

*ANNA È LUIGI È GIOVANNI*

# DIABELLI

28

## PEZZI MELODICI

PER PIANOFORTE A 4 MANI

OP. 149

REVISIONE DI  
LUIGI FINIZIO

EDIZIONI CURCI - MILANO

ANTONIO DIABELLI

# 28 PEZZI MELODICI

PER PIANOFORTE A QUATTRO MANI

NELL'ESTENSIONE DI CINQUE NOTE

(op. 149)

---

*REVISIONE DI*  
LUIGI FINIZIO

---

*TESTO ITALIANO*  
*TEXTE FRANÇAIS*  
*ENGLISH TEXT*

EDIZIONI CURCI - MILANO

# **ANTONIO DIABELLI**

Casa Editrice Musicale e fu l'editore della musica di Schubert.

Compositore fecondo, di facile vena melodica, delle sue opere (*messe, cantate, musica da camera, ecc.*) non hanno conservato rinomanza che le *Sonate*, le *Sonatine* e questi 28 *Pezzi* per pianoforte a 4 mani nella estensione di 5 note, molto diffusi nella pratica dell'insegnamento pianistico.

Su di un *Valzer* di Diabelli, Beethoven compose le 33 *Variazioni* per pianoforte, op. 120.

*L. F.*

# A. DIABELLI

Op. 149

**PEZZI MELODICI - PIÈCES MÉLODIQUES - MELODIOUS PIECES**

Revisione di L. FINIZIO

SECOND

## Andante

## Do maggiore

*Ut majeur .*  
C major 5 ♀

C major  $\frac{5}{4}$

**SECOND**

**Andante**  
Do maggiore  
Ut majeur  
C major 5

1.

2.

**Andante cantabile**

2.

# A. DIABELLI

Op. 149

PEZZI MELODICI - PIÈCES MÉLODIQUES - MELODIOUS PIECES

Revisione di L. FINIZIO

## PRIMO

Andante

Do maggiore

*Ut majeur*

C major

1

8

Andante cantabile

2

8

Moderato

3

3

*p*

*f*

*p*

*fz* *mf* *f*

*p* *cresc.*

*f* *mf* *f*

Moderato

8

3

8

8

8

8

*Allegro*

4

*p**f**f**p**f**Allegretto*

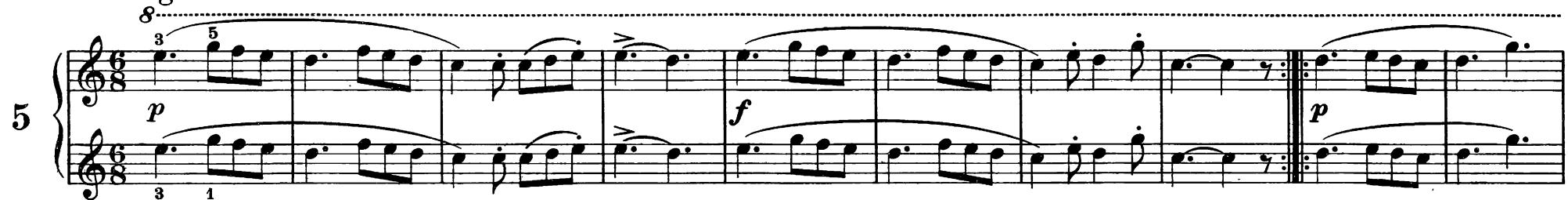
5

*p**f**p*

1.

2.

*mf**f**f*

*Allegro**Allegretto*

SCHERZO  
Allegro

6

Do minore  
*Ut mineur*  
C minor

Scherzo D. C. al Fine

SCHERZO  
Allegro

*8*

6

*p*

*f*

*p*

*FINE*

Do minore  
*Ut mineur*  
C minor

*8*

TRIO

*p*

*cresc.*

*f*

Scherzo D. C. al Fine

Tempo di Marcia

7

The score consists of three staves. The top staff is for bassoon (B♭) and cello (C). The middle staff is for piano. The bottom staff is for double bass (C). Measure 7 starts with a forte dynamic (f) for bassoon and piano. The bassoon has sixteenth-note patterns. The piano provides harmonic support with eighth-note chords. The double bass plays sustained notes. Measures 8-9 show a transition with dynamics p and f. Measure 10 concludes with a forte dynamic (f) and a measure repeat sign. The section ends with a piano solo section labeled "FINE".

