B. CESI

METODO

PER LO STUDIO DEL PIANOFORTE

IN 12 FASCICOLI

Fasc. 12 : MECCANISMO DIFFICILE

MÉTHODE

pour l'Étude du Piano en 12 cahiers

12ème Cahier: Mécanisme difficile

KLAVIERSCHULE

in 12 bänden

12. Band: Schwere technik

METHOD

in 12 parts for the Study of the Pianoforte

Part 12: Advanced technique

MÉTODO

para el Estudio del Piano en 12 tomos

Tomo 12: Mecanismo dificil

RICORDI

E. R. 2362

Vietata la fotocopiatura ai sensi di legge

Beniamino Cesi *(1845-1907)*

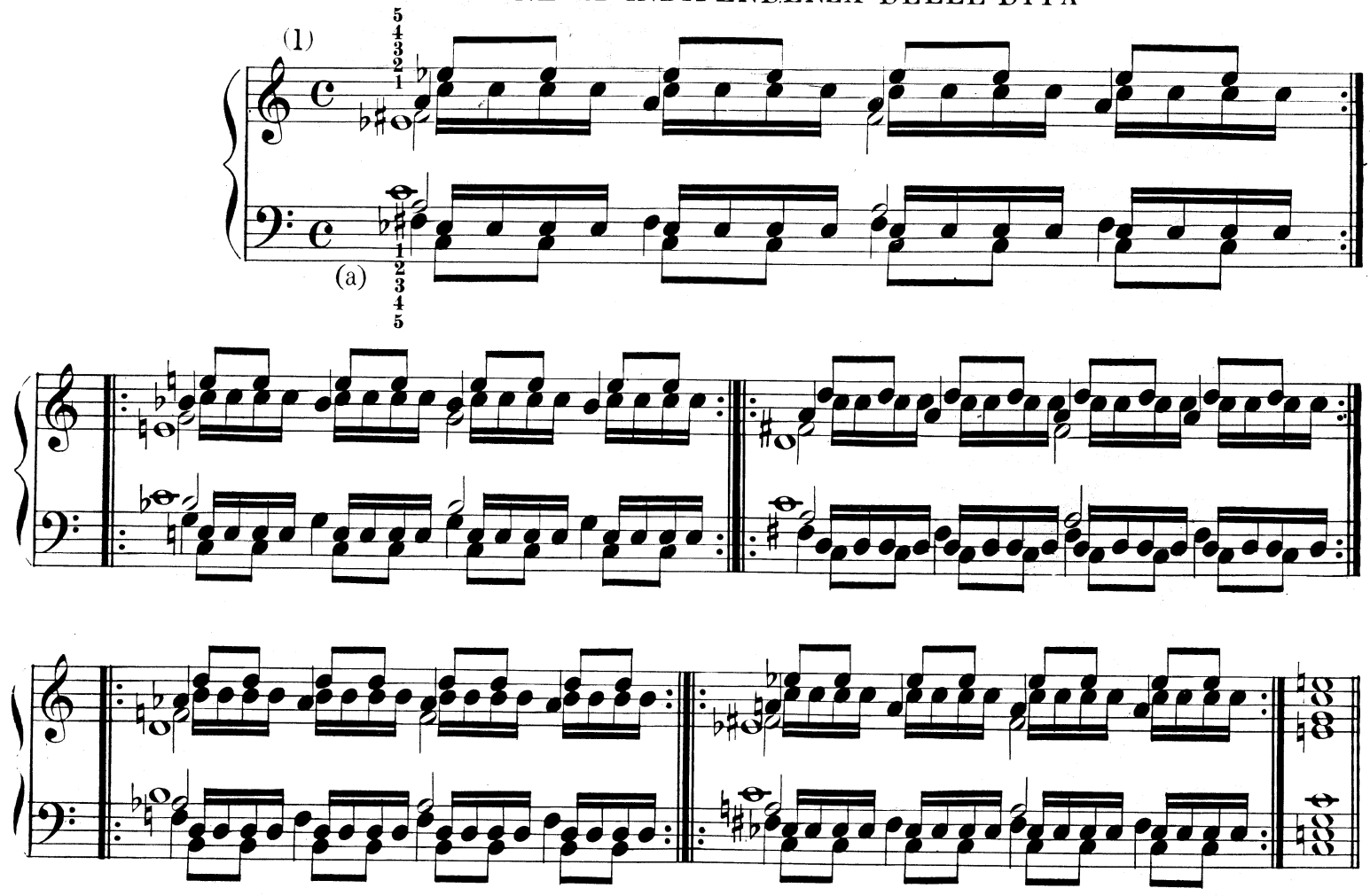
METODO PER LO STUDIO DEL PIANOFORTE

FASCICOLO XII

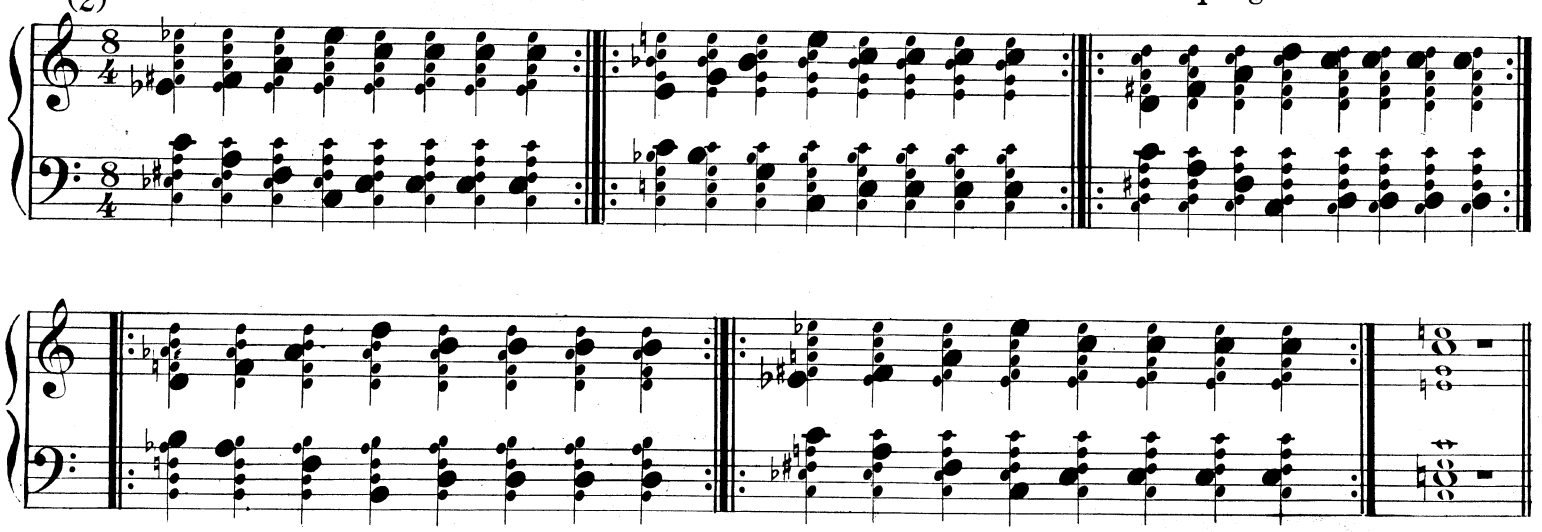
MECCANISMO DIFFICILE

ESERCIZIO N.º 1.

ARTICOLAZIONE ED INDIPENDENZA DELLE DITA



(2) Si tenga il polso in alto e s'irrigidisca il dito che deve percuotere marcando la nota più grossa.



(a) si deve ripetere ogni battuta 4 volte.

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E.R. 3362

RISTAMPA 1987

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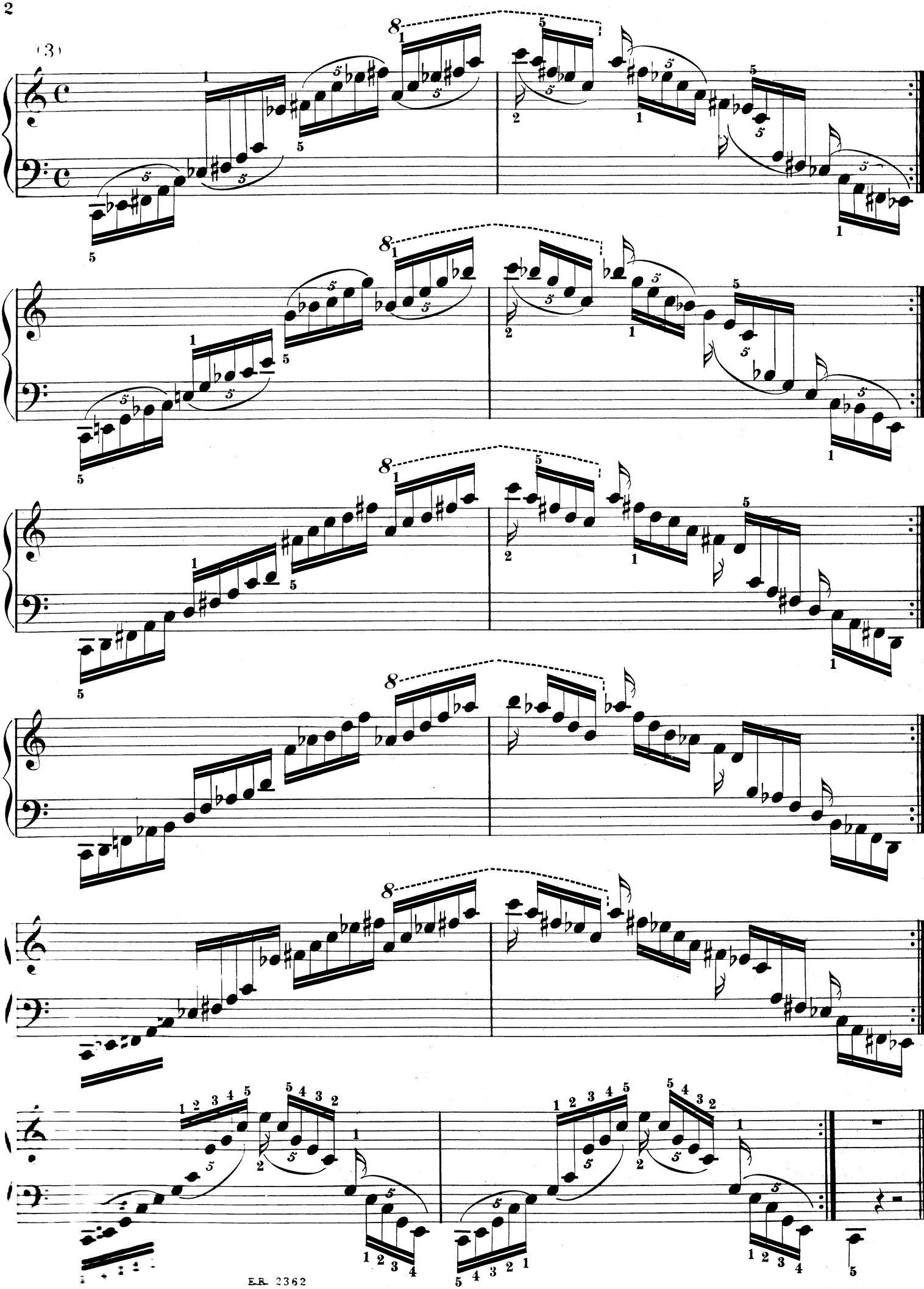
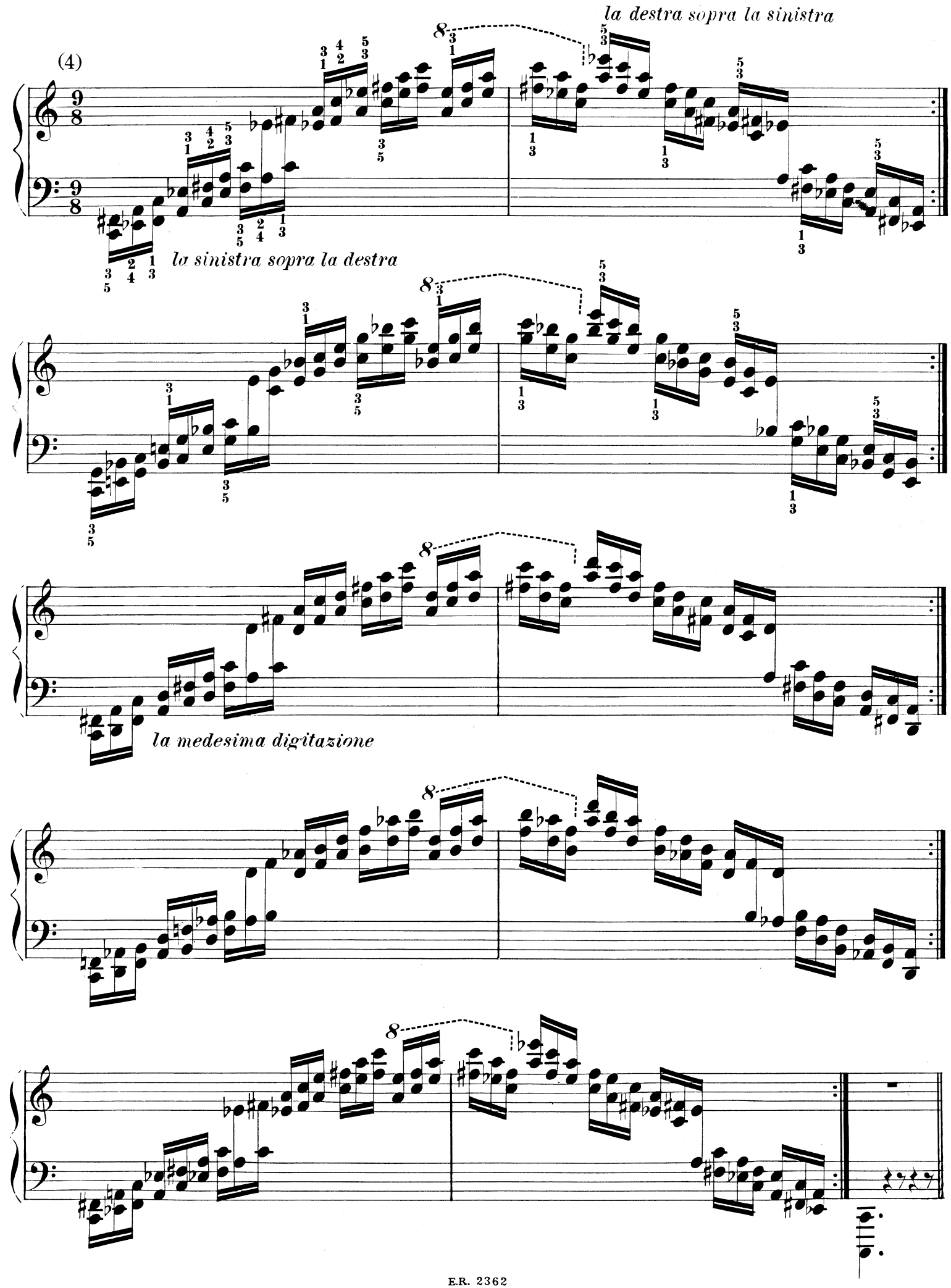
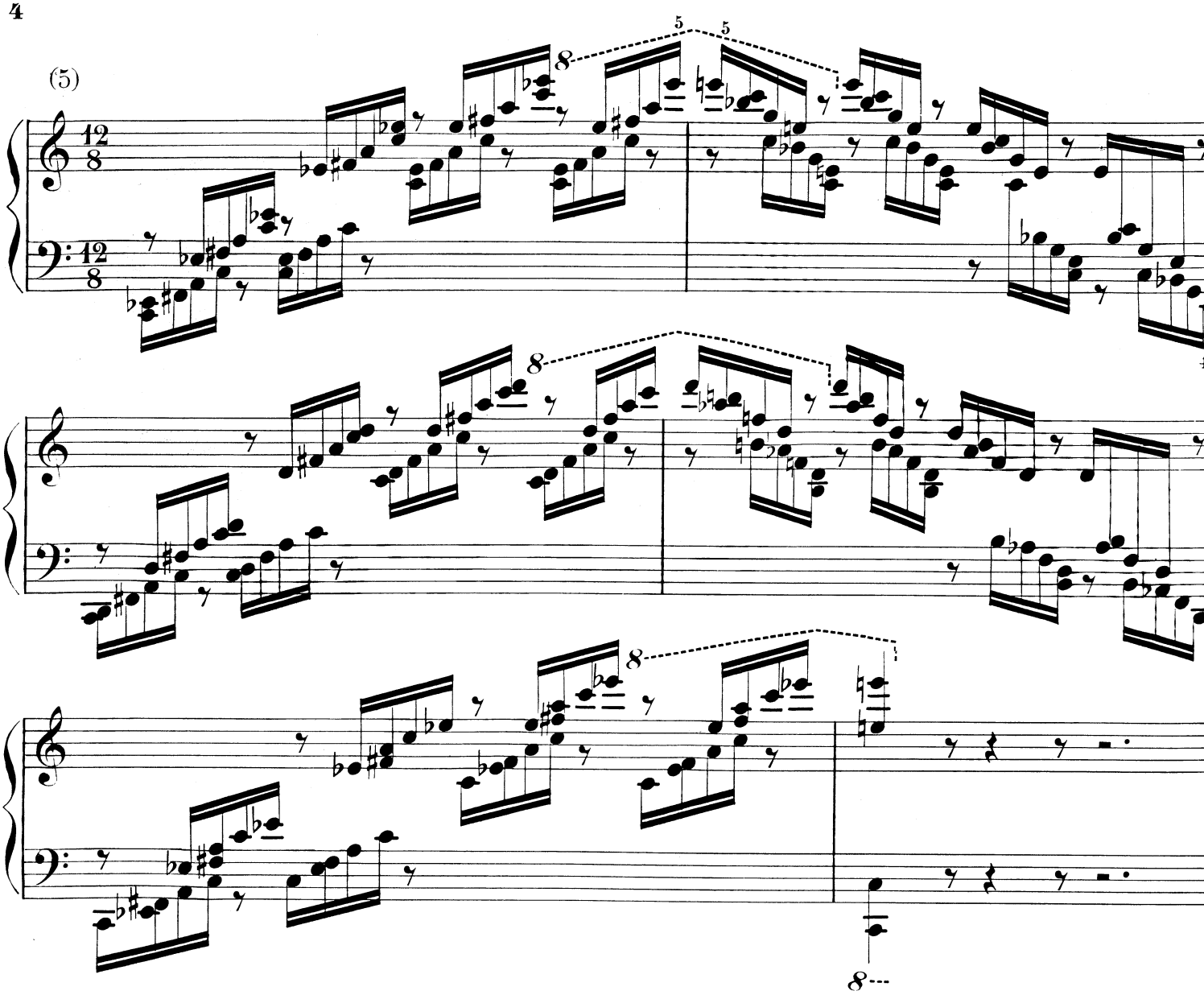



(4)
la destra sopra la sinistra
la sinistra sopra la destra
la medesima digitazione

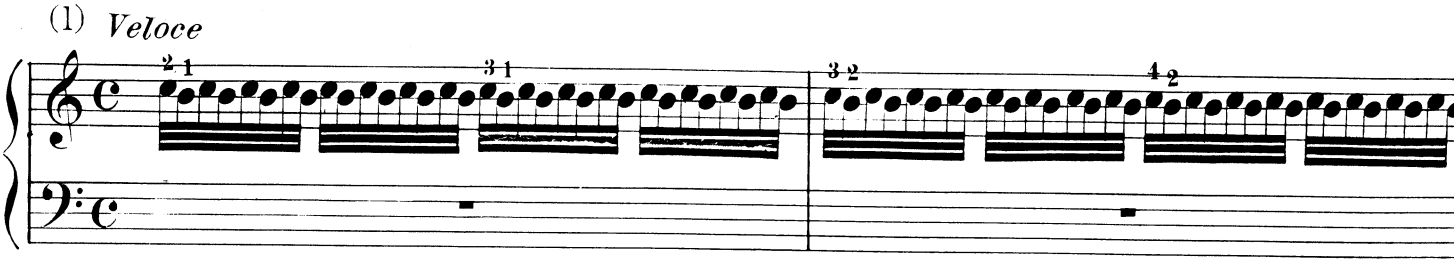


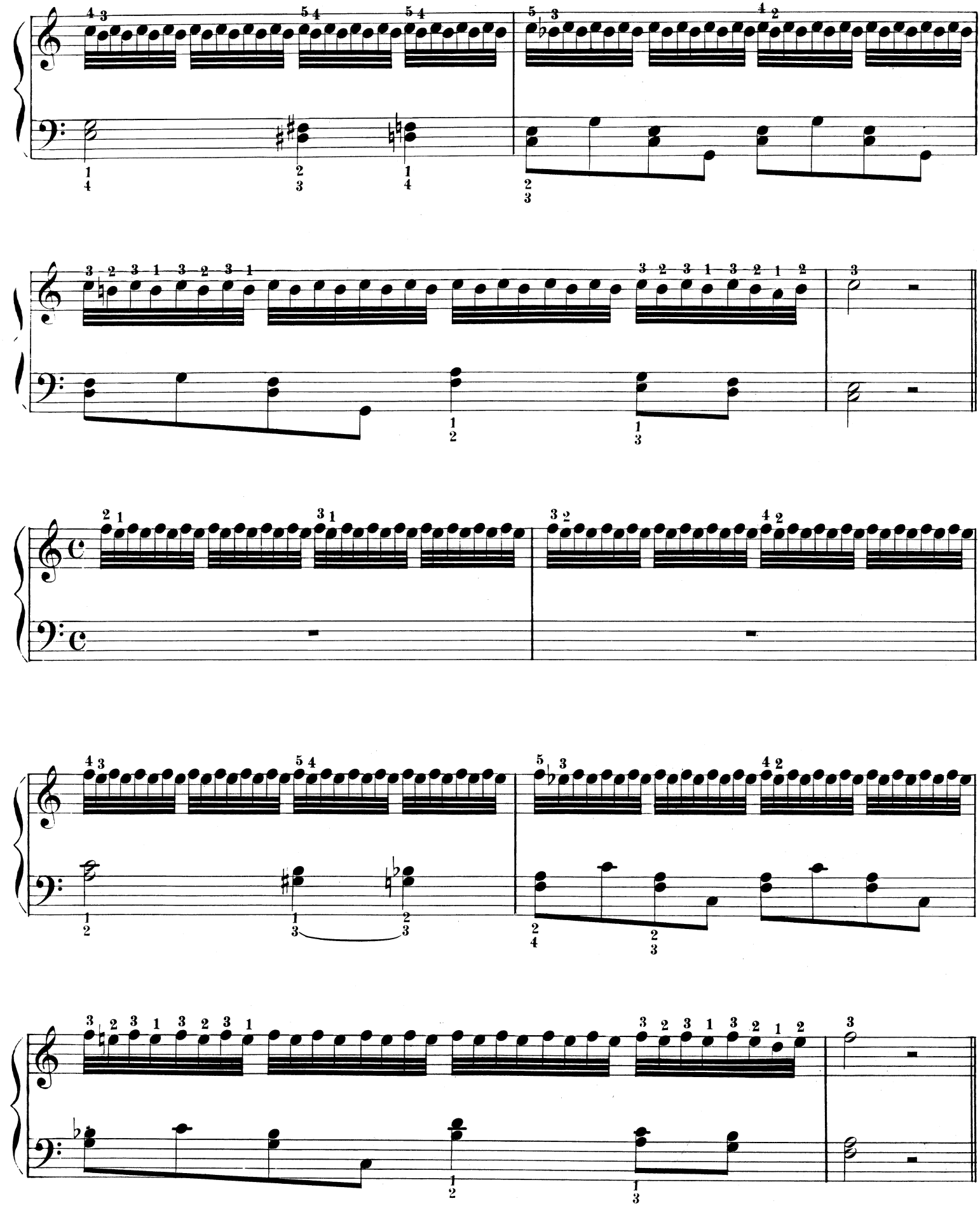
ESERCIZIO N.º 2.

ABBELLIMENTI

TRILLO

Il trillo è l'alternativo ed accelerato tocco di due note vicine, la principale su cui sta scritto il segno *tr*
e l'altra superiore (ausiliare), alla distanza di un tono intero o di un semitono secondo il bisogno. Il trillo
fra tutti gli abbellimenti il più difficile dovendosi eseguire, secondo le circostanze, con ciascuno delle cinq
dita. Raccomandiamo perciò l'esercizio che segue. _Ciascun trillo, tranne un'indicazione particolare, dev
sempre principiare dalla nota ausiliare e finire sulla nota principale con una terminazione consistente i
due noticine del medesimo valore del trillo e che si eseguiscono alla fine della durata prescritta. (Vedi sca
la trillata)





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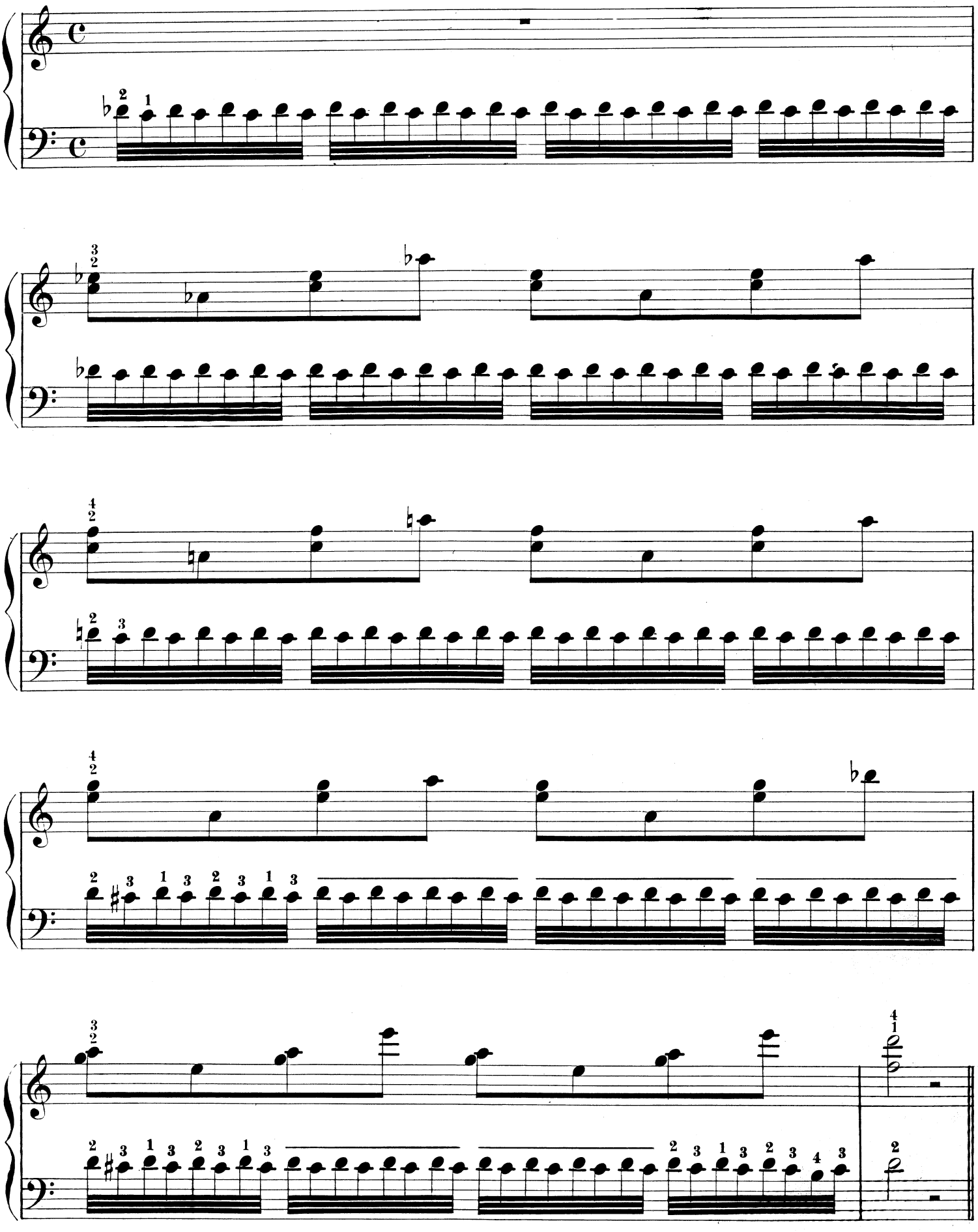
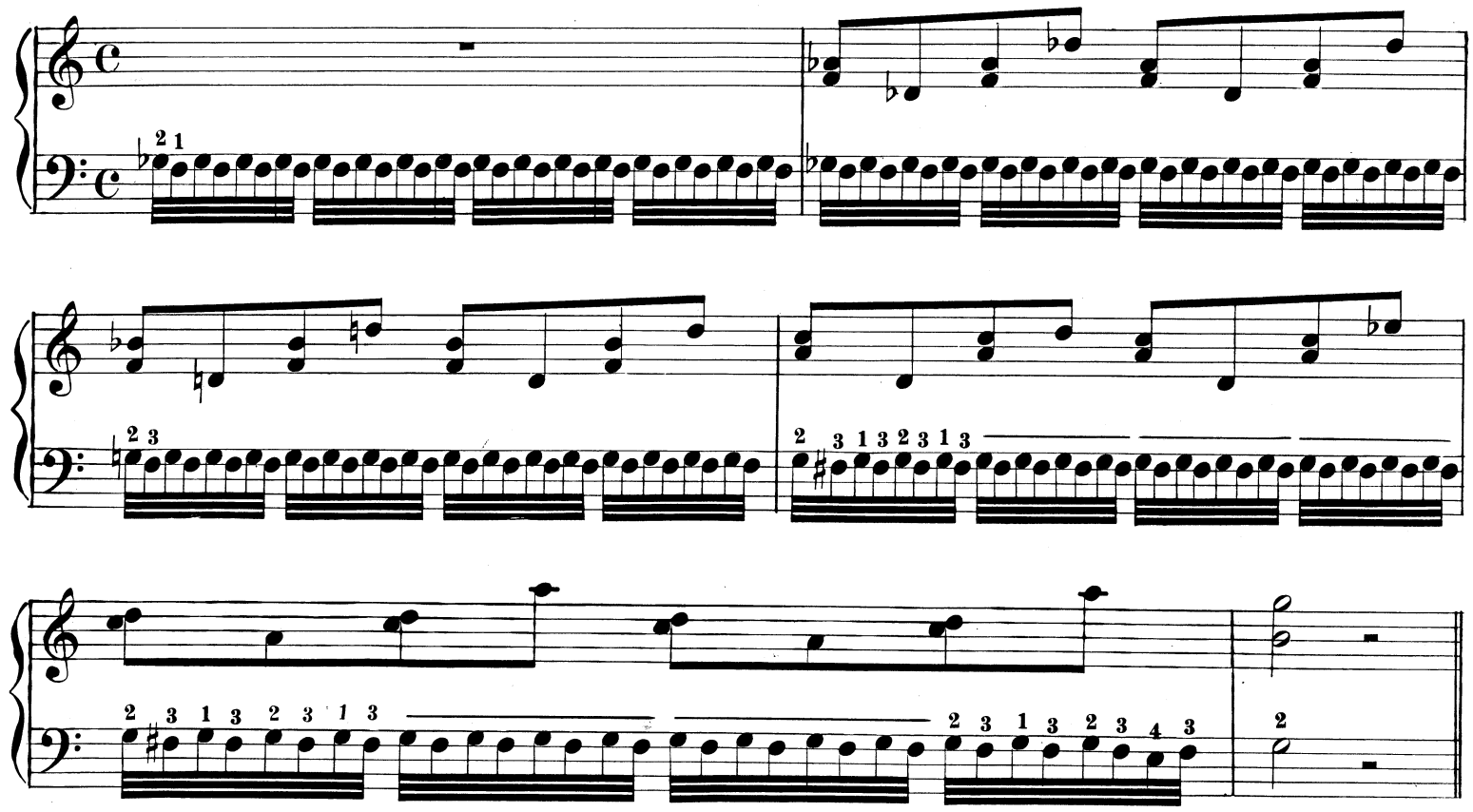
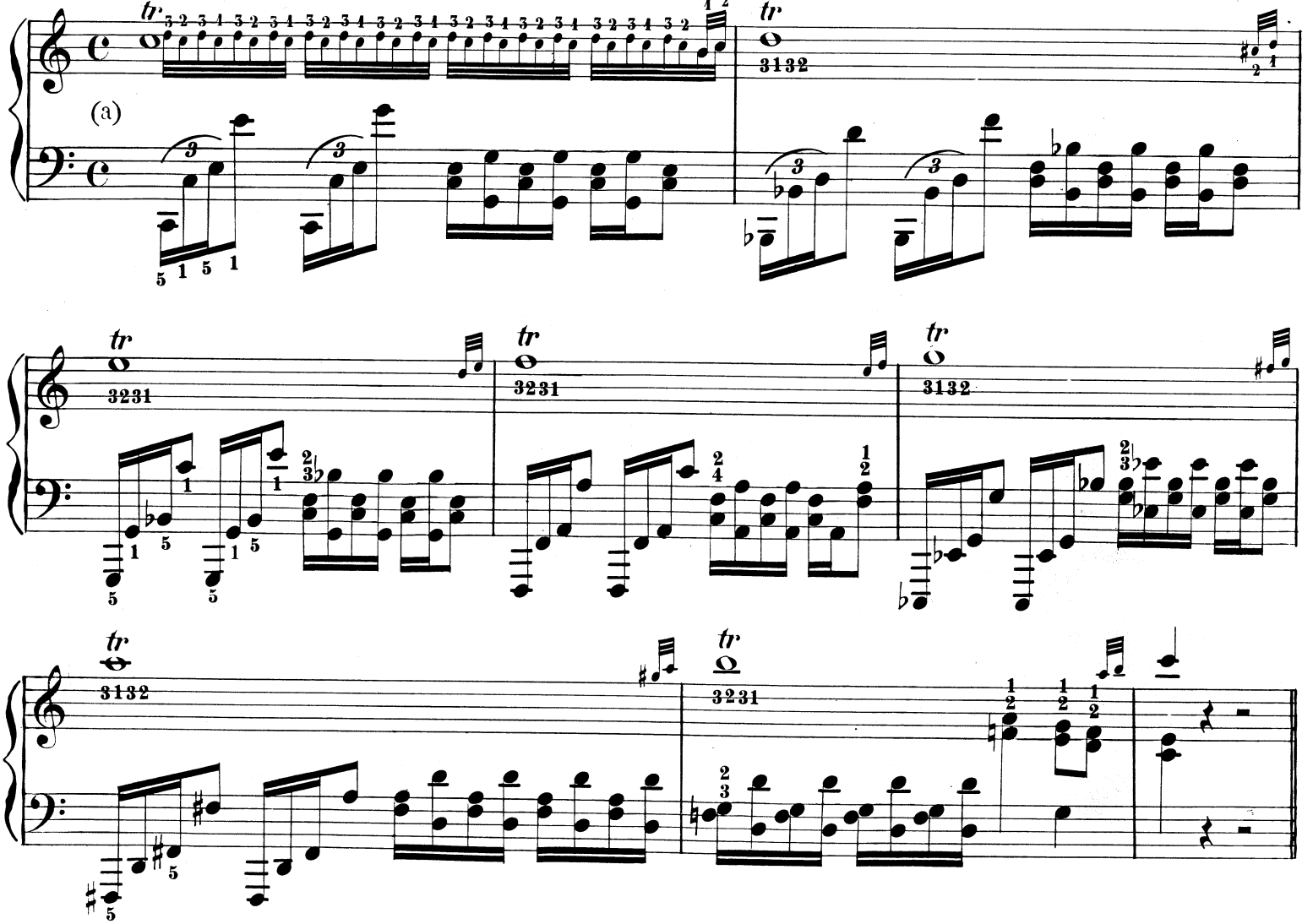
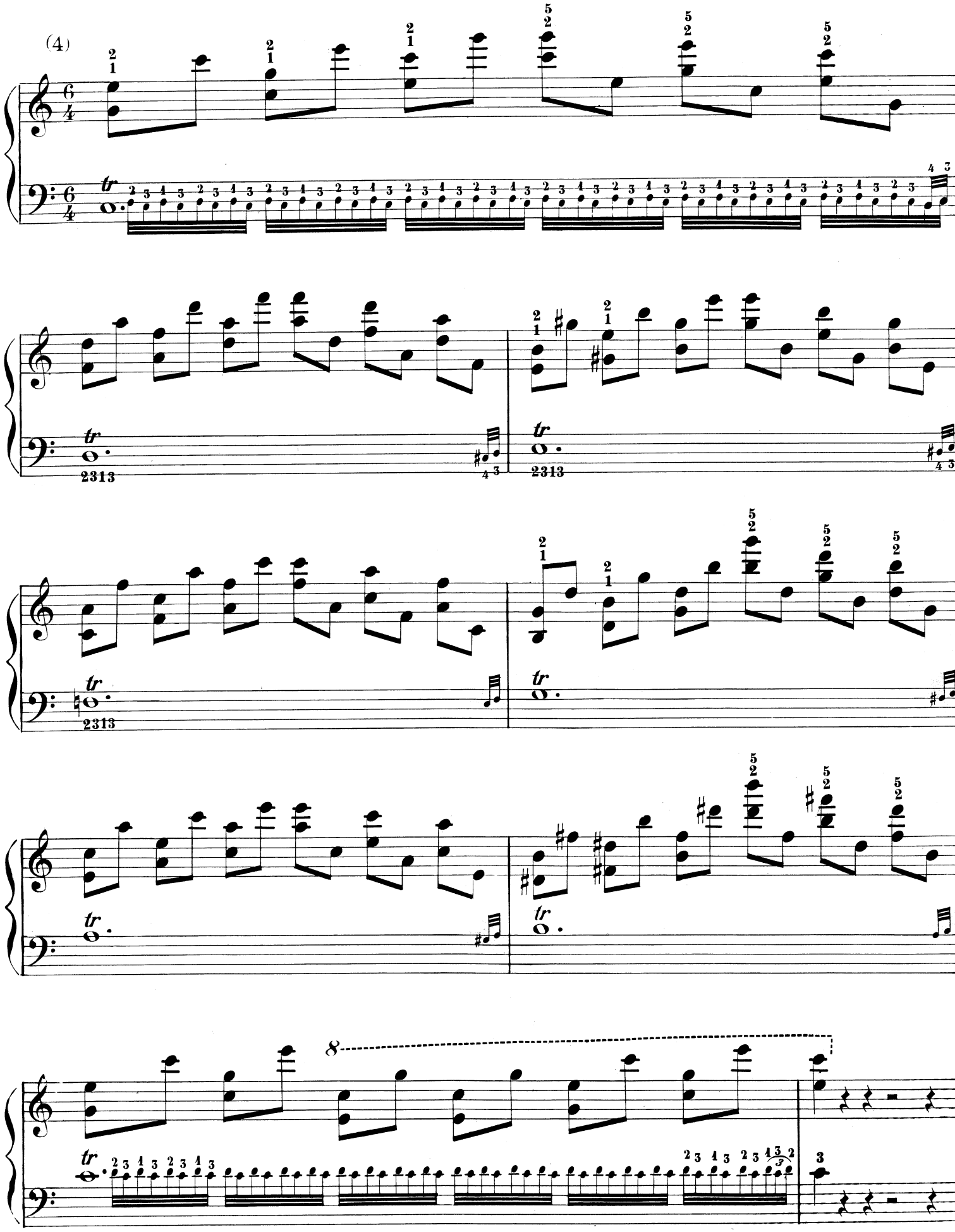




(3) SCALA TRILLATA



(a) Da principio lentamente e poi poco a poco con la più grande celerità.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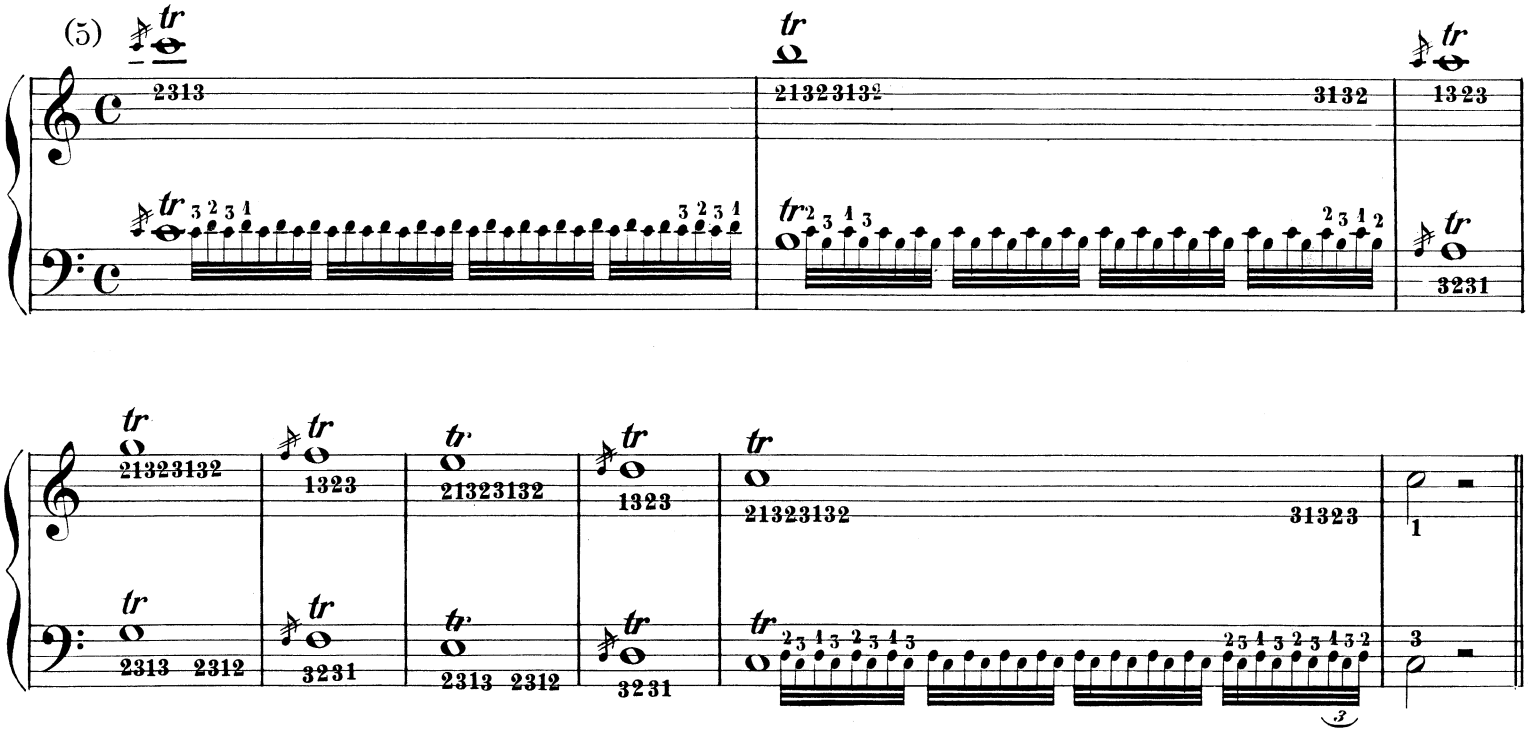
CATENA DI TRILLI

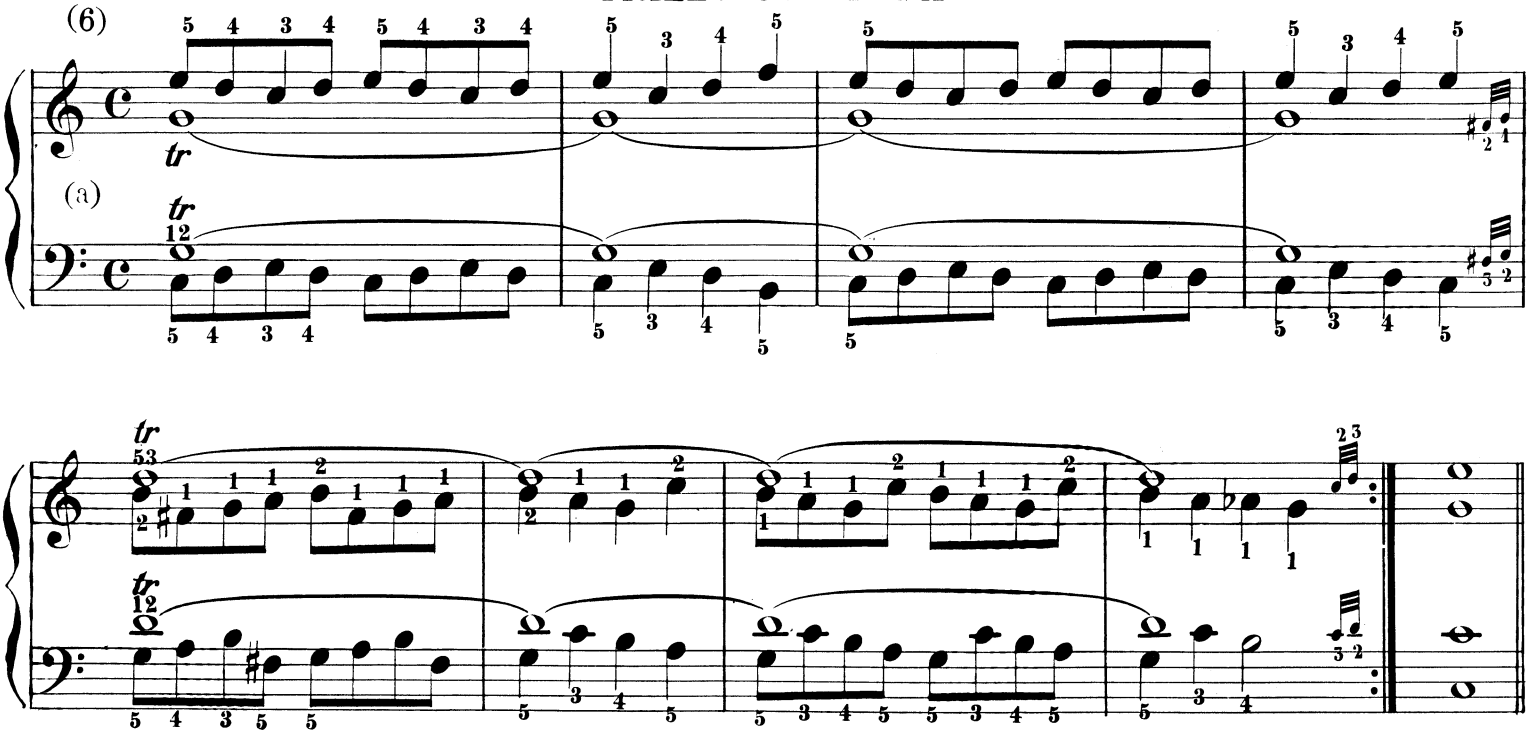
Si principia con la nota principale quando essa diventa ausiliare del trillo che segue. In una catena di trilli si deve sempre cominciare dalla nota comune ai due trilli che si seguono: p.e. nel trillo di *Do* e di *Si*, il *Do*, nota principale, si trasforma in nota ausiliare del trillo di *Si*. Quando il trillo deve cominciare con la nota principale, per maggiore chiarezza si può indicare con una notina posta in principio del trillo.

(5)

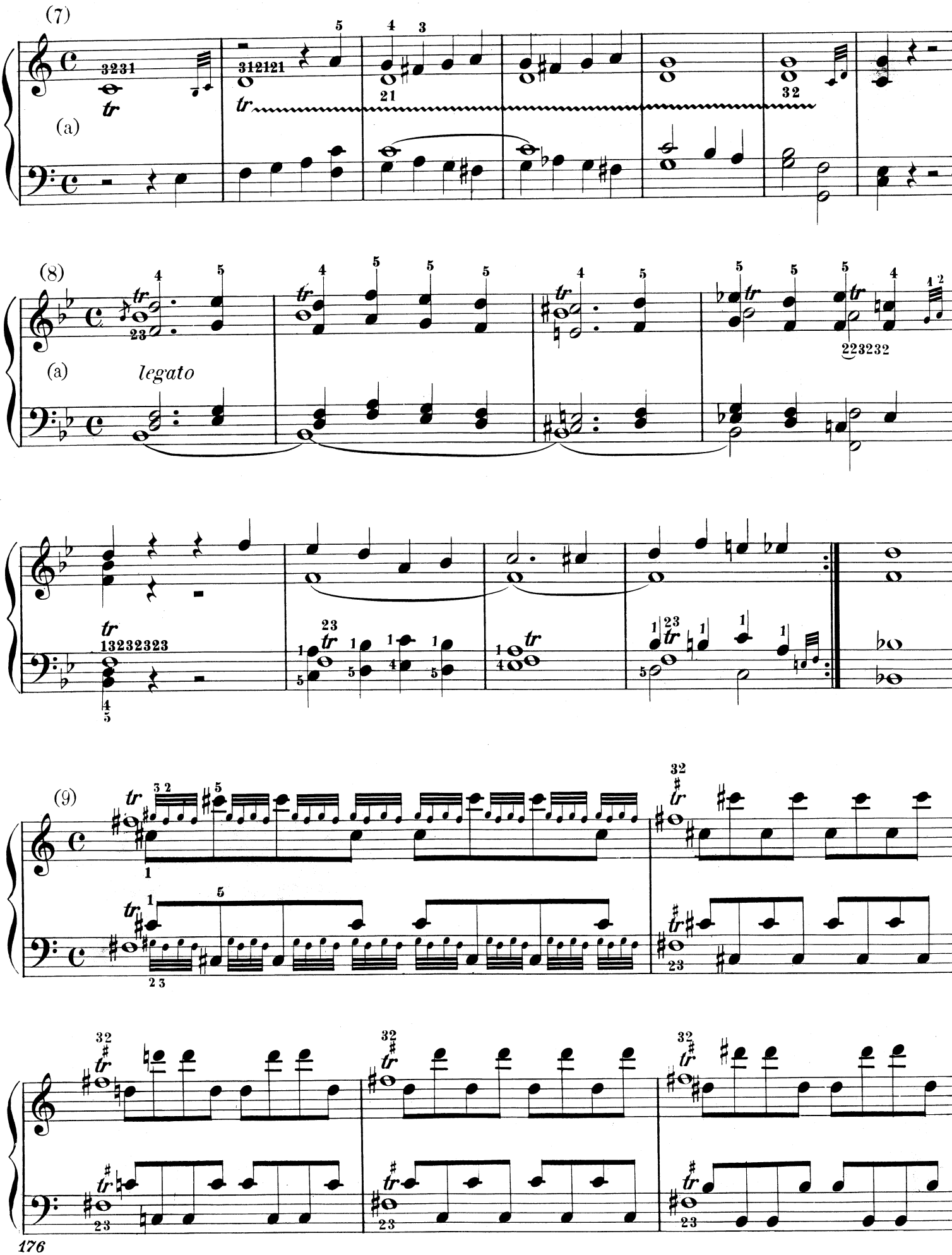


TRILLO CON TEMA

(6)



(a) Il trillo a biscrome.



