CLEMENTI

12 SONATINE

Op. 36, 37, 38

PER PIANOFORTE

(Mugellini)

12 SONATINES
pour Piano

12 SONATINAS
for Piano

12 SONATINEN
für Klavier

12 SONATINAS
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RICORDI

E. R. 623

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PREFAZIONE

Le Sonatine di Muzio Clementi (1) furono scritte dal Grande Maestro per allievi che hanno raggiunto soltanto un grado elementare di tecnicismo: le prime Sonatine potranno farsi eseguire anche dopo due o tre anni di studio; le altre (Op. 37. e 38) in seguito, perchè richiedono una maggiore abilità ed una mano già abbastanza sviluppata.

Il revisore, *senza dimenticare i principii fondamentali del tecnicismo moderno,* ha tenuto presente (specie nelle prime Sonatine) la elementare capacità tecnica dello scolaro e la poca estensione delle sue dita; quindi ha diteggiato in modo semplice, cercando sopratutto di mantenere le mani in una posizione raccolta. Esso ritiene che il voler applicare a musica scritta per ragazzi da un compositore antico il sistema di diteggiatura a *scambio* (assai utile in certi casi, ma adoperato da alcuni moderni con una costanza ed esagerazione ridicole) sia un errore: perchè, data la natura di certi passaggi (foggiati dall'autore antico nel suo sistema di tecnicismo) e la poca pratica dello scolaro, molti periodi diteggiati con sistemi ultra-moderni diventano per questo ineseguibili o quasi (2). Il revisore è convinto ch'è duopo, anche riguardo la diteggiatura, procedere a gradi; e che negli autori antichi è necessario adattare il nostro sistema moderno al loro tecnicismo antico.

Novembre 1904.

BRUNO MUGELLINI
Professore di Pianoforte
nel Liceo Musicale di Bologna.

(1) Le prime sei Sonatine, Op. 36, sembra sieno state composte verso il 1795-96. Le altre sei Sonatine, sebbene portino i numeri d'Opera 37 e 38, furono scritte qualche anno prima.

(2) Ecco alcuni esempi di diteggiatura che ho trovato in edizioni recenti.

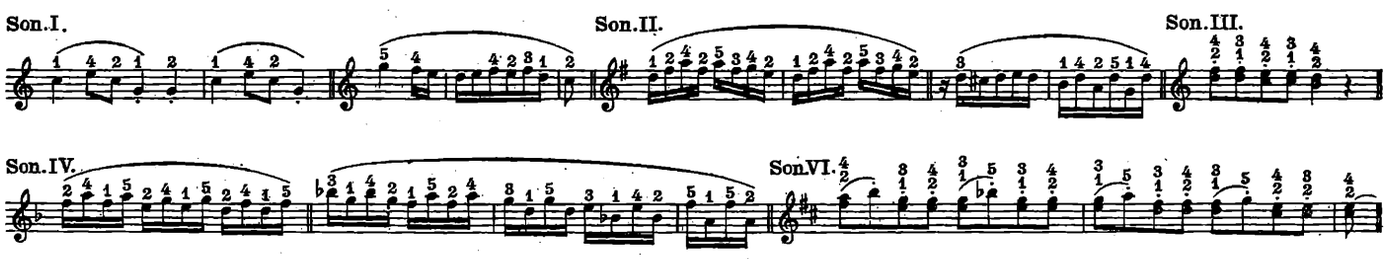
PREFACIO

Las Sonatinas de Muzio Clementi (1) fueron escritas por el gran maestro para alunnos que han adquirido solamente un grado elementar de tecnicismo: las primeras Sonatinas se podran hacer ejecutar despues de dos o tres años de estudio: las otras, (op. 37 y 38) después porqué requieren mayor habilidad y una mano bastante desarrollada.

El revisor, sin olvidar los principios fundamentales del tecnicismo moderno *ha tenido presente (sobre todo en las primeras Sonatinas) la elementar capacidad tecnica del alumno y la poca extensión de sus dedos: por lo tanto ha digitado de manera sencilla, buscando sobre todo de mantener las manos en posición recogida. Sostiene, que el querer aplicar a música escrita para niños por un compositor antiguo, el sistema de digitación a* pase *(bastante útil en cierto casos; pero empleado por algunos modernos con constancia y exageración ridiculas) es un error: porqué dada la naturaleza de ciertos pasages (forjados por el autor antiguo segun su sistema de tecnicismo) y la poca practica del alumno, muchos periodos digitados con sistemas ultra modernos resultan de difícil o imposible ejecución (2) El revisor tiene la convinción que es necesario tambien con la digitación, proceder por grados, y que en los autores antiguos es necesario adaptar nuestro moderno sistema a su antiguo tecnicismo.*

(1) Las primeras seis Sonatinas Op. 36 parece ser que fueron compuestas hacia el 1795-96. Las otras seis Sonatinas, aunque eleven los números de Obra 37 y 38, fueron escritas algun año antes.

(2) He aquí algunos ejemplos de digitación que he encontrado en ediciones recientes.



PRÉFACE

Les Sonatines de Muzio Clementi (1) ont été écrites par le grand Maître pour les élèves qui n'ont atteint qu'un degré élémentaire de technique: les premières Sonatines pourront être jouées déjà après deux ou trois ans d'étude; les autres (op. 37 et 38) plus tard parce qu'elles demandent plus d'habilité et une main passablement plus exercée.

Le réviseur, sans oublier les principes fondamentaux de la technique moderne, a tenu compte (surtout dans les premières Sonatines) de la capacité technique élémentaire de l'élève et du peu d'extension de ses doigts; il a par conséquent adopté un doigté simple en cherchant avant tout à mantenir les mains dans une position normale. Il estime que vouloir appliquer à la musique pour les enfants, écrite par un compositeur ancien, le système du doigté de substitution *(très utile dans certains cas mais employé par certains modernes avec une constance et une exagération ridicules) est une erreur: car étant donné la nature de certains passages (écrits par le compositeur ancien selon la technique qui lui était propre) et le peu de pratique qu'a encore l'élève, beaucoup de passages doigtés avec les systèmes ultra-modernes deviennent pour lui inexécutables ou presque (2). Le réviseur est convaincu qu'il faut également, en ce qu concerne le doigté, procéder par degrés et que pour les auteurs anciens il est nécessaire d'adapter les moyens modernes à leur technique ancienne.*

(1) Les premières six Sonatines Op. 36 semblent avoir été composées vers 1795-96 Les autres six Sonatines-quoique portant les numéros d'Opus 37 et 38 – furent composées quelques années plus tôt.

(2) Voici quelques exemples de doigtés que j'ai trouvés dans des éditions récentes.

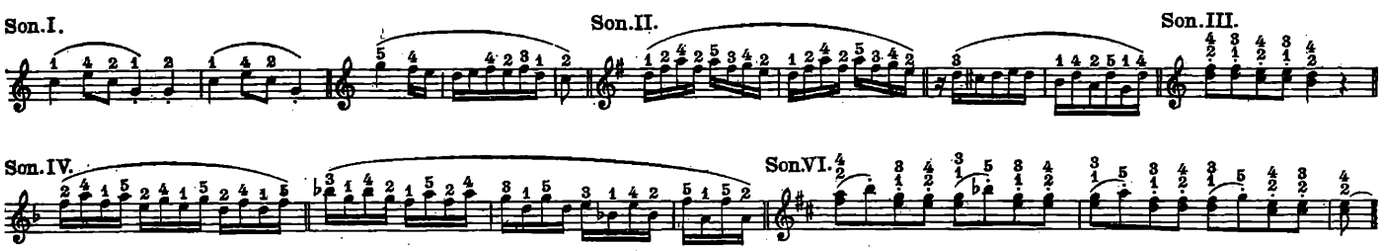
PREFACE

The Sonatinas of Muzio Clementi (1) were written by the Great Master for pupils who have only reached an elementary grade of technique: the first Sonatinas will be executable also after 2 or 3 years of study; the others (op. 37 & 38) after, because they require a greater ability and a hand already sufficiently developed.

The reviser, *without forgetting the fundamental principles of the modern technique,* has kept in view (especially in the first Sonatinas) the elementary technic capacity of the scholar and the small extension of his fingers; therefore has fingered in simple mode, endeavouring above all to keep the hand in a closed position. He thinks that to apply to music written for children by an ancient composer the system of *change* fingering (very useful in certain cases, but adopted by some moderns with a ridiculous persistence and exaggeration) is an error; because in consequence of the nature of certain passages (moulded by the ancient author in his system of technique) and the little experience of the scholar, many periods fingered with ultra-modern systems become therefore unexecutable, or nearly. (2) The reviser is convinced that it is needful; also regarding the fingering, to proceed gradually; and that in the works of ancient authors it is necessary to adapt our modern system to their ancient technique.

(1) The first six Sonatinas, Op. 36, seem to have been composed about 1795-96. The other six Sonatinas, although bearing the Op. nos 36 & 37, were written some year previously.

(2) Here are some examples of fingering which I have found in recent editions.



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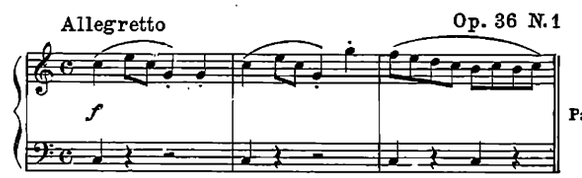

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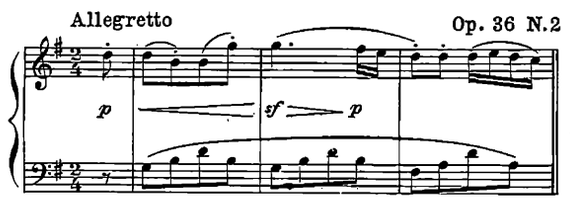

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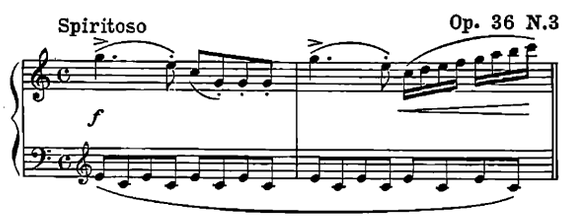

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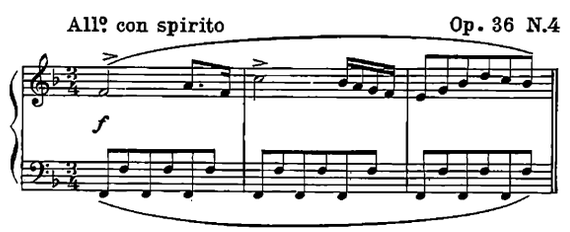

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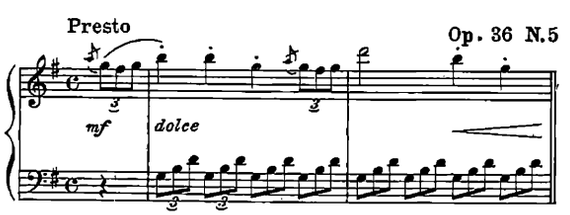

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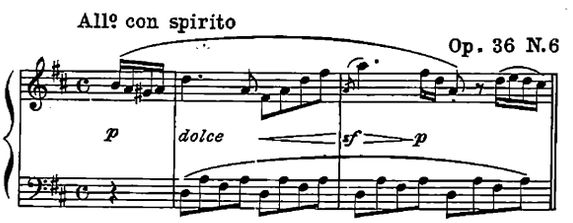

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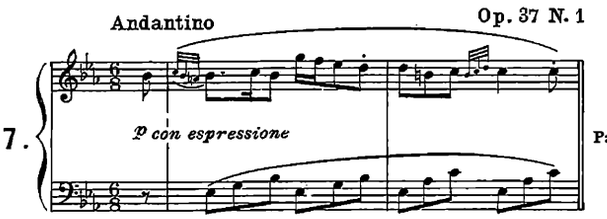

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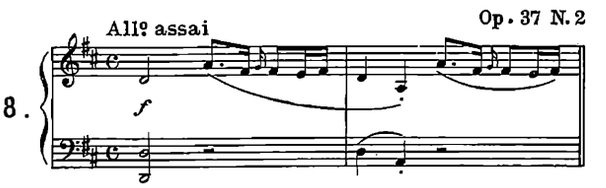

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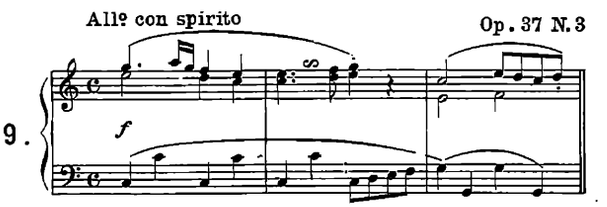

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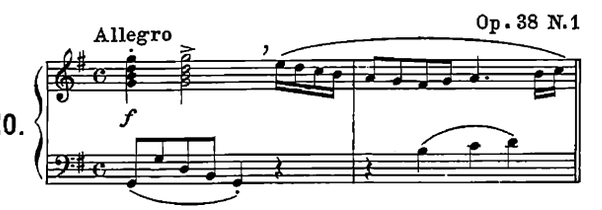

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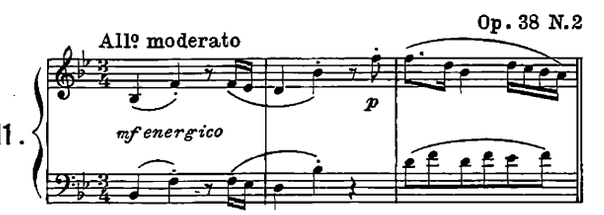

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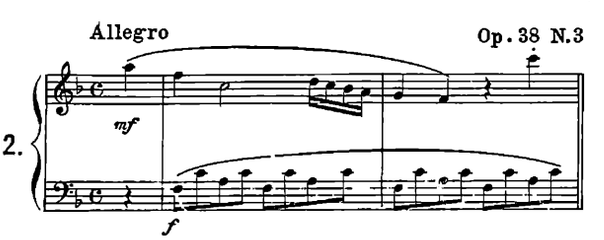


12. » 100

Muzio Clementi *(1752 - 1832)*

Vietata
la fotocopiatura
ai sensi di legge

12 SONATINE Op. 36, 37, 38

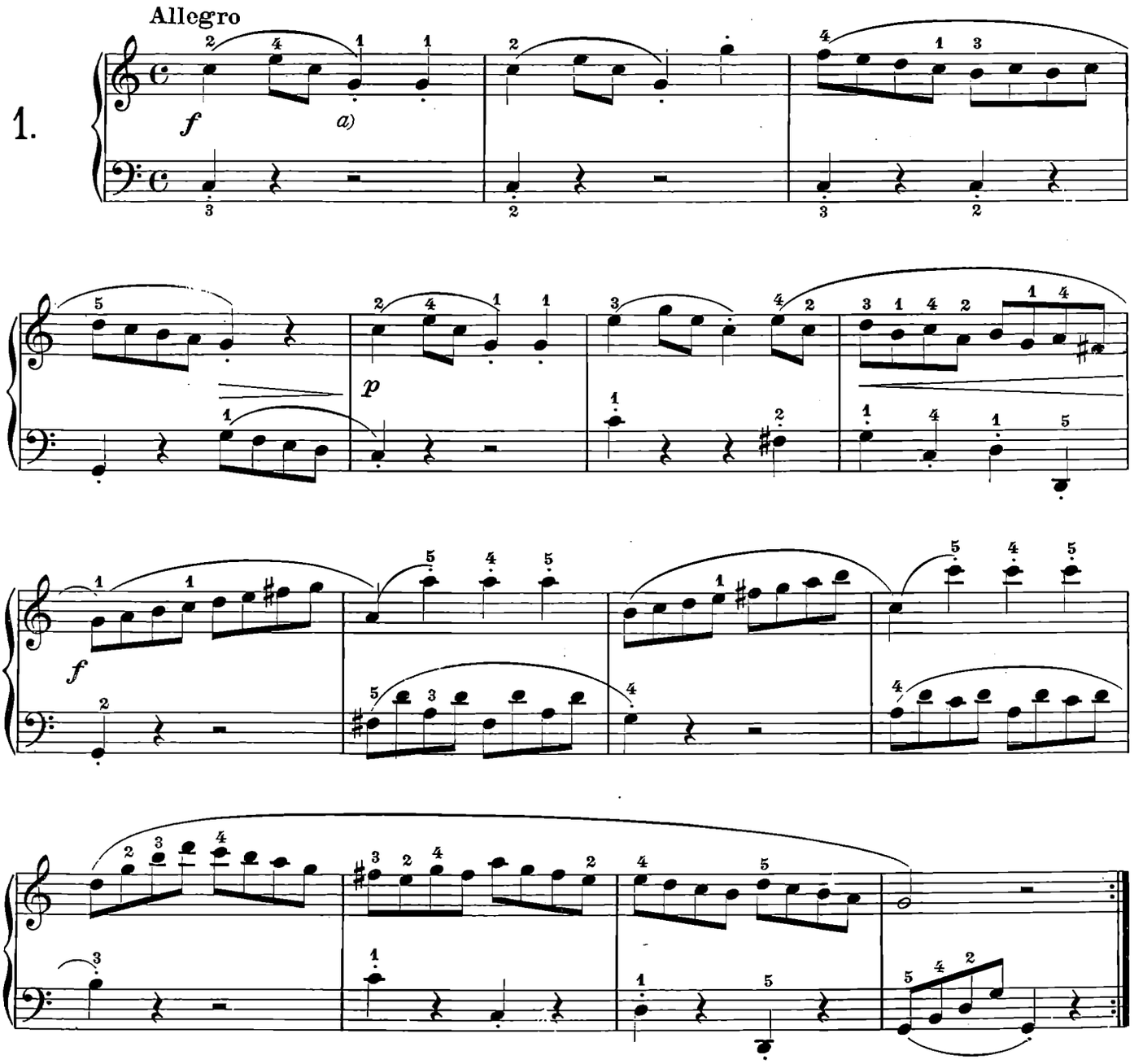
PER PIANOFORTE (Bruno Mugellini)

12 SONATINES
POUR PIANO

12 SONATINAS
PARA PIANO

12 SONATINAS
FOR PIANO

1.



a) Il pollice rimanga rigido. La ripetizione della nota vien fatta per mezzo dell'articolazione del polso.

a) *Que le pouce reste rigide. La note sera frappée en articulant le poignet.*

a) *El pulgar debe permanecer rigido. La repetición de la nota se hace mediante la articulación de la muñeca.*

a) The thumb must remain rigid. The repetition of the note is made by the articulation of the wrist.

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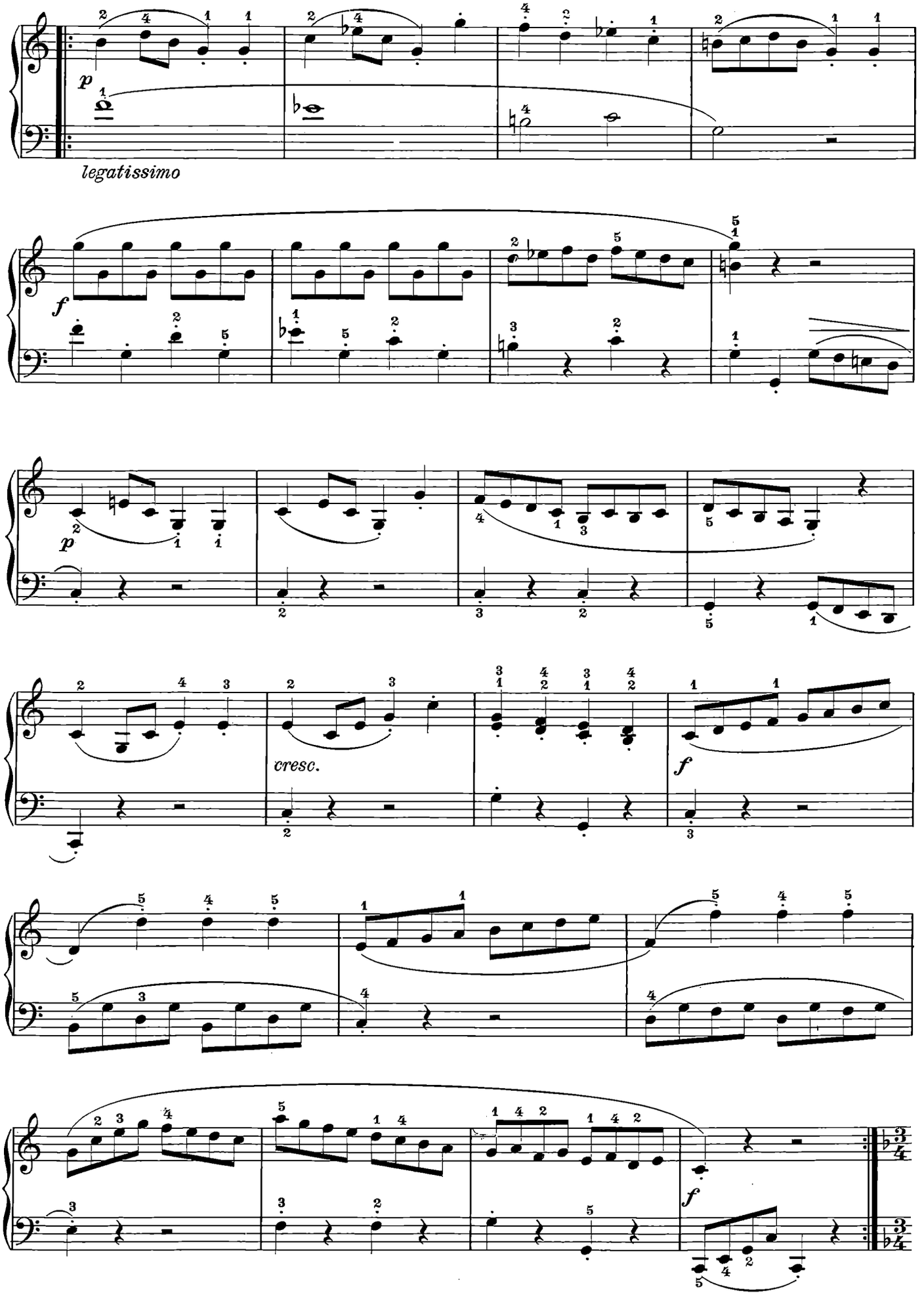
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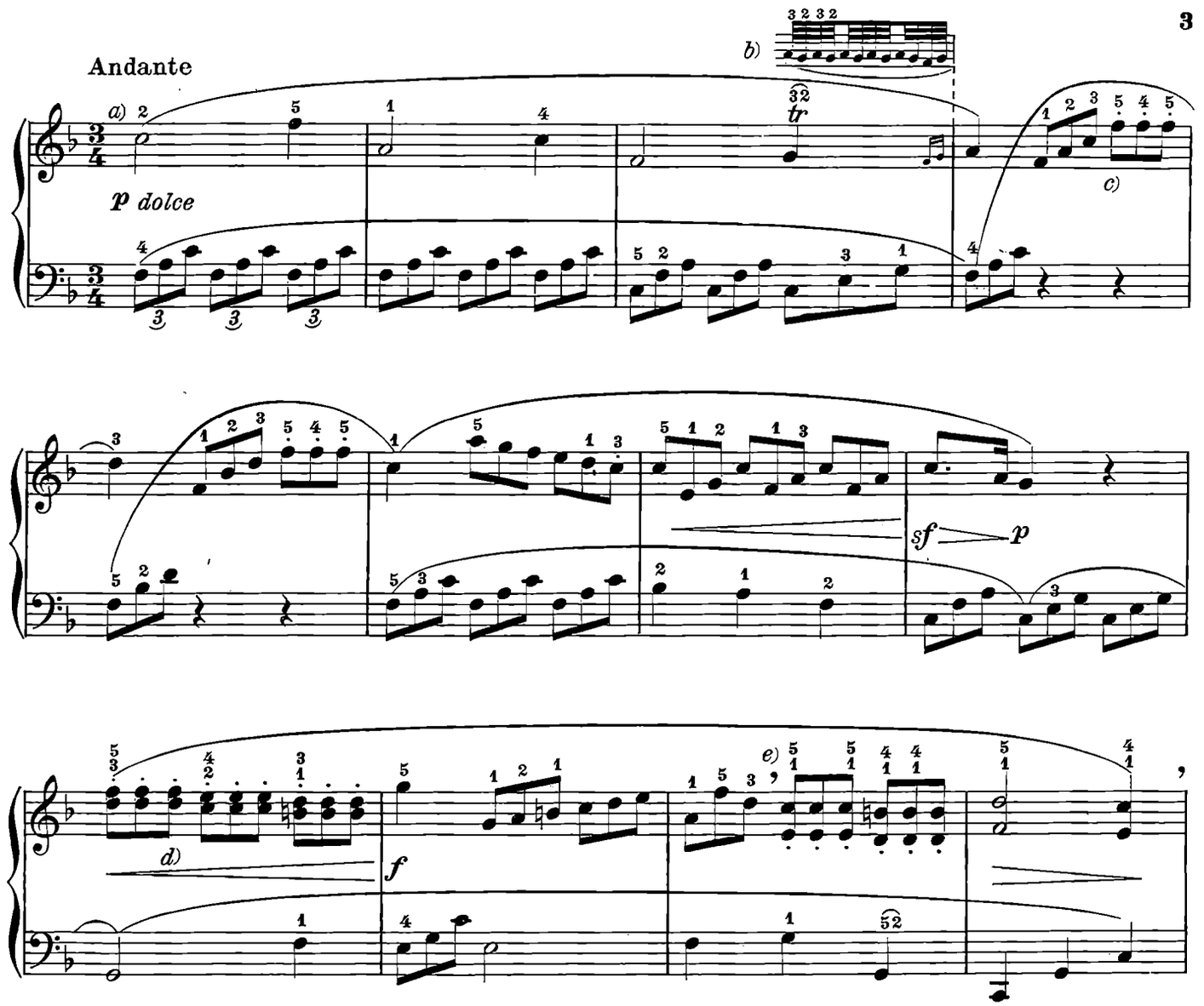
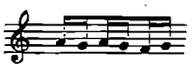


a) La mano destra, quando eseguisce la melodia, deve suonare un poco più forte della sinistra.

a) *La main droite, lorsqu'elle exécute la mélodie, doit jouer un peu plus fort que la gauche.*

b) Oppure, più facile:

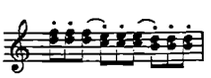


b) *Ou bien, plus facile:*

c) Queste tre note debbono essere pochissimo staccate.

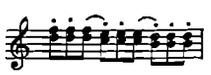
c) *Ces trois notes très peu détachées.*

d) Si eviti d'eseguire in questo modo:



Lo staccato sia lieve ma continuo.

d) *Evitez avec soin de jouer de cette façon:*



Le staccato *doit être léger mais continu.*

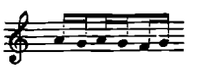
e) L'arco della legatura descrive il periodo musicale, la virgola segna la necessità d'alzare la mano per portarla dal *Re* al $\frac{Do}{Mi}$. Questa alzata sia fatta in modo da non essere quasi avvertita per non troncare la logica continuazione del periodo musicale.

e) *La courbe de la liaison indique la phrase mélodique, la virgule indique le point où il est nécessaire de lever la main pour la porter du* Ré *au* $\frac{Do}{Mi}$. *Il faudra lever la main d'une façon imperceptible afin de ne pas interrompre la continuation logique de la phrase musicale.*

a) *La mano derecha cuando ejecuta la melodia debe tocar un poco más fuerte que la izquierda.*

a) The right hand, when executing the melody, must play a little more loudly than the left.

b) *O bien, más fácil:*

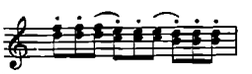


b) Or, more easy:

c) *Estas tres notas deben ejecutarse ligeramente* staccato.

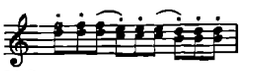
c) These three notes have to be slightly *staccato*.

d) *Evítese ejecutar de este modo:*



El staccato *debe ser ligero pero continuo.*

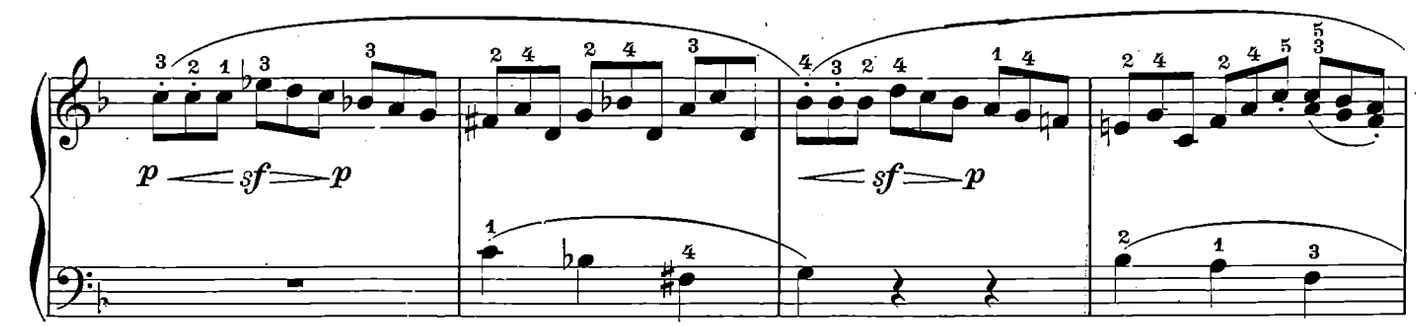
d) Avoid executing in this manner:

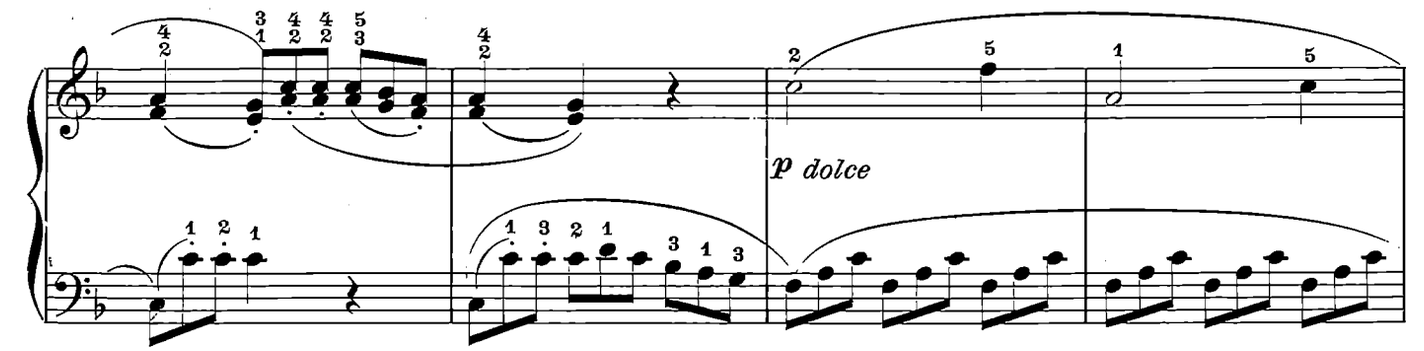


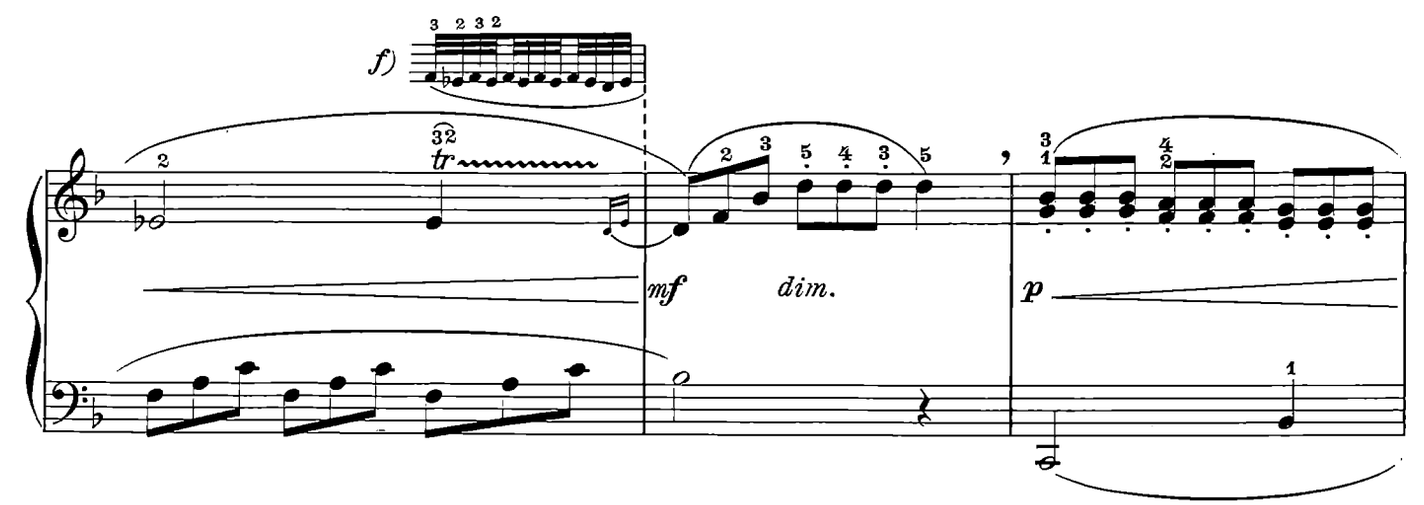
The *staccato* must be light but continuous.

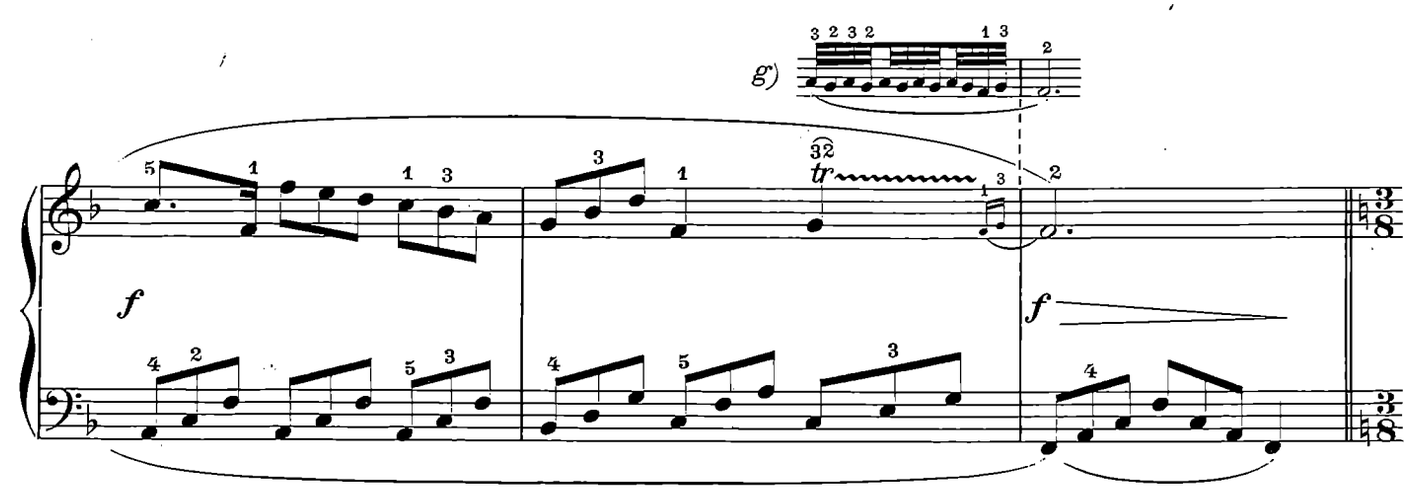
e) *El arco de la ligadura describe el período musical, la coma indica la necesidad de levantar la mano para llevarla del* Re *al* $\frac{Do}{Mi}$. *Pero debe alzársela de modo casi imperceptible para no cortar la lógica continuación de los períodos iguales.*

e) The arch of the tie describes the melodic phrase, the comma marks the necessity to raise the hand to carry it from the *D* to the $\frac{E}{C}$. This raising of the hand must be made in such a way as to be almost unperceived in order not to cut the logic continuation of the musical phrase.

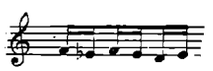




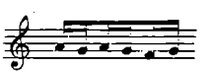


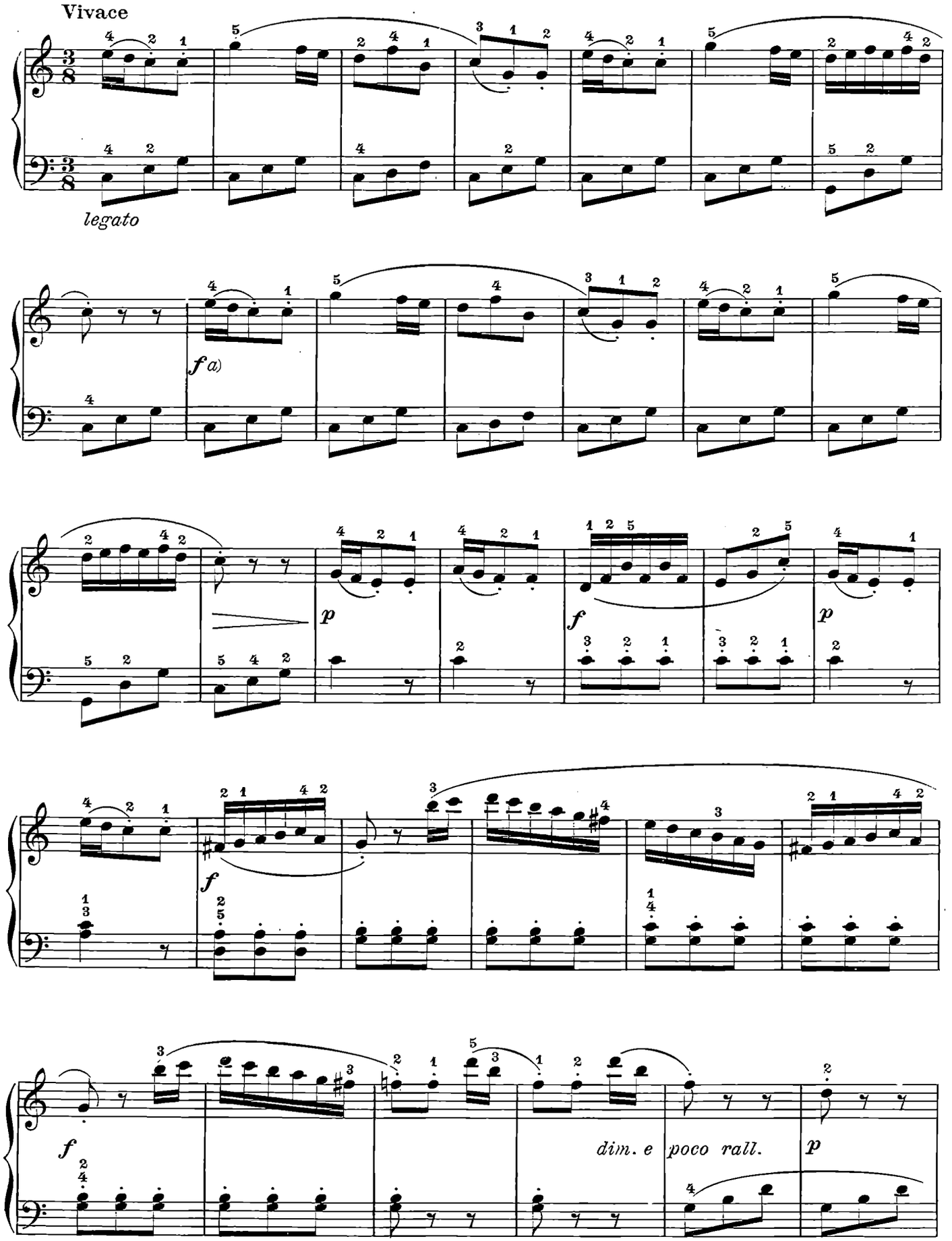


f) Oppure / Ou bien / Or



g) Oppure / Ou bien / Or



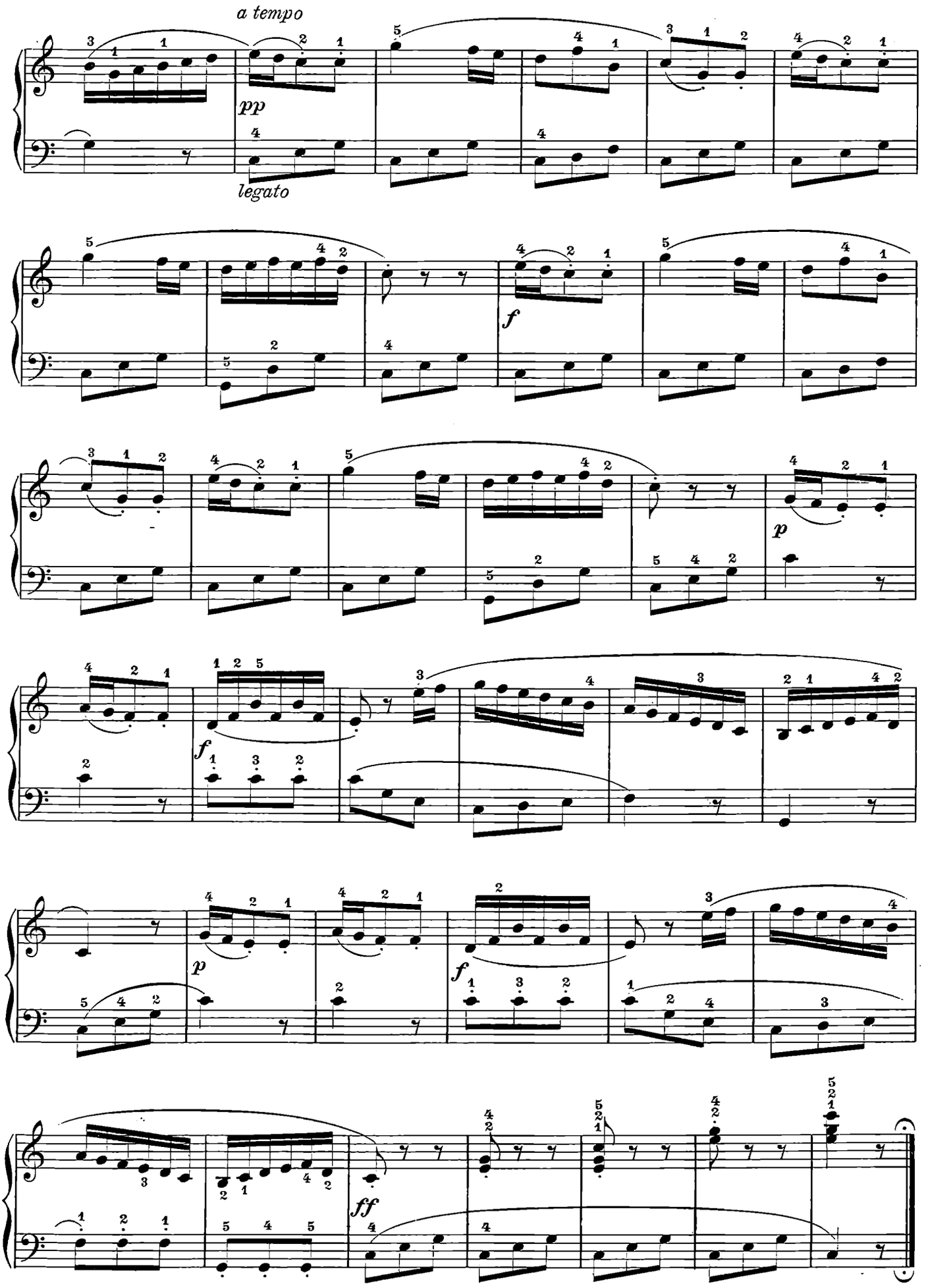


a) Si osservino le differenze di *colorito* nella ripetizione di periodi uguali.

a) *Observez les différences de* nuances *dans la répétition des passages semblables.*

a) *Obsérvense las diferencias de* colorido *en la repetición de los periodos iguales.*

a) Observe the differences of *colouring* in the repetition of the same passages.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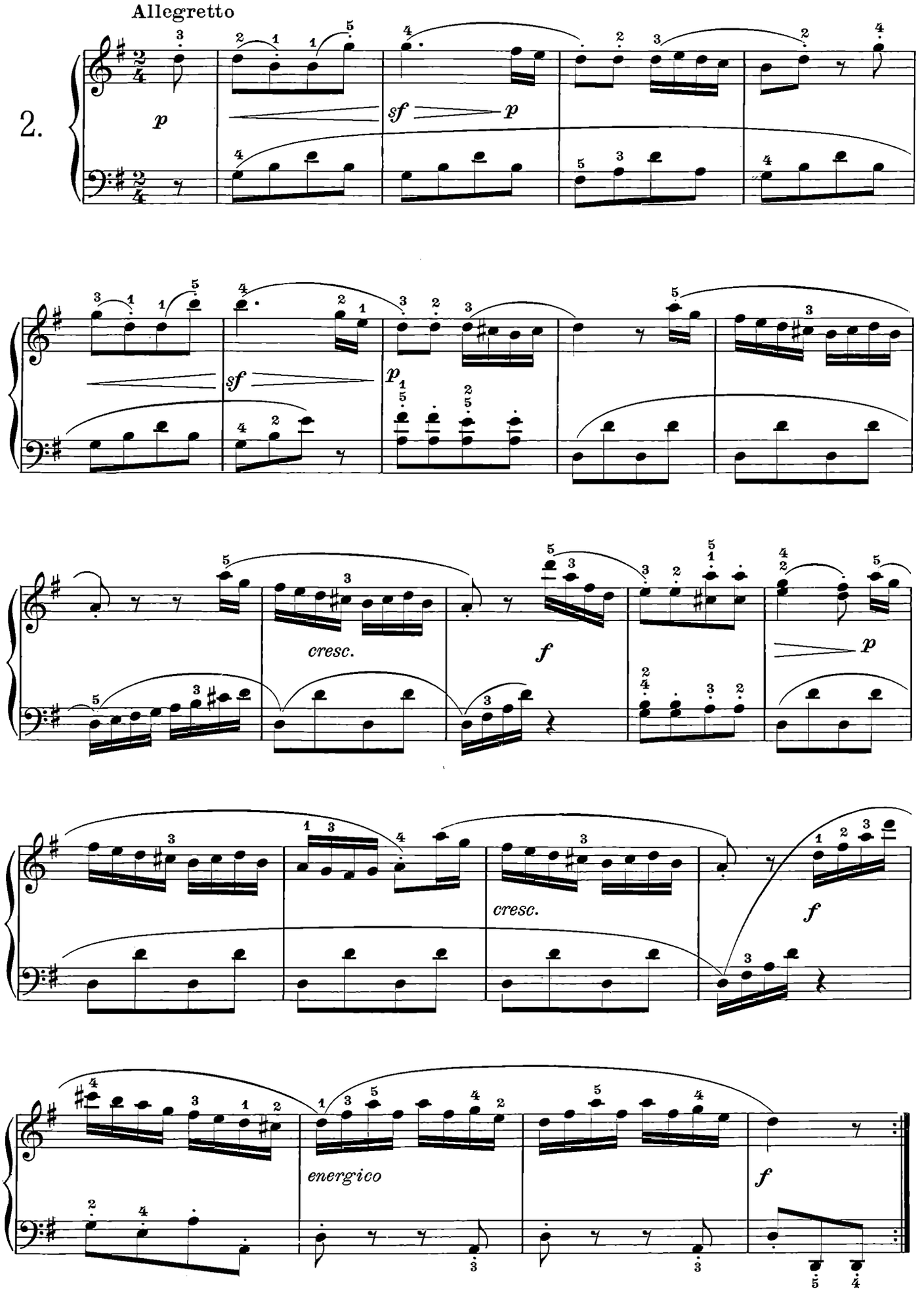
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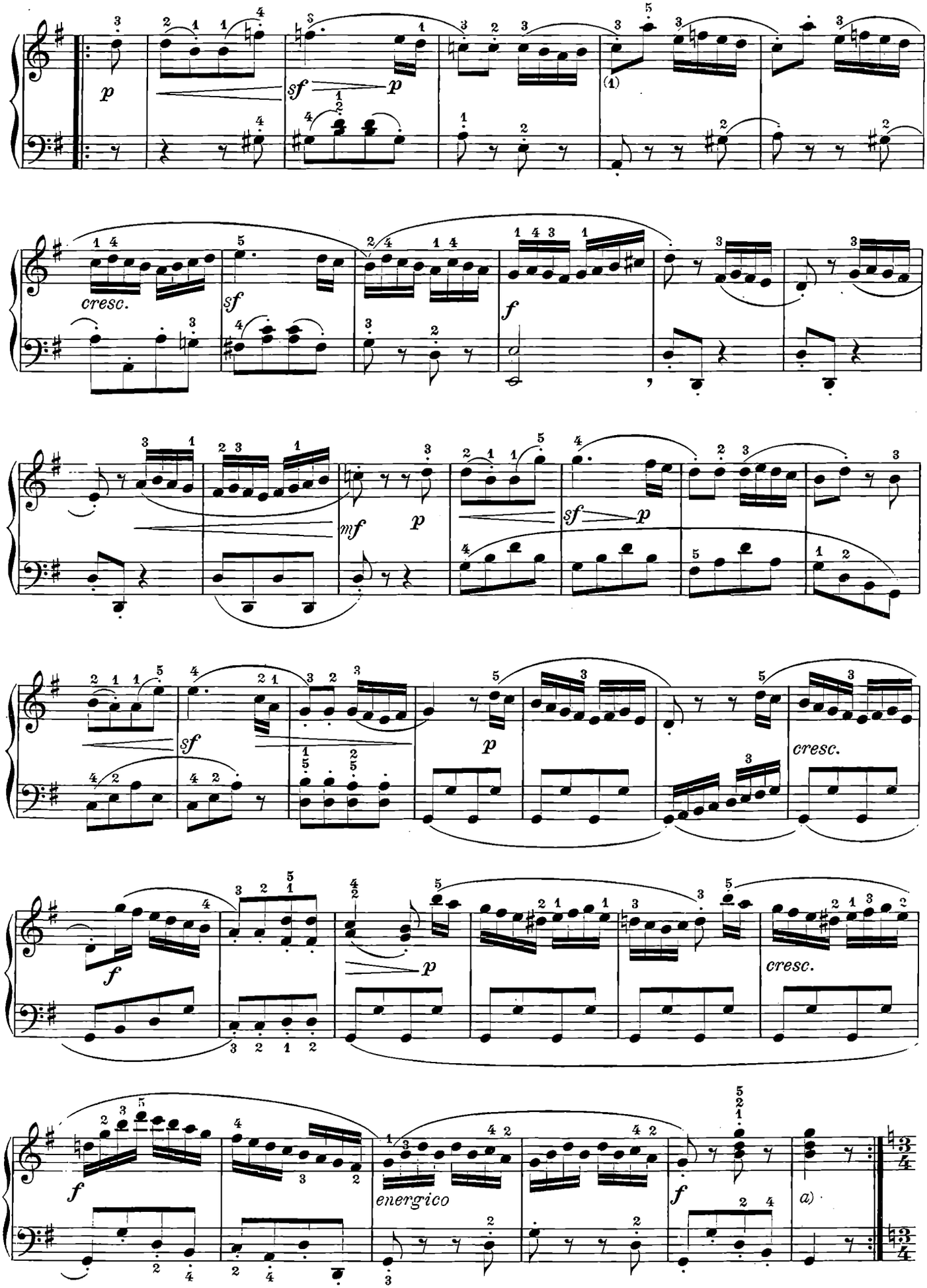


a) Questo accordo sia tenuto giustamente.

a) *Donner à cet accord sa juste valeur.*

a) *Sosténgase exactamente este acorde.*

a) Hold this chord its exact value.

Allegretto

dolce

legato

sf p

sf p

b)

cresc.

