15 STUDI
PER IL CORSO MEDIO DI PIANOFORTE

Moscheles · Kessler · Czerny · Mendelssohn
Thalberg · Rubinstein · Henselt

REVISIONE DI
G. PICCIOLI

EDIZIONI CURCI - MILANO

15 STUDI
PER IL CORSO MEDIO DI PIANOFORTE

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REVISIONE DI
GIUSEPPE PICCIOLI

NUOVA EDIZIONE RIVEDUTA

Milano - Luglio 2001

EDIZIONI CURCI - MILANO

La presente raccolta ha lo scopo di offrire all'allievo alcuni fra i più importanti Studi del Corso Medio.

Questo periodo di lavoro - caratterizzato soprattutto dal *Gradus* e dal *Clavicembalo ben temperato* - è forse il più delicato di tutto lo studio pianistico perchè, durante il suo svolgimento, l'allievo deve giungere al tecnicismo trascendentale di Liszt e Chopin attraverso la guida di un materiale didattico non sempre regolarmente progressivo. Donde la necessità che il giovane pianista possa ampliare le proprie cognizioni tecniche non soltanto sulle due opere fondamentali del Clementi e del Bach, ma anche sugli studi di quei compositori la cui produzione - per le speciali caratteristiche del meccanismo e per affinità estetica - più si avvicina al tipo del pianismo romantico e moderno.

Per tale ragione si troveranno qui riuniti, accanto agli Studi compresi nel programma d'insegnamento del Corso Medio, tre Studi di Henselt, che non costituiscono materia di esame, ma rappresentano una base quasi indispensabile per il superamento di certe formule tecniche frequenti in Liszt e in Chopin.

L'allievo che intenda iniziare il 9° Corso con una tecnica ben solida dovrà naturalmente ricorrere anche ad altre opere che qui non è stato possibile includere; sarà bene, in tal caso, che la scelta cada sulla produzione moderna o contemporanea, di cui anche la Scuola Italiana offre esempi eccellenti.

G. P.

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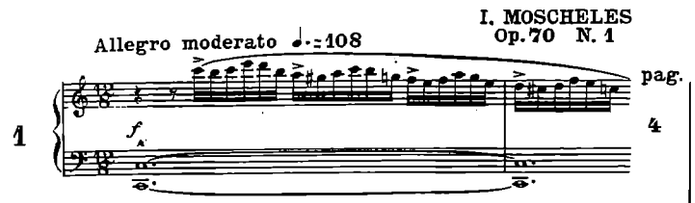
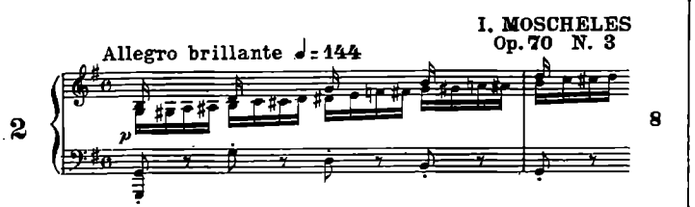
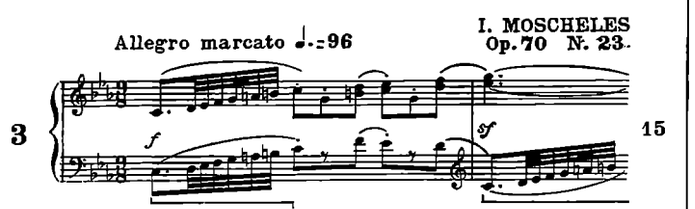
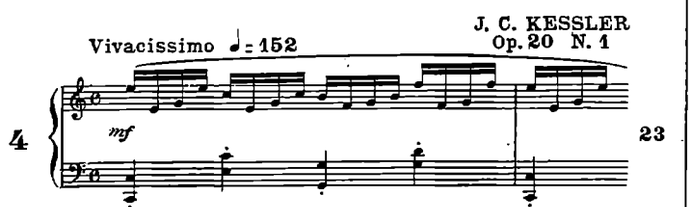
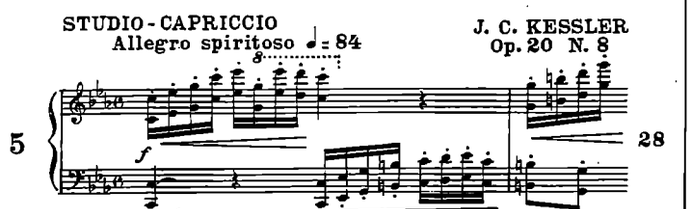
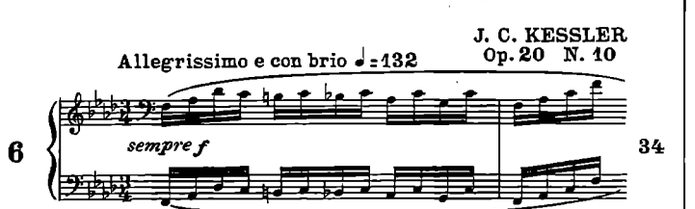


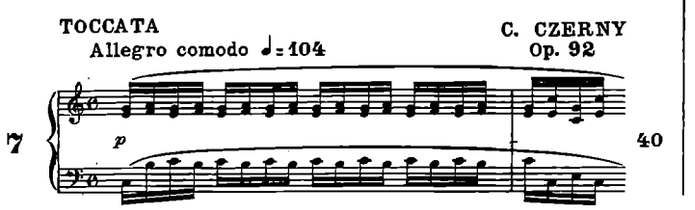


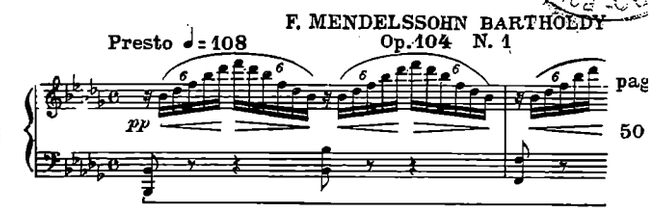


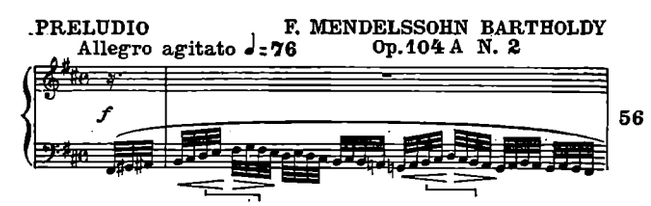


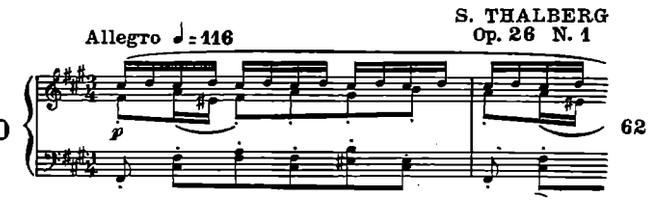


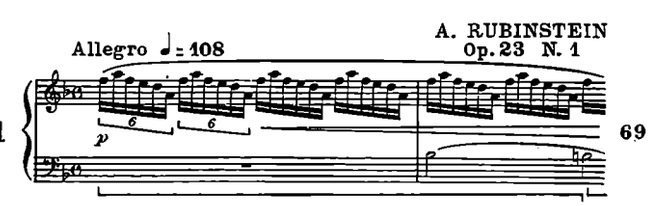


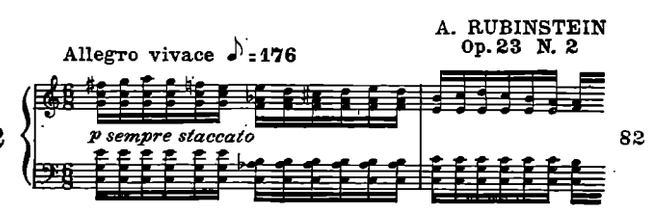


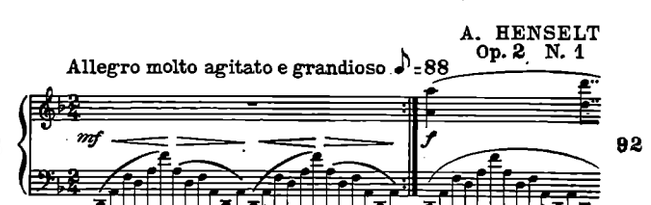


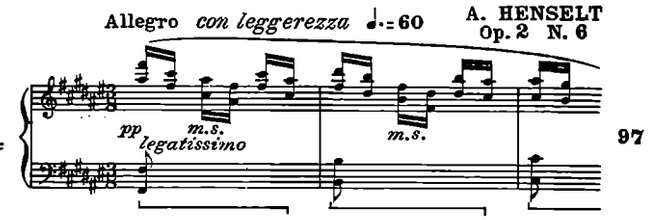


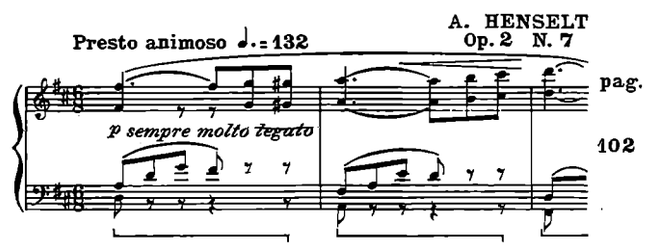












COMUNE DI MILANO - Scuola Civica di Musica - A. CHIRONI

15 STUDI

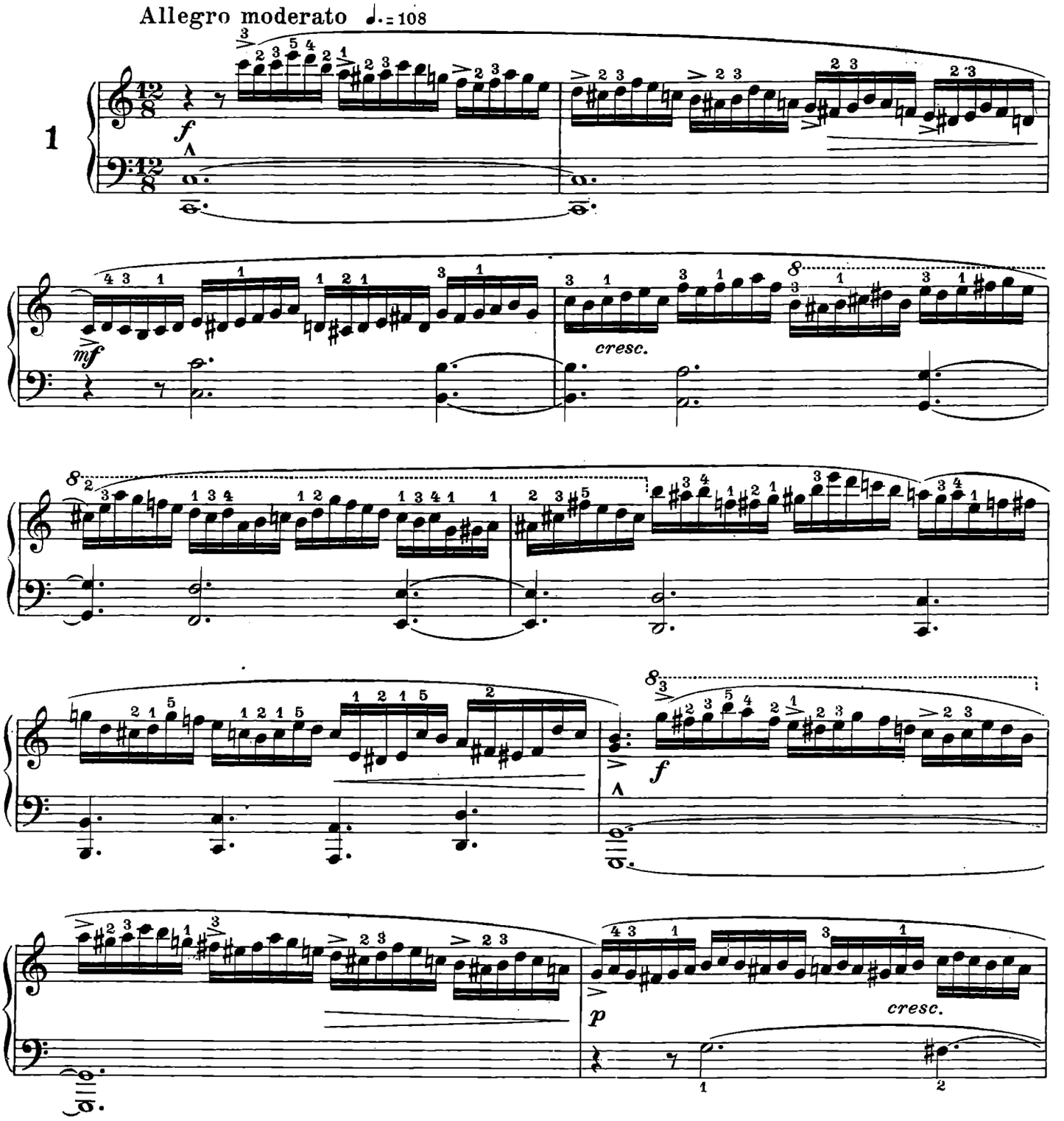
PER IL CORSO MEDIO DI PIANOFORTE

STUDIO N. 1 (a)

(Op. 70)

Revisione di
GIUSEPPE PICCIOLI

MOSCHELES



a) **La cifra si riferisce sempre al numero d'ordine delle raccolte complete.**

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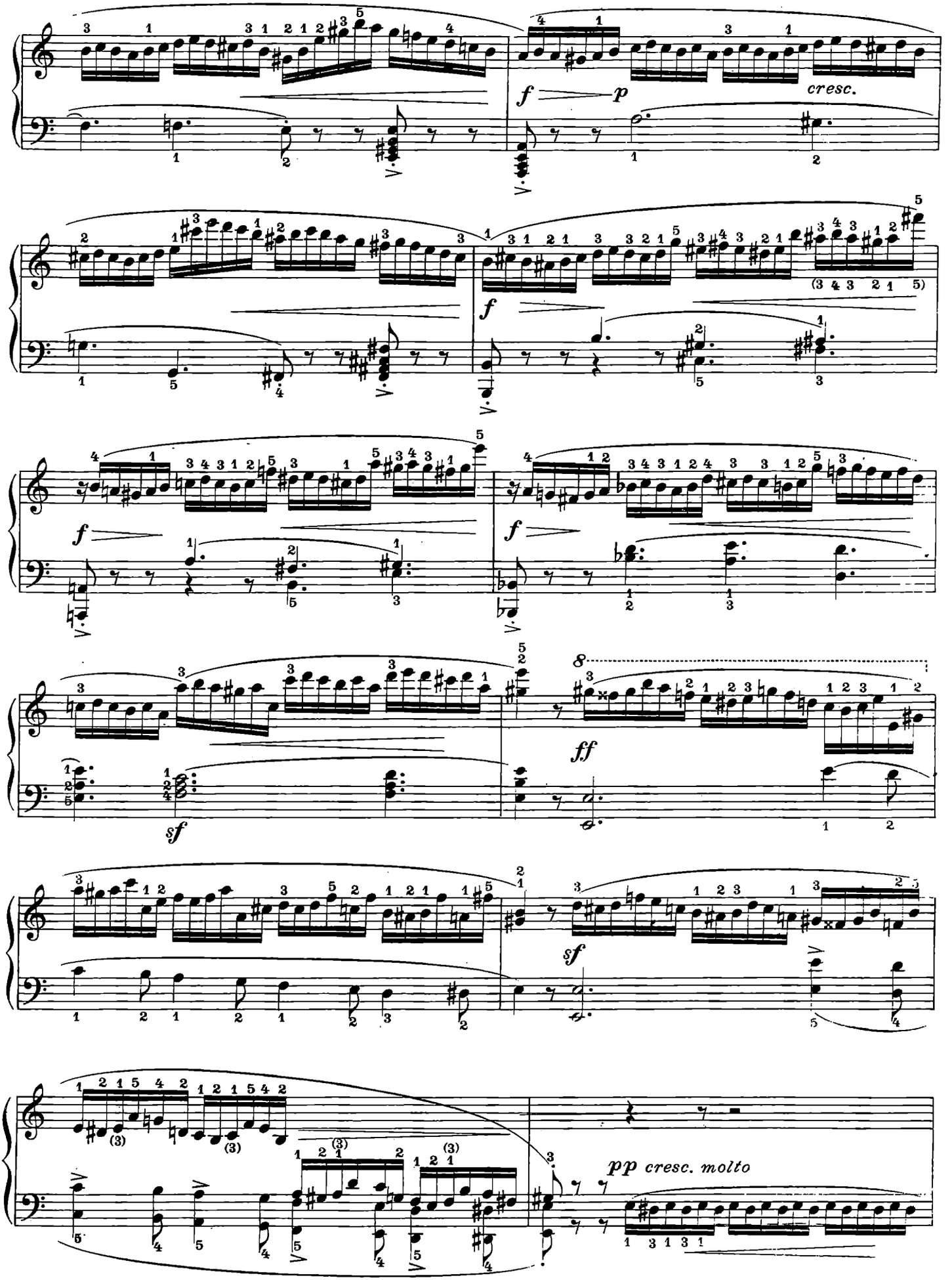
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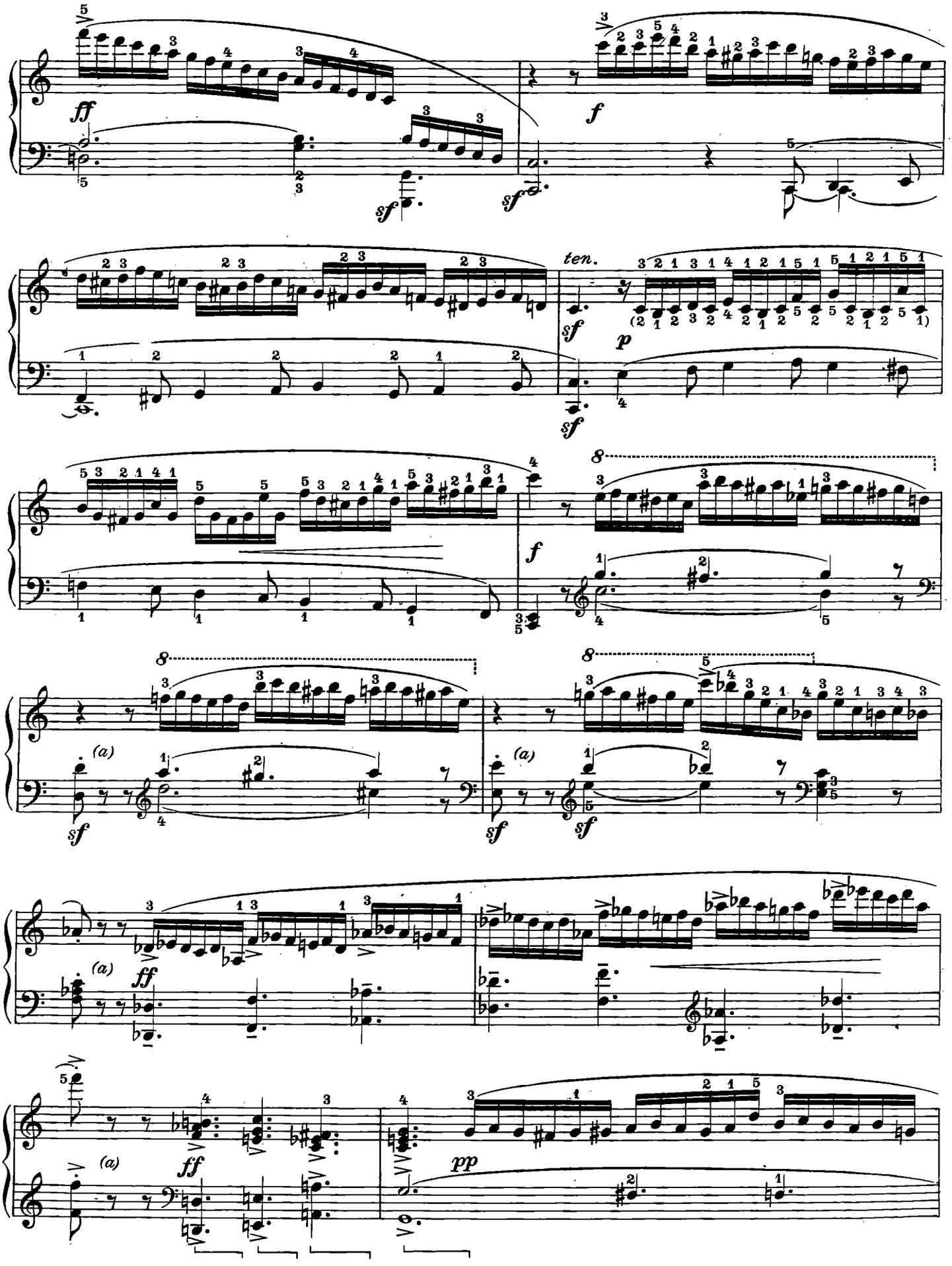
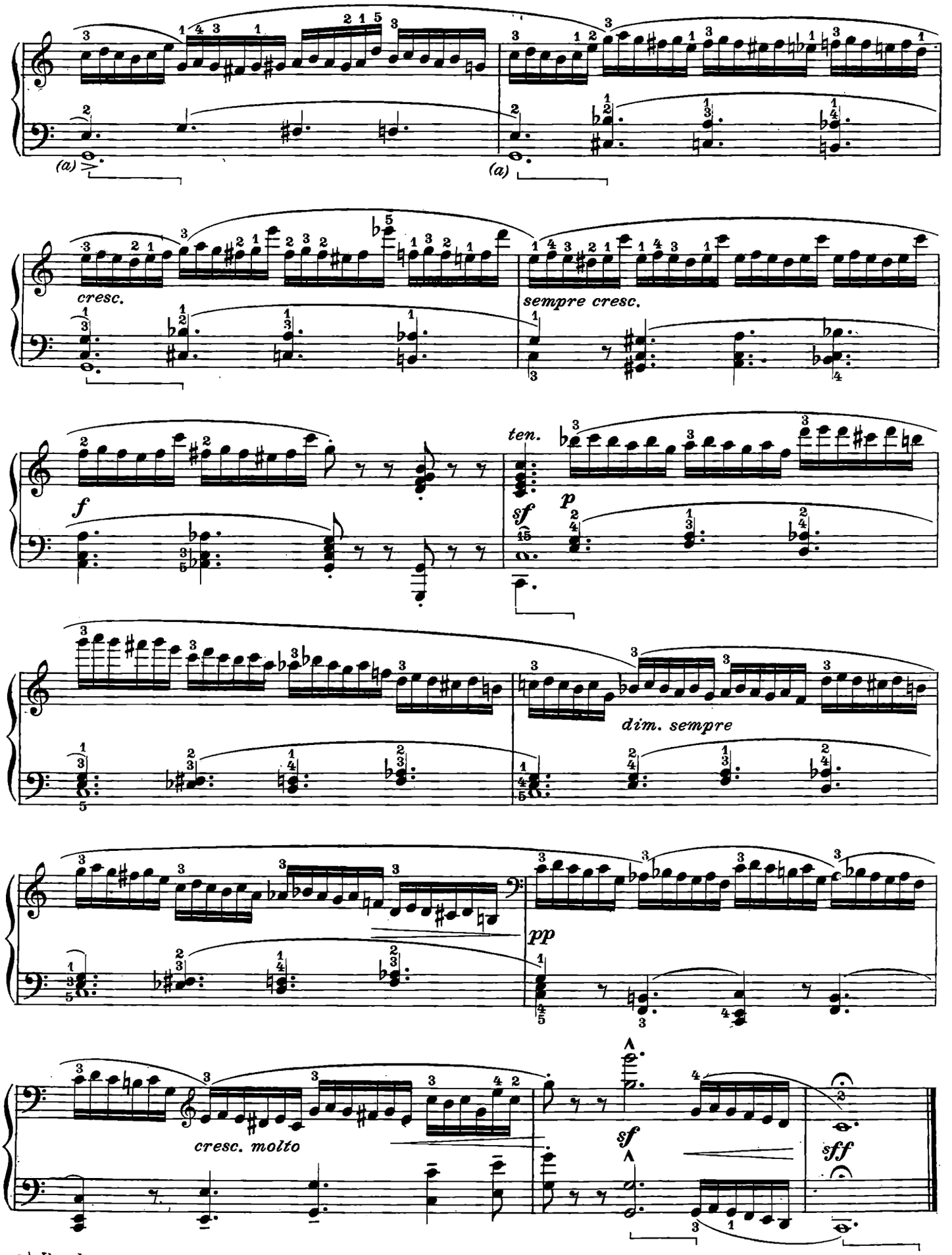


a) **Attenzione alle pause!**

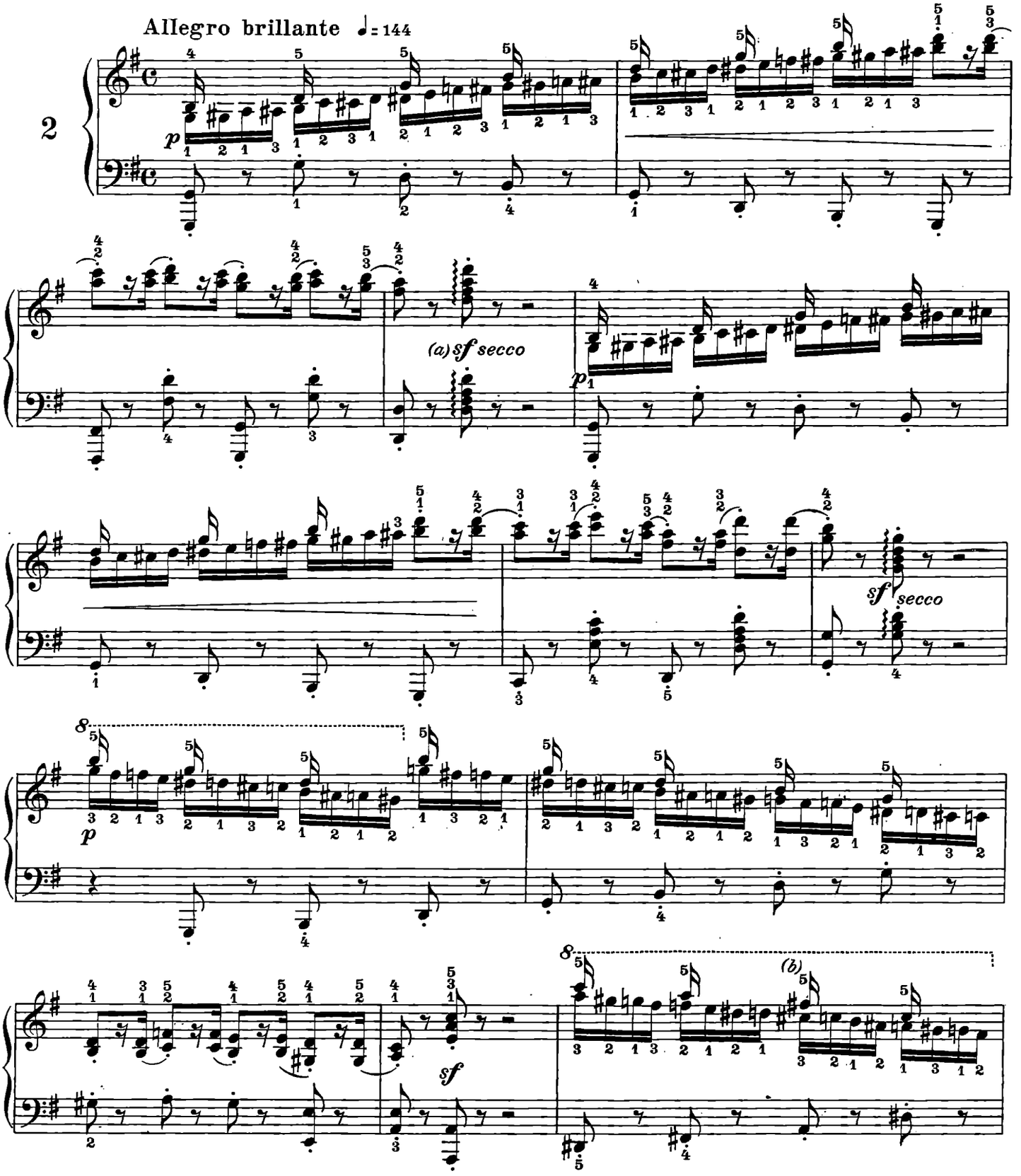


a) Il *sol* sempre marcato e tenuto.

STUDIO N. 3

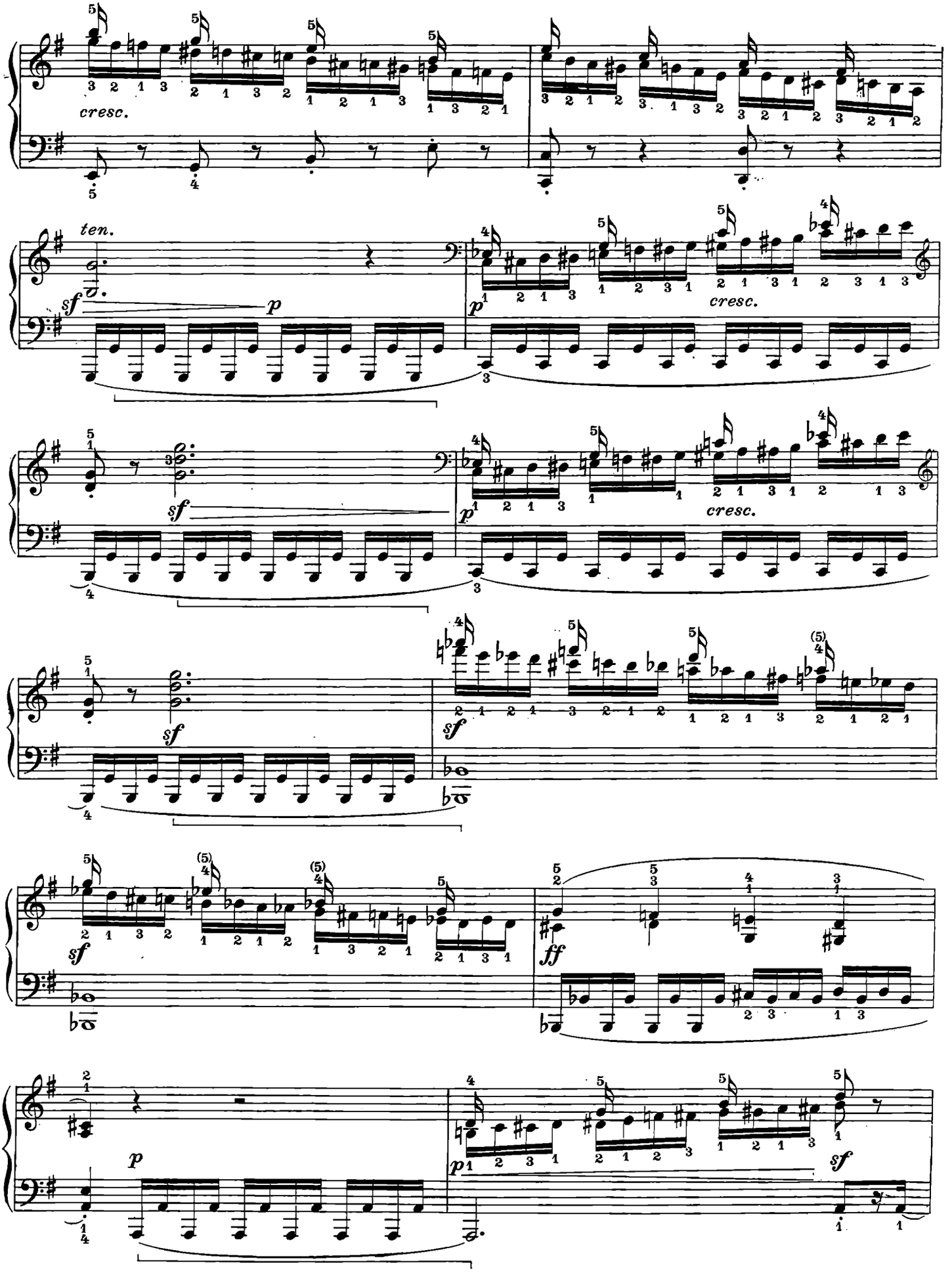
(Op. 70)

MOSCHELES



a) Rapidamente arpeggiato.

b) Per le mani piccole è preferibile: 5 2 1 3 2 1 5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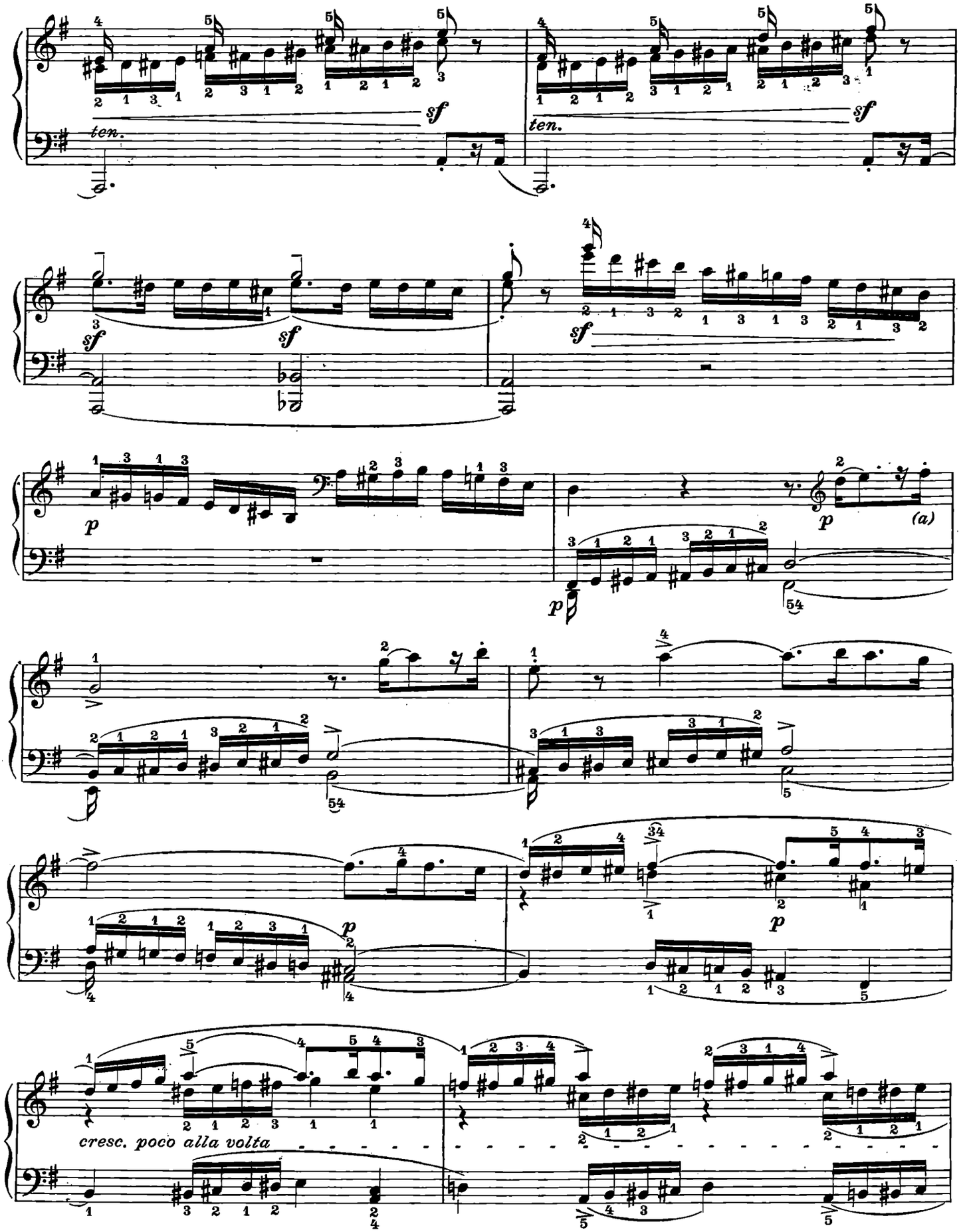
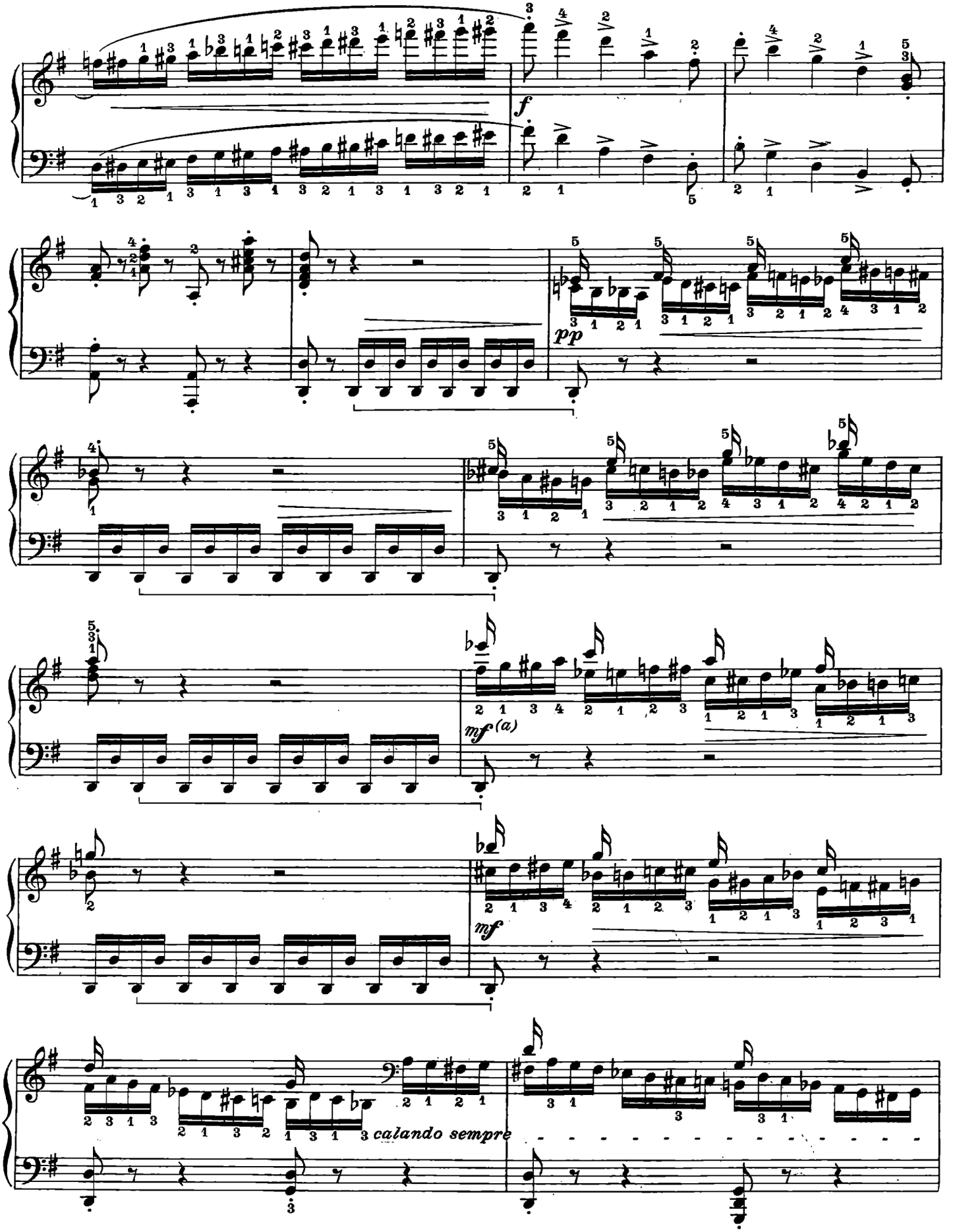
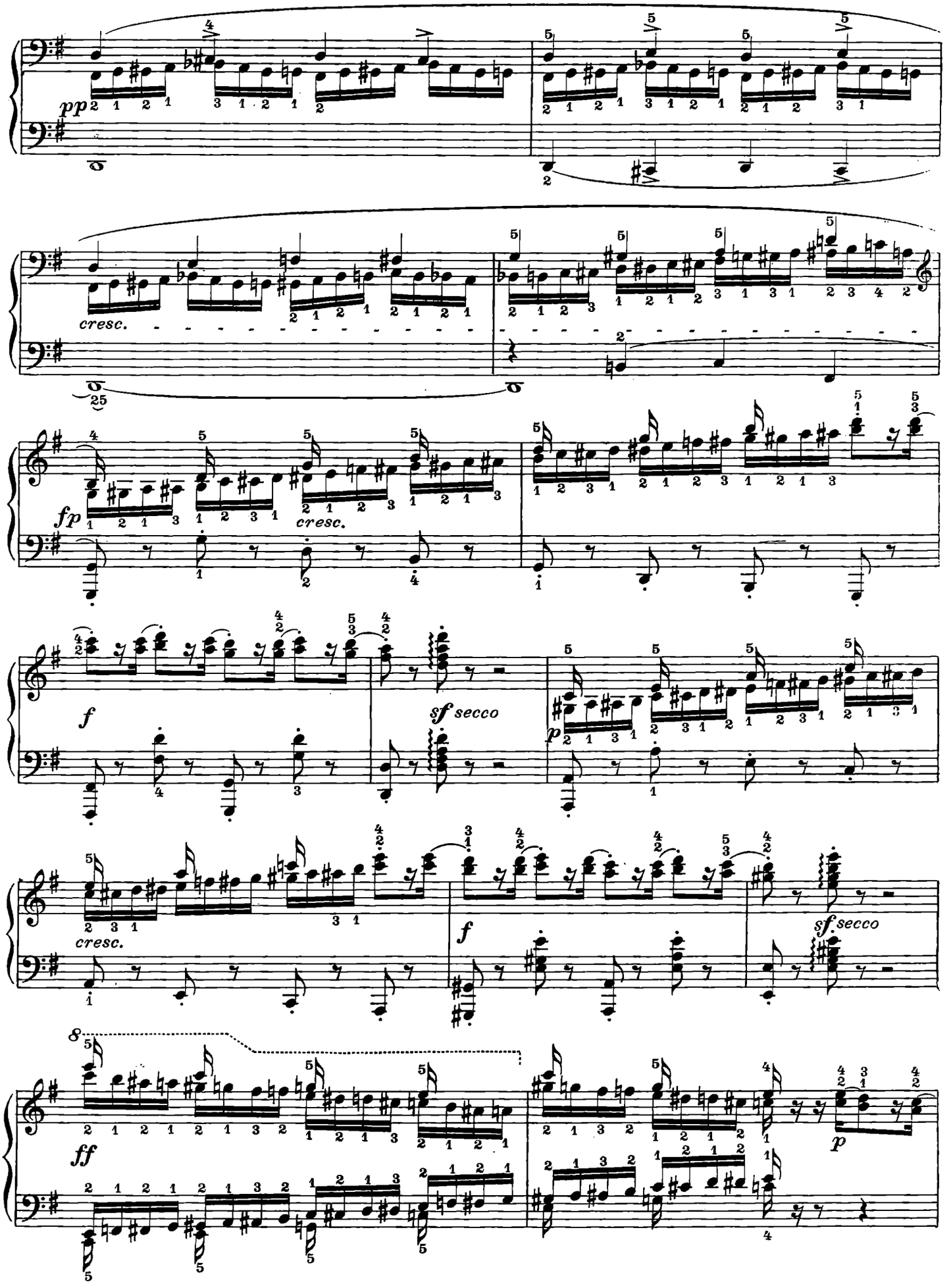


a) Si badi a staccare il *fa* ♯; così il *si* della battuta successiva.



