

# POZZOLI

## LA TECNICA GIORNALIERA DEL PIANISTA

Parte III

LA TECHNIQUE JOURNALIÈRE  
DU PIANISTE

III Partie

PIANIST'S DAILY TECHNIQUE

Part III

KLAVIERSCHULE

III Band

LA TÉCNICA DIARIA  
DEL PIANISTA

Parte III

### RICORDI

E.R. 801

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Ettore Pozzoli (1873-1957)

# LA TECNICA GIORNALIERA DEL PIANISTA

## LA TÉCNICA DIARIA DEL PIANISTA



### PARTE III

### ESERCIZI CROMATICI | EJERCICIOS CROMÁTICOS

1. m. d.  $\frac{5}{4}$   
m. d.  $\frac{4}{4}$  1 2 1 2 1 2 1 2 1 2  
m. s.  $\frac{4}{4}$  1 2 1 2 1 2 1 2 1 2  
m. s.  $\frac{5}{4}$  4 5 4 4 5 4 4 5 4

2.  $\frac{5}{4}$  1 2 3 2 1 2 3 2 1 2 3 2  
 $\frac{4}{4}$  5 4 3 4 5 4 3 4 5 4 3 4  
1 2 3 2 2 3 4 3 3 4 5 4  
2 3 4 3 3 2 1 2 3 4 3 2 1 2  
5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4  
4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3  
5 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2

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RISTAMPA 1994

2. 3.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

continuare la progressione su tutti i gradi della scala cromatica.  
 continuar la progresión sobre todos los grados de la escala cromática.

♩ = da. 100 a 176

1. m.d.  $\frac{4}{3} \frac{5}{4}$   
 m.d.  $\frac{2}{1} \frac{3}{2}$   
 m.s.  $\frac{2}{3} \frac{1}{2}$   
 m.is.  $\frac{4}{5} \frac{3}{4}$

2.

3.

4. da 100 a 176

4. m.d. 4 5  
m.d. 1 2 1  
m.s. 2 2 4 5  
m.iz. 1 2 4 5

ecc. continuare la progressione.  
etc. continuar la progresión.

5.

ecc. continuare la progressione.  
etc. continuar la progresión.

6.

ecc. continuare la progressione.  
etc. continuar la progresión.

7.

ecc. continuare la progressione.  
etc. continuar la progresión.

8. ♩ = da 100 a 192

3 4 3 1 3 4 3 4

3 4 3 1 3 4 3 4

9. ♩ = da 80 a 112

3 4 3 4 3 2 3 1 7 7 7 7

3 4 3 4 3 2 3 1 7 7 7 7

3 4 3 4 3 2 3 1 7 7 7 7

10. m.d.sola 2 1 2 1 3 1 3 1 4 1 5 1 2 1 3 1 4 1 5 1  
 3 2 3 1 3 2 3 1 3 2 3 1 3 2 3 1  
 m.d.sola 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1

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

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

m.s.sola 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1  
 m.iz.sola 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1  
 2 1 2 1 3 1 3 1 4 1 5 1 2 1 2 1 3 1 3 1 4 1 5 1

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



6 *Do magg.*  
*Do mayor*

da 72 a 112

11. *m.d.sola*  
*m.d.sola*

*Do# magg.*  
*Do# mayor*

*Re magg.*  
*Re mayor*

*Mib magg.*  
*Mib mayor*

*Mi magg.*  
*Mi mayor*

continuare la progressione  
ecc. ascendente.  
etc. continuar la progresion  
ascendente.

12. *Do magg.*  
*Do mayor*

*m.s.sola*

*m.ix.sola*

*Reb magg.*  
*Reb mayor*

*Re magg.*  
*Re mayor*

*Mib magg.*  
*Mib mayor*

*Mi magg.*  
*Mi mayor*

continuare la progressione  
ecc. ascendente.  
etc. continuar la progresion  
ascendente.

da 56 a 88

13. *m.d.sola*  
*m.d.sola*

ecc. continuare la progressione.  
etc. continuar la progresion.

14. m.d.sola  
m.d.sola

ecc. continuare la progressione.  
etc. continuar la progresión.

m.s.sola  
m.iz.sola

15.

ecc. continuare la progressione.  
etc. continuar la progresión.

16.

ecc. continuare la progressione.  
etc. continuar la progresión.

ESERCIZI  
SULLE NOTE RIBATTUTE

EJERCICIOS  
SOBRE LAS NOTAS REPETIDAS

♩ = da 72 a 152

1. m.d.

Handwritten musical notation for exercise 1, first system. It includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notation features eighth-note patterns with fingerings: *m.d.* (1 2 1), *m.s.* (1 2 1), and *m.is.* (3 2 1). Fingerings for the right hand are 3 2 1 3, 4 3 2 1 3, and 4 3 2 1 3. Fingerings for the left hand are 2 1 2 1, 3 2 1, and 4 3 2 1. The exercise consists of two measures of eighth-note patterns, followed by a repeat sign.

2.

Handwritten musical notation for exercise 2, first system. It includes a treble clef and a 4/4 time signature. The notation features eighth-note patterns with fingerings 2 1 2 1. A wavy line indicates a glissando, with the word "continua" written above it. The exercise consists of two measures of eighth-note patterns, followed by a glissando and a final note.

3.

Handwritten musical notation for exercise 3, first system. It includes a treble clef and a 4/4 time signature. The notation features eighth-note patterns with fingerings 3 2 1. A wavy line indicates a glissando. The exercise consists of two measures of eighth-note patterns, followed by a glissando and a final note.

4.

Handwritten musical notation for exercise 4, first system. It includes a treble clef and a 4/4 time signature. The notation features eighth-note patterns with fingerings 4 3 2 1. A wavy line indicates a glissando. The exercise consists of two measures of eighth-note patterns, followed by a glissando and a final note.

5.

Handwritten musical notation for exercise 5, first system. It includes a grand staff (treble and bass clefs) and a 4/4 time signature. The notation features eighth-note patterns with fingerings 3 2 1 3 2 1 in both hands. A wavy line indicates a glissando. The exercise consists of two measures of eighth-note patterns, followed by a glissando and a final note.

6.