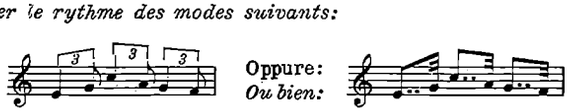
f

c)

p

a) Si osservi di sfuggire giustamente la semicroma senza alterare il ritmo nei modi seguenti:

a) *Ayez soin de donner sa juste valeur à la double croche sans altérer le rythme des modes suivants:*



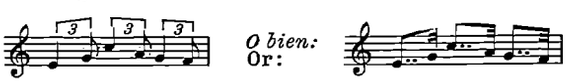
b) Bisogna tenere questi accordi ma alzare la mano per mezzo dell'articolazione del polso, prima di suonarli.

b) *Il faut tenir ces accords, mais lever la main au moyen de l'articulation du poignet avant de les frapper.*

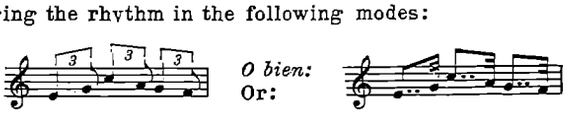
c) Si leghi perfettamente il *Sol* alla terza seguente.

c) *Liez parfaitement le* Sol *à la tierce suivante.*

a) *Escápese con exactitud la semicorchea sin alterar el ritmo de los modos siguientes:*



a) Be careful to give correct value to the semiquaver without altering the rhythm in the following modes:

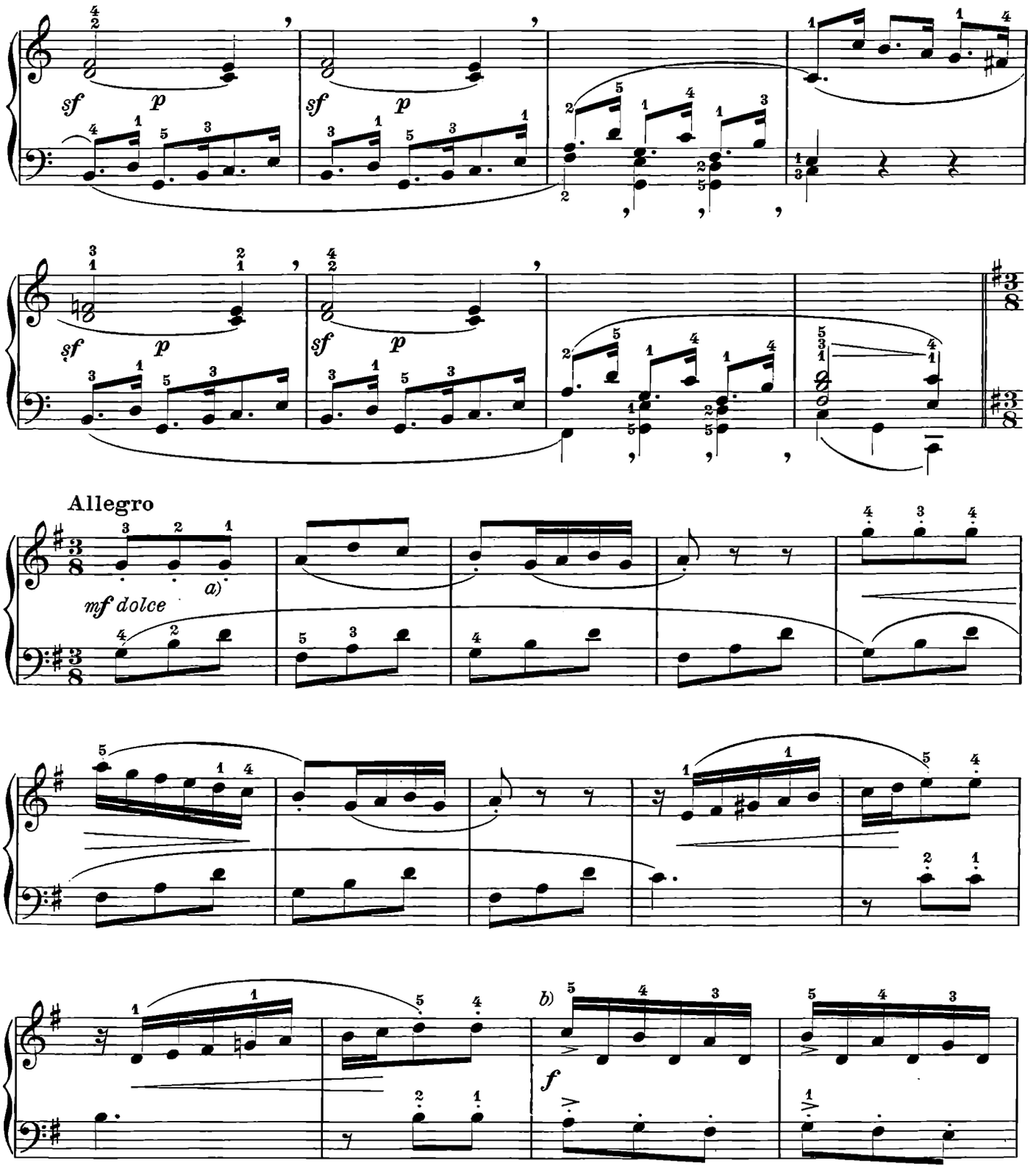


b) *Es preciso sostener estos acordes, pero levantando la mano mediante la articulación de la muñeca, antes de ejecutarlos.*

b) It is necessary to hold these chords but to raise the hand by the articulation of the wrist, before playing them.

c) *Liguese perfectamente el* Sol *a la tercera siguiente.*

c) The *G* must be perfectly tied with the following third.



a) Si faccia attenzione a non eseguire così:

a) *Evitez avec soin d'exécuter de la sorte:*

b) Agli allievi che possiedono già un'adeguata educazione tecnica si consiglia di eseguire queste due battute così:

non legato e brillante

I punti più che staccati equivalgono ad accenti secchi.

b) *Aux élèves qui ont déjà une éducation technique suffisante, nous conseillons d'exécuter ces deux mesures ainsi:*

non legato e brillante

Les points indiquent des accents secs plutôt que des staccati.

a) *Debe evitarse ejecutar así:*

a) Be careful not to execute so:

b) *A los alumnos que posean ya adecuada técnica, se aconseja que ejecuten estos dos compases así:*

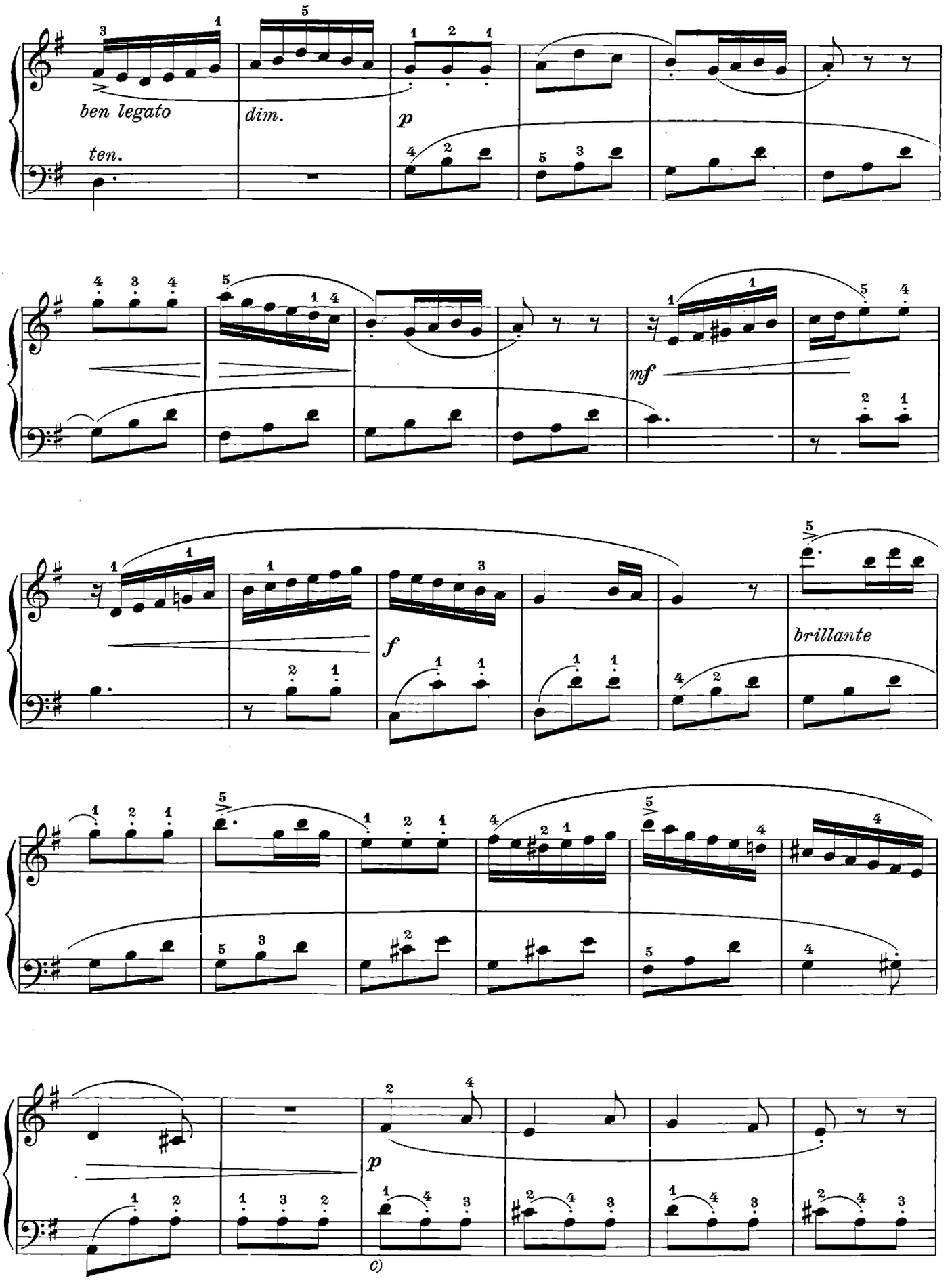
non legato e brillante

Los puntos más que el staccato *equivalen a acentos secos.*

b) For the pupils who already possess an adequate technique it is advisable to execute these two bars so:

non legato e brillante

The points are equivalent to decided accents rather than *staccati.*

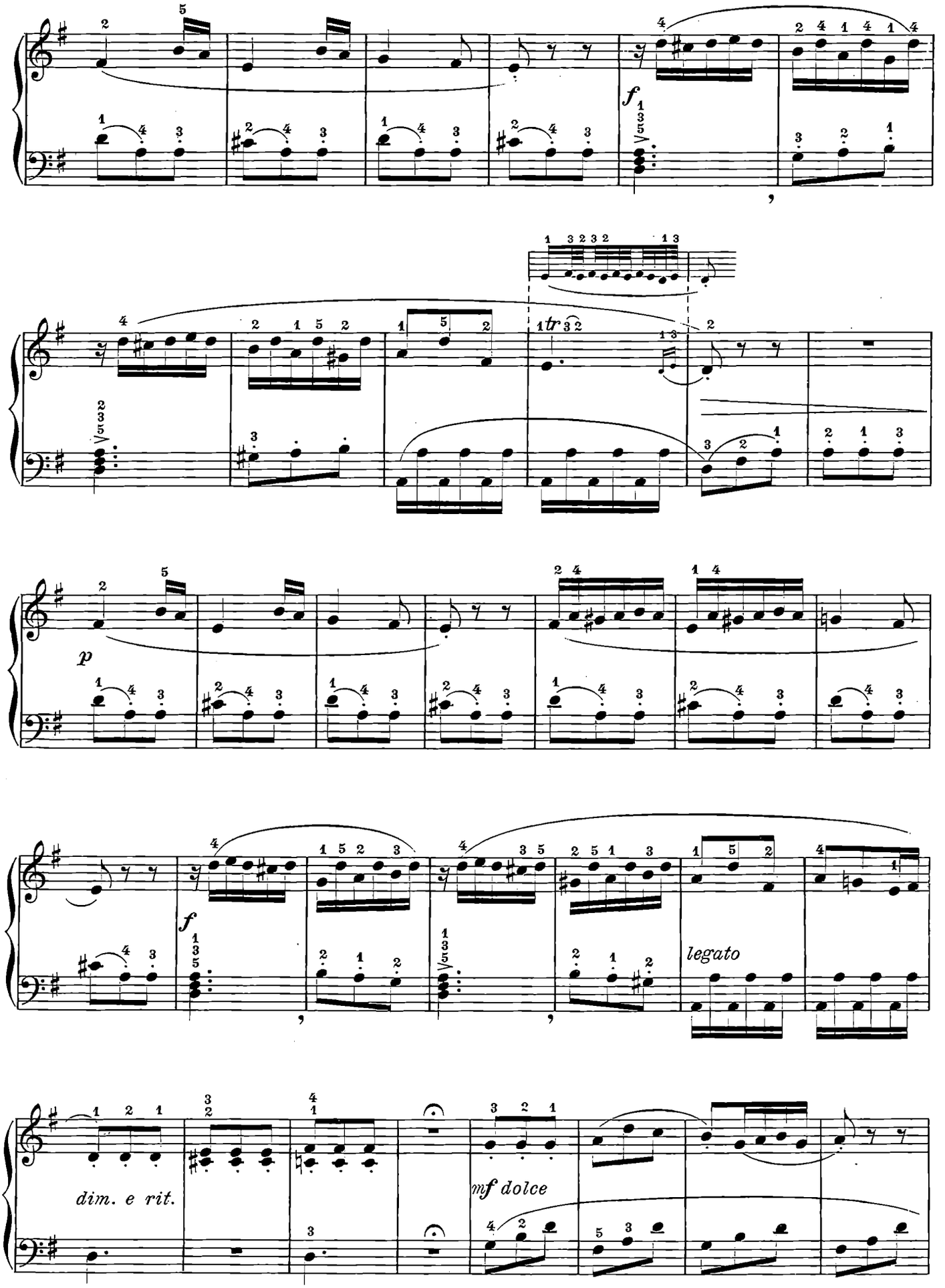


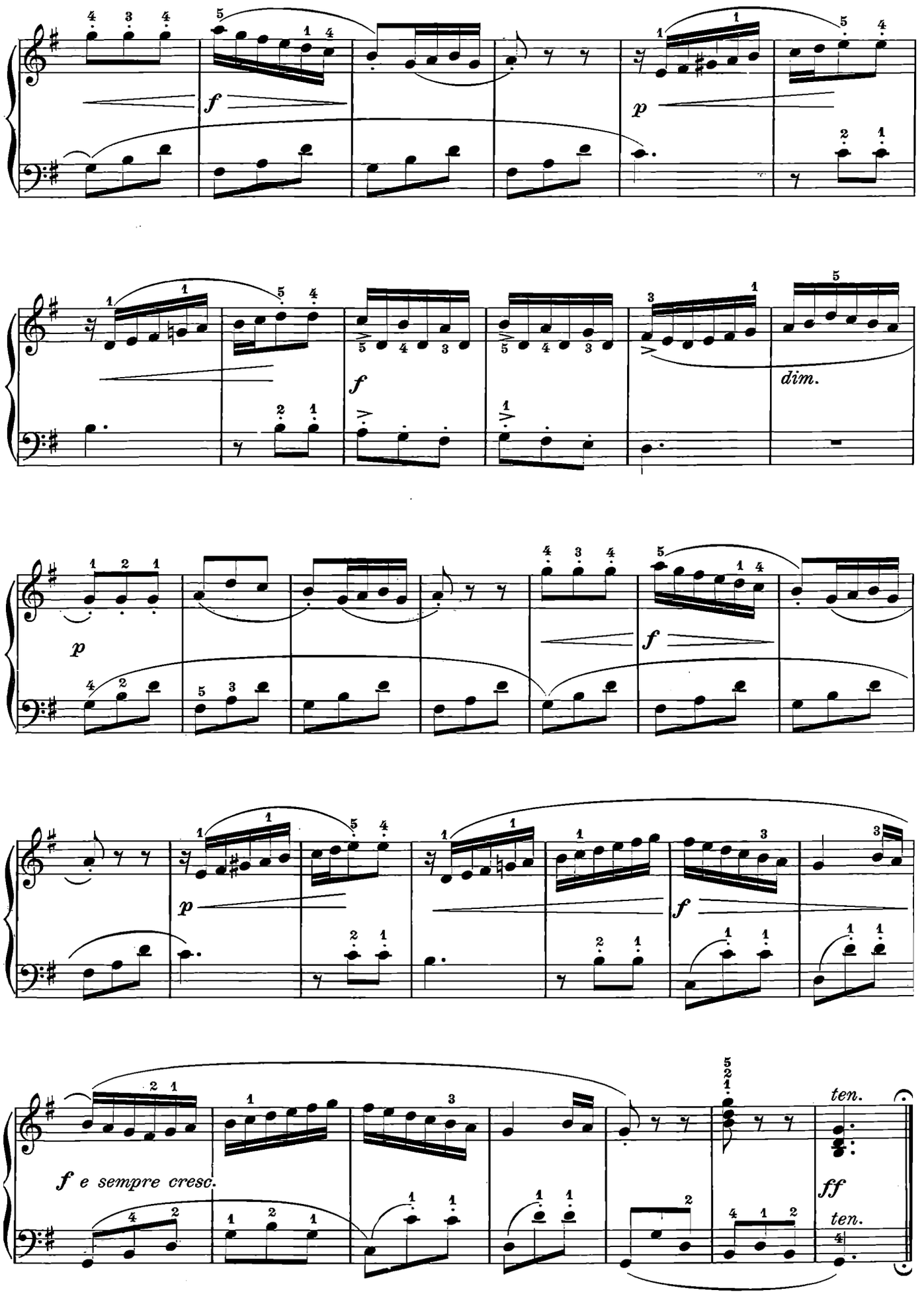
C) Questo passo esige uno studio diligente della mano sinistra.

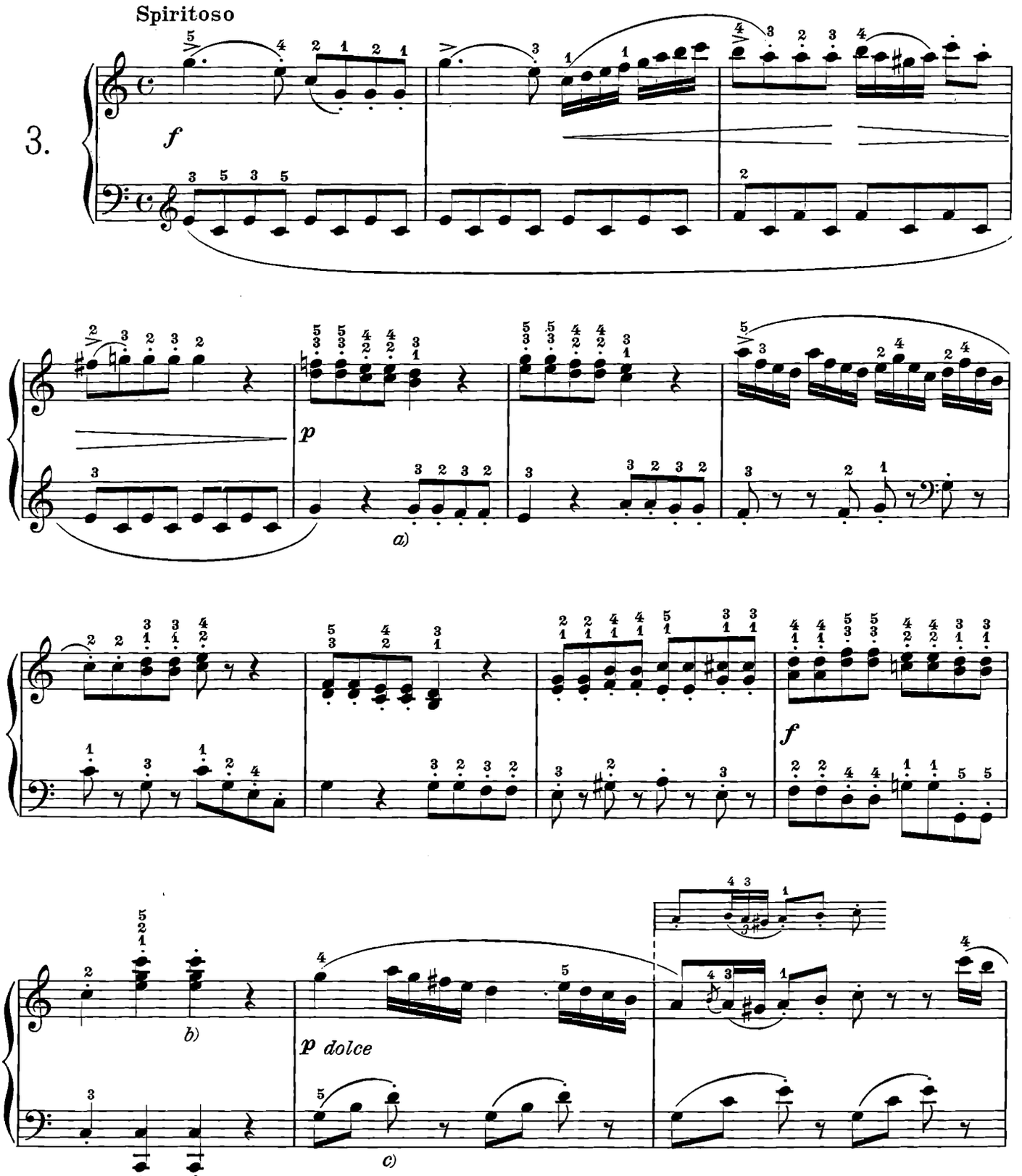
C) *Ce passage exige une étude appliquée de la main gauche.*

C) *Este pasaje exige un estudio diligente de la mano izquierda.*

C) This passage needs a diligent study of the left hand.


f
tr
p
f
legato
dim. e rit.
mf dolce


f
p
f
dim.
p
f
p
f
f e sempre cresc.
ten.
ff
ten.



a) Muovere il meno possibile il dito servendosi, per staccare, dell'articolazione del polso.

a) Faire mouvoir le moins possible le doigt en se servant pour le staccato, *de l'articulation du poignet.*

b) Il secondo accordo sia staccato come il primo.

b) Le second accord staccato *comme le premier.*

c) Si eviti di accentare la terza nota del gruppo, che va solo alzata ma leggermente.

c) Evitez d'accentuer la troisième note du groupe qui doit être seulement légèrement levée.

a) Muévase el dedo lo menos posible, sirviendose para el staccato *de la articulación de la muñeca.*

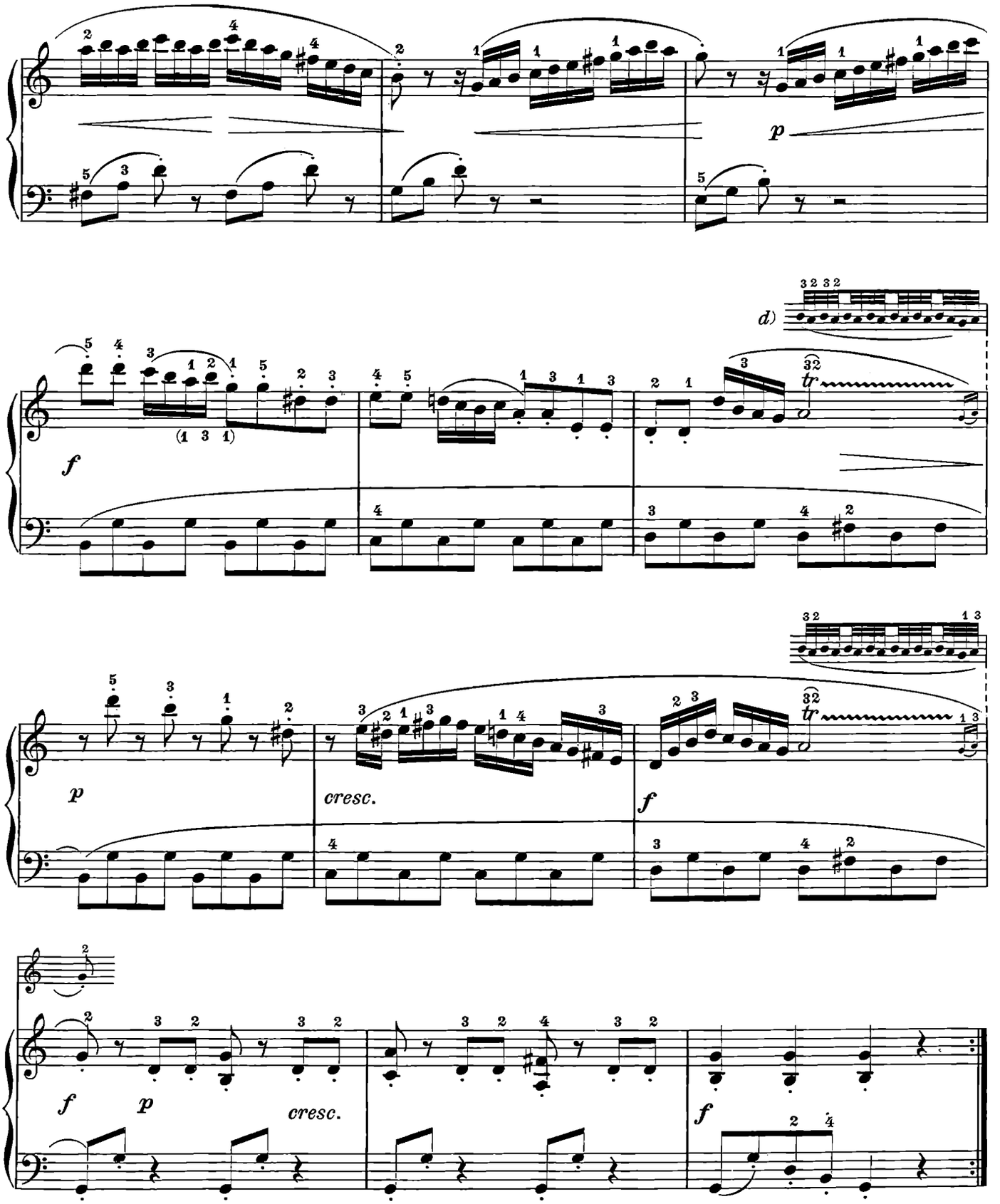
a) Move the finger as little as possible, obtaining *staccato* by the articulation of the wrist.

b) El segundo acorde debe ser staccato *como el primero.*

b) The second chord must be *staccato* as the first.

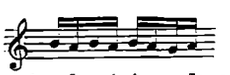
c) Evítese acentuar la tercera nota del grupo, que solo se levanta ligeramente.

c) Avoid accenting the third note of the group, which must only be raised slightly.

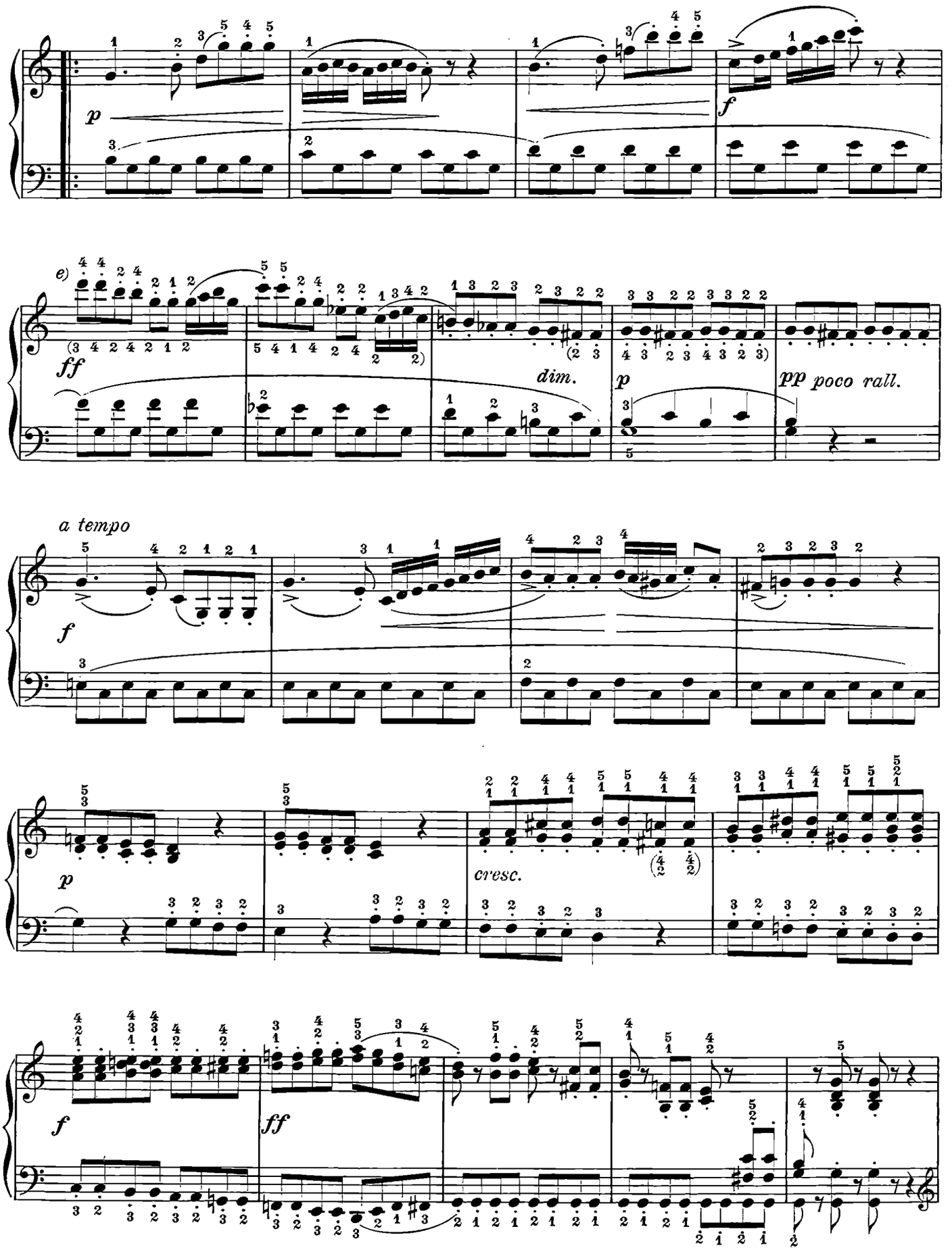


d) Oppure, più facile: Se l'allievo non ha la capacità d'eseguire i trilli di biscrome senza rallentare il movimento, deve assolutamente eseguirli nel modo più facile.

d) Ou bien, plus facile: *Si l'élève est incapable d'exécuter les trilles de triples croches sans ralentir le temps, il devra alors absolument les exécuter de la façon la plus facile.*

d) O bien, más fácil:  *Si el alumno no tiene capacidad para ejecutar los trinos de semicorcheas sin retardar el movimiento, debe absolutamente ejecutarlos del modo más fácil.*

d) Or, more easy: If the pupil has not the ability to execute the trills of demisemiquavers without slackening the movement, he must absolutely execute them in the simpler way.

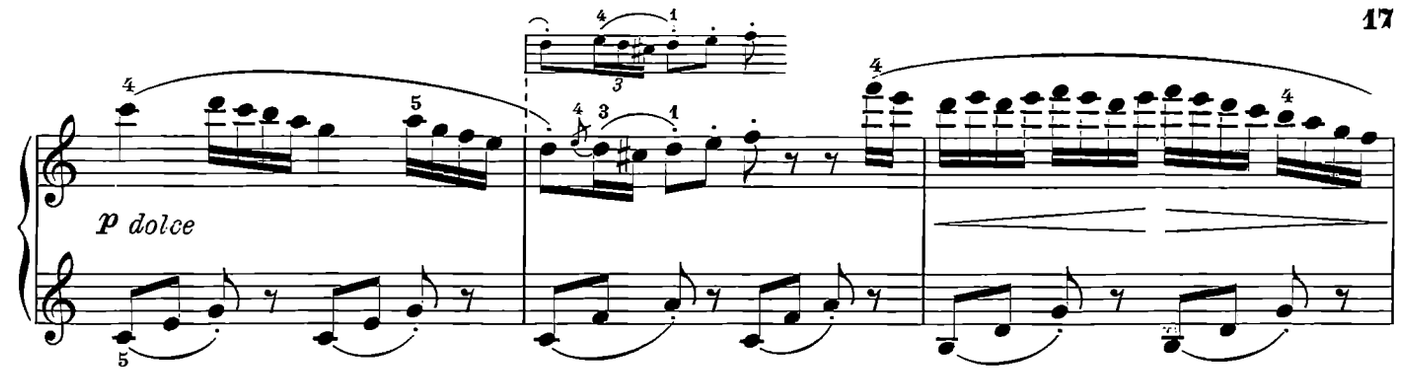


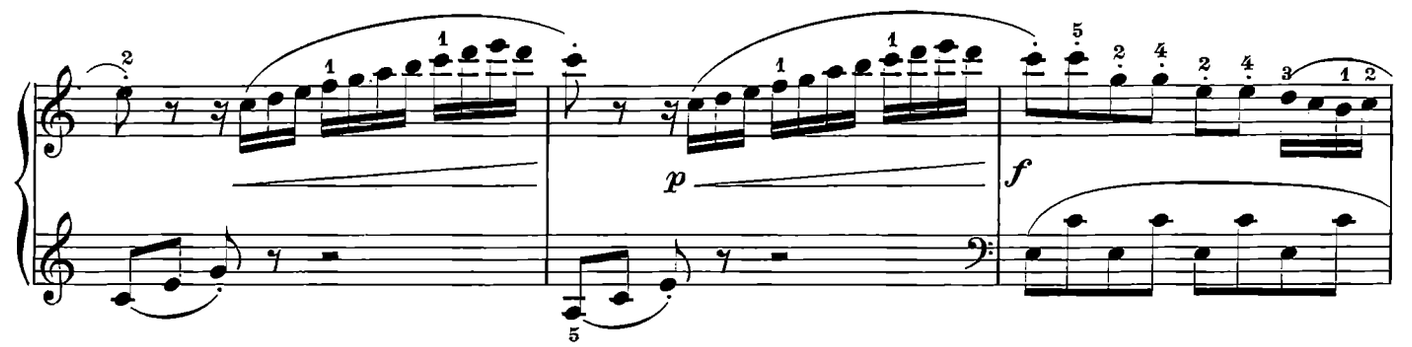
e) Il revisore preferisce la diteggiatura scritta sopra alle note. In tutti i casi dove sono scritte due diteggiature il revisore preferisce quella che non è posta fra parentesi.

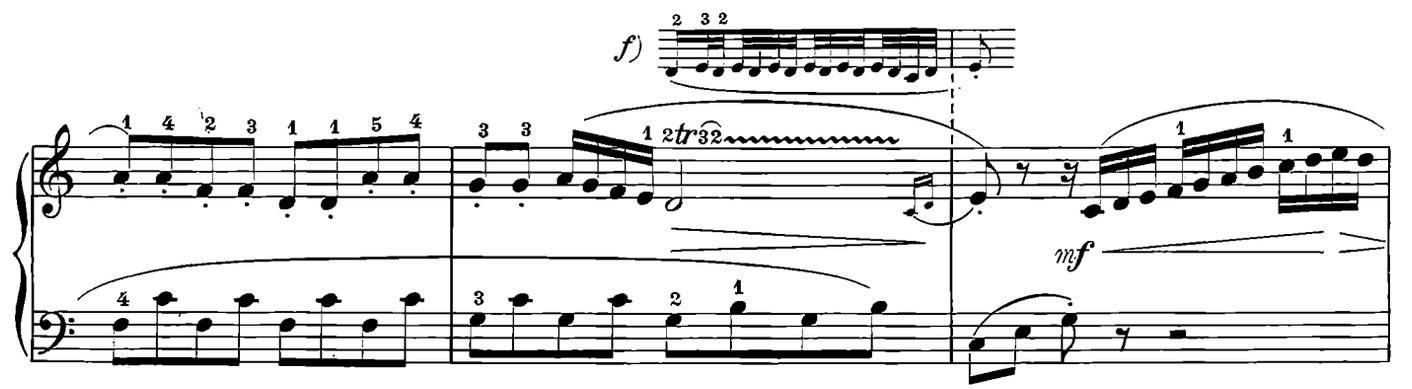
e) *Le réviseur préfère le doigté indiqué au-dessus des notes. Dans tous les cas où deux doigtés sont indiqués, le réviseur préfère le doigté qui n'est pas mis entre parenthèses.*

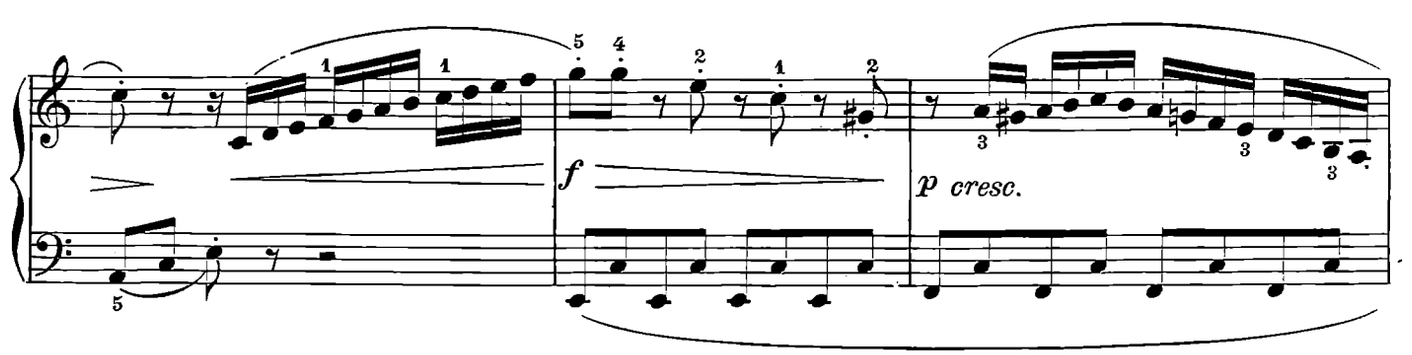
e) *El revisor prefiere la digitación escrita sobre las notas. En todo caso donde hay escritas dos digitaciones el revisor prefiere aquella no colocada entre paréntesis.*

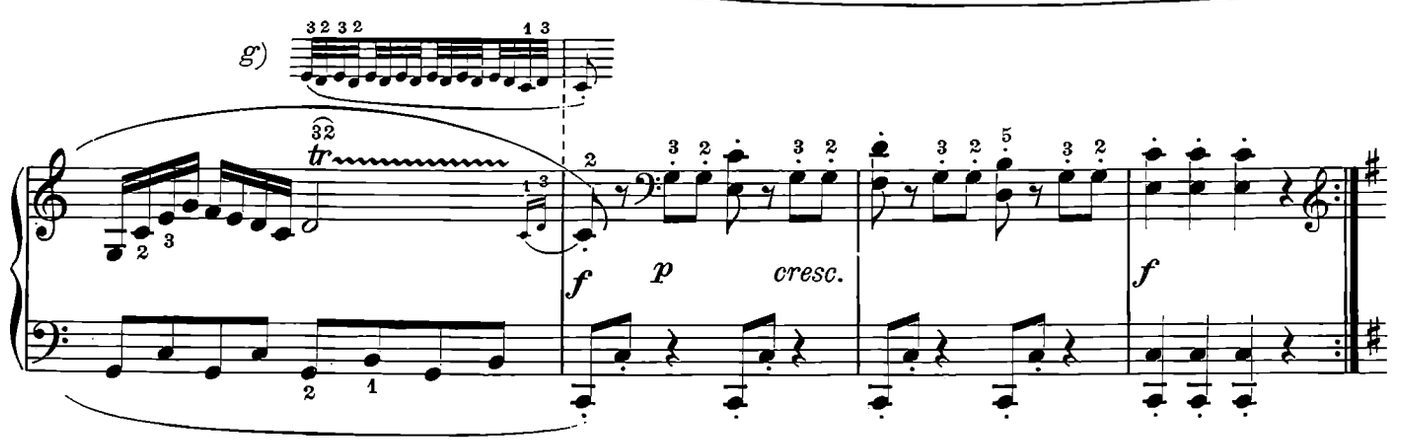
e) The reviser prefers the fingering written above the notes. In all cases where there are two fingerings the reviser prefers the one not placed between parenthesis.



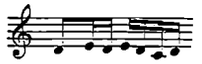




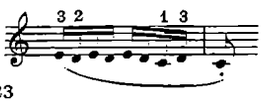


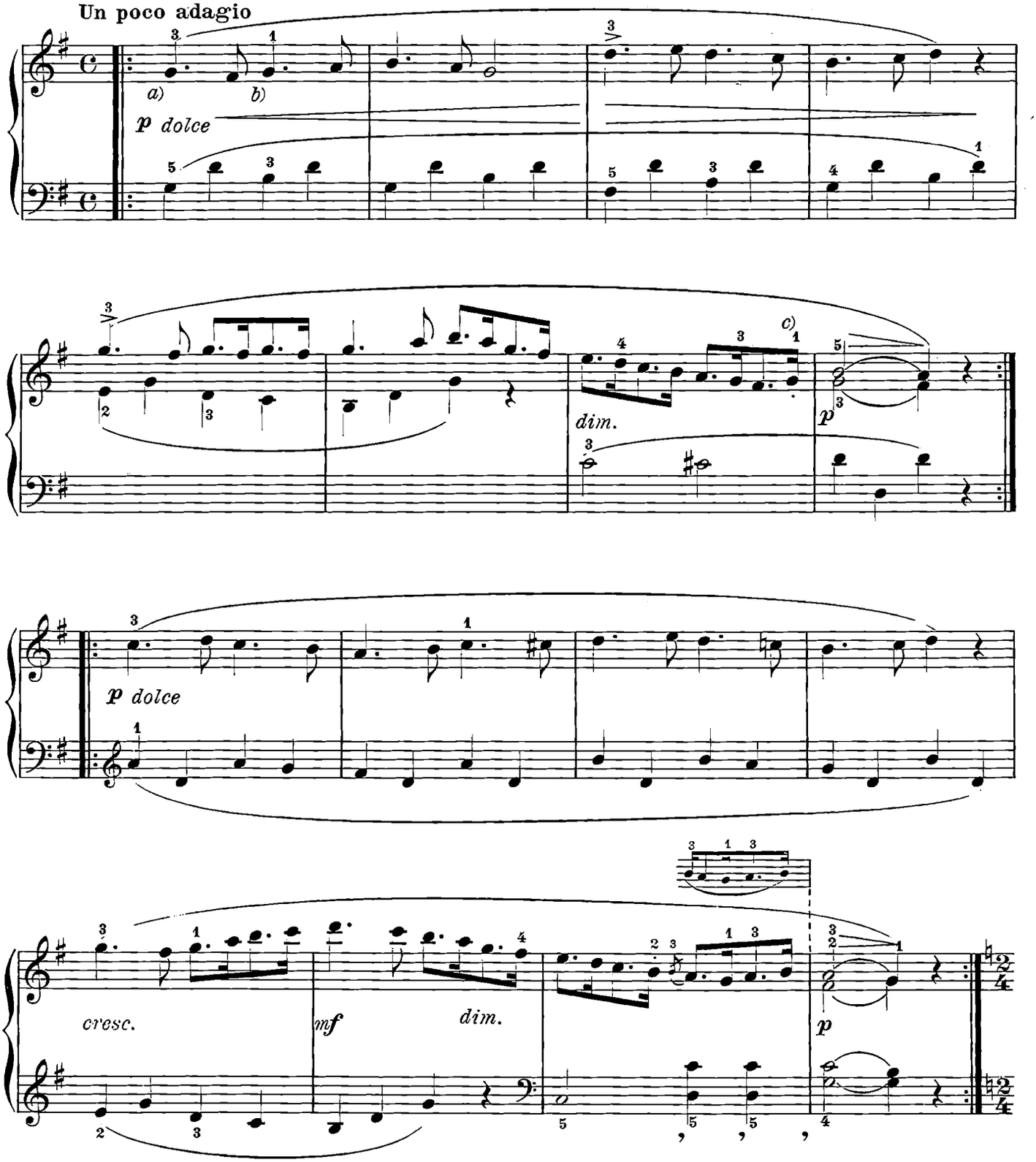


f) Oppure | *Ou bien* | *O bien* | Or



g) Oppure | *Ou bien* | *O bien* | Or





a) Rileggi la nota *a)* a pag. 5.

a) Relisez la note a) *à page 5.*

b) Si faccia attenzione a non sfuggire la croma.

b) Ayez soin de donner à la croche sa juste valeur.

c) Mentre il pollice tocca questo *Sol*, il terzo dito deve essere situato vicinissimo al medesimo tasto e immediatamente al di sopra di esso.

c) Tandis que le pouce frappe ce Sol, *le troisième doigt devra être placé tout près de cette même touche et immédiatement au-dessus de celle-ci.*

a) Véase la nota a) *pag. 5.*

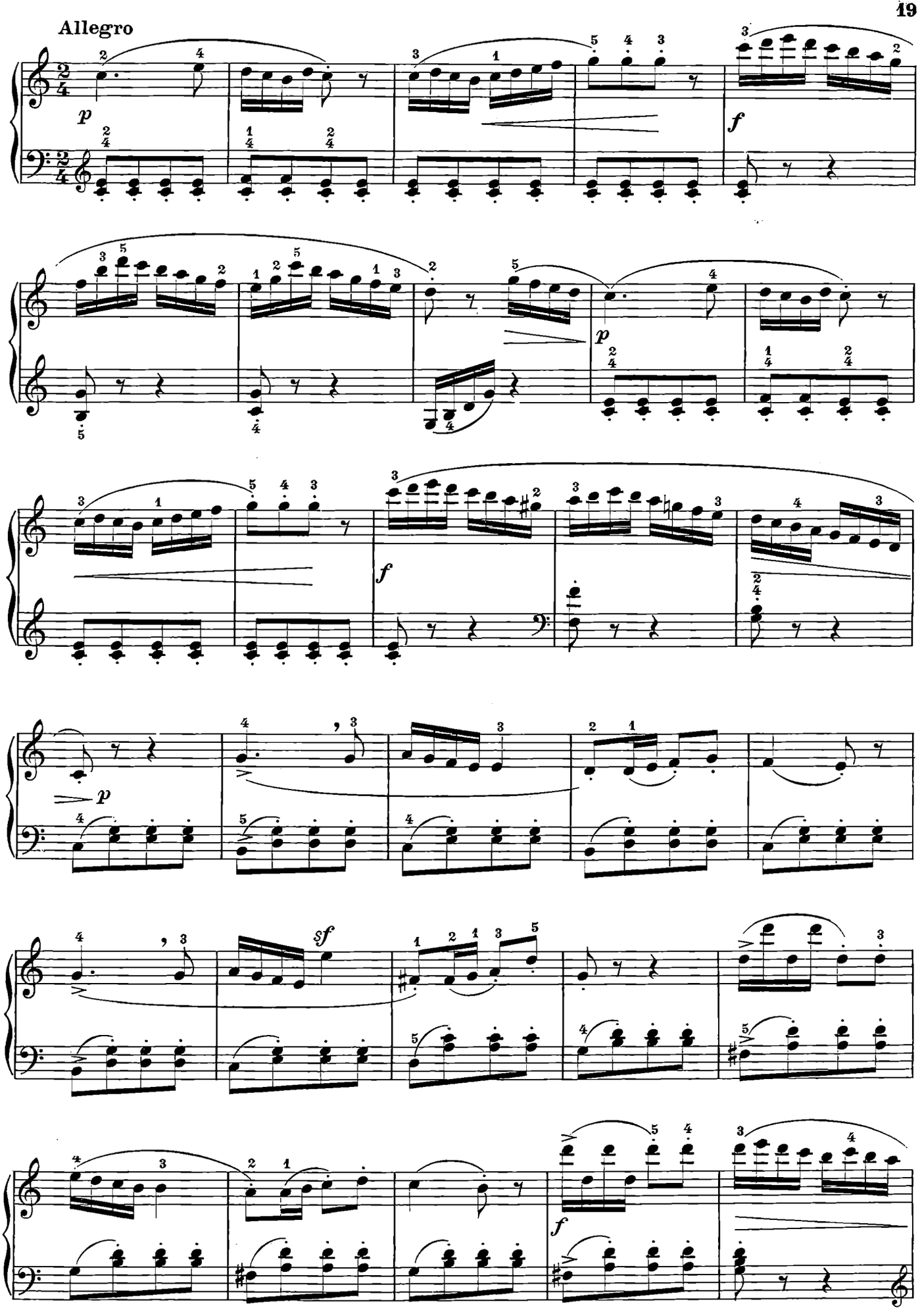
a) Re-read note *a)* at page 5.

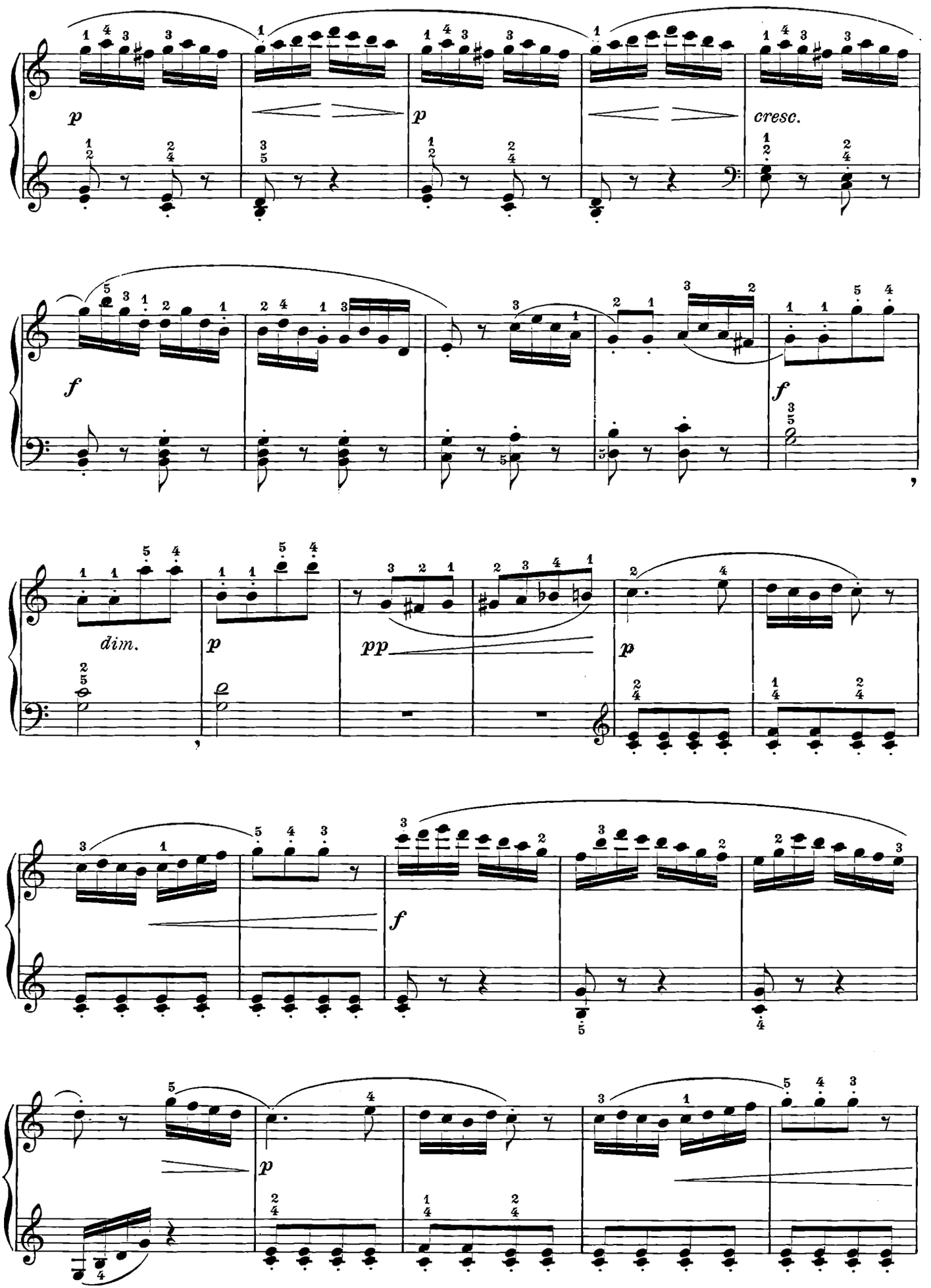
b) Cuidese de no hacer escapar la corchea.

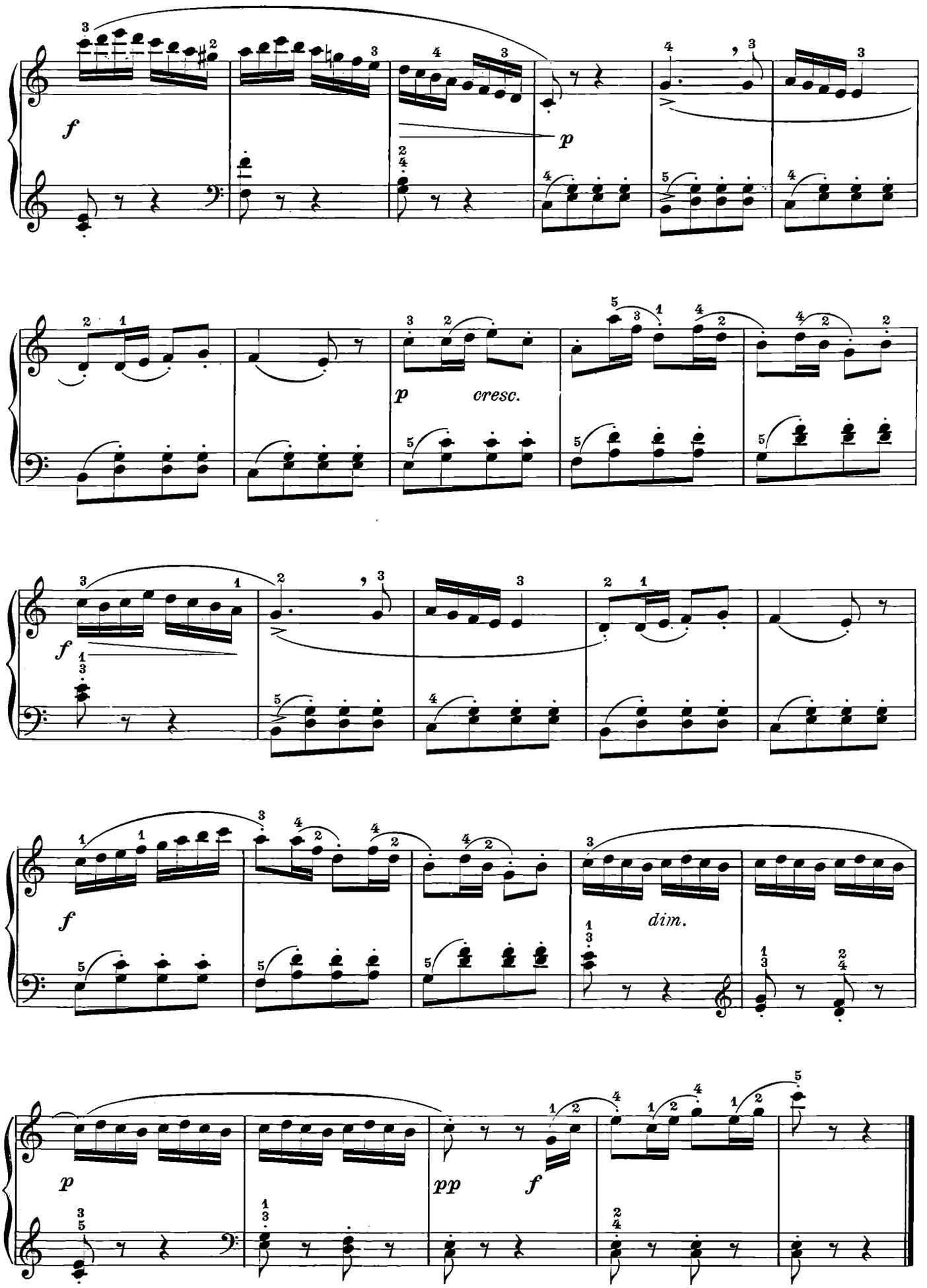
b) Be careful not to execute too quickly the quaver.

c) Mientras el pulgar toca este Sol, *el tercer dedo debe estar muy proximo a la misma tecla e inmediato a la superior.*

c) While the thumb touches this *G* the third finger must be placed very near to the same key and immediately over it.


Allegro
p
f
p
f
p
sf
f


p
p
cresc.
f
f
dim.
p
pp
p
f
p


f
p
p
cresc.
f
f
dim.
p
pp
f

Allegro con spirito

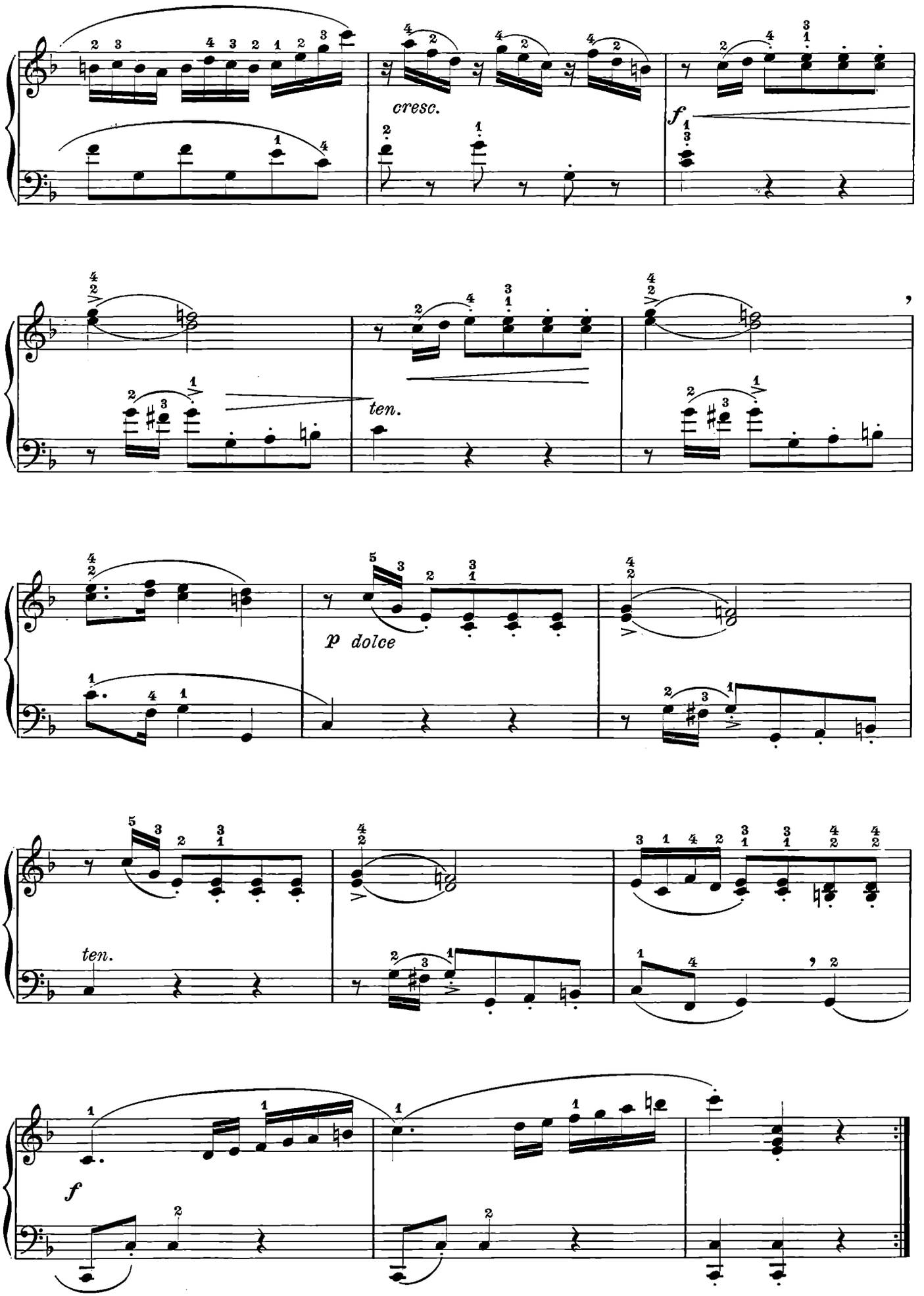
4.

