparazione; arpeggi facili; grandi arpeggi in tutti i modi)
No. 12384.	„ IV.	**Le note doppie legate e staccate** . . .	(preparazione; tutte le scale in note doppie (seconde, terze e quarte); trilli doppi; mani alternate, ecc.)
No. 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.)
No. 12386.	„ VI.	**Esercizi per lo stile polifonico**	(varietà del tocco; sostituzioni, scivolamenti, accavallamenti; ritmi ed accenti vari; esecuzione a più voci, ecc.)
No. 12387.	„ VII.	**Esercizi per il legato-cantabile e l'uso del pedale**	
No. 12388.	„ VIII.	**Esercizi di perfezionamento** (Riepilogo)	

PROPRIETÀ DEGLI EDITORI PER TUTTI I PAESI

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12385

METODO DI ESERCIZI TECNICI

Libro V.

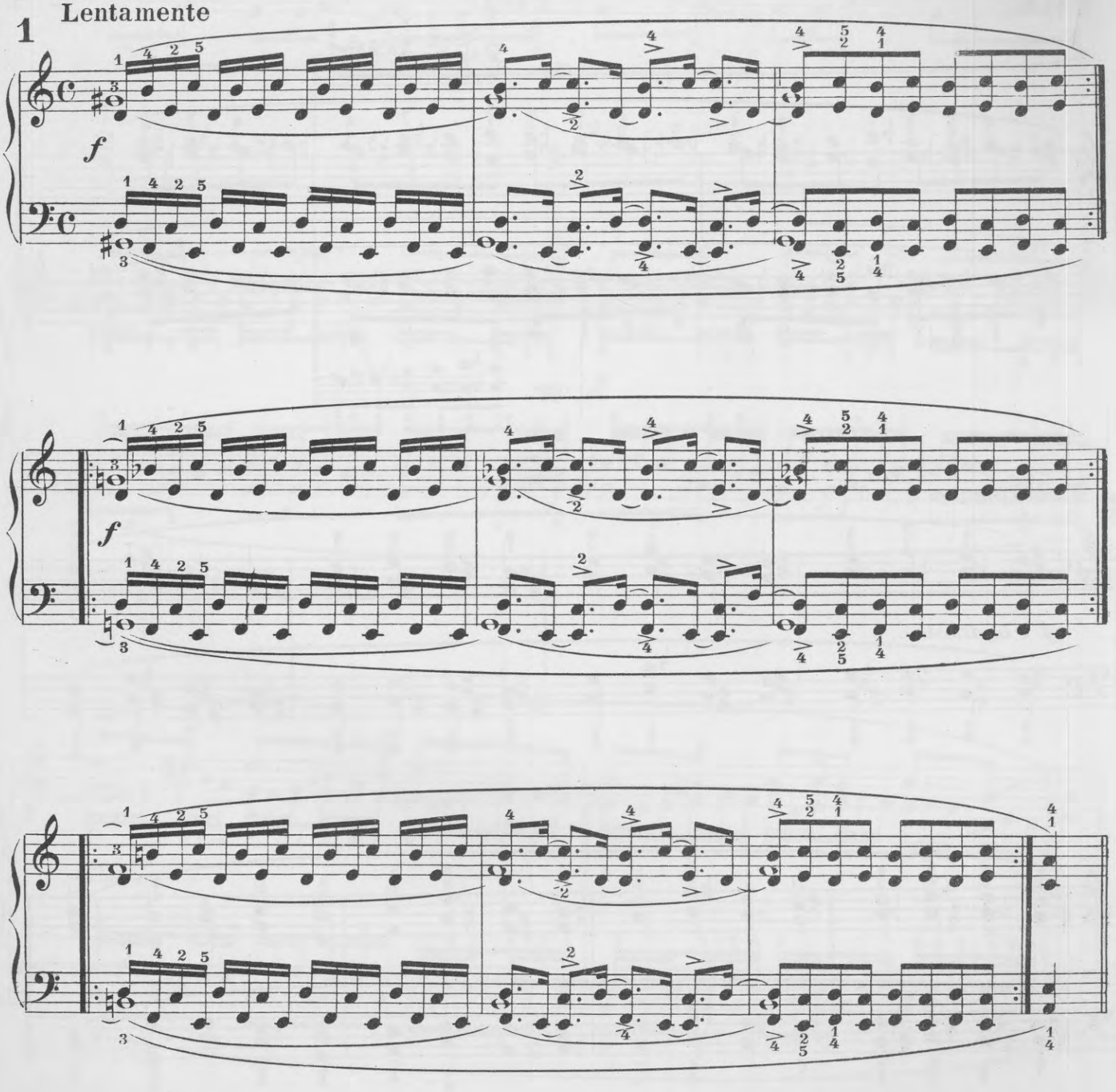
LE SESTE, LE OTTAVE E GLI ACCORDI

B. MUGELLINI

PARTE PRIMA

1. Esercizi preparatori per l'esecuzione delle seste legate.

1 Lentamente



Deposto a termini di legge.
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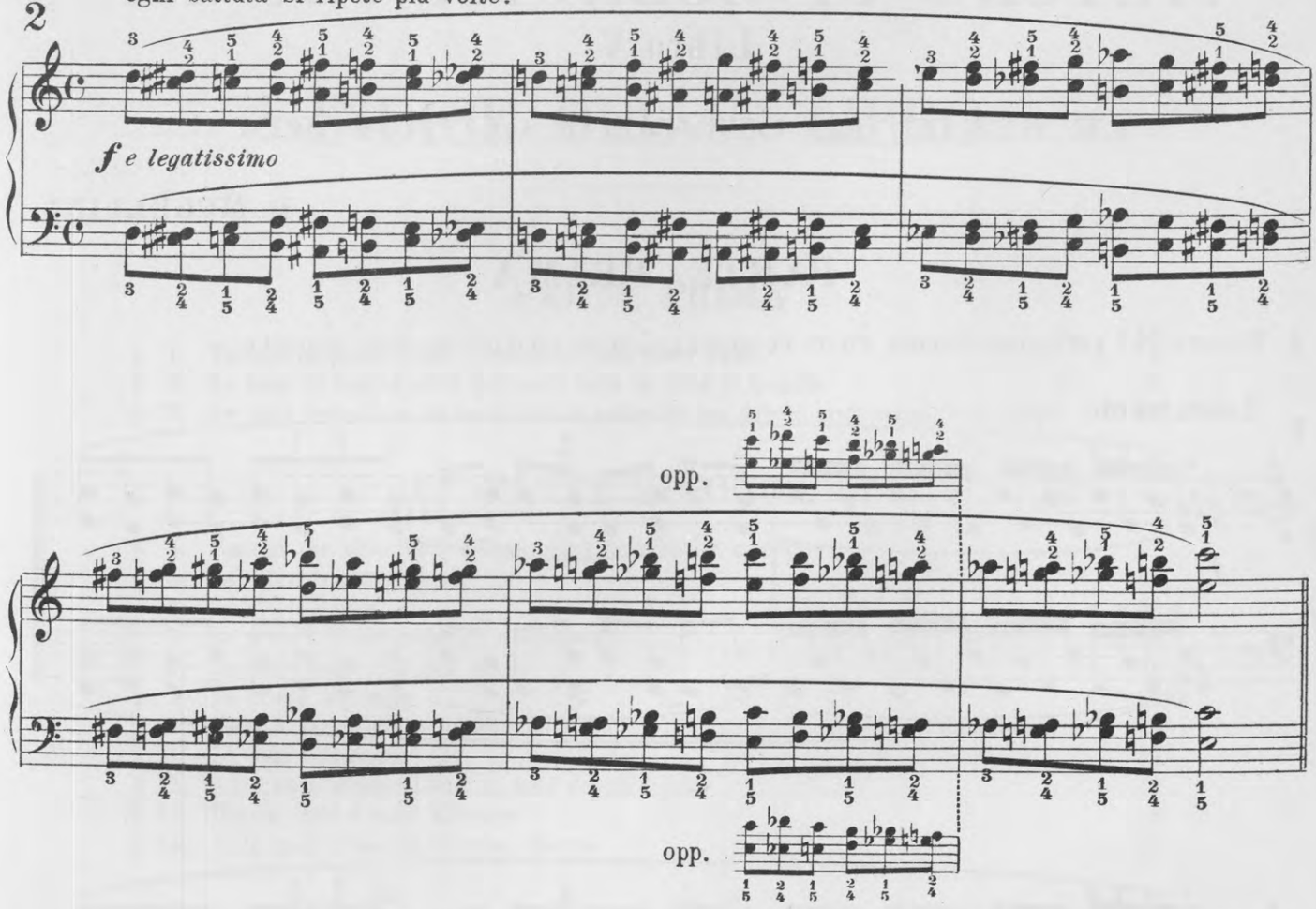
2 ogni battuta si ripete più volte.



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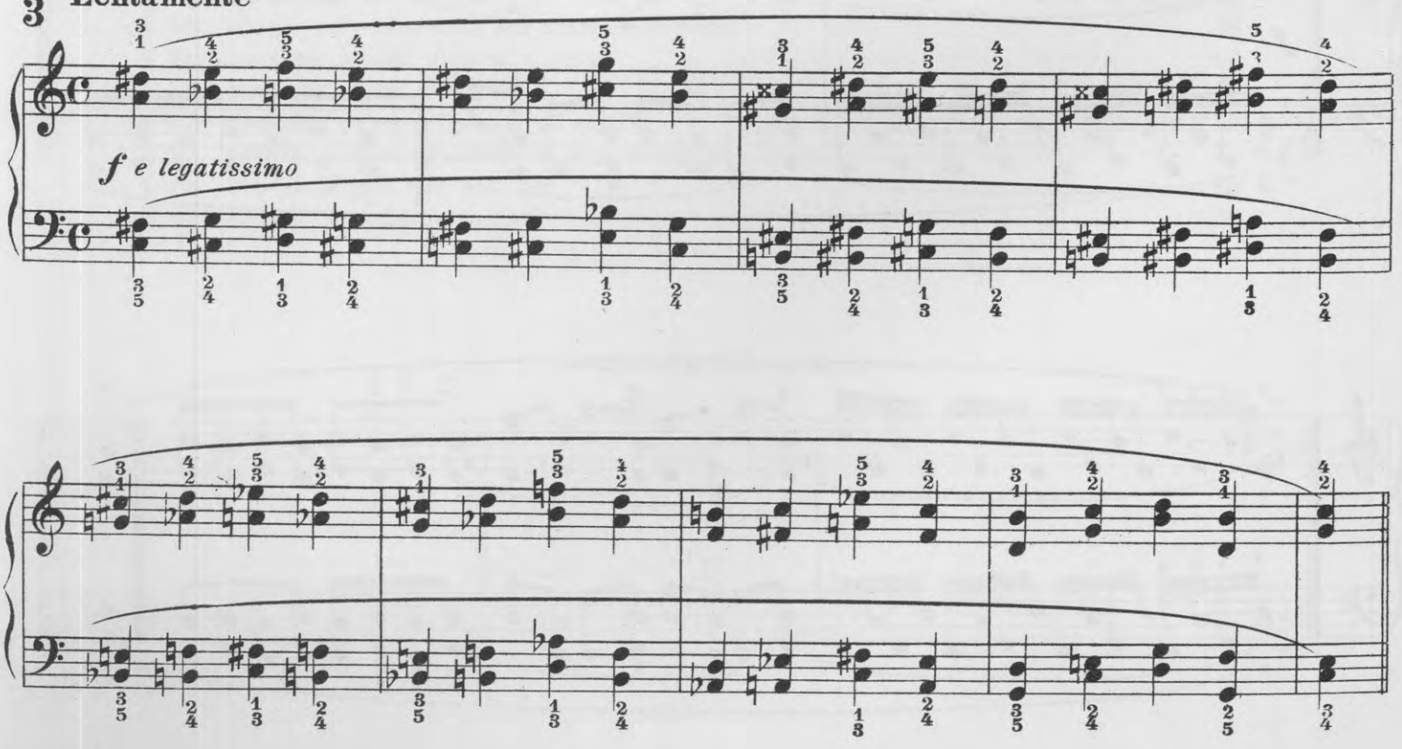

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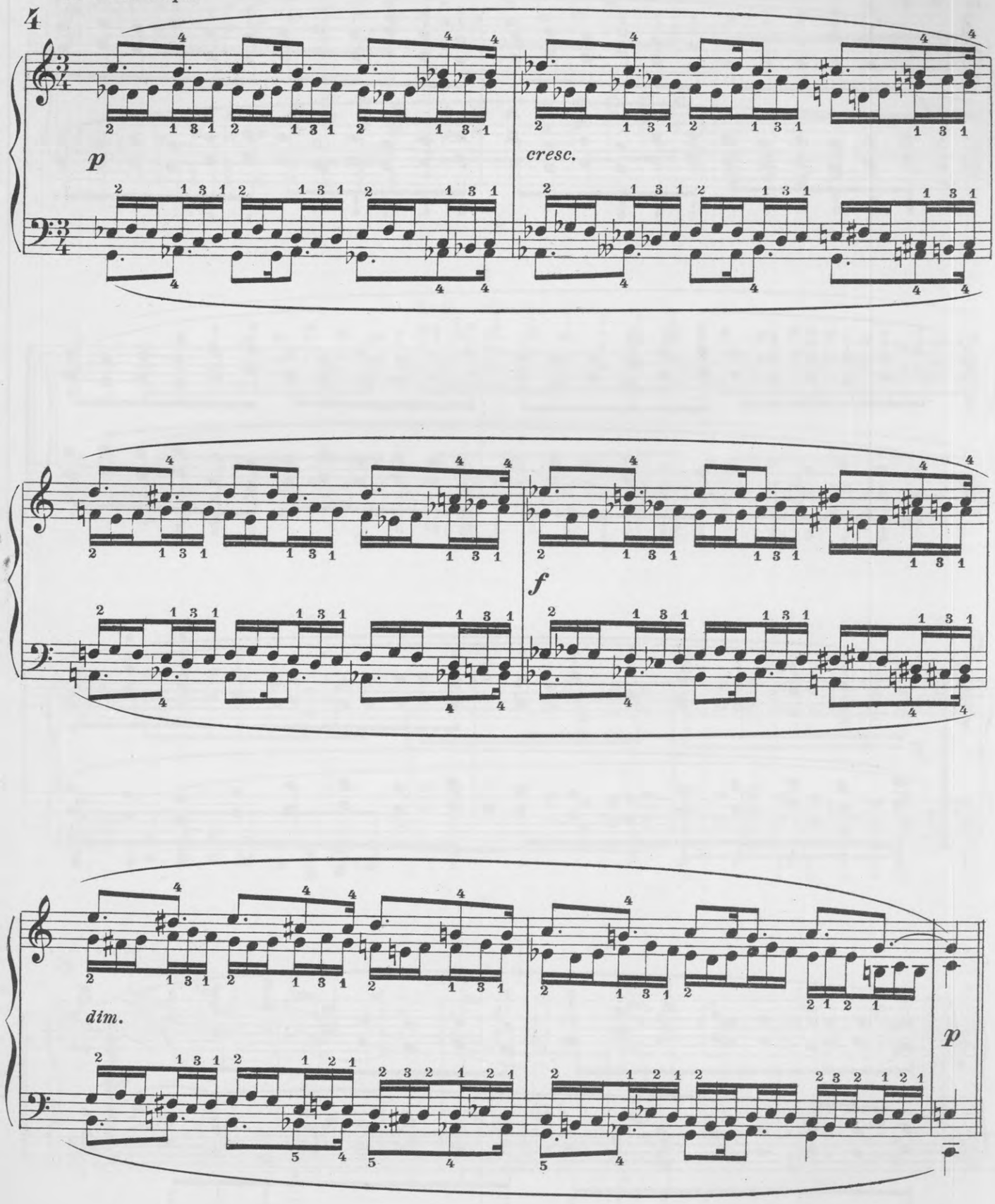

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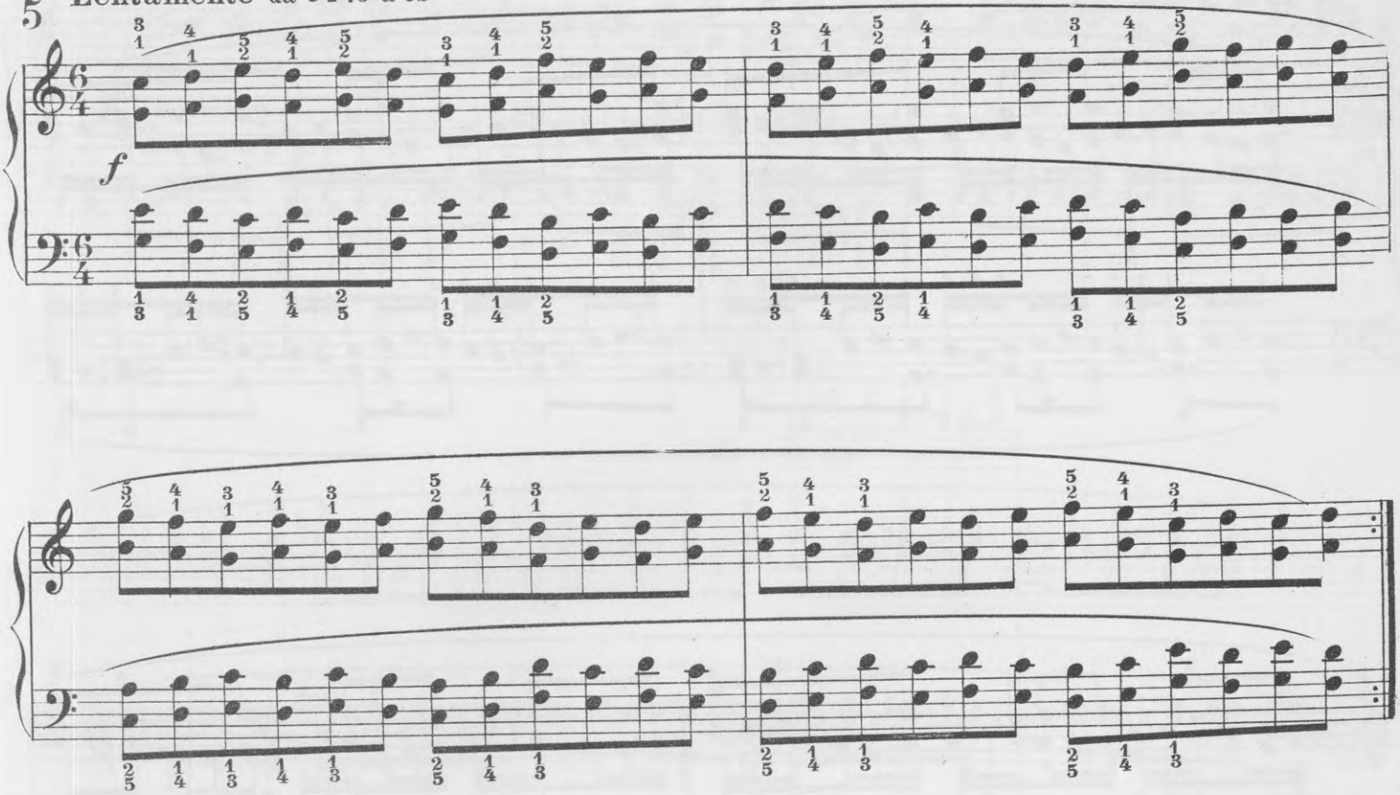

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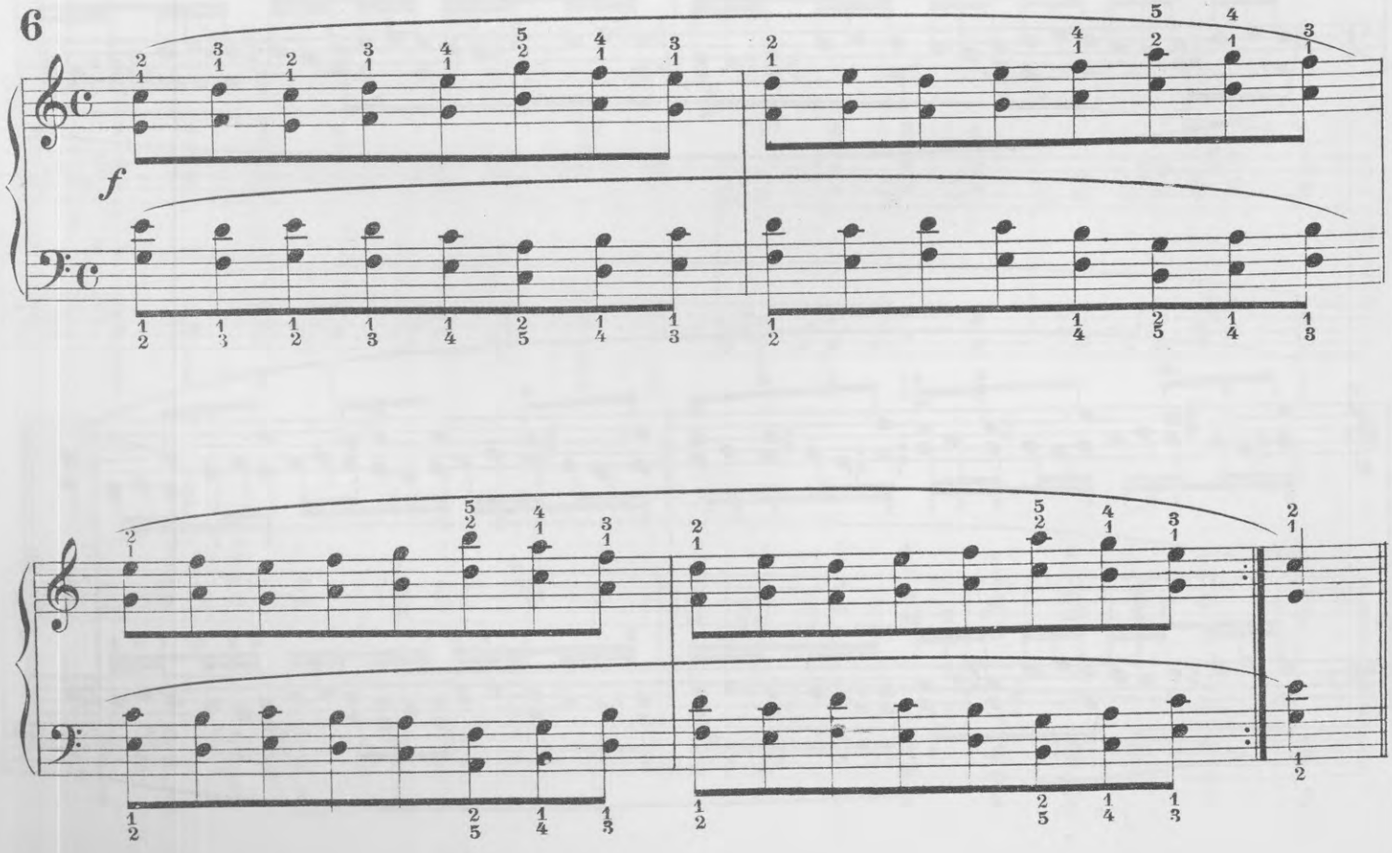

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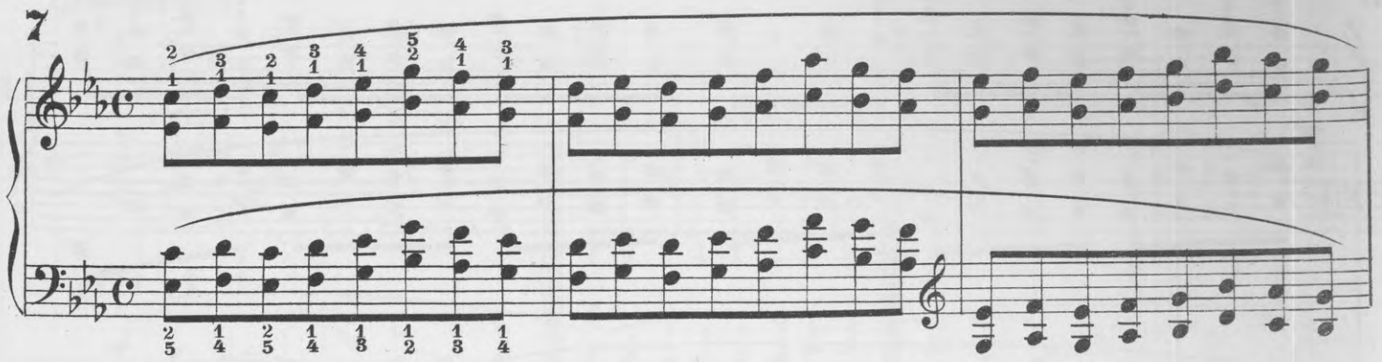

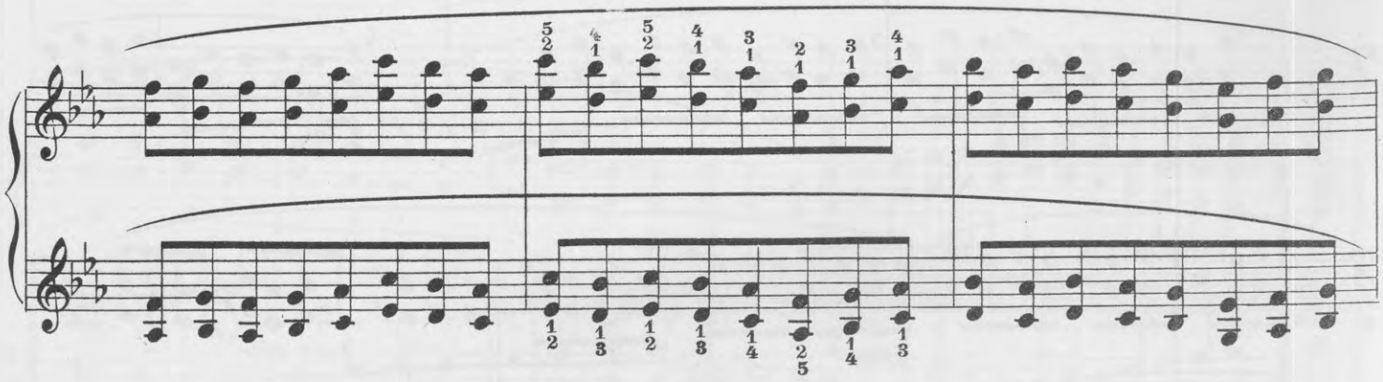

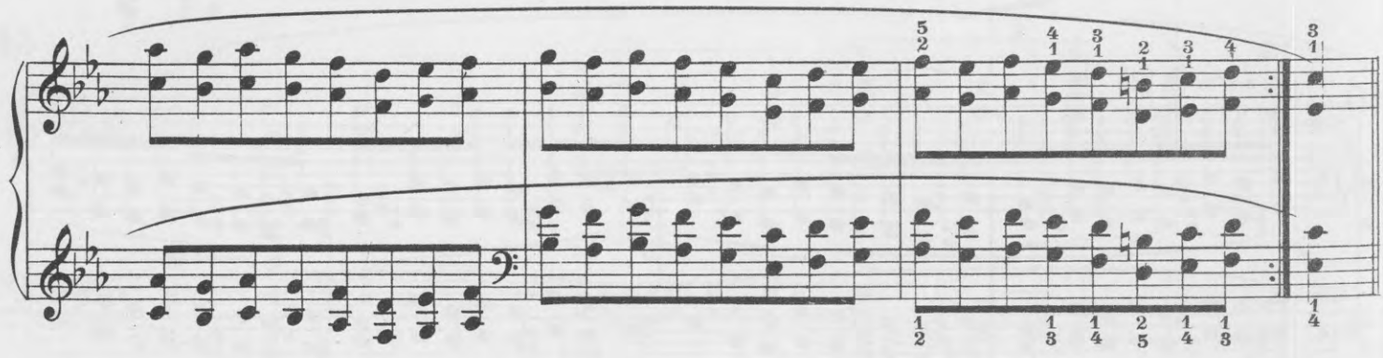

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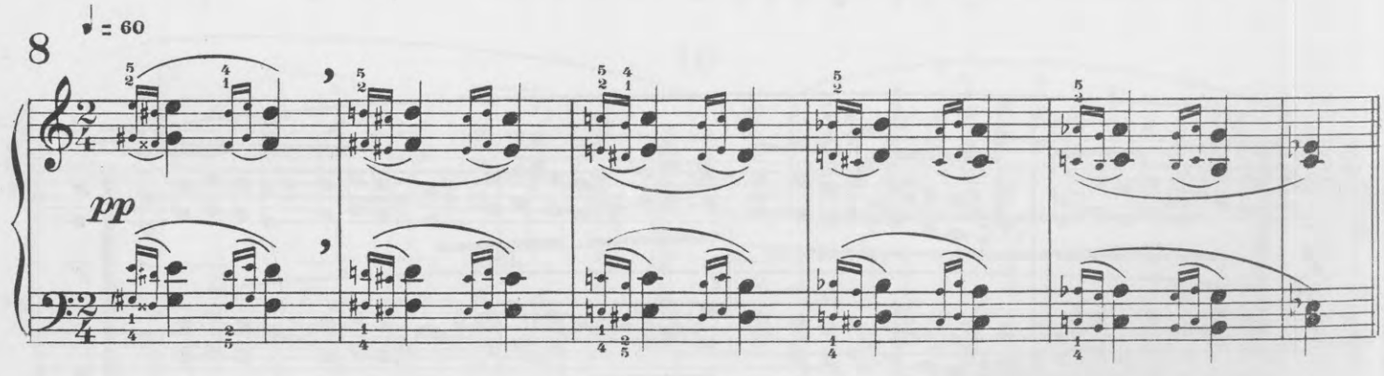

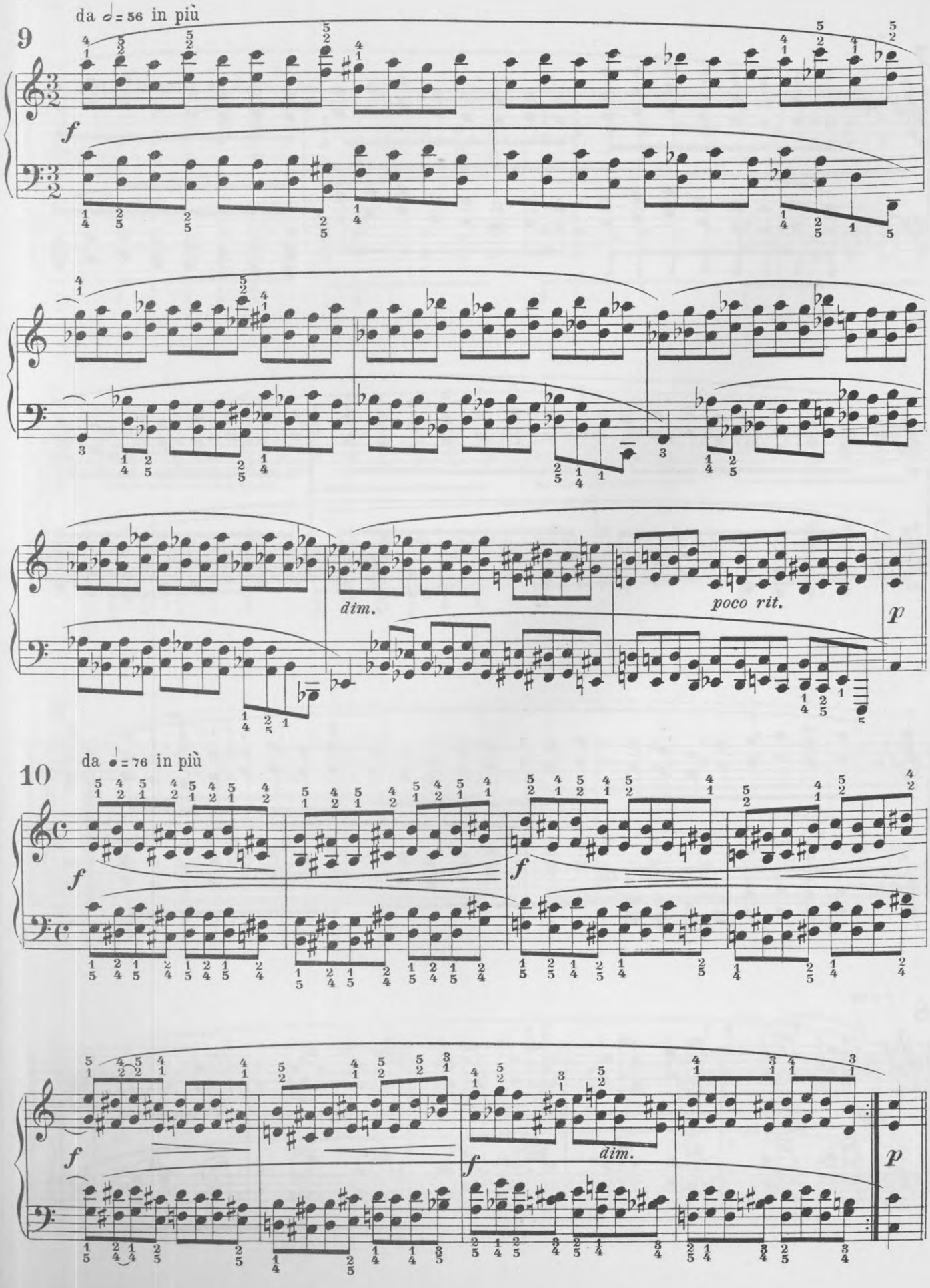
9
da 𝅗𝅥 = 56 in più
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poco rit.
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10
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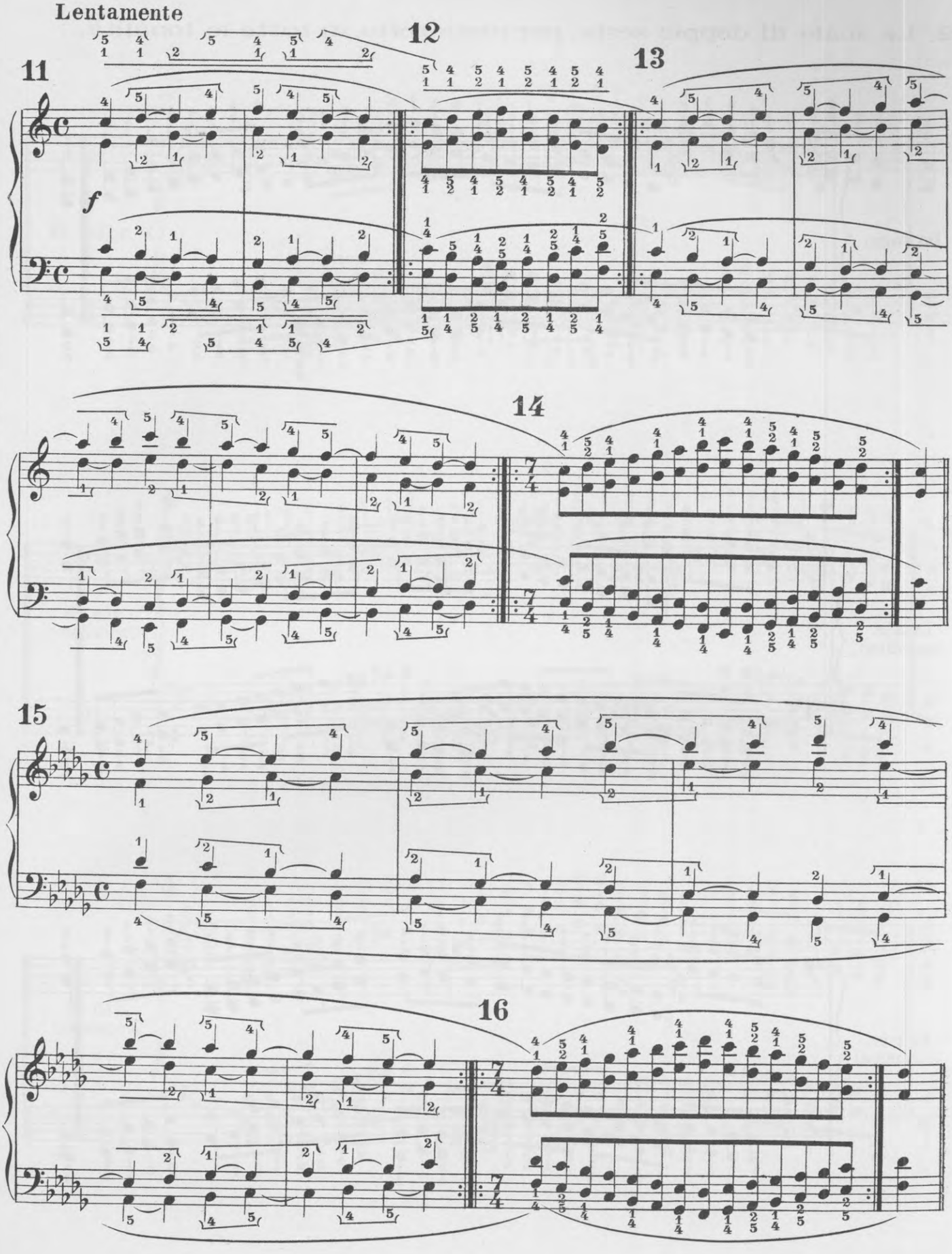
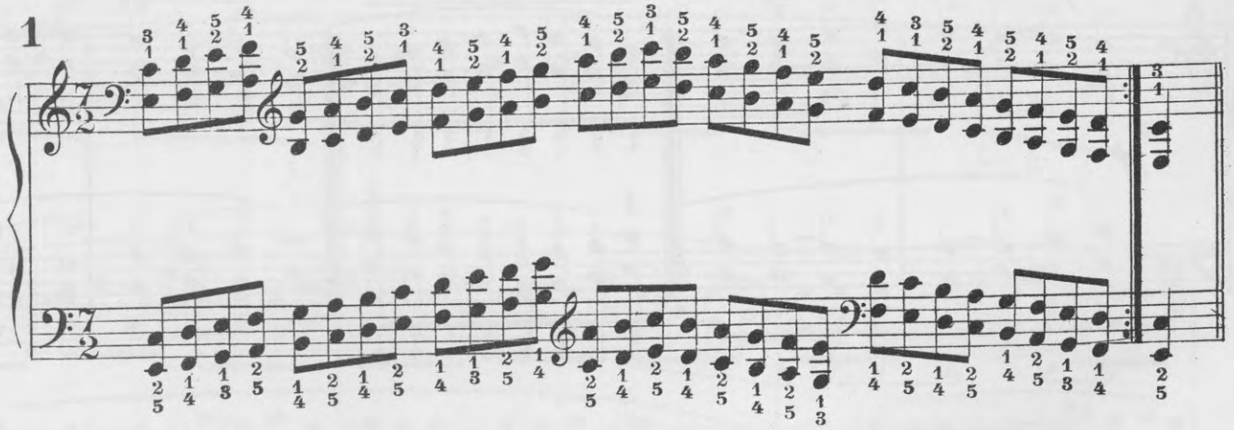

Lentamente
11
12
13
f
14
15
16

2. Le scale di doppie seste, per moto retto, in tutte le tonalità.

1

Do magg.



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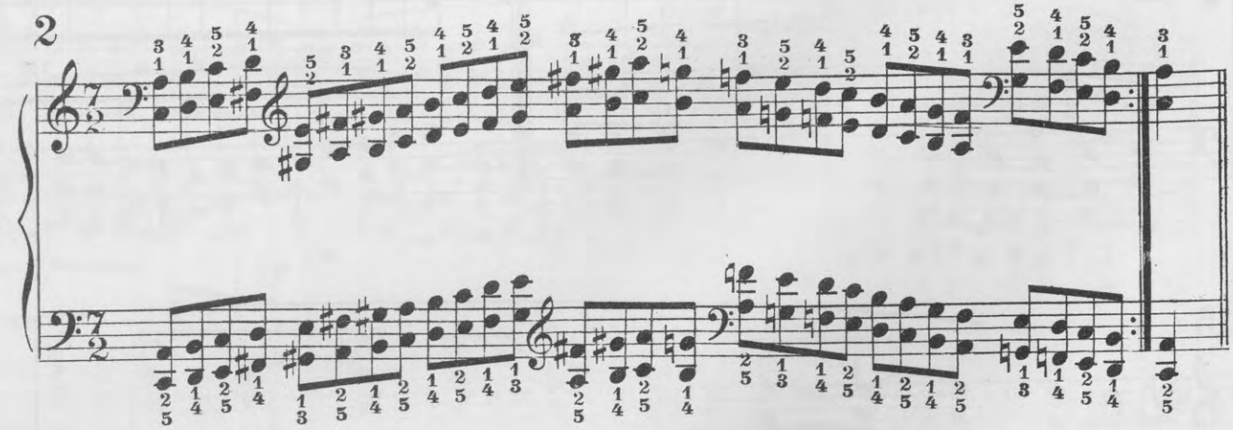
La min.
(melodica)



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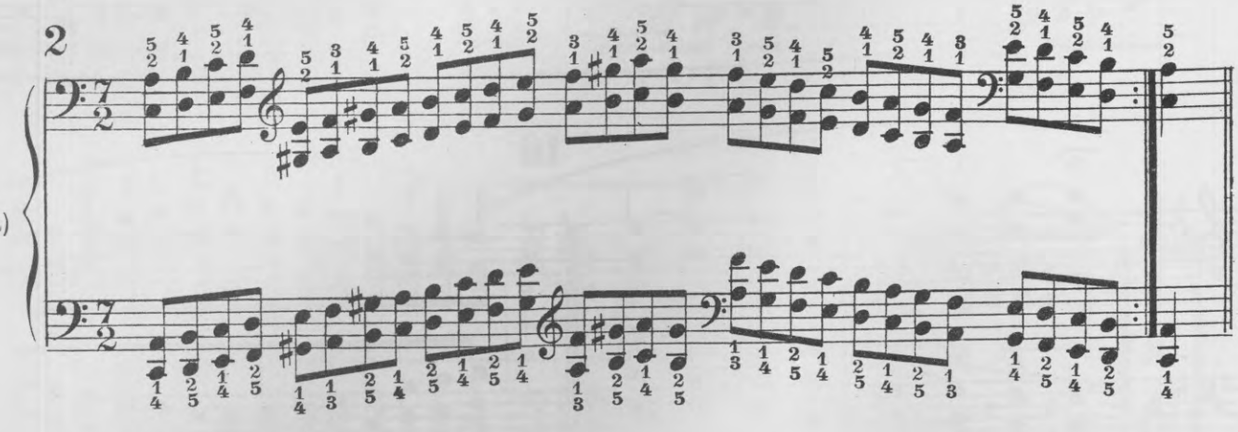
La min.
(armonica)



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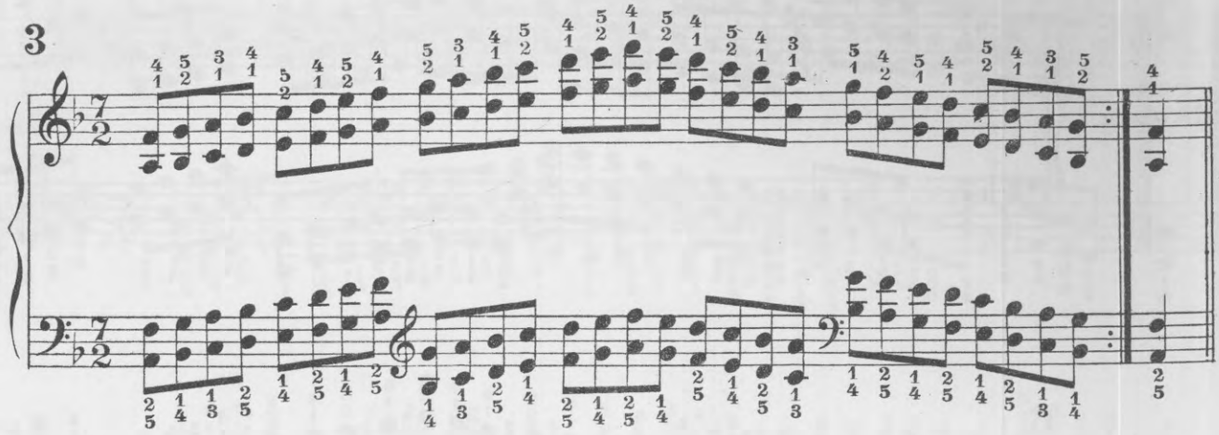

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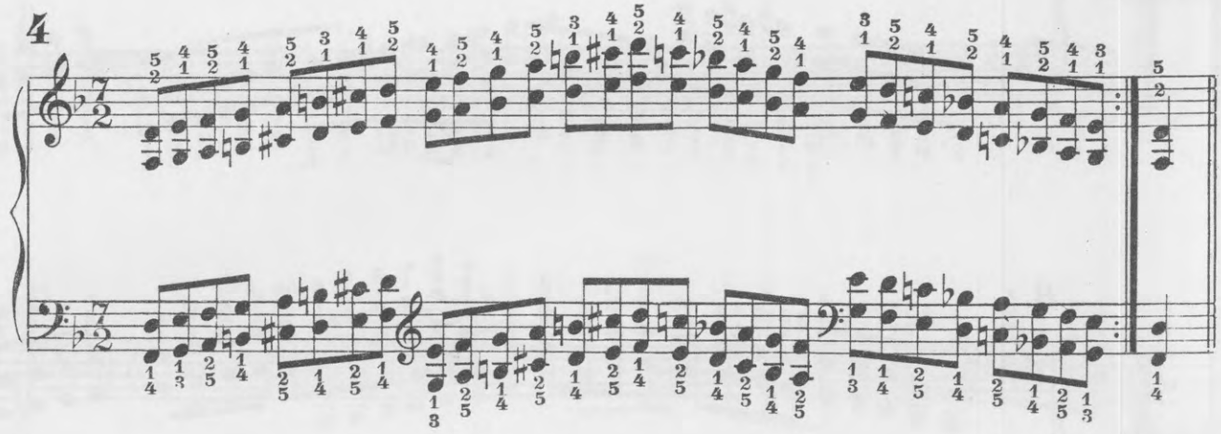
(melodica)



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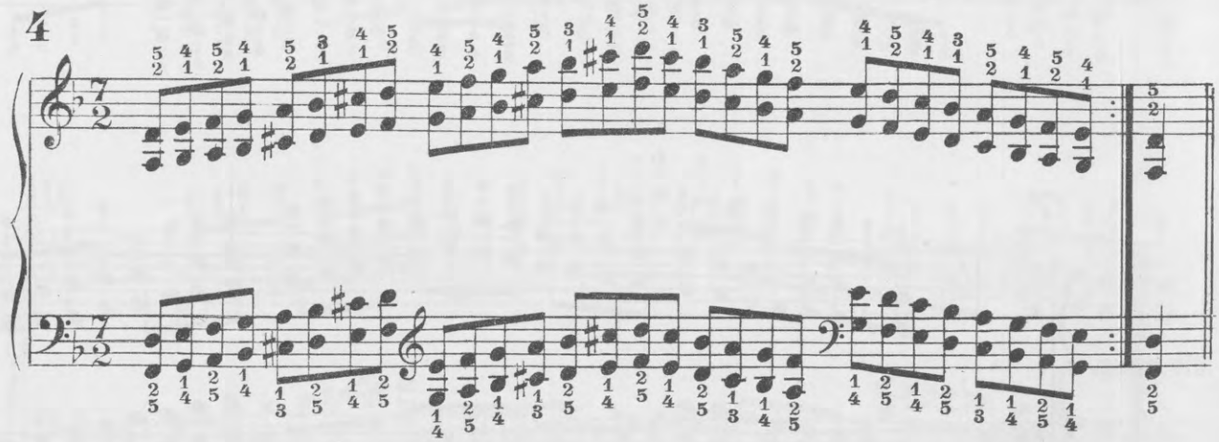

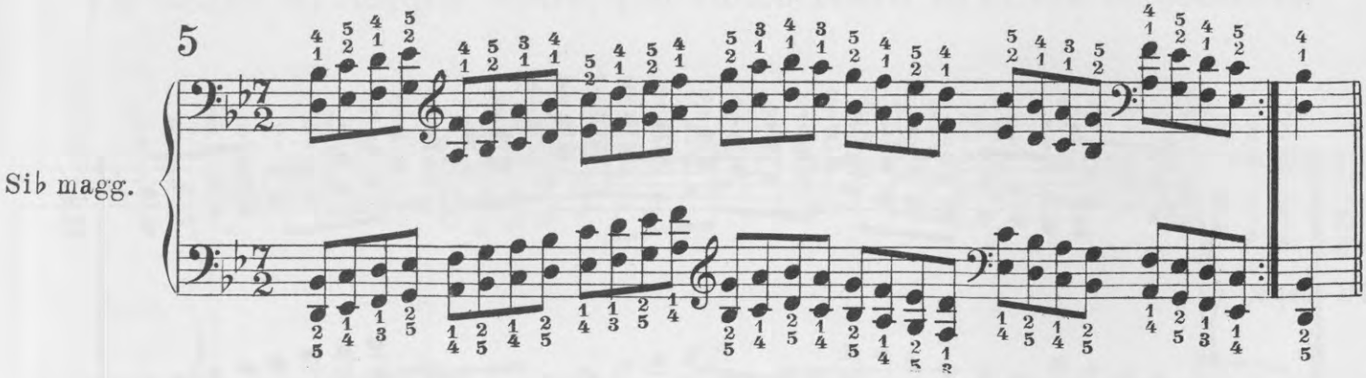
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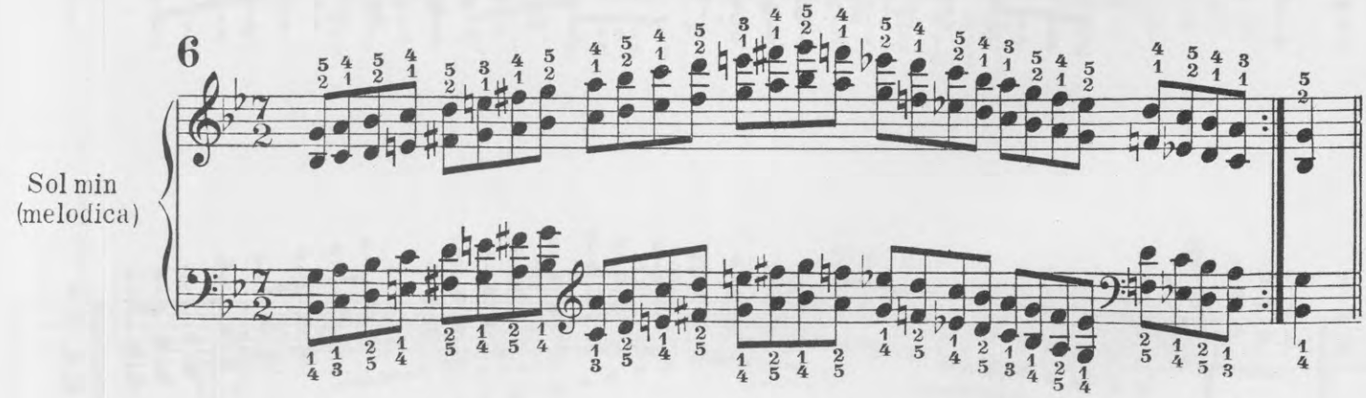
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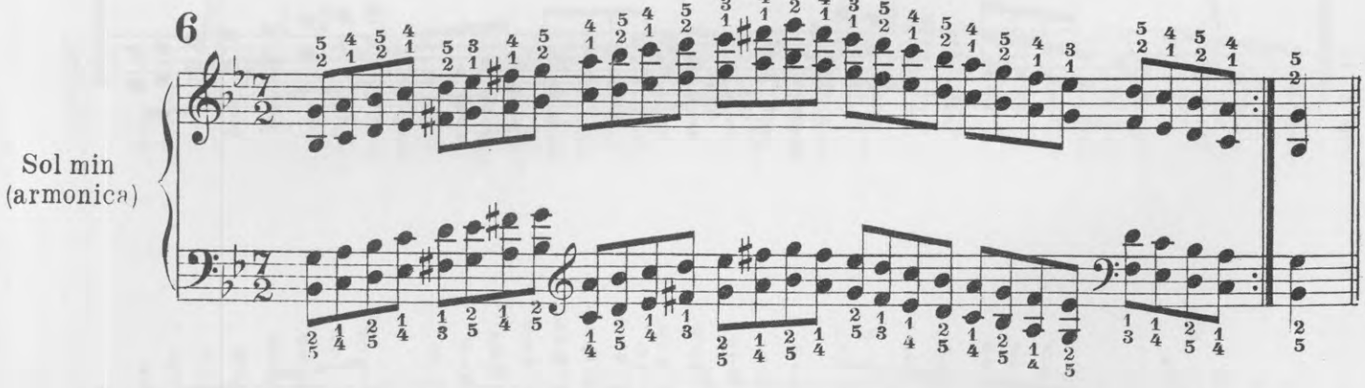
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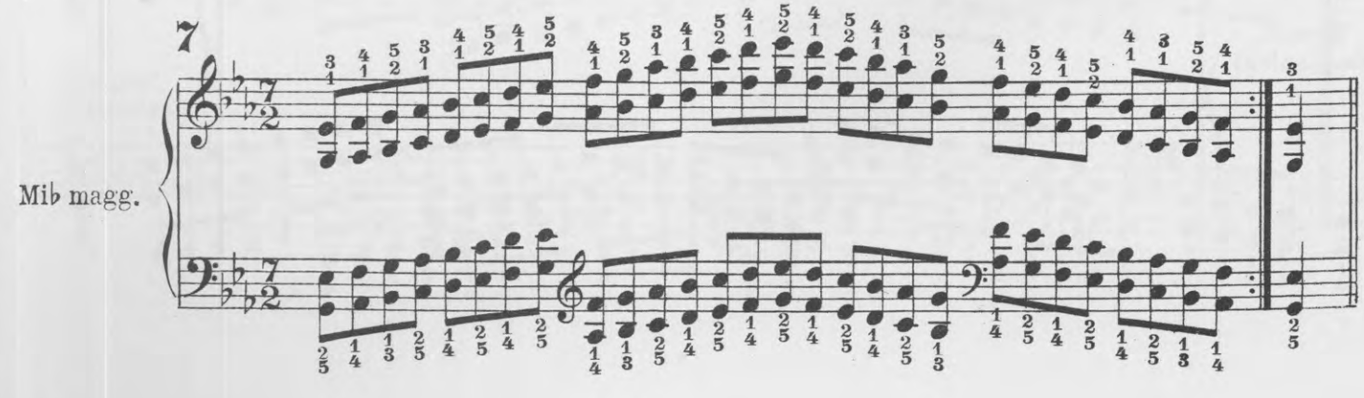
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Mib magg.