Handwritten musical notation for exercise 6, first system. It includes a grand staff (treble and bass clefs) and a 4/4 time signature. The notation features eighth-note patterns with fingerings 4 3 2 1 in both hands. A wavy line indicates a glissando. The exercise consists of two measures of eighth-note patterns, followed by a glissando and a final note.

7.

Handwritten musical notation for exercise 7, first system. It includes a grand staff (treble and bass clefs) and a 4/4 time signature. The notation features eighth-note patterns with fingerings 1 3 2 1 3 2 in both hands. A wavy line indicates a glissando. The exercise consists of two measures of eighth-note patterns, followed by a glissando and a final note.

8.  $\begin{matrix} 1 & 4 & 3 & 2 & 1 & 4 & 3 & 2 & 1 & 1 & 1 \\ 1 & 4 & 3 & 2 & 1 & 4 & 3 & 2 & 1 & 1 & 1 \end{matrix}$

9.  $\begin{matrix} 2 & 1 & 4 & 2 & 1 & 4 \\ 2 & 1 & 4 & 2 & 1 & 4 \end{matrix}$

10.  $\begin{matrix} 1 & 2 & 1 & 4 & 1 & 2 & 1 & 4 & 1 & 1 \\ 3 & 2 & 1 & 4 & 3 & 2 & 1 & 4 & 3 & 3 \end{matrix}$   
 $\begin{matrix} 1 & 2 & 1 & 4 & 1 & 2 & 1 & 4 & 1 & 1 \\ 3 & 2 & 1 & 4 & 3 & 2 & 1 & 4 & 3 & 3 \end{matrix}$

11.  $\begin{matrix} 4 & 2 & 1 & 4 & 2 & 1 & 4 \\ 4 & 2 & 1 & 4 & 2 & 1 & 4 \end{matrix}$

12.  $\begin{matrix} 5 & 3 & 2 & 1 & 5 & 3 & 2 & 1 & 5 \\ 4 & 1 & 2 & 1 & 4 & 1 & 2 & 1 & 4 \end{matrix}$   
 $\begin{matrix} 4 & 1 & 2 & 1 & 4 & 1 & 2 & 1 & 4 \\ 5 & 3 & 2 & 1 & 5 & 3 & 2 & 1 & 5 \end{matrix}$

13.  $\begin{matrix} 4 & 3 & 2 & 1 & 4 & 3 & 2 & 1 \\ 4 & 3 & 2 & 1 & 4 & 3 & 2 & 1 \end{matrix}$

14.

Musical score for exercise 14, consisting of two systems of piano accompaniment. Each system has a treble and bass clef staff. The first system includes fingerings: 2 1, 2 1, 5, 2 1, 2 1, 5 in the treble and 2 1, 2 1, 5, 2 1, 2 1, 5 in the bass. The second system includes fingerings: 2 1, 2 1, 5, 2 1, 2 1, 5 in the treble and 2 1, 2 1, 5, 2 1, 2 1, 5 in the bass. Slurs are used to group notes in both hands.

15.

Musical score for exercise 15, consisting of two systems of piano accompaniment. The first system includes the instruction "continua continua" above the treble staff. Fingerings are: 1 1 2 1, 1 2 1, 1 2 1 in the treble and 1 1 2 1, 1 2 1, 1 2 1 in the bass. The second system includes fingerings: 1 1 2 1, 1 2 1, 1 2 1 in the treble and 1 1 2 1, 1 2 1, 1 2 1 in the bass. Slurs are used to group notes in both hands.

16.

Musical score for exercise 16, consisting of two systems of piano accompaniment. The first system includes fingerings: 1 2 1, 1 2 1, 1 2 1 in the treble and 1 2 1, 1 2 1, 1 2 1 in the bass. The second system includes fingerings: 1 2 1, 1 2 1, 1 2 1 in the treble and 1 2 1, 1 2 1, 1 2 1 in the bass. Slurs are used to group notes in both hands.

17.

Musical score for exercise 17, consisting of two systems of piano accompaniment. The first system includes fingerings: 1 2 1, 1 2 1 in the treble and 1 2 1, 1 2 1 in the bass. The second system includes fingerings: 1 2 1, 1 2 1 in the treble and 1 2 1, 1 2 1 in the bass. Slurs are used to group notes in both hands.

18.

Musical score for exercise 18, consisting of two systems of piano accompaniment. The first system includes triplets (3) and fingerings: 4 3 2 1, 4 3 2 1 in the treble and 4 3 2 1, 4 3 2 1 in the bass. The second system includes triplets (3) and fingerings: 4 3 2 1, 4 3 2 1 in the treble and 4 3 2 1, 4 3 2 1 in the bass. Slurs are used to group notes in both hands.

19. m.d. sopra  
m.d. encima

m.s. sopra  
m.s. encima

m.d. sopra  
m.d. encima

L'esercizio N° 19 deve essere eseguito anche col-  
le seguenti varianti ritmiche.

El ejercicio N° 19 debe ejecutarse tambien con las  
siguientes variantes ritmicas.

m.d.  
m.d.

m.s.  
m.s.

m.d.  
m.d.

m.s.  
m.s.

20.

ESERCIZI DI TERZE | EJERCICIOS EN TERCERAS

1. a)

b)

c)

d)

e)

f)

g)

Do magg.

2. Do mayor

Da trasportare nei seguenti toni usando sempre la stessa diteggiatura.

Transpórtese a los siguientes tonos, usando siempre la misma digitación.

|                                  |                                  |                                  |                                  |
|----------------------------------|----------------------------------|----------------------------------|----------------------------------|
| <p>Re b magg.<br/>Re b mayor</p> | <p>Re magg.<br/>Re mayor</p>     | <p>Mi b magg.<br/>Mi b mayor</p> | <p>Mi magg.<br/>Mi mayor</p>     |
| <p>Fa magg.<br/>Fa mayor</p>     | <p>Fa # magg.<br/>Fa # mayor</p> | <p>Sol magg.<br/>Sol mayor</p>   | <p>La b magg.<br/>La b mayor</p> |
| <p>La magg.<br/>La mayor</p>     | <p>Si b magg.<br/>Si b mayor</p> | <p>Si magg.<br/>Si mayor</p>     | <p>Do magg.<br/>Do mayor</p>     |

3.

