CZERNY

Op. 599

IL PRIMO MAESTRO DI PIANOFORTE

100 STUDI GIORNALIERI

RIVEDUTO DA

GINO ENRICO MORONI

N. 14651

PROPRIETÀ DEGLI EDITORI PER TUTTI I PAESI

CARISCH S. A. - MILANO

1949

PREFAZIONE

L'opera 599 dello Czerny, è un volume della massima importanza, tanto da renderlo indispensabile a quelle giovani reclute che aspirano a diventare un giorno, pianisti, o buoni appassionati dell'arte pianistica. Questo libro è molto utile dal lato pratico, e ciò spiega la sua diffusa notorietà, poichè è stato studiato e disposto in maniera che l'allievo non trovi sbalzi di tecnicismo, pur passando attraverso tutte quelle difficoltà che sono necessarie per poi intraprendere, senza grandi sorprese, gli studi dello stesso Czerny e di altri autori.

Raccomando che l'allievo non trascuri sin dall'inizio la precisione delle note, del ritmo e dei segni d'espressione, ed in special modo la numerica; solo osservando scrupolosamente tutte queste norme potrà essere sicuro di avvantaggiarsi, nello studio di questi esercizi, con la massima celerità.

GINO ENRICO MORONI

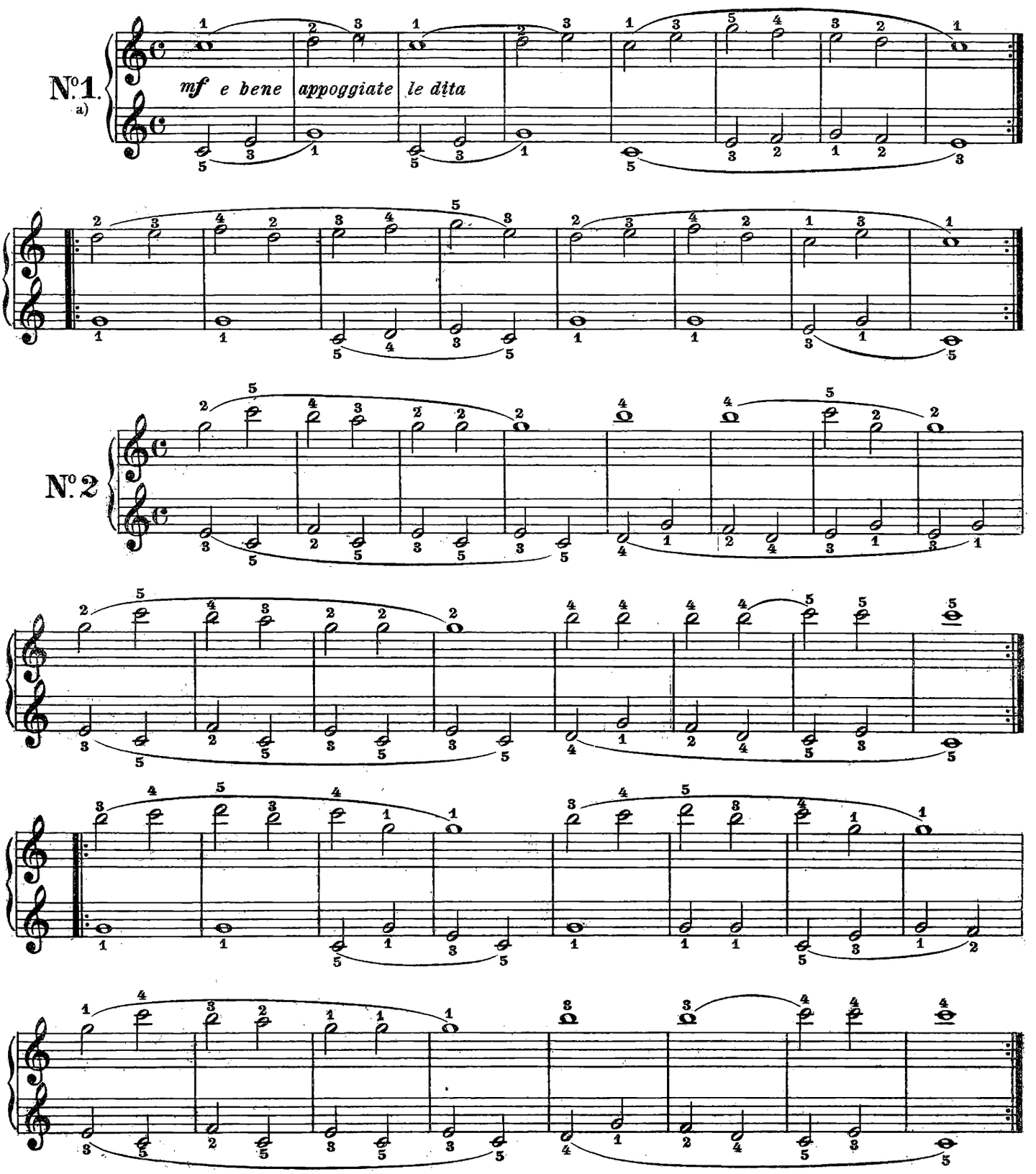
Gennaio 1941

100 STUDI GIORNALIERI

Nuova Edizione riveduta e corretta
da Gino Enrico Moroni

C. CZERNY
Op.599

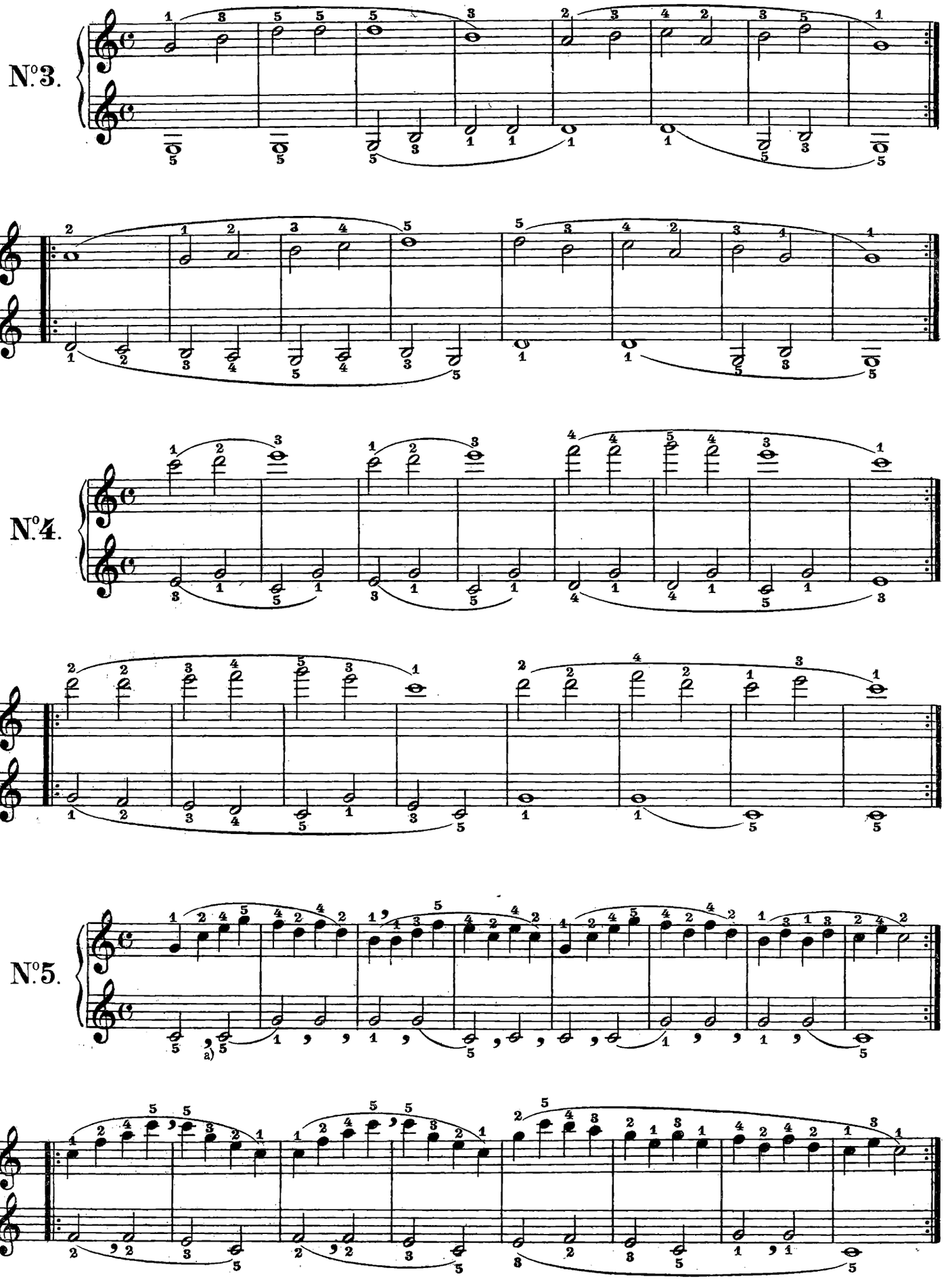
Primi esercizi per la conoscenza delle note.



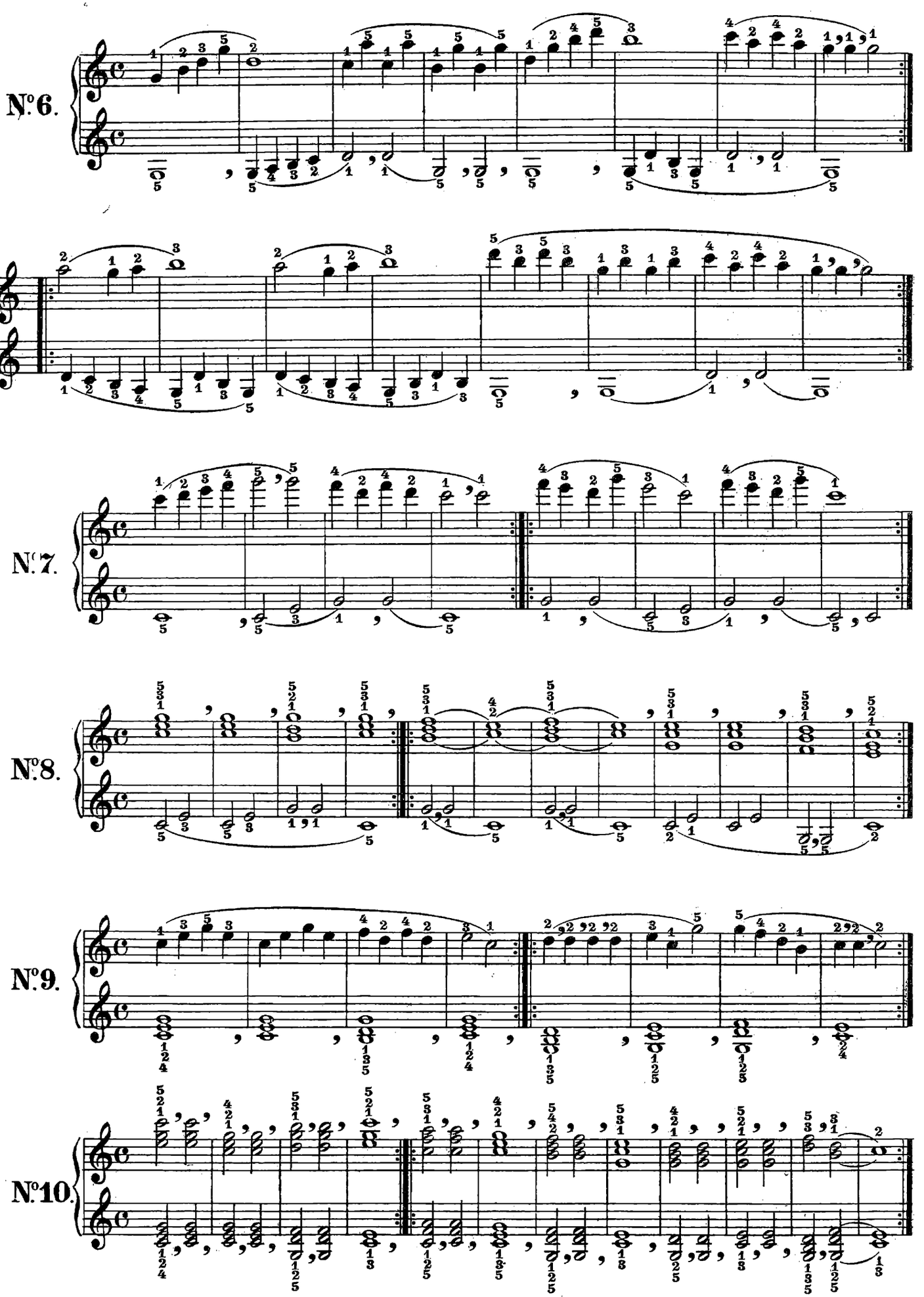
a) La velocità degli esercizi dall' 1 al 42 dipenderà dalla facilità di mano dell'allievo.

Deposto a termini di legge.
Carisch S.A., Editori, Milano.

14651

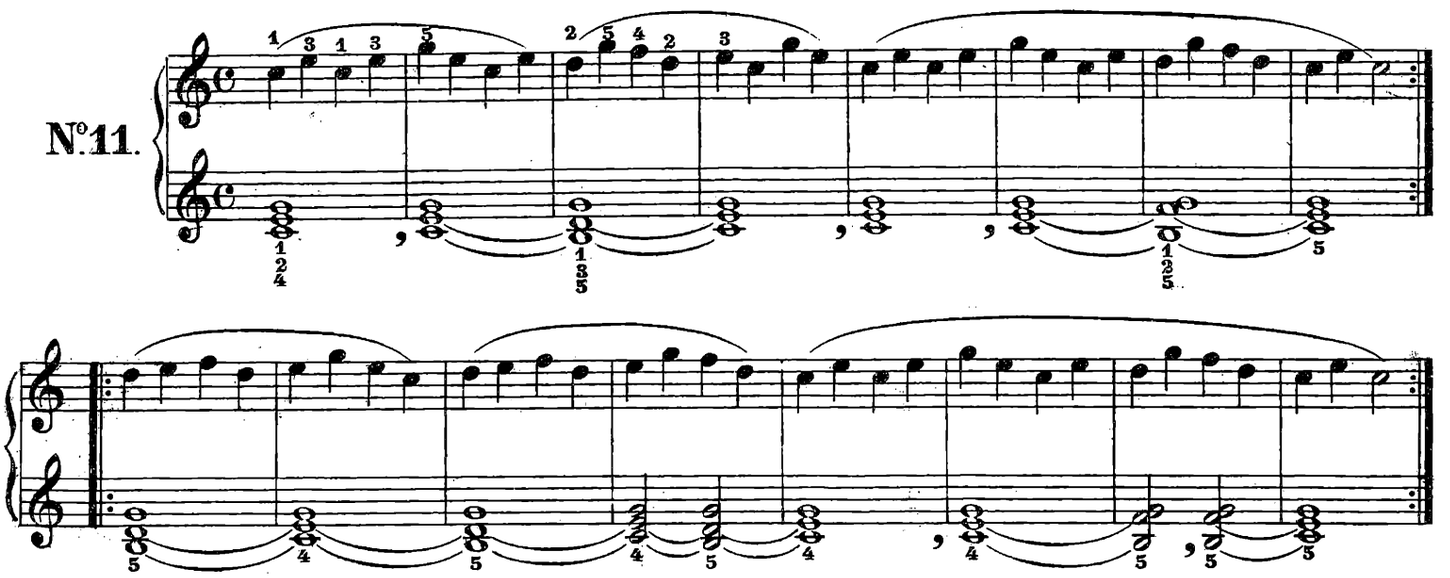


a) La virgola (𝄾) indica il momento esatto di alzare la mano.

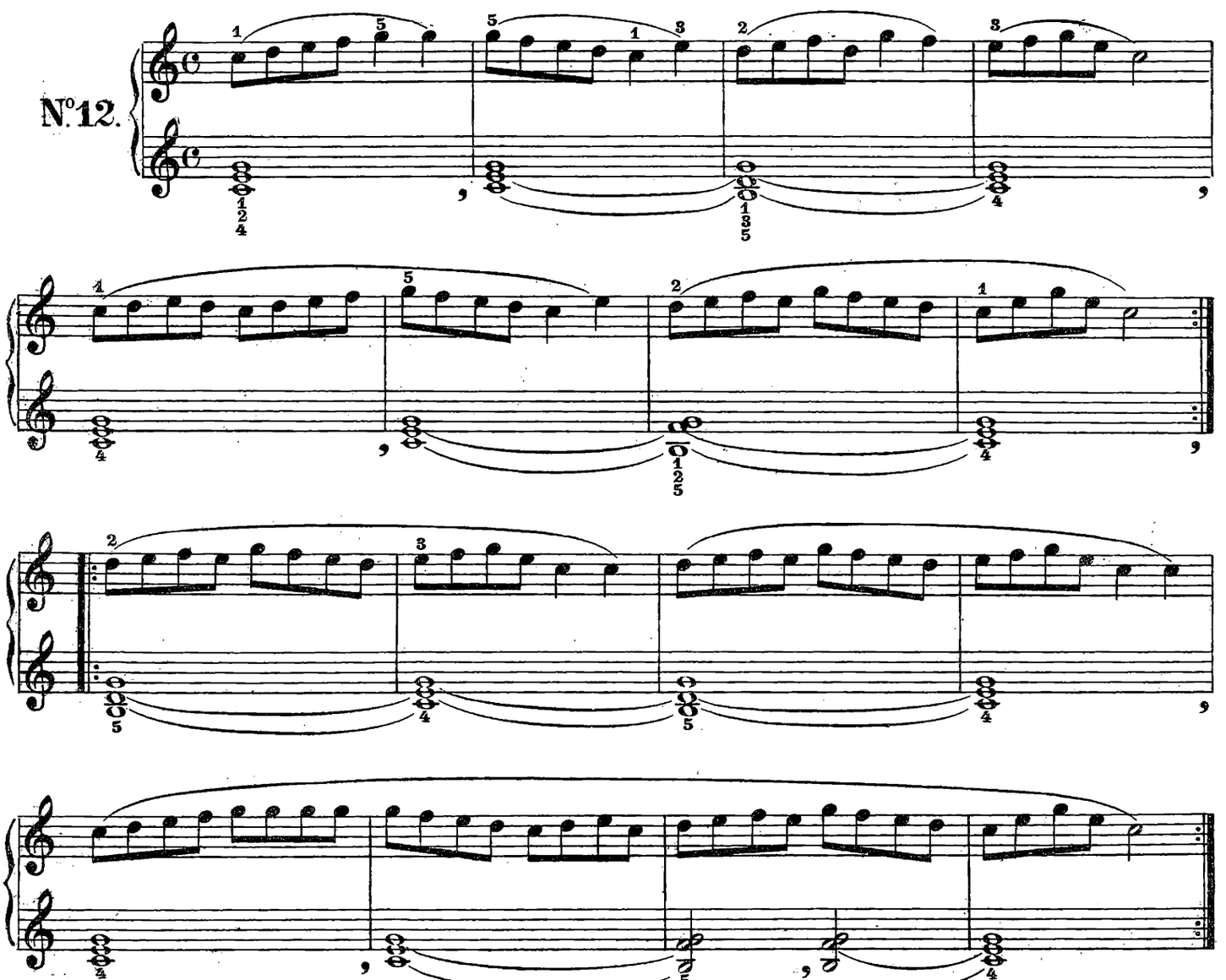

№6.
№7.
№8.
№9.
№10.

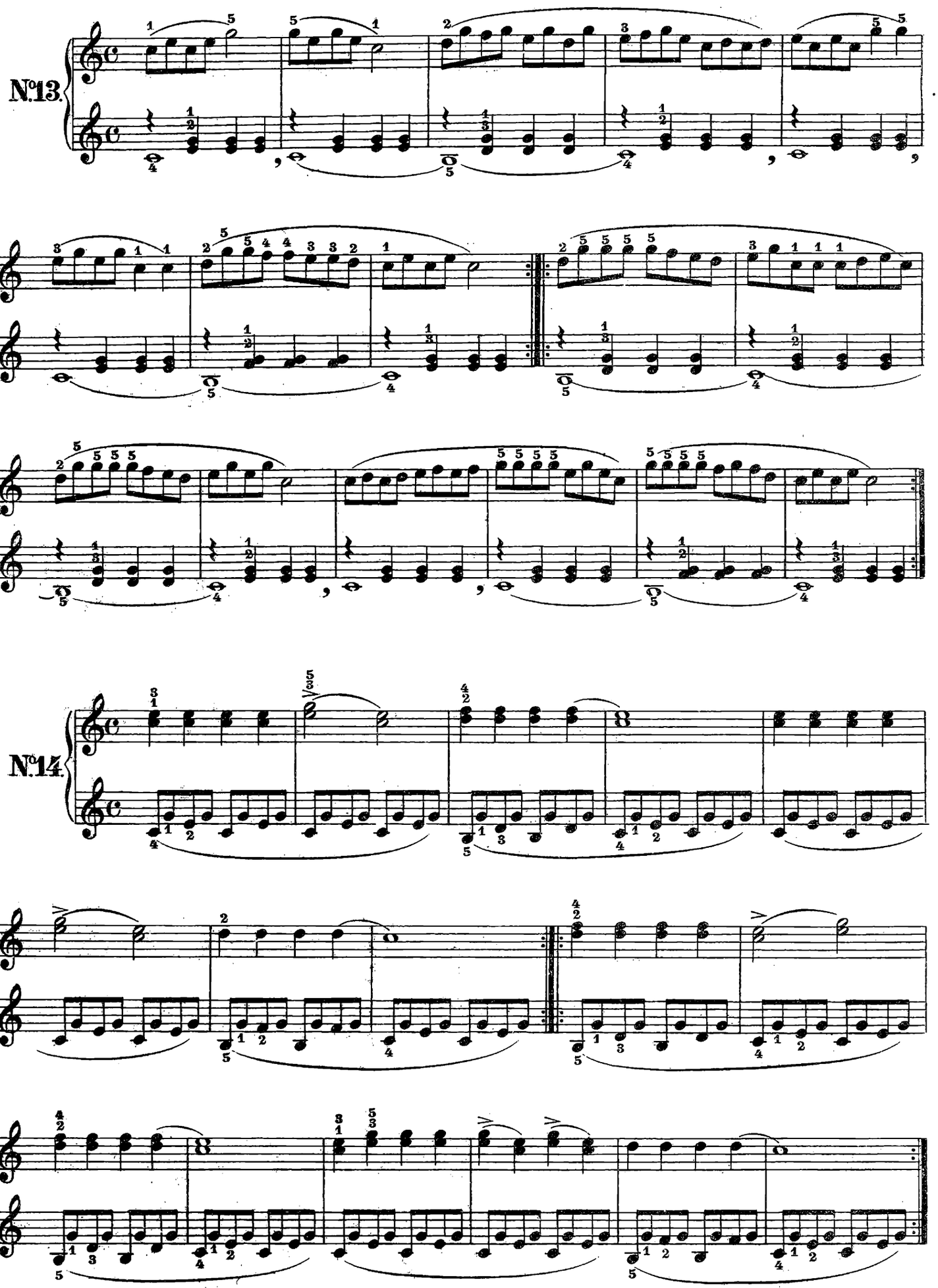
Esercizi per le cinque dita tenendo ferma la mano.

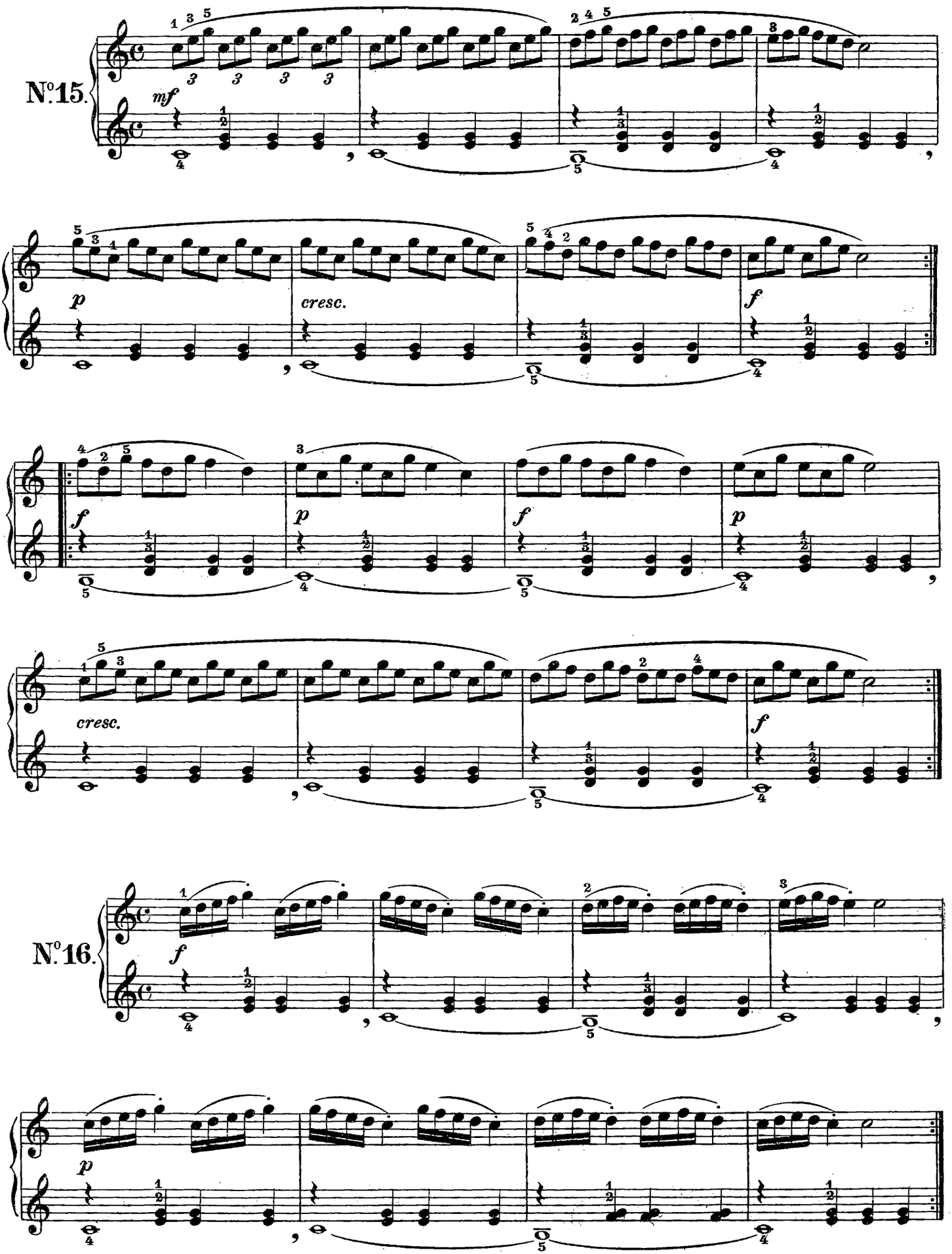
N°11.

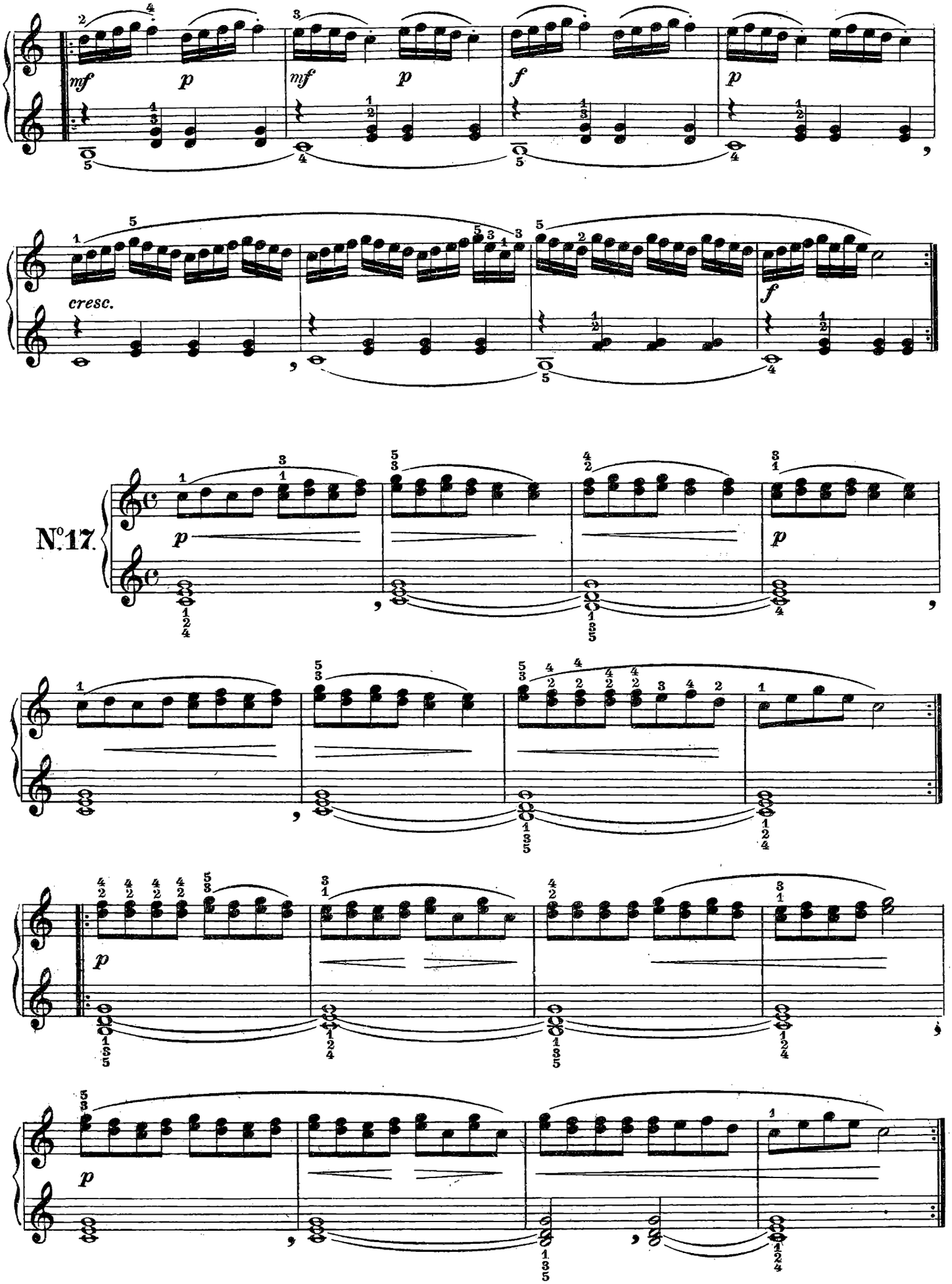


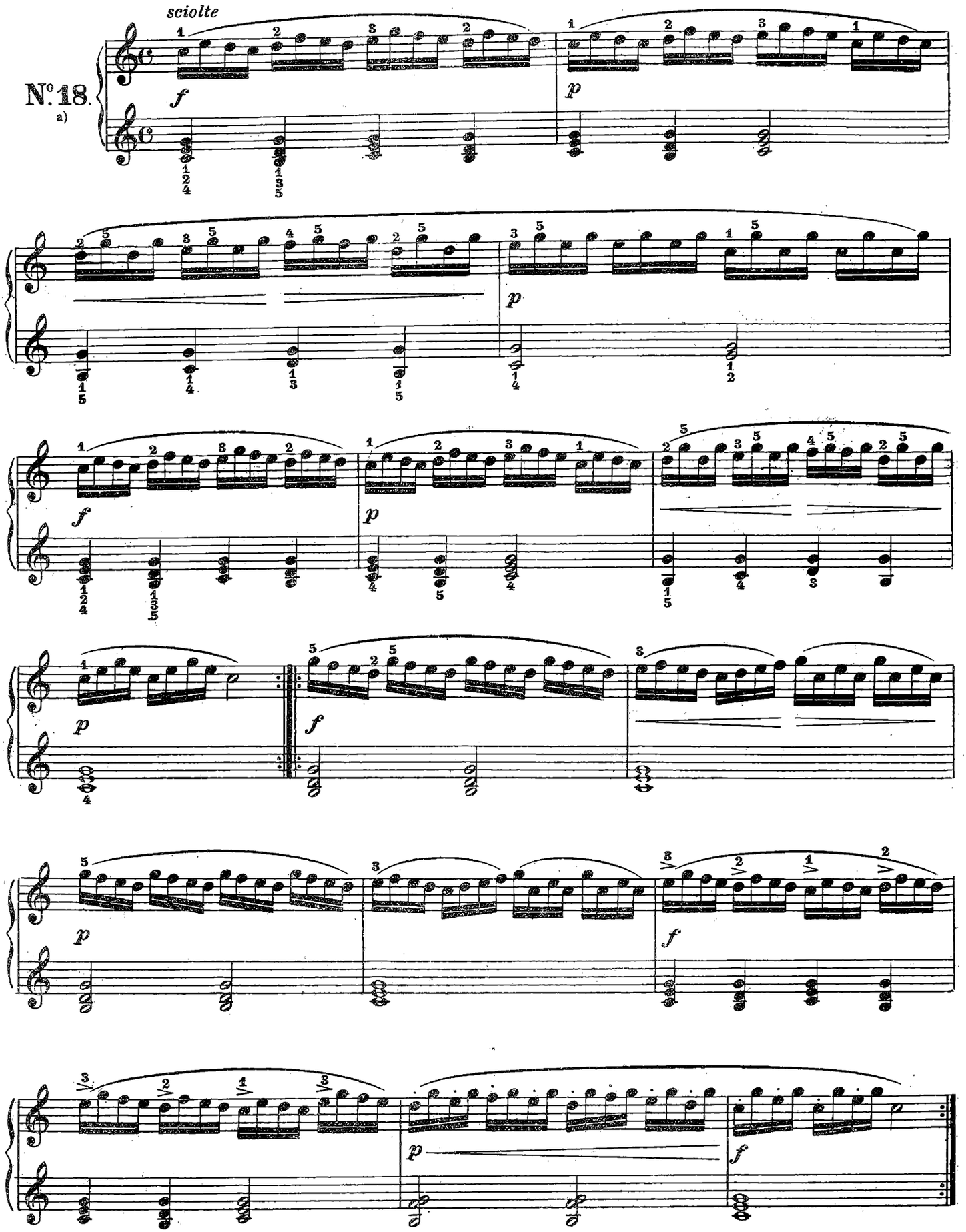
N°12.




№13.
№14.

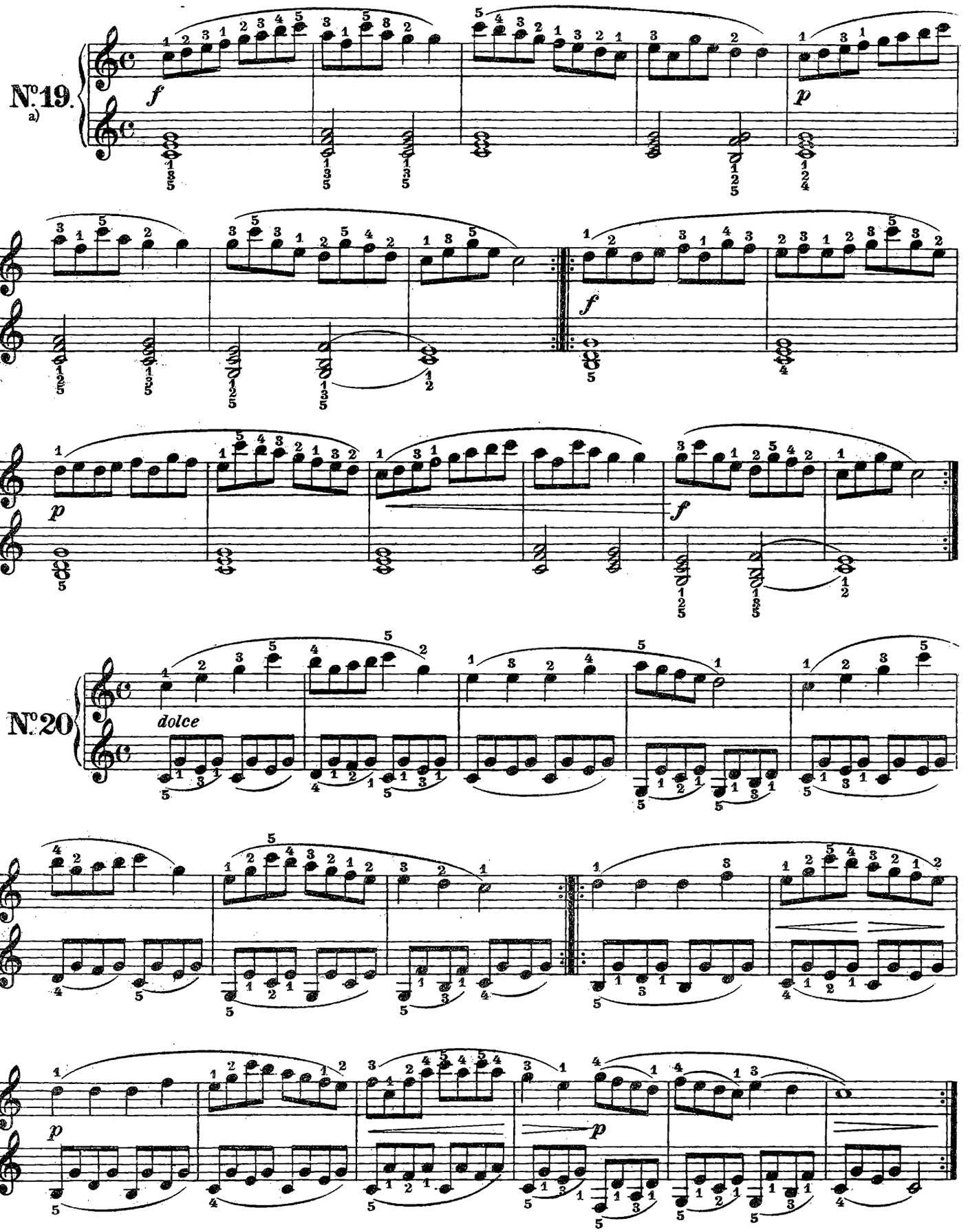

N°15.
mf
p
cresc.
f
p
f
p
f
cresc.
f
N°16.
f
p


mf
p
mf
p
f
p
cresc.
f
N°17.
p
p
p
p

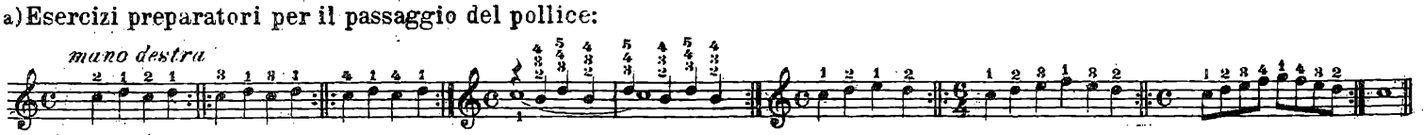


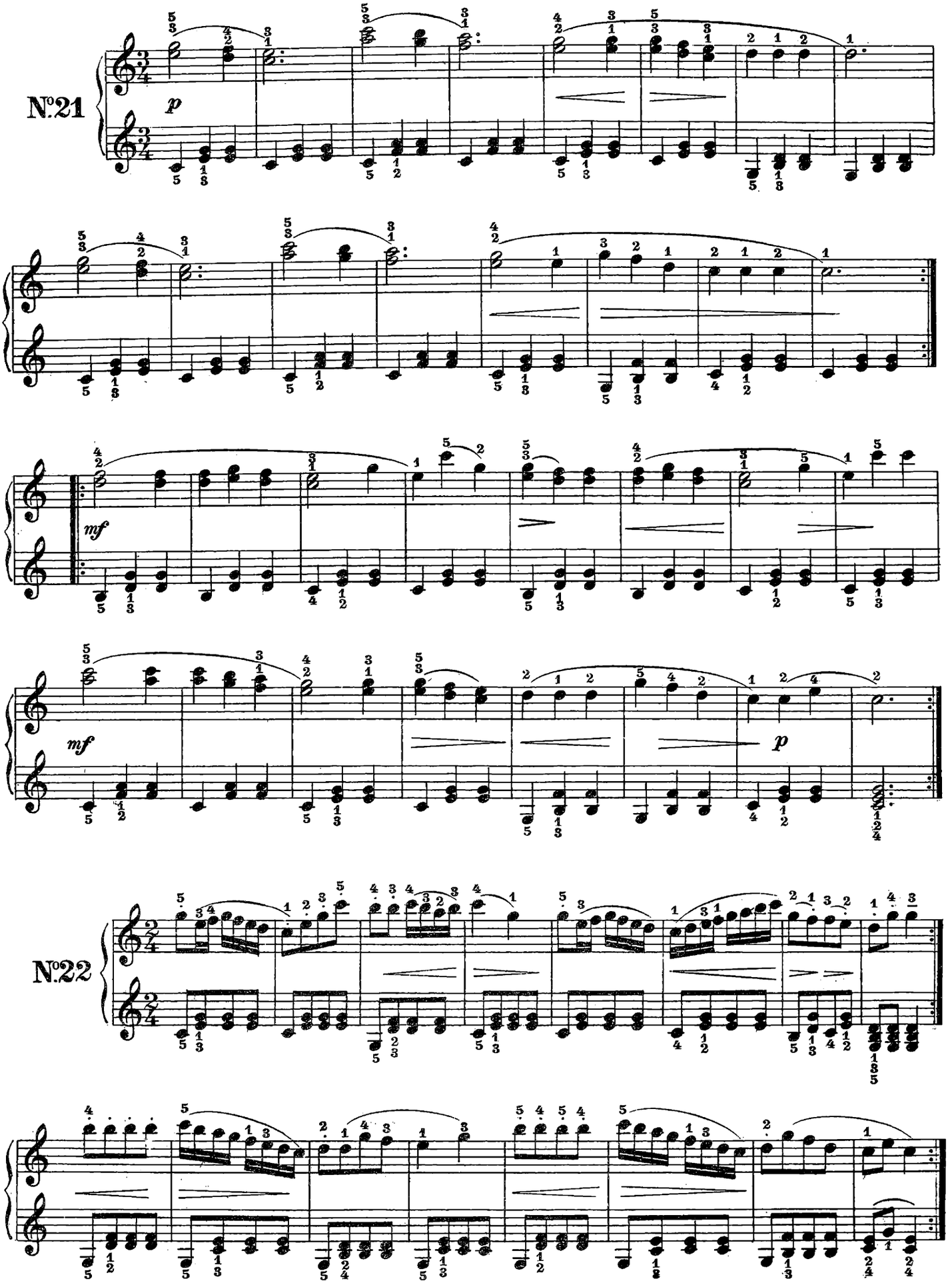
a) Gli esercizi di agilità, (scale, arpeggi) si eseguiscano dapprima leggeri, uguali, sciolti, poi, poco a poco, più forti e legati.