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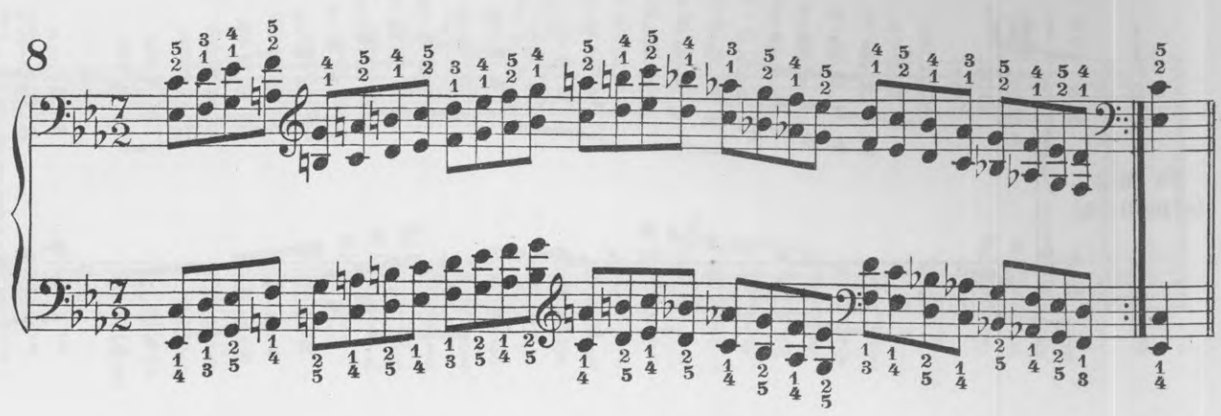
Do min.
(melodica)



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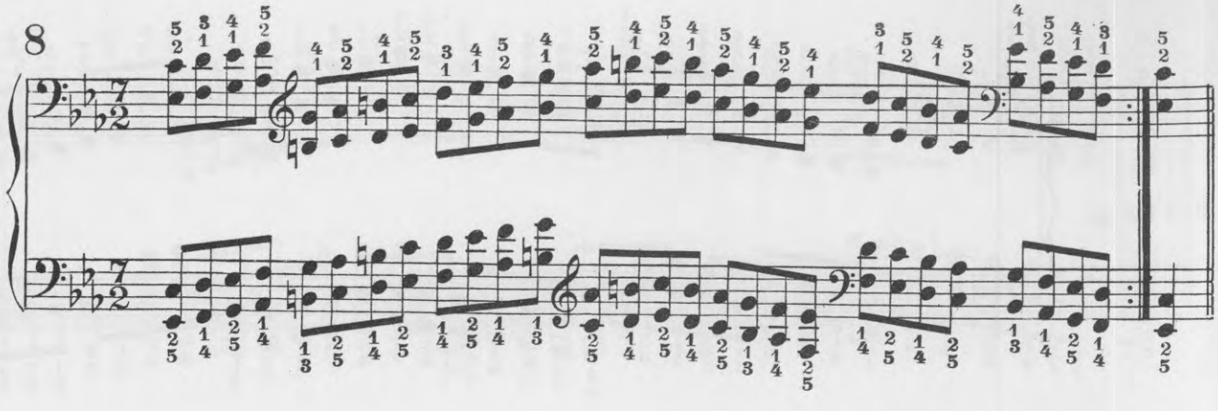

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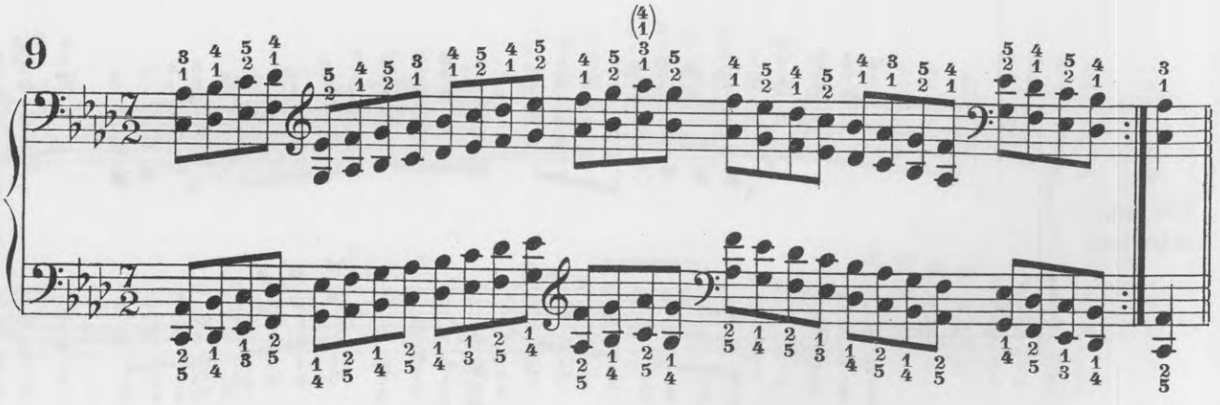

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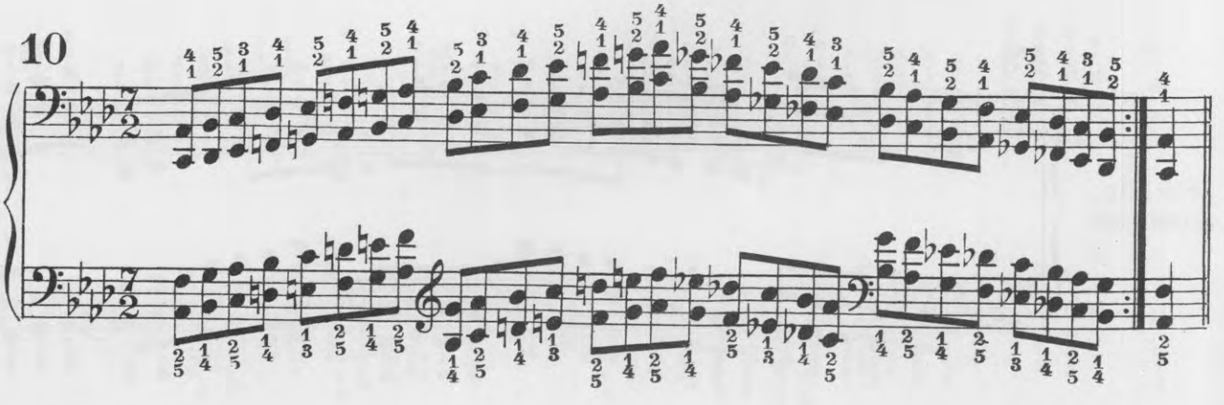

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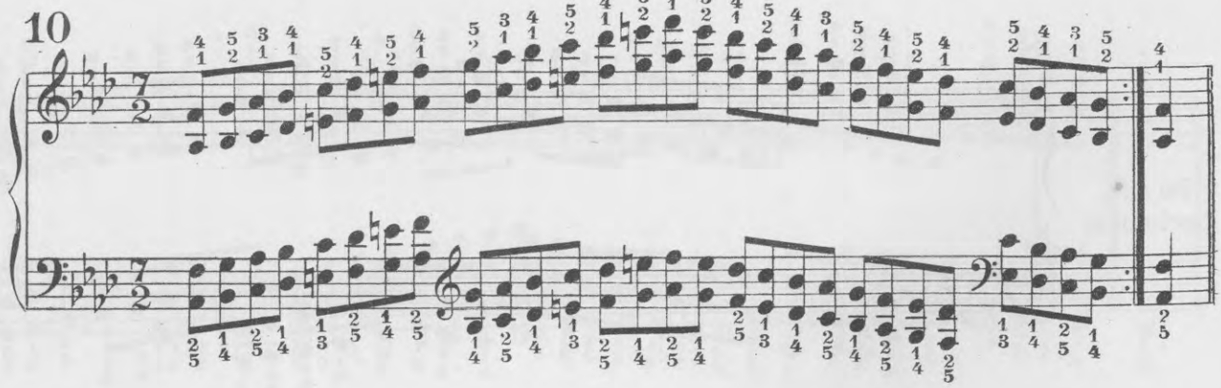

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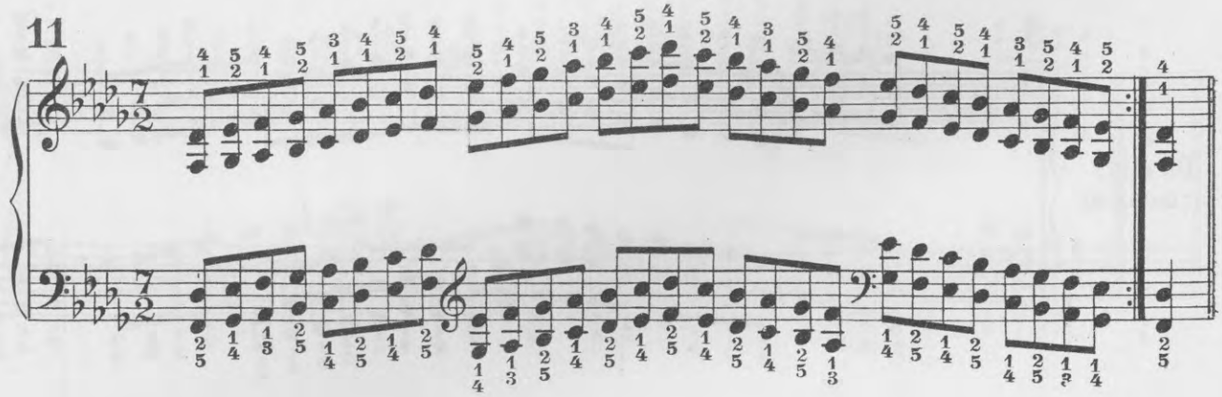

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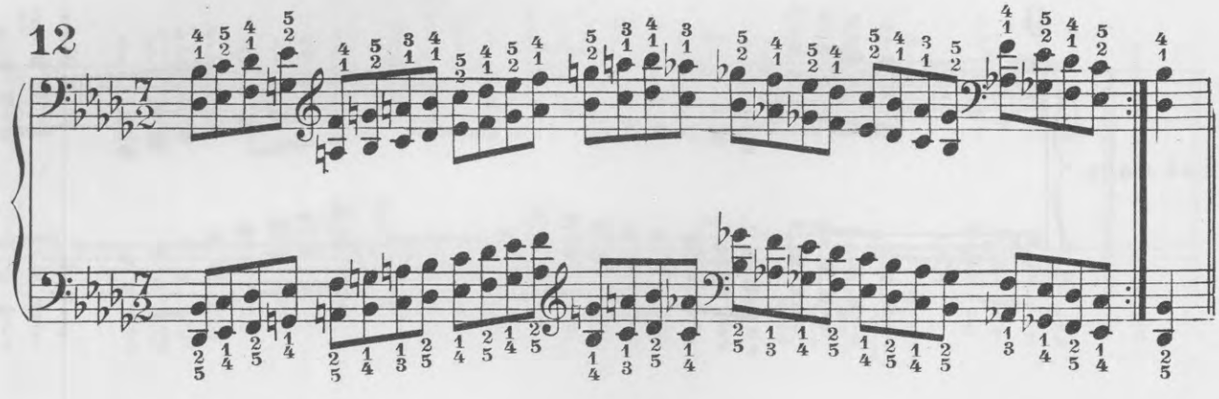

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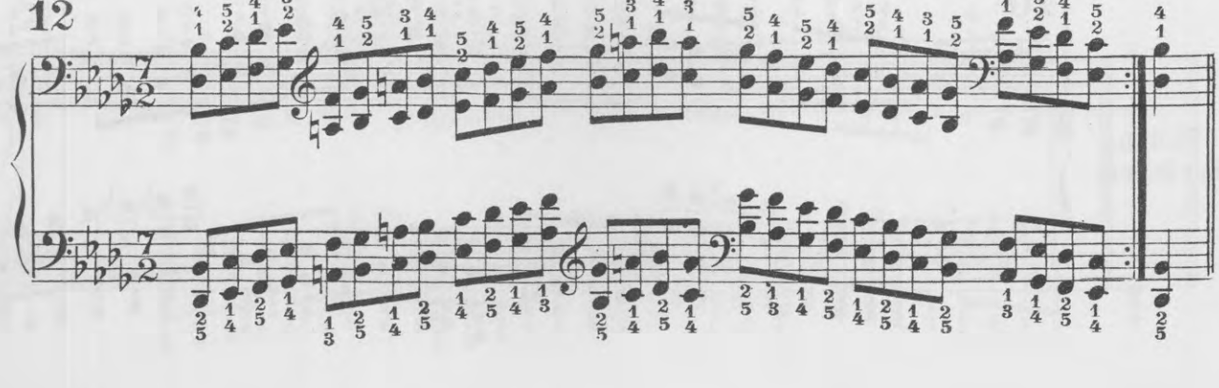

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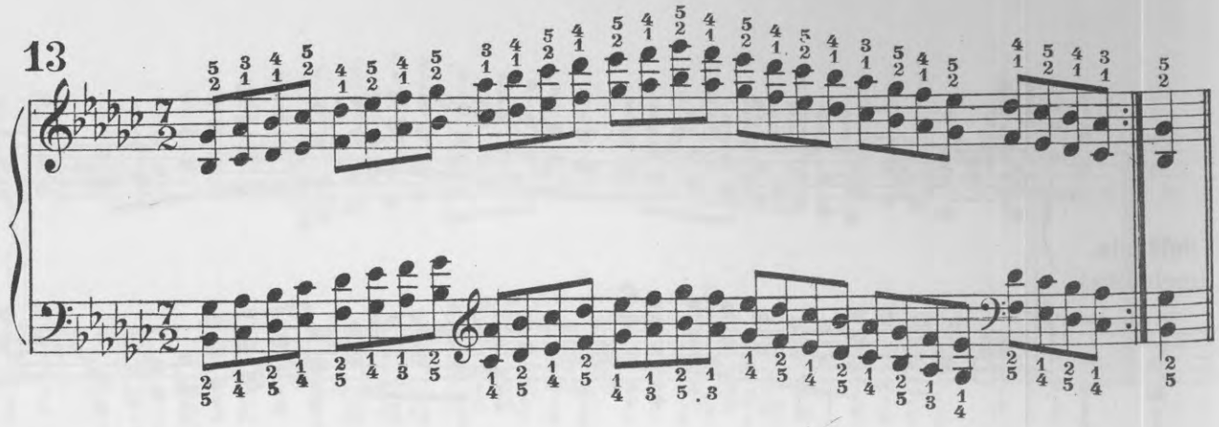

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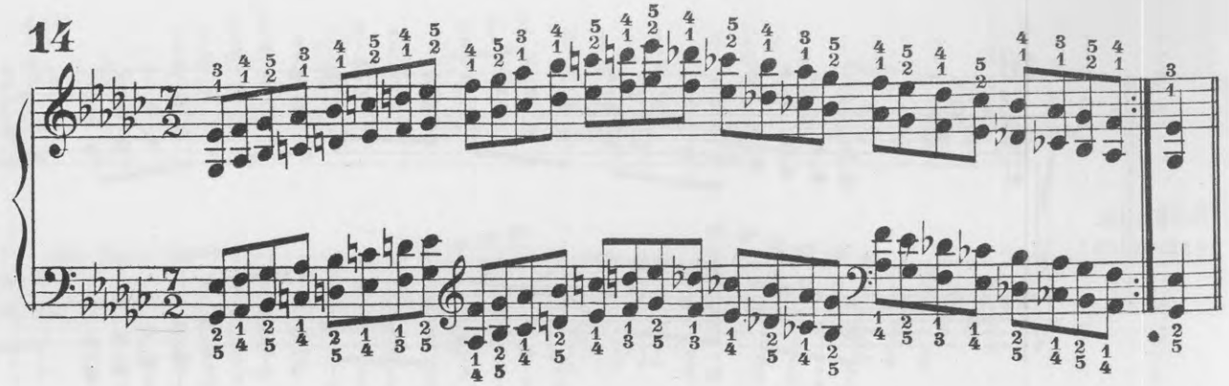

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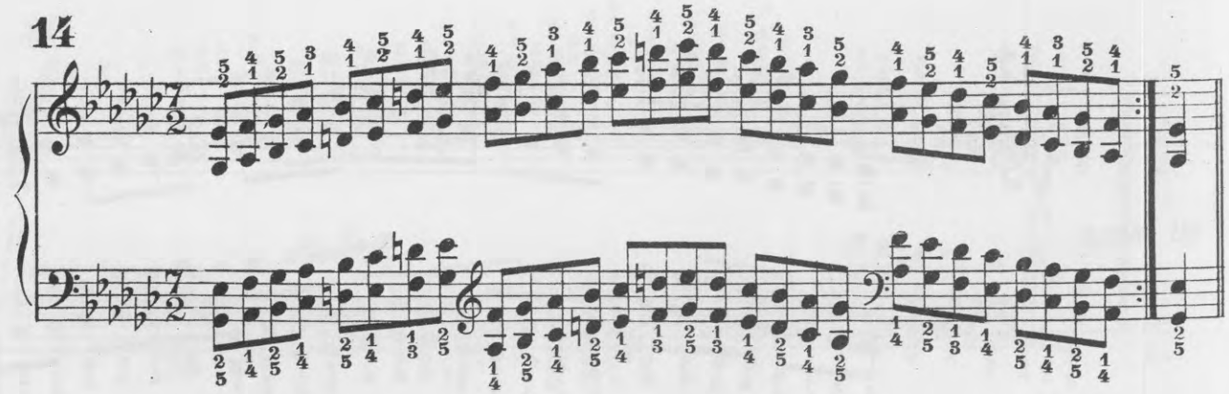

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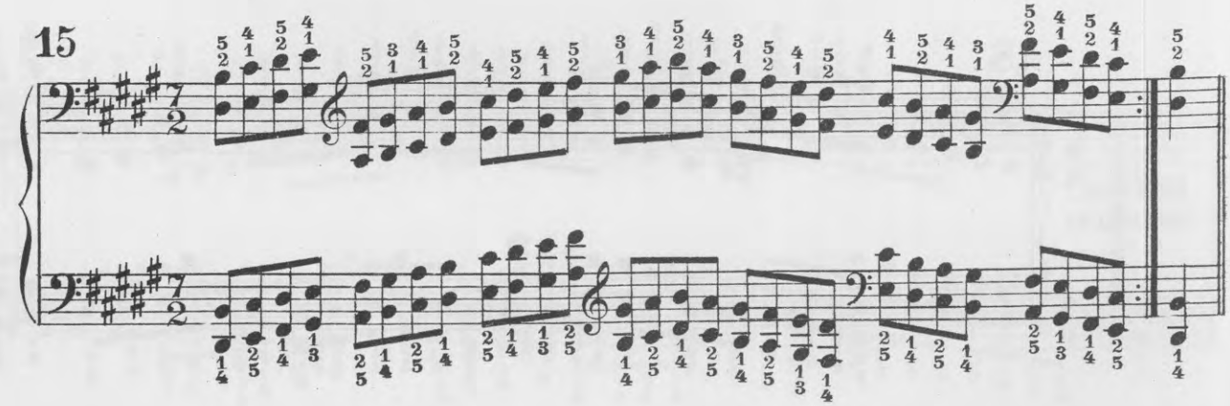

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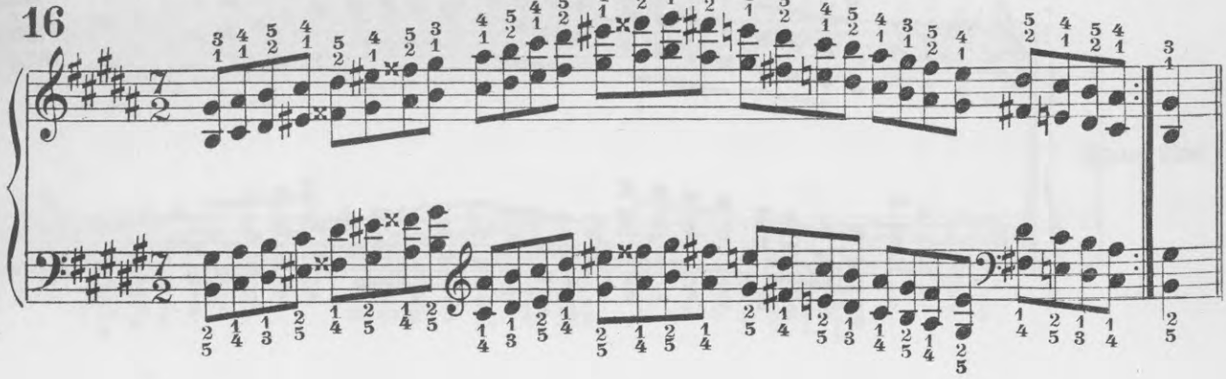

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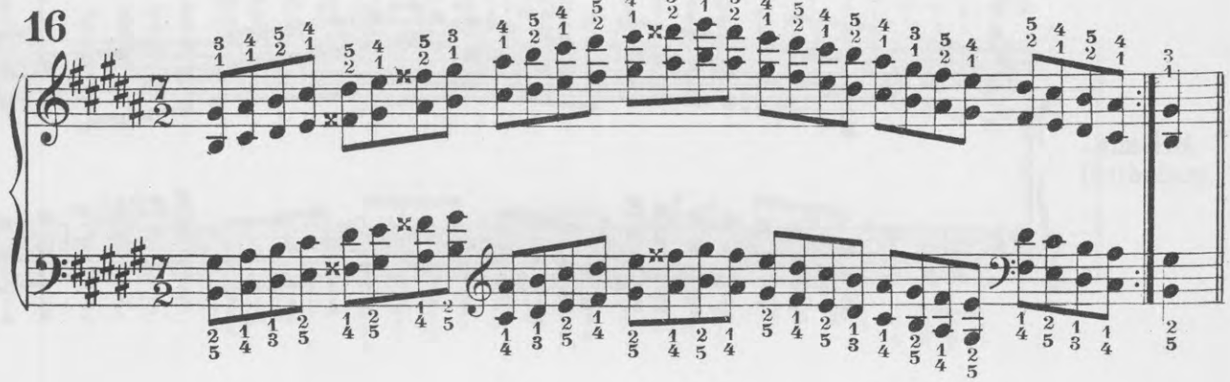

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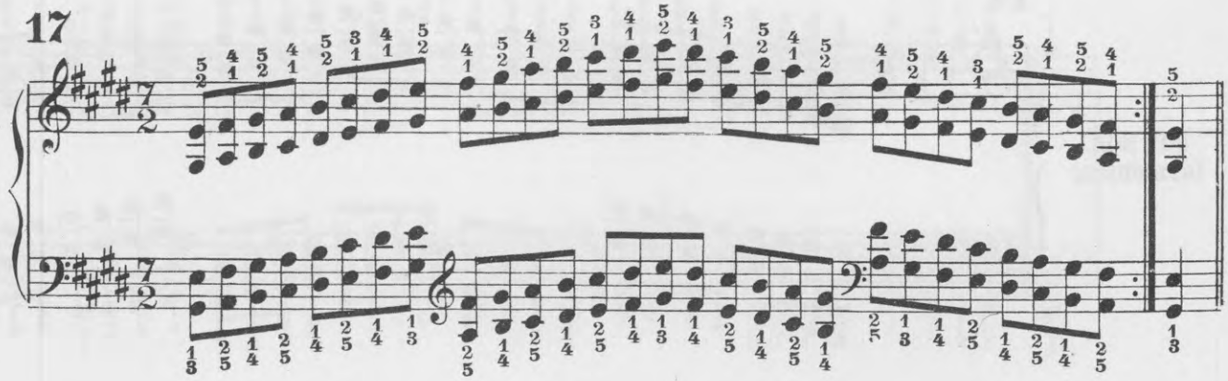

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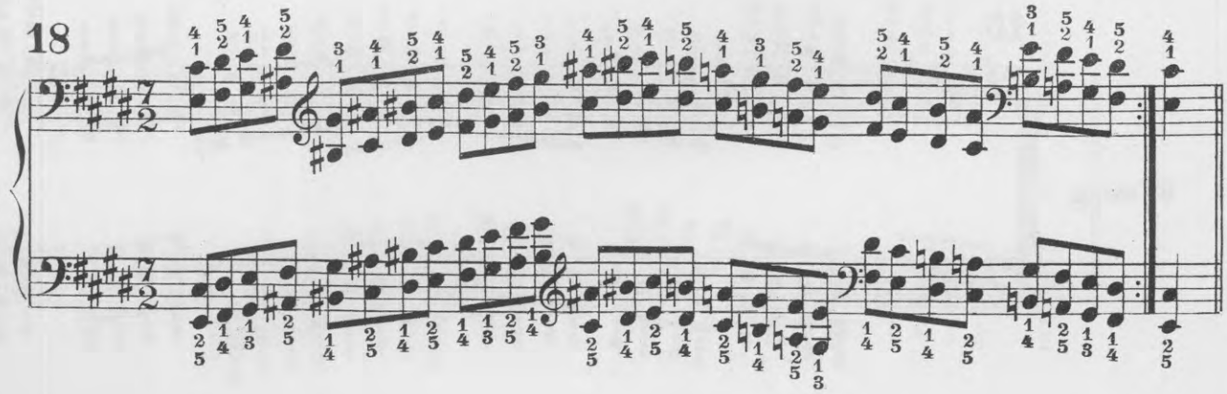

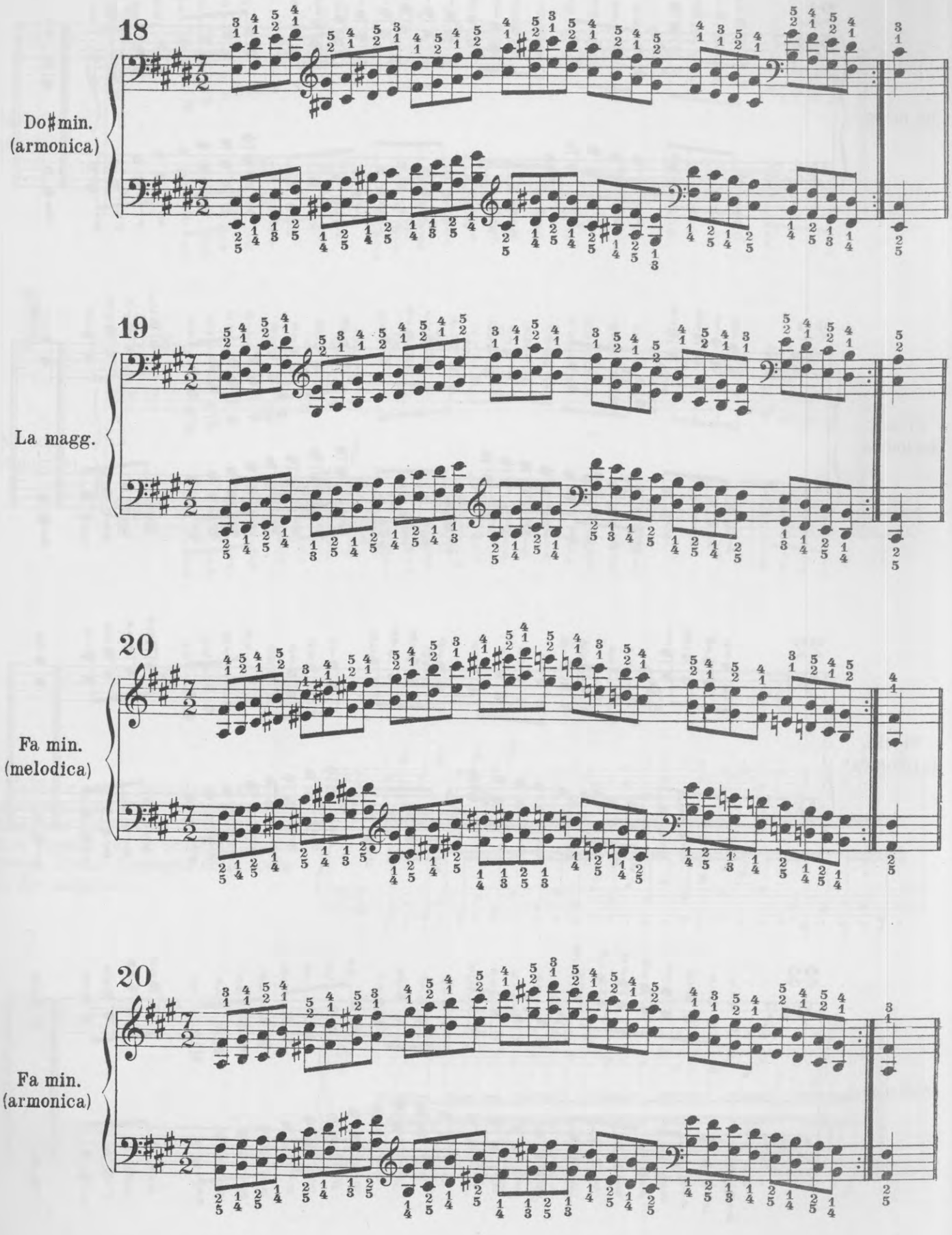
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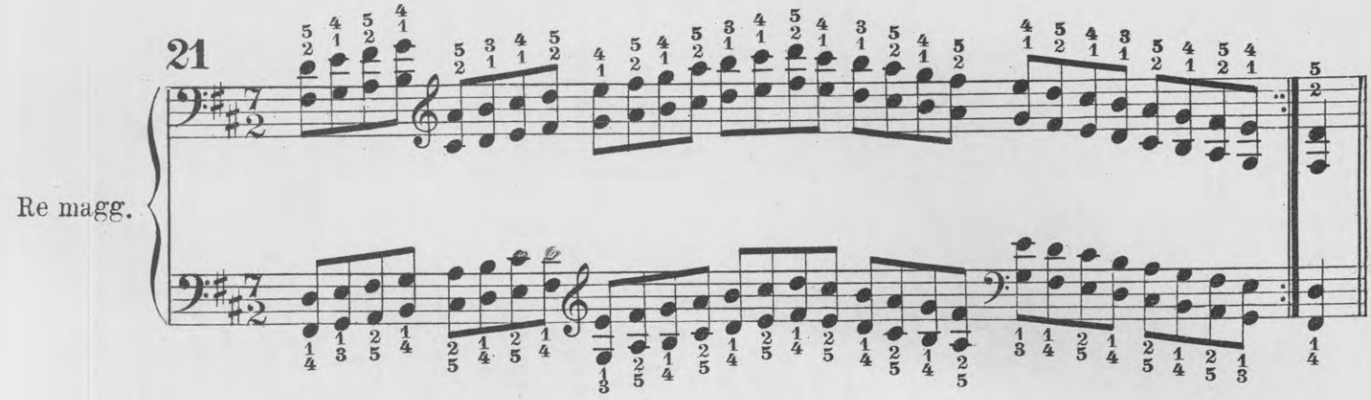
Do♯min.
(armonica)
19
La magg.
20
Fa min.
(melodica)
20
Fa min.
(armonica)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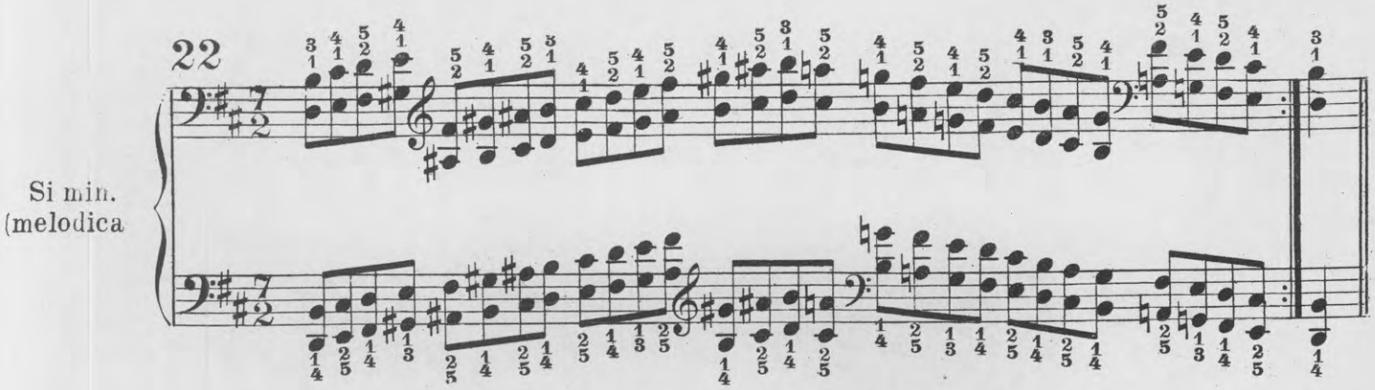
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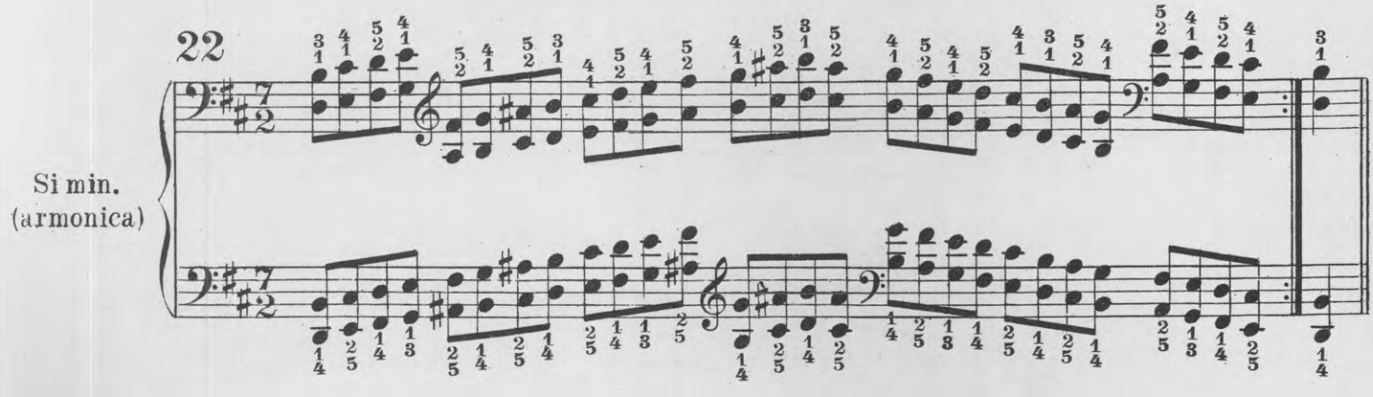
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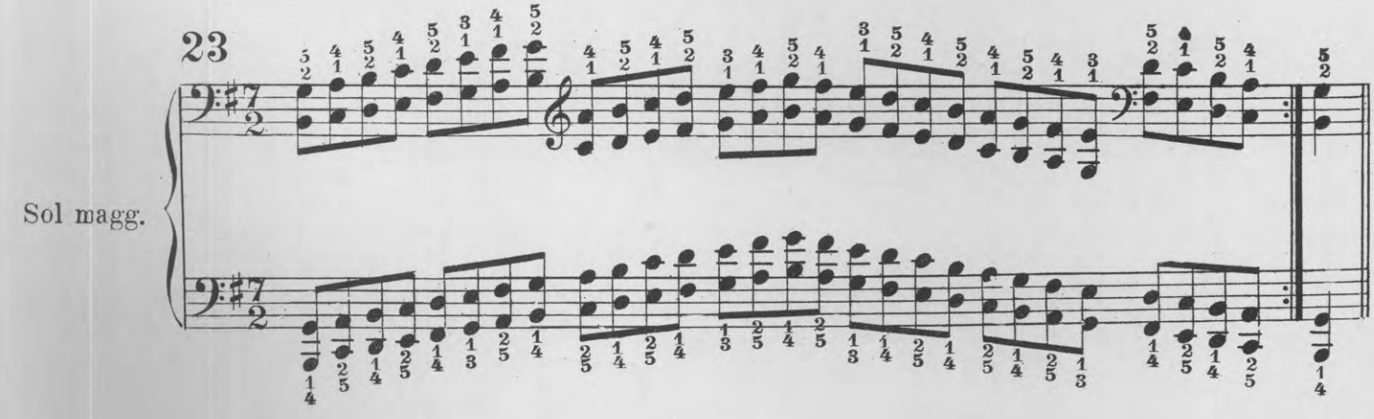
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Mi min.
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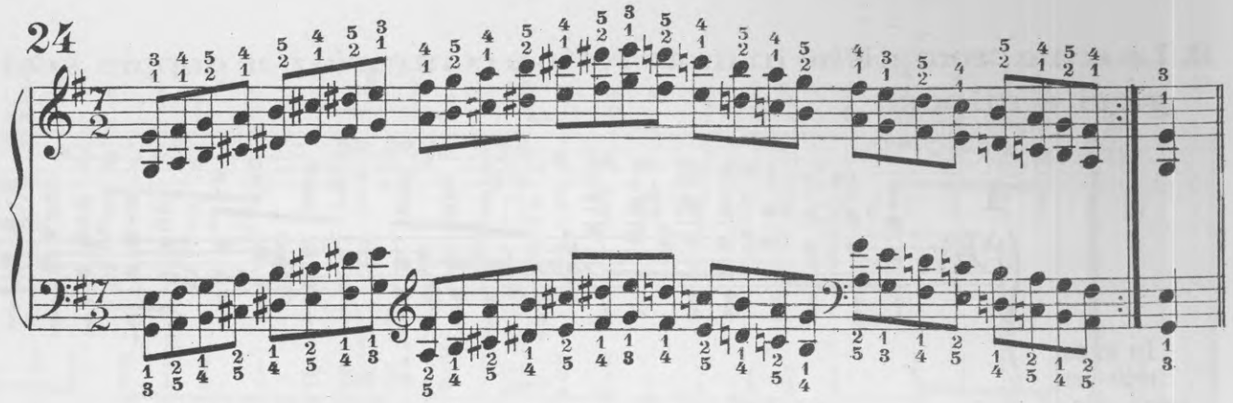

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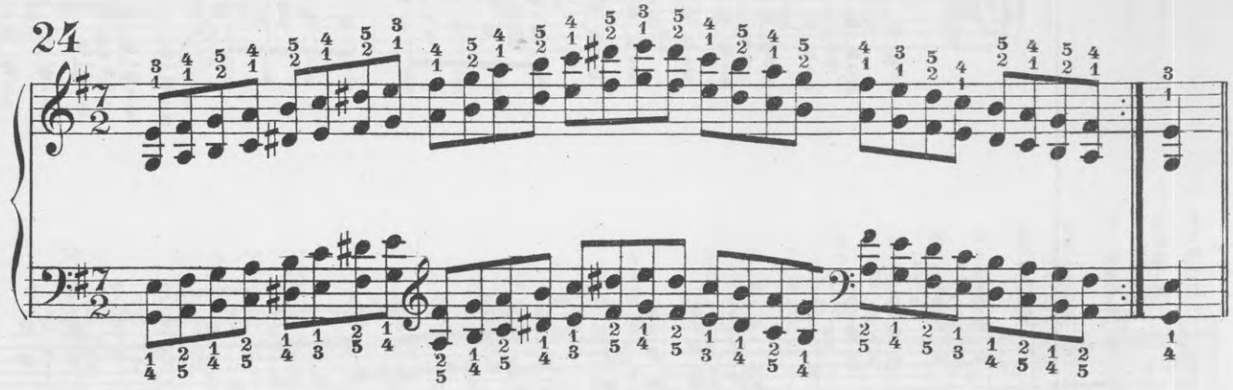
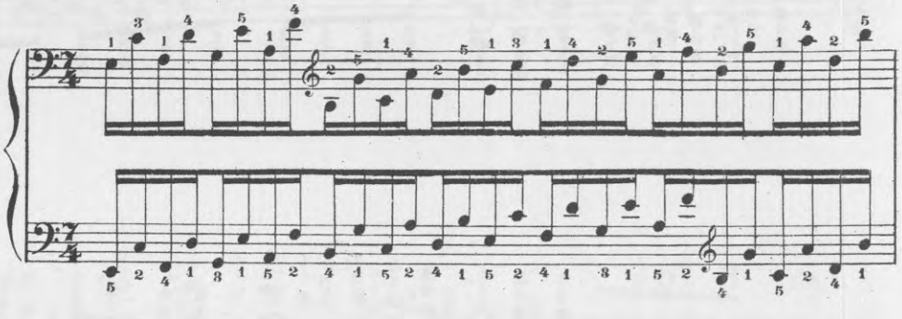
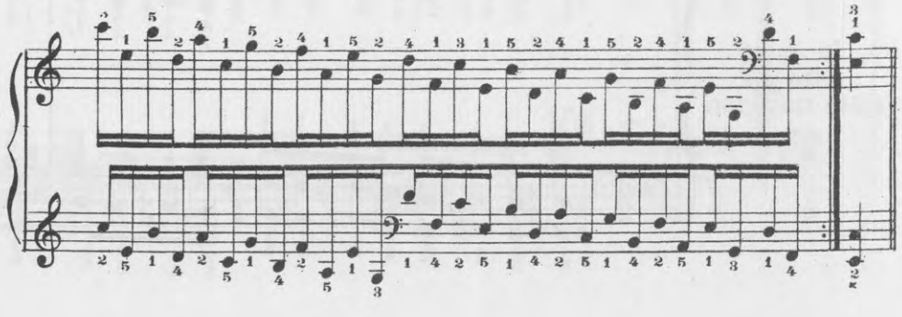
Mi min.
(armonica)



L'allievo potrà esercitarsi anche nell'esecuzione delle scale per seste disgiunte servendosi della diteggiatura fissata per le scale di doppie seste. Diamo l'esempio della scala di Do maggiore.