4.

5.

6.

7.

8.

9.

10.

*legato*

11.

12.

13.

Do magg.      Re b magg.      Re magg.  
Do mayor      Re b mayor      Re mayor

usare sempre la stessa diteggiatura  
usar siempre la misma digitación

continuare la progressione ascendente.  
continuar la misma progresión ascendente.



14

14.

15.

16. Do

continuare la progres-  
sione discendente.  
*continuar la misma pro-  
gresion discendente.*

17. Do

continuare la progres-  
sione ascendente.  
*continuar la misma pro-  
gresion ascendente.*

Esercizi preparatori. | Ejercicios preparatorios.

m. d. sola

*m. d. sola.*

Musical score for the right hand (m. d. sola) in 4/4 time. It consists of five staves of music. The first staff shows a scale of thirds starting on C4, moving up and then down through various keys (C major, F major, C minor, F minor, C major, F major). The second and third staves continue with similar patterns, including chromatic and diatonic scales. The fourth and fifth staves show more complex patterns with triplets and slurs. Fingerings are indicated by numbers 1-5 above or below notes.

m. s. sola

*m. iz. sola*

Musical score for the left hand (m. s. sola) in 4/4 time. It consists of five staves of music. The first staff shows a scale of thirds starting on C4, moving up and then down through various keys (C major, F major, C minor, F minor, C major, F major). The second and third staves continue with similar patterns, including chromatic and diatonic scales. The fourth and fifth staves show more complex patterns with triplets and slurs. Fingerings are indicated by numbers 1-5 above or below notes.

È necessario che le scale in terza vengano eseguite nel limite di una sola ottava prima di estenderle ad altre, fino a quando la mano si sarà familiarizzata colla diteggiatura e colle diverse posizioni imposte dalle necessità del meccanismo.

Consigliamo perciò di esercitarsi sulla scala dividendola in due frammenti eguali, come insegna il qui sotto indicato esempio. Ciò ne faciliterà l'esecuzione, essendo la diteggiatura eguale per i due frammenti ed il passaggio del pollice usato una sola volta.

Es necesario que las escalas en terceras sean ejecutadas en el limite de una sola octava antes de extenderlas a las demás, hasta que la mano se haya familiarizado con la digitación y con las diversas posiciones impuestas por las necesidades del mecanismo.

Aconsejamos por esto ejercitarse en la escala, dividiéndola en dos fragmentos iguales. como enseña el ejemplo arriba indicado. Ello facilitará la ejecución, siendo la digitación igual en ambos fragmentos y el pasaje del pulgar usado una sola vez.

SCALE DI MODO MAGGIORE

ESCALAS EN MODO MAYOR

Do

1° frammento 1° fragmento      2° frammento 2° fragmento

m.d. 2 3 4 5      2 3 4 5      5 4 2 2      5 4 3 2

m.d. 1 1 2 3      1 1 2 3      3 2 1 1      3 2 1 1

m.s. 3 2 1 2      3 2 1 2      1 2 1 2      1 2 1 2

m.iz. 3 4 3 2      3 4 3 2      2 3 4 3      2 3 4 3

*legato*

Questo esercizio dovrà poi essere eseguito anche nelle altre tonalità nell'ordine qui indicato.

Estos ejercicios deberán luego ejecutarse tambien en las demás tonalidades en el orden aqui indicado.

Sol

1° frammento 1° fragmento      2° frammento 2° fragmento

m.d. 2 3 4 5      2 3 4 5      5 3 2 1      5 3 2 1

m.d. 1 1 2 3      1 1 2 3      3 2 1 1      3 2 1 1

m.s. 3 2 1 2      3 2 1 2      1 2 1 2      1 2 1 2

m.iz. 3 4 3 2      3 4 3 2      2 3 4 3      2 3 4 3

Fa      Re

m.d. 2 3 4 5      2 3 4 5      5 3 2 1      5 3 2 1

m.d. 1 1 2 3      1 1 2 3      3 2 1 1      3 2 1 1

m.s. 3 2 1 2      3 2 1 2      1 2 1 2      1 2 1 2

m.iz. 3 4 3 2      3 4 3 2      2 3 4 3      2 3 4 3

Si b      La

diteggiatura simile alle precedenti      digitación igual a la precedente

m.d. 2 3 4 5      2 3 4 5      5 3 2 1      5 3 2 1

m.d. 1 1 2 3      1 1 2 3      3 2 1 1      3 2 1 1

m.s. 3 2 1 2      3 2 1 2      1 2 1 2      1 2 1 2

m.iz. 3 4 3 2      3 4 3 2      2 3 4 3      2 3 4 3

Mi b      Mi

m.d. 2 3 4 5      2 3 4 5      5 3 2 1      5 3 2 1

m.d. 1 1 2 3      1 1 2 3      3 2 1 1      3 2 1 1

m.s. 3 2 1 2      3 2 1 2      1 2 1 2      1 2 1 2

m.iz. 3 4 3 2      3 4 3 2      2 3 4 3      2 3 4 3

La b      Si

m.d. 2 3 4 5      2 3 4 5      5 3 2 1      5 3 2 1

m.d. 1 1 2 3      1 1 2 3      3 2 1 1      3 2 1 1

m.s. 3 2 1 2      3 2 1 2      1 2 1 2      1 2 1 2

m.iz. 3 4 3 2      3 4 3 2      2 3 4 3      2 3 4 3

Re b      Fa #

m.d. 2 3 4 5      2 3 4 5      5 3 2 1      5 3 2 1

m.d. 1 1 2 3      1 1 2 3      3 2 1 1      3 2 1 1

m.s. 3 2 1 2      3 2 1 2      1 2 1 2      1 2 1 2

m.iz. 3 4 3 2      3 4 3 2      2 3 4 3      2 3 4 3

Dopo d'aver ottenuto una sufficiente padronanza in questo primo esercizio, sarà bene che l'allievo si abitui ad eseguire la scala per intero, senza soste intermedie. Le difficoltà non sono aumentate, però naturalmente si esige dall'allievo una maggior attenzione al passaggio del pollice.

Offriamo gli esempi in tono di Do maggiore che poi dovranno essere trasportati nelle altre tonalità, seguendo la disposizione sopra indicata.