Do minore  
Ut mineur  
C minor

TRIO

The score consists of two staves. The top staff is for bassoon (B♭) and cello (C). The bottom staff is for double bass (C). The section begins with a piano dynamic (p). The bassoon and cello play eighth-note patterns. The double bass provides harmonic support. The section ends with a forte dynamic (f).

The score consists of two staves. The top staff is for bassoon (B♭) and cello (C). The bottom staff is for double bass (C). The section begins with a piano dynamic (p). The bassoon and cello play eighth-note patterns. The double bass provides harmonic support. The section ends with a forte dynamic (f).

Marcia D. C. al Fine

## Tempo di Marcia

8

7

8

*FINE*

Do minore

*Ut mineur*

C minor

8

TRIO

8

*Marcia D. C. al Fine*

## Moderato

Sol maggiore  
*Sol majeur*  
G major

Sol majeur  
G major

8

1. 2. dolce dim. f

Detailed description: The musical score consists of five staves of piano music. The top staff uses a treble clef and has a key signature of one sharp (F#). The second staff uses a bass clef and has a key signature of one sharp (F#). The third staff uses a treble clef and has a key signature of one sharp (F#). The fourth staff uses a bass clef and has a key signature of one sharp (F#). The fifth staff uses a treble clef and has a key signature of one sharp (F#). Measure 8 starts with a dynamic of *p*. Measure 9 begins with a dynamic of *f*. Measure 10 starts with a dynamic of *p*. Measure 11 starts with a dynamic of *ff*. Measure 12 starts with a dynamic of *p*. Measure 13 is divided into two sections labeled '1.' and '2.', with '2.' having a dynamic of *dolce*. Measure 14 starts with a dynamic of *dim.* Measure 15 starts with a dynamic of *f*.

**Moderato**

Sol maggiore

Sol majeur

G major

8

## Allegretto

9

*p*

*f*

*p*

*f*

*p*

*ffz*

*f*

*p*

*ffz*

*f*

*p*

*pp rall.*

Allegretto

Musical score for piano, four staves, Allegretto tempo.

Staff 1 (Top): Treble clef, key signature of one sharp (F#), 6/8 time. Dynamics: *p*, *f*. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Staff 2: Treble clef, key signature of one sharp (F#), 6/8 time. Measures 1 through 9.

Staff 3: Treble clef, key signature of one sharp (F#), 6/8 time. Measures 1 through 9.

Staff 4: Treble clef, key signature of one sharp (F#), 6/8 time. Dynamics: *f*, *p*, *sfz*, *f*, *p*, *pp rall.*

**Allegro**

10

*cresc.*

*f*

*mf*

*p*

*mf*

*p*

*mf*

*fz*

*fz*

*f*

*fz*

**Allegro**

10

*f*

*cresc.*

*f*

*p dolce*

*mf*

*p*

*mf*

*cresc.*

*fz*

*fz*

*f*

## ROMANZA - ROMANCE - ROMANCE

Andantino

Sol minore  
Sol mineur  
G minor

11

1.

2.

11

1. 2.

cresc.

f p

sf sf pp

Andante

Fa maggiore  
Fa majeur  
F major

12

1.

2.

p f p > f p > mf > p >

cresc.

p = f ff pp =

## ROMANZA - ROMANCE - ROMANCE

Sol minore Andantino

Sol mineur

G minor

11

Musical score for orchestra, page 13, Allegro.

The score consists of four staves, each with a bass clef and a key signature of one flat. The time signature is common time (indicated by a '2').

**Staff 1:** Dynamics: *p*, *f*, *mf*. Measure 13: Measures 1-5. Measure 14: Measures 1-5. Measure 15: Measures 1-5. Measure 16: Measures 1-5.

