

B. CESI

METODO PER LO STUDIO DEL PIANOFORTE

IN 12 FASCICOLI

Fasc. VIII: Il legato

MÉTHODE

pour l'Étude du Piano en 12 cahiers
VIII^e Cahier: Le lié

METHOD

in 12 parts for the Study of the Piano
Part VIII: The legato

KLAVIERSCHULE

in 12 Bänden
VIII Band: Das Legato

MÉTODO

para el Estudio del Piano en 12 tomos
Tomo VIII: El ligado

RICORDI

Beniamino Cesi (1845-1907)

METODO PER LO STUDIO DEL PIANOFORTE

Fascicolo VIII

IL LEGATO

Fra due tasti, uno nero ed uno bianco, nel legato, si può mettere lo stesso dito, segnando i due numeri simili con una piccola legatura sopra:



Si attacca il tasto nero con la punta del dito e verso l'estremità, e con piccolo movimento, scivolando si percuote il tasto bianco tenendo la mano in posizione naturale ed immobile.

ESERCIZIO N° 1.

Da principio lentamente e poi a poco a poco più presto.

(1)

(2)

(5)

M. D.

M. S.

E SERCIZIO N°2.

Per fare scivolare ed accavallare le dita.

(*)

This section contains three staves of musical notation, likely for a keyboard instrument. The notation is a mix of standard musical symbols and numbers (1 through 5) placed above or below the notes to indicate specific fingerings. The first staff is in treble clef, the second in bass clef. The music consists of measures of eighth and sixteenth-note patterns.

ESERCIZIO N° 3.

(1) M. D.

M. S.

(2) M. S.

(3) M. S.

This section contains three sets of staves, each labeled with a number and a tempo marking (M. D. or M. S.). Each set consists of three staves of musical notation, likely for a keyboard instrument. The notation is a mix of standard musical symbols and numbers (1 through 5) placed above or below the notes to indicate specific fingerings. The first staff is in treble clef, the second in bass clef.

4

(3)

E.R. 2358

SOSTITUZIONI DI DITA

Cambiare dita sopra un tasto senza ripercuotere lo precedente. Il dito che deve sostituire quello che lo precede, attaccherà il tasto con molta pressione per servire di appoggio al dito che deve lasciare la nota.

ESERCIZIO N° 4.

A musical score for piano in G major (three sharps) and common time. The left hand plays sustained notes and chords, while the right hand plays a melodic line. Measure 23 starts with a dotted half note followed by eighth-note pairs. Measures 24 and 25 continue this pattern with some variations in the right-hand melody.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 23 through 28 are shown. Measure 23 starts with a dotted half note followed by eighth notes. Measure 24 begins with a half note. Measure 25 starts with a dotted half note. Measure 26 begins with a half note. Measure 27 starts with a dotted half note. Measure 28 begins with a half note. The score includes measure numbers and time signatures above the staff.

Si eseguisce (x) ecc.

The musical score consists of a single melodic line on five-line staff notation. The melody begins with a dotted half note followed by an eighth note. This is followed by a series of eighth-note grace notes before each main note. The main notes are marked with a circled '2' below them and a circled '1' above them. The first four main notes have grace notes above them, and the last two have grace notes below them. A dynamic instruction '(x)' is placed above the first note. The word 'ecc.' is written at the end of the line.

(5)

(a)

(b)

4

2

4

5

(c)

(a) Si eseguisce ecc.

(b) Si eseguisce ecc.

(c) Si eseguisce ecc.

(6) M. D.

(7)

M. D.

(8)

ESERCIZIO N° 5.

(1)

la medesima digitazione

la medesima digitazione

(2)

E.R. 2358

la medesima digitazione

la medesima digitazione

la medesima digitazione

Esercizio N° 6.

Legato

The sheet music consists of four systems of musical notation for piano, arranged in two staves (treble and bass) with a brace between them. The first system starts in common time (C) and transitions to common time (C) in the second system. The third system begins in common time (C) and transitions to common time (C) in the fourth system. The key signature changes throughout the piece, indicated by various sharps and flats. The tempo is marked as *Legato*. The dynamics include 15, 51, 21, 4, and 1. The measure numbers 1, 2, 3, and 5 are also present.

Musical score for piano, four staves, page 11. The score consists of four staves, each with a treble clef and a bass clef. The music is in common time. Measure numbers 8, 15, 51, 21, and 15 are indicated above the staves. The first staff shows a melodic line with eighth-note patterns. The second staff features a bass line with eighth notes. The third staff continues the melodic line. The fourth staff begins with a bass note and then follows the melodic line. The score concludes with a final measure ending on a bass note.

ESERCIZIO N. 7.

Legato

sempre la medesima digitazione

(1)

8

Legato

ESERCIZIO N° 8.

Legato

la medesima digitazione

The exercise consists of five staves of music for piano. The first staff begins with a measure of chords in C major (G-B-D), followed by a measure of chords in G major (D-F#-A). The second staff begins with a measure of chords in D major (A-C-E), followed by a measure of chords in A major (E-G-B). The third staff begins with a measure of chords in E major (B-D-G), followed by a measure of chords in A major (E-G-B). The fourth staff begins with a measure of chords in D major (A-C-E), followed by a measure of chords in A major (E-G-B). The fifth staff concludes with a measure of chords in E major (B-D-G).

ESERCIZIO N° 9.

15

Legato

(1)

E.R. 2358

*Legato**medesima digitazione*

(2)

ESERCIZIO N° 10.

17

(1)

Legato

(2)

Legato

ESERCIZIO N° 11.

Legato

ESERCIZIO N°12.

(1)

medesima digitazione

(2)

*) Si eseguisce col seguente movimento delle dita senza ripercuotere il tasto:



(3) *M.D.*

sempre la medesima digitazione

la medesima digitazione per le due mani

M.S.

Fingerings for the first system:
1, 54, 54, 43, 43, 32, 32, 21, (21)

Fingerings for the second system:
1, 54, 43, 32, 21, (21), 21, 32, 43, 54, 54, 43, 32, 21

Fingerings for the third system:
1, 54, 43, 32, 21, (21), 21, 32, 43, 54, 54, 43, 32, 21

Fine del Fascicolo VIII.