

I grandi
classici
per i giovani
pianisti

Il mio primo Schumann

(Pozzoli)

The Classics
for Young Pianists
My First Schumann

Die grossen Klassiker
für junge Pianisten
Mein erster Schumann

RICORDI



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PICCOLO PEZZO

LITTLE PIECE

KLEINES STÜCK

Op. 68 N. 5

Moderato ♩ = 120

2. *p dolce* *p*

mp

cresc. *p subito*

p *cresc.*

p subito *poco rit.*

MARCIA DI SOLDATI

3

SOLDIERS' MARCH

SOLDATENMARSCH

Op. 68 N. 2

Vivo e deciso ♩ = 120

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each. The first system is marked with a large '3.' and a first ending bracket. The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

3.

f

f

f pesante

mf

f

mf

ff

f

CORALE

CHORAL

Op. 68 N. 4

Lento $\text{♩} = 50$

4.

p *legatissimo*

CONTADINO ALLEGRO

THE HAPPY PEASANT

FRÖHLICHER LANDMANN

Op. 68 N. 10

Animato e gaio $\bullet = 104$

7.

f cantabile *mf* *f*

mf *p dolce*

f *mf*

p dolce *f*

mf

POVERA ORFANELLA

POOR ORPHAN

ARMES WAISENKIND

Op. 68 N. 6

Lento $\text{♩} = 72$

The score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system starts with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and a first ending bracket. The second system features a mezzo-forte (*mf*) dynamic and includes a *Red.* (ritardando) marking. The third system begins with a *più lento* tempo change, followed by a return to piano (*p*) and then mezzo-forte (*mf*). The fourth system concludes with a *ritardando* marking and a final piano (*p*) dynamic. The piece ends with a repeat sign.

CANZONETTA DEL FALCIATORE

THE REAPER'S SONG

SCHNITTERLIEDCHEN

Op 68 N. 18

Allegretto $\text{♩} = 92$

The score is a single system of piano accompaniment for a piece in 6/8 time. It features a grand staff with a treble and bass clef. The tempo is marked *Allegretto* with a quarter note equal to 92. The dynamic is piano (*p*) and the style is *semplice*. The score includes fingerings (2, 5, 4, 1, 3, 2, 3, 4) and a first ending bracket. The piece concludes with a repeat sign.

The first system of music consists of two staves. The treble staff begins with a melodic line containing fingerings 5, 1, 3, 4, 2, 4, 3, 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1. The bass staff provides a harmonic accompaniment with fingerings 2, 5, 4, 1, 2, 2, 5, 4, 1. Dynamics include *mf* and *p*.

The second system continues the piece. The treble staff has fingerings 4, 2, 3, 5, 4, 2, 1, 3, 5, 2, 1. The bass staff has fingerings 3, 2, 1, 2, 1, 2, 3, 1, 4. Dynamics include *f*.

The third system features a more active treble staff with fingerings 1, 2, 5, 4, 2, 1, 3, 2, 3, 4, 2, 1, 3, 1, 2, 3. The bass staff has fingerings 2, 1, 2, 3, 1, 2, 3, 3, 2, 1, 2, 1, 2, 3, 1, 4, 2, 1, 2, 3, 1, 2.

The fourth system shows a treble staff with fingerings 2, 1, 5, 4, 2, 5, 4, 4, 3, 2, 1, 5, 4, 3, 2, 1. The bass staff has fingerings 4, 2, 4, 5, 2, 5. Dynamics include *p* and *mf*.

The fifth system has a treble staff with fingerings 2, 3, 4, 5, 4, 3, 1, 4, 3, 2, 1. The bass staff has fingerings 4, 1, 3, 2, 5, 4, 1, 2, 5, 4, 2, 5. Dynamics include *p*.

The sixth system concludes the piece. The treble staff has fingerings 3, 1, 4, 2, 4, 2, 3, 1, 4, 2, 3, 1, 2, 1, 4, 2, 1, 5, 1. The bass staff has fingerings 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5. Dynamics include *p* and *pp*.

