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CLEMENTI

GRADUS AD PARNASSUM

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Vols. 166-169

MUZIO CLEMENTI

GRADUS AD PARNASSUM
OU
L'ART DE JOUER LE PIANOFORTE

DÉMONTRÉ PAR DES
EXERCICES
DANS LE STYLE SÉVÈRE ET DANS LE STYLE ÉLÉGANT

DEDIÉ
À Madame la Princésse Wolkonsky

THE ART OF PLAYING THE PIANO
DEMONSTRATED BY
EXERCISES
OF A CLASSICAL AND ELEGANT STYLE

NEW EDITION. ARRANGED IN PROGRESSIVE ORDER
FINGERED, REVISED, AND ANNOTATED BY
MAX VOGRICH
Complete in One Volume and in Three Parts

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Printed in the U. S. A.

PREFACE.

The author of this work, Muzio Clementi (b. Rome, 1752, d. London, 1832), by birth an Italian, in his sterling artistic quality a German, by practical instinct an Englishman, was the father of modern piano-technic, and, through his pupils John Field (1782–1837) and J. B. Cramer (1771–1858), both brilliant pioneers of the Chopin-Henselt-Liszt period, might also be termed the grandfather of the modern sentimentalists.

In fact, no work of this kind needs a laudatory preface less than the one in hand; and, did not this new edition wear a totally altered aspect, which requires explanation, and did it not at the same time present a favorable opportunity for directing a word of admonition to those who, hardly possessed of elementary rules, imagine that thenceforward the practice of concert-pieces will suffice, no preface would have been written.

No one can long remain in doubt as to the importance of the genuine (school-) étude. The aim of the one-measure five-finger exercises, and of the scales and arpeggios with their fingering according to rule, is quite different, the former being intended merely for increasing the strength of the muscles and the stretching-power, and the latter laying the foundation for even velocity of execution. Through the étude, on the contrary, is acquired endurance in the fluent playing of difficult passages, and a style of fingering, necessitated by continually changing combinations, which often differs from the regular one. Moreover, the masterful repose so admired by the public can be attained only through the wholly unimpassioned nature of the étude. To this category the so-called "études de concert" of recent composers do not belong, and must be treated as characteristic studies.

But, in order that the school-études shall really have the anticipated effect, they must be practised with precisely the same care as the concert-pieces; it would be far better not to try them at all, than to play them through in a slipshod manner.

It may be assumed, that Clementi did not write his great Book of Studies steadily and methodically, from the first to the hundredth, but rather that the finger-exercises proper, intermingled with suites, rondos, concert-pieces of the most various description, canons, and fugues, originated at wide intervals, and for special occasions, during his active career. In gathering these pieces together for the "Gradus," Clementi, to the astonishment of all pedagogues, did not arrange them in systematic progression; consequently, he himself is to blame that later editions of his great work have nearly all been presented to the public in an incomplete form. As a general thing, the endeavor has been to provide studious youth with a selection of 25 or 30 of the best exercises for finger-training, in a cheap edition. The success of such editions, for which the greatest pianists and most celebrated publishing-houses were frequently responsible, soon raised the number of études so fortunate as to receive consideration, to fifty.

To the present edition is due the honor of bringing out this work classified, for the first time, according to its practical, formative, and intellectual content.

It is arranged in three volumes. The first contains thirty-six Daily Studies of world-wide fame, which, taken collectively, exhibit the entire system of technics in as nearly exact progressive order as possible. The thirty-four studies comprised in the second volume are to be regarded as an extension of the first thirty-six. At the end of this volume the canons are arranged progressively, both as regards quality and quantity. The third volume contains, finally, the concert-pieces, thirty in number, consisting of smaller and greater rondos, sonata-movements, and several fugues, which last, by virtue of their excellence, are in every way deserving of more attention than has been paid them hitherto.

Thus, each volume has its own peculiar character, and its interior arrangement is ordered, like the mutual arrangement of the three volumes, practically and intellectually in systematic progression according to pedagogic principles.

Out of respect for the author, the original number of each étude is given in brackets. The greatest care has been bestowed on marking the fingering in accord with modern principles. The contrast between the old and the new schools is not, however, so great as is usually supposed. We still play with the finger-tips, and turn the thumb under; "legato" remains "legato," and "staccato" was played formerly, as now, either as a "non legato," with a mere gliding-off of the finger, or with a loose or stiff wrist, as the quality of tone or the composer's actual directions required; and finally, in any and every period only that style will be considered good, which proves to be practical and justifiable.

Some sixty years ago began a period of decadence in musical art. In concert-rooms paraded the shallowest of virtuosi, vocal and instrumental; on the opera-stage, not simply genuine Italians were exclusively demanded, but their imitators and counterfeits. How the atmosphere was cleared, at last, by Schumann and Mendelssohn, on the one hand, and Richard Wagner on the other, belongs to another chapter of history. Our point is, that real artists, like Liszt, Henselt, Rubinstein, Bülow, Tausig, and Saint-Saëns, fought and overcame those trifling virtuosi with their own weapons, proving to the pianistic world that the future of piano-literature rests wholly on a thorough course of methodical technical training, and that the "Gradus" is the surest aid for acquiring such training. Let this stand as a symbol of the immortality of the work herein described.

MAX VOGRICH.

NEW YORK, December, 1897.

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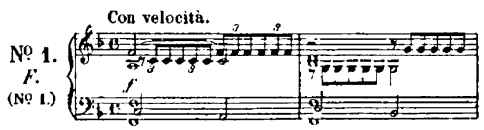

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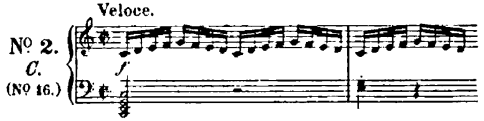

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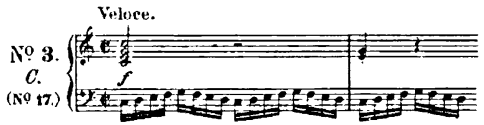

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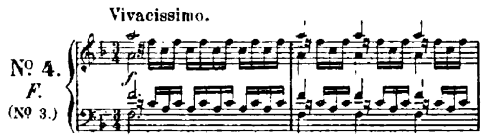

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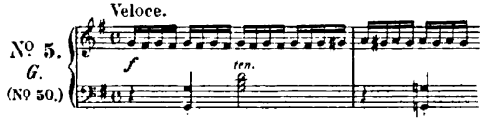

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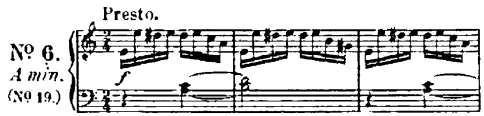

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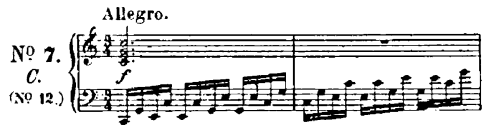

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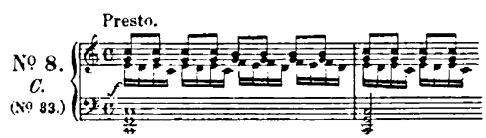

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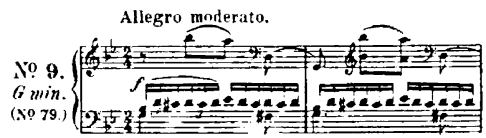

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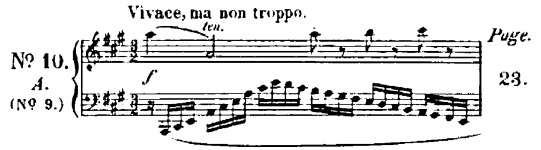

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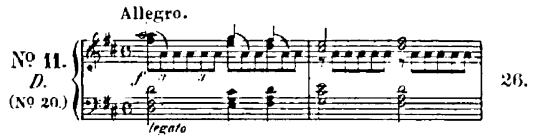

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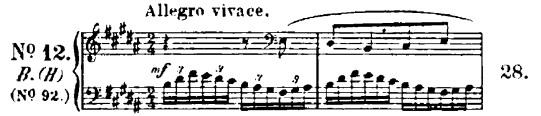

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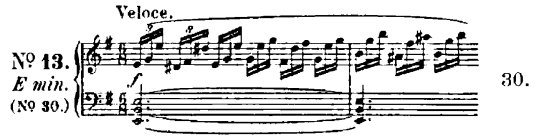

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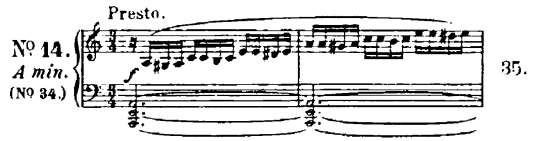

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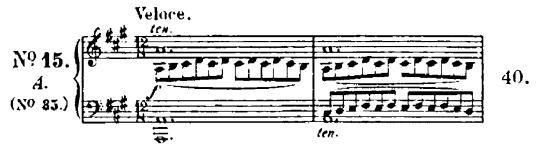

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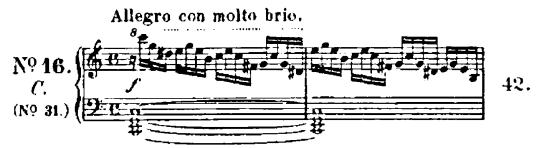

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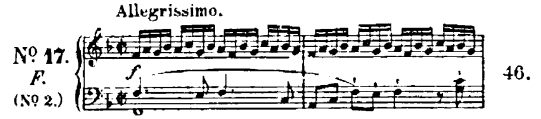

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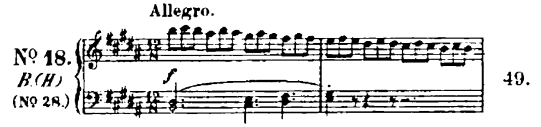

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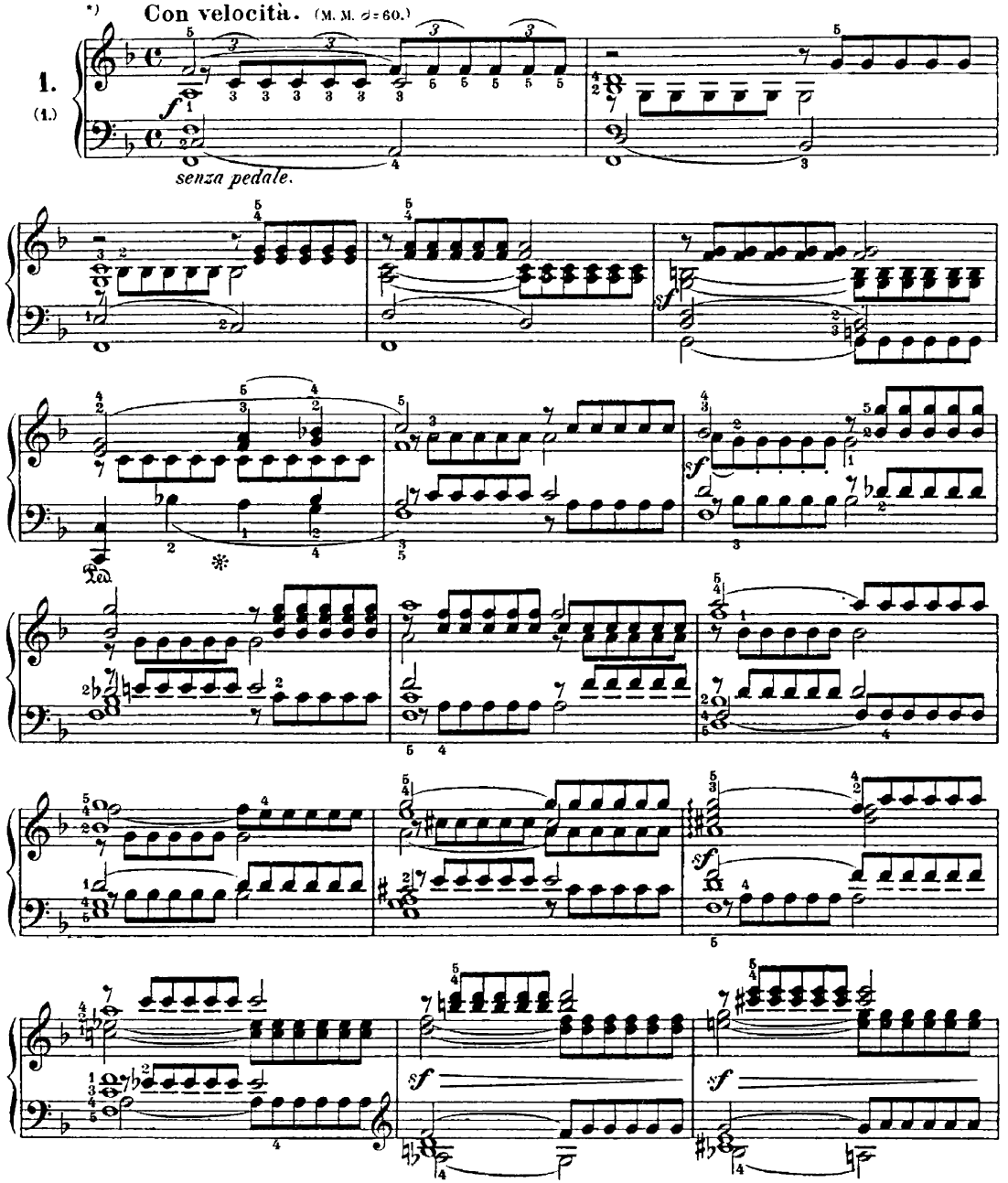
Part I.

Um die Finger von einander unabhängig zu machen. | *To render the fingers independent.*



*) Eine ähnliche, aber weit umfangreichere Übung bietet No 37 in H dur (Vol. II°). M. V.

*) *A similar, but far more extended exercise is afforded by No. 37 in B major (Vol. II).* M. V.

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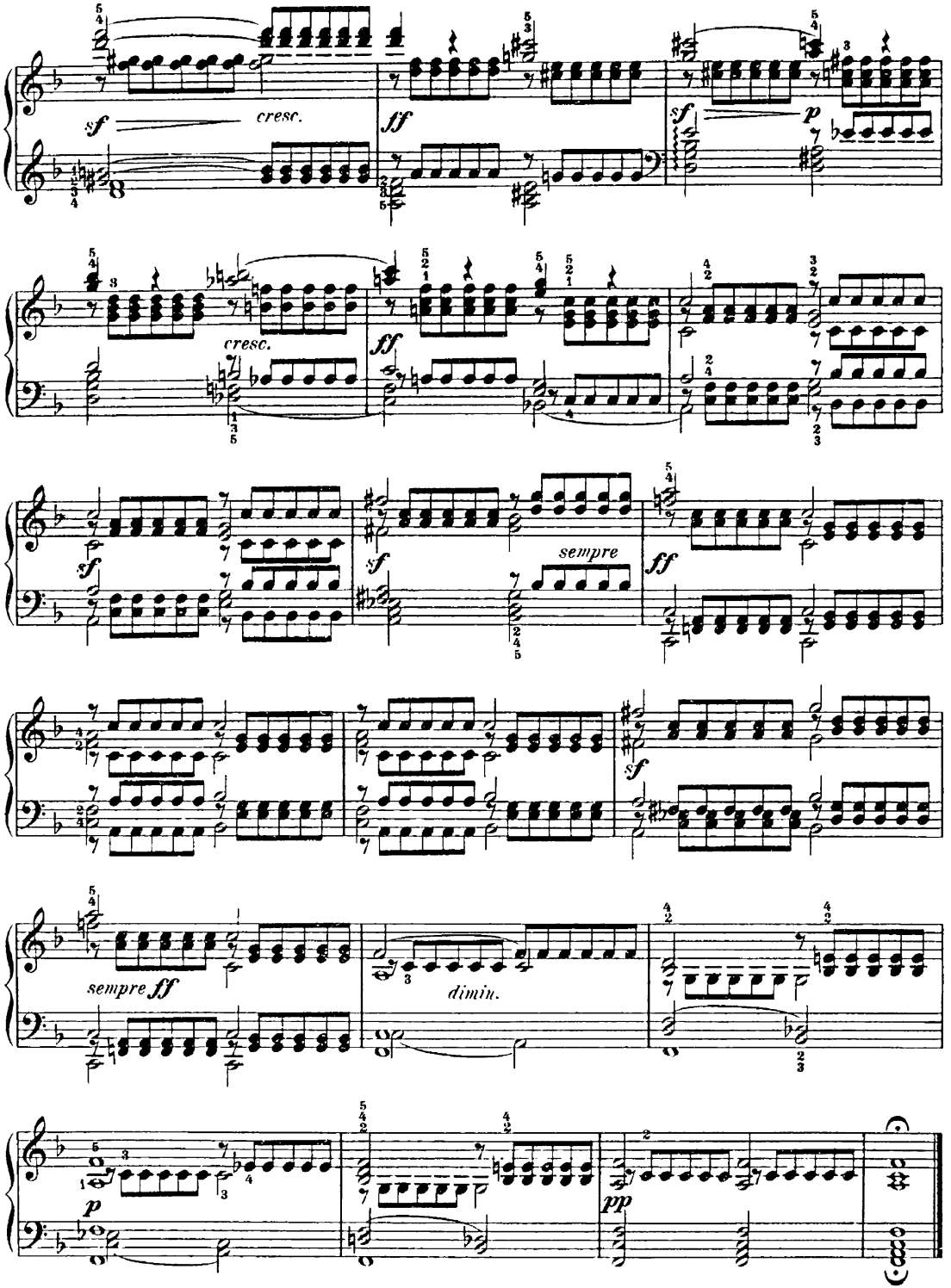
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cresc.
ff
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p
cresc.
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sf
sempre
ff
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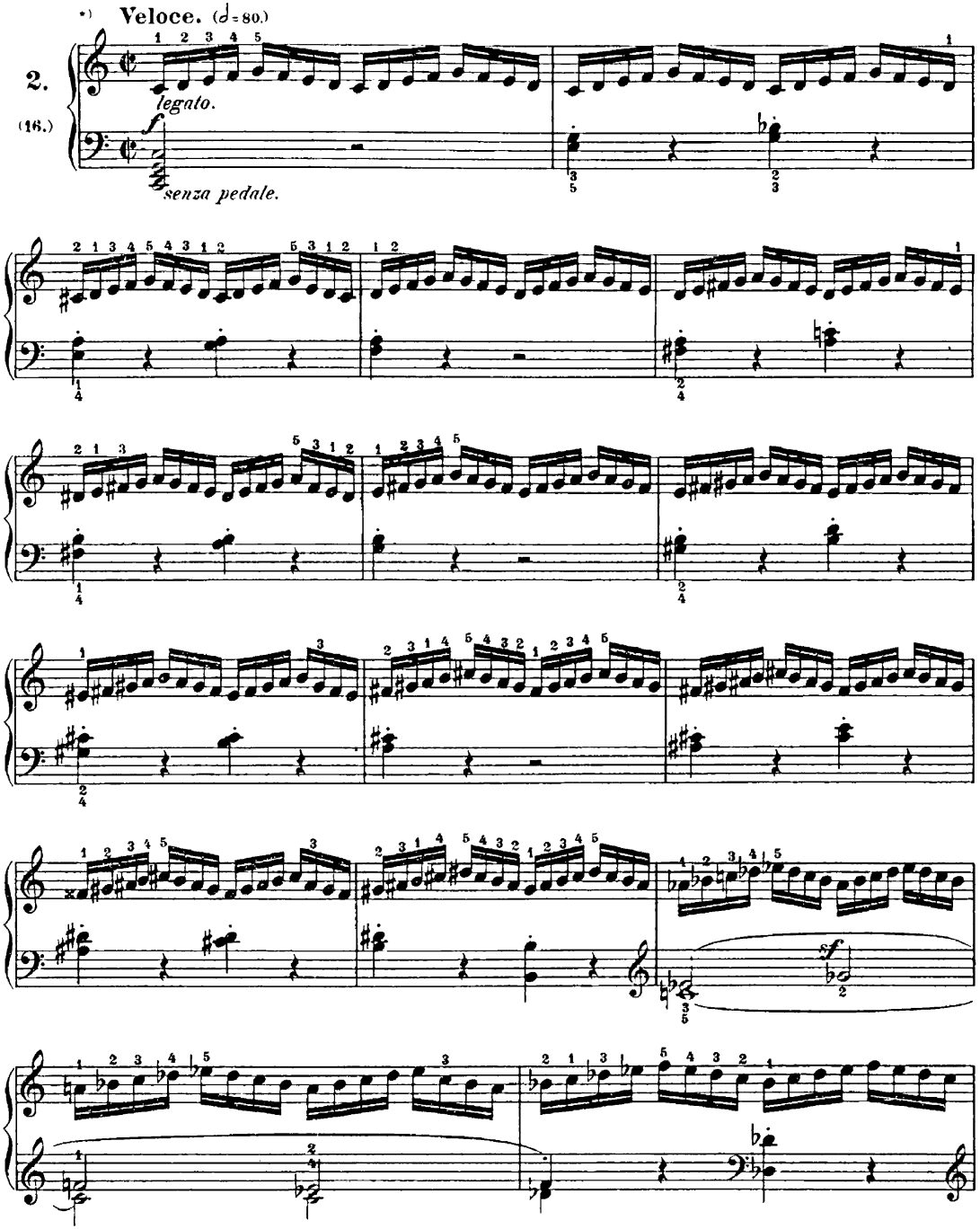
sempre ff
dimin.
p
pp

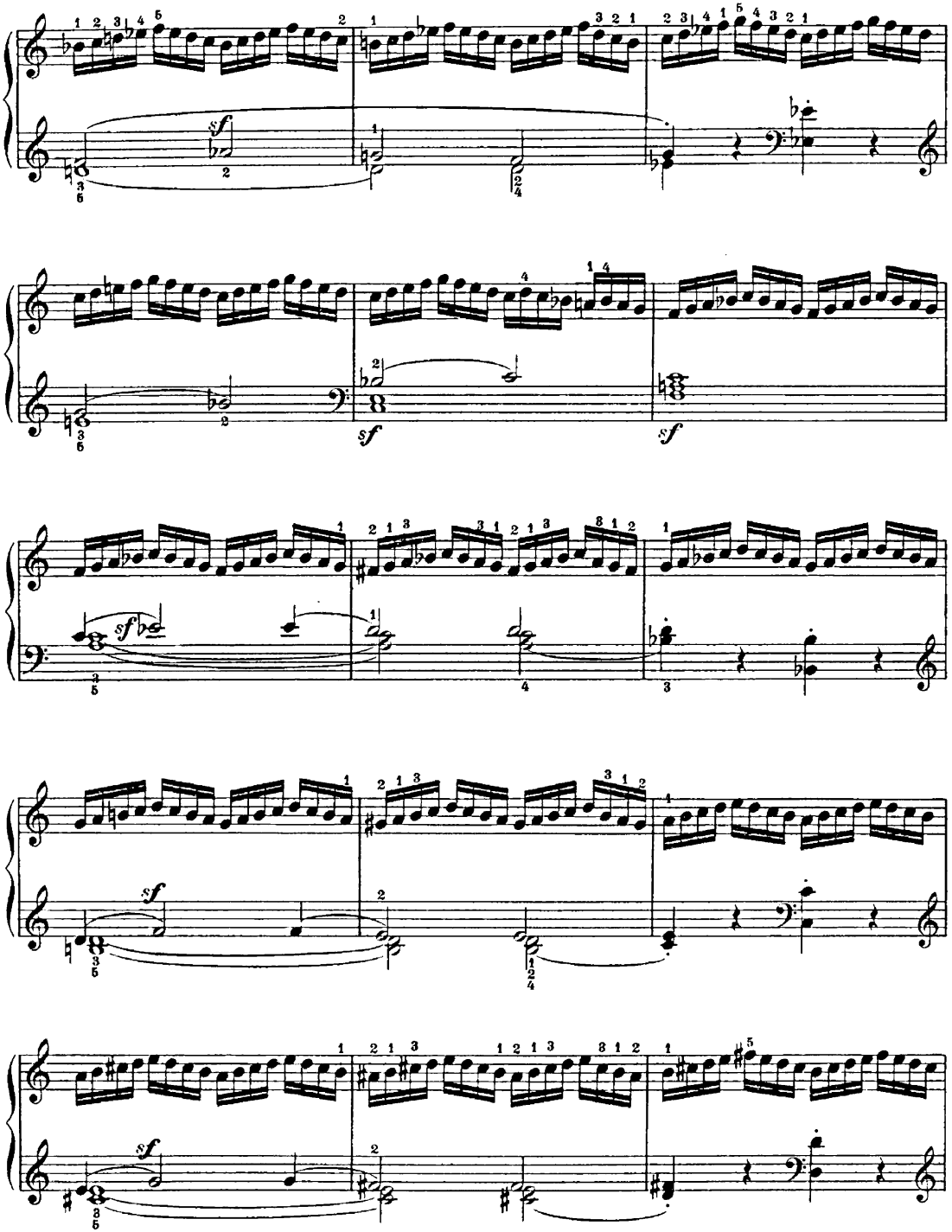
Um den Fingern gleiche Kraft zu geben.

For the equalization of the fingers.



*) Auch mit Gelenk- und Fingerstaccato zu üben.

*) *Practise also with the wrist-staccato and finger-staccato.*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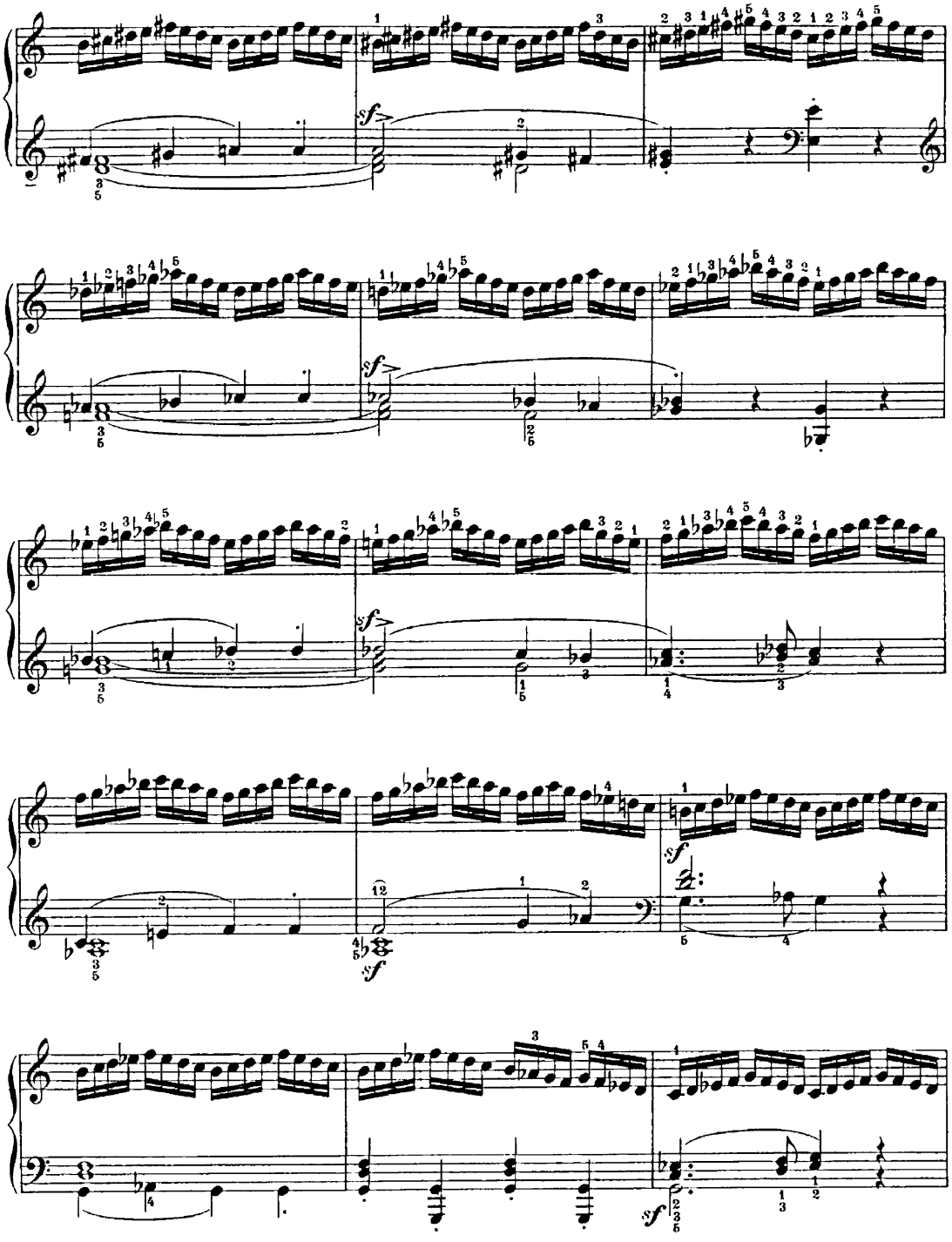
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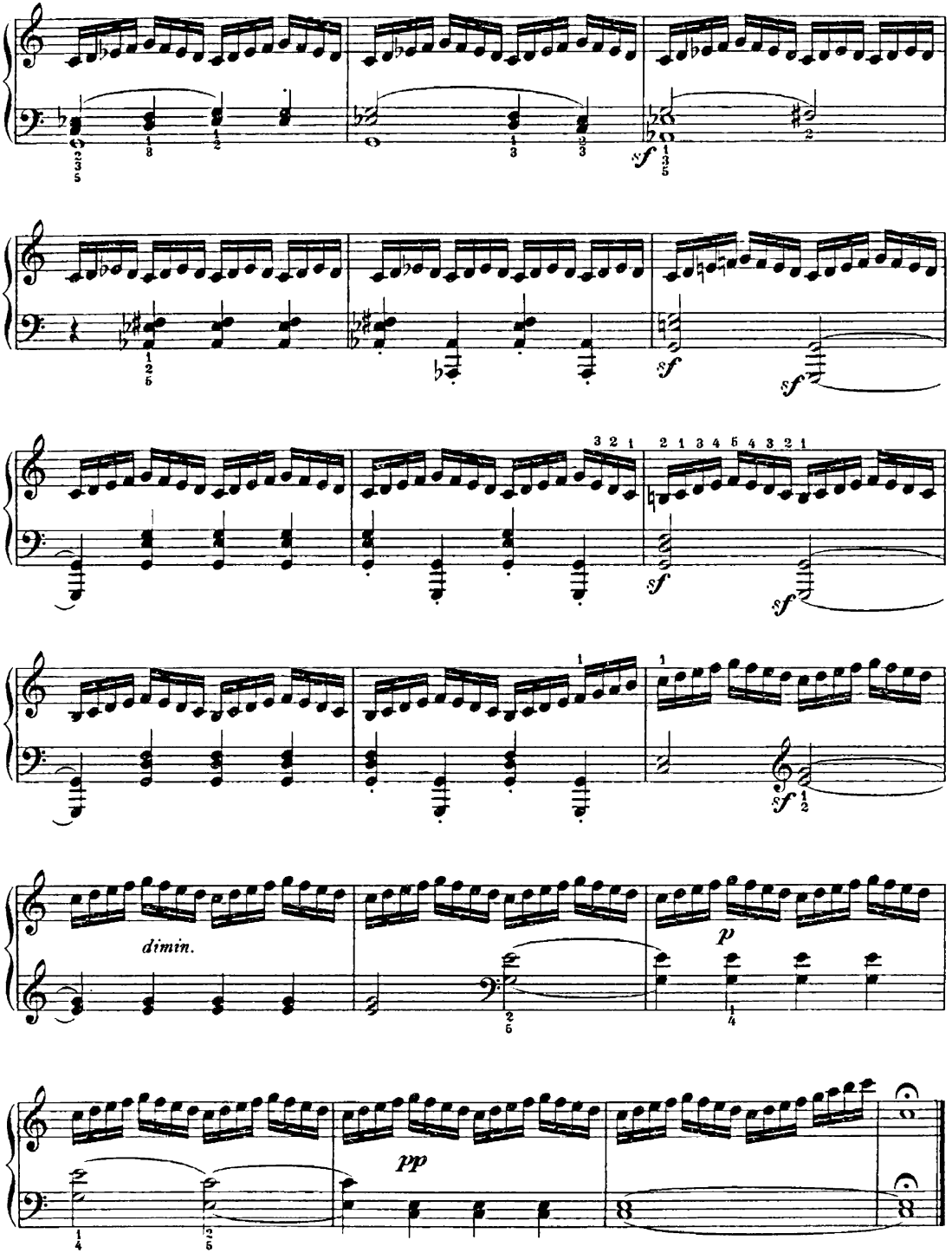
sf
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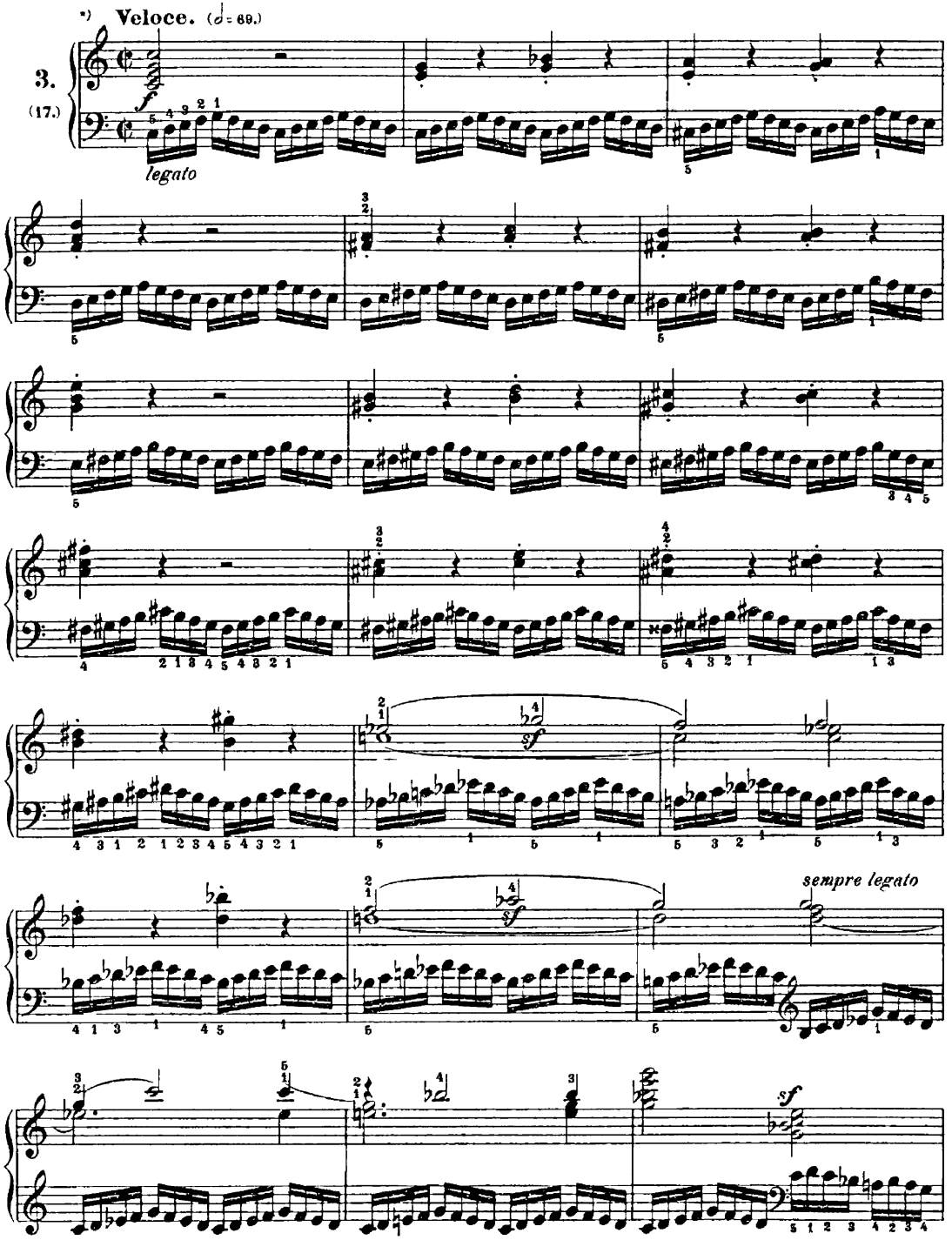
sf
dimin.
p
pp

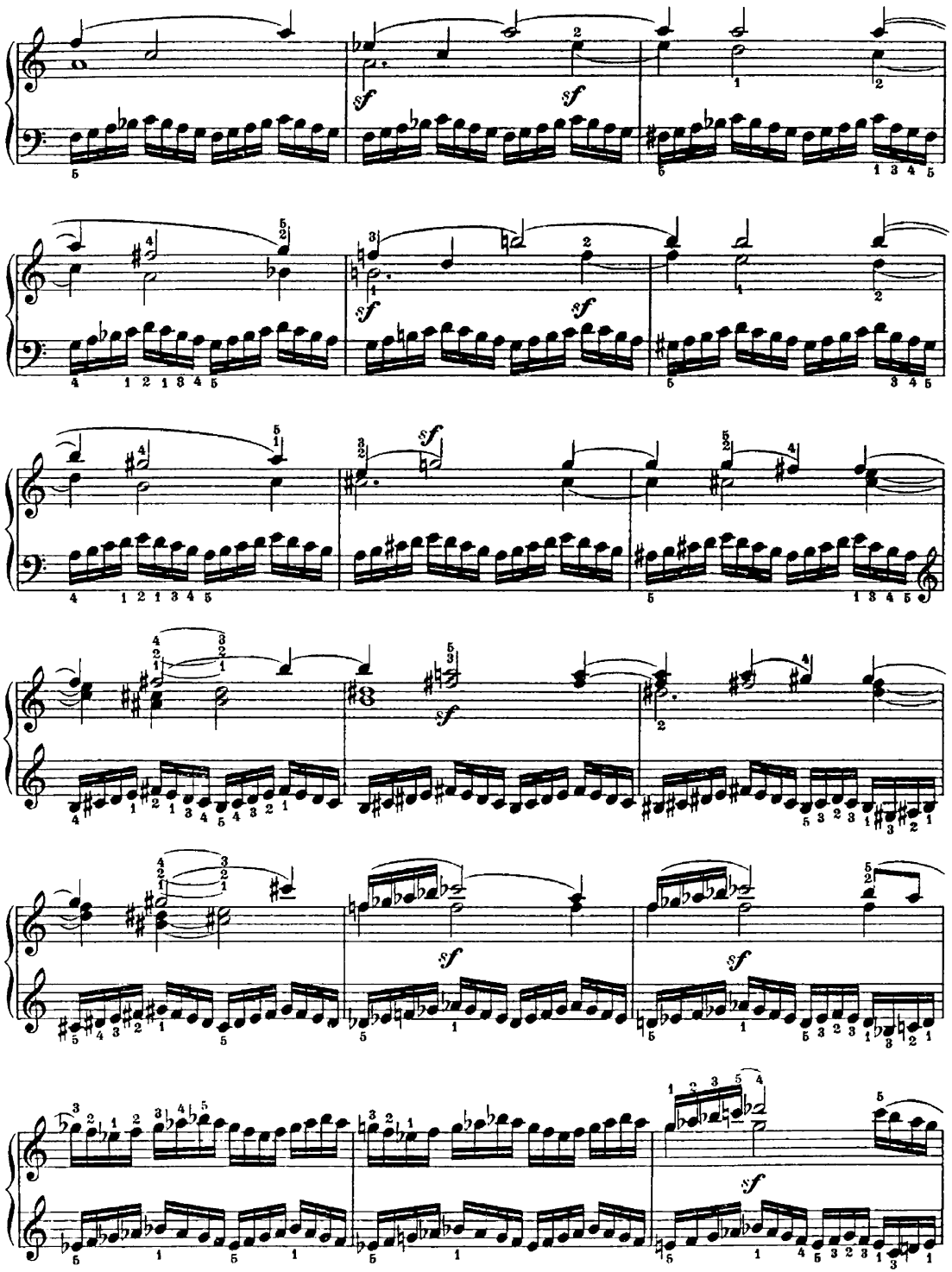
Um den Fingern gleiche Kraft zu geben.

For the equalisation of the fingers.



*) Auch mit Gelenk- und Fingerstaccato zu üben. *M. V.*

*) *Practise also with the wrist-staccato and finger-staccato.* M. V.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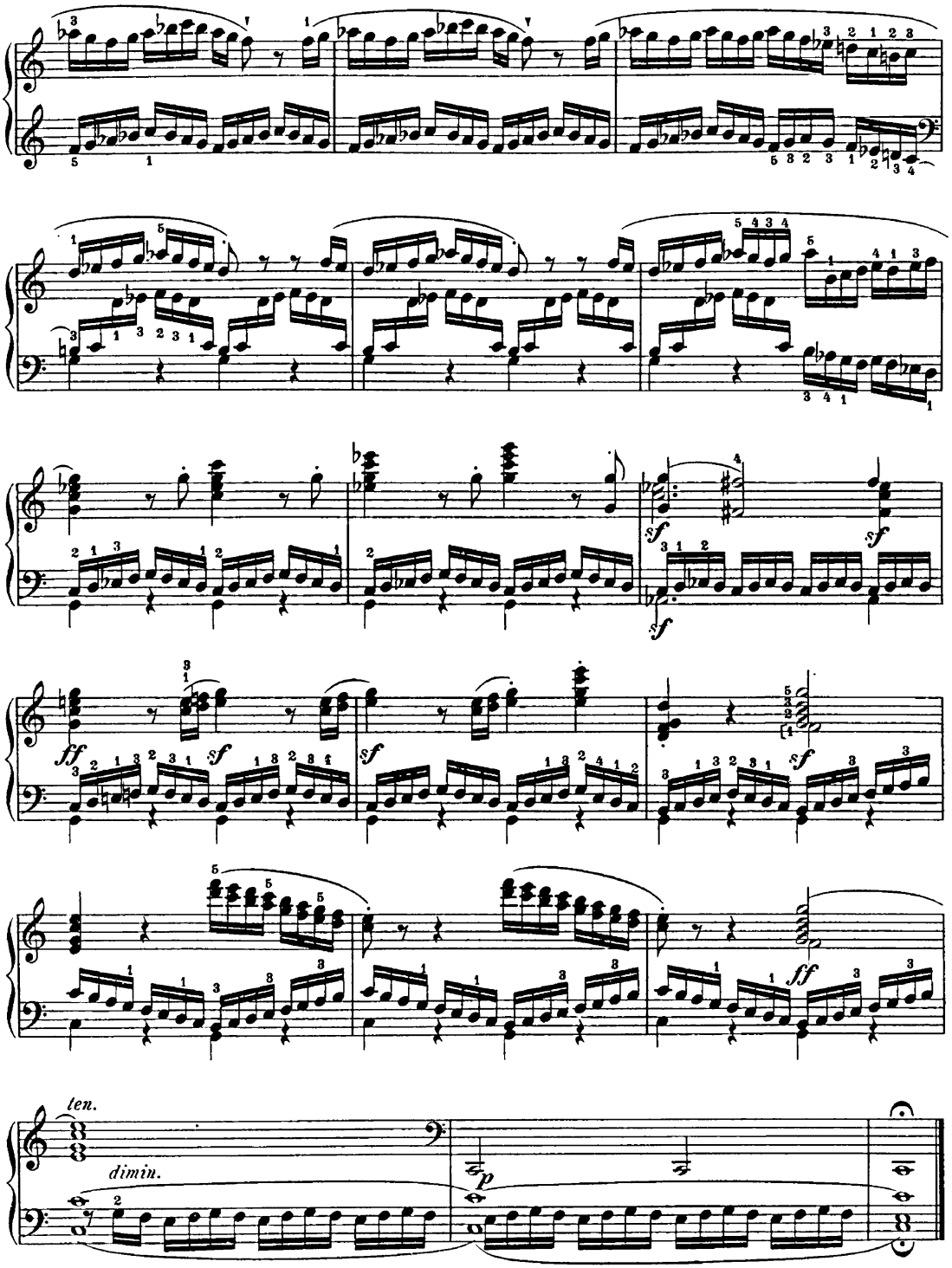
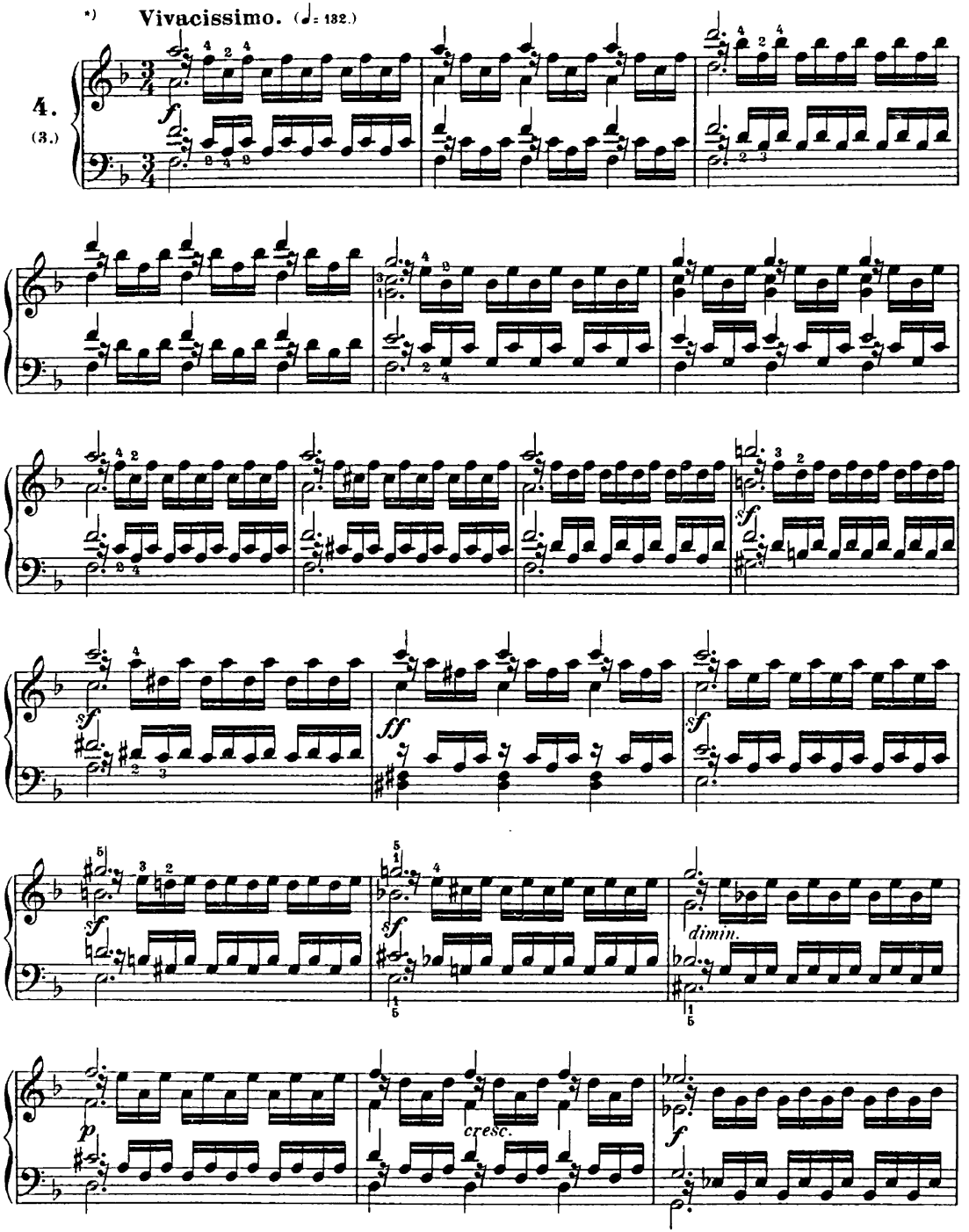
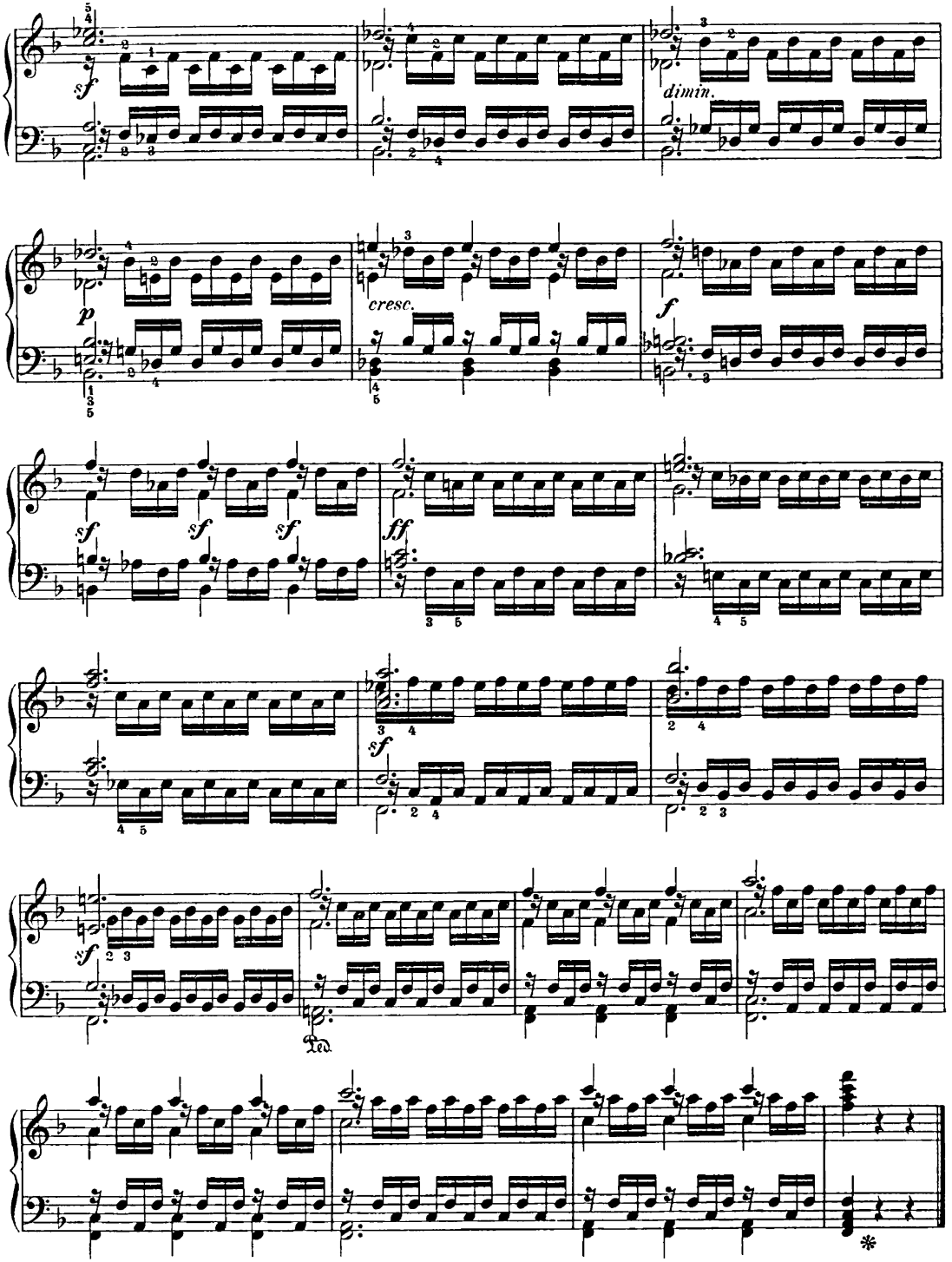

ten.
dimin.
p

Um die Finger von einander unabhängig zu machen. | *To render the fingers independent.*



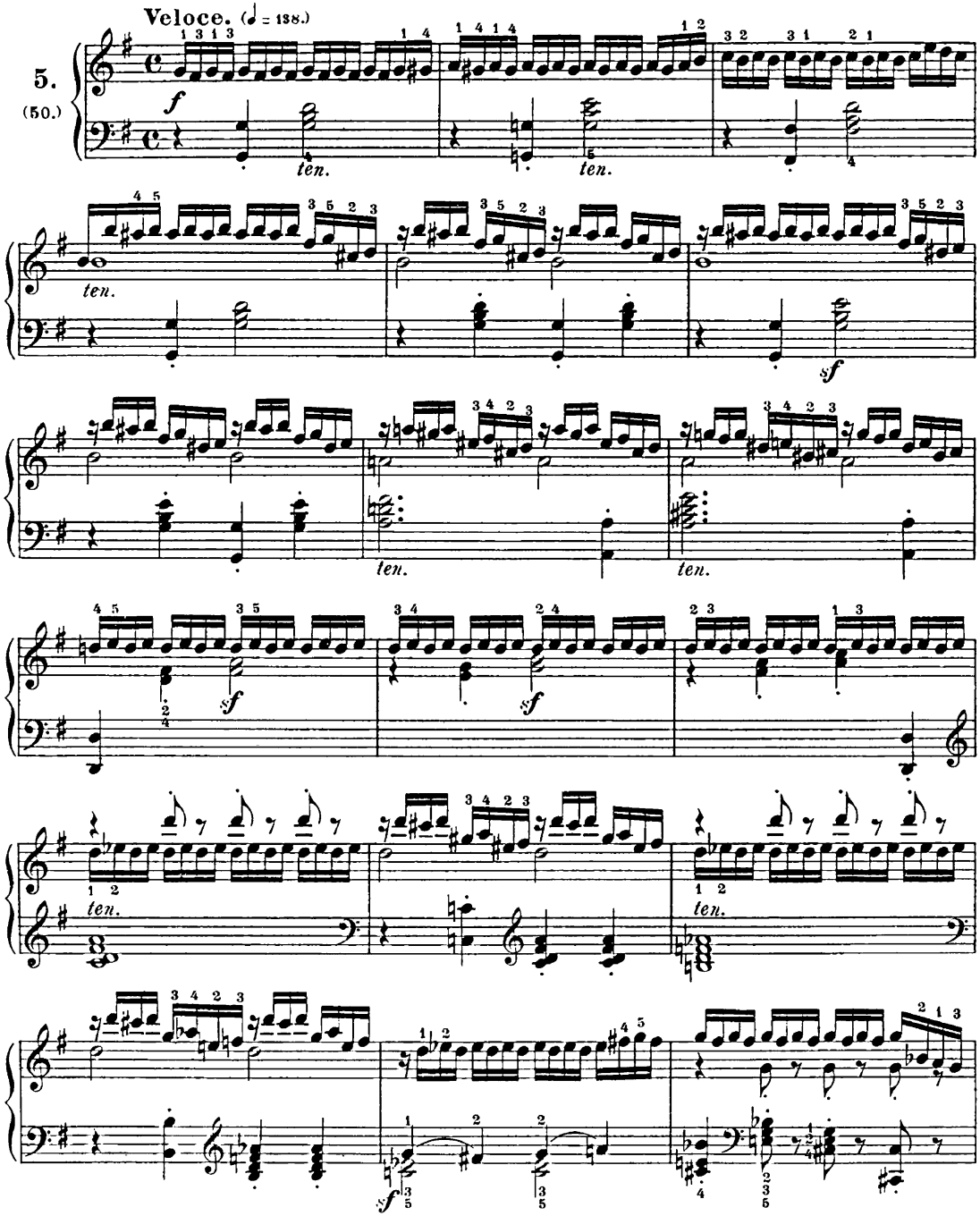
*) Diese, in ihrer Art vortrefflichste Etüde, sollte auch in Fis wie E geübt werden. *M. V.*

*) *This Étude, one of the best of its kind, should also be practised in F♯ and E.* M. V.


sf
dimin.
p
cresc.
f
sf
sf
sf
ff
sf
sf
Ped.
*

Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

The following fingering is to be recommended, by reason of its singularity, as an extremely useful exercise.



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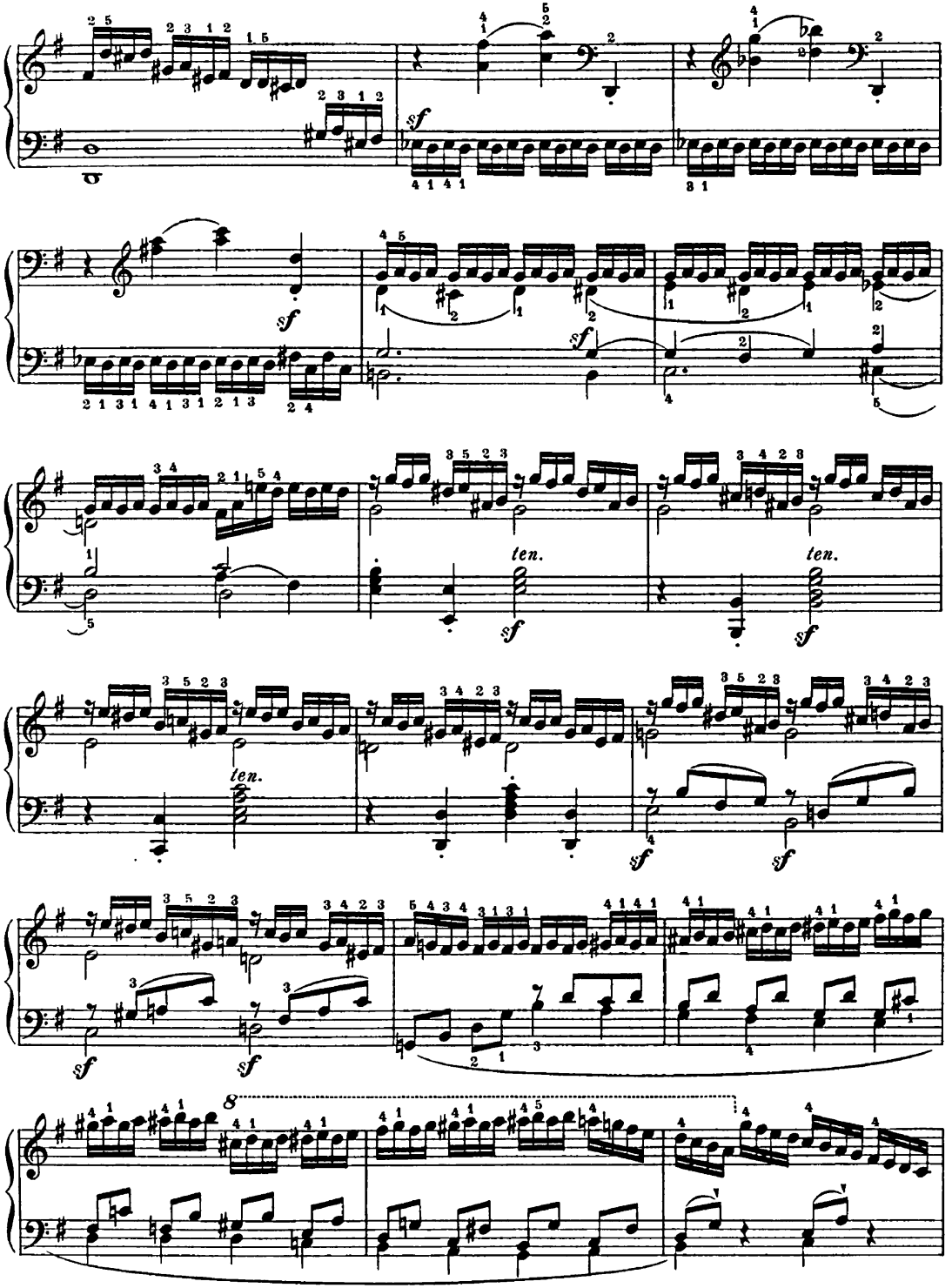
The Trill-study, properly so called, is No. 27. p. 88.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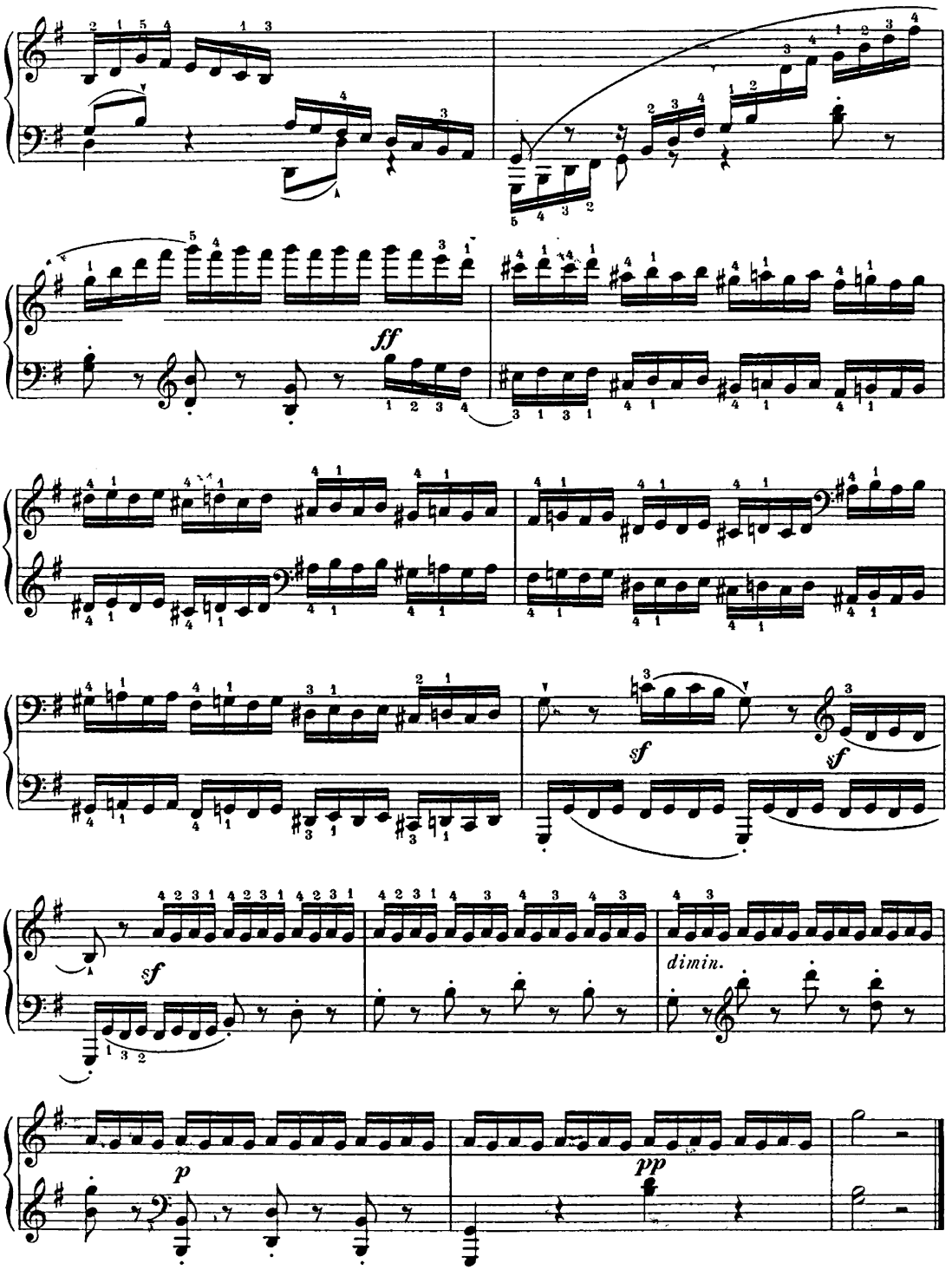
ten.
ten.
ten.
sf
sf
sf
sf
sf
8


ff
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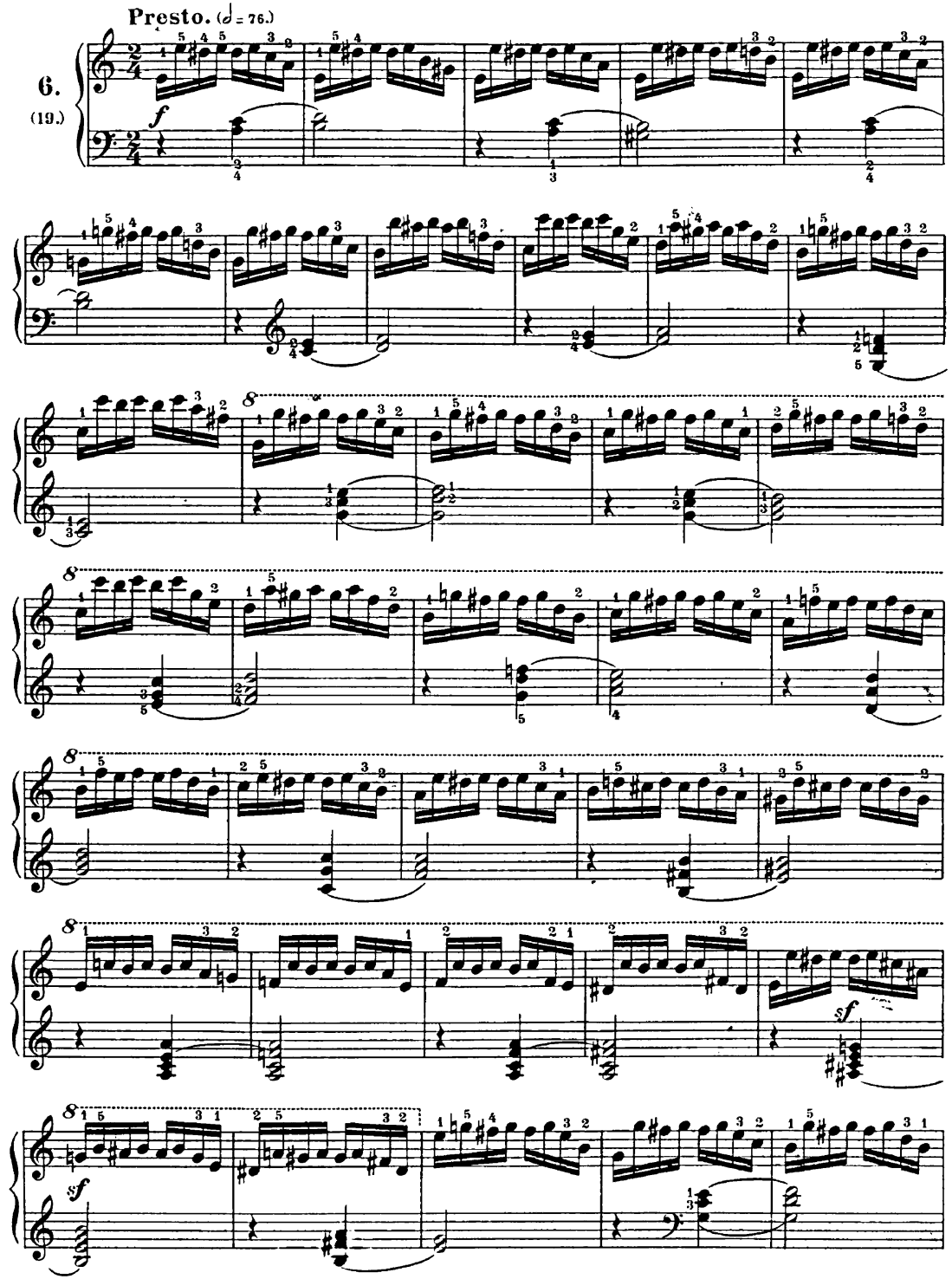
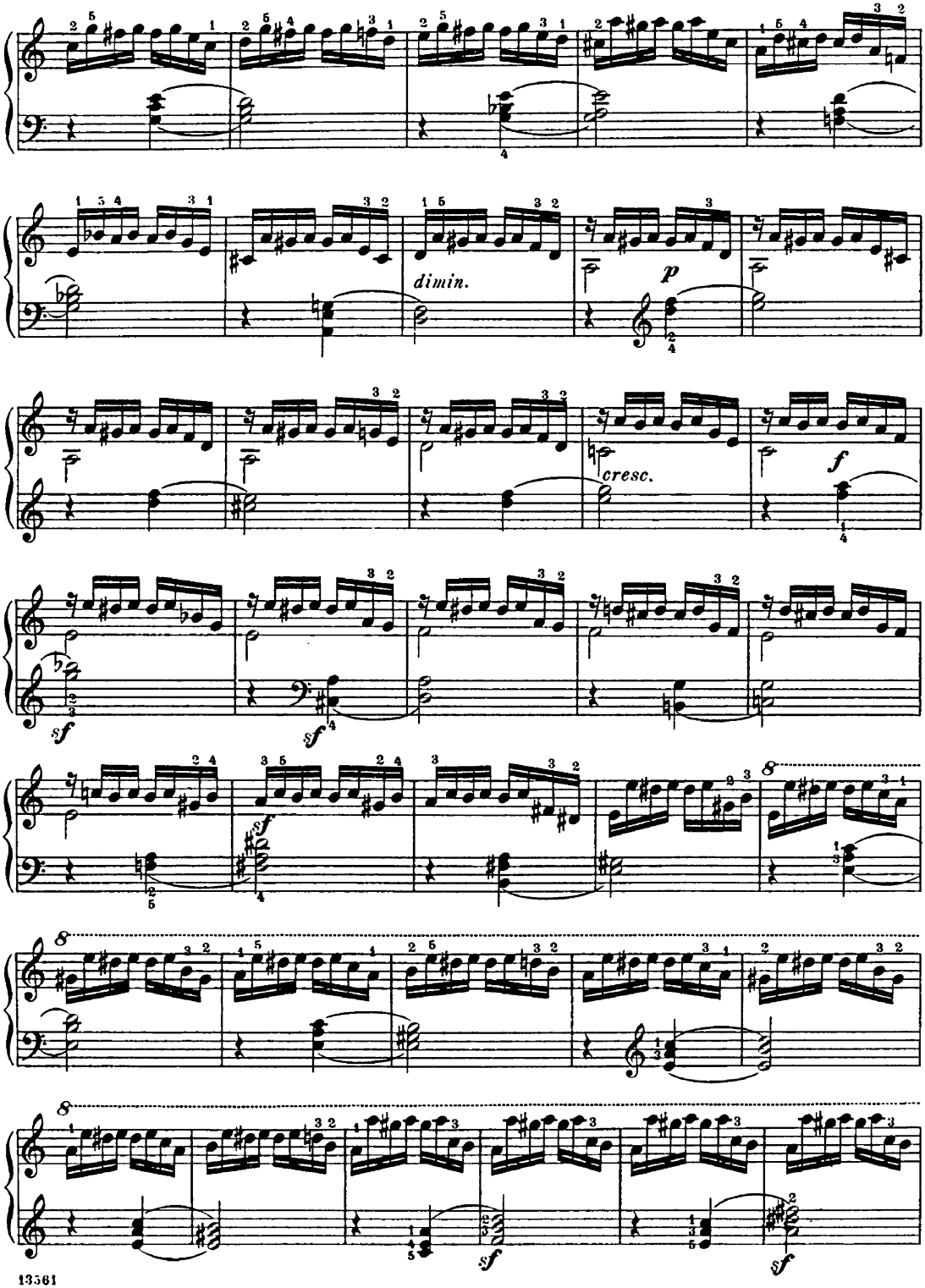
sf
sf
dimin.
p
pp


Presto. (♩ = 76.)
6.
(19.)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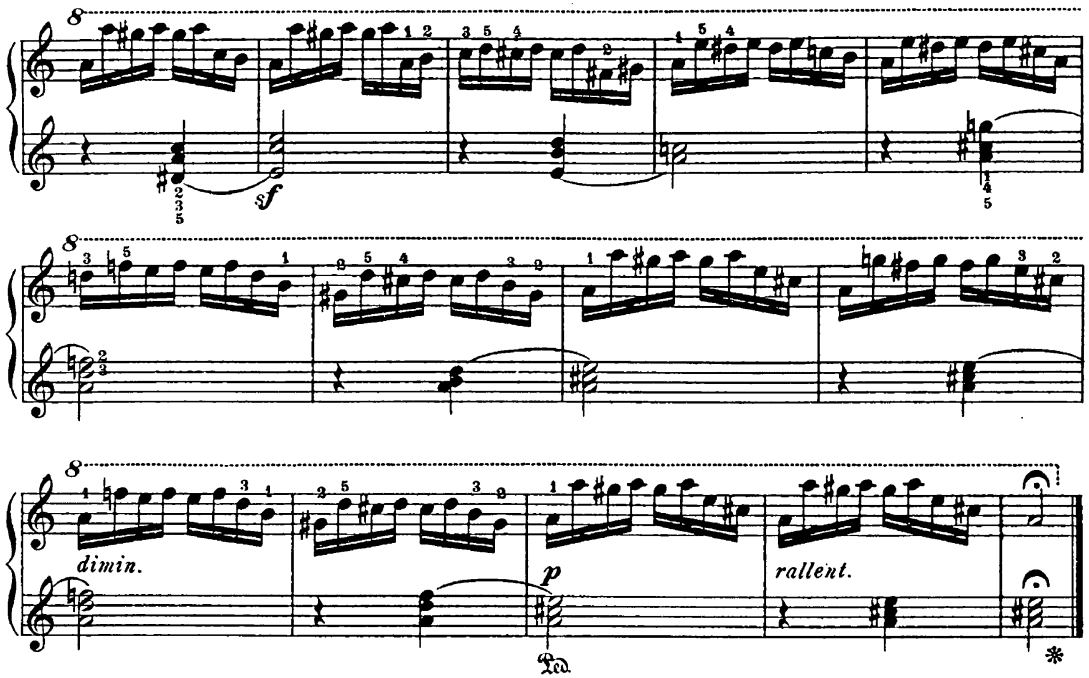
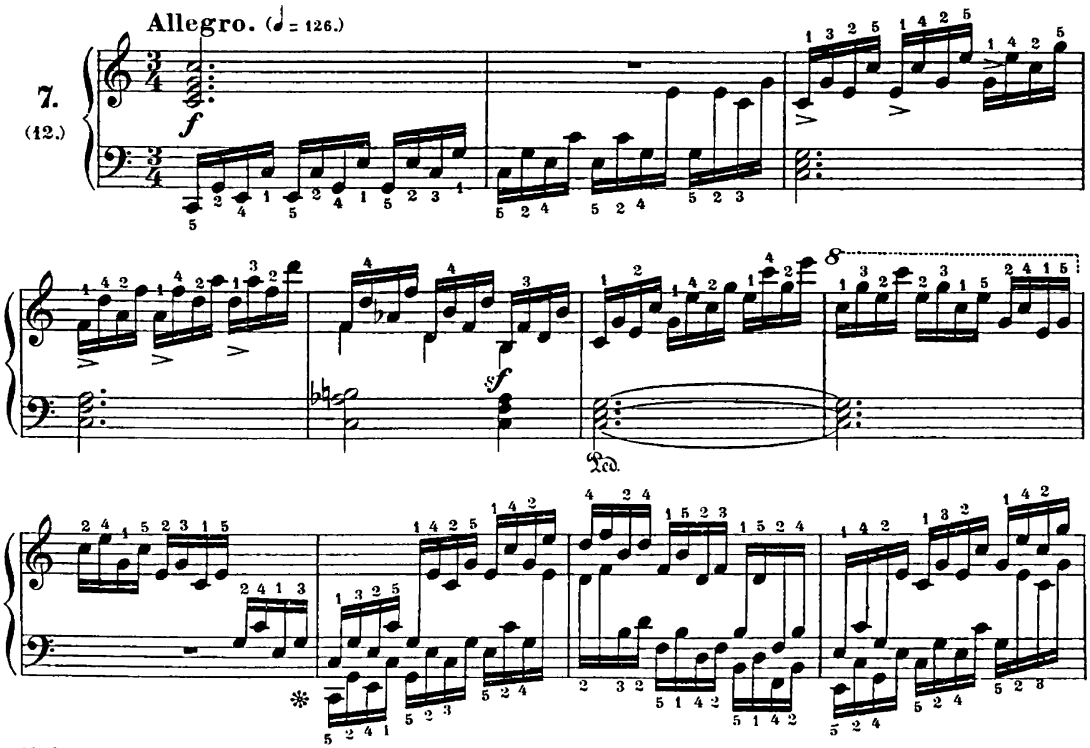
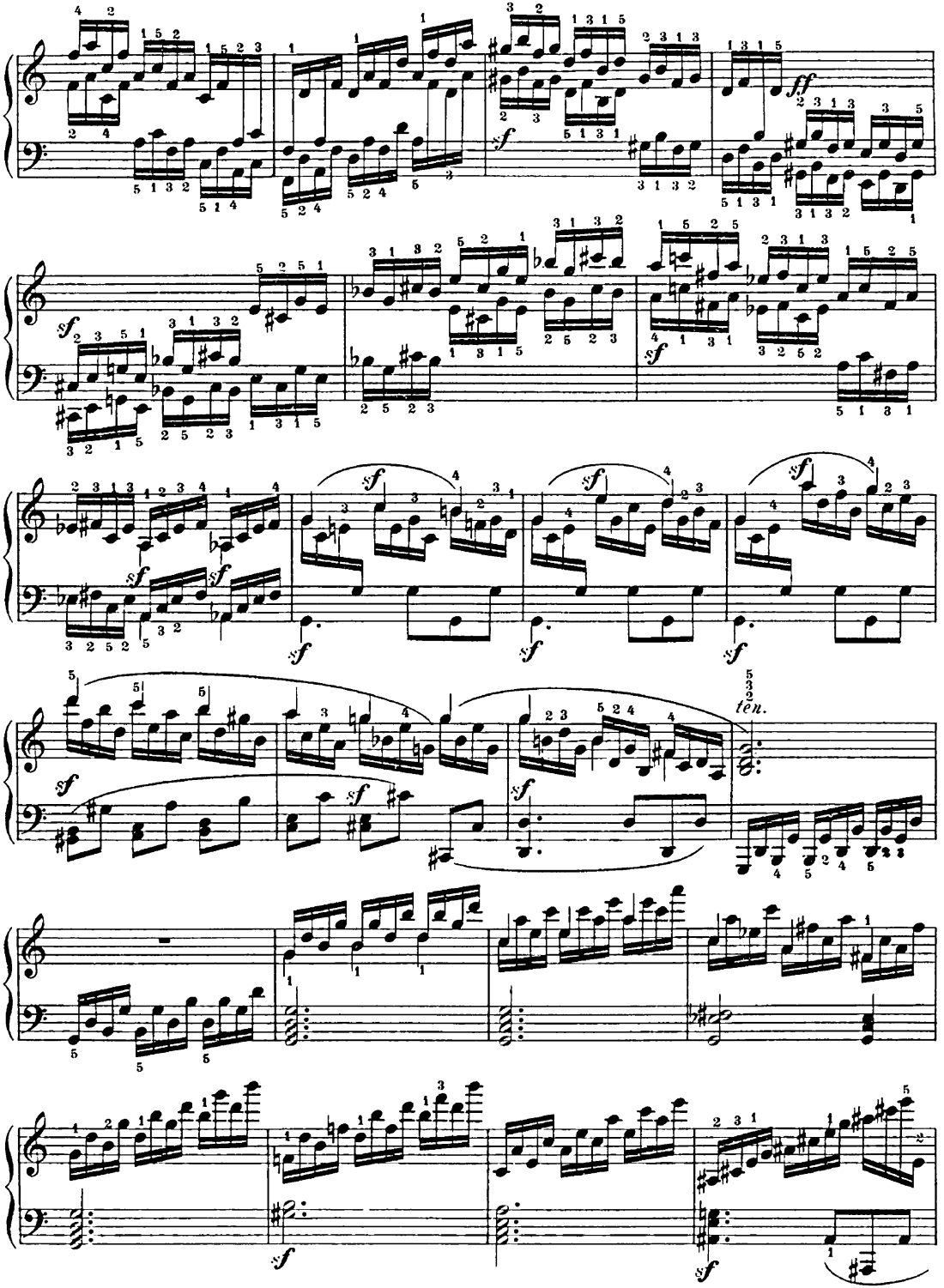
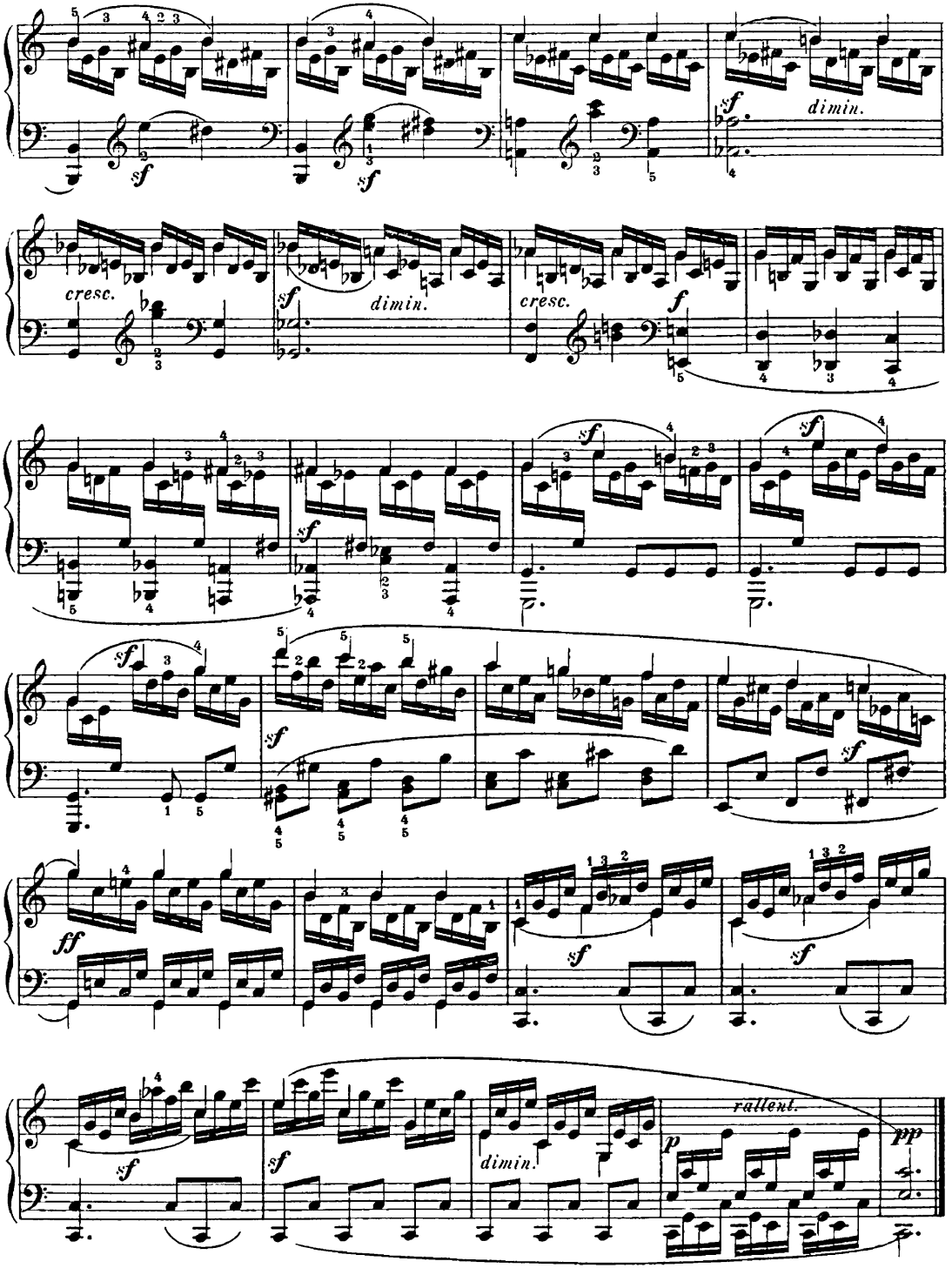
8



7.
(12.)

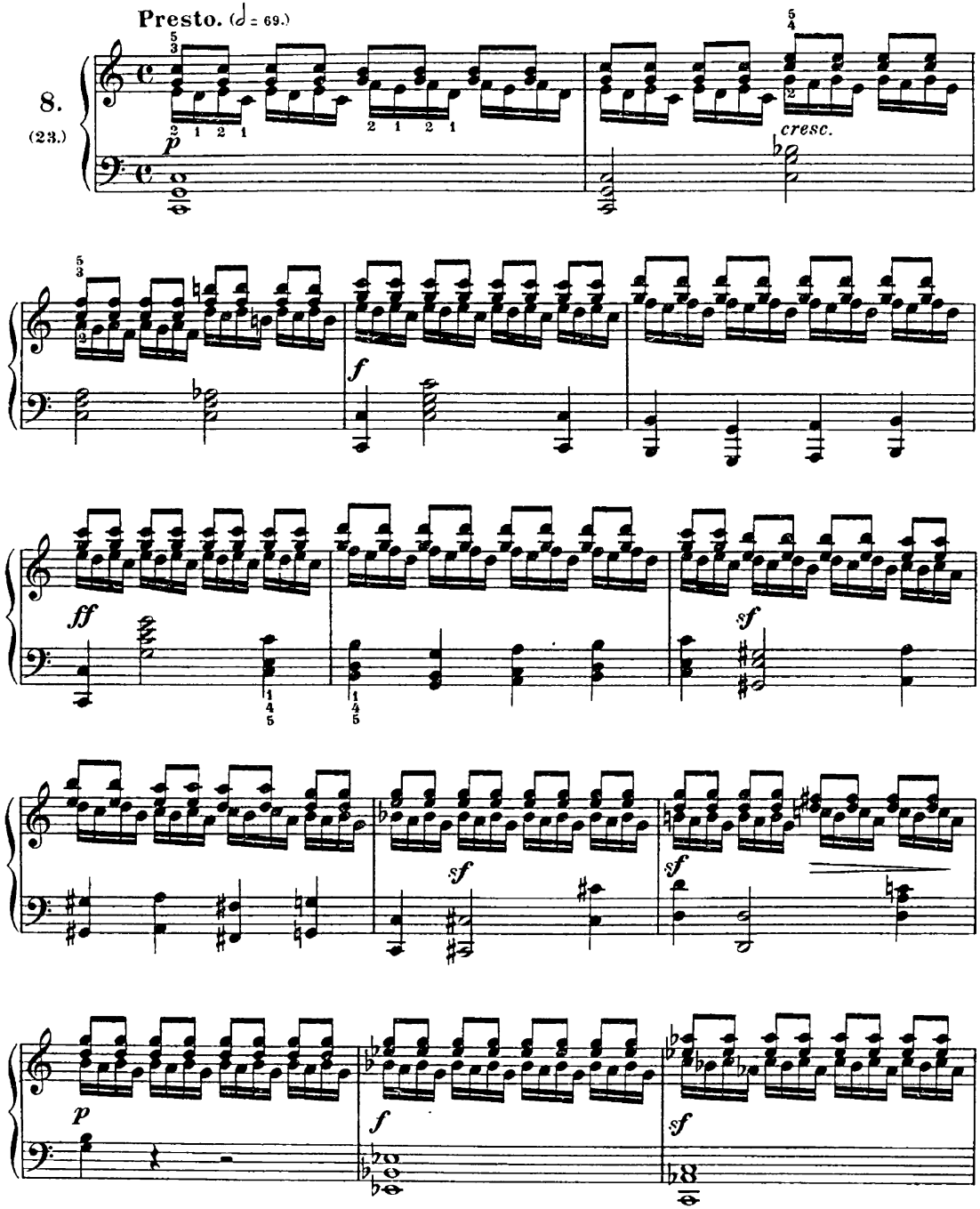


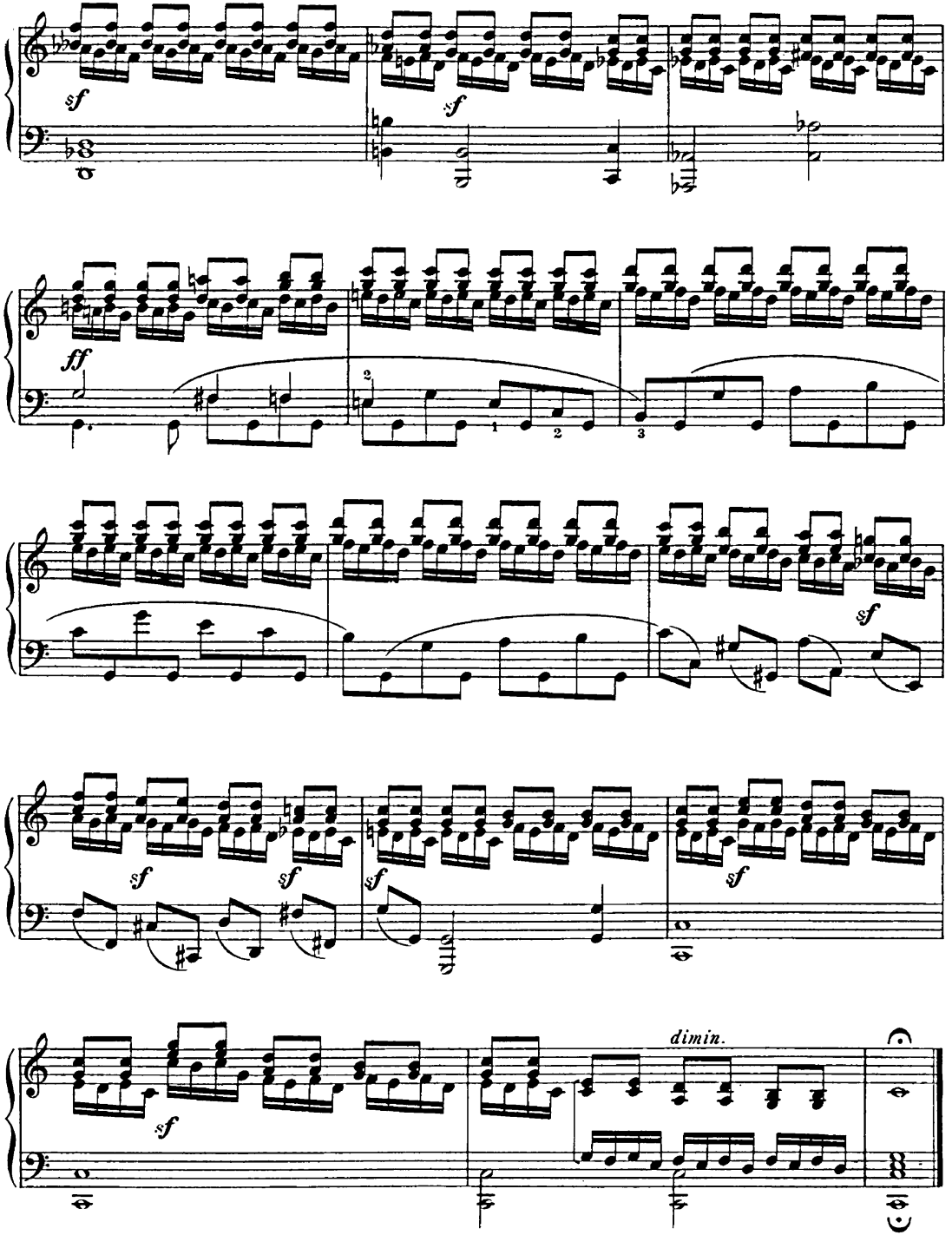

ff
sf
ten.


sf
dimin.
cresc.
sf
dimin.
cresc.
f
sf
sf
sf
sf
ff
sf
sf
sf
sf
dimin.
rallent.
p
pp

Auch in Des und D zu üben. (Franz Liszts tägliche Übung.)

Also practise in D♭ and D. (Franz Liszt's daily exercise.)

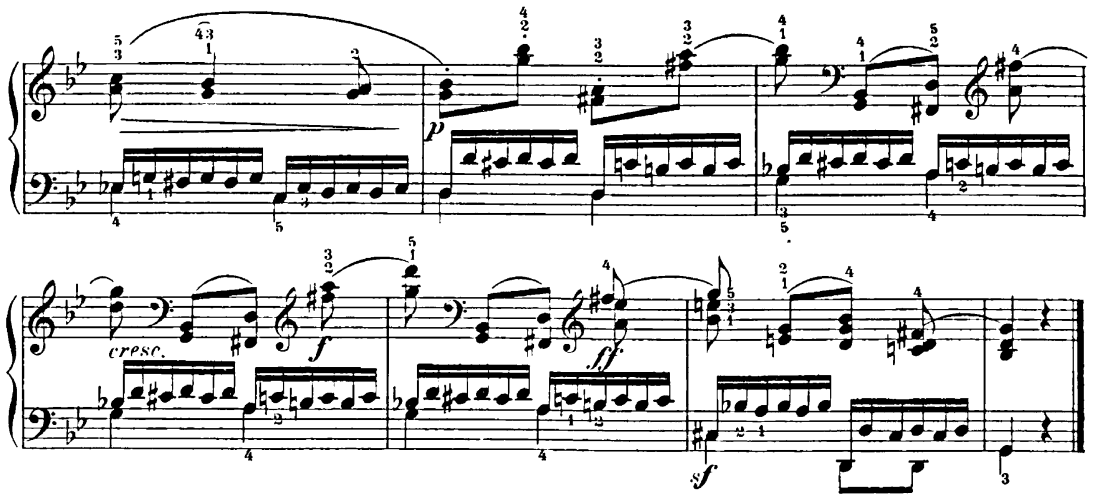



sf
sf
ff
sf
sf
sf
sf
sf
dimin.

Allegro moderato.

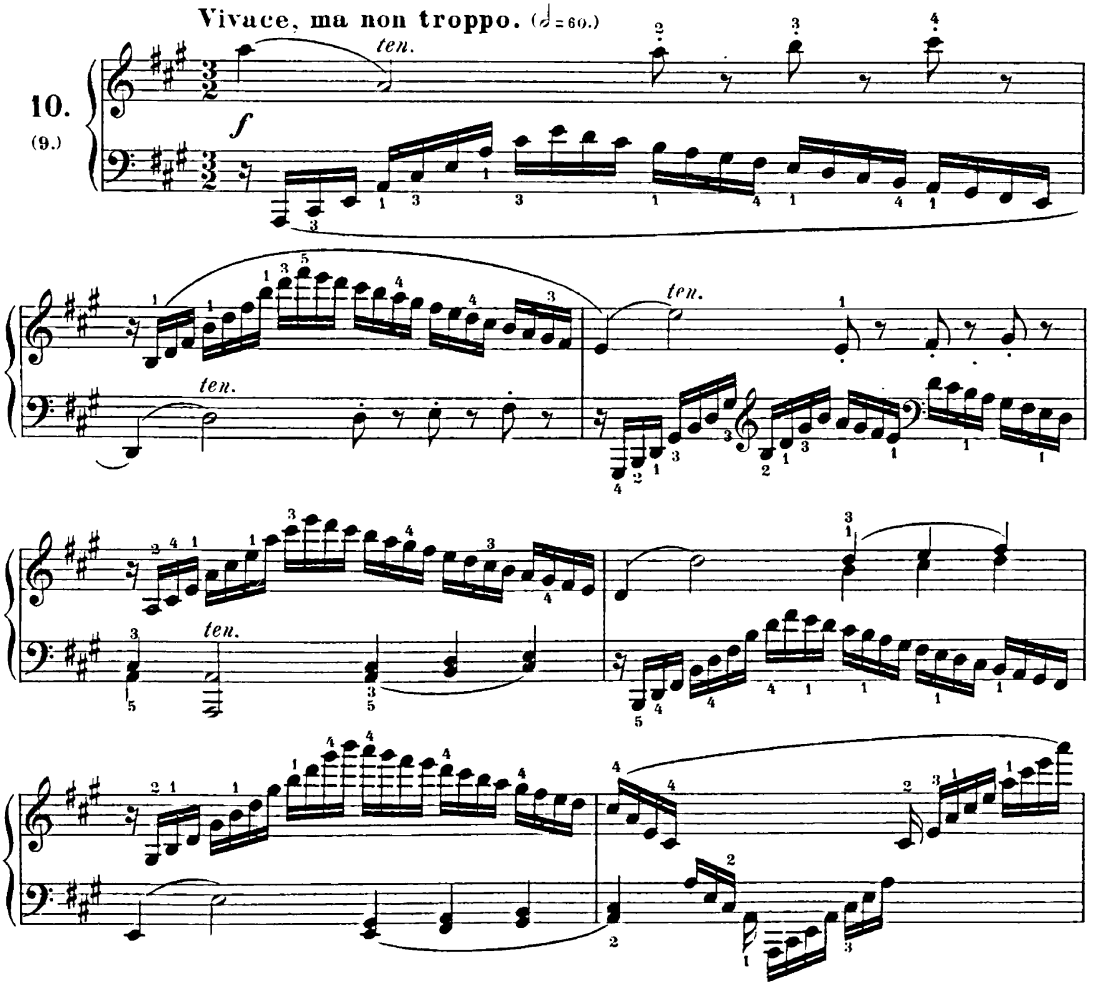
9.
(79.)

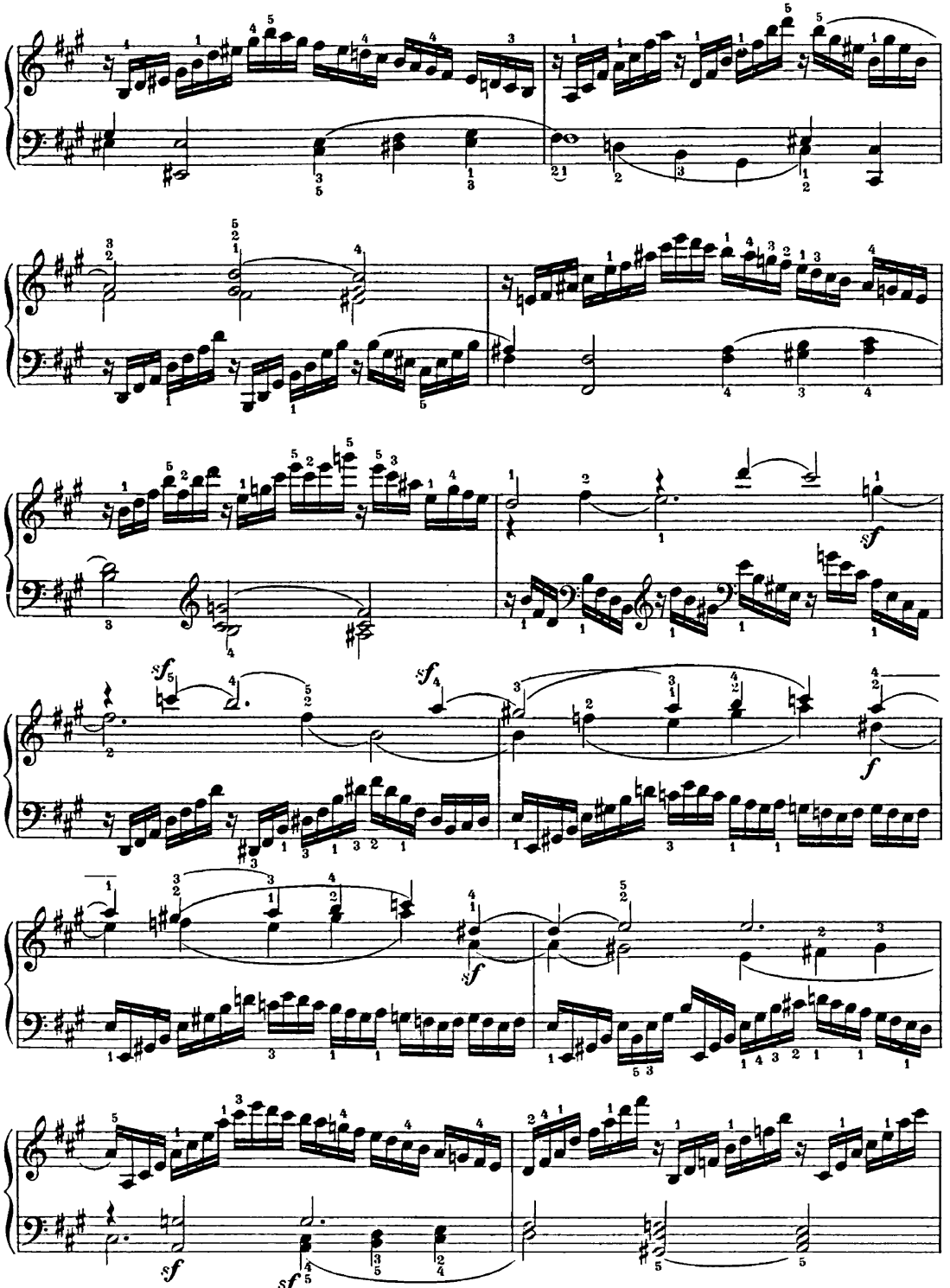
sempre legato

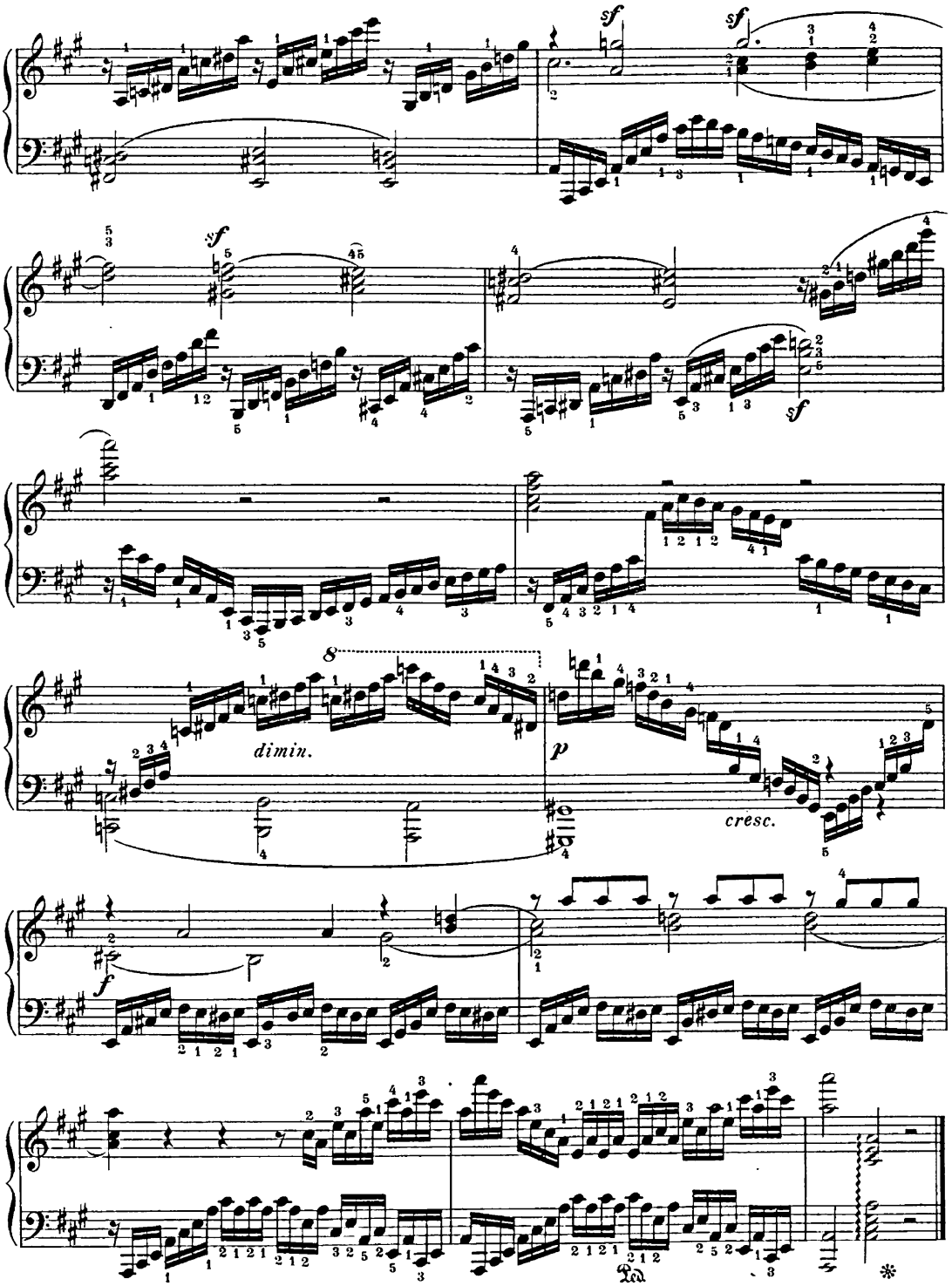


Vivace, ma non troppo. (𝅗𝅥 = 60.)

10.
(9.)




sf
sf
sf
f
sf
sf
sf

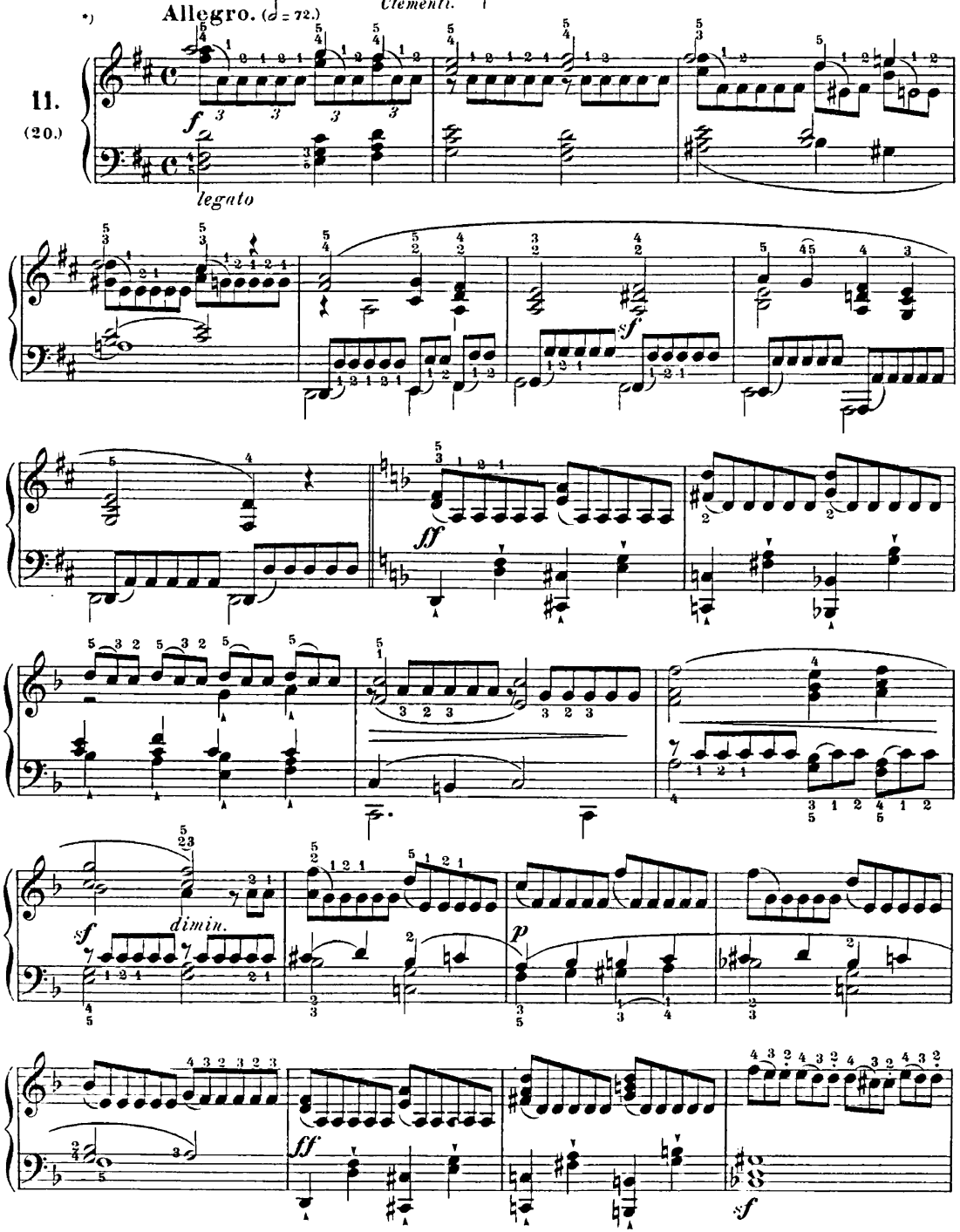

sf
sf
sf
sf
dimin.
p
cresc.
f
Ped.
*

Die Finger bei wiederholten Noten zu wechseln. | *Alternation of fingers on repeated notes.*

Clementi.

*) **Allegro.** (♩ = 72.)

11.
(20.)

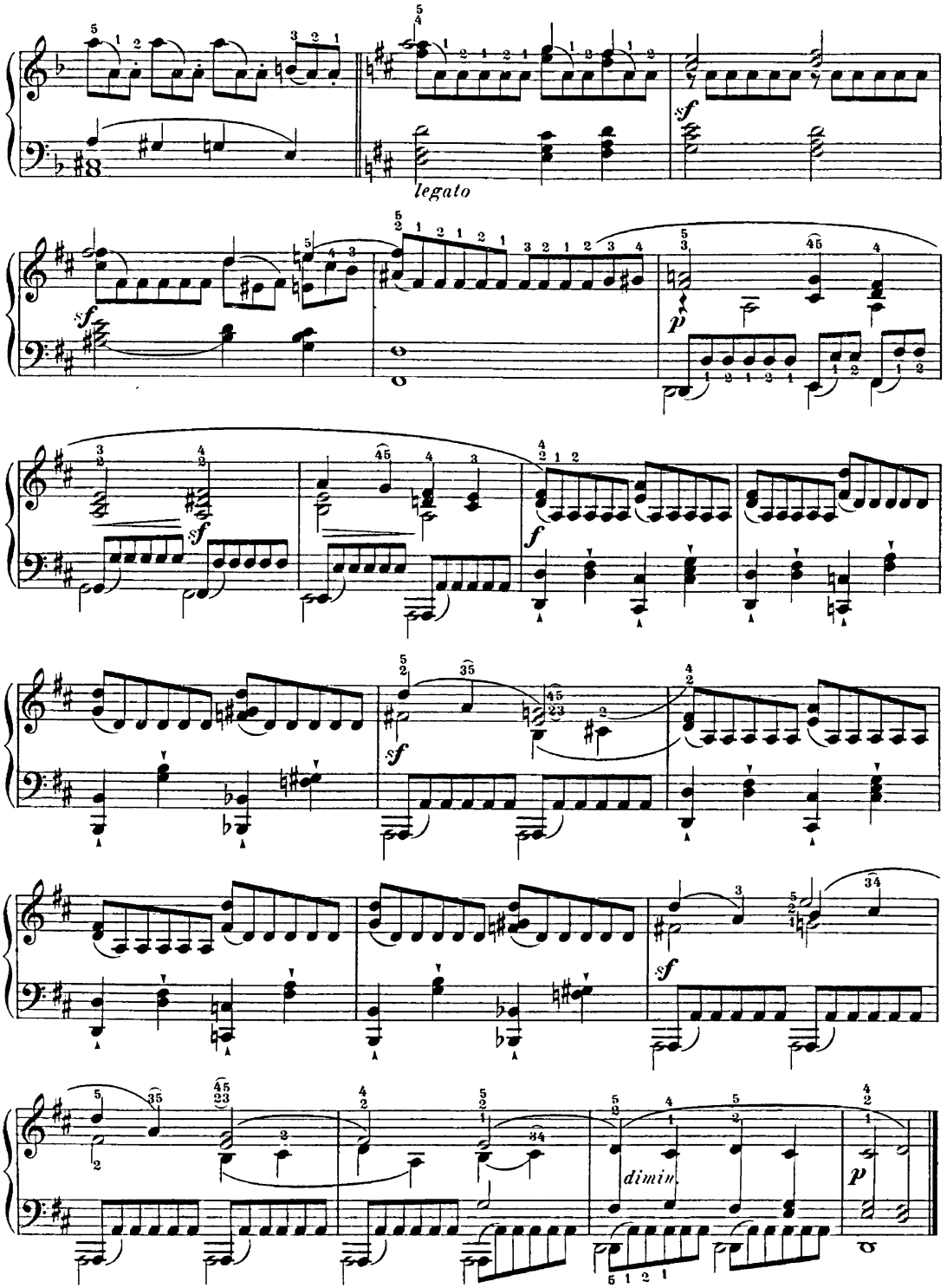


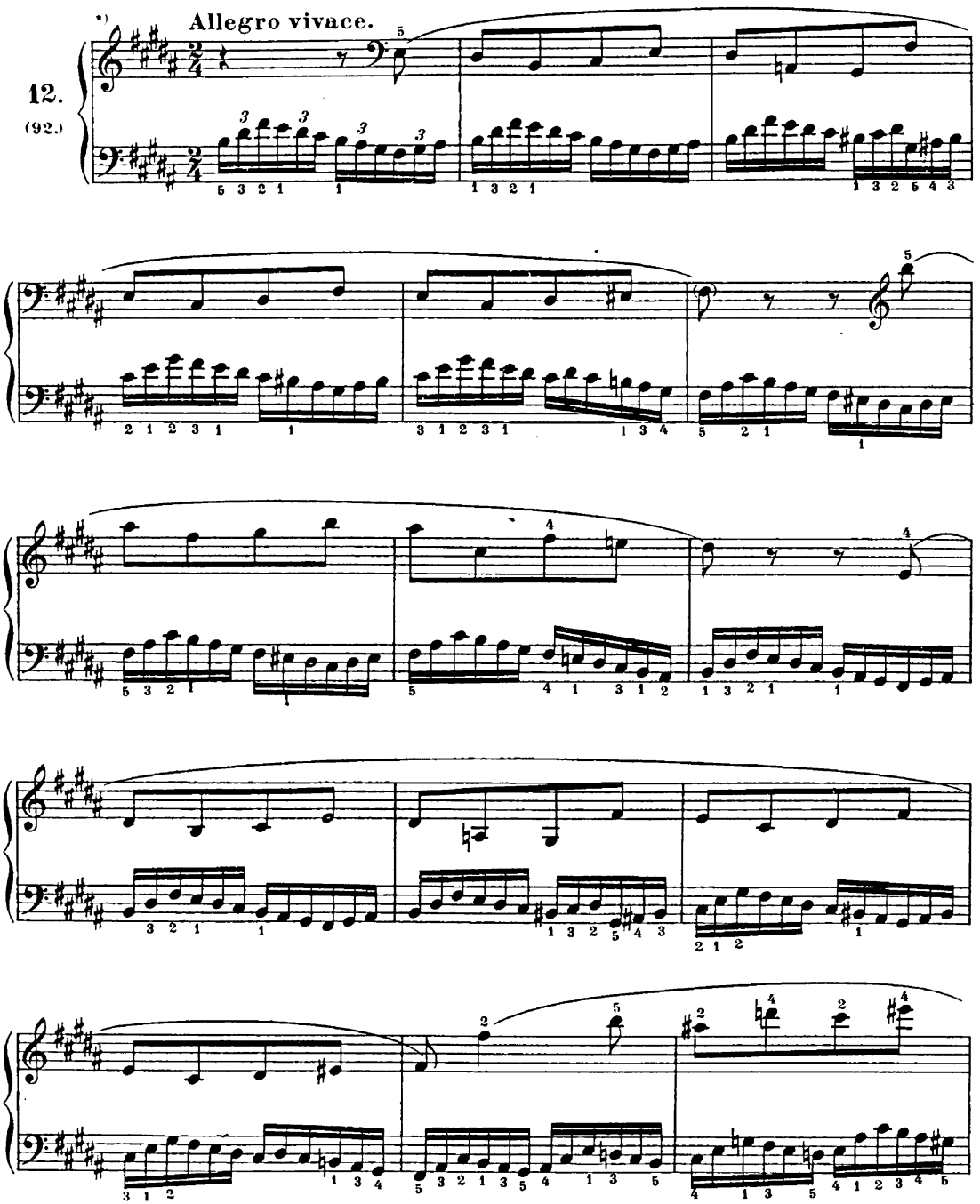
*) Sollte auch ohne Fingerwechsel geübt werden; ferner mit Abschleifen der Finger (Fingerstaccato).

M. V.

*) *Practise also without changing fingers, and likewise with the finger-staccato.*

M. V.


legato
sf
p
dimin.

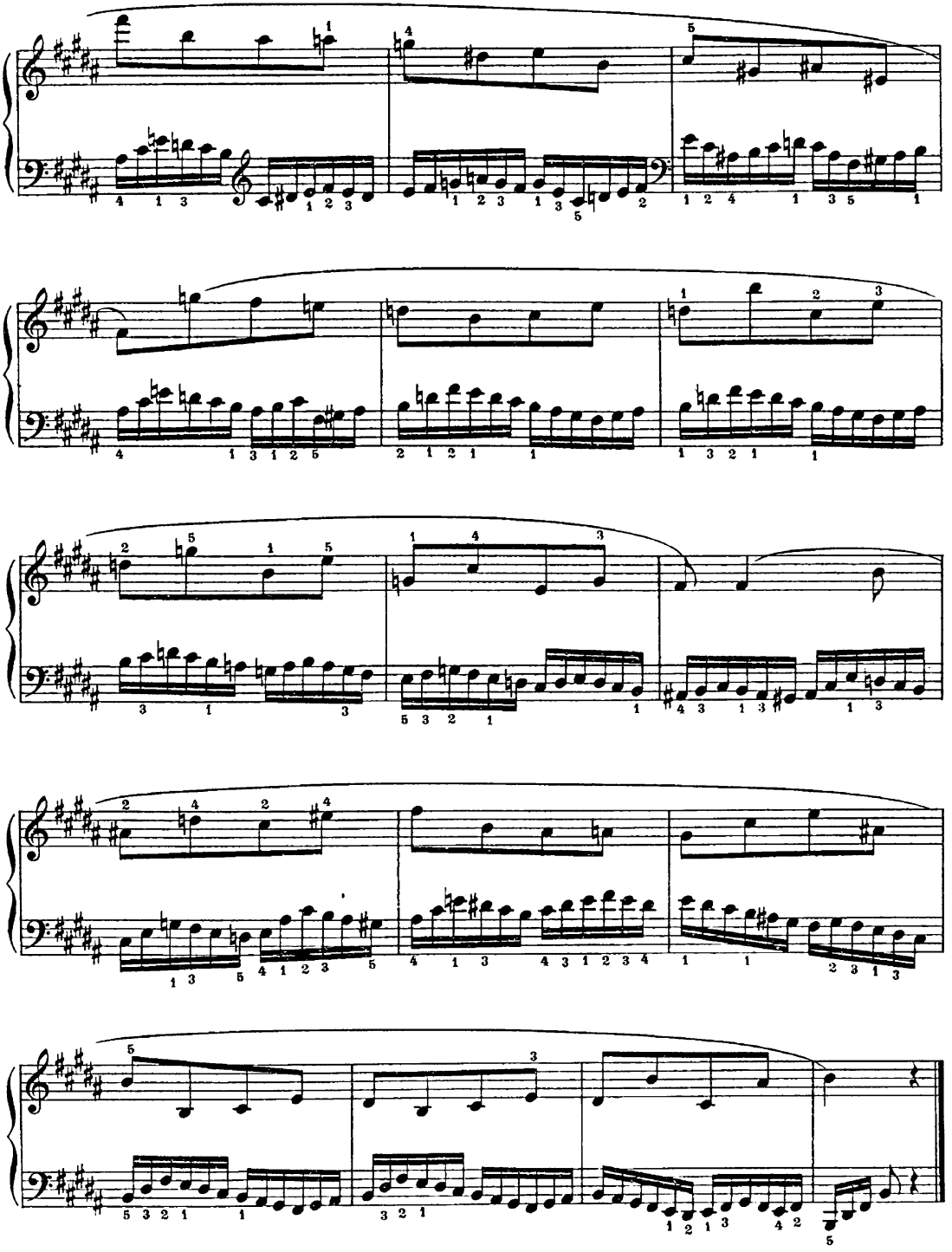


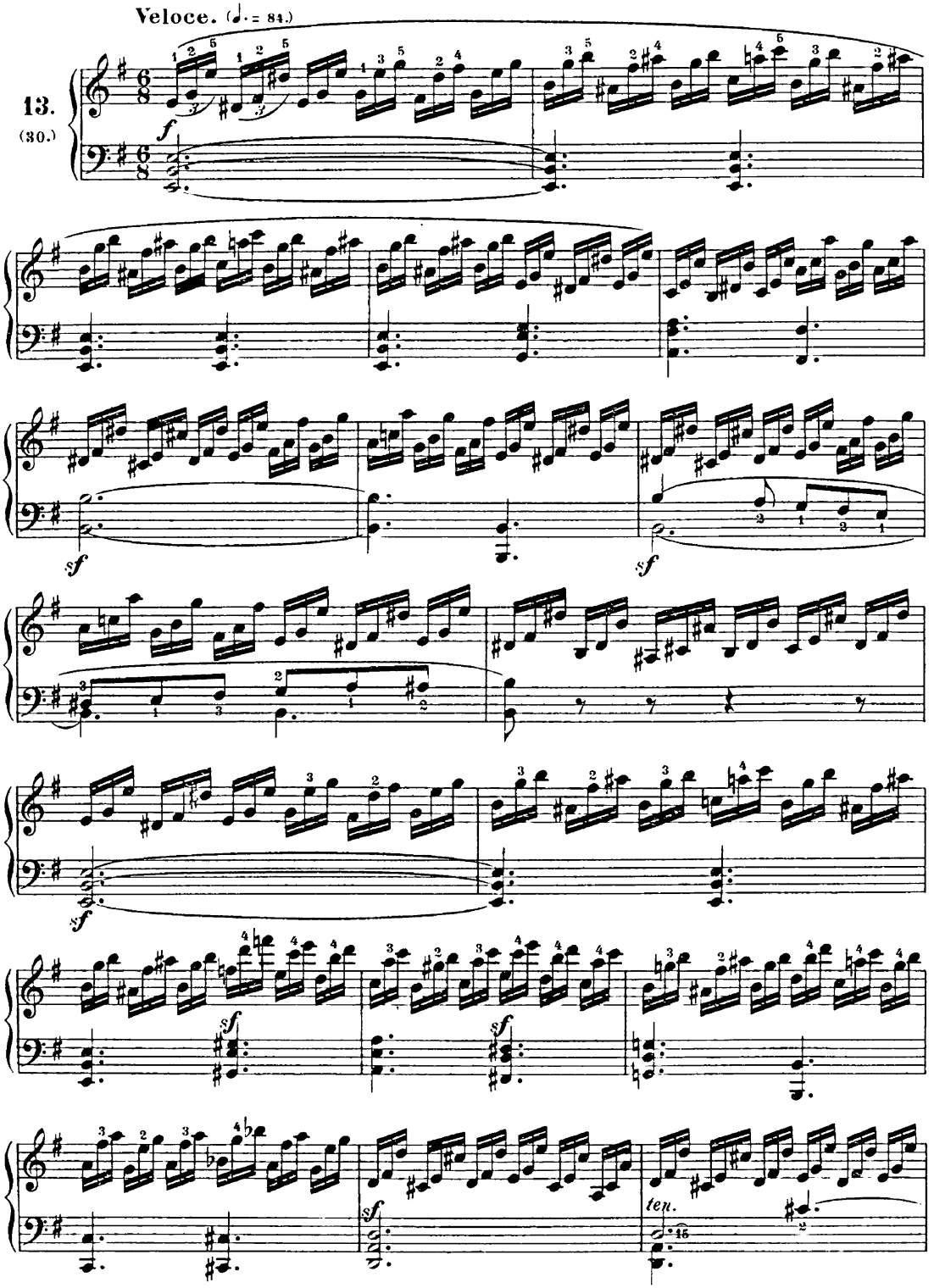
*) Dieses „Perpetuum mobile“ für die linke Hand, hat mit dieser vor allem allein auf's sorgfältigste geübt zu werden.

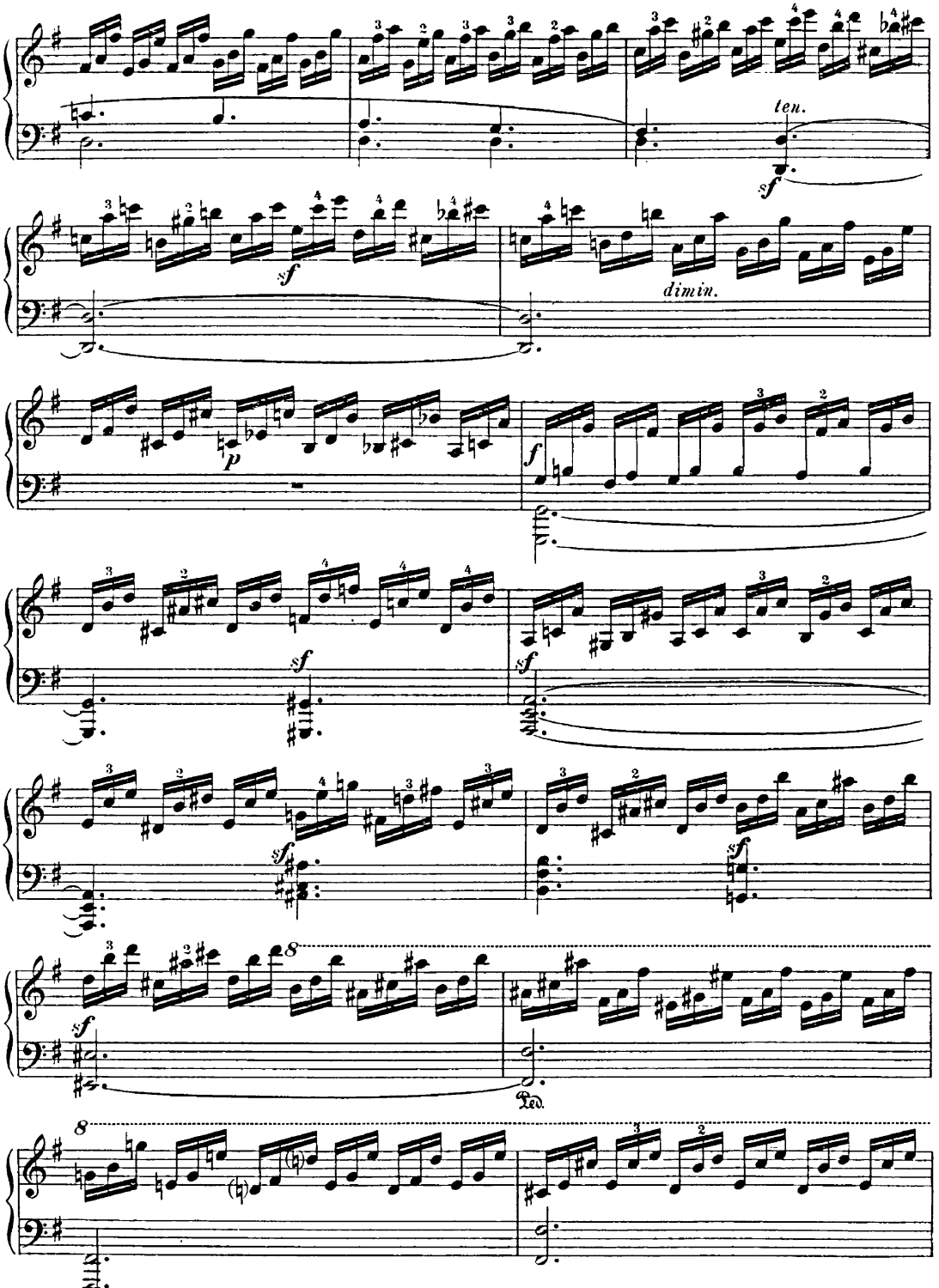
M. V.

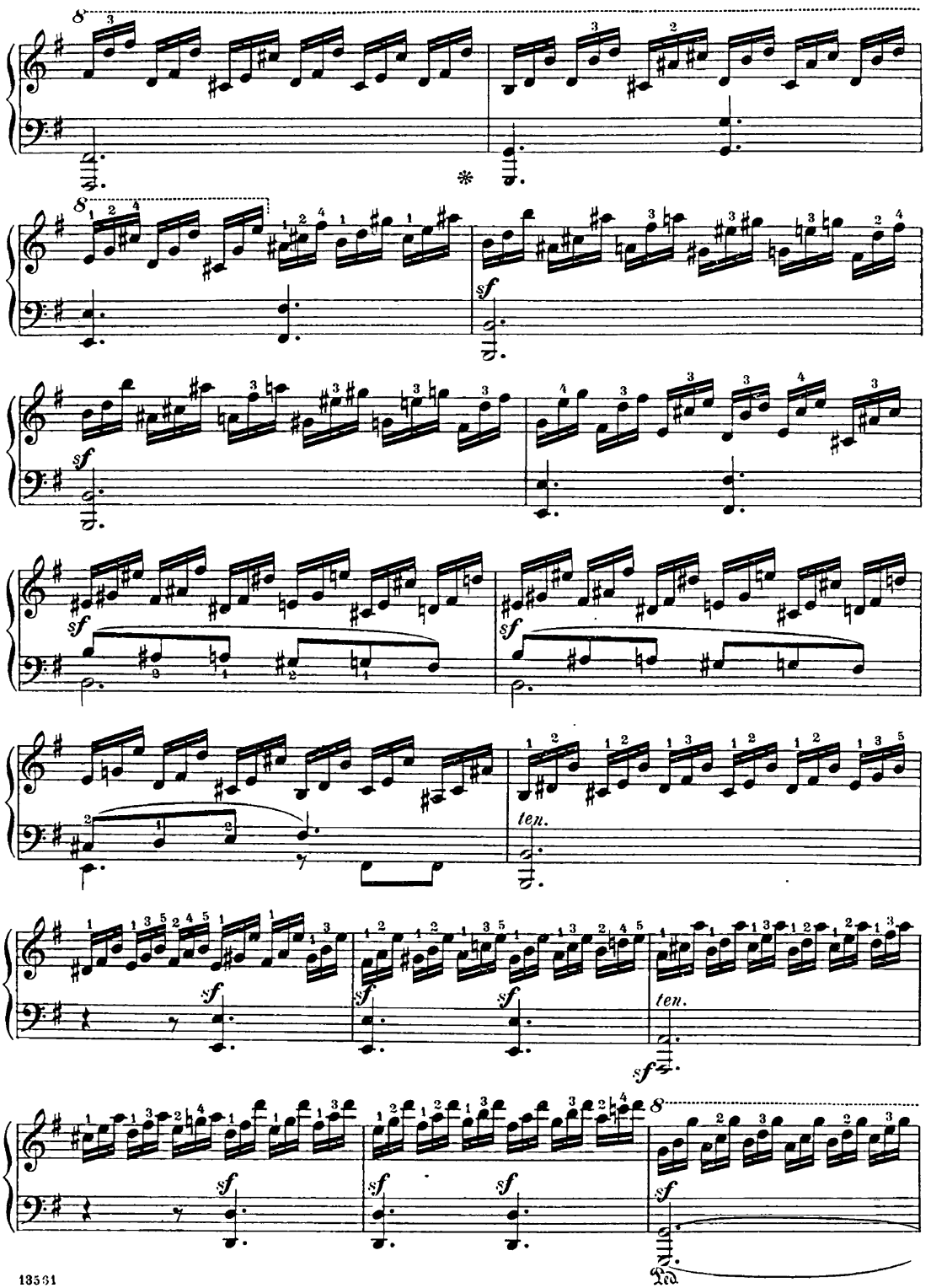
*) *In this "Perpetuum mobile" for the left hand, the part of the latter, above all, must be most carefully practised.*

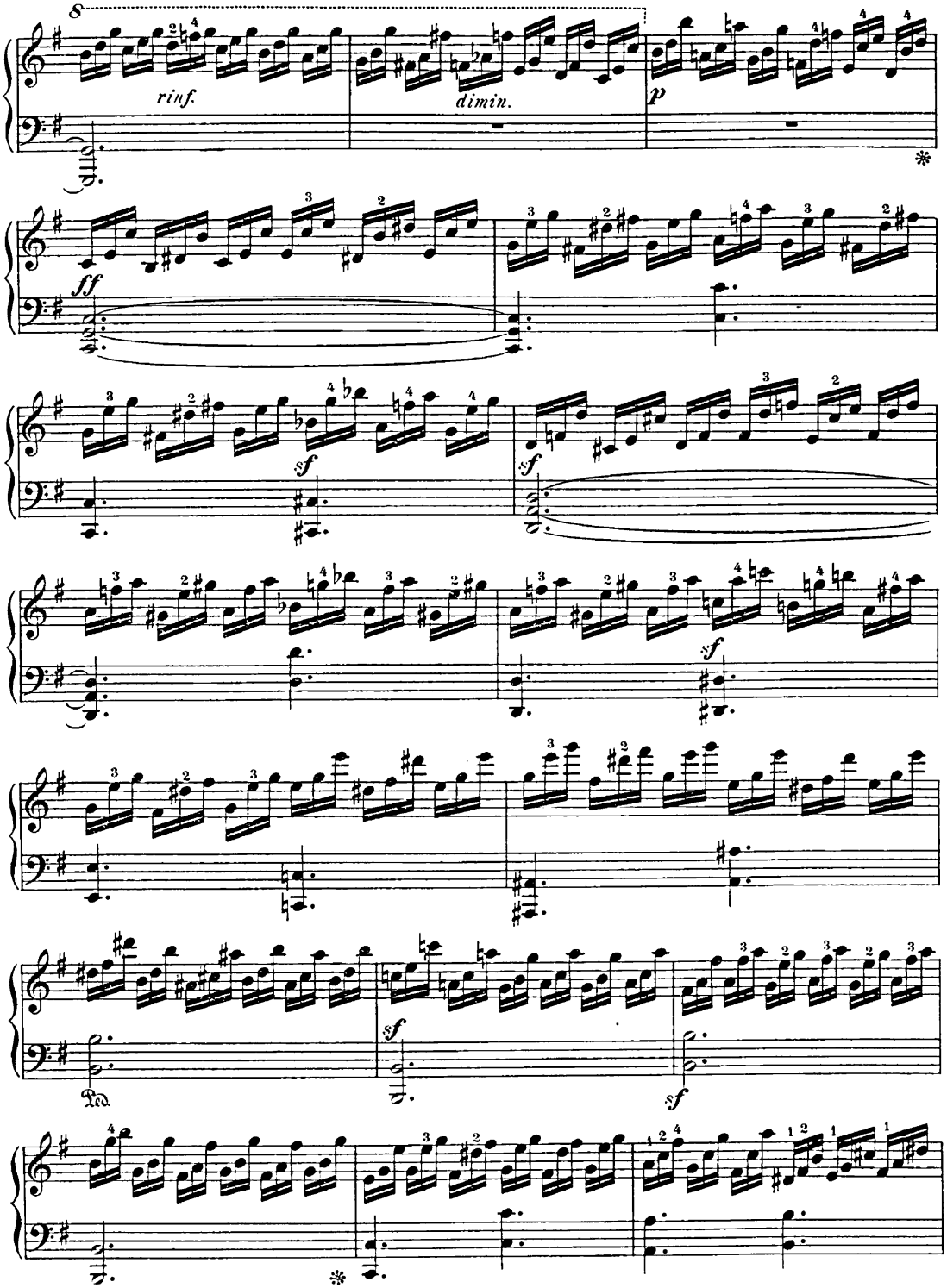
M. V.

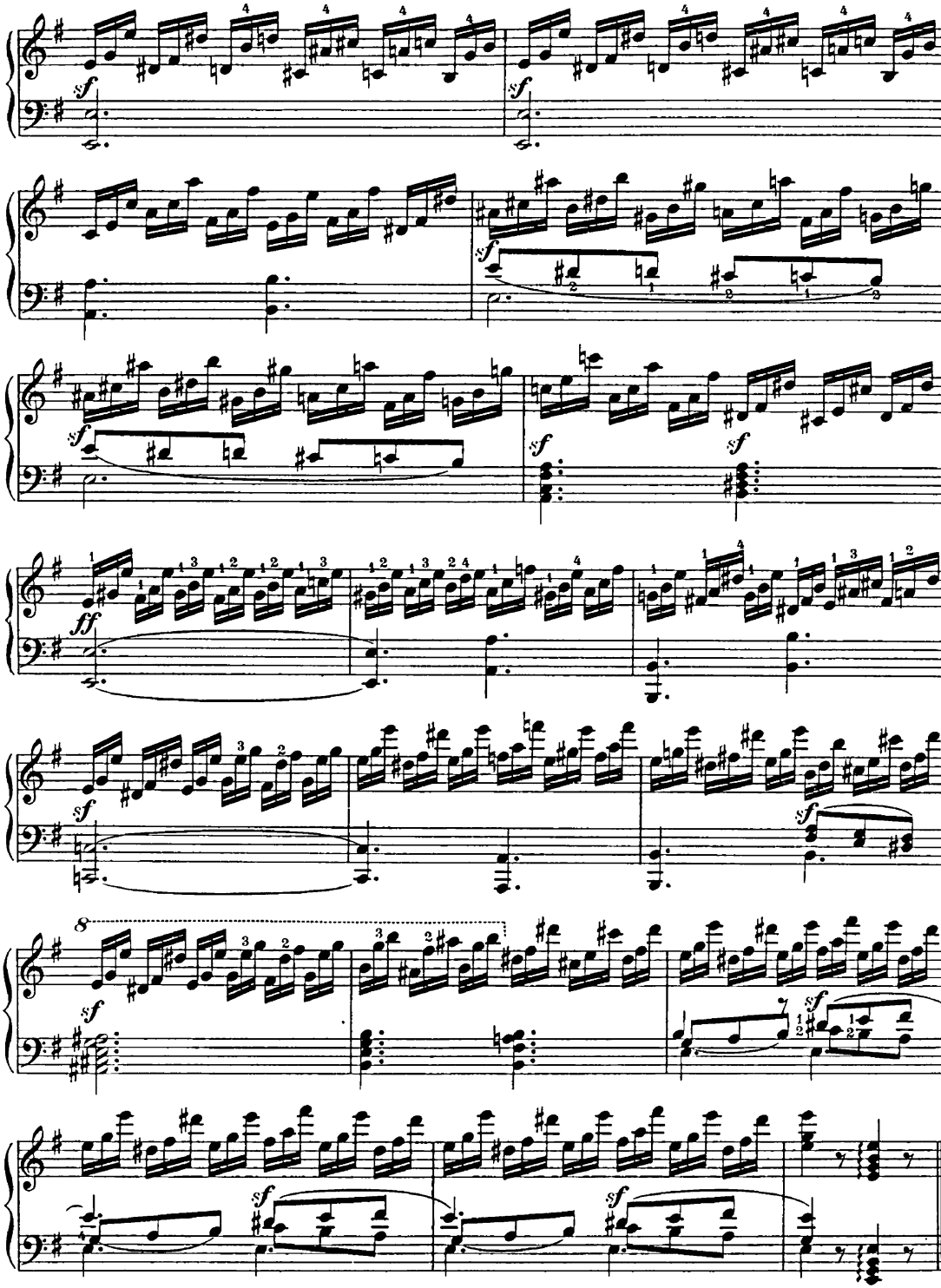


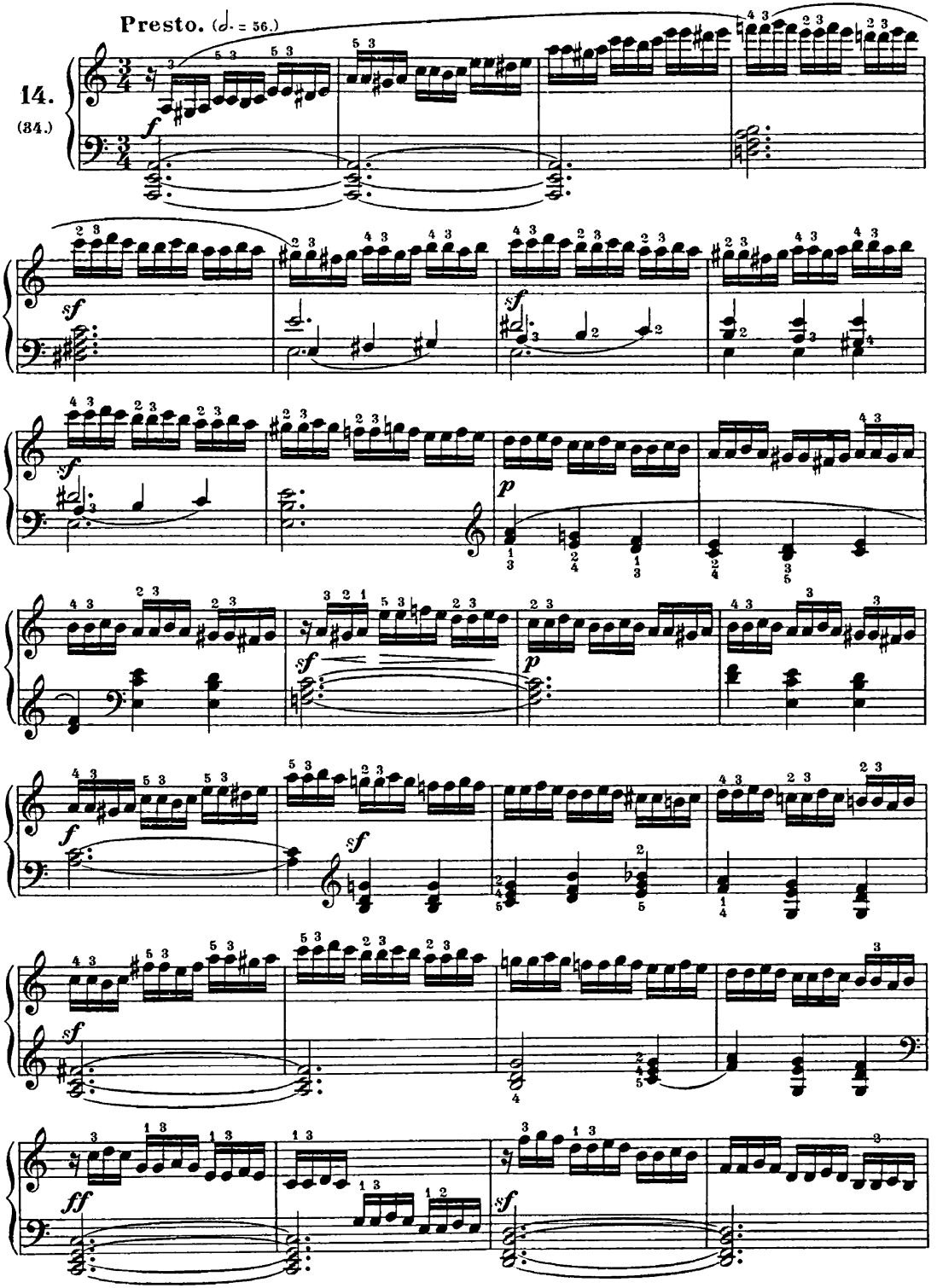

Veloce. (♩. = 84.)
13.
(30.)
f
sf
sf
sf
sf
sf
sf
ten.

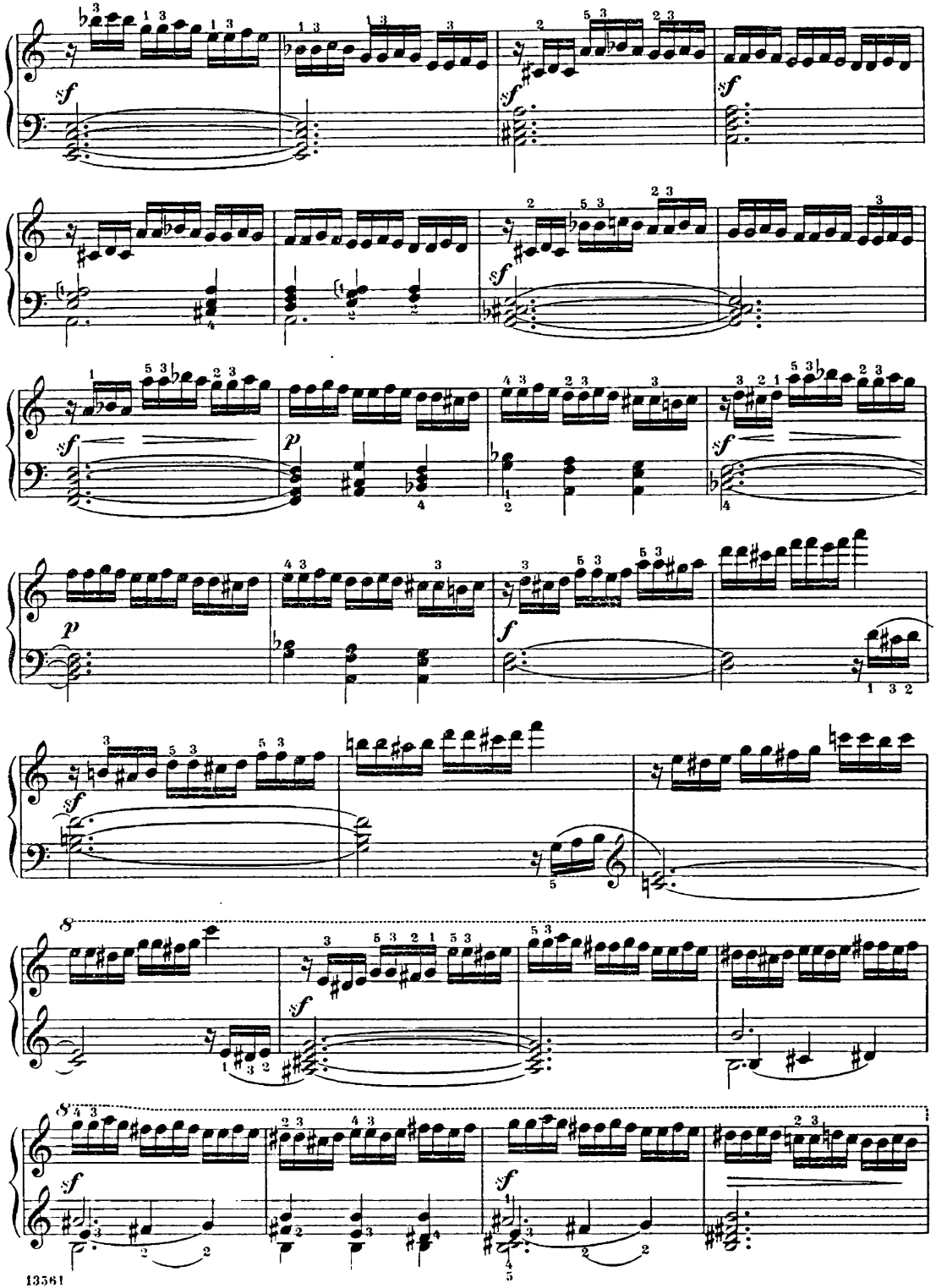

ten.
sf
sf
dimin.
p
f
sf
sf
sf
sf
sf
8
Ped.
8

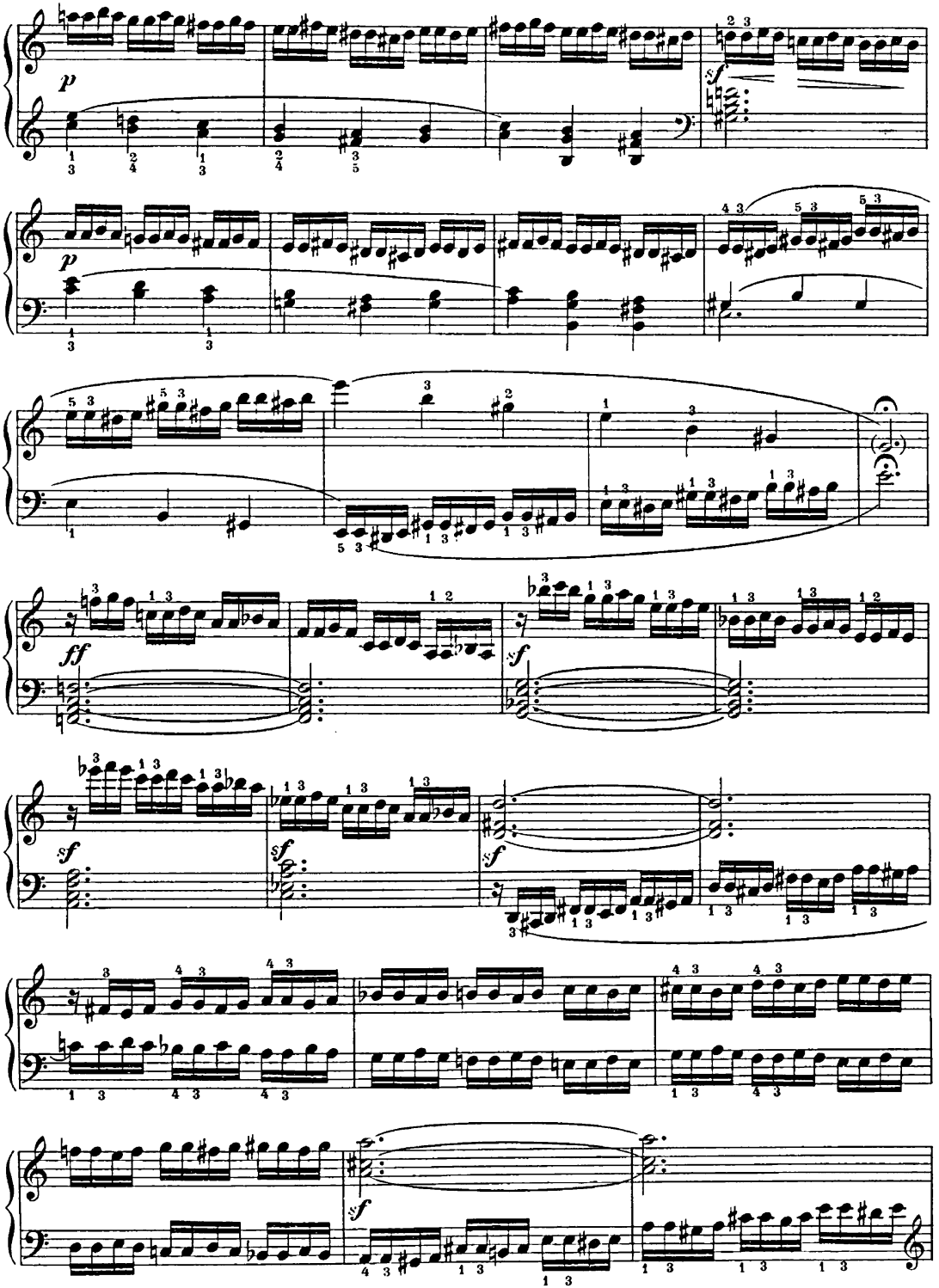

sf
ten.
Ped.

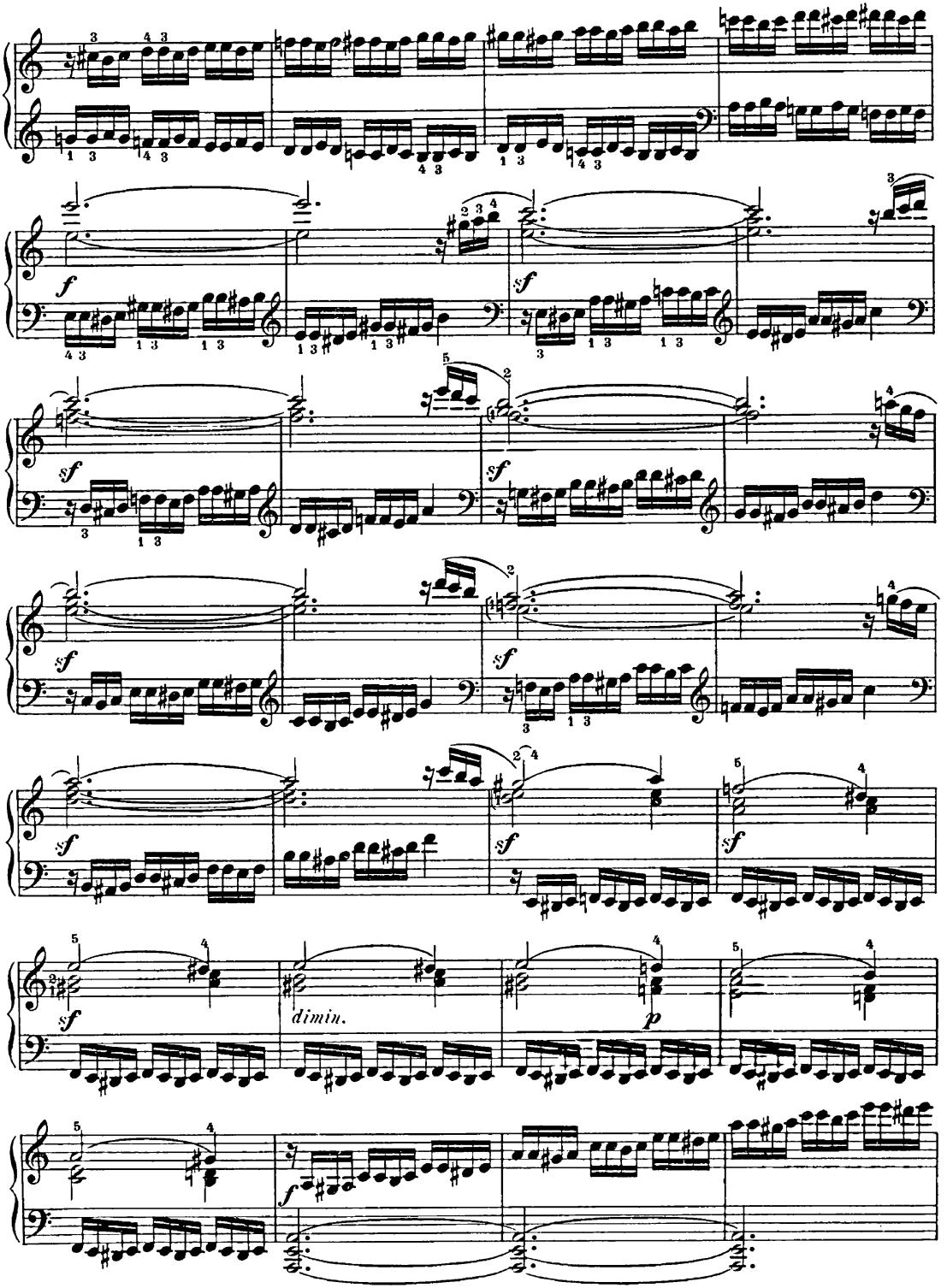

rinf.
dimin.
p
ff
sf
sf
sf
sf
Ped.

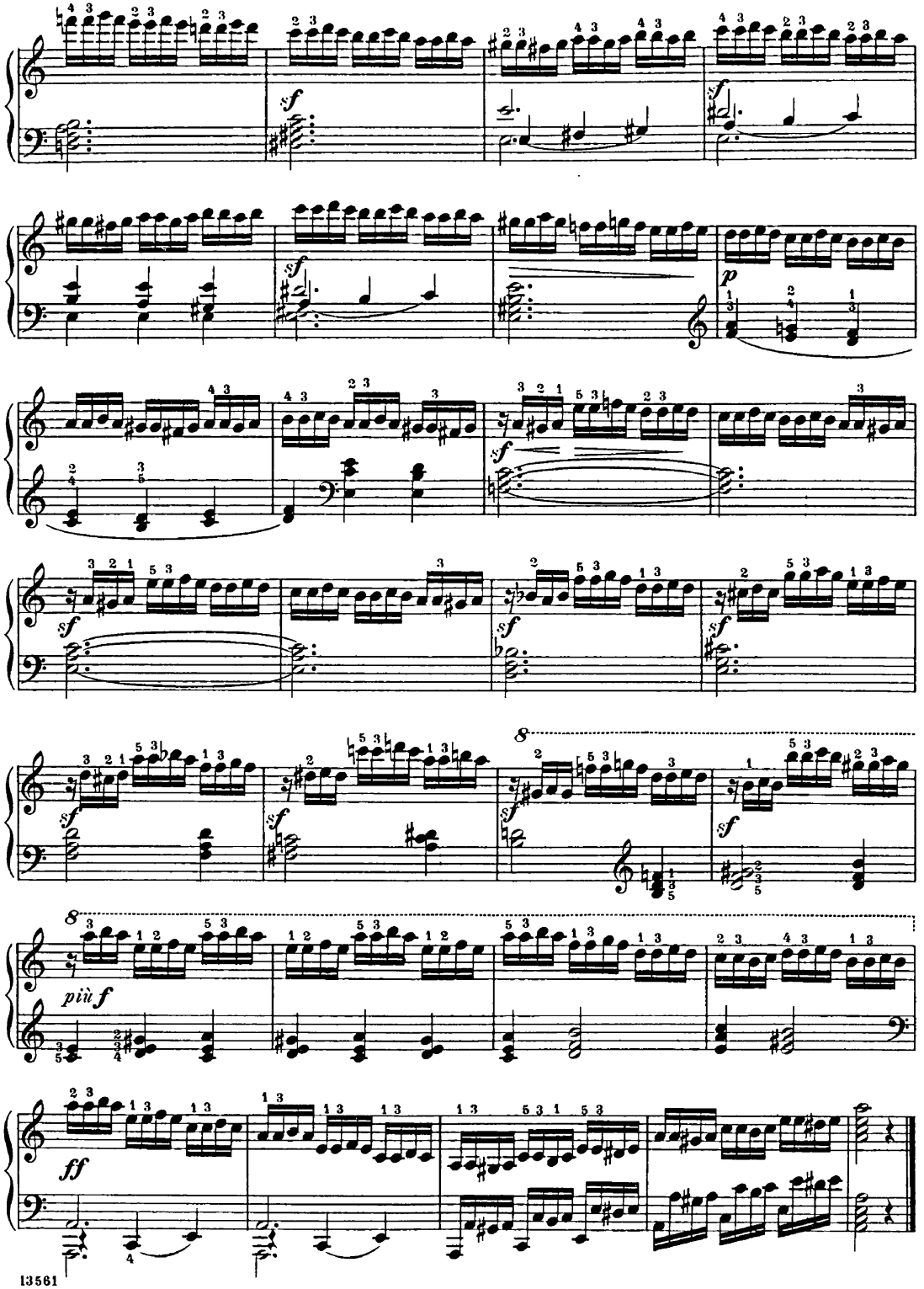



Presto. (𝅗𝅥. = 56.)
14.
(34.)




p
p
ff
sf
sf
sf
sf
sf
sf


dimin.


sf
p
sf
sf
sf
sf
sf
sf
8
sf
8
più f
ff

Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

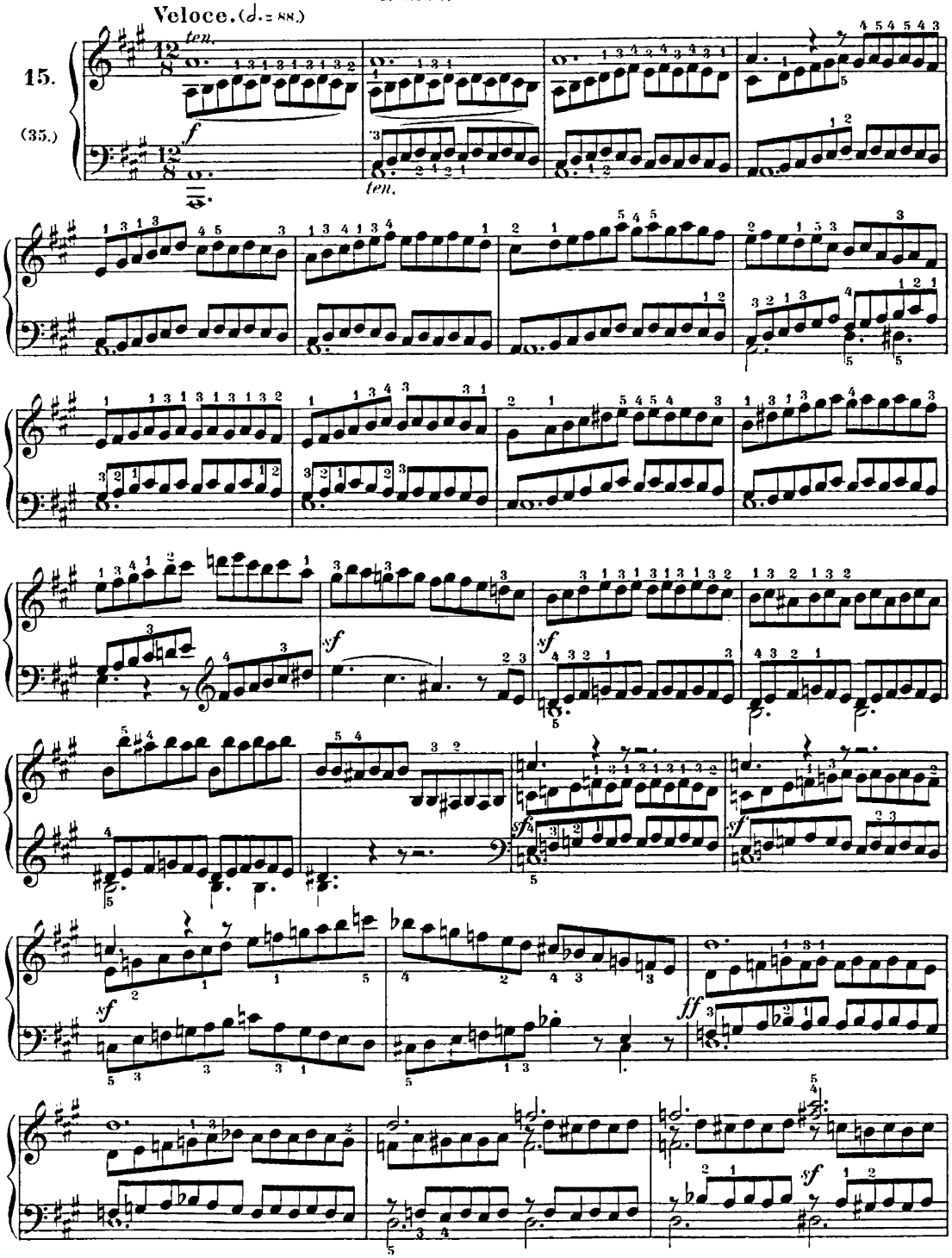
The following fingering is recommended, by reason of its singularity, as a useful exercise.

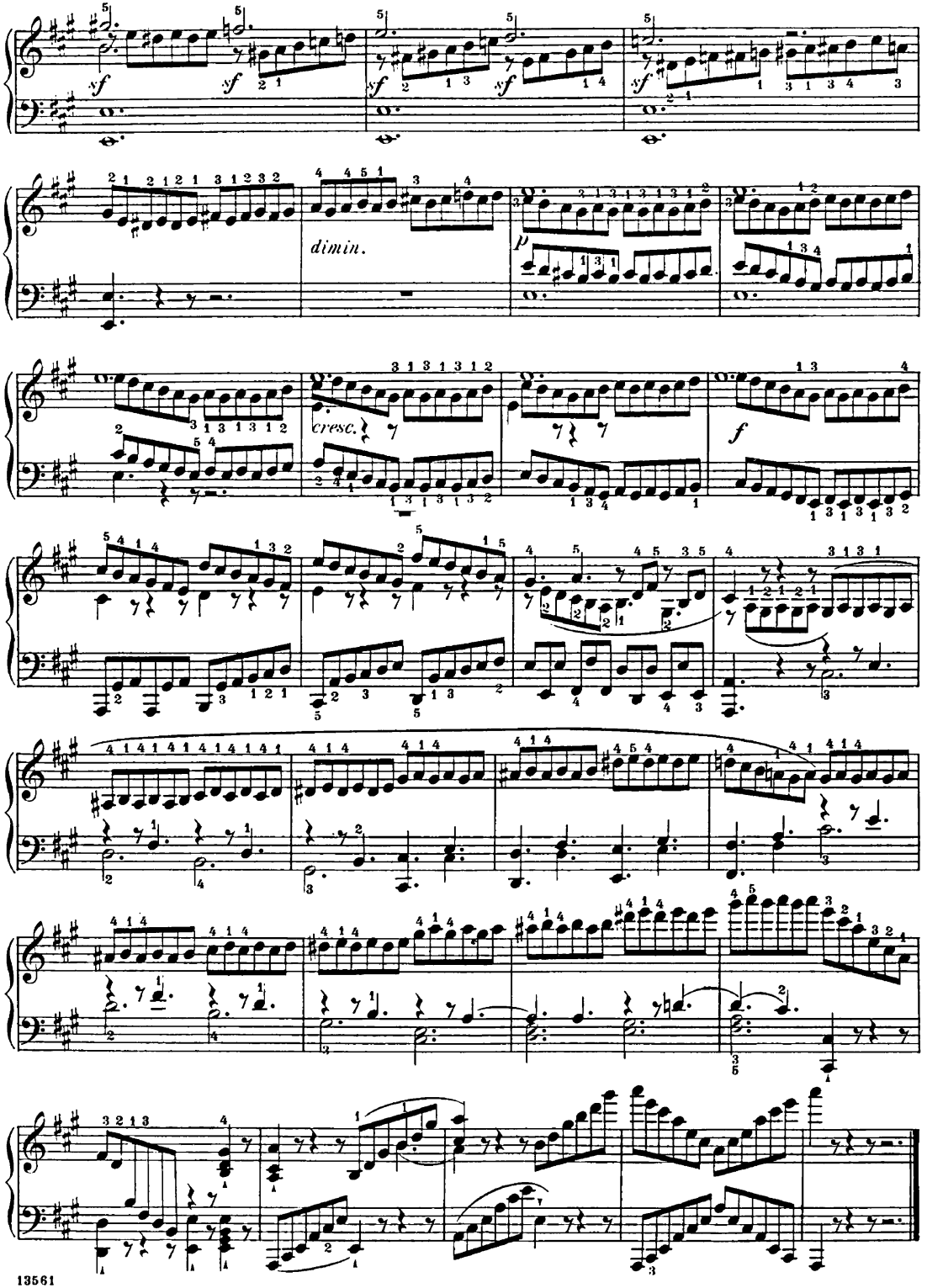
Clementi.

Veloce. (♩. = 88.)

15.

(35.)

