

# BERTINI

## STUDI

*PER PIANOFORTE*

Fasc. I

25 Studi, op. 100

(Mugellini)

ÉTUDES  
*pour Piano*  
Fasc. I  
25 Études, op. 100

STUDIES  
*for Piano*  
Book I  
25 Studies, op. 100

ETÜDEN  
*für Klavier*  
I Band  
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ESTUDIOS  
*para Piano*  
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# RICORDI

# PREFAZIONE

Nelle prefazioni di altri volumi il revisore ha già espresso il convincimento di ritenere inopportune le edizioni parziali di studi d'autori celebri. Esso è d'avviso ch'è superfluo far apprendere agli allievi tutti gli studi scritti da Bertini, da Cramer e da Clementi, ma ritiene necessario di pubblicare intieramente le opere di questi grandi Maestri del Pianoforte: anzitutto pel rispetto che essi meritano, e poi per dar modo agli insegnanti di modificare la scelta degli studi a seconda del bisogno singolo d'ogni scolaro.

Il revisore ha creduto utile di compilare un indice che classifica gli studi, *presso a poco*, in ordine di difficoltà progressiva; ed ha indicato quali gli sembrano più importanti; e fra questi, è probabile che gli insegnanti di Pianoforte faranno la loro scelta.

BRUNO MUGELLINI

*Luglio 1909*

E.R. 493 — FASCICOLO I. — VENTICINQUE STUDI, Op. 100  
E.R. 494 — " II. — VENTICINQUE STUDI, Op. 29  
E.R. 495 — " III. — VENTICINQUE STUDI, Op. 32  
E.R. 496 — " IV. — VENTICINQUE STUDI, Op. 134

# INDICE

degli studi disposti in ordine di difficoltà progressiva secondo il criterio personale del revisore; il quale ha indicato con carattere grande gli studi più importanti, ed ha segnato gli altri in carattere piccolo perchè, a suo vedere, possono omettersi. Le graffe indicano il raggruppamento di studi d'ugual tipo tecnico.

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Enrico Bertini (1798 - 1876)

# 25 STUDI Op. 100

PER PIANOFORTE (Bruno Mugellini)

25 STUDIES

E.R. 131

25 ETÜDEN

1. Allegretto ♩ = 116  
*sempre legato*

*ten.* *sf* *ten.* *sf* *ten.* *sf*

*ten.* *sf* *ten.* *sf*

*dim.* *p* *f* *ten.* *ten.* *sf* *sf*

*ten.* *sf* *ten.* *f* *con esatta misura ten.* *sf*

*ten.* *sf* *ten.* *sf*

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Andantino ♩ = 126

2.

a) Per legare gli accordi l'uno all'altro, conviene d'appoggiare la mano sulle dita che non si adoperano nell'accordo successivo, e abbandonare invece quelle che nell'accordo seguente debbono far suonare altri tasti. Volendo tenere troppo tutti i suoni non si ottiene l'effetto del legato.

L'esecuzione di questo passo dev'essere la seguente:

*f molto articolato*

*f*

*f*

*mf legato*

*più lento*  
*p*

*rall.*  
*pp*

Andantino ♩ = 126

3. *p cantando*

*p* *mf*

*trm*

*poco rall:..... a tempo*

*p*

*trm* *p*

Movimento di Valzer ♩ = 168

4. *p*

*f* *rit.* *a tempo* *f* **FINE**

*mf* *p* *mf* *p*

*legato* *f* *legato* *f*

*p* *f*

*f*

*p* *cresc.* *f* *p*



*p* *cresc.:.....* *f* *D.C. alla Fine*

Lento e religioso ♩ = 72

5. *pp ben sostenuto*

*rall:.....* *a tempo*

*p* *mf* *p*

*ff*

*p* *f*

*smorz. e rall.*

*pp*

L'allievo osservi che il pedale deve alzarsi e riabbassarsi (in un unico movimento) sempre dopo suonato l'ac. cordo, ossia in contrattempo.

Allegretto ♩ = 88

6.

*p leggero*

*p*<sup>4</sup>

The musical score consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The piece begins with a dynamic of *p* (piano) and a marking of *leggero*. The first system includes fingerings 4, 3, 2, 1, 2, 3 and a dynamic of *p*<sup>4</sup>. The second system features a dynamic of *p* and a forte accent *sf*. The third system has a dynamic of *sf*<sup>5</sup>. The fourth system includes a dynamic of *p*. The fifth system has a dynamic of *p*. The sixth system includes a dynamic of *p* and a forte accent *sf*. The score is filled with sixteenth-note runs, slurs, and various articulation marks.