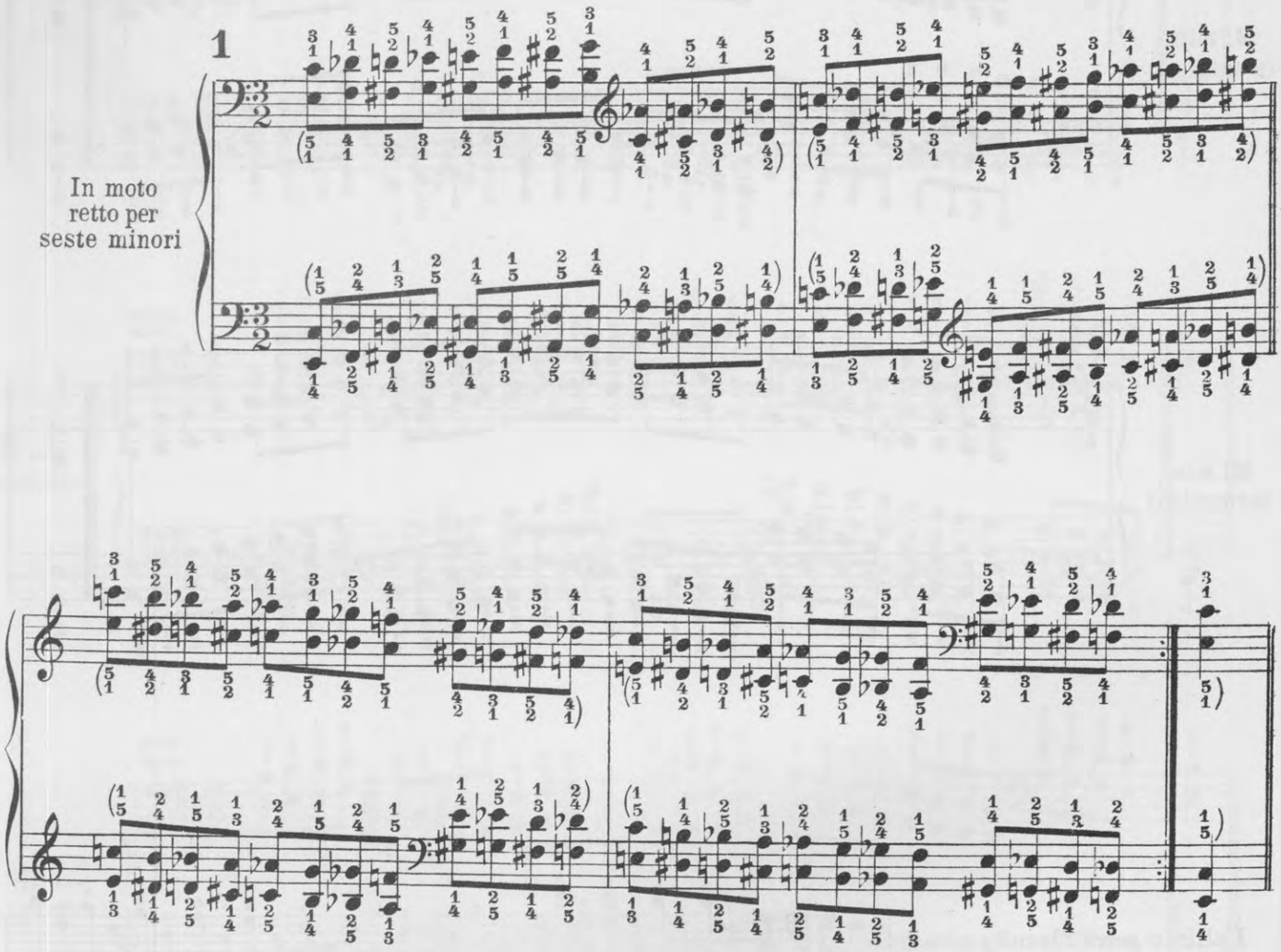




3. Le scale cromatiche in moto retto e contrario per doppie seste maggiori e minori.

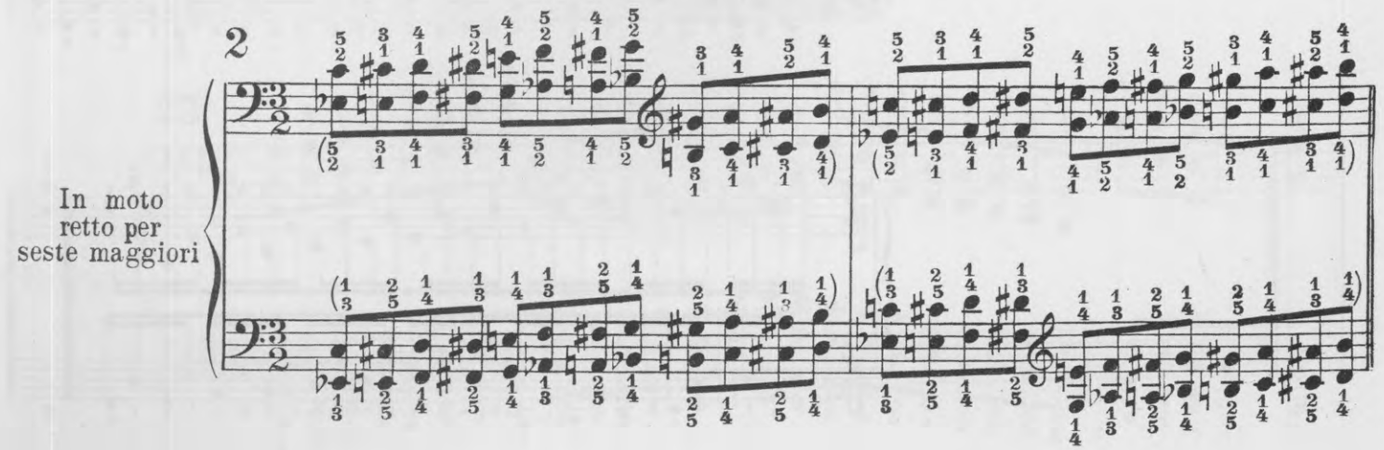
1

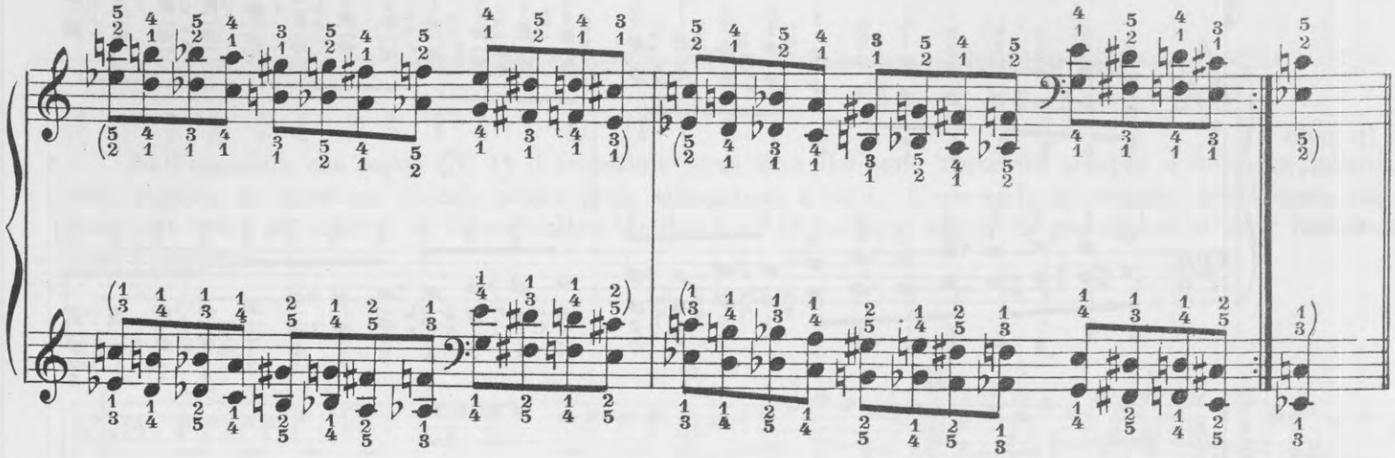
In moto retto per seste minori

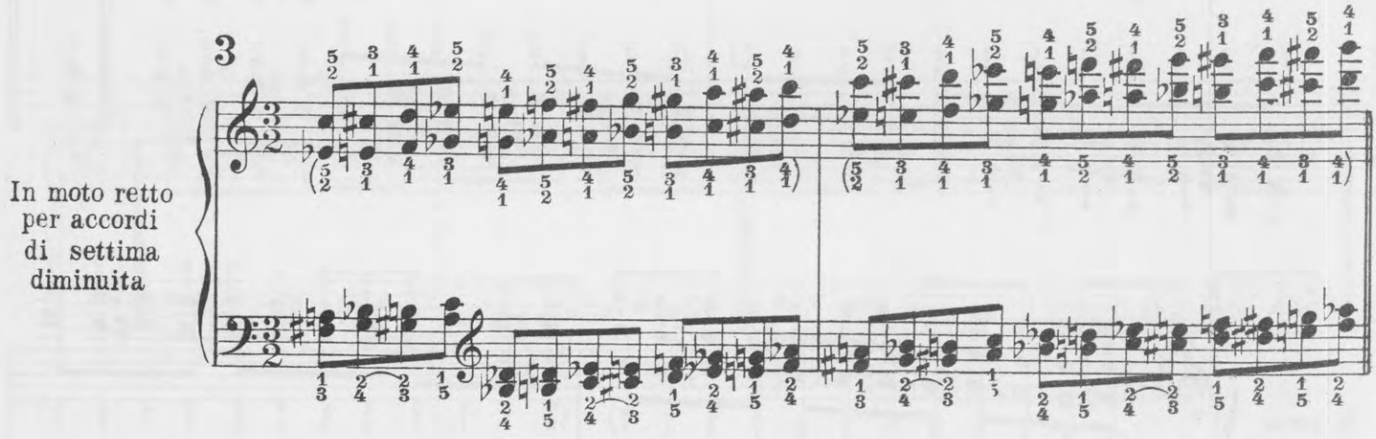


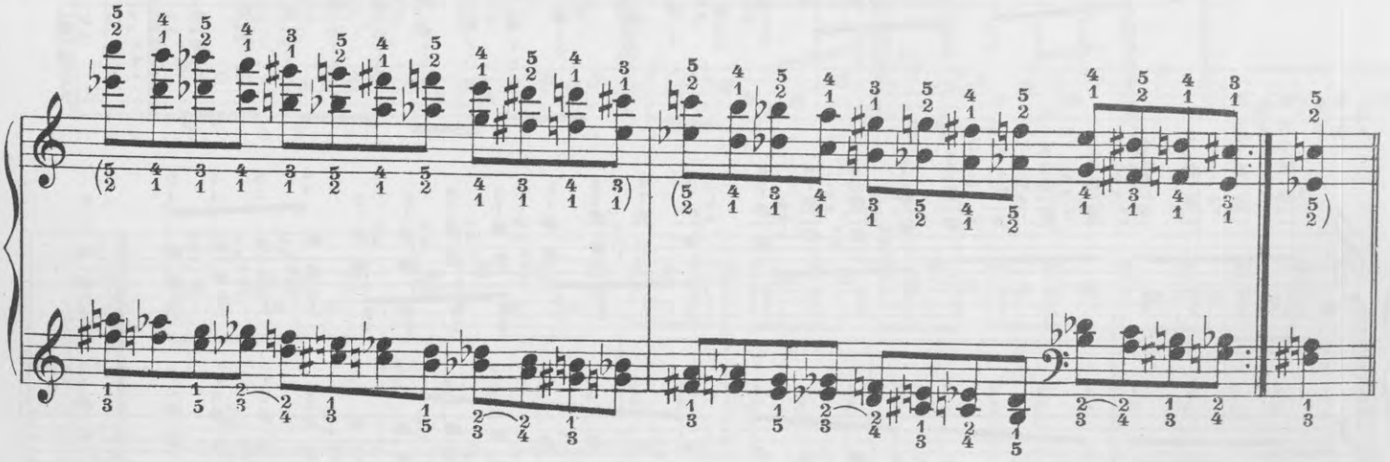
2

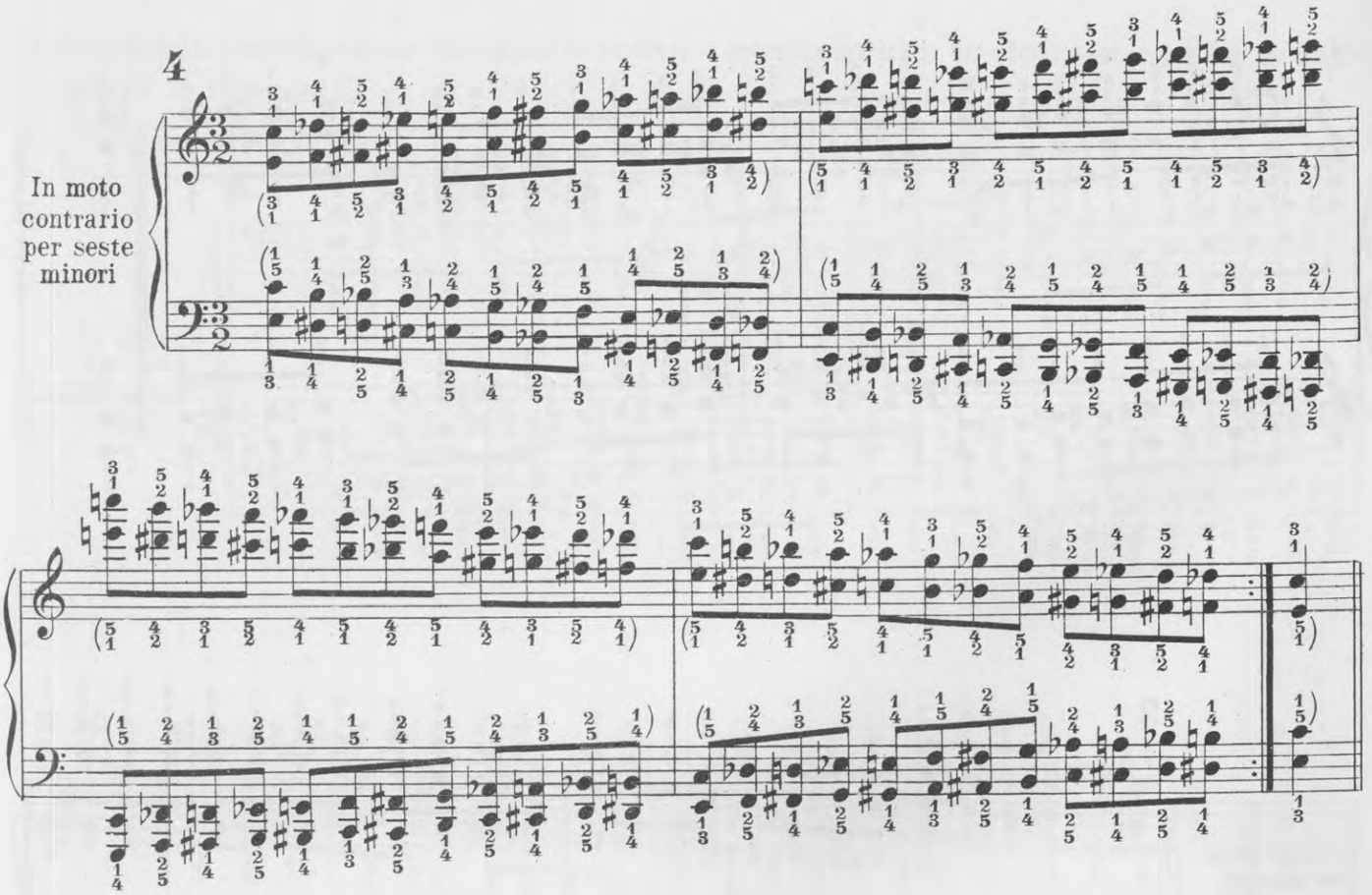
In moto retto per seste maggiori

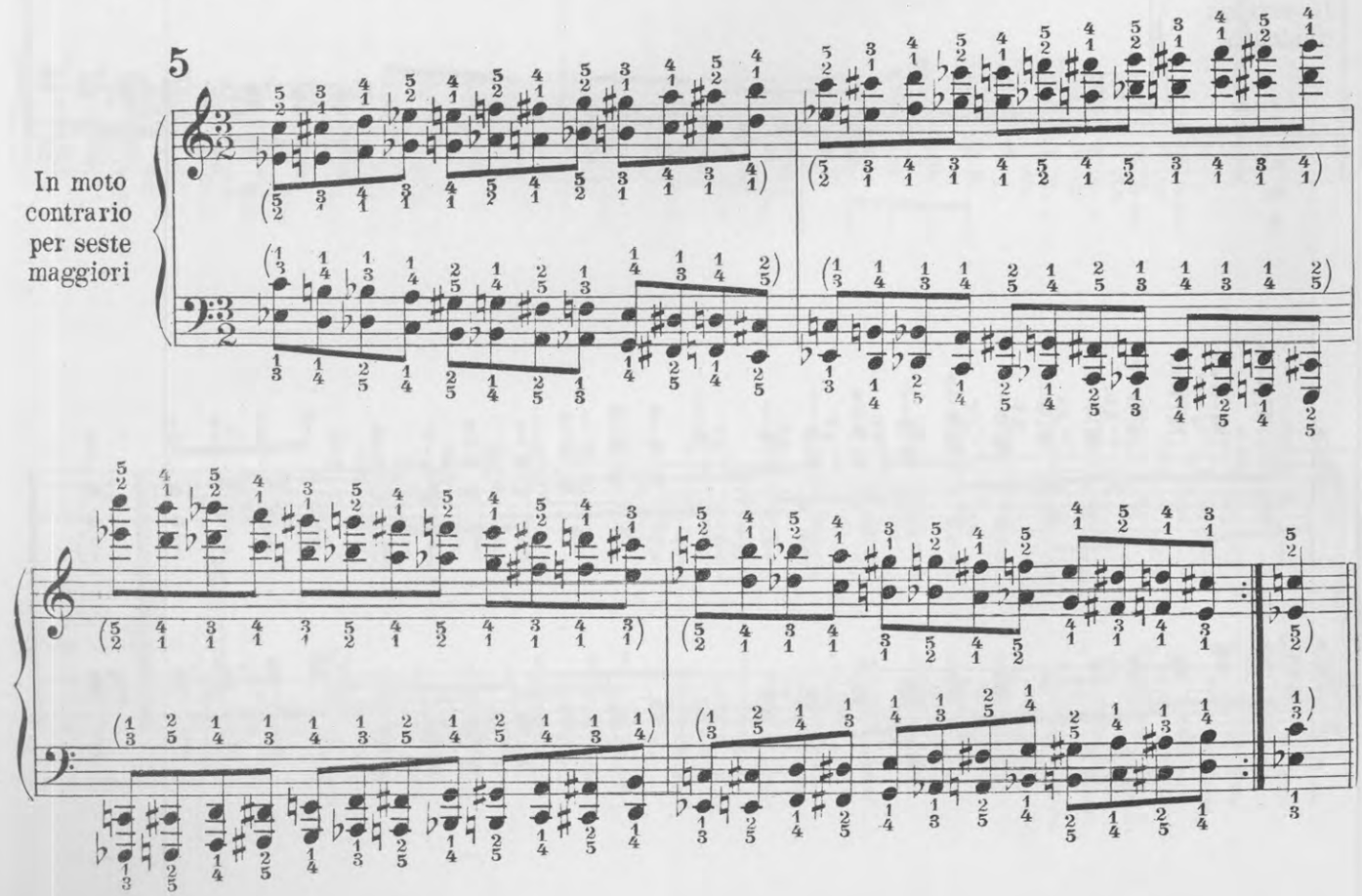





3
In moto retto
per accordi
di settima
diminuita



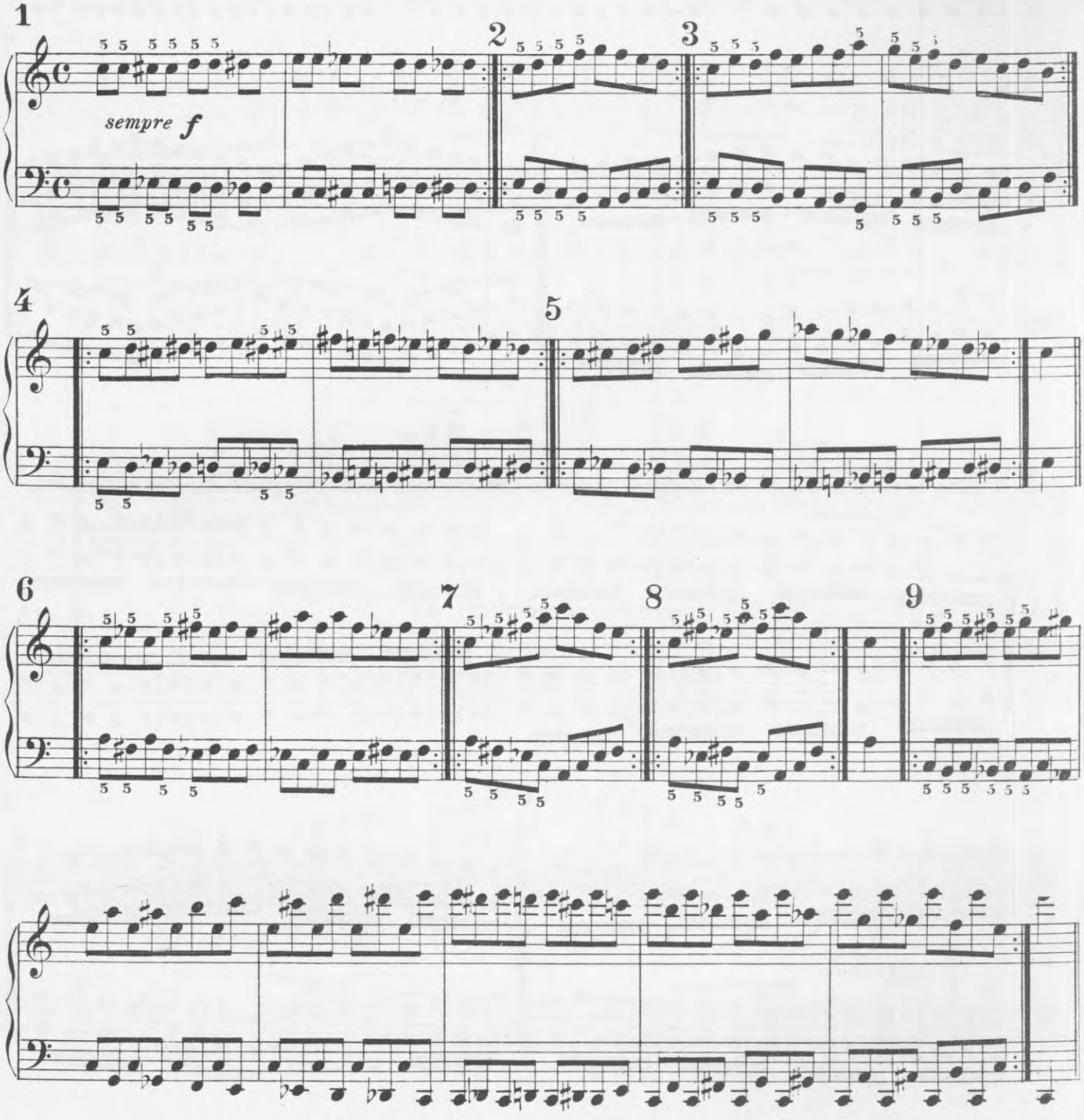

4
In moto
contrario
per seste
minori


5
In moto
contrario
per seste
maggiori

PARTE SECONDA

4. Esercizi per addestrarsi all'esecuzione delle ottave staccate.

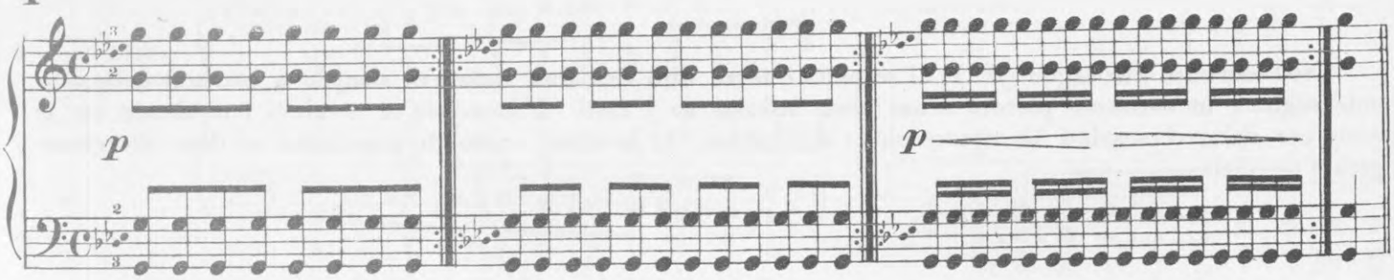
Nell'esercizio che segue (N. 1) il secondo e terzo dito debbono rimanere sempre a contatto delle due note segnate in carattere piccolo senza però abbassarne i tasti. L'esercizio si cominci lentamente ed a poco per volta si acceleri la ripercussione dell'ottava Al minimo segno di stanchezza si deve interrompere l'esercizio.



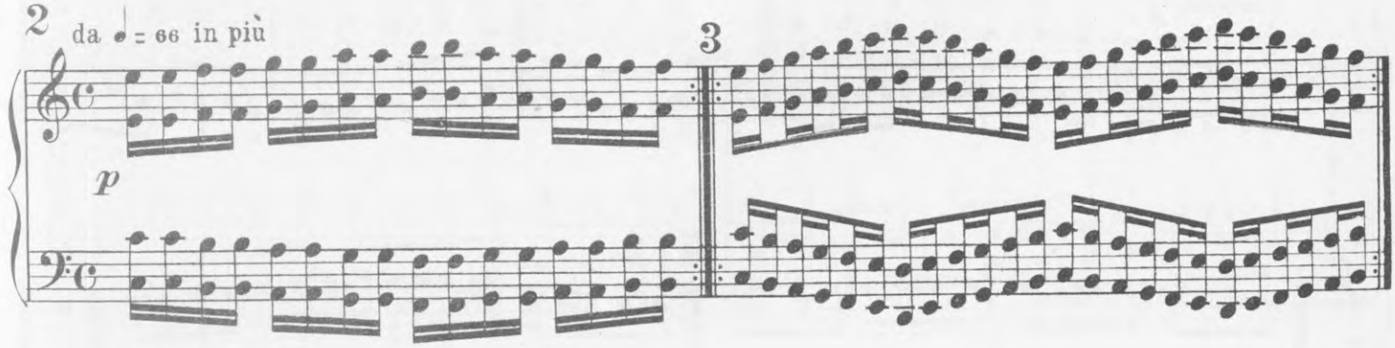
5. Le ottave staccate.

Il mignolo non devè minimamente articolarsi. Esso deve percuotere il tasto, stando curvo, come se eseguisse la nota estrema di una ottava. La mano dev'essere allargata circa nell'ampiezza di una ottava. Questi esercizi debbono in principio studiarsi a mani separate.

1

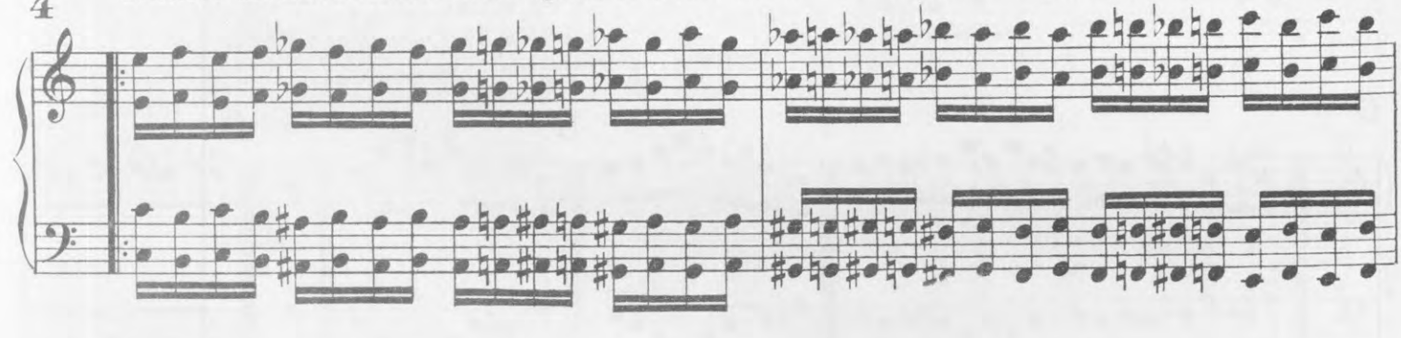


2 da ♩ = 66 in più

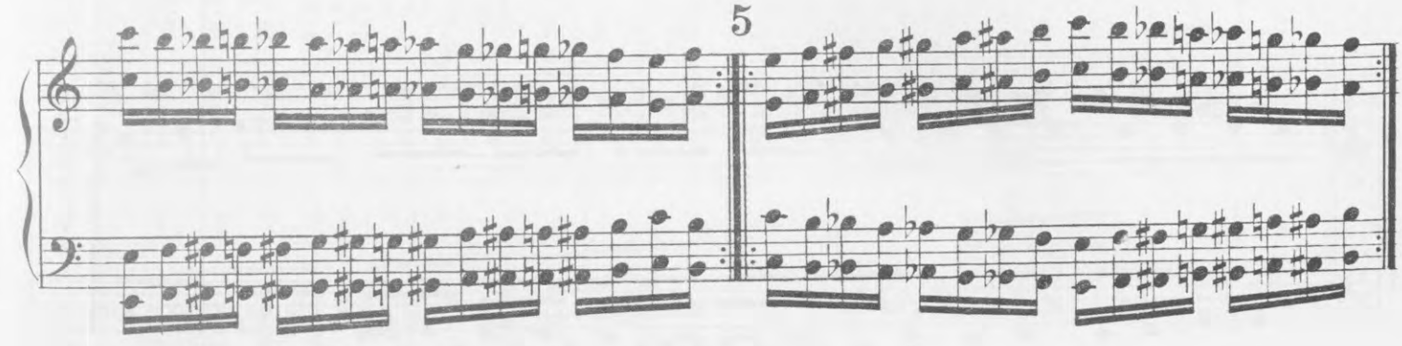


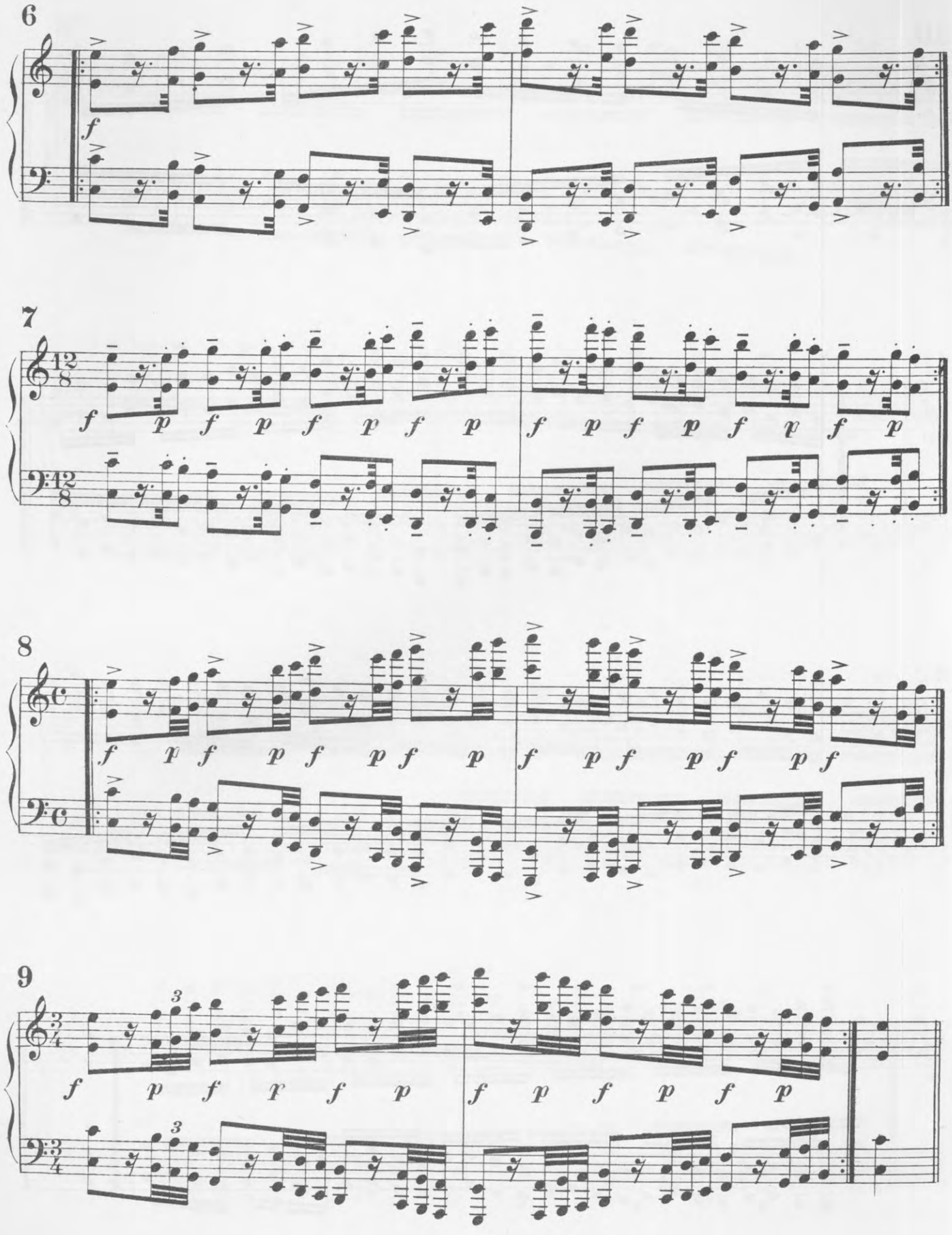
3

4 L'allievo deve esercitarsi nell'eseguire le ottave sui tasti neri tanto col quinto dito che col quarto.

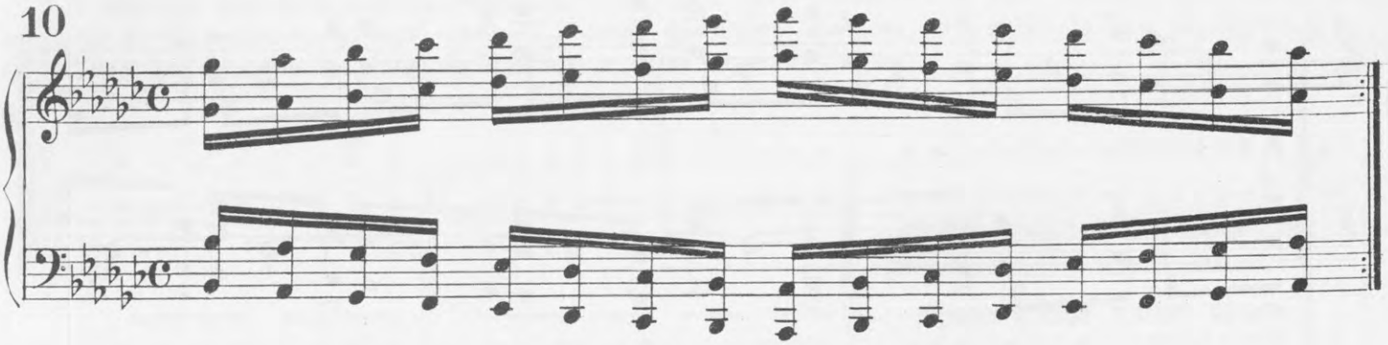


5




6
f
7
12/8
f p f p f p f p
8
f p f p f p f p
9
3/4
3
f p f p f p

10



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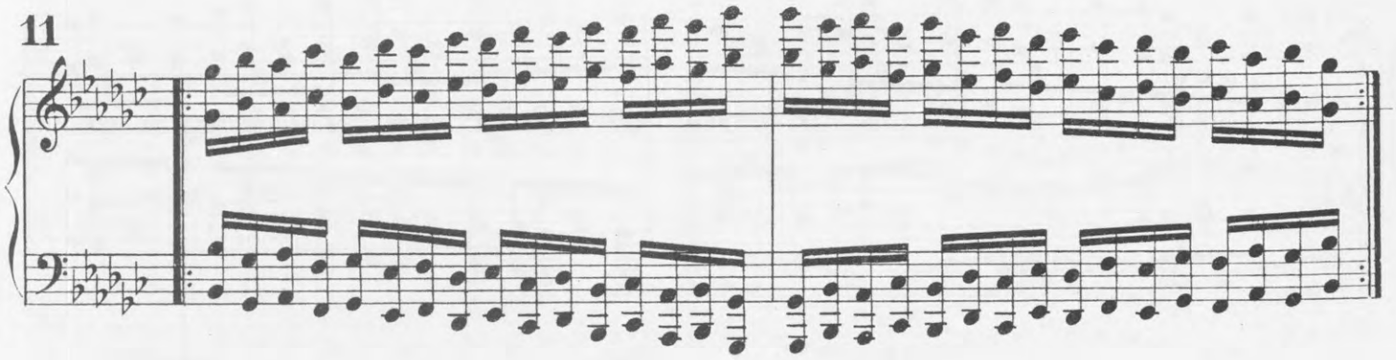
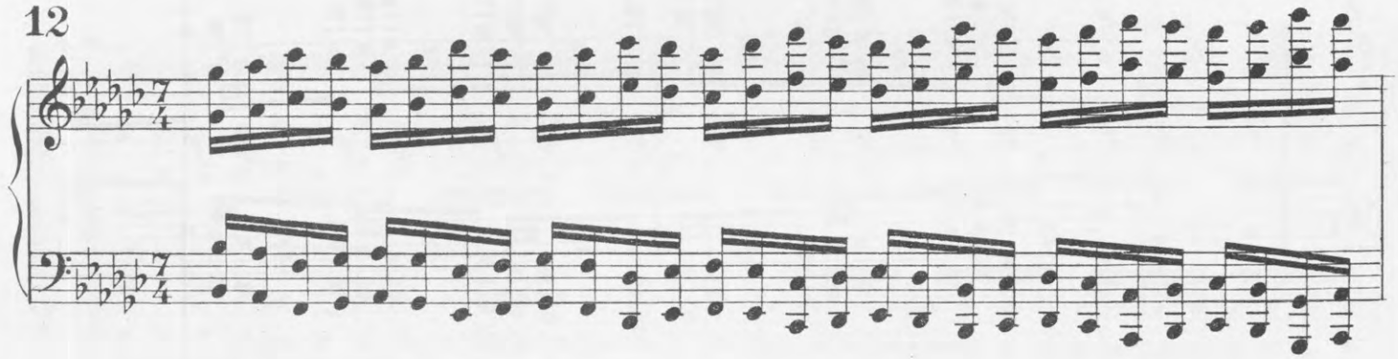
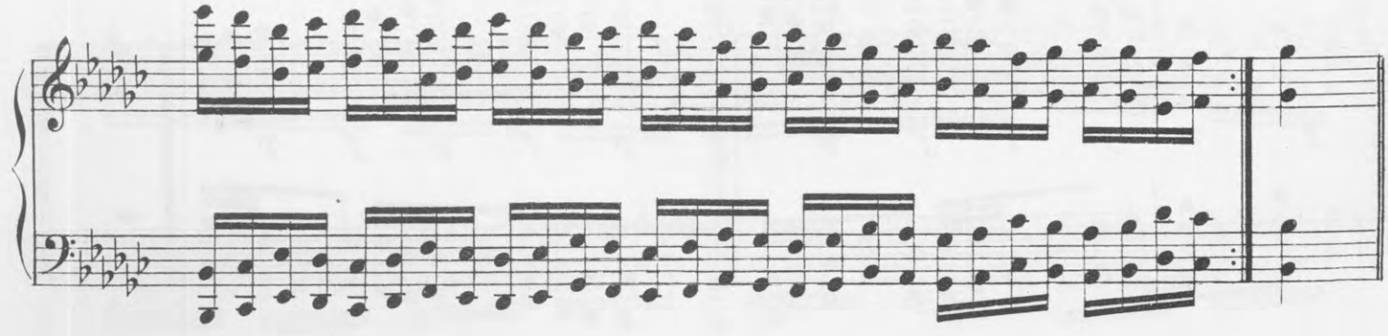


12





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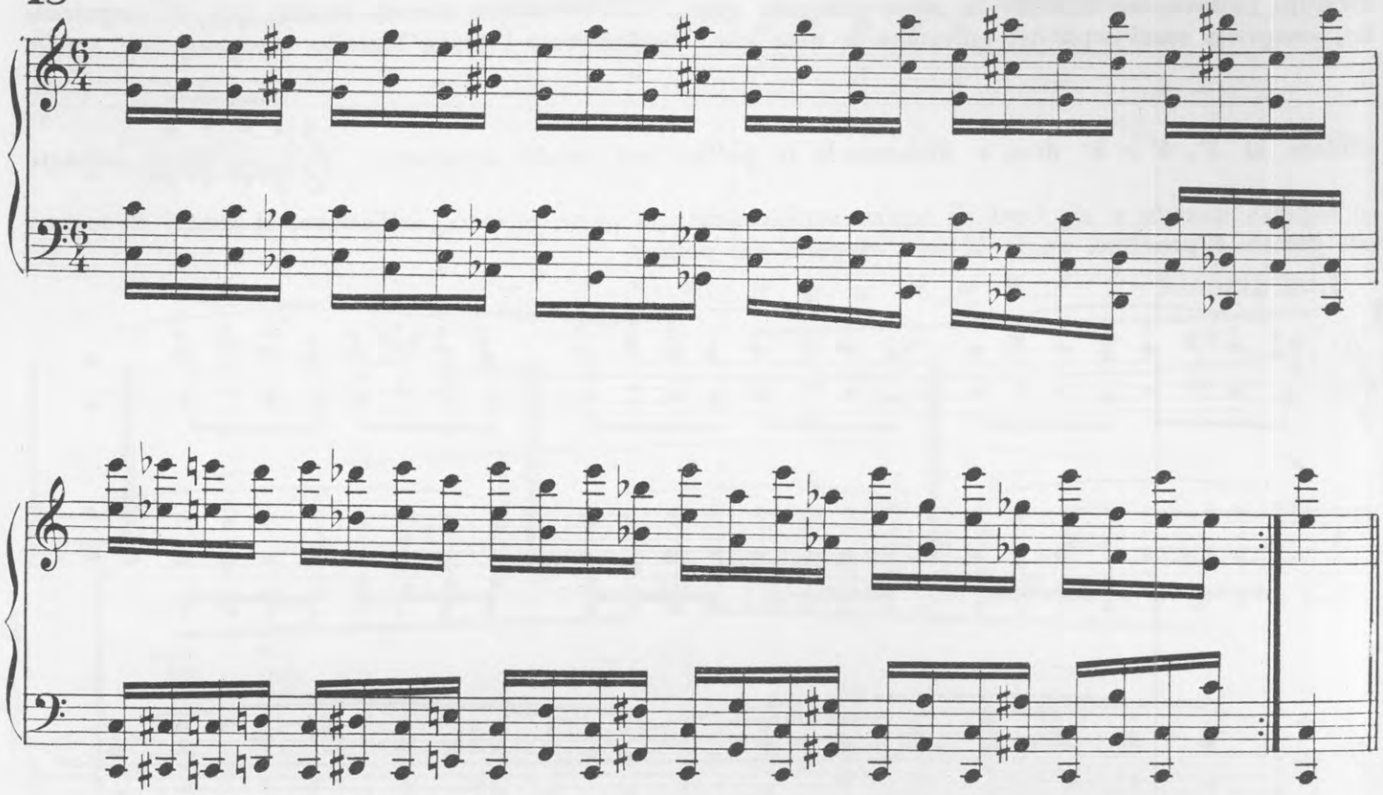

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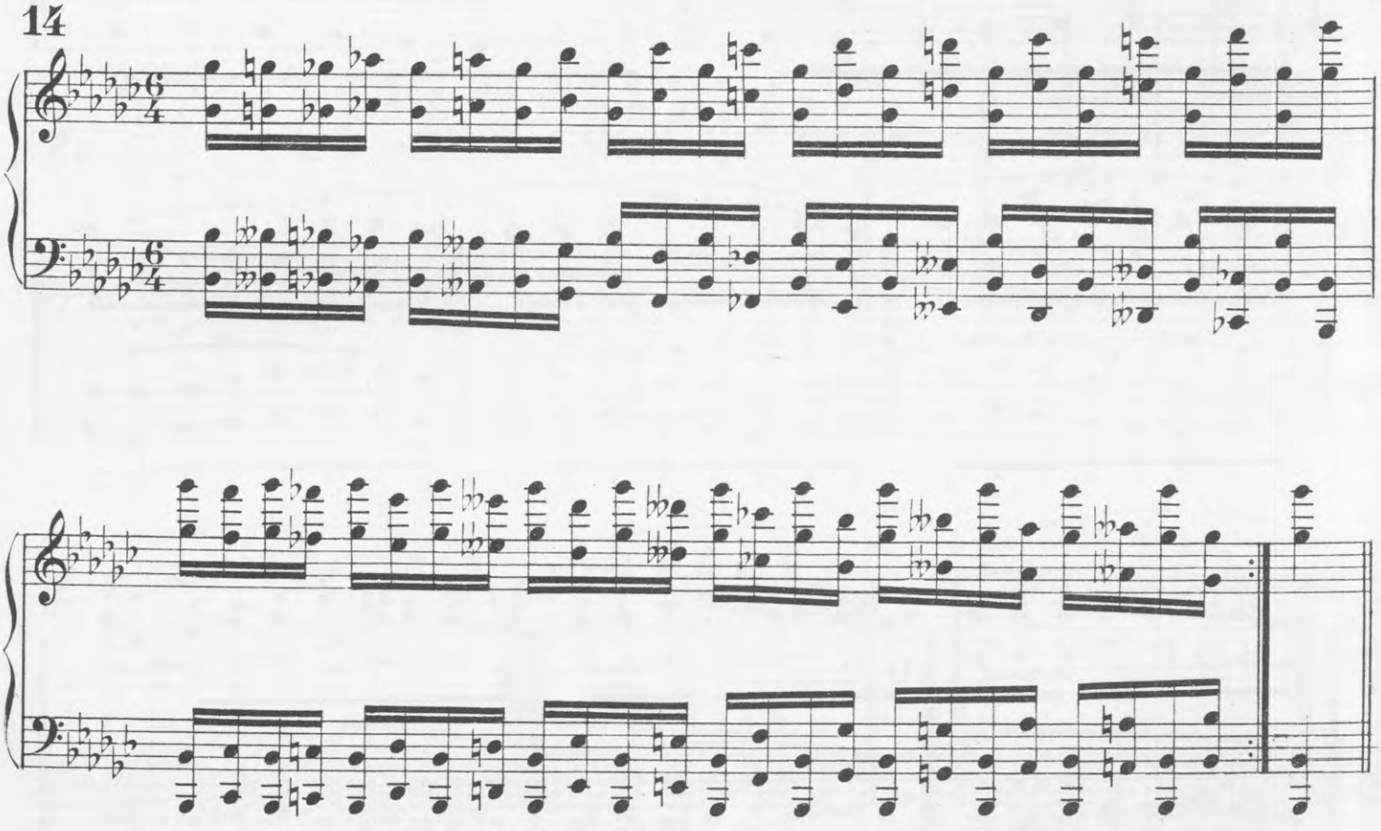
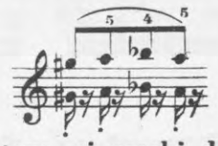
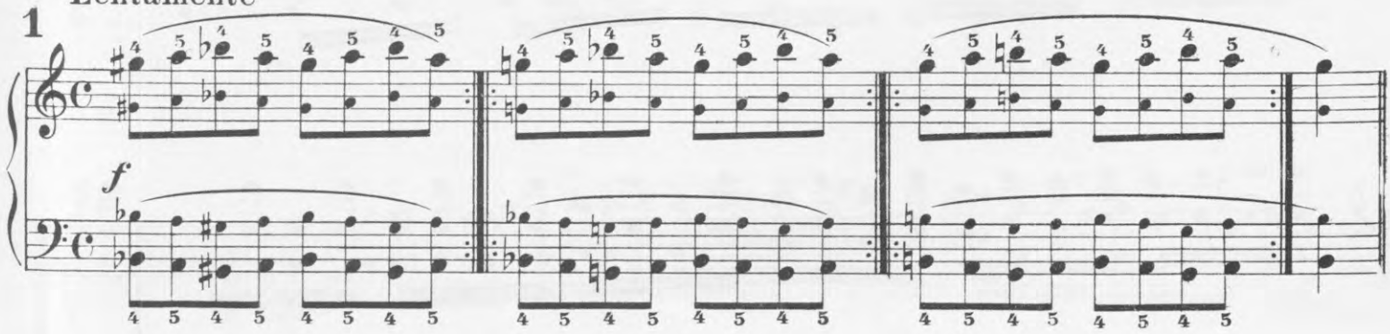


6. Le ottave legate.

In principio si deve studiare a mani separate soltanto la parte scritta con carattere grande senza eseguire l'ottava, ma tenendo la mano allargata giusto nell'estensione di una ottava: poi si eseguiranno, sempre a mani separate, entrambe le note che costituiscono l'ottava legando rigorosamente quelle affidate al 3°, 4° e 5° dito, e distaccando il pollice nel modo seguente:  **soltanto in seguito, quando si sia certi di legare perfettamente la parte estrema dell'ottava, si cerchi di tenere, per quanto è possibile, anche le note eseguite dal pollice.**

Lentamente

1



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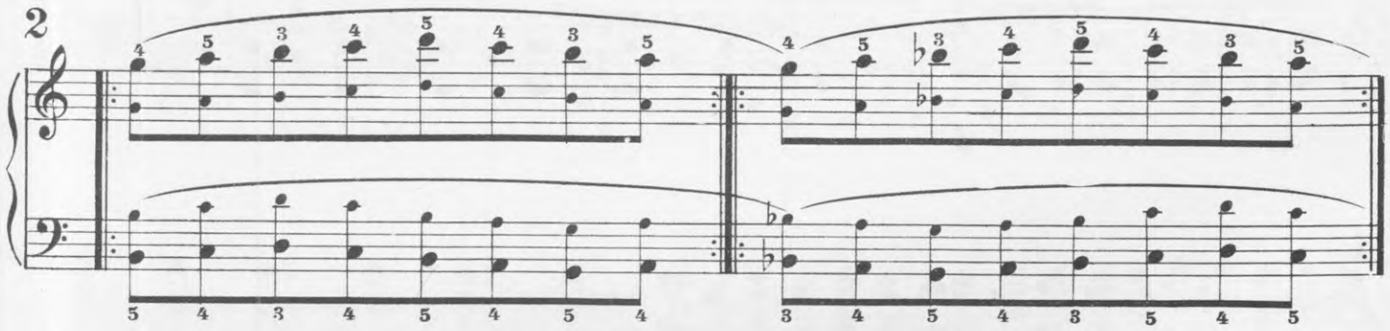
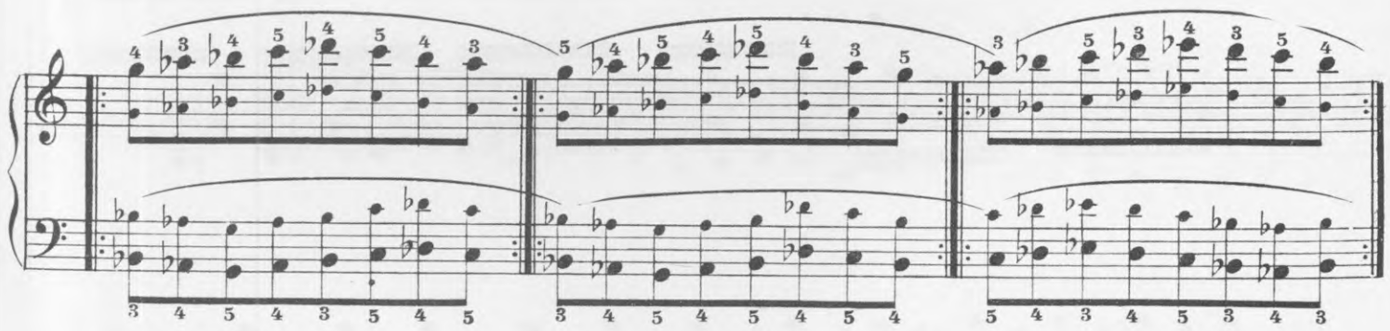
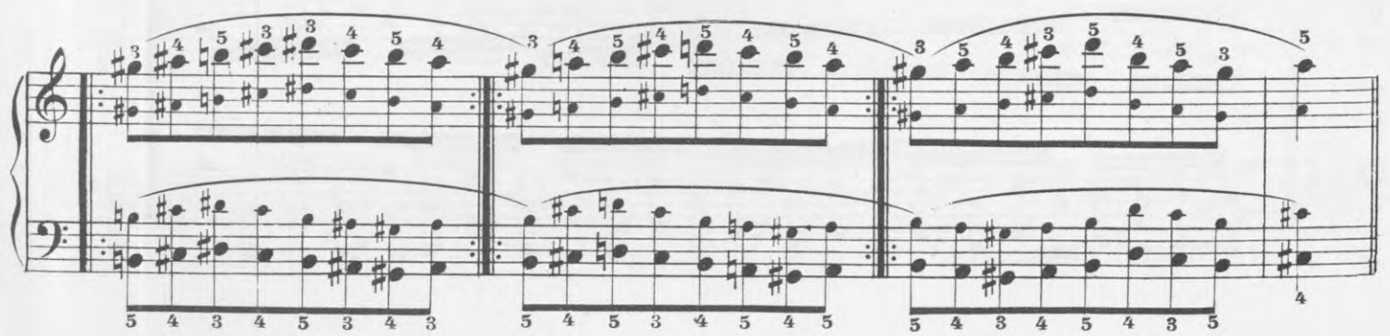
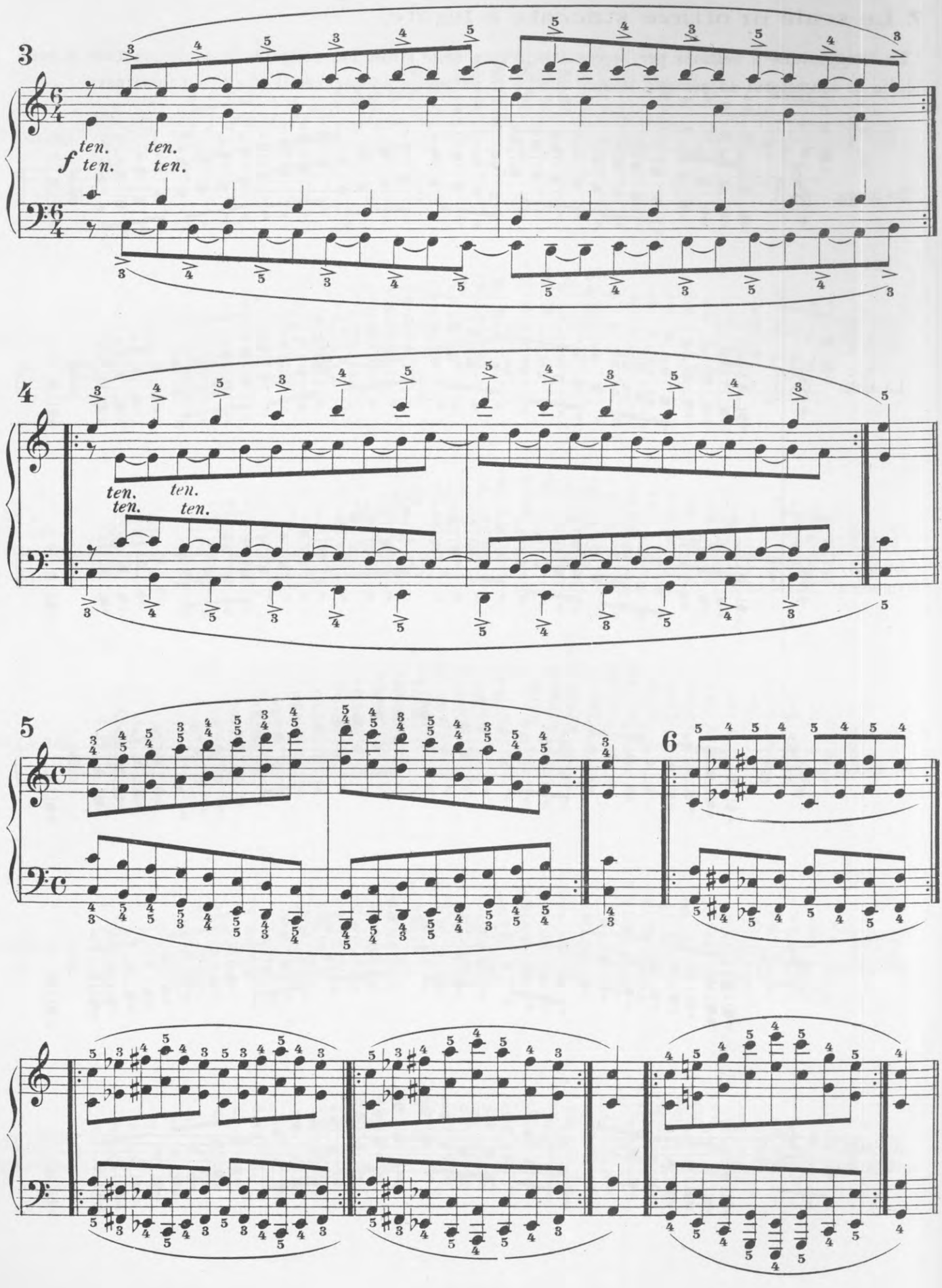




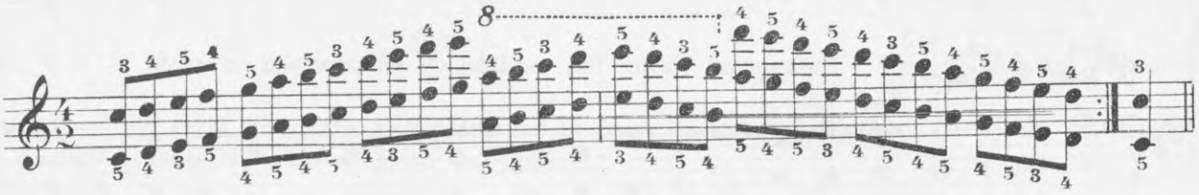



3
f ten. ten.
ten. ten.
4
ten. ten.
ten. ten.
5
6

7. Le scale in ottave staccate e legate.

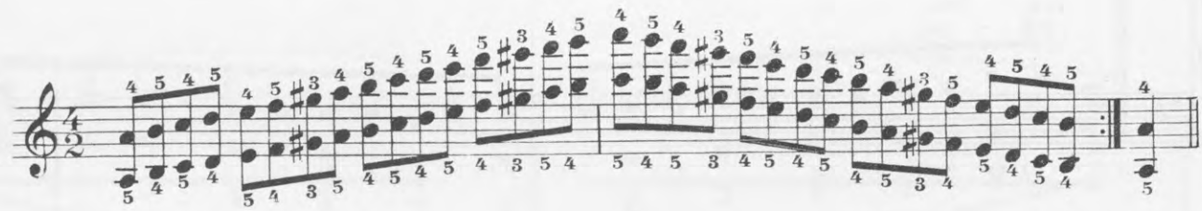
La diteggiatura è segnata per l'esecuzione legata delle scale. Per eseguire le scale staccate si consiglia di esercitarsi adoperando sempre il 5.° e 1.° ed anche adoperando il 4.° e 1.° sui tasti neri.

Do magg.



La min.

La min.
(armonica)



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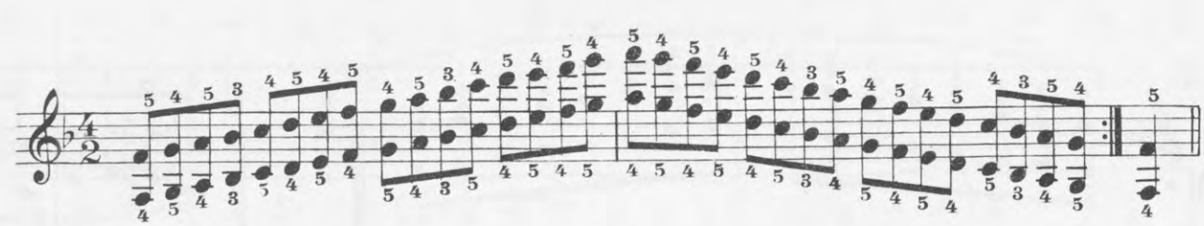
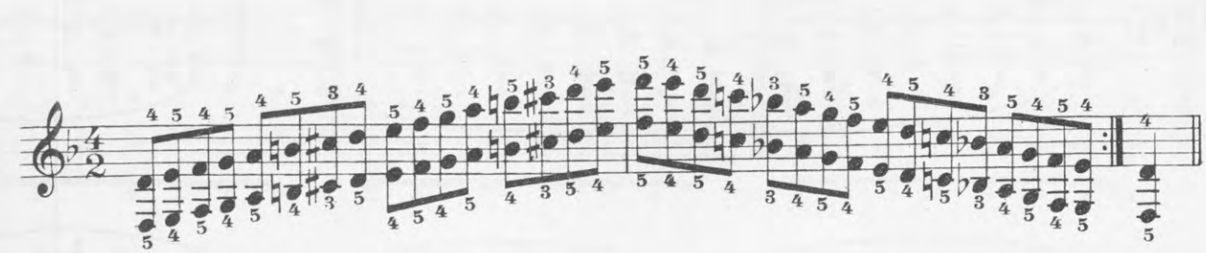
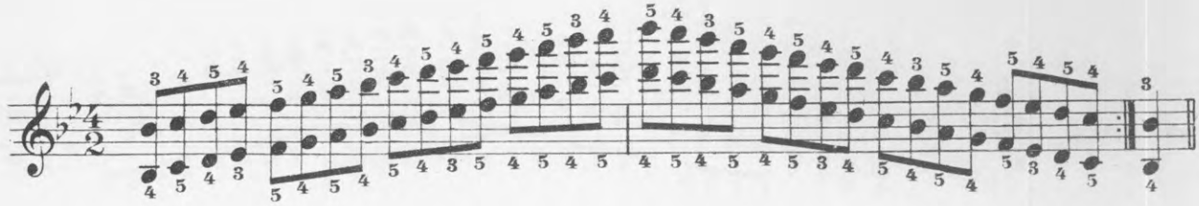


Re min.



Re min.
(armonica)

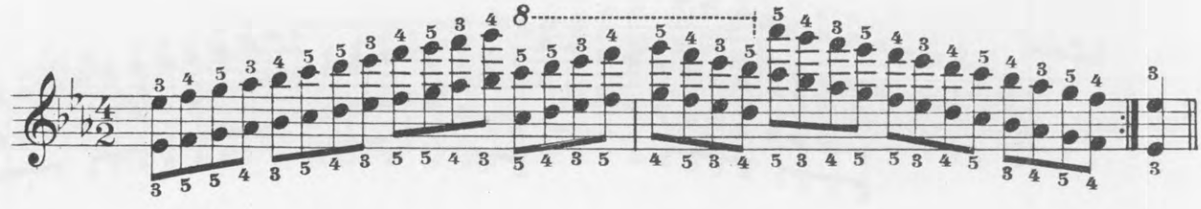
Si♭ magg.



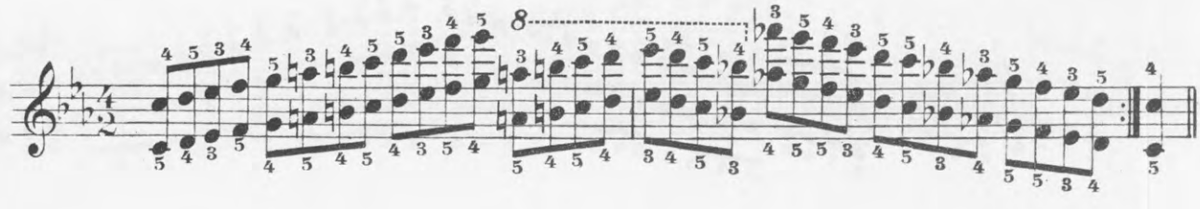
Sol min.

Sol min.
(armonica)

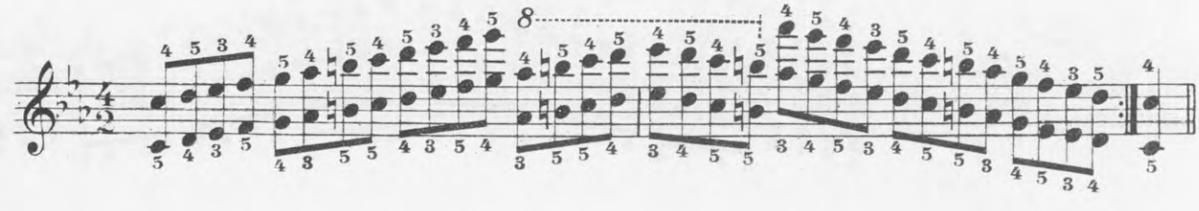
Mi♭ magg.



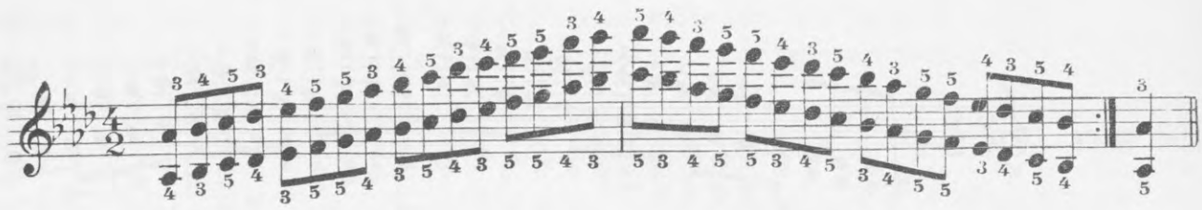
Do min.



