

PARTE TERZA.

15. Gli accordi.

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

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

guente ripetizione d'accordi:  è necessario che risulti  ben chiaro quanto segue:

Allegro: da $\text{♩} = 104$ in più

Questo esercizio dev'essere eseguito tanto forte che piano e pianissimo.

1 a



The musical score for exercise 1a is presented in three systems, each with a treble and bass staff. The first system is in G major (one sharp). The second system is in B minor (two flats). The third system is in E-flat major (three flats). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like 'f' and 'p' are used throughout.

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First system of piano music, featuring a treble and bass staff with complex chordal textures and fingerings (e.g., 4, 3, 2, 4, 4).

Second system of piano music, continuing the complex texture with various fingerings like 4, 2, 1, 2, 4, 4.

c

Third system of piano music, marked 'c'. It features a change in key signature to C major and a 3/4 time signature. Fingerings include 3 2 1, 5 4 2, 4 2 1, etc.

d

Fourth system of piano music, marked 'd'. The music continues with intricate fingering patterns such as 5 4 2, 4 2 1, 5 3 2, etc.

Fifth system of piano music, concluding the piece with complex chordal textures and fingerings like 2 3 5, 2 4 5.

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e

System e contains six measures of music. The treble clef staff has a key signature of two sharps (F# and C#). The bass clef staff has a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5. Slurs are used to group notes across measures.

System e continues with measures 7-12. The notation includes various fingerings and slurs, maintaining the key signature of two sharps in the treble and one sharp in the bass.

System e concludes with measures 13-18. The treble clef staff changes to a key signature of one sharp (F#), while the bass clef staff remains one sharp (F#). Fingerings and slurs are clearly marked.

f

System f begins with measures 1-6. The treble clef staff has a key signature of one flat (Bb), and the bass clef staff has a key signature of two flats (Bb and Eb). Fingerings and slurs are indicated throughout.

System f continues with measures 7-12. The notation includes various fingerings and slurs, maintaining the key signature of one flat in the treble and two flats in the bass.

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The image displays five systems of piano sheet music. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes chords, single notes, and rests. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. Some systems include a '9' above a bar line, possibly indicating a measure rest or a specific fingering instruction. The music is dense with chords and appears to be a technical exercise or a short piece.

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h

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

da $\text{♩} = 60$ in più

2

f

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5 3 5 3 5 4 5 3 5 4 3

5 3 5 4 3

5 4 5 4 3

da ♩ = 60 in più
 Da suonarsi *f e pp*

3

3

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16. Doppie note ed accordi con suoni da rilevarsi.

Negli esercizi che seguono il peso del braccio deve poggiare maggiormente sulla nota scritta in grande: le dita debbono trovarsi completamente rigide ed immobili.

Si studi lentamente a mani separate: la sinistra suonerà due ottave sotto alla destra.

Lentamente.

17. Scale per accordi di terza e sesta.

Si eseguiscano tanto *f* che *p*.

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

Fa magg.

Re min.
(melodica)

Sib magg.

Sol min.
(melodica)

Mib magg.

Do min.
(melodica)

Lab magg.

Fa min.
(melodica)

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Reb magg.

Si b min. (melodica)

Solb magg.

Mi b min. (melodica)

Si magg.

Sol# min. (melodica)

Mi magg.

Do# min. (melodica)

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La magg.

Fa min. (melodica)

Re magg.

Si min. (melodica)

Sol magg.

Mi min. (melodica)

Scala cromatica.

Anche queste scale per accordi di terza e sesta si prestano a varie forme di esecuzione alle quali diamo qualche esempio per quelli che volessero trarne profitto. Le diteggiature fissate per le scale rimangono inalterate. Raccomandiamo di esercitarsi in queste varianti applicandole specialmente alla scala cromatica.

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18. Scale per ottave con terza.

Si eseguiscano tanto *f* che *p*

The first system of the scale exercise is written in 4/2 time. The treble clef part consists of a series of chords, each containing a triad and a third, moving up the scale. The bass clef part provides a harmonic accompaniment with similar chordal structures. The system concludes with a repeat sign and a first ending bracket.

The second system continues the scale exercise, maintaining the same chordal texture. It features a repeat sign and a first ending bracket, indicating the end of the first section of the exercise.

The third system continues the scale exercise, maintaining the same chordal texture. It features a repeat sign and a first ending bracket, indicating the end of the second section of the exercise.

The fourth system continues the scale exercise, maintaining the same chordal texture. It features a repeat sign and a first ending bracket, indicating the end of the third section of the exercise.

The fifth system continues the scale exercise, maintaining the same chordal texture. It features a repeat sign and a first ending bracket, indicating the end of the fourth section of the exercise.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chordal textures and arpeggiated patterns, typical of a classical piano exercise or étude.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring some notes marked with an 'x' in the bass clef, possibly indicating a specific fingering or articulation.

Fifth system of musical notation, concluding the piece with a final cadence.

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Scala cromatica con terza minore.

Scala cromatica con terza maggiori.

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

19. Esercizi d'ottave framezzate da accordi.

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1 da -so in più

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

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