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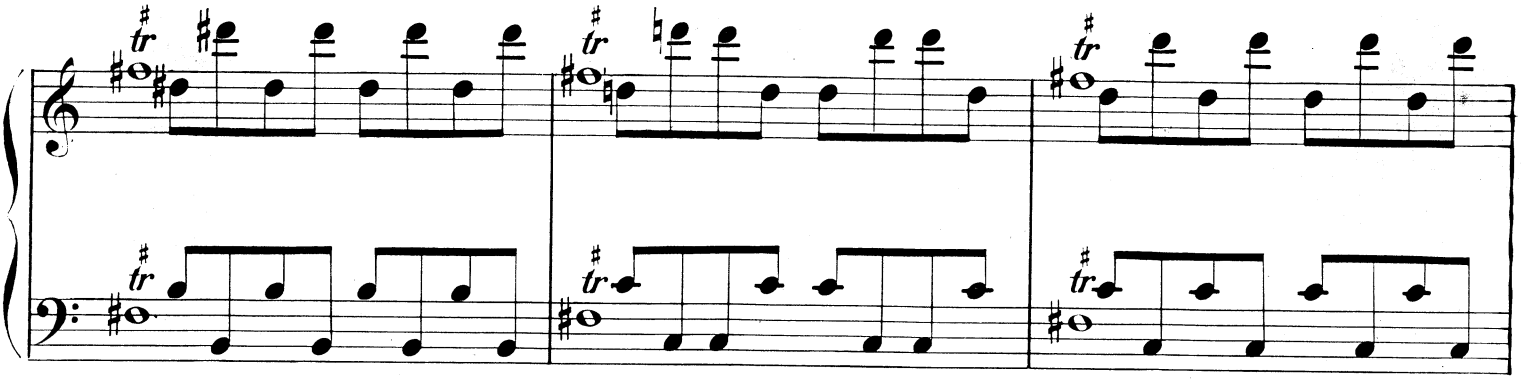
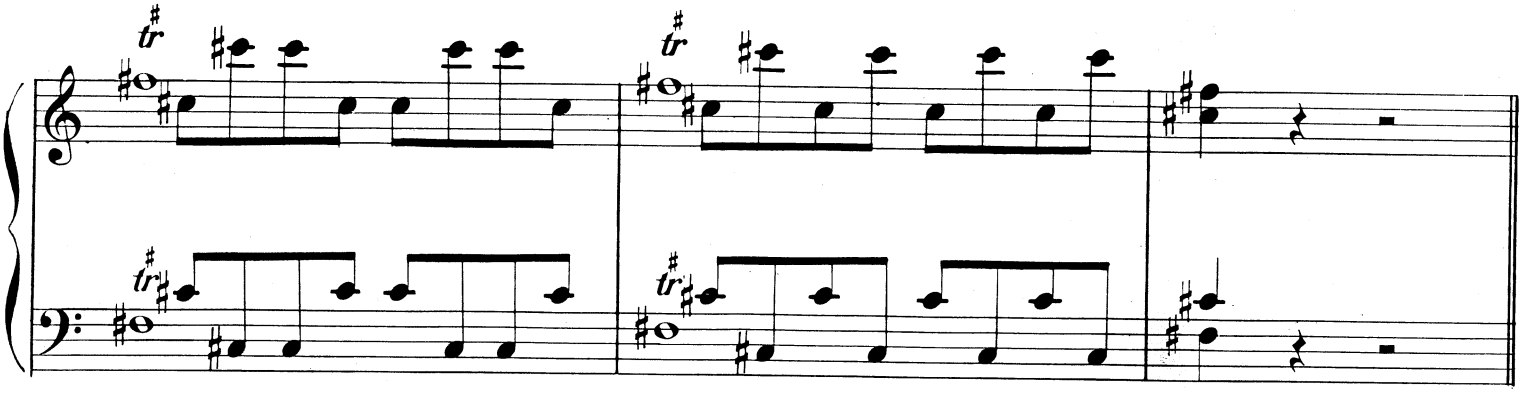
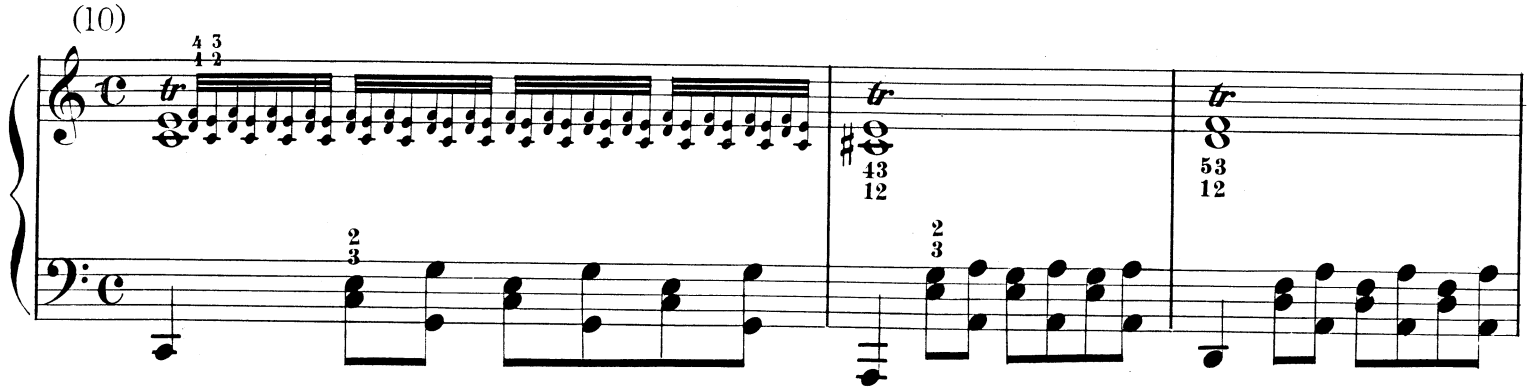
(a) Il trillo a biscrome

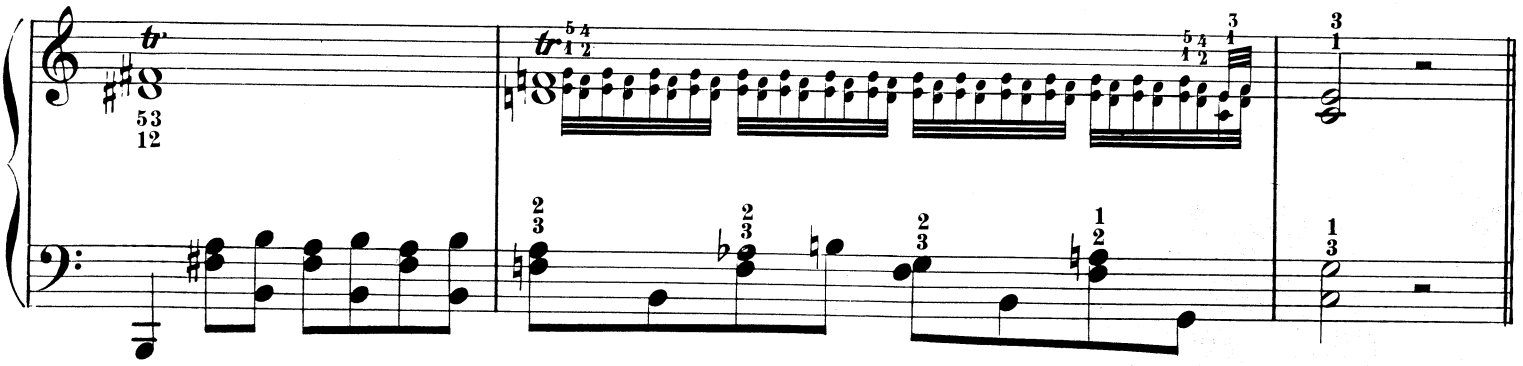


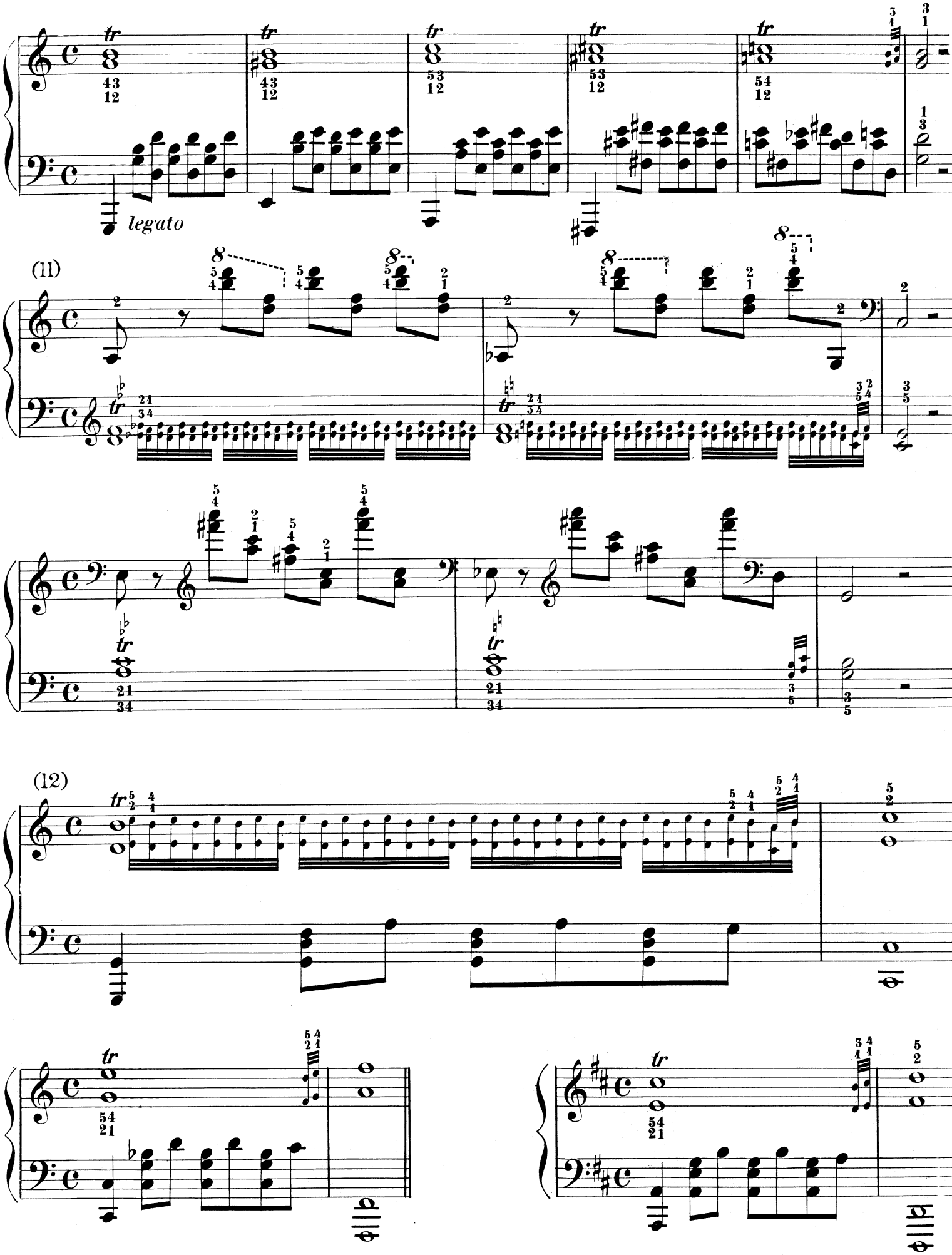


TRILLO DOPPIO

(10)

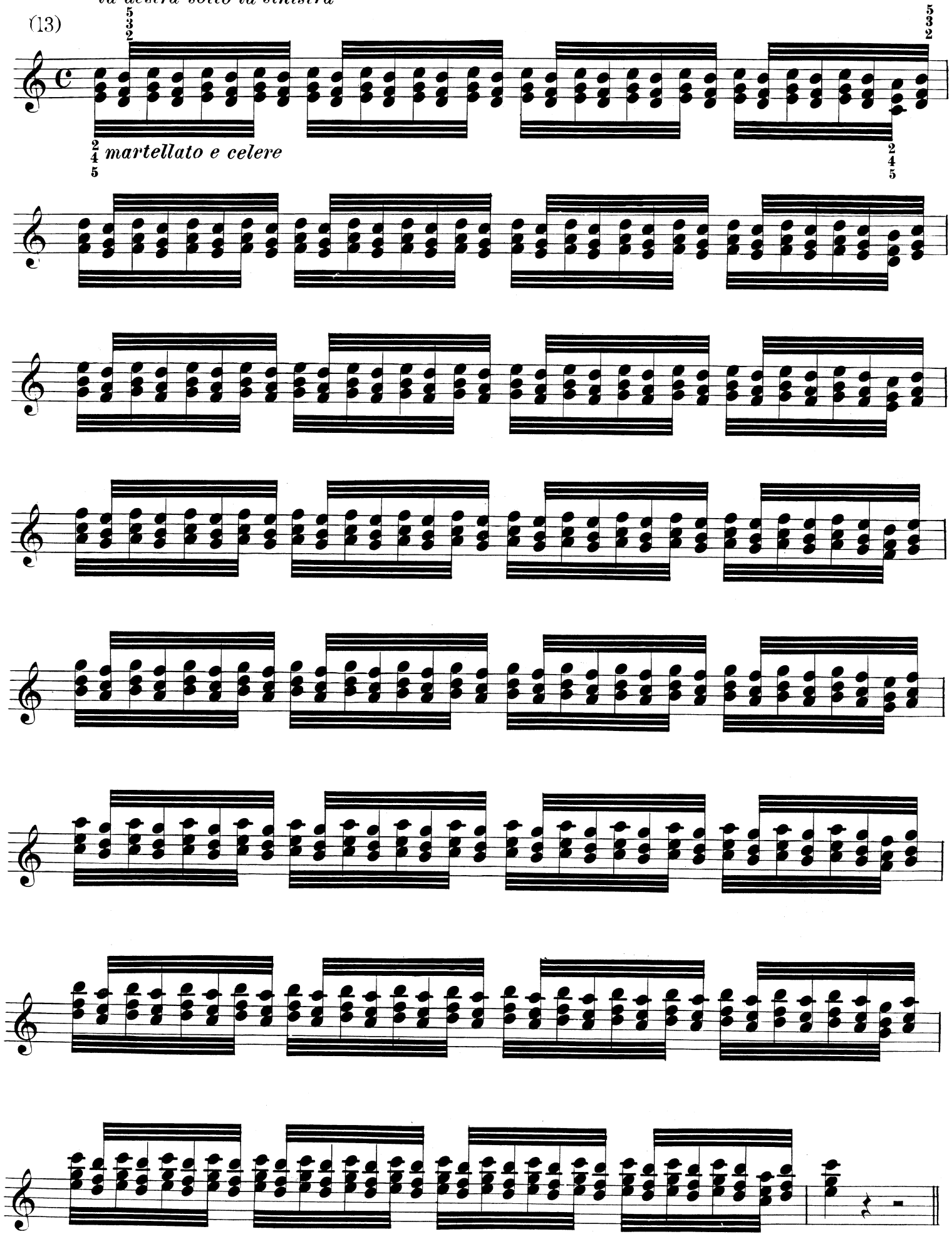





legato
(11)
(12)

la destra sotto la sinistra

(13)



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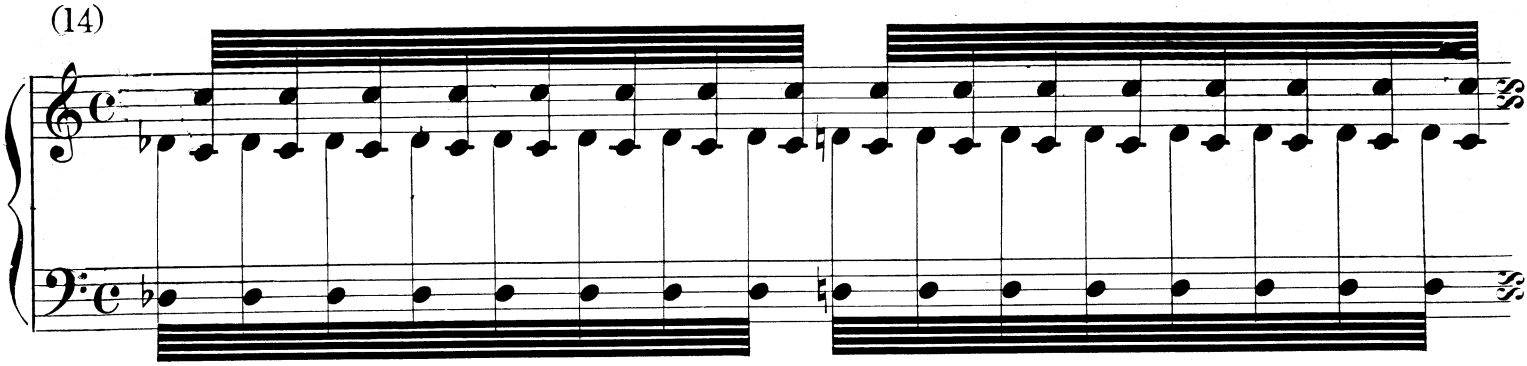
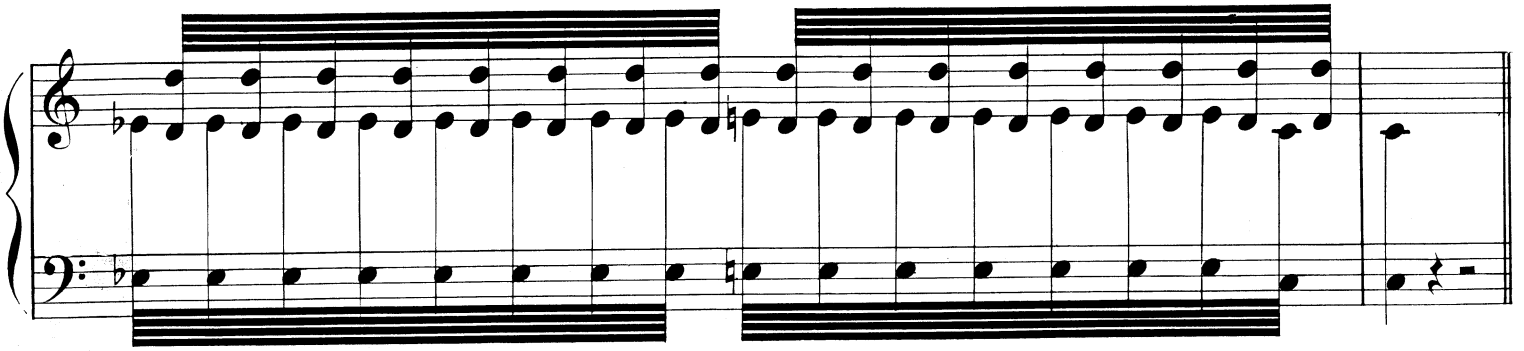
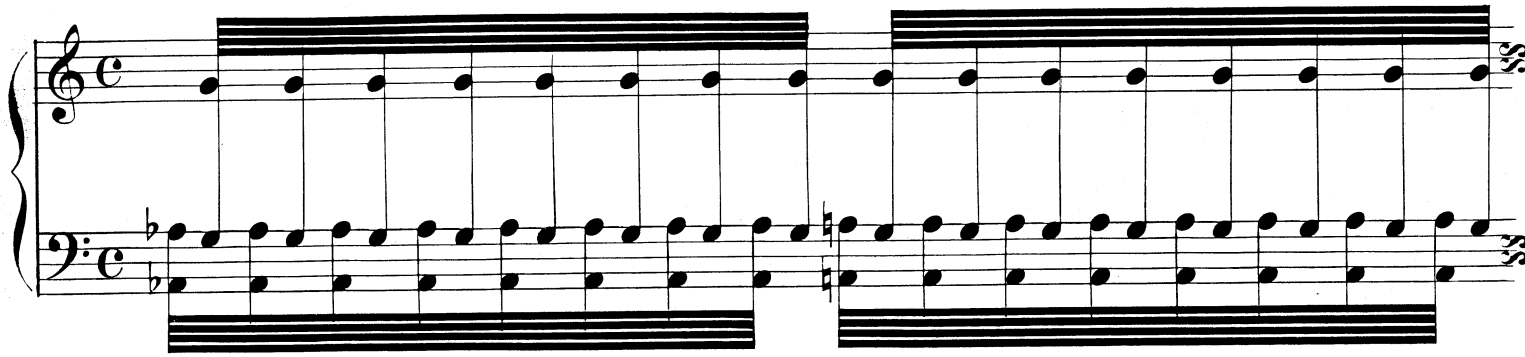
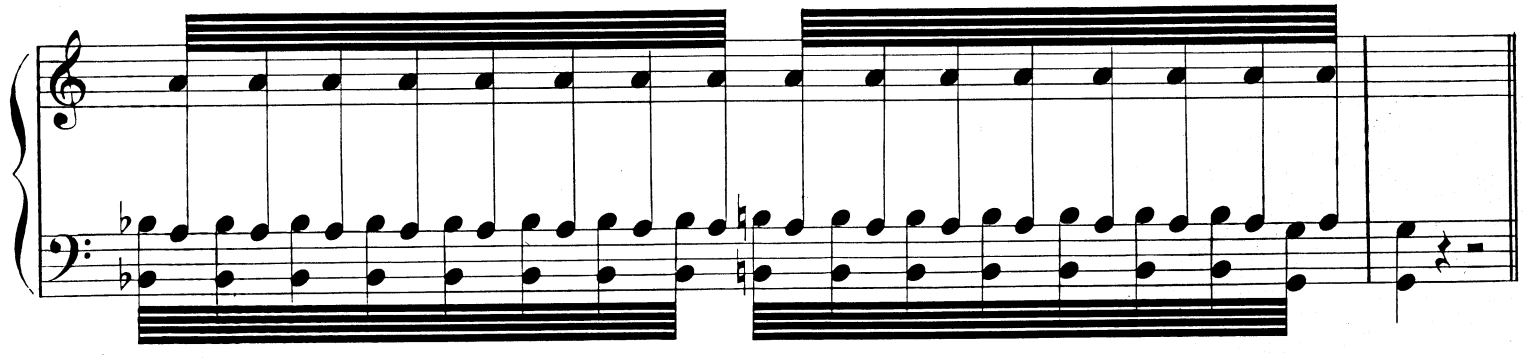


la sinistra sopra la destra







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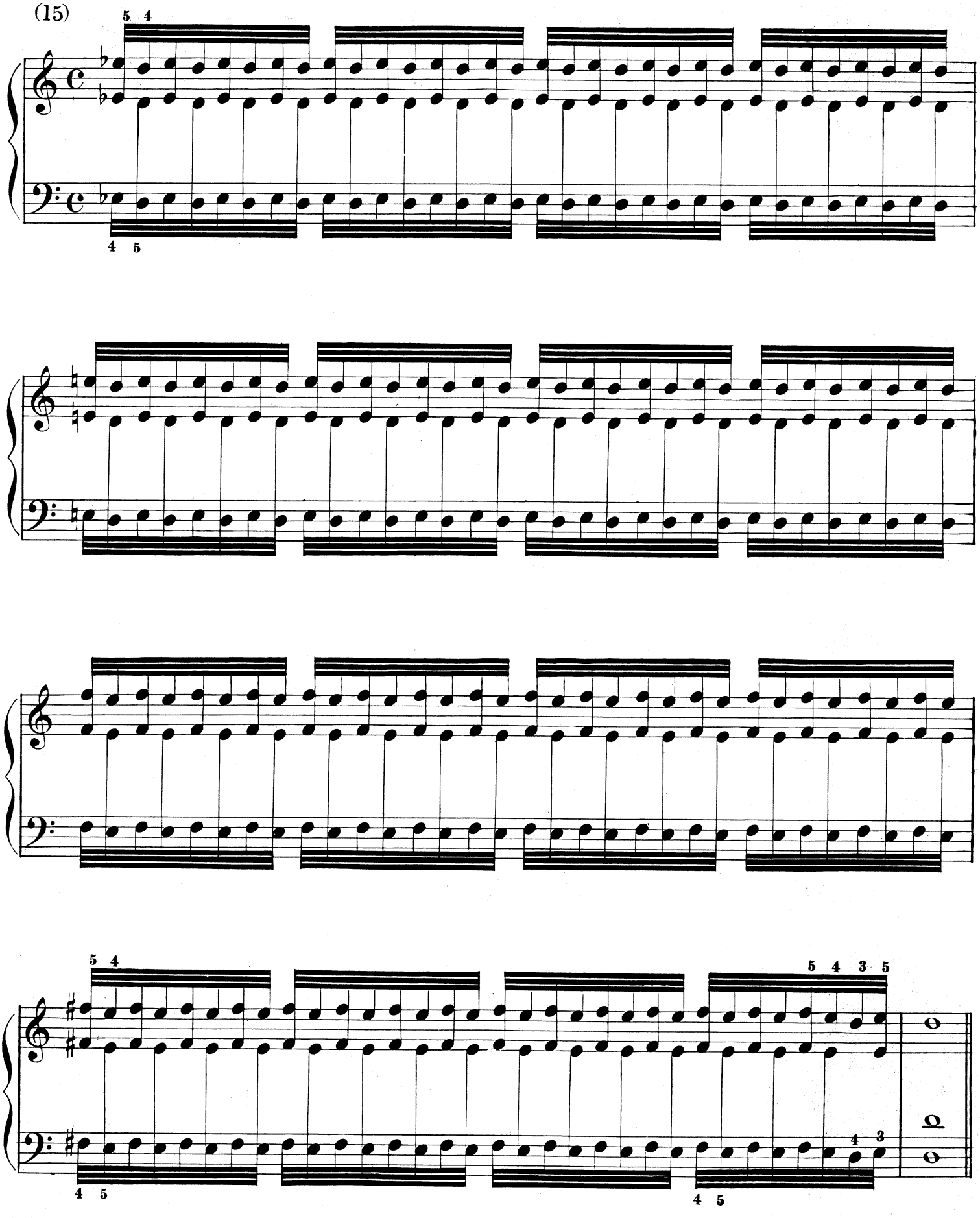
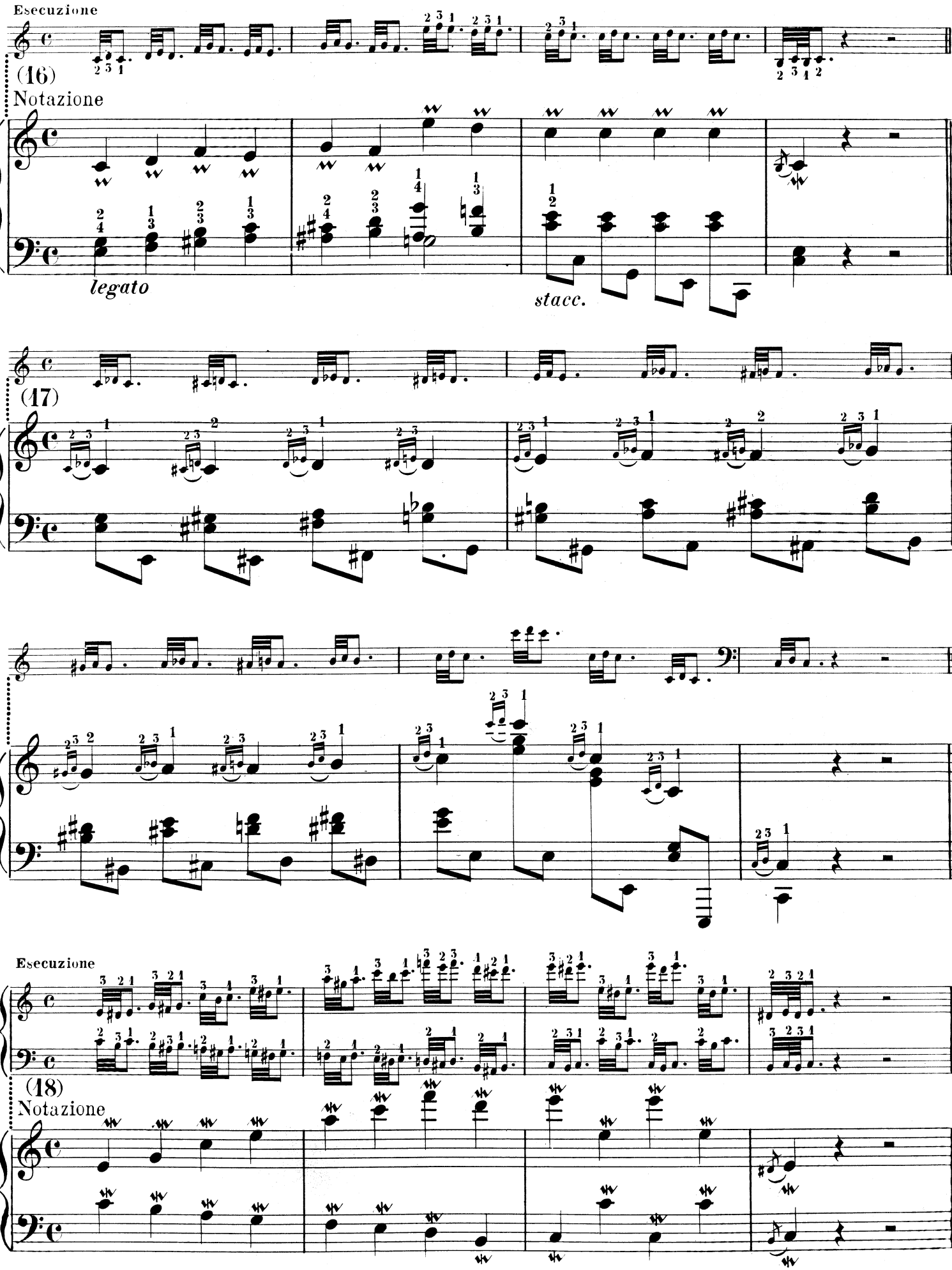
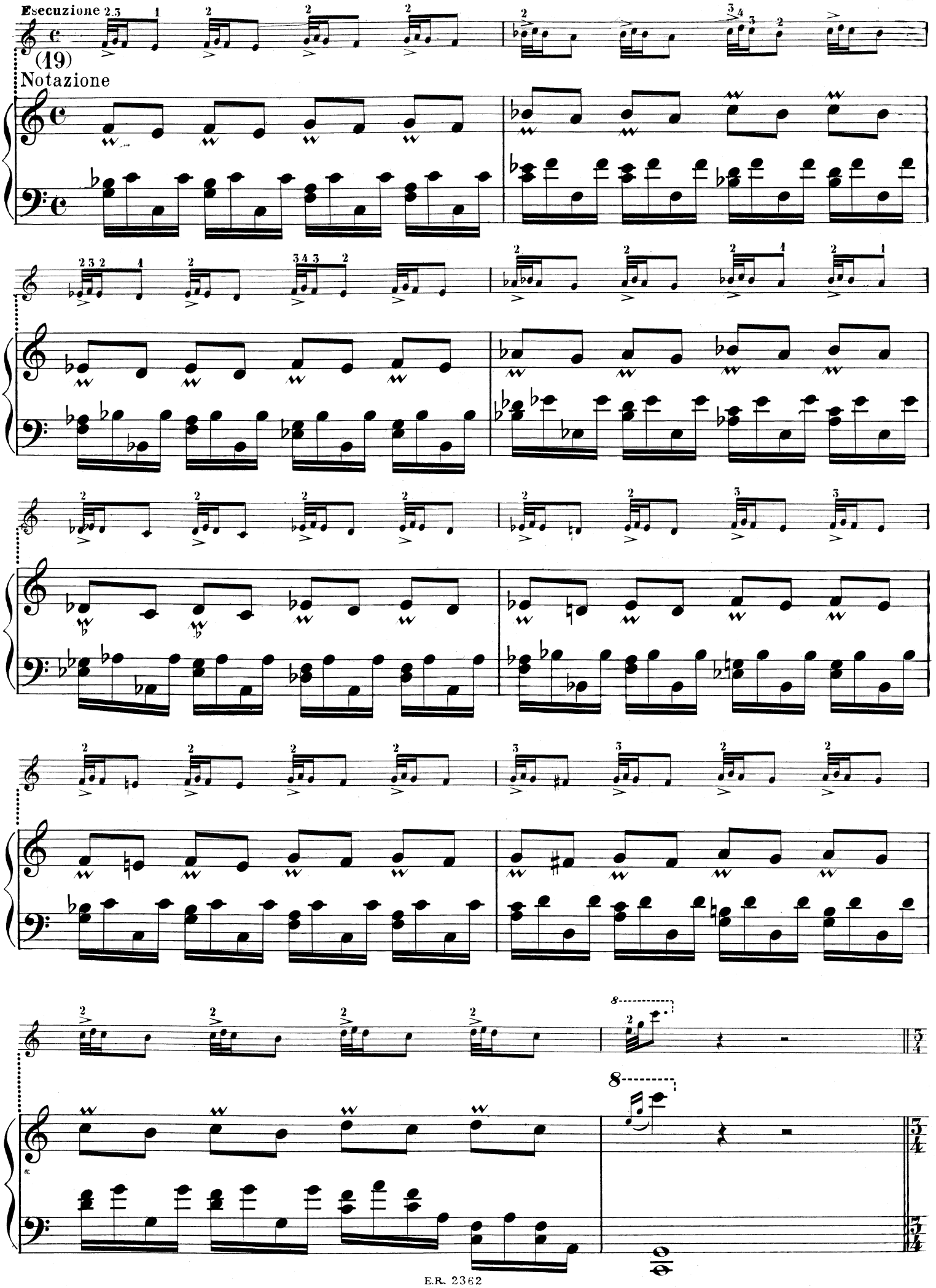


MORDENTE


Esecuzione
(16)
Notazione
legato
stacc.
(17)
Esecuzione
(18)
Notazione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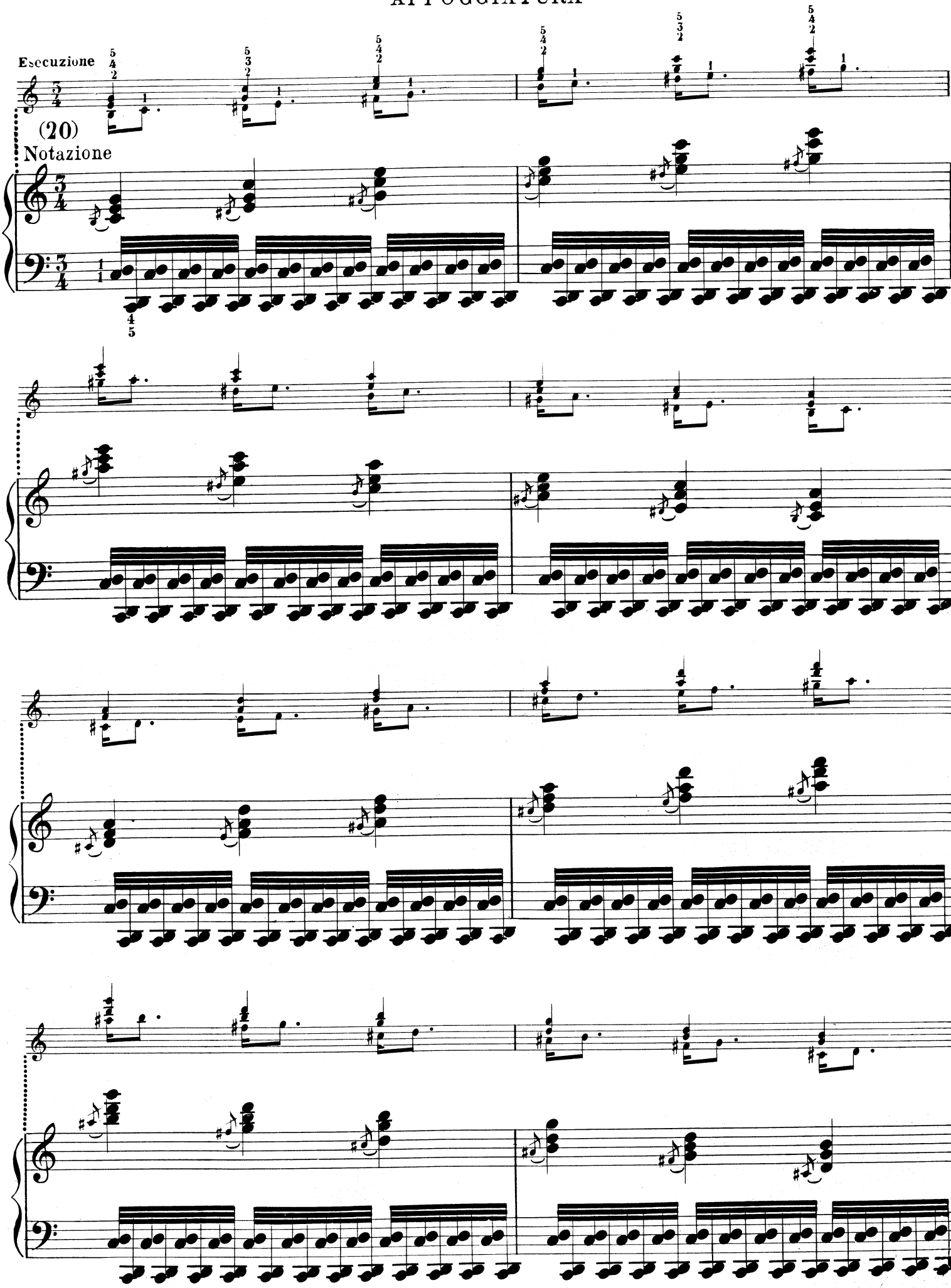
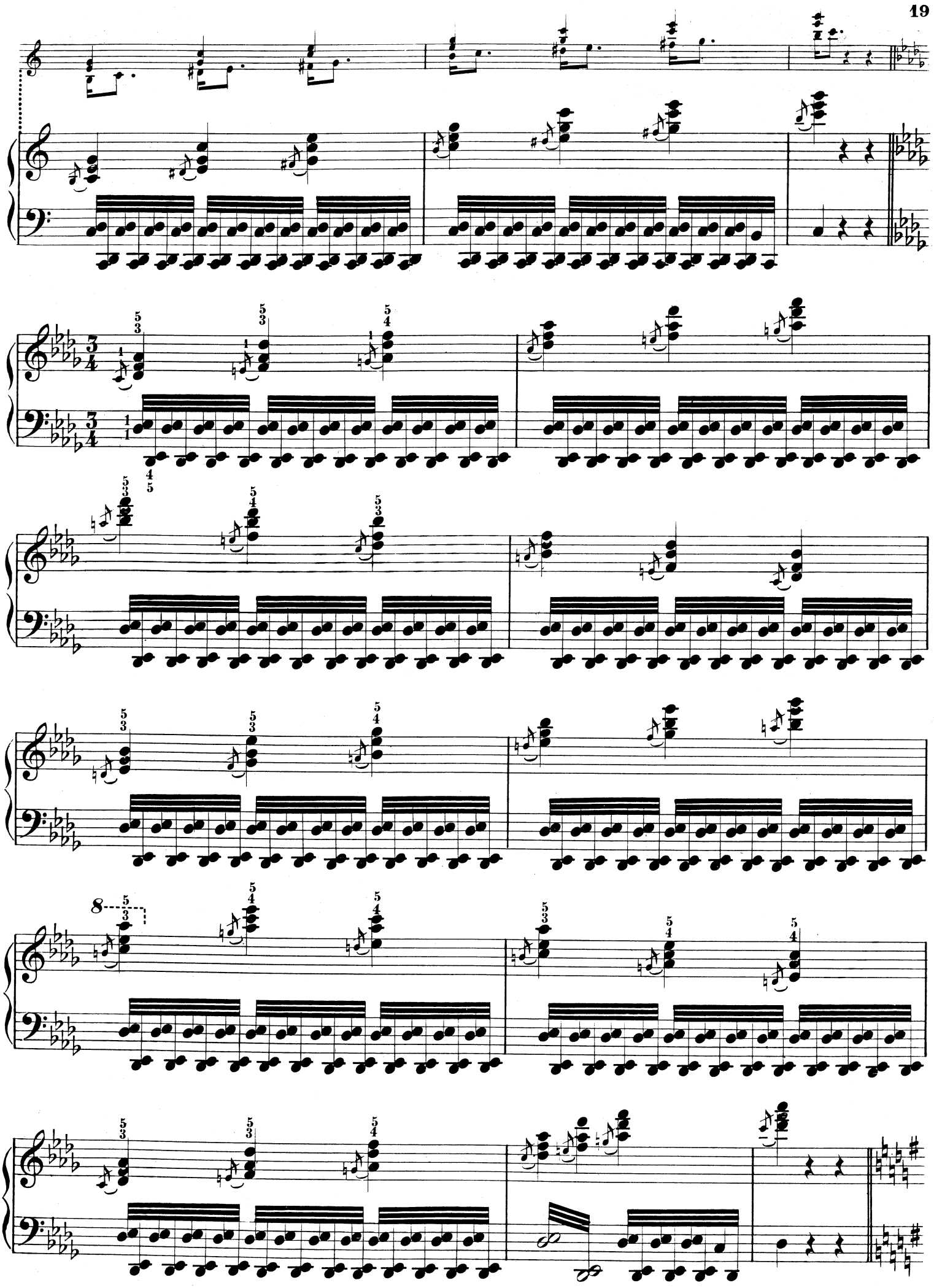
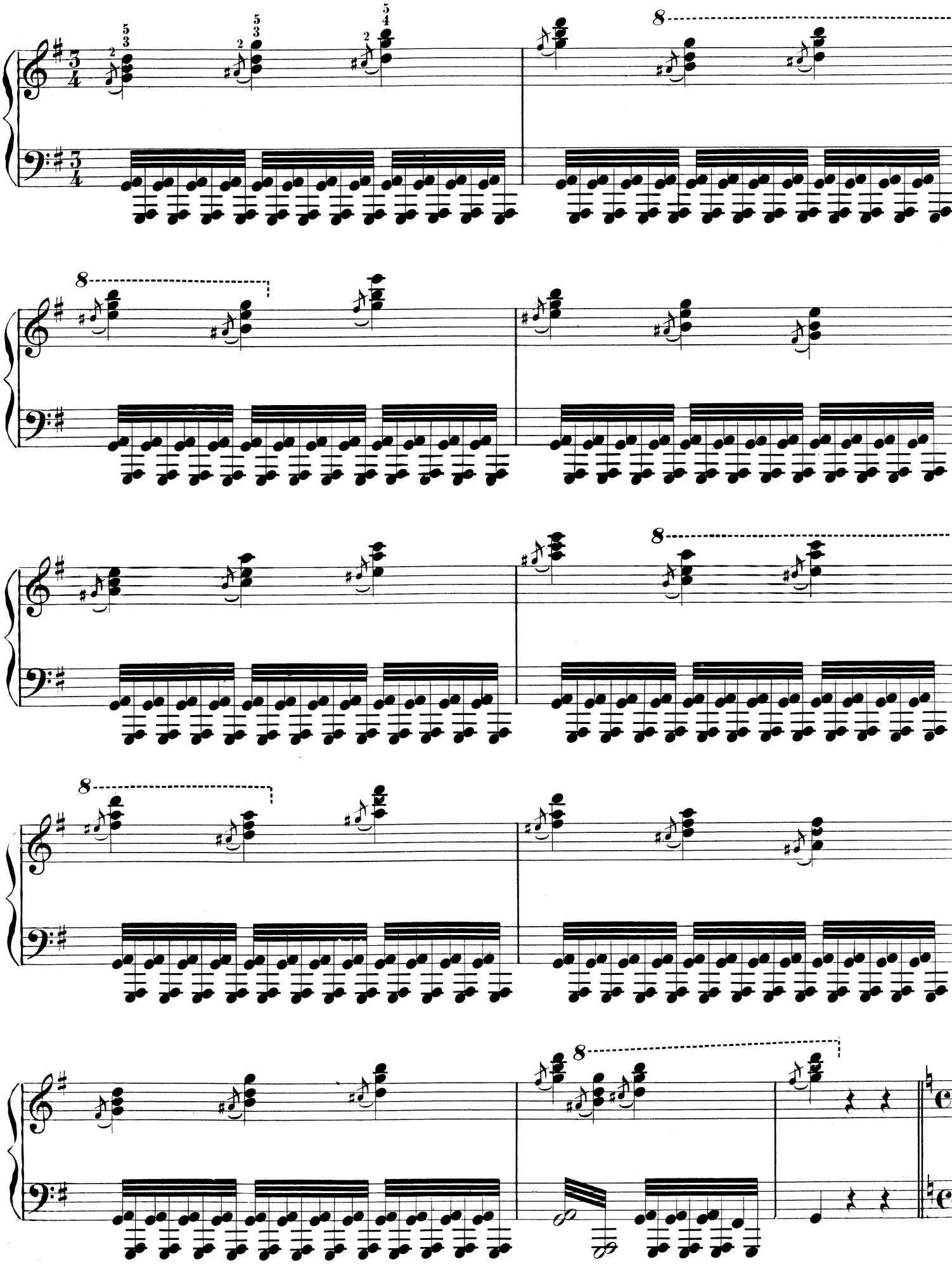
Notazione

APPOGGIATURA



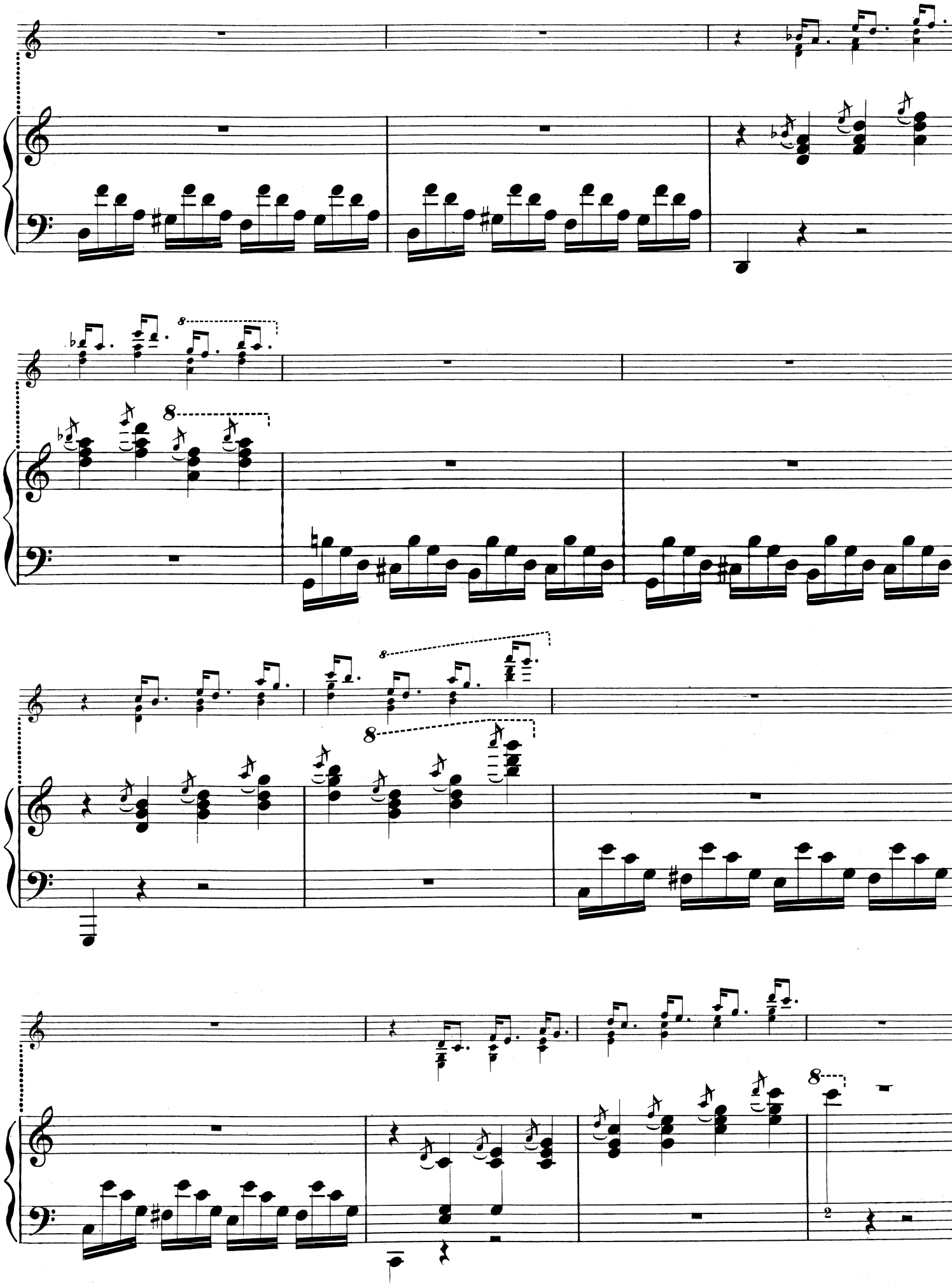




Esecuzione

(21)
Notazione

VIVACE



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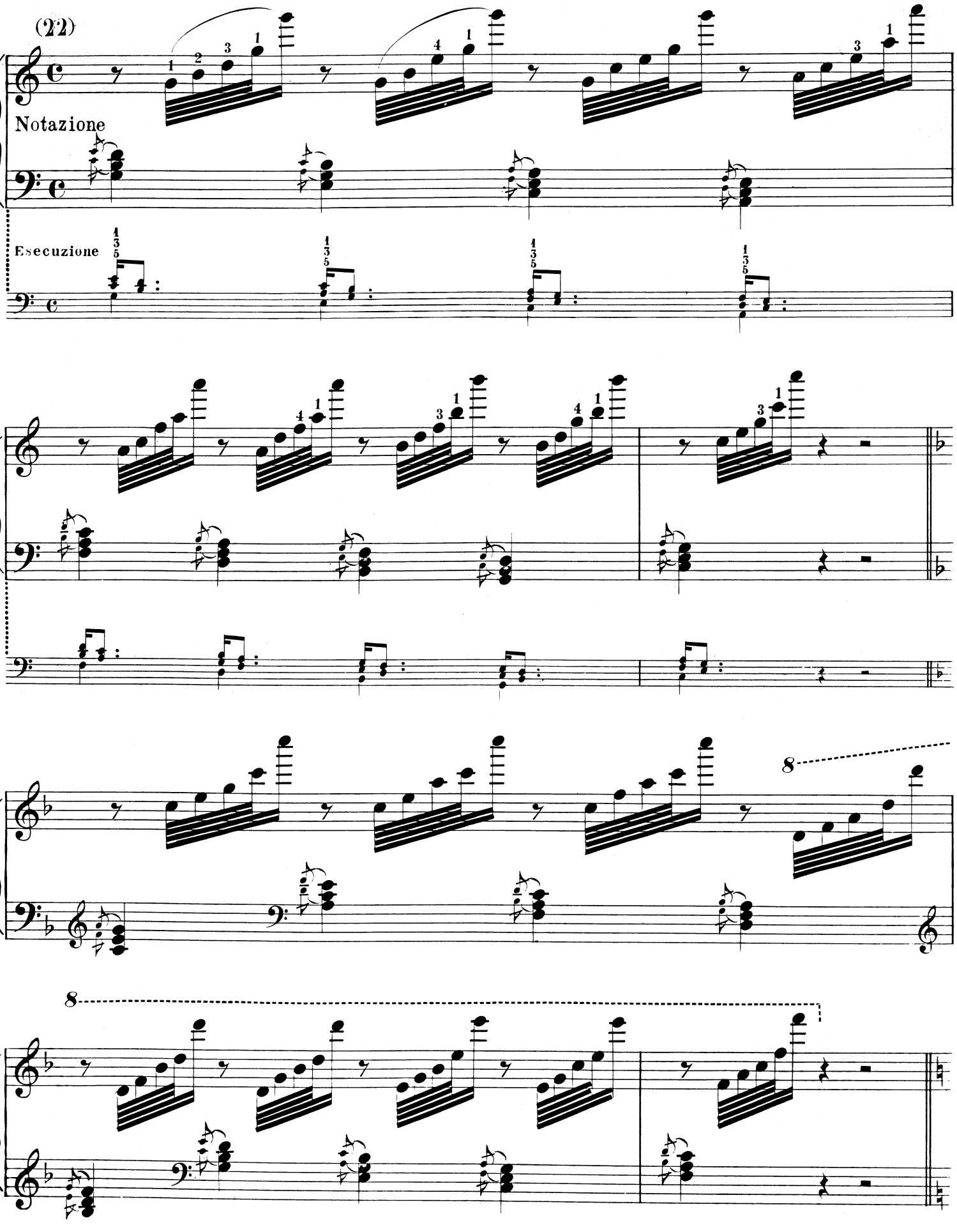
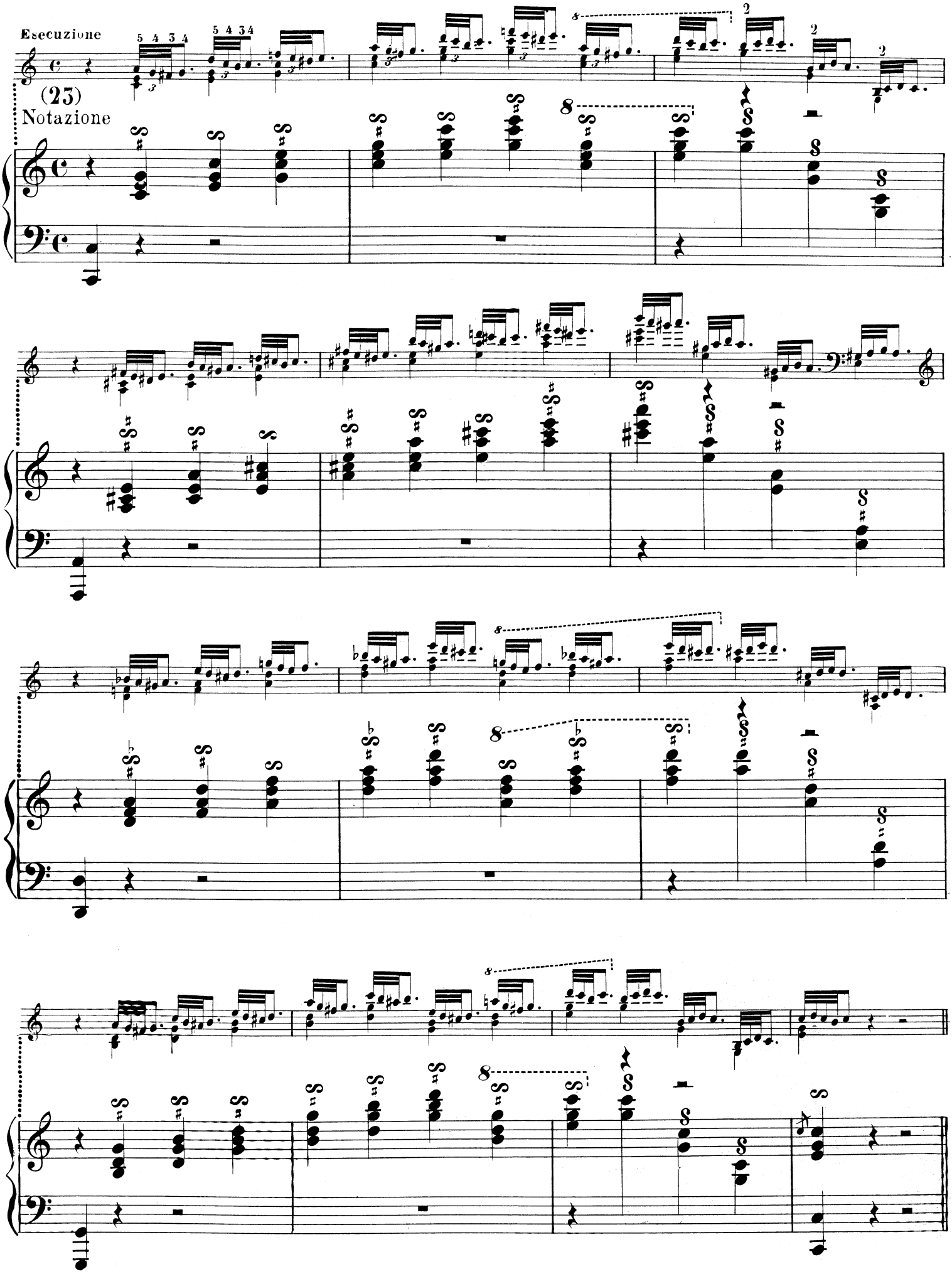
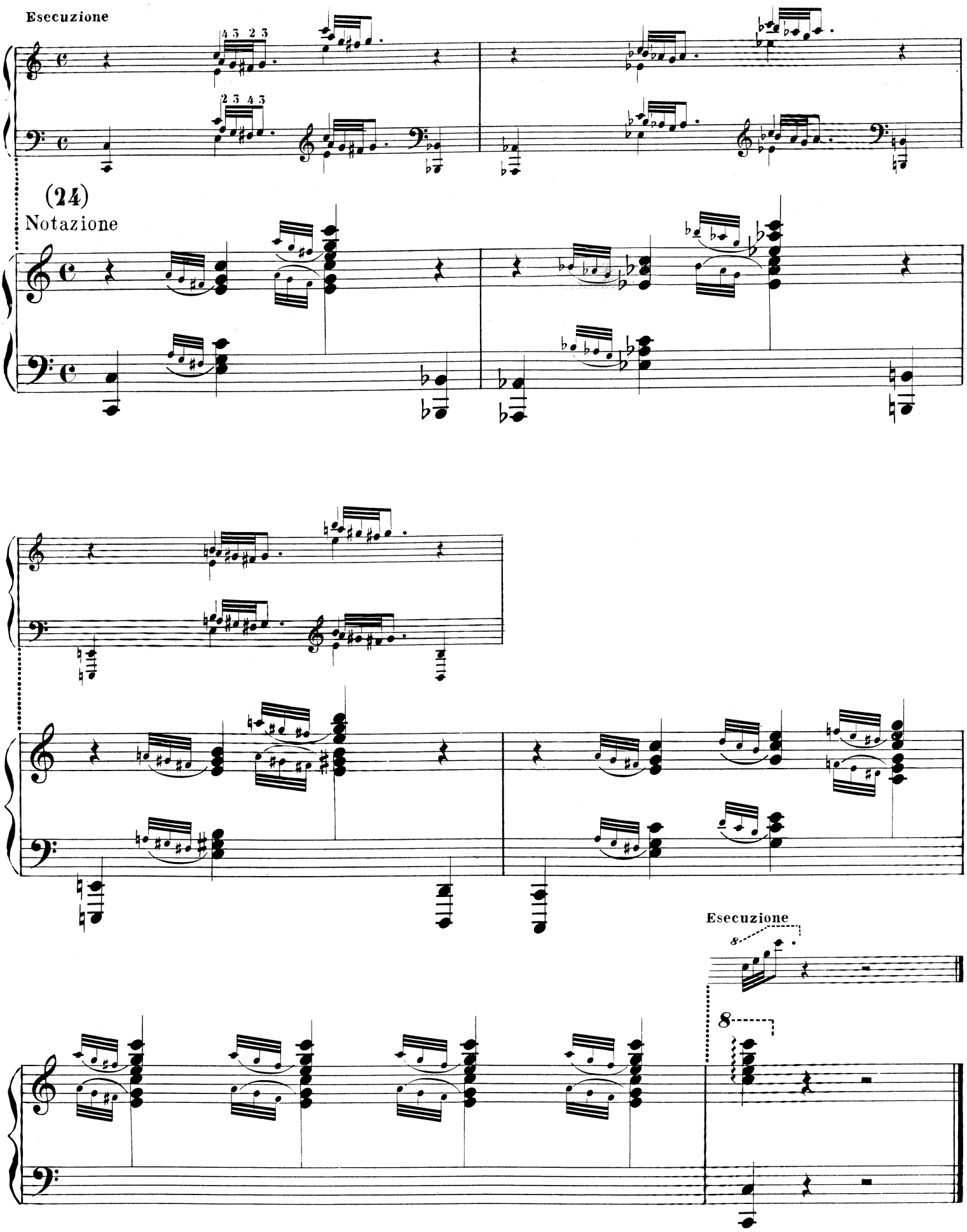