CANZONETTA DEL CACCIATORE

THE HUNTER'S SONG

JÄGERLIEDCHEN

Op. 68 N. 7

Allegro con brio $\text{♩} = 112$

10.

First system of musical notation. Treble clef, bass clef. Time signature 6/8. Key signature one flat. Dynamics include *f*. Fingerings are indicated with numbers 1-5. Pedal markings are present.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *p*. Fingerings and pedal markings are present.

Third system of musical notation. Treble clef, bass clef. Dynamics include *ff*, *p*, and *mf*. Fingerings and pedal markings are present.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f*. Fingerings and pedal markings are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *f*. Fingerings and pedal markings are present.

CANZONETTA POPOLARE

POPULAR SONG

VOLKSLIEDCHEN

Op. 68 N. 9

11. *Flebile* ♩ = 88

p *mf*

p *f* *p*

Vivace ♩ = 120

p

p

p

come prima

p marcato il canto

mf *mf* *f* *p*

ALLEGRO

(dall'op. 118 N. 1)

Allegro ♩ = 100

12.

p cantabile *mf*

cresc. *f p*

mp *f deciso*

f

f

First system of musical notation. The right hand features chords and eighth notes with fingerings 1, 2, 3, 4. The left hand has bass notes with fingerings 3, 2, 5. Pedal points are marked below the bass line.

Second system of musical notation. The right hand has chords and eighth notes with fingerings 1, 2, 3, 4. The left hand has bass notes with fingerings 4, 5. Dynamics include *f* and *p cantabile*. Pedal points are marked below the bass line.

Third system of musical notation. The right hand has eighth-note passages with fingerings 1, 2, 3, 4, 5. The left hand has eighth-note passages with fingerings 5, 1, 2, 3, 4. Dynamics include *mf*. Pedal points are marked below the bass line.

Fourth system of musical notation. The right hand has eighth-note passages with fingerings 1, 2, 3, 4, 5. The left hand has eighth-note passages with fingerings 3, 1, 2, 1, 3, 2, 4, 1. Dynamics include *cresc.*, *f p*, and *mp*. Pedal points are marked below the bass line.

Fifth system of musical notation. The right hand has eighth-note passages with fingerings 3, 2, 5, 4, 4, 1, 4, 2, 3, 1, 5, 4, 3, 1, 5, 5, 3, 5, 4. The left hand has eighth-note passages with fingerings 5, 4, 2, 5, 4, 2, 2, 4, 5. Dynamics include *mp*, *f p*. Pedal points are marked below the bass line.

PICCOLO STUDIO

LITTLE STUDY

KLEINE STUDIE

Op. 68 N. 14

13. *Vivace* $\text{♩} = 152$
p con tocco eguale
ad. ad ogni misura

dim.

pochiss. rit. a tempo

dim.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The right hand (treble clef) plays a series of chords, each with a slur and a finger number (5, 4, 3, 2, 1) above it. The left hand (bass clef) plays a series of chords, each with a slur and a finger number (5, 3, 2, 4, 2) below it. A dynamic marking *(p)* is placed above the second measure of the left hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The right hand (treble clef) plays a series of chords, each with a slur and a finger number (5, 4, 3, 2, 1) above it. The left hand (bass clef) plays a series of chords, each with a slur and a finger number (2, 3, 3, 4, 2) below it.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The right hand (treble clef) plays a series of chords, each with a slur and a finger number (5, 4, 3, 2, 1) above it. The left hand (bass clef) plays a series of chords, each with a slur and a finger number (4, 2, 1, 3, 3) below it. Dynamic markings *mf* and *dim.* are present.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The right hand (treble clef) plays a series of chords, each with a slur and a finger number (4, 5, 4, 2, 5, 3, 4, 2) above it. The left hand (bass clef) plays a series of chords, each with a slur and a finger number (5, 3, 5, 2, 2, 3) below it. Dynamic markings *p* and *rit:..... a tempo* are present.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The right hand (treble clef) plays a series of chords, each with a slur and a finger number (5, 4, 3, 2, 5, 4, 5, 2) above it. The left hand (bass clef) plays a series of chords, each with a slur and a finger number (4, 4, 4, 5, 4) below it.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The right hand (treble clef) plays a series of chords, each with a slur and a finger number (5, 5, 5, 2, 5) above it. The left hand (bass clef) plays a series of chords, each with a slur and a finger number (5, 2, 3, 4, 5) below it. The system ends with a double bar line and repeat dots.