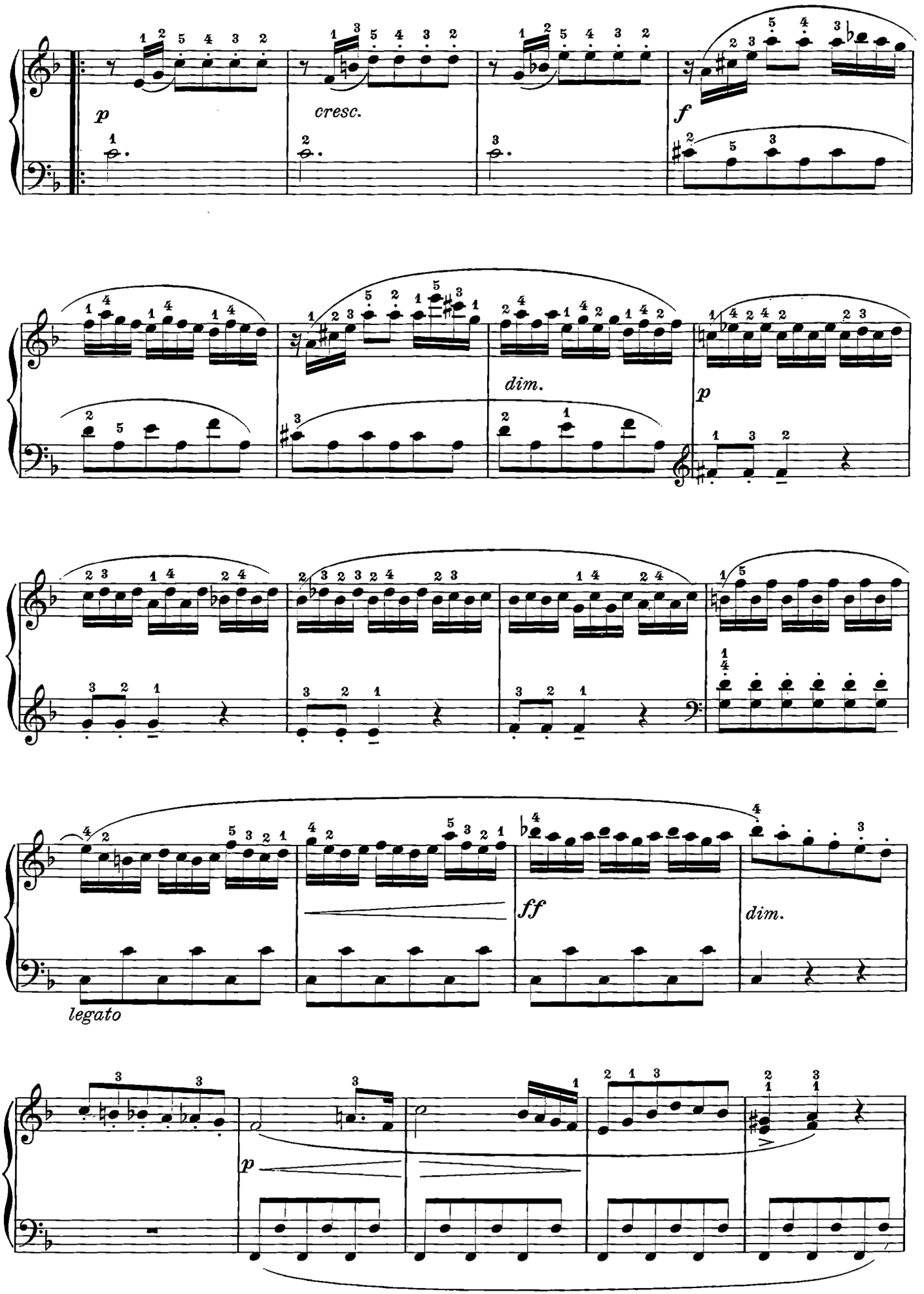
f

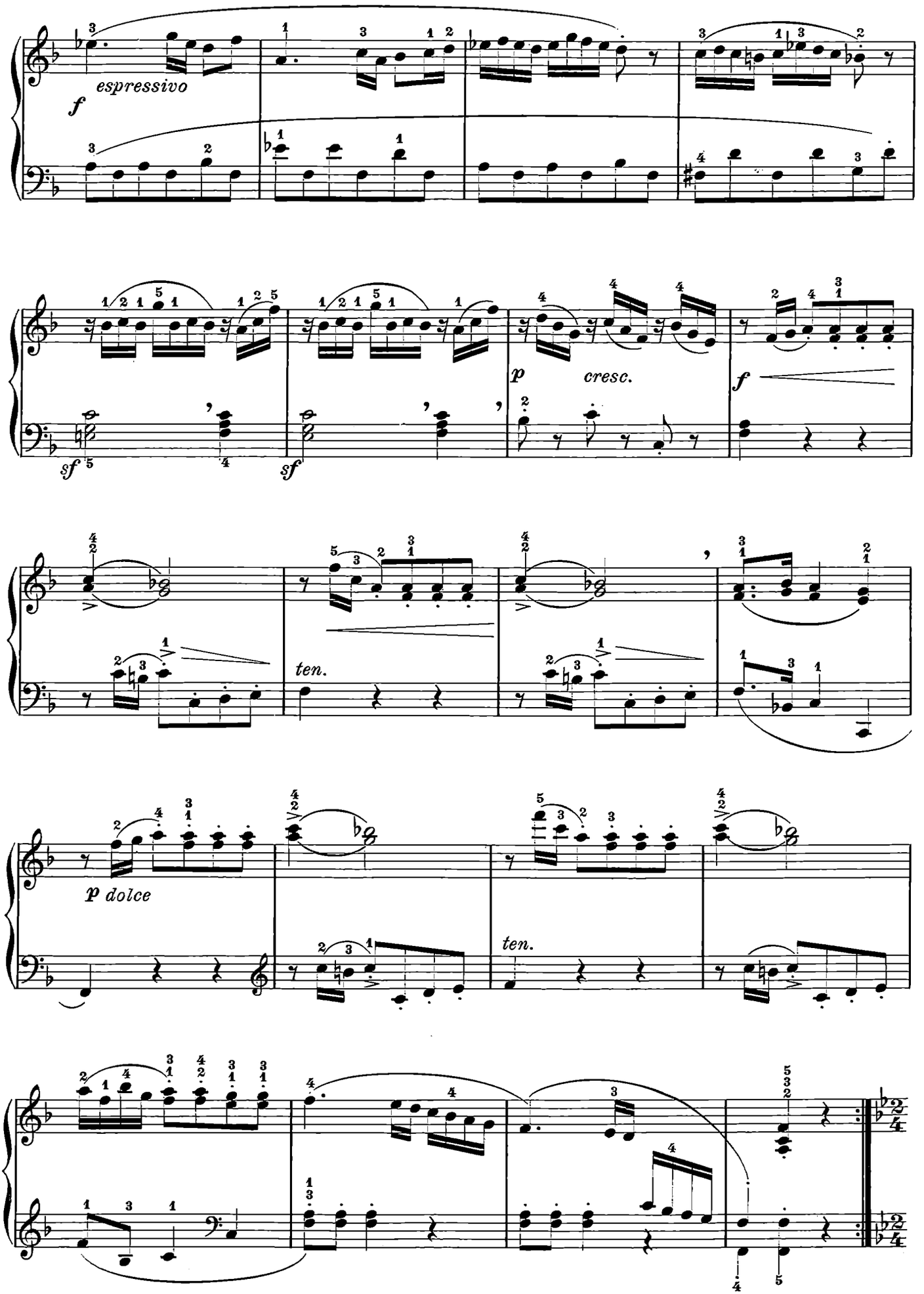
f

p *espressivo*

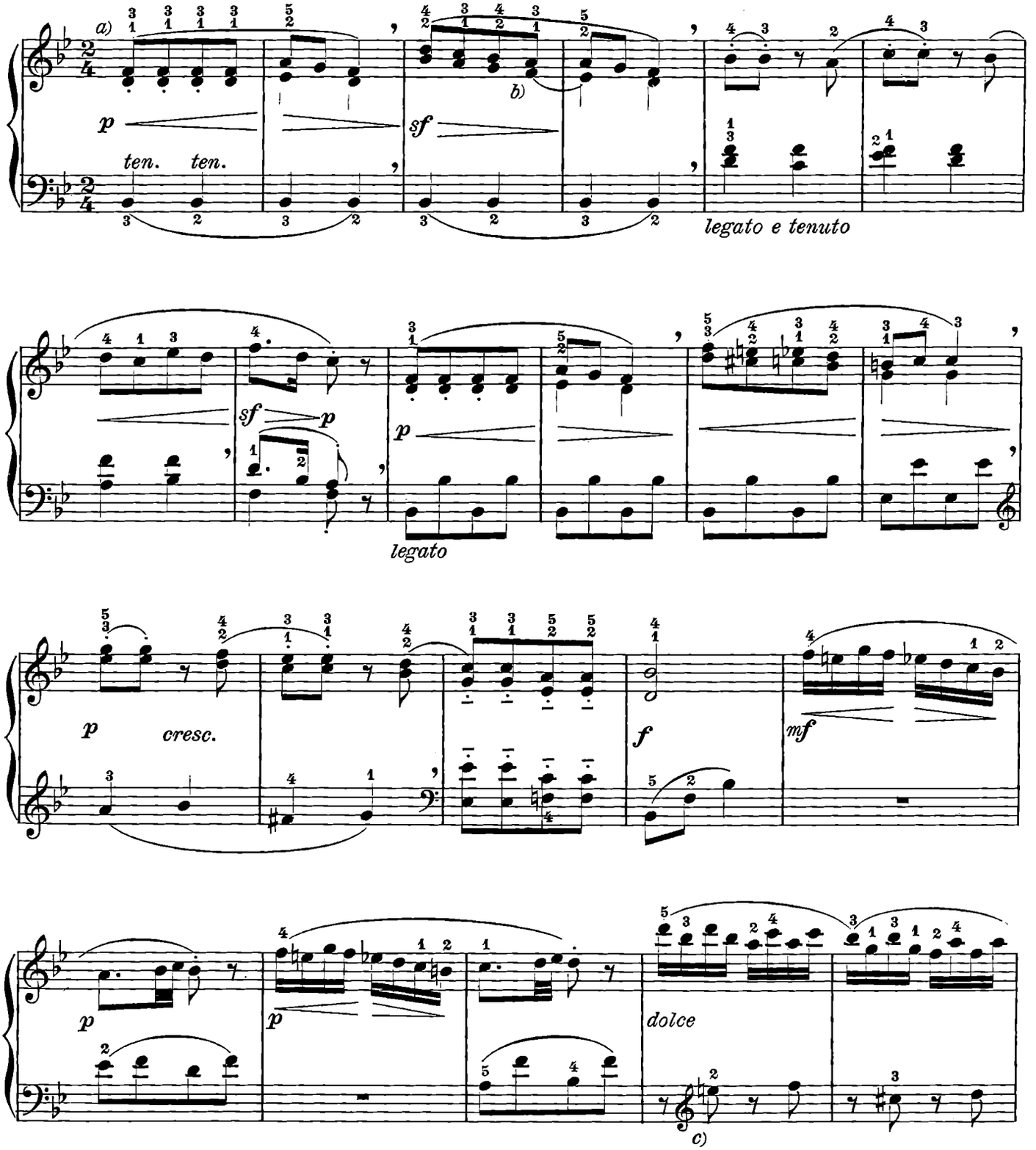
a) Oppure | *Ou bien* | *O bien* | Or


cresc.
f
ten.
p dolce
ten.
f


p
cresc.
f
dim.
p
ff
dim.
legato
p


espressivo
f
sf
sf
p
cresc.
f
ten.
p dolce
ten.

Andante con espressione



a) Si alzino queste terze il meno possibile. La quarta croma della prima battuta si leghi perfettamente a ciò che segue. La sinistra deve tenere il *Si*♭ quanto più è possibile.

a) Levez ces tierces le moins possible. La quatrième croche de la première mesure doit être parfaitement liée à ce qui suit. La main gauche doit tenir le Si♭ *autant que possible.*

b) Si leghi scrupolosamente *Fa* a *Mi*♭.

b) Liez scrupuleusement Fa *à* Mi♭.

c) Queste note si tengano esattamente per un ottavo.

c) Donnez à ces notes exactement la valeur d'un huitième.

a) Levántese lo menos posible estas terceras. La cuarta corchea del primer compás debe ligarse perfectamente a lo que sigue. La mano izquierda debe sostener el Si♭ *cuanto sea posible.*

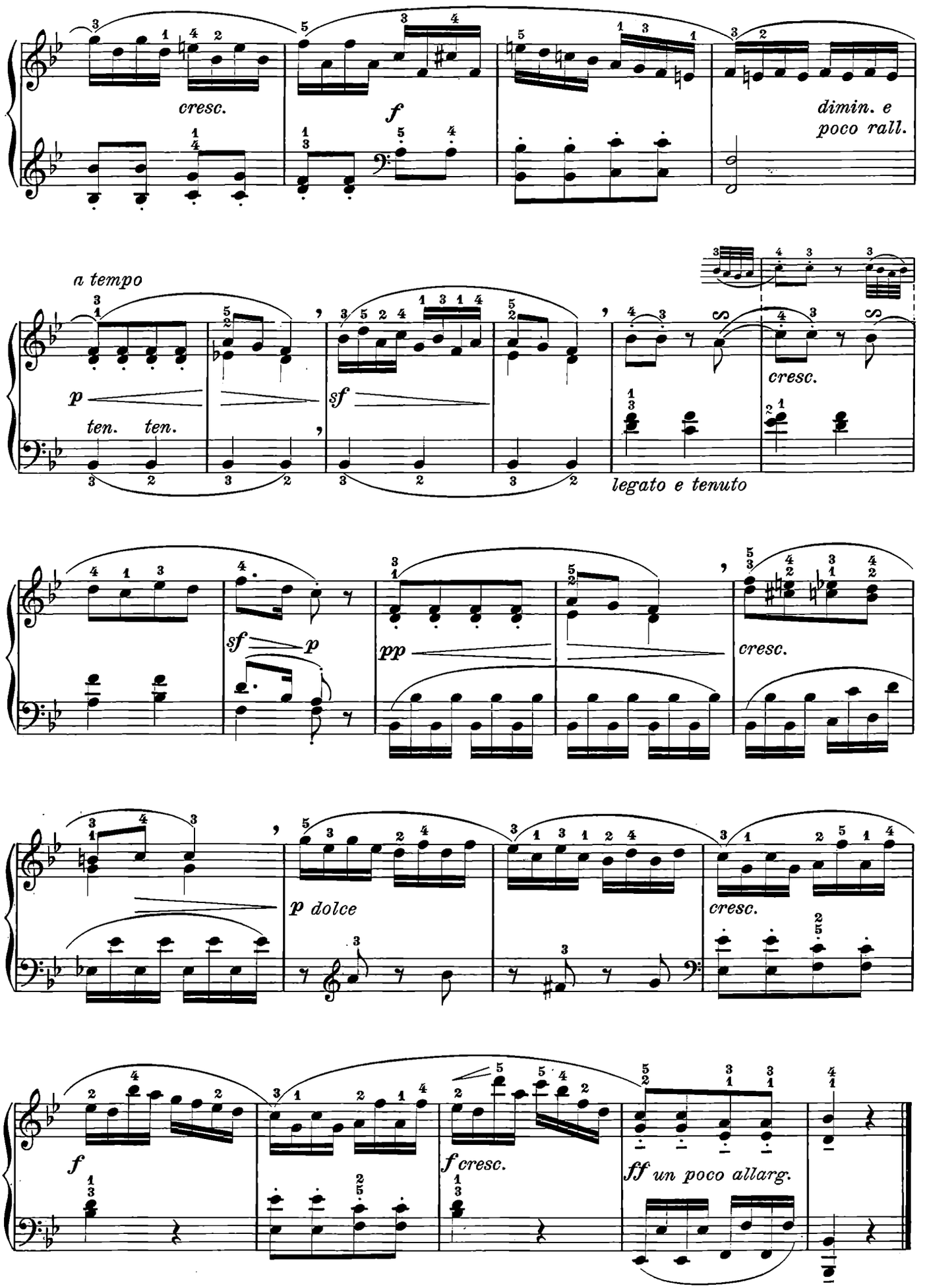
a) Raise these three as little as possible. The fourth quaver of the first bar must be tied perfectly to that which follows. The left hand must hold the *B*♭ as long as possible.

b) Líguese escrupulosamente el Fa *al* Mi♭.

b) Tie scrupulously *F* to *E*♭.

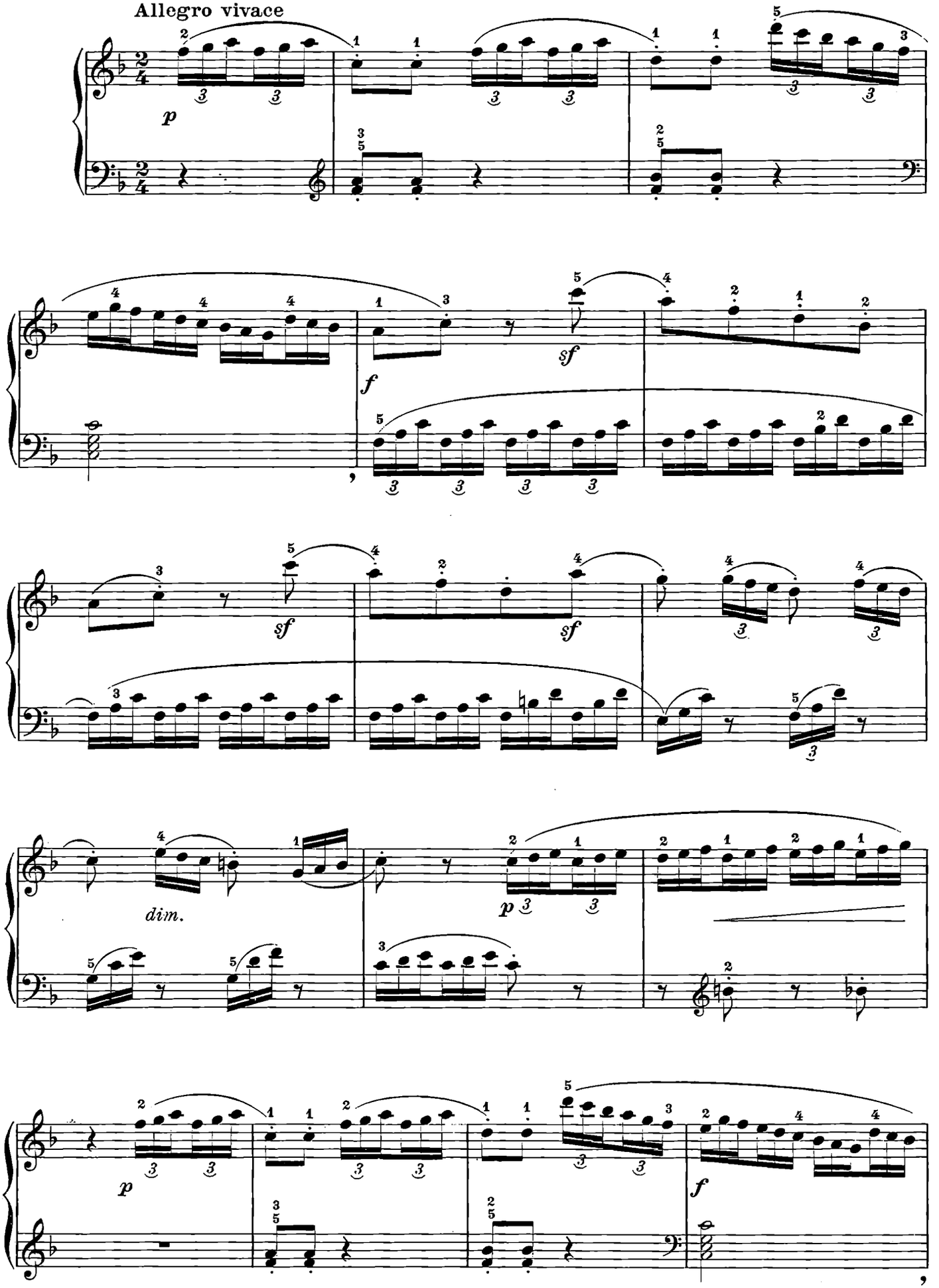
c) Sosténgase exactamente éstas notas durante un octavo.

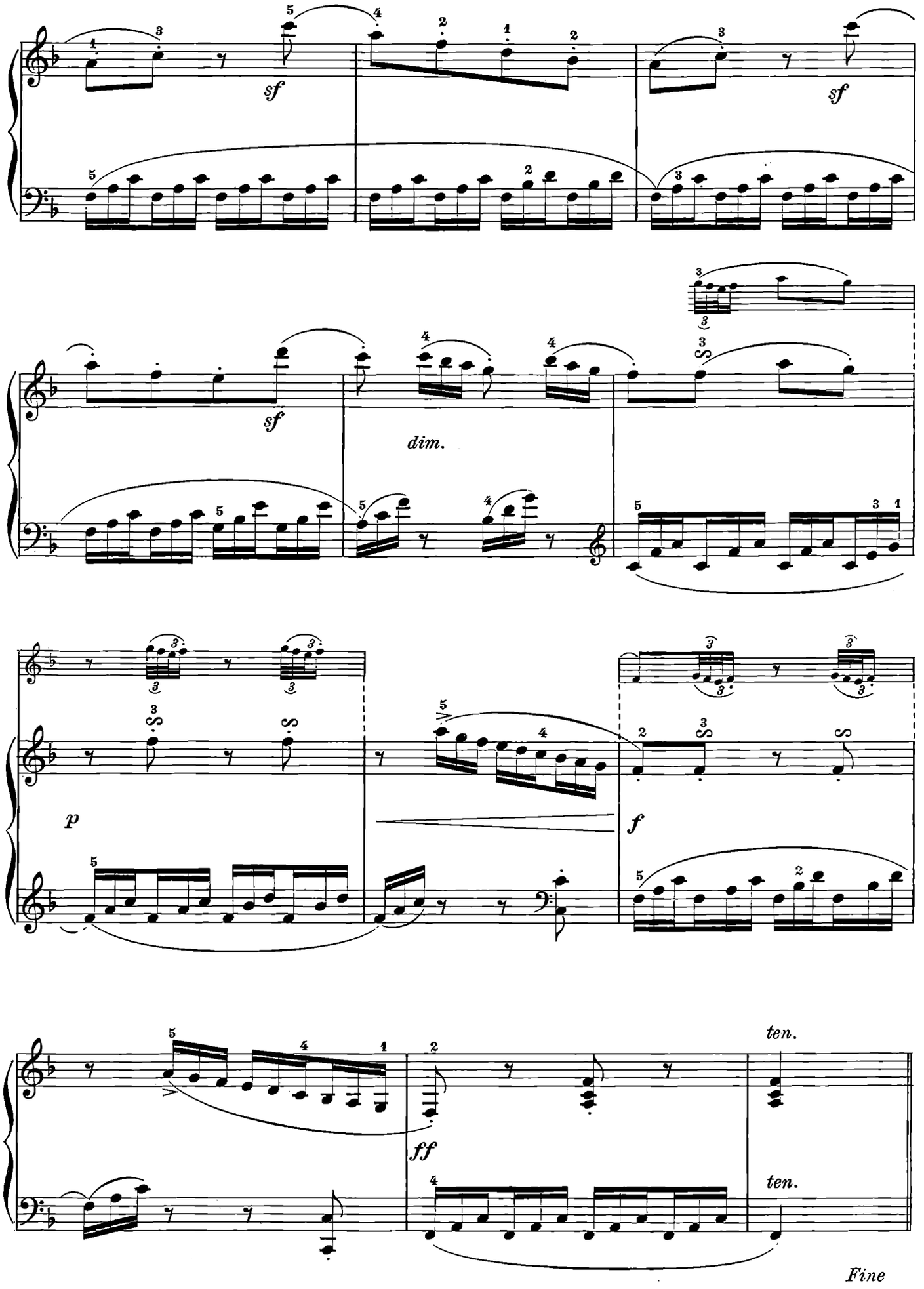
c) Give to these notes the exact value of an eighth.

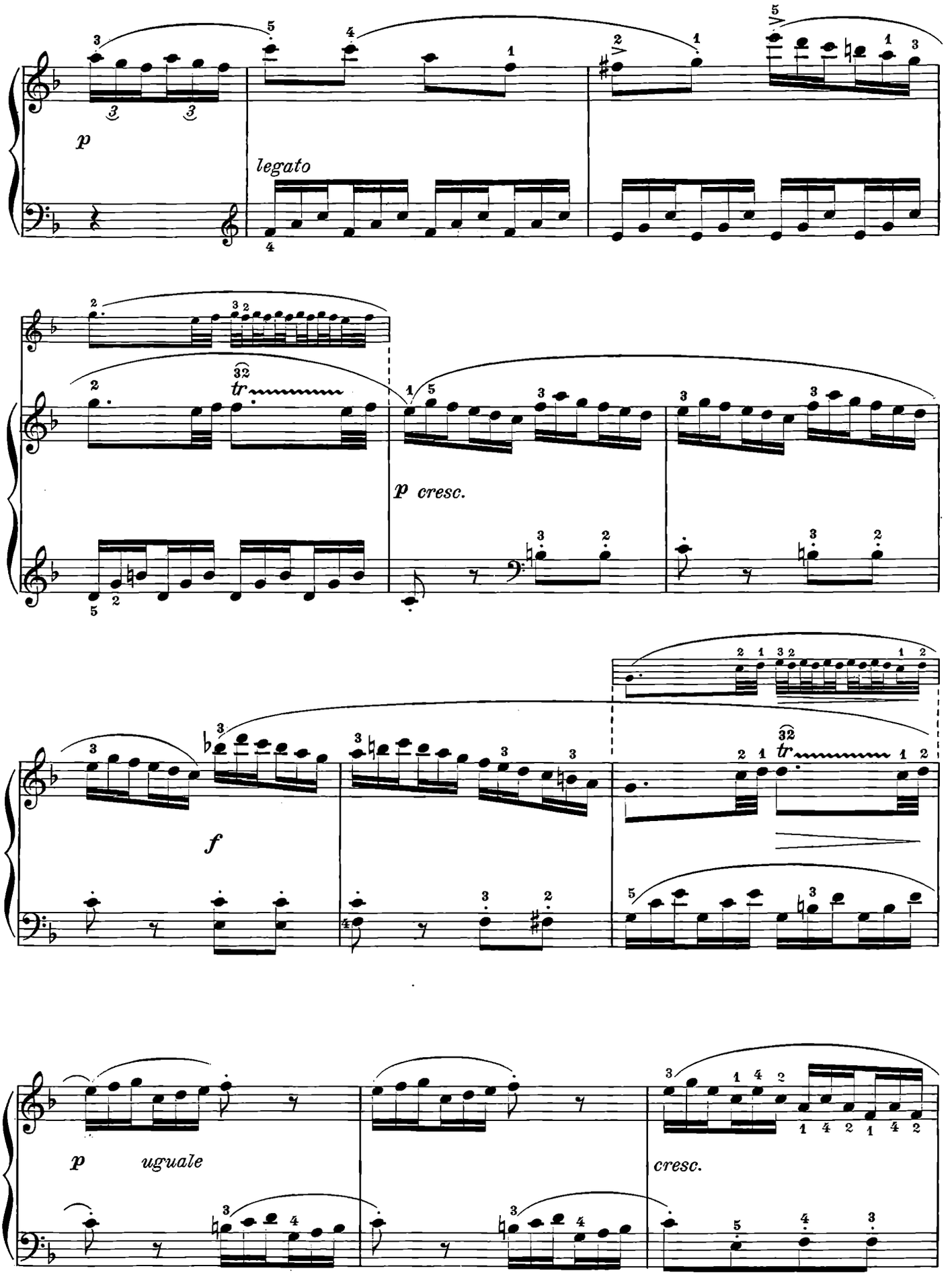

cresc.
f
dimin. e
poco rall.
a tempo
p
ten. ten.
sf
cresc.
legato e tenuto
sf p
pp
cresc.
p dolce
cresc.
f
f cresc.
ff un poco allarg.

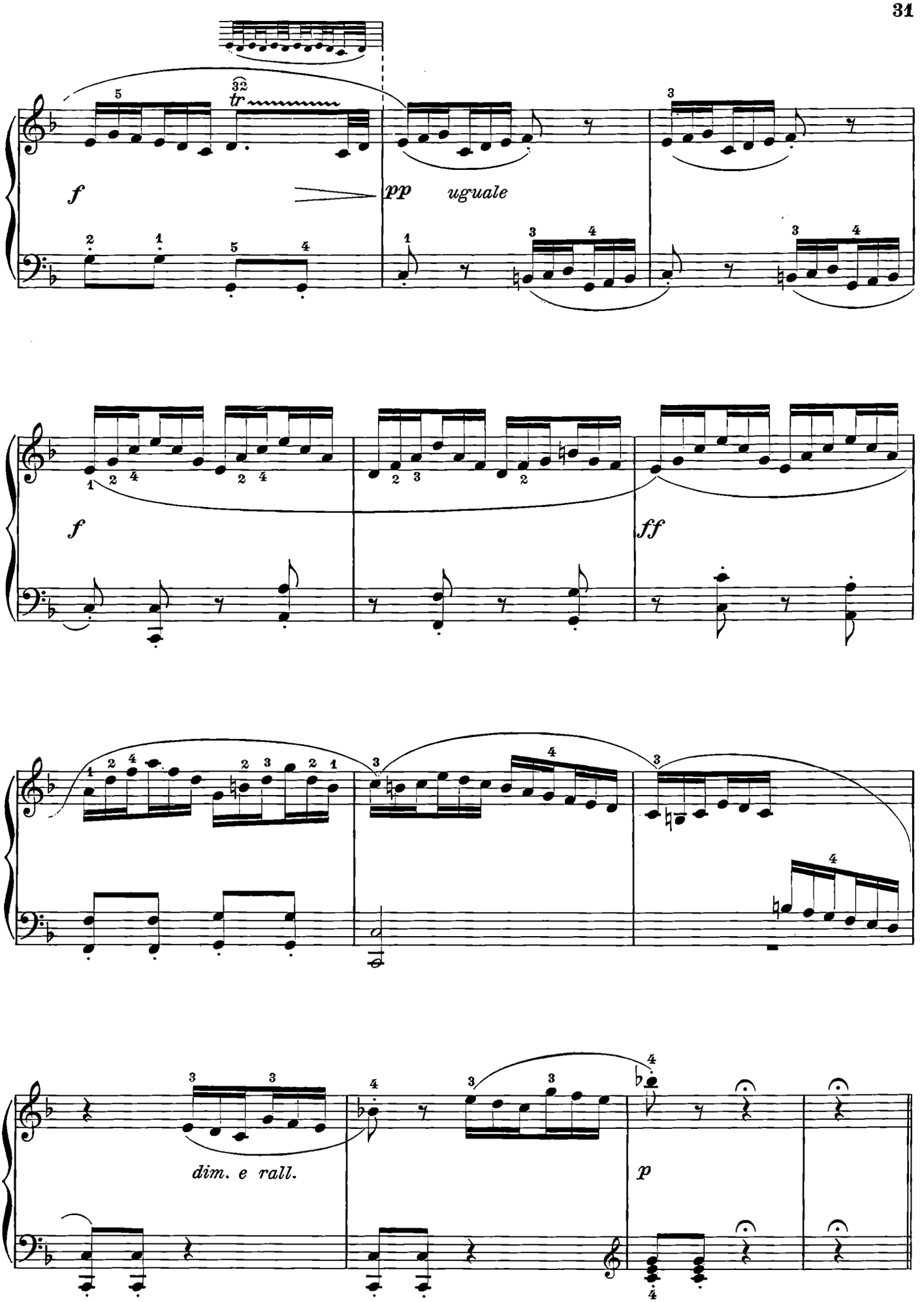
RONDÒ

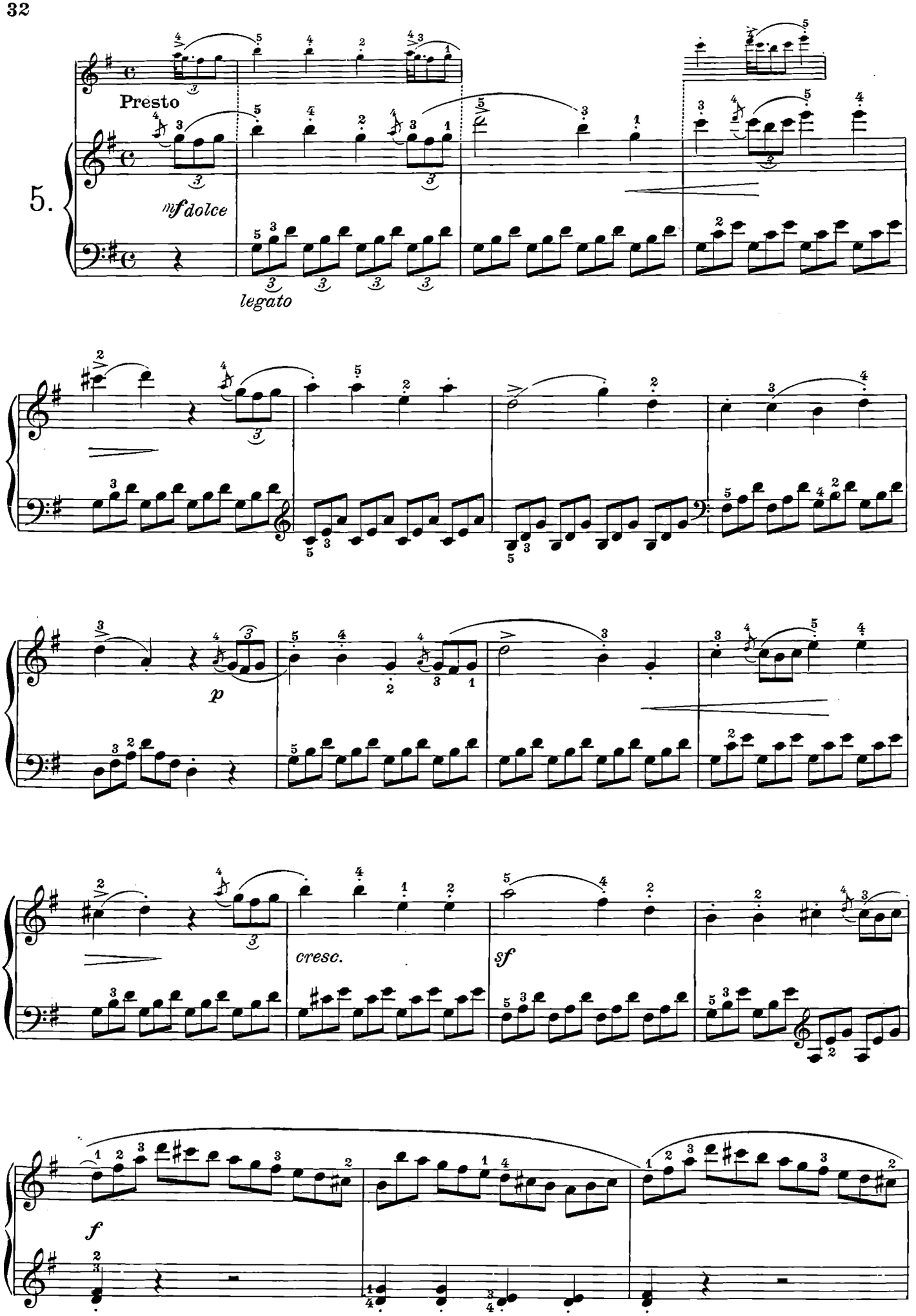
Allegro vivace

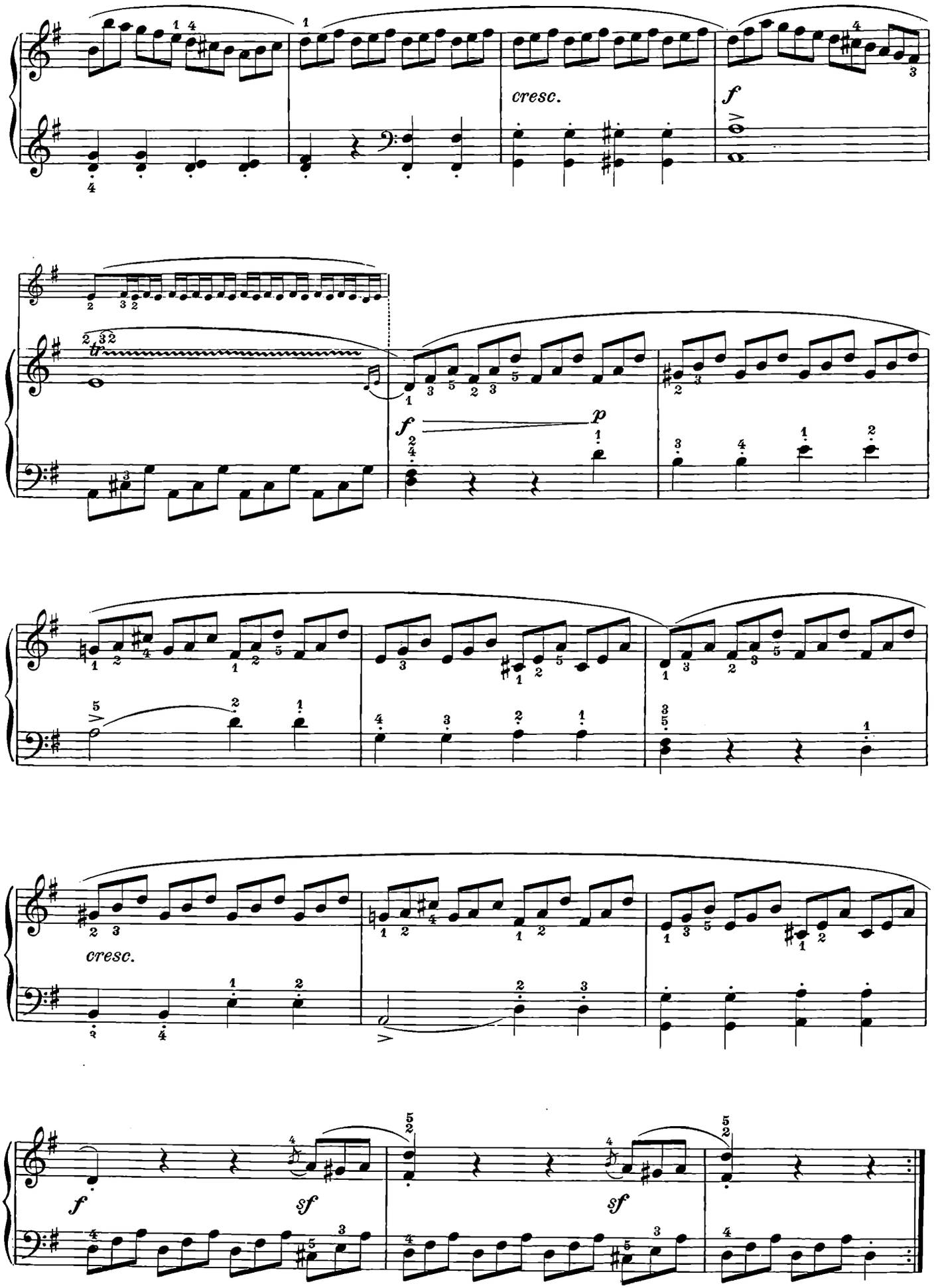


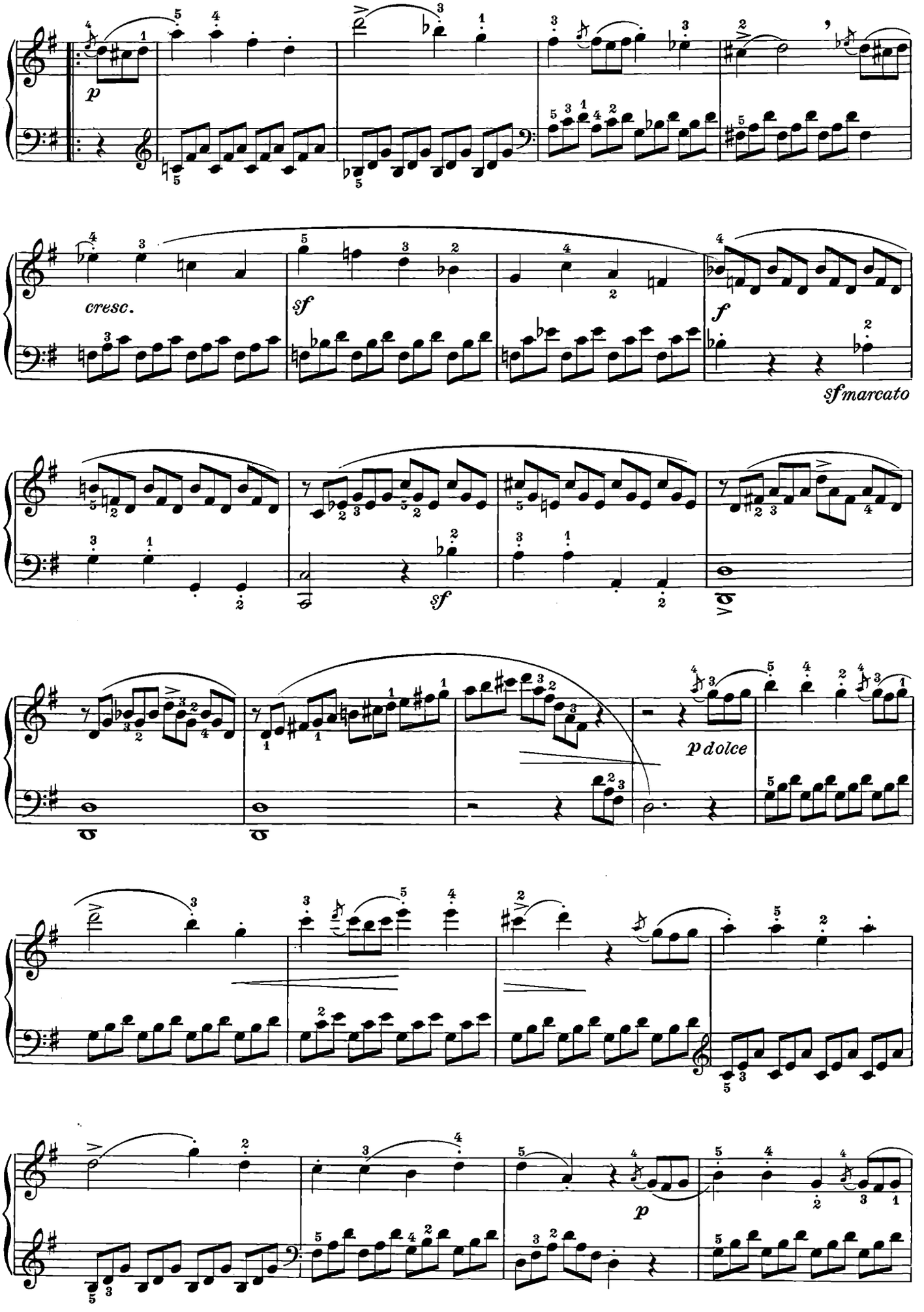

sf
sf
sf
dim.
p
f
ff
ten.
ten.
Fine

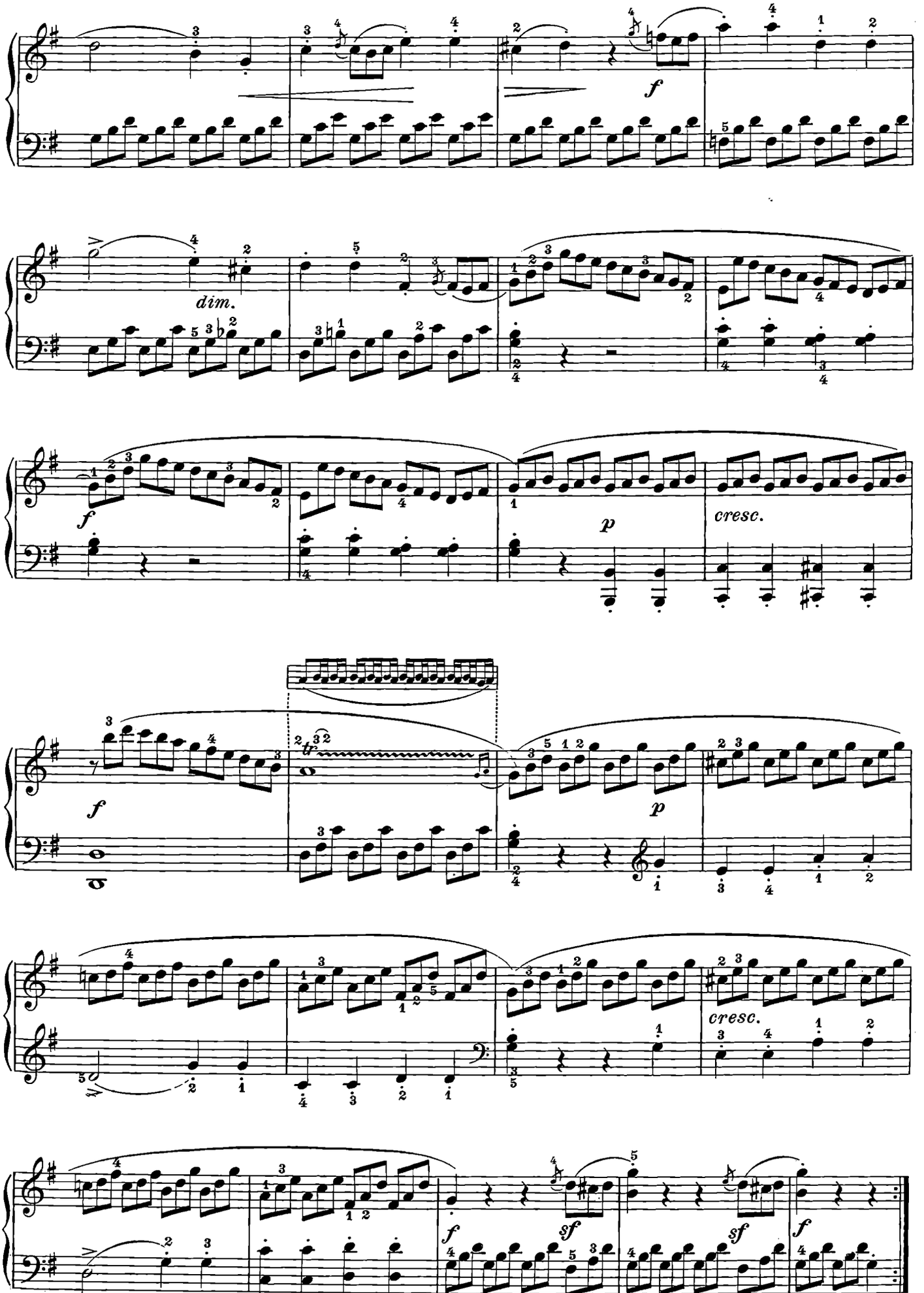

p
legato
tr
p cresc.
f
p uguale
cresc.


f
pp
ugruale
f
ff
dim. e rall.
p
D. C. sino al Fine


Presto
5.
mf dolce
legato
cresc.
sf
f


cresc.
f
f
p
cresc.
f
sf
sf


p
cresc.
sf
f
sf marcato
sf
p dolce
p


f
dim.
f
p
cresc.
f
p
cresc.
f
sf
sf
f

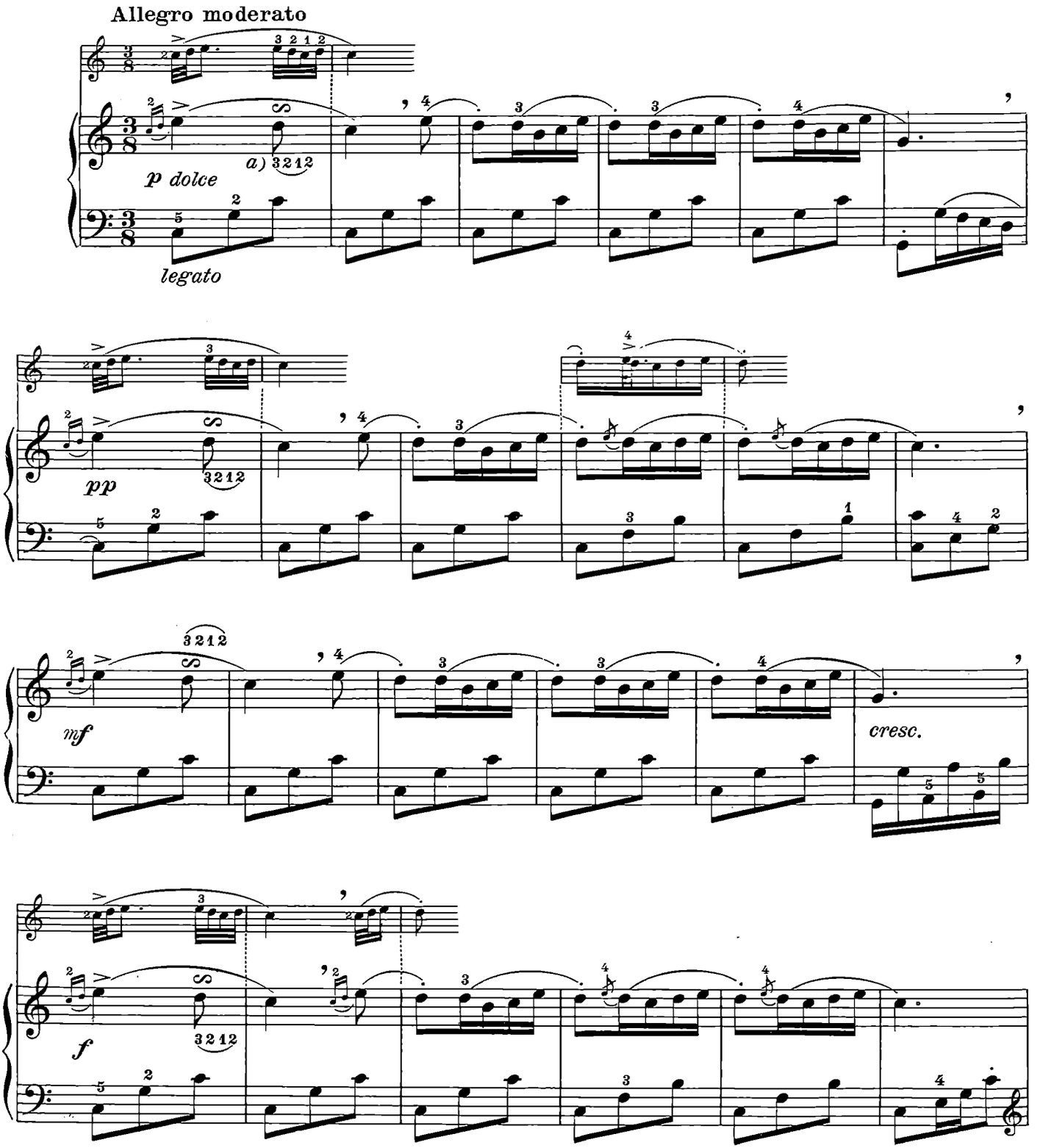
ARIA ORIGINALE SVIZZERA

AIR ORIGINAL SUISSE

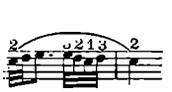
AIRE ORIGINAL SUIZO

ORIGINAL SWISS AIR

Allegro moderato

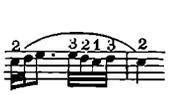


a) Agli allievi più avanzati nello sviluppo del tecnicismo si consiglia la seguente diteggiatura:

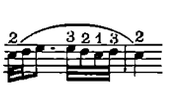


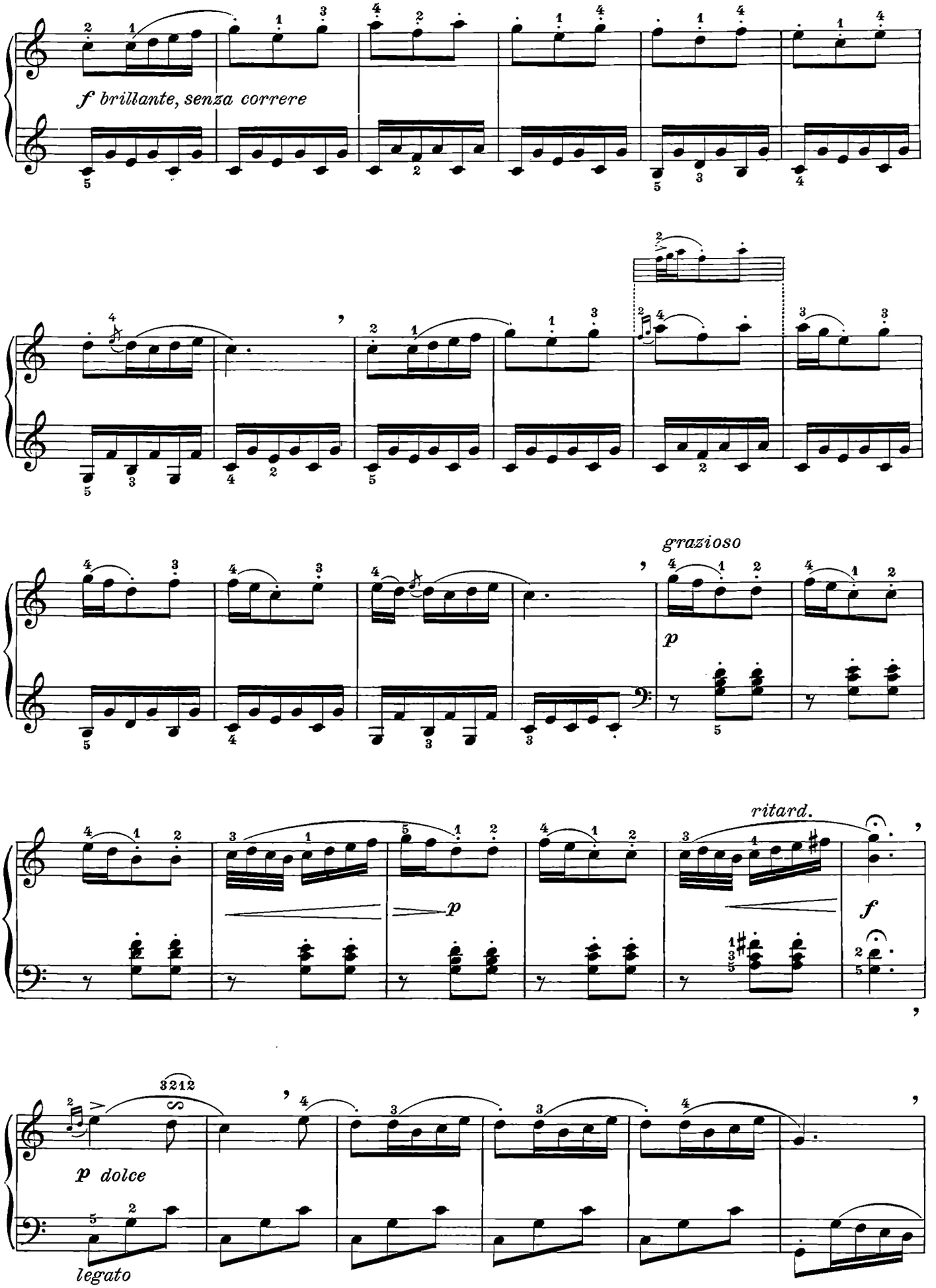
a) *Aux élèves dont la technique est plus développée, nous conseillons le doigté suivant*: . . . . . .

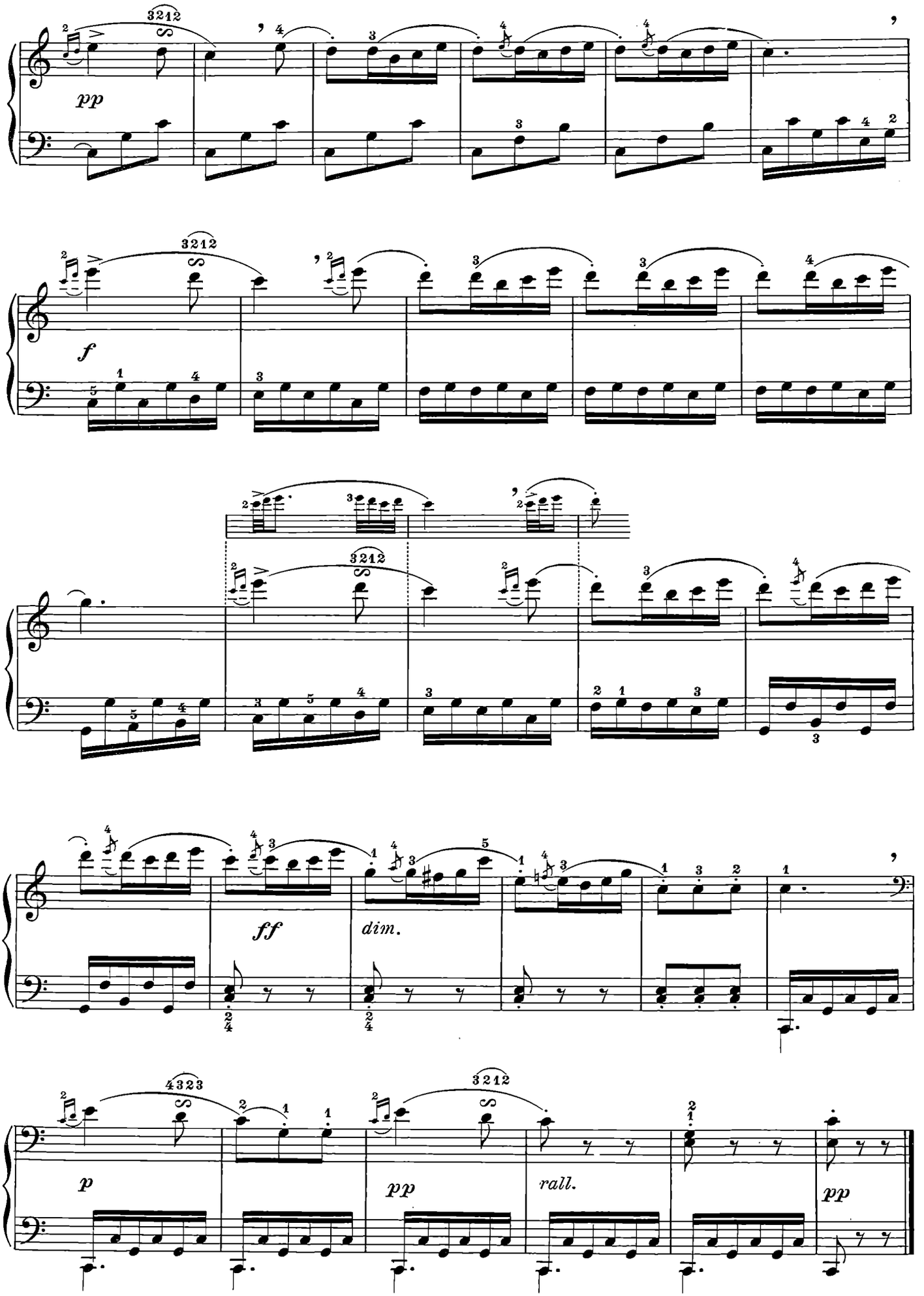
a) *A los alumnos más avanzados en el desarrollo de la técnica se aconseja la siguiente digitación*: . . .



a) For the pupils whose technique is more advanced the following fingering is advisable:. . . .

