

I grandi
classici
per i giovani
pianisti

Il mio primo Bach

Primo fascicolo
First volume
Erstes Heft (Pozzoli)

The Classics
for Young Pianists
My First Bach

Die grossen Klassiker
für junge Pianisten
Mein erster Bach

RICORDI



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(Pozzoli)

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The Classics
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Johann Sebastian Bach (1685 - 1750)

RACCOLTA DI PEZZI FACILI

PER PIANOFORTE (Ettore Pozzoli)

EASY PIECES

LEICHTE STÜCKE

Moderato, ben deciso $\text{♩} = 120$

1.

G. RICORDI & C. Editori, MILANO.

Tutti i diritti della presente revisione sono riservati.

Tous droits de la présente revision réservés.

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MINUETTO

MINUET MENUETT

Allegro ♩ = 132

2.

Musical notation for the first system (measures 1-4). The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a circled '2.' and contains a melodic line with slurs and fingerings (4, 3, 1, 2, 5, 5, 1, 3, 2). The bass staff contains a bass line with slurs and fingerings (2, 1, 4, 2). Dynamics include a forte 'f' marking in the first measure, a 'dim.' (diminuendo) marking in the third measure, and a piano 'p' marking in the fourth measure.

Musical notation for the second system (measures 5-8). The treble staff continues the melodic line with slurs and fingerings (3, 4, 1, 3, 2, 3, 2, 1, 2, 5, 5, 1). A handwritten annotation 'unobscure' is written above the first measure of this system. The bass staff continues the bass line with slurs and fingerings (3, 2, 1, 3, 2, 1, 4, 2). Dynamics include a forte 'f' marking in the fifth measure and a piano 'p' marking in the eighth measure.

Musical notation for the third system (measures 9-12). The treble staff continues the melodic line with slurs and fingerings (3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 2, 1, 3). A handwritten annotation '3 2 3' is written above the first measure. The bass staff continues the bass line with slurs and fingerings (3, 1, 3, 2, 1, 2, 1, 4, 2, 3). Dynamics include a 'dim.' marking in the ninth measure, a piano 'p' marking in the tenth measure, and a mezzo-forte 'mf' marking in the twelfth measure.

Musical notation for the fourth system (measures 13-16). The treble staff continues the melodic line with slurs and fingerings (4, 1, 2, 1, 1, 2, 1, 4). A handwritten annotation 'mf' is written above the second measure. The bass staff continues the bass line with slurs and fingerings (1, 3, 2, 1, 4, 1, 2, 1, 4). Dynamics include a mezzo-piano 'mp' marking in the thirteenth measure, a forte 'f' marking in the fifteenth measure, and a piano 'p' marking in the sixteenth measure.

Musical notation for the fifth system (measures 17-20). The treble staff continues the melodic line with slurs and fingerings (4, 1 5 2 5 1 4, 3, 1, 1, 1, 4). A handwritten annotation 'mf' is written above the second measure. The bass staff continues the bass line with slurs and fingerings (2, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics include a mezzo-forte 'mf' marking in the seventeenth measure and a 'poco rit.' (poco ritardando) marking in the nineteenth measure.

M U S E T T A

(dalla Gavotta della Suite inglese in Sol min.)

MUSETTE

(from the Gavotta - English Suite in G minor)

MUSETTE

(zu der Gavotte der englischen Suite in G moll)

Allegro moderato $\text{♩} = 80$

3.

p semplice
p

p

mf
p

p

poco rit.
p
pp

MINUETTO

MINUET MENUETT

Moderato ♩ = 120



4.