**Staff 2:** Measure 13: Measures 1-5. Measure 14: Measures 1-5. Measure 15: Measures 1-5. Measure 16: Measures 1-5.

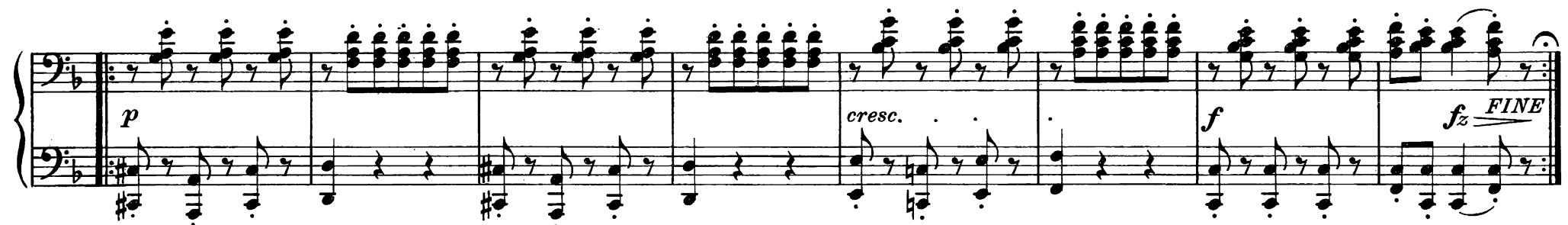
**Staff 3:** Measure 13: Measures 1-5. Measure 14: Measures 1-5. Measure 15: Measures 1-5. Measure 16: Measures 1-5.

**Staff 4:** Measure 13: Measures 1-5. Measure 14: Measures 1-5. Measure 15: Measures 1-5. Measure 16: Measures 1-5.

Musical score for piano, page 13, Allegro. The score consists of four staves of music. The first staff starts with a dynamic of *p*. The second staff begins with *mf*, followed by a crescendo (cresc.) and a dynamic of *f*. The third staff starts with *f*, followed by *p*. The fourth staff starts with *p*, followed by *f*. The music features various dynamics, including *p*, *mf*, *cresc.*, *f*, and *p*, and includes slurs and grace notes.

POLACCA - POLONAISE - A POLISH DANCE  
Allegretto

14



Fa minore  
Fa mineur  
F minor

TRIO



Polacca D. C. al Fine

## POLACCA - POLONAISE - A POLISH DANCE

*Allegretto*

14

*Fa minore*  
*Fa mineur*  
*F minor*

TRIO

5

*mf*

*ff*

1 4

*Polacca D. C. al Fine*

## Andante cantabile

Re maggiore  
Ré majeur  
D major

15

15

*p*

*cresc.* . . . . *poco a poco*

*mf*

*p*

*ff* *mf* *dim.* *pp*

## Re maggiore Andante cantabile

Ré majeur 8.

D major

15

*p dolce*

*f*

*p*

*cresc.*

*poco a poco*

*mf*

*f*

*p*

*f*

*ff*

*mf*

*dim.*

*pp*

## SCHERZO

*Allegro vivace*

16

16 { 

1. 2.

FINE

TRIO { 

1. 2.

cresc. . . . . f

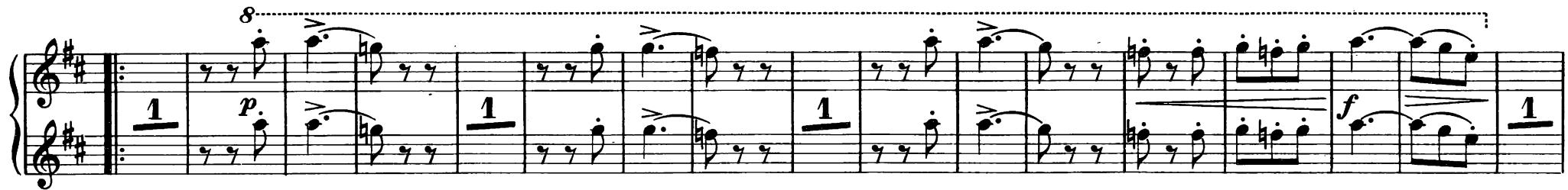
Scherzo D. C. senza replica

SCHERZO  
Allegro vivace

8.

16 { 

8.

{ 

8.

{ 

8.

TRIO { 

8.

{ 

Scherzo D. C. senza replica

RONDINO - PETIT RONDEAU - SHORT RONDO  
Allegro

17

1. 2.

*cresc.*

*f.*

*p*

*f.*

*p*

*f.*

*p*

*sf*

*p*

*f*

*p*

*p*

*pp*

Re minore  
Ré mineur  
D minor

Andante cantabile

1. 2.

1. 2.

1. 2.