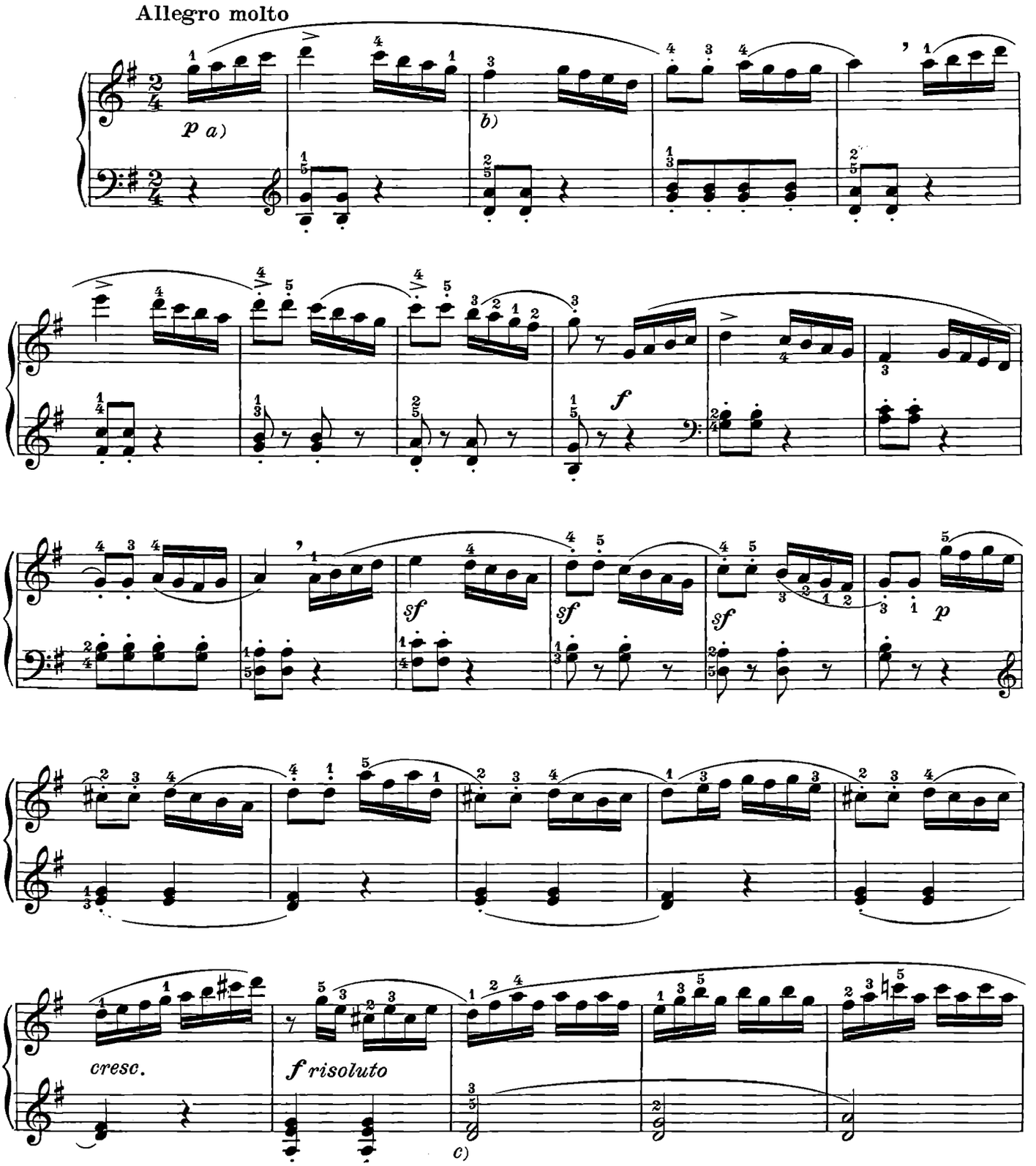



f brillante, senza correre
grazioso
p
ritard.
p
f
p dolce
legato


pp
f
ff
dim.
p
pp
rall.
pp

RONDÒ

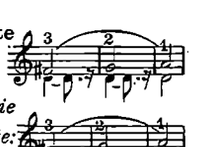
Allegro molto



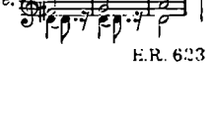
a) In questo pezzo hanno grande importanza i *coloriti*.
a) *Les* nuances *ont une grande importance dans ce morceau.*

b) Si eviti di accentare il *Fa* ♯.
b) *Evitez d'accentuer le* Fa ♯.

c) Il legato perfetto è possibile soltanto nella parte superiore: quindi l'esecuzione sarà la seguente:



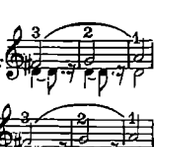
c) *Une liaison parfaite n'est possible que dans la partie supérieure: l'exécution sera par conséquent la suivante:*



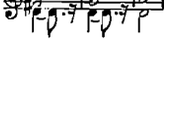
a) *En esta pieza los matices tienen gran importancia.*
a) The *colourings* have great importance in this piece.

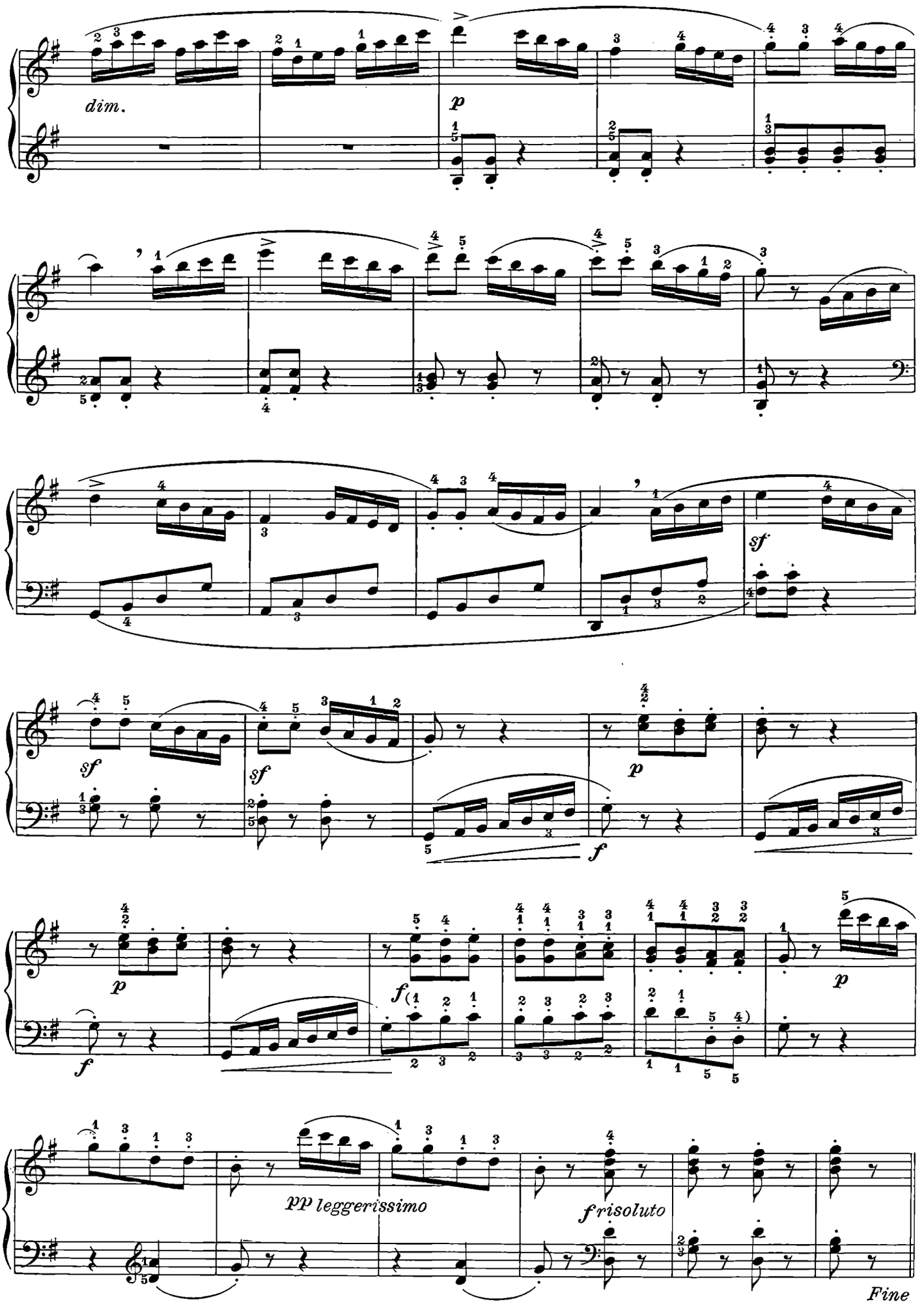
b) *Evítese acentuar el* Fa ♯.
b) Avoid accenting the *F* ♯.

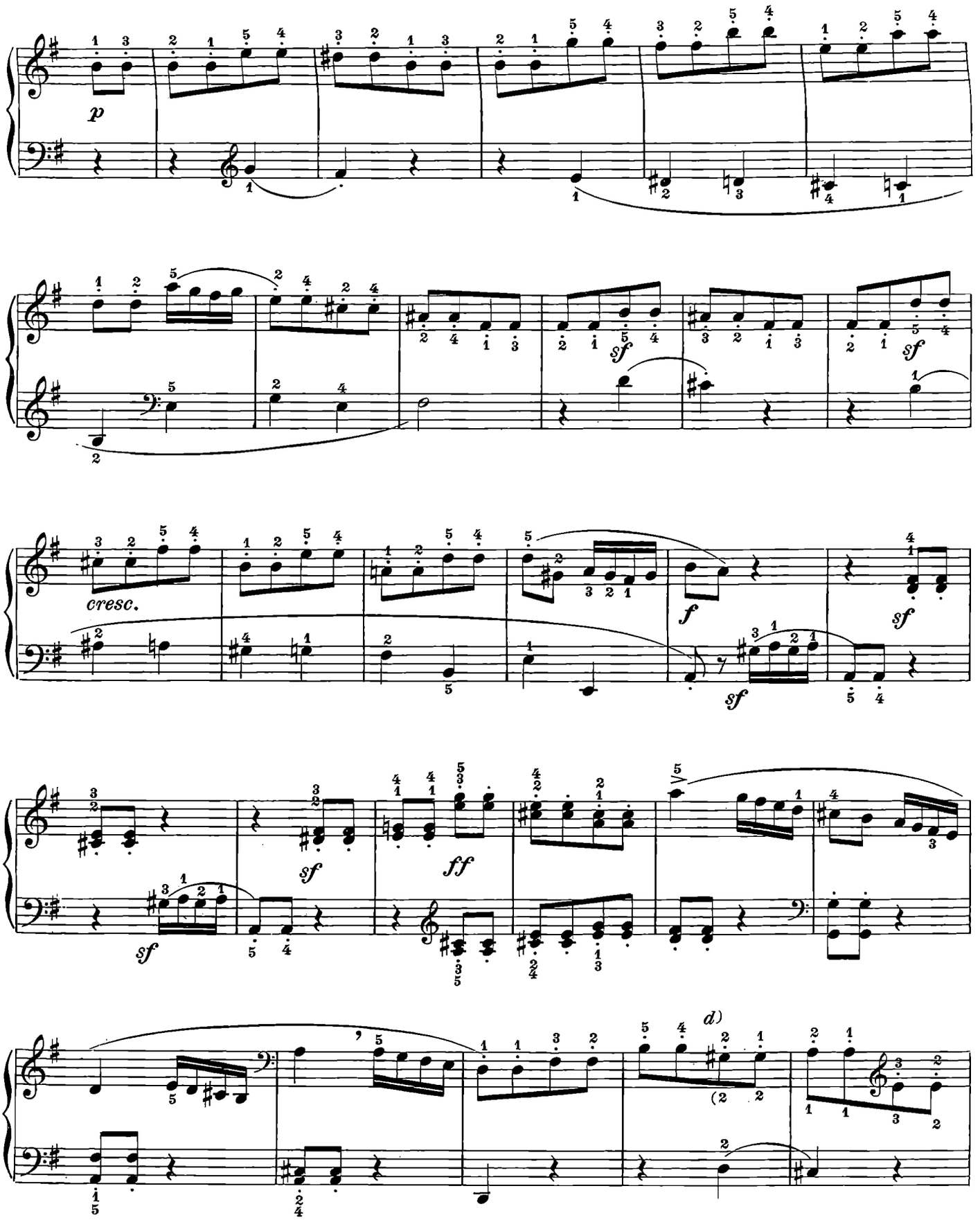
c) *El ligado perfecto es posible solamente en la parte superior: por tanto, la ejecución será la siguiente:*



c) The perfect tie is possible only in the higher notes: therefore the execution will be the following:




dim.
p
sf
sf
sf
p
f
p
f
f
p
pp leggerissimo
f risoluto
Fine

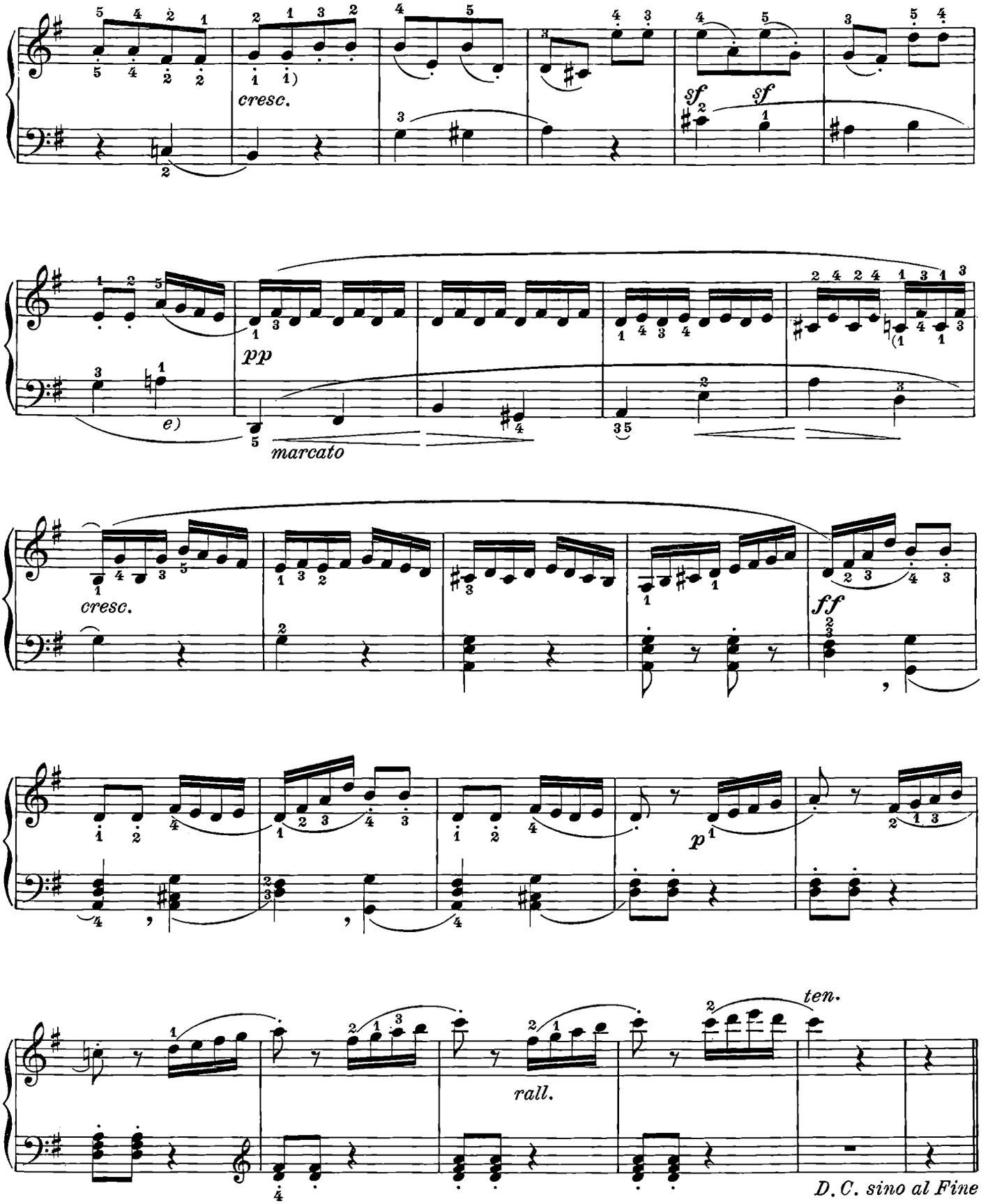


d) Si consiglia all' allievo la posizione scritta al disopra delle note: l' applicazione del pollice sul tasto nero è facile, e la diteggiatura ha il vantaggio di far ripetere le note uguali con un movimento che va sempre da destra a sinistra.

d) Nous conseillons à l'élève le doigté écrit au-dessus des notes: l'emploi du pouce sur la touche noire est facile, et le doigté a l'advantage d'obtenir la répétition des notes égales avec un mouvement qui va toujours de droite à gauche.

d) Se aconseja al alumno la posición escrita encima de las notas: el uso del pulgar sobre la tecla negra es fácil, y la digitación tiene que hacer repetir las notas iguales con un movimiento que vasiempre de derecha a izquierda.

d) For the pupil I advise the position written above the notes: the application of the thumb on the black note is easy, and the fingering has the advantage of the repetition of the same note being made with a movement always from right to left.

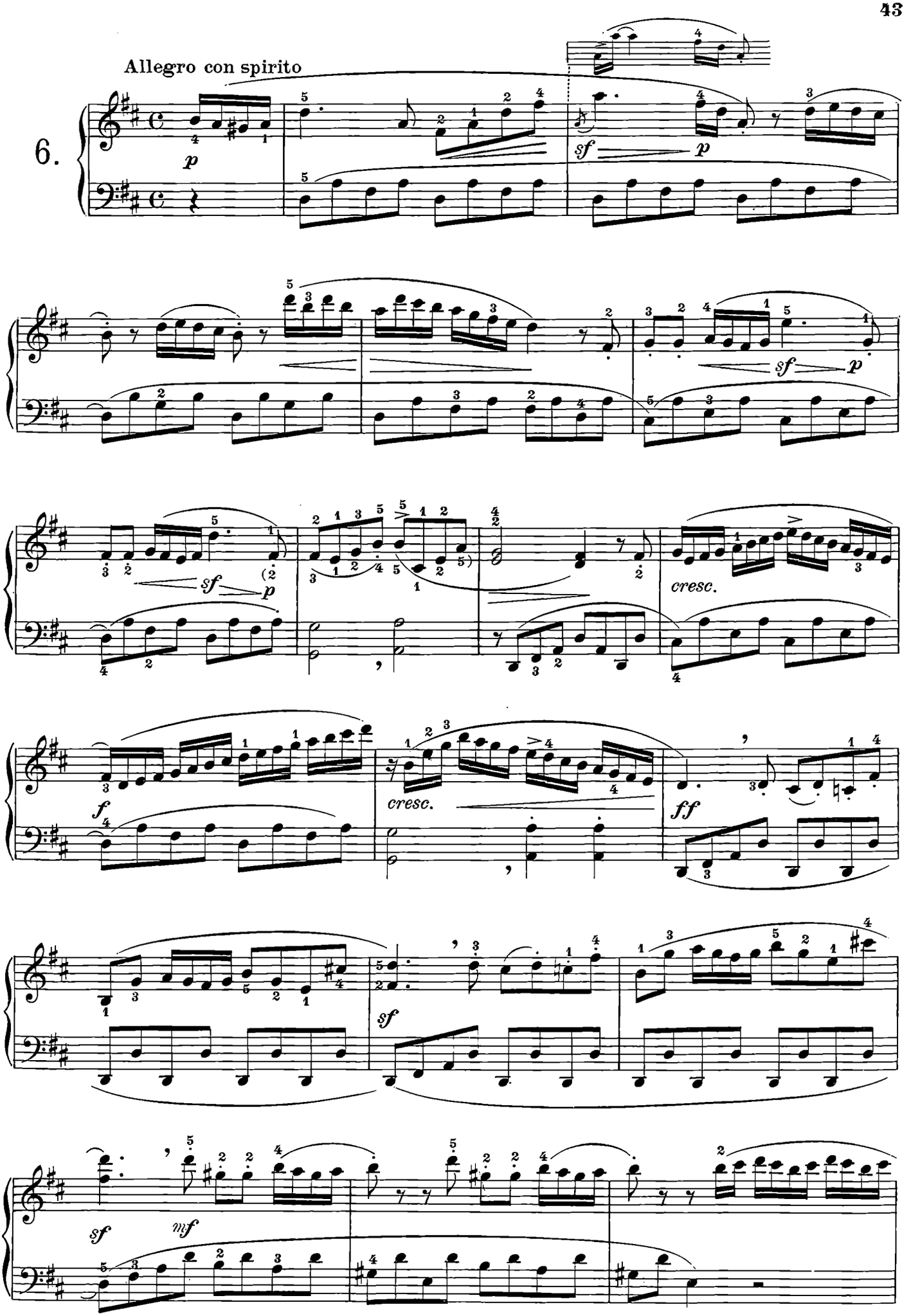


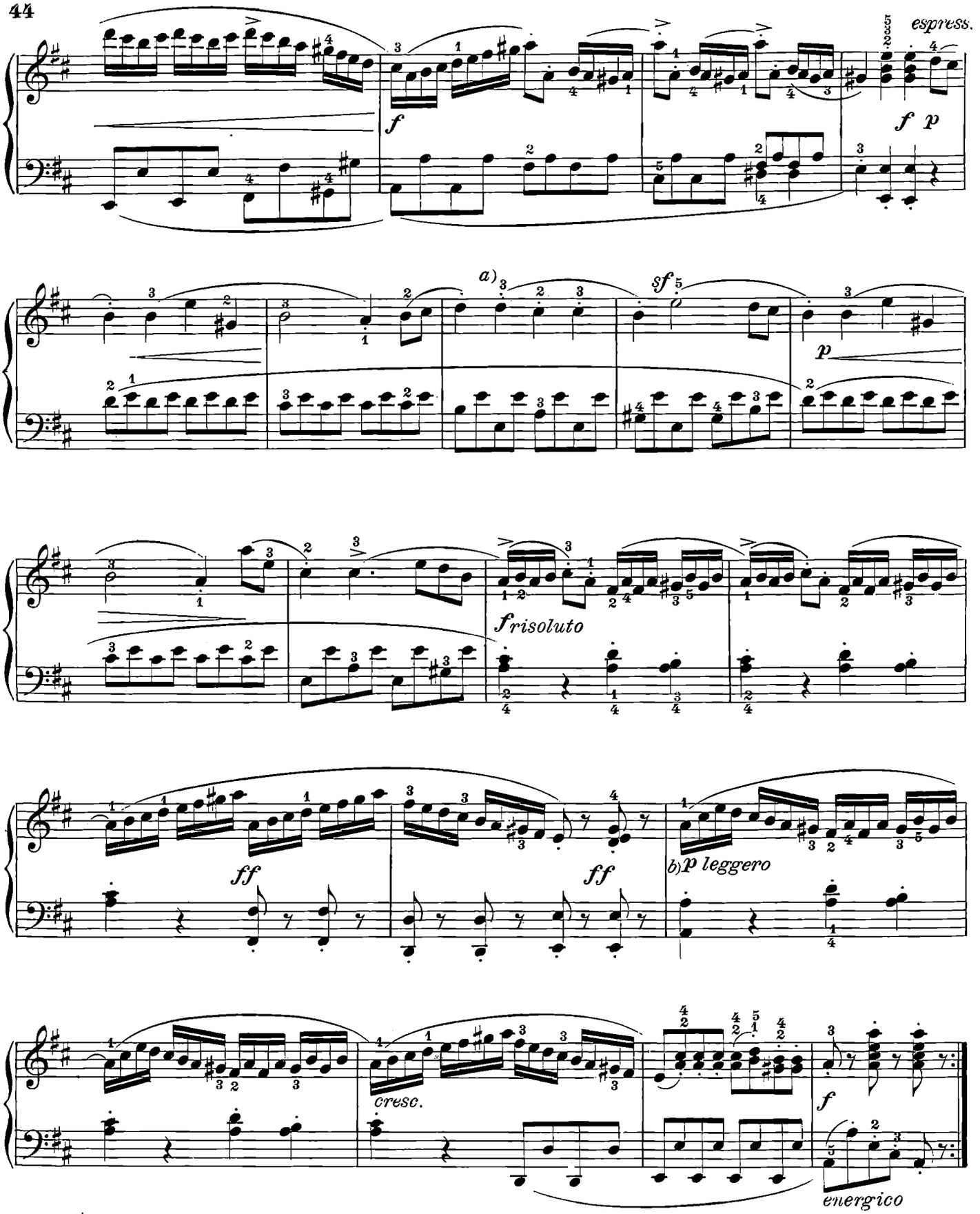
e) Un legato assoluto è impossibile fra due note molto lontane, ma l'allievo potrà egualmente ottenere l'effetto del legato tenendo il *La* il più che può, e quindi facendo scorrere rapidamente la mano rasente i tasti per portarla dal *La* al *Re* basso.

e) Une liaison parfaite est impossible entre deux notes fort éloignées, mais l'élève pourra également obtenir l'effet de la liaison en tenant le La *le plus possible et en faisant glisser rapidement la main sur le clavier pour la porter du* La *au* Ré *de la basse.*

e) Un ligado absoluto es imposible entre dos notas muy lejanas, pero el alumno podrá igualmente obtener el efecto del ligado sosteniendo el La todo lo más posible y haciendo escurrir rápidamente la mano rasante a las teclas para llevarla del La al Re bajo.

e) An absolute tie is impossible between two very distant notes; but the pupil can equally obtain the effect of the tie by holding the *A* as long as possible and then running the hand rapidly over the keys carrying it from the *A* to bass *D*.


Allegro con spirito
6.
p
sf
p
sf
p
sf
p
cresc.
f
cresc.
ff
sf
sf
mf



a) Il *portamento* (mezzo legato) su queste quattro note deve essere fatto con espressione: l'allievo deve ottenere un suono dolce ma pieno, senza veruna asprezza, altrimenti la bella frase melodica non avrà più una logica continuità.

a) Le portamento *sur ces quatre notes doit être fait avec expression: l'élève doit obtenir un son doux mais plein, sans aucune aspérité, autrement la belle phrase mélodique n'aurait plus une continuité logique.*

b) Si faccia attenzione a questo *piano* improviso.

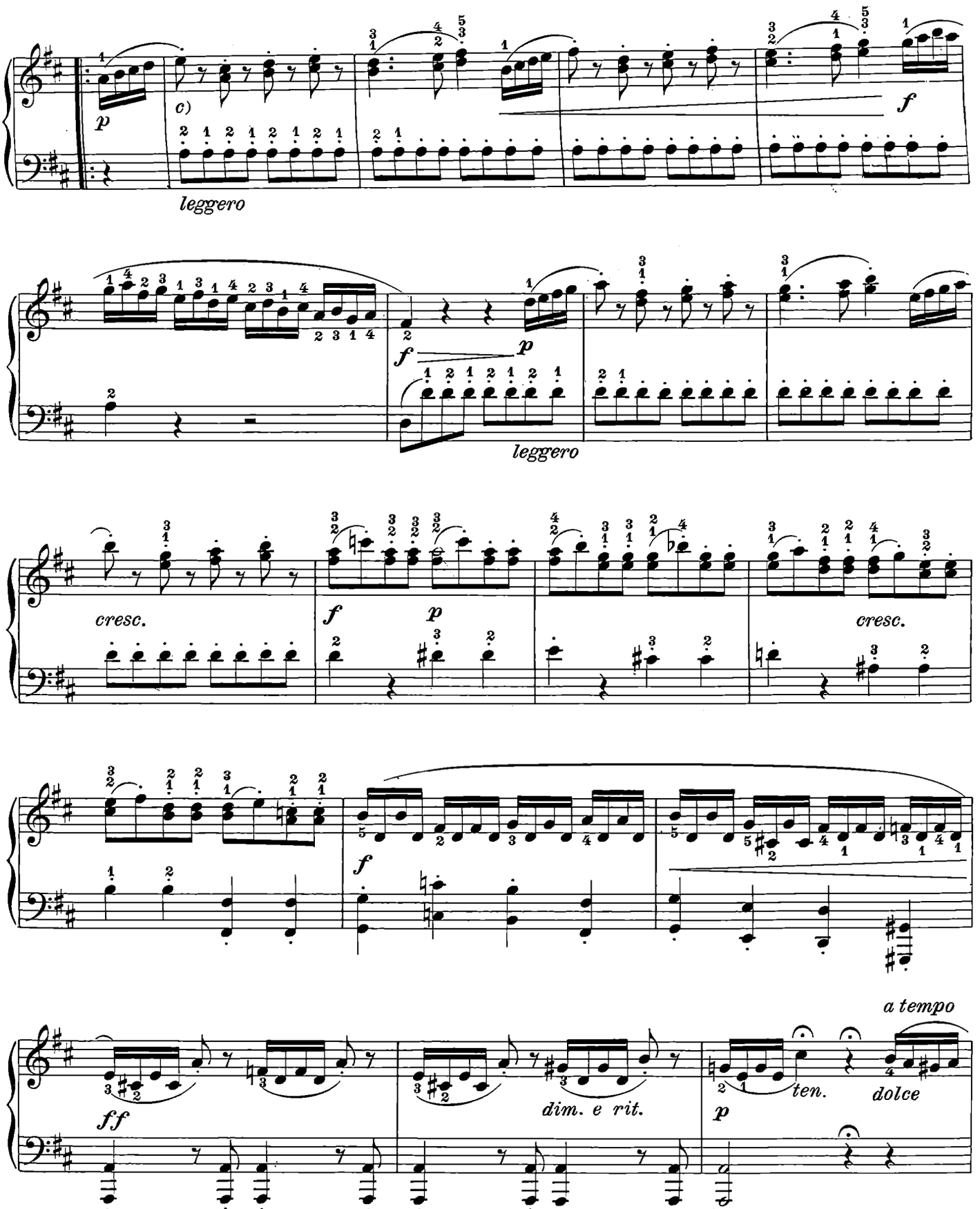
b) Faites attention à ce piano *subit.*

a) El portamento *(semiligado) sobre estas cuatro notas debe ser hecho con expresión El alumno debe obtener un sonido dulce pero lleno, sin ninguna aspereza, pues de otro modo la bella frase melódica perdería su lógica continuidad.*

a) The *portamento* (half tied) on these four notes must be done with expression: the pupil must obtain a sweet but full sound, without the slightest harshness, otherwise the beautiful melodic phrase will no longer have a logic continuity.

b) Préstese atención a este piano *repentino.*

b) Put attention to this unexpected *piano.*

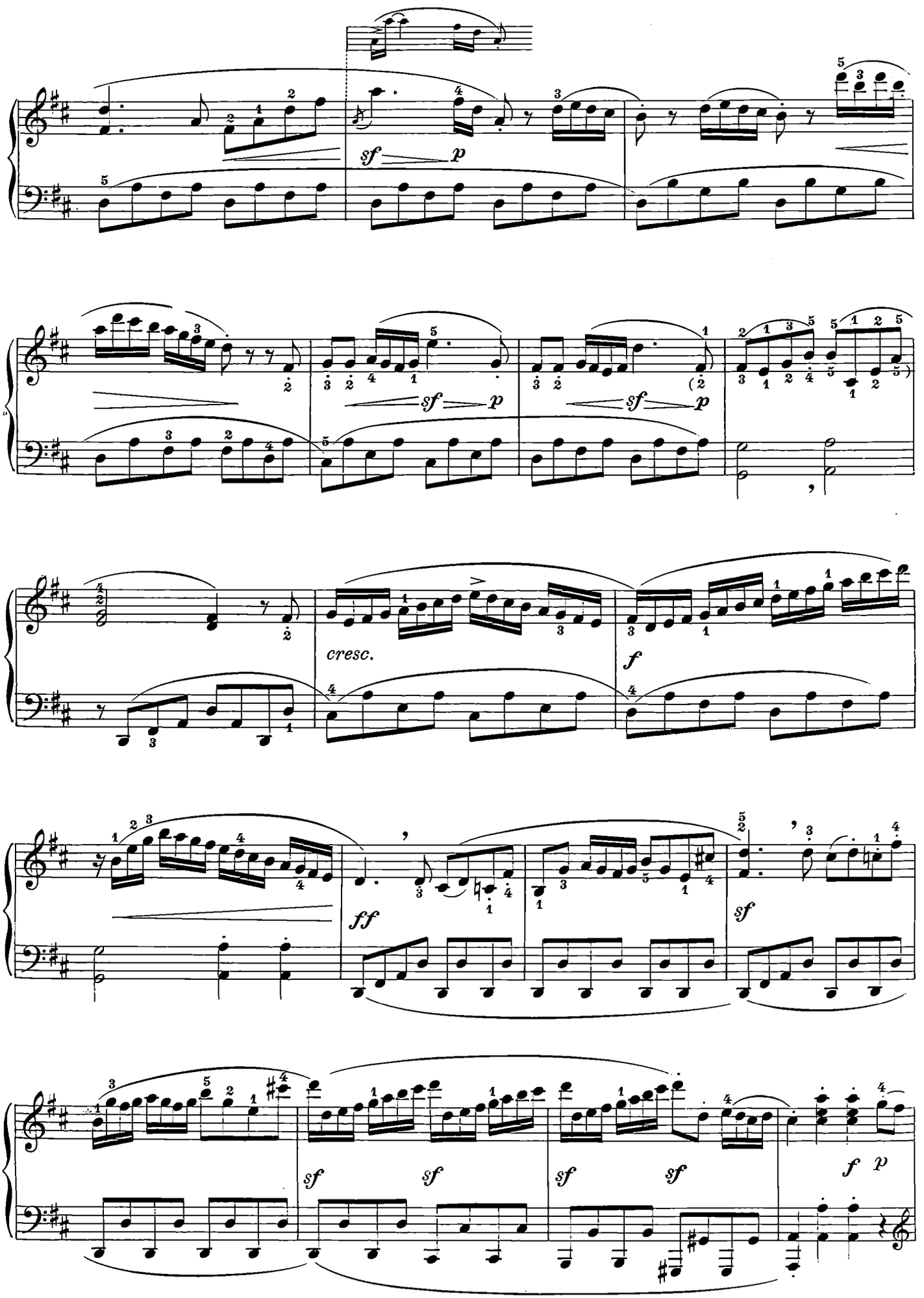


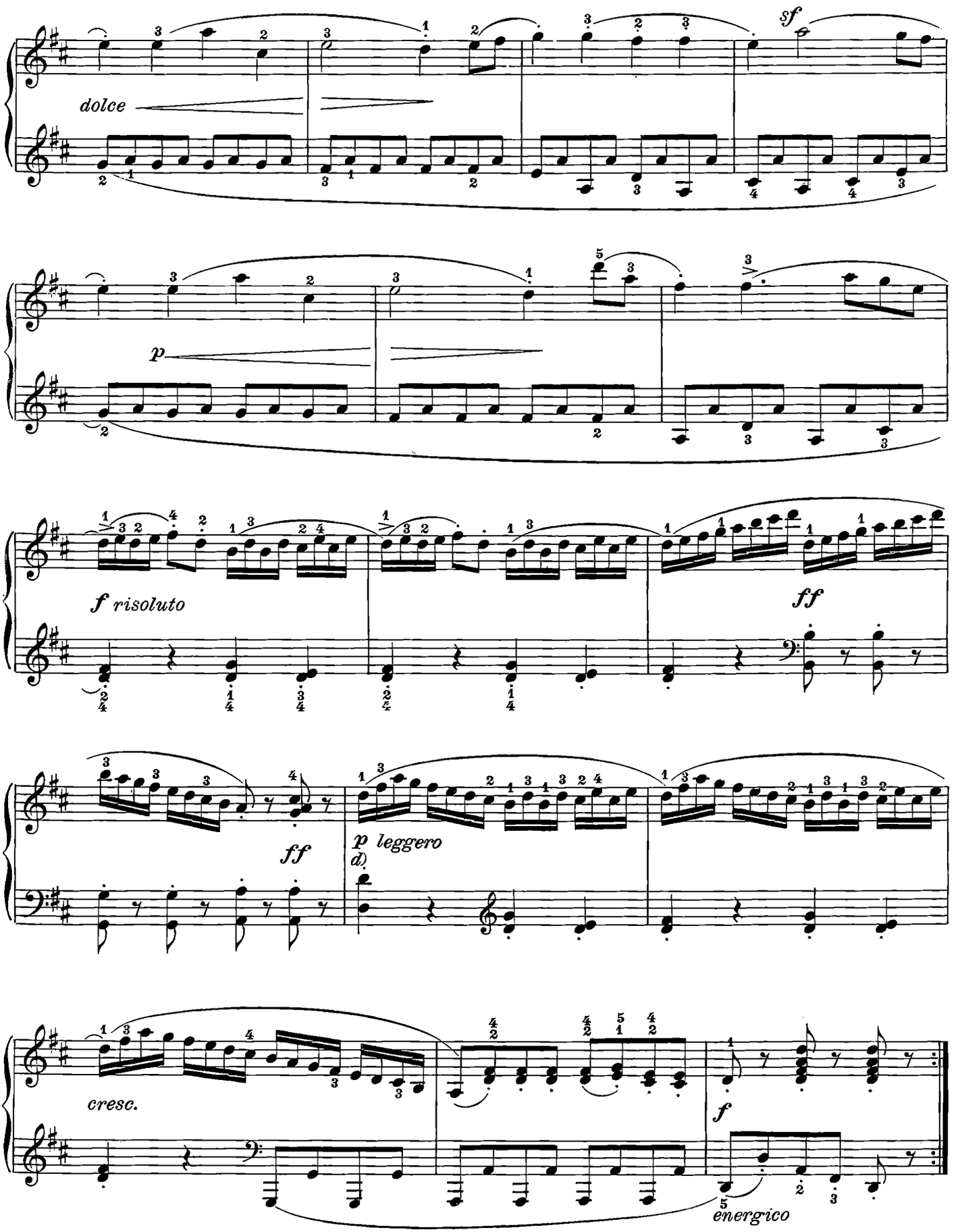
C) Il pollice e l'indice debbono essere situati sulla stessa linea, sopra il *La*. La mano, all'infuori della breve oscillazione dall'alto al basso, non deve avere il minimo movimento laterale.

C) *Le pouce et l'index doivent être placés à la même hauteur, au-dessus du* La. *La main, en dehors de la petite oscillation du haut en bas, ne doit pas faire le moindre mouvement latéral.*

C) *El pulgar y el índice deben estar situados en la misma línea sobre el* La. *Fuera de la breve oscilación de arriba hacia abajo, la mano no debe tener el más mínimo movimiento lateral.*

C) The thumb and the fore-finger must be placed on the same line, over the *A*. The hand, except for the brief oscillation from the upper to the lower, must not have the slightest lateral movement.


sf p
sf p
sf p
cresc.
f
ff
sf
sf sf sf sf
f p



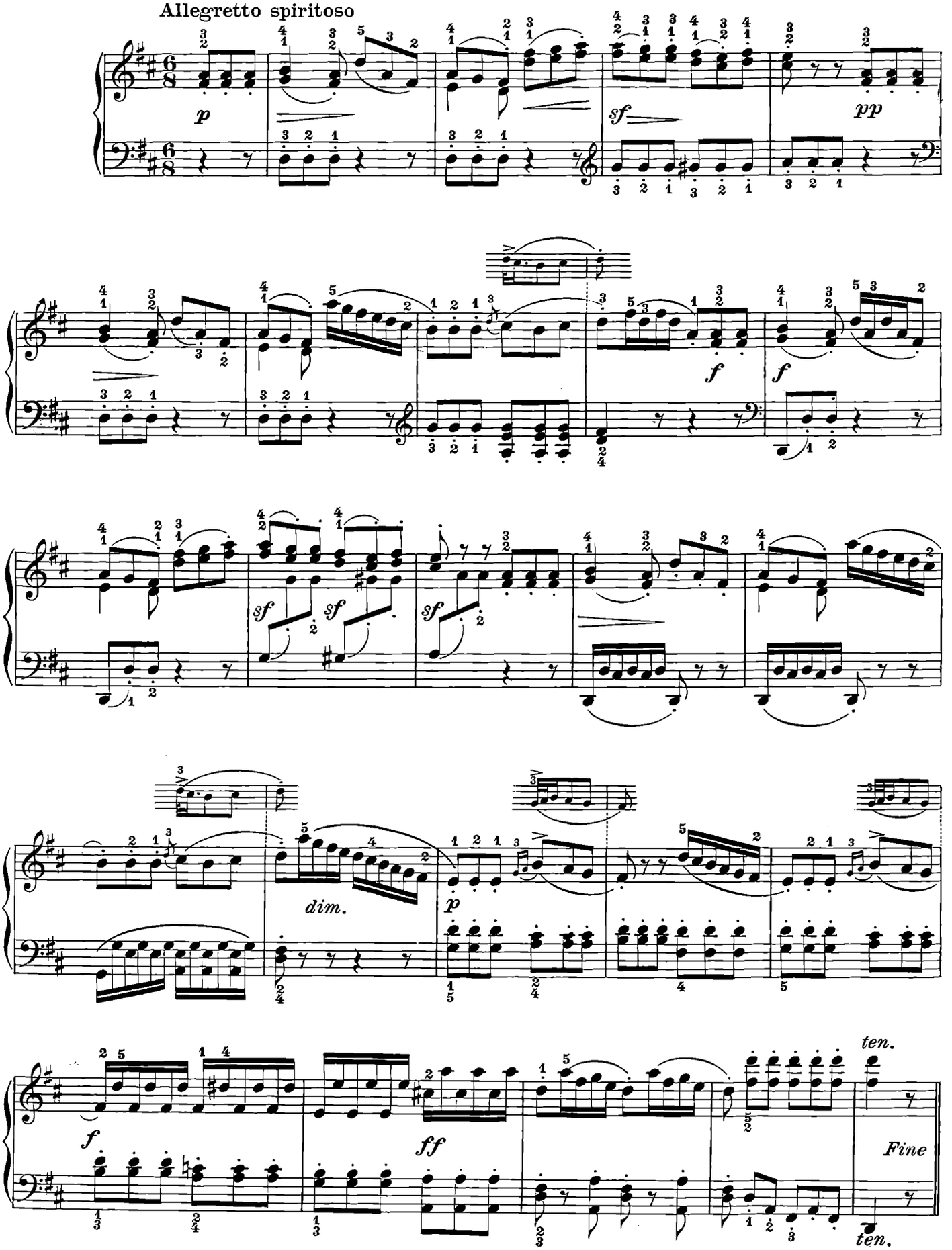
(*d*) Vedi la nota (*b*) a pag. 44.

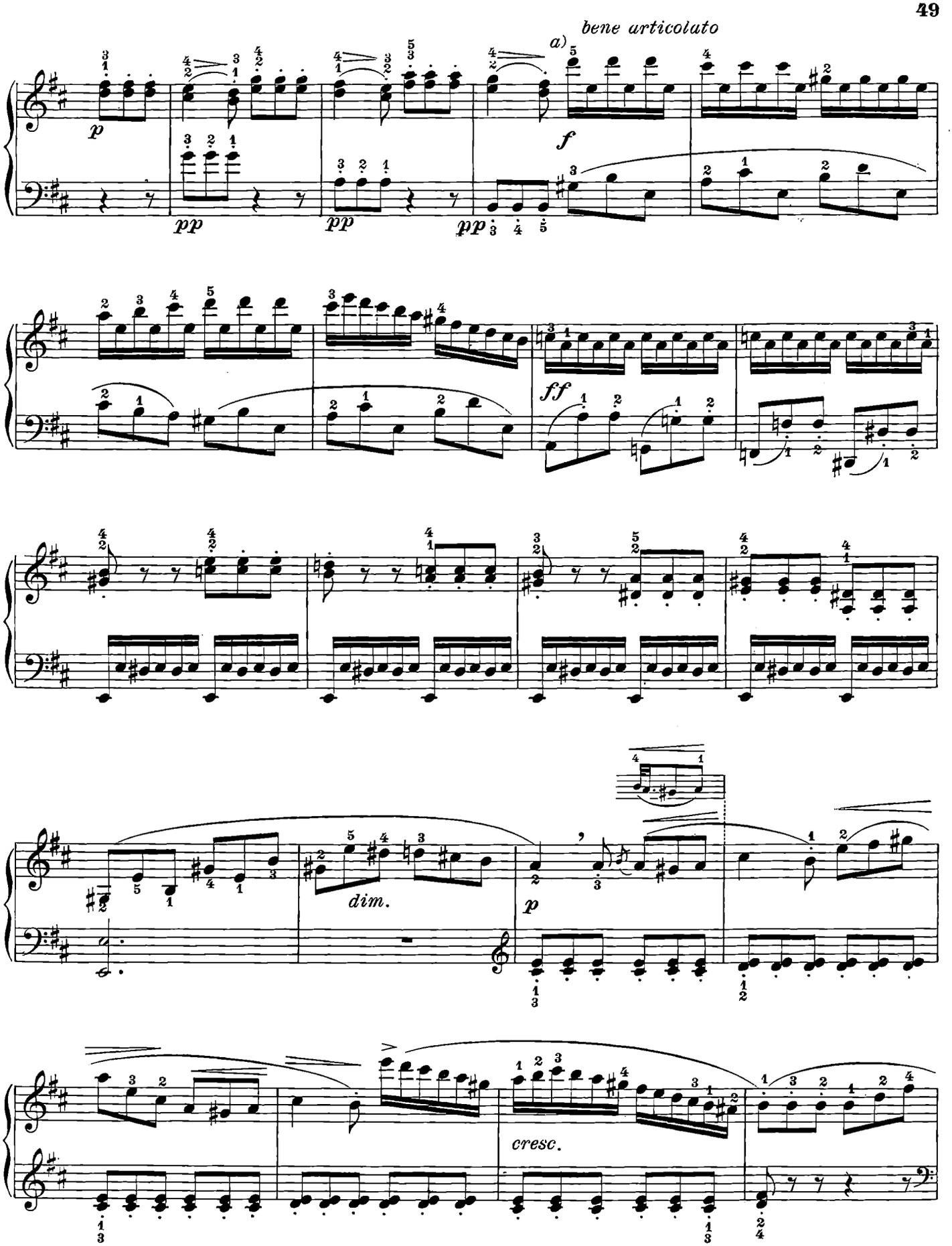
(*d*) *Voyez la note* (*b*) *à page* 44.

d) *Véase la nota* (*b*) *a pag.* 44.

d) See note (*b*) page 44.

RONDÒ



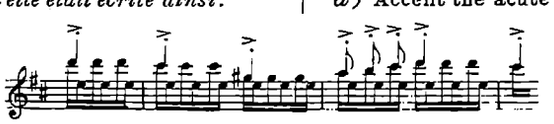


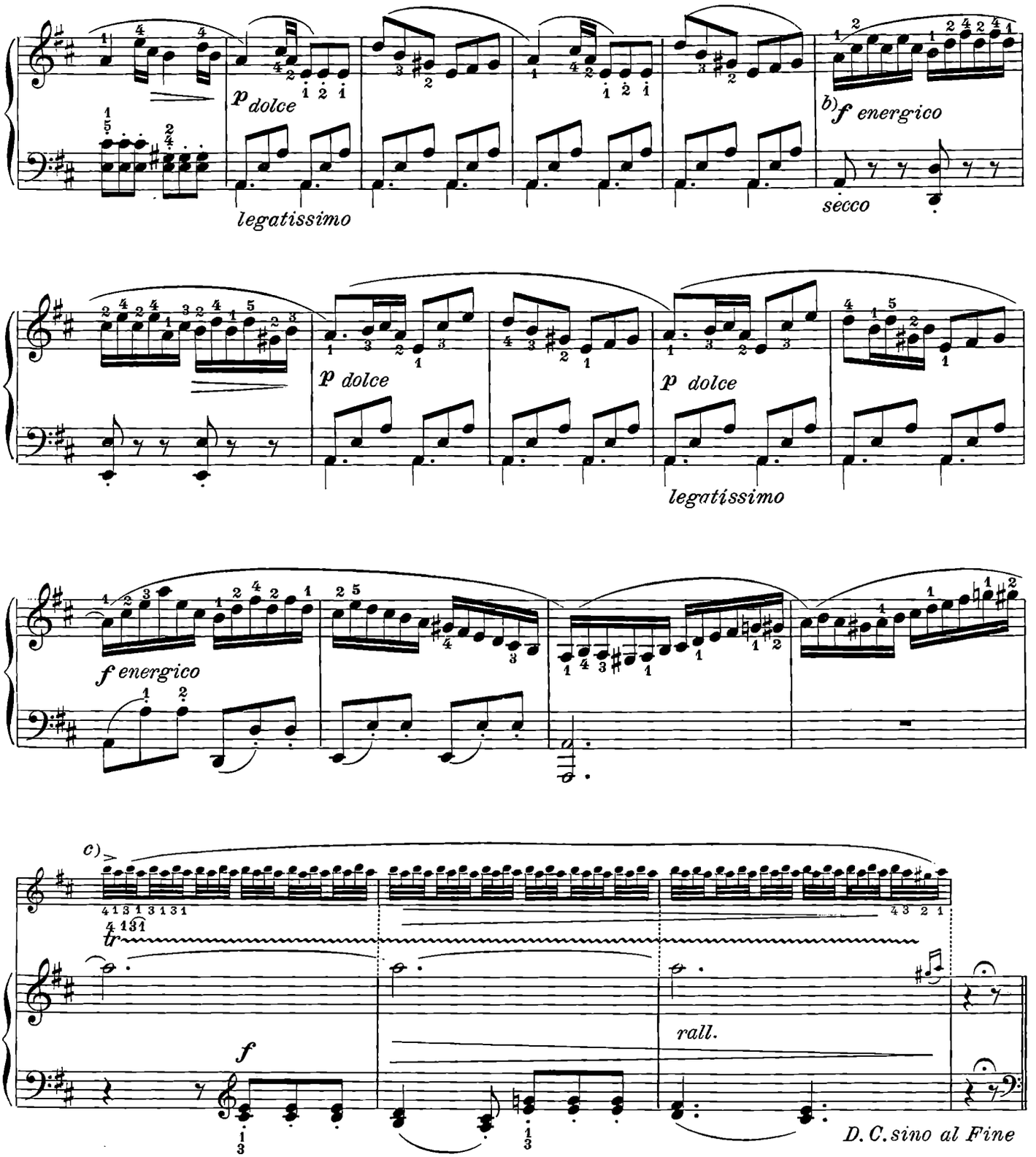
a) Si accenti la parte acuta come se fosse scritta così:

a) *Accentuez la partie aiguë comme si elle était écrite ainsi:*

a) *Acentúese la parte aguda como si estuviera escrita así:*

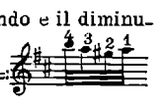
a) Accent the acute part as if written so:

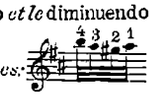




b) Si dia molto risalto alla diversità di *colore* e di *carattere* fra questo periodo, quello precedente e quello che segue.

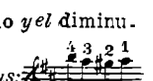
b) Donnez beaucoup de relief à la différence de nuance *et de* caractère *entre cette phrase, celle qui précède et celle qui suit.*

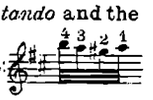
c) Il trillo deve cominciare ben forte: il rallentando e il diminuendo sieno molto sensibili. Le ultime quattro note:  si eseguiscano lente e pianissimo.

c) Le trille doit commencer très fort: le rallentando *et le* diminuendo *doivent être très sensibles. Les dernières quatre notes:*  *doivent être exécutées avec lenteur et très piano.*

b Destáquese bien la diversidad de color *y de* carácter *entre este período, el precedente y el que sigue.*

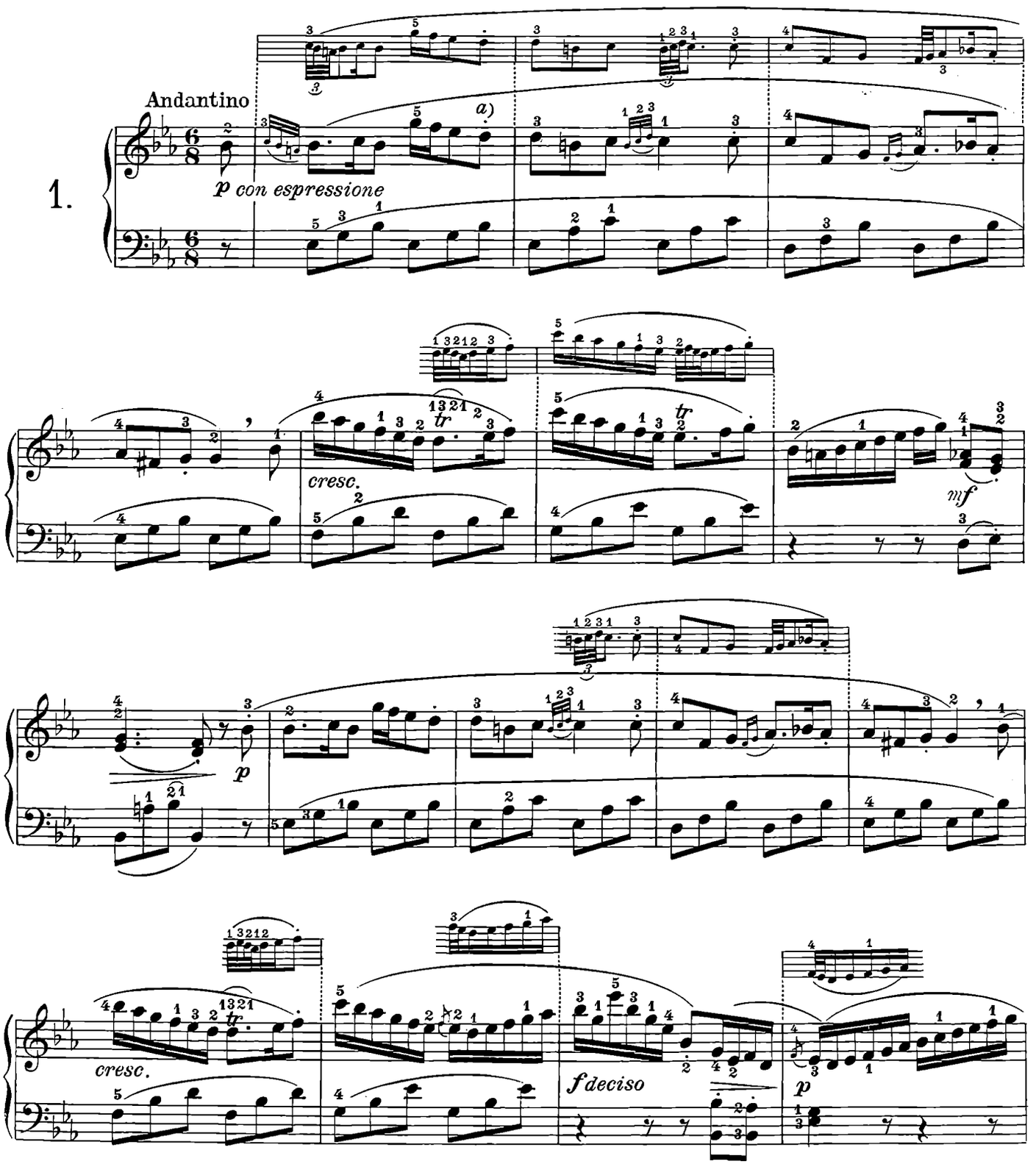
b) Put in evidence the difference of colour and character between this period, the preceding and the following.

c) El trino debe principiar muy fuerte; el rallentando *y el* diminuendo *deben ser muy sensibles. Las últimas cuatro notas:*  *deben ejecutarse con lentitud y muy piano.*

c) The trill must commence well accented: the *rallentando* and the *diminuendo* must be very sensible. The last four notes:  must be executed slowly and very softly.

TRE SONATINE

Op. 37.