Después de haber obtenido suficiente dominio en este primer ejercicio será bueno que el alumno se habitúe a ejecutar la escala por entero, sin descanso intermedio. Las dificultades no se aumentan pero, naturalmente, se exige del alumno mayor atención en el pasaje del pulgar.

Presentamos los ejemplos en tono de Do mayor, que luego deberán ser transportadas a las demás tonalidades, siguiendo la disposición indicada.

L'esercizio nelle scale minori si farà solo dopo d'aver ottenuto un sufficiente dominio in quelle di modo maggiore.

El ejercicio de las escalas menores se hará solo después de haber obtenido suficiente dominio en las del modo mayor.

SCALE DI MODO MINORE

ESCALA DE MODO MENOR

Da trasportare in tutte le tonalità usando sempre la stessa diteggiatura. Si farà eccezione per le scale di *La* maggiore, *Mi* maggiore e *Mib* maggiore, per le quali l'esecuzione sarà facilitata usando invece la seguente diteggiatura.

*Transpórtese en todas las tonalidades, usando siempre la misma digitación. Se hará excepción con las escalas de La mayor, Mi mayor y Mib mayor, para las cuales, la ejecución será facilitada usando en cambio la siguiente digitación.*

*La* magg.  
*La* mayor

La stessa diteggiatura serve anche per la scala di *Mi* maggiore.

*La misma digitación sirve también para la escala de Mi mayor.*

*Mib* magg.  
*Mib* mayor

SCALA CROMATICA

ESCALA CROMÁTICA

per terze minori.  
*en terceras menores.*

per terze maggiori.  
*en terceras mayores.*

1. *m.a.*  $\frac{4}{4}$   $\frac{5}{2}$   
*m.d.* 1 2 4 1 4 2 5

*m.s. due ottave più basso*  
*m.i.z. dos ootavas más abajo*

2.  $\frac{4}{4}$   $\frac{5}{2}$   $\frac{5}{2}$   $\frac{4}{1}$   $\flat$   
4 1 2 5 2 4 1 4 2 5

3. *continua*  
*continua*

4.

5.

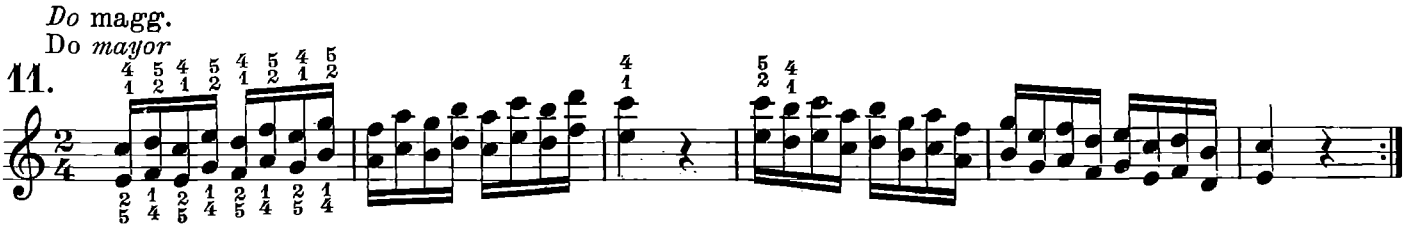
6.

7.

8.

9.

10. 

*Do magg.*  
*Do mayor*  
11. 

*Re b magg.*  
*Re b mayor*  


*Re magg.*  
*Re mayor*  


Da trasportare in tutte le tonalità di modo maggiore. | *Transportese a todas las tonalidades de modo mayor.*

12. *Do* 

*Si*  


*Si*  


*La*  


*La b*  


*continuare la progressione discendente.*  
*continuar la progresión descendente.*



*magg. mayor*

*DO*

*min. menor*

*magg. mayor*

*DO#*

*min. menor*

*magg. mayor*

*RE*

*min. menor*

*magg. mayor*

*MIb*

*min. menor*

*magg. mayor*

*MI*

*min. menor*

*magg. mayor*  
*FA min. menor*

*magg. mayor*  
*FA# min. menor*

*magg. mayor*  
*SOL min. menor*

*magg. mayor*  
*LA# min. menor*

*magg. mayor*  
*LA min. menor*

*SIb*

*magg. mayor*

*min. menor*

This system contains two staves of music for the instrument SIb. The top staff is labeled 'magg. mayor' and the bottom staff is labeled 'min. menor'. Both staves show a sequence of notes with fingerings indicated by numbers 1-5. The music is written in a key with one flat (B-flat) and a common time signature.

*SI*

*magg. mayor*

*min. menor*

This system contains two staves of music for the instrument SI. The top staff is labeled 'magg. mayor' and the bottom staff is labeled 'min. menor'. Both staves show a sequence of notes with fingerings indicated by numbers 1-5. The music is written in a key with two sharps (F# and C#) and a common time signature.

SCALA CROMATICA

ESCALA CROMÁTICA

per seste maggiori  
*en sextas mayores*

(5)

This section shows a chromatic scale in a major mode, starting with a treble clef and a key signature of one flat. The notes are written in a sequence of eighth notes. Fingerings are indicated by numbers 1-5, with a circled '5' above the first note. The scale ends with a double bar line.

per seste minori  
*en sextas menores*

(3)

This section shows a chromatic scale in a minor mode, starting with a treble clef and a key signature of one flat. The notes are written in a sequence of eighth notes. Fingerings are indicated by numbers 1-5, with a circled '3' above the first note. The scale ends with a double bar line.

## ESERCIZI SULLO "STACCATO,,

Il suono "staccato,, deve essere breve, brillante e secco. Per ottenerlo è d'uopo che il dito colla punta rigida tocchi nervosamente il tasto, scostandosi però subito.

Lo staccato può essere dato dall'articolazione dell'avambraccio, da quella del polso e da quella del dito.

Lo staccato di avambraccio è indicato negli accordi di molti suoni ed in tutti i passaggi che richiedono grande sonorità.

Si ottiene mediante l'azione dell'avambraccio, che congiunto alle dita fino alla punta, agisca con queste come un solo corpo.