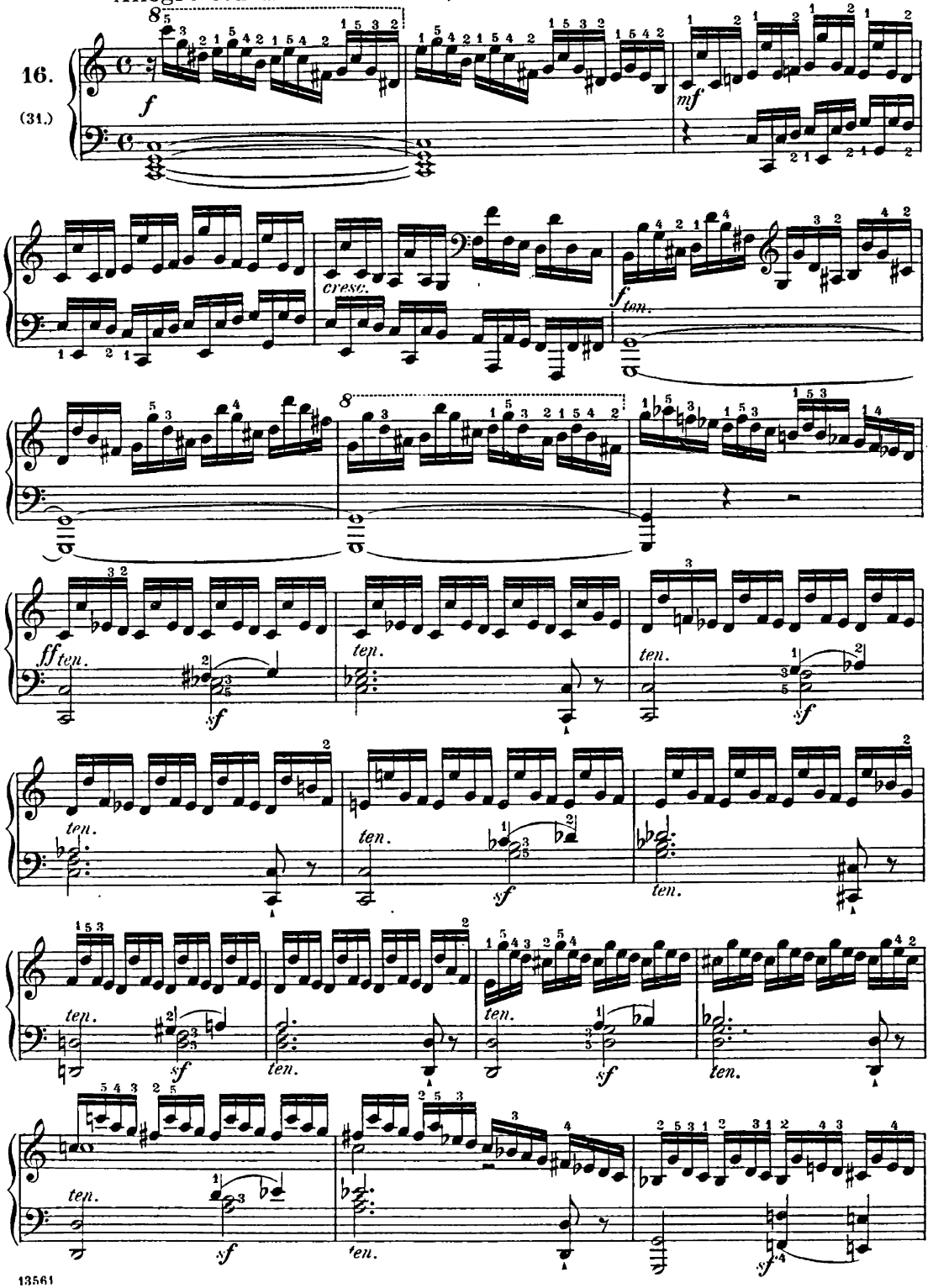


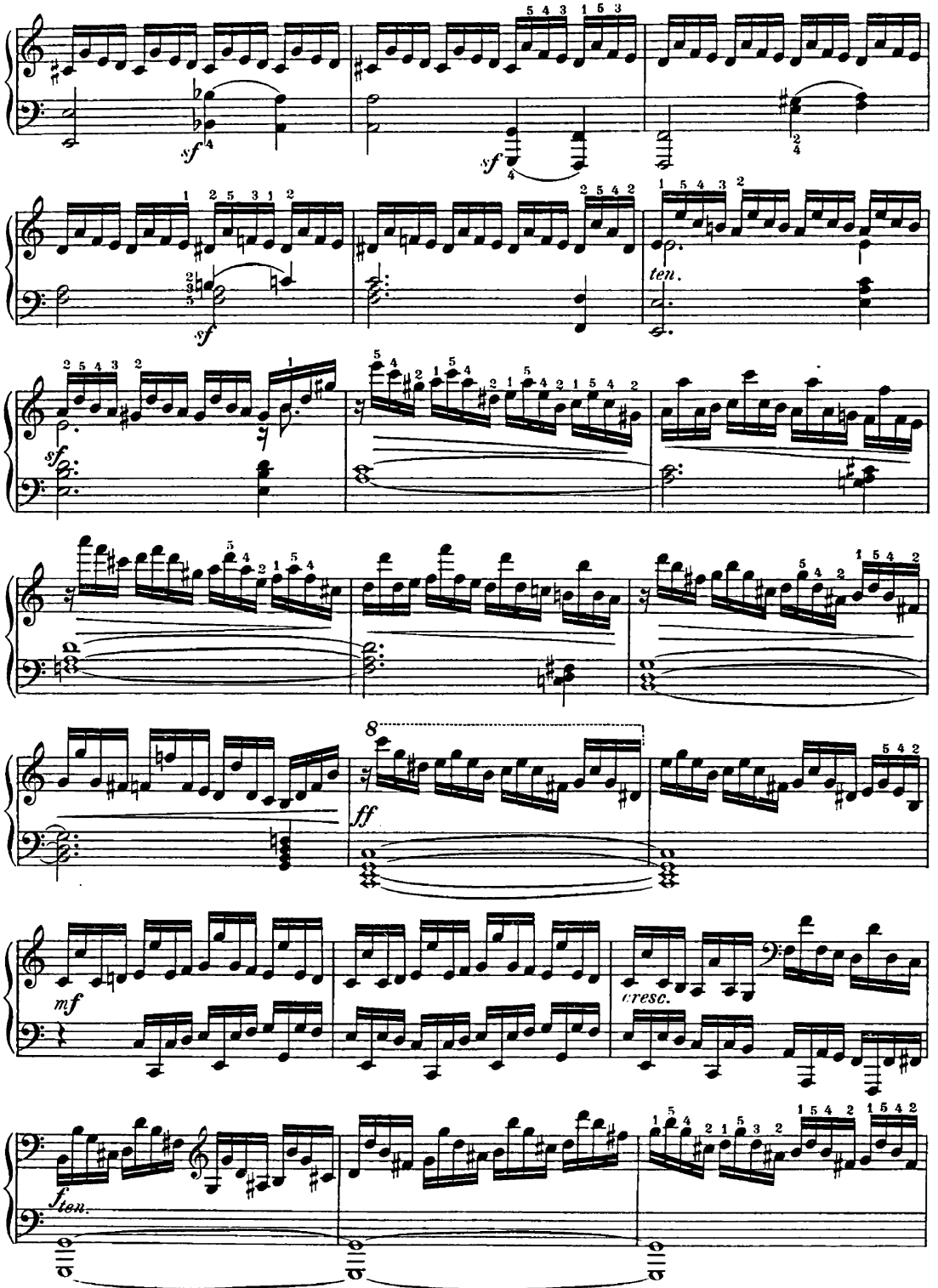

sf
dimin.
p
cresc.
f

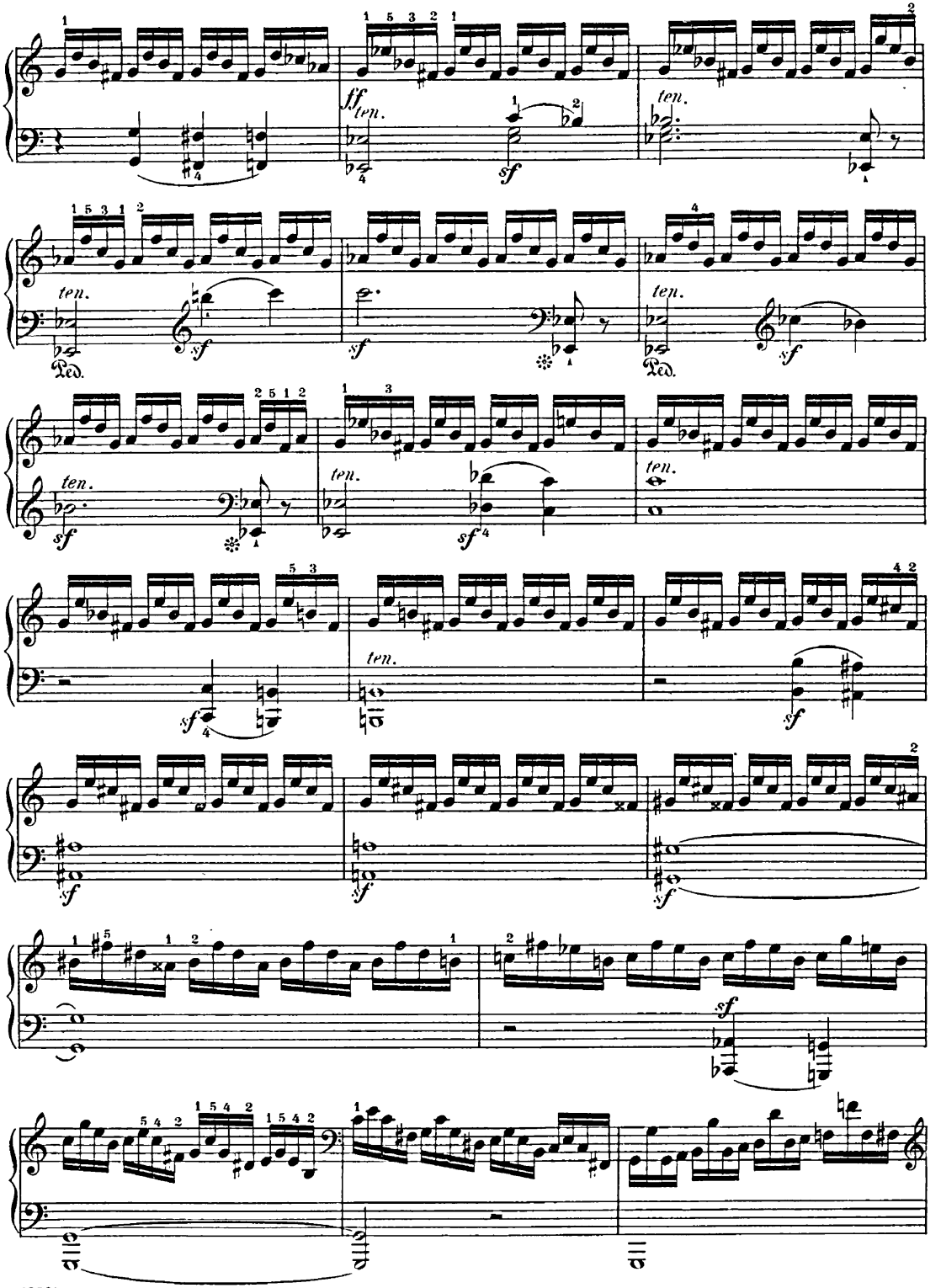
Allegro con molto brio. (♩= 144.)

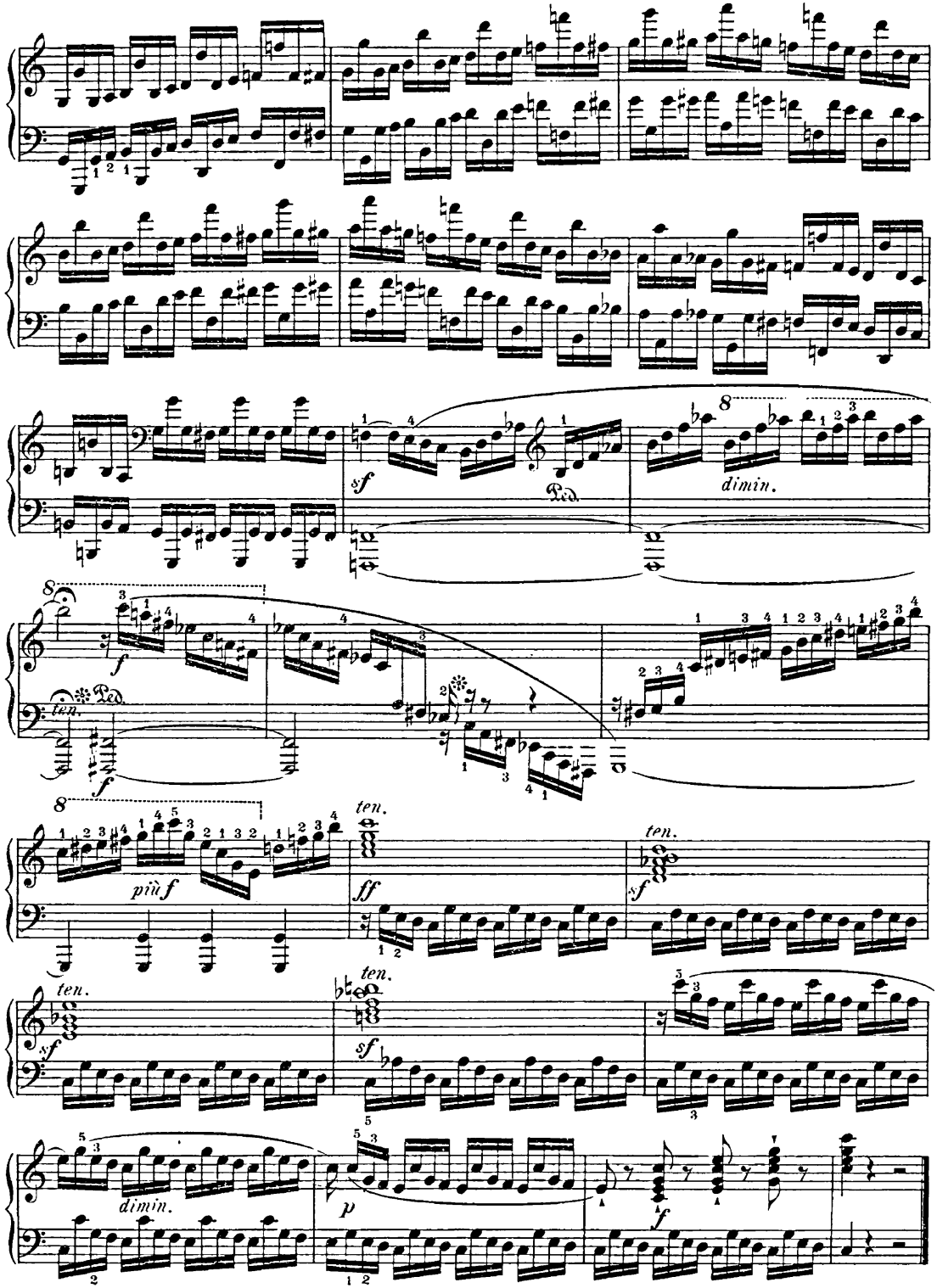
16.

(31.)




sf
sf
sf
ten.
ff
mf
cresc.
f ten.

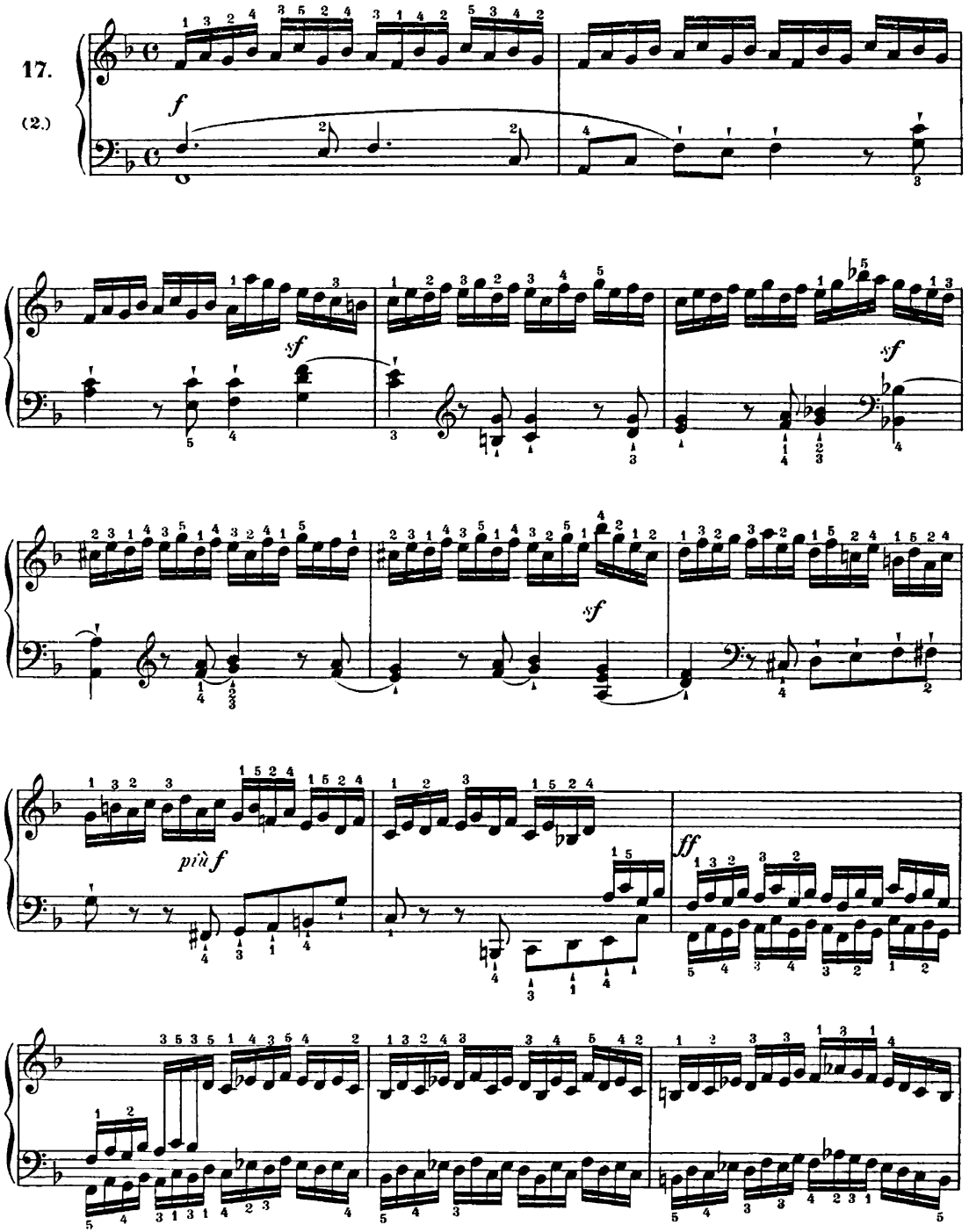

ff
ten.
sf
Ped.

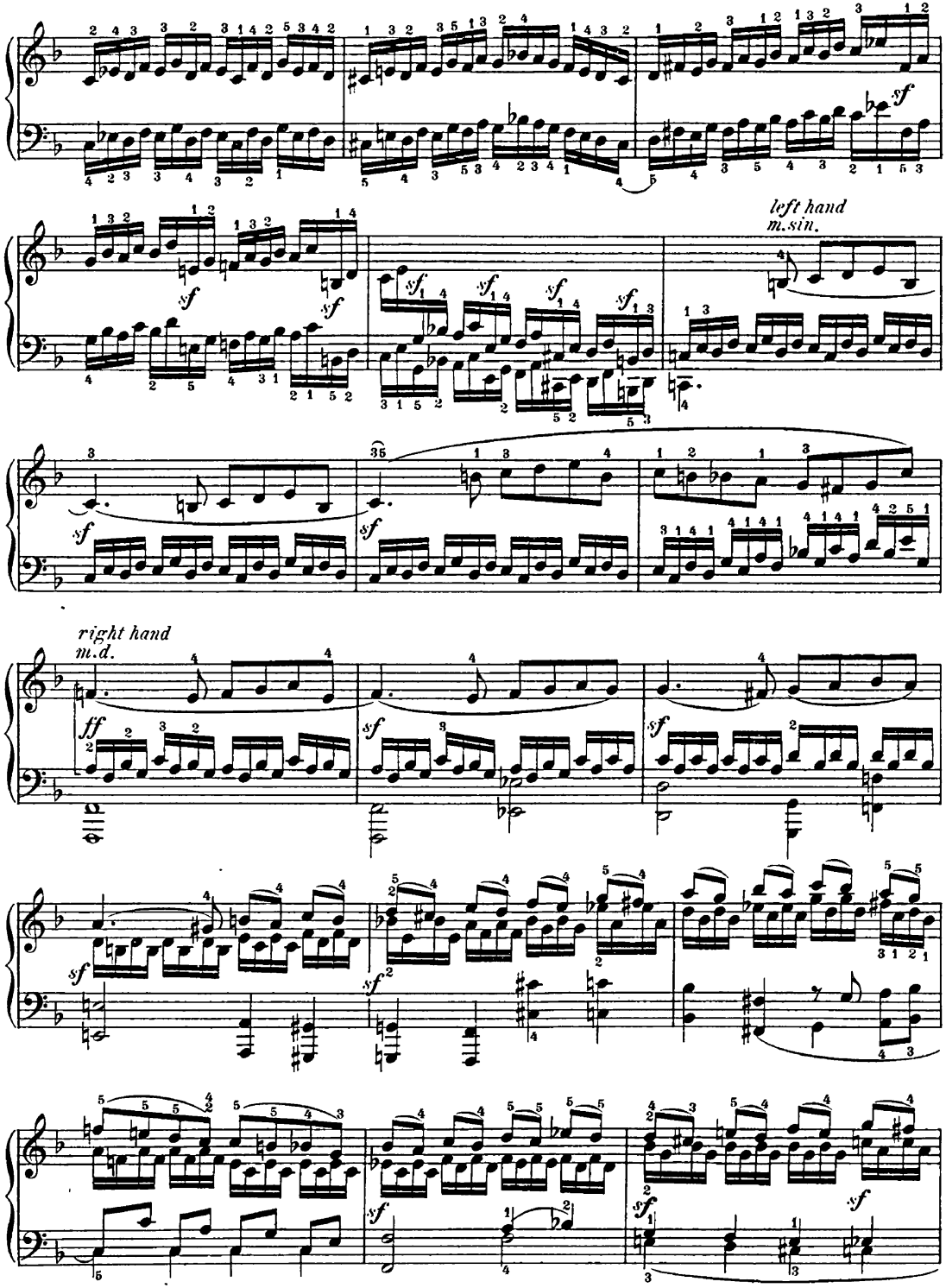

sf
Ped.
dimin.
f
ten.
Ped.
f
più f
ten.
ff
ten.
sf
ten.
sf
ten.
sf
dimin.
p
f

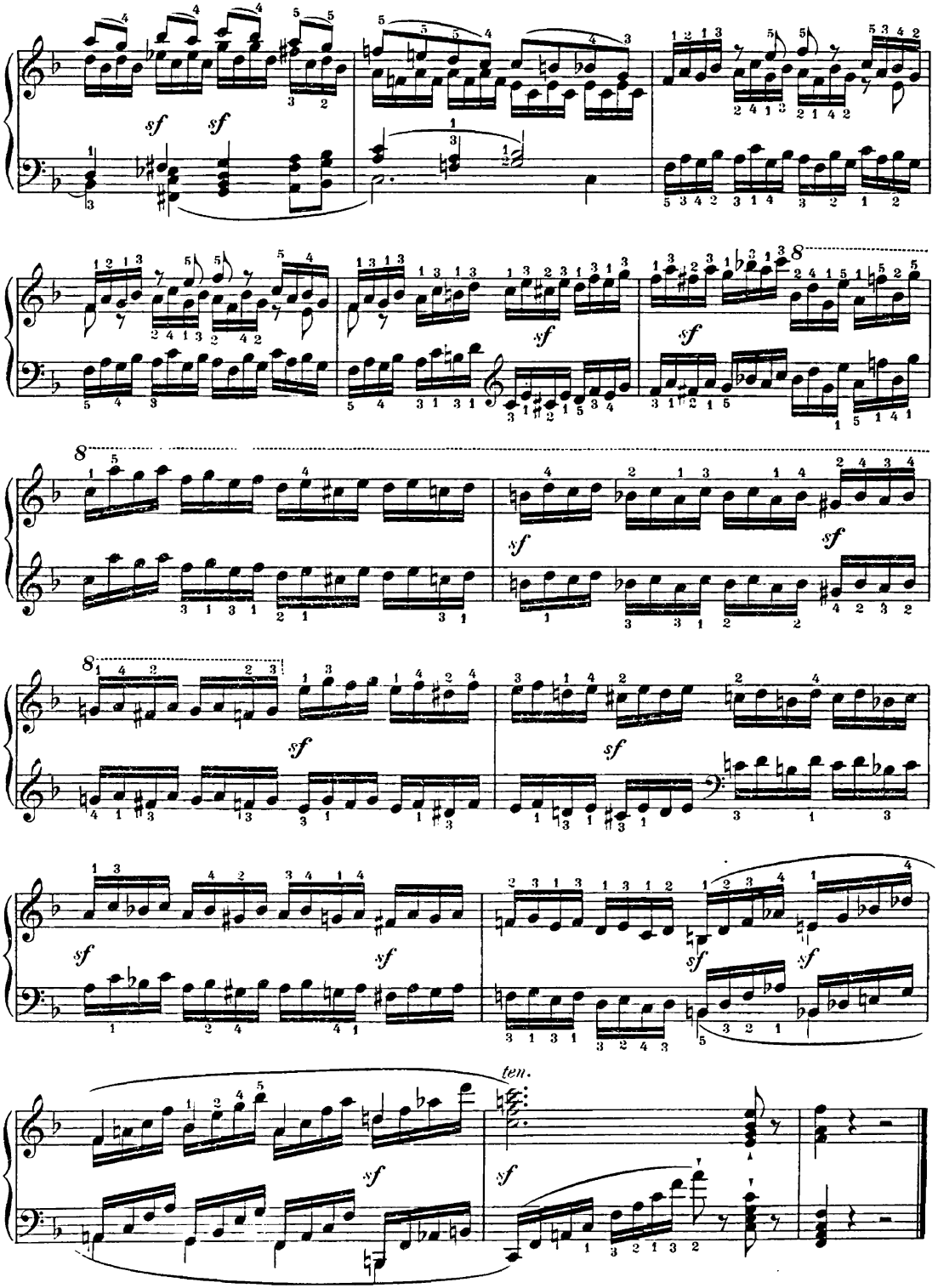
Allegrissimo. (♩ = 69.)

17.

(2.)

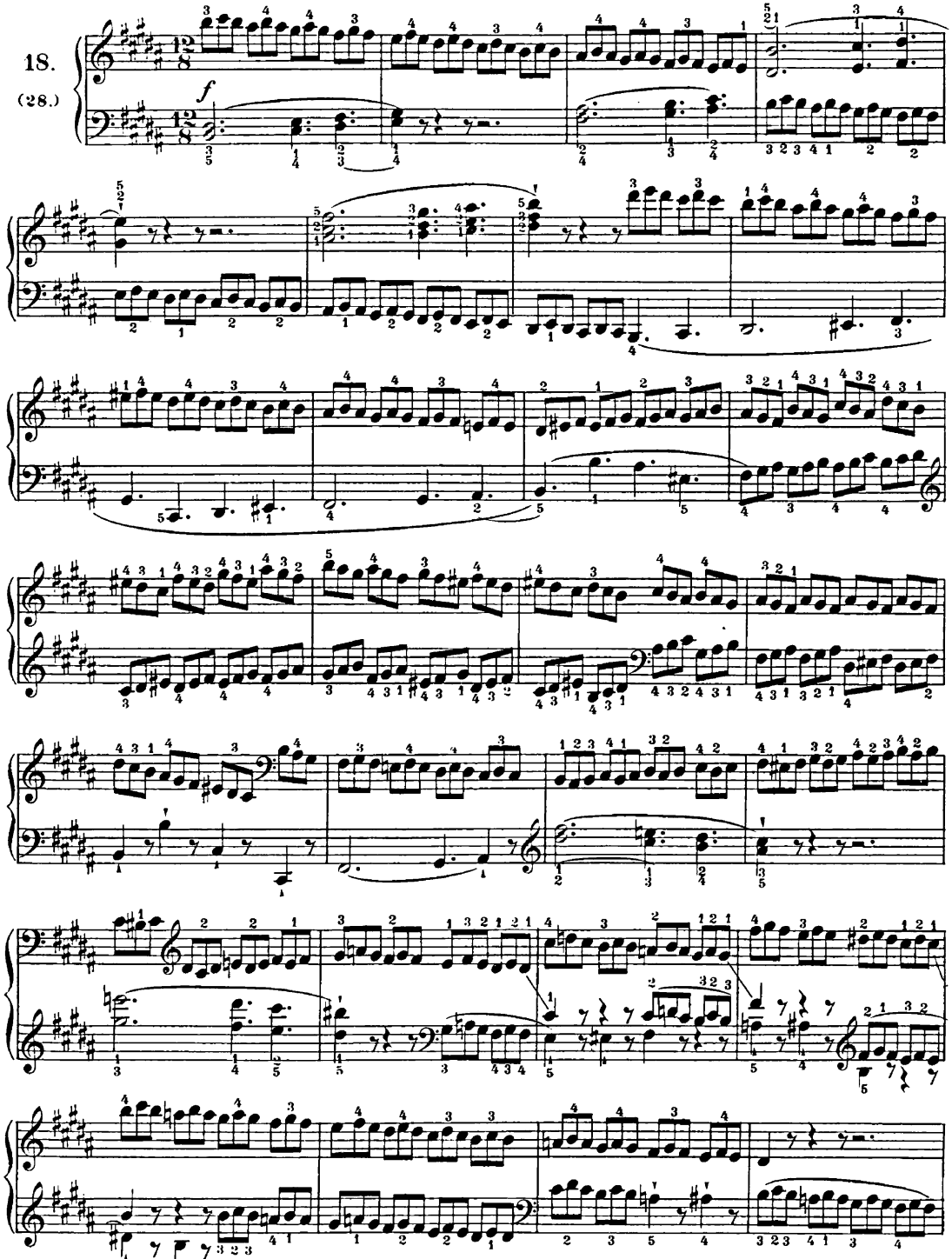


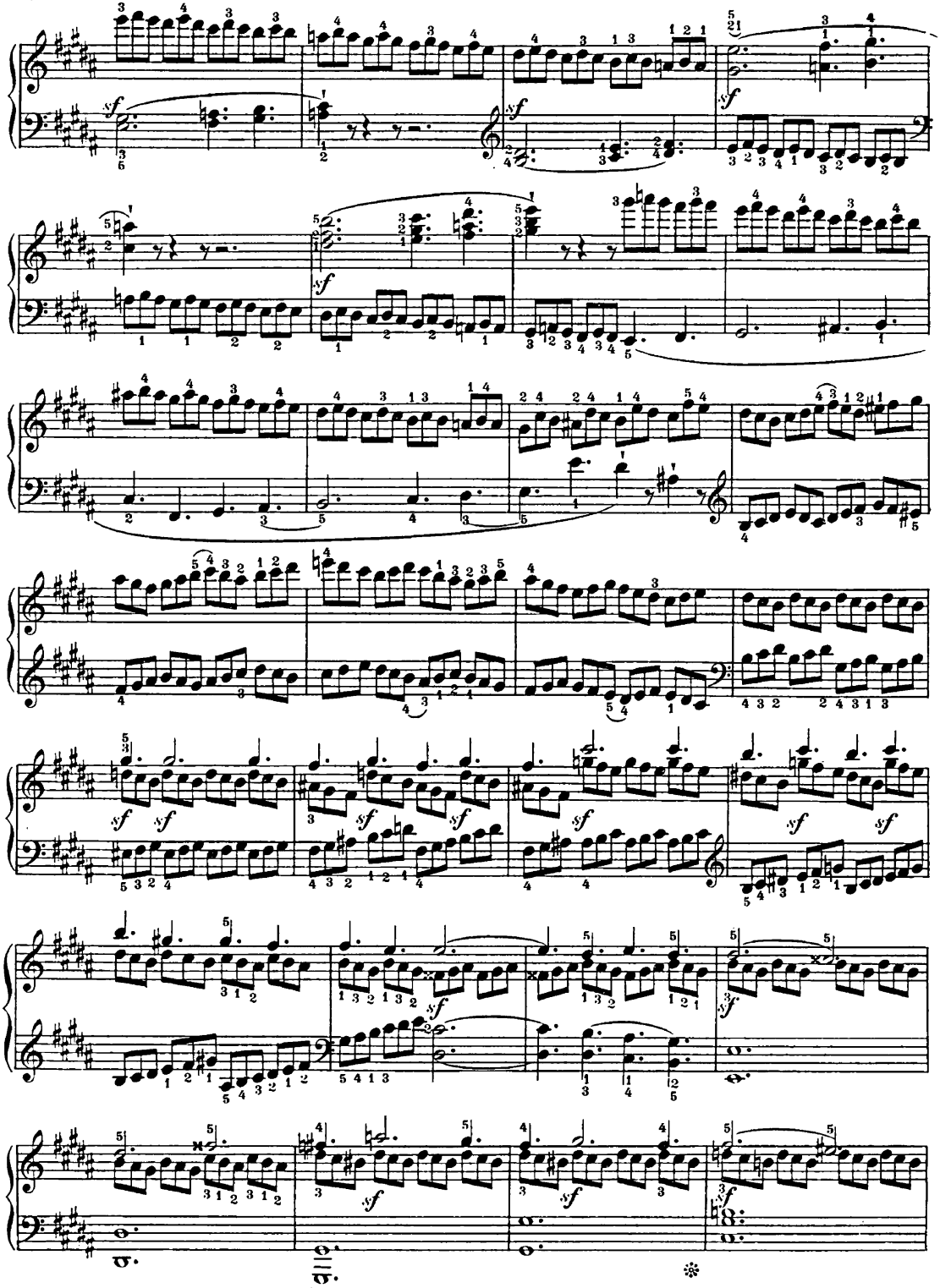

left hand
m.sin.
right hand
m.d.

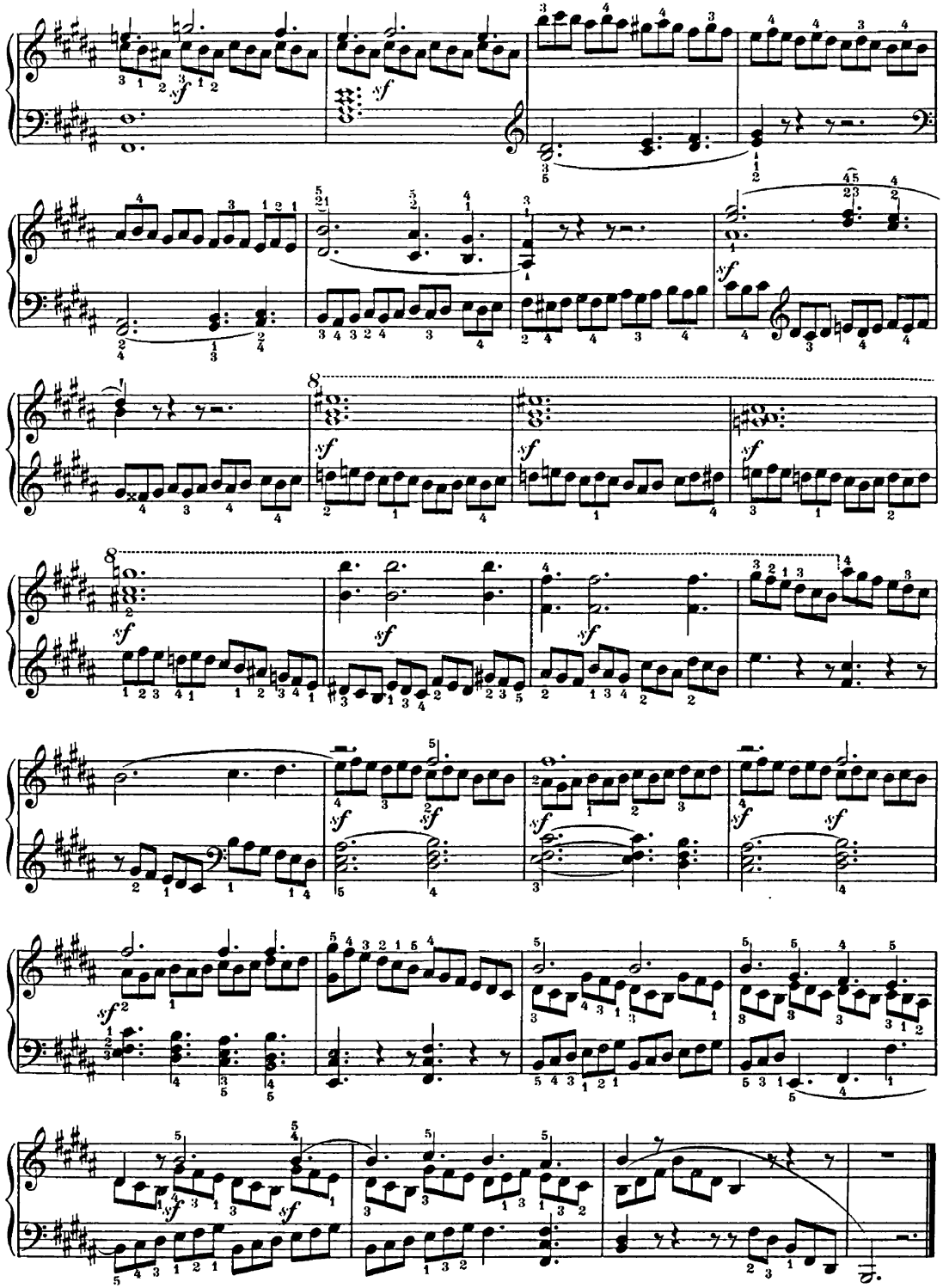

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ten.

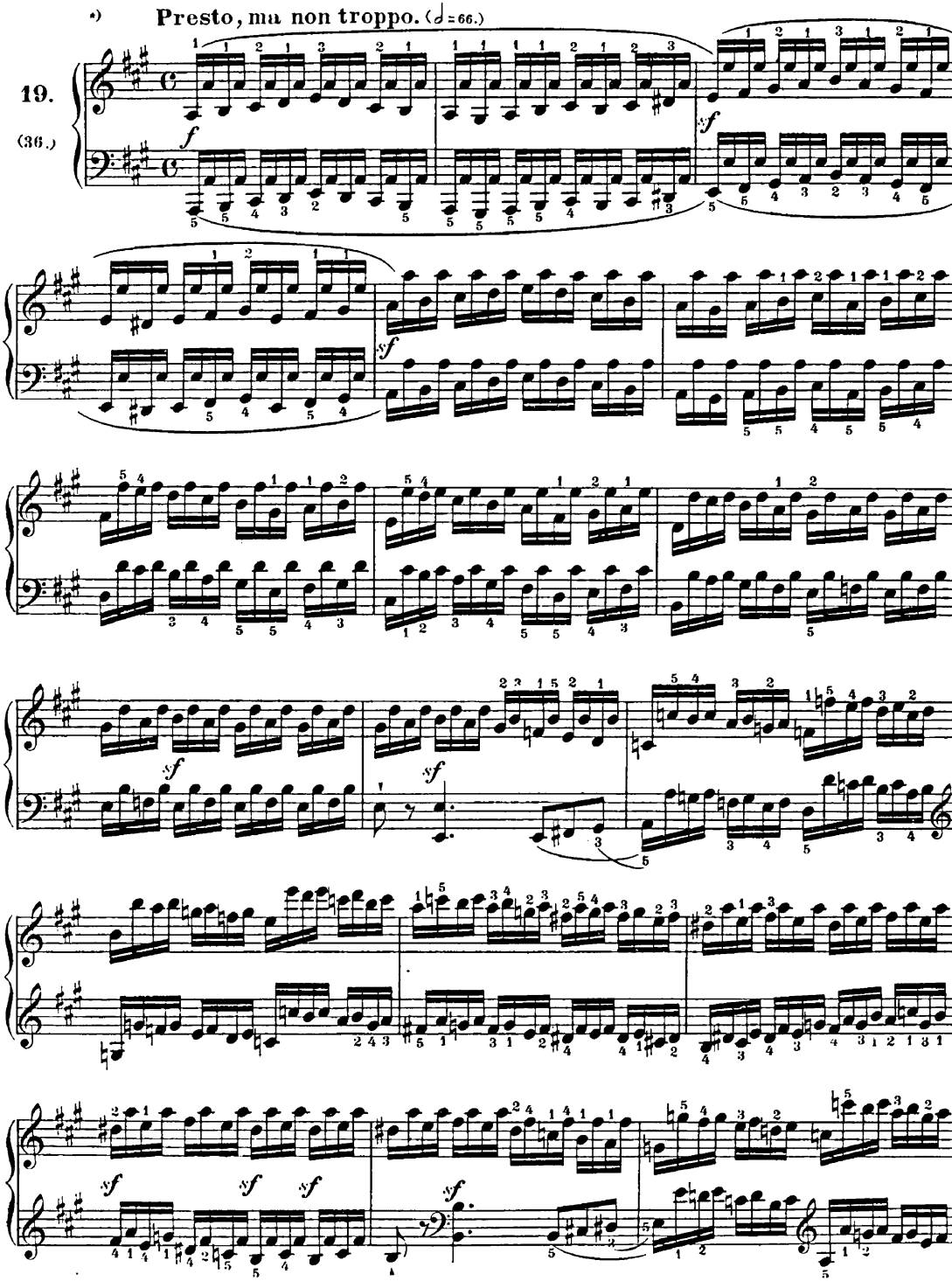
Allegro. (M.M. ♩. = 100.)

18.
(28.)




sf
Ped.

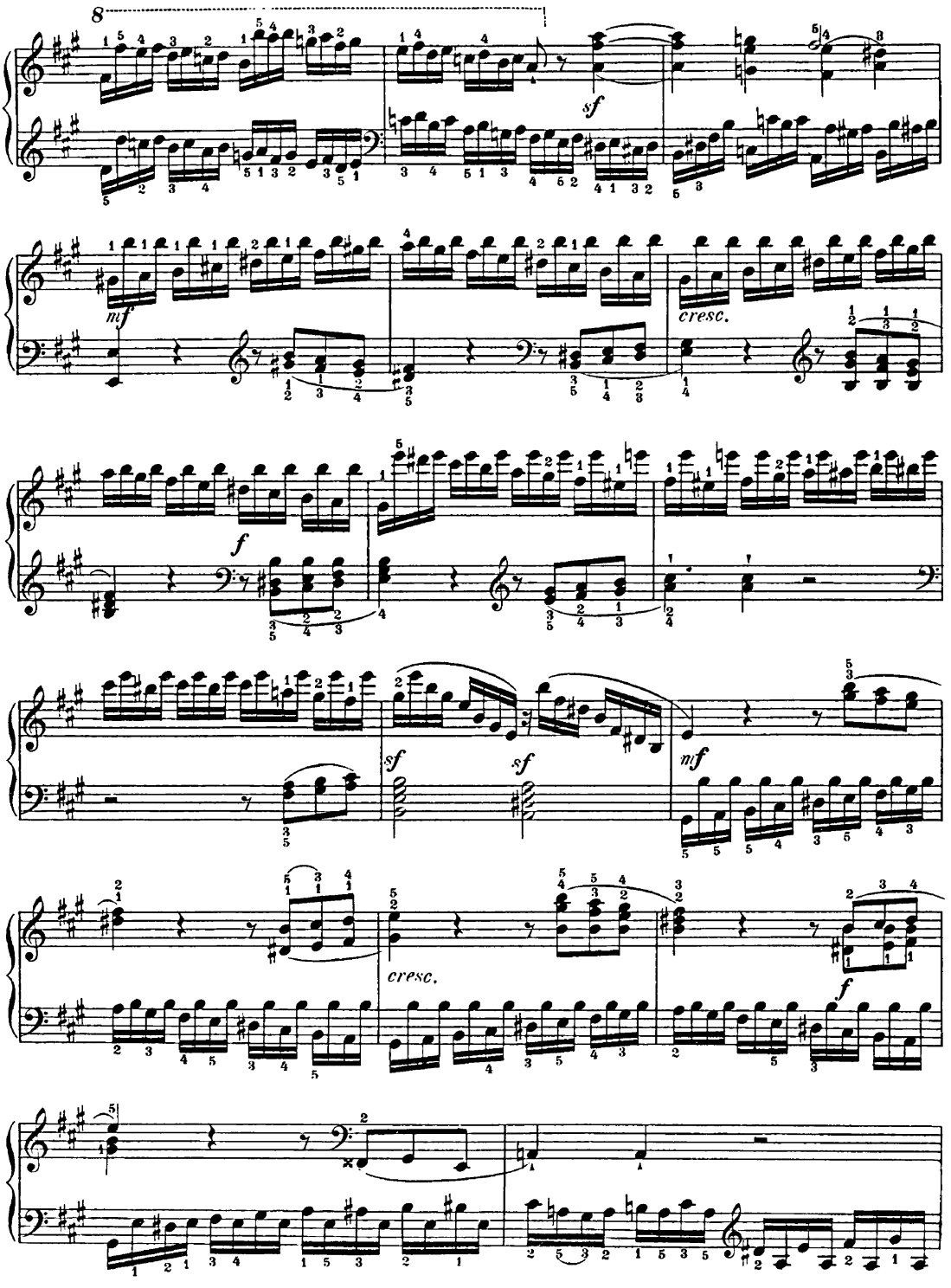


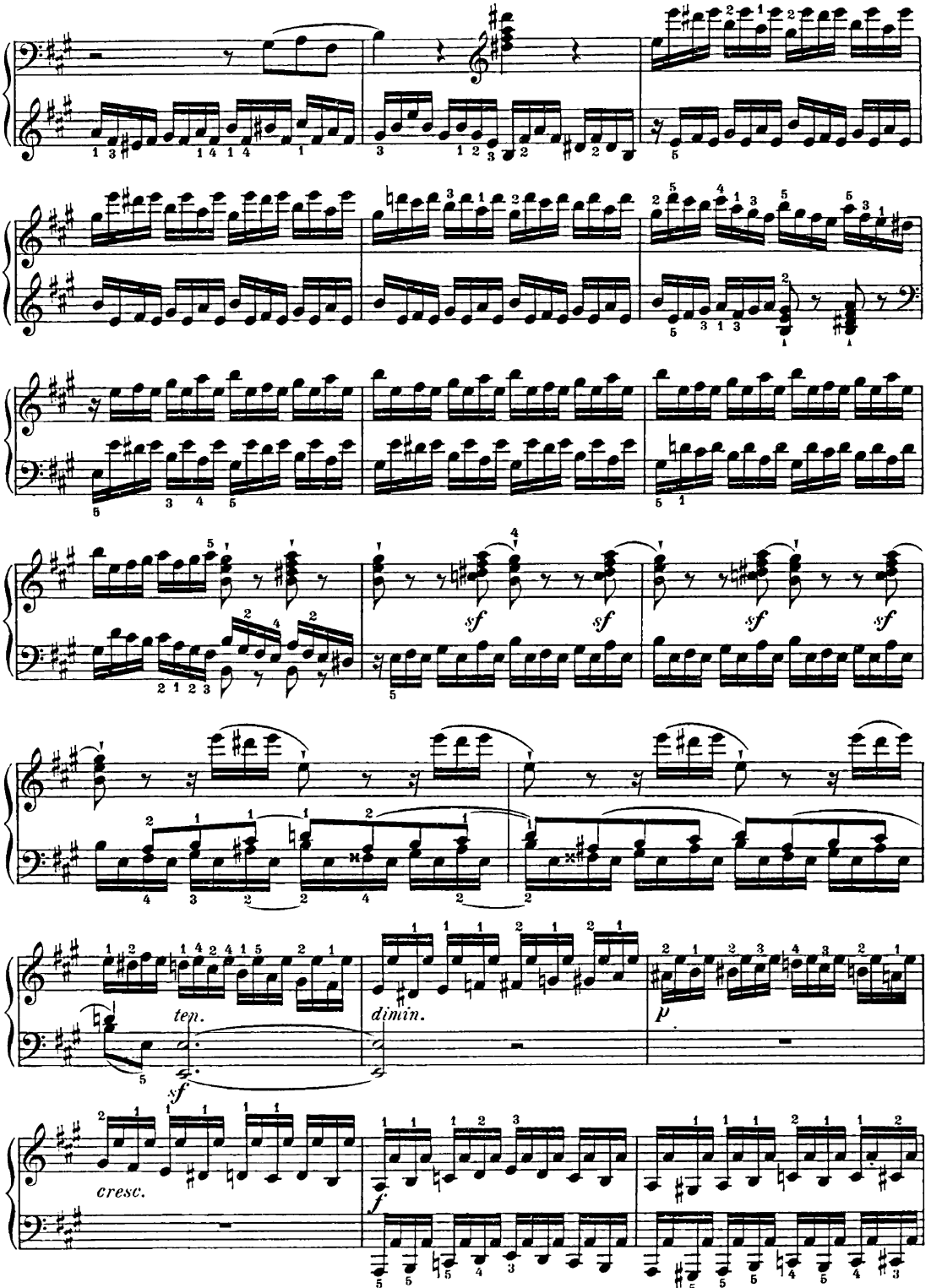


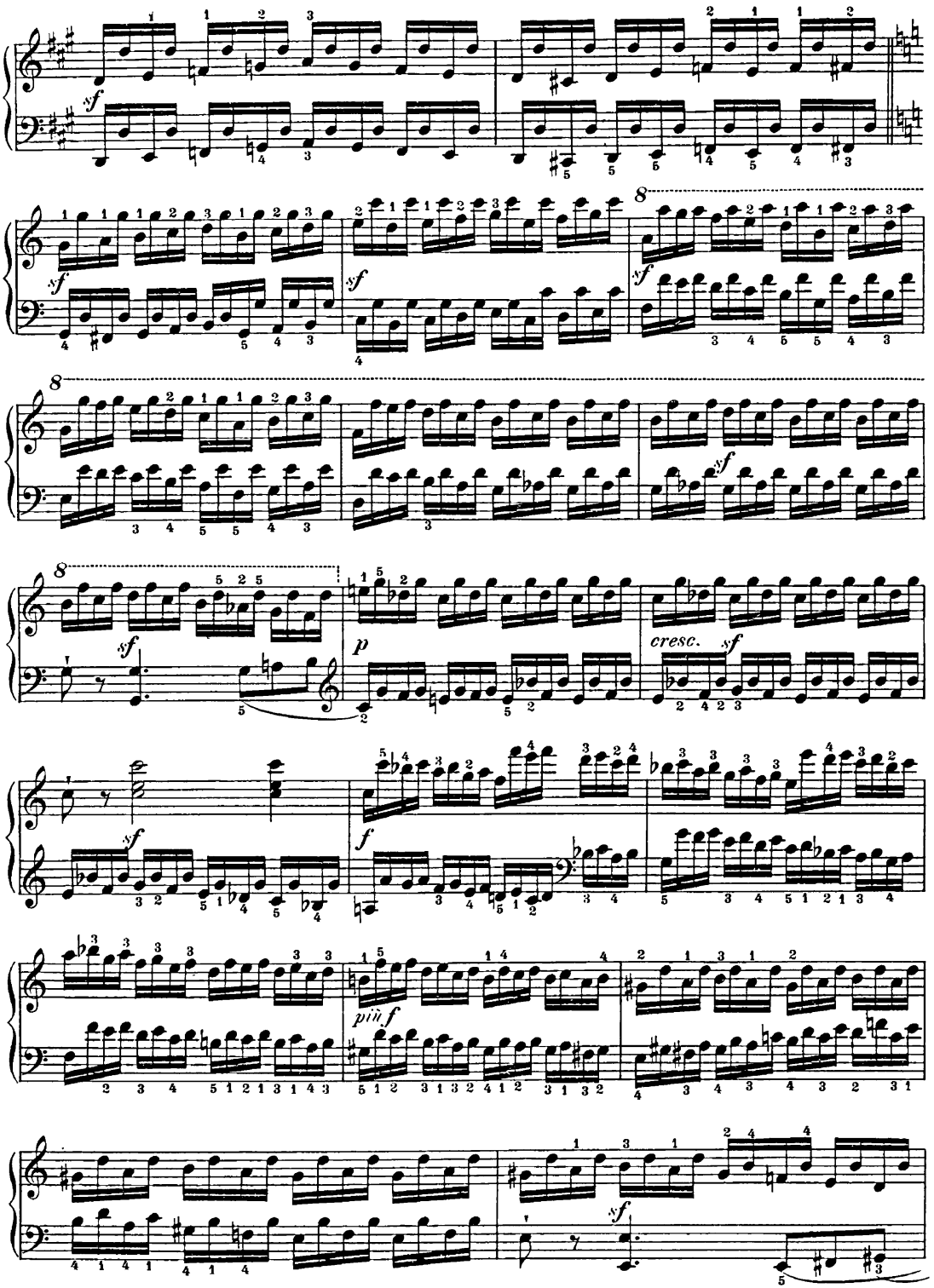
*) Eine Handschüttel-Übung — sehr zu empfehlen für Ausdauer!

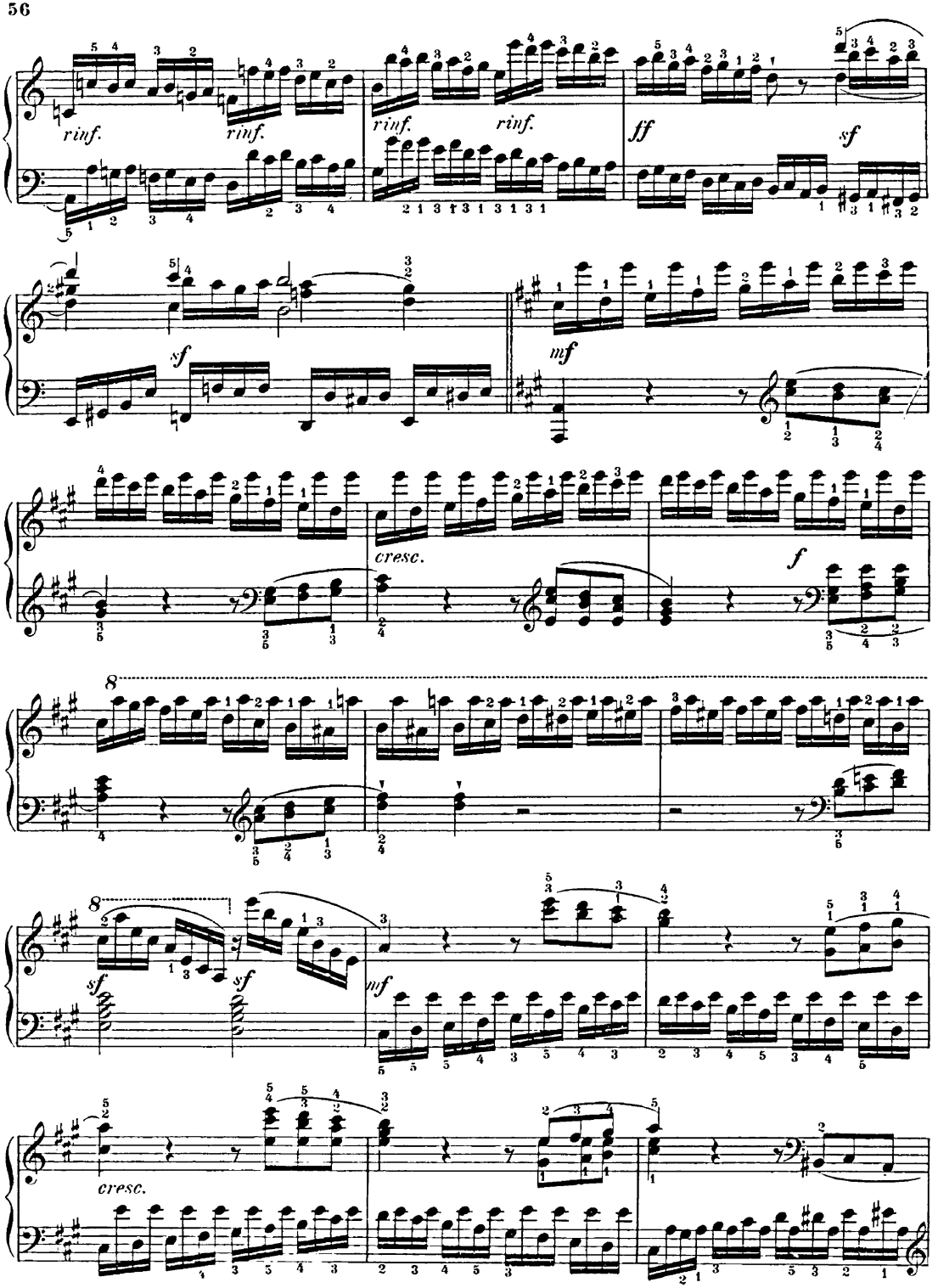
*) *A "hand-shaking" exercise — highly recommended for the cultivation of endurance.*

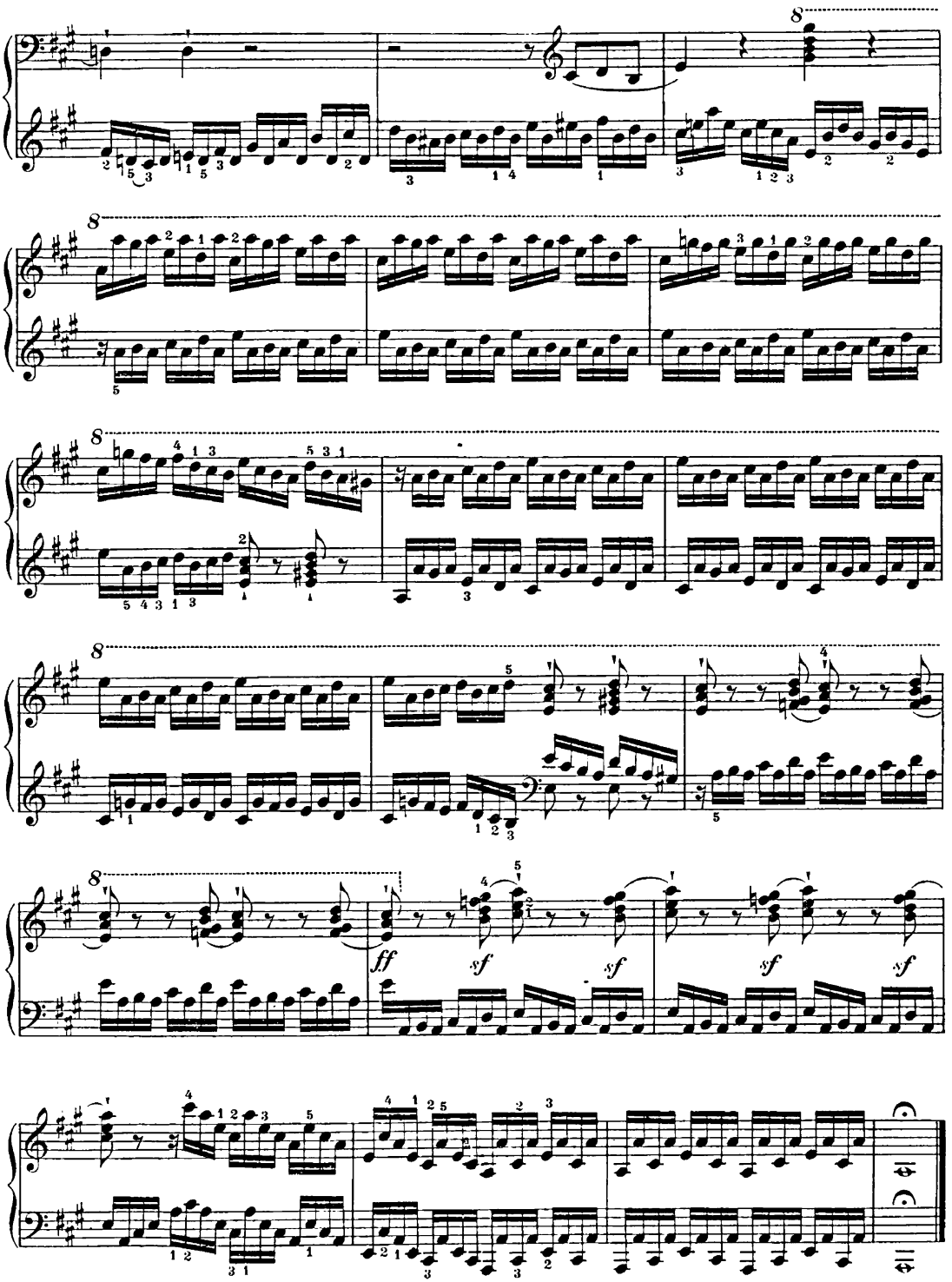
M. V.

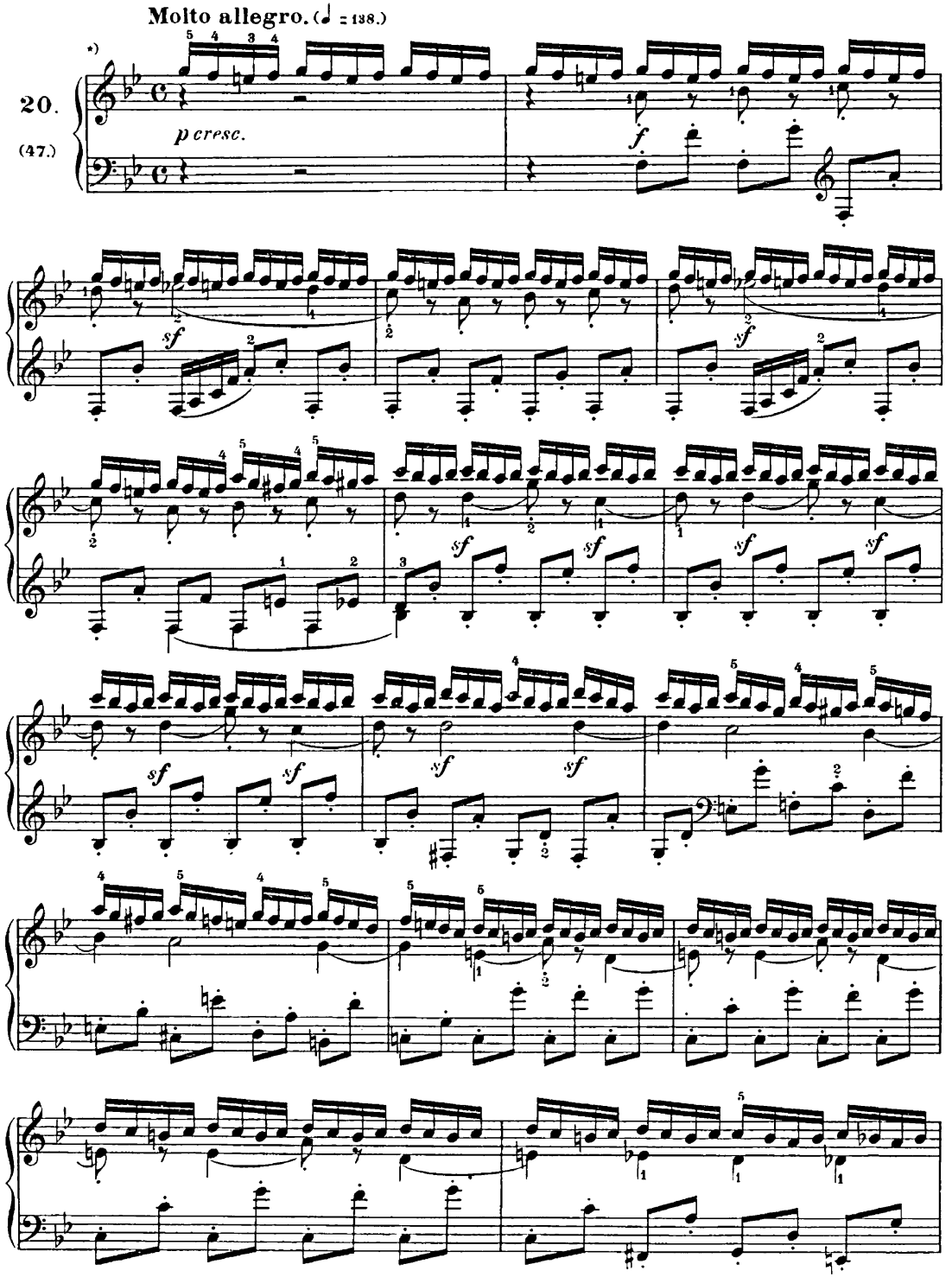

8
sf
mf
cresc.
f
sf
sf
mf
cresc.
f


sf
sf
sf
sf
ten.
sf
dimin.
p
cresc.
f


sf
8
sf
sf
8
8
sf
p
cresc.
sf
sf
f
più f
sf

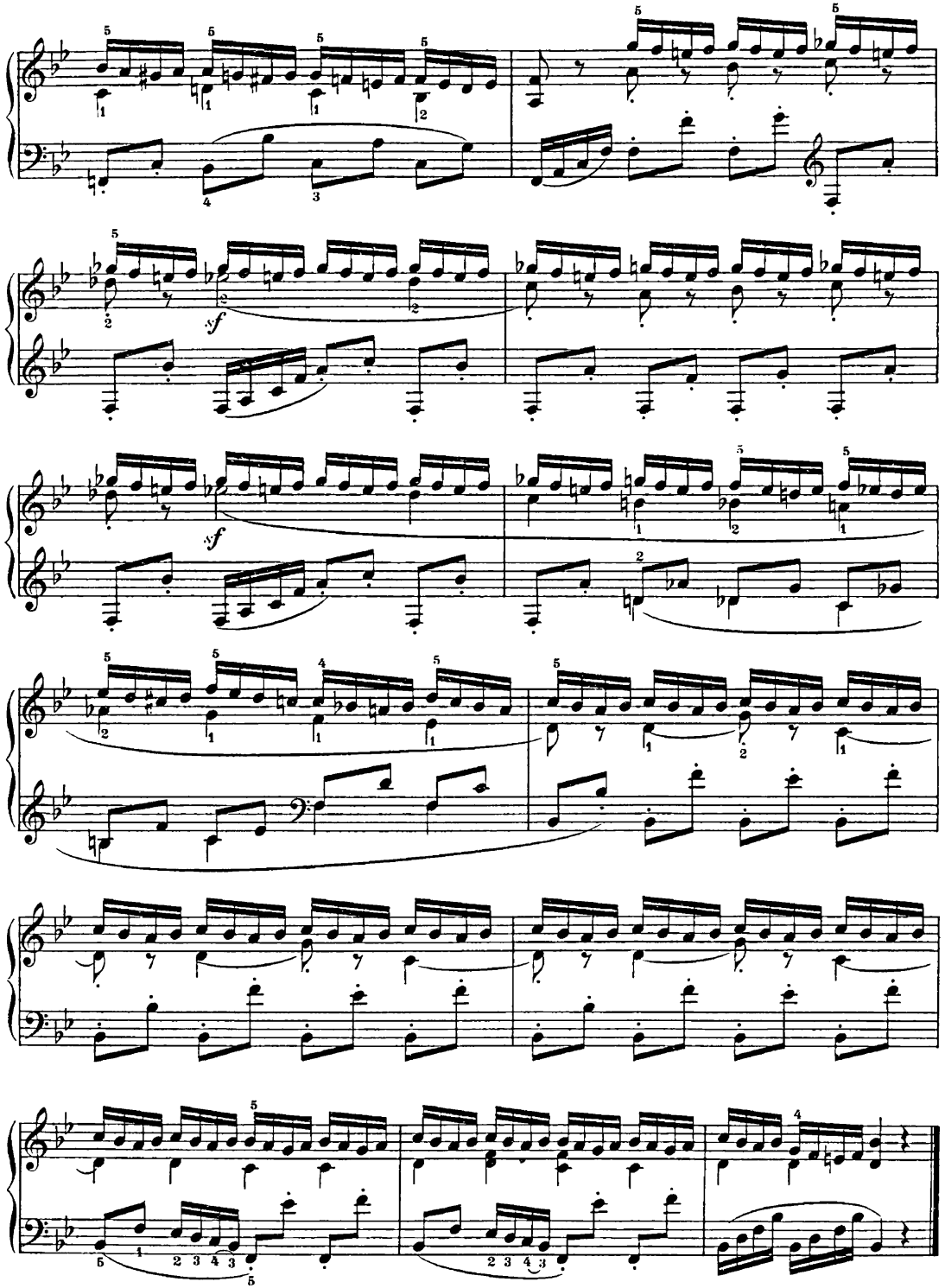

rinf.
rinf.
rinf.
rinf.
ff
sf
sf
mf
cresc.
f
8
8
sf
sf
mf
cresc.


8
8
8
8
8
ff
sf
sf
sf
sf
sf



*) Zur Stärkung der von Natur schwächsten Finger, und für tägliche Übung unentbehrlich. M.V.

For strengthening those fingers which are naturally the weakest; an indispensable daily exercise.



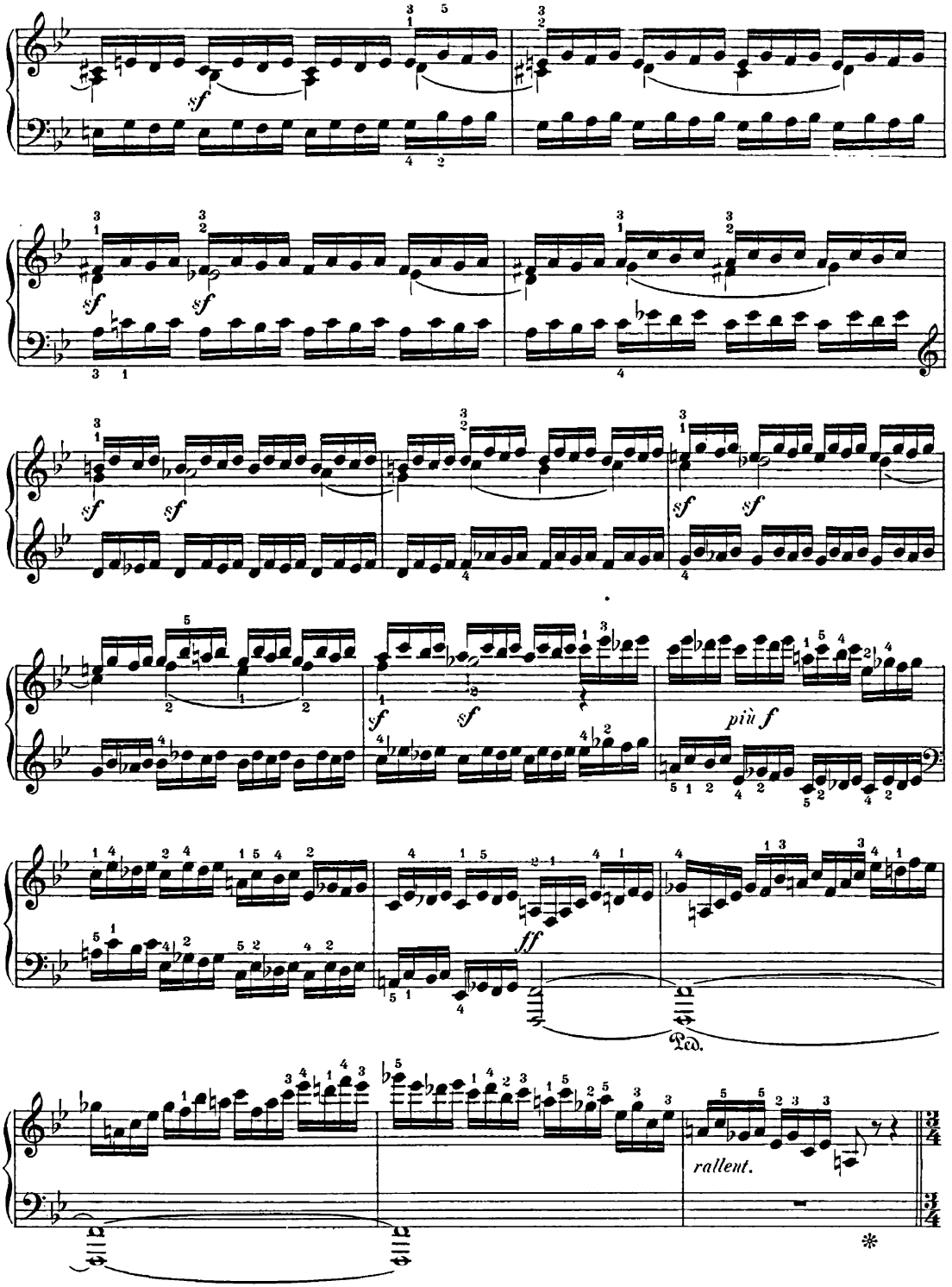
Allegro moderato.(♩=126.)

21.

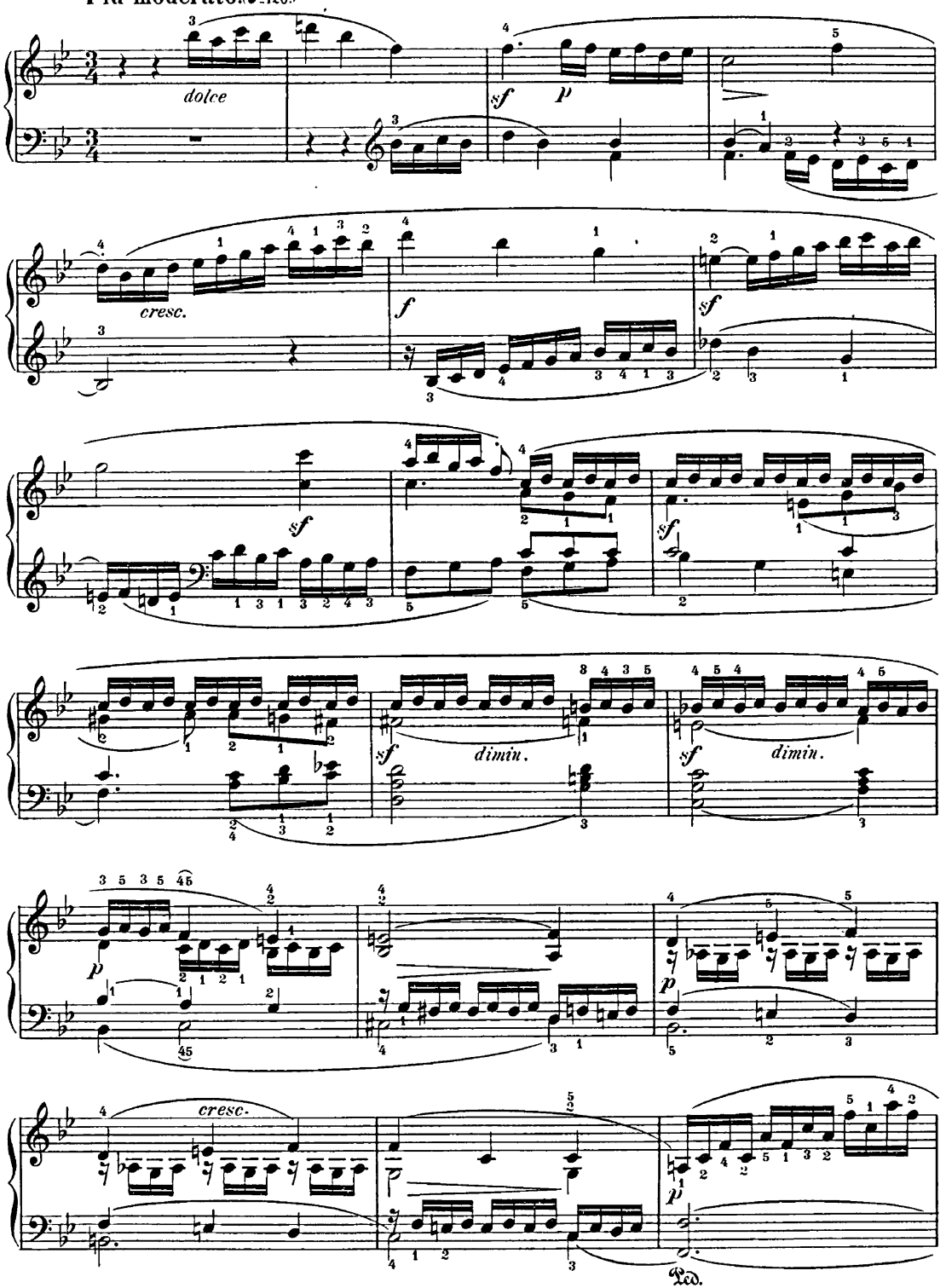
(6)

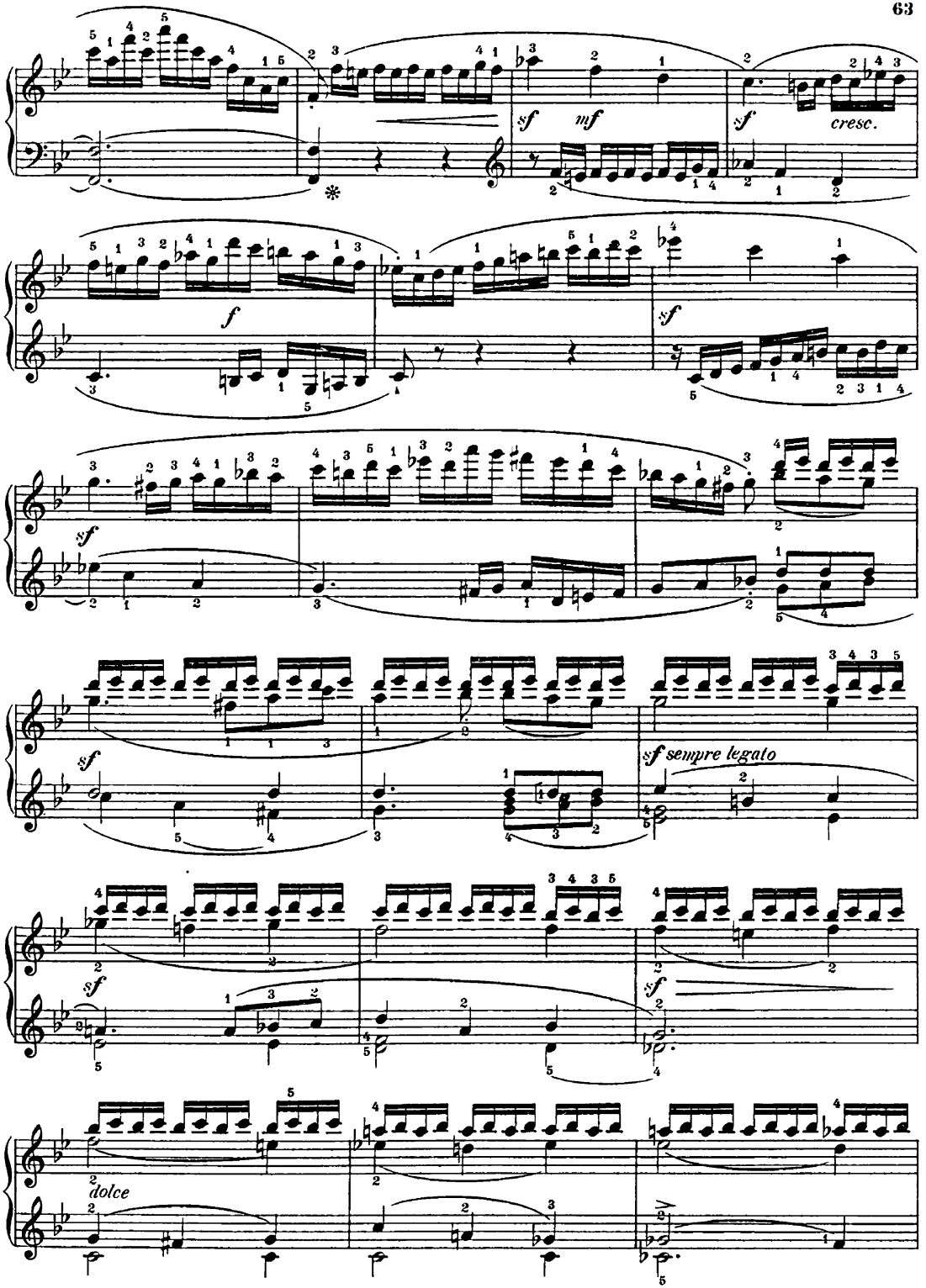
f legato

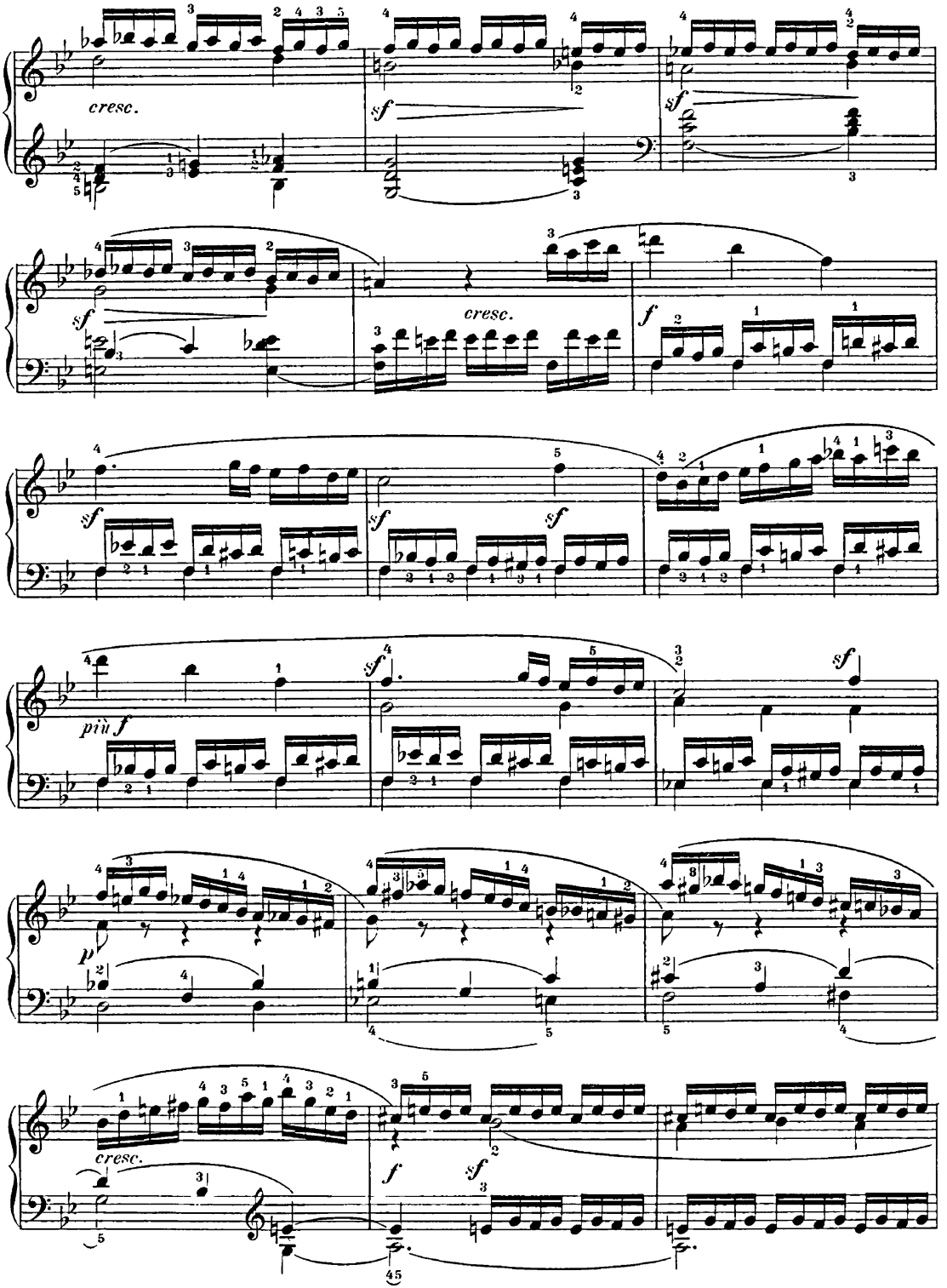
sf

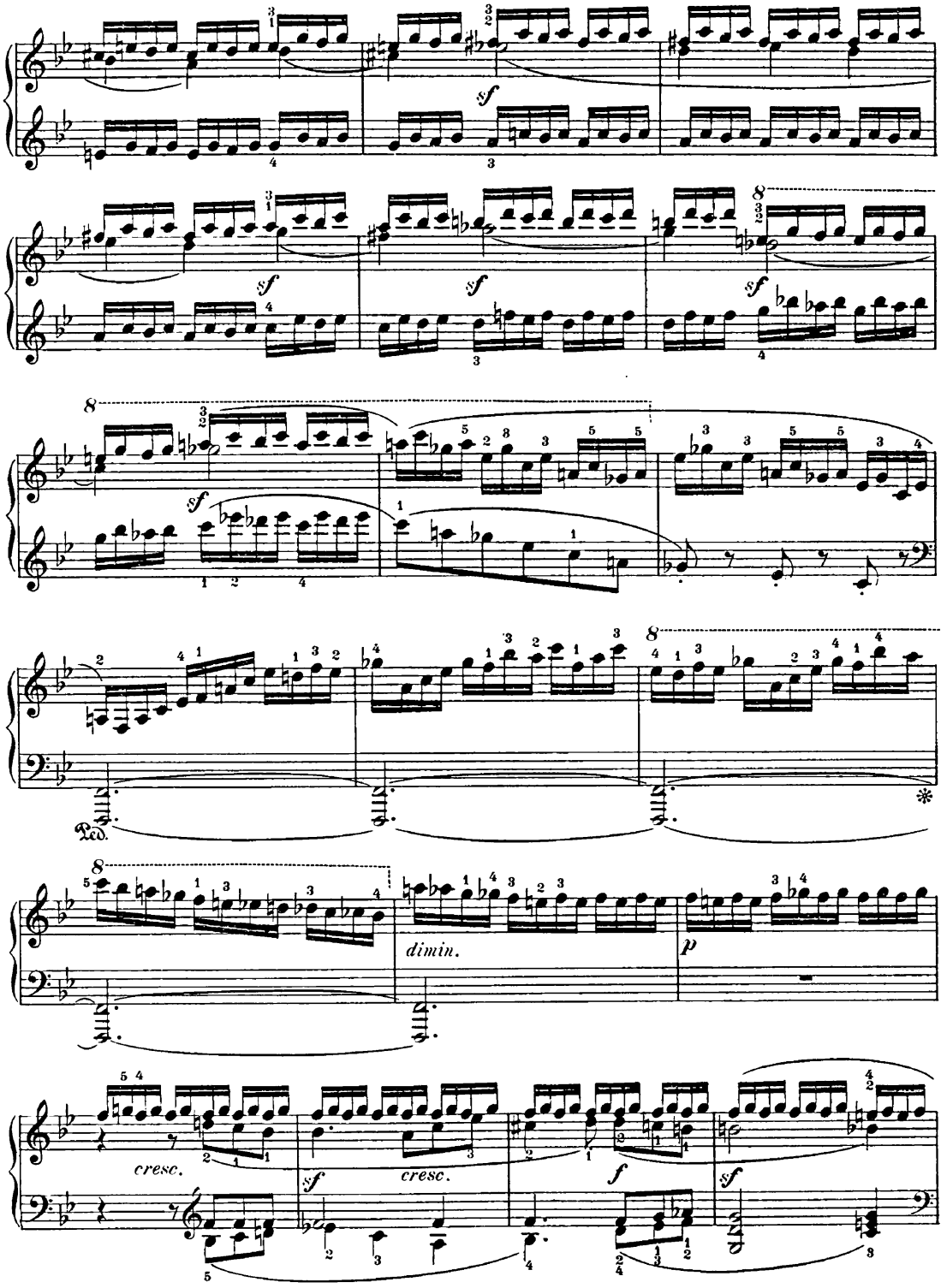

sf
più f
ff
Ped.
rallent.

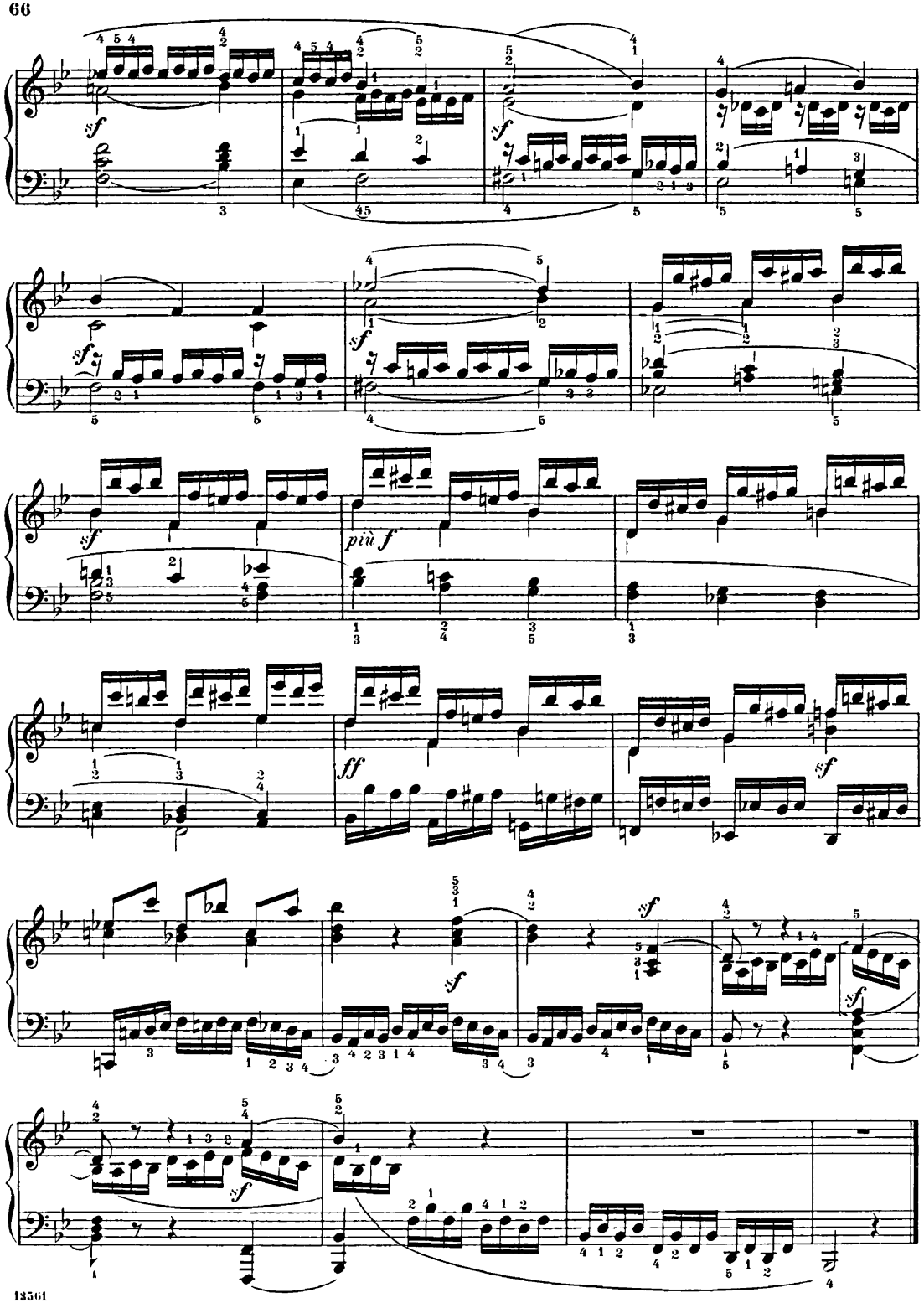
Più moderato. (♩=120.)




sf
mf
sf
cresc.
f
sf
sf
sf sempre legato
sf
sf
dolce

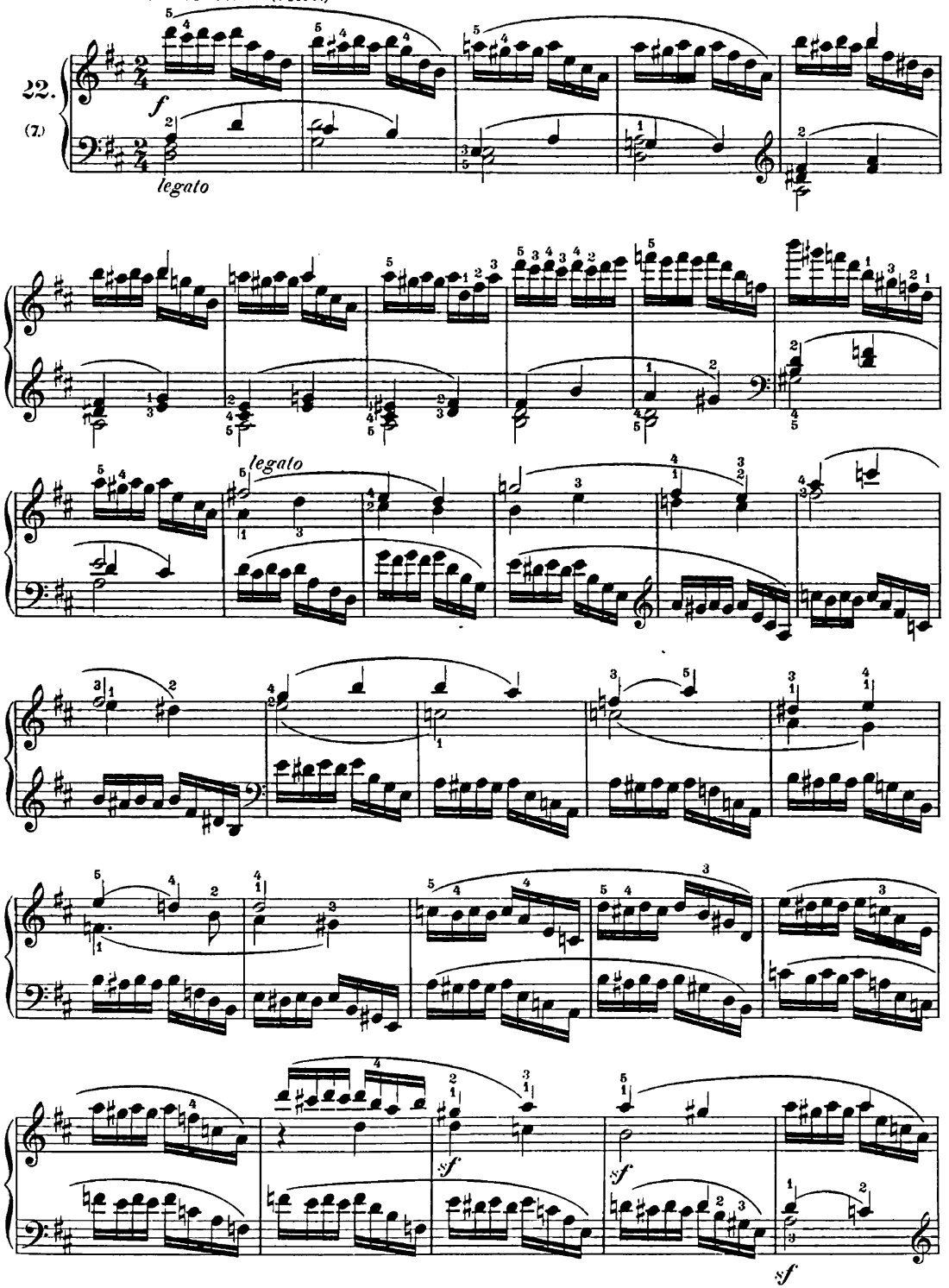

cresc.
sf
sf
sf
cresc.
f
sf
sf
sf
più f
sf
sf
p
cresc.
f
sf

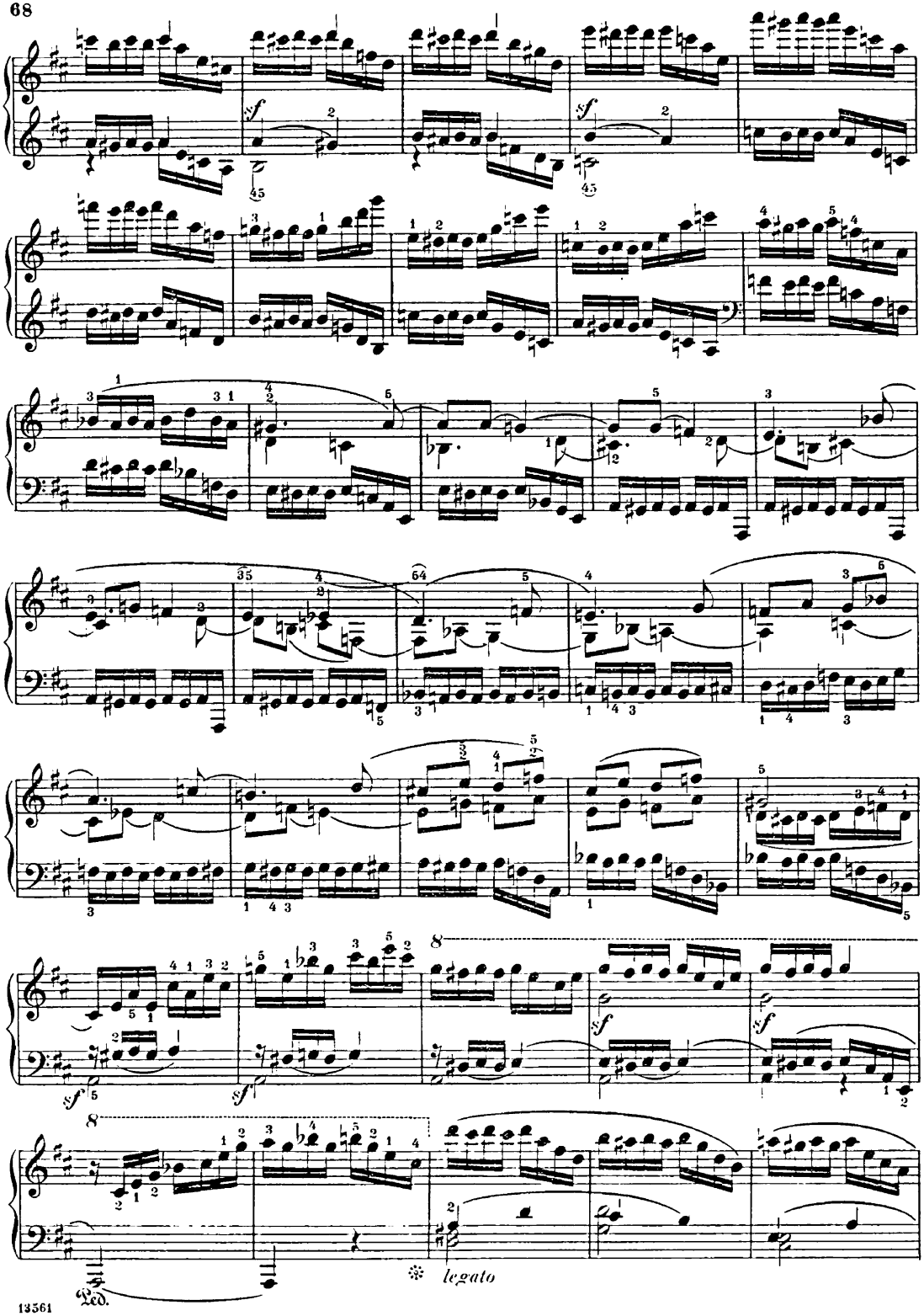

sf
sf
sf
sf
Ped.
dimin.
p
cresc.
sf
cresc.
f
sf

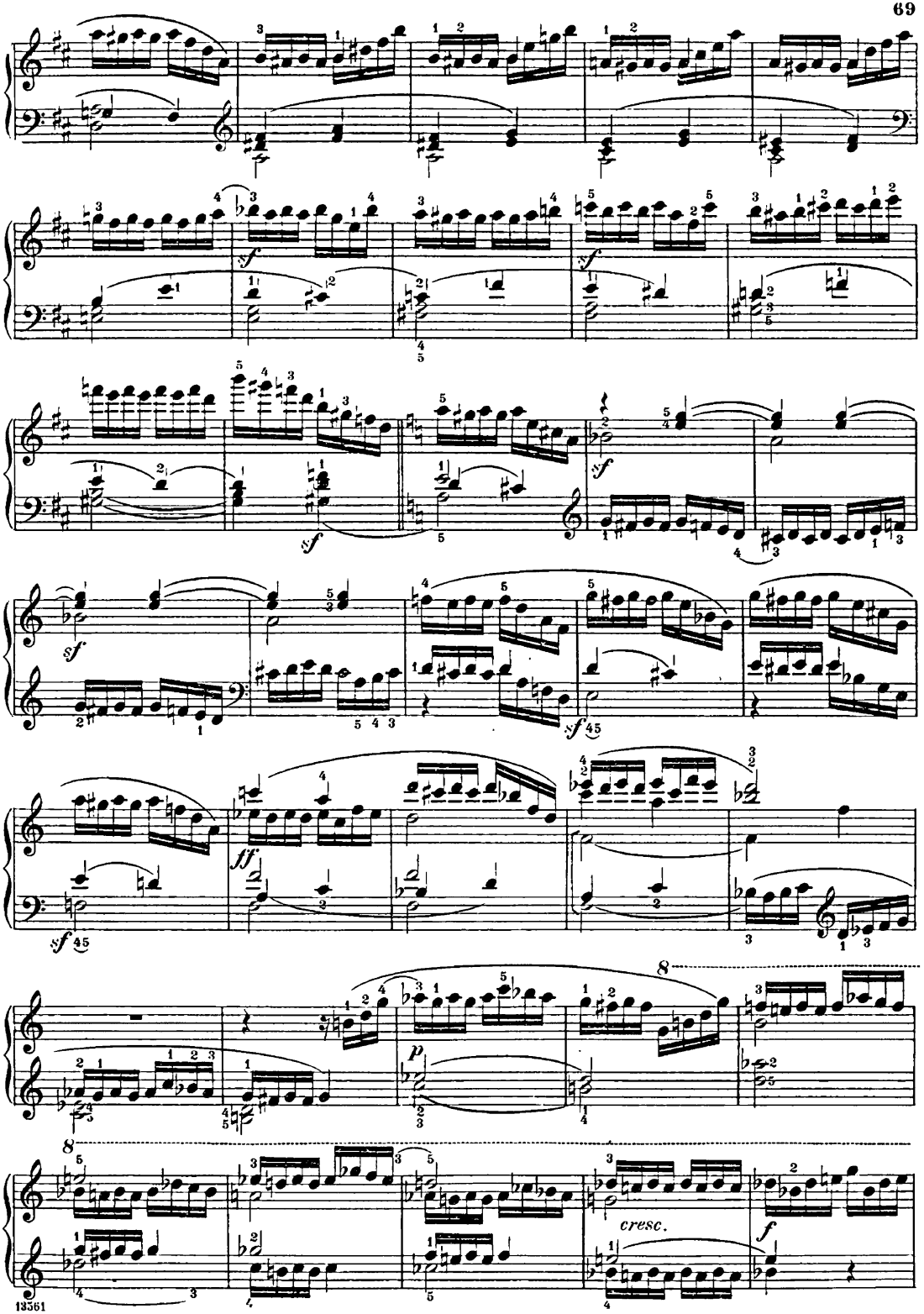

sf
sf
sf
sf
più f
ff
sf
sf
sf
sf

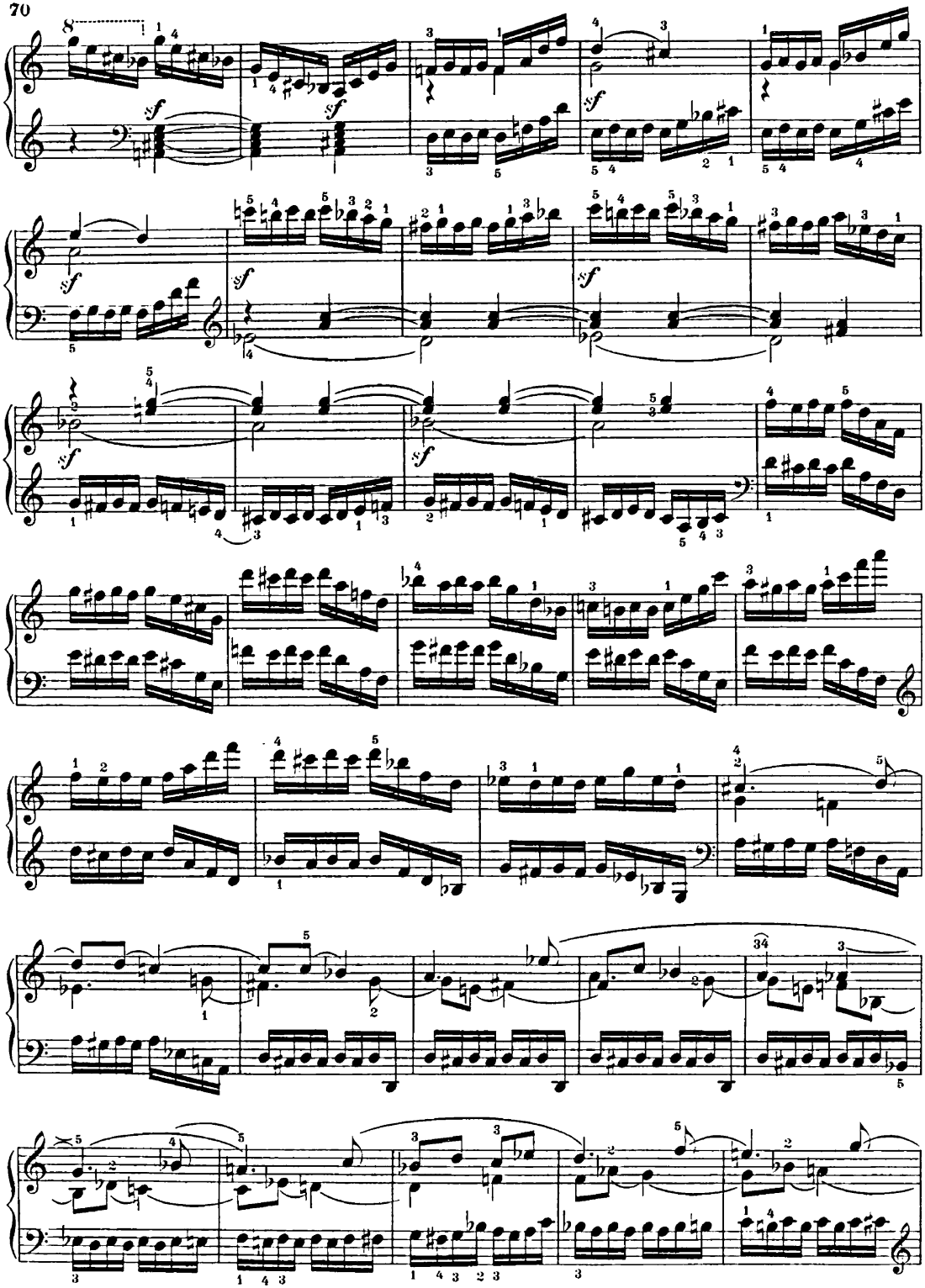
Vivacissimo. (♩=132.)

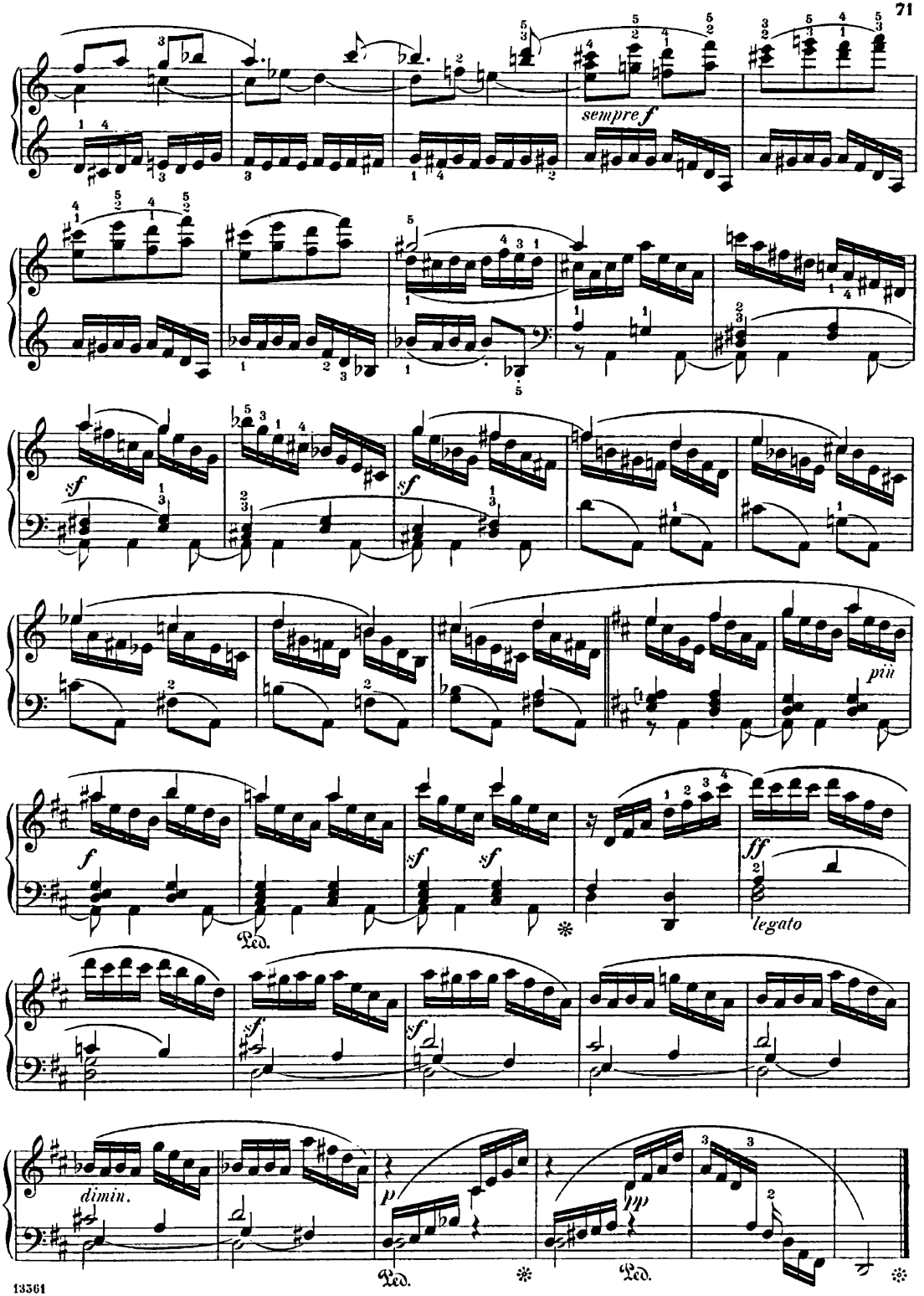
22. (7)



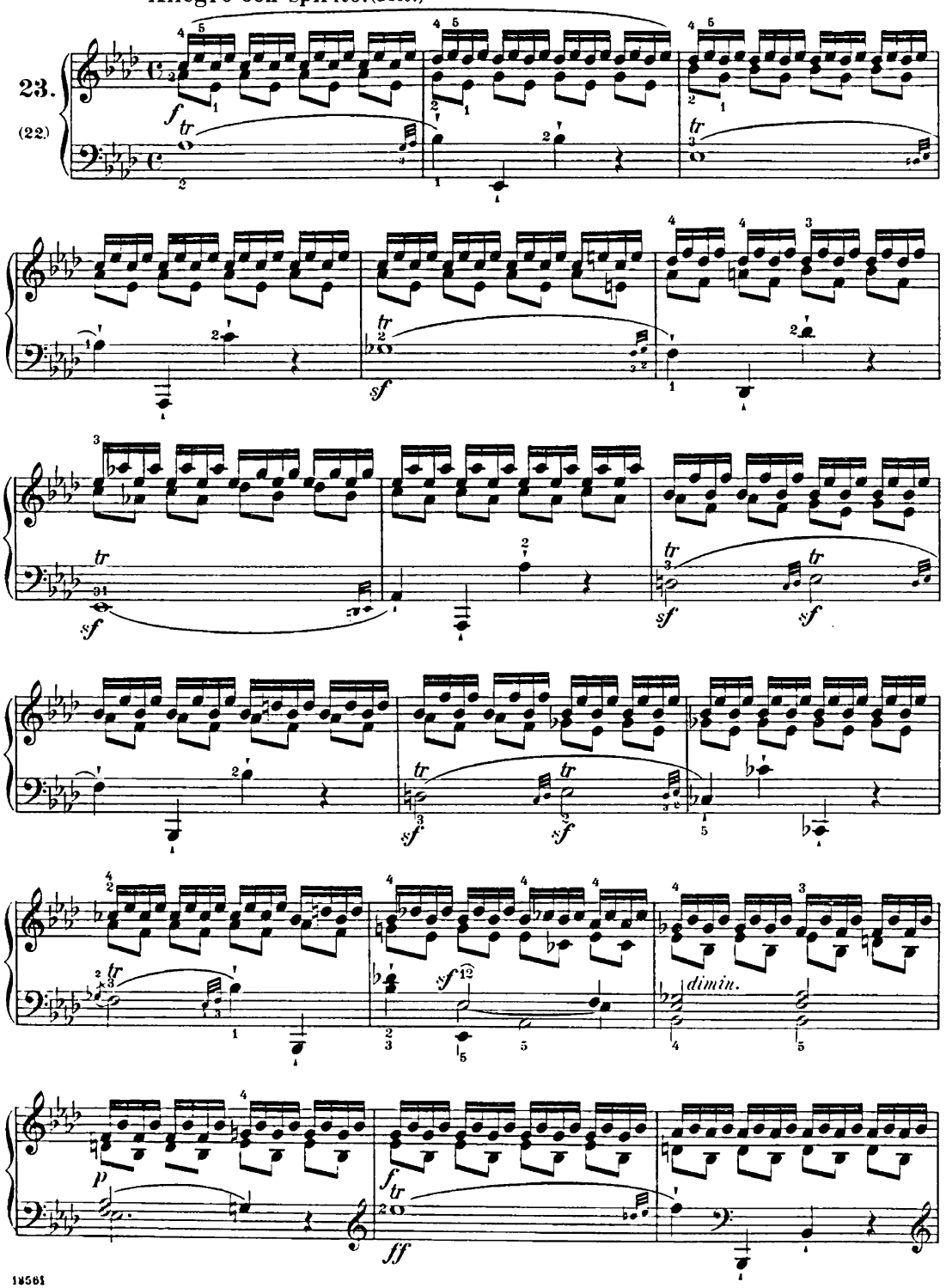

sf
sf
sf
sf
sf
8
8
legato
Ped.

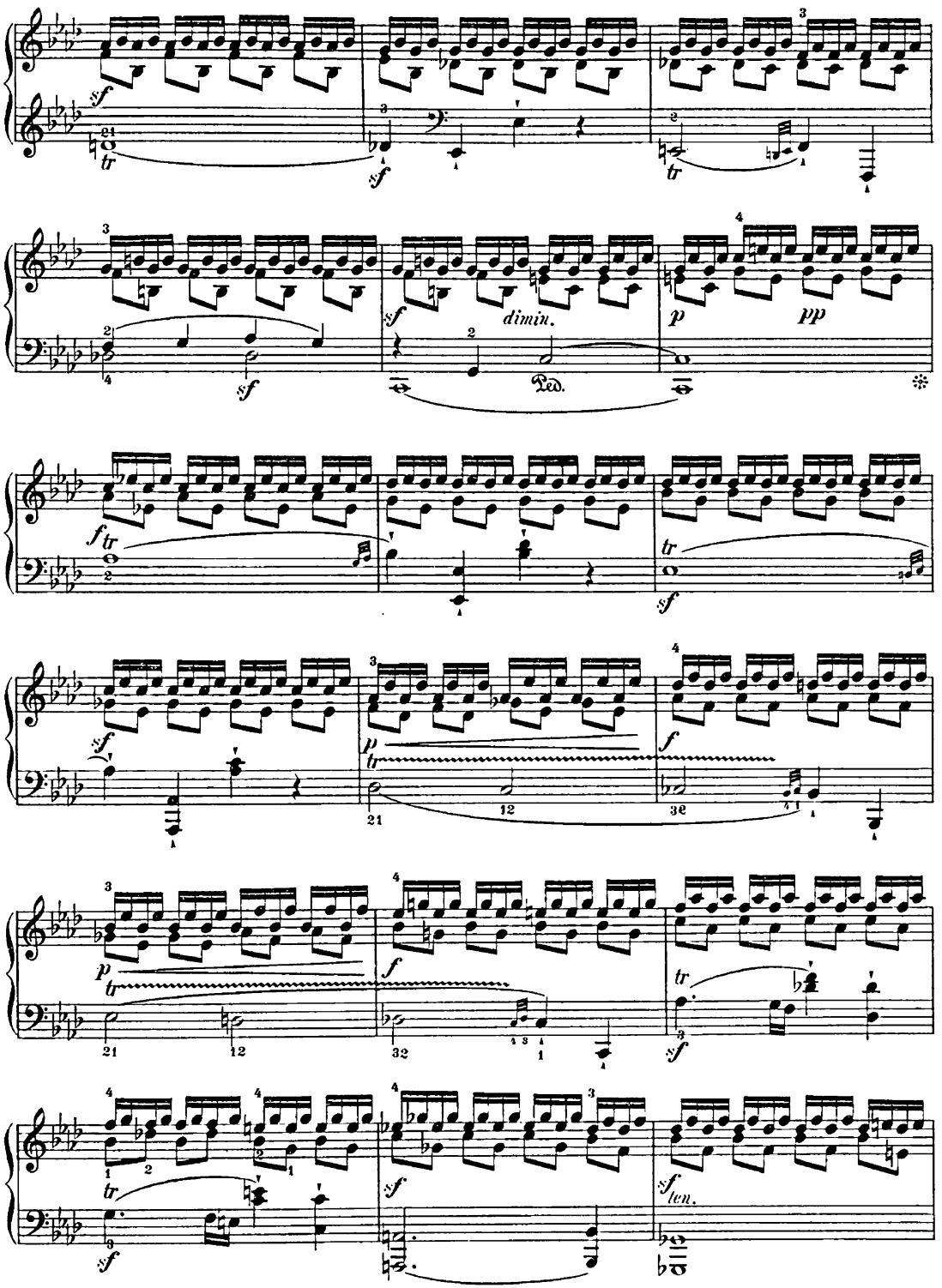

sf
sf
sf
sf
sf
ff
p
8
8
cresc.
f

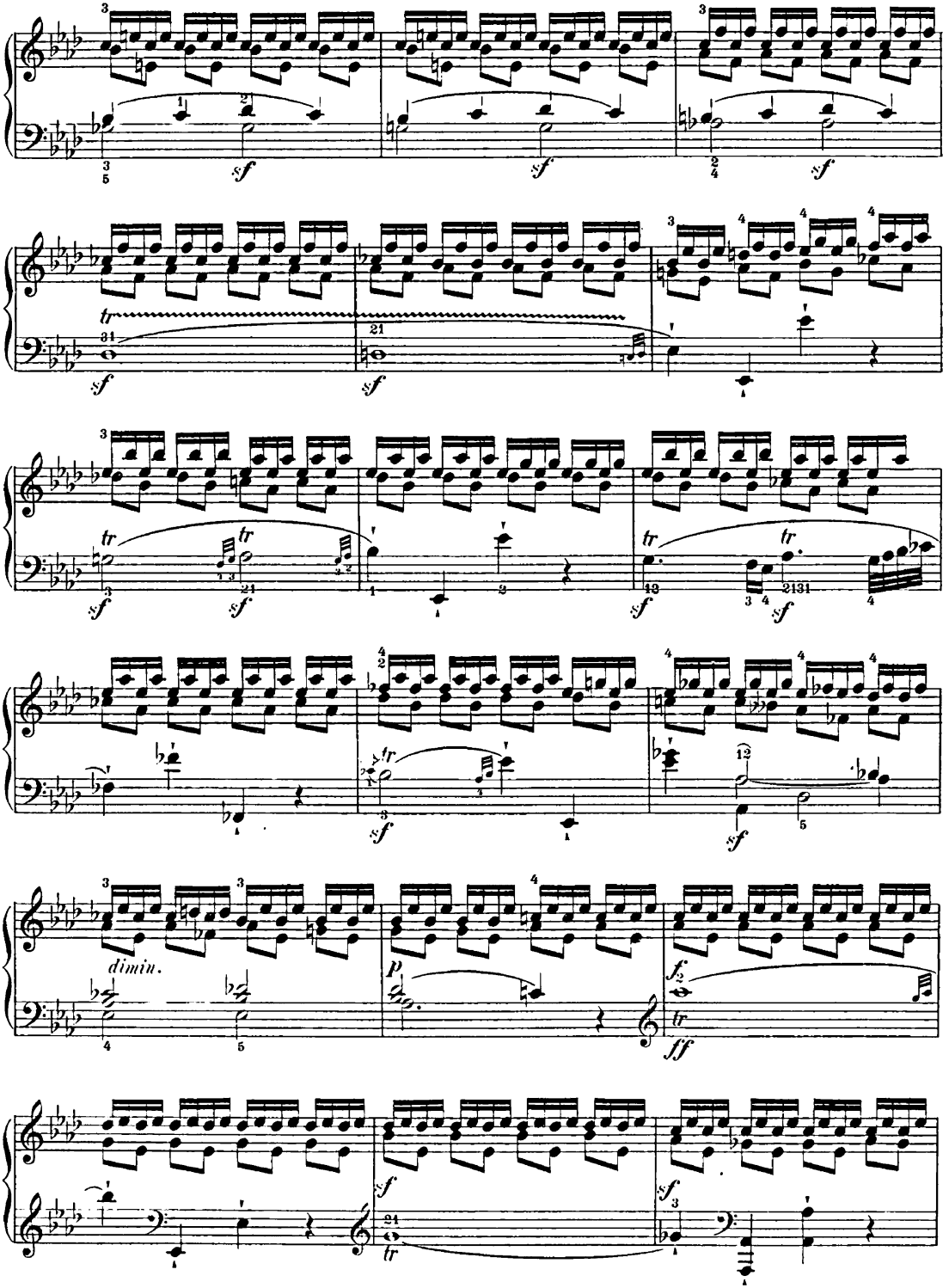


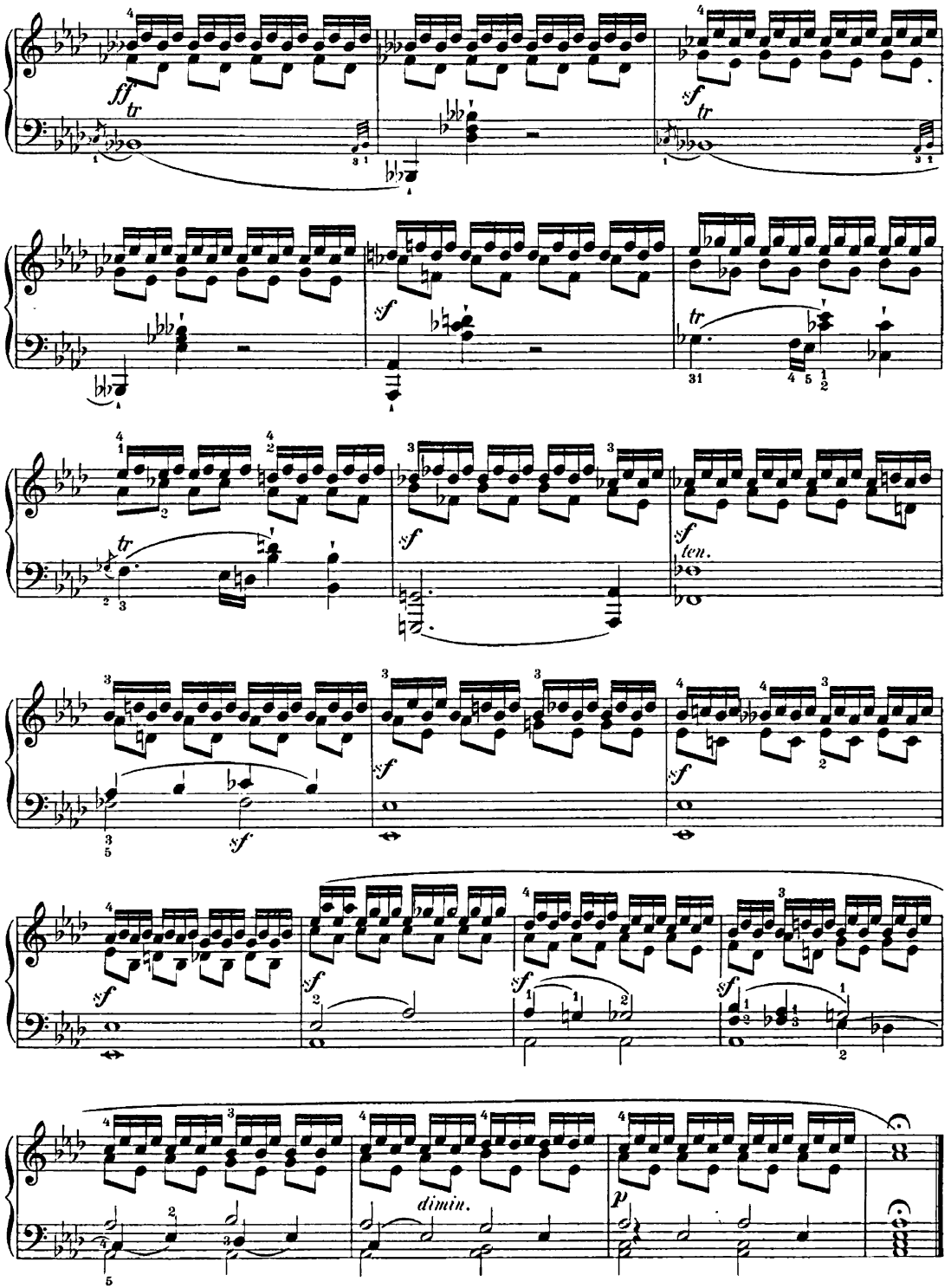

sempre f
sf
sf
sf
più
f
sf
sf
ff
legato
Ped.
sf
sf
dimin.
p
Ped.
pp
Ped.

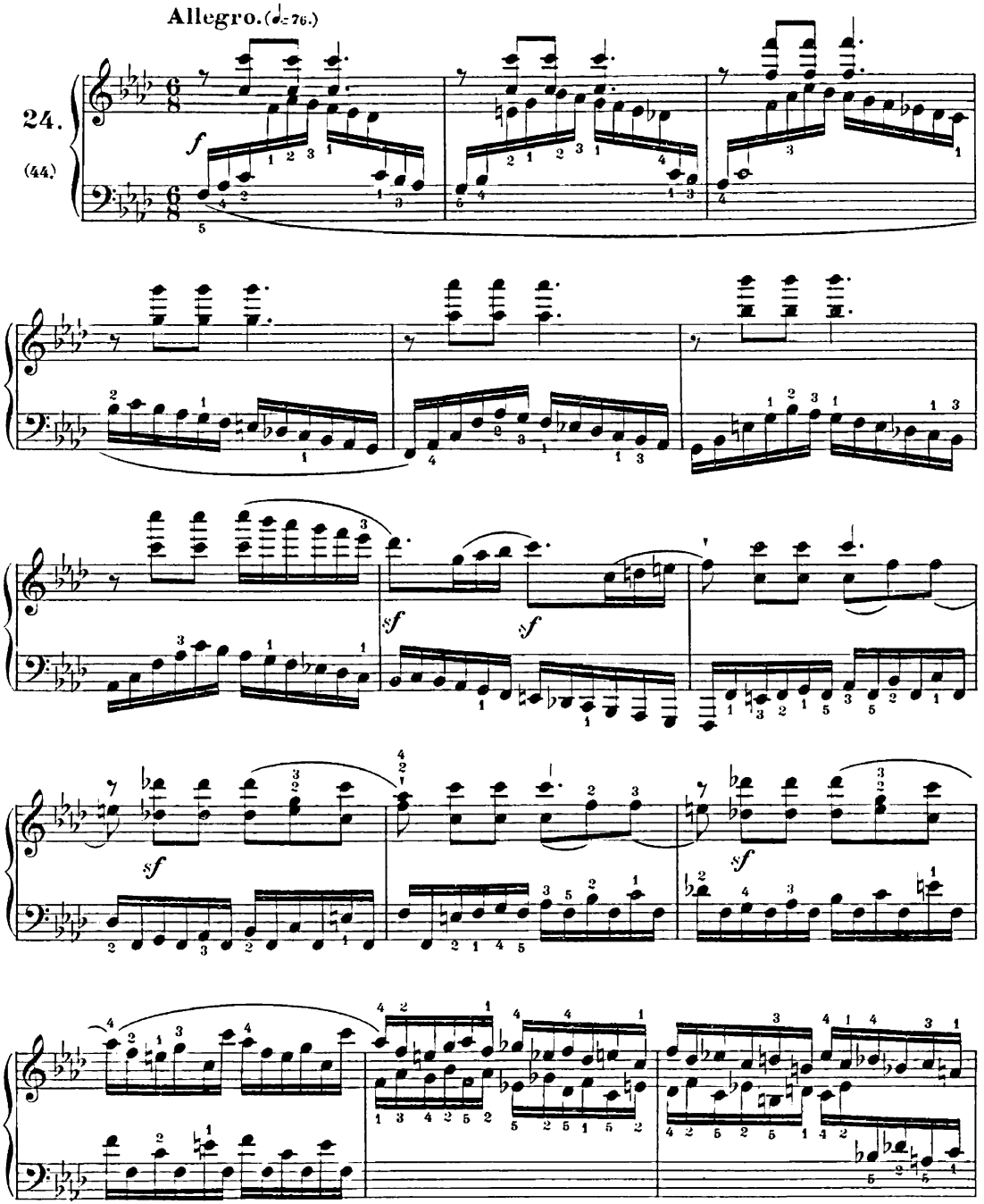
Allegro con spirito. (♩=66.)




sf
tr
dimin.
Ped.
p
pp
f
ten.


sf
tr
dimin.
p
ff

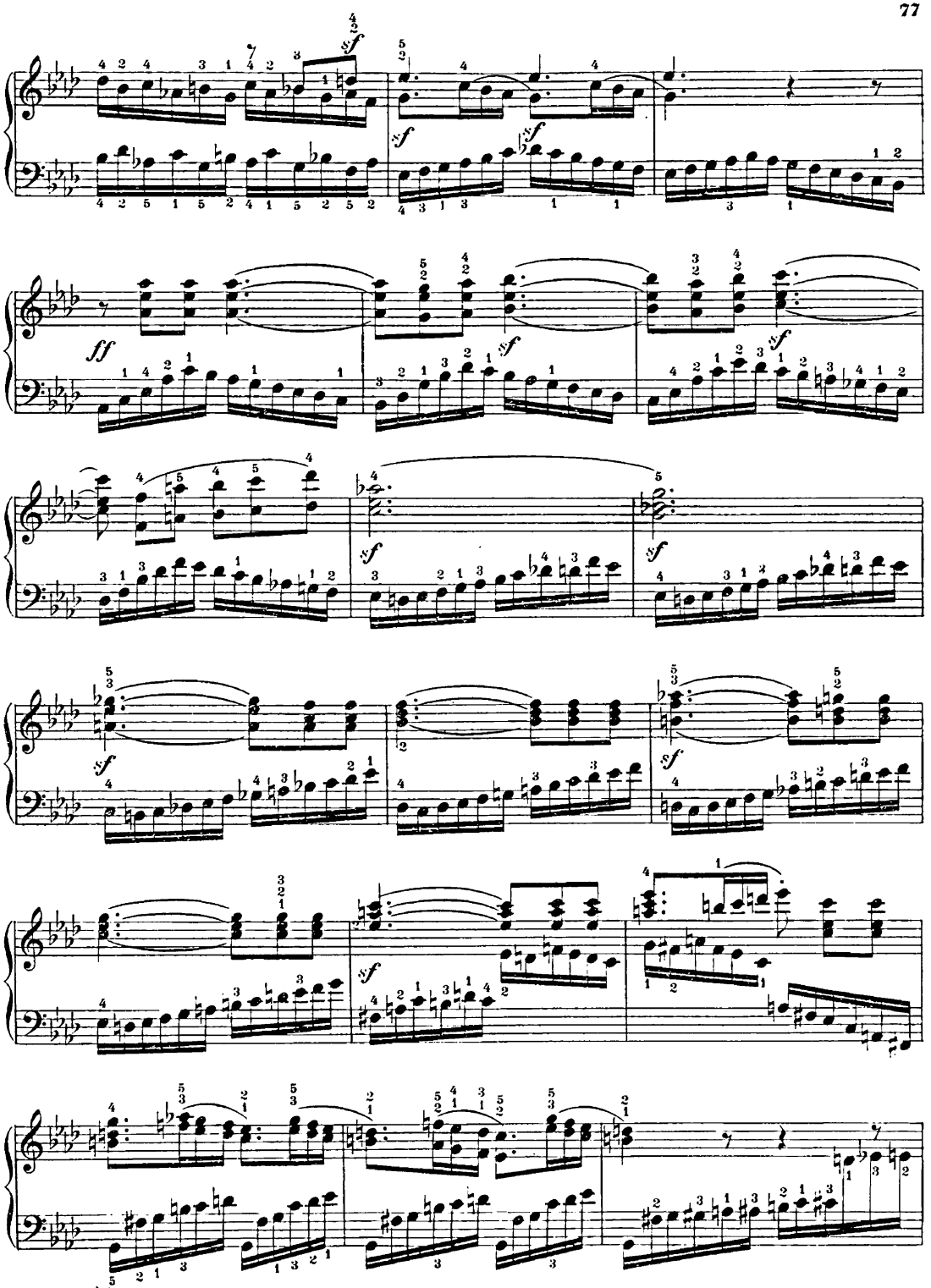

ff
tr
sf
tr
sf
tr
sf
ten.
sf
sf
sf
sf
sf
sf
sf
sf
dimin.
p

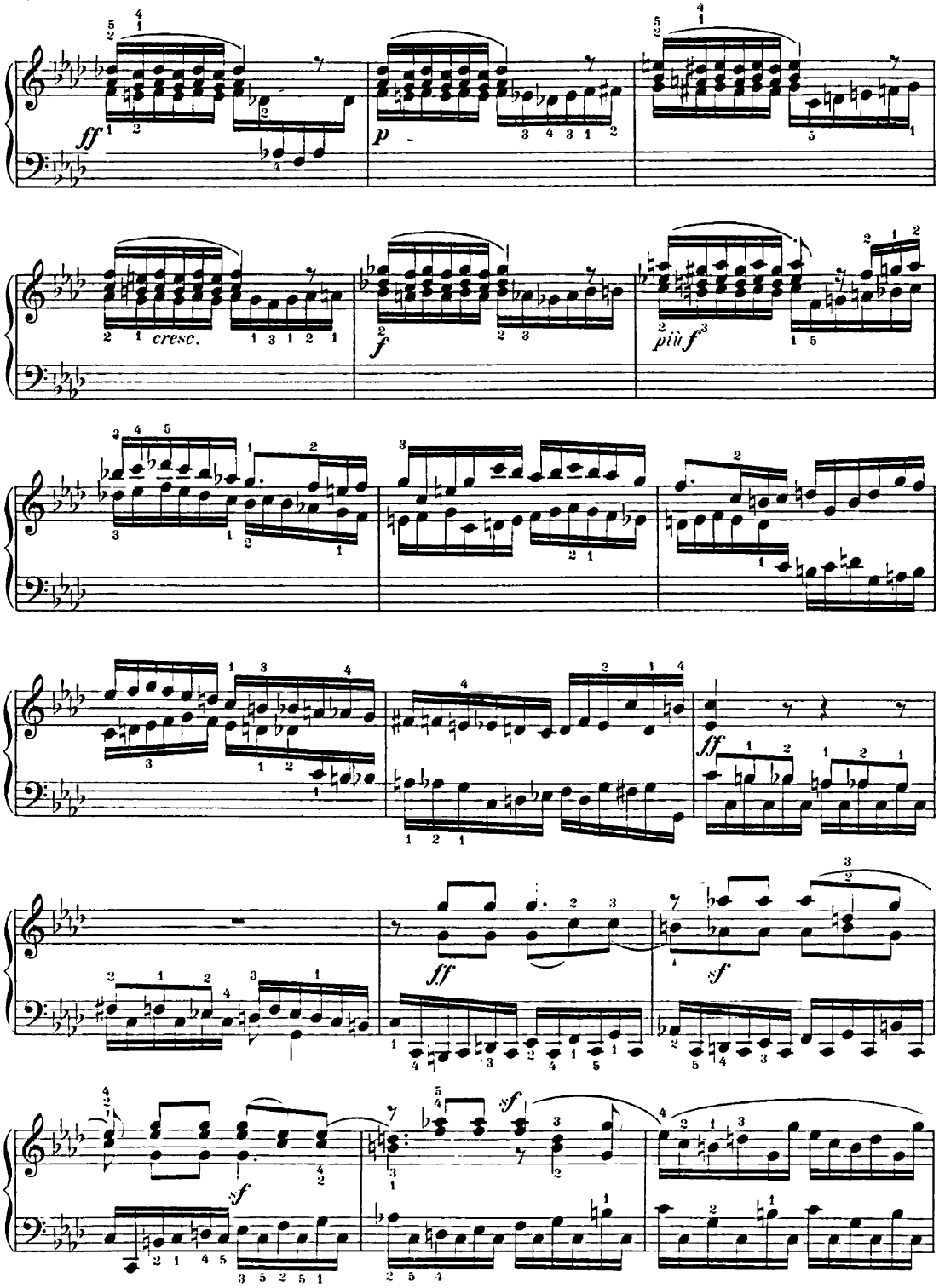


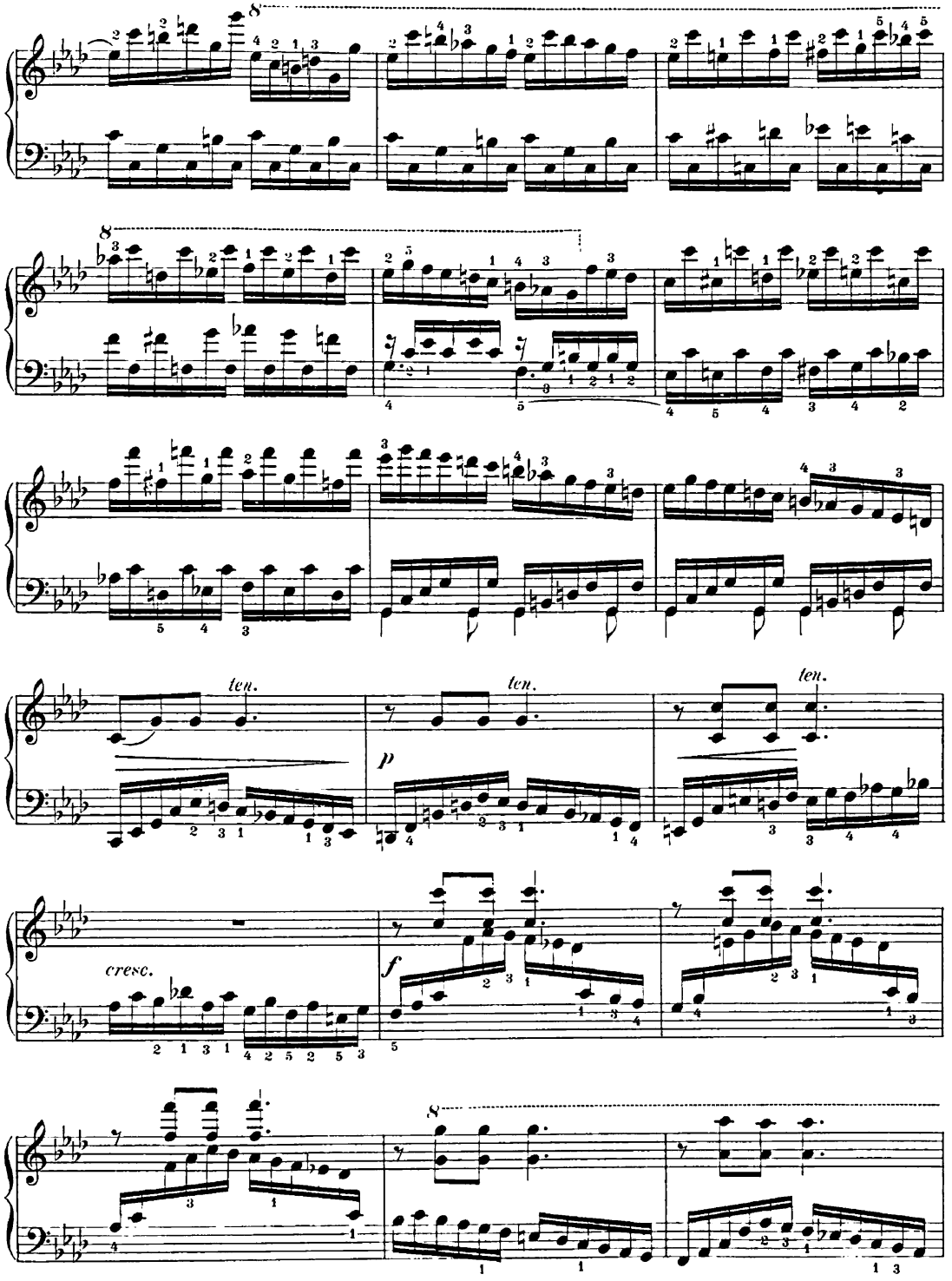
Eine ebenso schöne als nützliche Etüde, Technik - Ausdauer, namentlich der linken Hand, in verschiedentlich gemischten Schulpassagen.

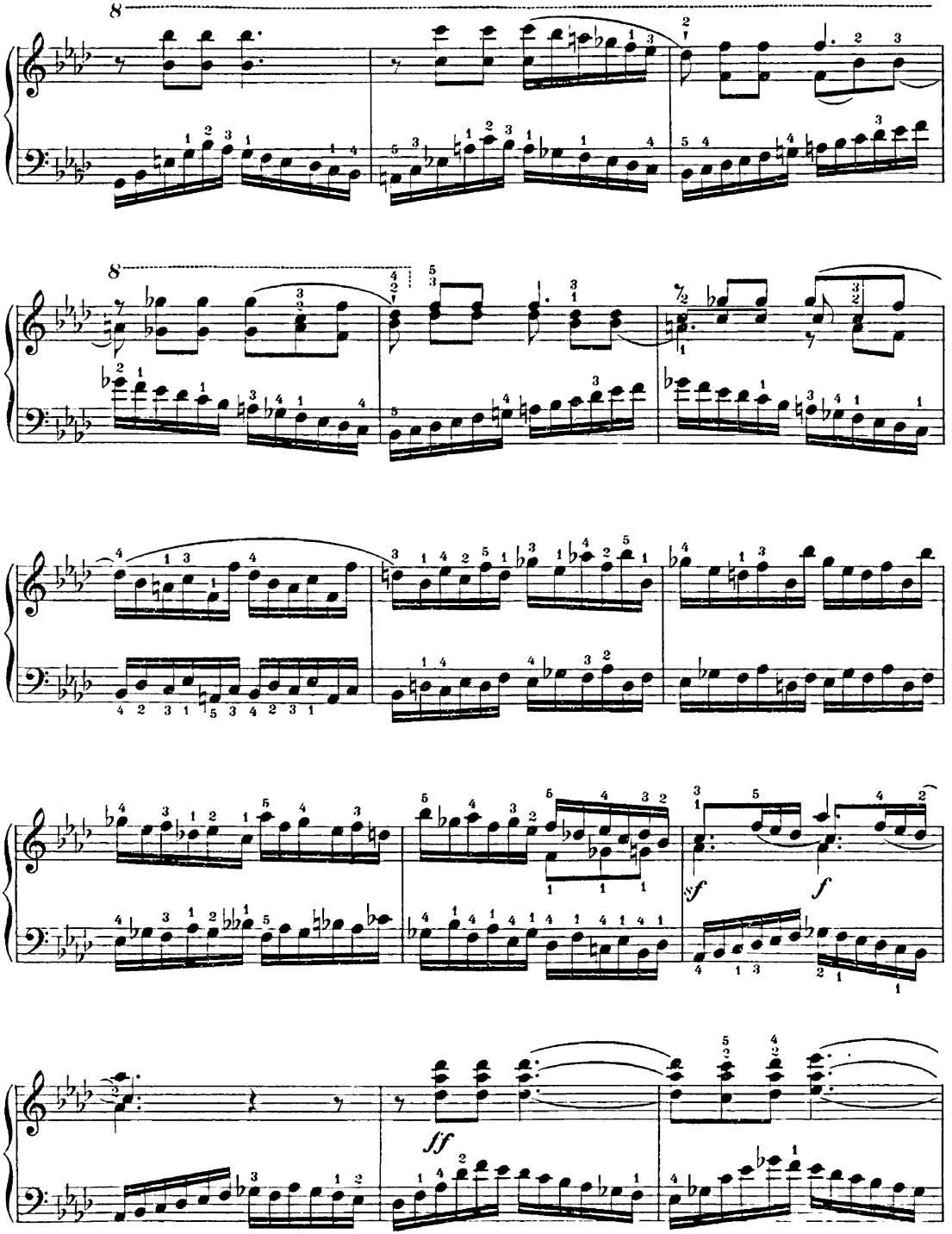
M. V.

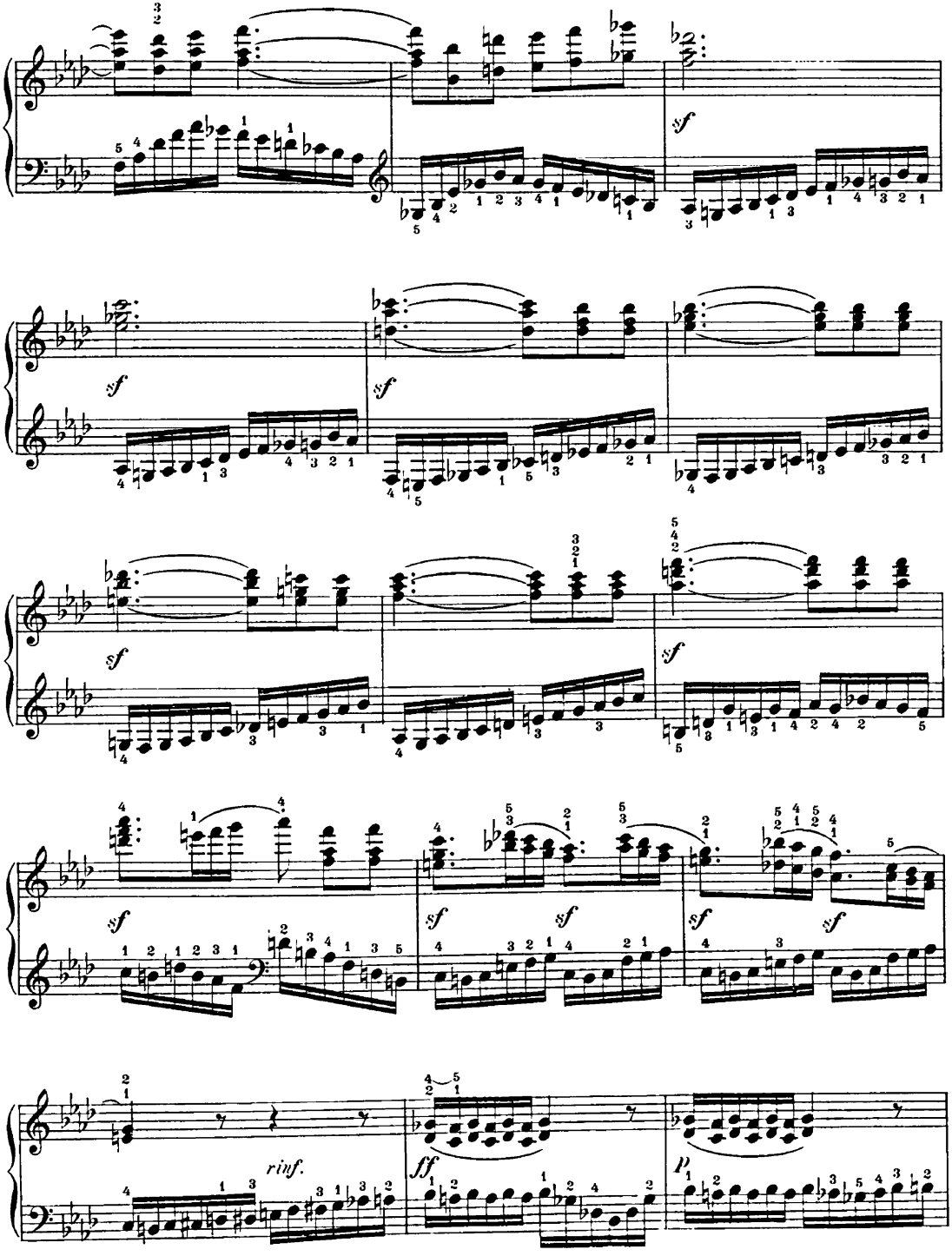
An Etude of equal beauty and utility. For technique and endurance, particularly of the left hand, in variously combined practice - passages.

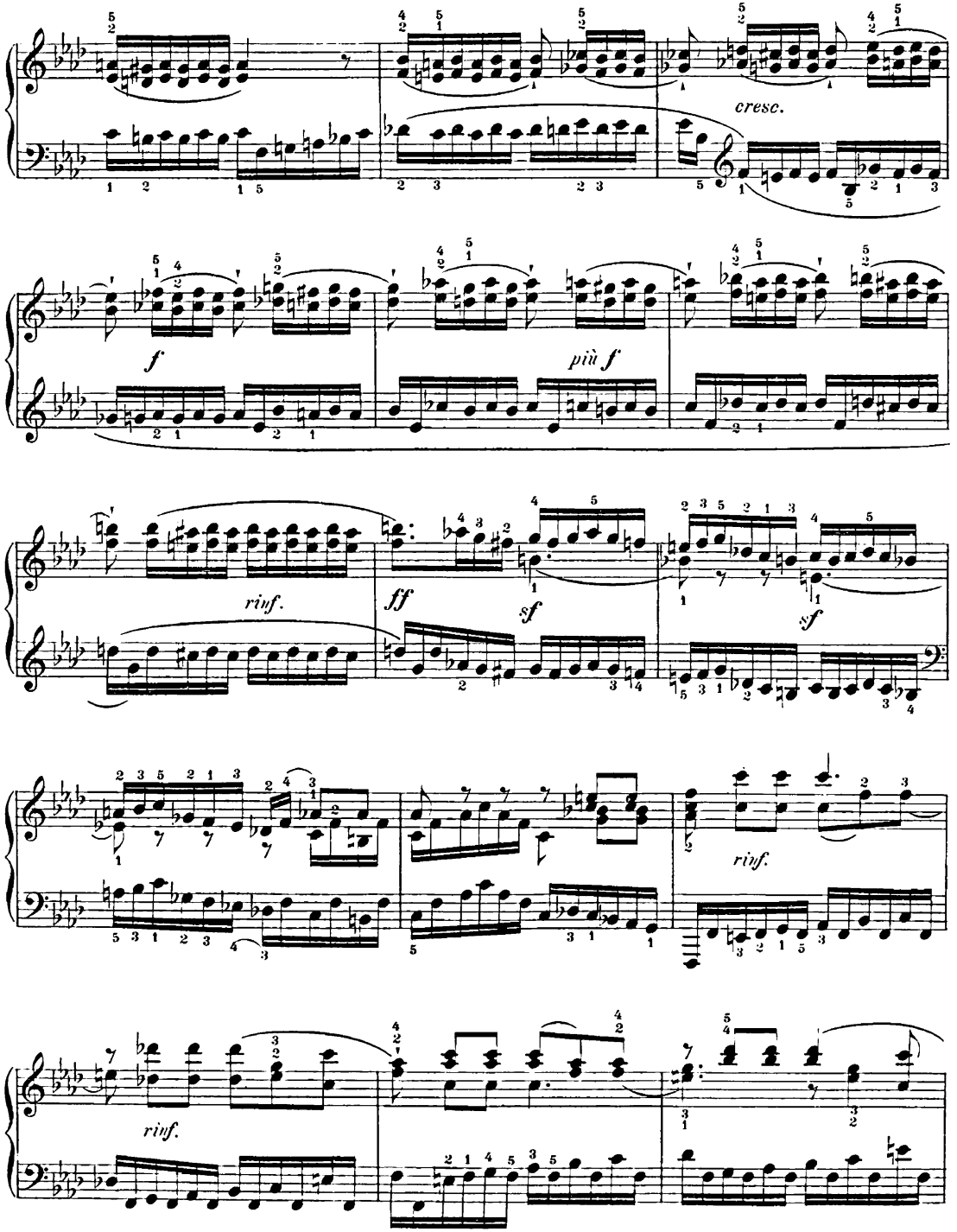


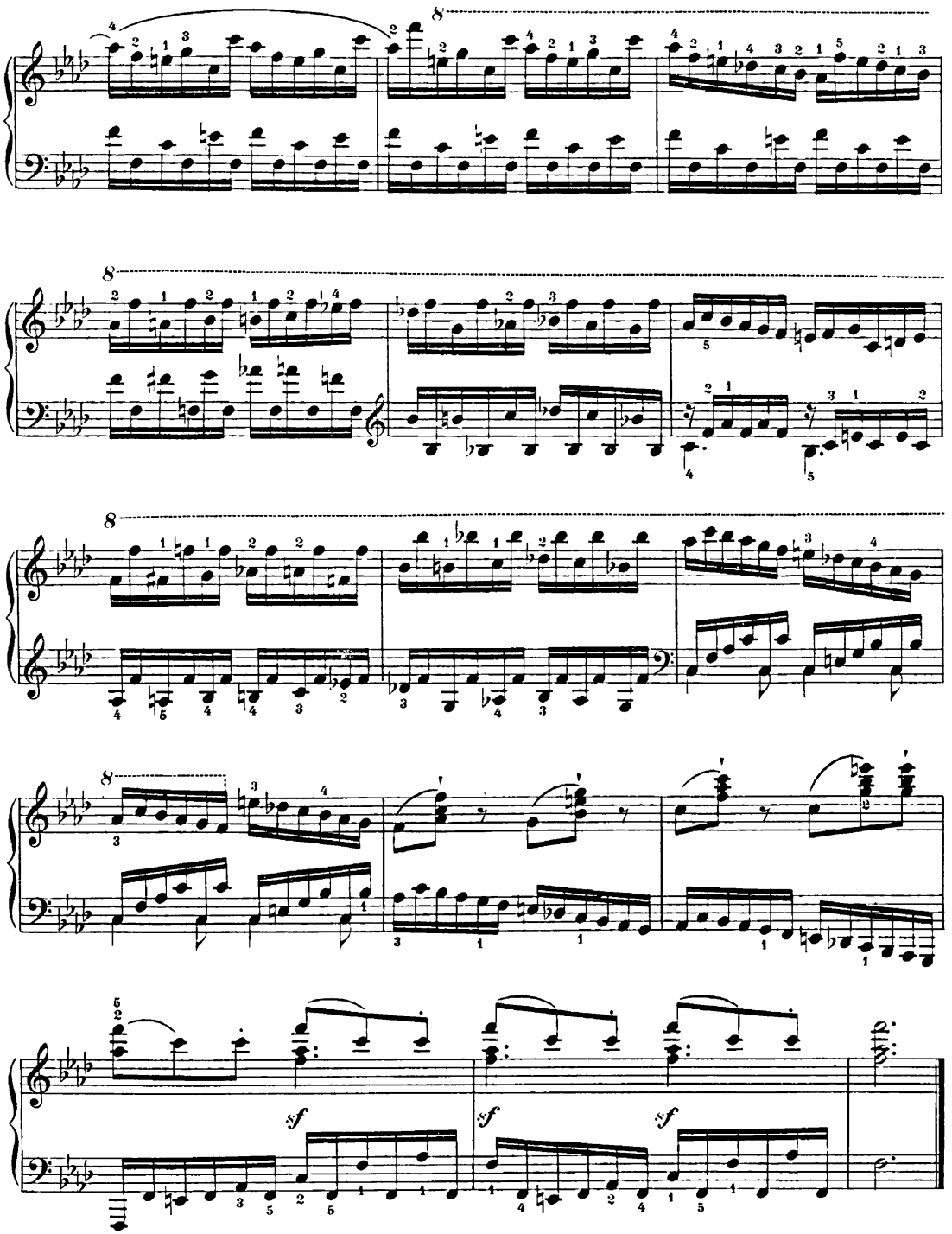

ff
p
cresc.
f
più f
ff
sf
ff
sf
sf

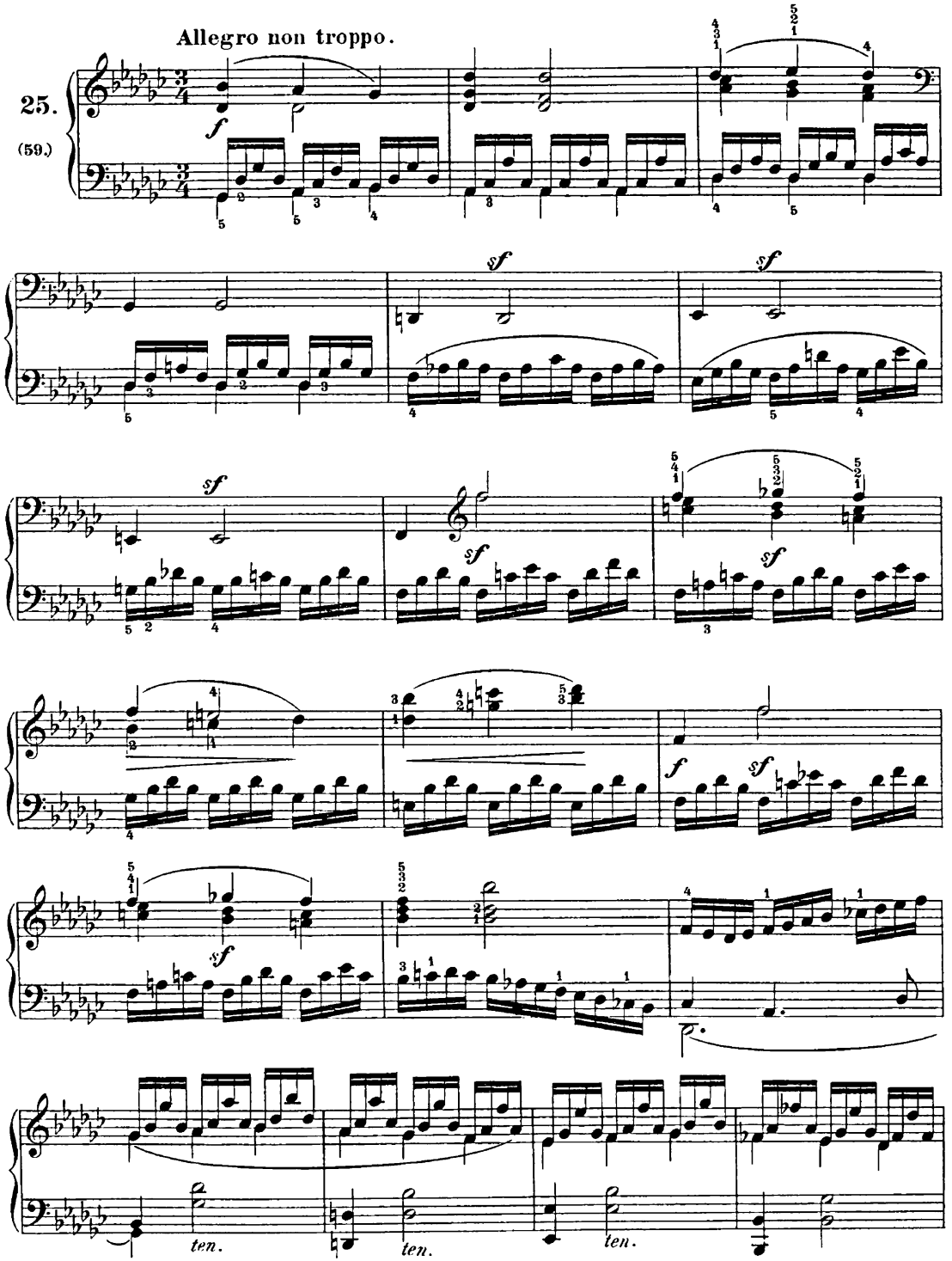

ten.
ten.
ten.
p
cresc.
f

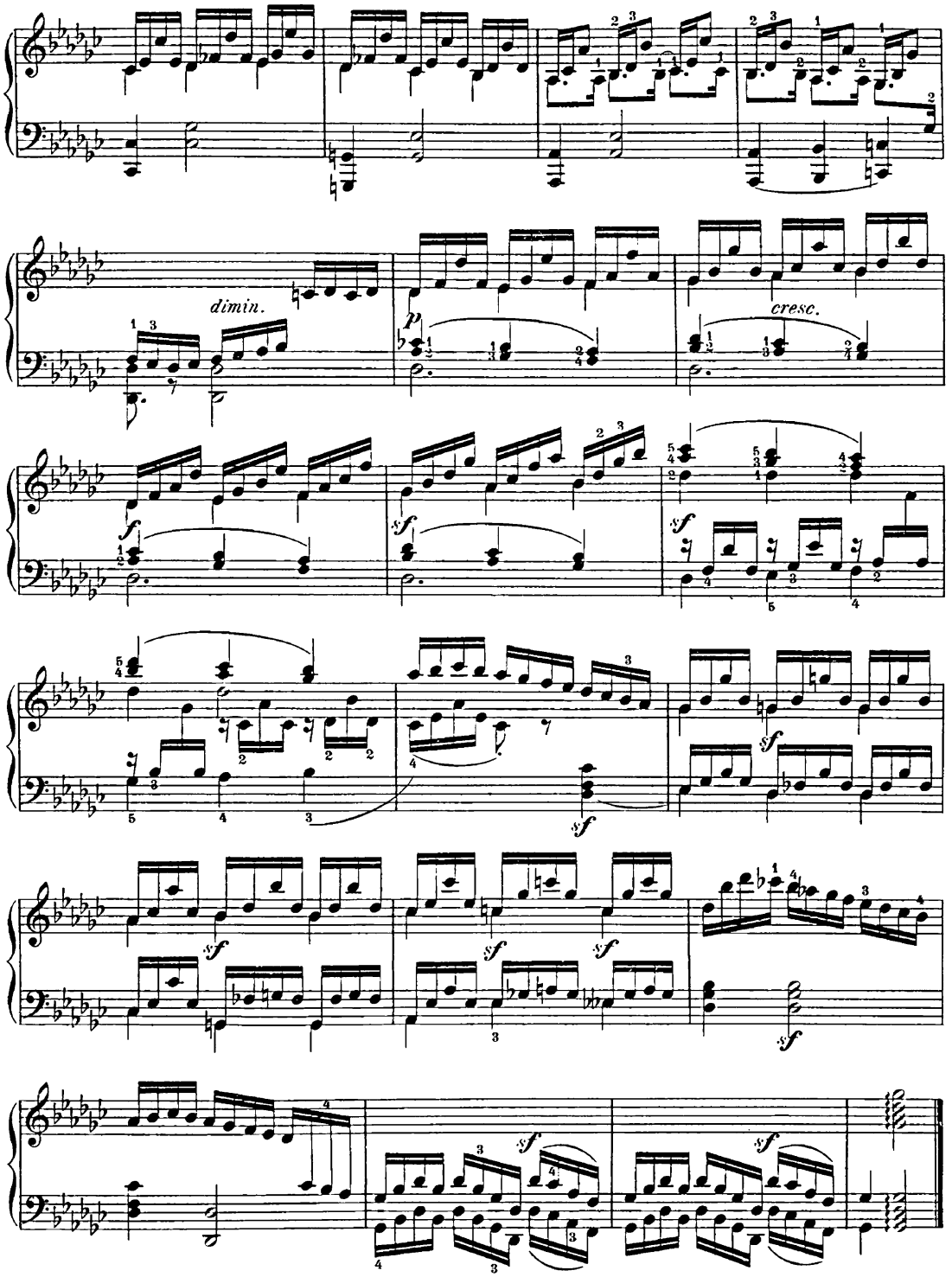

8
8
sf
f
ff

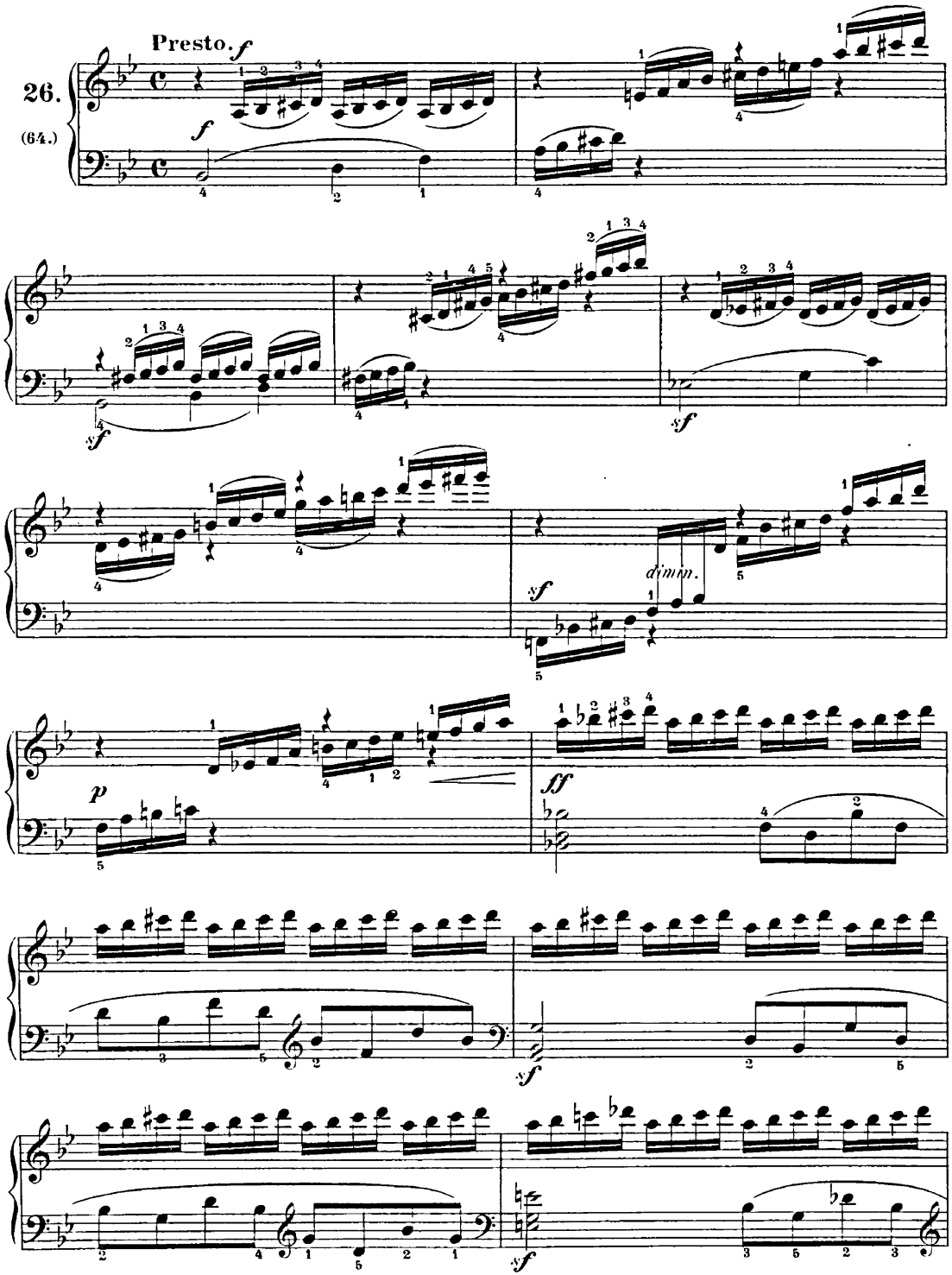

sf
sf
sf
sf
sf
sf
sf
sf
sf
rinf.
ff
p

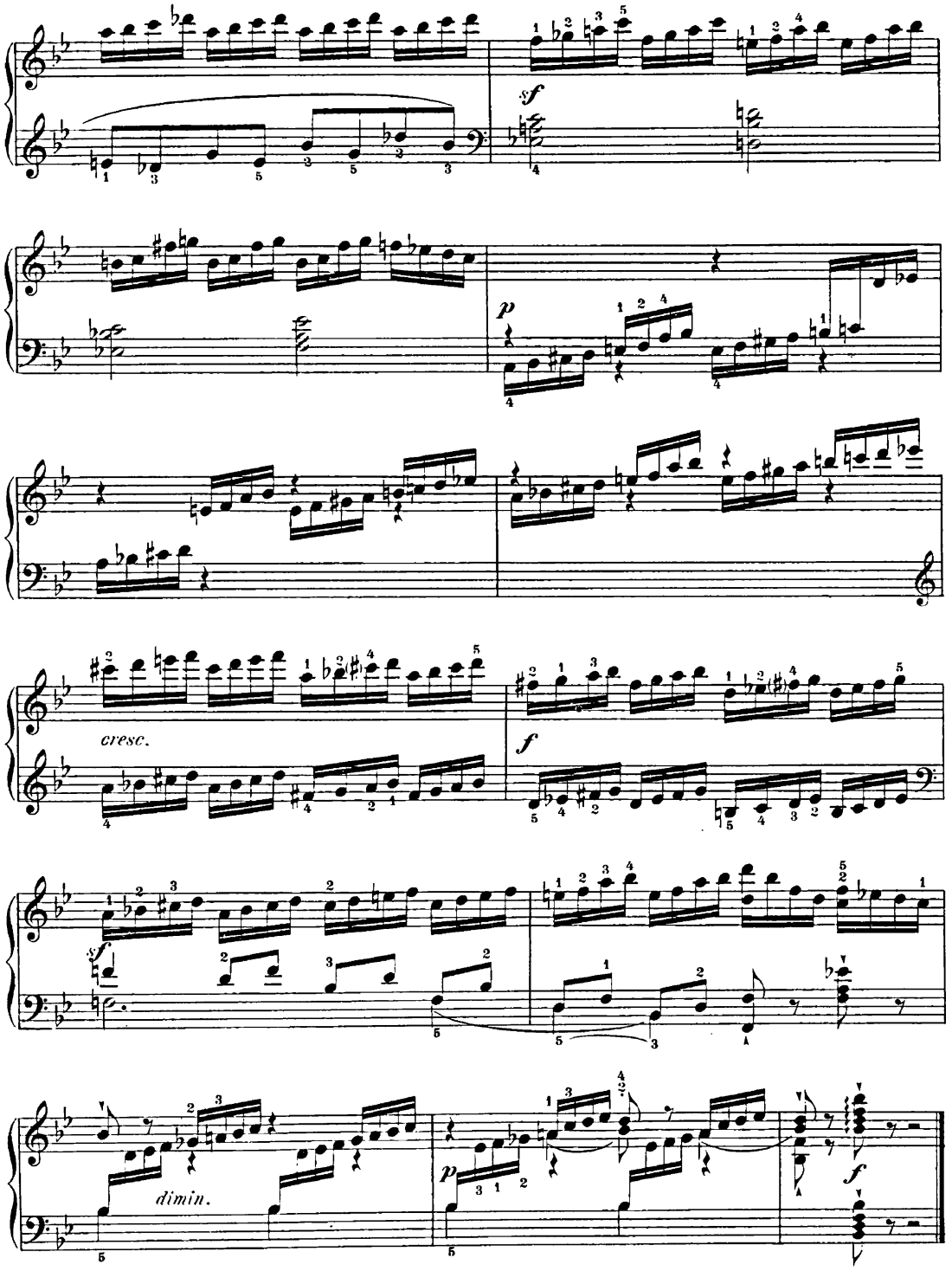

cresc.
f
più f
rinf.
ff
sf
sf
rinf.
rinf.

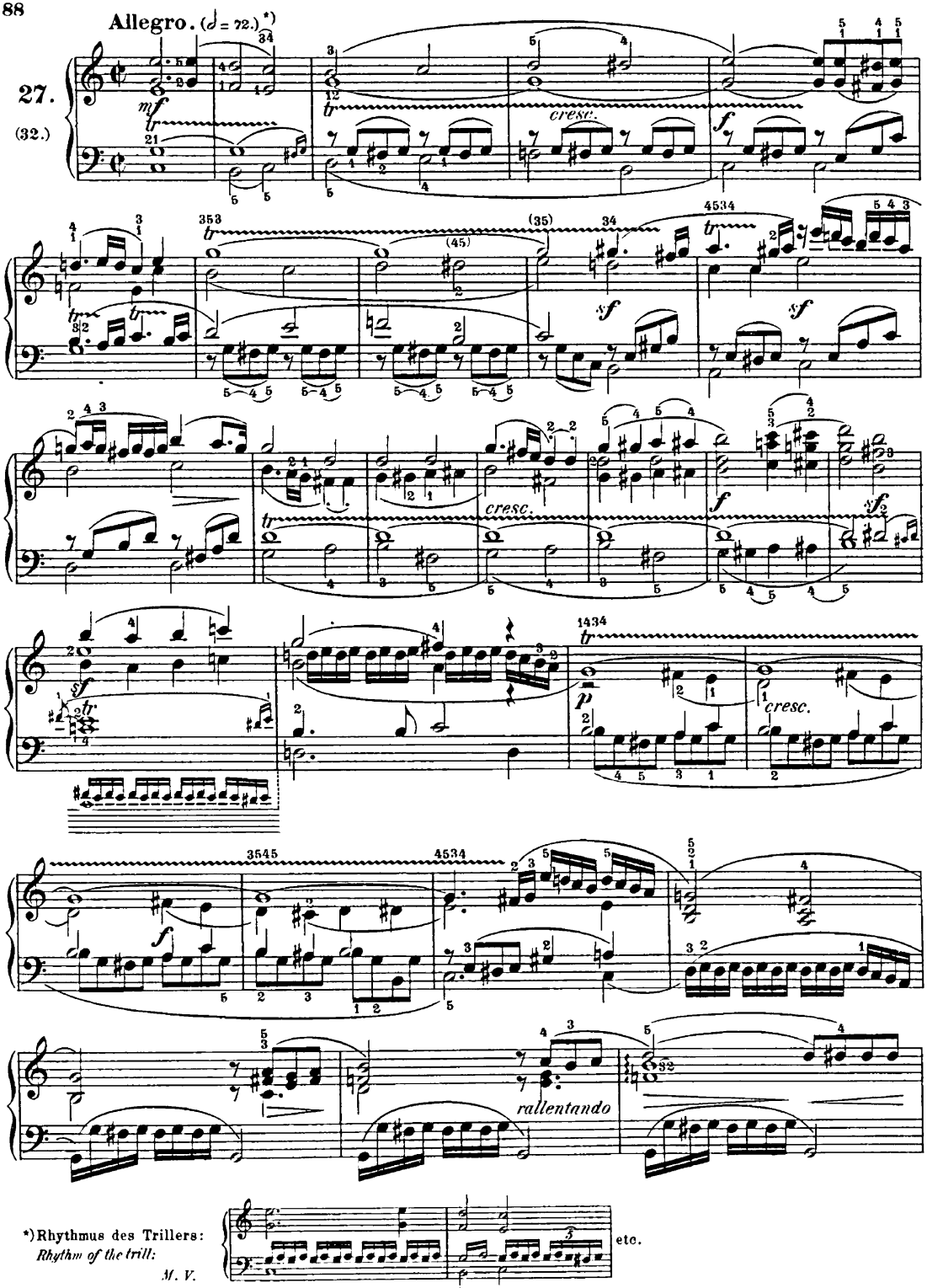

8
8
8
8
sf
sf
sf


Allegro non troppo.
25.
(59.)
ten.
ten.
ten.