a) Oppure: 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 1 2 | 5 1, e così dopo: 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 1 | 5 2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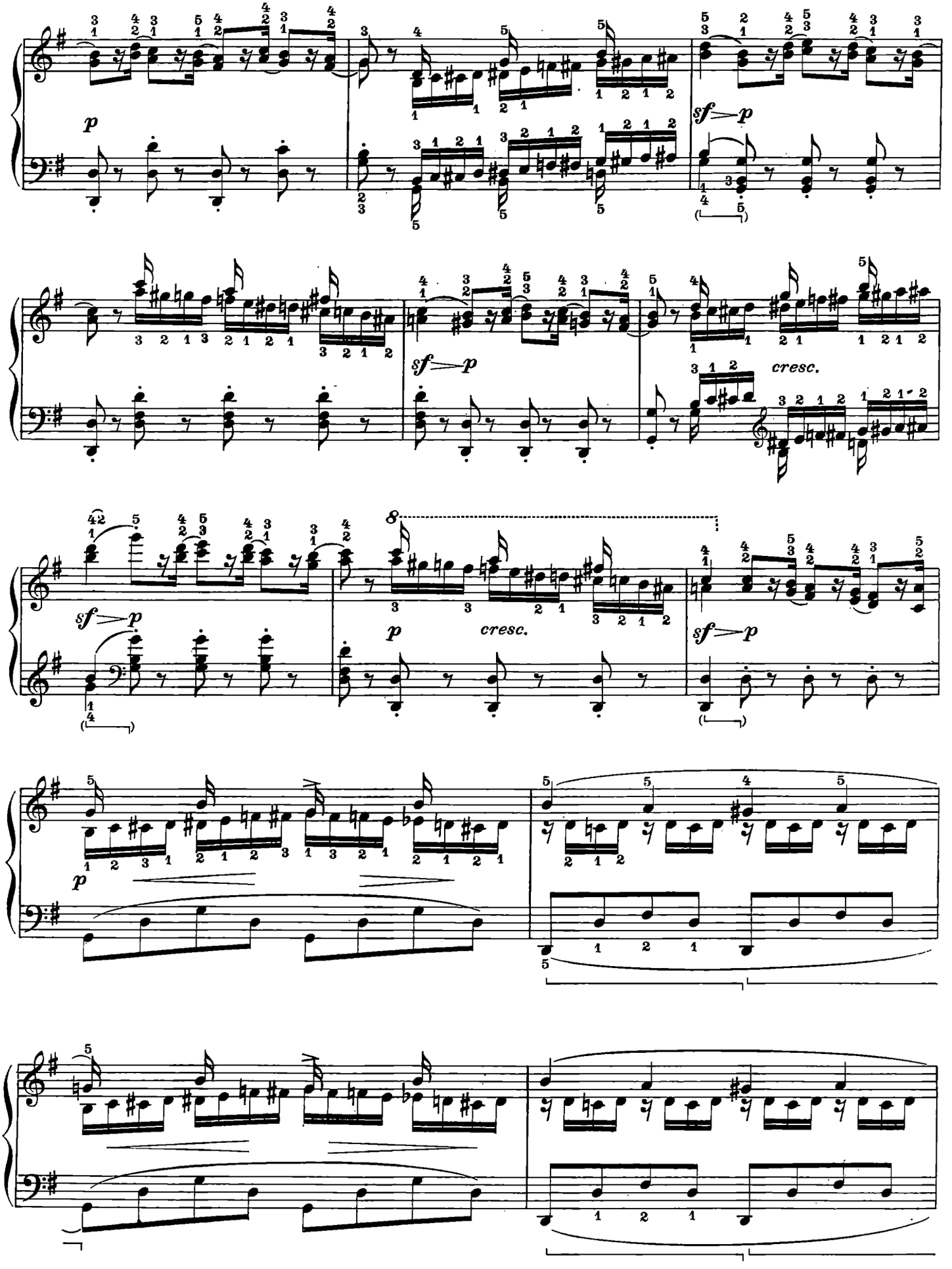
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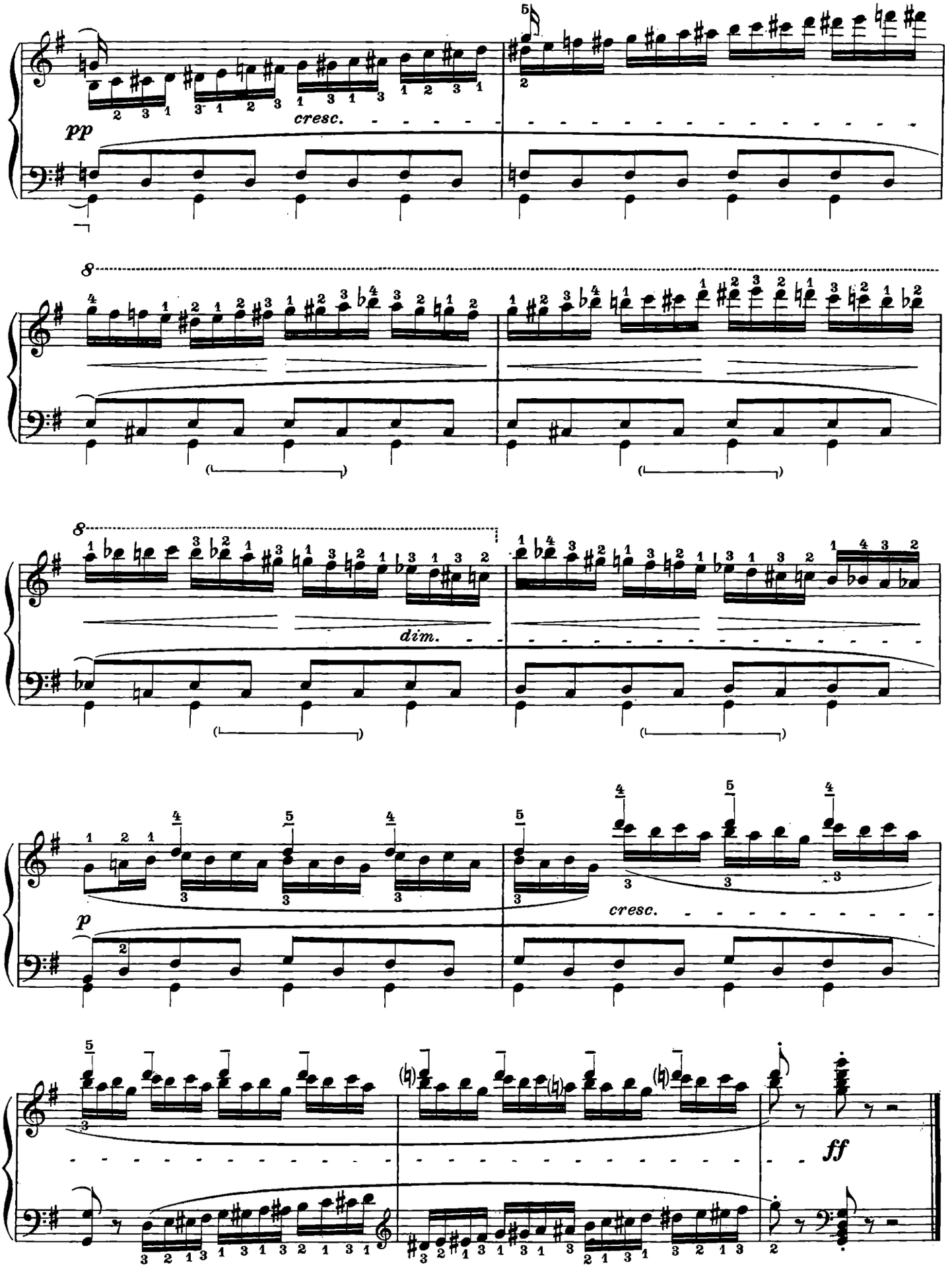
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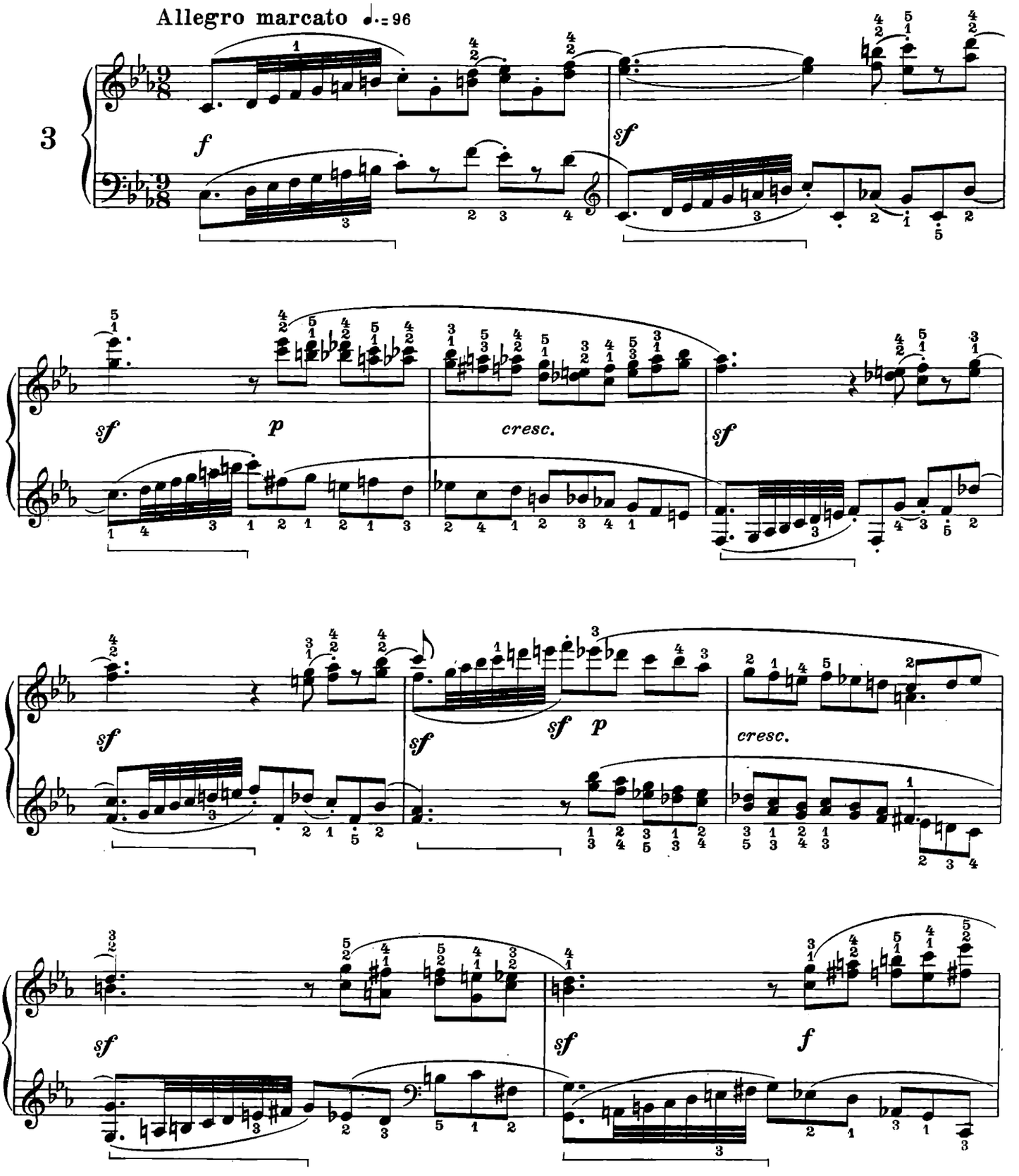
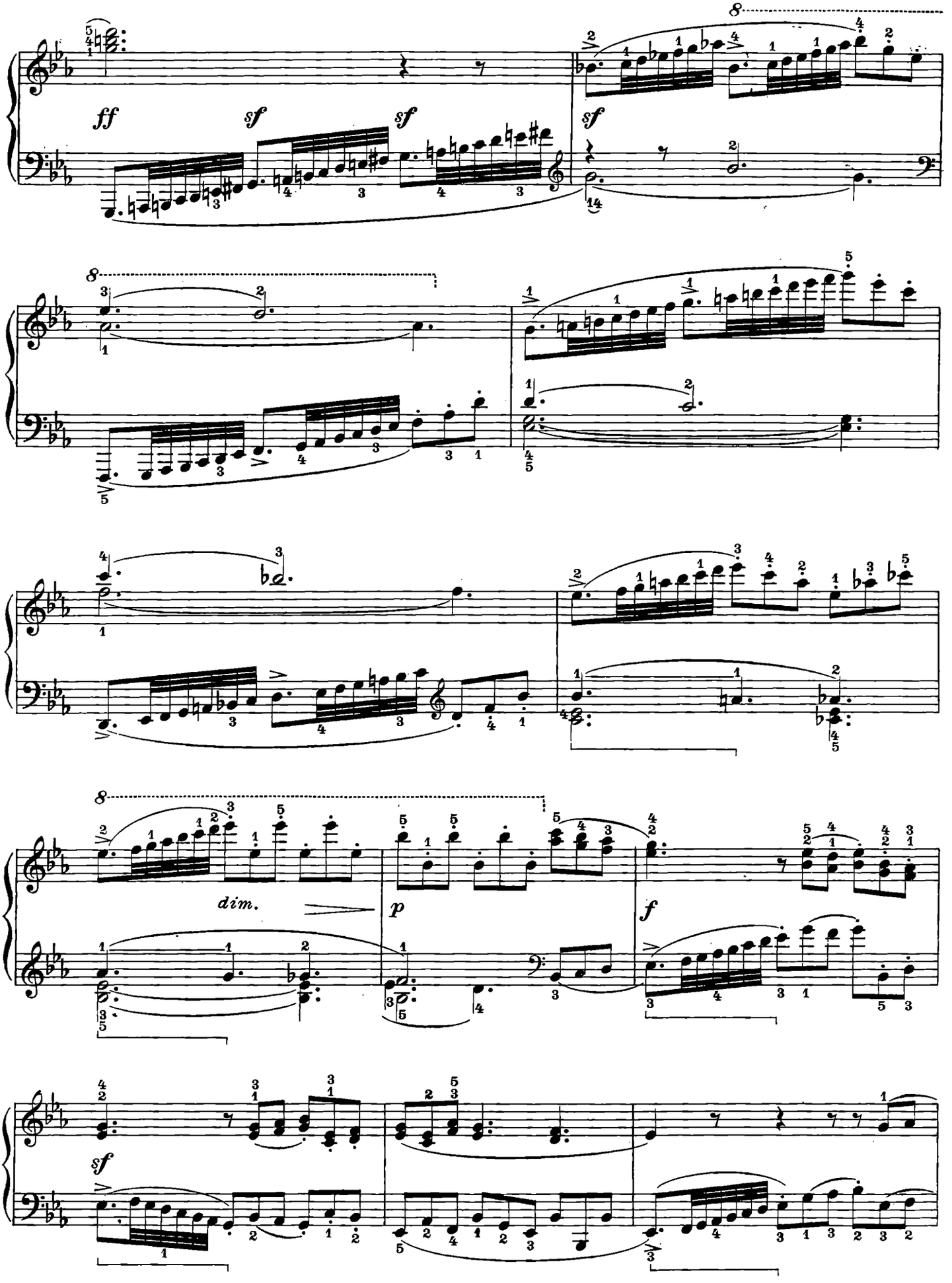
STUDIO N. 23

(Op. 70)

MOSCHELES

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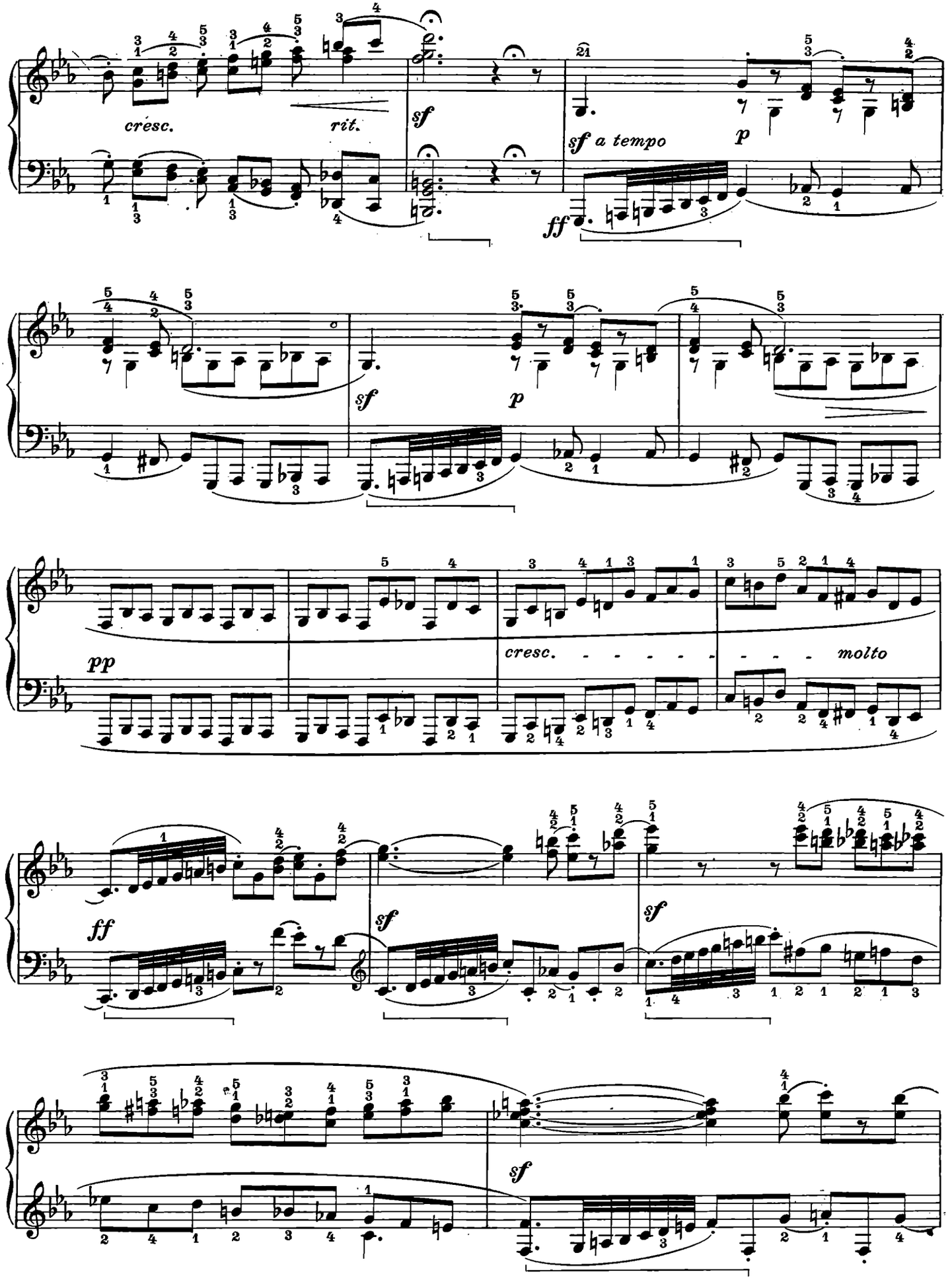
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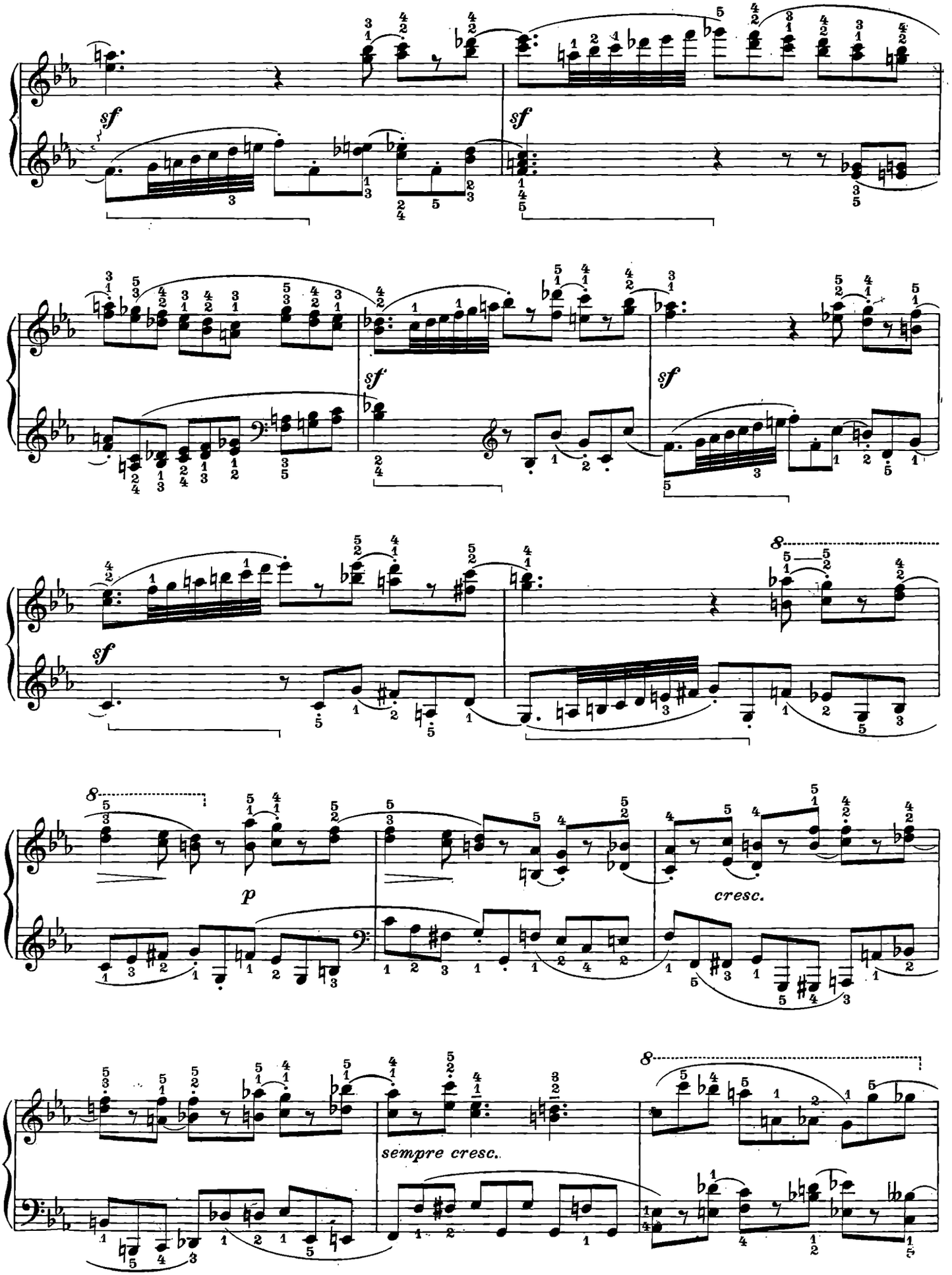
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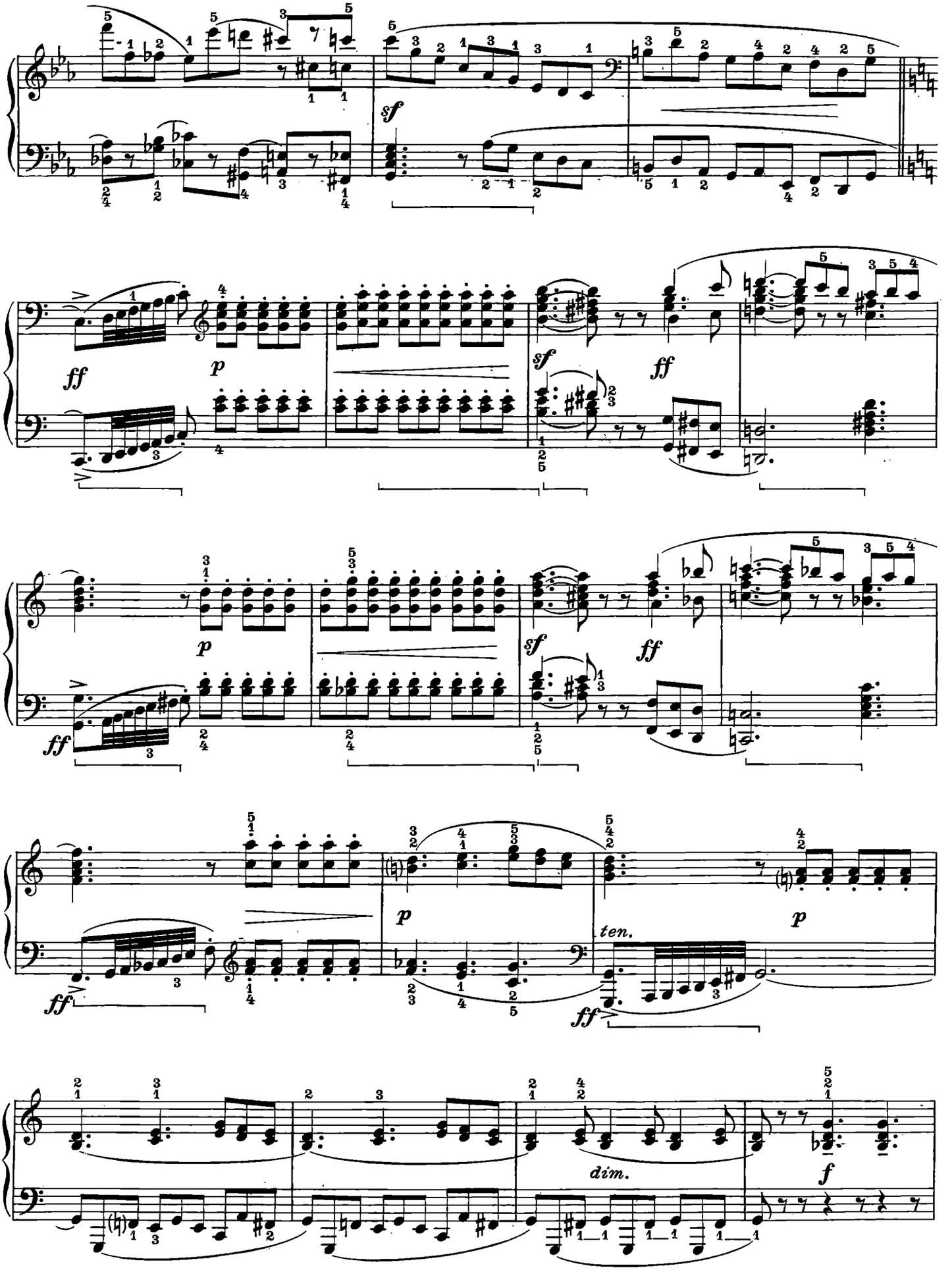
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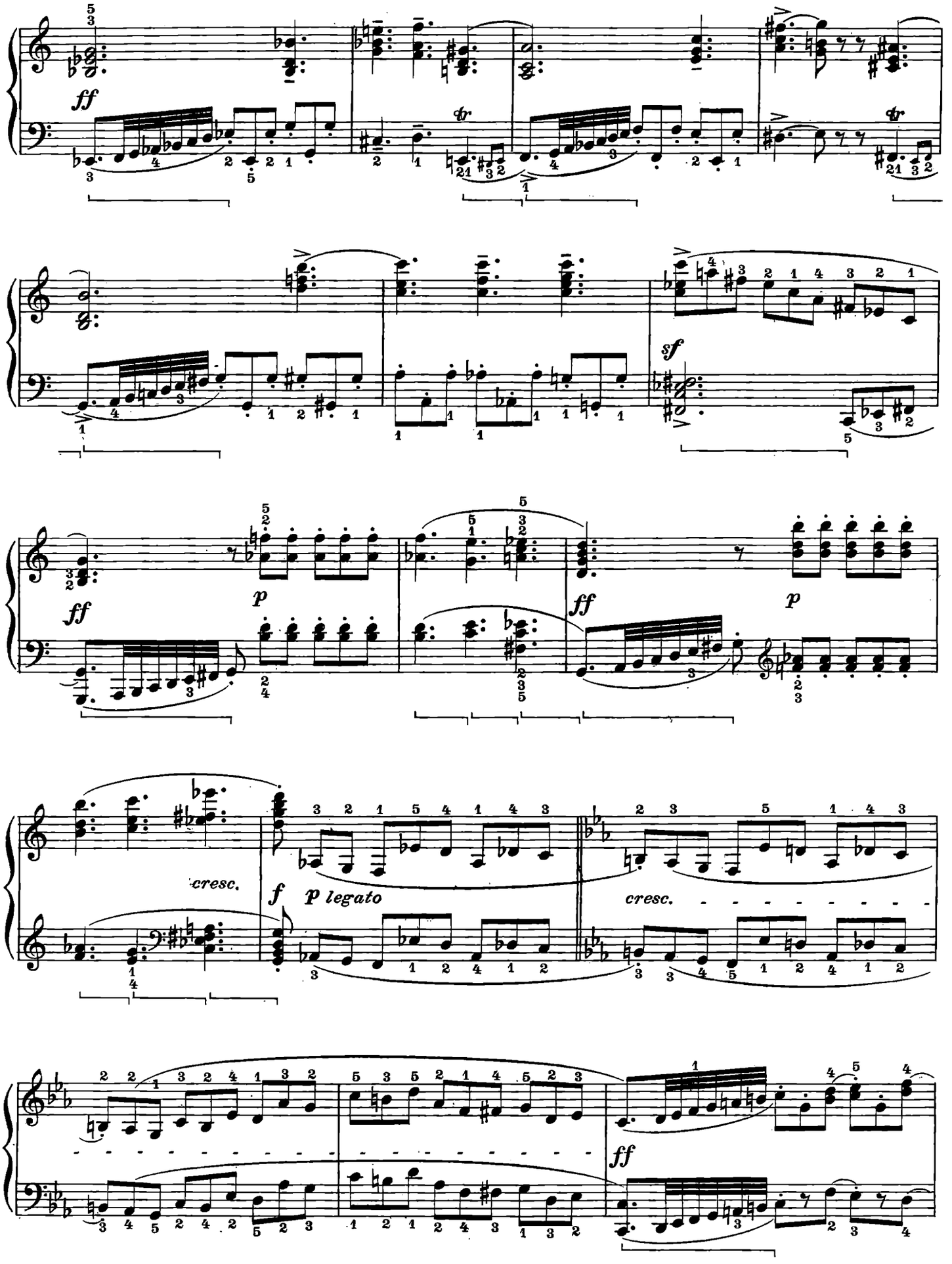
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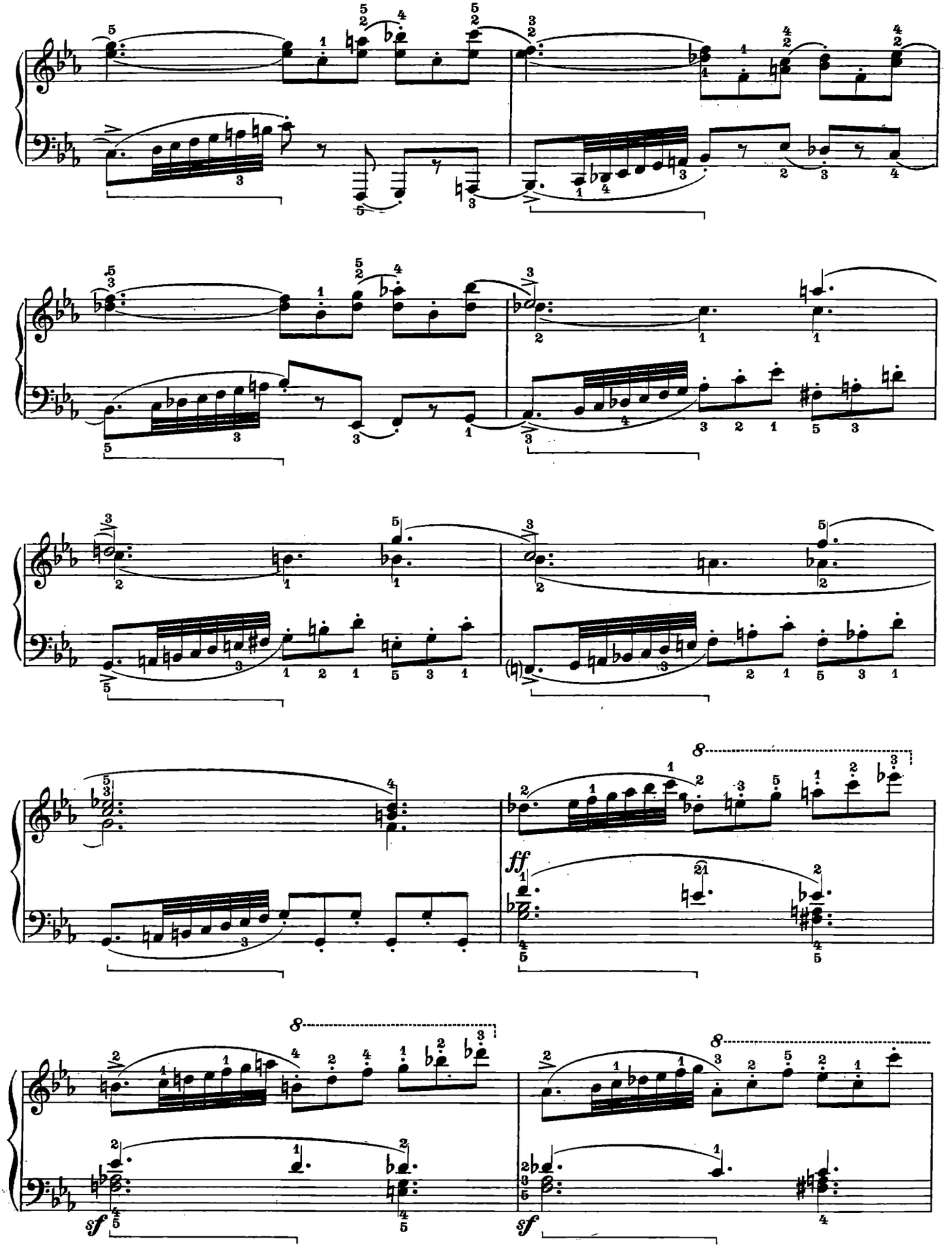
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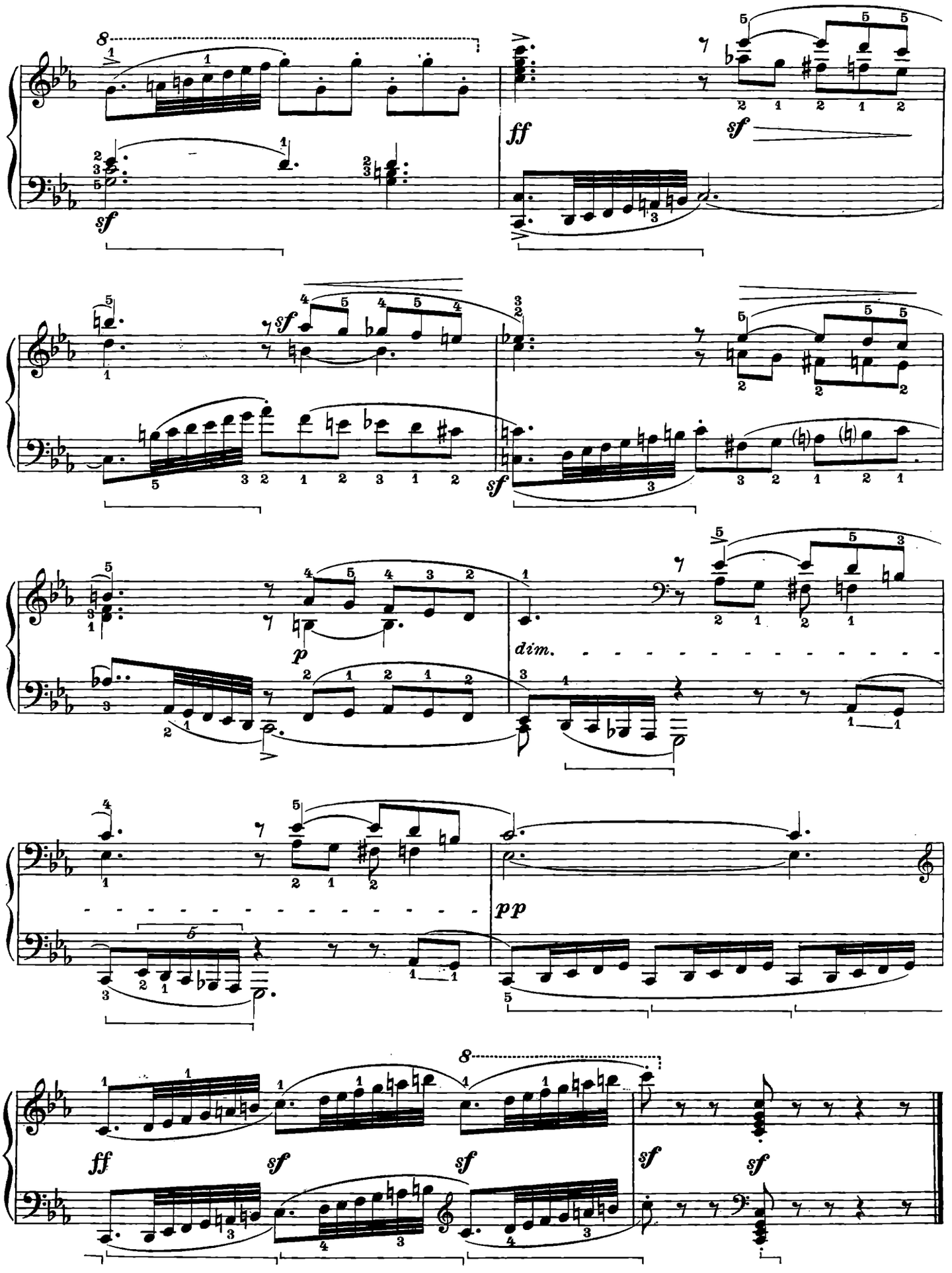
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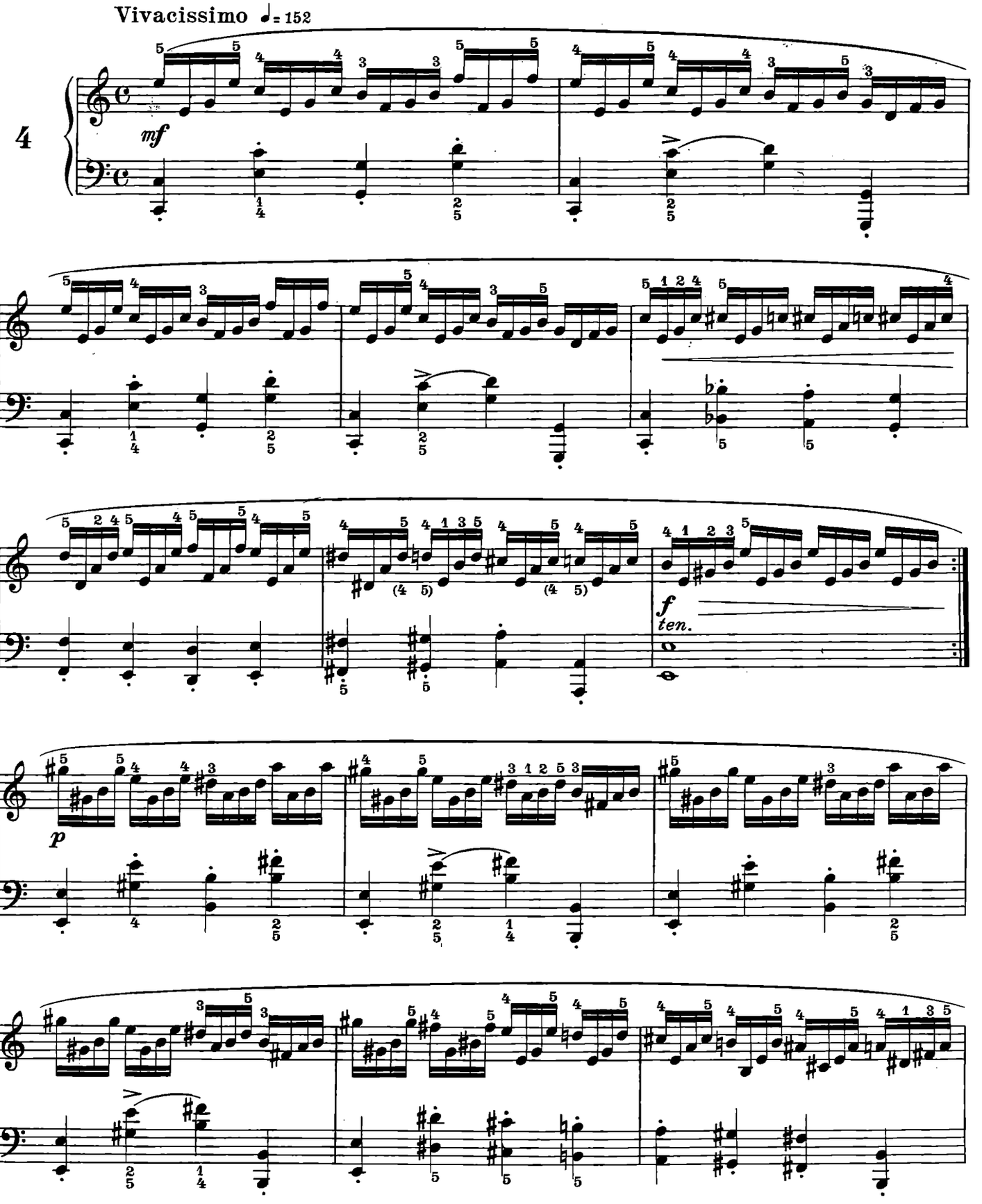
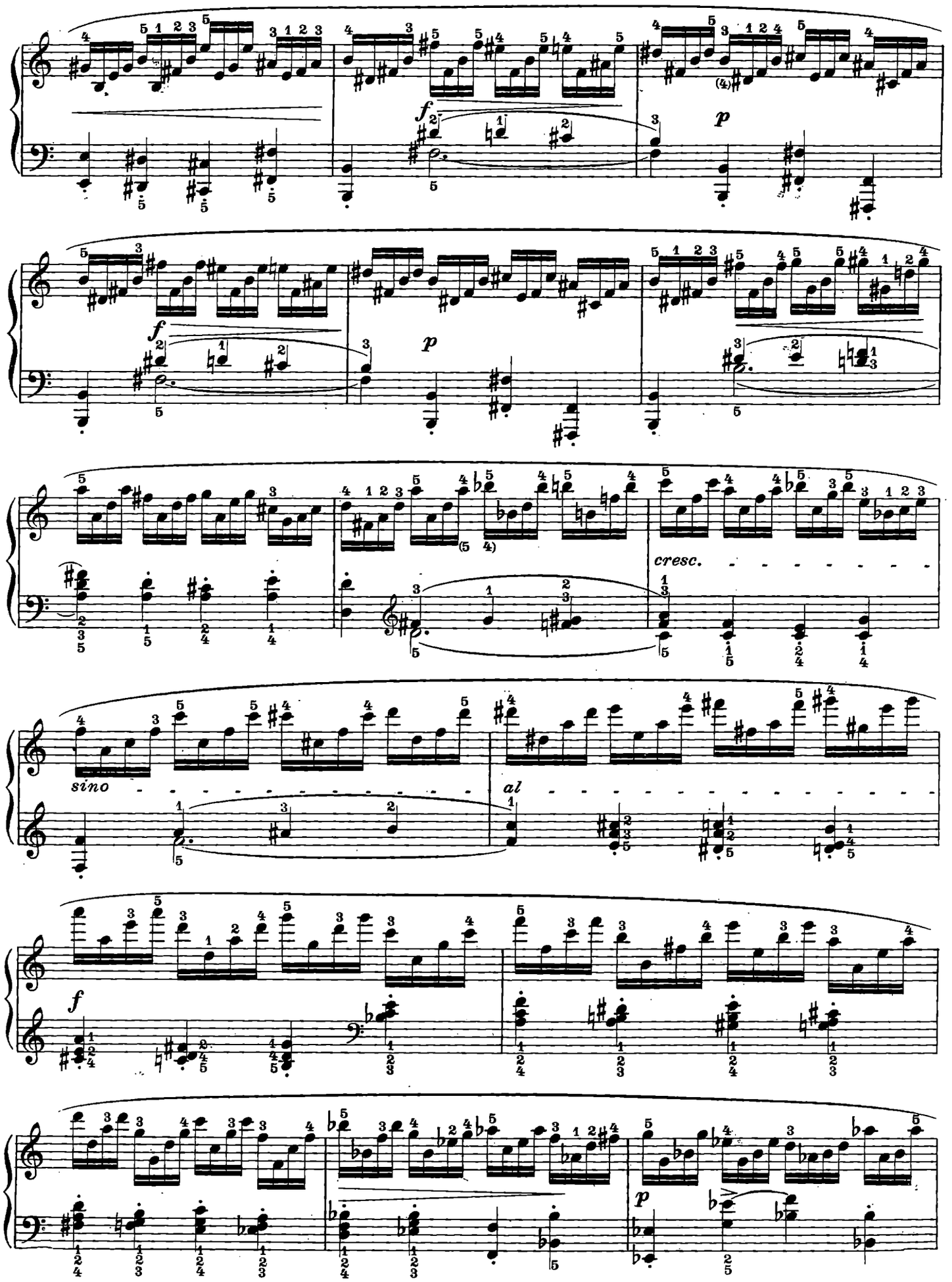
STUDIO N. 1

(Op. 20)

KESSLER

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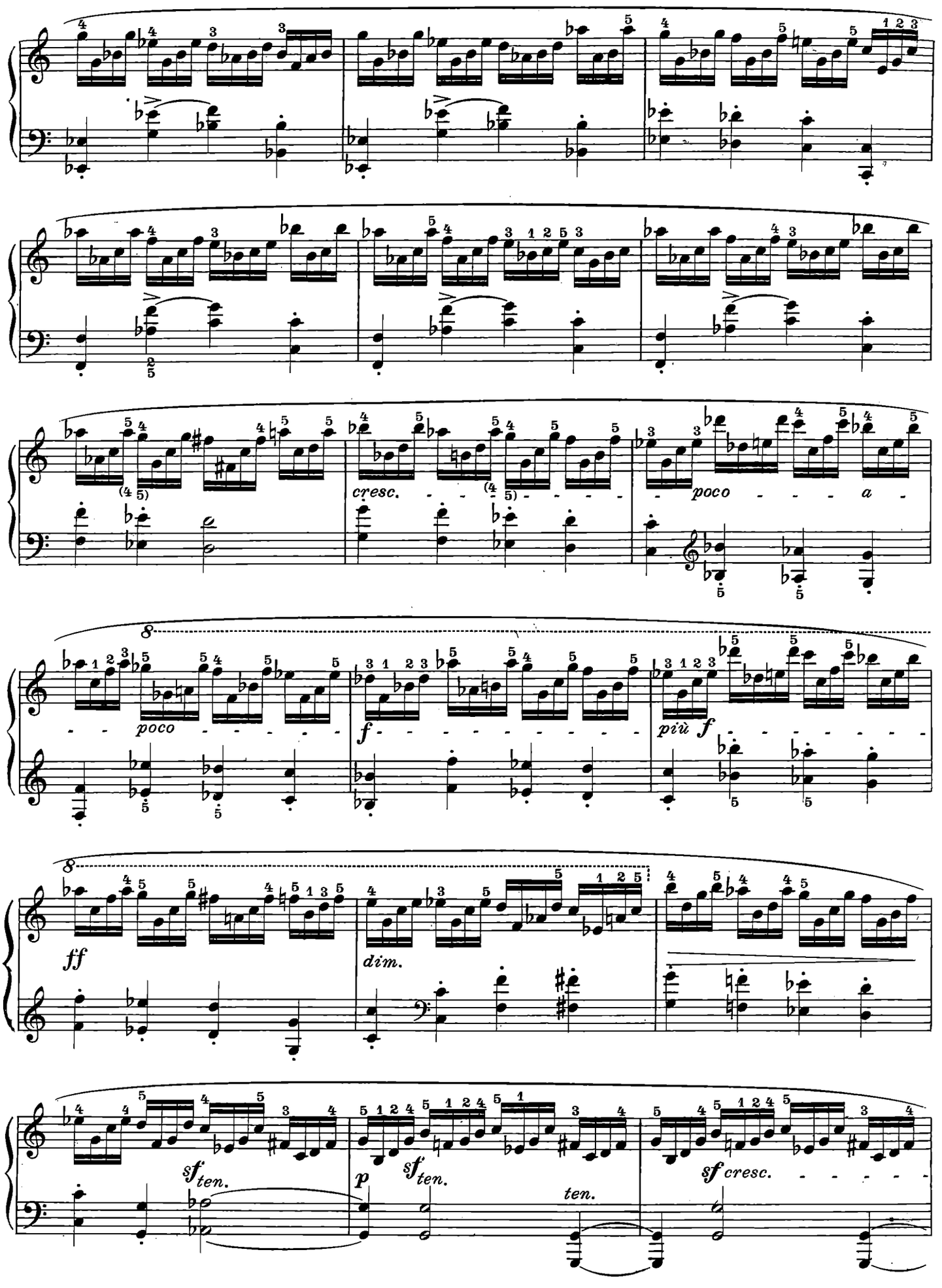
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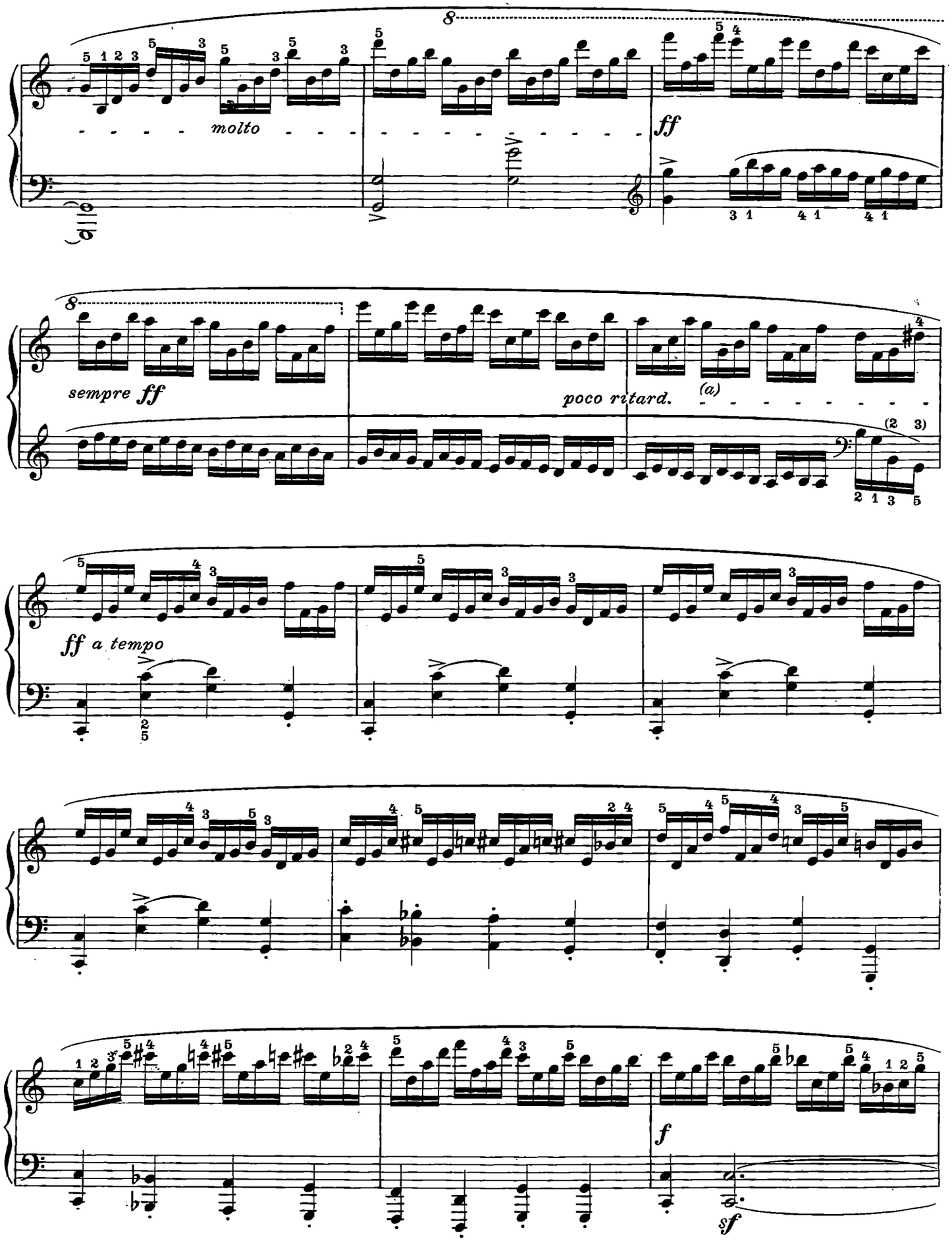
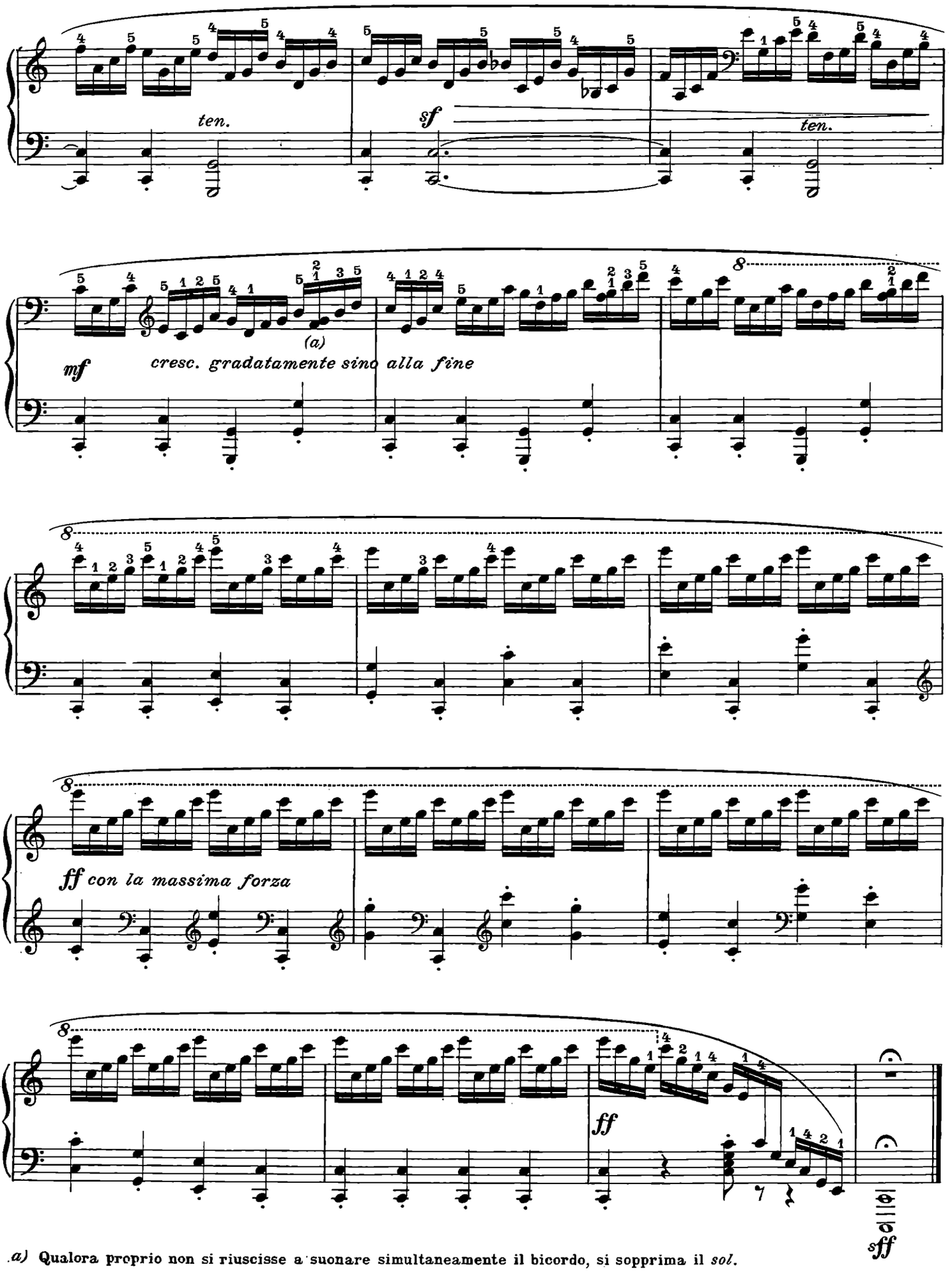


a) Si badi a non rallentare troppo.