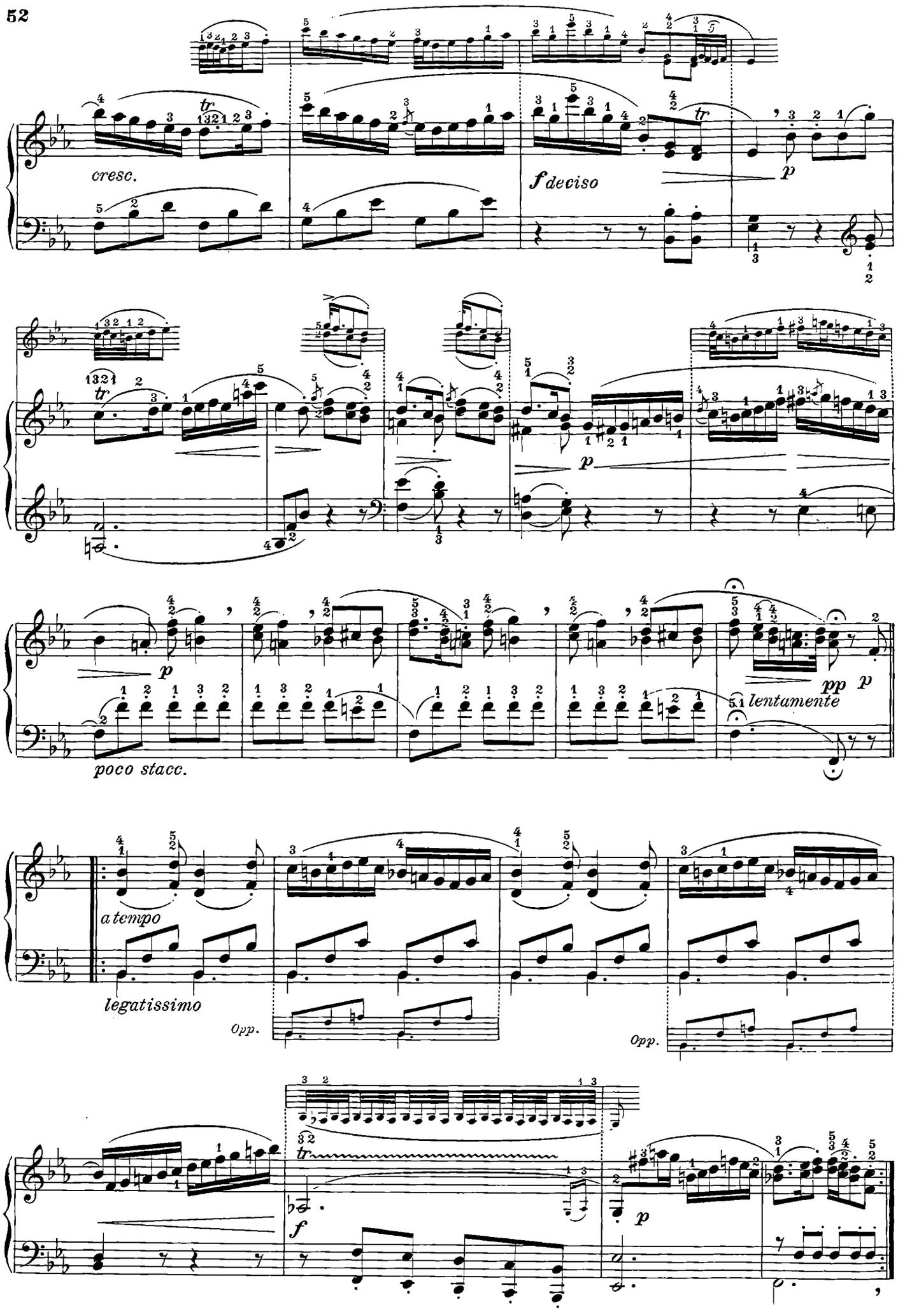


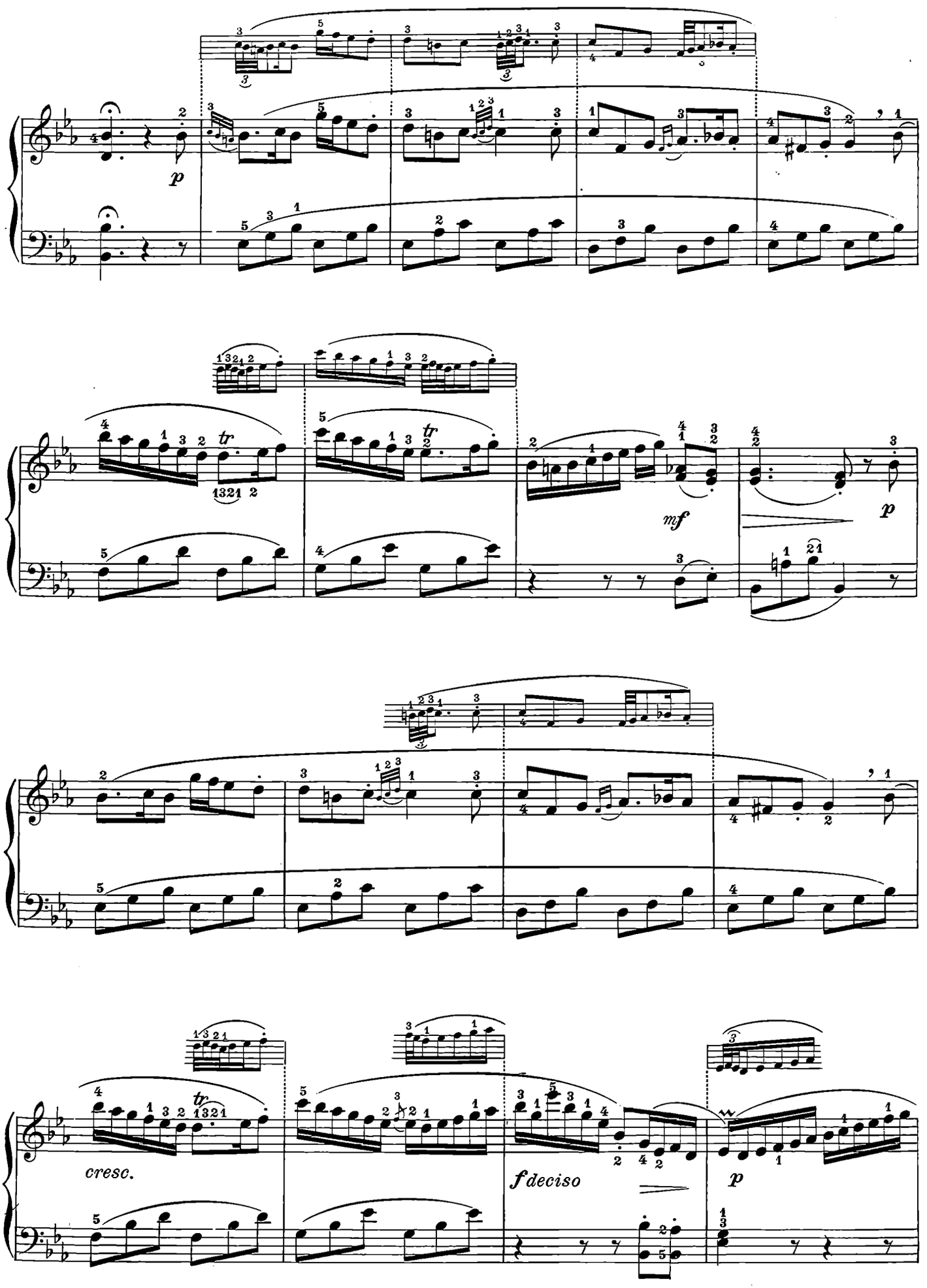
a) In questo caso il punto significa solo che il tasto deve alzarsi quel tanto ch'è indispensabile perchè possa venir subito ribattuto. In tutti i casi analoghi, il polso dovrà rimanere assolutamente immobile.

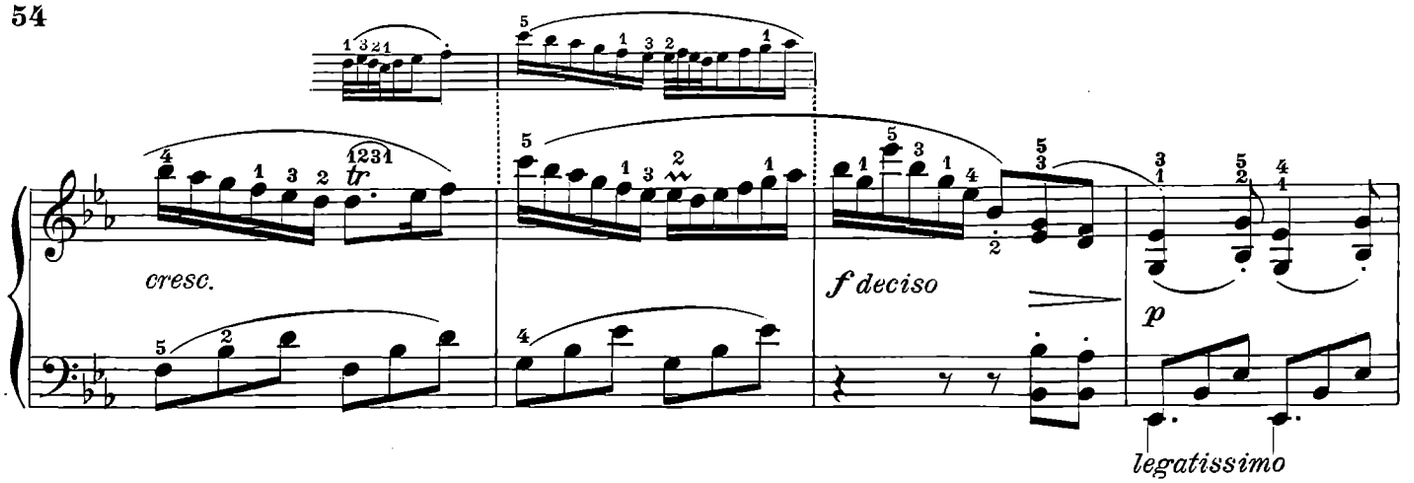
a) Dans ce cas le point signifie simplement que la touche ne doit être quittée que le temps strictement nécessaire à la refrapper. Dans tous les cas analogues le poignet devra rester absolument immobile.

a) En este caso el punto significa que la tecla sólo debe alzarse tanto como es indispensable para que pueda ser inmediatamente hundida de nuevo. En todos los casos análogos, la muñeca deberá permanecer absolutamente inmóvil.

a) In this case the dot only signifies that the key must be raised just the necessary time for it to be re-struck. In all similar cases, the wrist must remain absolutely fixed.


cresc.
f deciso
p
p
p
poco stacc.
pp
p
lentamente
a tempo
legatissimo
Opp.
Opp.
f
p


p
tr
mf
p
tr
cresc.
f deciso
p


cresc.
f deciso
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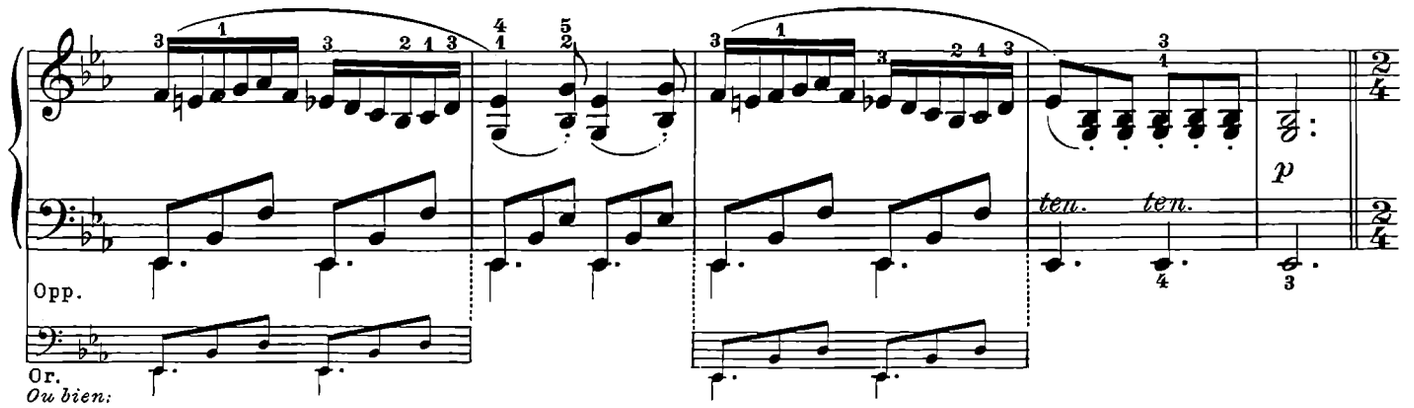
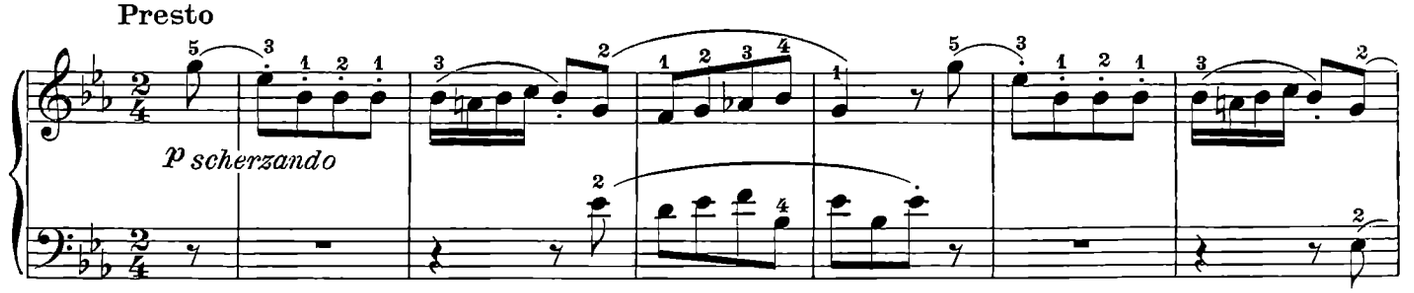
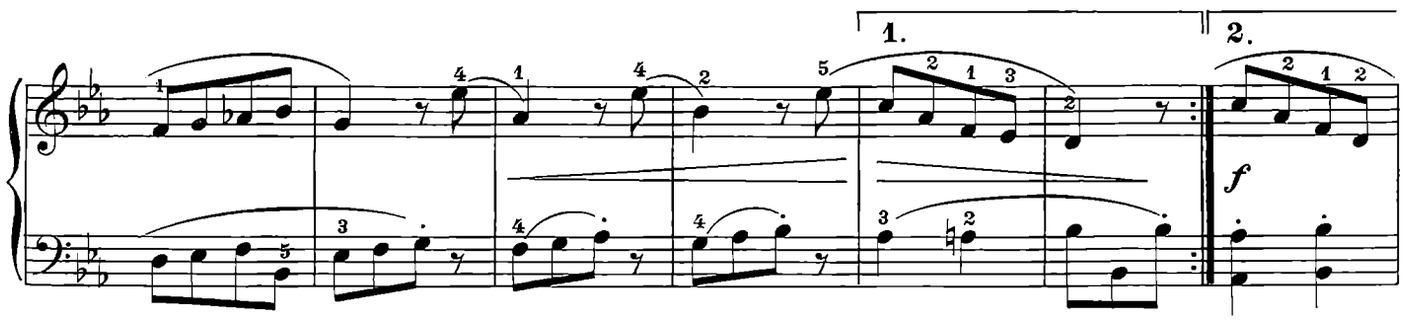
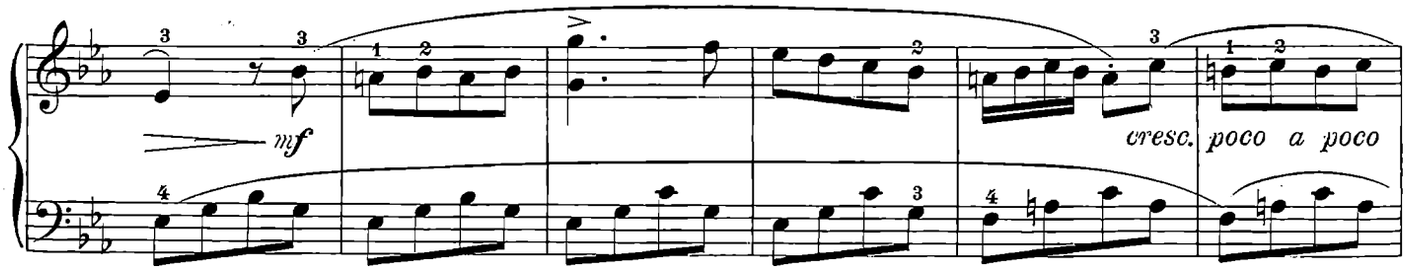
legatissimo

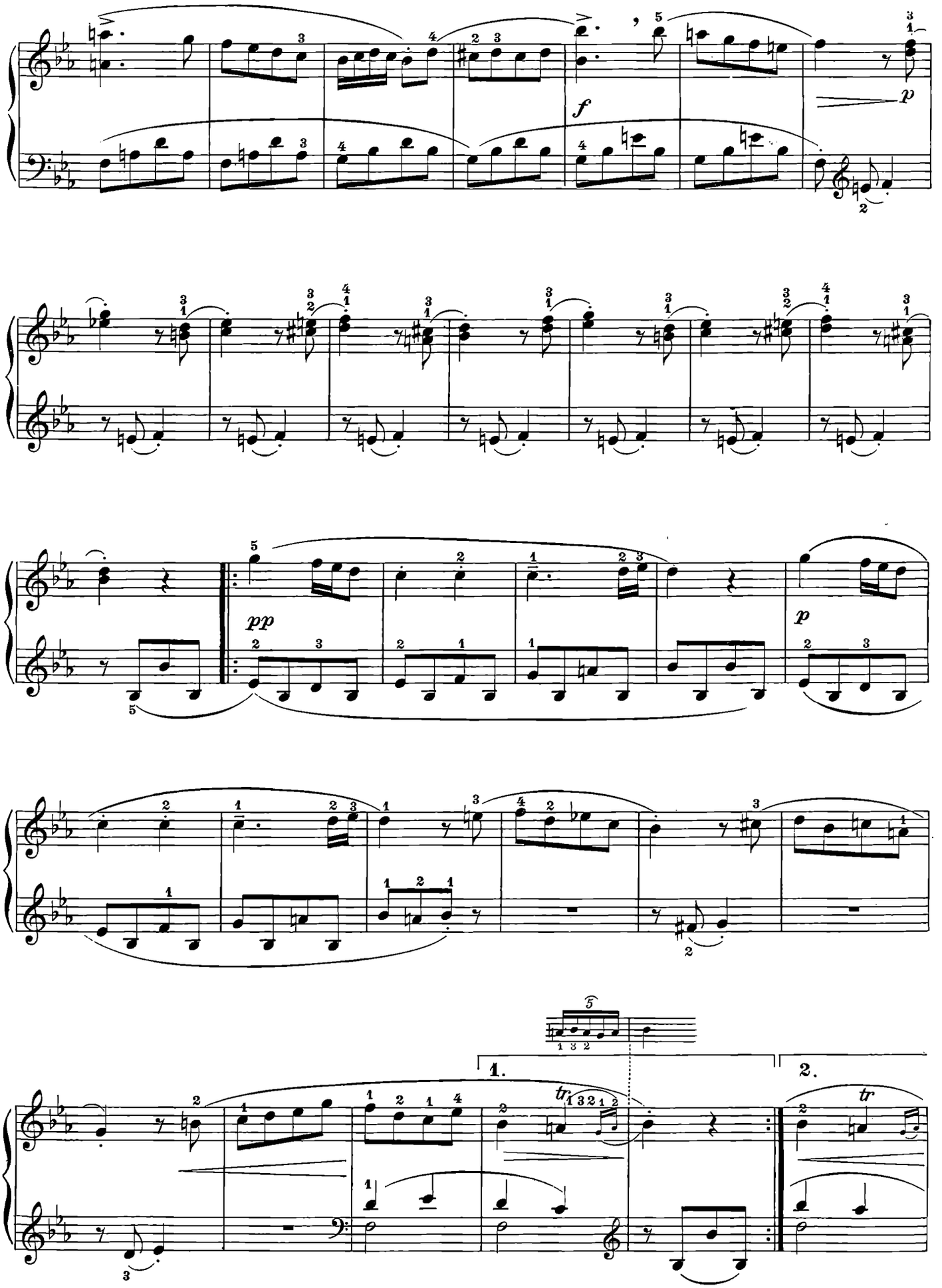

Opp.
Or.
Ou bien:
ten. ten.
p

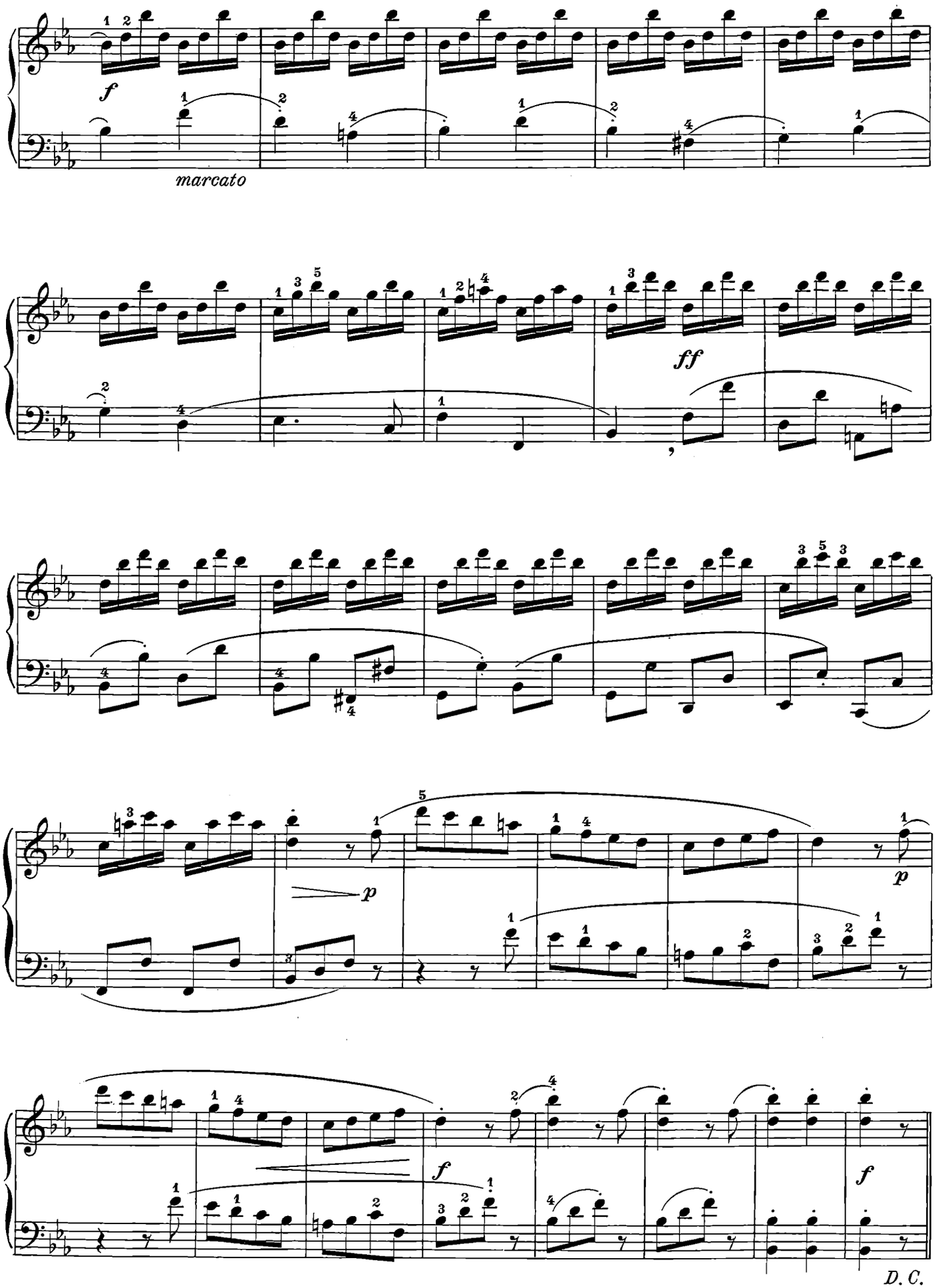
Presto

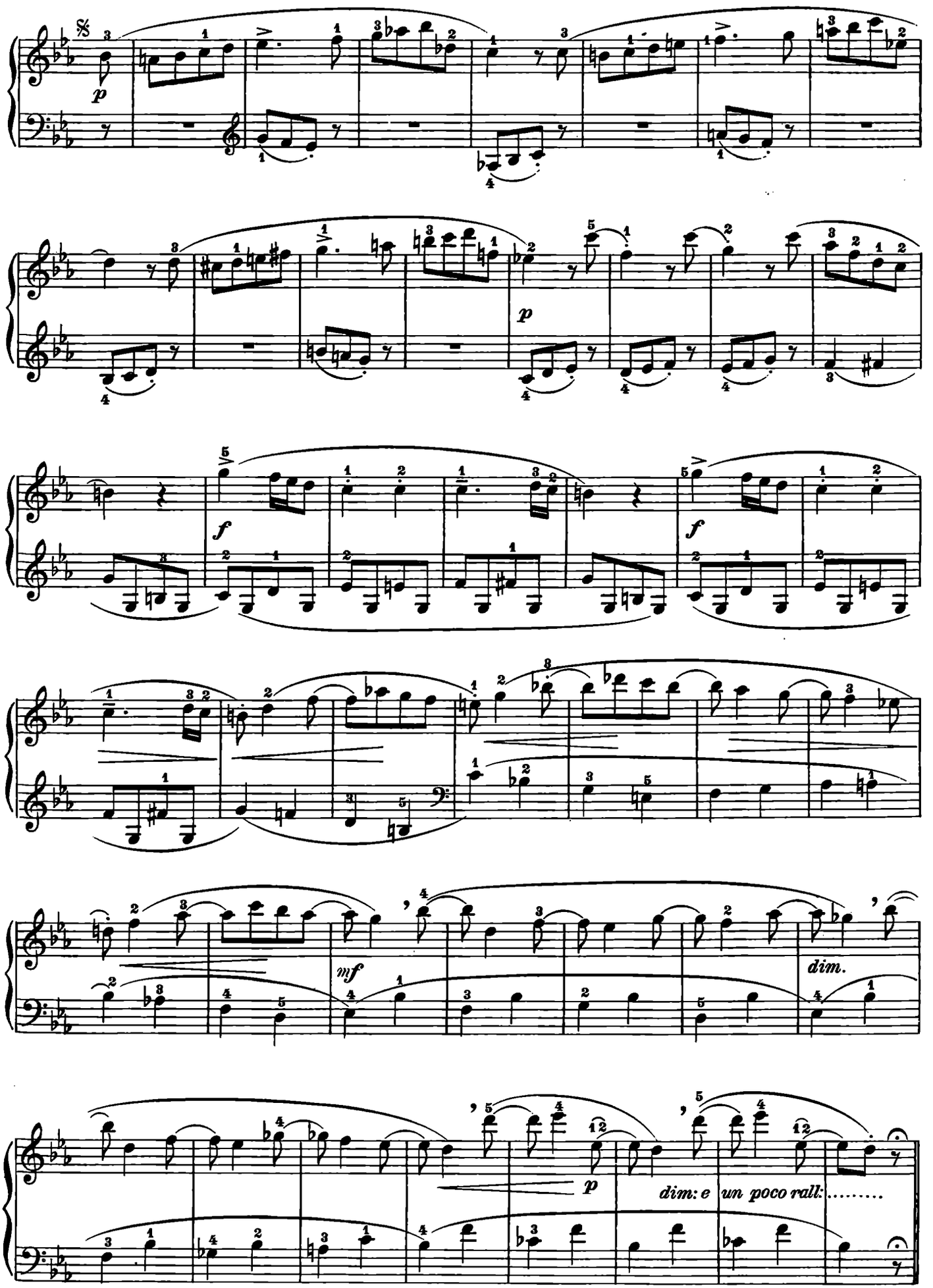

p scherzando

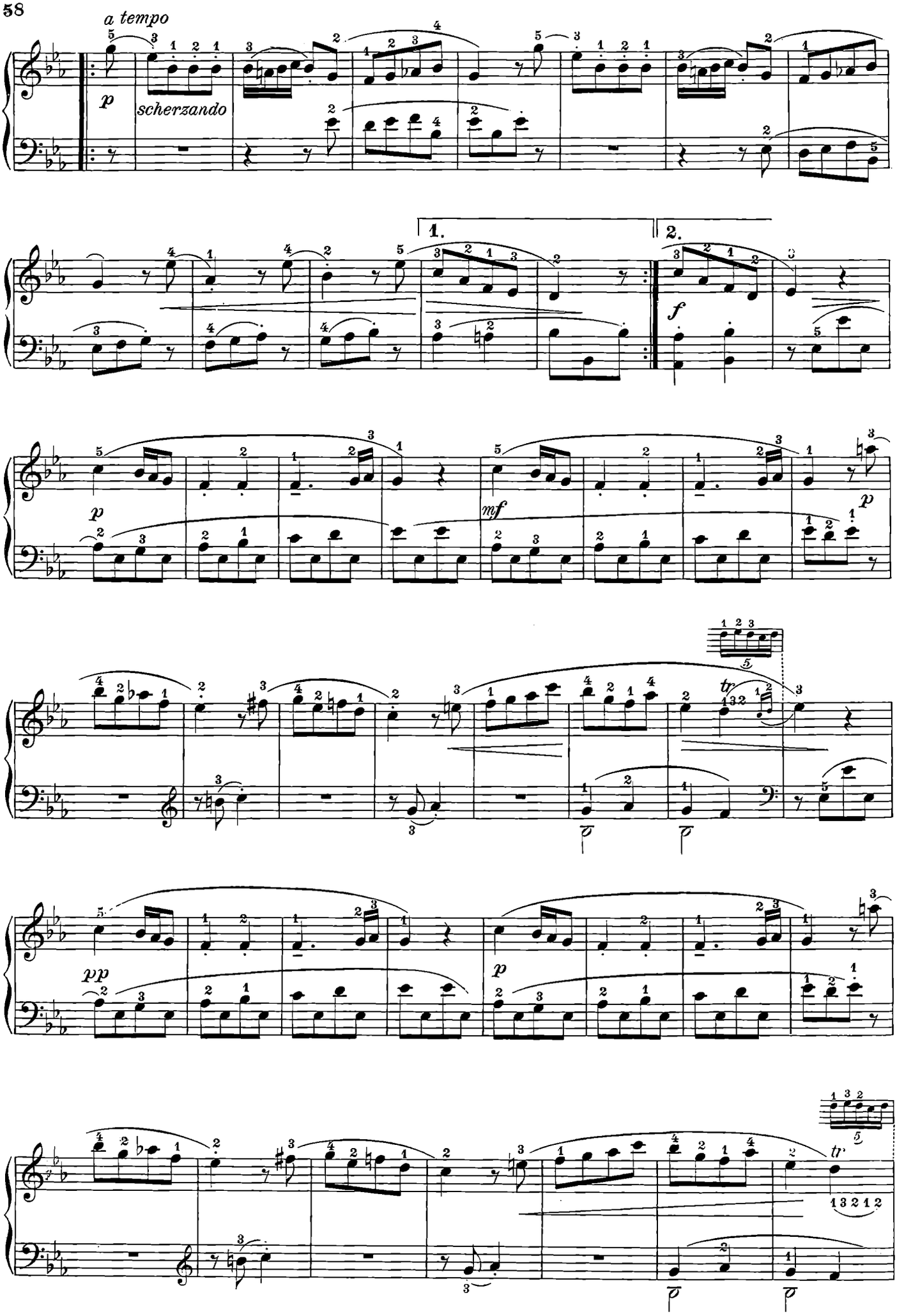

1.
2.
f

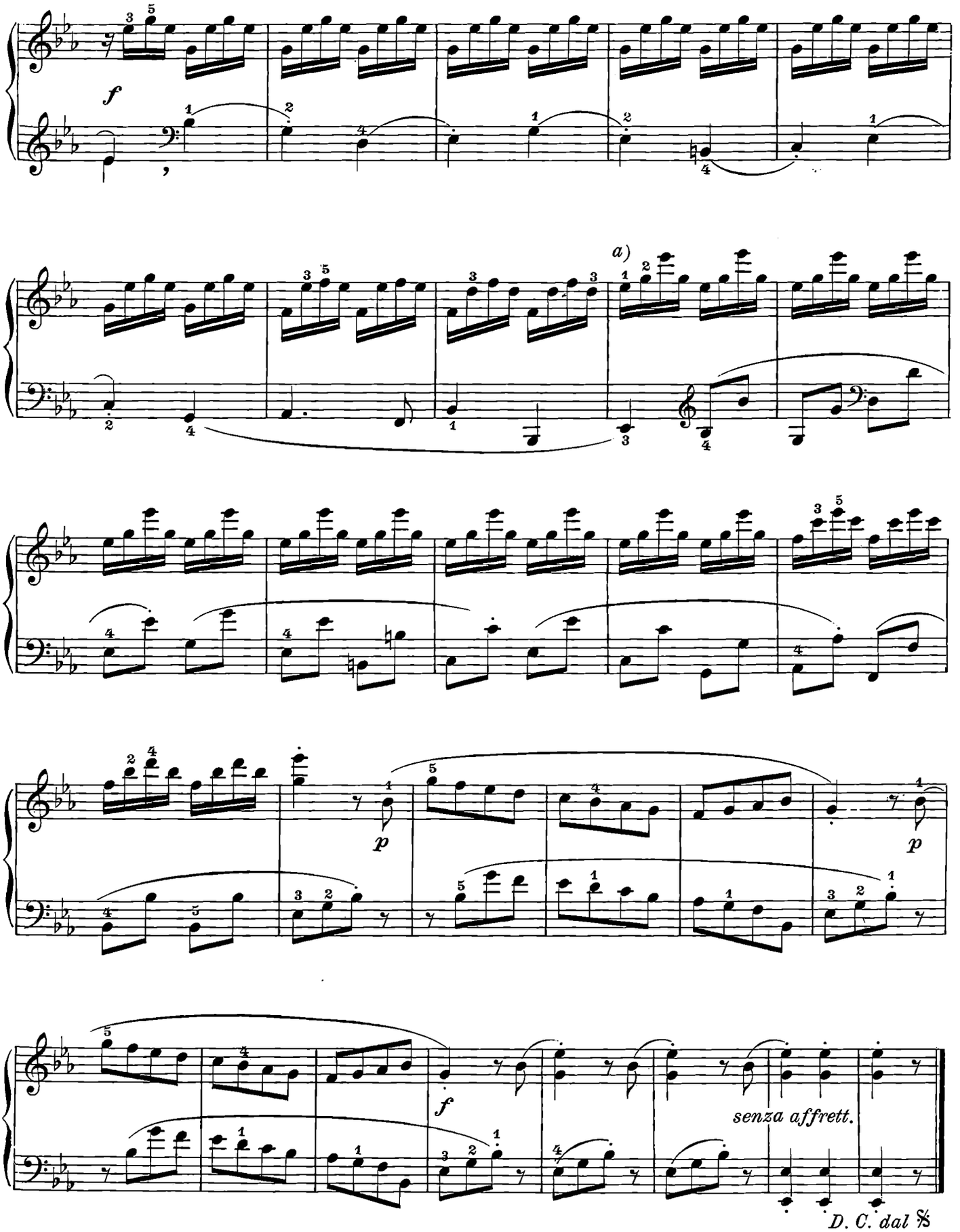

mf
cresc. poco a poco


f
p
pp
p
1.
2.
tr
tr


f
marcato
ff
p
p
f
f
D. C.


p
p
f
f
mf
dim.
p
dim: e un poco rall:.....


a tempo
p
scherzando
1.
2.
f
p
mf
p
tr
pp
p
tr

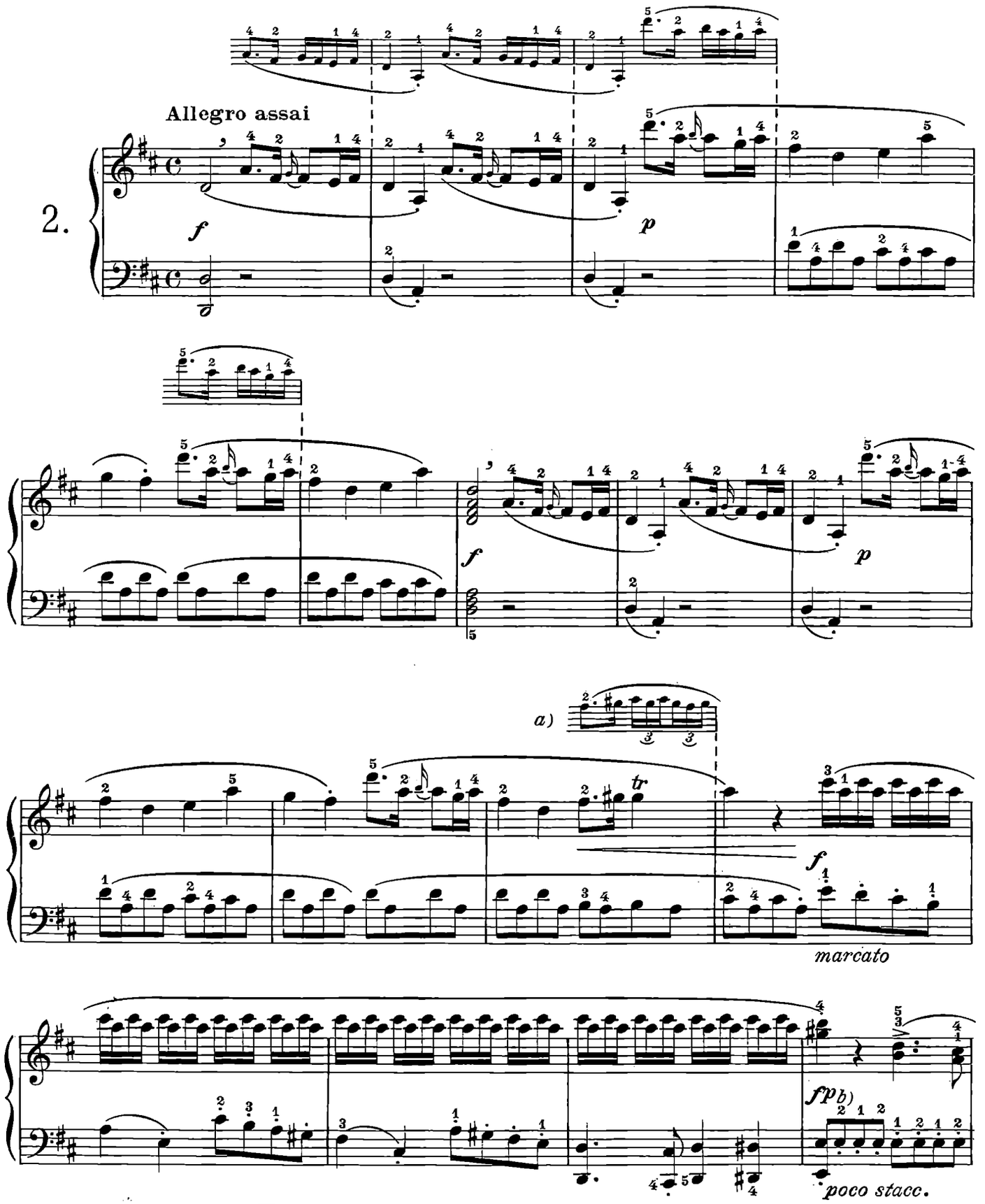


a) Il *pollice* non deve passare sotto il terzo, ma sibbene *sopra* legando perfettamente.

a) *Le pouce ne doit pas passer sous le troisième doigt, mais au-dessus, avec une liaison parfaite.*

a) *El* pulgar *no debe pasar bajo el tercer dedo, sino encima ligando perfectamente.*

a) The *thumb* must not pass under the third finger but *over*, tying perfectly.



a) Oppure più facile:

a) *Ou bien, plus facile:*

b) Vedi osservazione *c)* a pag. 45.

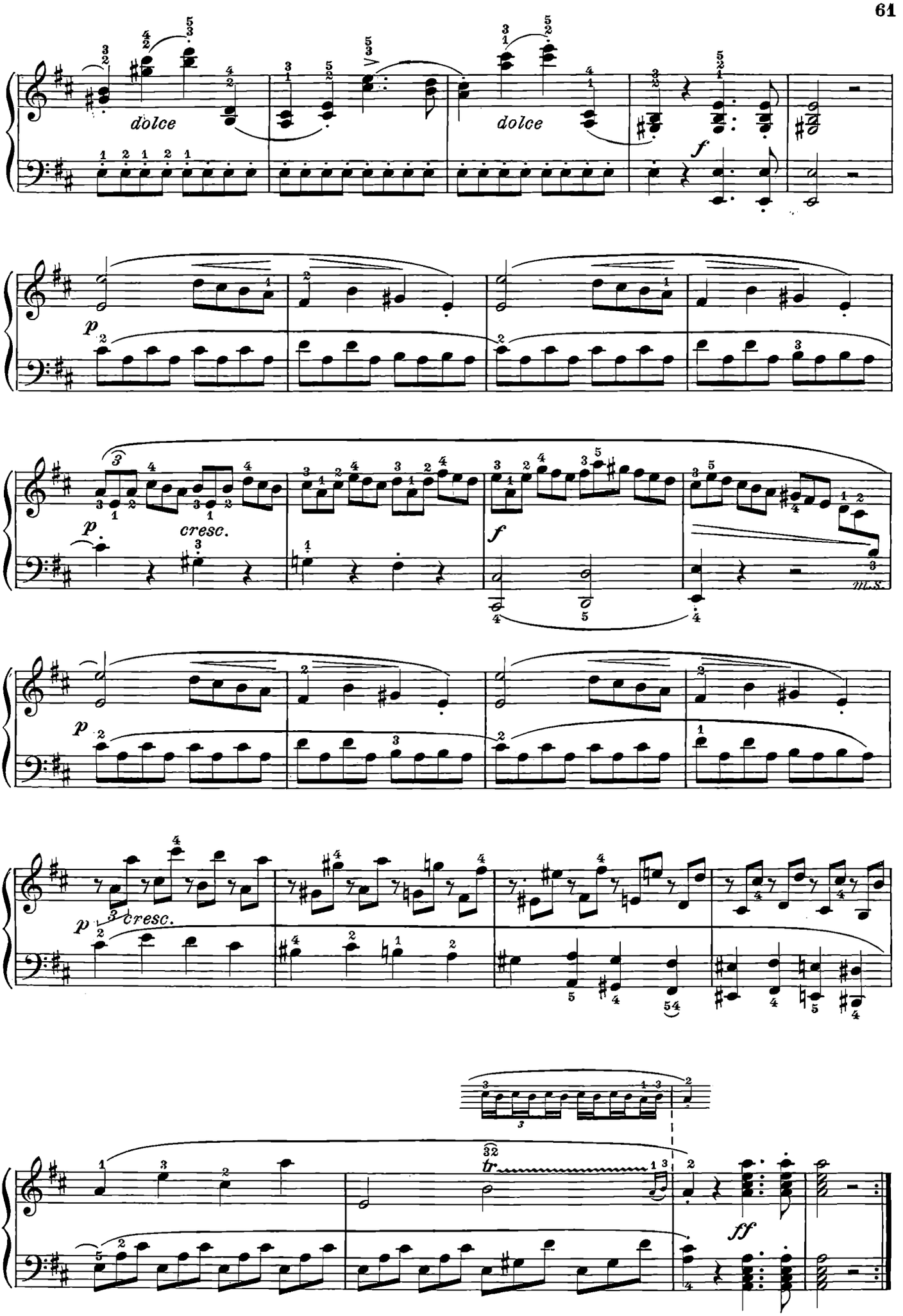
b) *Voyez remarque* c) *à page 45.*

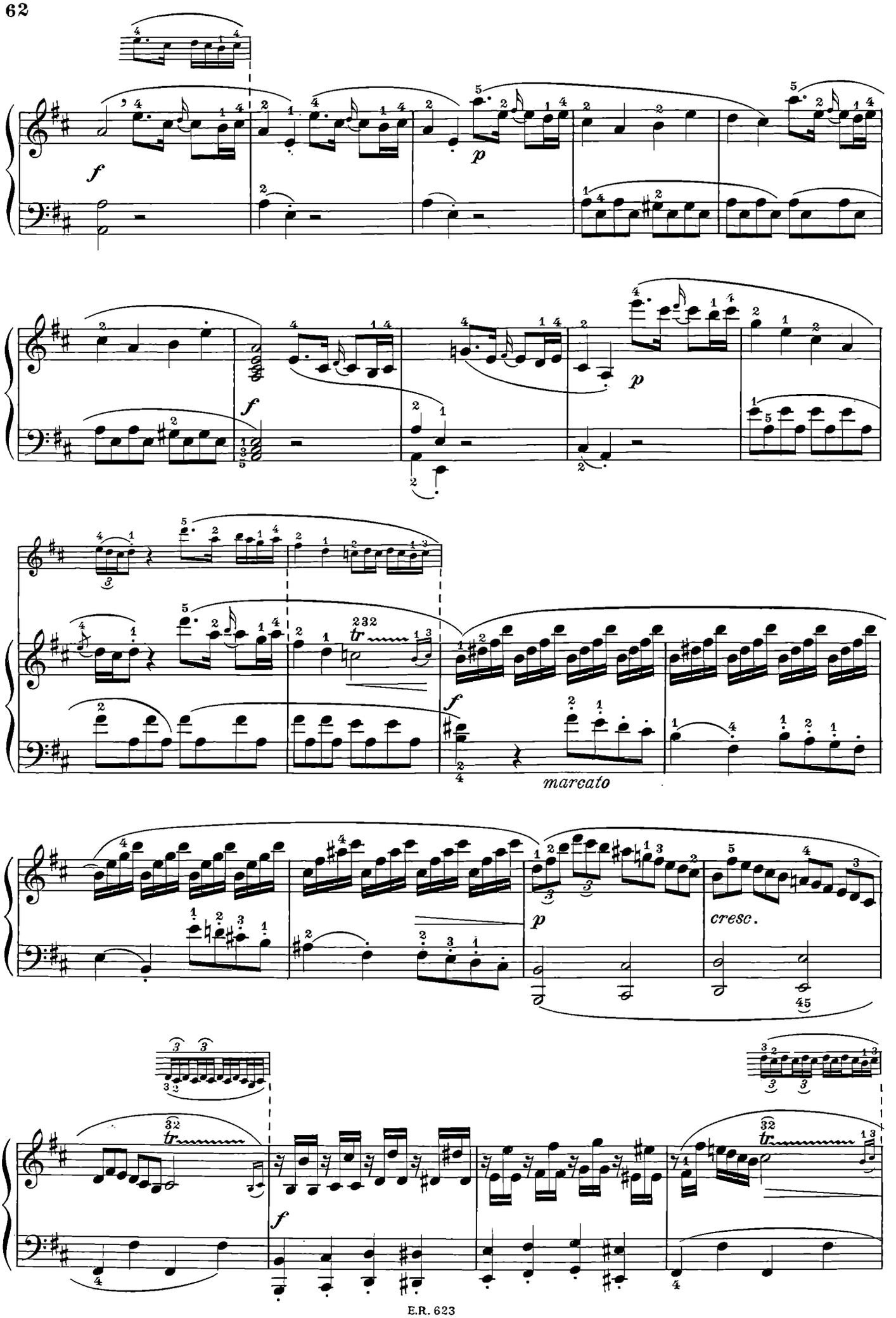
a) *O bien, más fácil:*

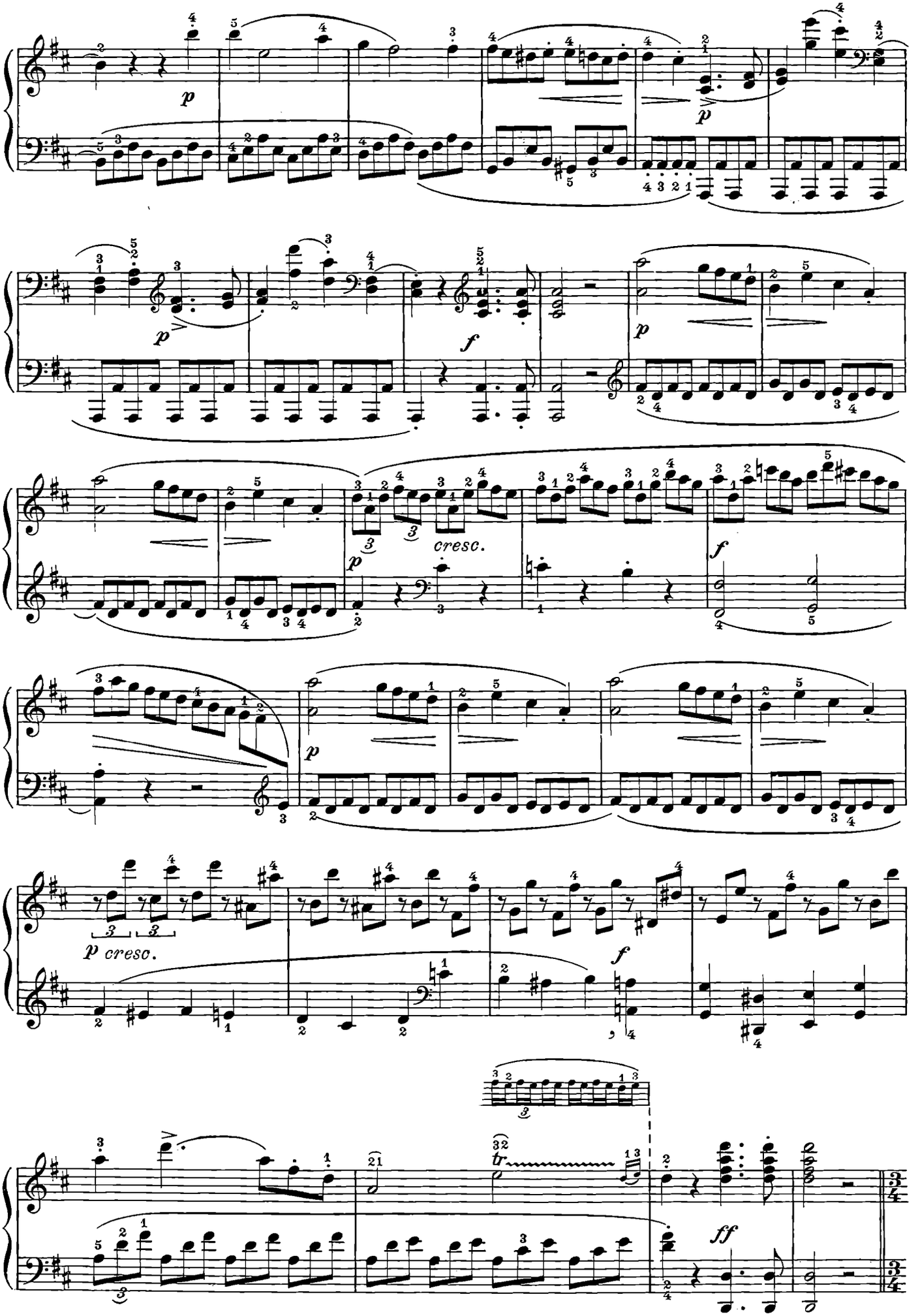
a) Or more easy:

b) *Véase observación* c) *pag. 45.*

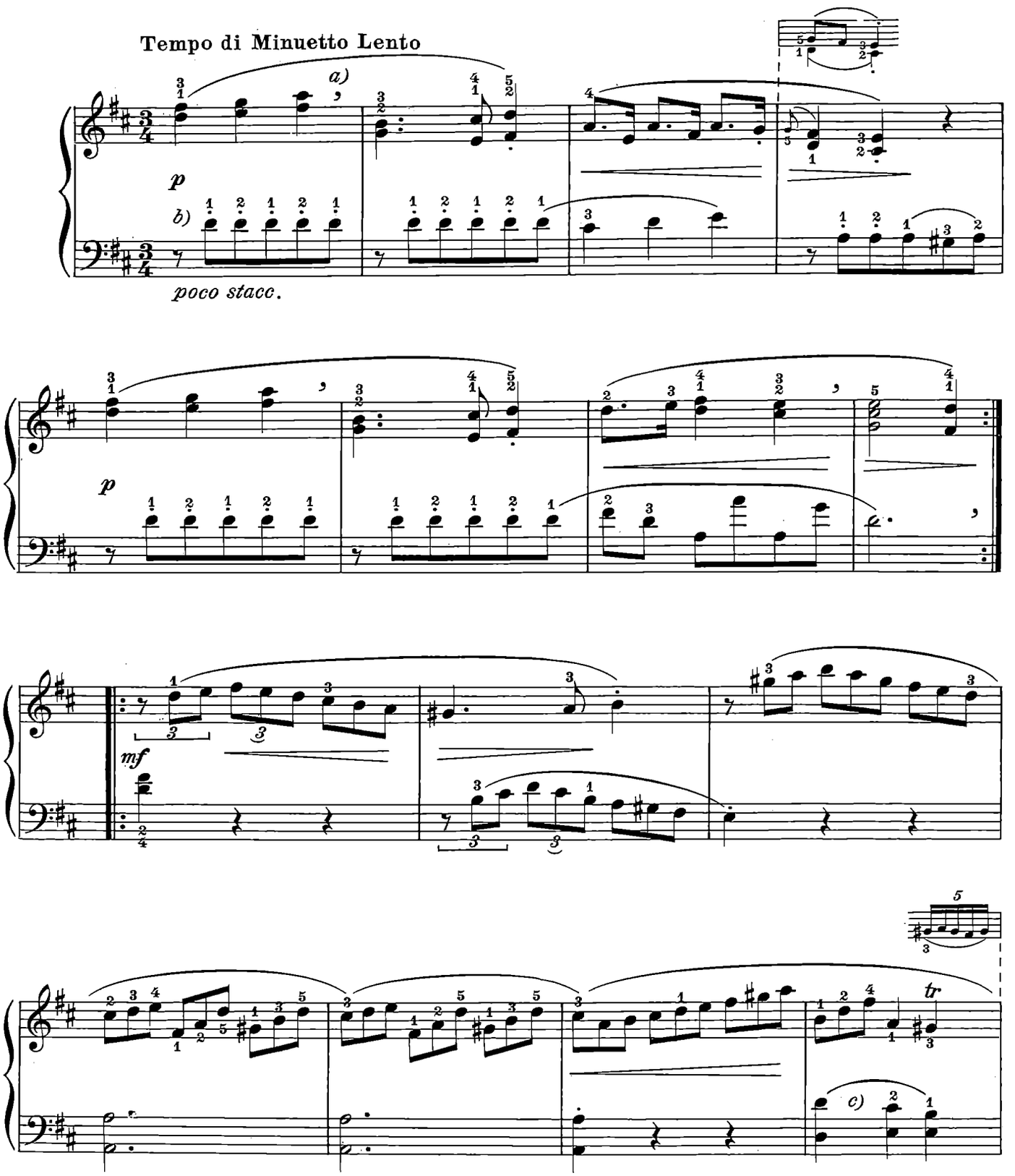
b) See remark *c)* at page 45.


dolce
dolce
f
p
p
cresc.
f
m.s.
p
p
cresc.
tr
ff


f
p
f
p
f
tr
marcato
p
cresc.
tr
f
tr


p
p
f
p
cresc.
f
p
p cresc.
f
ff

MINUETTO



a) Vedi la nota *e)* a pag. 3.
a) *Voyez la note* e) *à page 3.*

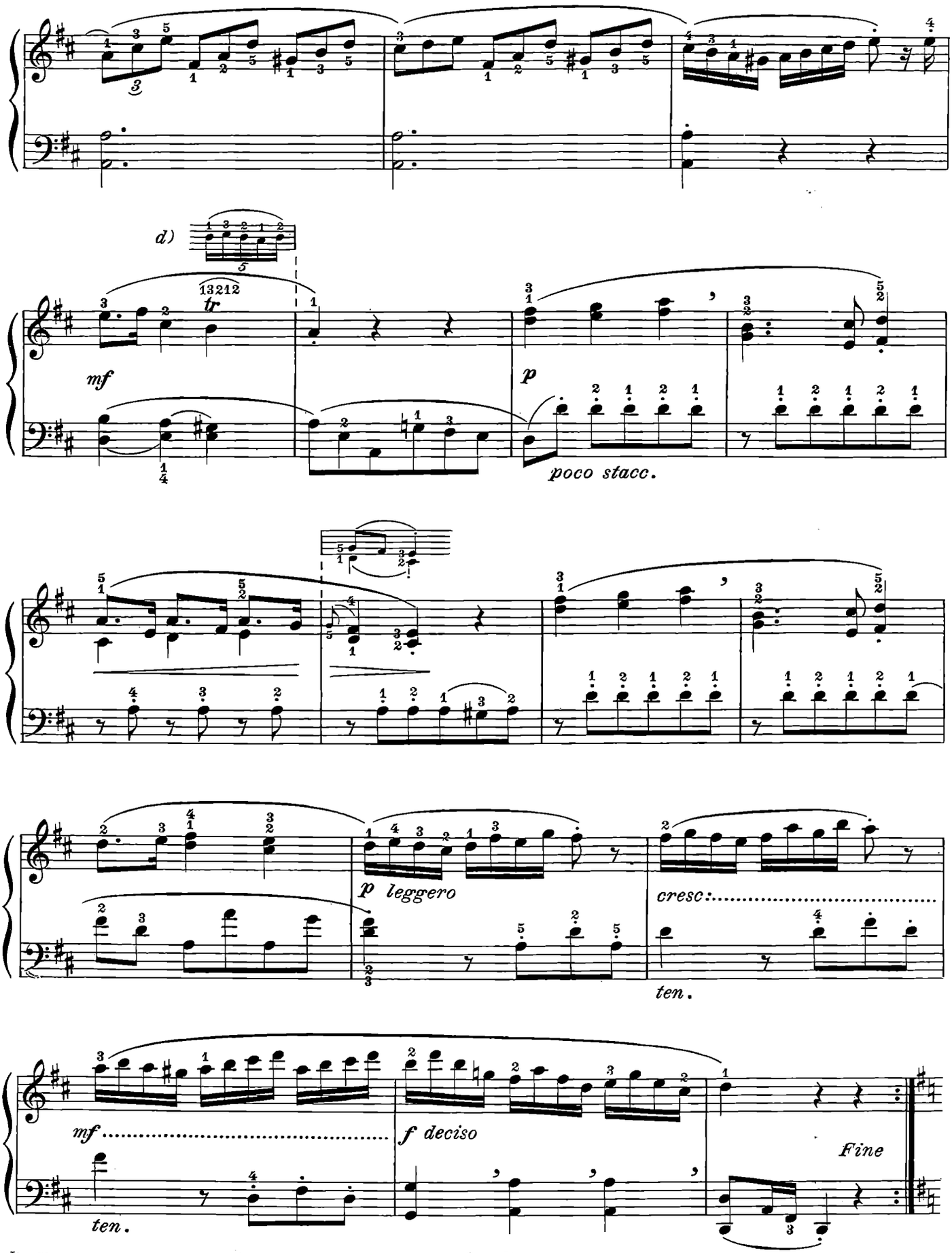
b) Rileggi l'osservazione *c)* a pag. 45.
b) *Relisez la remarque* c) *à page 45.*

c) Circa il modo di legare queste doppie note rileggi l'osservazione *c)* pag. 39.
c) *Sur la façon de lier ces doubles notes, relisez la remarque* c) *a page 39.*

a) *Véase la nota* e) *pag. 3.*
a) See note *e)* at page 3.

b) *Véase la observación* c) *pag. 45.*
b) Re-read remark *c)* at page 45.

c) *Sobre el modo de ligar estas dobles notas, véase la observación c) pag. 39.*
c) In regard to the mode of tying these double notes re-read the remark *c)* at page 39.