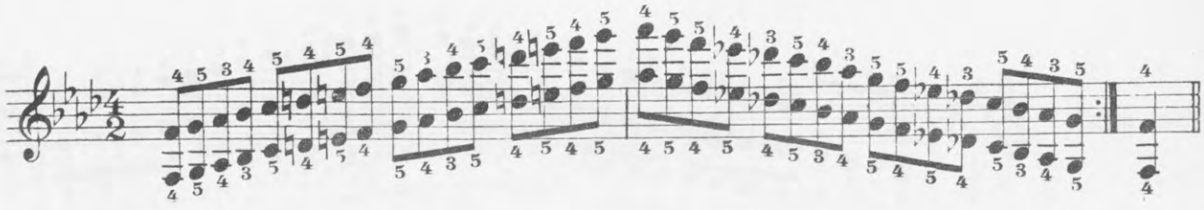
Do min.
(armonica)



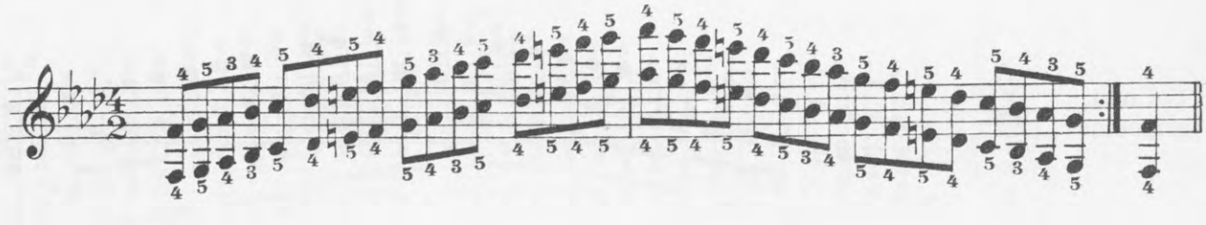
Lab magg.



Fa min.



Fa min.
(armonica)



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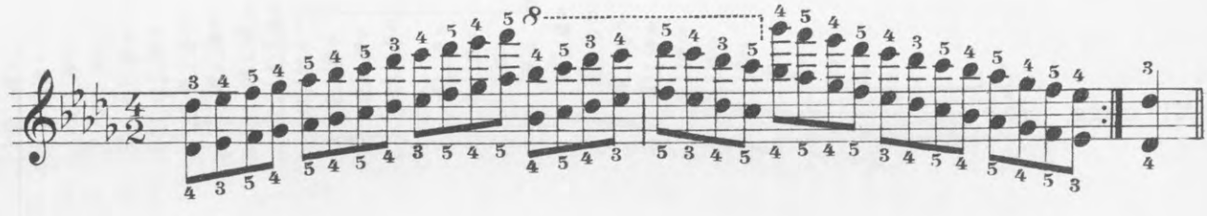
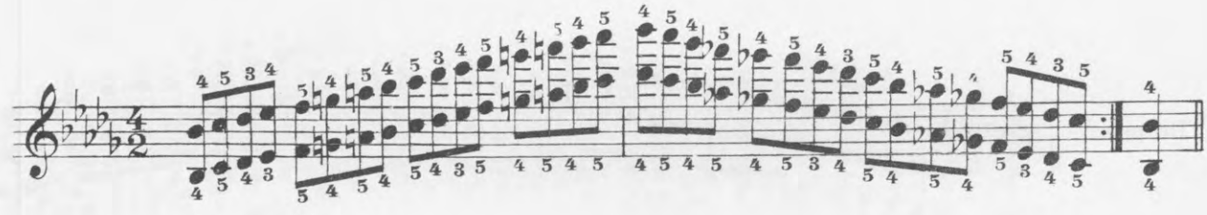
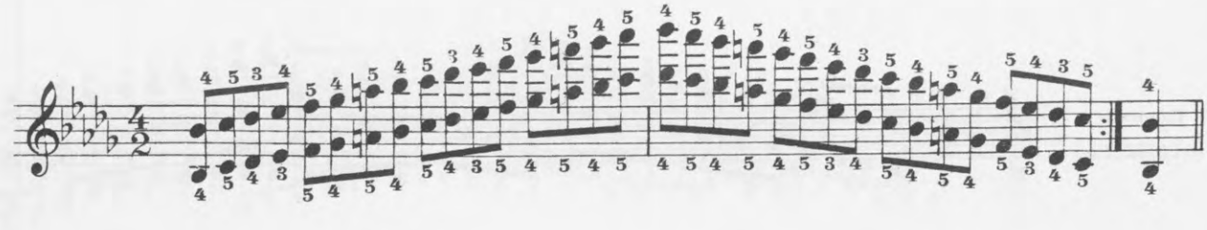


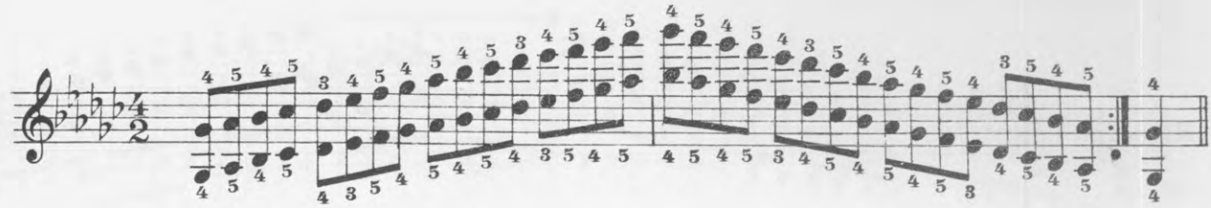
Sib min.



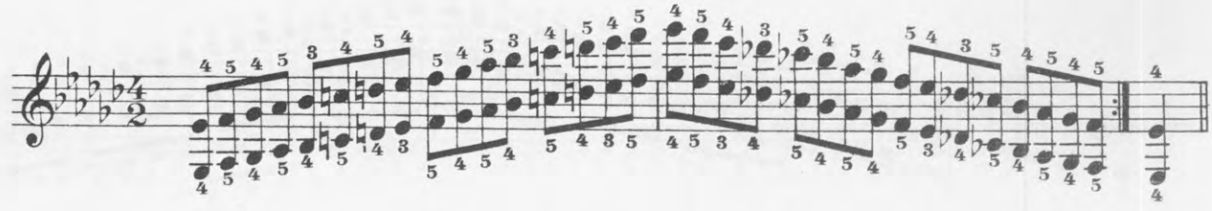
Sib min.
(armonica)



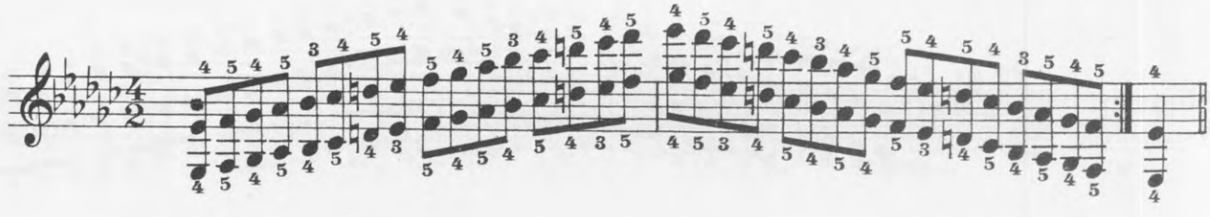
Sol♭ magg.



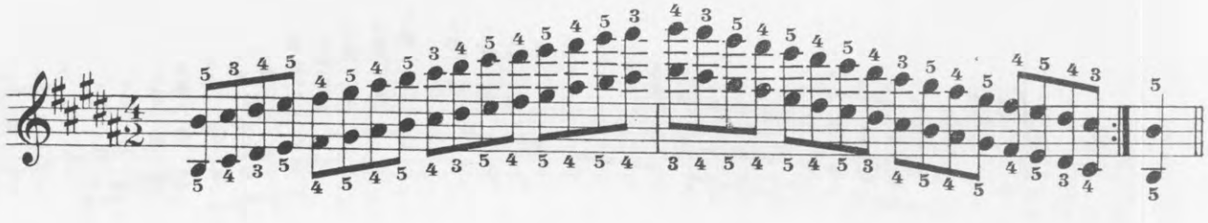
Mi♭ min.



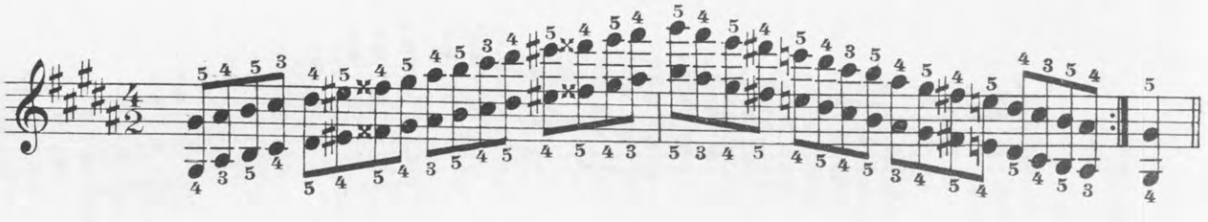
Mi♭ min.
(armonica)



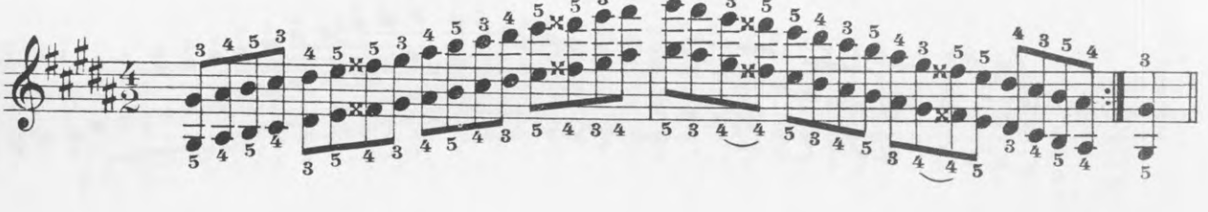
Si magg.



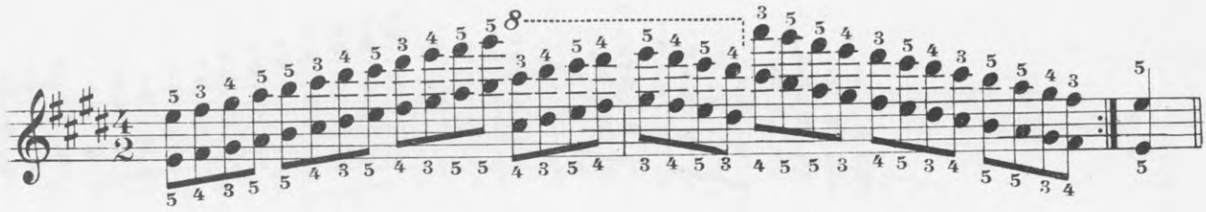
Sol♯ min.



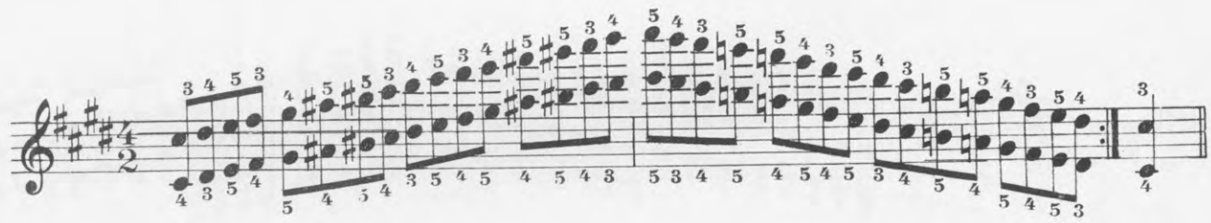
Sol♯ min.
(armonica)



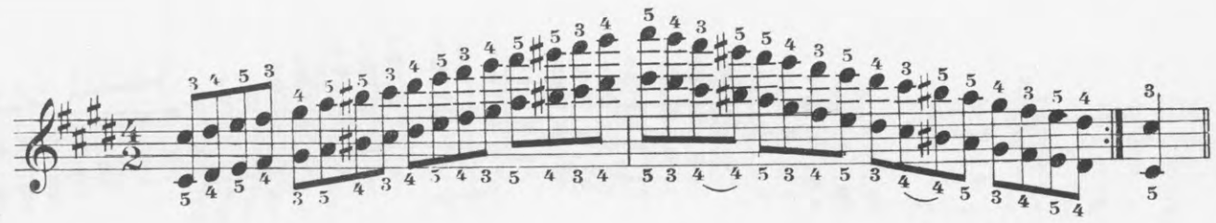
Mi magg.



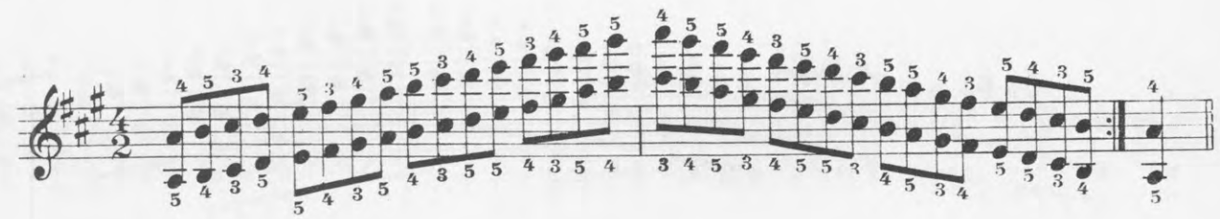
Do♯ min.



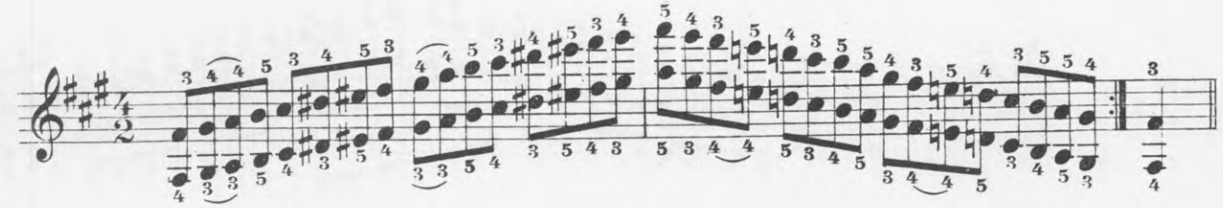
Do♯ min.
(armonica)



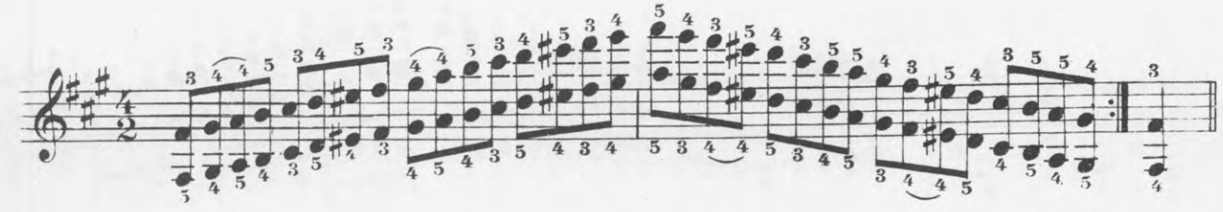
La magg.



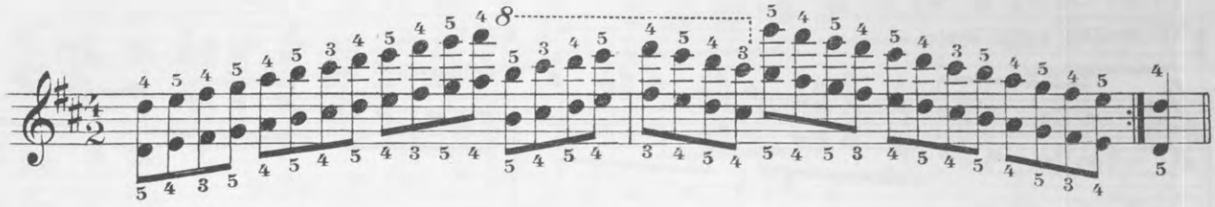
Fa♯ min.



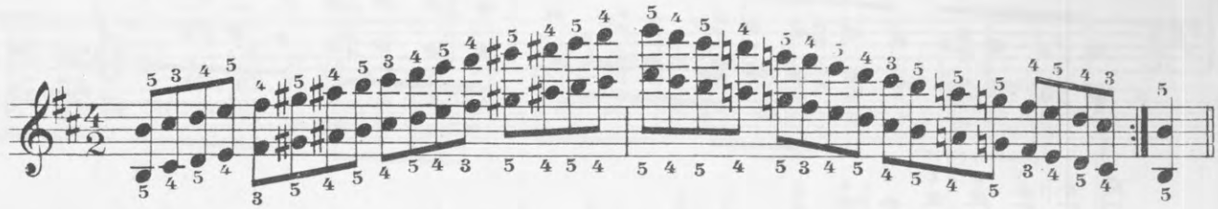
Fa♯ min.
(armonica)



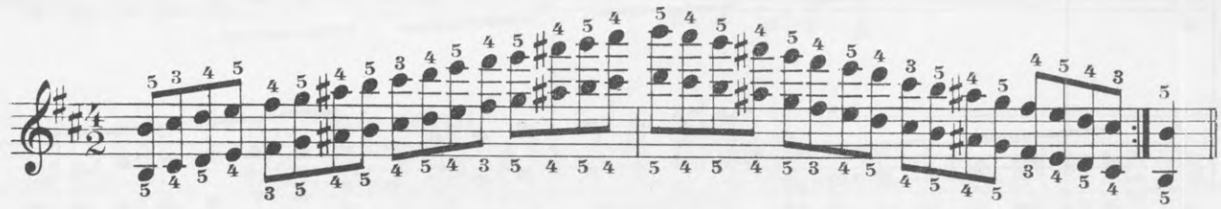
Re magg.



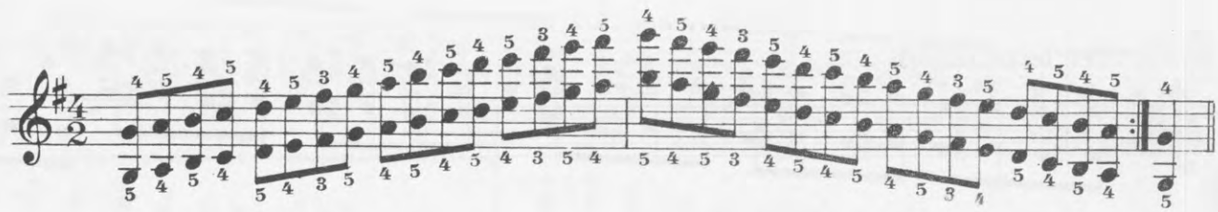
Si min.



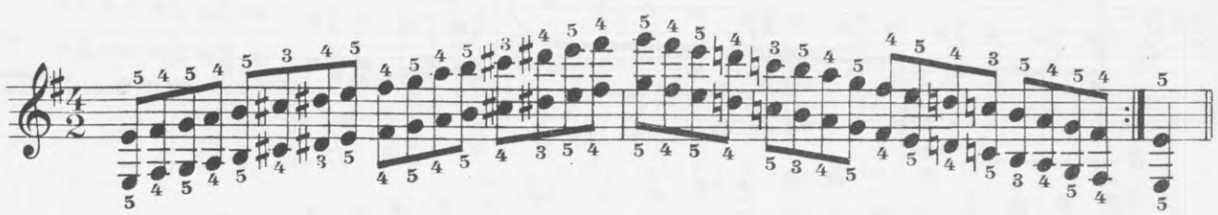
Si min.
(armonica)



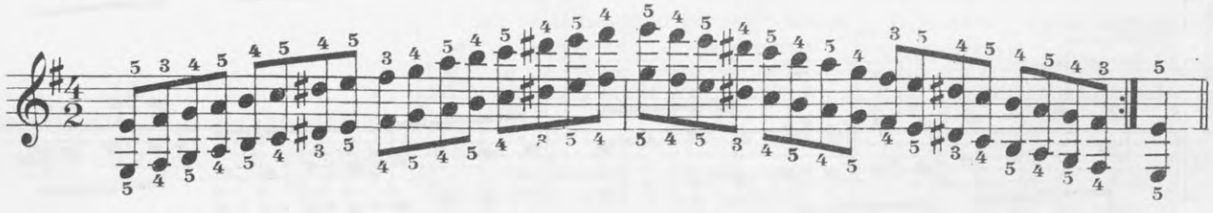
Sol magg.



Mi min.

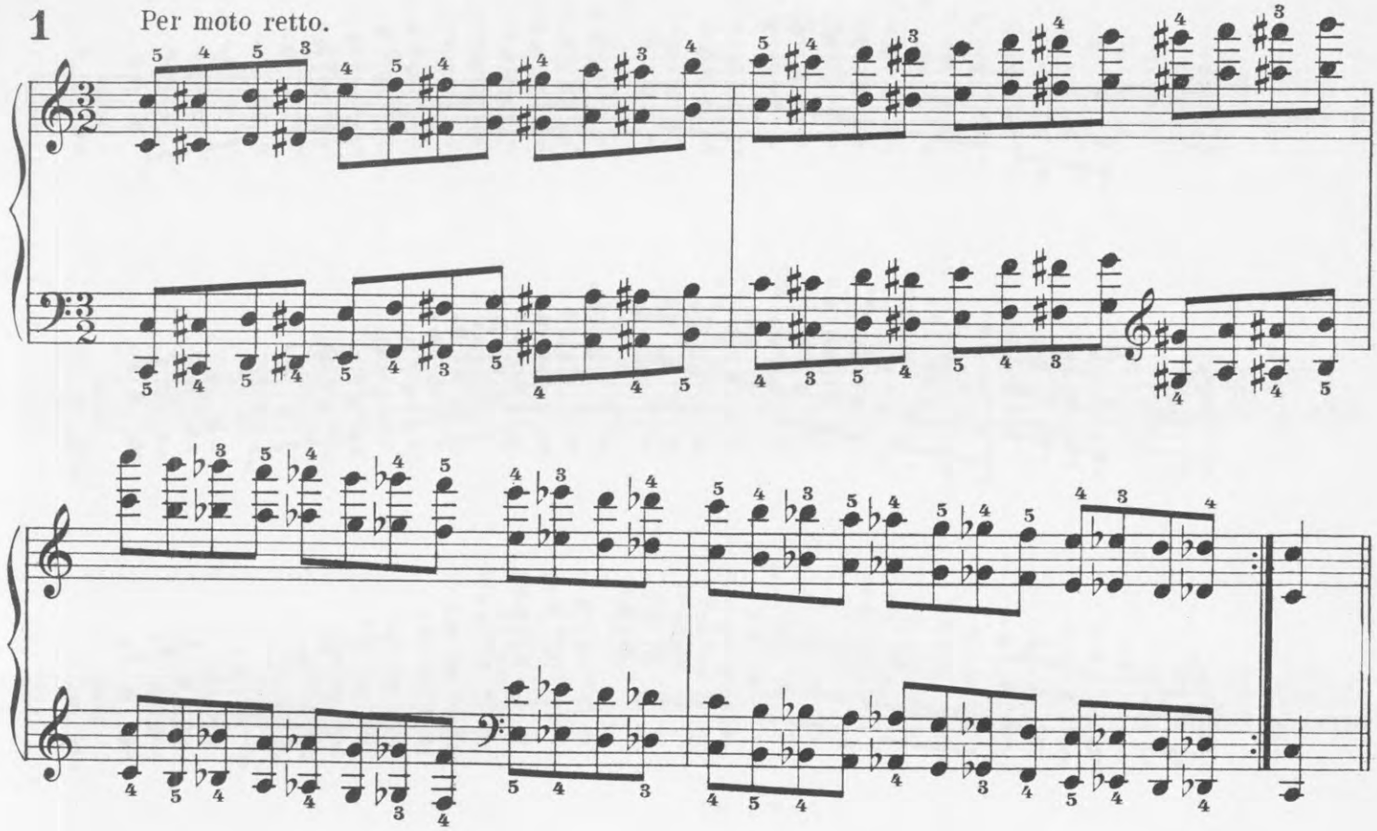


Mi min.
(armonica)

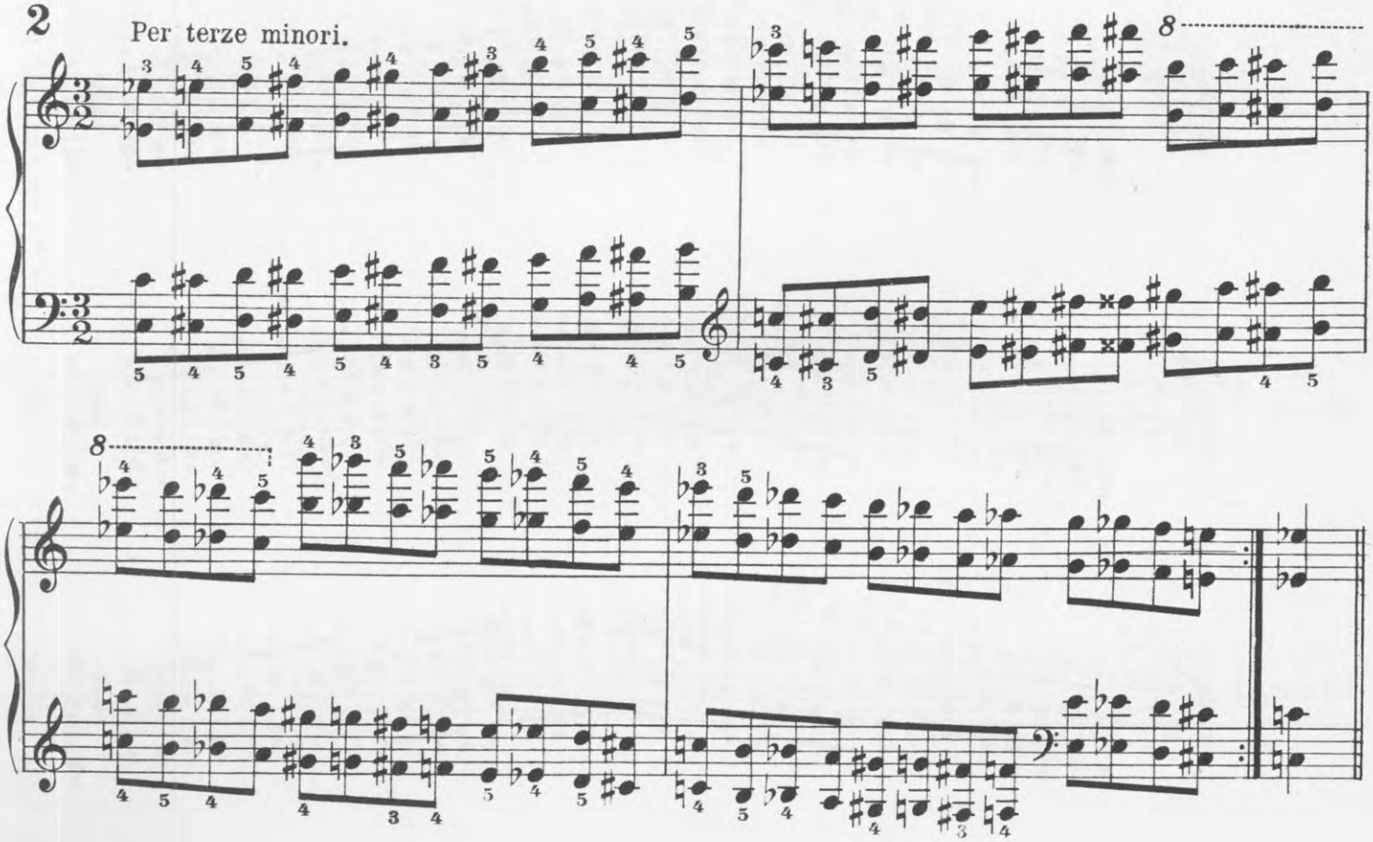


8. Scale cromatiche per ottave.

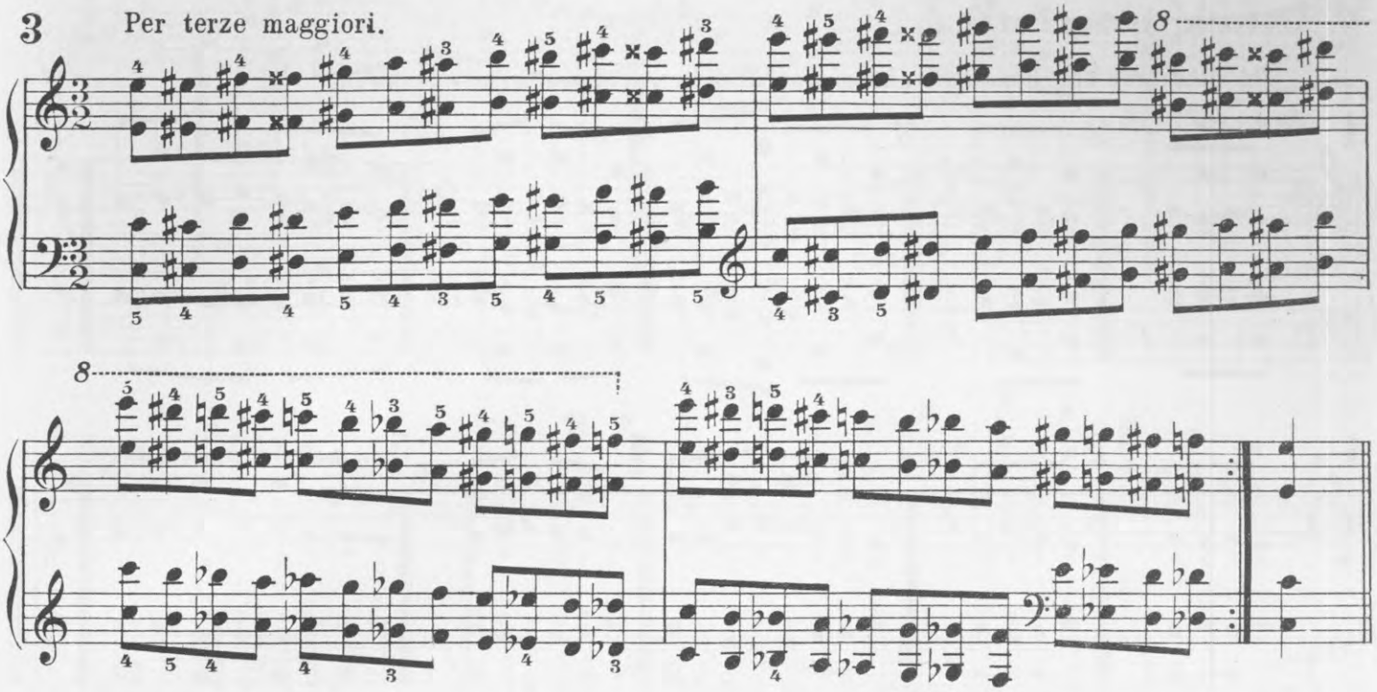
1 Per moto retto.



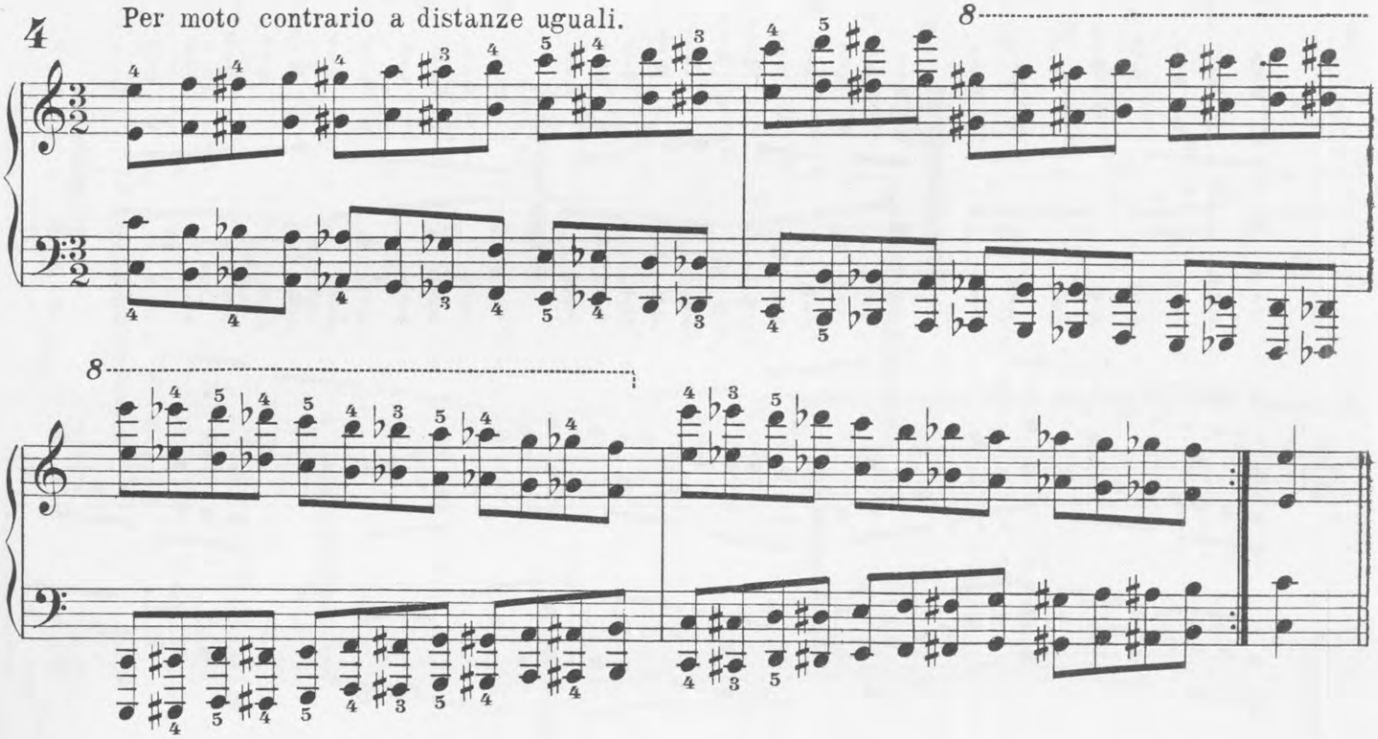
2 Per terze minori.



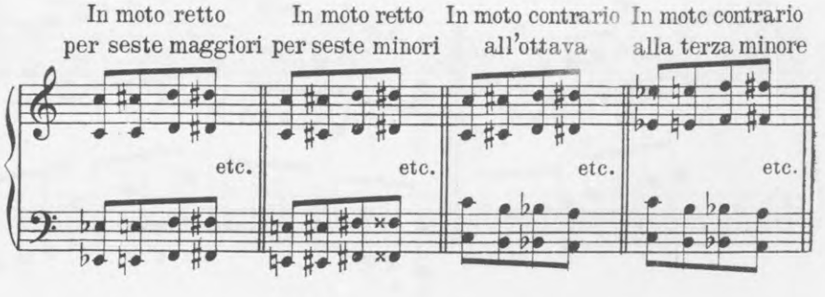
3 Per terze maggiori.



4 Per moto contrario a distanze uguali.

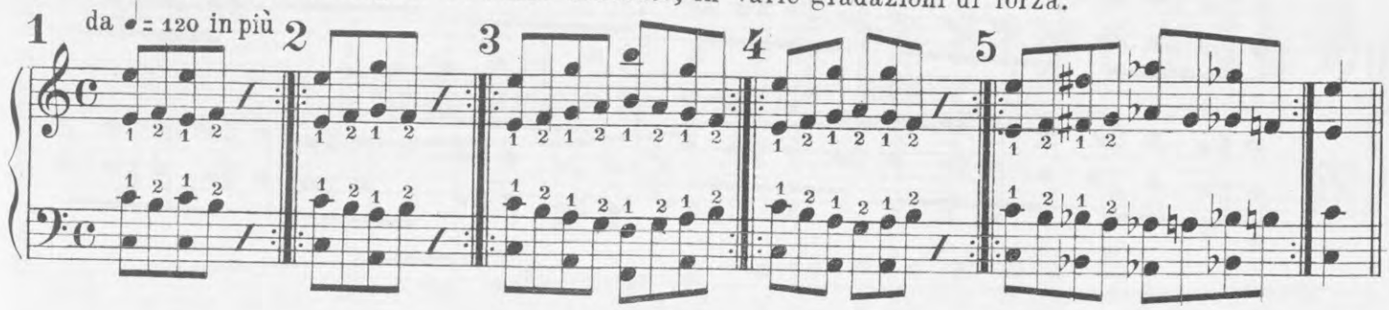


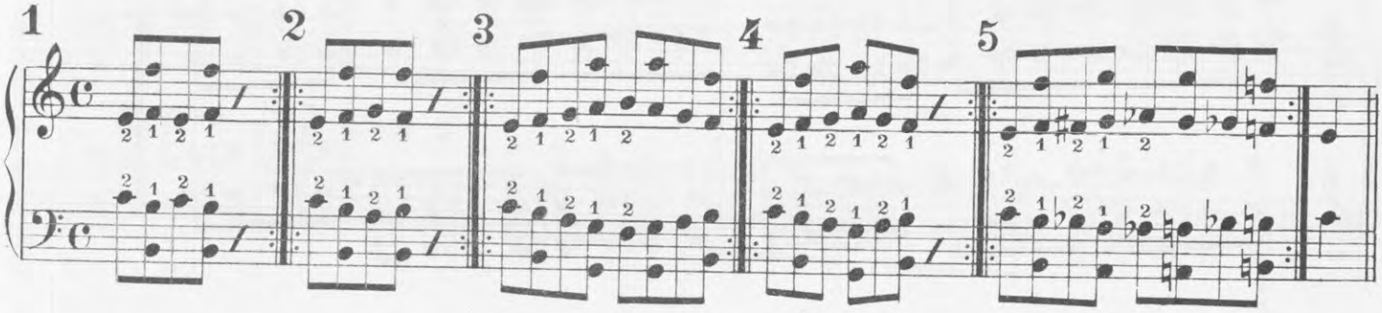
L'allievo può studiare la scala cromatica per ottave anche nelle seguenti altre forme:

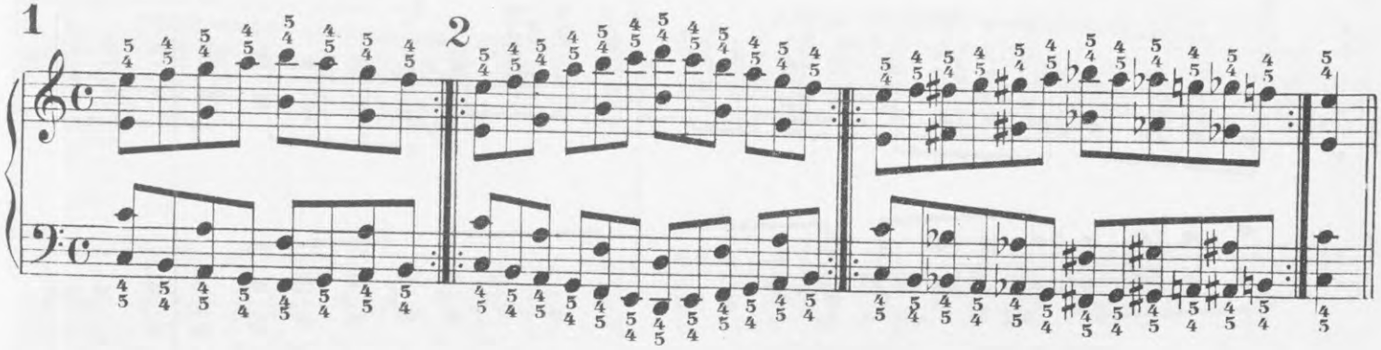


9. Ottave interrotte.

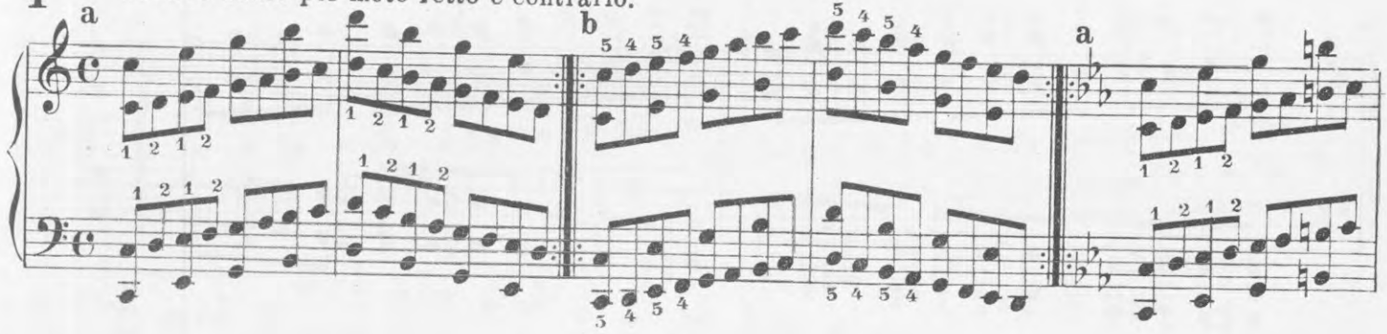
Da studiarsi non legato ed anche staccato, in varie gradazioni di forza.

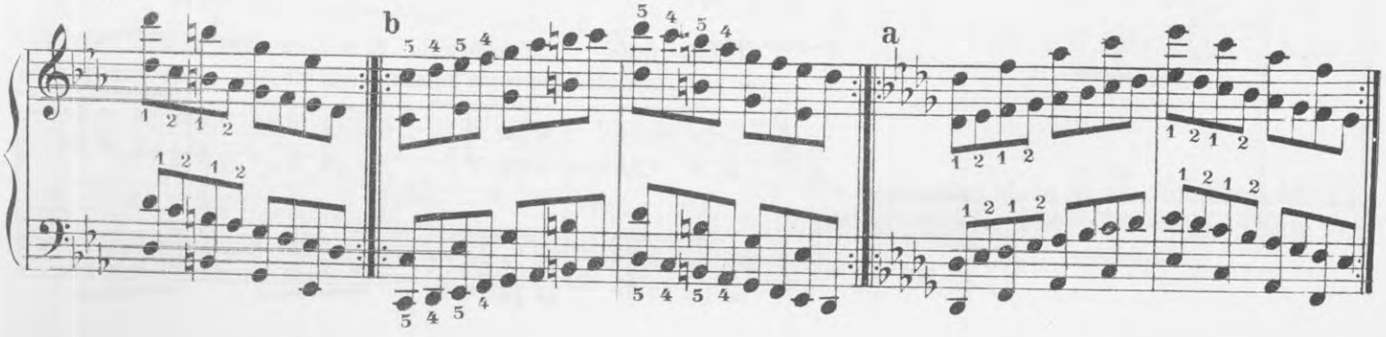


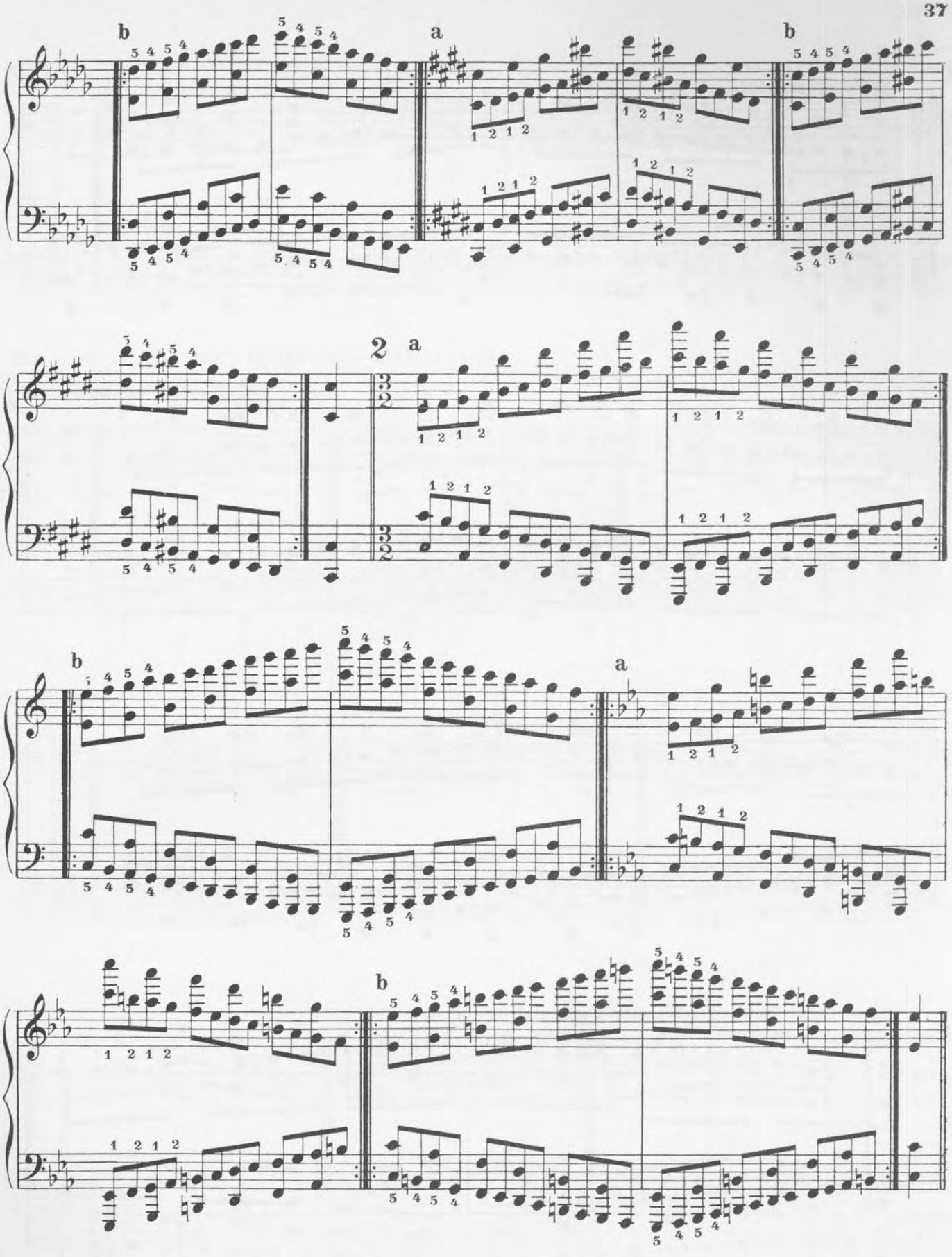




1 Alcune scale per moto retto e contrario.



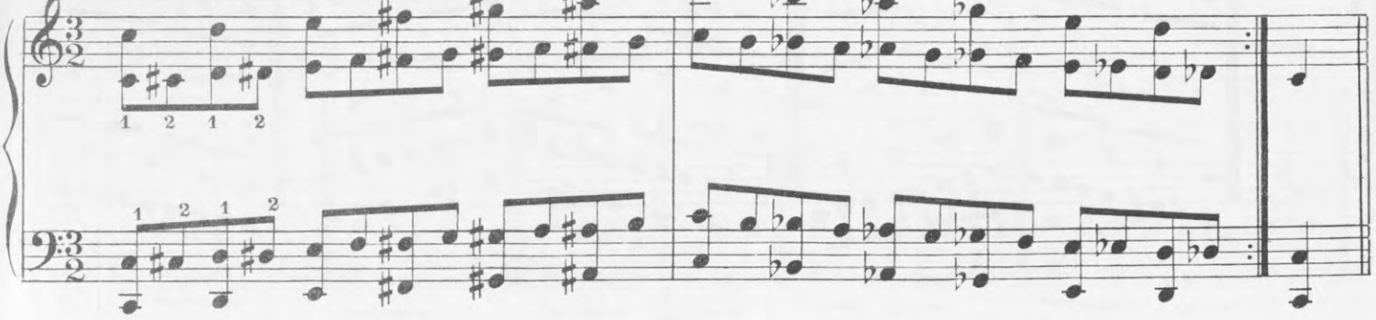




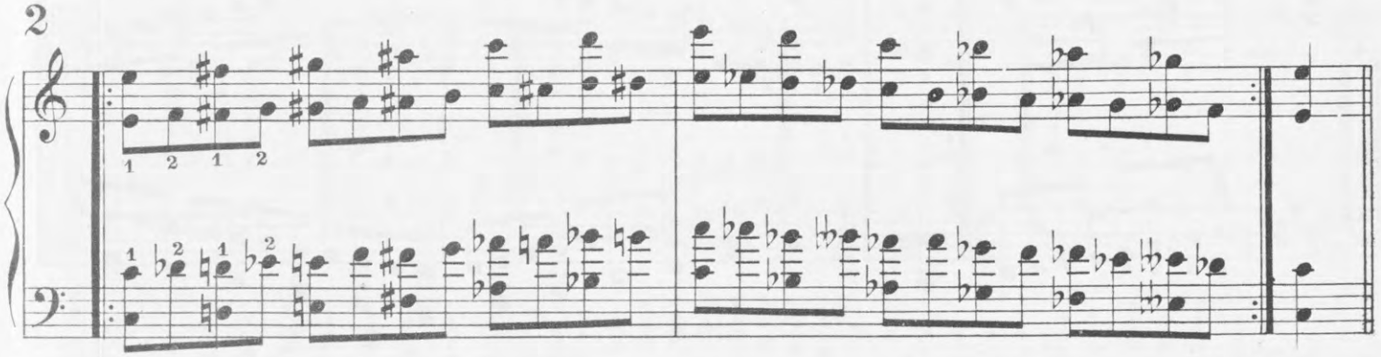
Si lascia all'allievo la cura d'esercitarsi in altre tonalità, sia per moto retto che contrario, nelle due forme *a* e *b*.

1

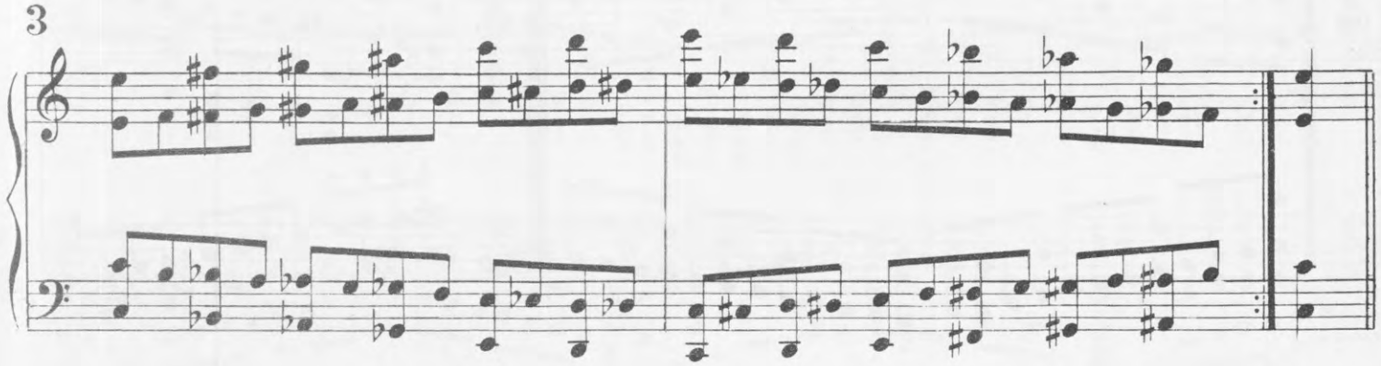
Scale cromatiche.



2

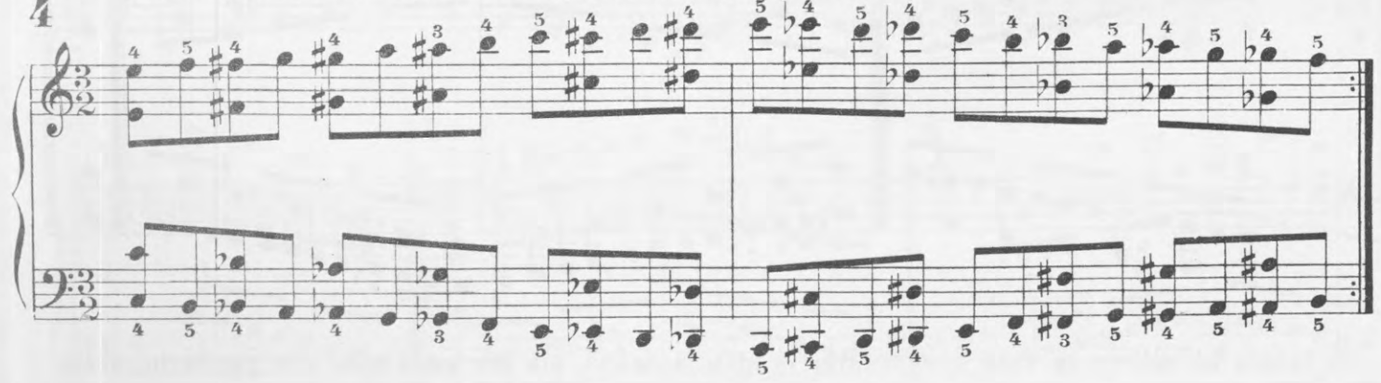


3

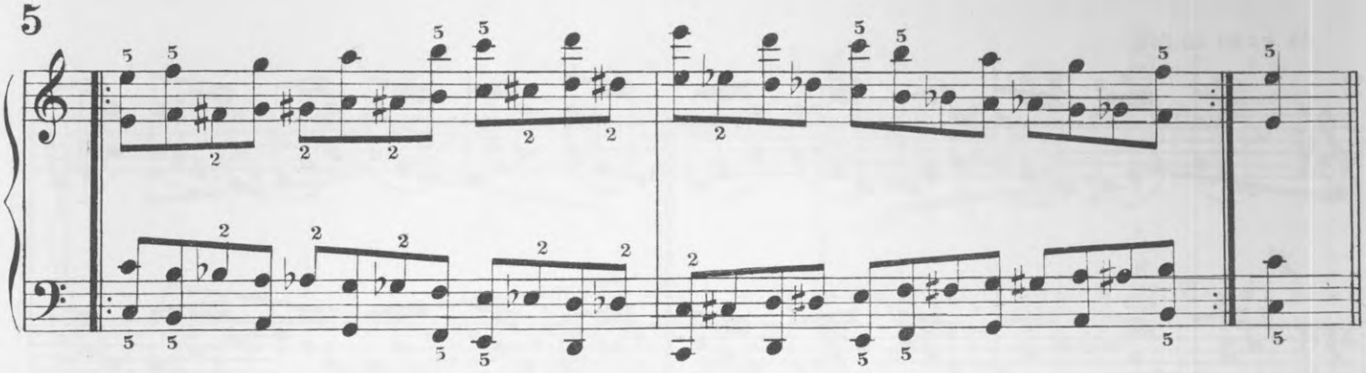


Altre forme d'ottave interrotte a guisa di scala cromatica.