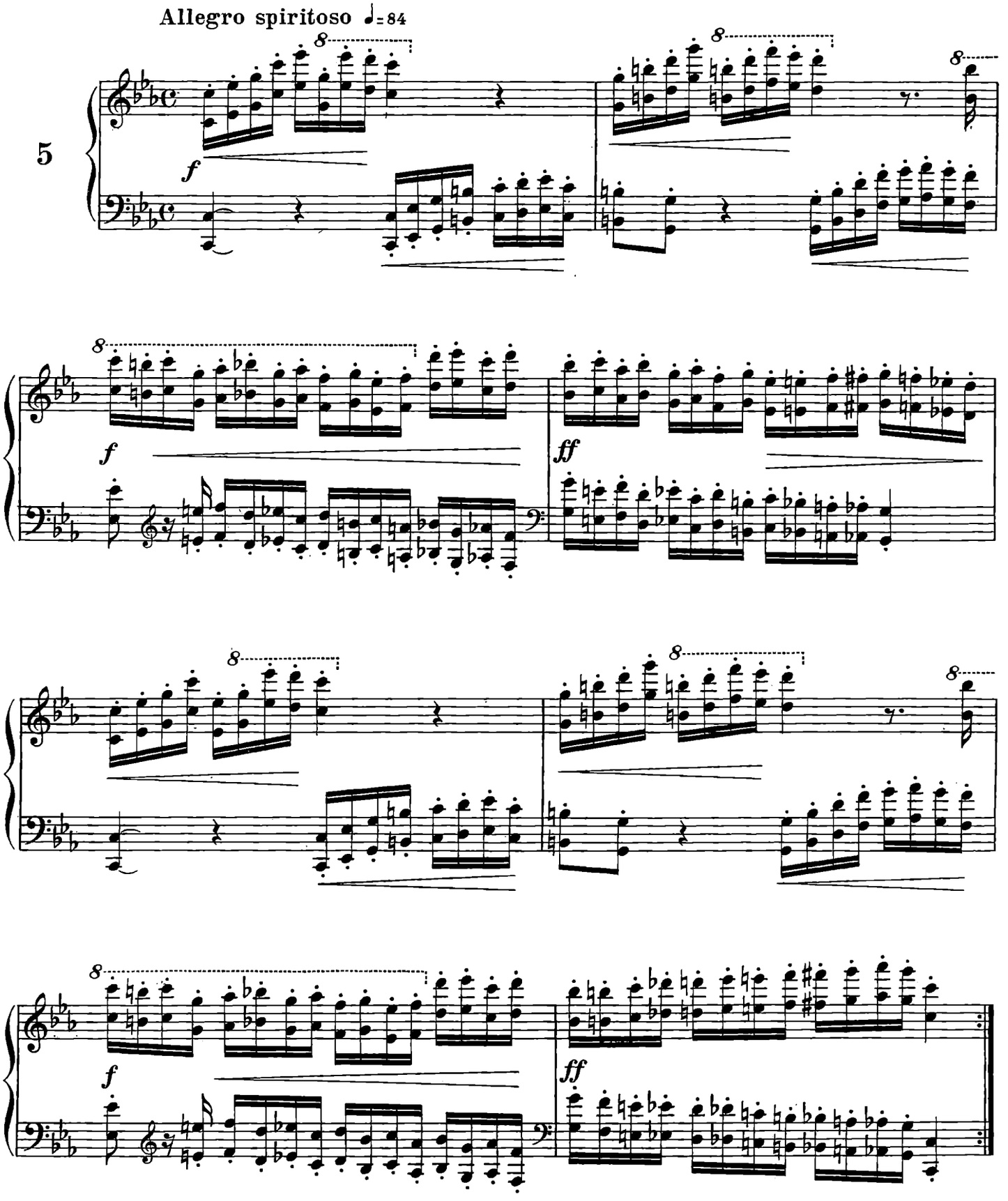


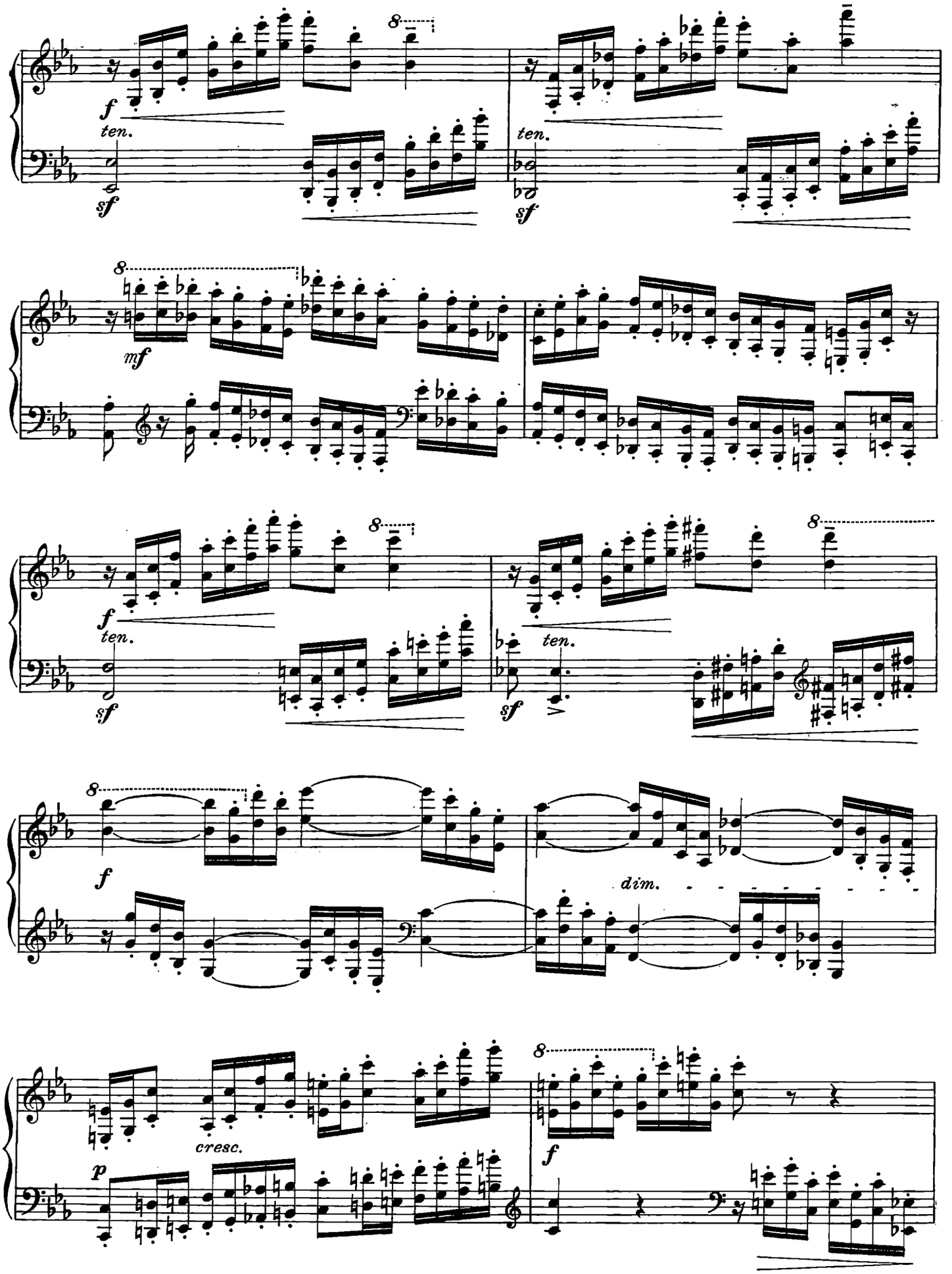
a) **Qualora proprio non si riuscisse a suonare simultaneamente il bicordo, si sopprima il *sol*.**

STUDIO - CAPRICCIO N. 8

(Op. 20)

KESSLER

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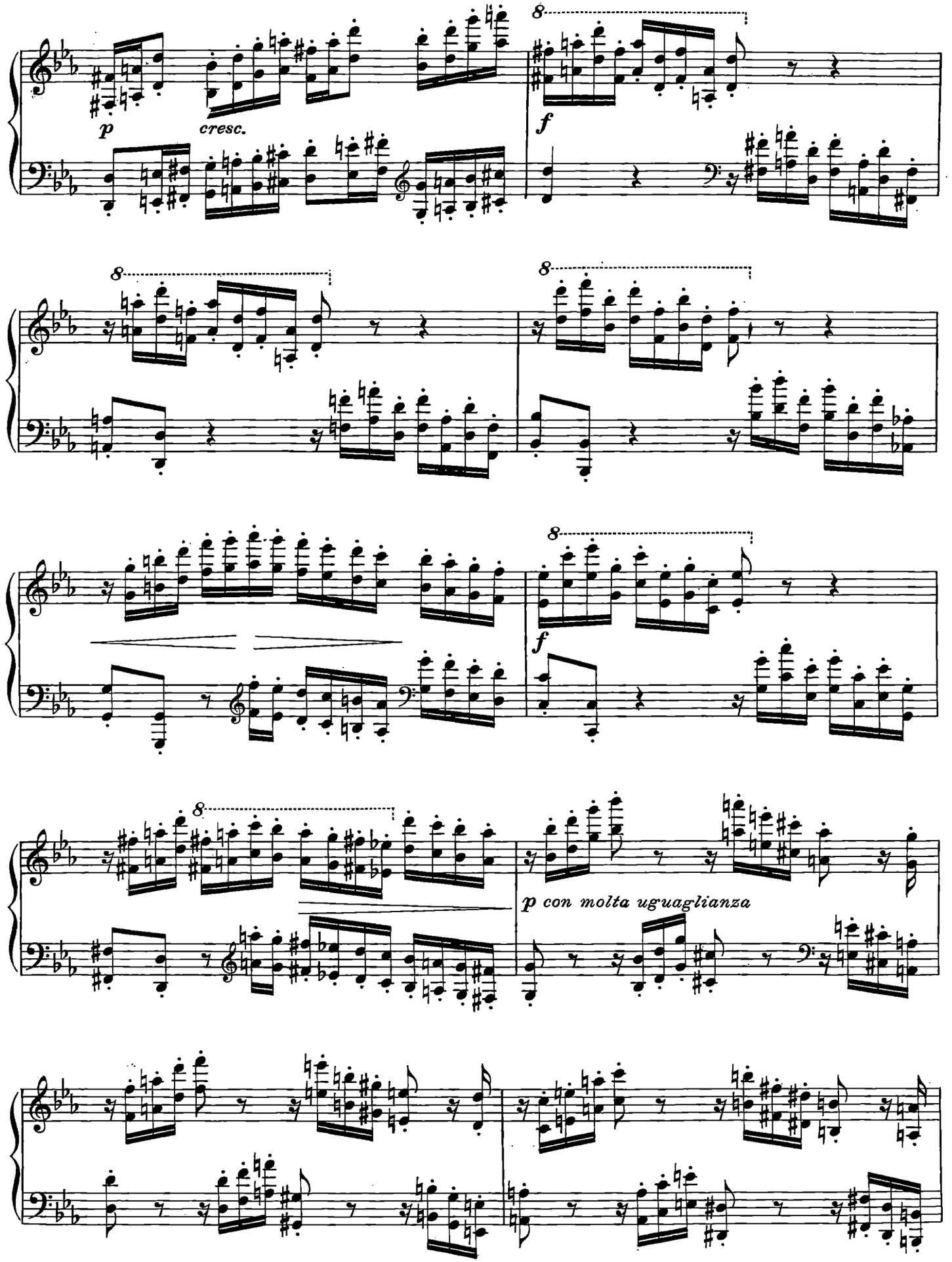
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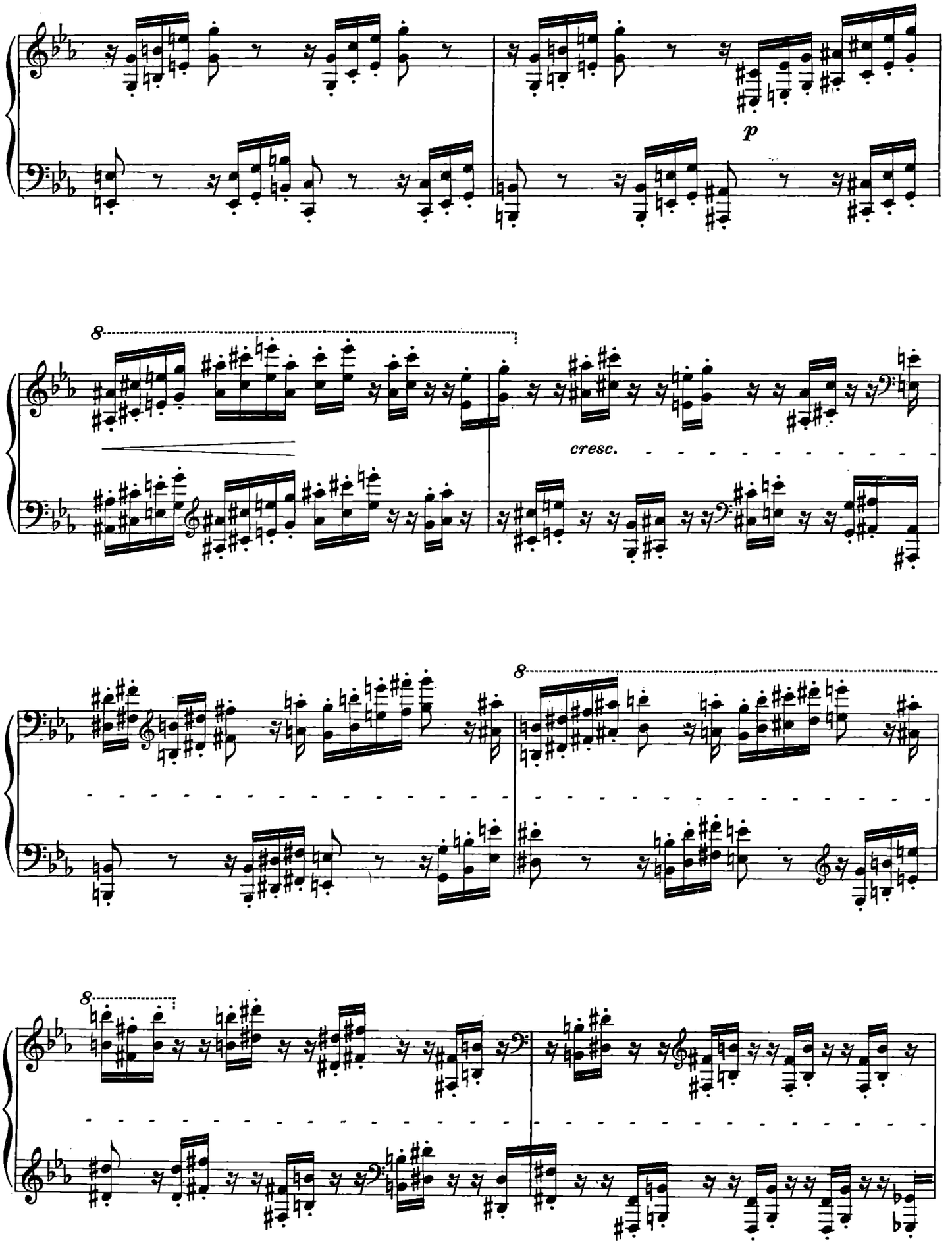
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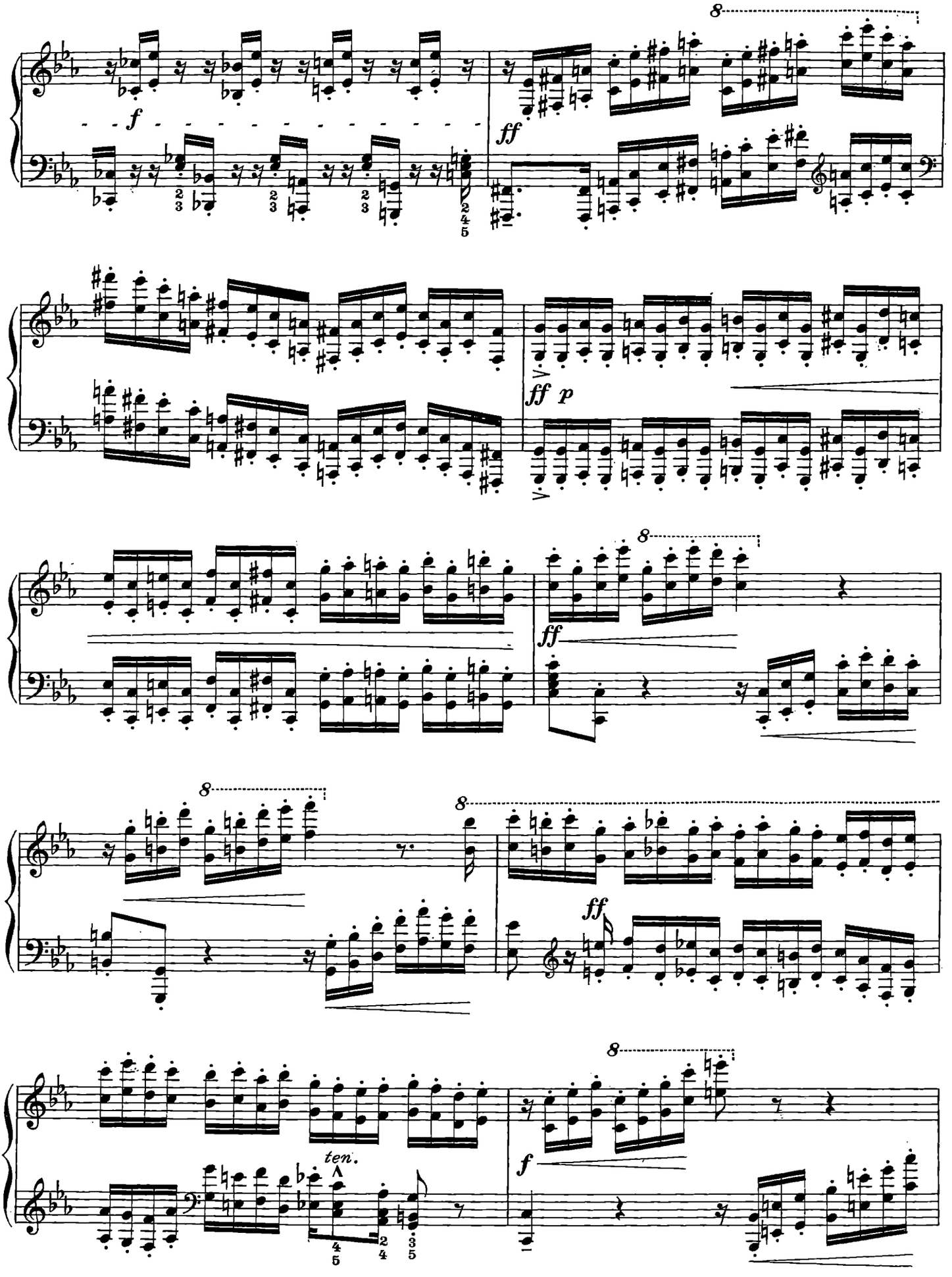
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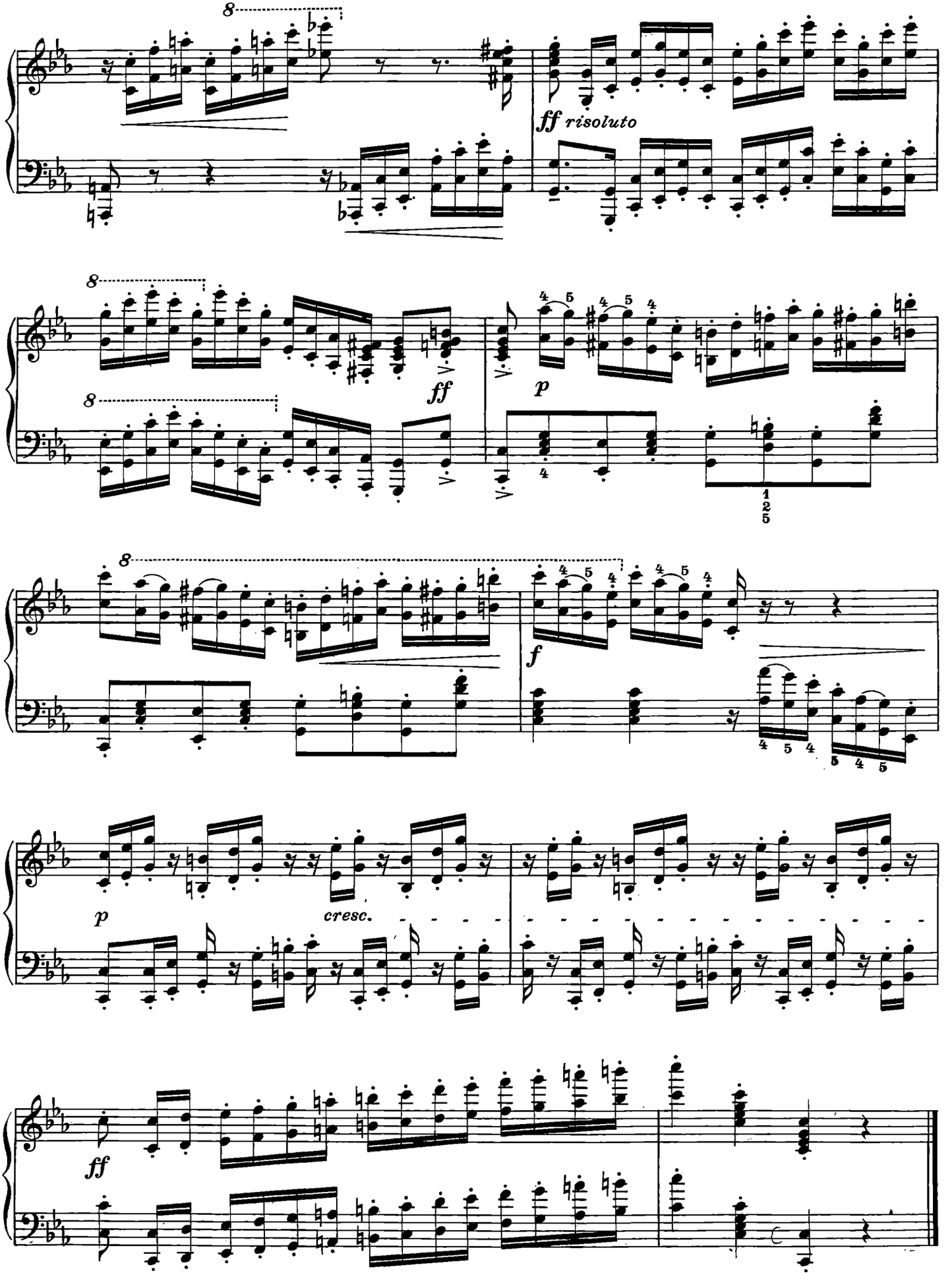
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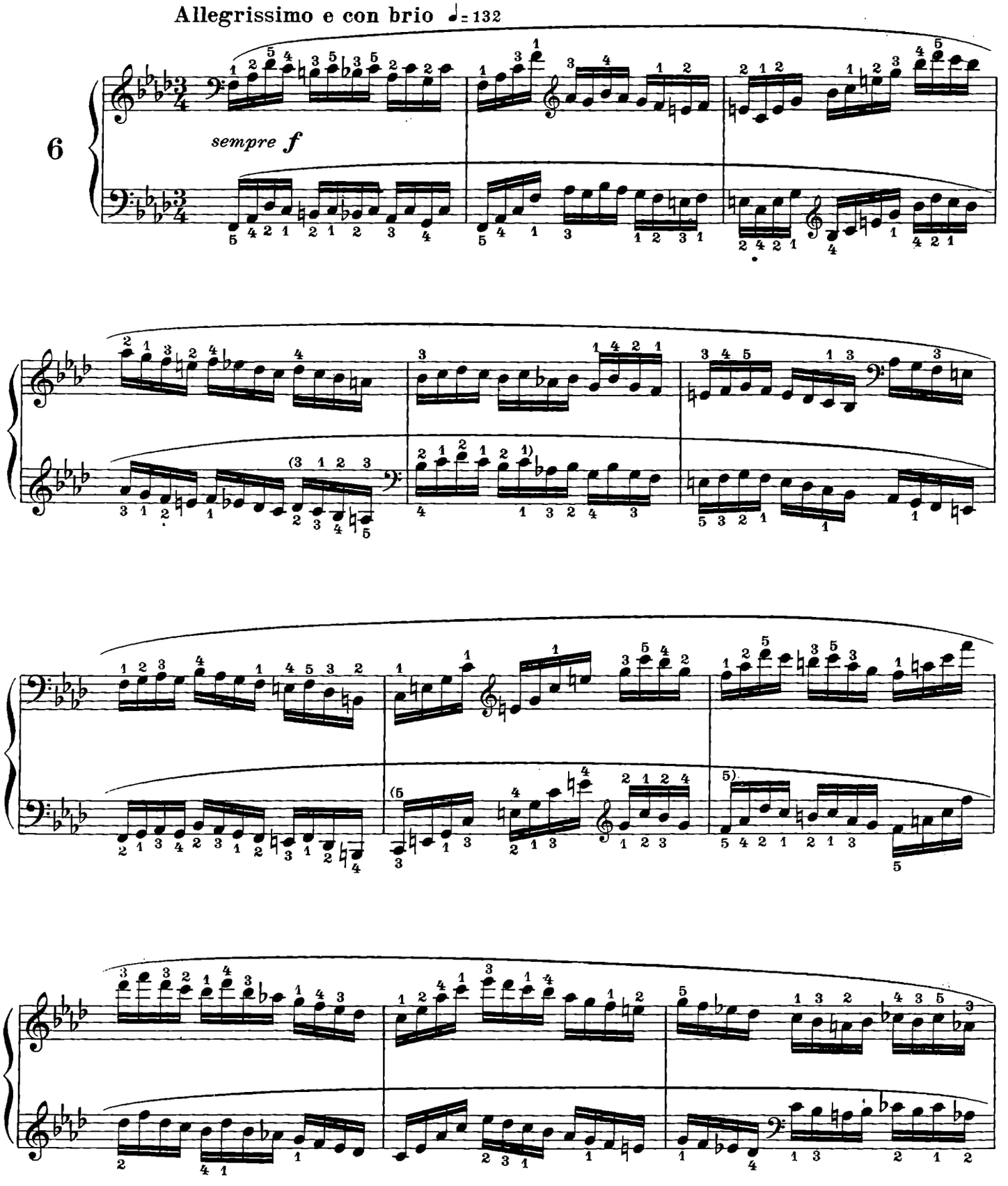
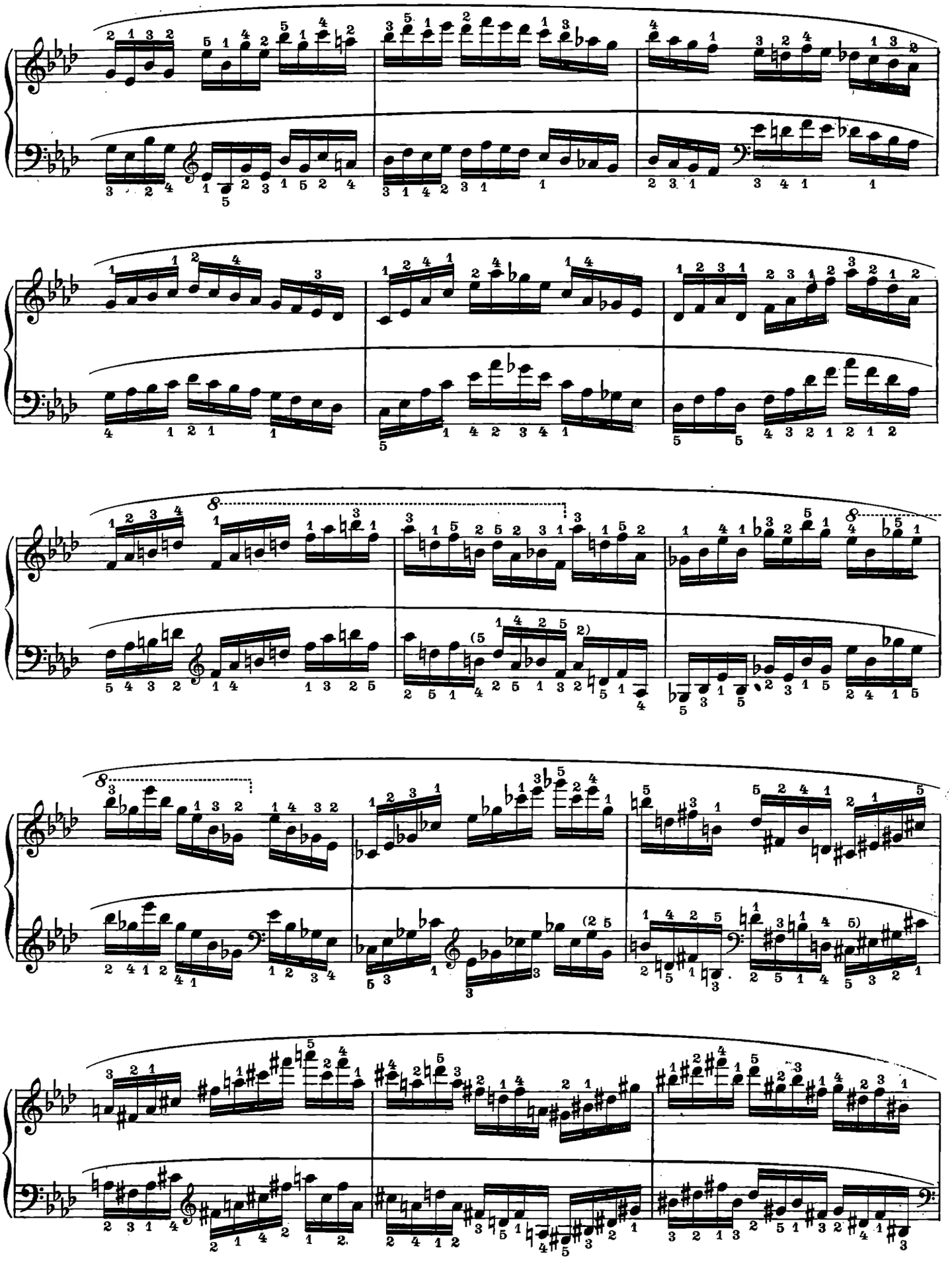
cresc.
ff

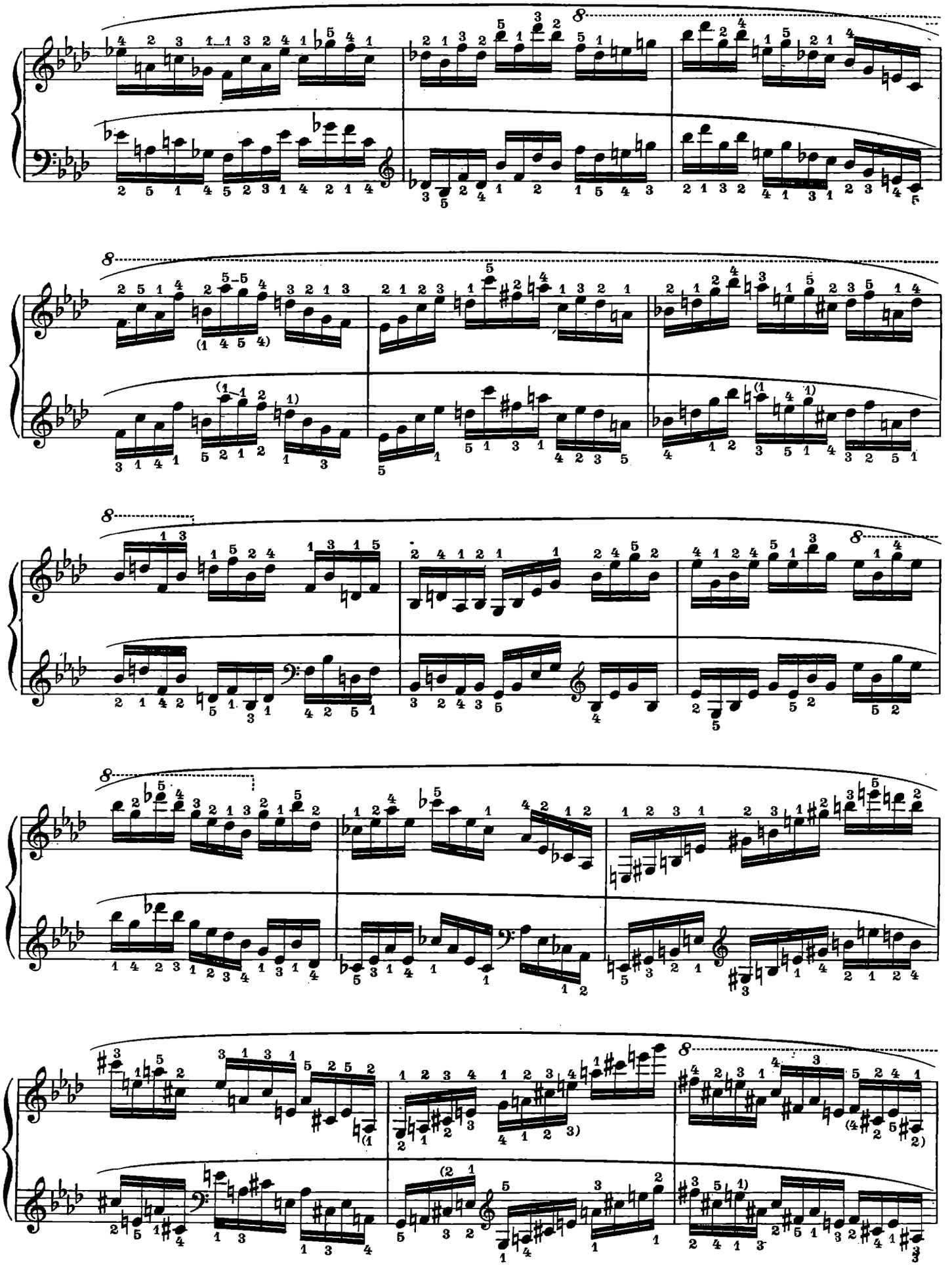
STUDIO N. 10

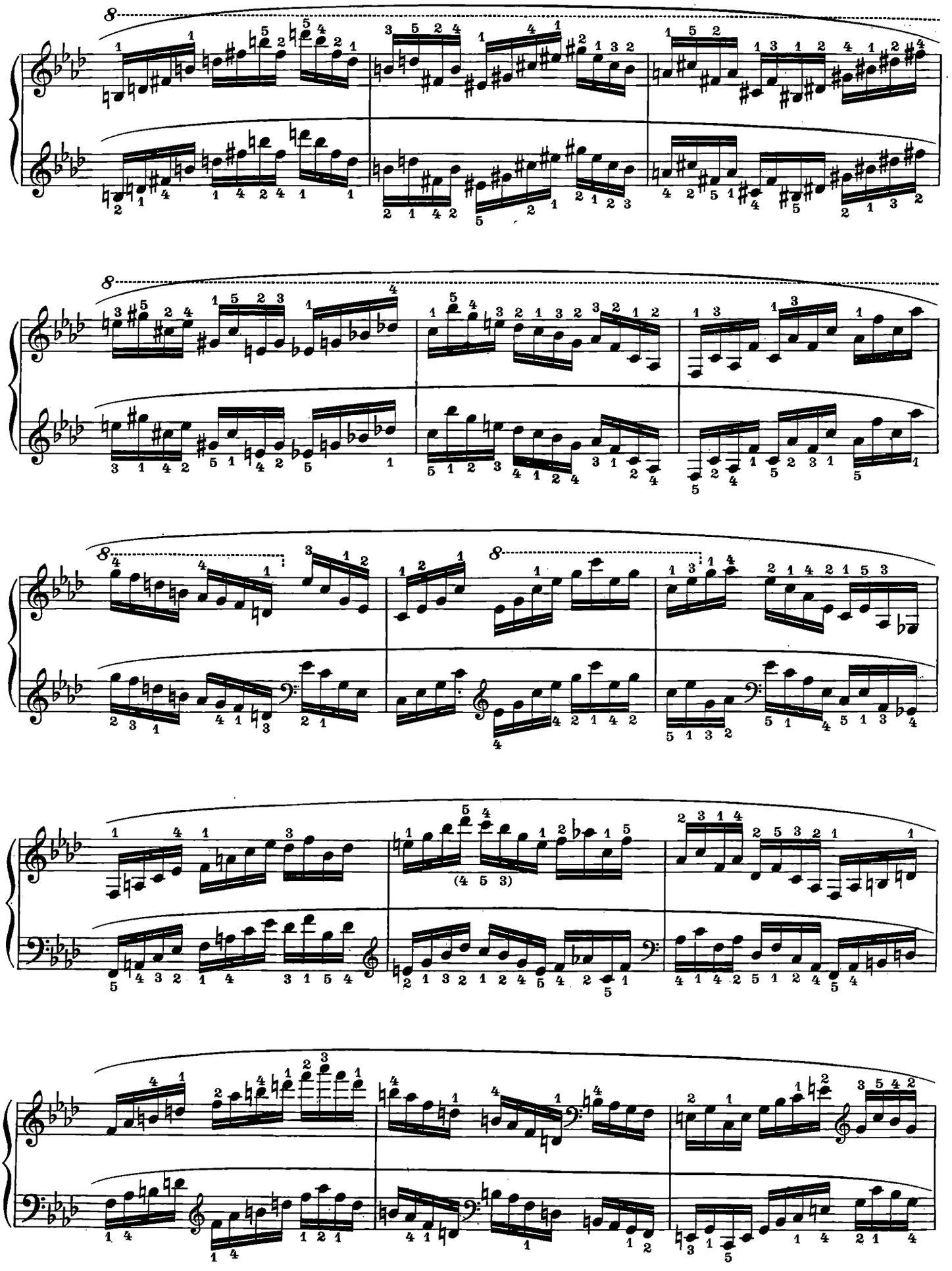
(Op. 20)

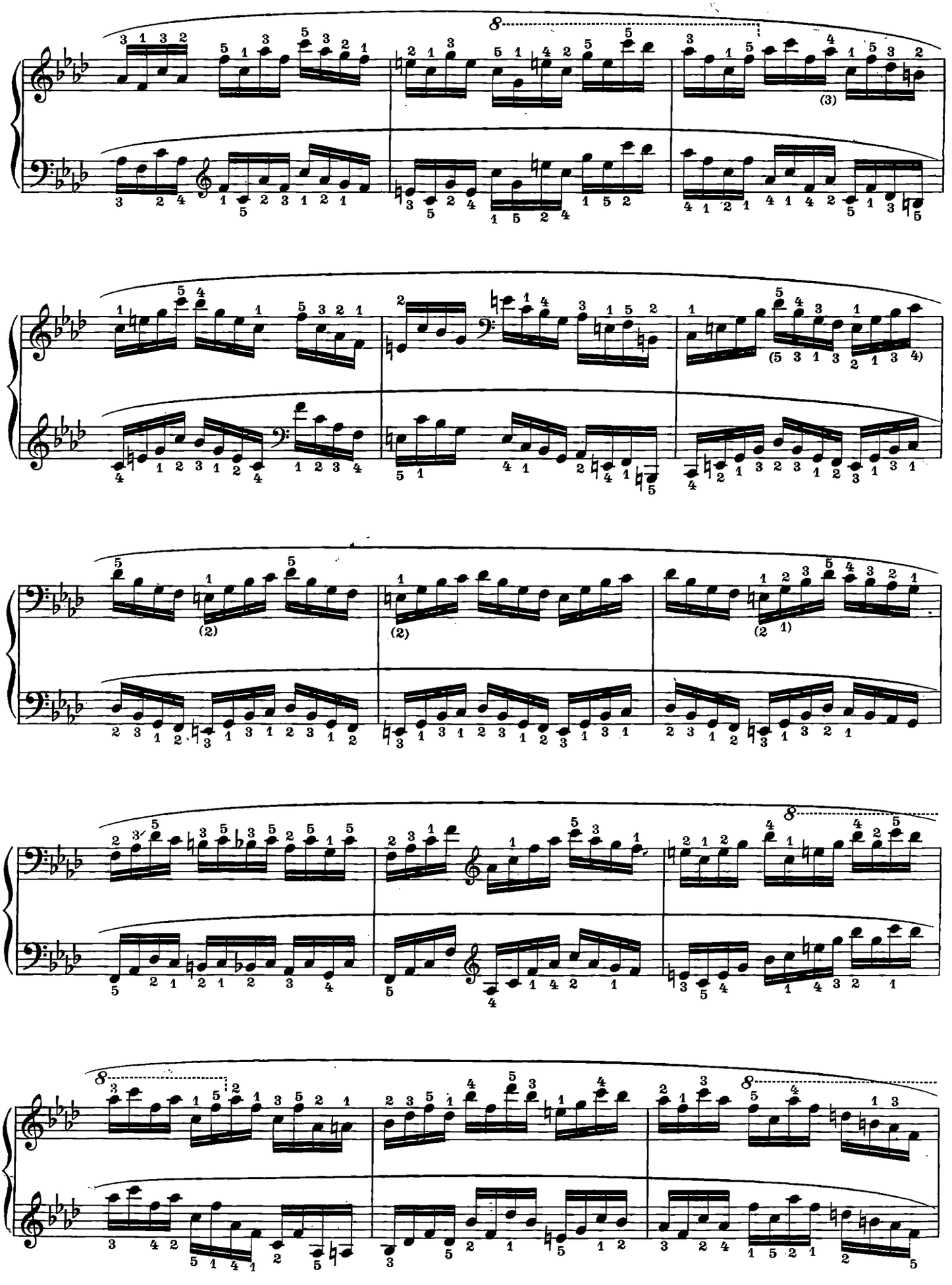
KESSLER

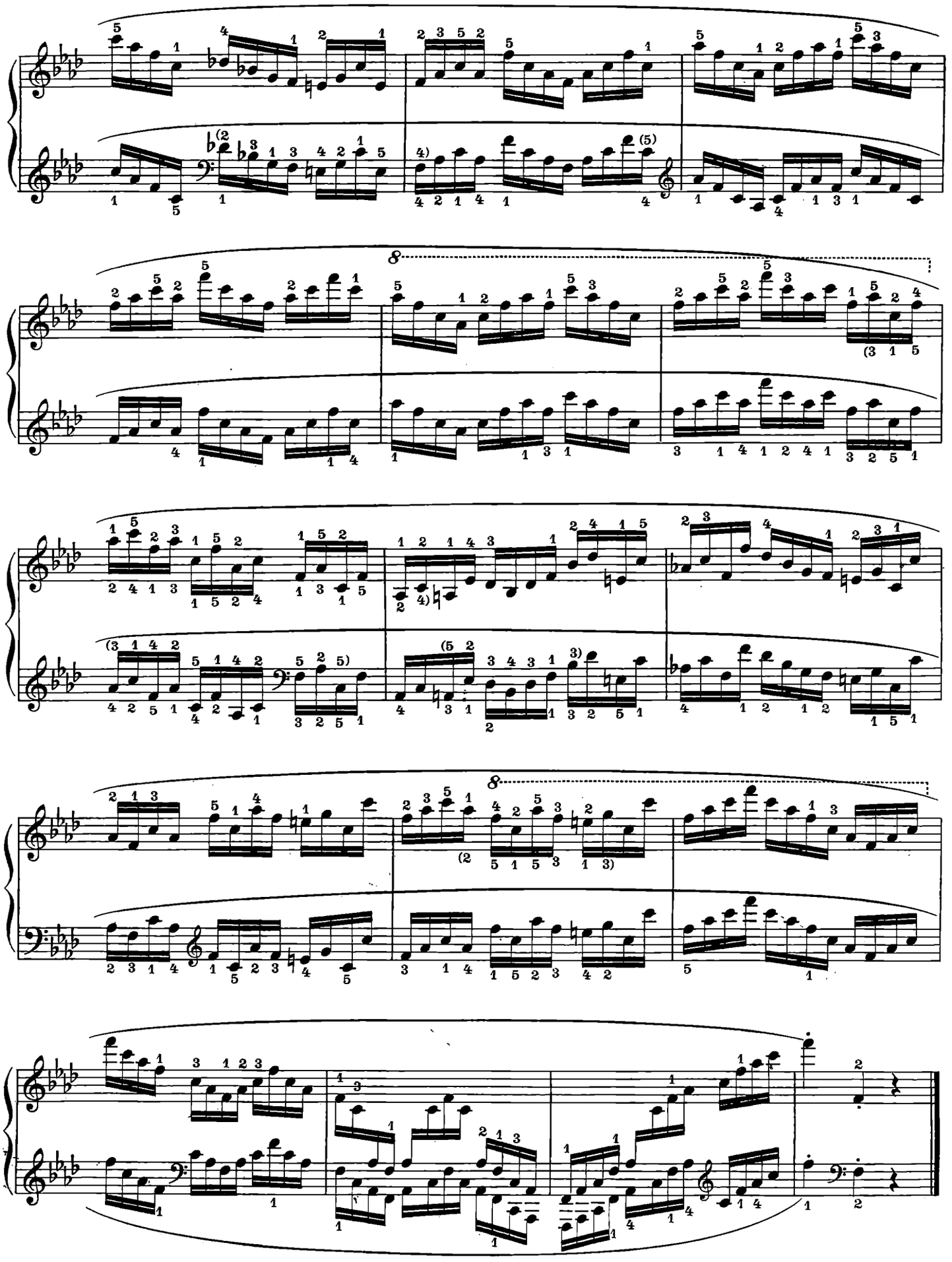







8
8
8
8
(4 5 3)