Si dia il giusto valore alle battute di pausa.

Allegretto ♩ = 138

7.

*p sostenuto*

*ten.*  
*cresc.*

*fp* *mf* *p*

*cresc:...*  
*non legato*

*f* *dim:...*

*rall.*

Lo staccato acuto ♯ deve eseguirsi come se fosse scritto così: ♯

*a tempo*

Handwritten musical score system 1. The top staff (treble clef) features a melodic line with a slur and fingerings 3, 1, 3, 5. The bottom staff (bass clef) has a dotted line followed by a series of eighth notes with fingerings 1, 2, 1, 1, 1, 1, 1, 1, 1, 2. Dynamics include *p*. Time signature is 4/2.

*ten.*

Handwritten musical score system 2. The top staff (treble clef) has a melodic line with a slur and fingerings 3, 5, 1, 3, 2, 4, 5. The bottom staff (bass clef) has a series of eighth notes with fingerings 1, 2, 5, 2, 5, 1, 2, 5, 2, 5, 1, 5. Dynamics include *p*. Time signature is 4/2.

*p*

Handwritten musical score system 3. The top staff (treble clef) has a melodic line with a slur and fingerings 1, 1, 1, 1, 4, 5, 4, 4, 4, 4. The bottom staff (bass clef) has a series of eighth notes with fingerings 1, 2, 5, 2, 5, 1, 2, 5, 2, 5, 1, 5. Dynamics include *p*. Time signature is 4/2.

*mf* *p leggero*

Handwritten musical score system 4. The top staff (treble clef) has a melodic line with a slur and fingerings 1, 1, 1, 1, 4, 5, 4, 4, 4, 4. The bottom staff (bass clef) has a series of eighth notes with fingerings 1, 2, 5, 2, 5, 1, 2, 5, 2, 5, 1, 5. Dynamics include *mf* and *p leggero*. Time signature is 4/2.

*p* *f deciso* *p* *f deciso*

Handwritten musical score system 5. The top staff (treble clef) has a melodic line with a slur and fingerings 3, 1, 3, 5. The bottom staff (bass clef) has a series of eighth notes with fingerings 1, 2, 5, 2, 5, 1, 2, 5, 2, 5, 1, 5. Dynamics include *p* and *f deciso*. Time signature is 4/2.

*ten.* *p* *pp*

Handwritten musical score system 6. The top staff (treble clef) has a melodic line with a slur and fingerings 1, 3, 5, 4, 5. The bottom staff (bass clef) has a series of eighth notes with fingerings 1, 3, 5, 2, 5, 1, 2, 5, 2, 5, 1, 5. Dynamics include *ten.*, *p*, and *pp*. Time signature is 4/2.

Allegretto  $\text{♩} = 88$   
*legatissimo*

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a treble staff starting on a G4 and a bass staff on a G3. The piece is marked *mf*. The second system continues the melodic line in the treble and accompaniment in the bass. The third system features a *p* dynamic marking in the treble and *sf* in the bass. The fourth system shows a *p* dynamic in the treble and *sf* in the bass. The fifth system concludes with a *mf* dynamic in the treble and *sf* in the bass. The score is heavily annotated with fingerings (1-5) and slurs to indicate phrasing and articulation.

System 1: Treble clef, bass clef. Treble clef notes: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef notes: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *cresc.*, *f*, *p*. Fingerings: 3 1, 4 1, 4 1, 4 1, 4 1, 4 1, 4 1, 4 1, 2 3. Accents: >

System 2: Treble clef, bass clef. Treble clef notes: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef notes: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*, *sf*, *sf*. Fingerings: 2 1 2, 3 4 1, 5 1, 1 2 1 2, 3 1, 1 1. Accents: >

System 3: Treble clef, bass clef. Treble clef notes: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef notes: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *cresc.*. Fingerings: 5 3 4, 1 1 4 1, 1 1 4 1, 4 1 4 1, 1 1 4 1. Accents: >

System 4: Treble clef, bass clef. Treble clef notes: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef notes: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Fingerings: 8 4 1 b4 1, 4 b4 b4 b4 b4, 5 1 3, 1 3, 3 4 2. Accents: >

System 5: Treble clef, bass clef. Treble clef notes: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef notes: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*, *sf*, *sf*. Fingerings: 5 1 4, 1 1 3 2 3 1 3, 2 3 1 3 2 3 1 3, 2. Accents: >

System 6: Treble clef, bass clef. Treble clef notes: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef notes: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*, *p*, *sf*. Fingerings: 1 4 1, 1 3 2 3 1 3, 2 3 1 3 2 3 1 3, 2, 1 4 1 4. Accents: >

*f*

*mf* *p* *pp*

Allegro  $\text{♩} = 108$

9.