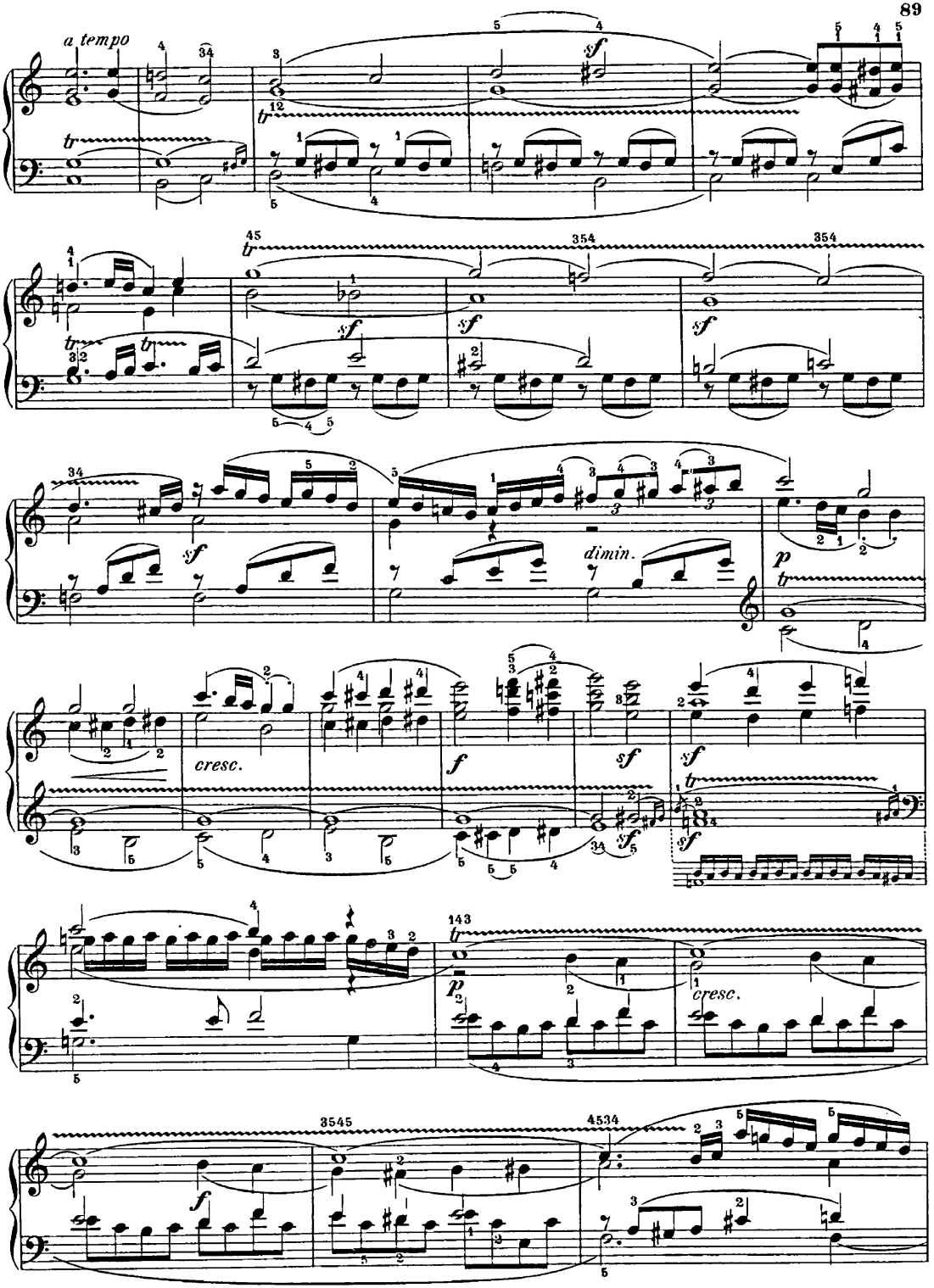

dimin.
cresc.

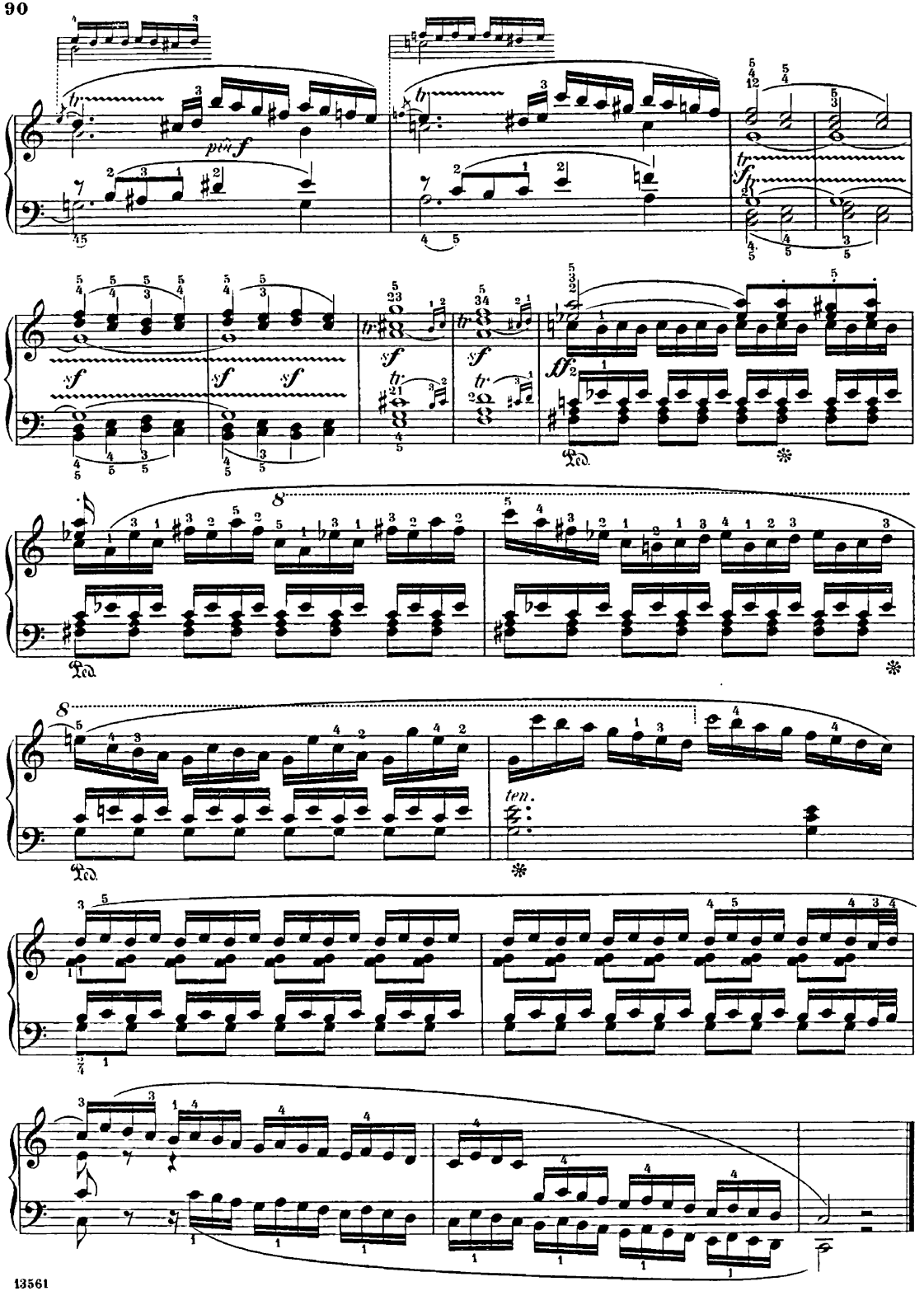

Presto.
26.
(64.)
dimin.


sf
p
cresc.
f
sf
dimin.
p
f



*) Rhythmus des Trillers:
Rhythm of the trill:
M. V.

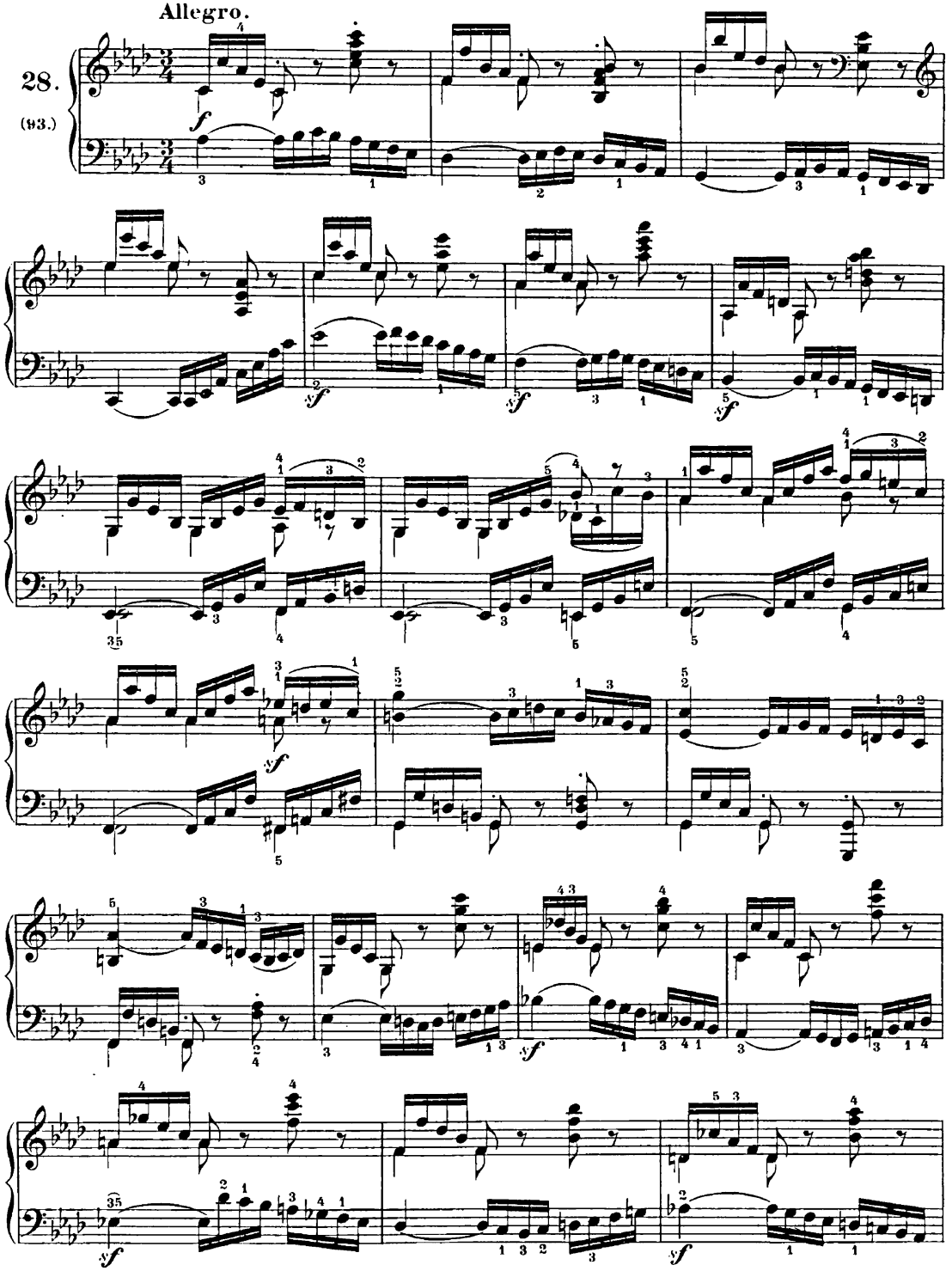

a tempo
sf
tr
45
354
354
dimin.
p
cresc.
f
sf
143
cresc.
3545
4534

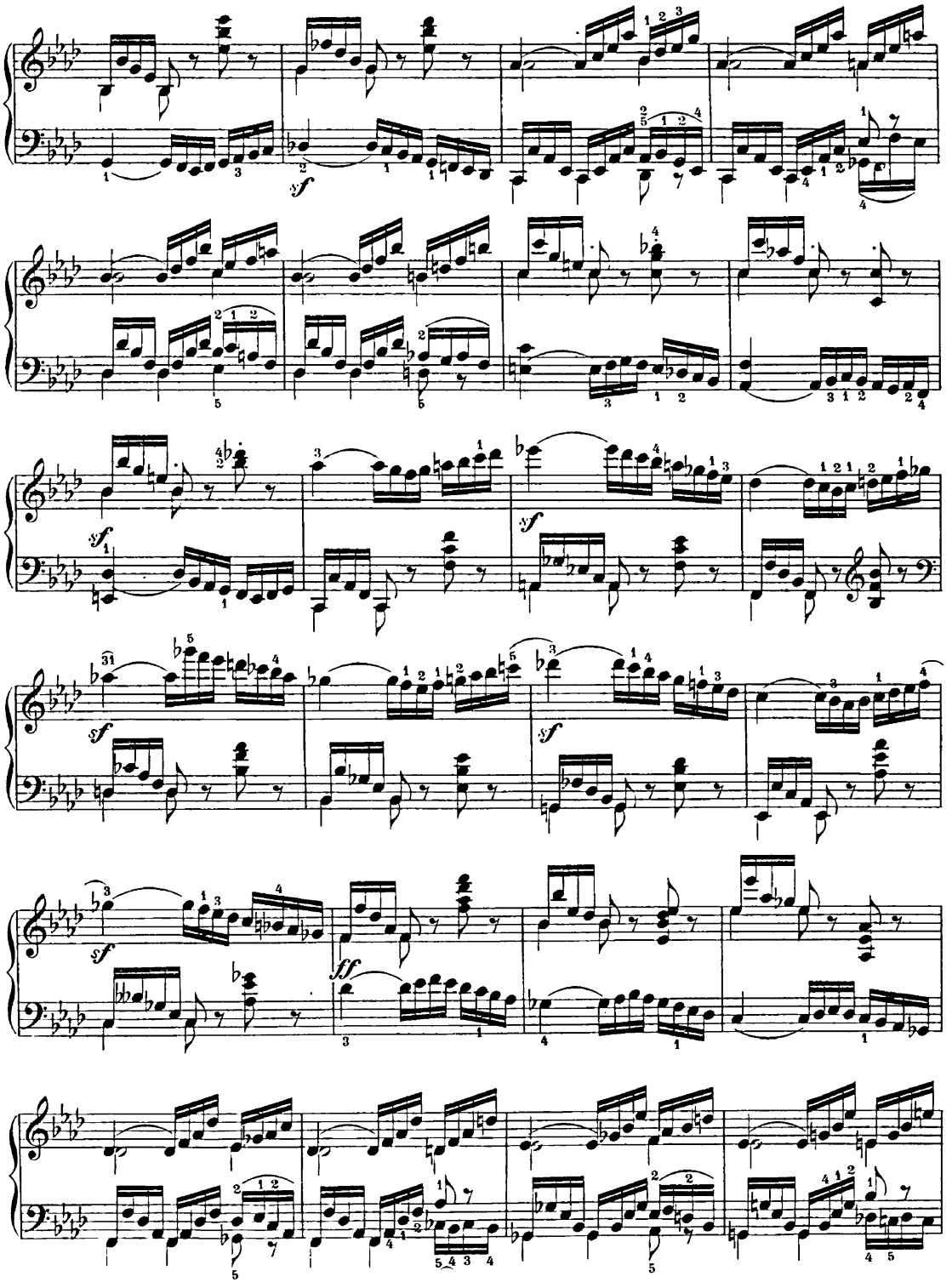

più f
sf
ff
Ped.
ten.

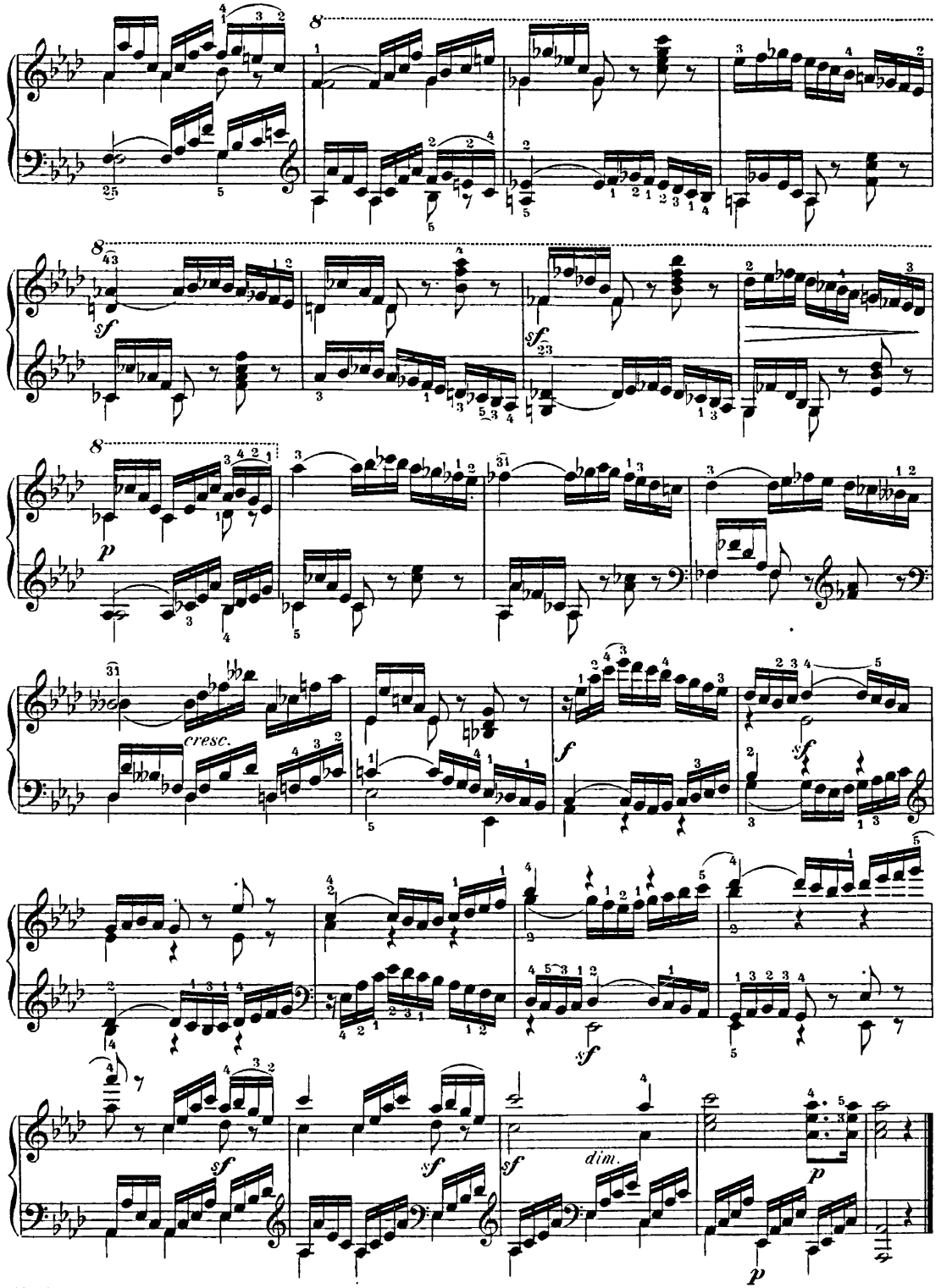
Allegro.

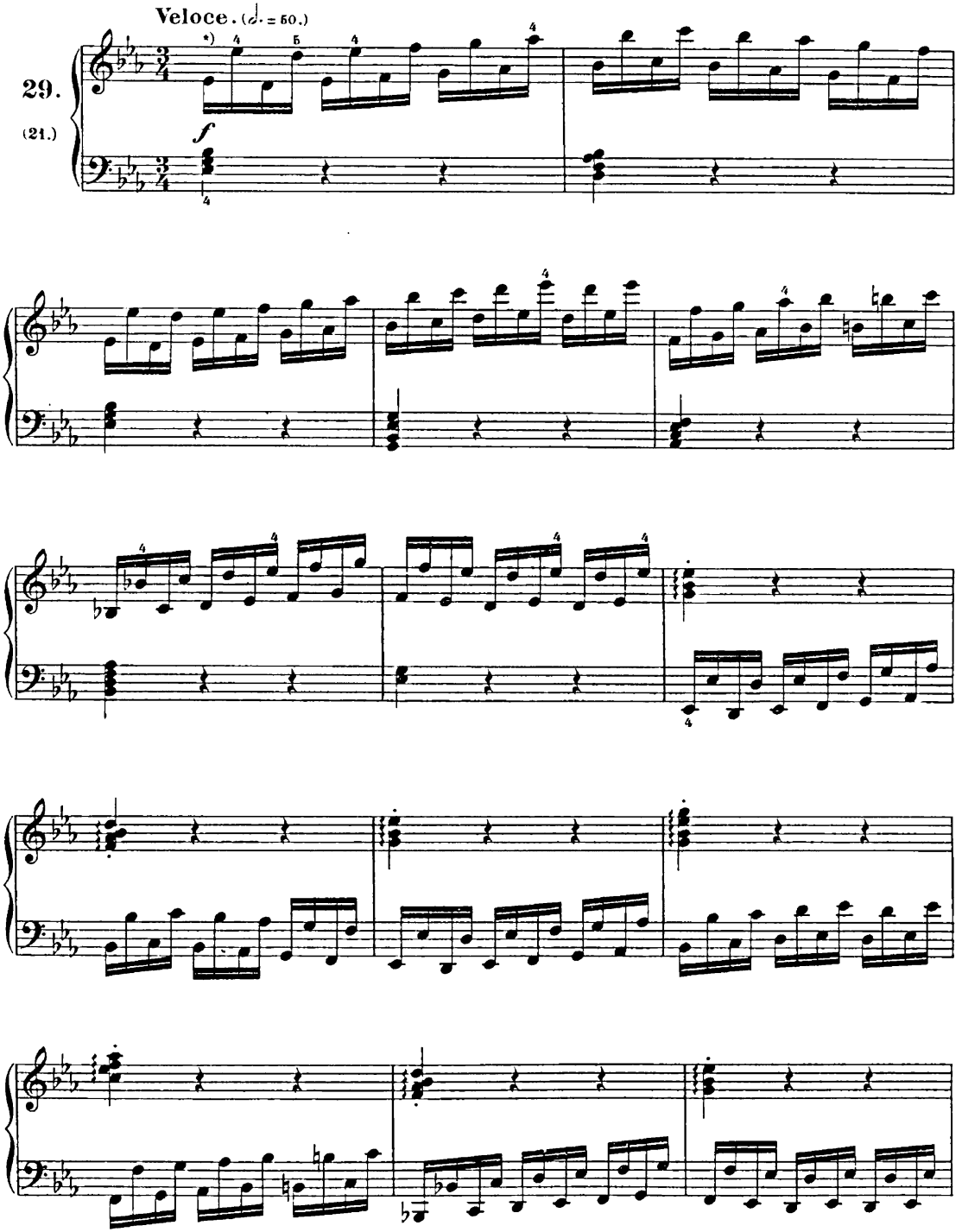
28.

(93.)



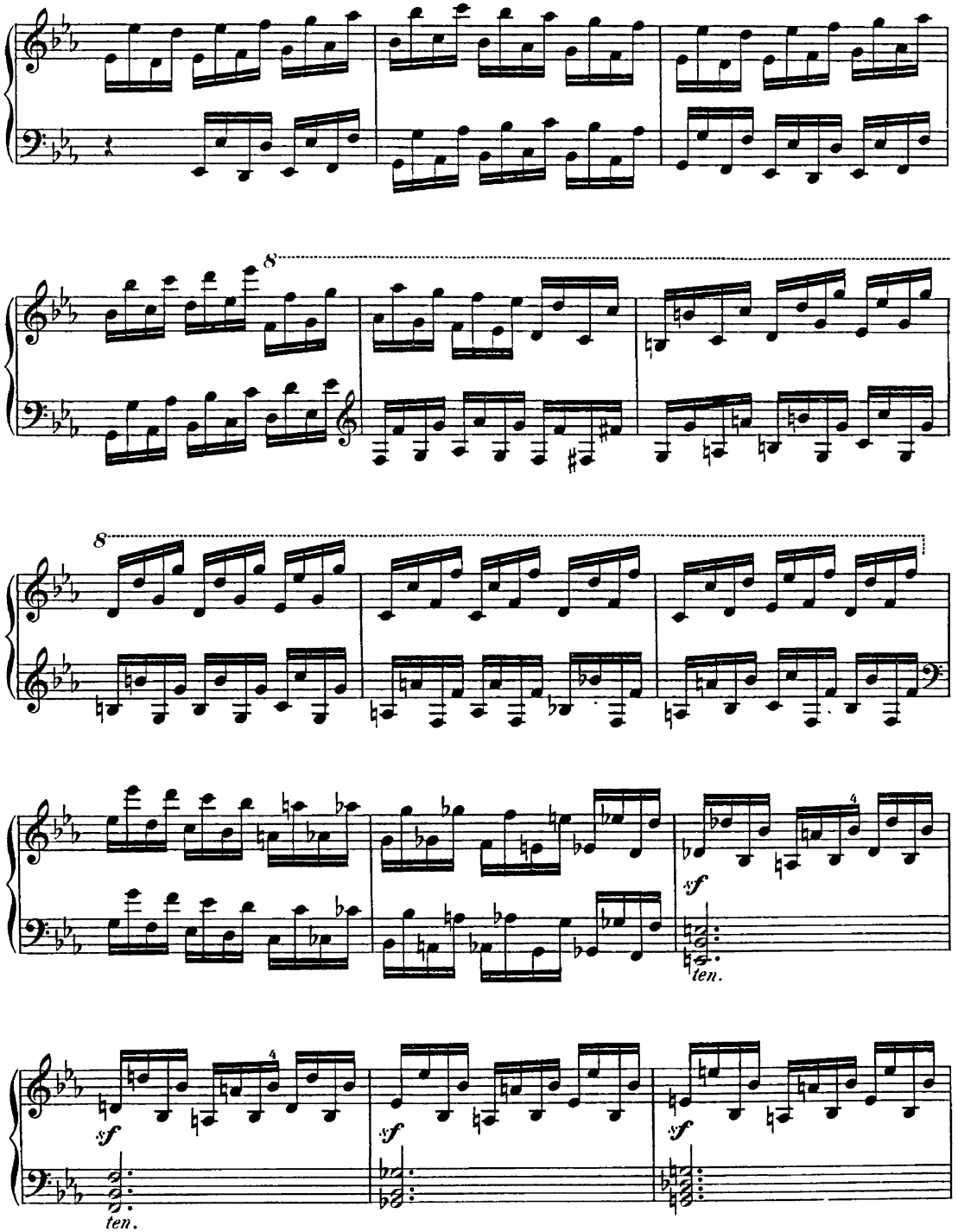

sf
sf
sf
sf
sf
ff

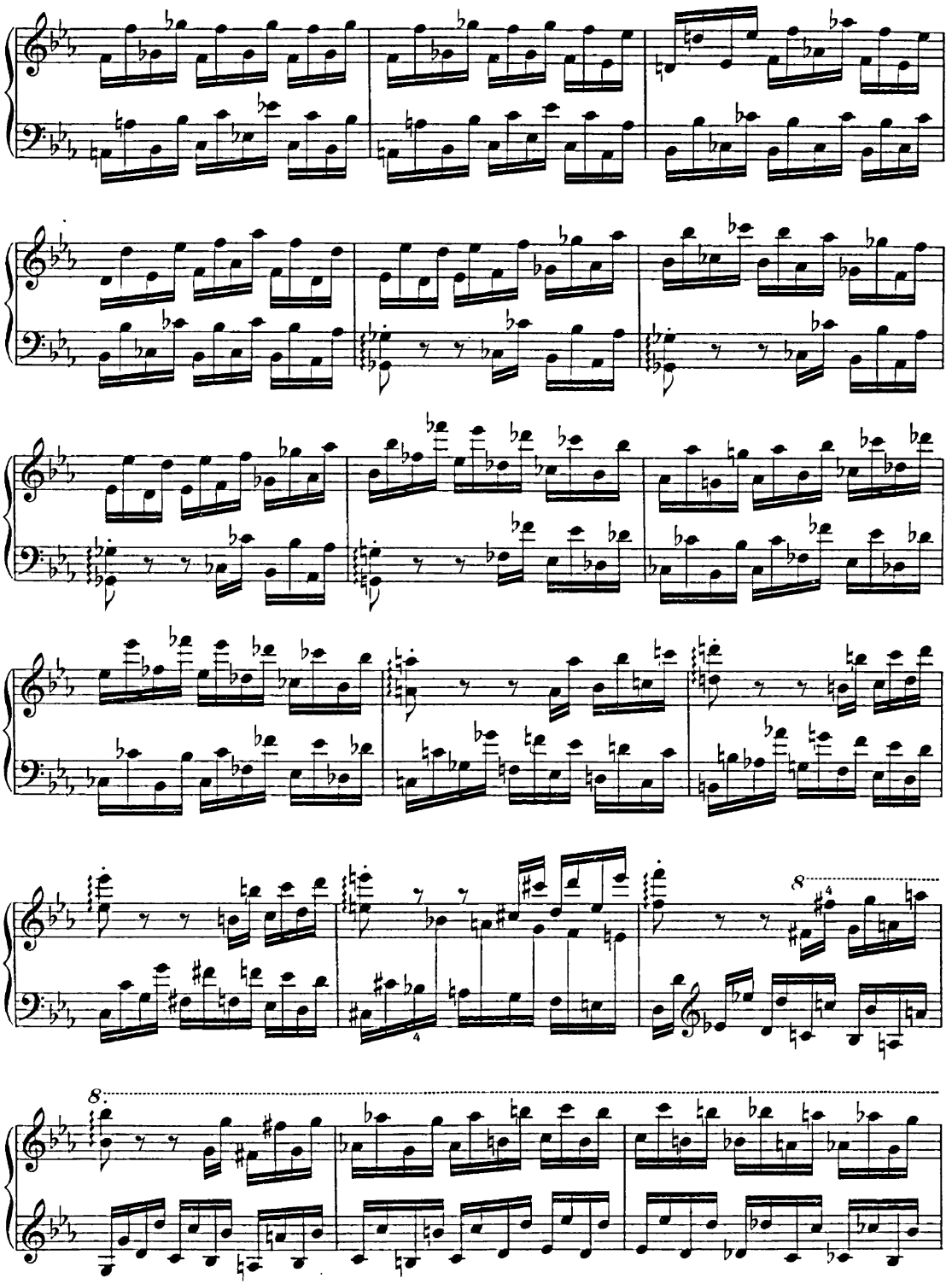

8
sf
8
p
cresc.
f
sf
sf
sf
sf
dim.
p
p

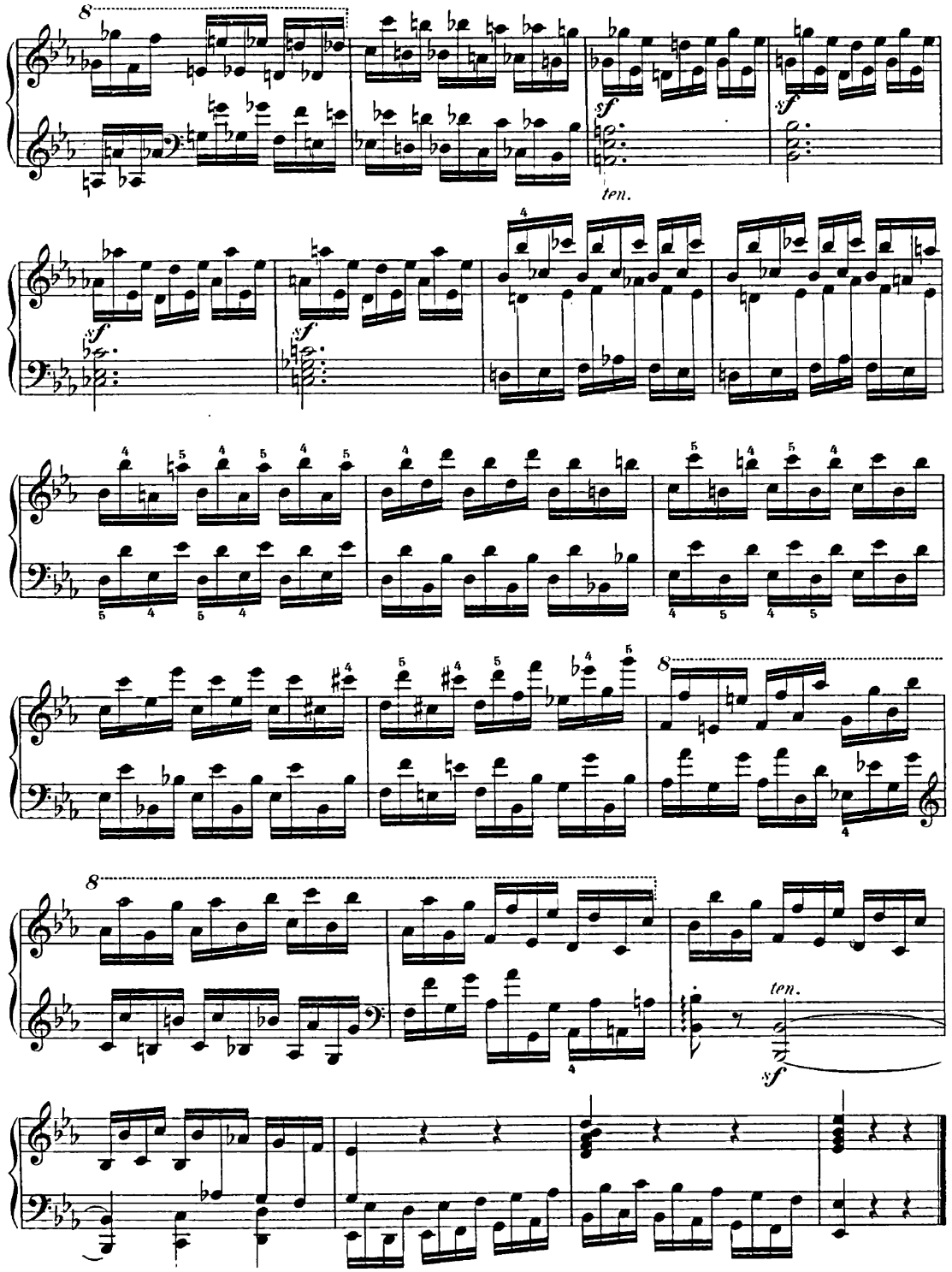


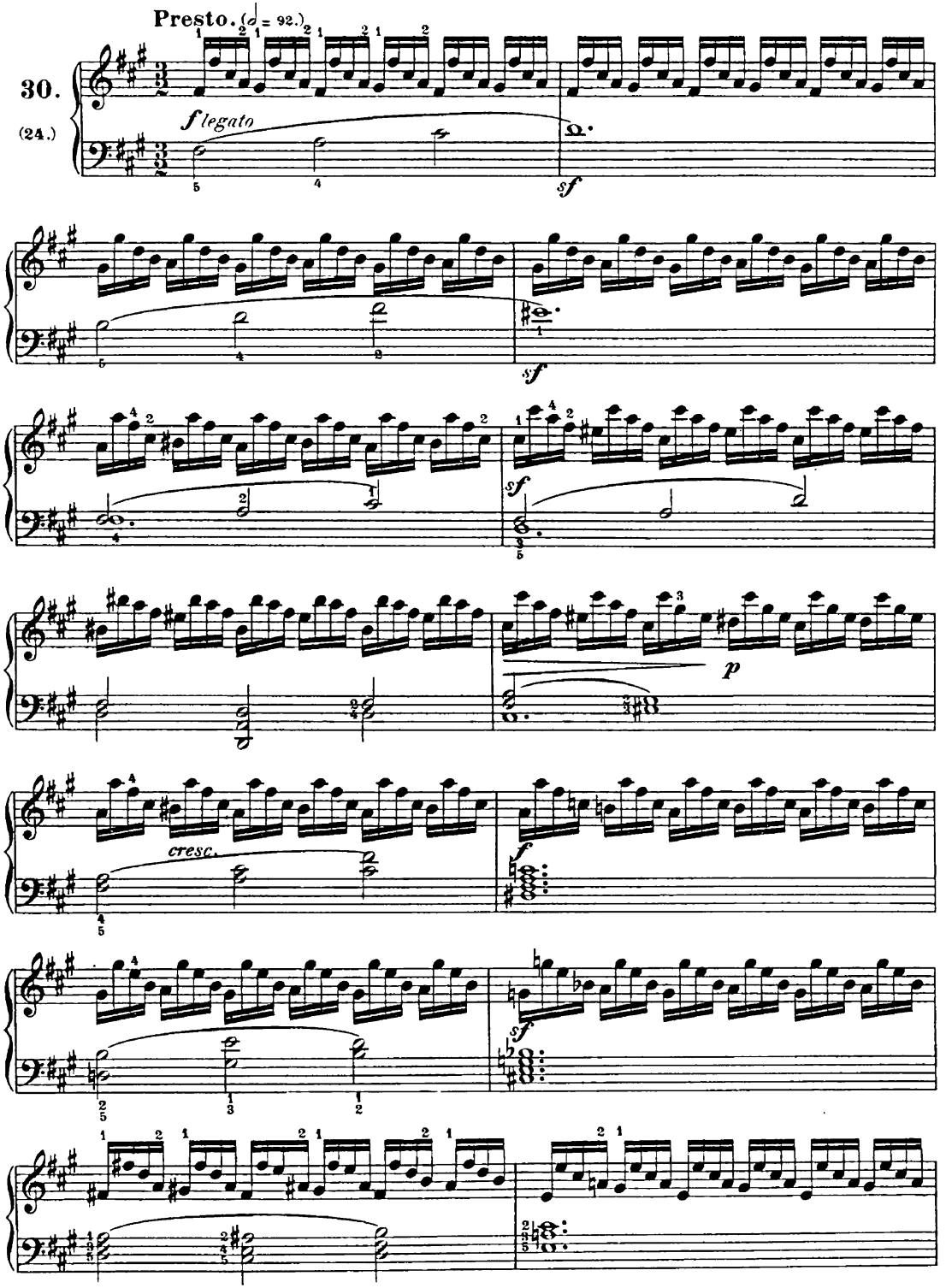
*) Der vierte Finger auf Obertasten nach Belieben.

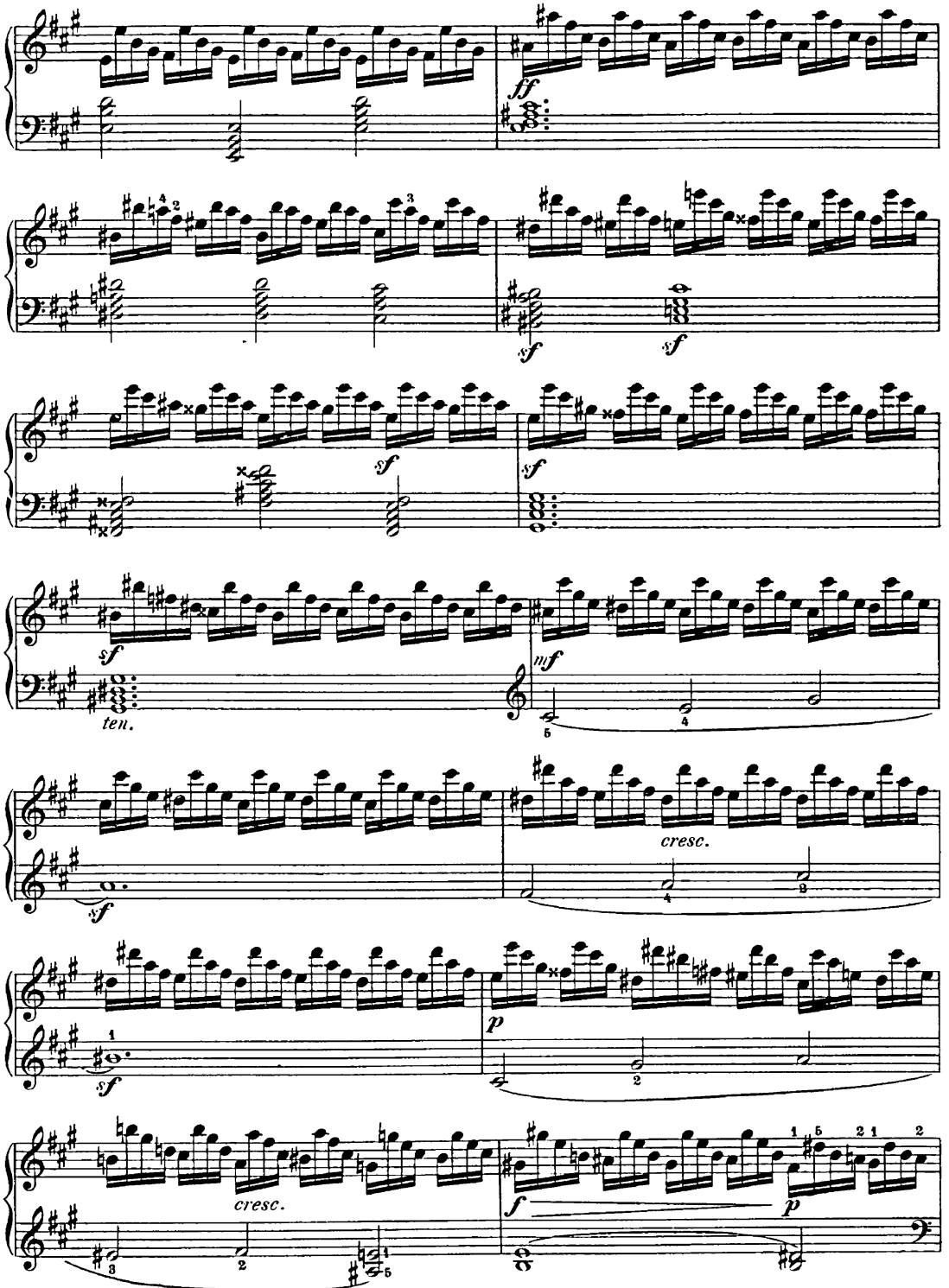
*) *Use the 4th finger at pleasure on black keys.*

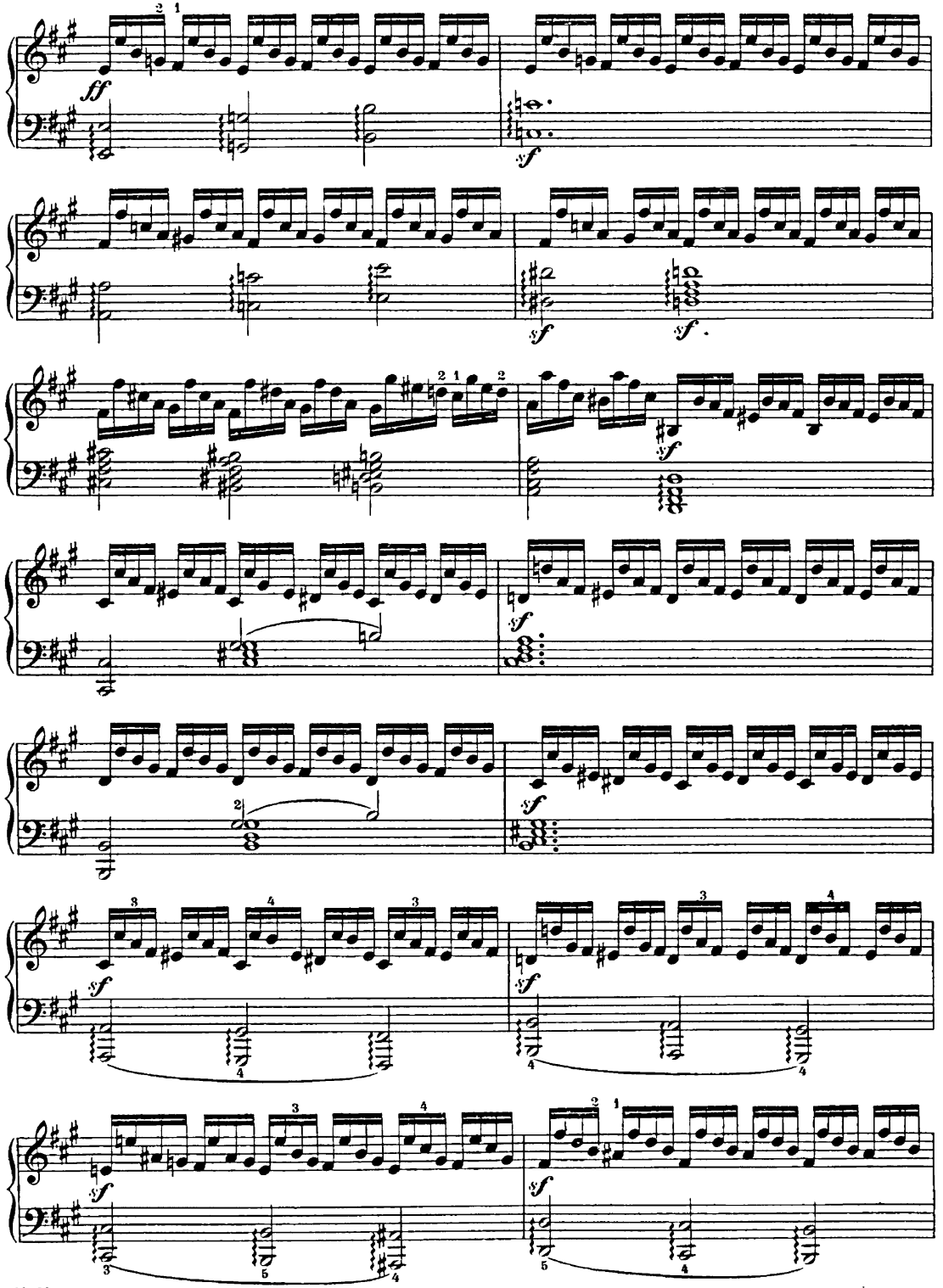

8
8
sf
ten.
4
sf
ten.
4
sf
sf

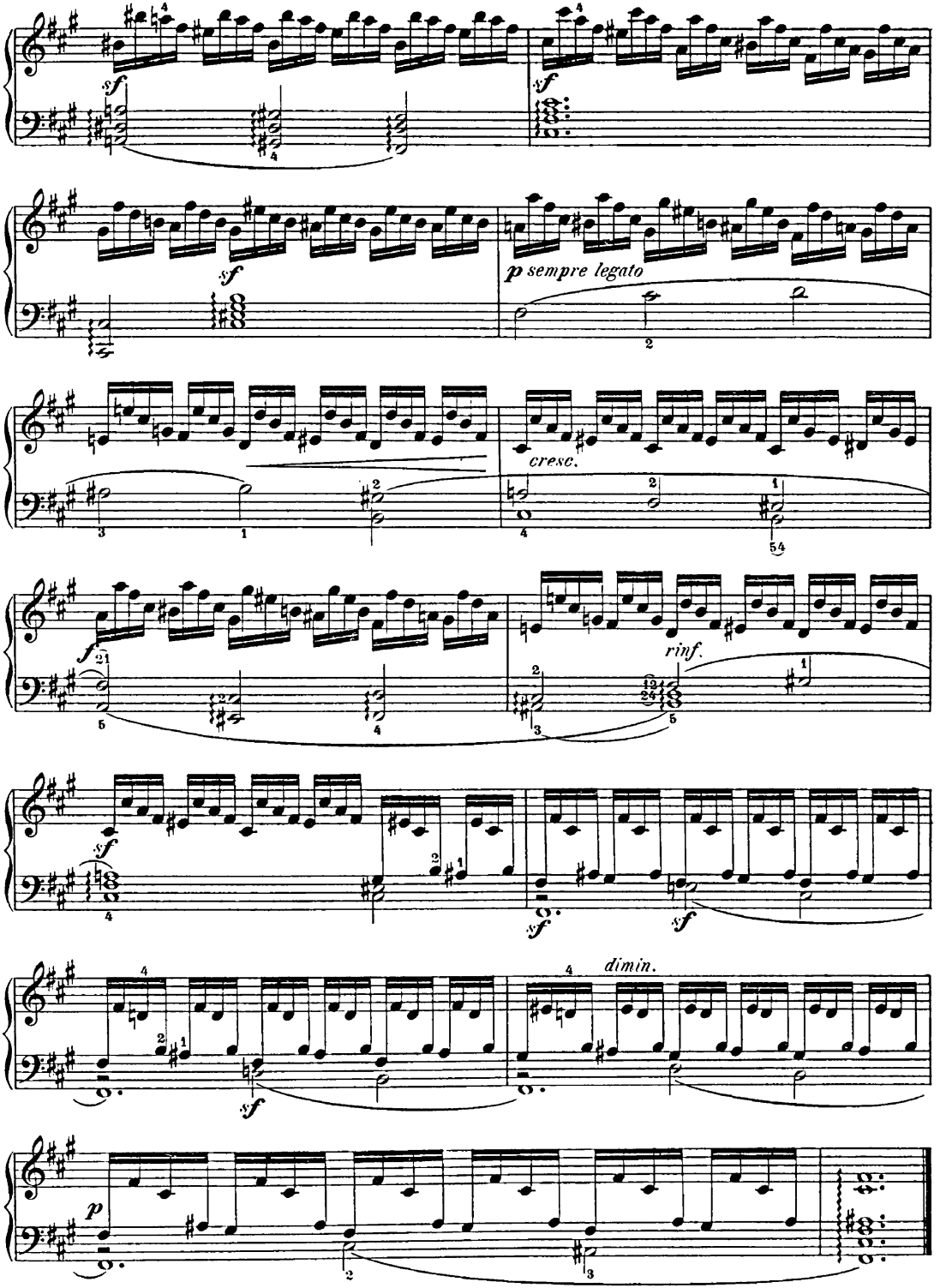



8
sf
sf
ten.
sf
sf
8
8
ten.
sf


Presto. (𝅗𝅥 = 92.)
30.
(24.)
f legato
sf
sf
sf
p
cresc.
f
sf


ff
sf
sf
sf
sf
sf
ten.
mf
cresc.
sf
p
cresc.
f
p

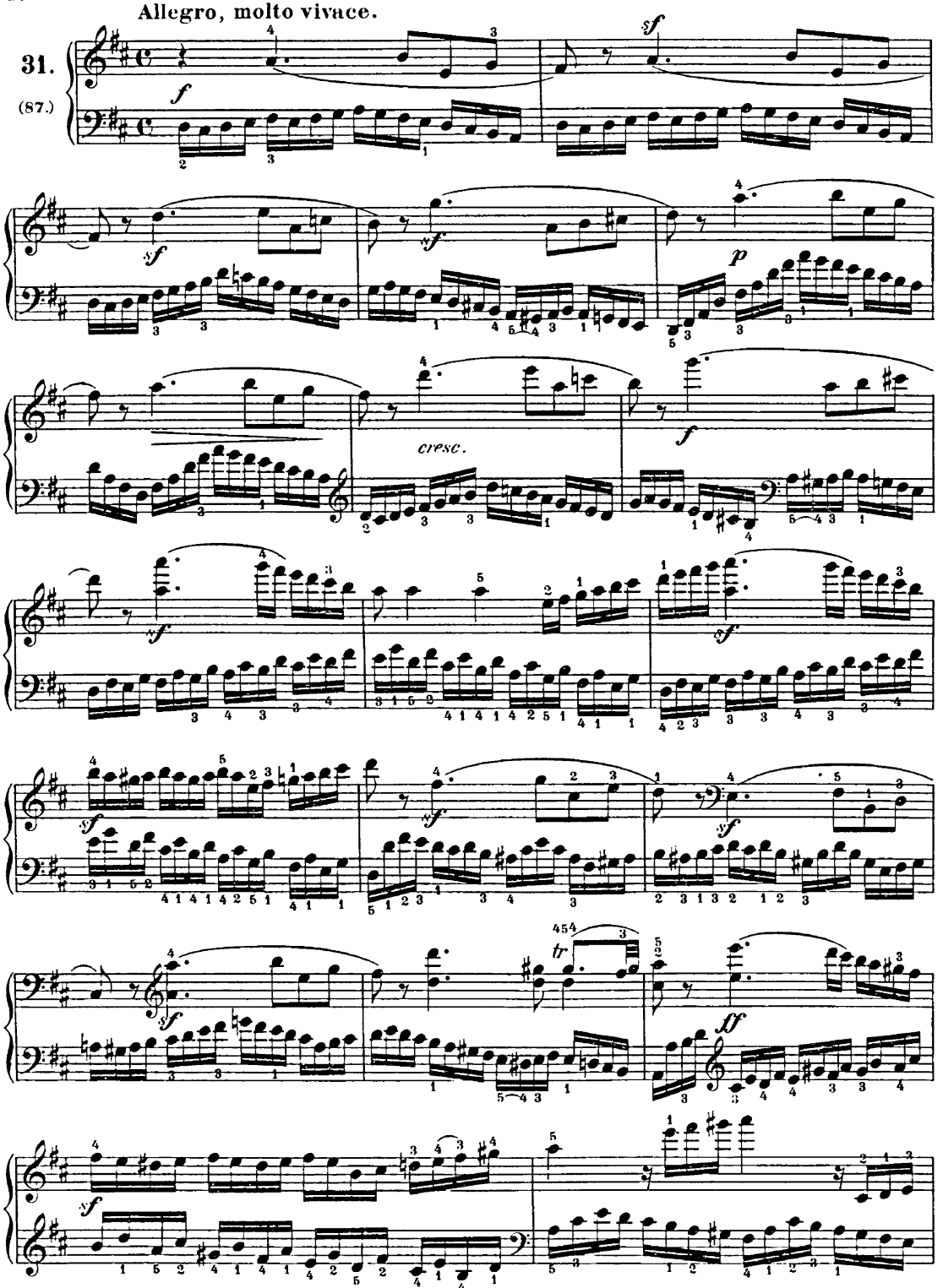

ff
sf
sf
sf
sf
sf
sf
sf
sf
sf

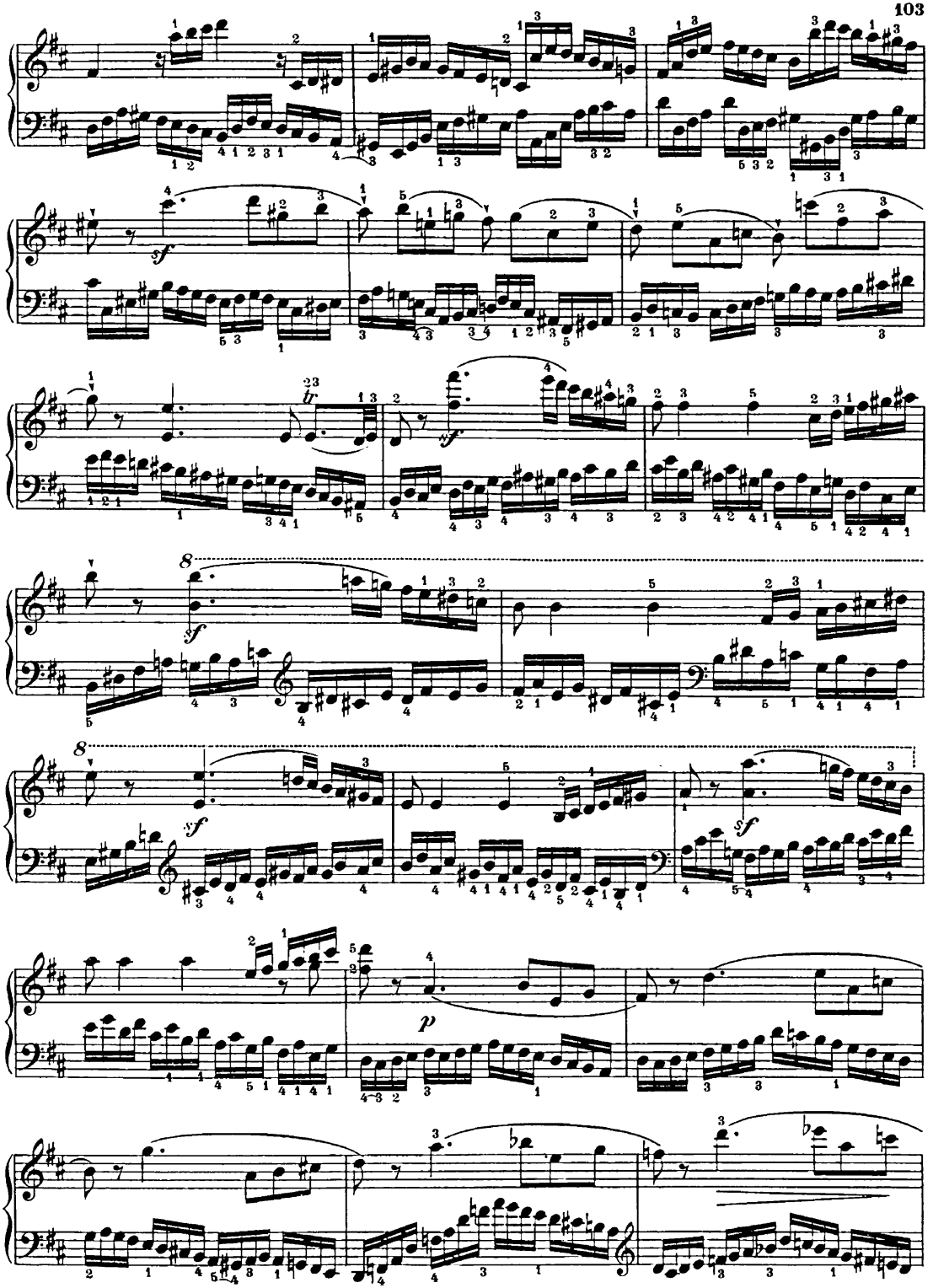

sf
sf
sf
p sempre legato
cresc.
f
rinf.
sf
sf
sf
dimin.
p

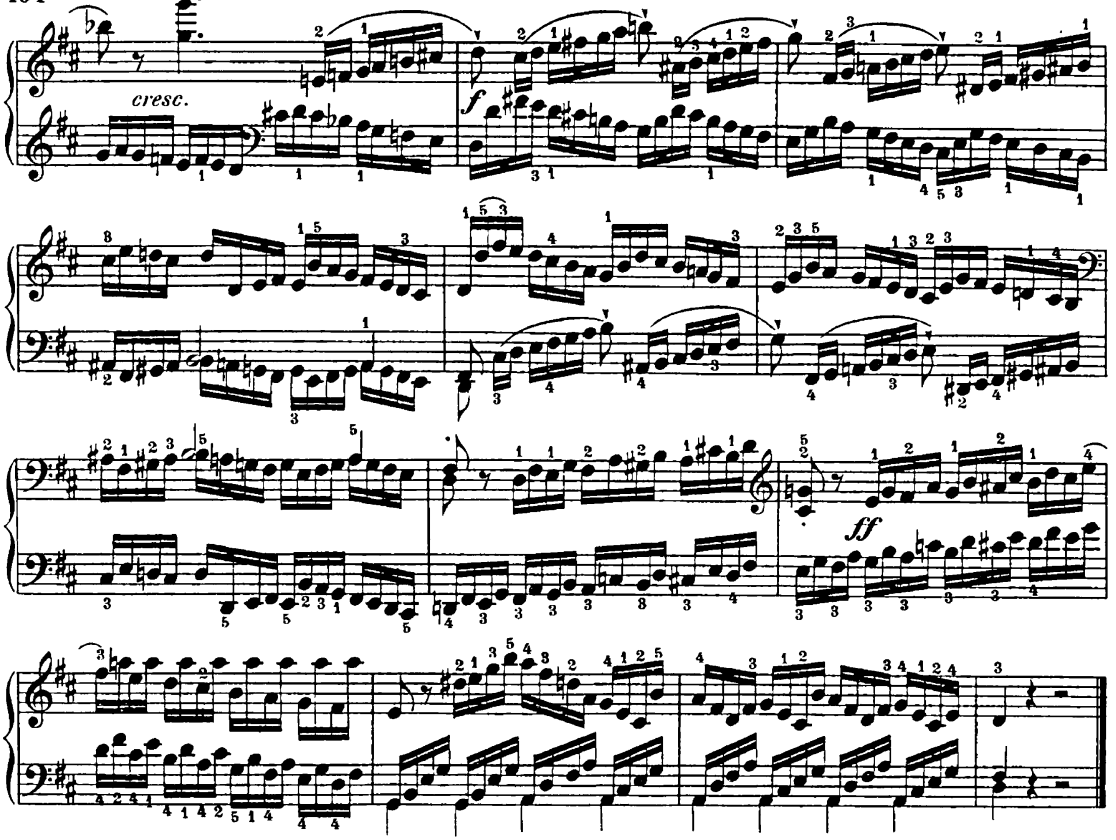
Allegro, molto vivace.

31.

(87.)



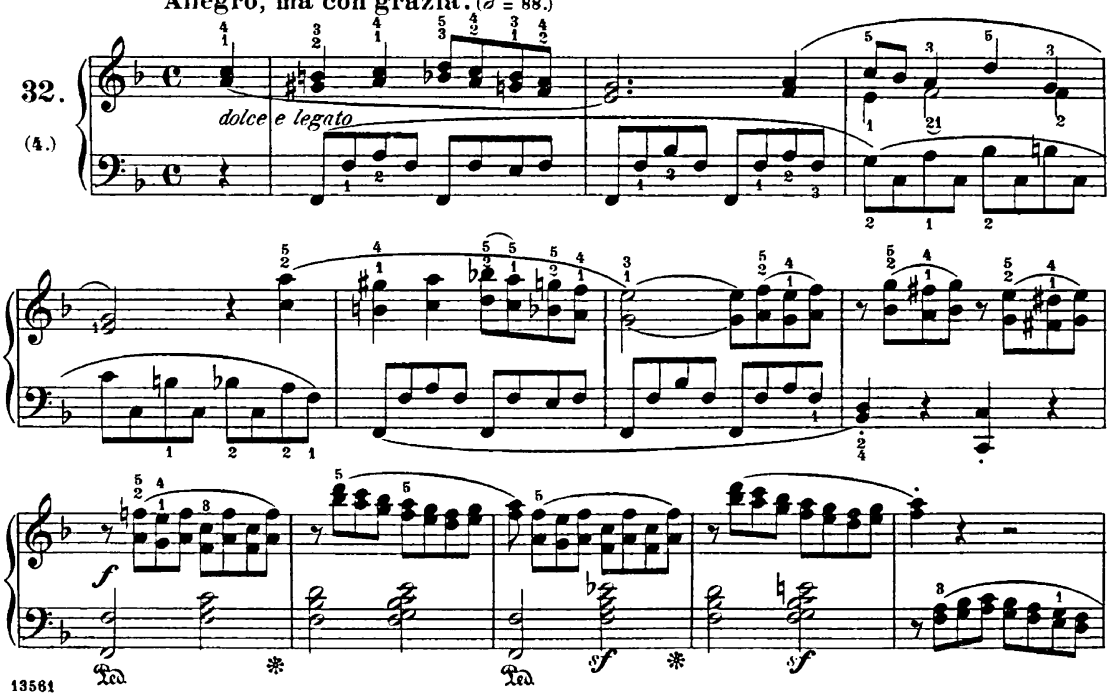

sf
sf
tr
sf
8
sf
8
sf
sf
p

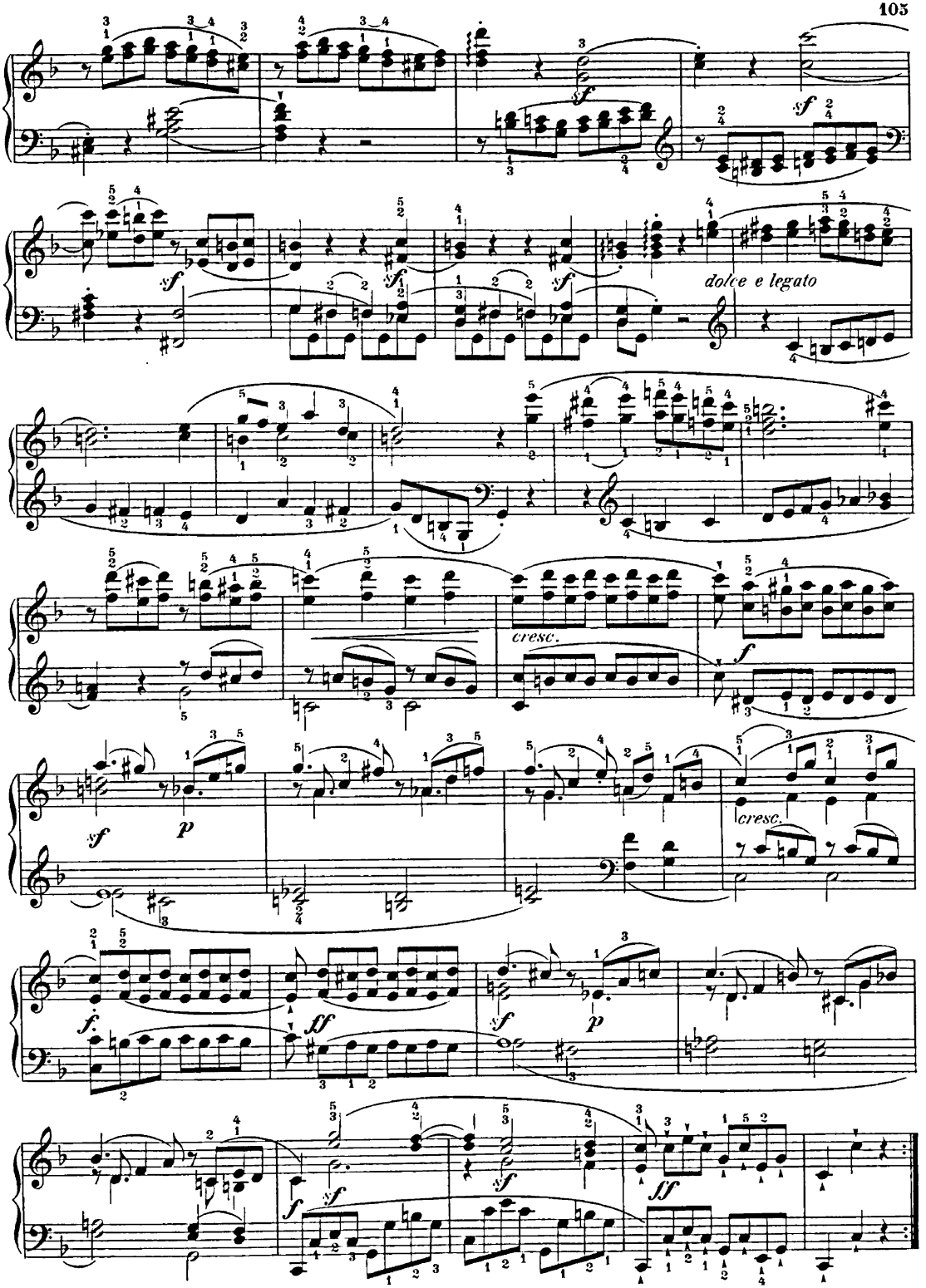


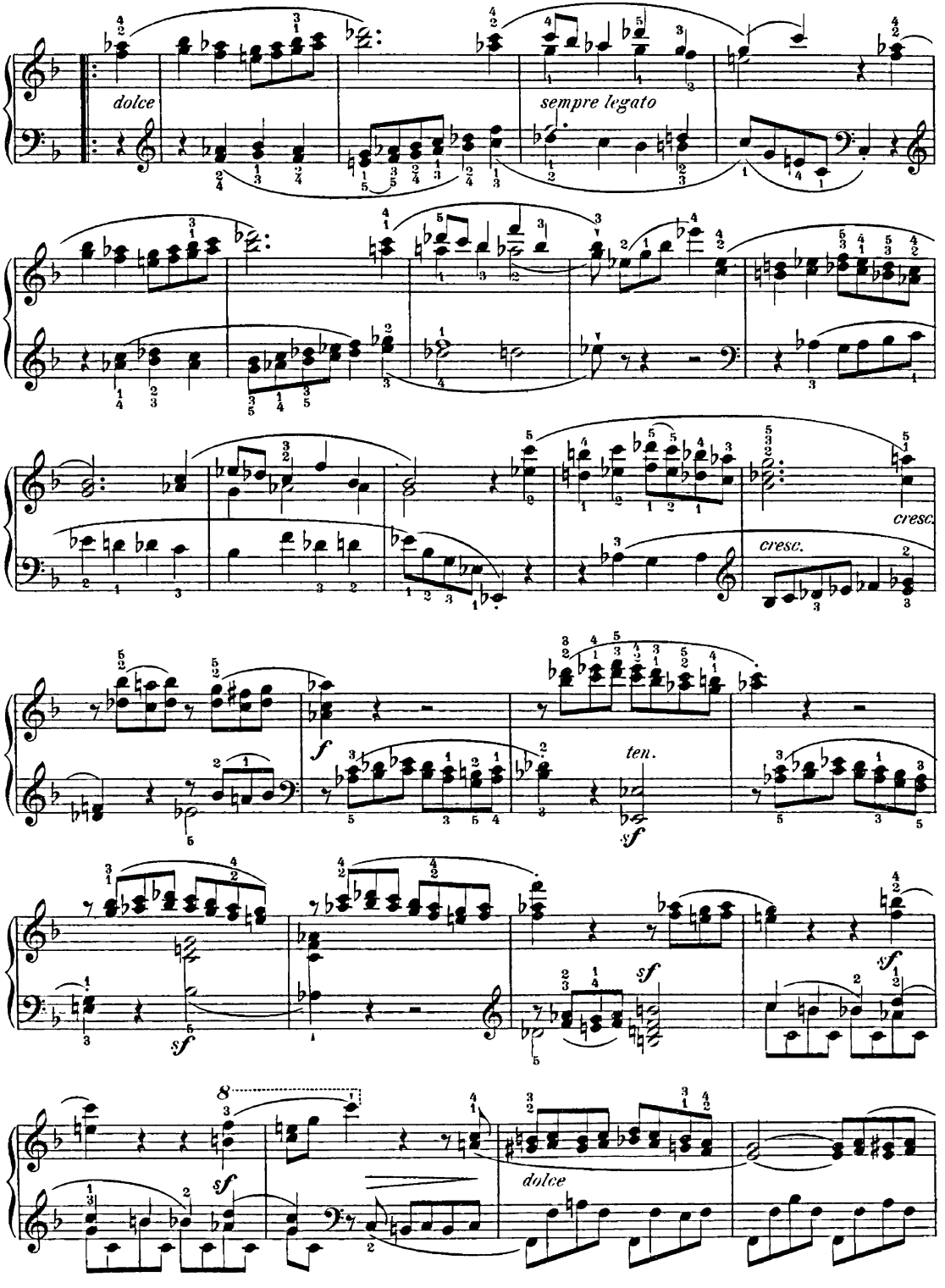
Allegro, ma con grazia. (♩ = 88.)

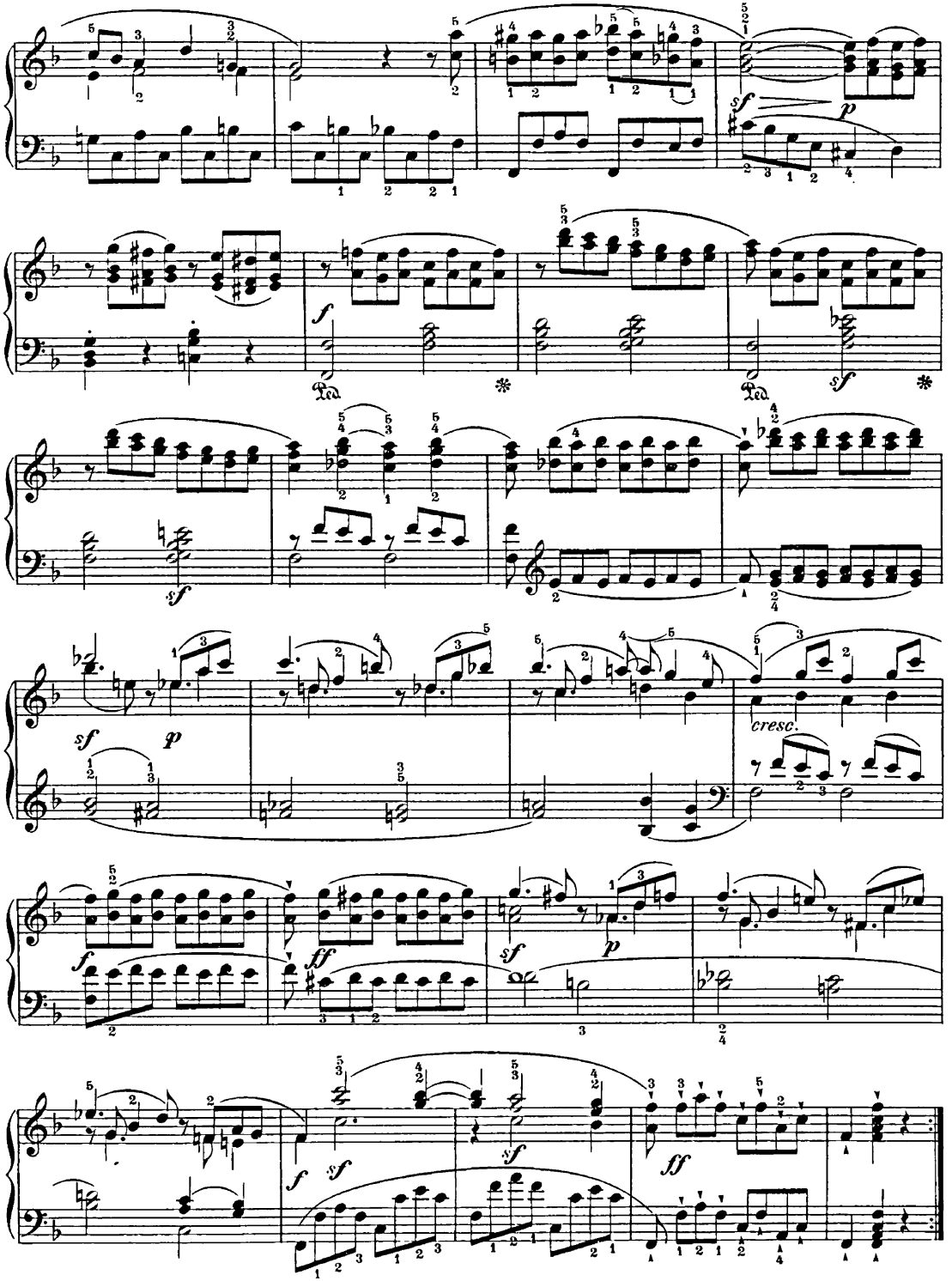
32.

(4.)



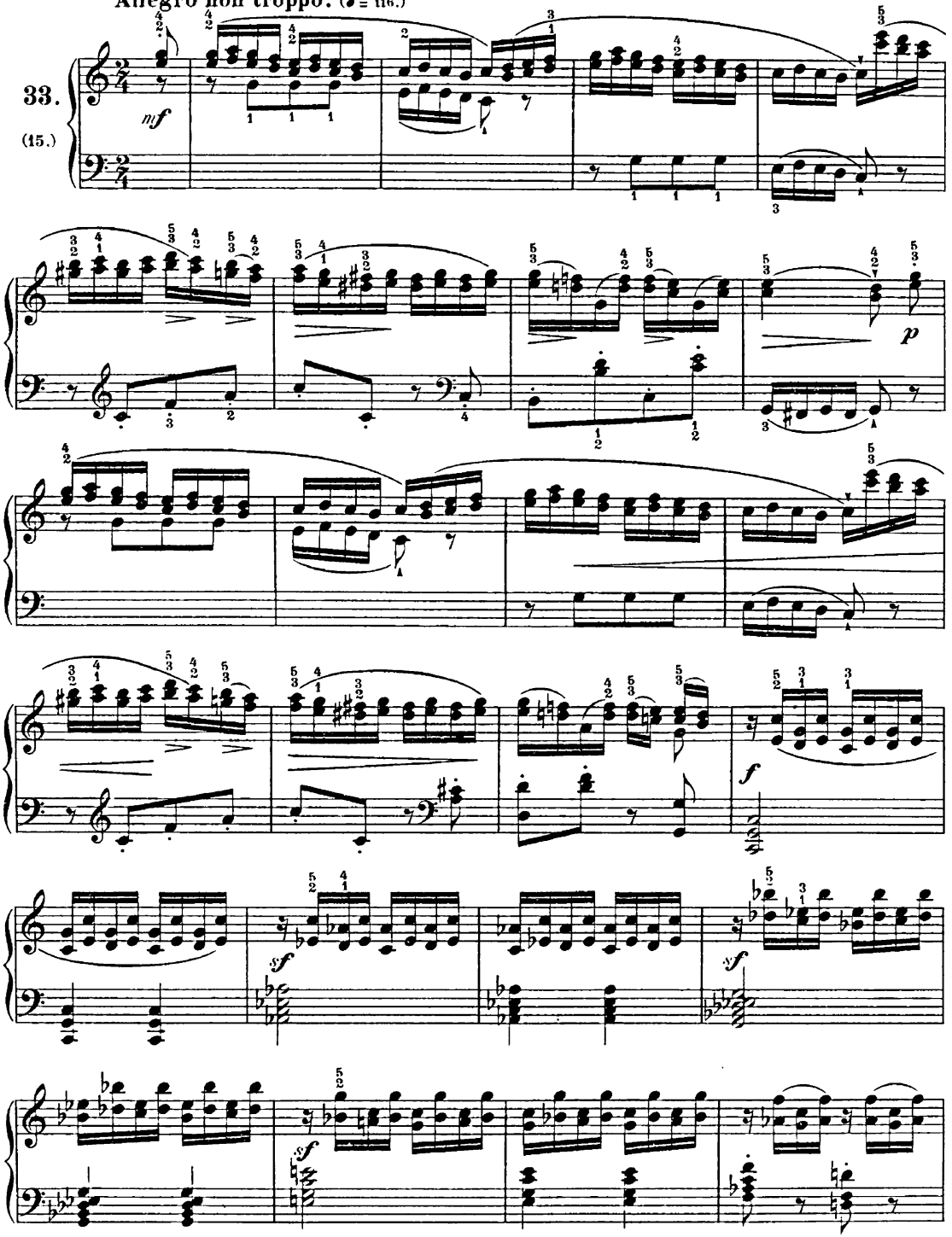

dolce e legato
cresc.
cresc.

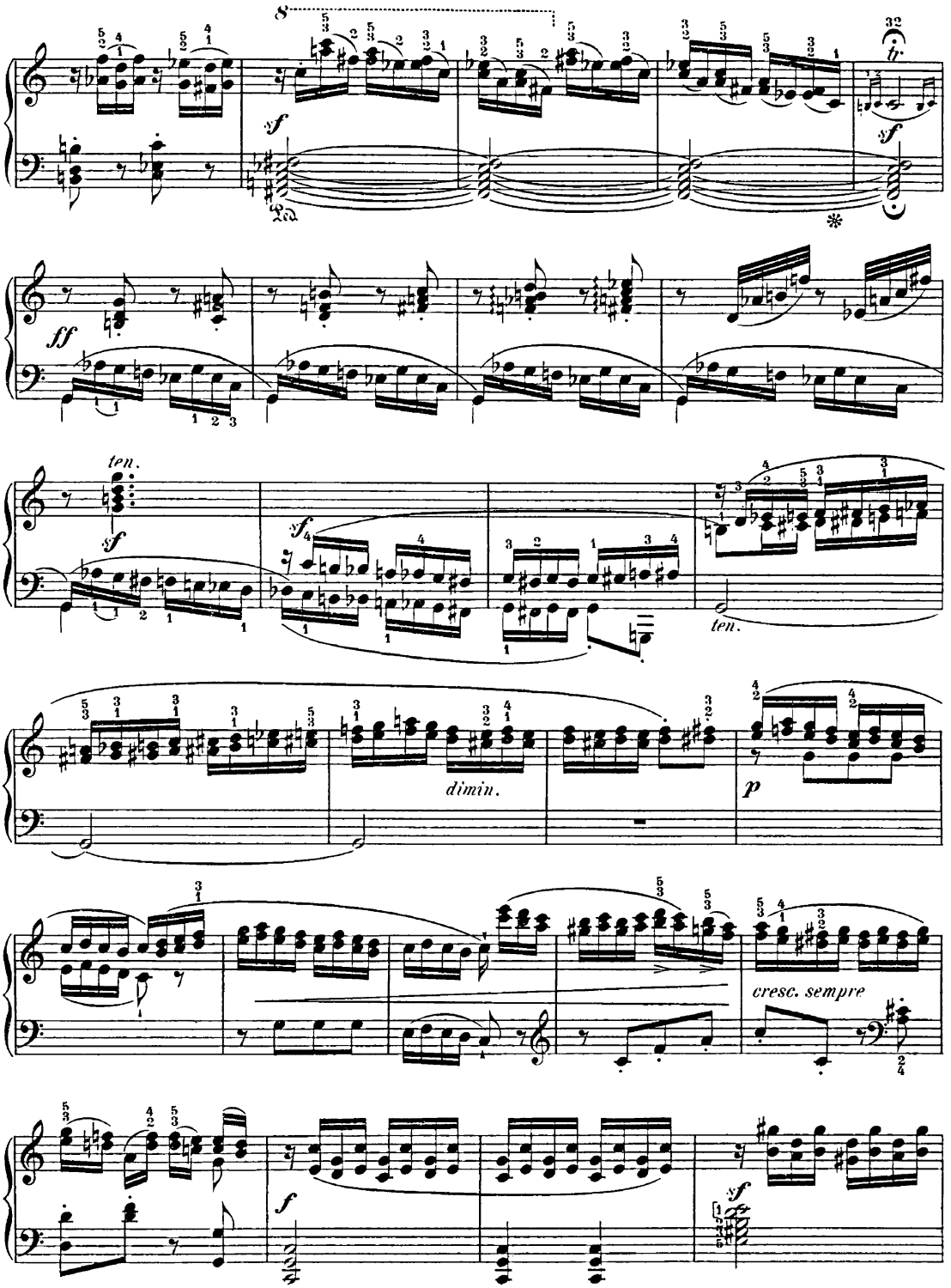

dolce
sempre legato
cresc.
cresc.
f
ten.
sf
sf
sf
sf
sf
dolce

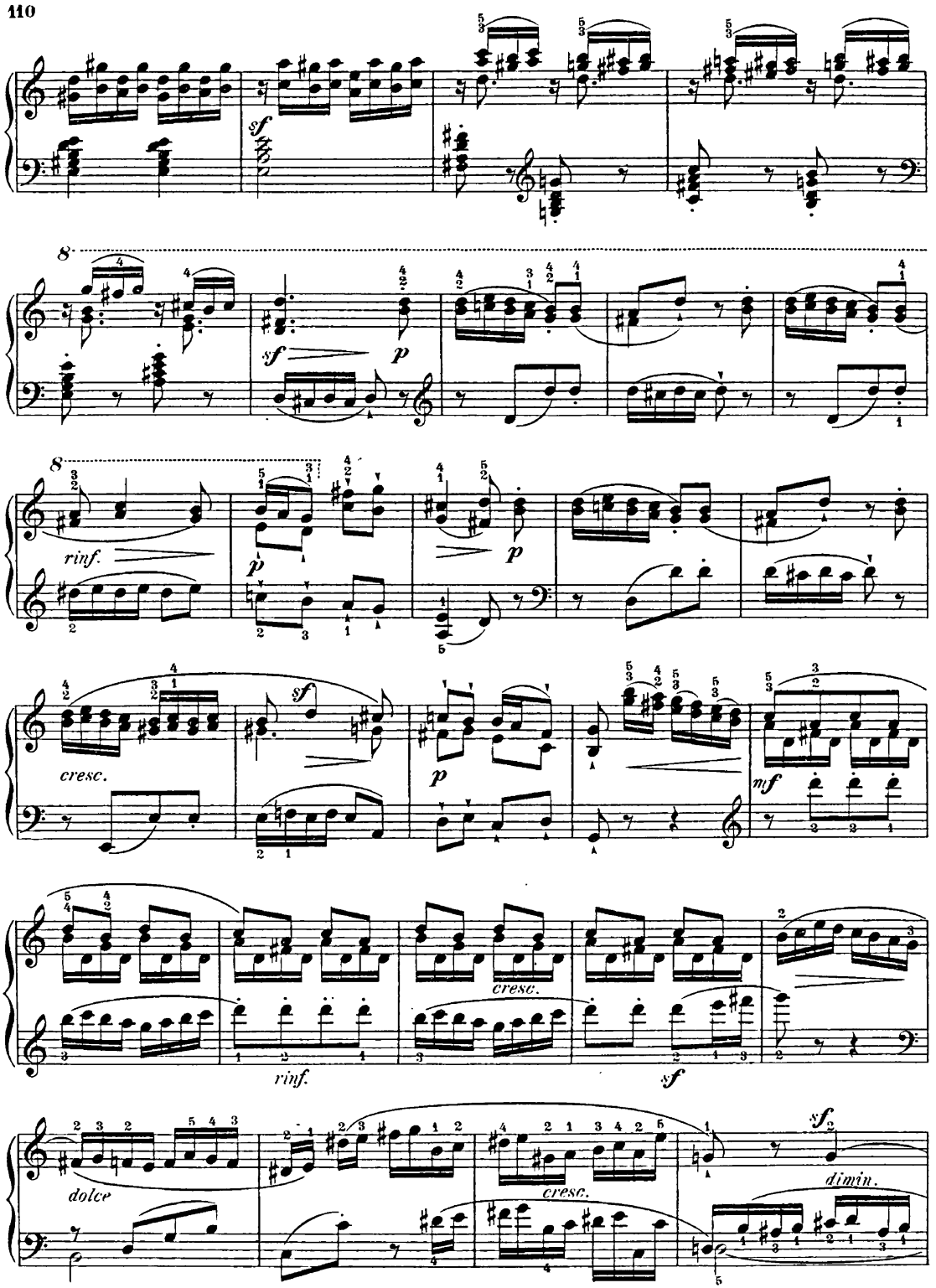

sf
p
Ped.
*
f
sf
cresc.
ff

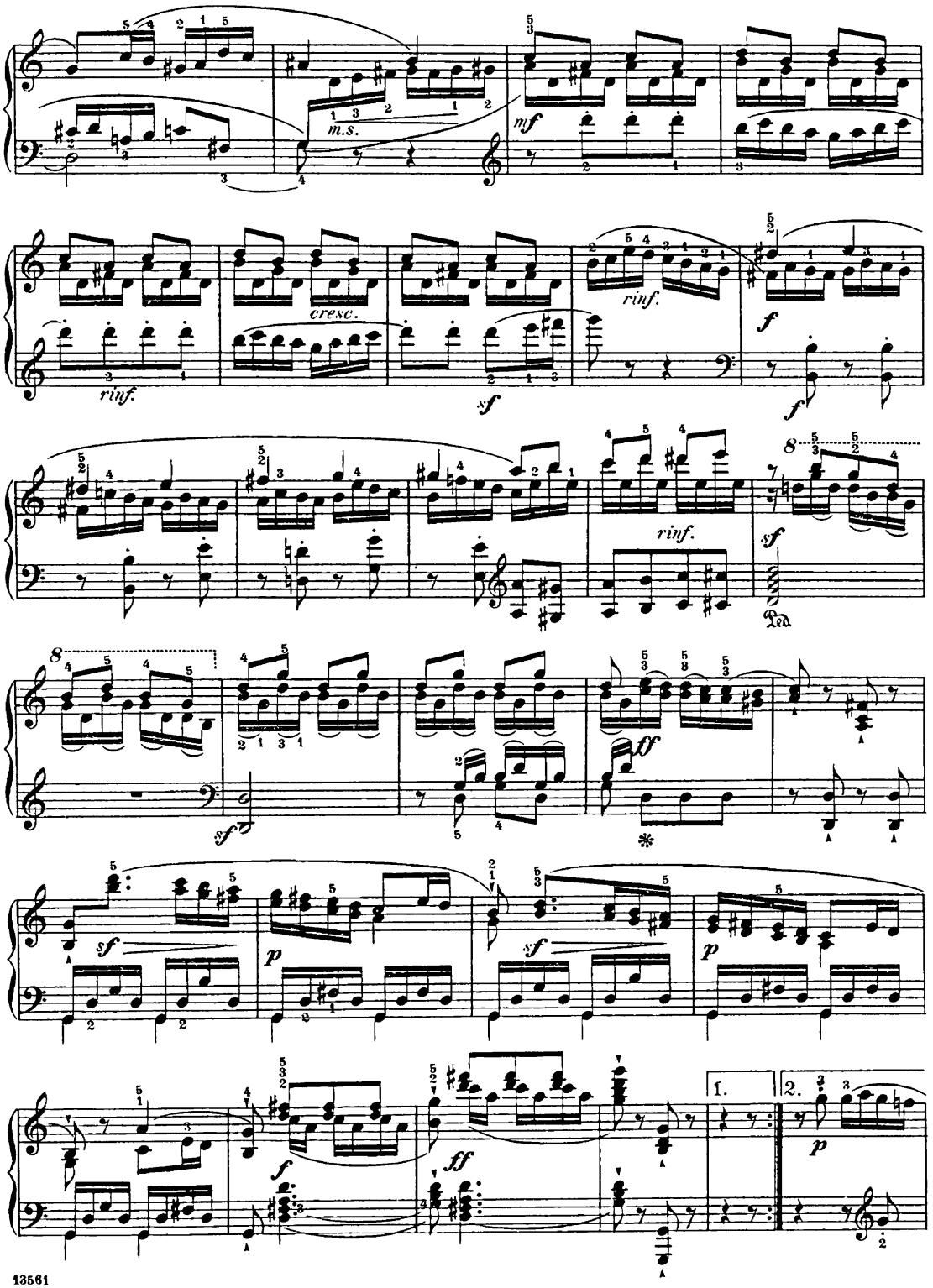
Rondo.

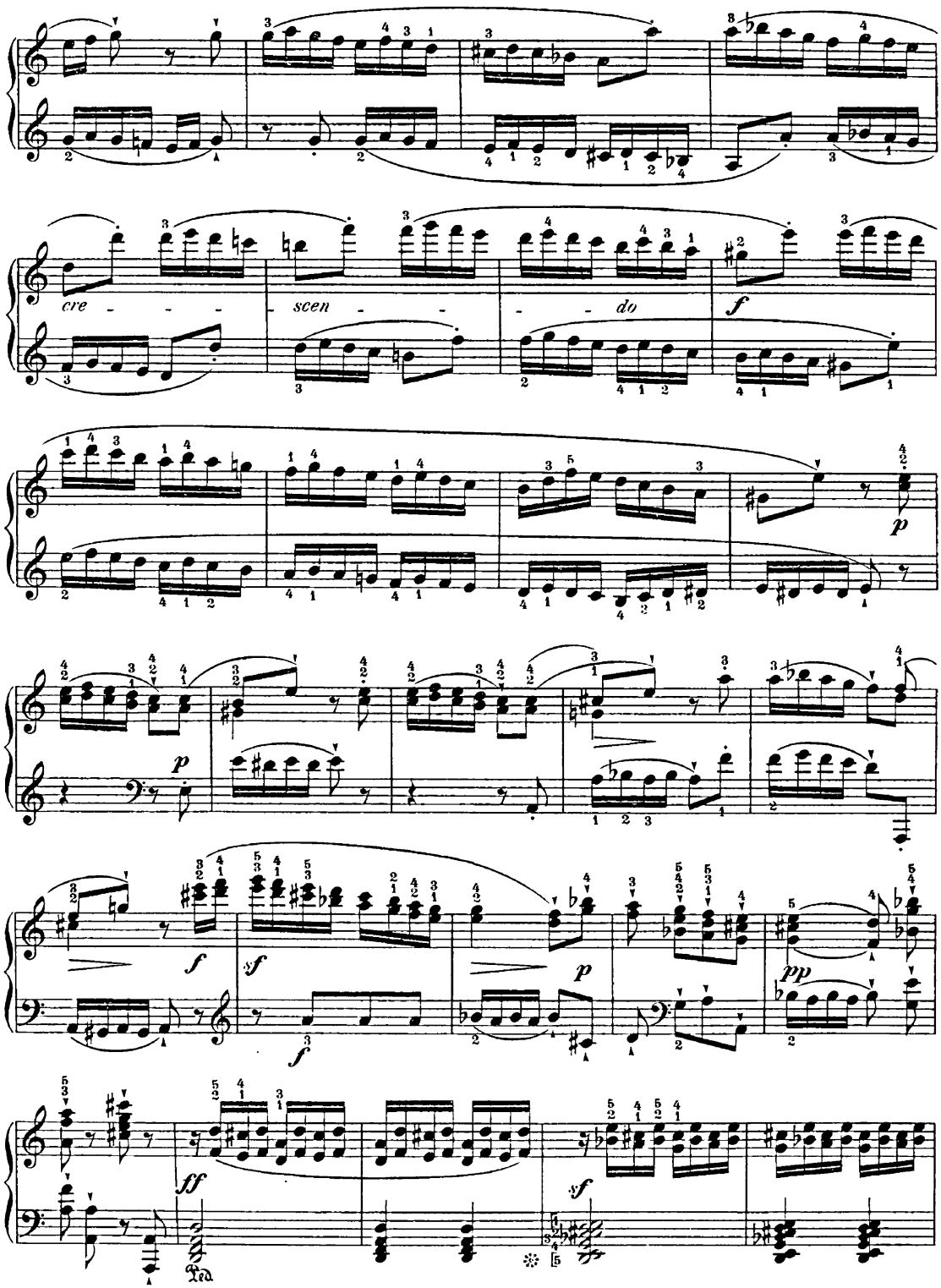
Allegro non troppo. (♩ = 116.)




ten.
dimin.
cresc. sempre


sf
8
sf
p
8
rinf.
p
p
cresc.
sf
p
mf
cresc.
rinf.
sf
dolce
cresc.
sf
dimin.


m.s.
mf
cresc.
rinf.
sf
f
Ped.
ff
p
1.
2.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scen - -
- - do
f
p
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f
sf
f
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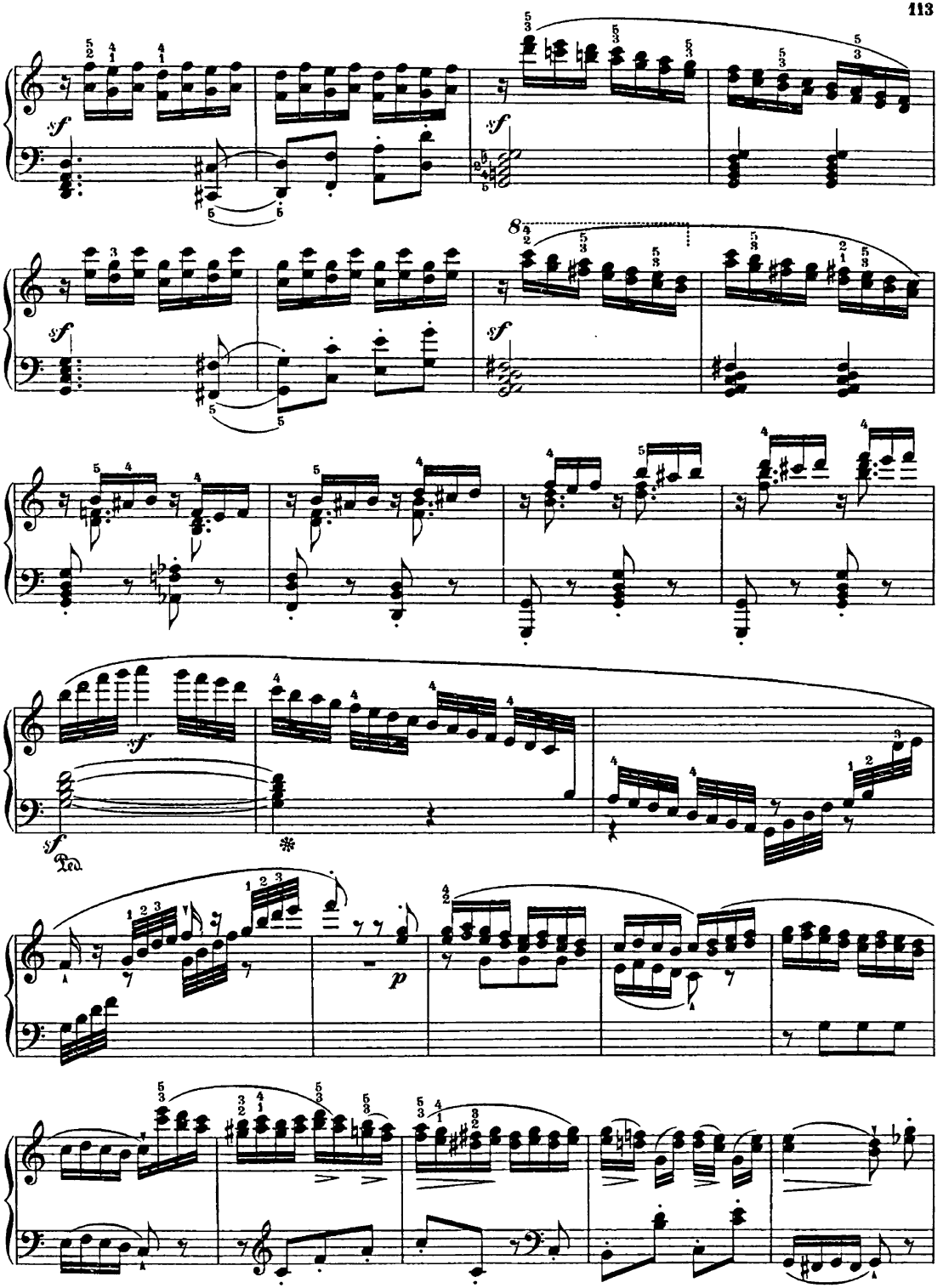
pp
ff
sf
Ped.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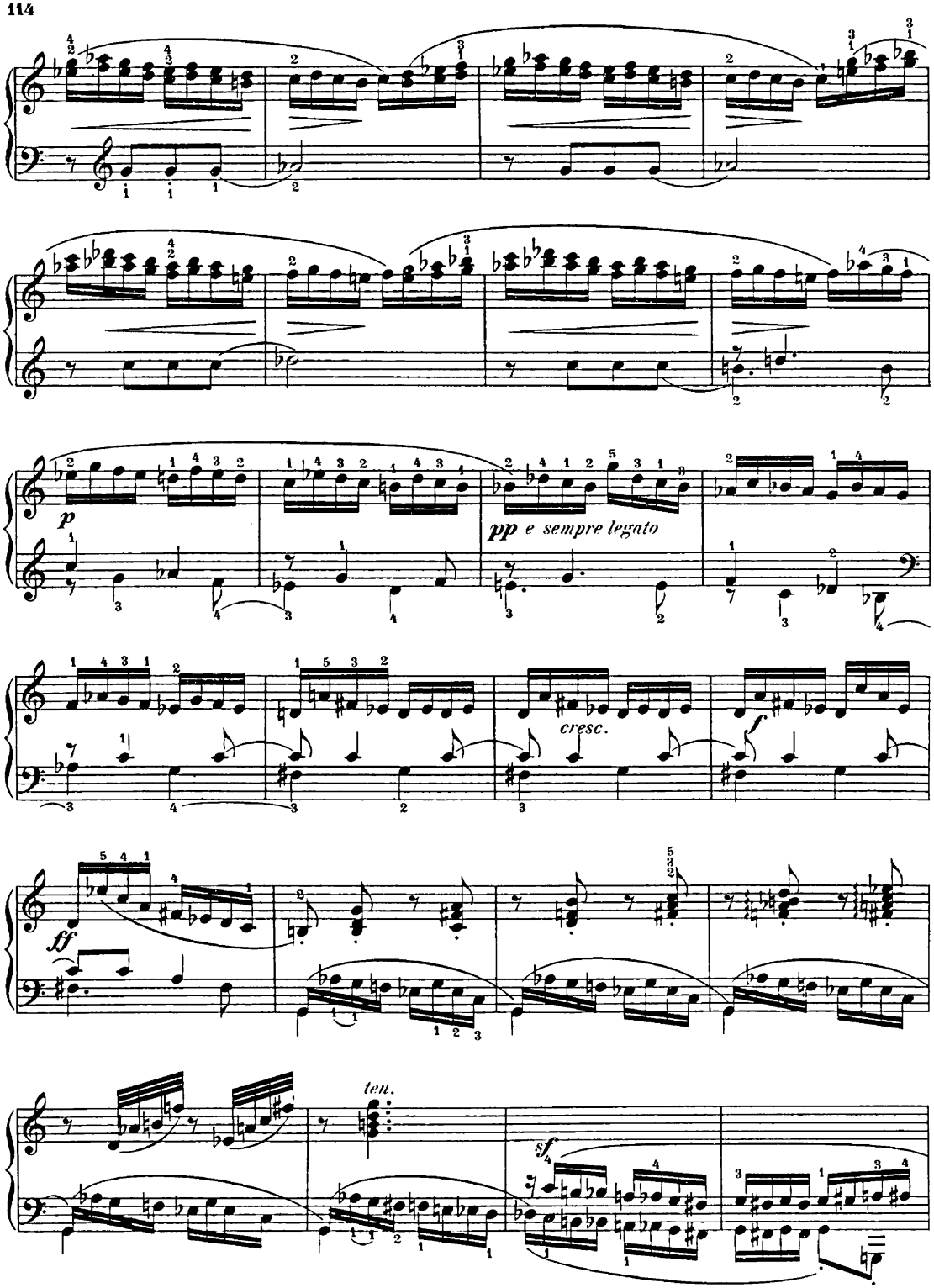
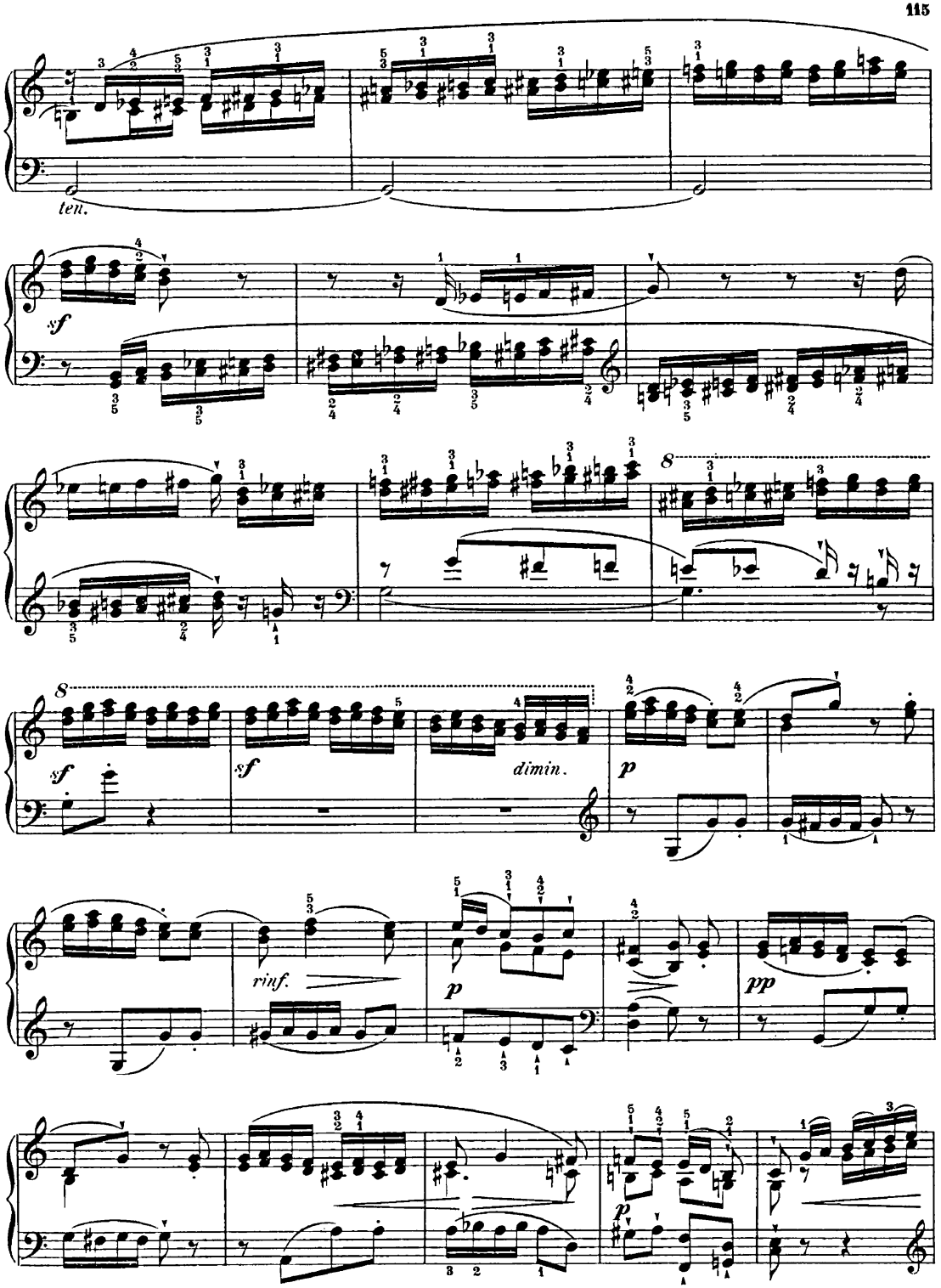
sf
8
sf
sf
sf
Ped.
p


p
pp e sempre legato
cresc.
f
ff
ten.
sf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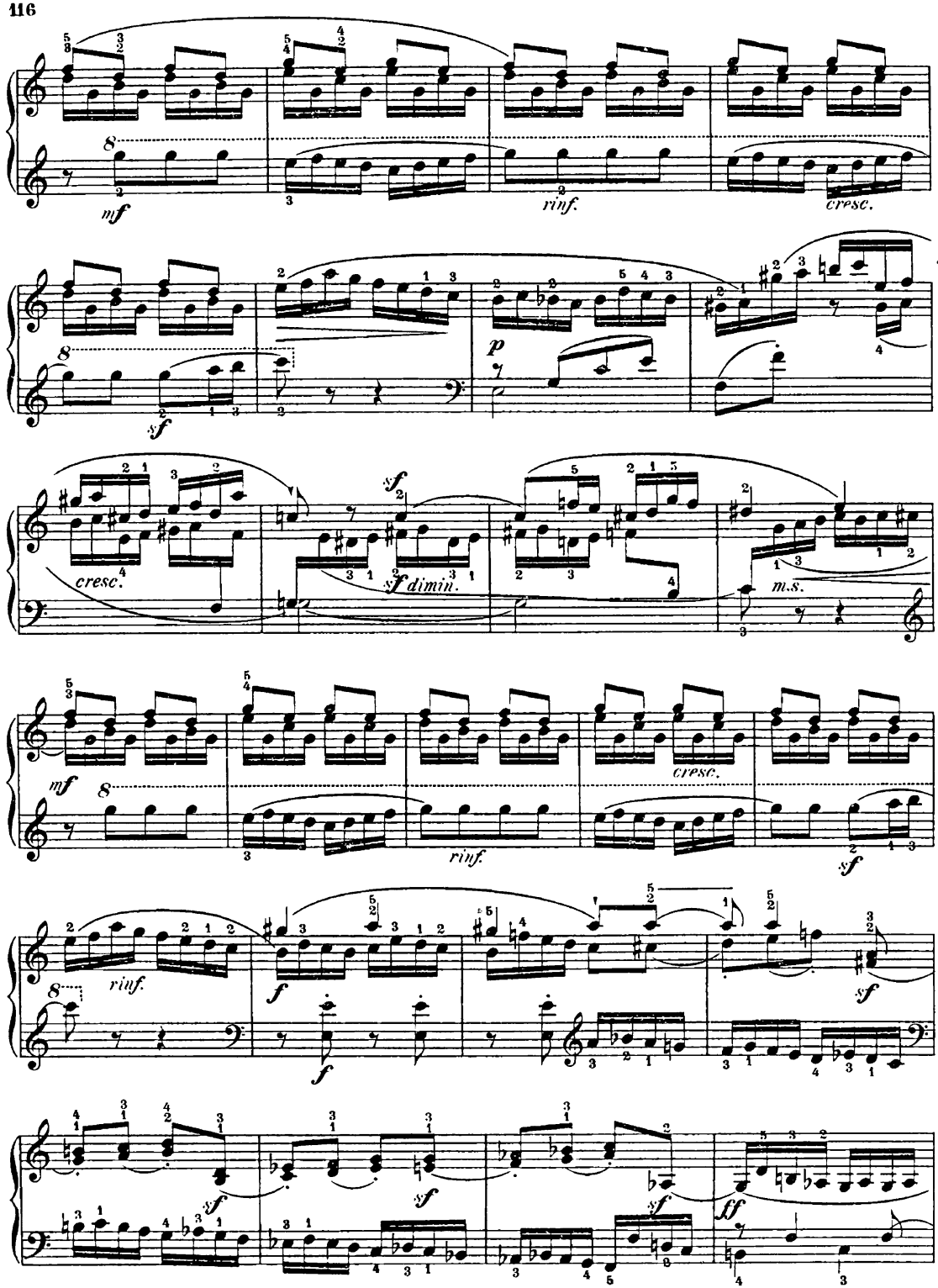
sf
8
sf
sf
dimin.
p
rinf.
p
pp
p


mf
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rinf.
f
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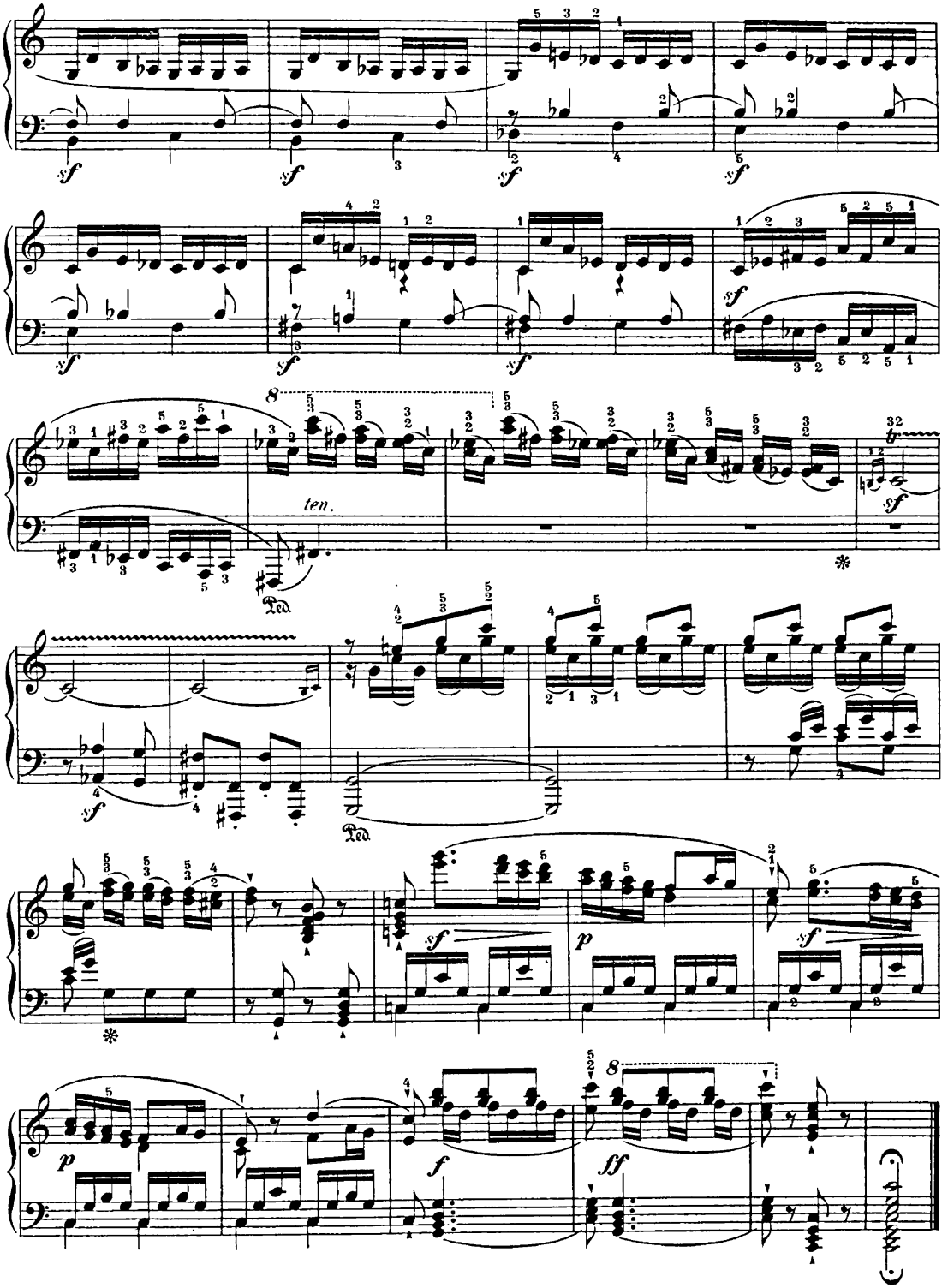
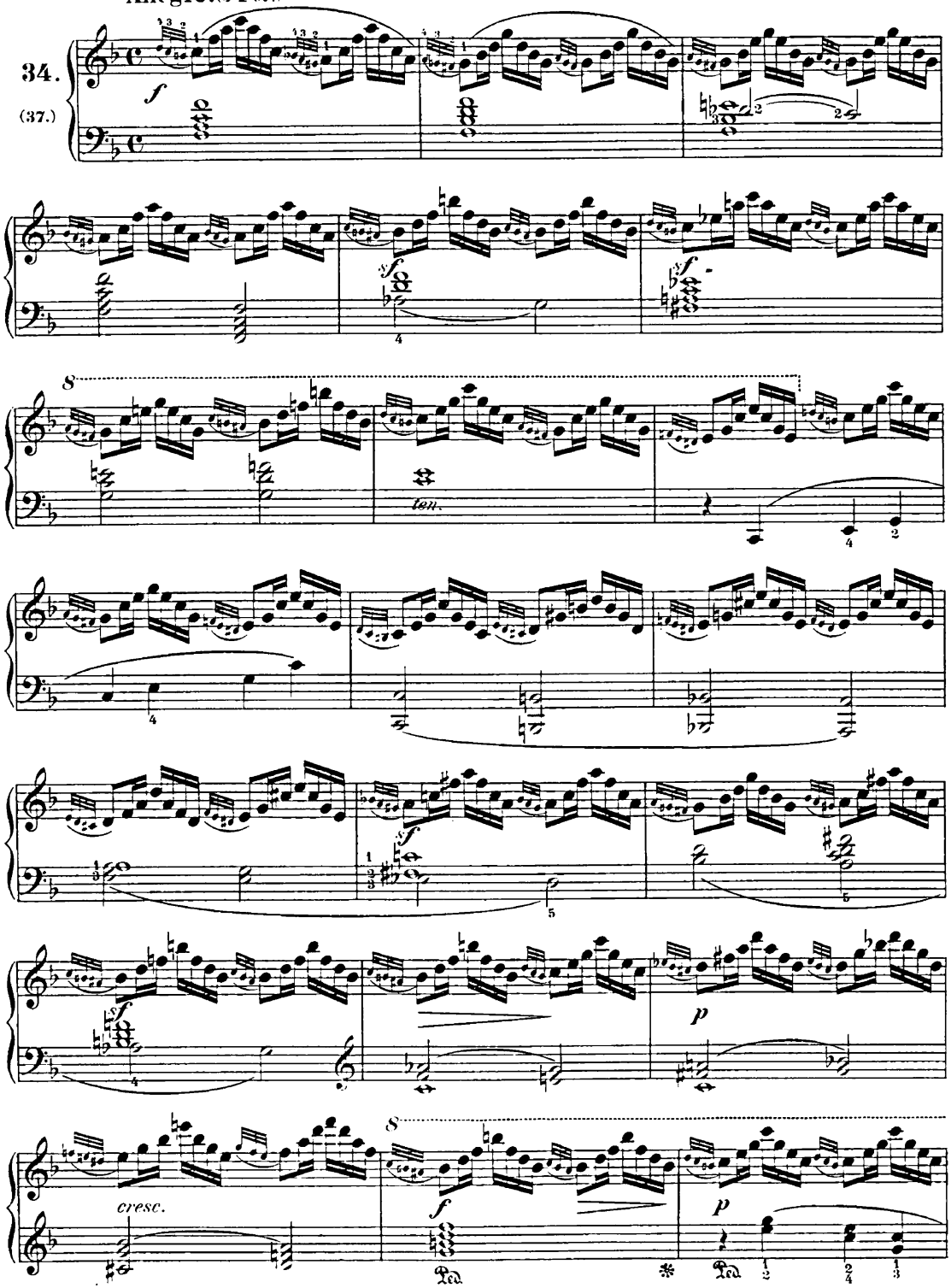
sf
sf
ff

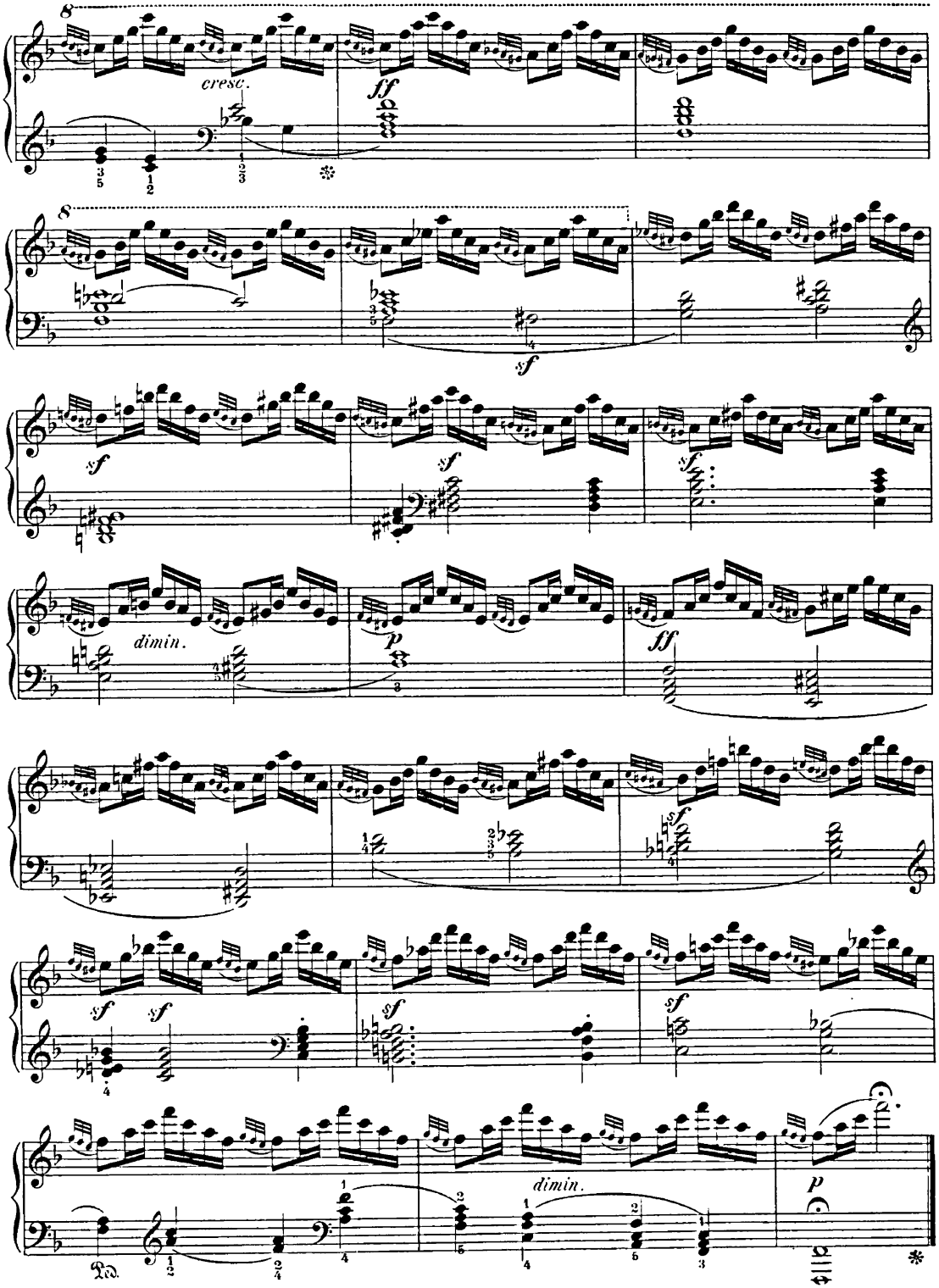

sf
ten.
Ped.
p
f
ff

Allegro. (♩ = 69.)

34.

(37.)




8
cresc.
ff
8
sf
sf
sf
sf
dimin.
p
ff
sf
sf
sf
sf
dimin.
p
Ped.

Allegro moderato e cantabile. (♩ = 72.)

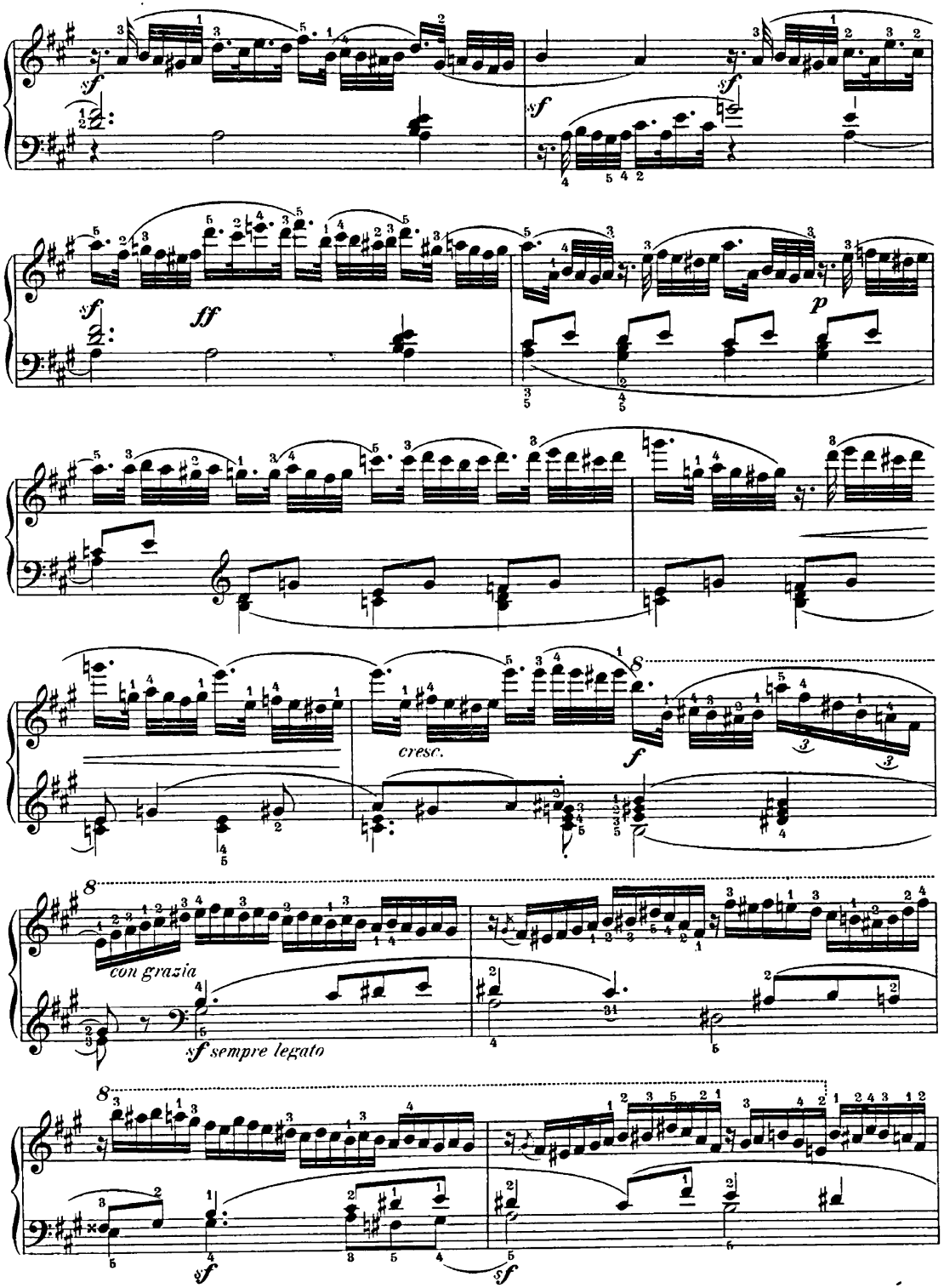
35.

(11.)

con espressione

sf

cresc.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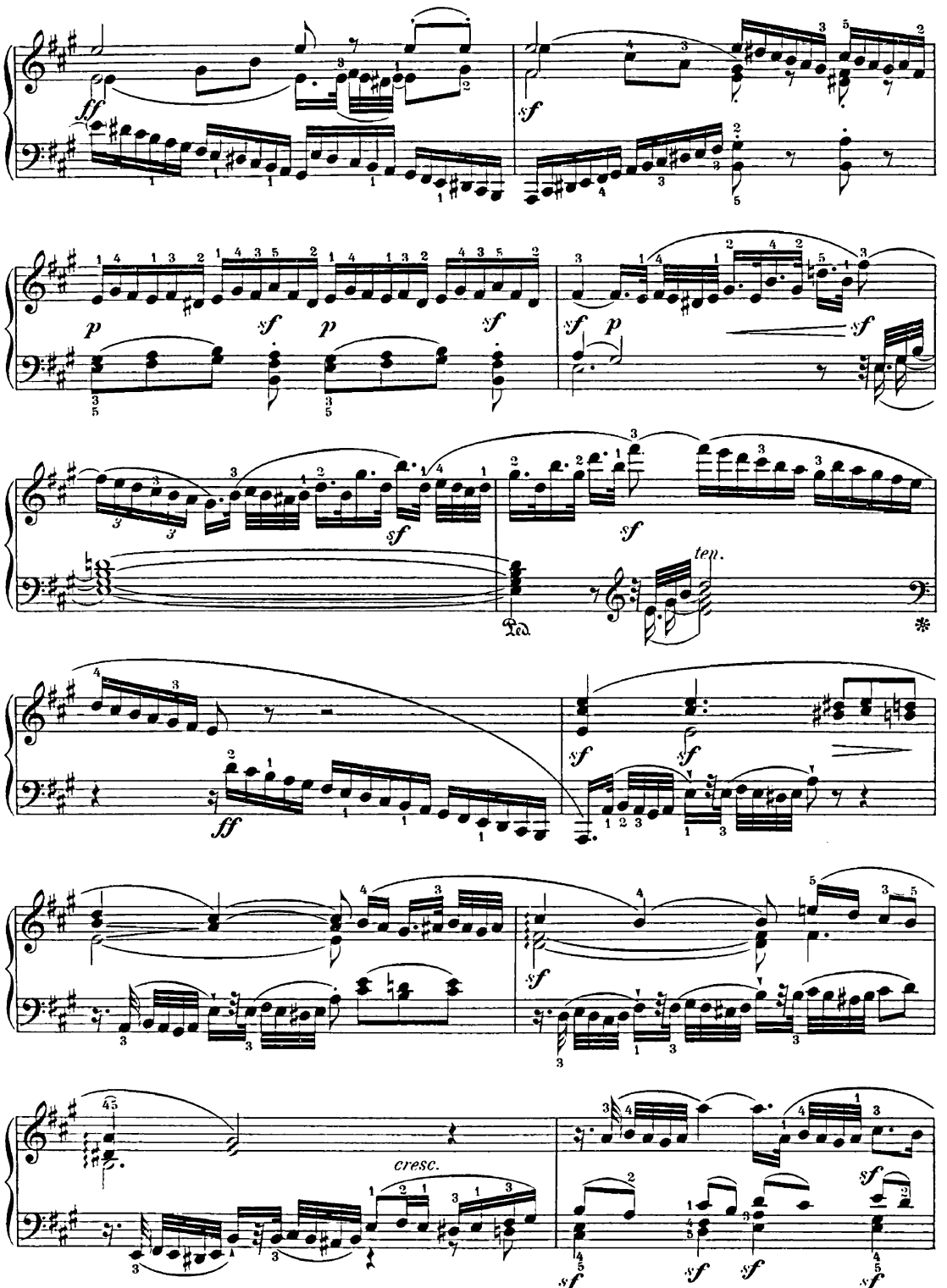
sf
sf
ff
p
cresc.
f
con grazia
sf sempre legato
sf
sf


ff
sf
p
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p
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sf
ten.
Ped.
*
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cresc.
sf
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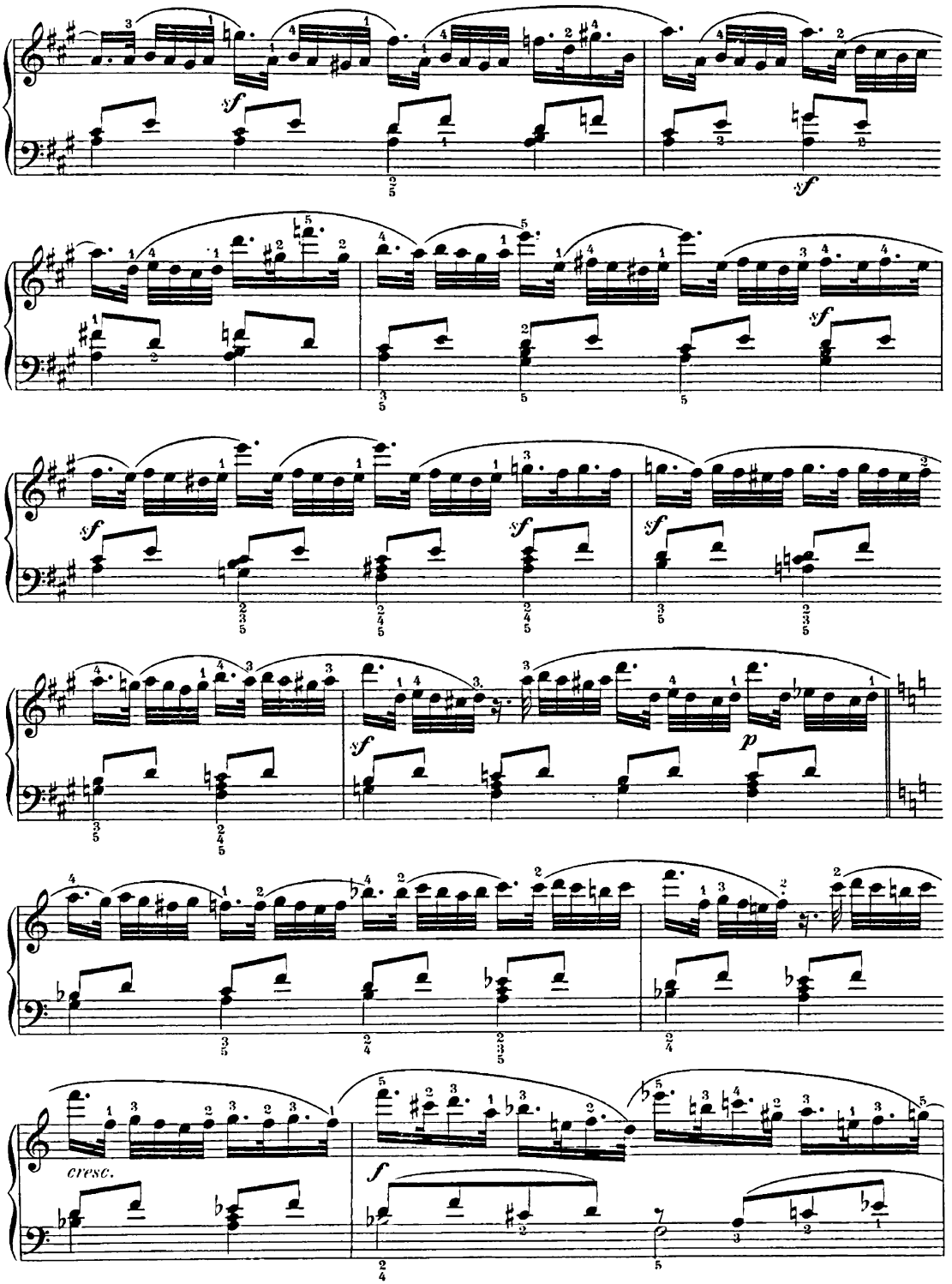
sf
sf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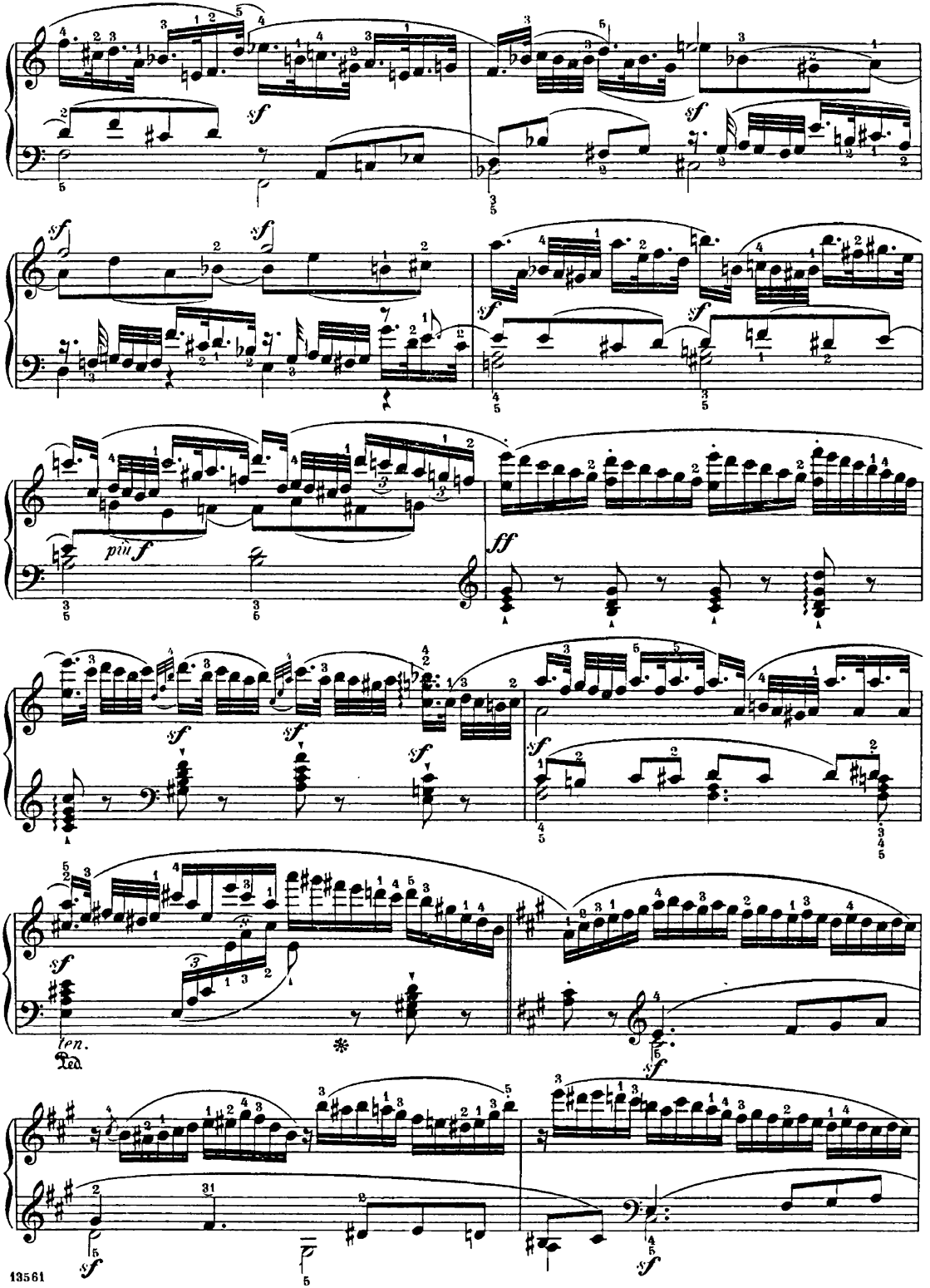
p
cresc.
f


sf
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più f
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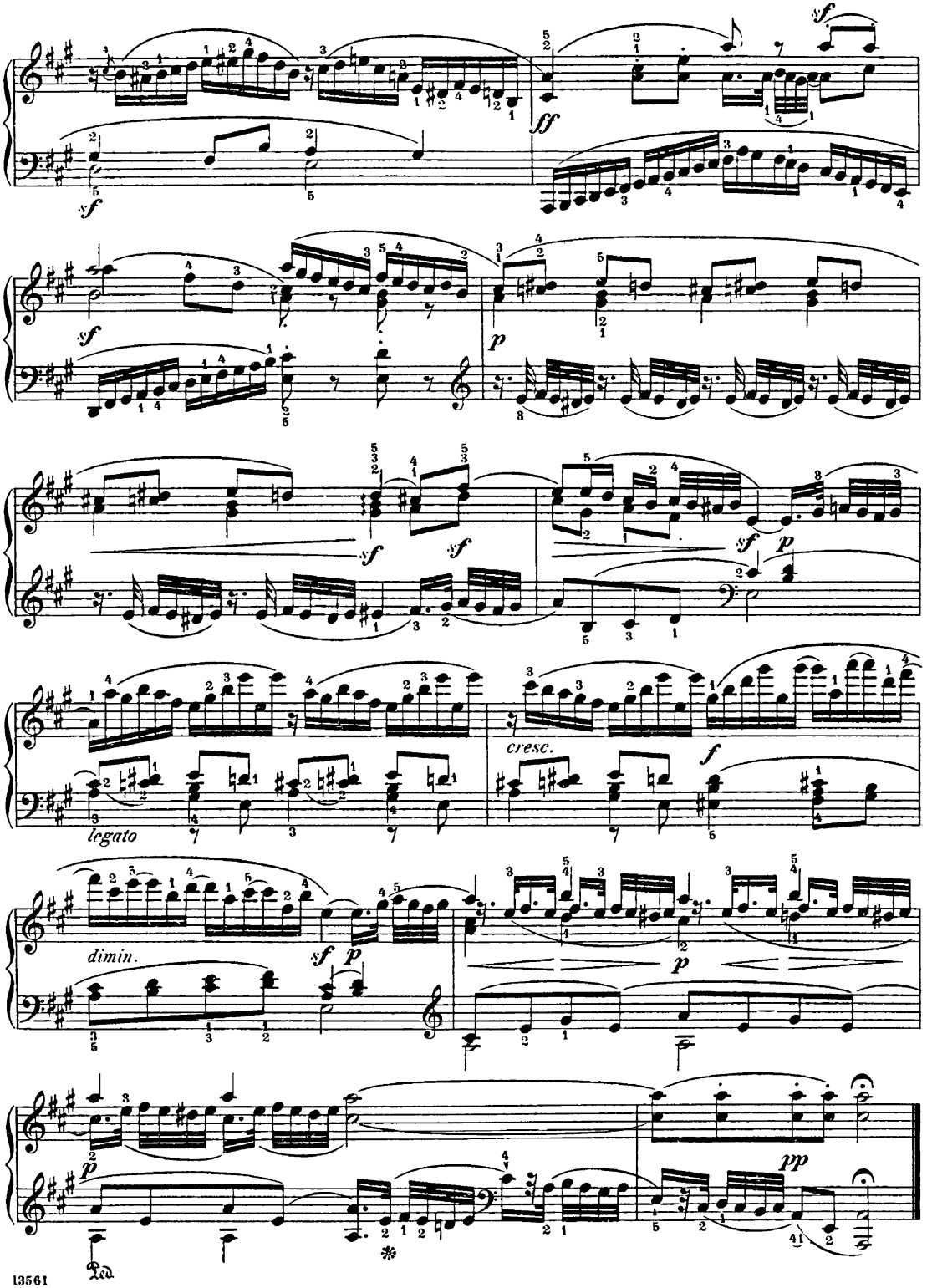
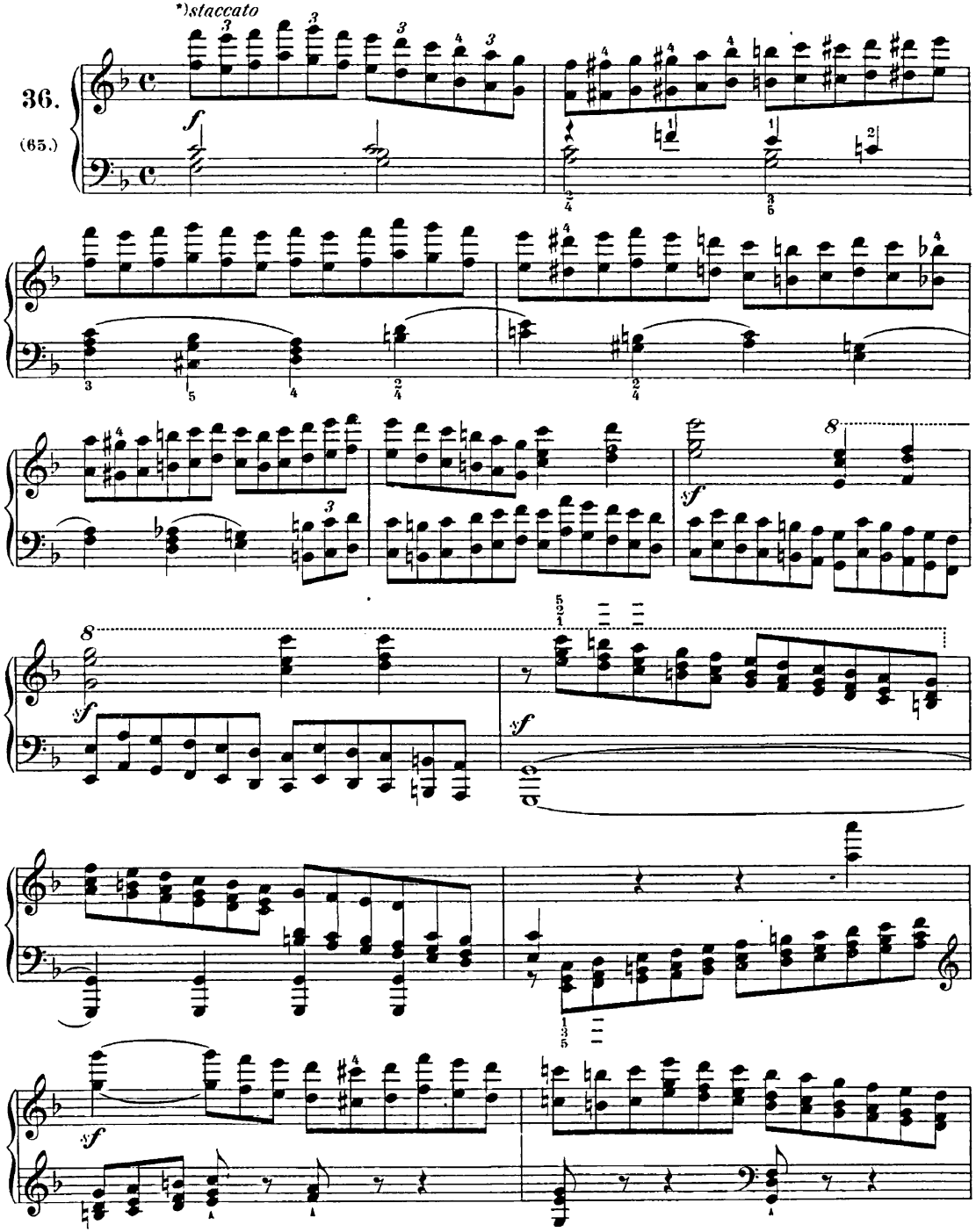
ten.
Ped.
*
sf
sf
sf


sf
ff
sf
sf
p
sf
sf
sf
p
legato
cresc.
f
dimin.
sf
p
p
p
pp
Ped.

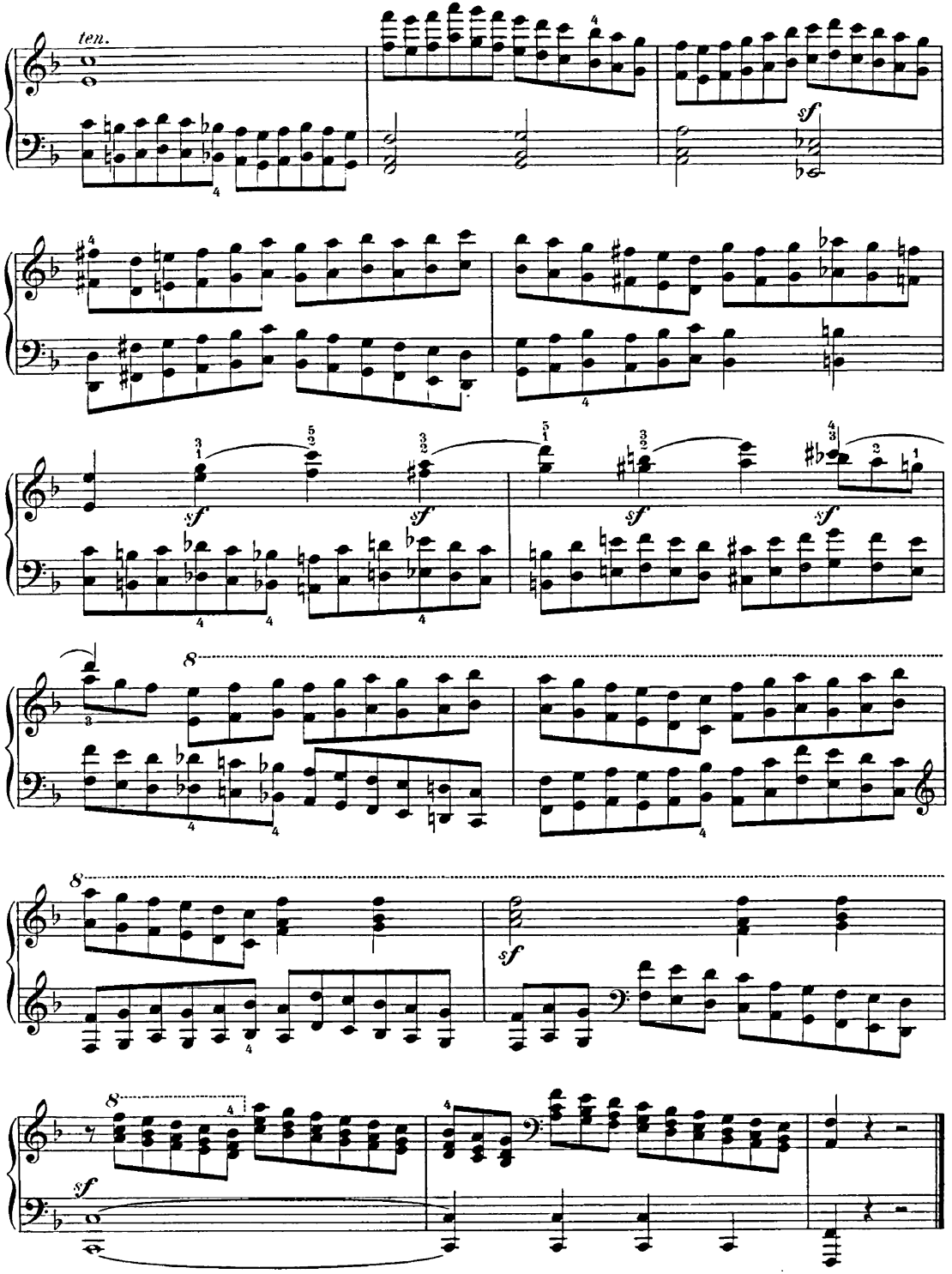


*) In beiderlei Weise, steifem wie losem Handgelenke zu üben. Die Octaven können durchwegs mit Daumen und kleinem Finger genommen werden.

M.V.

*) *Practise both ways, with stiff wrist and loose wrist. The octaves may be played throughout with thumb and little finger.*

M.V.



End of Part I.

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MUZIO CLEMENTI

GRADUS AD PARNASSUM
OU
L'ART DE JOUER LE PIANOFORTE

DÉMONTRÉ PAR DES
EXERCICES
DANS LE STYLE SÉVÈRE ET DANS LE STYLE ÉLÉGANT

DÉDIÉ
À Madame la Princésse Wolkonsky

THE ART OF PLAYING THE PIANO

DEMONSTRATED BY
EXERCISES
OF A CLASSICAL AND ELEGANT STYLE

NEW EDITION. ARRANGED IN PROGRESSIVE ORDER
FINGERED, REVISED, AND ANNOTATED BY
MAX VOGRICH
Complete in One Volume and in Three Parts

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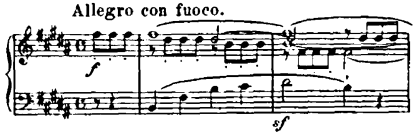
Contents.

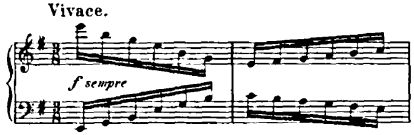
Part II.

Allegro con fuoco.



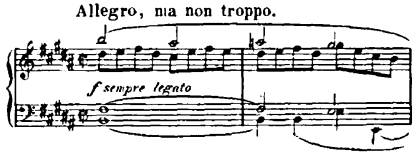
No 37. *B.(H)* (No 27.) — Page 1.

Vivace.



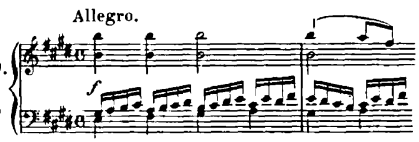
No 38. *E min.* (No 72.) — 8.

Allegro, ma non troppo.



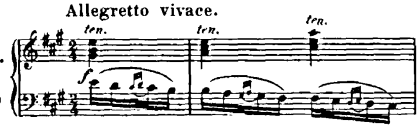
No 39. *B.(H)* (No 29.) — 8.

Allegro.



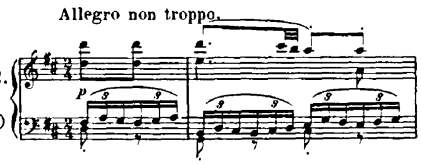
No 40. *E.* (No 71.) — 12.

Allegretto vivace.



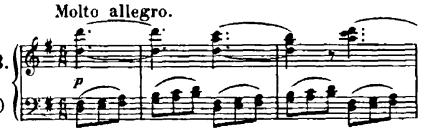
No 41. *A.* (No 66.) — 16.

Allegro non troppo.



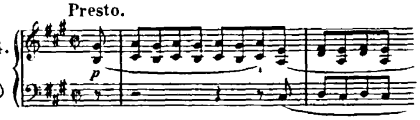
No 42. *D.* (No 86.) — 22.

Molto allegro.



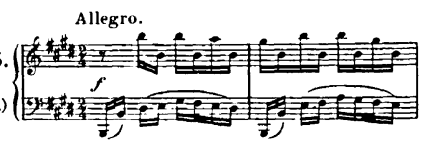
No 43. *G.* (No 78.) — 26.

Presto.



No 44. *A.* (No 68.) — 29.

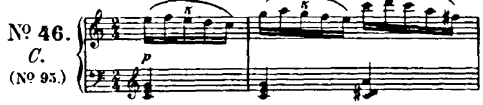
Allegro.



No 45. *E.* (No 76.) — 30.

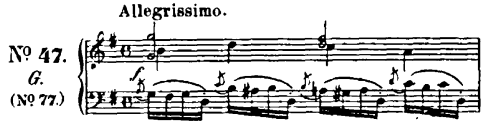
Bizzarria.

Vivace.



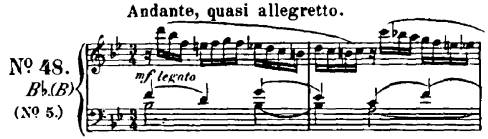
No 46. *C.* (No 95.) — Page 32.

Allegrissimo.



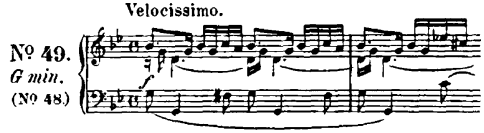
No 47. *G.* (No 77.) — 36.

Andante, quasi allegretto.



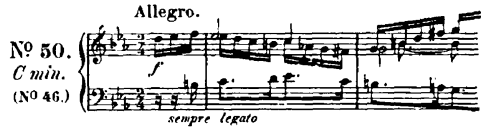
No 48. *B♭.(B)* (No 5.) — 38.

Velocissimo.



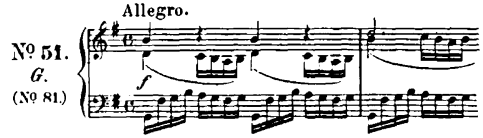
No 49. *G min.* (No 48) — 42.

Allegro.



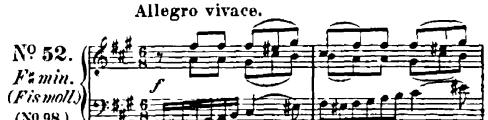
No 50. *C min.* (No 46.) — 48.

Allegro.



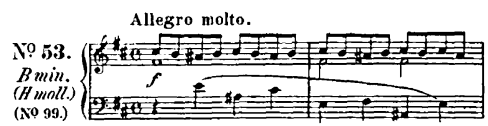
No 51. *G.* (No 81.) — 50.

Allegro vivace.



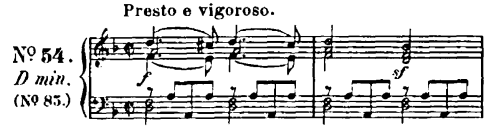
No 52. *F♯ min.* (*Fis moll.*) (No 98.) — 52.

Allegro molto.



No 53. *B min.* (*H moll.*) (No 99.) — 55.

Presto e vigoroso.



No 54. *D min.* (No 85.) — 58.

Allegro agitato.

№ 55. *C min.* (№ 96.) — Page 60.

Scherzo.
Molto allegro.

№ 56. *C.* (№ 97.) — 62.

Vivacissimo.

№ 57. *E.* (№ 100.) — 65.

Presto.

№ 58. *B♭ (B)* (№ 58.) — 68.

Moderato.

№ 59. *B min. (H moll.)* (№ 83.) — 74.

Scherzo.
Allegro molto.

№ 60. *D.* (№ 82.) — 75.

Stravaganza.
Allegretto.

№ 61. *F.* (№ 94.) — 80.

Canon.
Vivace.

№ 62. *E♭ (Es)* (№ 63.) — 83.

Canone infinito, per moto contrario.
Allegro moderato.

№ 63. *A.* (№ 10.) — 84.

Canon.
Allegro moderato.

№ 64. *B min. (H moll.)* (№ 26.) — Page 86.

Canon.
Allegro moderato.

№ 65. *A.* (№ 67.) — 89.

Canone per moto contrario.
Allegretto.

№ 66. *E.* (№ 73.) — 92.

Canon.
Allegro non troppo.

№ 67. *E.* (№ 75.) — 94.

Canon.
Moderato.

№ 68. *C.* (№ 33.) — 98.

Fugato.
Allegro non troppo.

№ 69. *B. (H)* (№ 90.) — 100.

a) **Preludio.**
Andante.

№ 70. *D.* (№ 84.) — 102.

b) **Canon.**
Andante.

D min. (D moll.) — 104.

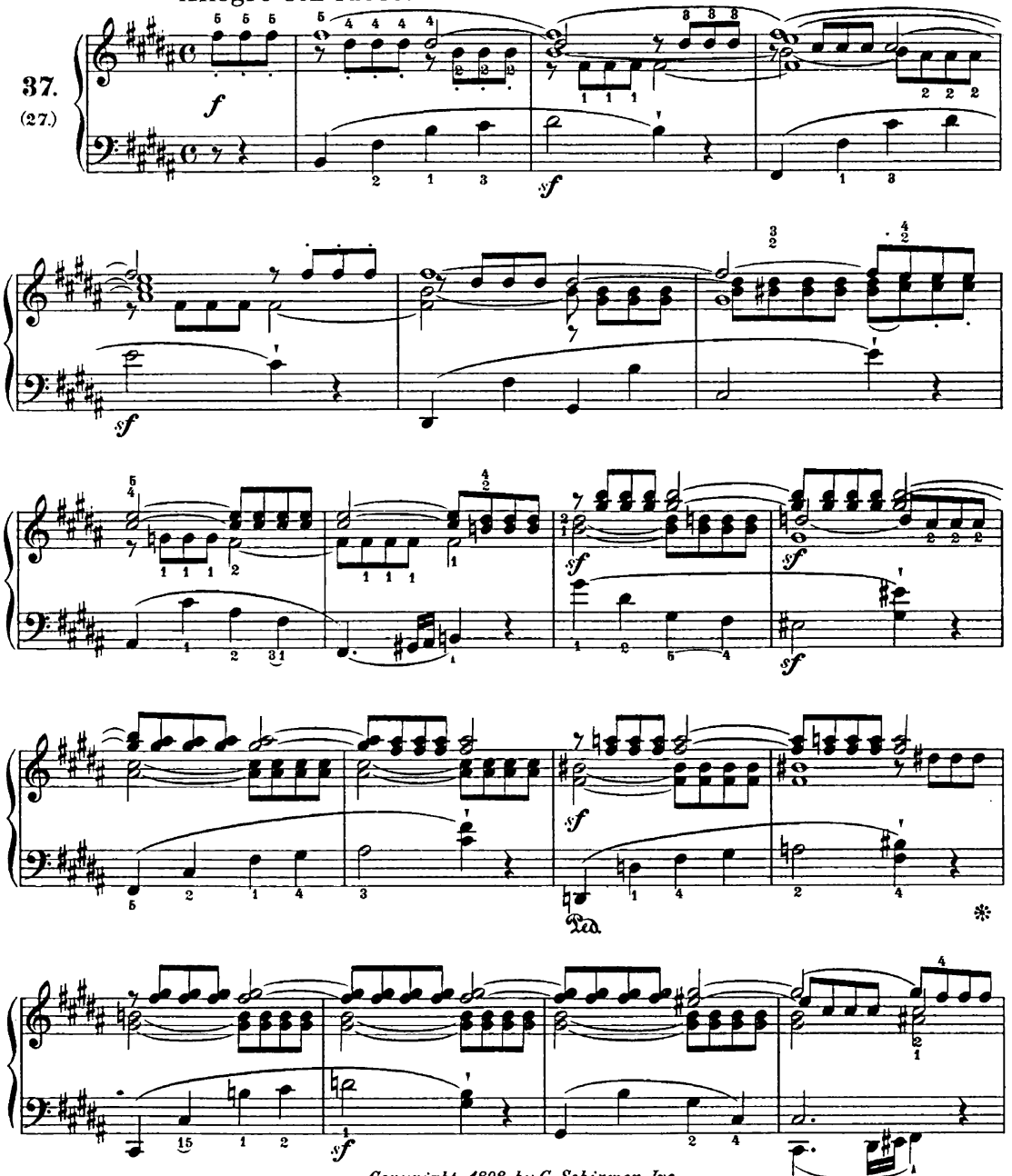
End of Part II.

Part II.

Um die Finger von einander unabhängig zu machen. | *To render the fingers independent.*

Allegro con fuoco.

37.
(27.)