Lo staccato di polso si addice ai passaggi rapidi e brillanti, tanto a note semplici quanto a note doppie. Si ottiene mediante l'azione del polso che permette al rimanente della mano di muoversi battendo il tasto colla punta delle dita.

Infine lo staccato di dito è indicato nei passaggi a note rapidissime che richiedono grande leggerezza, e si ottiene articolando il dito in modo nervoso, ma tenendo il palmo perfettamente immobile.

\*) 1. m. d.

\*) Consigliamo di eseguire i primi 10 esercizi oltre che colla diteggiatura indicata, anche usando un dito solo per tutta la durata dell'esercizio. Ne ritrarranno vantaggio specialmente il 1° ed il 5° dito come preparazione allo studio delle ottave che verrà in seguito.

## EJERCICIOS PARA EL "STACCATO,,

El sonido "staccato,, debe ser breve, brillante y seco. Para obtenerlo es preciso que el dedo, con la punta rígida, toque nerviosamente la tecla, pero apartándose súbito.

El "staccato,, puede ser producido con la articulación del antebrazo, por la de la muñeca o la del dedo.

El "staccato,, de antebrazo es indicado en los acordes de muchos sonidos y en todos los pasajes que requieren gran sonoridad.

Se obtiene mediante la acción del antebrazo, que unido a los dedos hasta la punta, obra con éstos como un solo cuerpo.

El "staccato,, de muñeca conviene a los pasajes rápidos y brillantes, tanto en notas simples, como en notas dobles. Se obtiene mediante la acción de la muñeca que permite a la mano moverse batiendo la tecla con la punta de los dedos.

En fin, el "staccato,, de dedos está indicado en los pasajes de notas rápidas, que requieren gran ligereza, y se obtiene articulando el dedo de modo nervioso, pero teniendo la palma perfectamente inmóvil.

\*) Aconsejamos ejecutar los primeros diez ejercicios, usando además de la digitación indicada, un solo dedo en todas la duración del ejercicio. De ello obtendrán ventaja el 1° y el 5° dedo como preparación al estudio de las octavas que vendrá en seguida.

5.

6.

7.

8. Diteggiatura simile alla precedente  
*Digitación igual a la precedente*

9.

10.

11.

12.

13. \*)

14.

\*) Gli esercizi dal N°13 al N°20 specialmente se eseguiti a  
sai velocemente, servono per lo staccato di dito.

\*) Los ejercicios del N. 13 al N°20 especialmente se ejecutan  
velozmente sirviendo para el staccato de dedos.

15.

Exercise 15 consists of three staves of treble clef music. The first staff begins with a 5 on the bottom line and contains several slurred eighth-note patterns with fingering numbers 1, 4, and 5. The second and third staves continue these patterns, including some sixteenth-note runs and slurs.

16.

Exercise 16 consists of four staves of treble clef music. It features more complex fingering, including triplets and slurs over eighth and sixteenth notes. The first staff starts with a 5 on the bottom line. The music includes various rhythmic patterns and slurs.

17.

Exercise 17 consists of two staves of 3/4 time signature music. The first staff is in treble clef and the second is in bass clef. Both staves feature slurred eighth-note patterns with various accidentals (sharps and flats).

18.

Exercise 18 consists of one staff of 4/4 time signature music. It features complex fingering, including triplets and slurs over eighth and sixteenth notes. The staff begins with a 5 on the bottom line.

19.

Exercise 19 consists of two staves of 4/4 time signature music. The first staff has slurs and fingering numbers (3, 1, 2, 3, 1). The second staff contains the word "continua" written twice. The music features slurred eighth-note patterns.

20.

Exercise 20 consists of one staff of 4/4 time signature music. It features complex fingering, including slurs and slanted eighth-note patterns. The staff begins with a 5 on the bottom line.

STACCATO DI TERZE

STACCATO DE TERCERAS

\*1. m.d. 4. \_\_\_\_\_ 4 \_\_\_\_\_ 4 \_\_\_\_\_  
 m.d. 2 \_\_\_\_\_ 2 \_\_\_\_\_ 2 \_\_\_\_\_  
 m.s. \_\_\_\_\_  
 m. i.s. 2 \_\_\_\_\_ 2 \_\_\_\_\_ 2 \_\_\_\_\_  
 4 \_\_\_\_\_ 4 \_\_\_\_\_ 4 \_\_\_\_\_

2. diteggiatura simile alla precedente  
 digitación igual a la precedente  
 continua  
 continua  
 sempre staccato

3.  $\hat{3}$

4.

5.

6.

7.

\* Sar\à utile esercitarsi anche usandola diteggiatura  $\begin{matrix} 3 & 5 \\ 1 & 3 \end{matrix}$  | \* Sar\à \u00fatil ejercitarse tambien usando la digitaci\u00f3n  $\begin{matrix} 3 & 5 \\ 1 & 3 \end{matrix}$

8.

9.

10.

11.

12.

13.



14.  $\left(\begin{matrix} 4 \\ 2 \end{matrix}\right)$   
 $\begin{matrix} 3 & 4 & 3 & 4 \\ 1 & 2 & 1 & 2 \end{matrix}$   
*continua*  
*continua*

15.  
 $\begin{matrix} 3 \\ \text{triple} \end{matrix}$   
*continua*  
*continua*

STACCATO DI SESTE \*)

STACCATO DE SEXTAS \*)

1. m.d.<sup>5</sup>  
 m.d.<sup>1</sup>  
 m.s. 1  
 m.iz. 5

2.

3.  $\begin{matrix} 3 \\ \text{triple} \end{matrix}$

4.

5.

6.

7.

8.

9.  $\begin{matrix} 3 \\ \text{triple} \end{matrix}$

10.

11.

12.

13.

14.  $\begin{matrix} 5 \\ 4 \end{matrix}$   
 $\begin{matrix} 4 \\ 1 \end{matrix}$   
 $\begin{matrix} 2 \\ 5 \end{matrix}$   
 $\begin{matrix} 1 \\ 4 \end{matrix}$

15.  $\begin{matrix} 3 \\ \text{triple} \end{matrix}$

\*) Seguendo questi esempi, eseguire per intero gli stessi esercizi come abbiamo indicato per le terze.