*p molto articolato*

*p* *f*

*p* *cresc.*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with fingerings 4, 3, 2, 1, 3, 1, 4, 1, 3, 1, 3, 5, 1, 3, 2, 1, 4, 1, 5, 1, 3, 5, 4, 3. The left hand has a bass line with dynamics *f* and *cresc.*. Fingerings 1, 2, 4, 9, 9, 4 are indicated below the staff.

Second system of musical notation. Treble clef, key signature of one sharp. Dynamics *f* and *ff* are present. Fingerings 2, 1, 4, 2, 1, 4, 2, 3, 5, 1, 4, 3, 2 are shown in the right hand. Fingerings 1, 3, 1, 4, 4, 3, 3, 1, 4, 5 are shown in the left hand.

Third system of musical notation. Treble clef, key signature of one sharp. Dynamics *p*, *mf*, *p*, and *ff* are present. Fingerings 2, 1, 5, 1, 3, 1, 2, 1, 2, 2, 1, 5, 1, 3 are shown in the right hand. Fingerings 1, 2, 4, 3, 2, 4, 1, 3, 1, 3, 5 are shown in the left hand.

Fourth system of musical notation. Treble clef, key signature of one sharp. Dynamics *f* is present. Fingerings 1, 4, 1, 3, 1, 2, 4, 3, 5, 4, 3, 2, 2, 1, 2, 1, 5 are shown in the right hand. Fingerings 1, 4, 1, 3, 3, 1, 4, 5, 2, 1, 3, 3 are shown in the left hand.

Fifth system of musical notation. Treble clef, key signature of one sharp. Dynamics *p* and *mf* are present. Fingerings 2, 1, 5, 1, 3, 1, 2, 1, 2, 4, 4, 4, 4, 4 are shown in the right hand. Fingerings 1, 1, 1, 1, 1 are shown in the left hand.

Sixth system of musical notation. Treble clef, key signature of one sharp. Dynamics *f*, *p*, *f*, and *pp* are present. Fingerings 3, 4, 5, 4, 3, 2, 5 are shown in the right hand. Fingerings 1, 1, 4, 1, 1, 4, 1 are shown in the left hand.



Movimento di Valzer ♩ = 104

10.

*dolce e legatissimo*

Questo studio dev'essere eseguito velocemente. Si dia grande importanza al pedale e lo si usi, com'è scritto, in contrattempo. Il movimento del pedale deve avere il ritmo seguente:  $\frac{3}{4}$

11. Allegretto  $\text{♩} = 88$   
non legato, brillante

Musical notation system 1, measures 1-4. Treble clef with key signature of two sharps (F# and C#). Bass clef accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is shown above the treble staff.

Musical notation system 2, measures 5-8. Treble clef with key signature of two sharps. Bass clef accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is shown above the treble staff.

Musical notation system 3, measures 9-12. Treble clef with key signature of two sharps. Bass clef accompaniment. Dynamics include *mf*, *cresc.*, and *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is shown above the treble staff.

Musical notation system 4, measures 13-16. Treble clef with key signature of two sharps. Bass clef accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Musical notation system 5, measures 17-20. Treble clef with key signature of two sharps. Bass clef accompaniment. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

Musical notation system 6, measures 21-24. Treble clef with key signature of two sharps. Bass clef accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is shown above the treble staff.

*D. C. alla Fine*

Andante ♩ = 76  
*tenuto e cantabile*

12.

*p*  
*legatissimo*

*f*

*dim.*

*rall.*

*a tempo*  
*p*

*mf* *p*

Allegretto  $\text{♩} = 88$

13.

*p legatissimo*

*f* *mf*

*p*

*mf* *f*

*mf* *dim.*

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

sempre dim:..... pp

14. Allegretto  $\text{♩} = 108$

p

mf

cresc:..... f FINE

ten. *a) p* ten. *ten.* *ten.*

*ten.* *cresc.* *ten.* *cresc.*

*ten.* *cresc.* *ten.*

*f* *f poco a poco dim:.....*

*f poco a poco dim:.....*

*rall:.....*

*D. C. alla Fine*

*a)* Le note di quattro quarti debbono essere rigorosamente legate l'una all'altra e debbono avere più sonorità del le crome.