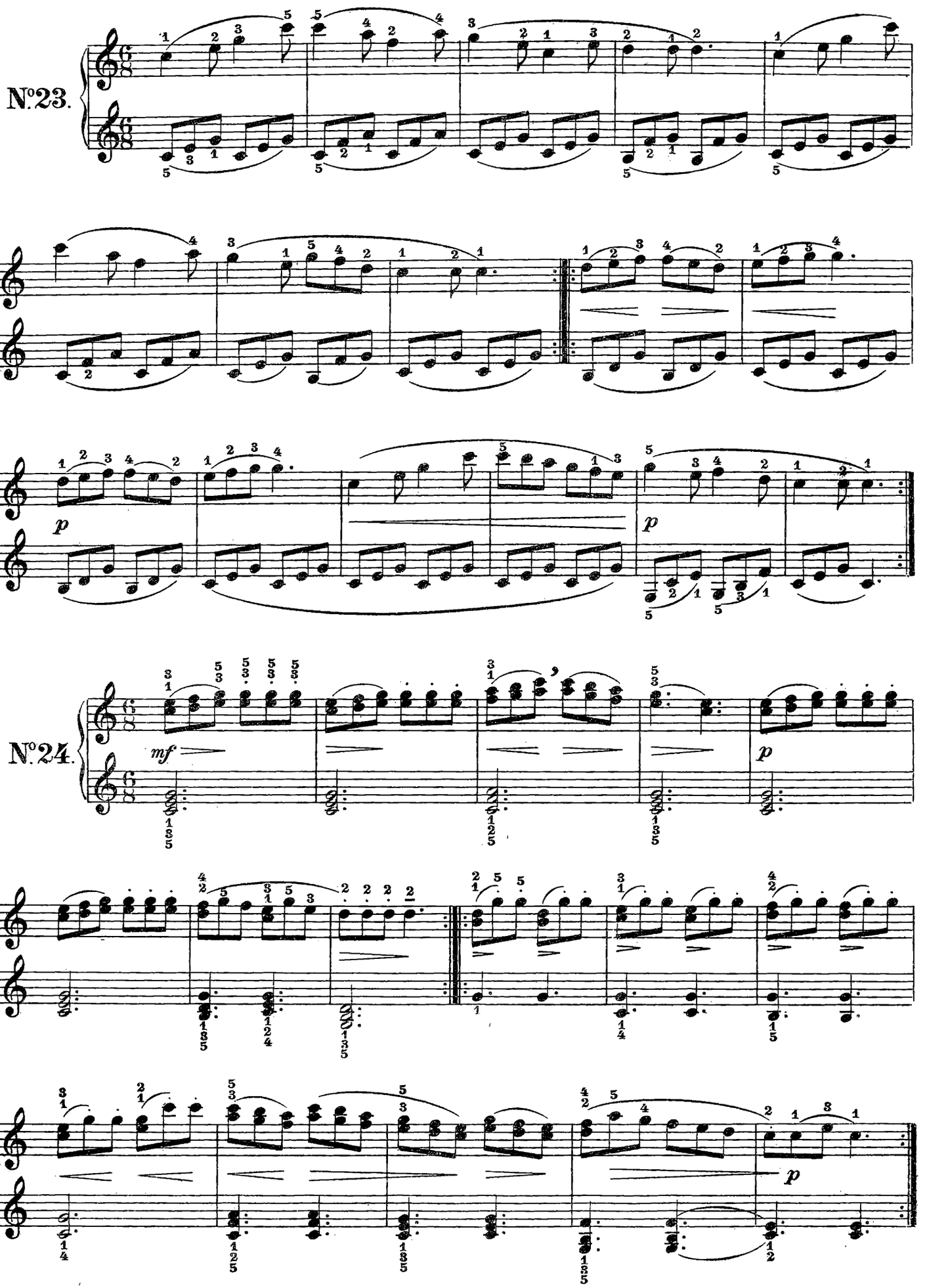
Esercizi nei limiti dell'ottava, coi soli tasti bianchi

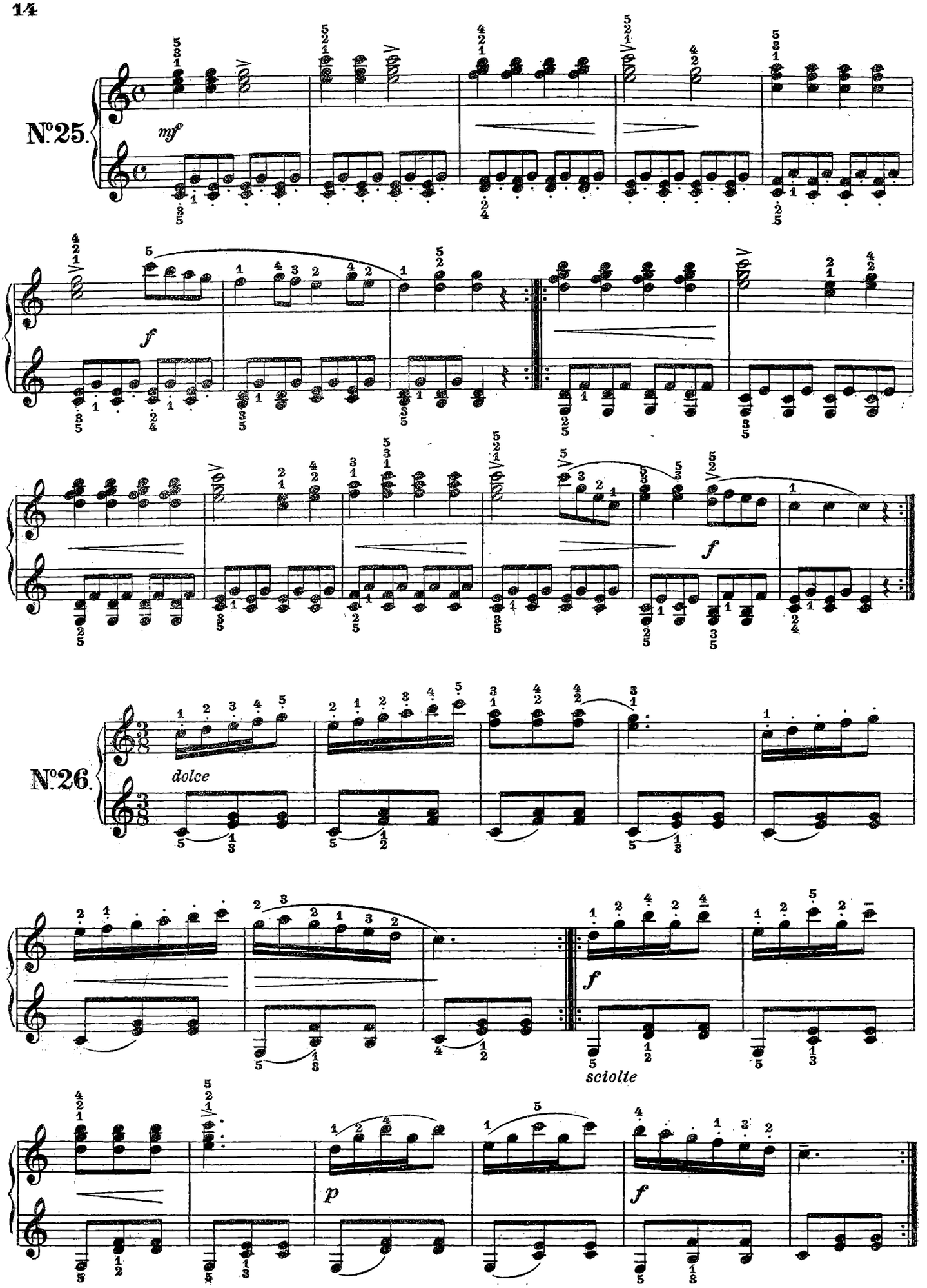


a) Esercizi preparatori per il passaggio del pollice:

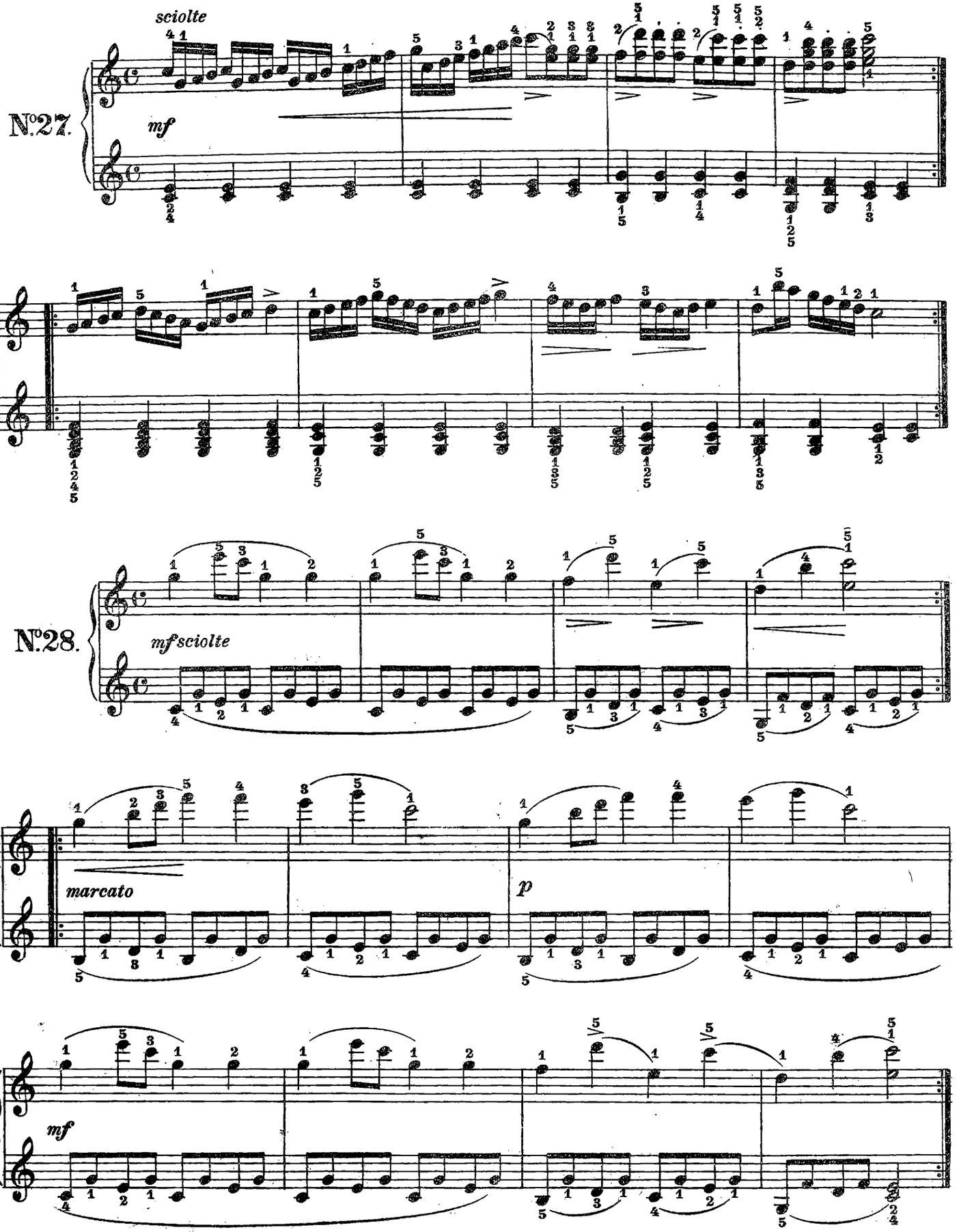


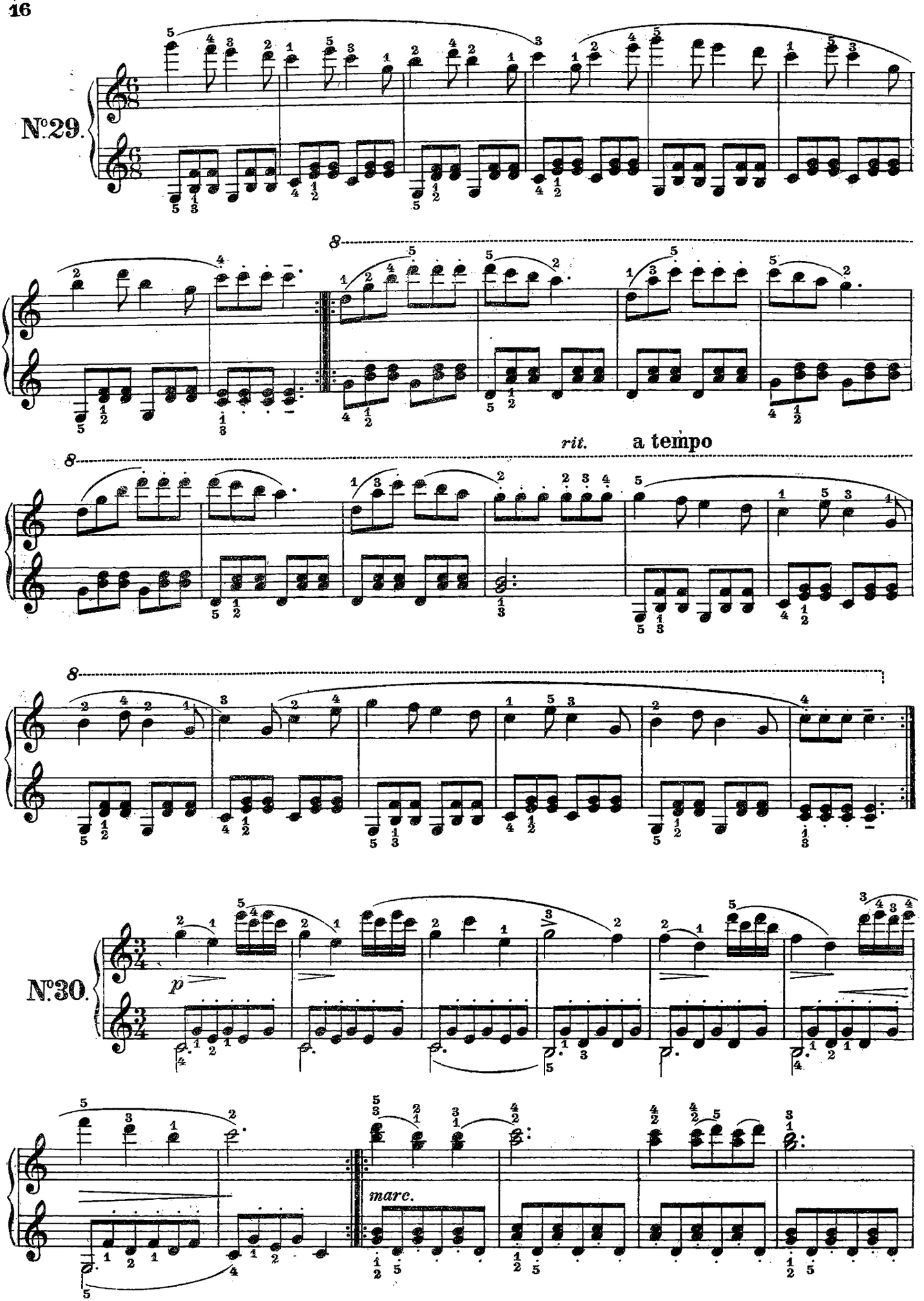

N°21
p
mf
mf
p
N°22

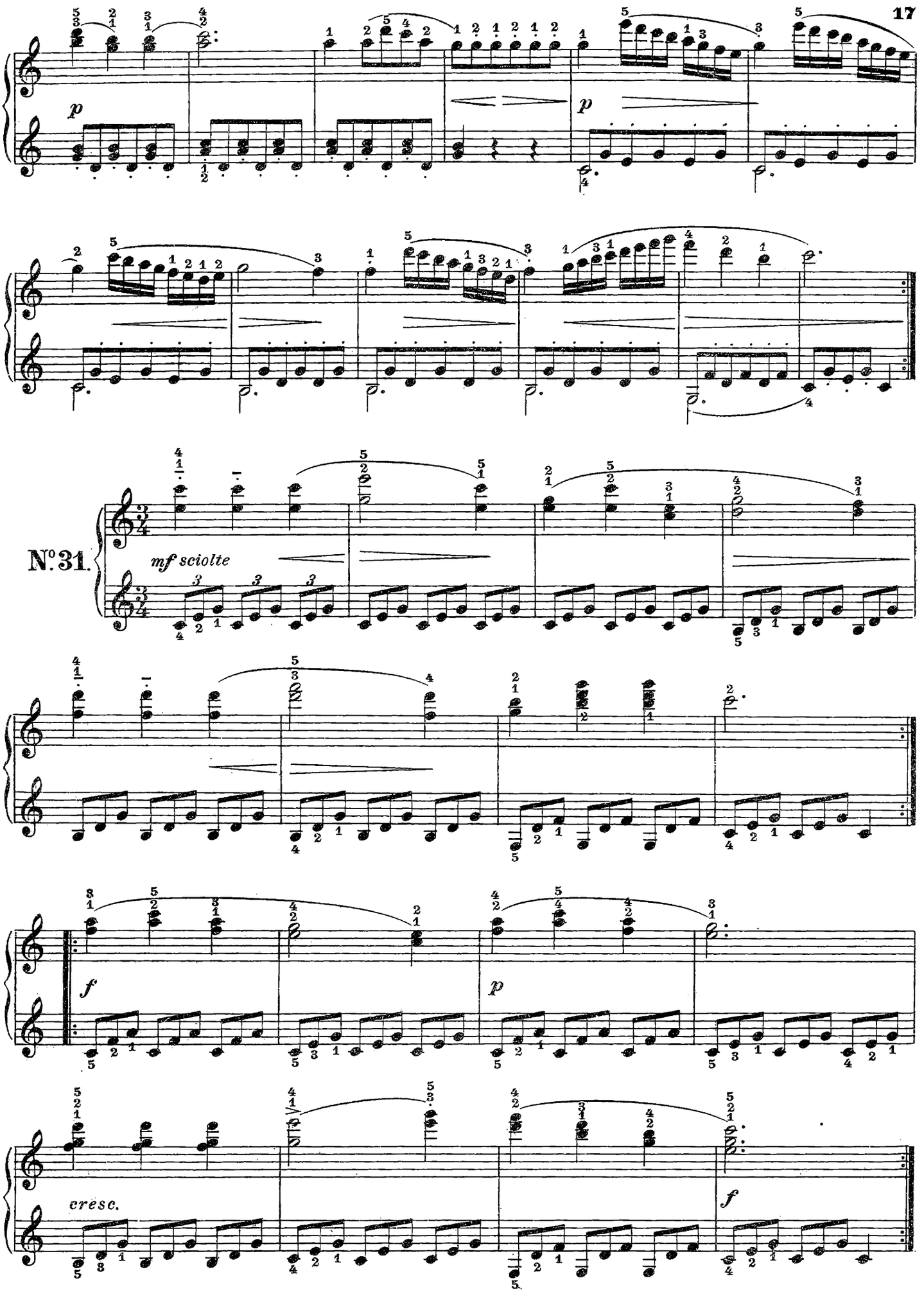

N°23.
p
p
N°24.
mf
p
p


N°25.
mf
f
f
N°26.
dolce
f
sciolte
p
f

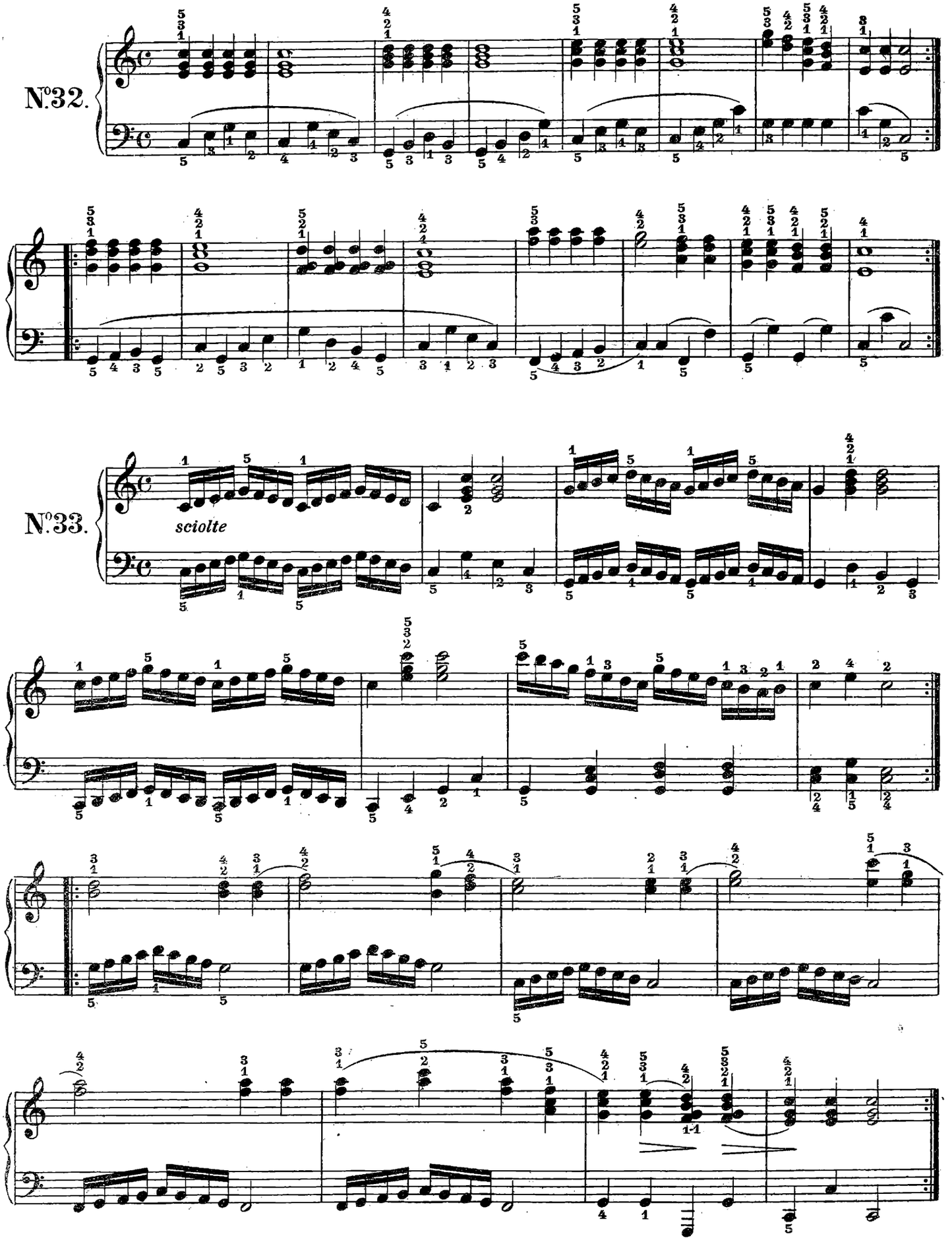
Esercizi con estensione che oltrepassa i limiti dell'ottava, sui soli tasti bianchi

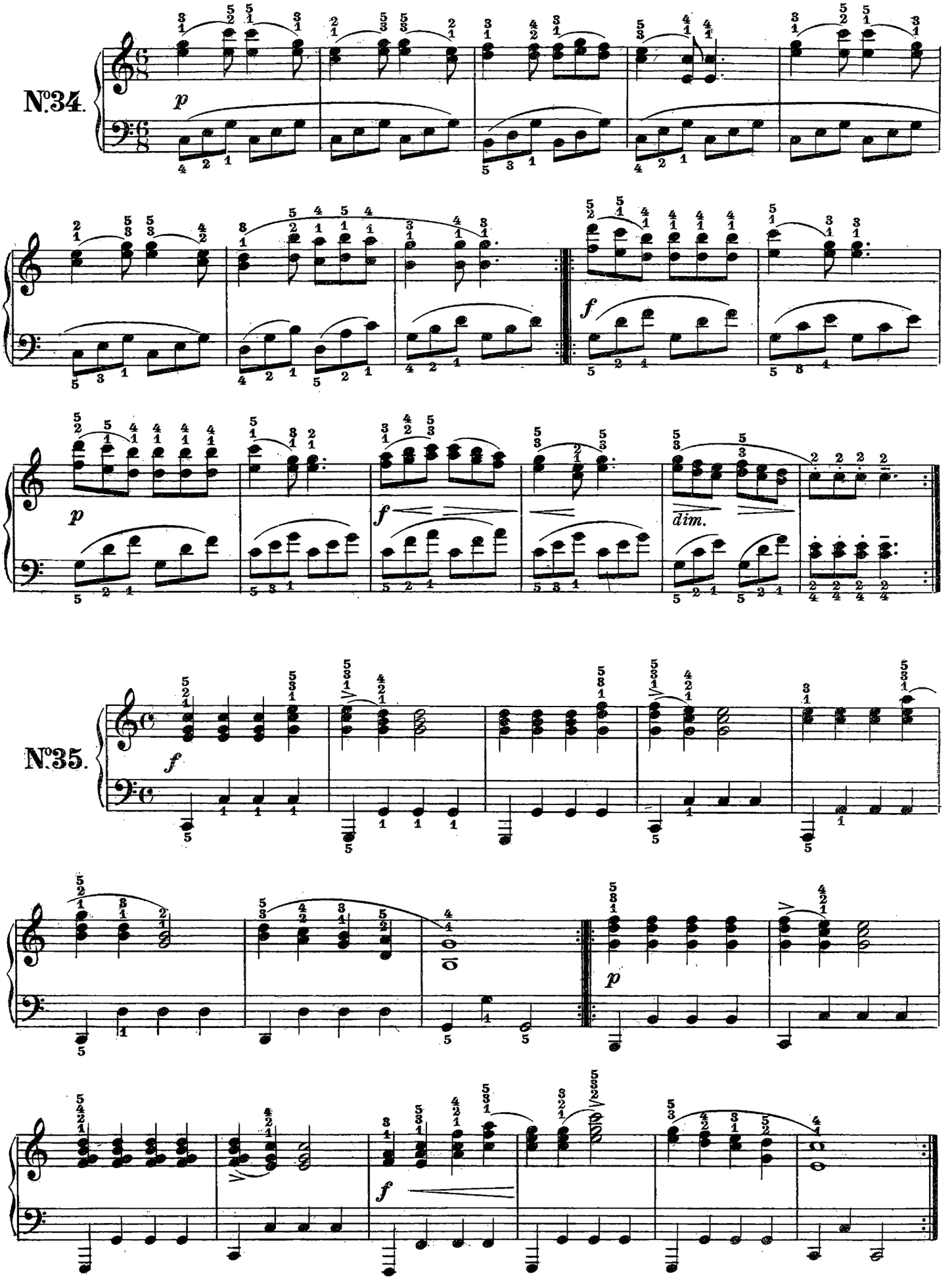



No.29.
rit.
a tempo
No.30.
p
marc.

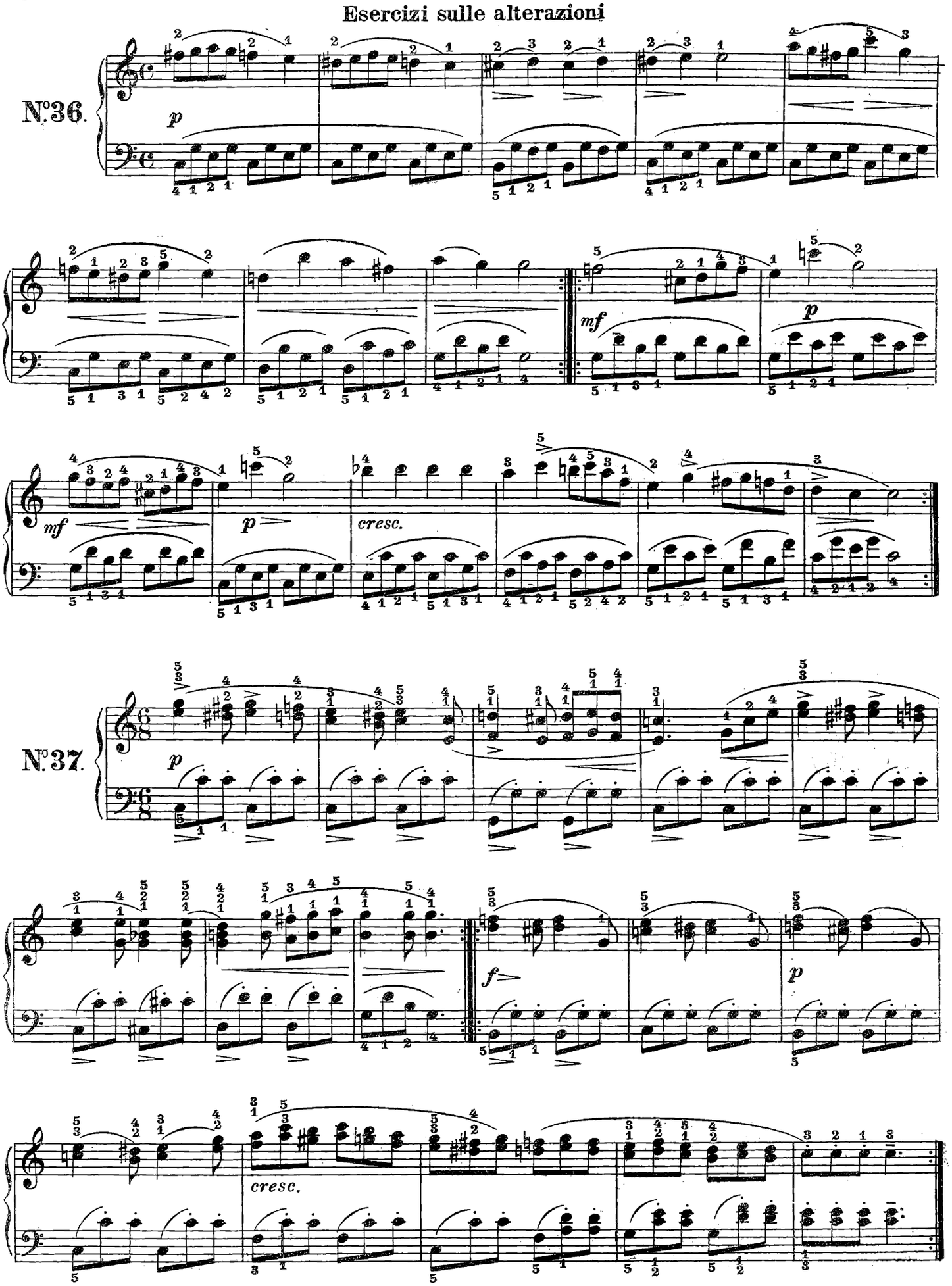

p
p
No. 31.
mf sciolte
f
p
cresc.
f

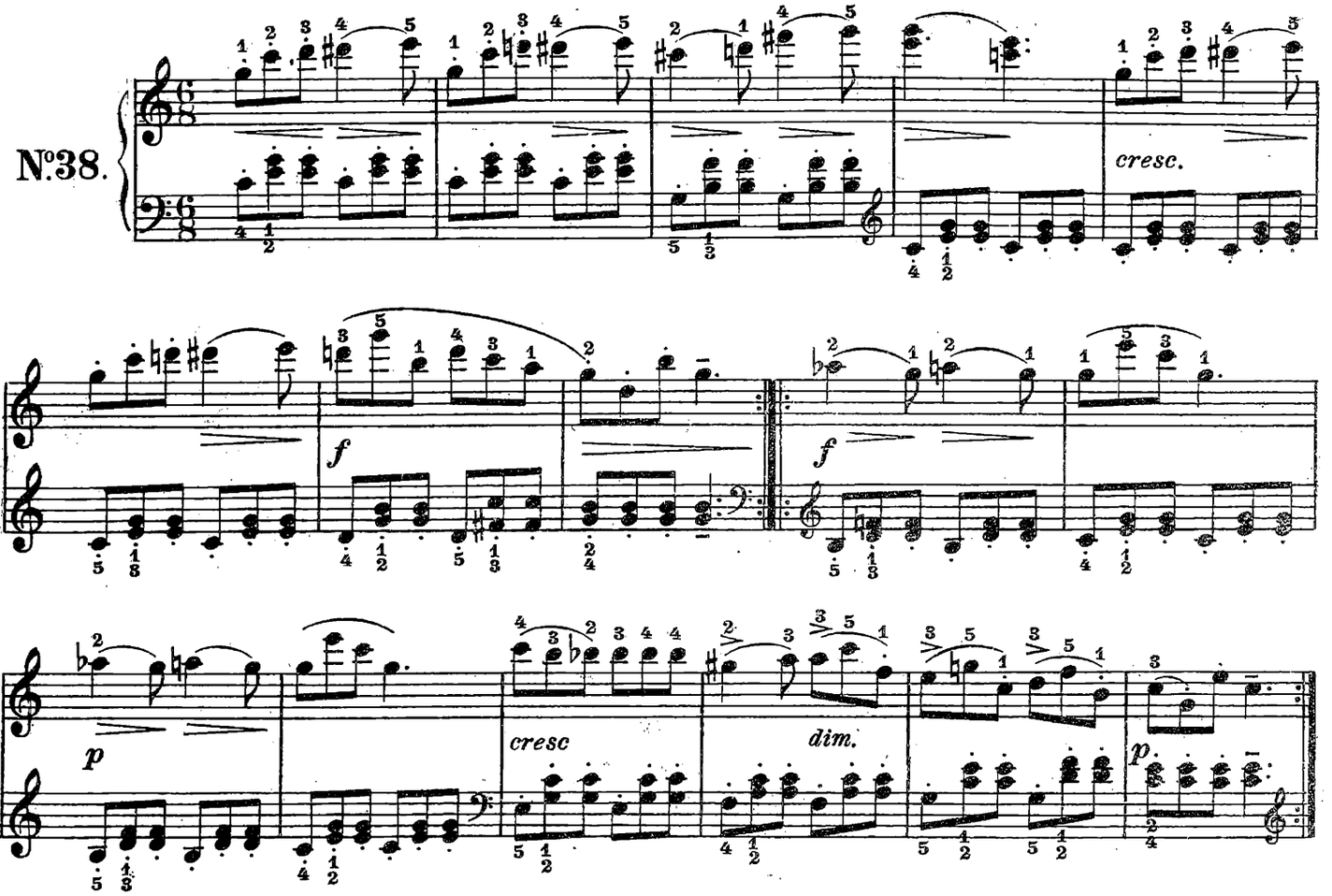
Esercizi con la chiave di basso nella mano sinistra.



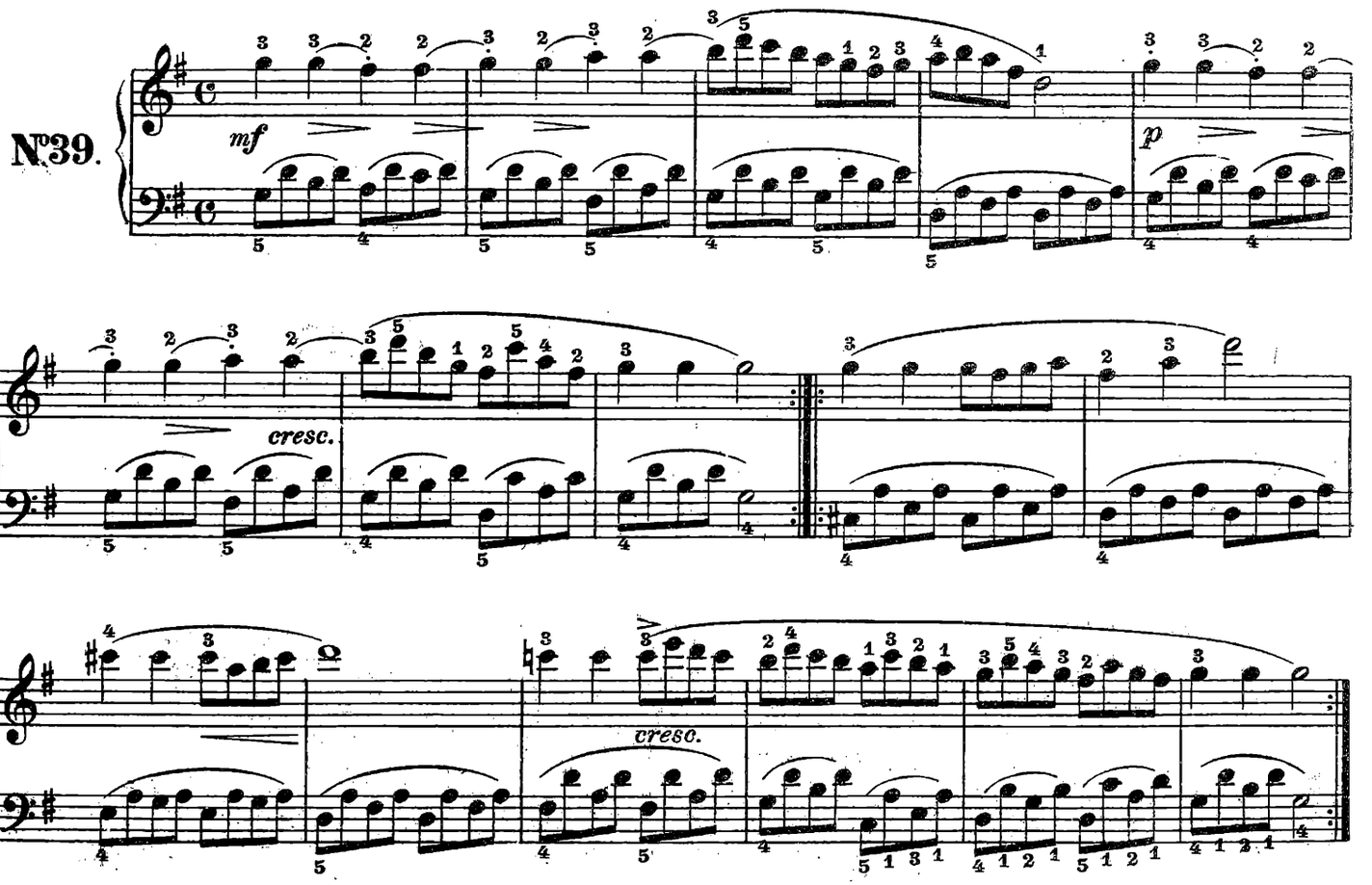

N°34.
p
f
p
f
dim.
N°35.
f
p
f

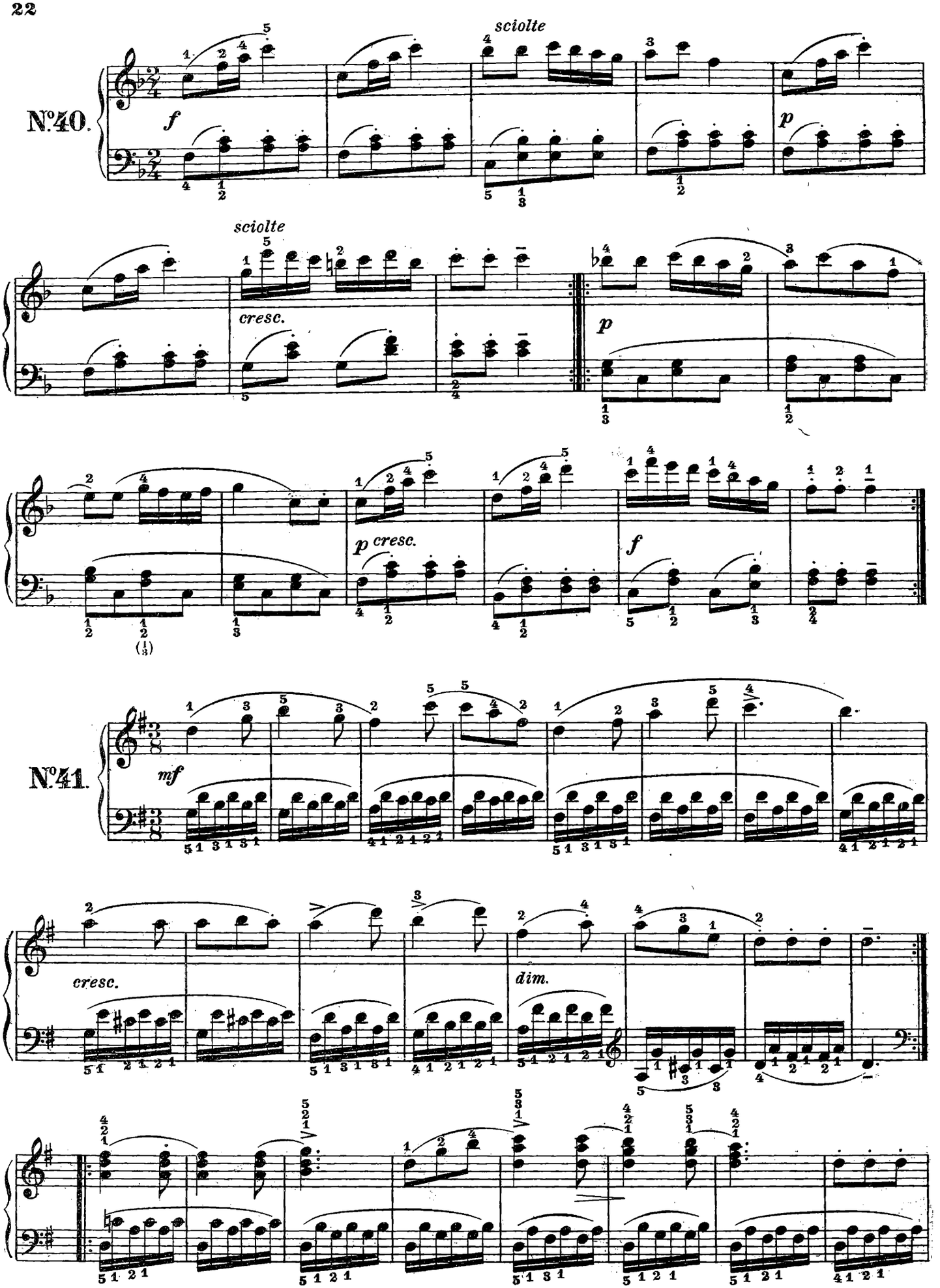
Esercizi sulle alterazioni

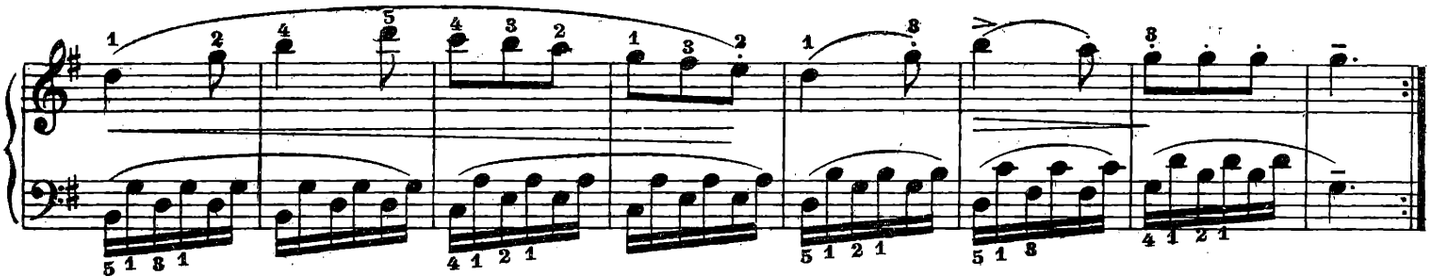




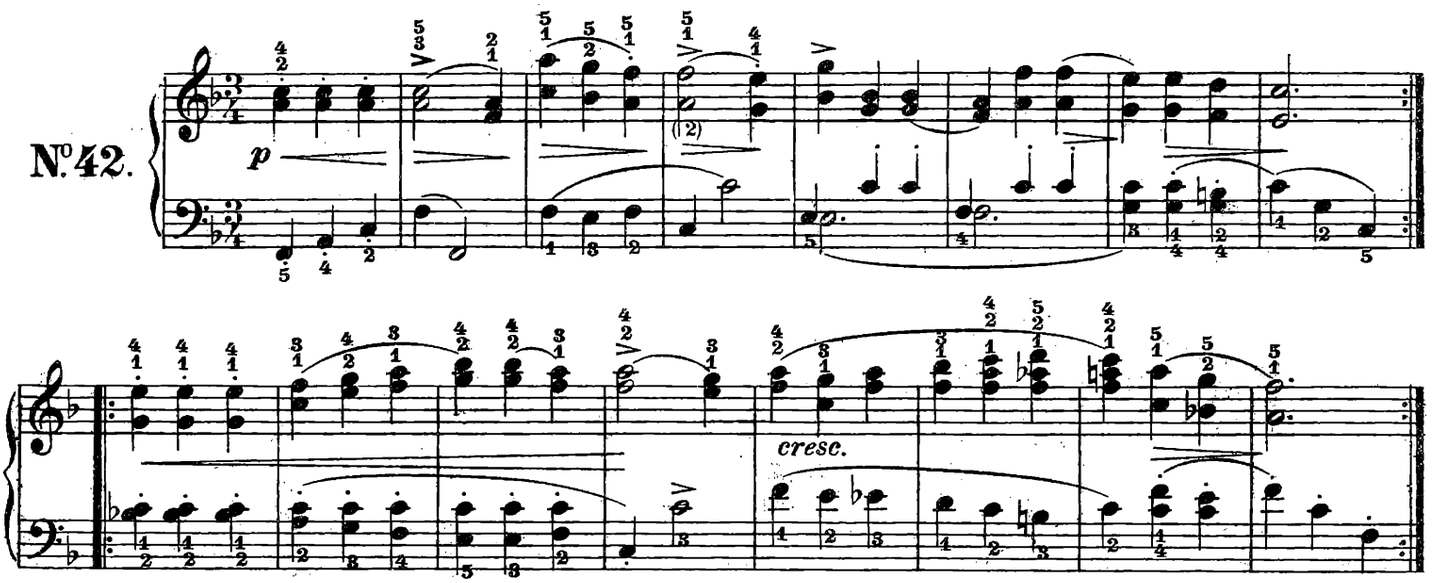
Esercizi nei toni facili.




sciolte
N°40.
f
p
sciolte
cresc.
p
p cresc.
f
N°41.
mf
cresc.
dim.