MINUETTO

MINUET MENUETT

Moderato grazioso ♩ = 132

5.

p espressivo *cresc.*

p espressivo *cresc.*

mf *Ped.*

p *mf* *Ped.*

p *Ped.*

MINUETTO

MINUET · MENUETT

Allegretto vivace ♩ = 126

6. *p grazioso*

mp *mf* *p* *mf* *f* *deciso* *f* *p* *f*

1 5 5 3 3

pp *rit.*

3 2 5 4 3 2 2 1

MINUETTO

MINUET

MENUETT

Moderato $\text{♩} = 120$

7. *f deciso* *espress.*

1 2 2 3 1 5 5

5 3 3 1 3 2

dim. *p* *f*

4 4 3 1 5 2 1 2 2

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

p *tr.*

3 1 5 5 1 3 2 3

3 3 1 2 1 1 2 4 2 5 4

tr. *cresc.* *f* *tr.*

3 4 3 5 3 5 2 5 2

2 2 1 2 4 1 2 4

POLACCA

POLONAISE

Moderato ♩ = 92

8.

Musical notation for the first system of the Polacca. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked *mf*. Fingerings are indicated by numbers 1-5 above or below notes. The first measure of the treble staff has a fingering of 1. The first measure of the bass staff has fingerings of 1, 3, and 2. The second measure of the treble staff has fingerings of 2 and 1. The second measure of the bass staff has a fingering of 1. The third measure of the treble staff has fingerings of 2, 4, and 5. The third measure of the bass staff has fingerings of 5 and 3. The fourth measure of the treble staff has a fingering of 1. The fourth measure of the bass staff has fingerings of 2 and 5. The fifth measure of the treble staff has a fingering of 3. The fifth measure of the bass staff has fingerings of 1, 4, and 2.

Musical notation for the second system of the Polacca. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked *mf*. Fingerings are indicated by numbers 1-5 above or below notes. The first measure of the treble staff has a fingering of 1. The first measure of the bass staff has fingerings of 1, 3, and 2. The second measure of the treble staff has a fingering of 1. The second measure of the bass staff has a fingering of 1. The third measure of the treble staff has fingerings of 2, 4, and 5. The third measure of the bass staff has fingerings of 5 and 3. The fourth measure of the treble staff has a fingering of 1. The fourth measure of the bass staff has fingerings of 2 and 5. The fifth measure of the treble staff has a fingering of 3. The fifth measure of the bass staff has fingerings of 1, 4, and 2.

Musical notation for the third system of the Polacca. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked *f* in the first measure and *p* in the second measure. Fingerings are indicated by numbers 1-5 above or below notes. The first measure of the treble staff has fingerings of 2 and 4. The first measure of the bass staff has fingerings of 1, 3, and 2. The second measure of the treble staff has fingerings of 3 and 4. The second measure of the bass staff has a fingering of 2. The third measure of the treble staff has a fingering of 4. The third measure of the bass staff has fingerings of 4, 1, and 2. The fourth measure of the treble staff has a fingering of 3. The fourth measure of the bass staff has fingerings of 4, 1, and 3.

Musical notation for the fourth system of the Polacca. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked *cresc.* in the first measure and *p dolce* in the second measure. Fingerings are indicated by numbers 1-5 above or below notes. The first measure of the treble staff has fingerings of 2 and 3. The first measure of the bass staff has fingerings of 5 and 2. The second measure of the treble staff has a fingering of 3. The second measure of the bass staff has a fingering of 1. The third measure of the treble staff has fingerings of 4, 5, and 1. The third measure of the bass staff has fingerings of 5 and 2. The fourth measure of the treble staff has fingerings of 2, 3, 1, 2, and 3. The fourth measure of the bass staff has a fingering of 2.

Musical notation for the fifth system of the Polacca. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked *mf* in the first measure and *f* in the second measure. The system ends with a *rall.* marking. Fingerings are indicated by numbers 1-5 above or below notes. The first measure of the treble staff has fingerings of 5, 4, and 1. The first measure of the bass staff has fingerings of 4 and 2. The second measure of the treble staff has fingerings of 2, 3, 1, 2, and 3. The second measure of the bass staff has a fingering of 1. The third measure of the treble staff has fingerings of 5, 2, and 3. The third measure of the bass staff has a fingering of 1. The fourth measure of the treble staff has a fingering of 3. The fourth measure of the bass staff has a fingering of 1. The fifth measure of the treble staff has a fingering of 1. The fifth measure of the bass staff has a fingering of 2.