\*) Siguiendo estos ejemplos ejecutar por entero los mismos ejercicios, como hemos indicado para las terceras.

1. m.d. <sup>5</sup> 1  
m.d. <sub>1</sub>  
m.s. <sub>1</sub>  
m.is. <sub>5</sub>  
*sempre staccato*

2.

The page contains two musical exercises. Exercise 1 is titled 'OTTAVE STACCATE' and 'OCTAVAS DESTACADOS'. It is in 4/4 time and consists of two systems of staccato octaves. The first system includes a 12/8 time signature change. Exercise 2 is also in 4/4 time and consists of two systems of staccato octaves. Both exercises include fingering numbers (1, 5) and a 'sempre staccato' instruction.

3.

5  
4  
1  
5

4.

5

5.

6

6.

7.

a)

b)

c)

da trasportare in tutte le tonalità.  
*transportese a todas las tonalidades.*

8.

9.

Musical score for exercise 9, consisting of four staves of music in 2/4 time. The first staff includes fingering numbers (5, 4, 5, 4) above and below notes. The music features a mix of eighth and sixteenth notes with various accidentals.

10.

Musical score for exercise 10, consisting of six staves of music in 4/4 time. The first staff includes fingering numbers (5, 5) above and below notes. The music is primarily composed of eighth and sixteenth notes.

11. *continua continua*

12.

13. *Dó Magg. = Do Mayor*

*Re b Magg. = Re b Mayor*

*Re Magg. = Re Mayor*

*Mi b Magg. = Mi b Mayor*

*Fa Magg. Fa Mayor*  
 continuare la progres-  
 sione ascendente.  
 continuar la progre-  
 sión ascendente.

14.

15. *Do Magg. = Do Mayor*

*Sib Magg. = Si b Mayor*

*La Magg. = La Mayor*  
 ee.  
 etc.  
 continuare la progres-  
 sione discendente.  
 continuar la progre-  
 sión discendente.

16.

17.

18.

19. *Do Magg.-Do Mayor.*

*Re b-Re b*

*Re - Re*      *Mi b - Mi b*      *Mi - Mi*

*Fa - Fa* *Fa # - Fa #* *Sol - Sol*

*La b - La b* *La - La* *Si b - Si b*

*Si - Si* *Do - Do*

20.

continuare la progres-  
sione ascendente come  
nell'esercizio N° 19.  
*continuar la progre-  
sion ascendente como en  
el ejercicio N° 19.*

OTTAVE A MANI ALTERNATE

OCTAVAS CON MANOS ALTERNADAS

21.

*Do - Do*

*Re b - Re b*

continuare la progres-  
sione ascendente.  
*continuar la progre-  
sion ascendente.*

22.



23.

Musical score for exercise 23, measures 1-4. The piece is in 2/4 time. The right hand features a sequence of eighth-note chords, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

24.

Musical score for exercise 24, measures 1-4. The piece is in 3/4 time. The right hand plays a sequence of eighth-note chords, and the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

Musical score for exercise 24, measures 5-8. The piece is in 3/4 time. The right hand plays a sequence of eighth-note chords, and the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

25.

Musical score for exercise 25, measures 1-4. The piece is in 2/4 time. The right hand features a sequence of eighth-note chords, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

Musical score for exercise 25, measures 5-8. The piece is in 2/4 time. The right hand features a sequence of eighth-note chords, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

ACCORDI STACCATI

ACORDES DESTACADOS

1. 

2. usare sempre la stessa diteggiatura.  
usar siempre la misma digitación.

2. 

3. 

4. 

5. 

6. 

7. 

8. 

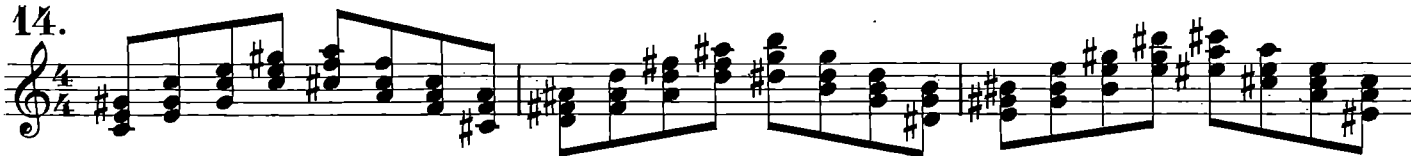
9. 







14.



15.



Varianti ritmiche al N° 15. - Variantes rítmicas al N.º 15.



16. *Do - Do* *Reb - Reb*

*Re - Re* *Mib - Mib* *Mi - Mi*

*Fa - Fa* *Fa# - Fa#*

continuare la  
progressione.  
continuar la  
progrésion.

17.

18.

8

Variante al N°18.  
Variantes al N°18.

19.

20.

continuare la progres-  
sione come al N°19.  
continuar la progre-  
sion como en el N°19.

Varianti al N°20. - Variantes al N°20.

### ESERCIZI DI VELOCITÀ NEI SALTII

### EJERCICIOS DE VELOCIDAD EN LOS SALTOS

1. m.d. 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5  
m.d. 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5  
m.s. 5  
m.iz.

2. *staccato leggero*

Do magg. - Do mayor      Re b magg. - Re b mayor

Re magg. - Re mayor      Mi b magg. - Mi b mayor

continuare la  
progressione.  
continuar la  
progresión.

3.

*staccato*

Varianti al N.º 3. - Variantes al N.º 3.

a)

*ecc.  
etc.*

b)

*medesima diteggiatura  
misma digitación*



1. *m. d. sola*  
*m. d. sola*  
*ten.*

2. *sempre legato*

3.

4.

5.

6.

7.

8.

9.

continuare la  
 progredione.  
 continuar la  
 progresión.

10.

11.

12. *Do magg. - Do mayor* *Re b magg. - Re b mayor*

*Re magg. - Re mayor* *Mi b magg. - Mi b mayor*

*Mi magg. - Mi mayor* *Fa magg. - Fa mayor*

continuare la progres-  
sione ascendente.  
continuar la progre-  
sion ascendente.

1.

m.s. sola  
m.iz. sola

2.

3.

4.

5.

6.