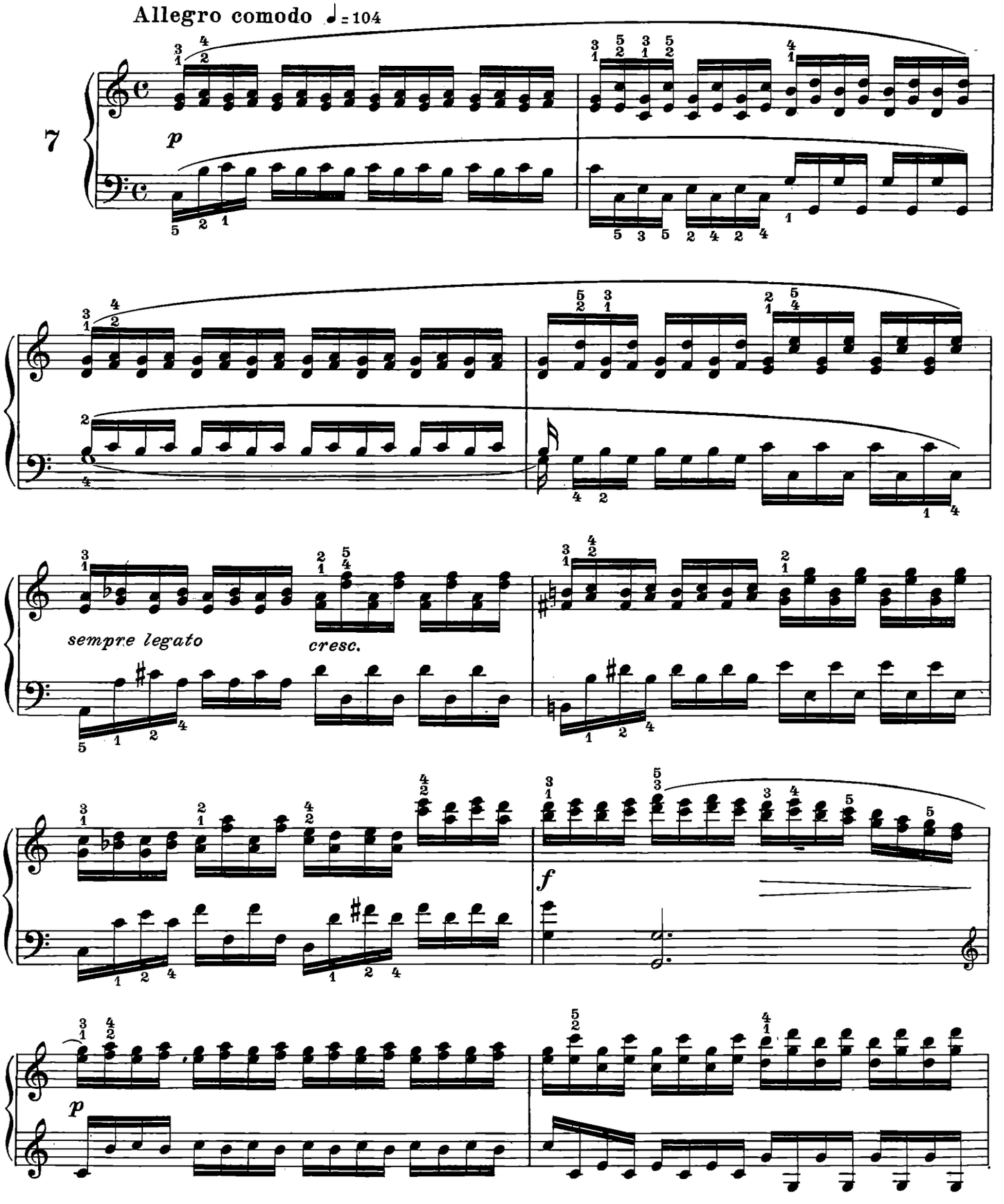


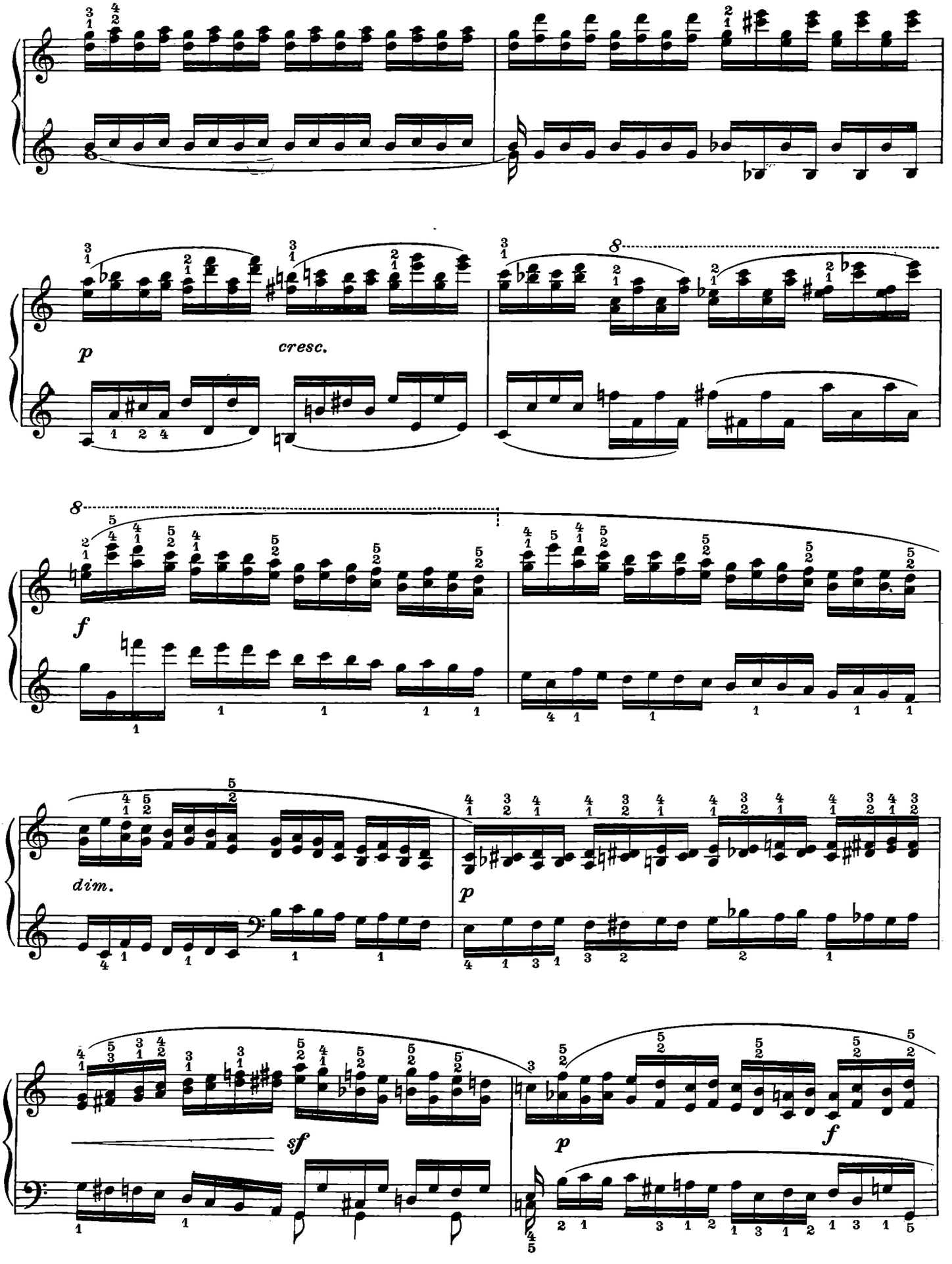


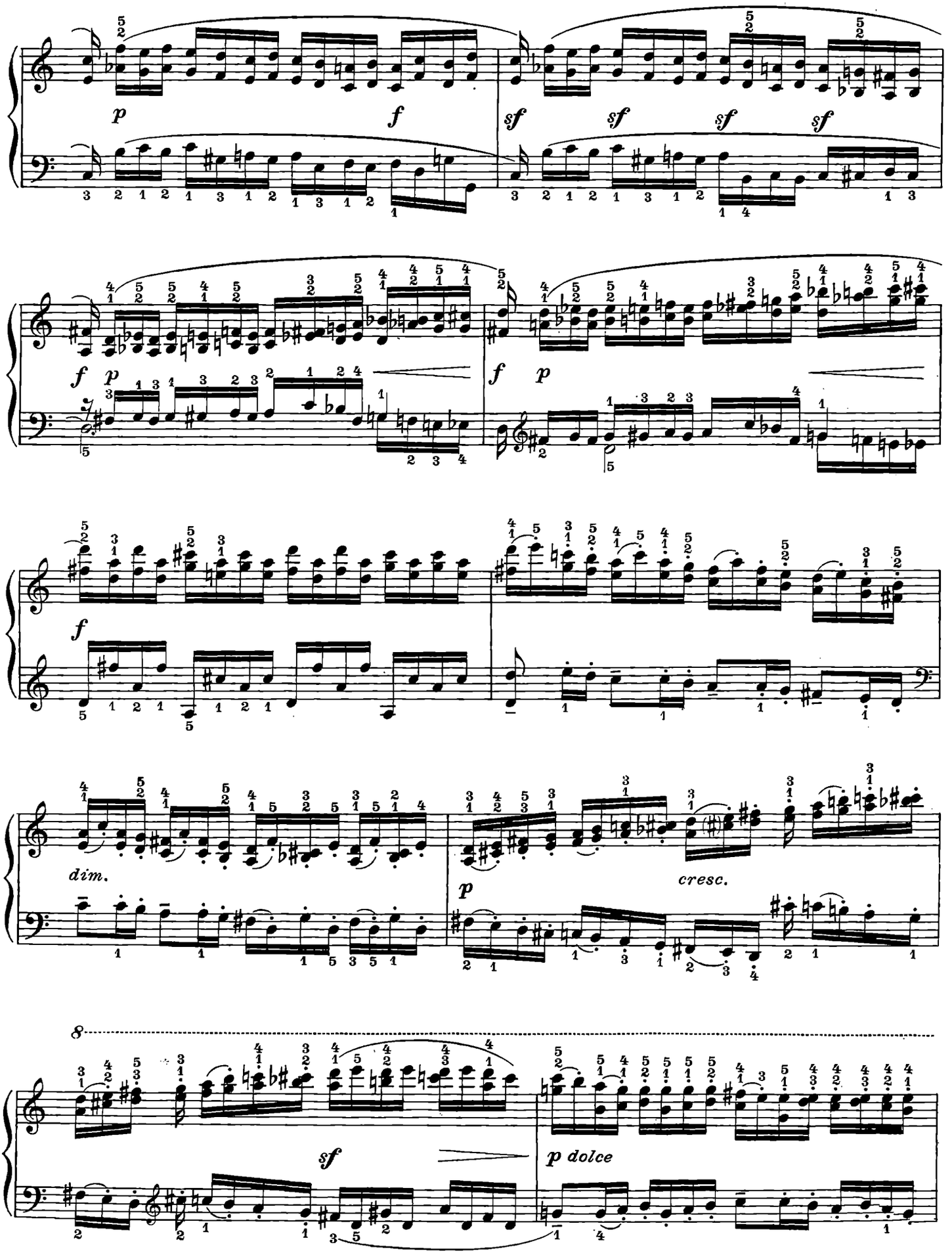
TOCCATA

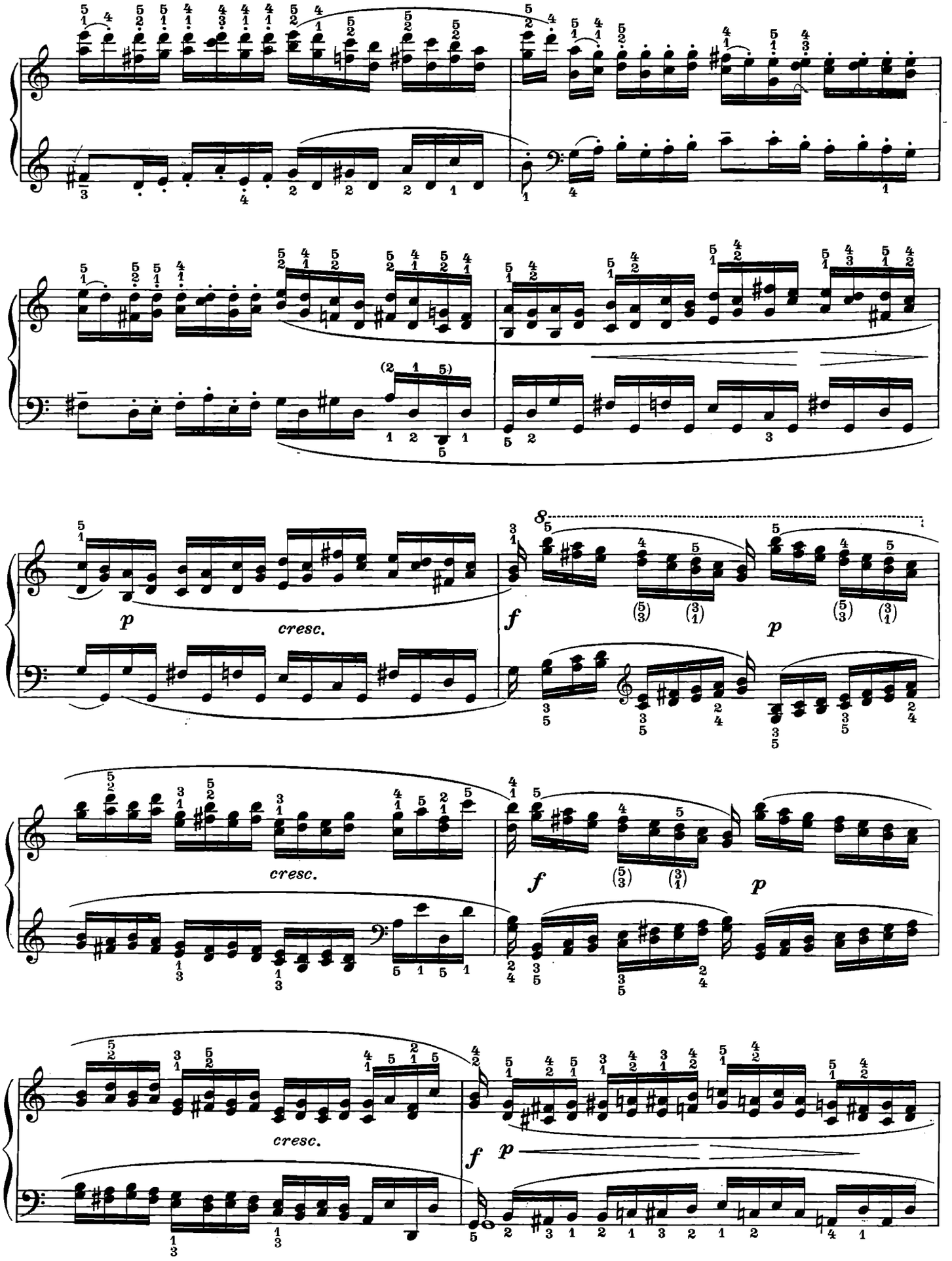
(Op. 92)

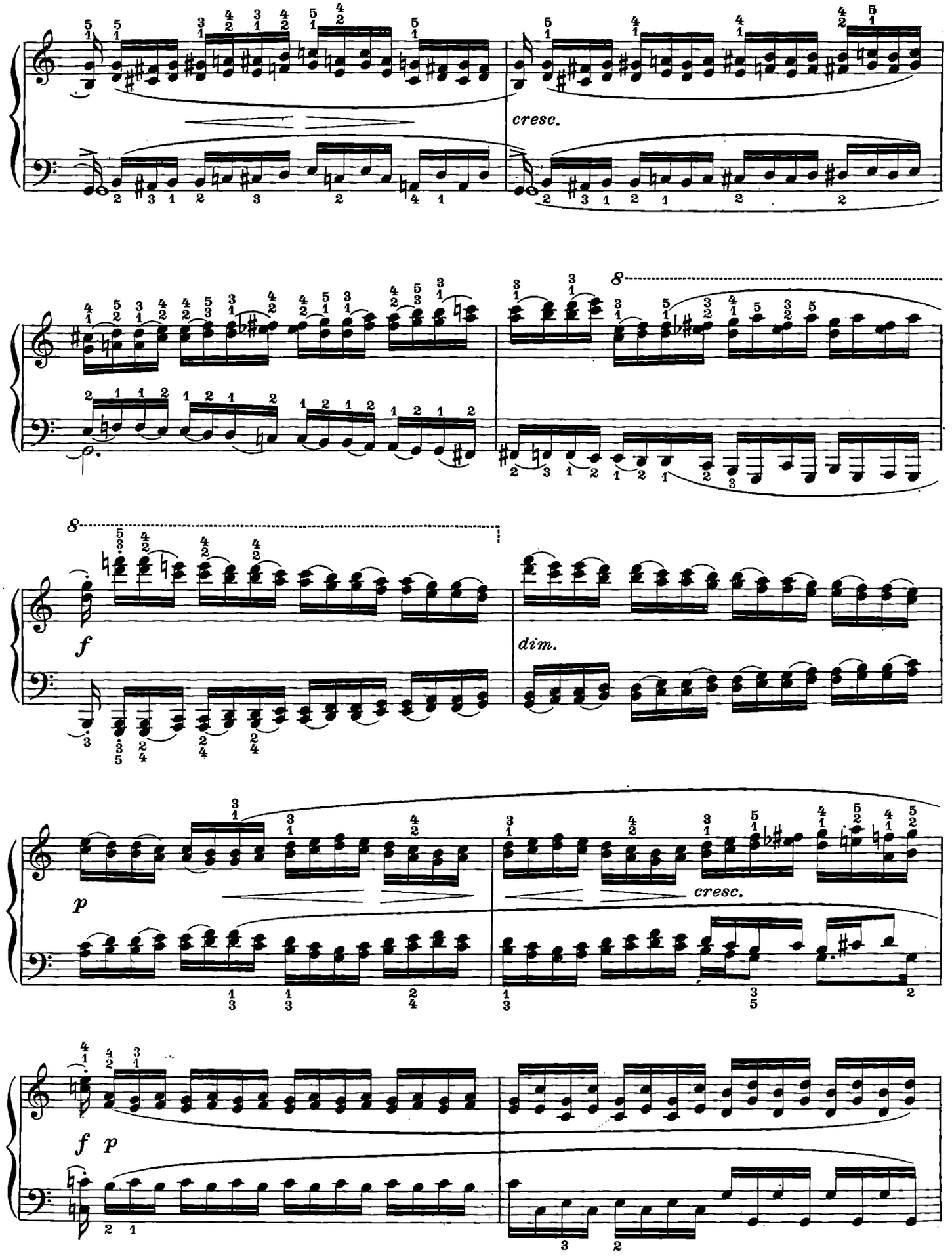
CZERNY

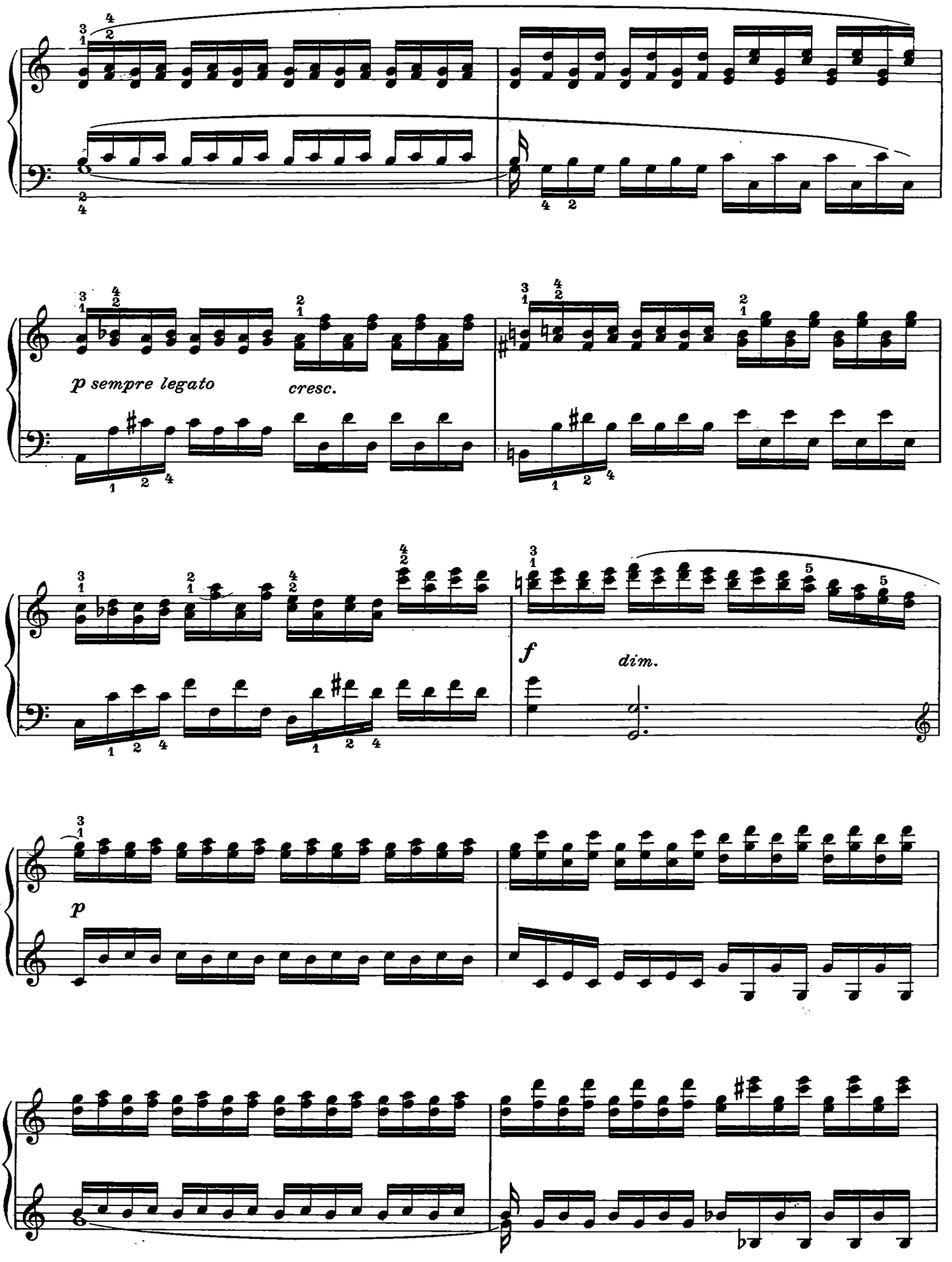


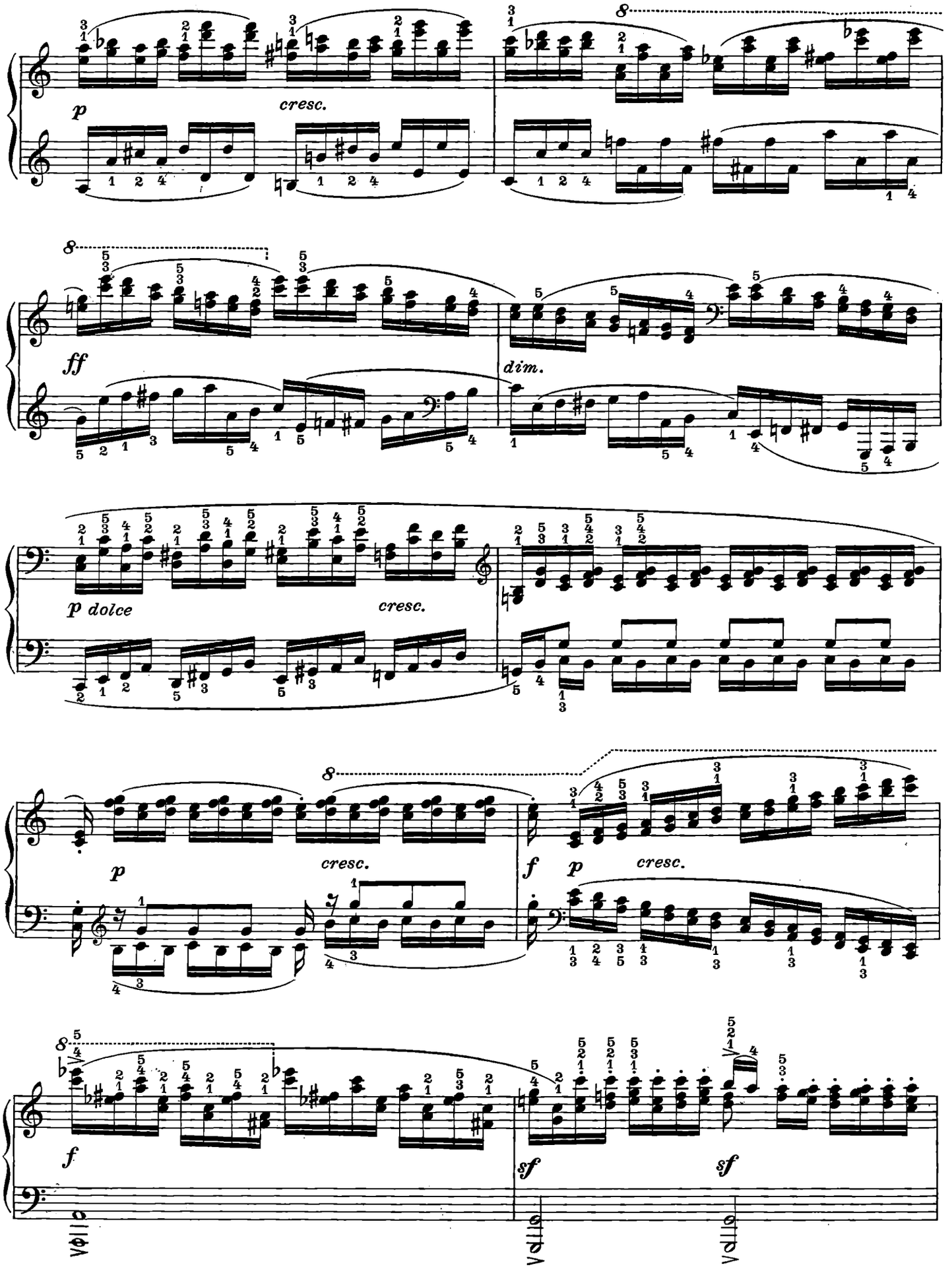

p
cresc.
8
f
dim.
p
sf
p
f

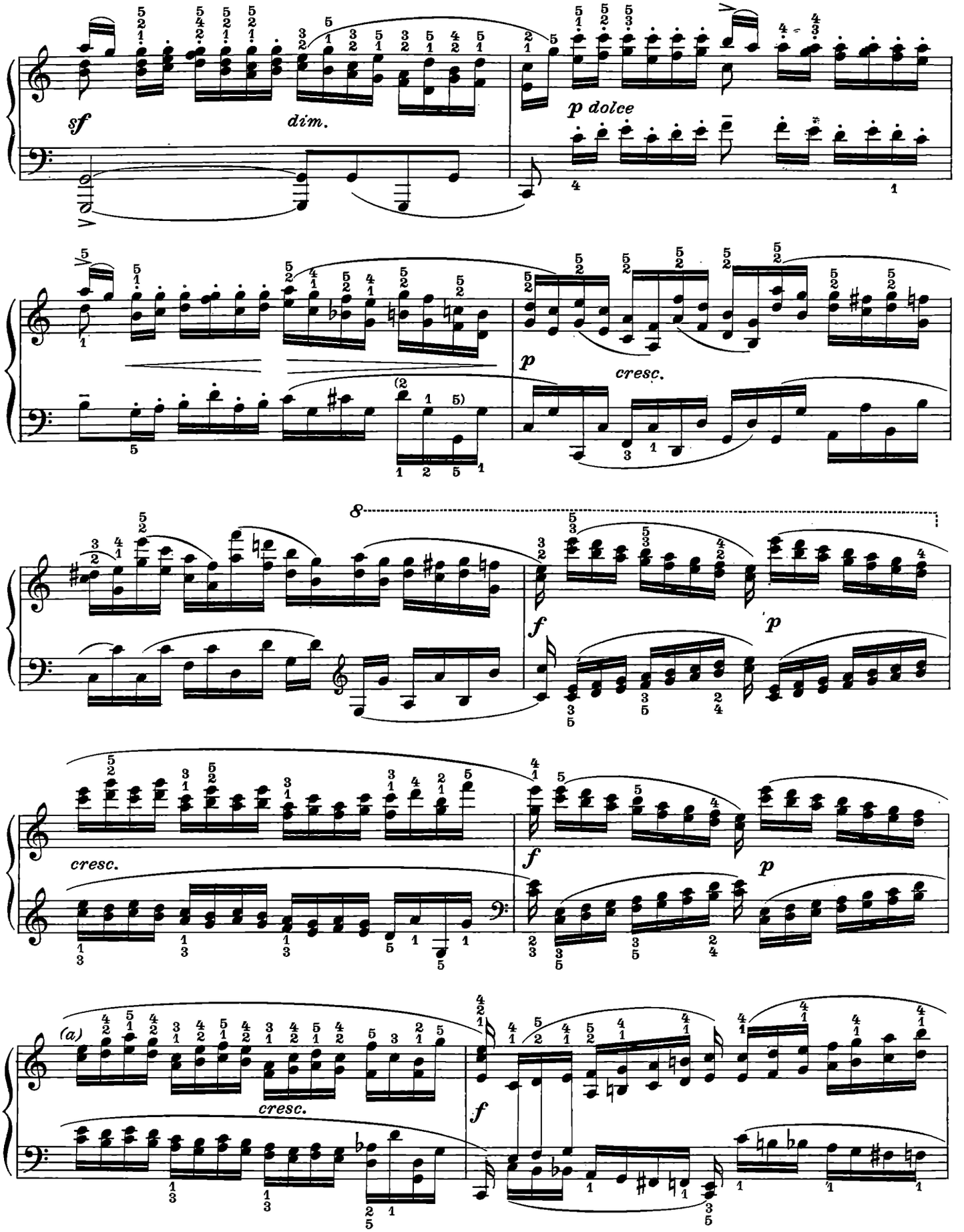

p
f
sf
sf
sf
sf
f
p
f
p
f
dim.
p
cresc.
8
sf
p dolce


cresc.
cresc.
cresc.
f
p

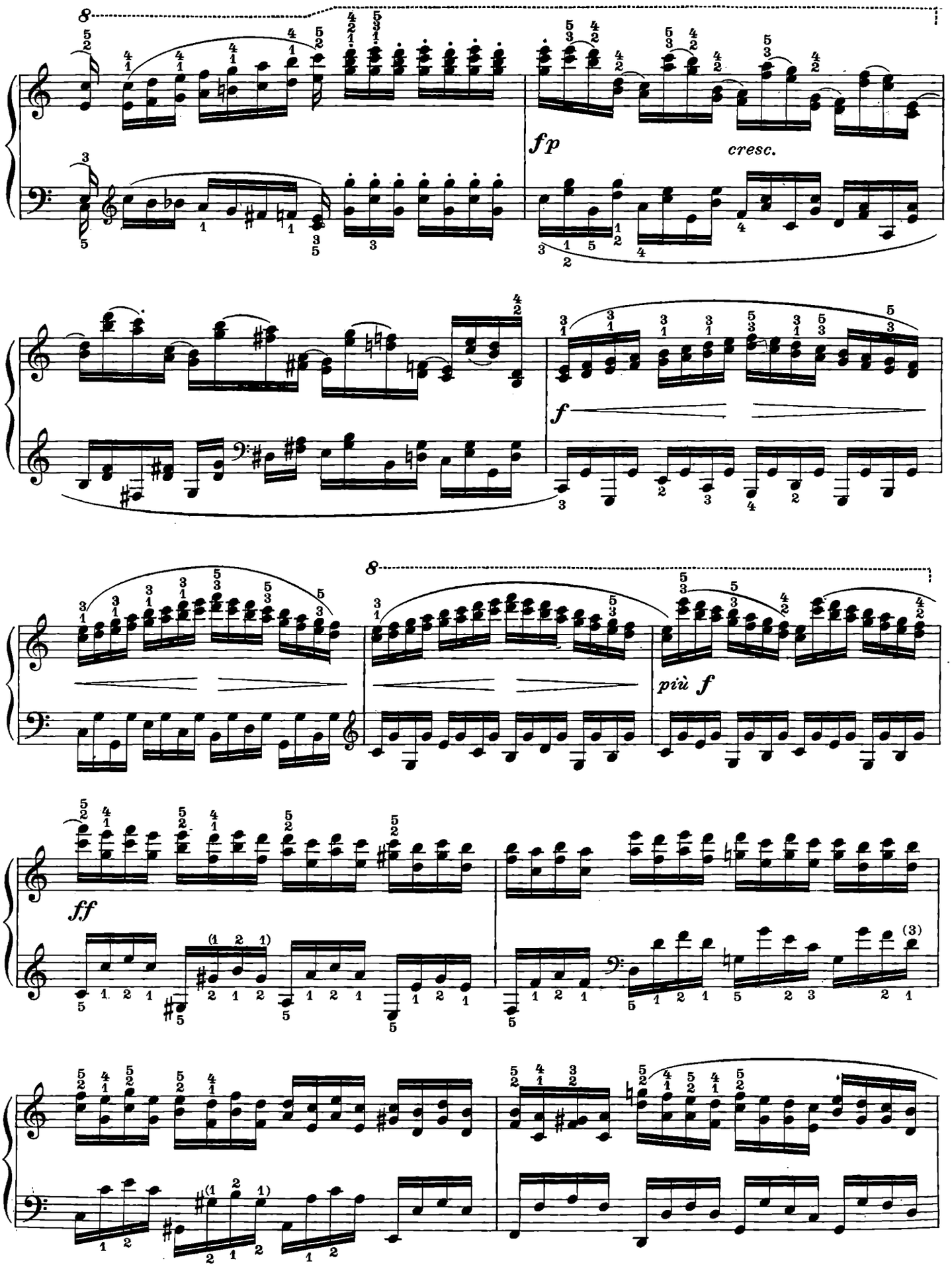

cresc.
8
8
f
dim.
p
cresc.
f p

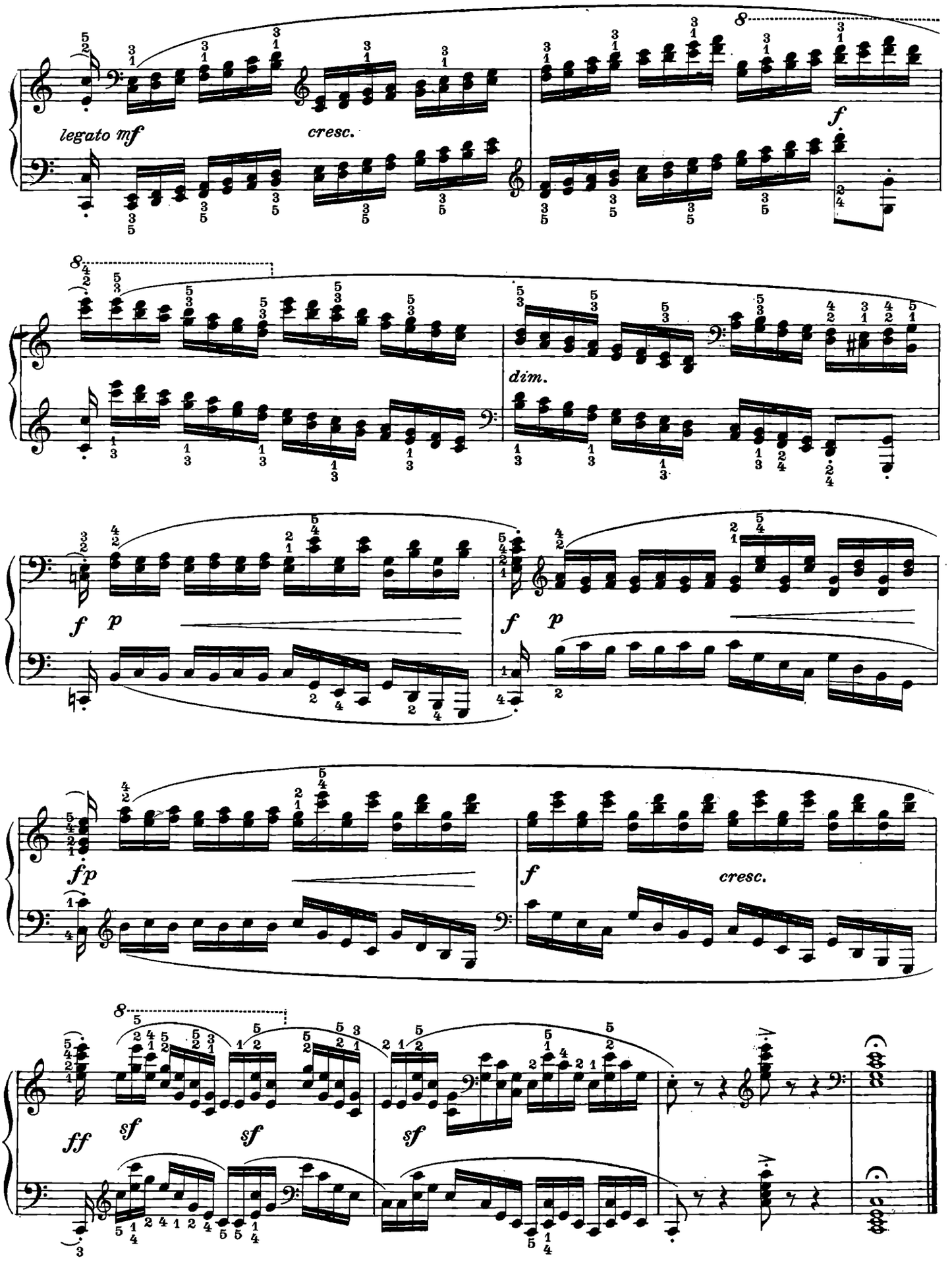

p sempre legato
cresc.
f
dim.
p


p
cresc.
ff
dim.
p dolce
cresc.
p
cresc.
f
p
cresc.
f
sf
sf



a) Oppure: 2 4 5 4 3 4 5 4 3 4 5 4 5 3 2 5
1 1 2 1 2 1 2 1 2 1 2 1 1 1

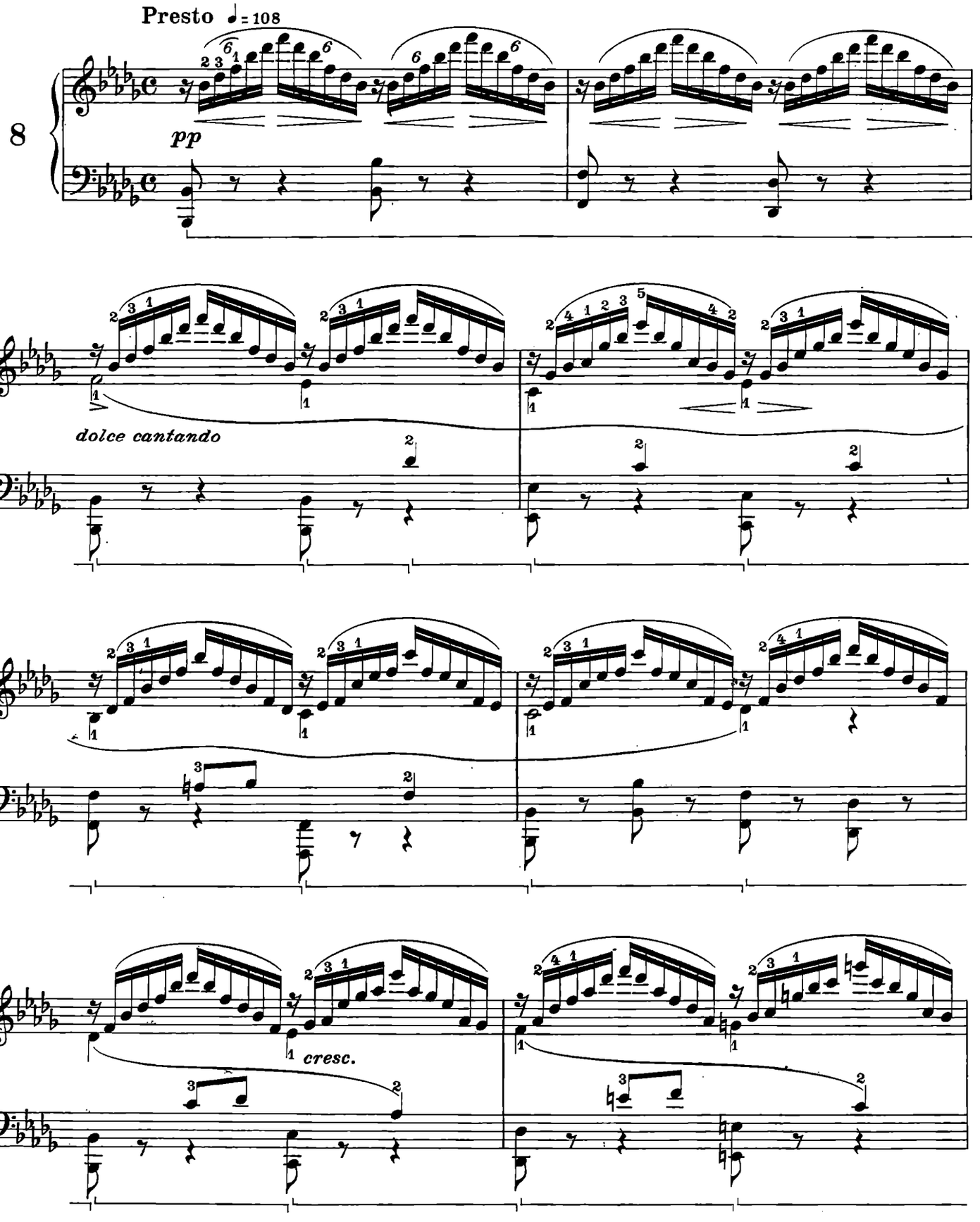

fp
cresc.
f
più f
ff


legato mf
cresc.
f
dim.
f p
f p
fp
f
cresc.
ff
sf
sf
sf

STUDIO N. 1

(Op. 104)

MENDELSSOHN



(a)

dim.

f

p

cresc.

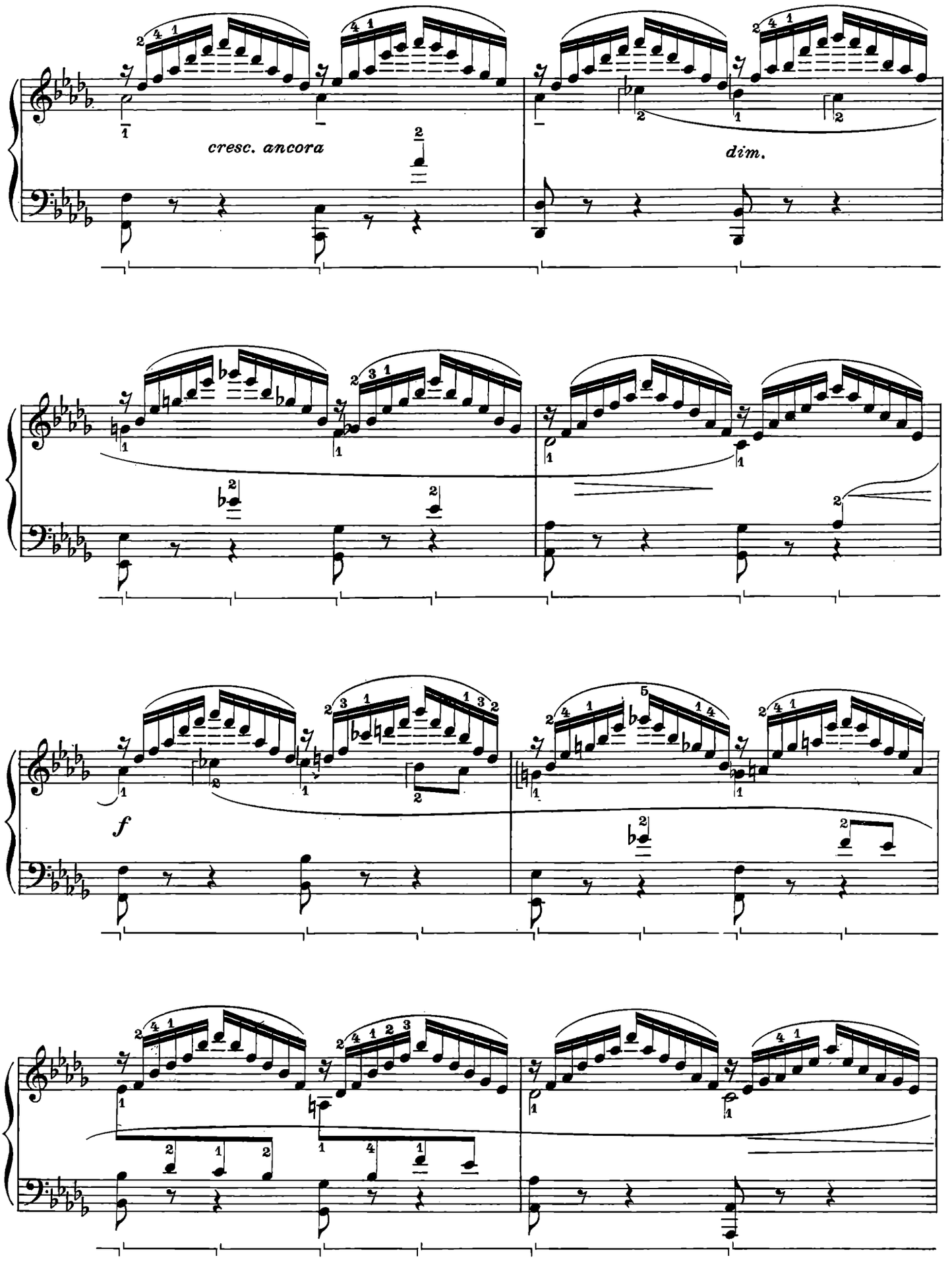
a) **Esecuzione:**

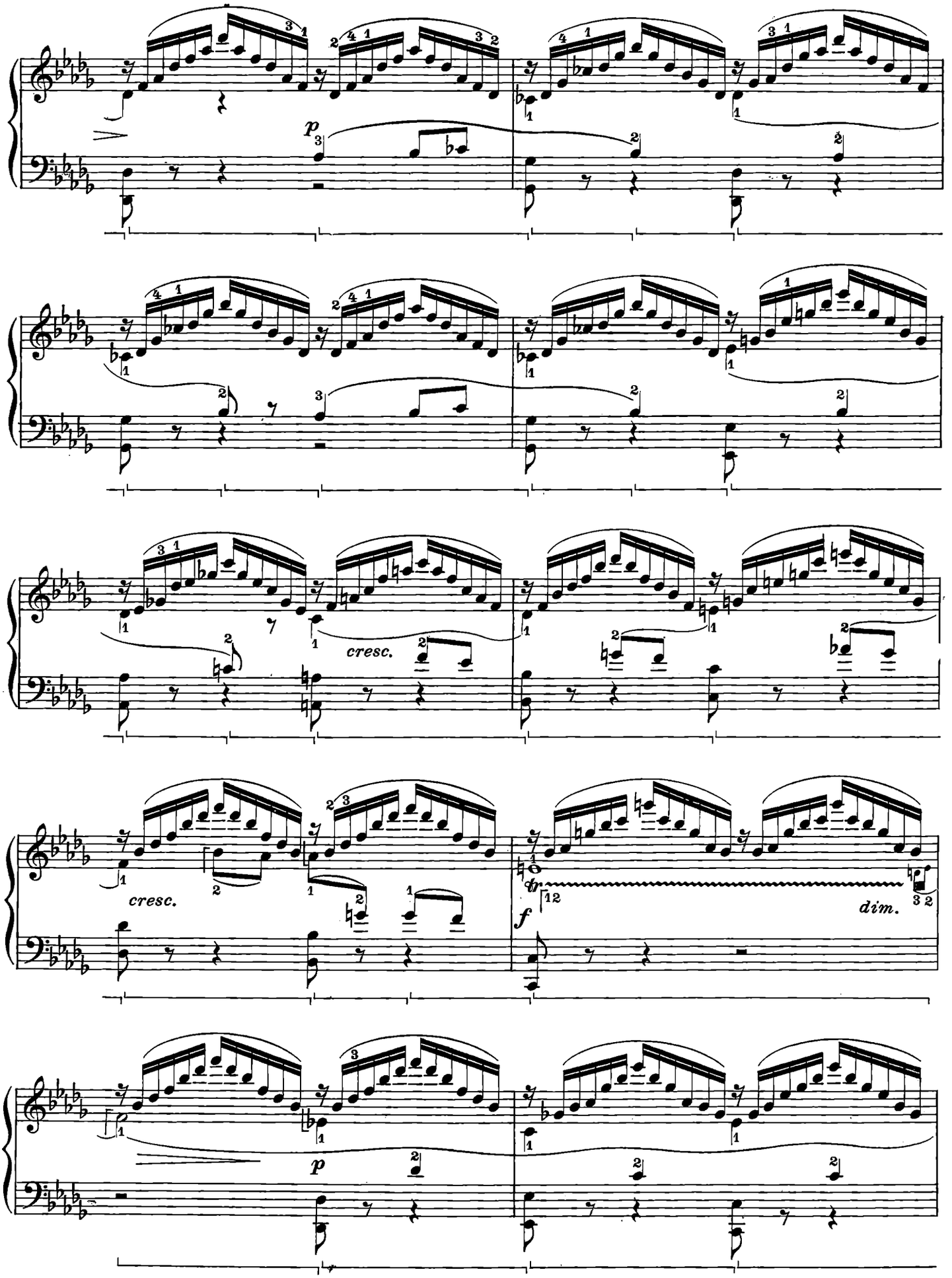
dim.

