

# Metodo di Esercizi Tecnici.

## Libro III.

### Gli arpeggi.

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## PARTE PRIMA.

(Senza voltata del pollice.)

### 1. Esercizi preparatori.

L'arpeggio consiste nella ripetizione isolata dei suoni che compongono un accordo. È perciò necessario che l'allievo si abitui, nell'eseguire un arpeggio, a fissare le dita sui tasti come se volesse suonare contemporaneamente tutte le note che formano l'accordo disposte a guisa d'arpeggio. I primi esercizi preparatori hanno questo solo scopo: d'addestrare lo scolaro a disporre le dita sui tasti a seconda della forma degli accordi. In tutti gli esempi dove si troverà un accordo racchiuso fra parentesi non si dovrà eseguire l'accordo, ma solo avvicinare le dita ai tasti come se si volesse suonarlo, e lasciarle costantemente in quella posizione mentre si eseguiranno gli arpeggi che sono per l'appunto costituiti dai suoni che formano l'accordo disposti in vario modo l'un dopo l'altro.

Forme elementari d'arpeggi per moto contrario con distanze uguali fra le mani.

#### 1 Lentamente (accordo di do maggiore)

Negli esercizi che seguono le dita dopo avvenuta la percussione, non debbono rialzarsi, ma seguitare a tenere il tasto abbassato.

#### 2

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6

Musical score for measure 6. The treble staff begins with a whole note chord (F4, A4, C5) marked with fingerings 1, 2, and 5. The bass staff begins with a whole note chord (F2, A2, C3) marked with fingerings 1, 2, and 5. The measure is divided into two parts by a repeat sign. The first part is marked *f* and the second part is marked *mf*. Both parts consist of a series of eighth notes in the treble and bass staves.

Second system of measure 6. The treble staff continues with eighth notes, ending with a fermata. The bass staff continues with eighth notes. Dynamics *f* and *mf* are indicated.

7

Musical score for measure 7. The treble staff begins with a whole note chord (F4, A4, C5) marked with fingerings 1, 3, and 5. The bass staff begins with a whole note chord (F2, A2, C3) marked with fingerings 1, 3, and 5. The measure is divided into two parts by a repeat sign. The first part is marked *f* and the second part is marked *mf*. Both parts consist of a series of eighth notes in the treble and bass staves.

Second system of measure 7. The treble staff continues with eighth notes, ending with a fermata. The bass staff continues with eighth notes. Dynamics *f* and *mf* are indicated.

8

Musical score for measure 8. The treble staff begins with a whole note chord (F4, A4, C5) marked with fingerings 4, 1, 2, 1, 3, 5, 3, 5, 2, 4, 2. The bass staff begins with a whole note chord (F2, A2, C3) marked with fingerings 4, 1, 2, 1, 3, 5, 3, 5, 2, 4, 2. The measure is divided into two parts by a repeat sign. The first part is marked *f*. Both parts consist of a series of eighth notes in the treble and bass staves.

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## 2. Arpeggi per moto retto, sopra accordi ristretti, in progressione cromatica.

La sinistra deve suonare un'ottava sotto alla destra. Ogni battuta si ripeterà due volte.

*sempre f*

The exercise consists of seven staves of music. Each staff contains two measures of music, which are to be repeated twice. The first measure of each pair is in the treble clef, and the second is in the bass clef. The music features arpeggiated chords with fingerings indicated by numbers 1 through 5. The key signature starts with one flat (B-flat) and changes to one sharp (F-sharp) in the final measure of the seventh staff.

L'allievo dovrà ripetere l'esercizio precedente con le seguenti varianti:

Three musical variants are shown, labeled Var. a, Var. b, and Var. c. Each variant consists of a single staff of music with two measures. Var. a shows a different rhythmic pattern for the arpeggiated chords. Var. b and Var. c show different articulation or phrasing for the same chords.

Facciamo calda raccomandazione ai maestri perchè obblighino gli scolari a studiare le varianti proposte.

## 3. Piccoli arpeggi, per moto retto, sull' accordo di mi maggiore.

Accordi di mi magg.

*Mosso.*

The exercise consists of a single staff of music in the treble clef, with a key signature of one sharp (F-sharp) and a time signature of 6/4. It features arpeggiated chords on the G major chord (mi maggiore). The notation includes fingerings (1-5) and a dynamic marking of *Mosso.* The exercise is divided into two parts, 'a' and 'b', each with two measures.

**a**

**b**

**c**

**d** *Lentamente.*

L'allievo deve ripetere questo esercizio (nelle quattro forme a b c d) nei toni di la bem. magg. e do# min., servendosi dello schema che troverà qui sotto nel quale sono dati gli accordi che costituiscono gli arpeggi e la loro diteggiatura

Accordo di la bem. magg.

Accordo di do# min.

**4. Arpeggi, per moto contrario, in varie forme.**  
 Per moto contrario con distanze diverse fra le due mani.  
 (Accordo di re magg.)

**1**

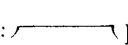
**a** *f*

**b**

**c**

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si ripete in  
Re $\flat$  magg.  
secondo lo  
schema seguente

In principio si deve studiare lentamente e tenendo con le dita i tasti abbassati per ognuna delle combinazioni d'accordo che sono indicate dal segno:  poi si eseguirà più veloce alzando tutte le dita.

Accordi di Re min.  
disposti in forma d'arpeggio

Accordi di Mi $\flat$  min.  
disposti in forma d'arpeggio

Accordi di Mi min.  
disposti in forma d'arpeggio

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### 5. Piccoli accordi arpeggiati.

Accordi arpeggiati di sol min. scritti per disteso.

Mano destra sola.

*pp*

Accordi arpeggiati di mi♭ magg.

Si eseguono come nell'esempio precedente.

Accordi arpeggiati di do min.

*pp*

Accordi arpeggiati di do min. scritti per disteso

Mano sinistra sola.

*pp*

Accordi arpeggiati in mi♭ magg.

Accordi arpeggiati di la♭ magg.

*pp*

### 6. Esercizi preparatori agli arpeggi nell'estensione di una ottava.

Lentamente.

Ripetere ogni esempio più volte.

1 (Fa min.)

*f*

Tutte le note sempre tenute sino al N° 20. Le semibreve non si suoneranno perchè si debbono trovare già abbassate

*f*

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10 11 12 13

Musical notation for measures 10-13. Treble and bass staves. Measure 10: Treble (3 5 1 3), Bass (3 5 1 3). Measure 11: Treble (2 1 2), Bass (2 1 2). Measure 12: Treble (3 2 3), Bass (3 2 3). Measure 13: Treble (3 2 5), Bass (3 2 5). Dynamics include accents and slurs.

14 15 16 17

Musical notation for measures 14-17. Treble and bass staves. Measure 14: Treble (2 3), Bass (2 3). Measure 15: Treble (3), Bass (3). Measure 16: Treble (5 3), Bass (5 3). Measure 17: Treble (3), Bass (3). Dynamics include accents and slurs.

18 19

Musical notation for measures 18-19. Treble and bass staves. Measure 18: Treble (3 2), Bass (3 2). Measure 19: Treble (3 2), Bass (3 2). Dynamics include accents and slurs.

Mosso.  
Senza tenere le note, ben articolato.

20 21

Musical notation for measures 20-21. Treble and bass staves. Measure 20: Treble (p), Bass (p). Measure 21: Treble (p), Bass (p). Dynamics include piano (p) and accents.

22 23

Musical notation for measures 22-23. Treble and bass staves. Measure 22: Treble, Bass. Measure 23: Treble, Bass. Dynamics include accents and slurs.

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