La mano sinistra qui potrà giovare degli esercizi dal N.º7. al N.º12. per completare la sua idoneità a superare le diverse difficoltà che presentano le ottave legate.

Gli stessi esercizi poi dovranno servire per l'allenamento giornaliero con le due mani unite.

La mano izquierda podrá utilizar aquí los ejercicios del N.º7. al N.º12. para completar su eficacia en superar las diversas dificultades que presentan las octavas ligadas.

Los mismos ejercicios podrán servir luego para el ejercicio diario con las manos unidas.

ESERCIZI A NOTE DOPPIE

EJERCICIOS EN NOTAS DOBLES

ACCORDI DI 7<sup>a</sup> DIMINUITA

ACORDES DE 7<sup>a</sup> DISMINUIDA

tenere lungamente appoggiato  
*tener largamente apoyado*

1. m.d.  
 m.d.

m.s. due ottave più basso  
 m.iz. dos octavas más abajo

Eseguire lo stesso esercizio usando anche gli accordi:

*Ejecutar el mismo ejercicio, usando tambien los acordes:*

2. a) m.d.  
 m.iz.

b)

c)

Varianti al N.º2. - Variantes al N.º2.

a) b) c) <sup>3</sup>

d) <sup>3</sup> e) f) g)

3.

continuare la progres-  
sione seguendo lo sche-  
ma qui sotto indicato.  
*continuar la progre-  
sion siguiendo el esque-  
ma indicado abajo.*

Progressione di accordi di 7<sup>a</sup> diminuita alternati  
con accordi di 7<sup>a</sup> di dominante.

*Progresión de acordes de 7.<sup>a</sup> disminuída alterna-  
dos con acordes de 7.<sup>a</sup> de dominante.*

La stessa progressione per moto contrario.

*La misma progresión en movimiento contrario.*

5.

This page of sheet music contains seven systems of piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) across the systems. The notation includes slurs, ties, and dynamic markings such as accents (>). The piece concludes with a final cadence in the seventh system.

6.

Varianti al N.º 6. - Variantes al N.º 6.

a)

continuare la pro-  
gressione come è  
indicata al N.º 6.  
ecc.  
etc. continuar la pro-  
gressión como se ha  
indicado en el N.º 6.

b)

c)

d)

ecc.  
etc.

ecc.  
etc.

ecc.  
etc.

ACCORDI DI 7.<sup>a</sup> DOMINANTE

ACORDES DE 7.<sup>a</sup> DE DOMINANTE

7.

legato



Reb Re

Mib Mi

Fa Sol b

Sol Lab

La Sib

Si Do

a) m.d.  $\begin{matrix} 8 & 4 & 5 & 4 \\ 1 & 2 & 3 & 2 \end{matrix}$  *m.d.* *m.s.*  $\begin{matrix} 8 & 4 & 5 & 4 \\ 1 & 2 & 3 & 2 \end{matrix}$  *m.iz.*  $\begin{matrix} 8 & 4 & 5 & 4 \\ 1 & 2 & 3 & 2 \end{matrix}$

continuare la progressione seguendo lo schema armonico qui sotto indicato.  
*continuar la progresión siguiendo el esquema armónico indicado abajo.*

Accordi di 3<sup>a</sup> e 6<sup>a</sup> | *Acordes de 3<sup>a</sup> y 6<sup>a</sup>*

m.d.  $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$

*m.d.* *m.s.*  $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$   $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$

*m.iz.*  $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 \\ 2 & 3 \end{matrix}$

The page contains ten staves of musical exercises in 2/4 time. Each staff shows a sequence of chords with fingerings indicated by numbers 1-5. The exercises are as follows:

- Staff 1: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (4 1, 4 1, 4 1, 4 1). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (4 1, 5 2).
- Staff 2: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (4 1, 3 1, 3 2, 4). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (4 1, 4 1).
- Staff 3: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (4 1, 3, 4 1, 3). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (4 1, 4 1).
- Staff 4: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (4 1, 5 1, 4 2, 5 1). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (5 1, 4 2).
- Staff 5: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (5 1, 4 2, 5 1, 4 2). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (5 1, 4 2).
- Staff 6: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (5 1, 4 2, 5 1, 4 2). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (5 1, 4 2).
- Staff 7: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (5 1, 4 2, 5 1, 4 2). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (5 1, 4 2).
- Staff 8: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (5 1, 4 2, 5 1, 4 2). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (5 1, 4 2).
- Staff 9: Four measures of two-note chords (G4-B4, A4-C5, B4-D5, C5-E5) with fingerings (4 1, 4 1, 4 1, 4 1). A double bar line with repeat dots follows. Then two measures of two-note chords (G4-B4, A4-C5) with fingerings (4 1, 4 1).

Questi esercizi potranno essere usati con profitto se si affiderà alla mano sinistra la parte che qui è indicata per la mano destra e viceversa.  
 Estos ejercicios podrán ser usados con provecho si se confía a la mano izquierda la parte indicada para la derecha y viceversa.

m.s. 2 1 / 5 4  
 m.d. 5 1 / 2 4  
 ecc. etc.

1. ♩ = da 100 a 200

a)

b)

c) d)

2.

continuare la progressione cromatica sugli accordi di 7<sup>a</sup> diminuita.

*continuar la progresión cromática sobre los acordes de 7<sup>a</sup> disminuida.*

3.

continuare la progressione cromatica sugli accordi di 7<sup>a</sup> diminuita.

*continuar la progresión cromática sobre los acordes de 7<sup>a</sup> disminuida.*

4. (★)

a)

b)

c)

d)

e)

f)

g)

h)

i)

l)

(★) Ogni esempio deve essere riprodotto su tutti gli accordi di 7<sup>a</sup> diminuita in progressione cromatica.

(★) Cada ejemplo debe ser reproducido sobre todos los acordes de 7<sup>a</sup> disminuida en progresión cromática.

5.

The main musical score for exercise 5 is presented in four systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system includes fingering numbers (1, 2, 3, 4) above and below the notes. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

Varianti al N° 5. | Variantes al N° 5.

Two variants of exercise 5 are provided. Variant a) is a single system of piano accompaniment, similar in structure to the main score but with a different melodic line in the treble clef. Variant b) is a single system of piano accompaniment featuring complex rhythmic patterns, including triplets and quintuplets, indicated by the numbers 3 and 5 above the notes.