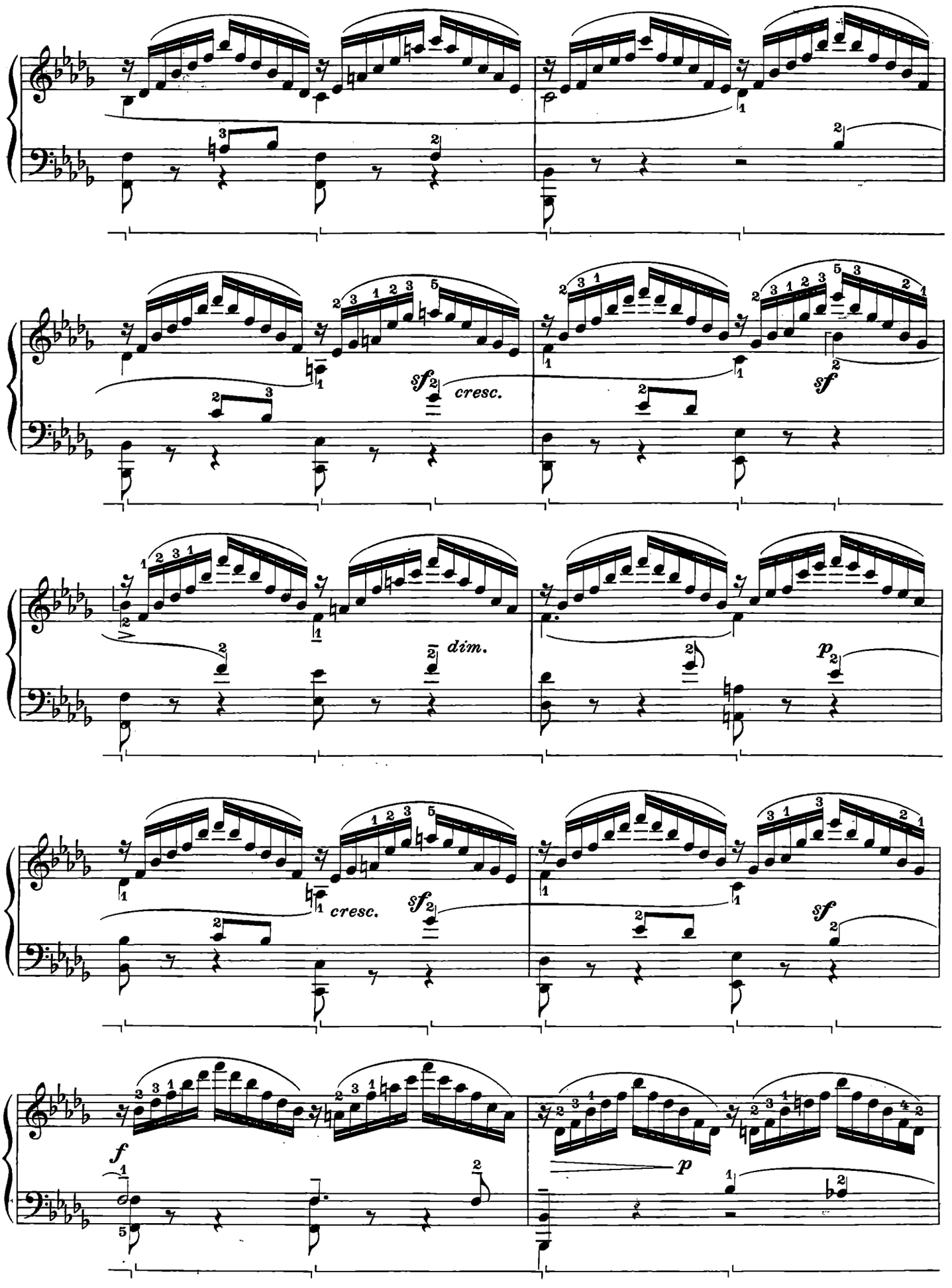
f

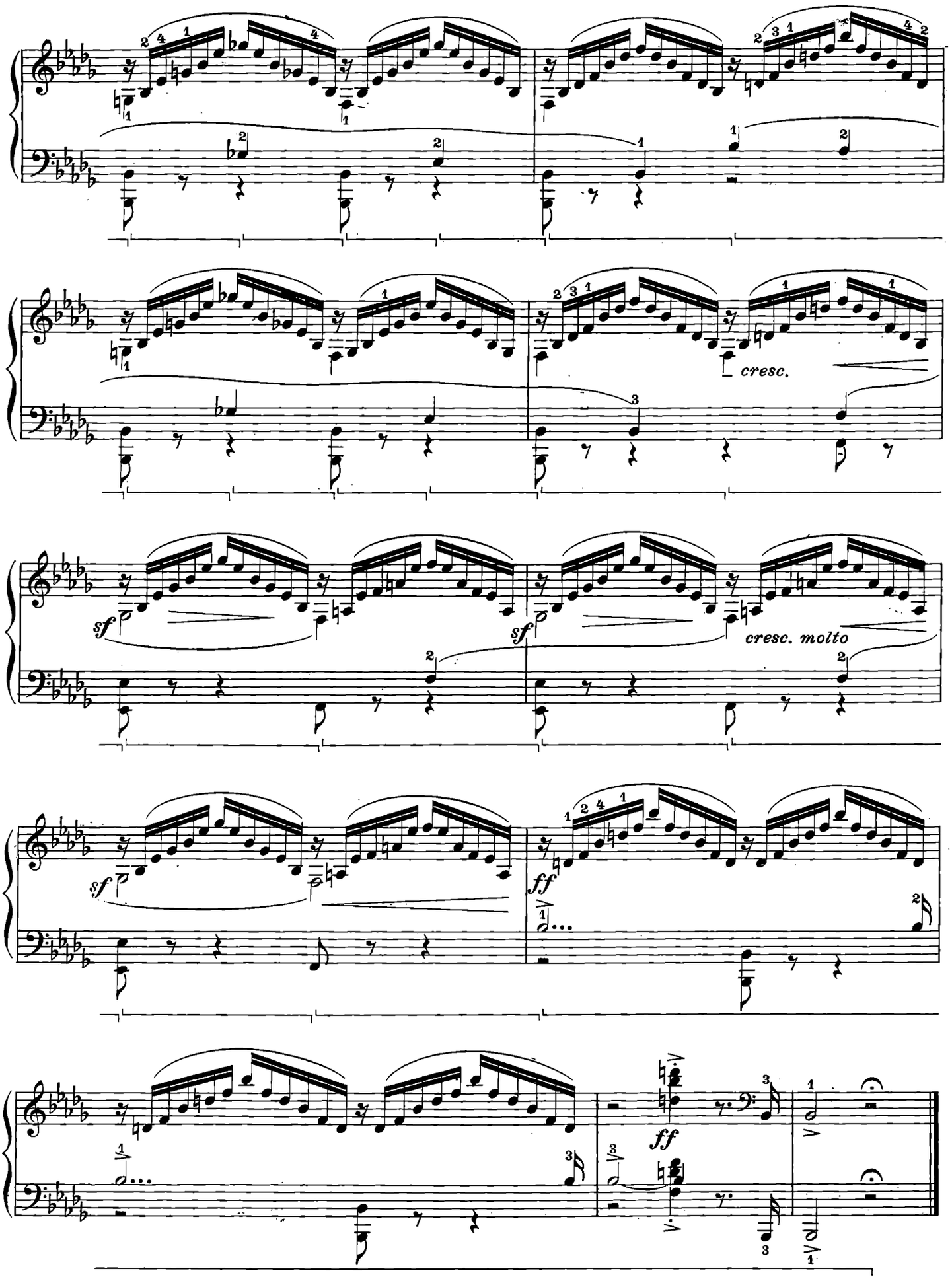
p

ecc.


cresc. ancora
dim.
f


p
cresc.
cresc.
f
dim.
p

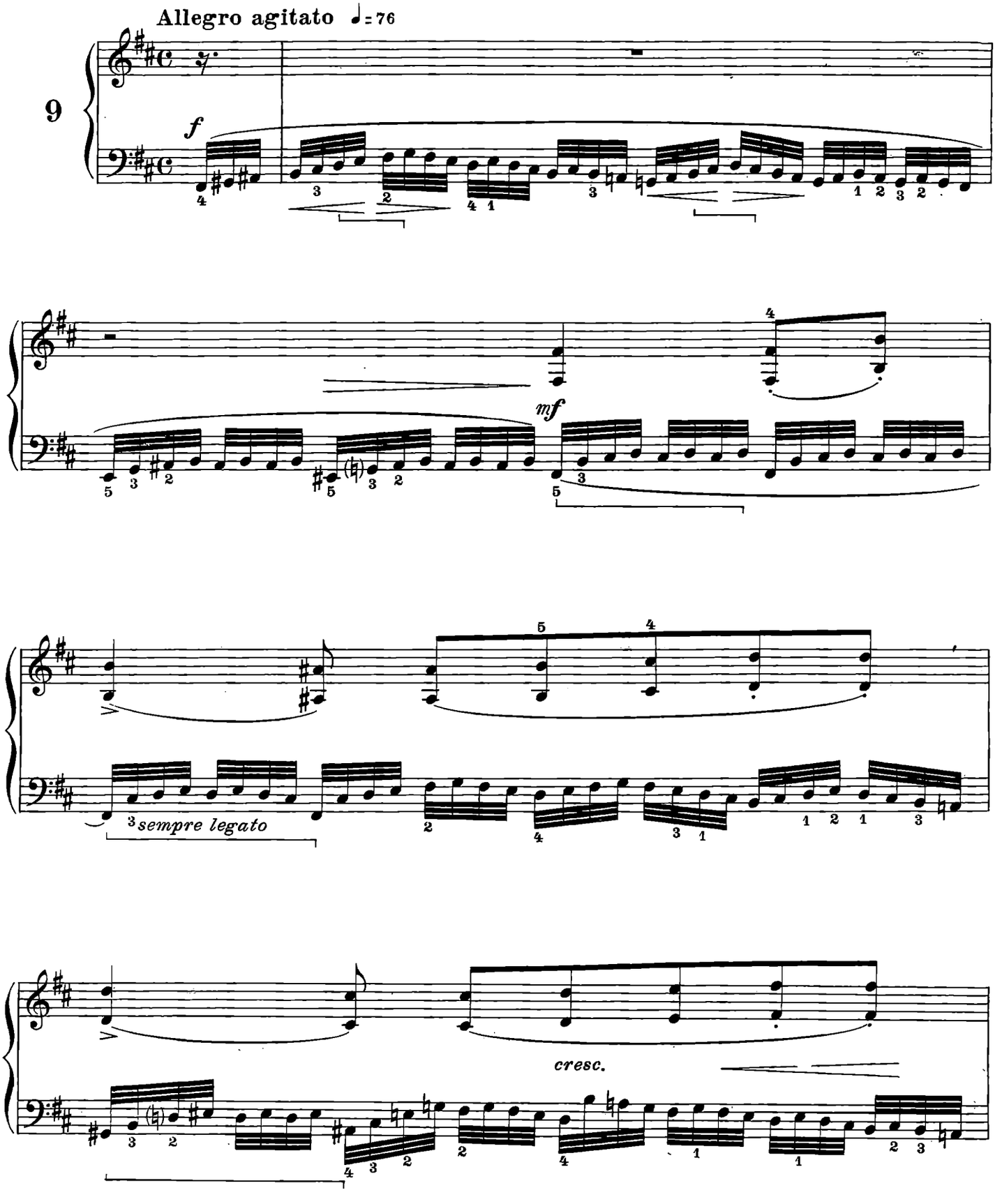

sf
cresc.
sf
dim.
p
cresc.
sf
sf
f
p

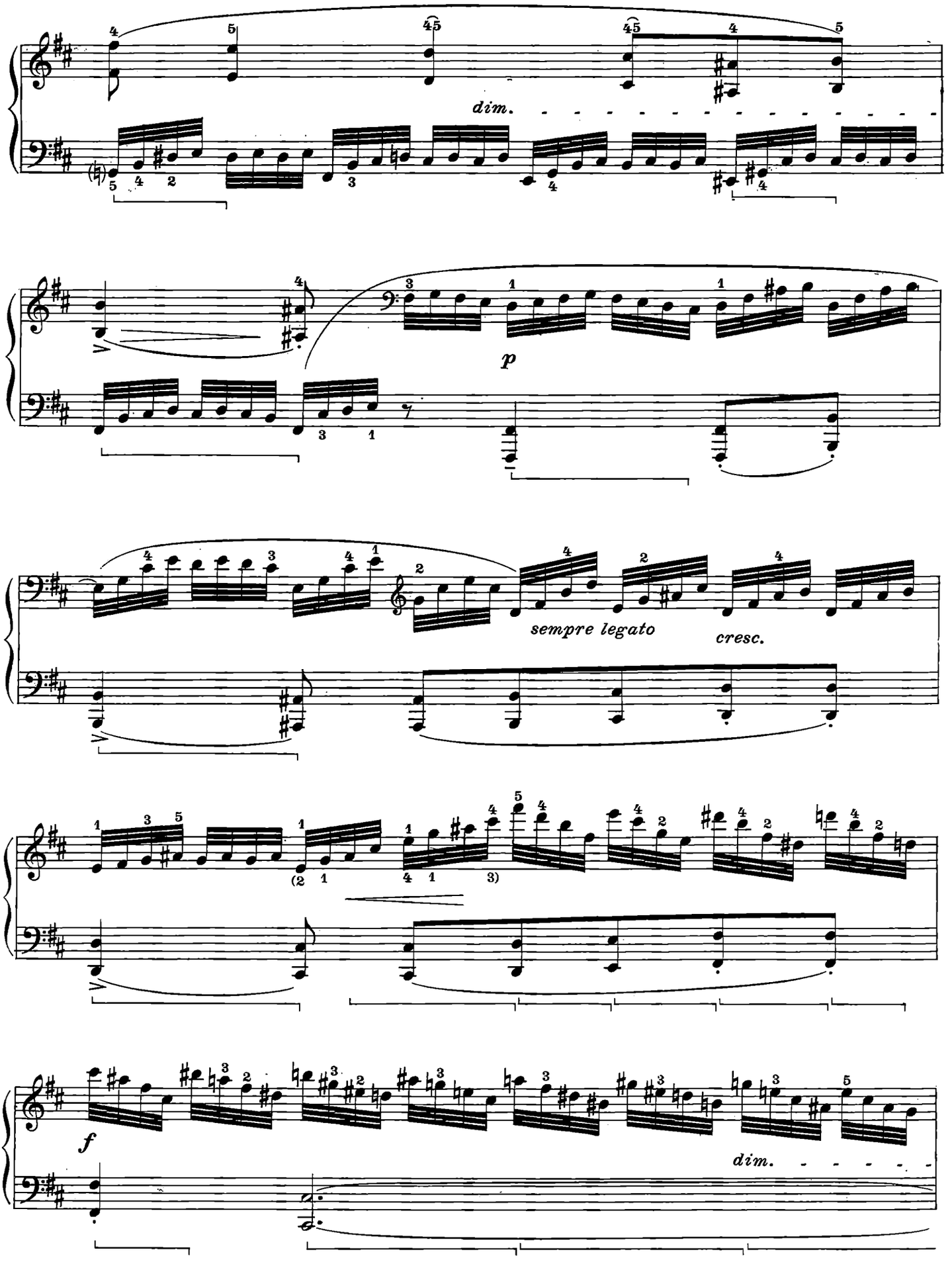

cresc.
sf
sf
cresc. molto
sf
ff
ff

PRELUDIO N. 2

(Op. 104 A)

MENDELSSOHN




dim.
p
sempre legato
cresc.
f
dim.

p

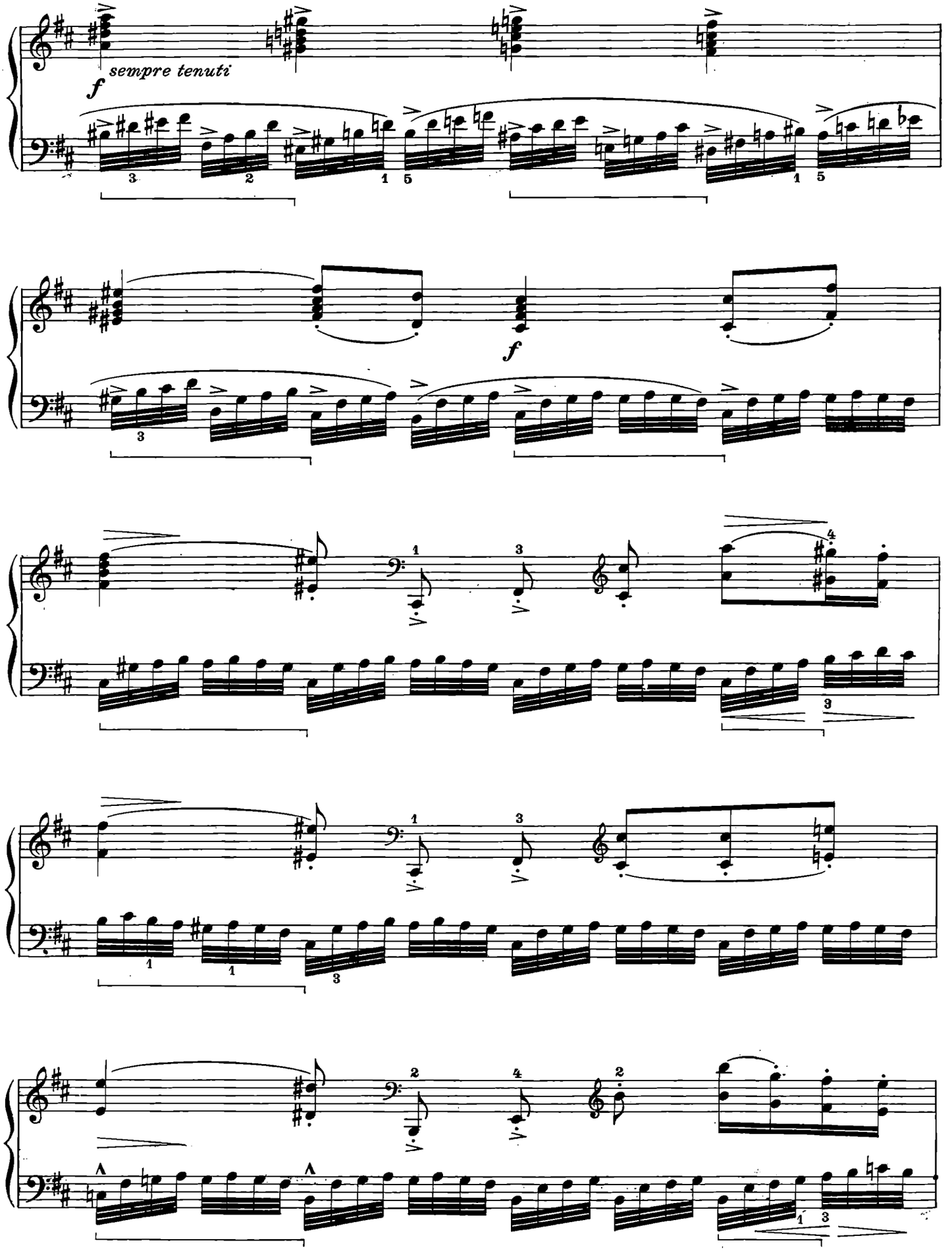
cresc.

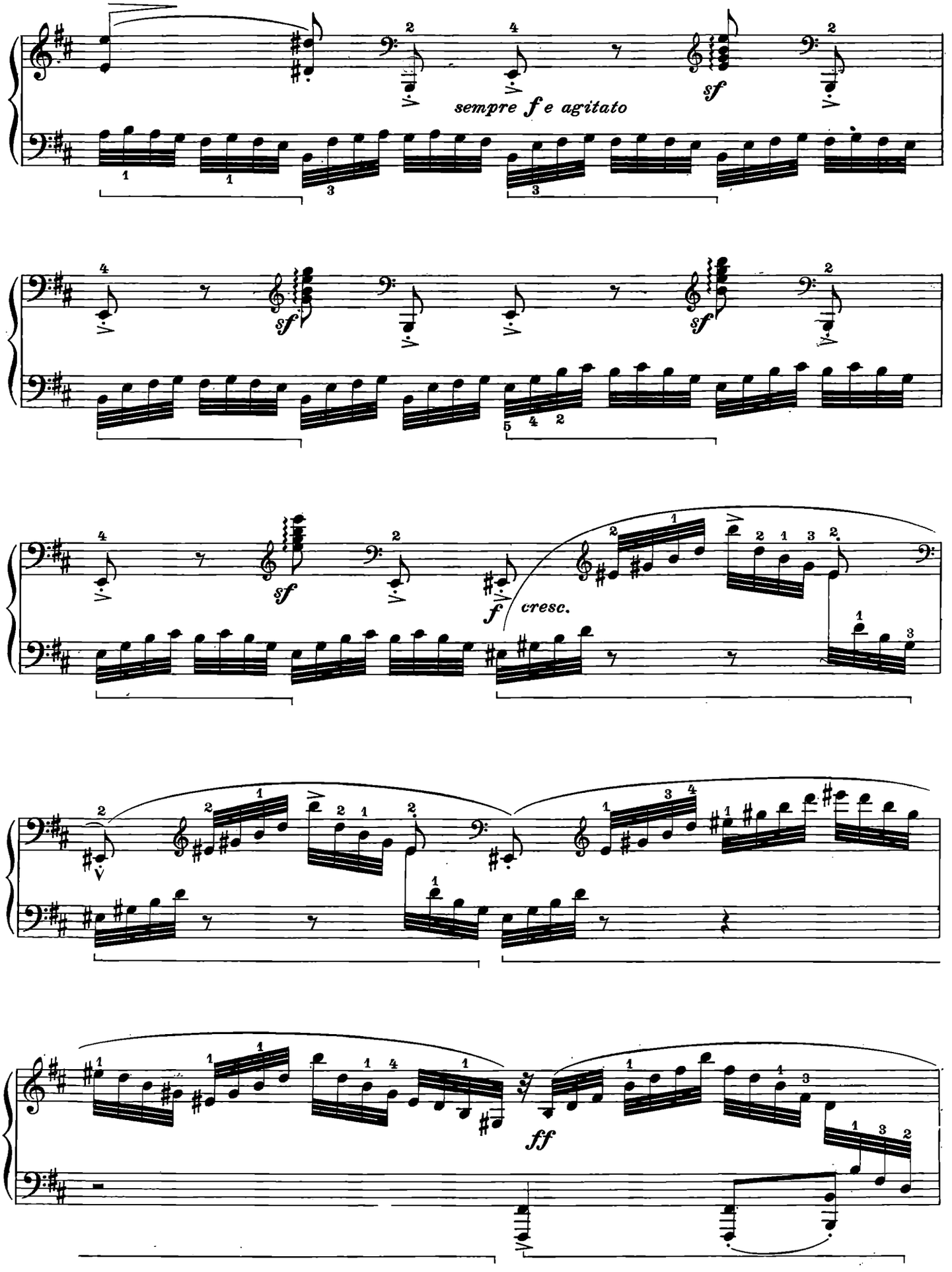
sempre tenuti i bassi

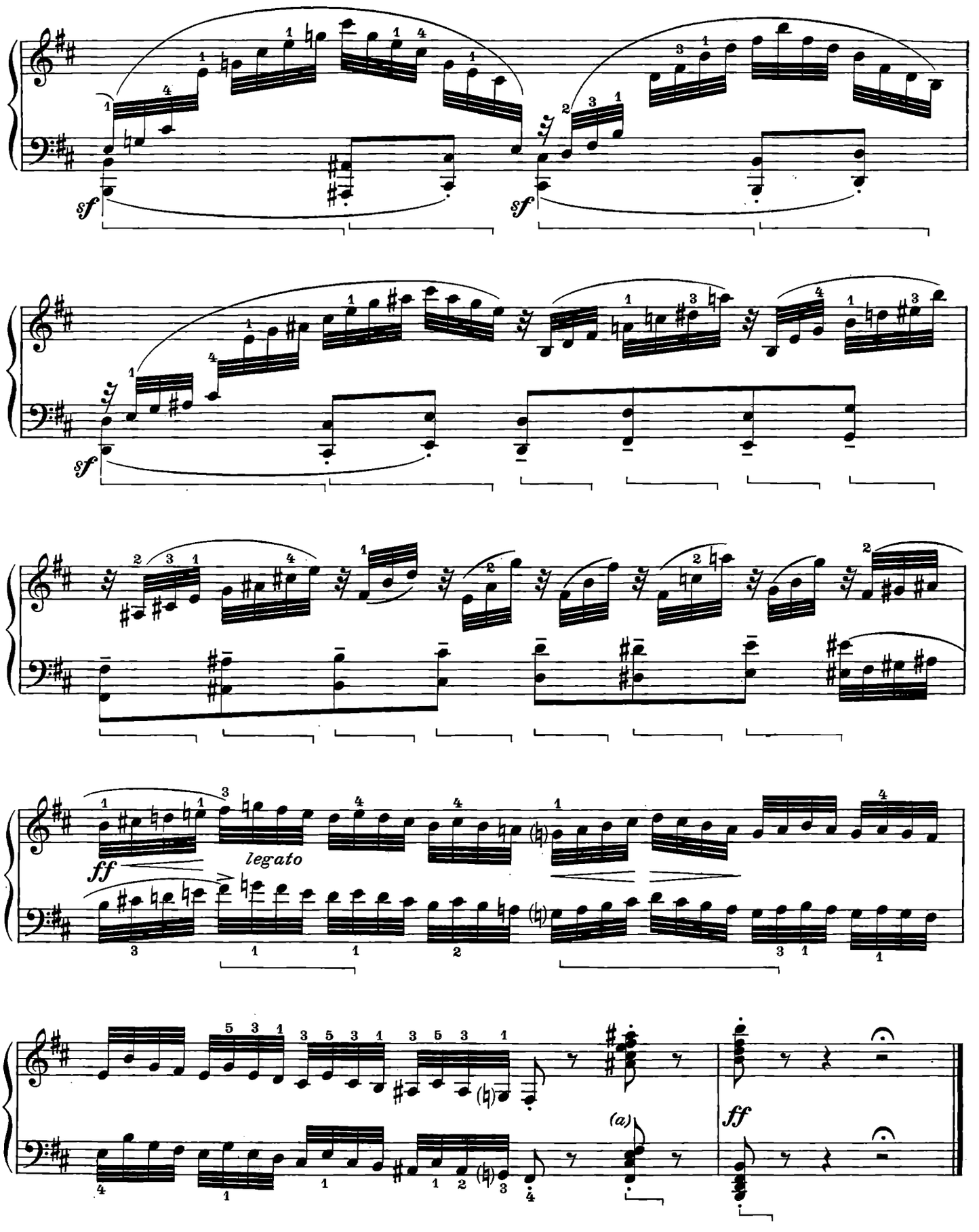
cresc.

(a)

a) Si metta in evidenza il disegno: *ecc.* precedentemente affidato alla parte superiore.


f
sempre tenuti
f


sempre f e agitato
sf
sf
sf
sf
f
cresc.
ff

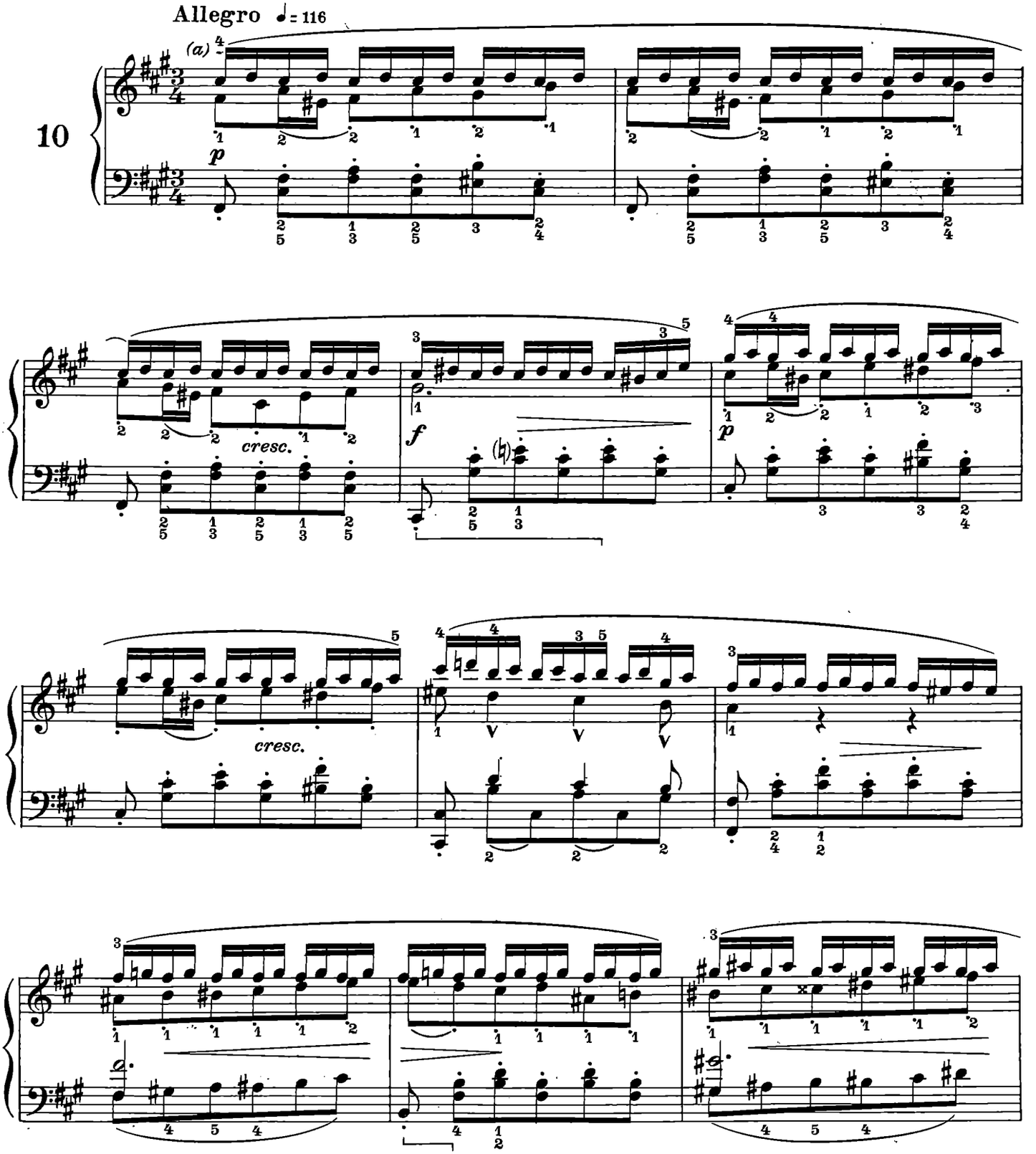


a) Per mani piccole:

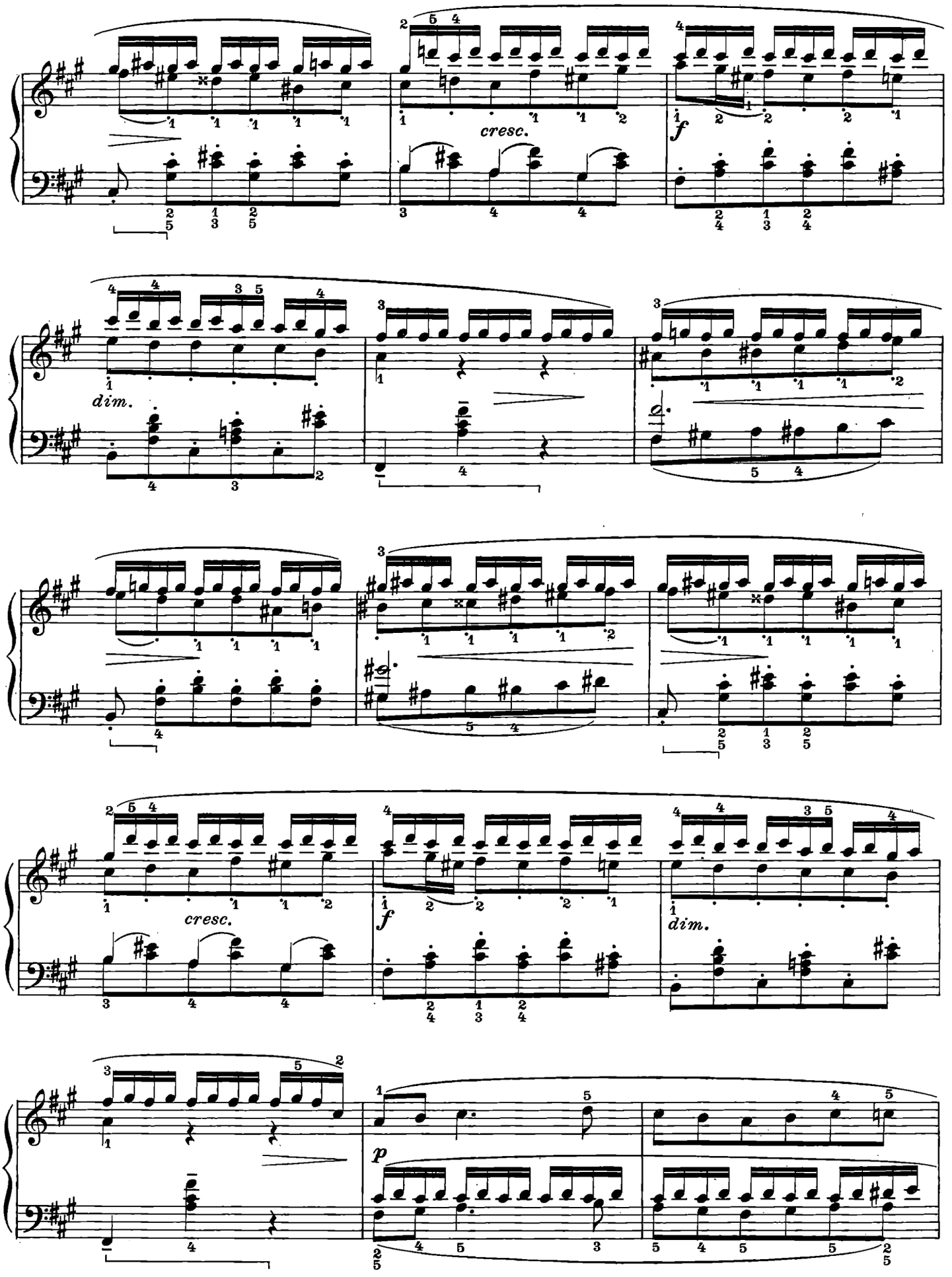
STUDIO N. 1

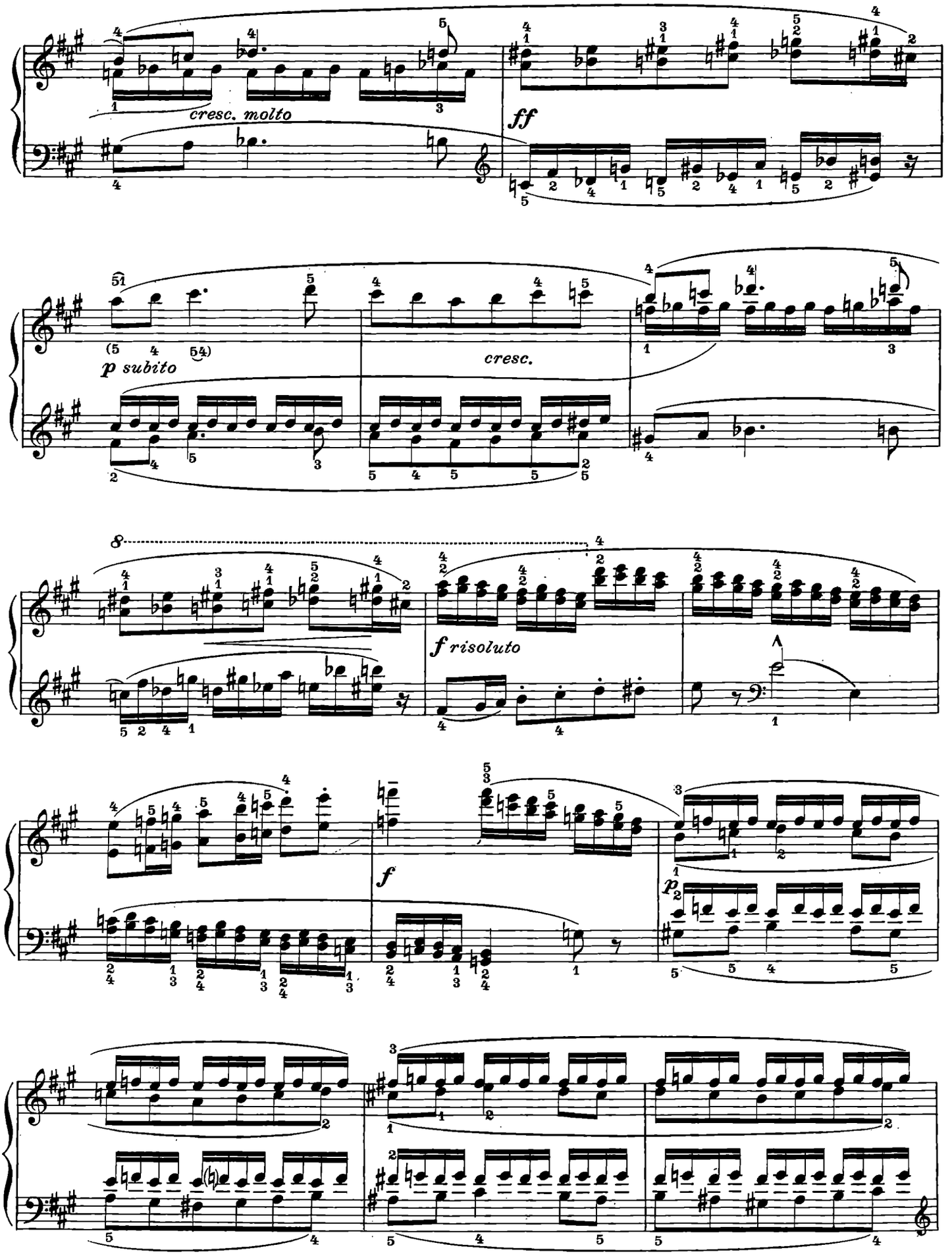
(Op. 26)

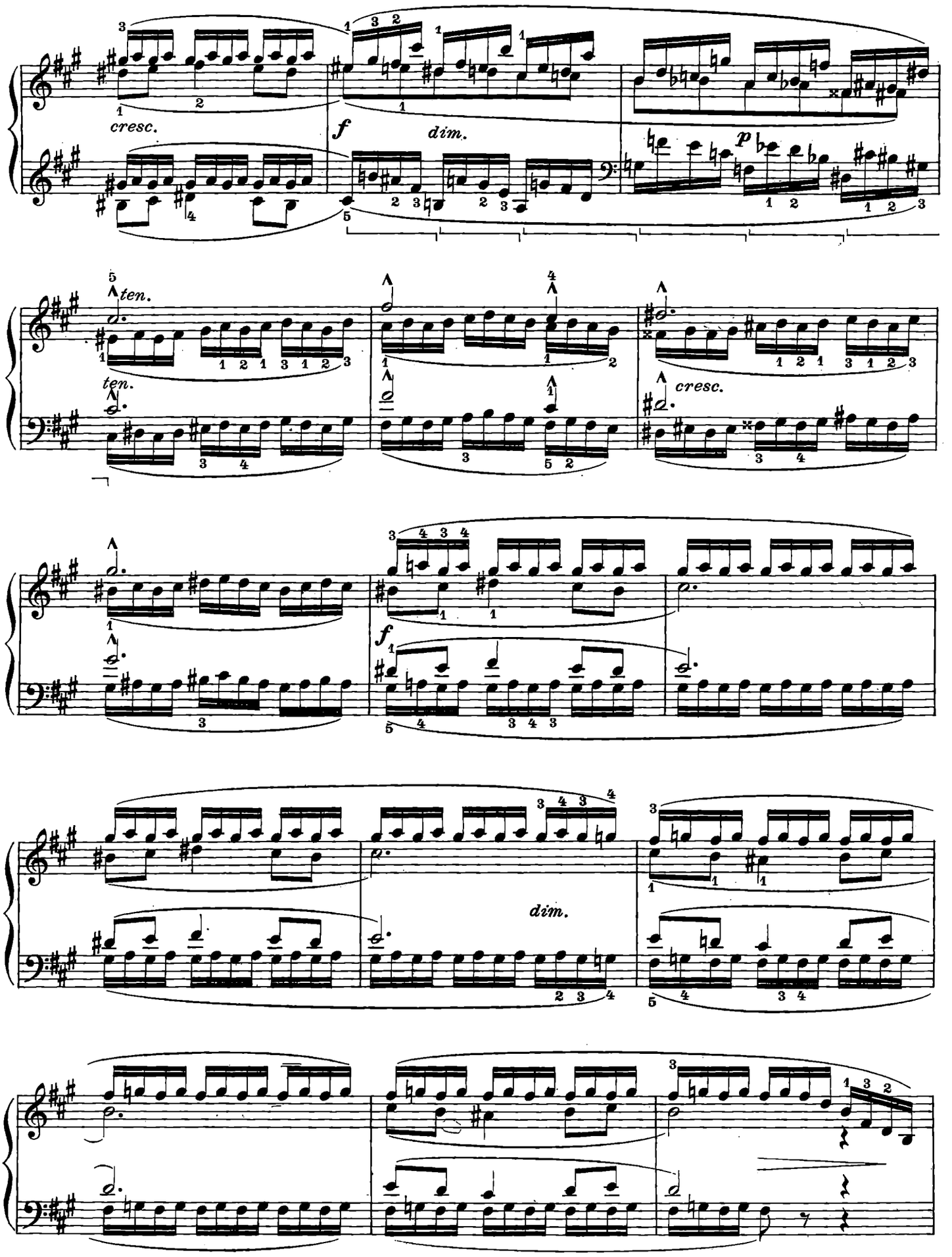
THALBERG

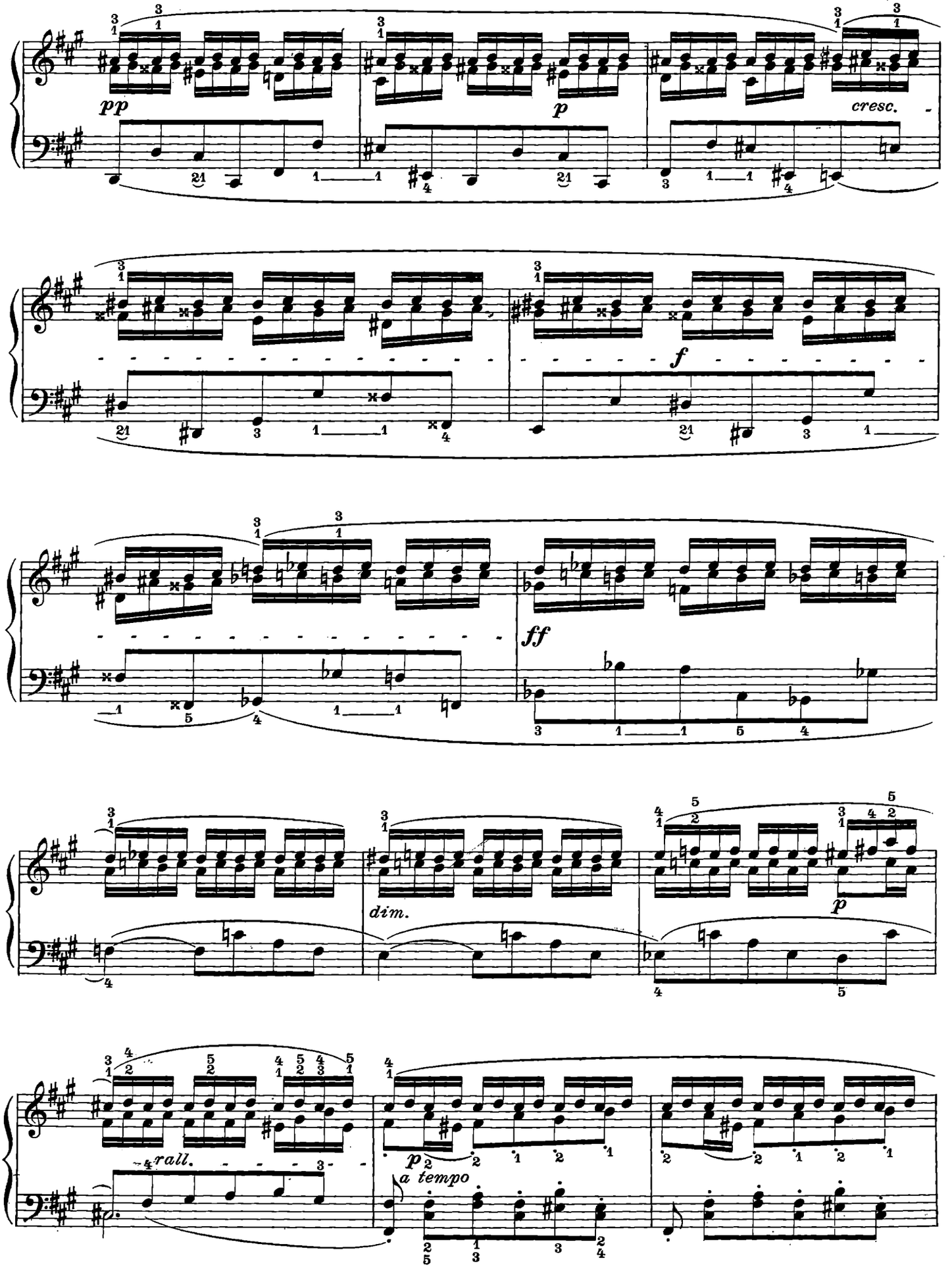


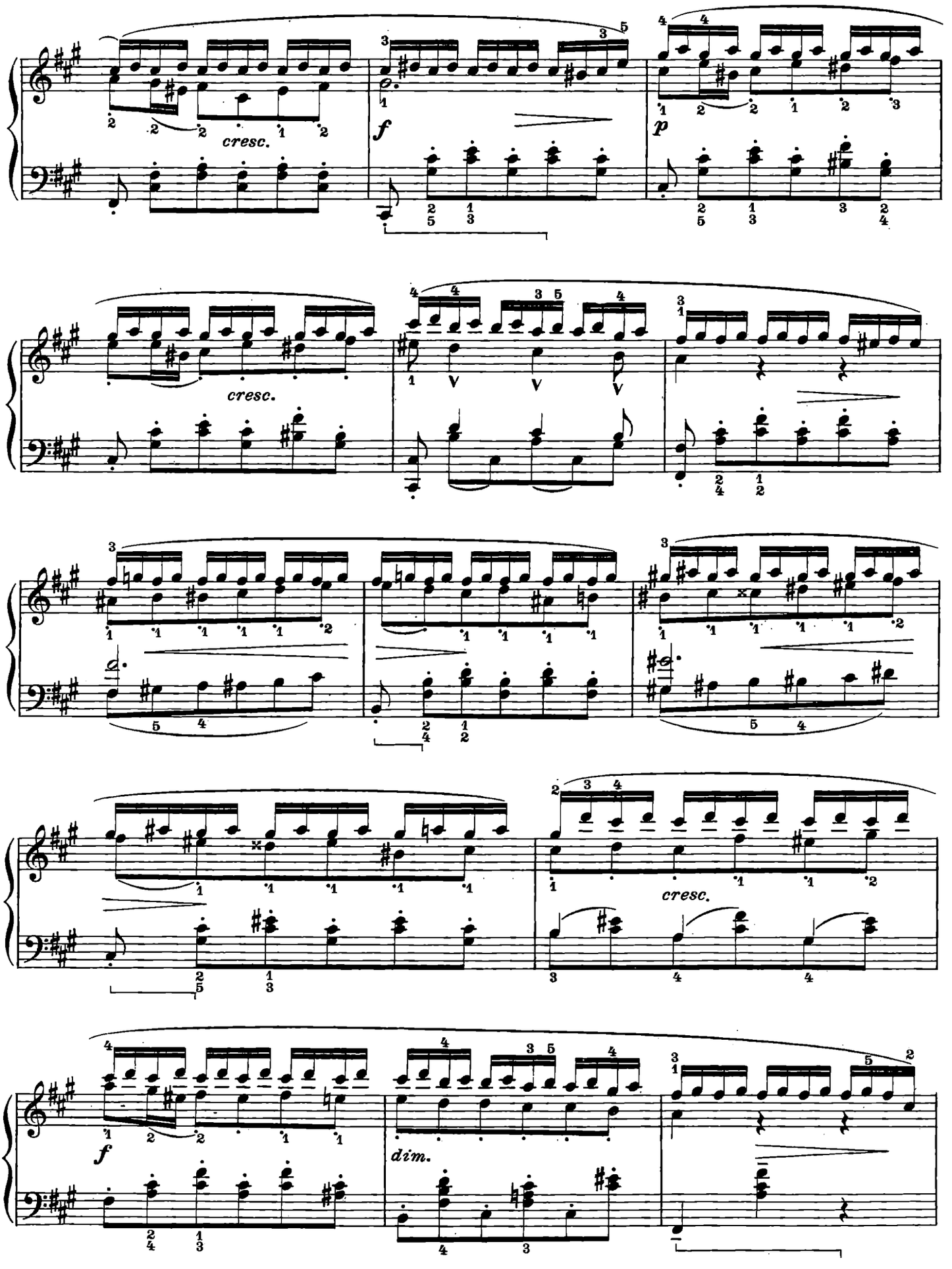
a) Il diteggio che propongo mi sembra il più adatto a tutte le mani. La diteggiatura originale, infatti, non è di facile realizzazione causa il movimento ascendente che impone al pollice: 4 5 4 5 4 5 / 1 2 1 1 *ecc.*

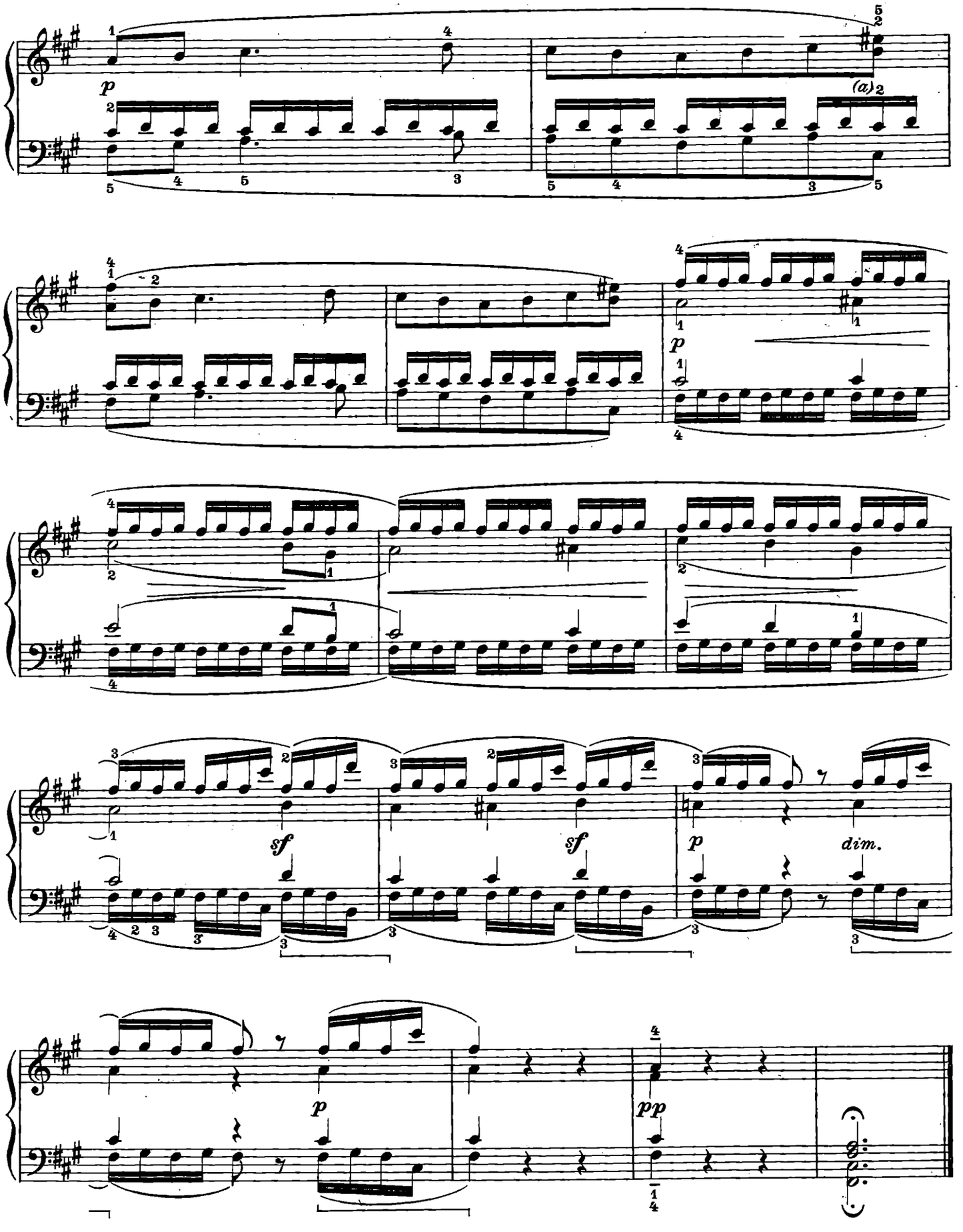

cresc.
f
dim.
dim.
cresc.
f
p


cresc. molto
ff
p subito
cresc.
f risoluto
f
p

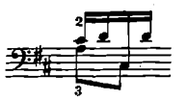

cresc.
f
dim.
p
ten.
ten.
cresc.
f
dim.


pp
p
cresc.
f
ff
dim.
p
rall.
a tempo


cresc.
f
p
cresc.
cresc.
f
dim.