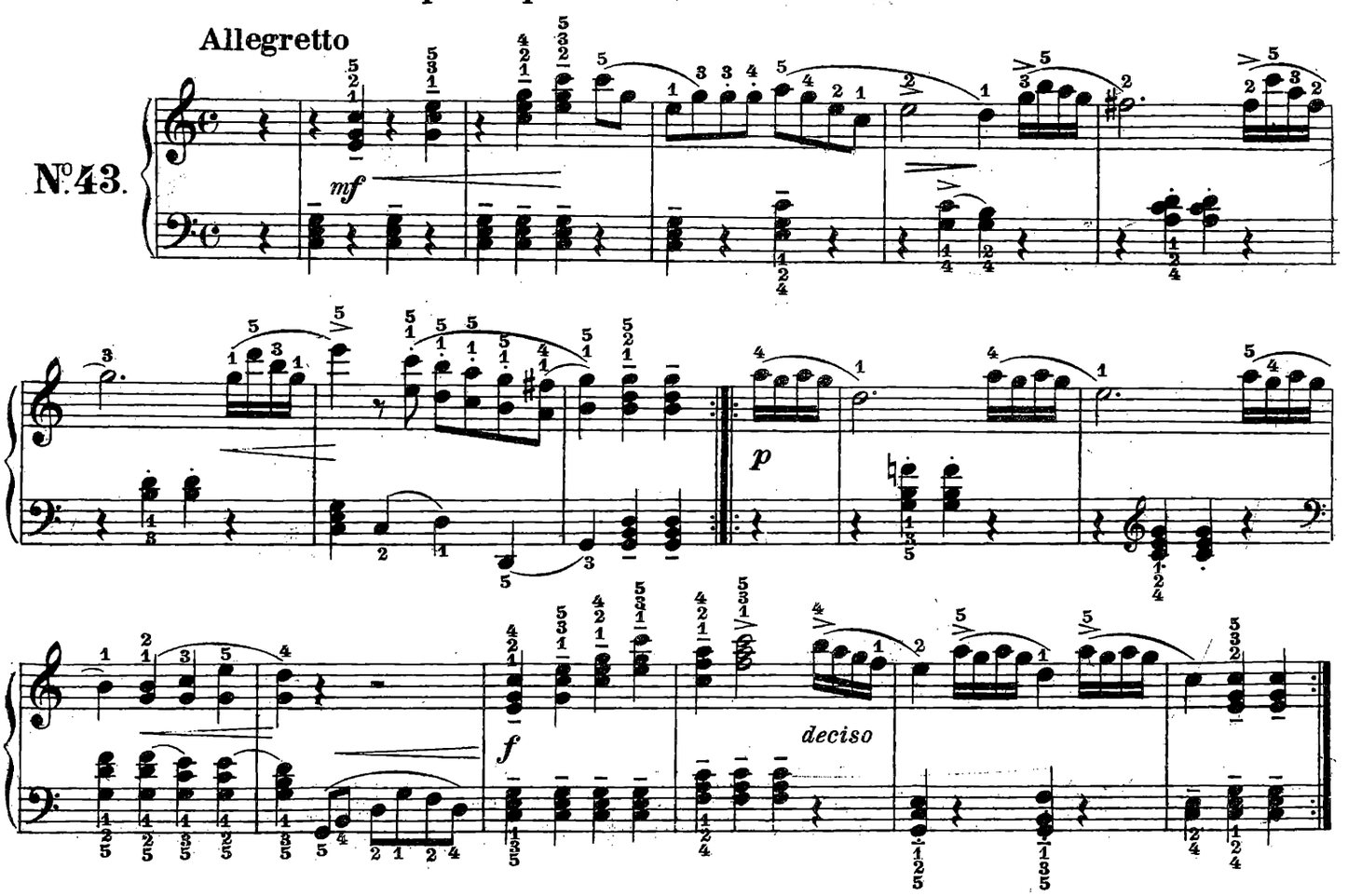
N°42.

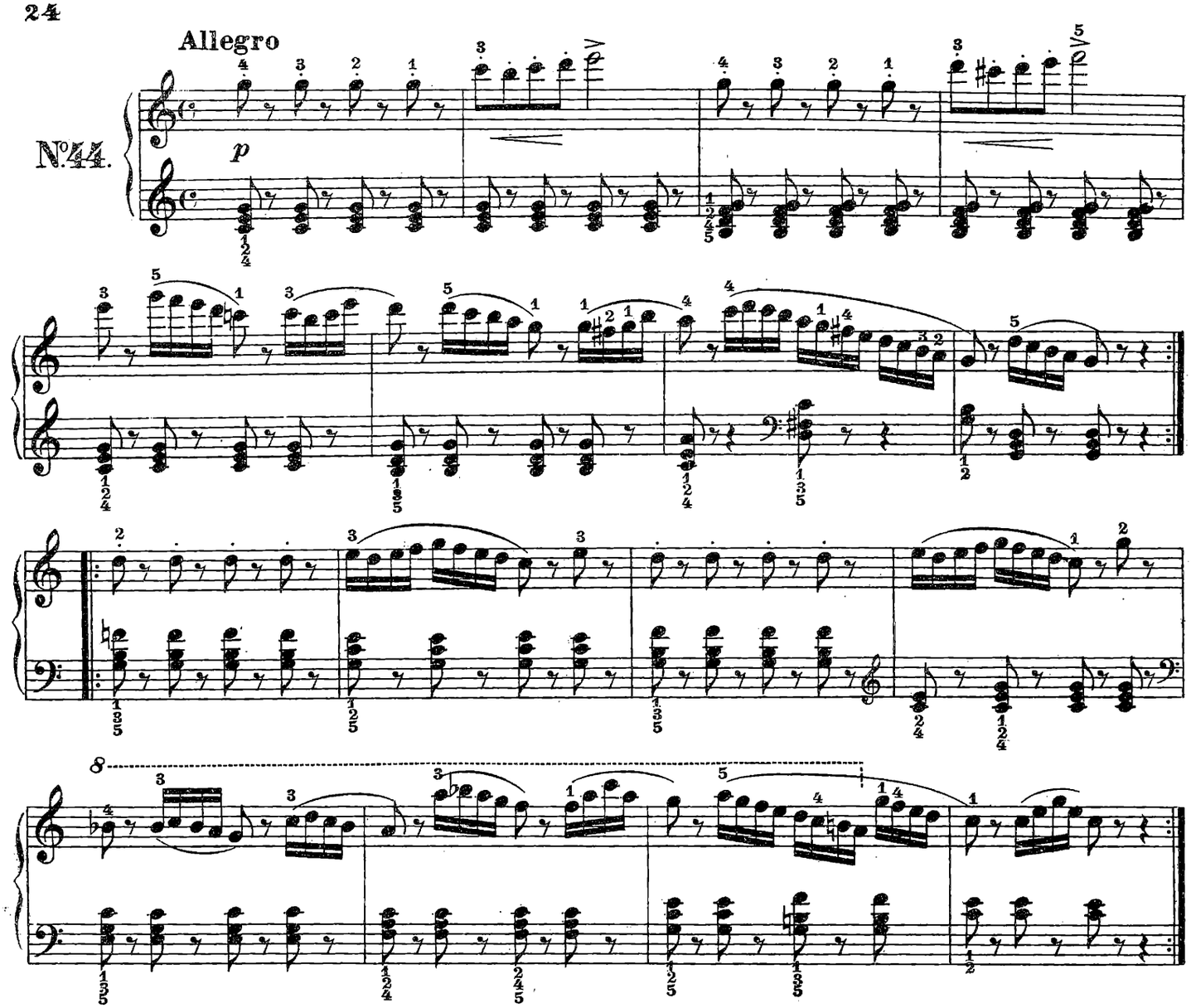


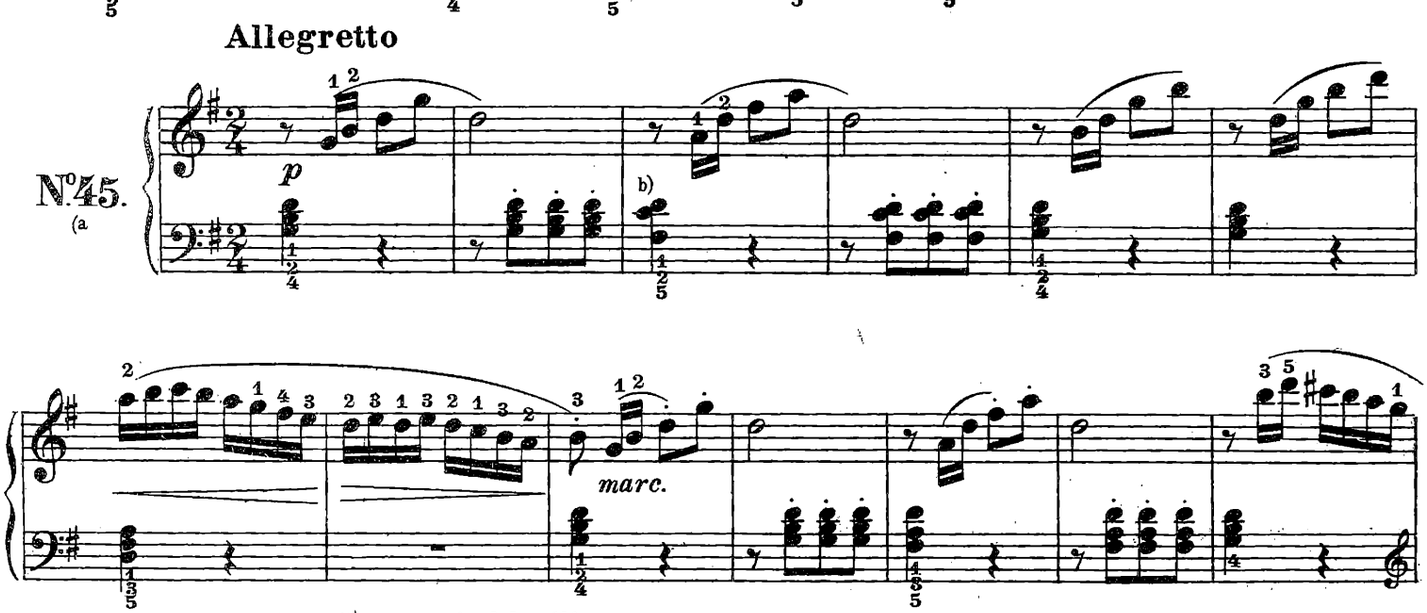
Esercizi per le pause ed altre divisioni di battuta.

Allegretto

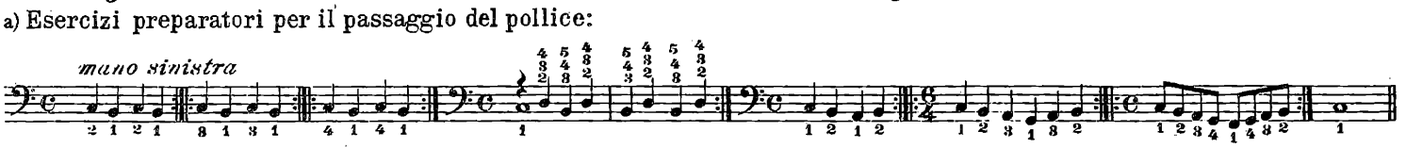
N°43.



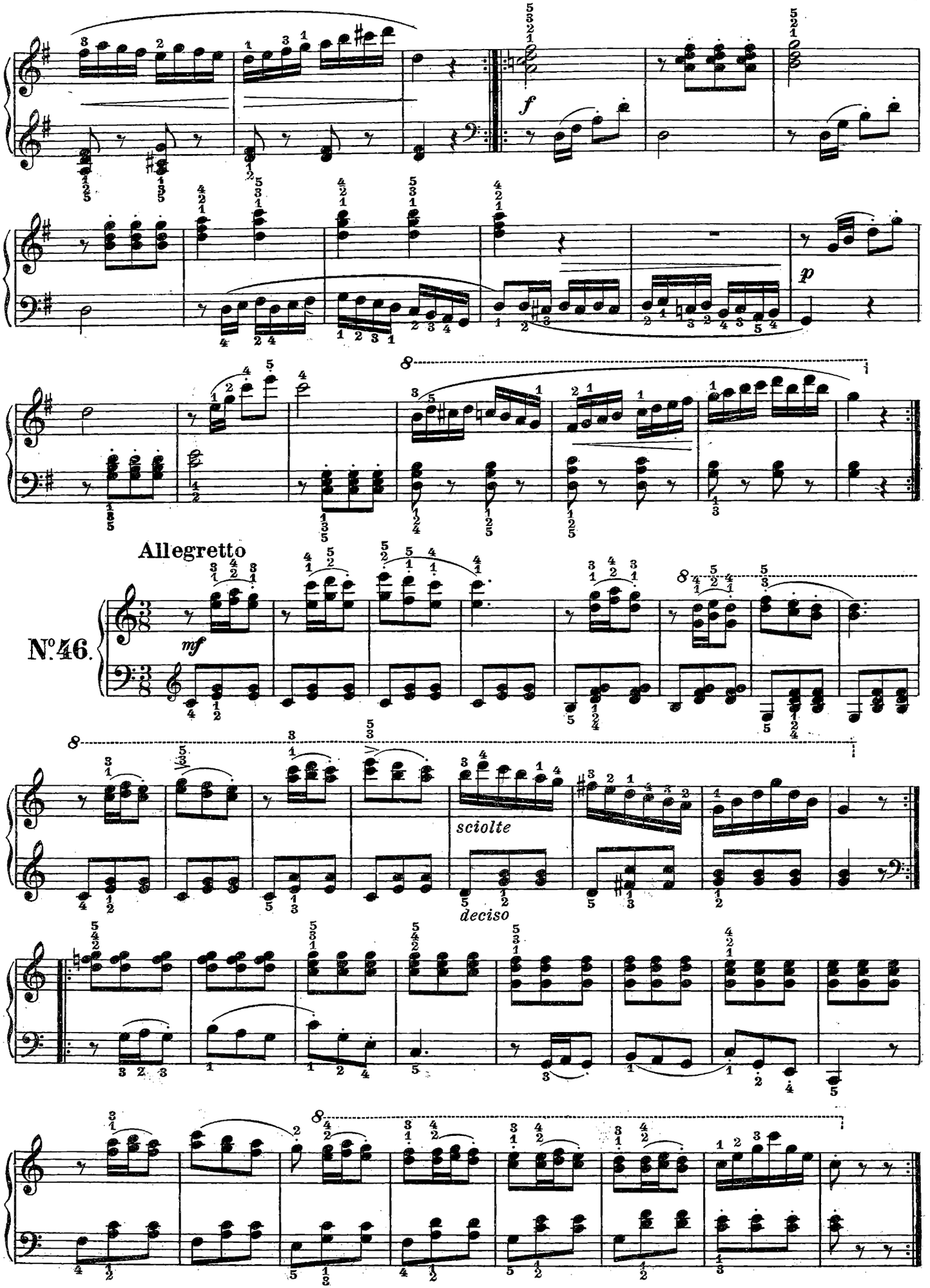




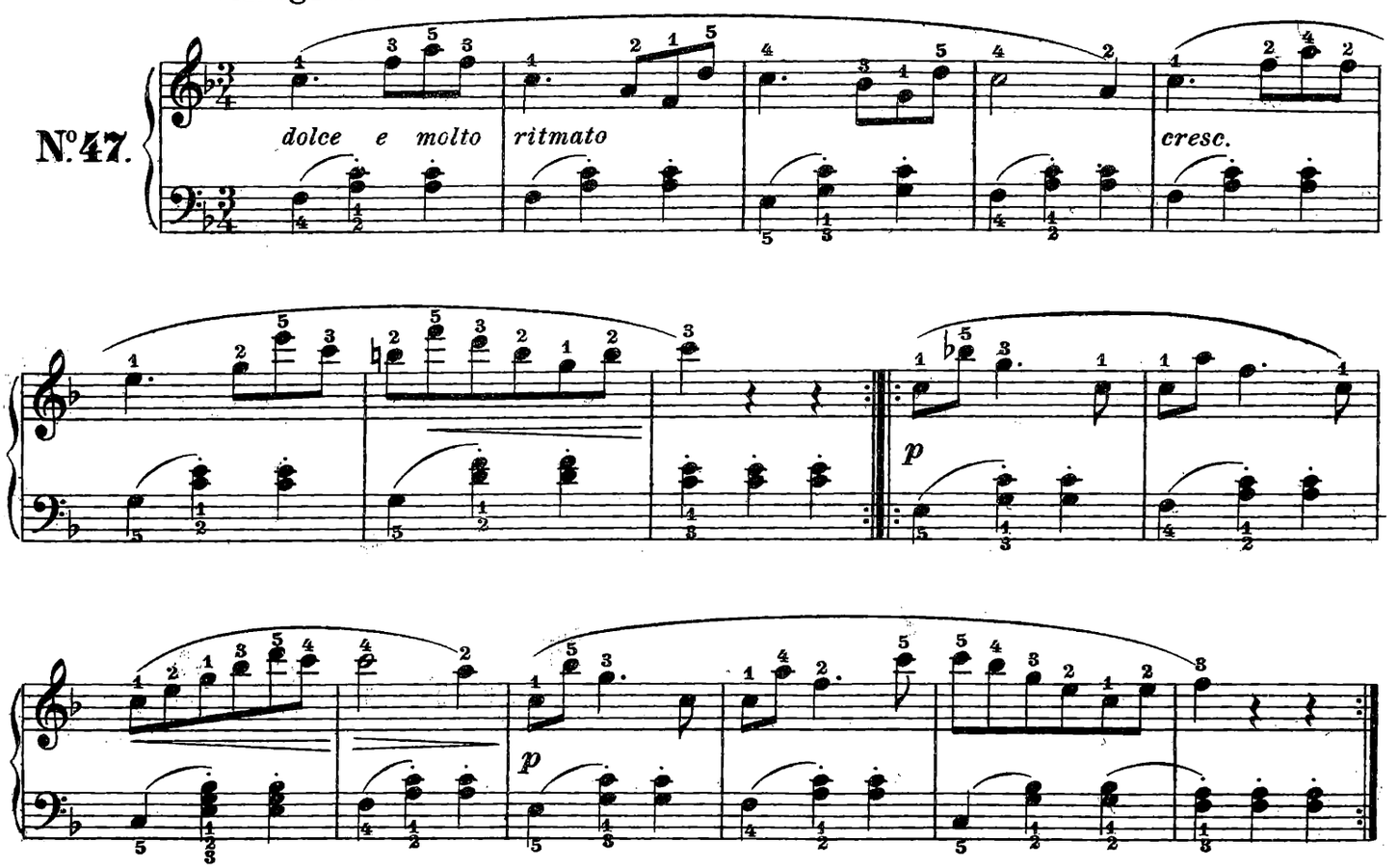
a) Esercizi preparatori per il passaggio del pollice:



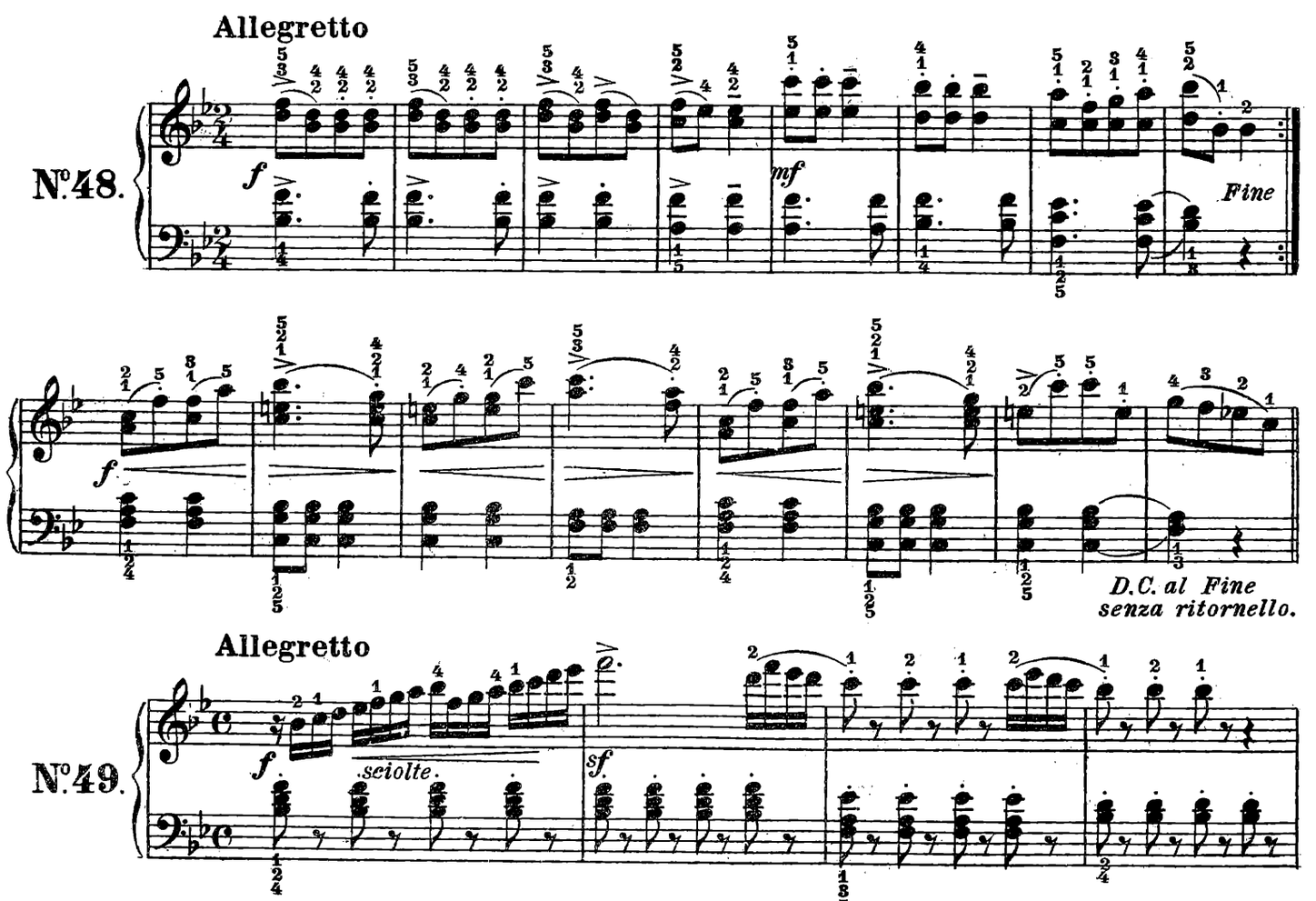
b) Quando un accordo con tasti neri segue uno di tasti bianchi, questo deve essere colpito verso la metà dei tasti medesimi.


f
p
Allegretto
N°46.
mf
sciolte
deciso

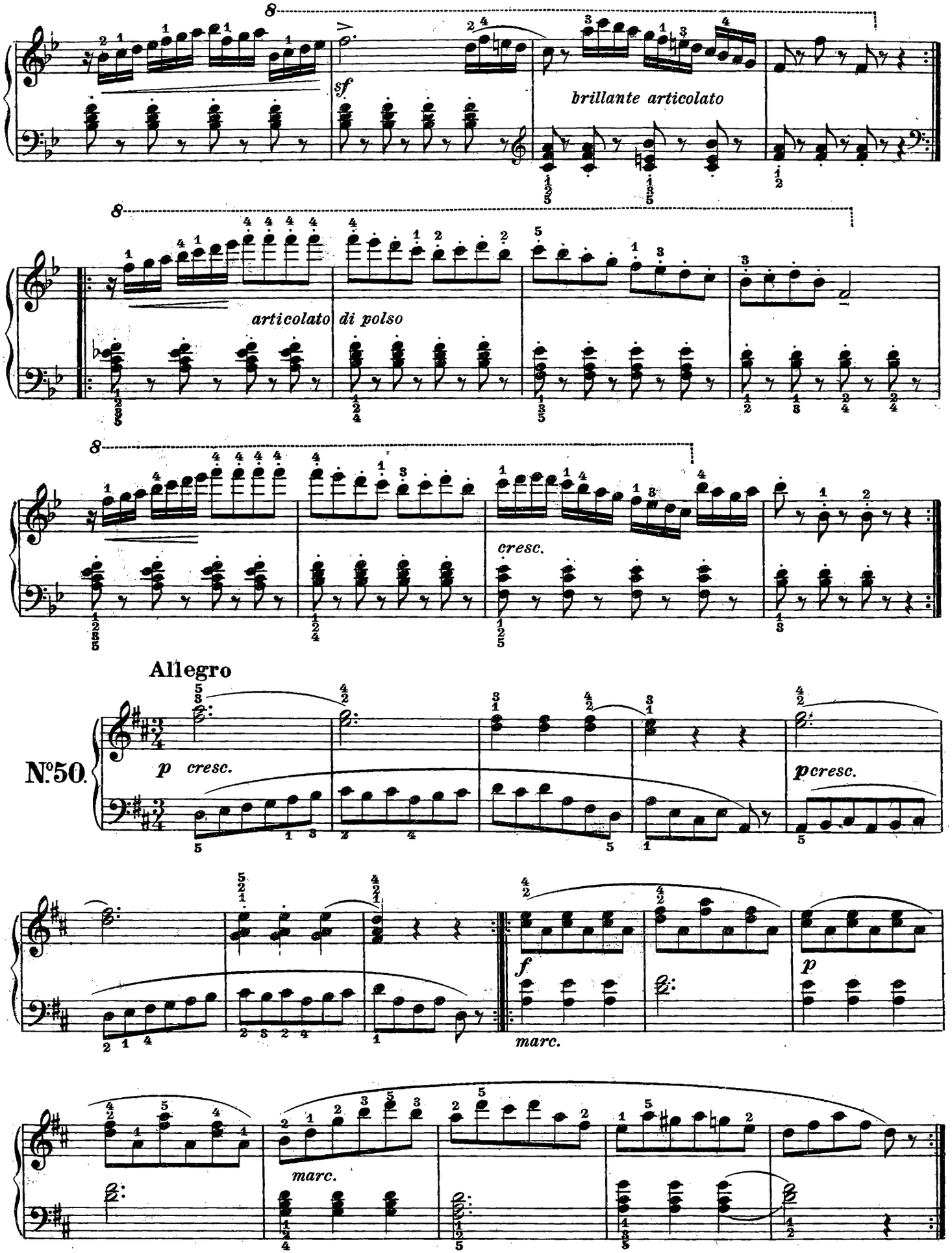
Allegretto

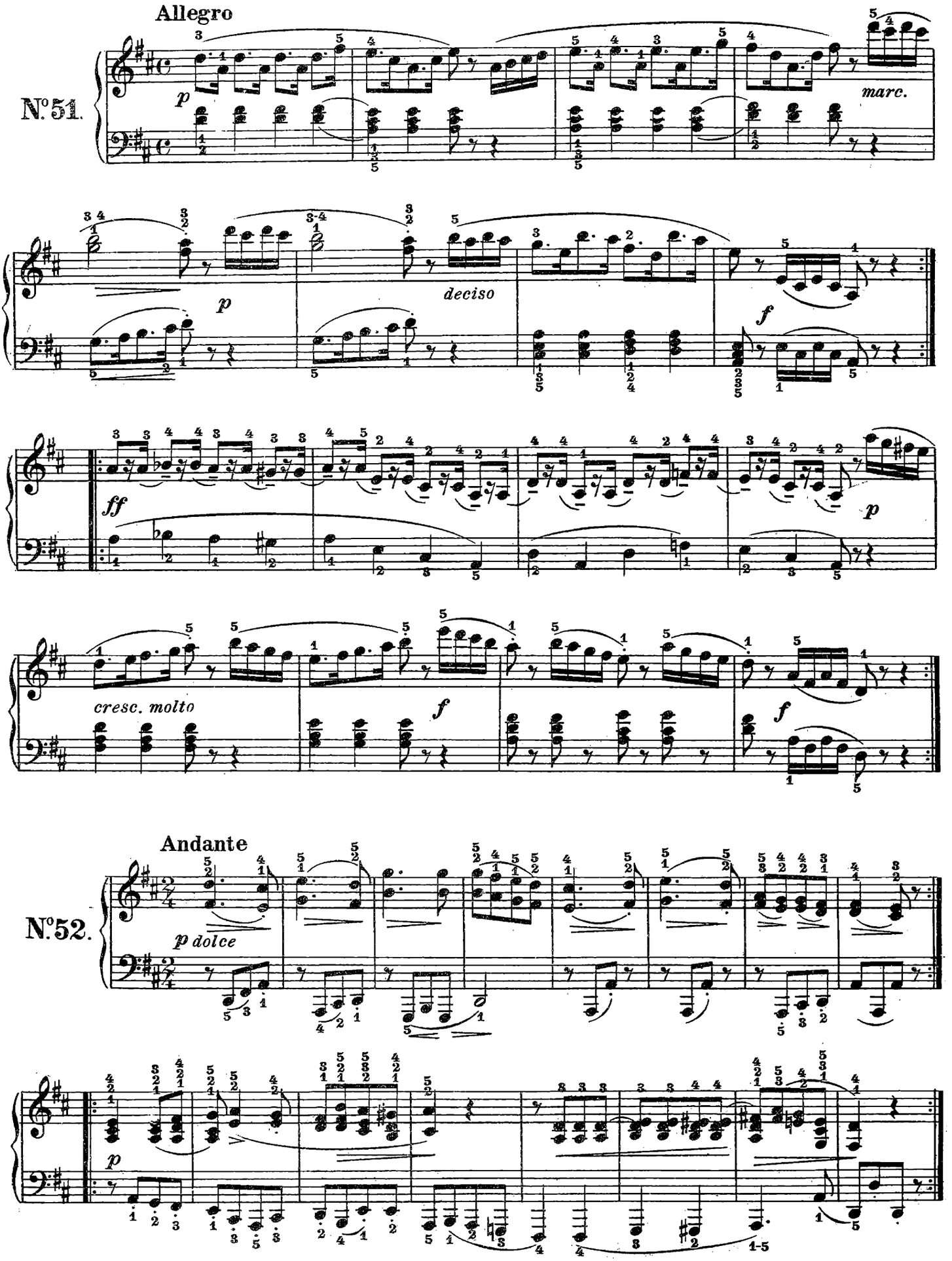


Allegretto



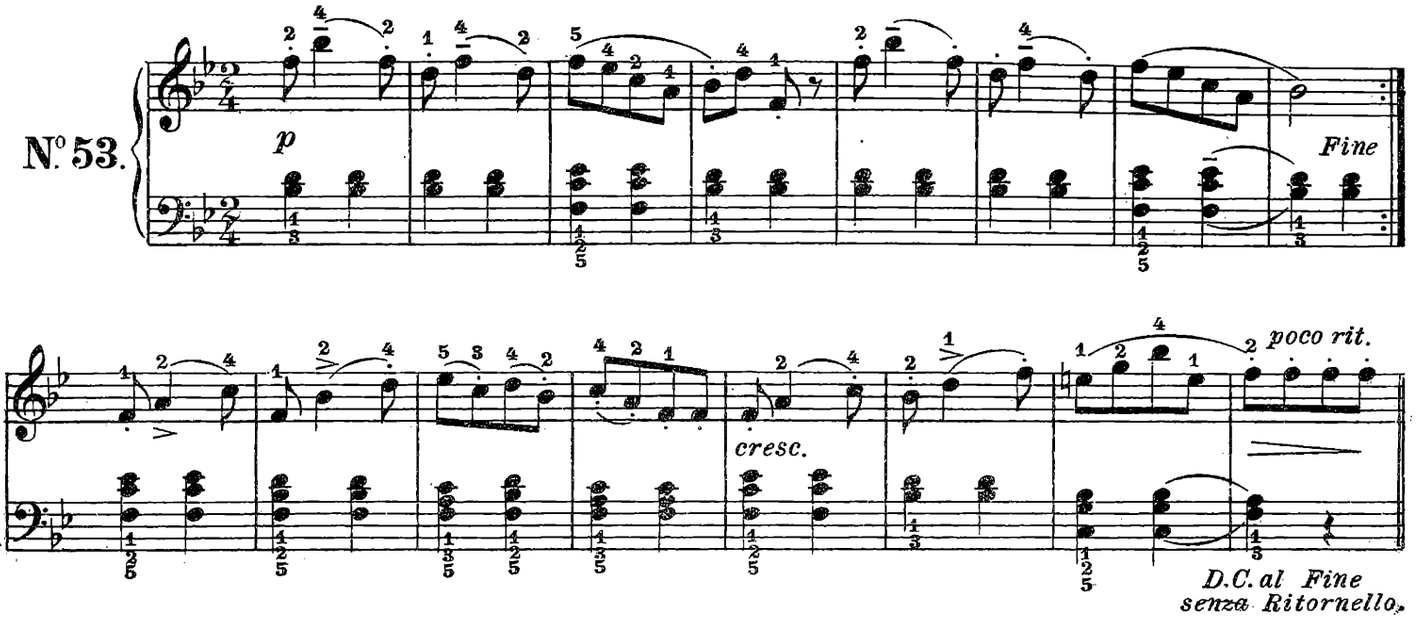
Allegretto


sf
brillante articolato
articolato
di polso
cresc.
Allegro
N°50.
p
cresc.
pcresc.
f
p
marc.
marc.


Allegro
N°51.
p
marc.
p
deciso
f
ff
p
cresc. molto
f
f
Andante
N°52.
p dolce
p

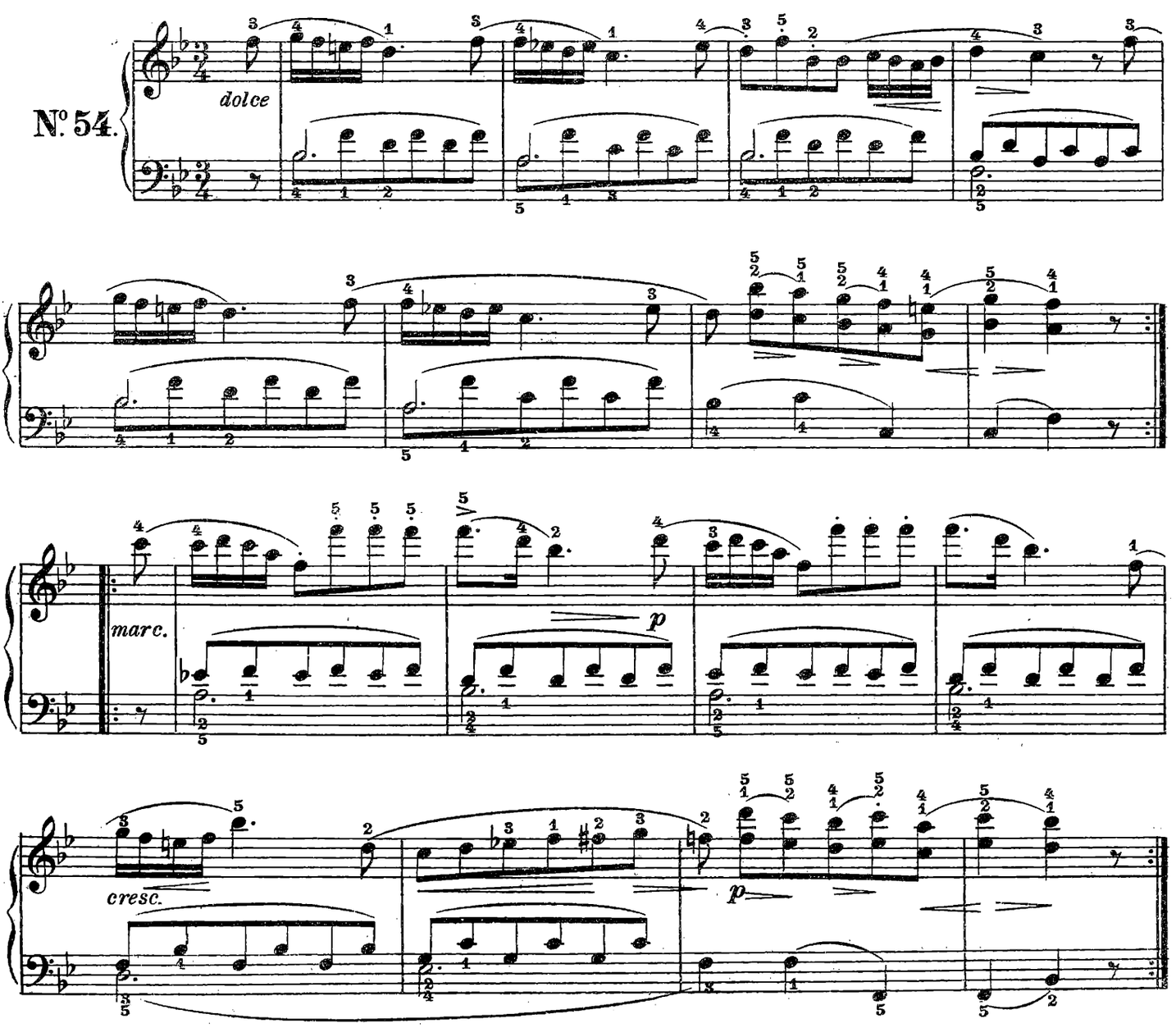
Allegro vivace

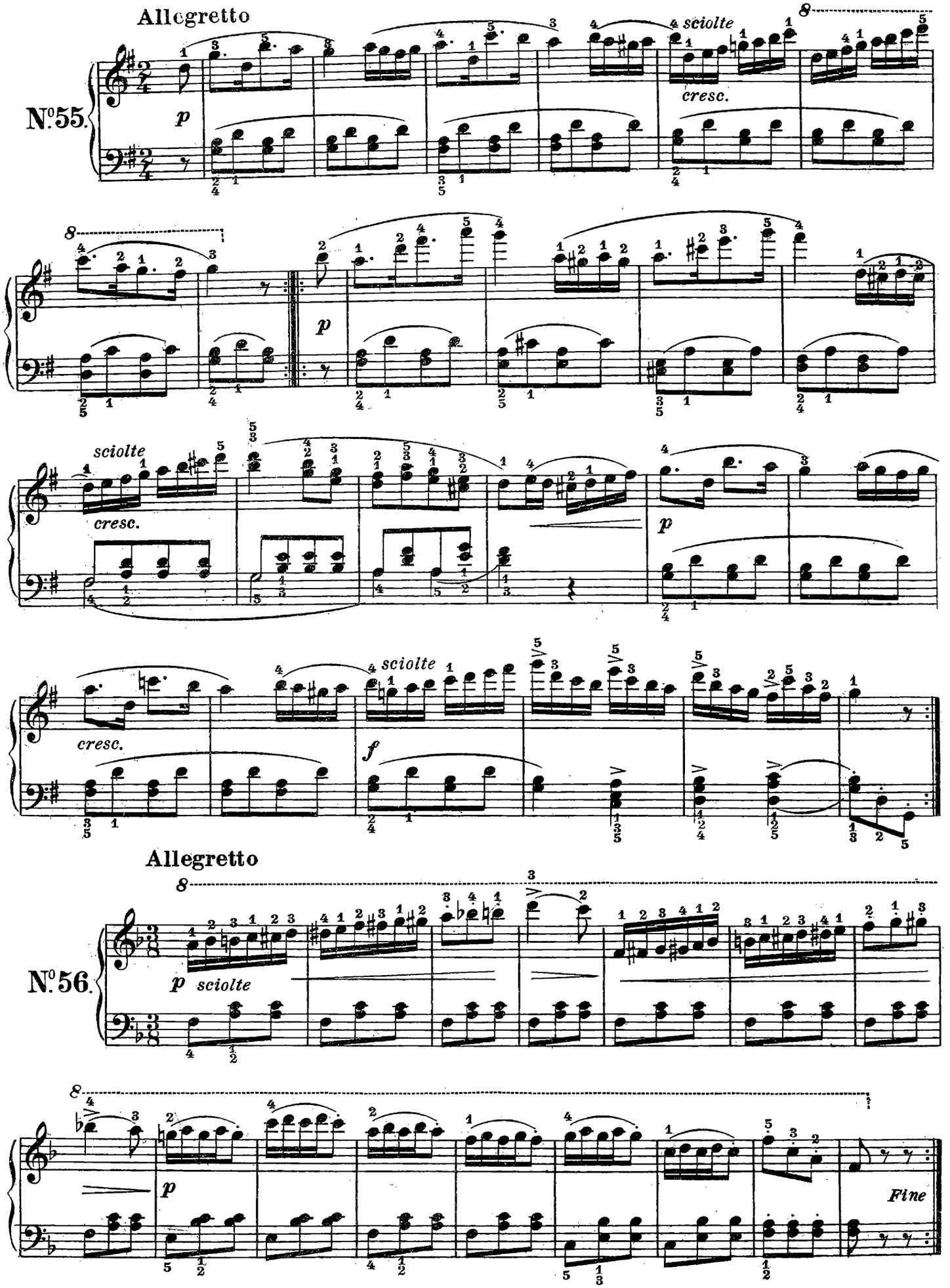
N°. 53.