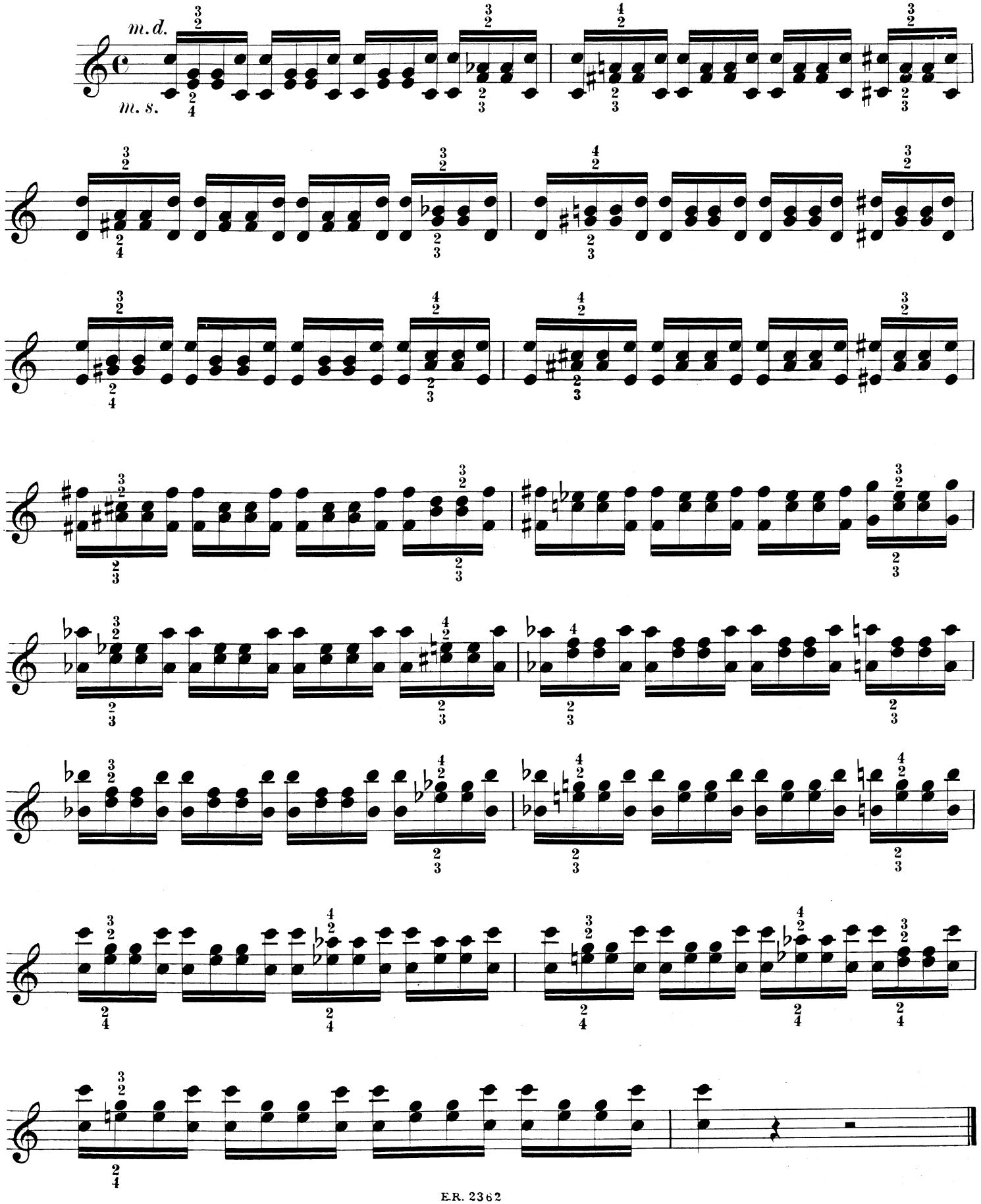
GRUPPETTO




Esecuzione
4 3 2 3
2 3 4 3
(24)
Notazione
Esecuzione
8
8

ESERCIZIO N.º 3.

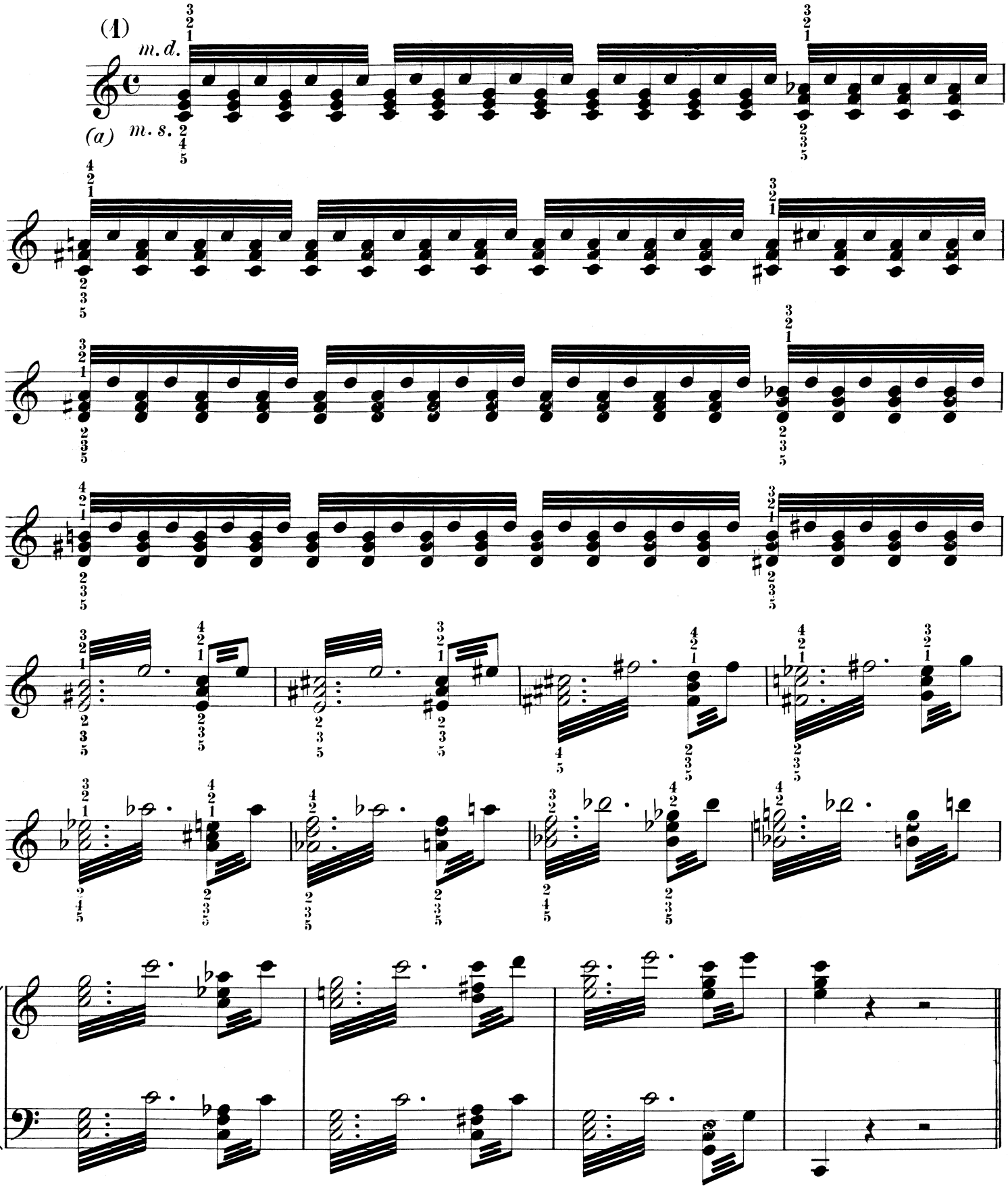
Da eseguirsi con movimento in alto e in basso del polso: alla prima nota il polso si tenga basso e poi si alzi a poco a poco sino alla terza nota per riprendere alla prima nota della seconda figura la posizione bassa.



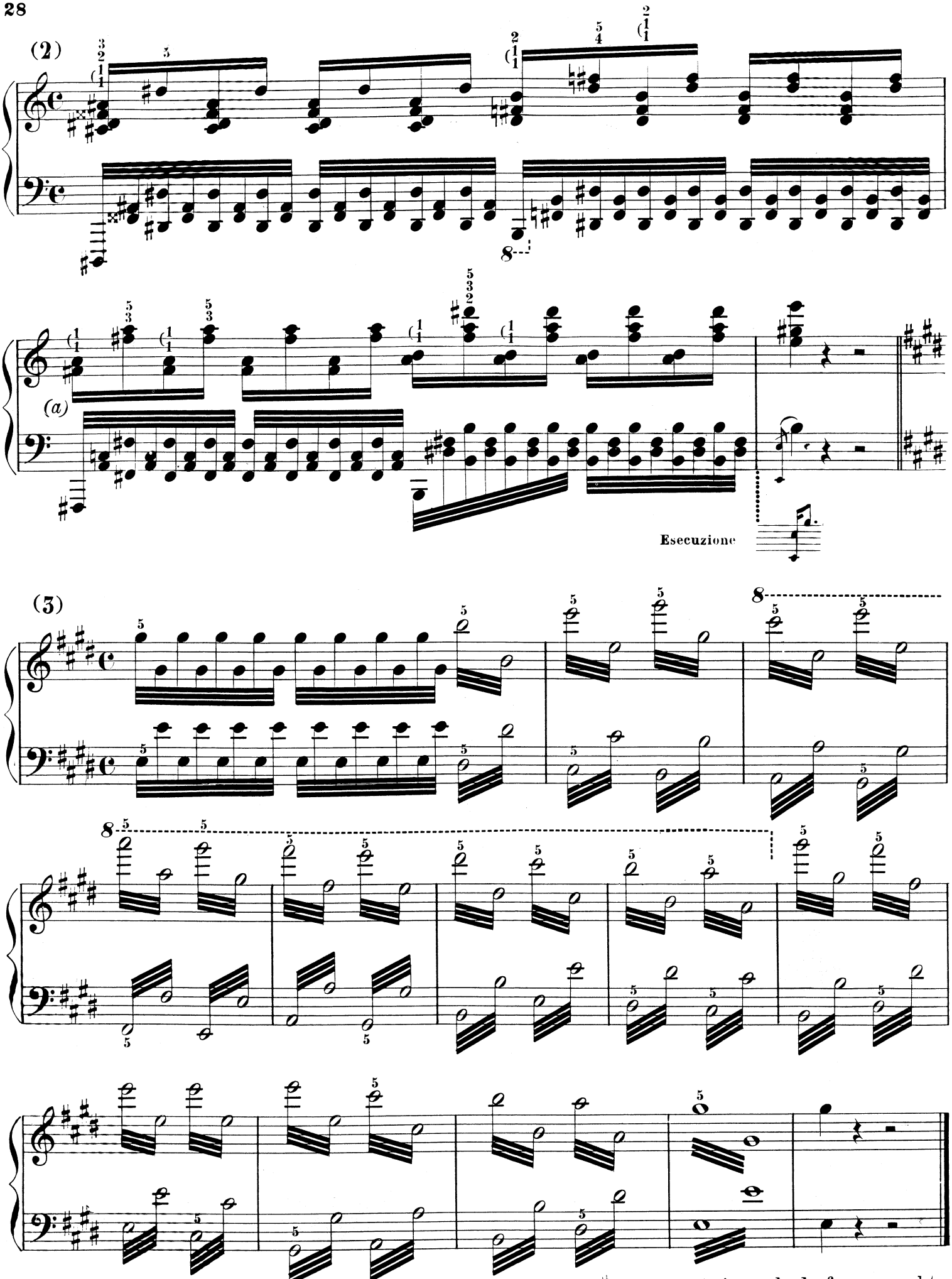
ESERCIZIO N.º 4.

TREMOLO

Movimento di rotazione del polso irrigidendo le articolazioni interfalangee.



(a) La sinistra due ottave sotto alla destra.



(a) Si prenda il La con la base del pollice (tratto *Scafoide*) ed il Fa ♯ con la punta in modo da formare col ta-
-sto una croce.

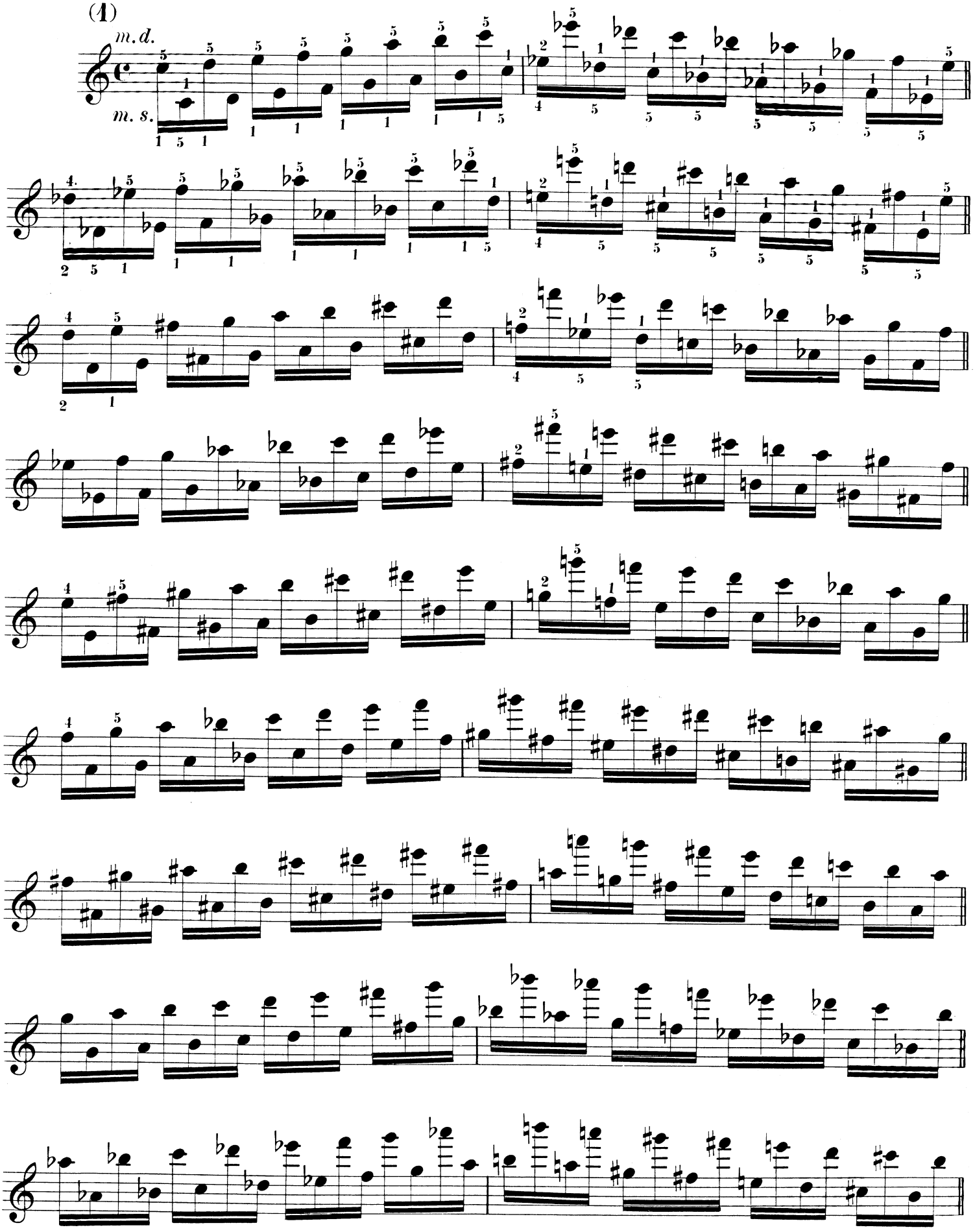
ESERCIZIO Nº 5.

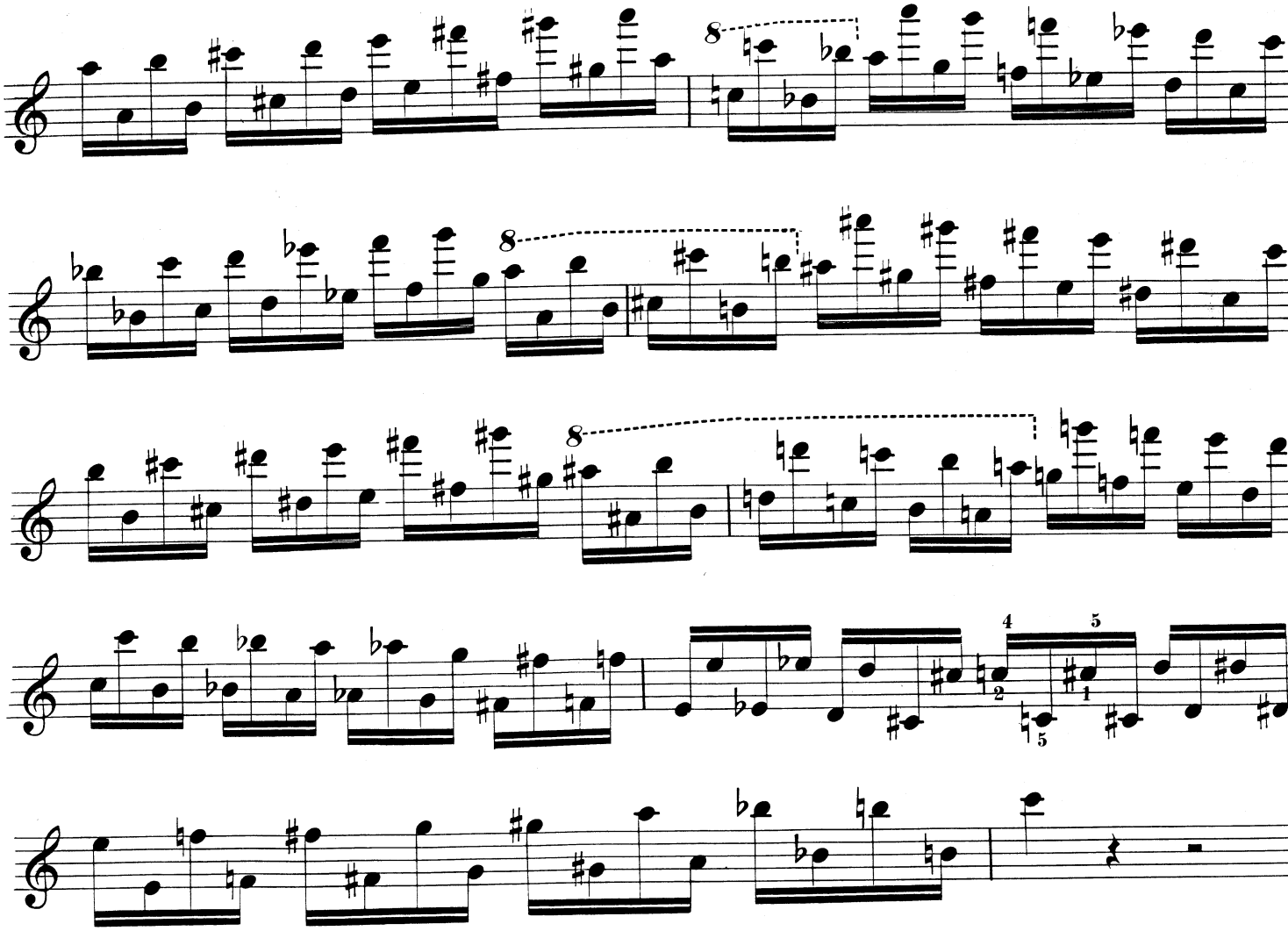
OTTAVE ARPEGGIATE

(1)

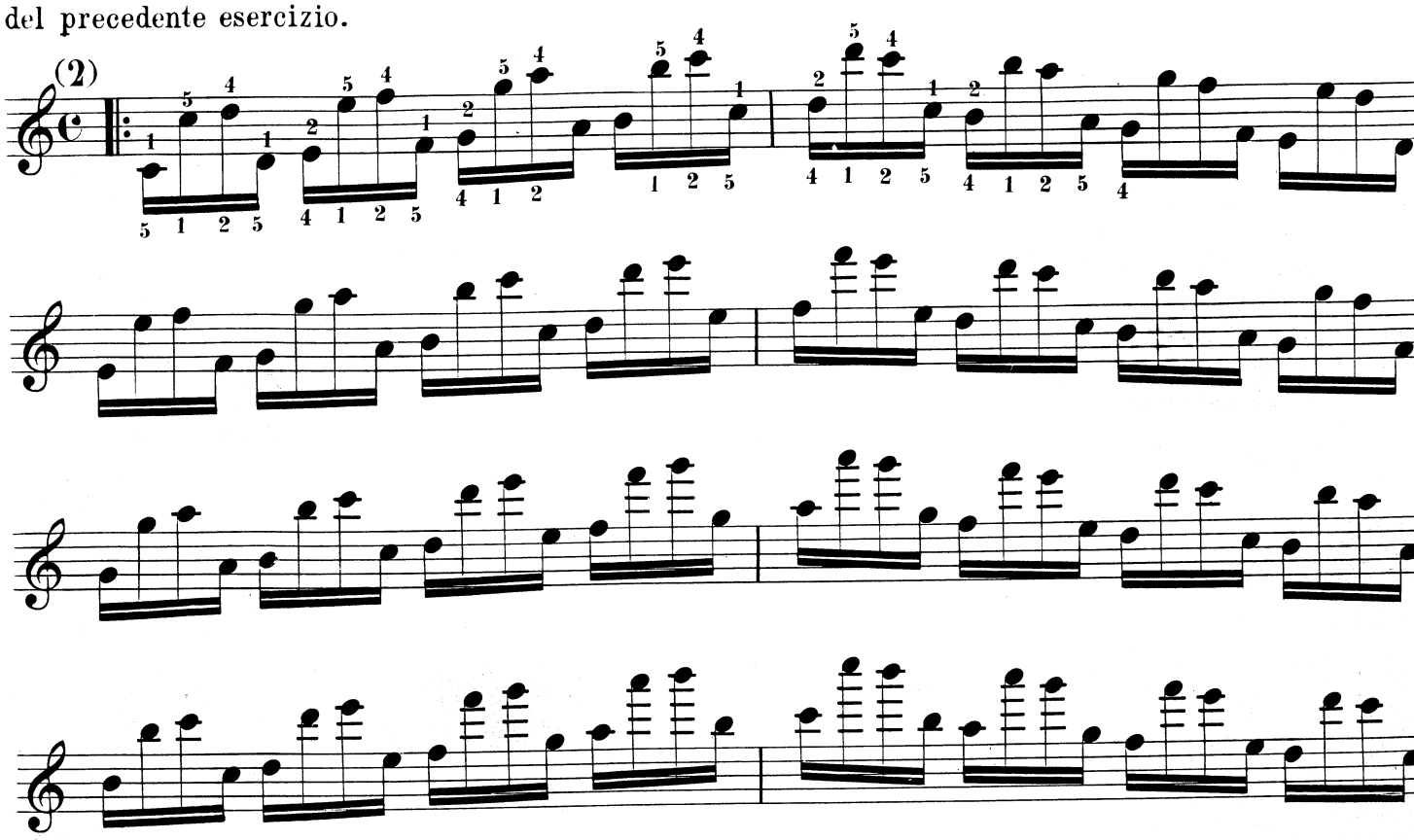
m. d.

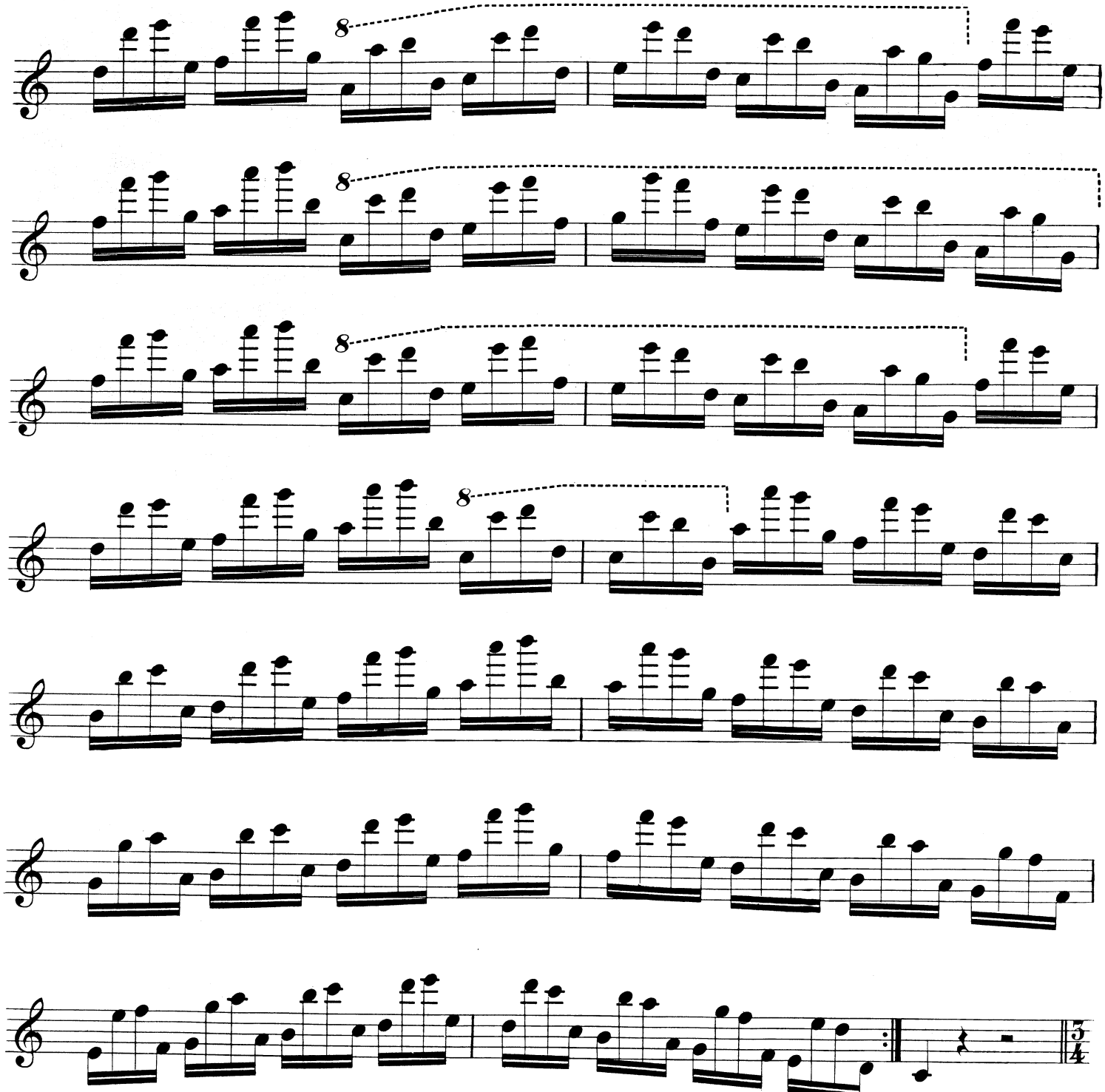
m. s.



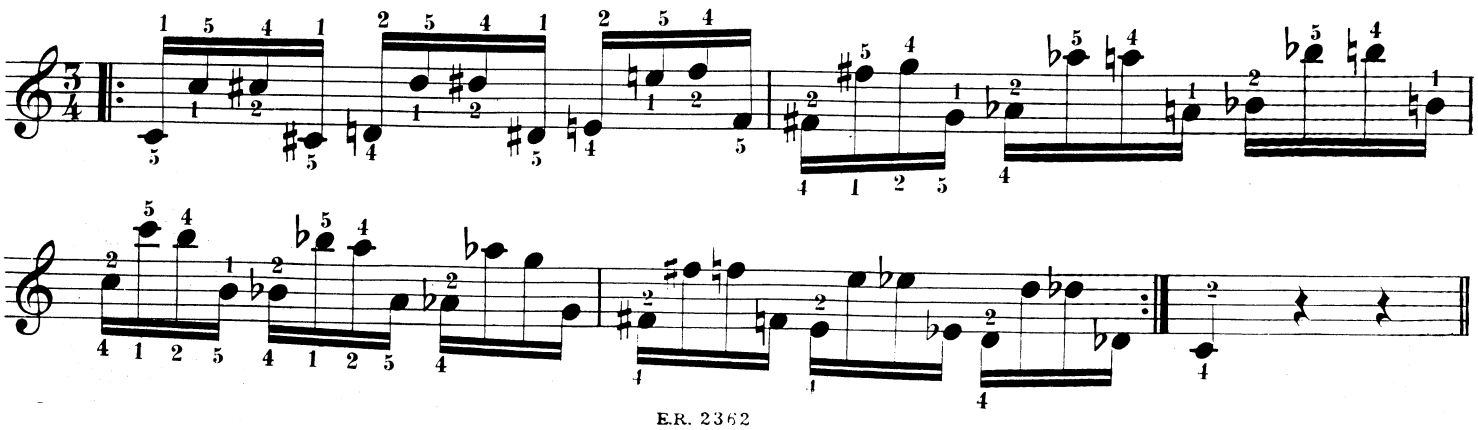


Tutti gli esercizi di ottave staccate e legate (VII Fascicolo) dovranno studiarsi nella stessa manie
del precedente esercizio.





Da studiarsi in tutti i toni maggiori e sempre con la medesima digitazione.



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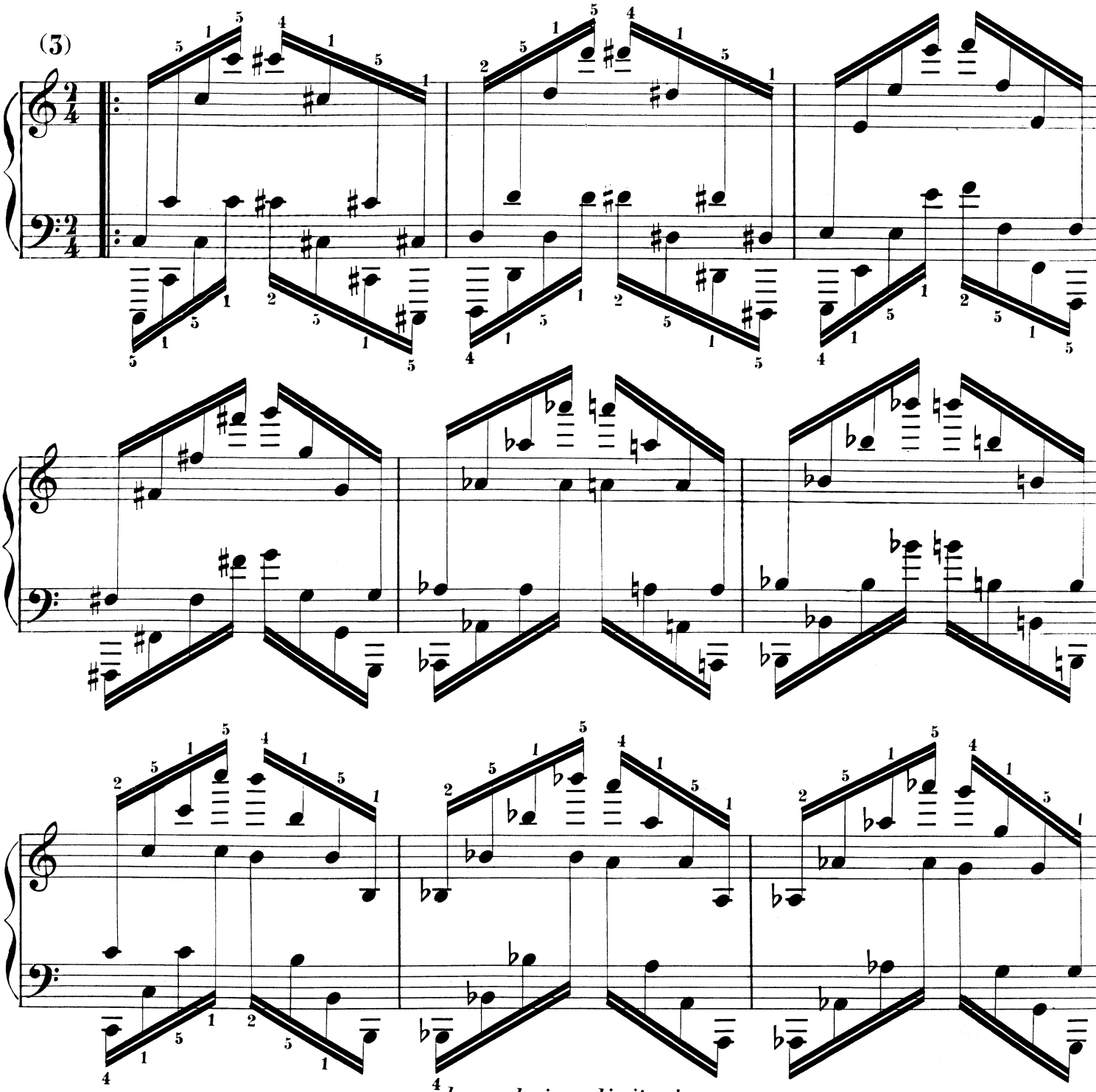

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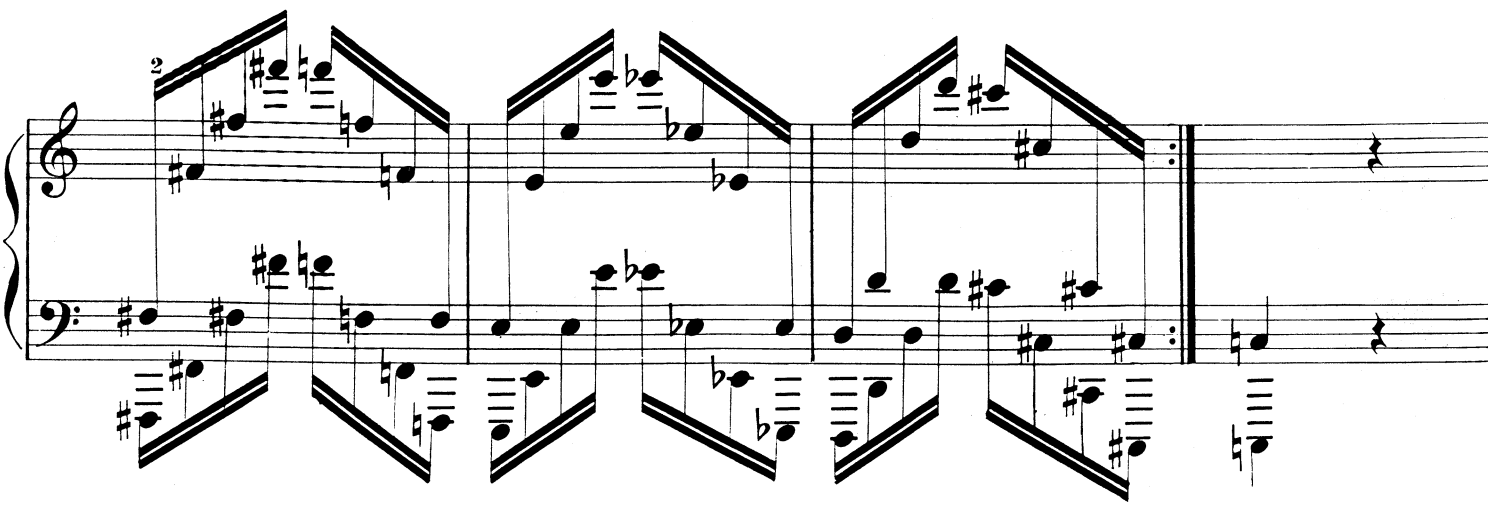

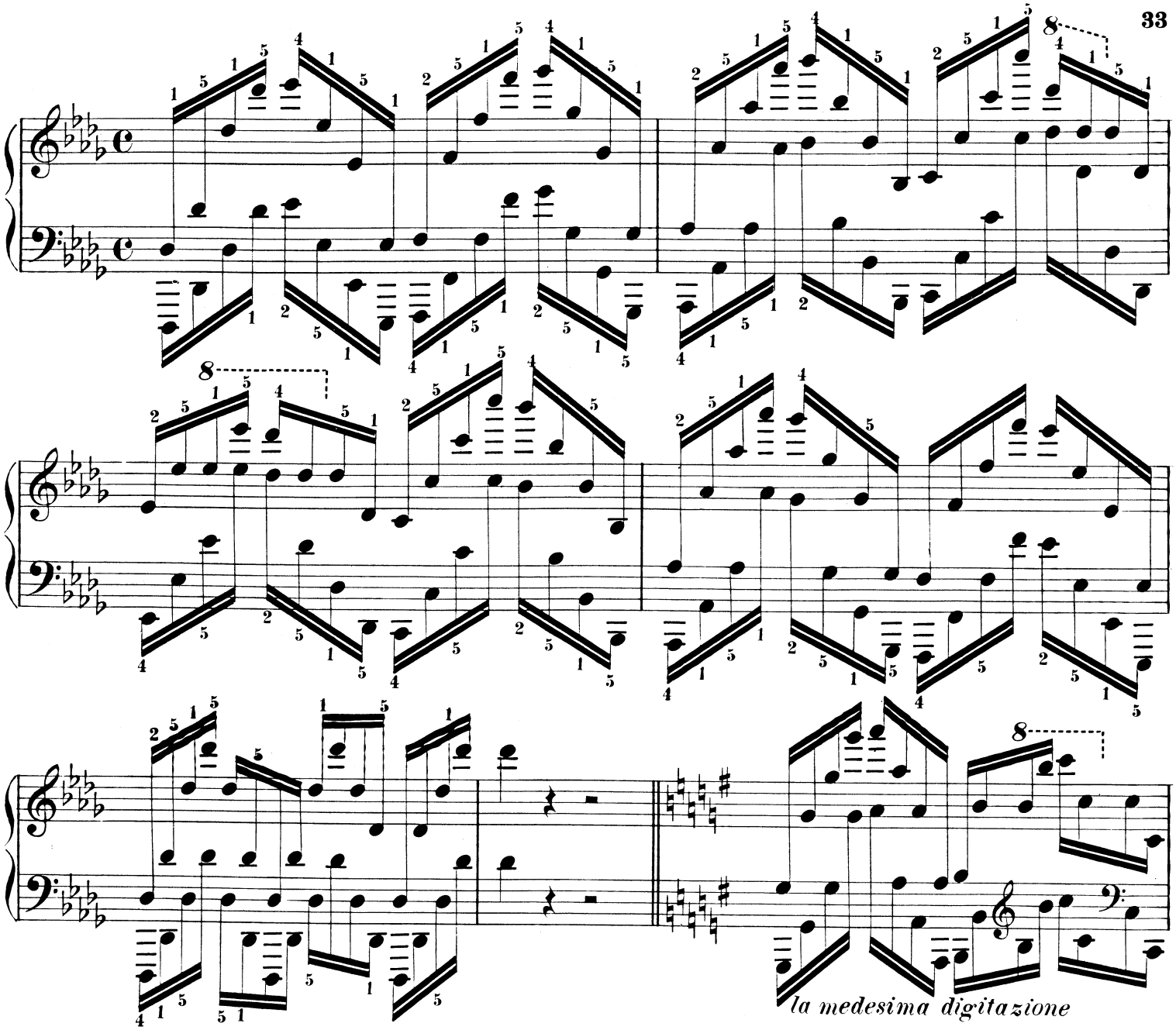

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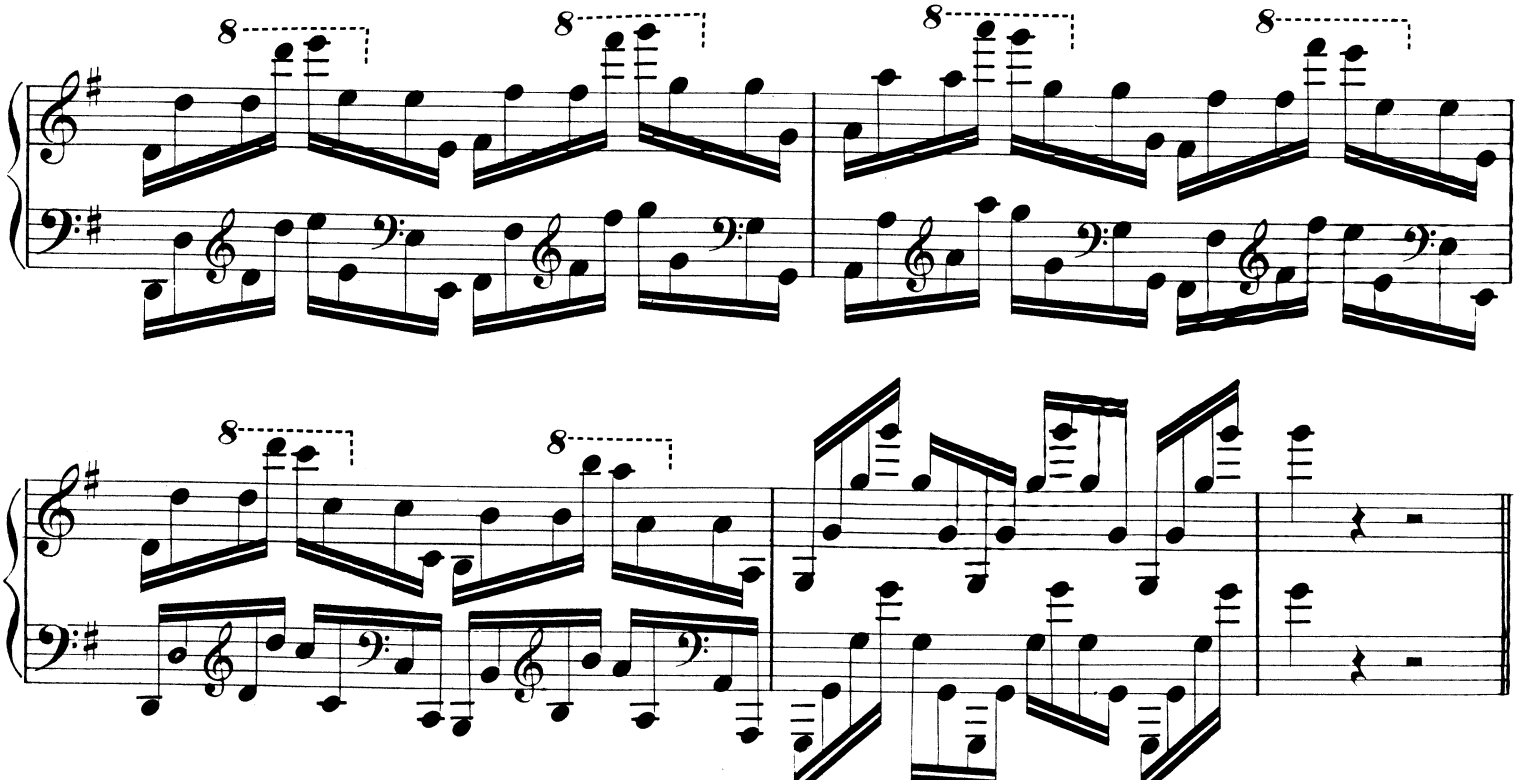