Allegretto semplice ♩ = 84

15.



16. *Andantino quasi allegretto* ♩ = 84

*p* *ten.* *ten.* *ten.*

*ten.* *ten.*

*rall.* *a tempo* *FINE* *p*

*p* *f*

*p* *pp*

8

*f*

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

*rall.*

*p*

*sf* *pp*

*D.C. alla Fine*

17.

Allegretto ♩ = 138

*p*

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

*mf*

*p*

*non legato*

*cresc.*

*f FINE*

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

\*) Il revisore preferisce la posizione scritta sopra le note, senza cambiamento delle dita. Essa si presta meglio ad uno staccato per vibrazione del braccio.

First system of musical notation. Treble clef: *p*, fingerings 4, 4, 4, 4, 5, 5. Bass clef: fingerings 5, 2, 4, 2, 4, 1.

Second system of musical notation. Treble clef: fingerings 4, 5, 5. Bass clef: fingerings 2, 3, 1, 5, 2, 4.

Third system of musical notation. Treble clef: fingerings 5, 5, 5, 5, 4, 4, 5, 5, 4, 4, 3. Bass clef: *cresc...*, *f*, fingerings 2, 4, 1, 5, 3, 2, 1, 4, 3.

Fourth system of musical notation. Treble clef: fingerings 2, 2, 3, 4, 4, 2, 3, 3, 3, 2, 2, 3, 4, 4, 2, 3, 3, 3. Bass clef: fingerings 3, 2, 2, 4, 3, 2, 4, 3, 4, 3, 2, 2, 4, 3, 2, 4, 3, 4.

Fifth system of musical notation. Treble clef: fingerings 2, 2, 3, 4, 4, 2, 3, 3, 4. Bass clef: *mf*, fingerings 5, 4, 5, 4, 1, 2, 1, 3, 3, 2, 1, 2, 4.

Sixth system of musical notation. Treble clef: *rall. molto*, fingerings 4, 2, 2, 2, 3, 3, 1, 2, 2, 3, 4, 4. Bass clef: fingerings 3, 2, 1, 3, 2, 1, 3, 2, 4. *D.C. alla Fine*

18. Allegretto  $\text{♩} = 88$

*p* *ben marcato*

*mf* *p* *mf* *p*

*cresc.....*

*f* *FINE* *p* *mf*

*mf* *dim.*

*p*

*D.C. alla Fine*

Andante ♩ = 96  
*tenute*

49.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*mf*

5 5 5 5 5 5 5 5

*mf* *tenute* **FINE**

*mf* *f*

*p* *cresc.* *f*

*p* *cresc.* *f* **D.C. alla Fine**

Andante ♩ = 126

20.

First system of musical notation, measures 20-26. It features a treble and bass clef with a key signature of two flats. The tempo is marked 'Andante' with a quarter note equal to 126. The dynamic is 'p brillante'. The music consists of chords and melodic lines with various fingerings and accents. There are 'Red.' markings with asterisks below the bass line in measures 20, 22, 24, and 26.

Second system of musical notation, measures 27-33. It continues the piece with similar chordal and melodic textures. The dynamic remains 'p brillante'. The system concludes with the word 'FINE' in the right-hand part.

Third system of musical notation, measures 34-40. The dynamic changes to 'mf'. The music features more complex melodic lines with slurs and fingerings. The bass line has a '4' marking below it in measure 38.

Fourth system of musical notation, measures 41-47. The dynamic is 'p' and the tempo is marked 'stacc. vivo'. The music is characterized by staccato chords and melodic fragments. There are 'p' markings below the bass line in measures 41 and 43.

Fifth system of musical notation, measures 48-54. The dynamic is 'f' and the tempo is 'dim. e rall.'. The music features a prominent melodic line in the treble with slurs and fingerings. The system ends with the instruction 'D.C. alla Fine'.