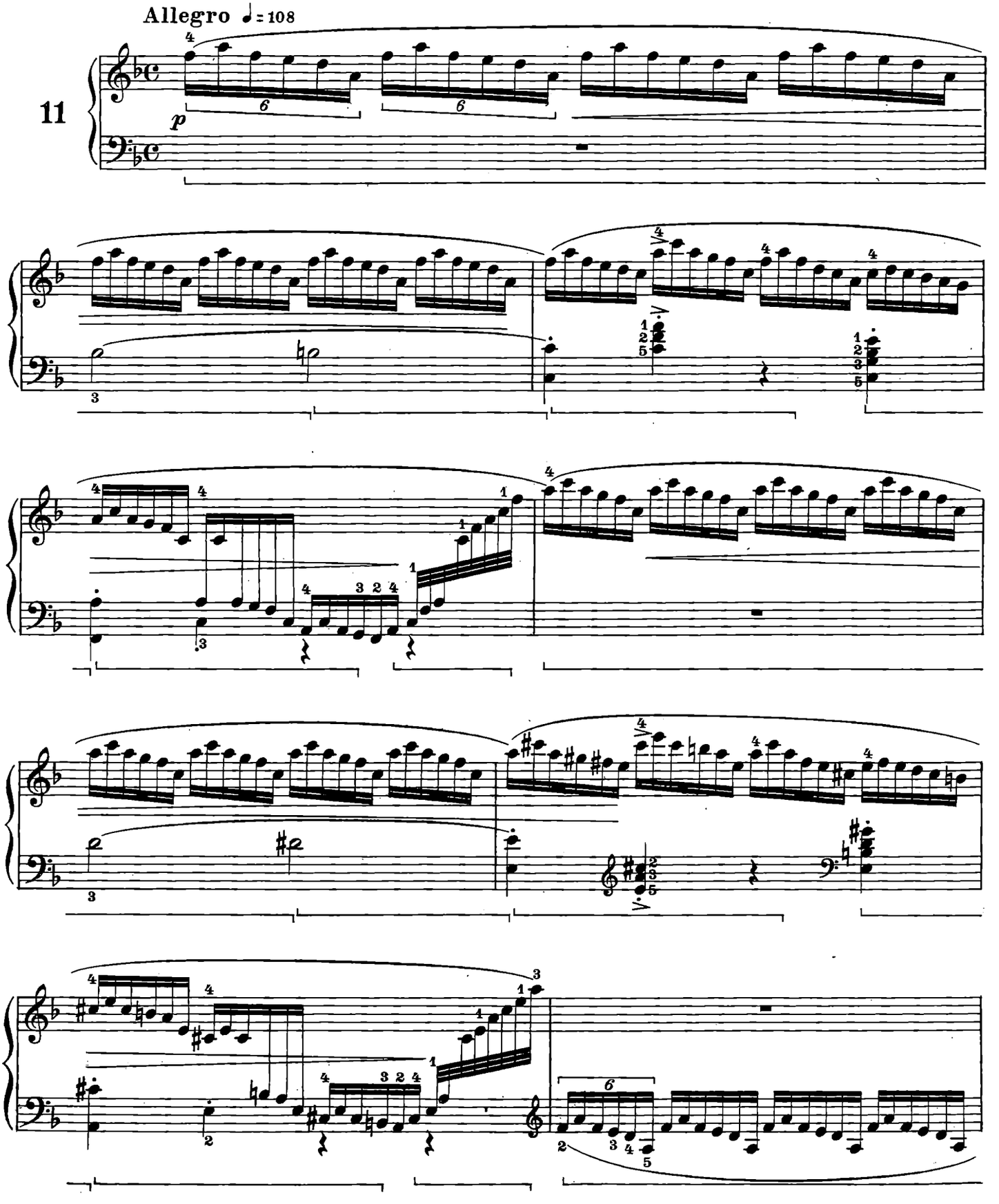
a) Oppure:

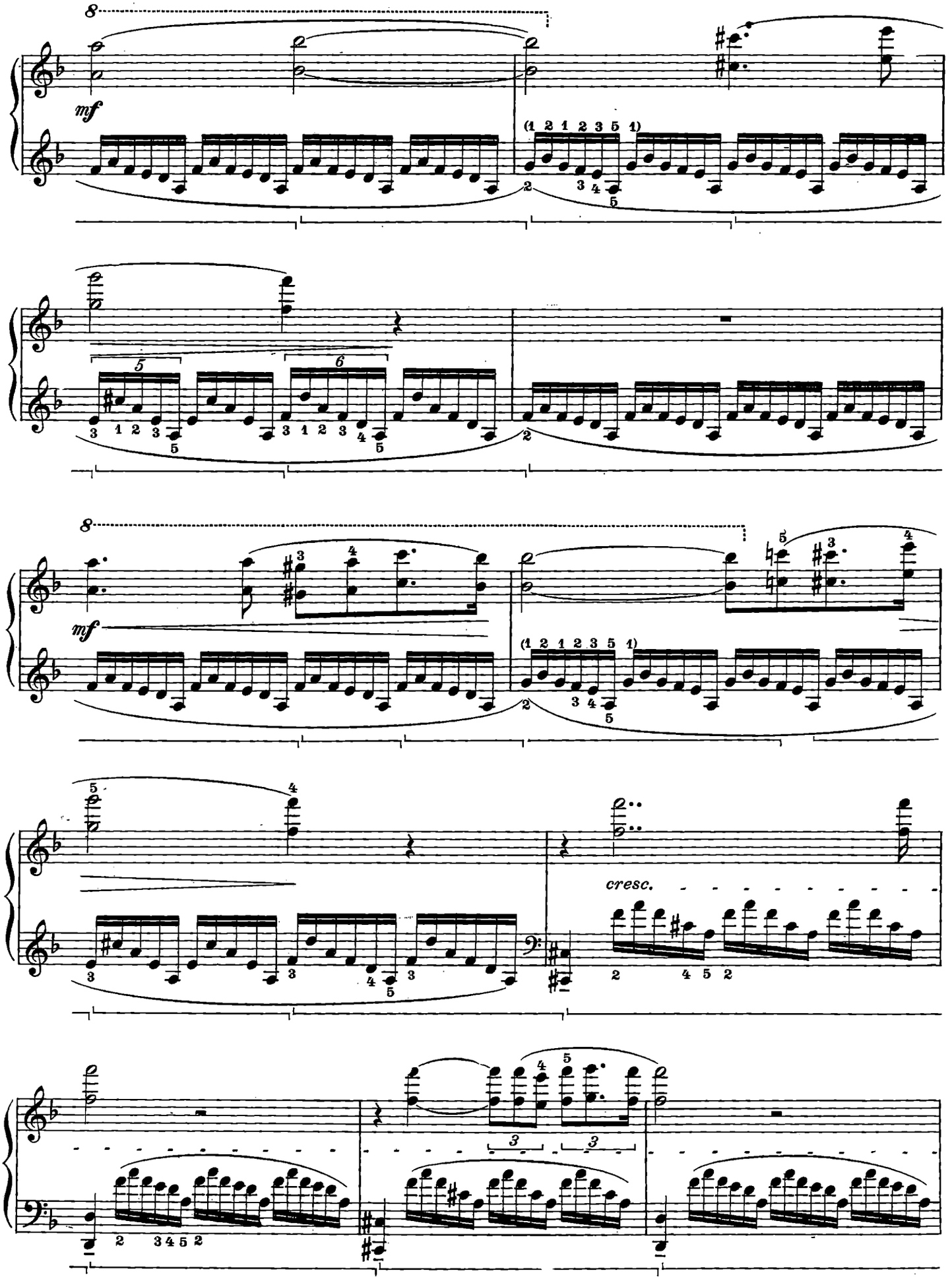


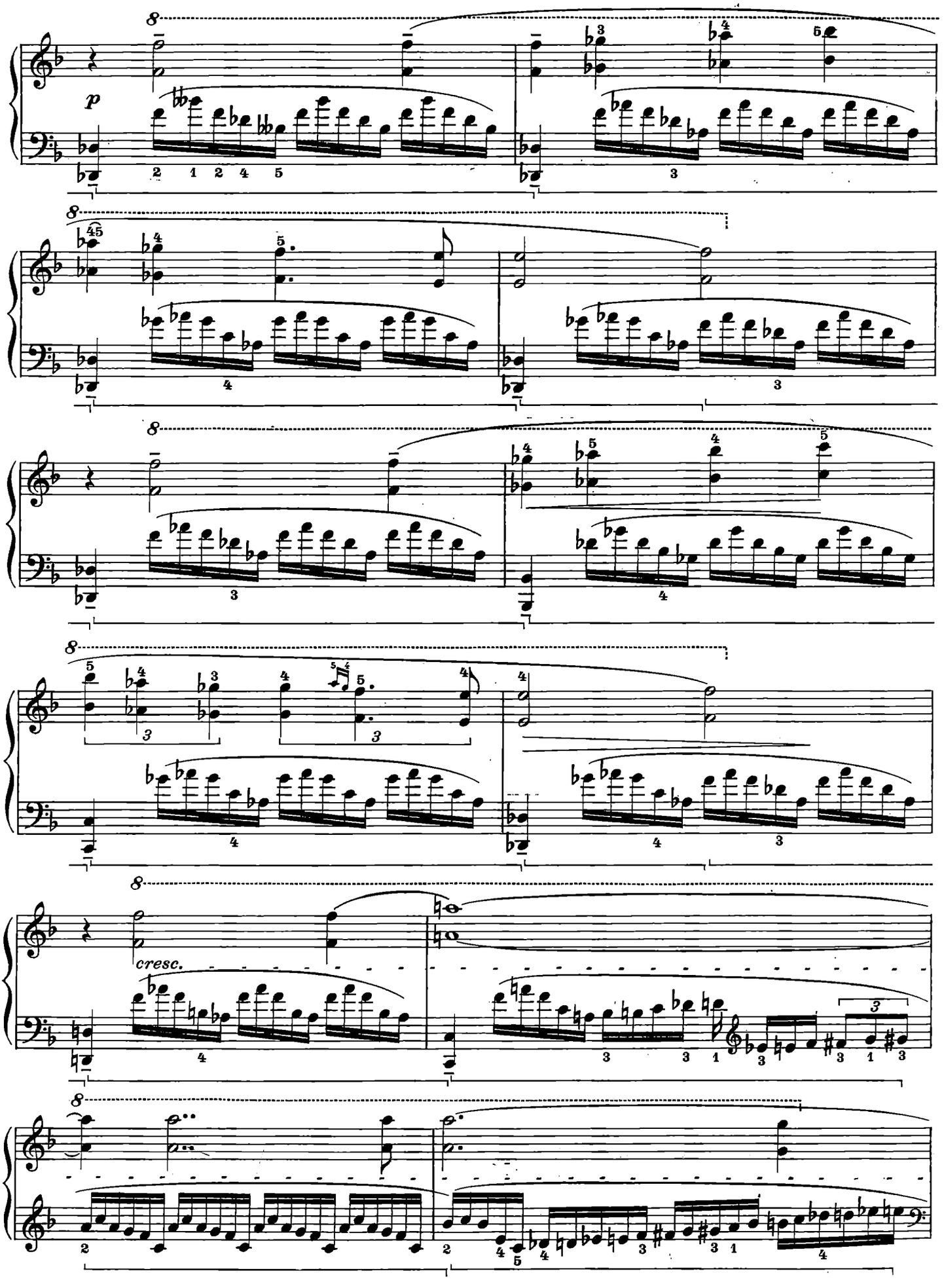
STUDIO N. 1

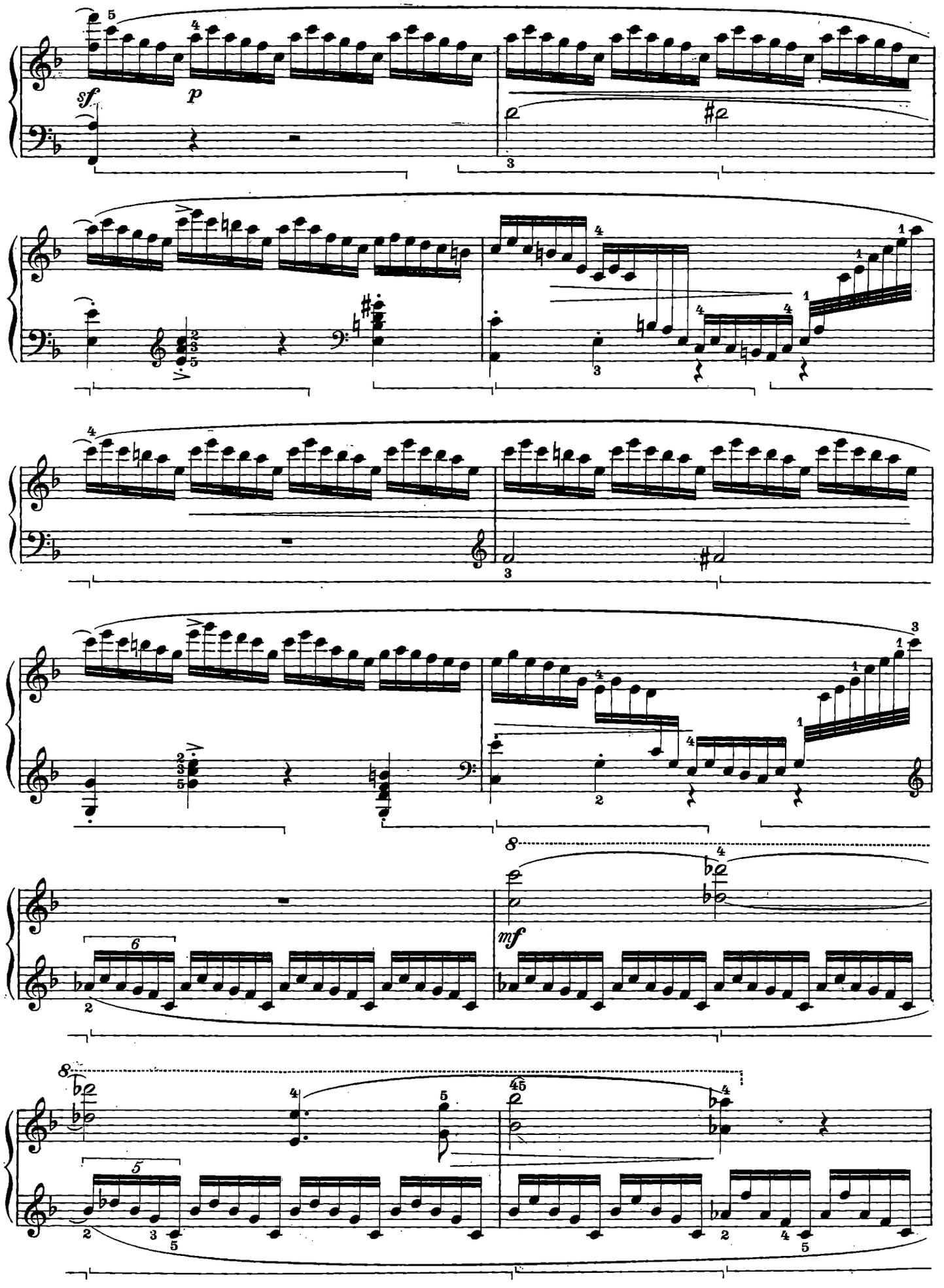
(Op. 23)

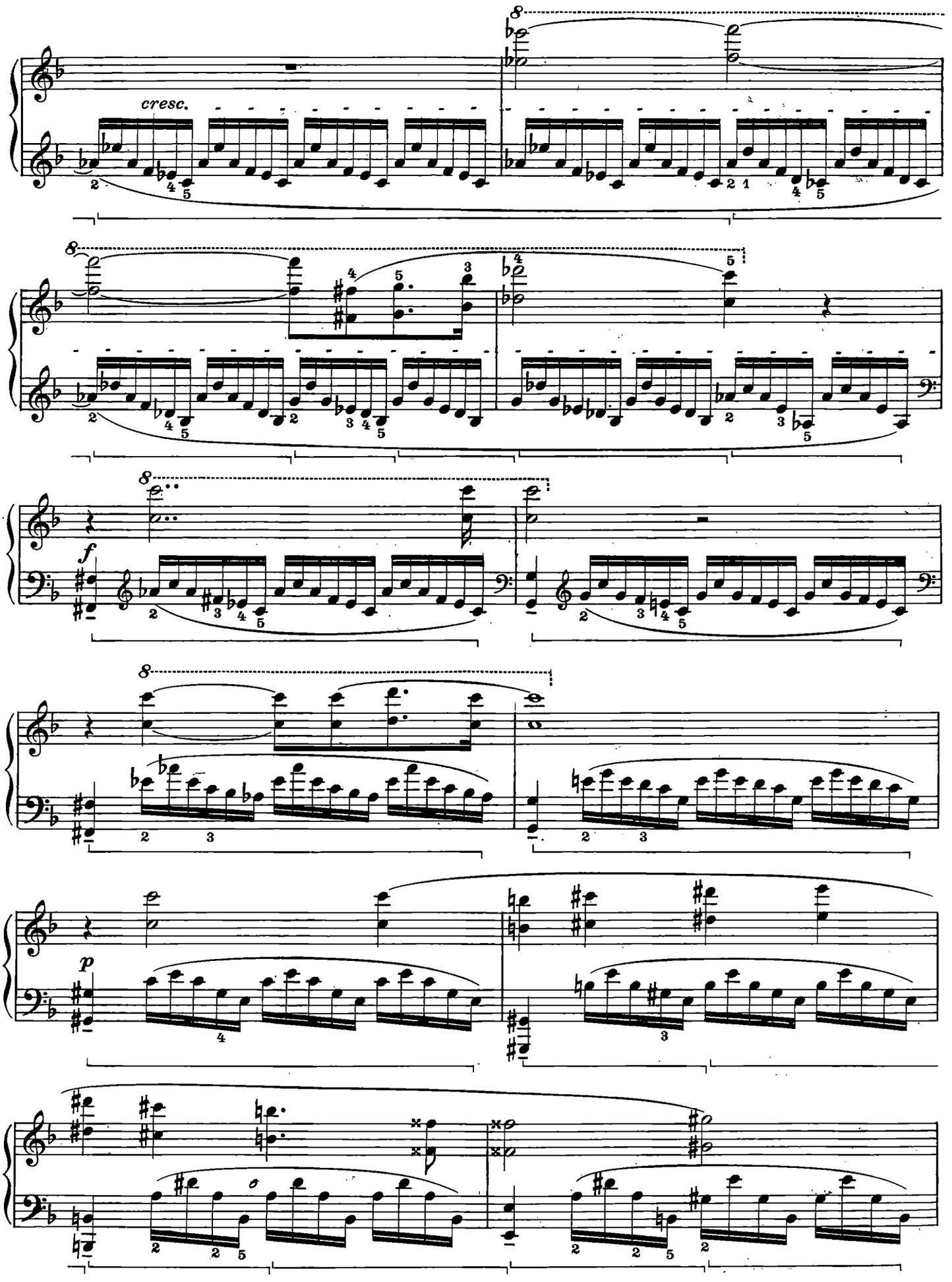
RUBINSTEIN

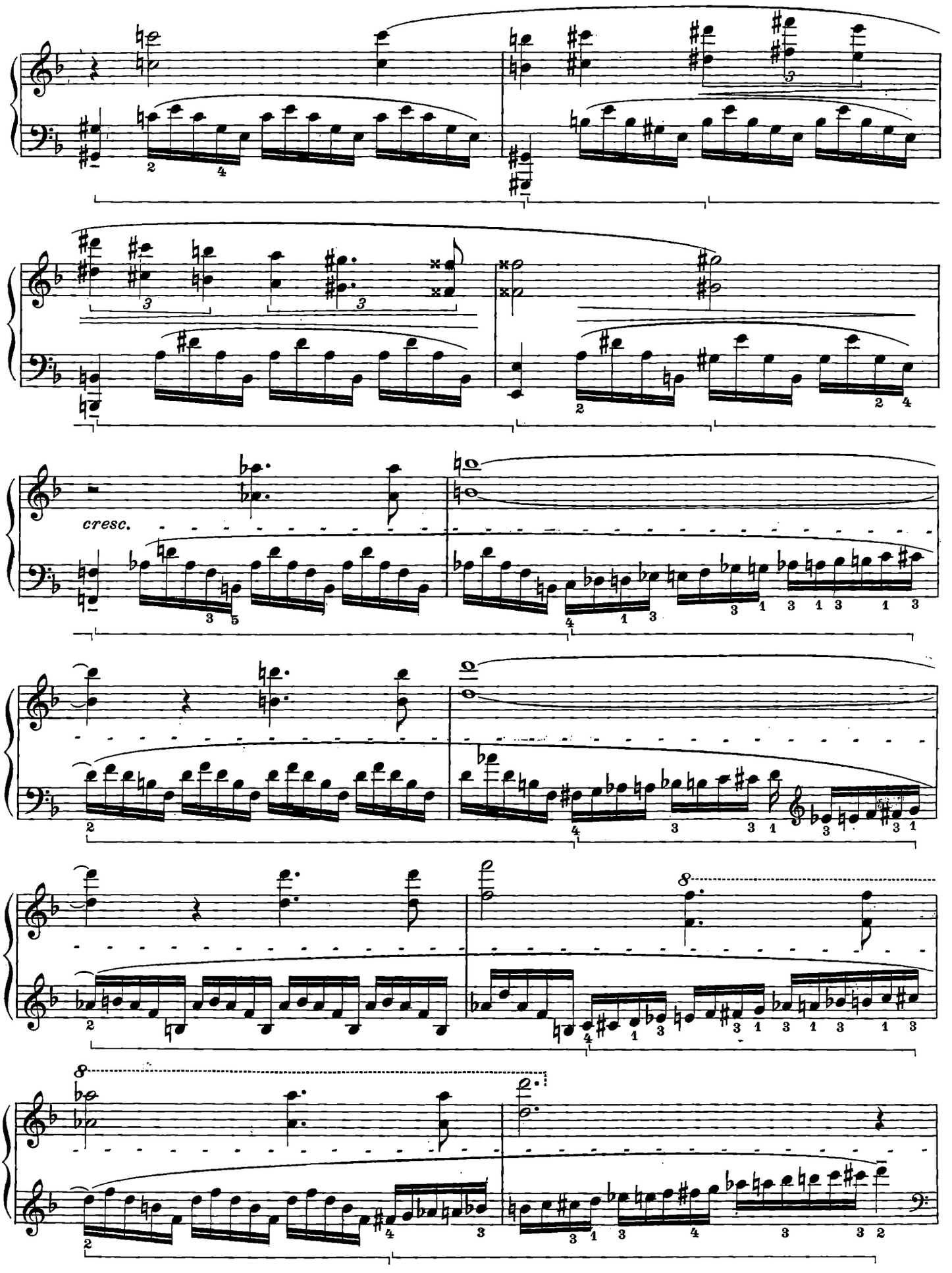


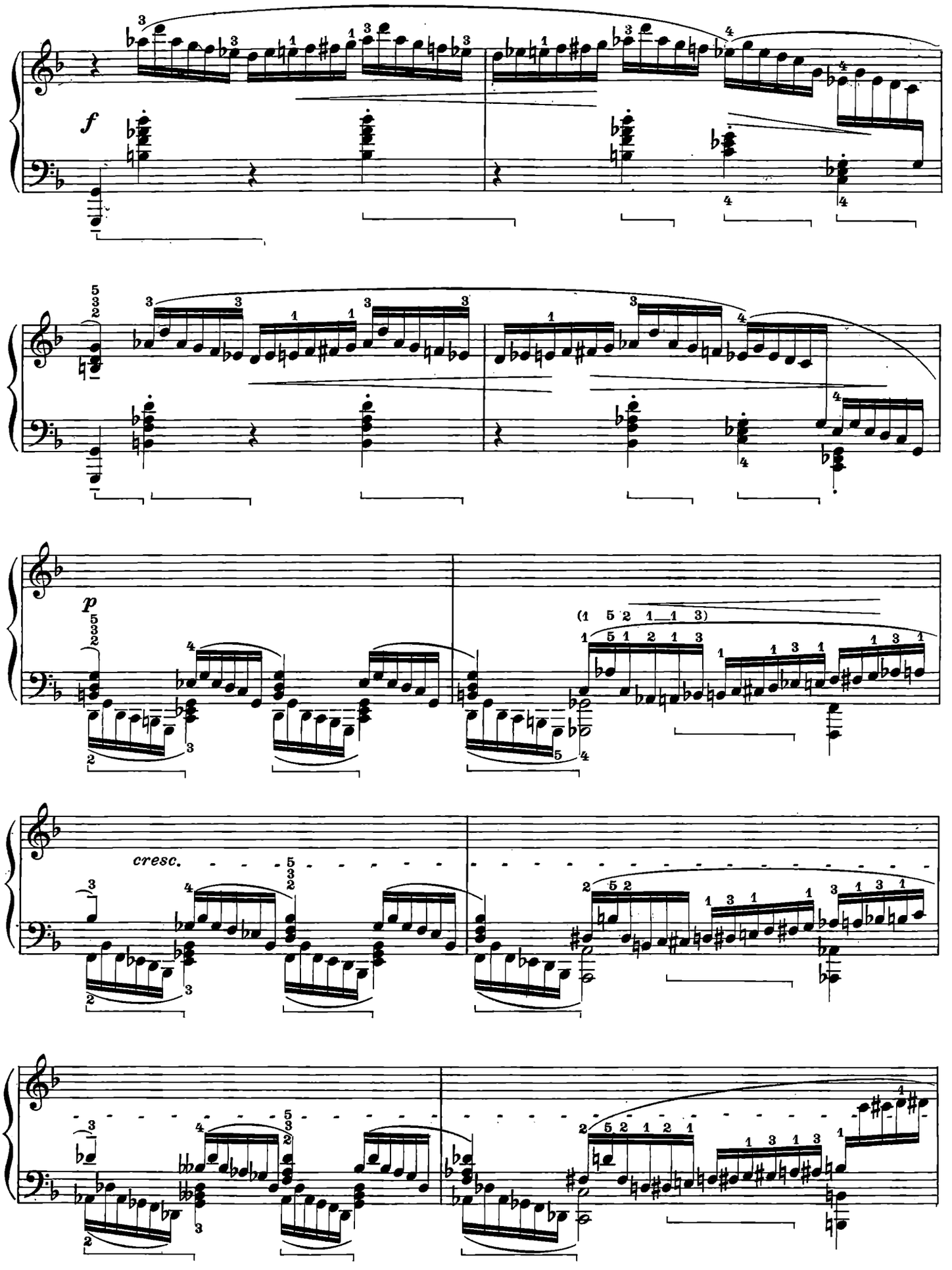

8
mf
(1 2 1 2 3 5 1)
8
mf
(1 2 1 2 3 5 1)
cresc.

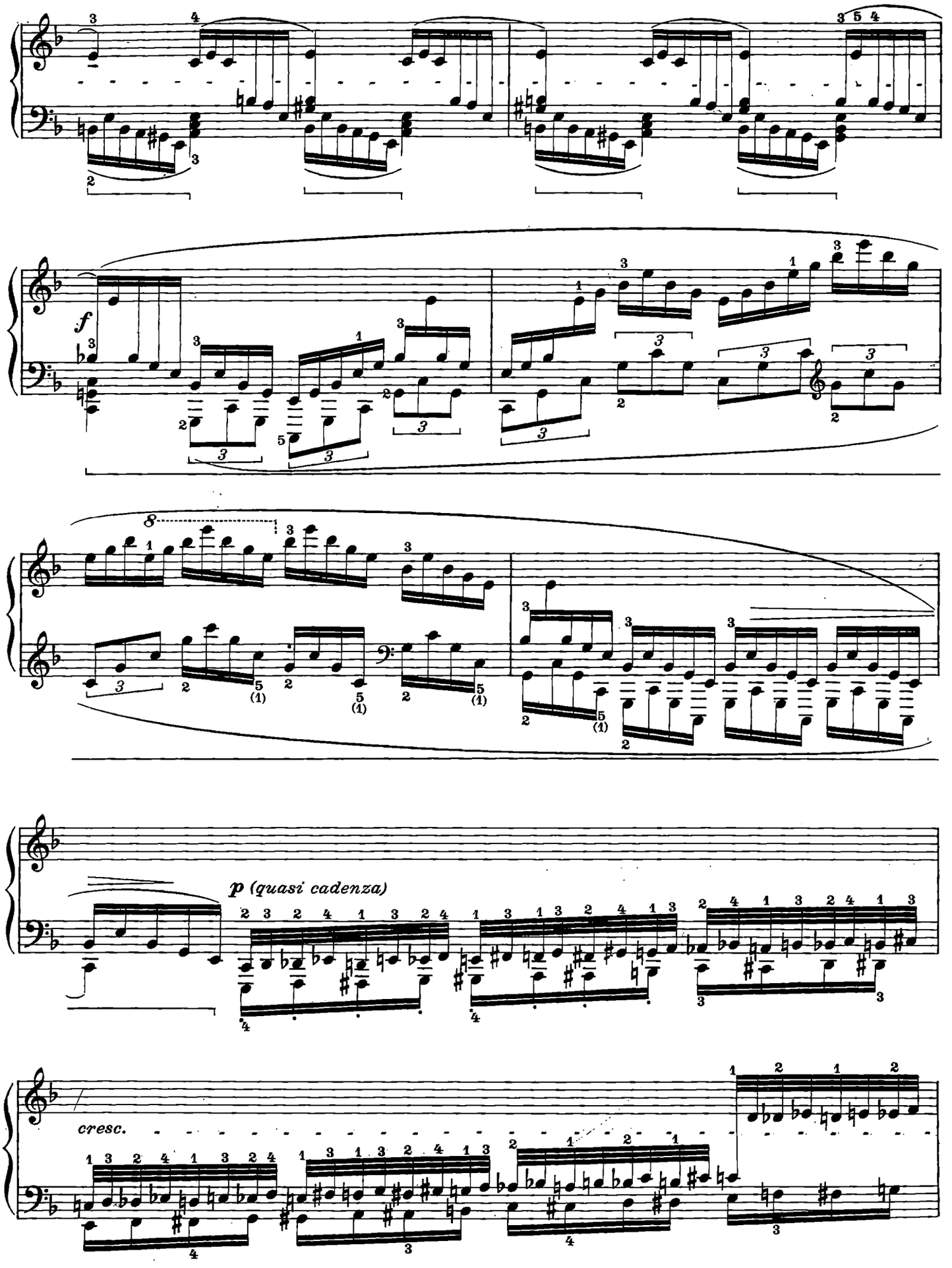

p
cresc.

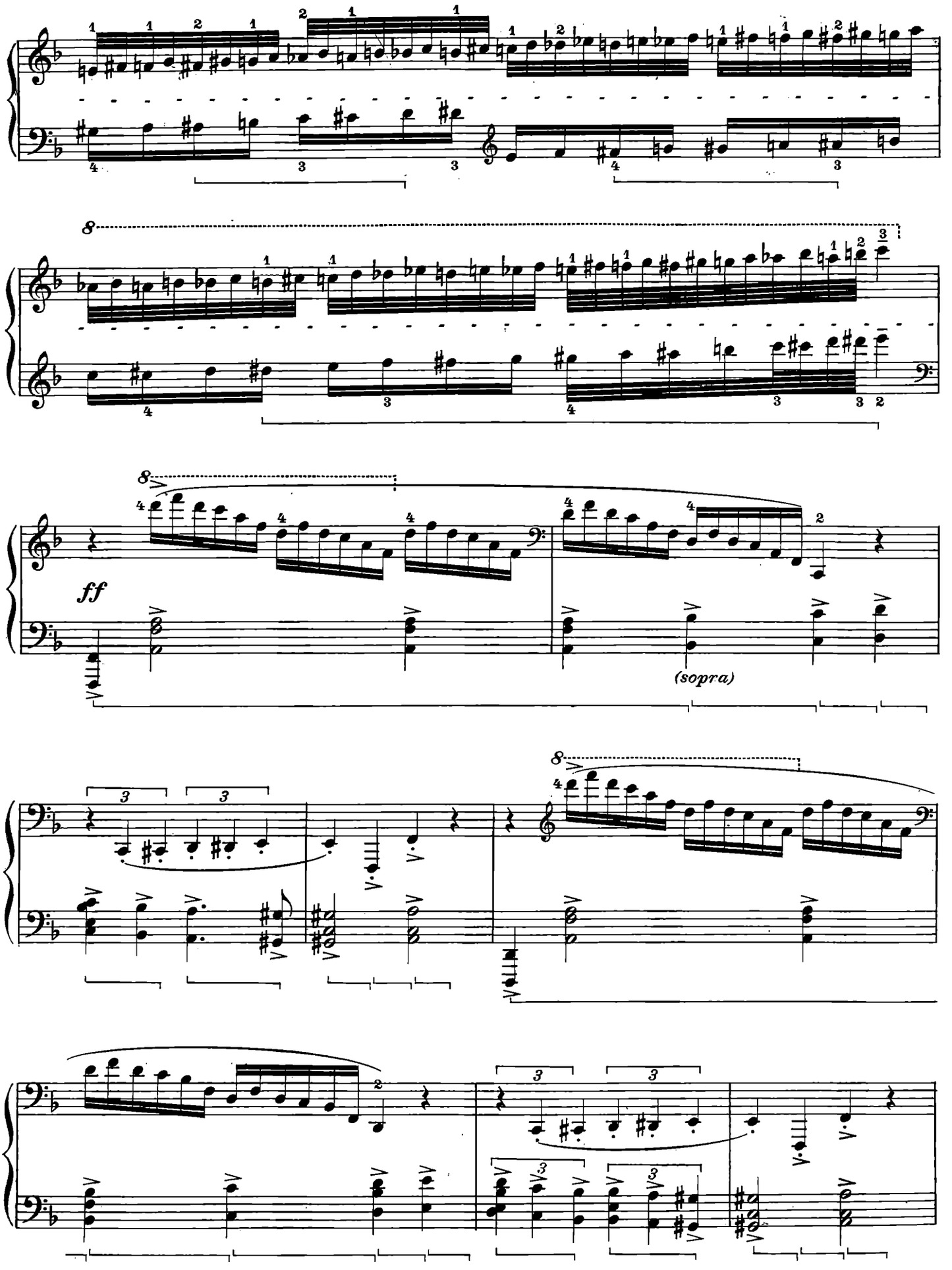

sf
p
mf

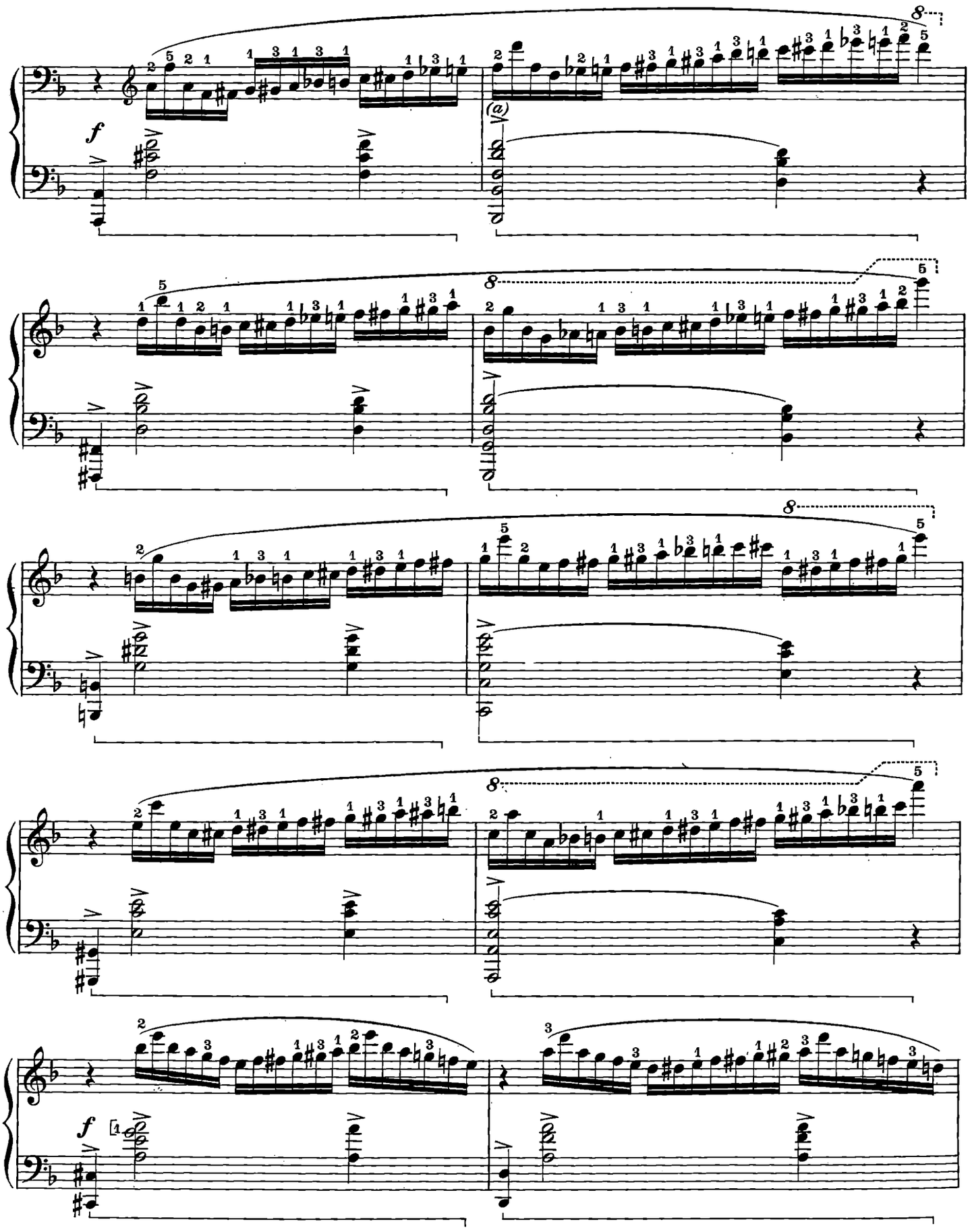

cresc.
f
p

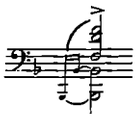

cresc.

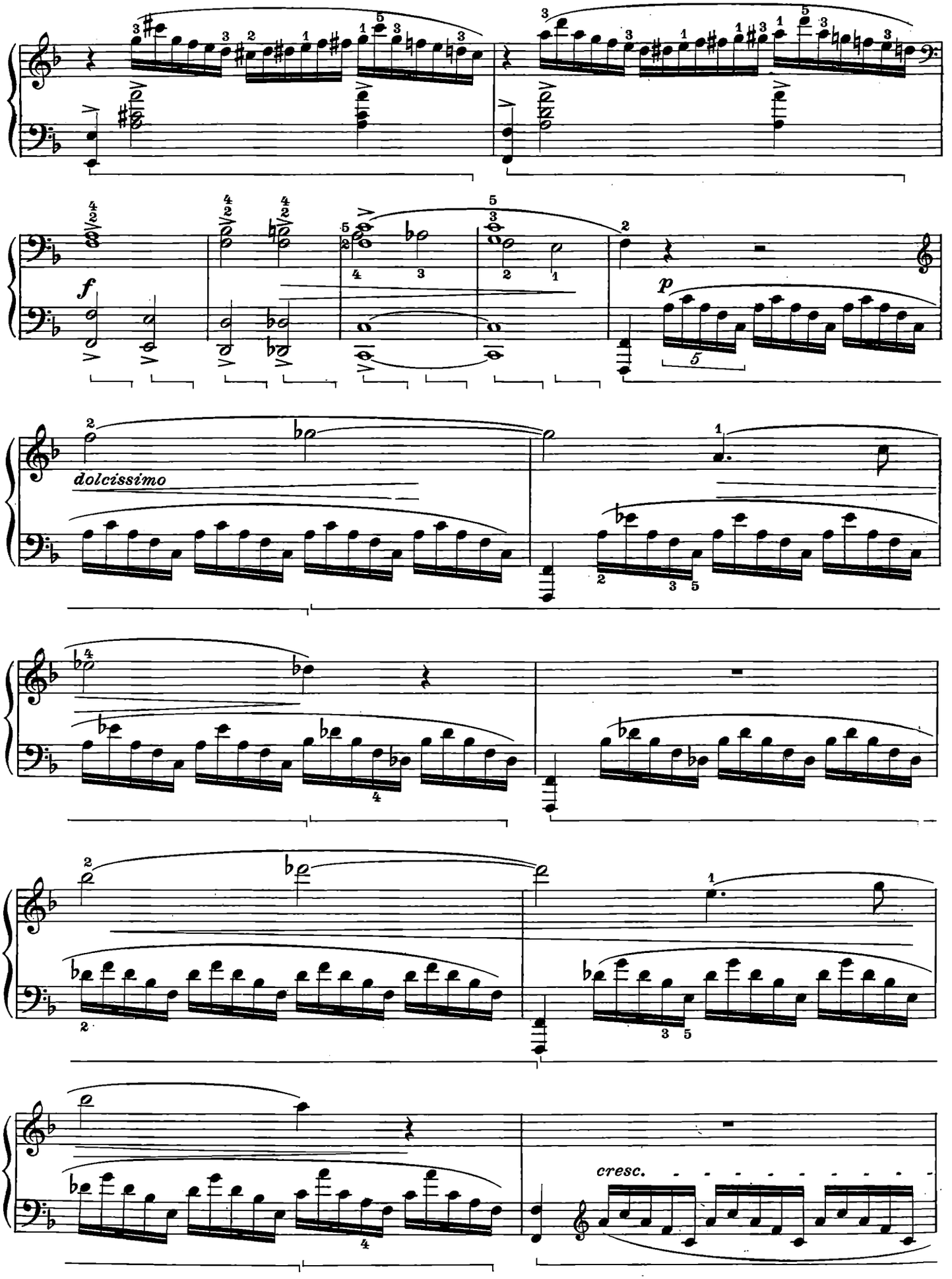

f
p
(1 5 2 1 1 3)
cresc.

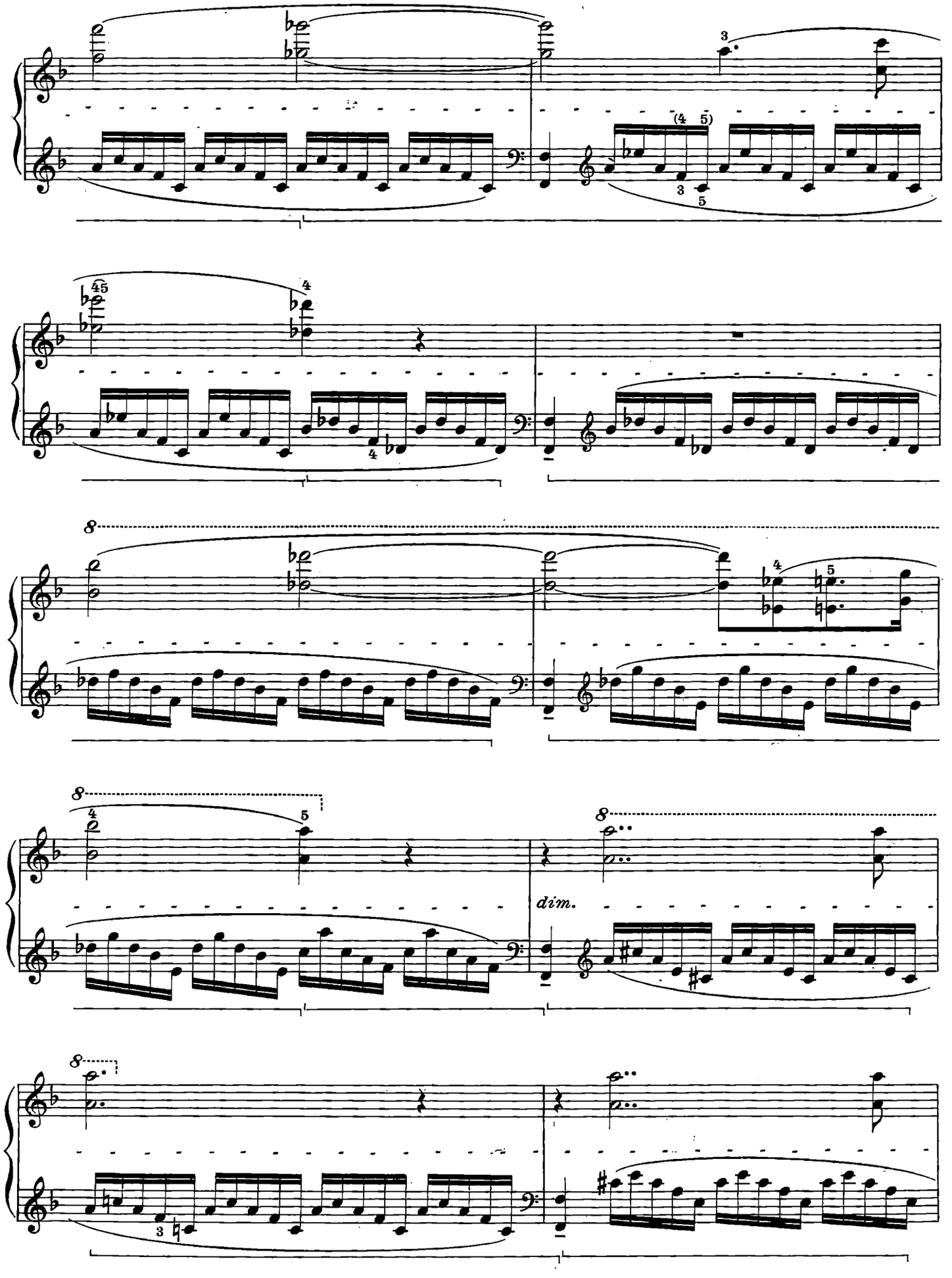

f
p (quasi cadenza)
cresc.

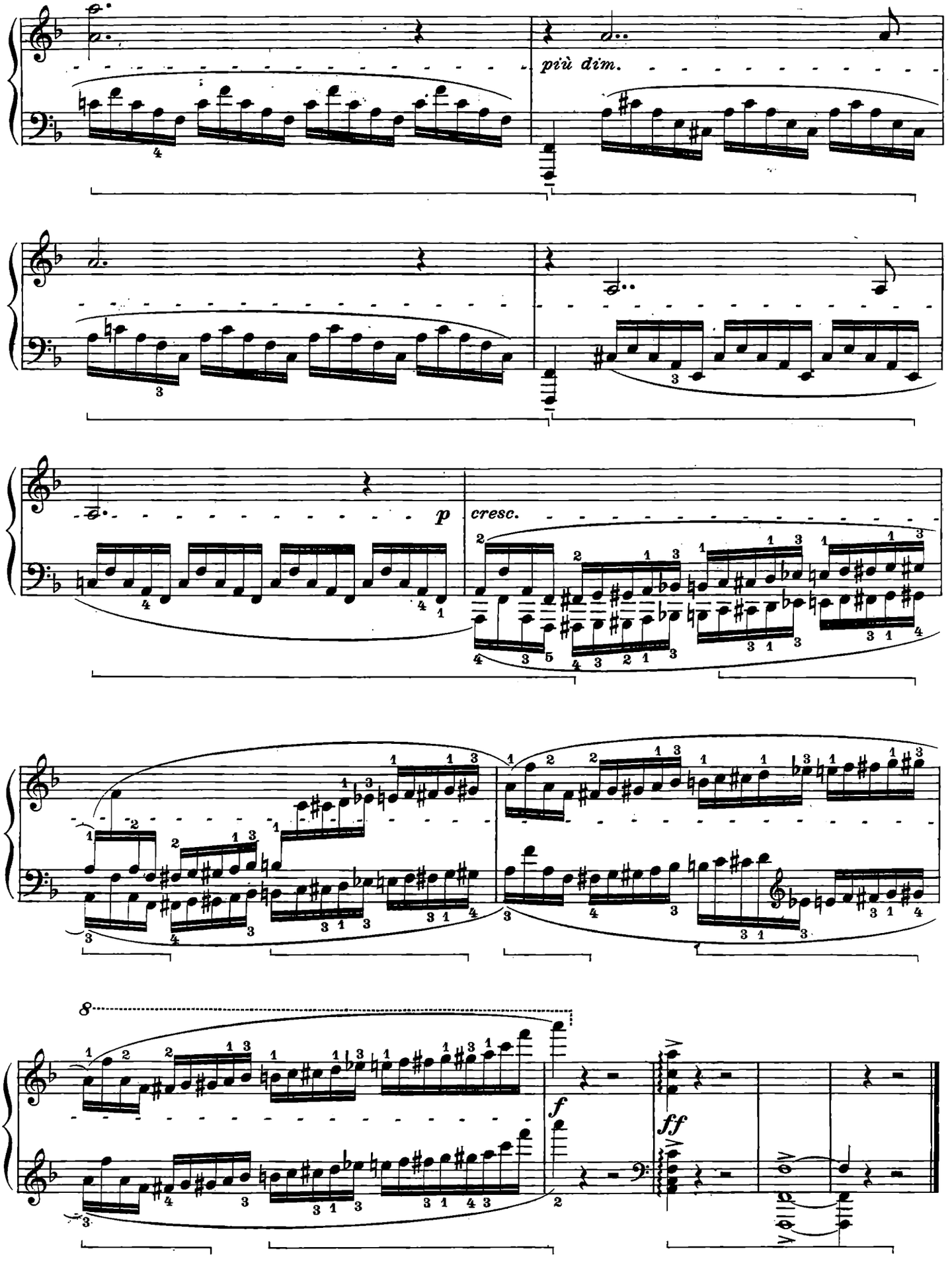

ff
(sopra)



a) Esecuzione:  Così gli altri.


f
p
dolcissimo
cresc.

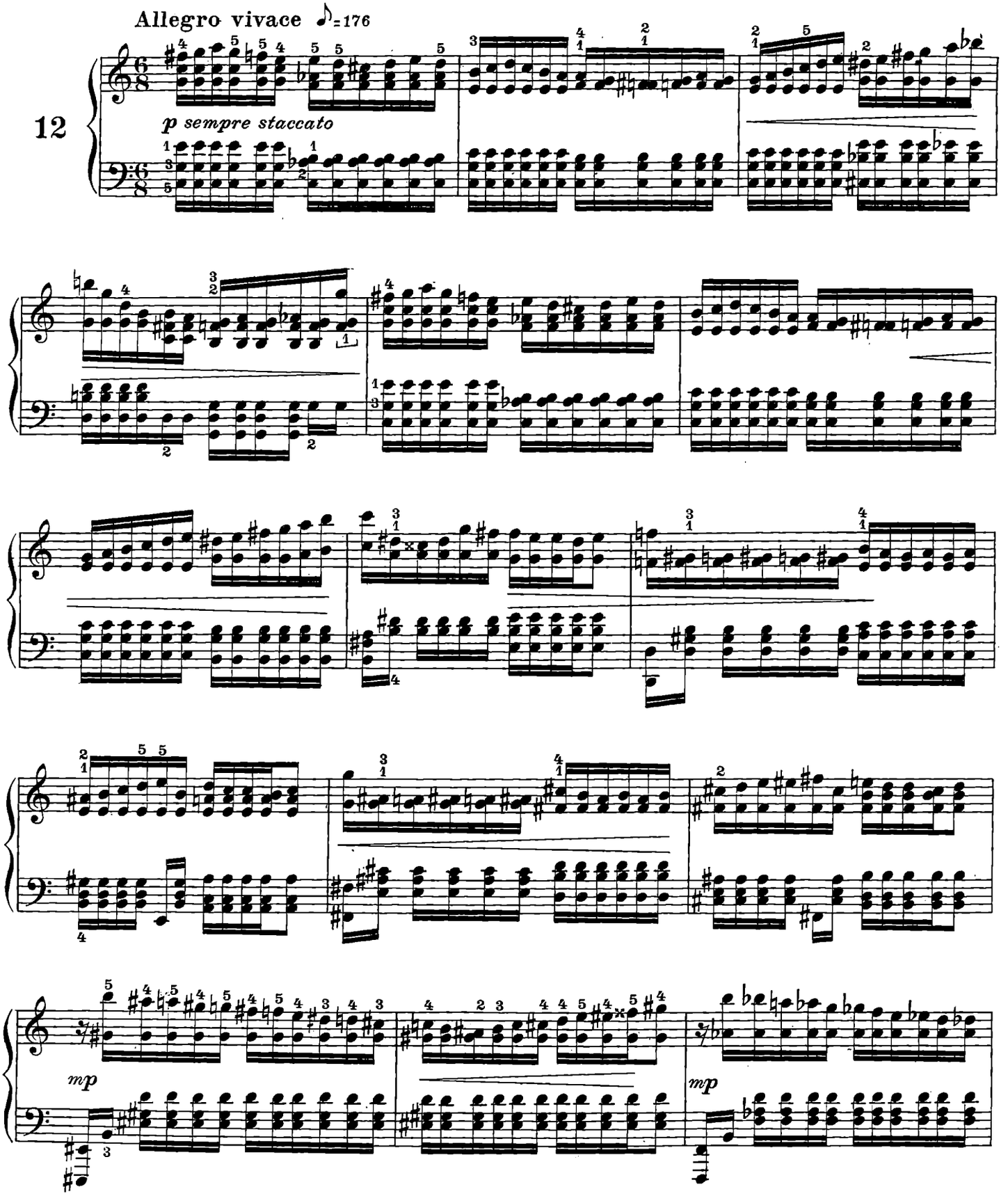

dim.