NINNA-NANNA DELLA BAMBOLA

THE DOLL'S LULLABY DER PUPPEN WIEGENLIED

Non presto ♩ = 76

14.

p dolce *più p* *p*

pp *più p*

p *mf*

sempre legato

ritard. *a tempo*

p *mf*

ritard. *a tempo* *poco rit.:.....*

p

Poco più = 88

mf *cresc.*

f *mf*

cresc.

f *p dolce*

più p *p* *mp*

rit. *a tempo* *rall.*

p

MIGNON

Op. 68 N. 35

Lento, con tenerezza $\text{♩} = 63$

15.

p
mp *sentito*
ad ogni misura

mf *espress.*

p
sf

poco riten. *a tempo*

sf
p *cresc.*

pp *sentito*

1. *ritard.* *a tempo* 2. *ritard.*

mf *con molta espress.*

TEMA CON VARIAZIONI

THEME WITH VARIATIONS

THEMA MIT VARIATIONEN

(dall'op. 118 N. 1)

Adagio non troppo $\text{♩} = 88$

17.

mf *f*

Ped. ad ogni accordo

dar rilievo al canto

p *p* *mf*

mf *dim.*

mp *mf*

marcato il tema

dim. *m.s.*

3 3 3 3 1 4 2 1 5 4 2 1 1 5 4 2 1 5 2 5 4 3 1

dim.

un poco più sostenuto

mf

2 2 3 1 2 5 4 3 2 4 5 3 1 2 3 1 4 5 2 1 3 1 3 2 1 4 3 2 1

I. Tempo

p

Ped. *Ped.* *Ped.* *Ped. simile*

ritardando..... *a tempo*

un poco più lento

Ped. *Ped.*

rallentando molto

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

LA BEFANA

AM DREIKÖNIGSTAG

Op. 68 N. 12

18. *Allegro* ♩ = 126 *mf*

sostenuto *a tempo* *ff* *Fine*

3 1 2 1 3 4 2 5 3 2 1 3 1 2 3 4 2 5 1 4 2 5 3 1 2

p leggero *mp*

3 1 2 3 4 2 3 1 5 2 3 4 2 5 3 2 1 3 8 2 5 3 2 1 3 5

3 4 5 3 2 1 3 1 2 3 1 4 2 3 4 2 3 1

p cantabile

3 4 2 3 8 1 3 4 2 3 3 1 2 1

cresc. *p*

3 1 5 4 2 3 4 5 3 4 5 3 4 5 3 4 2 1 1

3 3 2 3 3 3 3

sf *p*

5 4 2 3 1 2 1 3 4 2 5 3 2 3 4 2 5 2 1 4 5 2 1

1 2 3 4 1 3 5 2 3 4 2 3 5 2 3 5 2 4 2 5 8

f p *p*

5 3 5 4 5 4 5 3 5 1 4 2

3 5 2 2

D.C. alla Fine senza replica

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:

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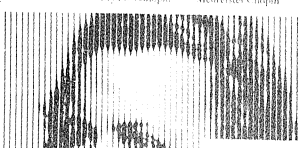


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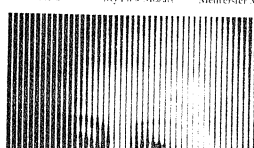


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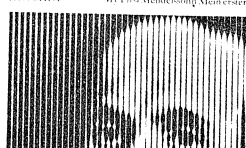


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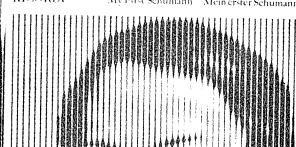
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