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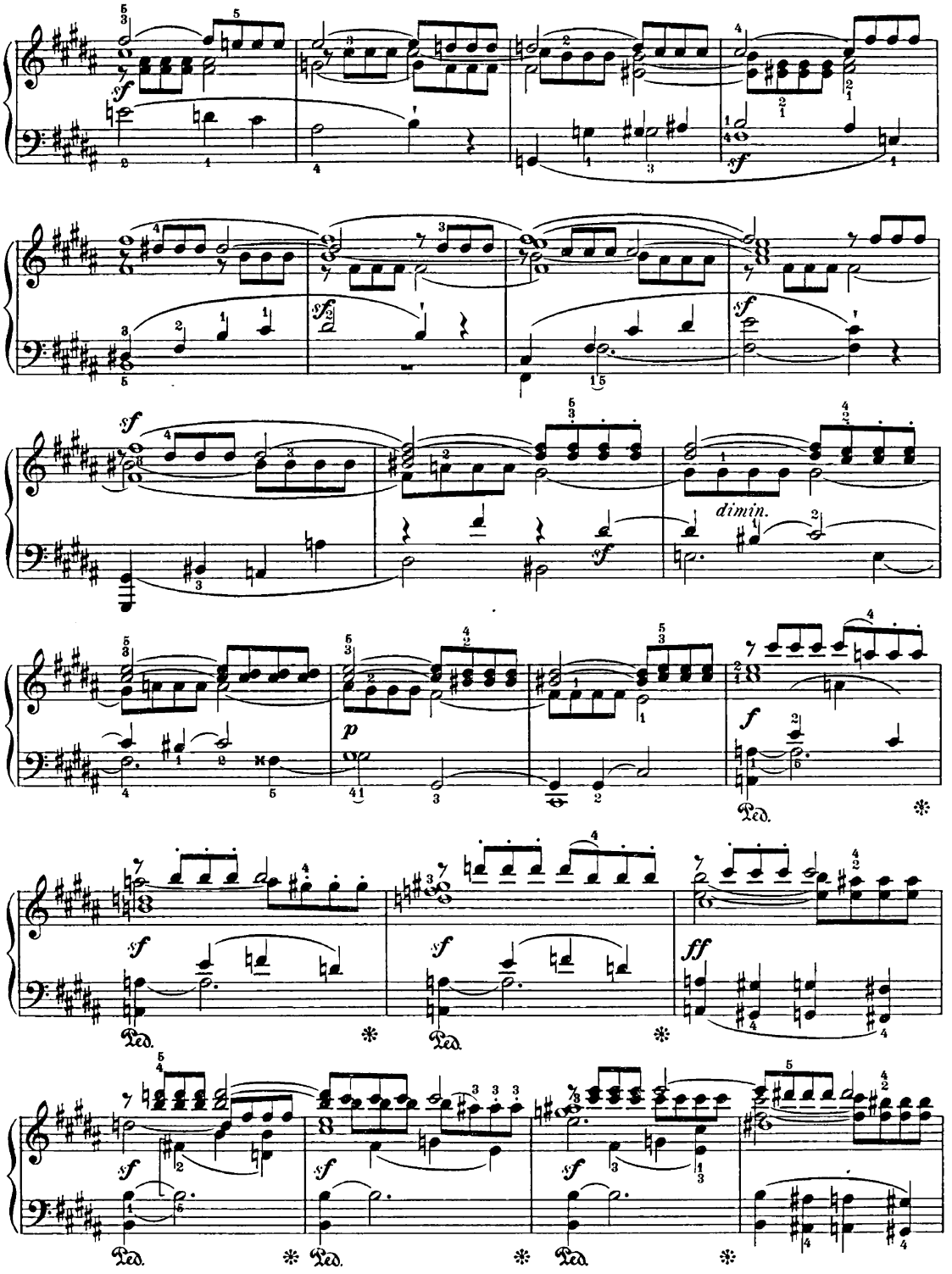
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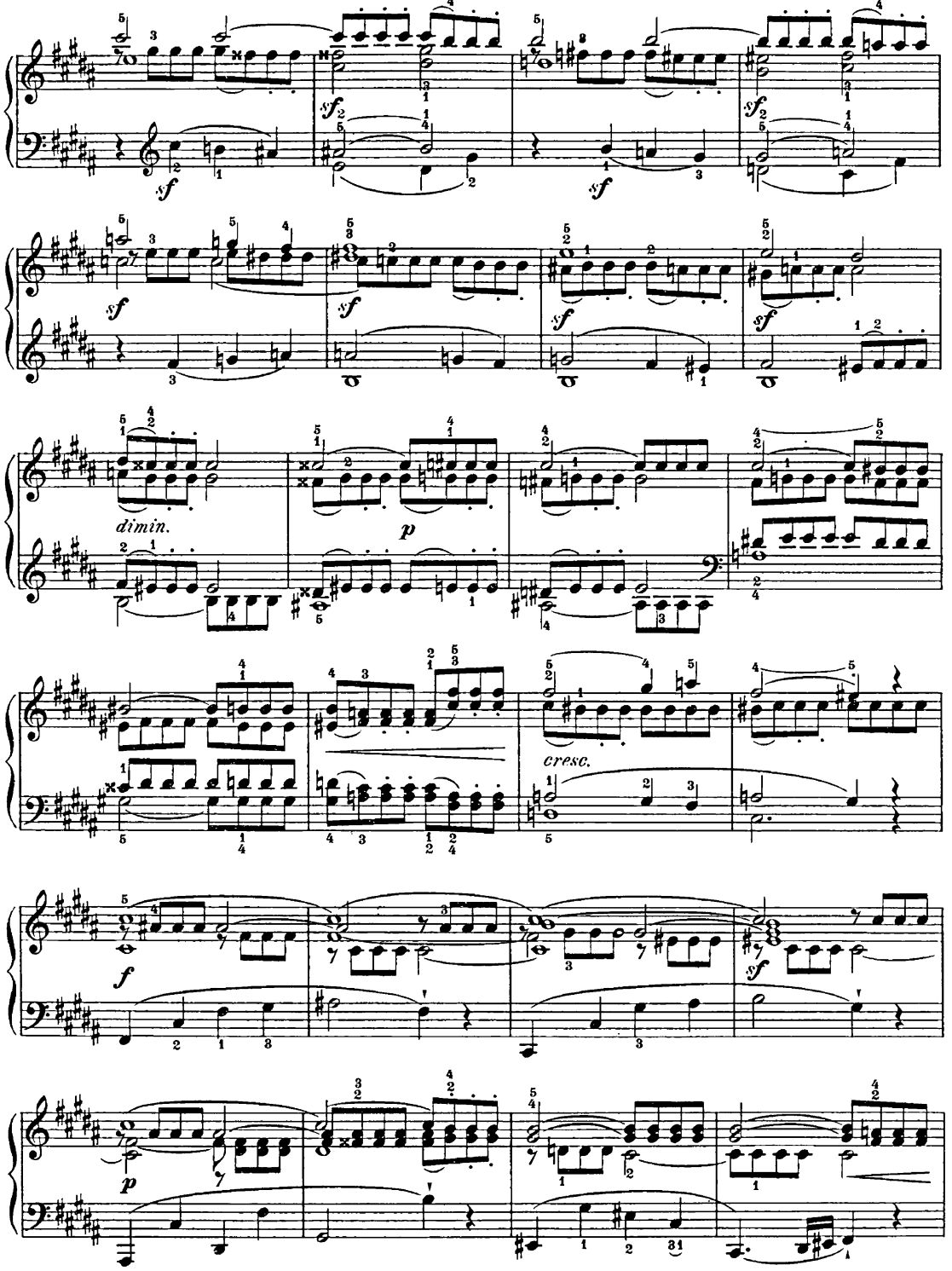
sf
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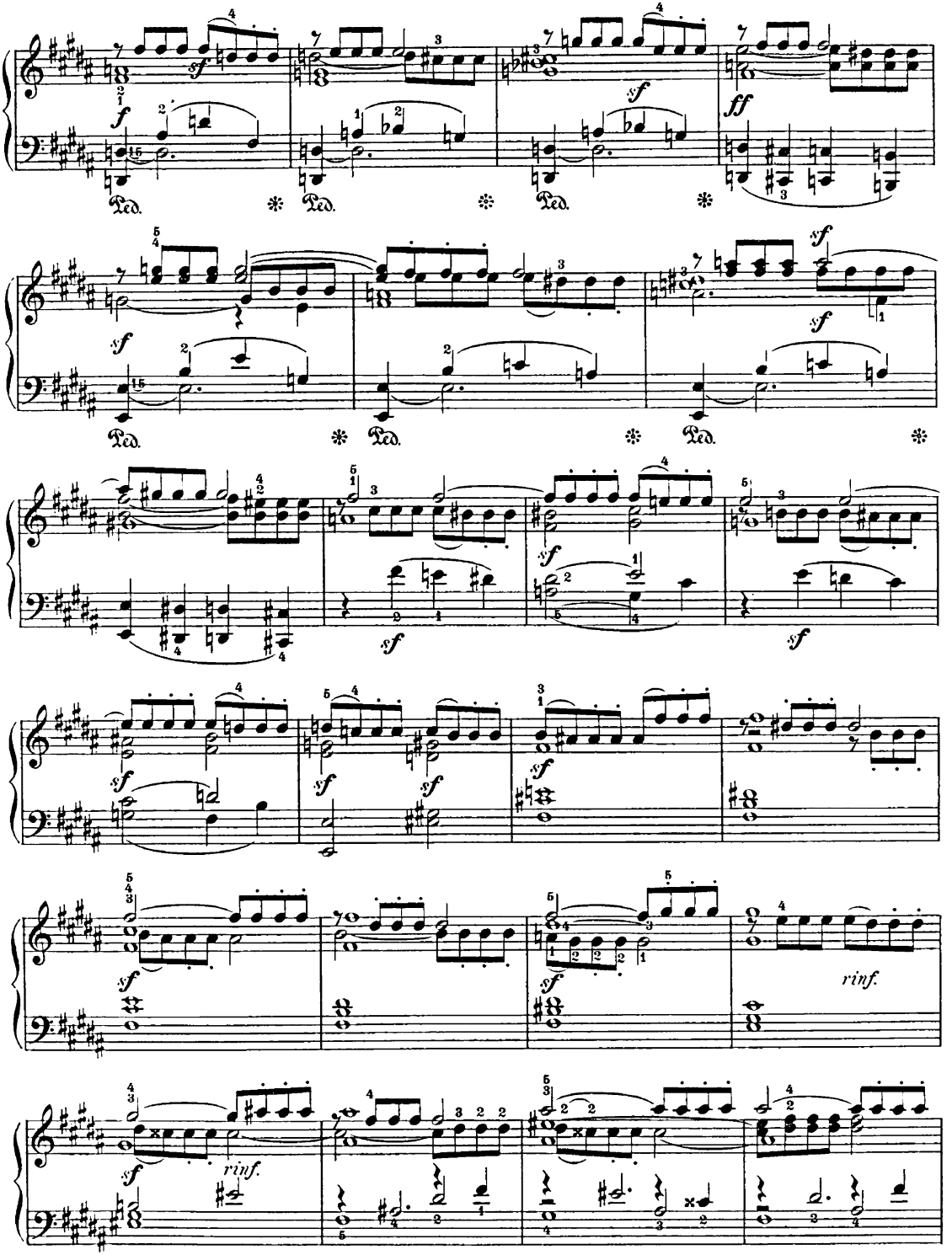
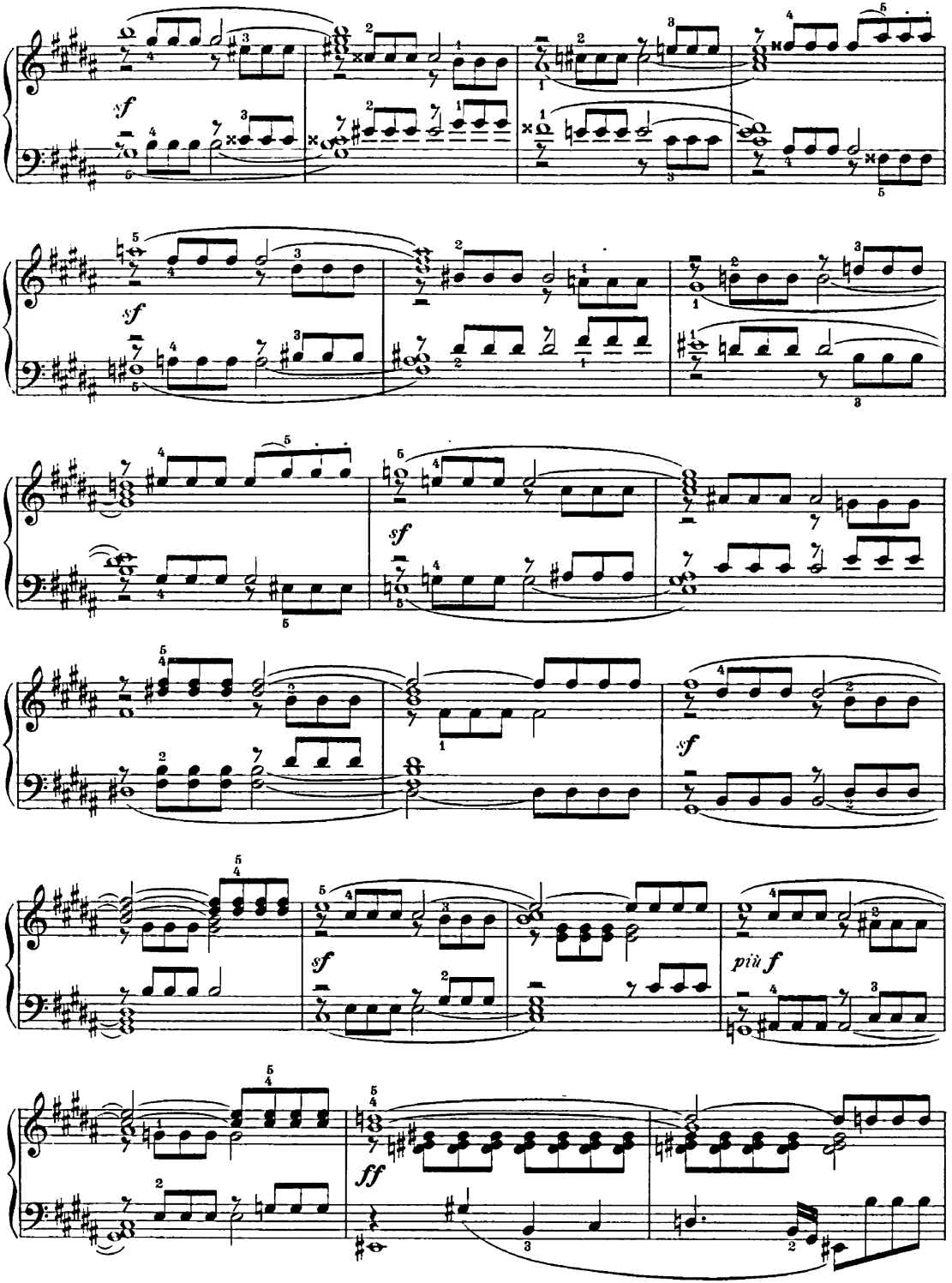
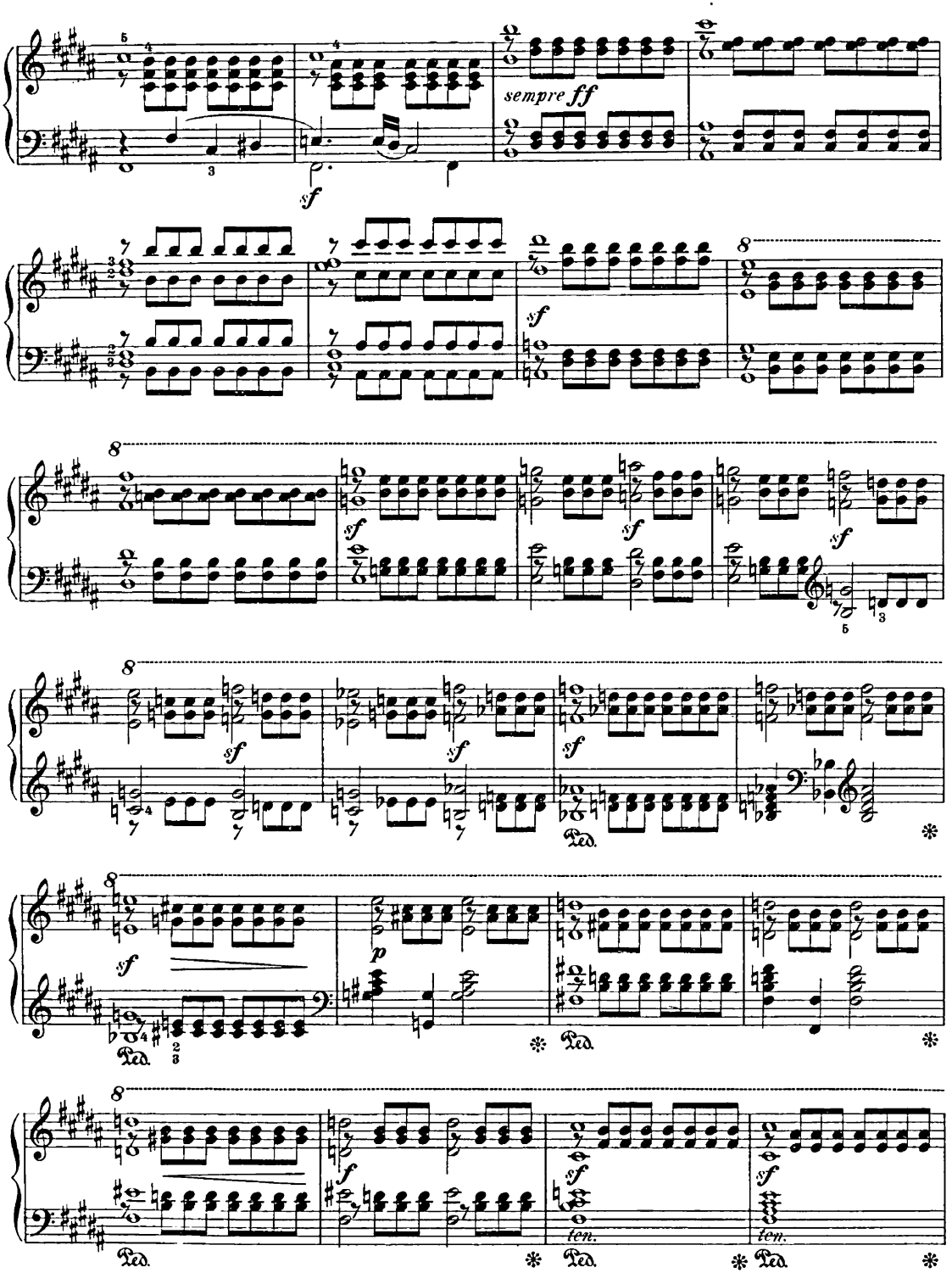
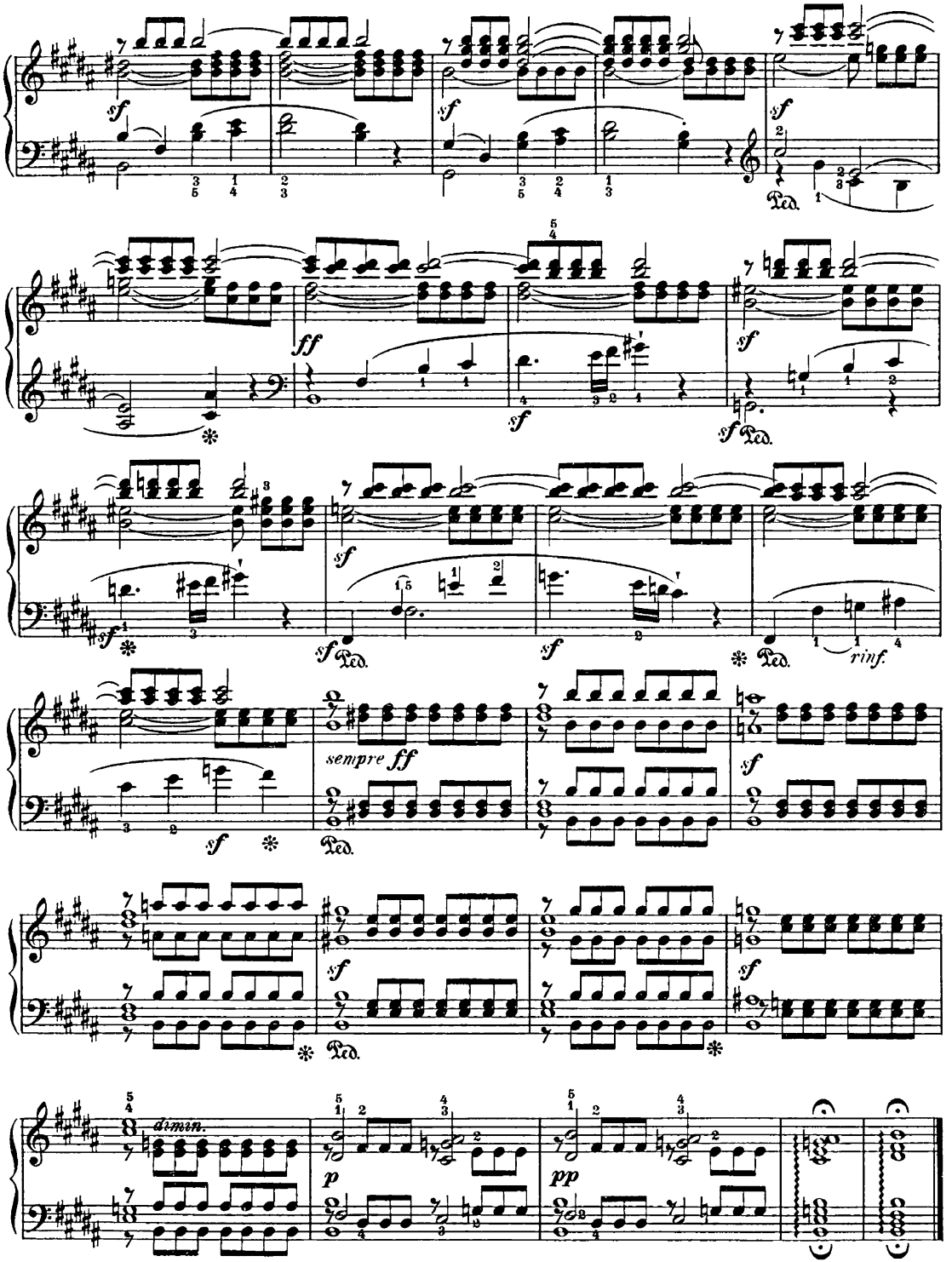
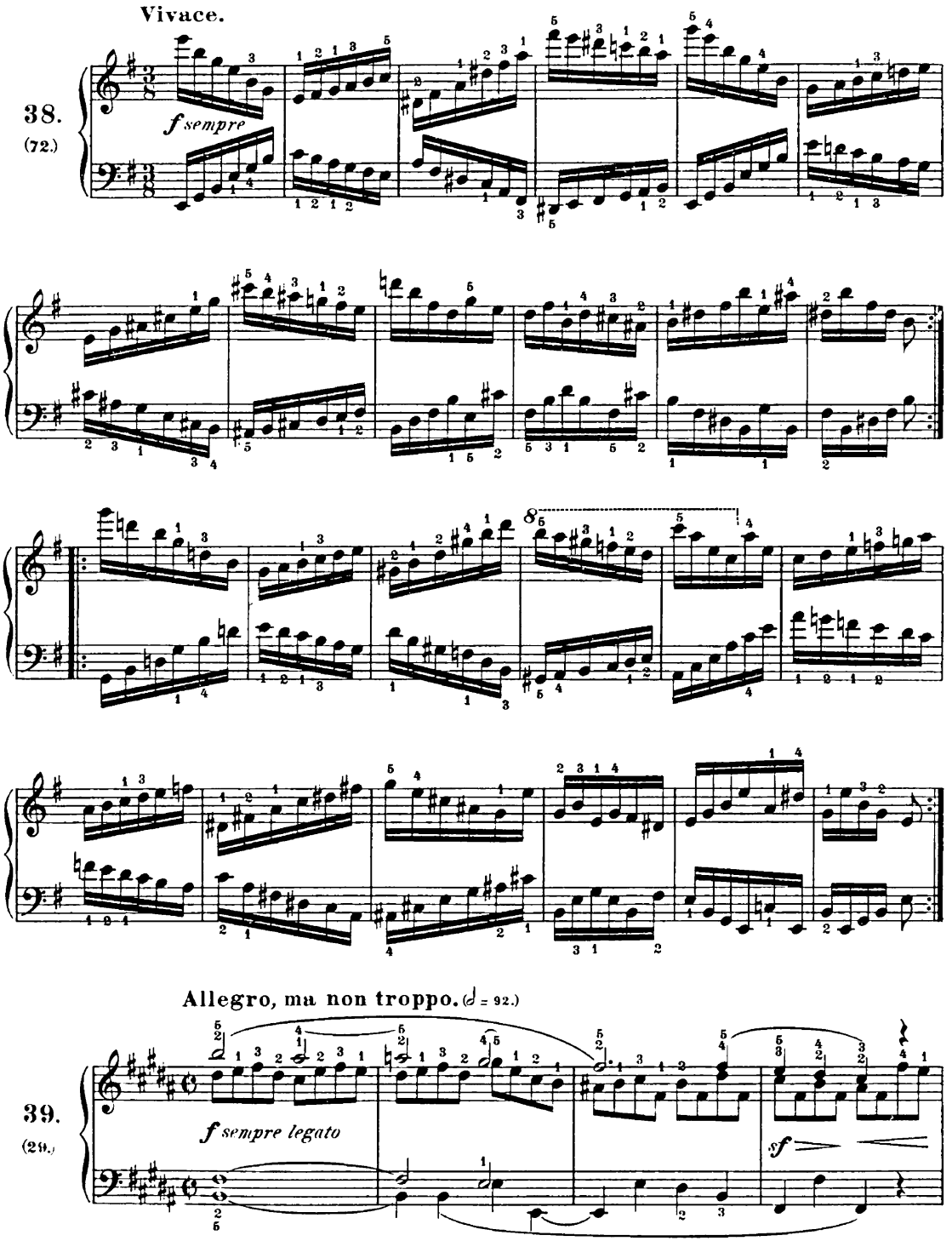
dimin.
p
cresc.
f
sf
p

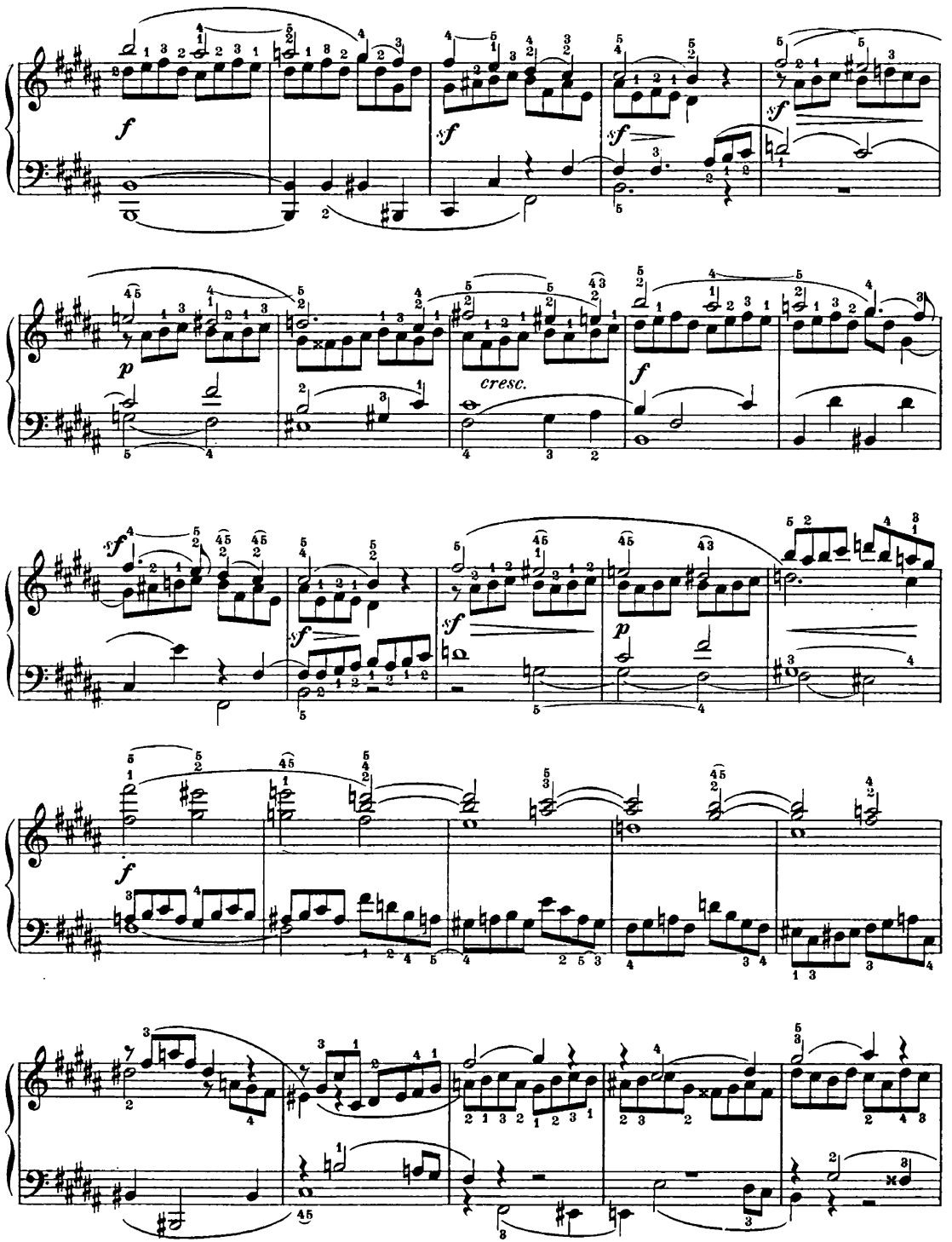

sf
ff
Ped.
rinf.

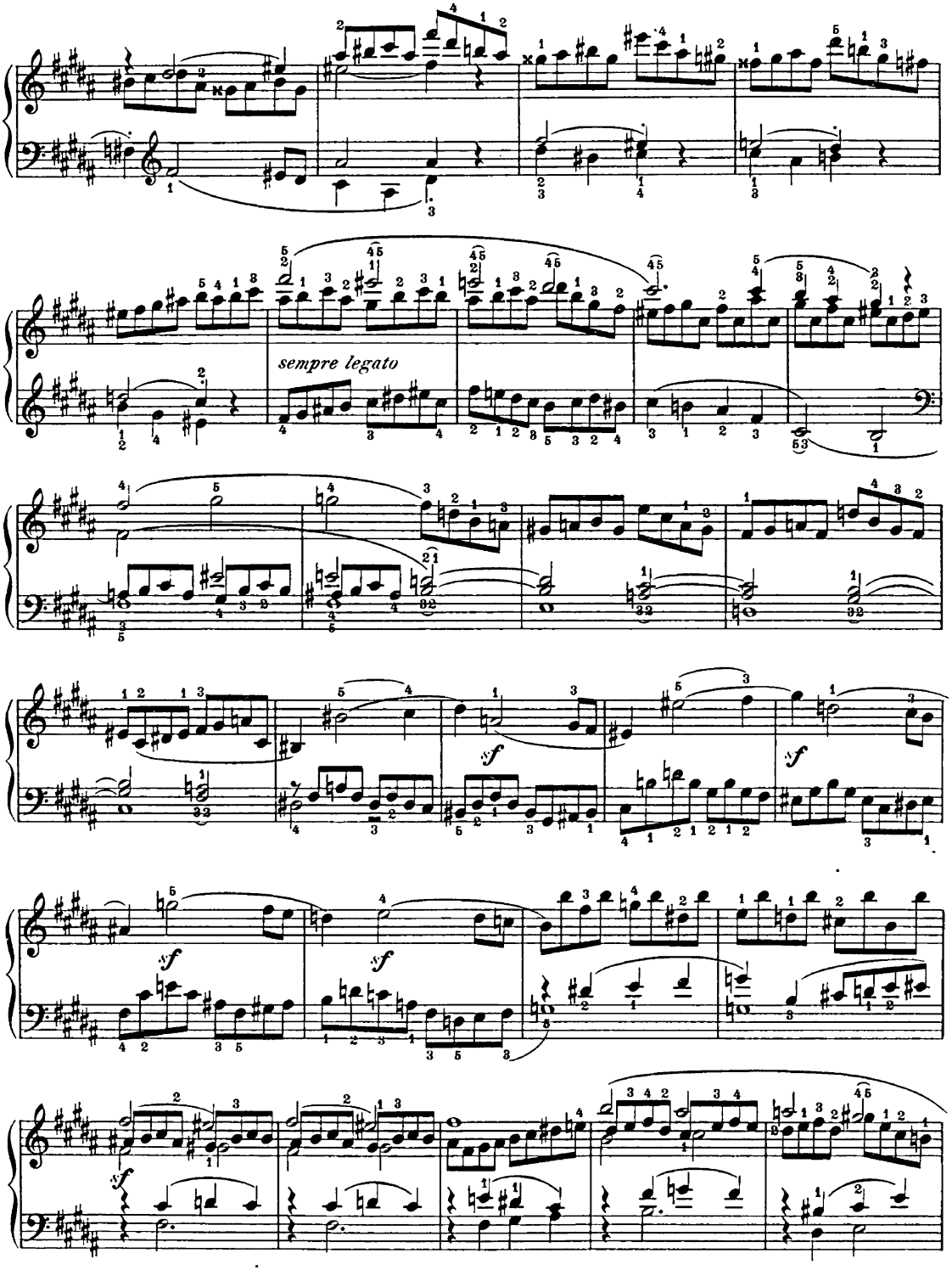

sf
sf
sf
sf
sf
più f
ff

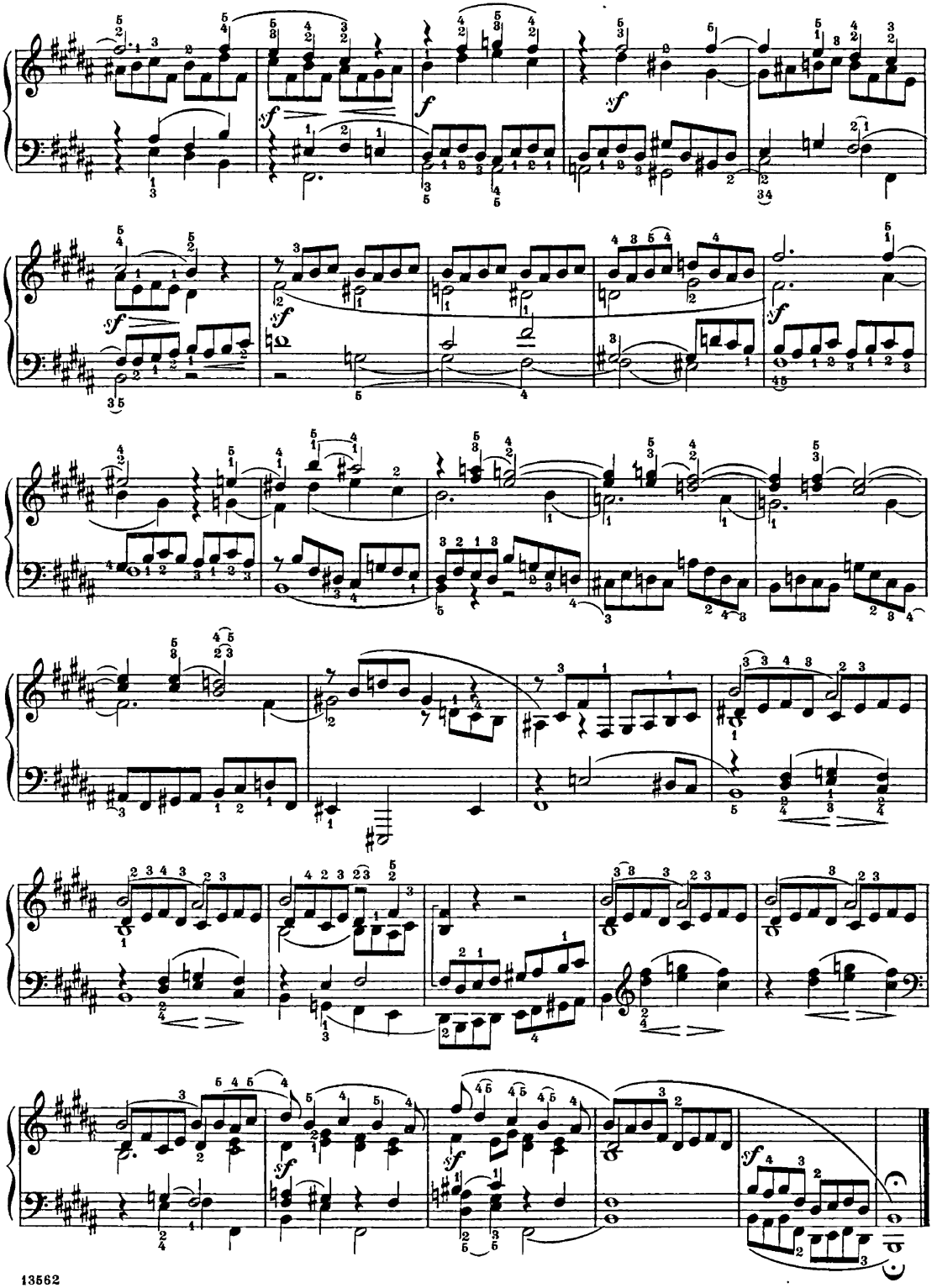

sempre ff
sf
p
f
ten.
Ped.


sf
ff
sempre ff
rinf.
dimin.
p
pp
Ped.


Vivace.
38.
(72.)
f sempre
Allegro, ma non troppo. (♩ = 92.)
39.
(29.)
f sempre legato
sf

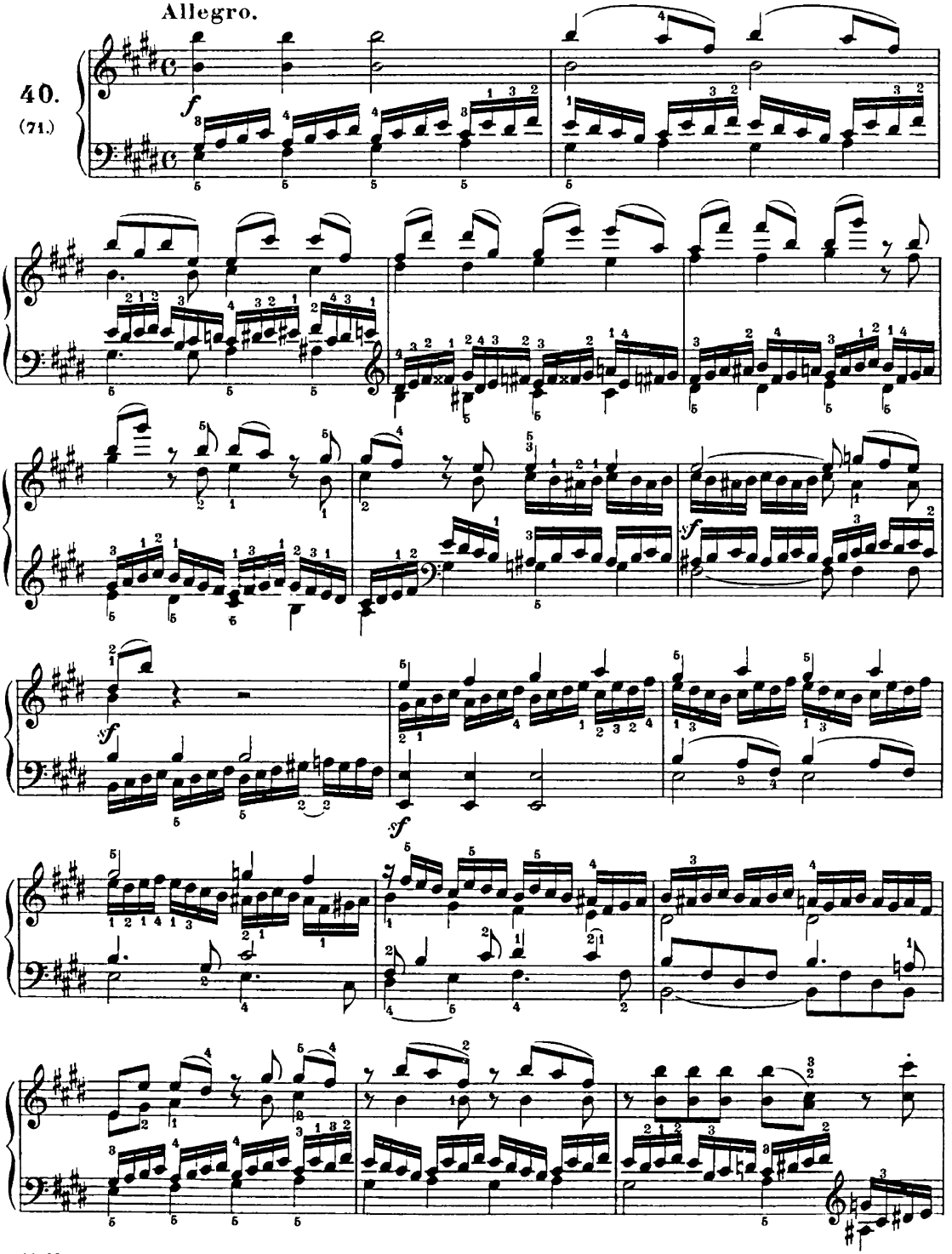

cresc.

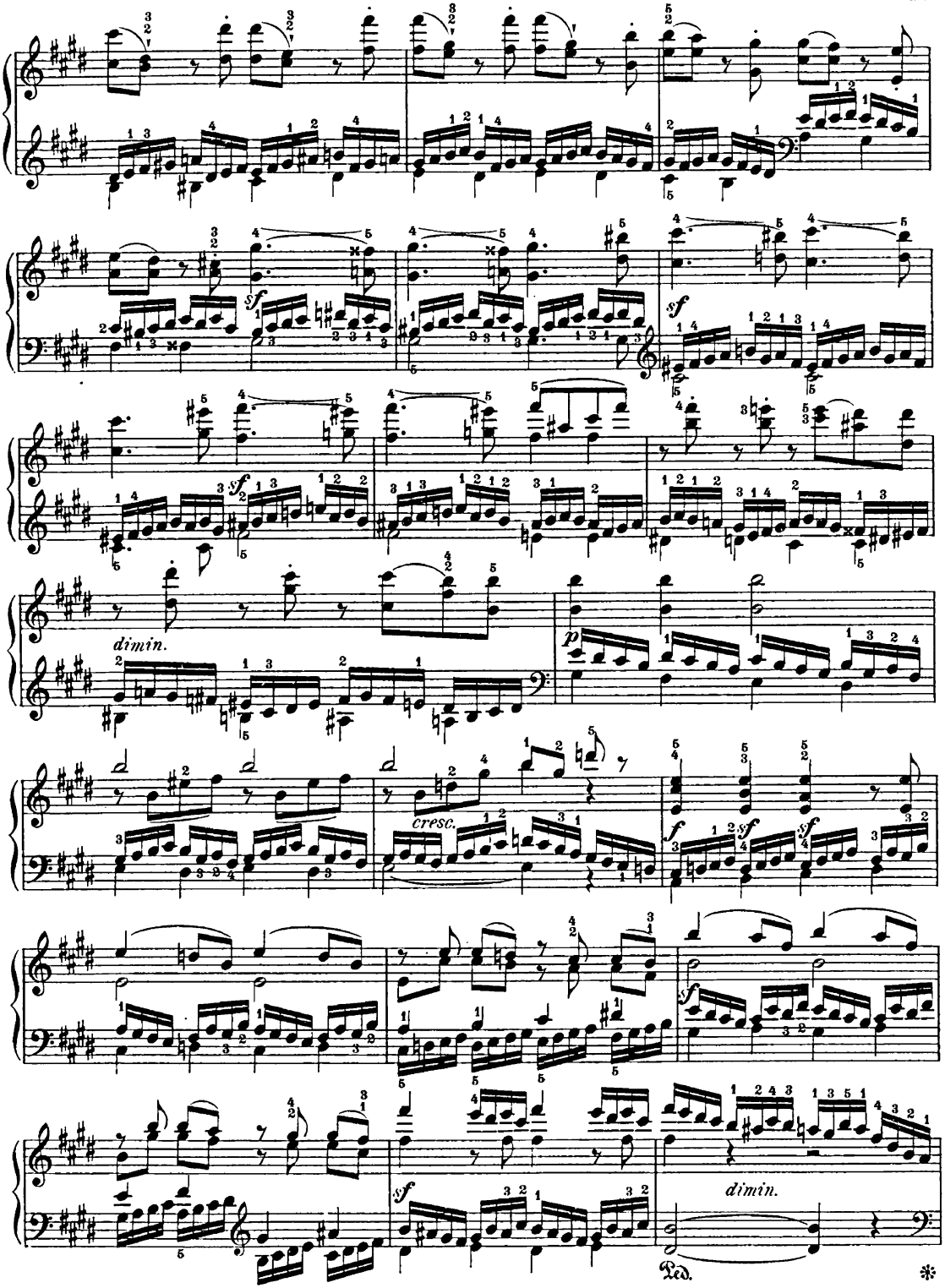

sempre legato
sf
sf
sf
sf
sf

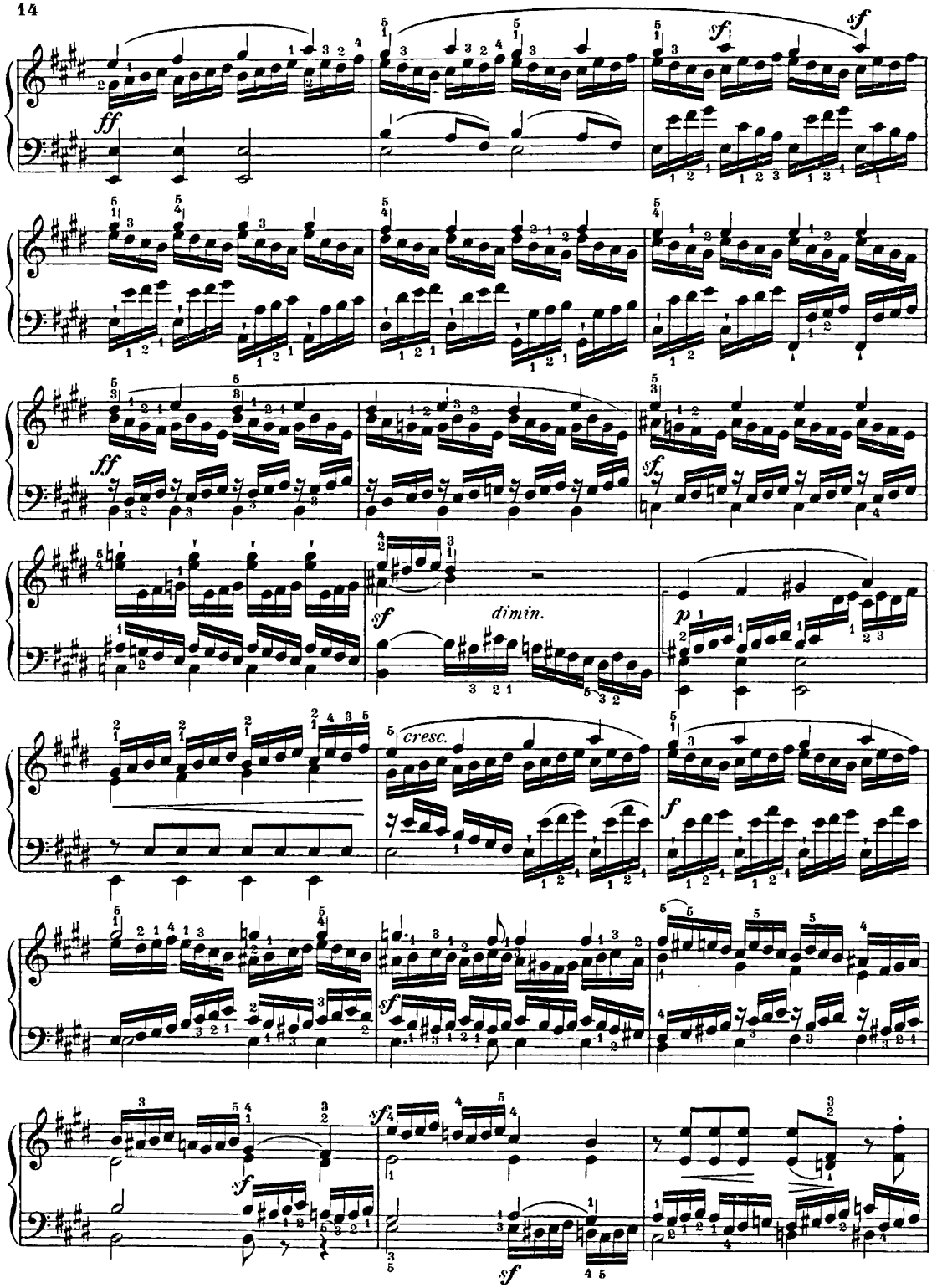


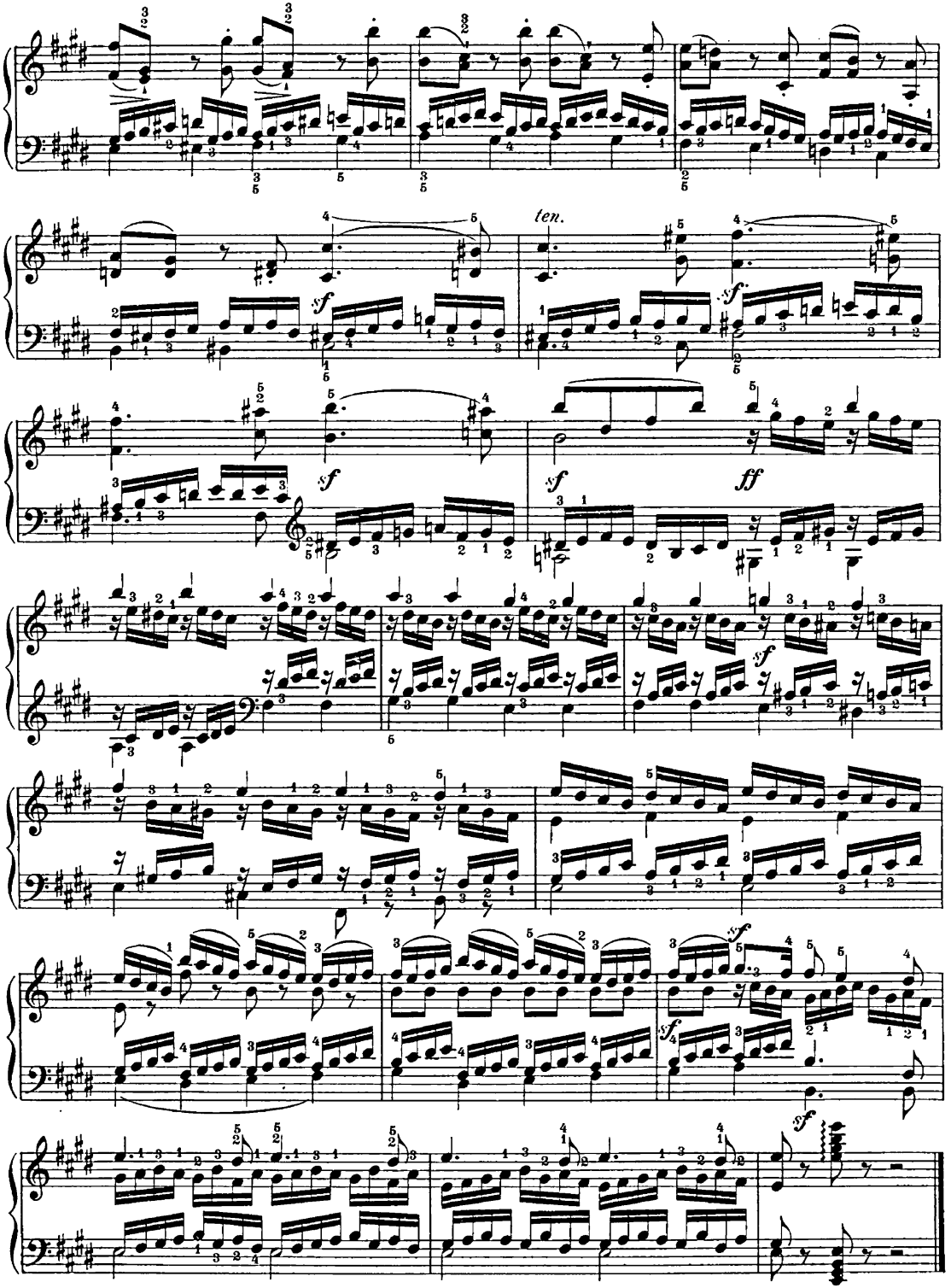
Allegro.

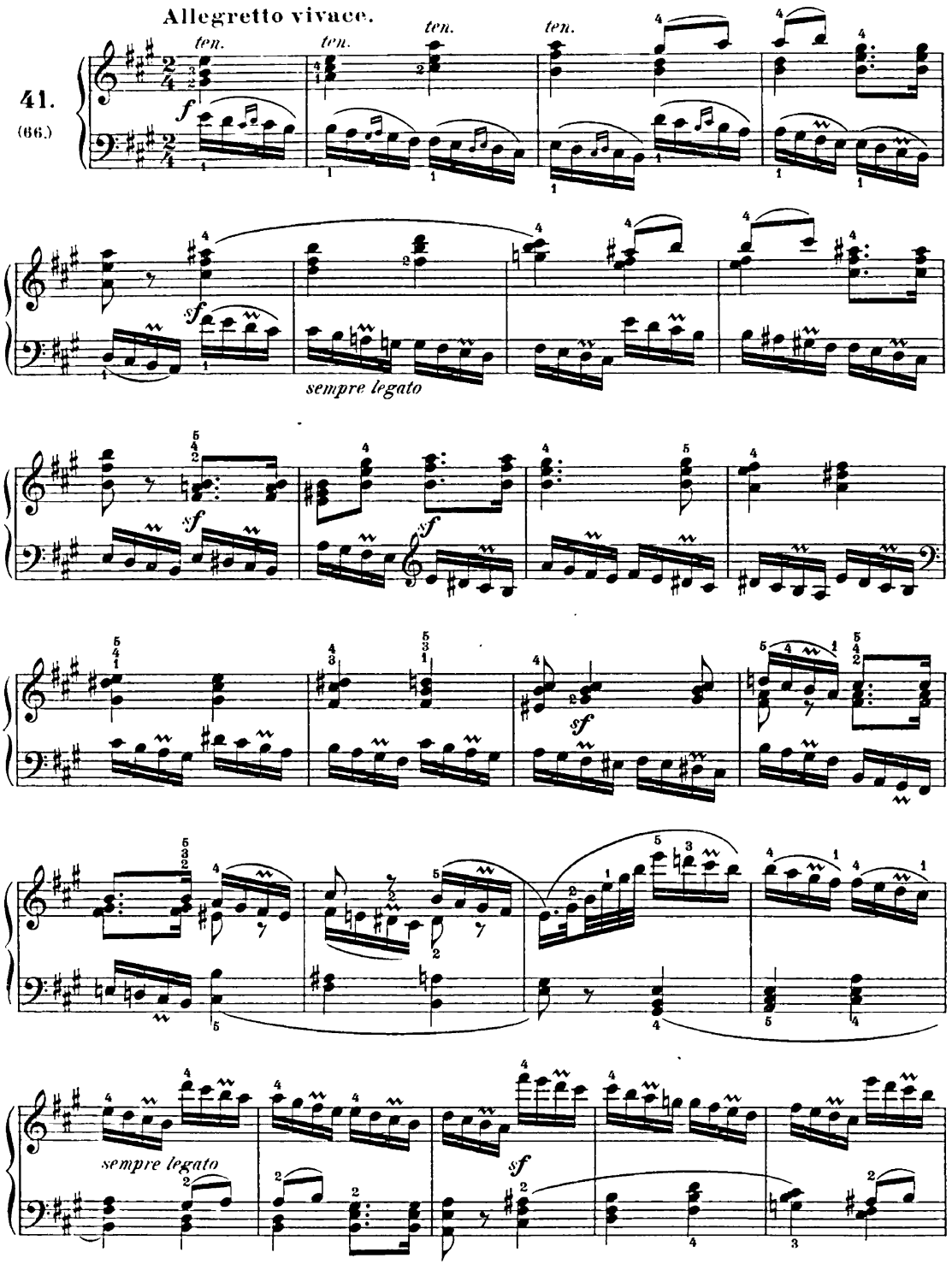
40.
(71.)

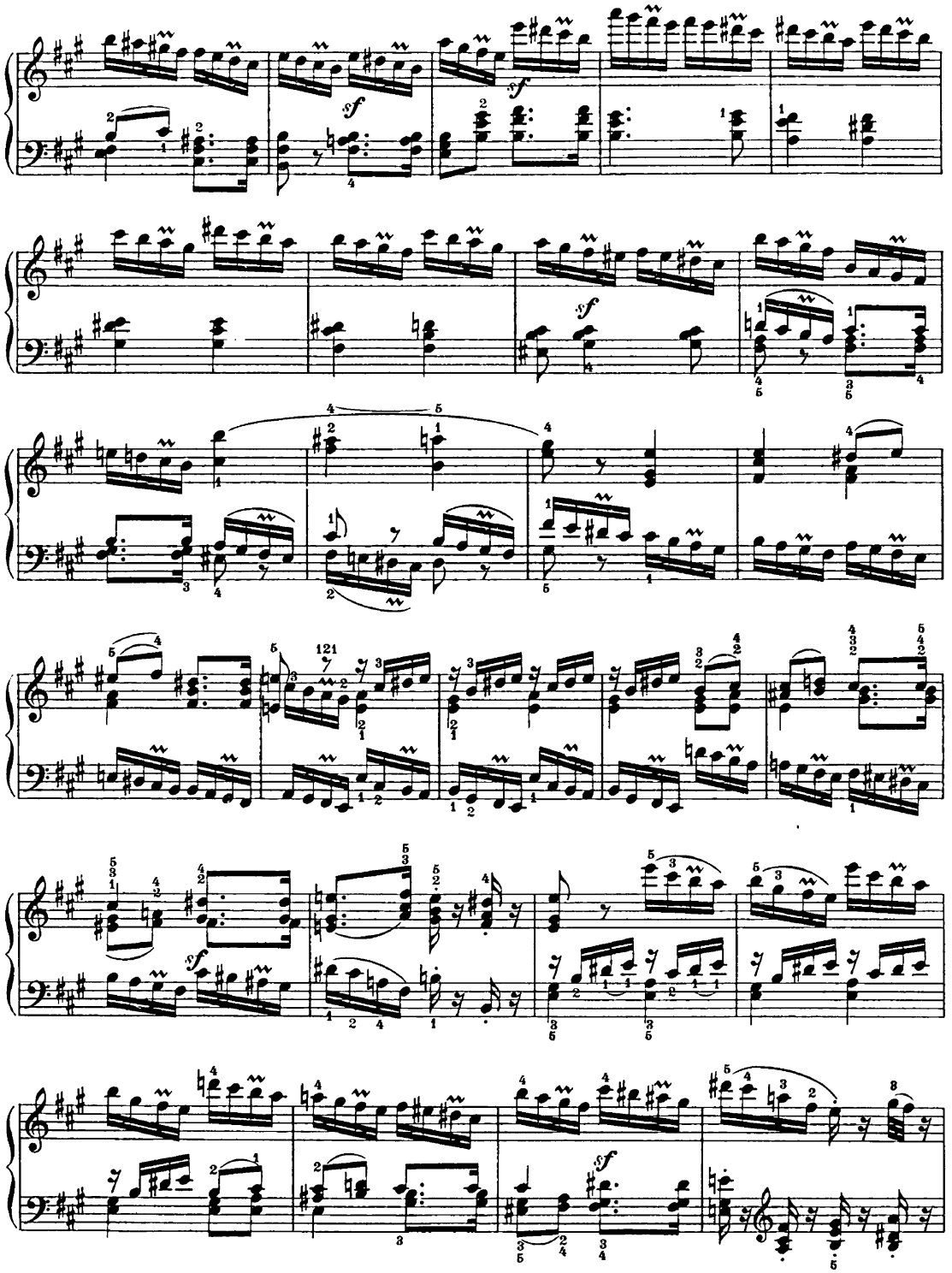


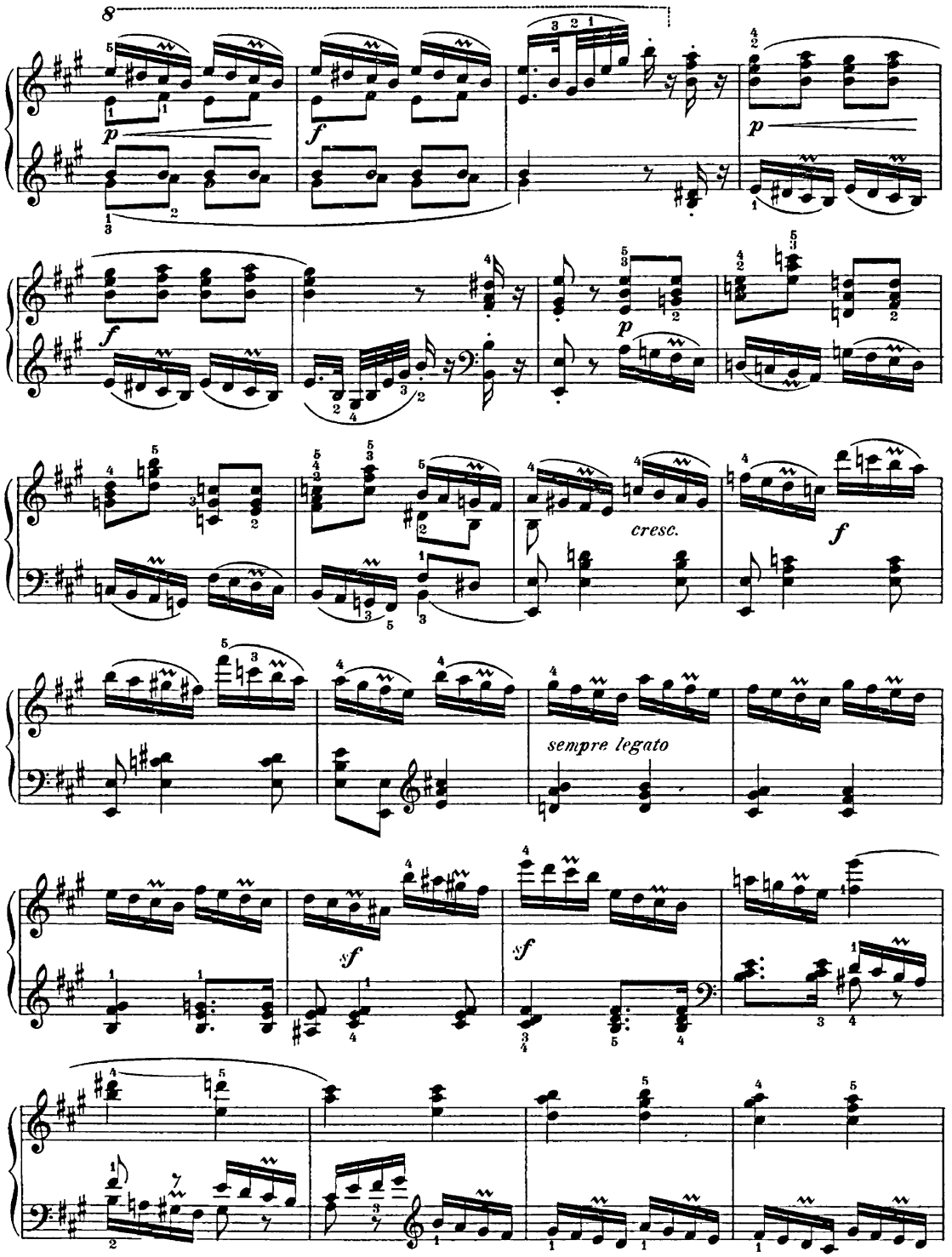

sf
sf
sf
dimin.
p
cresc.
f
sf
sf
sf
dimin.
Ped.

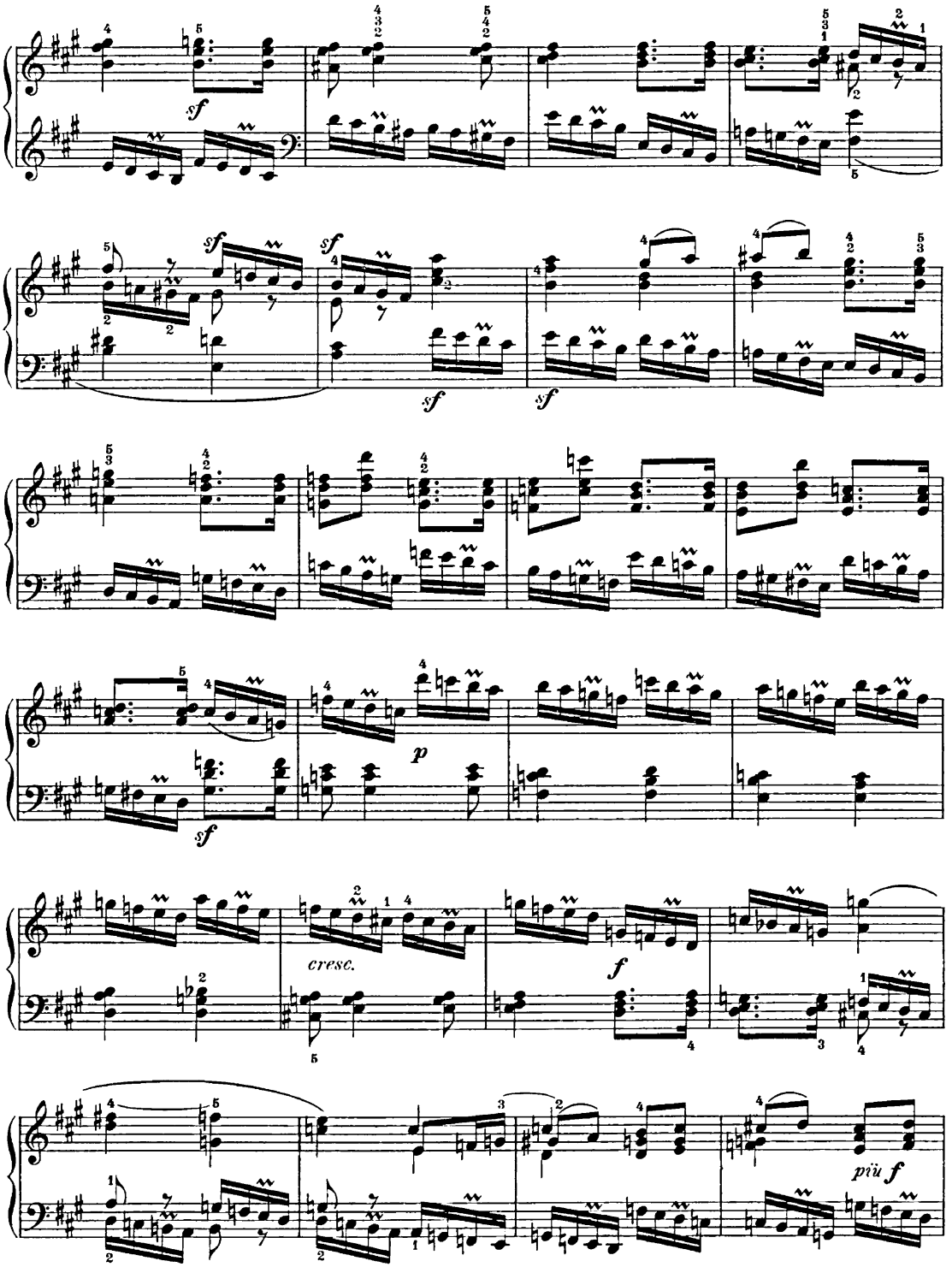

ff
sf
sf
ff
sf
dimin.
p
cresc.
f
sf
sf
sf

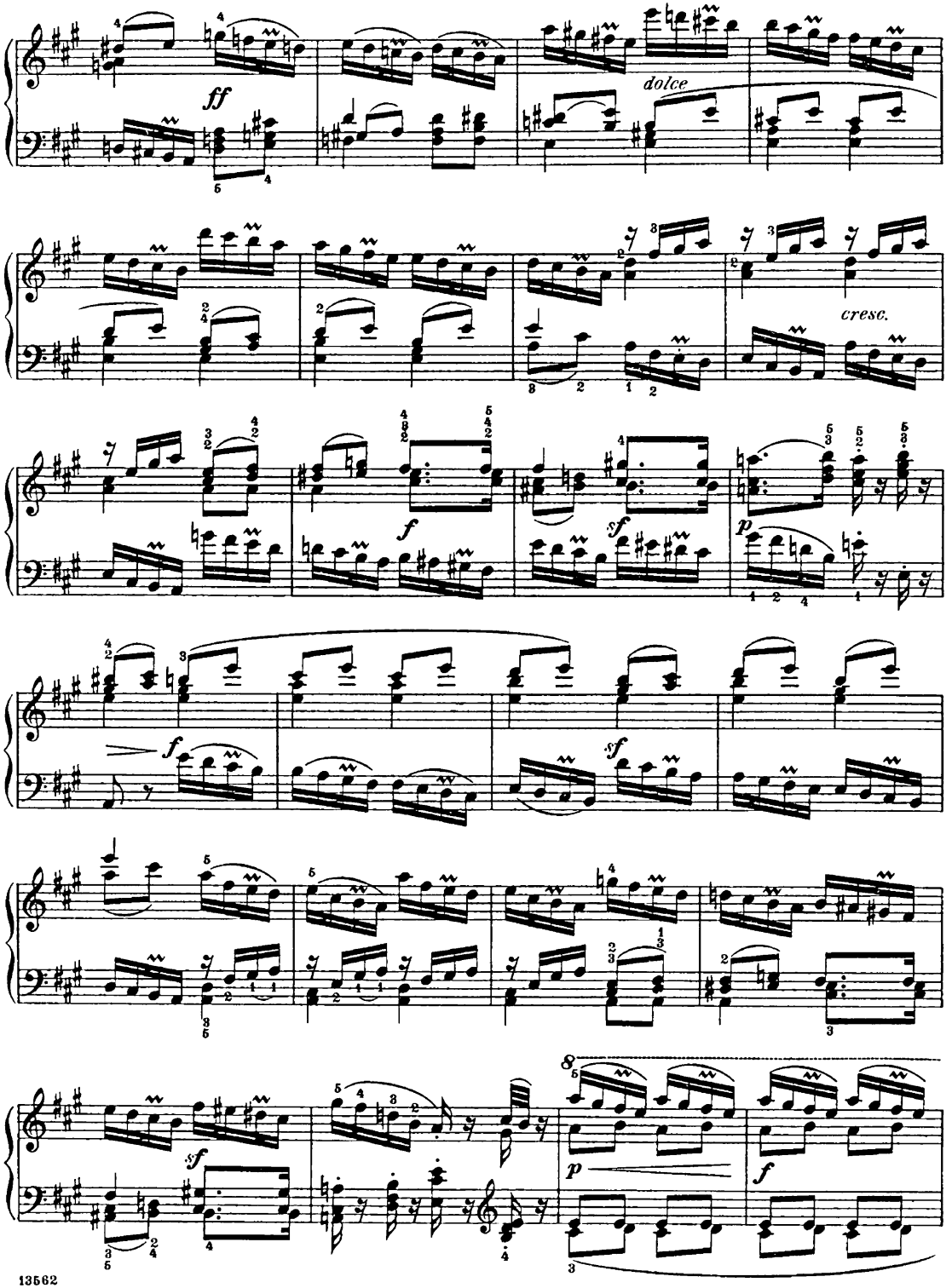

ten.
sf
ff

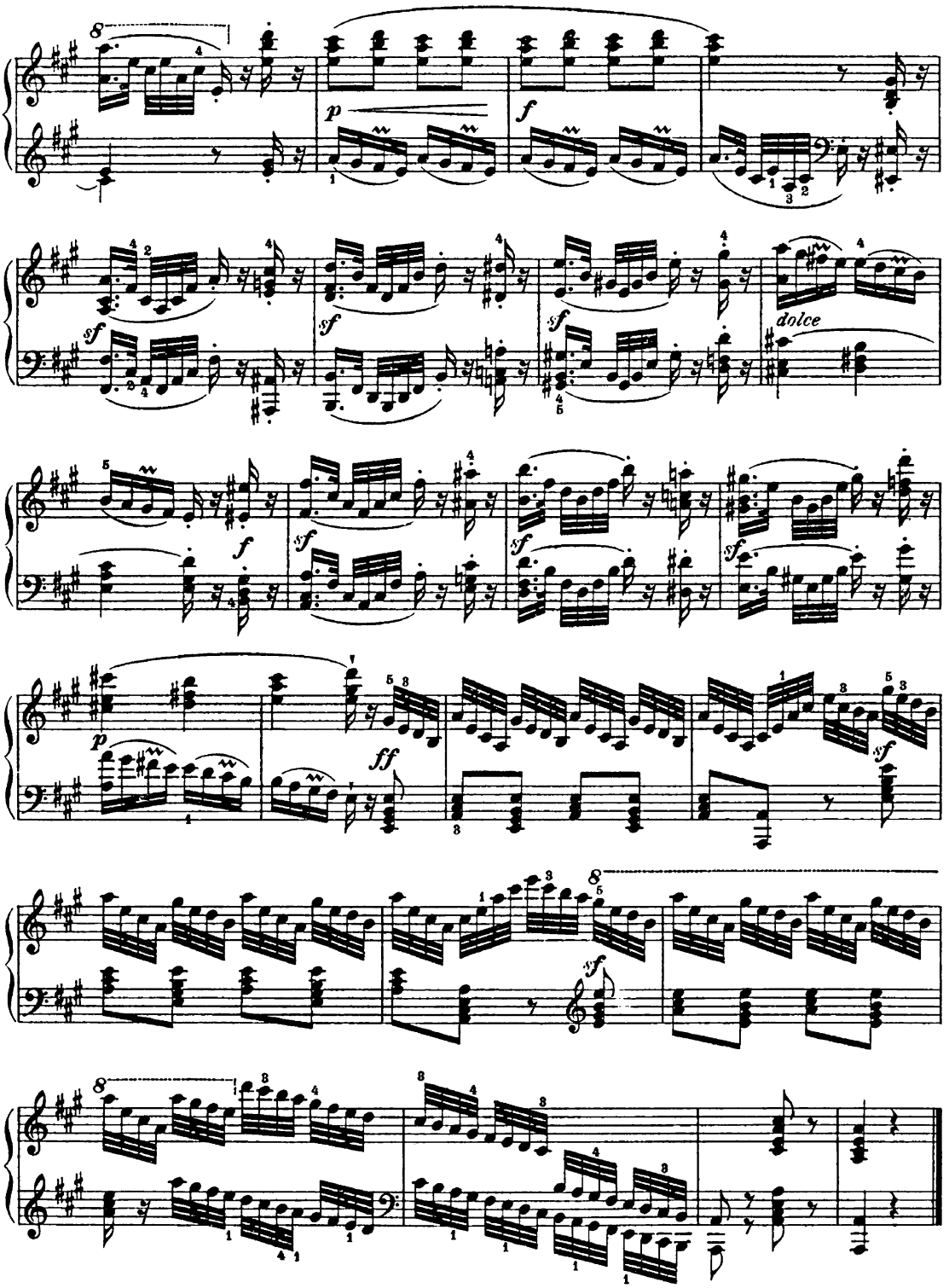

Allegretto vivace.
41.
(66.)
ten.
ten.
ten.
ten.
f
sf
sempre legato
sf
sf
sf
sempre legato
sf




8
p
f
p
f
p
cresc.
f
sempre legato
sf
sf

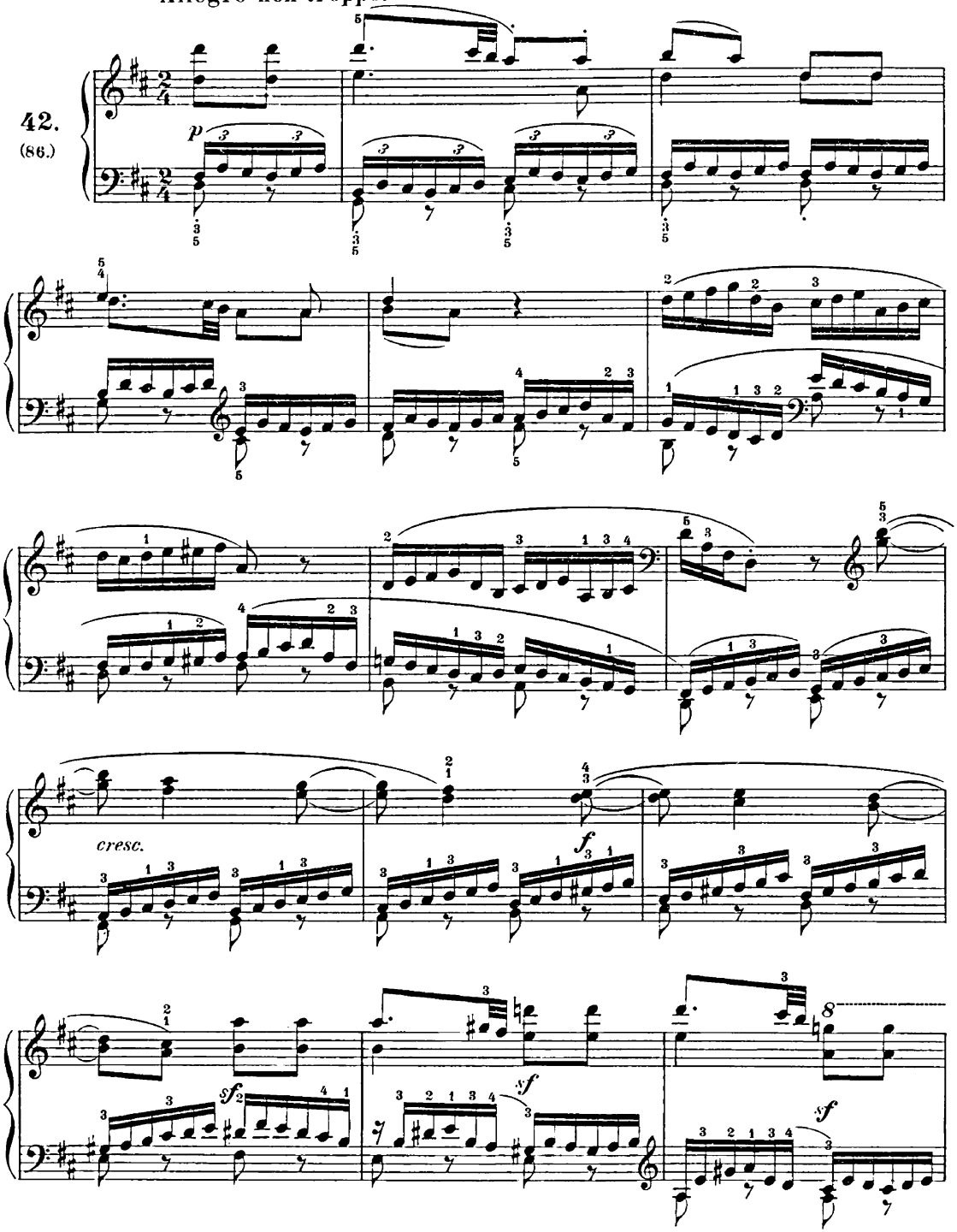

sf
sf
sf
sf
sf
sf
p
sf
cresc.
f
più f

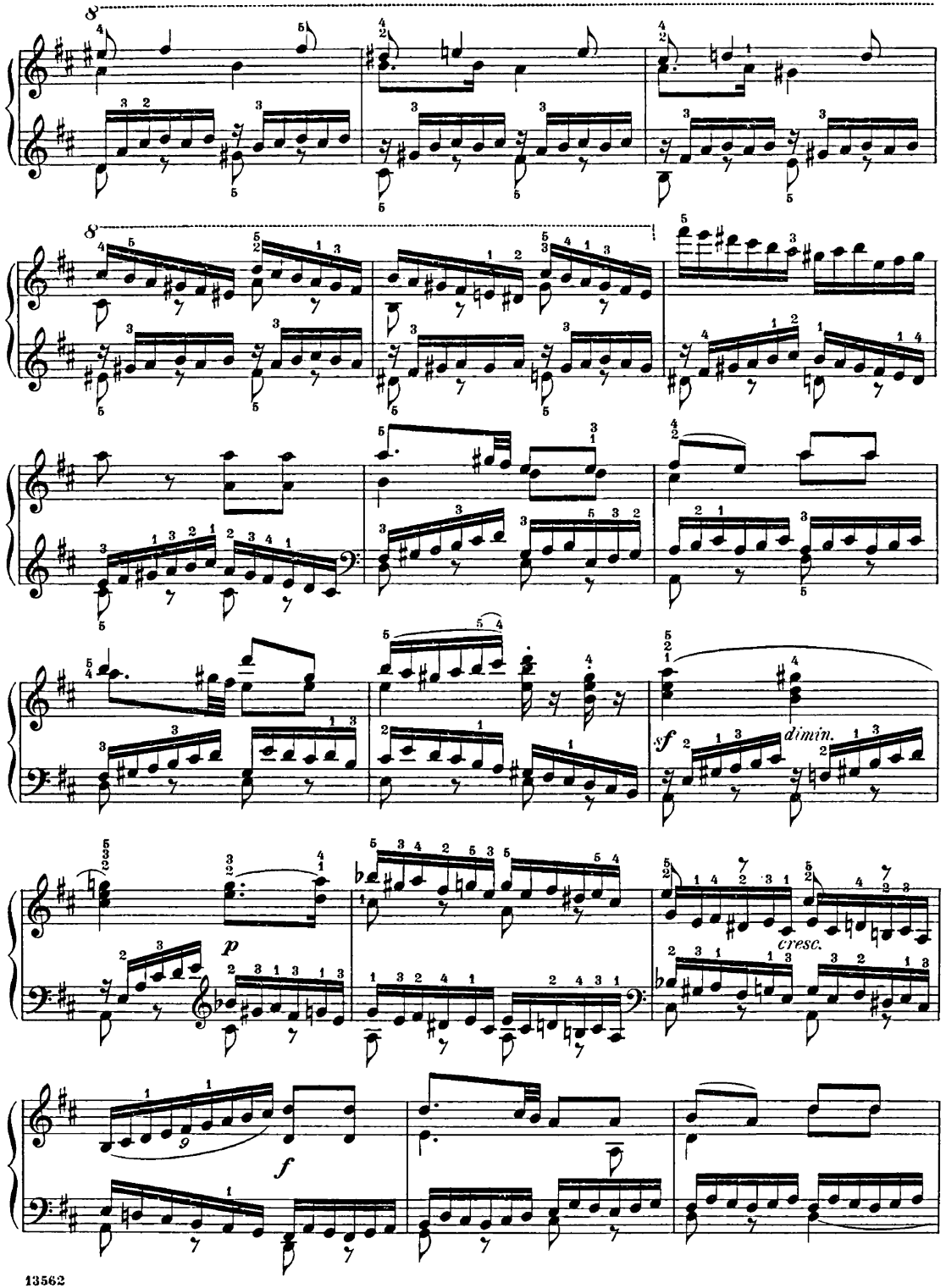

ff
dolce
cresc.
f
sf
p
f
sf
sf
p
f

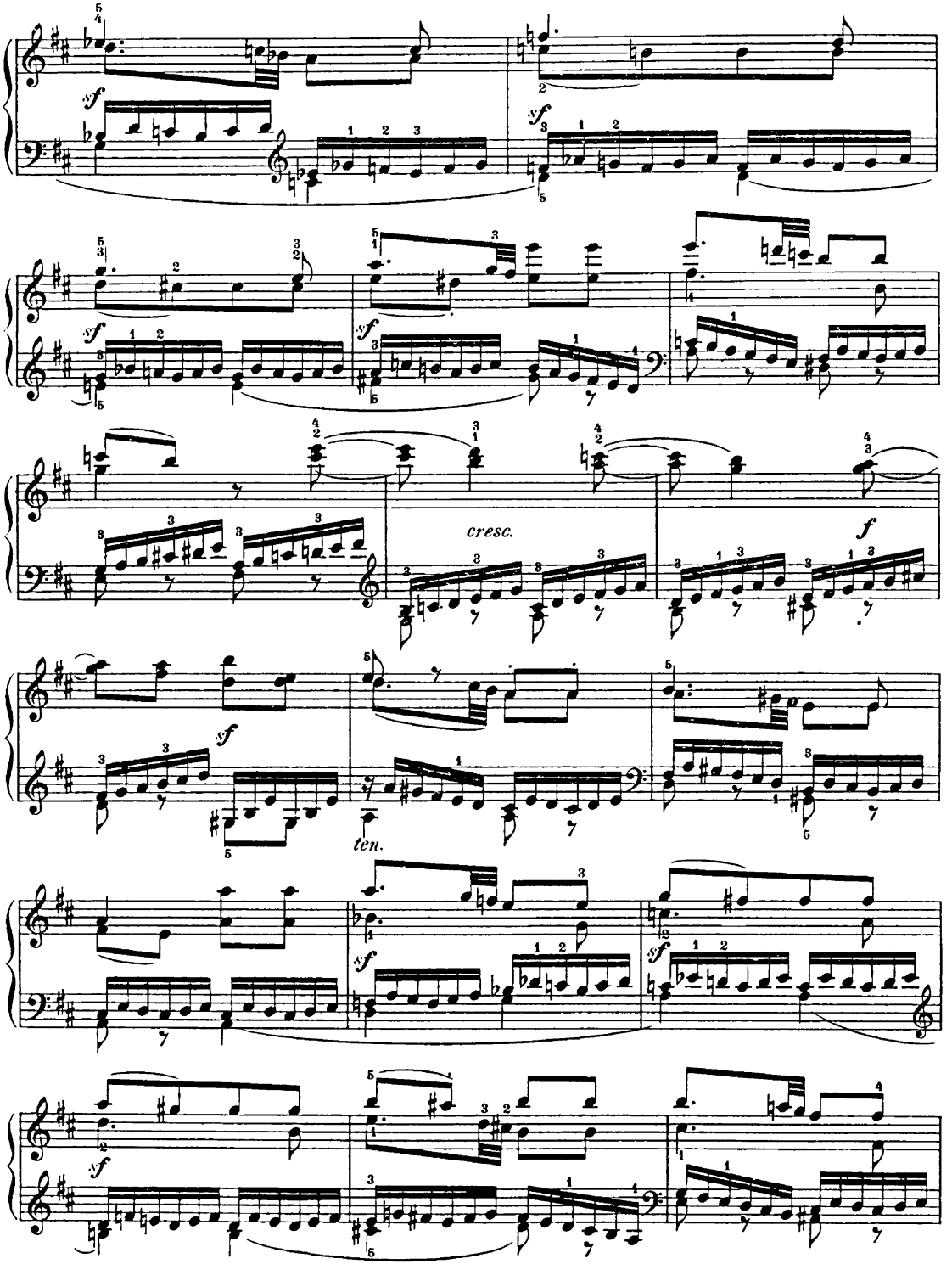

8
p
f
sf
dolce
ff

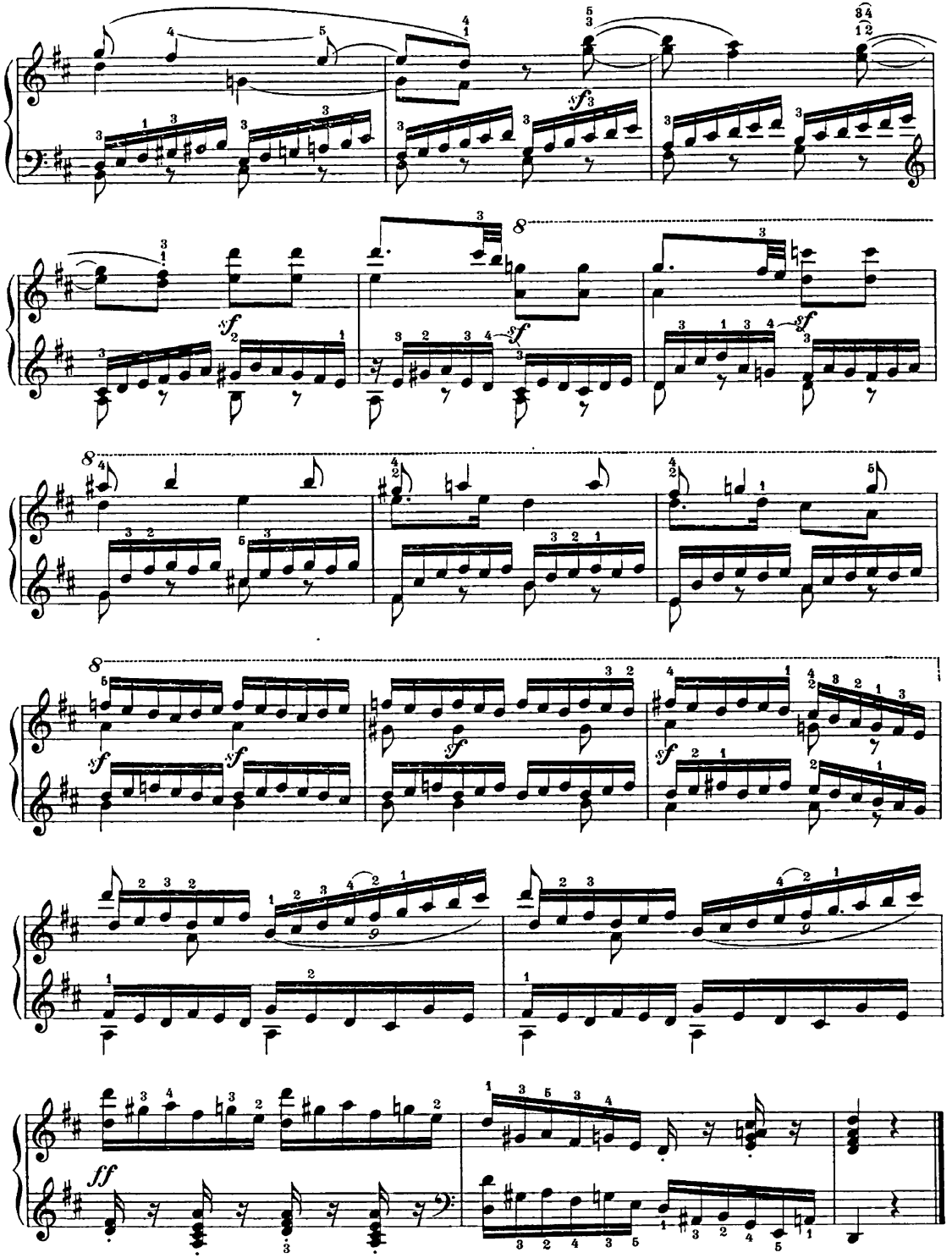
Allegro non troppo.

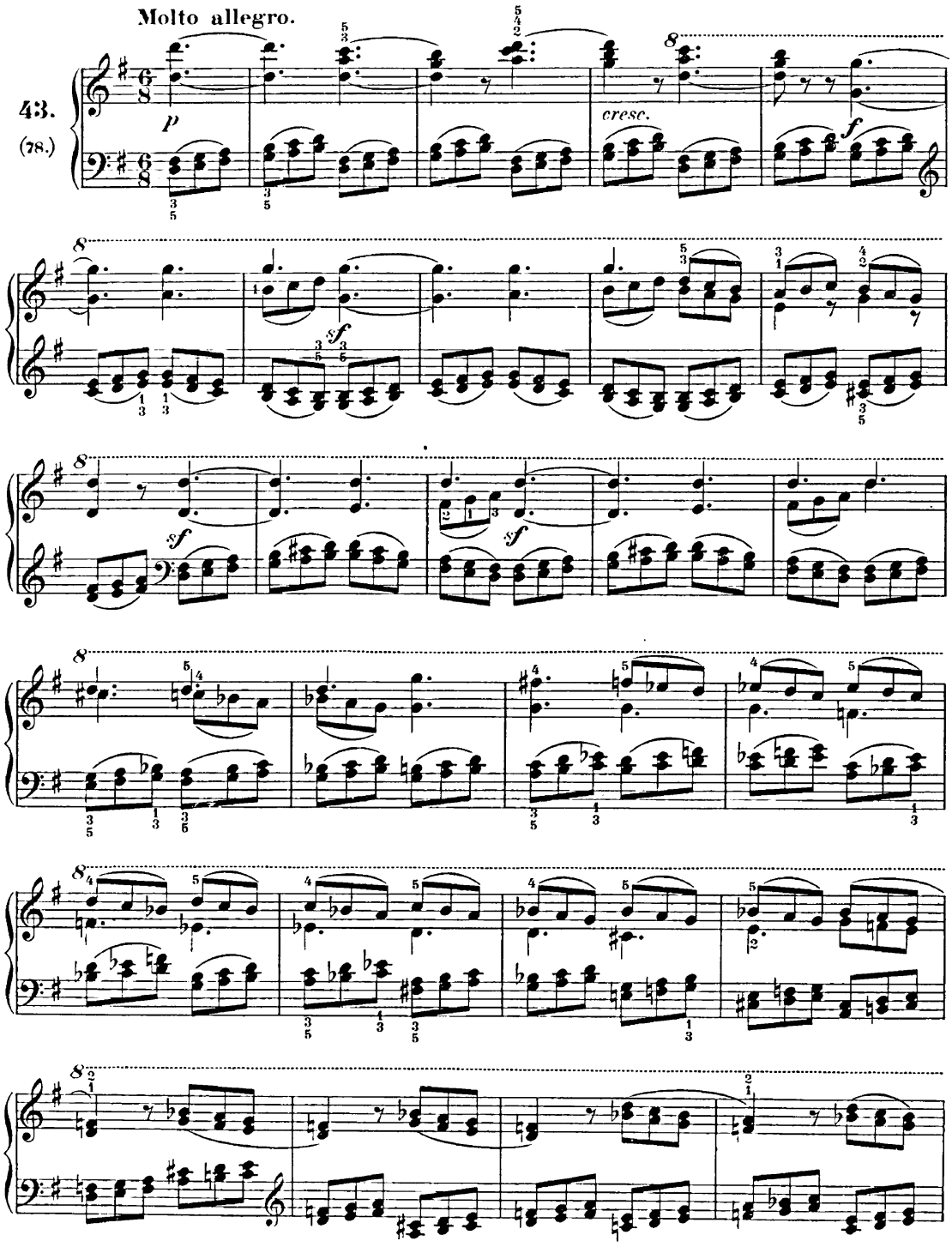
42.
(86.)

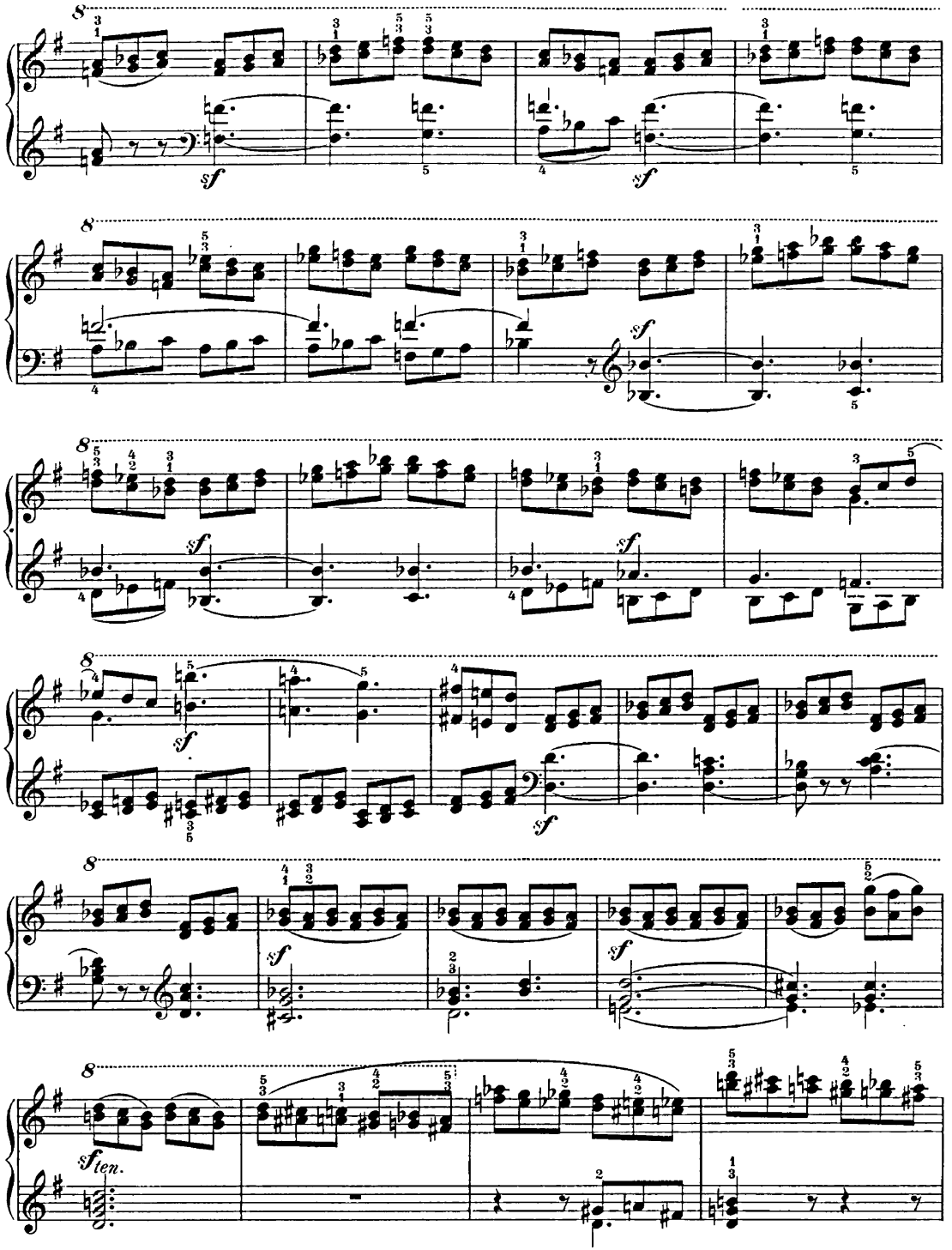


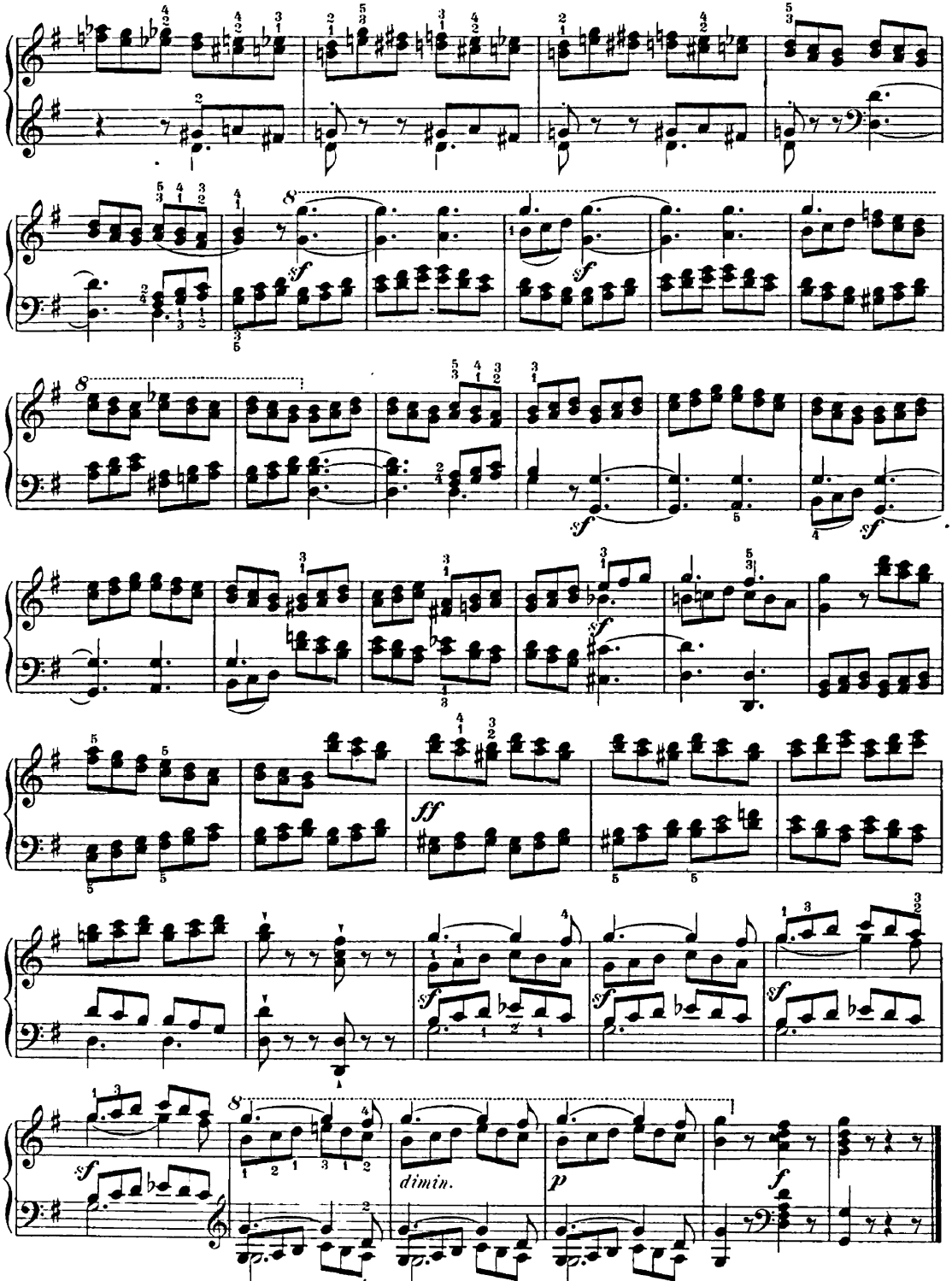

sf
dimin.
p
cresc.
f

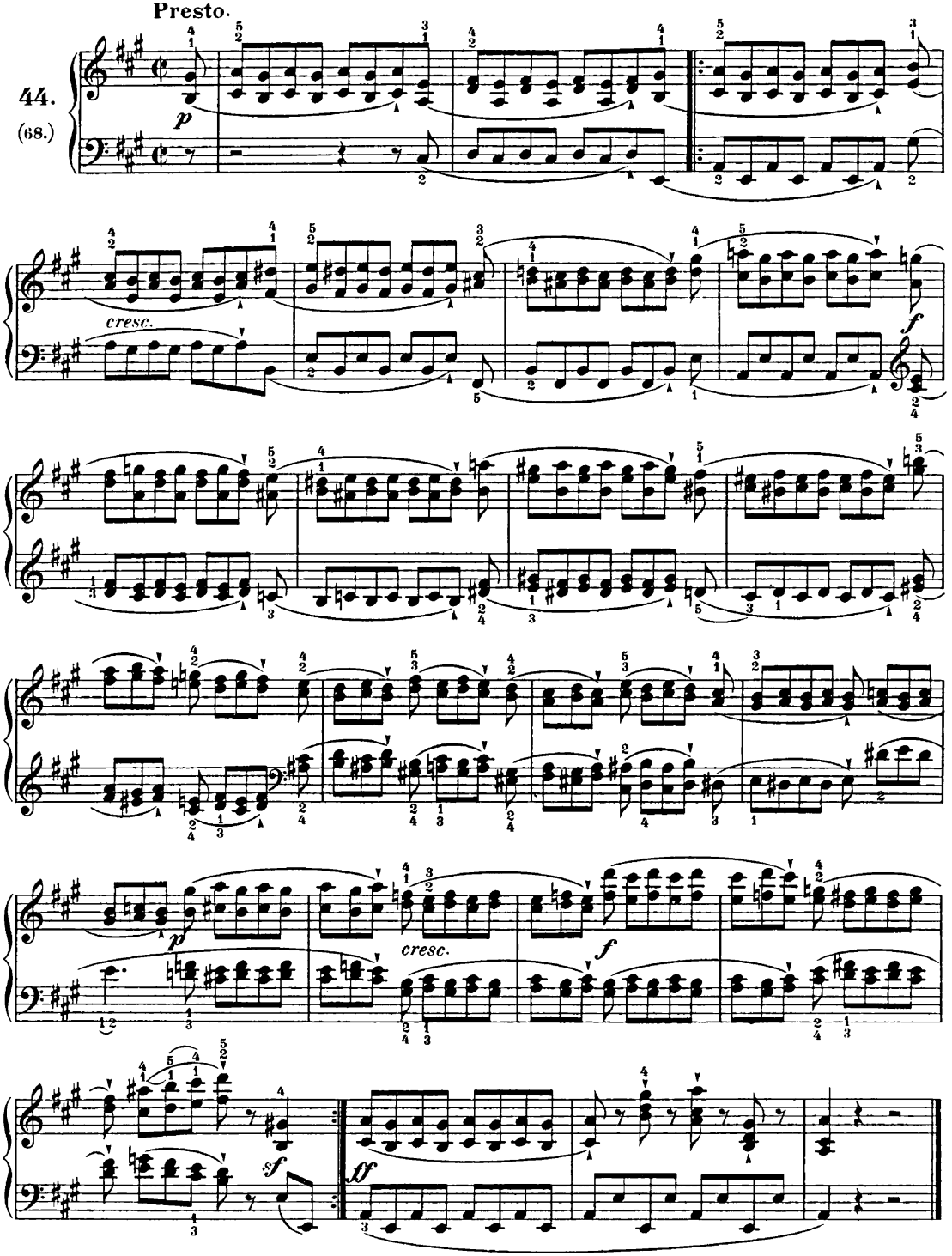

sf
sf
sf
sf
cresc.
f
sf
ten.
sf
sf
sf

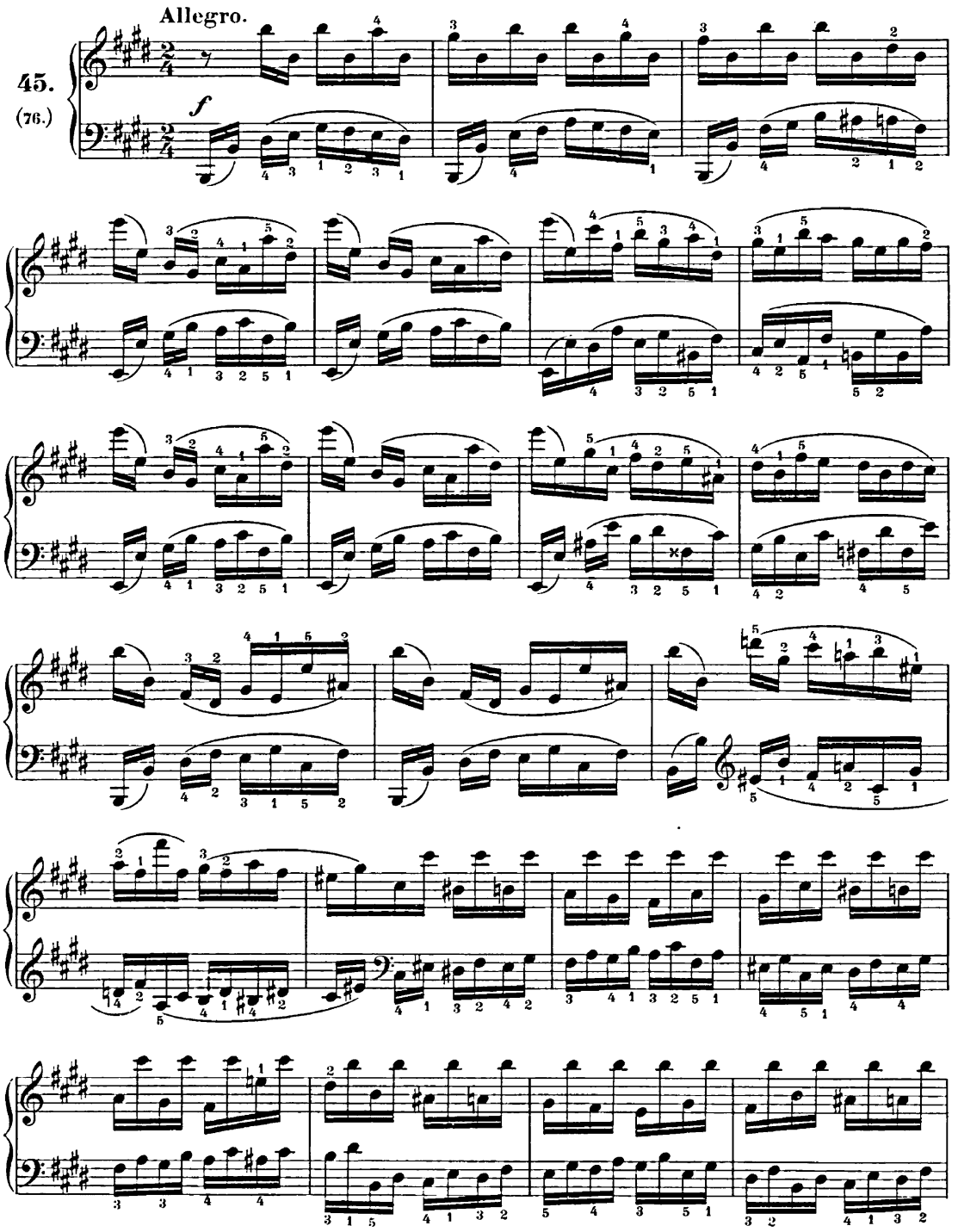

sf
sf
sf
sf
sf
sf
sf
sf
ff

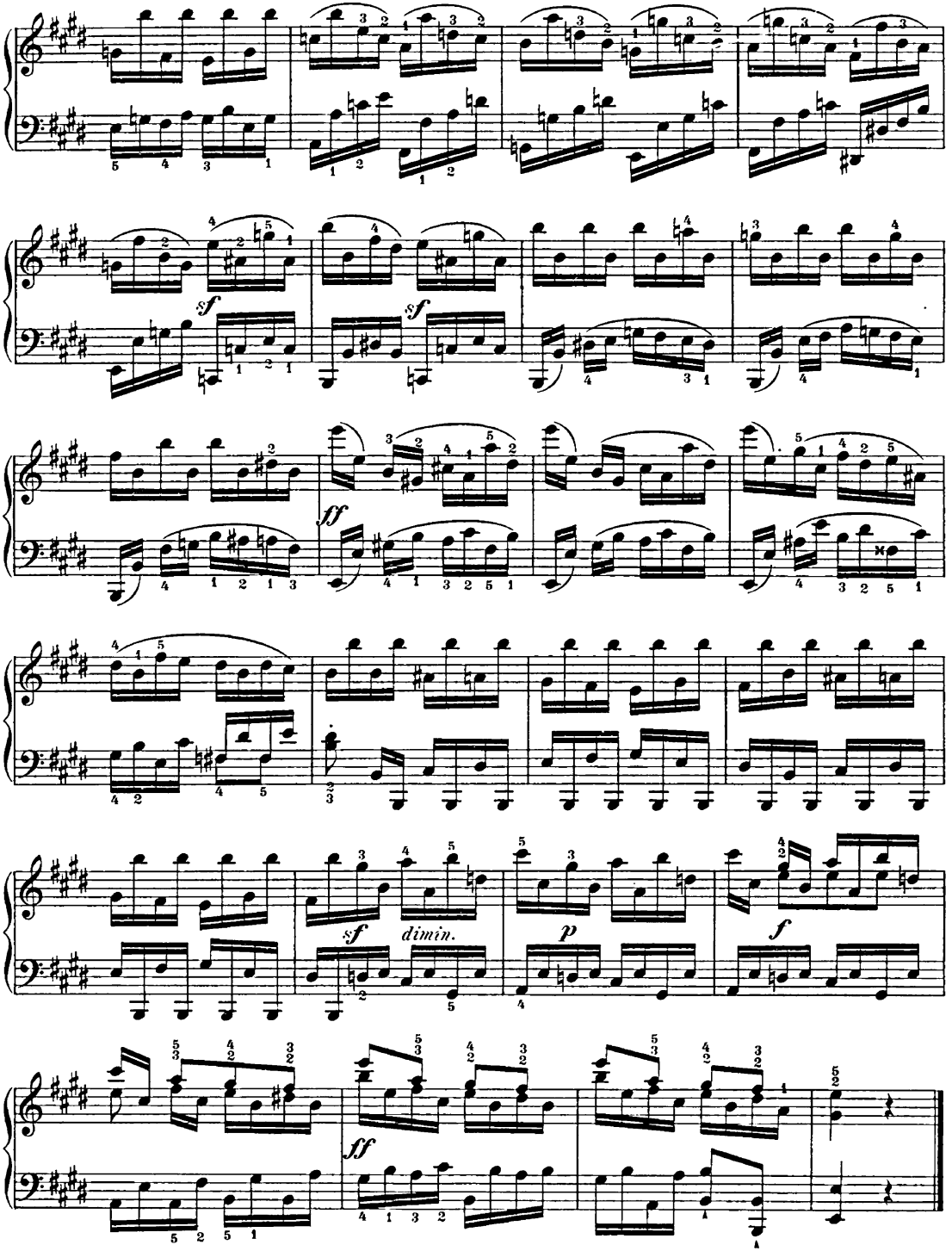

Molto allegro.
43.
(78.)
p
cresc.
f
sf
sf
sf


8
sf
8
sf
8
sf
sf
8
sf
sf
8
sf
sf
8
sf ten.


sf
sf
sf
sf
sf
ff
sf
sf
sf
dimin.
p
f


Presto.
44.
(68.)
p
cresc.
f
cresc.
f
sf
ff

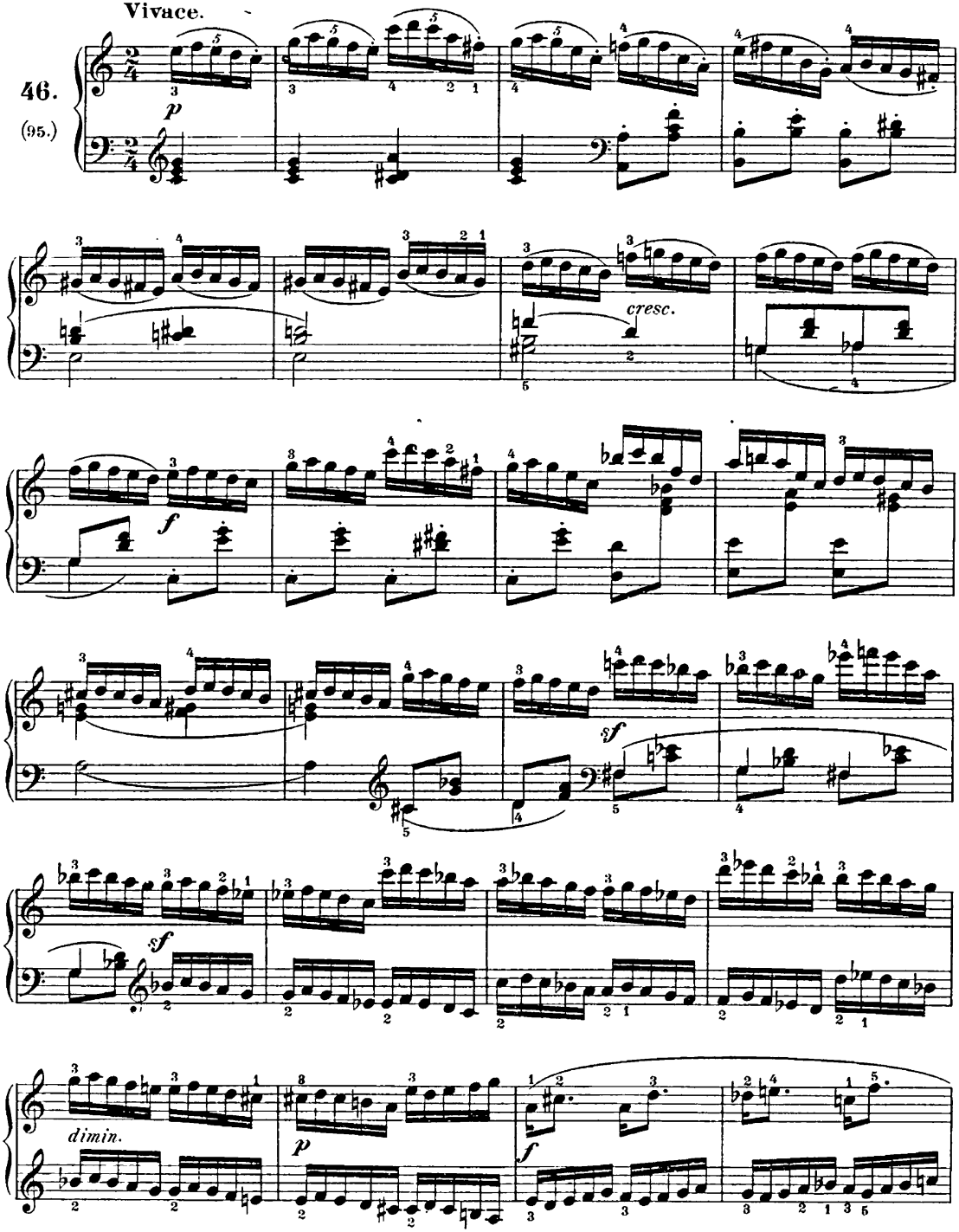

Allegro.
45.
(76.)
f

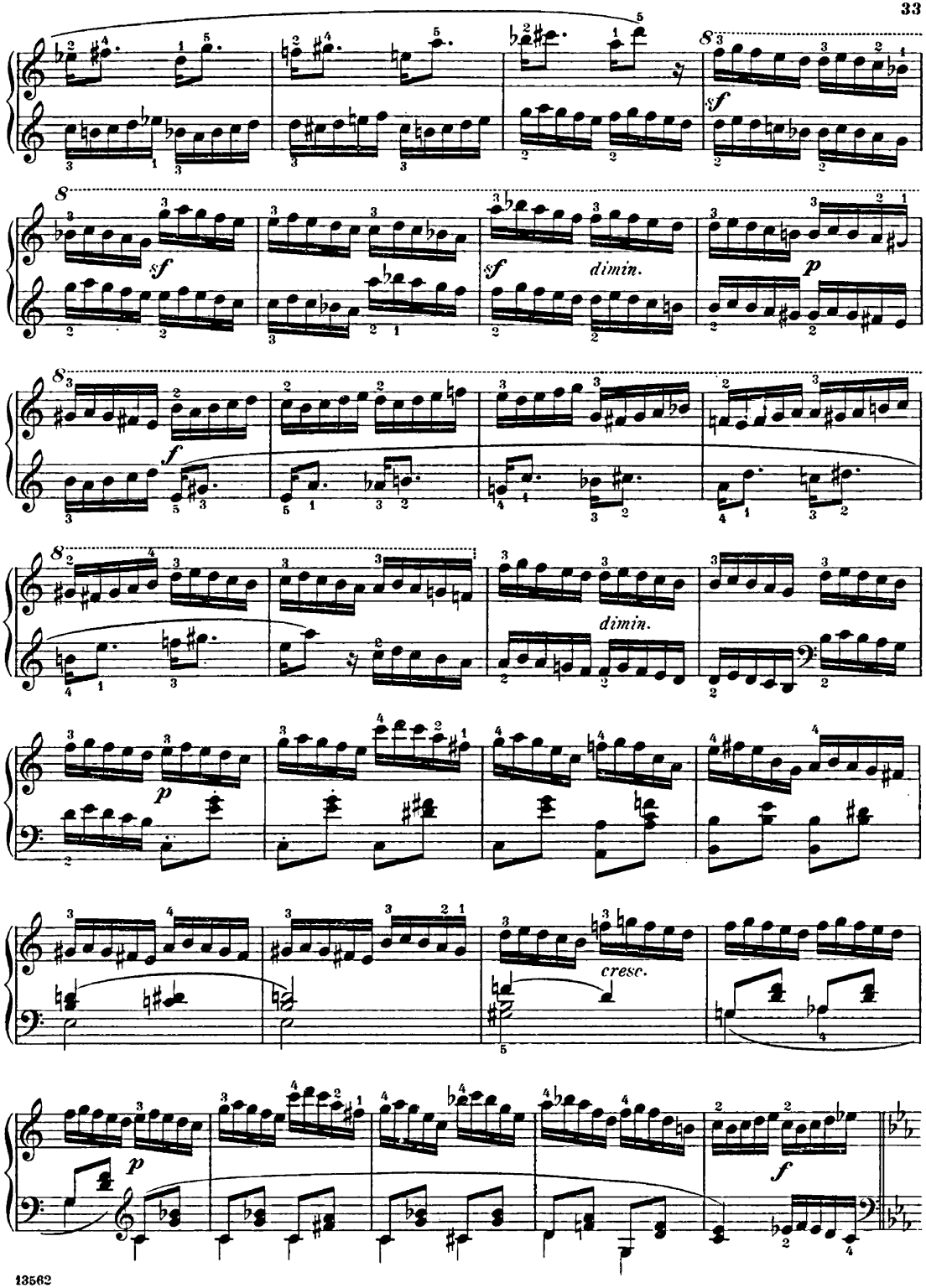

sf
sf
ff
sf
dimin.
p
f
ff

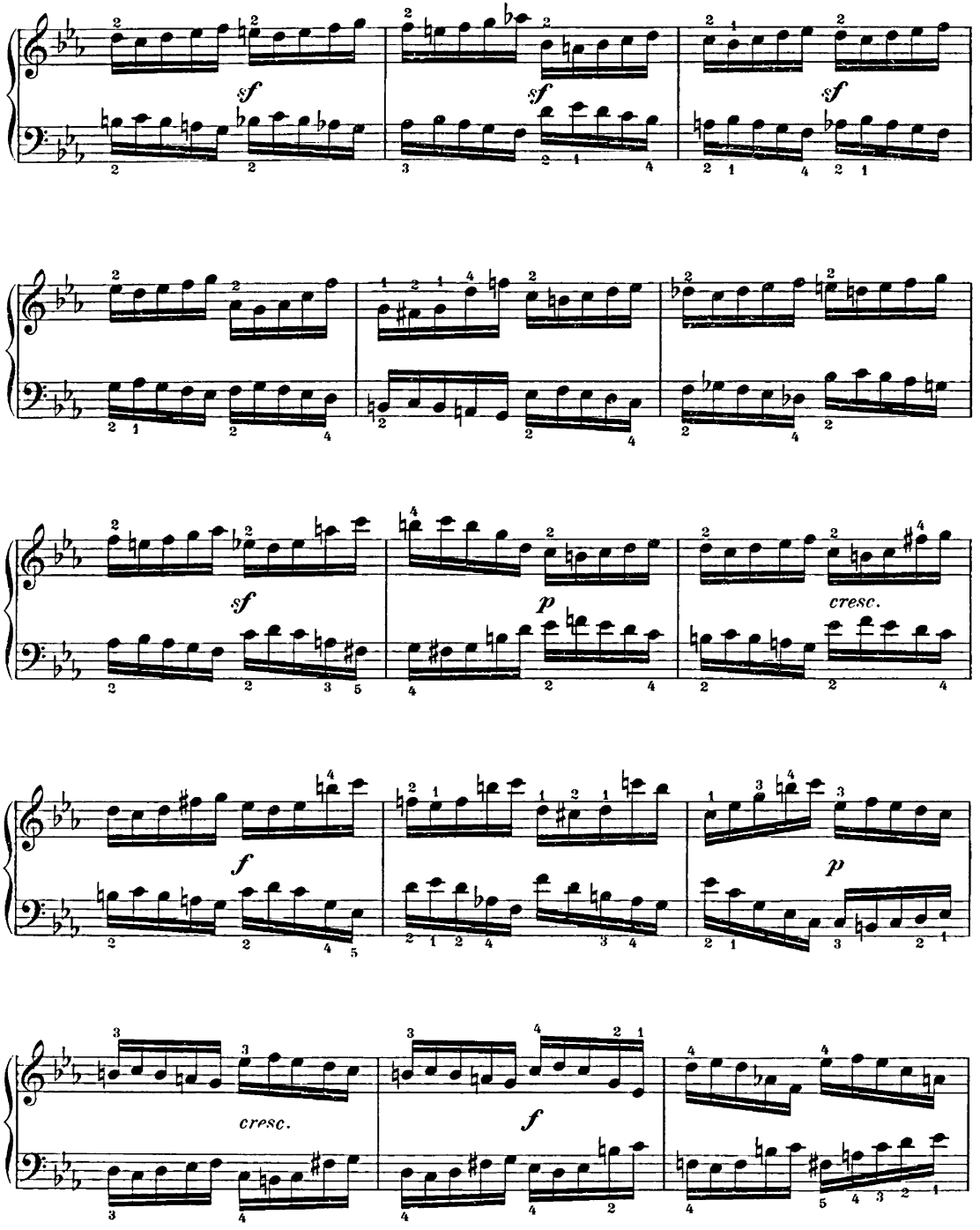
Bizzaria.

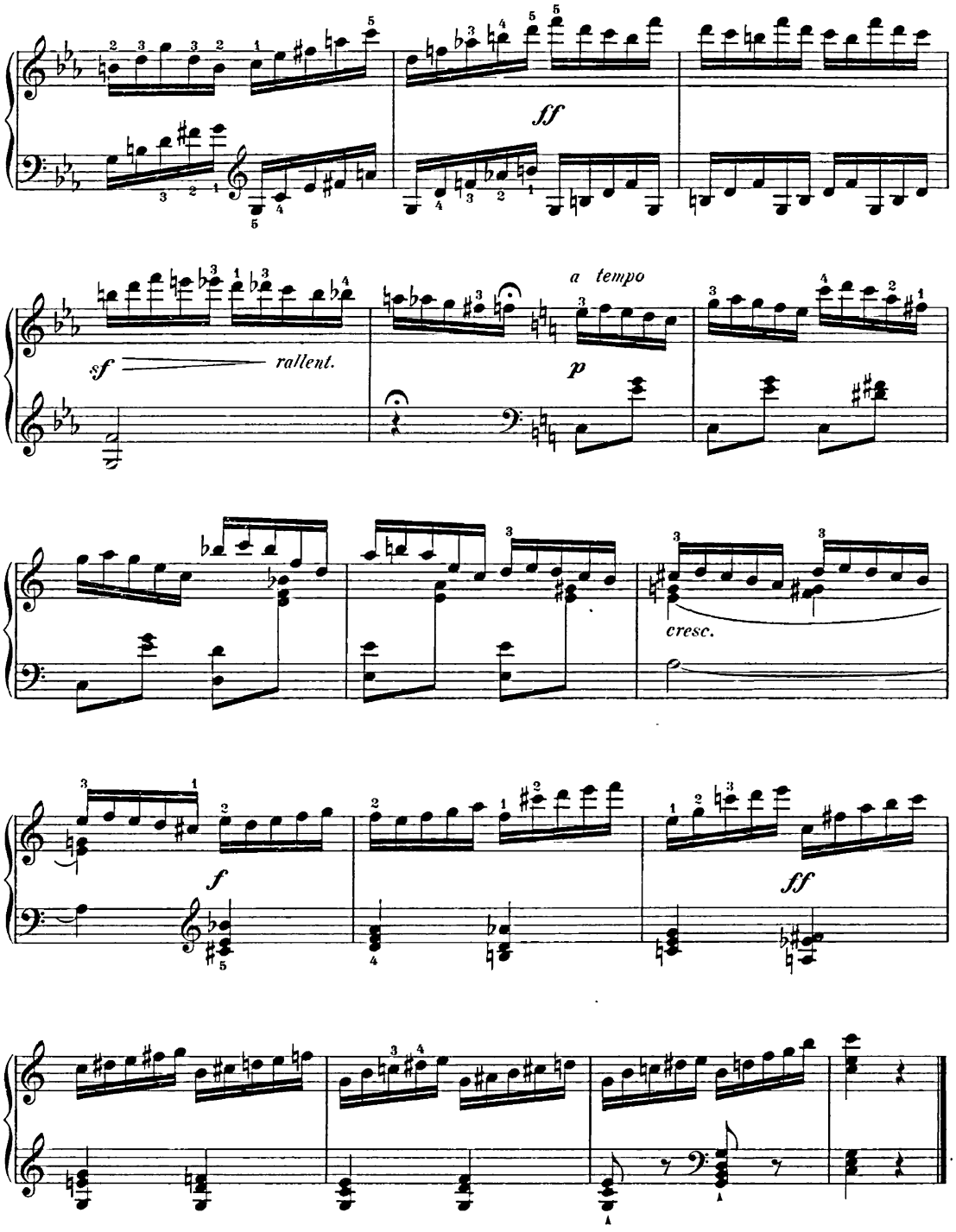
Vivace.

46.
(95.)



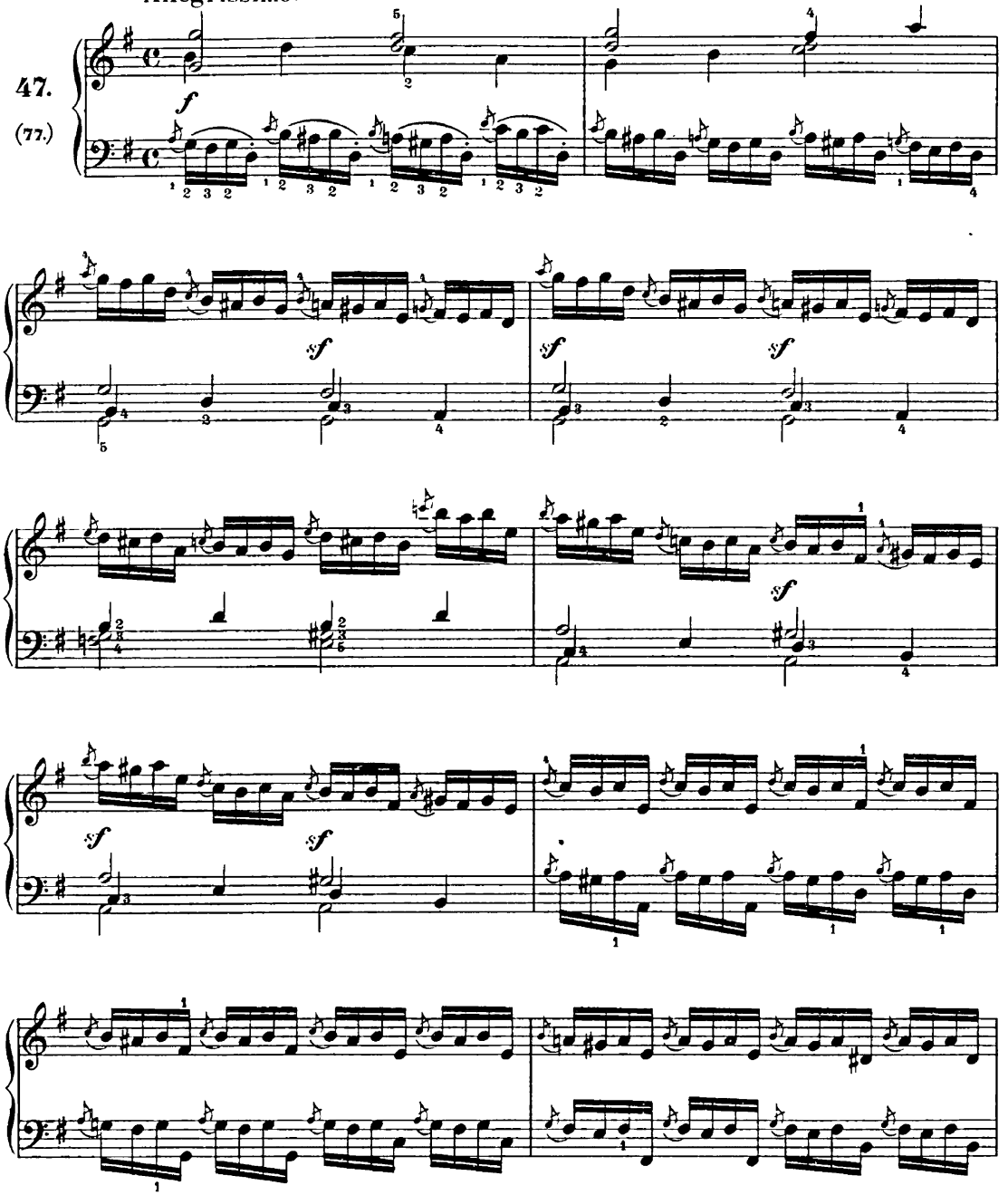

sf
sf
dimin.
p
f
dimin.
p
cresc.
p
f

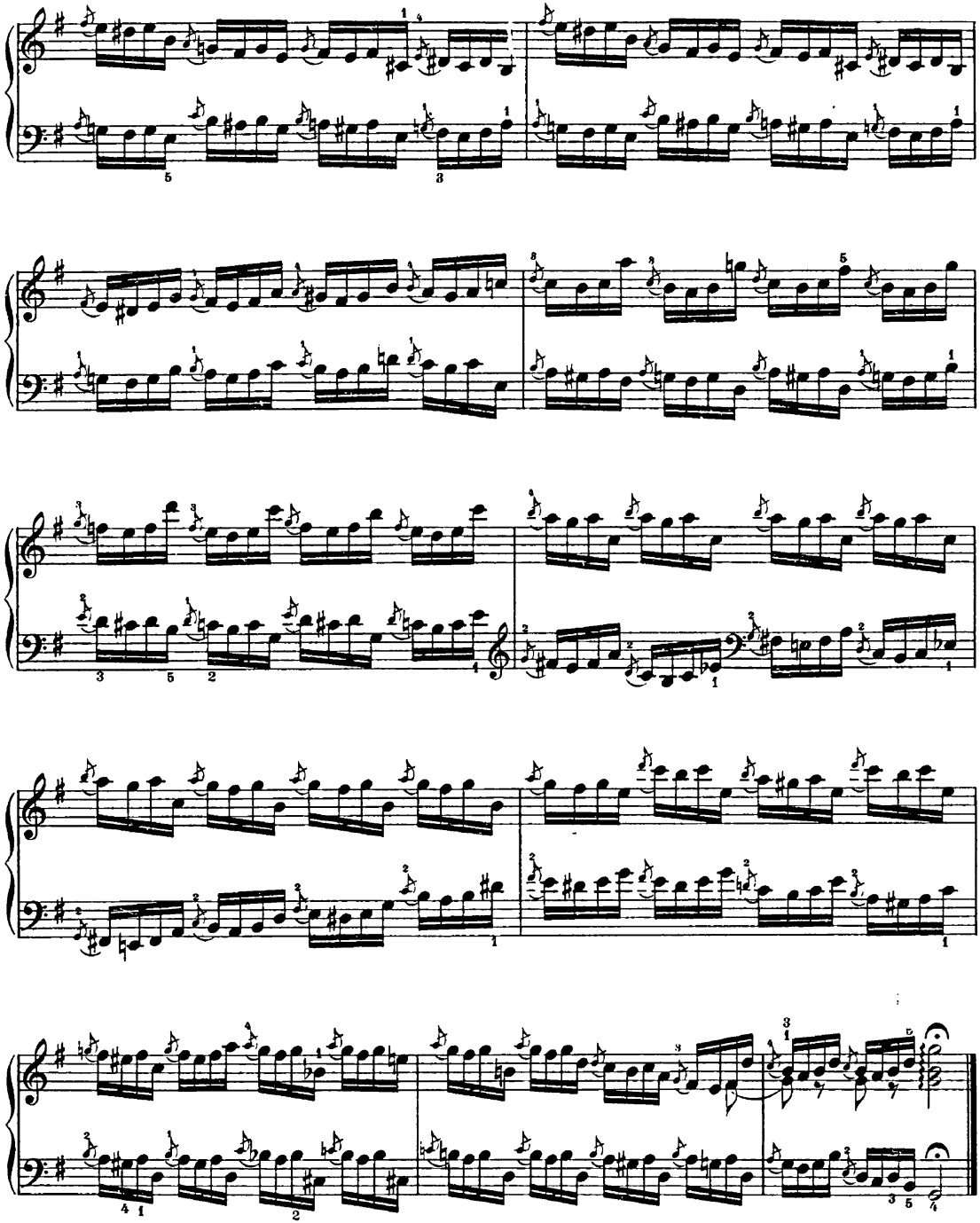

sf
sf
sf
sf
sf
p
cresc.
f
p
cresc.
f


ff
sf
rallent.
a tempo
p
cresc.
f
ff

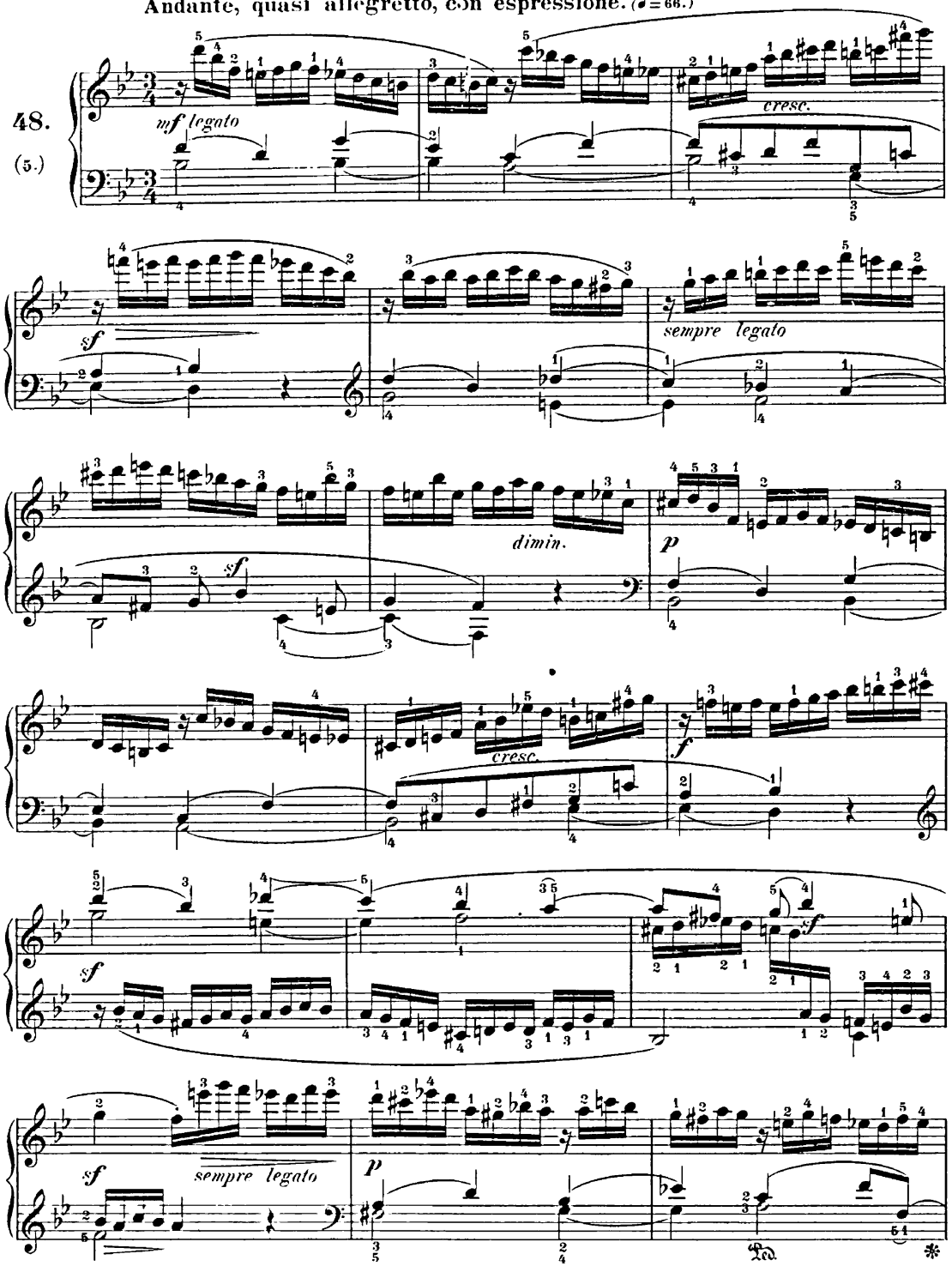
Allegrissimo.

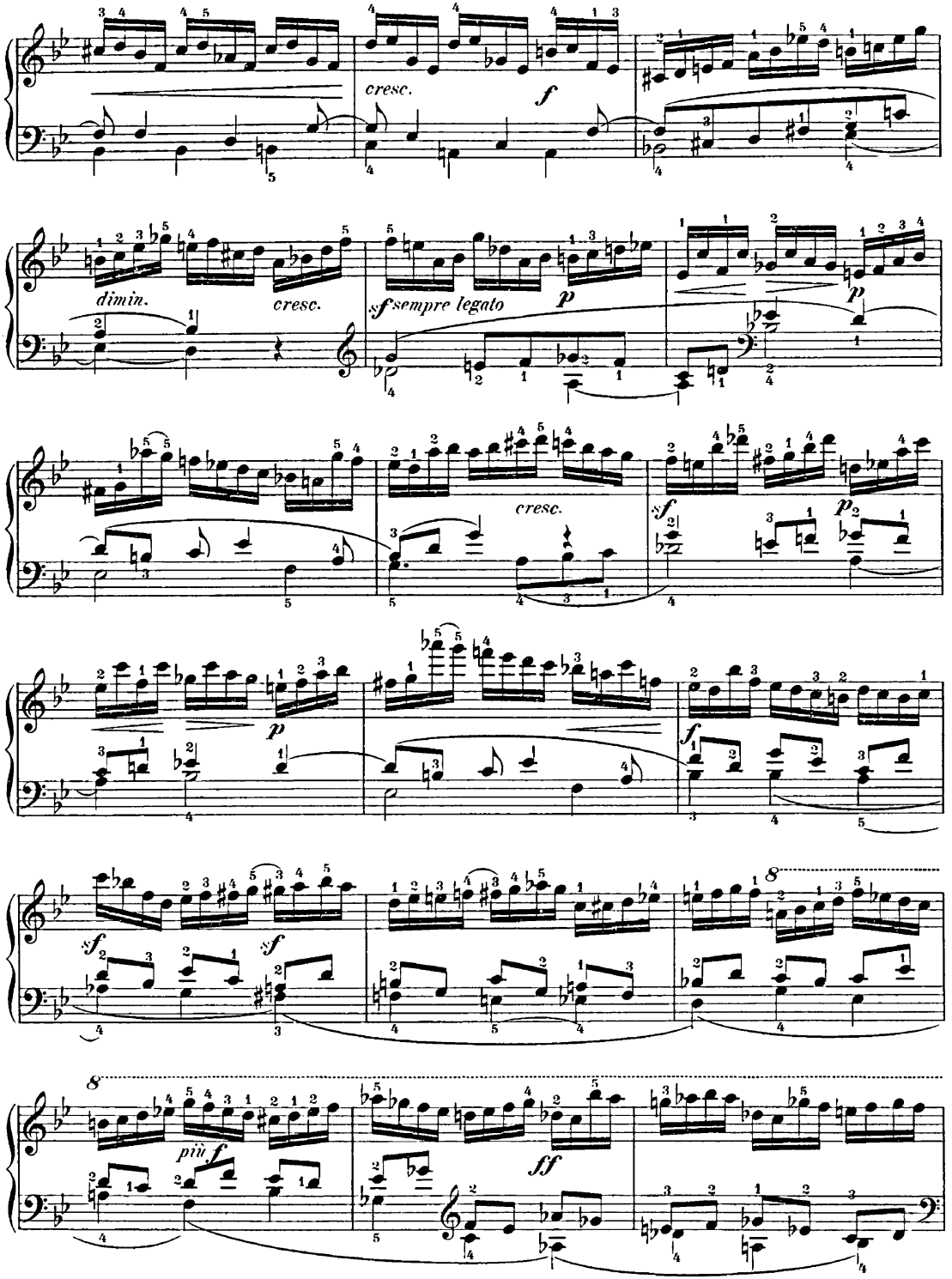
47.
(77.)

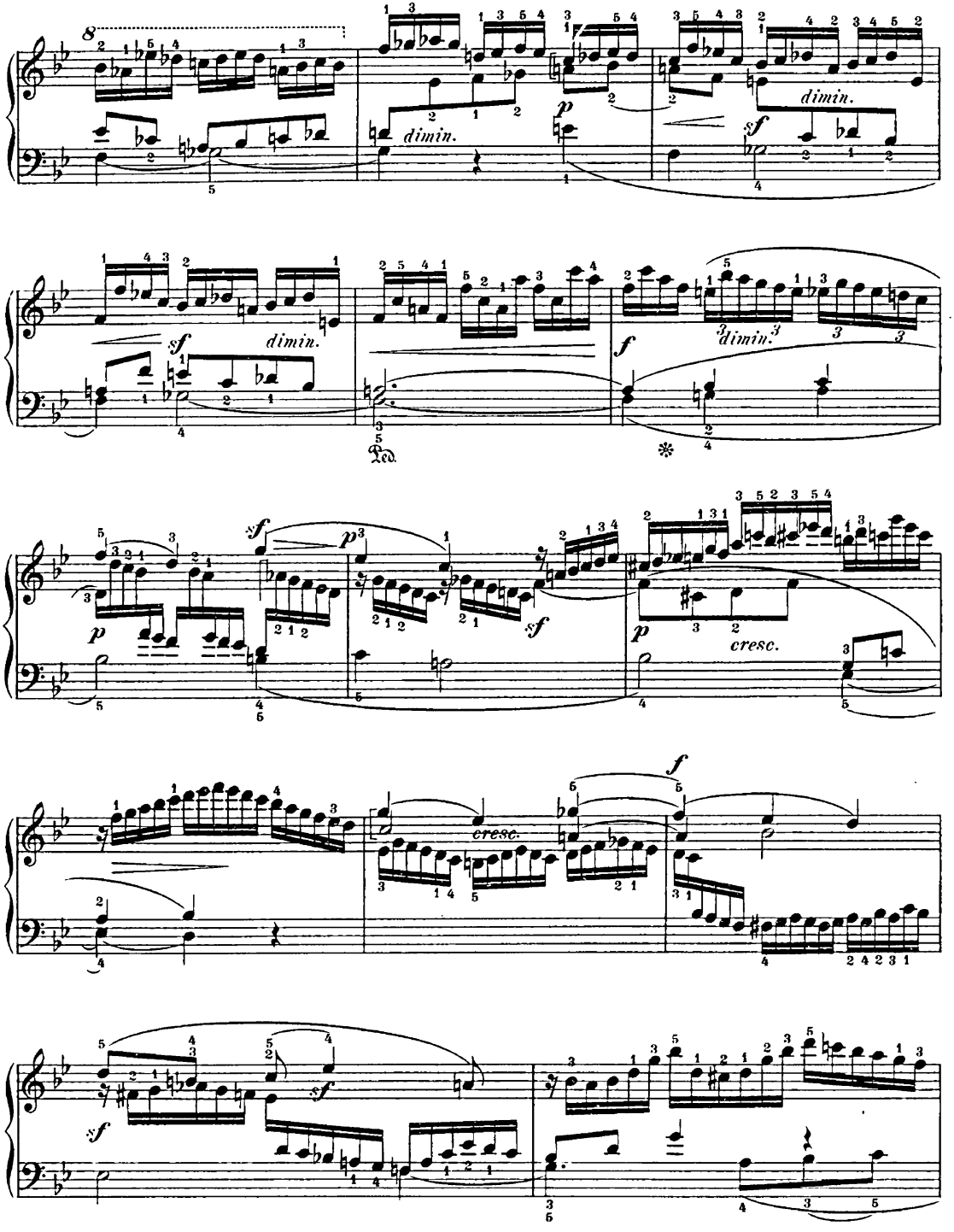


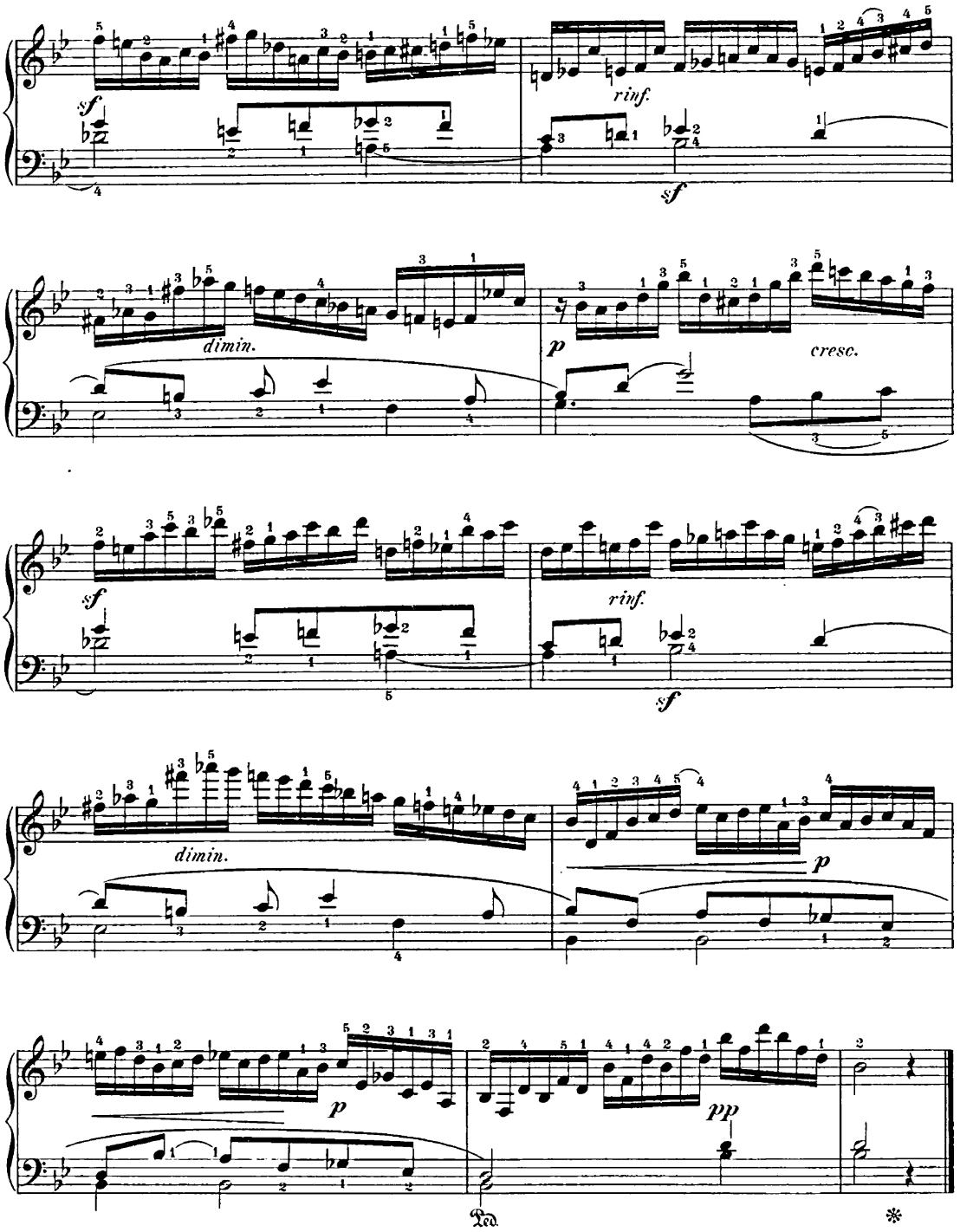


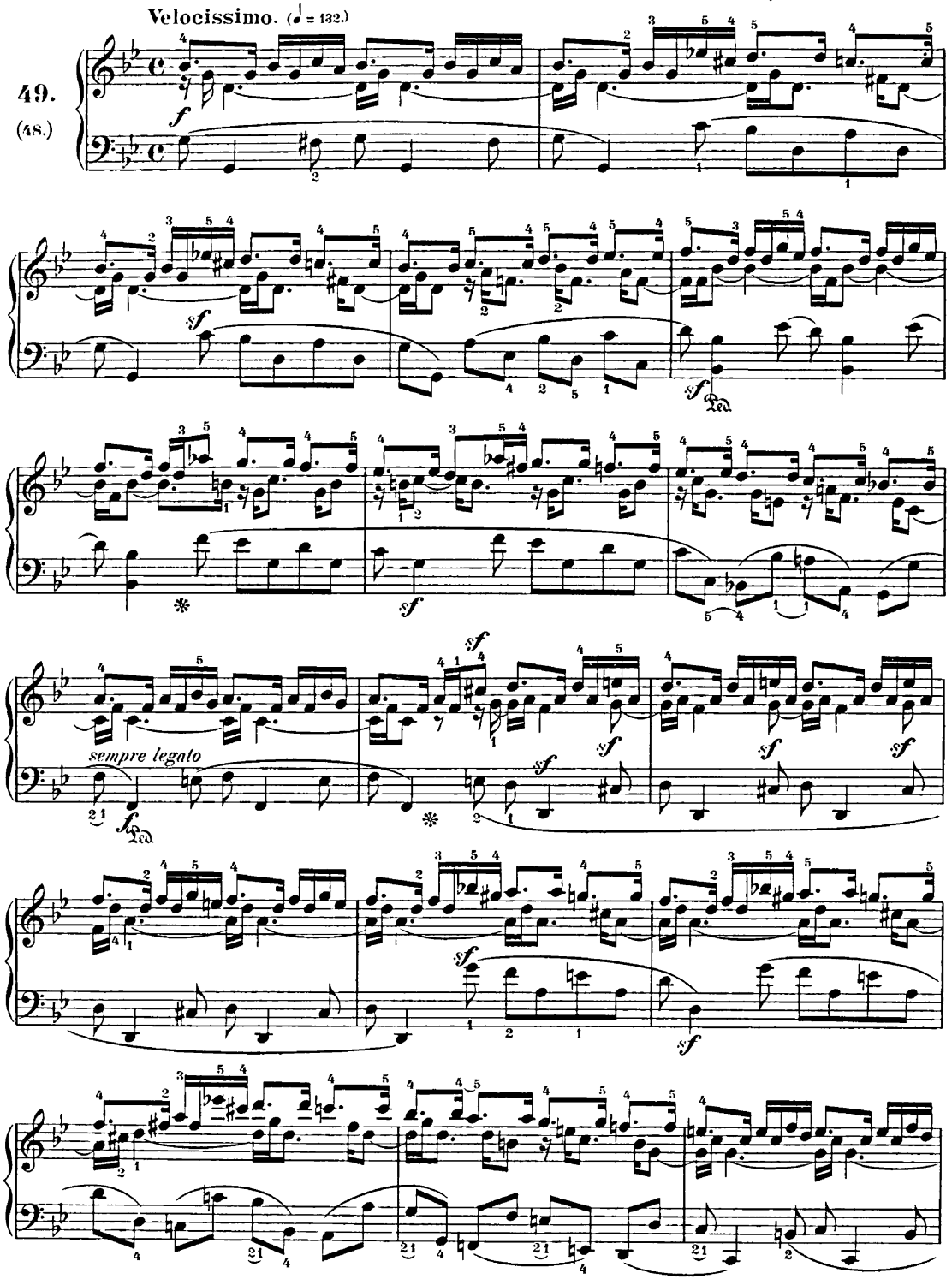
Andante, quasi allegretto, con espressione. (♩ = 66.)

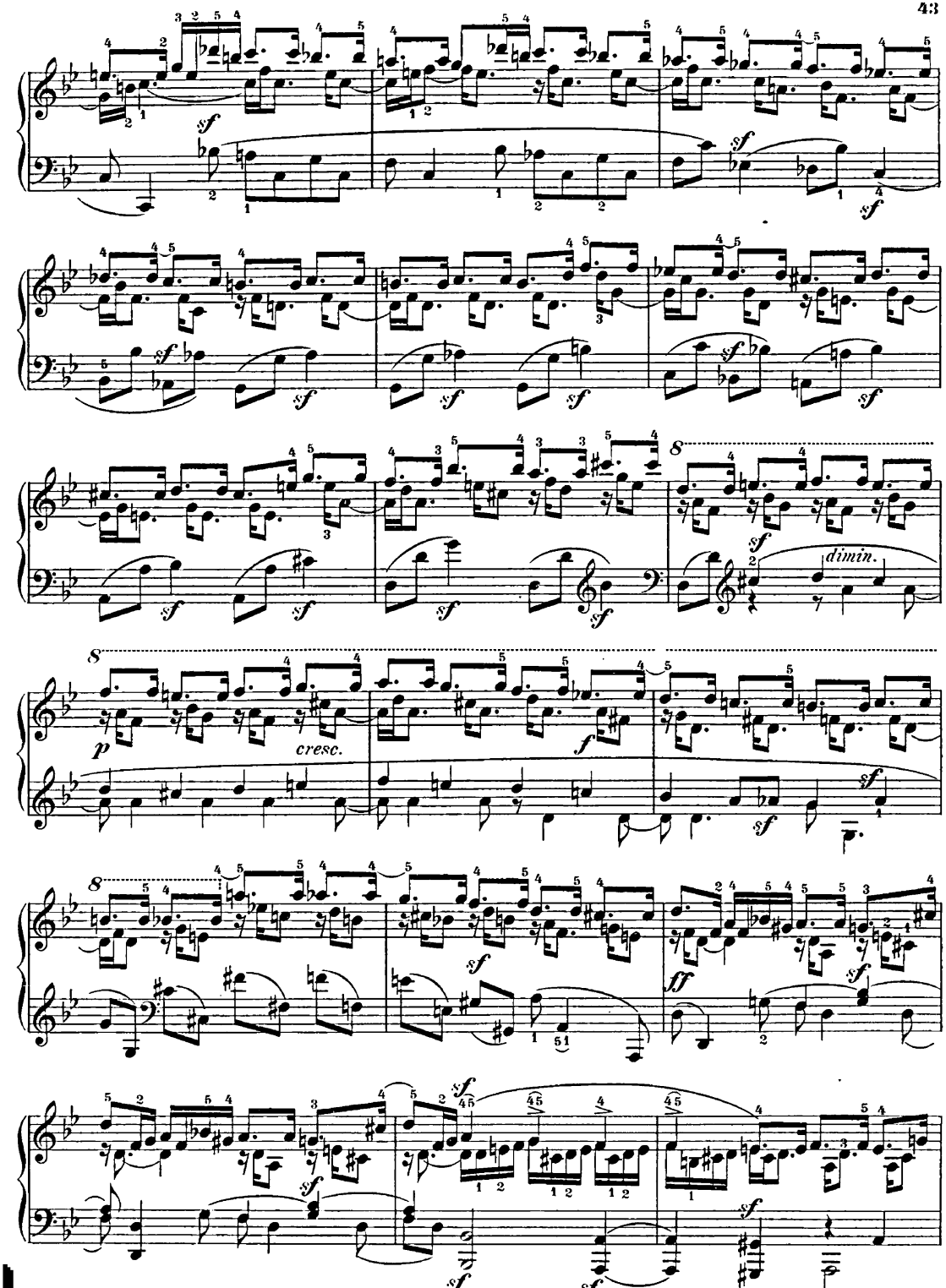


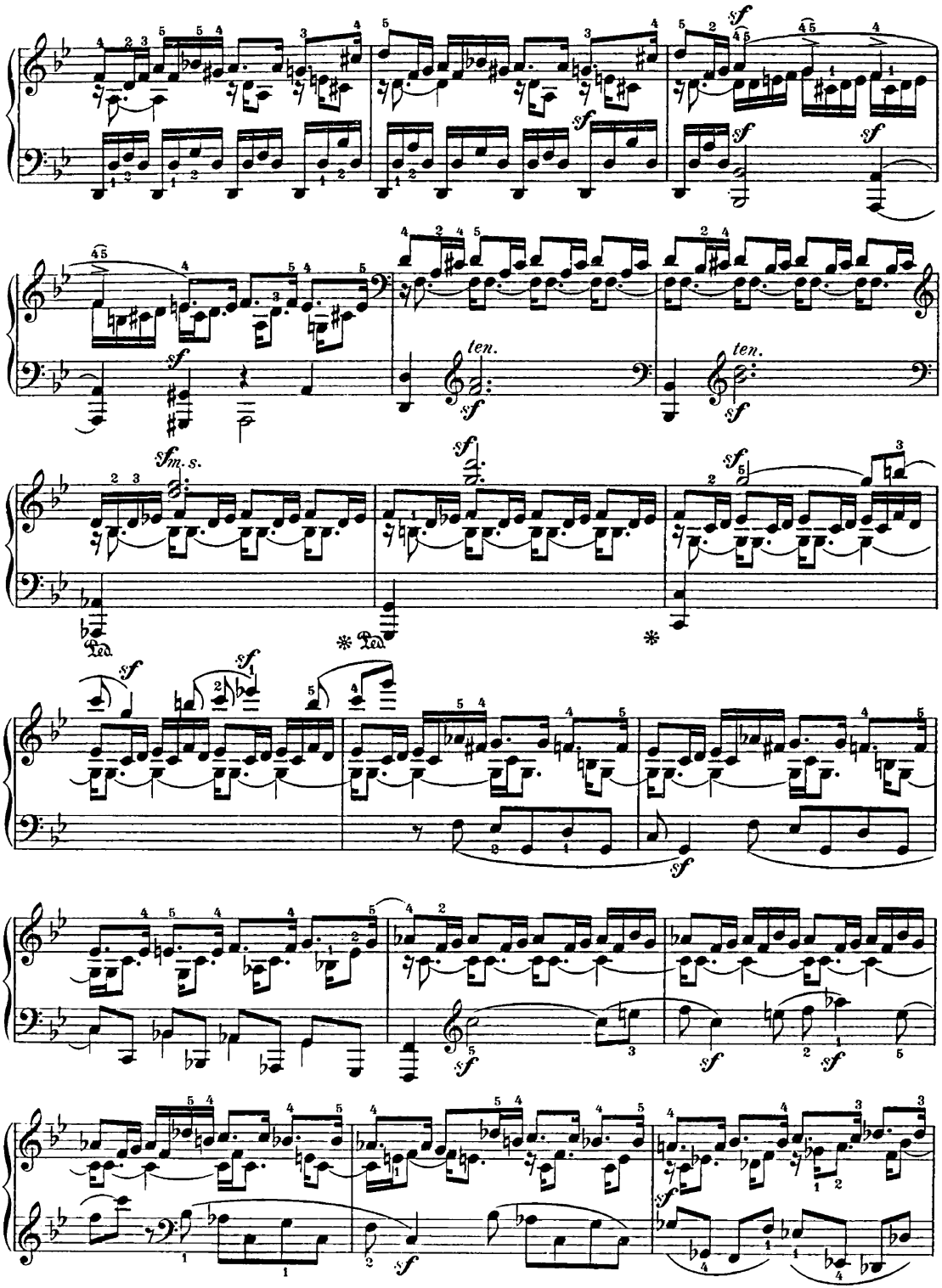

cresc.
f
dimin.
cresc.
sf sempre legato
p
p
cresc.
sf
p
p
sf
sf
8
8
più f
ff

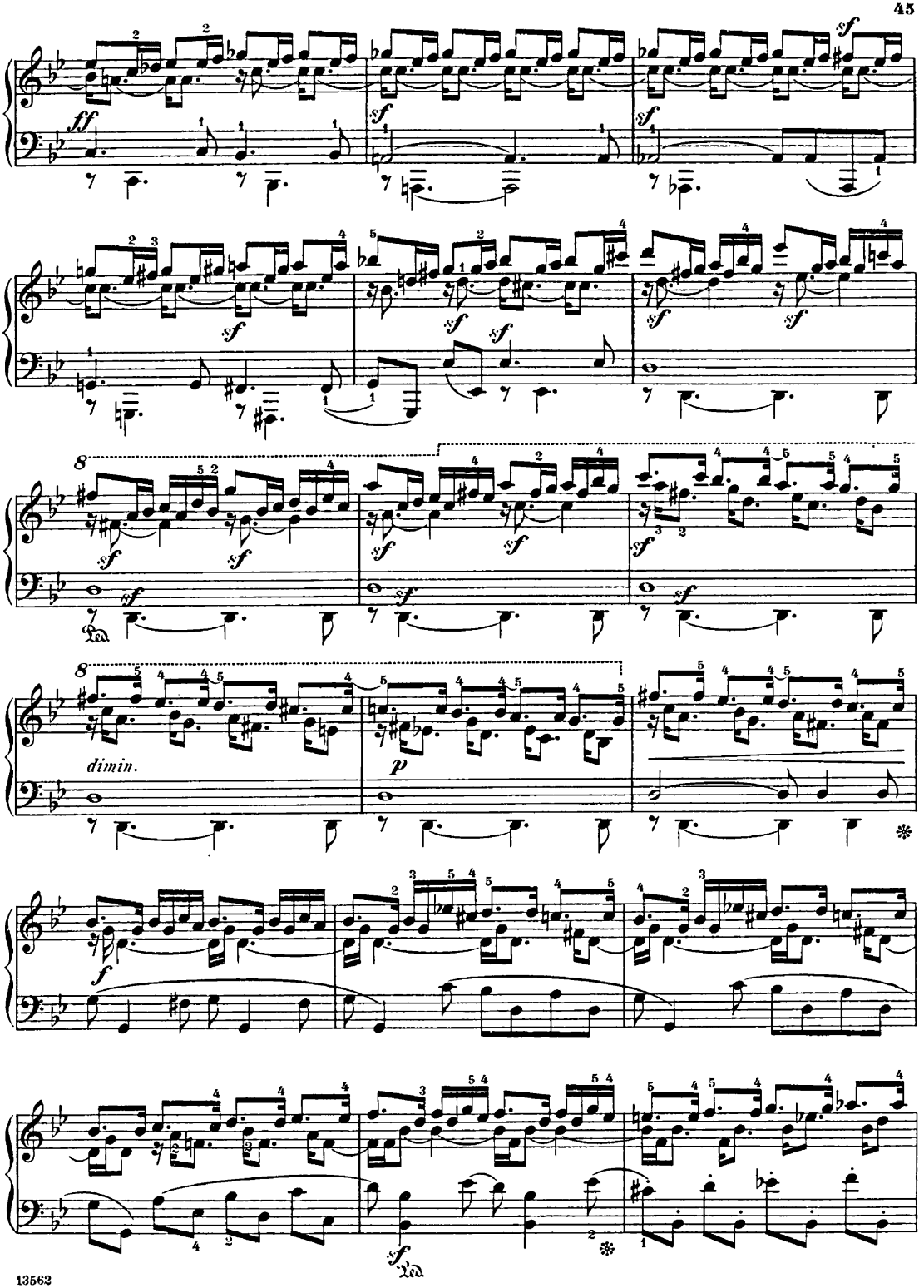

dimin.
dimin.
dimin.
dimin.
cresc.
cresc.

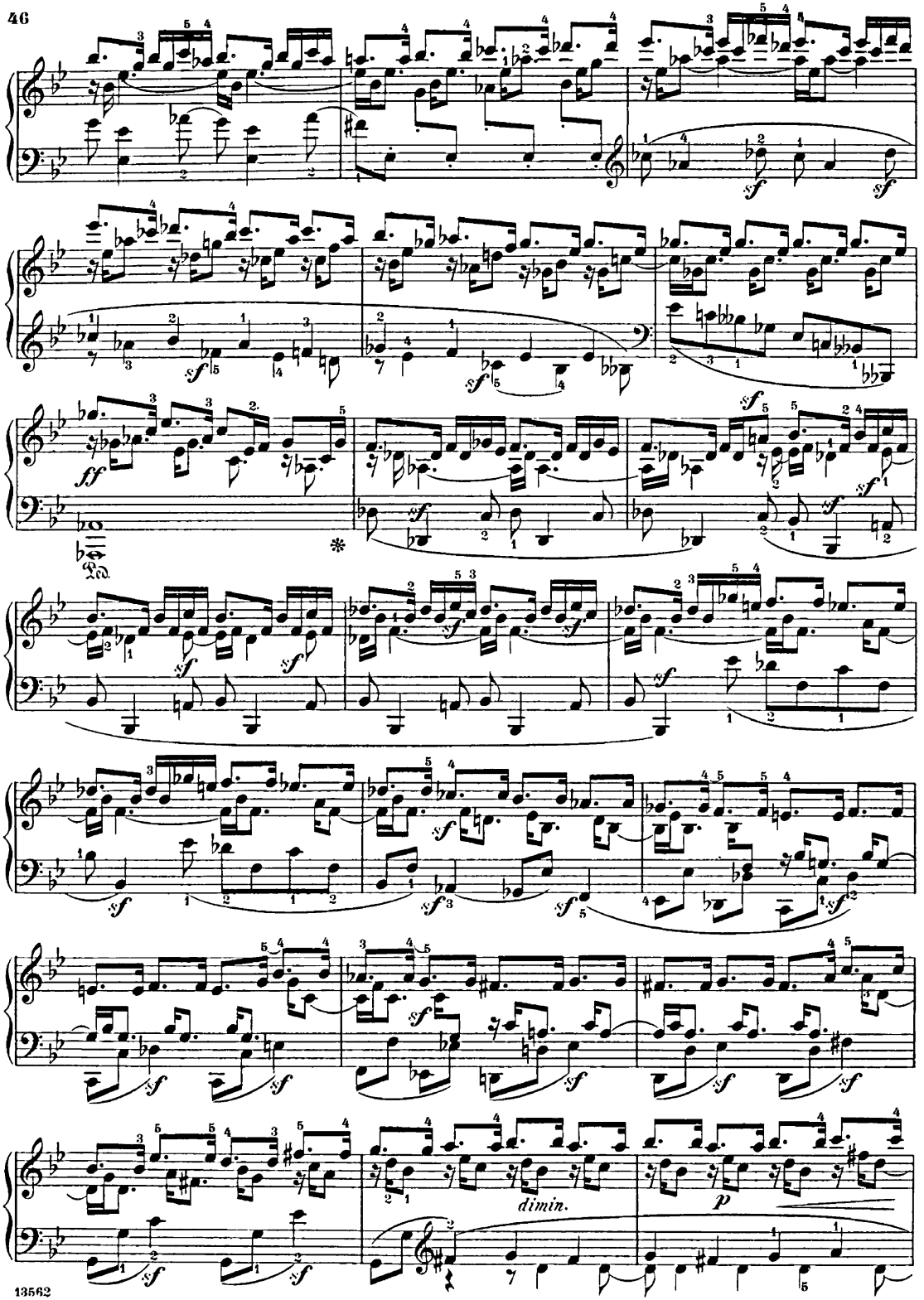

sf
rinf.
sf
dimin.
p
cresc.
sf
rinf.
sf
dimin.
p
p
pp
Ped.
*

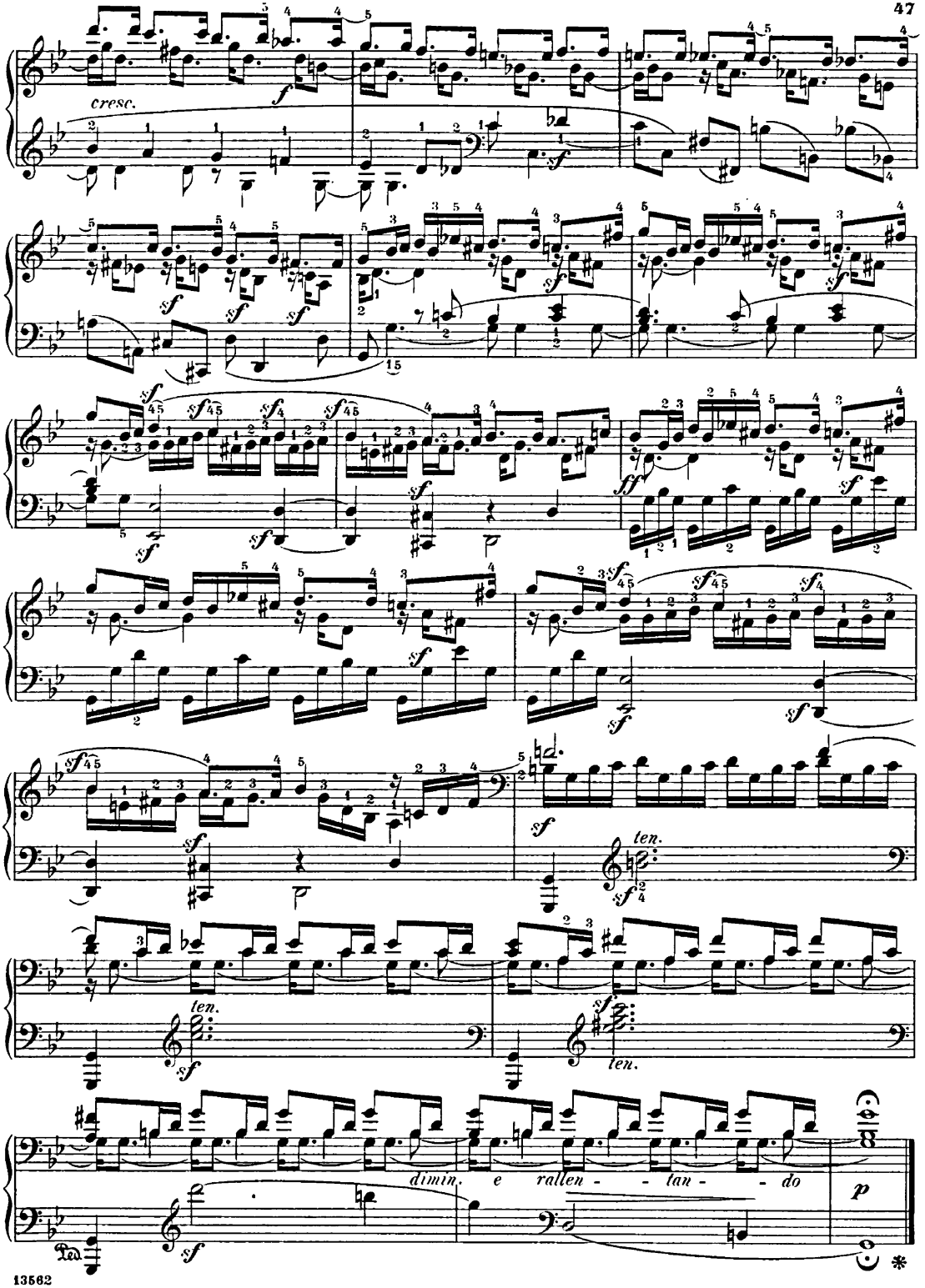

Velocissimo. (♩ = 132.)
49.
(48.)
sempre legato

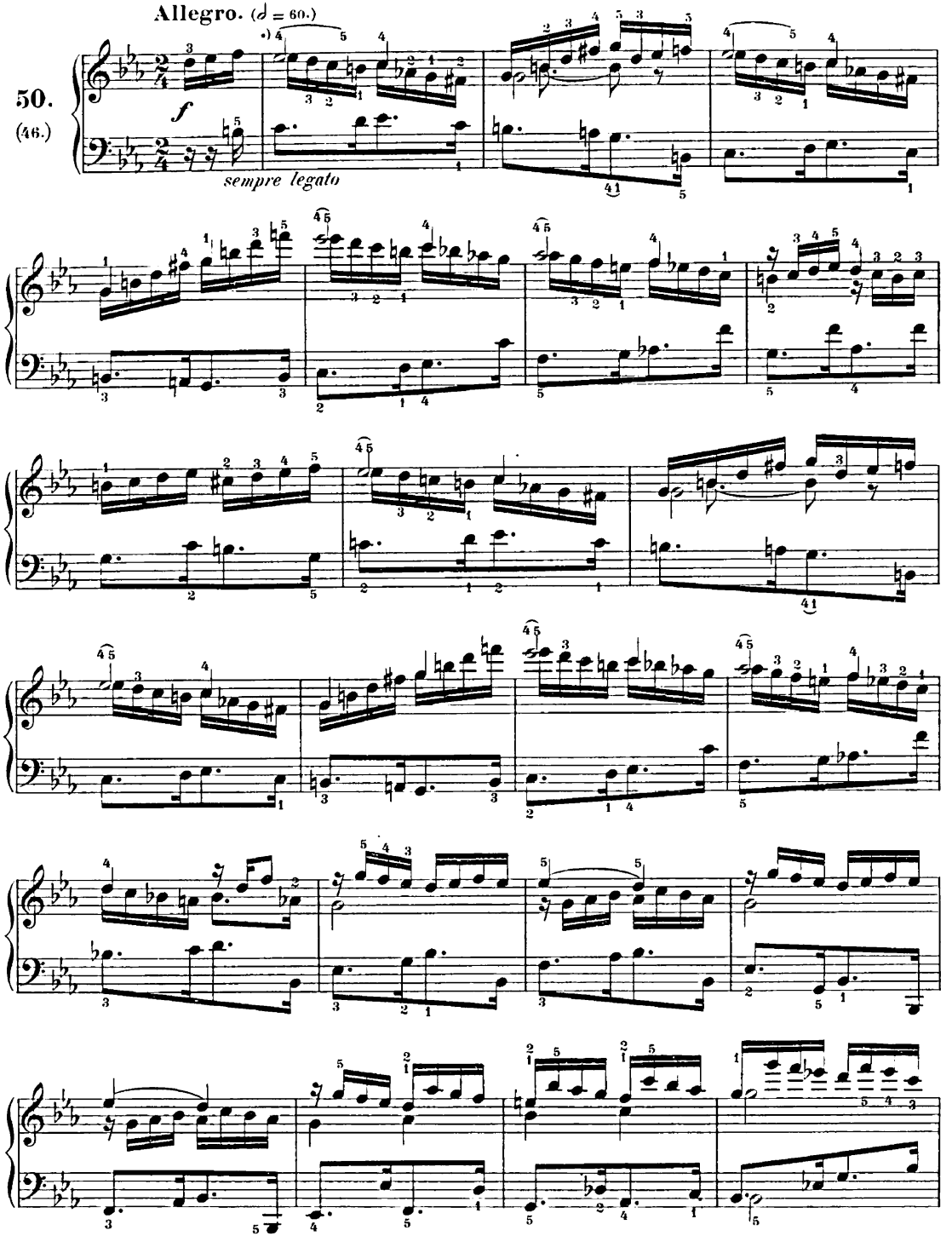

sf
dimin.
p
cresc.
f
ff


sf
ten.
sfm. s.
Ped.
*


ff
sf
dimin.
p

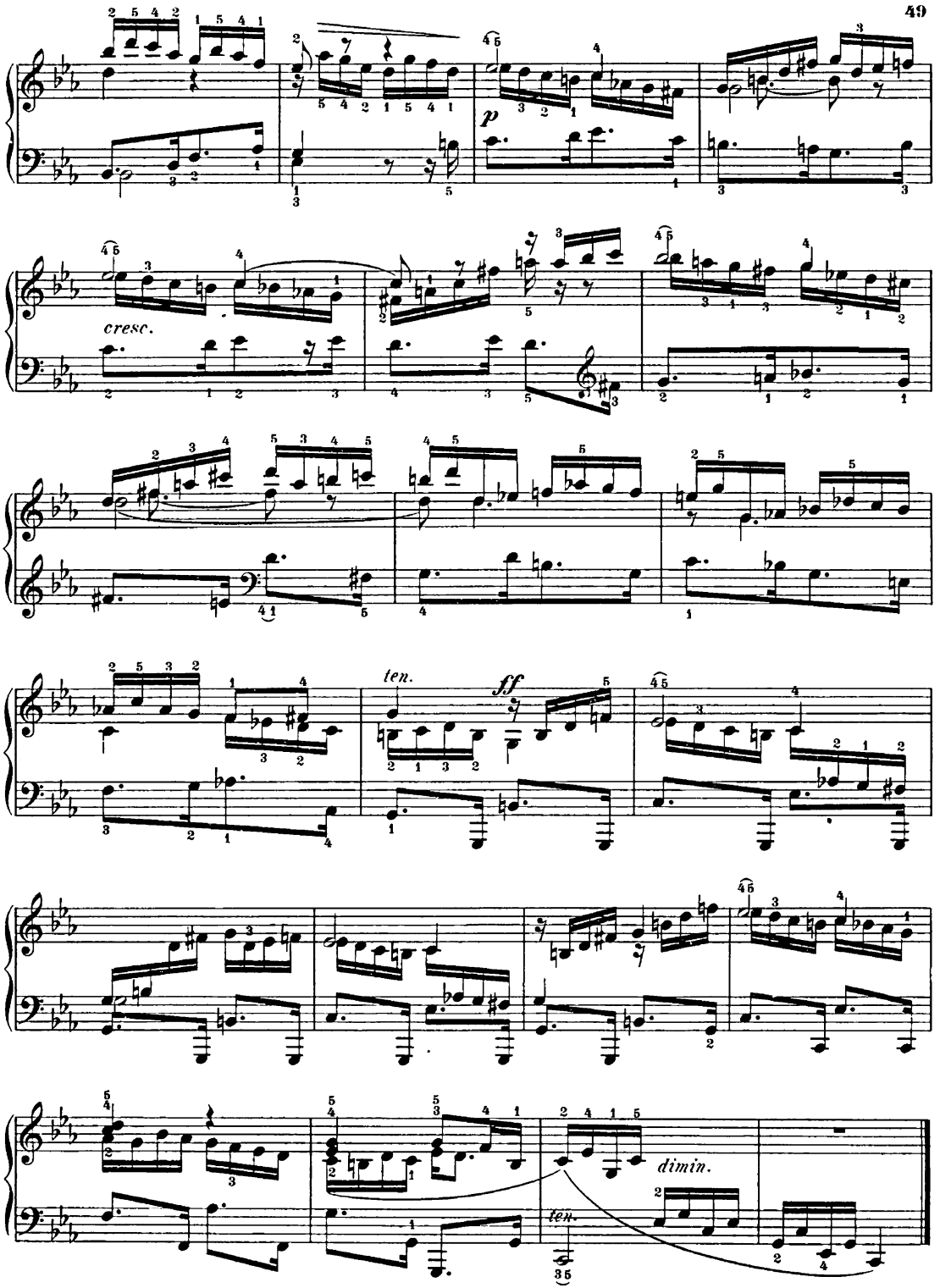

sf
ff
Ped.
*
dimin.
p

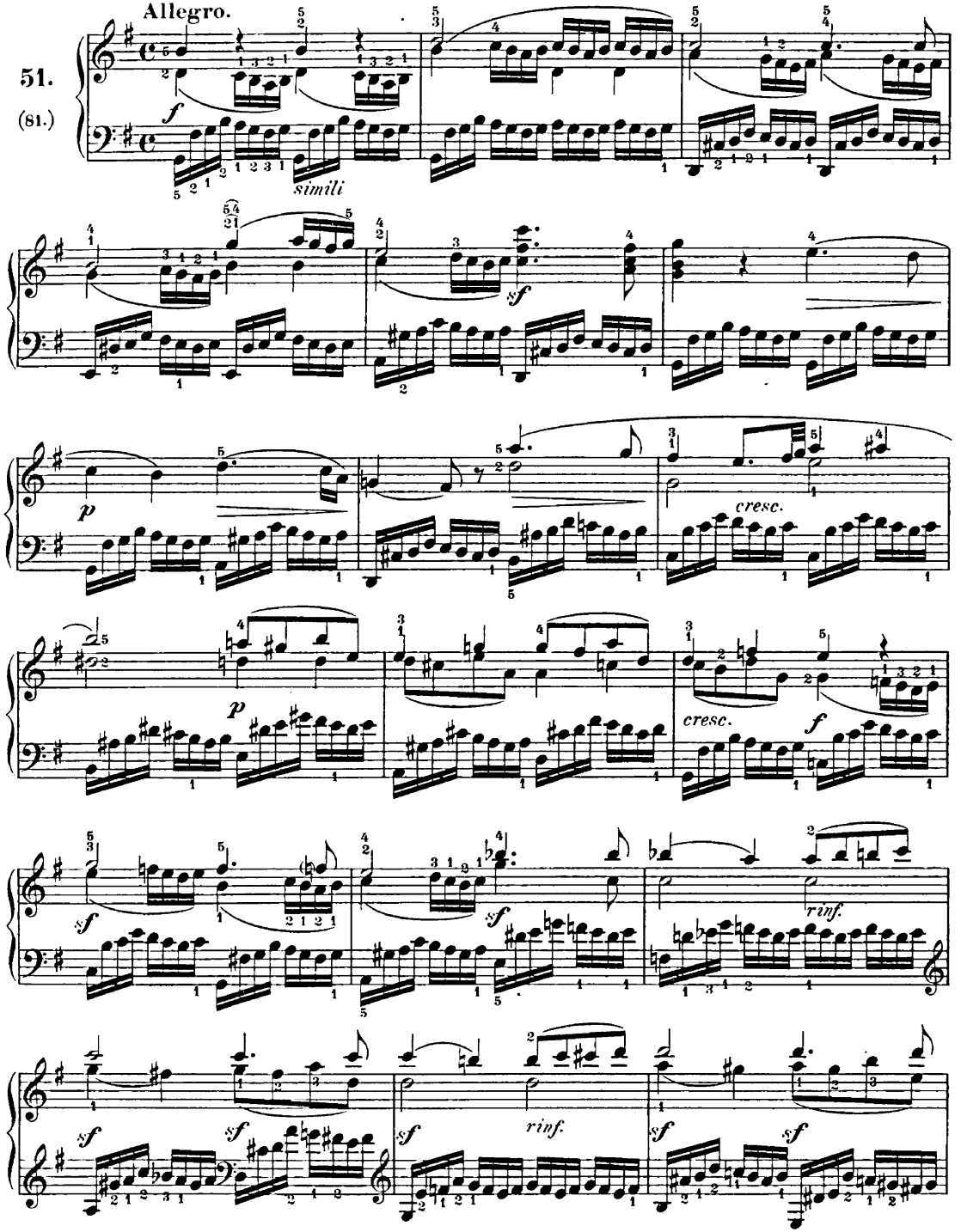

cresc.
ten.
ten.
ten.
dimin. e rallen - - tan - - do
p

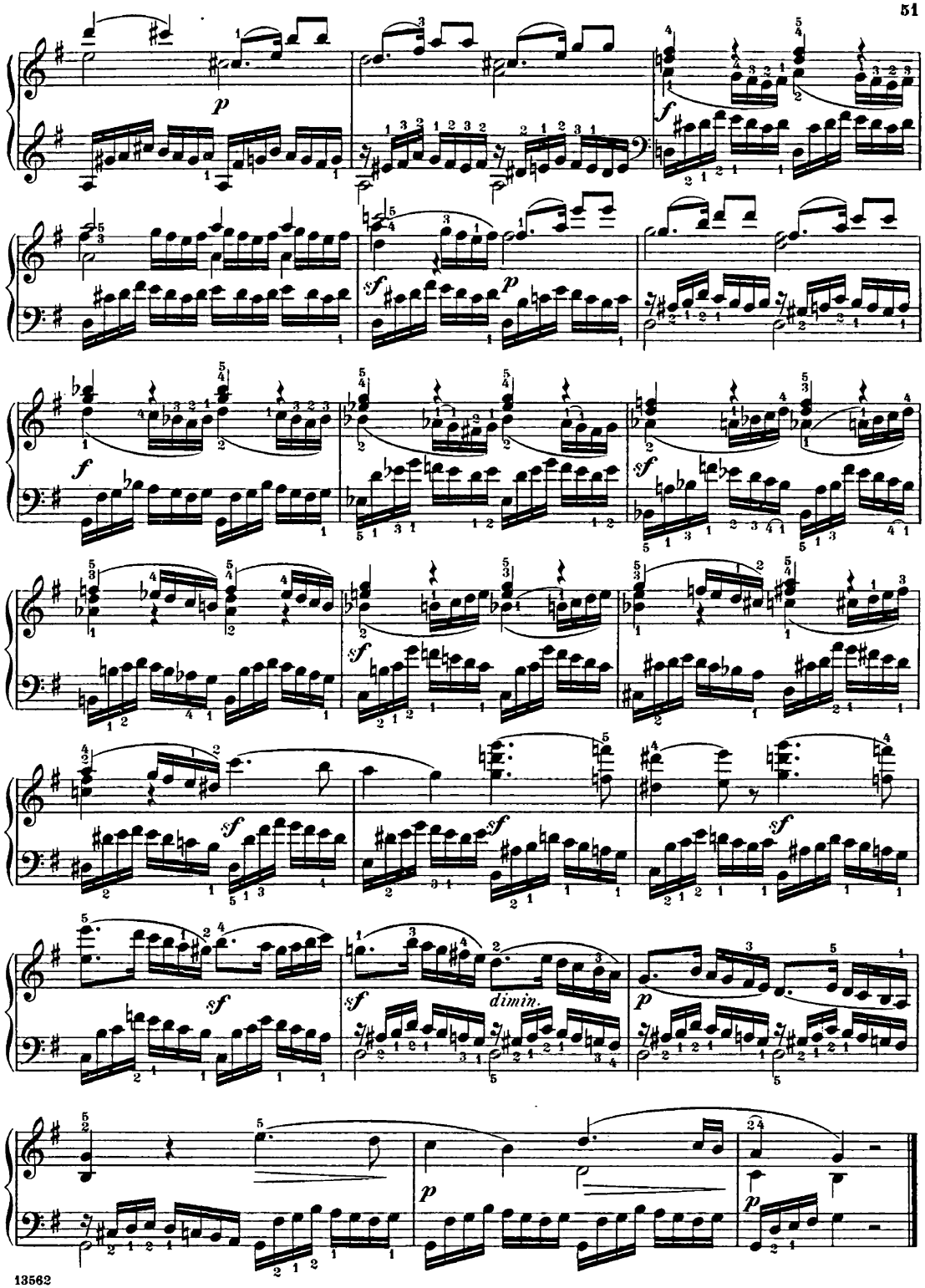


*) Der Wechsel vom 4. zum 5. Finger nicht allzuschnell.