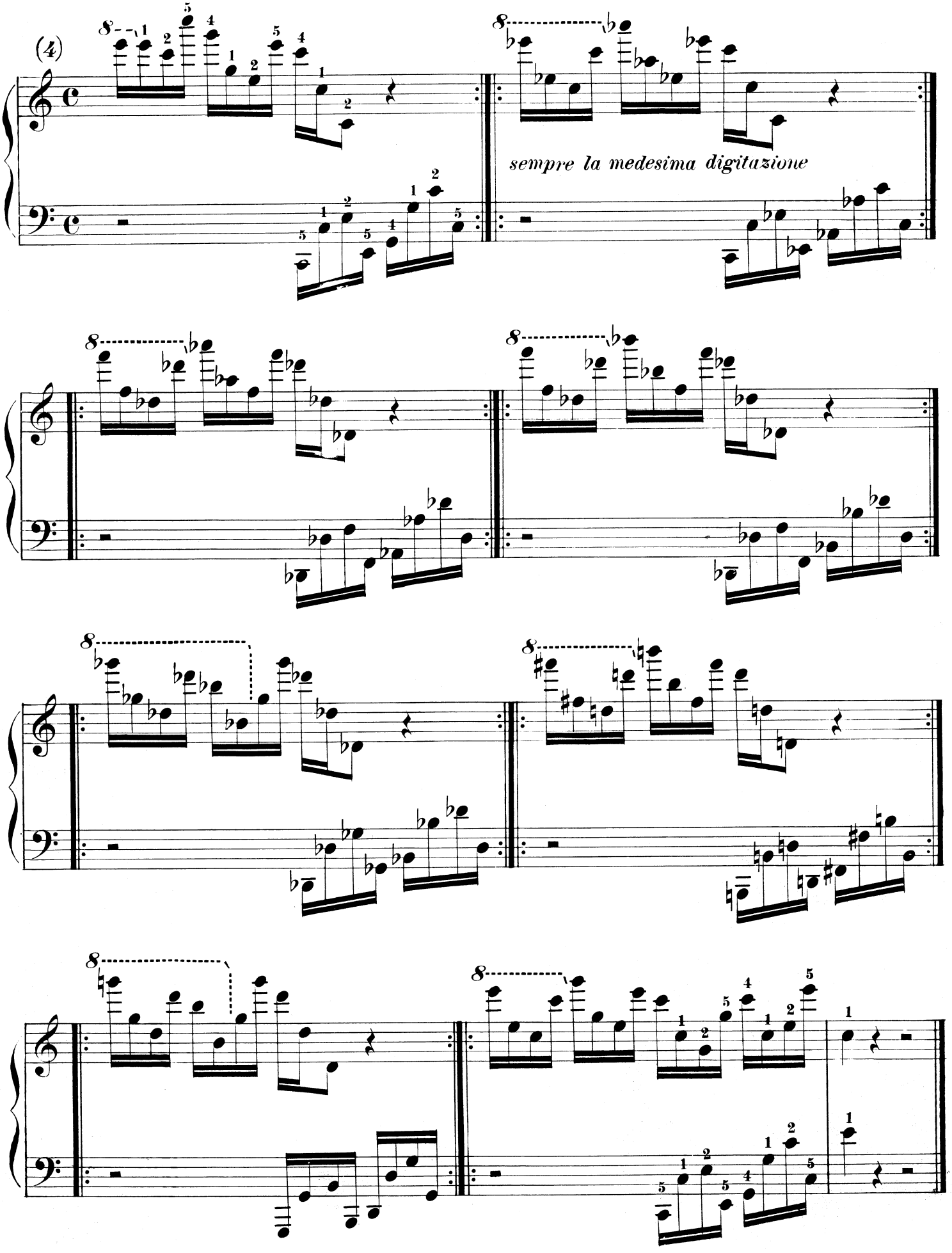
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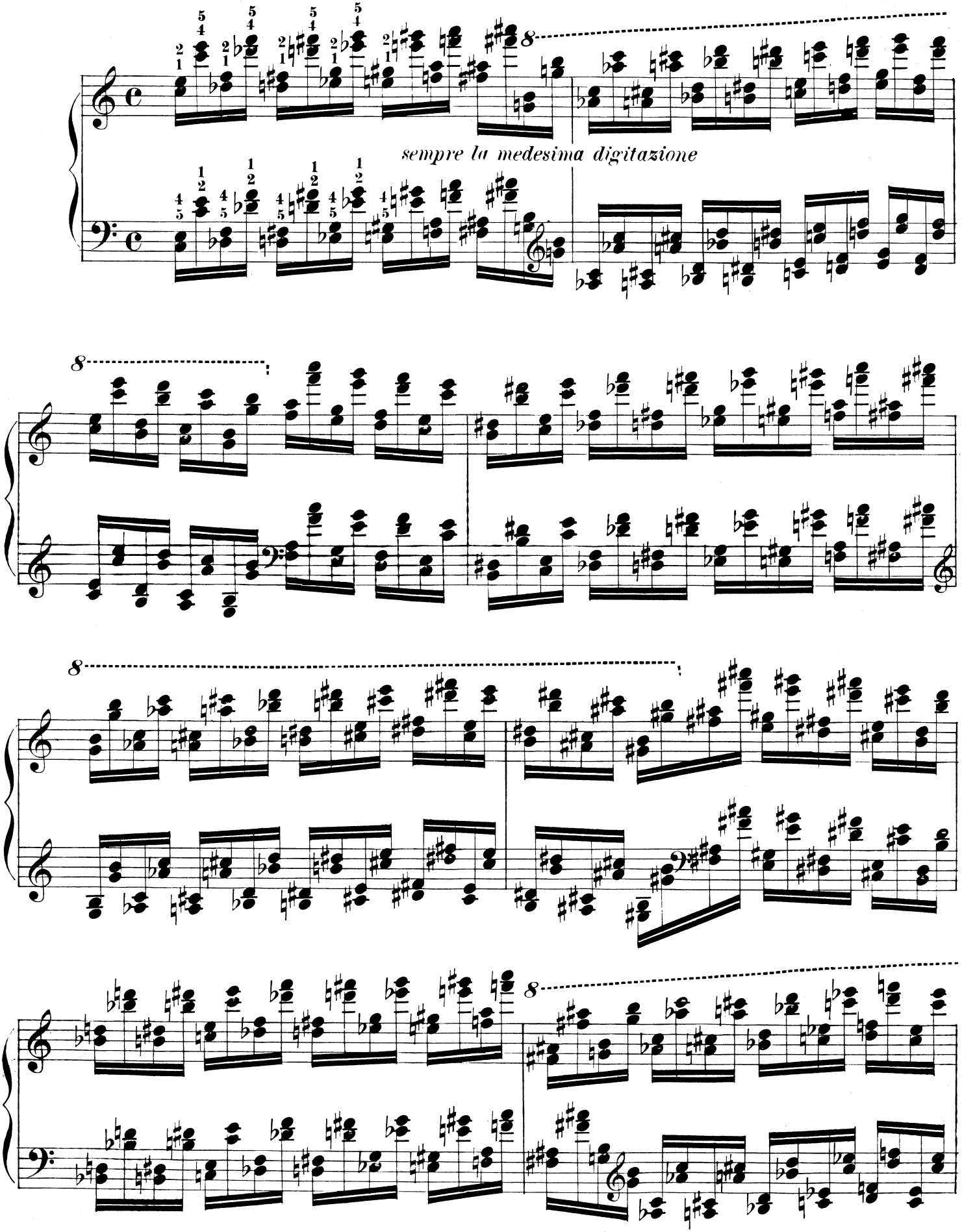
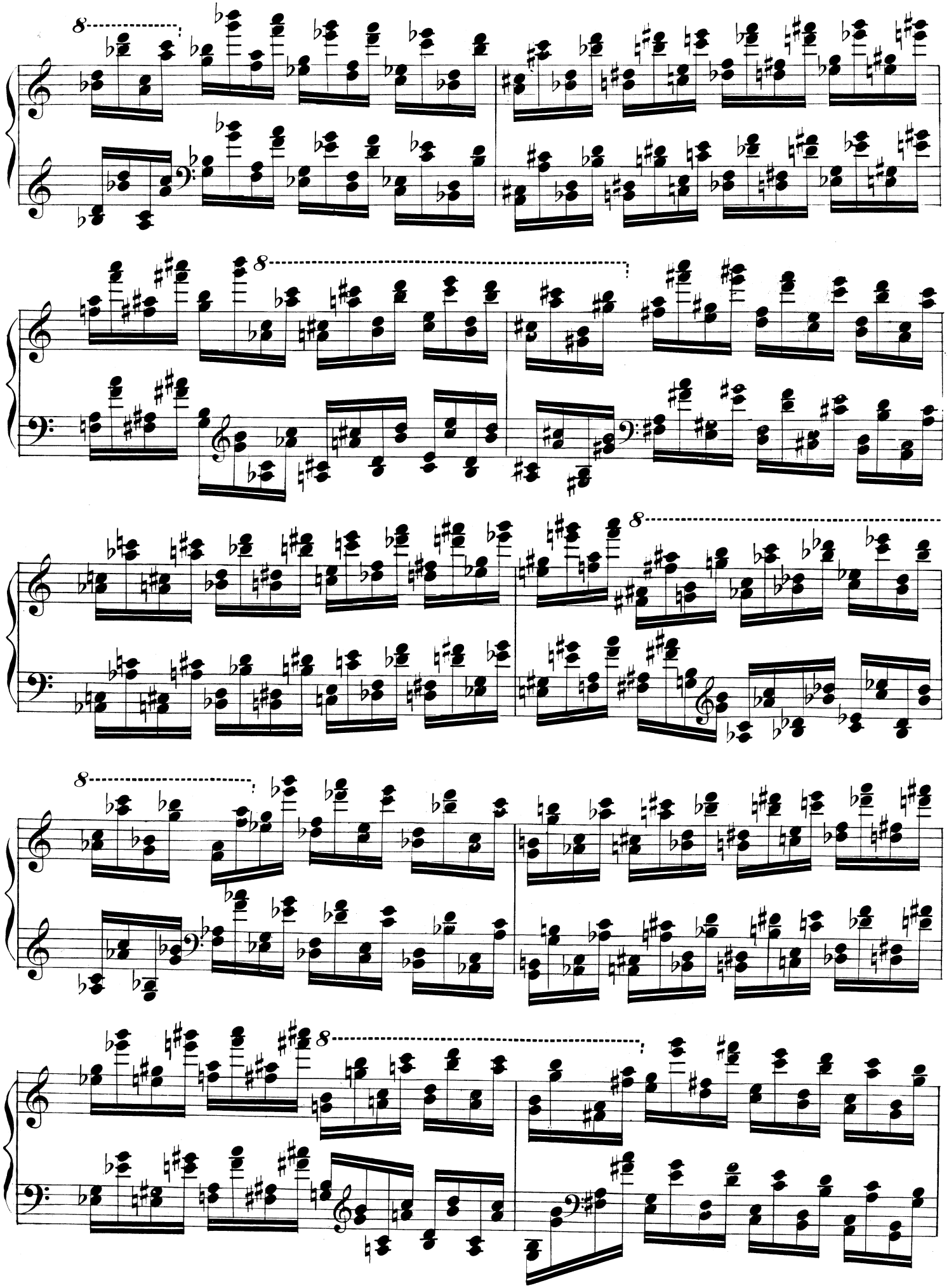
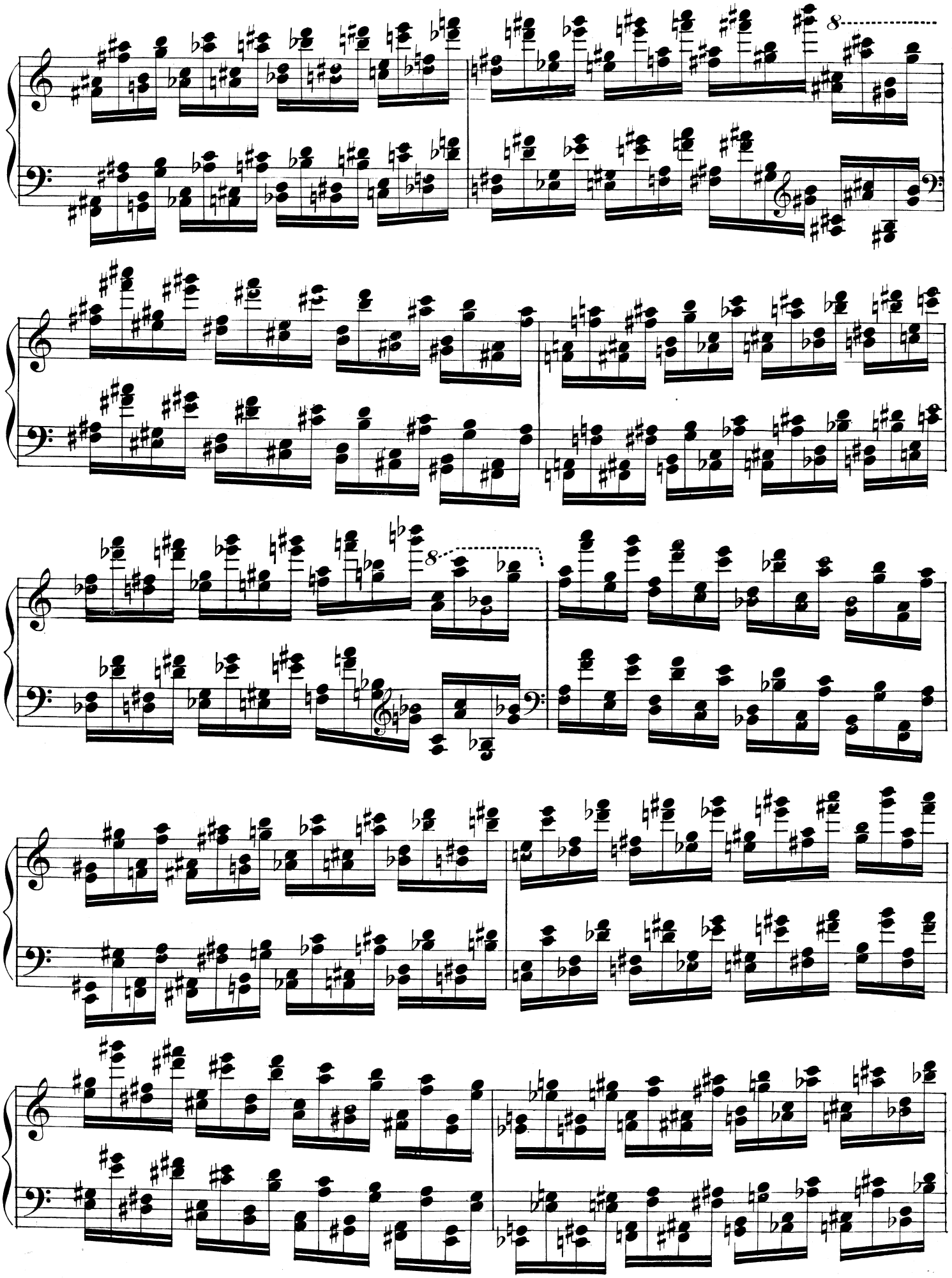
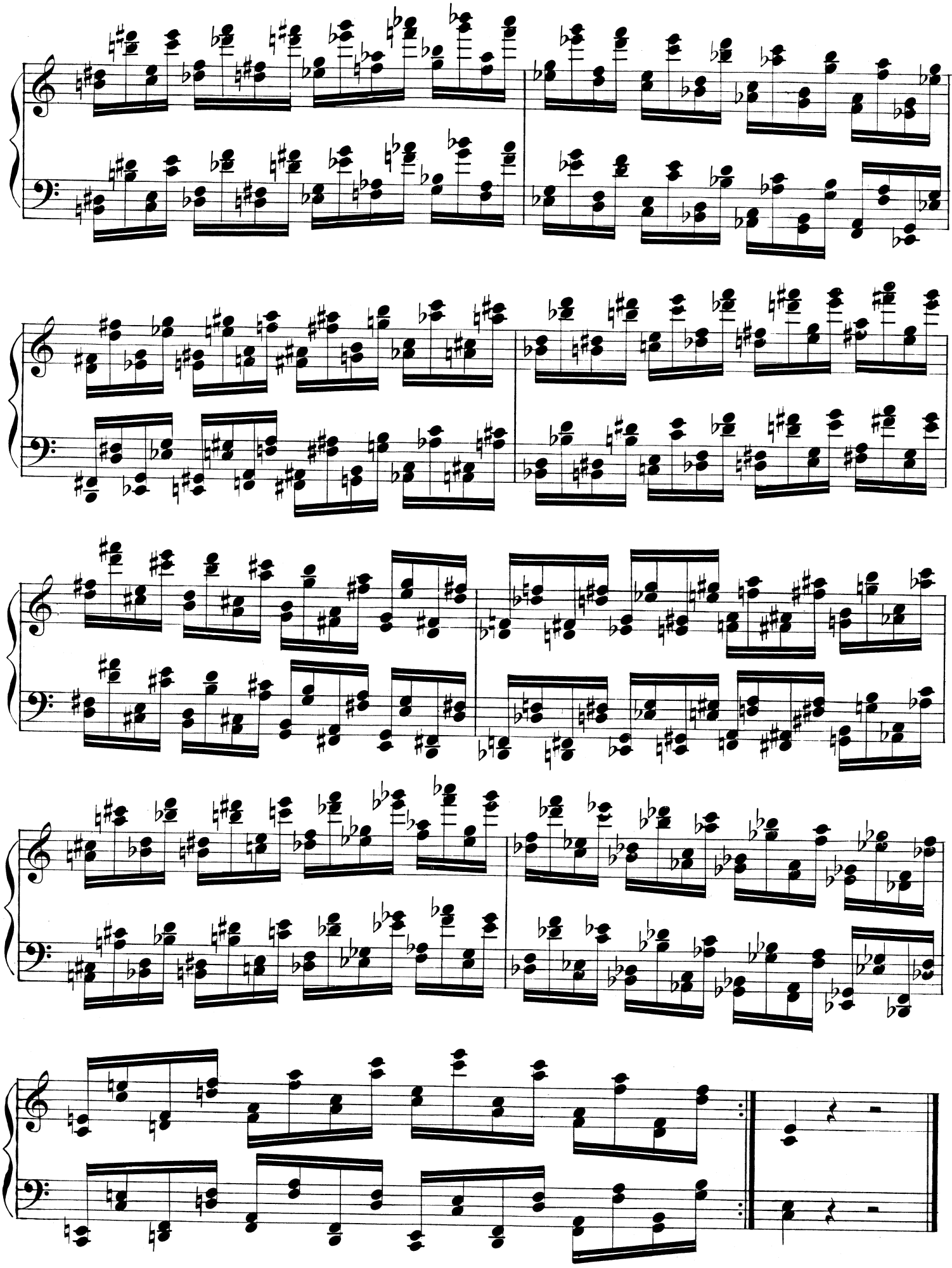
sempre la medesima digitazione

ESERCIZIO N.° 6.

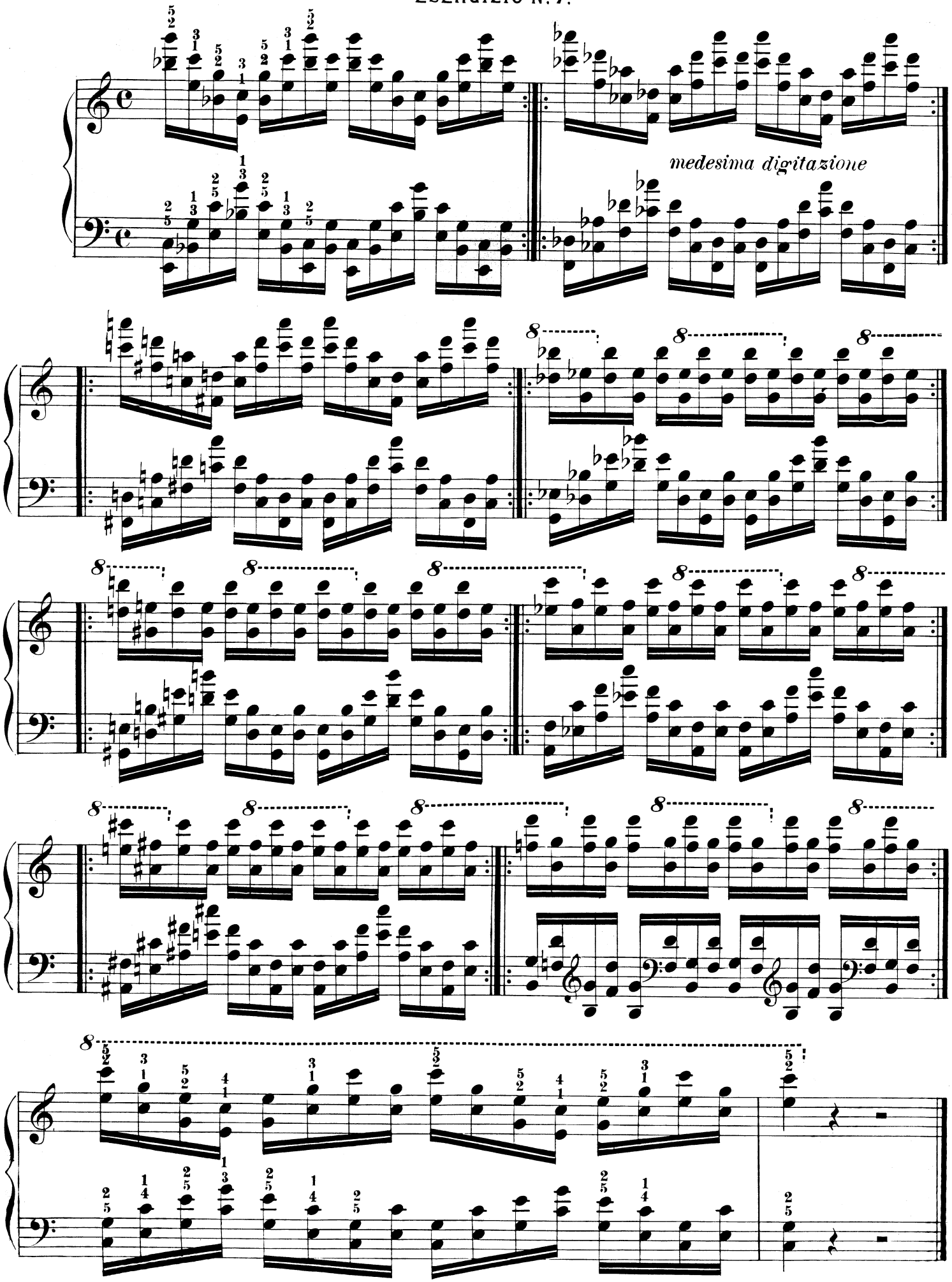






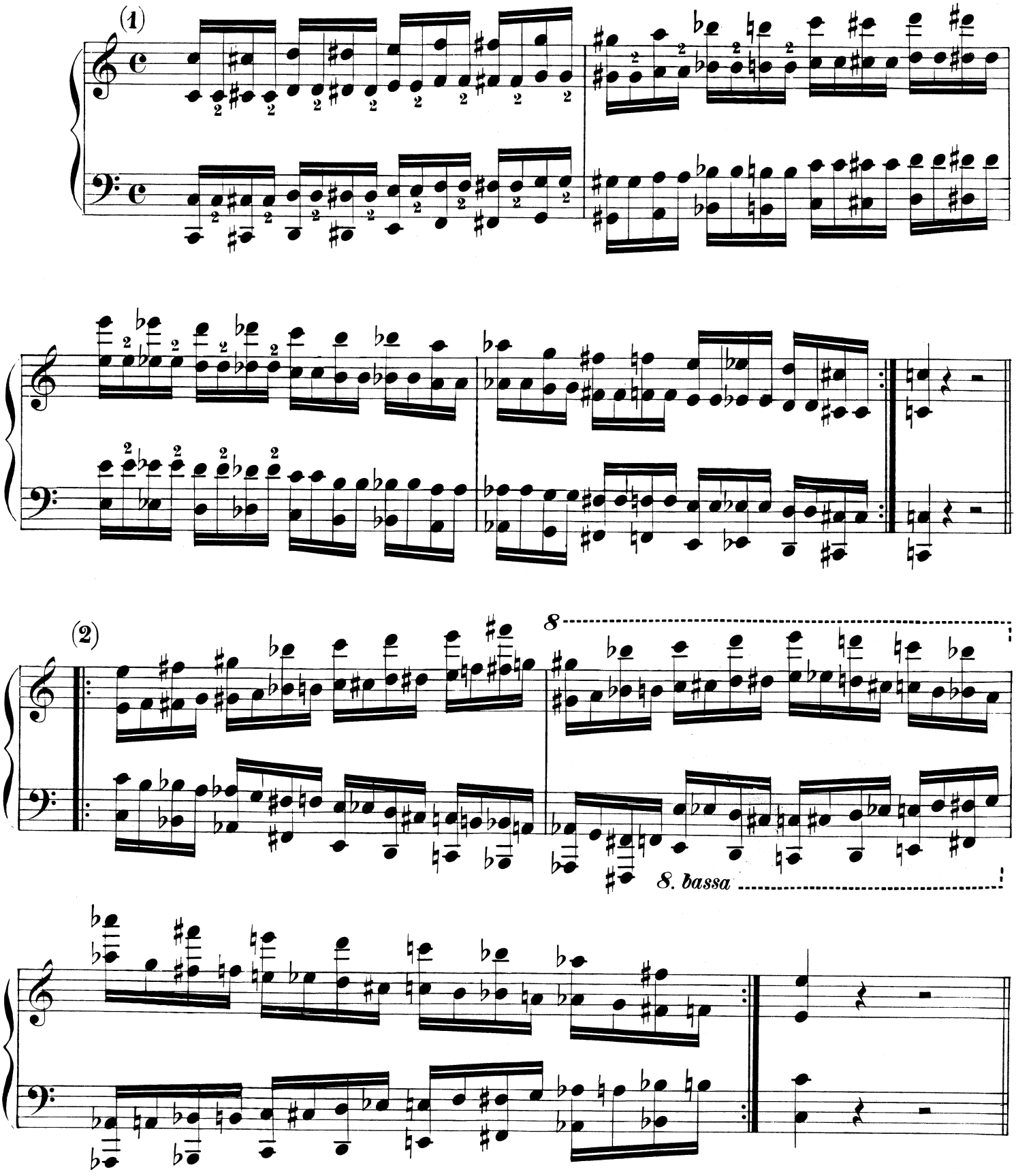


ESERCIZIO N°7.



ESERCIZIO N.° 8.

OTTAVE INTERROTTE



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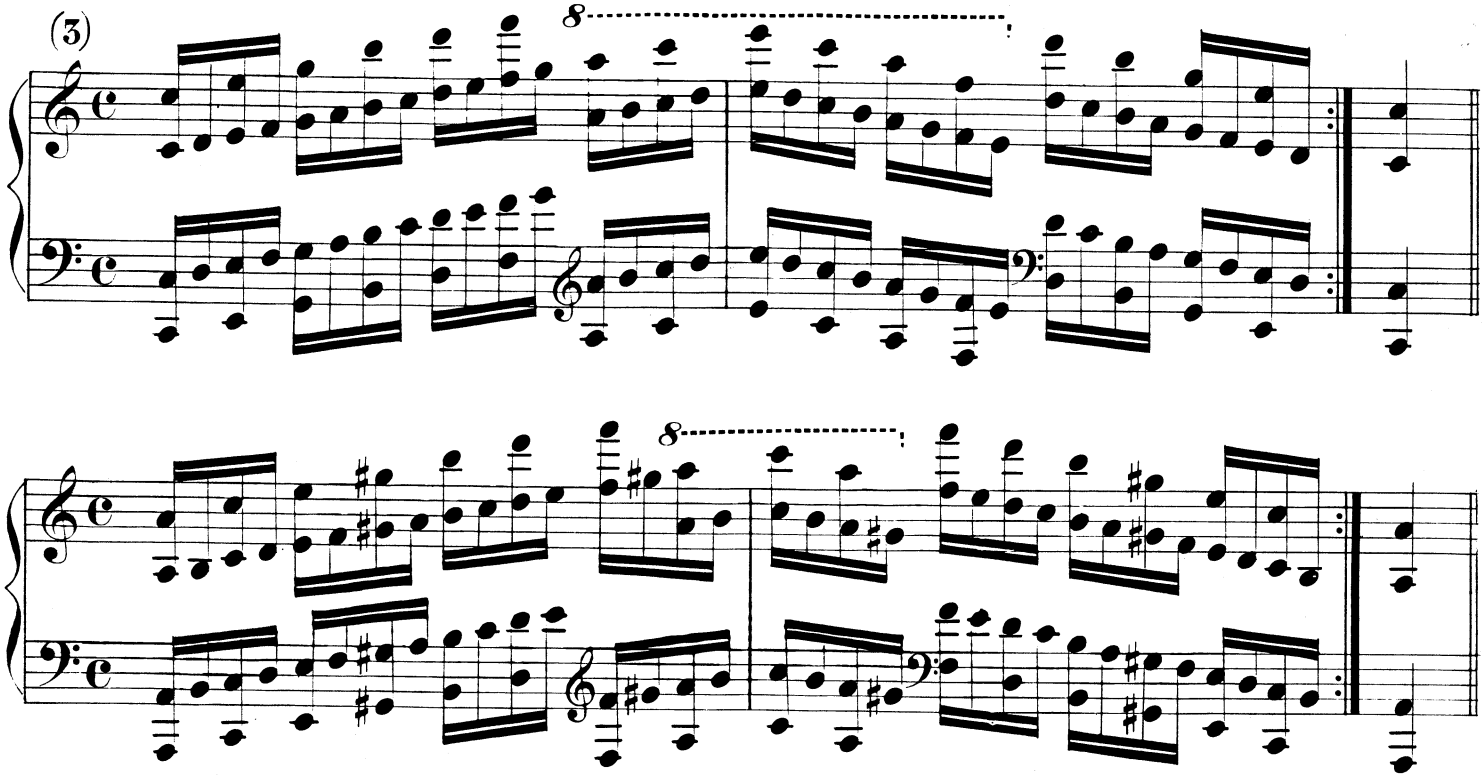
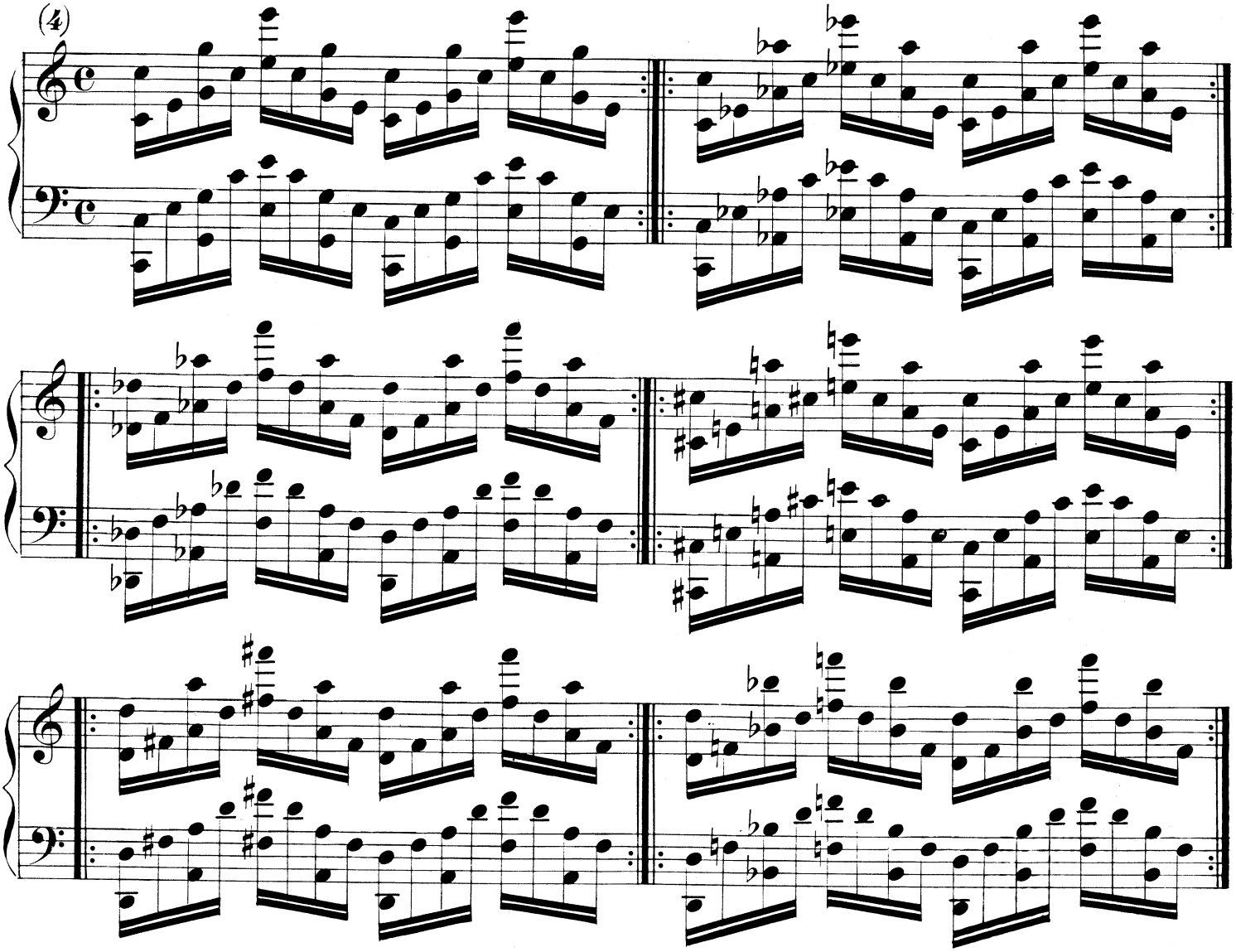
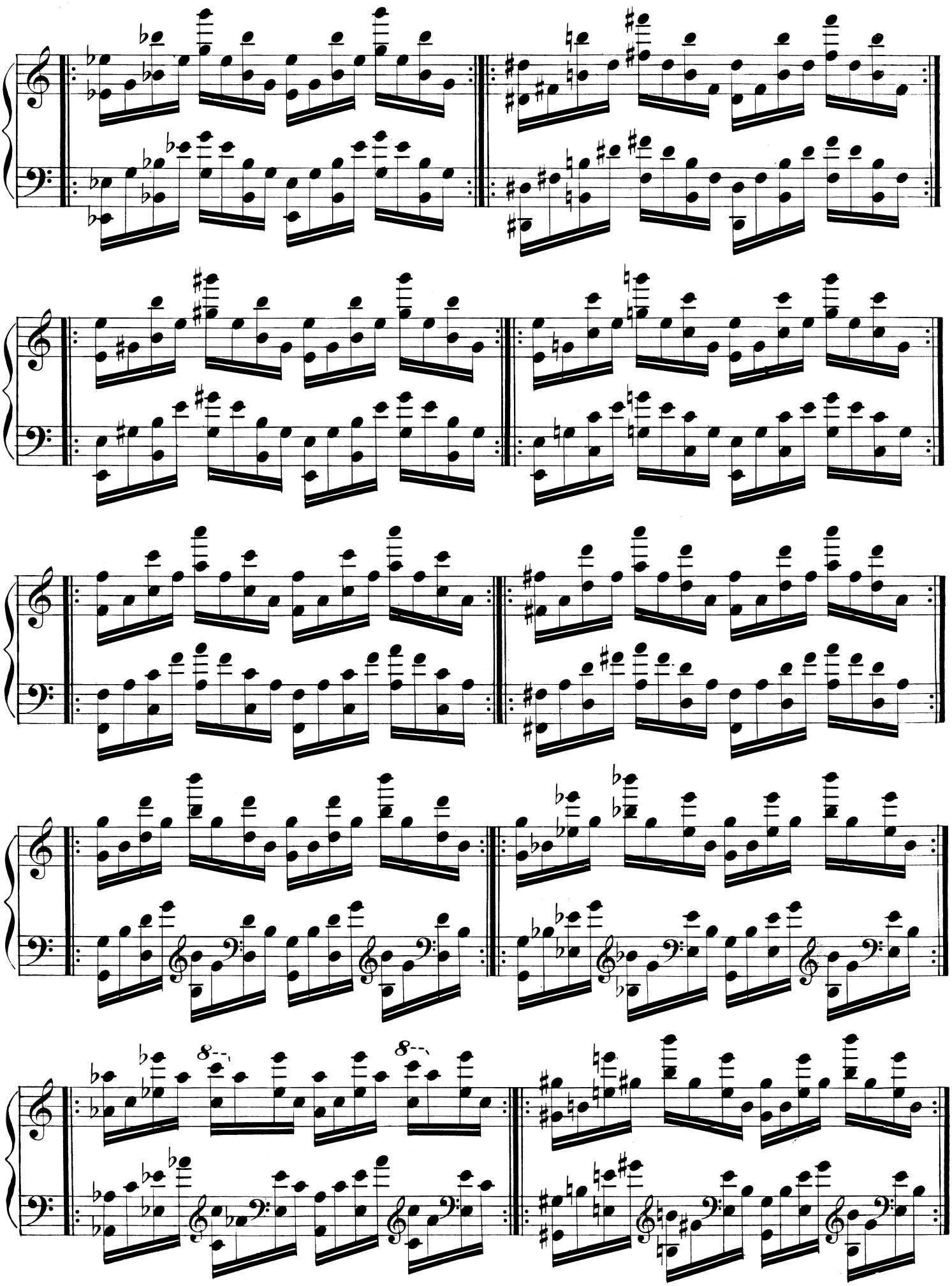
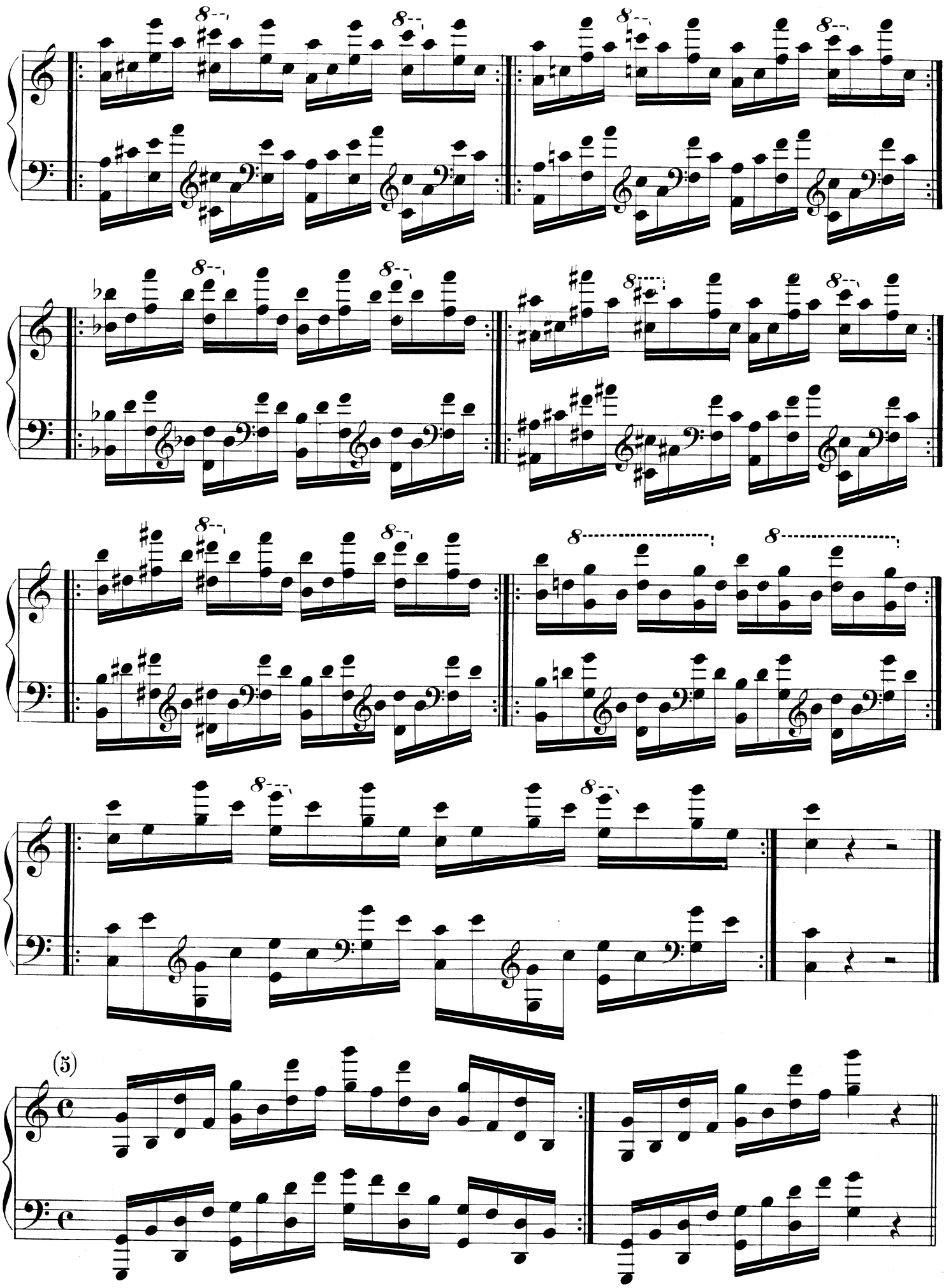


Si studino anche le altre Scale maggiori e minori nella precedente maniera.

(4)







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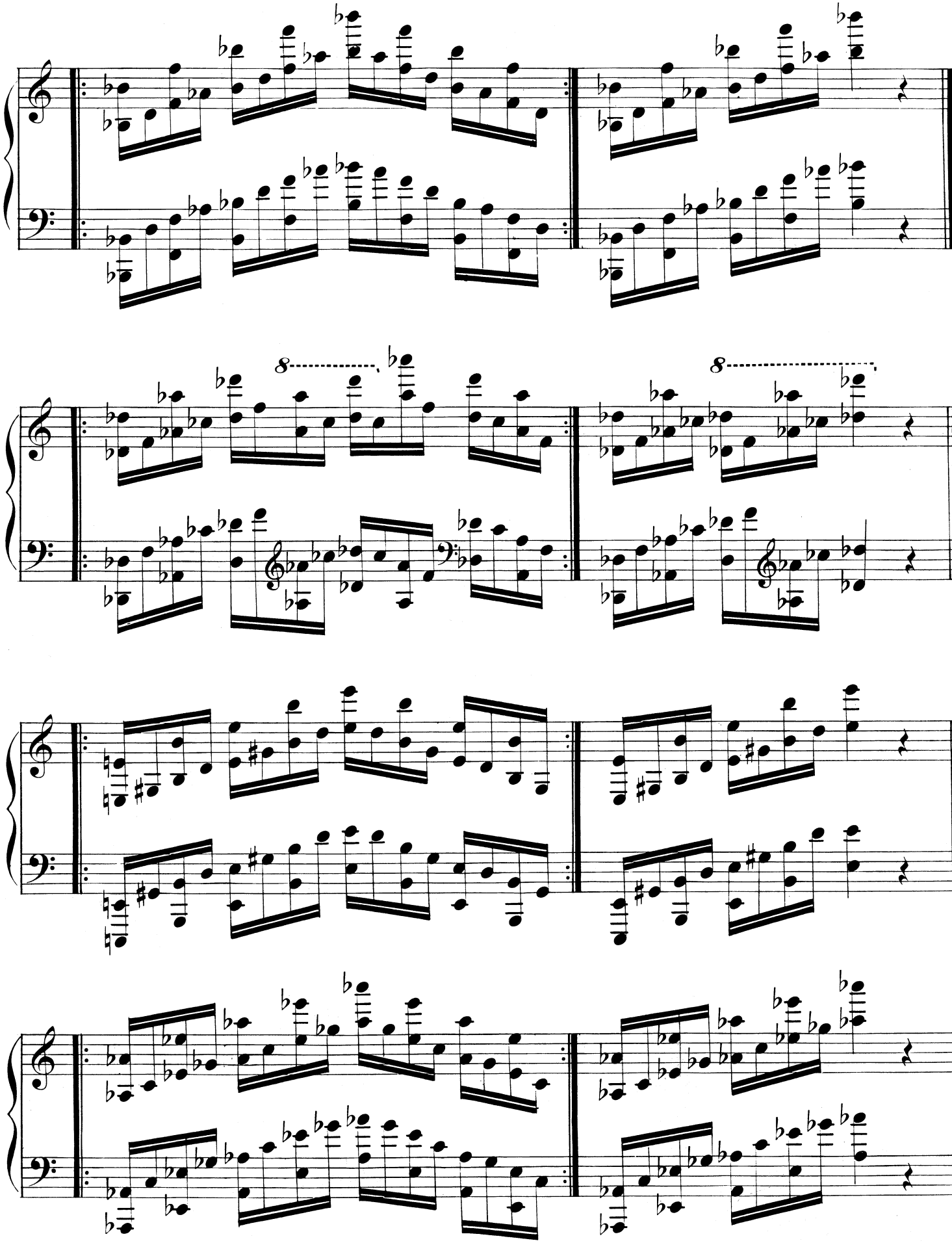

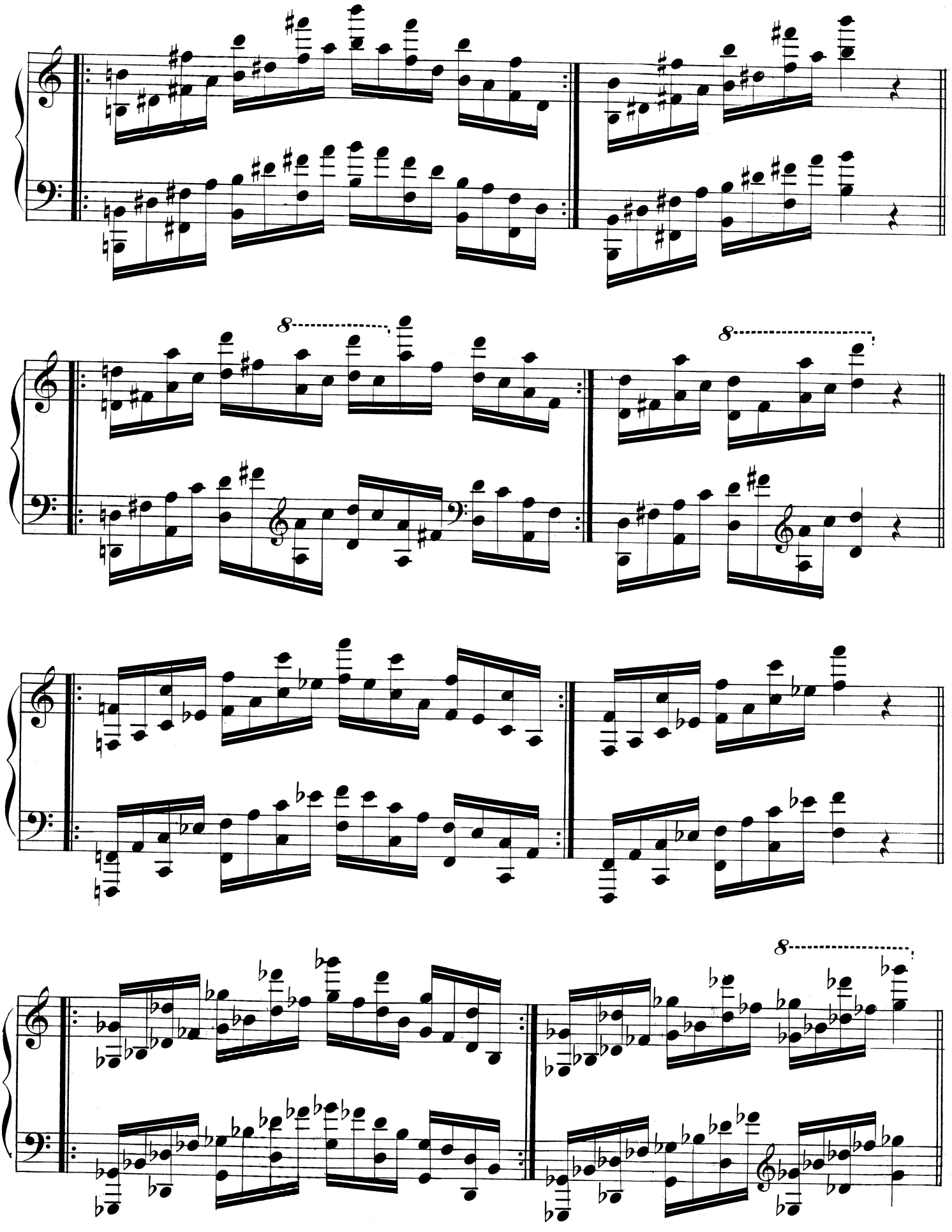

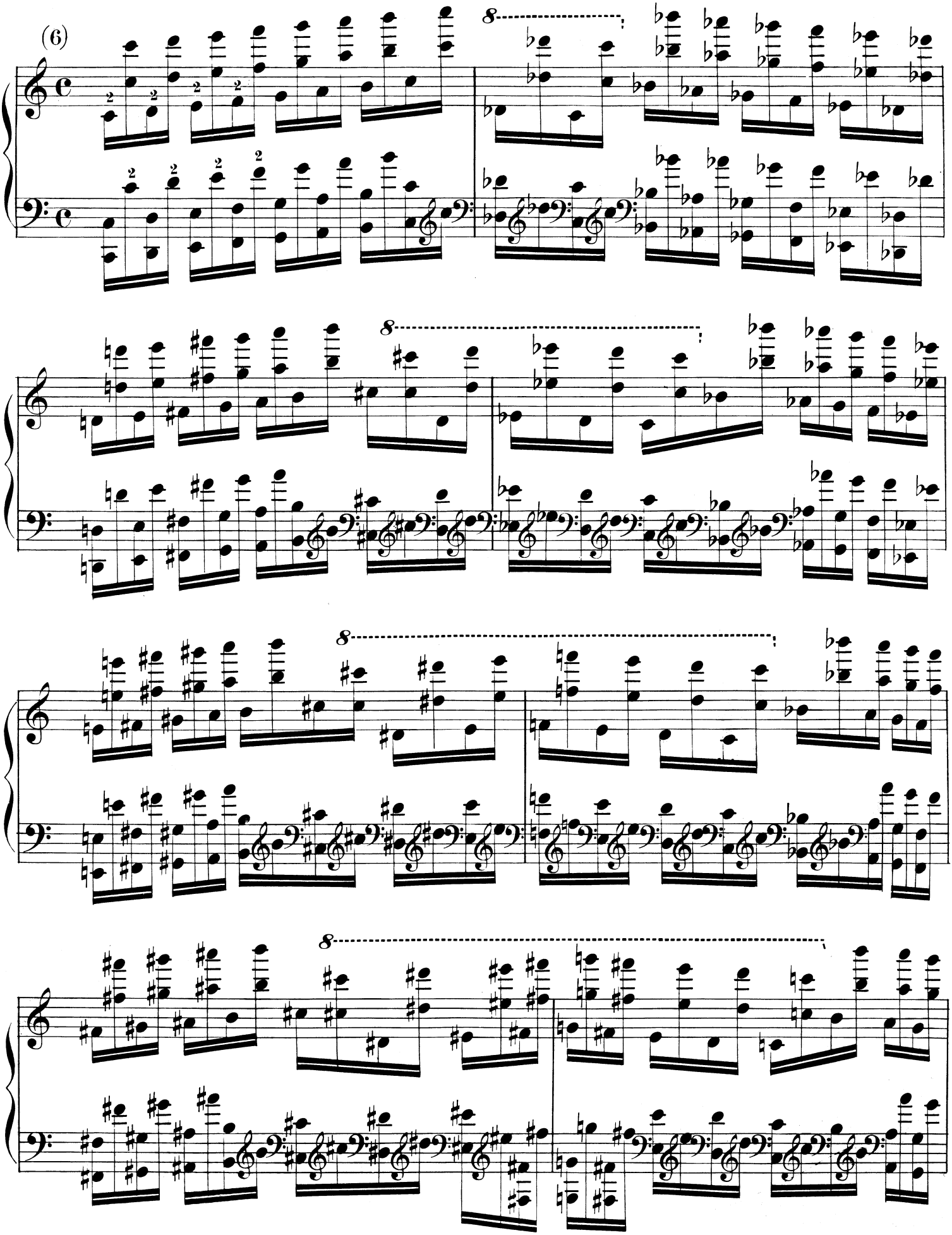
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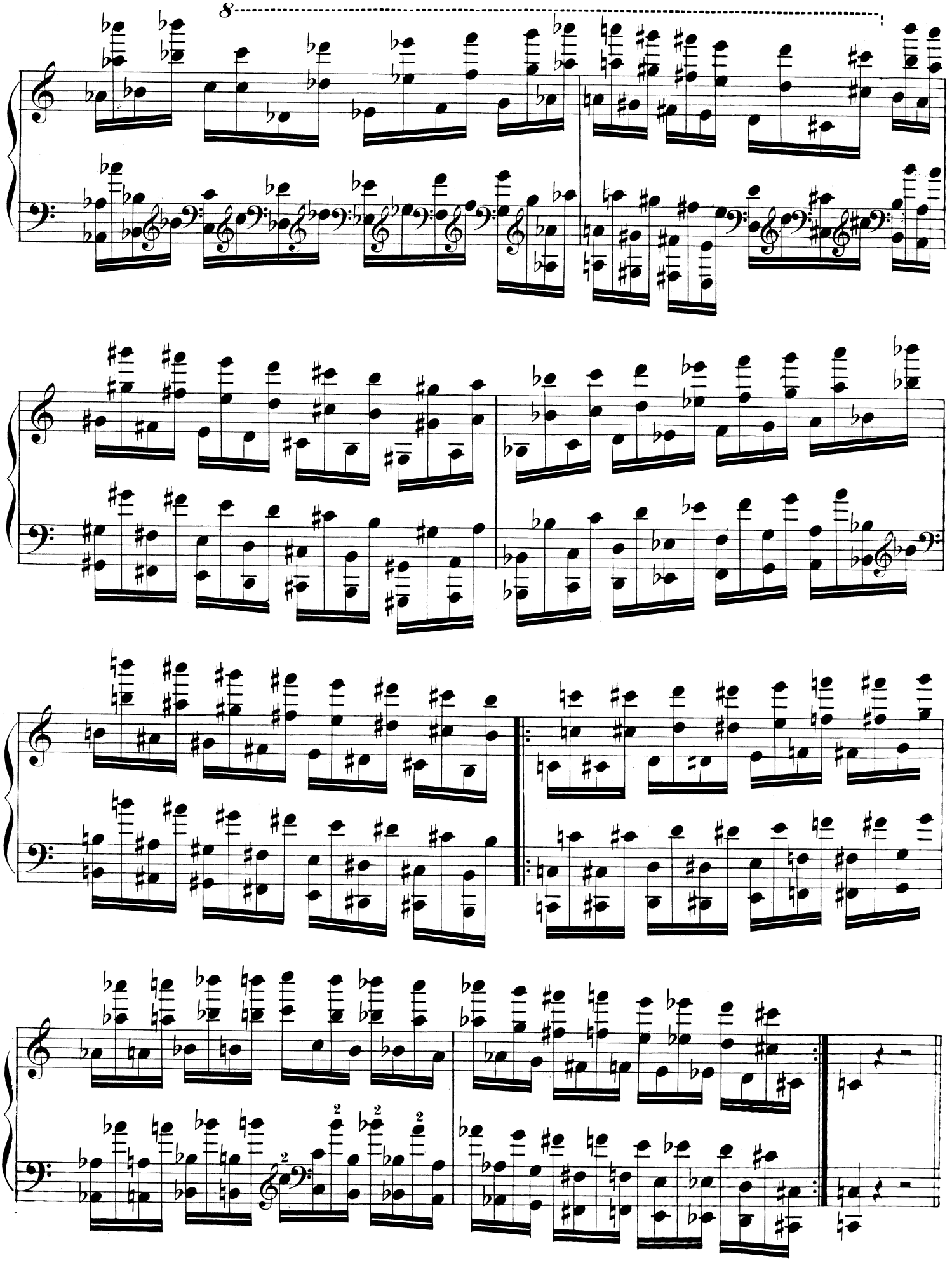
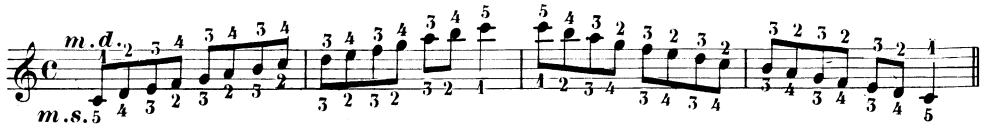