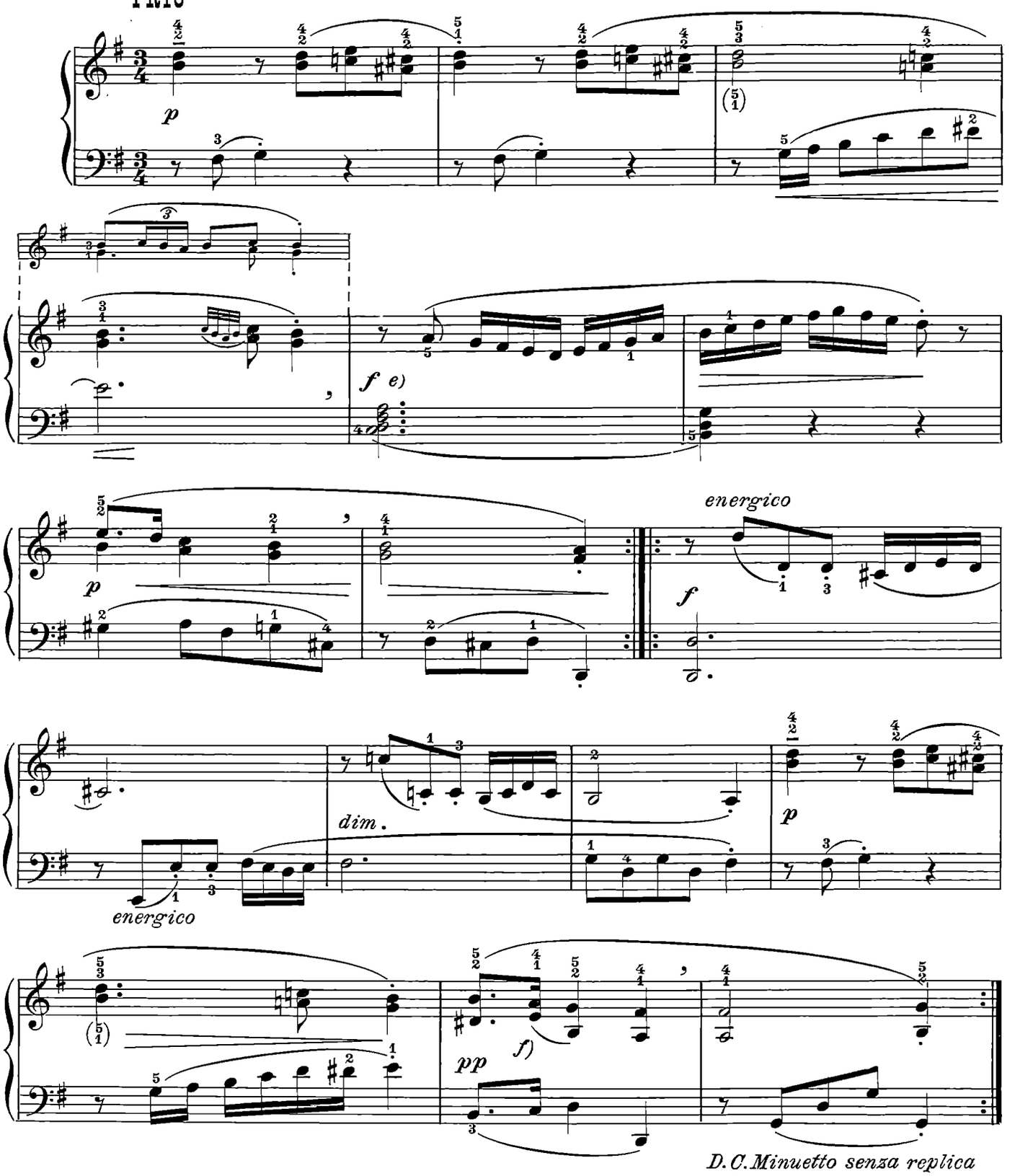
d) Gli allievi che posseggono già un tecnicismo adeguato, preferiscano la seguente diteggiatura:

d) *Les élèves qui possèdent déjà une technique suffisamment développée devront préférer le doigté suivant:*

d) *Los alumnos que poseen ya una técnica adecuada deben adoptar la siguiente digitación:*

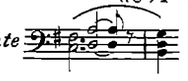
d) For the pupils who already possess an adequate technique the following fingering is to be preferred:

TRIO



e) Le note del primo accordo che possono legarsi perfettamente al secondo sono $\frac{fa}{do}$; quindi, l'esecuzione è la seguente:

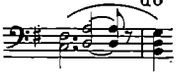
e) *Les notes du premier accord qui peuvent se lier parfaitement au second sont* $\frac{fa}{do}$; *par conséquent l'exécution sera la suivante*



f) Per meglio legare si tenga appoggiato il pollice.

f) *Pour mieux lier tenir le pouce appuyé.*

e) *Las notas del primer acorde que pueden ligarse perfectamente al segundo son* $\frac{fa}{do}$. *Por tanto la ejecución es la siguiente:*



e) The notes of the first chord which can be tied perfectly with those of the second are $\frac{f}{c}$; therefore the execution is the following:

f) *Para ligar mejor manténgase apoyado el pulgar.*

f) To tie better, hold down the thumb.

Allegro con spirito

3.

f

mf

cresc.

a)

dim.

p

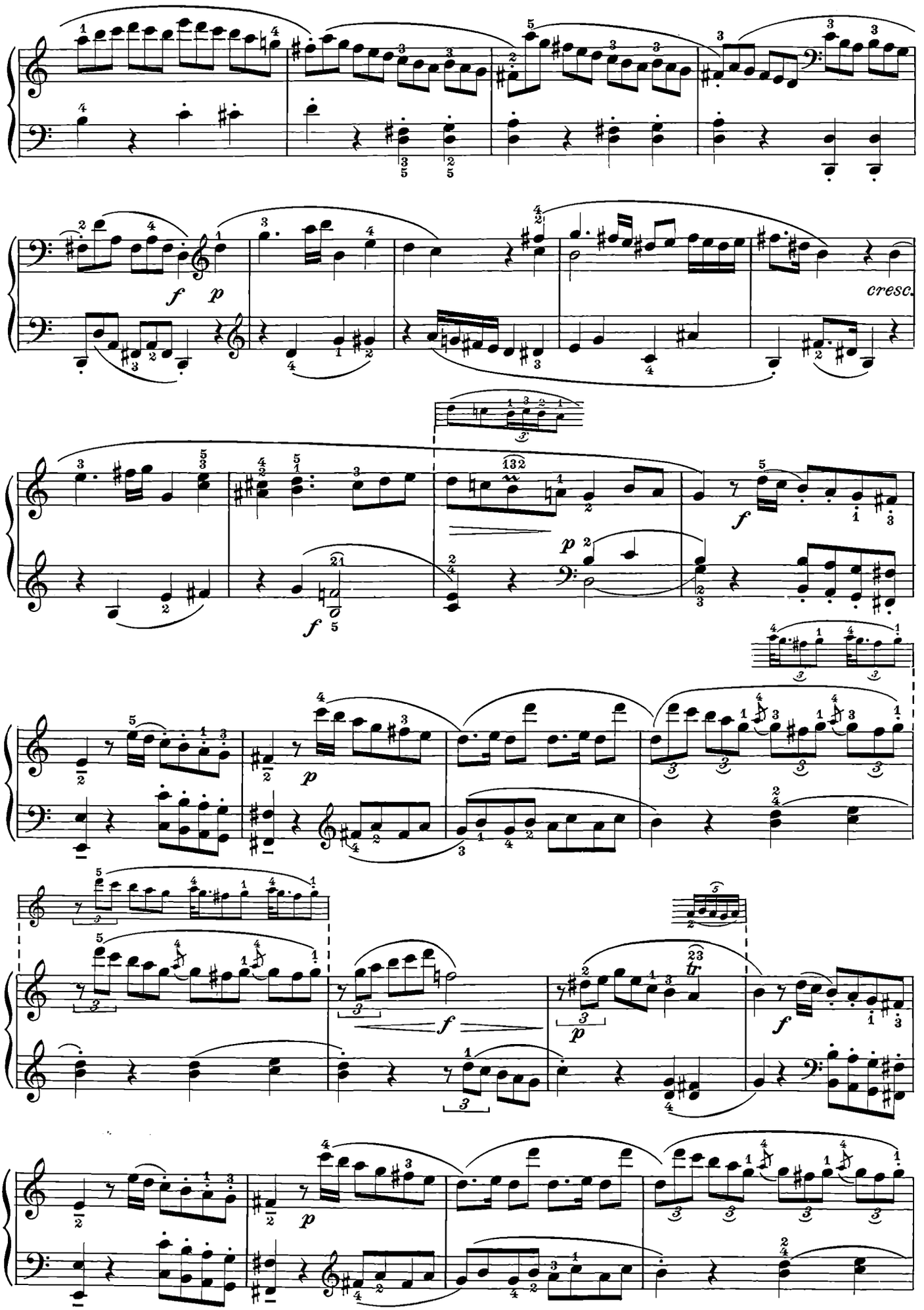
cresc.

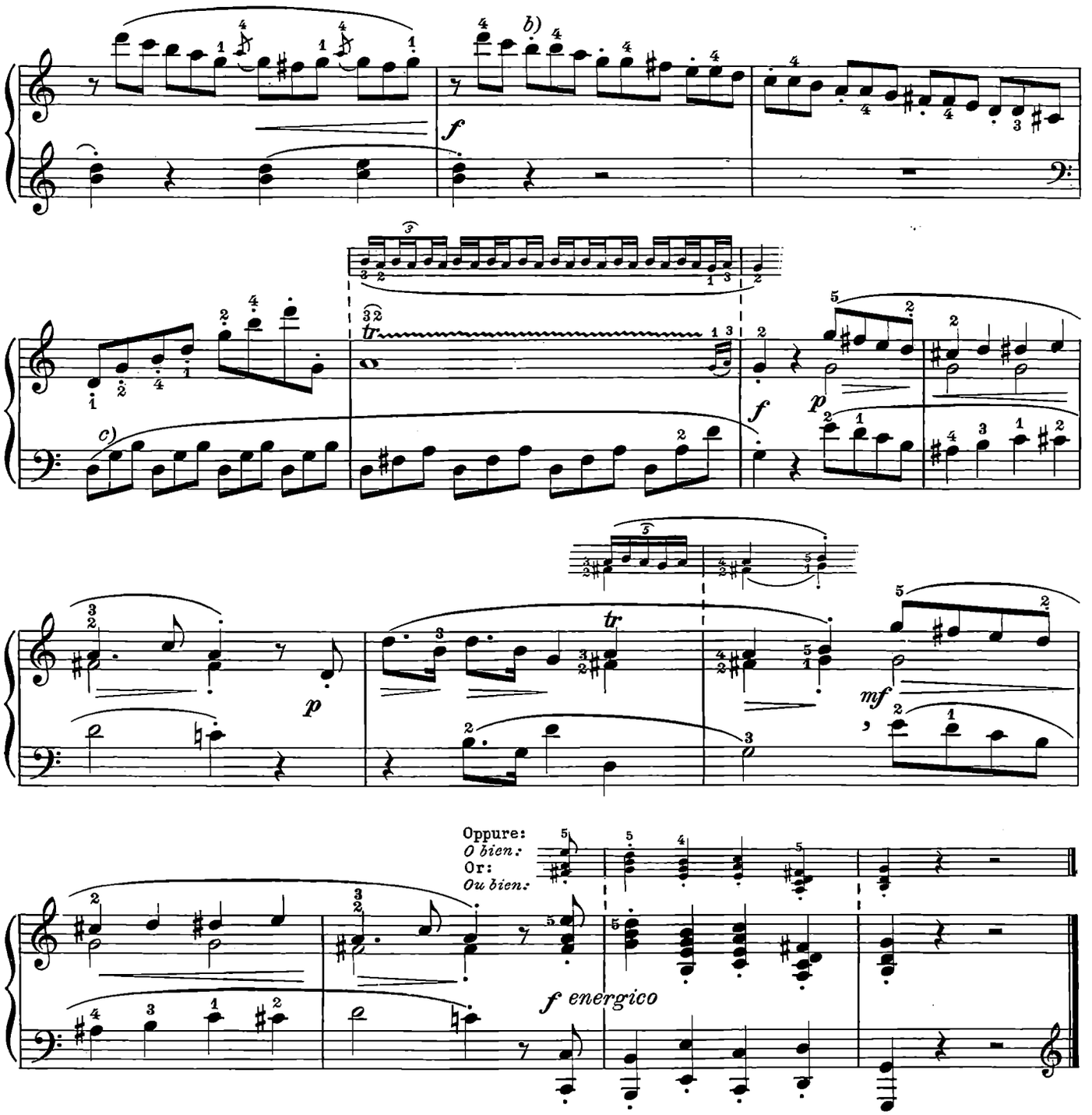
a)

Oppure: | *O bien:*

Ou bien: | Or:

(sopra)


f
p
cresc.
f
p
f
p
f
p
f
tr



b) Il passo deve eseguirsi tutto eguale. Nel fare lo staccato l'allievo si serva solo del dito senza l'aiuto del polso che produrebbe l'effetto di legature ogni tre note:

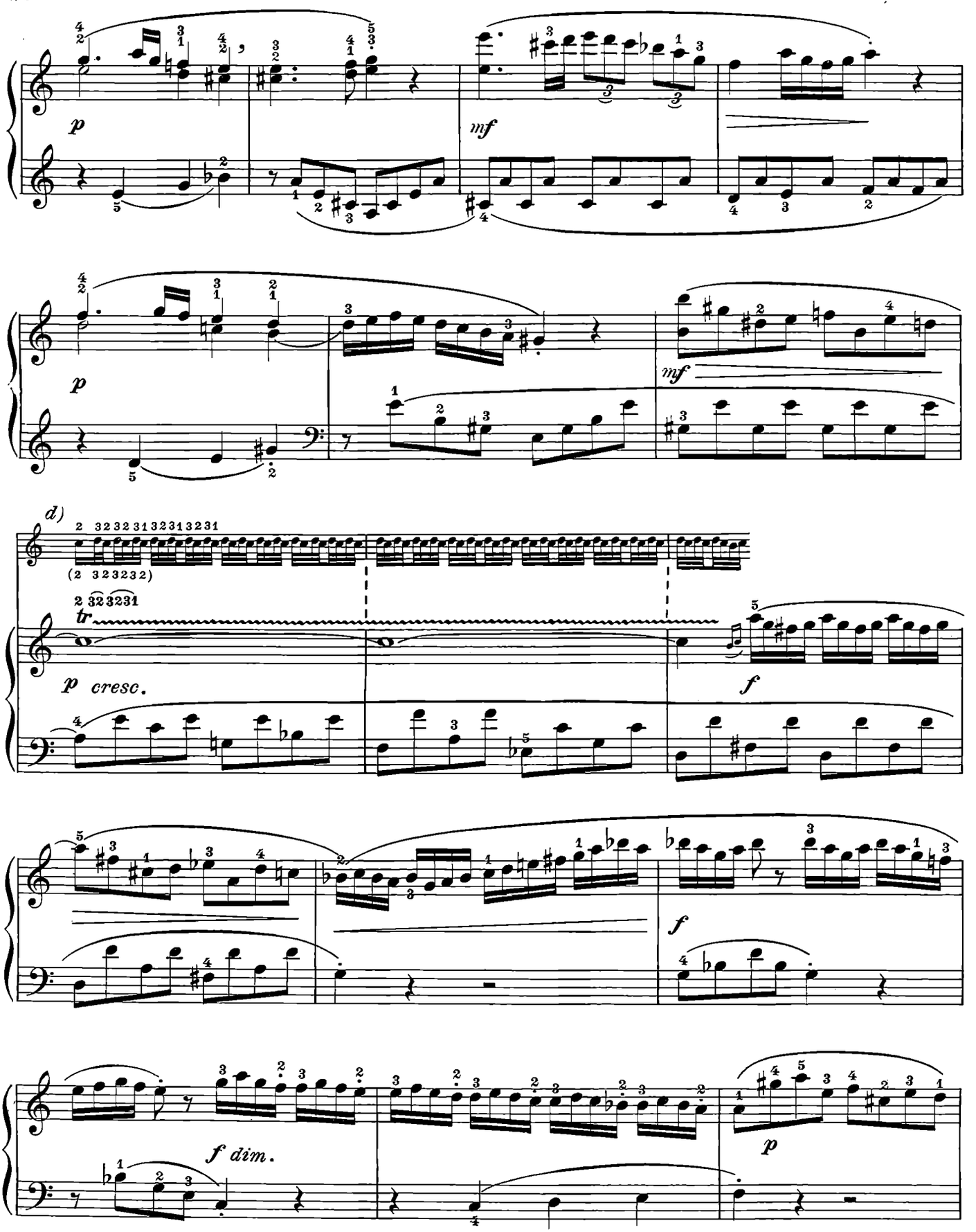
b) *Le passage doit s'exécuter uniformément. Pour le* staccato *que l'élève se serve du doigt seulement sans le concours du poignet ce qui produirait l'effet d'une liaison chaque trois notes:*

b) *El pasaje debe ejecutarse todo igual. El* staccato *debe hacerlo el alumno utilizando solamente el dedo, sin ayuda de la muñeca, lo que produciría el efecto de una ligadura cada tres notas:*

b) The notes of the passage must all be executed evenly. When executing the *staccati* the pupil must only use the finger without the help of the wrist which would produce the effect of tying every three notes:

c) La divisione ritmica è la seguente:
c) *La division rythmique est la suivante:*

c) *La división rítmica es la siguiente:*
c) The rhythmic division is the following:

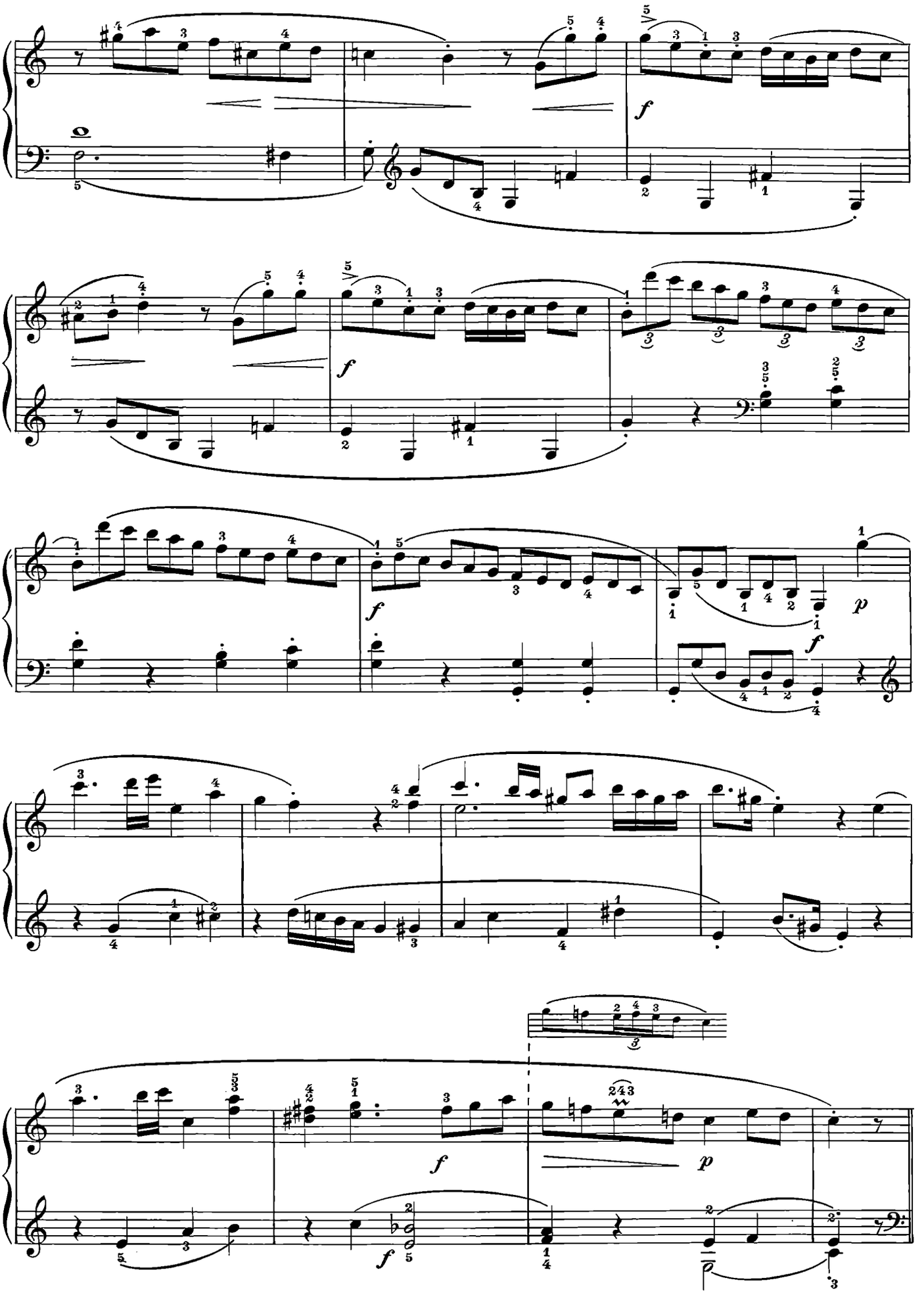


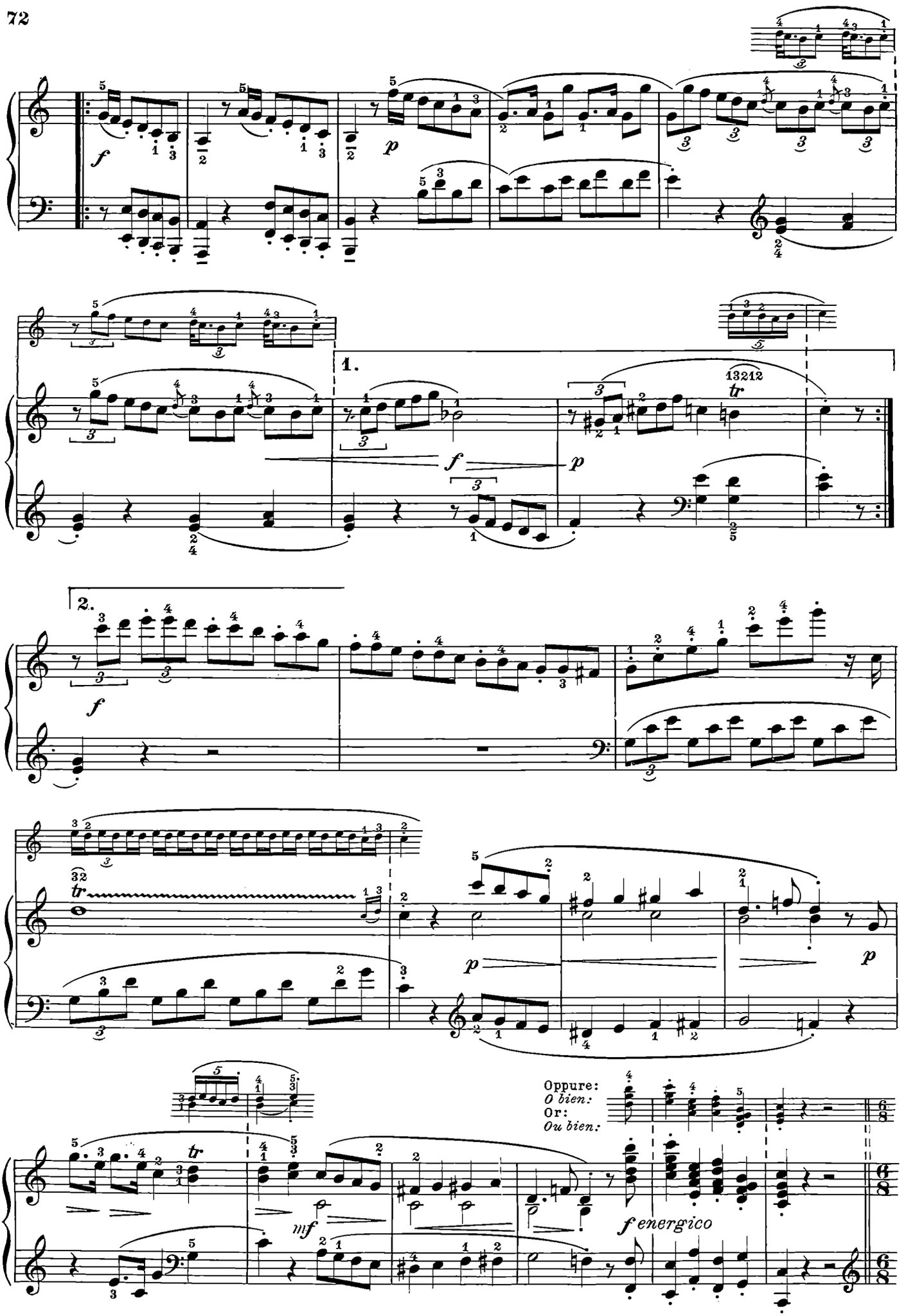
d) Oppure, più facile: ecc.

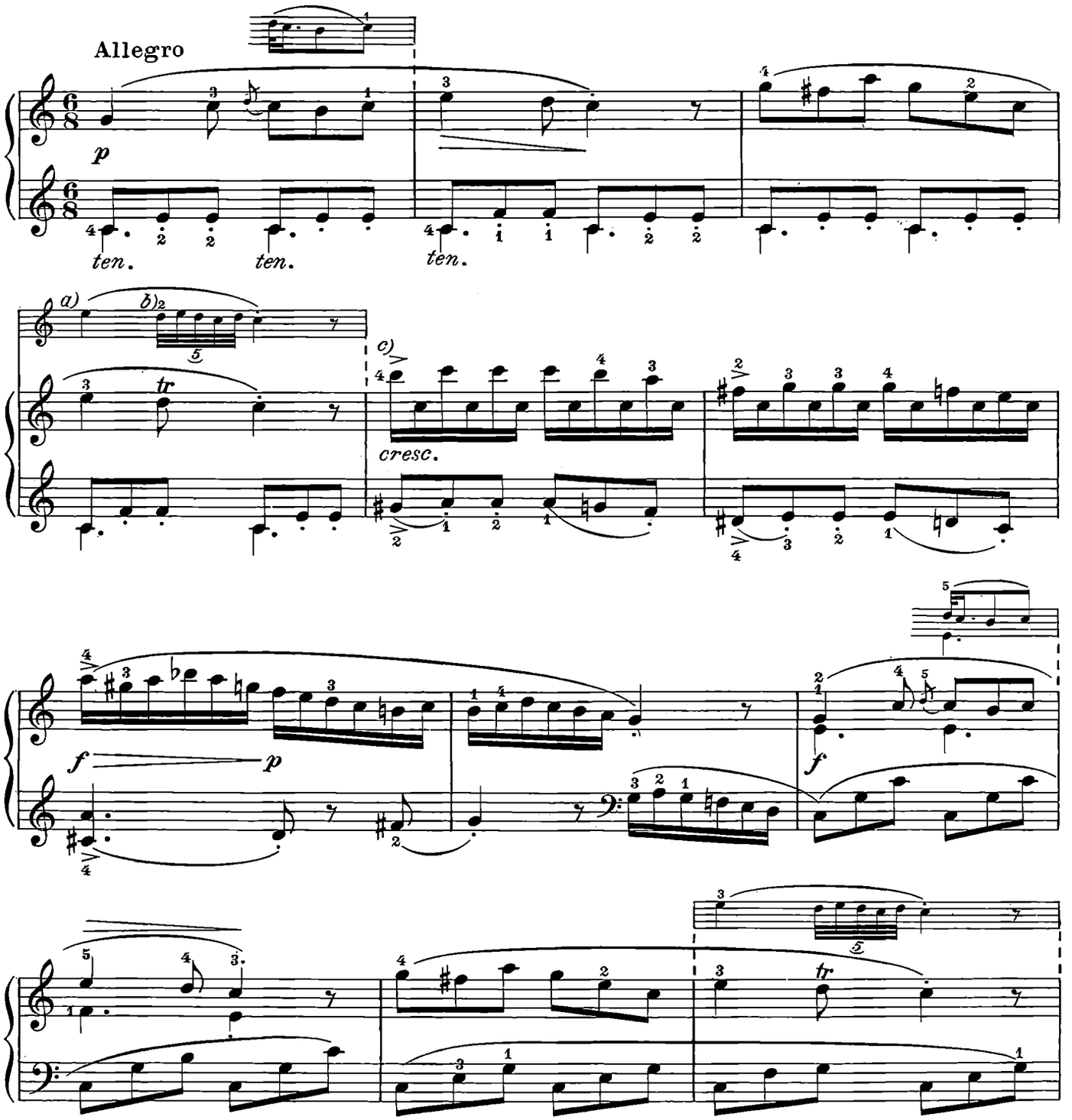
d) *Ou bien plus facile: etc.*

d) *O bien más fácil: etc.*

d) Or, more easy: etc.




1.
2.
Oppure:
O bien:
Or:
Ou bien:
f energico



a) Più facile:

a) *Plus facile:*

b) Vedi osservazione *d)* a pag. 65.

b) *Voyez note* d) *à page 65.*

c) Si consiglia di far partecipare anche la mano destra agli accenti della mano sinistra, marcando questo passo nel modo seguente:

c) *Nous conseillons de faire participer aussi la main droite aux accents de la main gauche, en accentuant ce passage de la façon suivante:*

a) *Más fácil:*

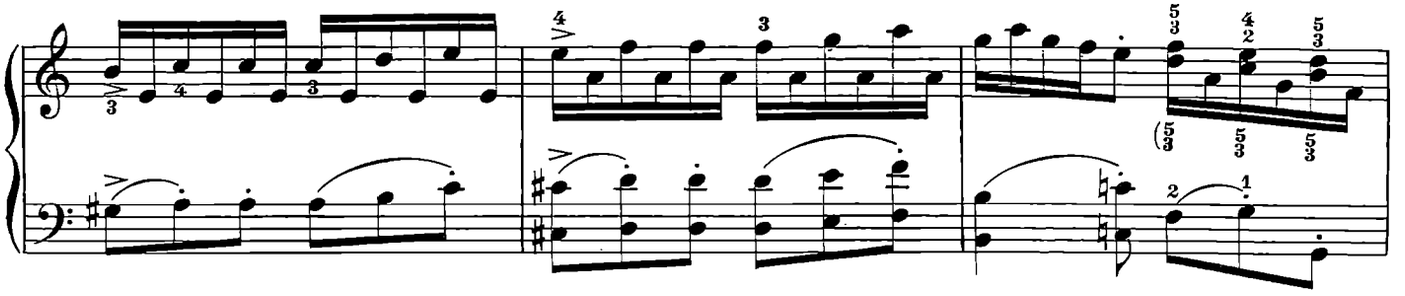
a) More easy:

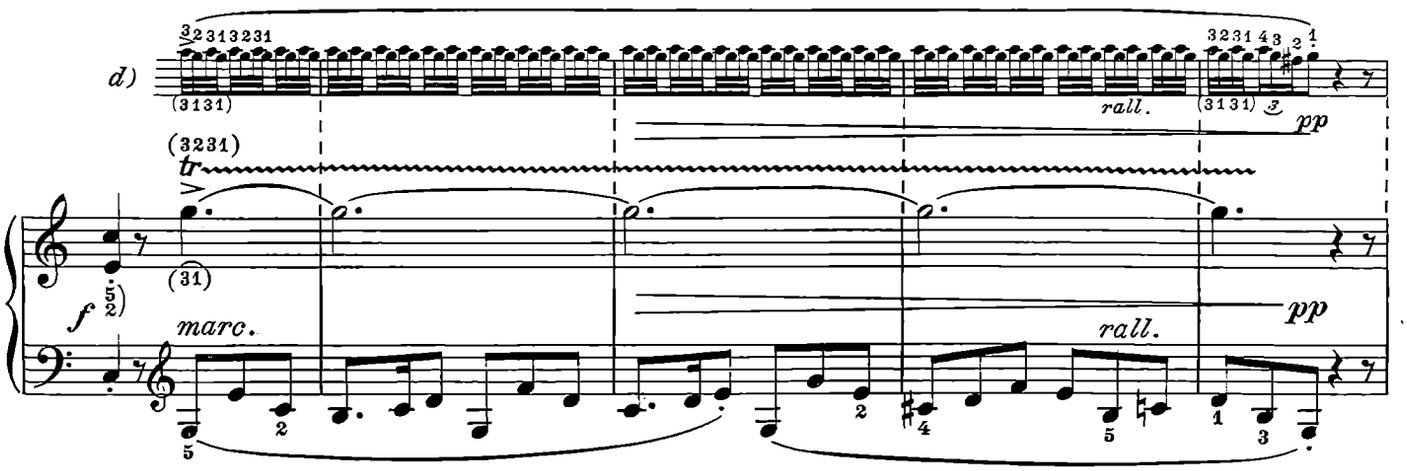
b) *Véase observación* d) *pag. 65.*

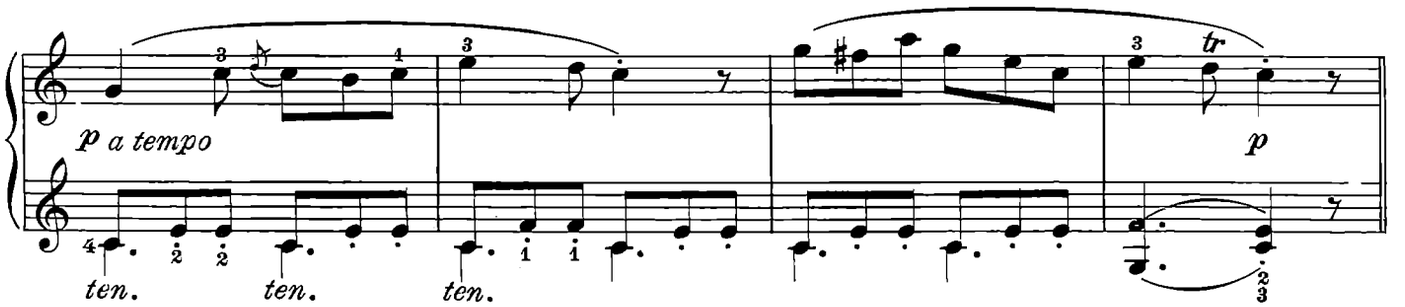
b) See remark *d)* at page 65.

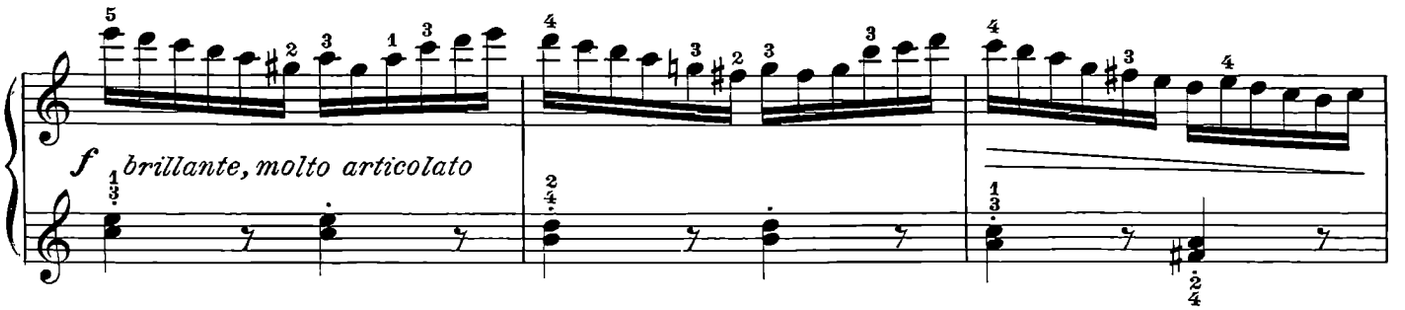
c) *Aconséjase hacer participar también la mano derecha en los acentos de la mano izquierda, marcando este pasaje del modo siguiente:*

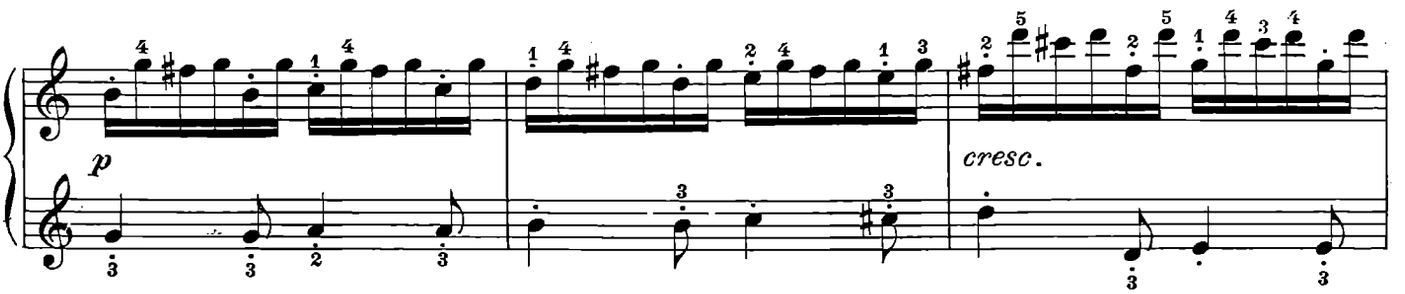
c) It is advised to let the right hand also participate in the accents of the left, accenting this passage in the following way:









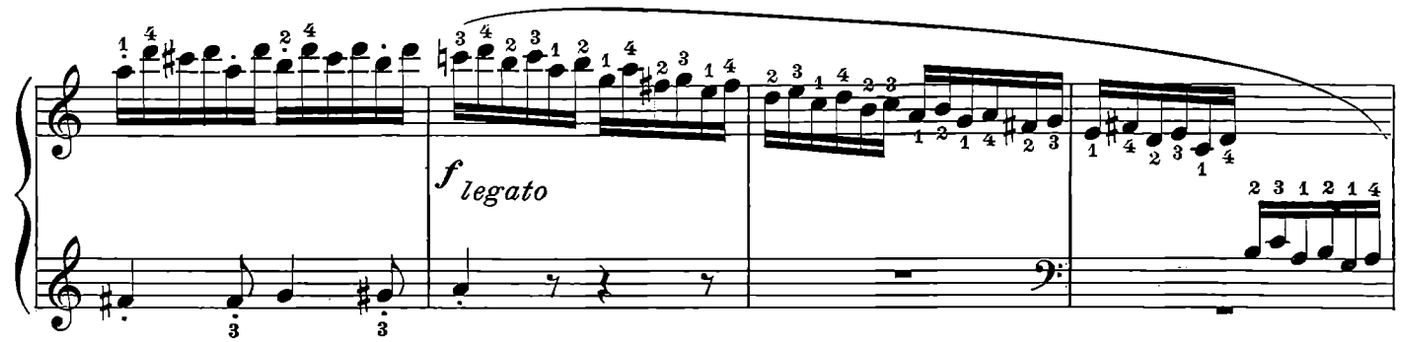


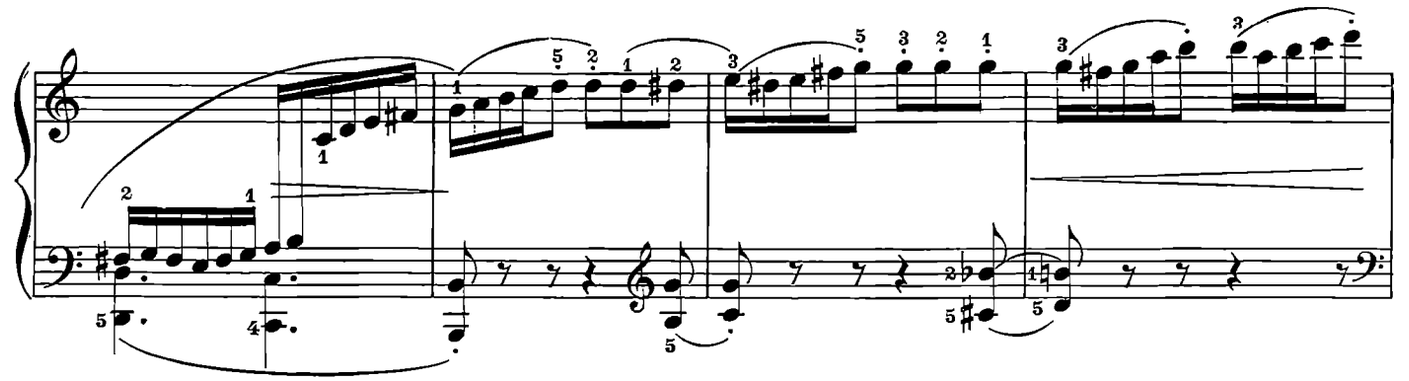
d) Oppure, più facile: ecc.

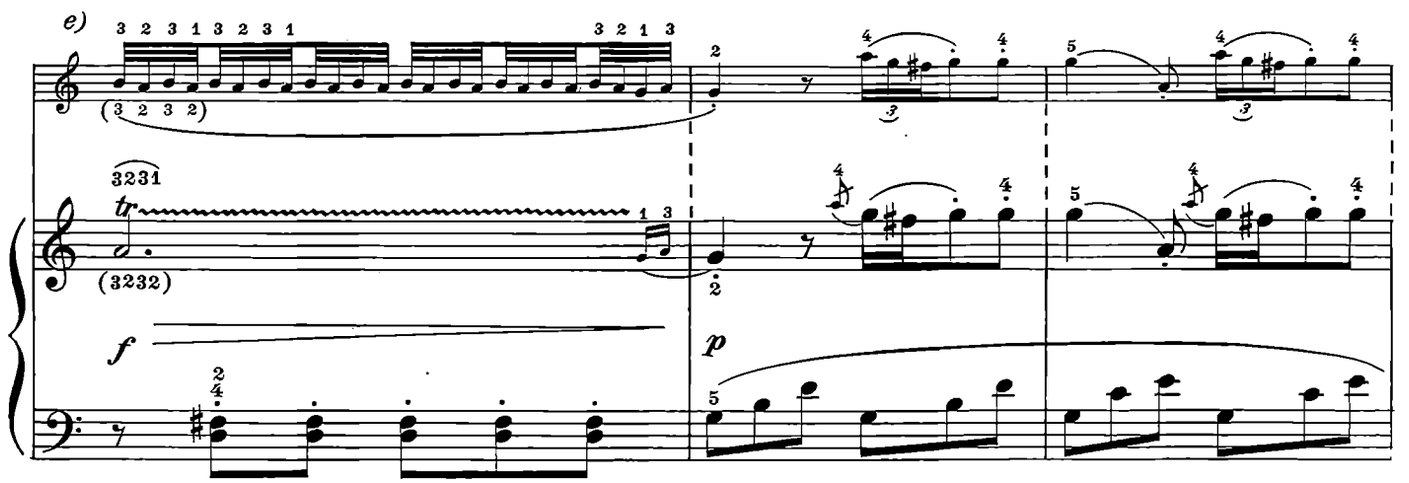
d) *Ou bien, plus facile:* *etc.*

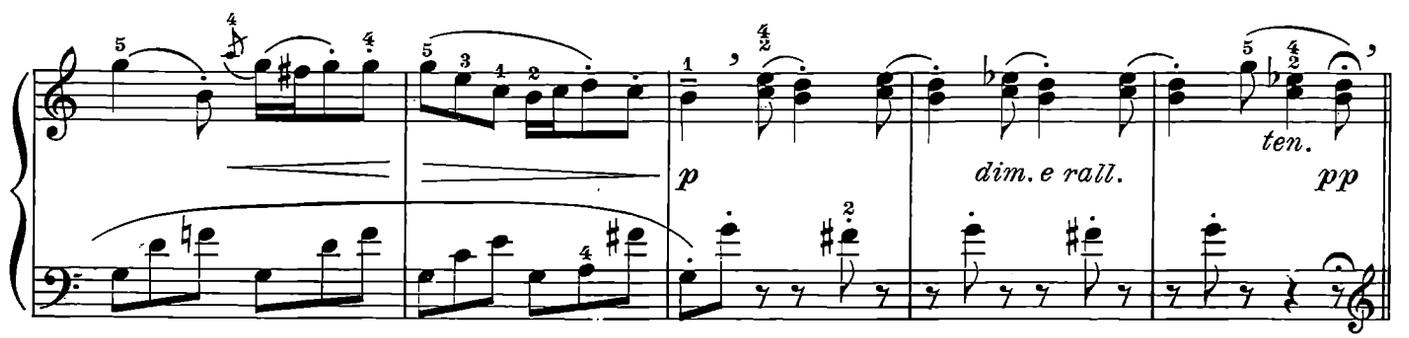
d) *O bien, más fácil:* *etc.*

d) Or, more easy: etc.







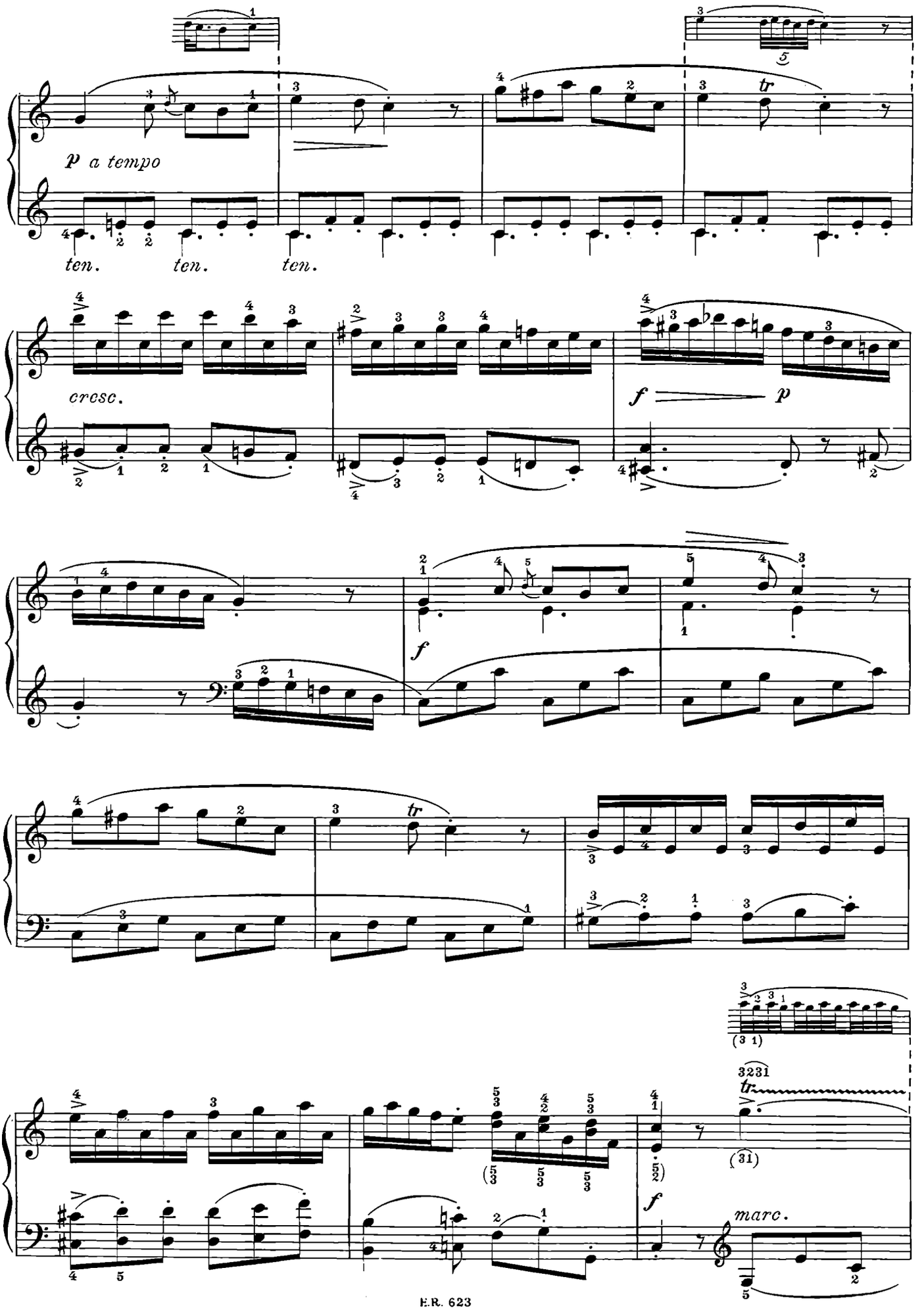


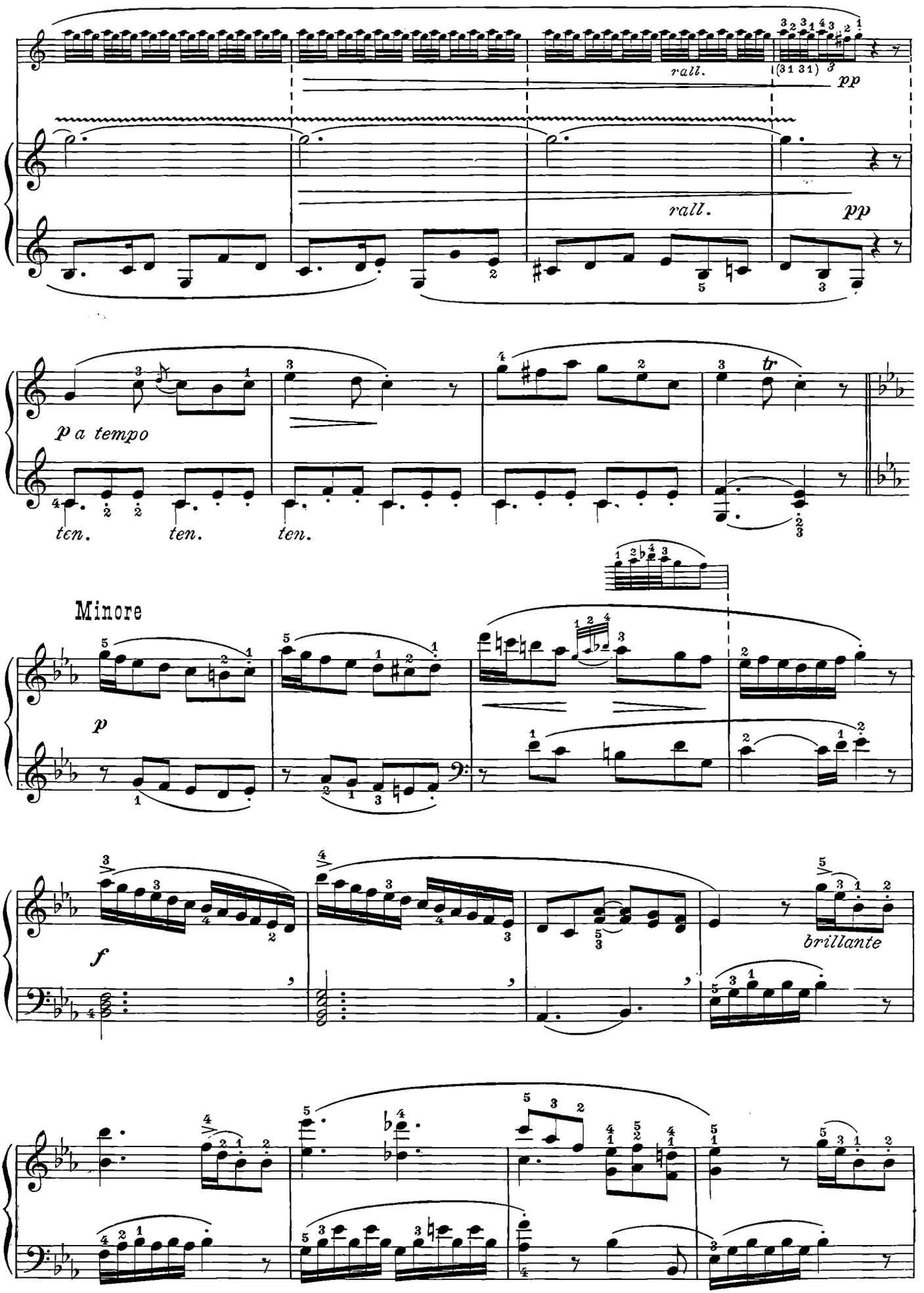
e) Oppure:

e) Ou bien:

e) O bien.:

e) Or:


p a tempo
ten. ten. ten.
cresc.
f p
f
tr
tr
(3 1)
3231
(31)
f
marc.


rall.
pp
rall.
pp
p a tempo
tr
ten.
ten.
ten.
Minore
p
f
brillante

p

f

f)

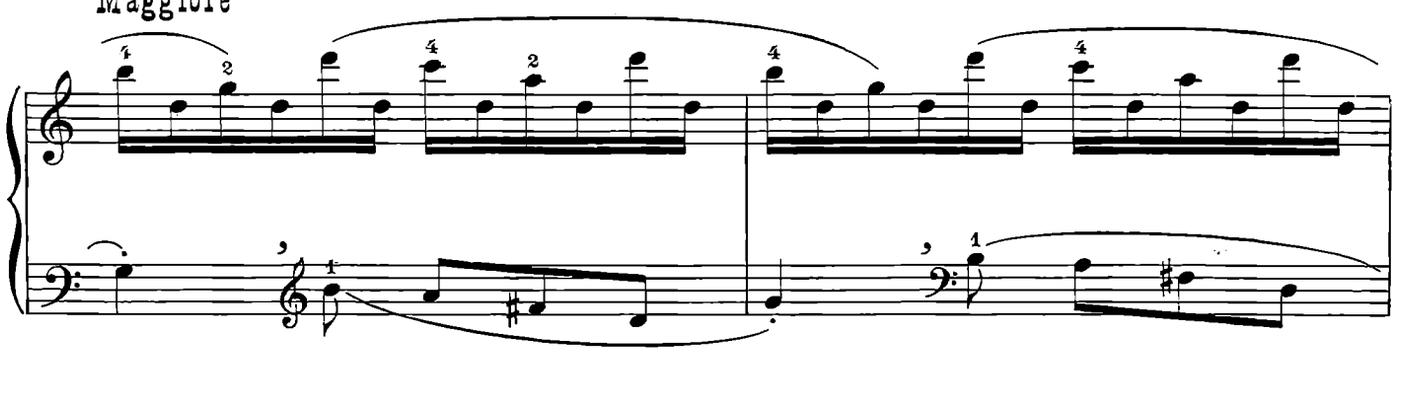
f) Si accentino le seguenti note: ecc.