*) *Do not hurry in changing from the 4th to the 5th Finger.*

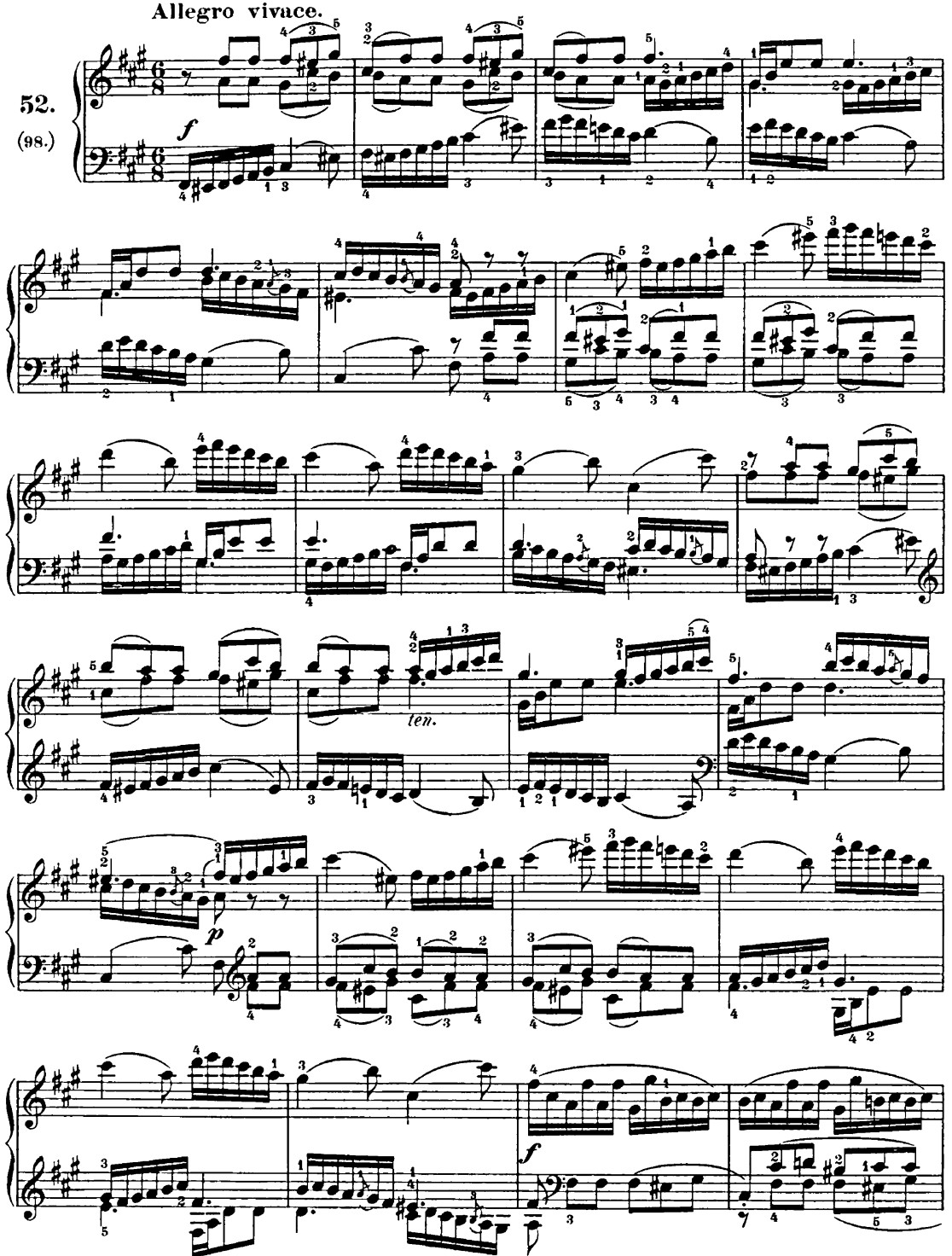

p
cresc.
ten.
ff
dimin.
ten.

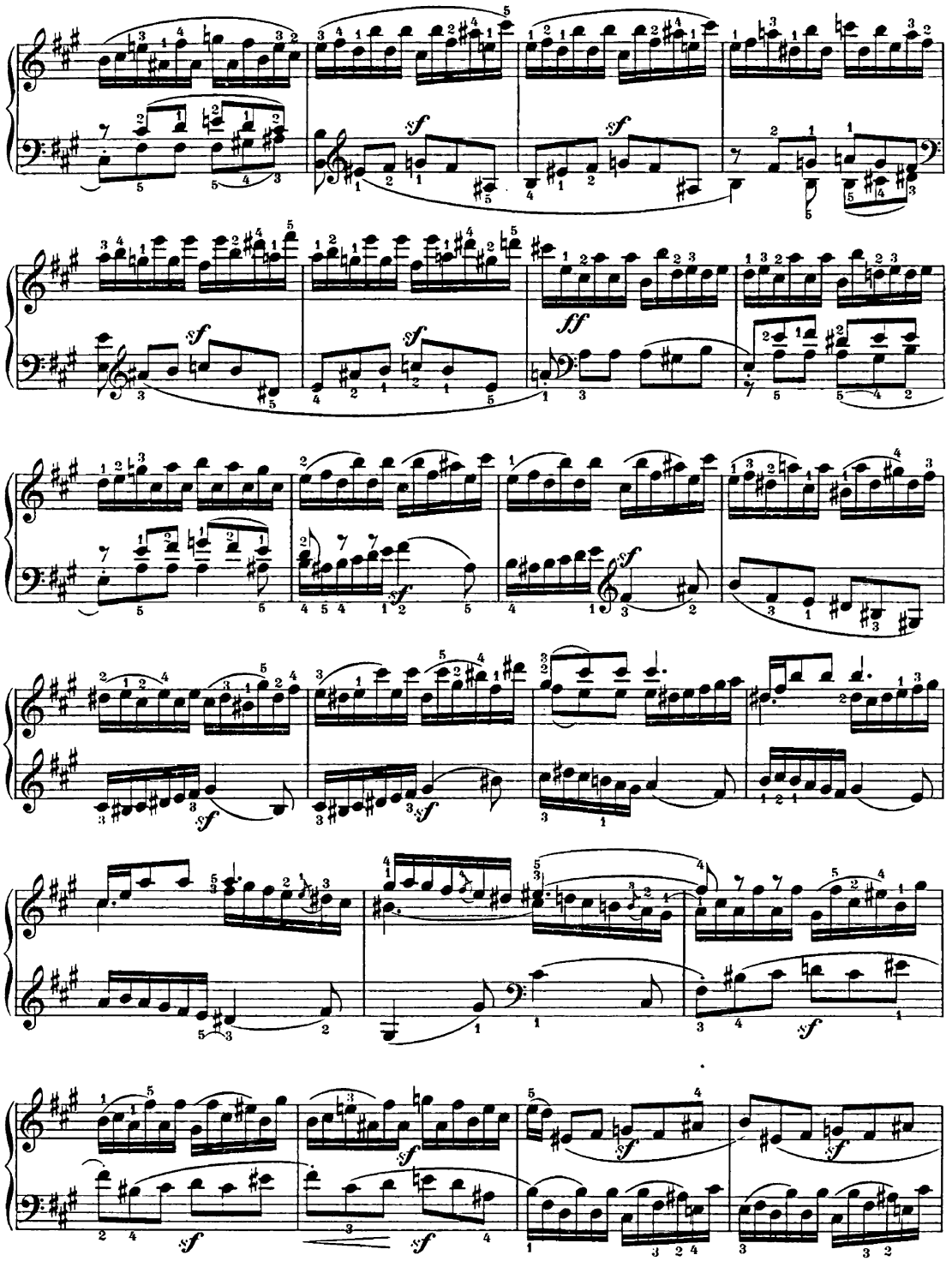

Allegro.
51.
(81.)
simili
cresc.
rinf.

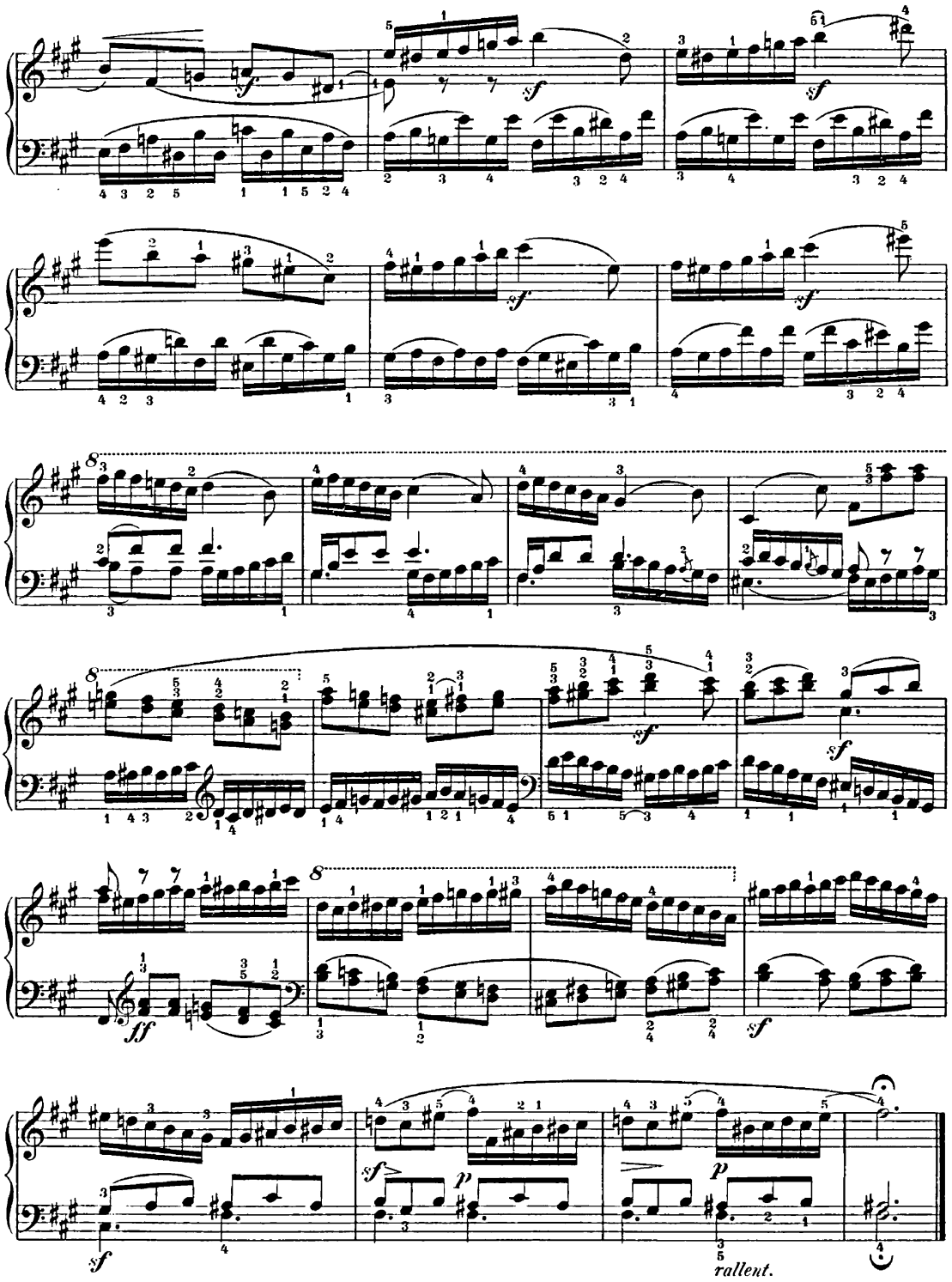

p
f
sf
p
f
sf
sf
sf
sf
sf
dimin.
p
p

Allegro vivace.

52.
(98.)

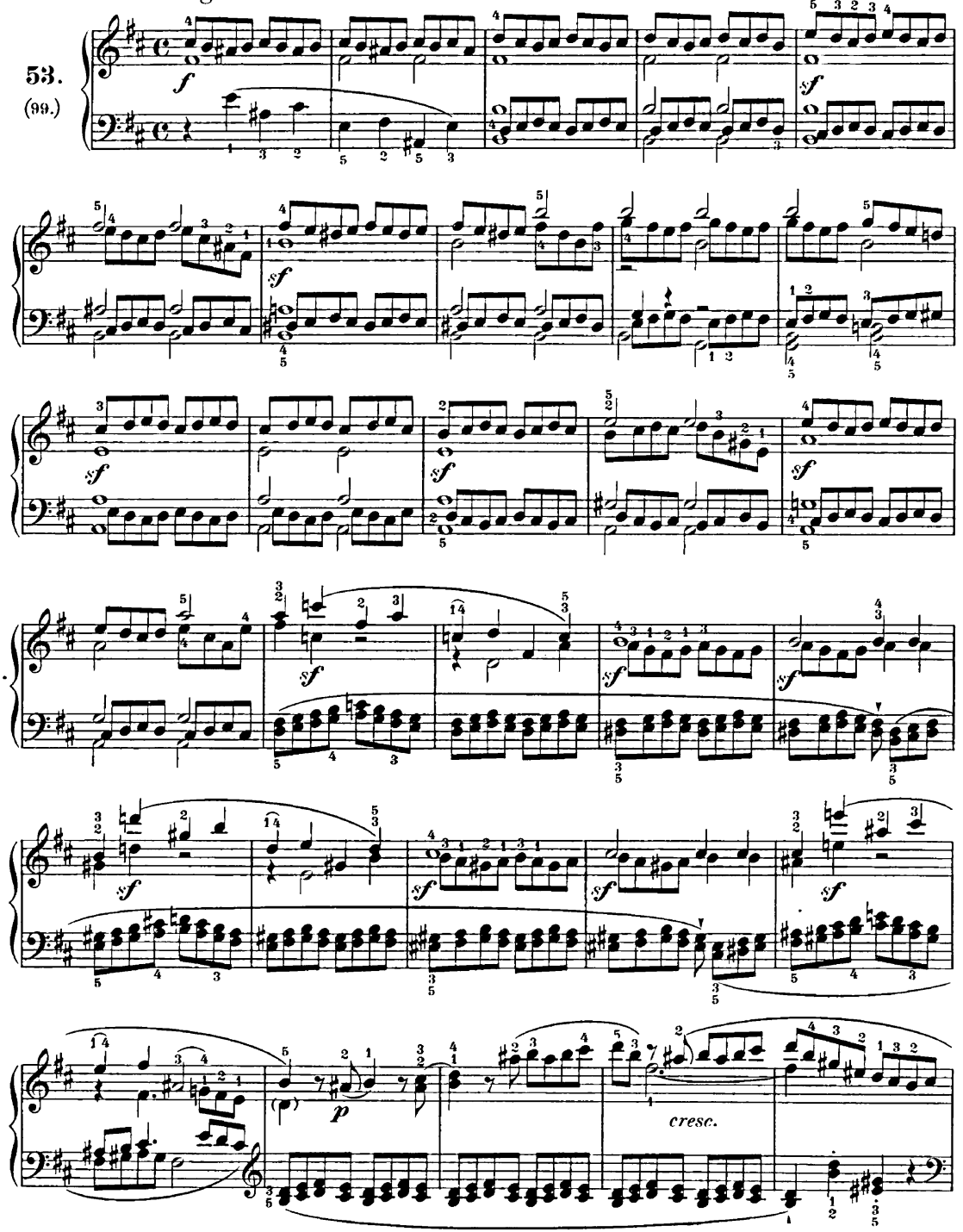


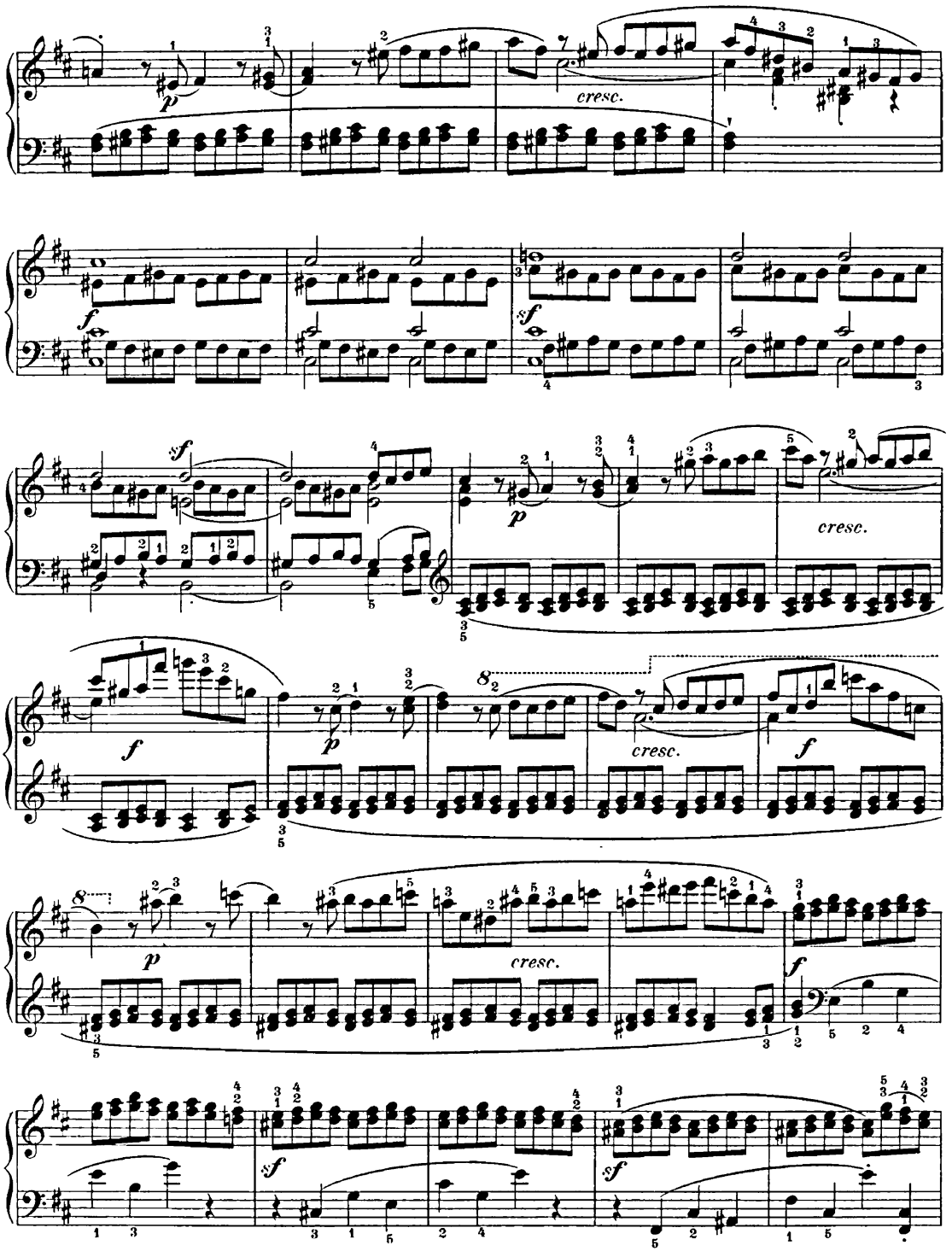


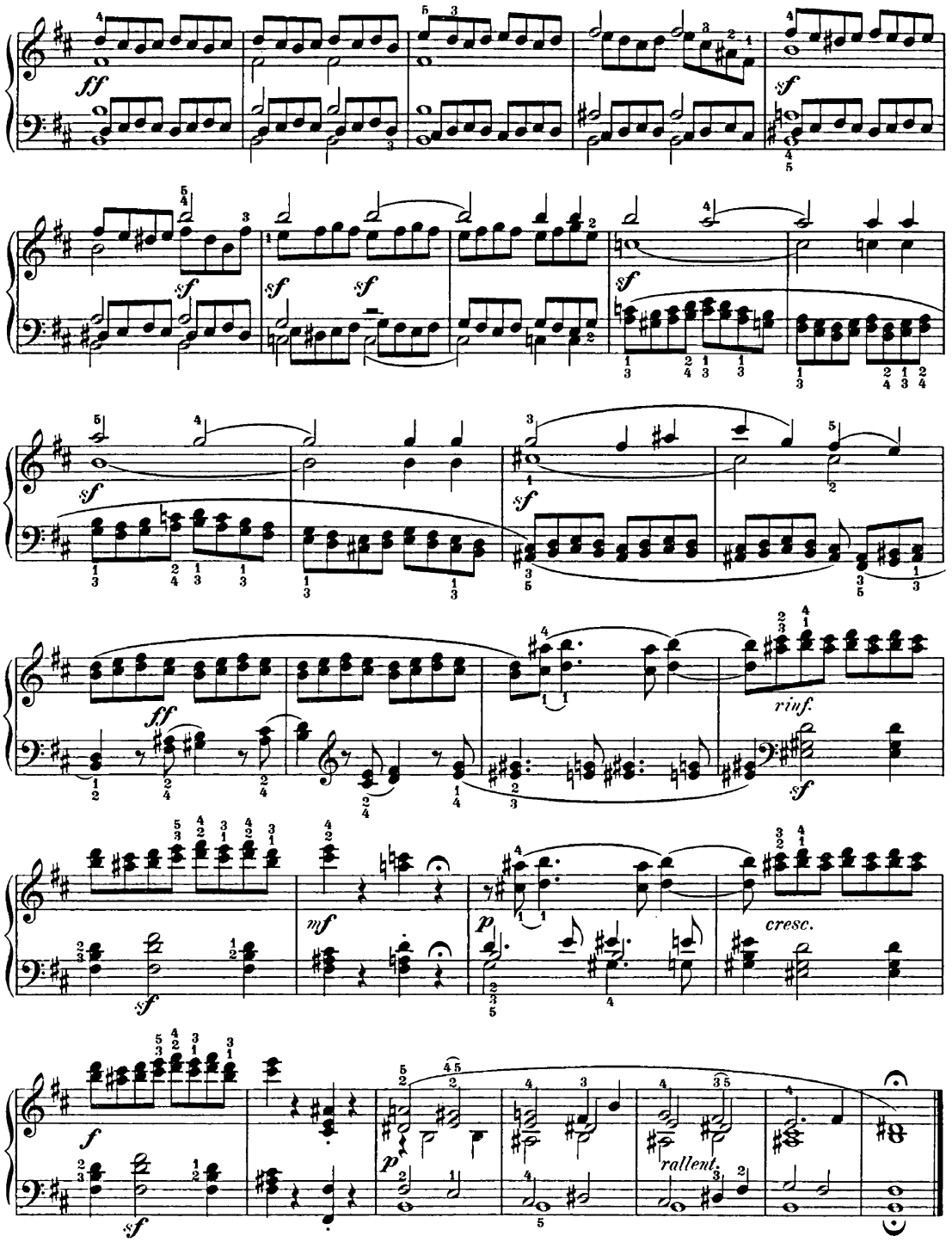

rallent.

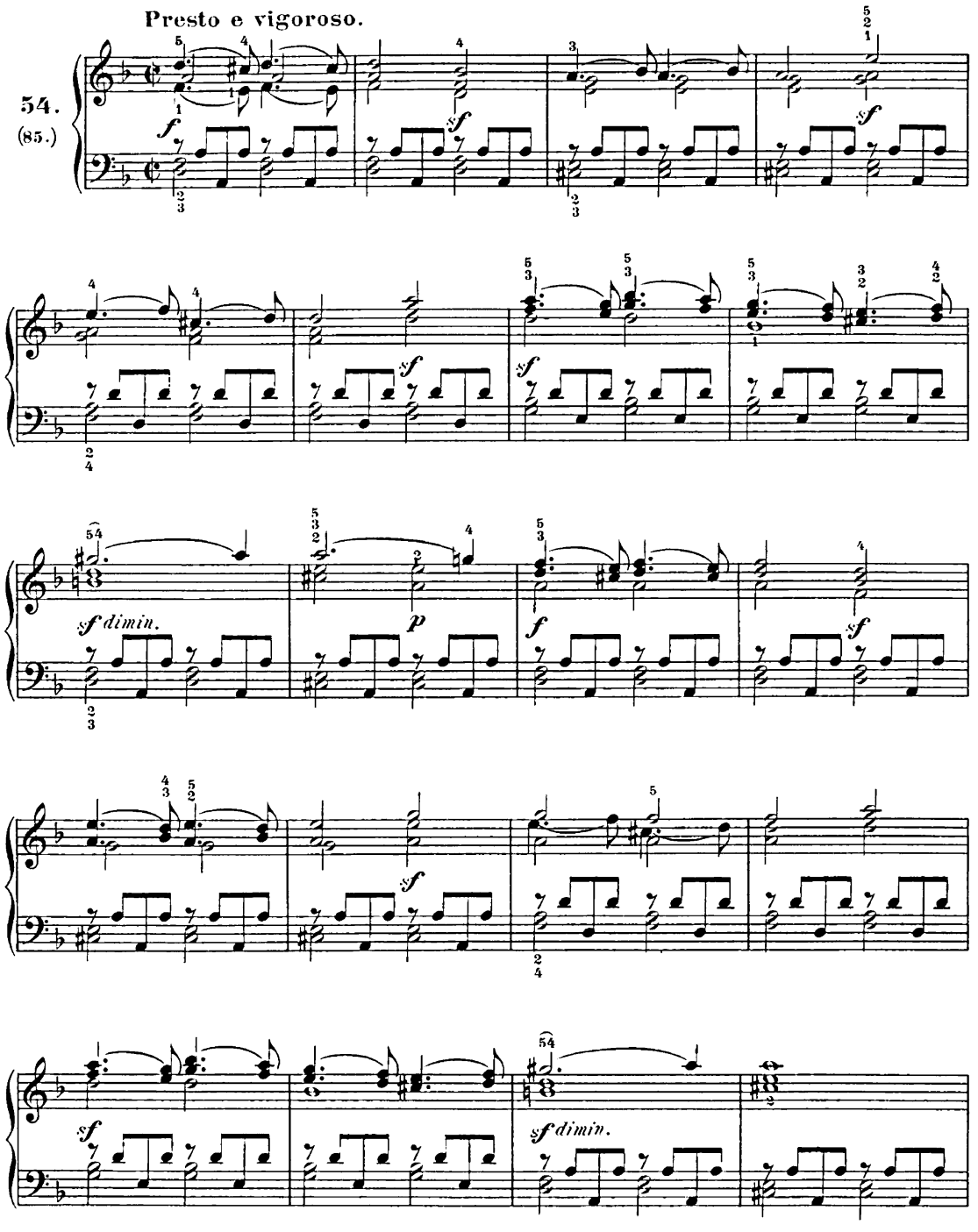
Allegro molto.

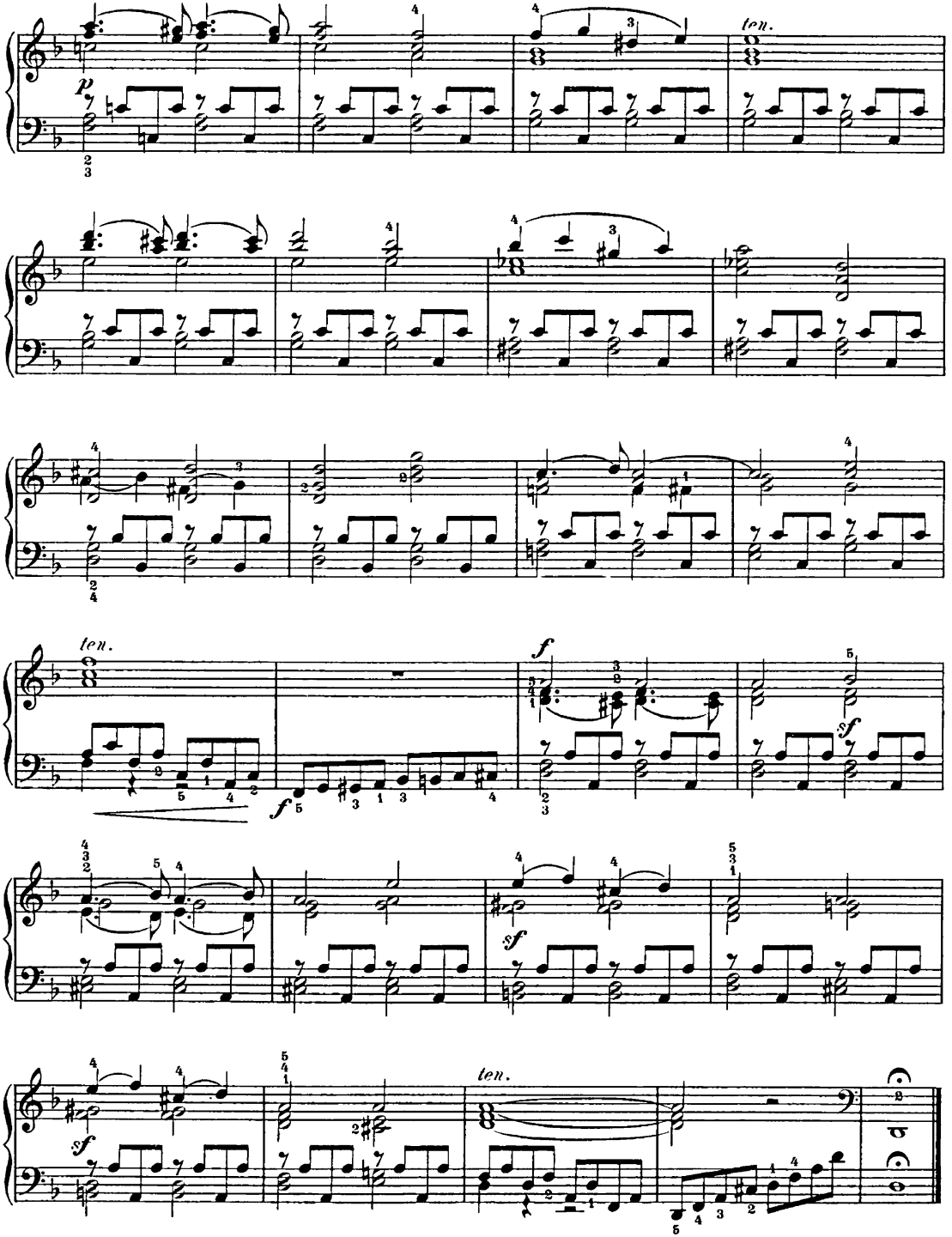
53.
(99.)




cresc.
cresc.
cresc.
cresc.
cresc.

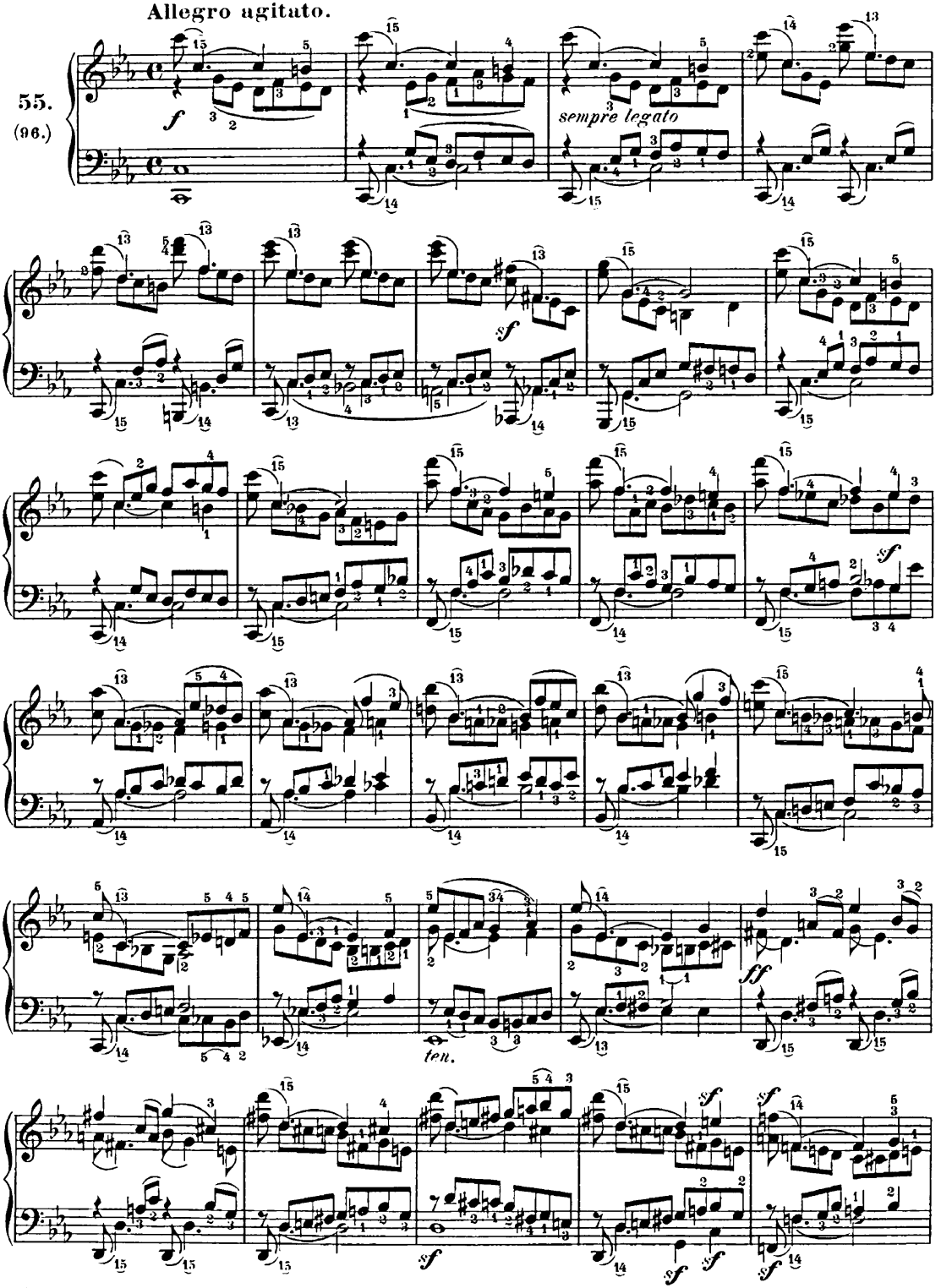

ff
sf
sf
sf
sf
sf
ff
rinf.
sf
mf
p
cresc.
sf
f
p
rallent.
sf

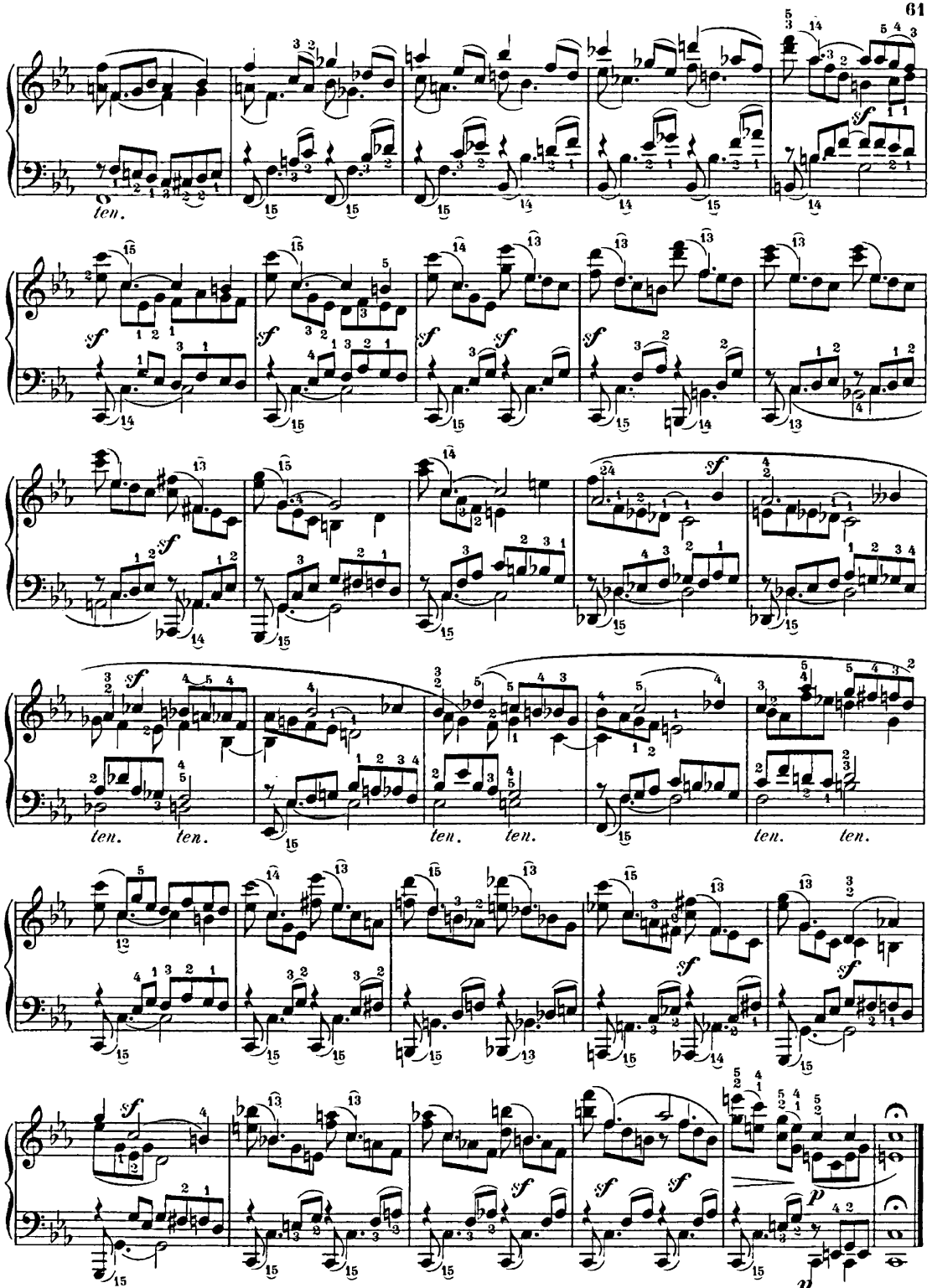

Presto e vigoroso.
54.
(85.)
f
sf
sf dimin.
p


ten.
ten.
f
sf
sf
sf
sf
ten.

Allegro agitato.

55.
(96.)

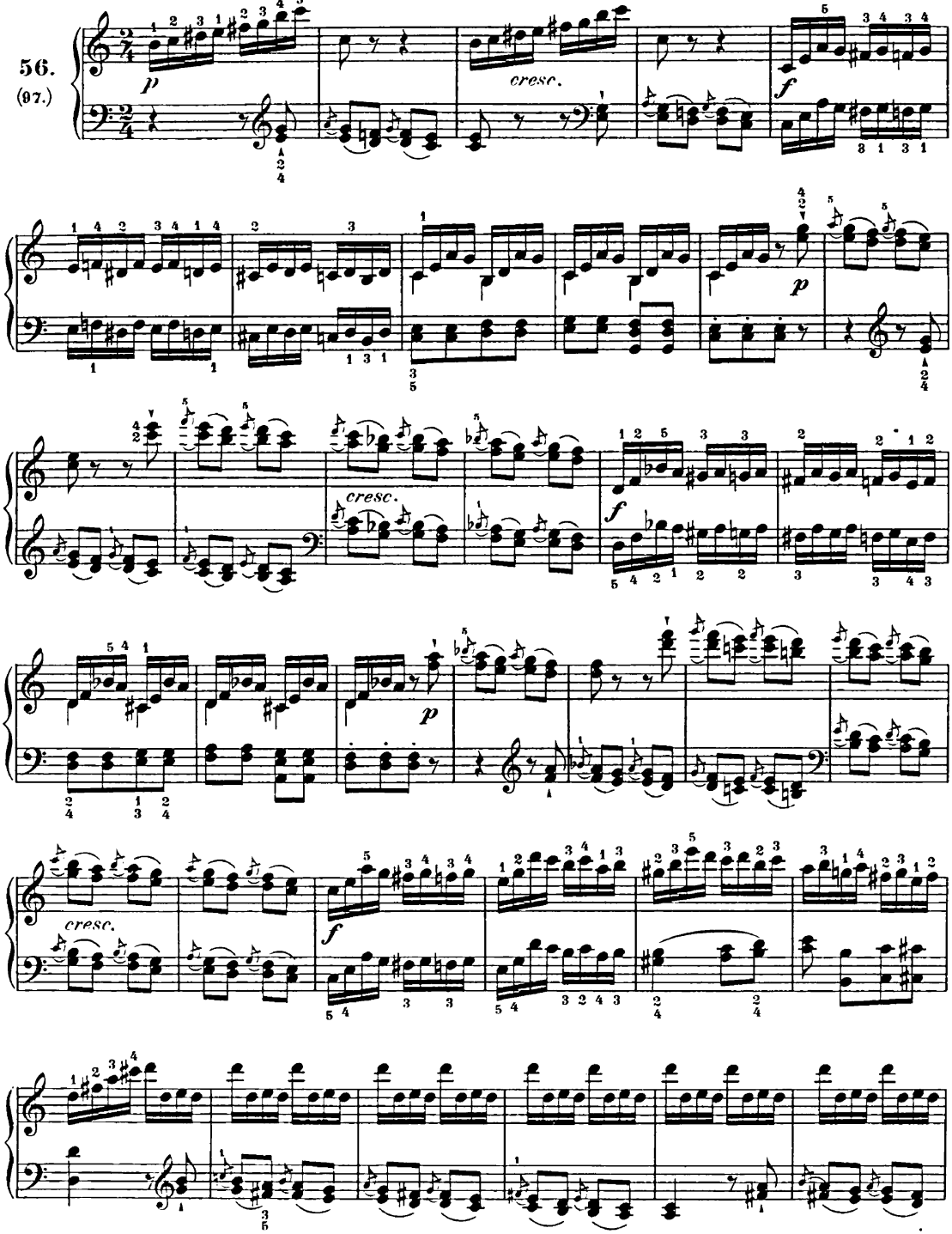


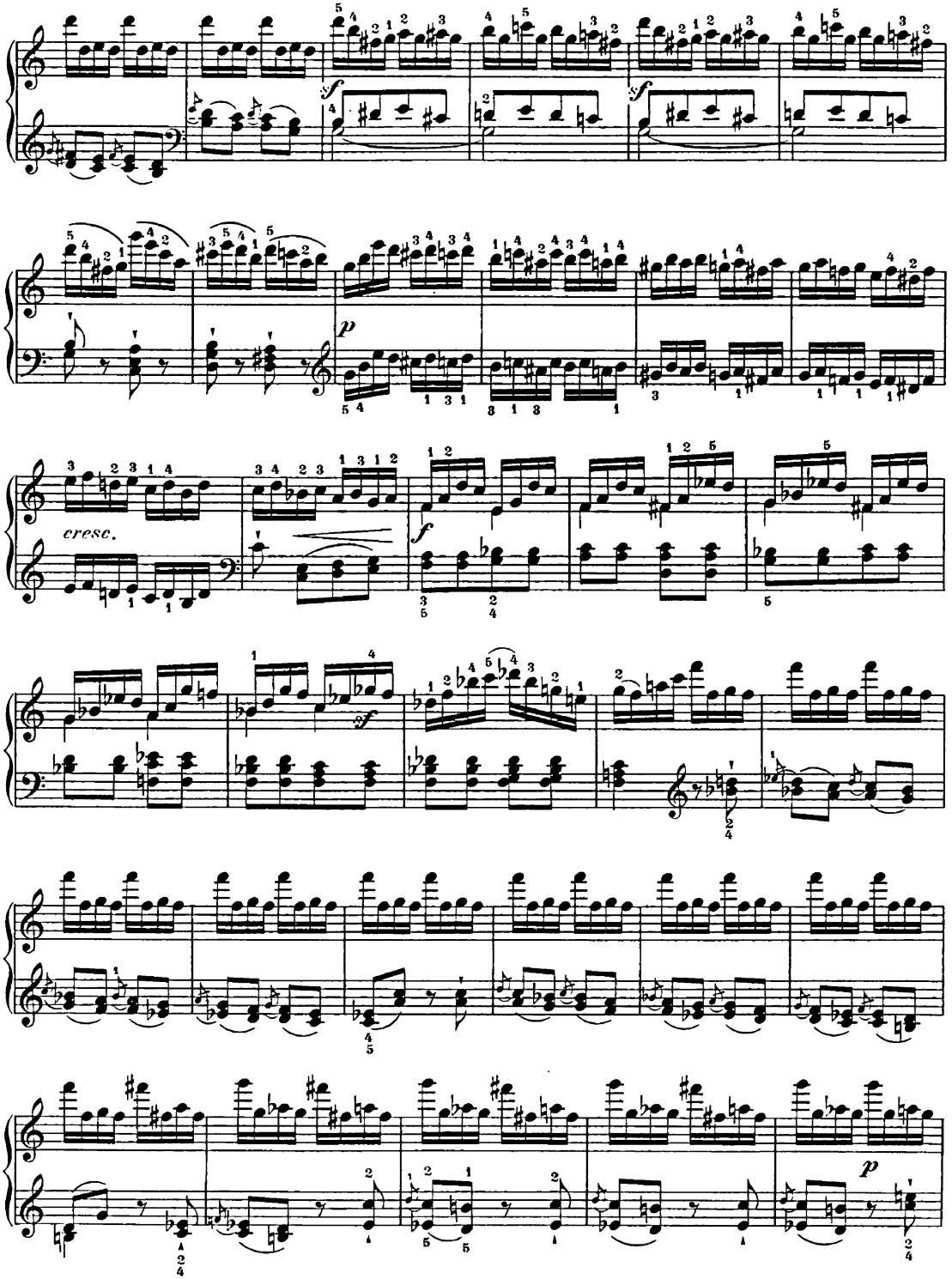

ten.
sf
ten.
p
p

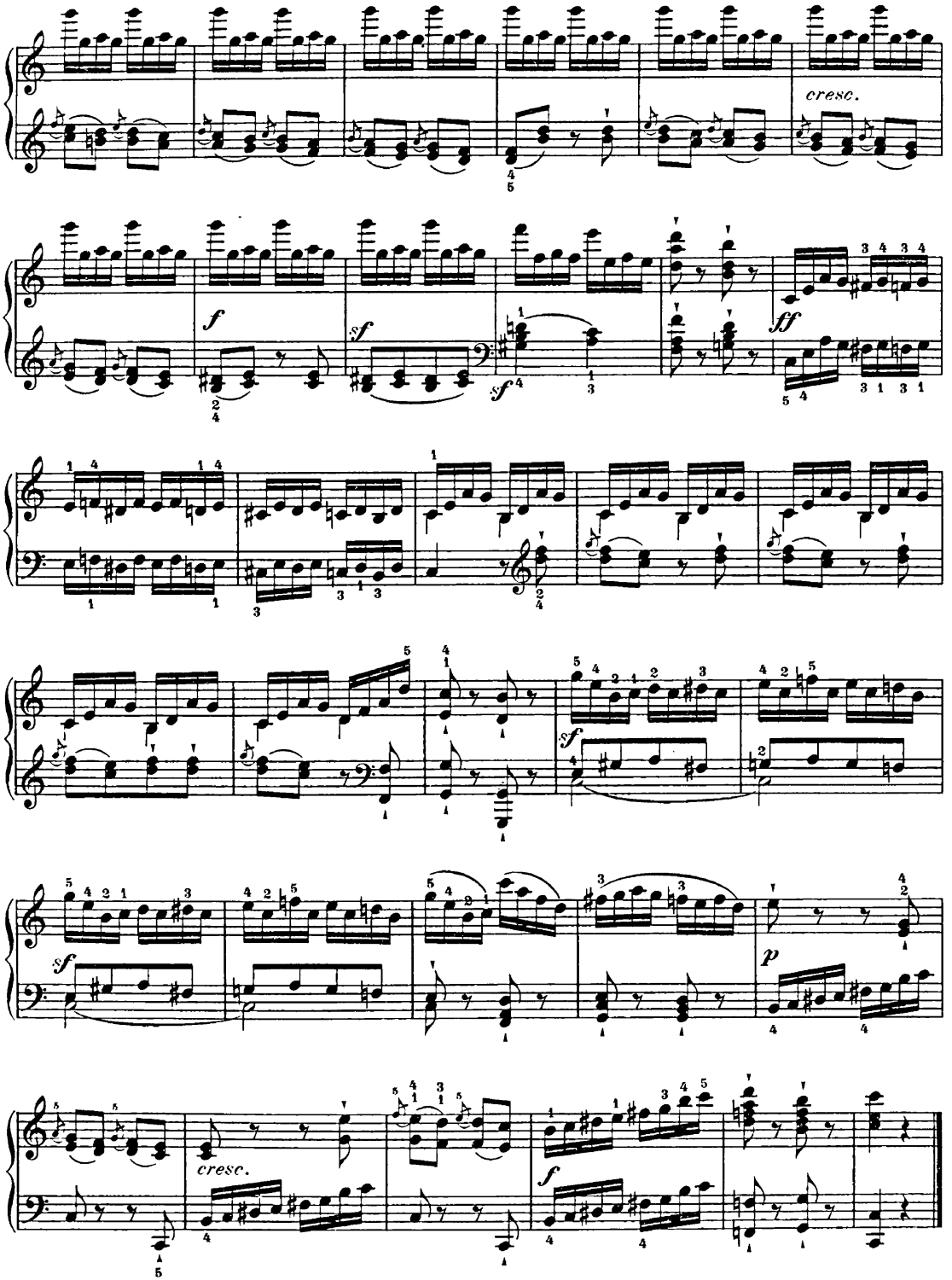
Scherzo.

Molto Allegro.

56.
(97.)

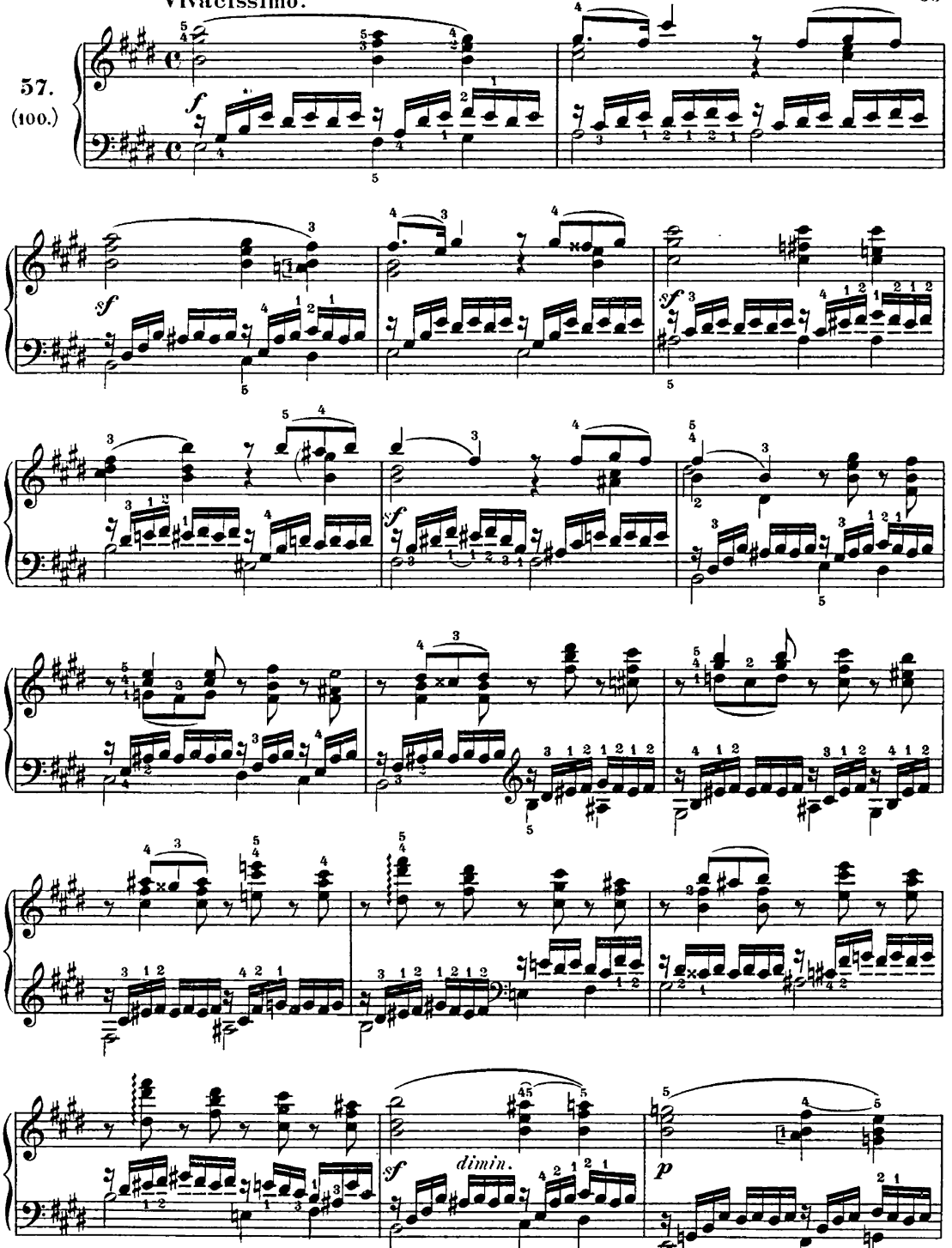



cresc.


cresc.
f
sf
sf
ff
sf
p
cresc.
f

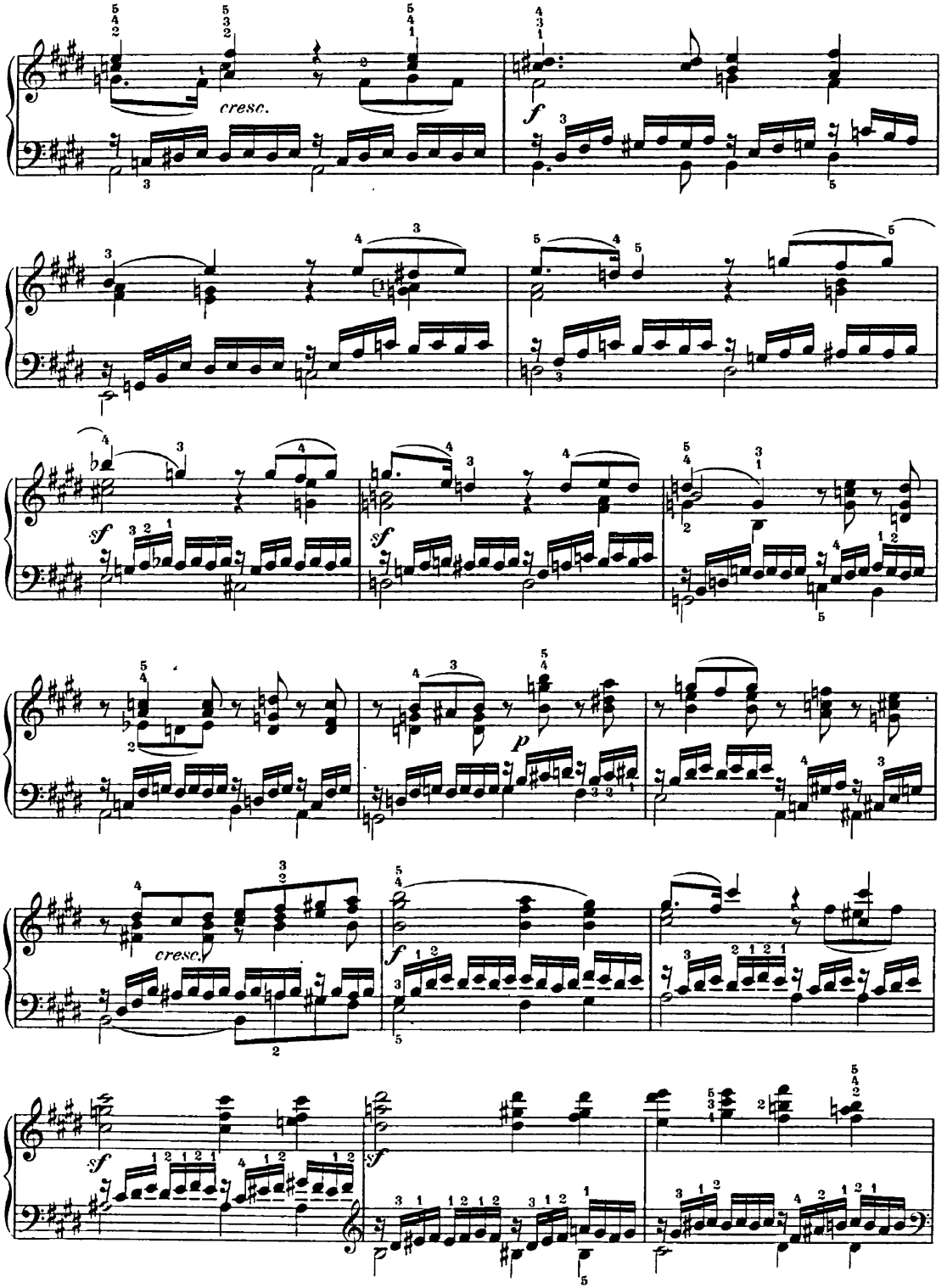
Vivacissimo.

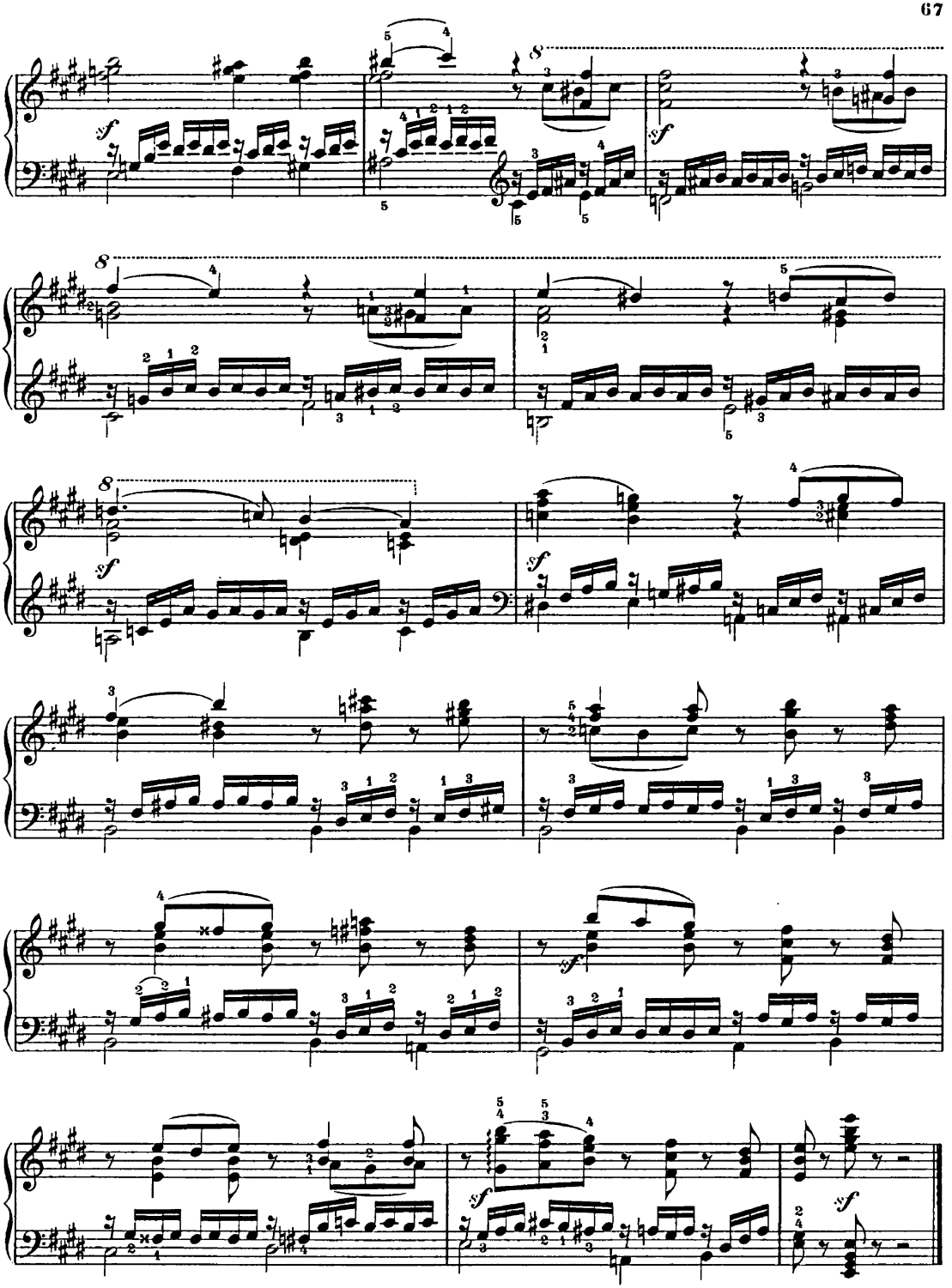
57.
(100.)

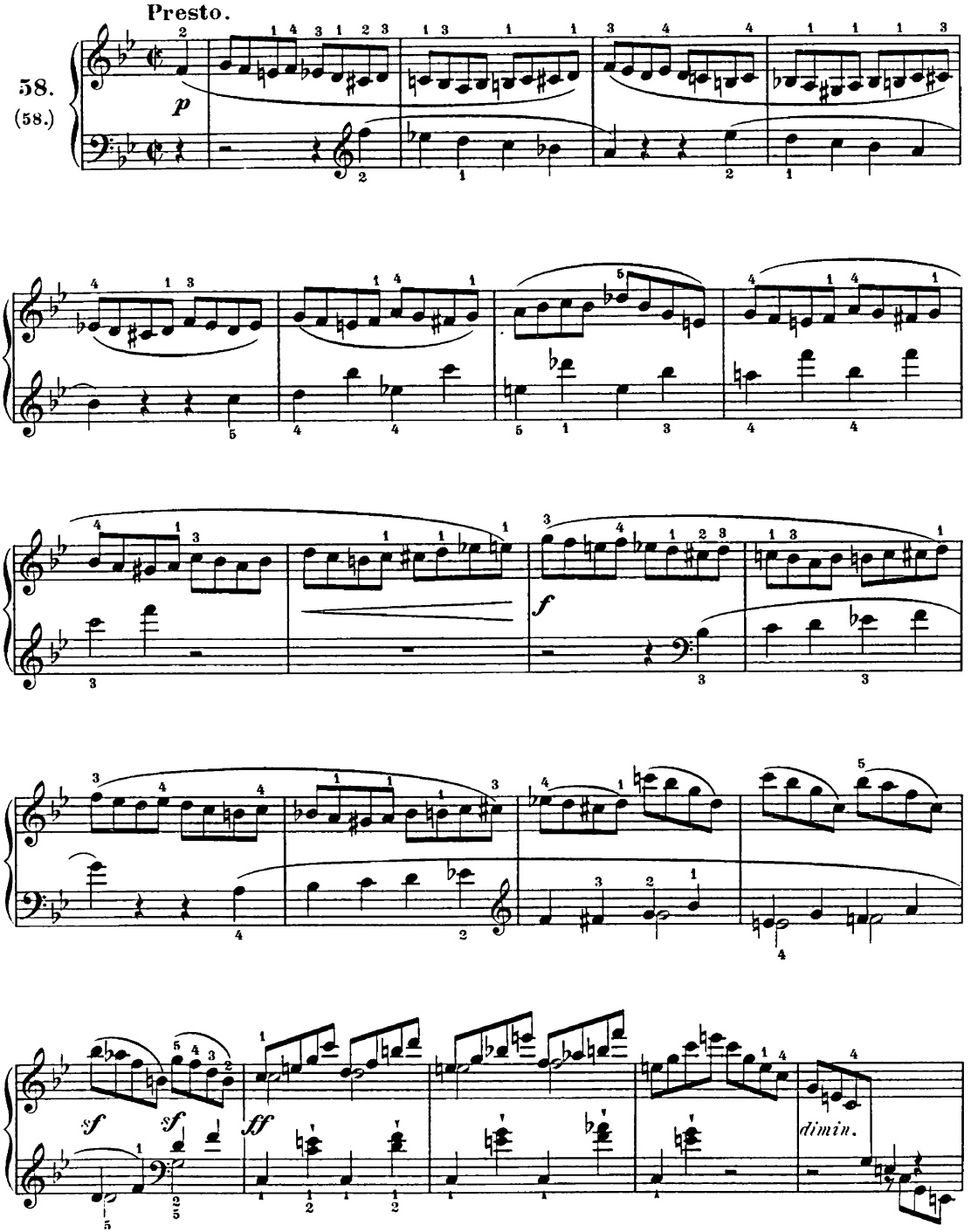


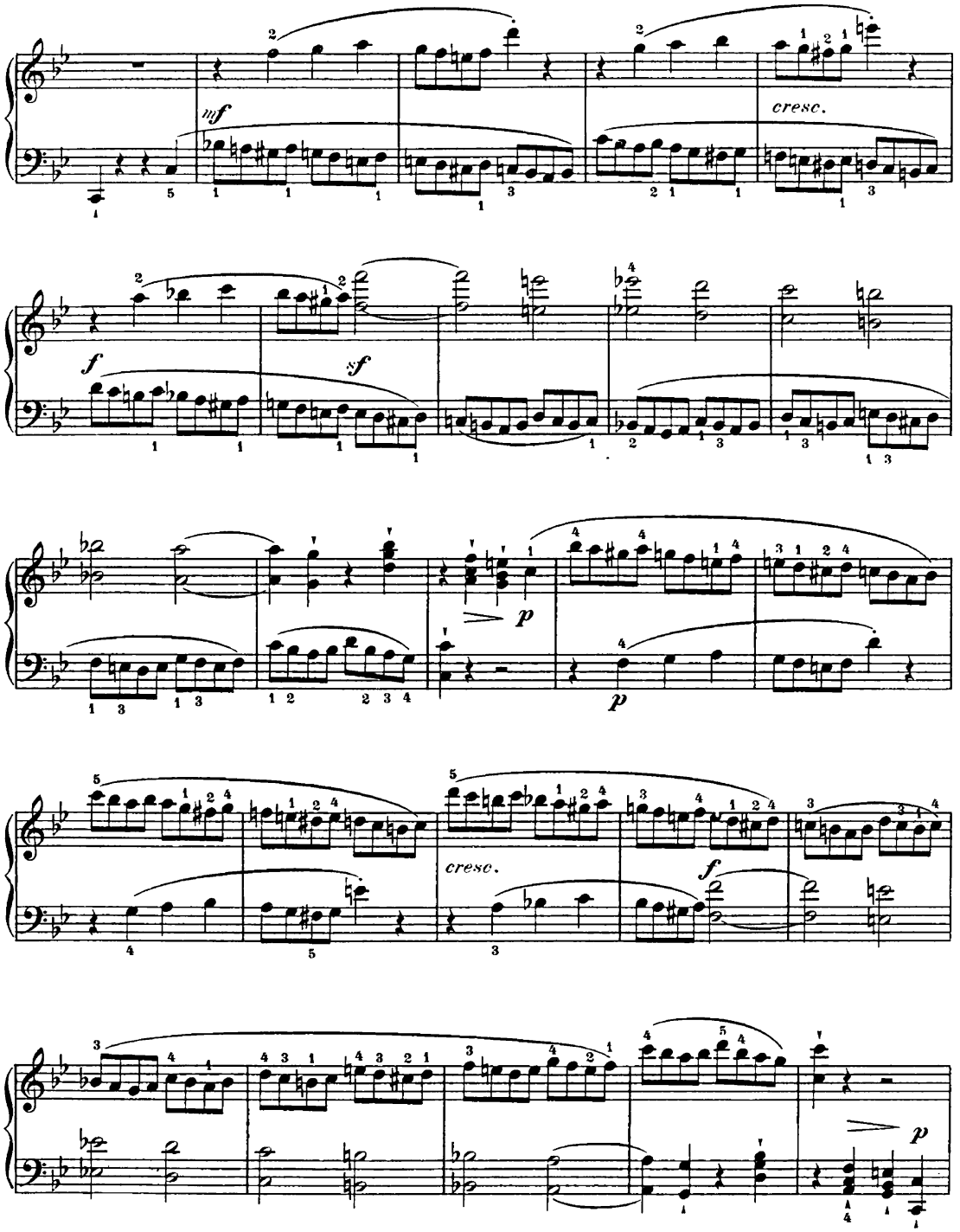
*) In den Originalausgaben steht statt dieses H ein Dis, welches ich für einen Druckfehler halte. Vergleiche Tact 3, 4, 16, 17, etc. *M. F.*

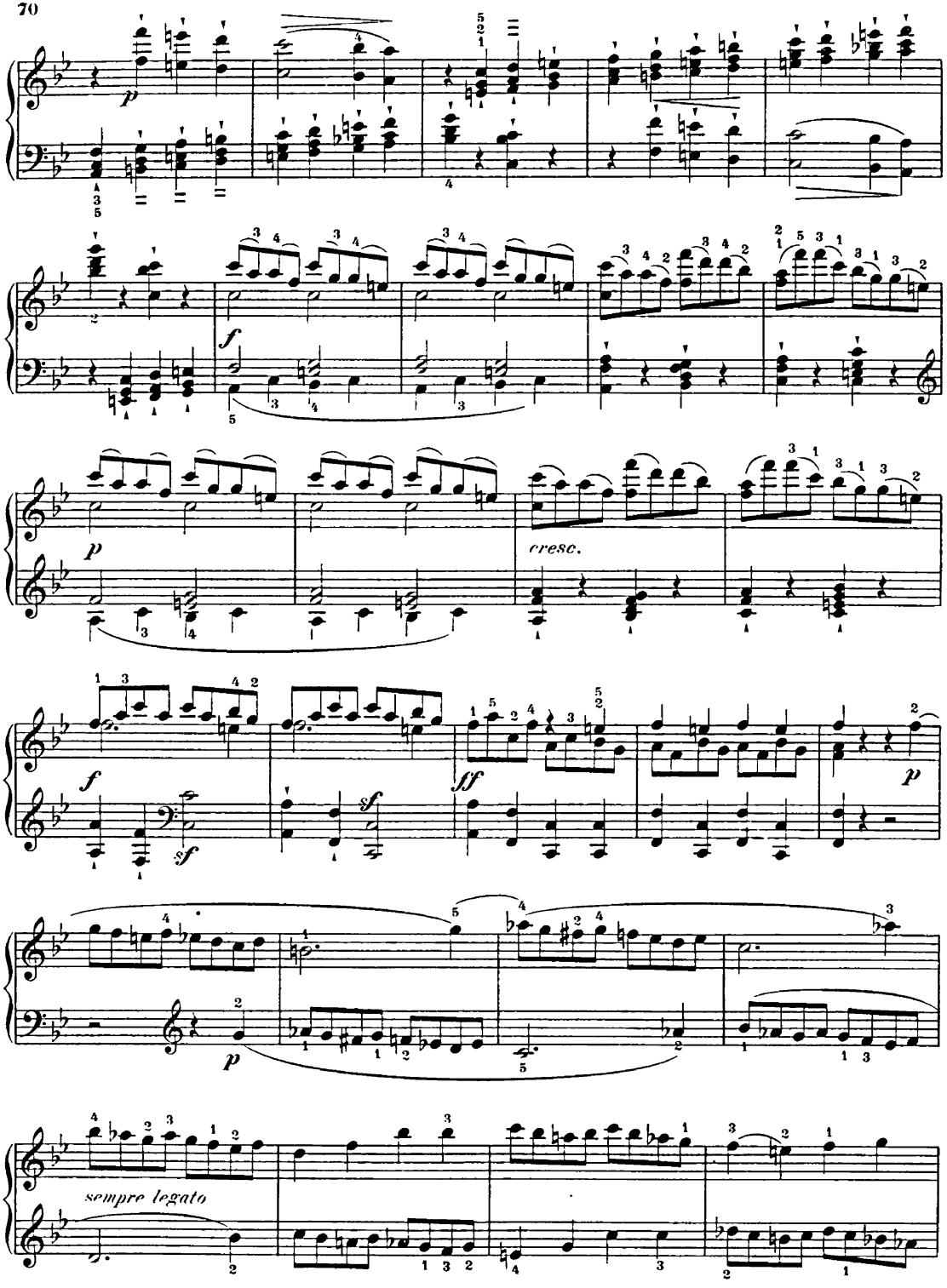
*) *The original edition has, instead of* b, d♯, *which I consider a misprint. Comp. measures 3, 4, 16, 17, etc.* *M. F.*

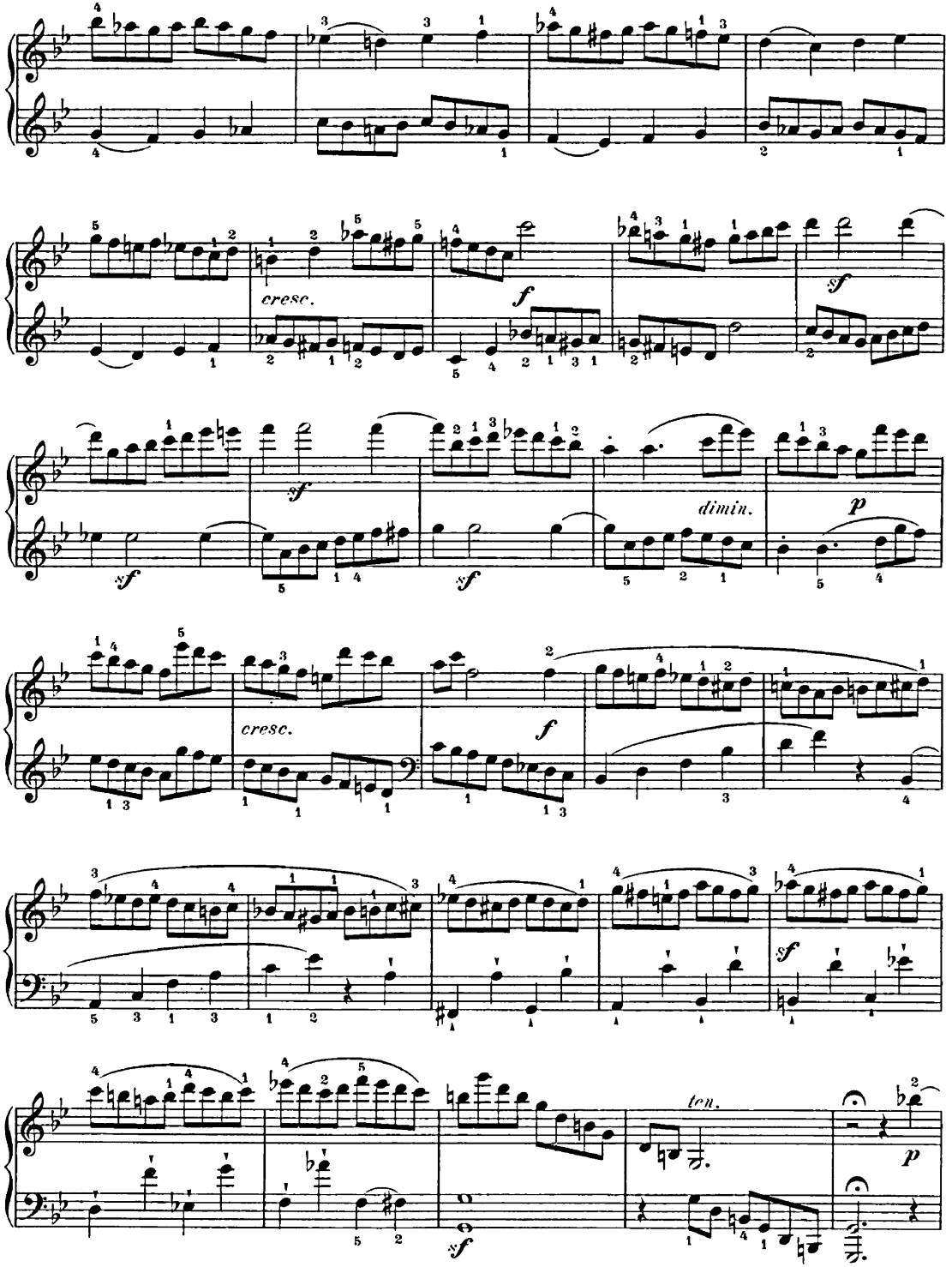

cresc.
f
sf
sf
p
cresc.
f
sf
f

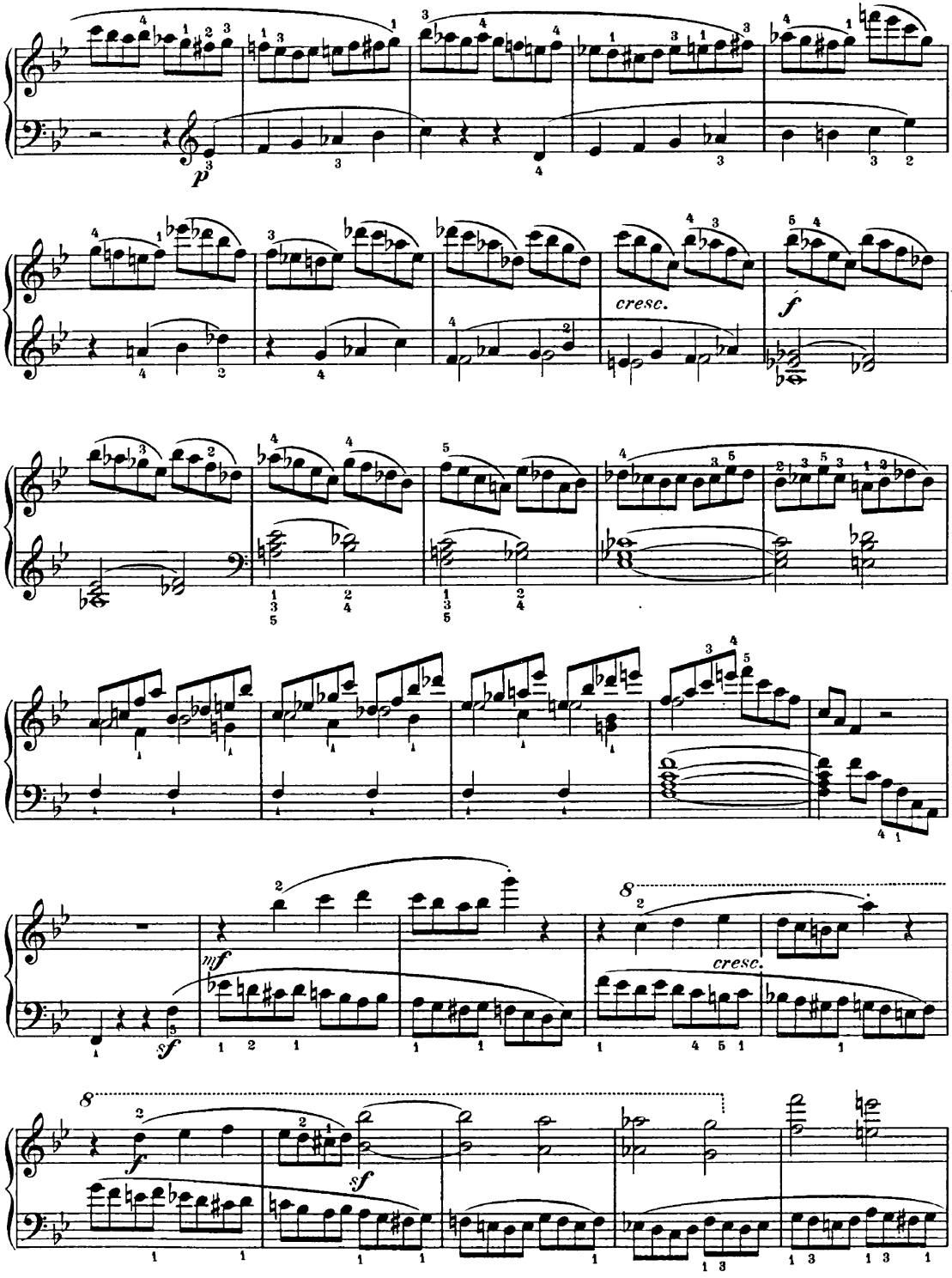


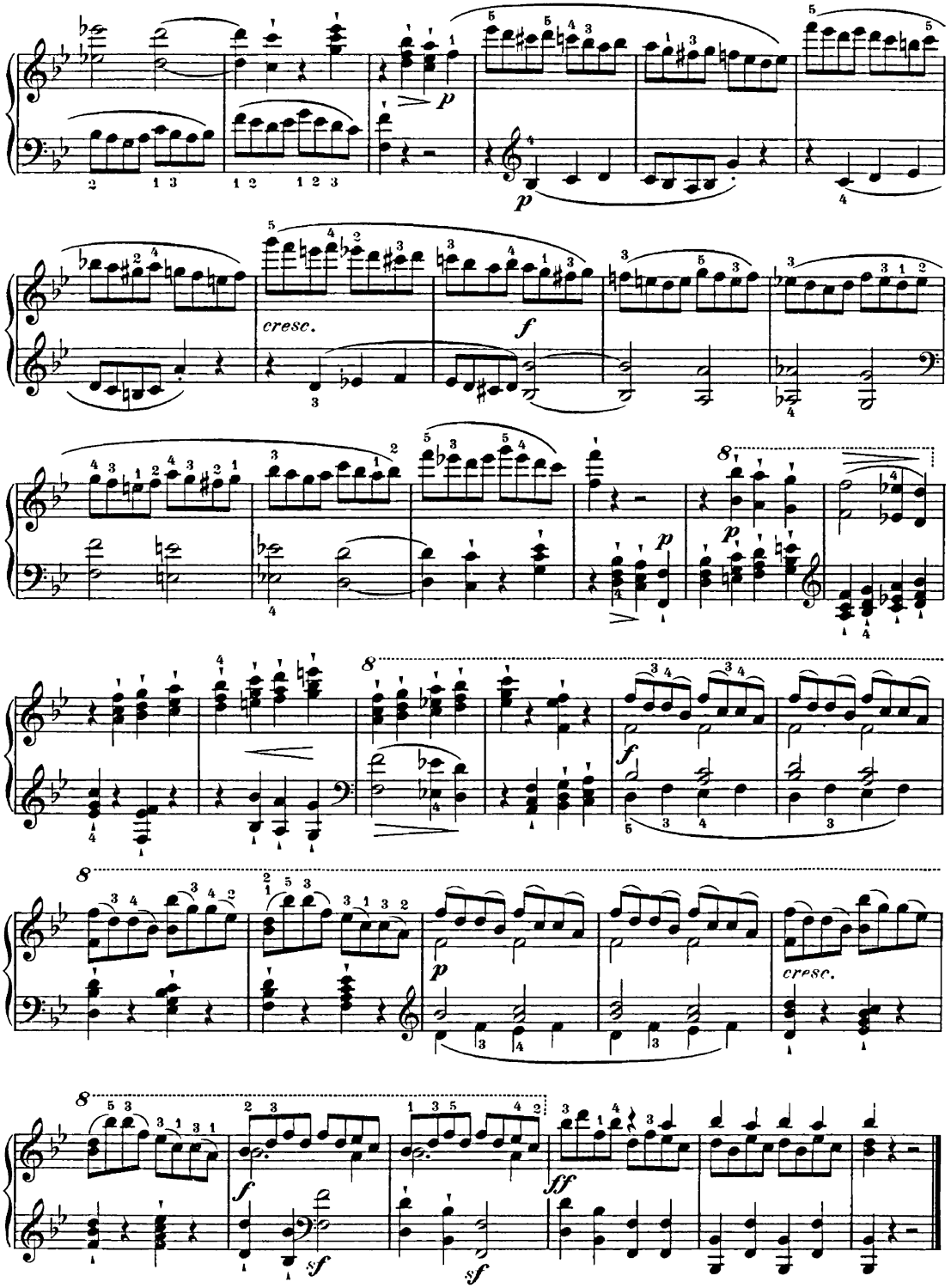

Presto.
58.
(58.)
p
f
sf
sf
ff
dimin.


mf
cresc.
f
sf
p
p
cresc.
f
p


p
f
cresc.
p
f
sf
ff
sf
p
p
sempre legato

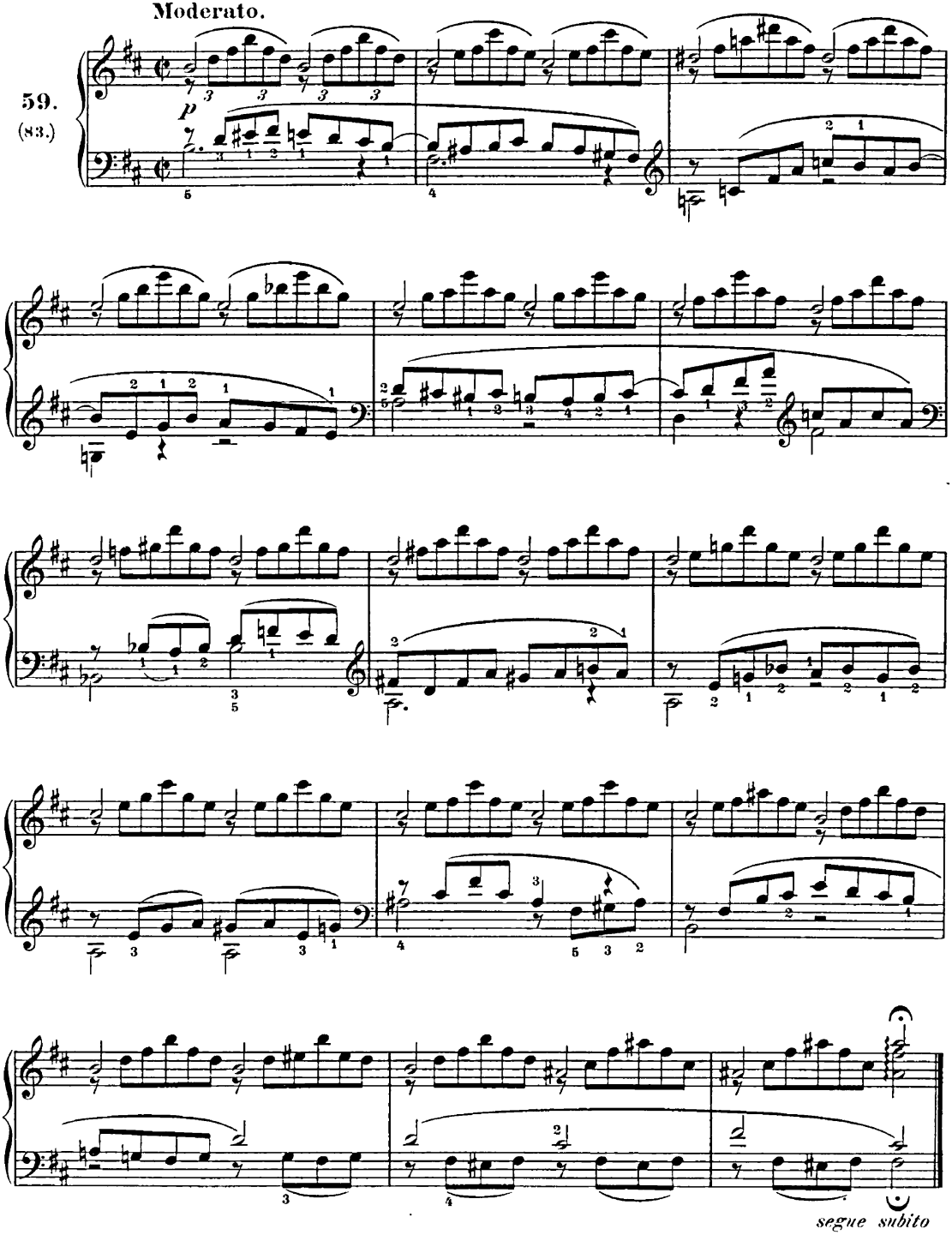

cresc.
f
sf
cresc.
f
dimin.
p
ten.
p

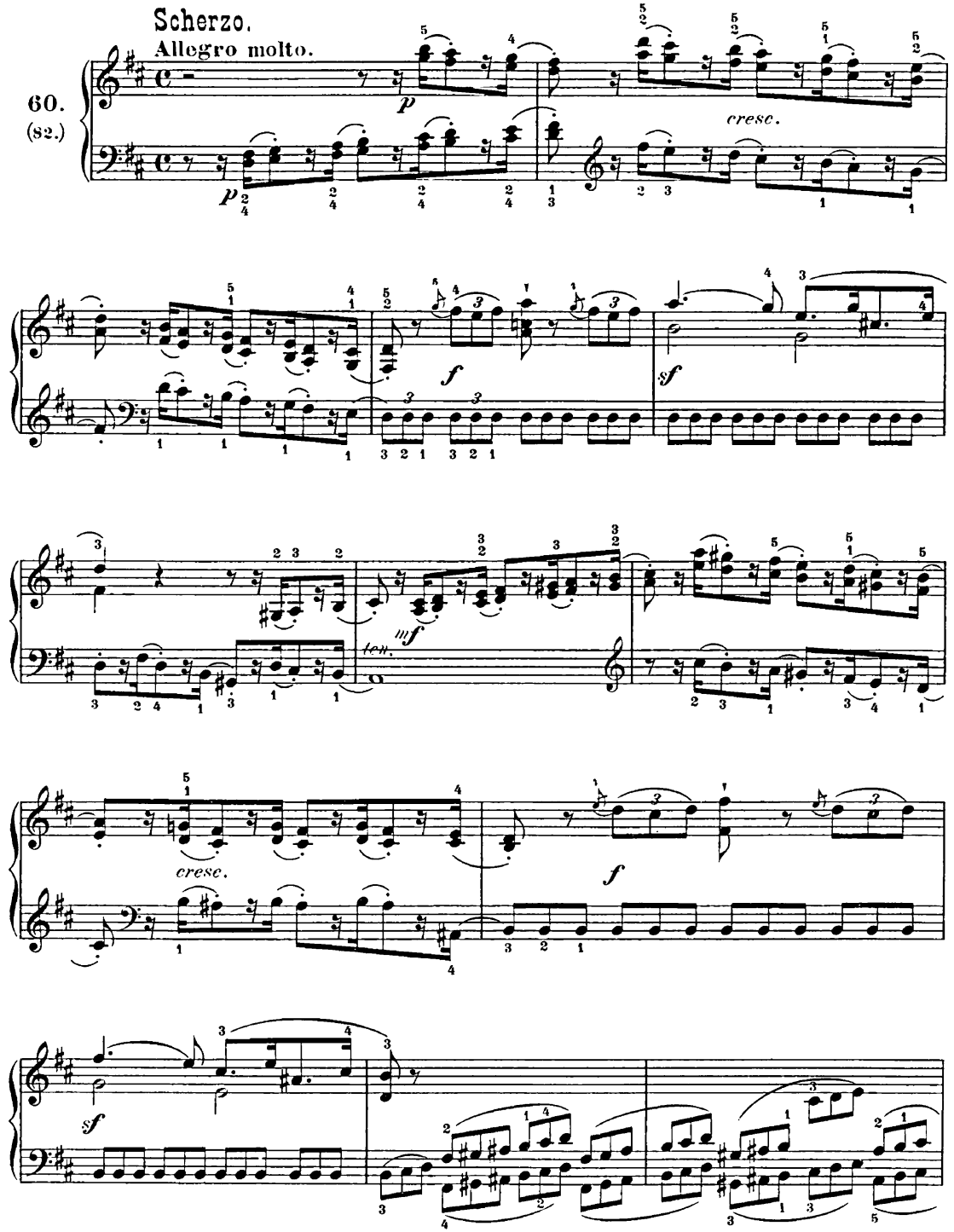

p
cresc.
f
mf
sf
8
cresc.
f
sf

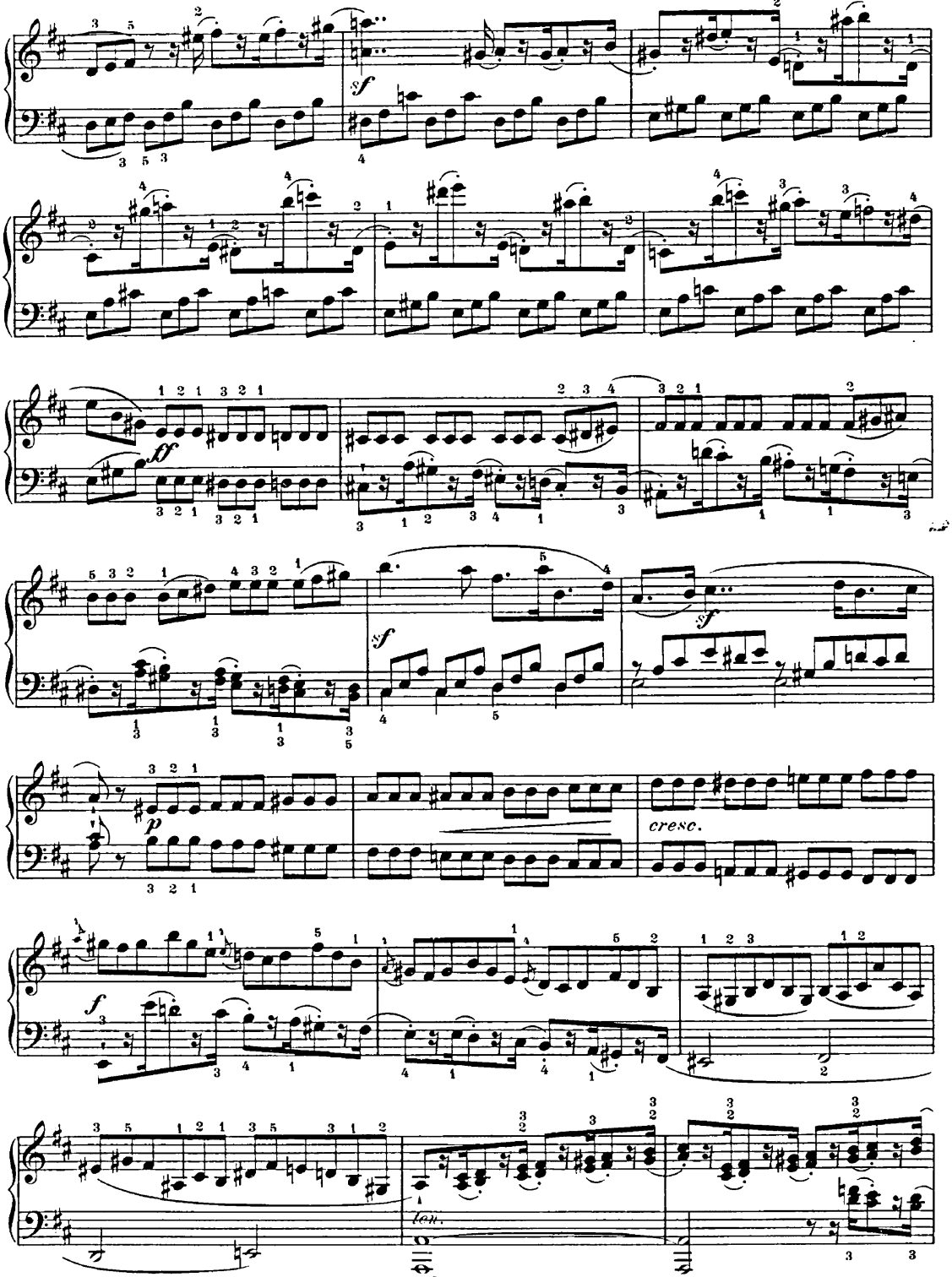

p
cresc.
f
p
p
8
f
8
p
cresc.
8
f
sf
sf
ff

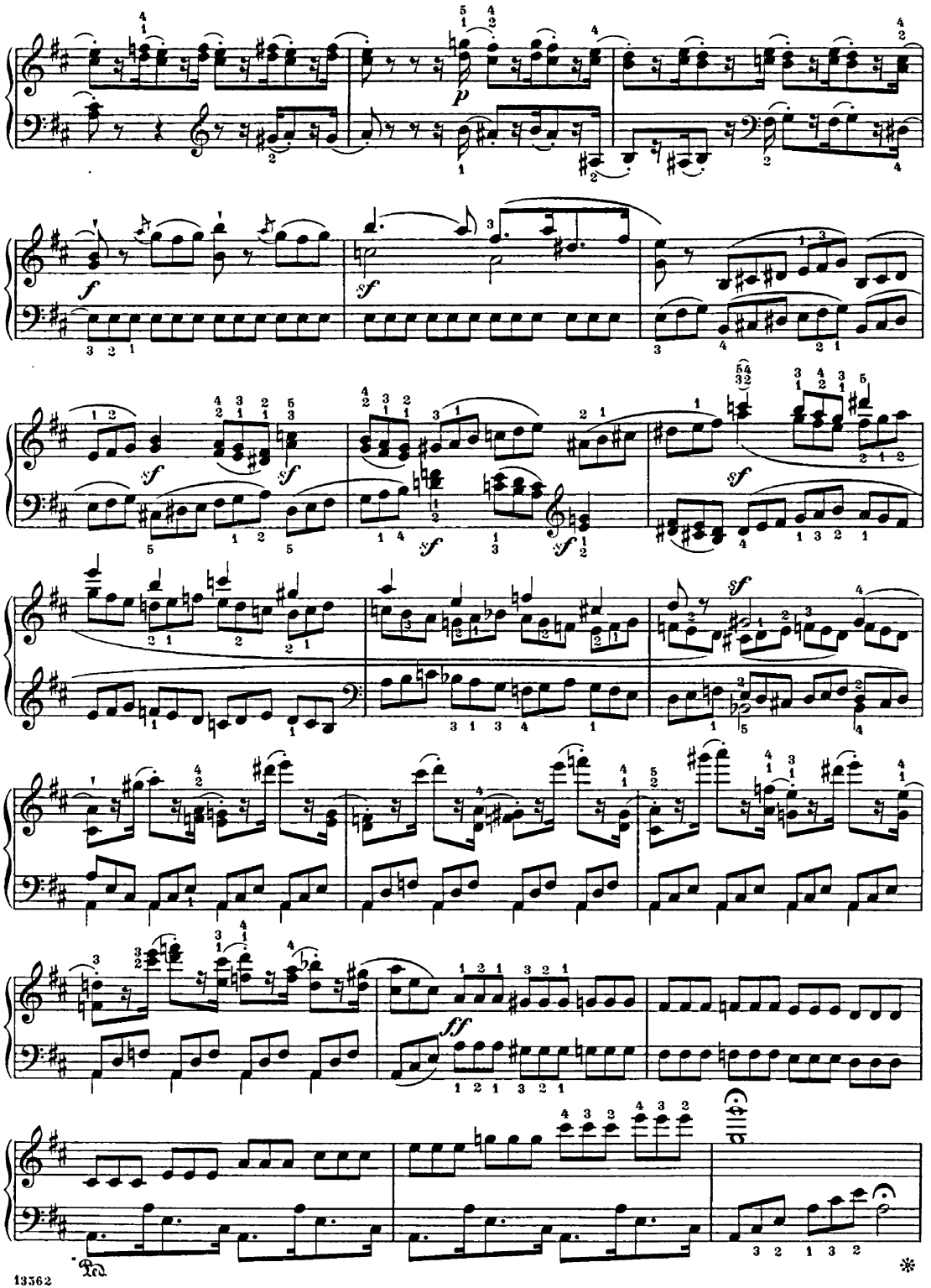
Moderato.

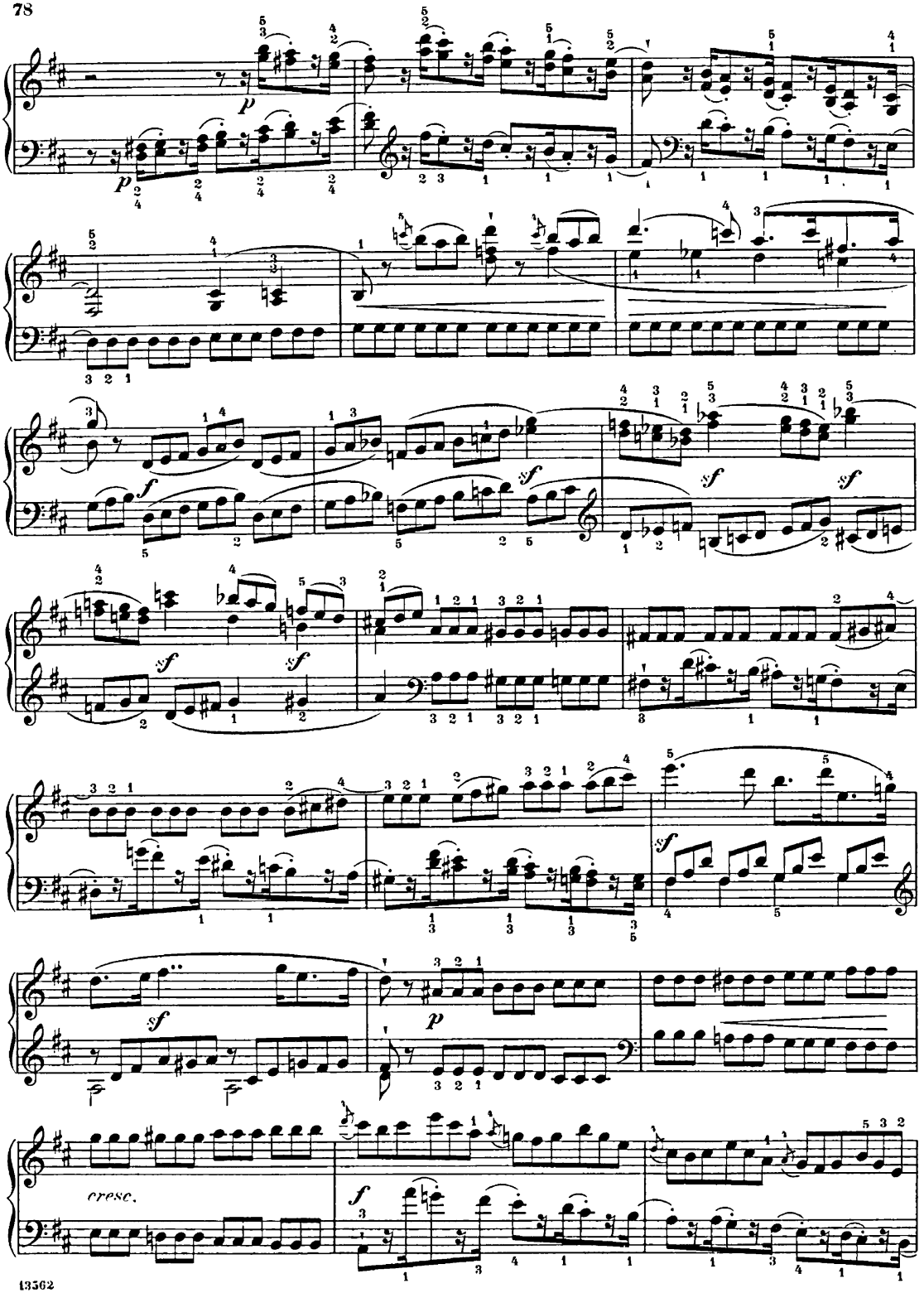
59.
(83.)

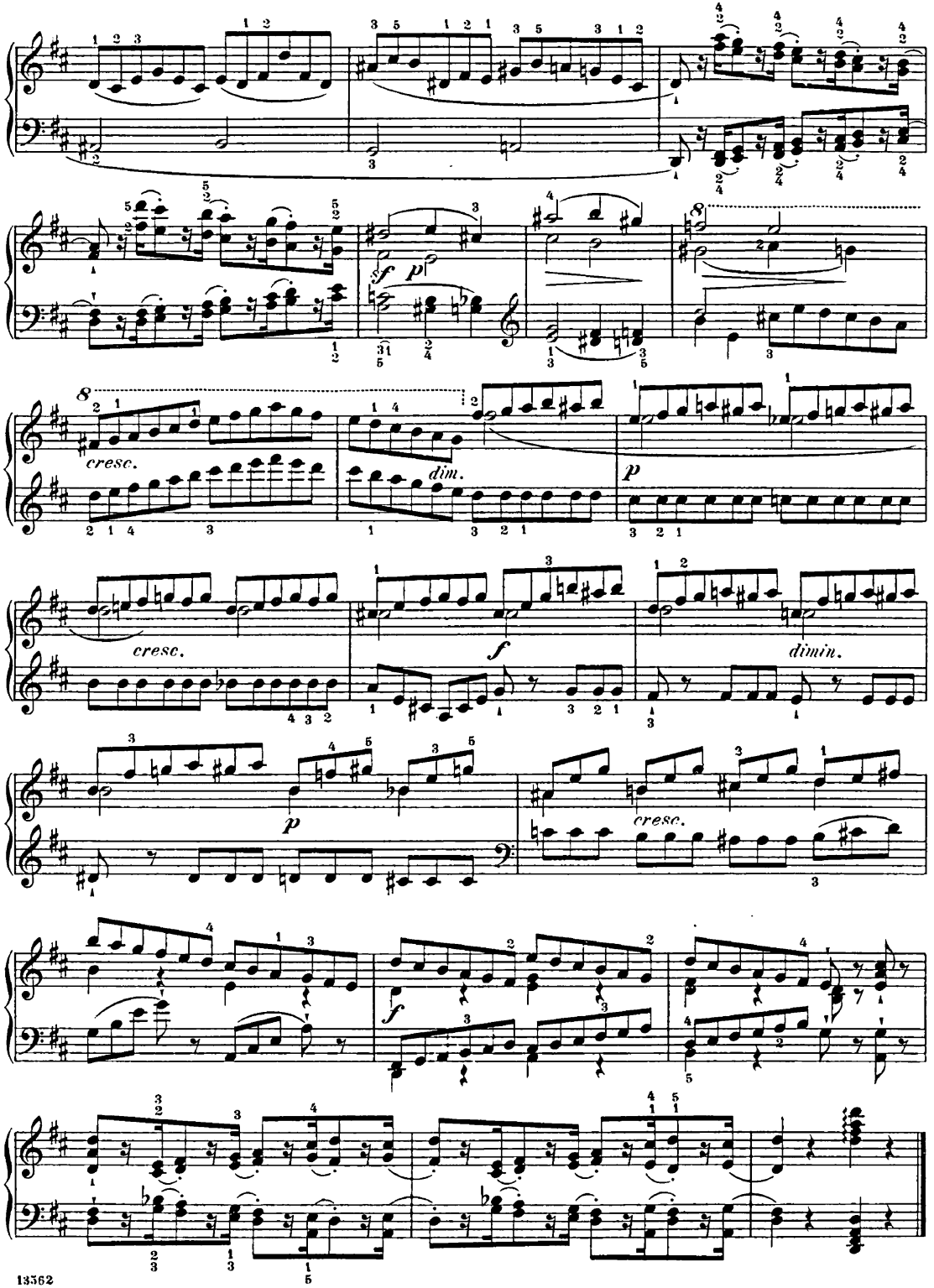



Scherzo.
Allegro molto.
60.
(82.)
p
cresc.
f
sf
mf
ten.
cresc.
f
sf


sf
ff
sf
sf
p
cresc.
f
ten.


p
f
sf
sf
sf
sf
sf
sf
sf
ff
Ped.
*

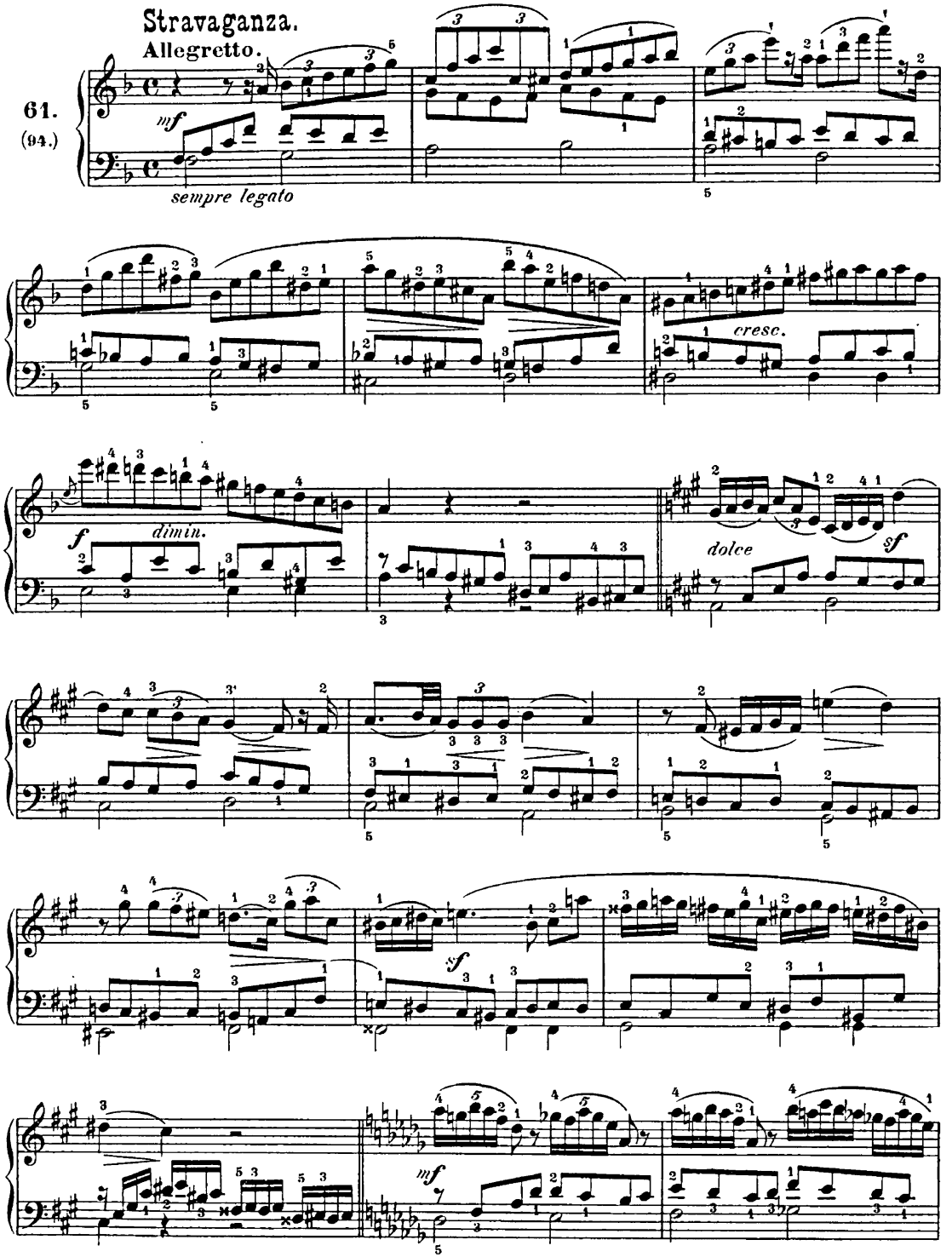

cresc.

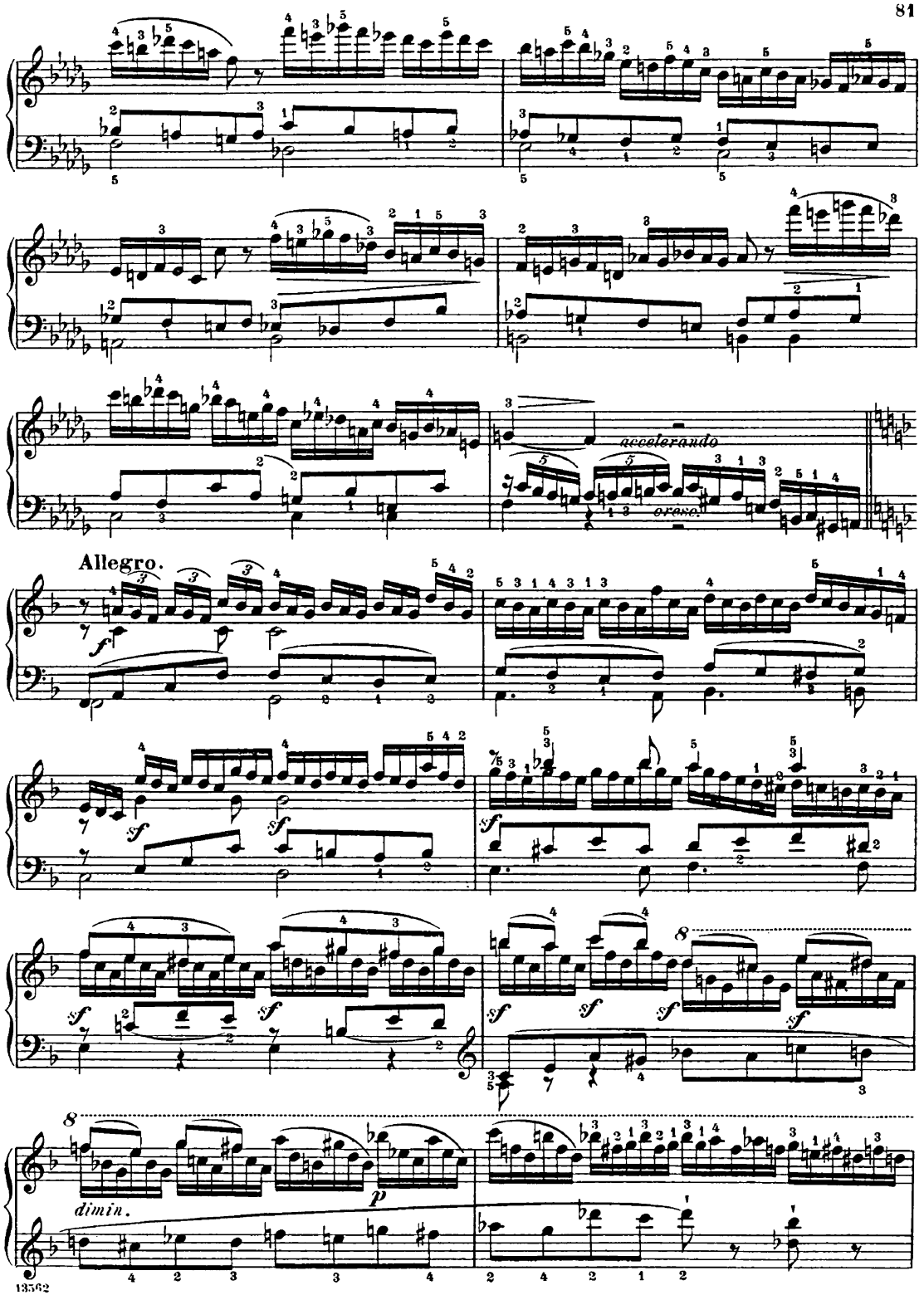

cresc.
dim.
p
cresc.
f
dimin.
p
cresc.
f

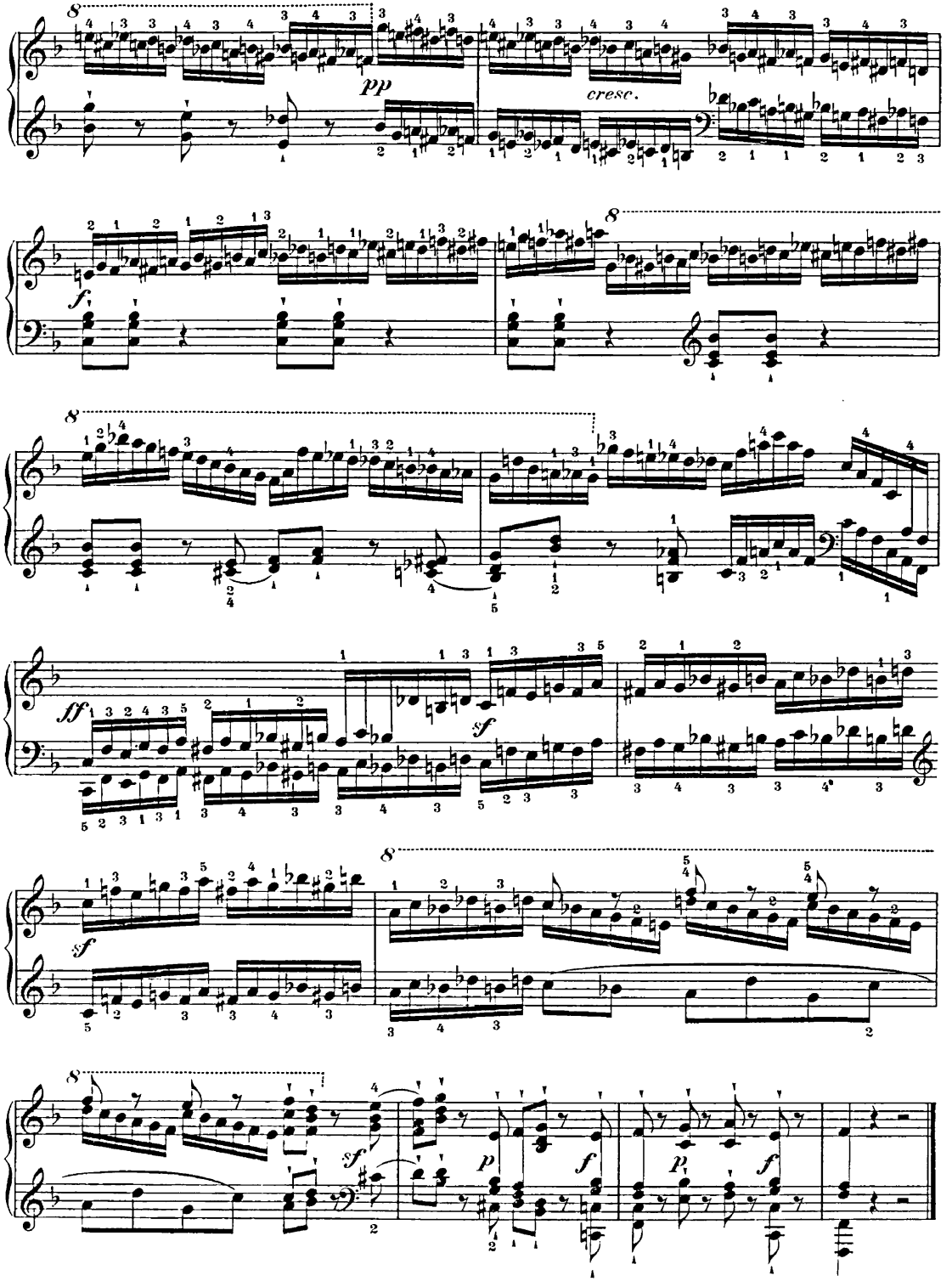
Stravaganza.

Allegretto.

61.
(94.)



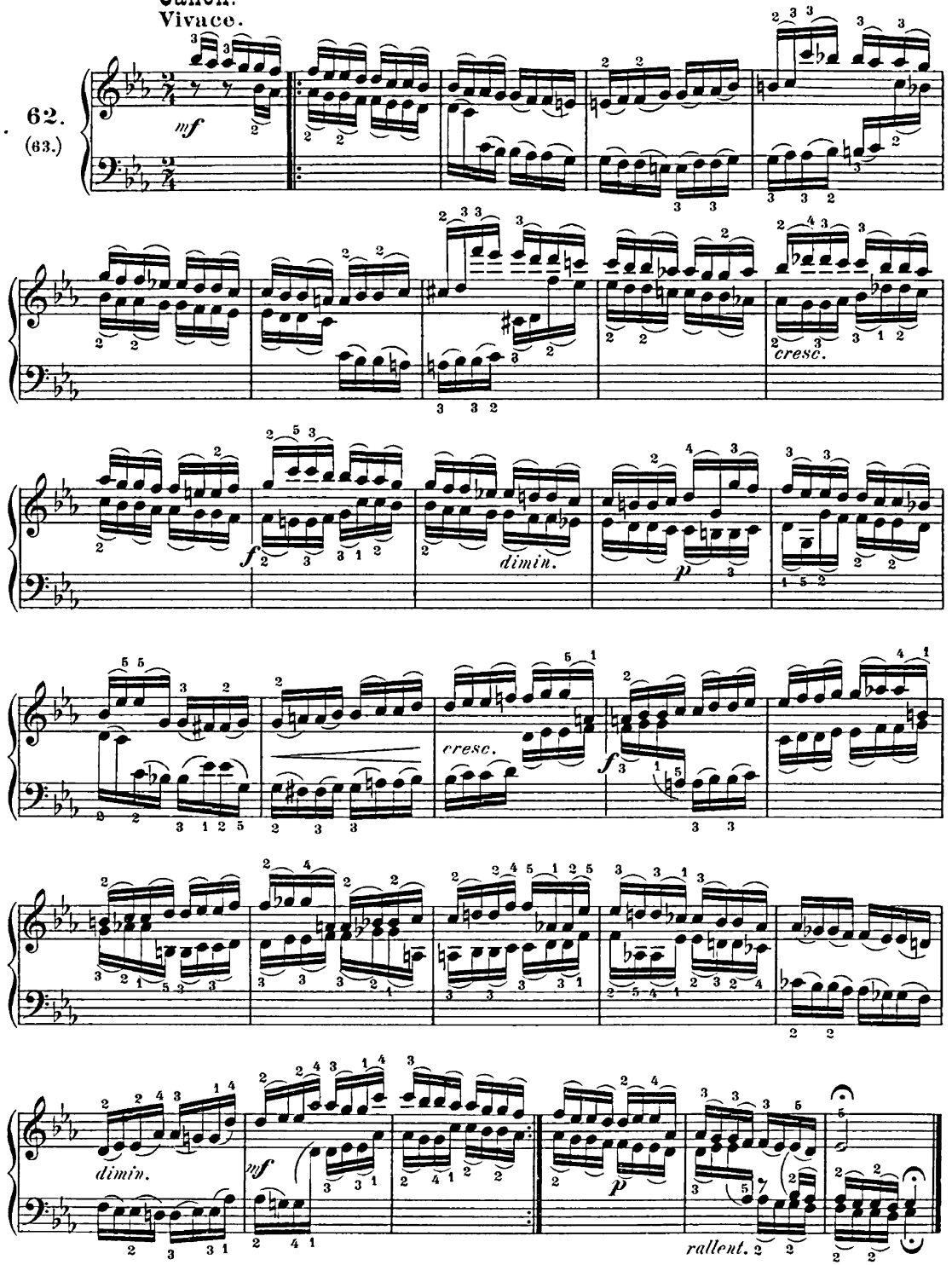

accelerando
cresc.
Allegro.
dimin.


pp
cresc.
f
sf
ff
sf
sf
p
f
p
f

Canon.

Vivace.

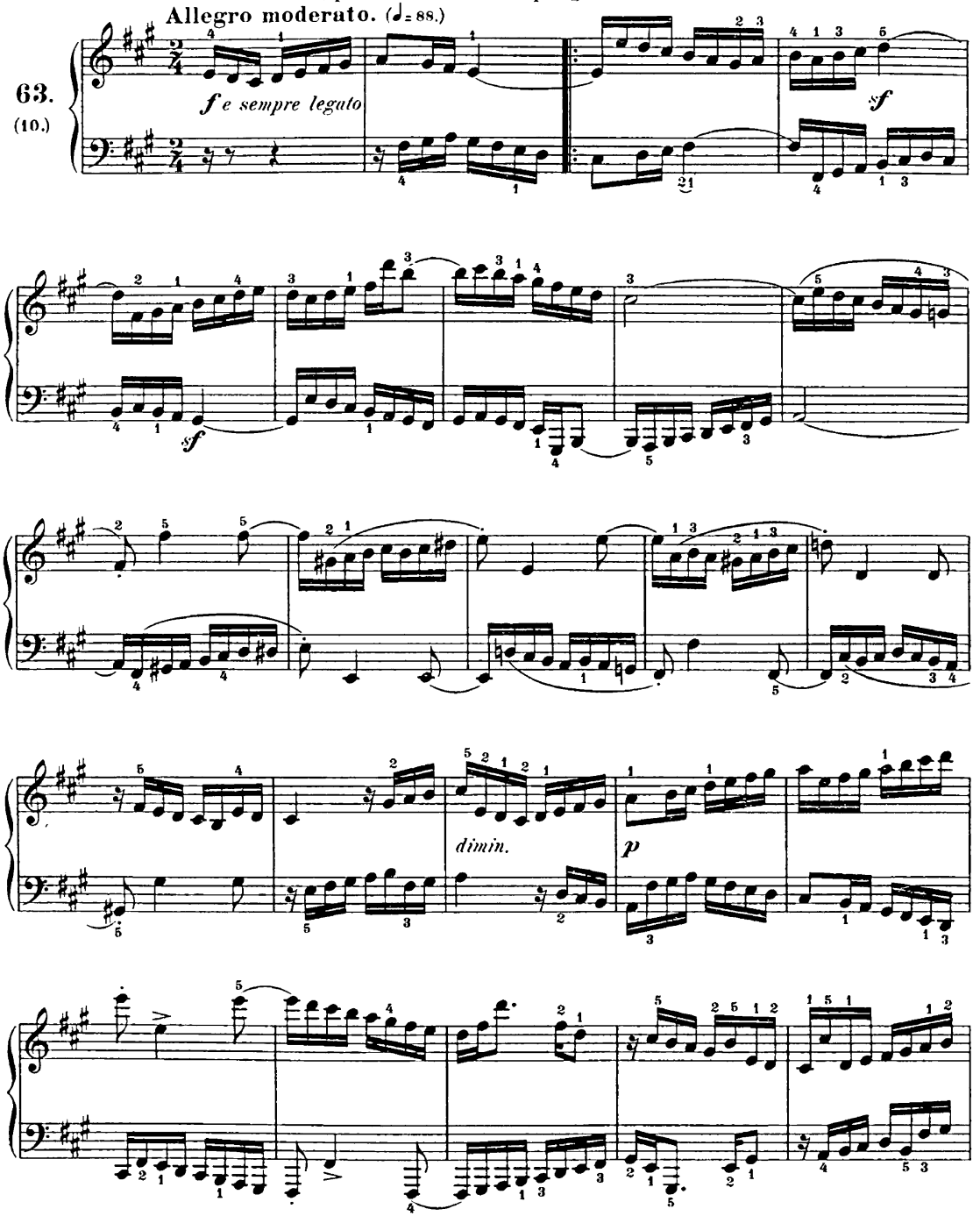
62.
(63.)



Canone infinito, per moto contrario e per giusti intervalli.*)

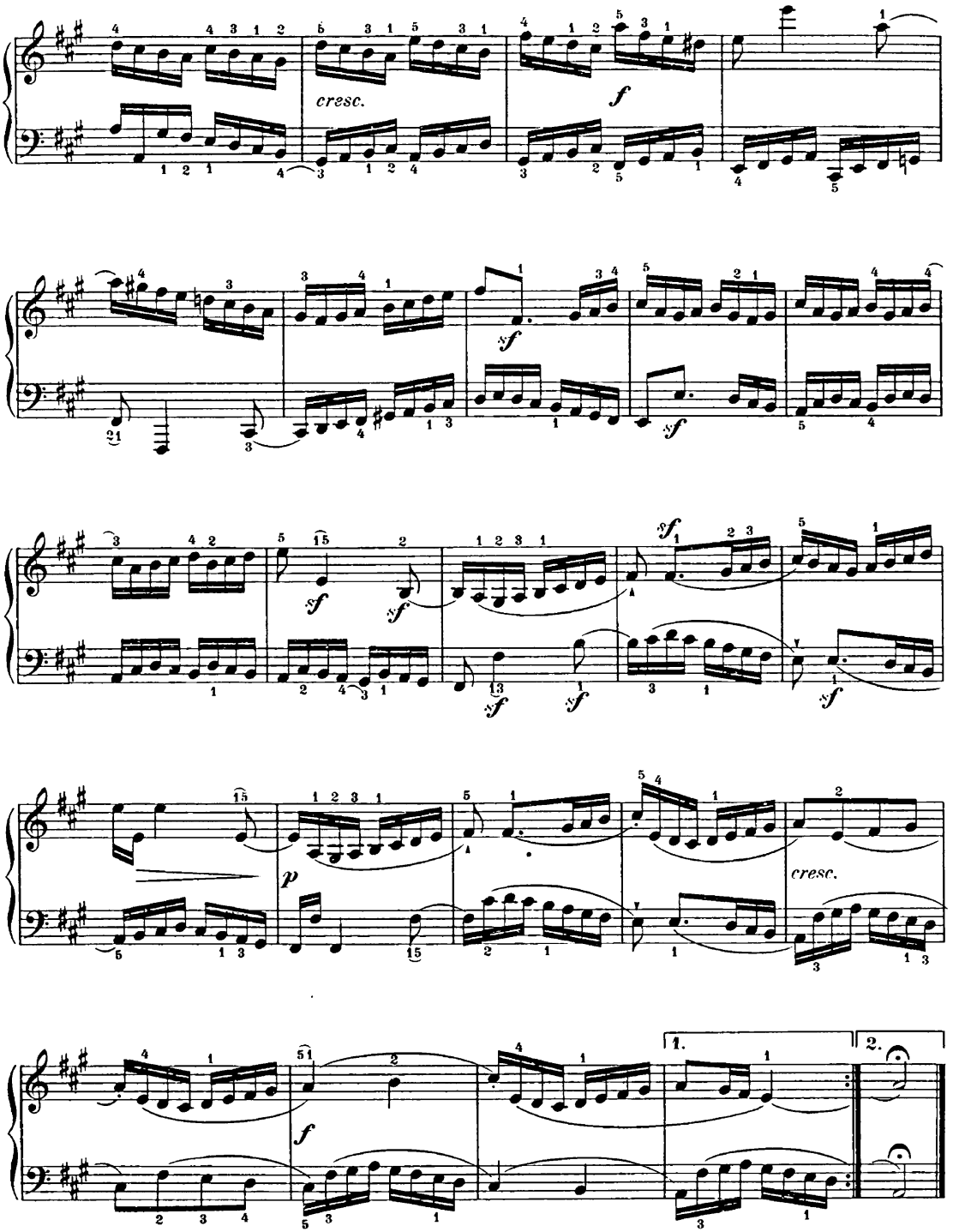
Allegro moderato. (♩= 88.)

63.
(10.)



*)Unendlicher Canon in der Gegenbewegung mit strenger Intervallenfolge.

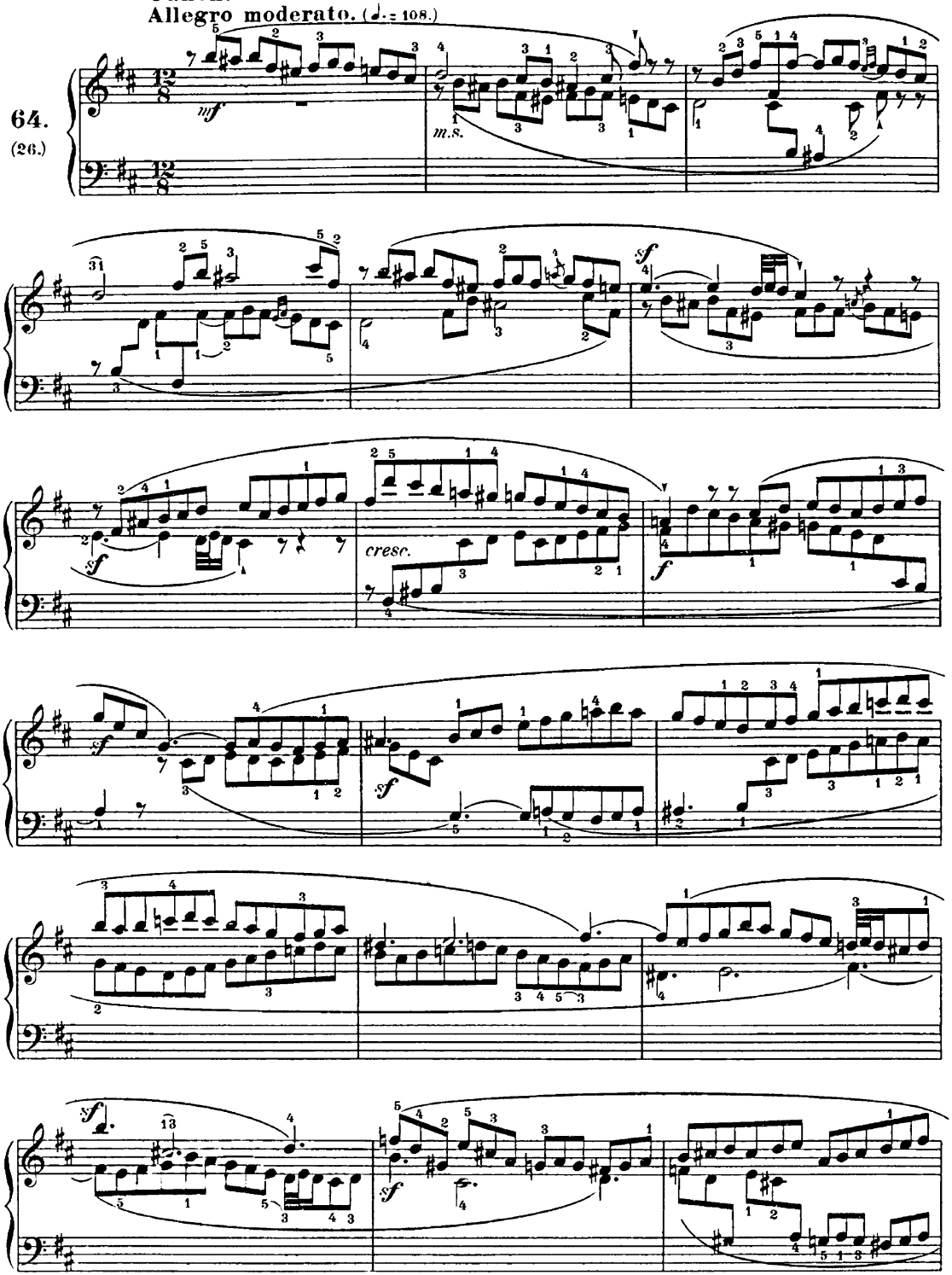
*)*Infinite Canon, in contrary motion and with exact intervals.*

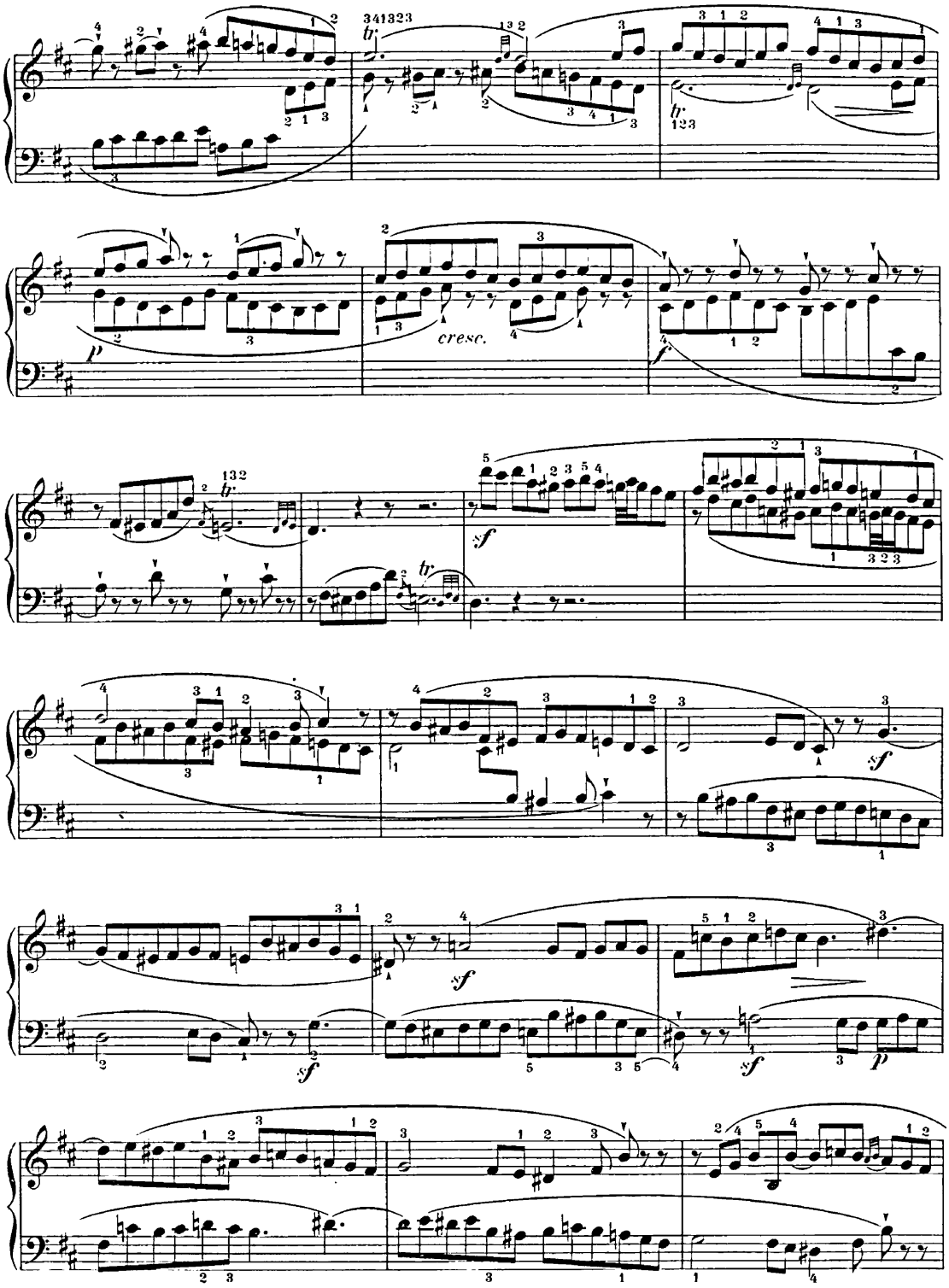

cresc.
f
sf
sf
sf
sf
sf
sf
sf
p
cresc.
f
1.
2.

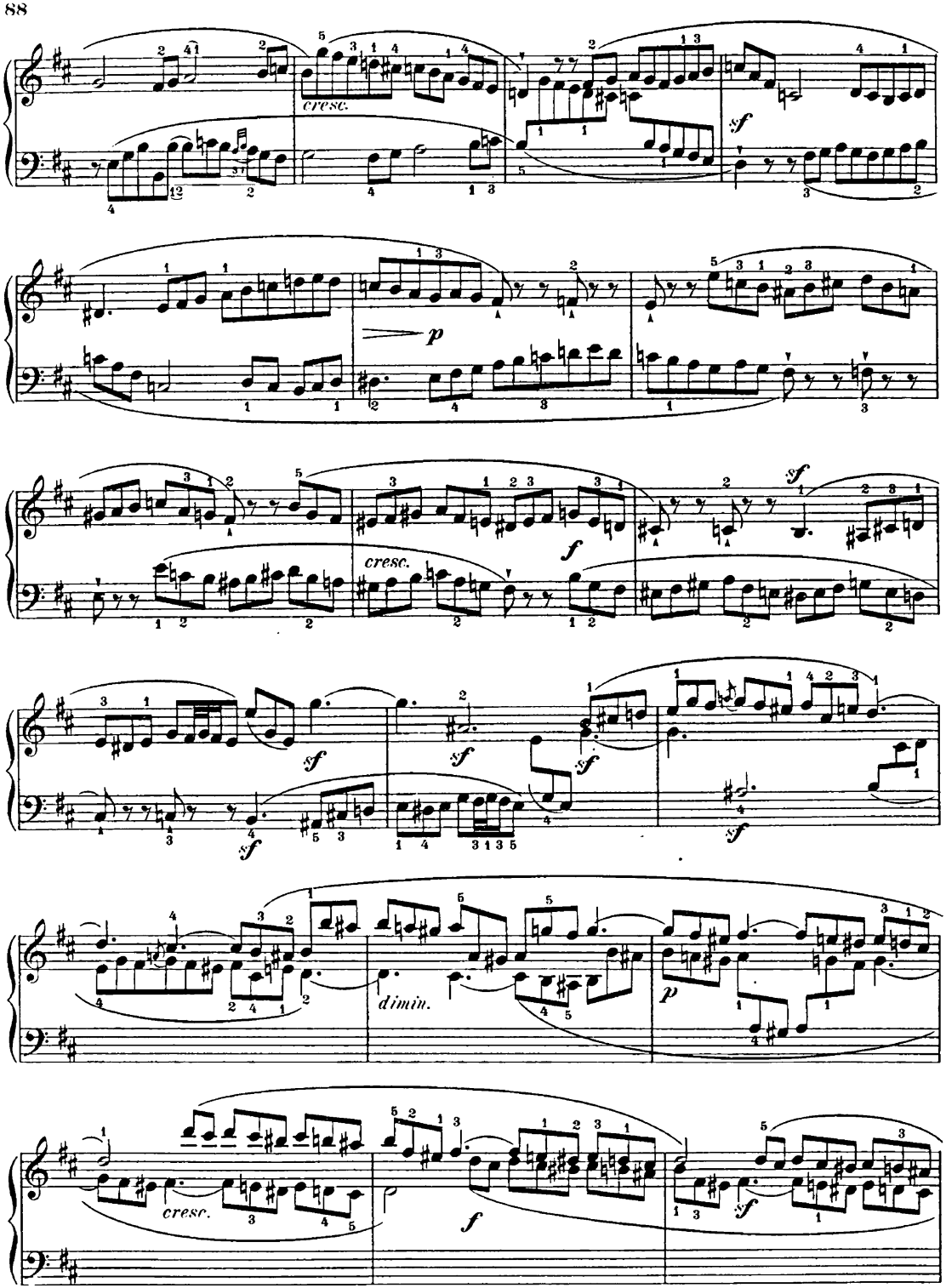
Canon.

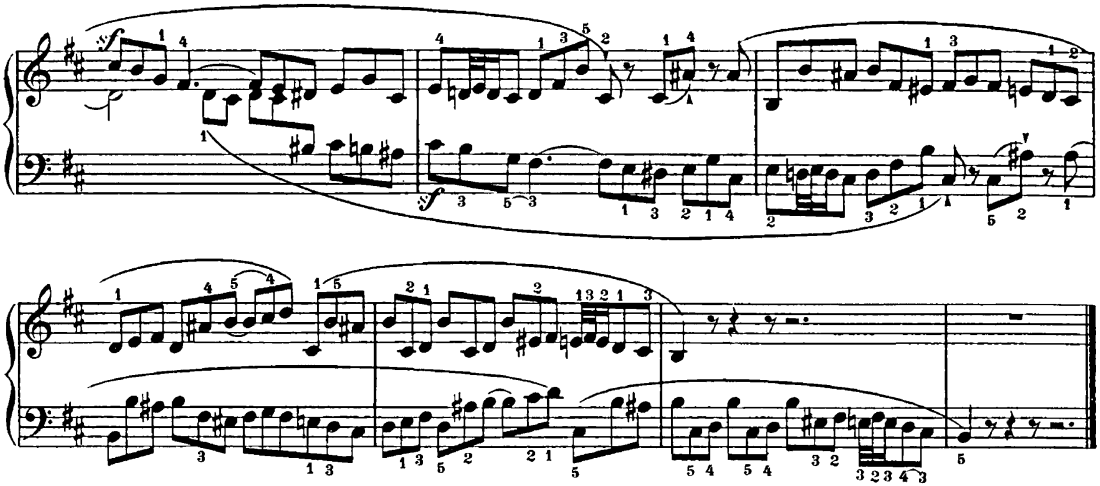
Allegro moderato. (♩. = 108.)

64.
(26.)




cresc.

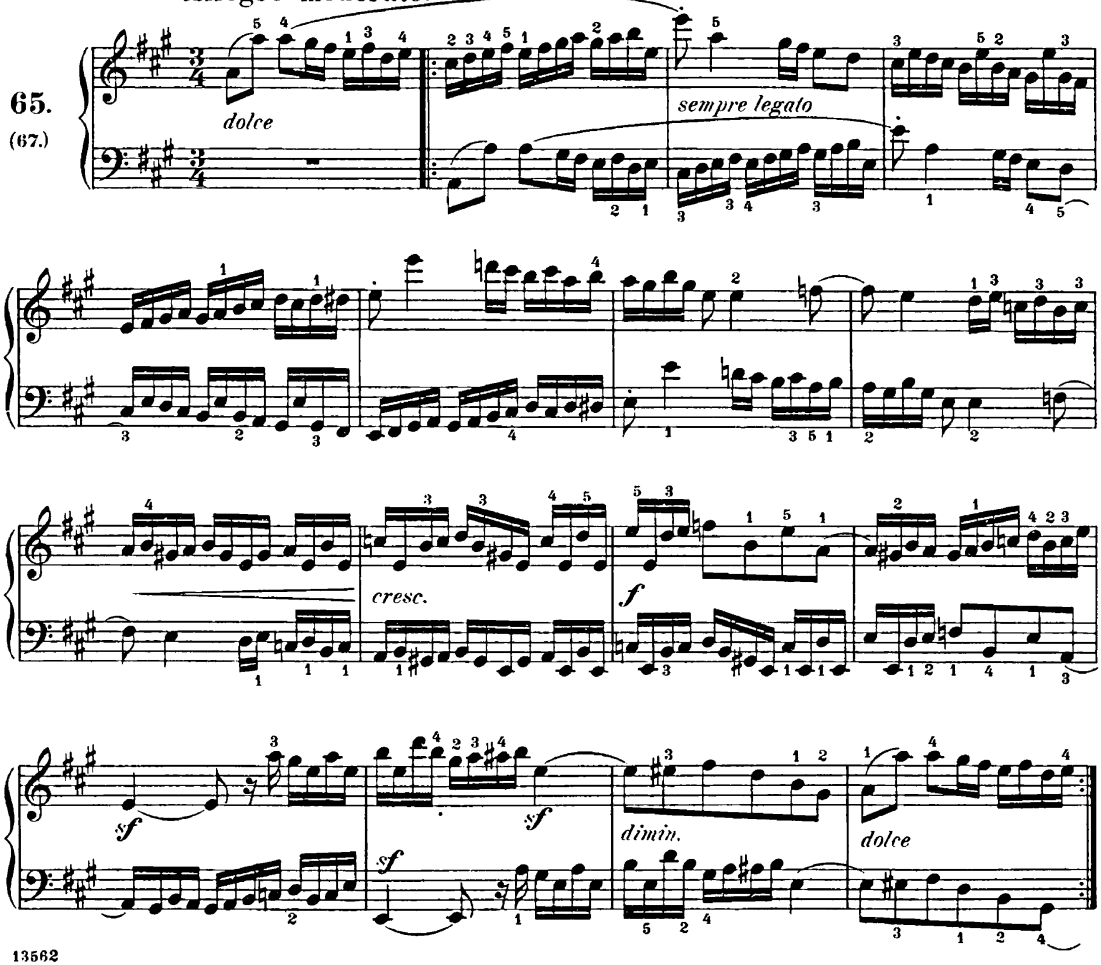

cresc.
sf
p
cresc.
f
sf
sf
sf
sf
dimin.
p
cresc.
f
sf

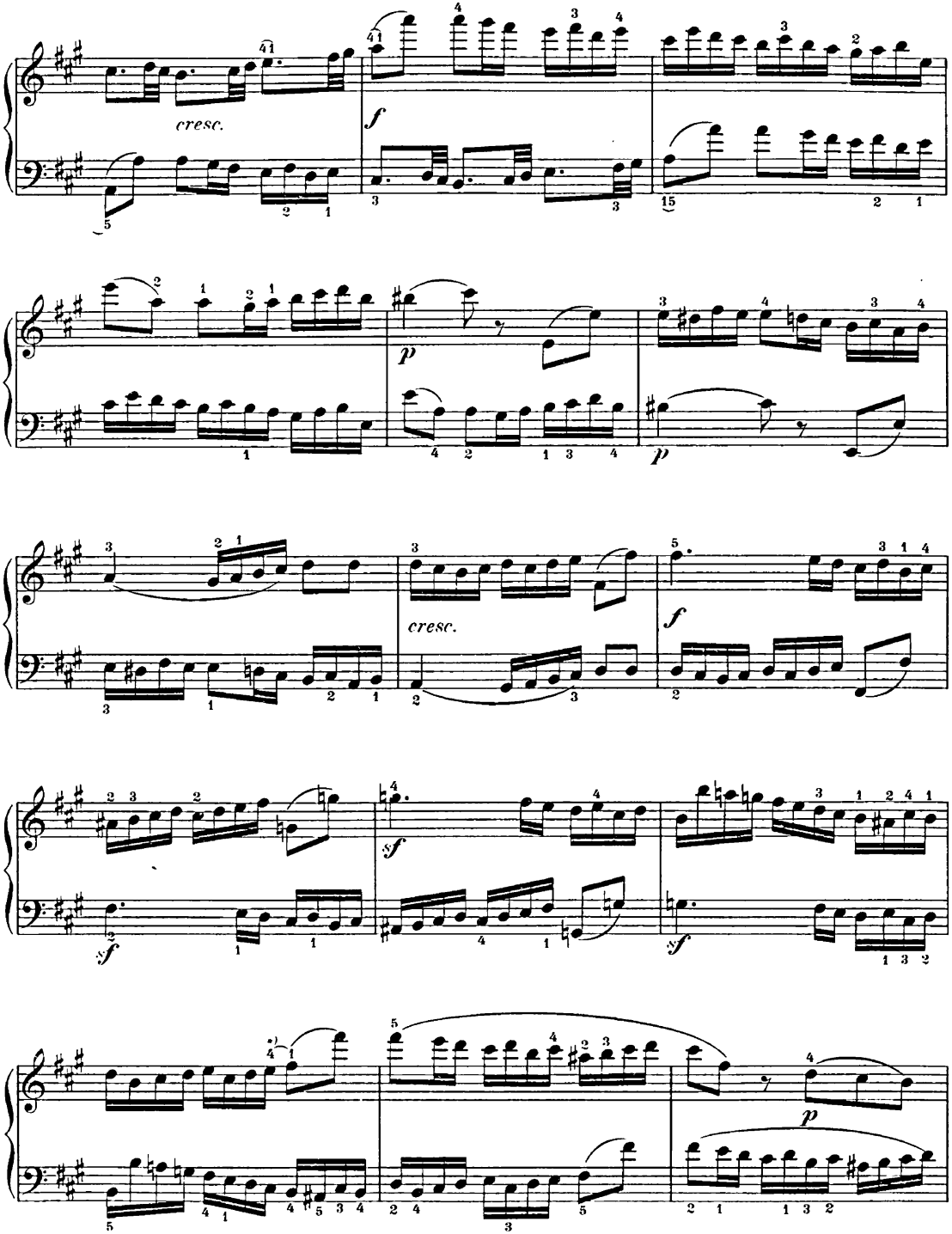


Canon.

Allegro moderato.

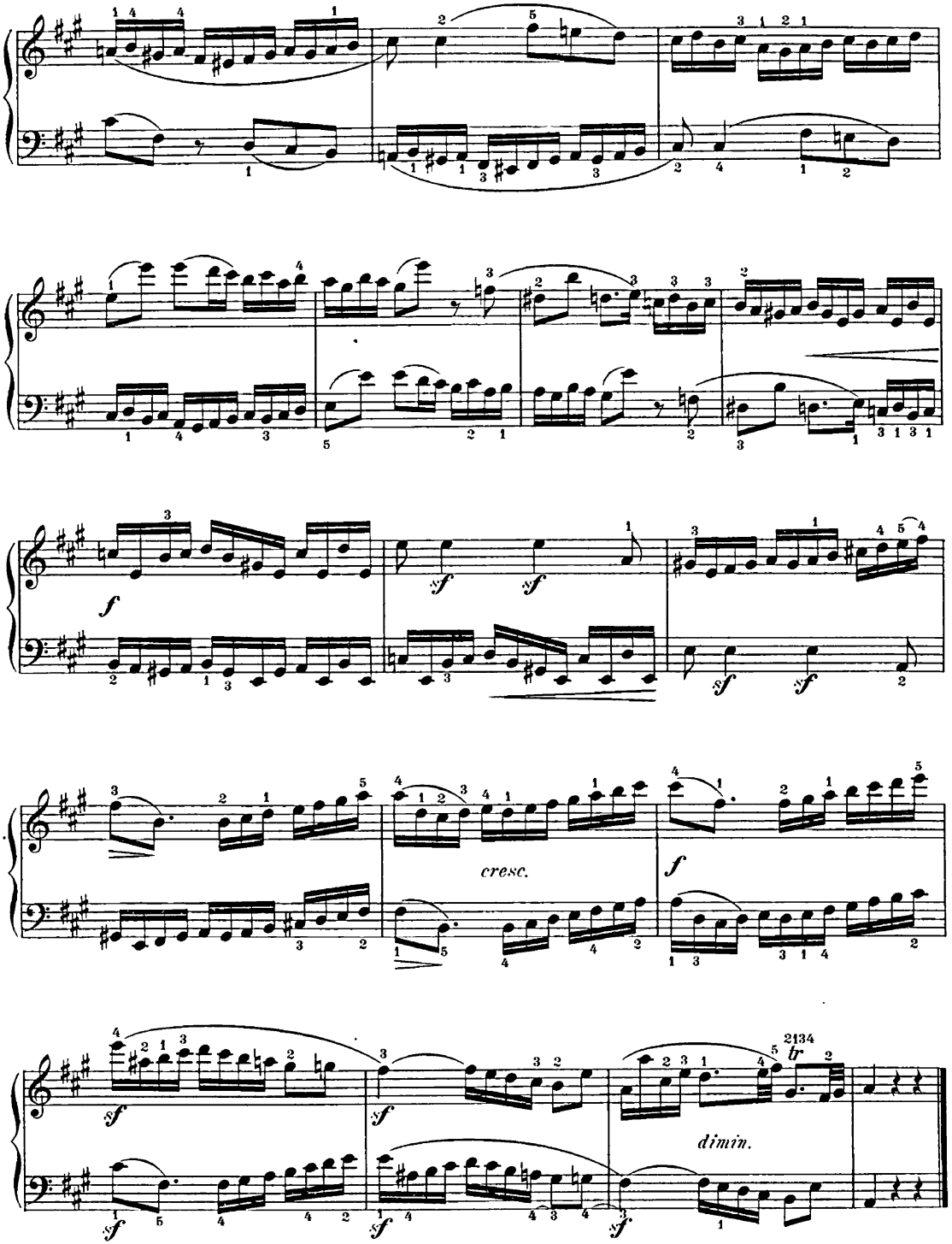
65.
(67.)





*) Daumen über 4., nicht untersetzen.

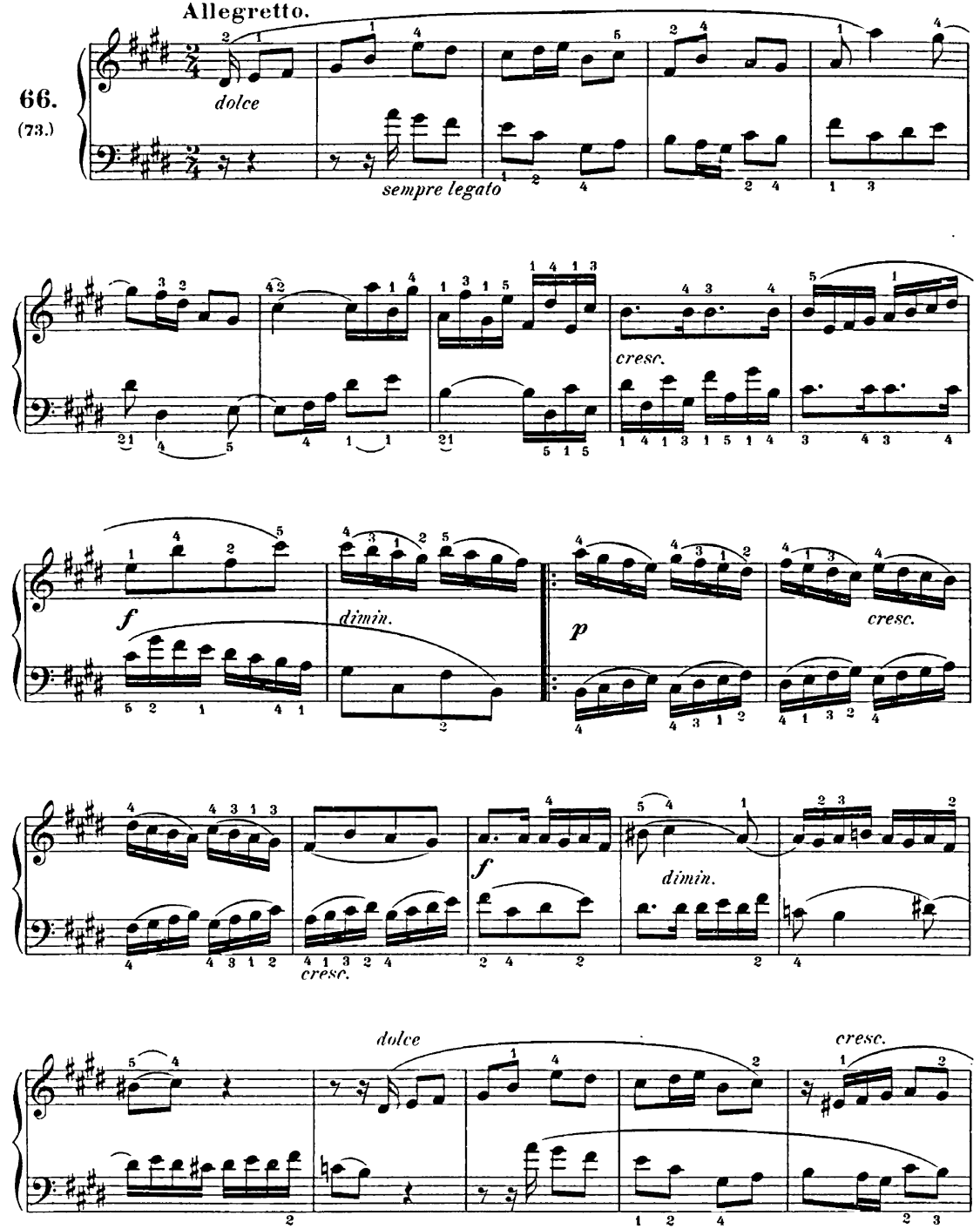
*) *Thumb over 4th finger; do not pass under.*

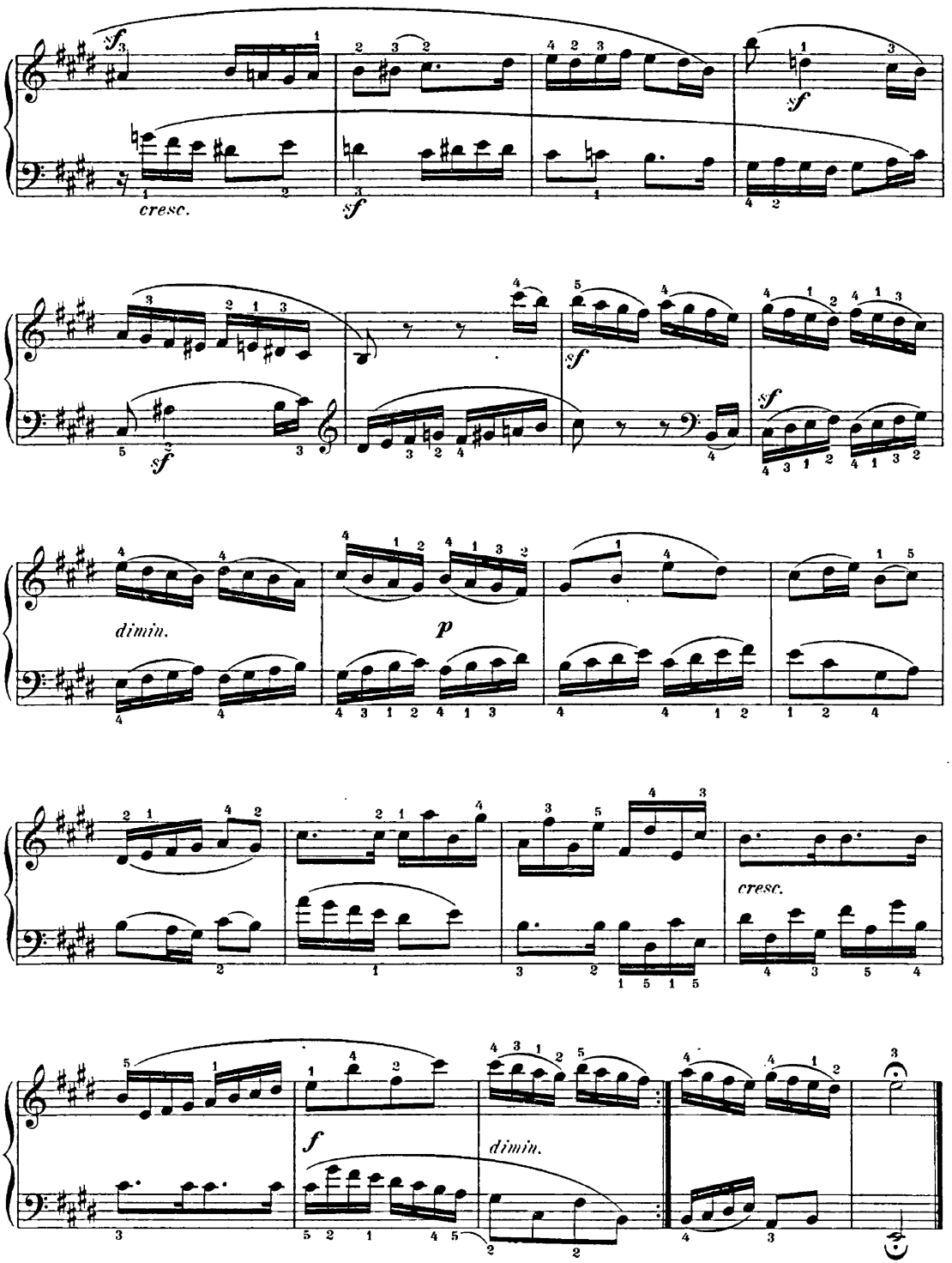

cresc.
dimin.
tr

Canone per moto contrario e per intervalli giusti.

Allegretto.

66.
(73.)