M U S E T T A

MUSETTE

Moderato ♩ = 96

9.

p grazioso *f* *p*

f *mf*

pp

cresc. *f* *p*

f *p* *f*

sempre stacc.

MARCIA

MARCH MARSCH

Moderato risoluto $\text{♩} = 88$

10.

f molto ritmato
staccato

f

f
staccato

cresc.
p

cresc.
f

M A R C I A

MARCH MARSCH

Moderato $\text{♩} = 69$

11.

f

mf *f*

f *mp*

f *mp* *p grazioso*

f

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

mf *dim. a poco* *a poco*

simile

4 5

dim.

rall. molto.....
p
Ped. Ped. Ped.

Pezzi facili per pianoforte di autori contemporanei

Aprea

15 Danze (131991)
Juvenilia. Raccolta di piccoli pezzi pianistici per principianti (128504)

Balladori

Sorrisi d'innocenza. 8 Ricerche (117401)

Bucchi

Le petit Prince (Pezzi facili per principianti) (131768)

Carnovich

L'arca di Noè. Facili melodie (132401)

De Angelis-Valentini

Rose bianche. 15 Pezzi facilissimi (129040)
Sogni di bimbi. 10 Pezzi facilissimi (128518)

De Lisa

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Piccola tastiera. Fascicolo II (132147)

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Ferrari-Trecate

Ninnoli musicali. 12 Pezzi facili e facilissimi per fanciulli (127798)

Fugazza

6 Pezzi facilissimi (129132)

Ghedini

Puerilia. 4 Piccoli pezzi sulle cinque note (130291)

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Piccolo Zoo musicale. 5 Fantasie pianistiche (129635)

Margola

15 Pezzi facili per giovani pianisti (131671)
Altri 15 pezzi facili per giovani pianisti (132064)

Merlini

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Mozzati

Diapositive musicali. Fascicolo I (131781)
Diapositive musicali. Fascicolo II (131782)

Pozzoli

Pagine minuscole. 12 Bozzetti (E. R. 308)

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Sonatina facile nello stile antico (129753)

Suono il pianoforte. 19 Piccoli pezzi (129754)

Sollima

6 Piccoli pezzi (128710)

Soresina

Musiche per giovani pianisti (131616)

Tozzi

Ninne nanne, filastrocche e canti infantili italiani (131764)

Verganti

Un sogno. Fantasia musicale. 10 Piccoli pezzi. Illustrazioni di P. Hoffer (129661)



RICORDI

Musiche di autori russi e sovietici per pianoforte

La letteratura didattica della scuola pianistica sovietica

Lo splendore della scuola pianistica sovietica in questa seconda metà del ventesimo secolo, scuola rappresentata da artisti di fama mondiale quali Sviatislav Richter, Emil Gilels, Vladimir Ashkenazy, Aleksander Slobodyanik e Lazar Berman, potrebbe suggerirci di trarre profitto dall'esempio di come si siano preparati questi grandi maestri.

Mentre questa galassia di nomi illustri potrebbe sembrare un fenomeno prettamente sovietico, è invece frutto di una lunga tradizione russa. Un parziale elenco dei grandi pianisti del pantheon russo (secondo la definizione di Harold Schönberg in *The Great Pianists from Mozart to the Present*) comprende Anton Rubinstein (1830), Vladimir de Pachmann (1848), Annette Essepoff (1851), Arthur Friedheim (1860), Alexander Siloti (1863), Josef Lhevinne (1874), Ossip Gabrilovic (1878), Leo Ornstein (1895), Benno Moisevic (1890) e Vladimir Horowitz (1904). Un'eredità formidabile su cui costruire!