4

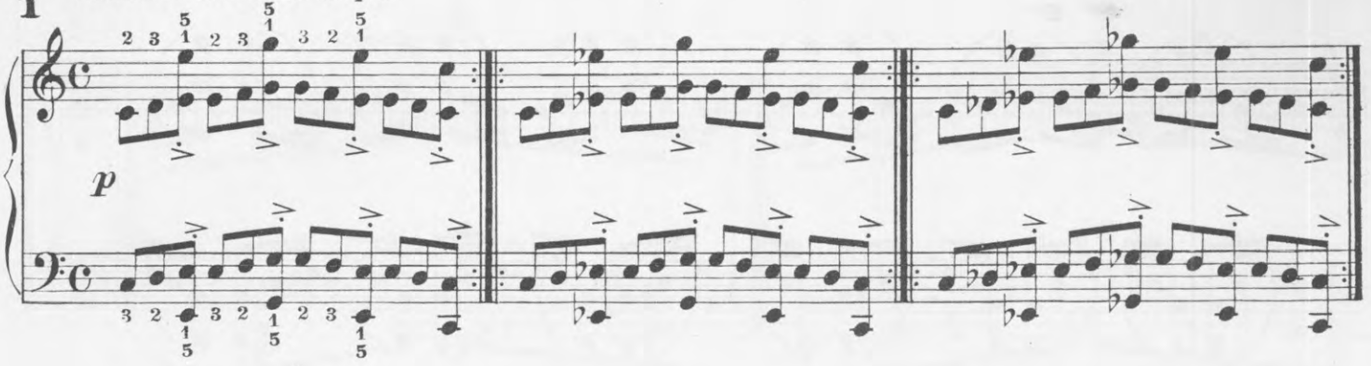


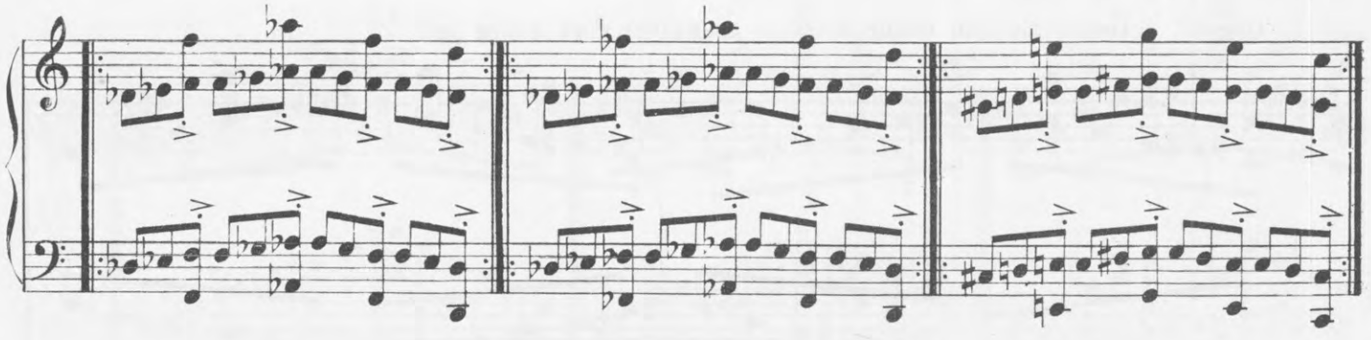
5

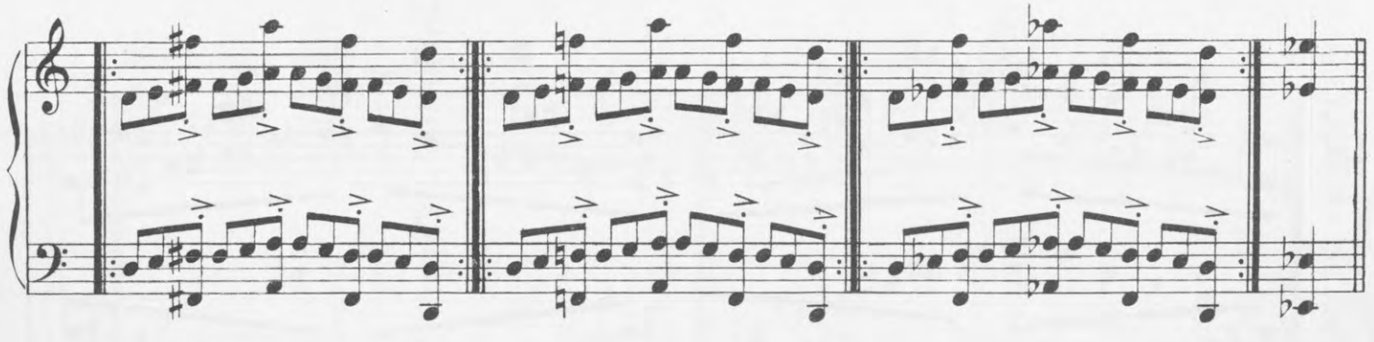


10. Esercizi vari d'ottave interrotte.

1 **Veloce:** da ♩ = 126 in più







da ♩= 88 in più

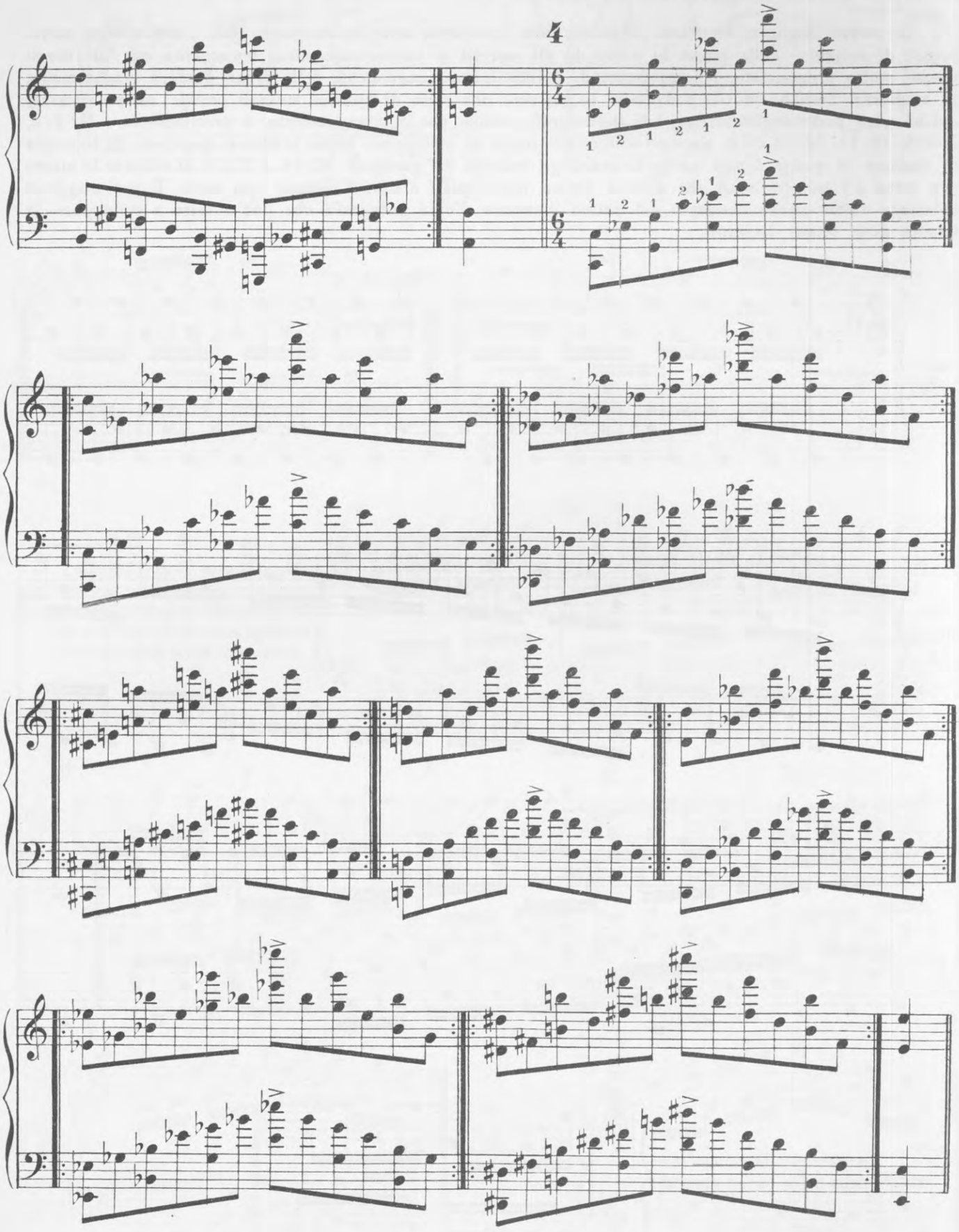
2

p

Veloce: da ♩= 152 in più

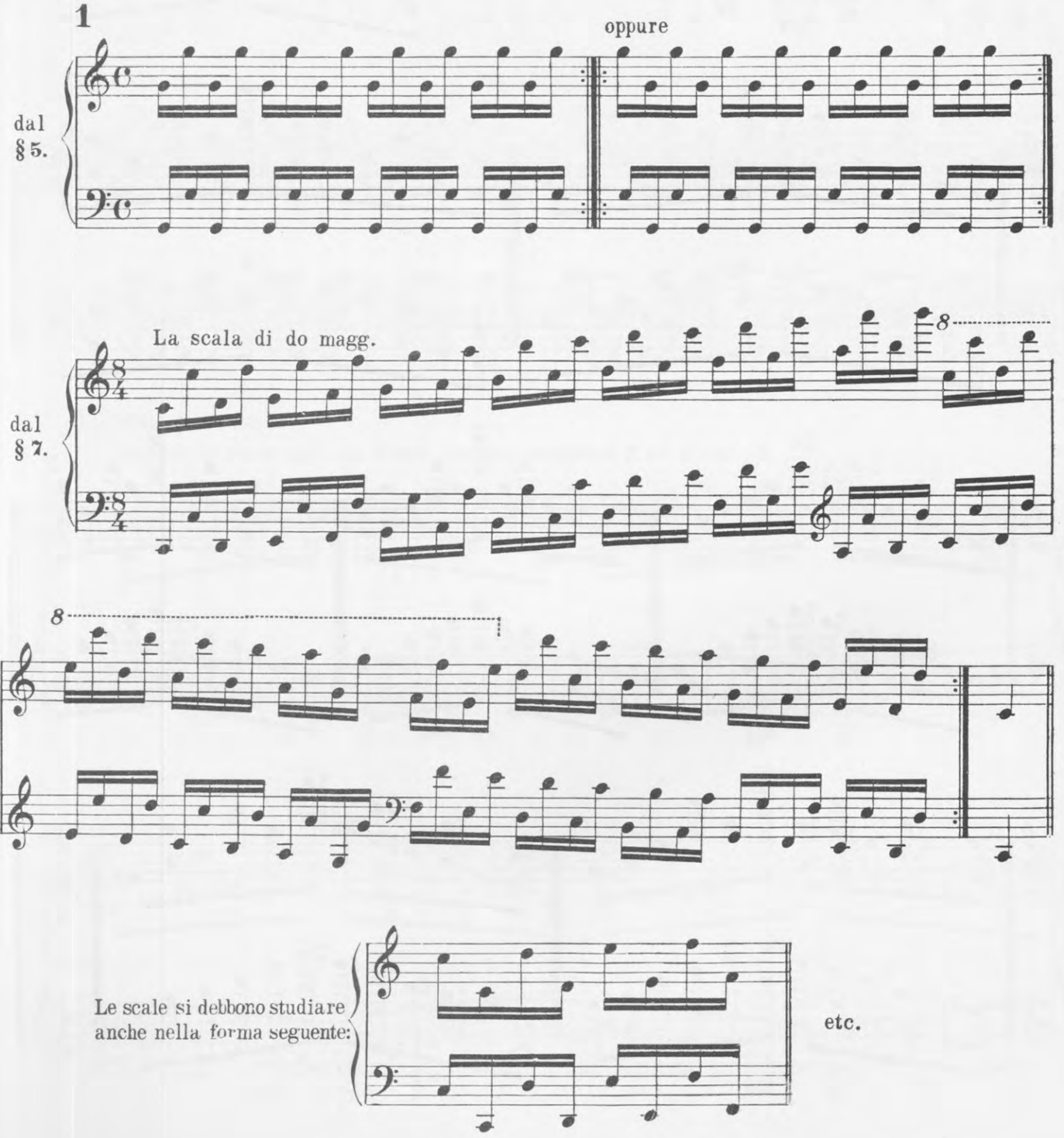
Questo, e l'esercizio che segue, debbono eseguirsi *f* ed anche *pp*

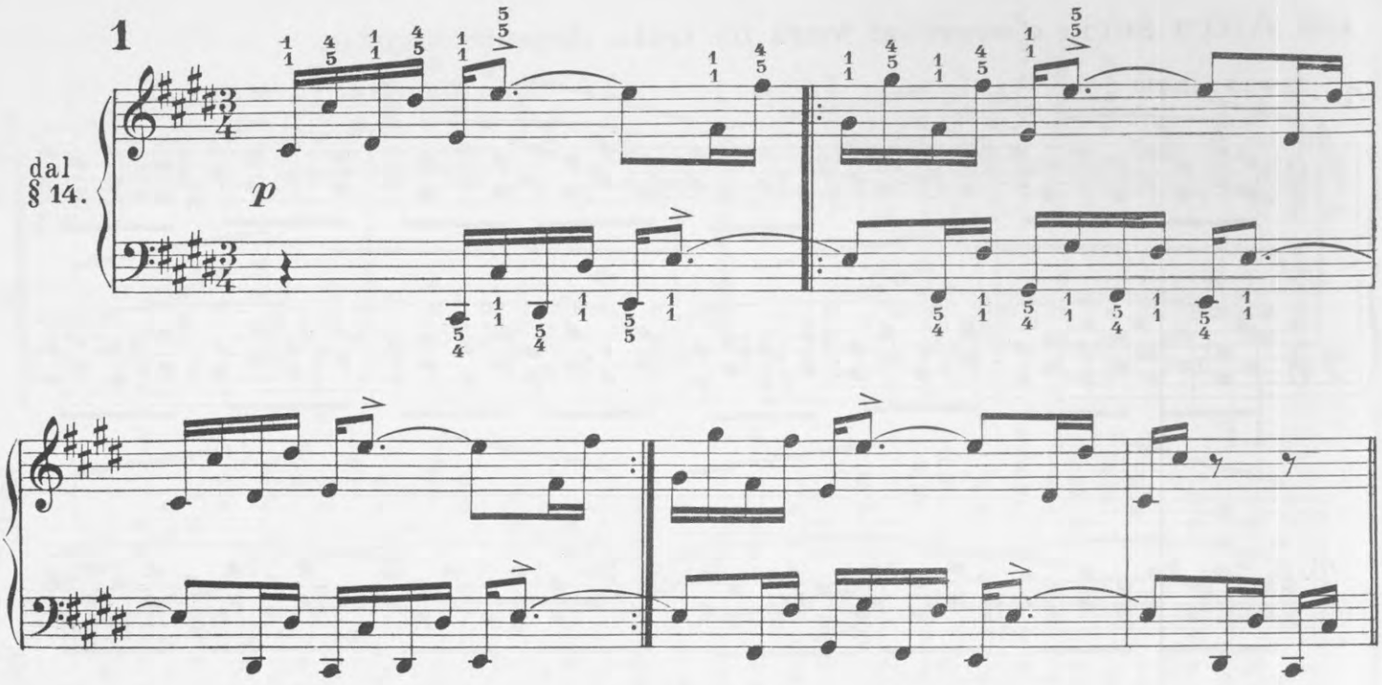
3


4
6/4
6/4

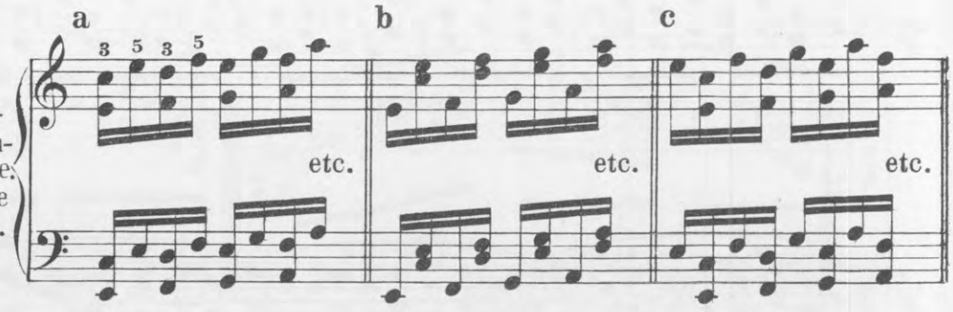
11. Le ottave disgiunte (spezzate).

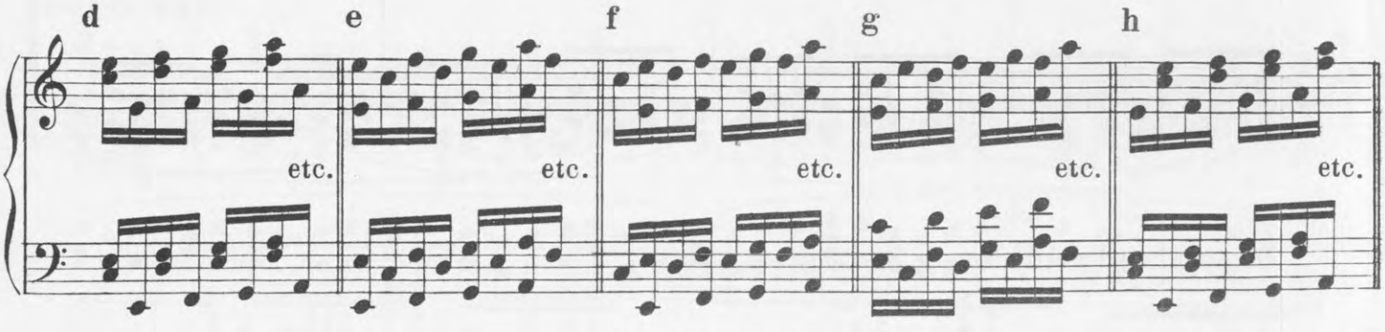
Le ottave disgiunte dovranno eseguirsi senza la minima articolazione delle dita, e solo con un movimento di rotazione della mano. In principio gli esercizi si suoneranno assai lentamente con un movimento molto pronunziato, poi, guadagnando nella velocità il movimento della mano perderà gradatamente in ampiezza. Sarebbe inutile pedanteria lo scrivere una serie di esercizi speciali per le ottave spezzate poichè gran parte degli esercizi dati al paragrafo cinque per le ottave staccate, e precisamente i N.i 1, 2, 3, 4, 5, 10, 11, 12, 13 e 14, possono servire allo scopo di sviluppare anche le ottave disgiunte. Si consiglia di studiare in questa foggia anche le scale, gli esercizi dei paragrafi N.° 14 e 22, e di ridurre le ottave con terza del paragrafo 18 alle diverse forme delle quali è dato l'esempio qui sotto. E per maggiore chiarezza diamo anche l'esempio del primo esercizio d'ogni paragrafo che può servire a sviluppare la tecnica delle ottave disgiunte.

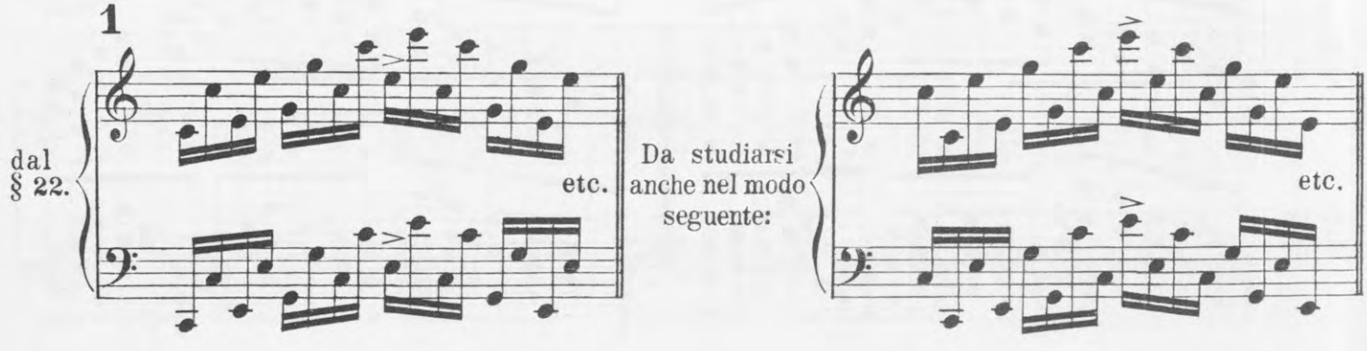




dal § 18. Le scale diatoniche e cromatiche di questo paragrafo dovranno studiarsi nelle seguenti forme. Si raccomanda in modo speciale lo studio delle scale cromatiche.

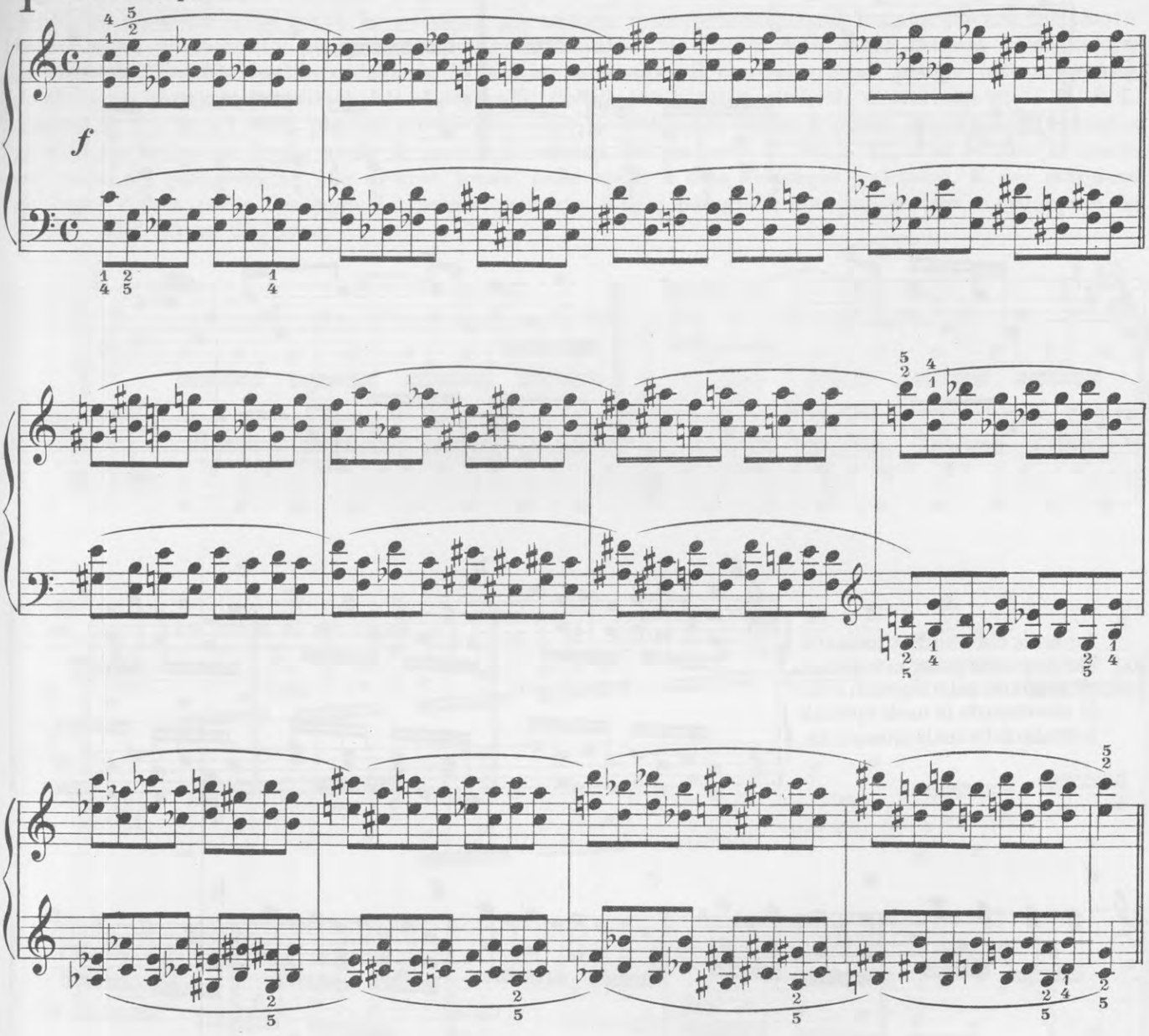






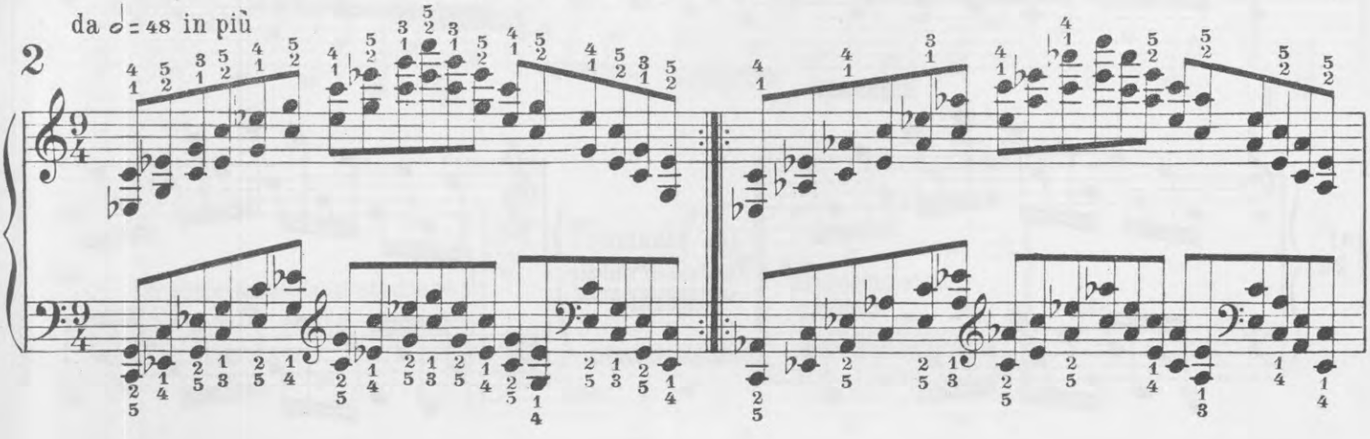
12. Altra serie d'esercizi vari in note doppie legate.

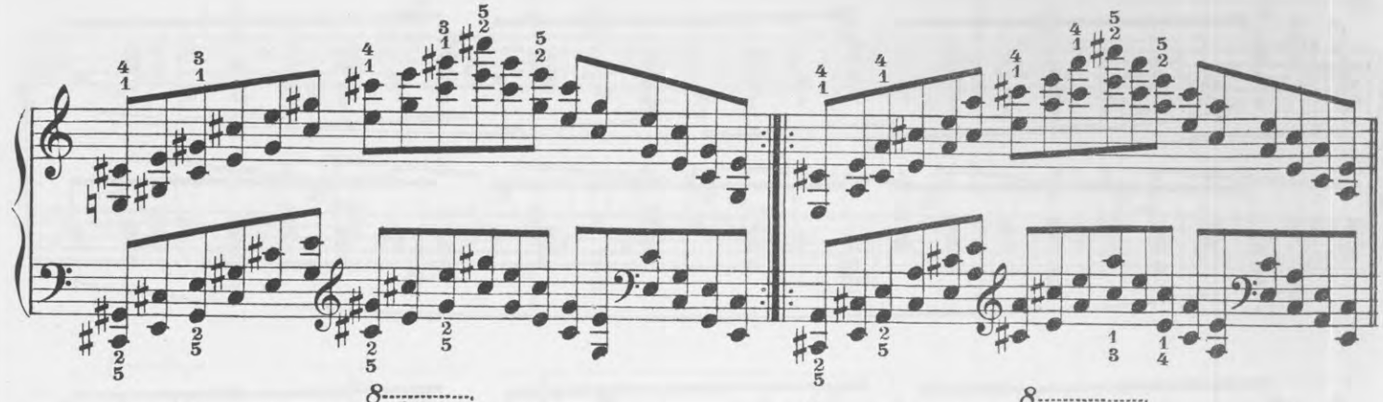
1 da ♩ = 92 in più

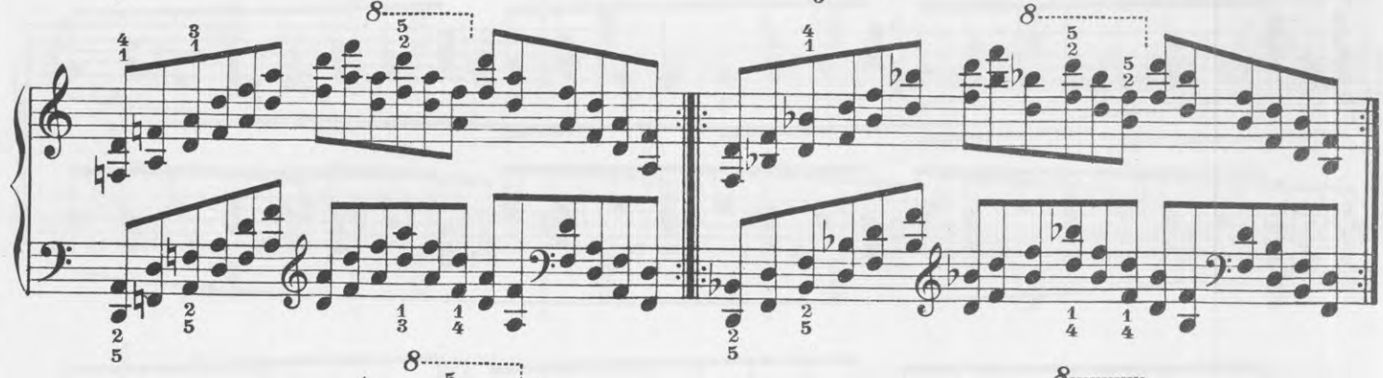


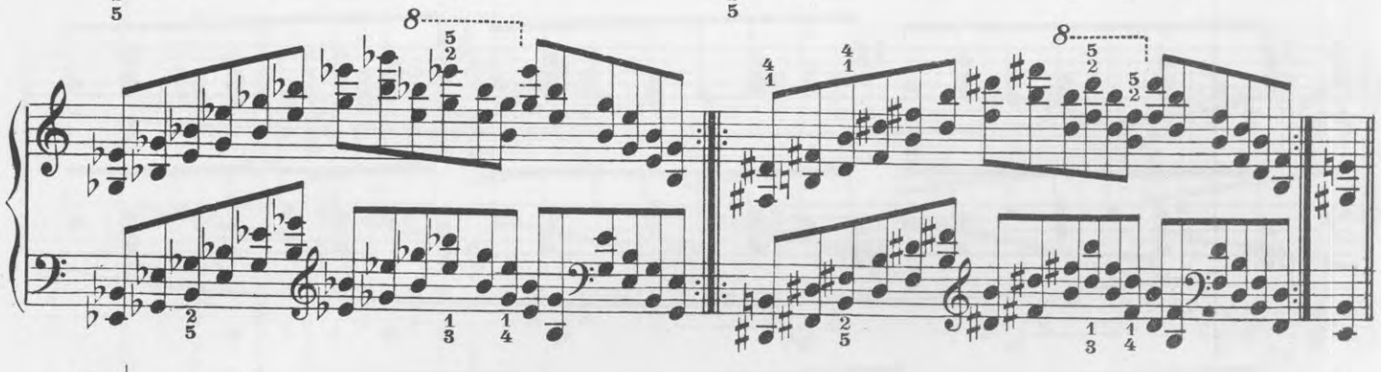
Da studiarsi legatissimo e *f*, ed anche staccato e *p*

2 da 𝅗𝅥 = 48 in più

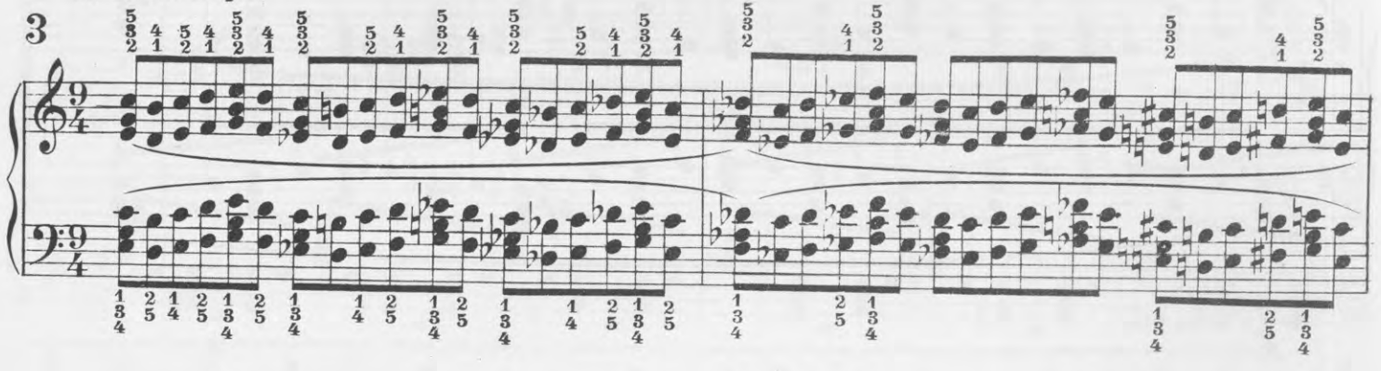


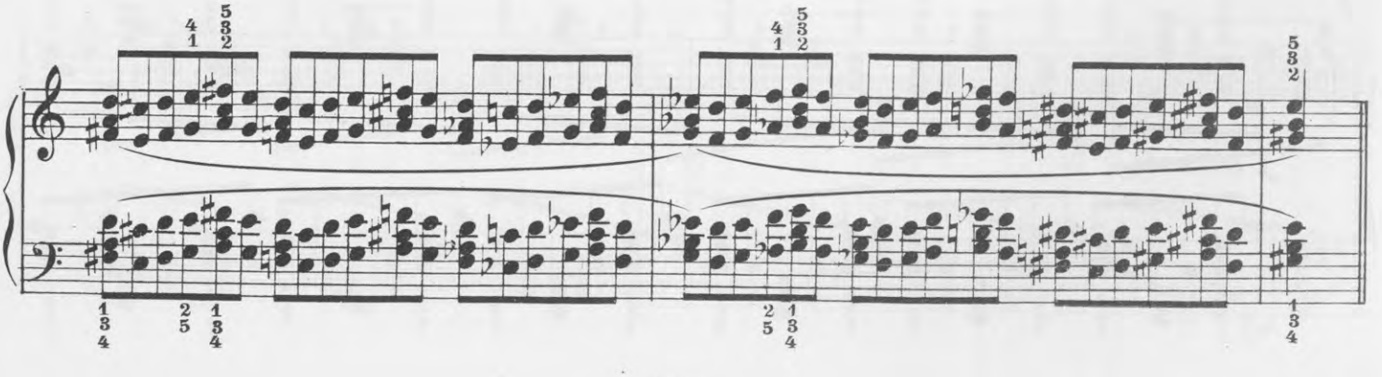






da 𝅗𝅥 = 48 in più



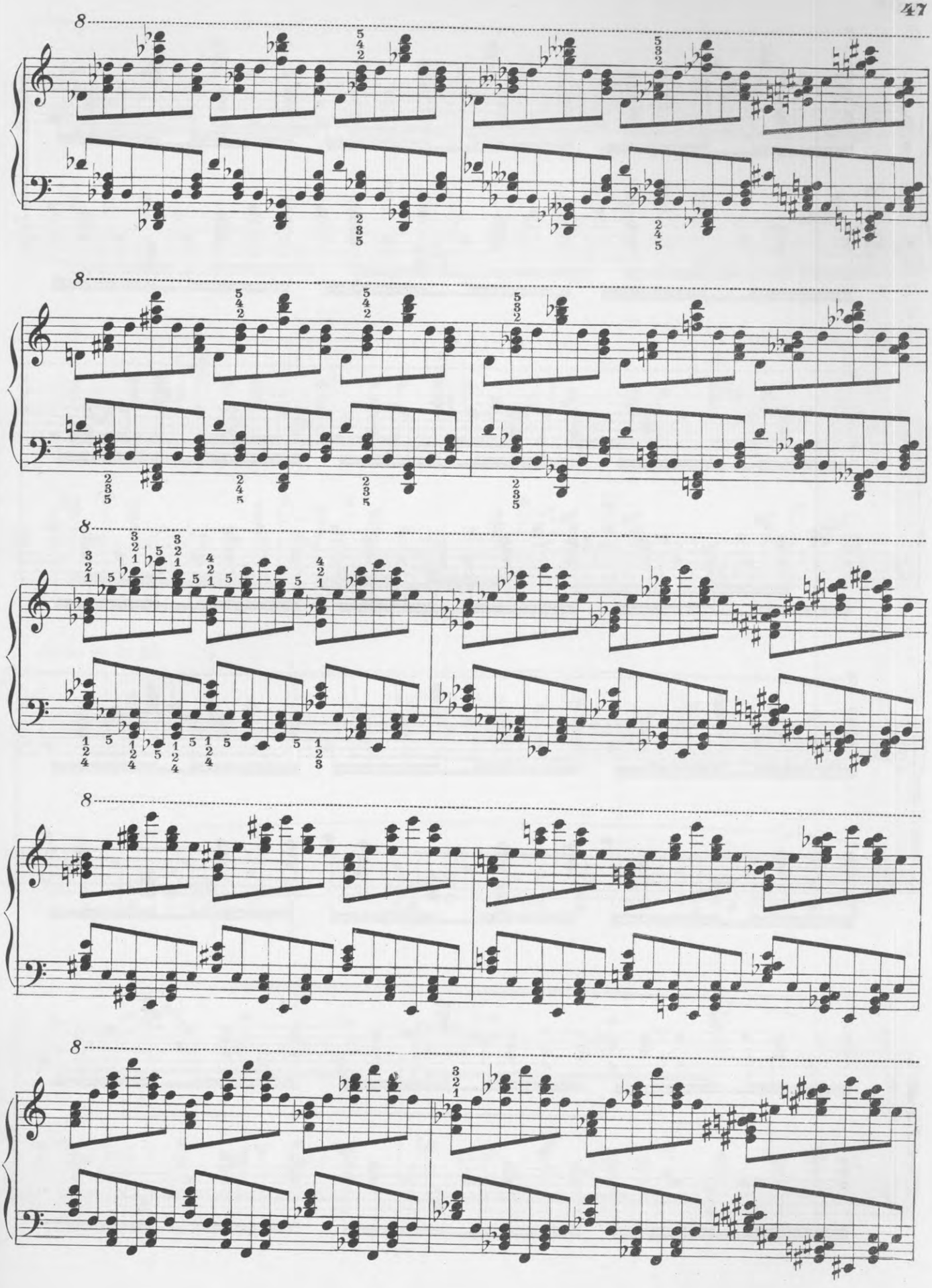


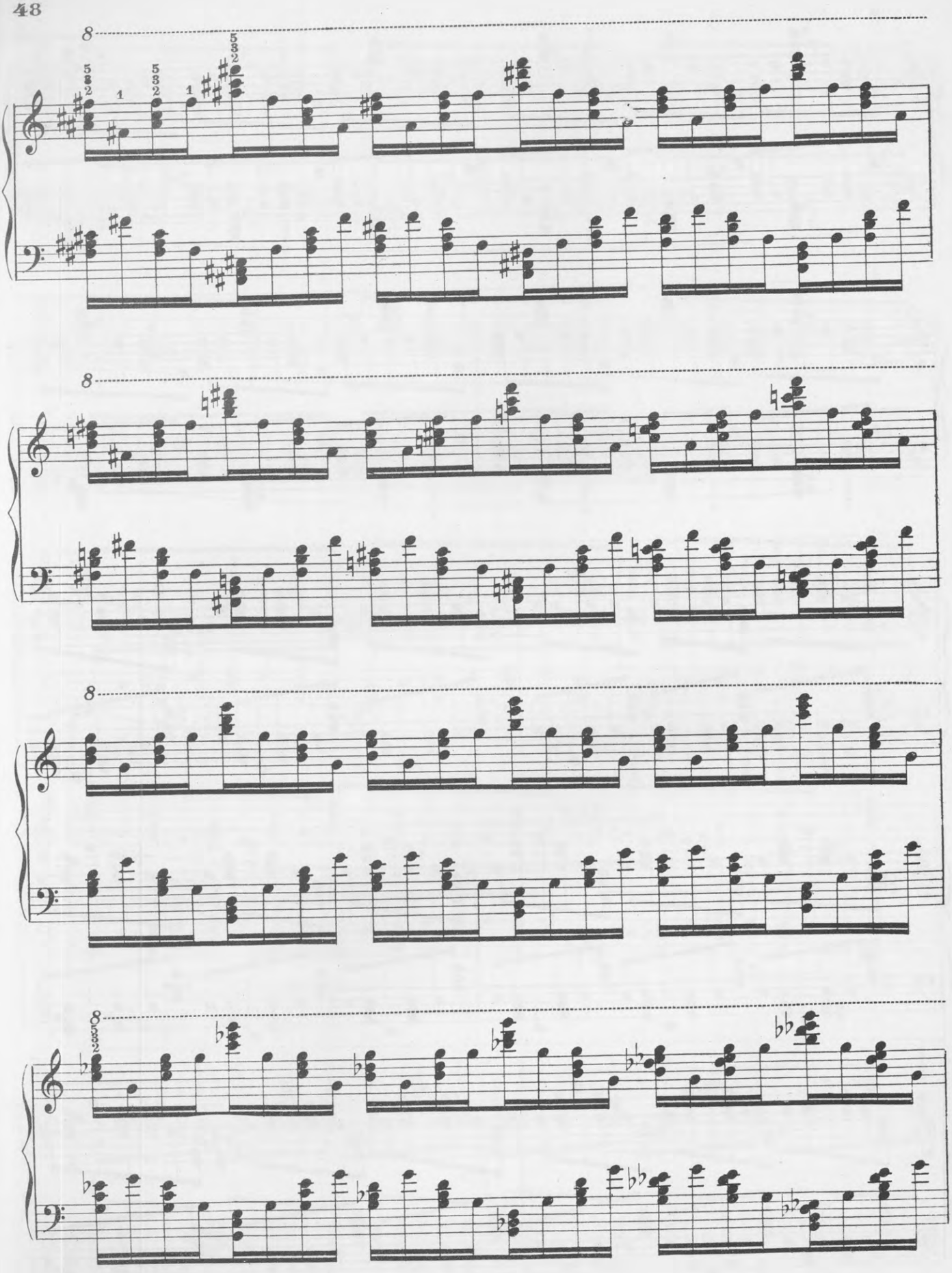
4

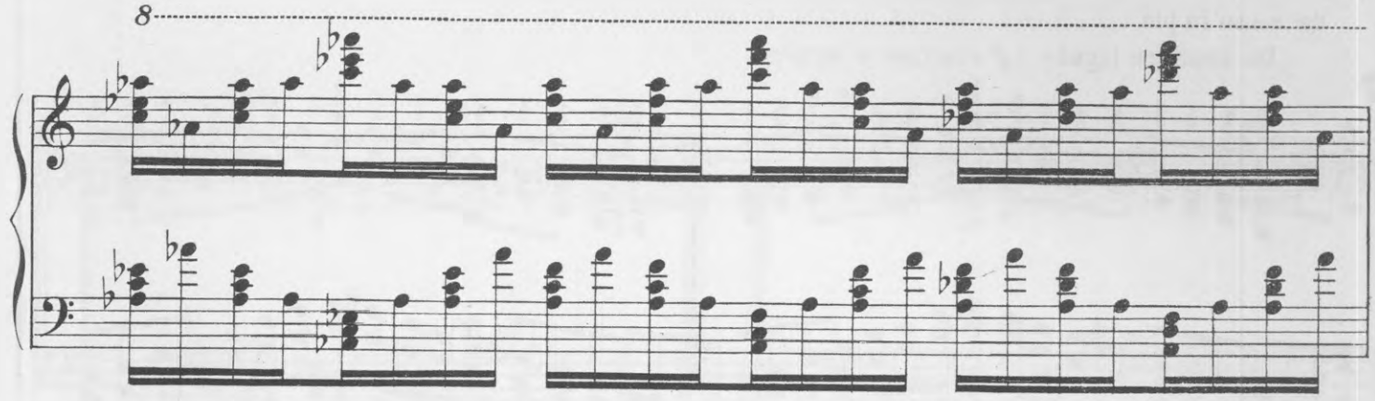
da 𝅗𝅥 = 72 in più

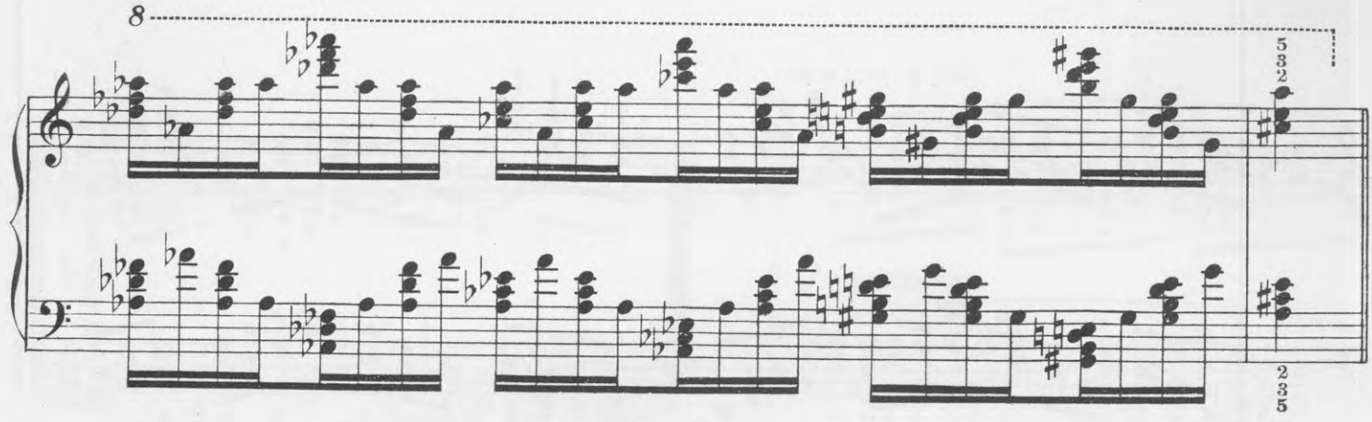
5

f brillante





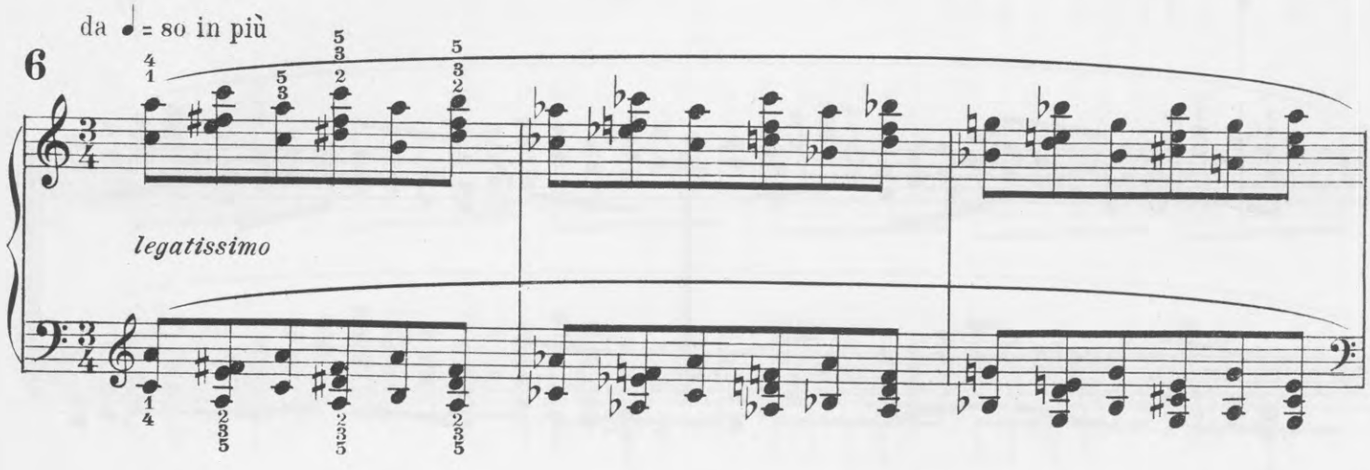


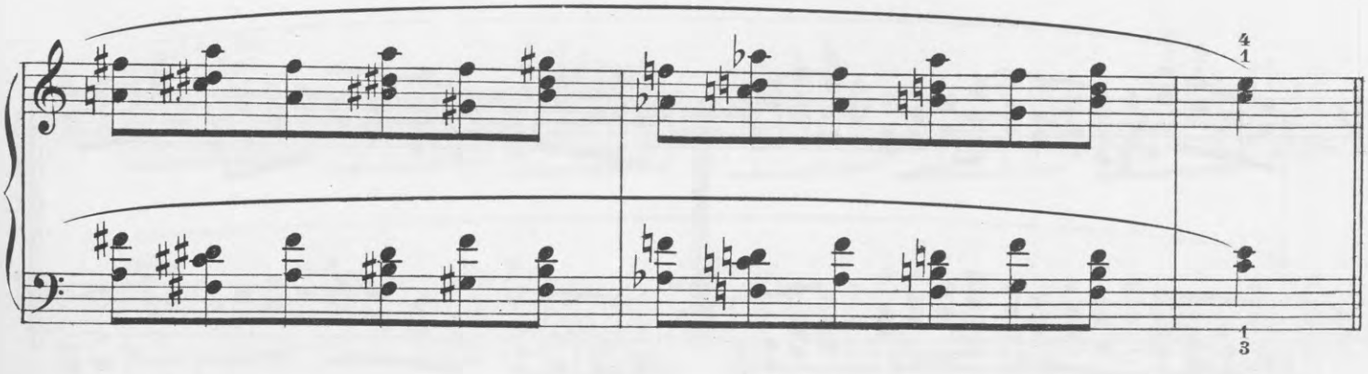


da 𝅗𝅥 = so in più

6

legatissimo

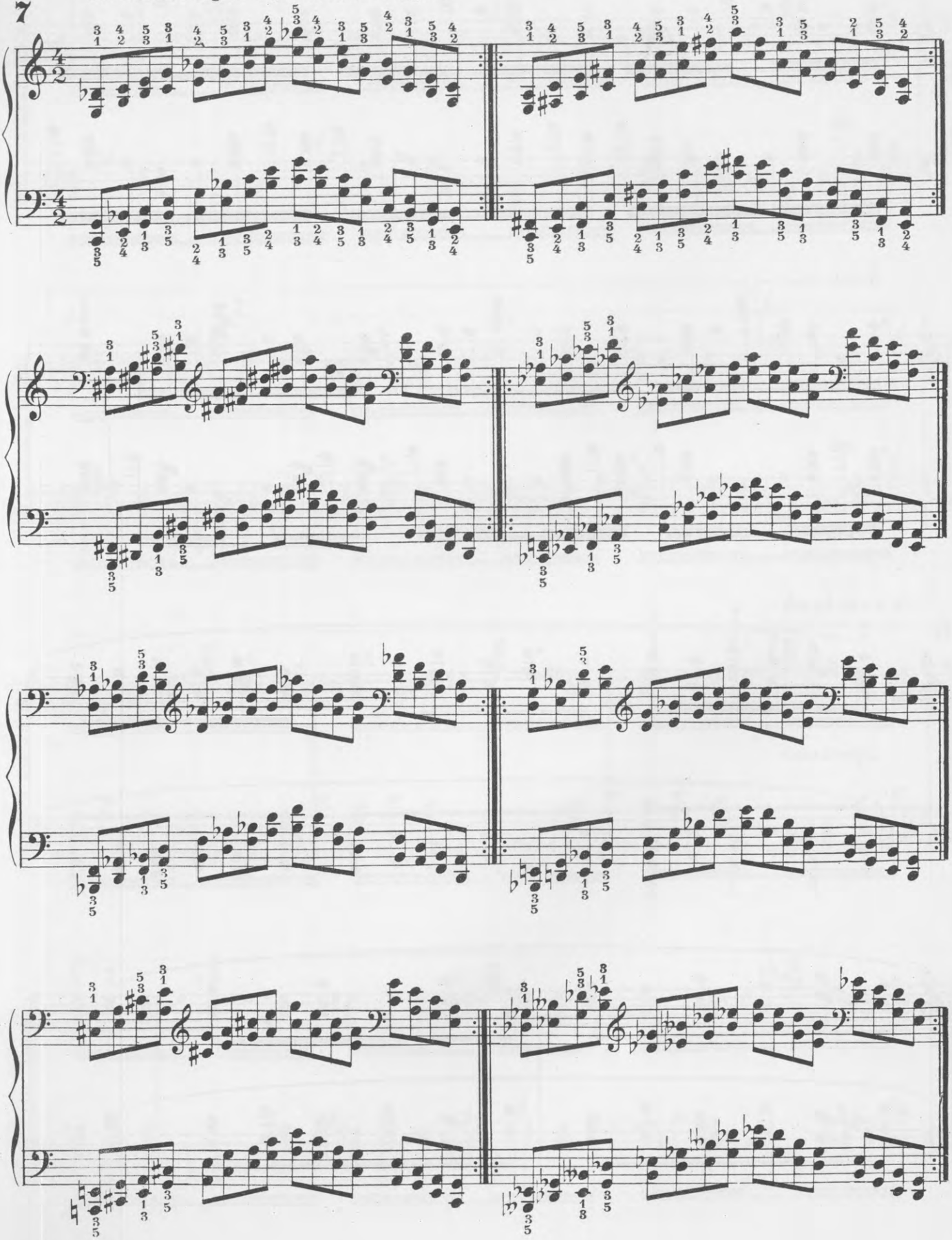


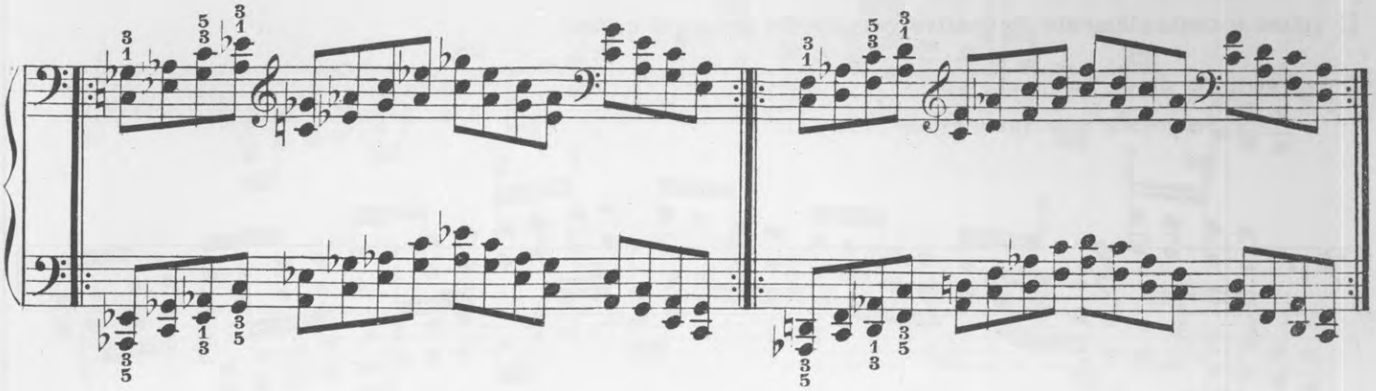


da 𝅗𝅥 = 80 in più

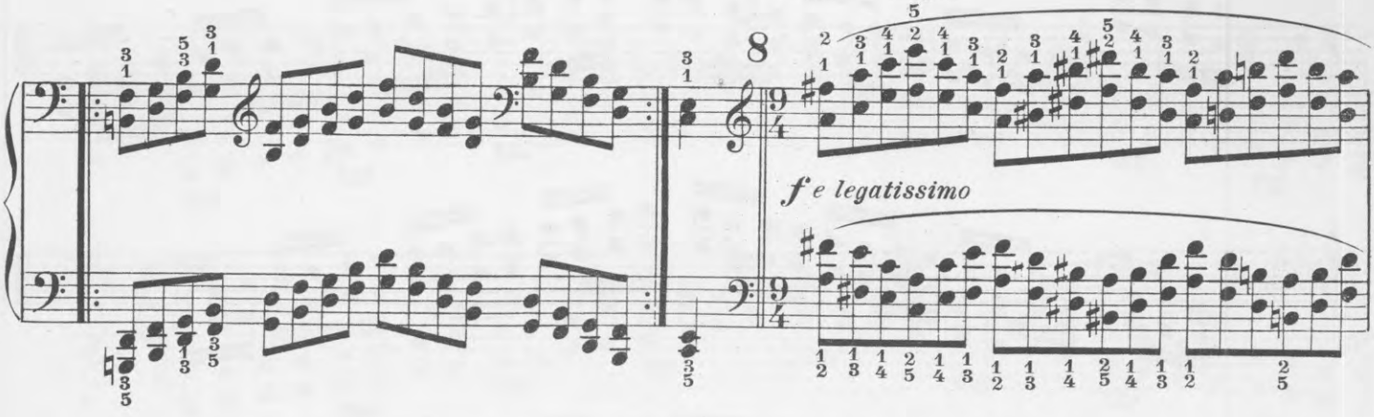
Da studiare legato e *f* staccato e leggero.