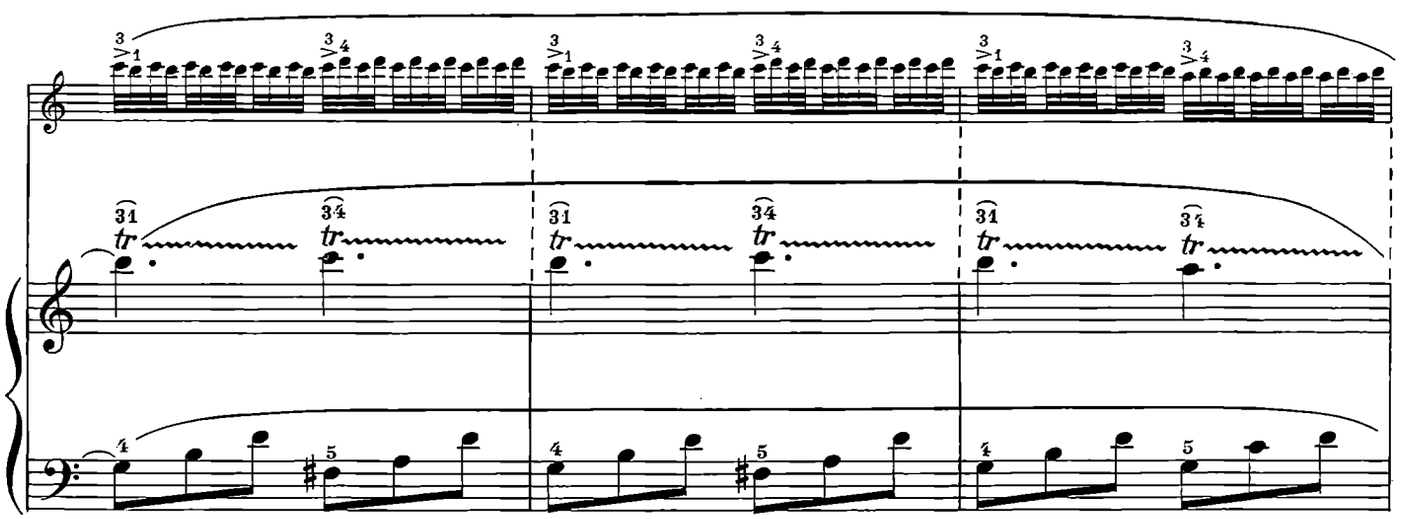
f) *Accentuez les notes suivantes:* *etc.*

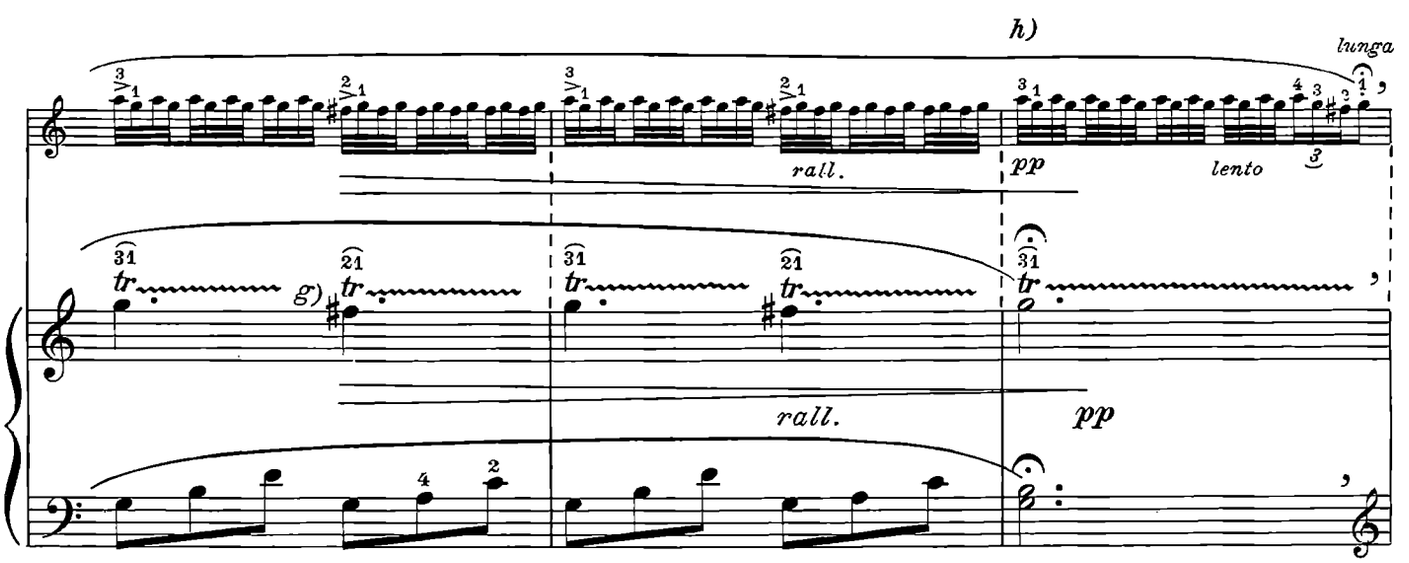
f) *Acentúense las siguientes notas:* *etc.*

f) Accent the following notes: etc.

Maggiore







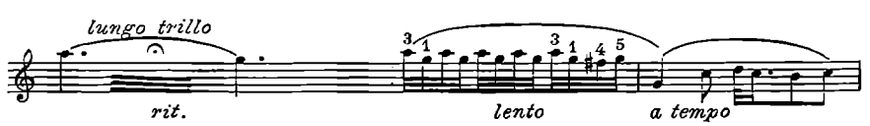
g) Rileggi l'osservazione *c)* a pag. 50.

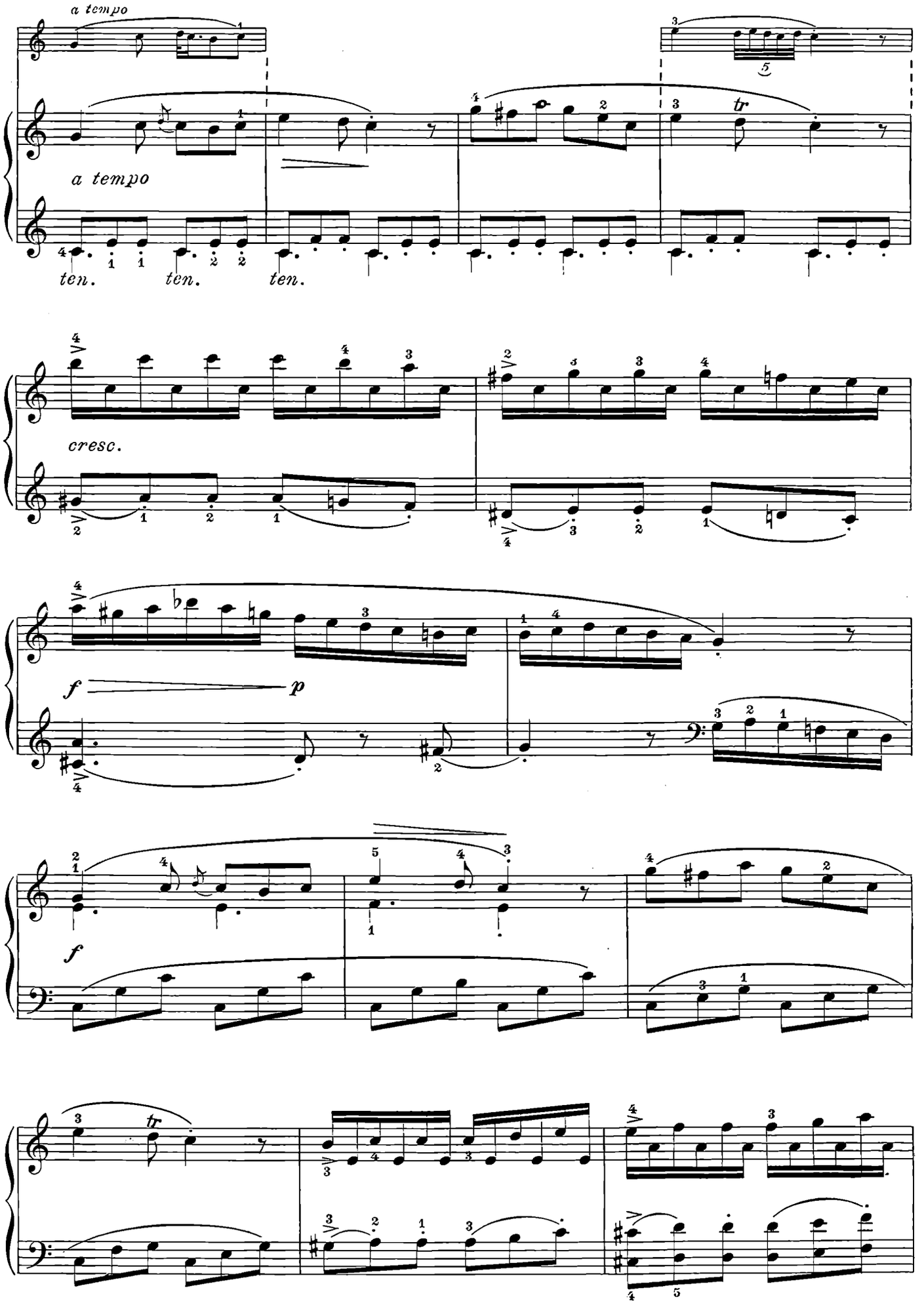
g) *Relisez la remarque* c) *à page 50.*

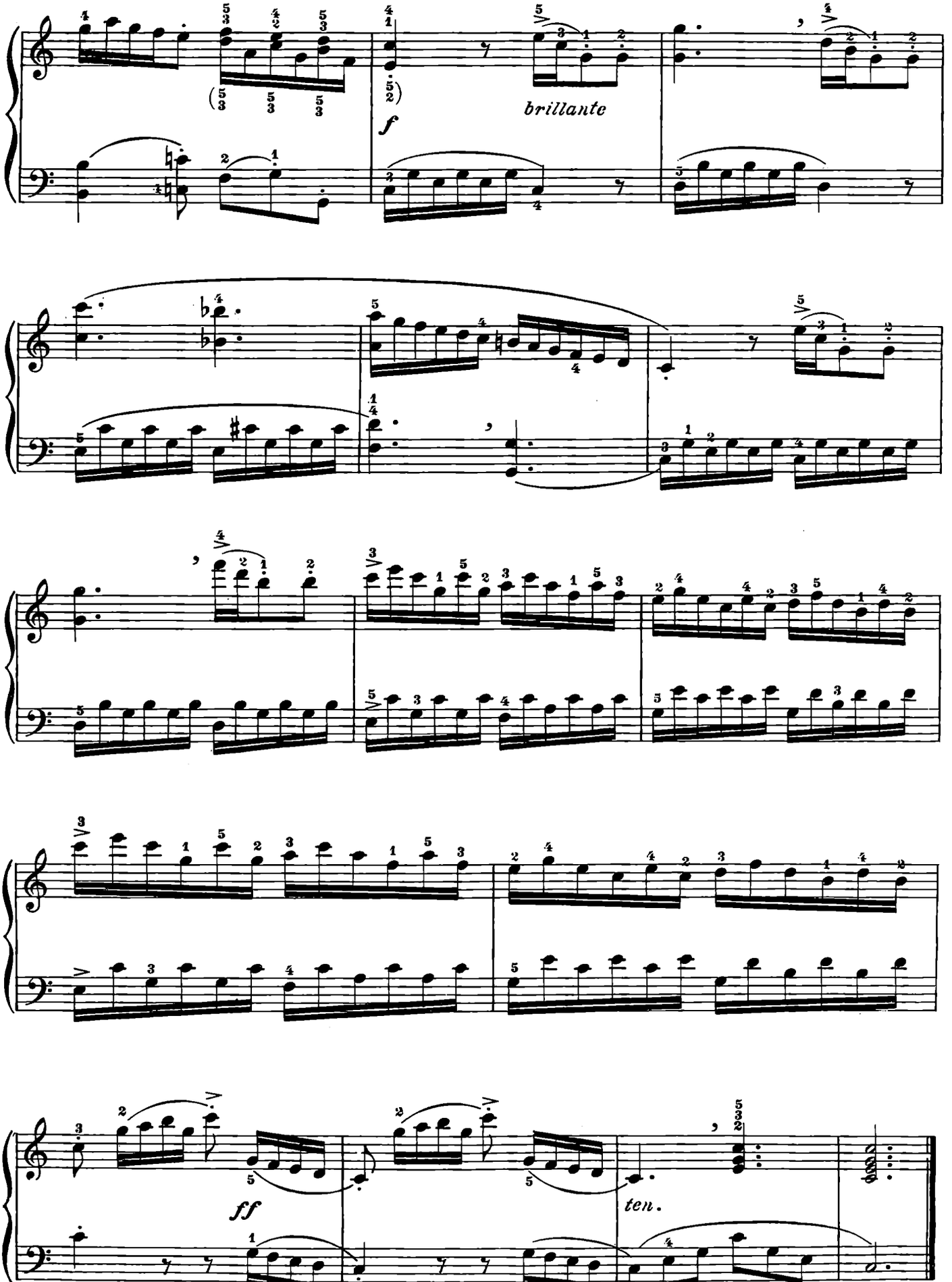
g) *Véase la observación* c) *pag. 50.*

g) Re-read remark *c)* at page 50.

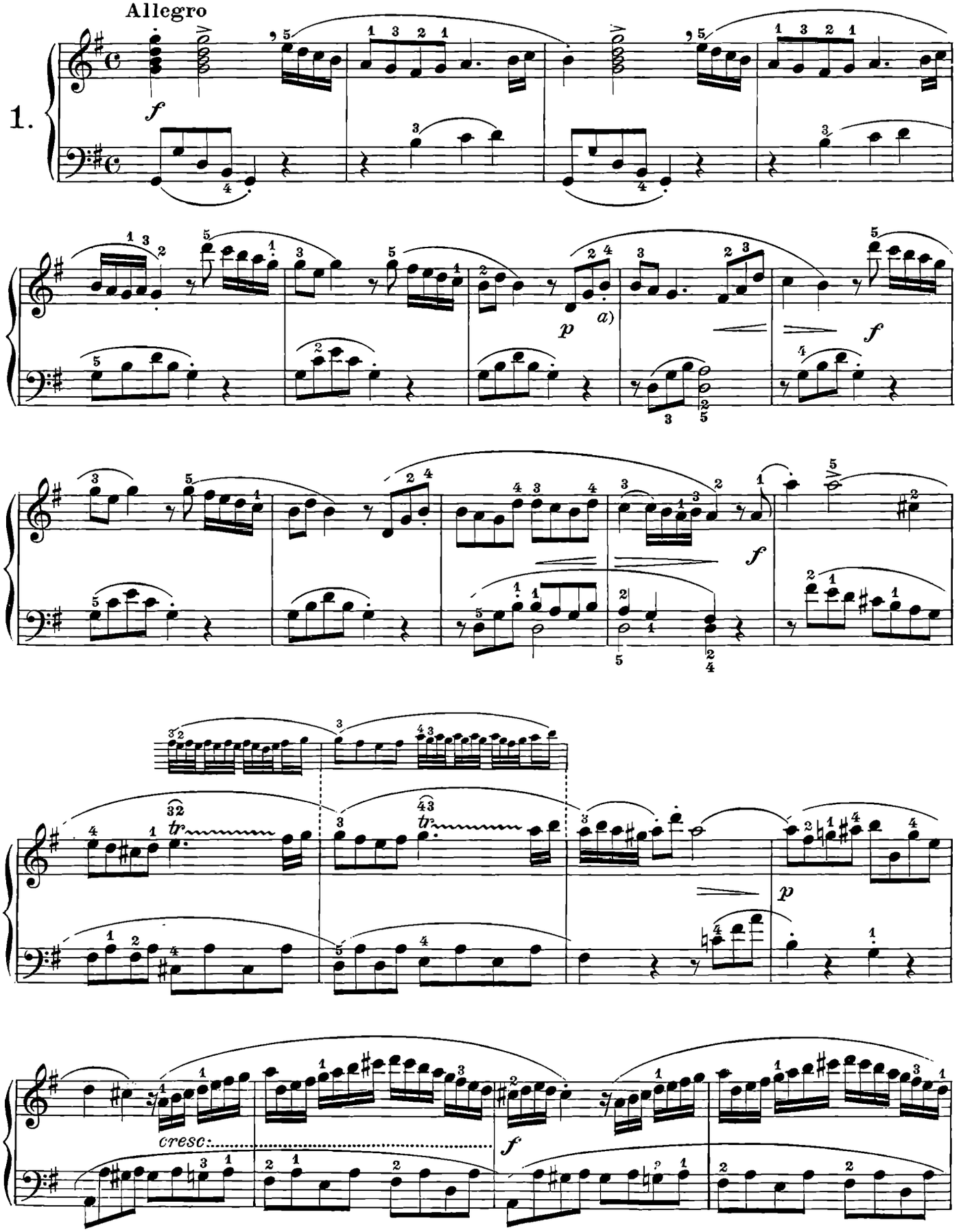
h)
Oppure: | *O bien:*
Ou bien: | Or:




a tempo
a tempo
ten.
ten.
ten.
cresc.
f
p
f
tr
tr

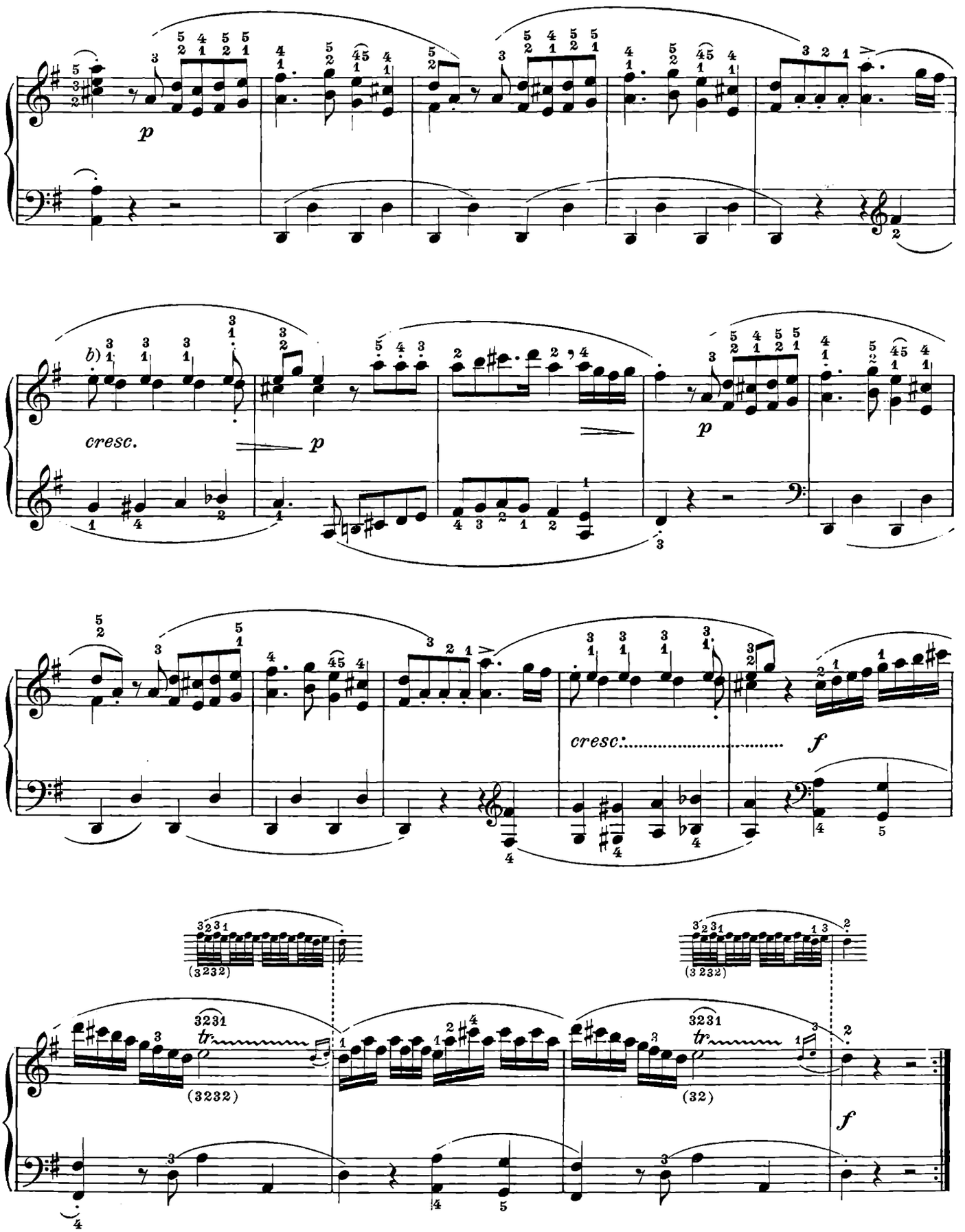

brillante
f
ff
ten.

TRE SONATINE
Op. 38.



a) Vedi nota a) a pag. 51.
a) *Voyez note* a) *à page 51.*

a) *Véase nota* a) *pag. 51.*
a) See note a) at page 51.

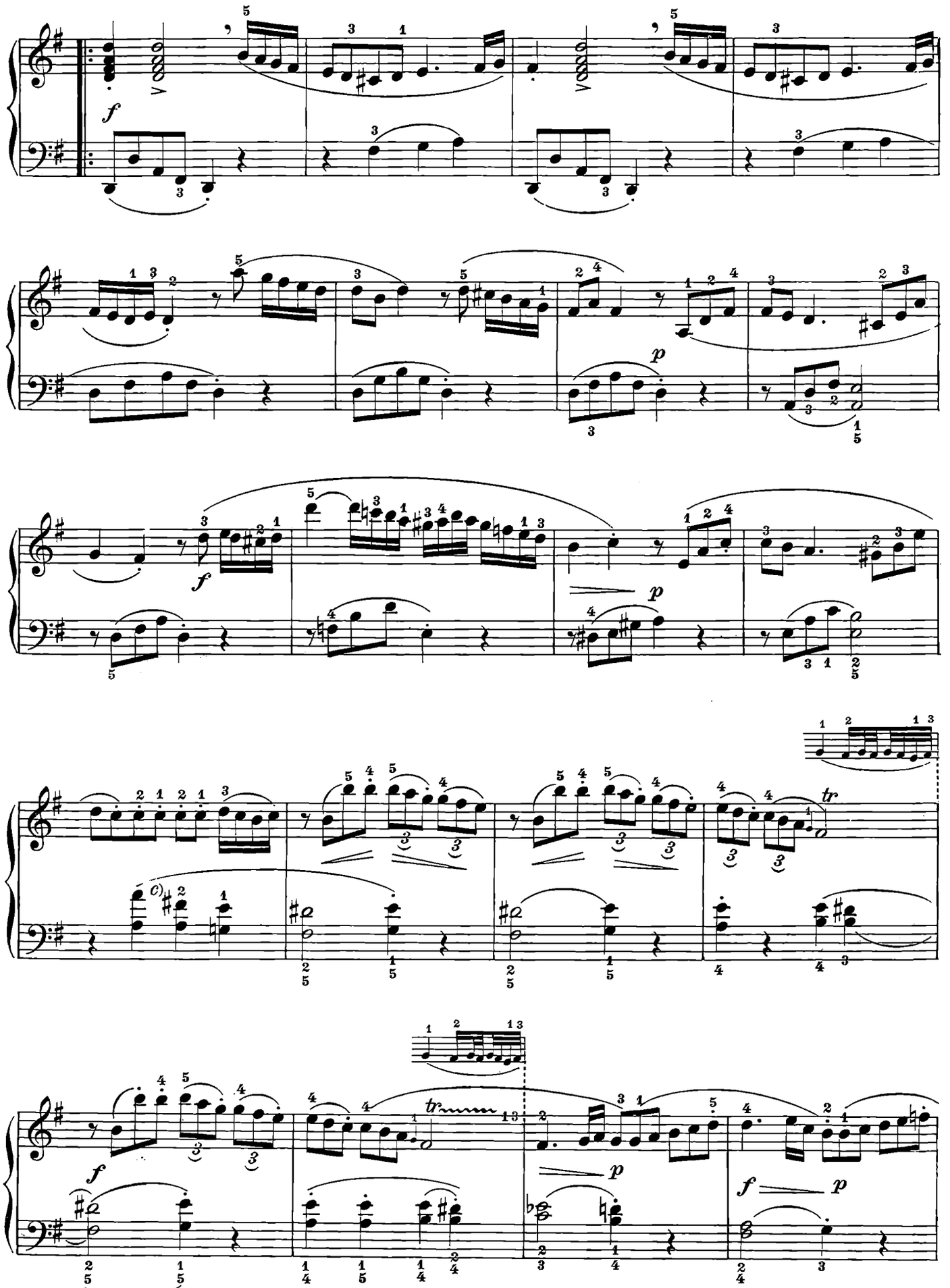


b) Nelle tre semiminime il movimento d'alzata del polso sia molto piccolo; nelle due crome, in principio e fine della battuta, sia alquanto più ampio.

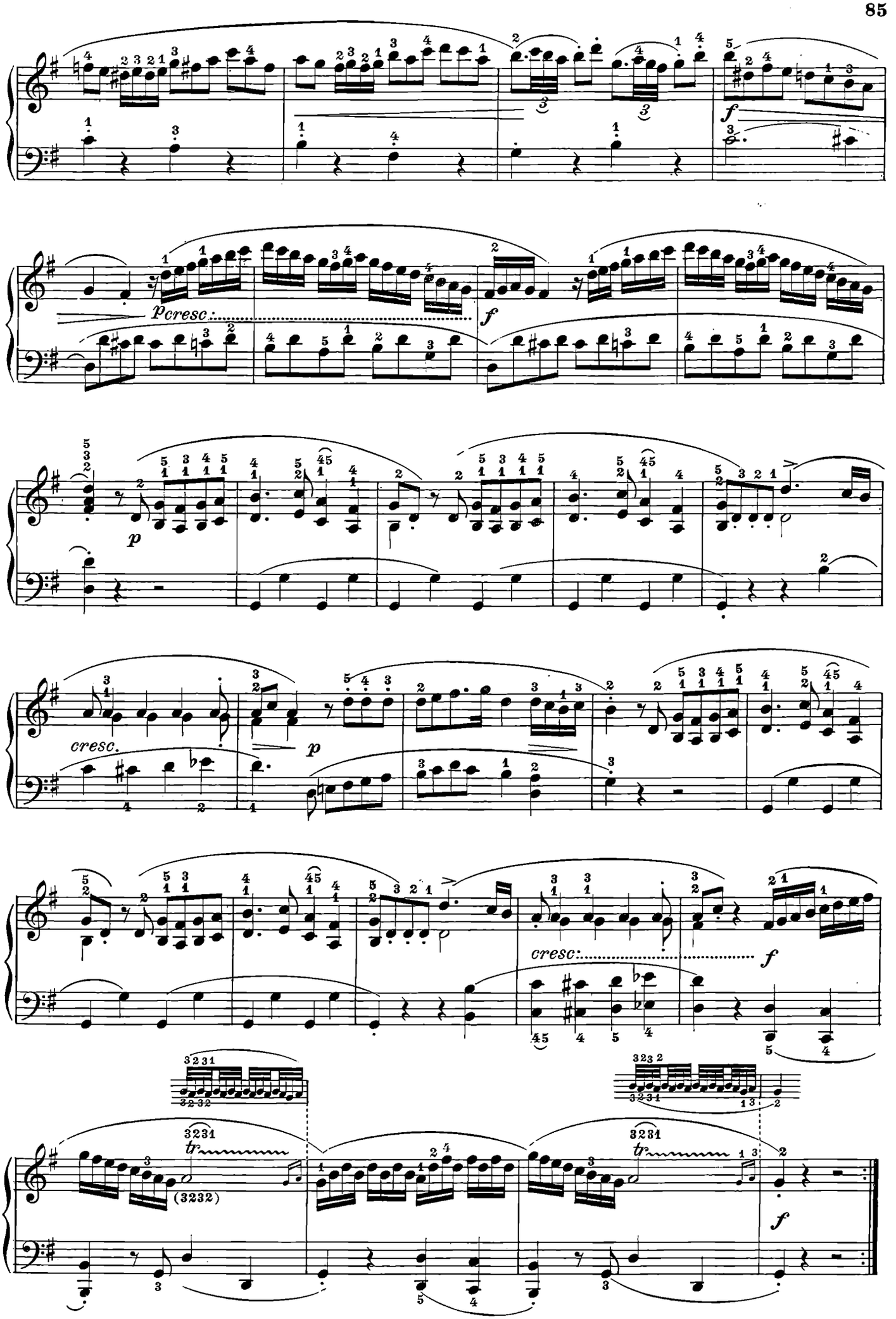
b) *Pour les trois noires le mouvement pour lever le pouce devra être imperceptible; il devra être plus ample pour les deux croches, au commencement et à la fin de la mesure.*

b) *En las tres negras el movimiento de levantar la muñeca debe ser muy pequeño. En las dos corcheas, al principio y fin de compás, debe ser algo más amplio.*

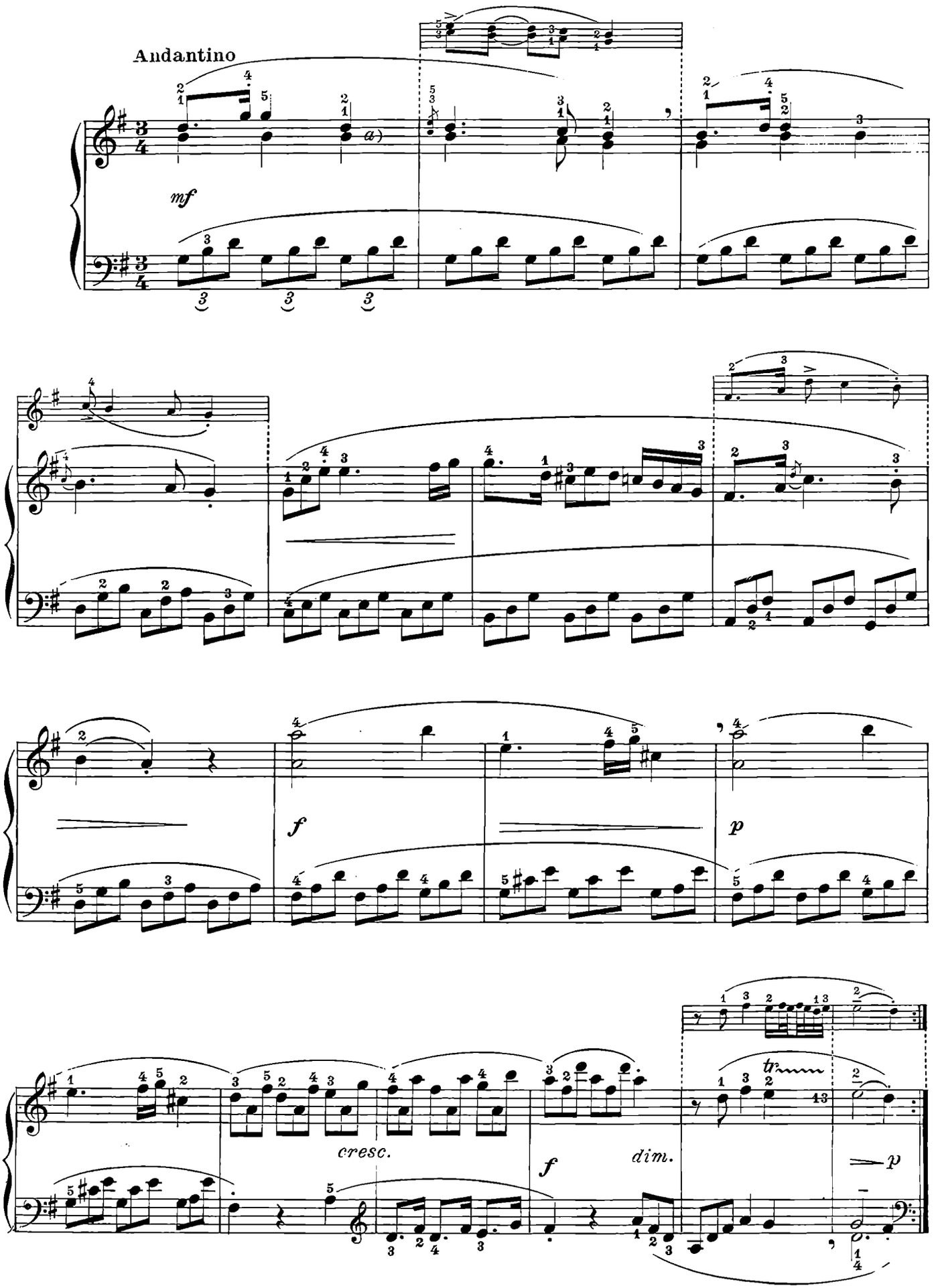
b) For the three crotchets the movement of raising the wrist must be very slight; for the two quavers at the beginning and final of the bar, a little more large.



C) Per legare si appoggi la parte acuta.
C) *Pour lier appuyez la partie aiguë.*
C) *Para ligar apóyese la parte aguda.*
C) To tie sustain the acute part.

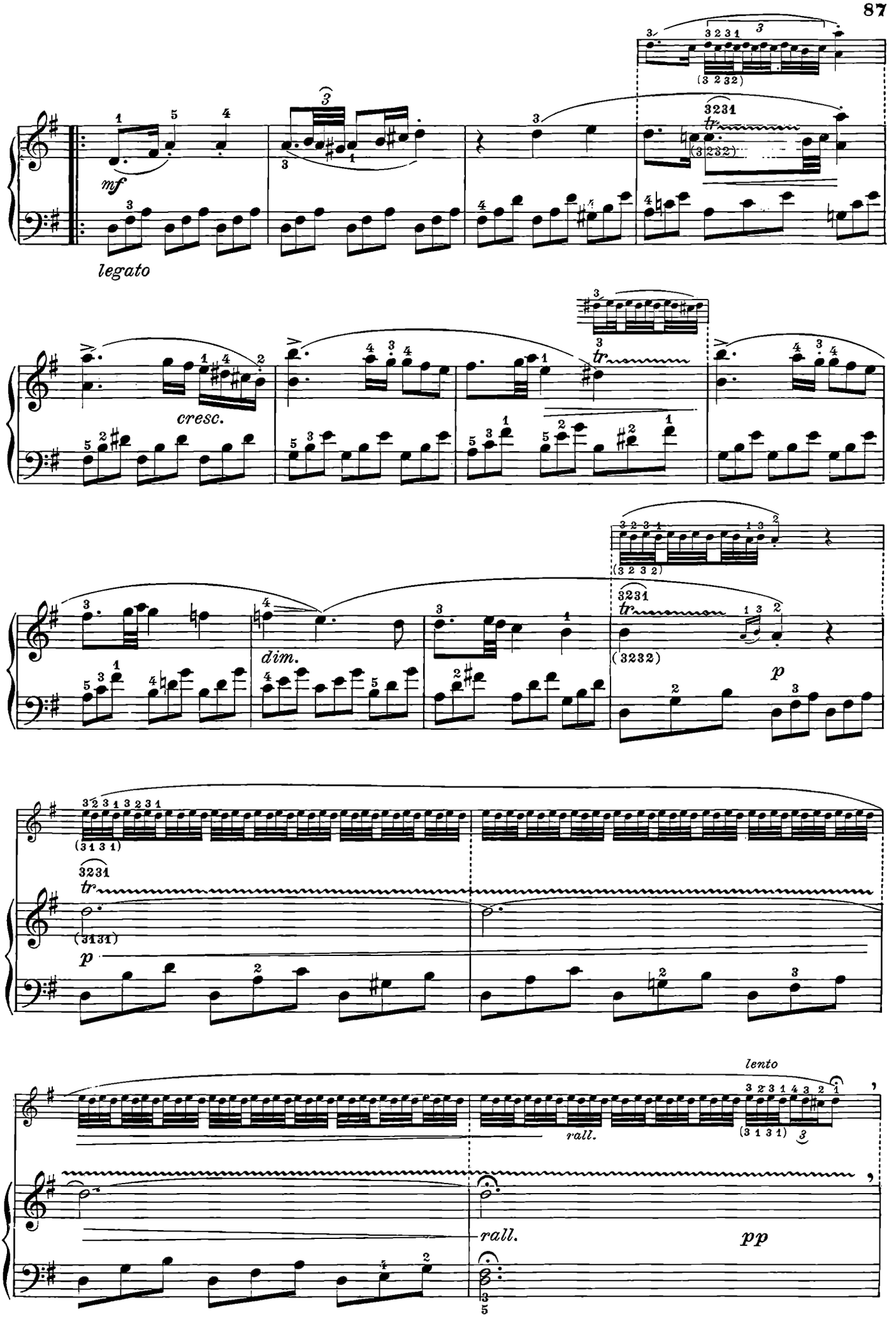

p cresc:
f
p
cresc.
p
cresc:
f
tr
(3232)
tr
f

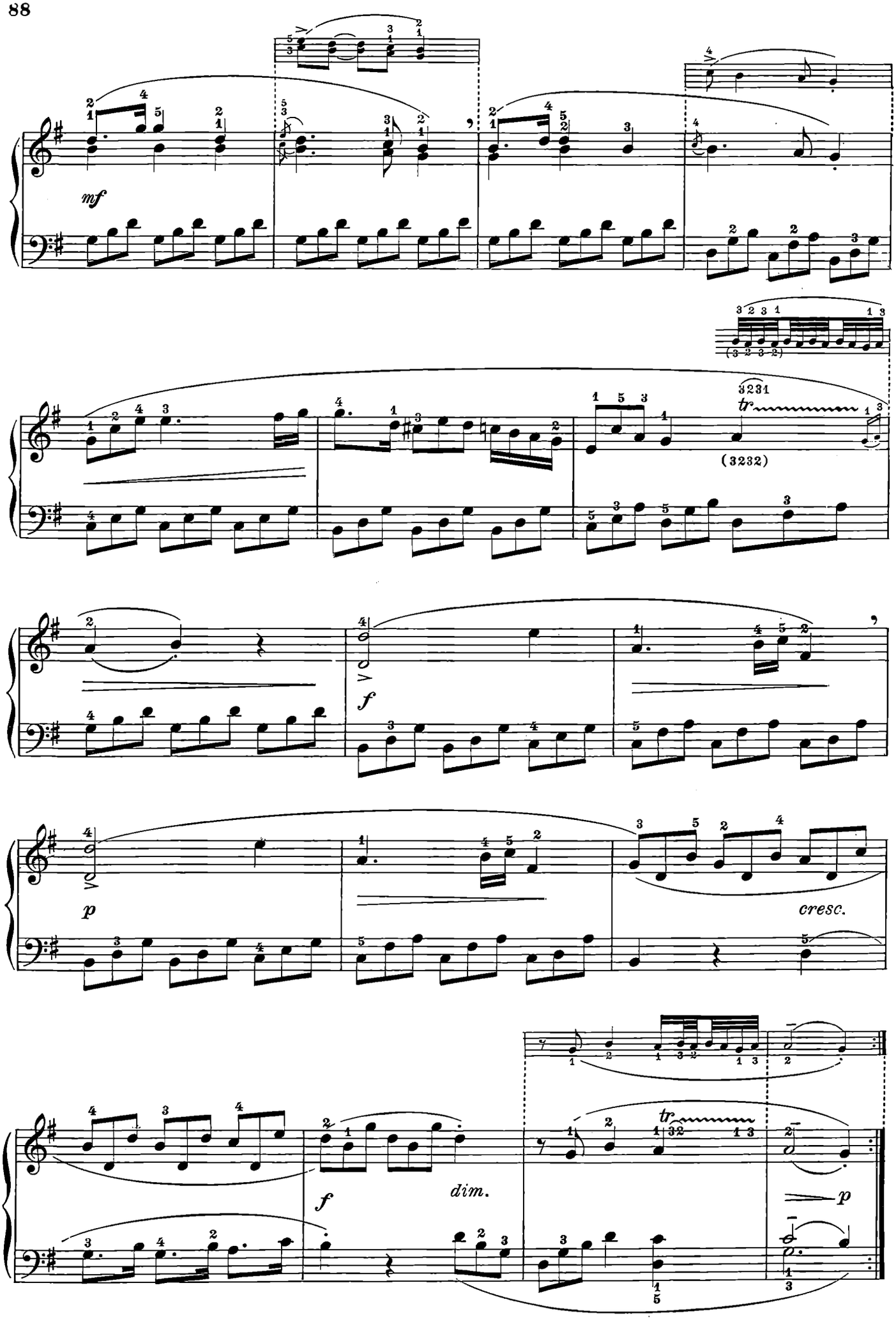
MINUETTO

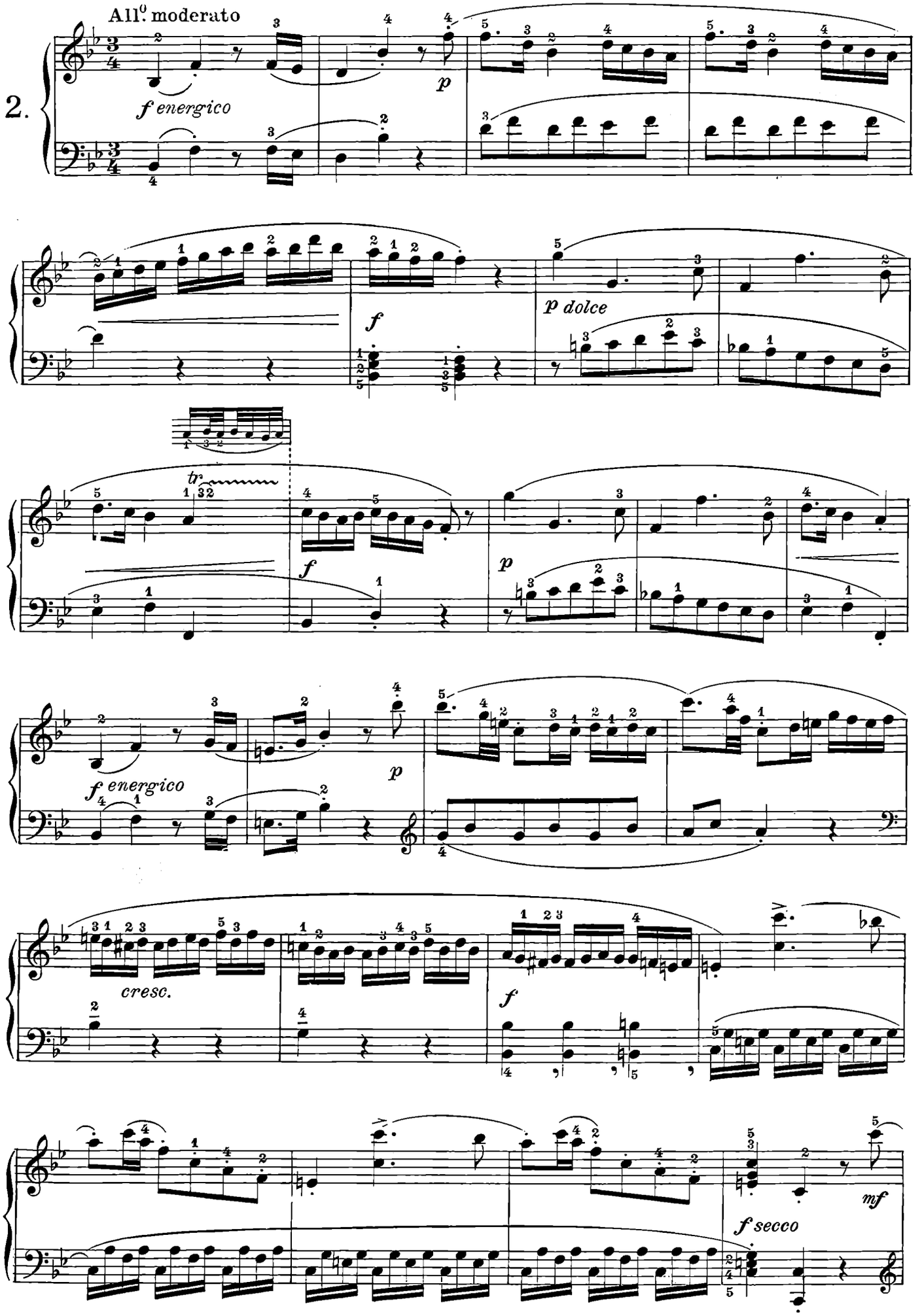


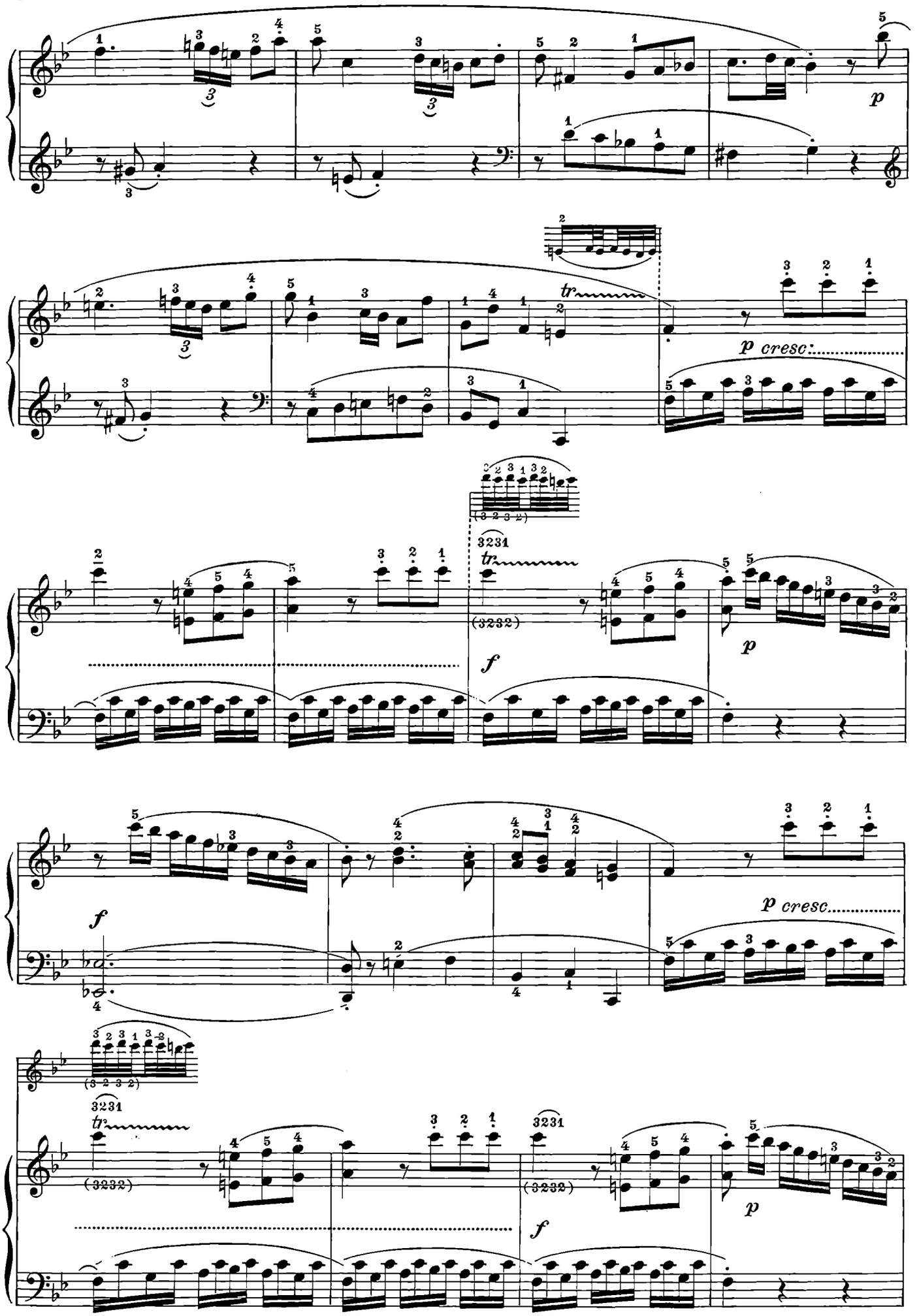
a) Per legare si tenga fermo il *Si*.
a) *Pour lier tenez ferme le* Si.

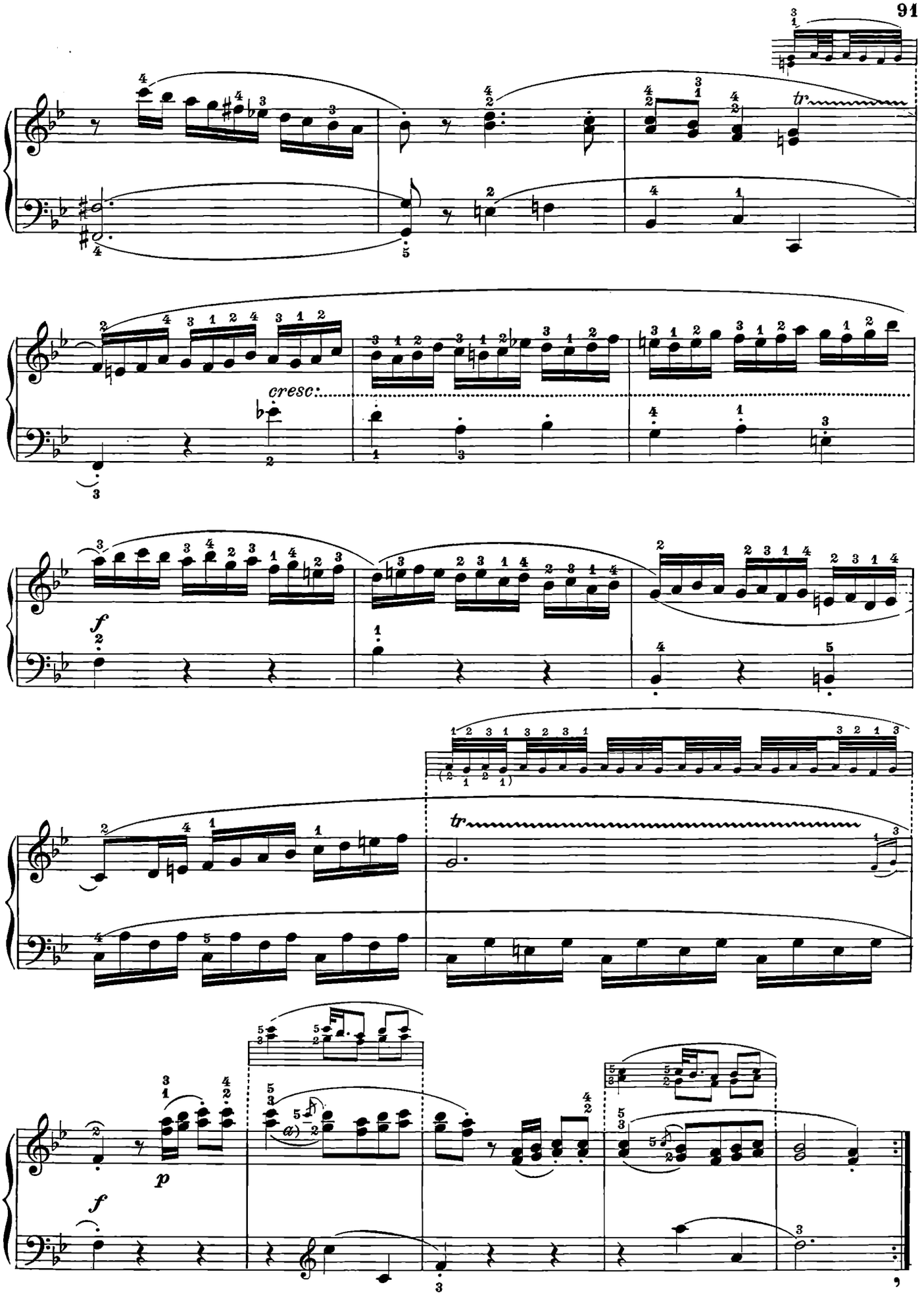
a) *Para ligar sosténgase firme el* Si.
a) To tie hold firm the *B*.


mf
legato
cresc.
dim.
tr
p
lento
rall.
pp


mf
tr
(3232)
f
p
cresc.
f
dim.
tr
p

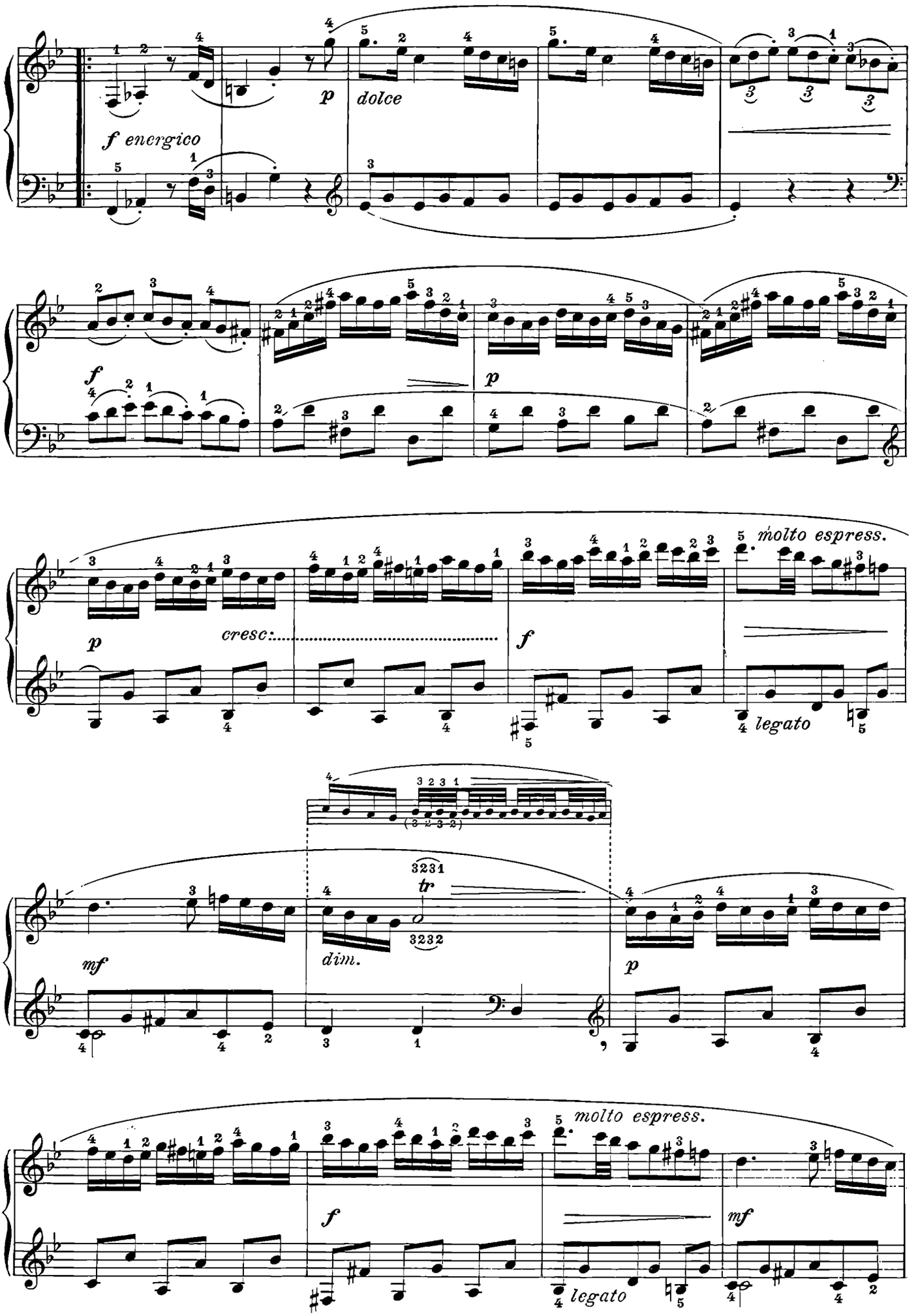

2.
All.o moderato
f energico
p
f
p dolce
tr
f
p
f energico
p
cresc.
f
mf
f secco

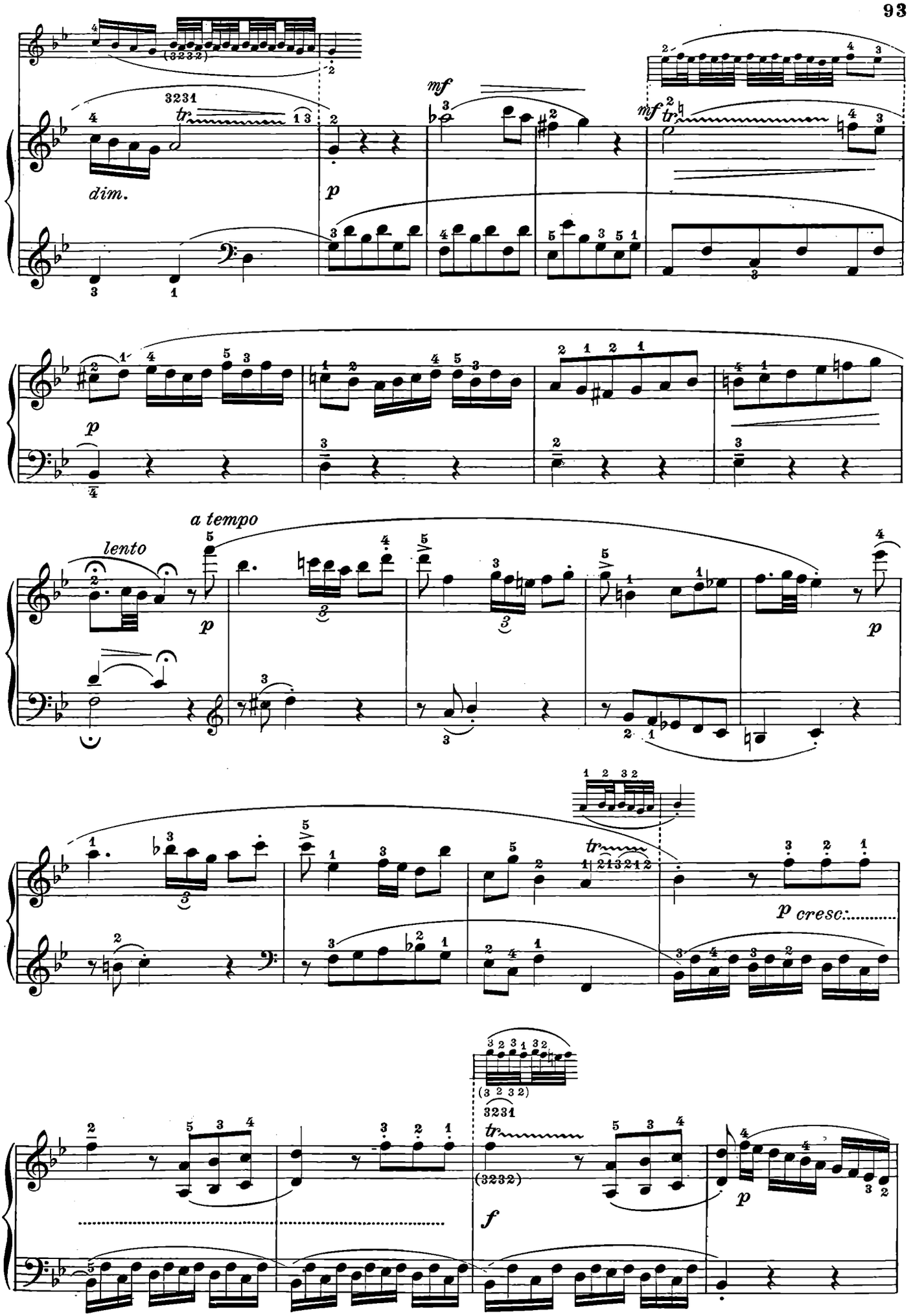

p
tr
p cresc:
f
p
f
p cresc.
tr
f
p

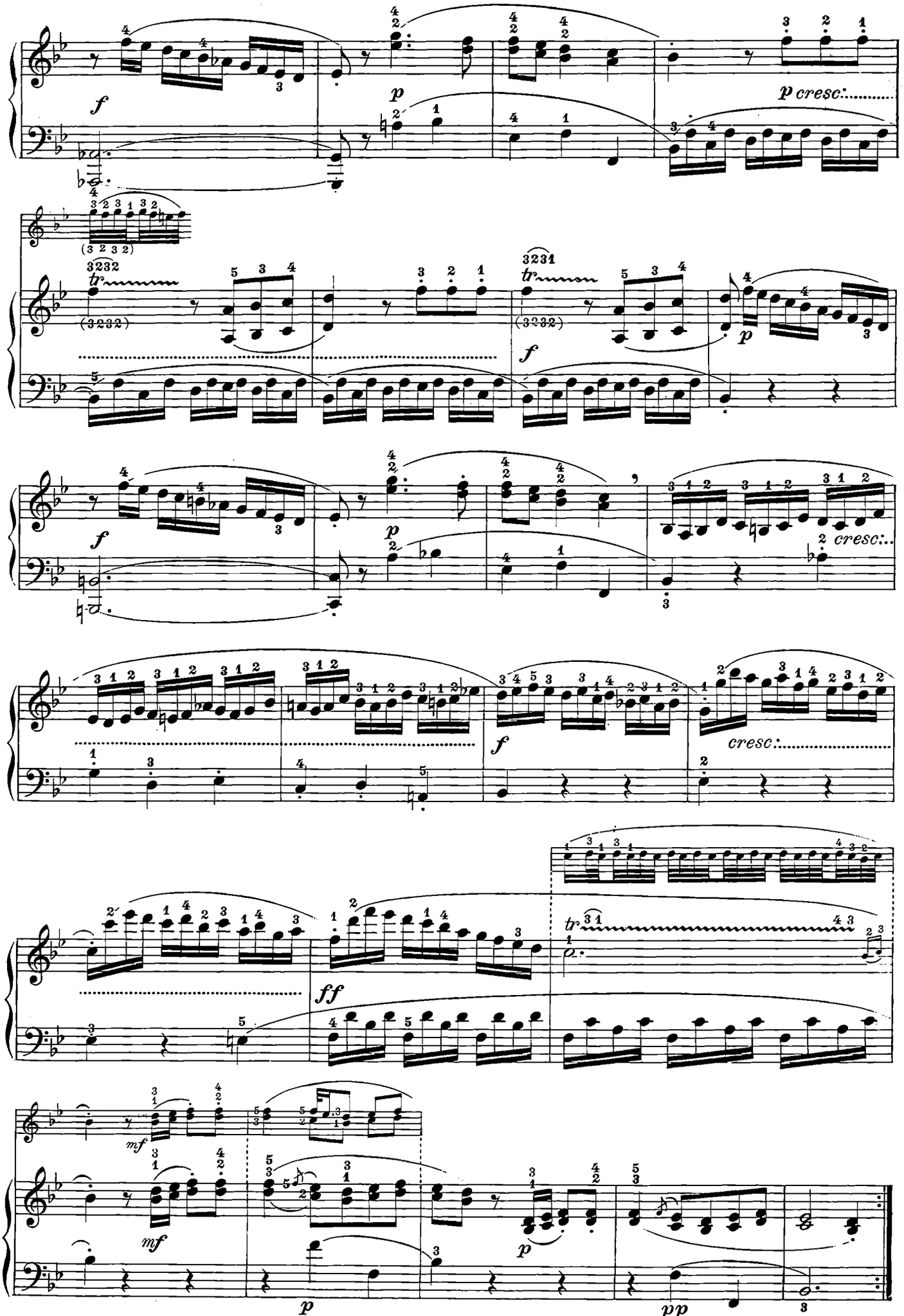


a) Per legare si tenga fermo il *La*.
a) *Pour lier tenez ferme le* La.

a) *Para ligar sosténgase firme el* La.
a) To tie hold firm the *A*.