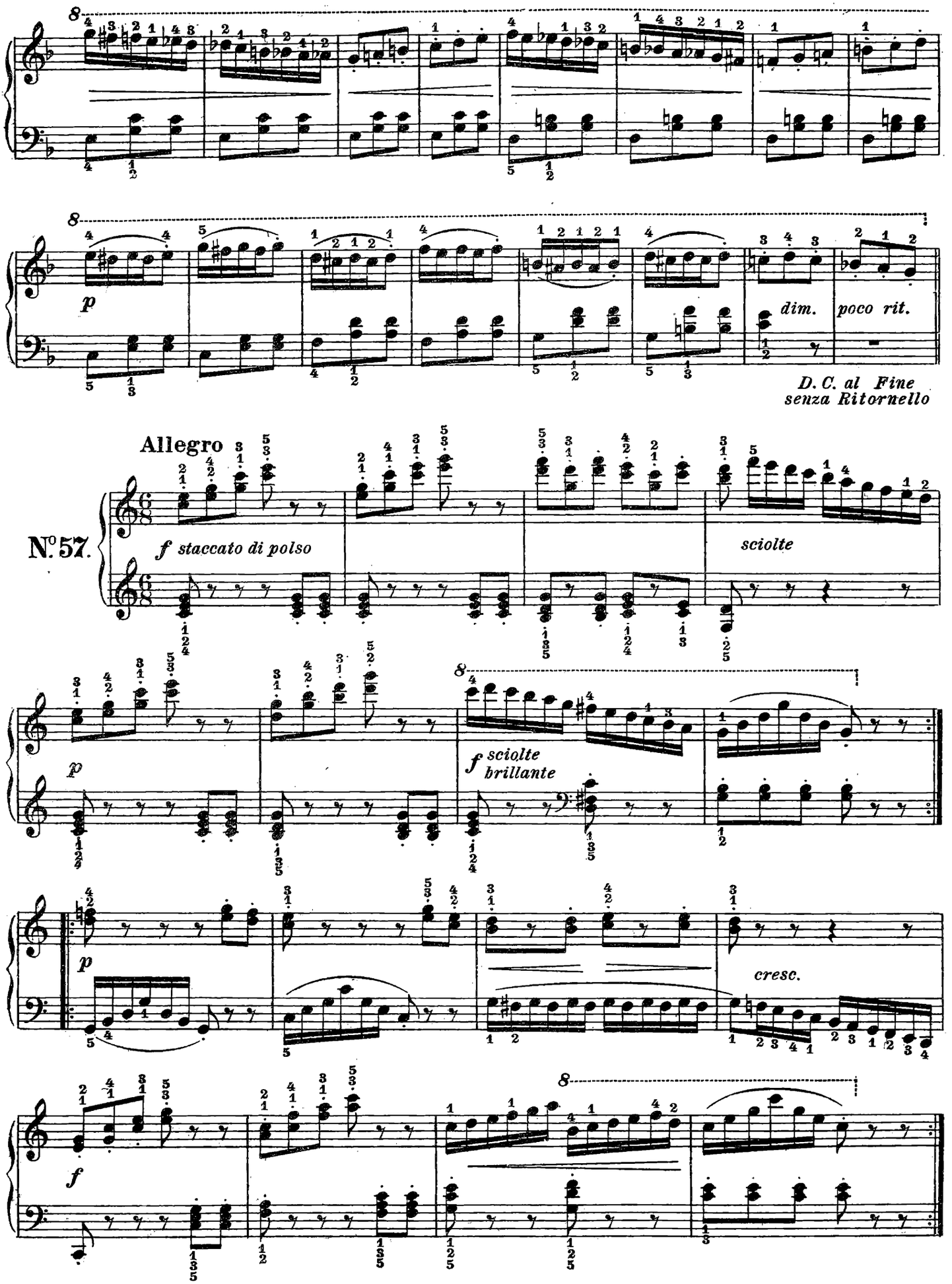


Moderato

N°. 54.




Allegretto
N°55.
p
sciolte
cresc.
sciolte
cresc.
p
sciolte
cresc.
f
Allegretto
N°56.
p sciolte
p
Fine

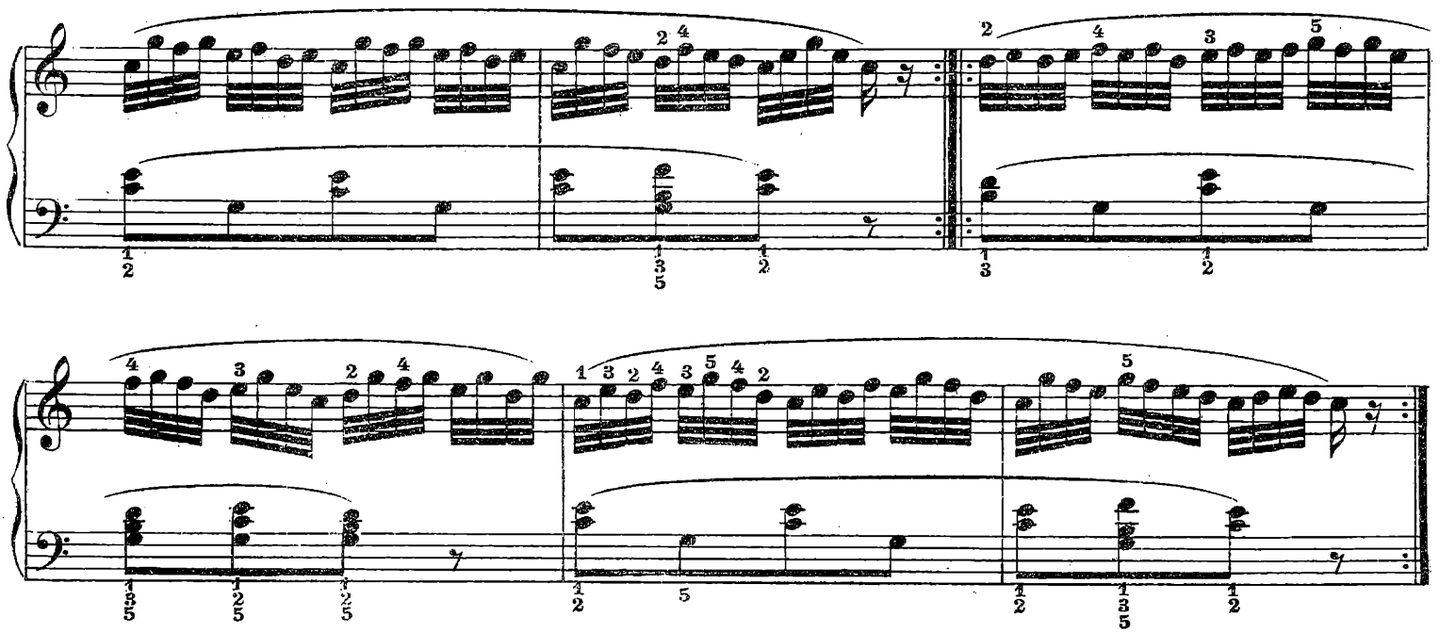

p
dim.
poco rit.
D. C. al Fine
senza Ritornello
Allegro
No. 57.
f staccato di polso
sciolte
p
f sciolte
brillante
p
cresc.
f

Esercizi per ottenere una brillante esecuzione

Allegretto

N.°58.
a)

leggero e scorrevole

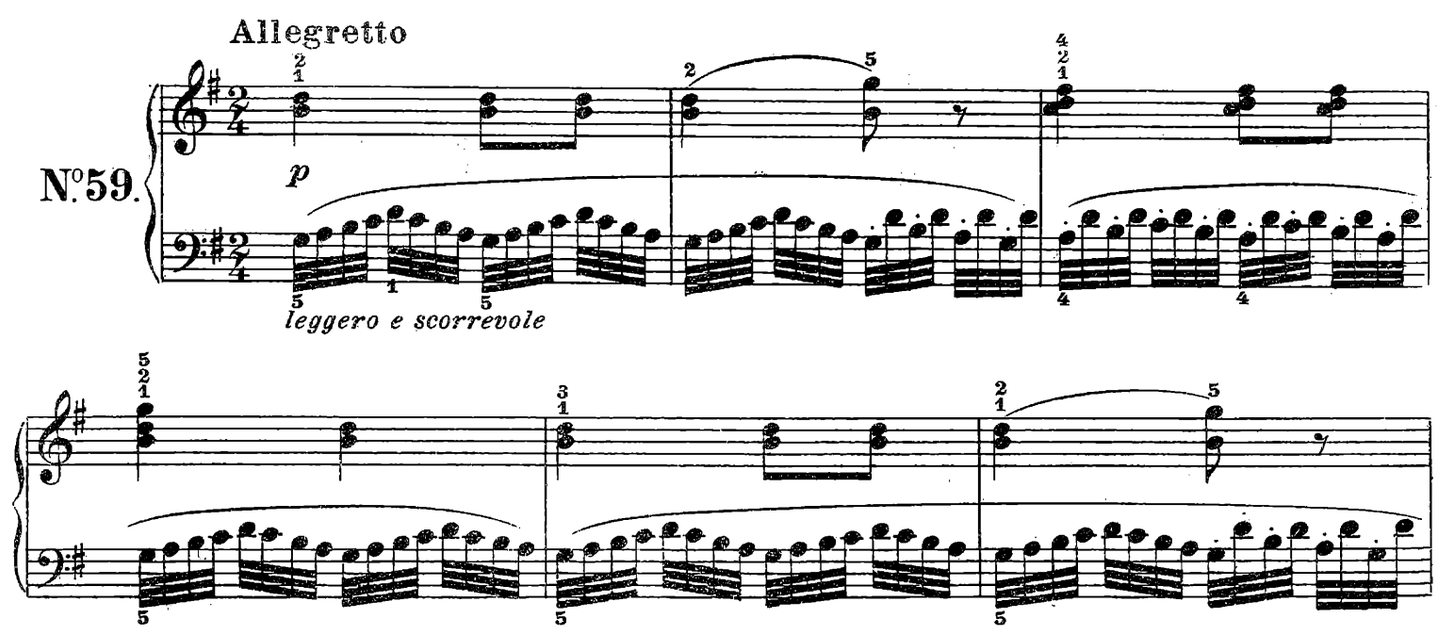


Allegretto

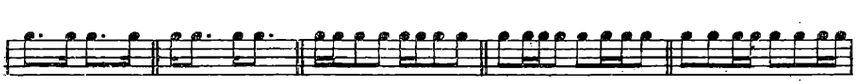
N.°59.

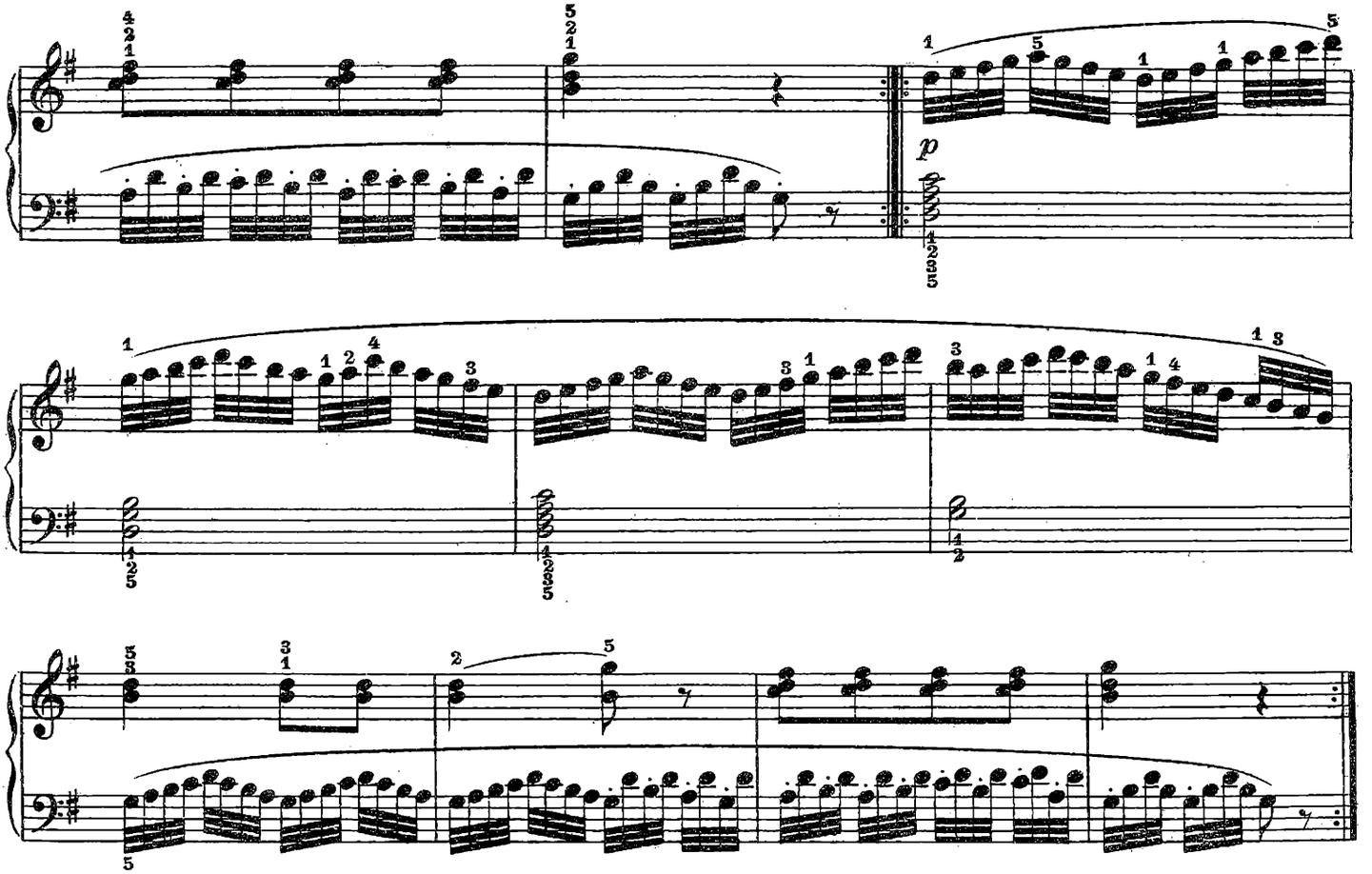
p

leggero e scorrevole



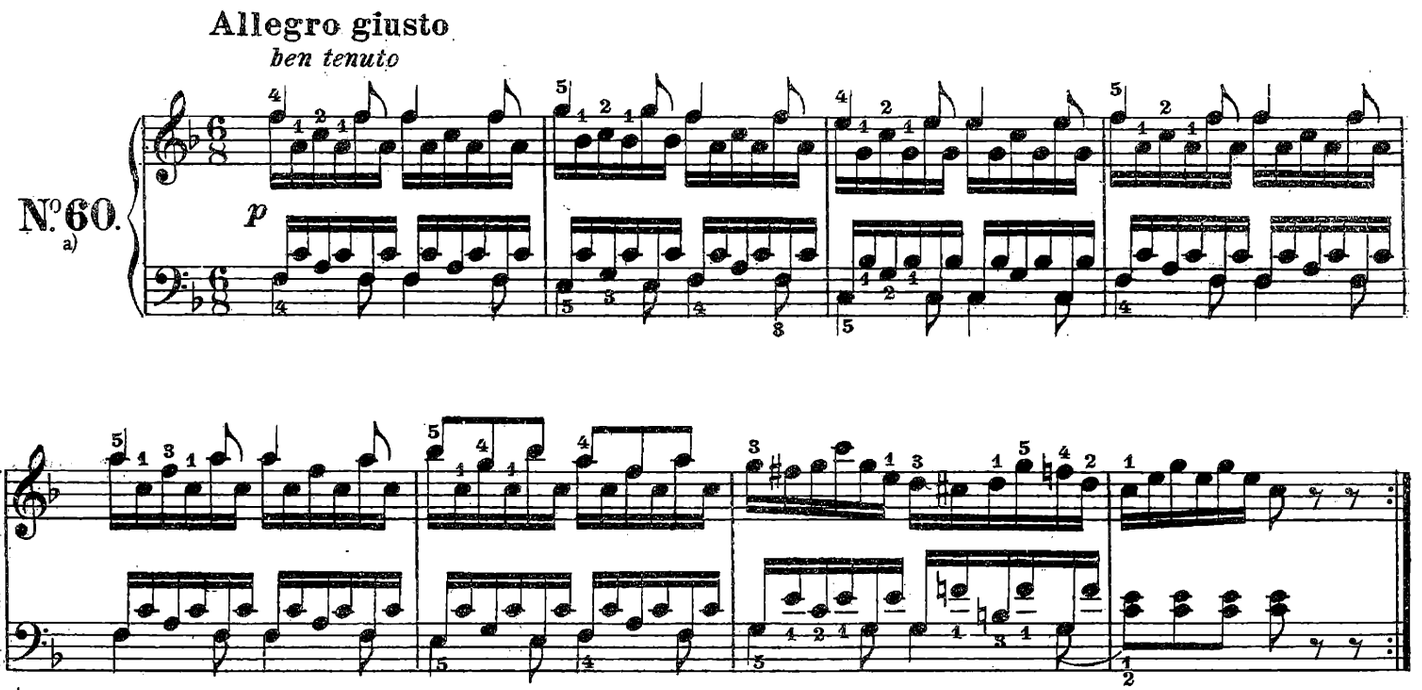
a) Riuscirà utilissimo, per questo esercizio e per il seguente, come per tutti gli esercizi d'agilità studiare dapprima lentamente, forte e con i seguenti ritmi:



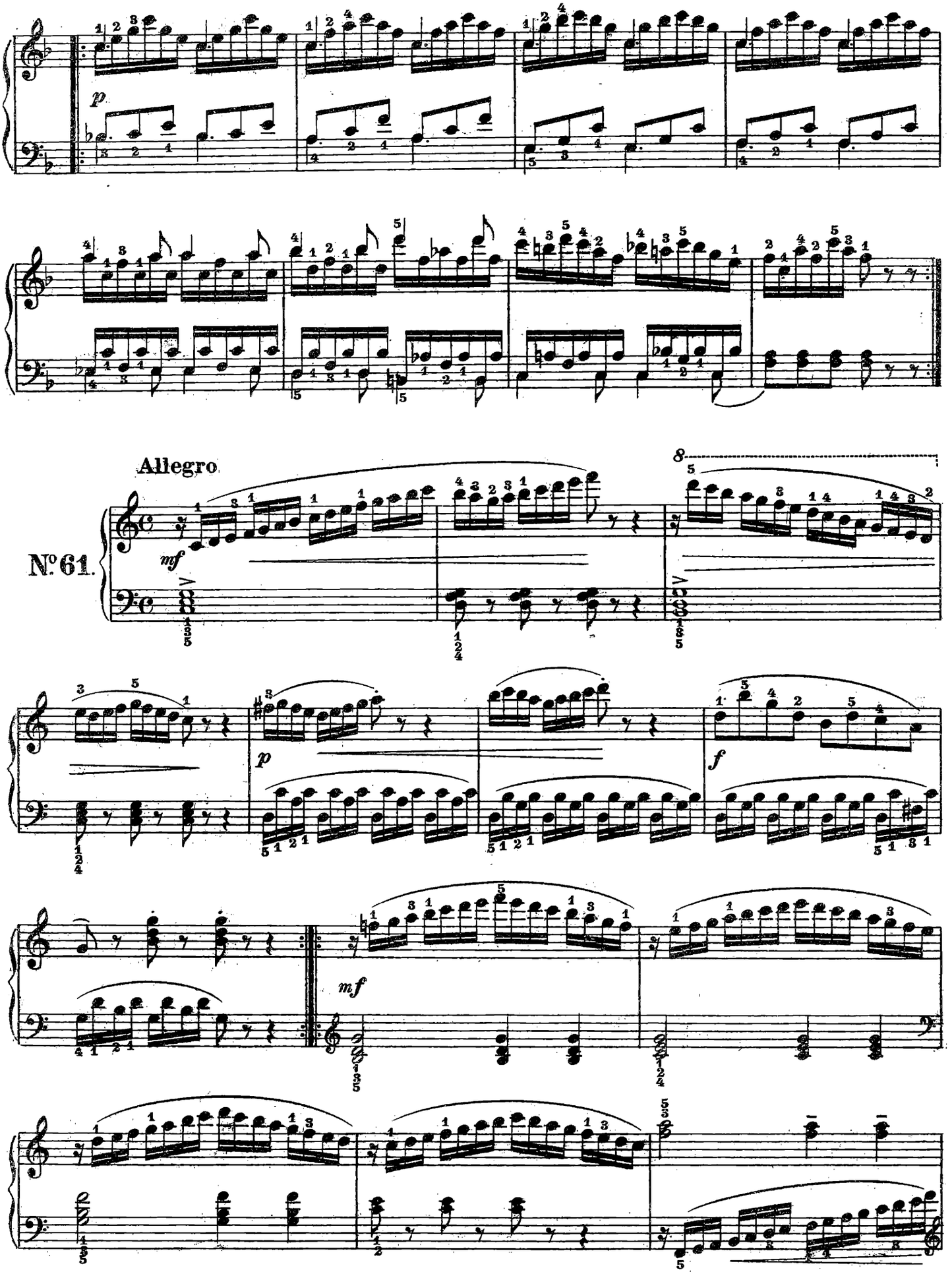


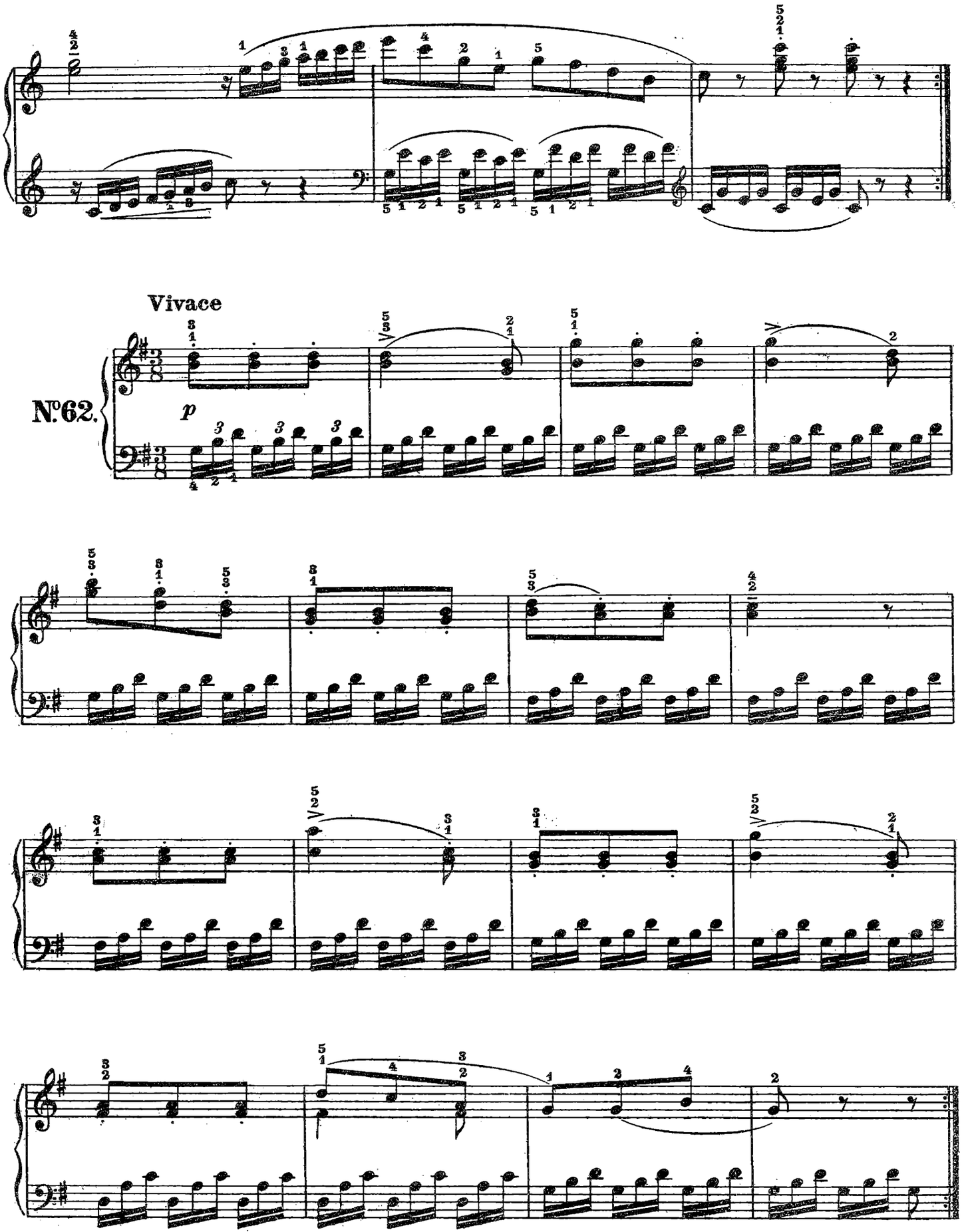
Allegro giusto

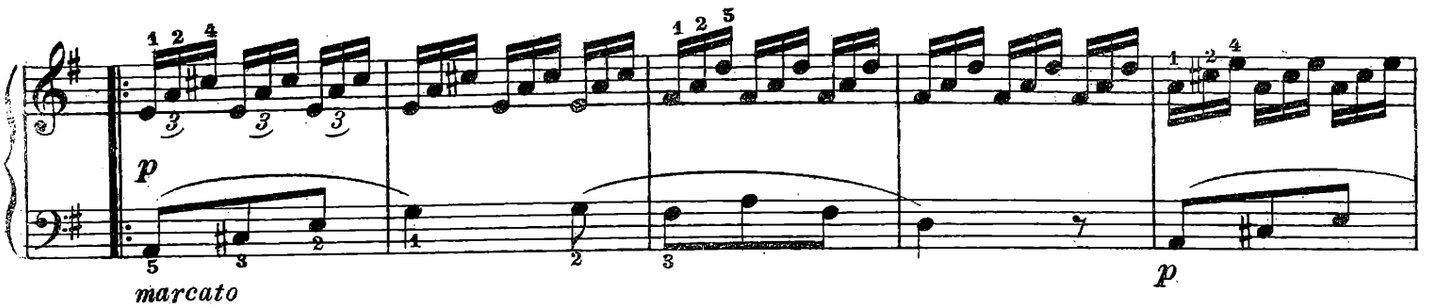
ben tenuto

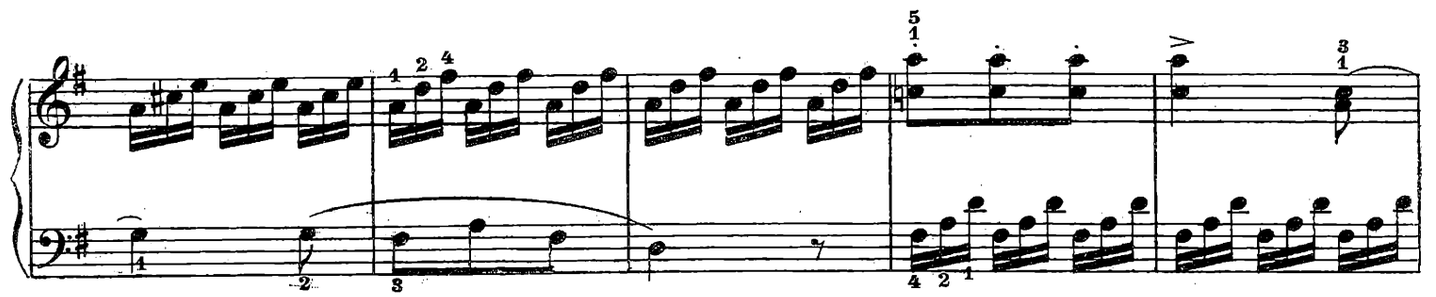


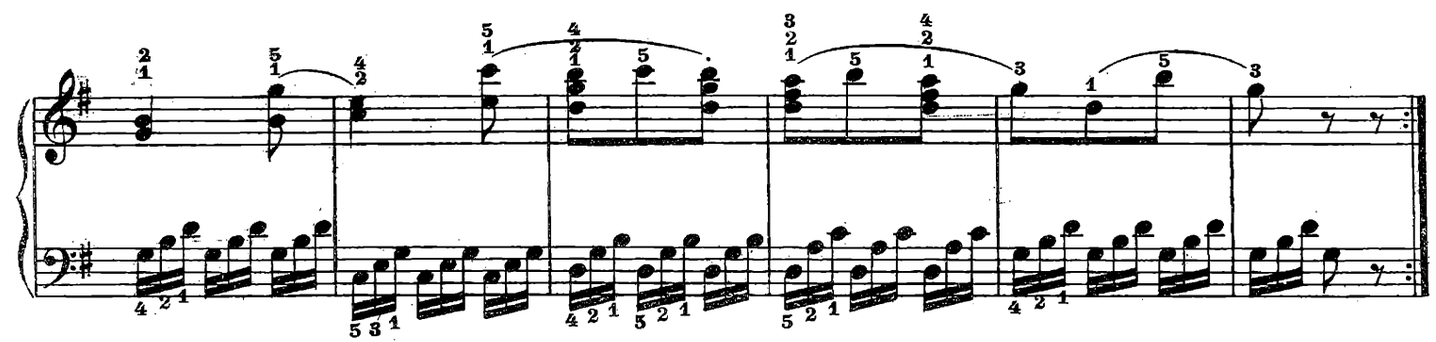
a) La linea melodica di questo studio, costituita dalle note di maggior valore, tanto per la mano destra che per la mano sinistra, dovrà essere messa in giusto rilievo; invece l'accompagnamento dovrà risultare come un mormorio. —
La difficoltà sta appunto nell' ottenere due colori; di *mf* e di *p* contemporaneamente con una mano sola.


Allegro
№ 61.