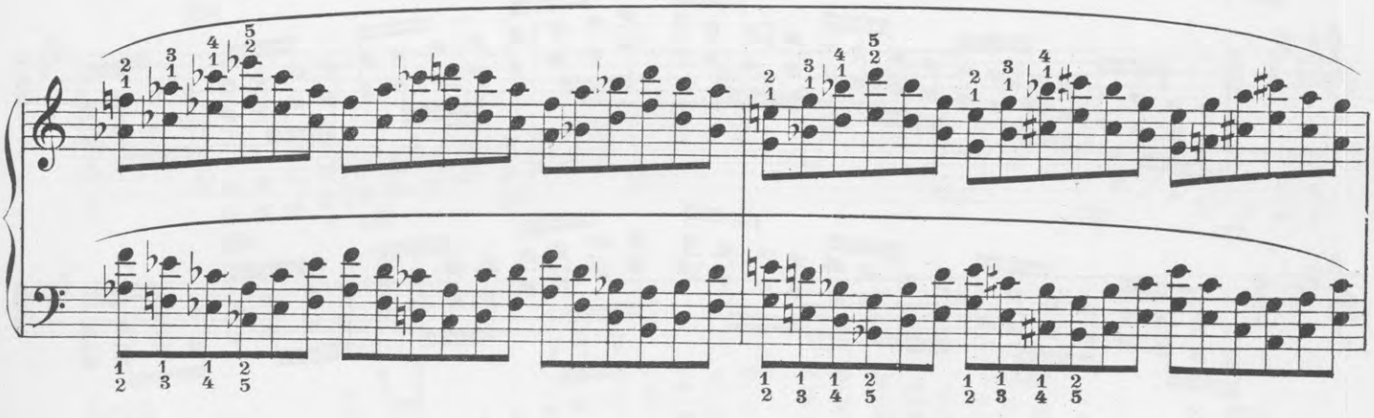
7

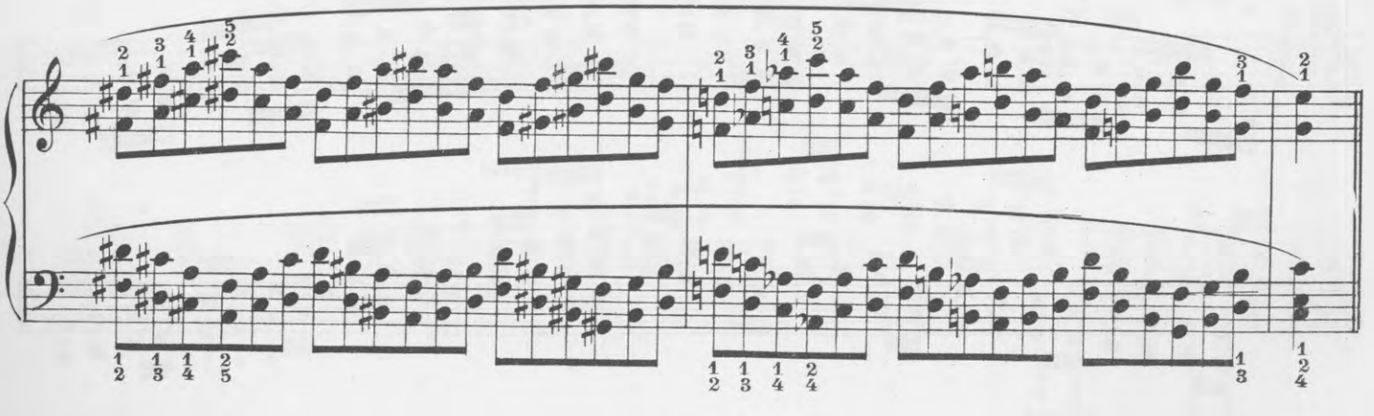




da ♩ = 88 in più





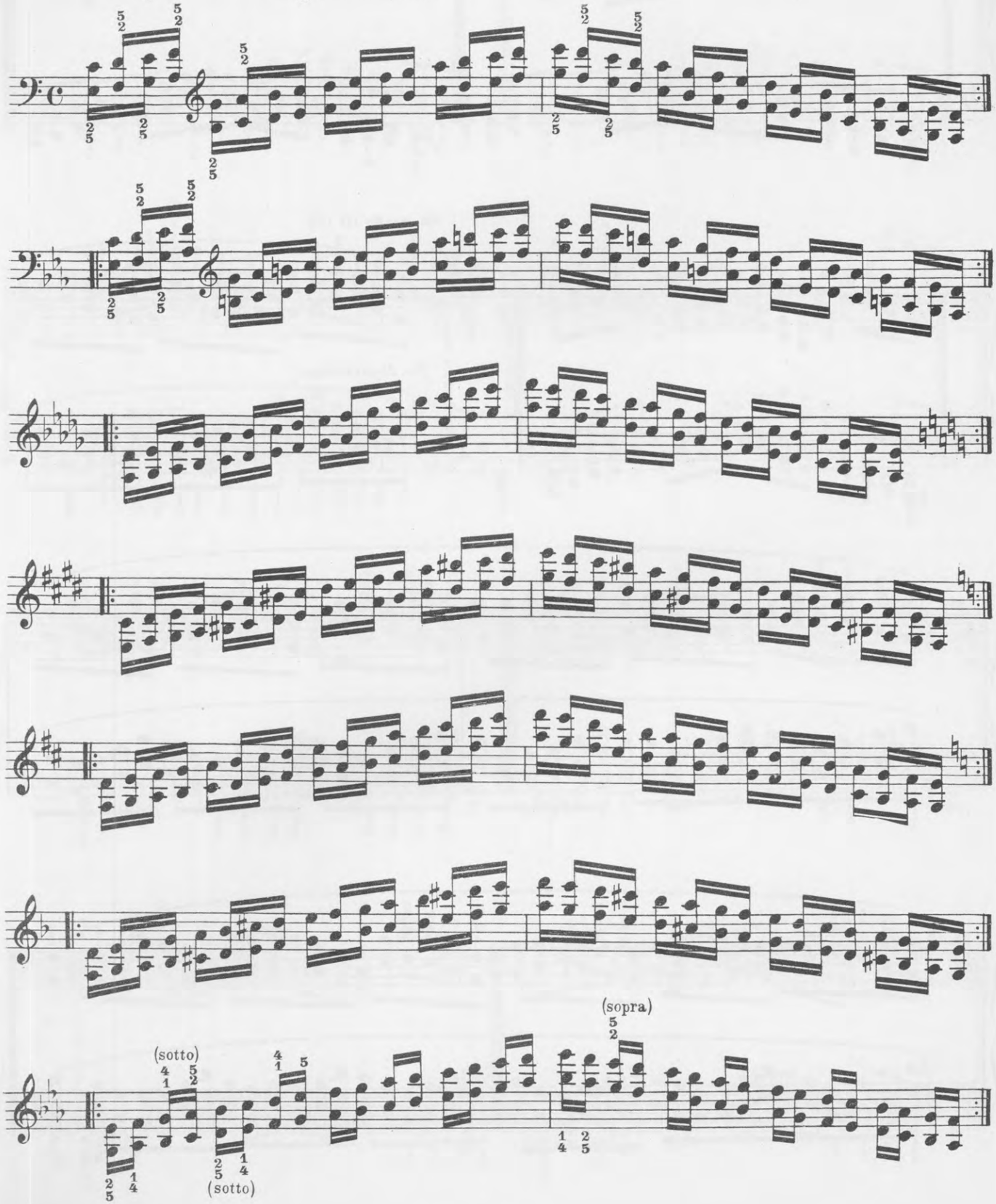


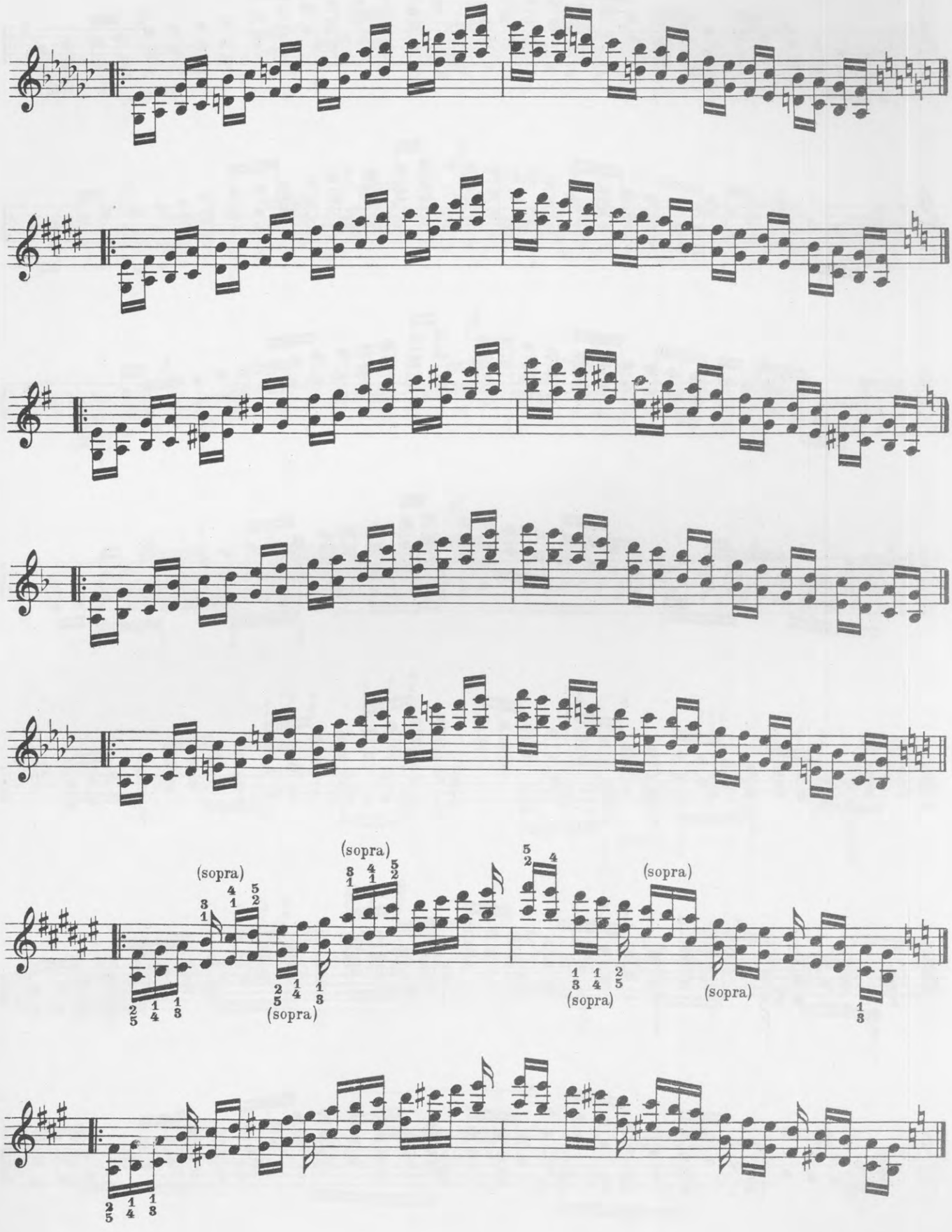
13. Doppie seste a mani alternate.

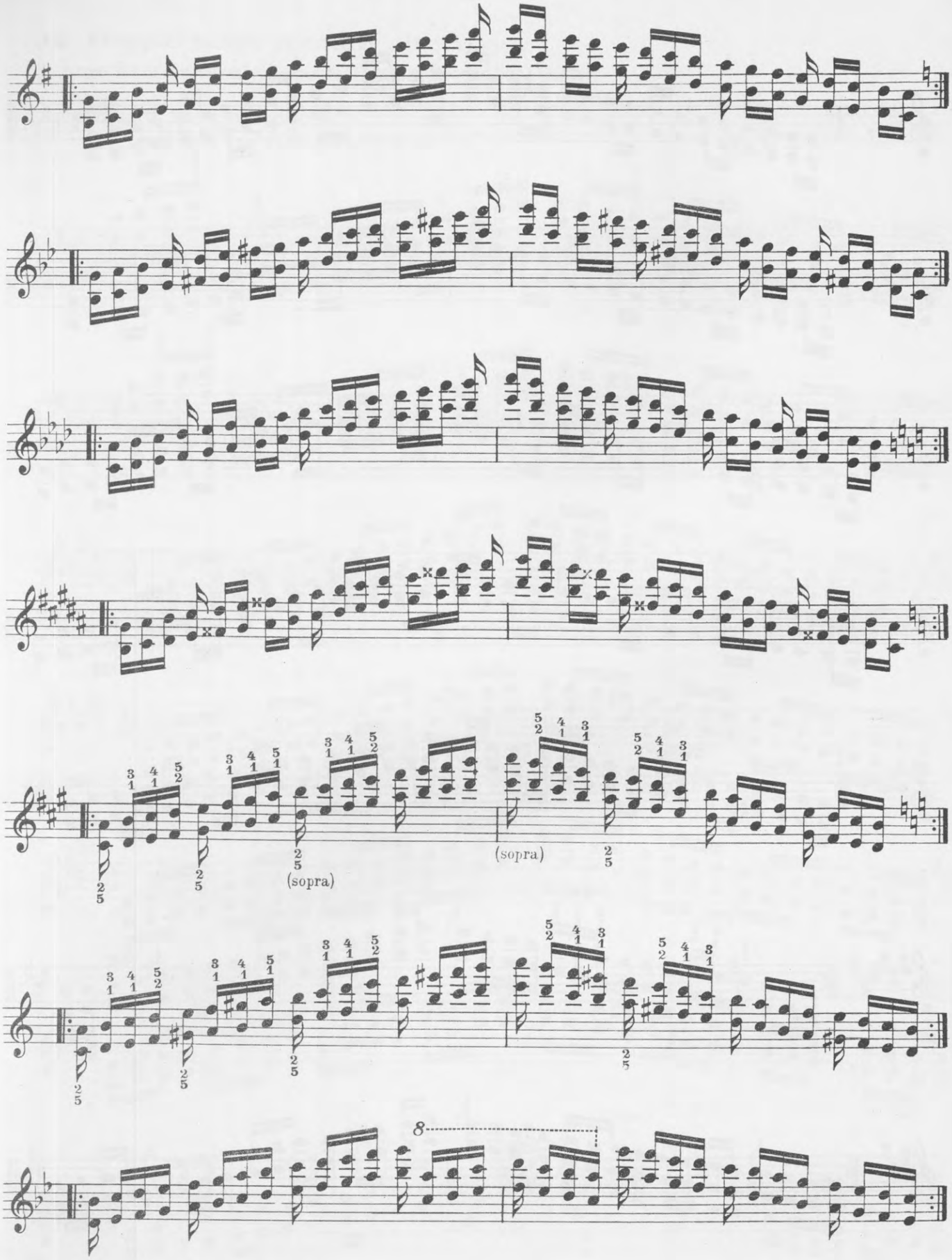
Il ritmo è costantemente di quattro semicrome per ogni quarto.

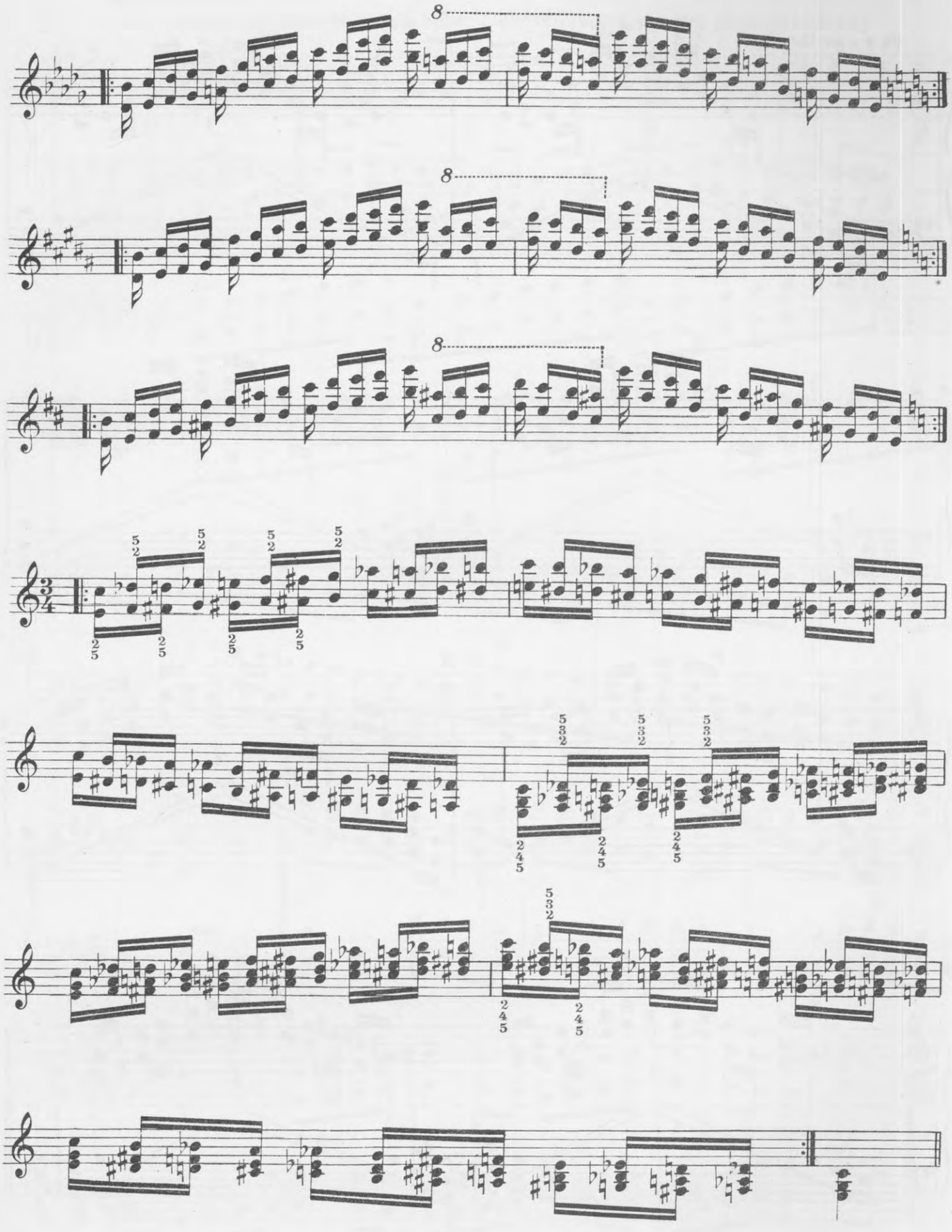
Allegro da ♩ = 84 in più

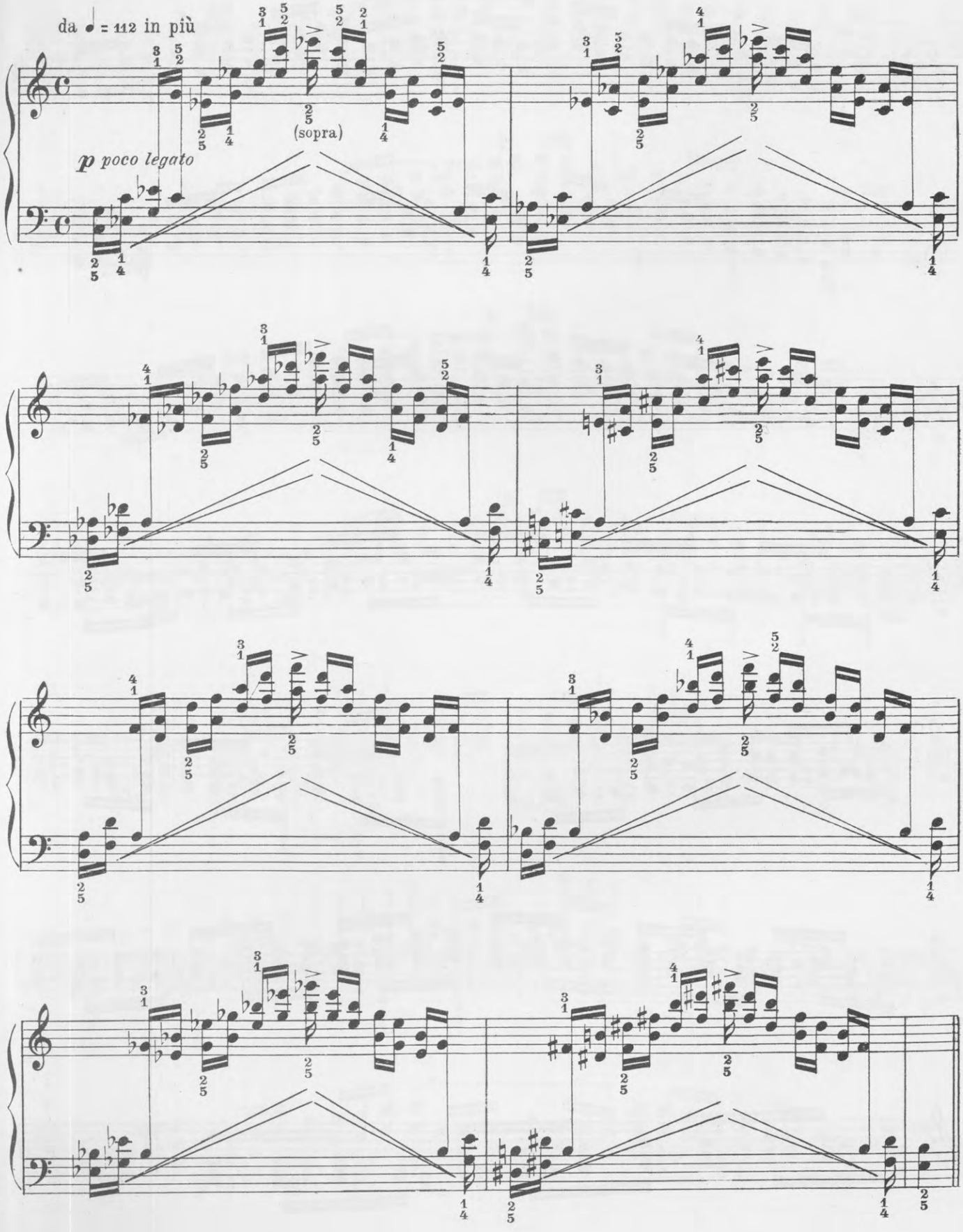
Si eseguisca con vario grado di forza.




(sopra)
(sopra)
(sopra)
(sopra)
(sopra)
(sopra)


(sopra)
(sopra)
8

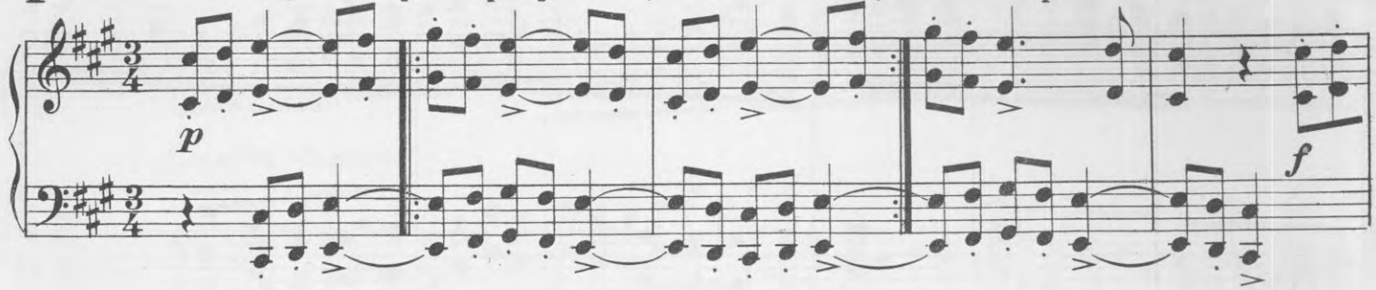



da ♩ = 112 in più
p poco legato
(sopra)

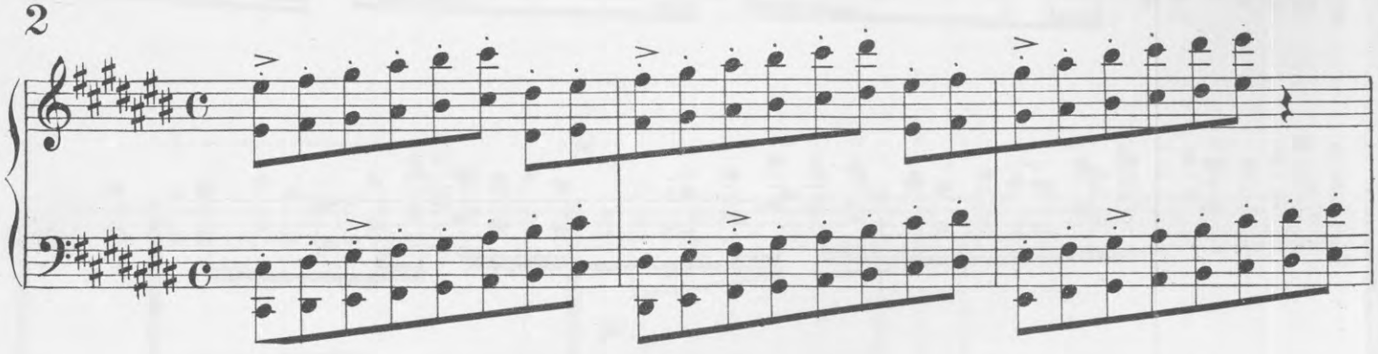
14. Altra serie d'esercizi d'ottave staccate.

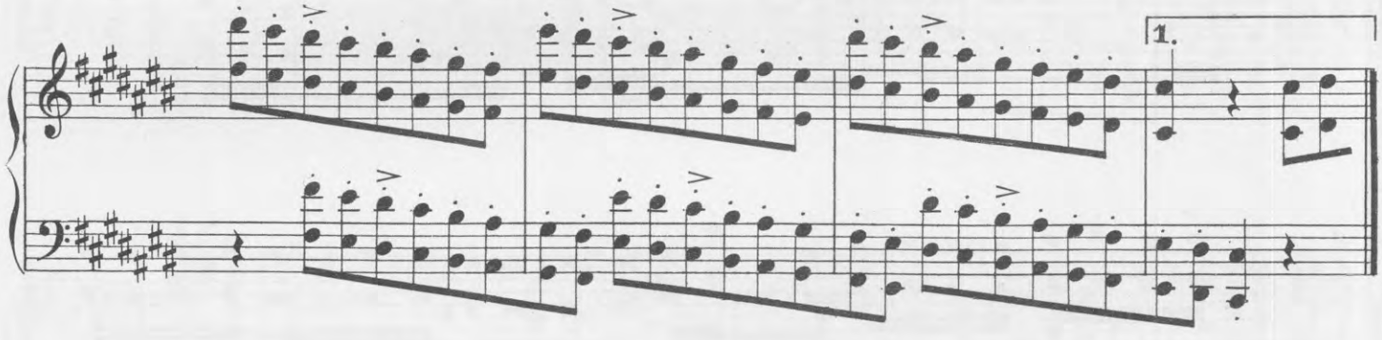
da ♩ = 152 in più

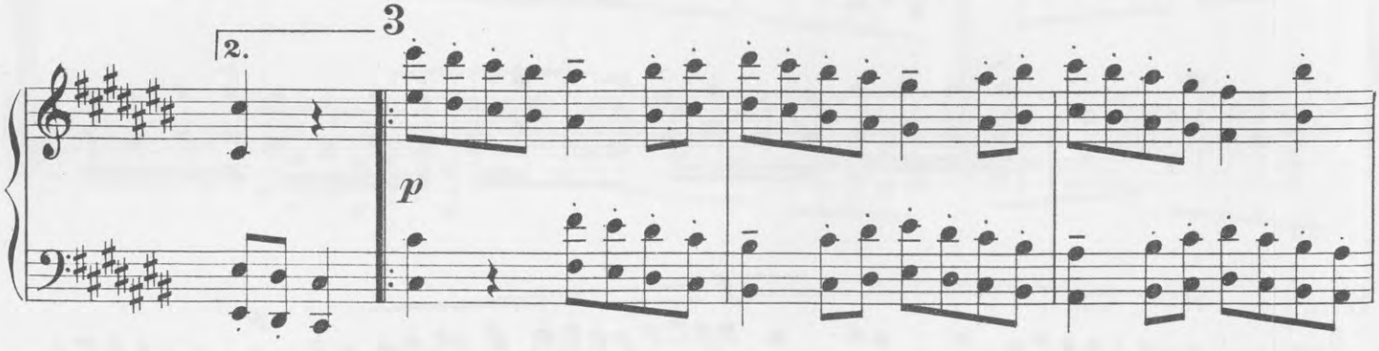
1 Si consiglia di ripetere per più volte, consecutivamente, ciascuno di questi esercizi.

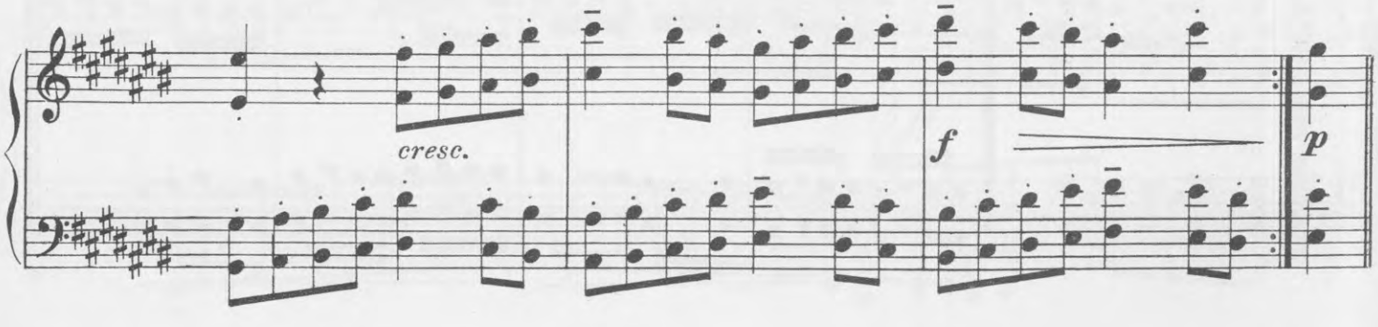


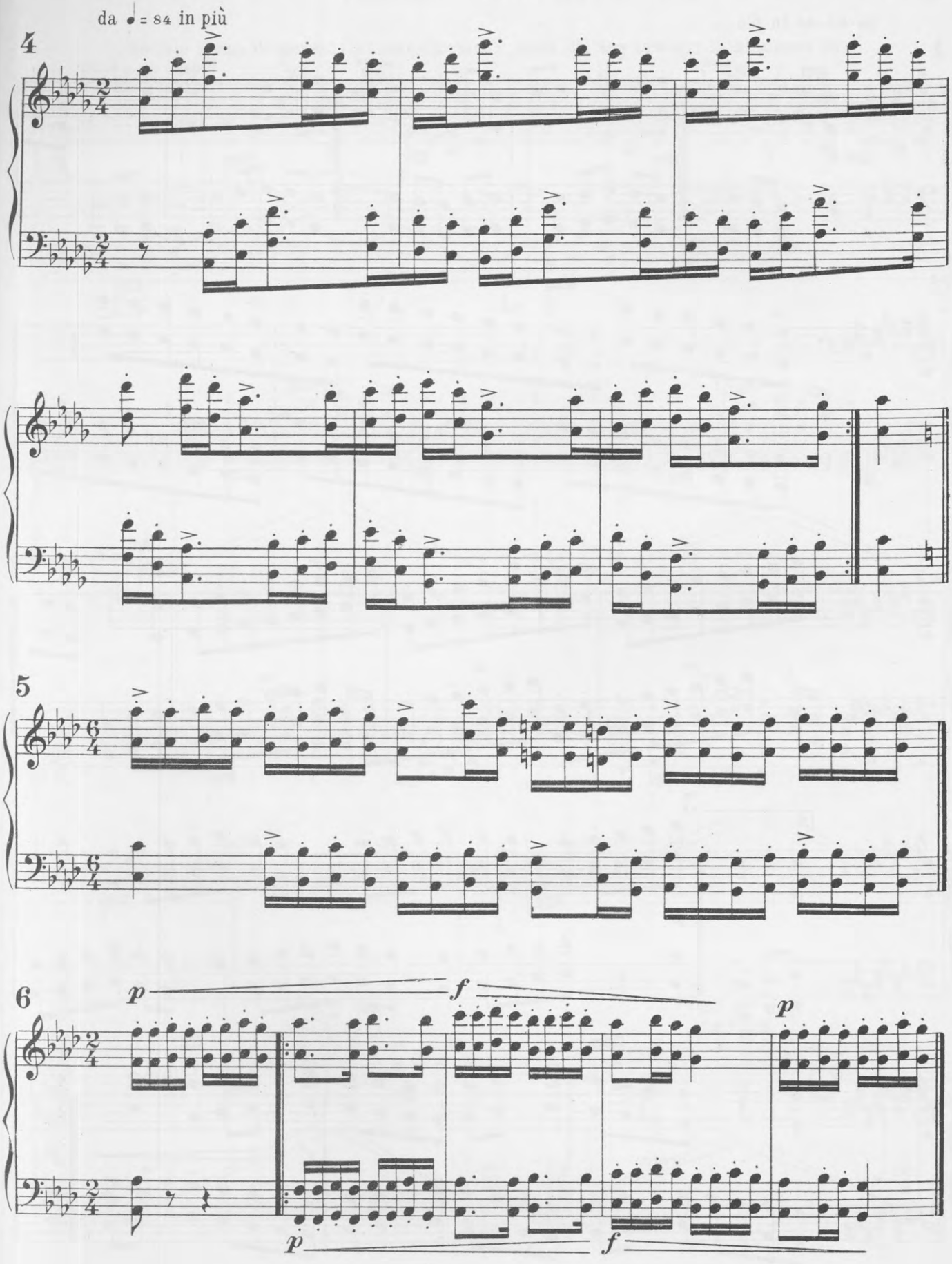
2

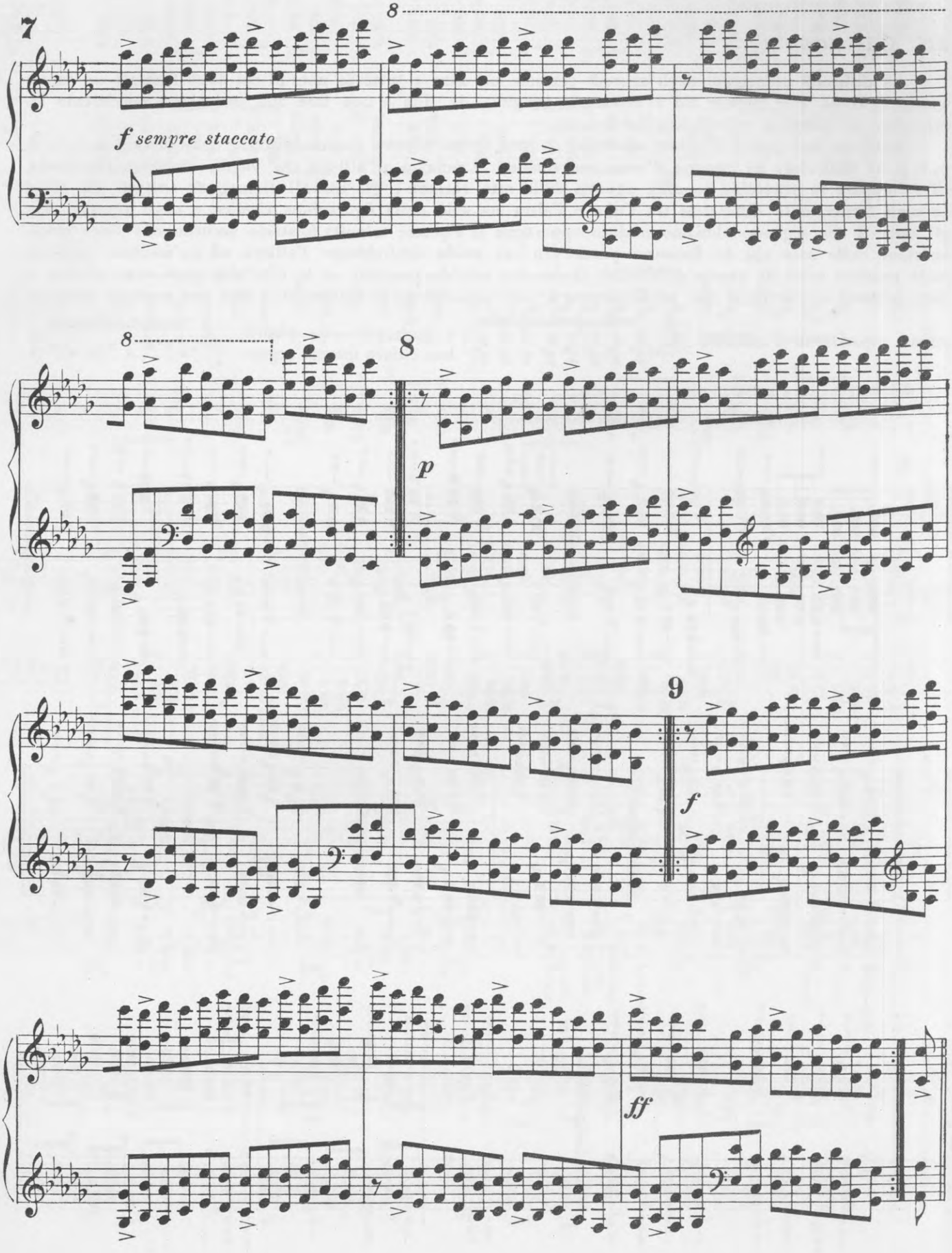








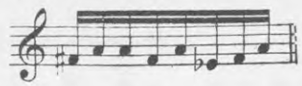

da ♩ = 84 in più
4
5
6
p
f
p
p
f


7
8
f sempre staccato
8
8
p
9
f
ff

PARTE TERZA

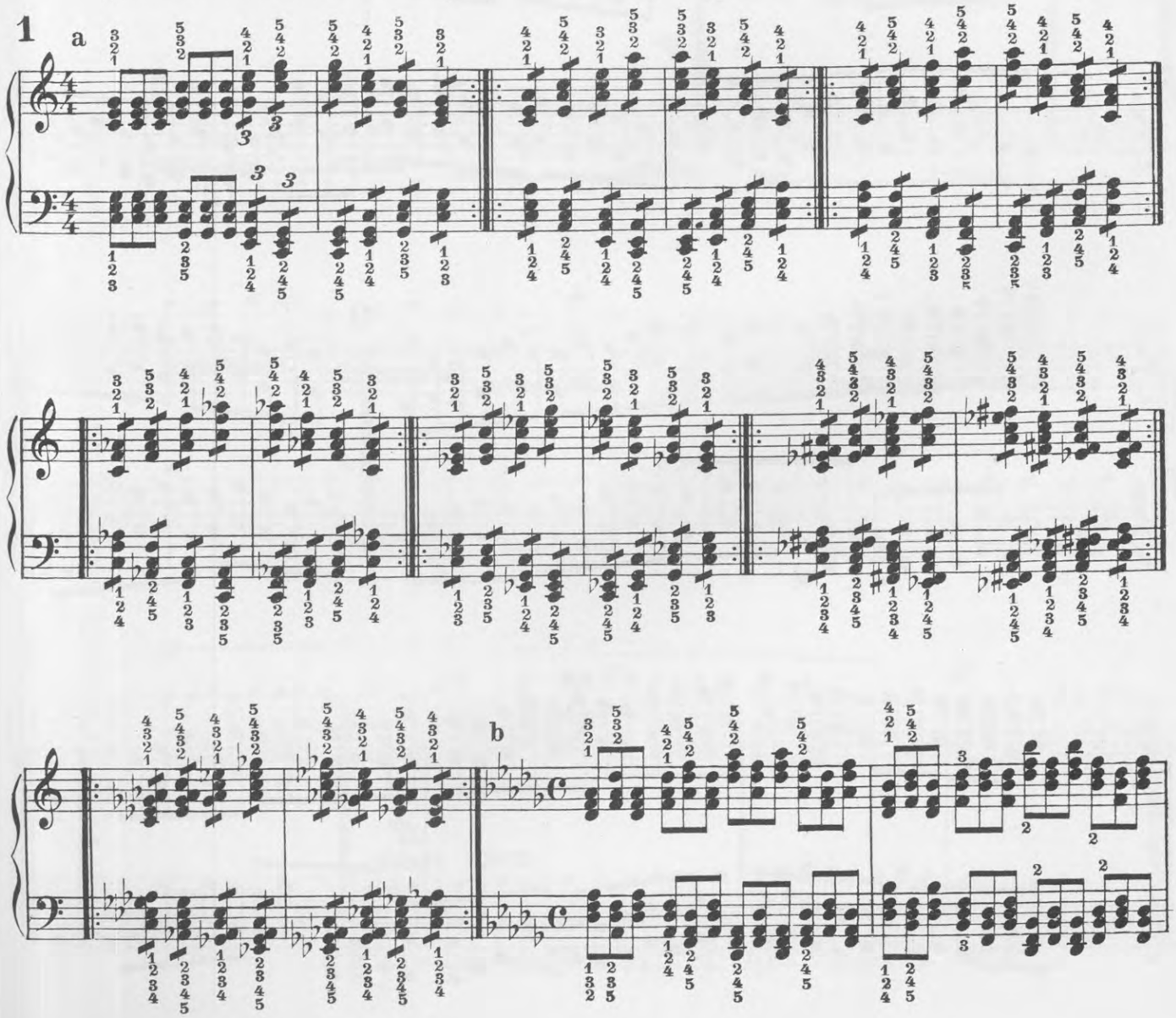
15. Gli accordi.

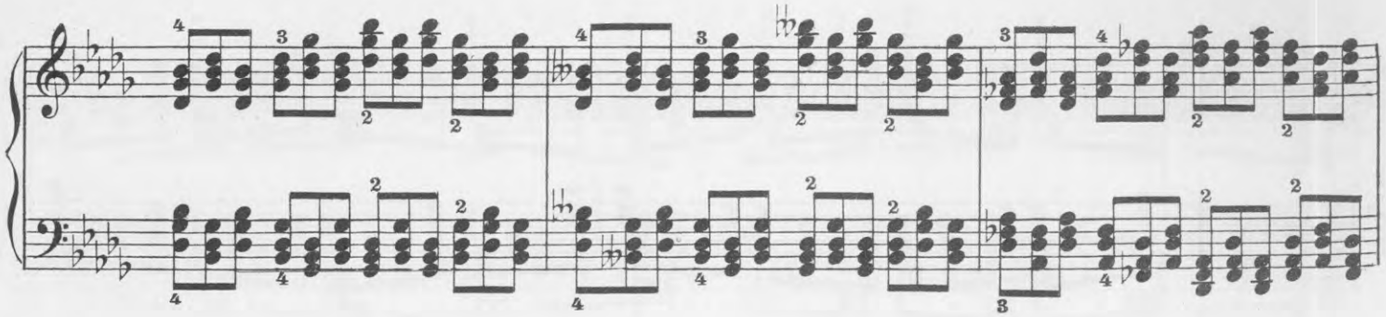
La difficoltà principale degli accordi consiste nel dare a tutte le note di cui sono formati un uguai grado di forza. Per ottener ciò è necessario irrigidire le dita e non fare con esse alcun movimento lasciandole in completa obbedienza del braccio.

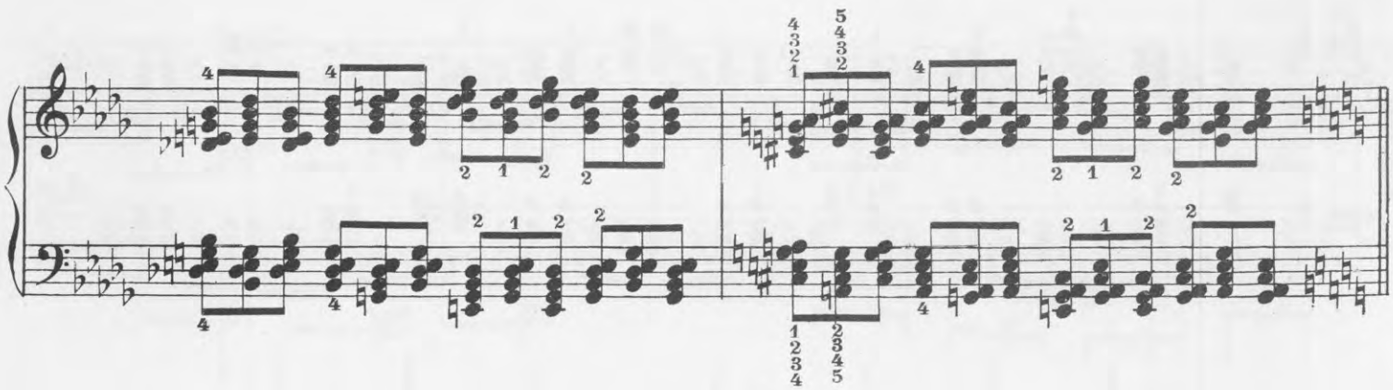
Abbiamo sviluppato il primo esercizio in otto forme diverse (contraddistinte dalle lettere a, b, c, d, e, f, g, h) dedicando ad ognuna d' esse una tonalità. Lasciamo all'allievo che voglia ampliare l'esercizio, di sviluppare in parecchie tonalità ognuna delle otto varianti ; gli accordi rimangono sempre gli stessi in ogni forma, e la differenza tra l'una e l'altra sta solo nella figurazione ritmica e negli accenti. Per gli esercizi che seguono abbiamo creduto opportuno il ripetere talvolta lo stesso accordo con lieve modificazione delle note che lo formano perchè in tal modo obblighiamo l'allievo ad un'assidua vigilanza onde rendere evidenti queste differenze; il che non sarebbe possibile se le dita alle quali sono affidate le note centrali dell'accordo non percuotessero i tasti ugualmente e nettamente: così, per esempio nella seguente ripetizione d'accordi; **è necessario che risulti ben chiaro quanto segue.** 

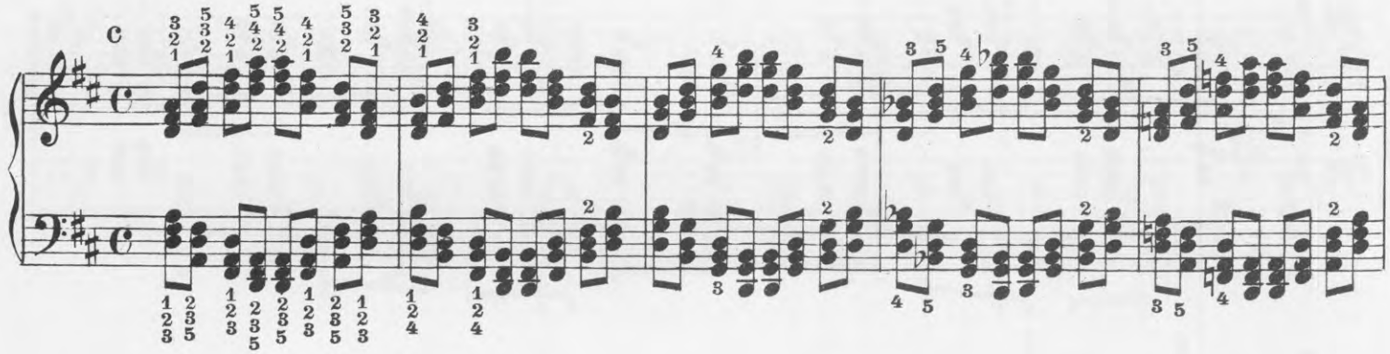
Allegro da ♩ = 104 in più

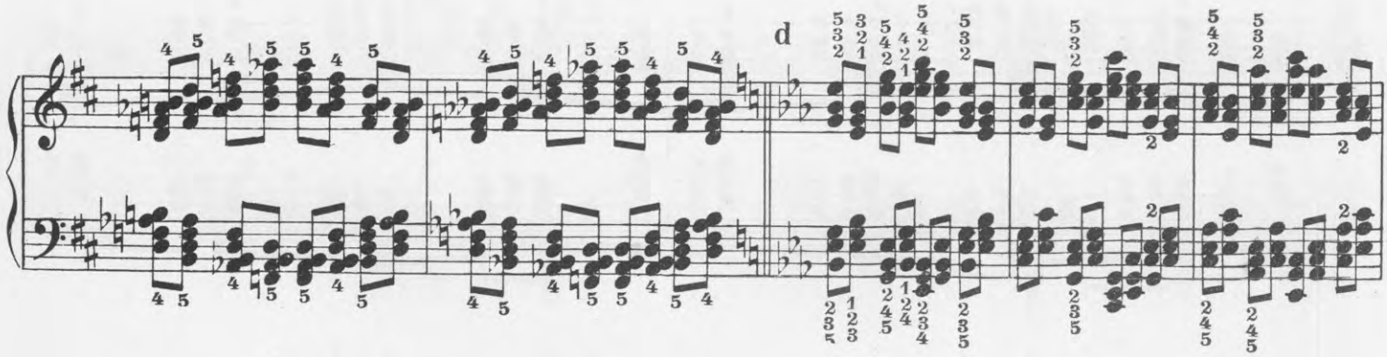
Questo esercizio dev'essere eseguito tanto *f* che *p* e *pp*.