6.

5 2 1 5 2 1 5 2 1 5 2

7.

Do

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

Re b

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

Re

Mi b

continuare la progressione ascendente.

continuar la progresión ascendente.

8.

First system of musical notation, measures 1-2. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. The music features complex chordal textures with many accidentals.

Second system of musical notation, measures 3-4. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Continuation of the complex chordal texture.

Third system of musical notation, measures 5-6. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Continuation of the complex chordal texture.

Fourth system of musical notation, measures 7-8. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. The tempo and meter change to 2/2.

Fifth system of musical notation, measures 9-10. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Continuation of the 2/2 music.

Sixth system of musical notation, measures 11-12. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Continuation of the 2/2 music, ending with a fermata.



1.

2. m.d.

(\*) Esercitarsi usando anche gli accordi seguenti:

(\*) Ejercitarse usando tambien los acordes siguientes:

3.

continuare la progressione  
continuar la progresión

Varianti al N° 3. | Variantes al N° 3.

a)

continuare la progressione come al N° 3.  
continuar la progresión como en el N° 3.

b)

c)

d)

e)

4.

continuare la progressione  
continuar la progresión

5.

6. Do

First system of exercise 6, treble clef. It features a melodic line with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with fingerings (5, 3, 2, 1, 5, 1, 5). The key signature has one sharp (F#).

Reb

Second system of exercise 6, bass clef. It features a melodic line with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with fingerings (5, 3, 2, 1, 5, 1, 5). The key signature has two flats (Bb, Eb). The system ends with the text "ecc. etc." and a final flourish.

7. Do

First system of exercise 7, treble clef. It features a melodic line with slurs and fingerings (1, 2, 3, 5, 1, 1, 1, 1, 1, 5, 5, 5, 5) and a bass line with fingerings (5, 3, 2, 1, 5, 5, 5, 5, 5, 5, 5, 5). The key signature has one sharp (F#).

Reb

Second system of exercise 7, bass clef. It features a melodic line with slurs and a bass line with slurs. The key signature has two flats (Bb, Eb). The system ends with the text "ecc. etc." and a final flourish.

8. Do

First system of exercise 8, treble clef. It features a melodic line with slurs and fingerings (1, 1, 1, 1, 5, 5, 5, 5) and a bass line with fingerings (5, 1, 1, 1, 1, 1, 1, 1). The key signature has one sharp (F#). The system ends with the text "ecc. etc." and a final flourish.

Reb

Second system of exercise 8, bass clef. It features a melodic line with slurs and fingerings (1, 1, 1, 1, 5, 5, 5, 5) and a bass line with slurs. The key signature has two flats (Bb, Eb). The system ends with the text "ecc. etc." and a final flourish.

9.

First system of exercise 9, grand staff. It features a treble clef with triplets and a bass clef with triplets. The key signature has one sharp (F#).

Second system of exercise 9, grand staff. It features a treble clef and a bass clef with slurs. The key signature has one sharp (F#).

Third system of exercise 9, grand staff. It features a treble clef with chords and a bass clef with chords. The key signature has one sharp (F#).

10.

ecc.  
etc.

Fine della 3<sup>a</sup> ed ultima parte.  
Fin de tercera y ultima parte.

# I Grandi Classici per i giovani pianisti

La collana "I Grandi Classici per i giovani pianisti" fu ideata e realizzata, alcuni decenni fa, da quel geniale didatta e musicista che fu Ettore Pozzoli che ne curò anche i primi fascicoli. L'interesse crescente degli insegnanti e dei giovani all'inizio dello studio nei confronti di questa collana ha indotto Casa Ricordi a riprenderla e a proseguirla. Sono così nati:

**Il mio primo Albeniz**  
6 Pezzi facili (Rattalino)  
(E. R. 2738)

**Il mio primo Bach**  
12 Pezzi facili (Pozzoli)  
Fascicolo I  
(E. R. 1951)  
11 Pezzi facili (Riboli)  
Fascicolo II  
(E. R. 2741)

**Il mio primo Beethoven**  
12 Pezzi facili (Pozzoli)  
Fascicolo I  
(E. R. 1952)  
14 Pezzi facili (Rattalino)  
Fascicolo II  
(E. R. 2747)

**Il mio primo Chopin**  
8 Pezzi facili (Pozzoli)  
(E. R. 2446)

**Il mio primo Ciaikowski**  
9 Pezzi facili (Pozzoli)  
(E. R. 2599)

**Il mio primo Clementi**  
18 Pezzi facili (Pozzoli)  
(E. R. 1953)

**Il mio primo Debussy**  
8 Pezzi facili (Demus)  
(E. R. 2730)

**Il mio primo Granados**  
8 Pezzi facili (Rattalino)  
(E. R. 2788)

**Il mio primo Grieg**  
7 Pezzi facili (Pozzoli)  
(E. R. 2600)

**Il mio primo Haendel**  
12 Pezzi facili (Pozzoli)  
(E. R. 1954)

**Il mio primo Haydn**  
9 Pezzi facili (Rattalino)  
(E. R. 2744)

**Il mio primo Liszt**  
9 Pezzi facili (Rattalino)  
(E. R. 2702)

**Il mio primo Mendelssohn**  
11 Pezzi facili (Pozzoli)  
(E. R. 2447)

**Il mio primo Mozart**  
12 Pezzi facili (Pozzoli)  
Fascicolo I  
(E. R. 1955)  
16 Pezzi facili (Rattalino)  
Fascicolo II  
(E. R. 2778)

**Il mio primo Scarlatti**  
13 Sonate facili (Risaliti)  
(E. R. 2762)

**Il mio primo Schubert**  
15 Pezzi facili (Pozzoli)  
(E. R. 1956)

**Il mio primo Schumann**  
18 Pezzi facili (Pozzoli)  
(E. R. 1957)

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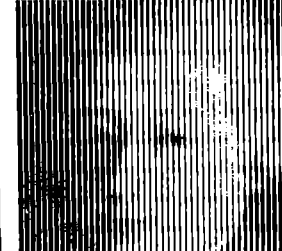


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**Jacopo Tore**

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