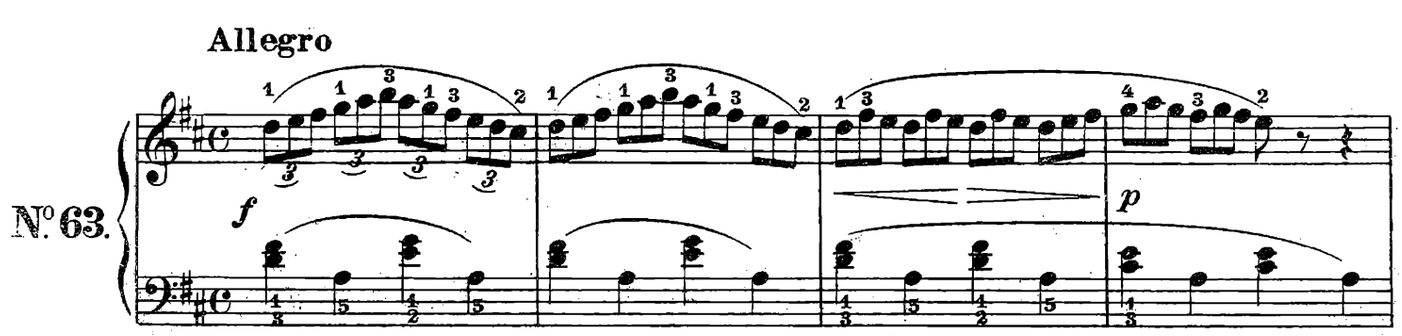

Vivace
Nº62.
p

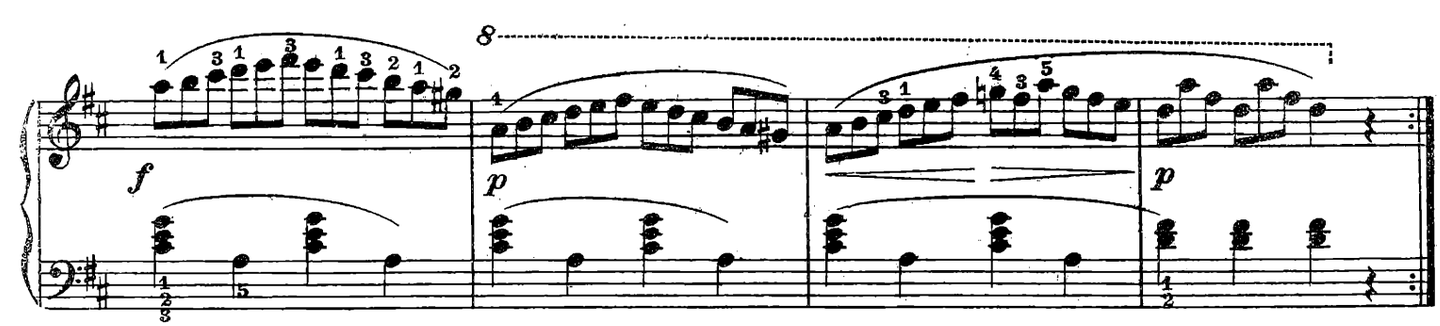


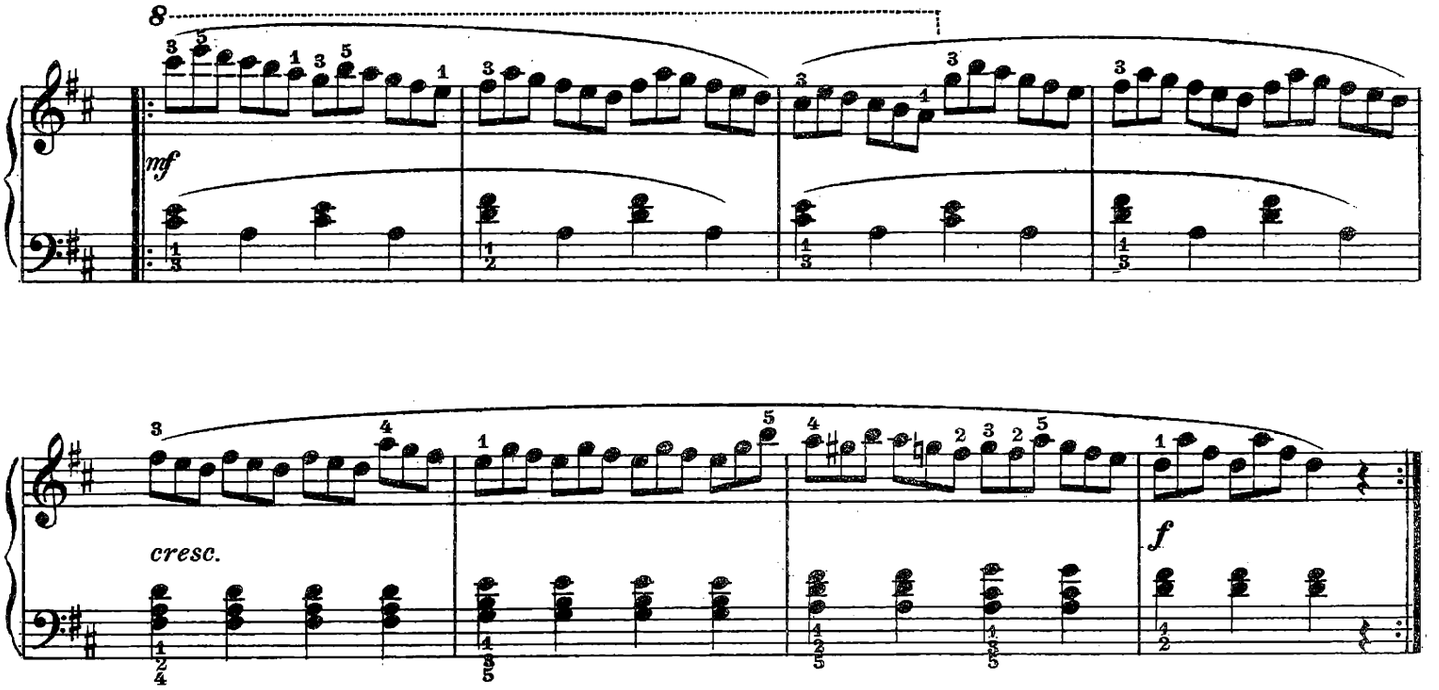




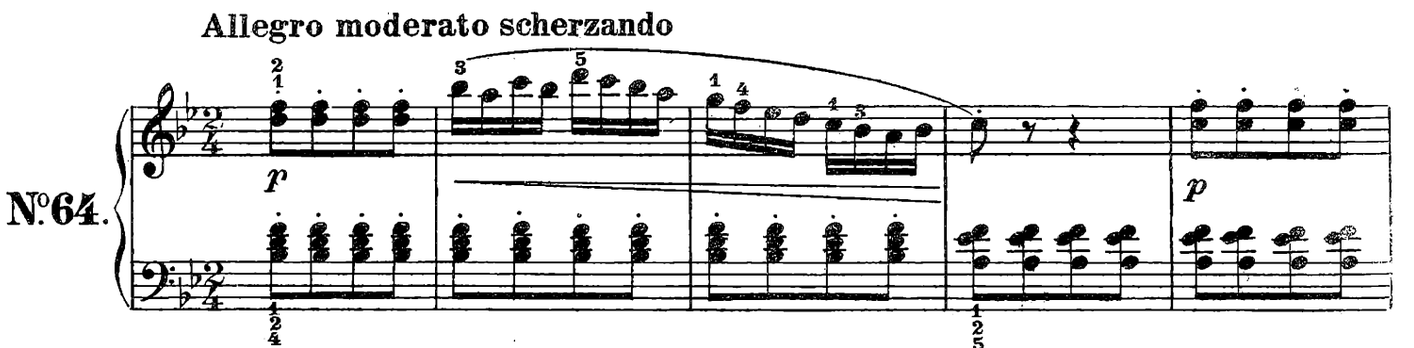
Allegro

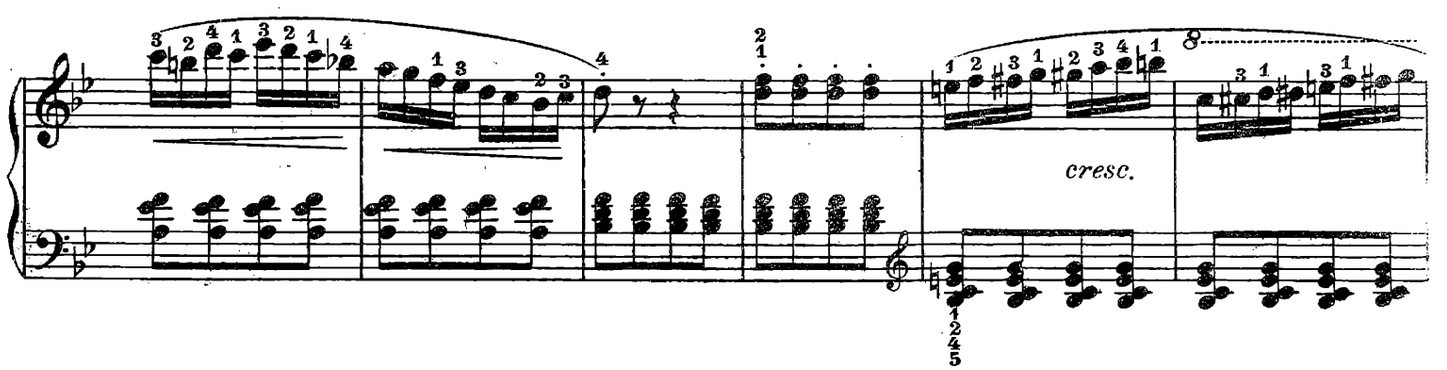


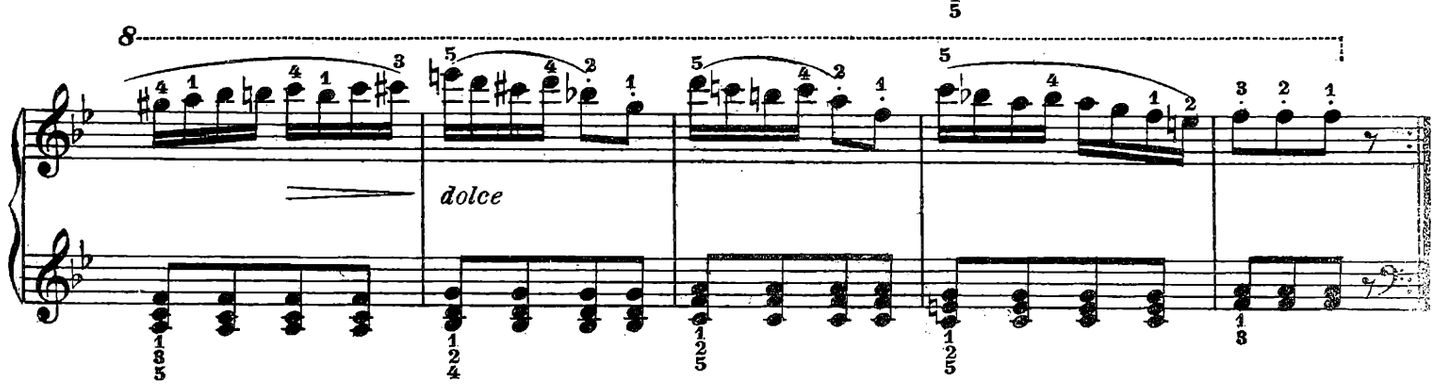


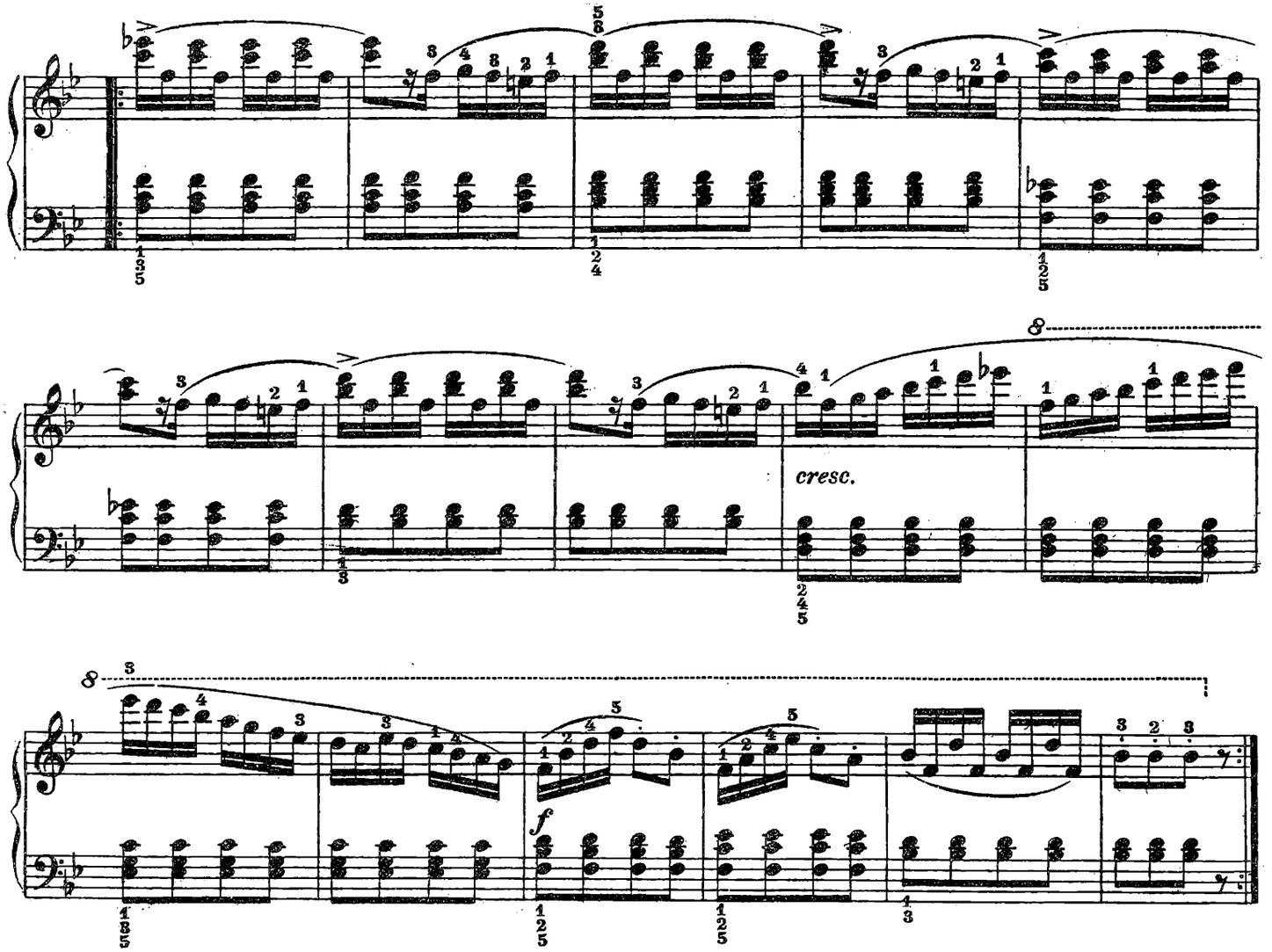


Allegro moderato scherzando

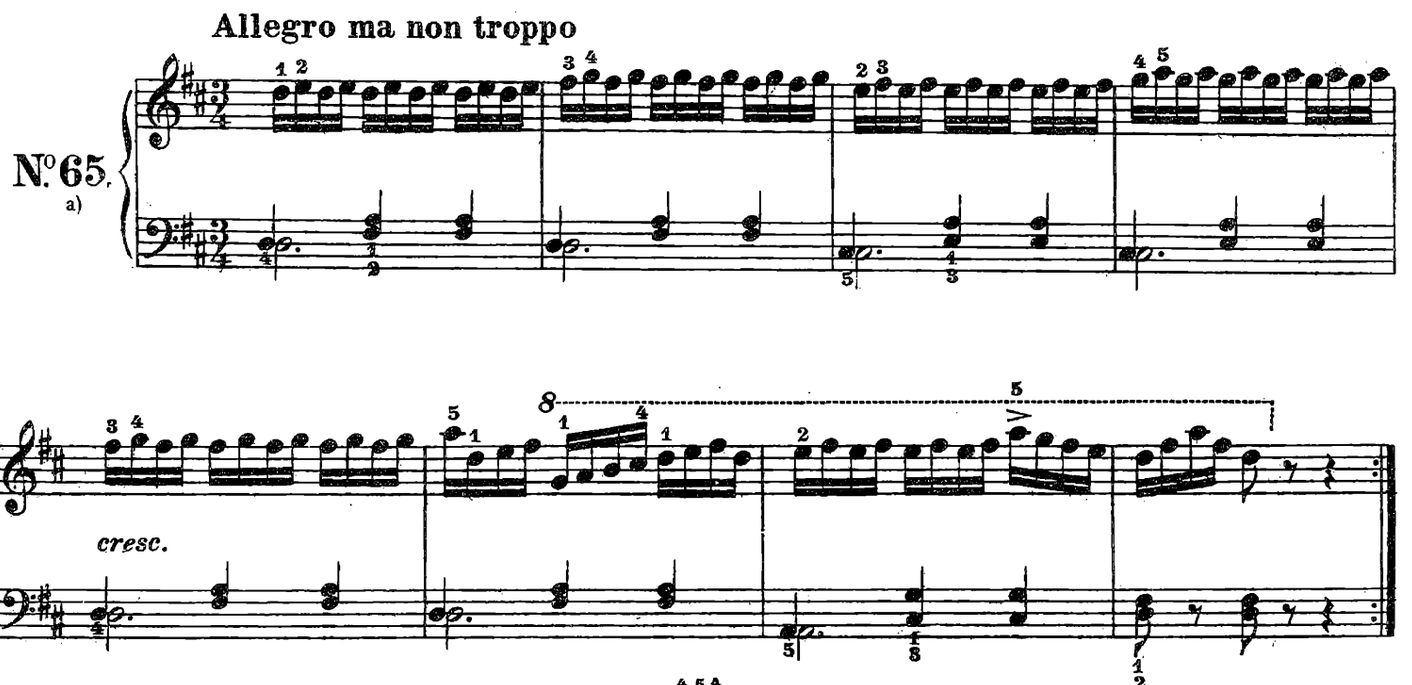




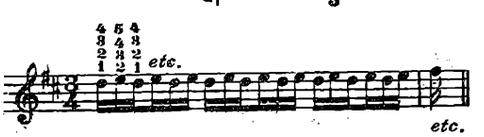


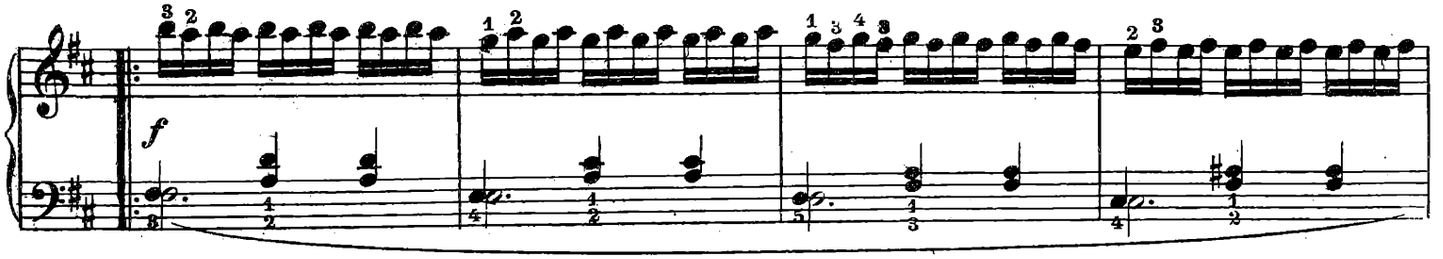


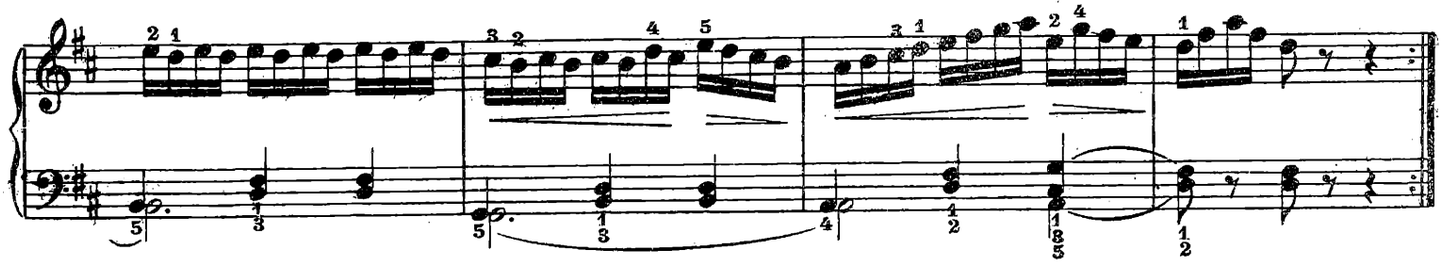
Allegro ma non troppo



a) Quale esercizio preparatorio pel trillo, si ripeta ogni battuta, molte volte, nel modo seguente:

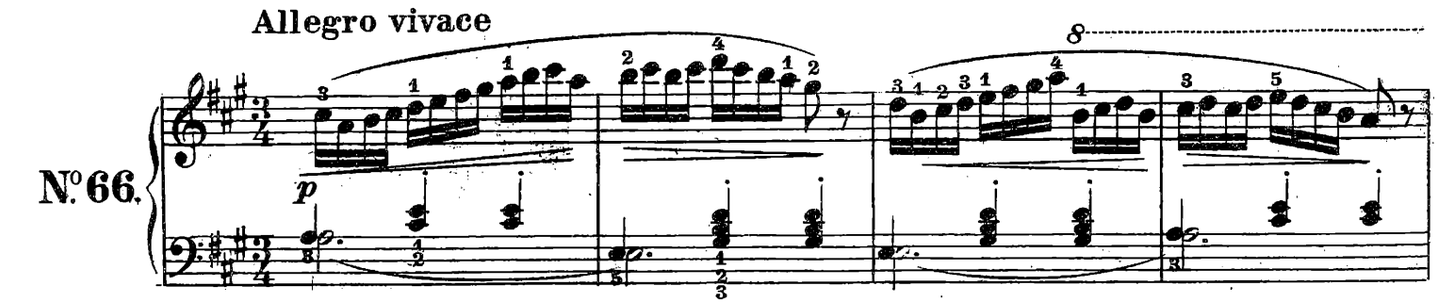


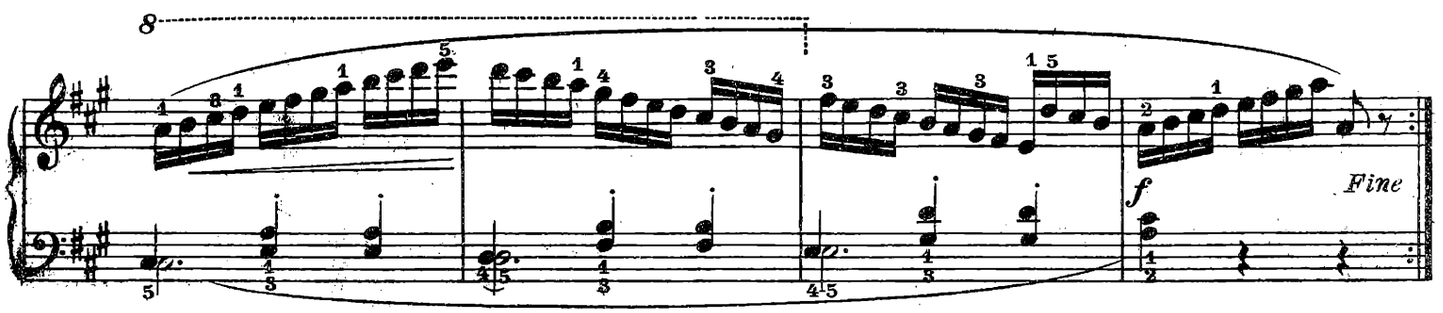


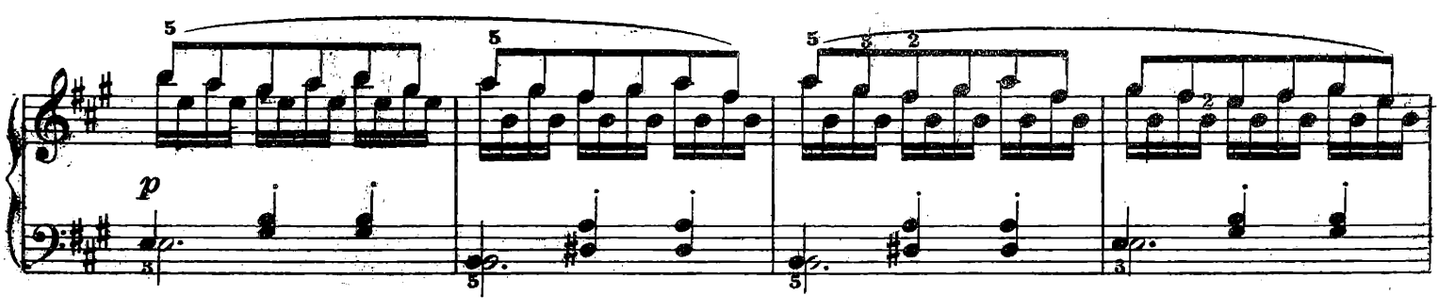


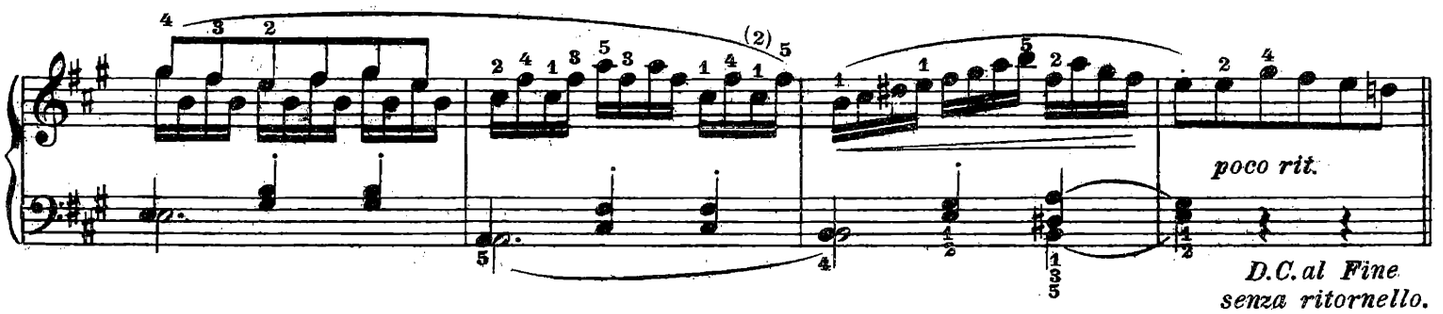
Allegro vivace

No. 66.

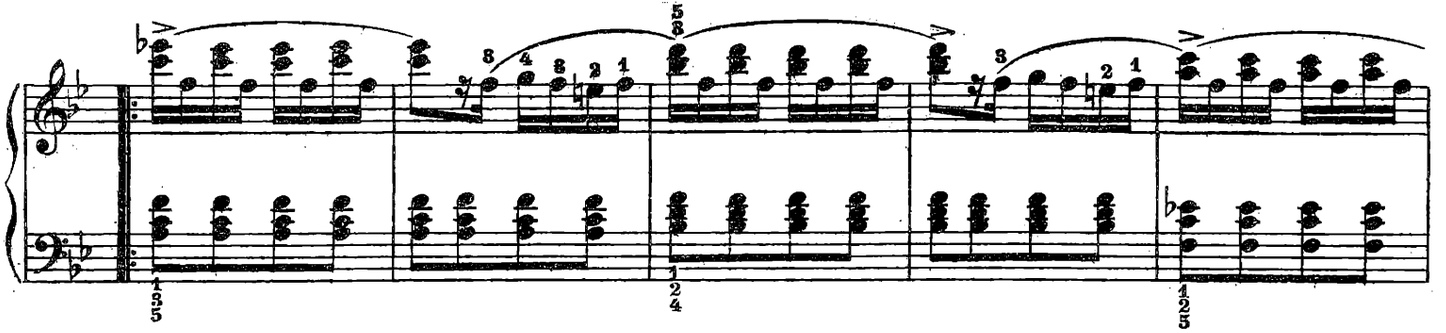


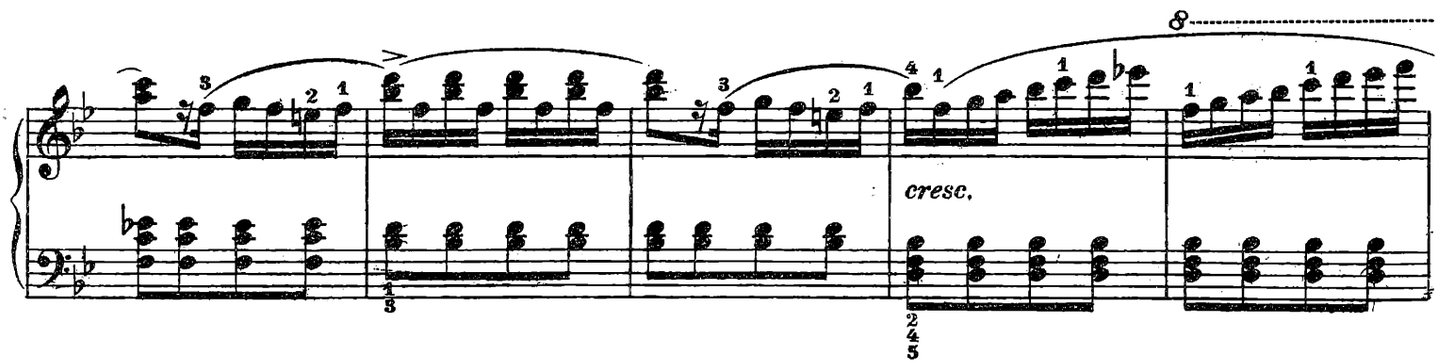


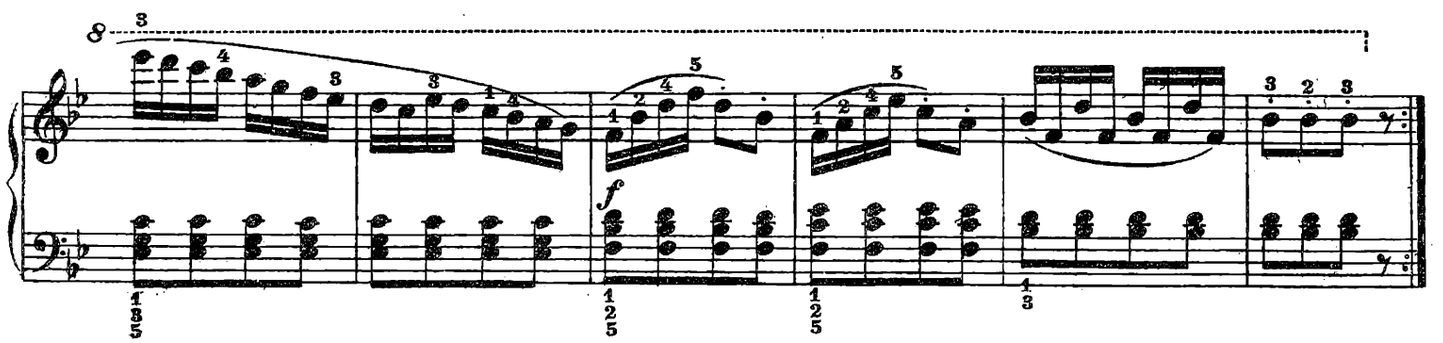




D.C. al Fine
senza ritornello.



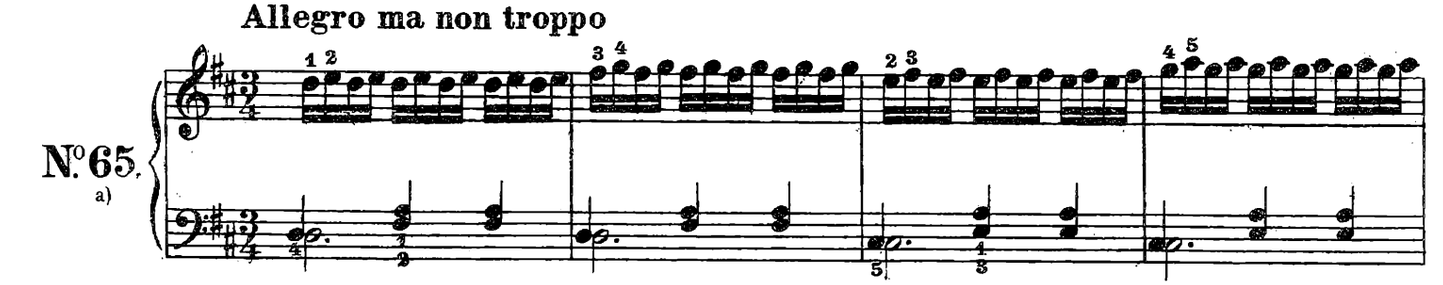


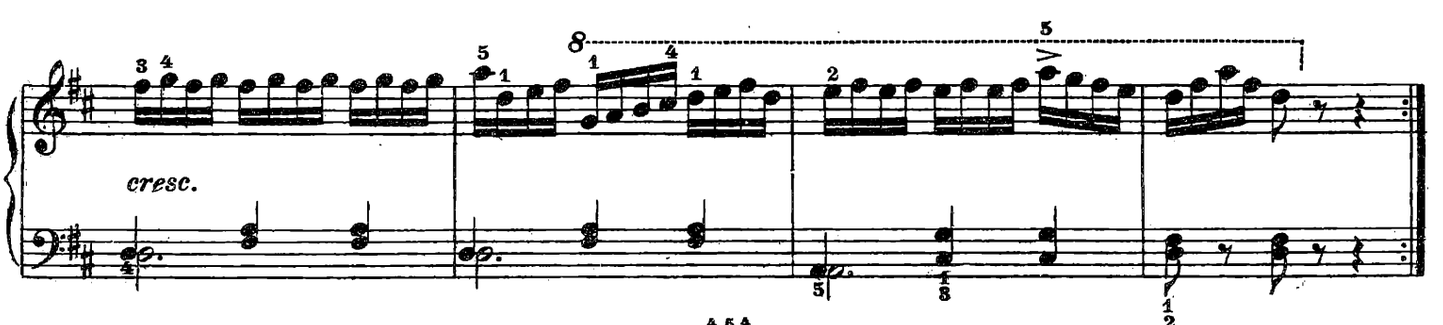


Allegro ma non troppo

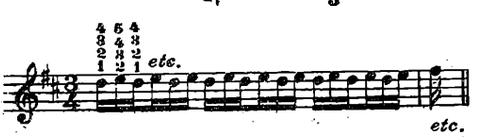
N.o 65.

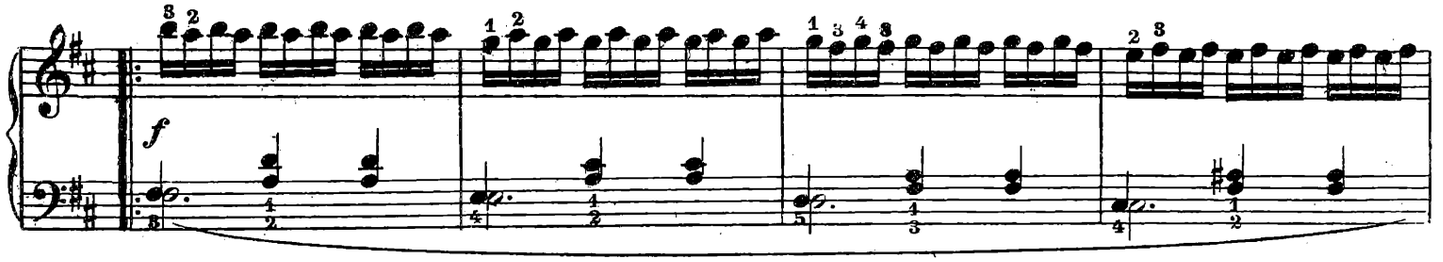
a)

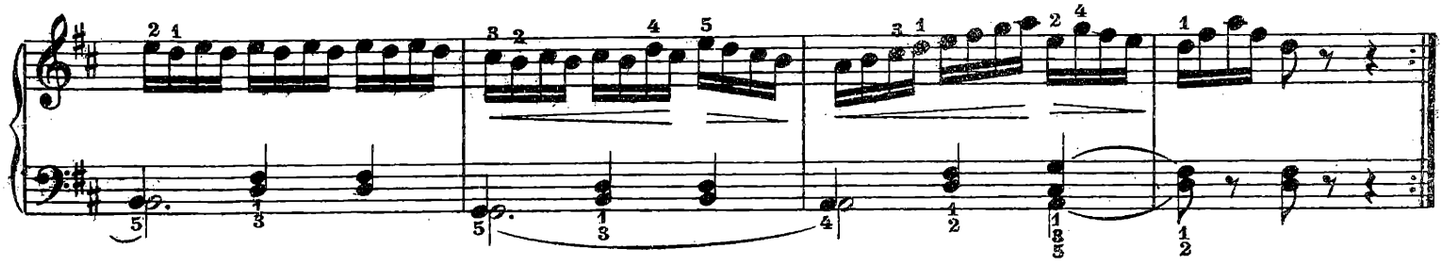




a) Quale esercizio preparatorio pel trillo, si ripeta ogni battuta, molte volte, nel modo seguente:

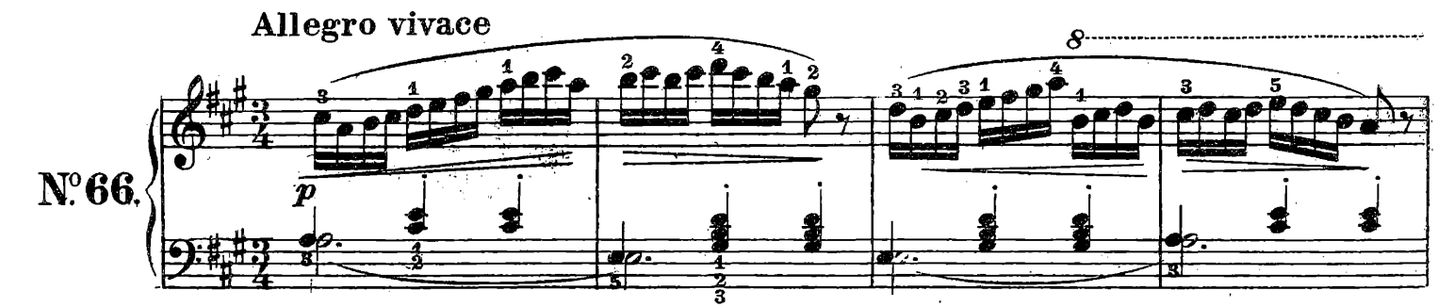


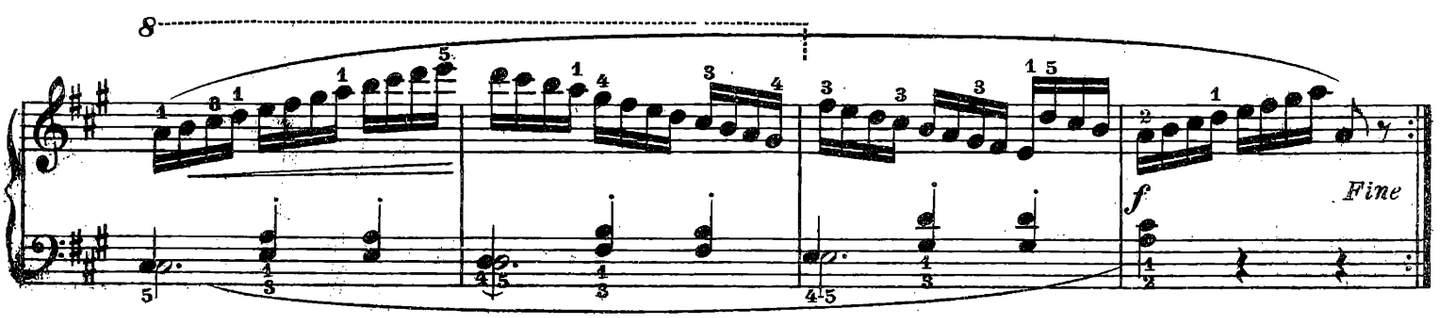


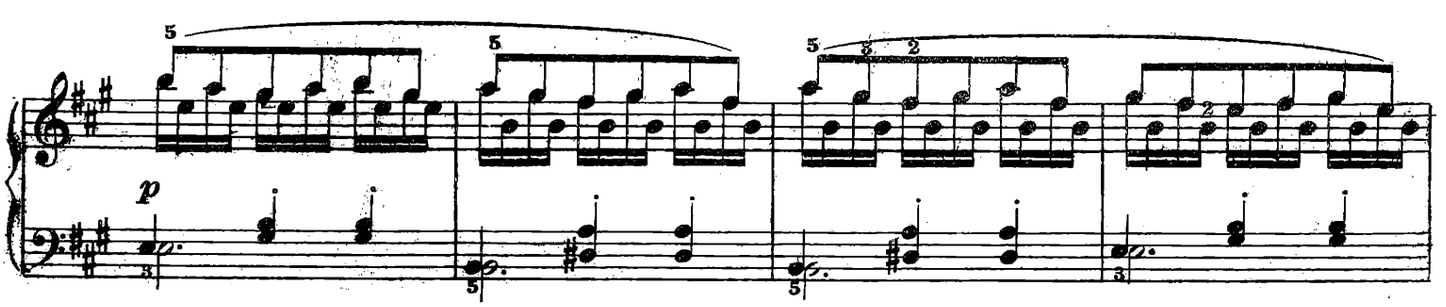


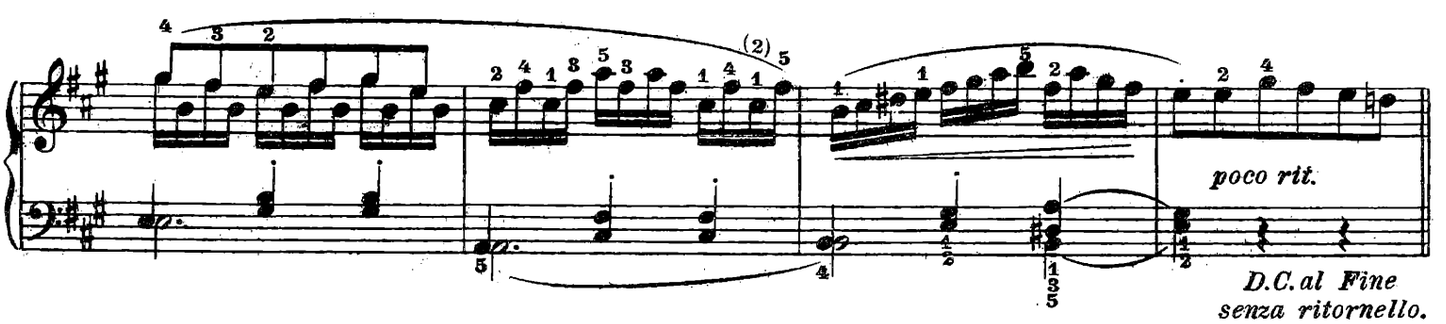
Allegro vivace

No. 66.

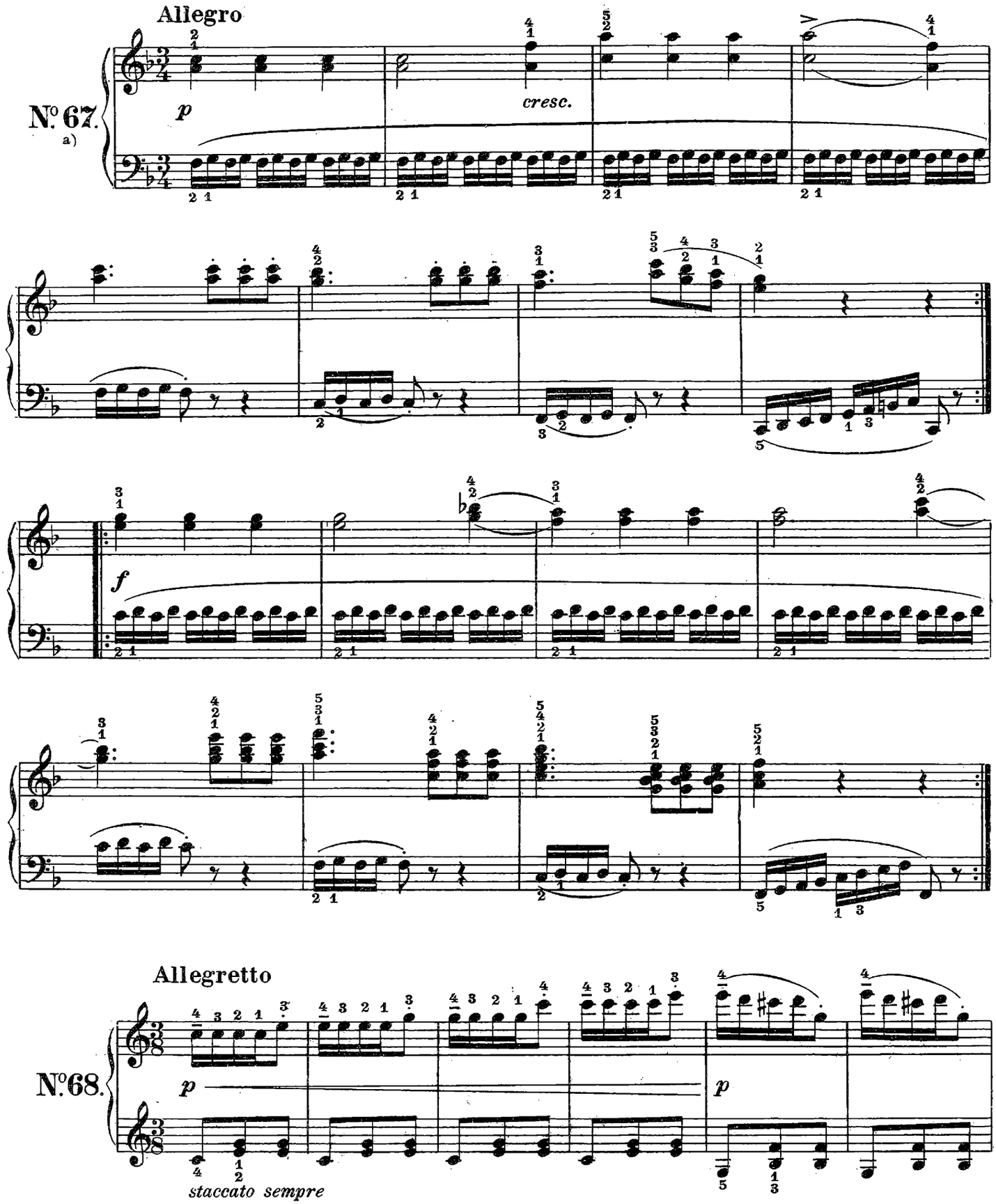




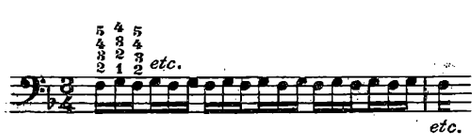


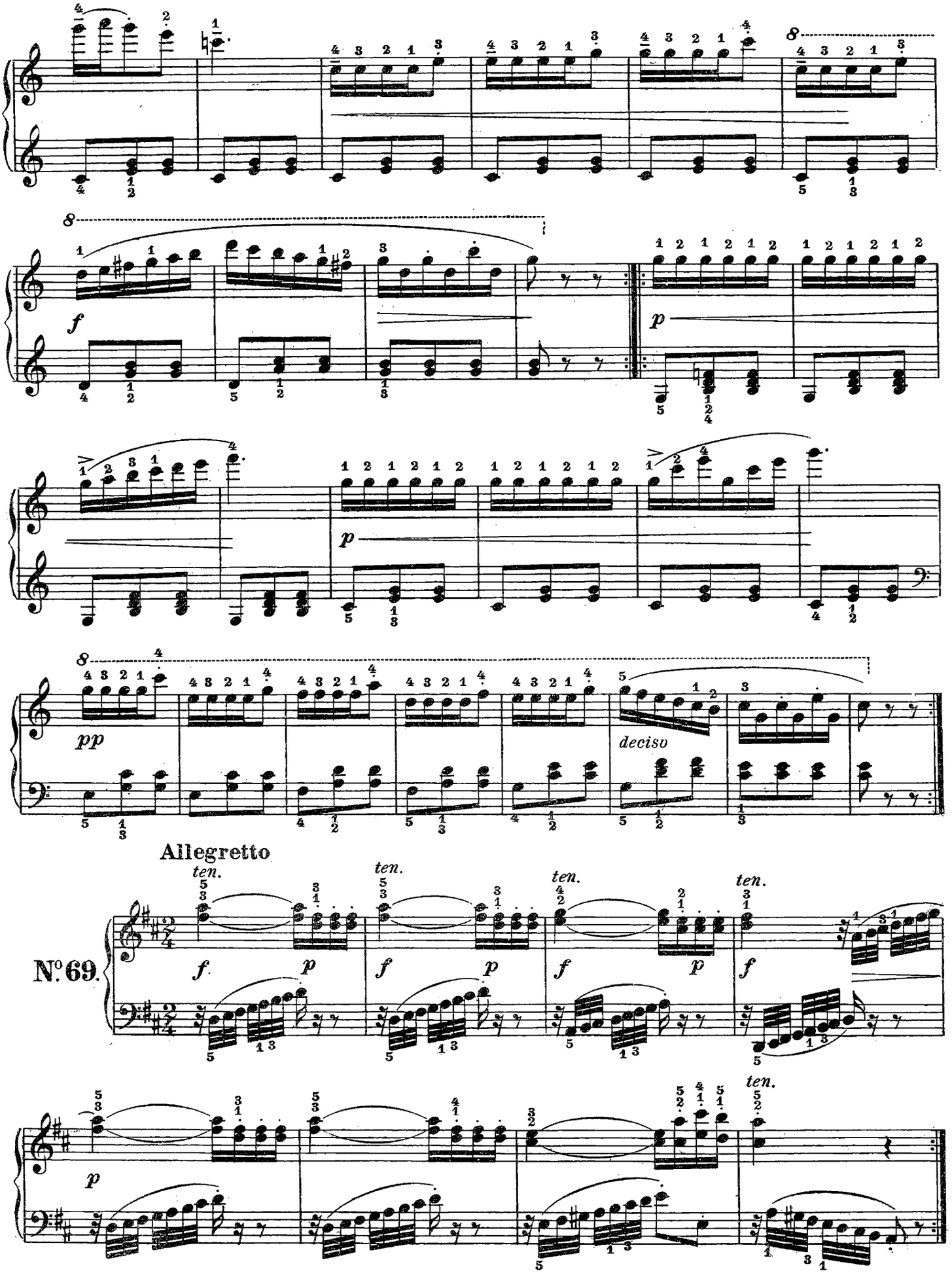


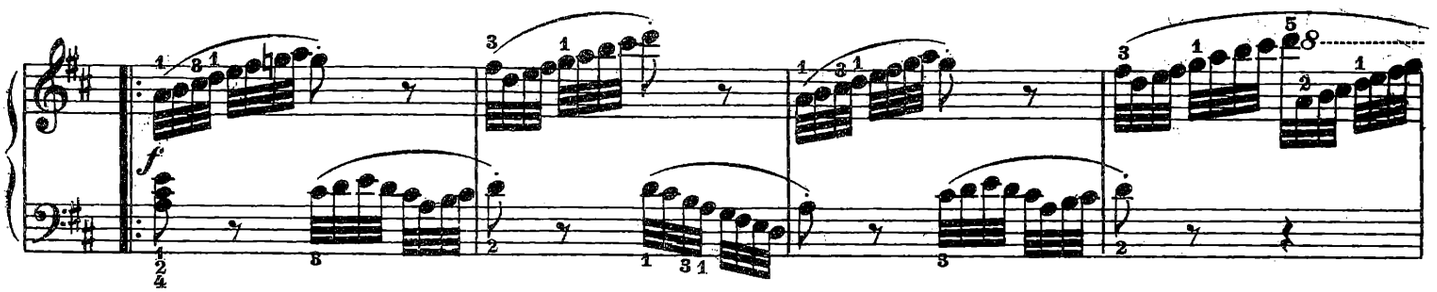
D.C. al Fine
senza ritornello.

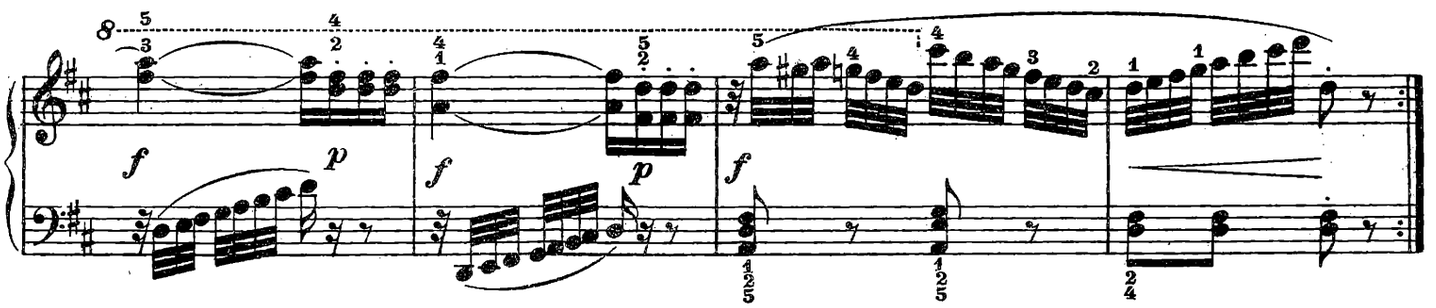


a) Come già indicato pel Nº 65 a pag. 38, ci si eserciti nel modo seguente:



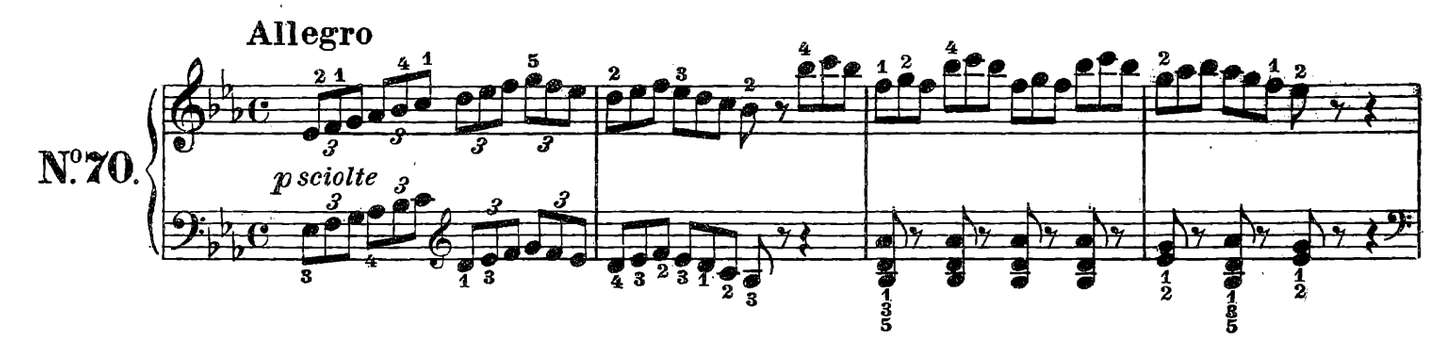

deciso
Allegretto
ten.
Nº 69.