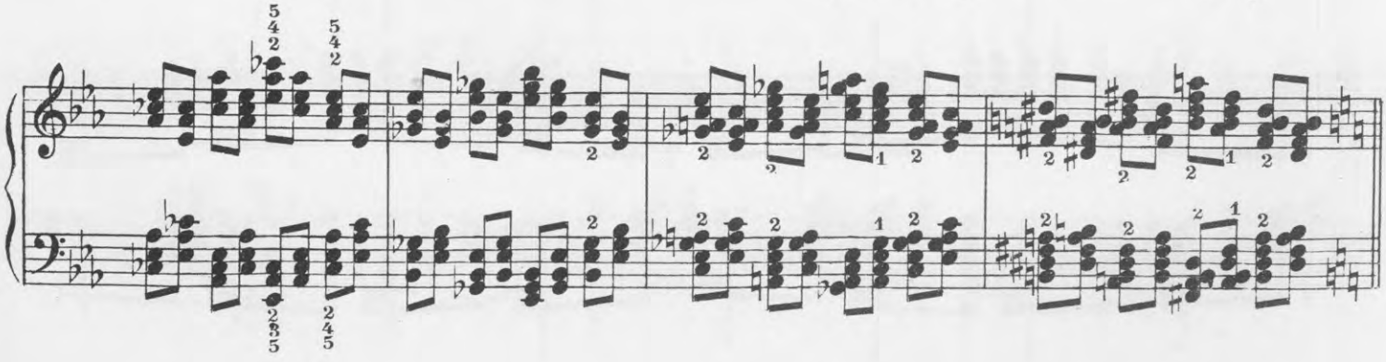


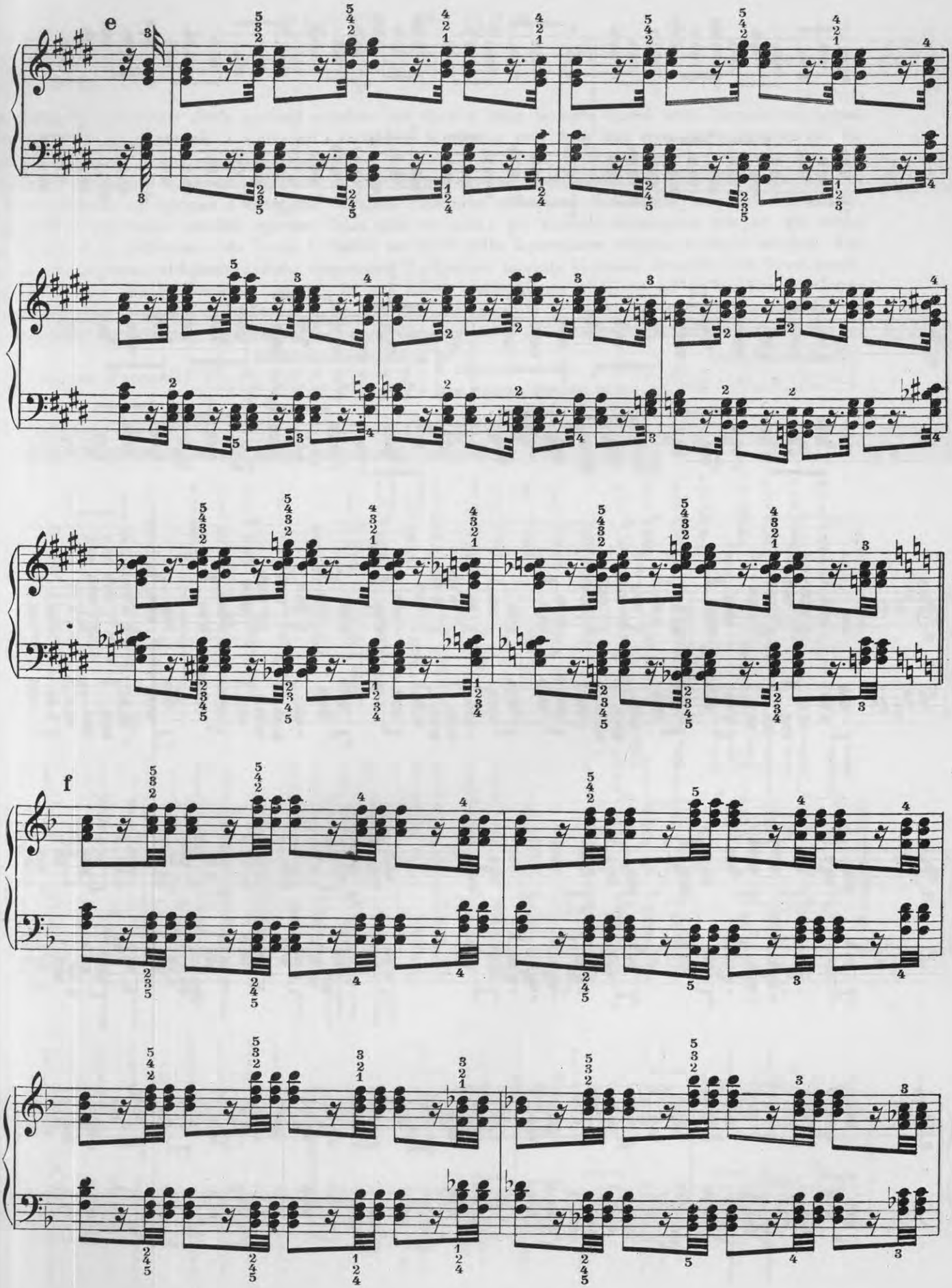


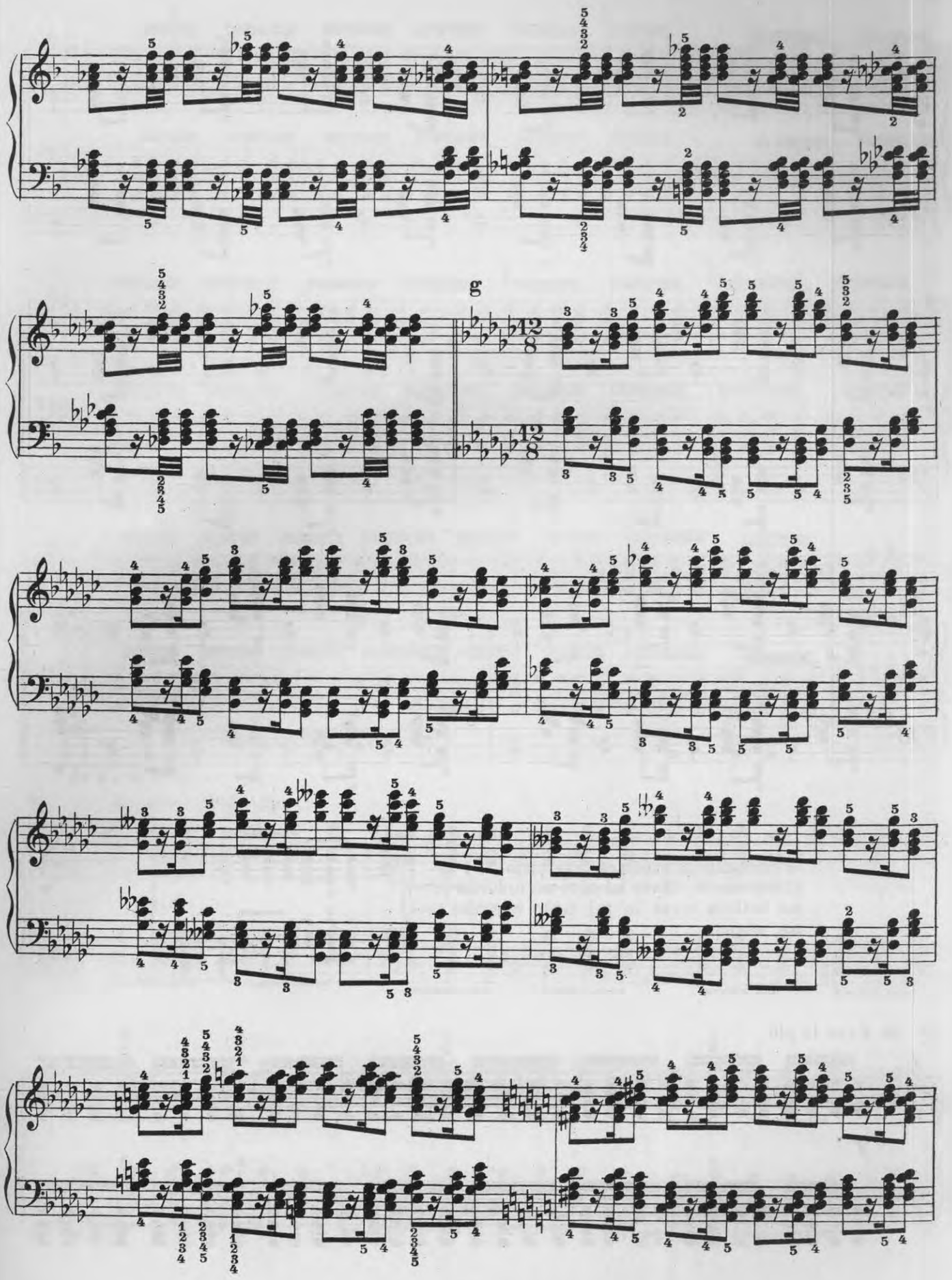






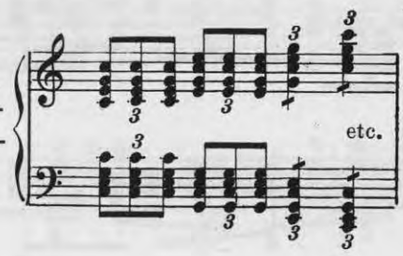



e
f



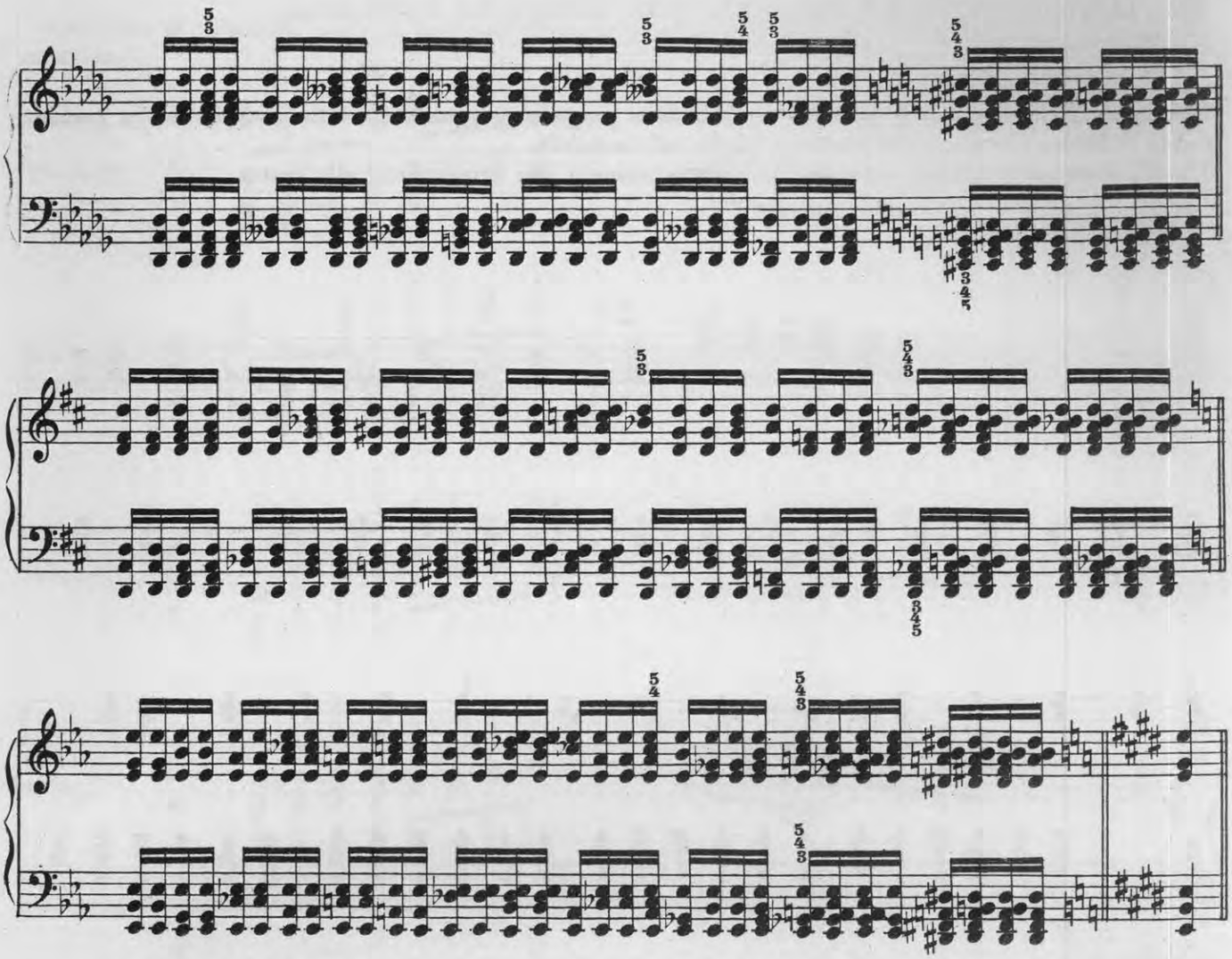
h

Si consiglia di studiare l'esercizio N.º **1** aggiungendo le ottave ad ogni accordo. La prima battuta verrà in tal modo eseguita come segue:



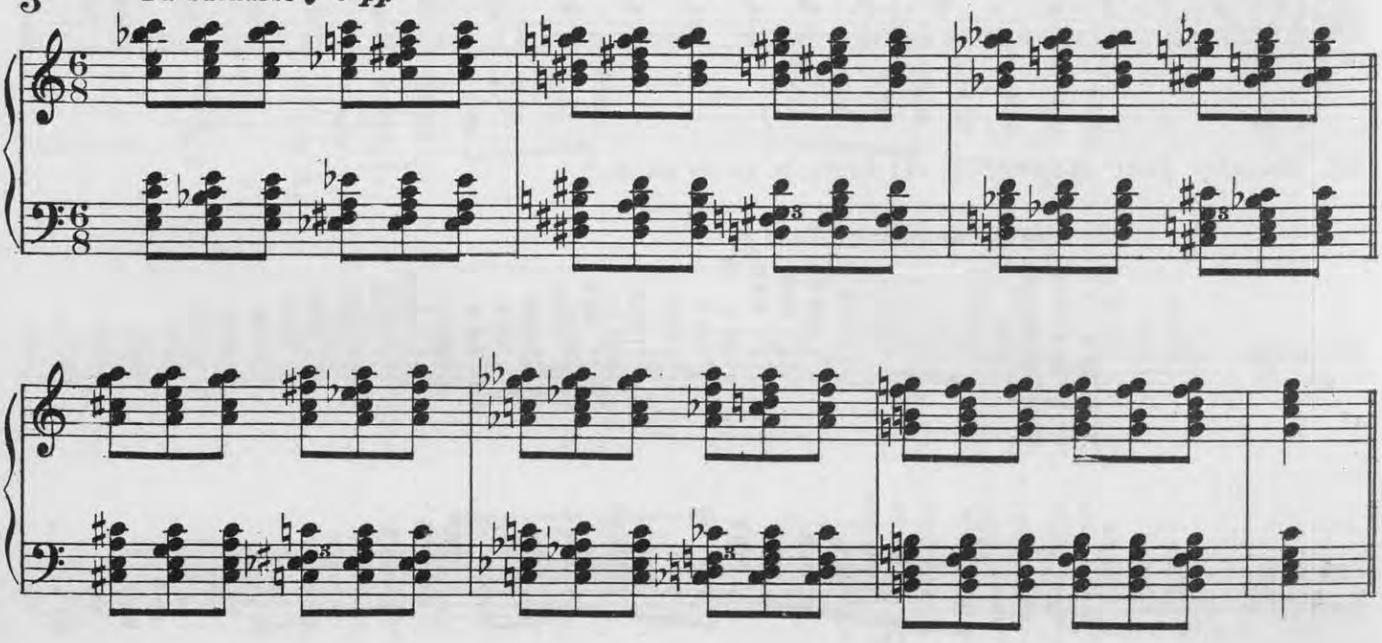
2 da ♩= 60 in più

f



da ♩ = 60 in più

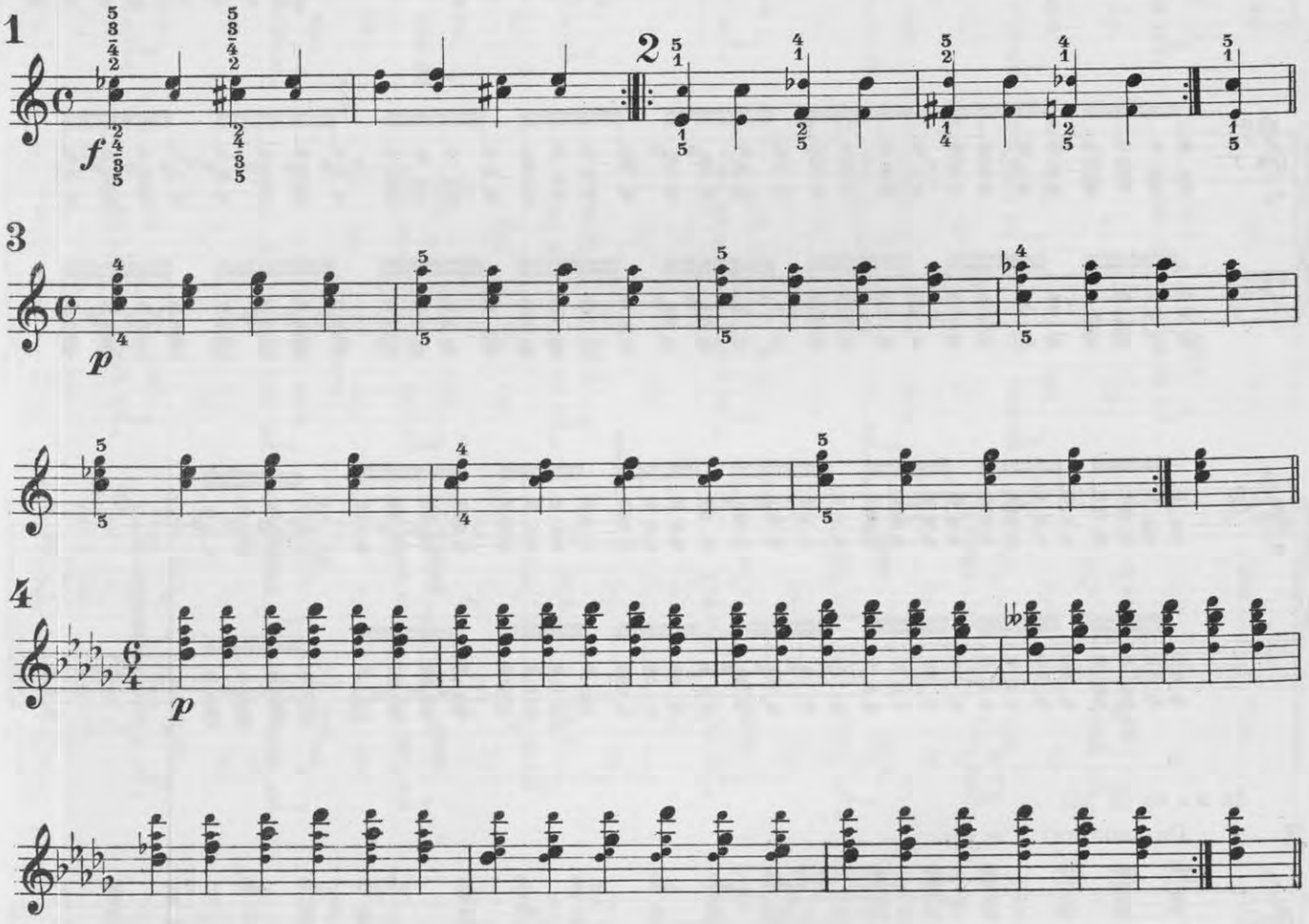
3 Da suonarsi *f* e *pp*



16. Doppie note ed accordi con suoni da rilevarsi.

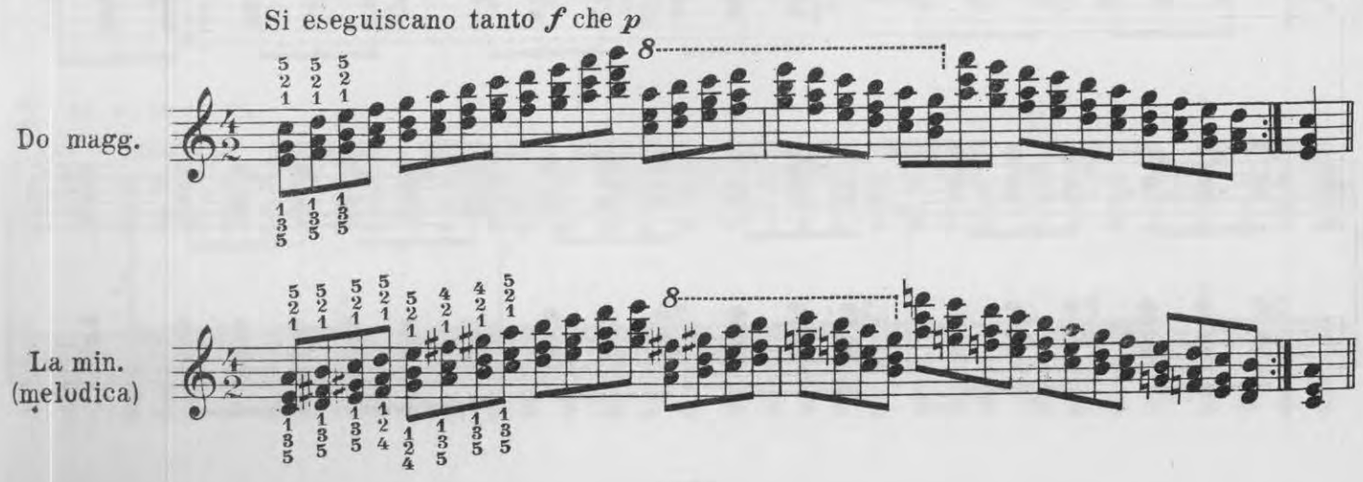
Negli esercizi che seguono il peso del braccio deve poggiare maggiormente sulla nota scritta in grande: le dita debbono trovarsi completamente rigide ed immobili.
Si studi lentamente a mani separate: la sinistra suonerà due ottave sotto alla destra.

Lentamente

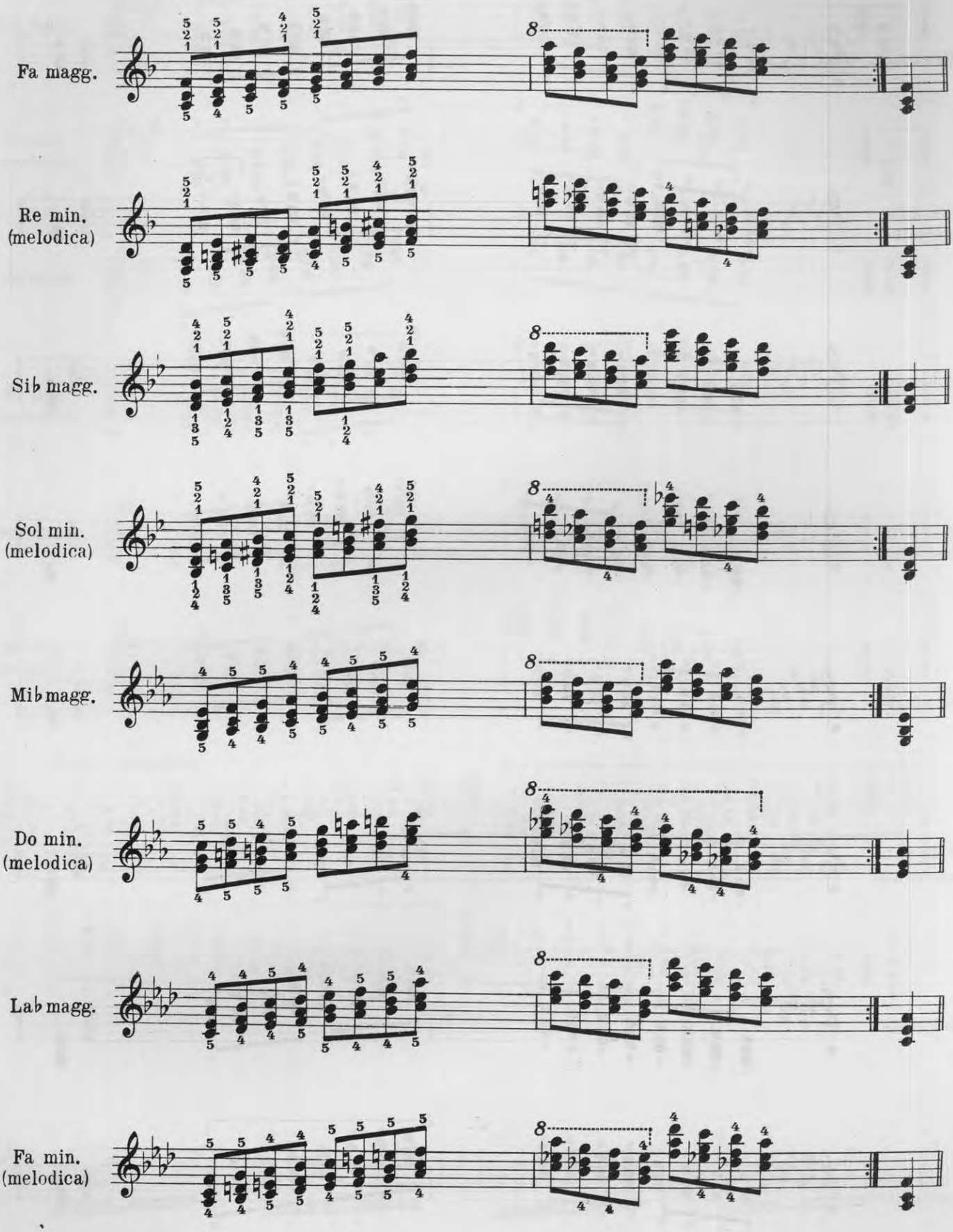


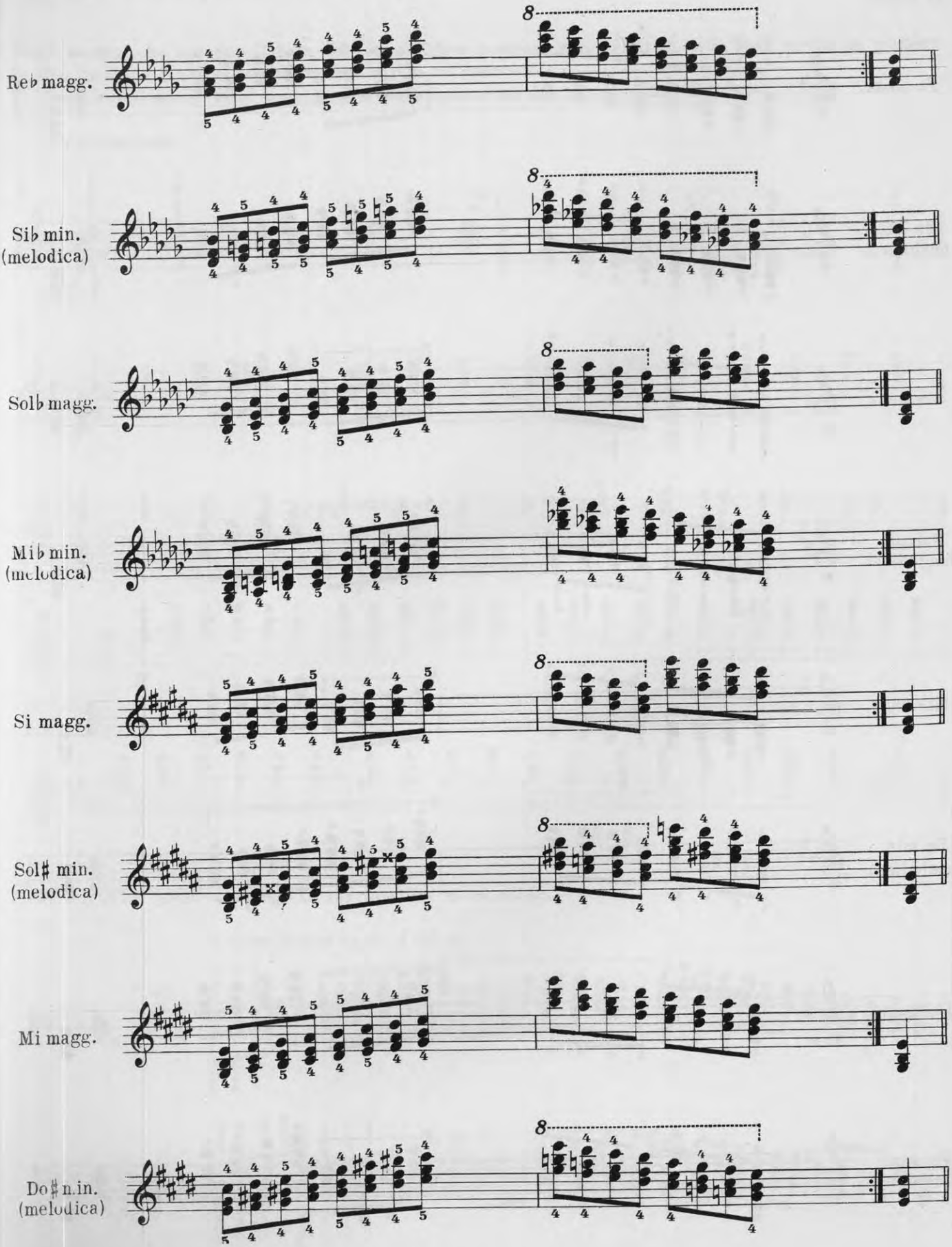
17. Scale per accordi di terza e sesta.

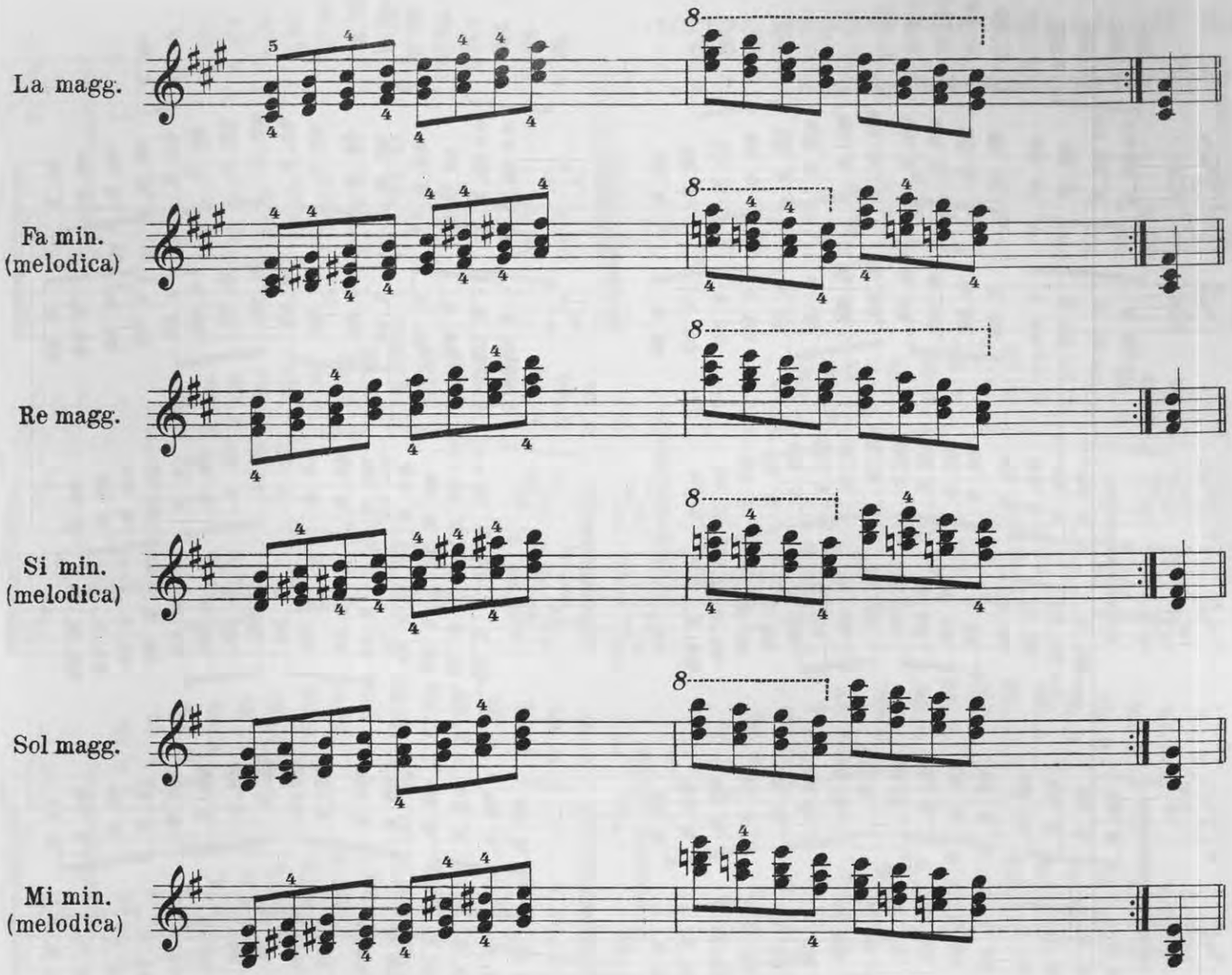
Si eseguiscano tanto *f* che *p*

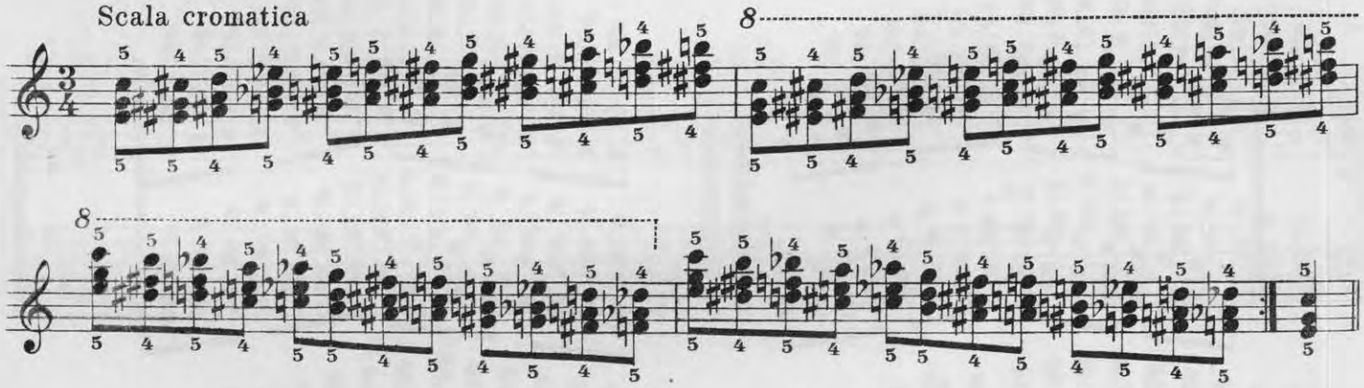


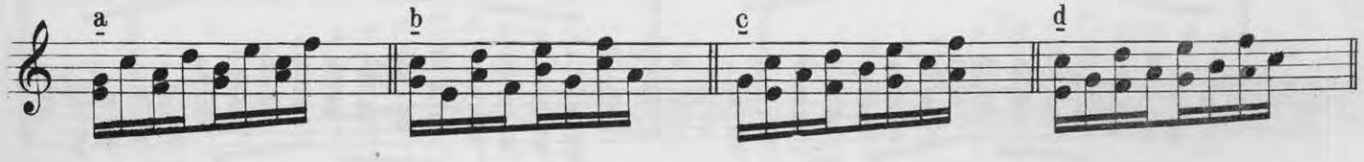
Scriviamo le rimanenti scale in modo abbreviato: dando la prima ottava l'allievo può da sè completare la scala.




Reb magg.
Sib min. (melodica)
Solb magg.
Mib min. (melodica)
Si magg.
Sol♯ min. (melodica)
Mi magg.
Do♯ min. (melodica)

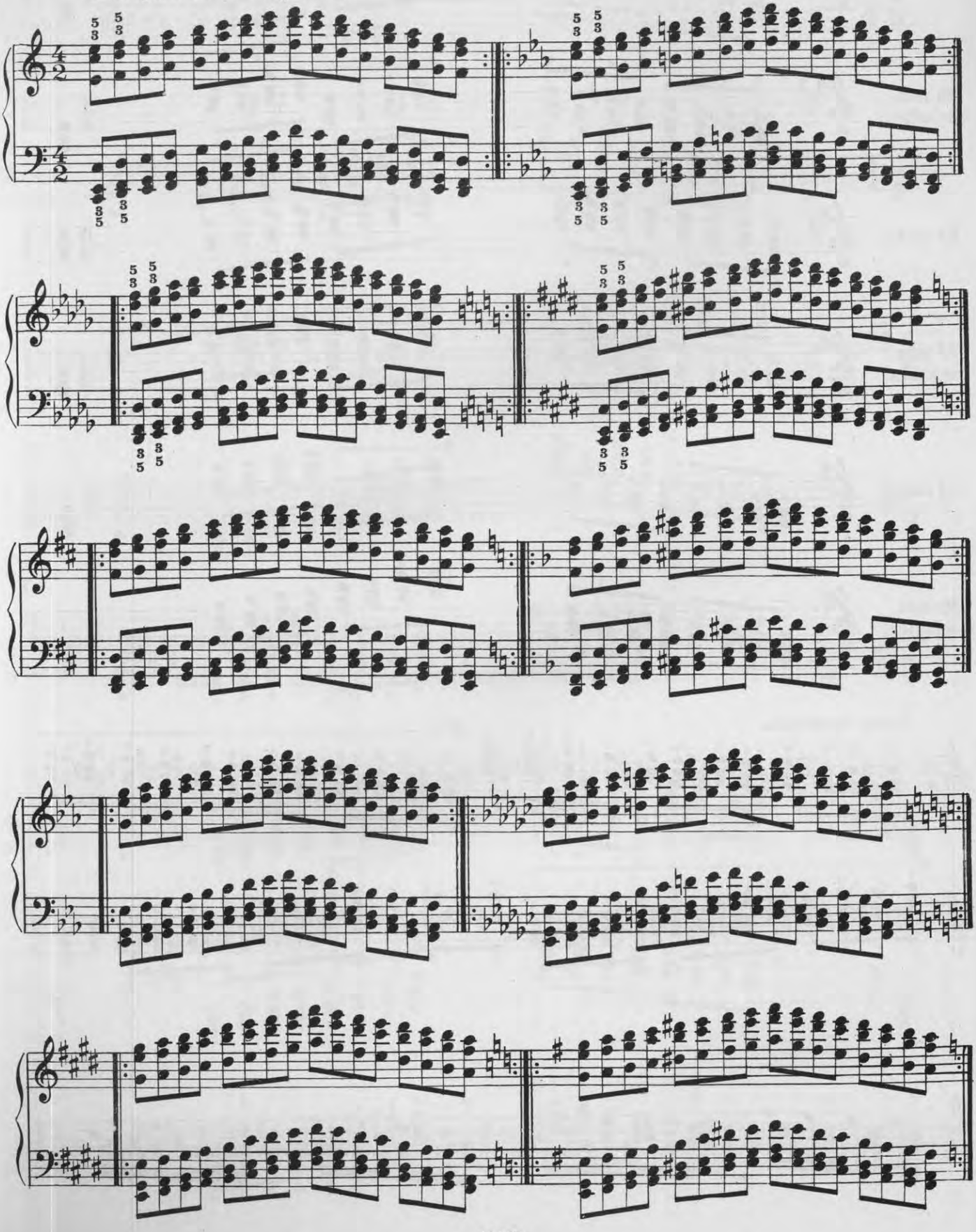

La magg.
Fa min. (melodica)
Re magg.
Si min. (melodica)
Sol magg.
Mi min. (melodica)

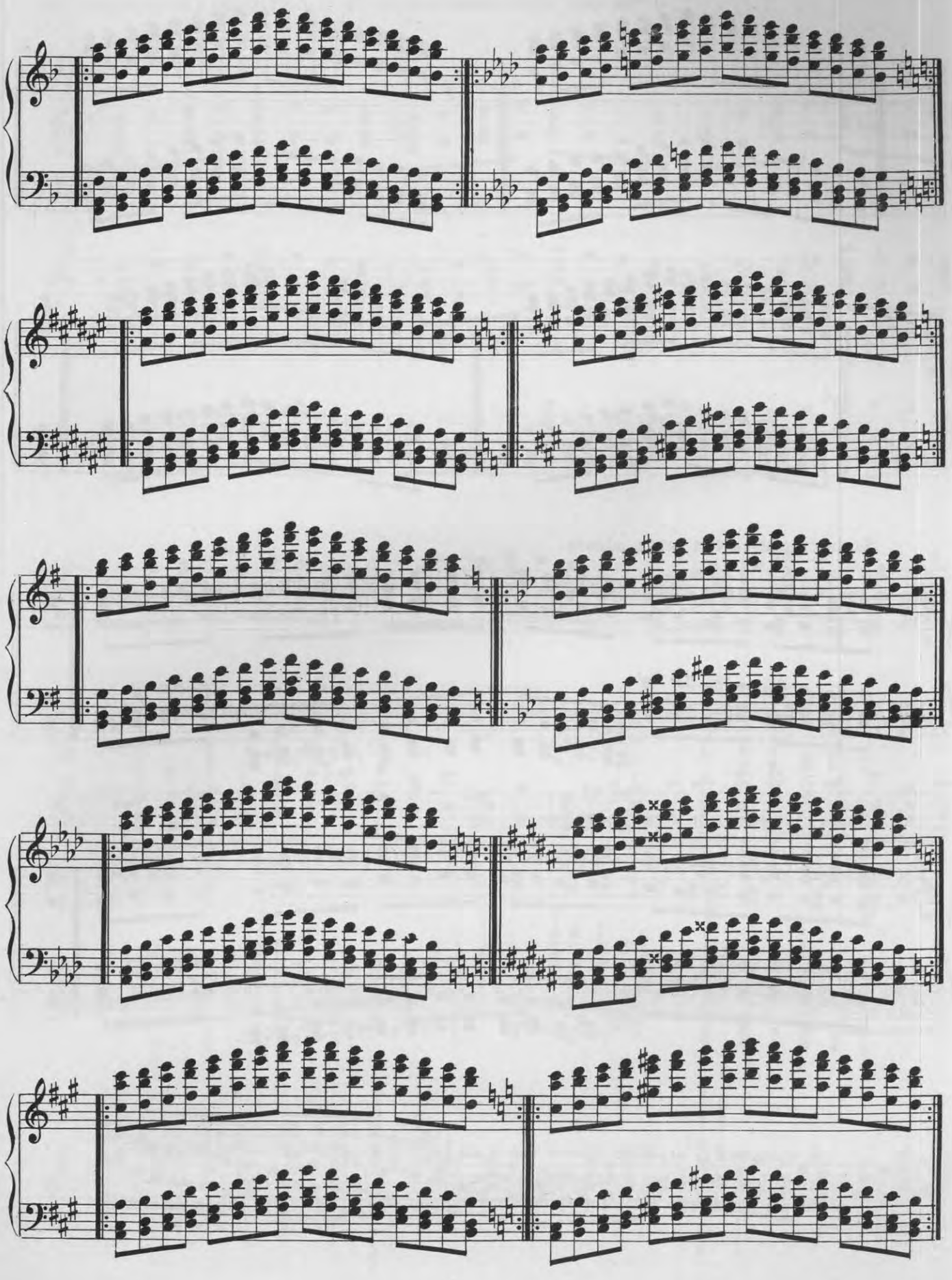

Scala cromatica

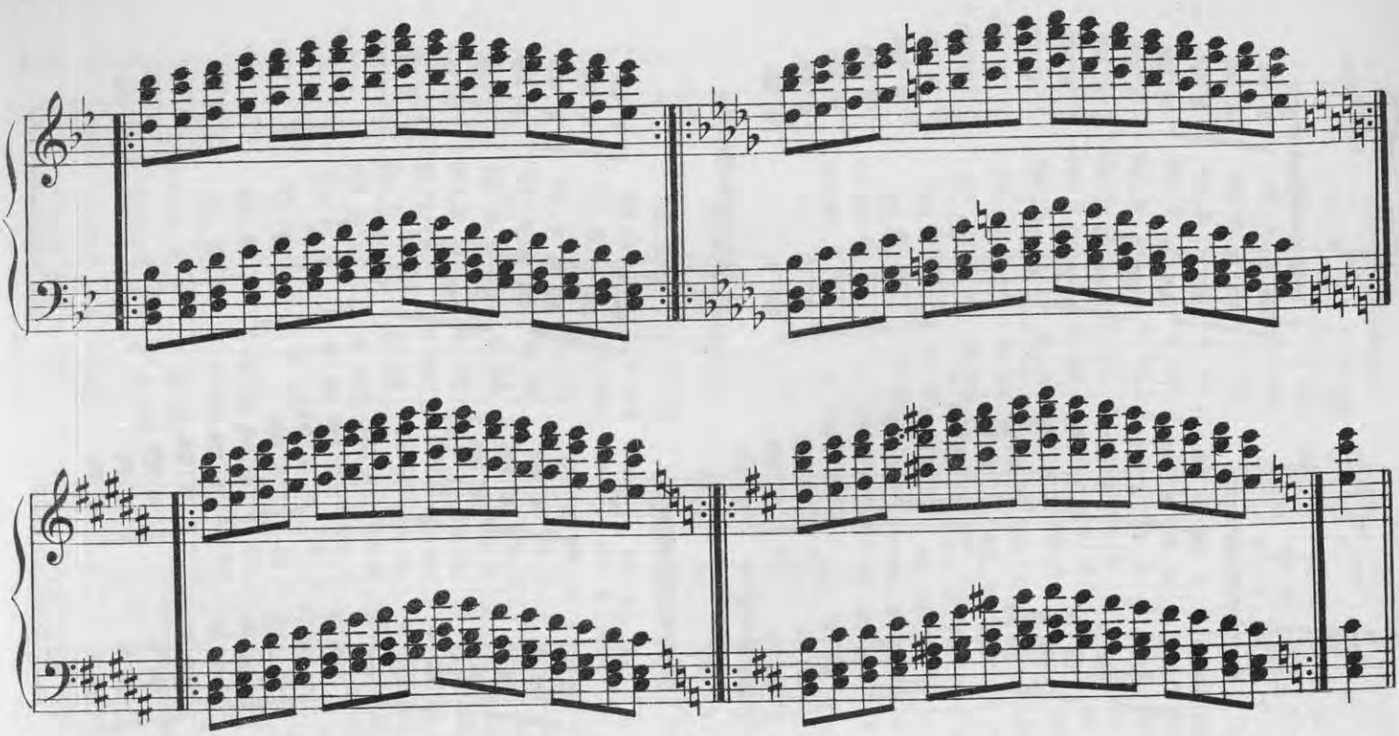

a
b
c
d

18 Scale per ottave con terza.

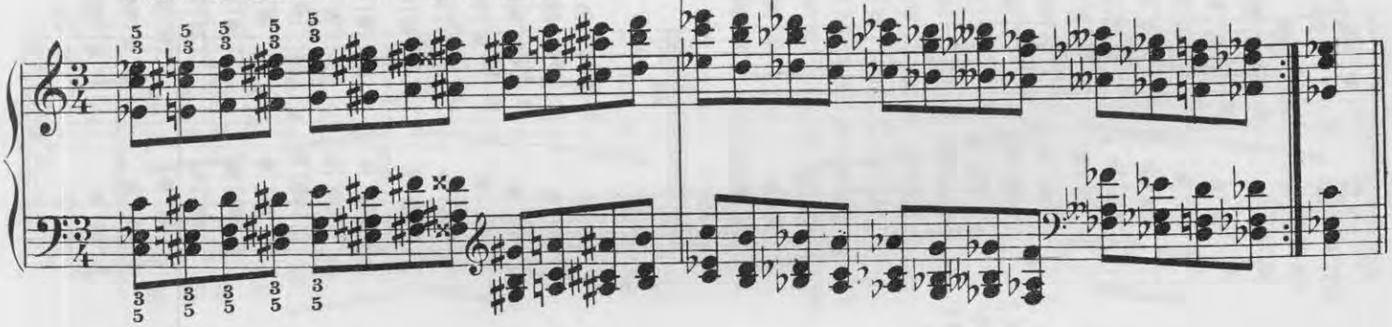
Si eseguiscono tanto *f* che *p*



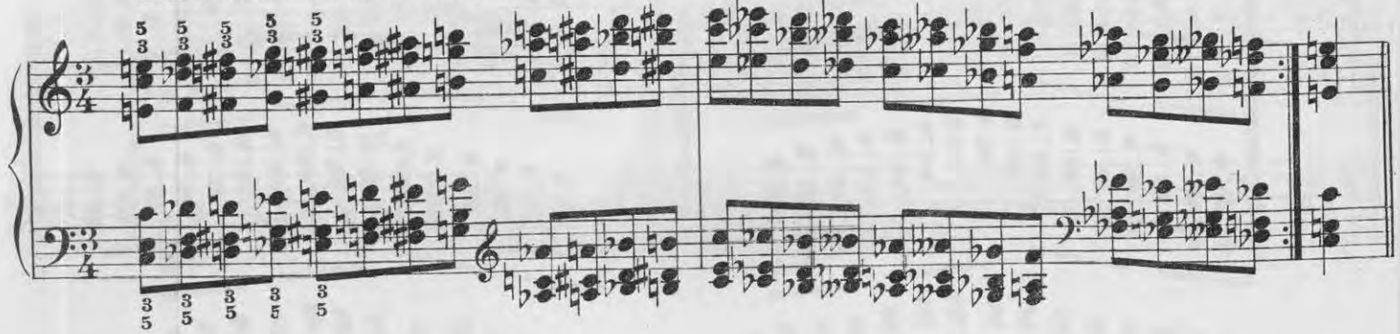




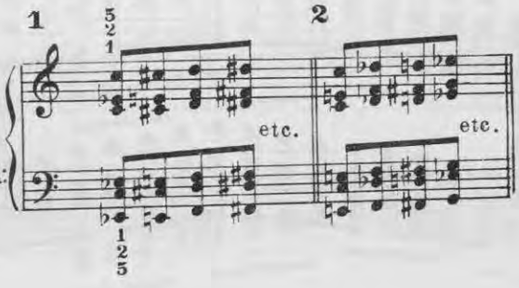
Scala cromatica con terza minore.



Scala cromatica con terza maggiore.

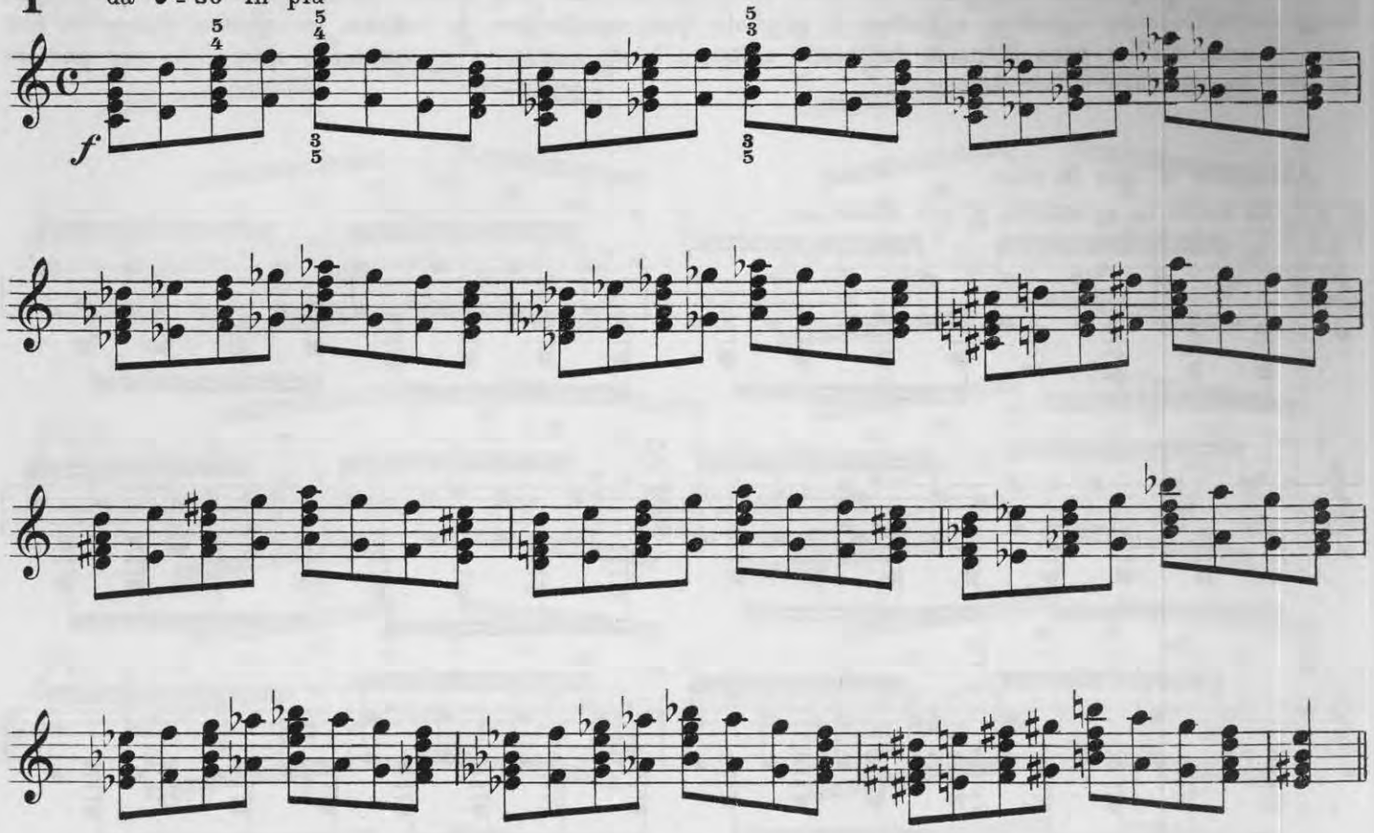


Si consiglia di studiare queste due scale cromatiche anche per moto contrario, ed anche per moto retto nelle due forme seguenti:



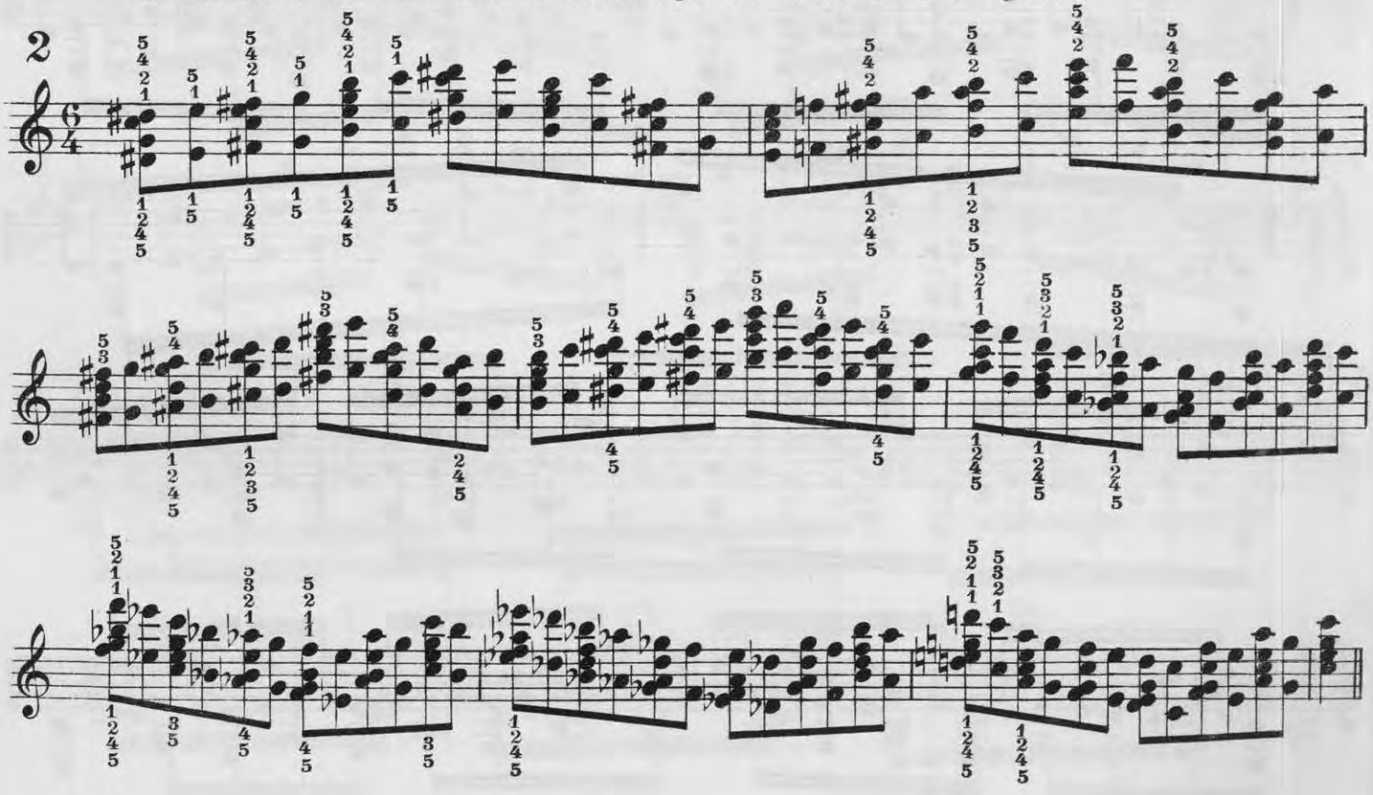
19 Esercizi d'ottave framezzate da accordi.