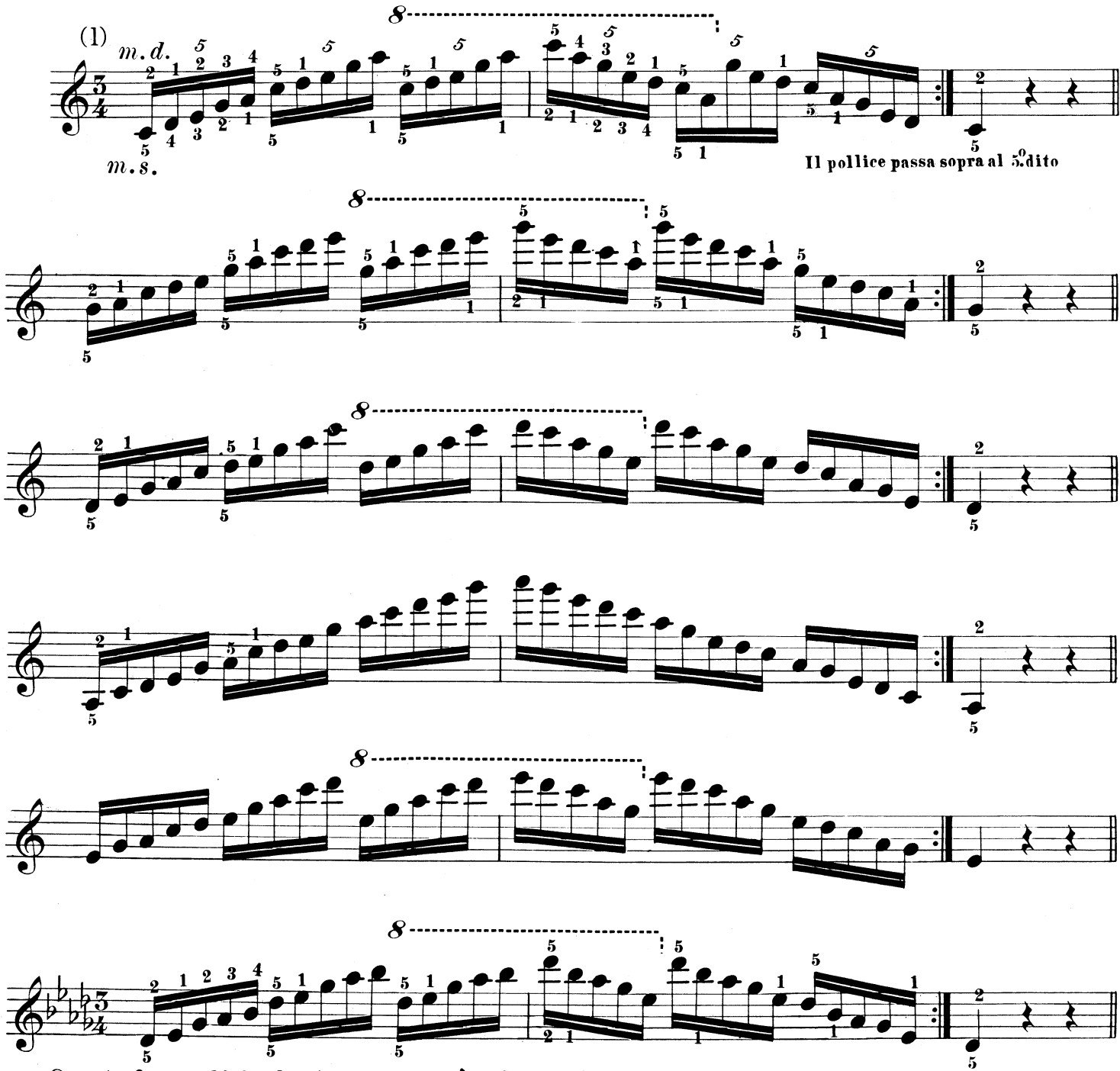
ESERCIZIO N°. 9.
SCALE

Gli antichi cembalisti fino a G. S. Bach nella digitazione evitarono il passaggio del pollice sotto le dita e per la Scala usavano la seguente digitazione:

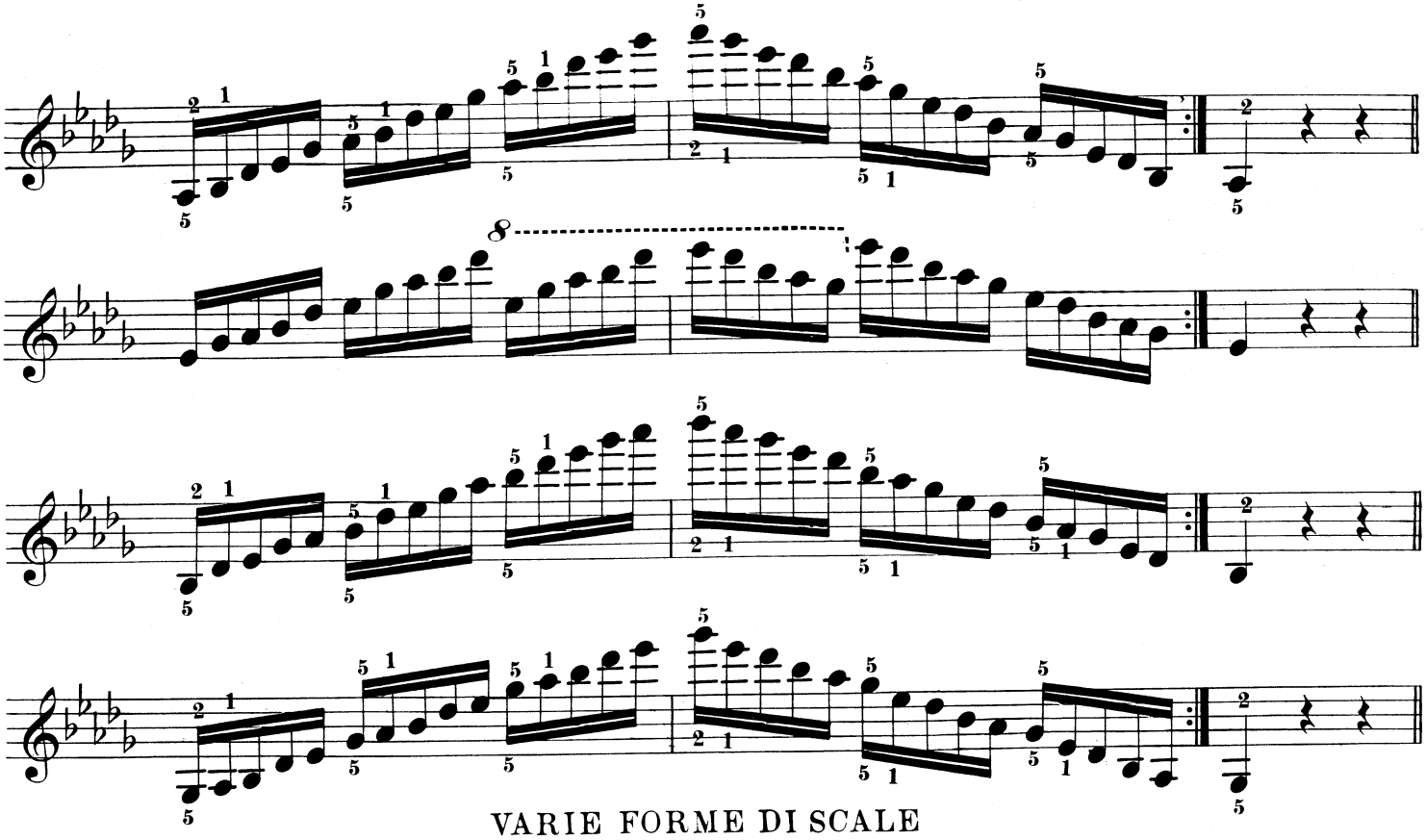


Scala di Chambonière, Couperin e Purcell

Oggi il passaggio del pollice sotto le dita si usa su tutti i gradi della Scala ed egualmente su i tasti neri e bianchi, epperò raccomandiamo di eseguire tutte le Scale maggiori e minori sempre con la sola digitazione della Scala di Do, cioè per la destra 1, 2, 3, 1, 2, 3, 4, 5, e per la sinistra 5, 4, 3, 2, 1, 3, 2, 1 nello ascendere e viceversa nel discendere.

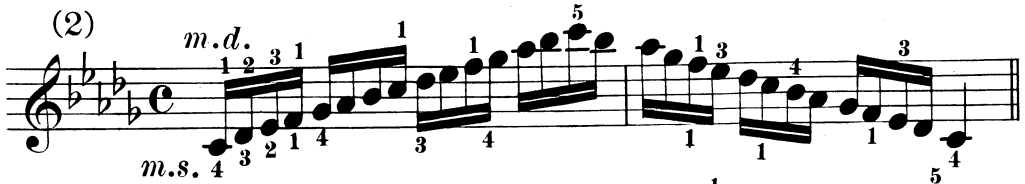


Questa forma di Scala (Pentafona) è la base della musica Scozzese e Cinese.



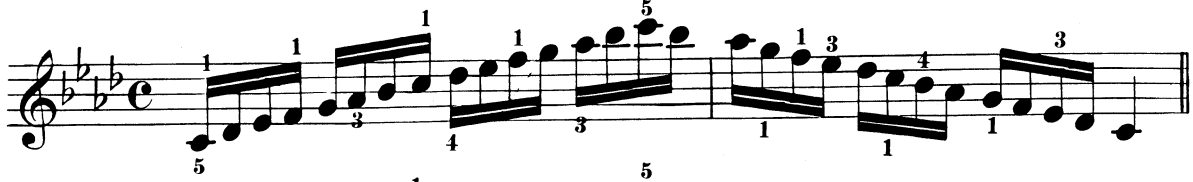
VARIE FORME DI SCALE

(2)

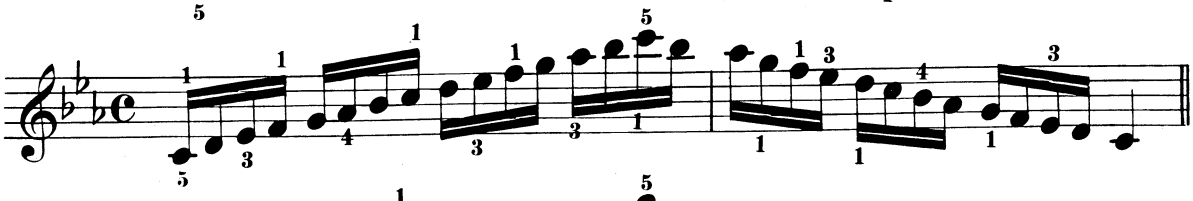


Somigliante al modo mixolidio del l'antica musica Greca.

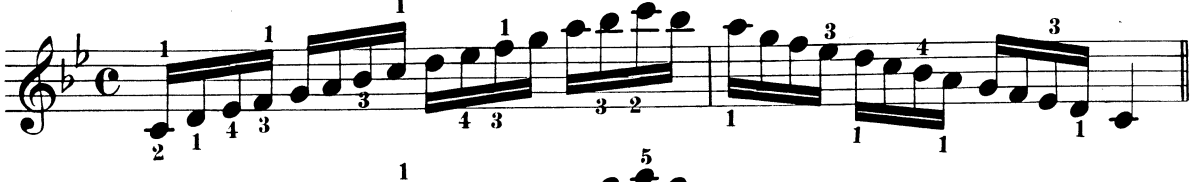
MODO DORICO



MODO IPODORICO



MODO FRIGIO



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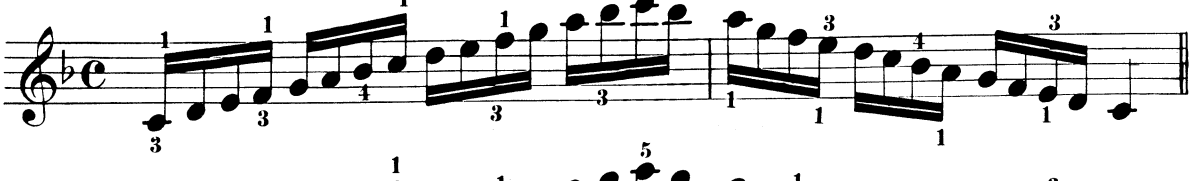
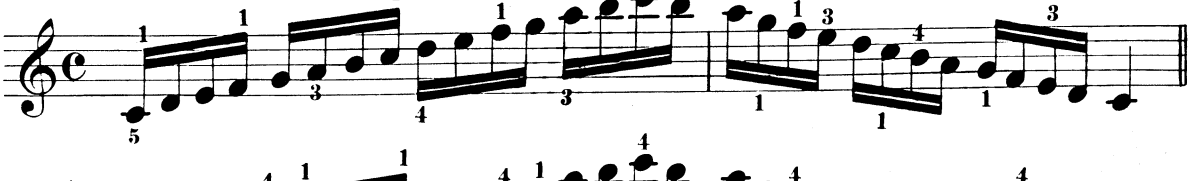


MODO LIDIO



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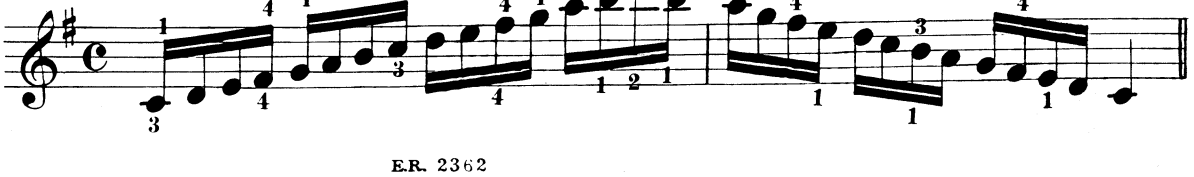
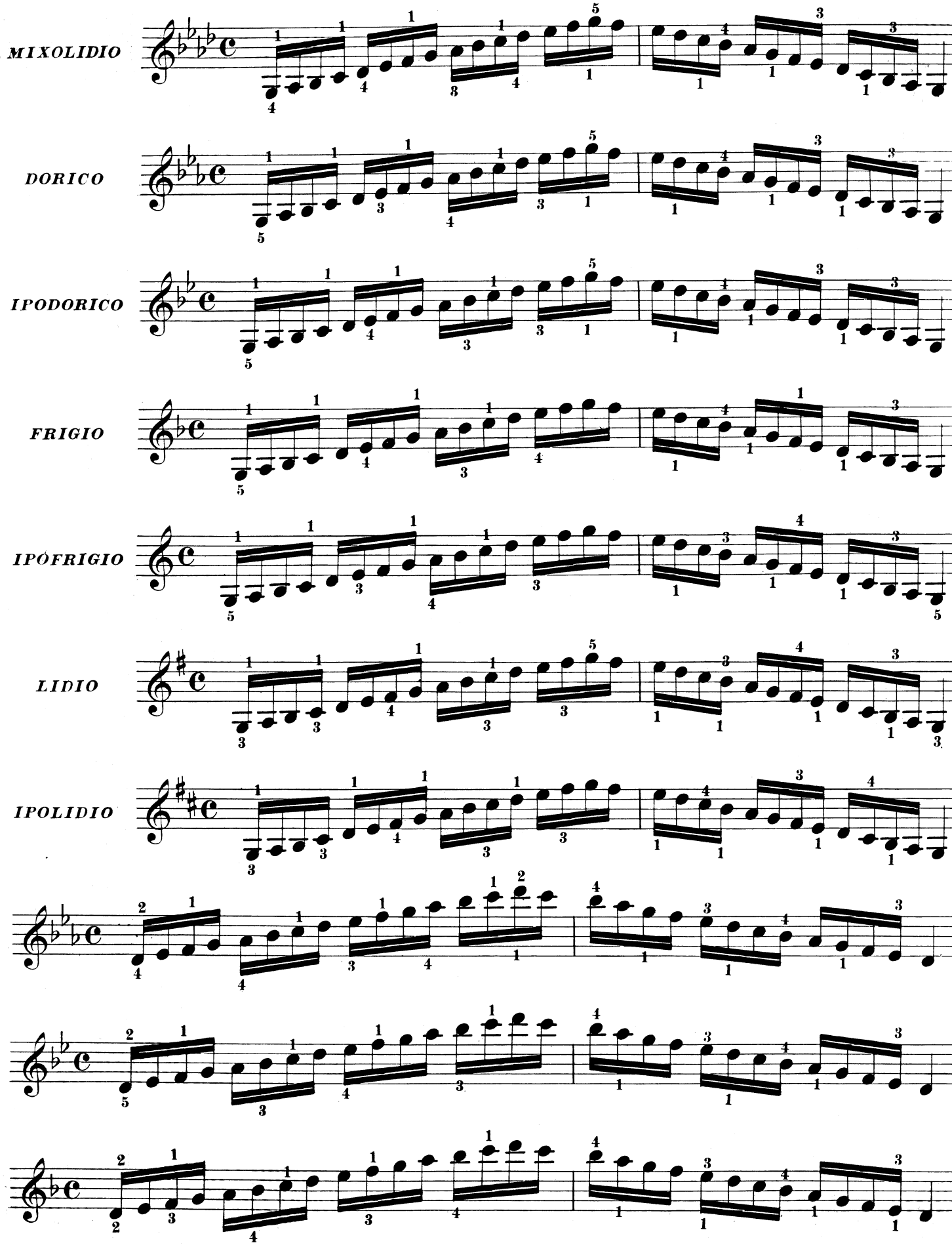
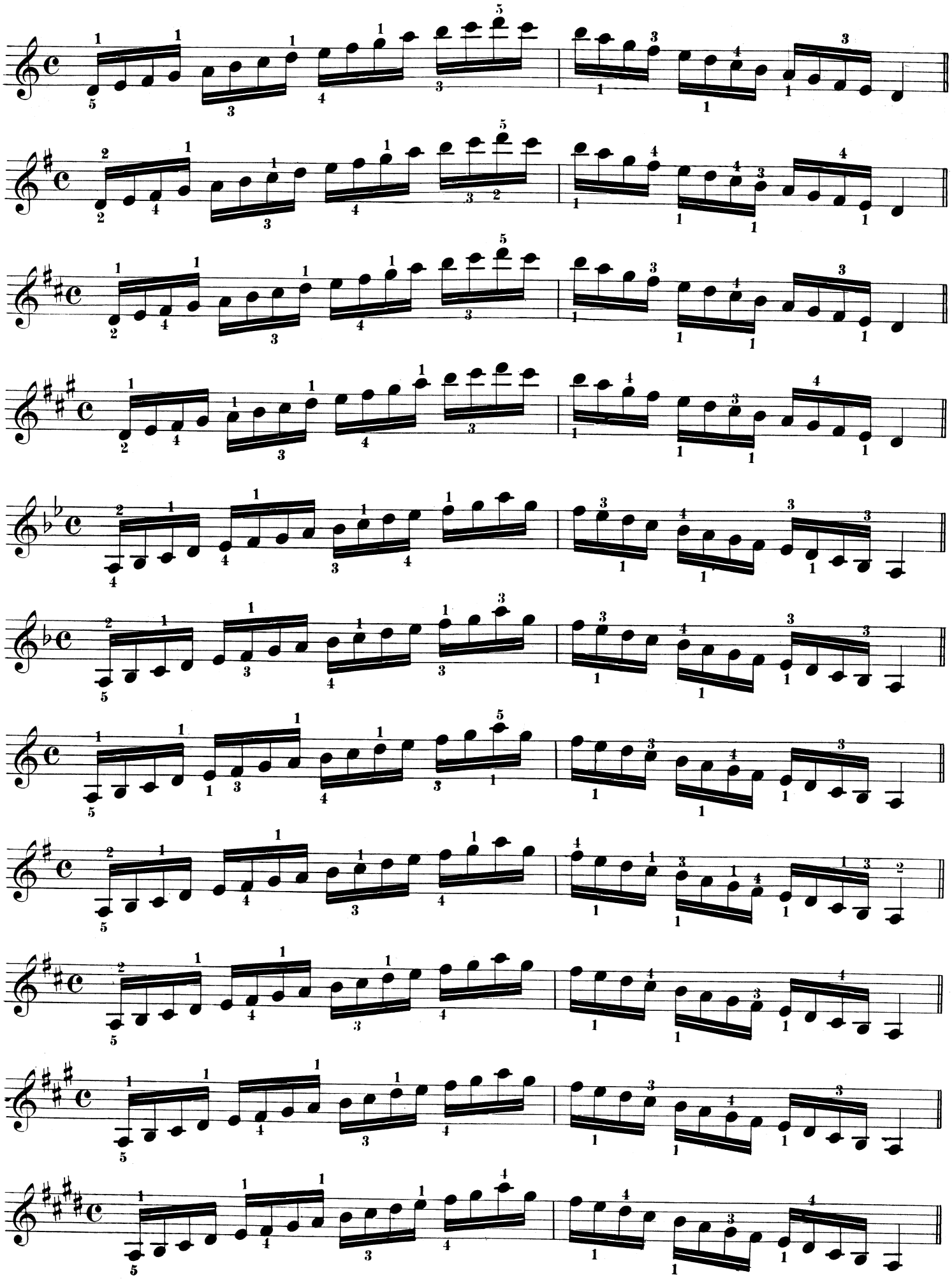
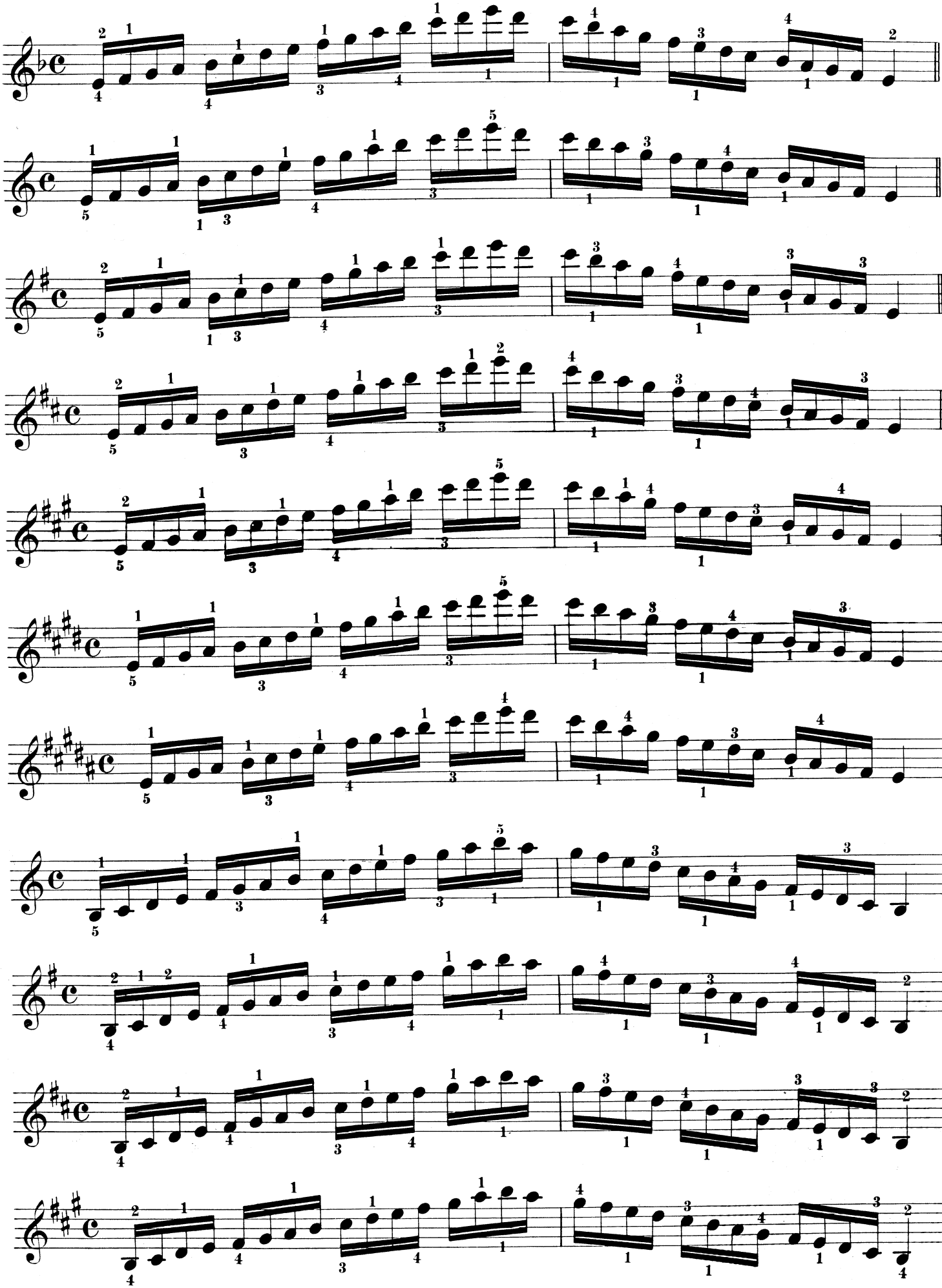
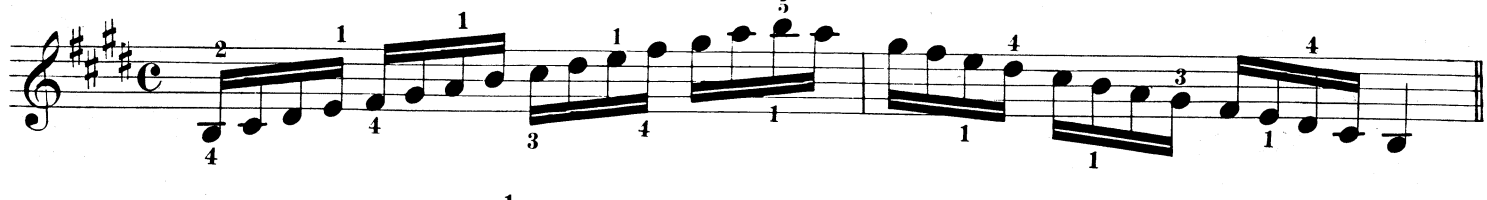


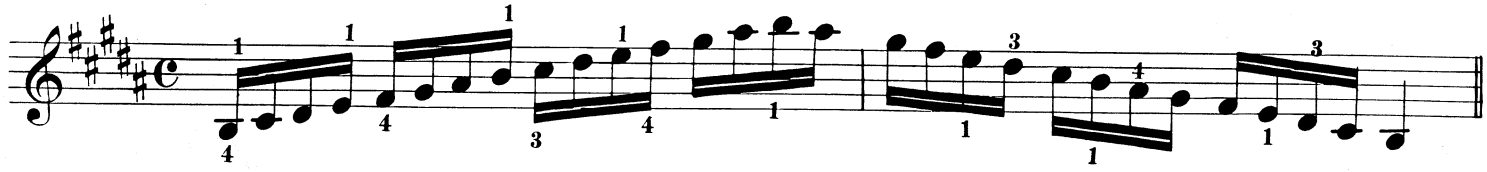
TRASPOSIZIONE DELLE PRECEDENTI SCALE

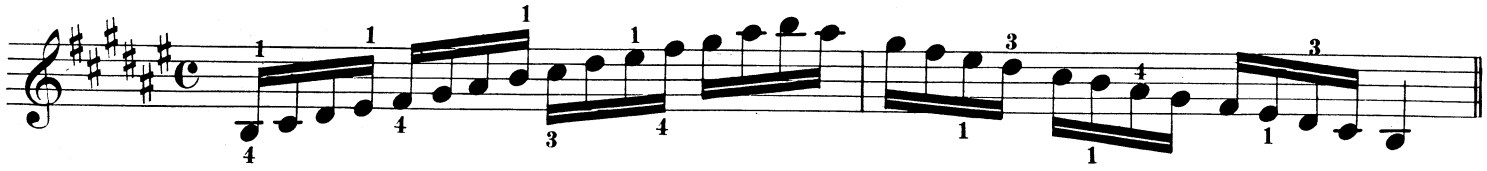




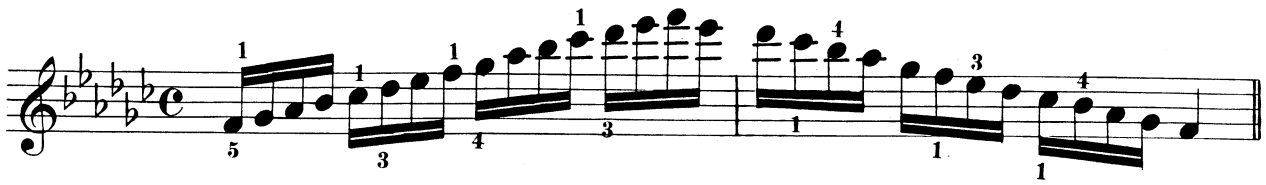




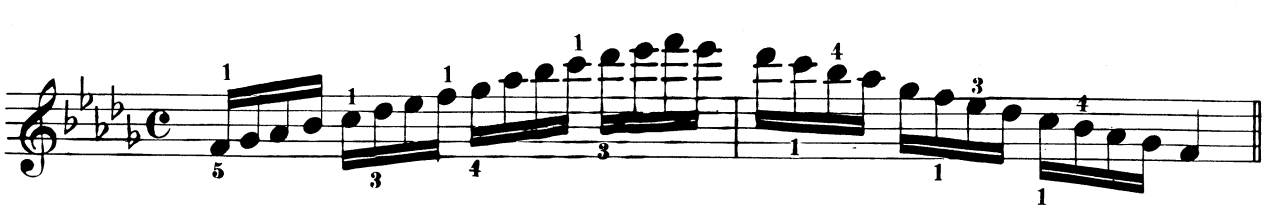




MIXOLIDIO



DORICO



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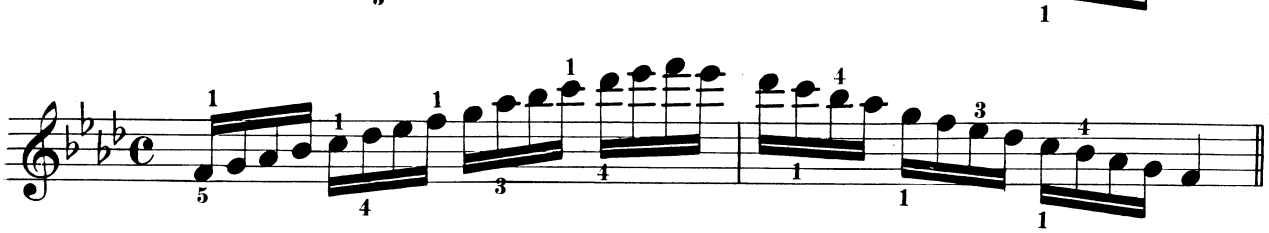

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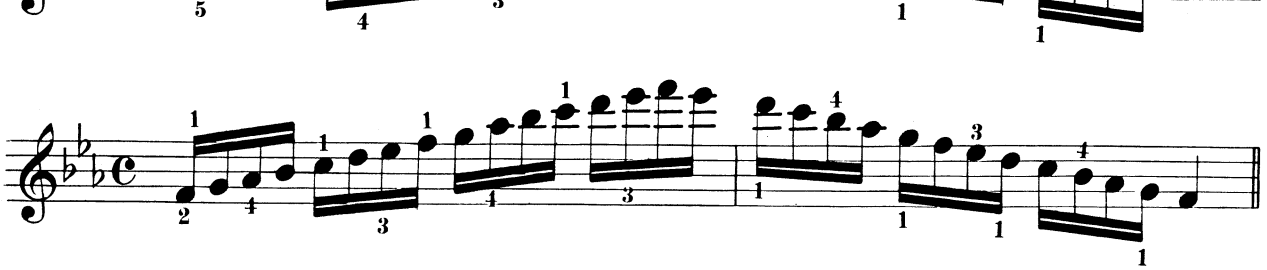

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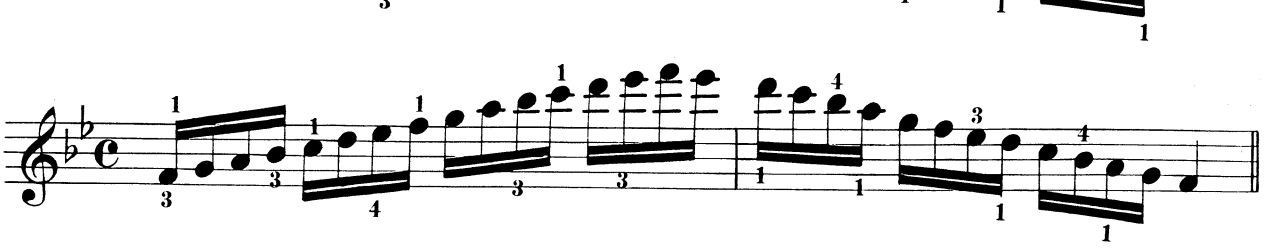

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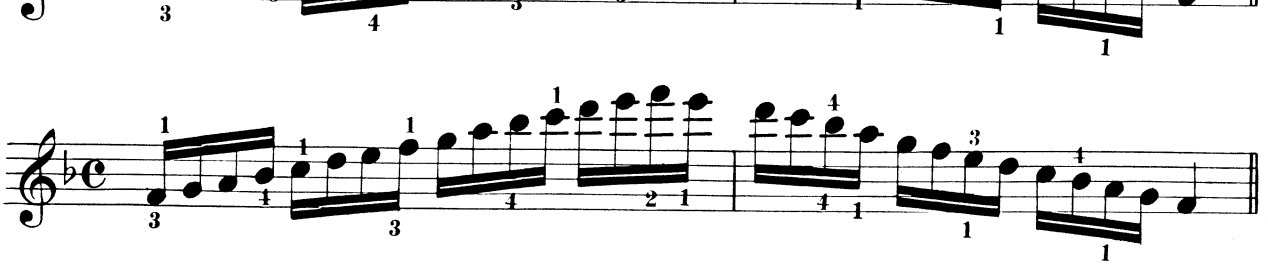

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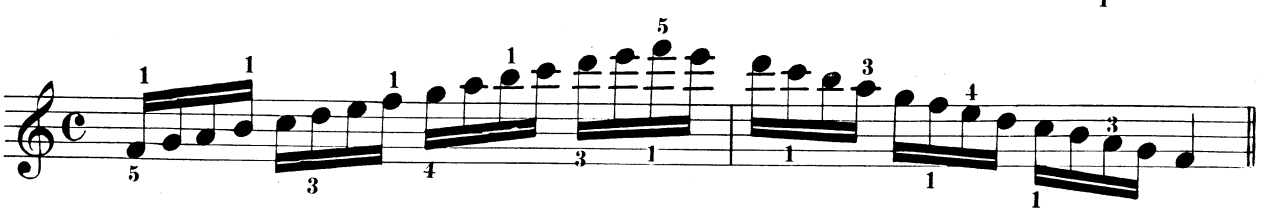

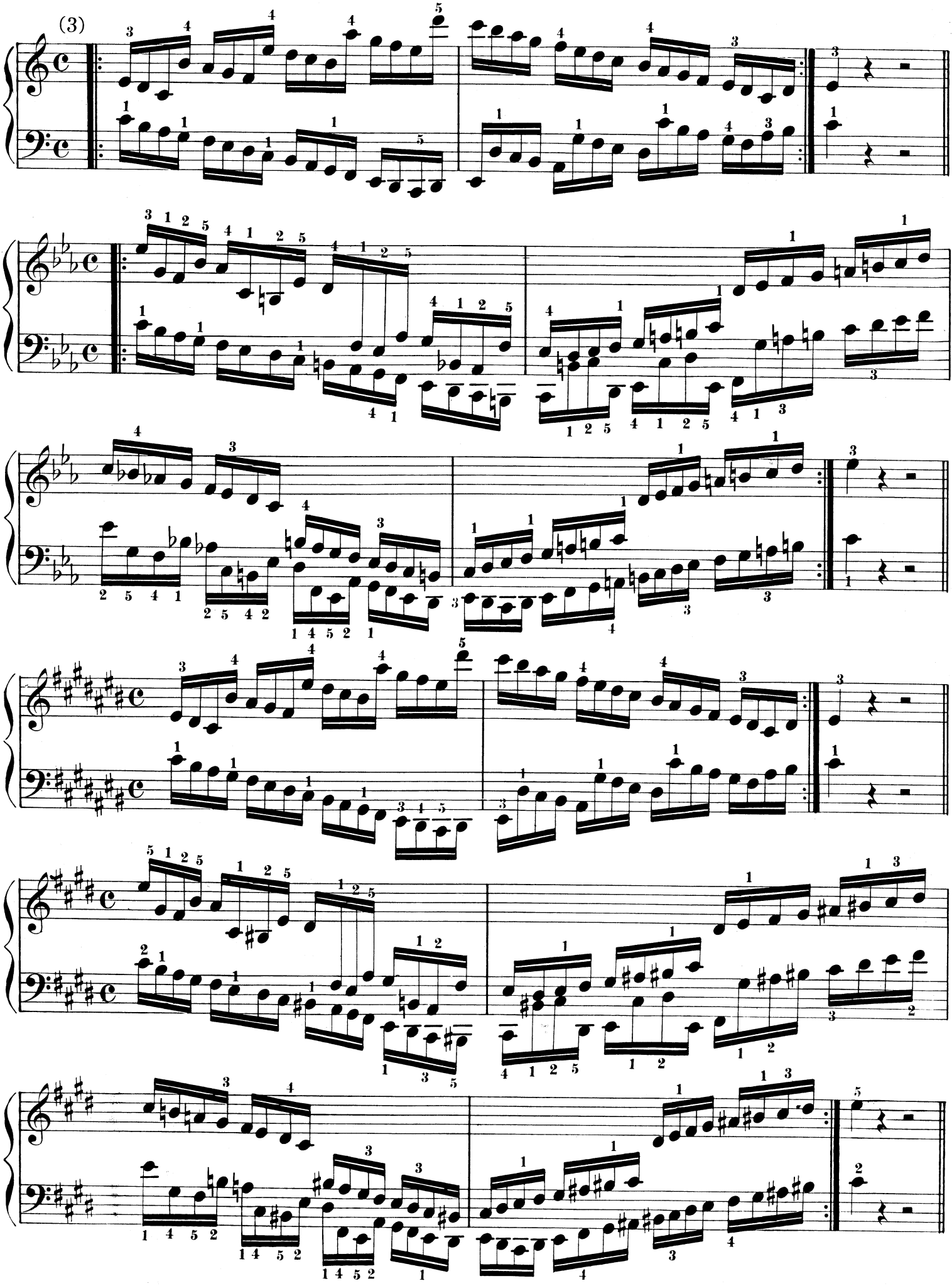
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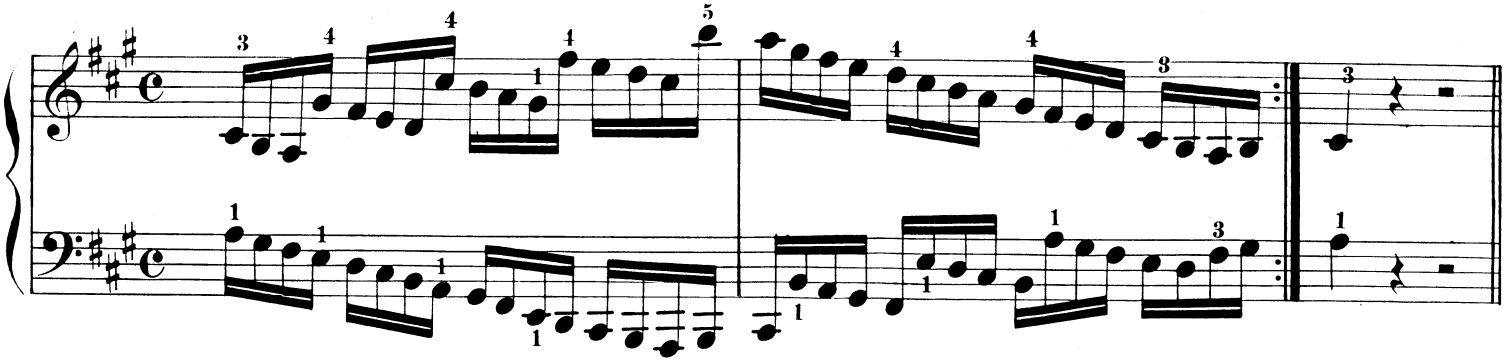

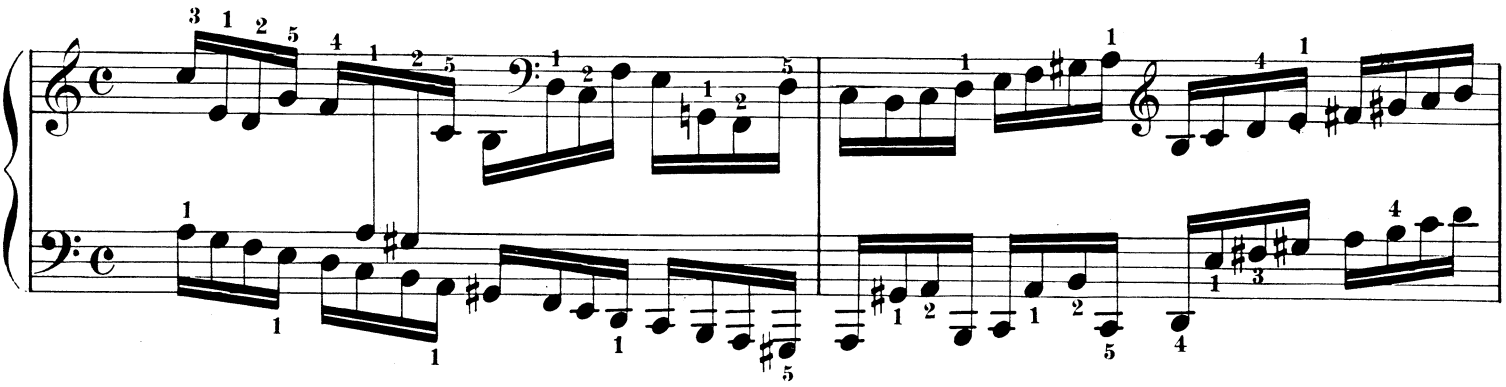

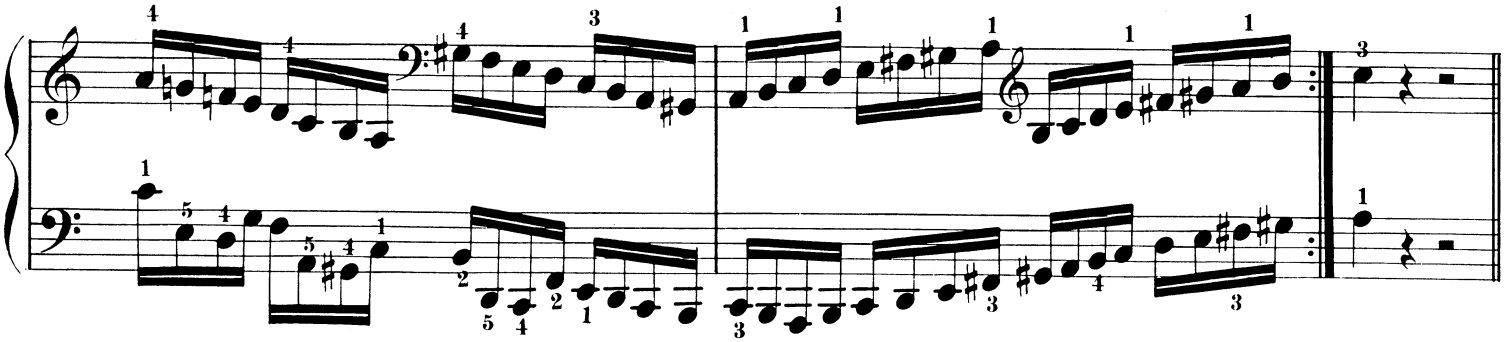

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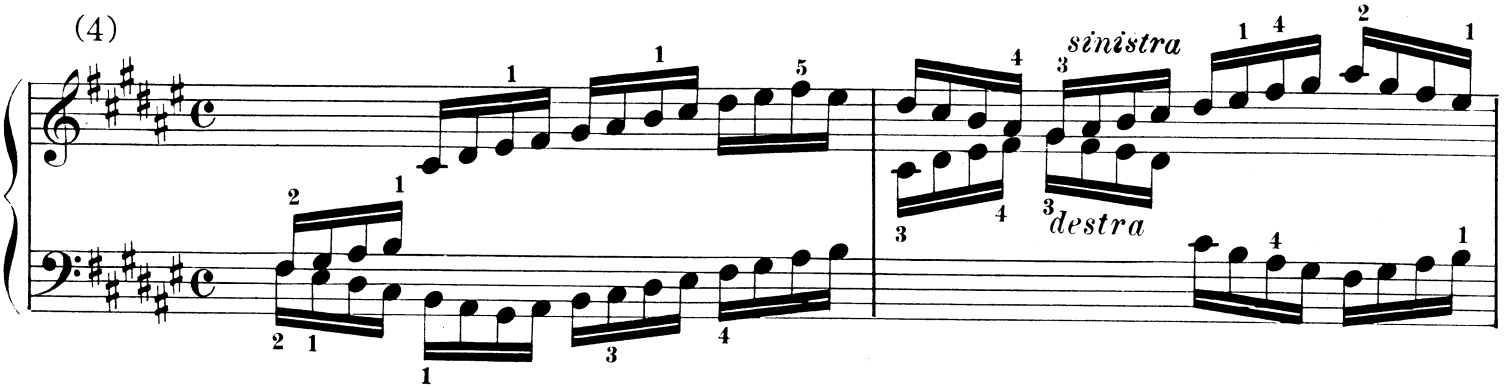