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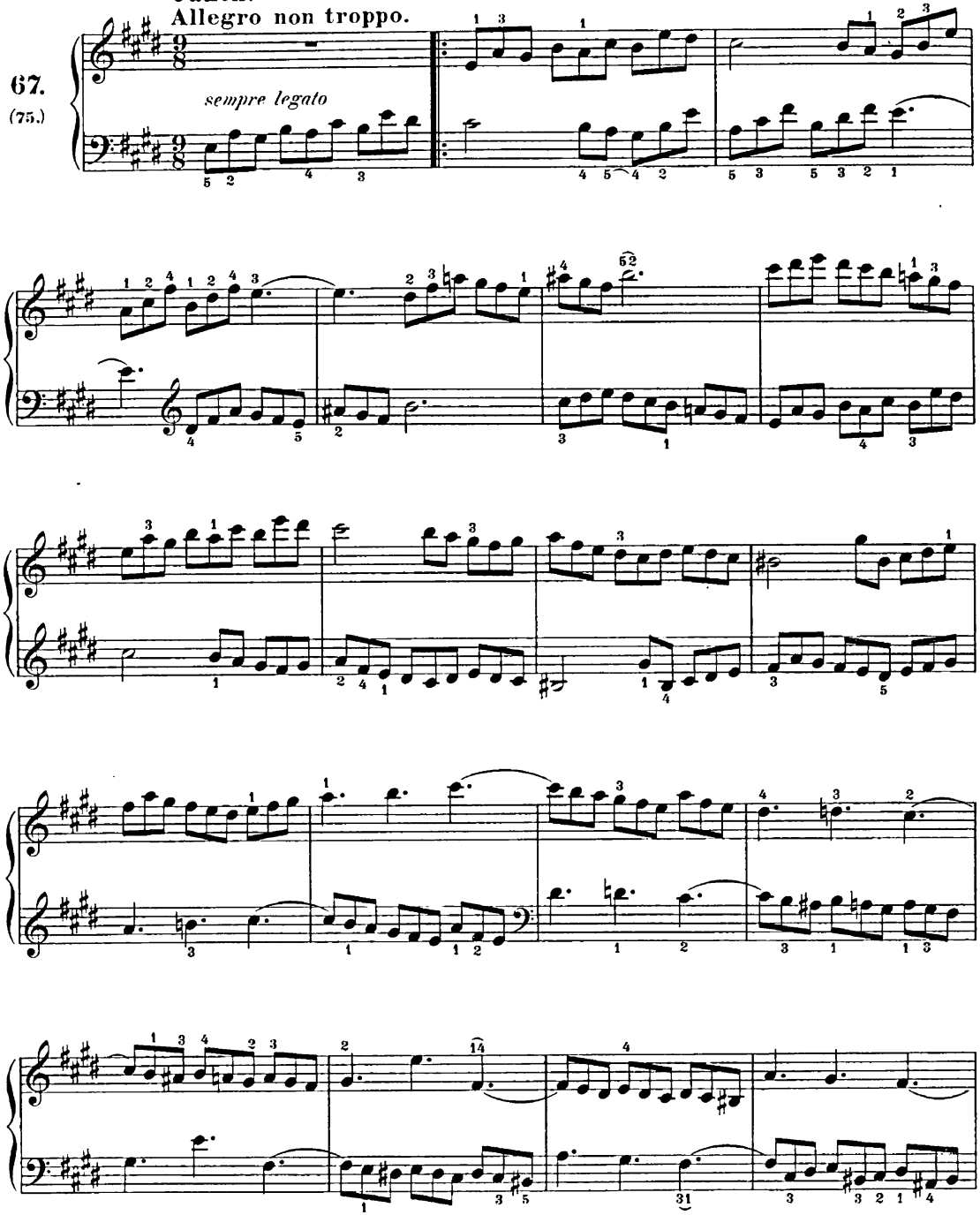
40 LINCOLN CENTER PLAZA

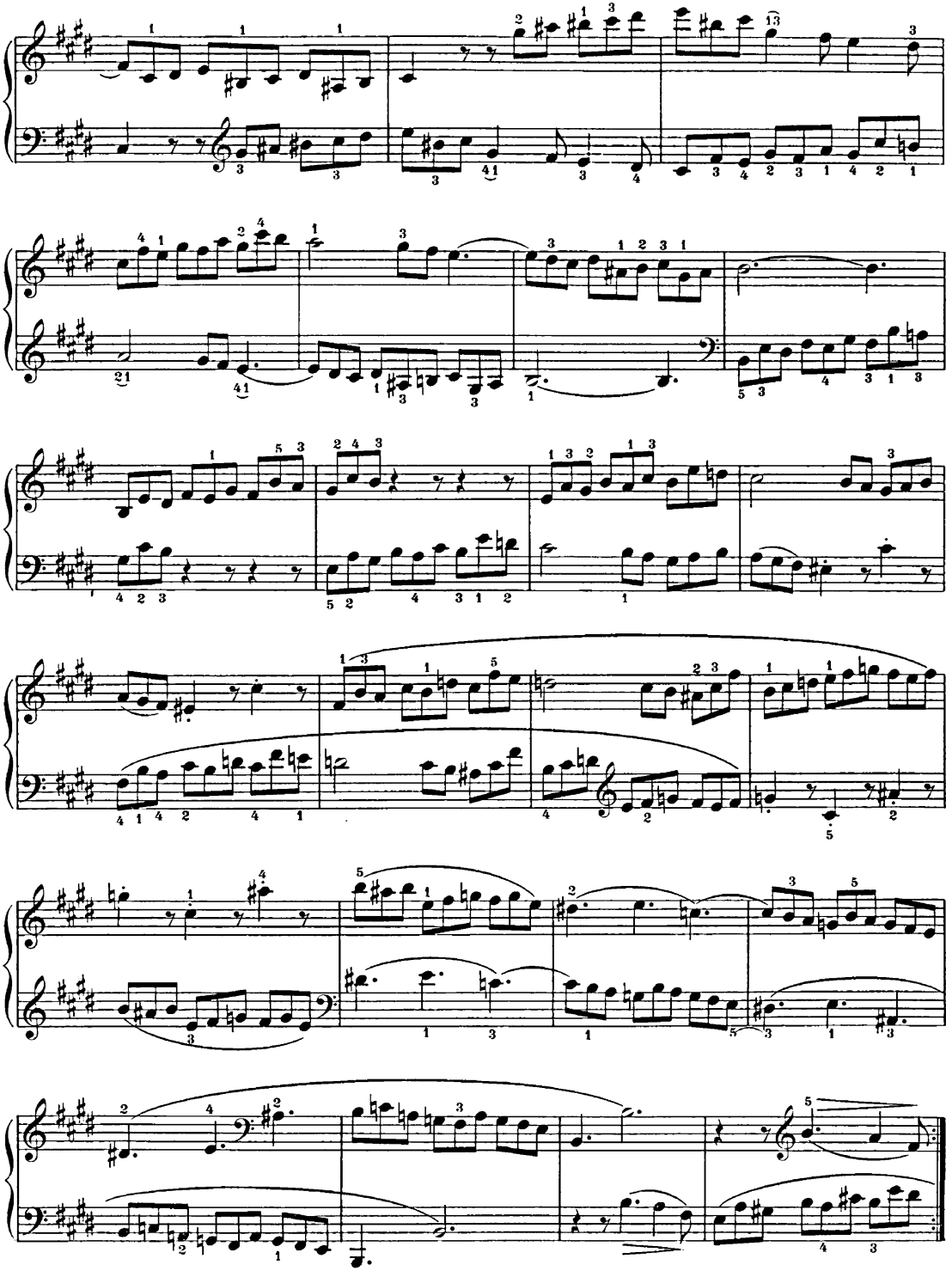
Canon.

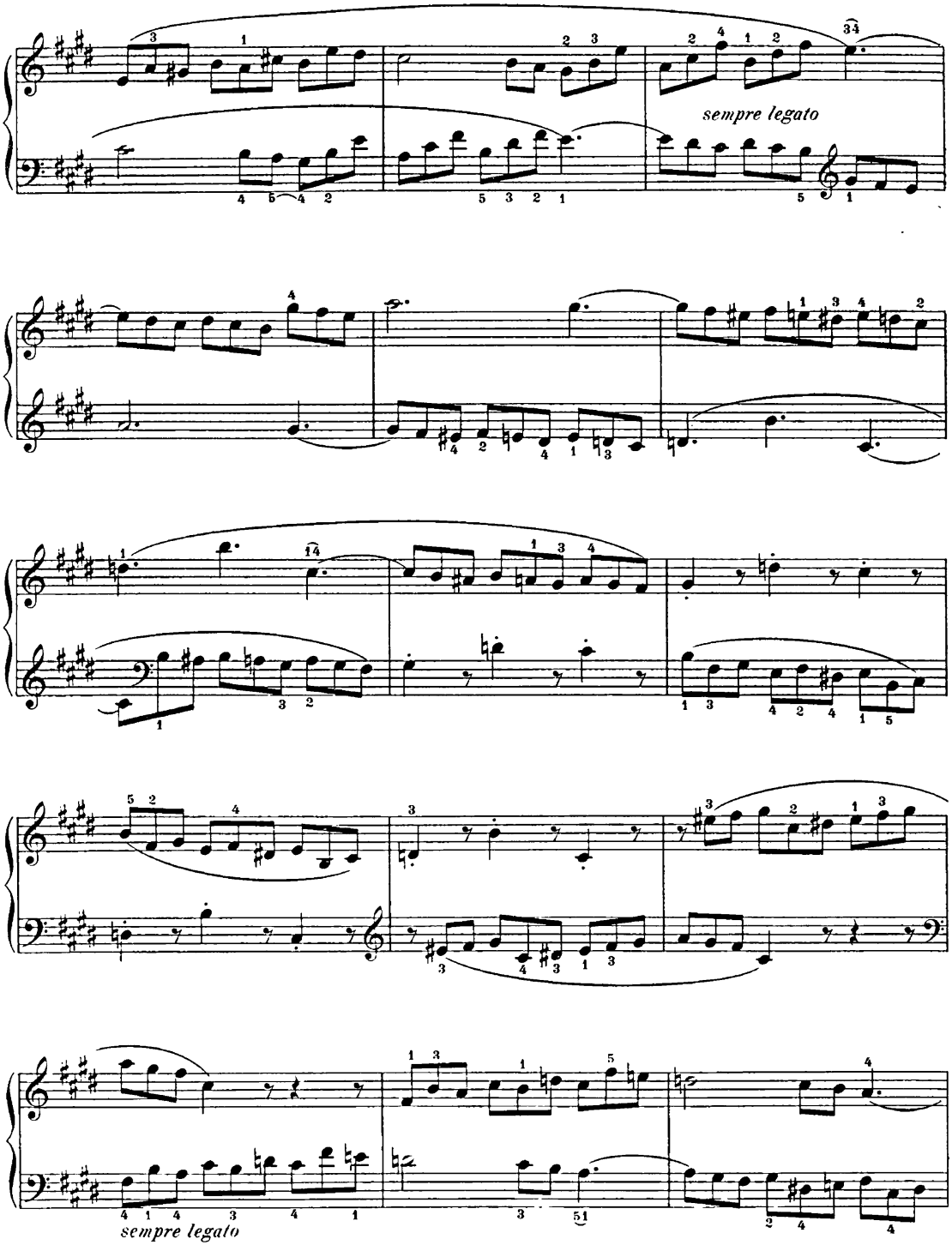
Allegro non troppo.

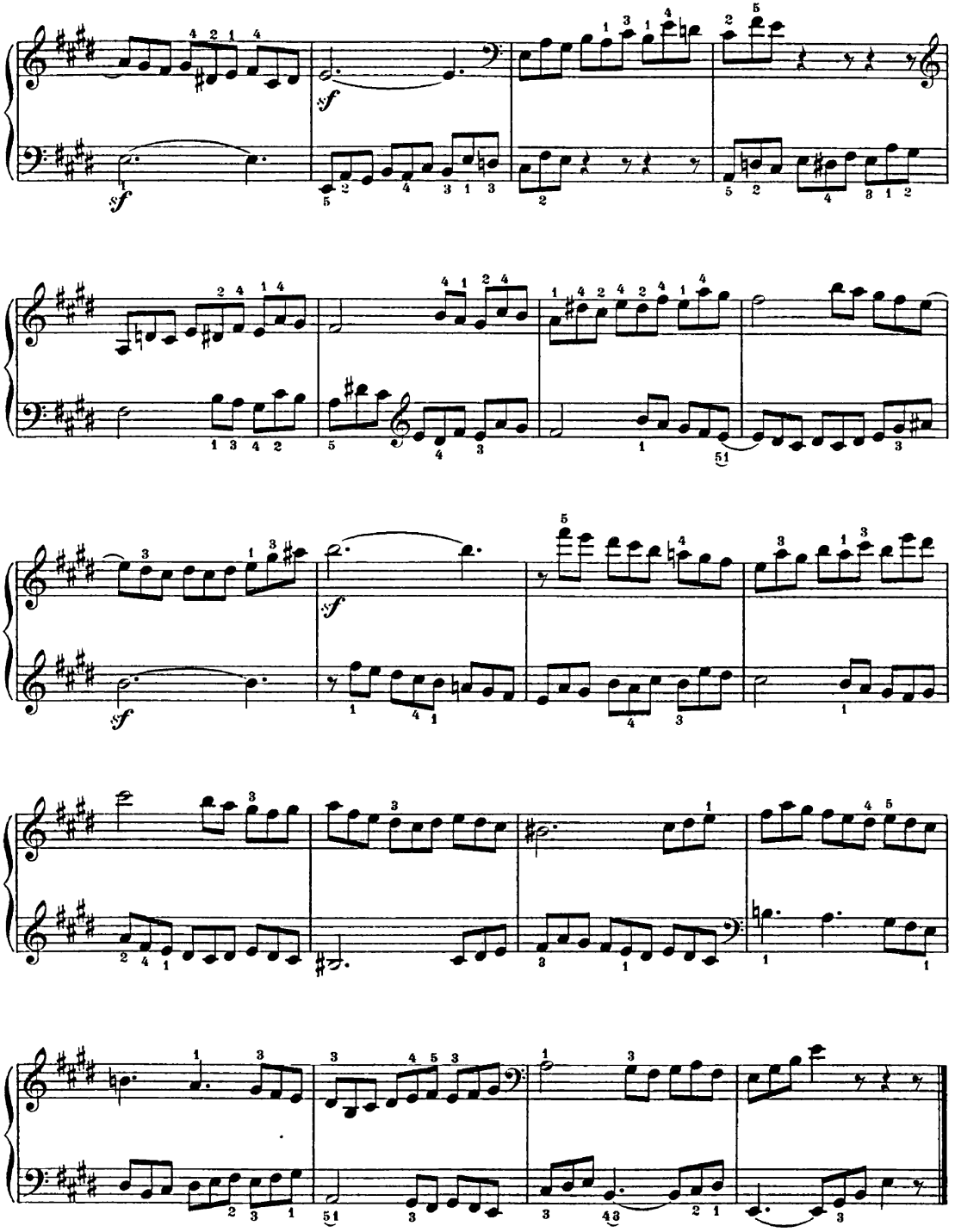
67.
(75.)

sempre legato





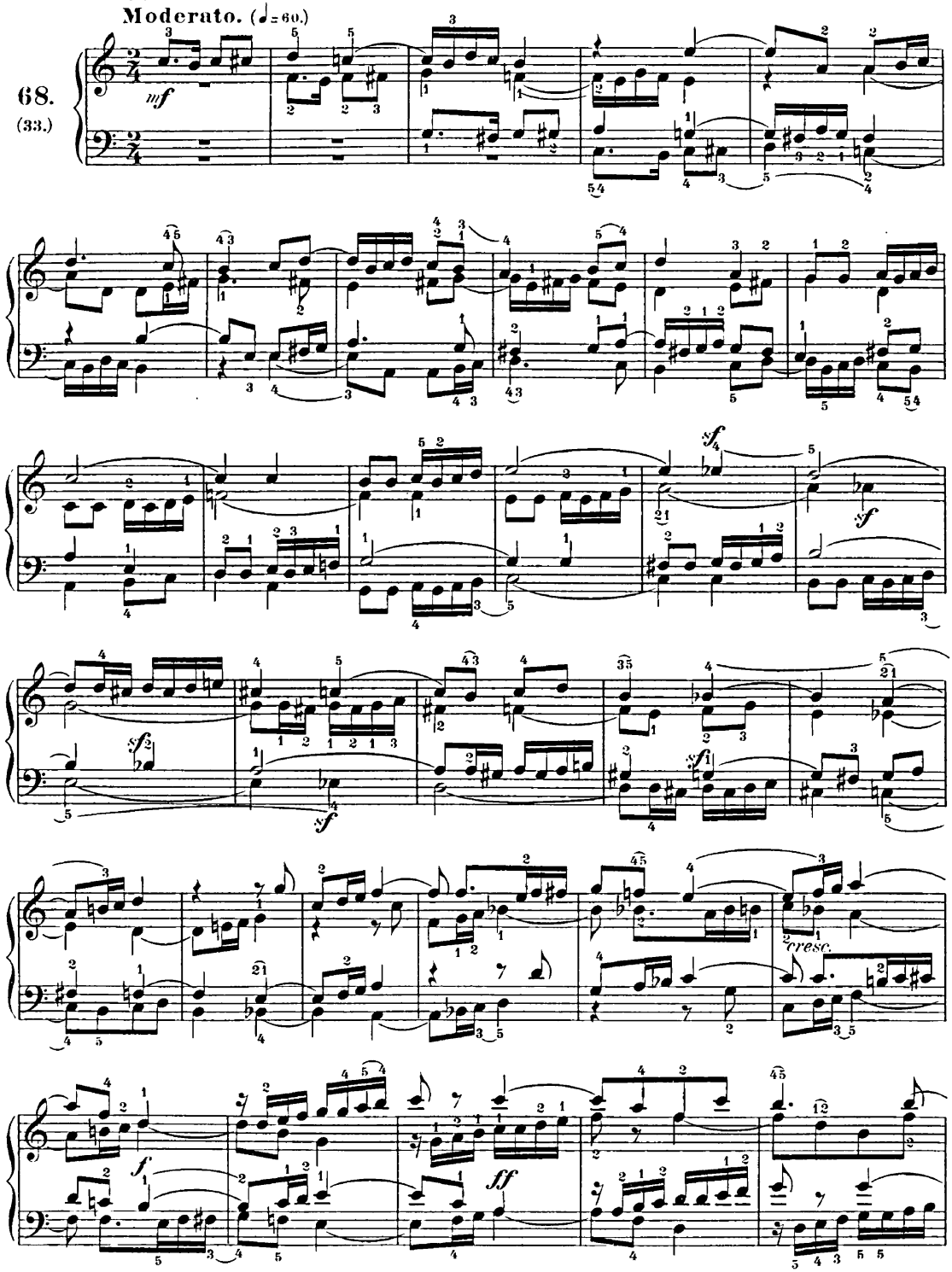

sempre legato
sempre legato

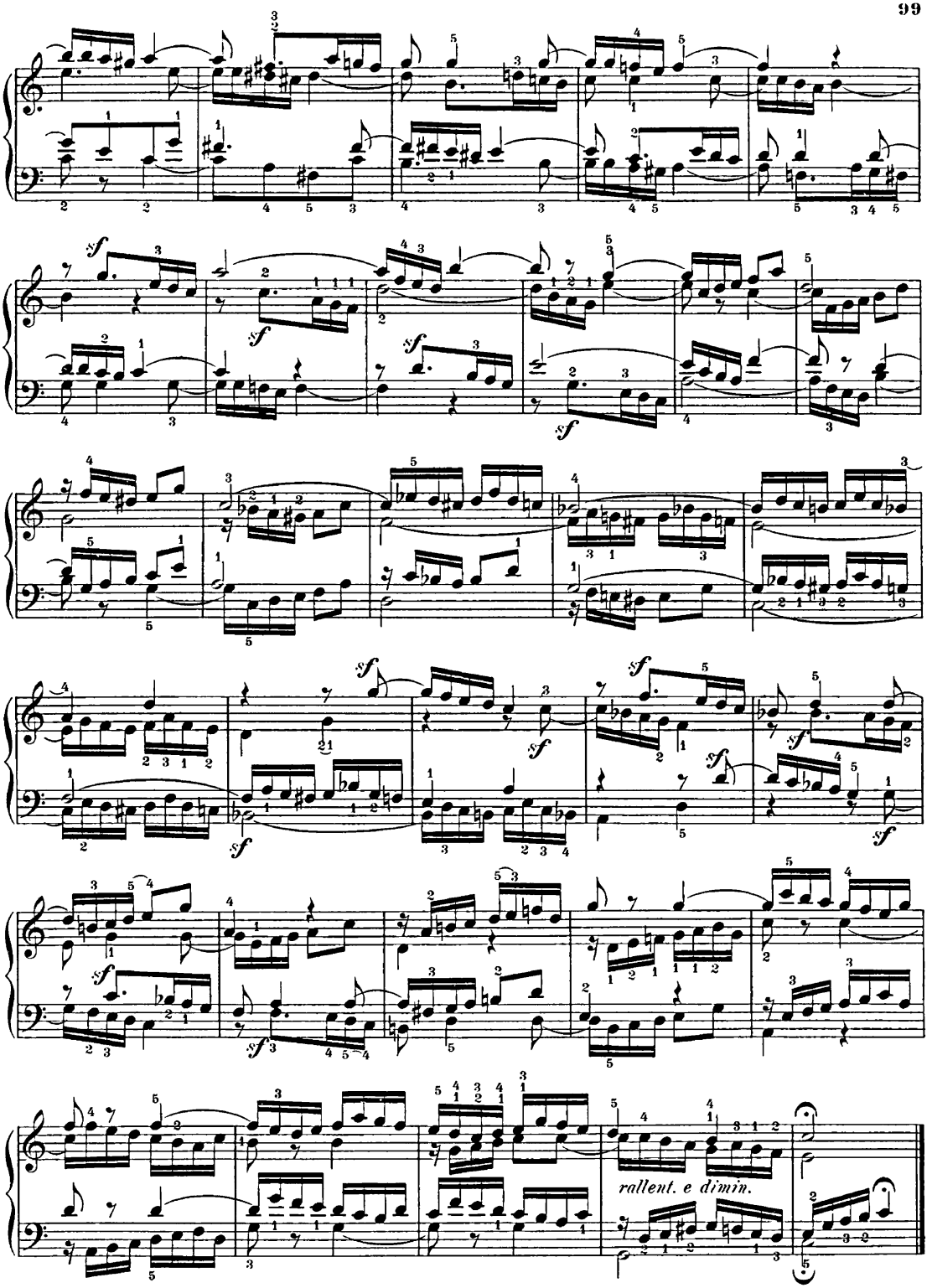


Canon.

Moderato. (♩ = 60.)

68.
(33.)




rallent. e dimin.

Fugato.

Allegro non troppo.

69. (90.)

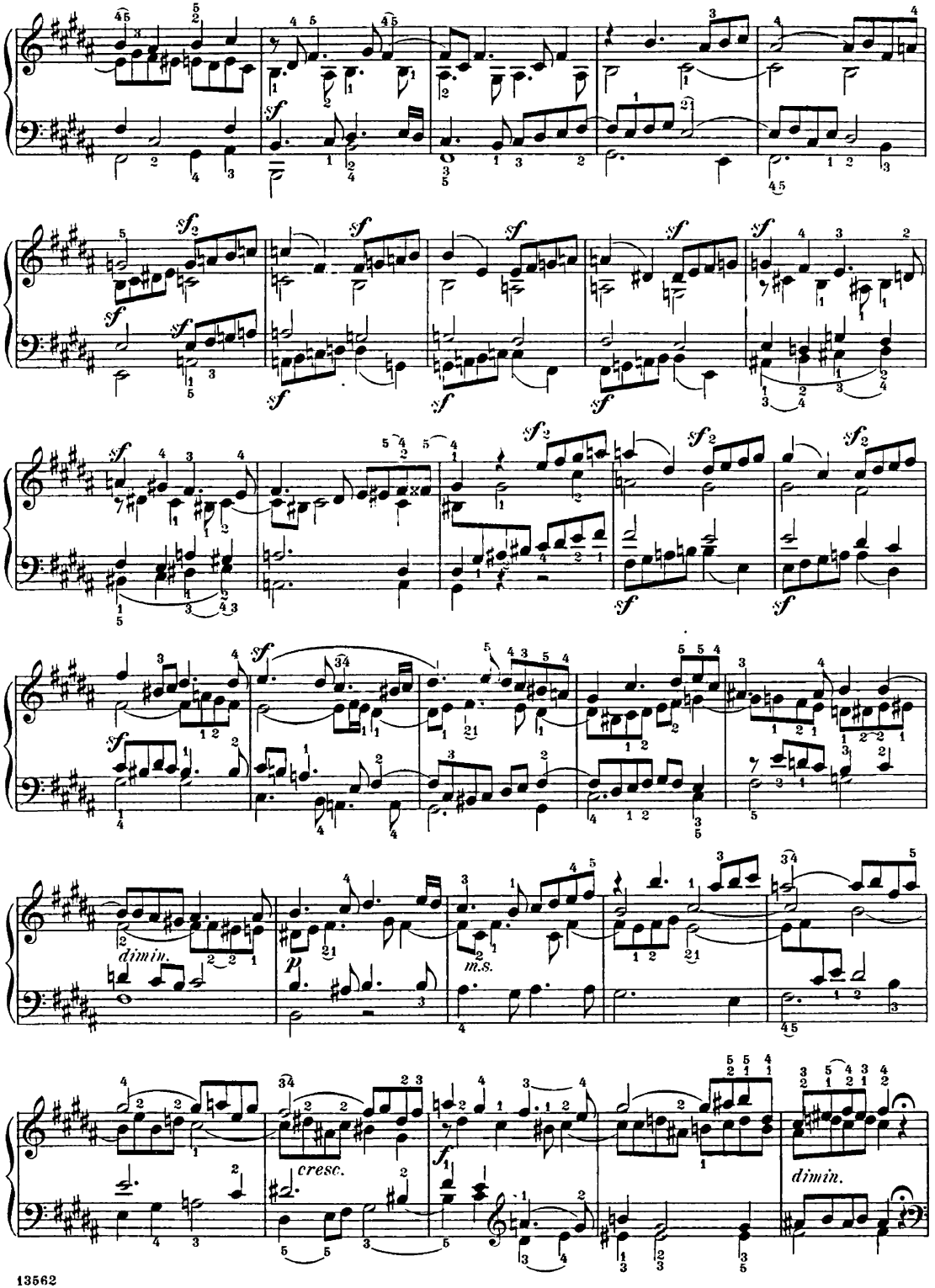
mf *sempre legato*

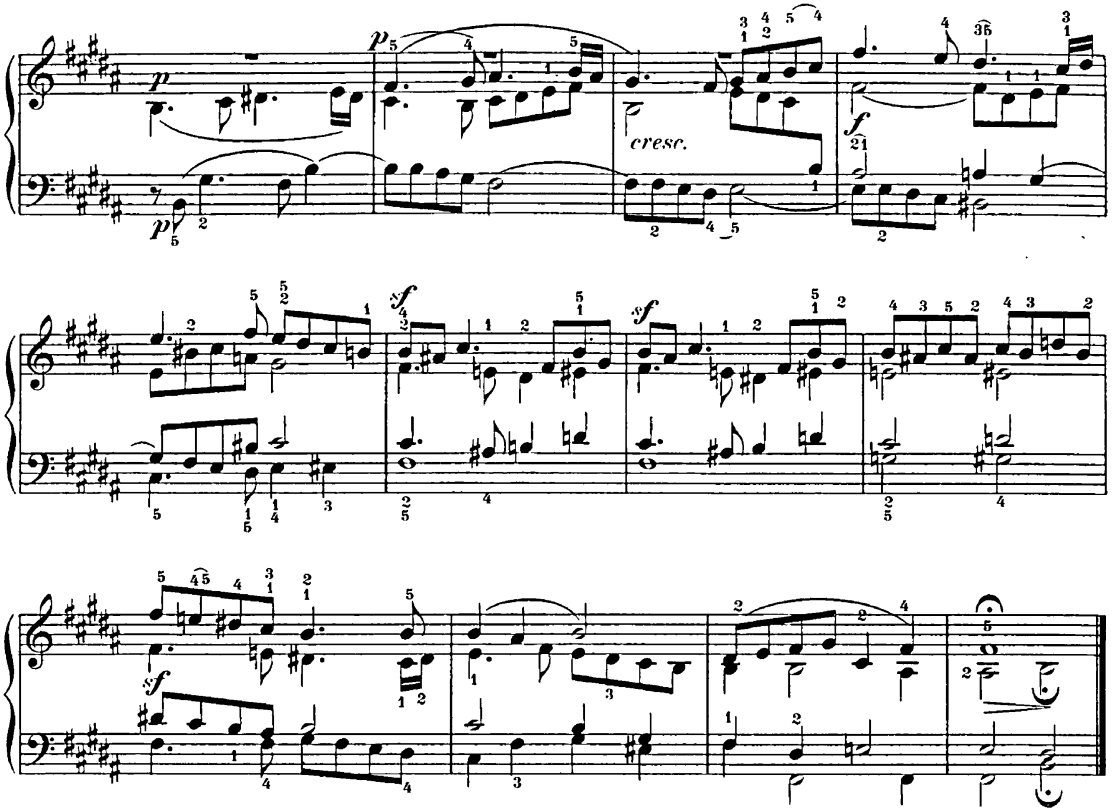
cresc. *f*

sin. *sf*

dimin. *p*

cresc. *f*

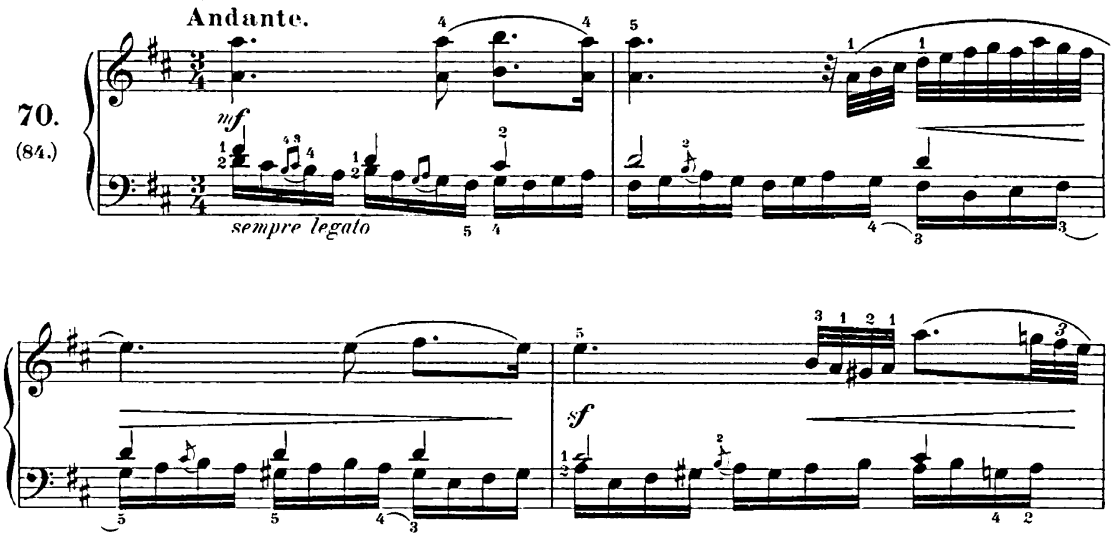

sf
dimin.
p
m.s.
cresc.
f
dimin.

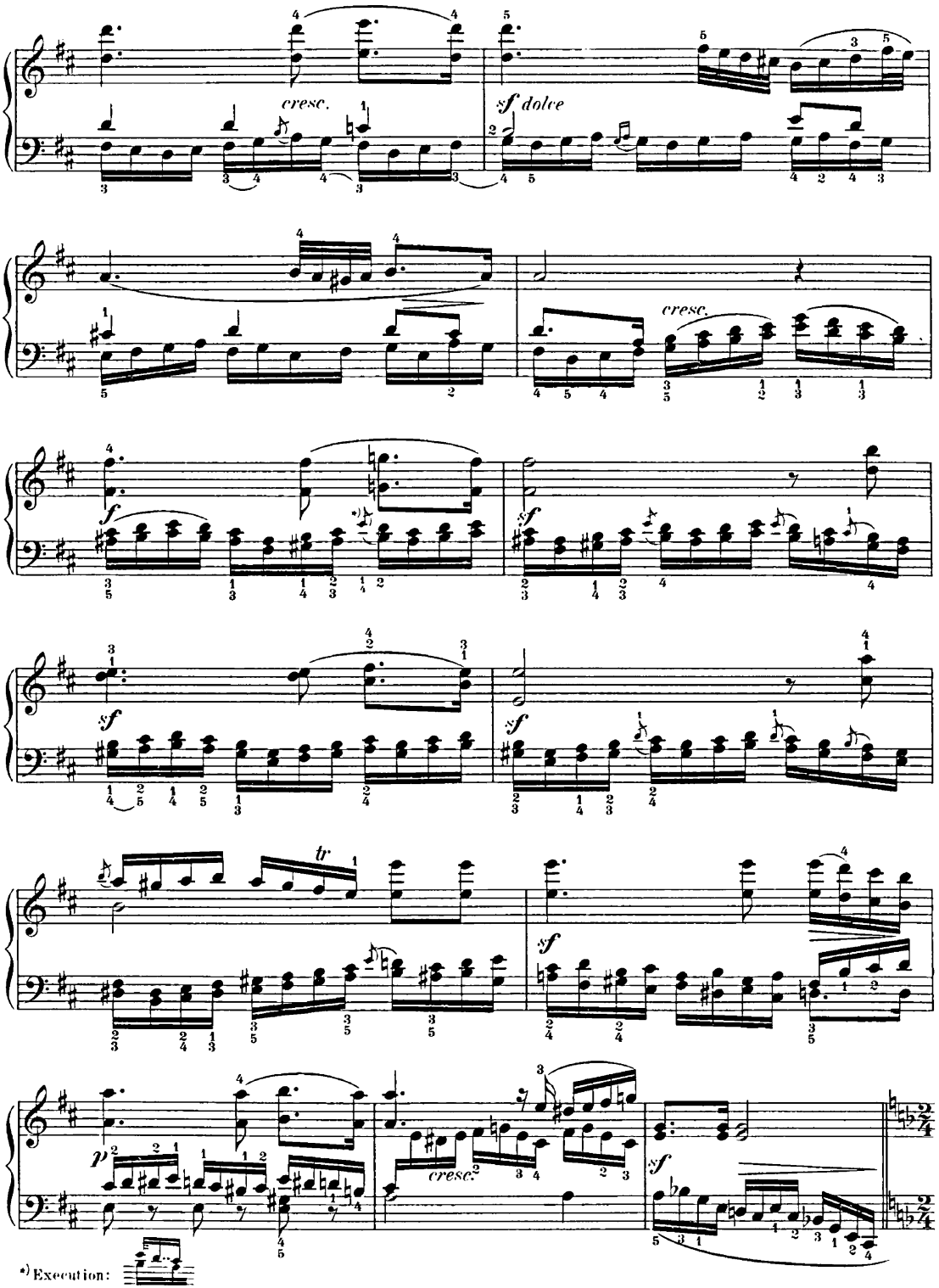


a) Preludio.

Andante.

70.
(84.)

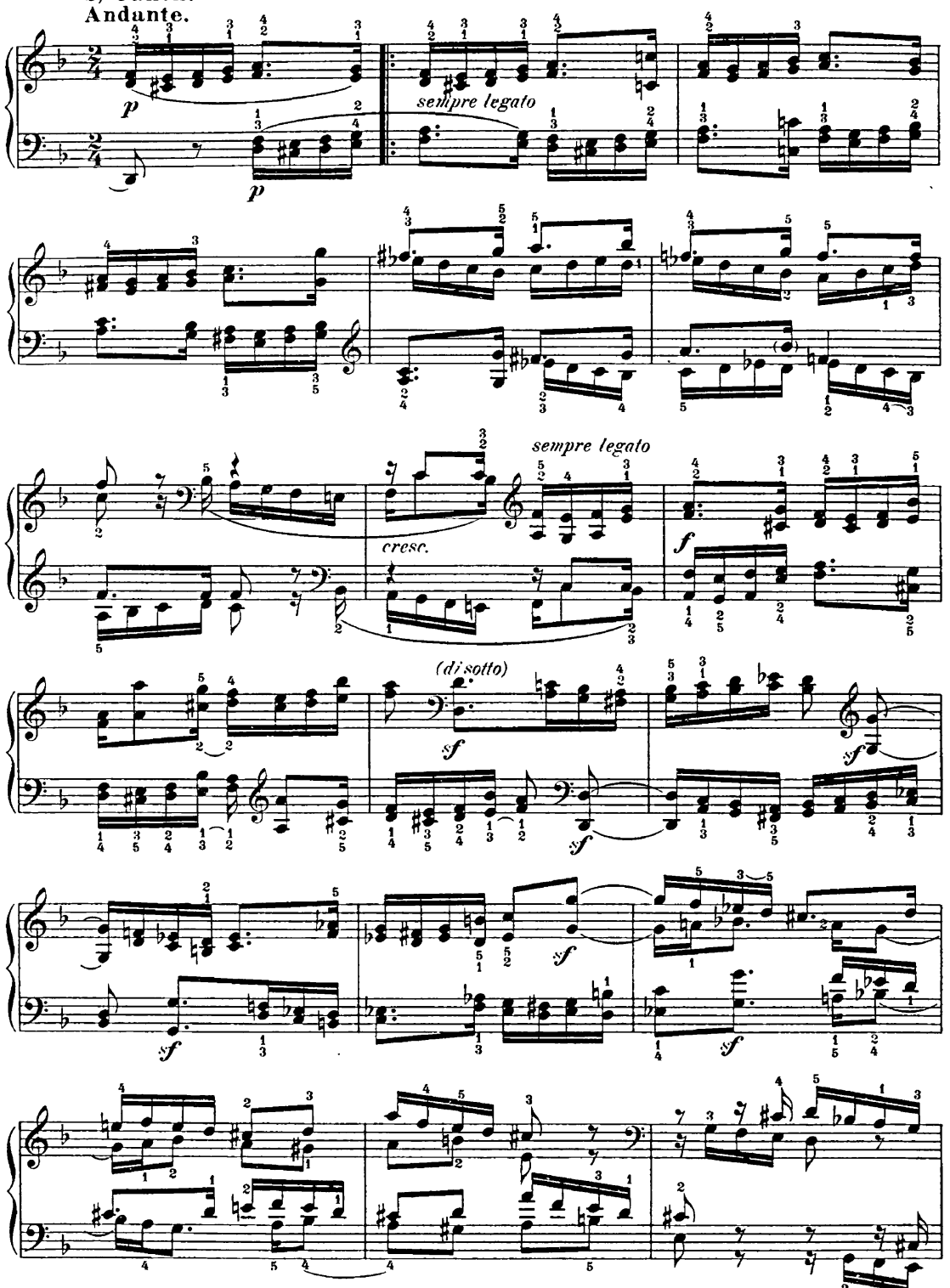


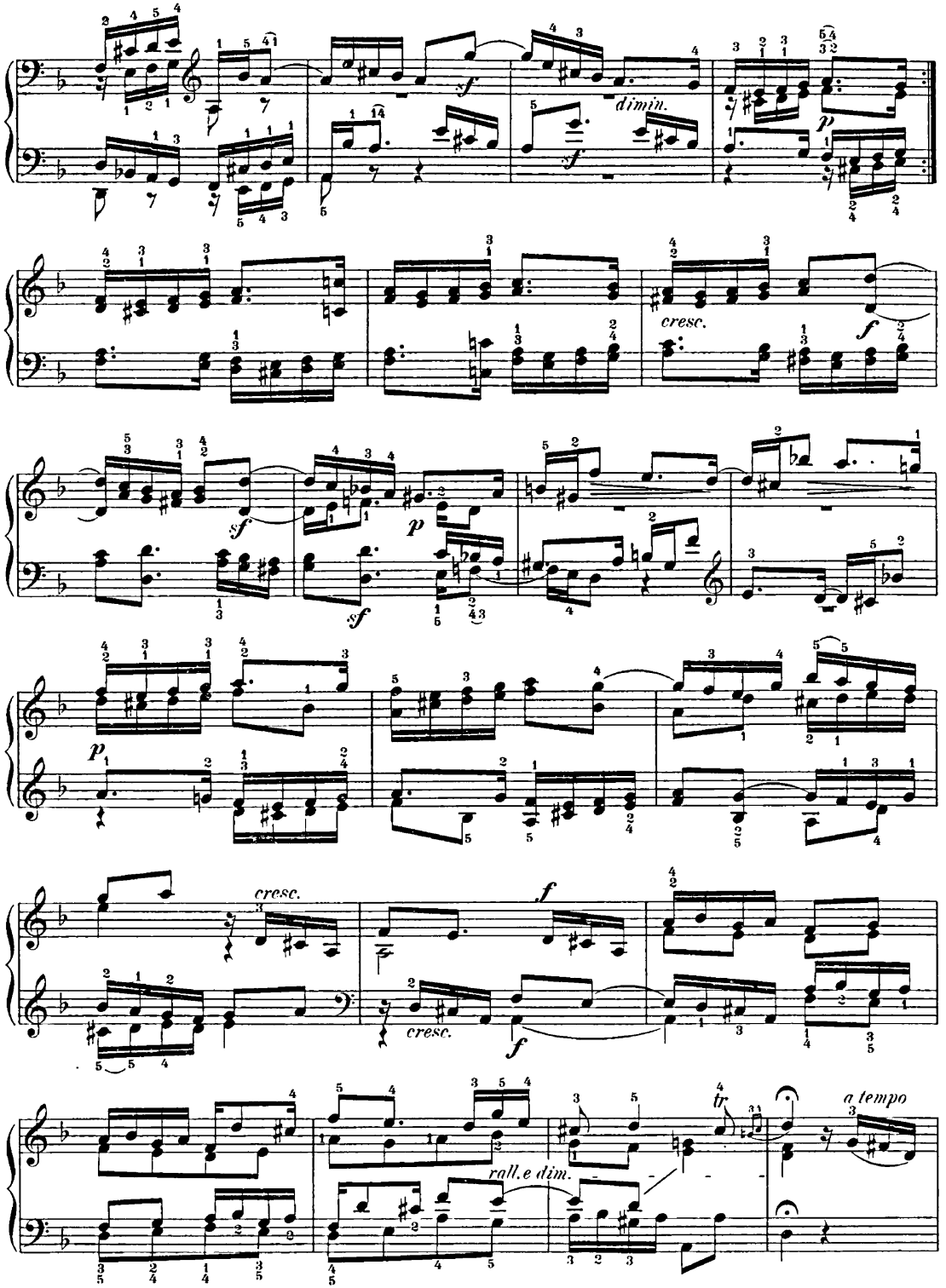


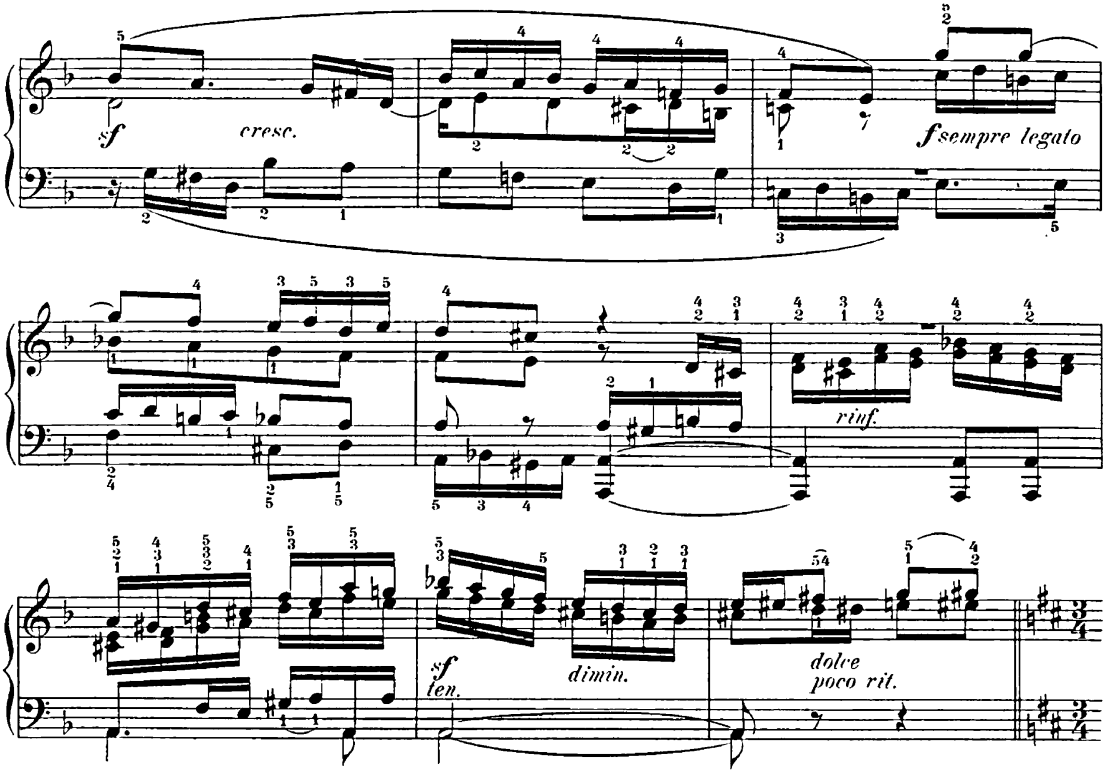
*) Execution:

b) Canon.

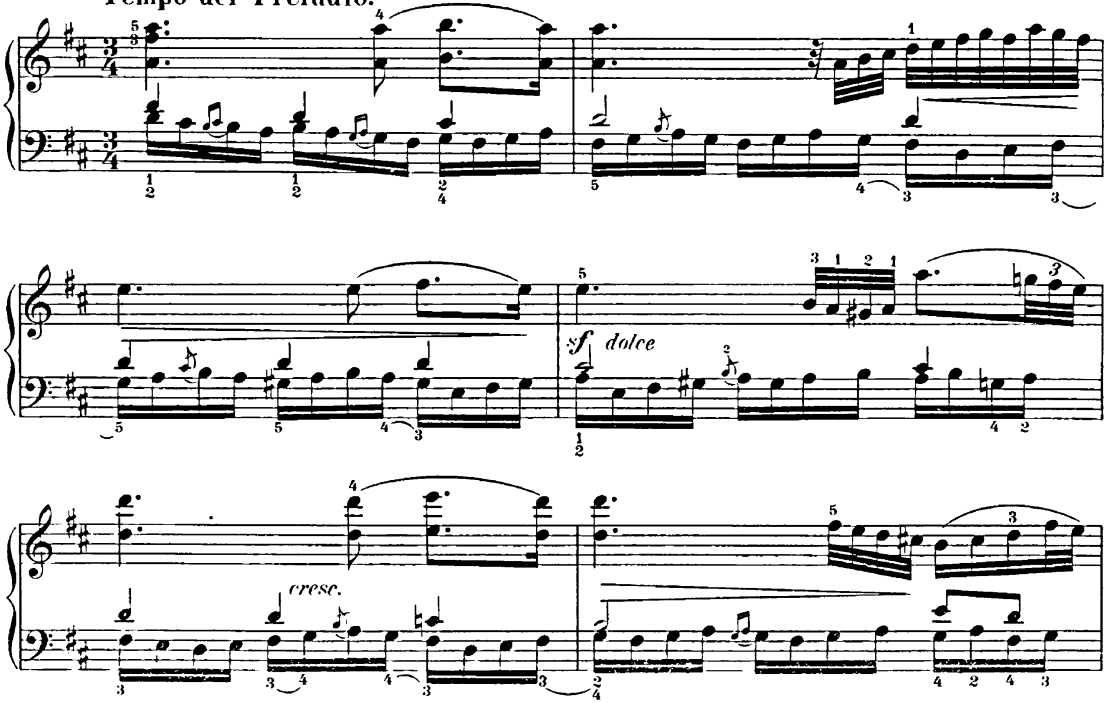
Andante.

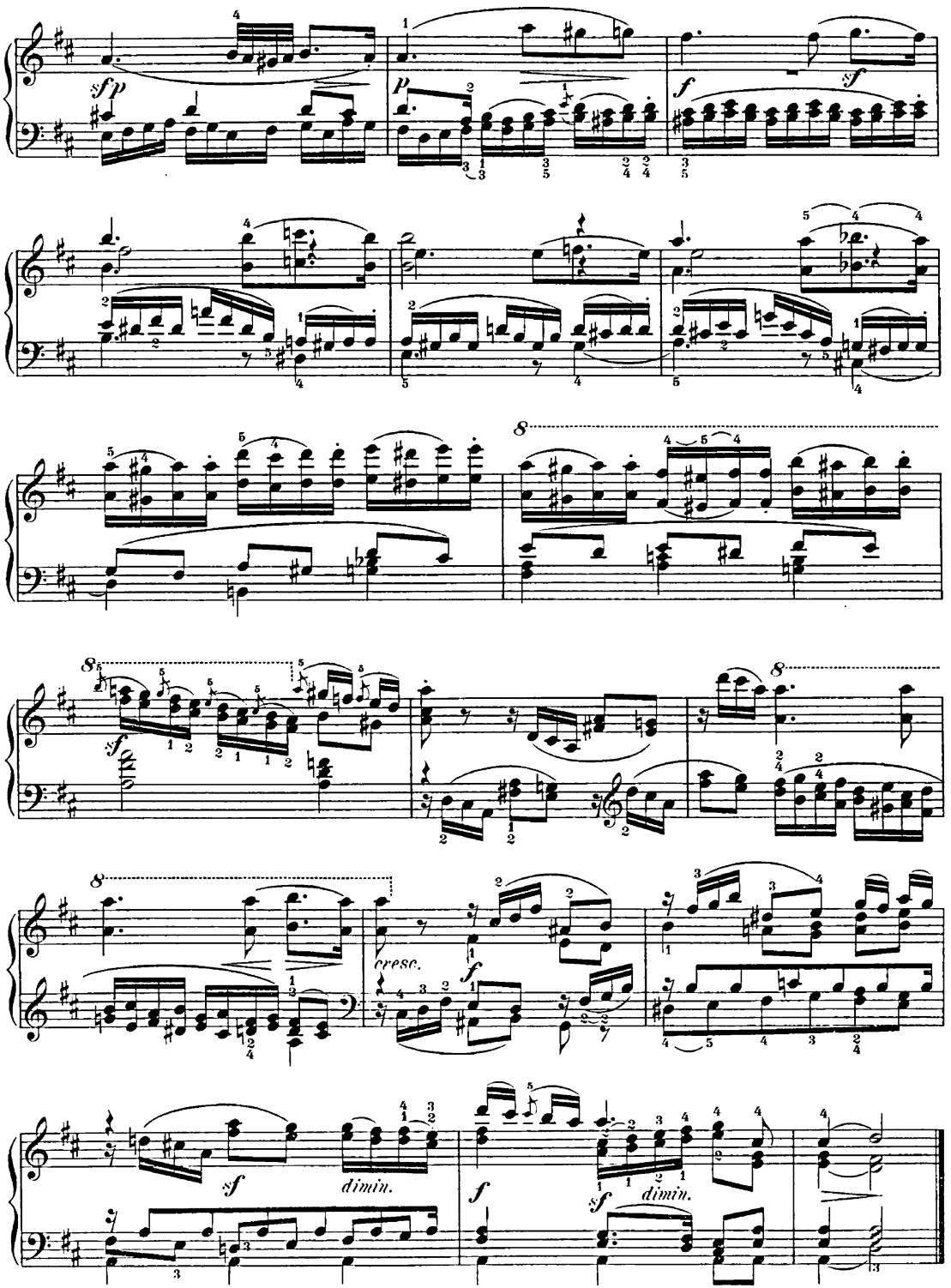



dimin.
cresc.
cresc.
cresc.
rall.e dim.
a tempo



Tempo del Preludio.





End of Part II.

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Vols. 166-169

MUZIO CLEMENTI

GRADUS AD PARNASSUM
OU
L'ART DE JOUER LE PIANOFORTE

DÉMONTRÉ PAR DES
EXERCICES
DANS LE STYLE SÉVÈRE ET DANS LE STYLE ÉLÉGANT

DÉDIÉ
À Madame la Princésse Wolkonsky

THE ART OF PLAYING THE PIANO

DEMONSTRATED BY
EXERCISES
OF A CLASSICAL AND ELEGANT STYLE

NEW EDITION. ARRANGED IN PROGRESSIVE ORDER
FINGERED, REVISED, AND ANNOTATED BY
MAX VOGRICH
Complete in One Volume and in Three Parts

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Part III.

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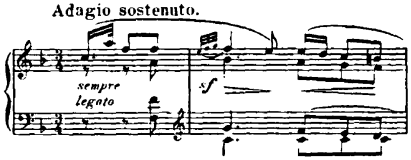
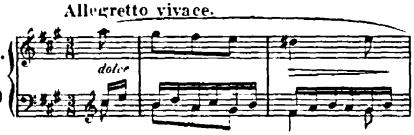
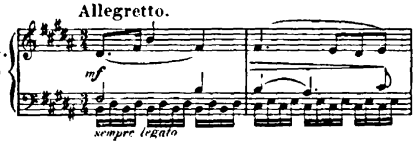


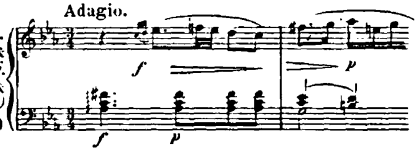
№ 72. *F.* (№ 14.) — 4.

Scherzo.
Allegretto vivace.


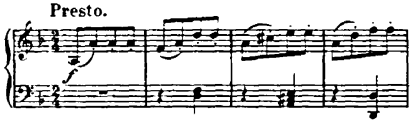
№ 73. *A.* (№ 70.) — 6.

Allegretto.


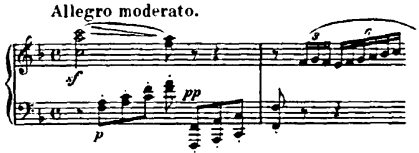
№ 74. *B. (H)* (№ 91.) — 8.

Introduzione.
Adagio.


№ 75. *C min. & E♭ maj. (c moll & Es dur.)* (№ 62.) — 10.

Presto.


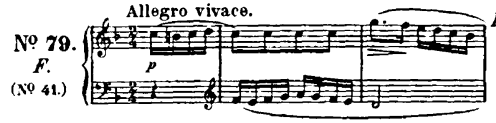
№ 76. *D min.* (№ 55.) — 12.

(Ein Sonaten-Satz)
Allegro moderato.


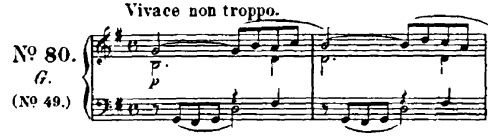
№ 77. *F.* (№ 38.) — 16.

Scena patetica.
Adagio con grand' espressione.

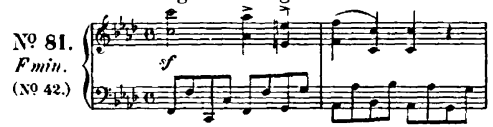
№ 78. *B♭.* (№ 39.) — 27.

(Ein Sonaten-Finale)
Allegro vivace.


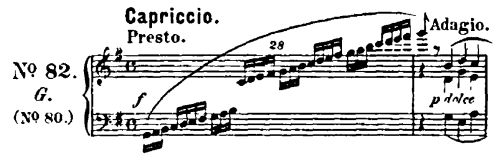
№ 79. *F.* (№ 41.) — 36.

(Sonaten-Satz)
Vivace non troppo.


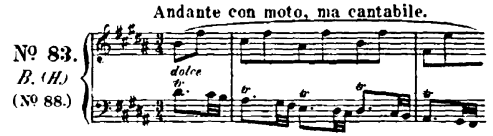
№ 80. *G.* (№ 49.) — 46.

(Sonaten-Satz)
Allegro con energia.


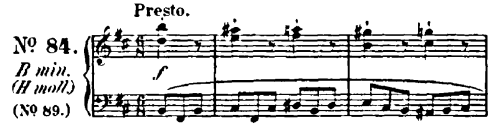
№ 81. *F min.* (№ 42.) — 52.

Capriccio.
Presto.


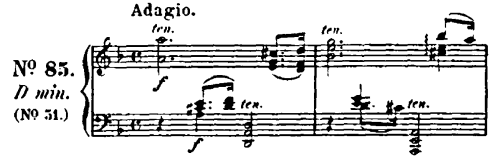
№ 82. *G.* (№ 80.) — 60.

Andante con moto, ma cantabile.


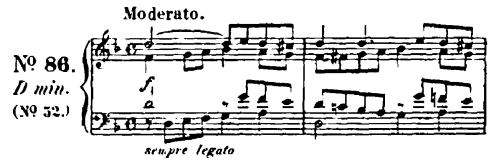
№ 83. *B. (H)* (№ 88.) — 66.

Presto.


№ 84. *B min. (H moll)* (№ 89.) — 68.

Adagio.


№ 85. *D min.* (№ 51.) — 70.

Moderato.


№ 86. *D min.* (№ 52.) — 71.

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Nº 87. *E♭ min.* *(Es moll.)* (Nº 60.) — Page 72.

(Sonaten-Satz.)
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Allegro.

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Nº 91. *B min.* *(H moll)* (Nº 25.) — 90.

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Tempo moderato.

Preludio.
Andante malinconico.

Nº 92. *C min.* (Nº 45.) — 96.

Fuga (a 4 voci).
Allegro moderato.

Fuga (a 4 voci).
Moderato.

Nº 93. *F min.* (Nº 43.) — Page 102.

Fuga (a 4 voci).
Tempo moderato.

Nº 94. *F.* (Nº 40.) — 106.

Fuga (a 4 voci).
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Molto allegro.

Nº 96. *D min.* (Nº 53.) — 114.

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Tempo giusto.

Nº 97. *D min.* (Nº 54.) — 116.

Fuga (a 2 suggetti)
Moderato.

Nº 98. *E min.* (Nº 74.) — 120.

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Adagio patetico.

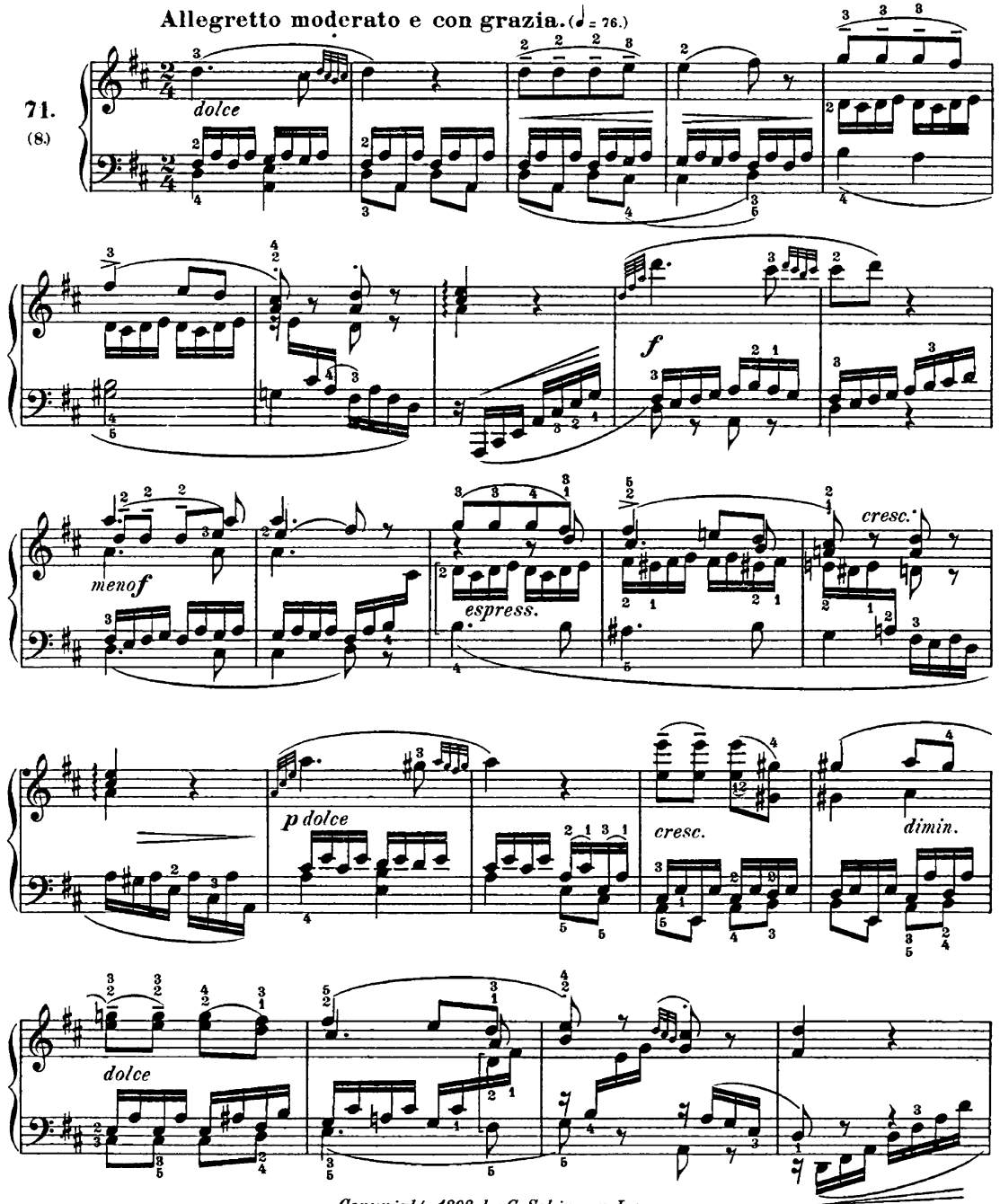
Nº 99. *B♭ min.* (Nº 56.) — 123.

Fuga (a 4 voci)
Moderato.

Nº 100. *B♭ (B)* (Nº 57.) — 124.

End of Part III.

Part III.



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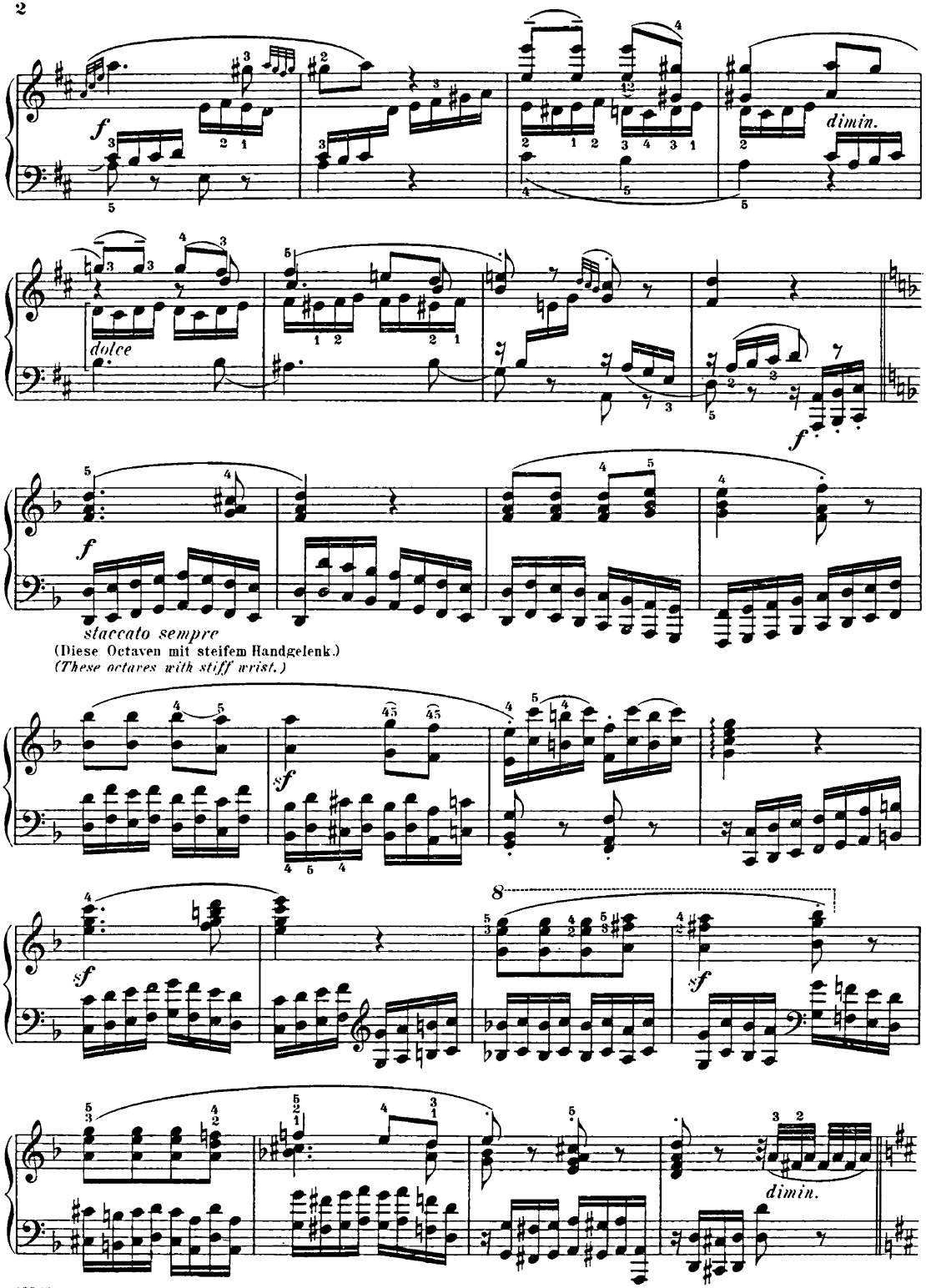
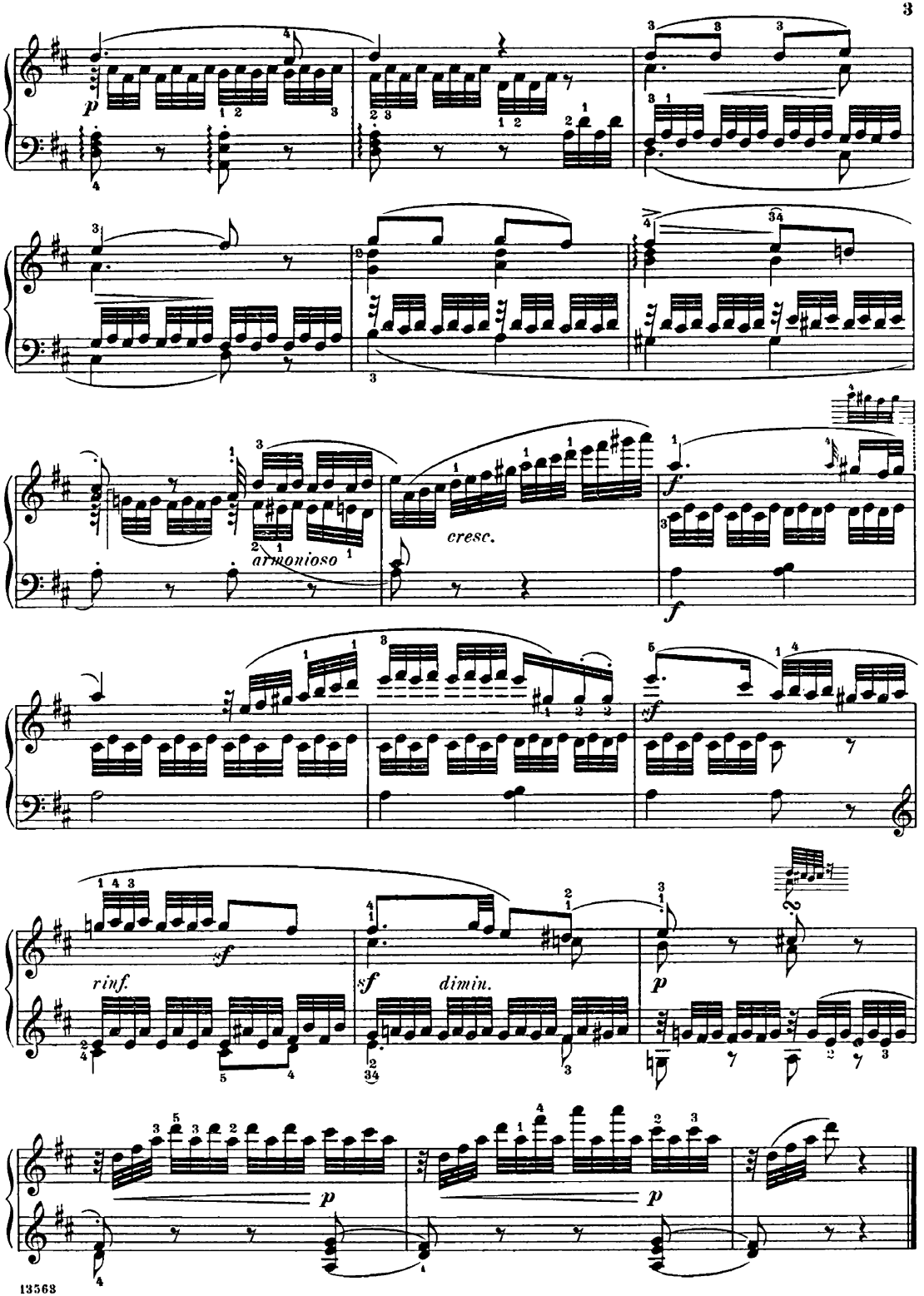

f
dimin.
dolce
f
f
staccato sempre
(Diese Octaven mit steifem Handgelenk.)
(These octaves with stiff wrist.)
sf
8
sf
sf
dimin.


p
armonioso
cresc.
f
f
sf
sf
rinf.
sf
dimin.
p
p
p

Nach meinen im Jahre 1784 zu London erschienenen Duetten bearbeitet. *Clementi.*

Arranged from my Duets, published in London in 1784. *Clementi.*

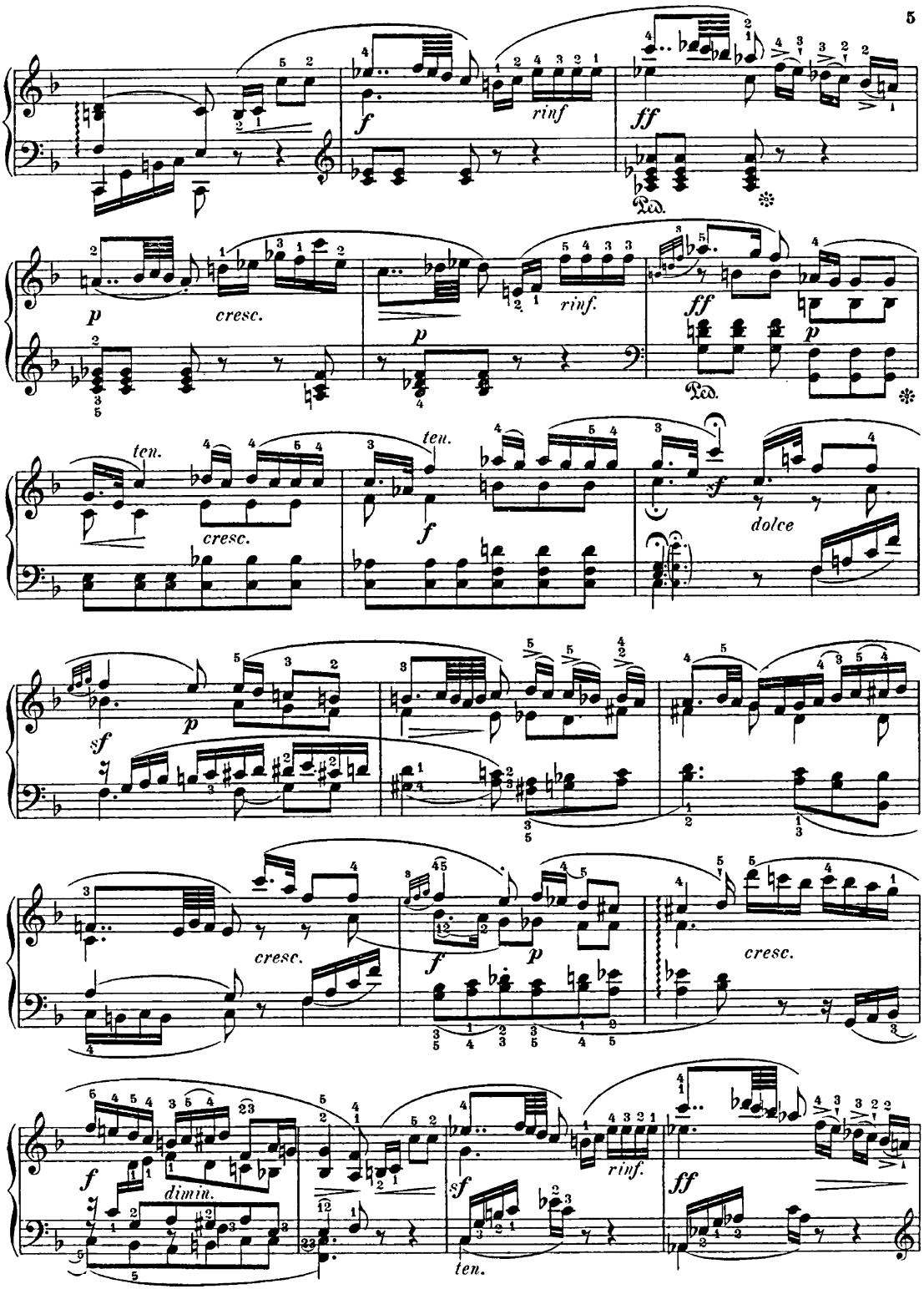
Tulit alter honores: *Virgil.*

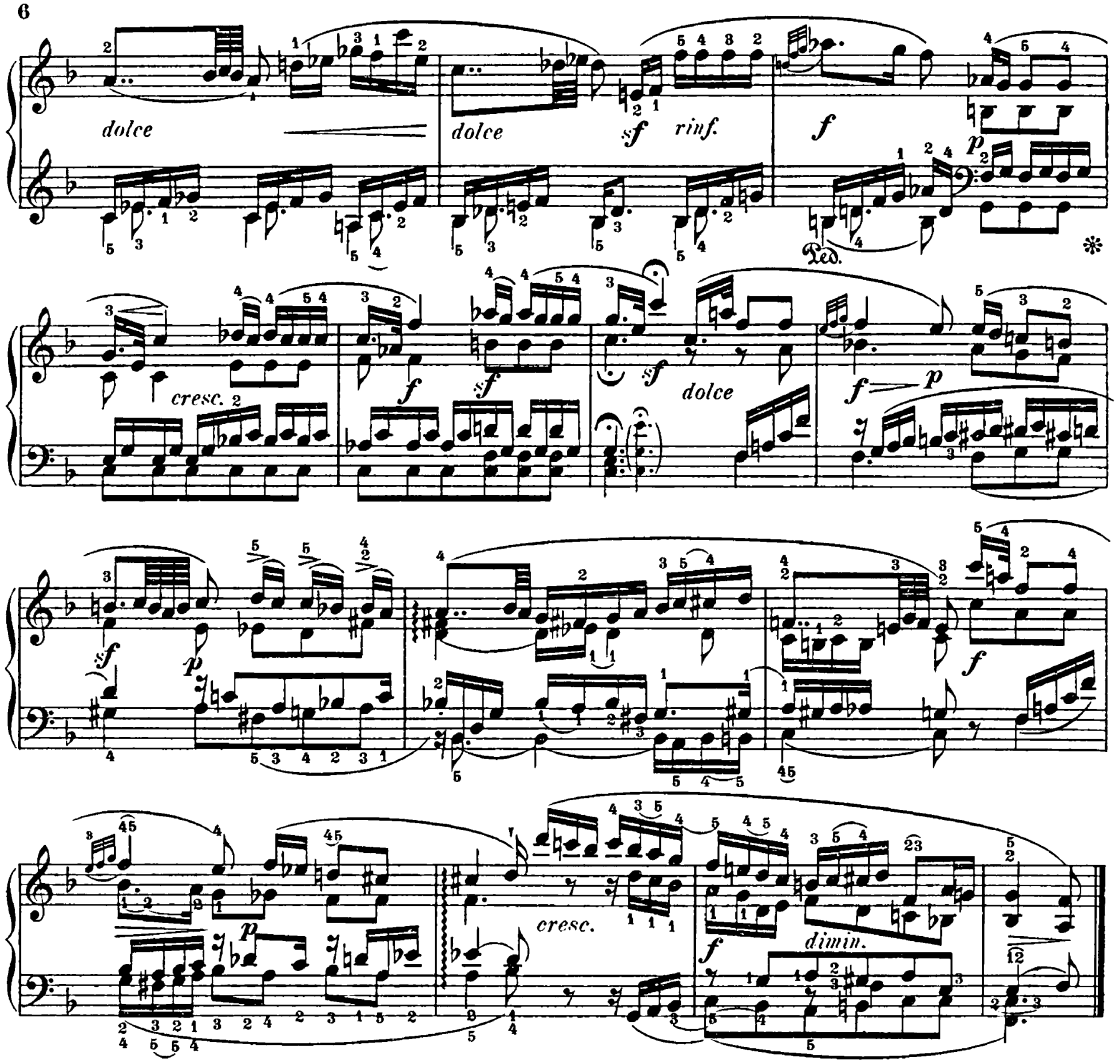
Adagio sostenuto. (♪ = 69.)

72.
(14.)

sempre legato

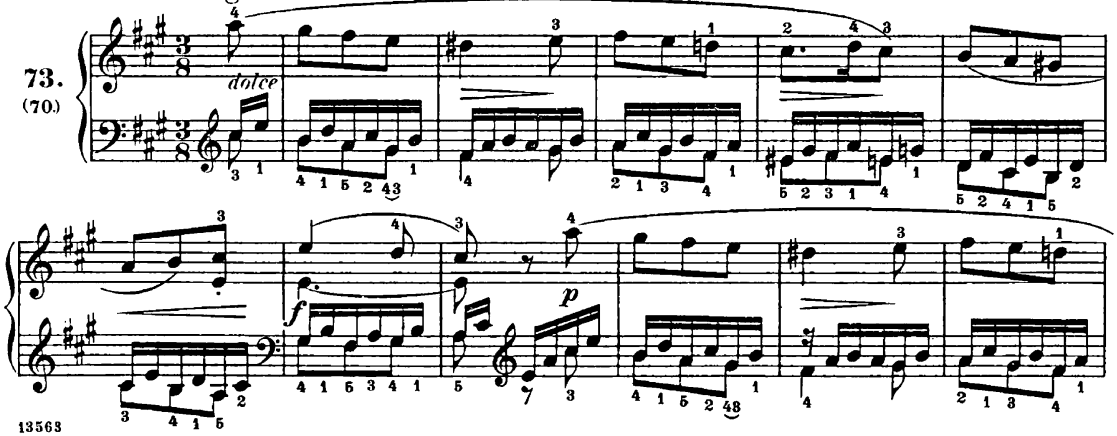
sf *p* *sf* *sf* *p* *p* *cresc.* *legato* *sf* *sf* *p* *sf* *p*

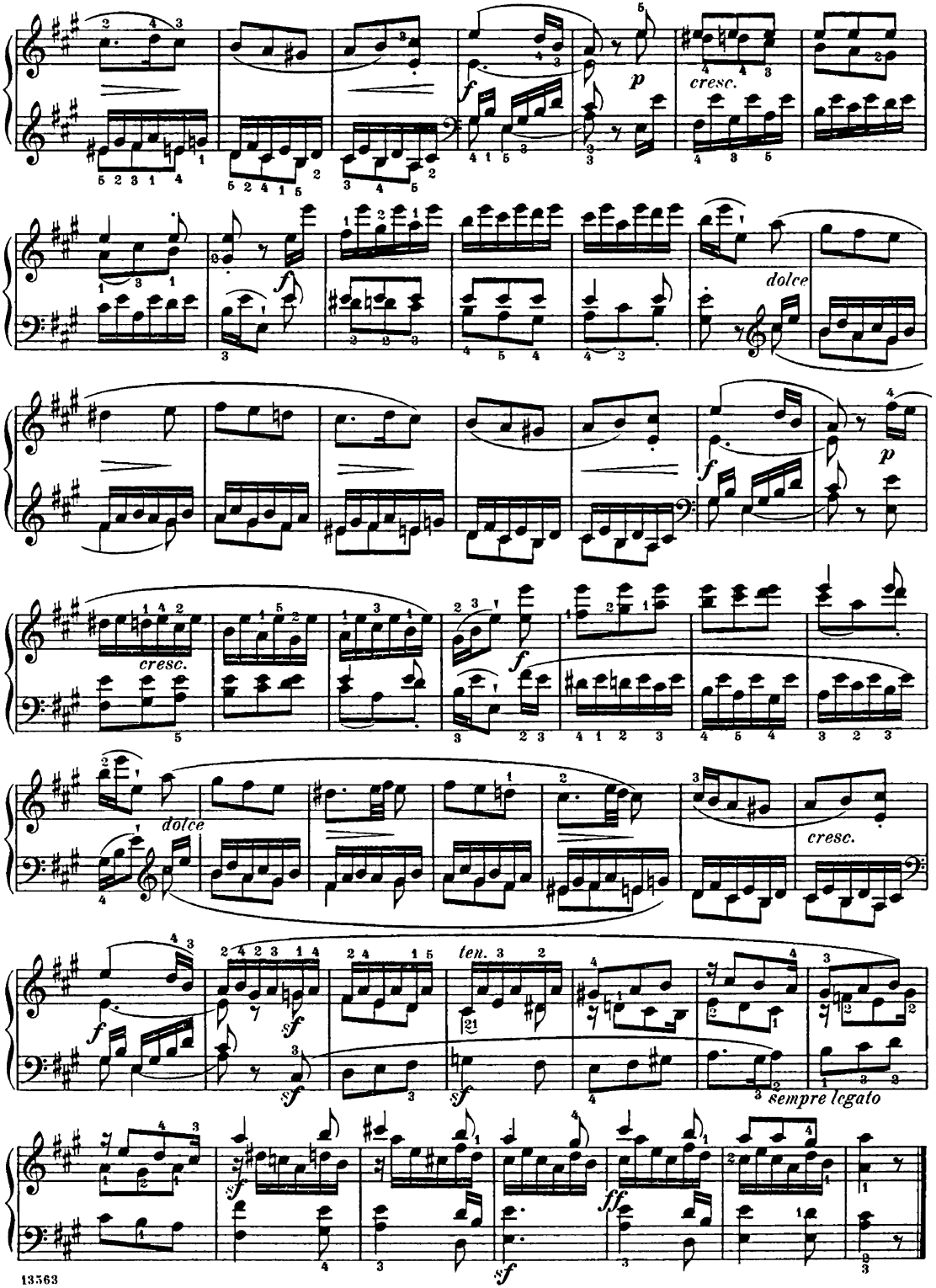

f
rinf
ff
Ped.
p
cresc.
rinf.
ten.
dolce
sf
dimin.

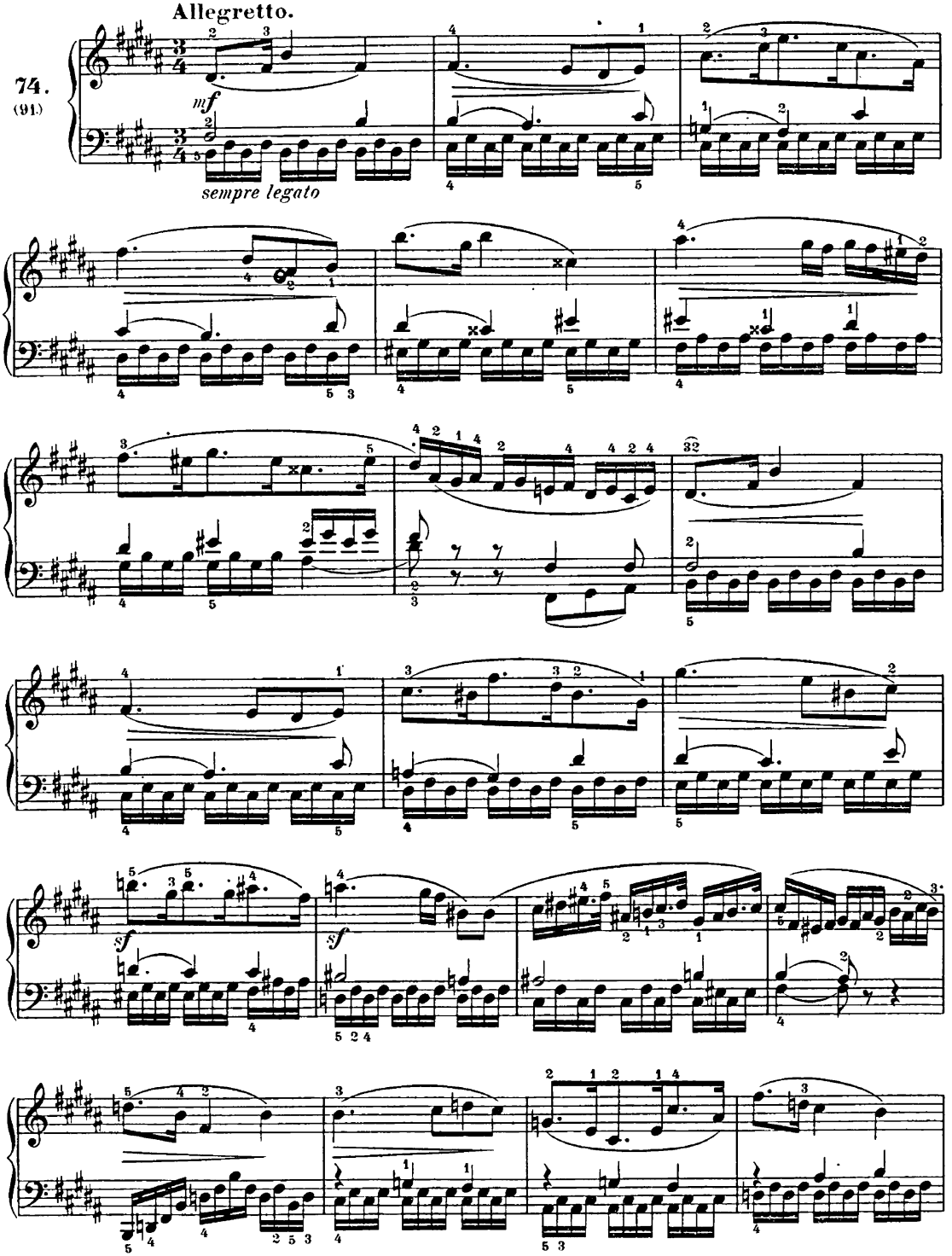


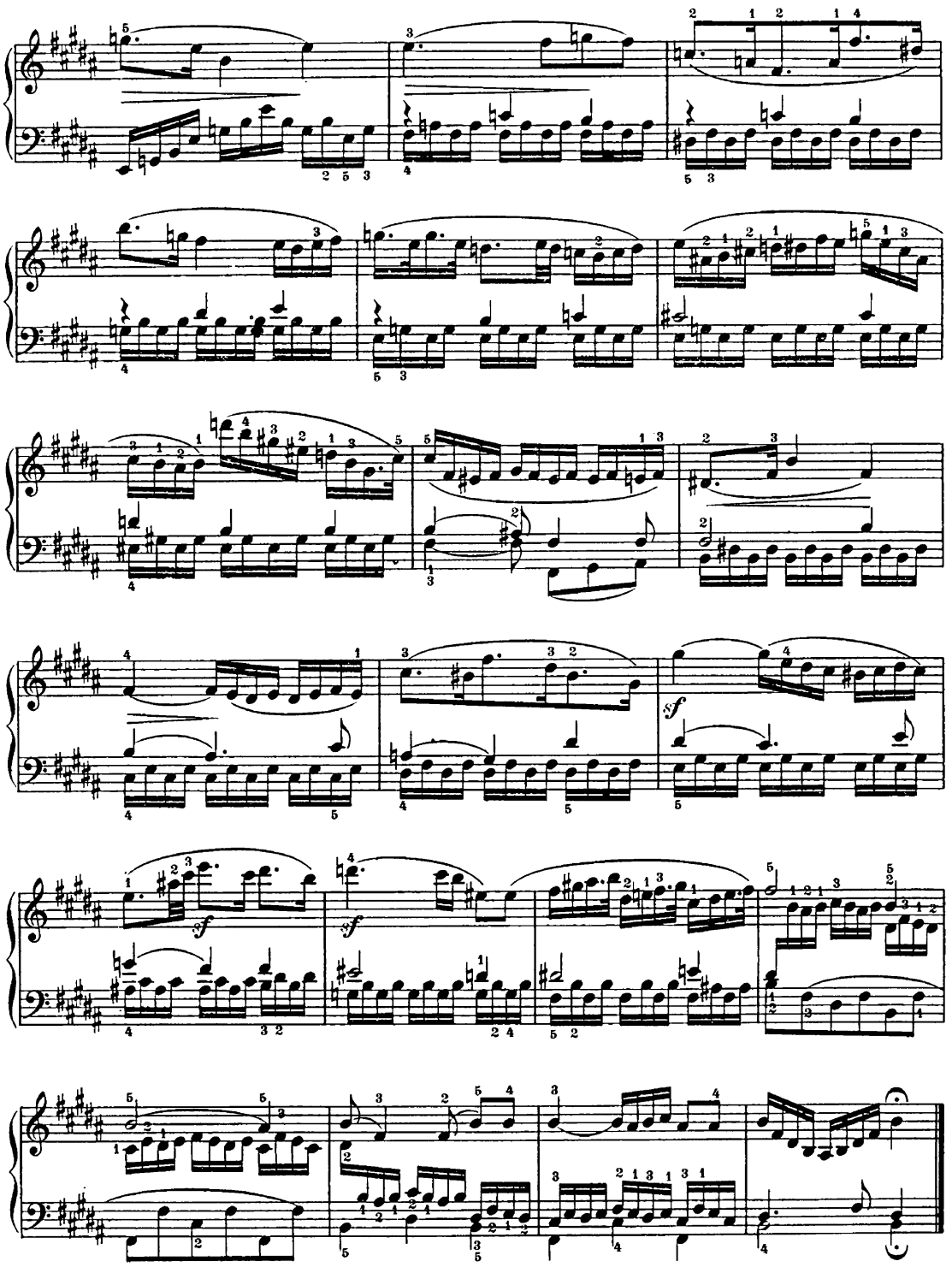
Scherzo.

Allegretto vivace.




cresc.
dolce
cresc.
dolce
cresc.
ten.
sempre legato

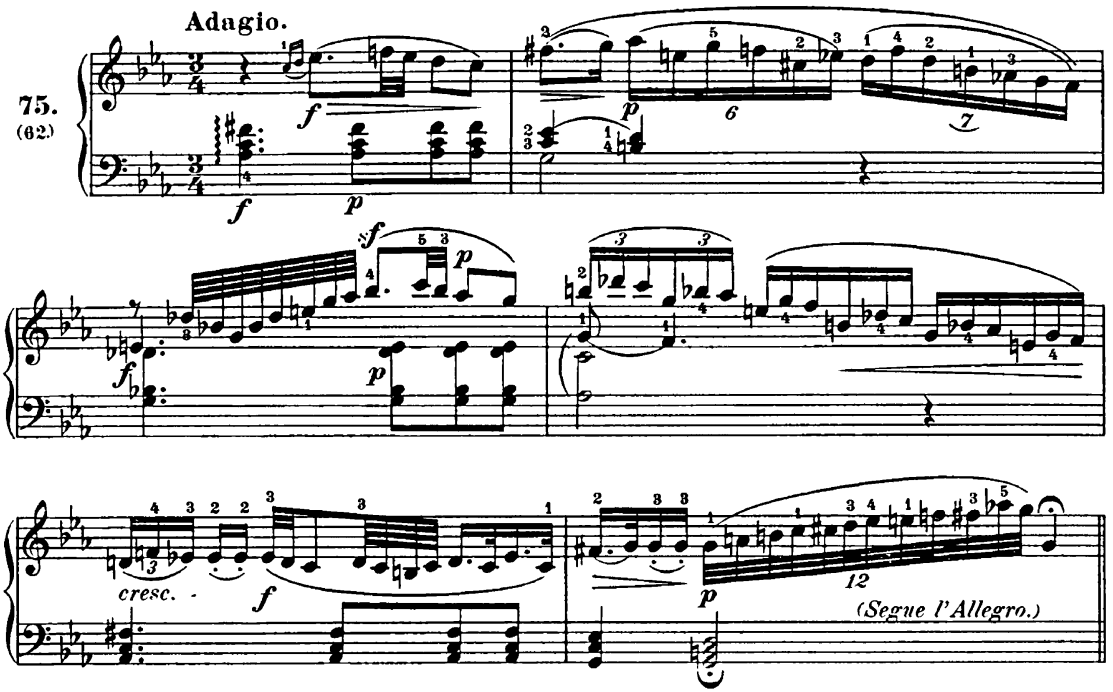

Allegretto.
74.
(91.)
mf
sempre legato
sf
sf


sf
sf
sf

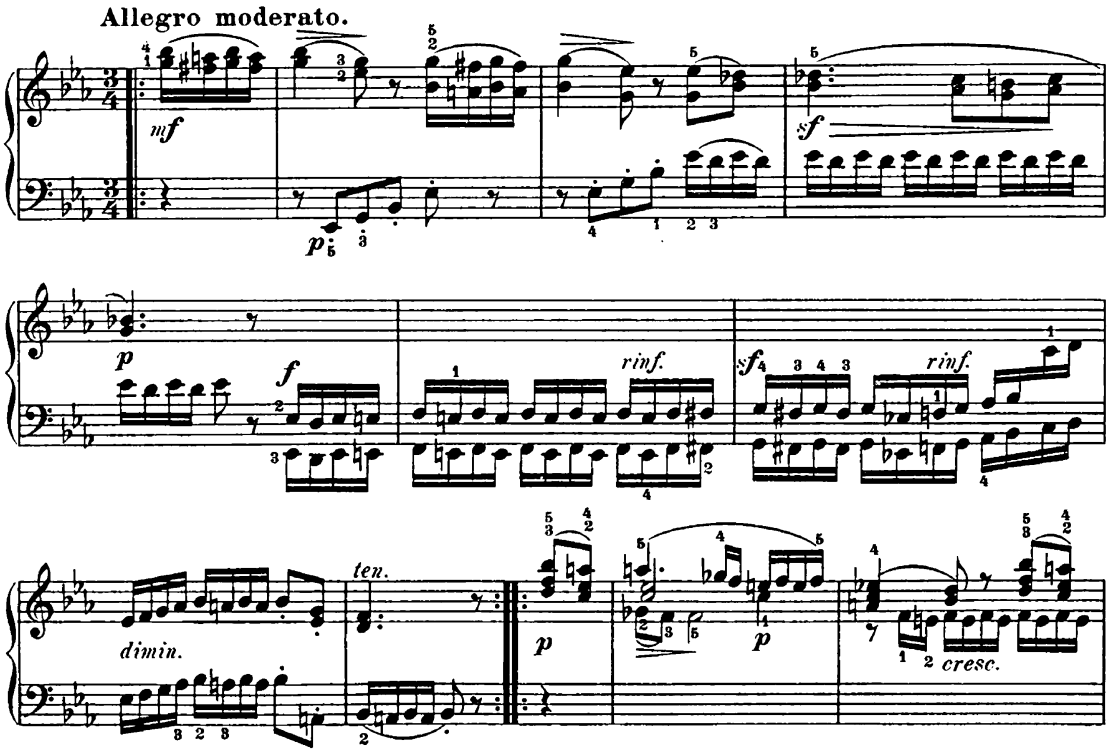
Introduzione.

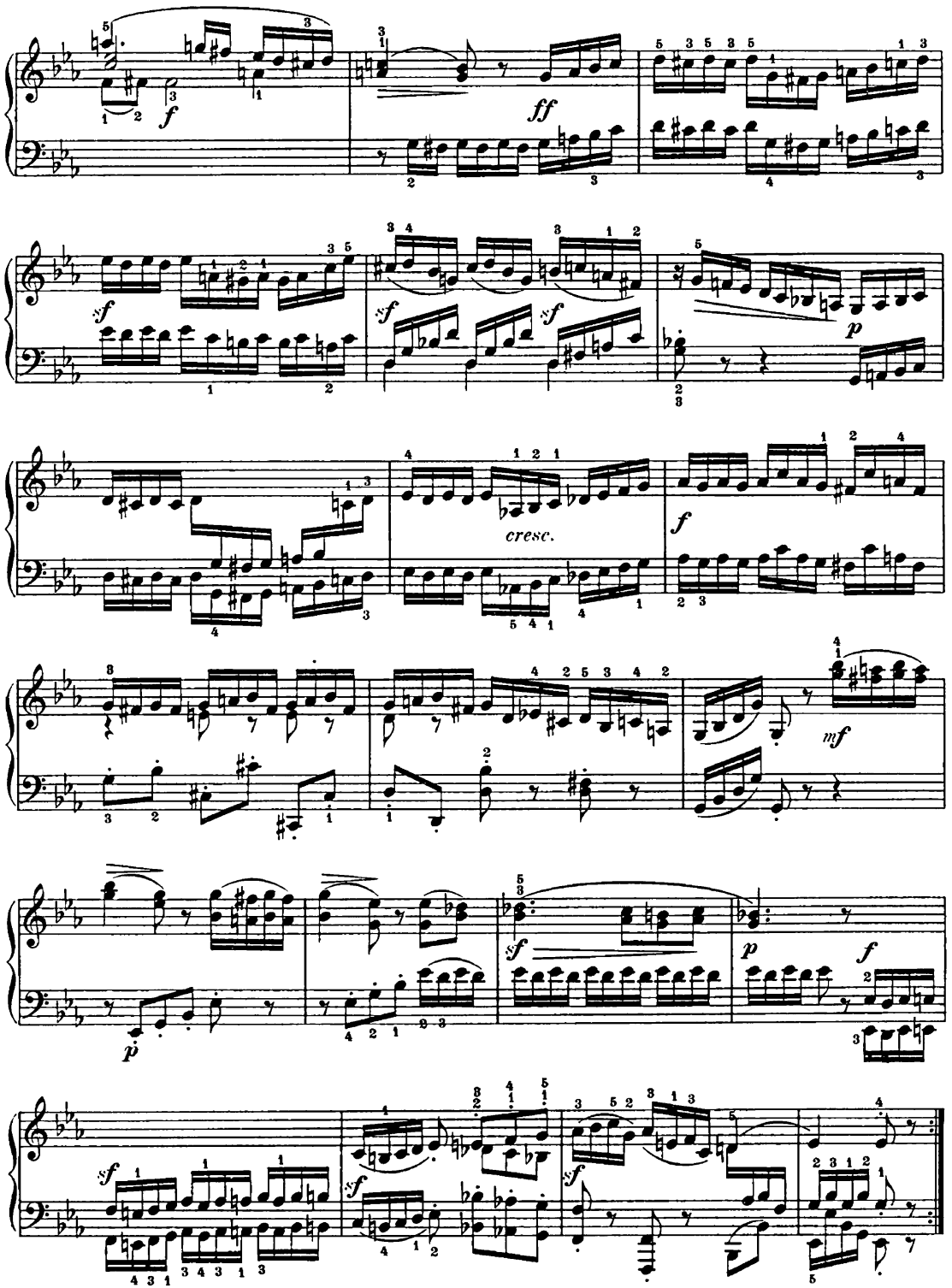
Adagio.

75.
(62)



Allegro moderato.

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sf
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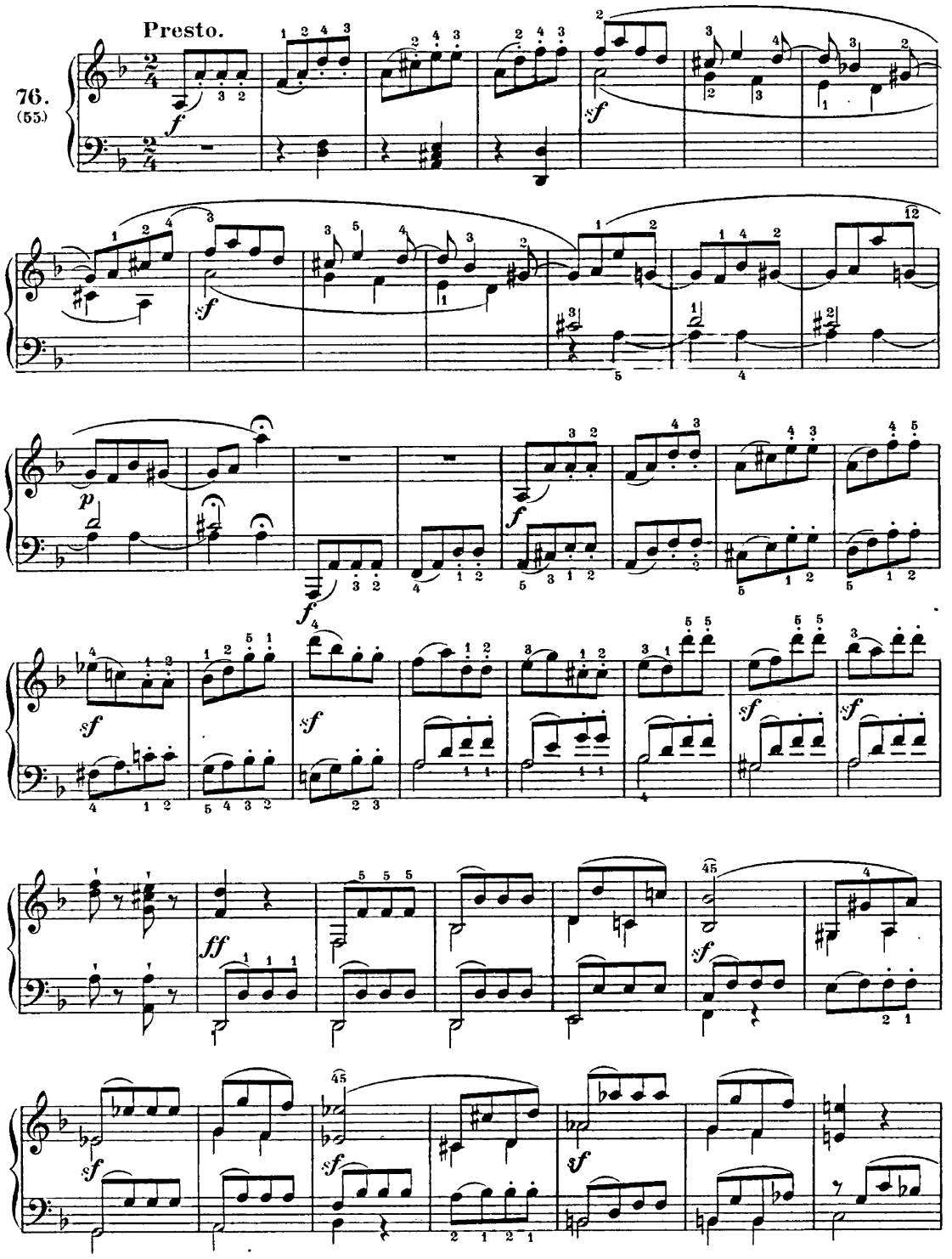
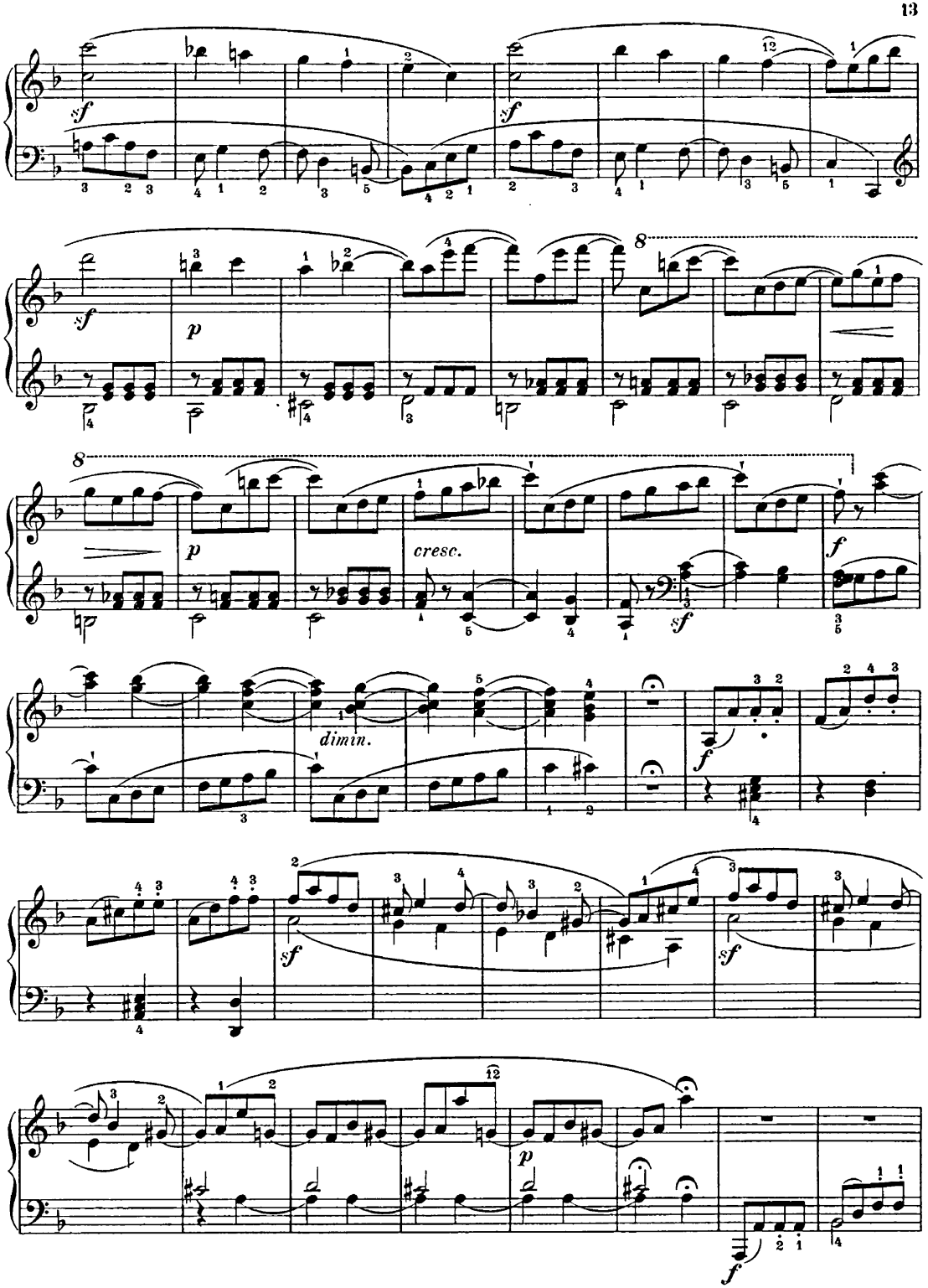
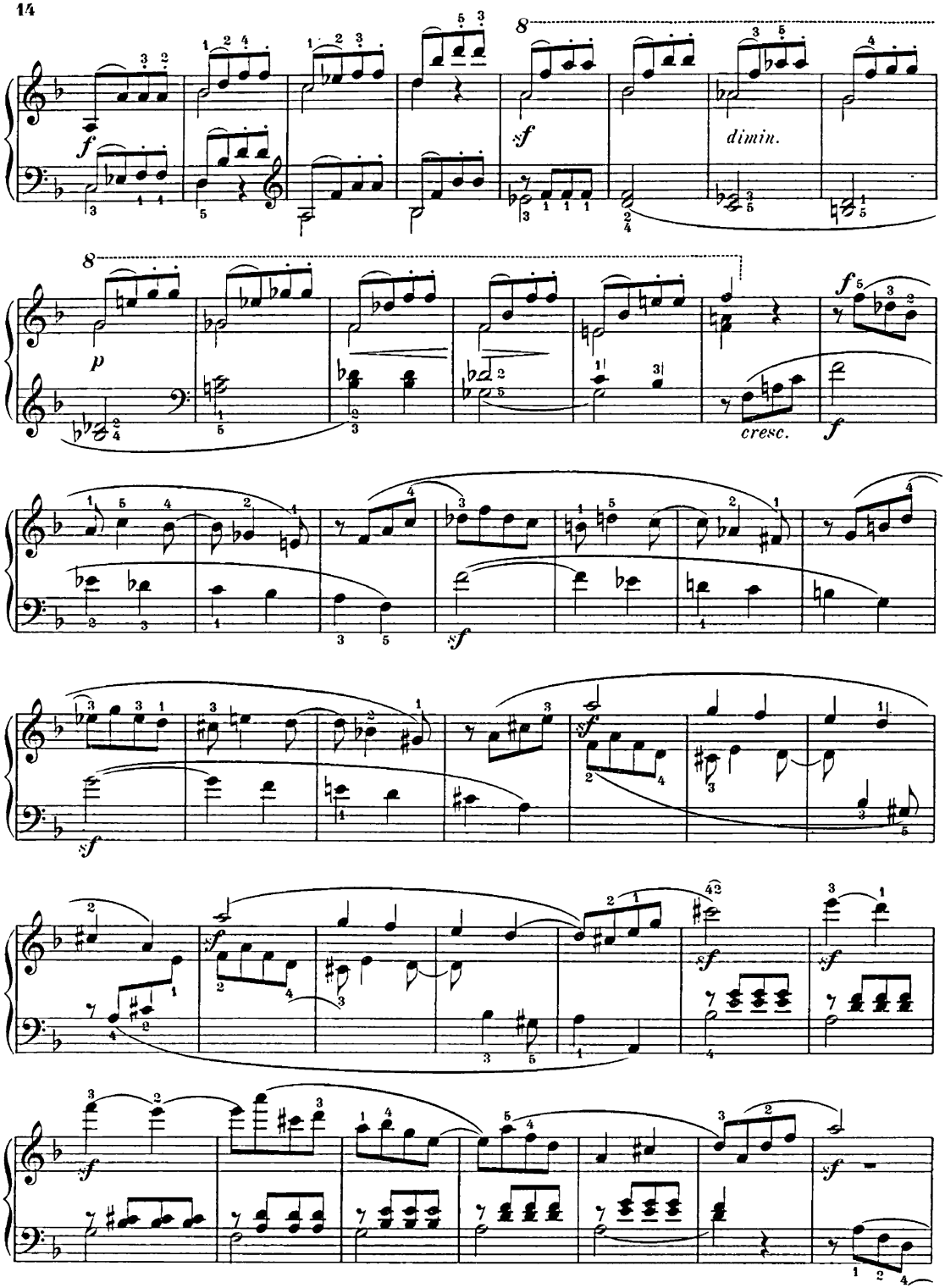
sf
sf
p
cresc.
f
mf
p
sf
f
sf
sf
sf


Presto.
76.
(55)


sf
sf
sf
p
8
8
p
cresc.
f
sf
dimin.
f
sf
sf
p
f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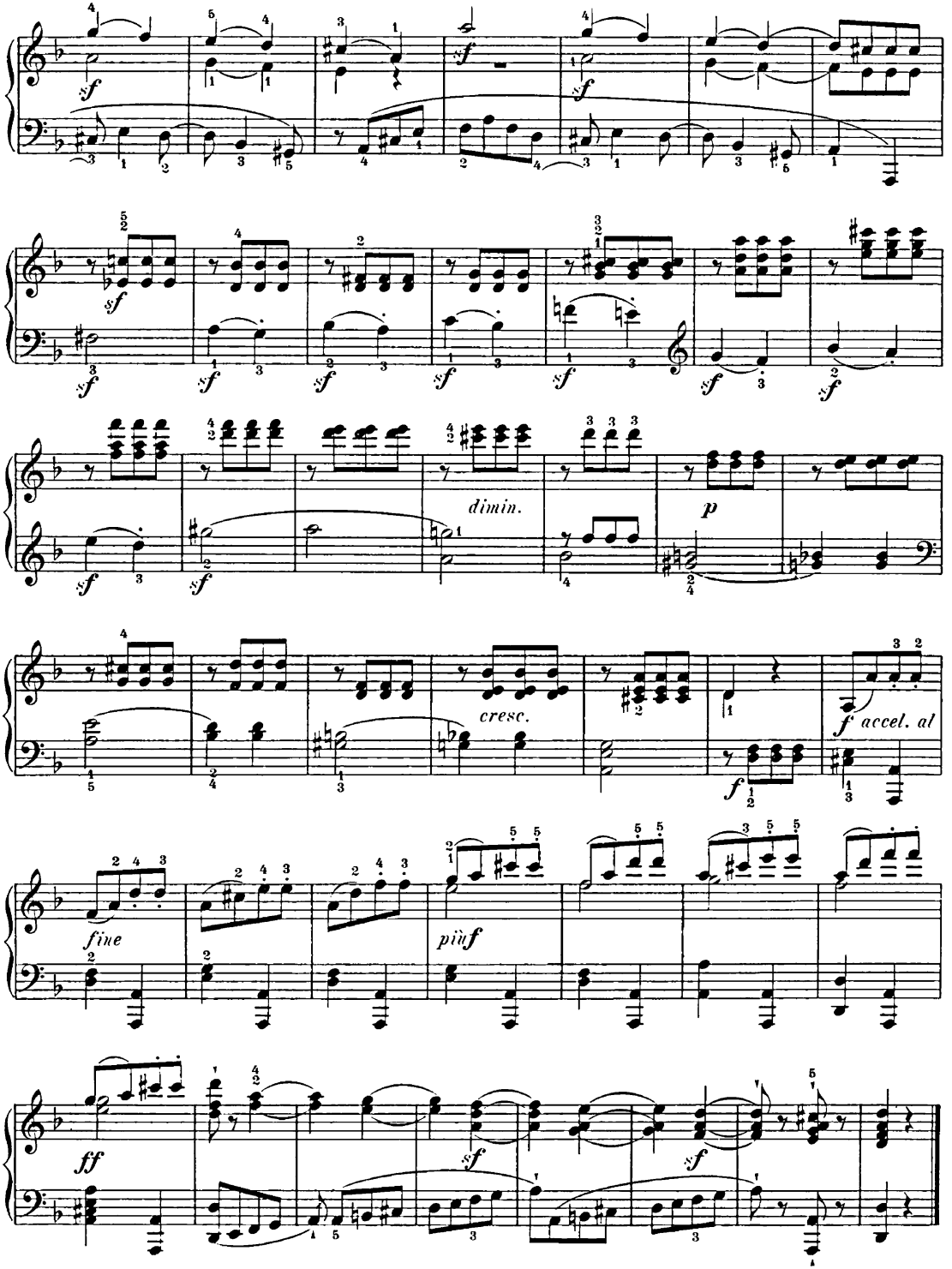
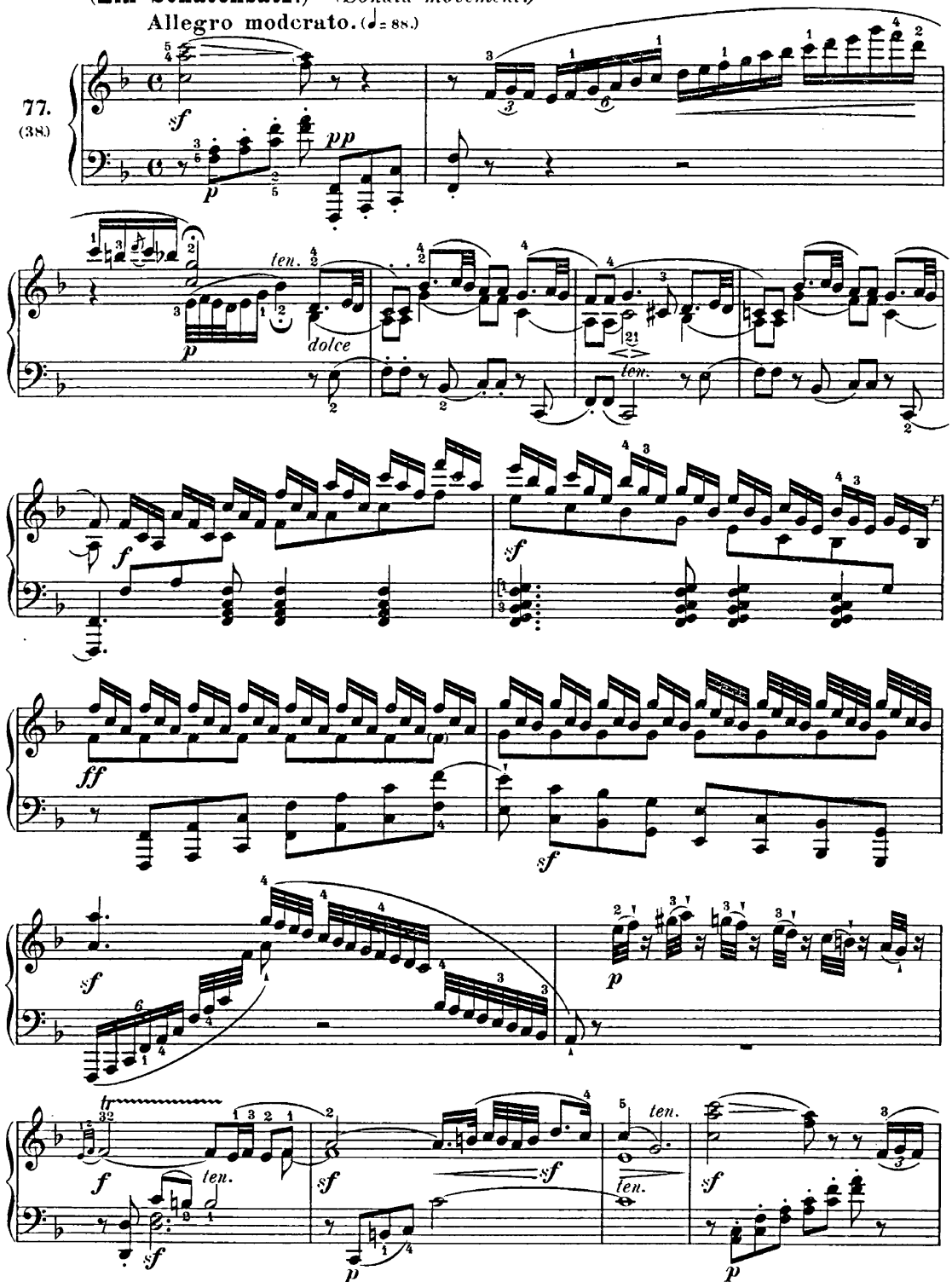
sf
dimin.
p
cresc.
f
sf
sf
sf
sf
sf
sf
sf

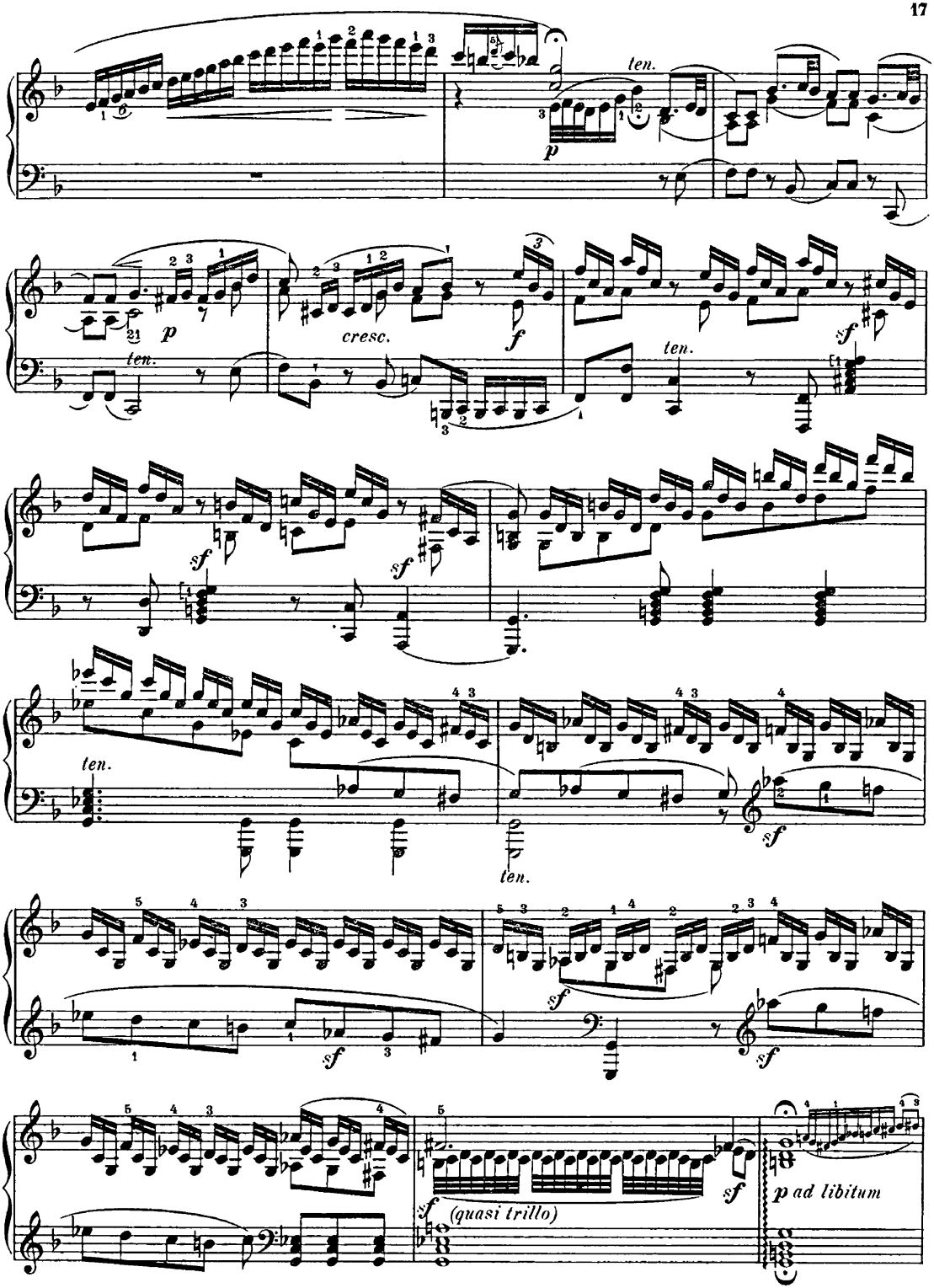

sf
dimin.
p
cresc.
f accel. al
fine
più f
ff

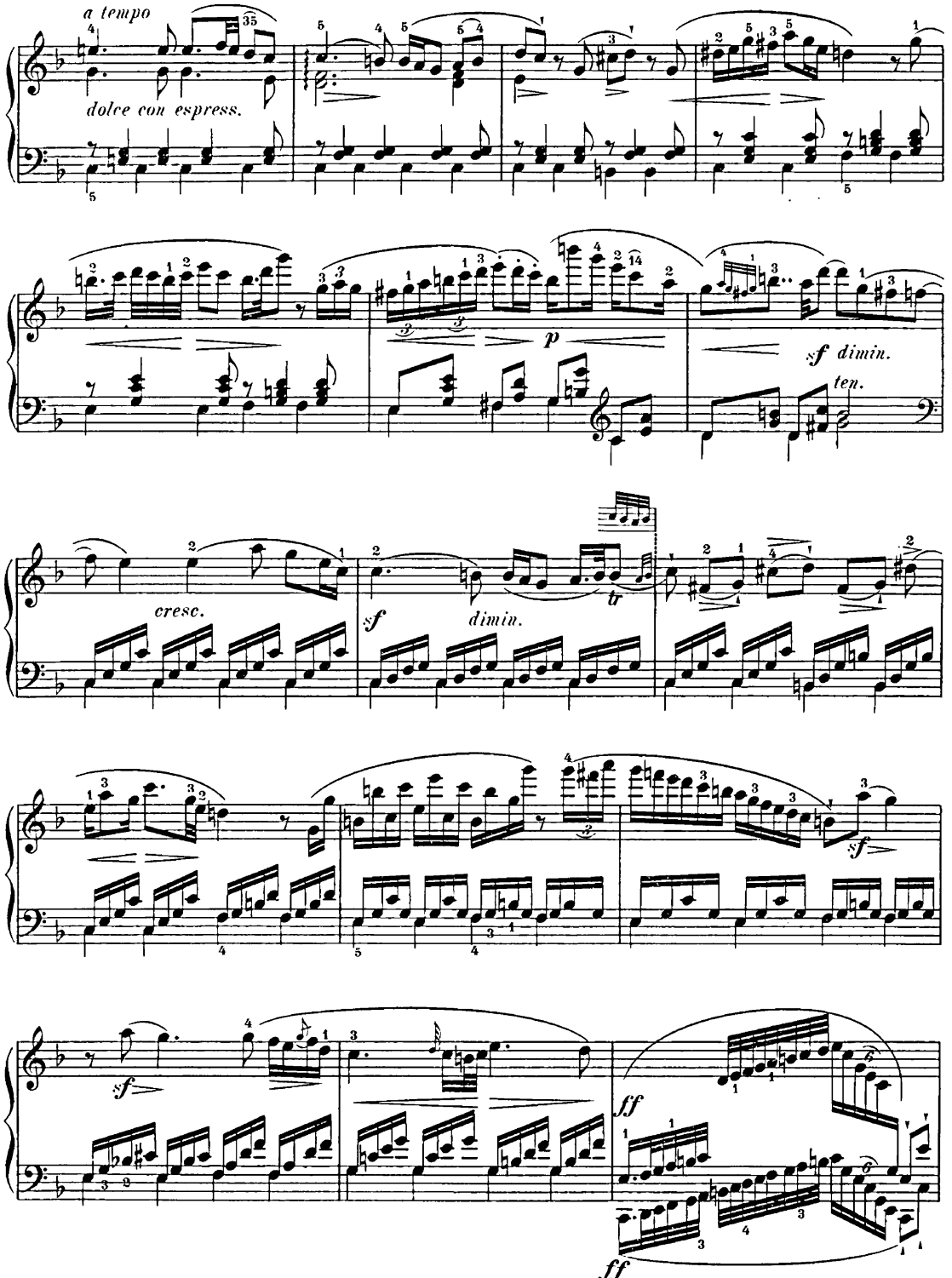
(Ein Sonatensatz.) *(Sonata-movement.)*

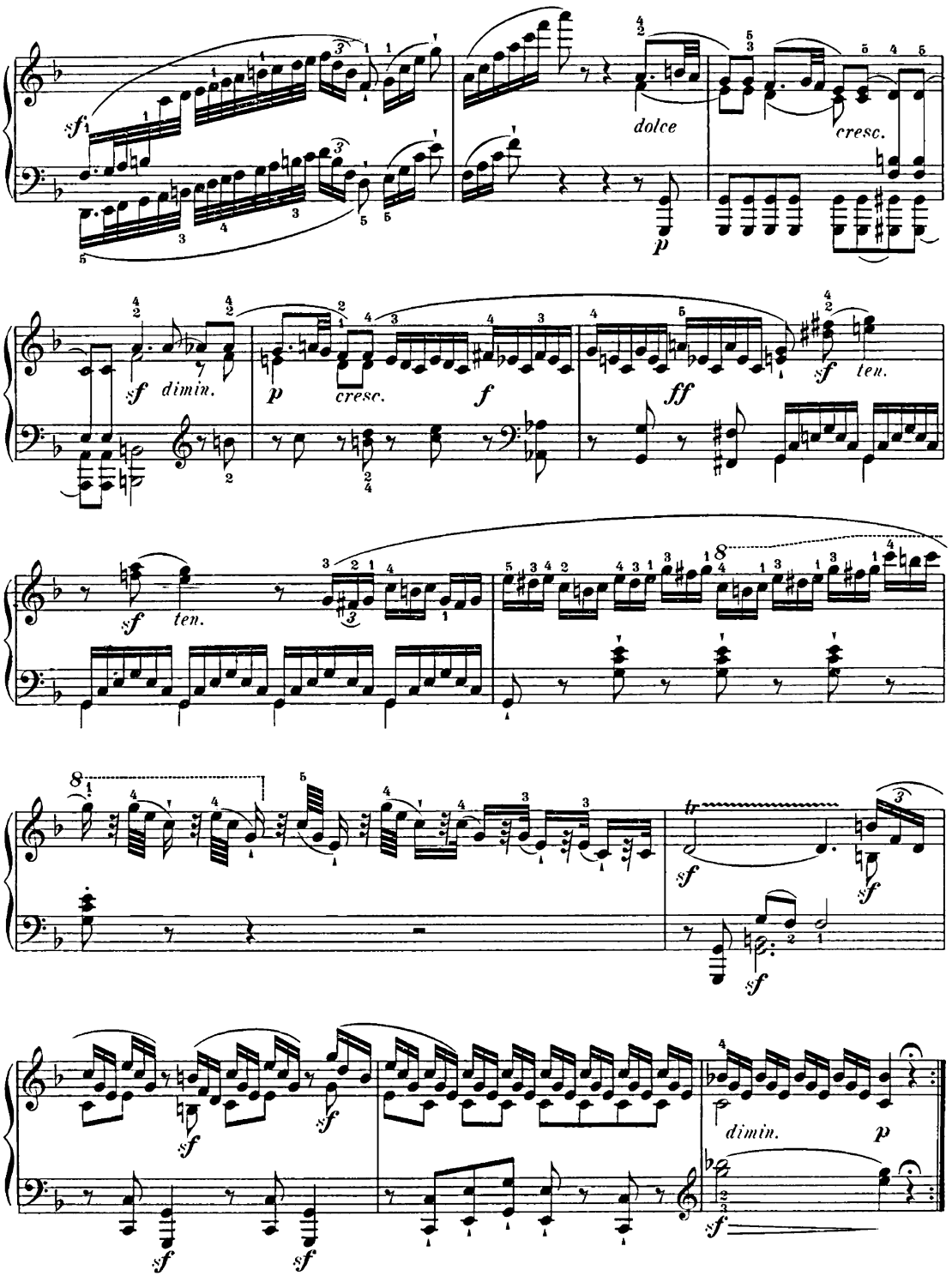
Allegro moderato. (♩= 88.)

77.
(38.)




ten.
p
p
cresc.
f
sf
ten.
sf
sf
ten.
ten.
sf
sf
sf
sf
sf
(quasi trillo)
sf
p ad libitum


a tempo
dolce con espress.
p
sf dimin.
ten.
cresc.
sf
dimin.
tr
sf
sf
ff
ff


sf
dolce
cresc.
p
sf
dimin.
p
cresc.
f
ff
sf
ten.
sf
ten.
8
8
sf
sf
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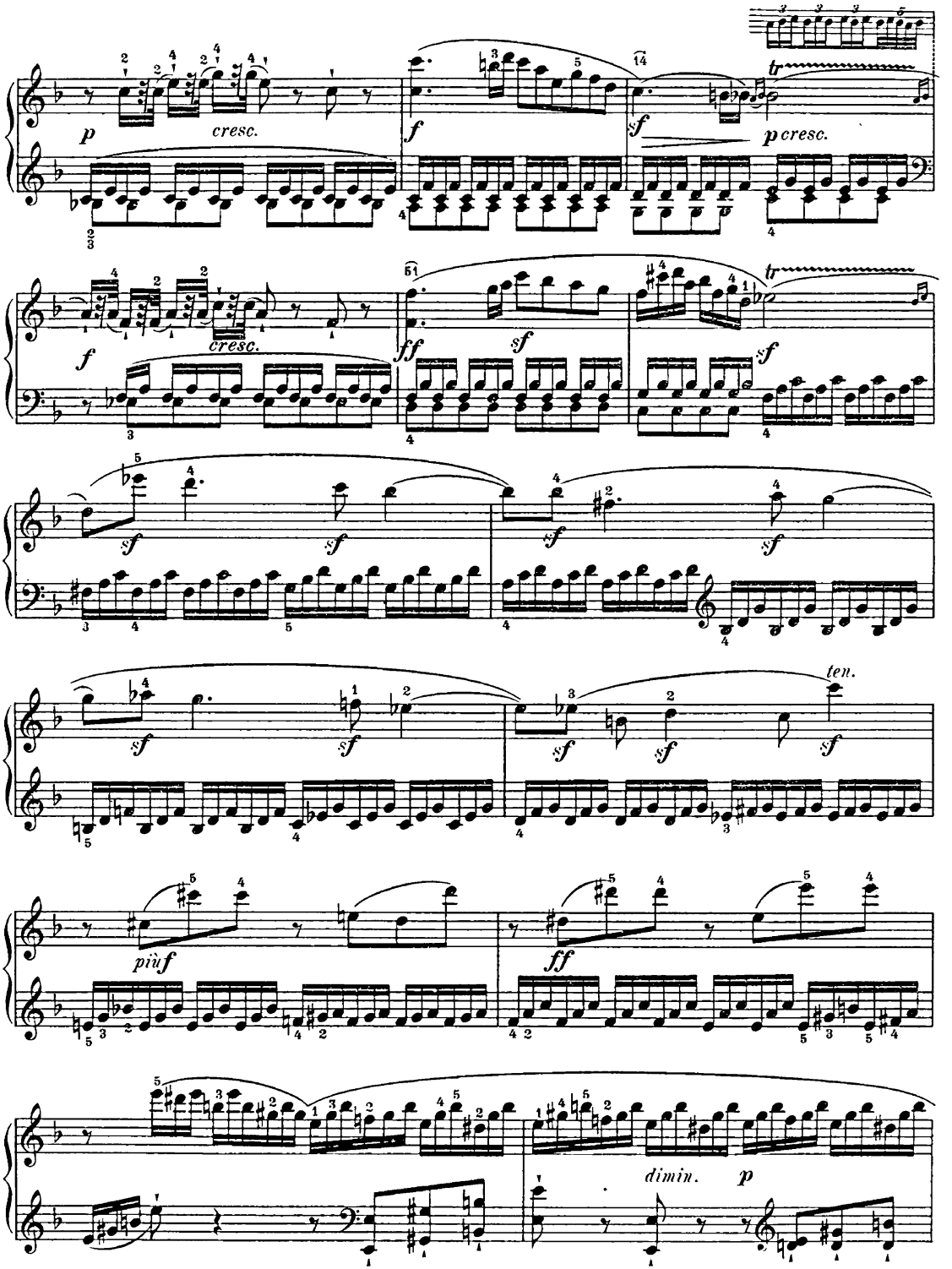
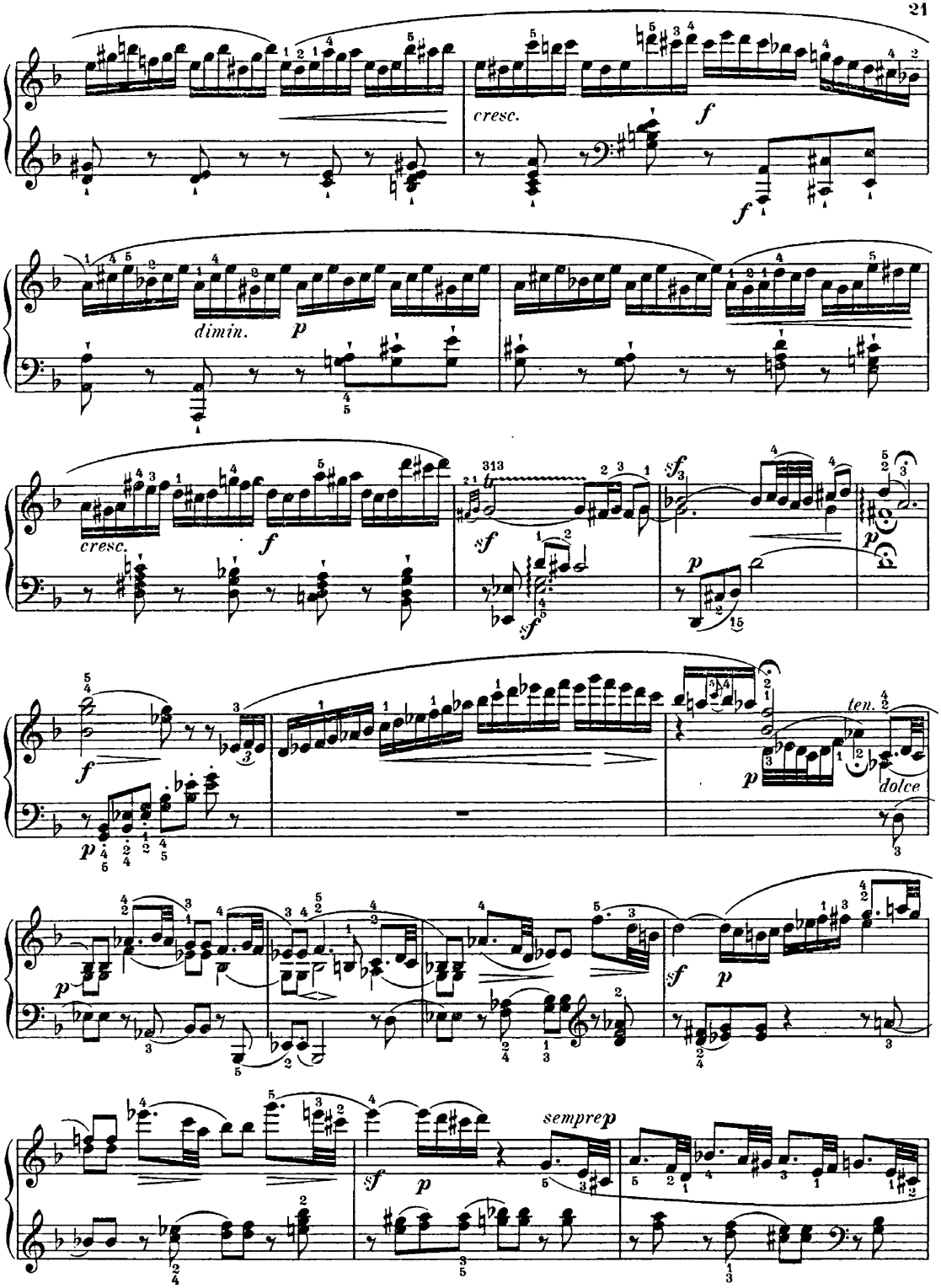
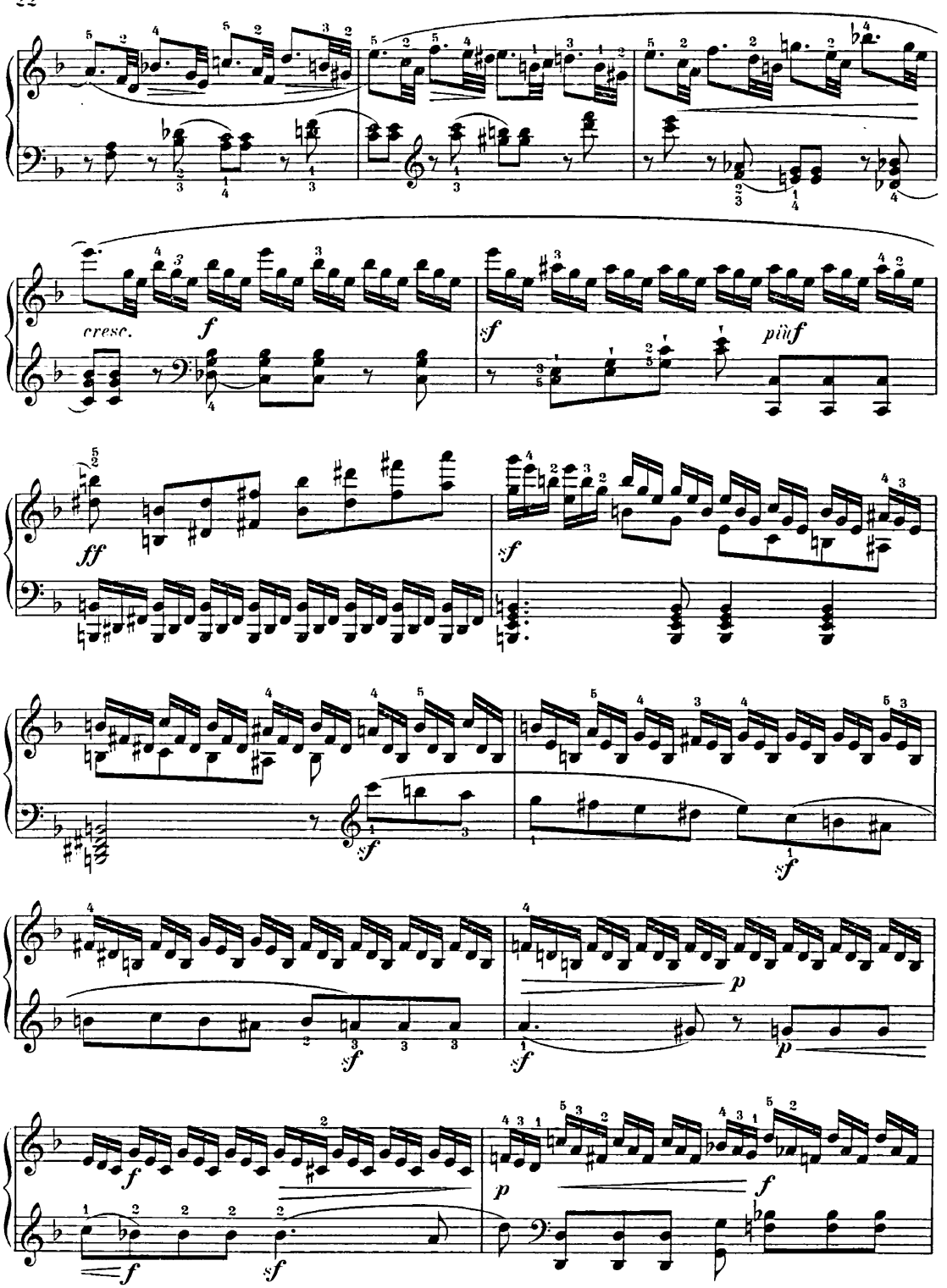
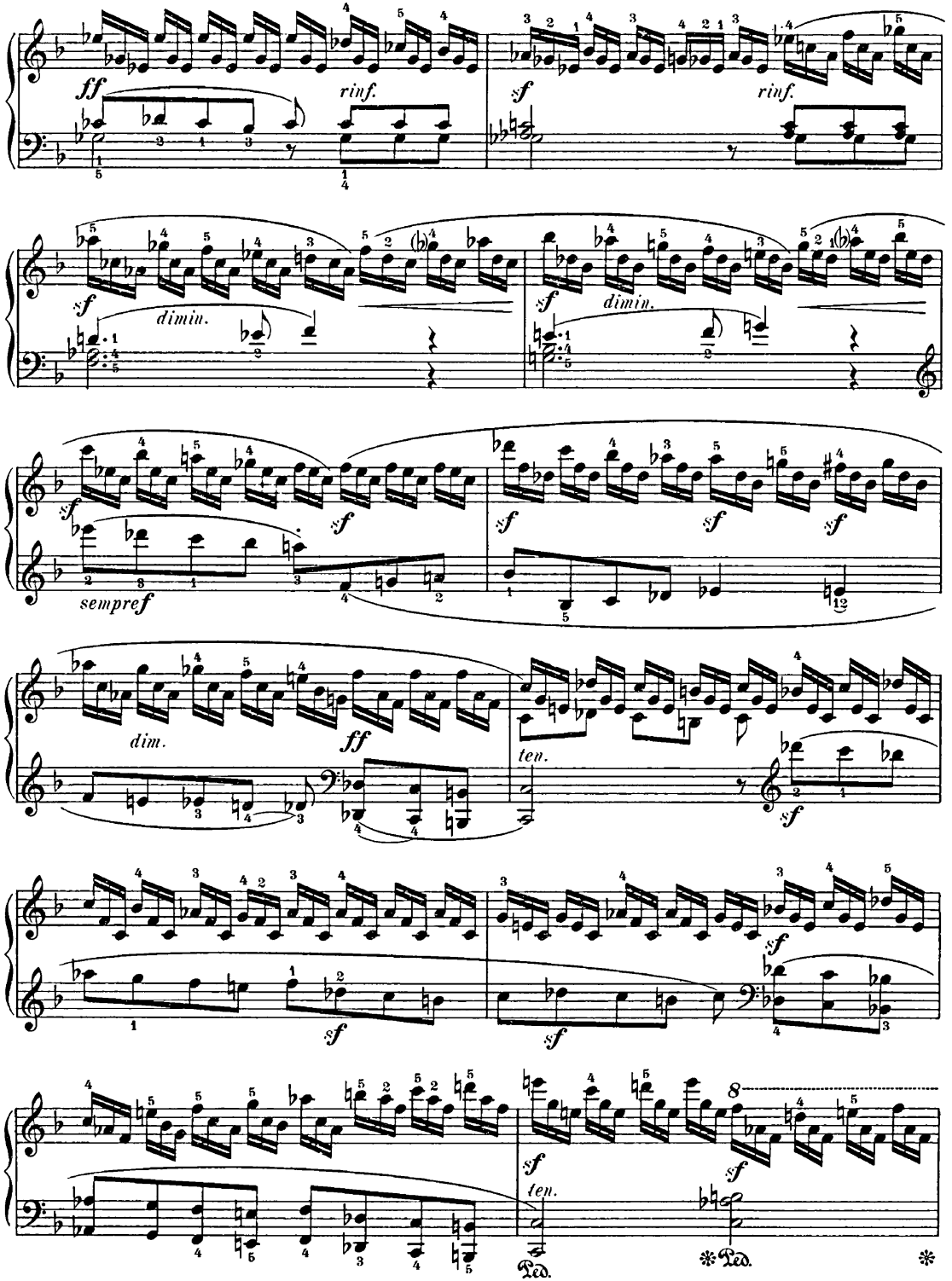
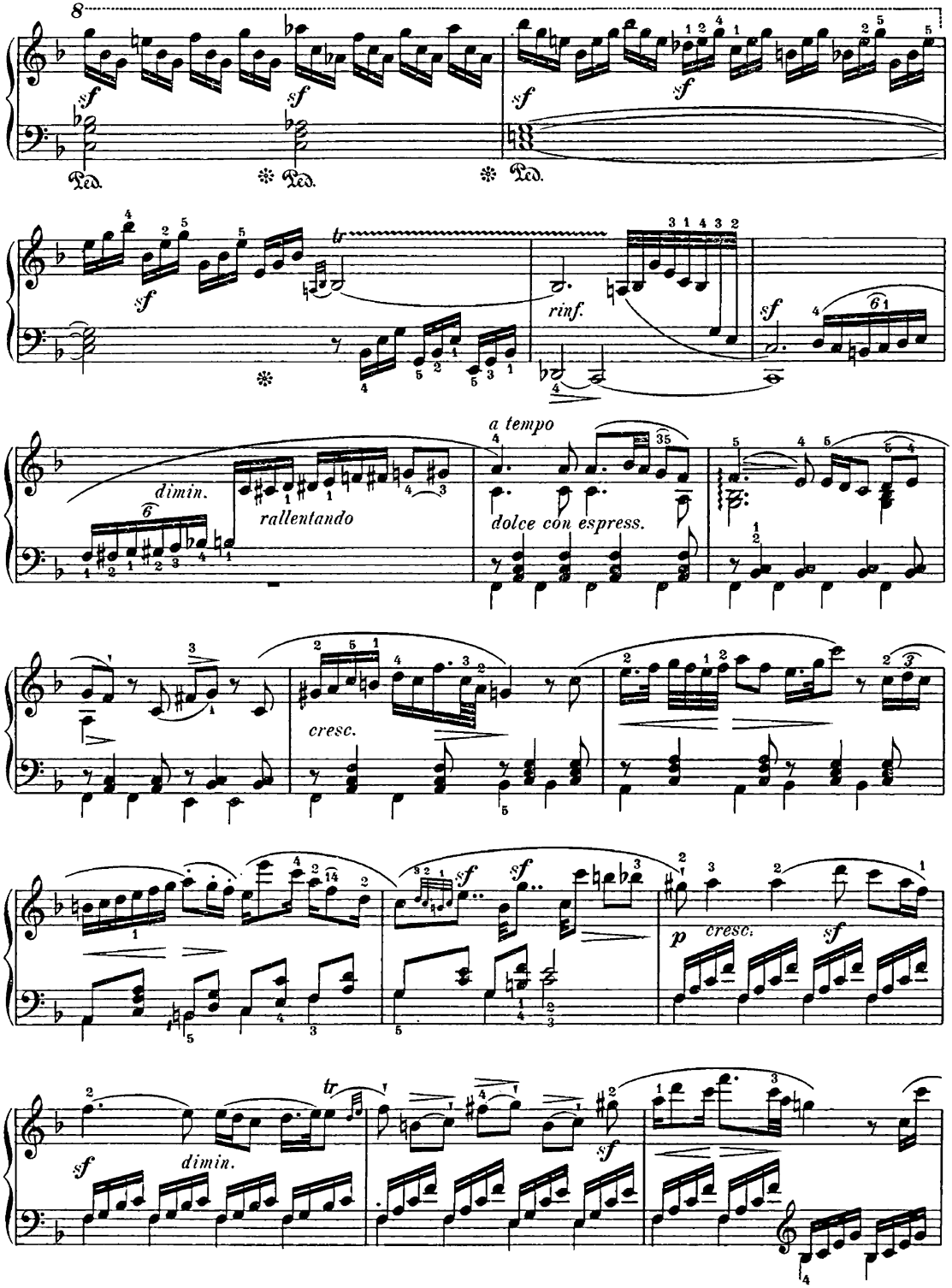
sf
sf
sf
sf
dimin.
p
sf

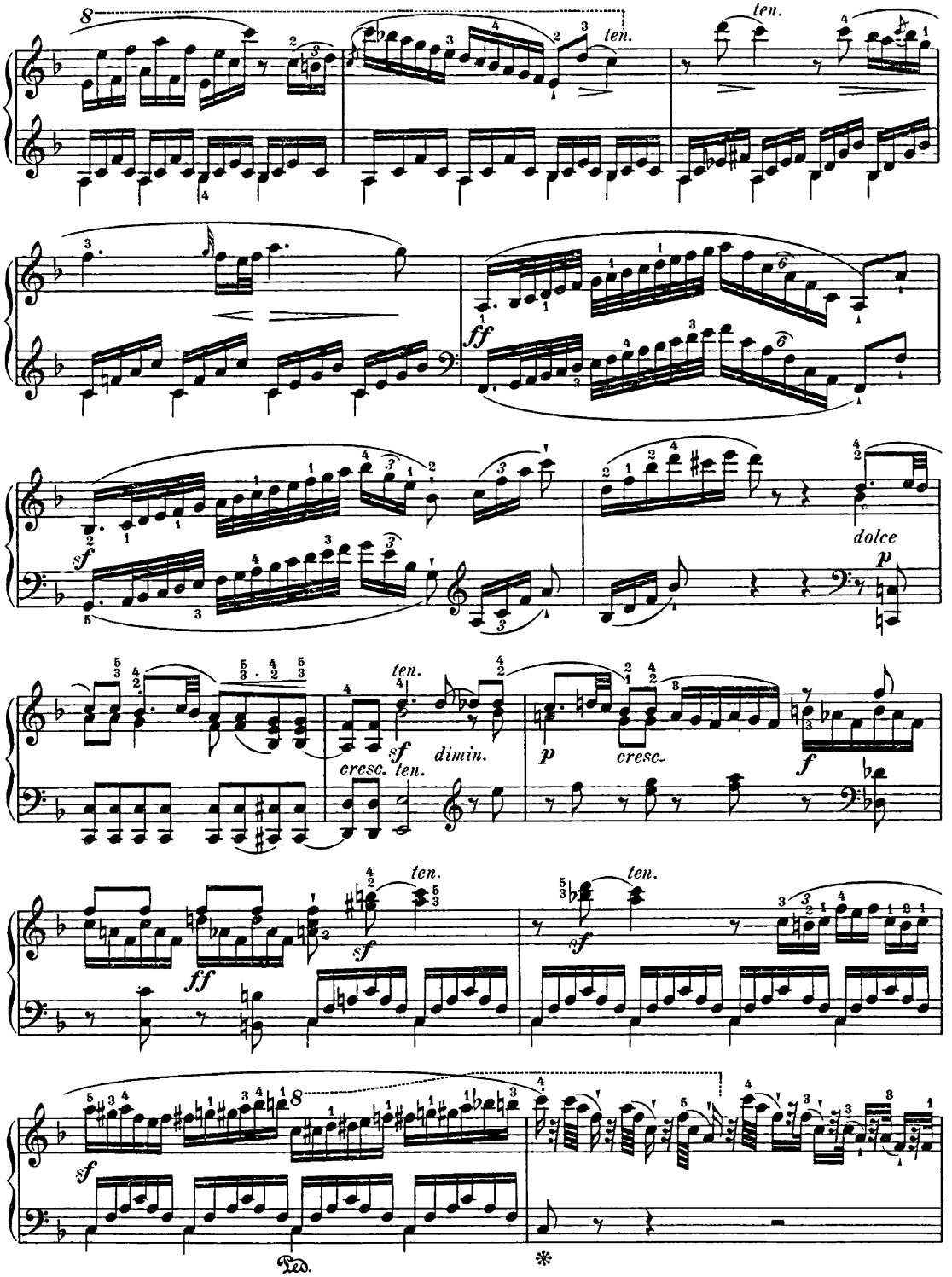

p
cresc.
f
sf
p cresc.
tr
f
cresc.
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ten.
più f
ff
dimin.
p

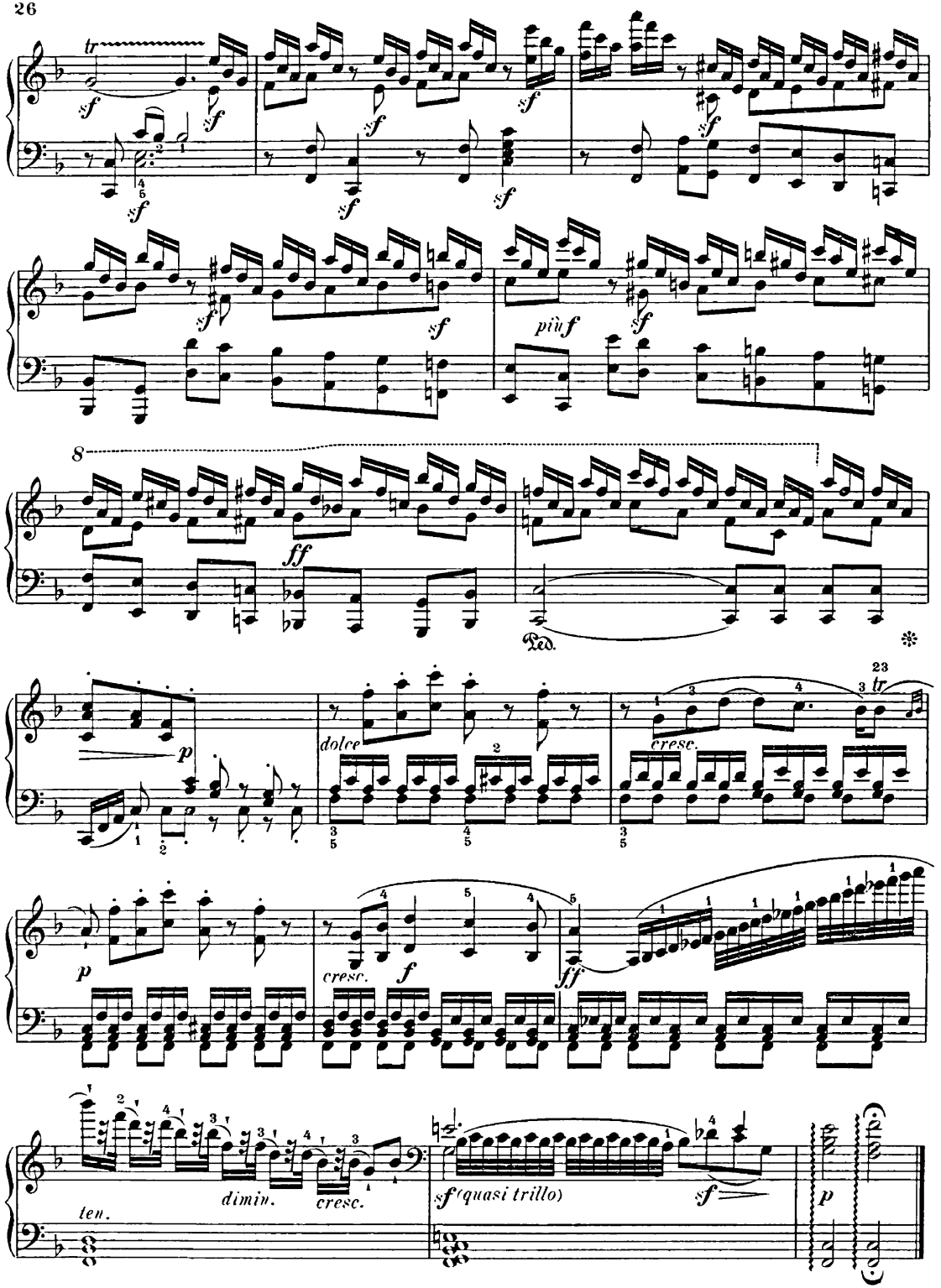

cresc.
f
f
dimin.
p
cresc.
f
sf
sf
sf
p
p
f
p
ten.
dolce
p
sf
p
sempre p
sf
p


cresc.
f
sf
più f
ff
sf
sf
sf
p
p
f
p
f
f
sf


ff
rinf.
sf
rinf.
sf
dimin.
sf
dimin.
sf
sempre f
sf
sf
sf
dim.
ff
ten.
sf
sf
sf
sf
ten.
sf
Ped.
Ped.


8
sf
Ped.
tr
rinf.
dimin.
rallentando
a tempo
dolce con espress.
cresc.
p
cresc.
dimin.

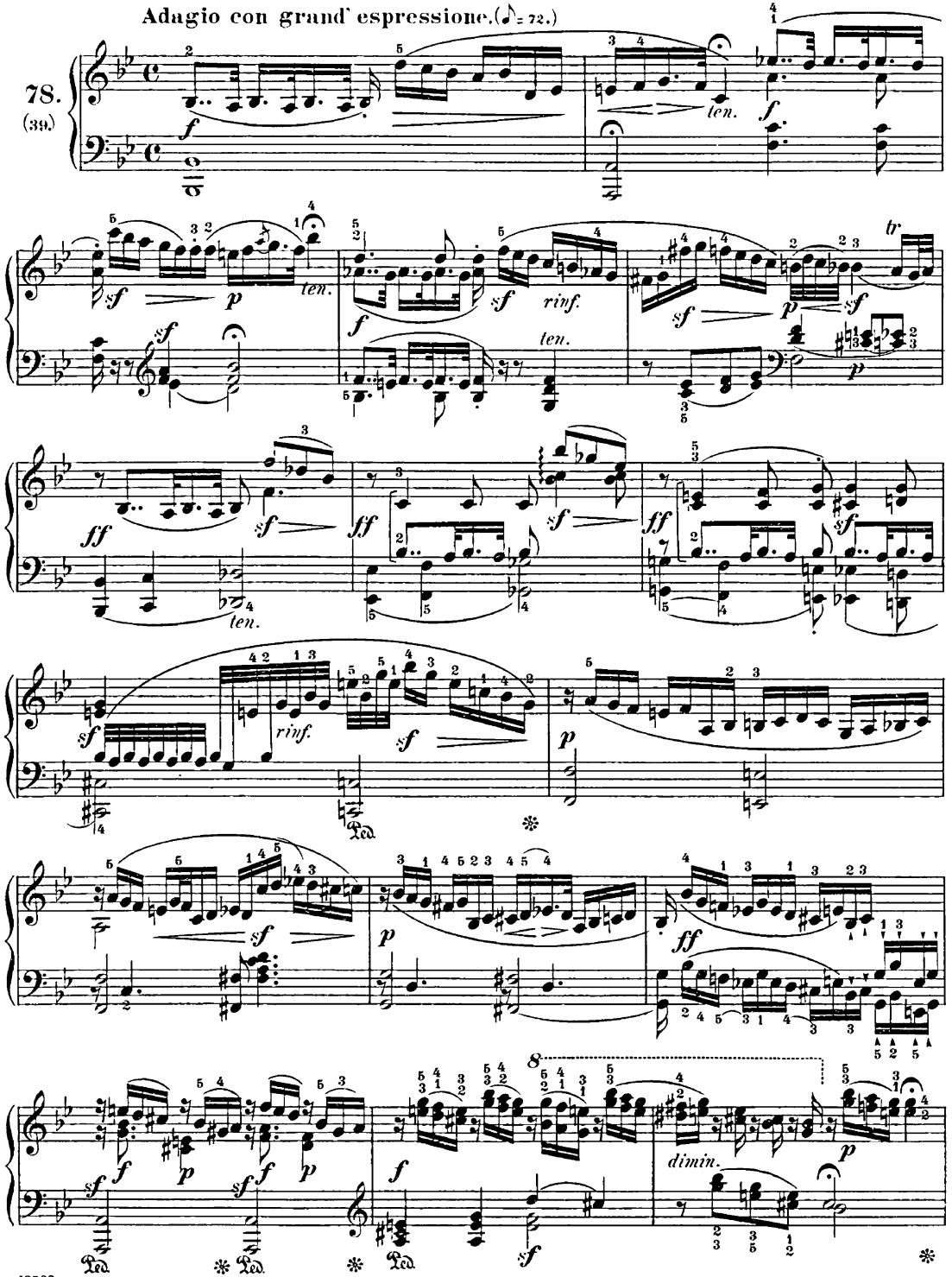

8
ten.
ten.
ff
sf
dolce
p
cresc.
ten.
sf
dimin.
p
cresc.
f
ten.
ten.
sf
ff
sf
8
Ped.
*

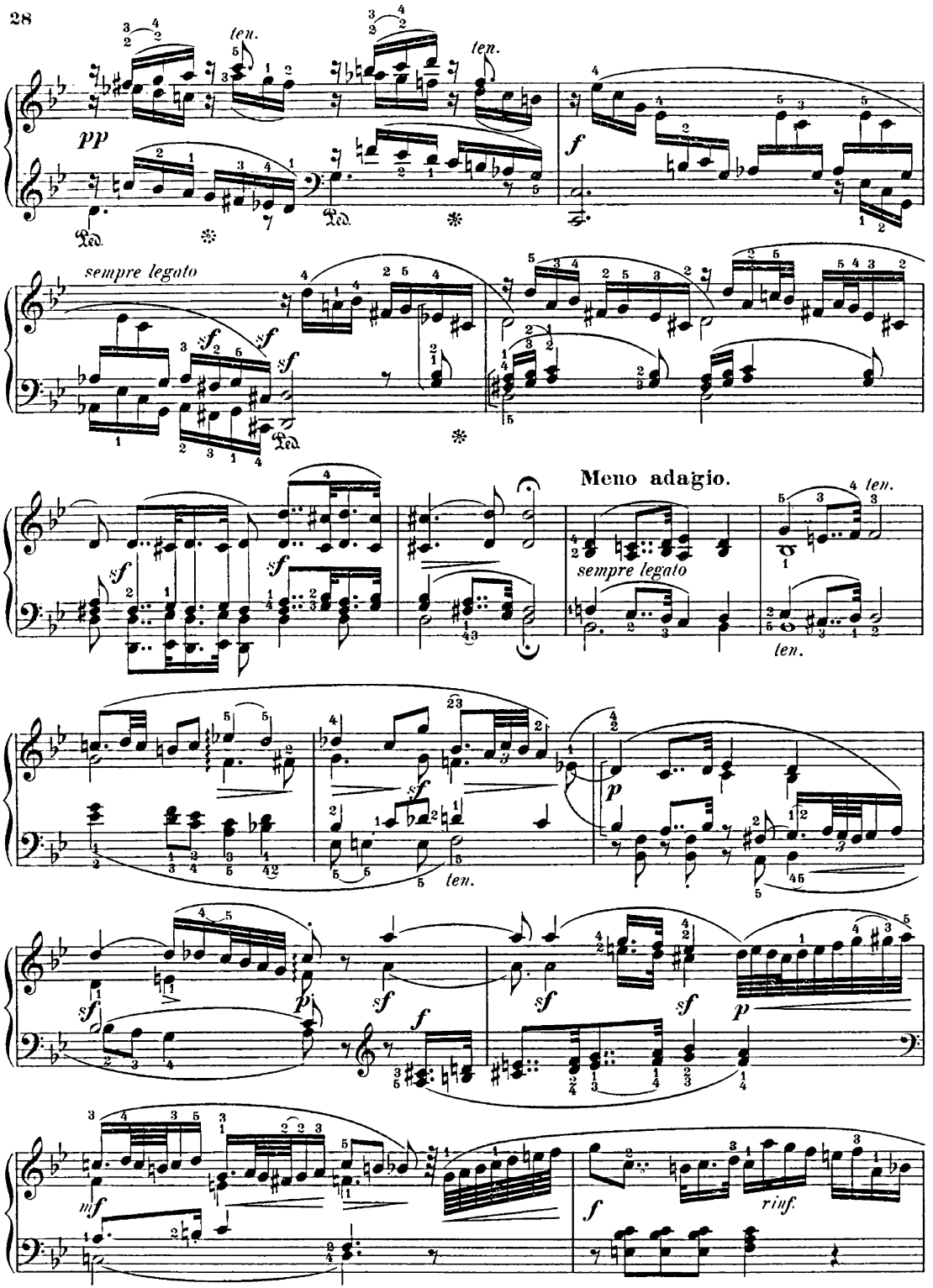

tr
sf
sf
sf
sf
sf
sf
sf
sf
sf
più f
sf
8
ff
Ped.
*
23
tr
p
dolce
cresc.
p
cresc.
f
ff
ten.
dimin.
cresc.
sf (quasi trillo)
sf
p

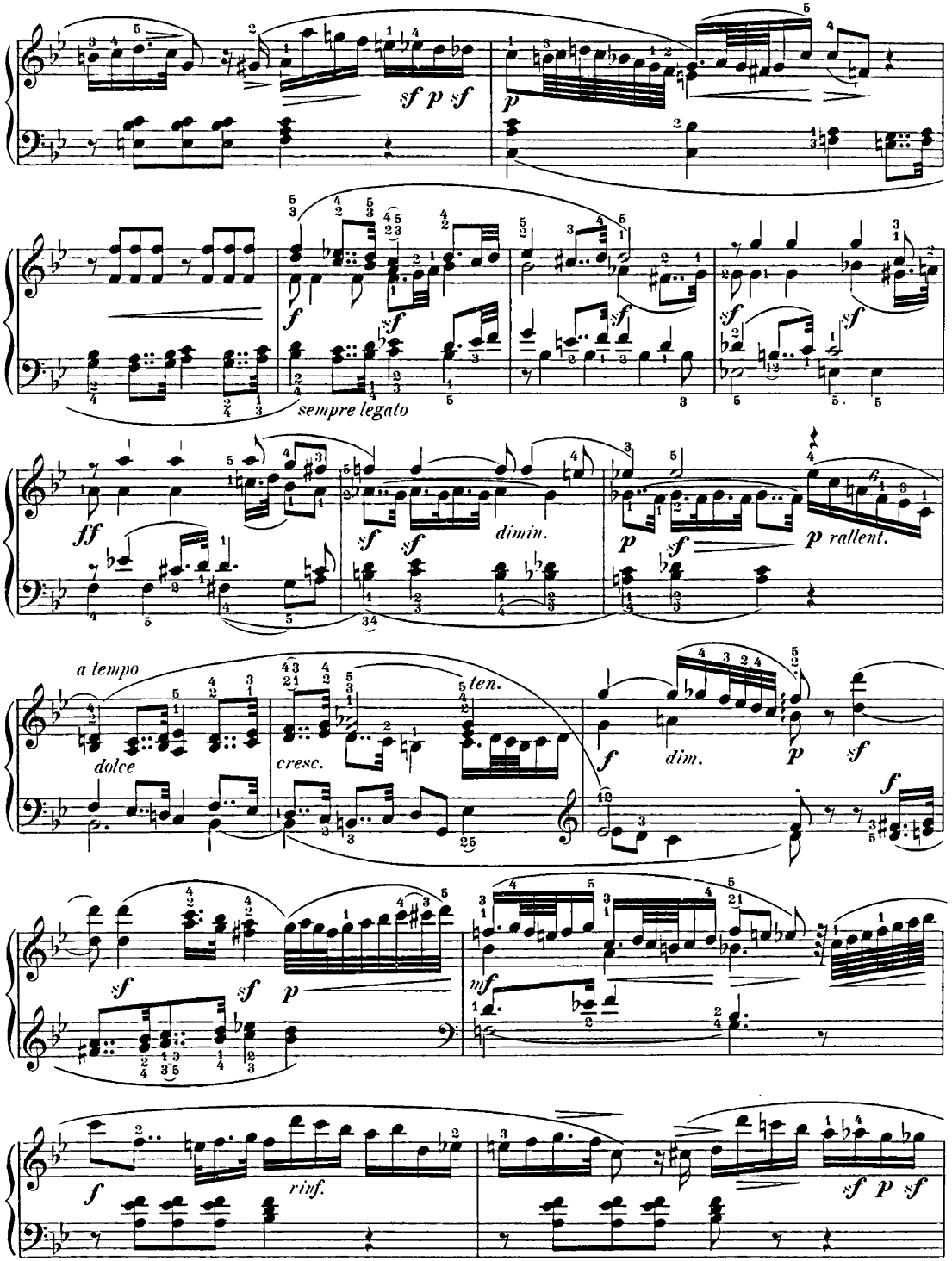
Scena patetica.

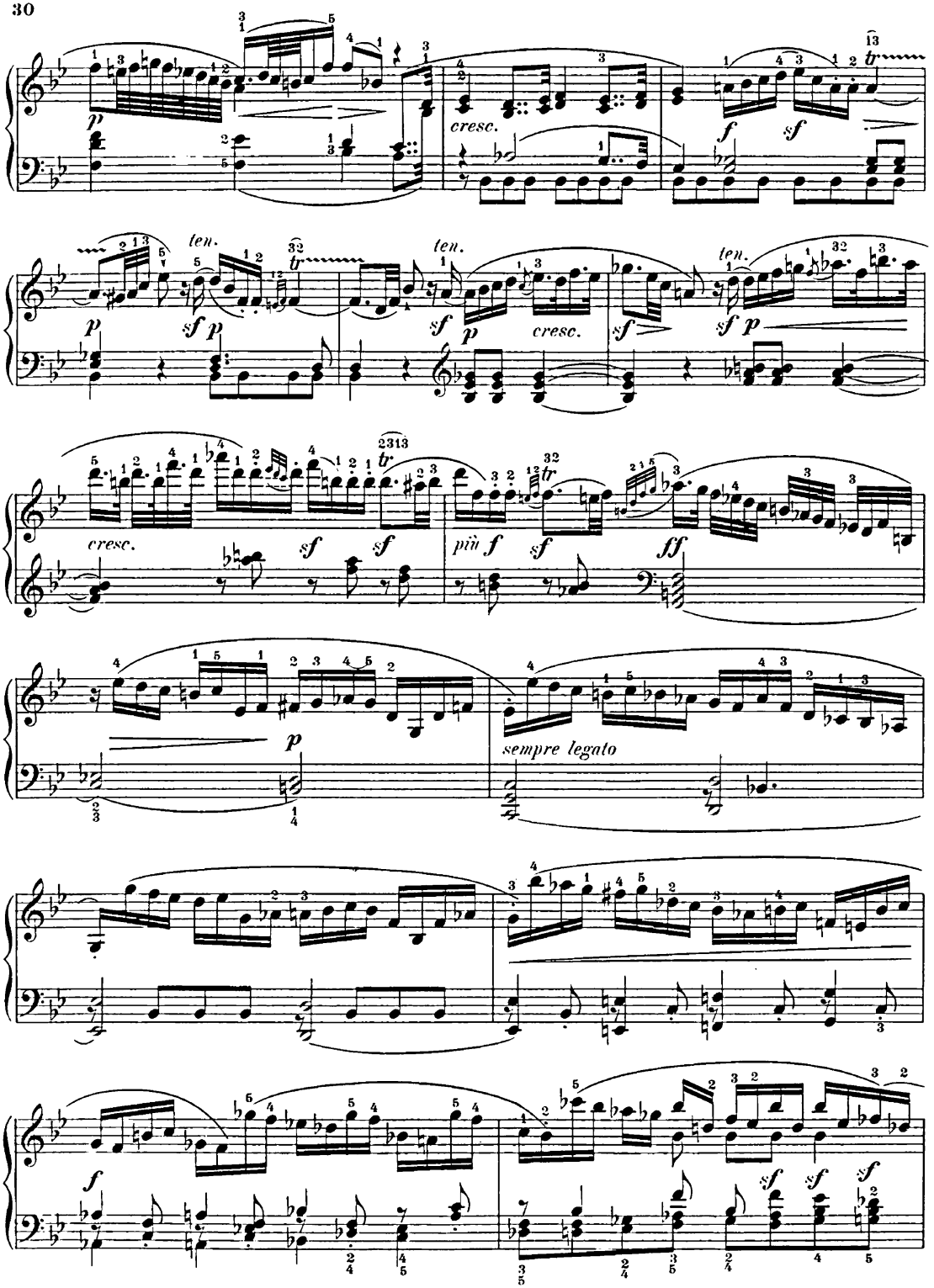
Adagio con grand' espressione. (♪ = 72.)