21. *Andante* ♩ = 80

*p* *cresc.* *f* *p*

*non legato sf*

*cresc.* *f* **FINE** *f*

*rall.* *p*

*D.C. alla Fine*

22. *Allegretto* ♩ = 104

*mf* *p*

*p* *cresc.* *f* *rall.* *p*

*a tempo*

*mf* *p*

*f* *p*

23. *Allegro moderato* ♩ = 96

*p* (sopra)

*p*

2 5 2 5 2 4 5

*p* FINE



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The notation includes various note values, slurs, and fingerings (e.g., 1, 3, 5, 4, 3, 2, 1). The piece concludes with a forte (*f*) dynamic marking and the instruction *D.C. alla Fine*.

Allegro moderato ♩ = 96

24.

*p*  
*ten. ma non legato*

*p<sub>1</sub>*

*f*

*p*

*cresc.*  
*dim.*  
*p*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, including triplet markings (3, 4, 3, 4). The left hand (bass clef) provides harmonic support with chords and a long note. A dynamic marking *p* is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand has a bass line with a triplet marking (1 2 3) and a dynamic marking *f*.

Third system of musical notation. The right hand features a melodic line with slurs and accents, including triplet markings (3, 2, 4, 3, 3, 3, 2). The left hand has a bass line with a triplet marking (1 2 3) and a dynamic marking *dim.*

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, including triplet markings (2, 5). The left hand has a bass line with a triplet marking (1 3) and a dynamic marking *pp*.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with a triplet marking (1 3) and a dynamic marking *51*.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with a triplet marking (1 3) and a dynamic marking *51*.

Seventh system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with a triplet marking (1 3) and a dynamic marking *51*.

3  
p  
pp  
f  
rall.

25. Allegretto quasi andante ♩ = 88

mf  
p


p

b)

mf  
p

legatissimo ed espressivo

c) p  
sf  
p  
FINE

- a) La melodia dev'essere chiaramente rilevata. Nella seconda battuta l'allievo deve porre gran cura a legare il mi col fa #  suonando leggermente il la posto fra queste due note. È pure necessario di marcare entrambe le due ultime semicrome della battuta e non il solo sol come vien fatto comunemente.
- b) Questi due mi debbono ben spiccare e conviene eseguirli con tocco cantabile.
- c) Il passo seguente dev'essere eseguito tutto in modo cantabile. La stessa raccomandazione serve per due passaggi consimili della seconda parte.

a)

*legatissimo ed espressivo*

*D.C. alla Fine*

a) La seconda parte dello studio può anche eseguirsi un poco più mosso della prima parte.

# I Grandi Classici per i giovani pianisti

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

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

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

11 Pezzi facili (Riboli)  
Fascicolo II  
(E.R. 2741)

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

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

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

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

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

**Il mio primo Granados**  
8 Pezzi facili (Rattalino)  
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**Il mio primo Grieg**  
7 Pezzi facili (Pozzoli)  
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12 Pezzi facili (Pozzoli)  
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**Il mio primo Liszt**  
9 Pezzi facili (Rattalino)  
(E.R. 2702)

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

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

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

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

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

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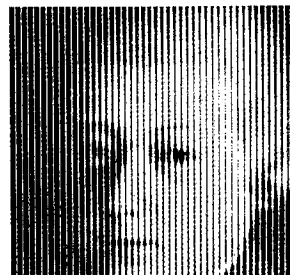


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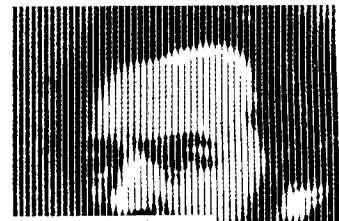


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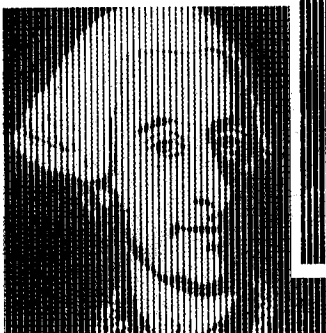


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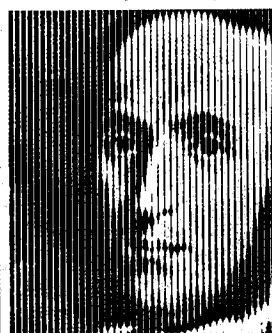


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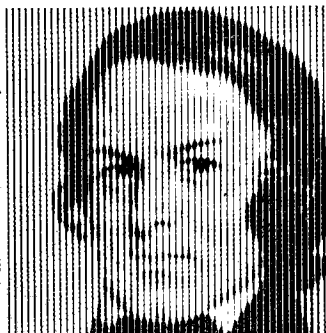


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Jacopo Tore