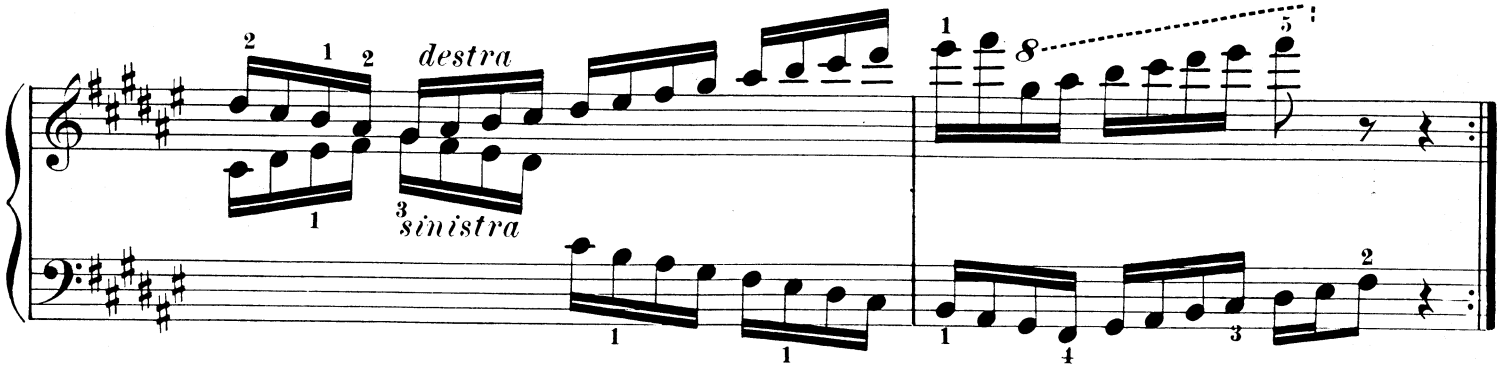

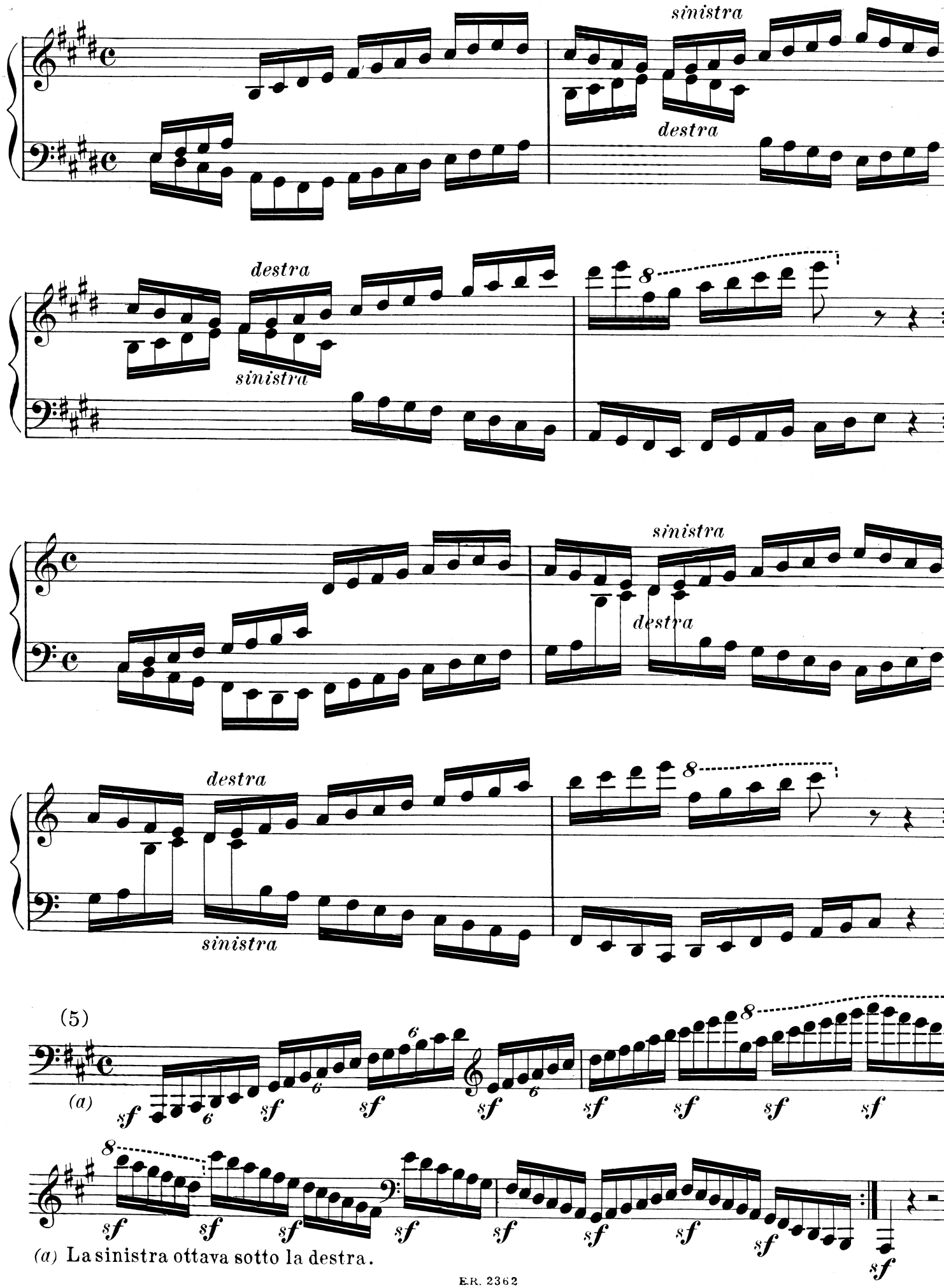
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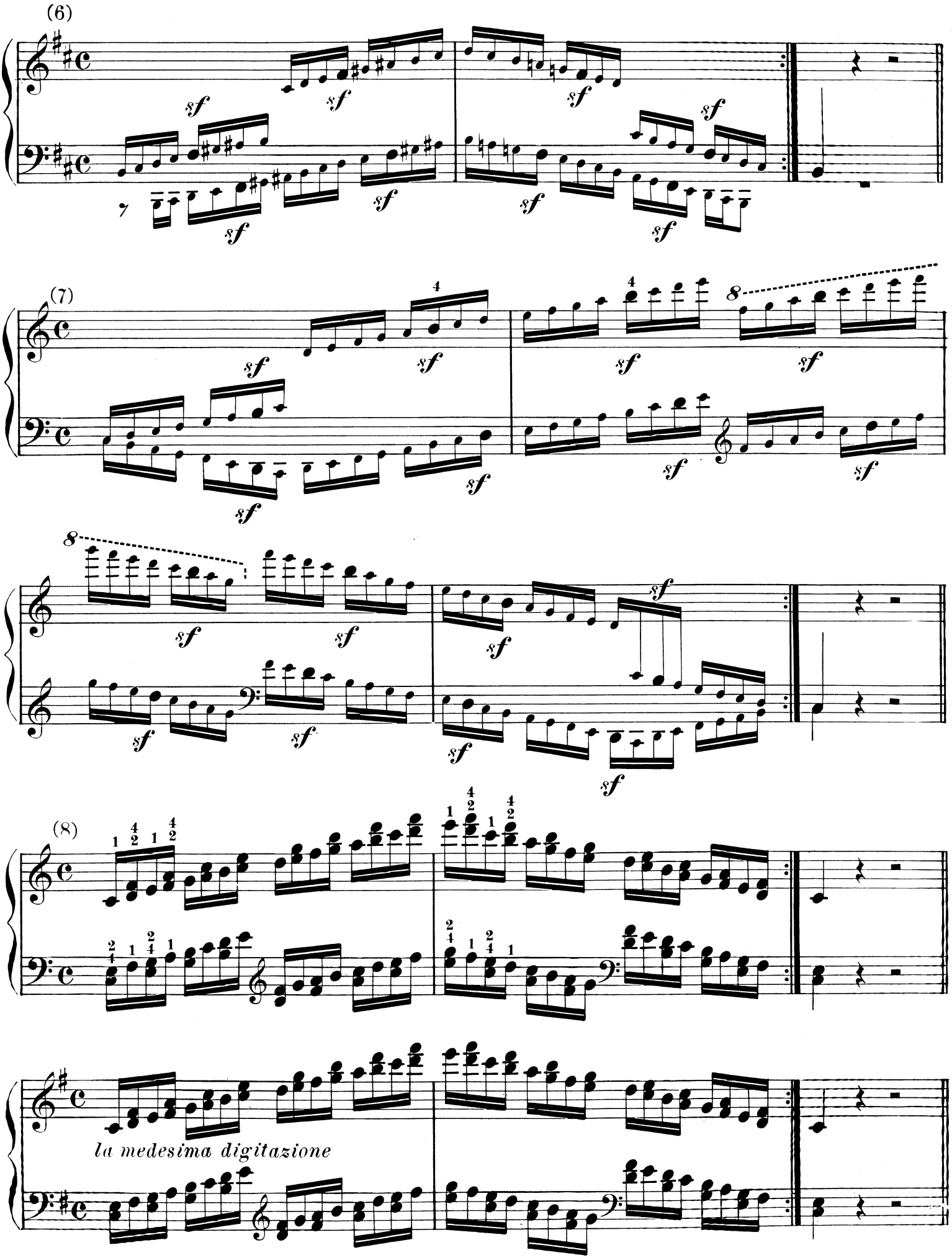
(a) La sinistra ottava sotto la destra.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(7)
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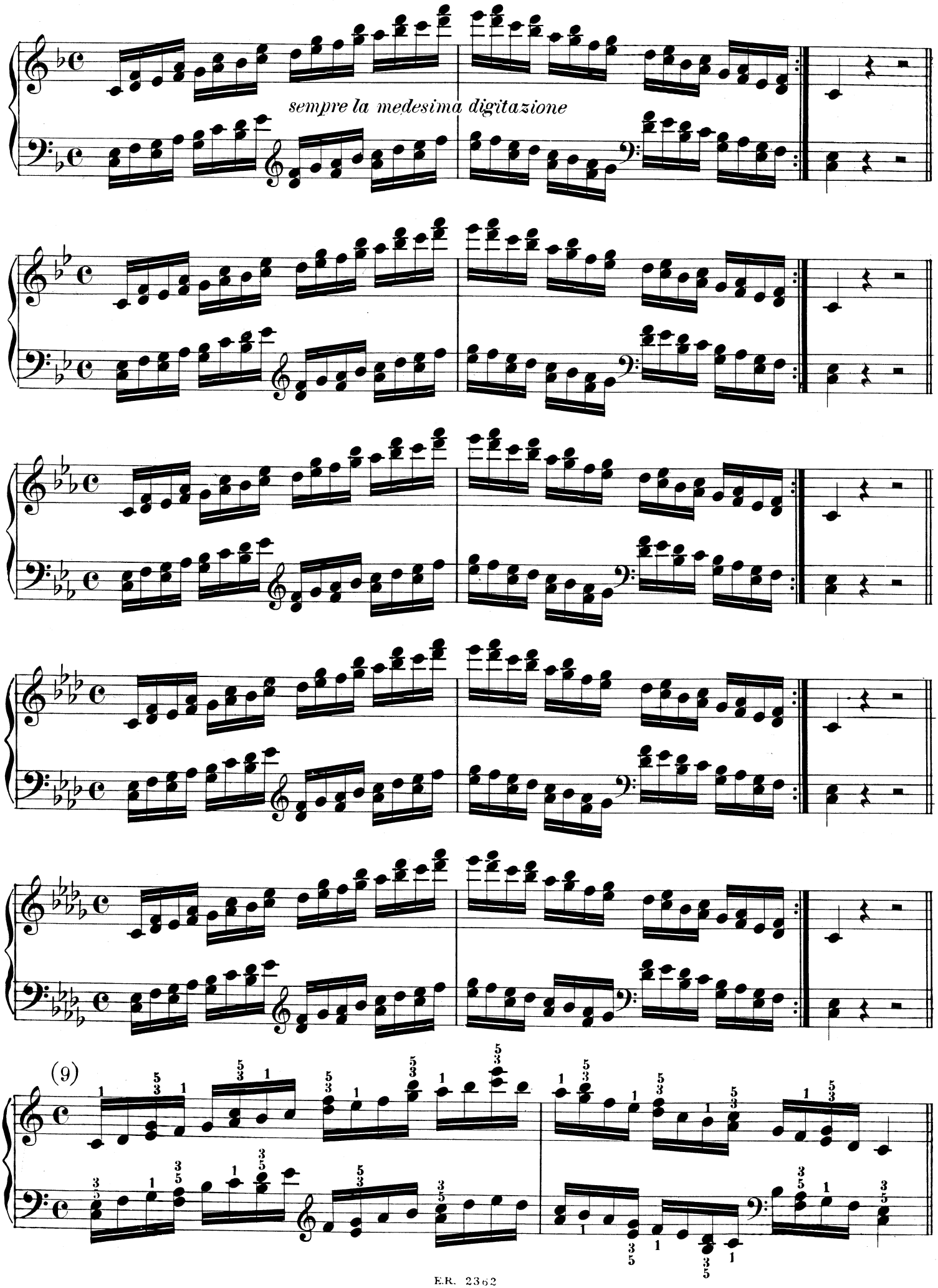
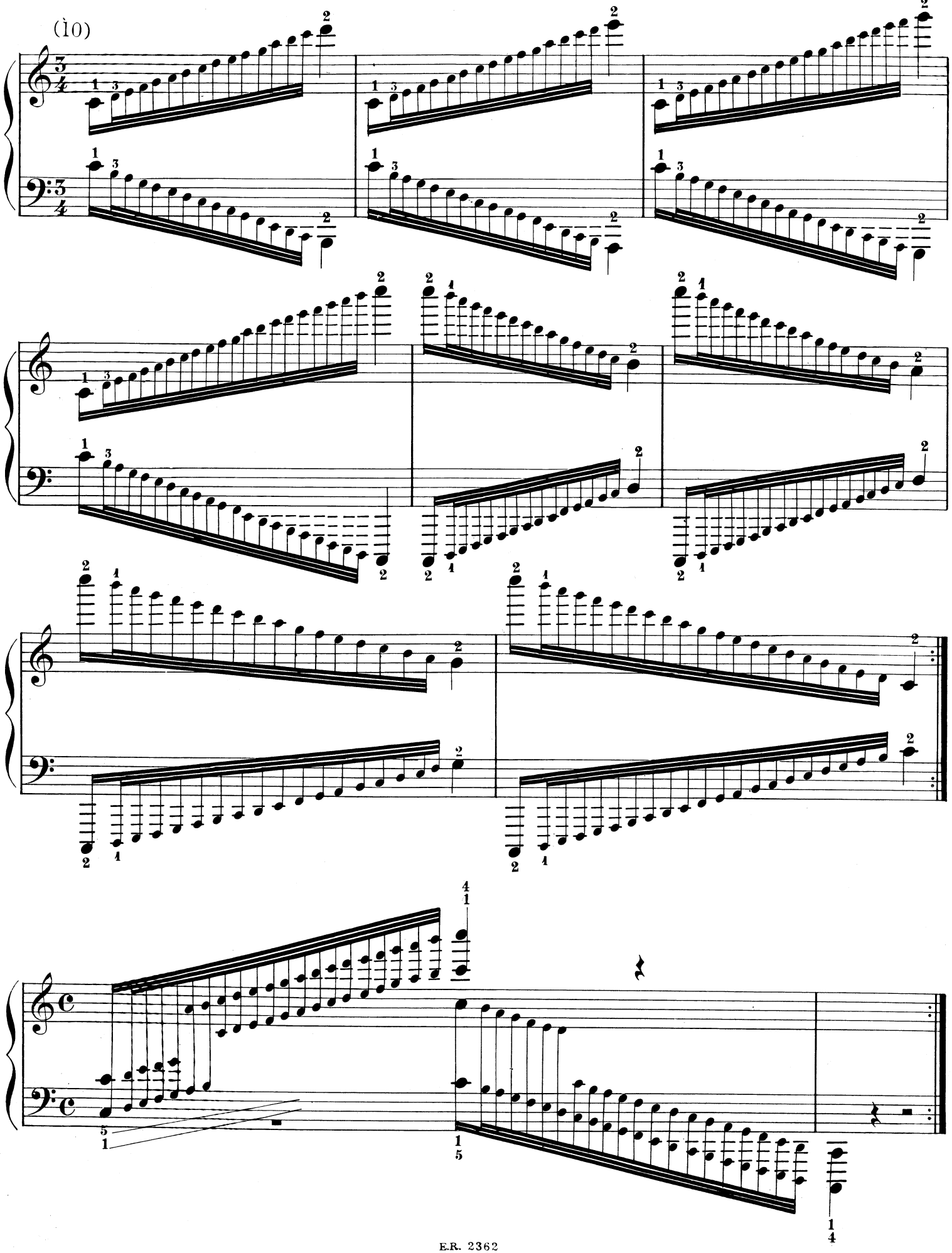
la medesima digitazione


sempre la medesima digitazione
(9)

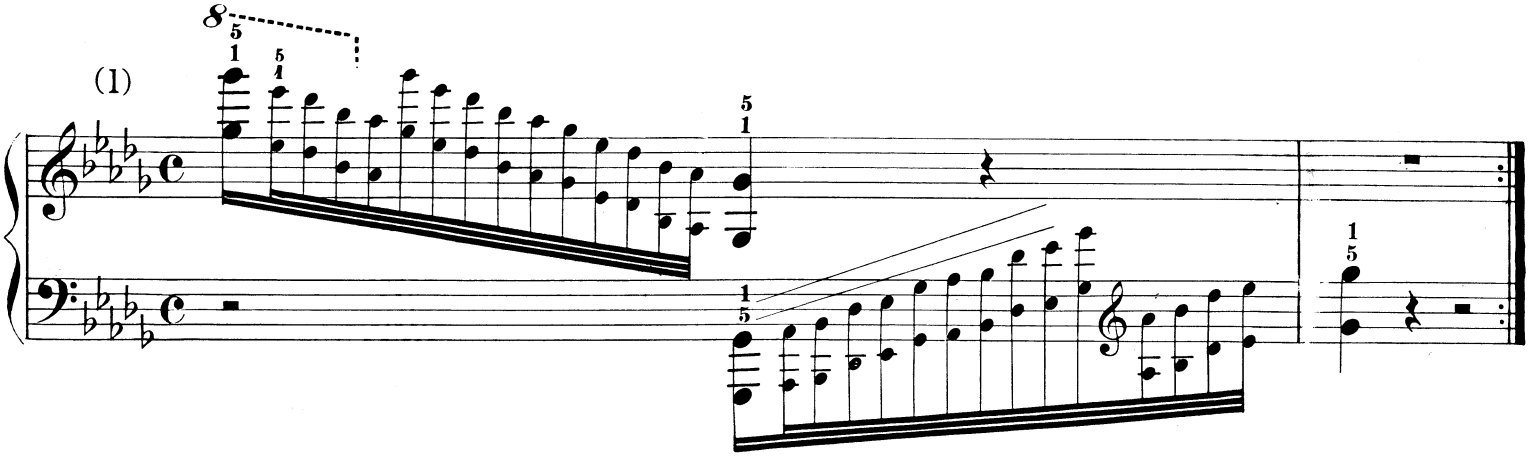
(9)

sempre la medesima digitazione

Il 3.º dito si pieghi in modo che l'unghia sdruccioli sui tasti leggermente.



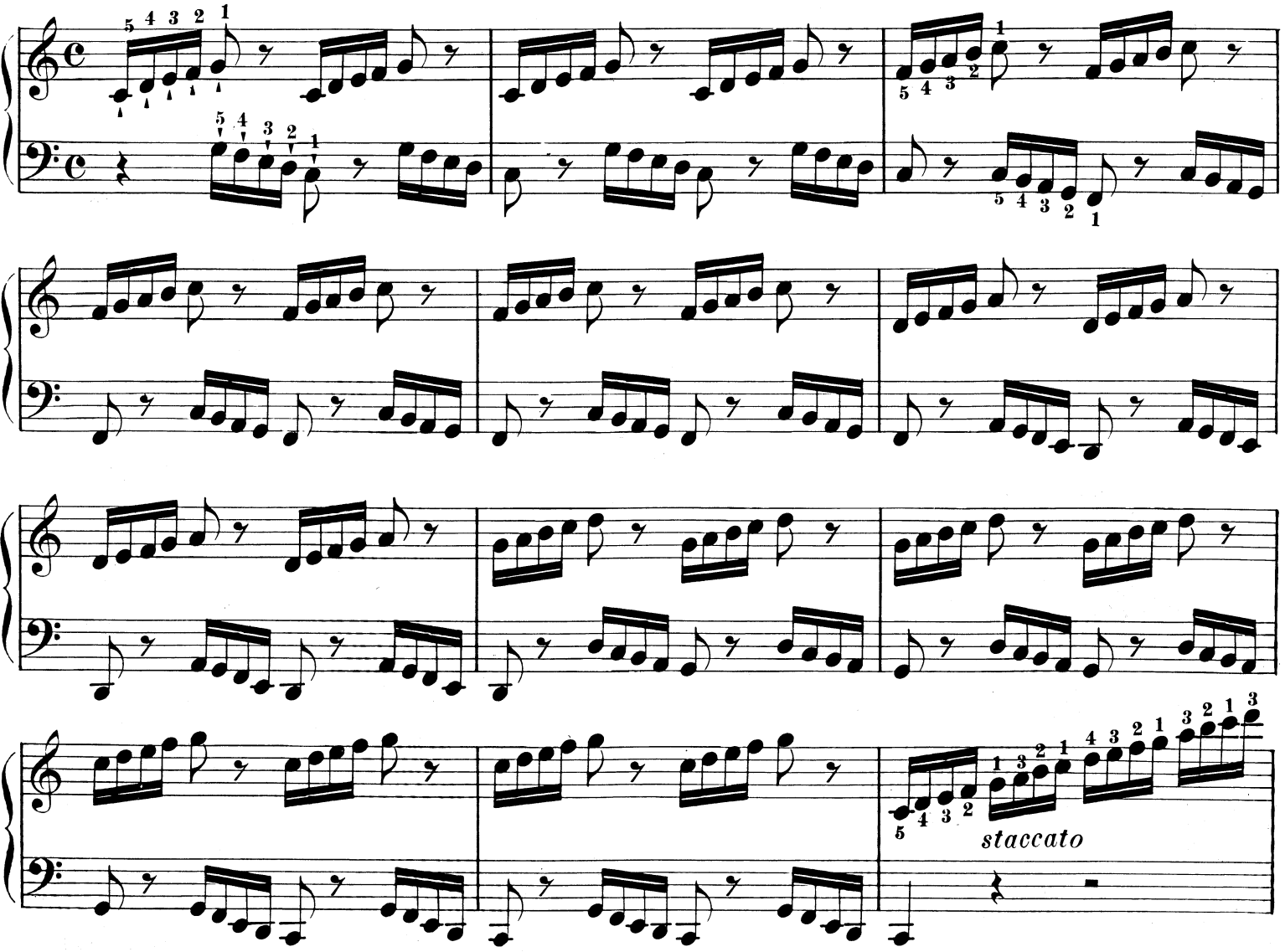
Nella seguente volata il pollice deve stare disteso su' tasti neri e scivolare leggermente di taglio; il 5.° dito invece deve scivolare col polpastrello.

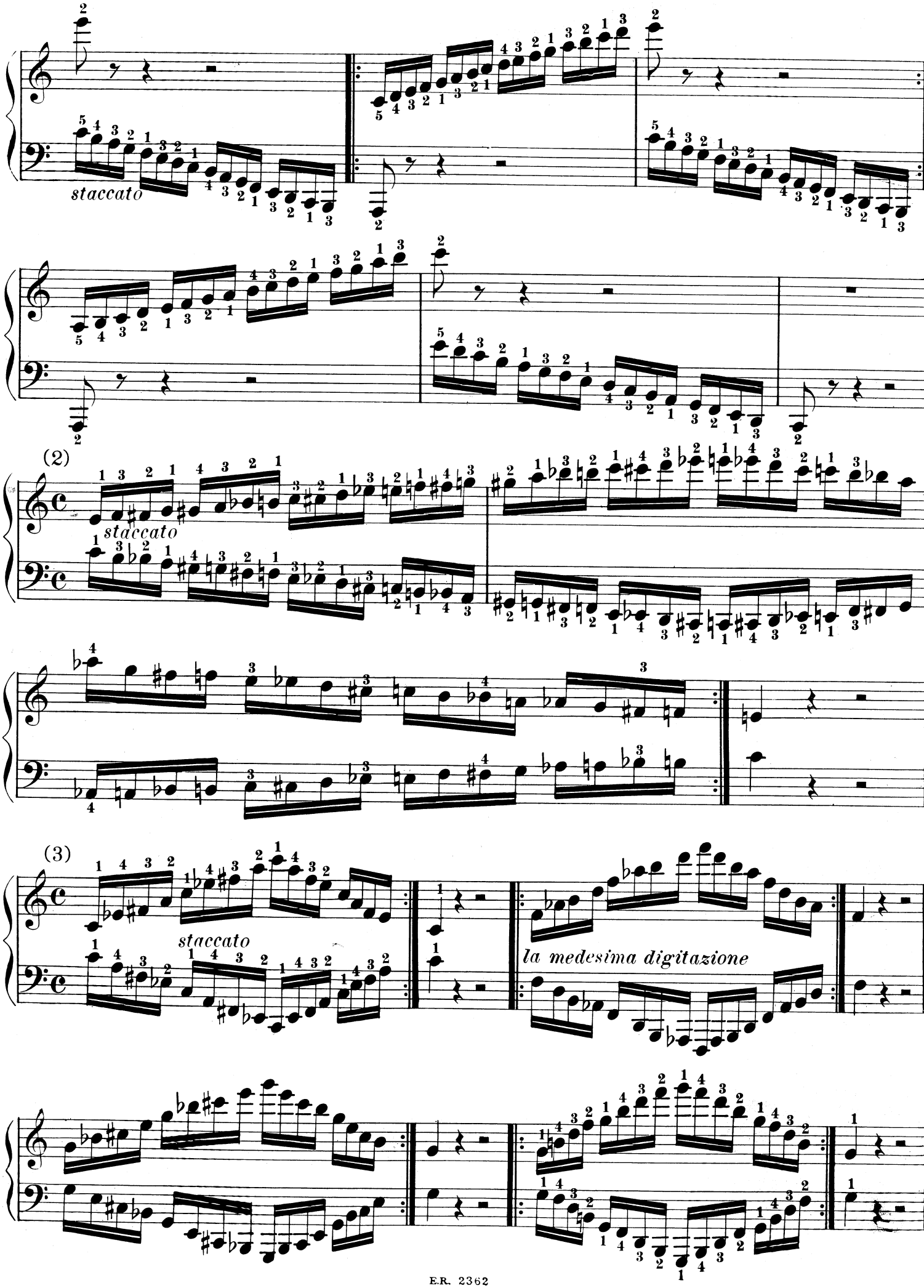


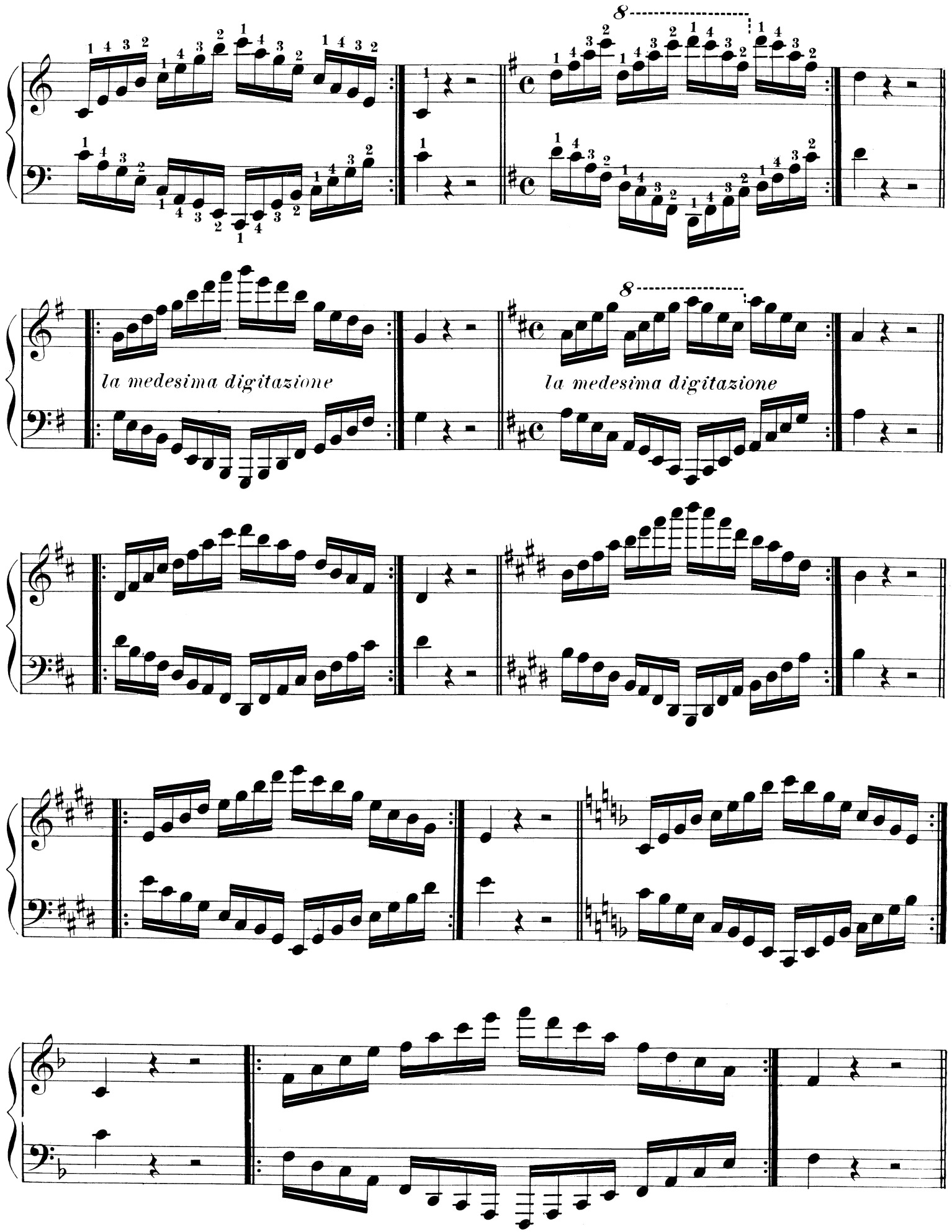
ESERCIZIO N.° 10.

STACCATO

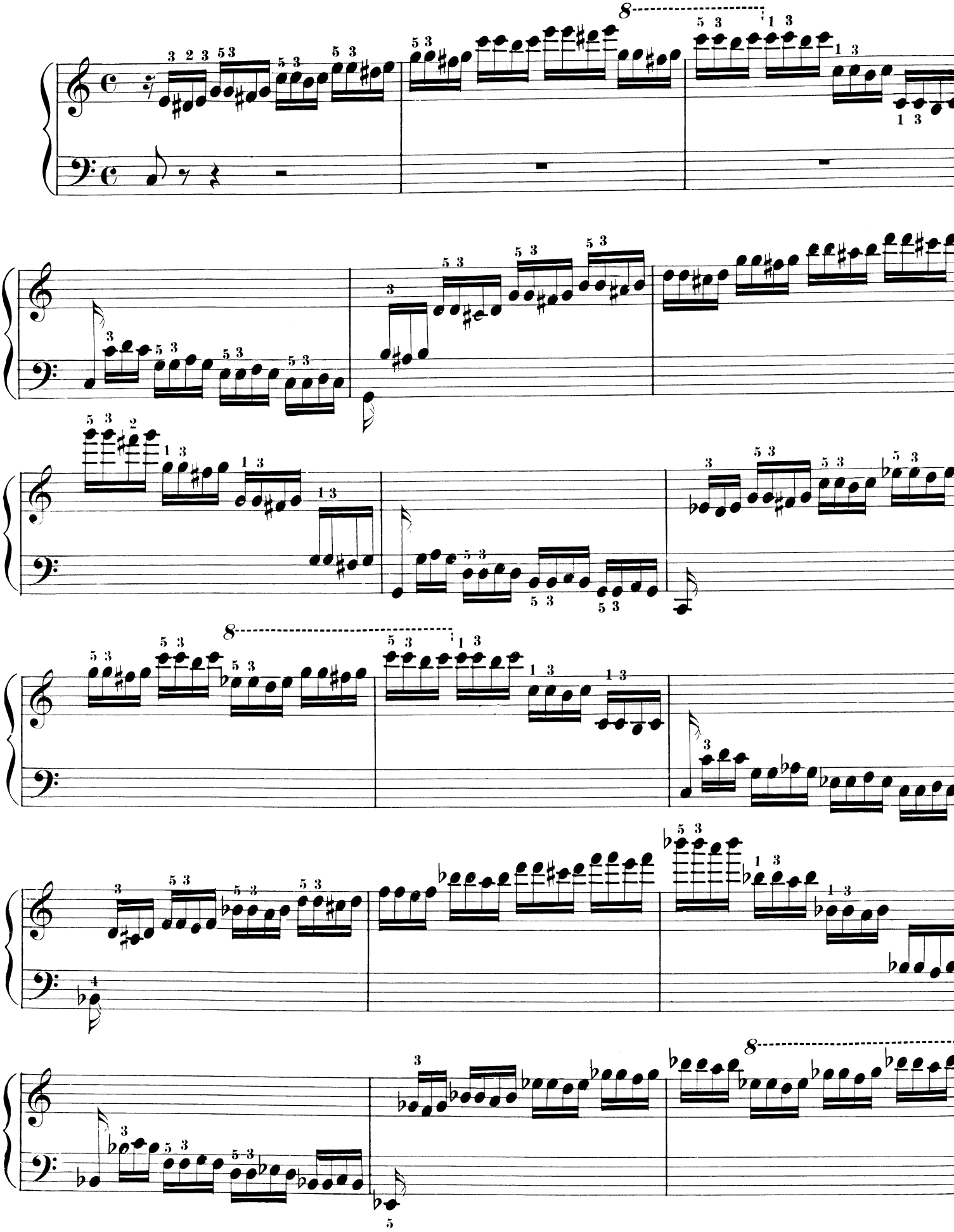
La seguente digitazione è indispensabile per ottenere uno staccato facile, leggero, celere e preciso; il dito deve percuotere il tasto di taglio strappandolo con energia come nel movimento delle note ribattute.

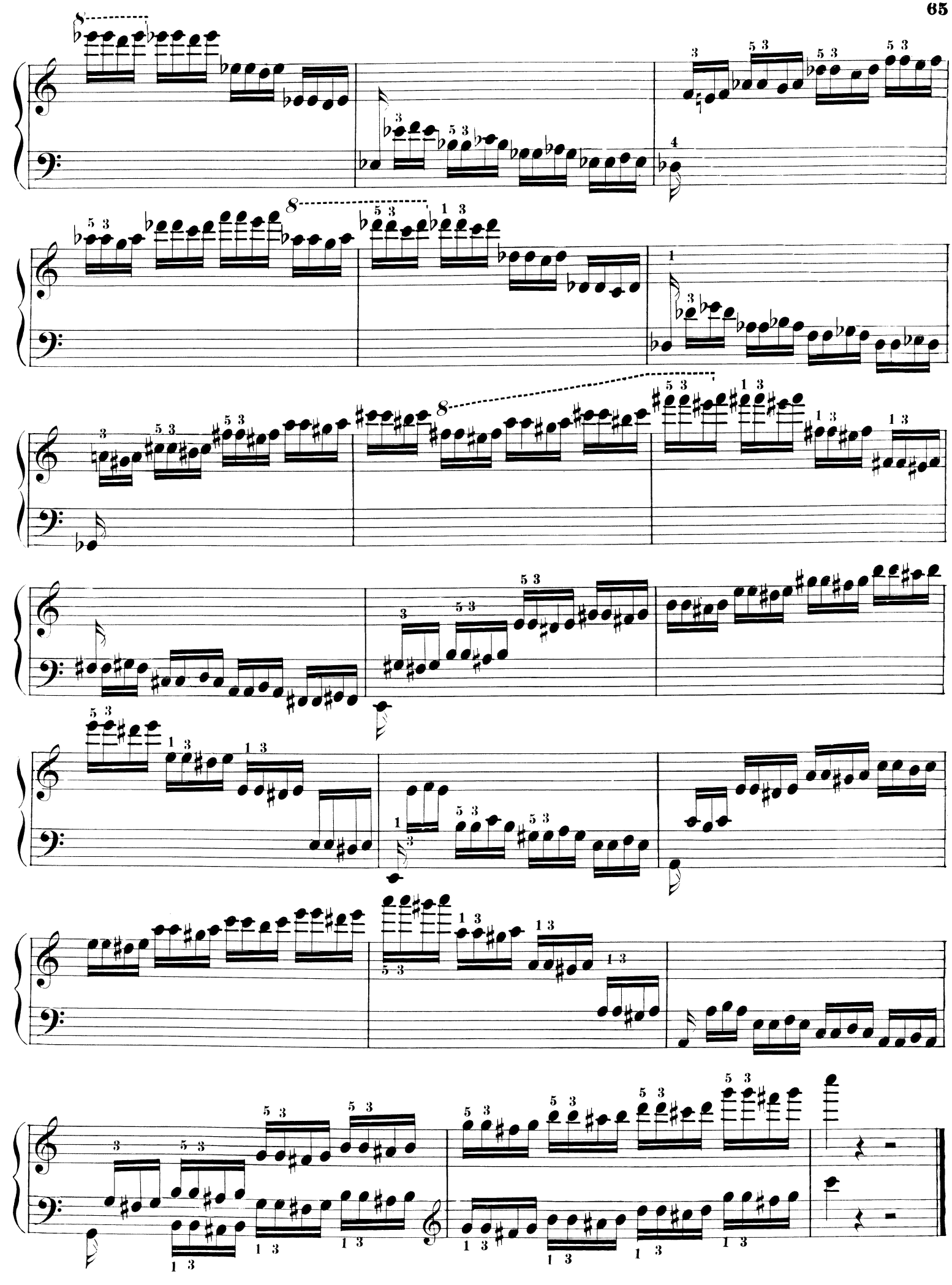



staccato
(2)
staccato
(3)
staccato
la medesima digitazione


8
la medesima digitazione
8
la medesima digitazione

ESERCIZIO N.° 11.

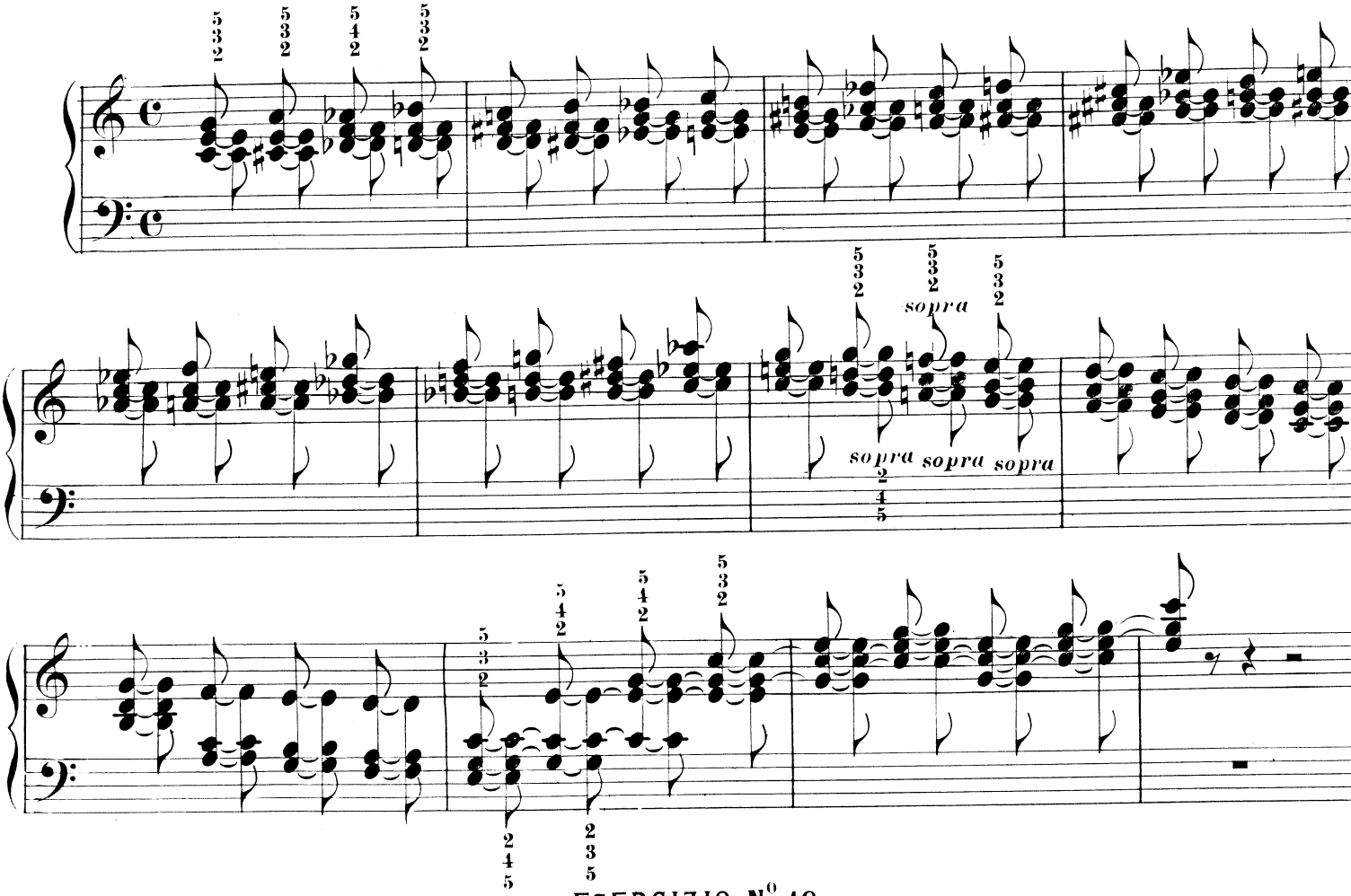




ESERCIZIO N.° 12.

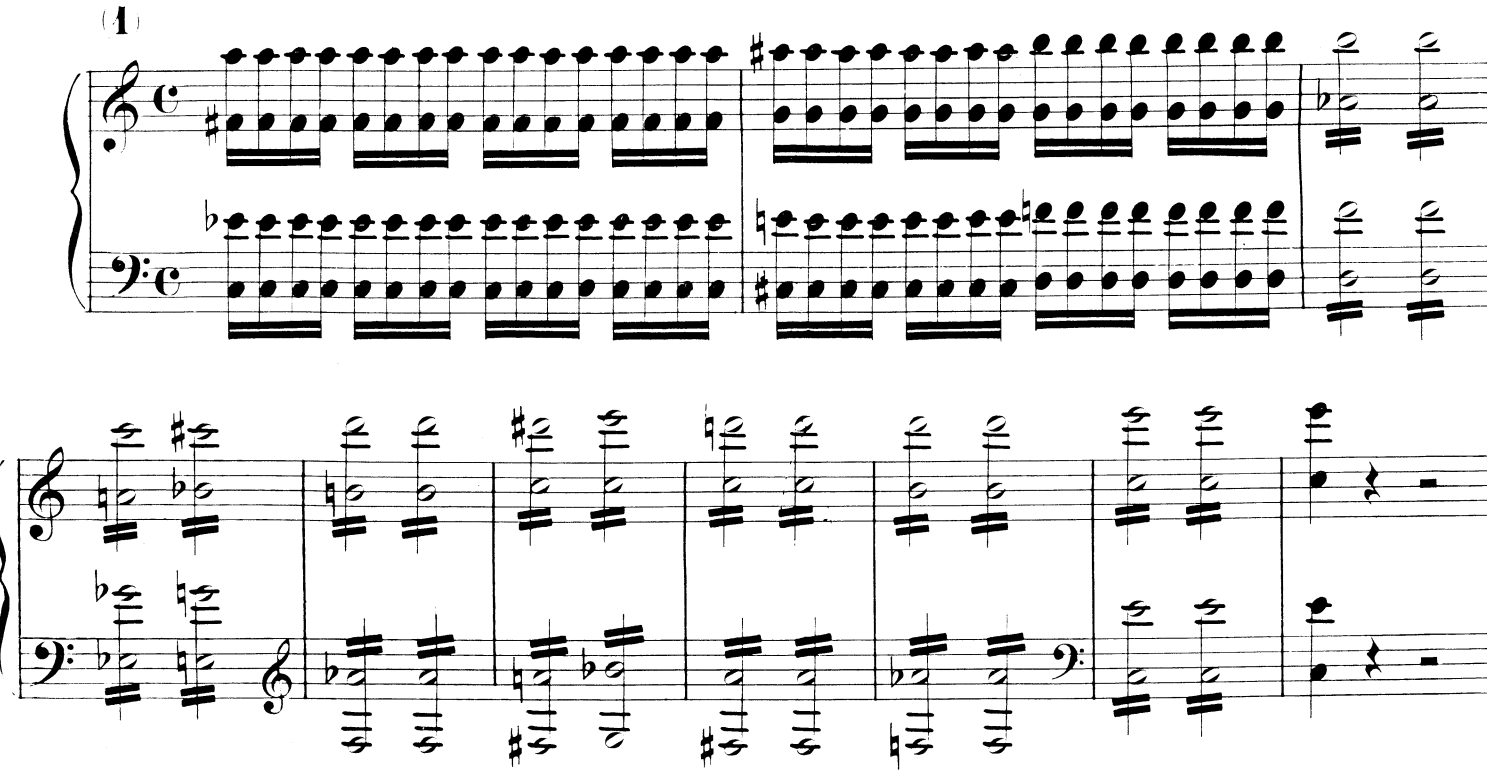
SOSTITUZIONE DI MANO

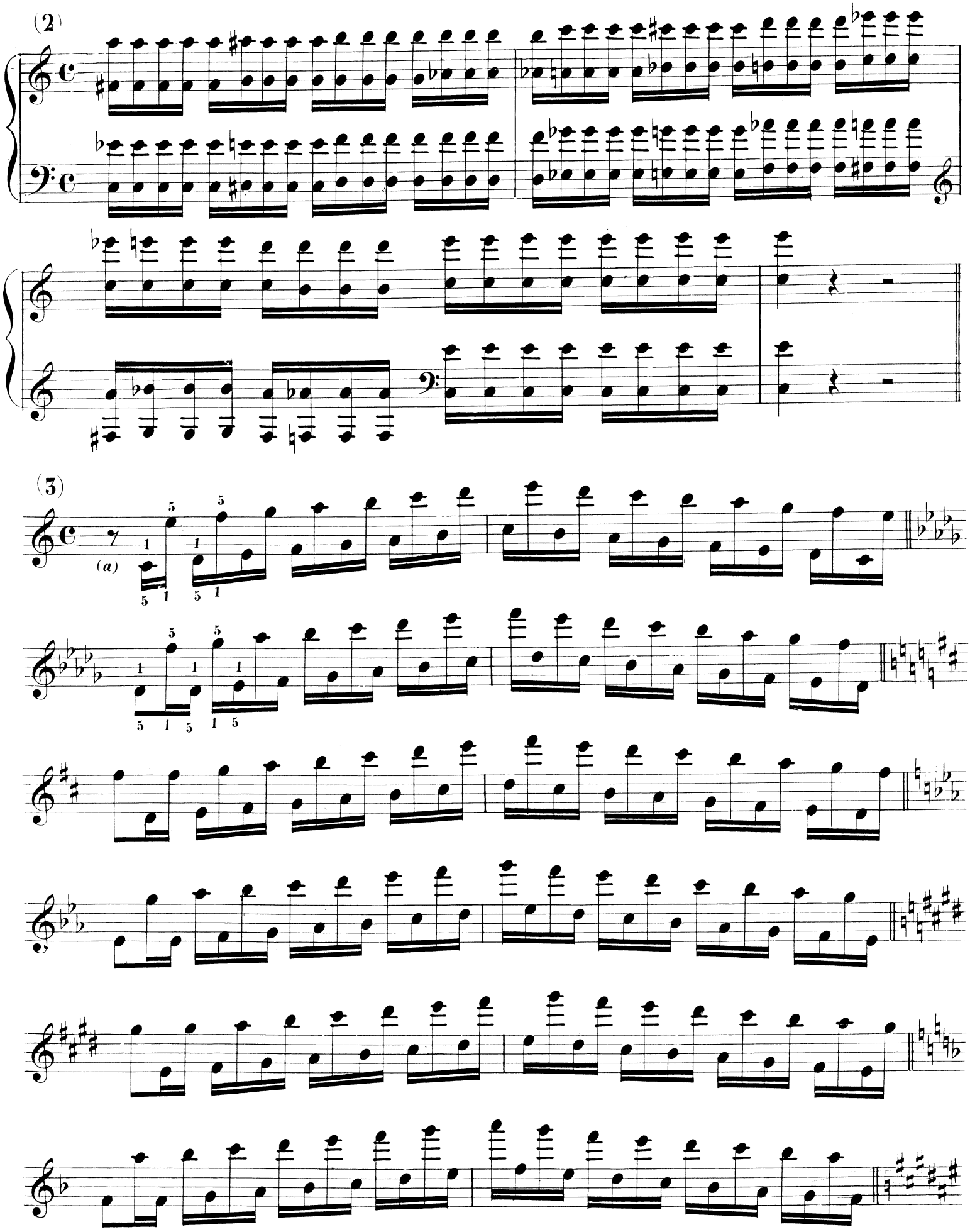
Le dita della sinistra si appoggino sui tasti premendoli e senza farli risuonare.



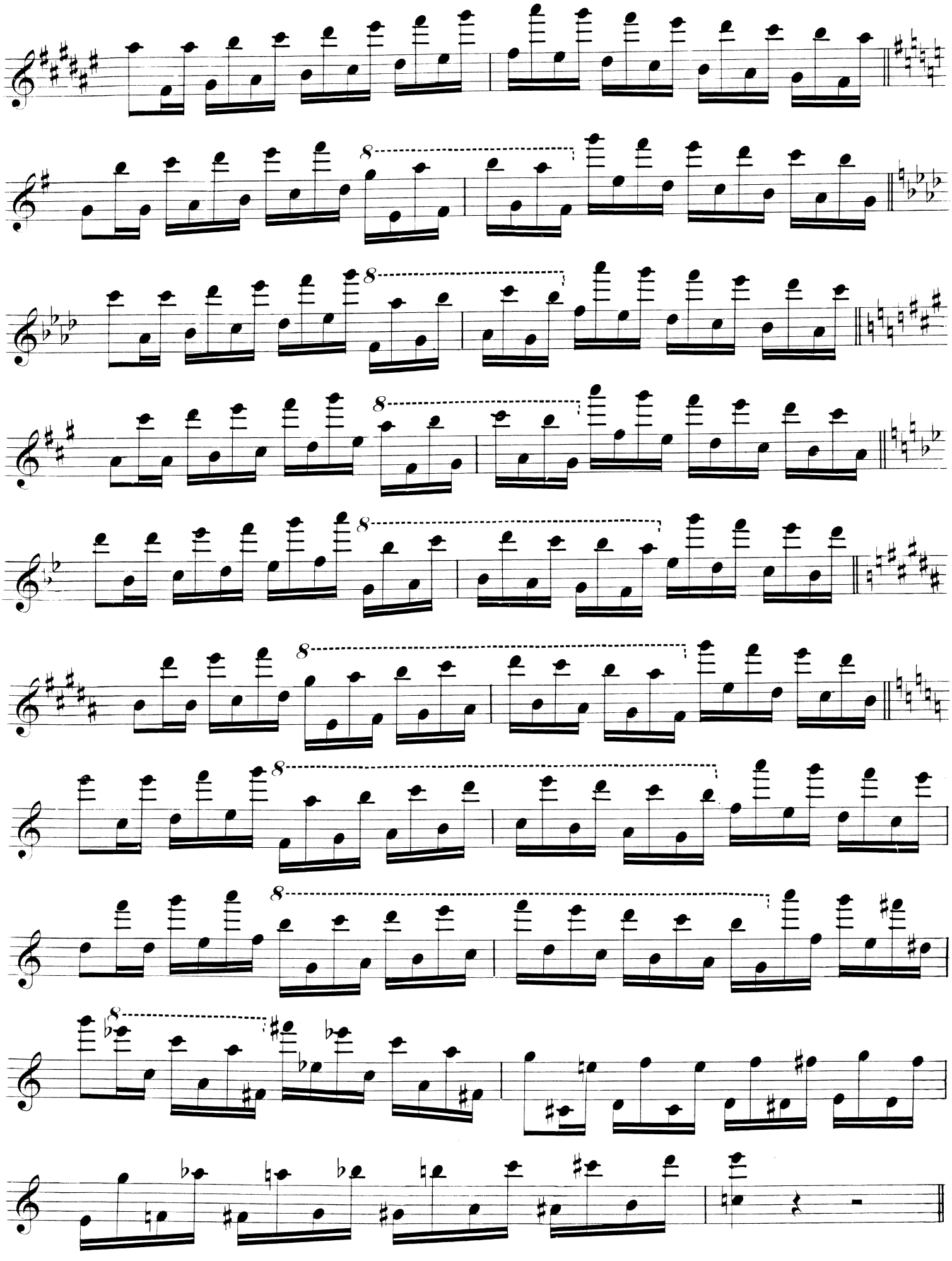
ESERCIZIO N.° 13.

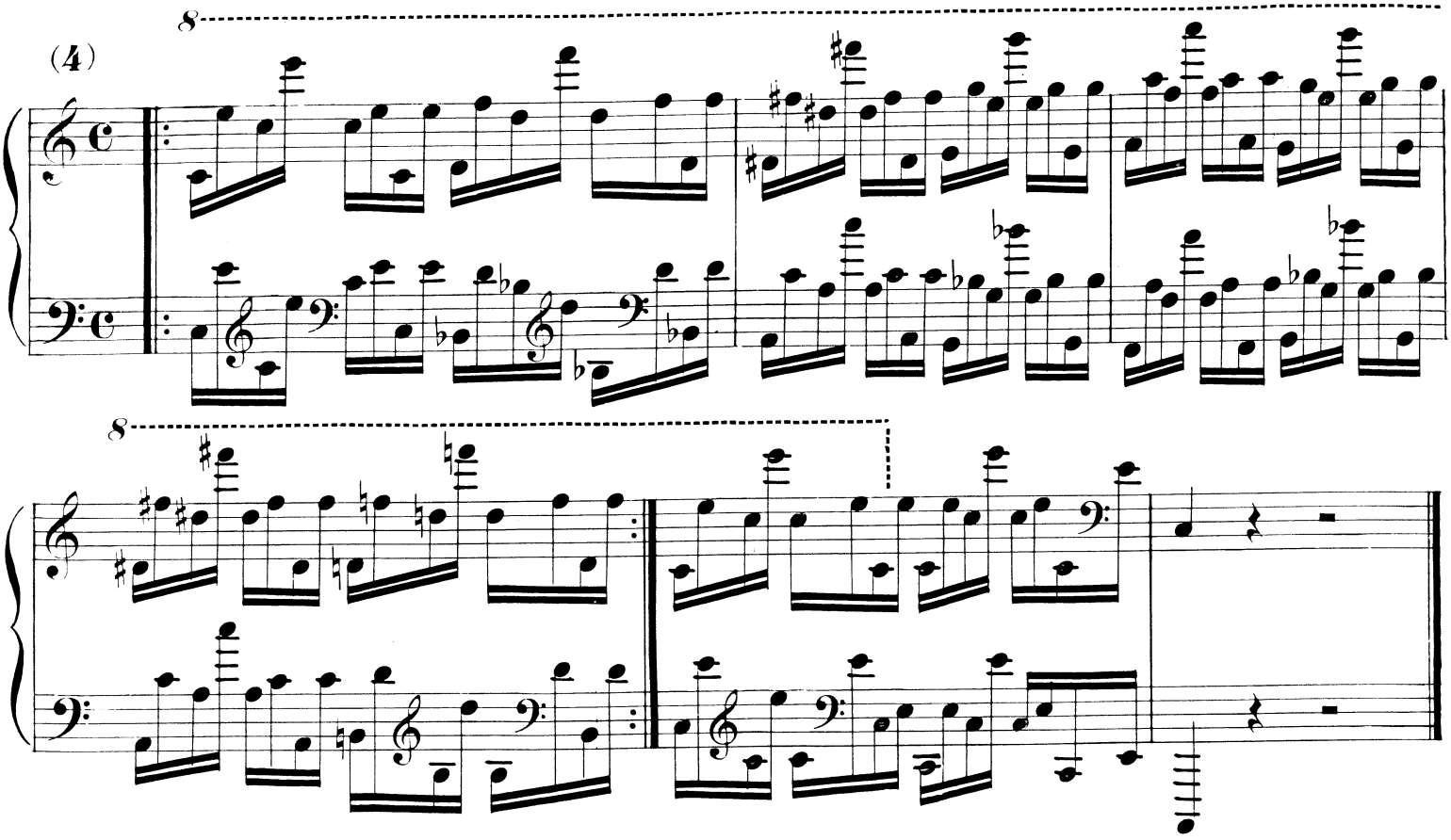
DECIME





(a) La sinistra due ottave sotto alla destra.