Non dobbiamo trascurare neppure il grande contributo apportato da compositori-pianisti come Scriabin (1872), Medtner (1800), Rachmaninoff (1873), Prokofiev (1891) e Sciostakovic (1906). Sulle orme di questi grandissimi, oggi cammina una schiera impressionante di compositori-pianisti virtuosi, quasi ignoti fuori dell'Unione Sovietica, ma attivissimi nella vita musicale sovietica degli anni 70: sono Rodion Schedrin, Boris Tishchenko, Arno Babadjanian, Andrei Eshpai, Sergei Slonimsky e Tikhon Khrennikov. Fin dai primi anni della sua formazione, al giovane pianista sovietico vengono forniti nuovi materiali di studio scritti da noti compositori contemporanei. Sciostakovic, Kabalevsky, Miaskovsky, Kaciaturian e Prokofiev, per citarne qualcuno, hanno composto pezzi a scopo didattico. Quasi tutti i compositori sovietici contemporanei hanno contribuito in modo significativo al repertorio dello studente di pianoforte.

P.I. Ciaikovski

Album per la gioventù op. 39 (Marciano) (E. R. 523)
Il mio primo Ciaikovski (Pozzoli) (E. R. 2599)
Le stagioni op. 37 (Marciano) (E. R. 522)

Yuri Falik

Dieci pezzi (132711)

Dmitri Kabalevsky

Al campeggio op. 3/86.
Vita giovanile op. 14.
11 Pezzi facili (132555)
Avventure di bimbi op. 89.
35 Pezzi facilissimi (132557)
24 Piccoli pezzi op. 39 (131763)
22 Pezzi per fanciulli op. 27 (131783)
Quattro rondò op. 60 (132553)
Sogni infantili op. 88.
6 Pezzi (132556)
Variazioni facili op. 40 a cura di Riccardo Risaliti (132334)
Variazioni facili op. 51 (132418)

Aram Kaciaturian

Album per fanciulli Fascicolo I (131762)
Album per fanciulli Fascicolo II (132335)
Dieci pezzi per giovani pianisti (132712)
Sonatina (1959) (132554)
Toccata (Gryzly) (129526)

Yuri Levitin

Il Flauto di Pan.
24 Pezzi facili e di media difficoltà (132714)

Dmitri Sciostakovic

4 Preludi dall'op. 34 (129765)
Quaderno d'infanzia (132260)

Pianoforte a 4 mani Autori vari sovietici

Canzoni e danze popolari sovietiche. Fascicolo I (132941)
Fascicolo II (132942)



DMITRI KABALEVSKY

24 PICCOLI PEZZI OP. 39
24 LITTLE PIECES OP. 39
24 KLEINE KLAVIERSTÜCKE OP. 39

PER PIANOFORTE
FOR THE PIANO

RICORDI



ARAM KACHATURIAN

ALBUM PER FANCIULLI (1364) - 4 FASCICOLI
ALBUM FOR CHILDREN (1364) - 2ND VOLUME
KINDERALBUM (1364) - HEFT 2

PER PIANOFORTE
FOR PIANO
FÜR KLAVIER

DR. HESLITSKY

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CANZONI E DANZE POPOLARI SOVIETICHE
POPULAR SOVIETIC SONGS AND DANCES
SOVIJETISCHE VOLKSLIEDER UND VOLKSTÄNZE

PER PIANOFORTE A QUATTRO MANI
FOR PIANO 4 HANDED
FÜR KLAVIER ZU VIER HÄNDEN

PRIMO FASCICOLO
VOLUME I
BAND I

RICORDI



DMITRI SCIOSTAKOVIC

QUADERNO D'INFANZIA
A CHILDHOOD NOTEBOOK
KINDERHEFT

PER PIANOFORTE A QUATTRO MANI
FOR PIANO 4 HANDED
FÜR KLAVIER ZU VIER HÄNDEN



RICORDI

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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
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(E. R. 2744)

Il mio primo Liszt
9 Pezzi facili (Rattalino)
(E. R. 2702)

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(E. R. 2447)

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12 Pezzi facili (Pozzoli)
Fascicolo I
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16 Pezzi facili (Rattalino)
Fascicolo II
(E. R. 2778)

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13 Sonate facili (Risaliti)
(E. R. 2762)

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15 Pezzi facili (Pozzoli)
(E. R. 1956)

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



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