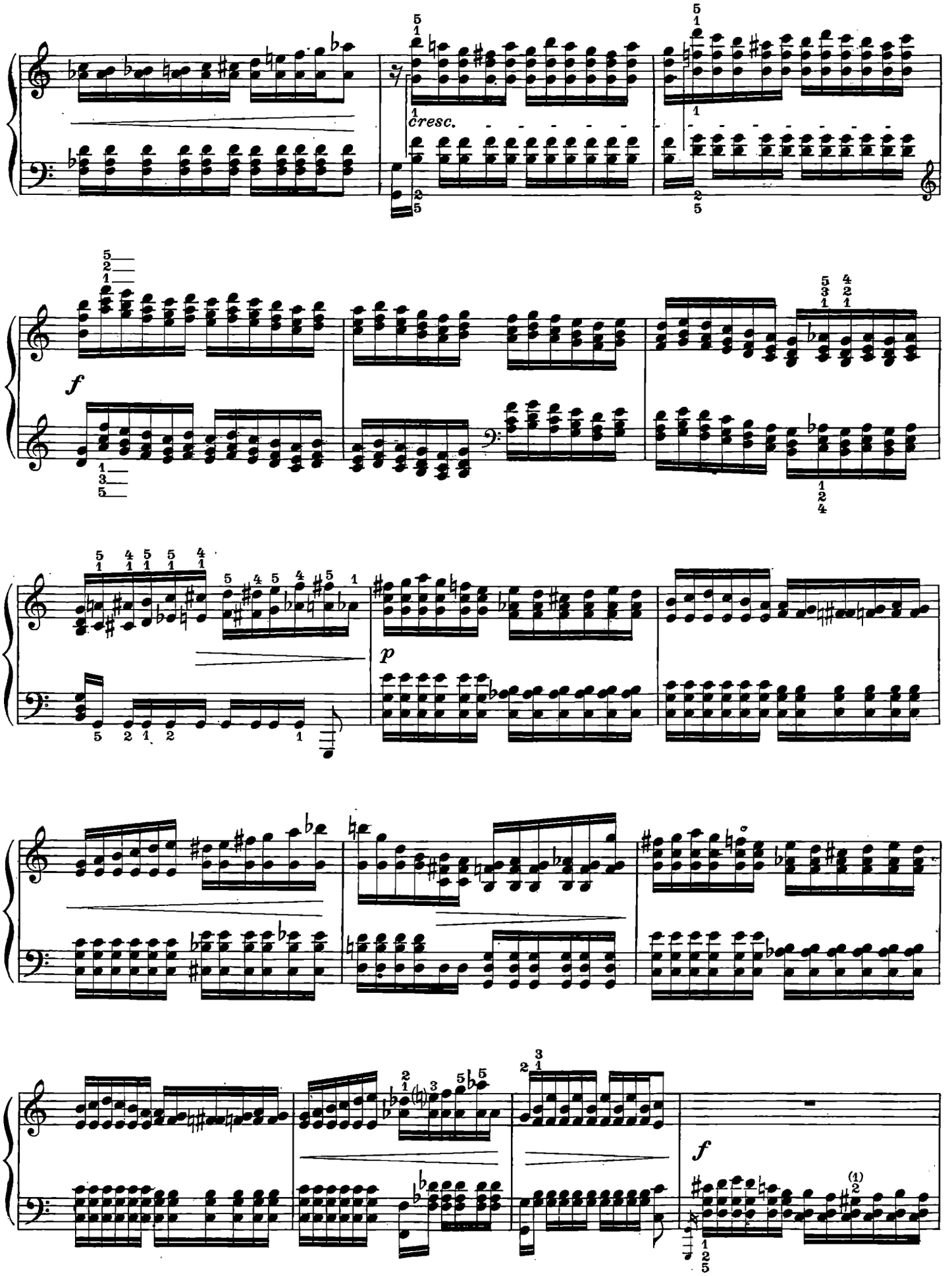

più dim.
p
cresc.
8
f
ff

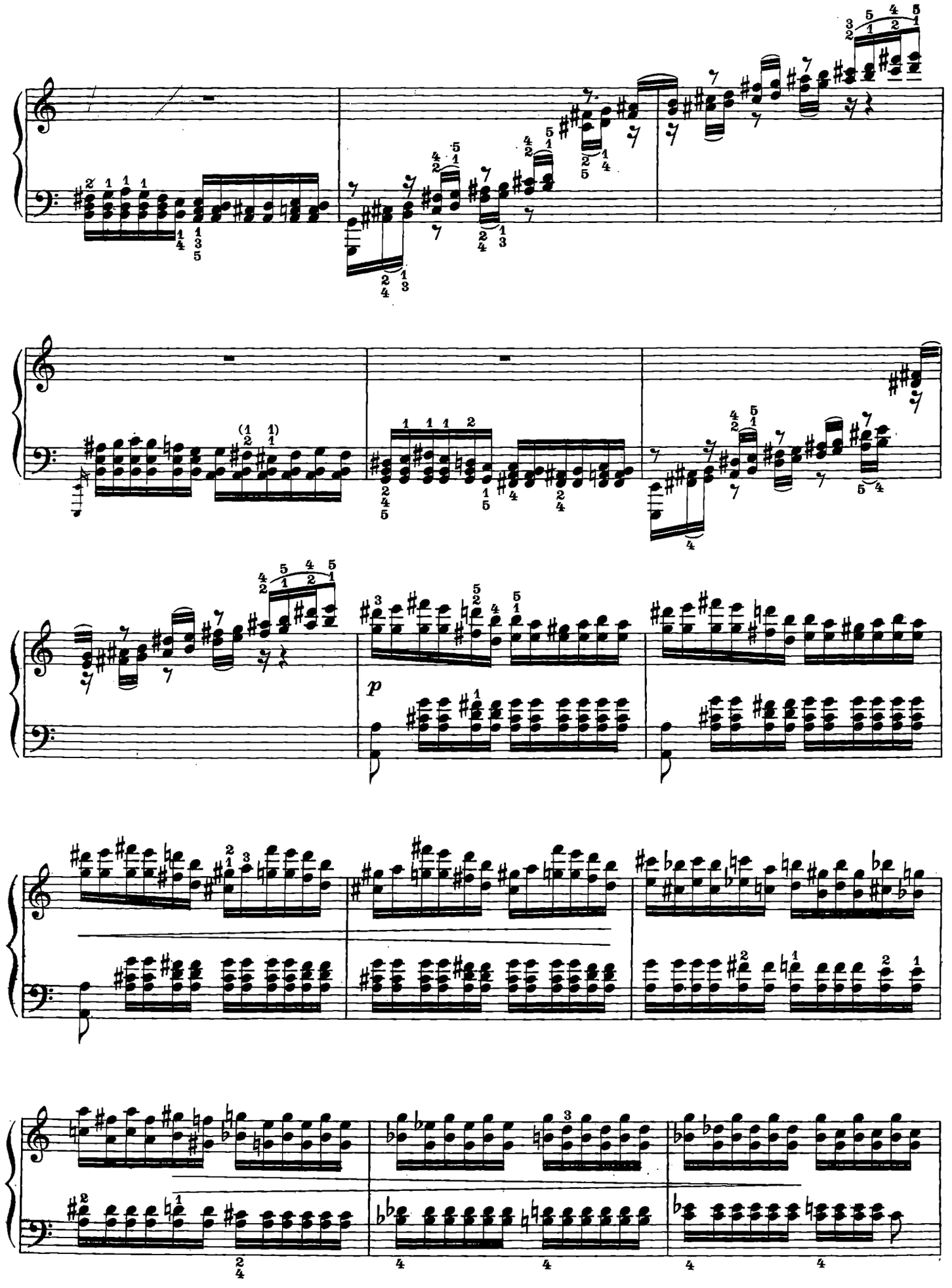
STUDIO N. 2

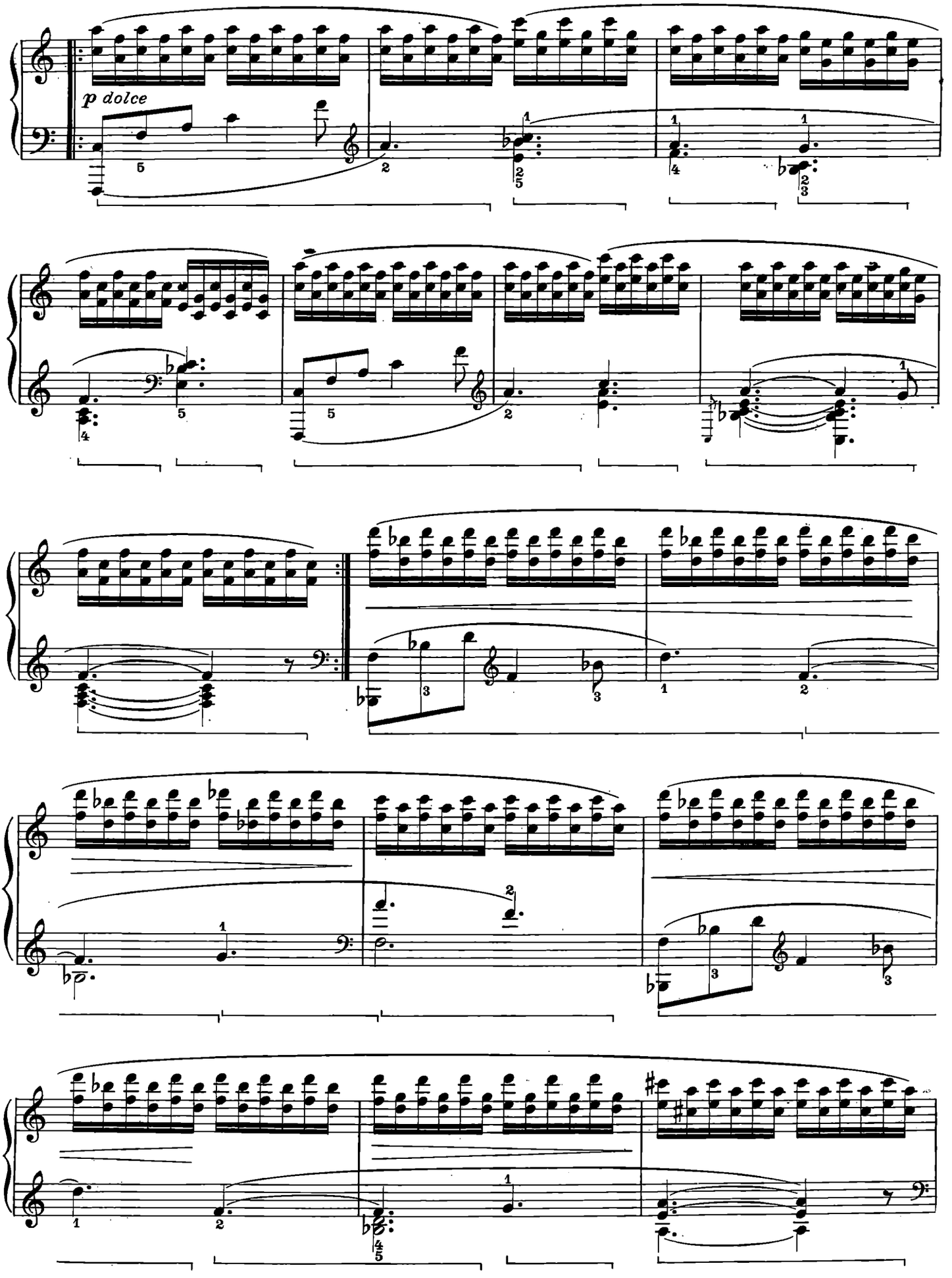
(Op. 23)

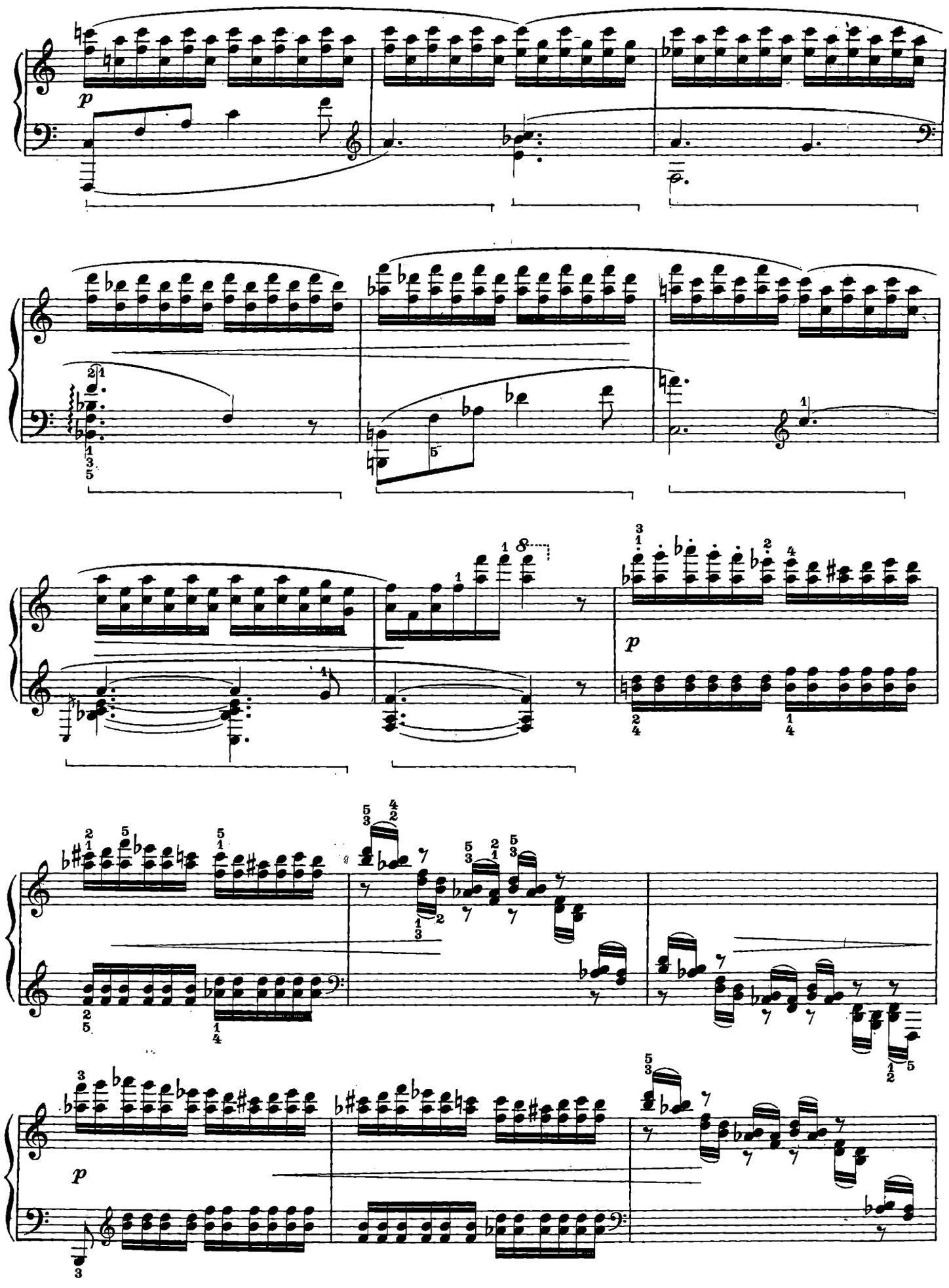
RUBINSTEIN

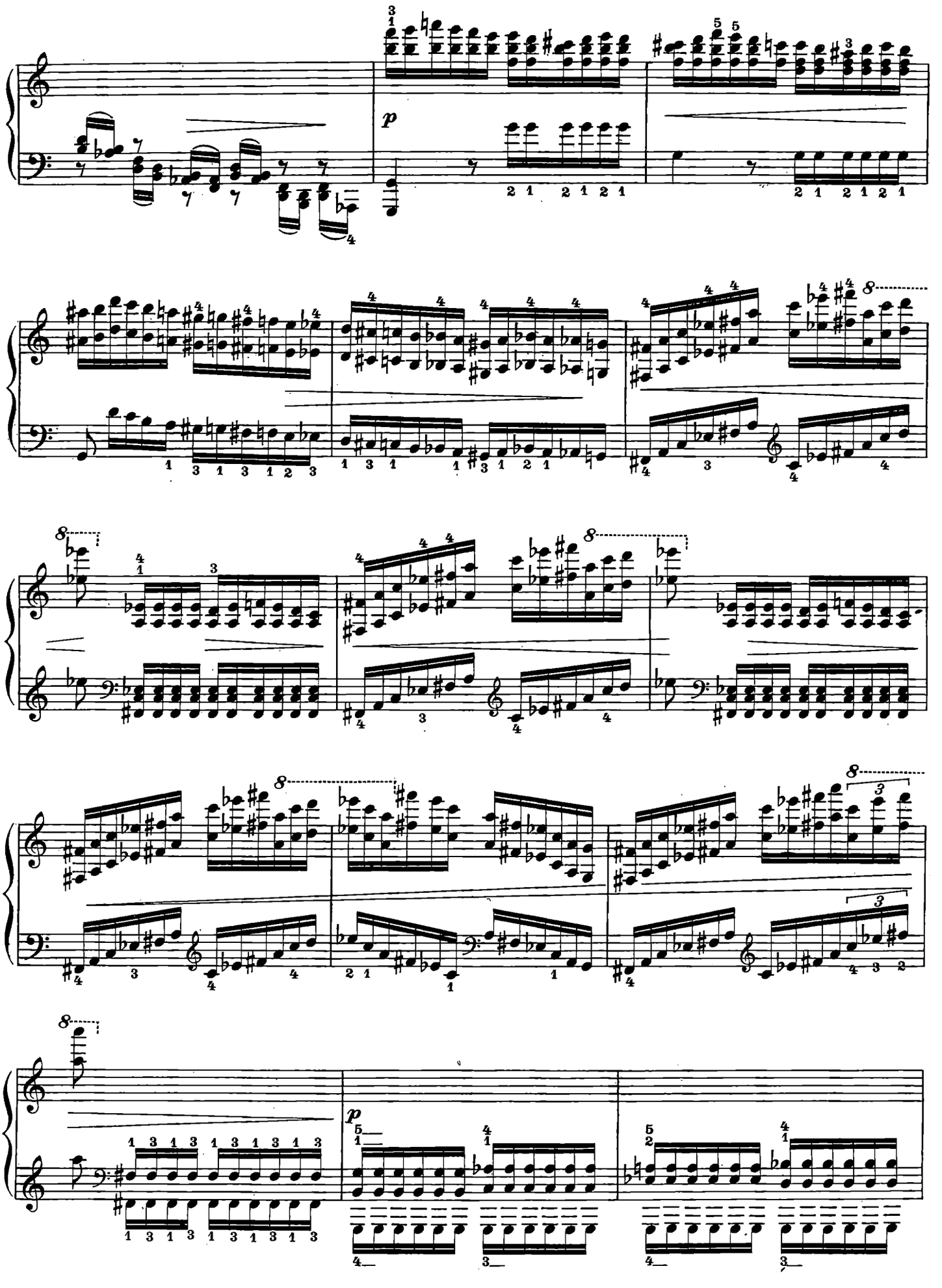


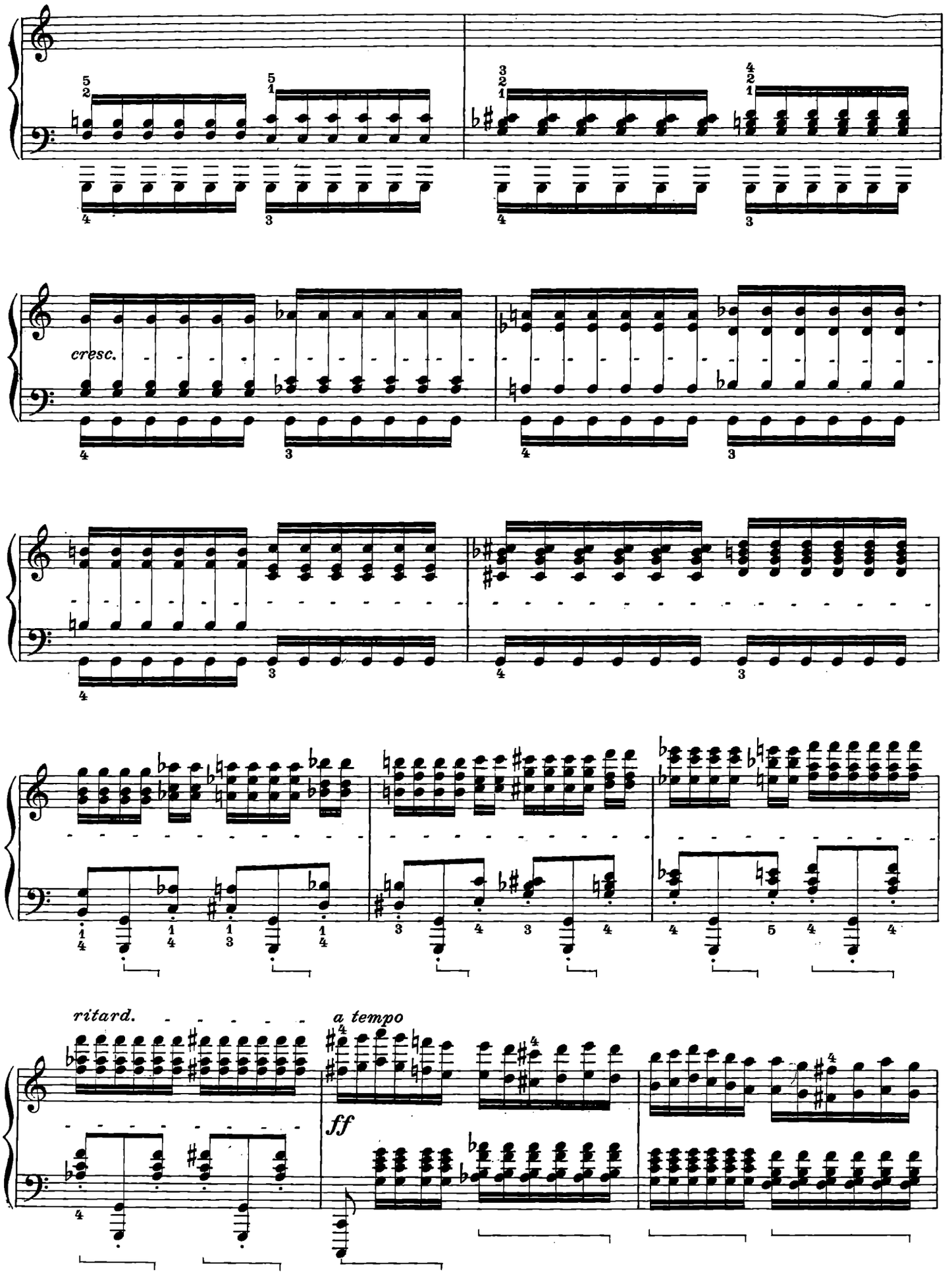

cresc.
f
p
f

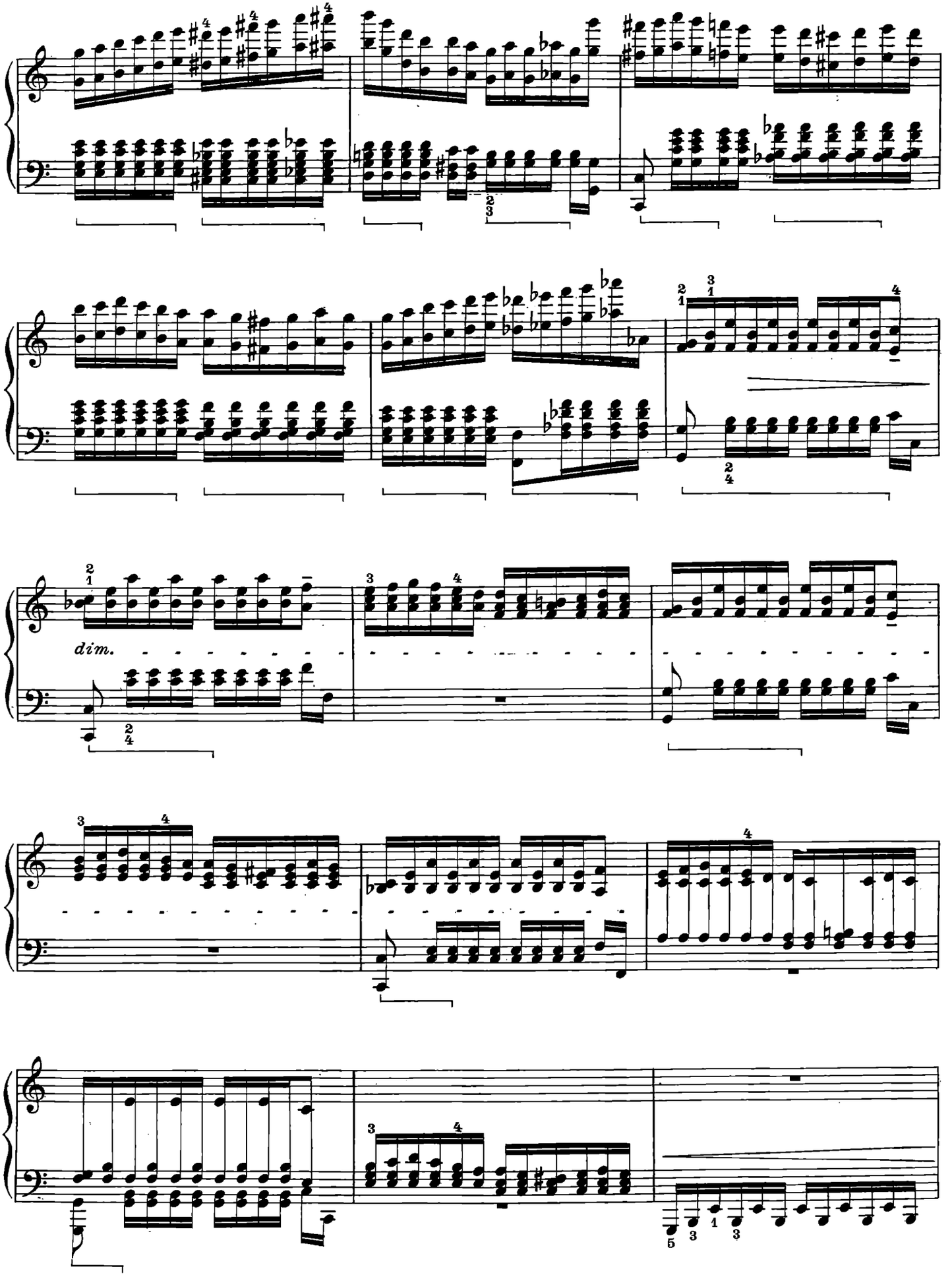


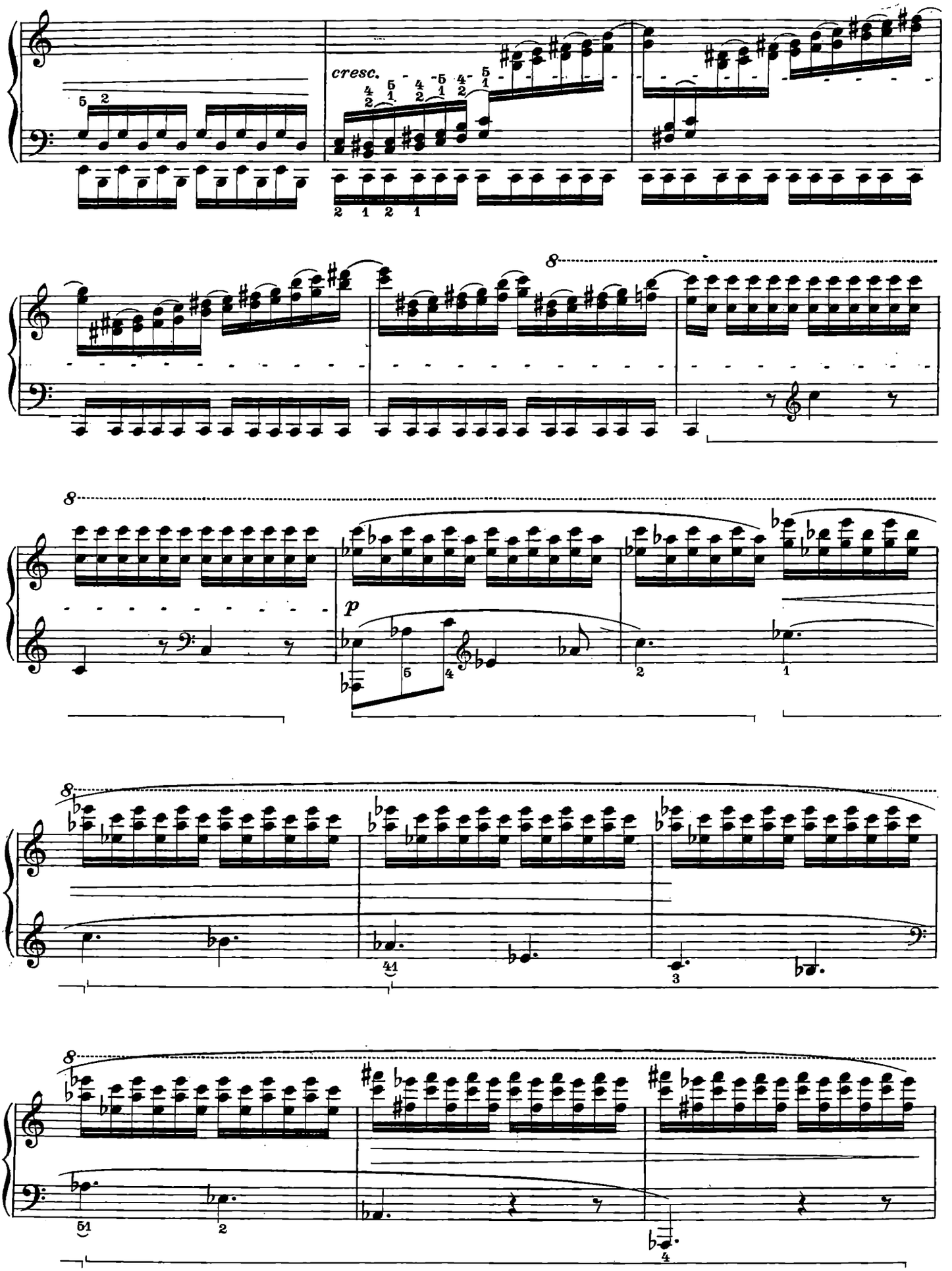

p dolce

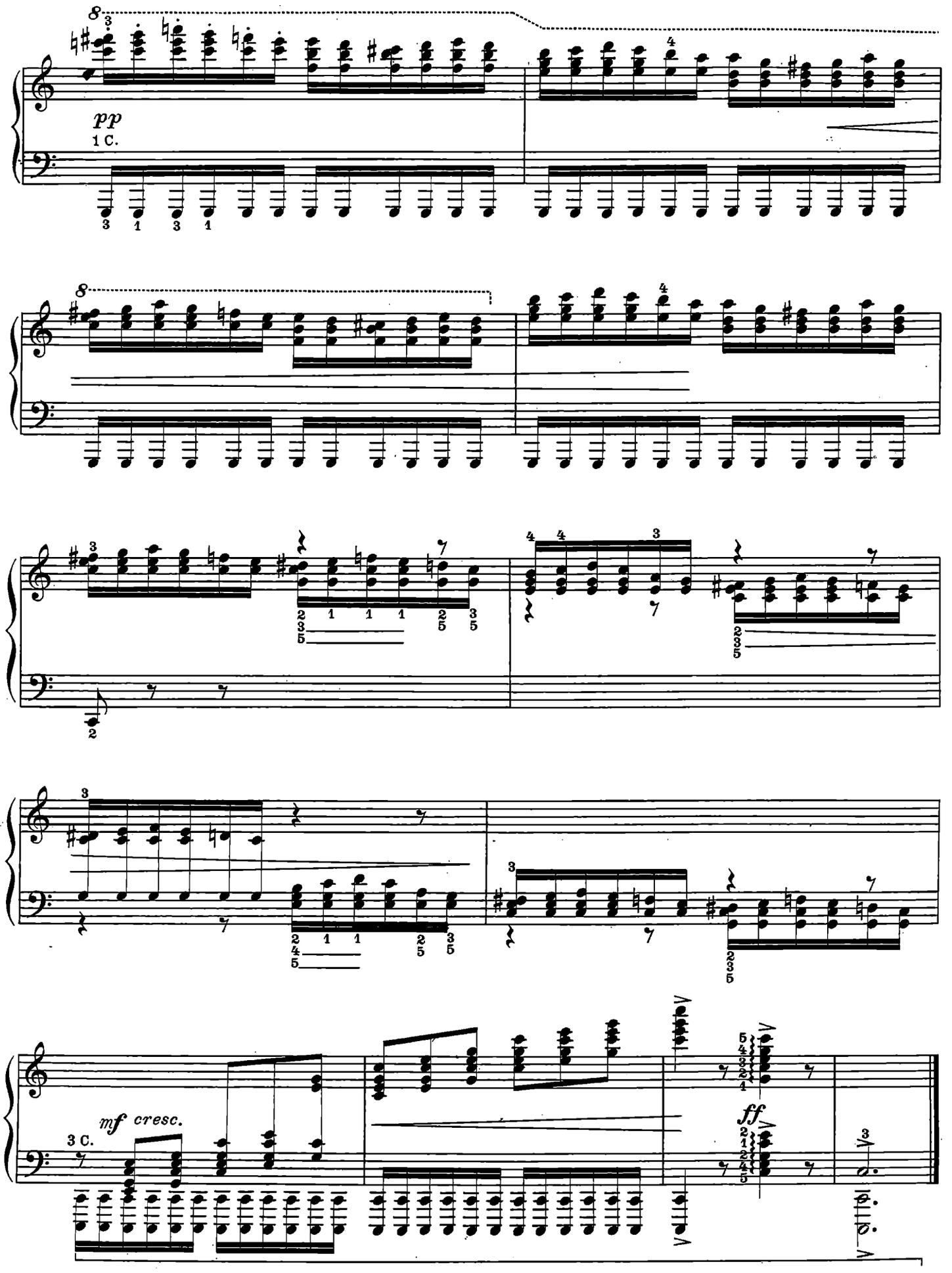





cresc.
ritard.
a tempo
ff


dim.

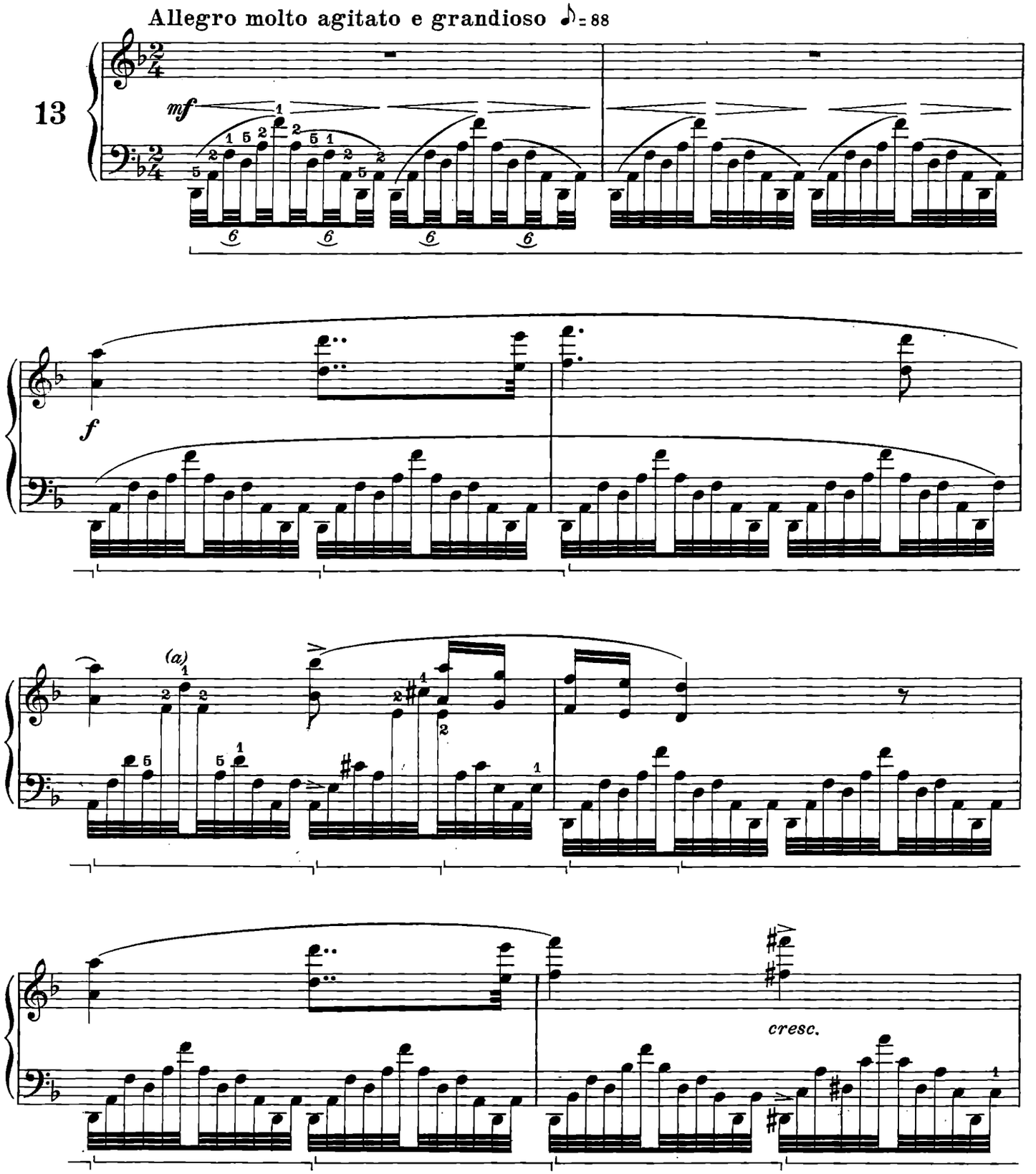

cresc.
8
8
p
8
8


pp
1 C.
mf cresc.
3 C.
ff

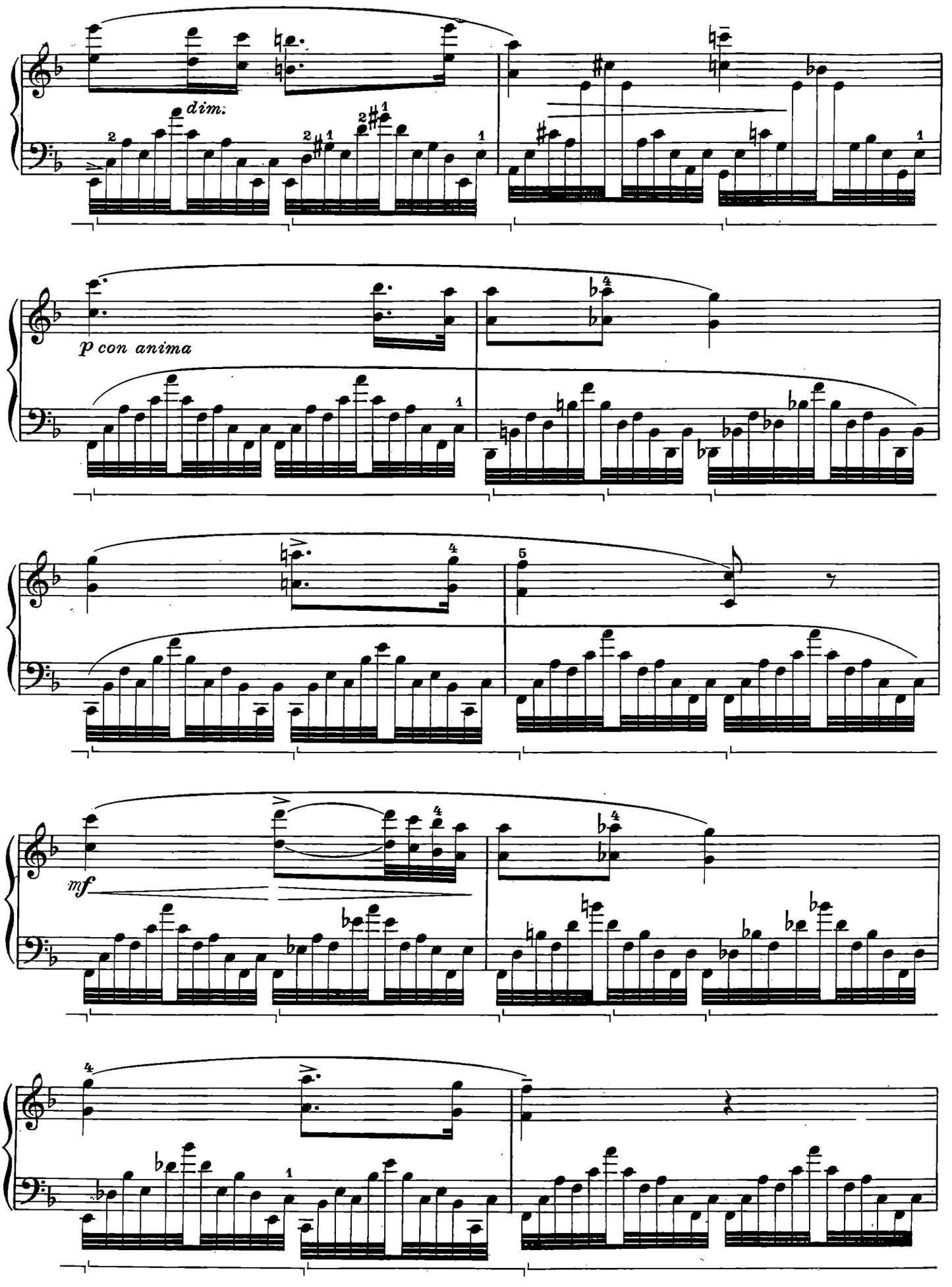
STUDIO N. 1

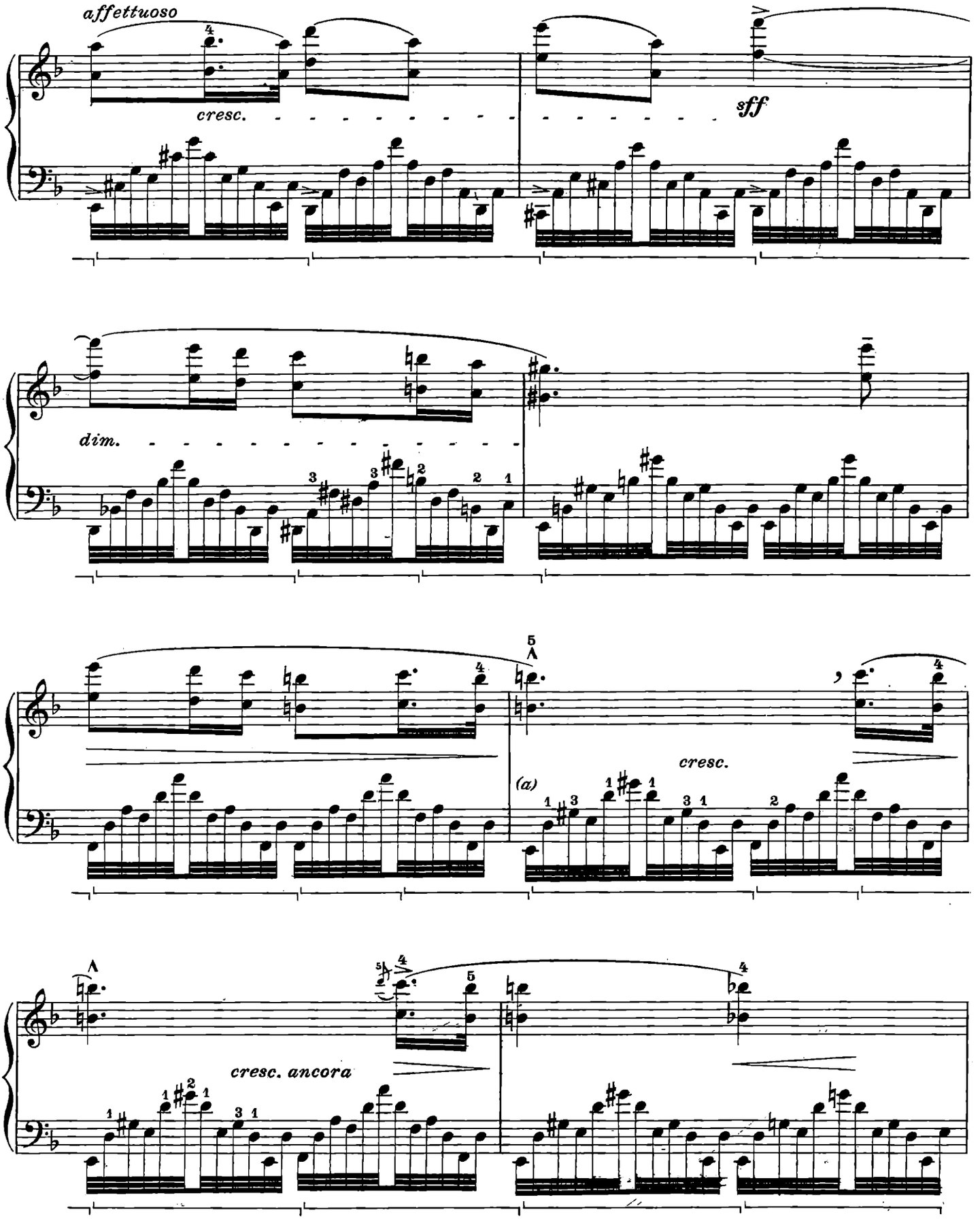
(Op. 2)

HENSELT

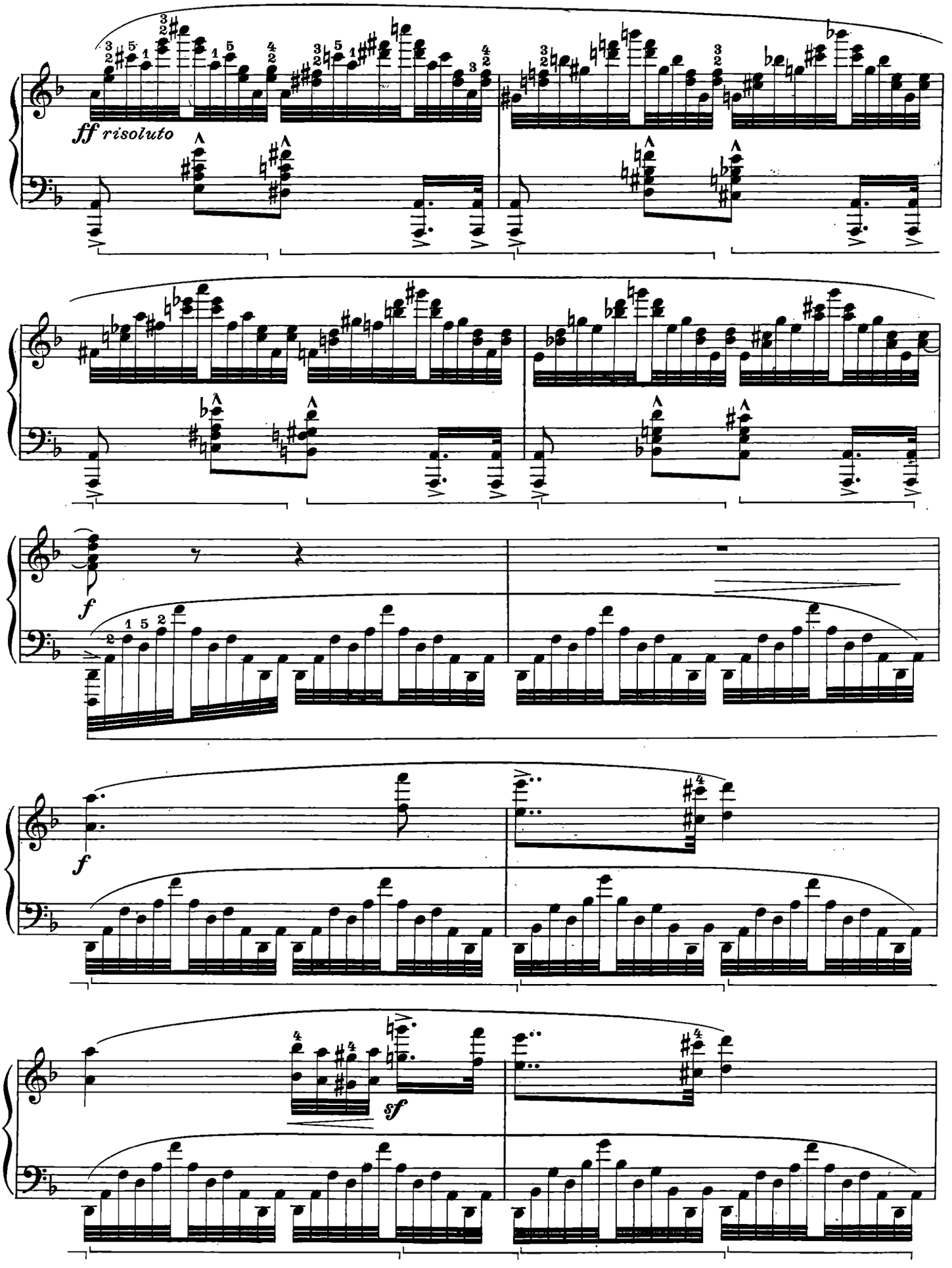


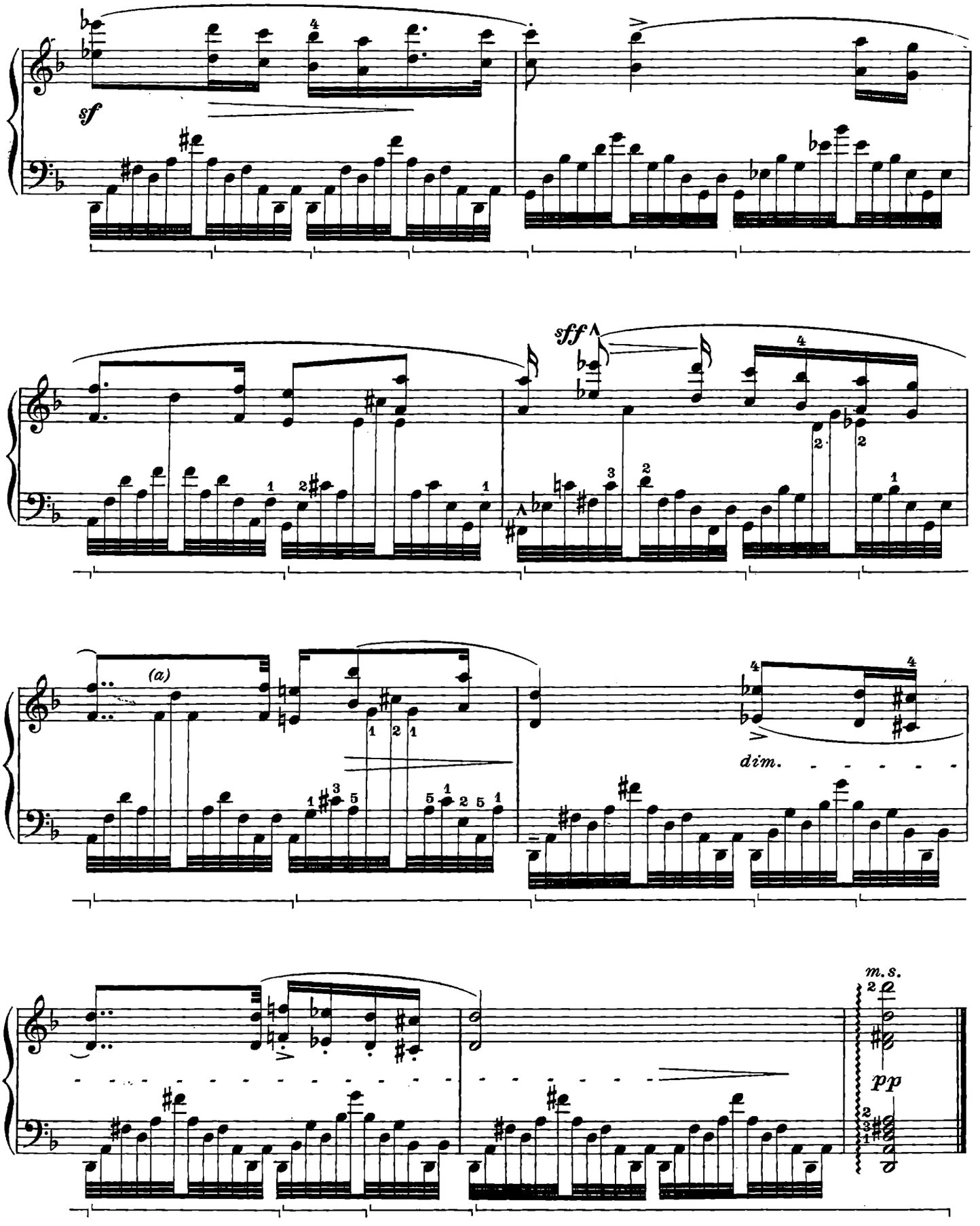
a) Le mani non eccessivamente larghe possono prendere il *re* e il *do* ♯ acuti con la mano destra.