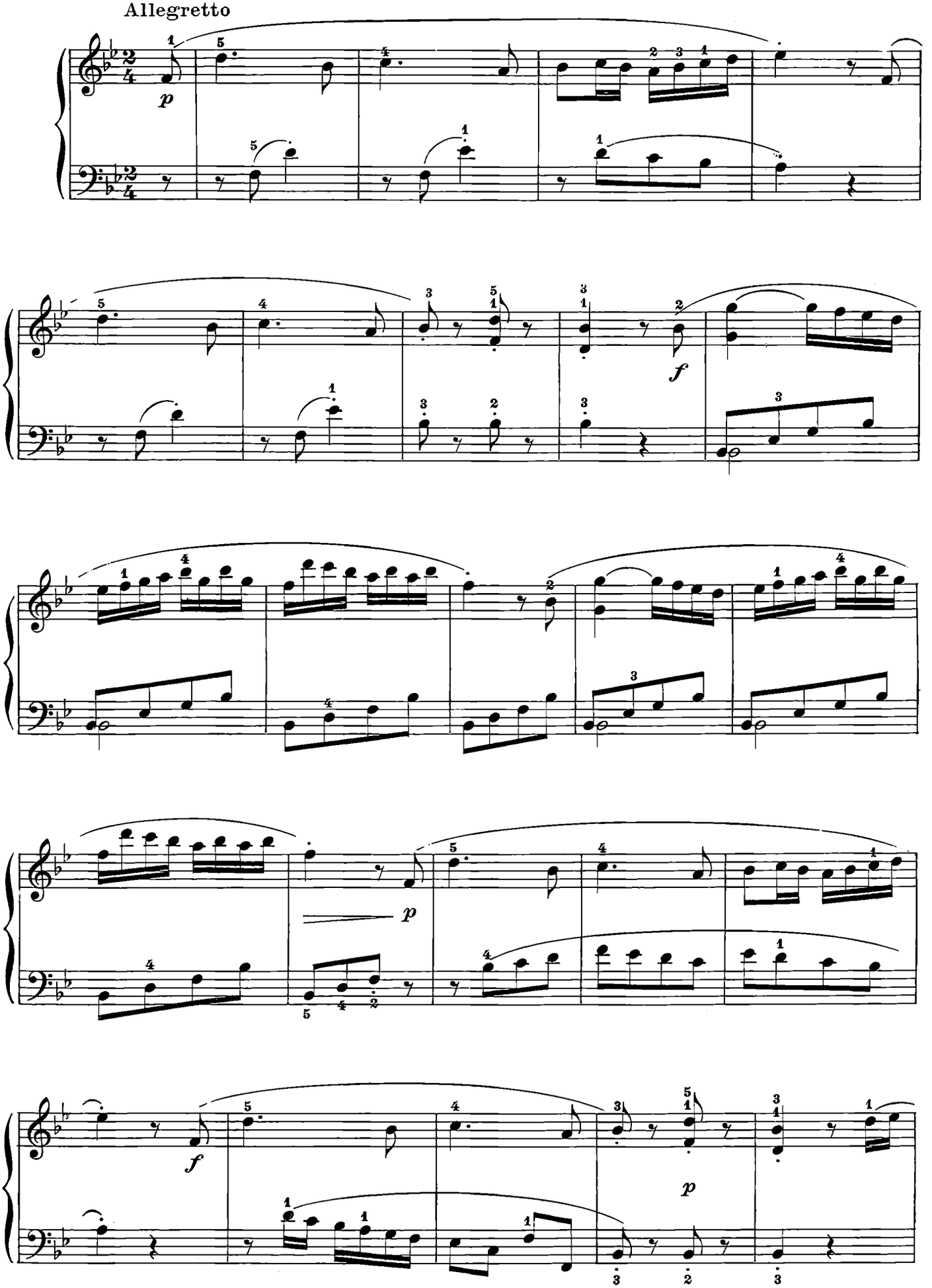

f energico
p
dolce
f
p
p
cresc:
f
molto espress.
legato
mf
dim.
tr
3231
3232
p
f
molto espress.
legato
mf

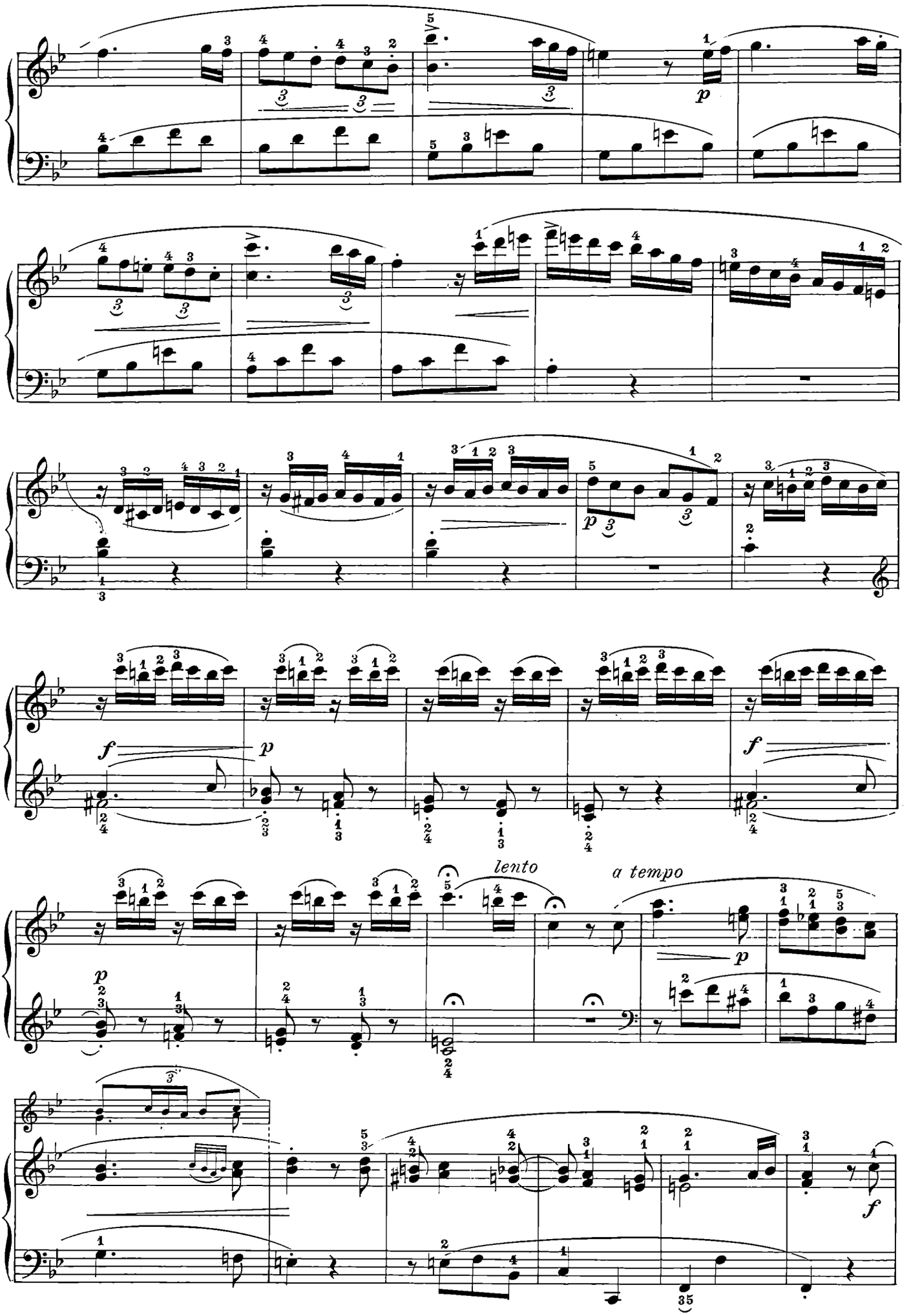

dim.
p
mf
lento
a tempo
p cresc.
f

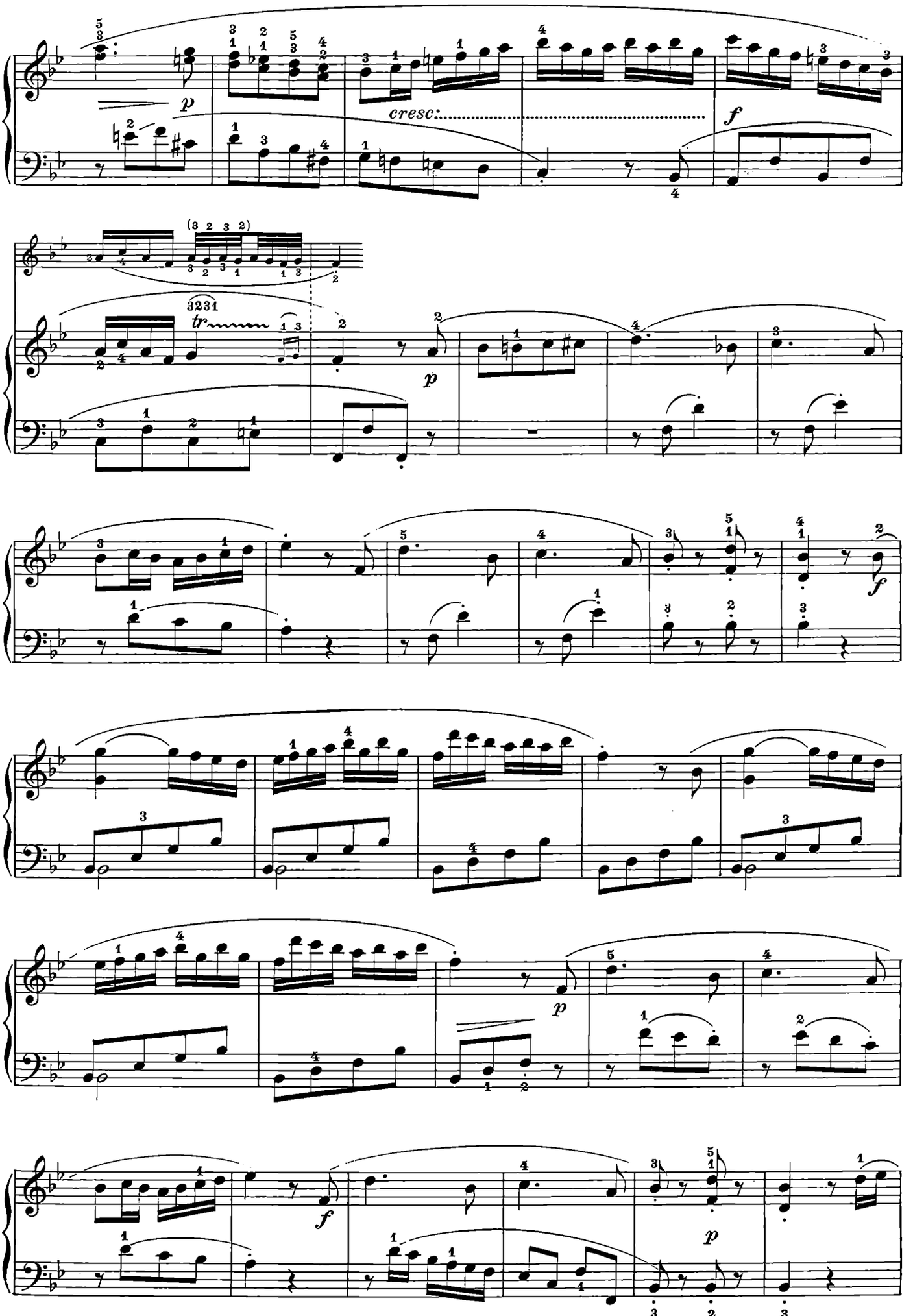

p cresc:
cresc:
cresc:
tr
f
p
ff
mf
pp

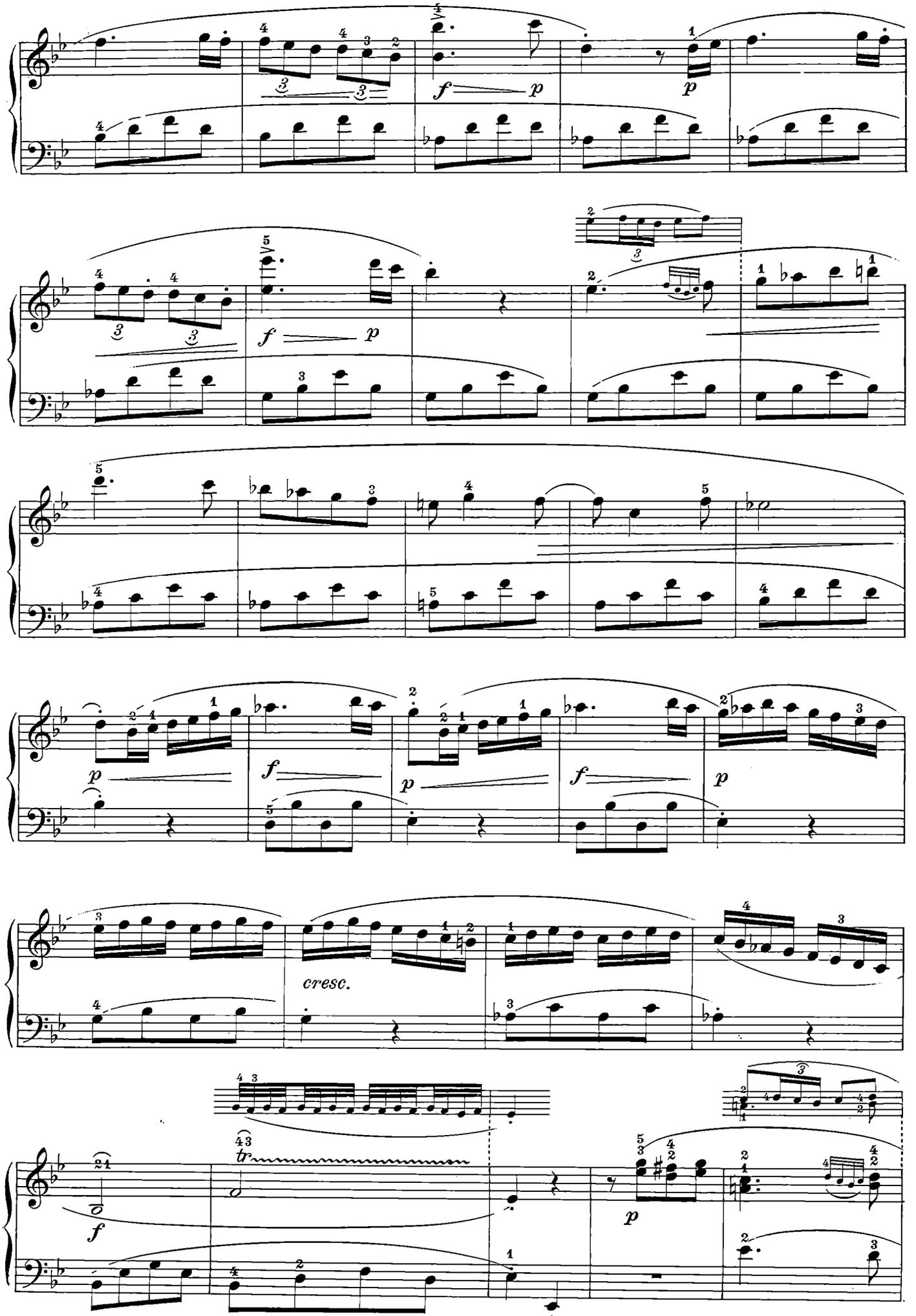
RONDÒ

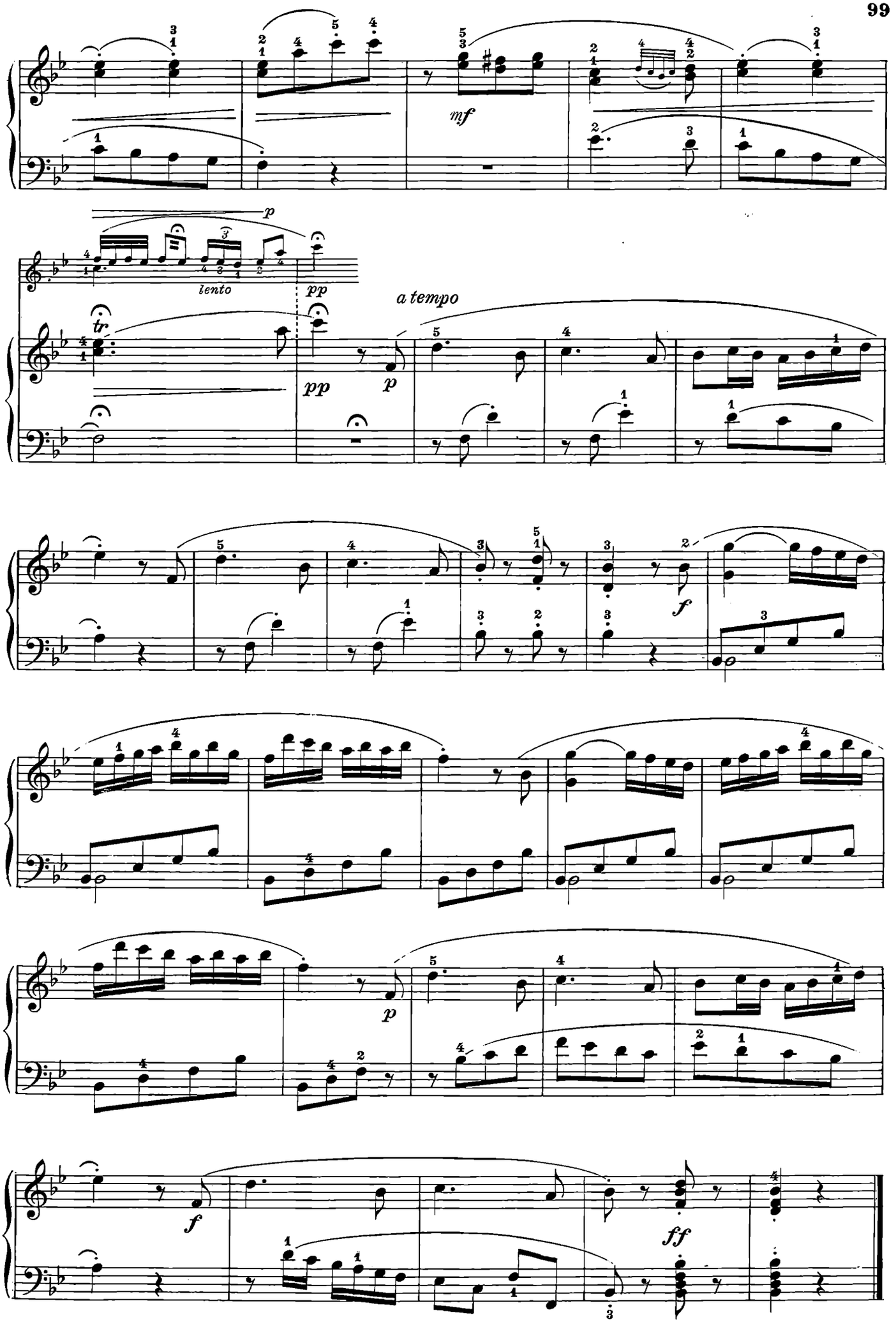
Allegretto

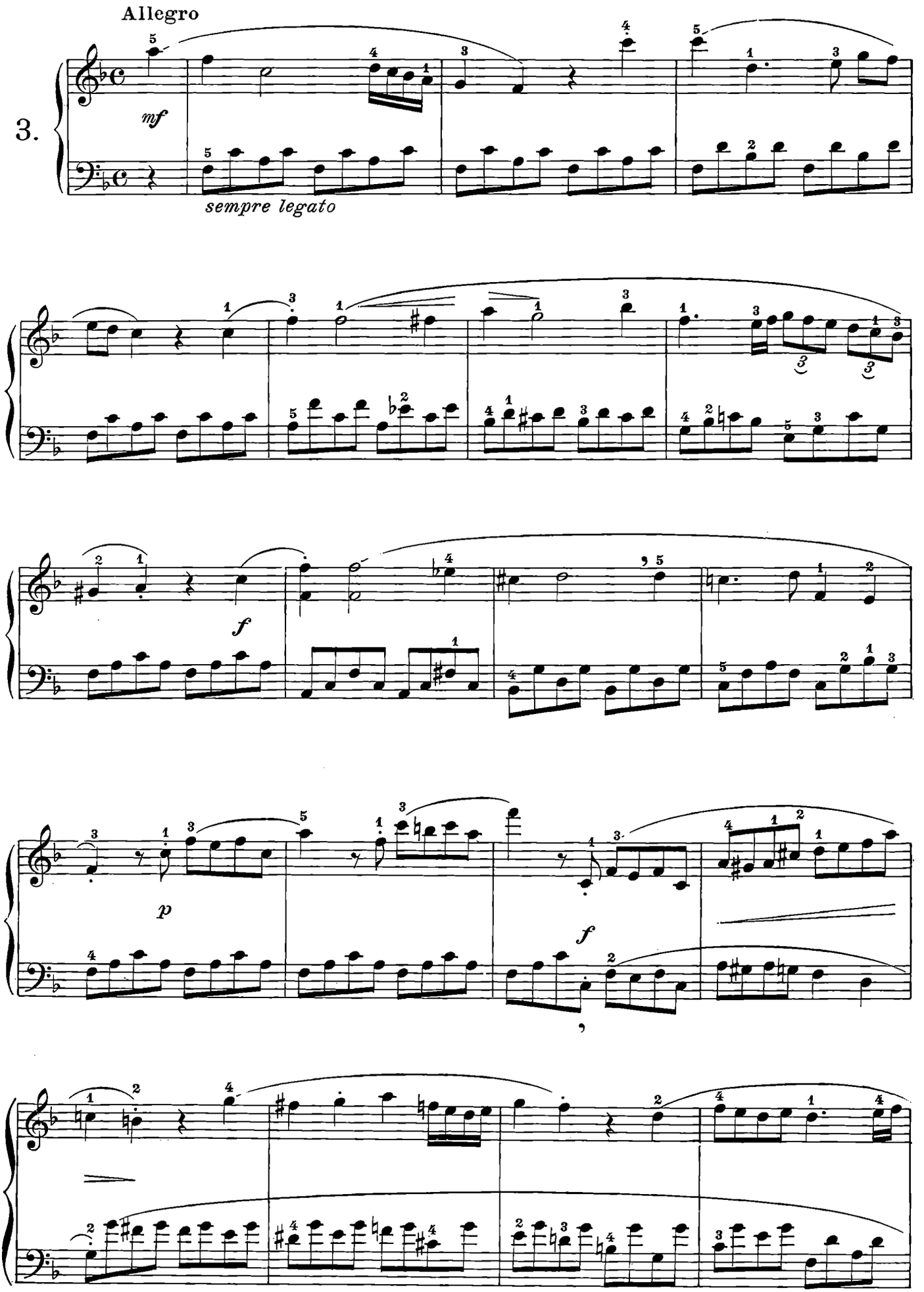


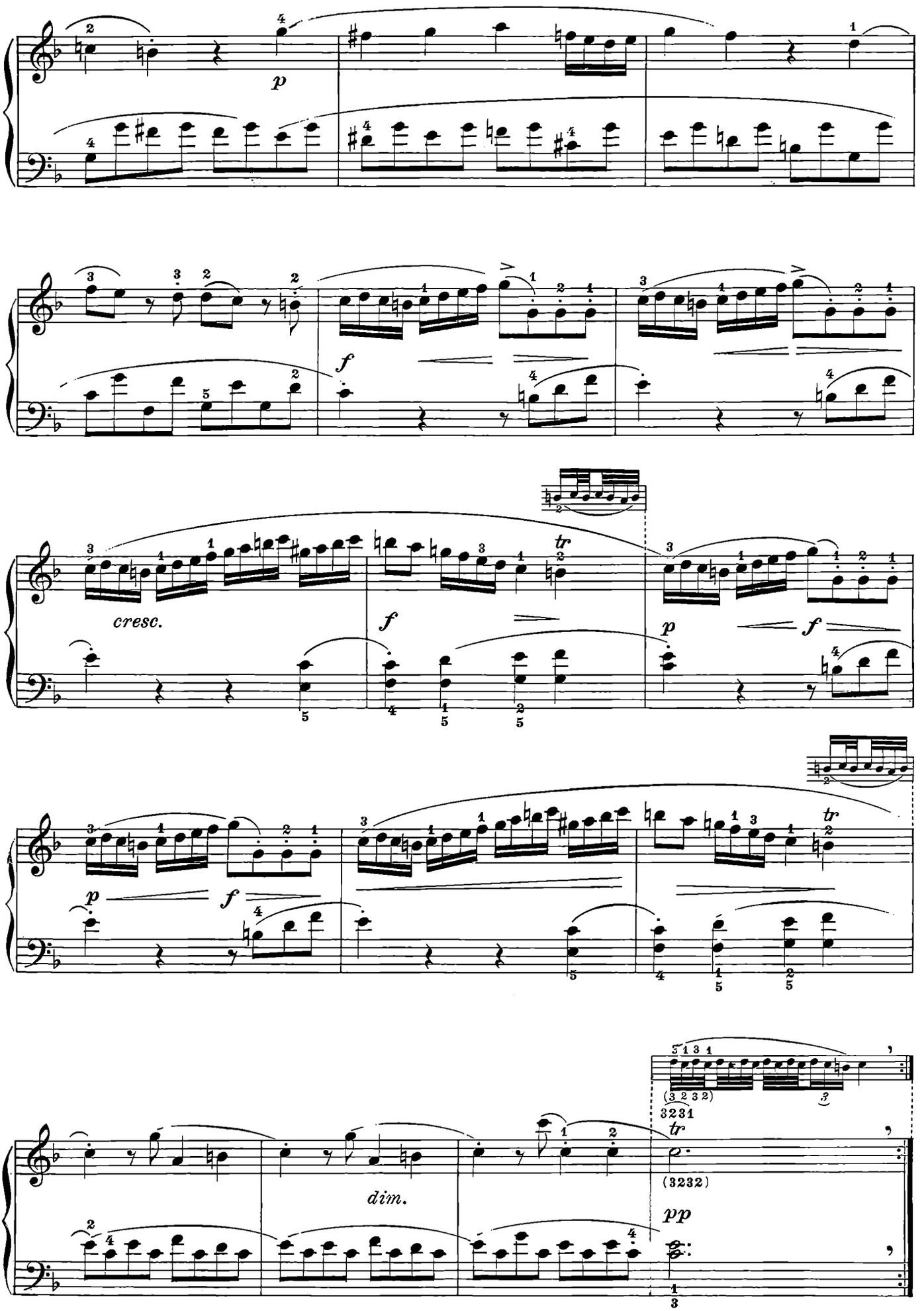

lento
a tempo

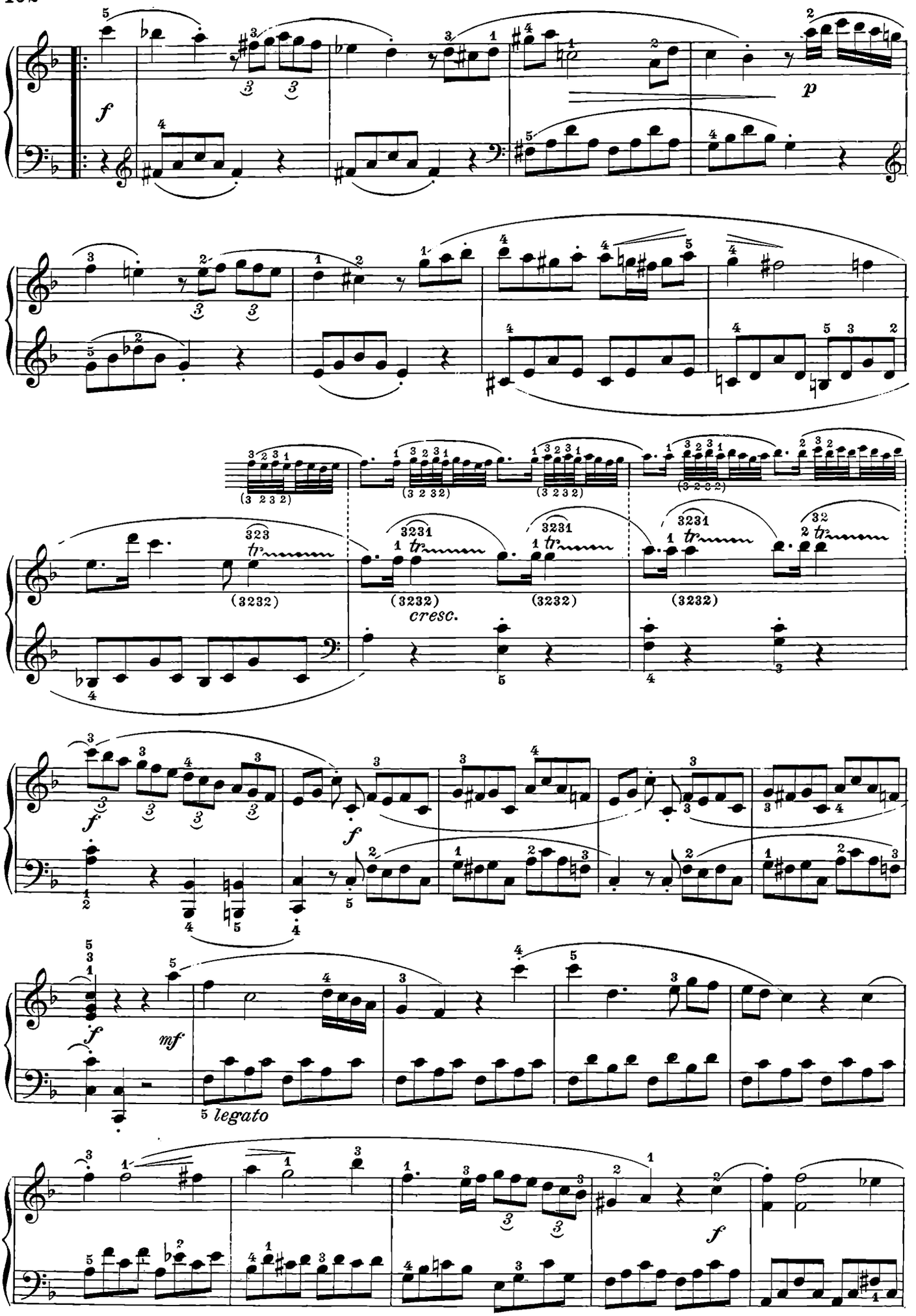

p
cresc:
f
tr
p
f
p
f
p

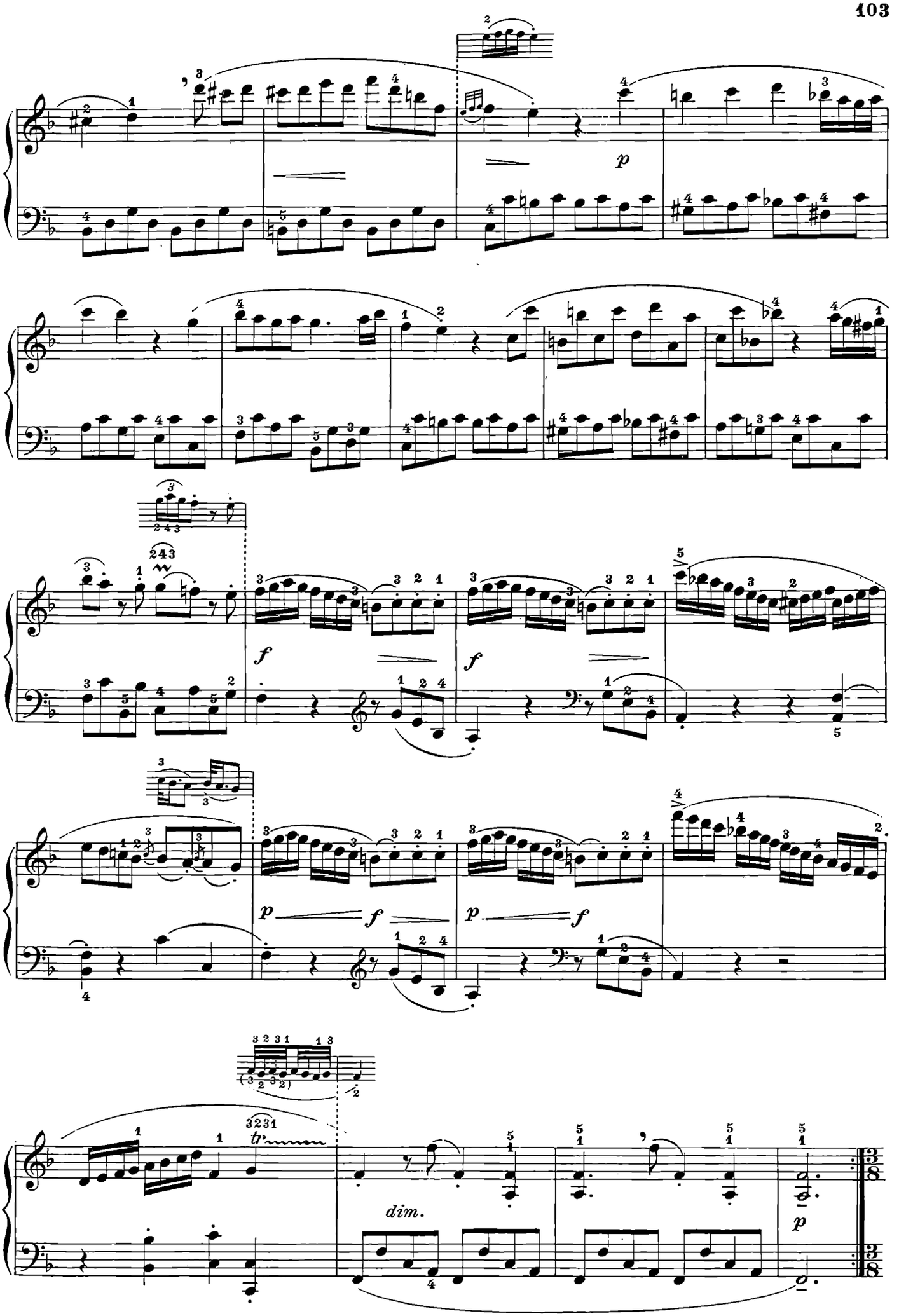

f
p
cresc.
tr

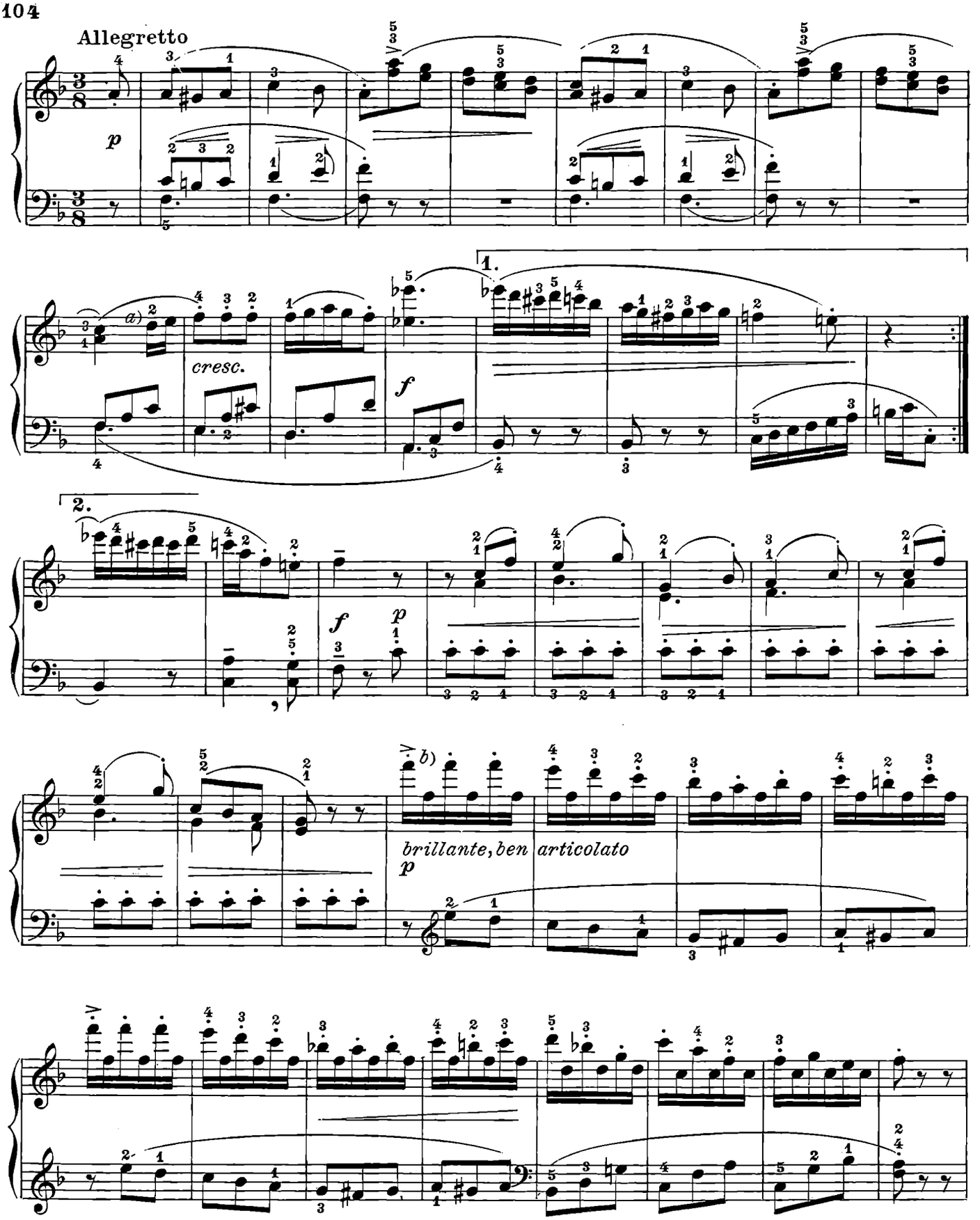

mf
p
lento
pp
tr
pp
p
a tempo
f
p
f
ff


Allegro
3.
mf
sempre legato
f
p
f


p
f
cresc.
f
tr
p
f
p
f
tr
(3 2 3 2)
3231
tr
(3232)
dim.
pp


f
p
(3 2 3 2)
(3 2 32)
(3 2 3 2)
(3 2 3 2)
3231
tr
(3232)
cresc.
f
mf
legato


p
f
f
p
f
p
f
dim.
p



a) Si tenga fermo il pollice e si passi il 2.do sopra il 3º dito.

a) *Tenez ferme le pouce et passez le second doigt au-dessus du troisième.*

b) I punti non indicano, in questo caso, un vero *staccato*, ma un accento molto secco: il polso deve rimanere immobile.

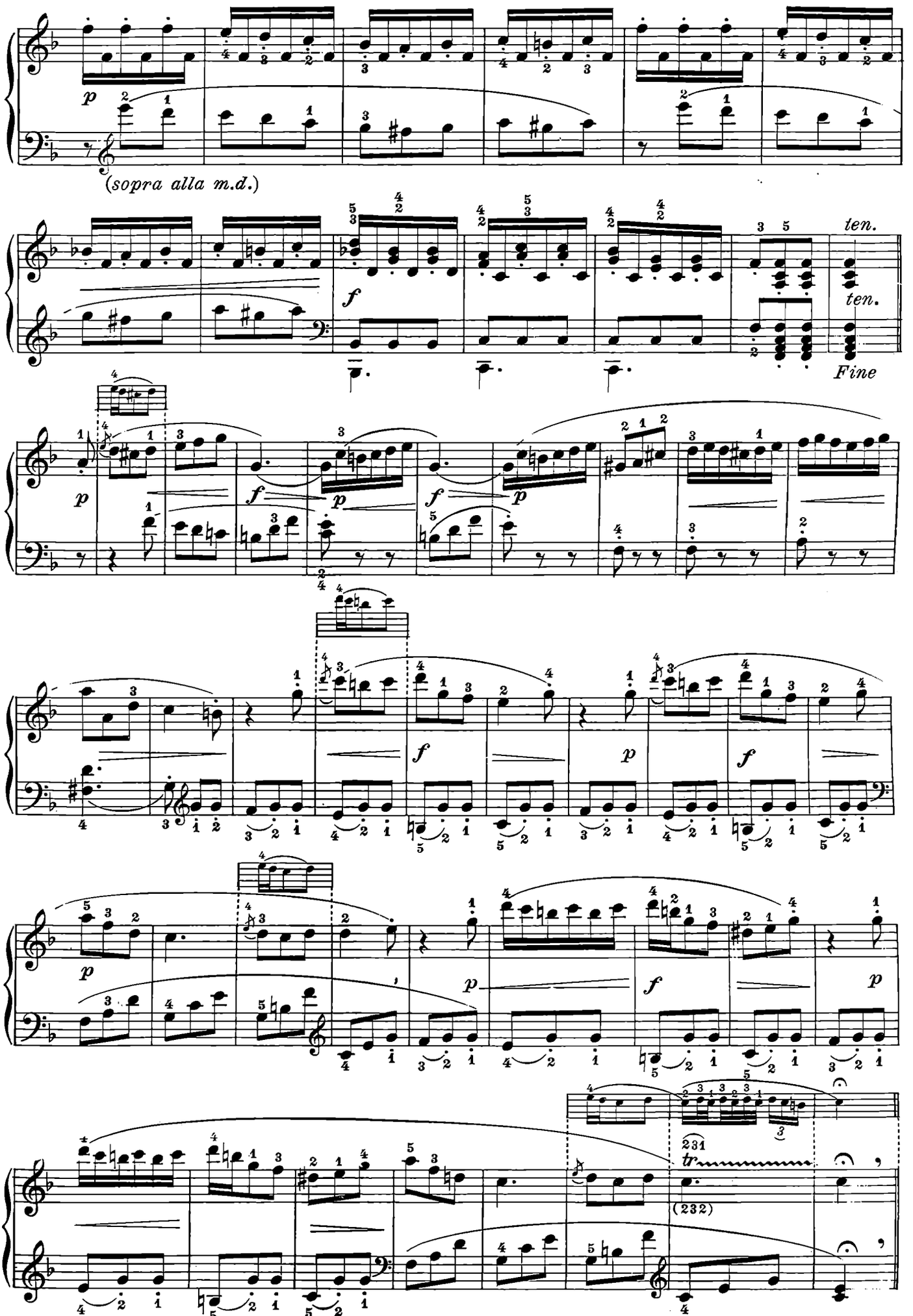
b) *Les points n'indiquent pas, ici, un véritable* staccato, *mais un accent sec: le poignet doit rester immobile.*

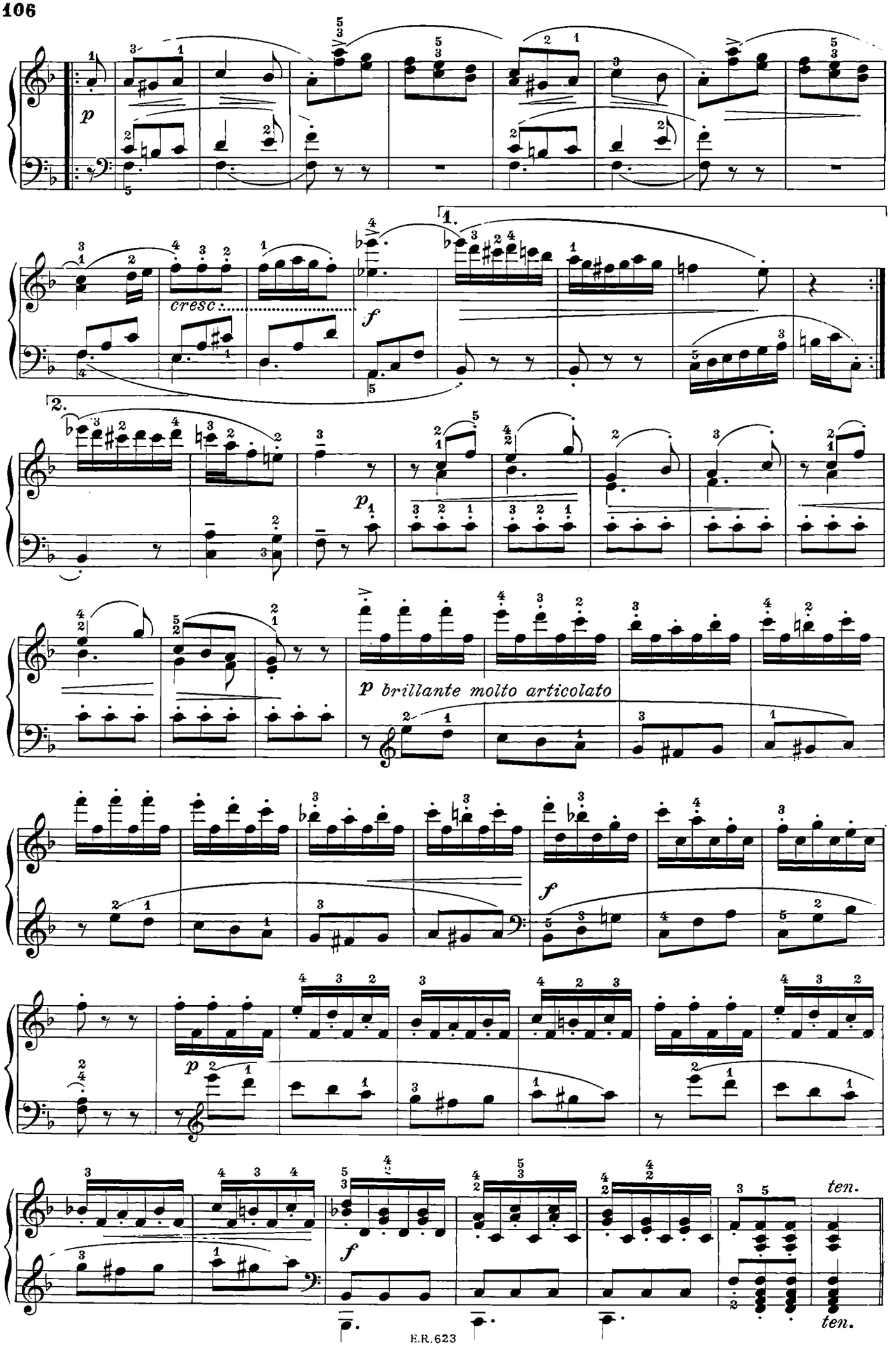
a) *Sosténgase firme el pulgar y pásese el 2º dedo sobre el tercero.*

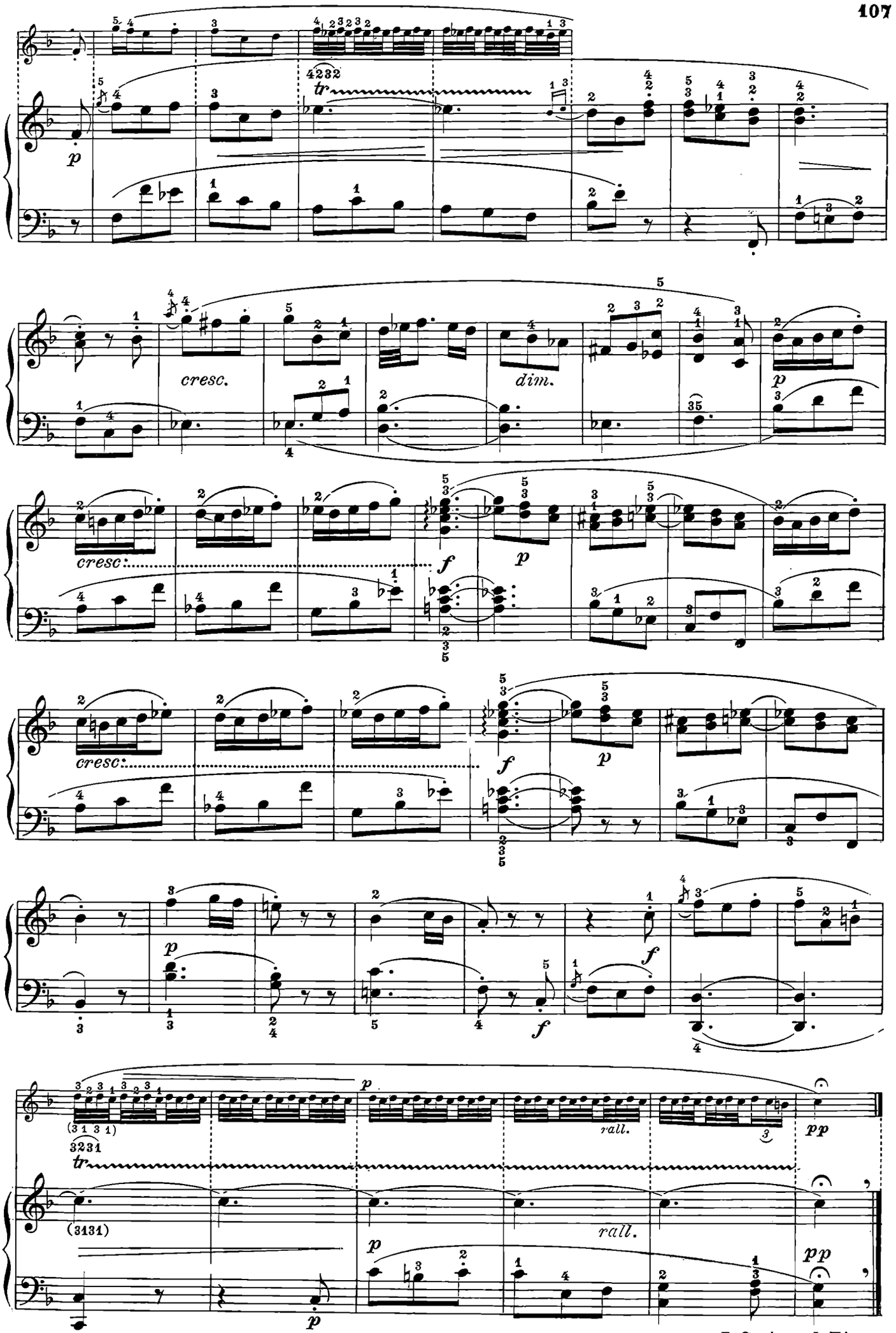
a) Hold firm the thumb and pass the 2nd finger over the 3rd.

b) *Los puntos no indican en este caso un verdadero* staccato, *sino un acento muy seco. La muñeca debe permanecer inmóvil.*

b) The dots do not indicate, in this case, a true *staccato* but a very decided accent, the wrist must remain fixed.


(sopra alla m.d.)
ten.
ten.
Fine
tr
231
(232)


p
cresc.
f
1.
2.
p
p brillante molto articolato
f
p
f
ten.
ten.


tr
cresc.
dim.
cresc.
f
p
cresc.
f
p
p
f
f
p
rall.
pp
(3131)
rall.
pp
D.C.sino al Fine

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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