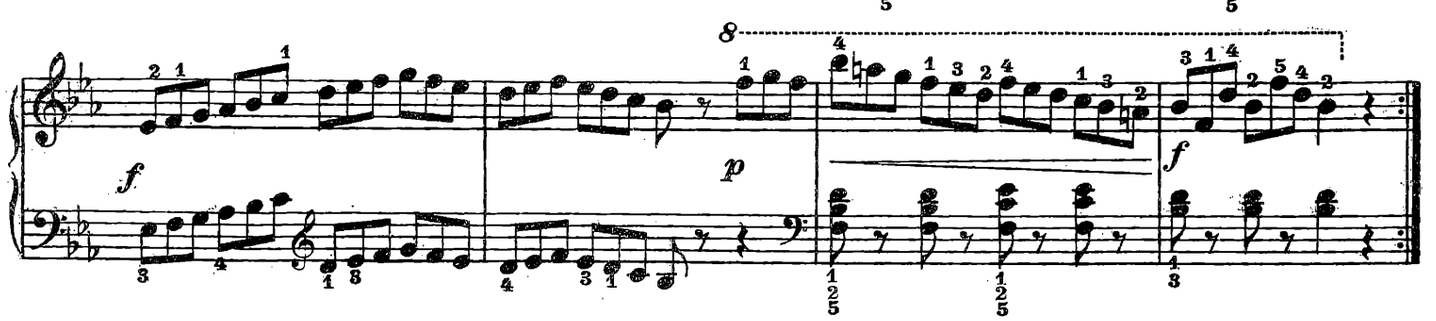


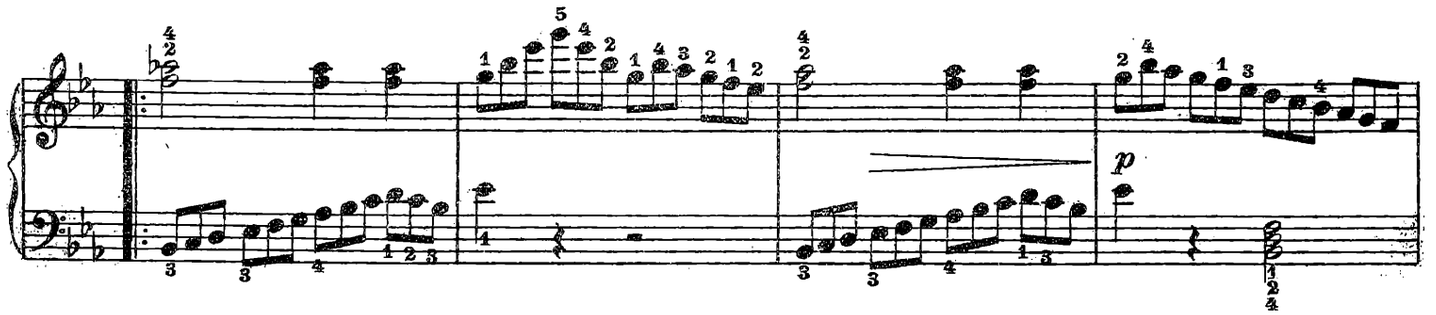


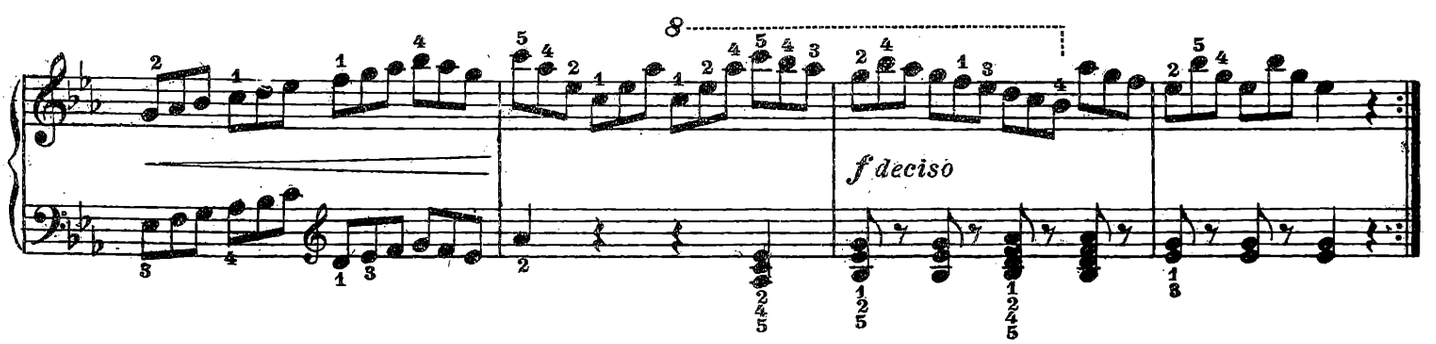
Allegro

N.º 70.

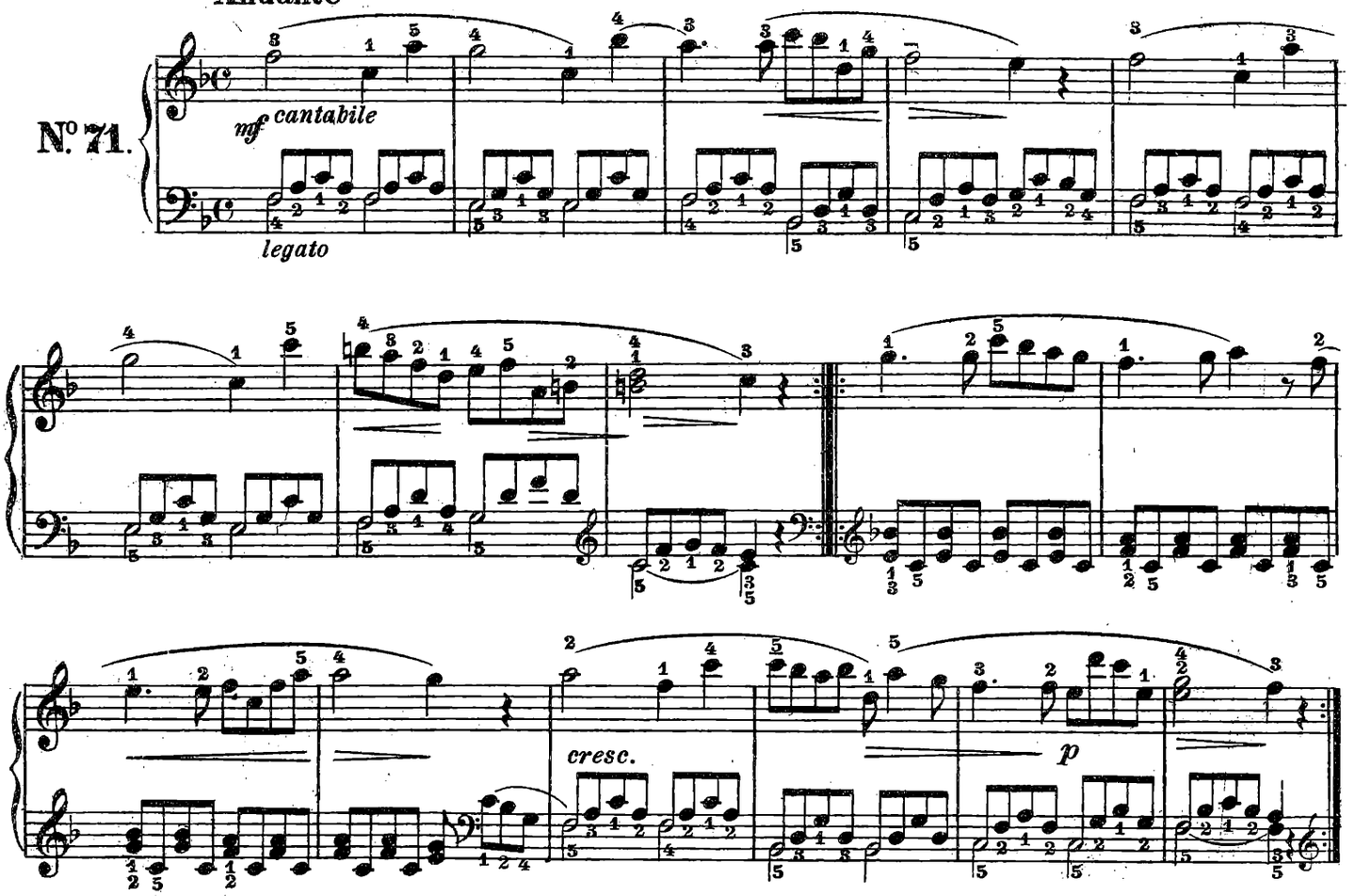




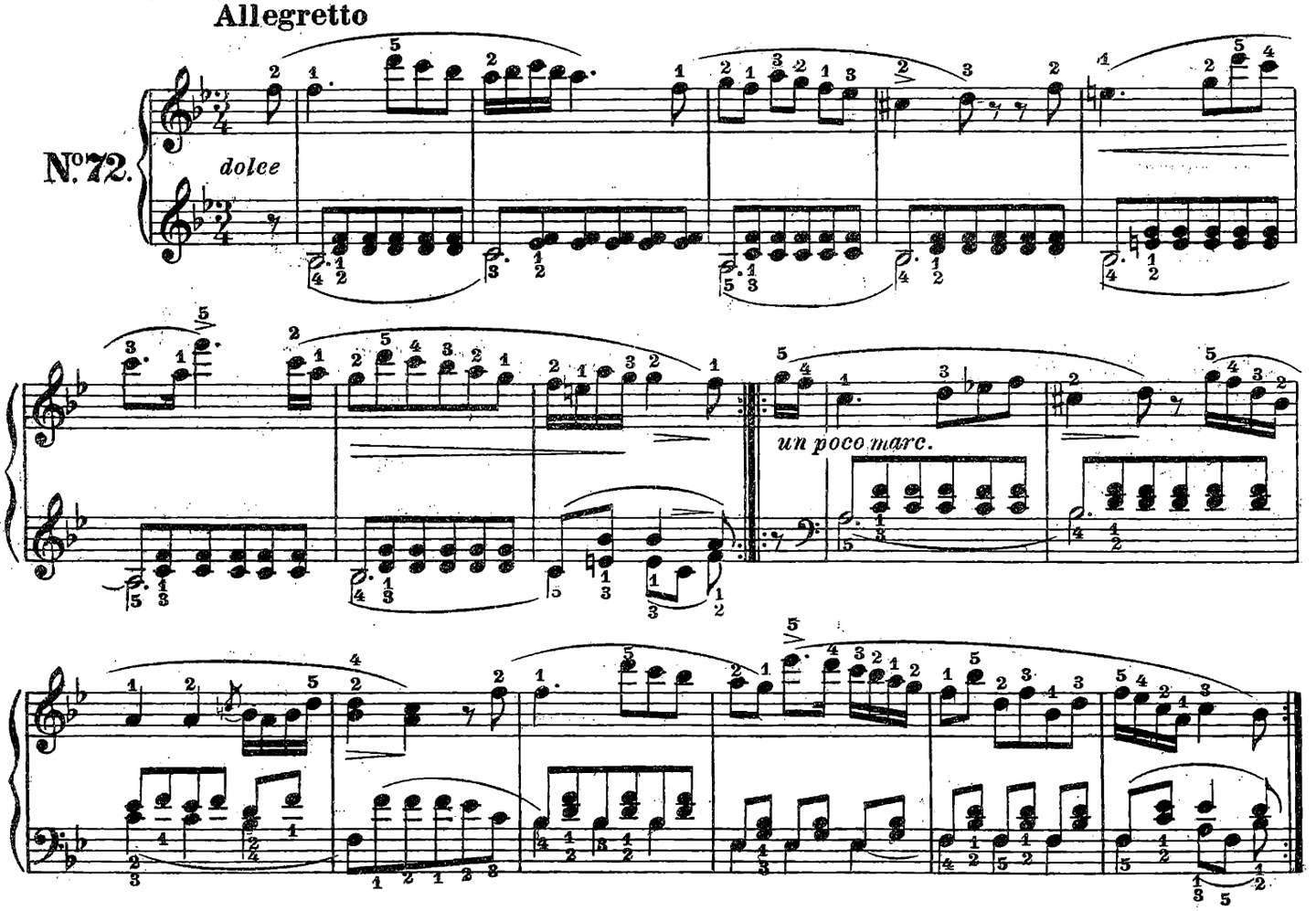


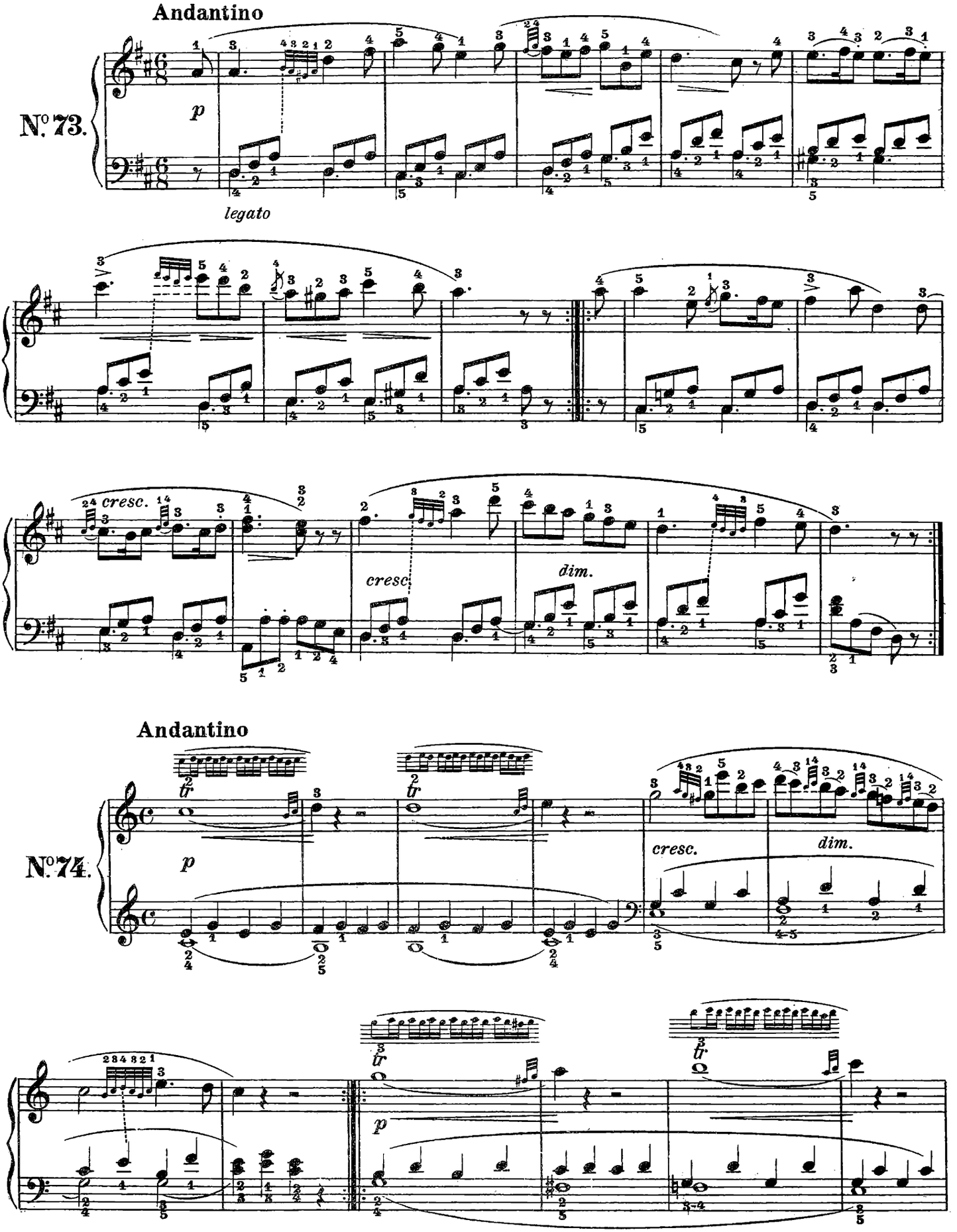


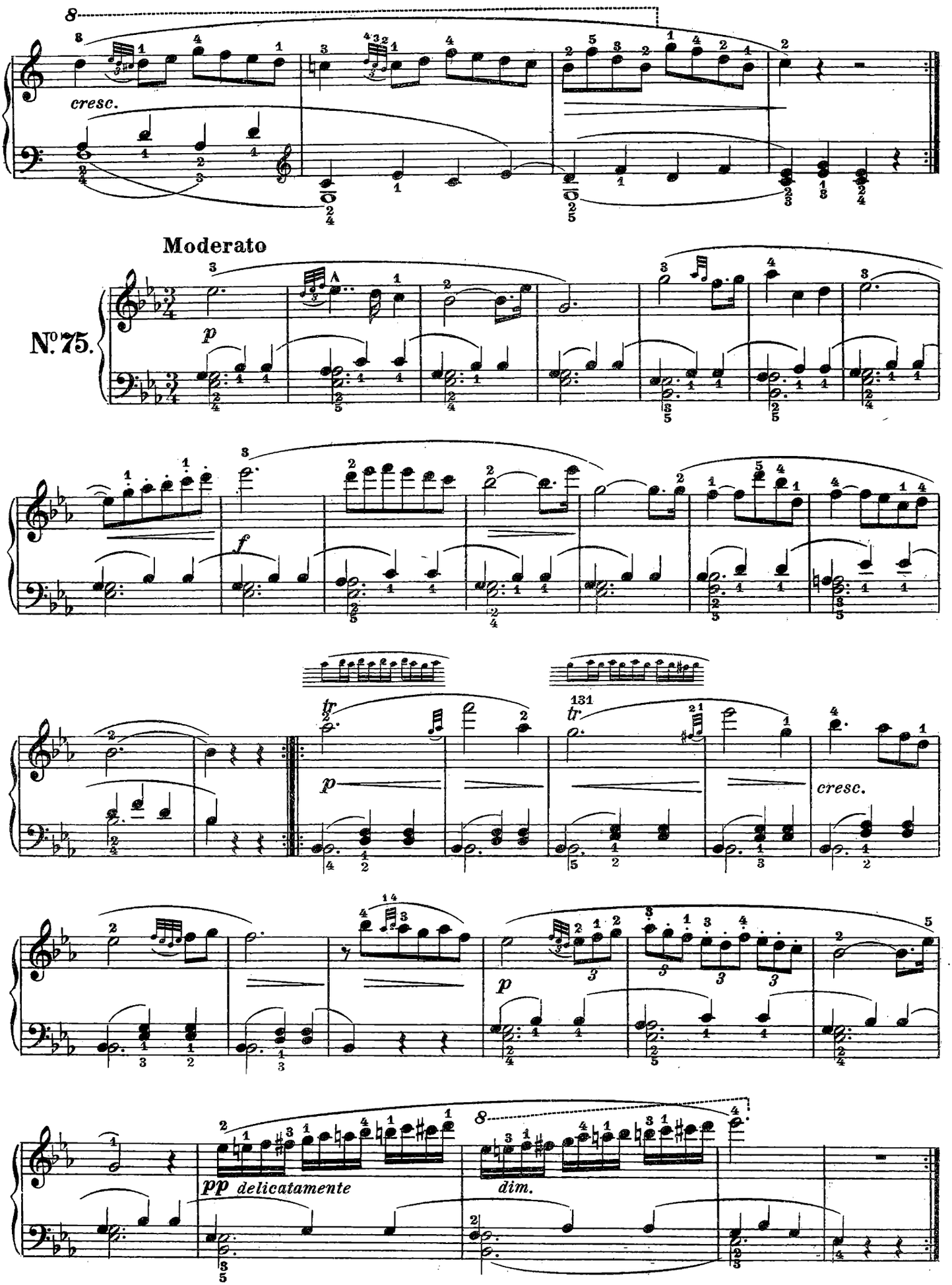
Andante



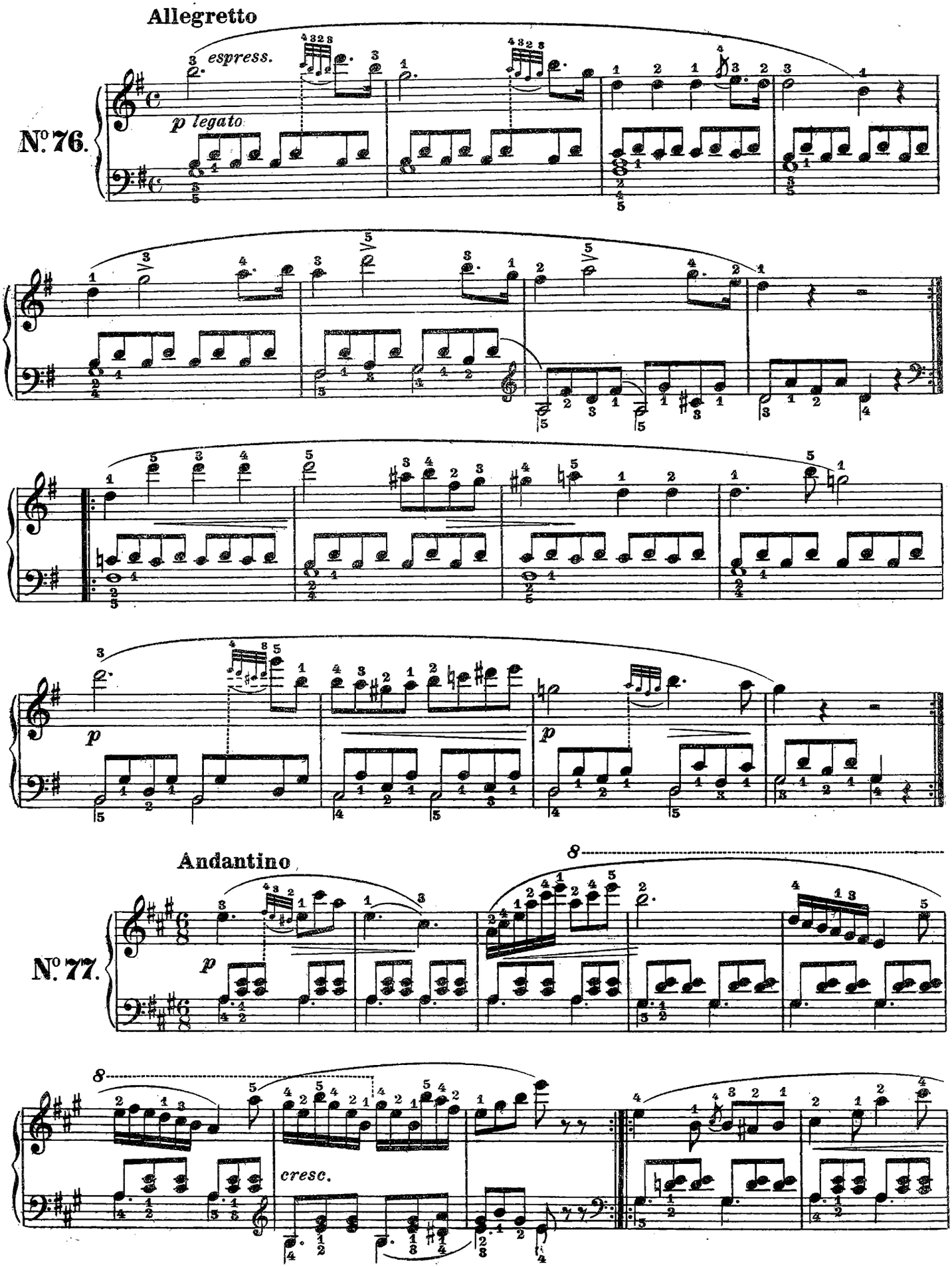
Allegretto



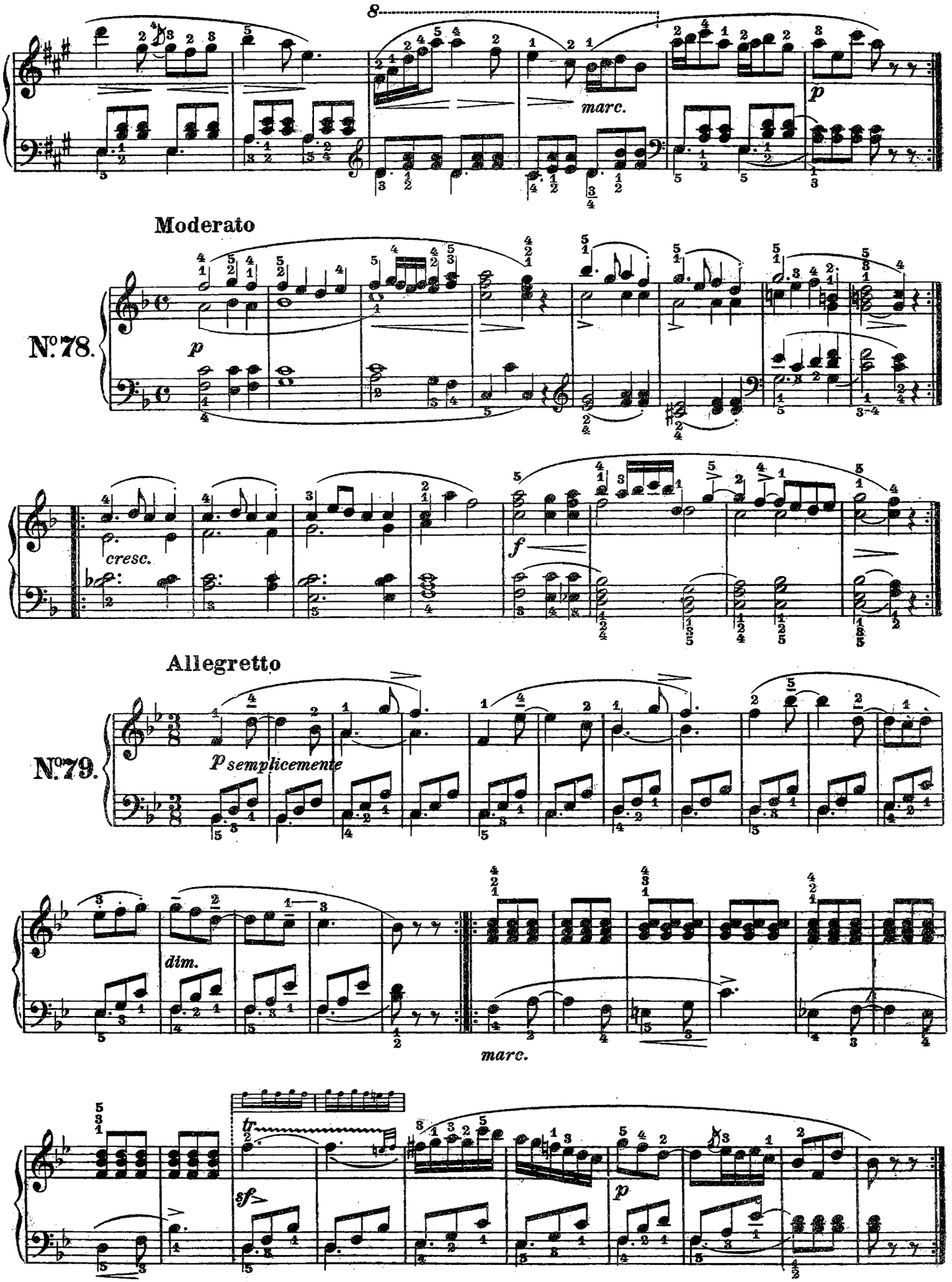

Andantino
Nº 73.
p
legato
cresc.
cresc.
dim.
Andantino
Nº 74.
p
cresc.
dim.
p


cresc.
Moderato
No. 75.
p
f
tr
131
p
cresc.
pp delicatamente
dim.

Esercizio per le appoggiature ed altri abbellimenti

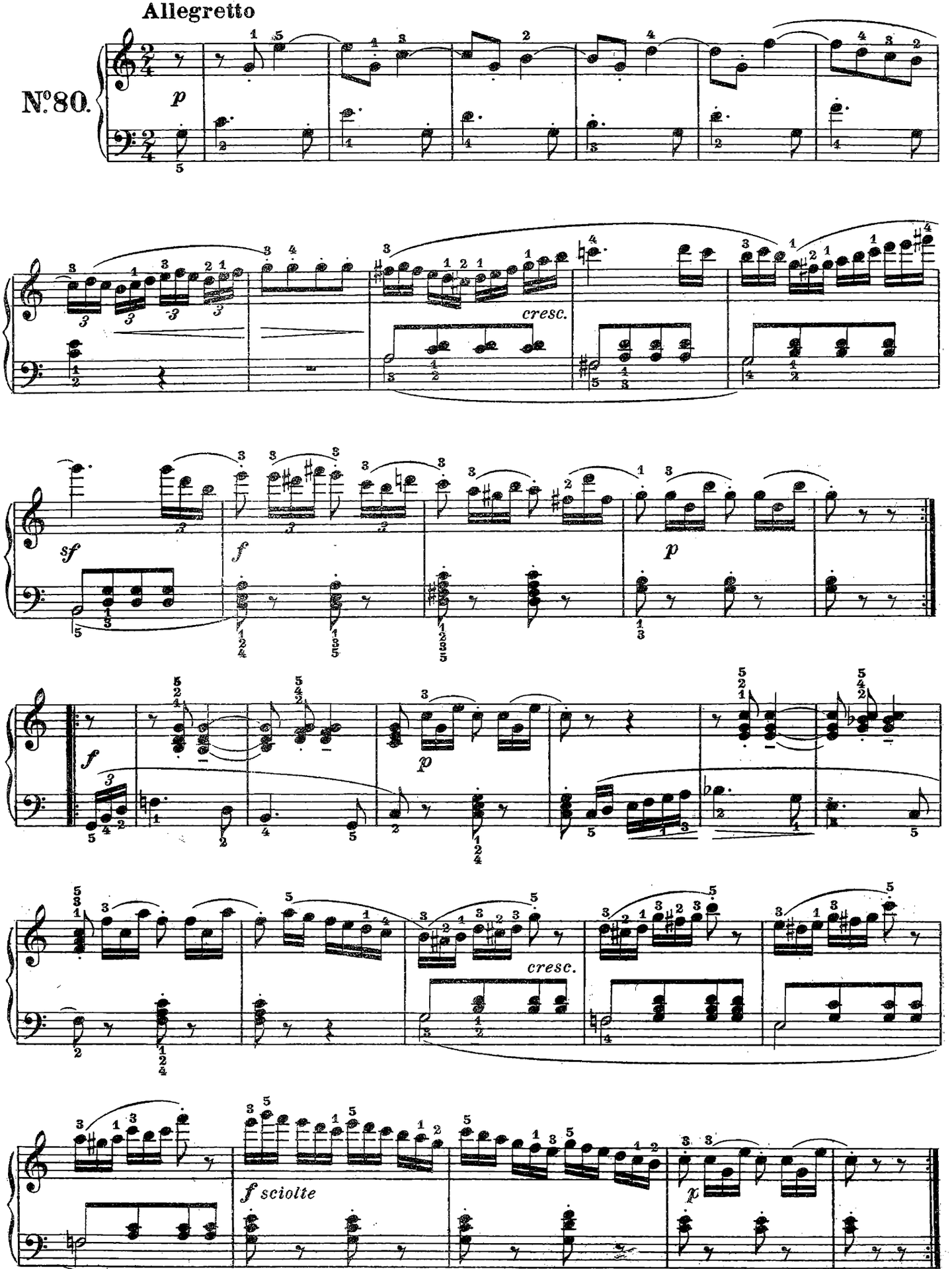

Allegretto
Nº 76.

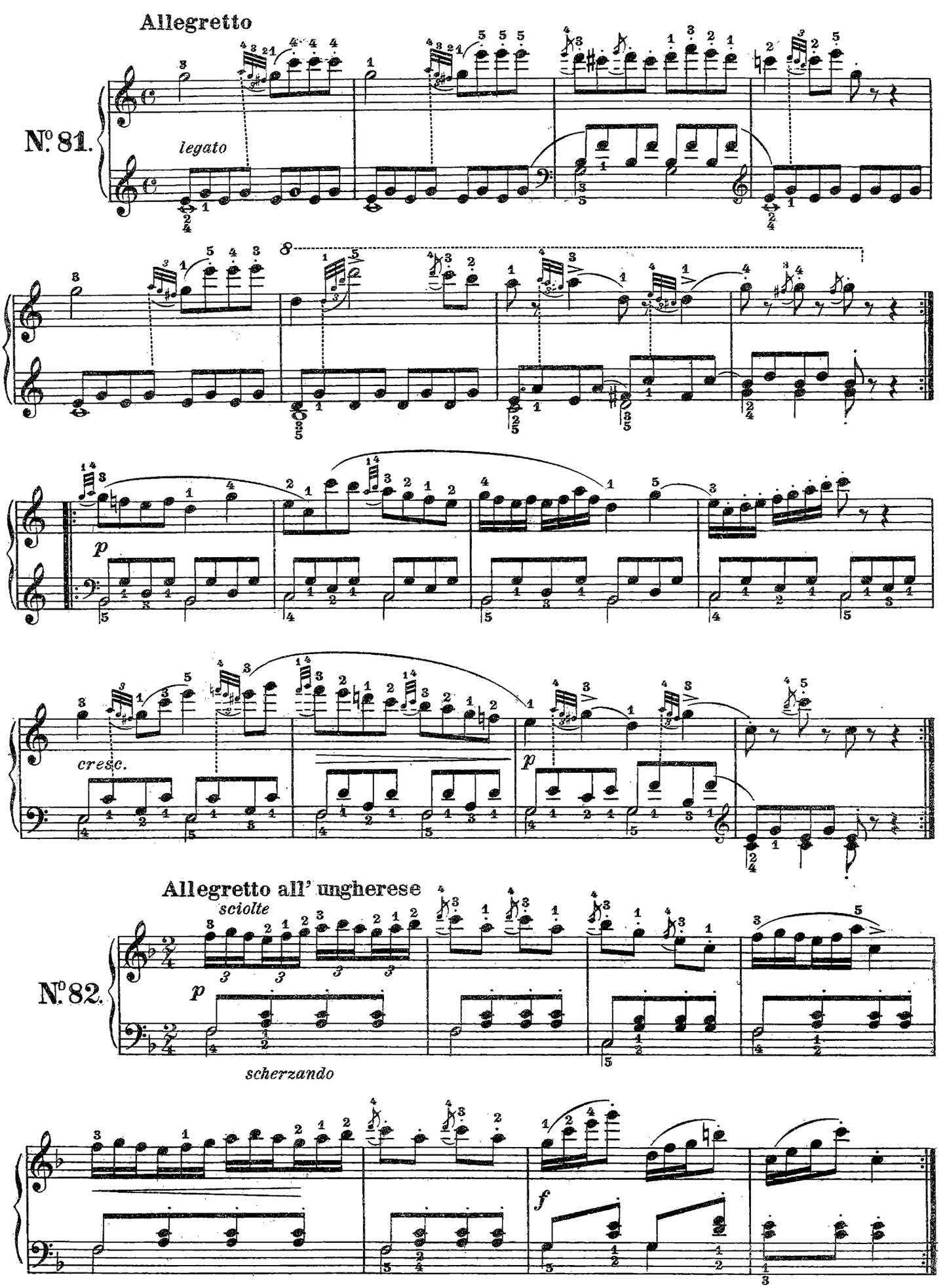
Andantino
Nº 77.

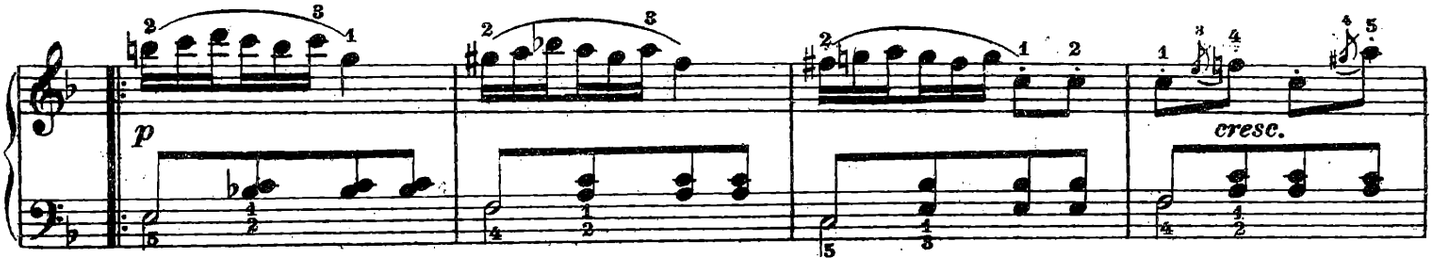

8
marc.
p
Moderato
N°78.
p
cresc.
f
Allegretto
N°79.
p semplicemente
dim.
marc.
tr
sf
p

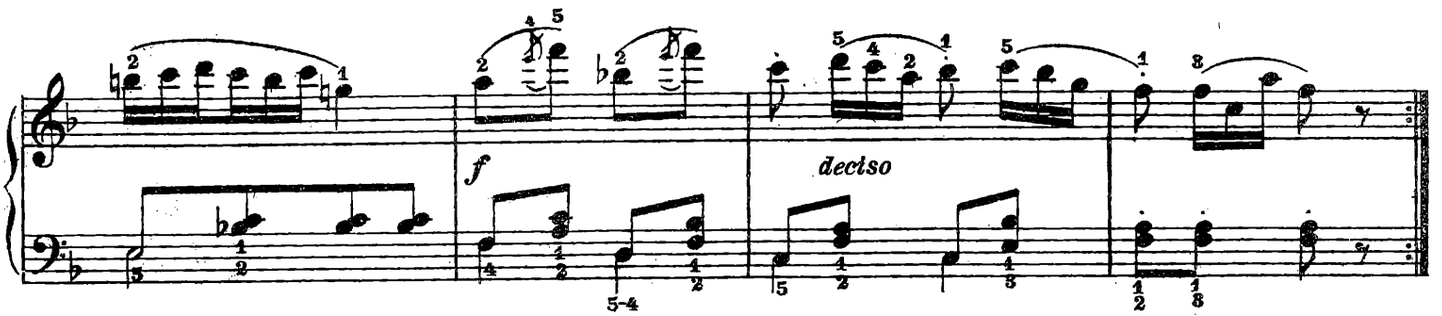
Allegretto

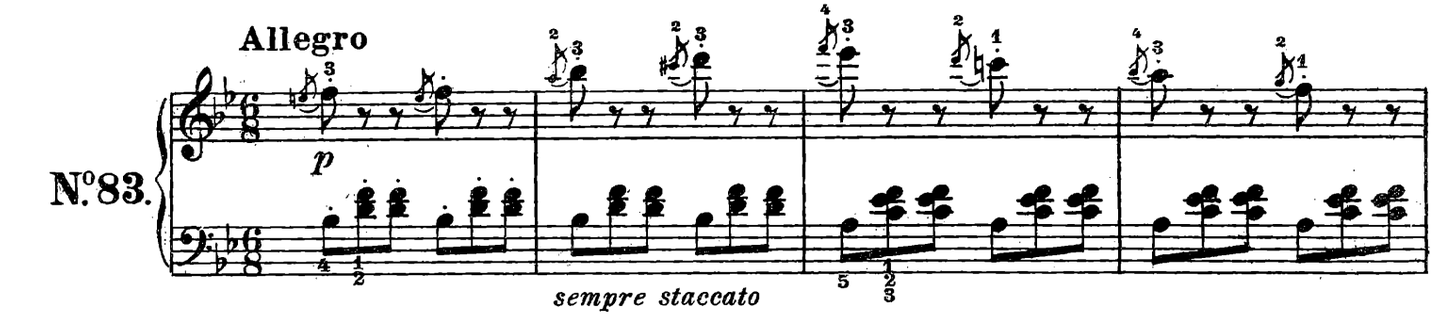
N°80.

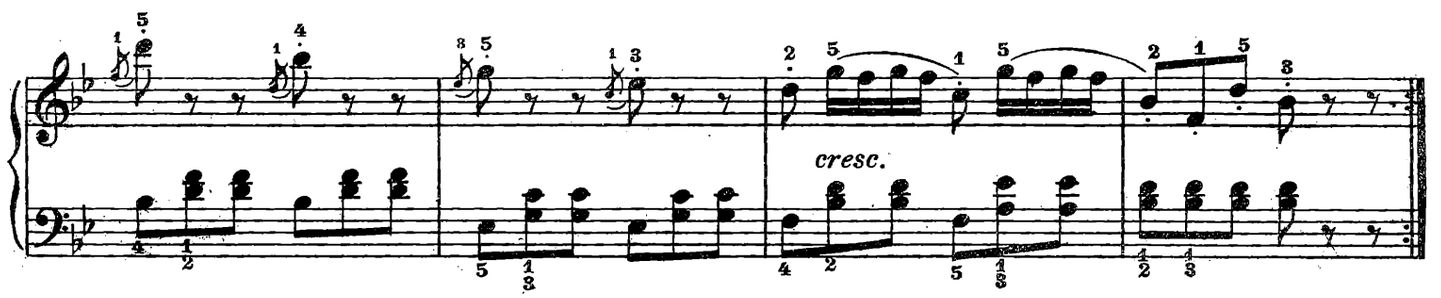


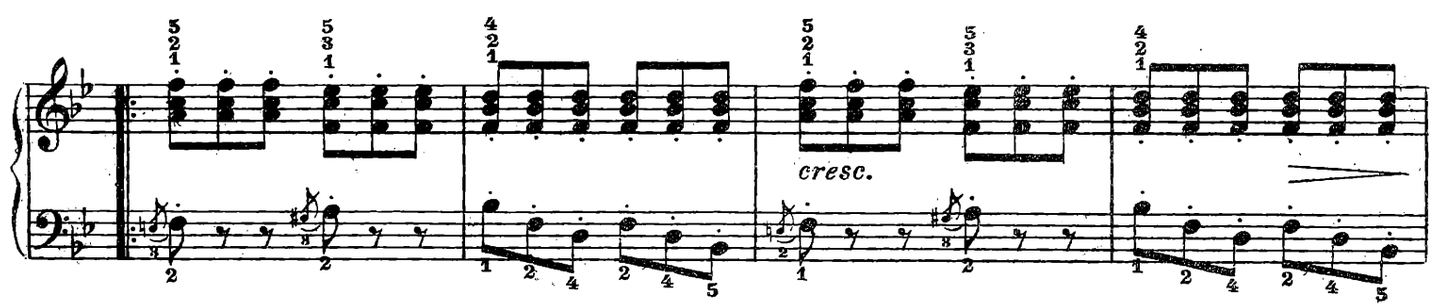

Allegretto
No. 81.
legato
cresc.
Allegretto all' ungherese
No. 82.
sciolte
scherzando

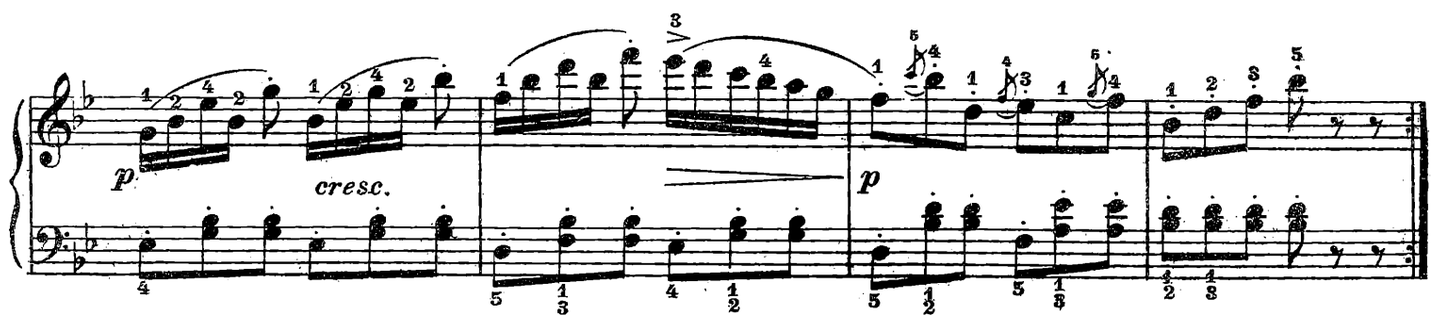

p
cresc.