1 da ♩ = 80 in più



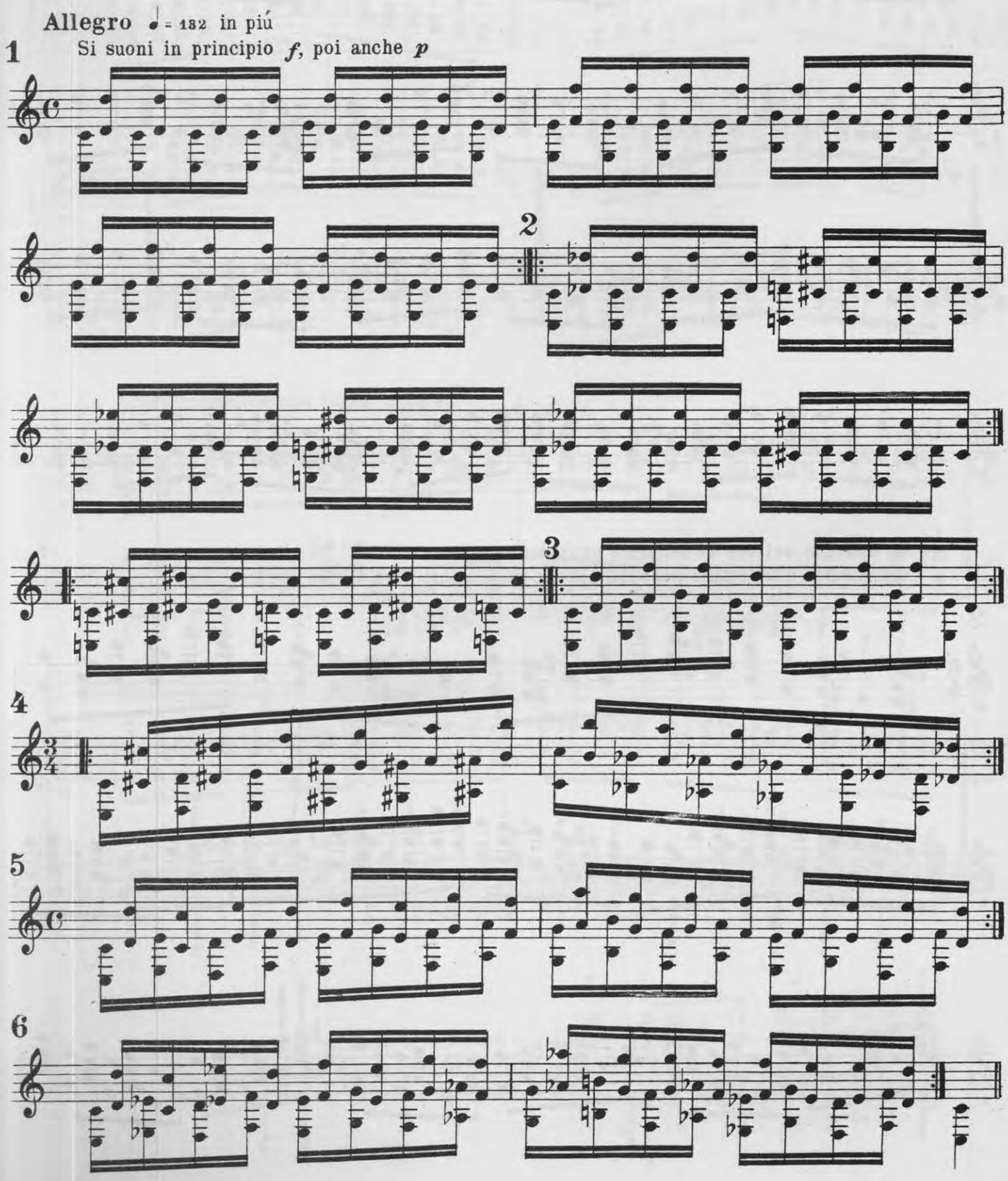
Si debbono evitare le legature ogni due note.
Gli accordi e le ottave debbono essere ugualmente forti e non legate.

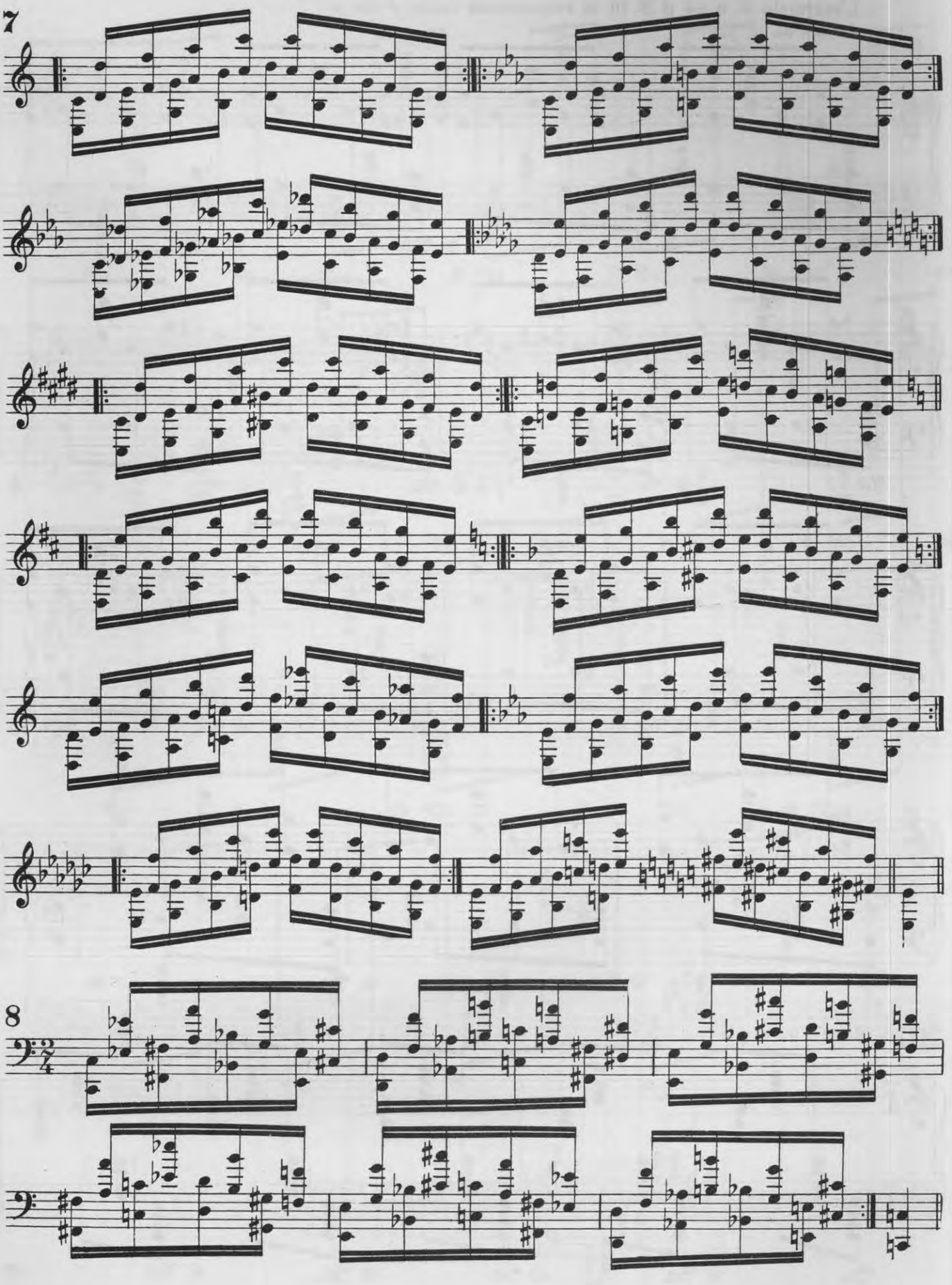
2



20 Esercizi d'ottave ed accordi a mani alternate.

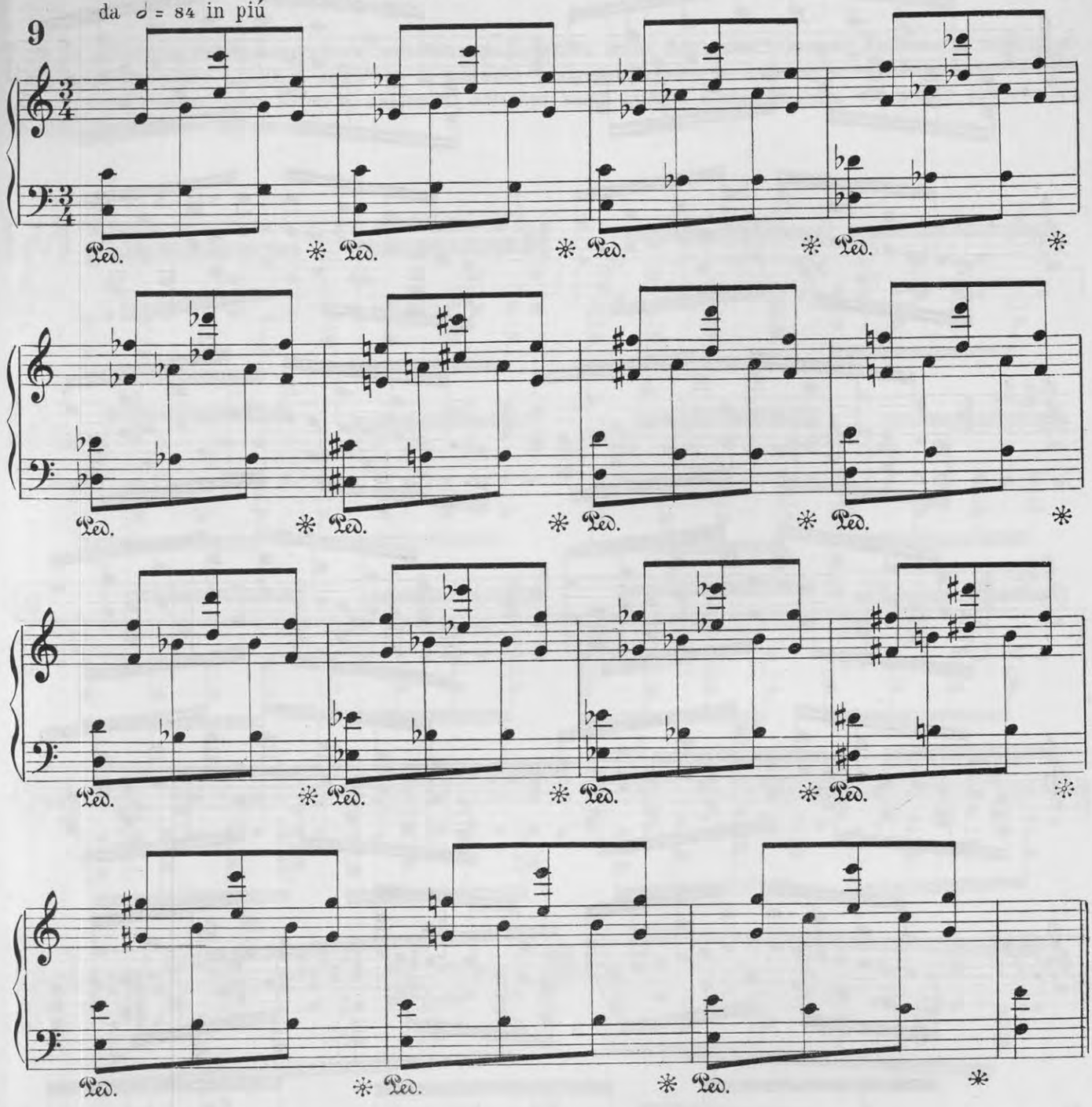
In principio è bene esercitarsi soltanto con i pollici delle due mani. Quando l'allievo si sentirà sicuro nell'intrecciare i pollici aggiunga il mignolo per completare le ottave. In questo genere di tecnica è bene d'alzar poco le mani dai tasti; soltanto basta quanto è strettamente necessario per portare le dita da un tasto all'altro.



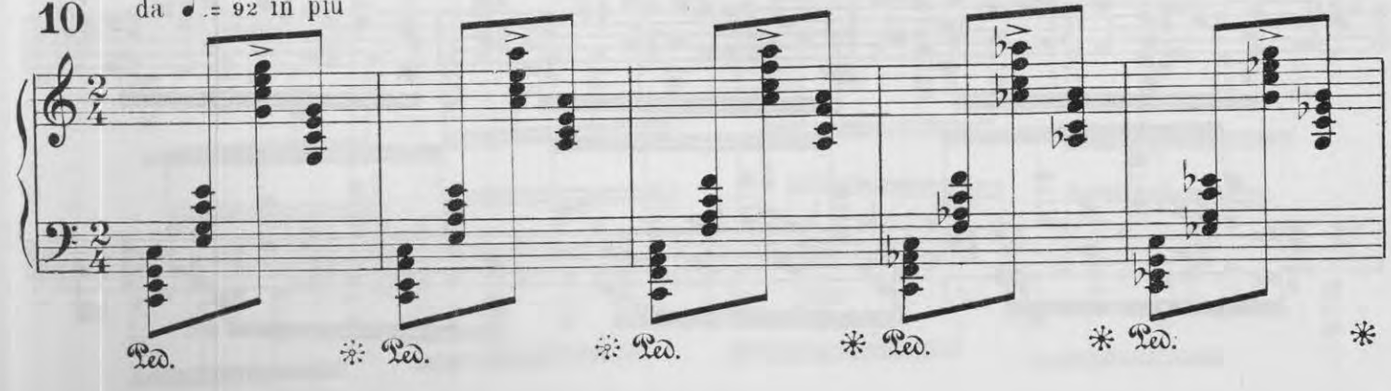

7
8

L'esercizio N. 9 ed il N. 10 si eseguiscano tanto *f* che *p*

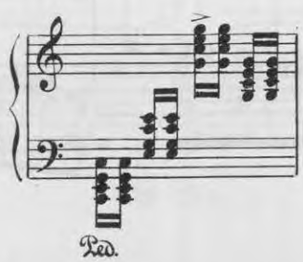
9 da ♩ = 84 in piú

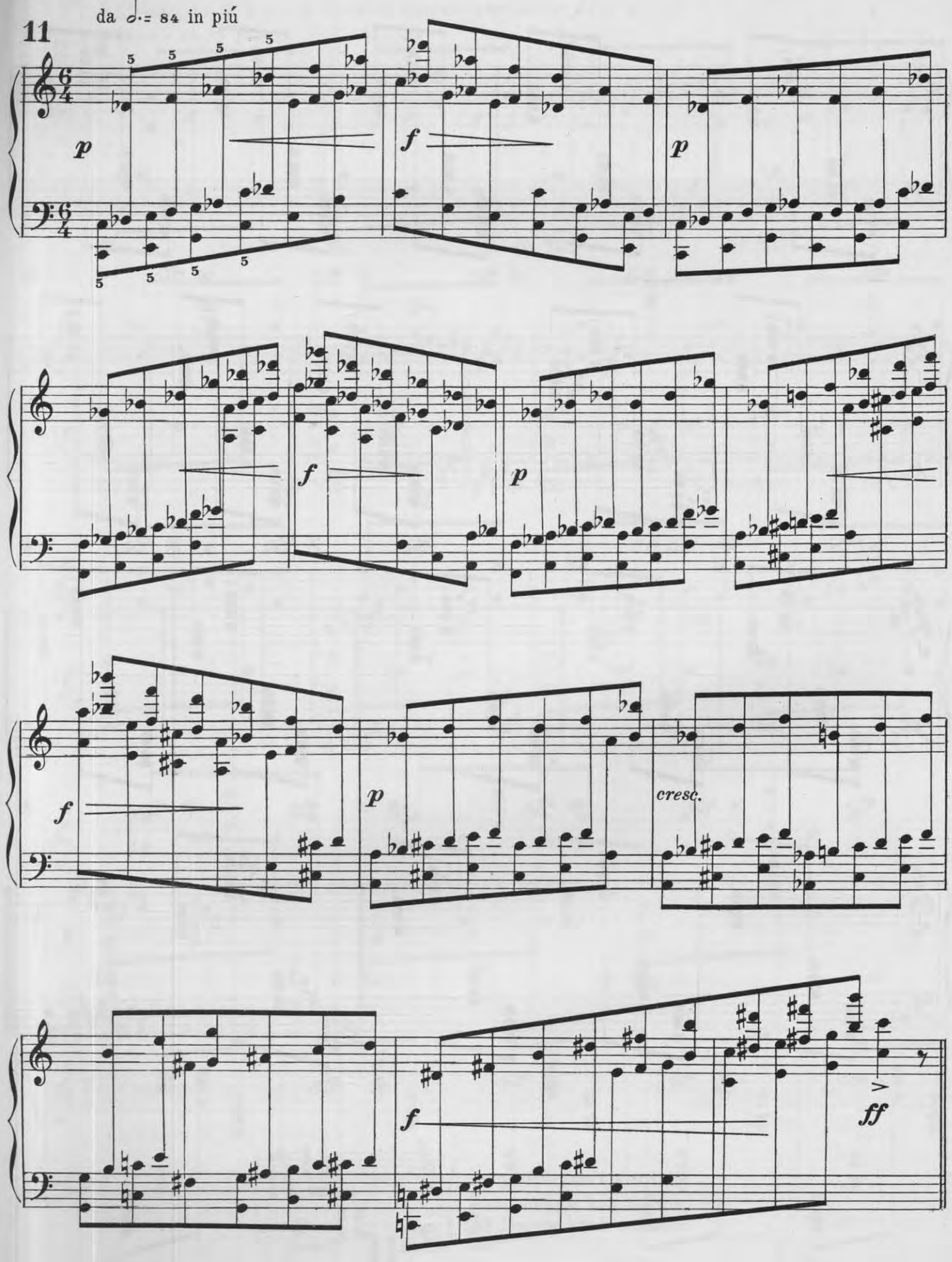


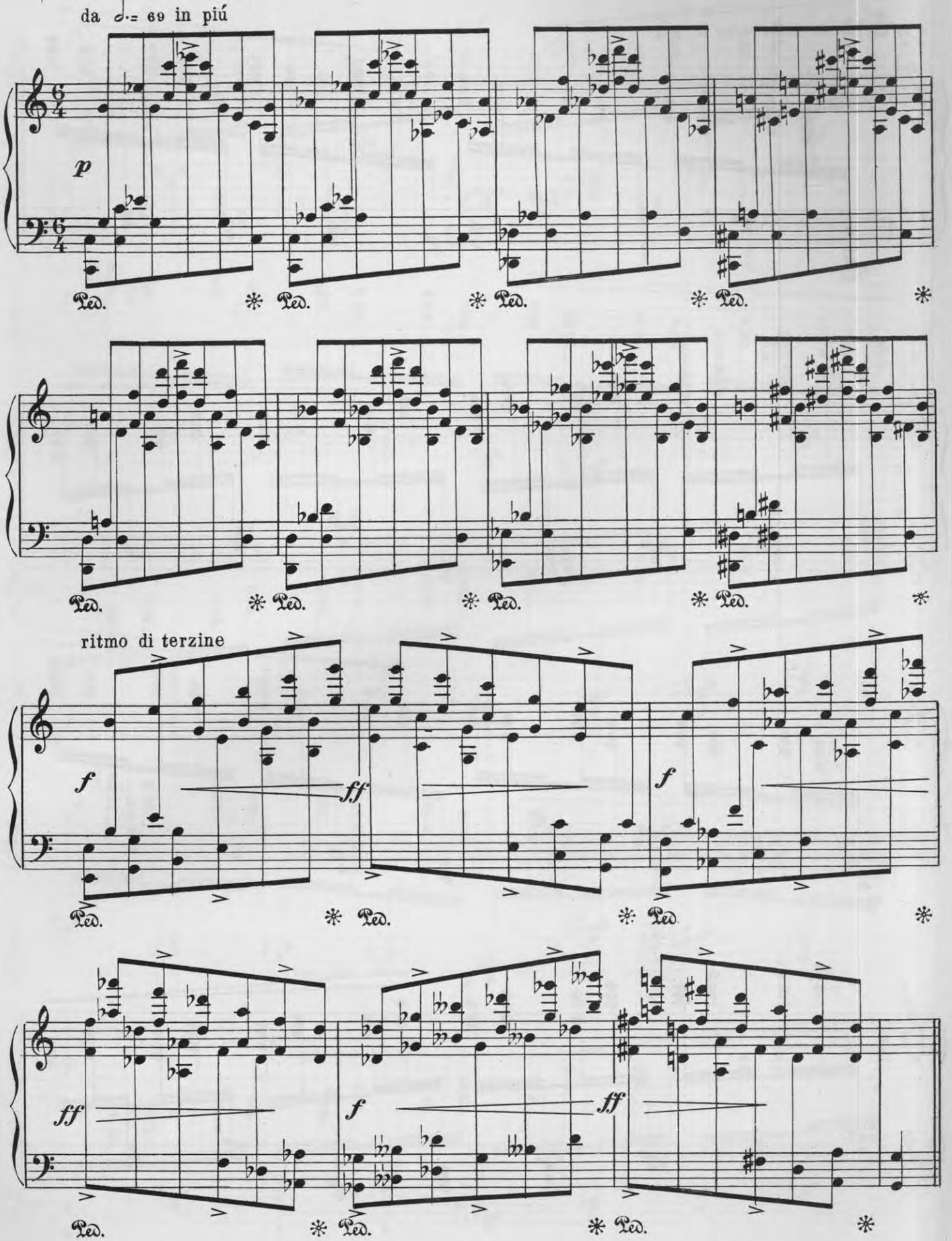
10 da ♩ = 92 in piú

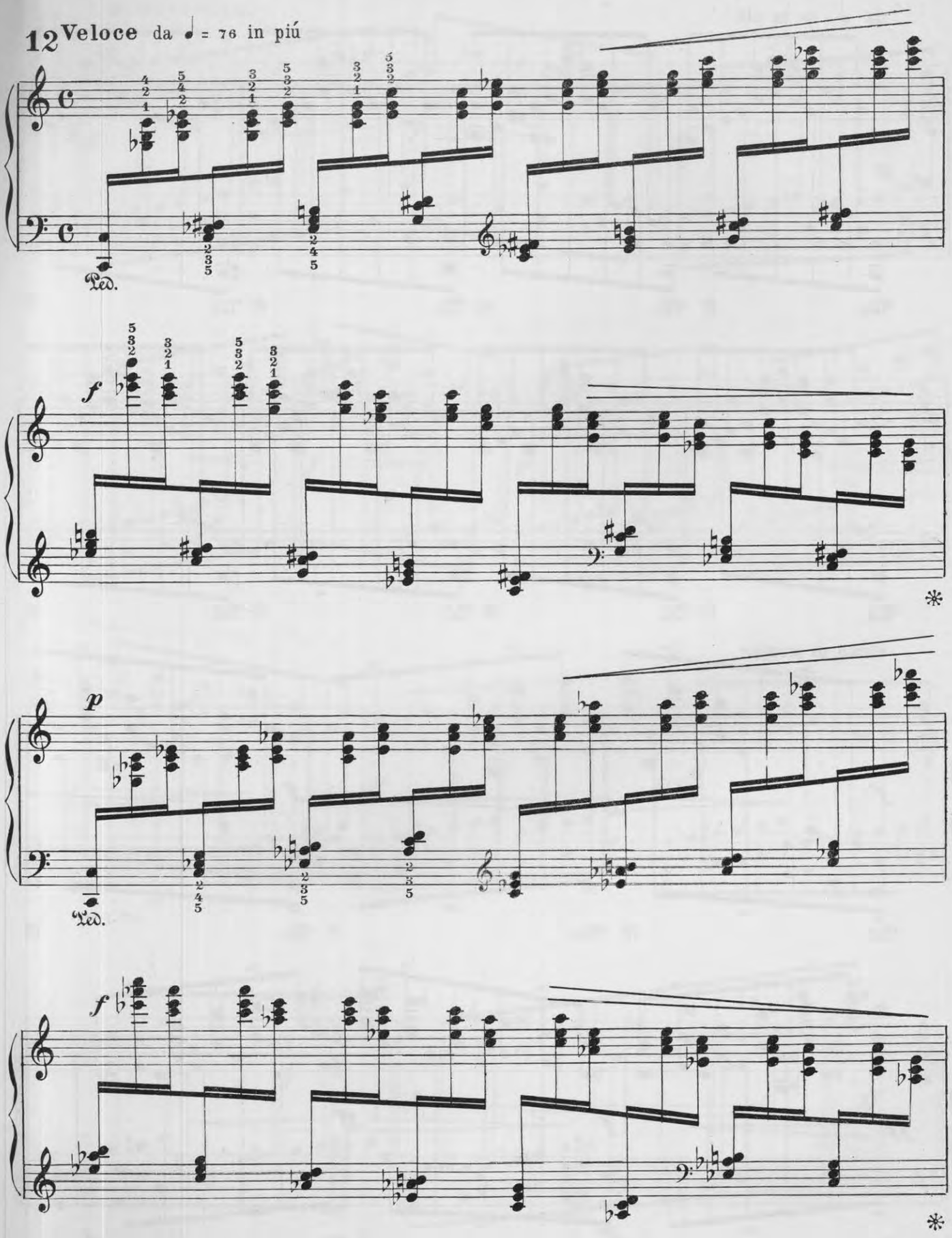


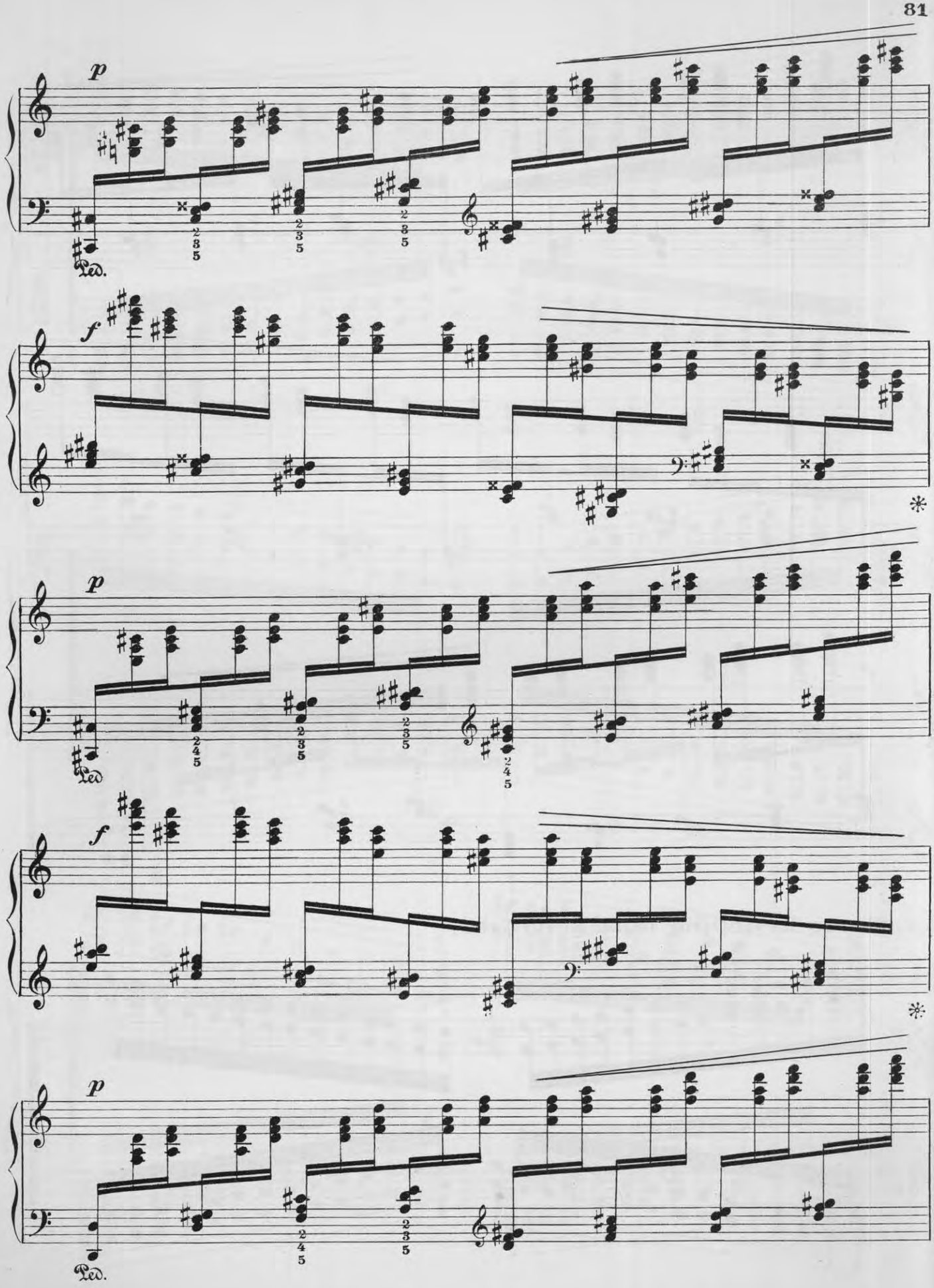
Si ripeta l'esercizio pre=
cedente con duplice per=
cussione degli accordi. Es.:

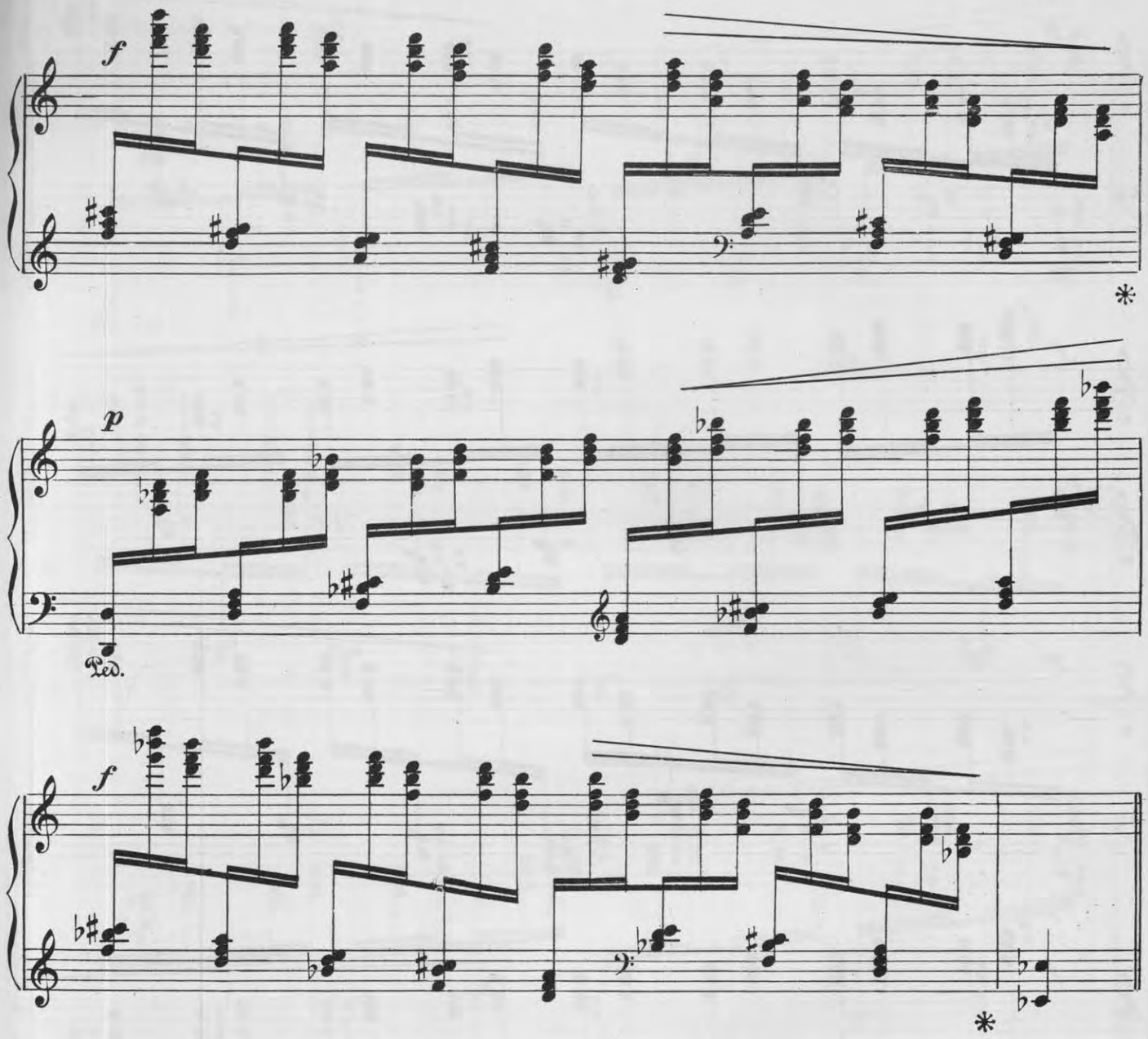



11
da 𝅗𝅥. = 84 in piú
p
f
p
f
p
f
p
cresc.
f
ff

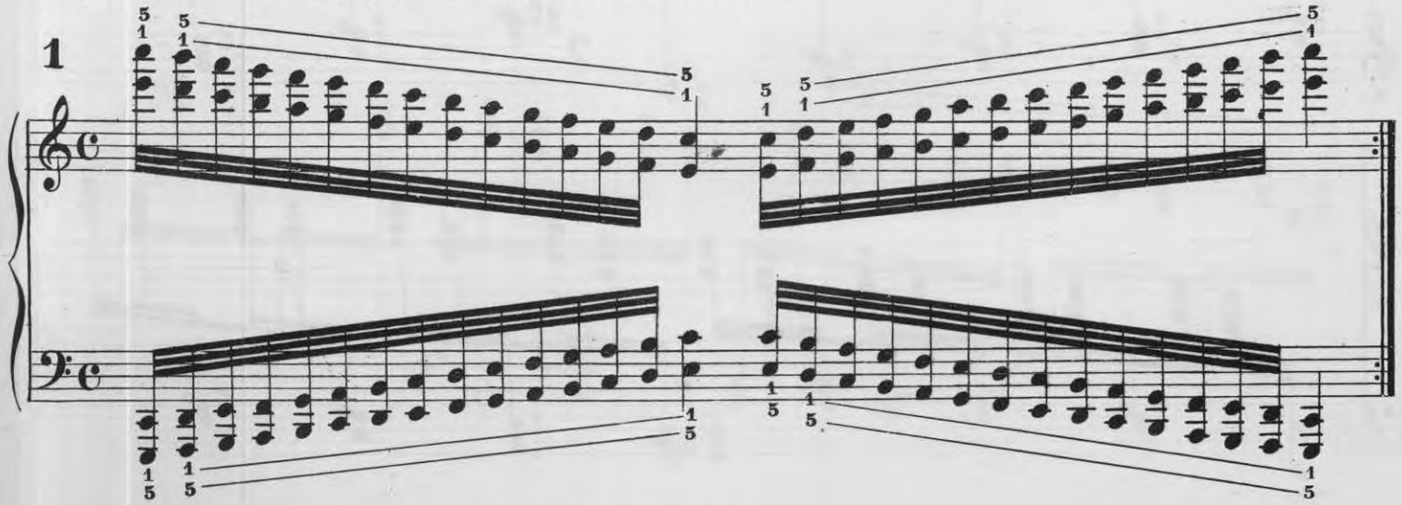

da 𝅗𝅥. = 69 in piú
p
Ped.
ritmo di terzine
f
ff
ff
f
ff

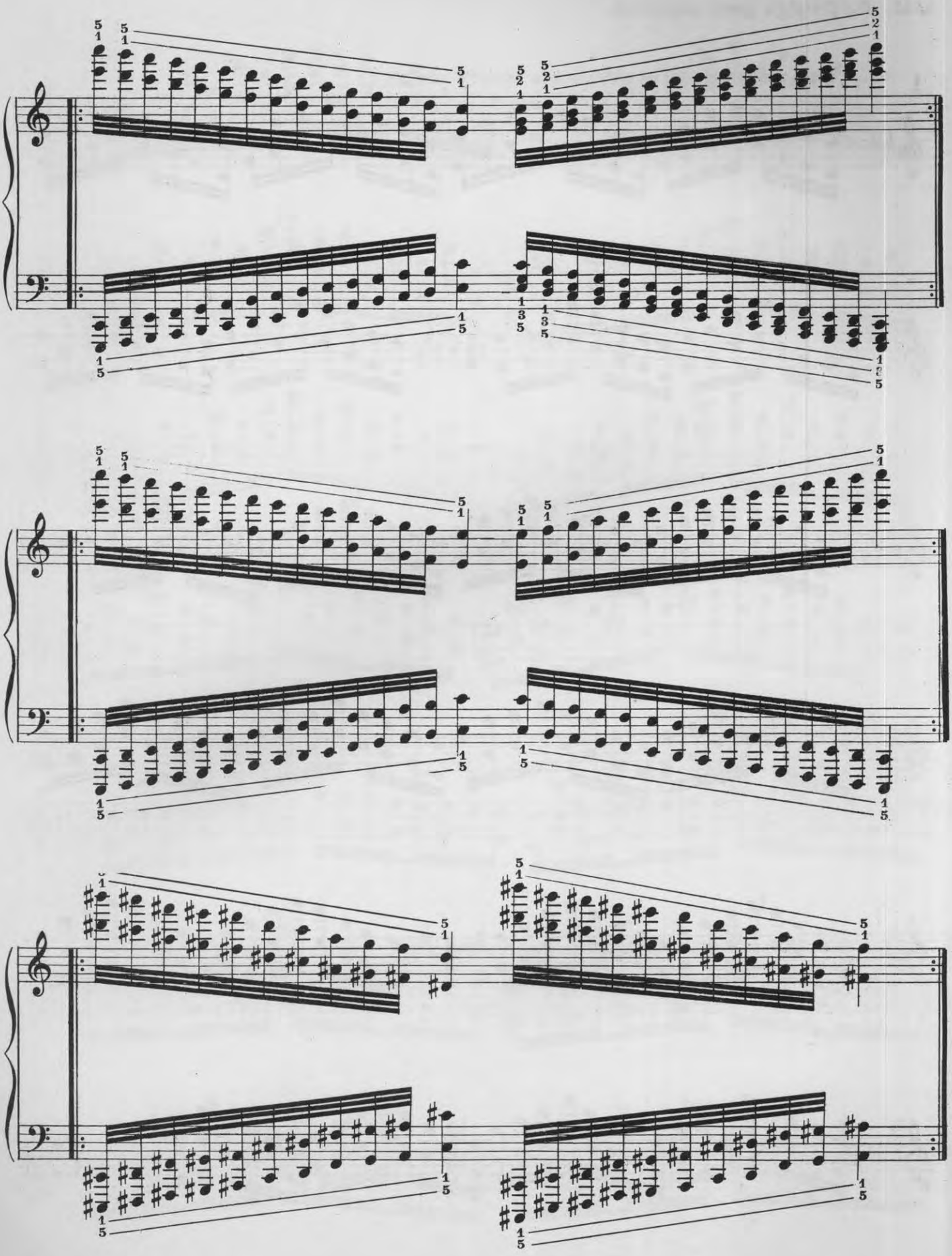

12 Veloce da ♩ = 76 in piú
Ped.
f
*
p
Ped.
f
*


p
Ped.
f
p
Ped.
f
p
Ped.



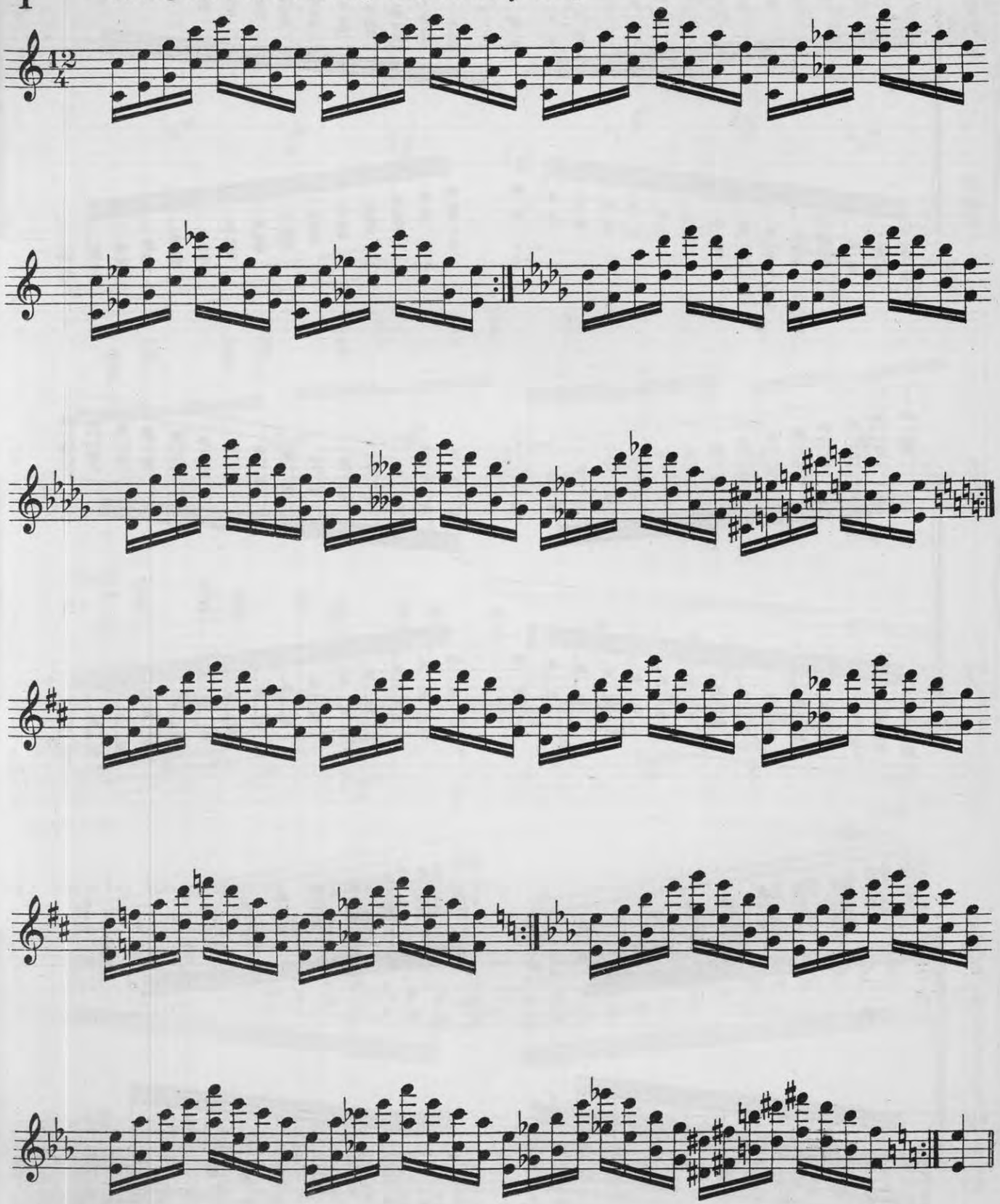
21. Scale in doppie note scivolate.

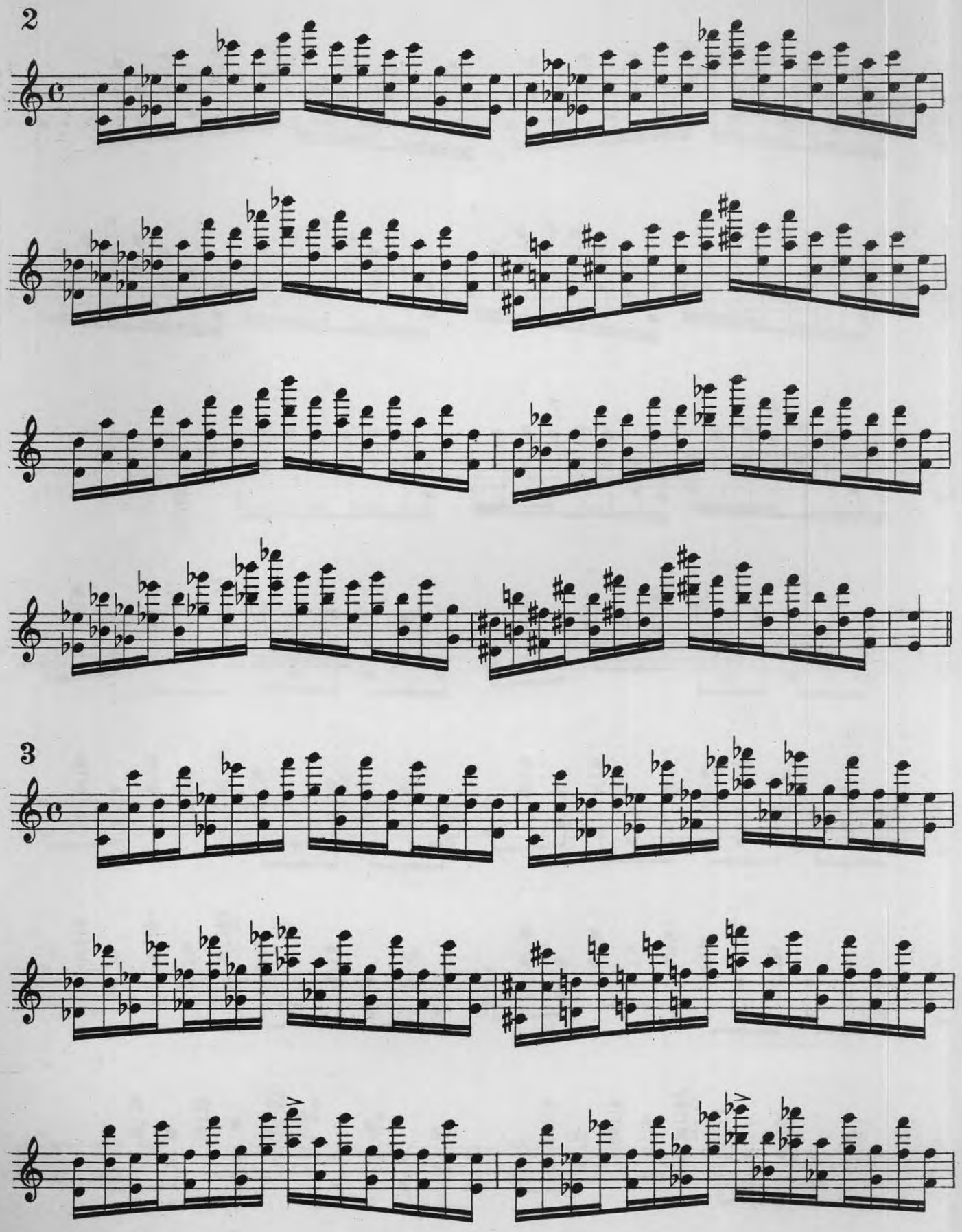


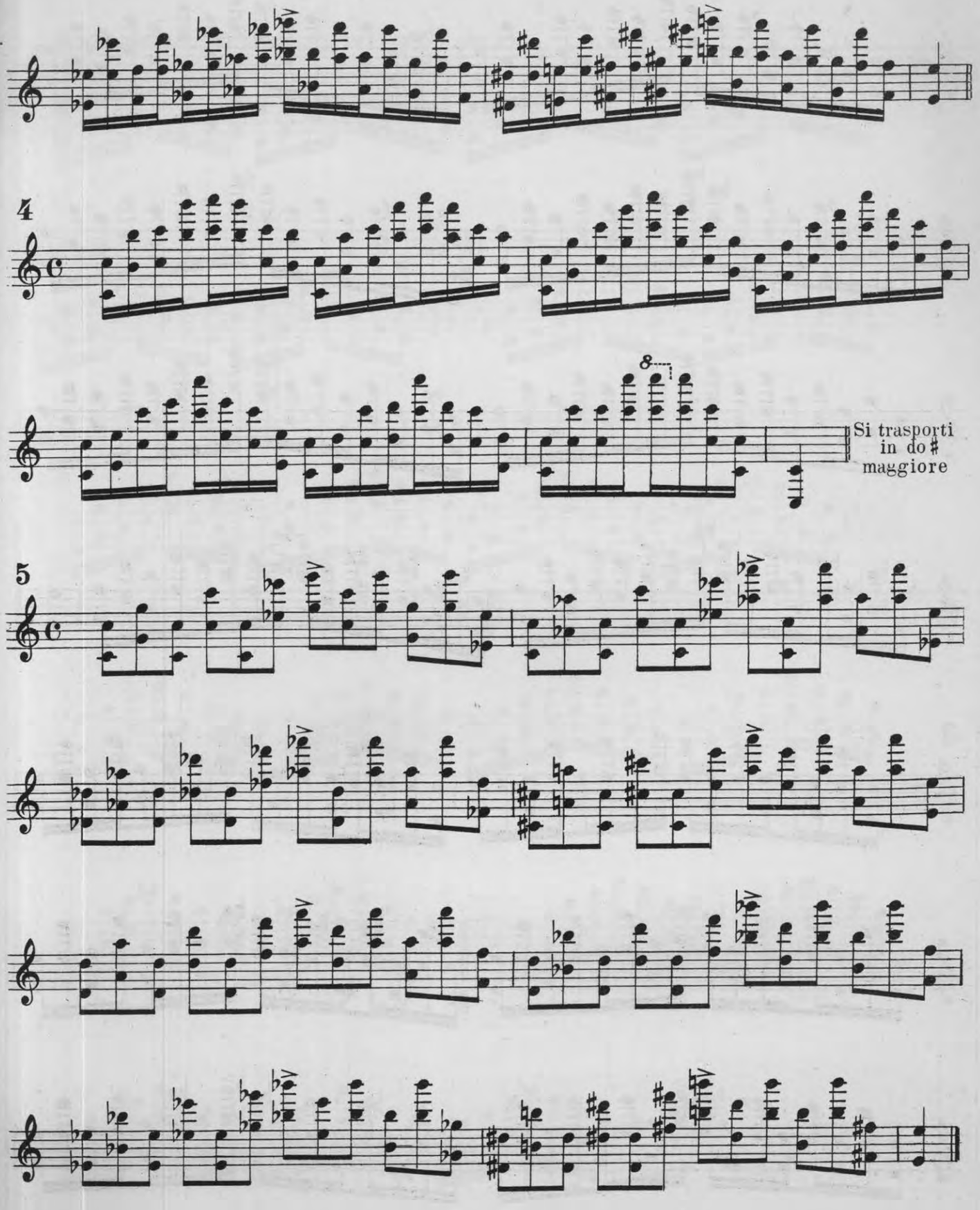


22. Arpeggi per ottave.

1 Tutti questi esercizi si eseguiscono tanto *f* che *p*




2
3


4
8
Si trasporti
in do♯
maggiore
5

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La Musicografica Lombarda di S.A.S. - M. Perego & C. - 1965 Monza, Via Sirtori.