## RONDINO - PETIT RONDEAU - SHORT RONDO

*Allegro*

8

17

17 8. Measures 17-19. Treble clef, key signature of two sharps. Measure 17 starts with a piano dynamic. Measure 18 begins with a forte dynamic, followed by a crescendo. Measure 19 ends with a forte dynamic. Measures 20-21 show a continuation of the melodic line.

Re minore Ré mineur D minor  
Andante cantabile

8

18

18 8. Measures 18-20. Treble clef, key signature of one flat. Measure 18 starts with a piano dynamic. Measure 19 begins with a forte dynamic, followed by a soft dynamic. Measure 20 ends with a piano dynamic. Measures 21-22 show a continuation of the melodic line.

Allegretto

19 { *p* *sf* *sf* *f* *p* *sf* }

1. 2.

*sfz* *p* *sfz* *p* *cresc.* *ff*

## UNGHERESE - HONGROISE - HUNGARIAN

20 { *f* *p* *f* *p* *f* }

## Allegretto

19

8

5

8

UNGHERESE - HONGROISE - HUNGARIAN

20

8

3 4

8

2 3 4

## La maggiore Andante amoroso

La majeur

A major

21

*fp*

1.

2.

*fp*

*fp*

*cresc.*

*p*

*sf*

*pp*

*ff*

## Andante amoroso

La maggiore  
La majeur  
A major

21

*fp* $\frac{1}{3}$ 

1.

2.

*fp* $\frac{2}{3}$ 

1.

*fp**cresc.**p**dolce**pp**ff*

## Allegretto

22

22

*p*

*cresc.* *f* *1.* *2.* *f* *p*

## POLACCA - POLONAISE - A POLISH DANCE

23

*p*

*f*

*cresc.* . . . *f*

*p*

*f*

**Allegretto**

## POLACCA - *POLONAISE* - A POLISH DANCE

Musical score for Polonaise No. 1, Op. 40, showing measures 23-25. The score consists of three staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. Measure 23 starts with a dynamic  $p_3$ . The middle staff has a bass clef and a common time signature. Measure 24 begins with a dynamic  $p$ , followed by a crescendo. The bottom staff has a treble clef, a key signature of one sharp, and a common time signature. Measure 25 starts with a dynamic  $p$ .

*Andante cantabile*

La minore

La mineur

A minor

24

24

1. 2.

*Allegro*

25

p

f

cresc.

f

*La minore* Andante cantabile

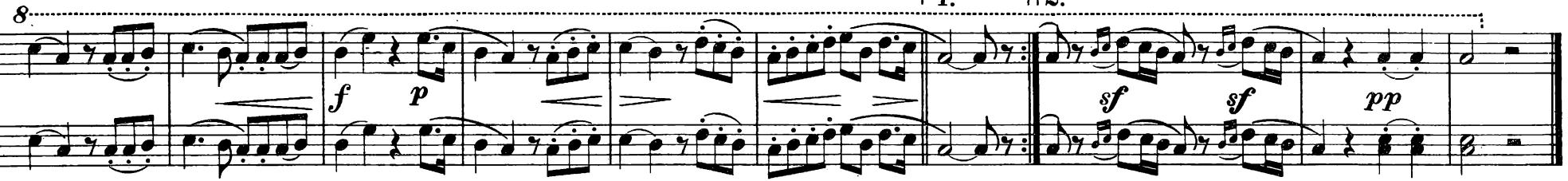
*La mineur* Andante cantabile

A minor 8

24



1. 2.



Allegro

25



ALLA TURCA  
Allegro

26

ff

p

f

ff

ALLA TURCA  
Allegro

26

Musical score for 'Alla Turca' by Wolfgang Amadeus Mozart, K. 331. The score consists of two staves for piano. The top staff is treble clef, and the bottom staff is bass clef. Measure 26 starts with a dynamic *ff*. Measures 27 and 28 continue the fast, eighth-note pattern. Measure 29 begins with a dynamic *p*, followed by *f* and *ff* dynamics. The score features vertical bar lines and measure numbers.

Mi maggiore Andante  
*Mi majeur*  
 E major

27

Mi minore Allegro  
*Mi mineur*  
 E minor

28

**Mi maggiore Andante***Mi majeur*

E major

27

*p dolce*

27

*p dolce*

*fp*

*p* *f* *fp*

**Mi minore Allegro***Mi mineur*

E minor

28

*p*

*cresc.*

*ff*

*p*

*cresc.*

*f*

*ff*

# DIDATTICA DEL PIANOFORTE

del M° ALESSANDRO LONGO

---

## TECNICA PIANISTICA

**Fasc. I (A)** Tecnica fondamentale (1<sup>o</sup> Corso).

» » (B) » » (2<sup>o</sup> Corso).