dim.
p con anima
mf



a) Le maní molto ampie possono usare anche la diteggiatura: 5 2 1 5 2 1 2 5 1 2 5 2


ff risoluto
f
f
sf

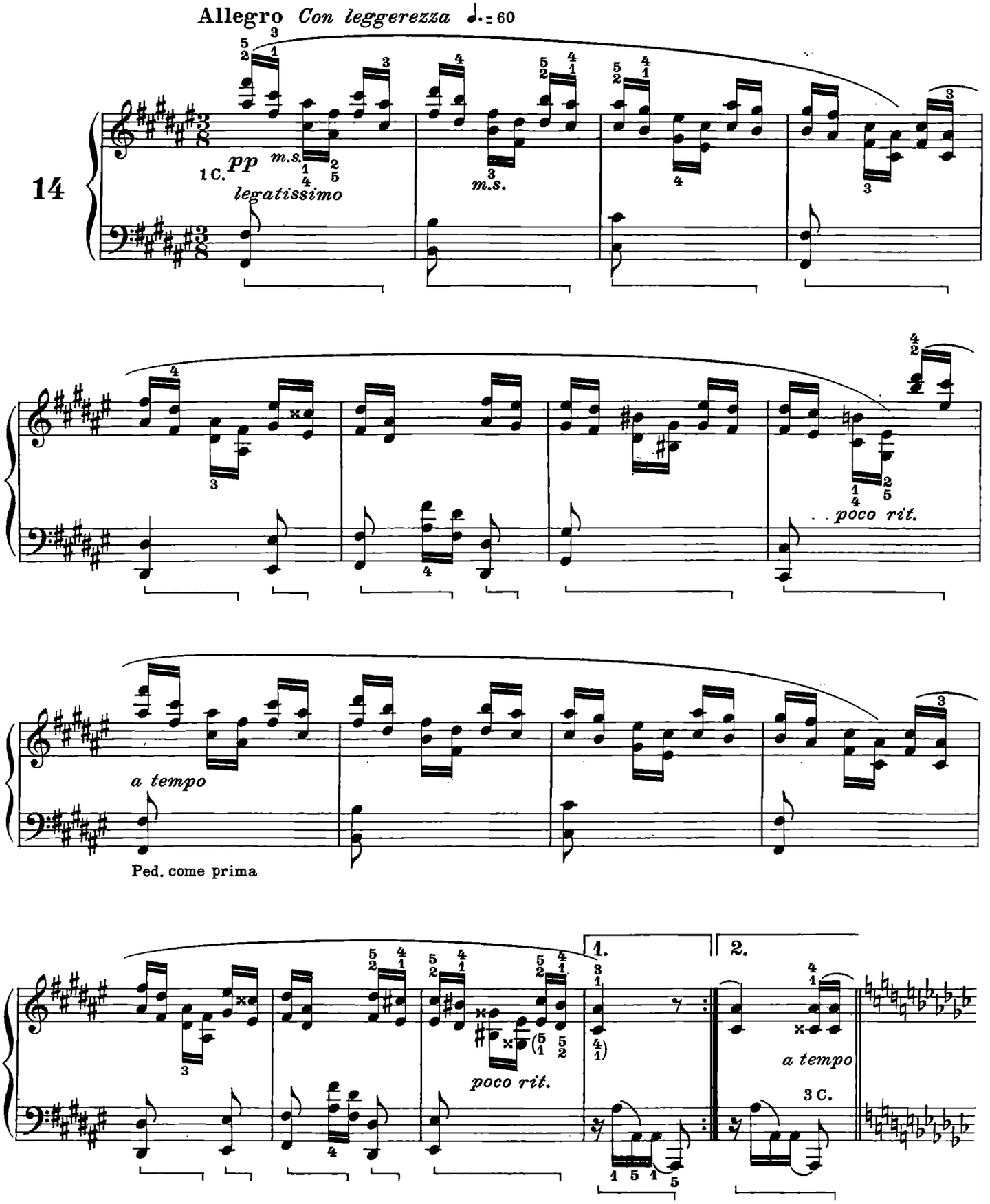


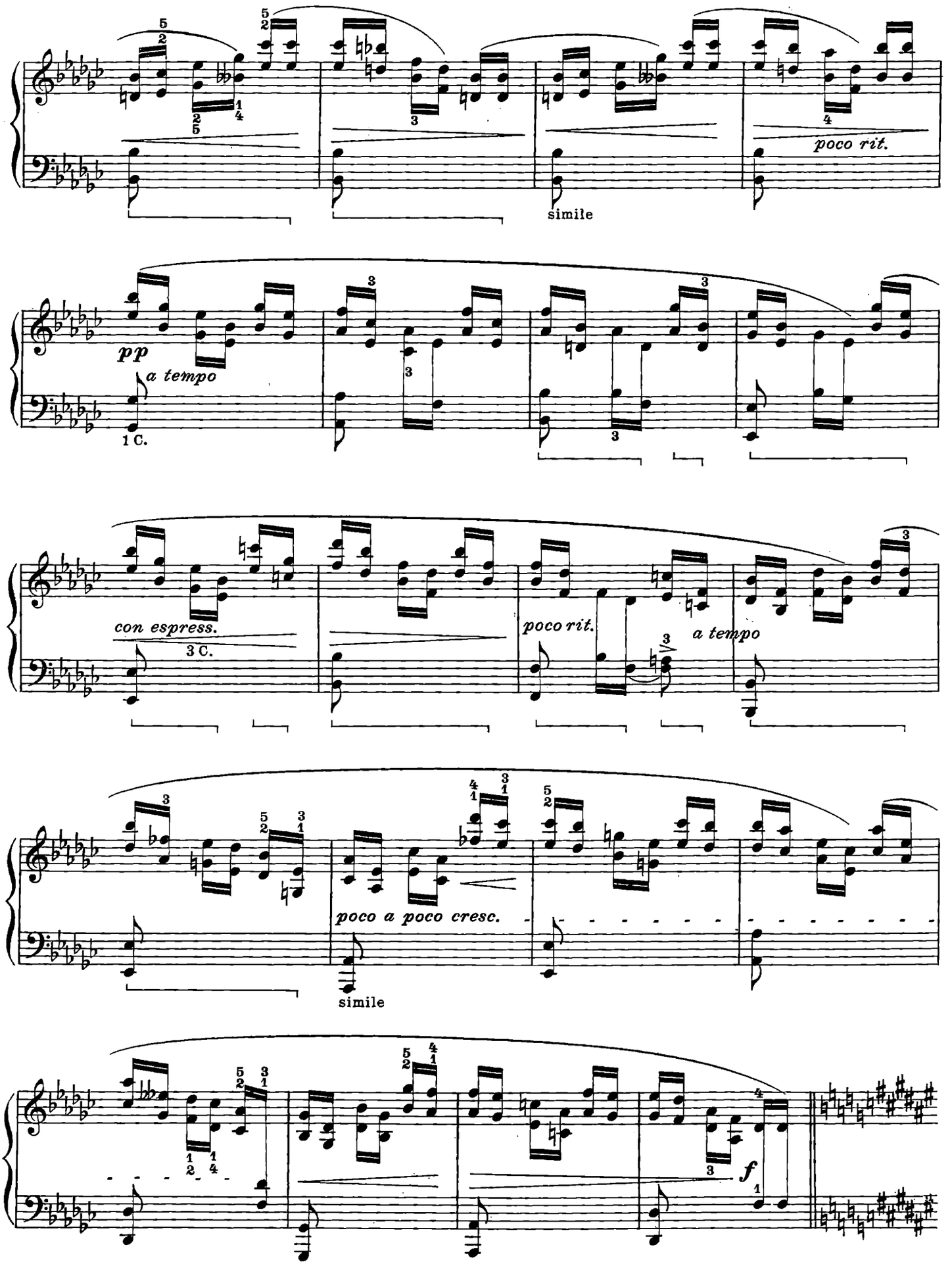
a) Anche in questo caso le mani non eccessivamente larghe possono prendere il *re* e il *do* ♯ acuti con la destra.

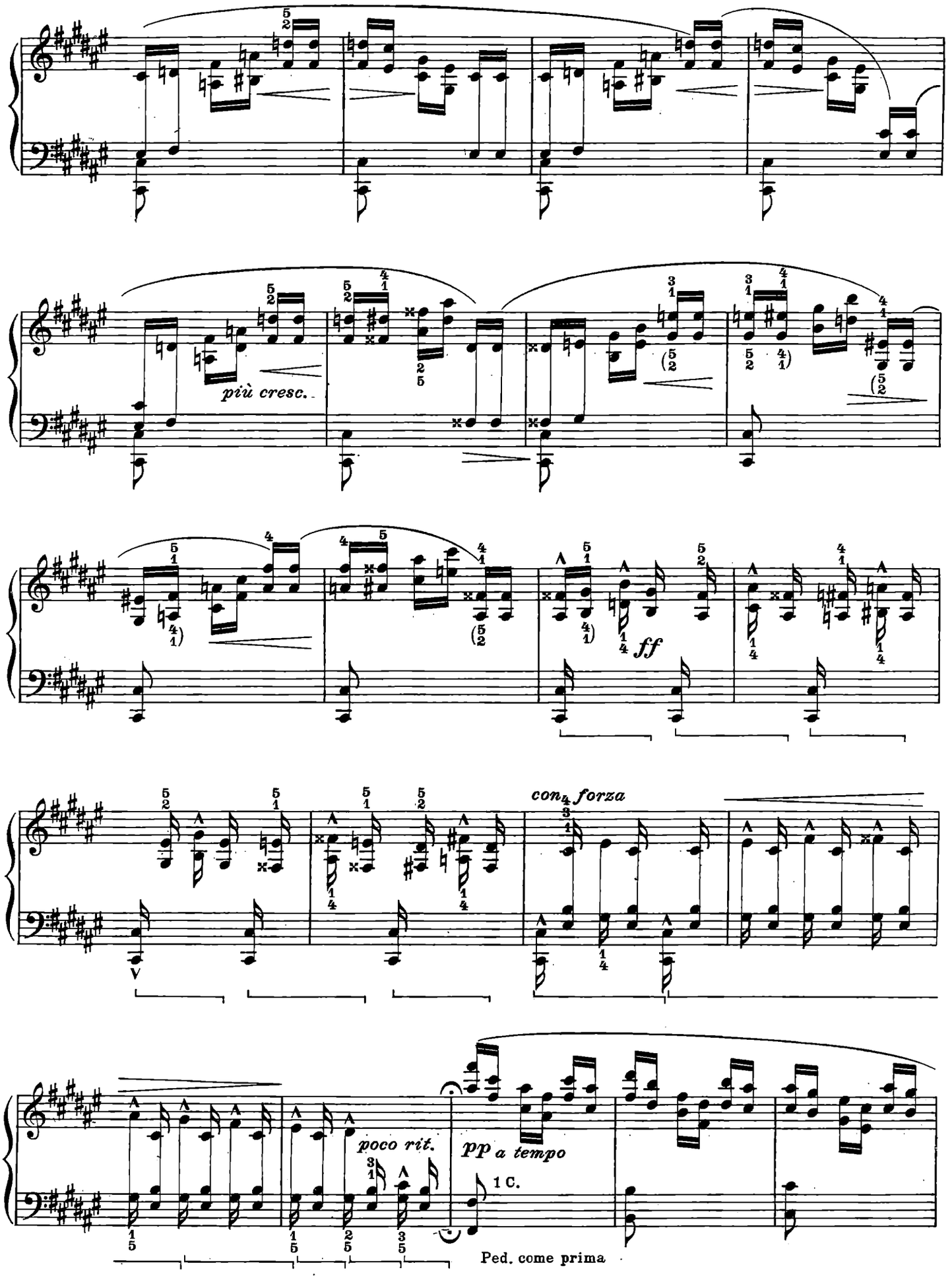
STUDIO N. 6

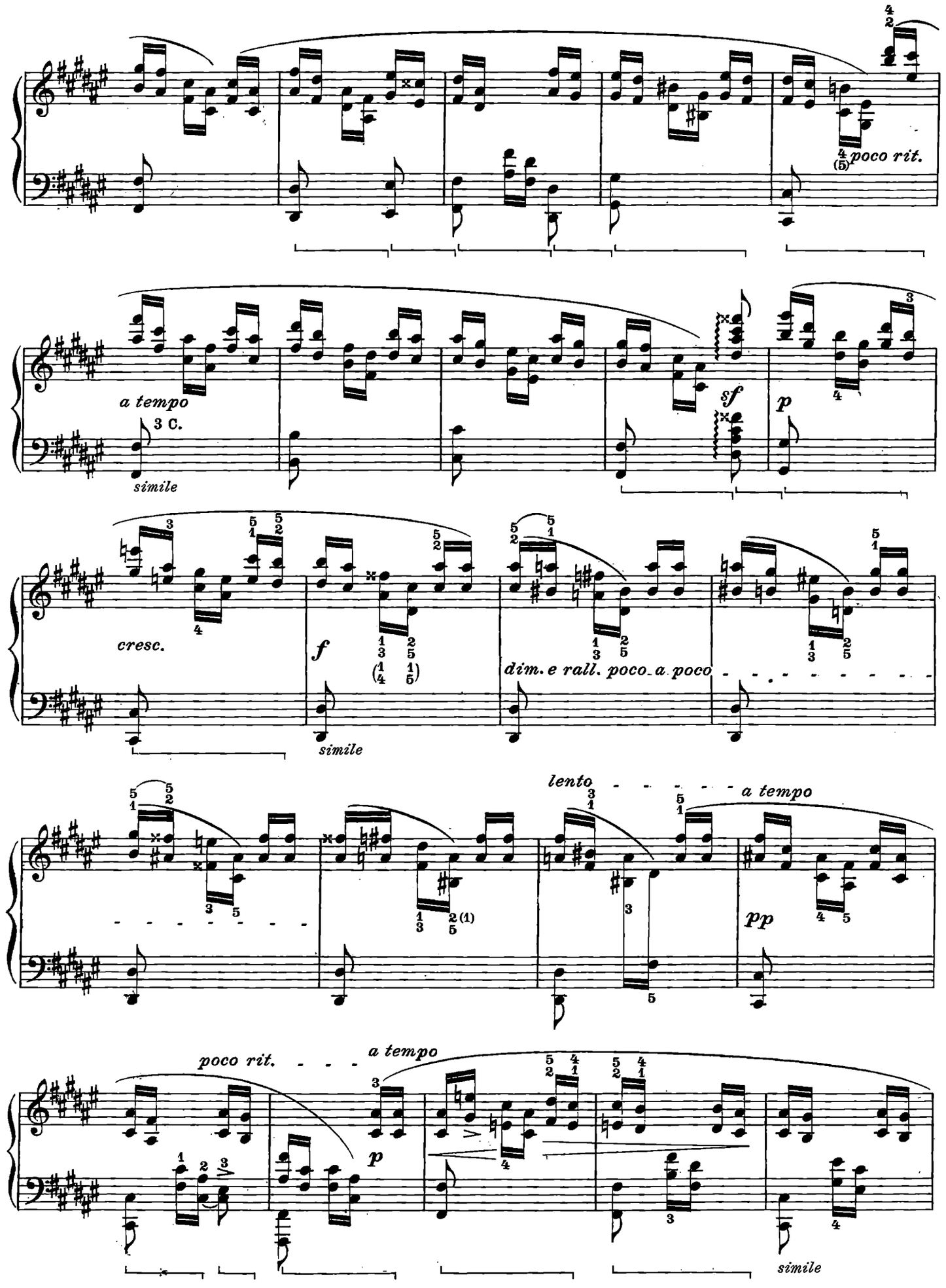
(Op. 2)

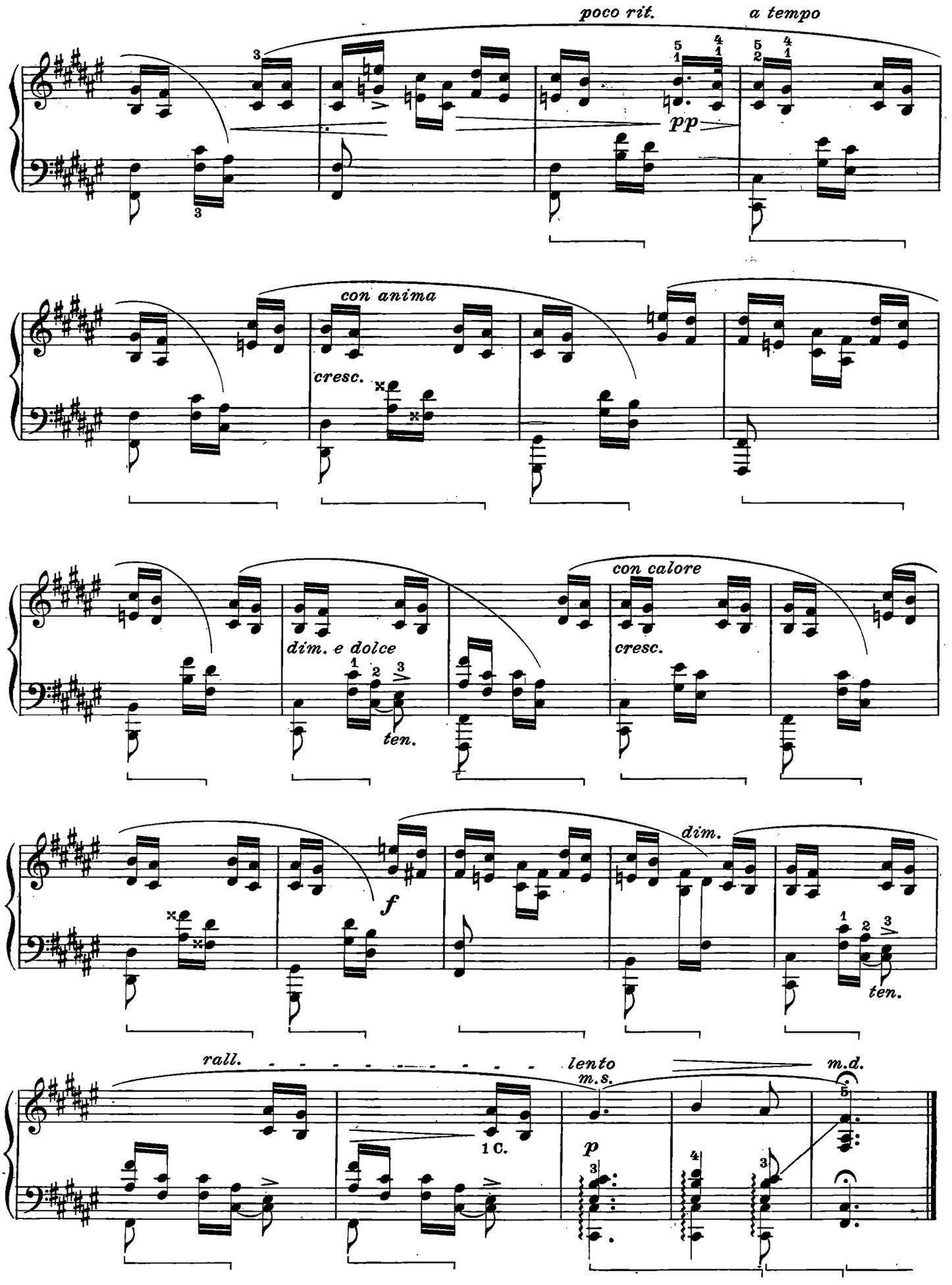
HENSELT




poco rit.
simile
pp
a tempo
1 C.
con espress.
3 C.
poco rit.
a tempo
poco a poco cresc.
simile
f


più cresc.
ff
con forza
poco rit.
pp a tempo
1 C.
Ped. come prima

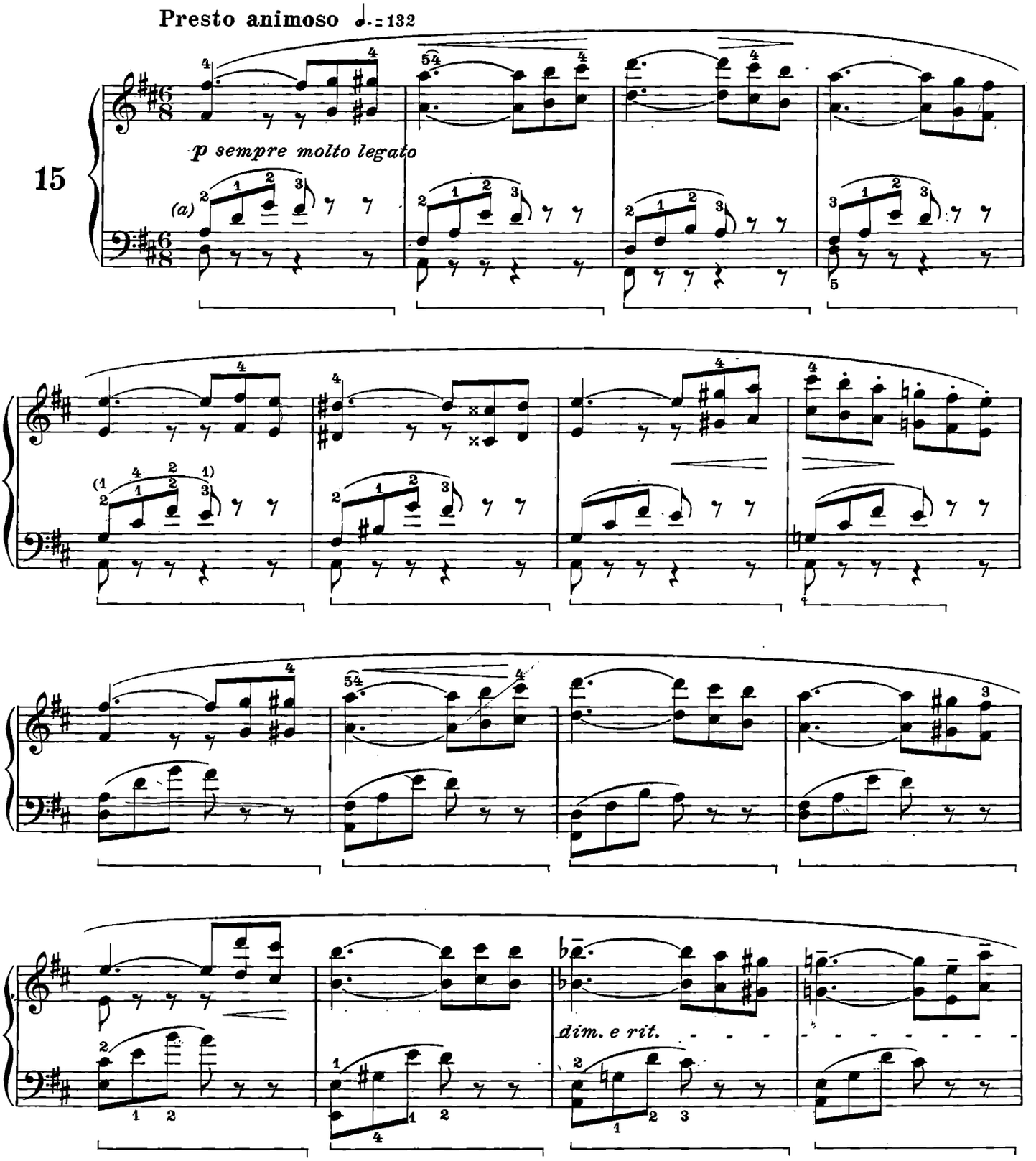

poco rit.
a tempo
3 C.
simile
sf
p
cresc.
f
simile
dim. e rall. poco a poco
lento
a tempo
pp
poco rit.
a tempo
p
simile


poco rit.
a tempo
pp
con anima
cresc.
dim. e dolce
ten.
con calore
cresc.
f
dim.
ten.
rall.
lento
m.s.
m.d.
1 C.
p

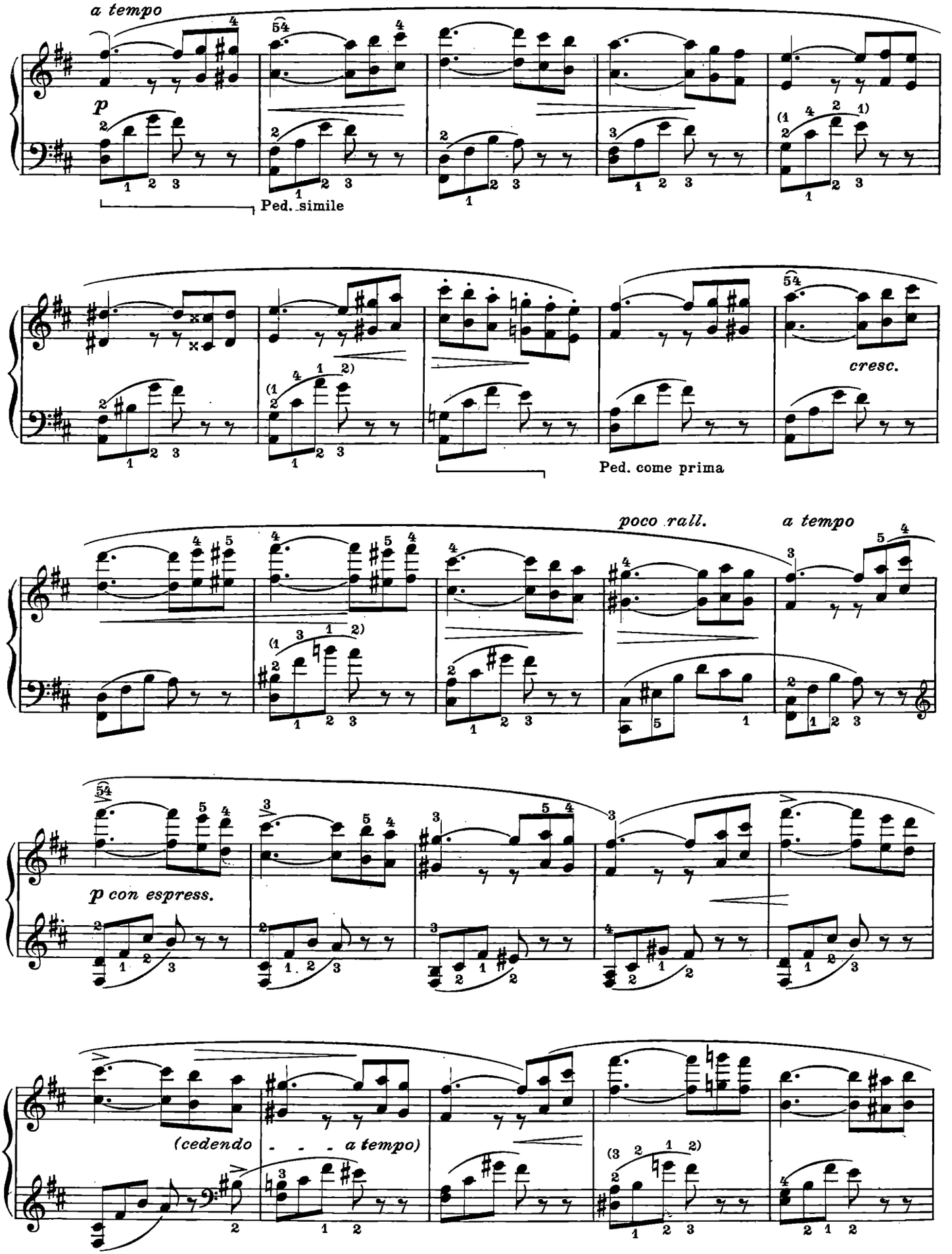
STUDIO N. 7

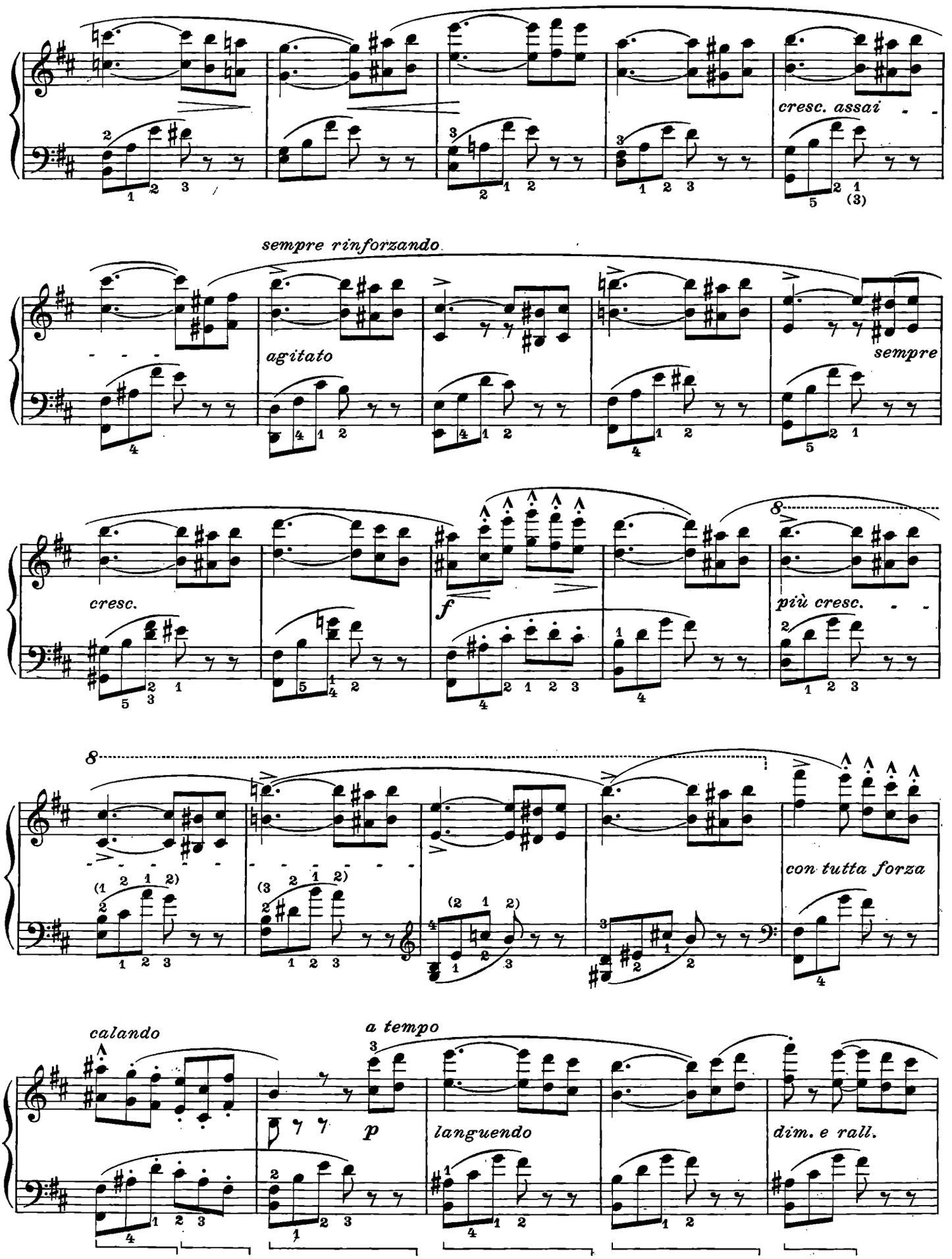
(Op. 2)

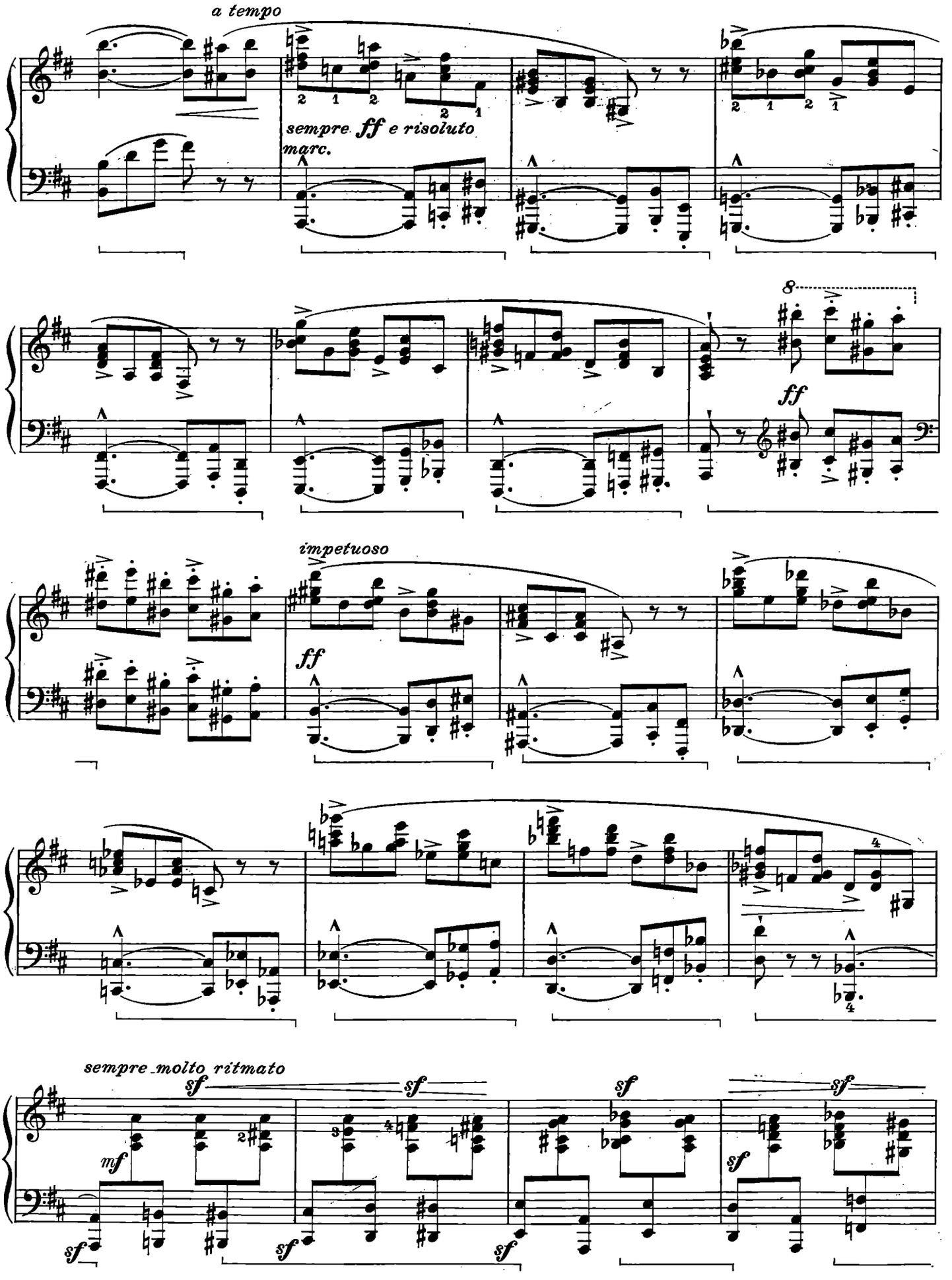
HENSELT

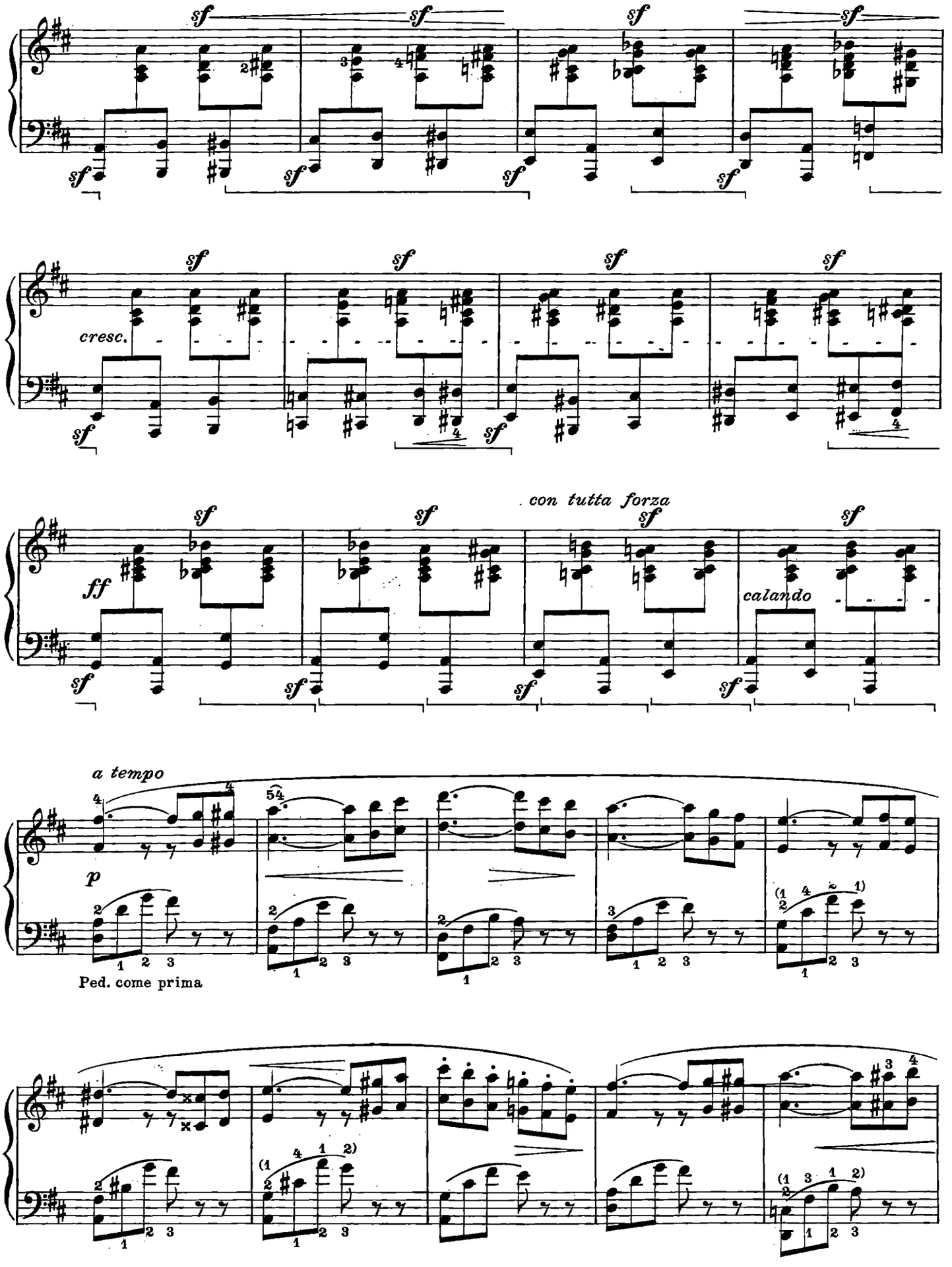


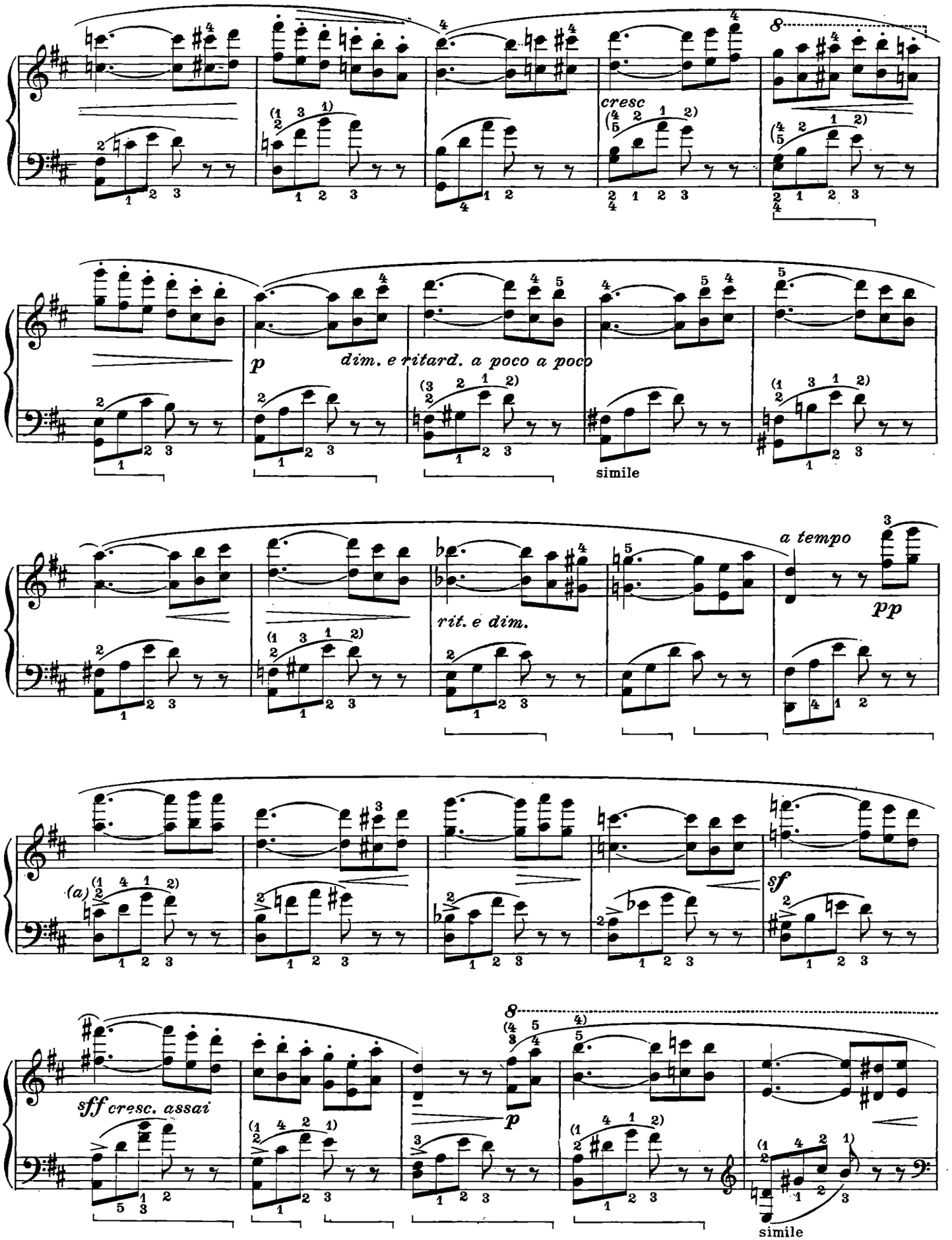
a) La diteggiatura della sinistra dovrebbe essere più uniforme che possibile e orientarsi quasi sempre a quella indicata nella prima battuta (pollice sulla 2ª nota); non tutte le mani hanno, però, la larghezza necessaria ed è per questa ragione che nei punti di maggiore estensione ho posto un'altra diteggiatura fra parentesi.


a tempo
p
Ped. simile
cresc.
Ped. come prima
poco rall.
a tempo
p con espress.
(cedendo - - - a tempo)

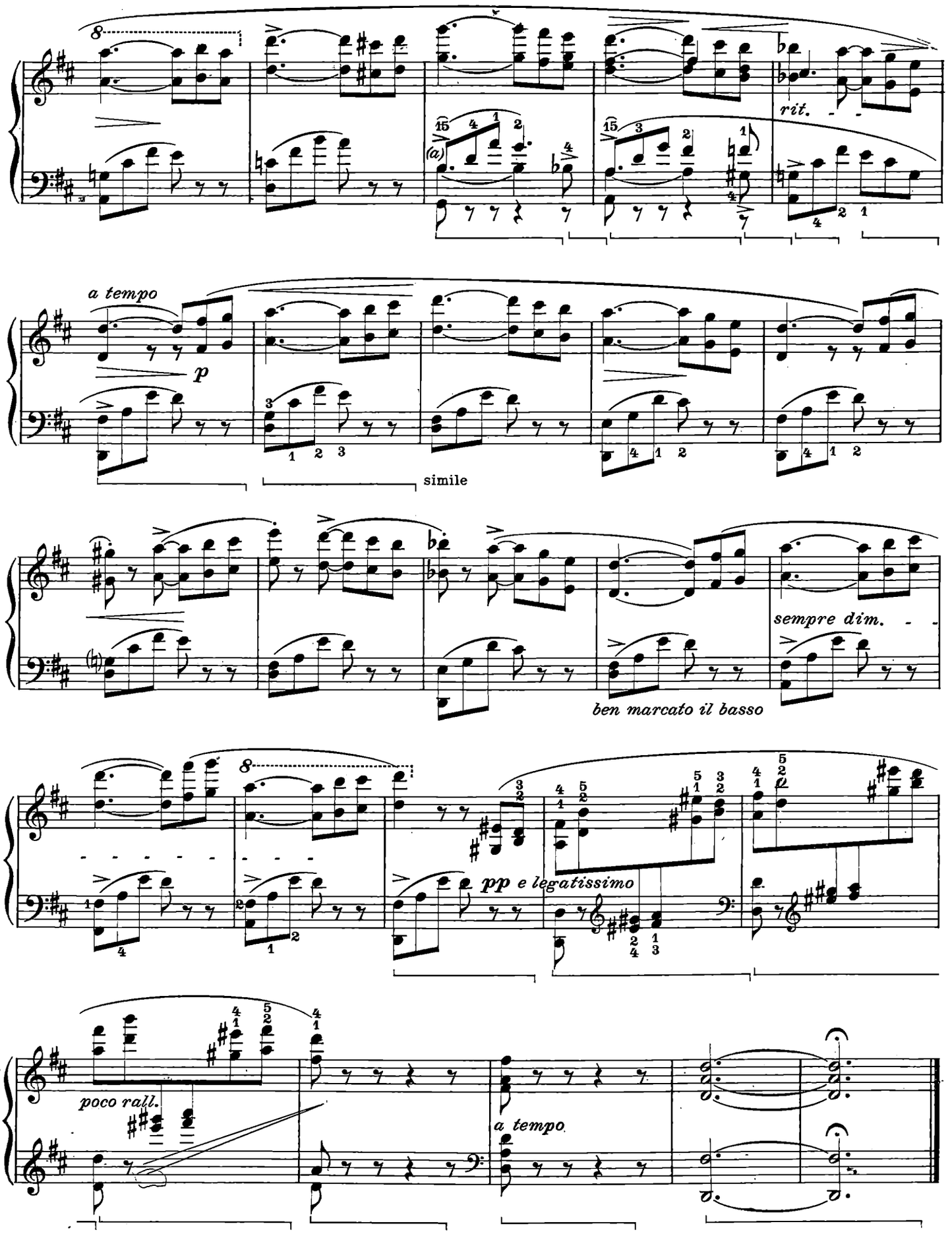

cresc. assai
sempre rinforzando
agitato
sempre
cresc.
f
più cresc.
con tutta forza
calando
a tempo
p
languendo
dim. e rall.


a tempo
sempre ff e risoluto
marc.
8
ff
impetuoso
ff
sempre molto ritmato
mf
sf


cresc.
con tutta forza
calando
a tempo
Ped. come prima



a) Si metta un po' in rilievo la nota superiore della mano sinistra.



a) Vedi annotazione precedente.

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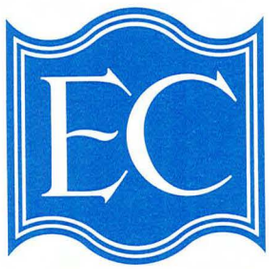

Jacopo Tore

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