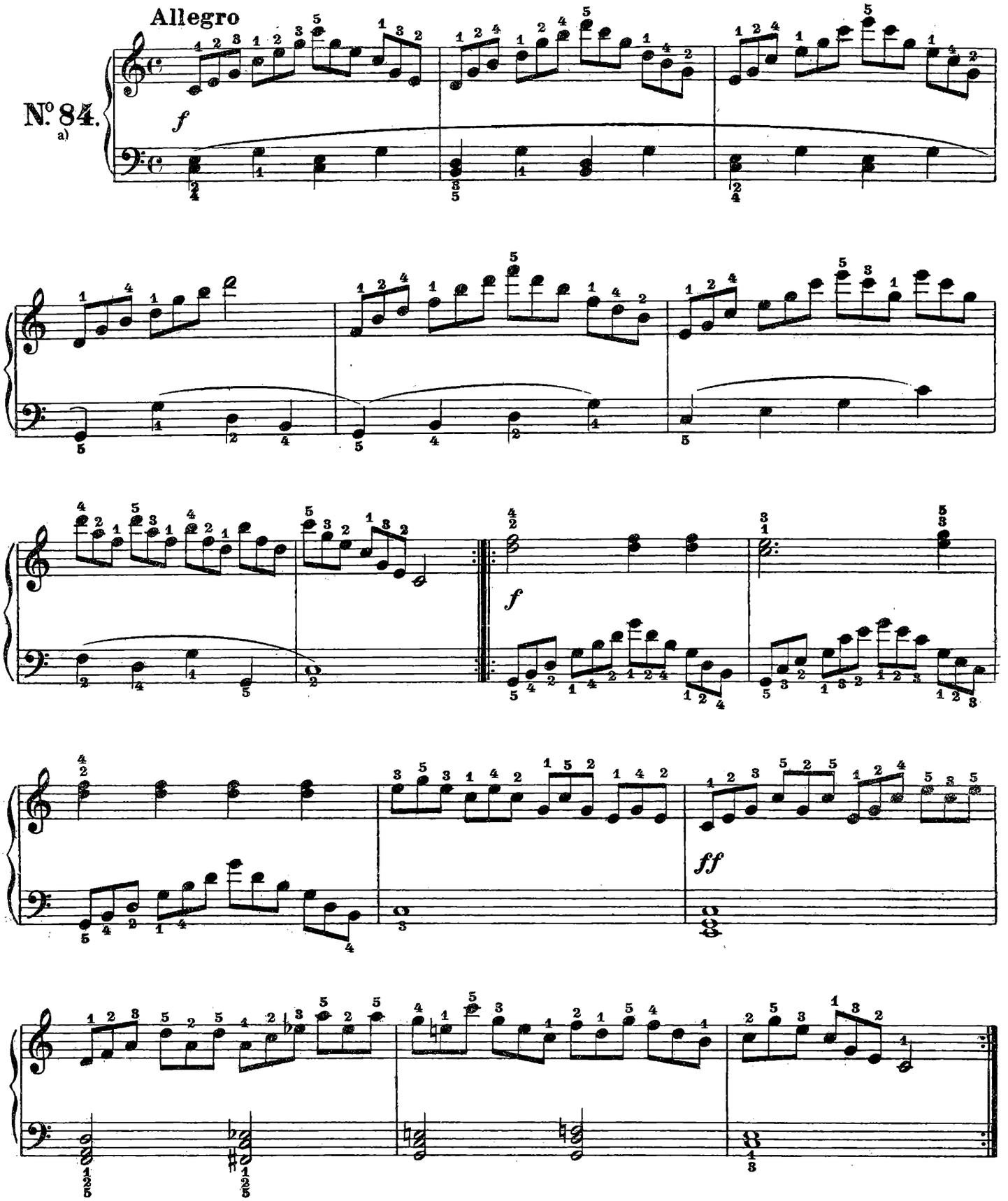

f
deciso


Allegro
N°83.
p
sempre staccato


cresc.


cresc.

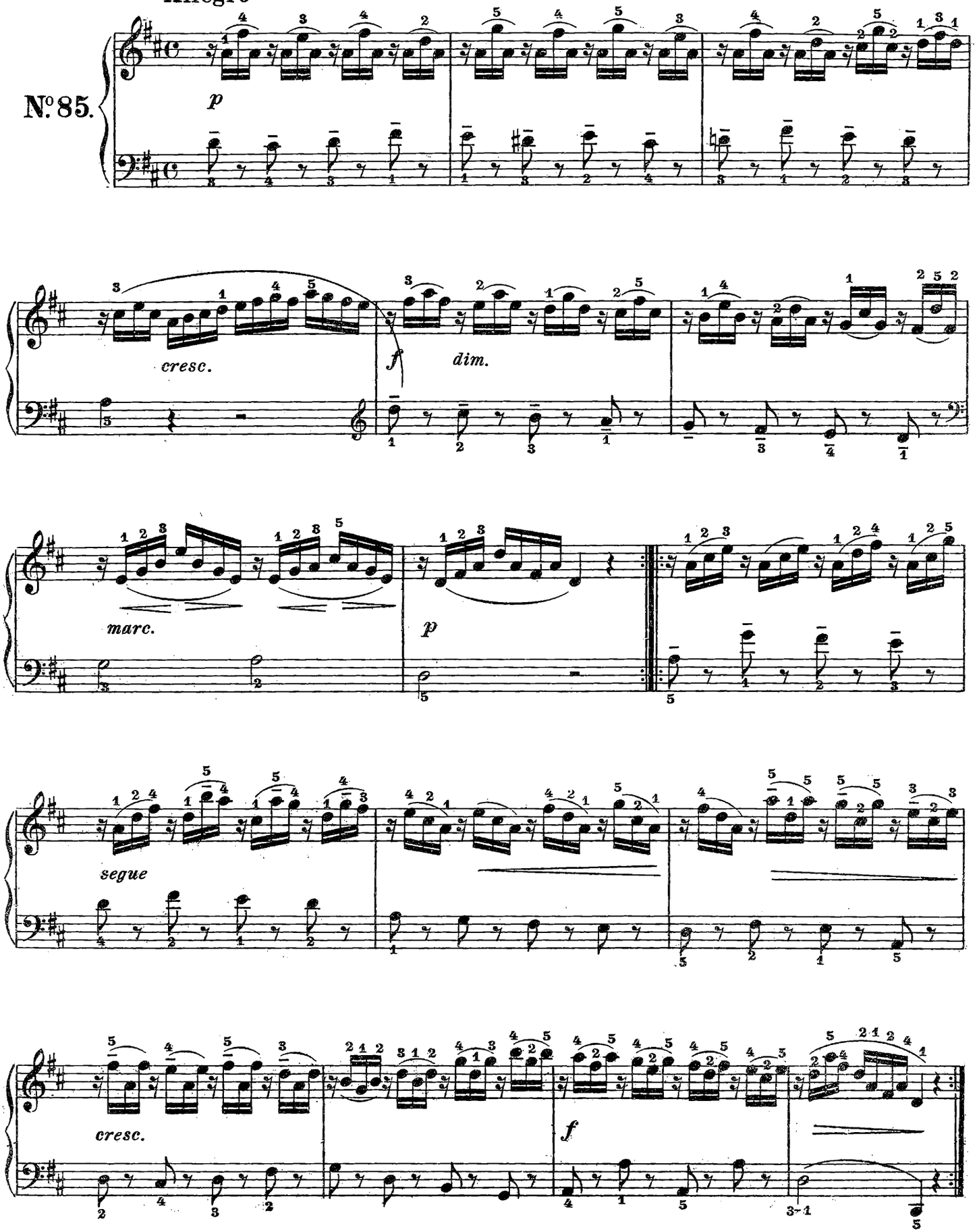

p
cresc.
p



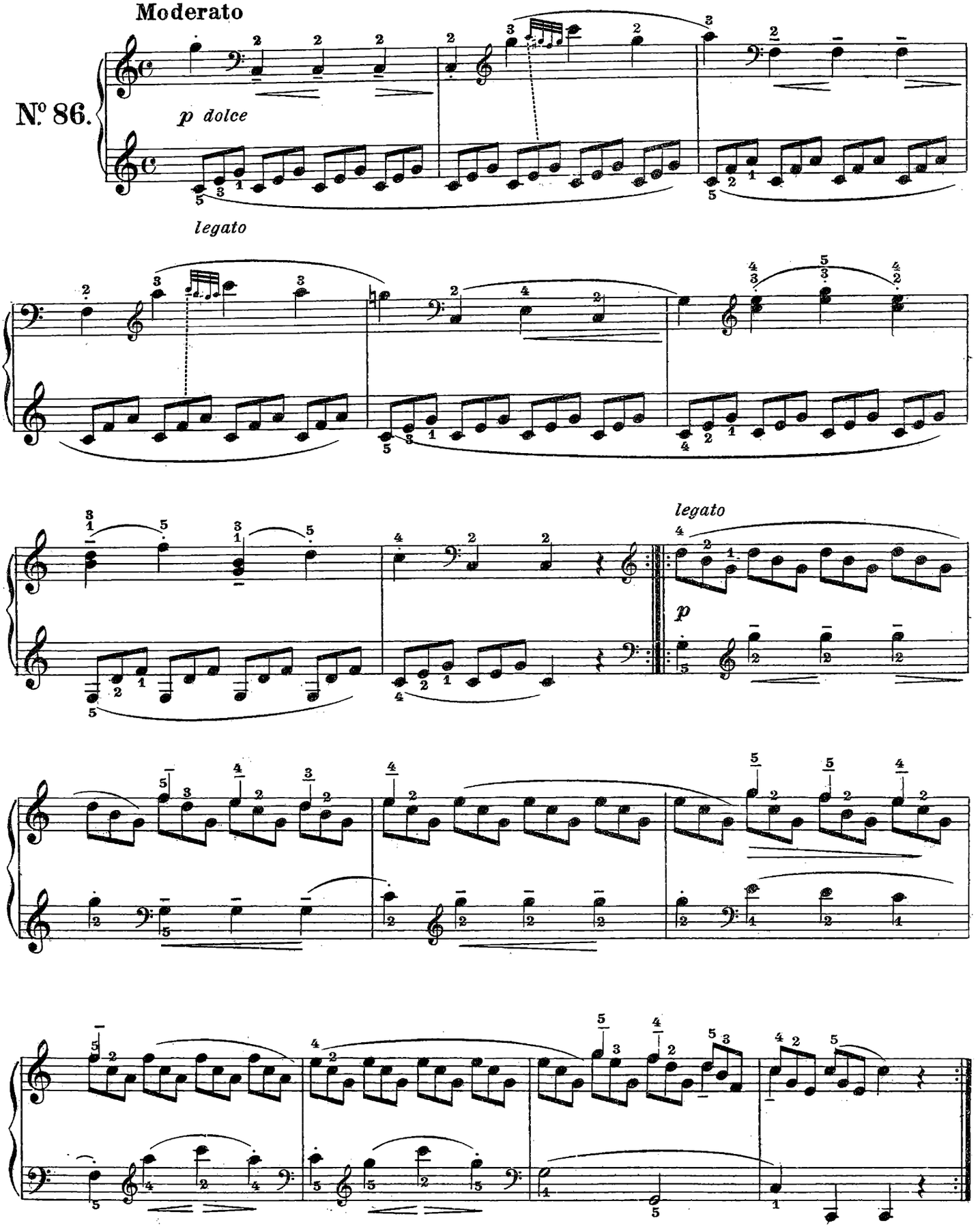
a) Come esercizio preparatorio per la mano destra, consiglio di mettere il ritornello ad ogni battuta per le prime 3 e ripeterle molte e molte volte; per la mano sinistra, si faccia altrettanto per le prime tre battute dopo il ritornello.

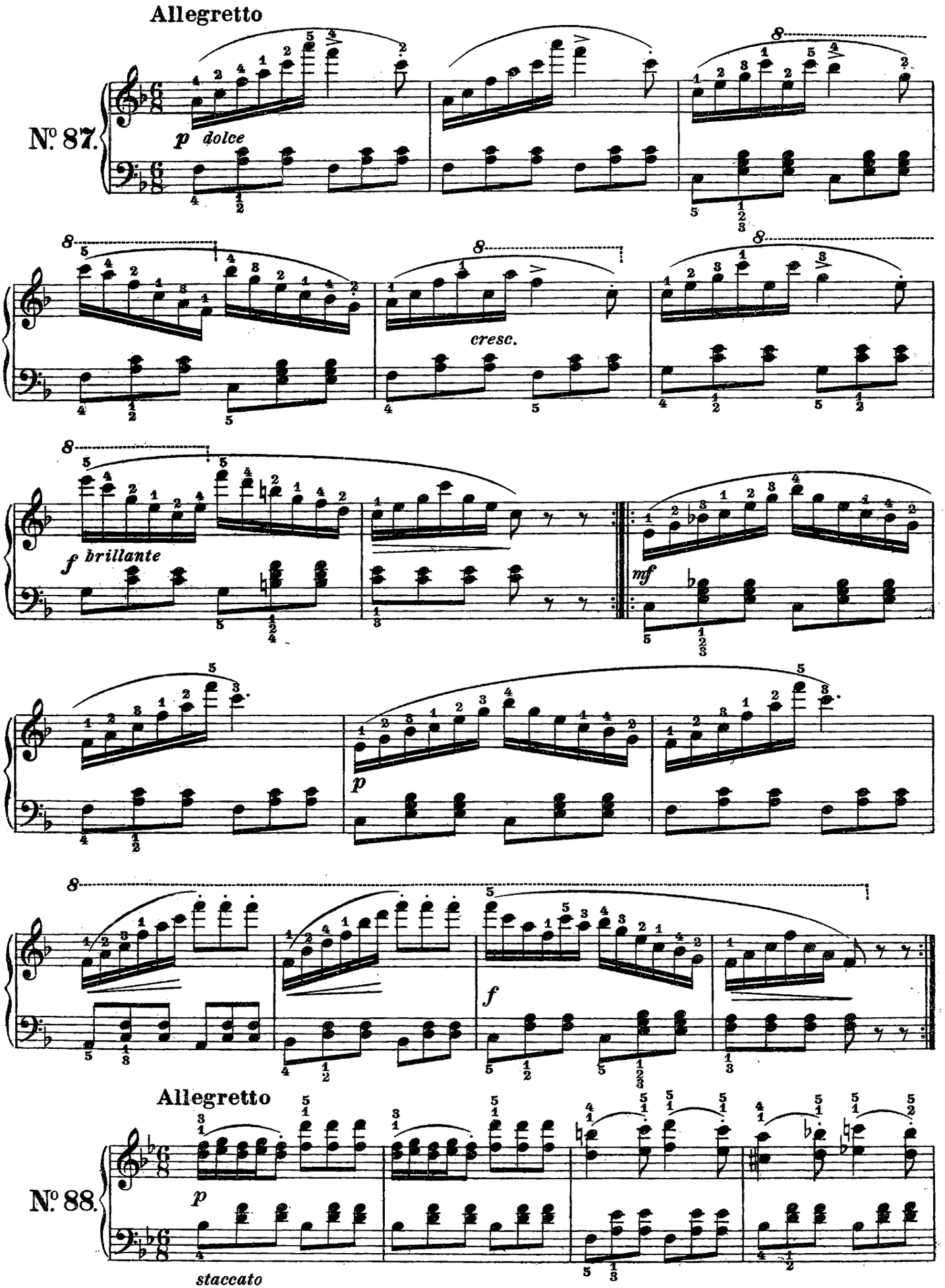
Allegro

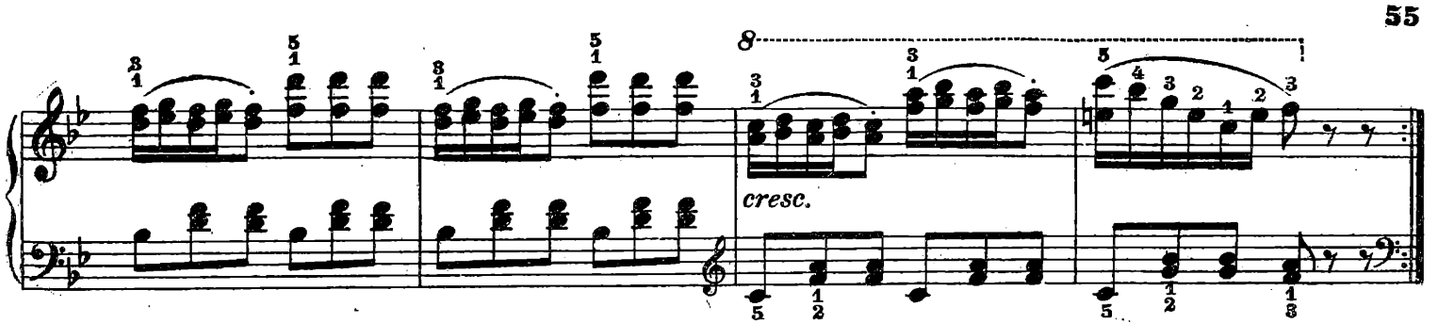
No. 85.

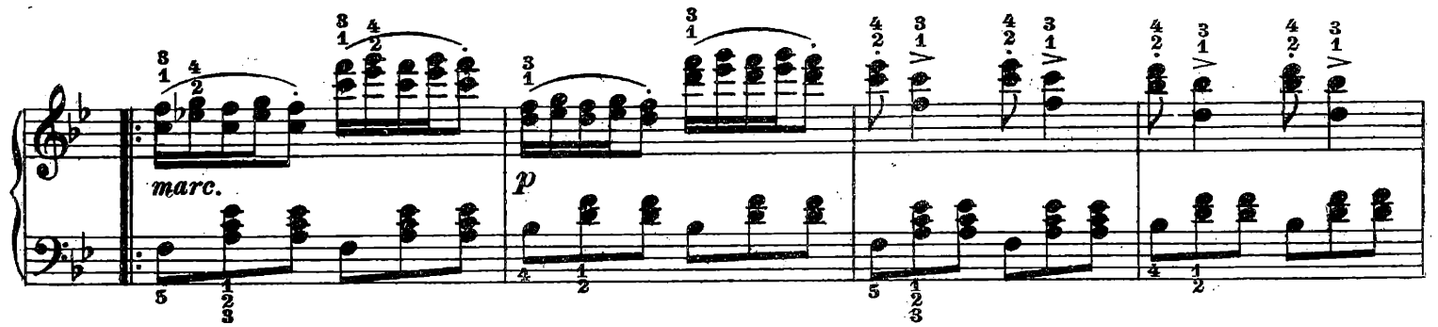


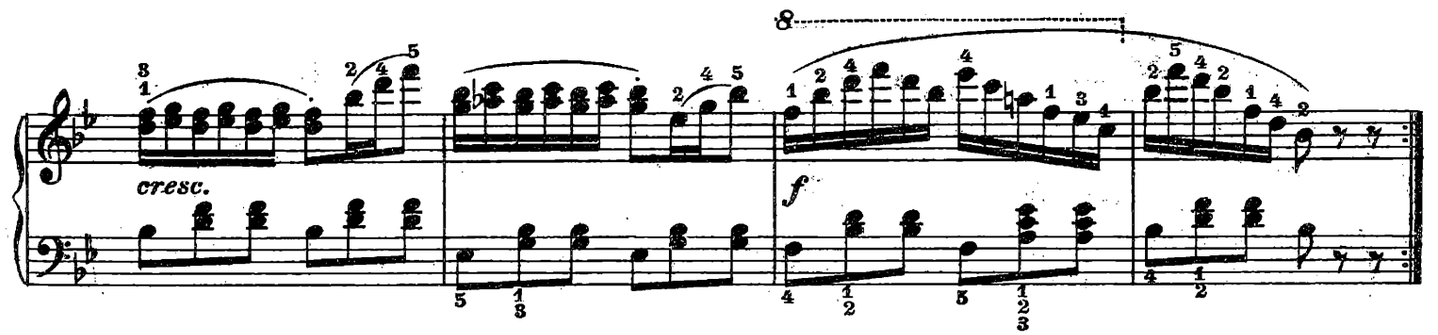
Esercizi per incrociare le mani.




Allegretto
No. 87.
p dolce
cresc.
f brillante
mf
p
f
Allegretto
No. 88.
p
staccato

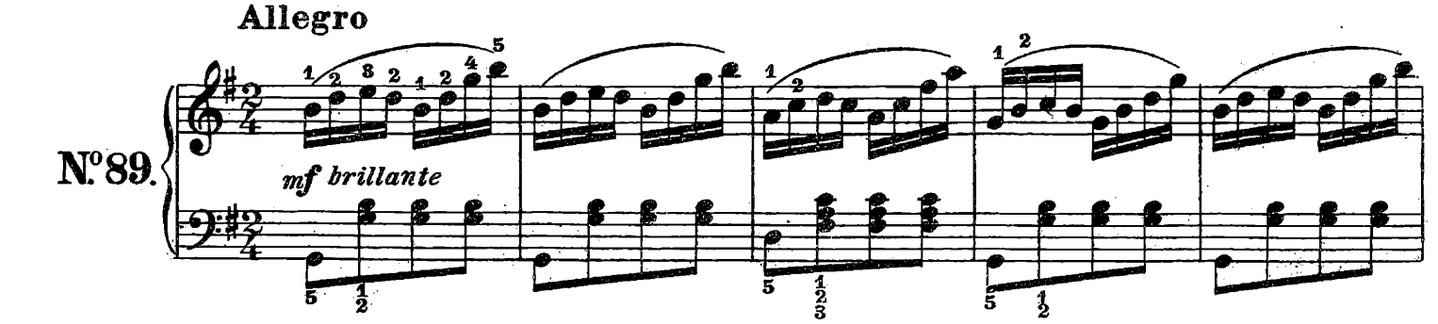


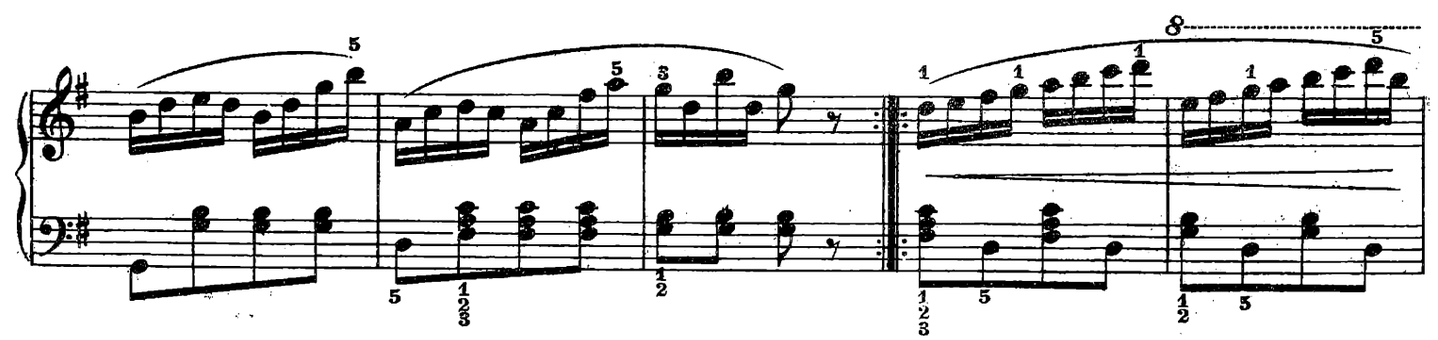


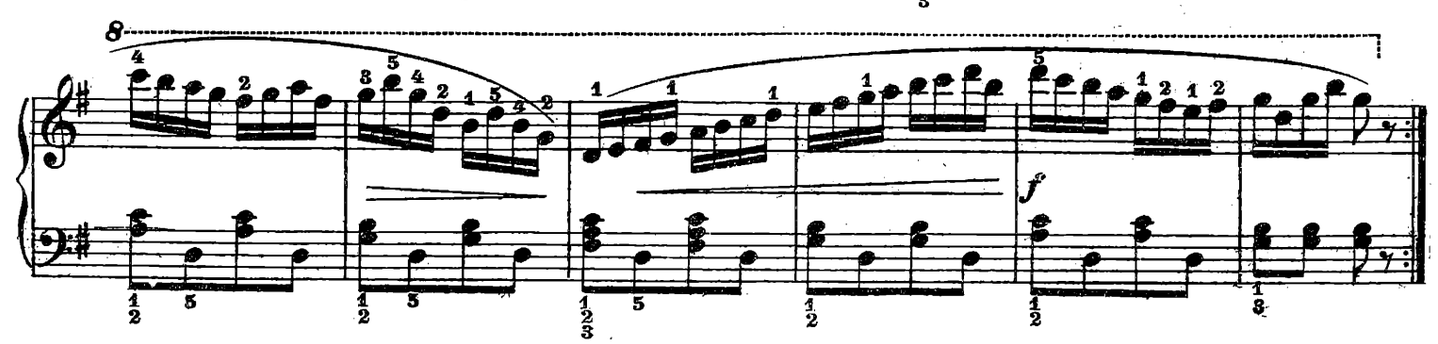


Allegro

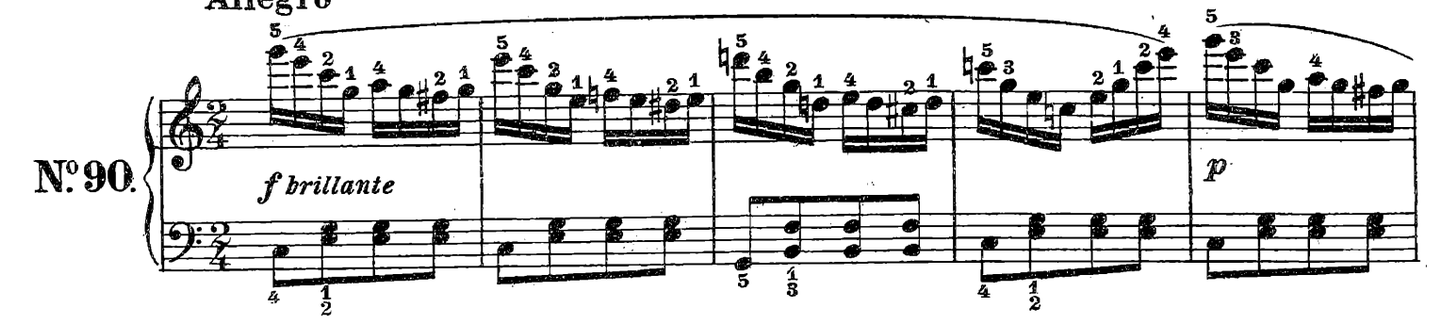
N°89.