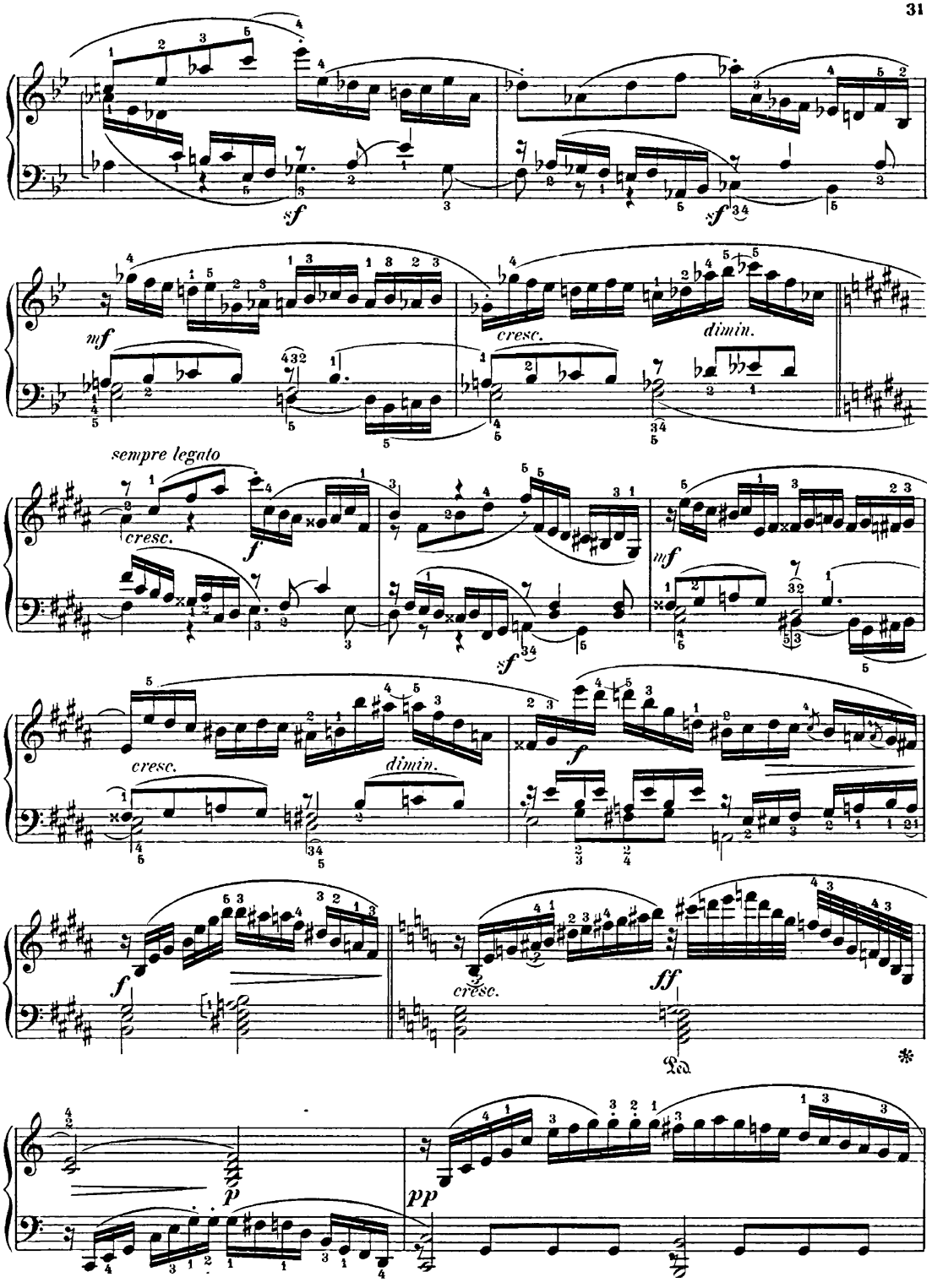
78. (39.)

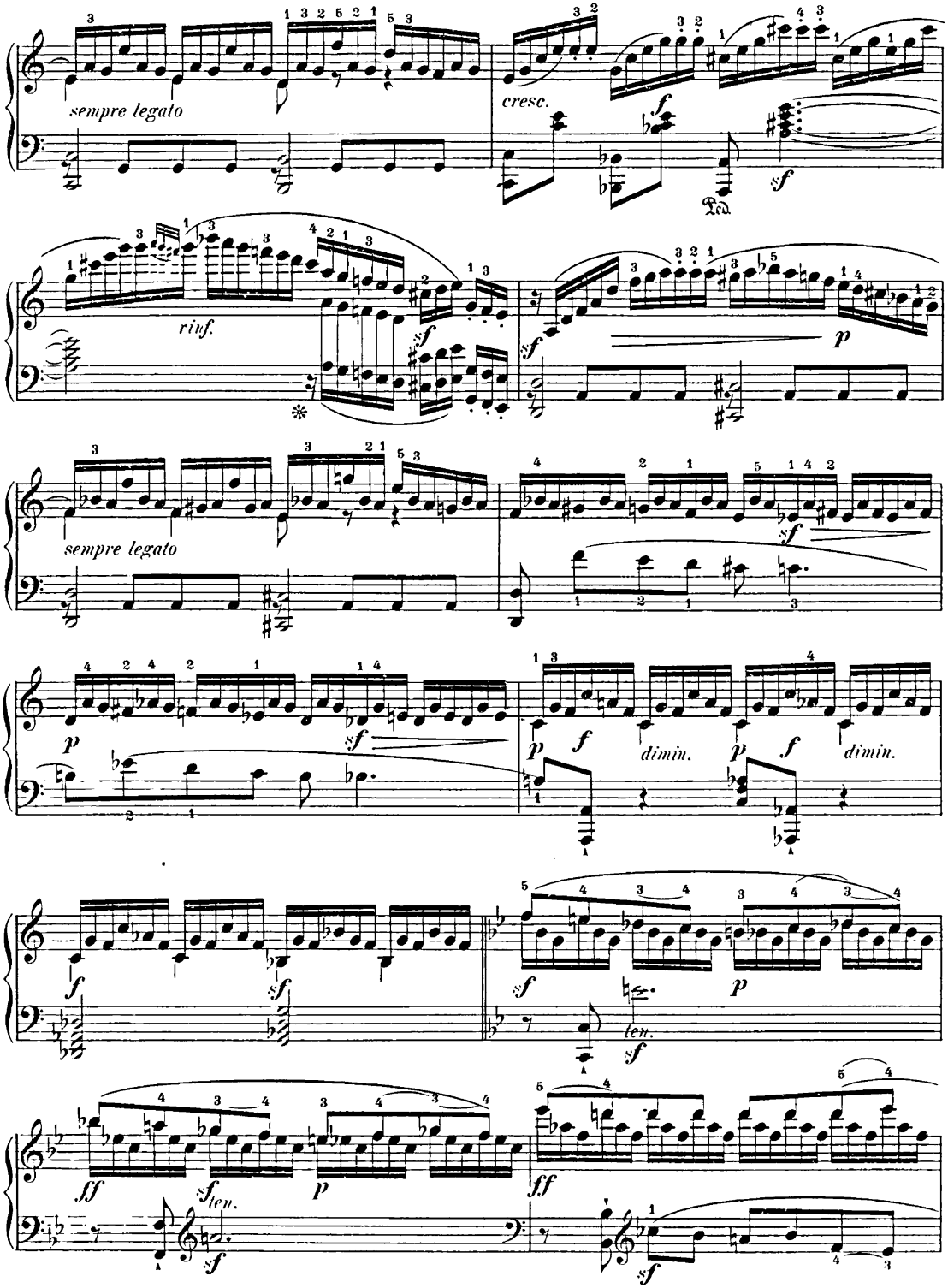


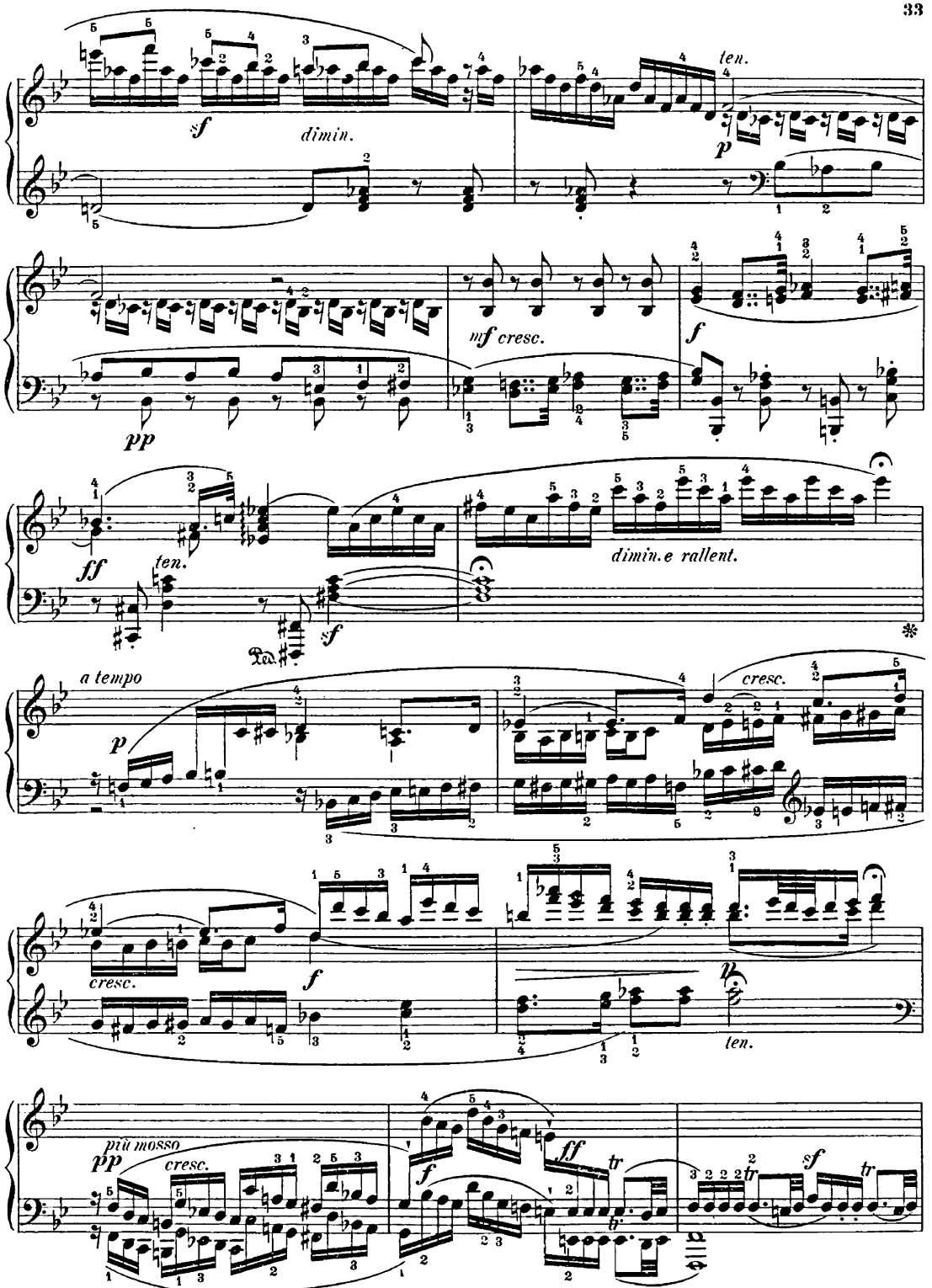

ten.
ten.
pp
f
sempre legato
sf
Meno adagio.
sempre legato
ten.
ten.
ten.
p
sf
p
f
sf
sf
p
mf
f
rinf.

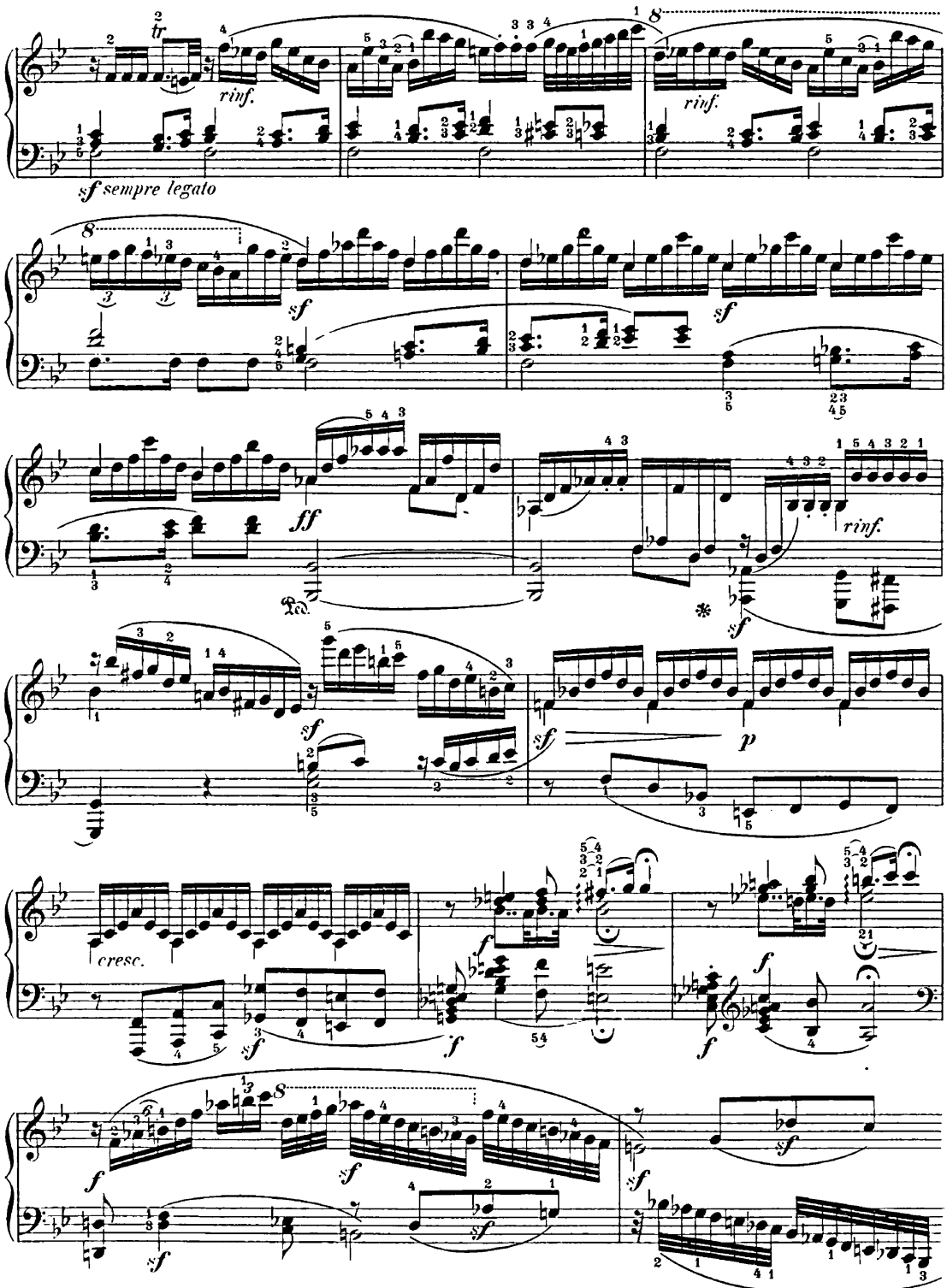

sf p sf
p
f
sempre legato
ff
dimin.
p rallent.
a tempo
dolce
cresc.
ten.
dim.
mf
rinf.

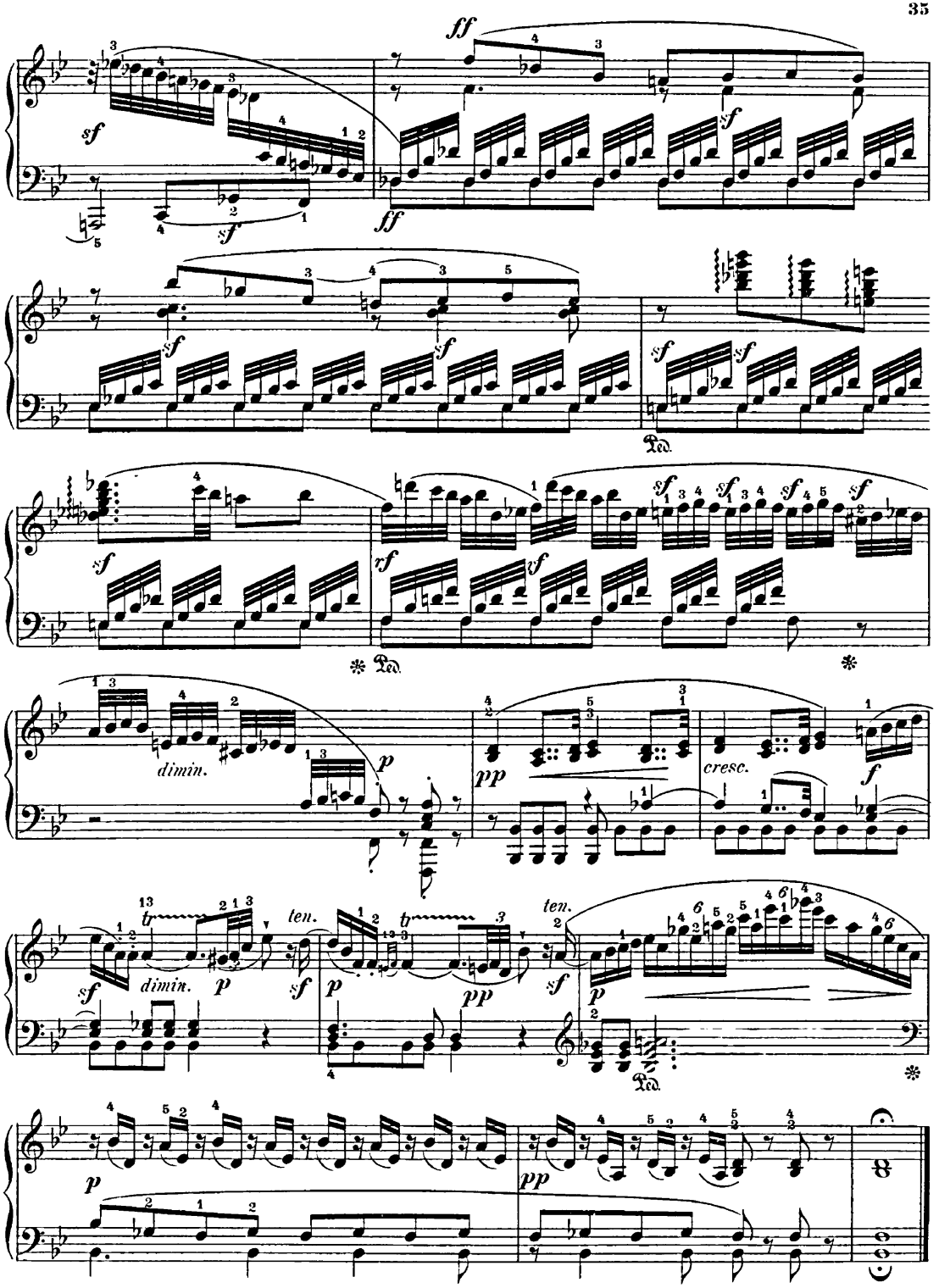

cresc.
ten.
cresc.
più f
sempre legato


sf
sf
mf
cresc.
dimin.
sempre legato
cresc.
f
sf
mf
cresc.
dimin.
f
f
cresc.
ff
Ped.
*
p
pp


sempre legato
cresc.
riuf.
sempre legato
dimin.
dimin.
len.
len.


sf
dimin.
ten.
p
pp
mf cresc.
f
ff
ten.
Ped.
sf
dimin.e rallent.
a tempo
p
cresc.
cresc.
f
ten.
più mosso
pp
cresc.
f
ff
tr
sf
tr

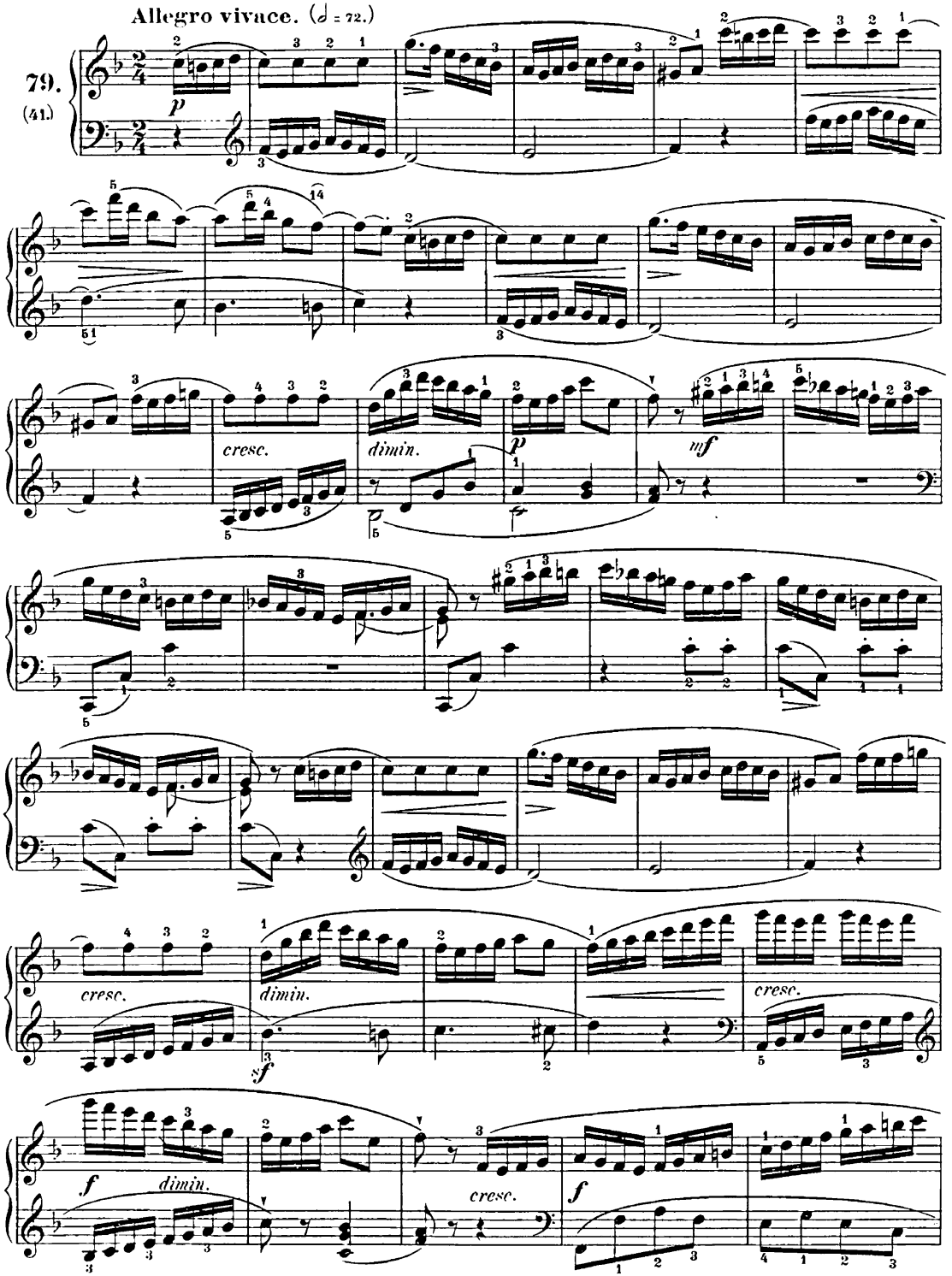

tr
rinf.
sf sempre legato
rinf.
sf
sf
ff
Ped.
rinf.
sf
sf
sf
p
cresc.
sf
f
f
f
f
sf
sf
sf
sf

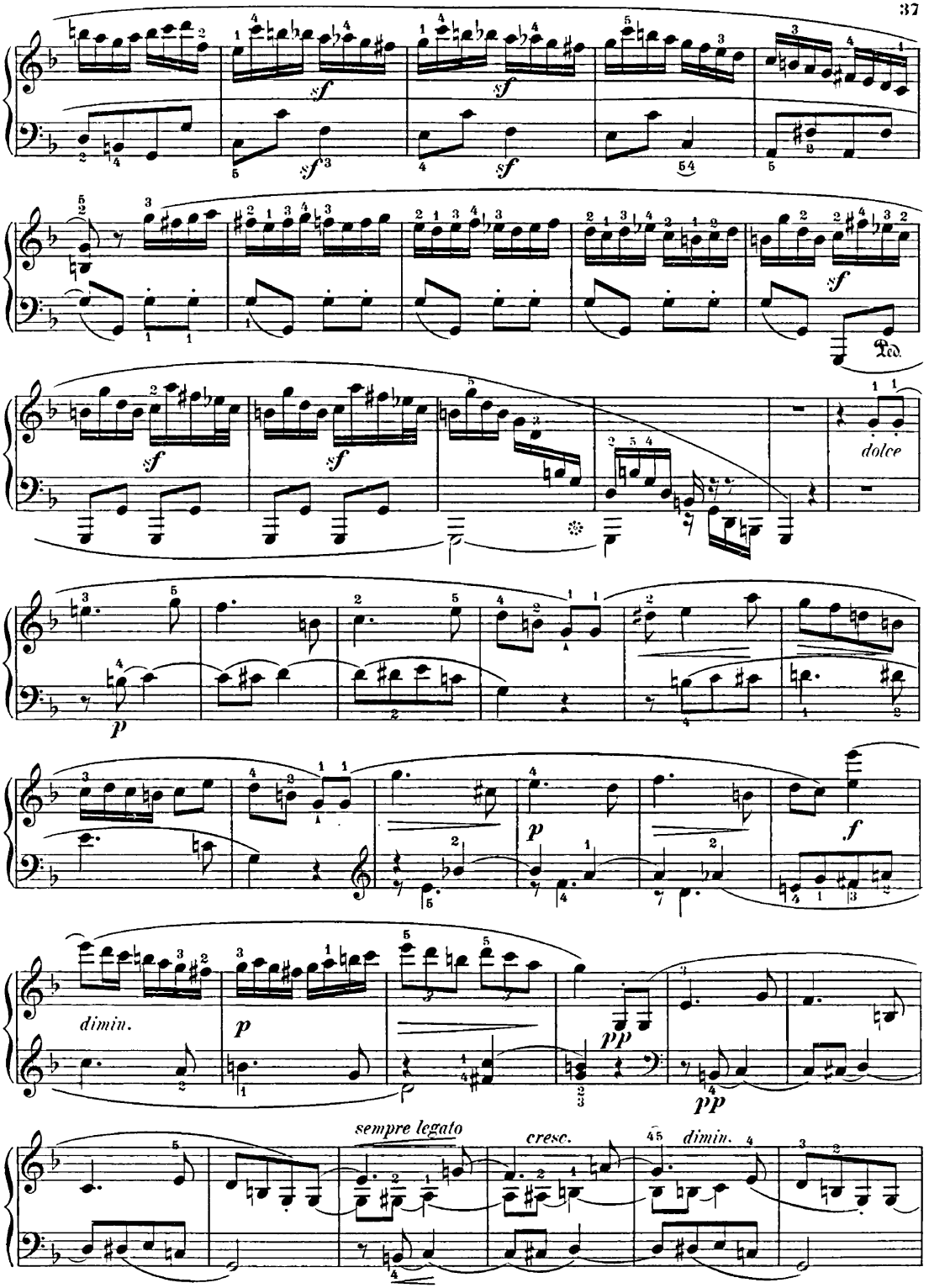

ff
sf
ff
sf
sf
sf
sf
sf
Ped.
sf
rf
sf
sf
sf
sf
sf
Ped.
Ped.
dimin.
p
pp
cresc.
f
sf
dimin.
p
sf
ten.
p
pp
sf
ten.
p
Ped.
p
pp

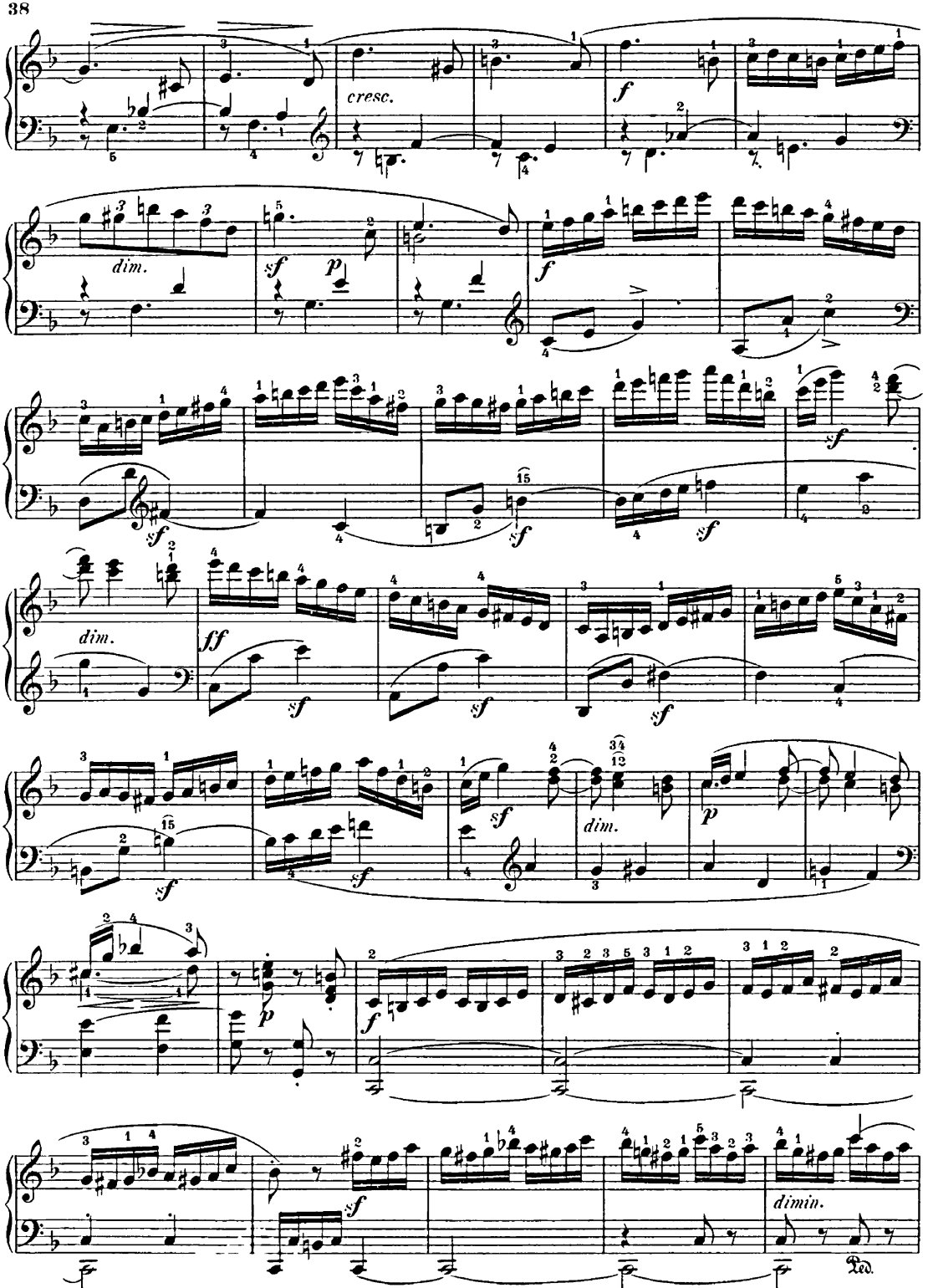
Ein Sonaten-Finale in grösserer Rondoform. | *A Sonata-Finale in broad Rondo-form.*

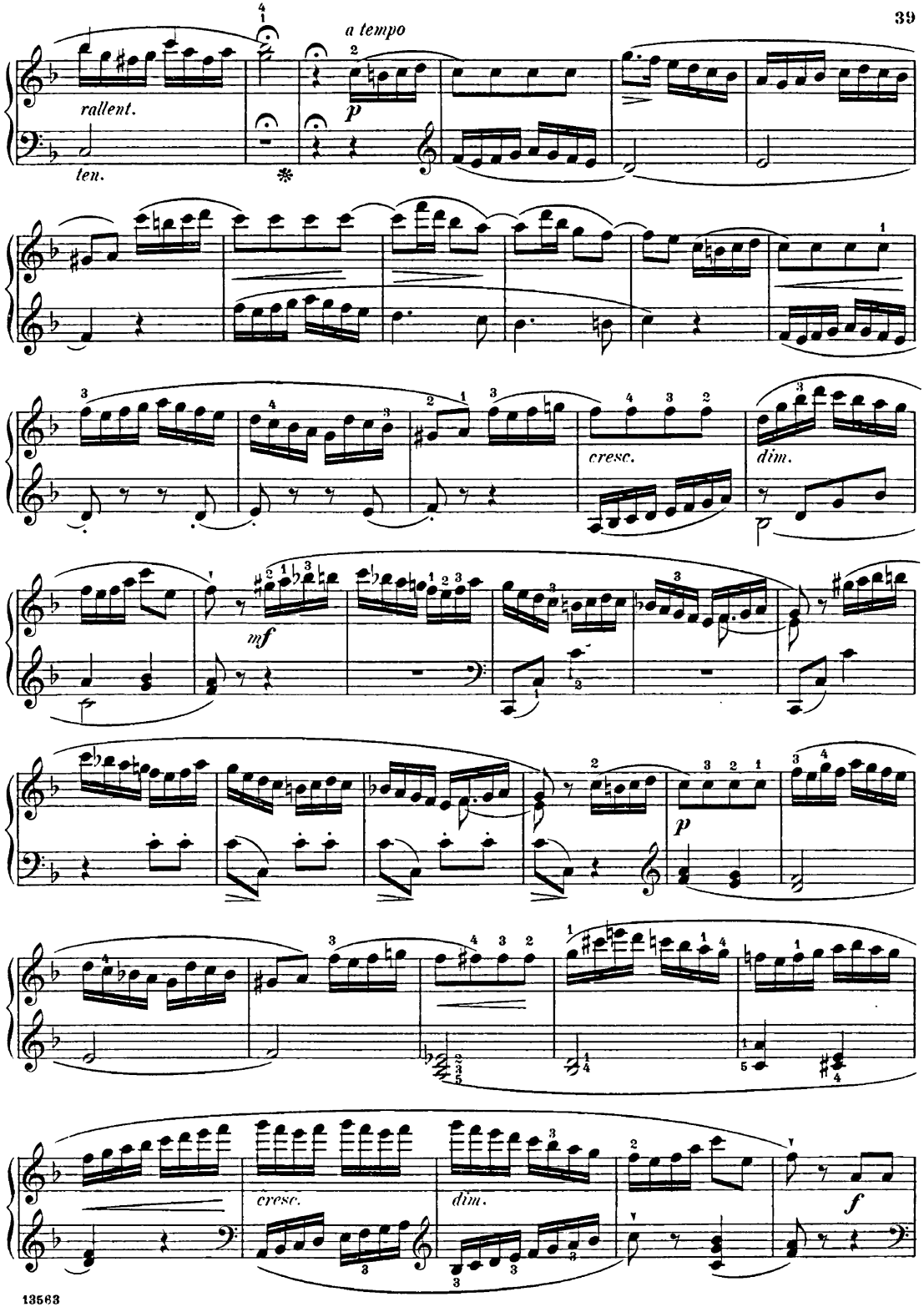
Allegro vivace. (♩ = 72.)

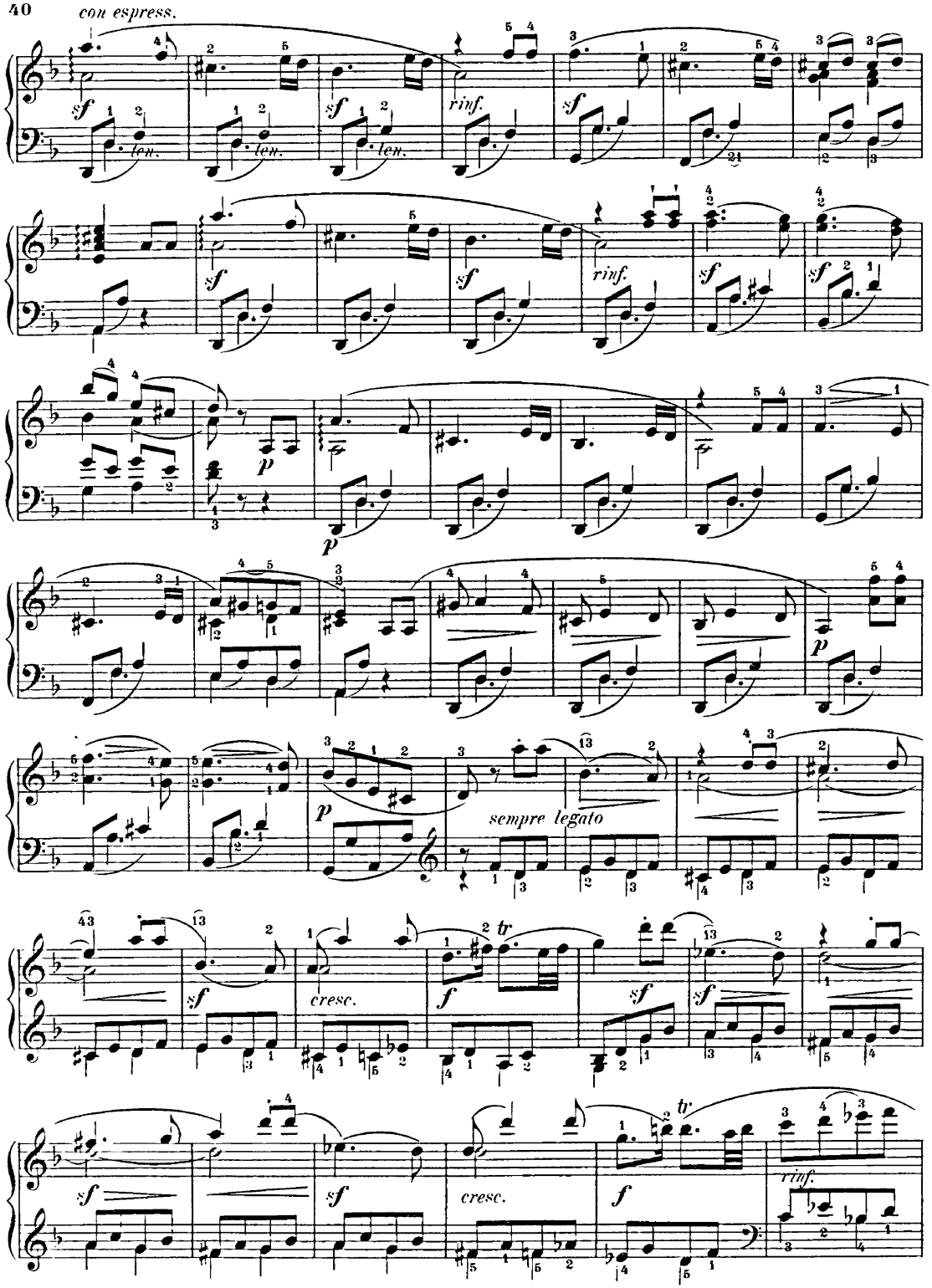
79. (41.)

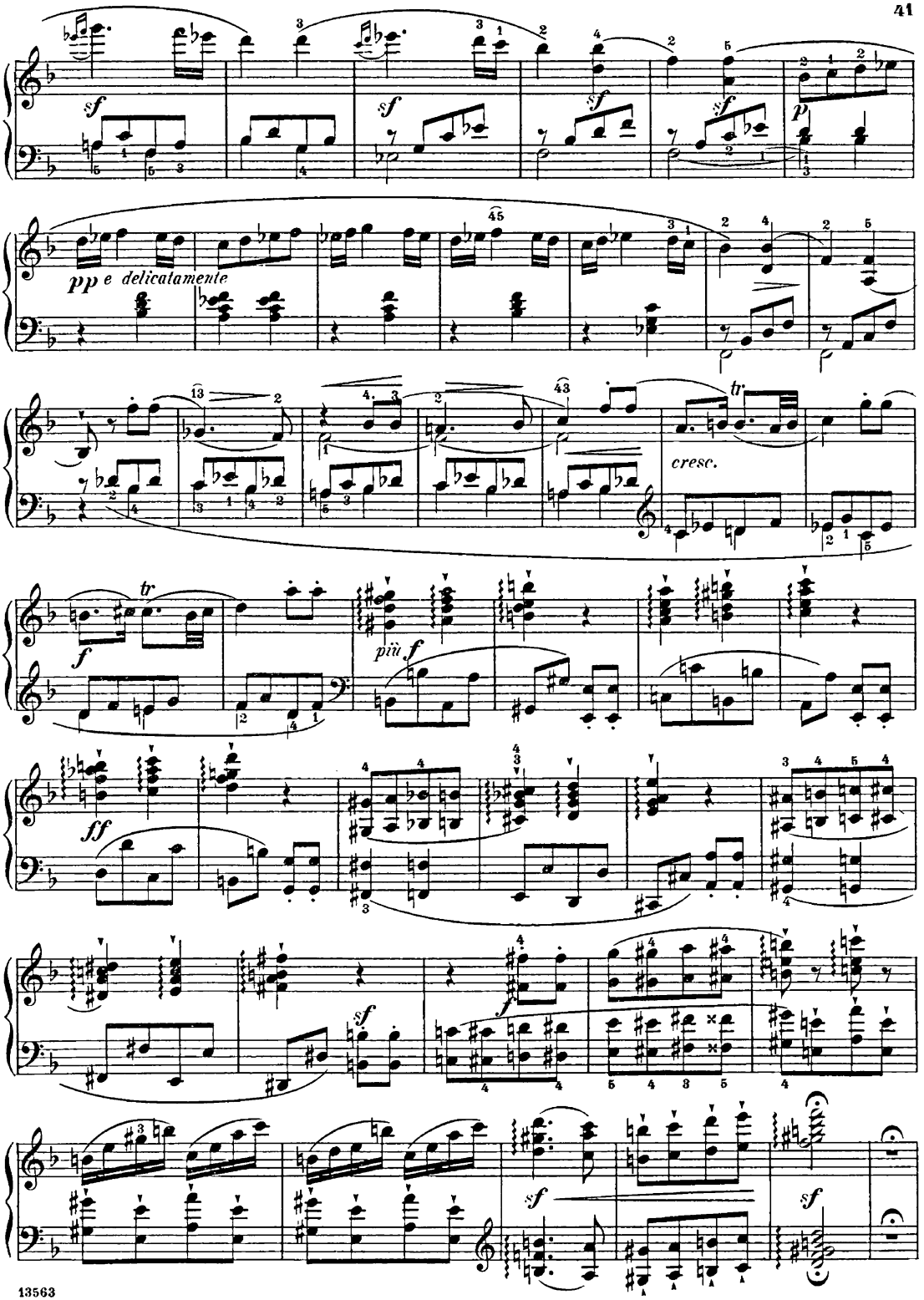


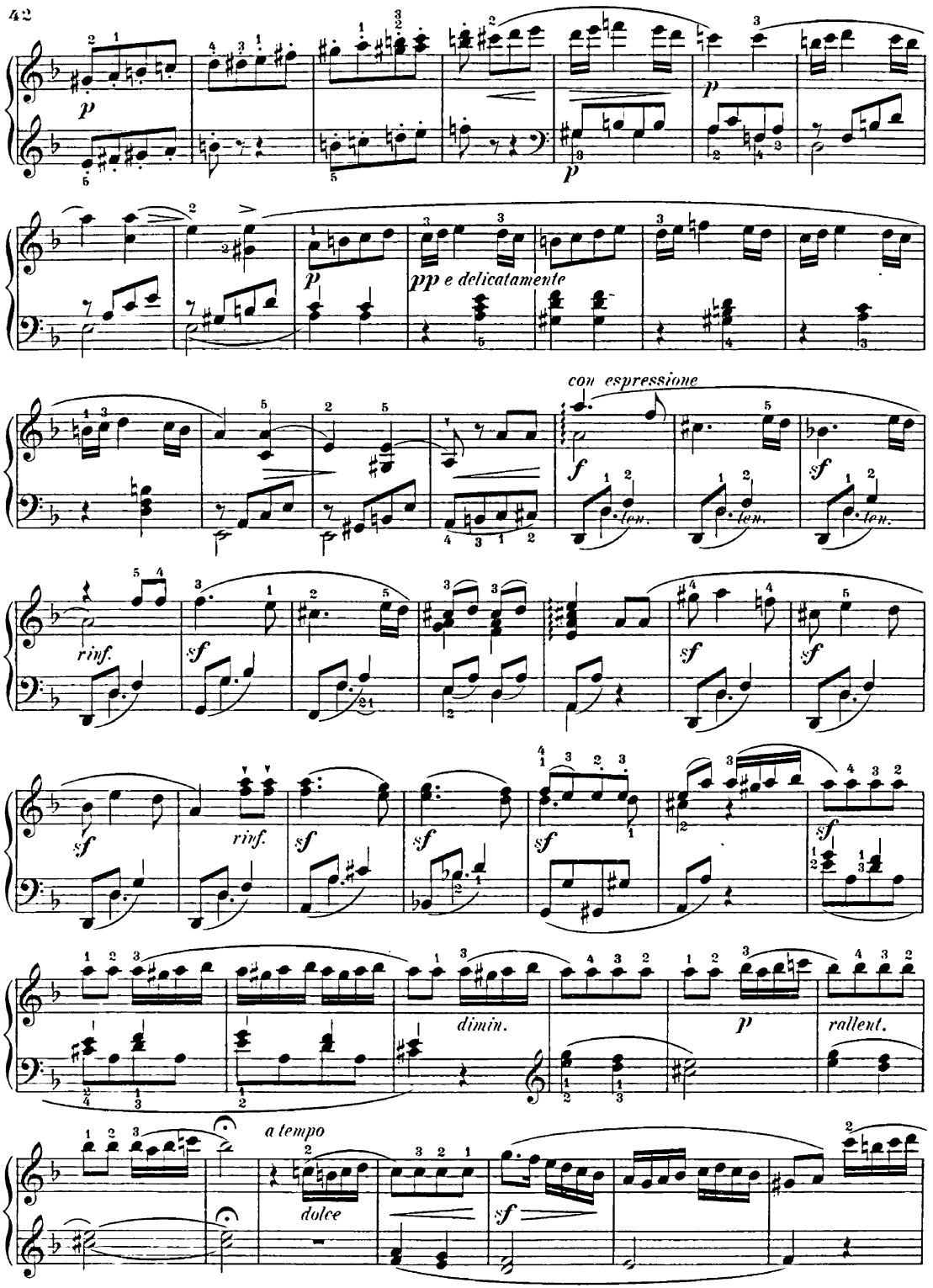

sf
sf
sf
sf
sf
sf
Ped.
dolce
p
p
f
dimin.
p
pp
pp
sempre legato
cresc.
dimin.

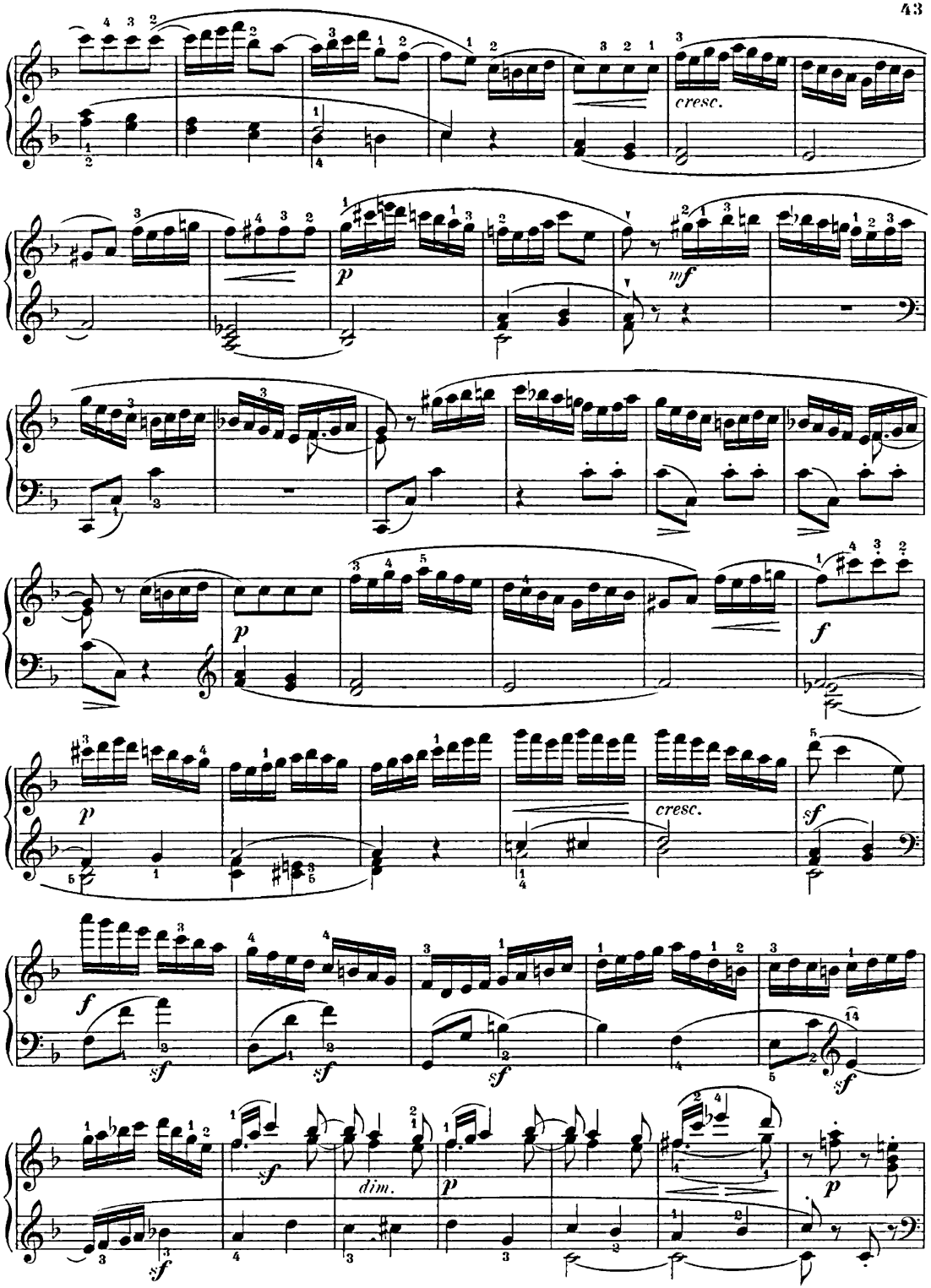

cresc.
dim.
dim.
dim.
dimin.
Ped.

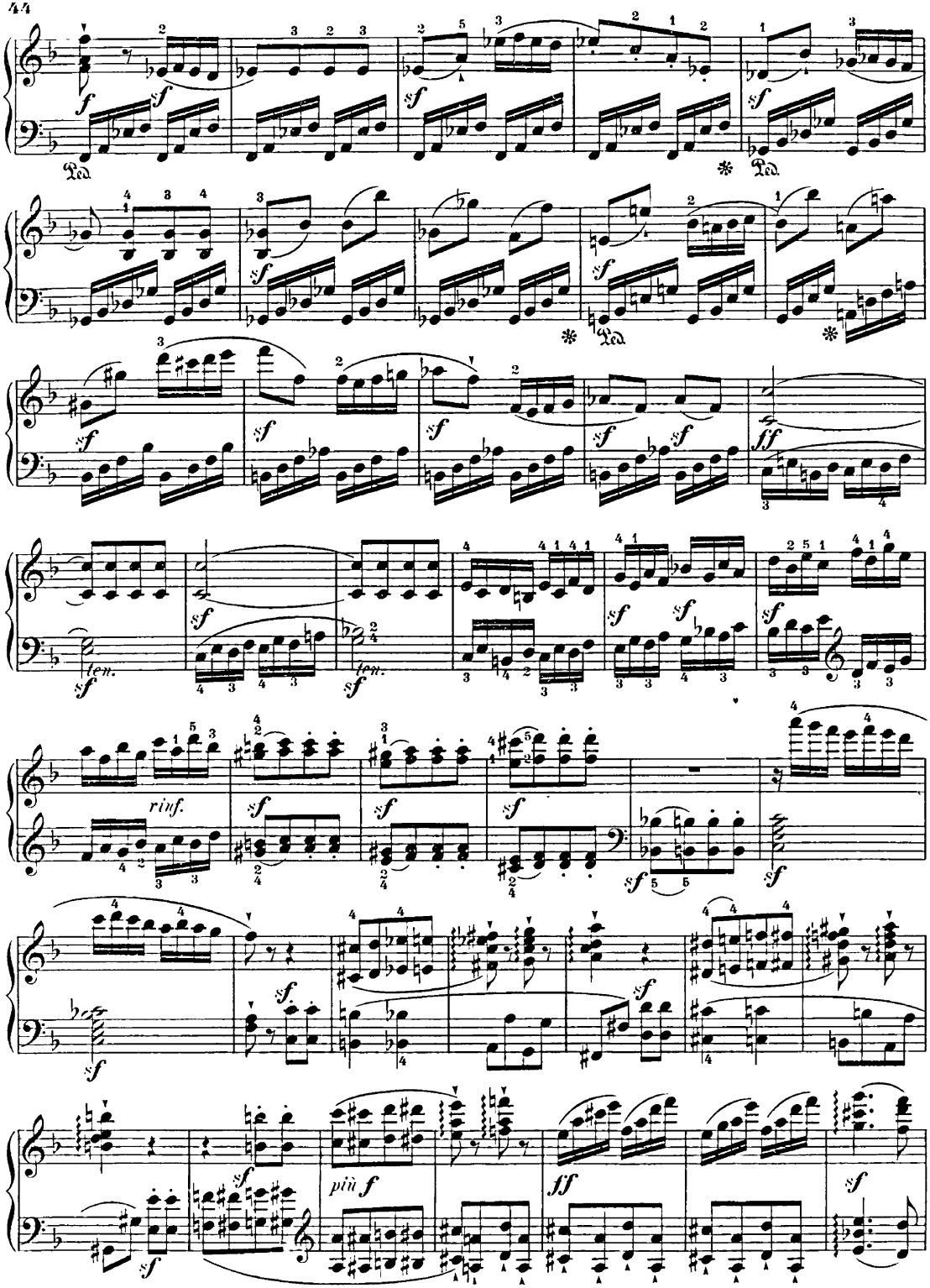

a tempo
rallent.
ten.
p
cresc.
dim.
mf
p
cresc.
dim.
f

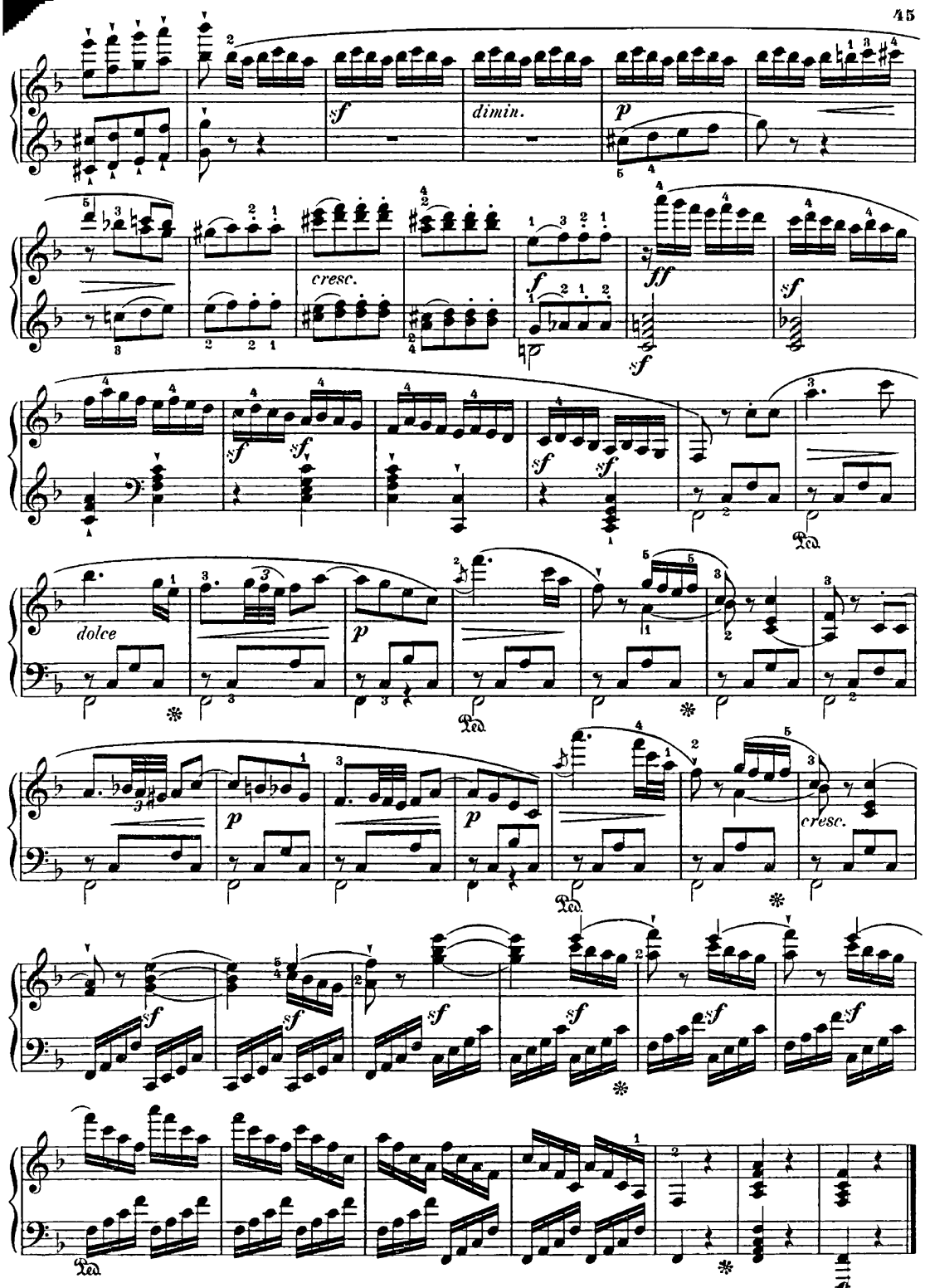

con espress.
sf
len.
rinf.
p
sempre legato
cresc.
tr
f


sf
sf
sf
sf
p
pp e delicatamente
cresc.
tr
f
più f
ff
sf
sf
sf
sf


p
p
p
pp e delicatamente
con espressione
f
sf
ten.
rinf.
dimin.
rallent.
a tempo
dolce

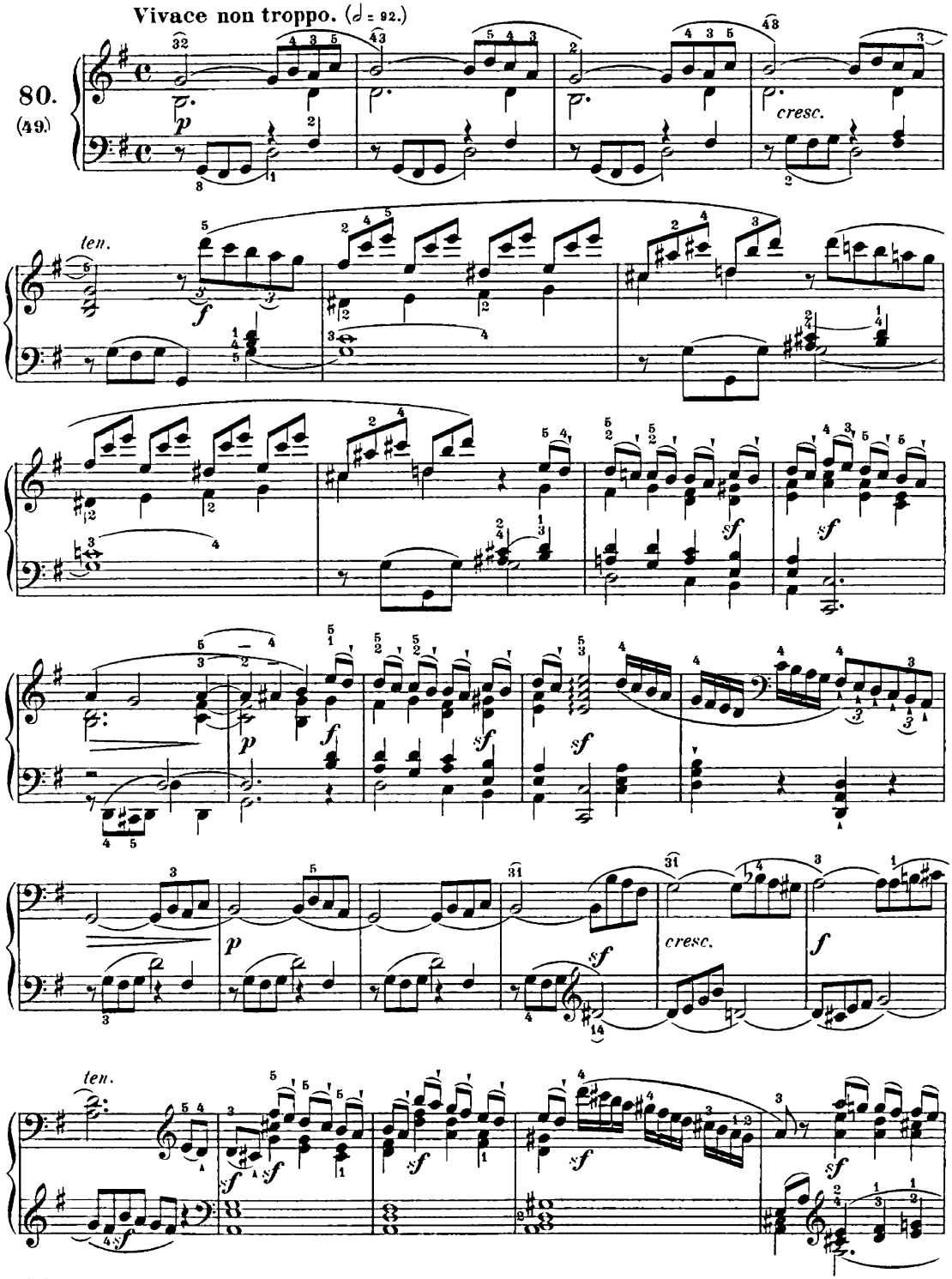

cresc.
p
mf
p
f
p
cresc.
sf
f
sf
sf
sf
sf
sf
dim.
p
p

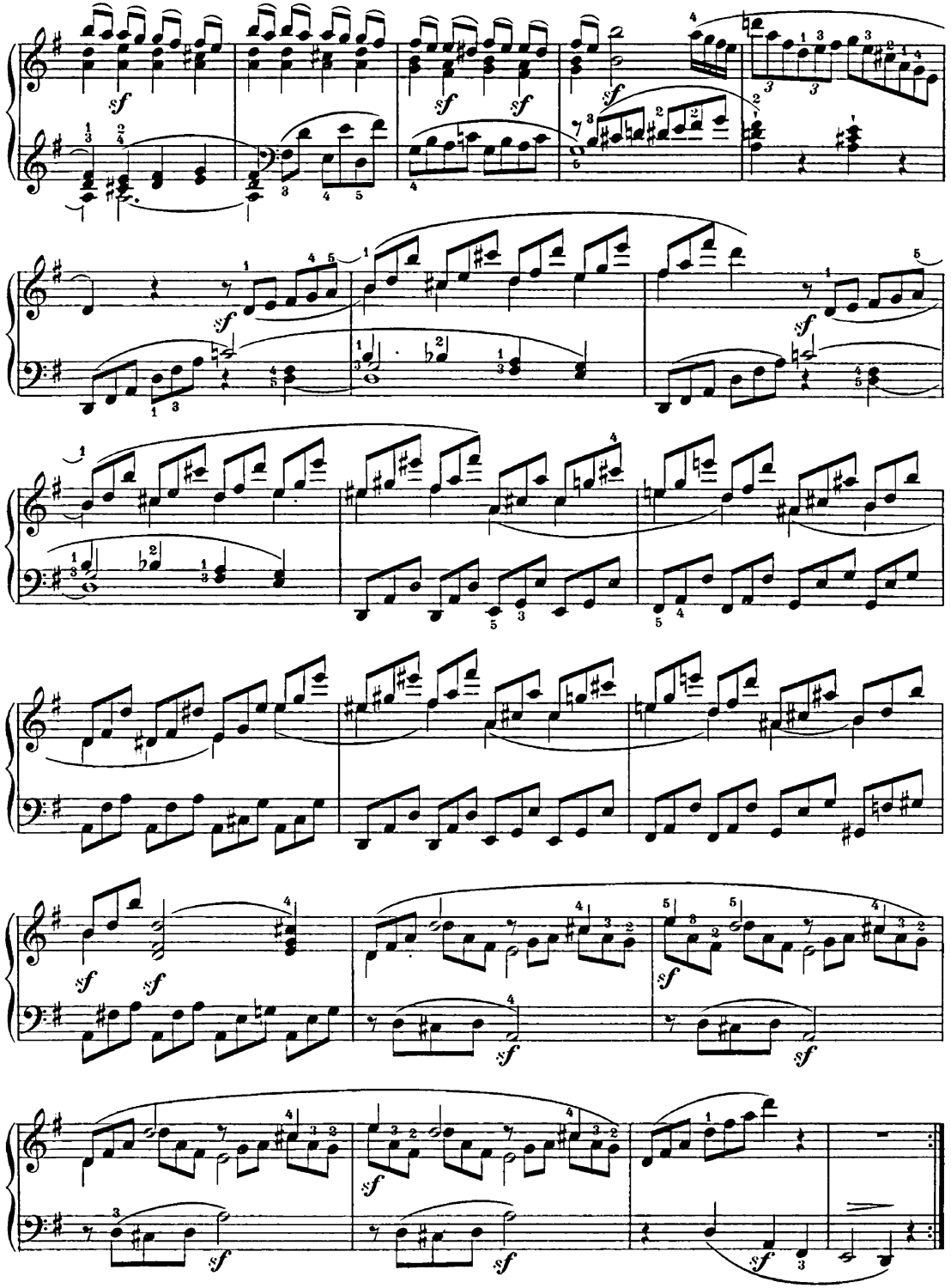

Ped.
Ped.
Ped.
ten.
ten.
rinf.
più f

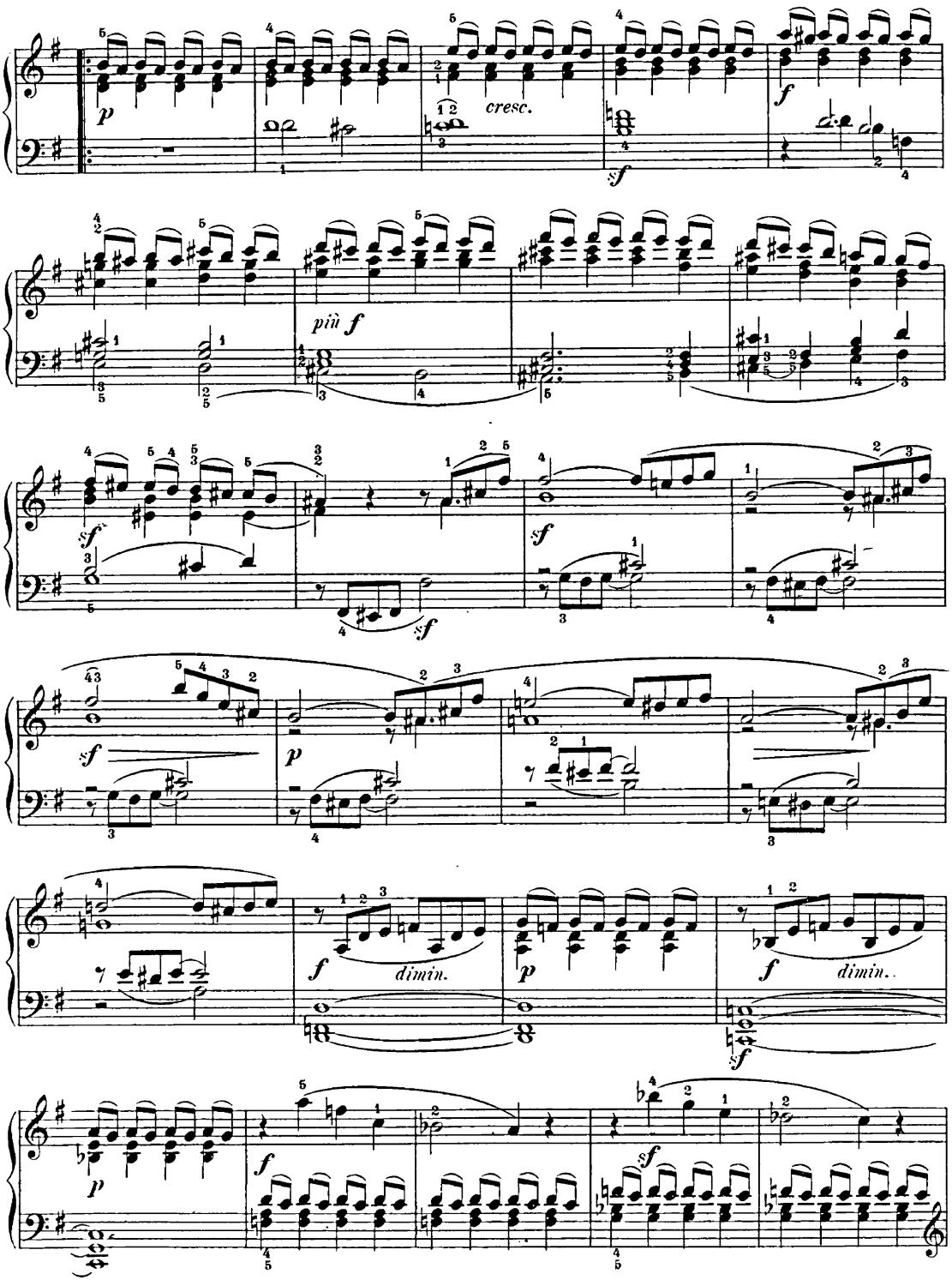

sf
dimin.
p
cresc.
f
ff
sf
dolce
p
cresc.
Ped.

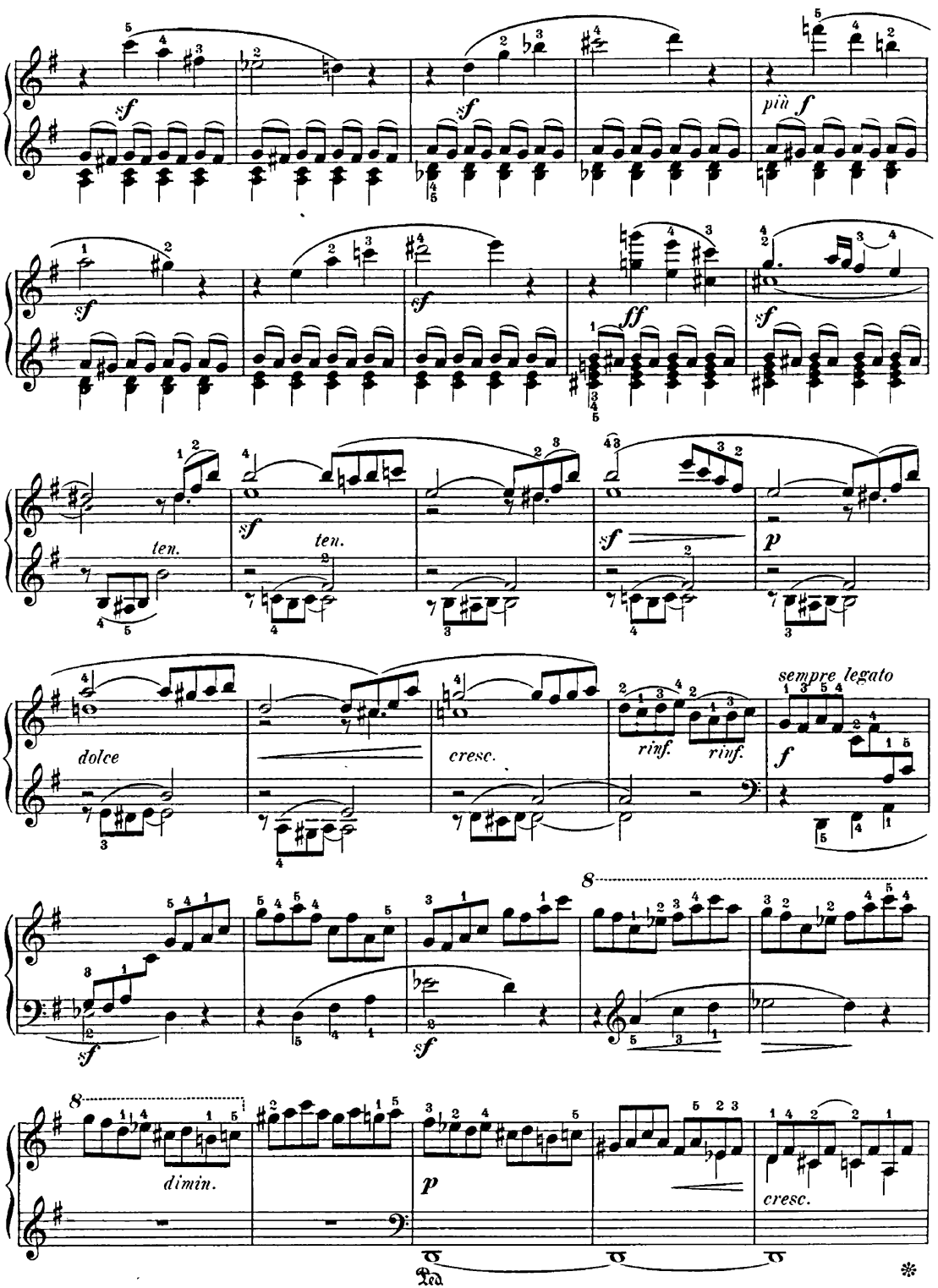
Vivace non troppo. (♩ = 92.)

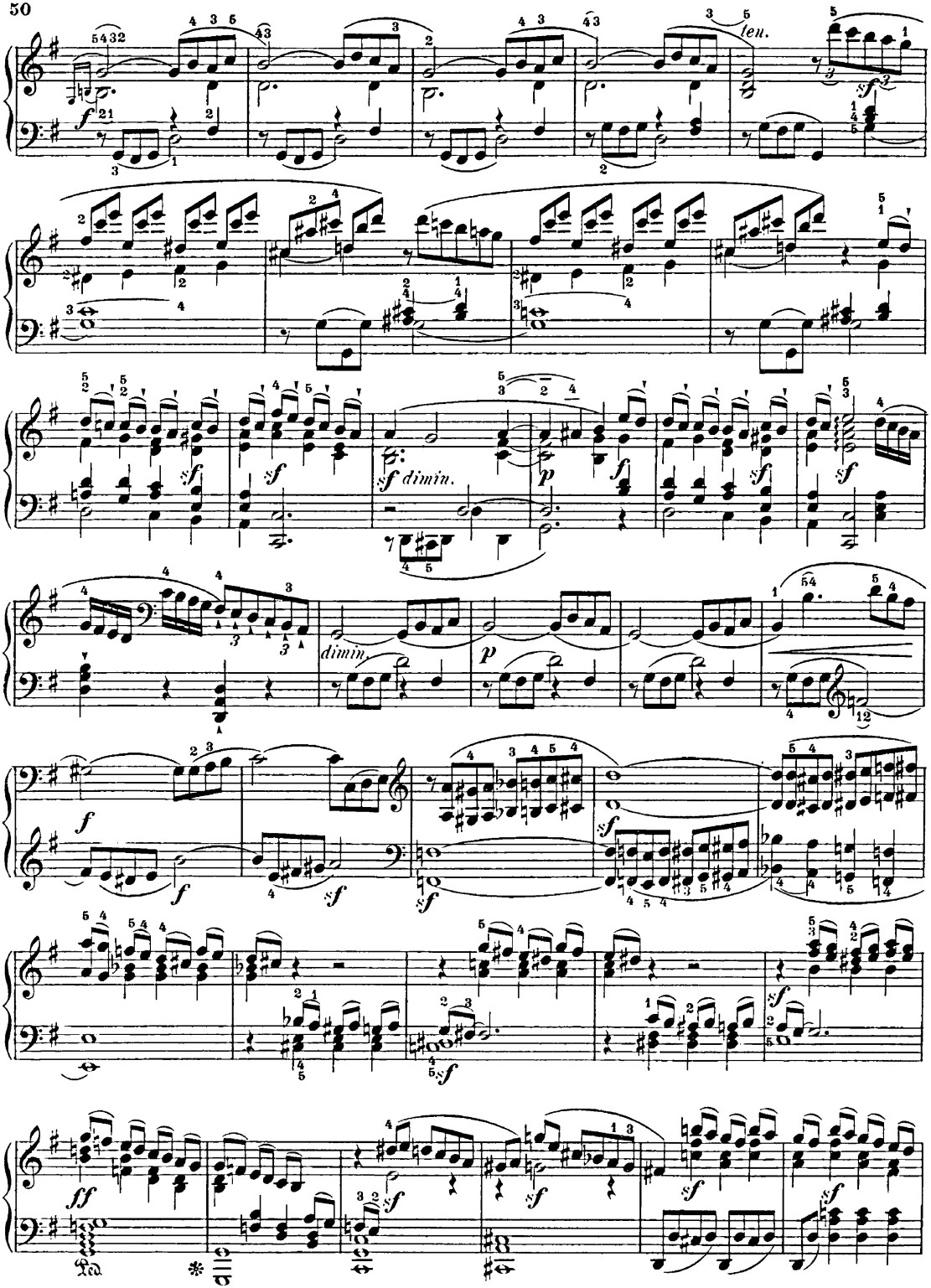
80.
(49.)

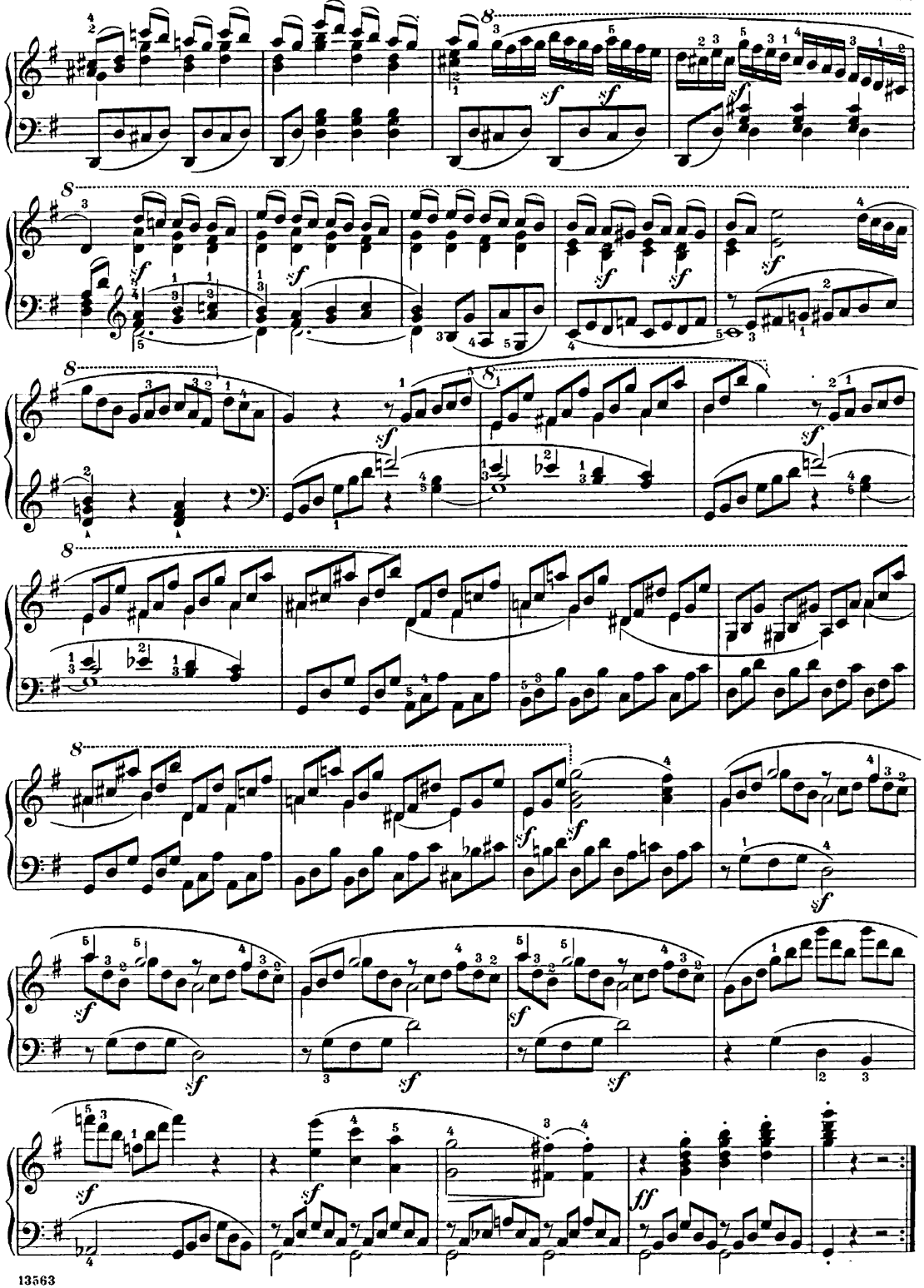





p
cresc.
f
sf
più f
sf
sf
sf
sf
p
f
dimin.
p
f
dimin.
sf
p
f
sf


sf
sf
più f
sf
sf
ff
sf
ten.
ten.
sf
p
dolce
cresc.
rinf.
rinf.
sempre legato
f
8
sf
sf
8
dimin.
p
cresc.
Ped.


ten.
sf dimin.
dimin.

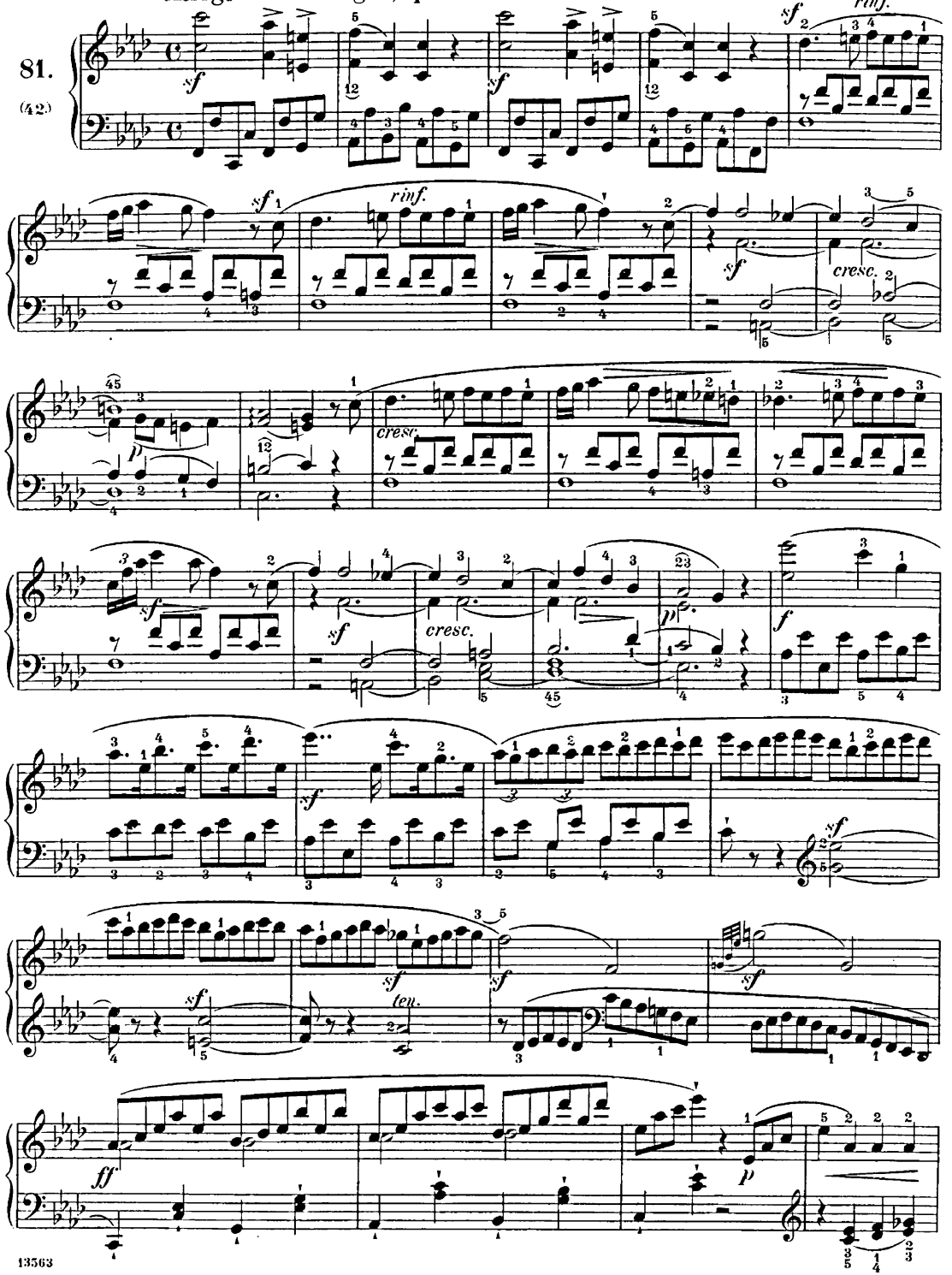


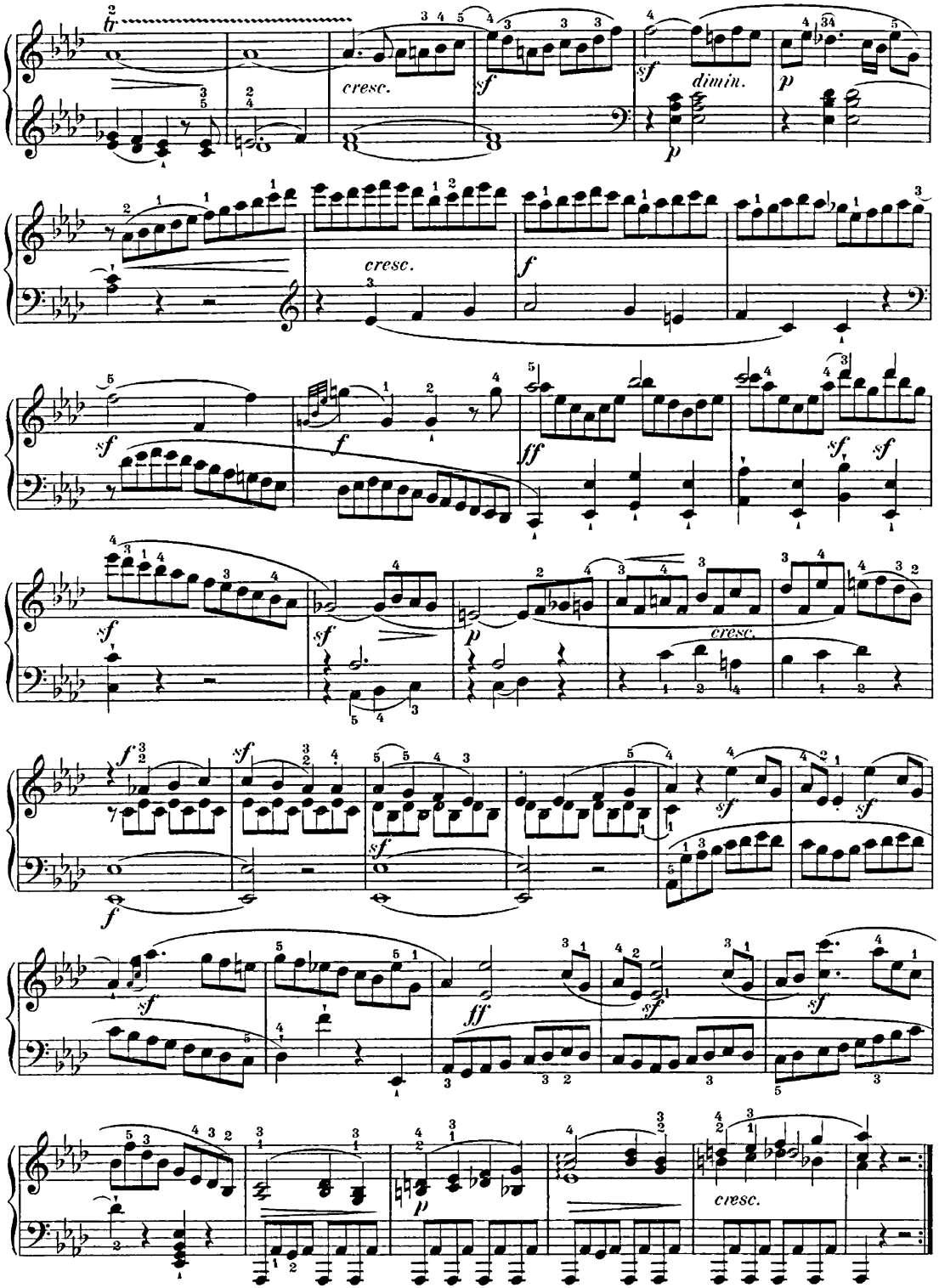
(Sonaten-Satz.) *(Sonata-movement.)*

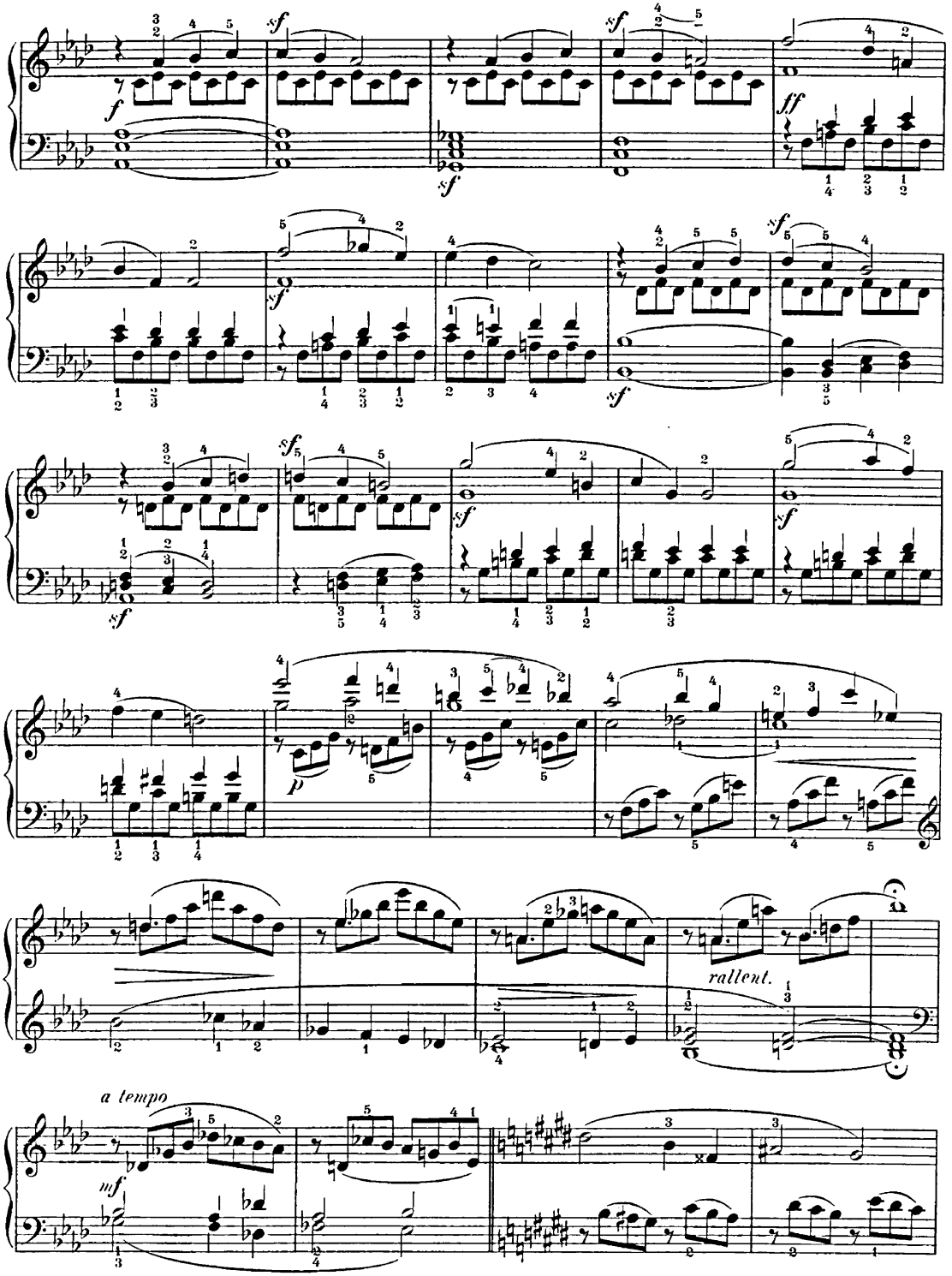
Allegro con energia, passione e fuoco. (♩= 96)

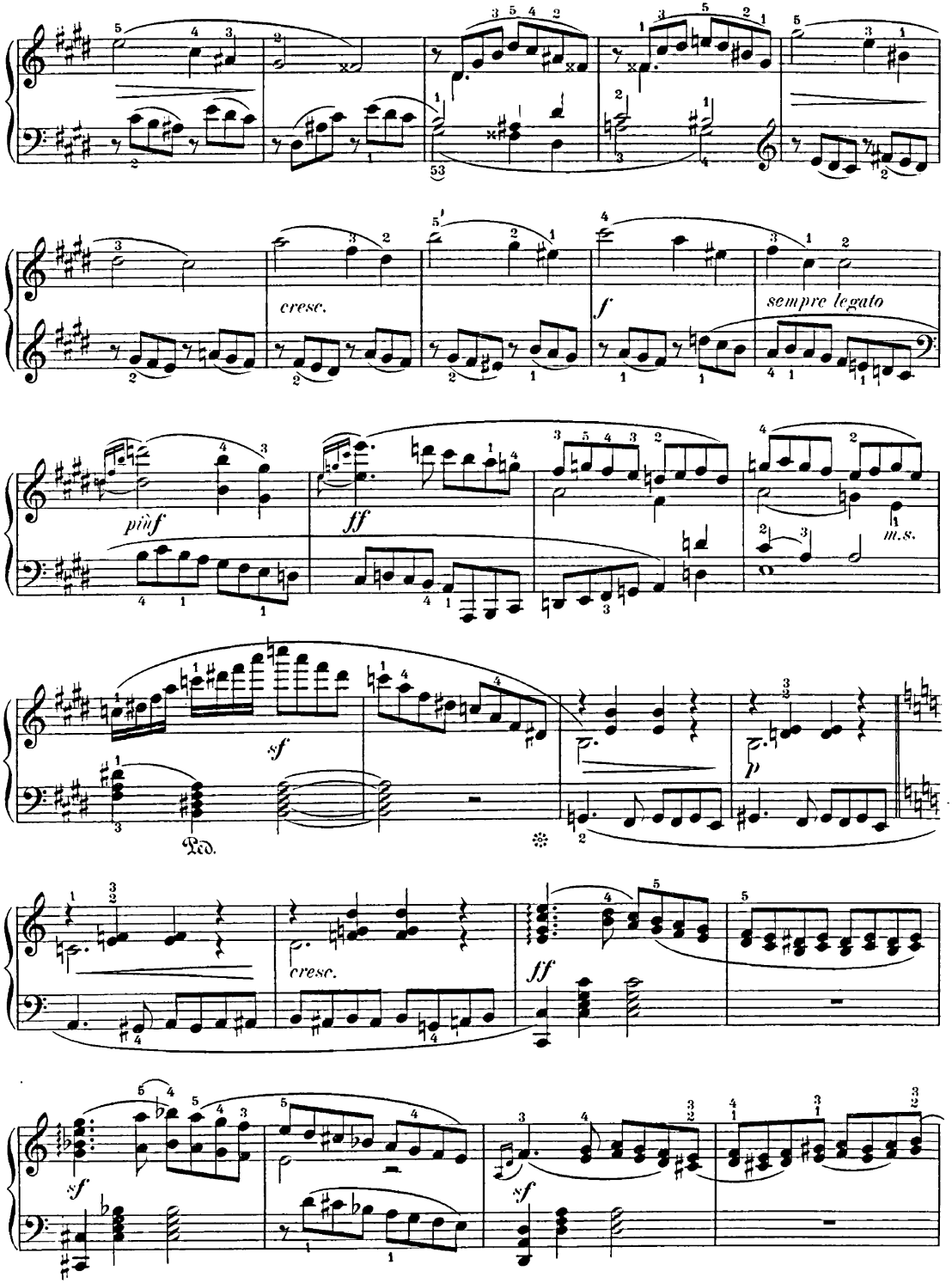
81.

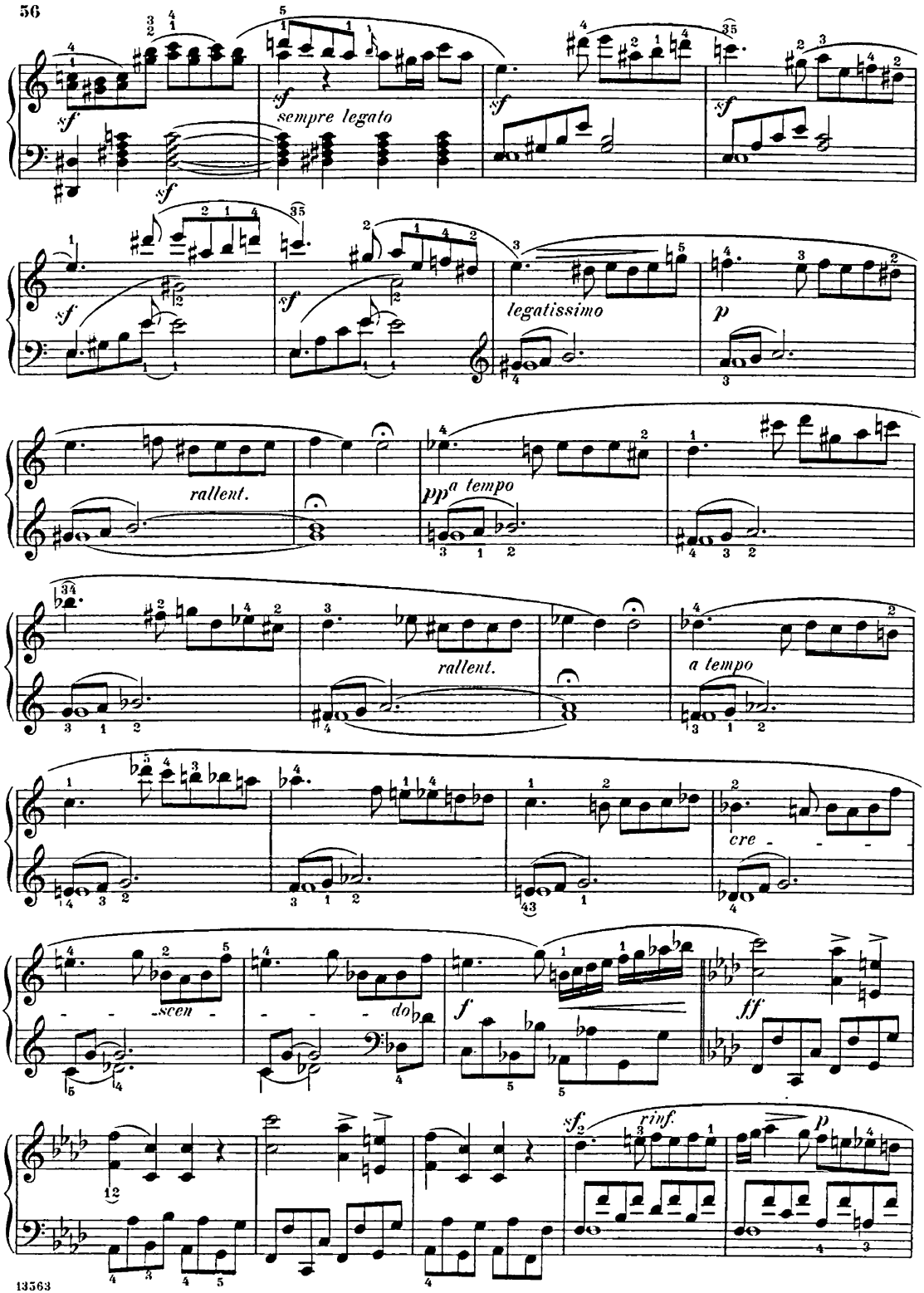
(42)

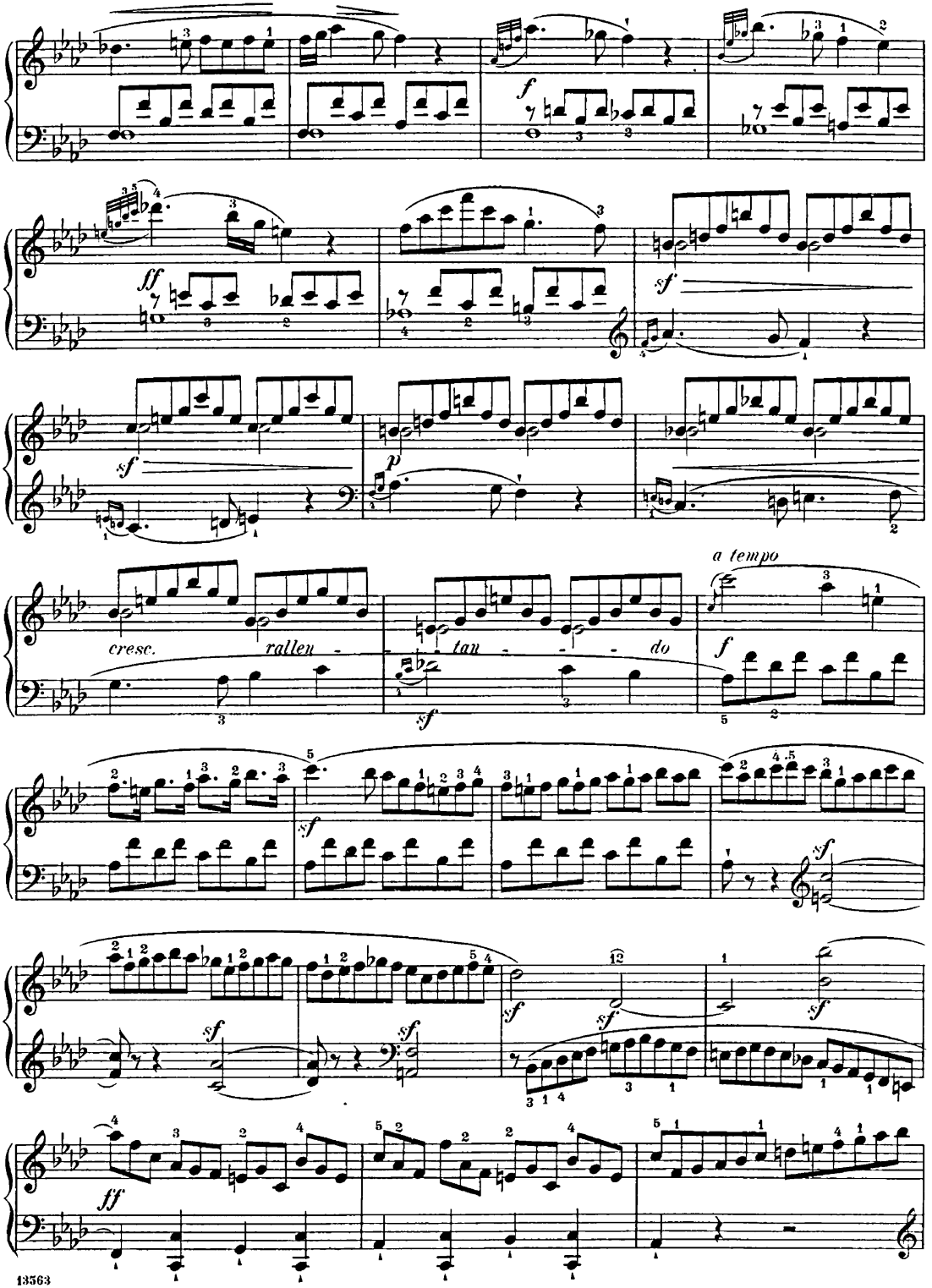


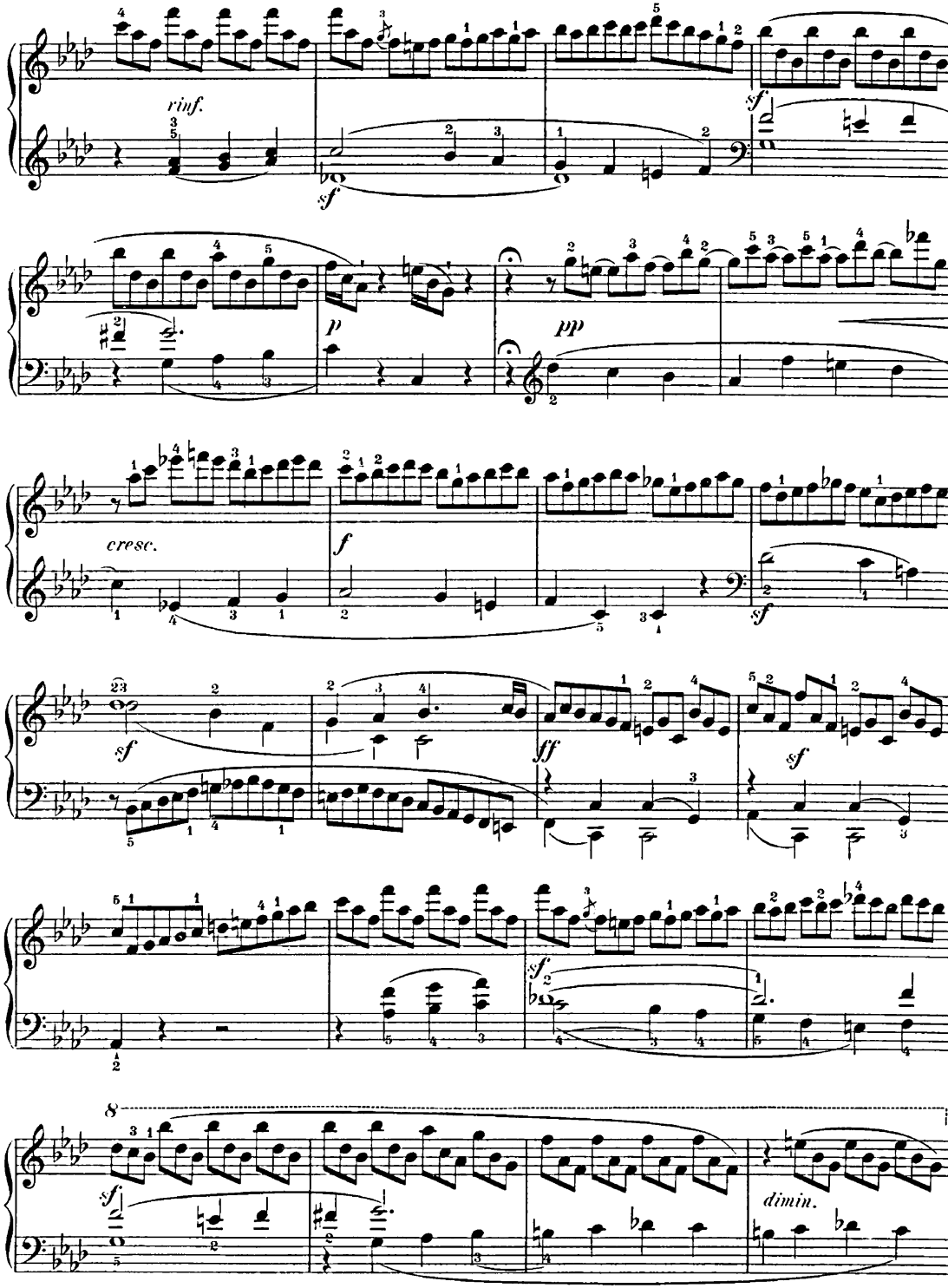

cresc.
sf
dimin.
p
cresc.
f
sf
ff
sf
sf
p
cresc.
f
sf
sf
ff
sf
sf
p
cresc.

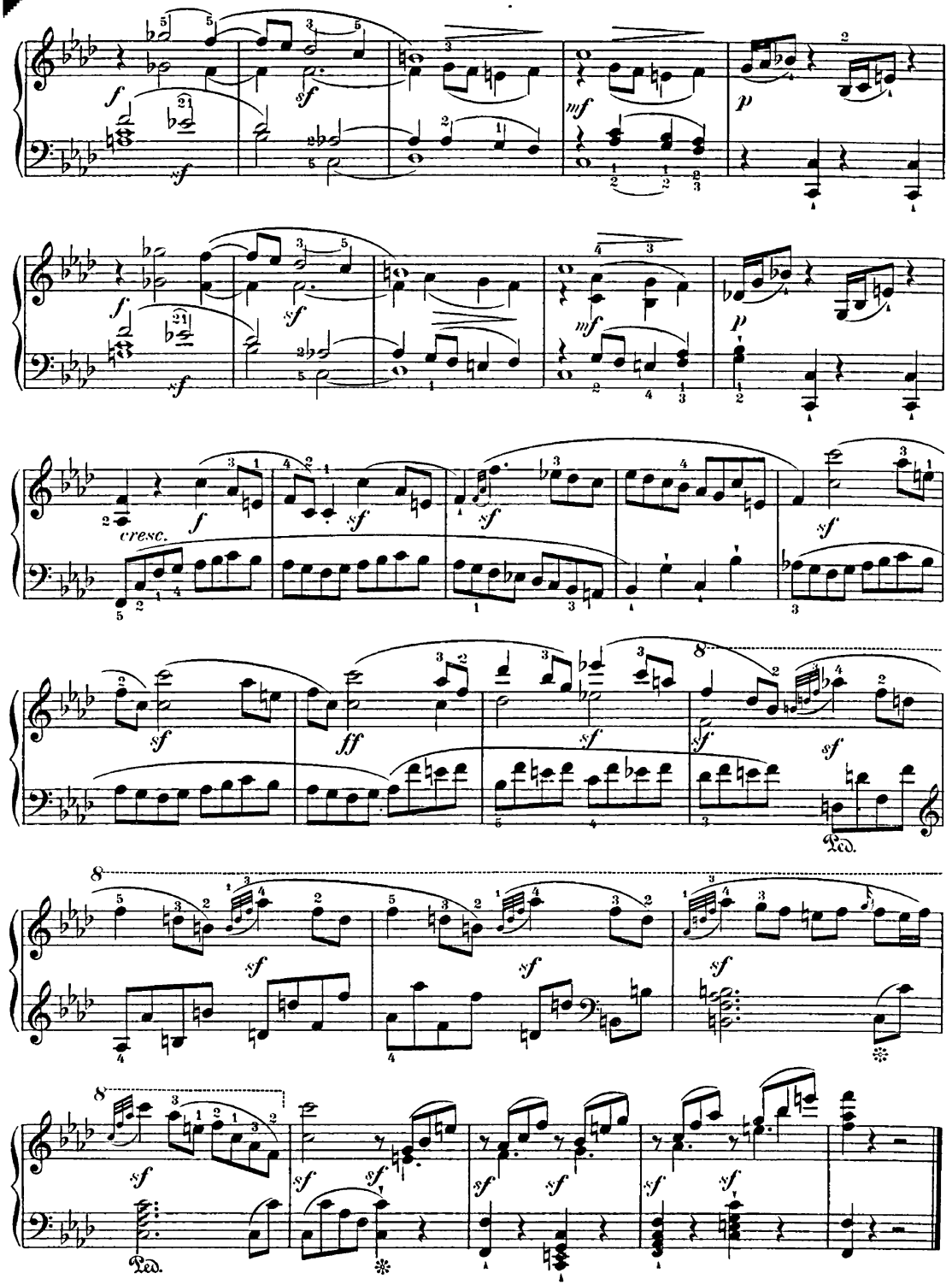

sf
f
ff
rallent.
a tempo
mf


53
cresc.
f
sempre legato
più f
ff
m.s.
sf
Ped.
p
cresc.
ff
sf
sf


sempre legato
legatissimo
rallent.
a tempo
rallent.
a tempo
cre - - -
scen - - -
do
rinf.


cresc.
rallen - tan - - do
a tempo


rinf.
sf
p
pp
cresc.
f
sf
sf
ff
sf
sf
sf
8
sf
dimin.


cresc.
Ped.
Ped.

Capriccio.

82.
(80.)

Presto.

f

Adagio.

p dolce

Presto.

f

Adagio.

p dolce

Presto.

f

Adagio.

p dolce

Presto.

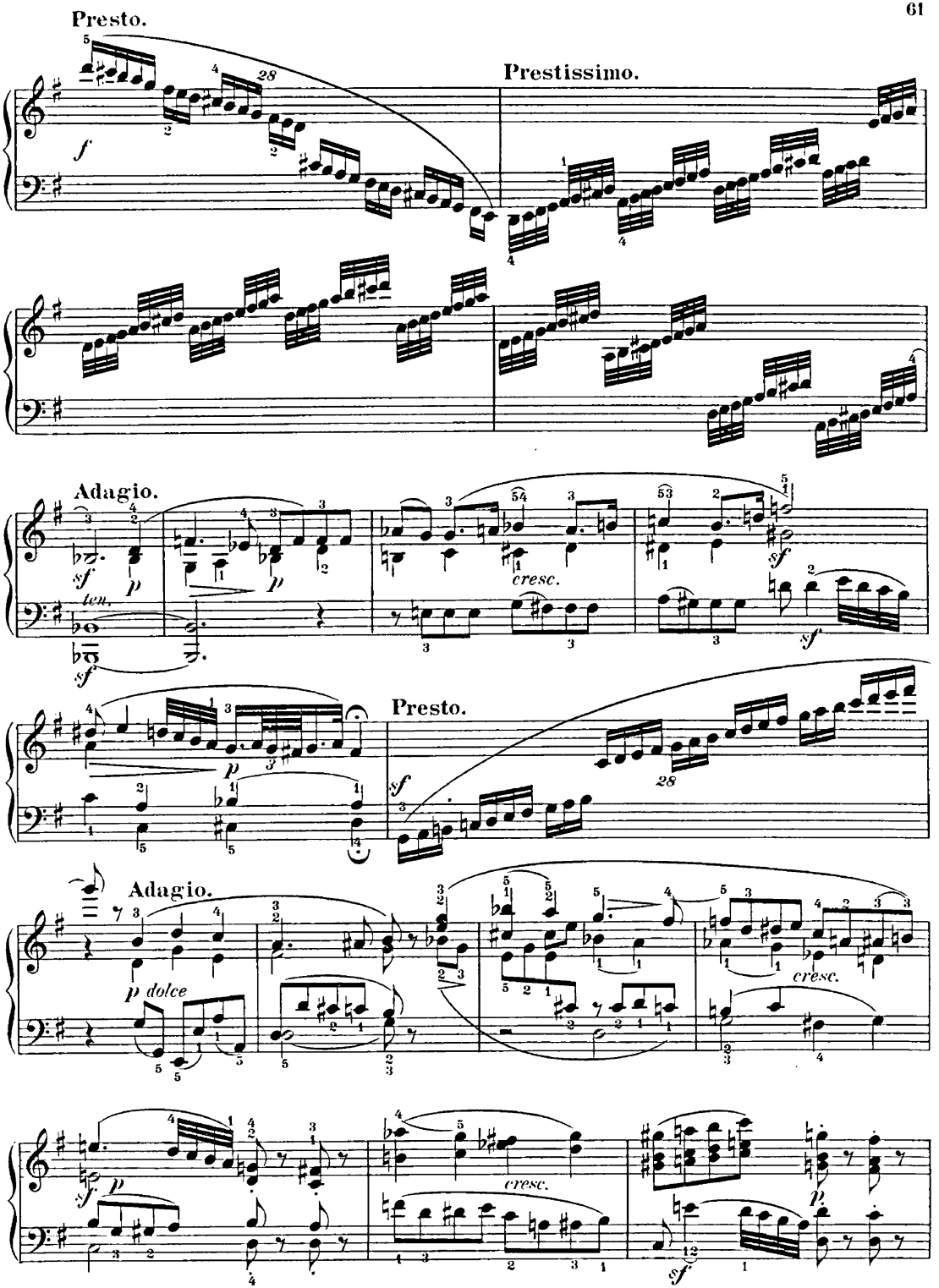
f

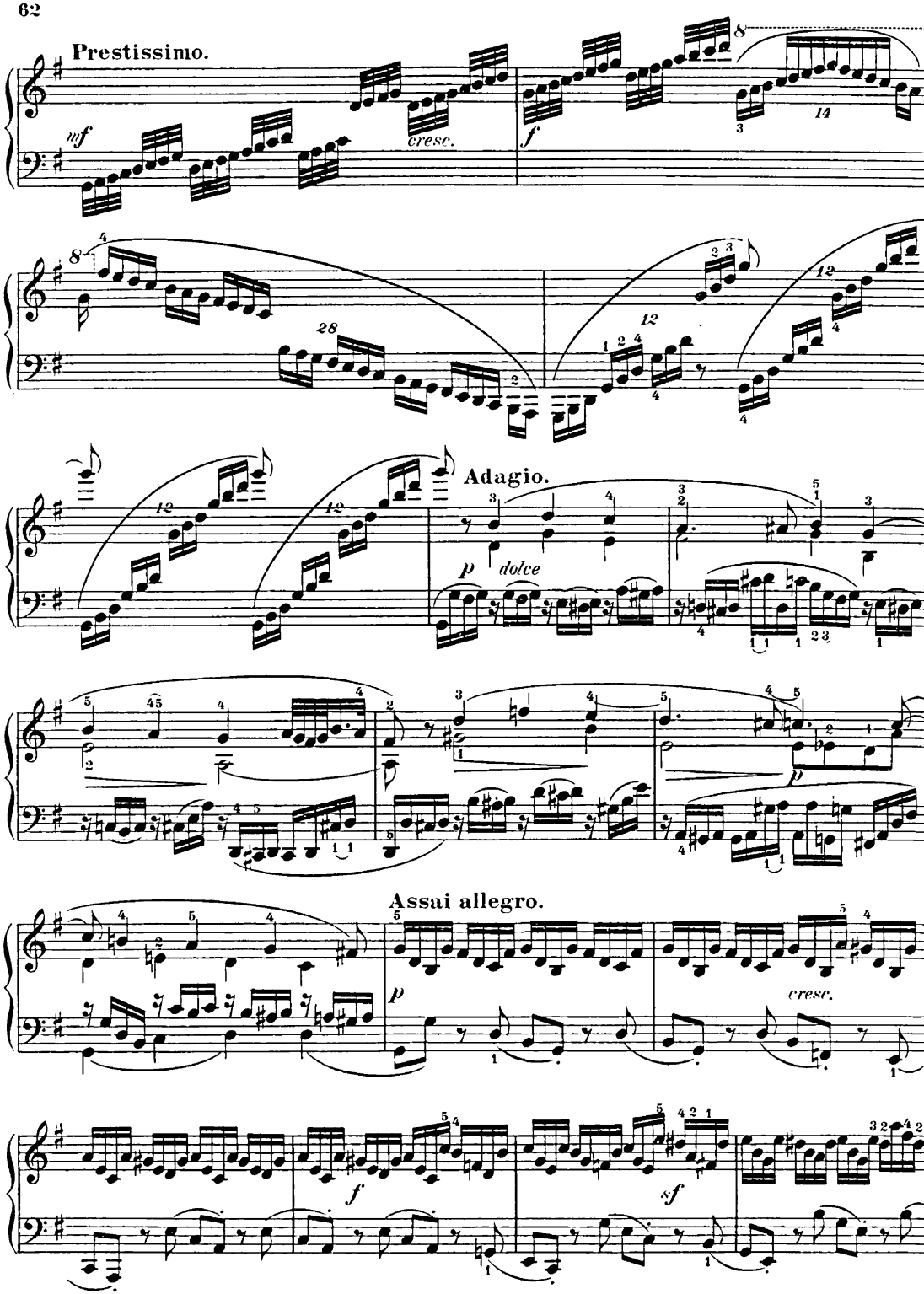
Adagio.

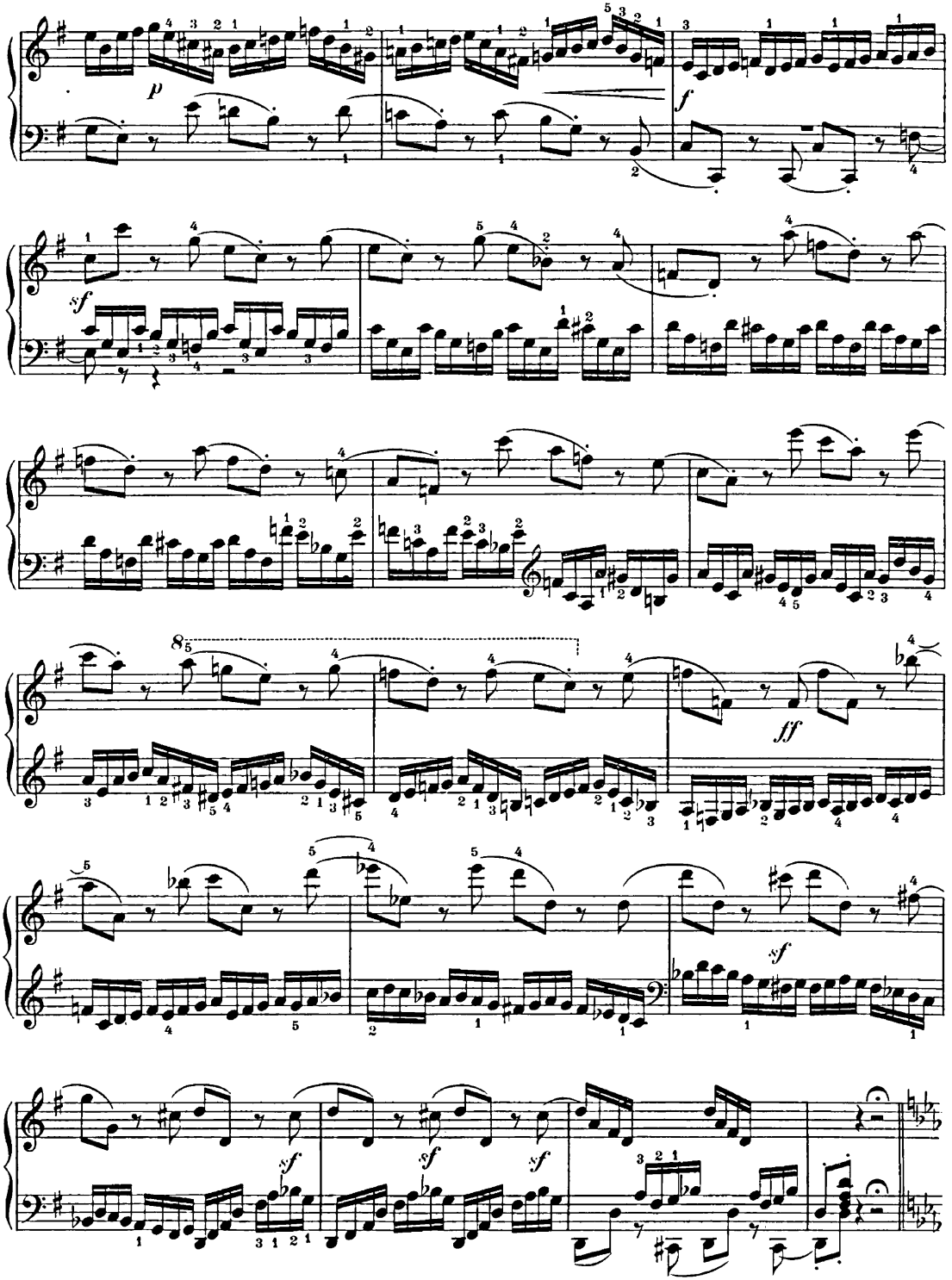
p

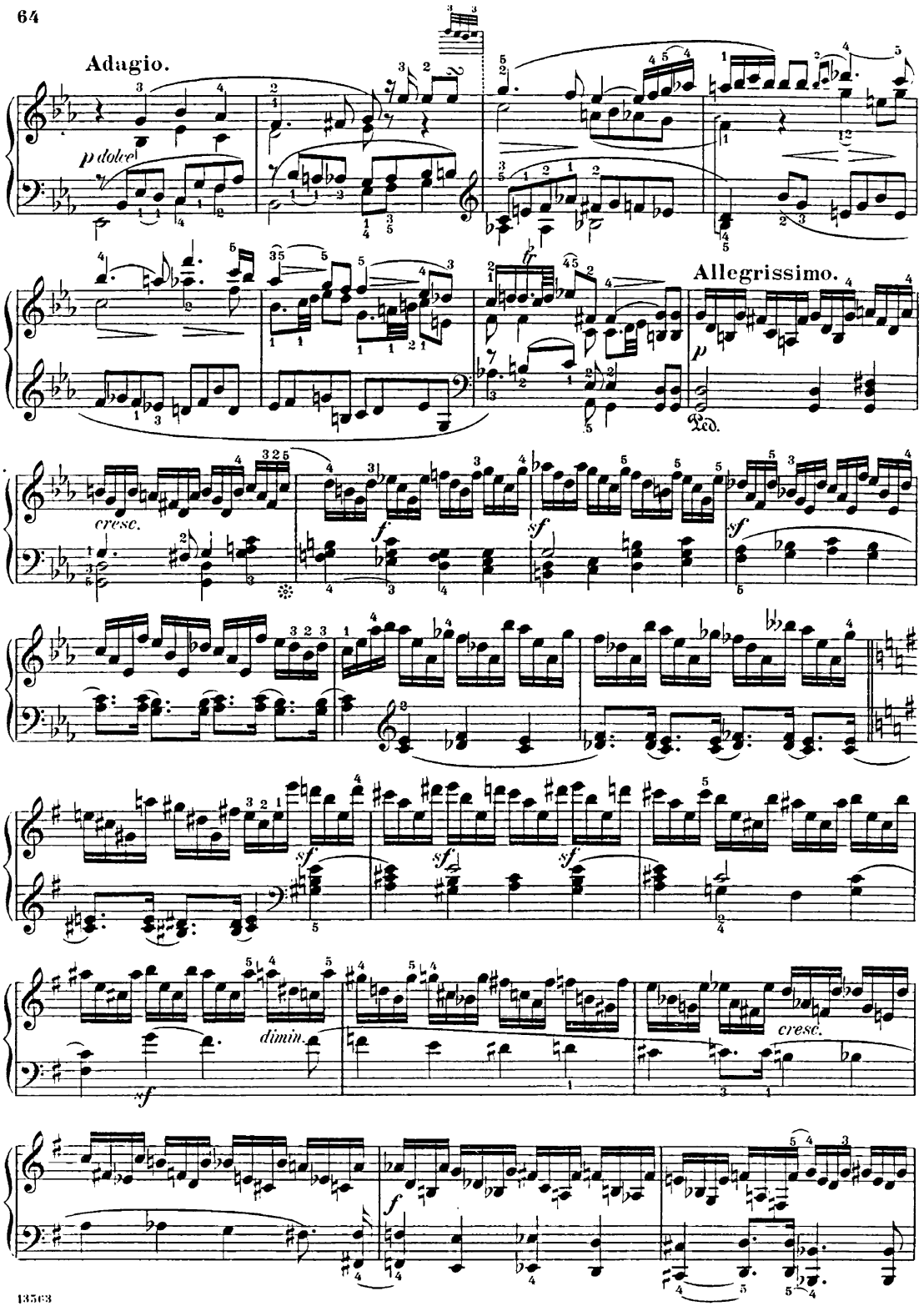
*) Die linke Hand unter die rechte.

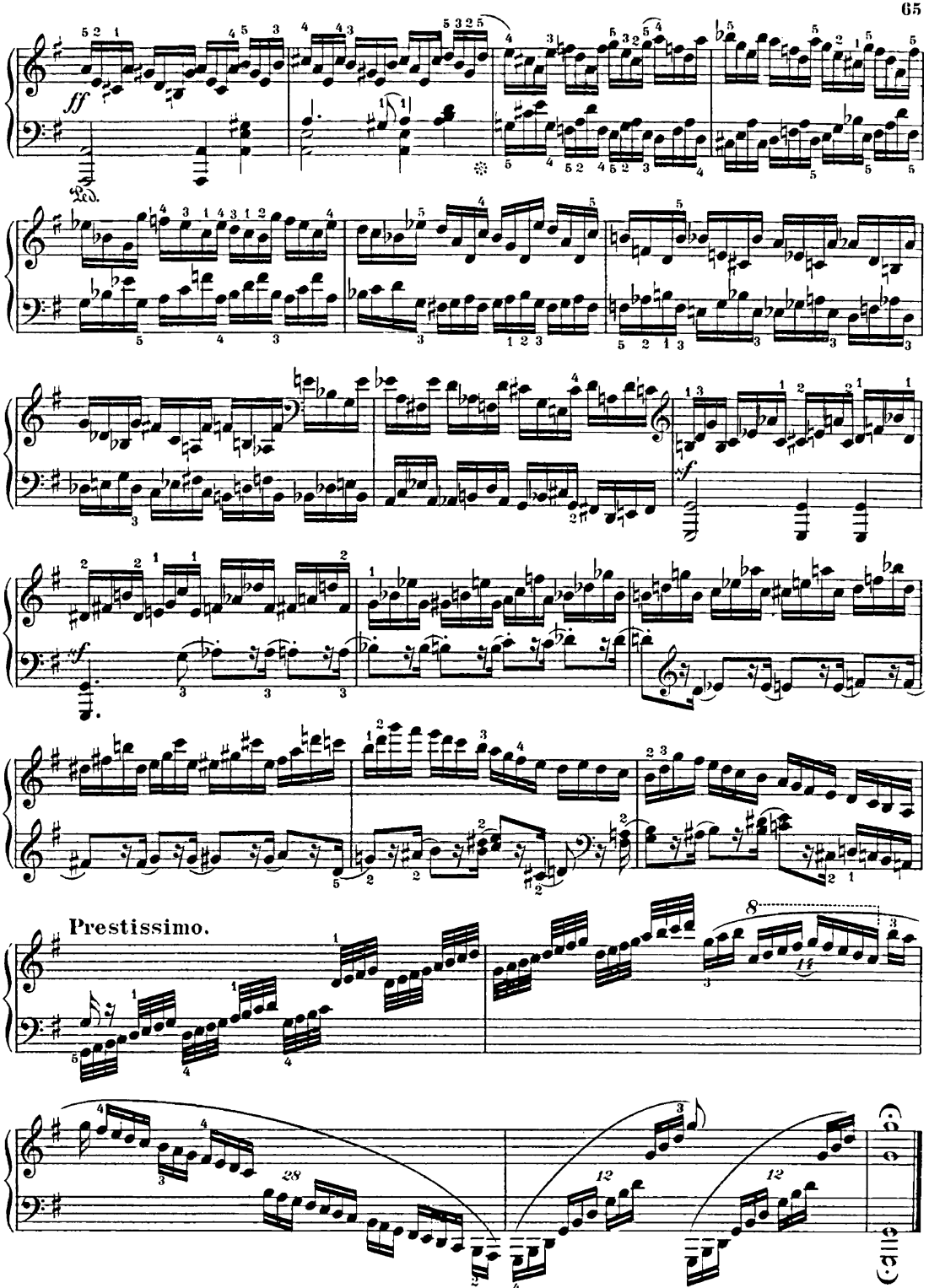
*) *Left hand below right.*


Presto.
Prestissimo.
Adagio.
ten.
cresc.
Presto.
Adagio.
p dolce
cresc.
cresc.


Prestissimo.
mf
cresc.
f
Adagio.
p
dolce
p
Assai allegro.
p
cresc.
f
sf

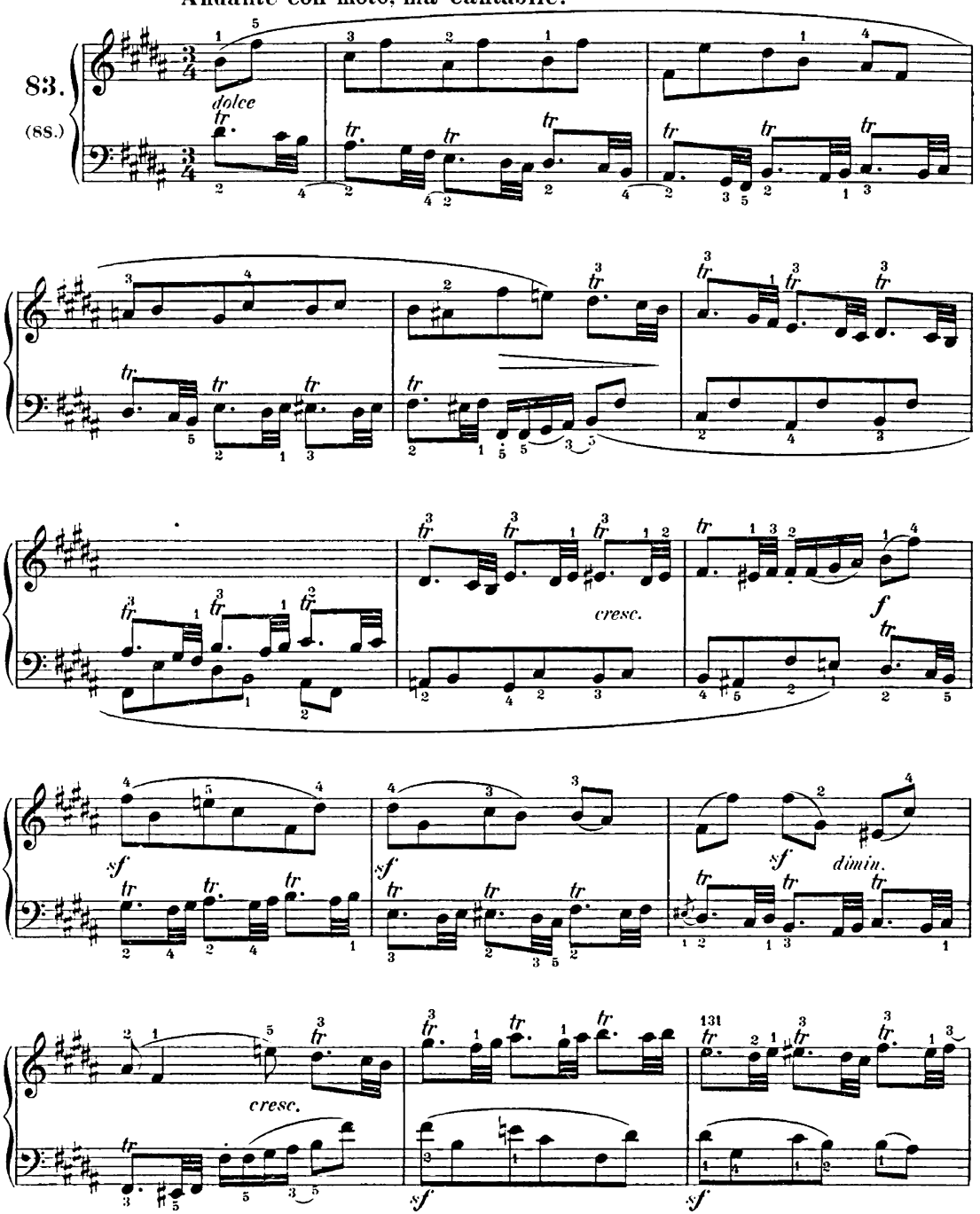

p
f
sf
8va
ff
sf
sf
sf
sf

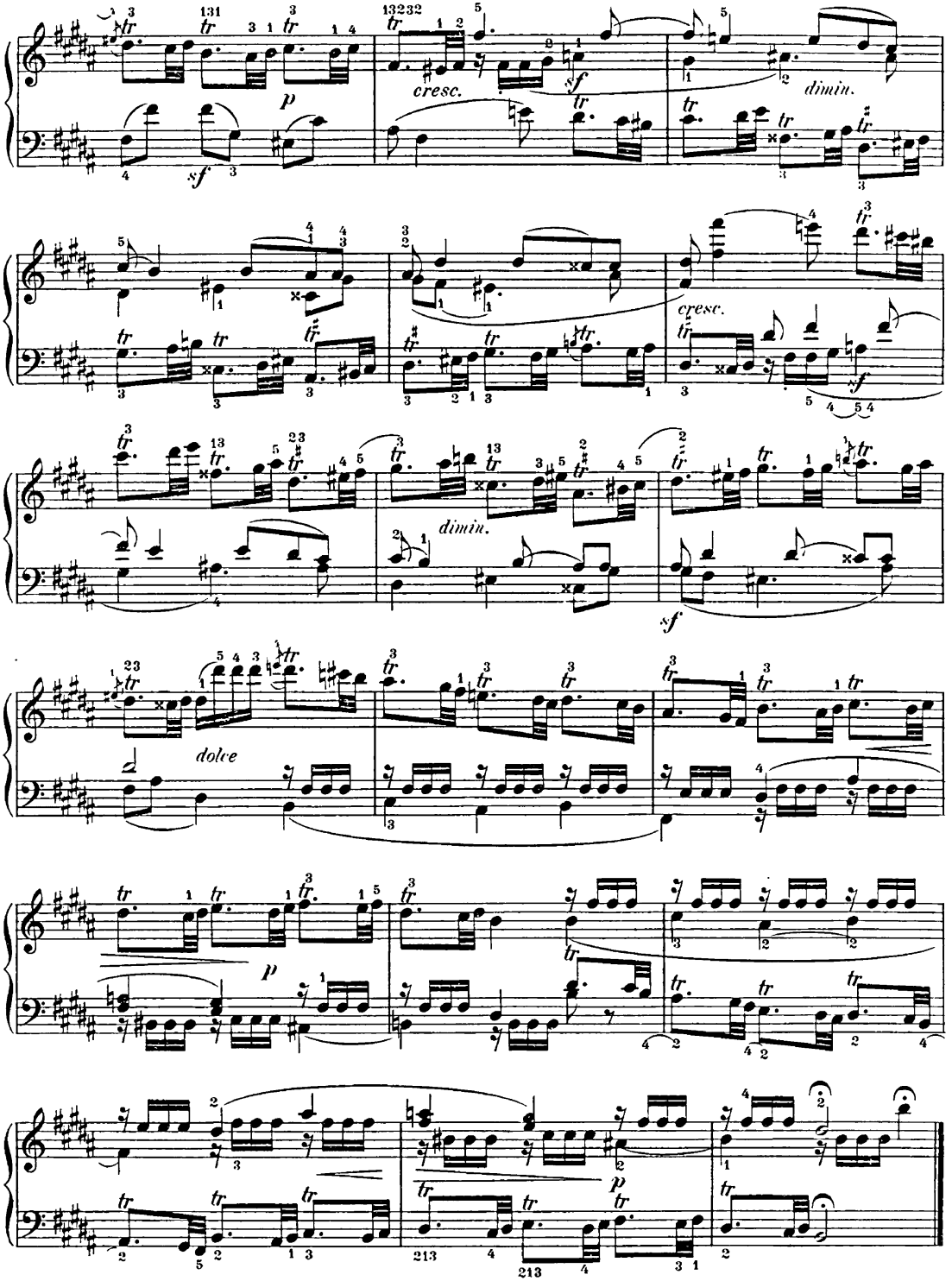

Adagio.
p dolce
Allegrissimo.
p
Ped.
cresc.
f
sf
sf
sf
sf
sf
dimin.
cresc.
f


ff
Ped.
sf
sf
Prestissimo.
8
14
28
12
12
Ped.

Andante con moto, ma cantabile.

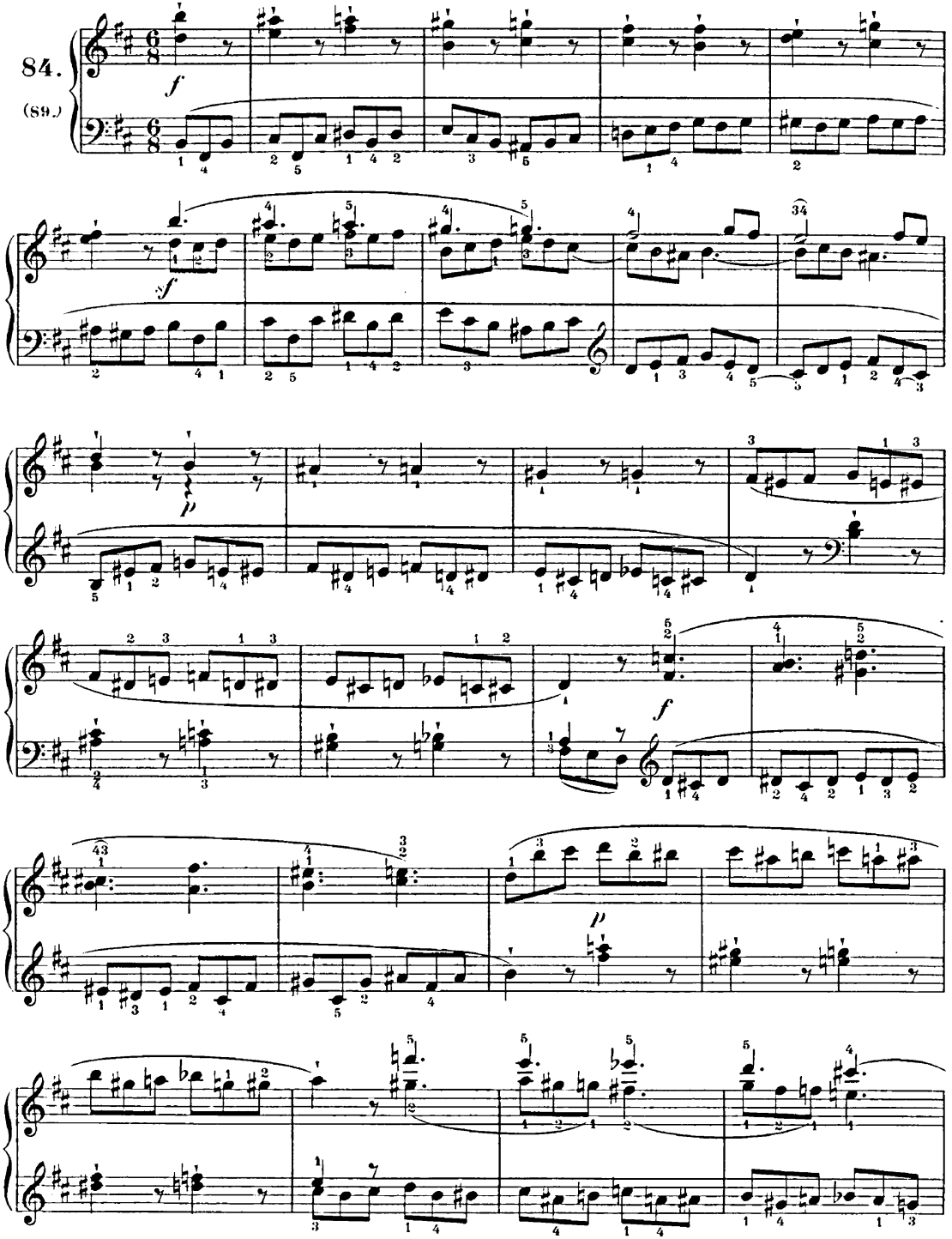
83.
(88.)

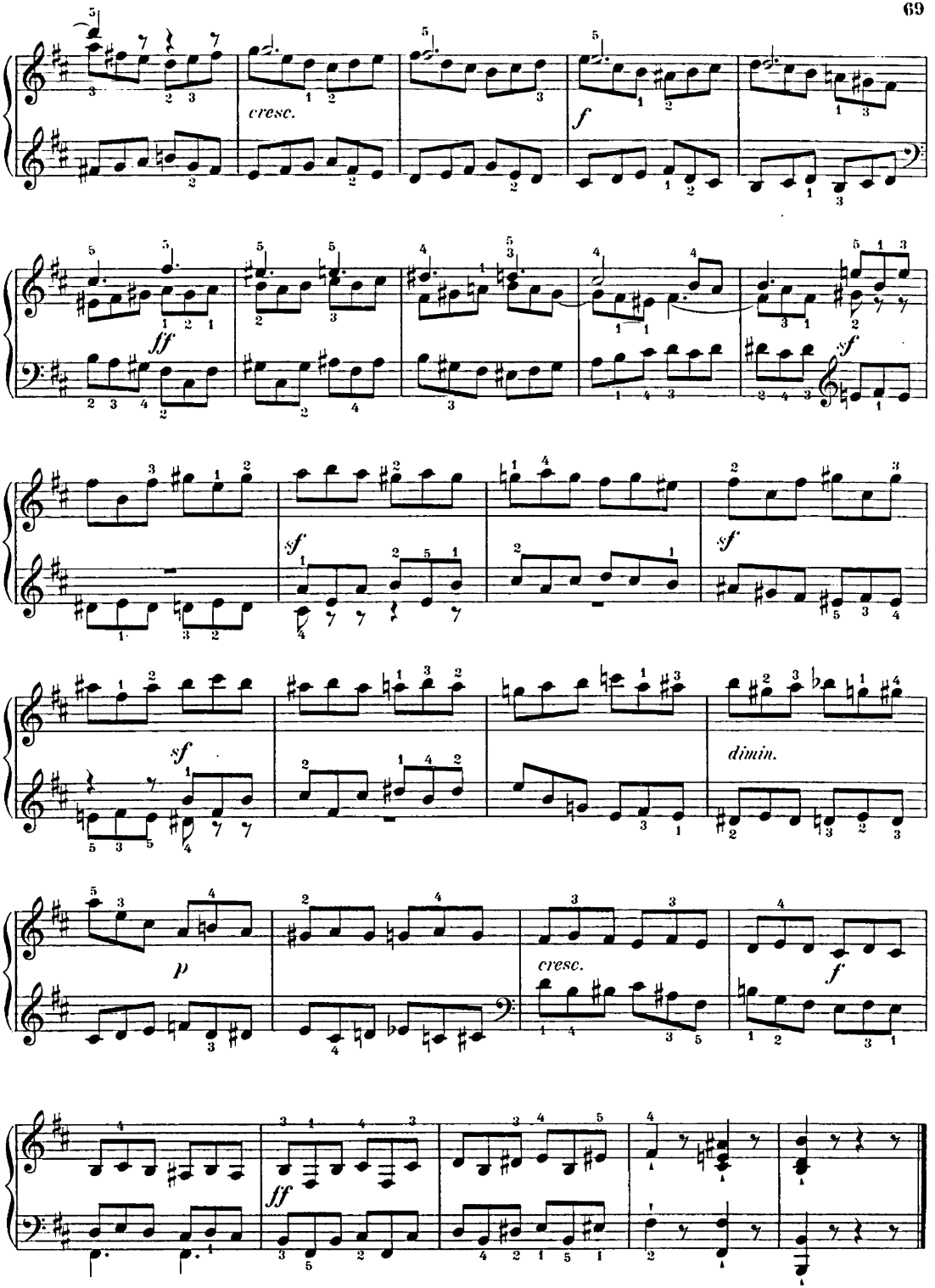


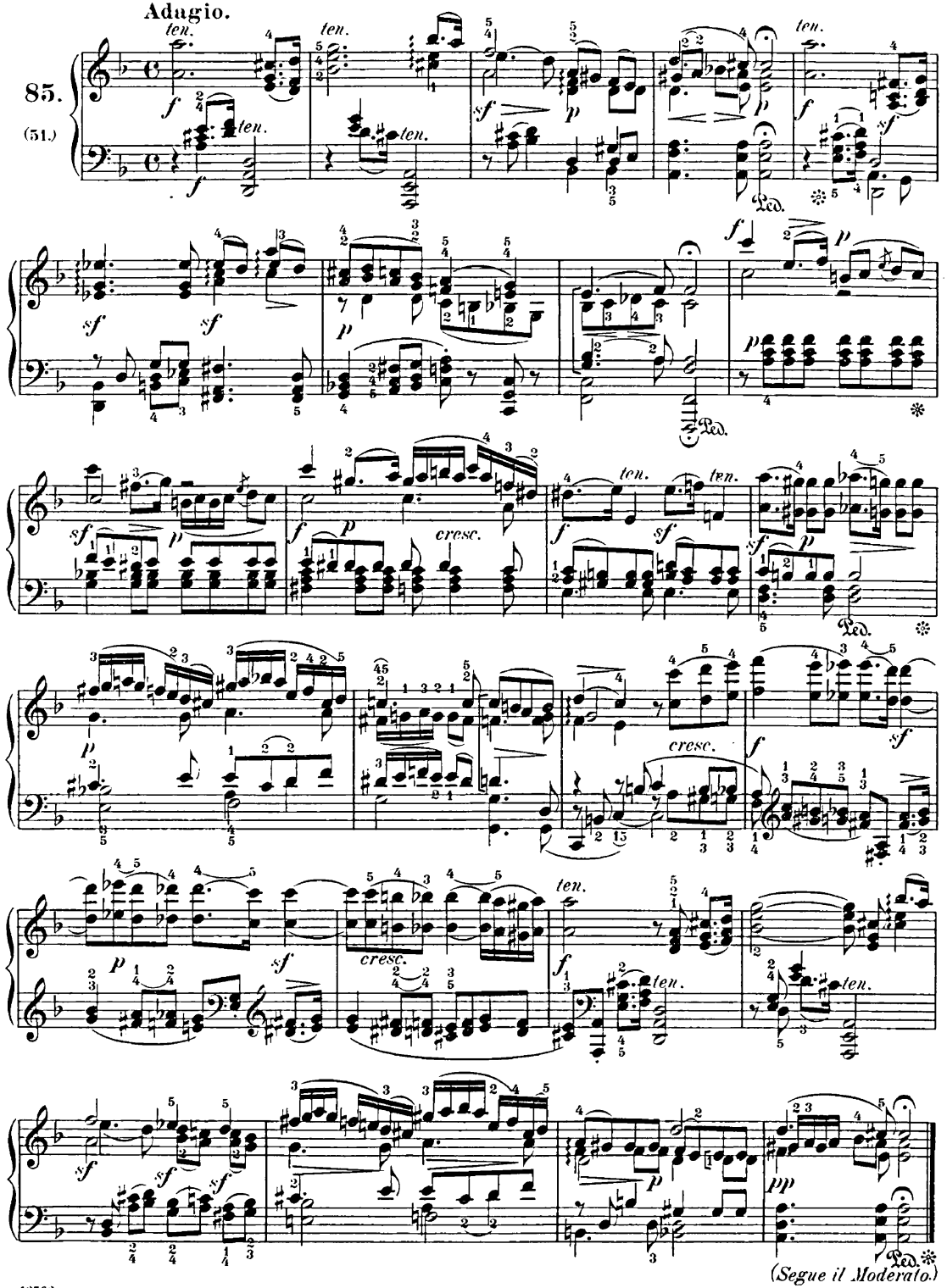

cresc.
dimin.
cresc.
dimin.
dolce

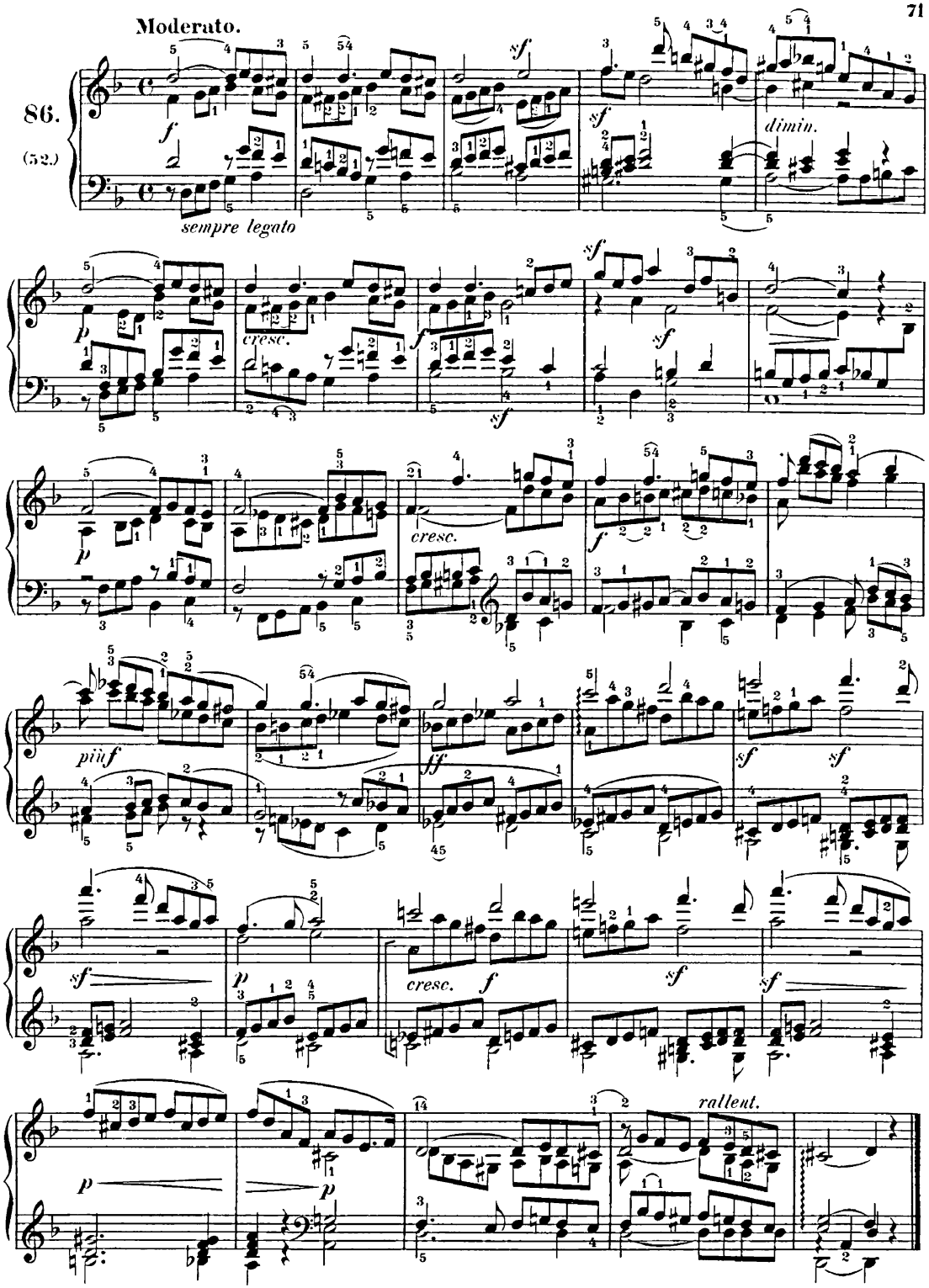
Presto.

84.
(89.)




cresc.
f
ff
sf
sf
sf
dimin.
p
cresc.
f
ff

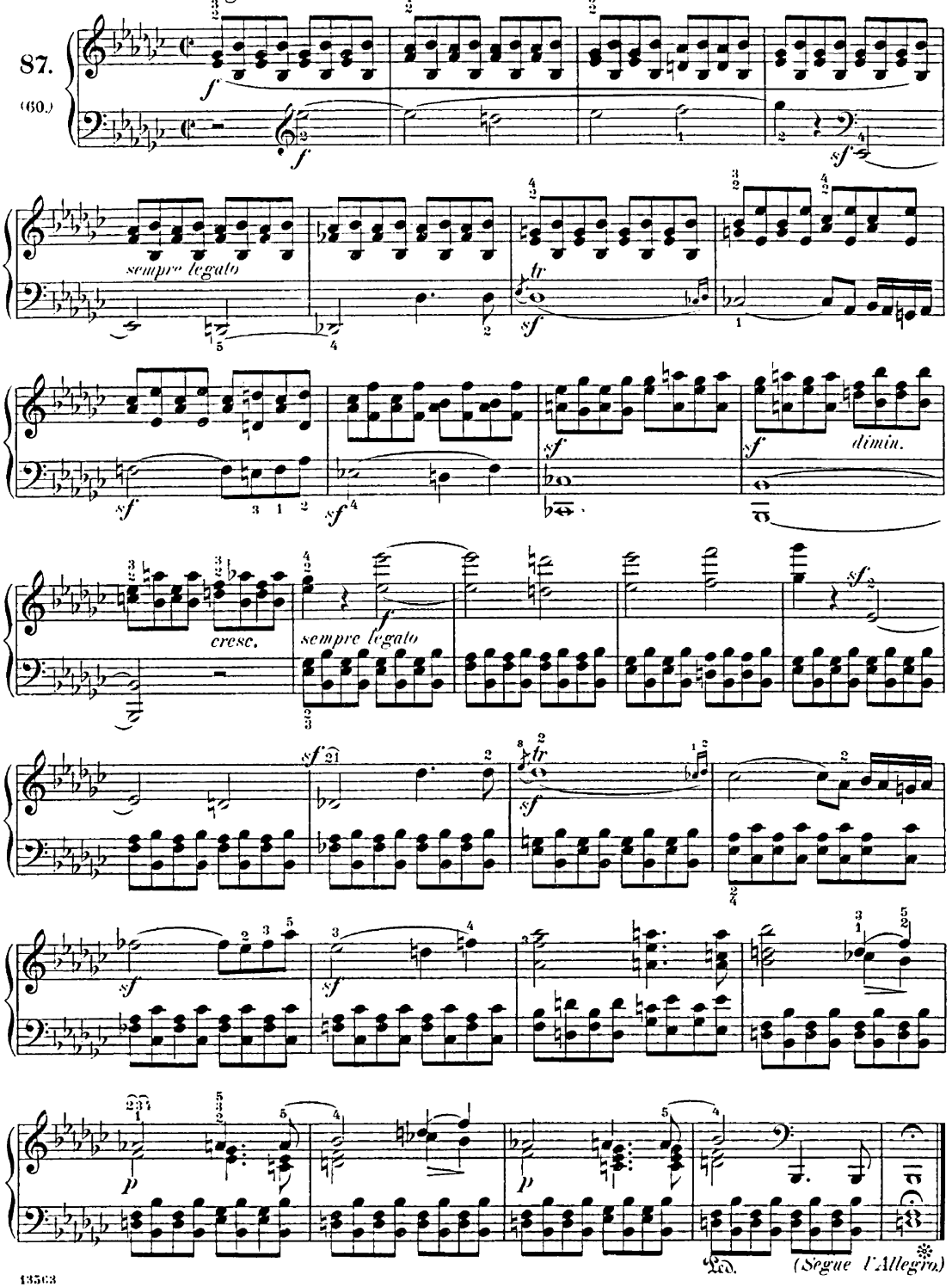

Adagio.
85.
(51.)
(Segue il Moderato.)


Moderato.
86.
(52.)
sempre legato
dimin.
cresc.
cresc.
piùf
ff
cresc.
rallent.

Allegro.

87.

(60.)



(Sonaten-Satz.) *(Sonata-movement.)*

Allegro con espressione.

88. (61.)

dolce

sf

p

cresc.

sf

cresc.

sf

rinf.

dolce

cresc.

f

pinf

sf

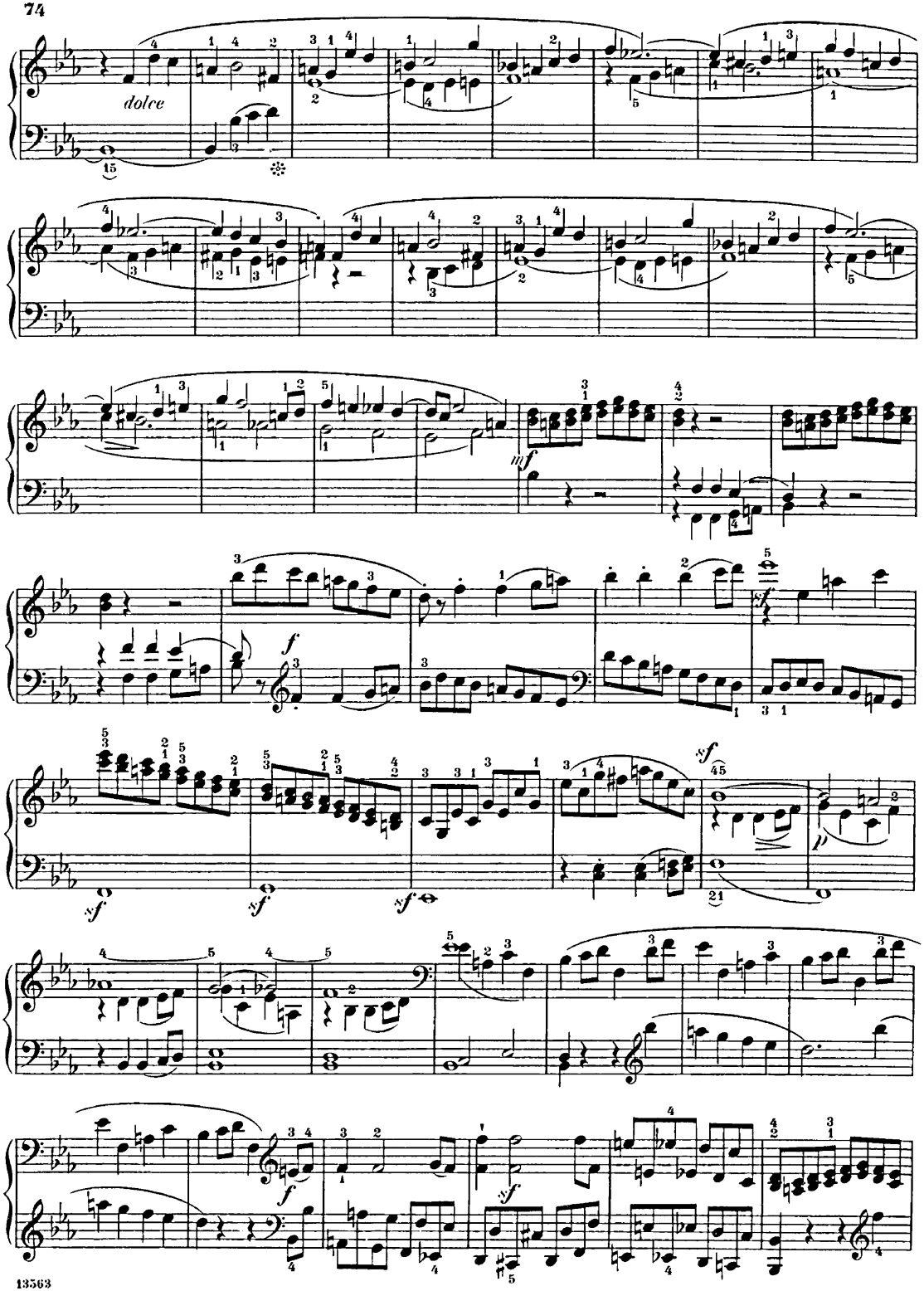
sf

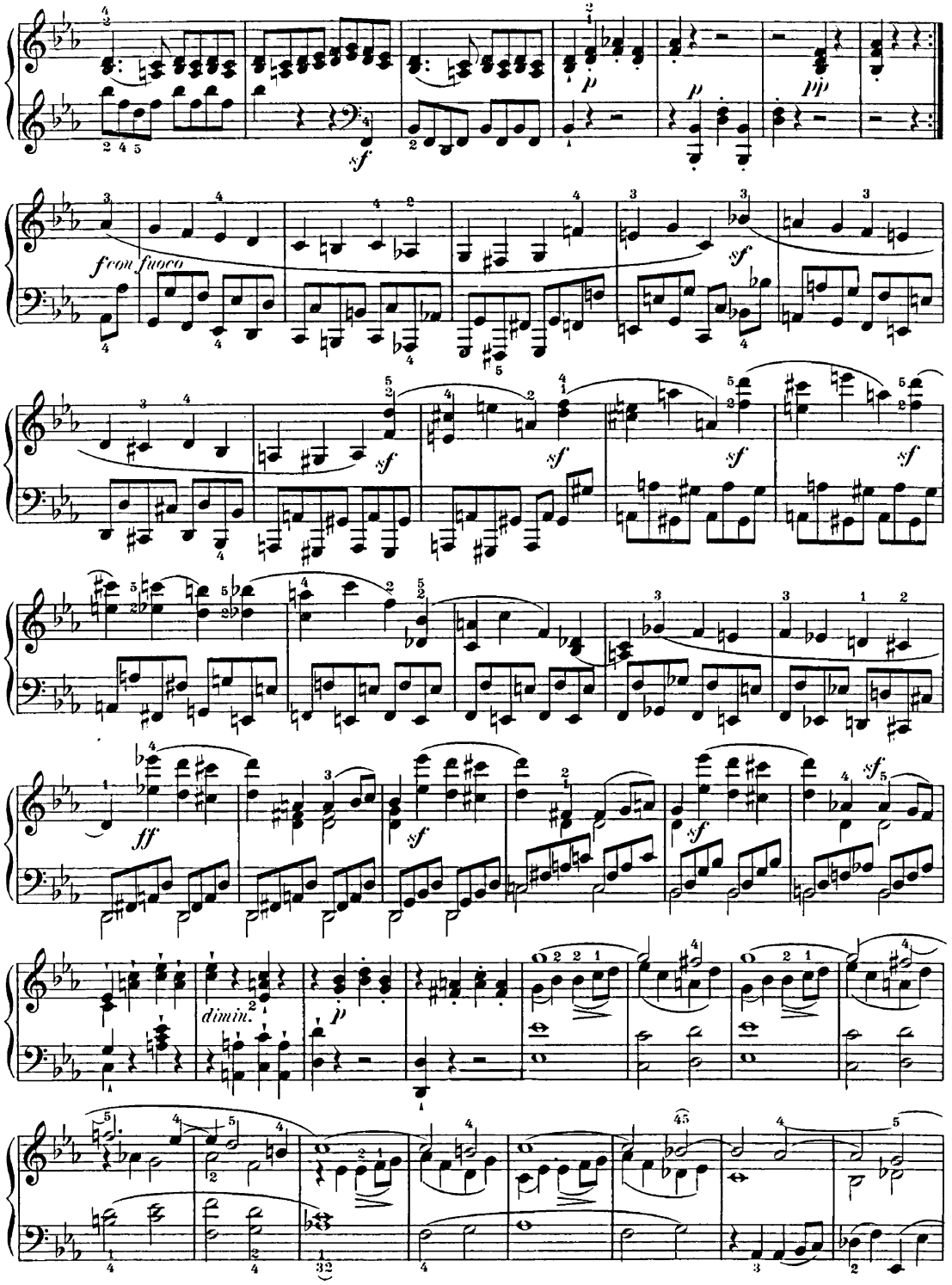
ff

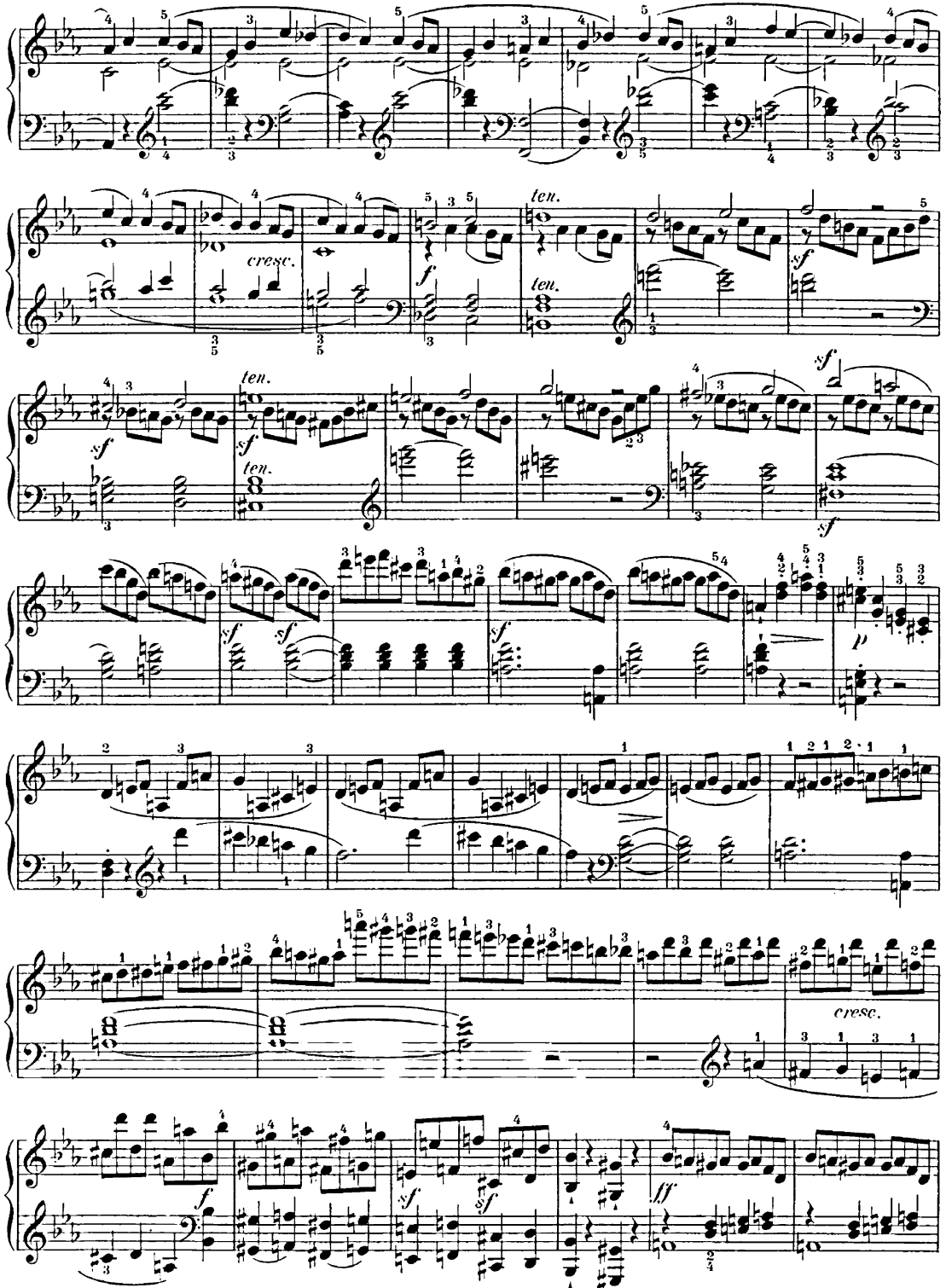
p

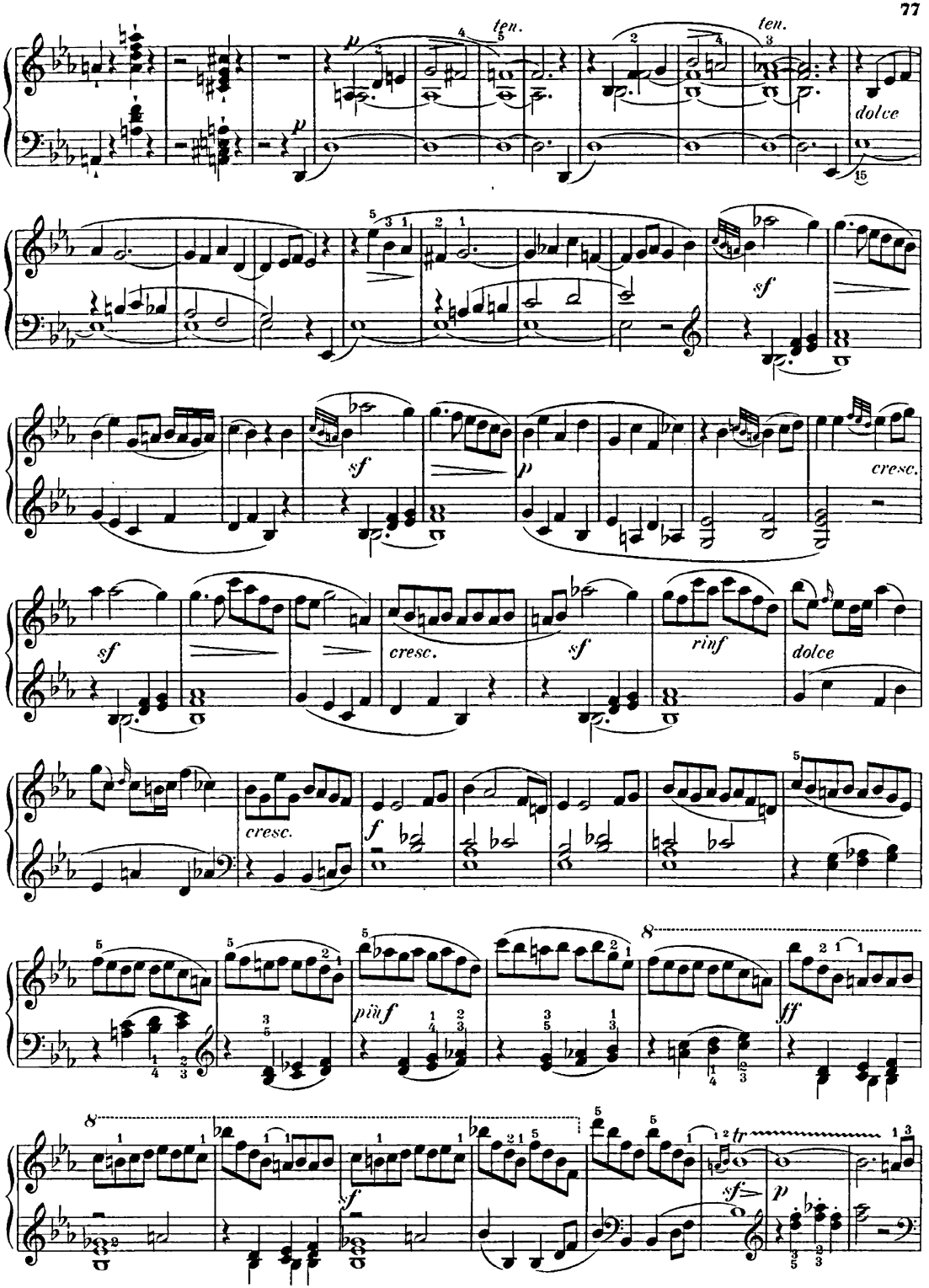
p

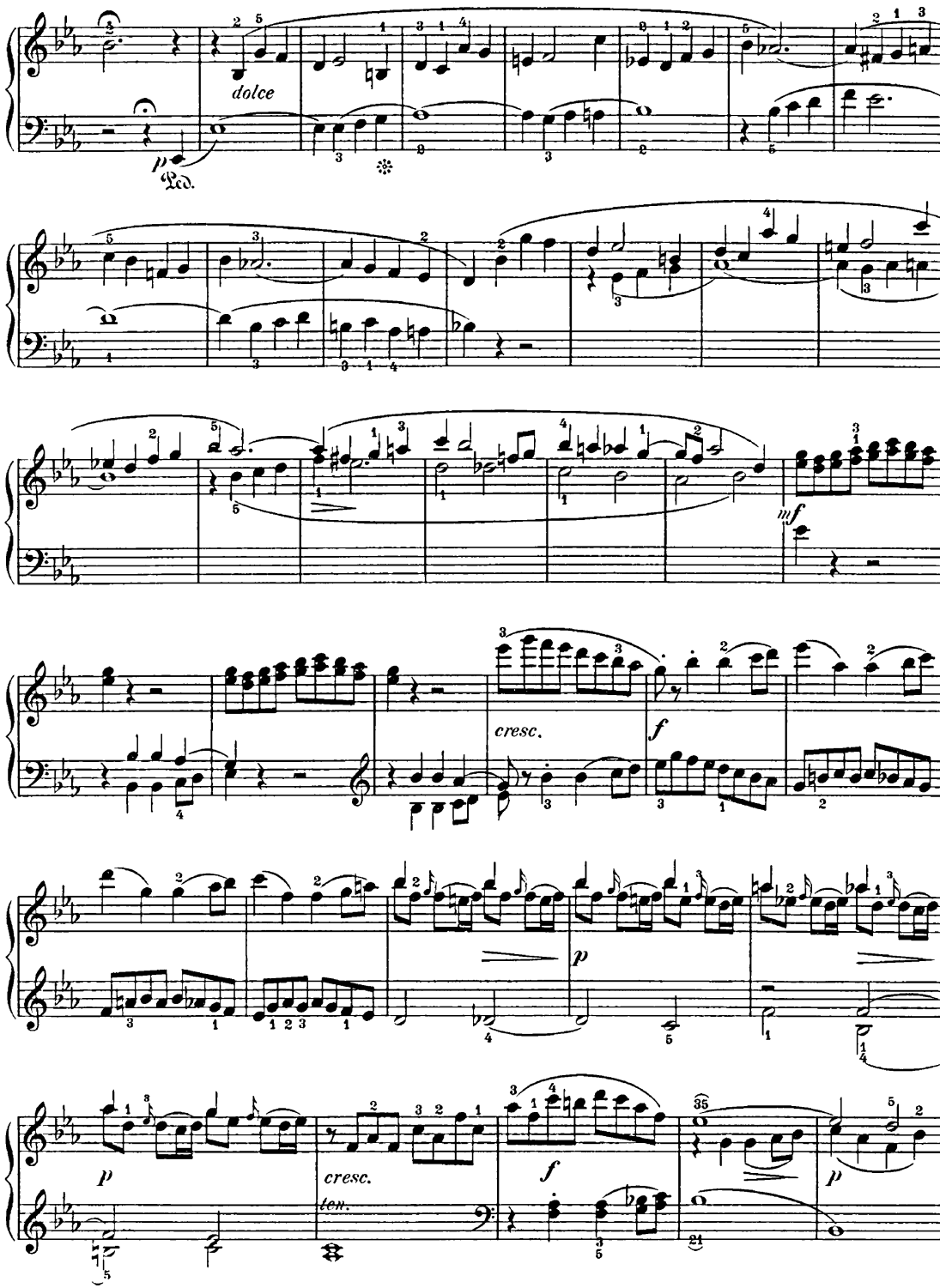
Ped.