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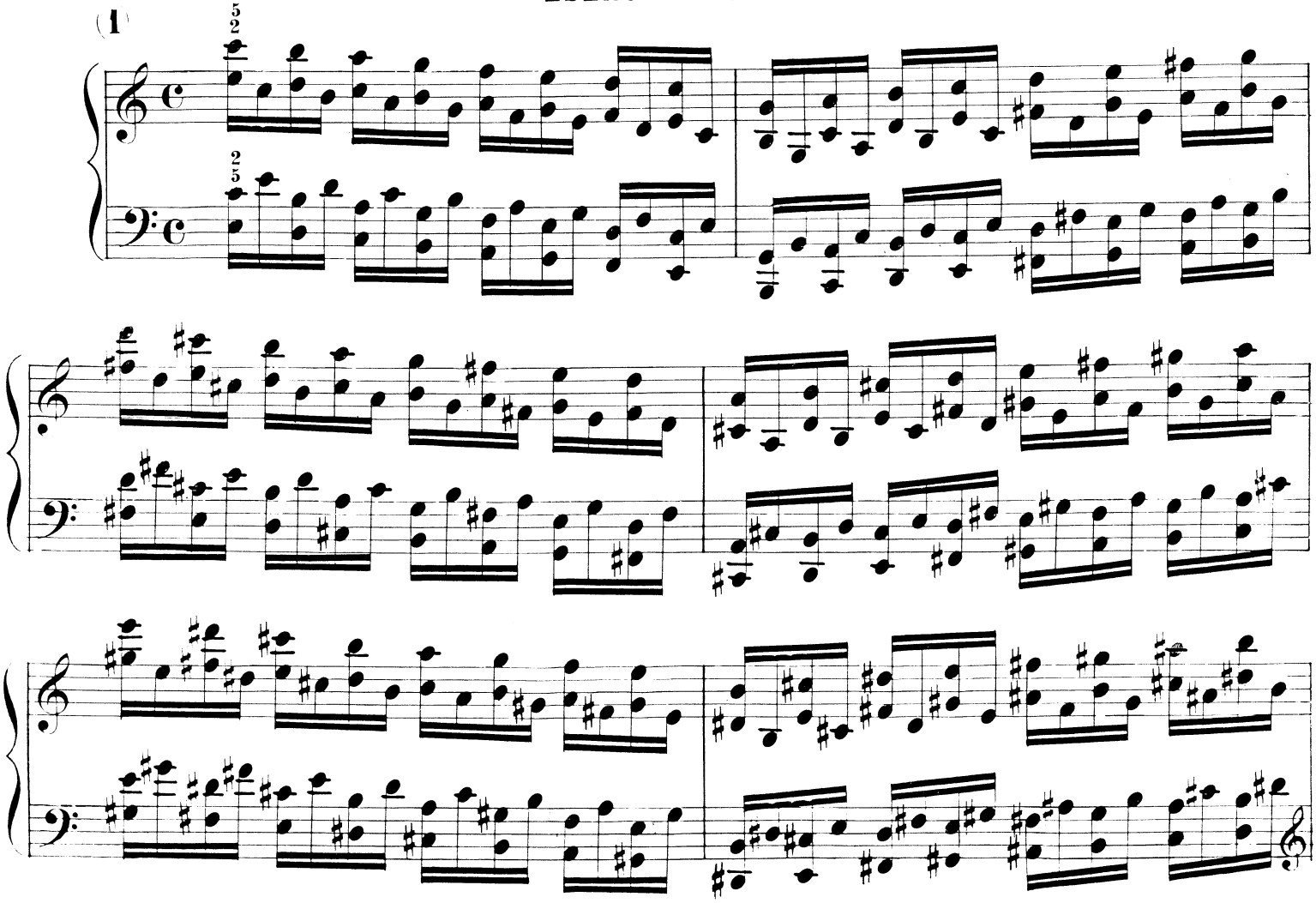
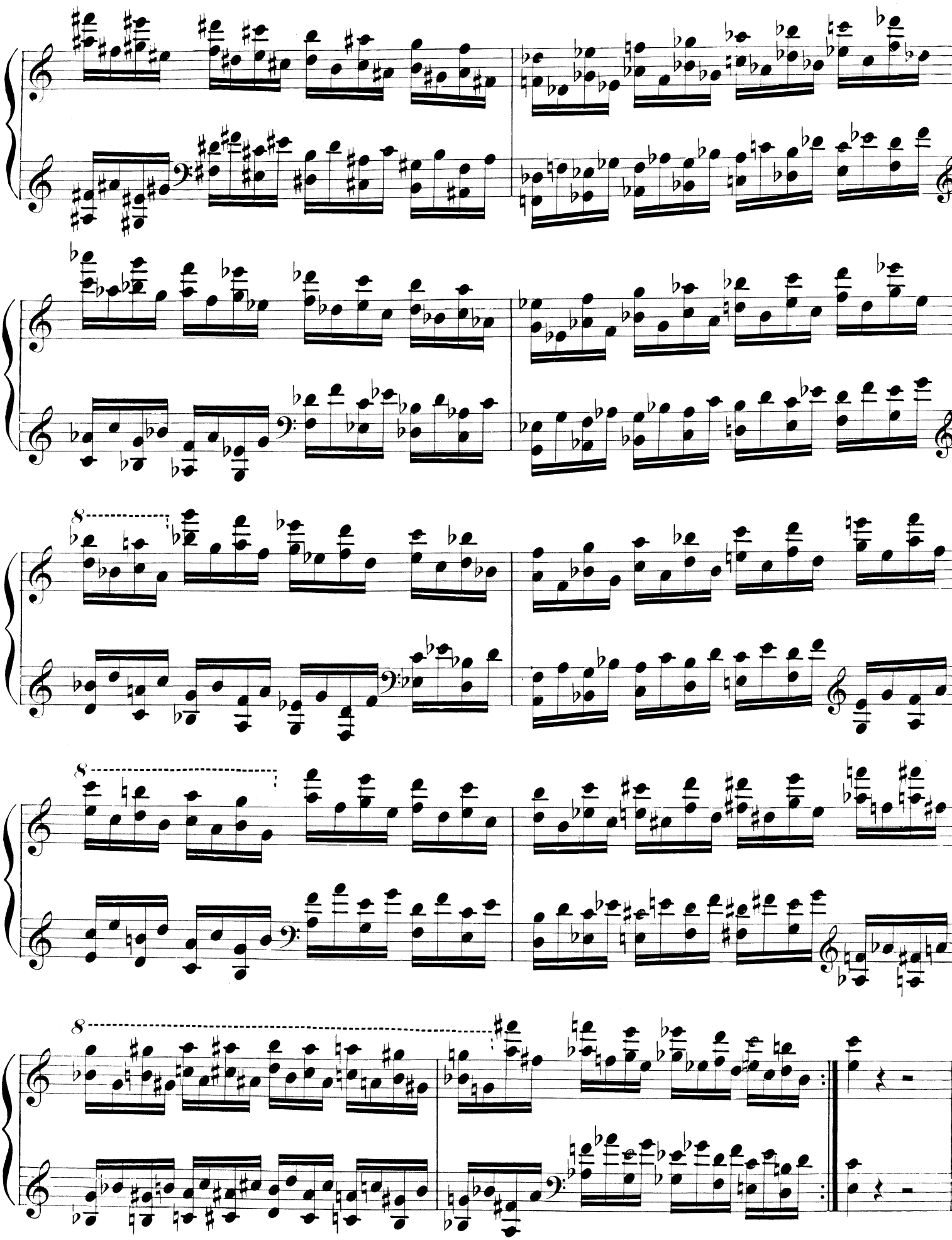
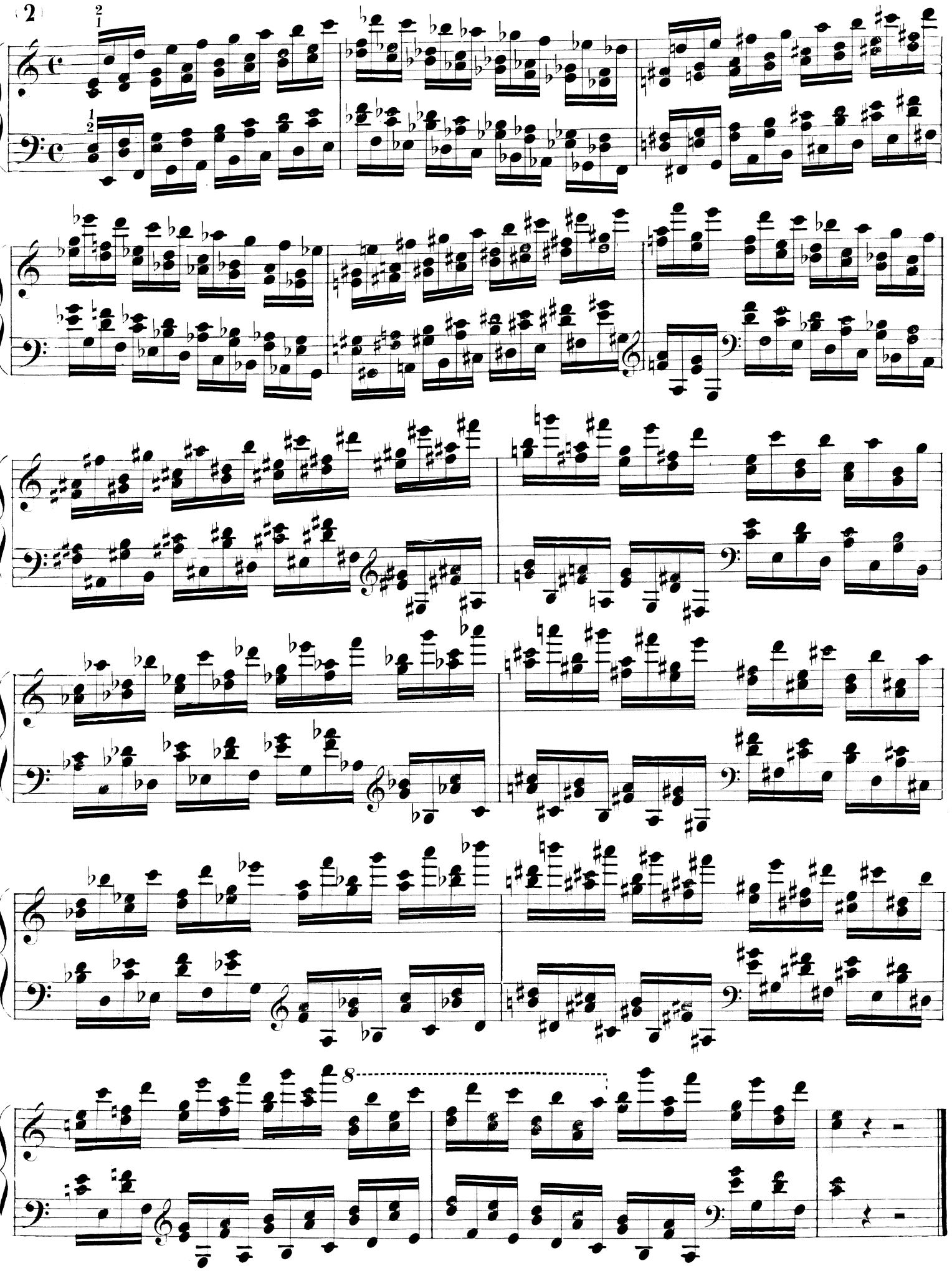
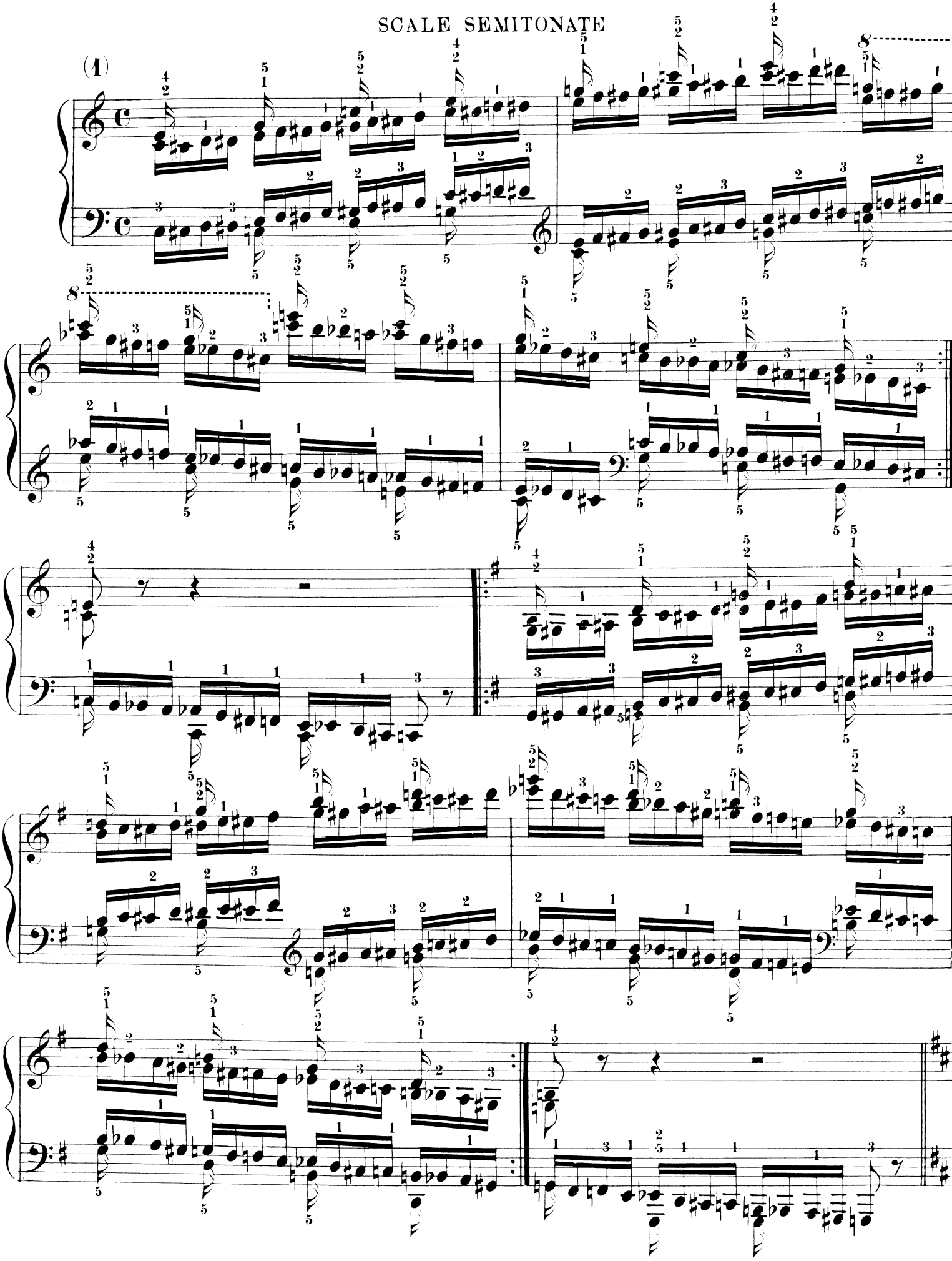


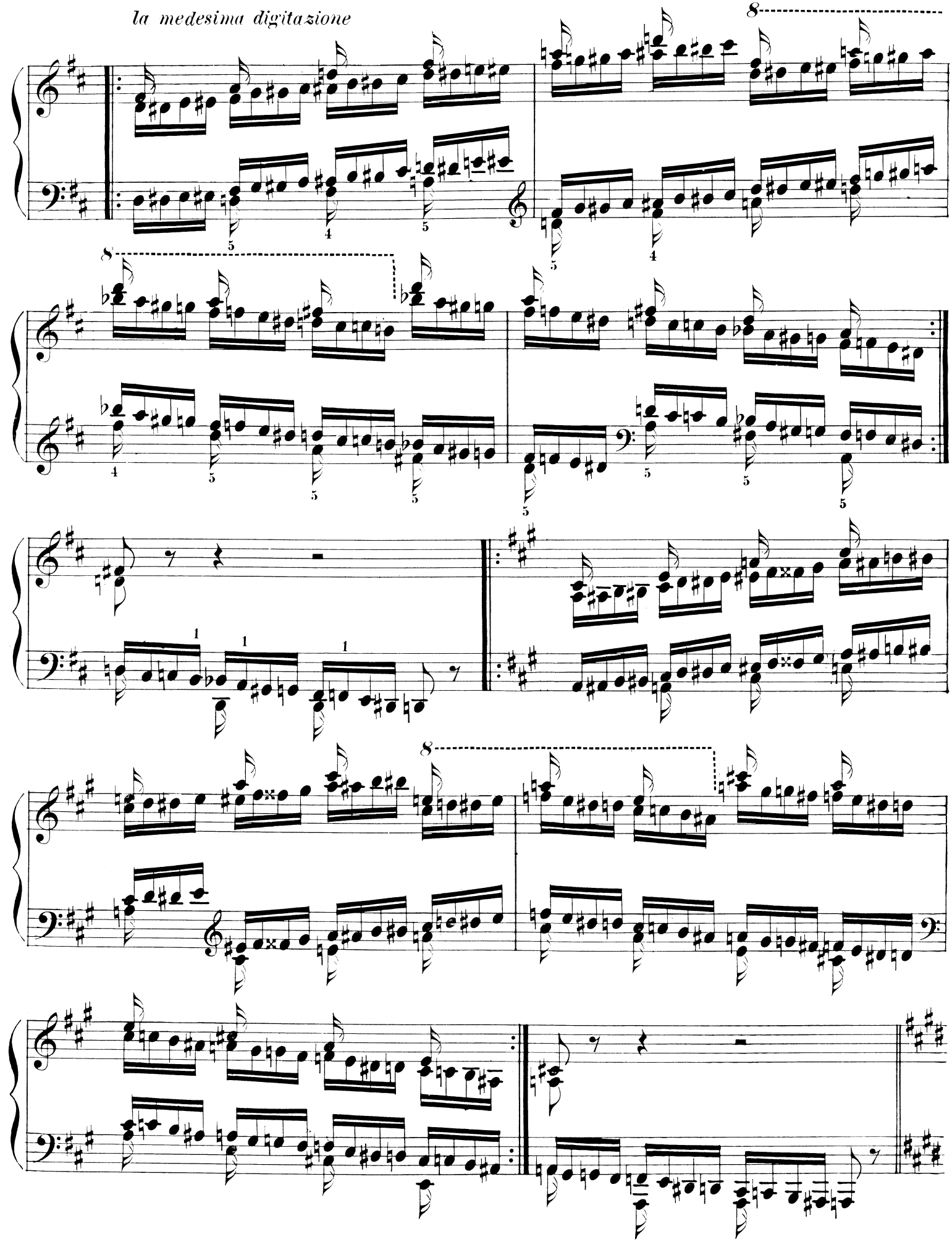


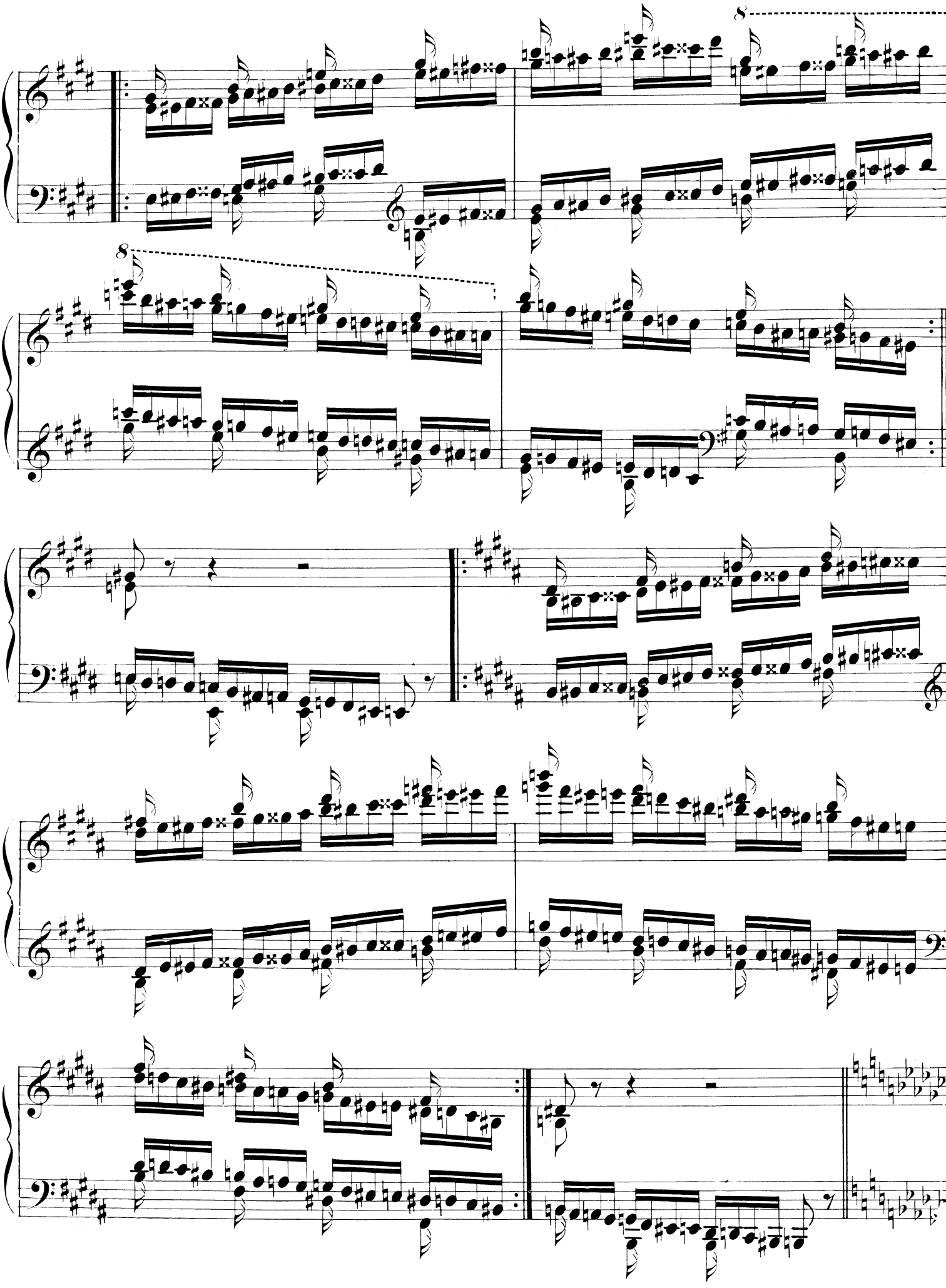


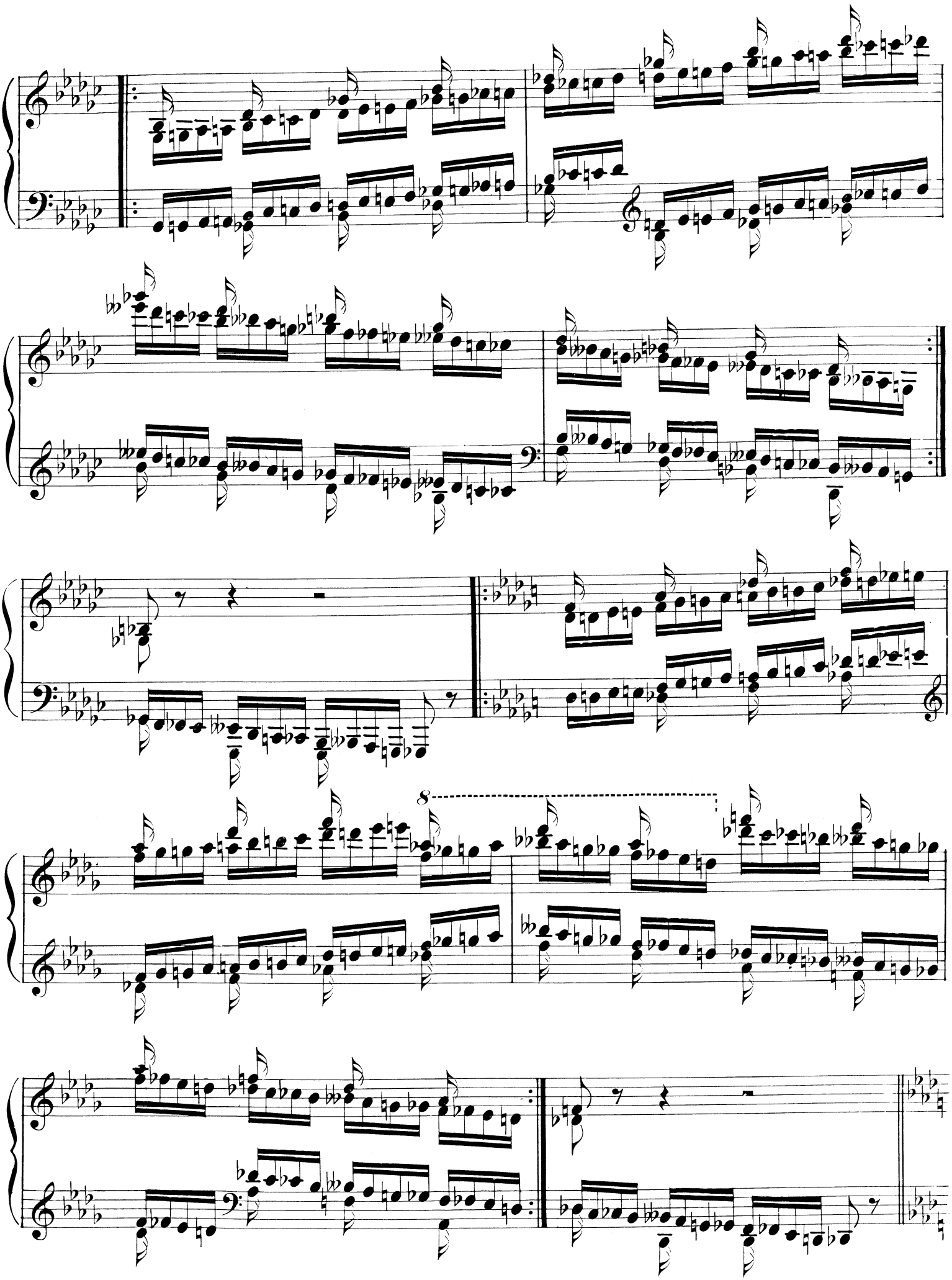
ESERCIZIO N.° 15.

SCALE SEMITONATE




la medesima digitazione

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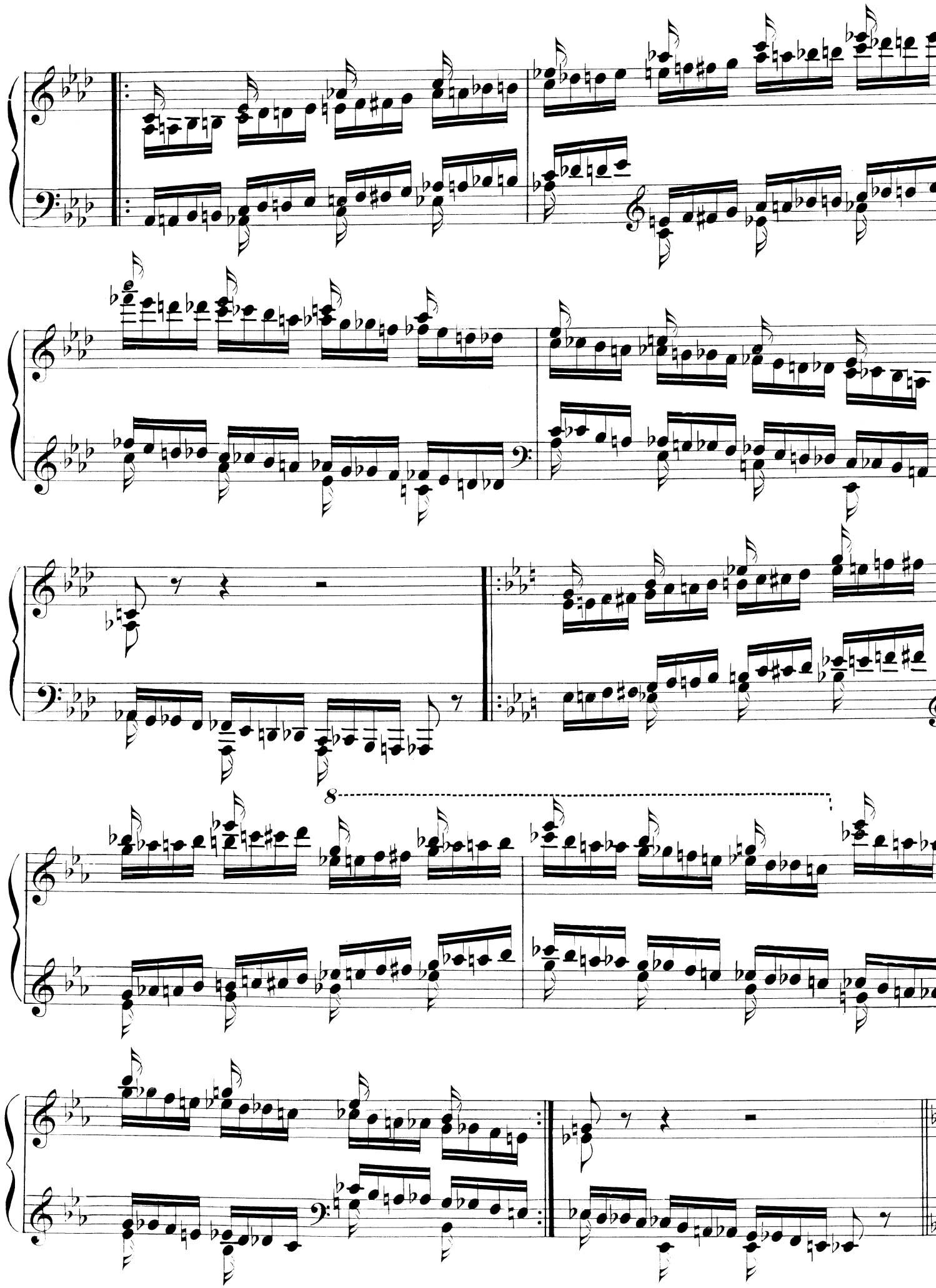
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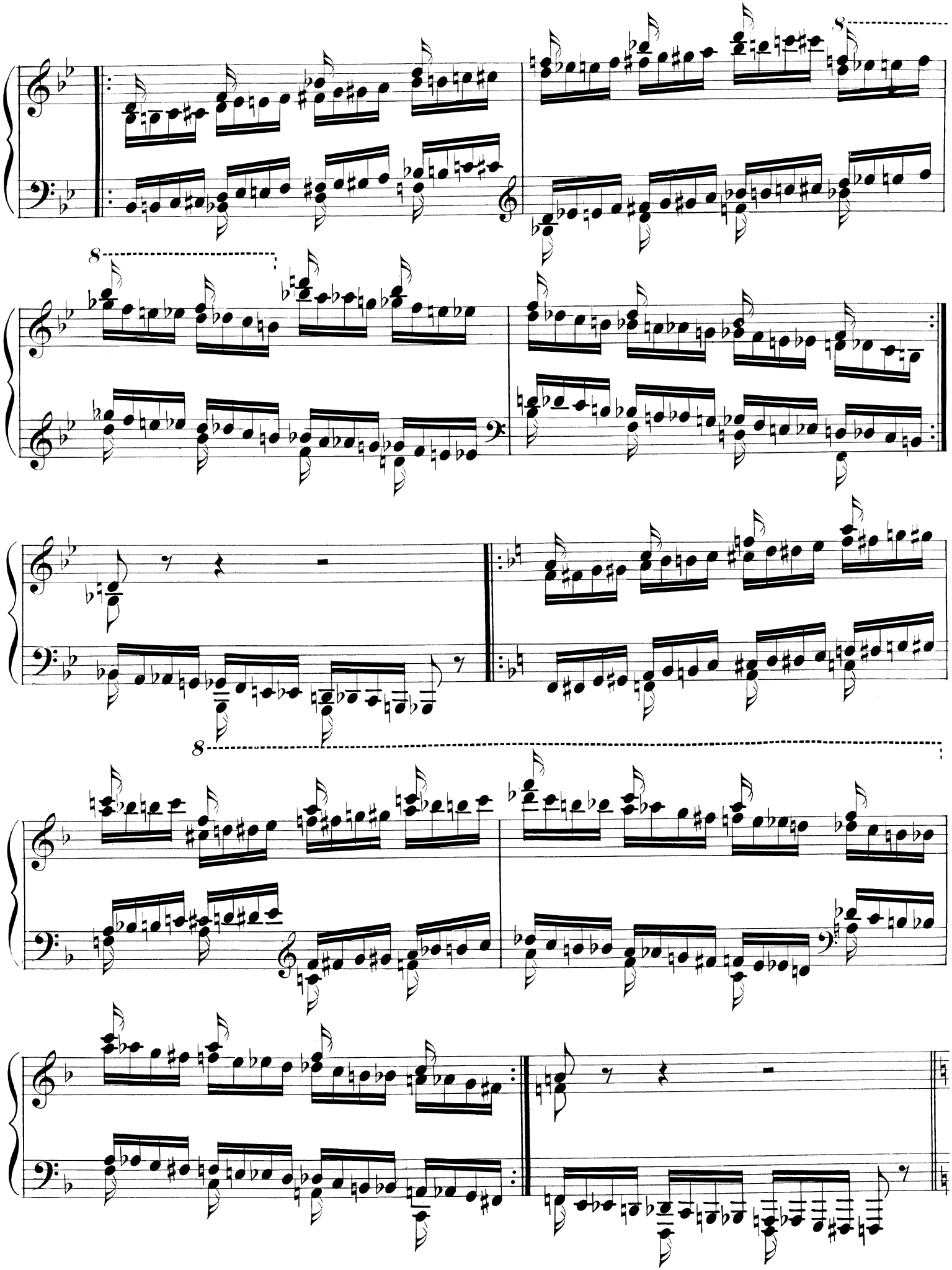

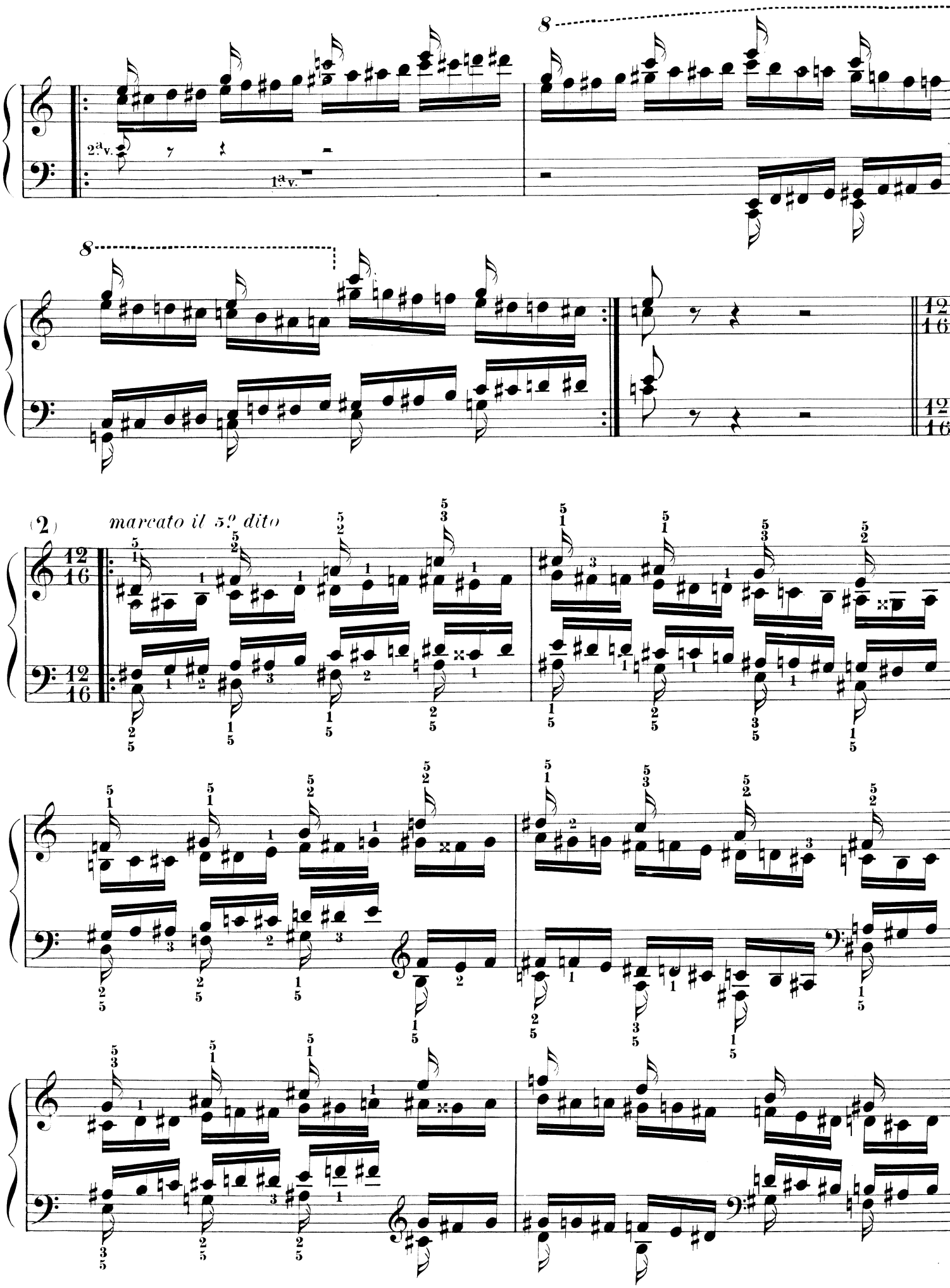
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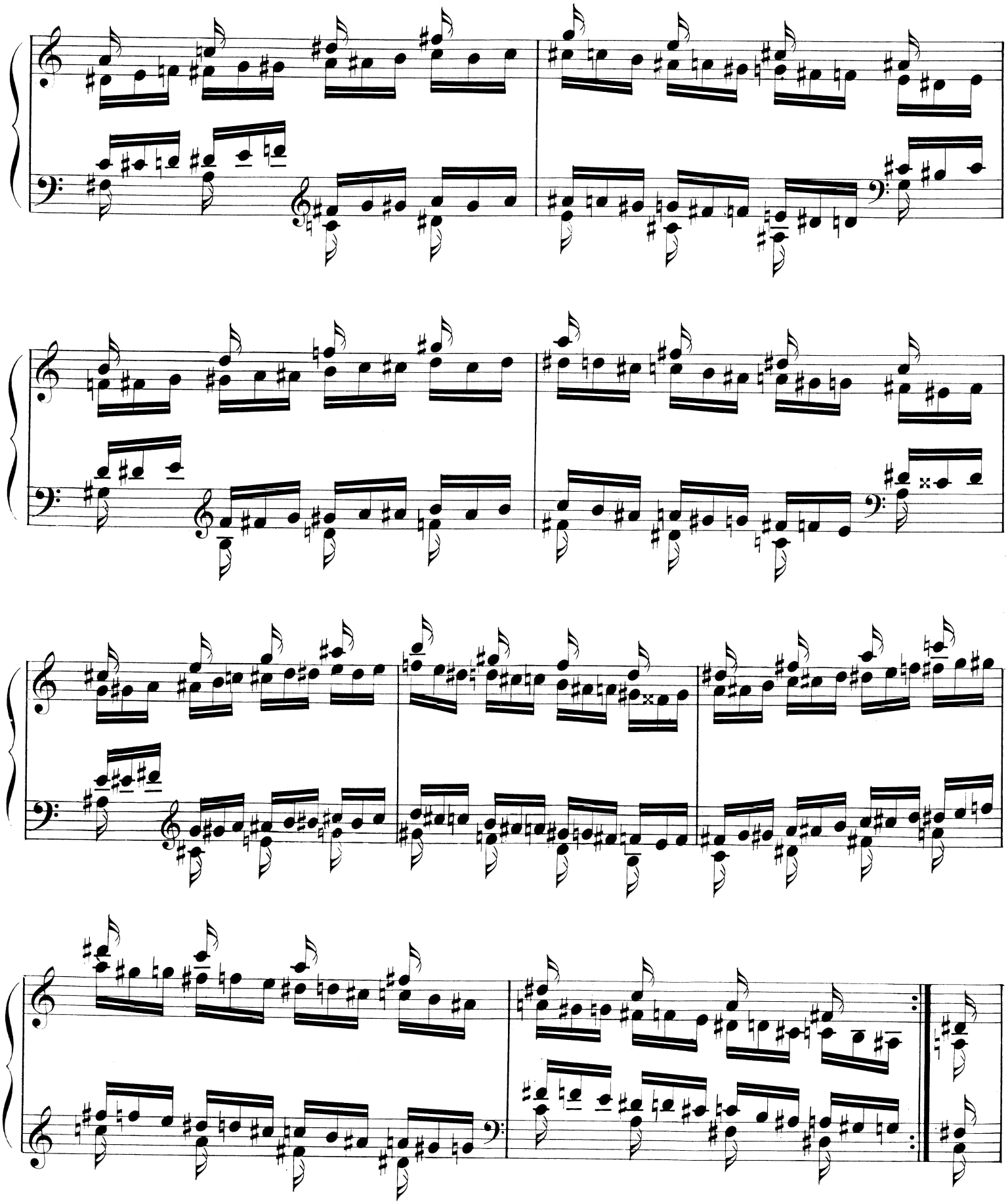

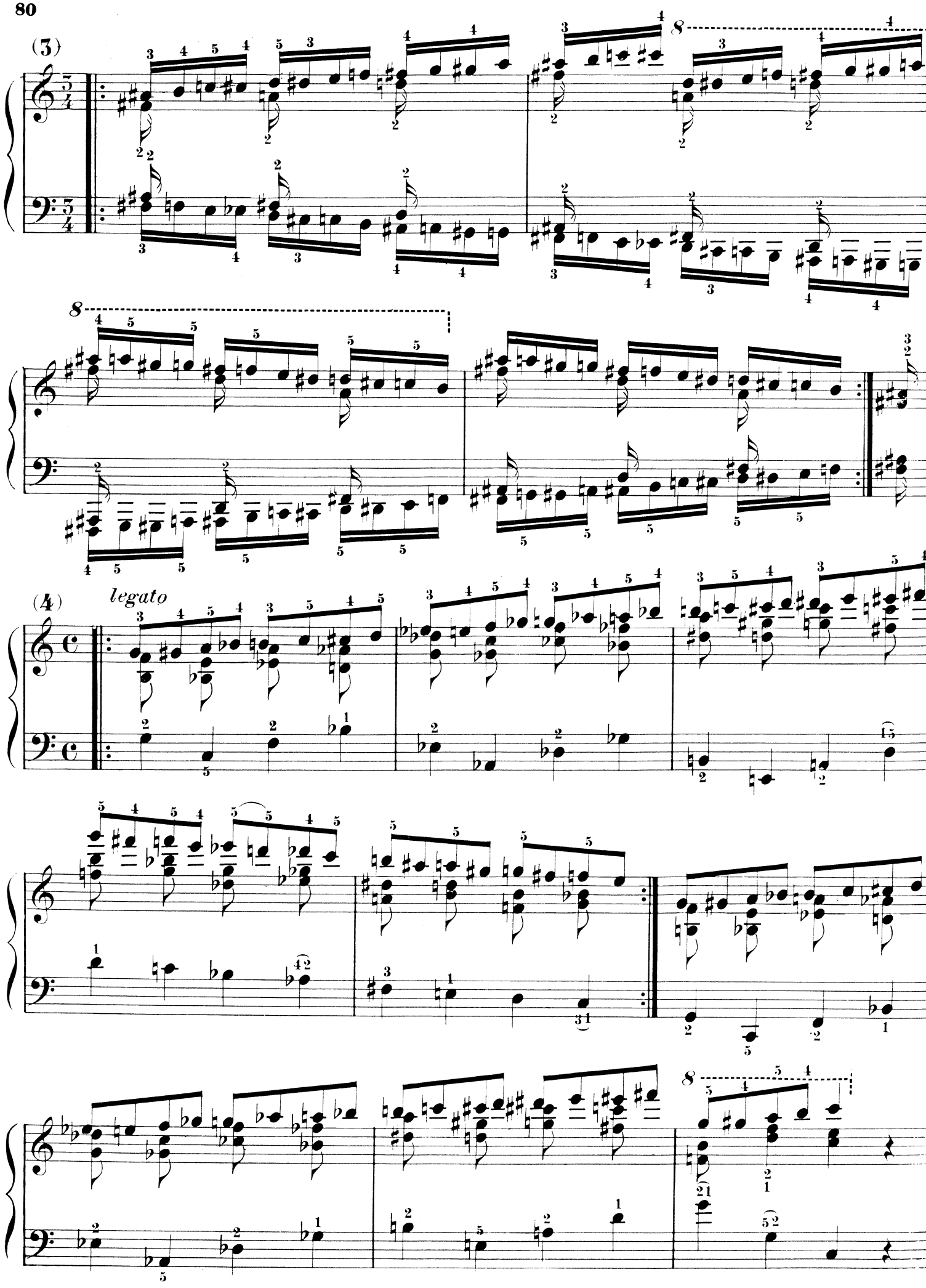
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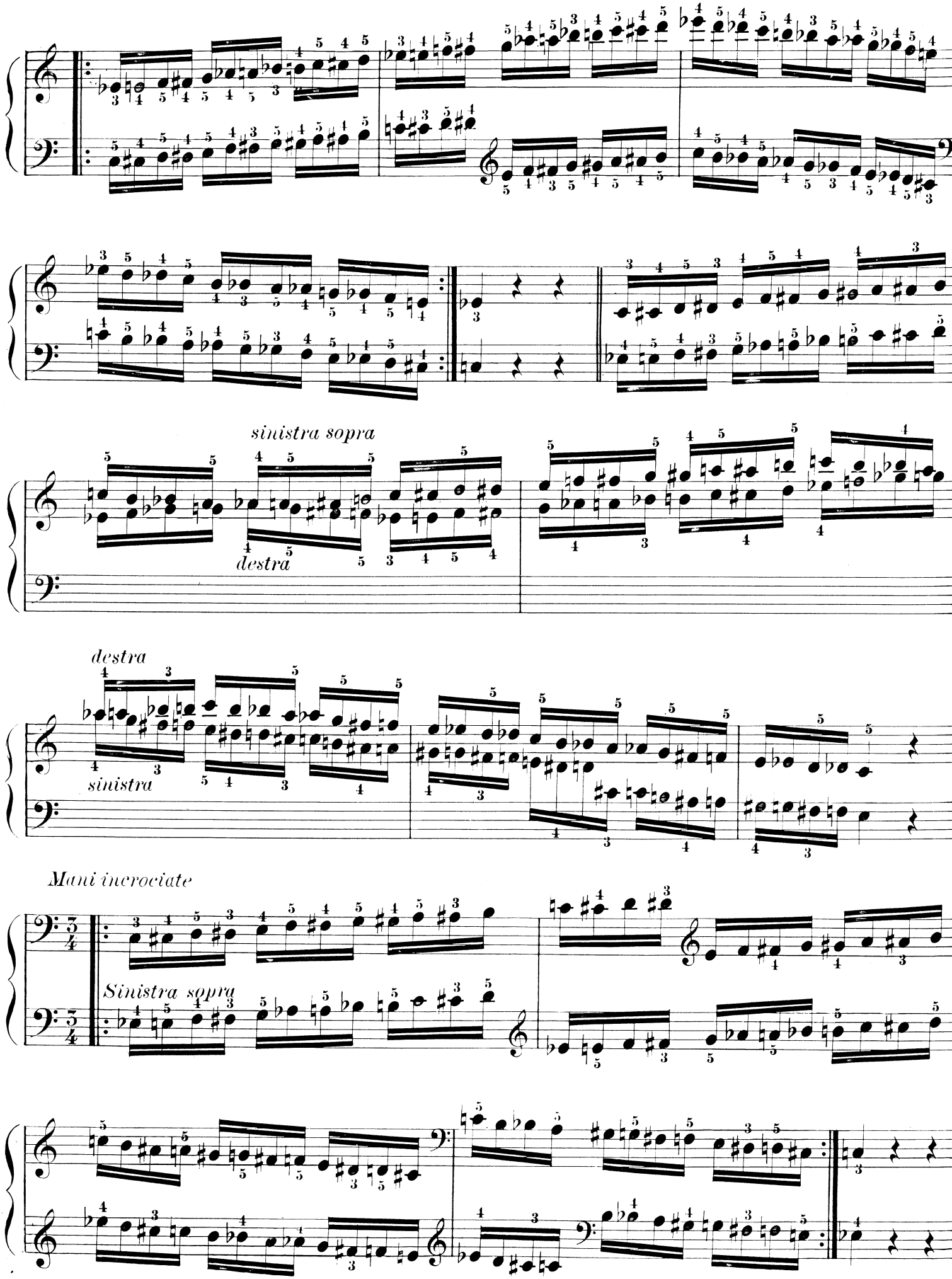
la medesima digitazione