» » (C) » » (3<sup>o</sup> e 4<sup>o</sup> Corso).

La Tecnica fondamentale è suddivisa in tre parti. - Per commissioni indicare:  
Tecnica I, e specificare le lettere (A. B. C.) delle parti che si desiderano.

**Fasc. II** Tecnica delle Scale (Parte I).

**Fasc. III** » » » (Parte II).

**Fasc. IV** Tecnica degli Arpeggi.

**Fasc. V** Tecnica delle Ottave.

**Fasc. VI** Tecnica delle Terze (<sup>comprese</sup> le scale) (Parte I).

**Fasc. VII** » » » (Parte II).

**Fasc. VIII** Tecnica delle note doppie (<sup>comprese</sup> le scale di seste).

**Fasc. IX** Tecnica della Polifonia.

**Fasc. X** Tecnica varia.

**Fasc. XI** 200 Temi di Esercizi da svolgersi sullo schema di quattro accordi modulati in progressione ascendente e discendente.

**Fasc. XII** Dinamica Pianistica - Ritmica - Frasaggio - Coloriti - Pedale. (Lesioni teoriche con numerosi esempi musicali).

---

EDIZIONI CURCI - MILANO

# DIDATTICA DEL PIANOFORTE

del M° ALESSANDRO LONGO

---

## C Z E R N I A N A

NUOVA EDIZIONE RIORDINATA ED AMPLIATA

Fasc. I	60 Studietti elementari . . .	Corso preparatorio
Fasc. II	48 Studietti facili . . .	
Fasc. III	25 Studi progressivi . . .	Primo Corso
Fasc. IV	25 Studi progressivi . . .	
Fasc. V	24 Studi progressivi . . .	Secondo Corso
Fasc. VI	24 Studi progressivi . . .	
Fasc. VII	18 Studi . . . .	Terzo Corso
Fasc. VIII	18 Studi . . . .	
Fasc. IX	20 grandi Studi . . . .	Quarto Corso
Fasc. X	20 grandi Studi . . . .	Quinto Corso (compresi: la <u>Toccata</u> Op. 92)

---

EDIZIONI CURCI - MILANO

# OPERE DI F. CHOPIN

---

*REVISIONE CRITICO - TECNICA DI*  
**ALFREDO CASELLA**

BALLATE E FANTASIA

IMPROVVISI (completi)

N O T T U R N I

P R E L U D I

S T U D I

V A L Z E R

*REVISIONE CRITICO - TECNICA DI*  
**G U I D O A G O S T I**

S C H E R Z I

P O L A C C H E

M A Z U R C H E

*Testo italiano - francese - inglese*

---

**EDIZIONI CURCI - MILANO**

# OPERE DI J. BRAHMS

---

DUE RAPSODIE - op. 79

TRE INTERMEZZI - op. 117

VARIAZIONI e FUGA sopra un tema di Händel - op. 24

VARIAZIONI sopra un tema di Paganini - op. 35  
*(in un volume)*

## PEZZI SCELTI

- 1 . CAPRICCIO *in Si minore*, op. 76, N. 2
- 2 . INTERMEZZO *in La maggiore*, op. 118, N. 2
- 3 . BALLATA *in Sol minore*, op. 118, N. 3
- 4 . INTERMEZZO *in Mi bem. minore*, op. 118, N. 6
- 5 . INTERMEZZO *in Do maggiore*, op. 119, N. 3
- 6 . RAPSODIA *in Mi bem. maggiore*, op. 119, N. 4

SONATA - op. 5 in fa minore

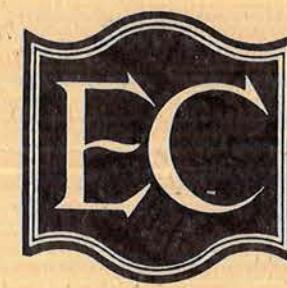
*Testo italiano - francese - inglese*

REVISIONE DI  
ALFRED CORTOT

---

EDIZIONI CURCI - MILANO





□  
□  
S