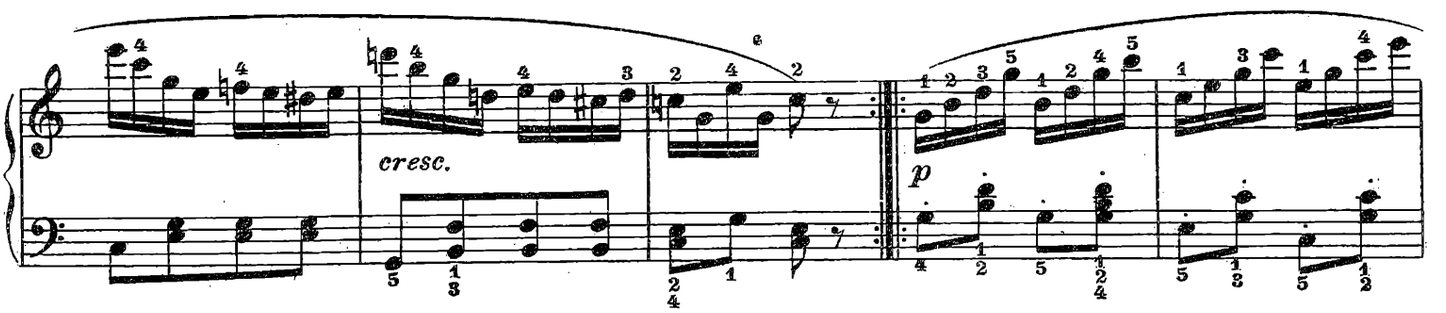


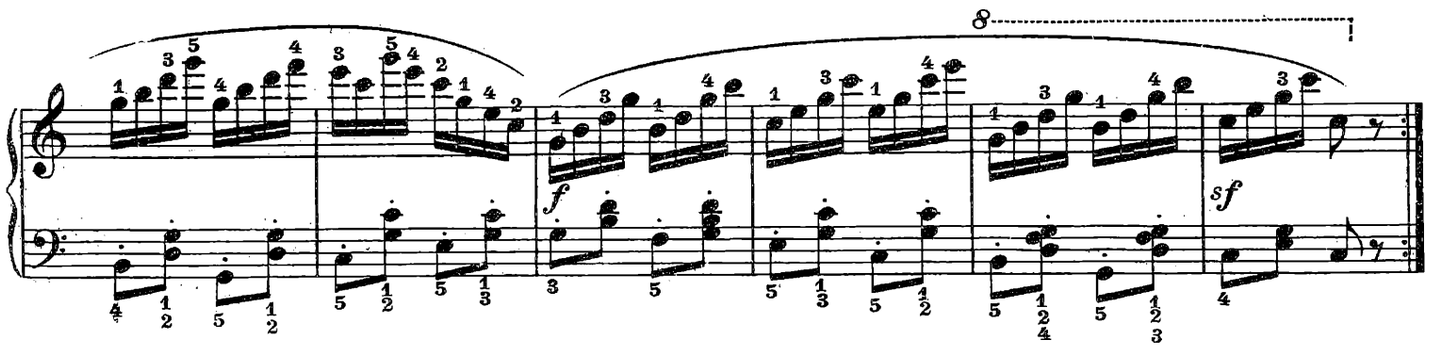




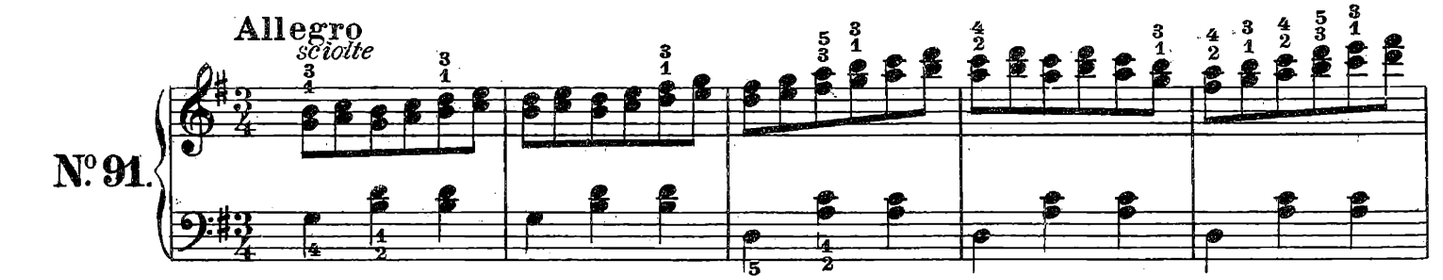
Allegro

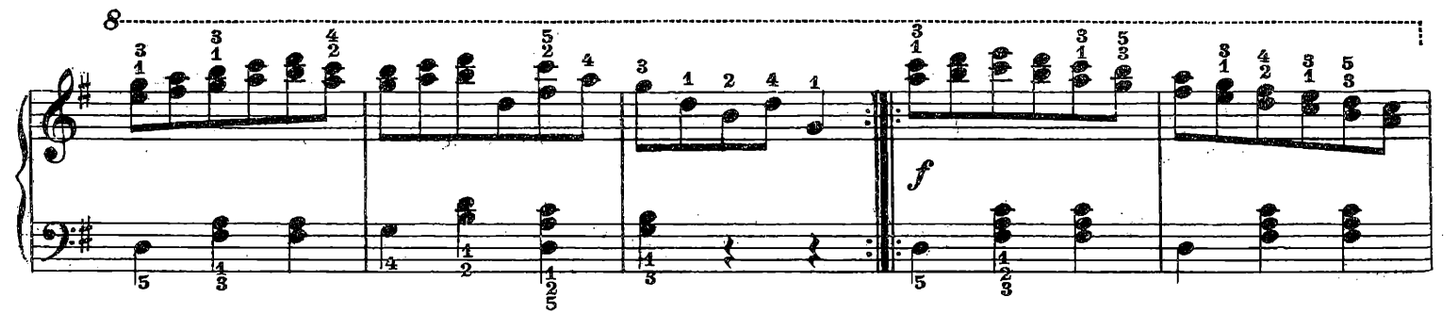


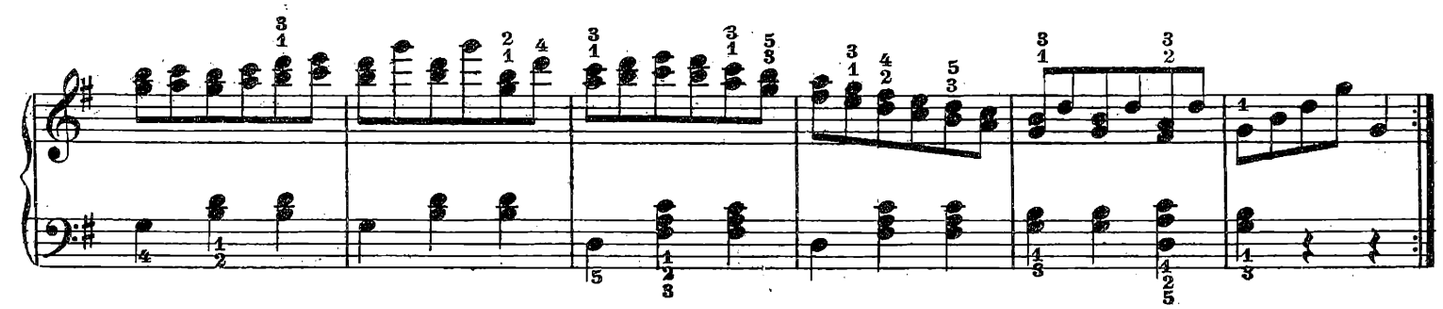




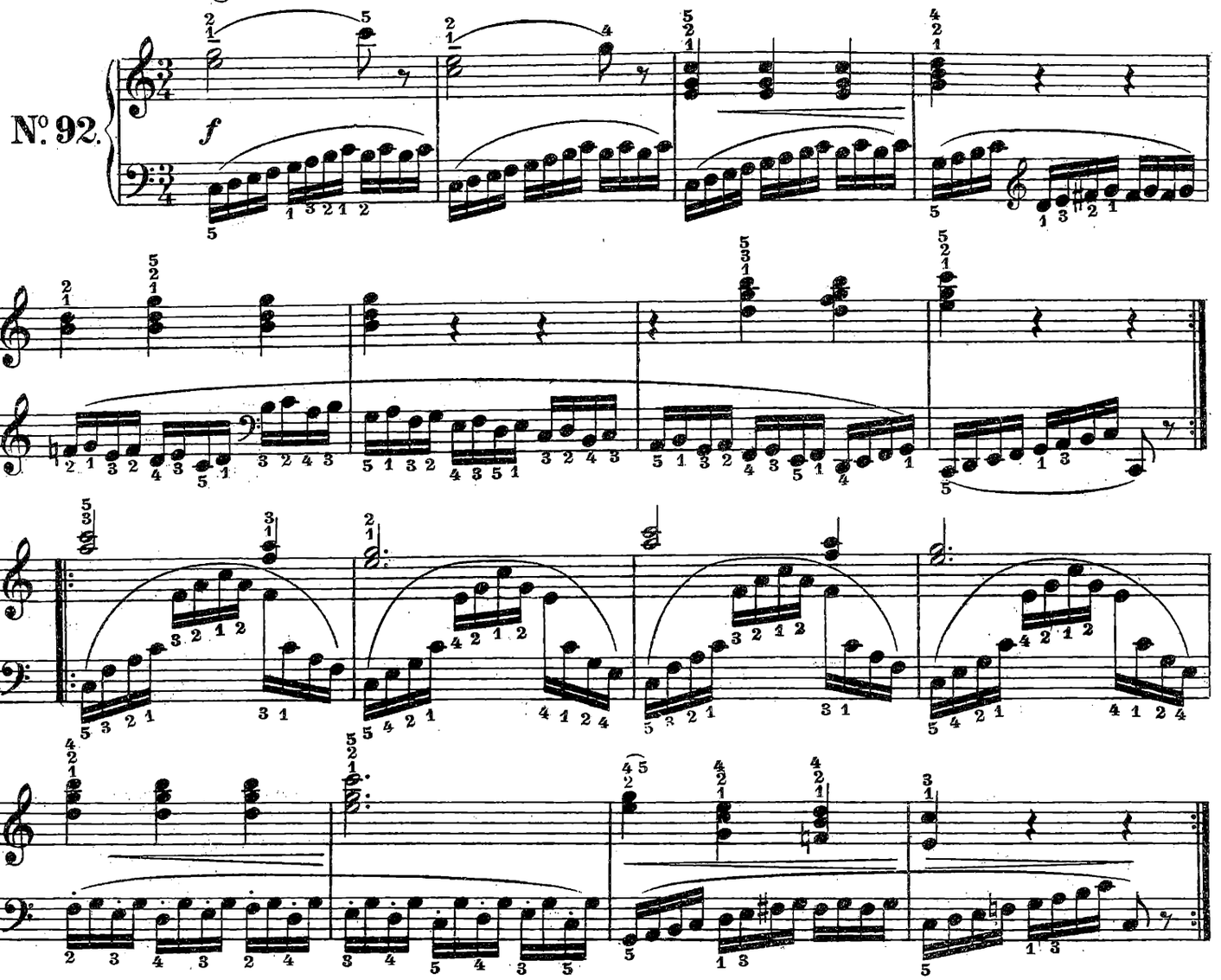
Allegro
sciolte



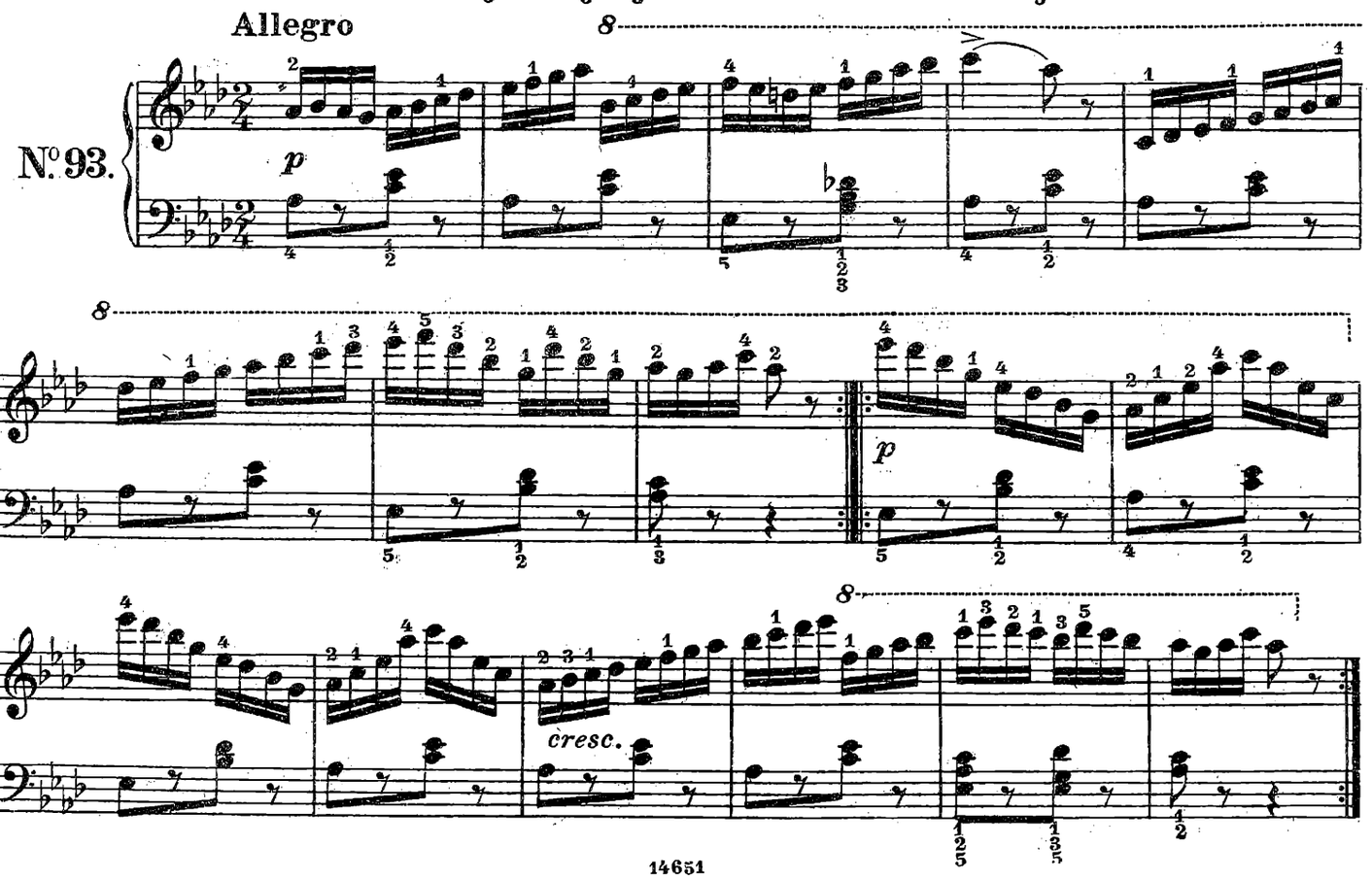




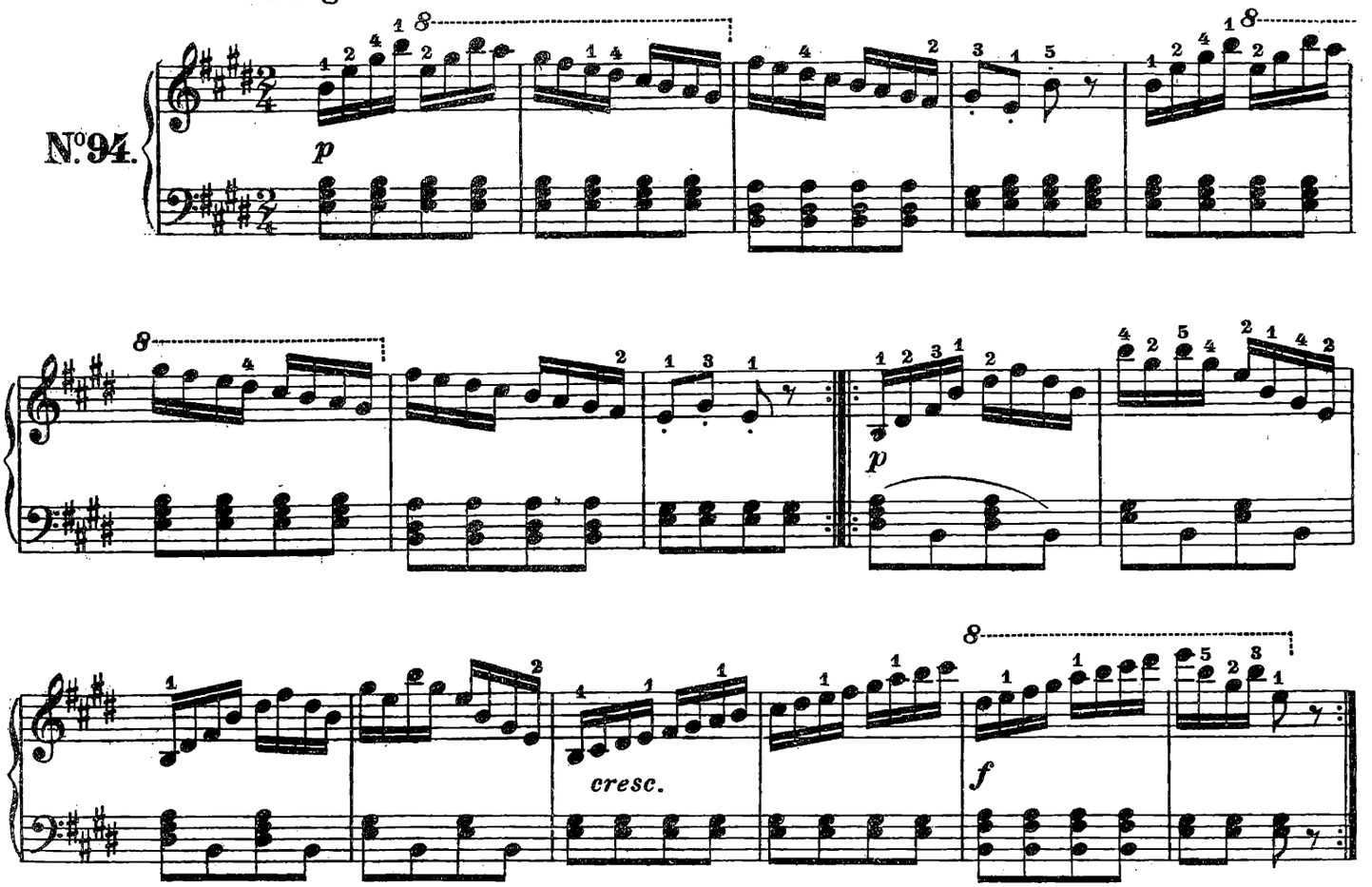
Allegro



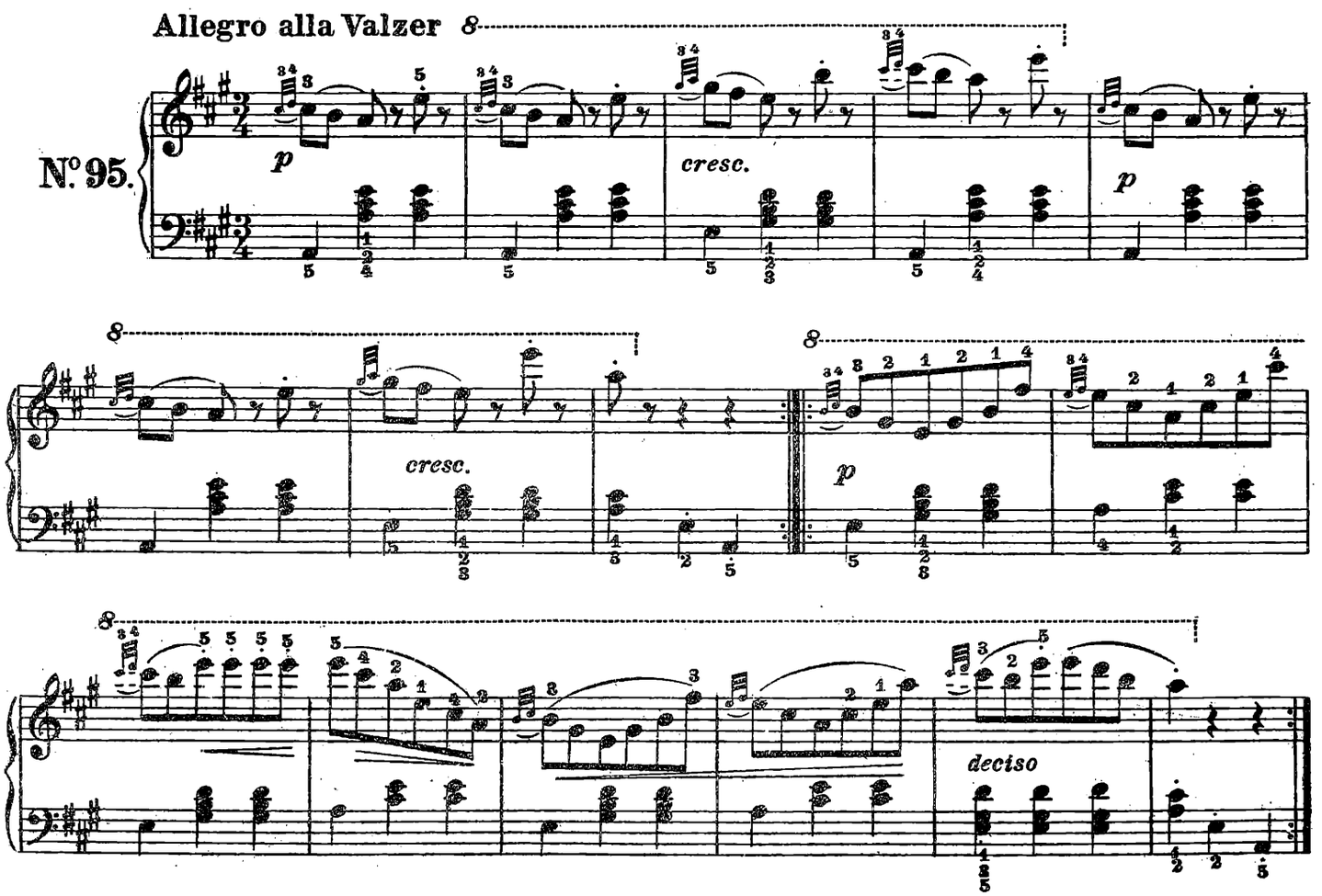
Allegro

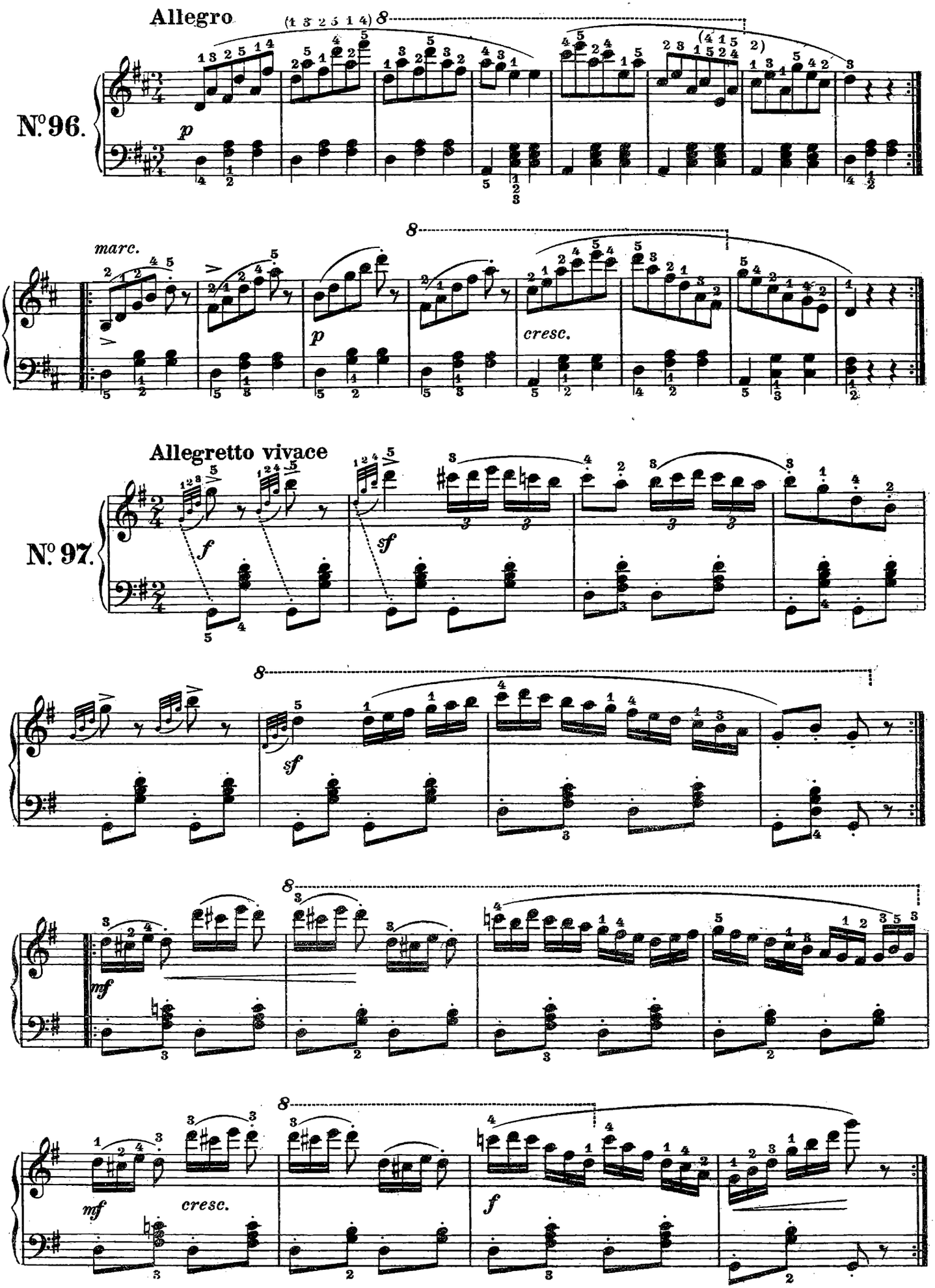


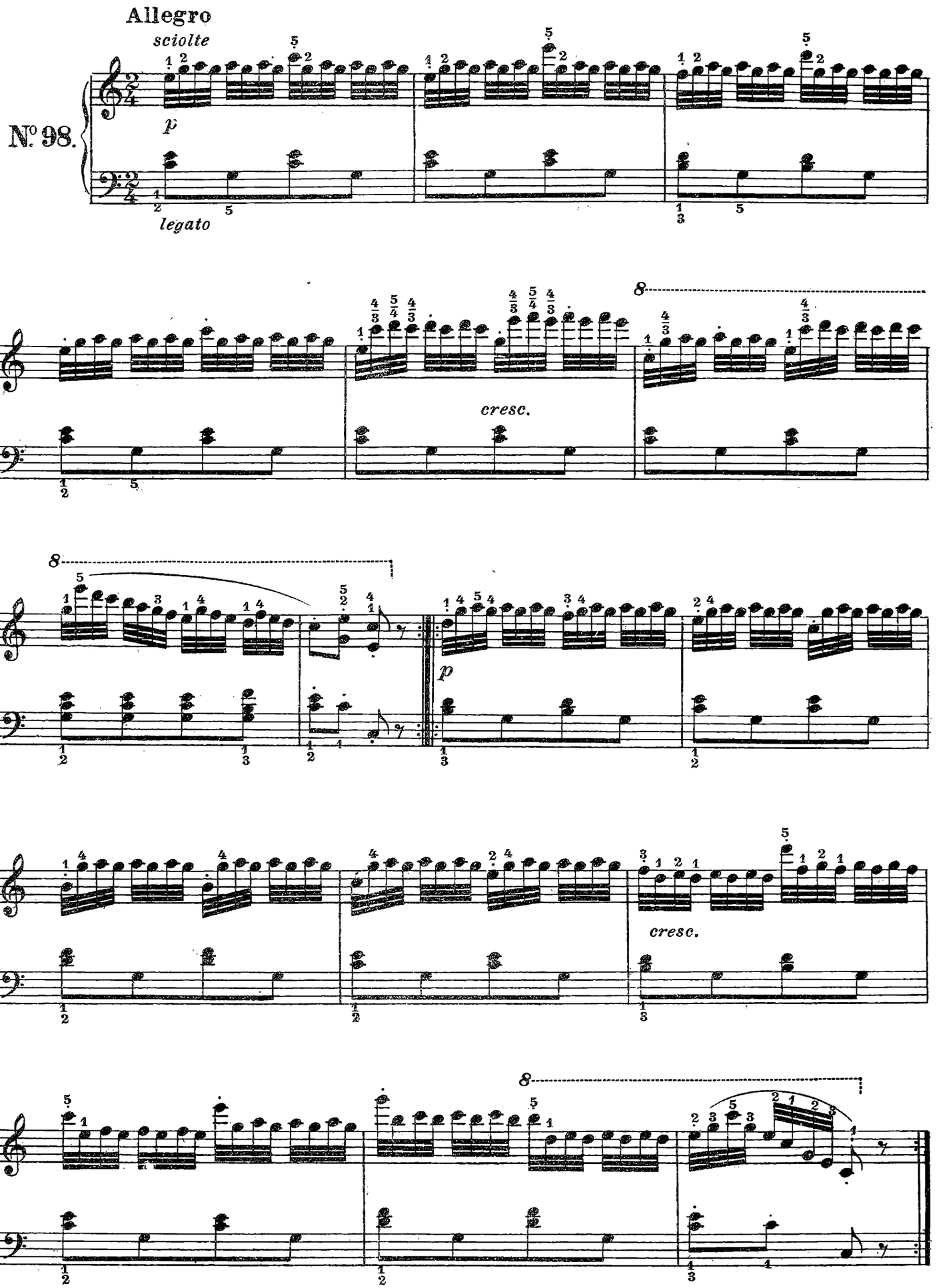
Allegro



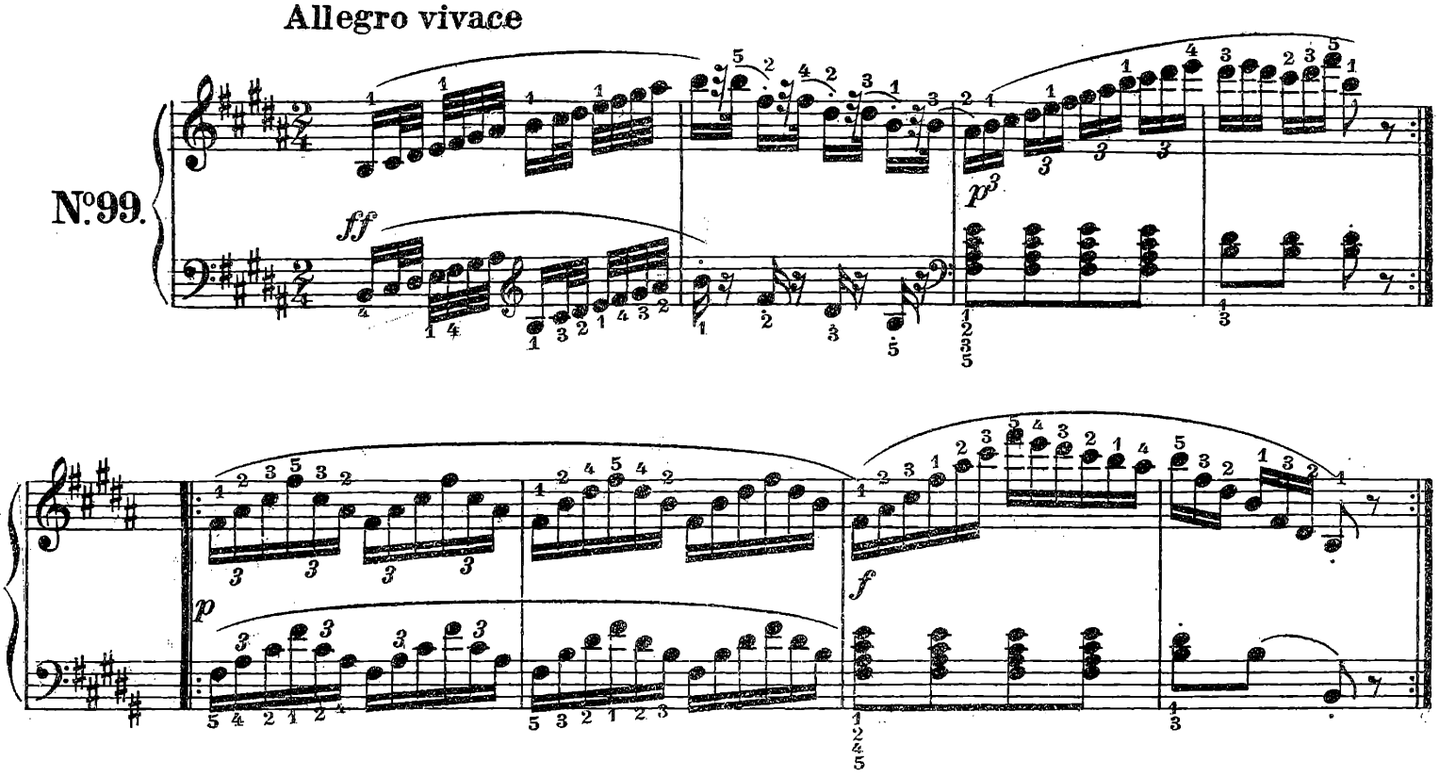
Allegro alla Valzer




Allegro
N°96.
p
marc.
p
cresc.
Allegretto vivace
N°97.
f
sf
sf
mf
mf
cresc.
f


Allegro
sciolte
Nº 98.
p
legato
cresc.
p
cresc.

Allegro vivace



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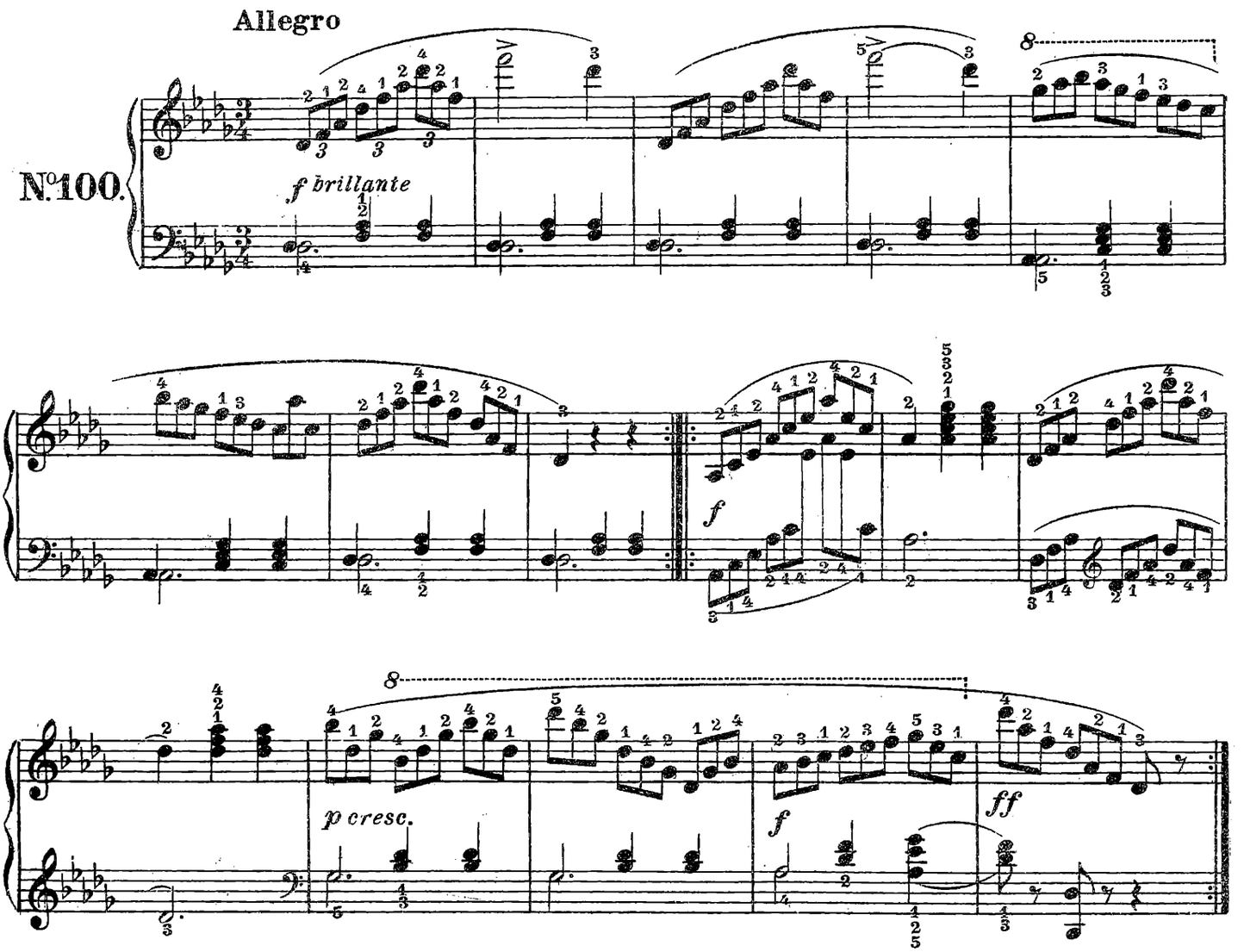


MARIO PILATI

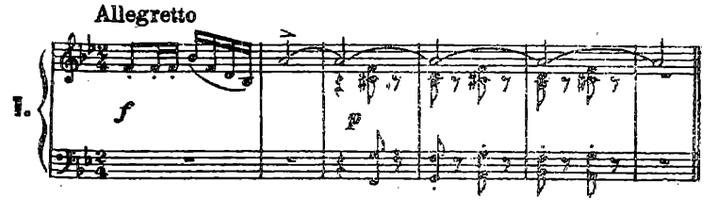
BAGATELLE

PER PIANOFORTE

I. SERIE N. 19545

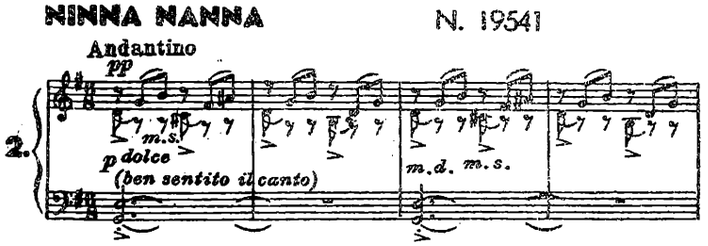
MARCIA N. 19540

Allegretto



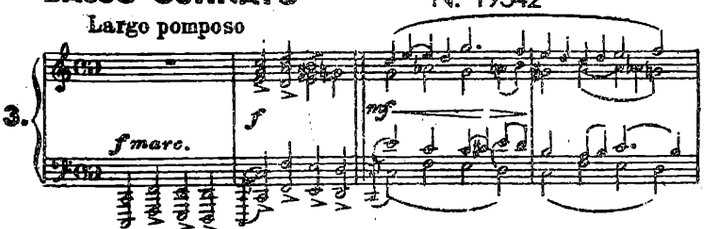
NINNA NANNA N. 19541

Andantino



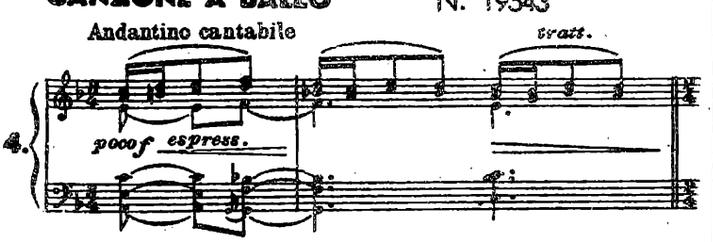
BASSO OSTINATO N. 19542

Largo pomposo



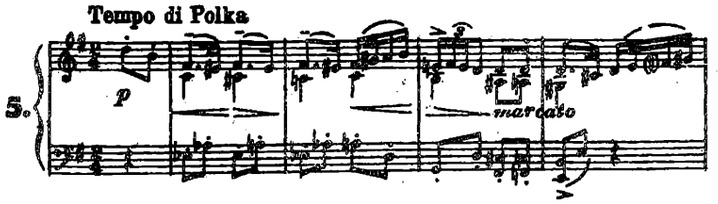
CANZONE A BALLO N. 19543

Andantino cantabile



FLOREAL - POLKA N. 19544

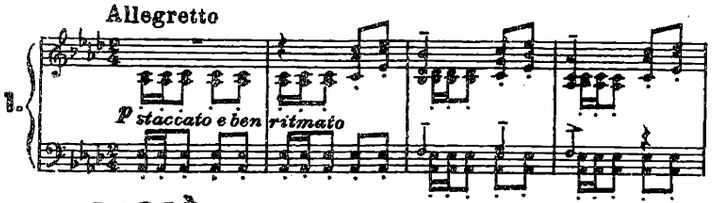
Tempo di Polka



II. SERIE N. 19552

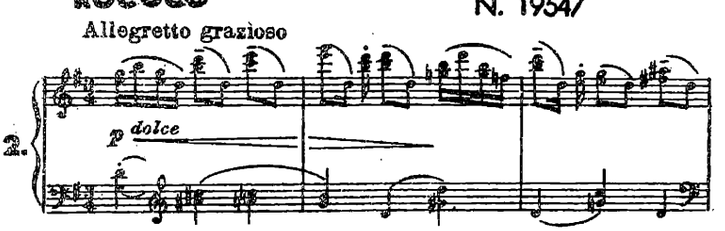
BARZELLETTA N. 19546

Allegretto



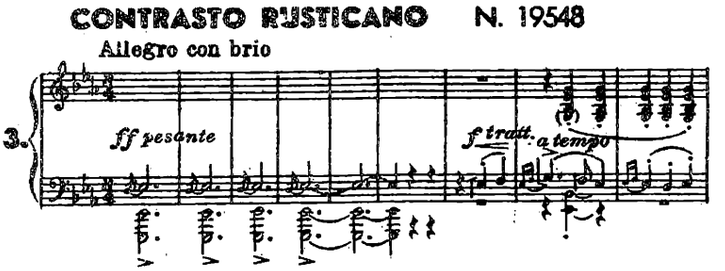
ROCOCÒ N. 19547

Allegretto grazioso



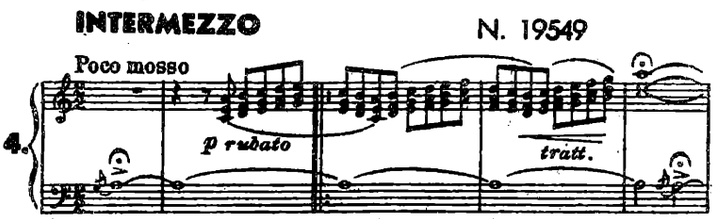
CONTRASTO RUSTICANO N. 19548

Allegro con brio



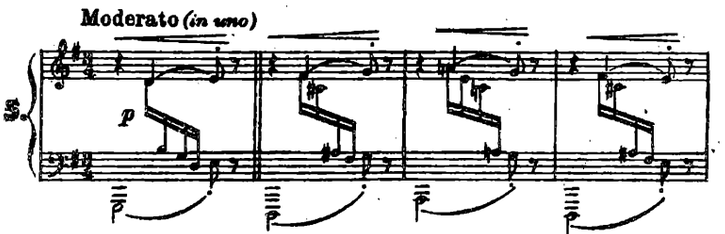
INTERMEZZO N. 19549

Poco mosso



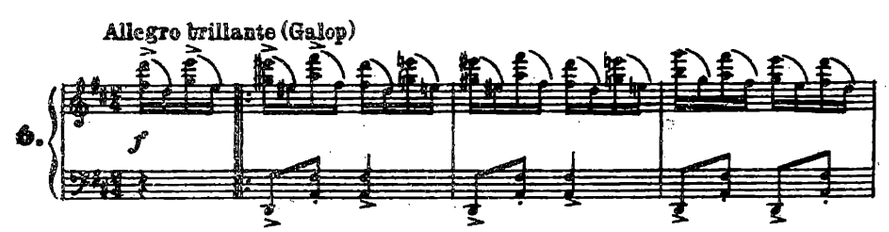
RONDÒ - VALZER N. 19550

Moderato (in uno)



FINE N. 19551

Allegro brillante (Galop)



CARISCH S. A. - EDITORI - MILANO

A. F. LAVAGNINO

PICCOLE COMPOSIZIONI PER BAMBINI

PER PIANOFORTE

N. 19822

ALCUNE PAROLE INTRODUTTIVE DI **ALFREDO CASELLA**

Il repertorio della musica destinata all' infanzia è apparentemente infinito. Qualora però se ne osservi la qualità anzichè la quantità si vede che invece è limitatissimo. Se innumerevoli sono infatti le composizioni di difficoltà elementare, ben poche di quelle riescono a sollevarsi al disopra di una desolante uniformità (e povertà) musicale, confondendo nella maggior parte dei casi la scemenza con l'ingenuità e rivelando una totale incapacità del compositore ad immedesimarsi coll'animo del bambino, il quale è ben diverso da quello di un adulto, sopratutto quando questo abbia ad essere - com'è il caso in troppe delle musiche sopracitate - un'animo di mediocrissimo piccolo borghese.

Nulla vi è di più difficile dello scrivere musica facile da eseguirsi nonchè da ascoltarsi. Basti il vedere l'esiguo numero di opere musicali che riuscirono a risolvere l'arduo problema ed a conciliare le due esigenze. Prima fra quelle - e tutt'ora insuperate - le immortali di Bach, Mozart, Clementi e Schumann.

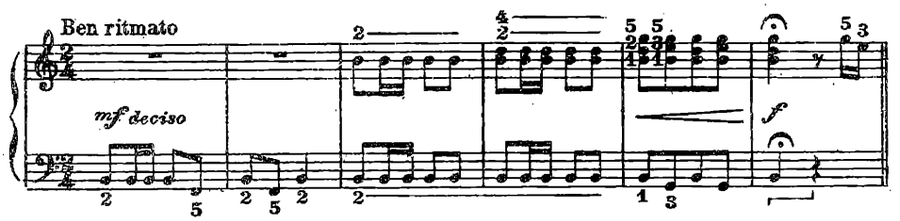
Nella enorme letteratura attuale di genere facile, **mi pare che questi cinque pezzi di Lavagnino si segnalino per la loro vivace freschezza, per la loro limpida musicalità, per la vivacità della scrittura pianistica.** E mi pare che meritino inoltre **uno speciale elogio per essere riuscito il loro autore a scrivere una musica di gusto sicuro** e scevra di quei residui ottocenteschi che stanno alla base di quasi tutte le musiche di tipo « infantile » pubblicate negli ultimi vent'anni.

Ritengo quindi che si possa senz' altro predire a queste graziose ed agili creazioni il successo che si meritano e che sarà - una volta tanto - quello della buona musica.

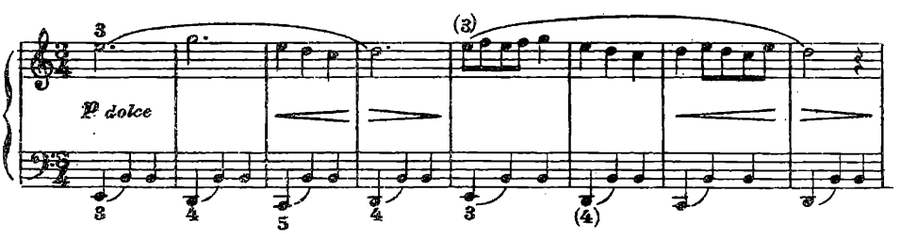
ALFREDO CASELLA

Roma Gennaio 1941.

1. MARCIA



2. PICCOLO VALZER



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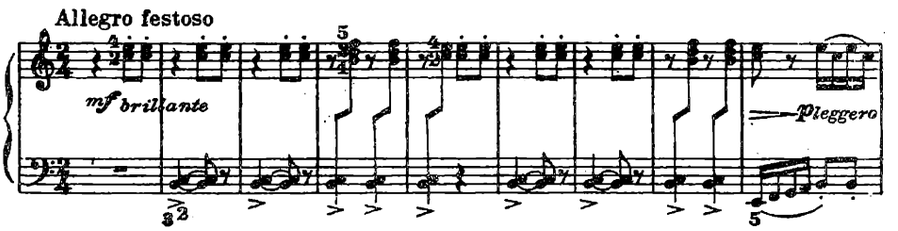
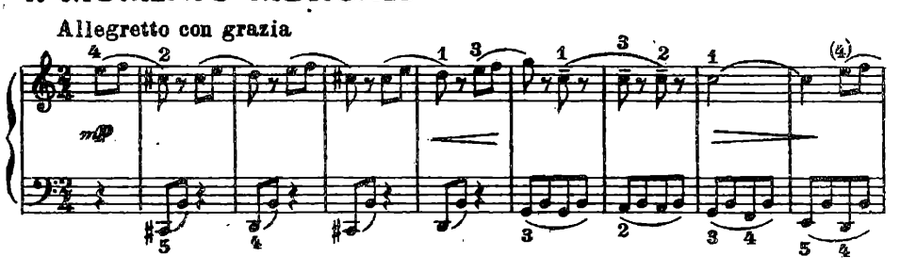


4. MOMENTO MUSICALE



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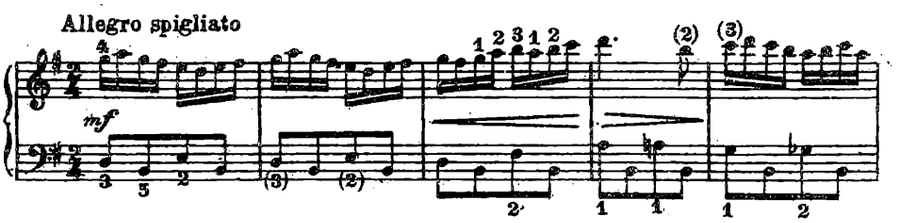


CARISCH S. A. - MILANO

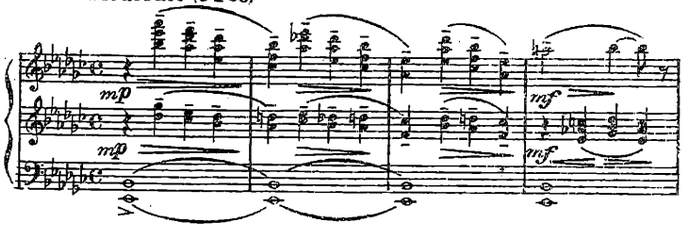
COMPOSIZIONI MODERNE

DI AUTORI ITALIANI

GUIDO FARINA

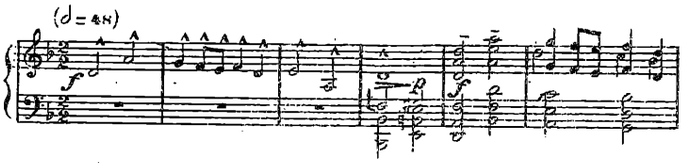
LEGGENDA N. 19971

Moderato (♩= 58)



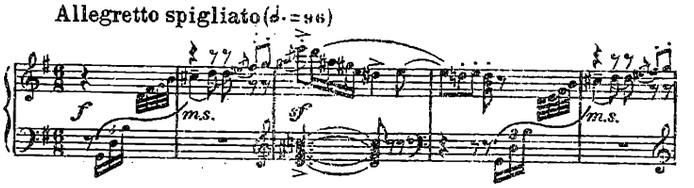
CORALE IN STROFE VARIATE N. 19208

(♩= 48)



BURLESCA N. 18842

Allegretto spigliato (♩.= 96)

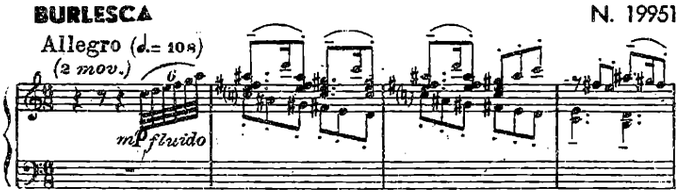


RODOLFO DEL CORONA

BURLESCA N. 19951

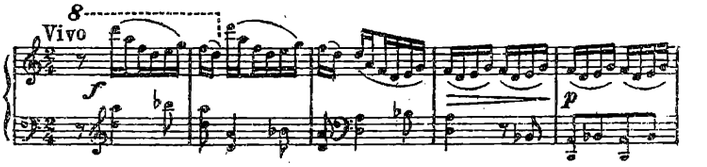
Allegro (♩.= 108)

(2 mov.)

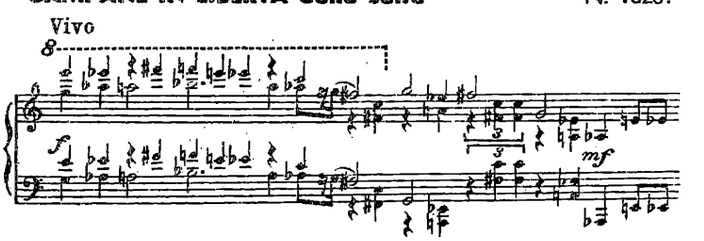


CARMINE GUARINO

CAPRICCIO N. 16266



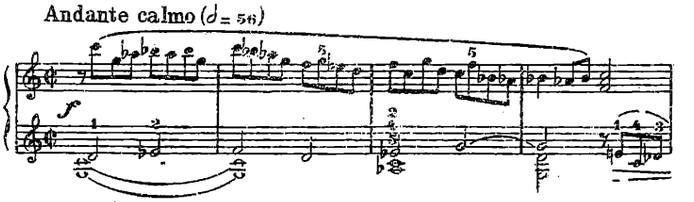
CAMPANE IN LIBERTÀ dalla suite N. 16281



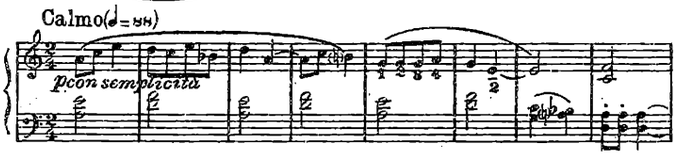
GINO GORINI

DIECI PRELUDI BREVI N. 19536

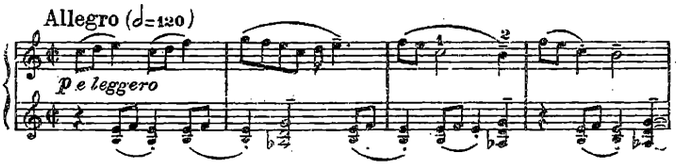
1. Andante calmo (♩= 56)



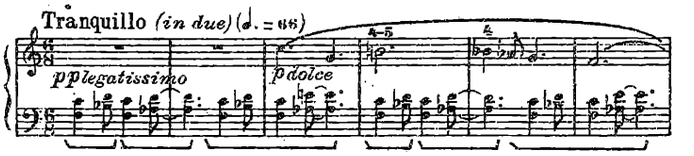
2. Calmo (♩= 88)



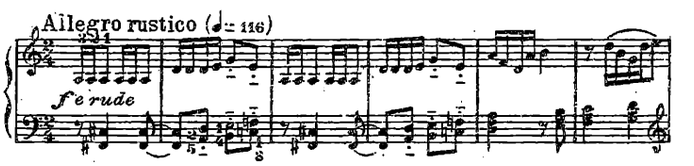
3. Allegro (♩= 120)



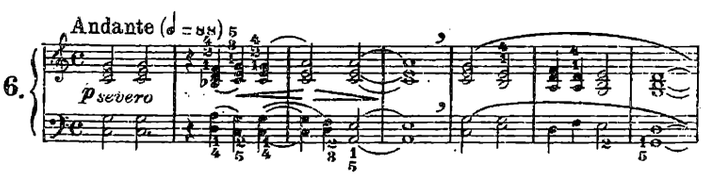
4. Tranquillo (in due) (♩.= 66)



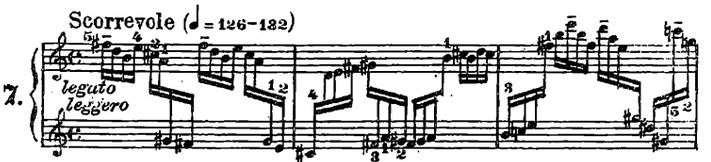
5. Allegro rustico (♩= 116)



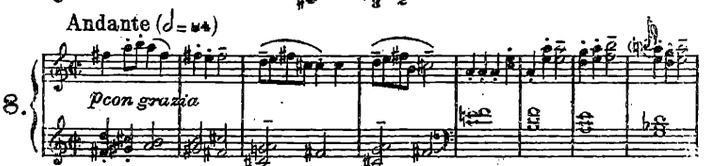
6. Andante (♩= 88)



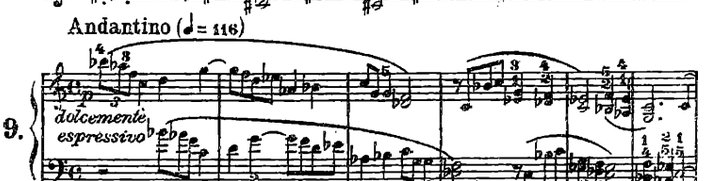
7. Scorrevole (♩= 126-132)



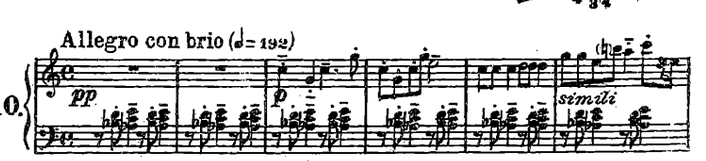
8. Andante (♩= 84)



9. Andantino (♩= 116)



10. Allegro con brio (♩= 192)



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