(6)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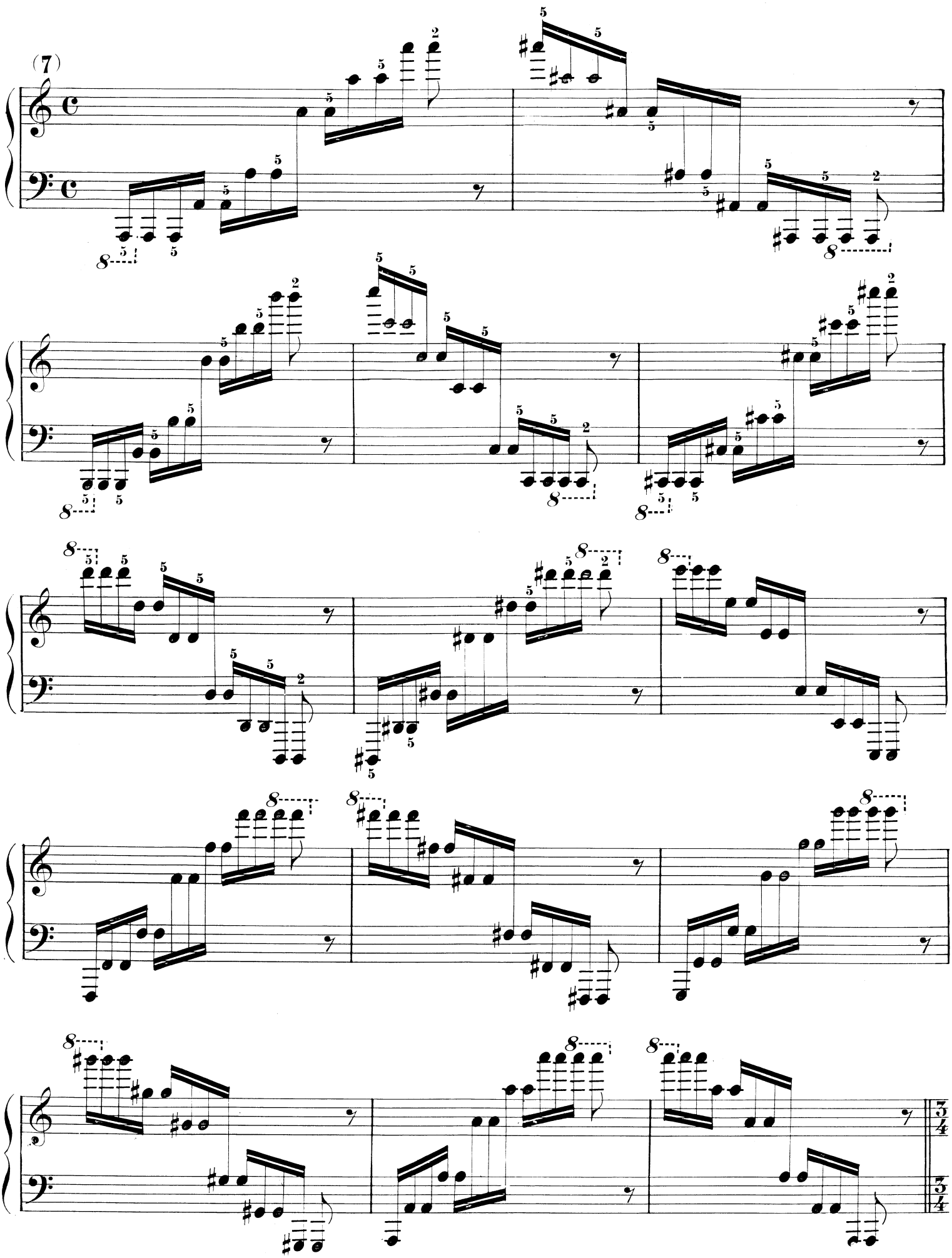
destra
destra
sinistra
Mani incrociate
Sinistra sopra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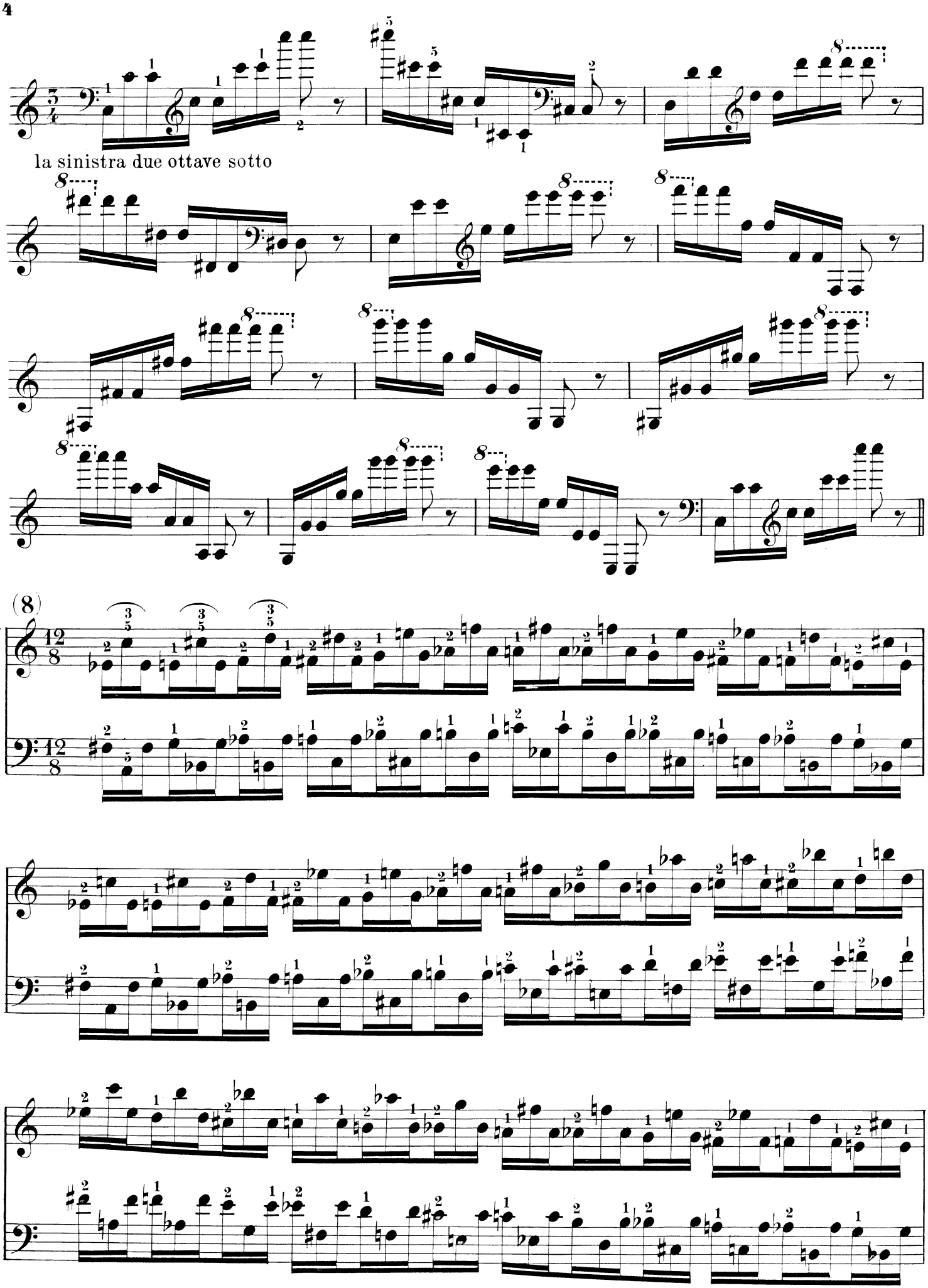
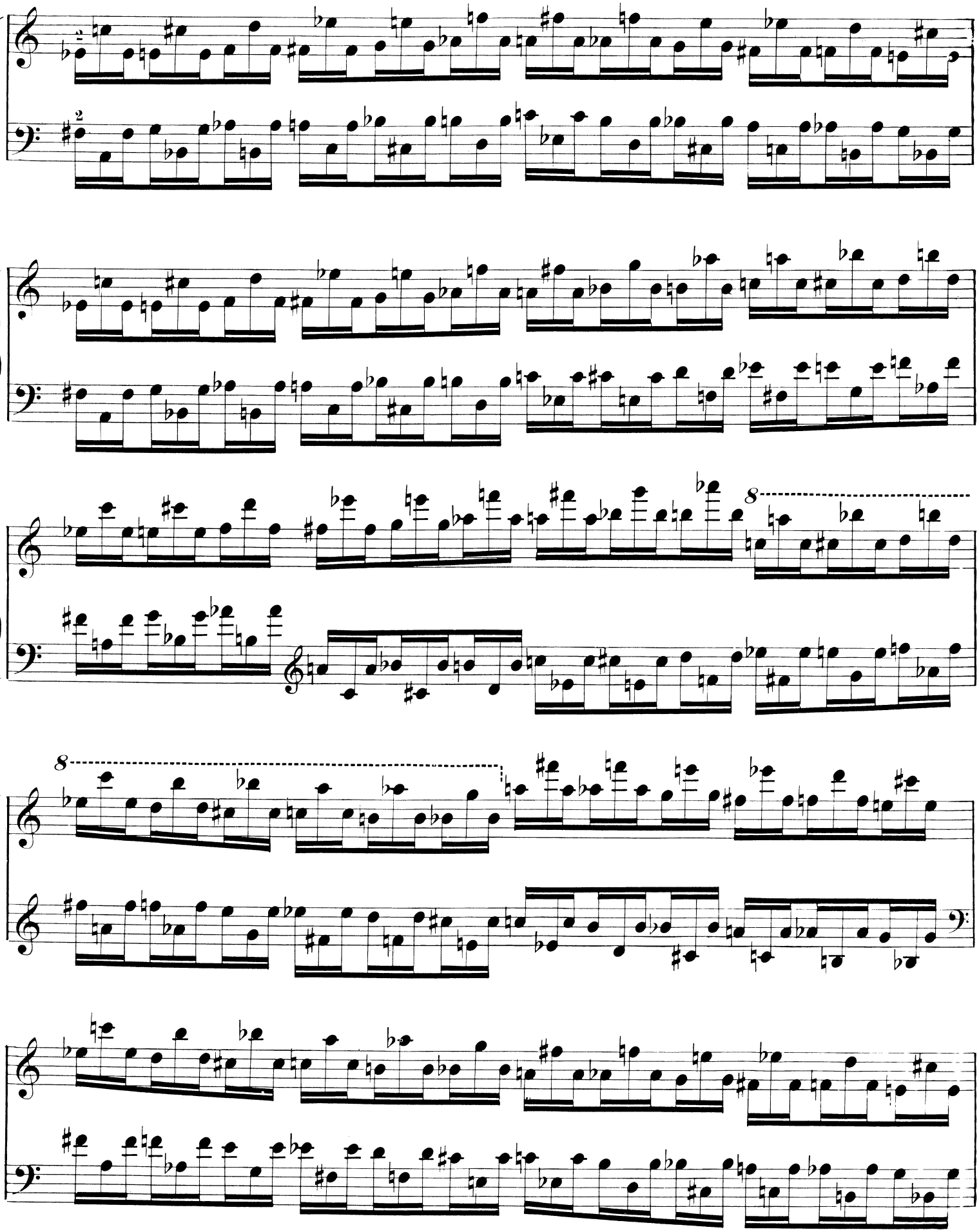
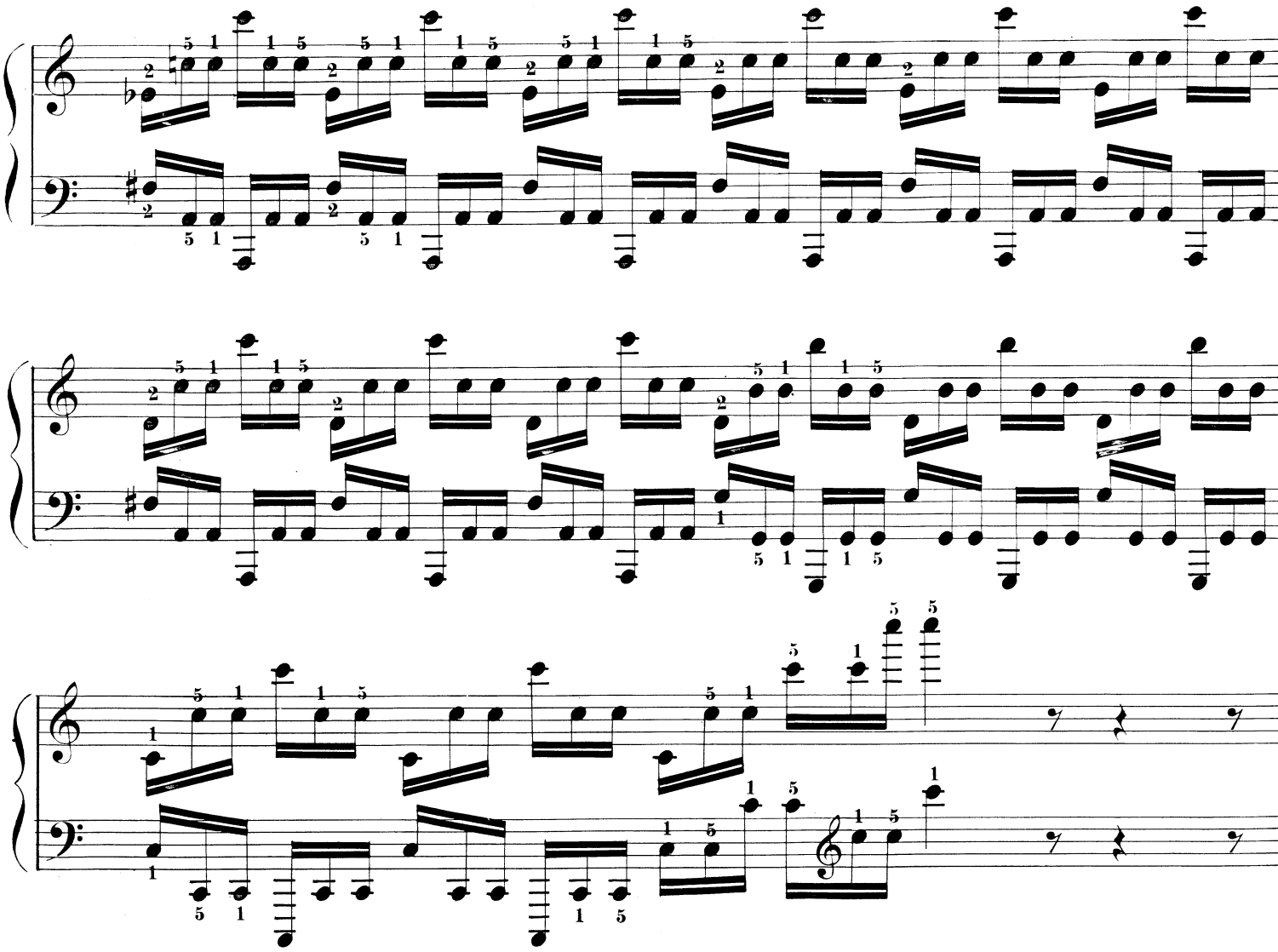

la sinistra due ottave sotto



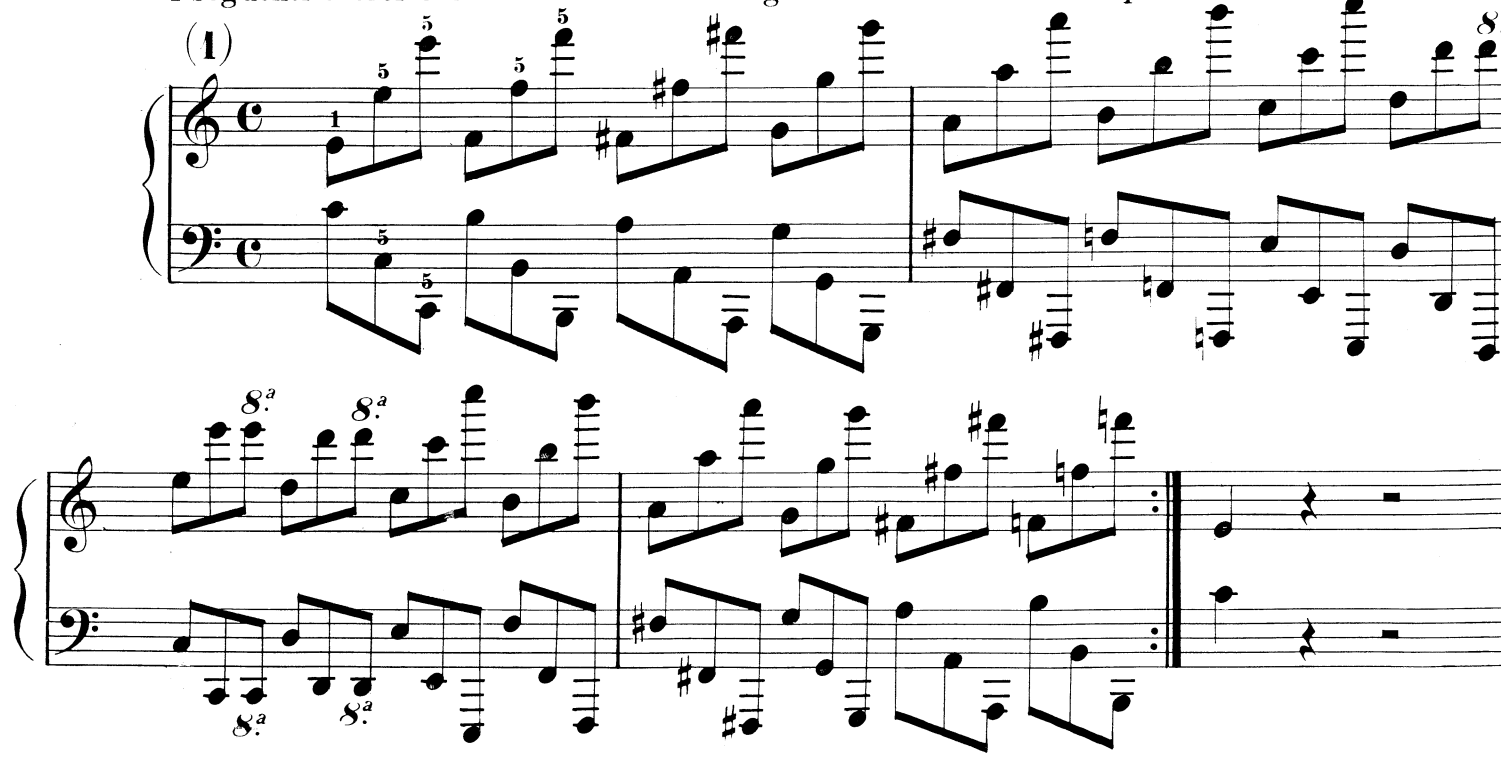


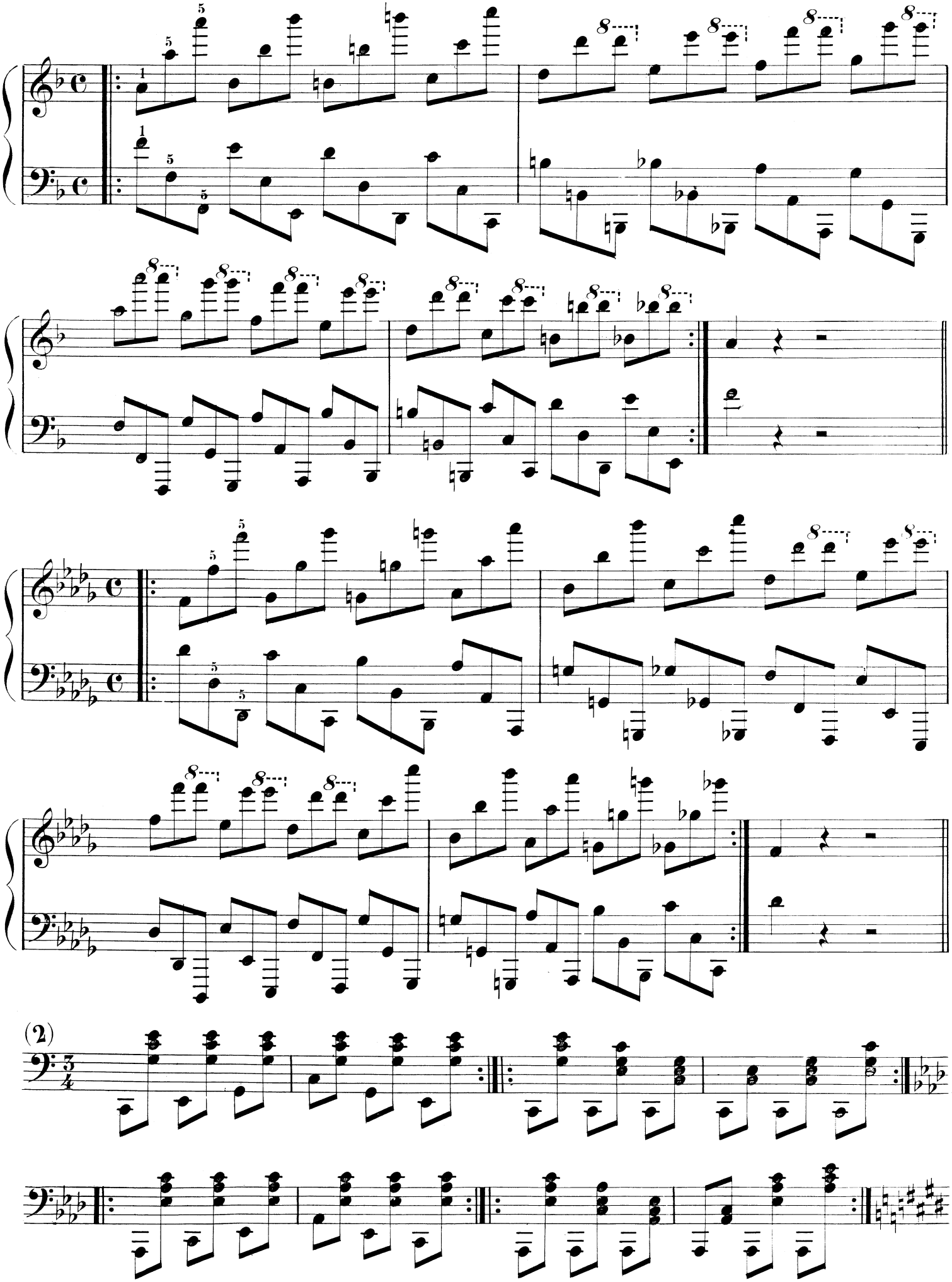
ESERCIZIO N.° 16.

SALTI

I seguenti esercizi devono studiarsi senza guardare la tastiera ed a polso sciolto.

(1)





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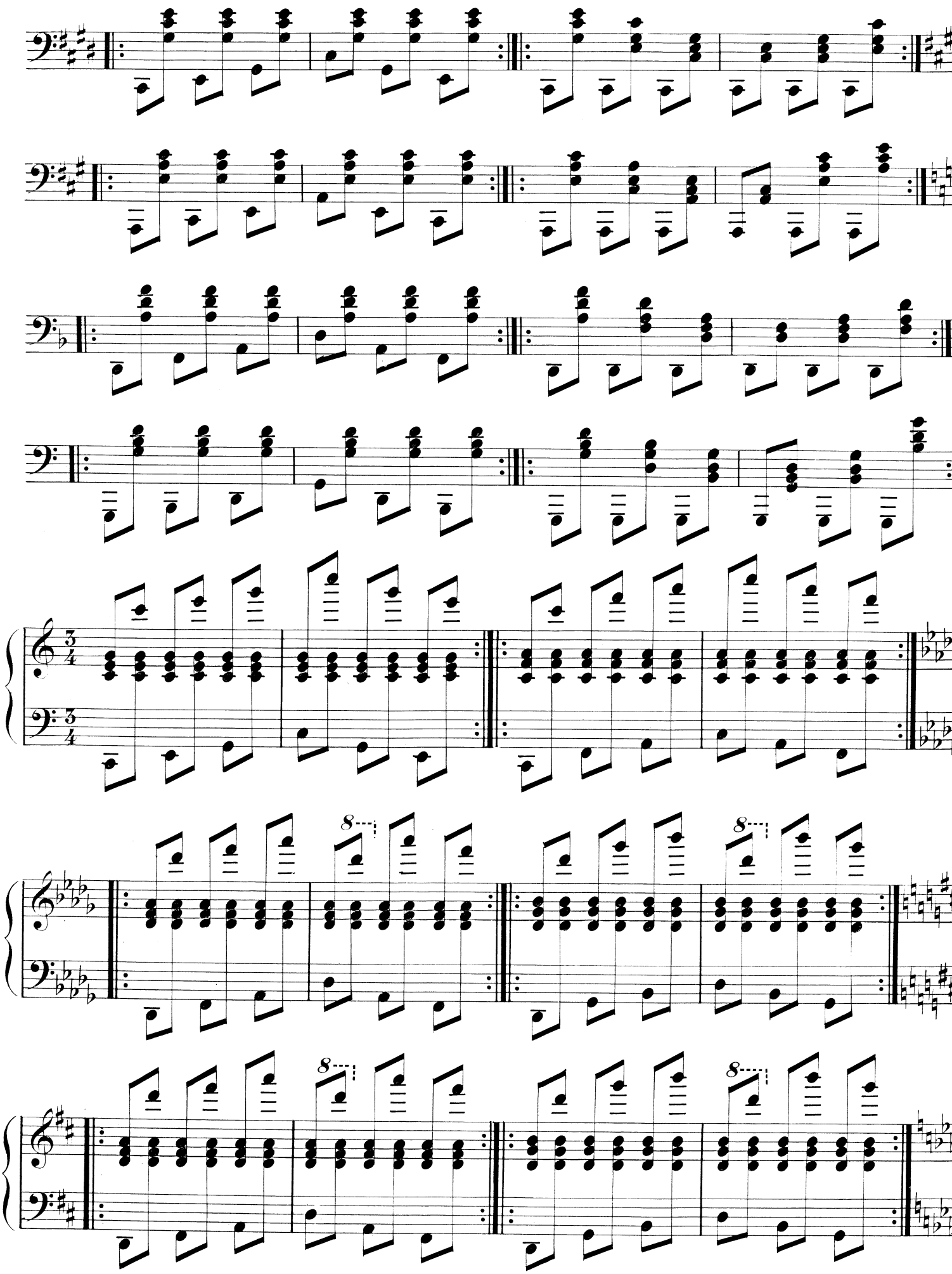

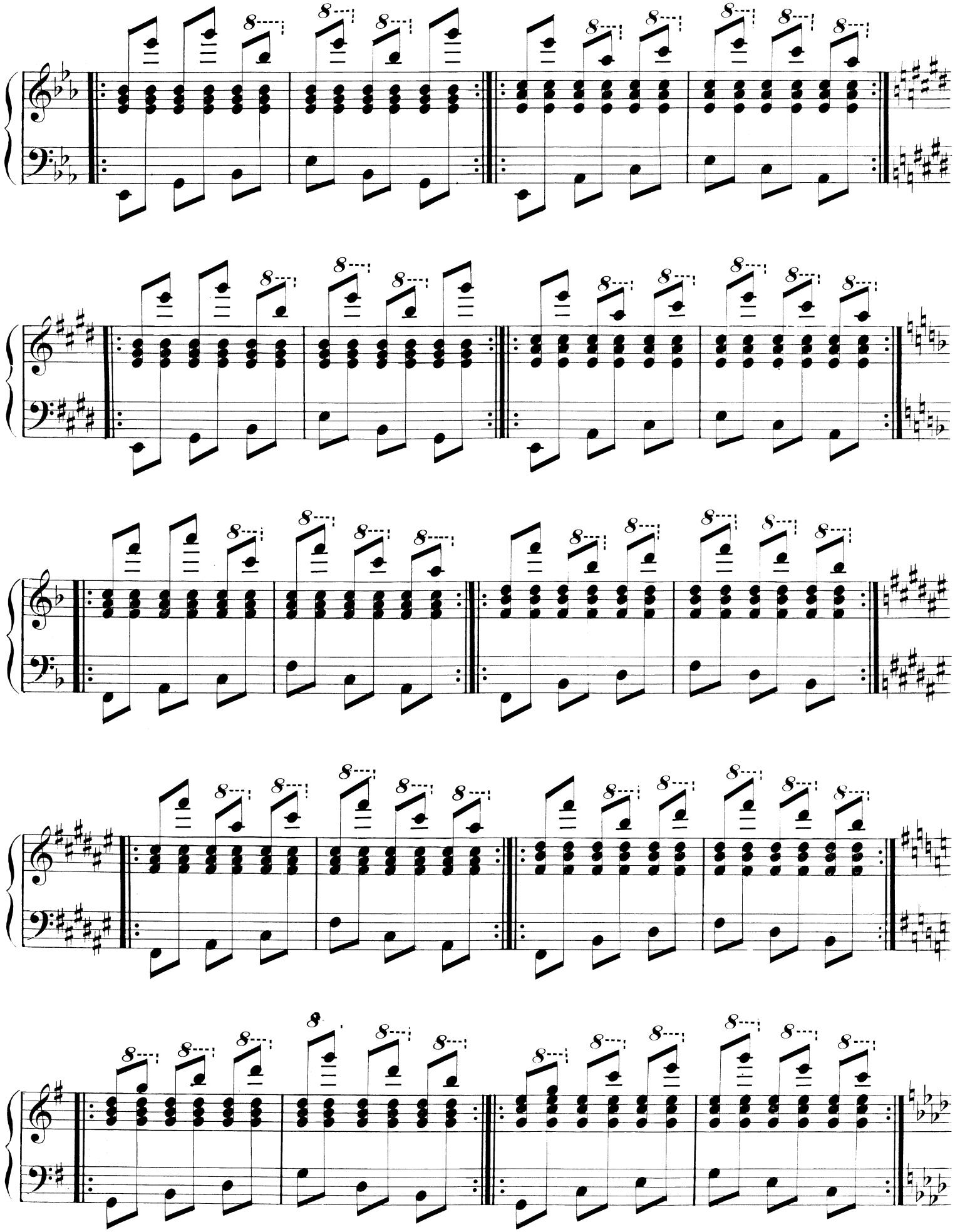

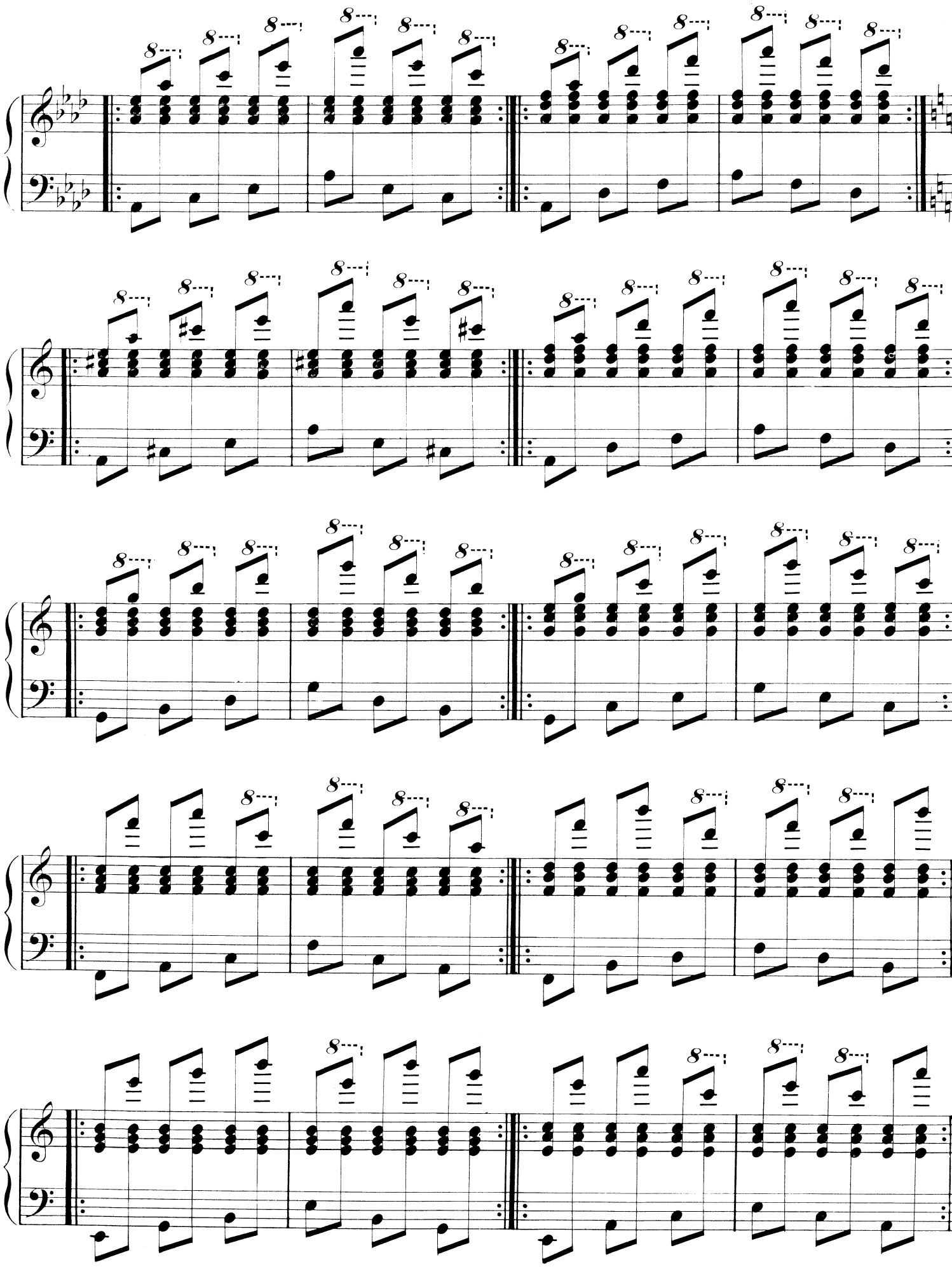

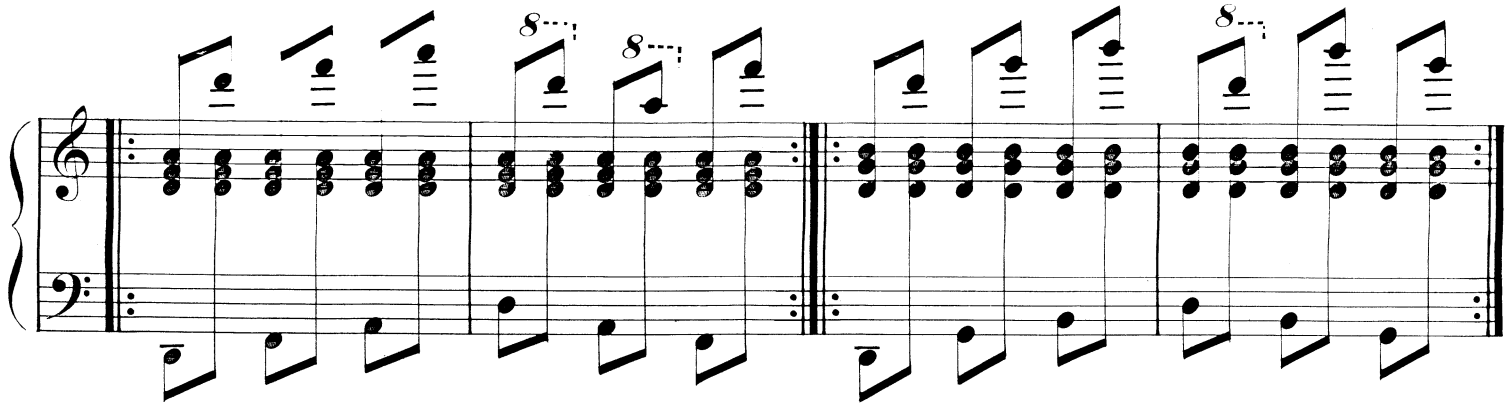
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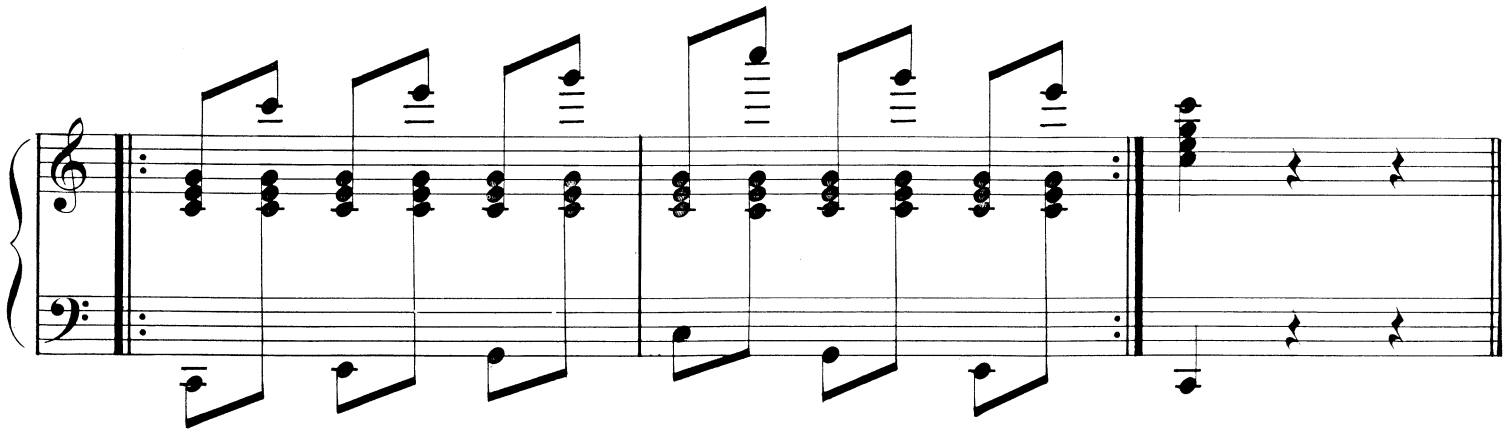

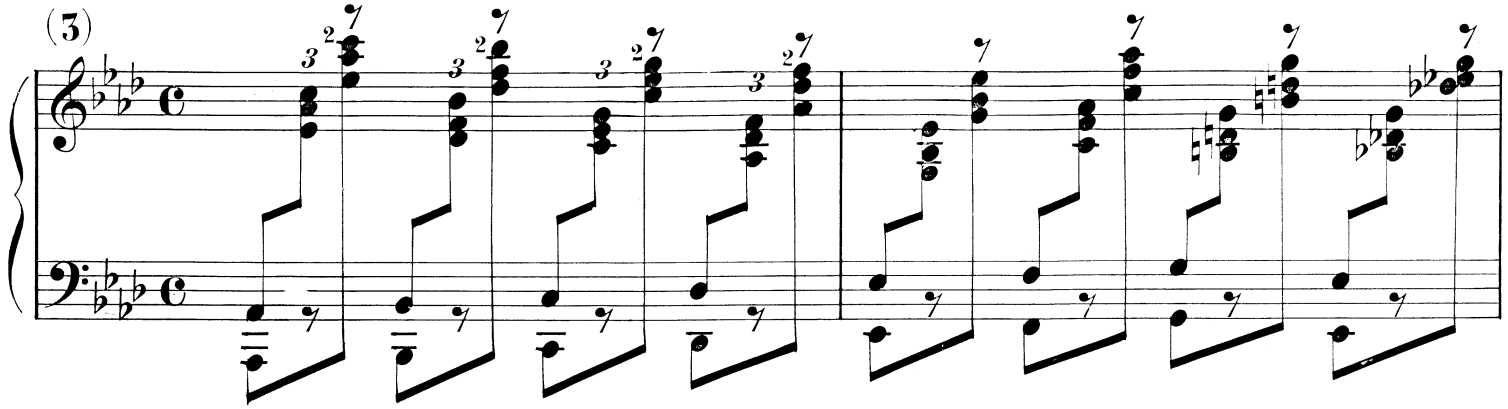
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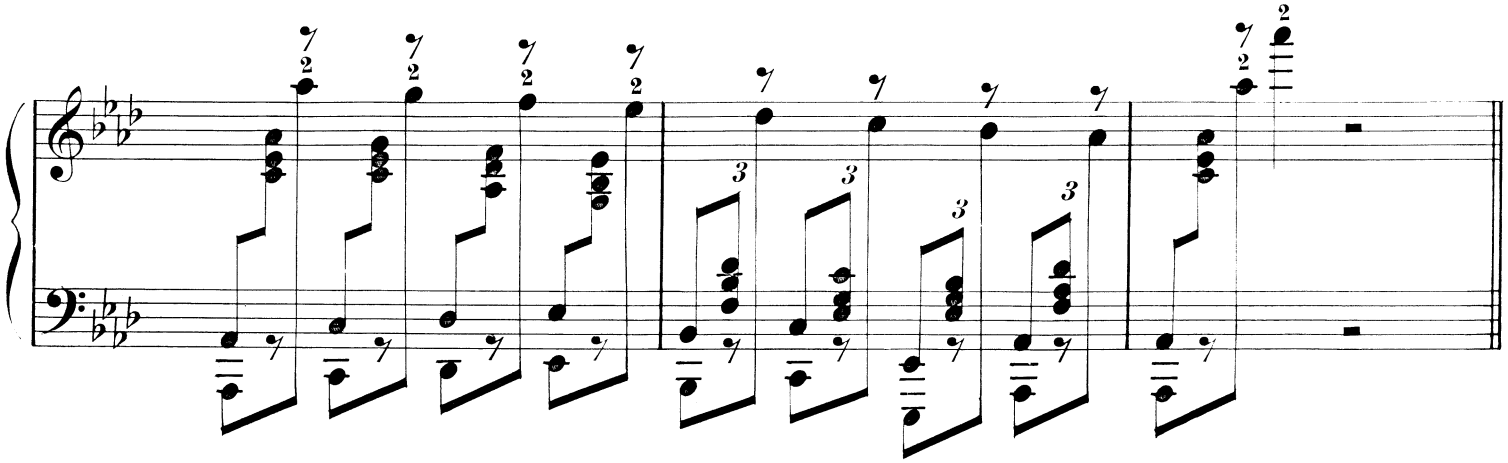

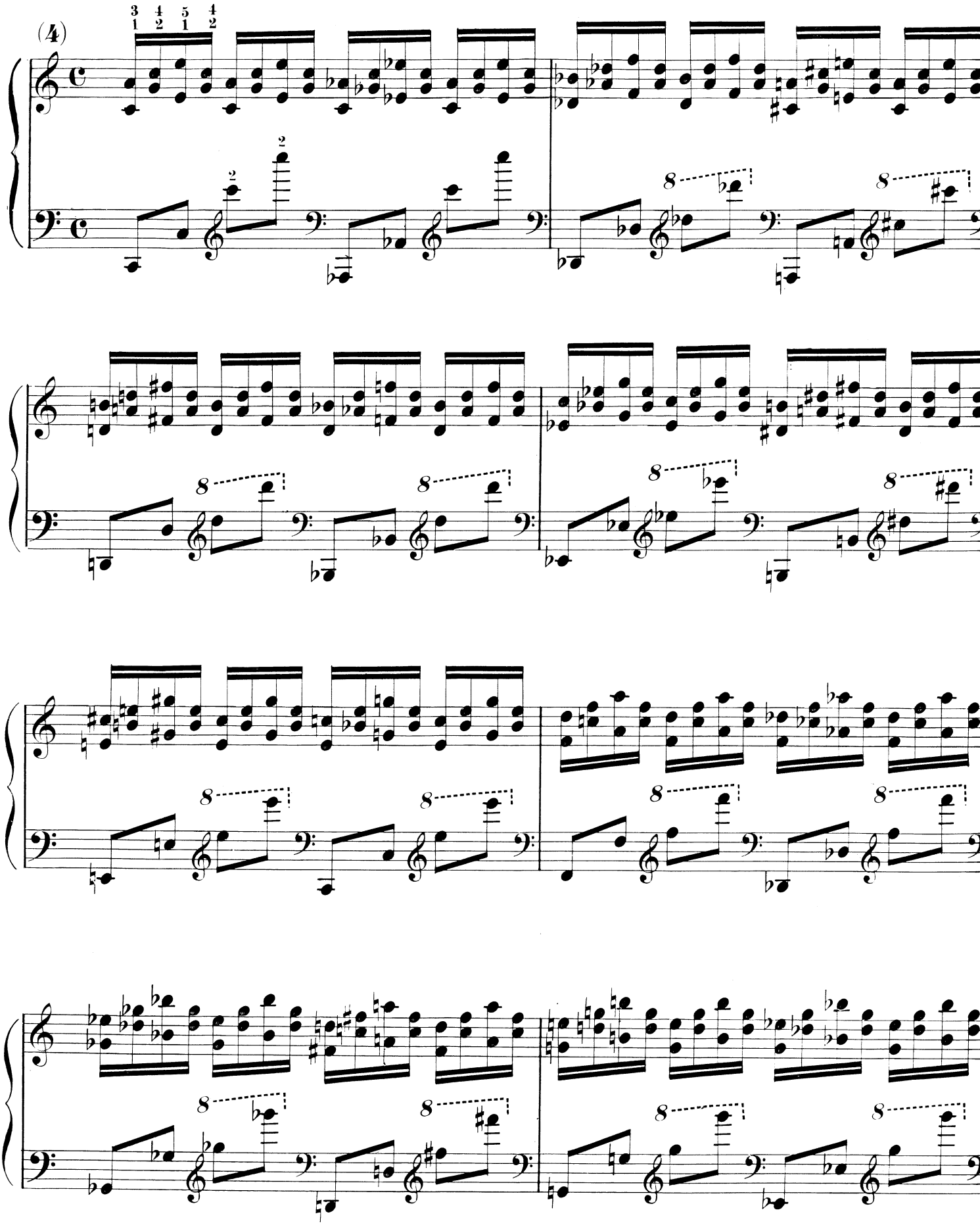
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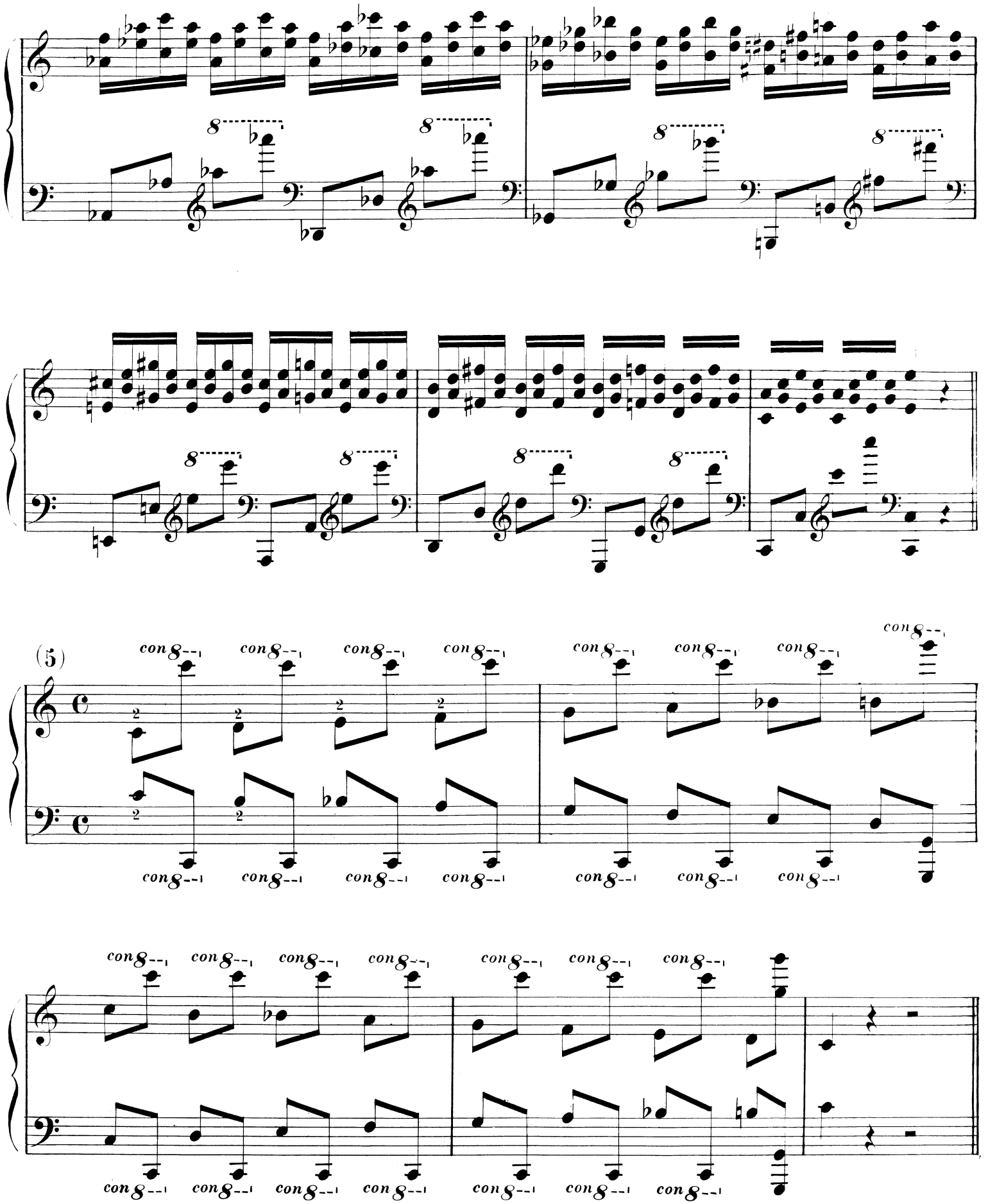
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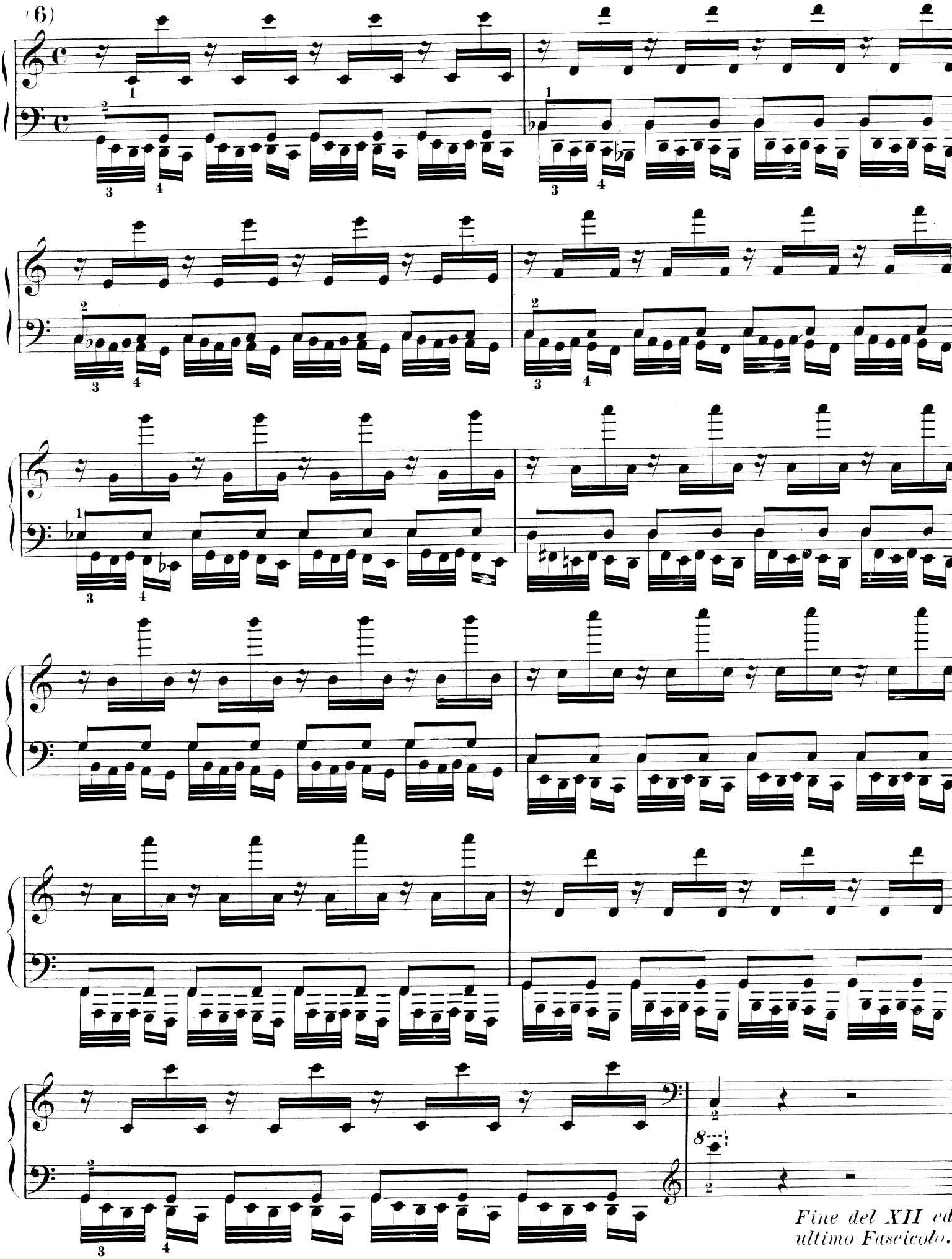

Fine del XII ed
ultimo Fascicolo.