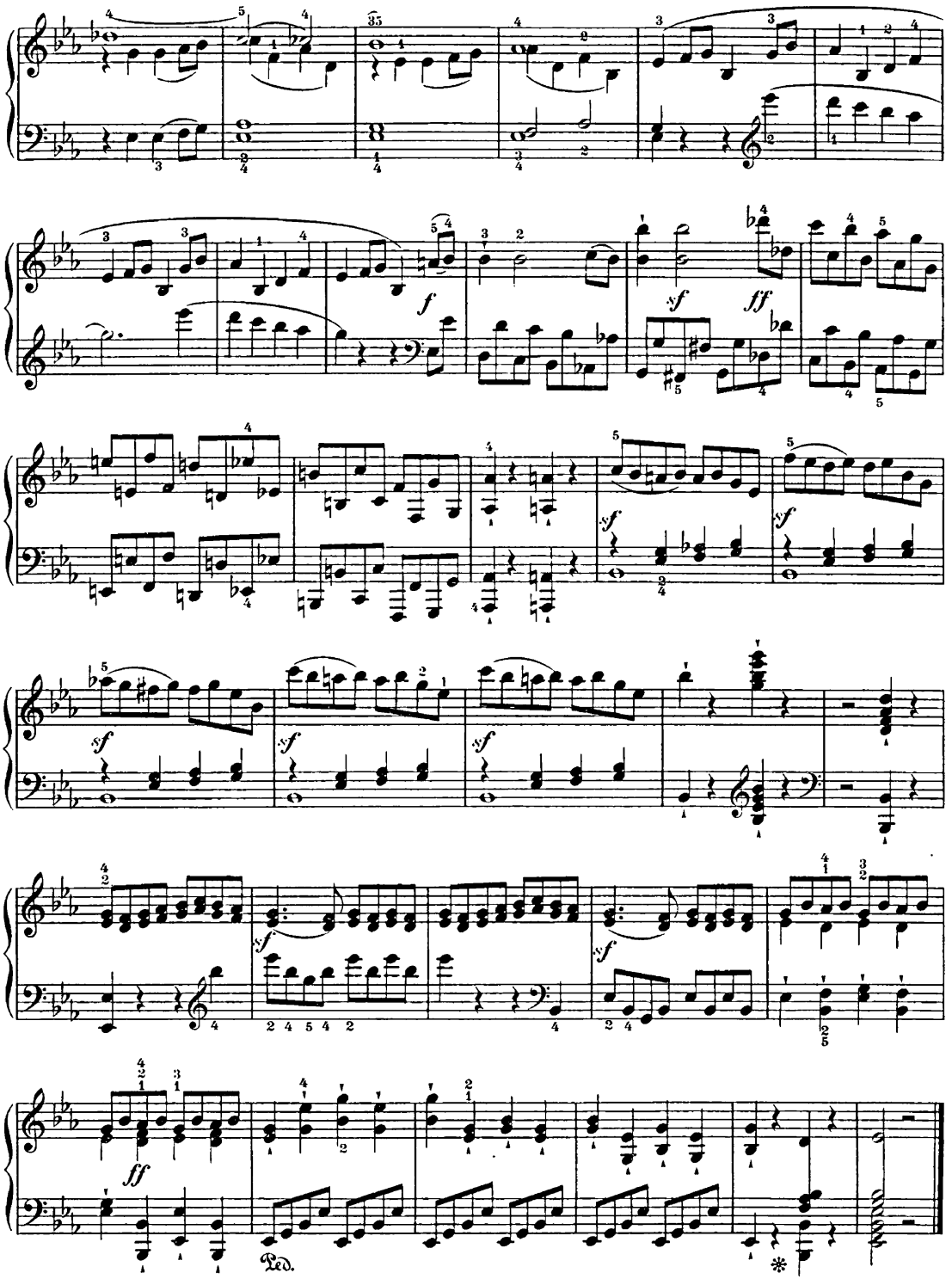

dolce
mf
f
sf
p


sf
p
pp
fron fuoco
sf
sf
sf
sf
sf
ff
sf
sf
dimin.
p


cresc.
ten.
ten.
ten.
sf
sf
sf
sf
sf
sf
sf
sf
p
cresc.
f
sf
sf
fff


ten.
ten.
dolce
sf
sf
p
cresc.
sf
cresc.
sf
rinf
dolce
cresc.
f
più f
ff
sf
p
tr


dolce
p
Ped.
mf
cresc.
f
p
cresc.
ten.
f
p


f
sf
ff
sf
sf
sf
sf
sf
sf
ff
Ped.

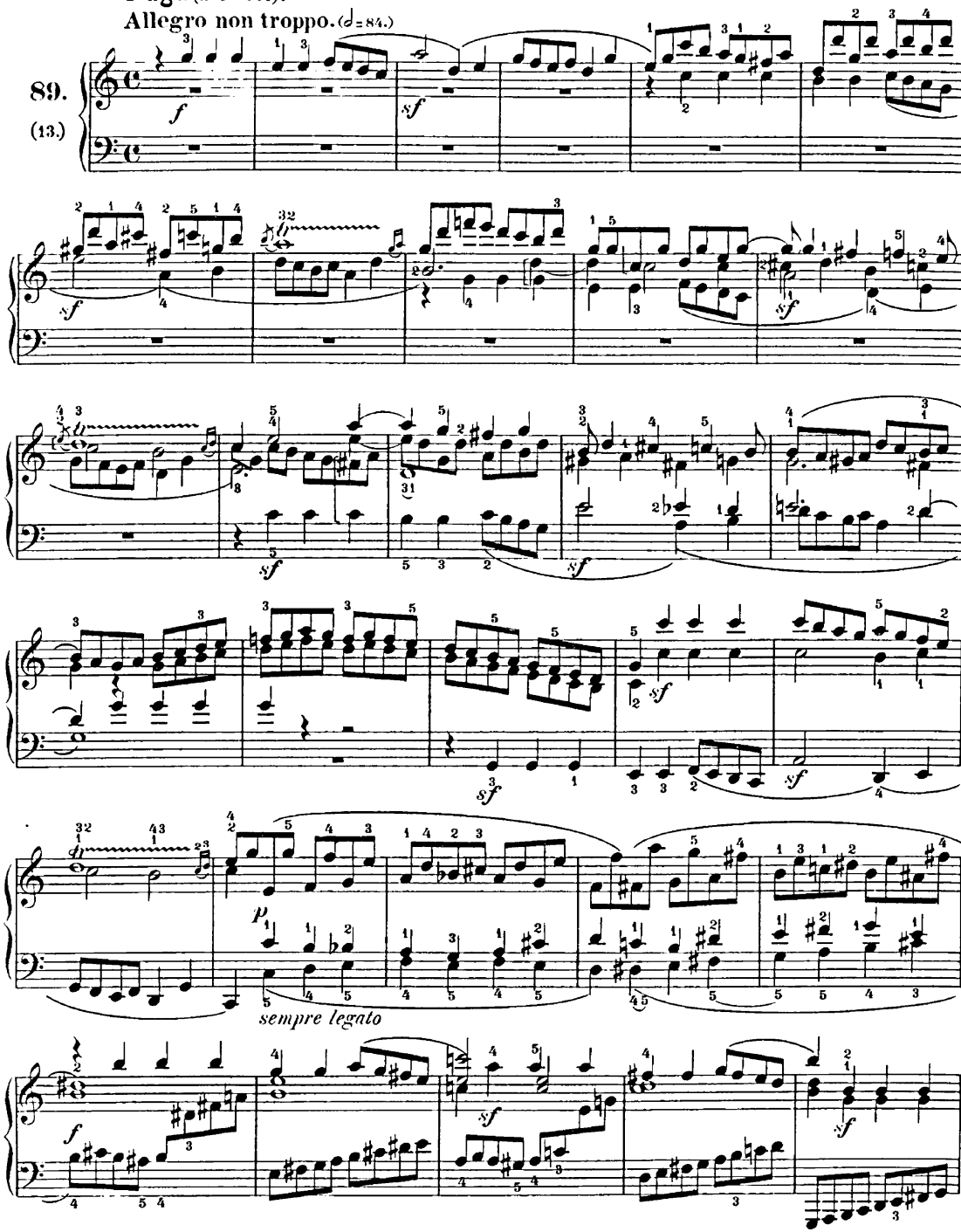
Die folgende Fuge, zuerst in Paris 1780 gedruckt, erscheint hier mit Verbesserungen vom Verfasser.
Clementi.

The following fugue, first printed in Paris (1780), appears here with emendations by the author.
Clementi.

Fuga (a 4 voci).

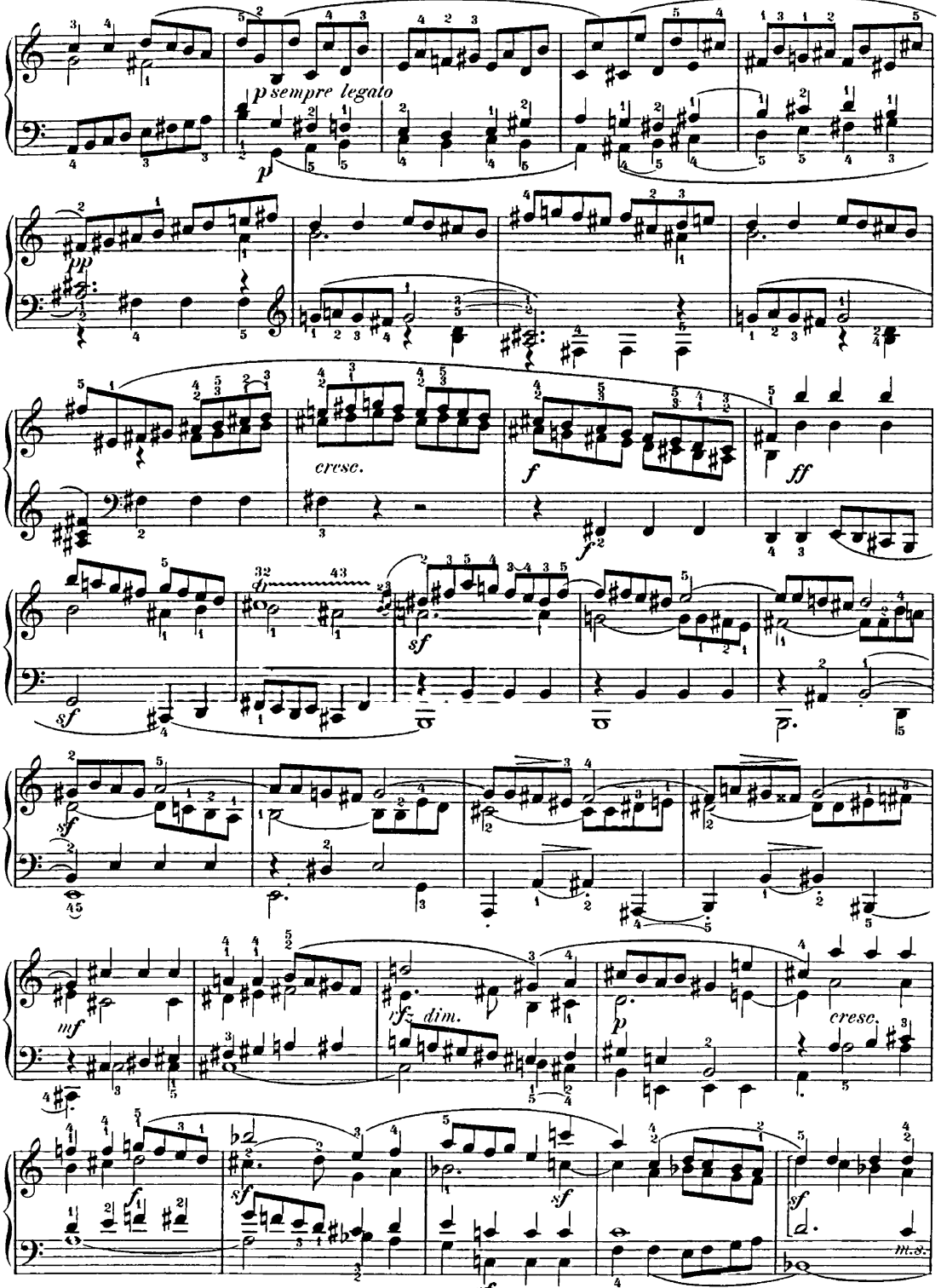
Allegro non troppo. (♩ = 84.)

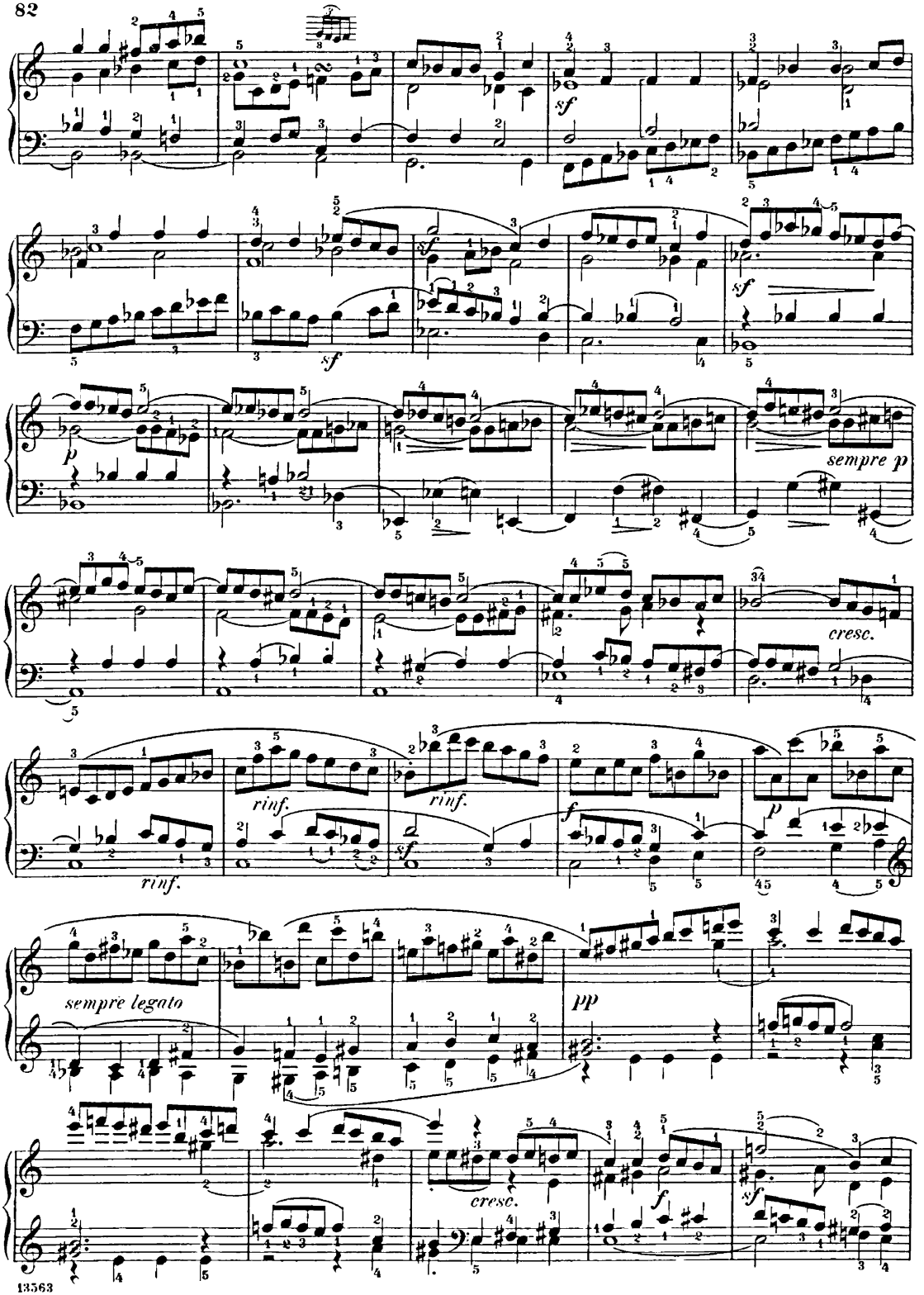
89.
(13.)

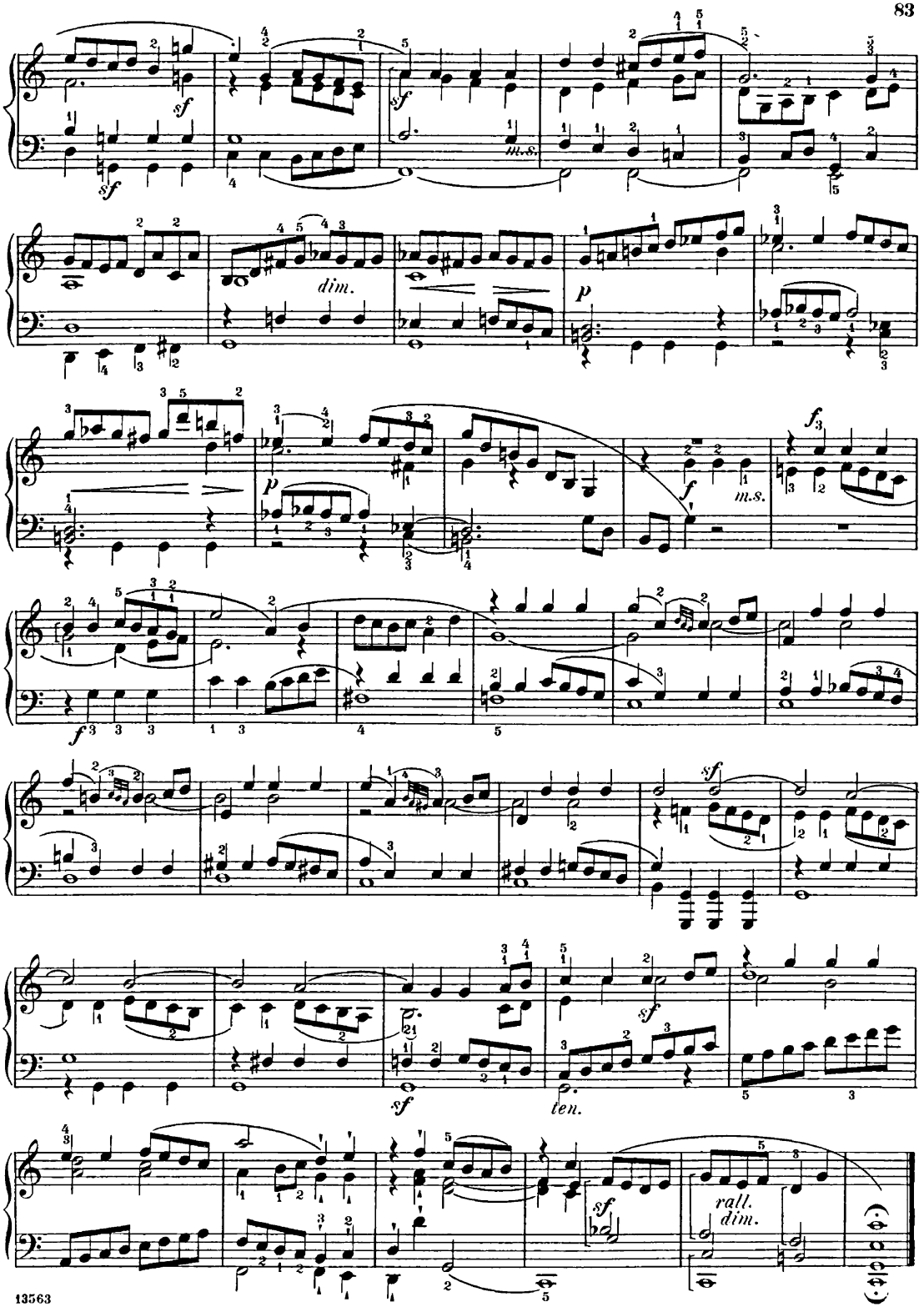


Anmerk. Die in dieser Fuge vorkommenden Triller sind sämmtlich von oben. *M. V.*

All trills occurring in this fugue take the higher auxiliary. M. V.


p sempre legato
pp
cresc.
f
ff
sf
mf
sfz dim.
p
cresc.
m.s.


sf
sf
sf
p
sempre p
cresc.
rinf.
rinf.
rinf.
sf
f
p
sempre legato
pp
cresc.
f
sf

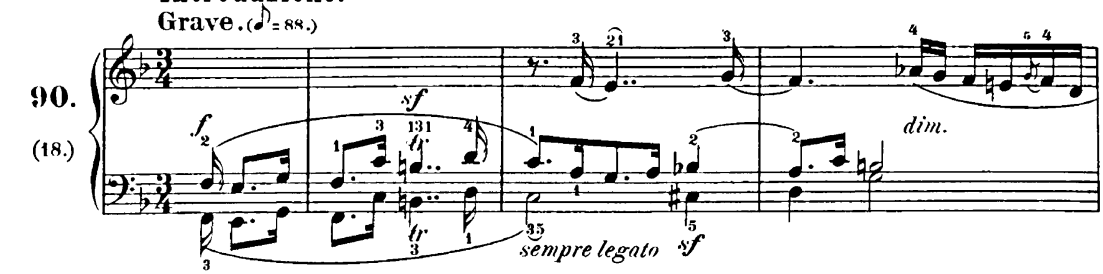

sf
m.s.
dim.
p
f
ten.
ralL.
dim.

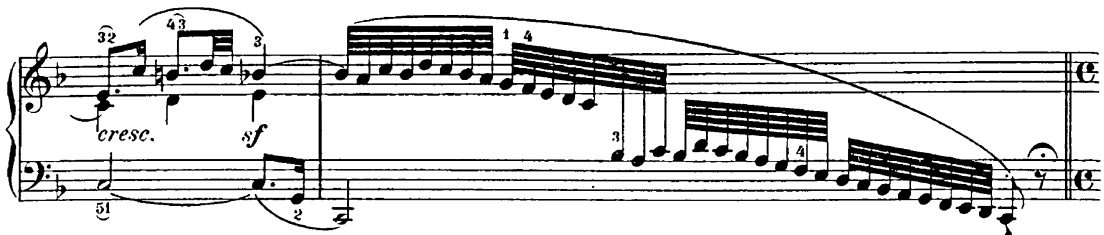
Introduzione.

Grave. (♪ = 88.)

90.

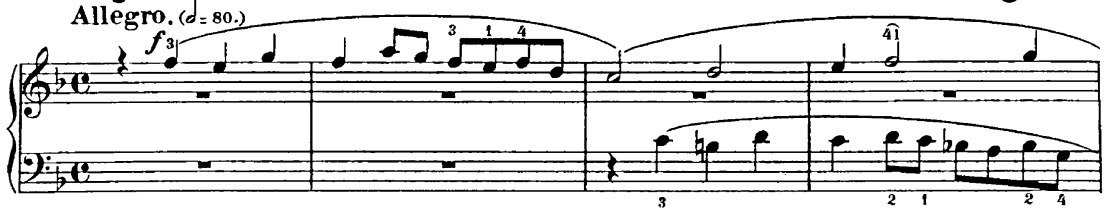
(18.)

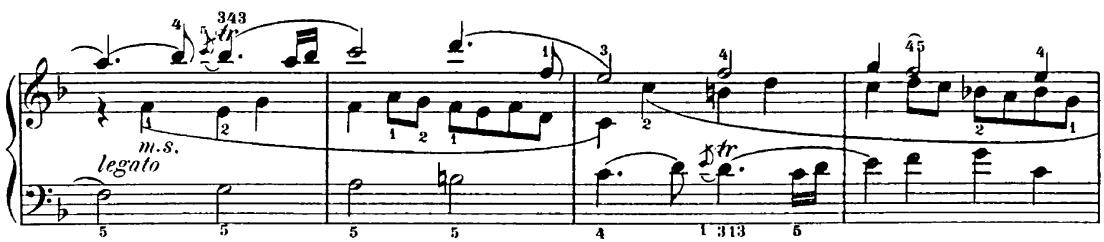


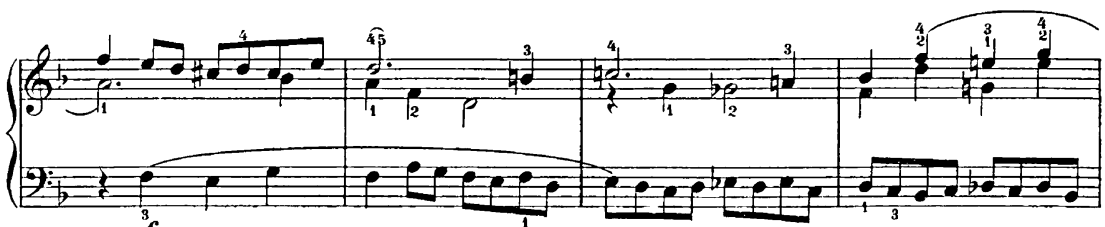


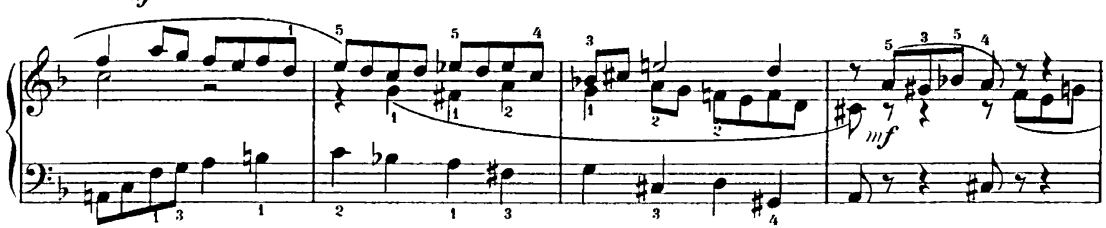
Fugato.

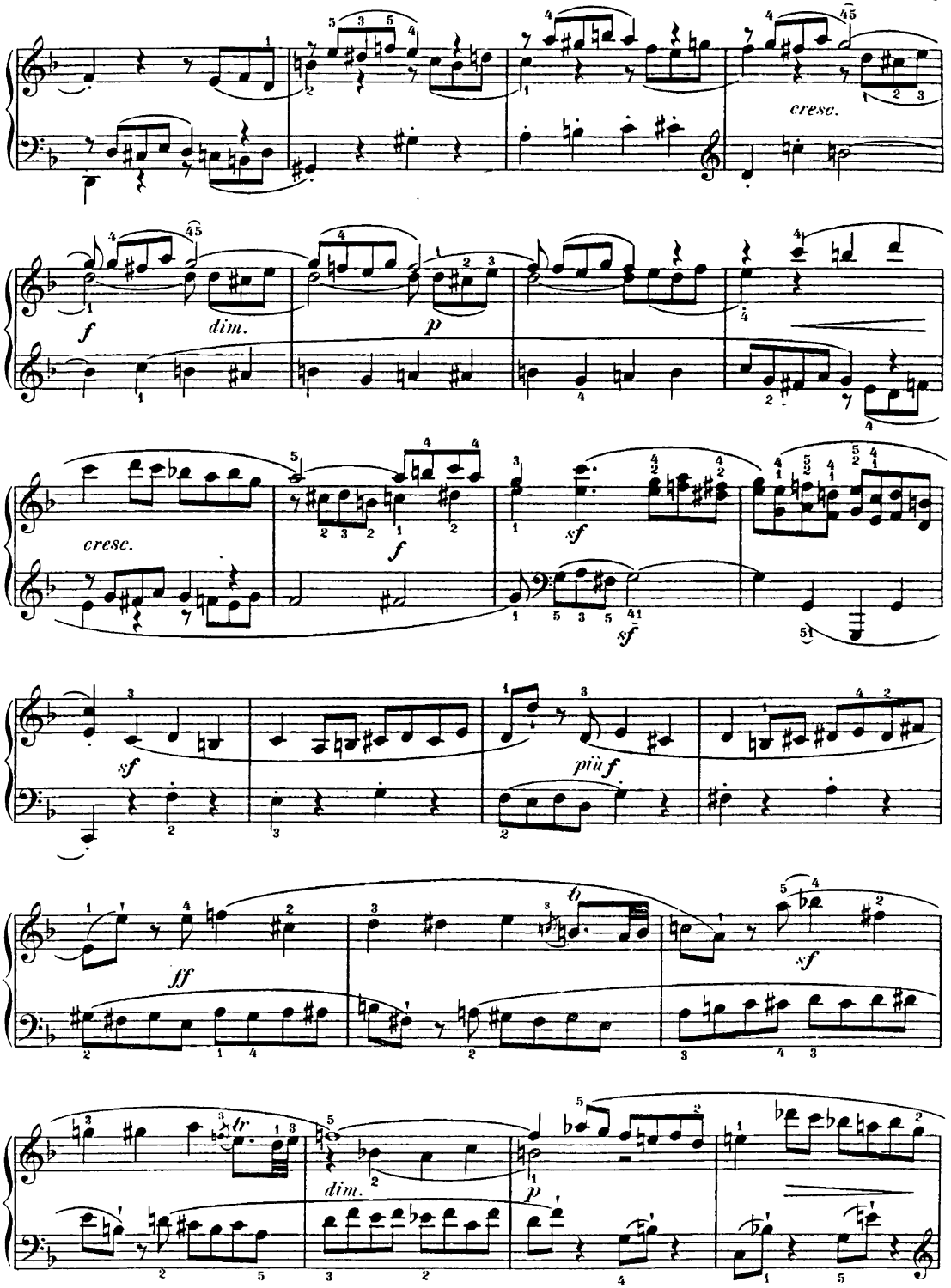
Allegro. (♩ = 80.)

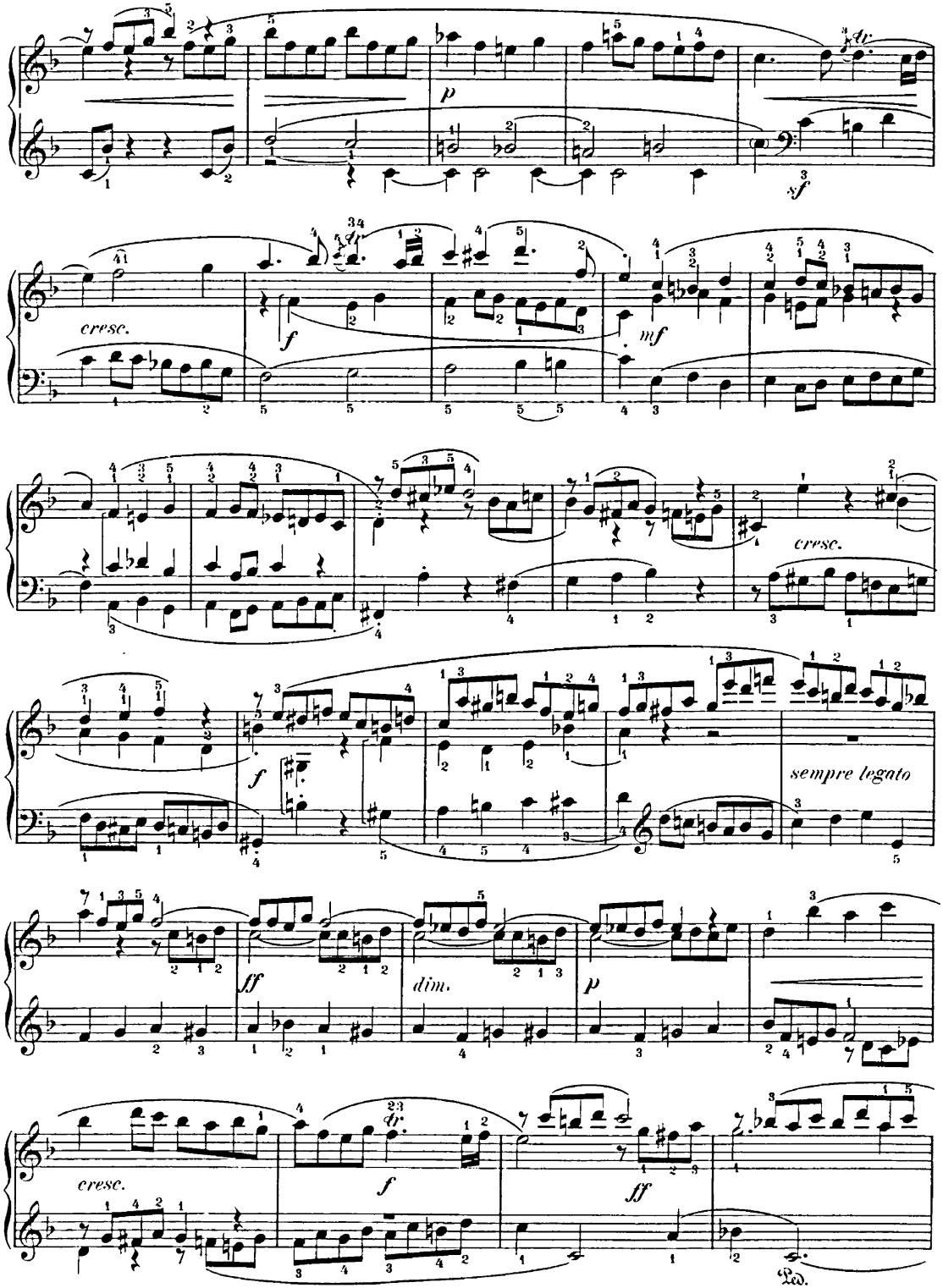


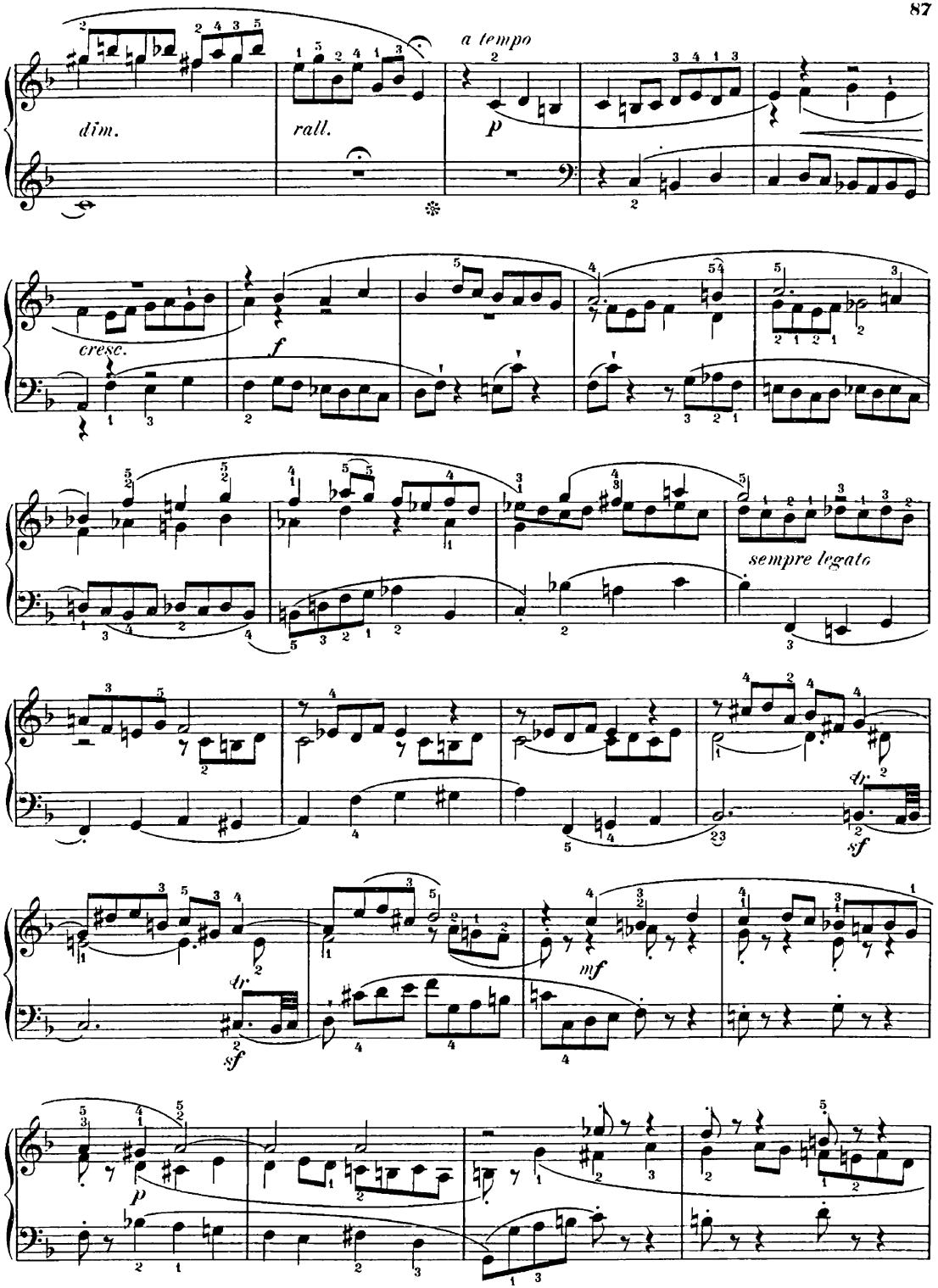


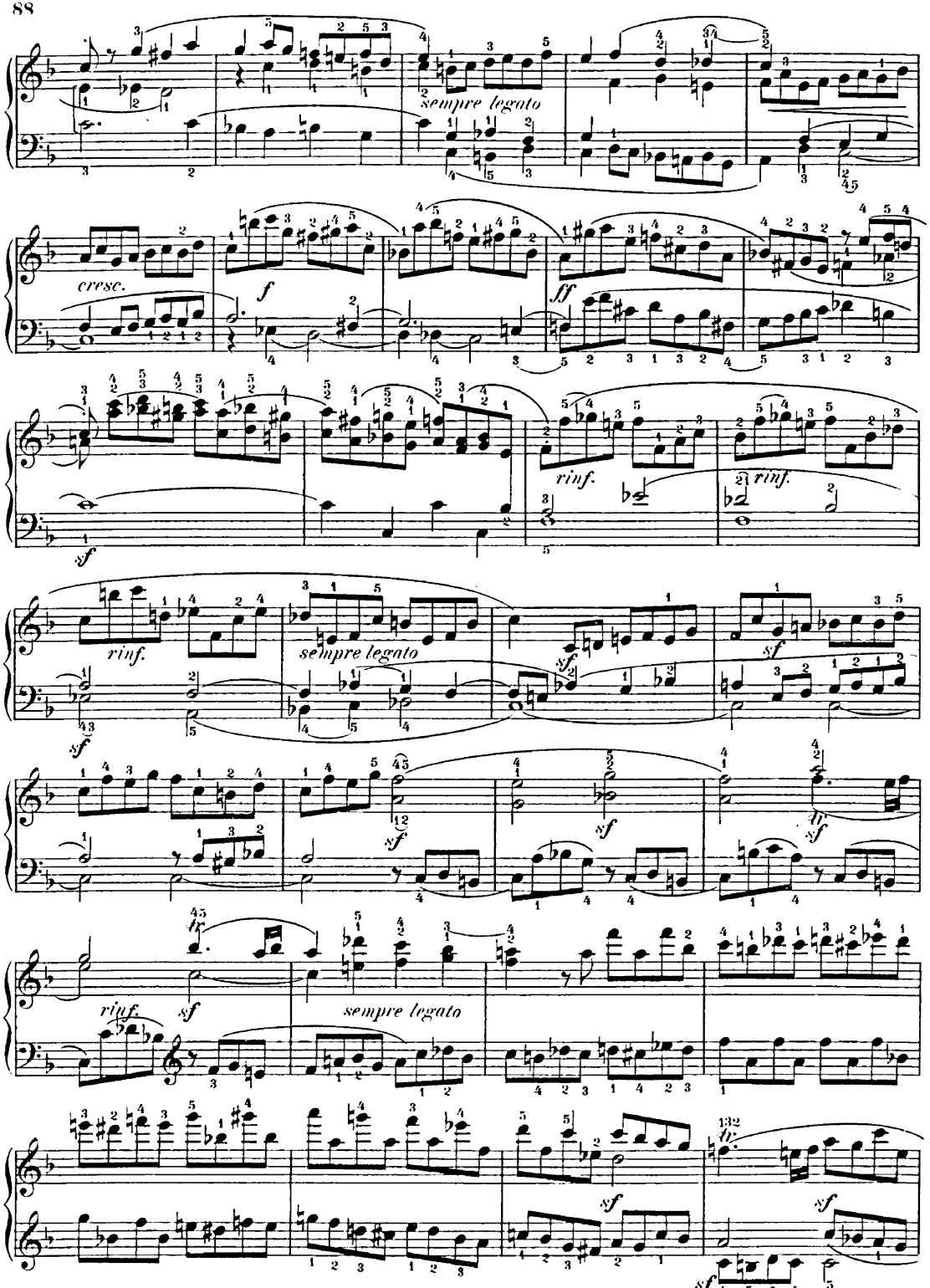


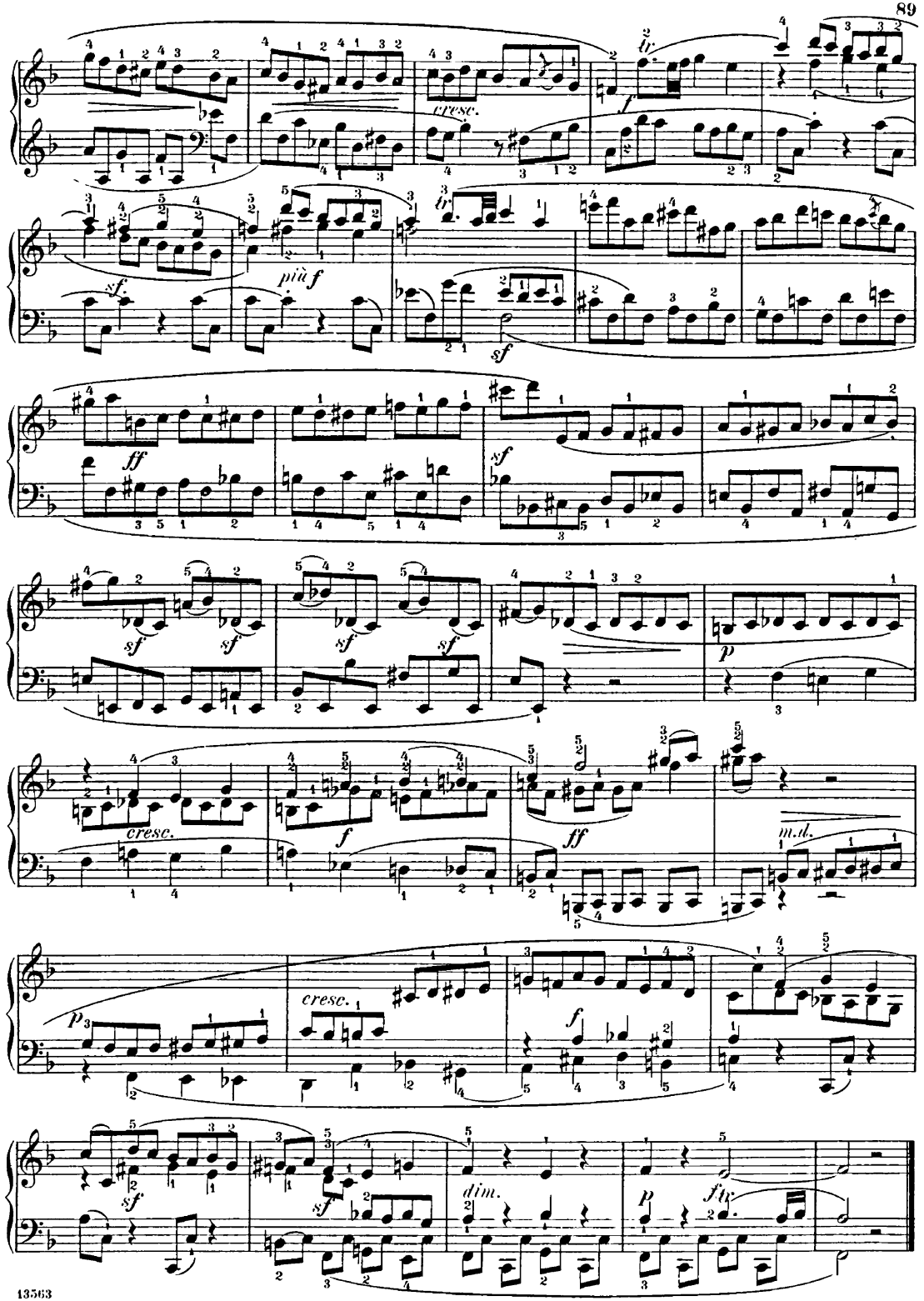



cresc.
f
dim.
p
cresc.
f
sf
sf
sf
più f
ff
sf
tr
dim.
p


p
sf
cresc.
f
mf
cresc.
f
sempre legato
ff
dim.
p
cresc.
f
ff
Ped.


dim.
rall.
a tempo
p
cresc.
f
sempre legato
tr
sf
mf
p


sempre legato
cresc.
f
ff
rinf.
rinf.
sf
rinf.
sempre legato
sf
sf
sf
sf
fp
rinf.
sf
sempre legato
sf
132
fp
sf
sf
sf


cresc.
f
sf
più f
ff
p
m.d.
dim.

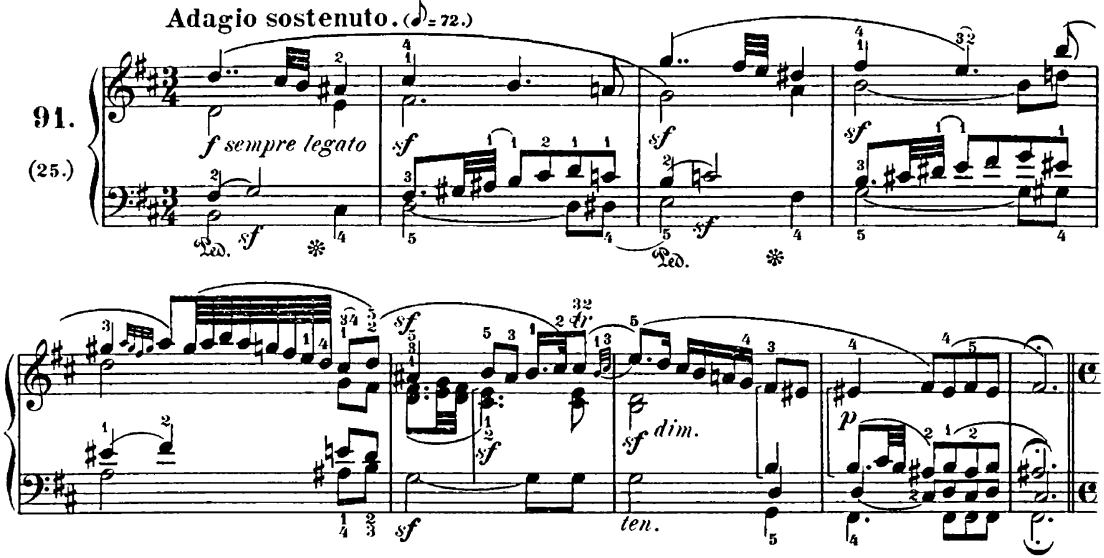
Folgende Fuge, zuerst im Jahre 1780 zu Paris herausgekommen, ist hier mit Verbesserungen vom Verfasser wieder abgedruckt.

The following fugue, first published in Paris in 1780, appears here as revised and enlarged by the author.

Introduzione.

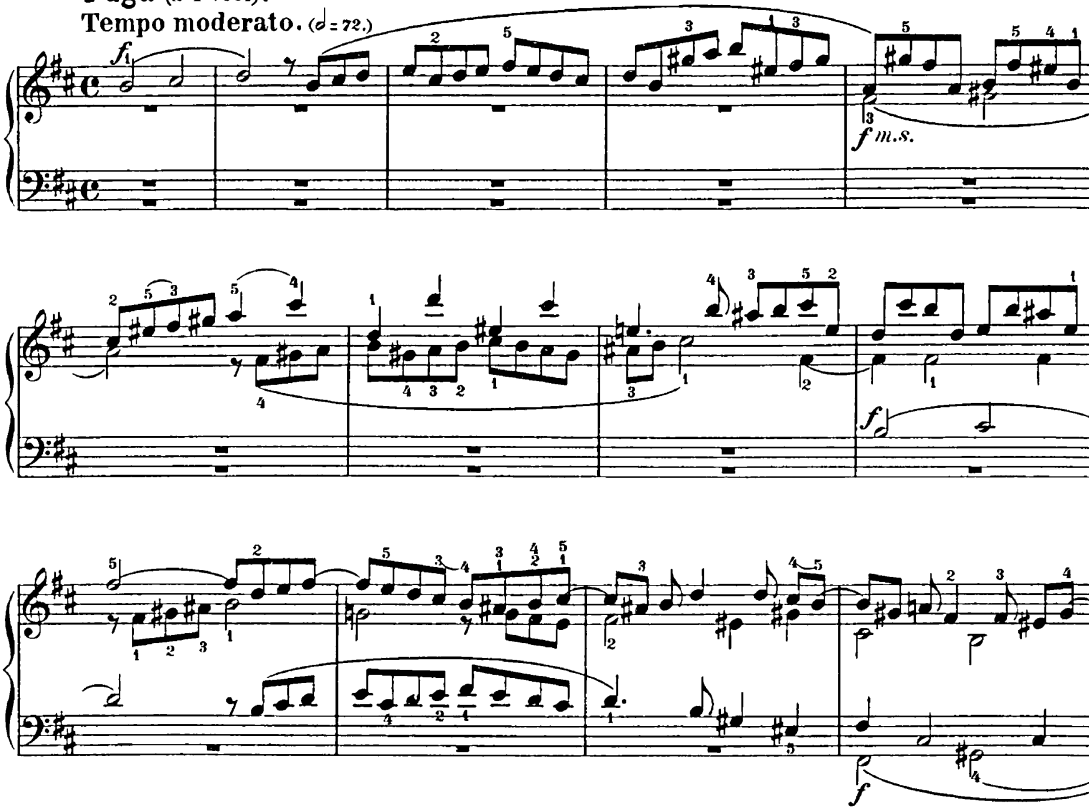
Adagio sostenuto. (♪ = 72.)

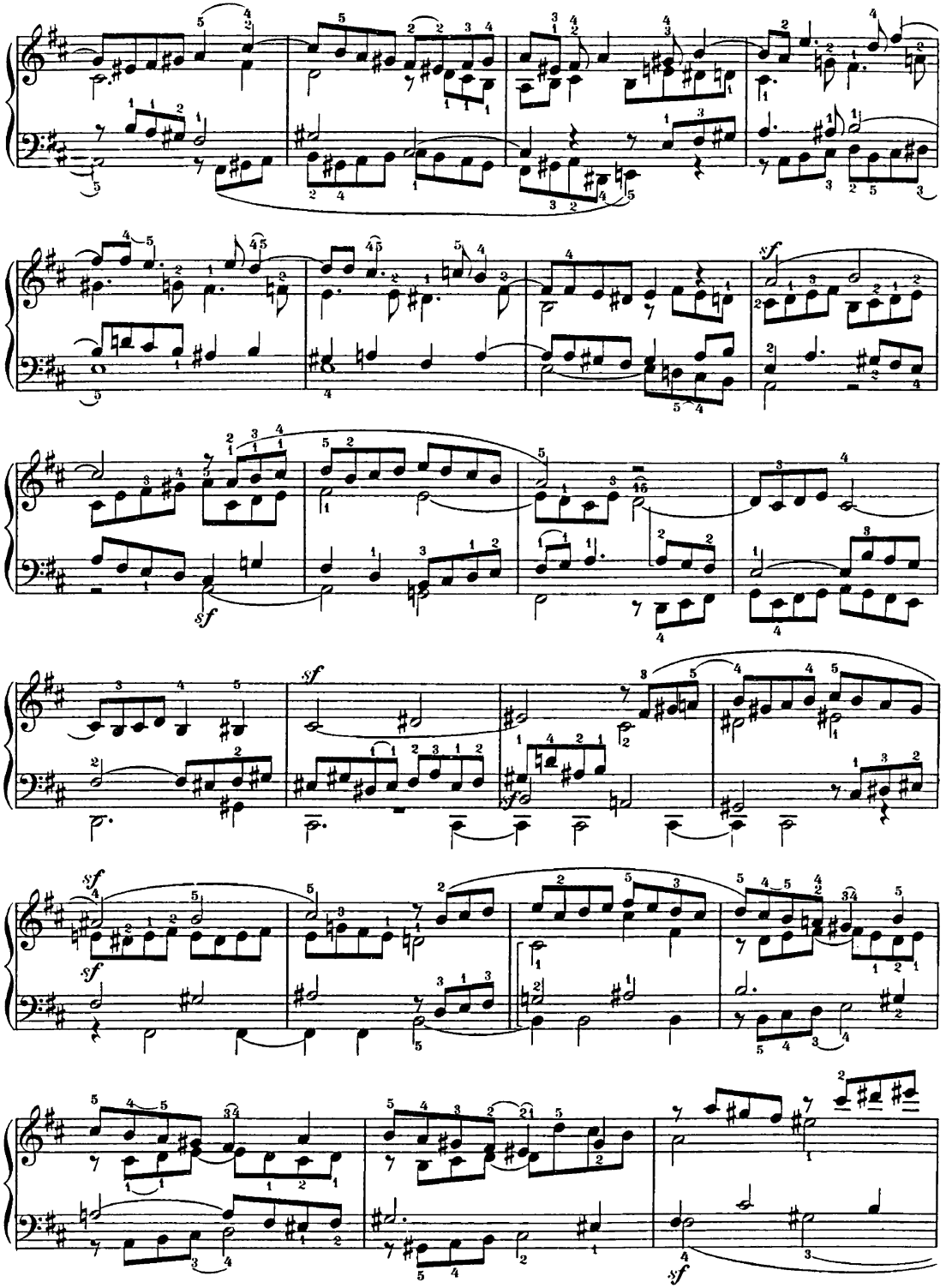
91. (25.)

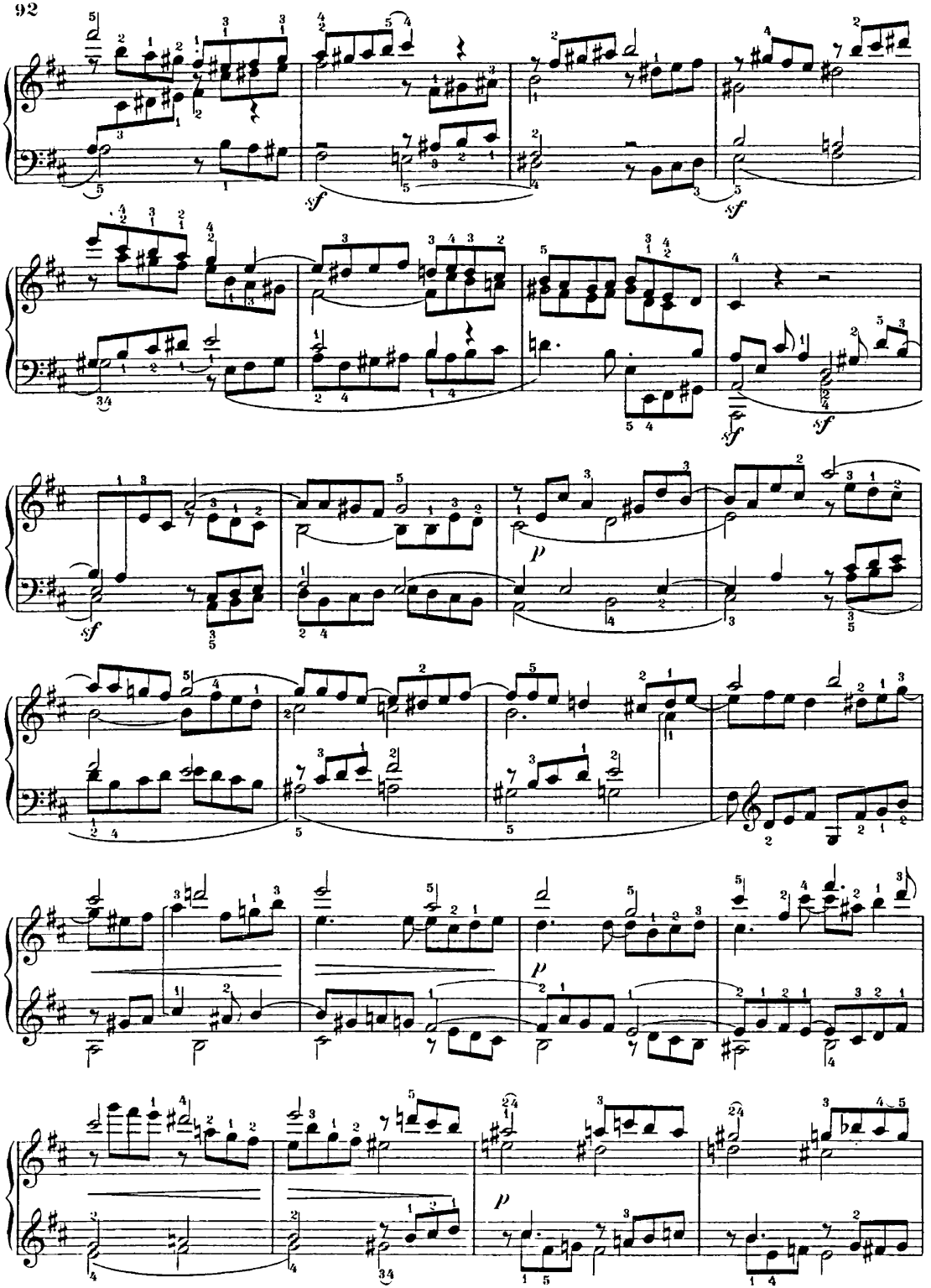


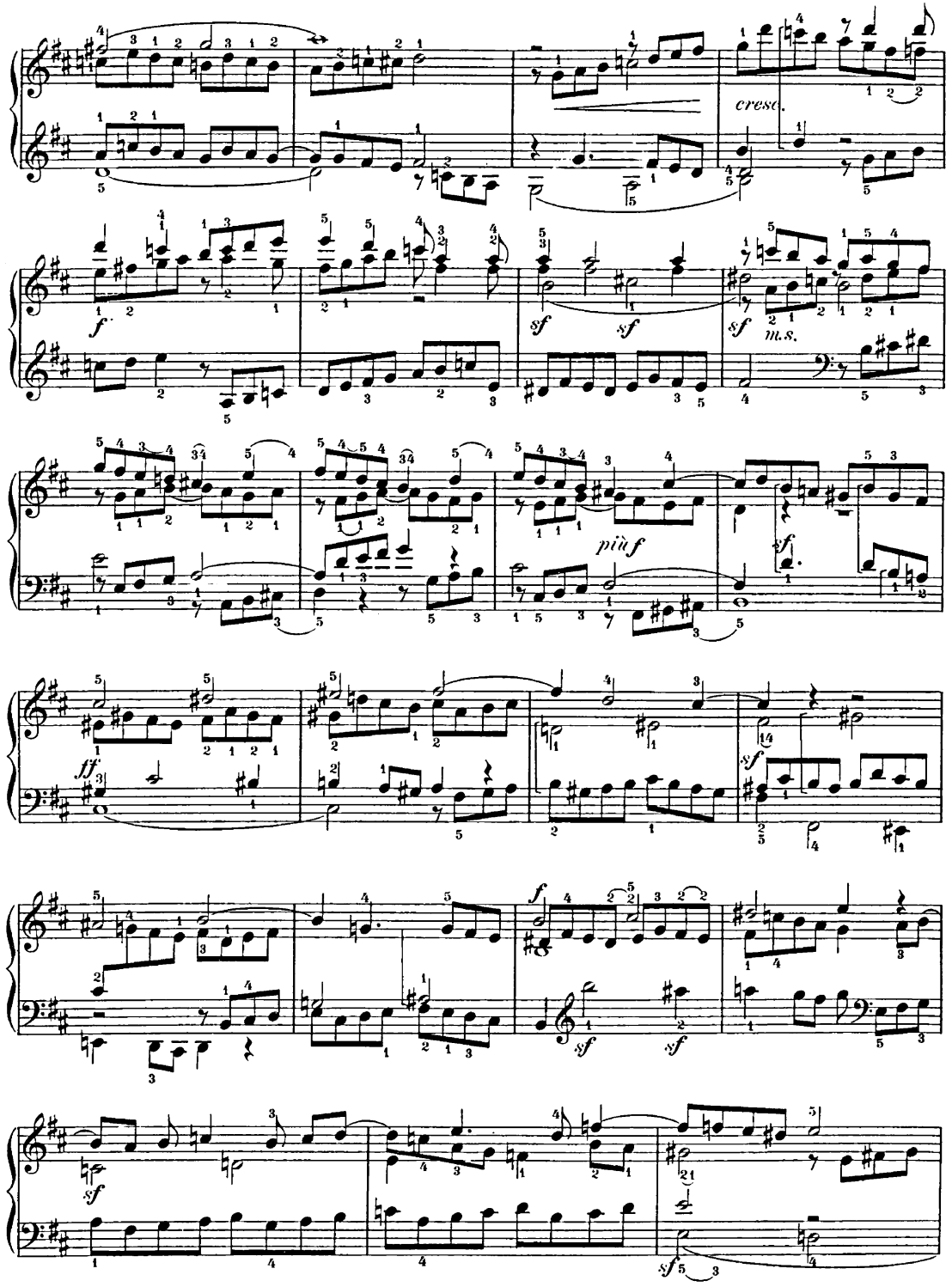
Fuga (a 4 voci).

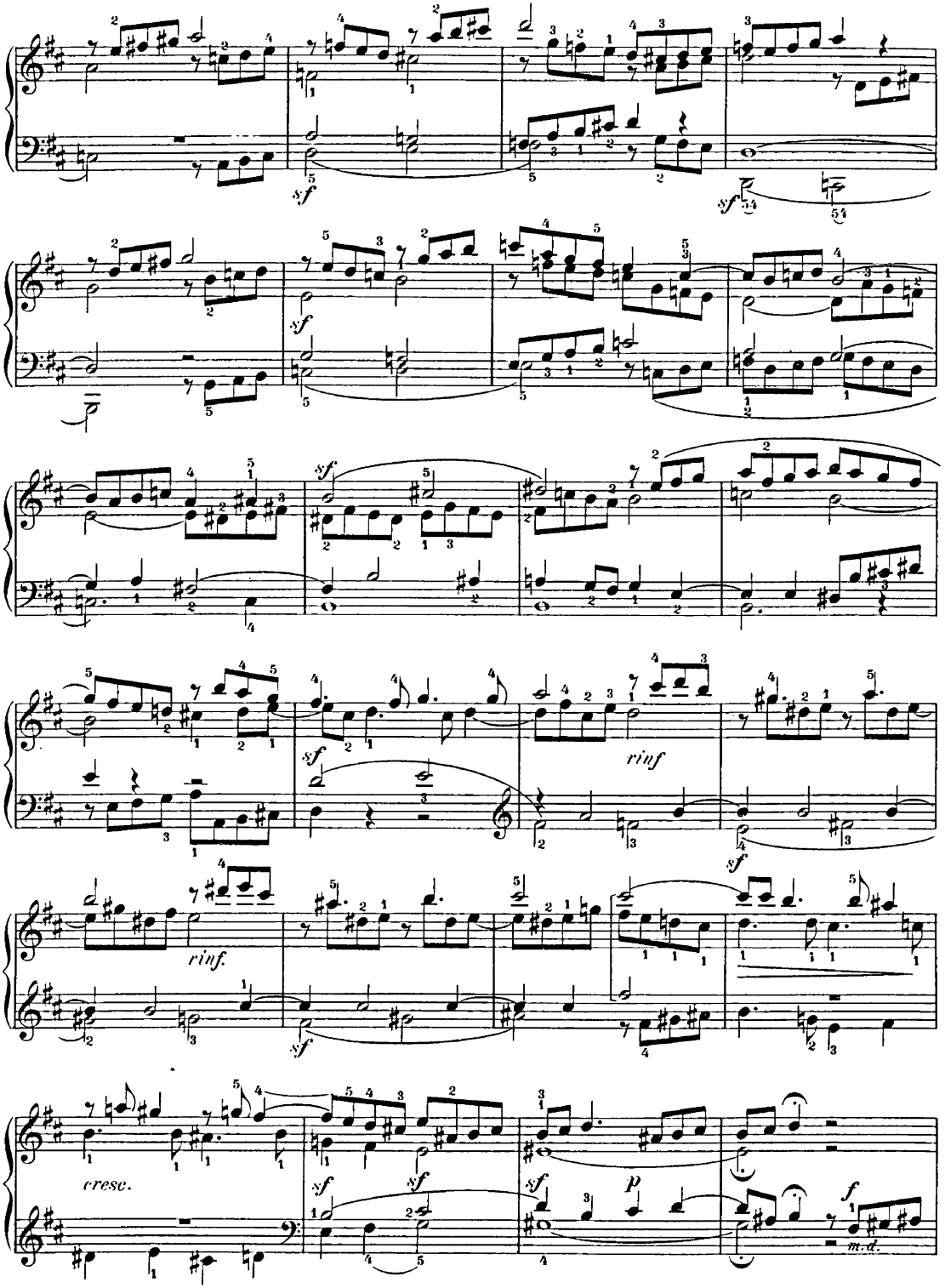
Tempo moderato. (𝅗𝅥 = 72.)

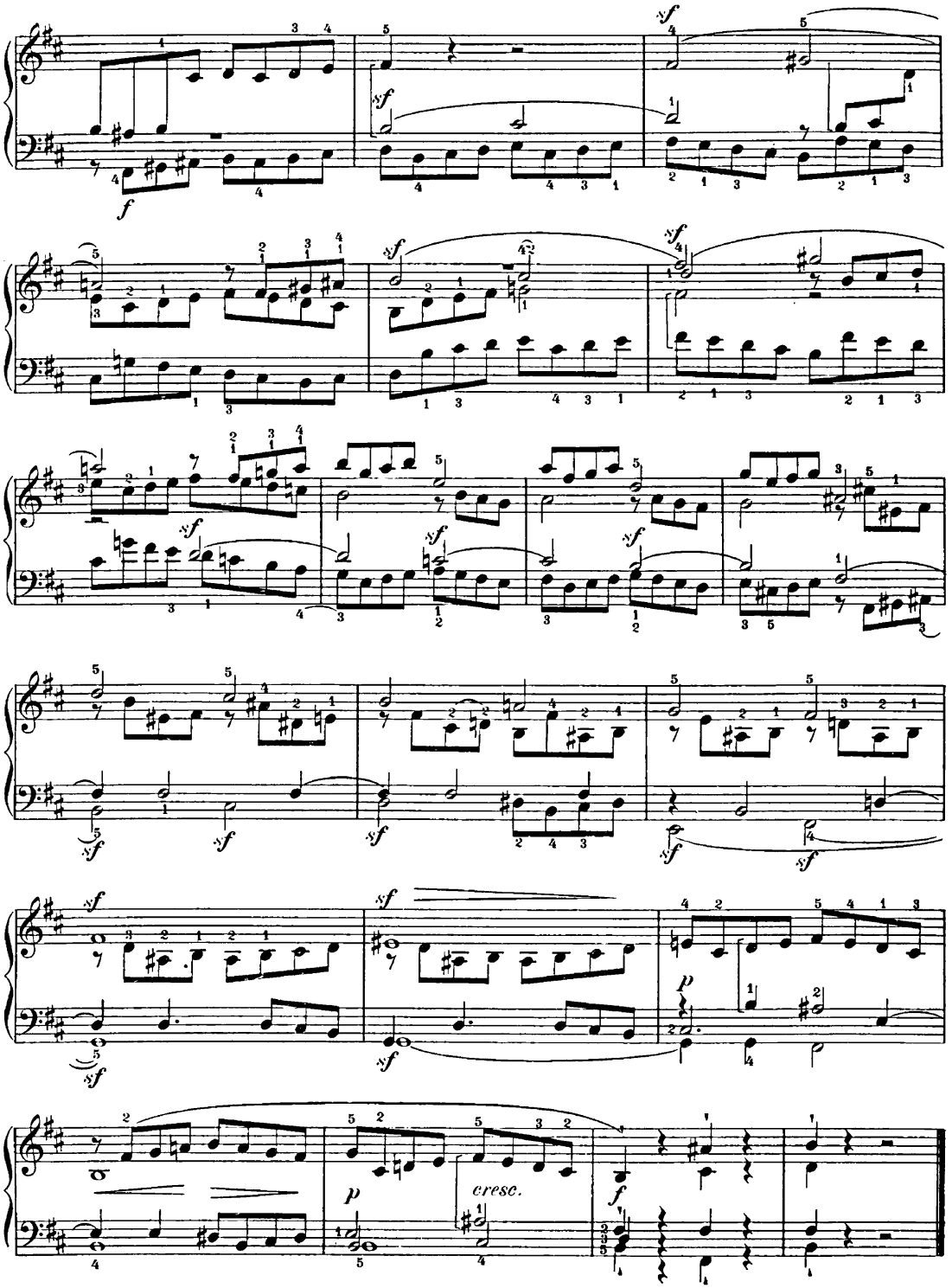



sf
sf
sf
sf
sf
sf
sf




cresc.
f
sf
sf
sf
m.s.
più f
sf
ff
sf
f
sf
sf
sf
sf

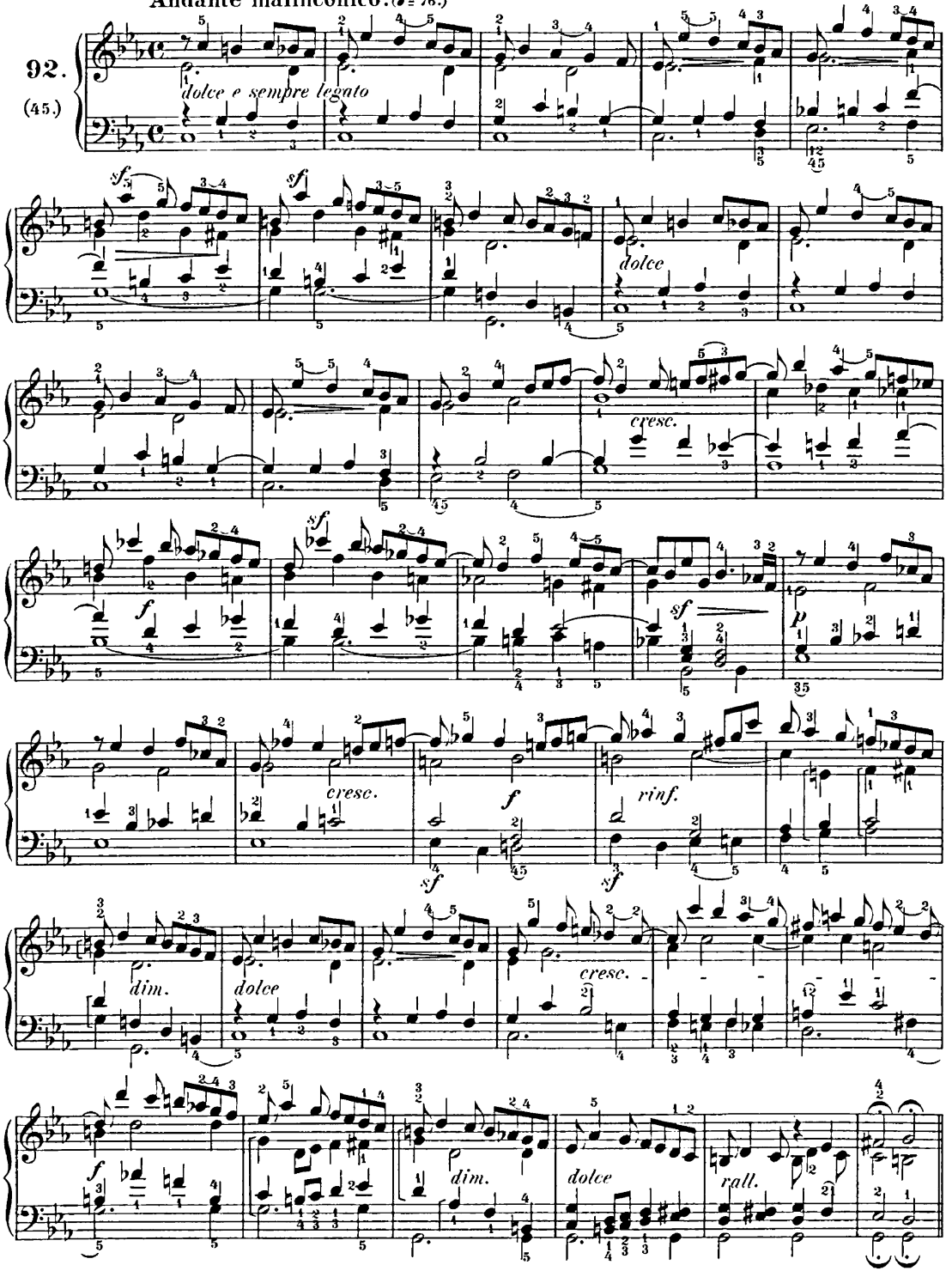

sf
sf
sf
sf
sf
rinf
sf
rinf.
sf
cresc.
sf
sf
sf
p
f
m.d.


f
sf
p
cresc.

Preludio. *)

Andante malinconico. (♩ = 76.)

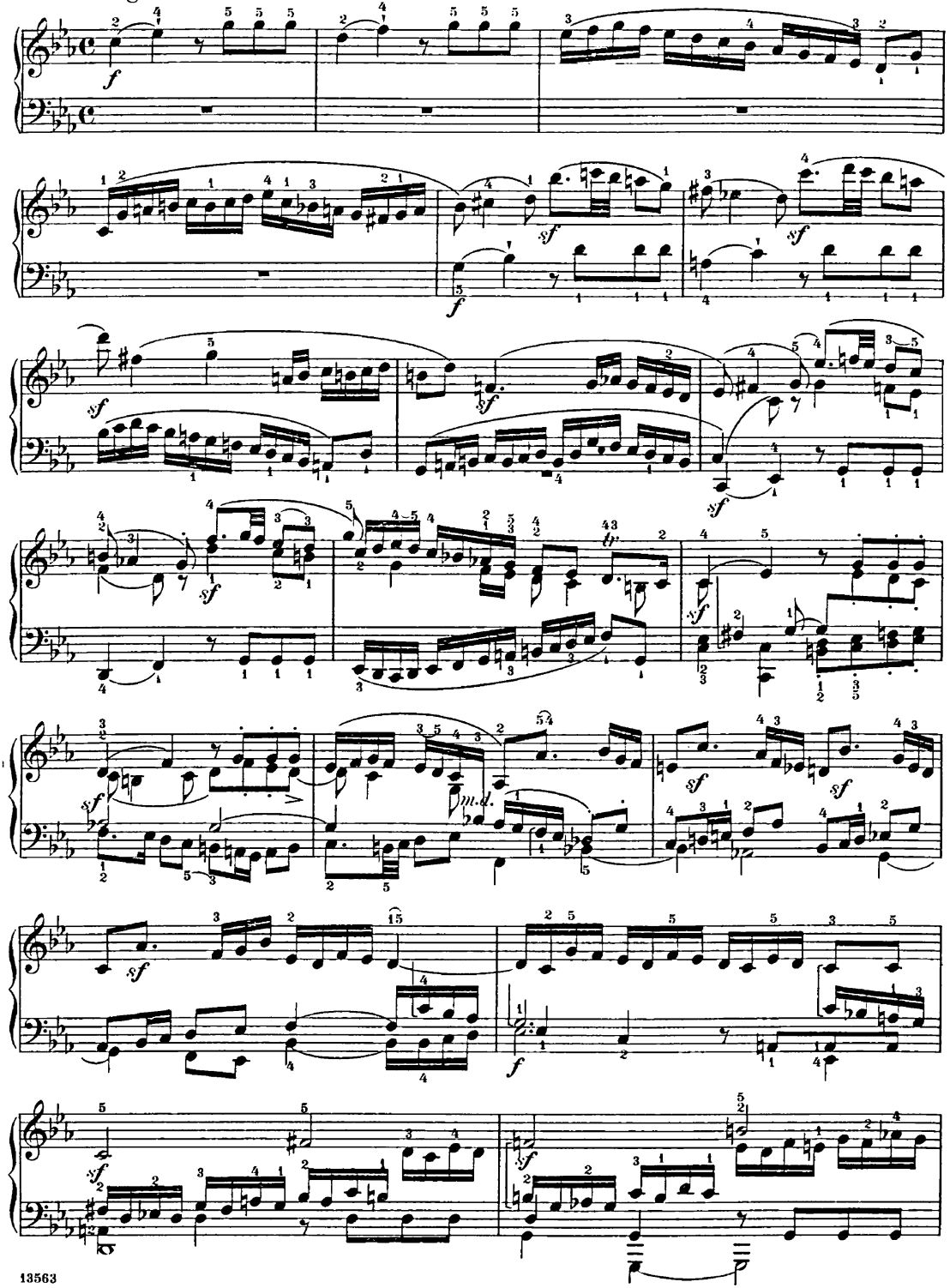
92.
(45.)

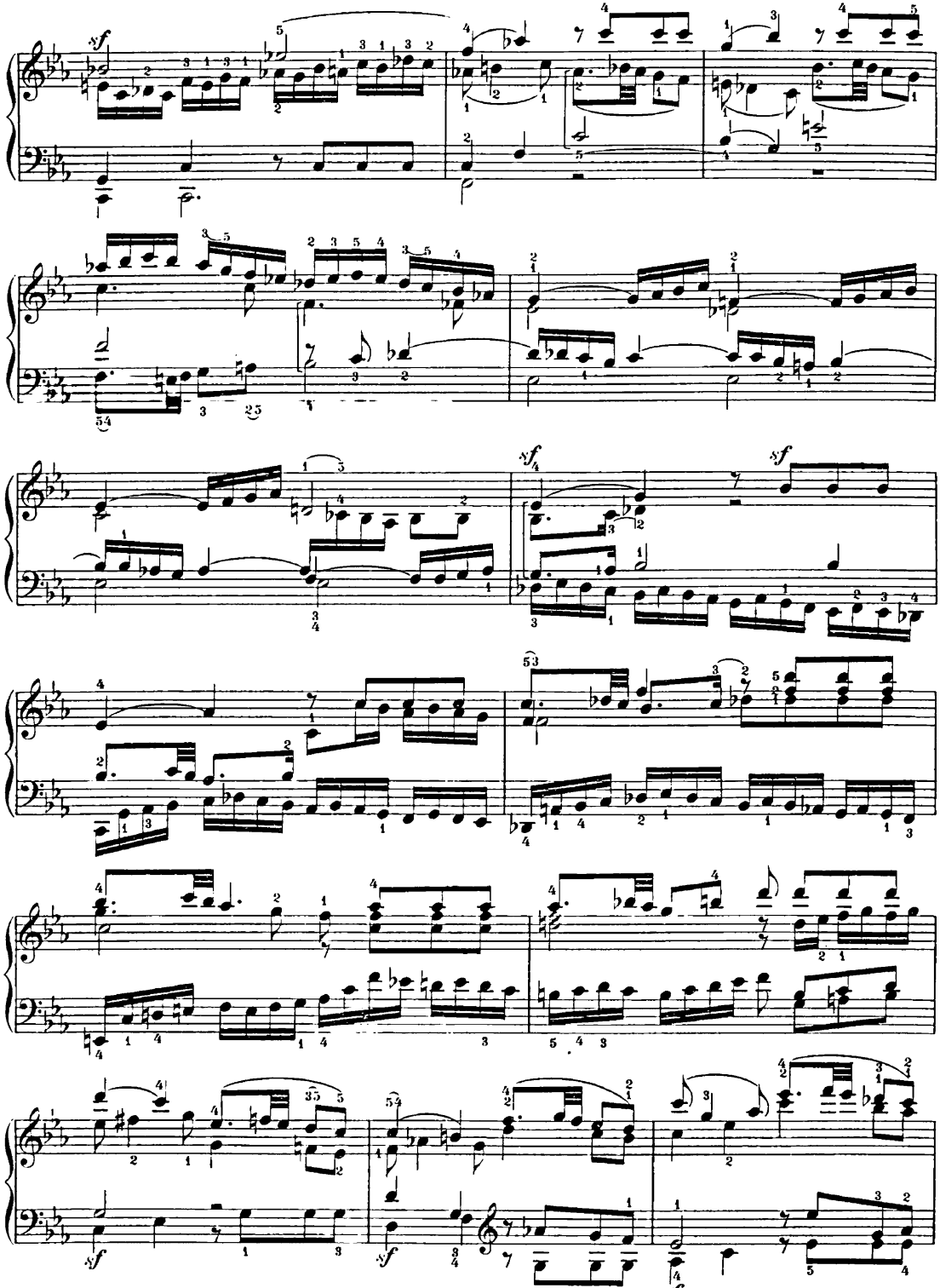


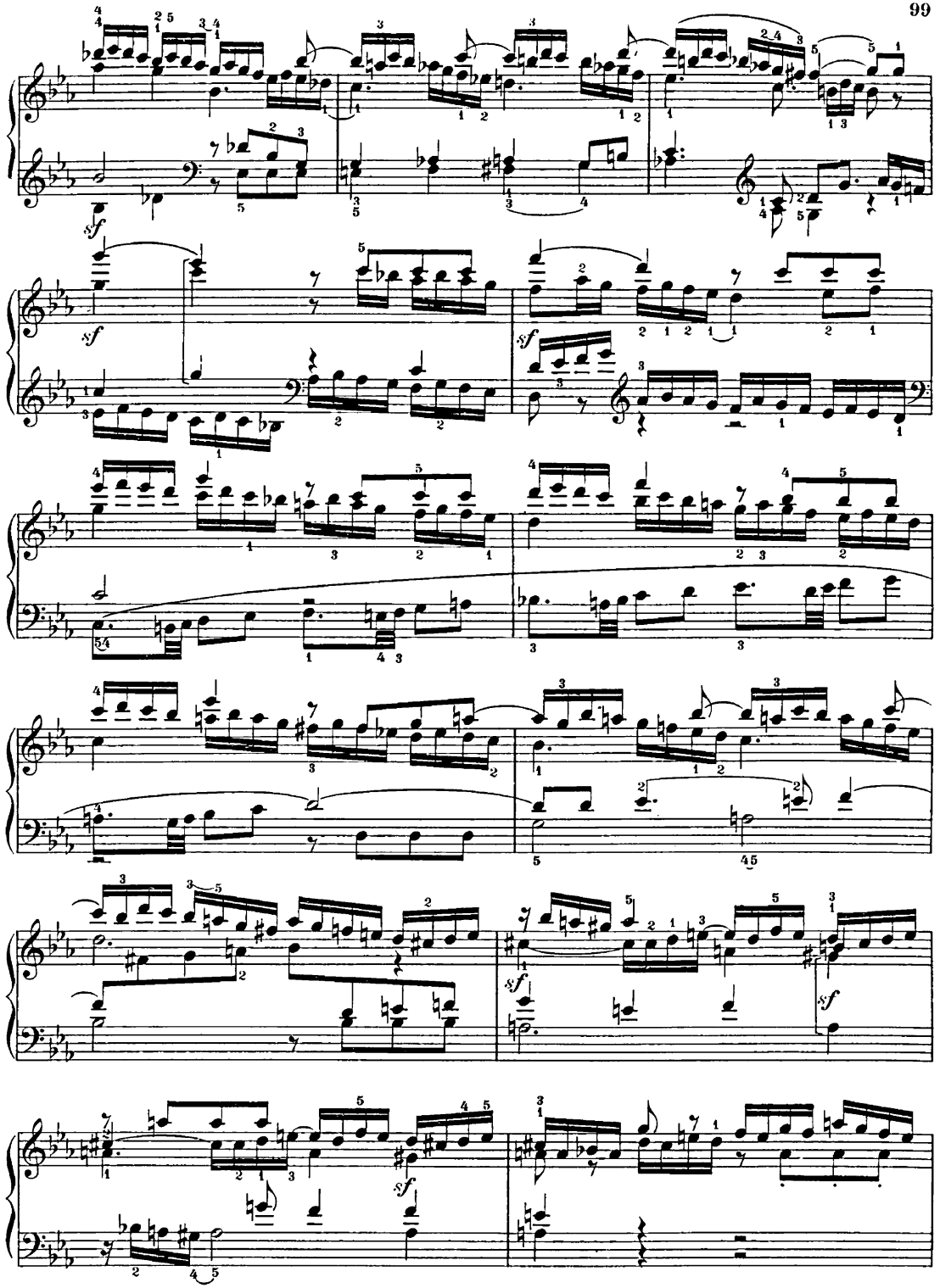
*) First Edition of this Prelude and Fugue in Paris, 1810.

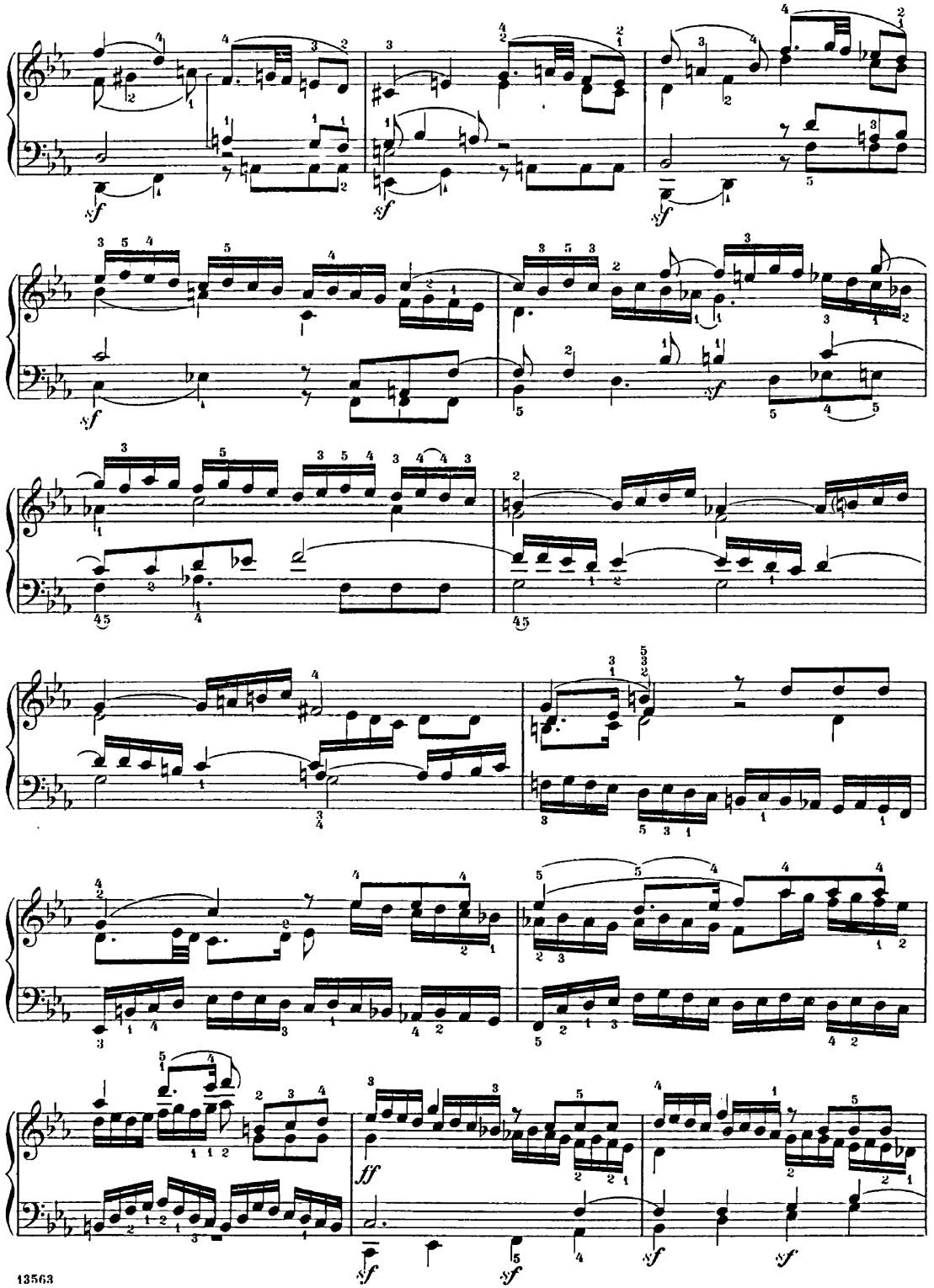
Fuga (a 4 voci).

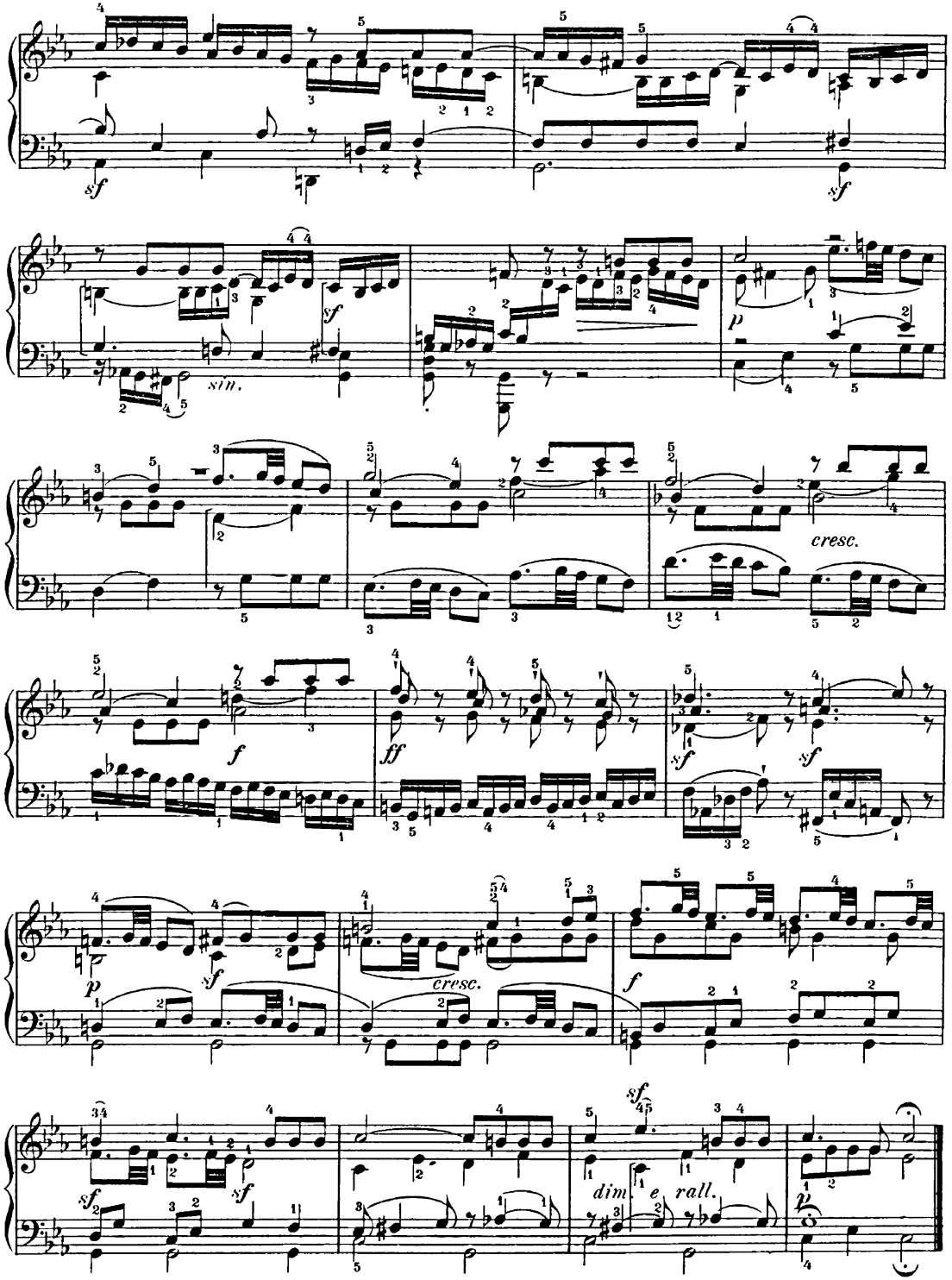
Allegro moderato.








sf
sf
sf
sf
sf
ff
sf
sf
sf
sf

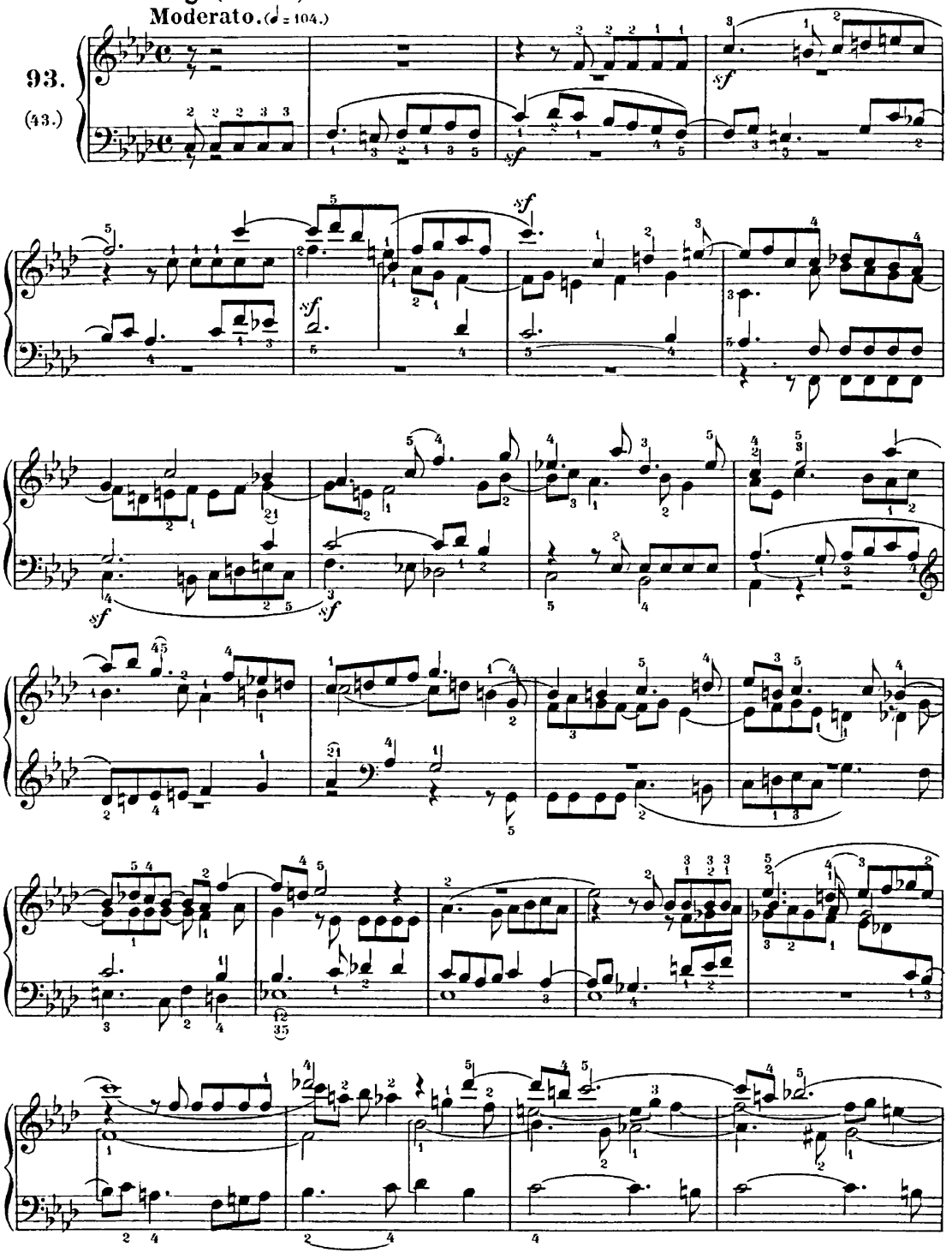

sf
sf
sim.
sf
p
cresc.
f
ff
sf
sf
p
sf
cresc.
f
sf
sf
dim.
e
rall.
p

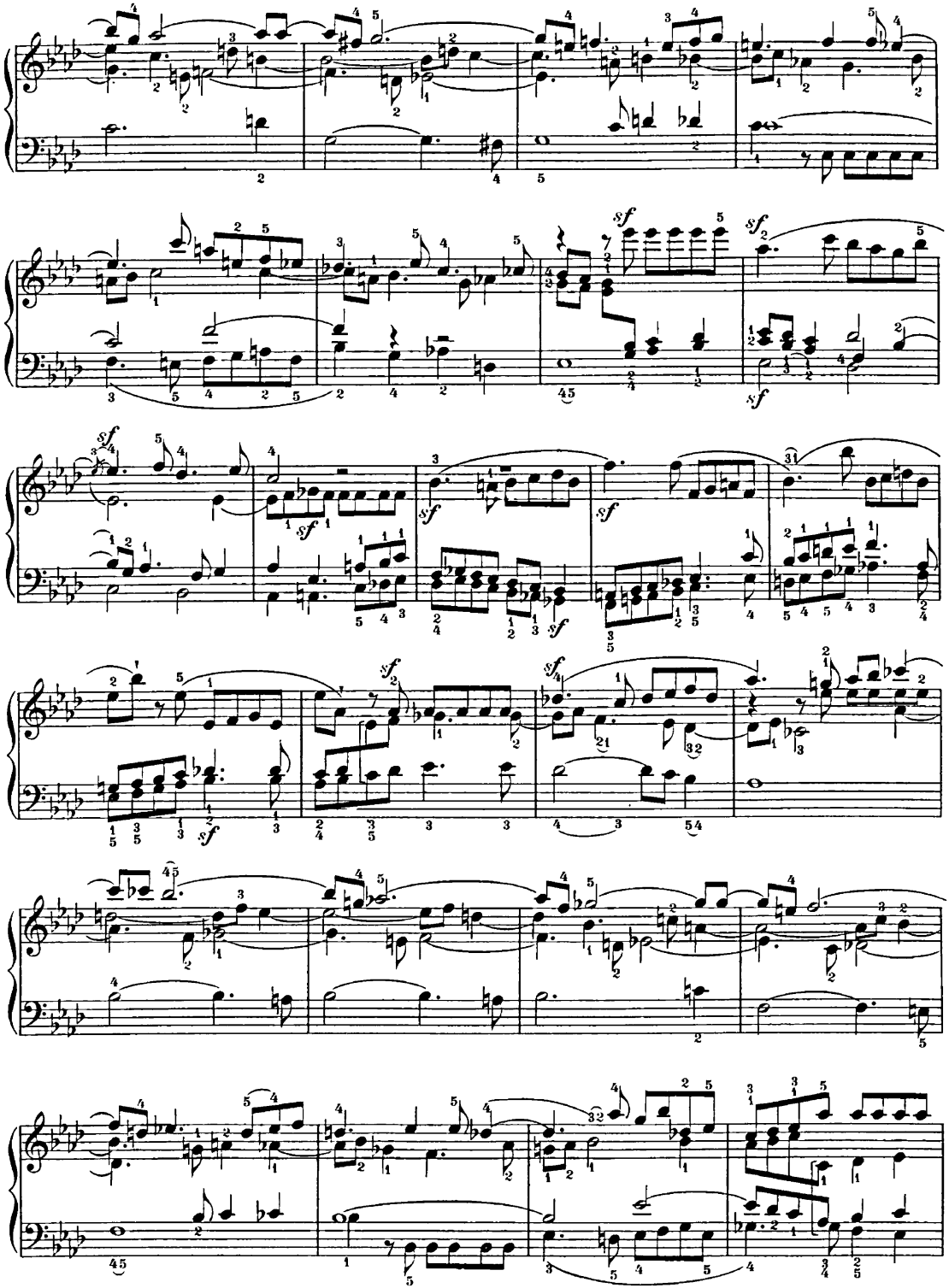
Fuga (a 4 voci).

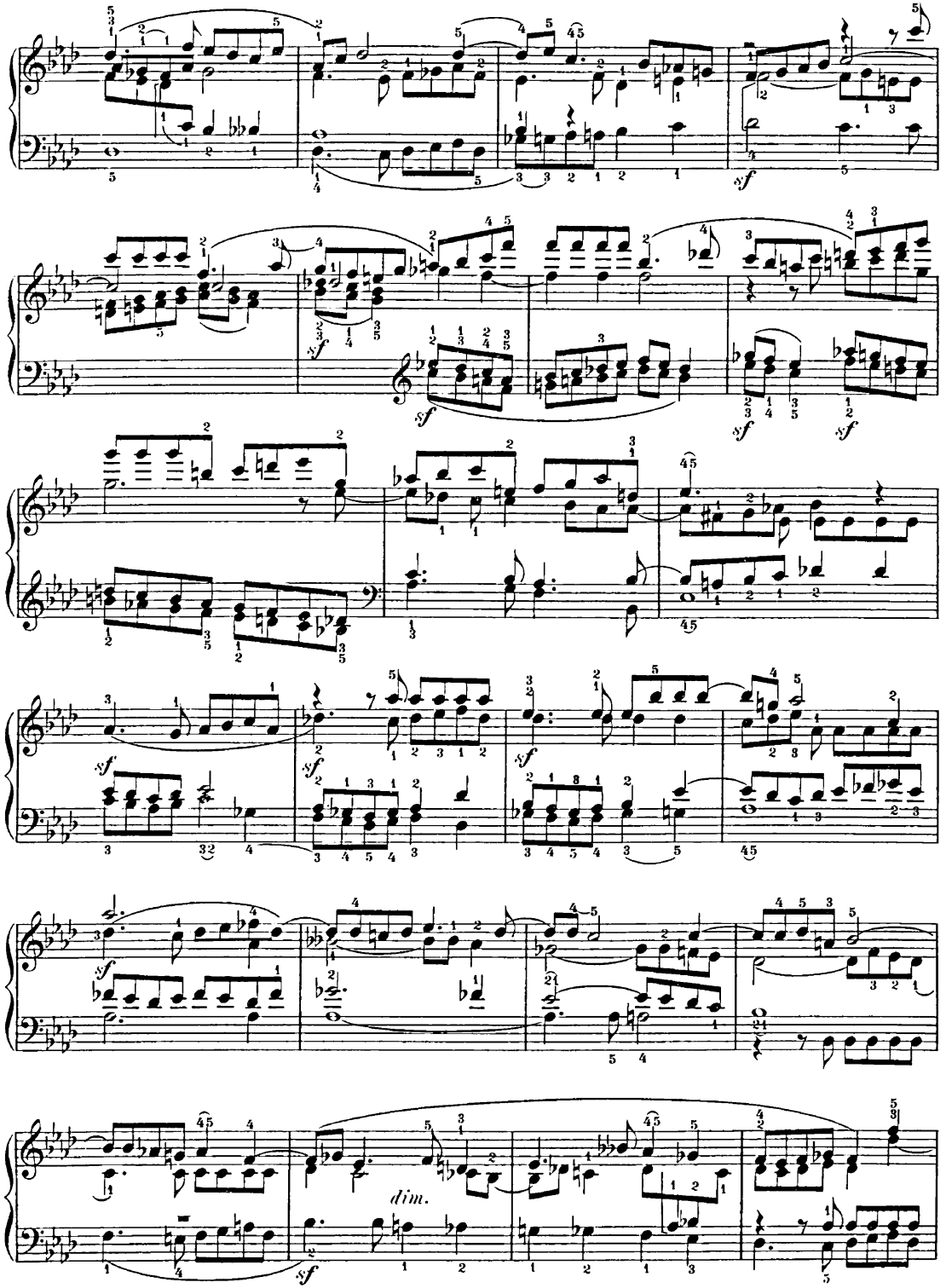
Moderato. (♩ = 104.)

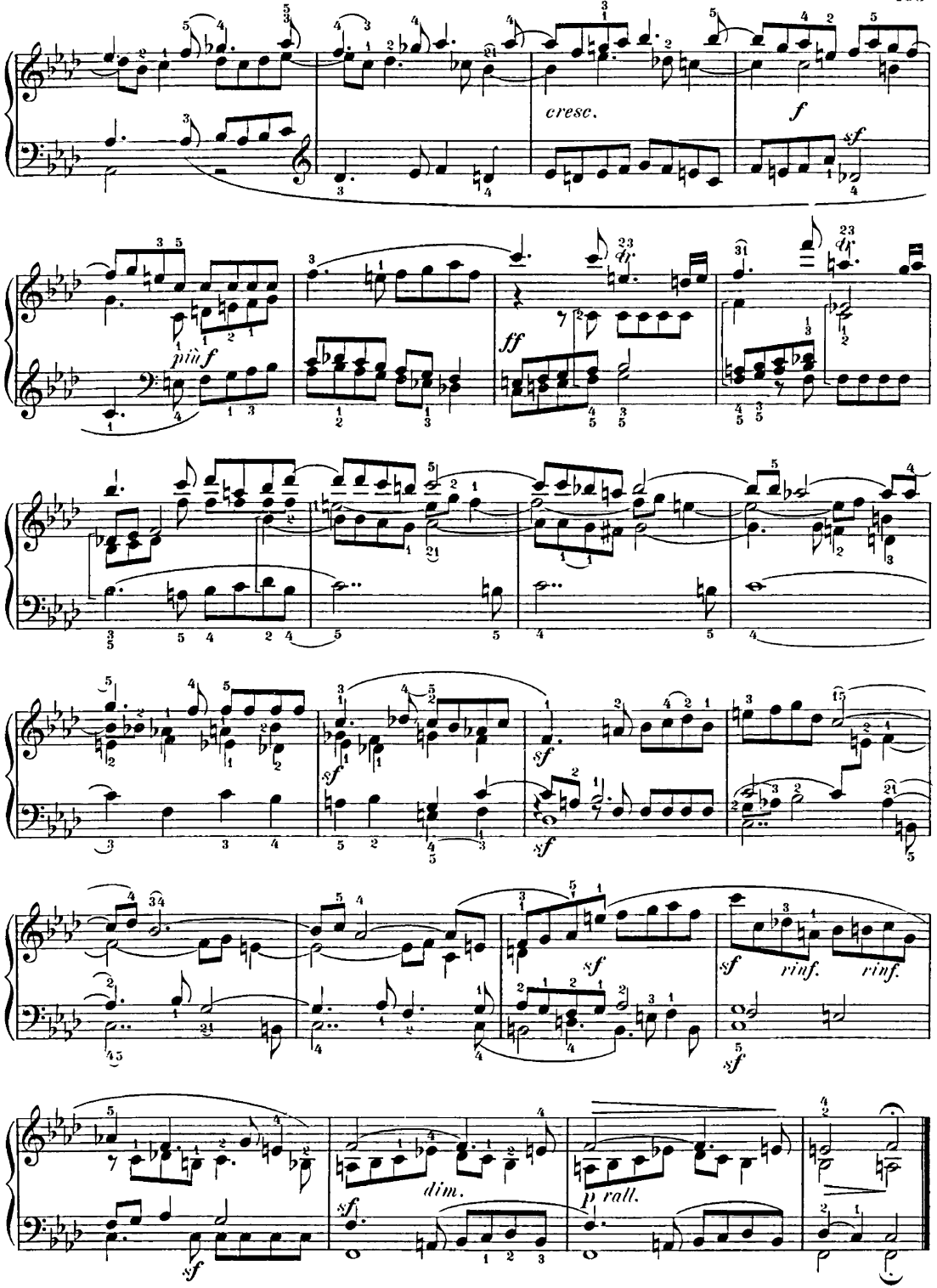
93.

(43.)





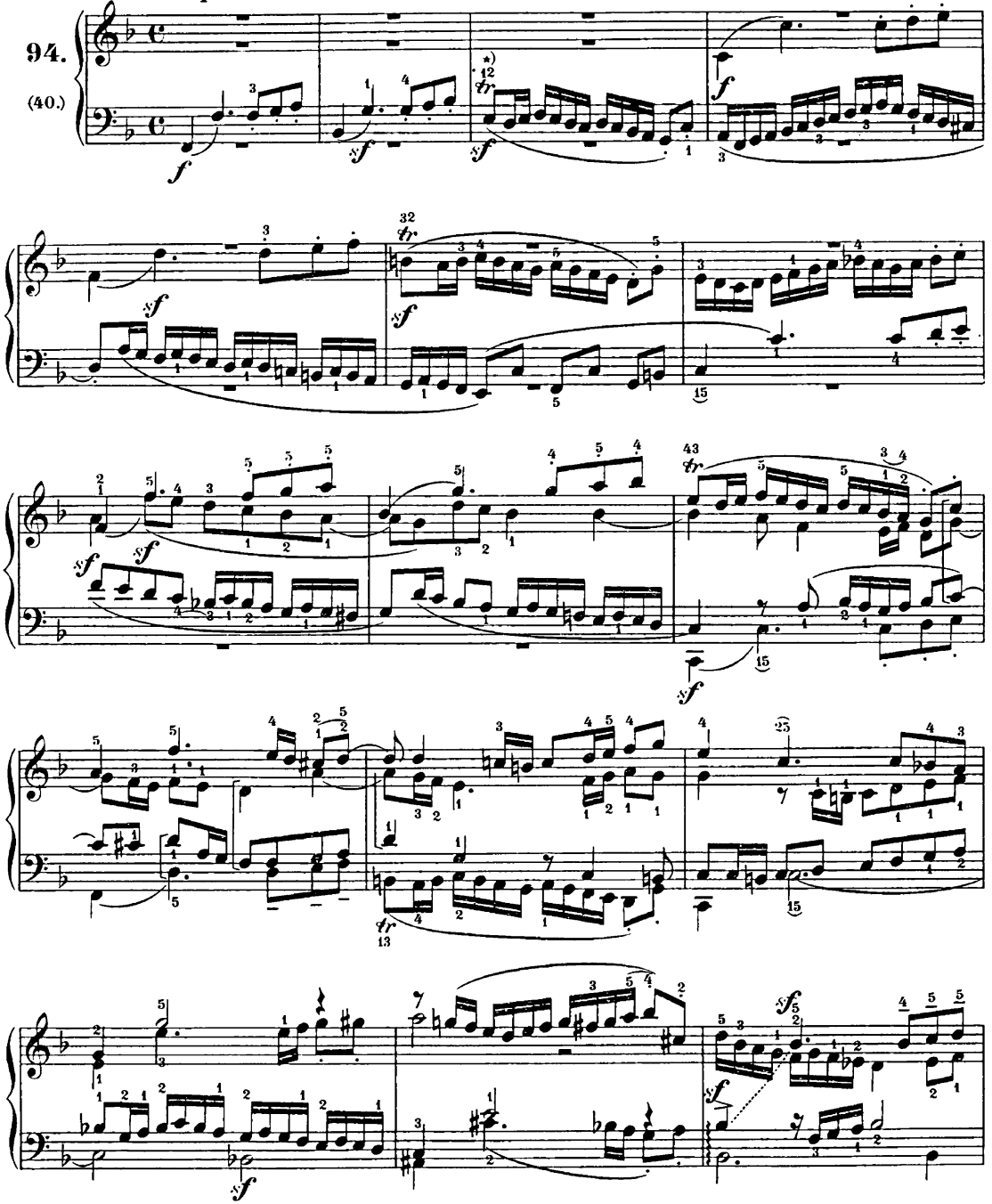

sf
sf
sf
sf
sf
sf
sf
sf
dim.
sf


cresc.
f
sf
più f
ff
sf
sf
sf
sf
sf
rinf.
rinf.
sf
dim.
p rall.
sf

Fuga[+] (a 4 voci.)

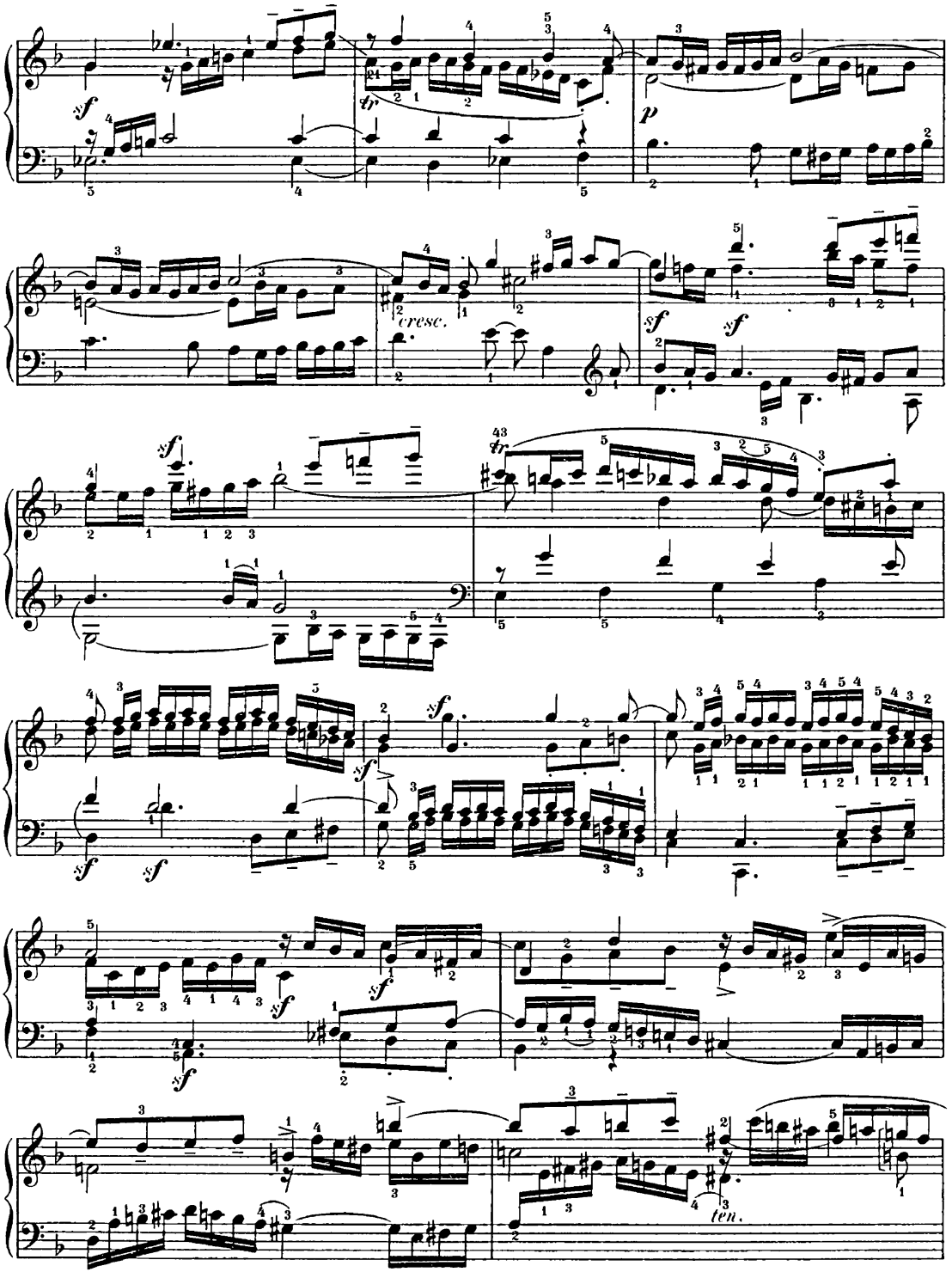
Tempo moderato. (♩ = 76).

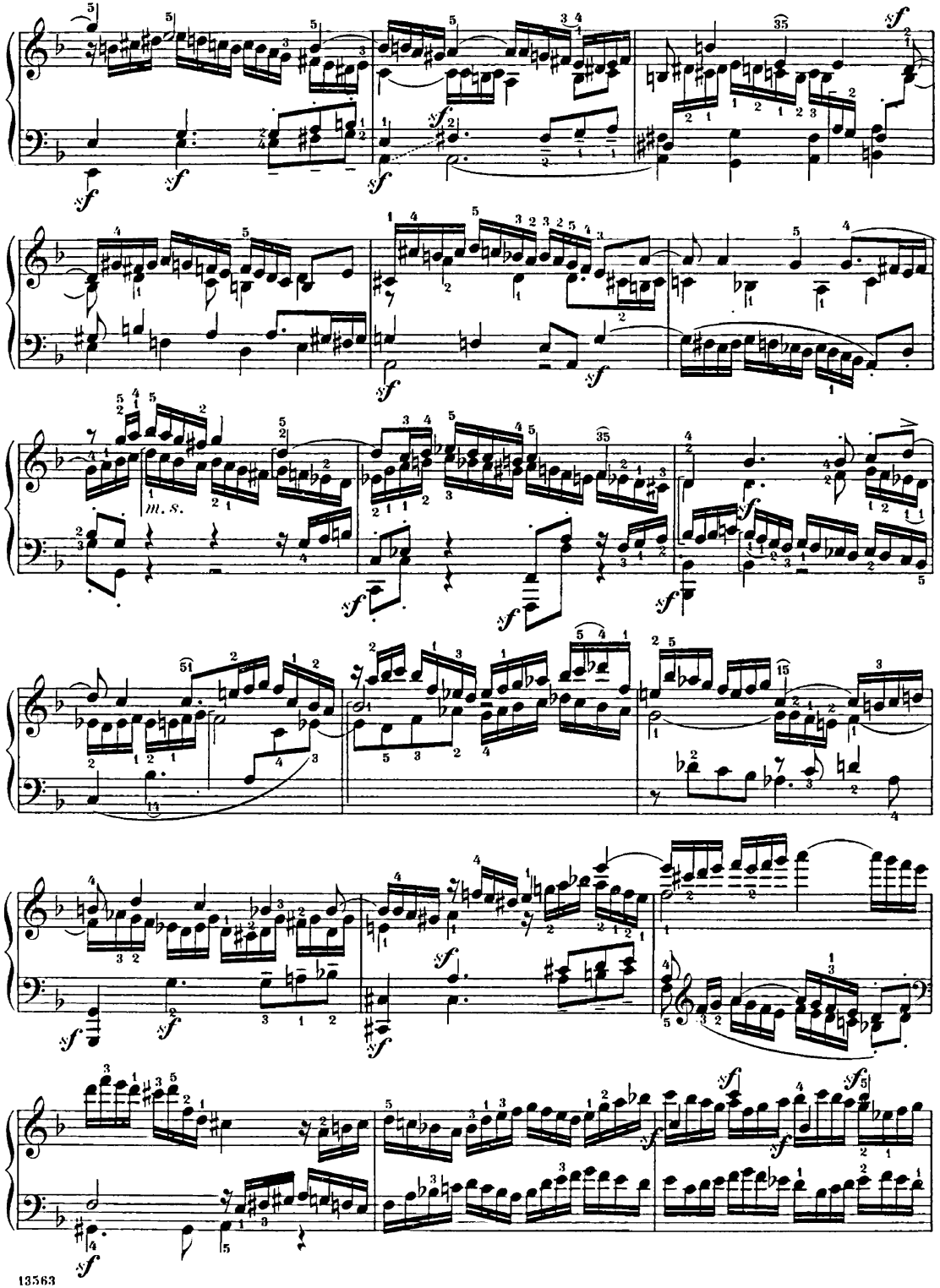
94.
(40.)

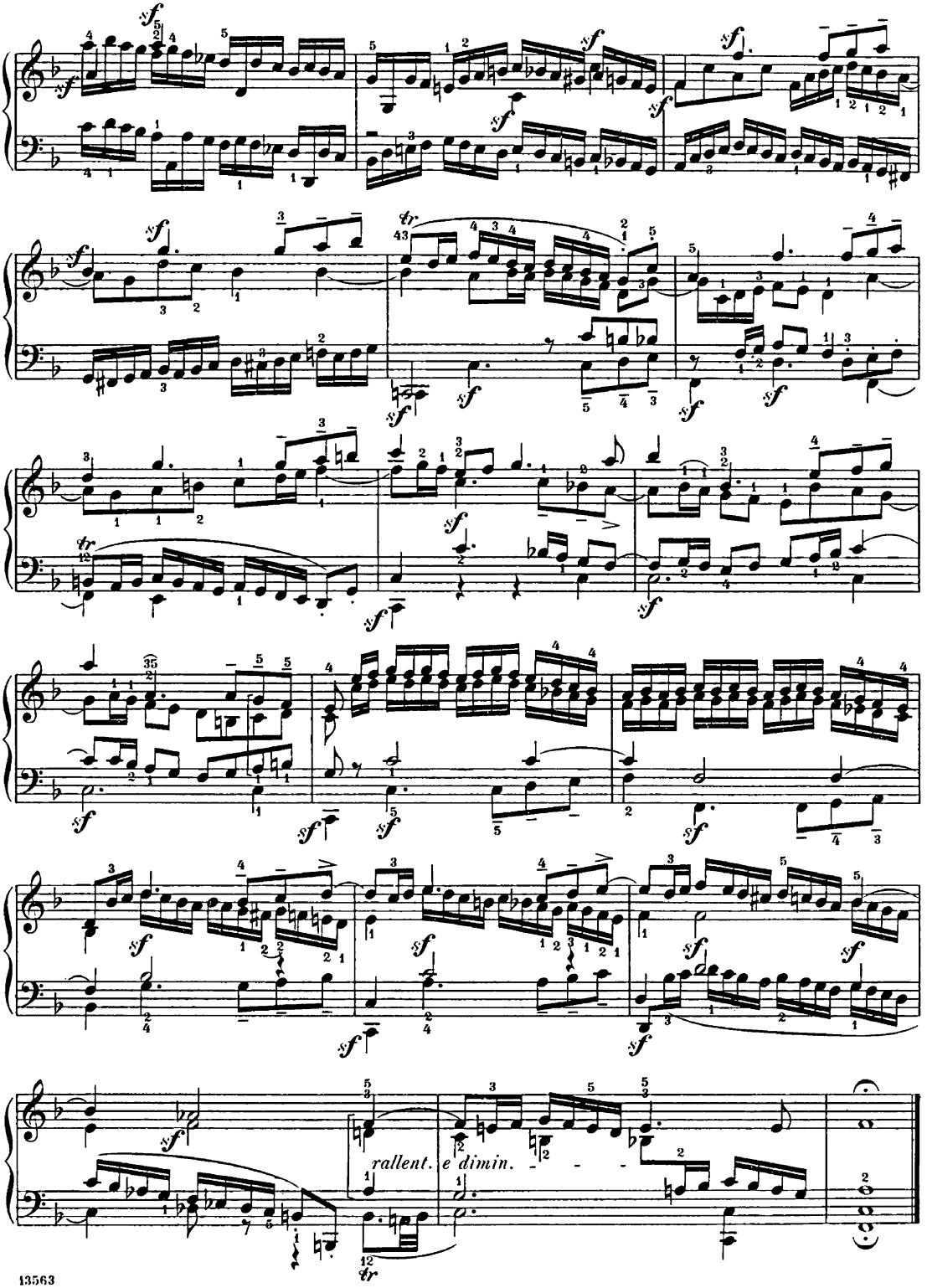


[+] Erschien zuerst 1810 in Paris.
[*] Alle Triller von oben.

[+] *1st Edition 1810, Paris.*
[*] *All trills with higher auxiliary.*

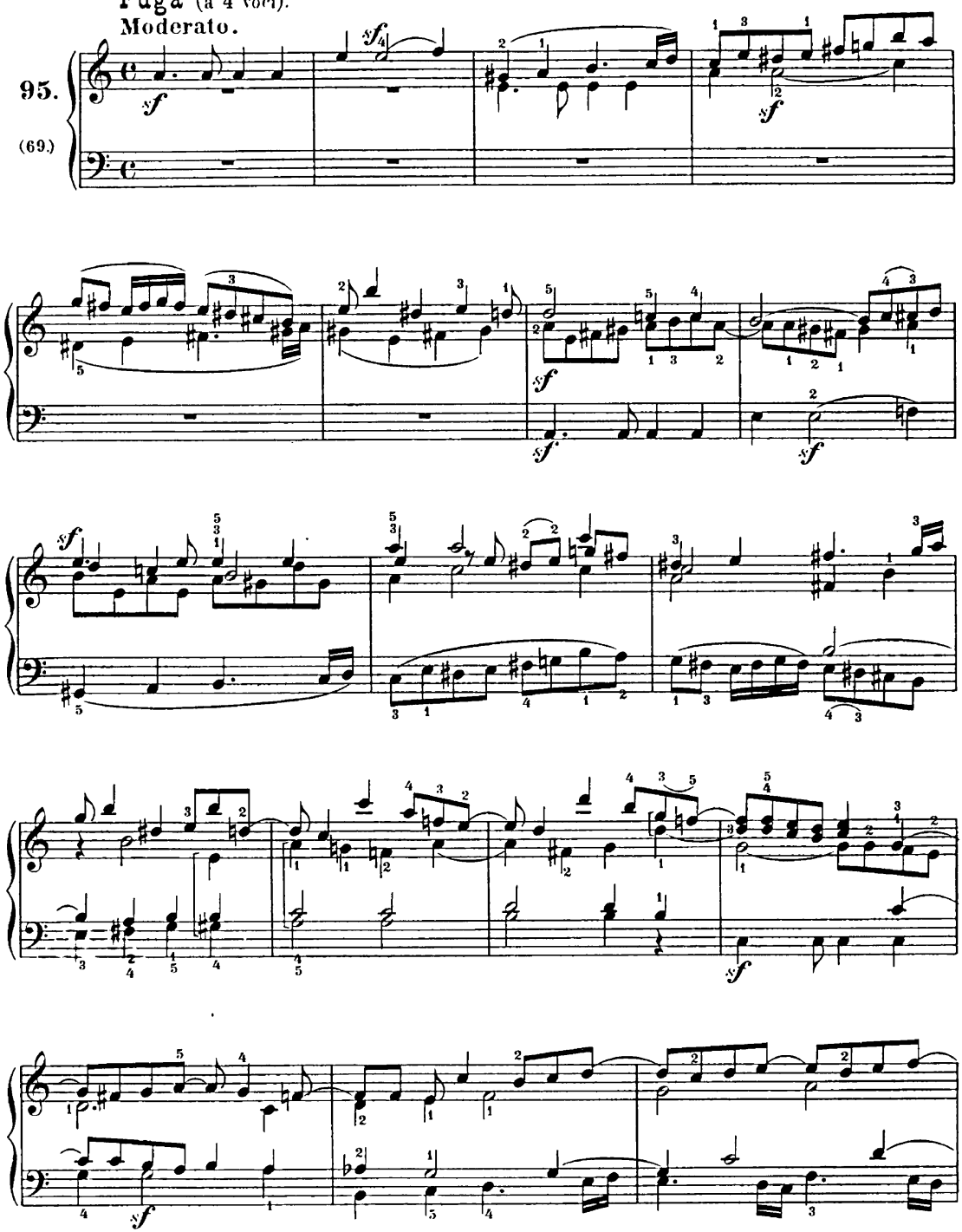

sf
tr
p
cresc.
sf
sf
tr
sf
sf
sf
sf
sf
sf
sf
sf
ten.

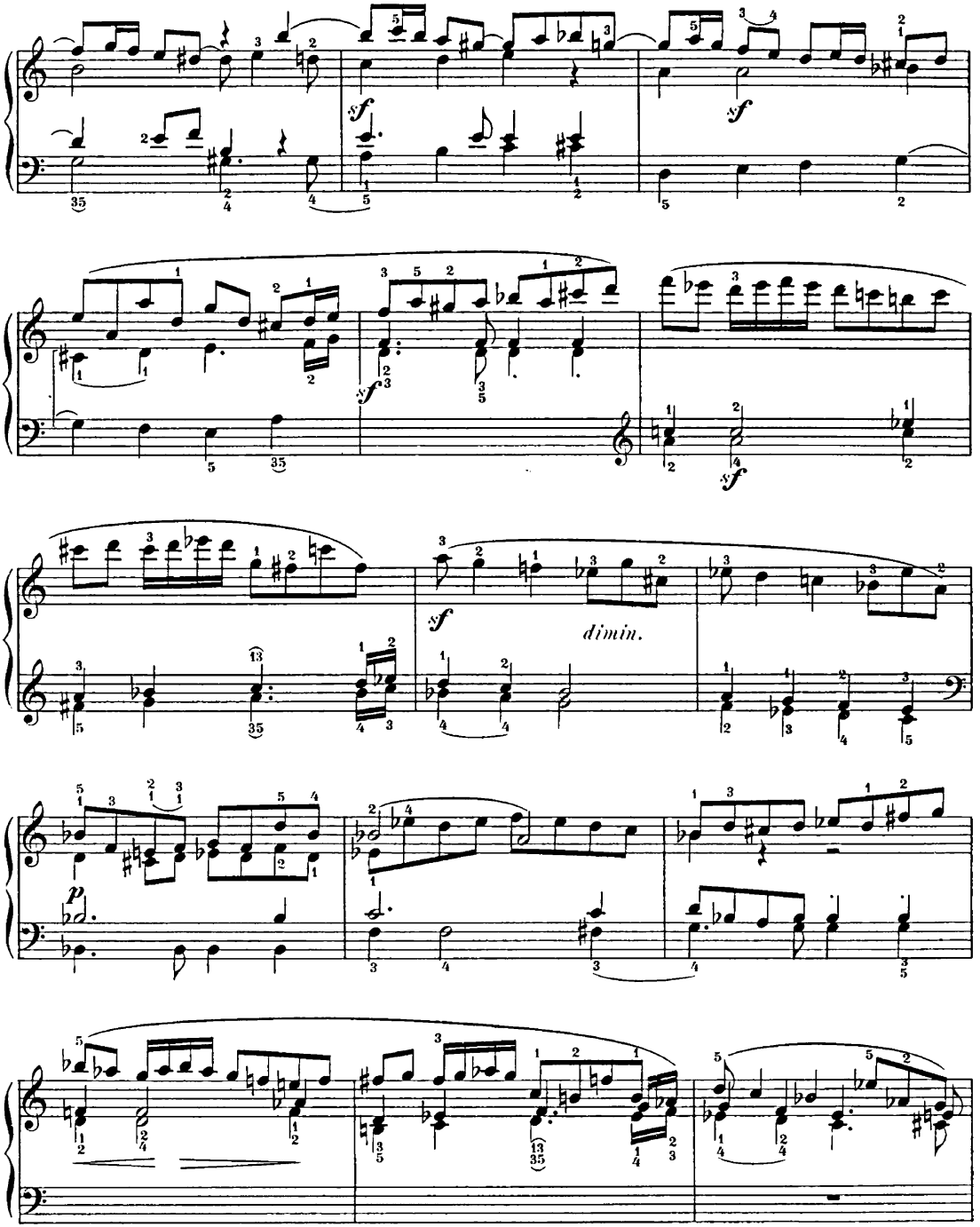

m. s.

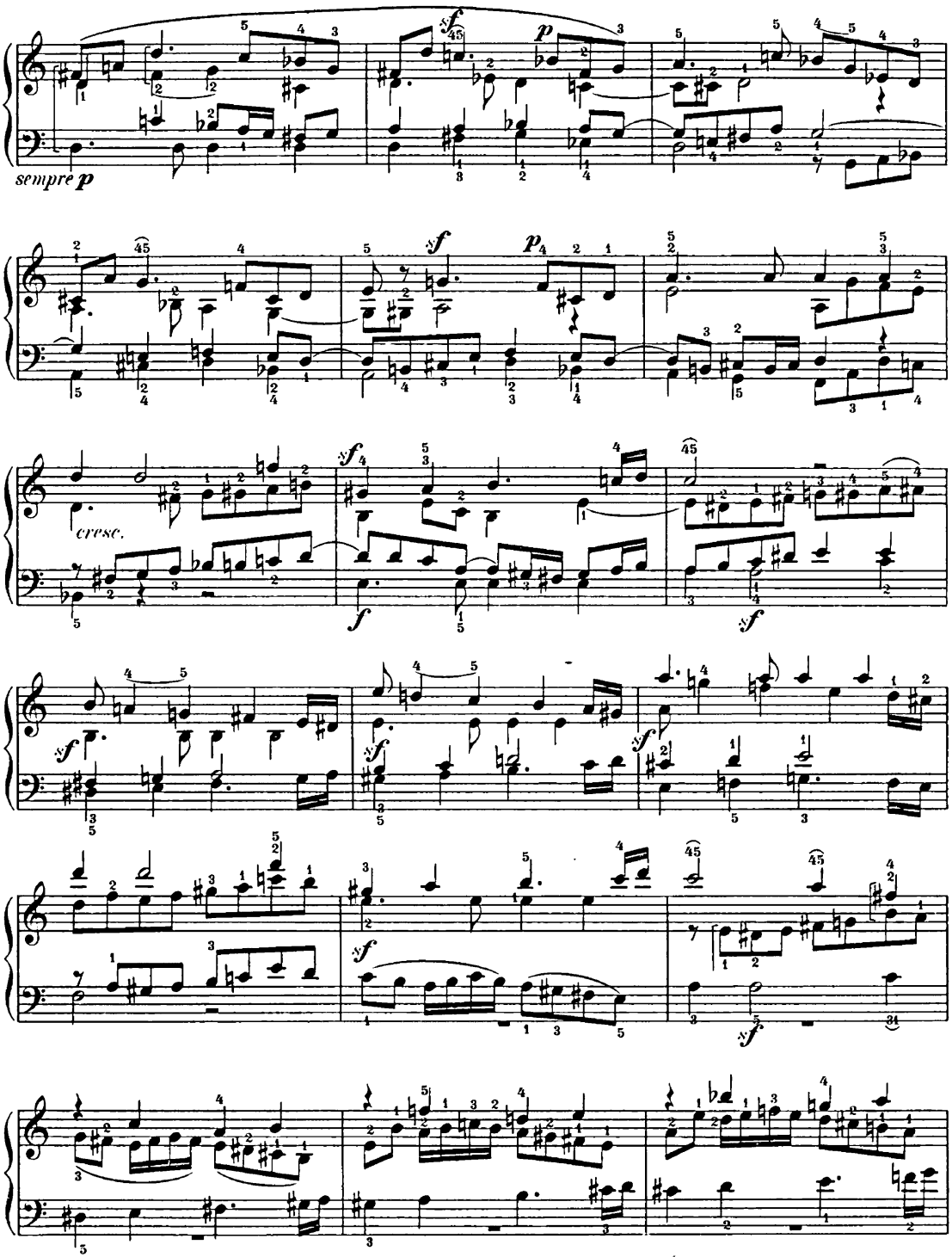

rallent. e dimin.

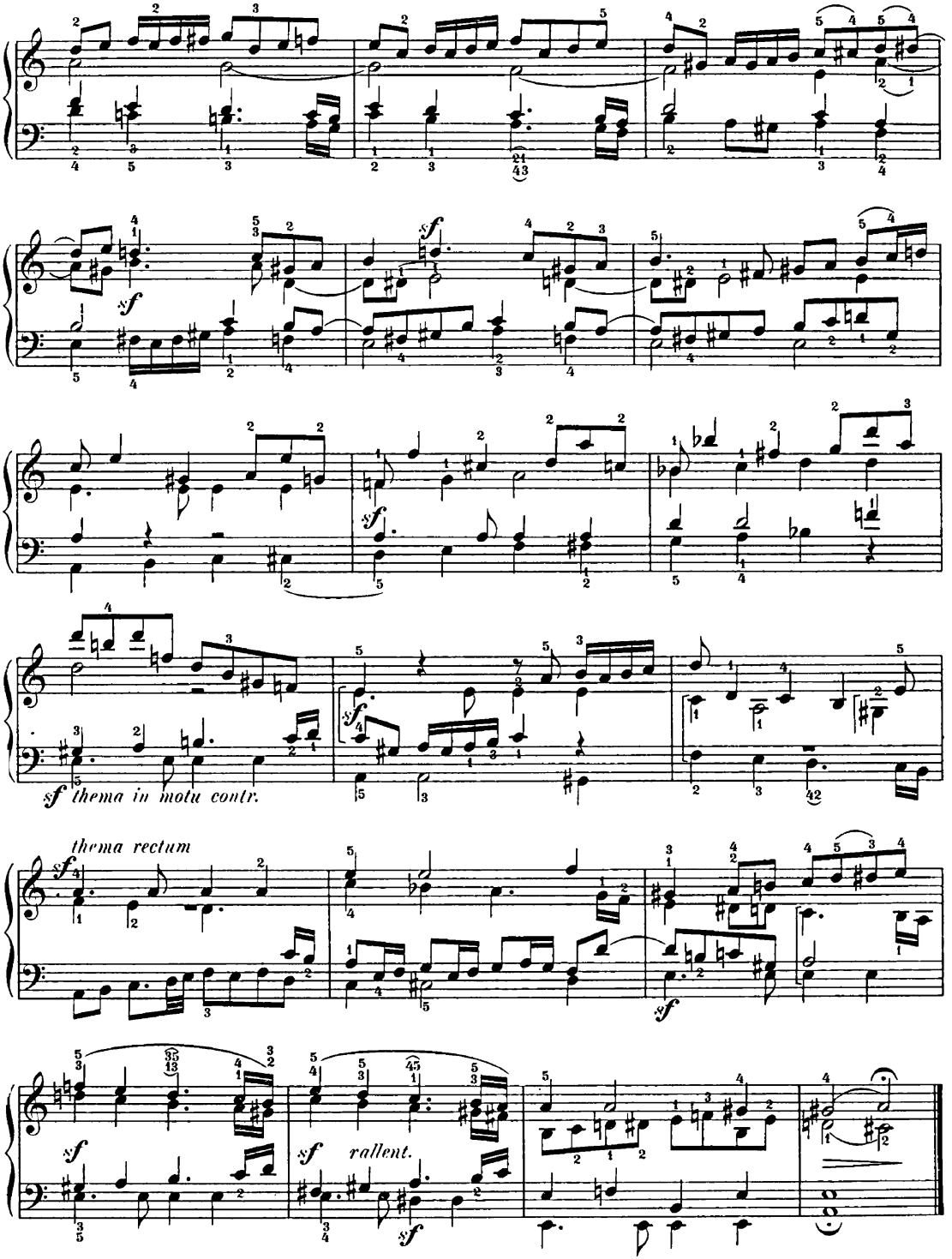
Fuga (a 4 voci).
Moderato.

95.
(69.)




sf
sf
sf
sf
sf
dimin.
p

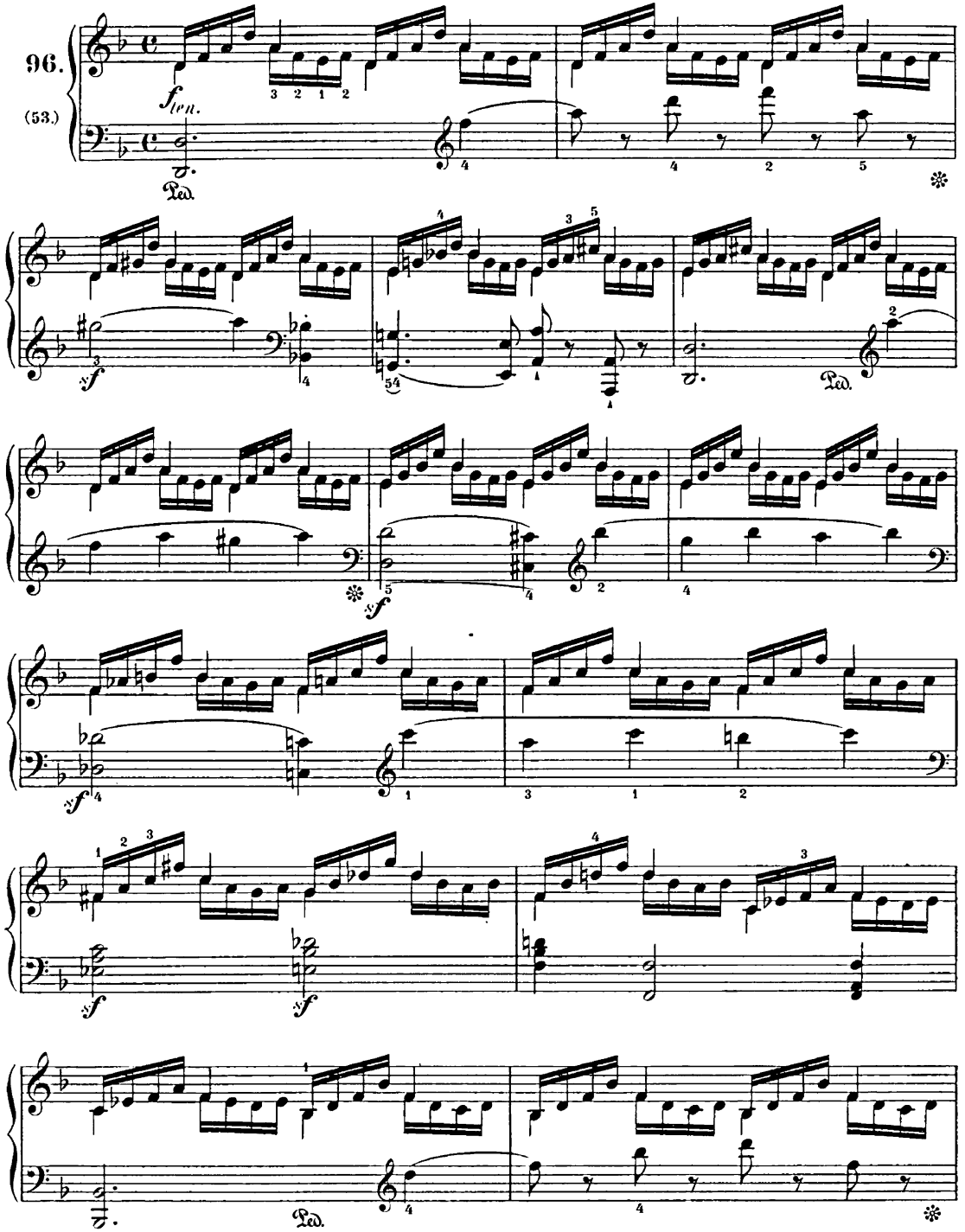

sempre p
cresc.

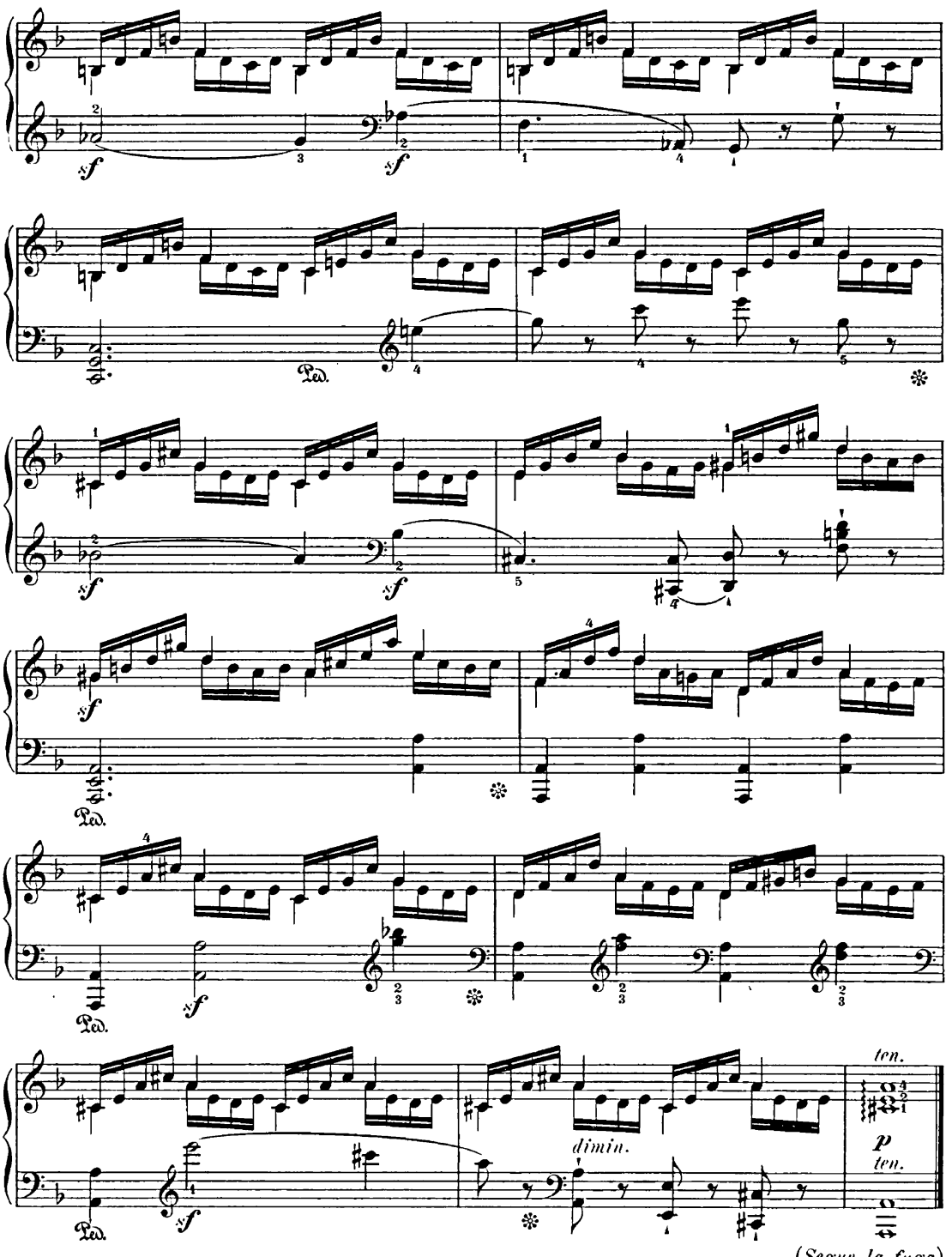

sf
sf thema in motu contr.
thema rectum
sf
sf rallent.
sf

Preludio.

Molto allegro.

96. (53.)



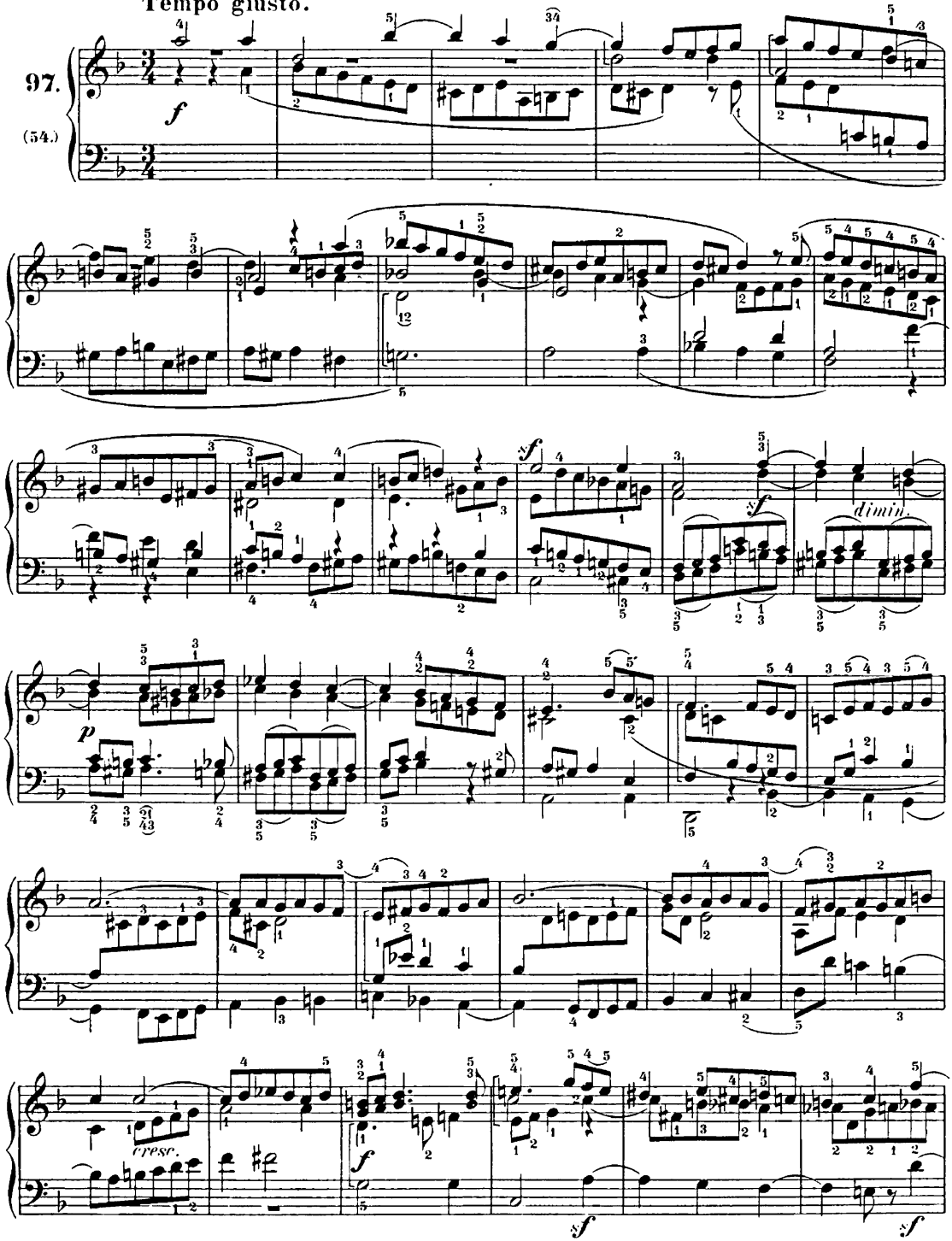

sf
Ped.
dimin.
ten.
p
ten.
(Segue la fuga.)

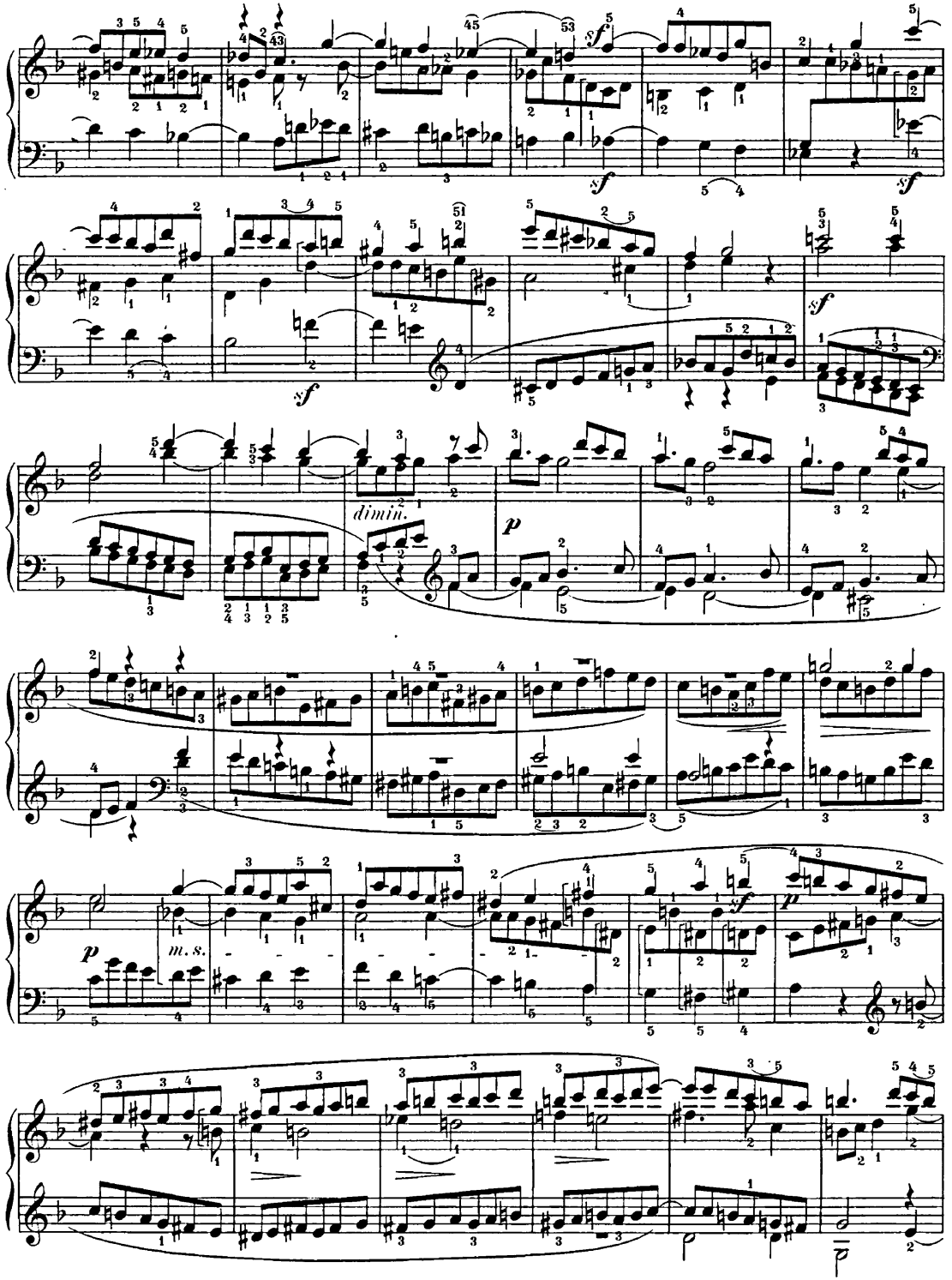
Fuga (a 2 sugetti).

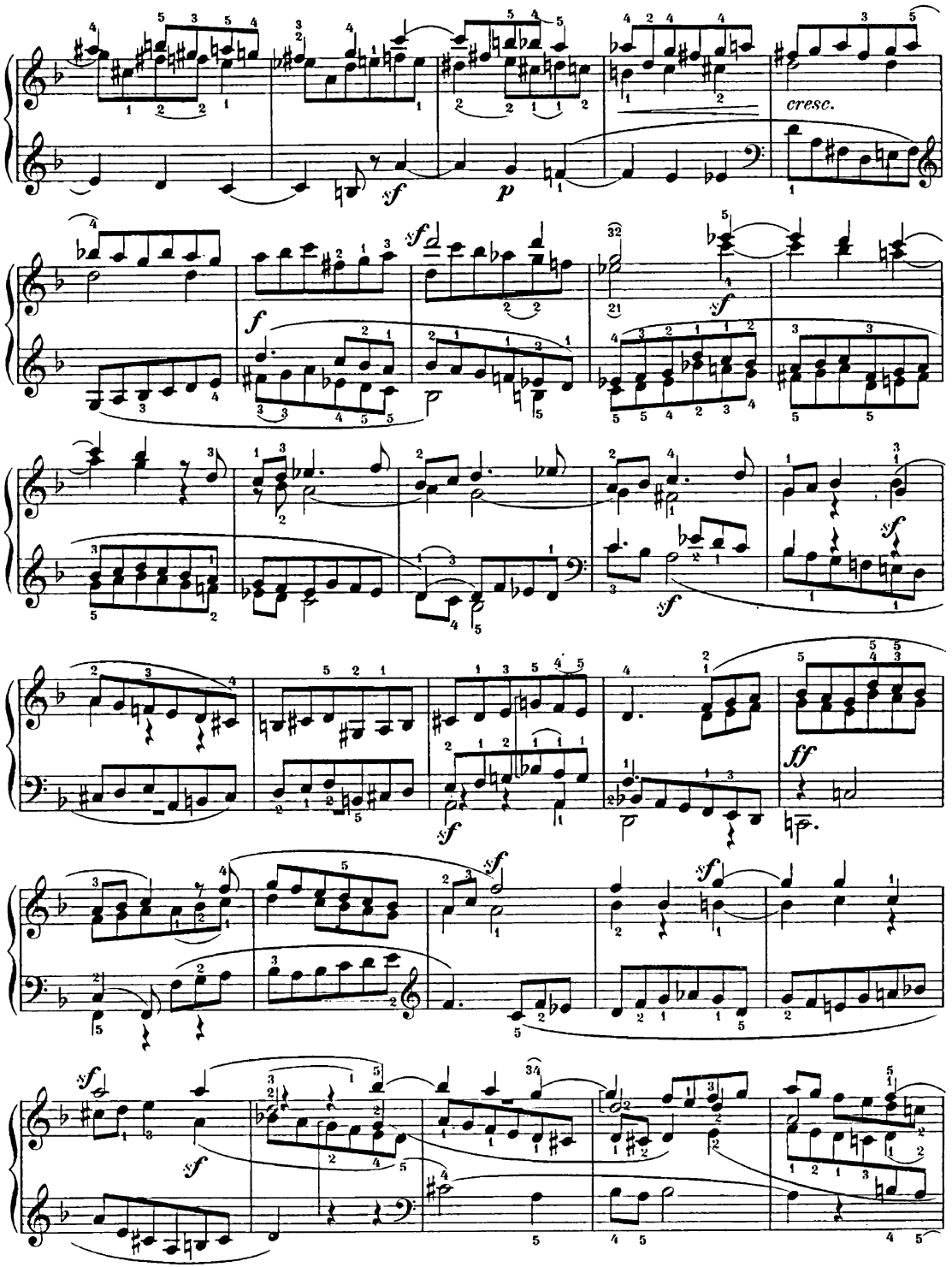
Tempo giusto.

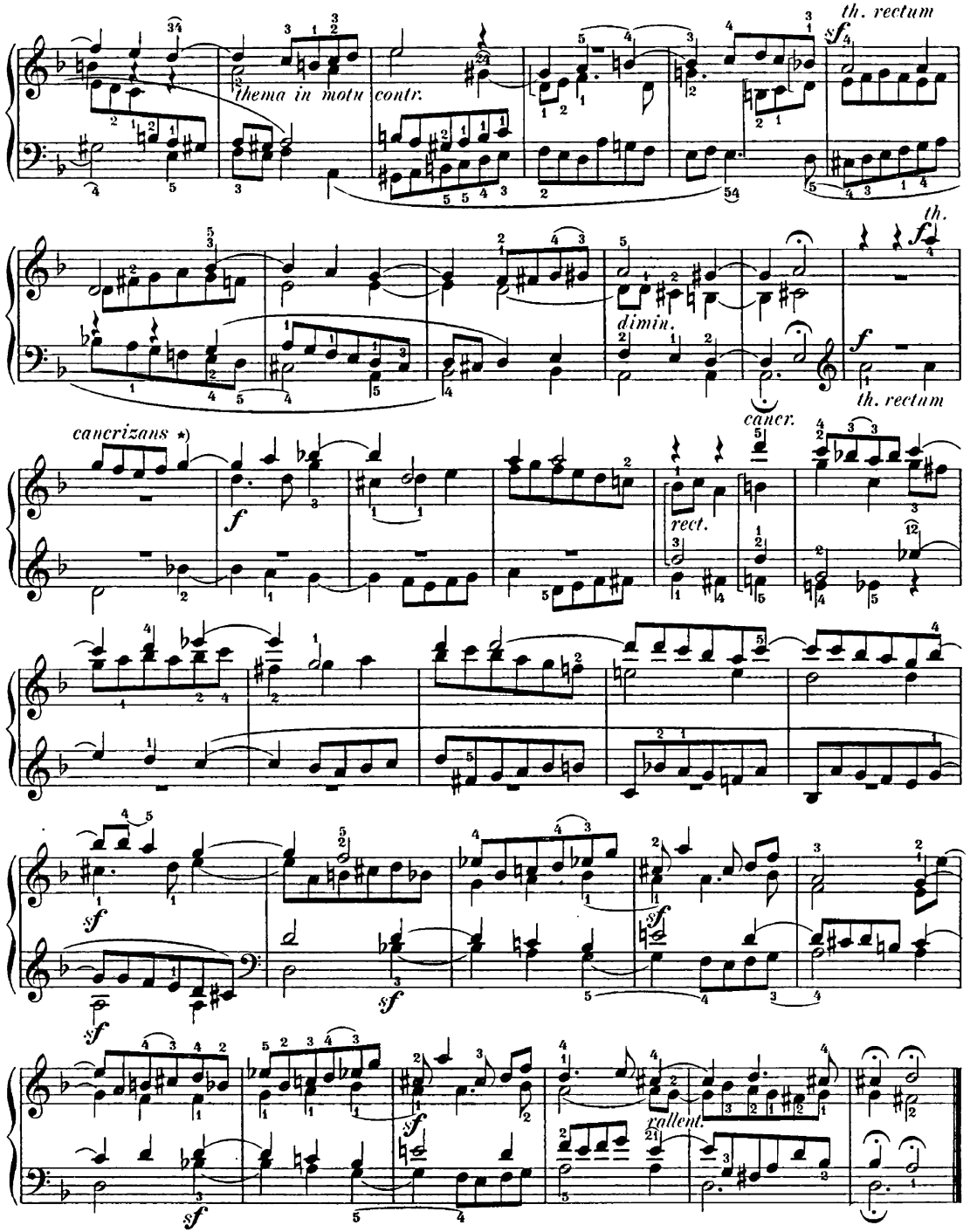
97.

(54.)




sf
sf
sf
sf
dimin.
p
p
m. s.
sf
p


cresc.
sf
p
f
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf



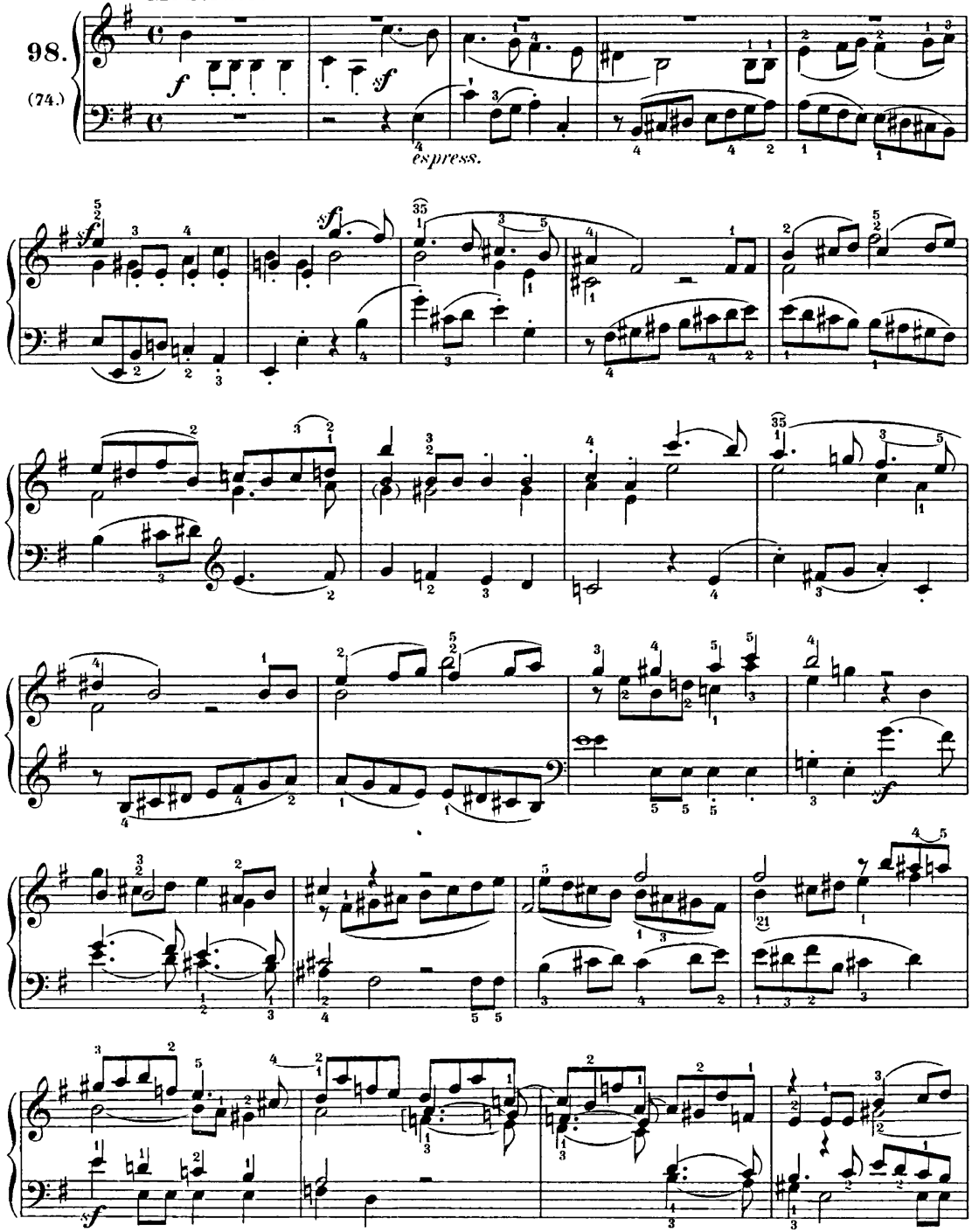
*) Th. cancrizans.
Hier ist das 1. Thema rückwärts gestellt. Eine contrapunctische Spielerei. *M. V.*

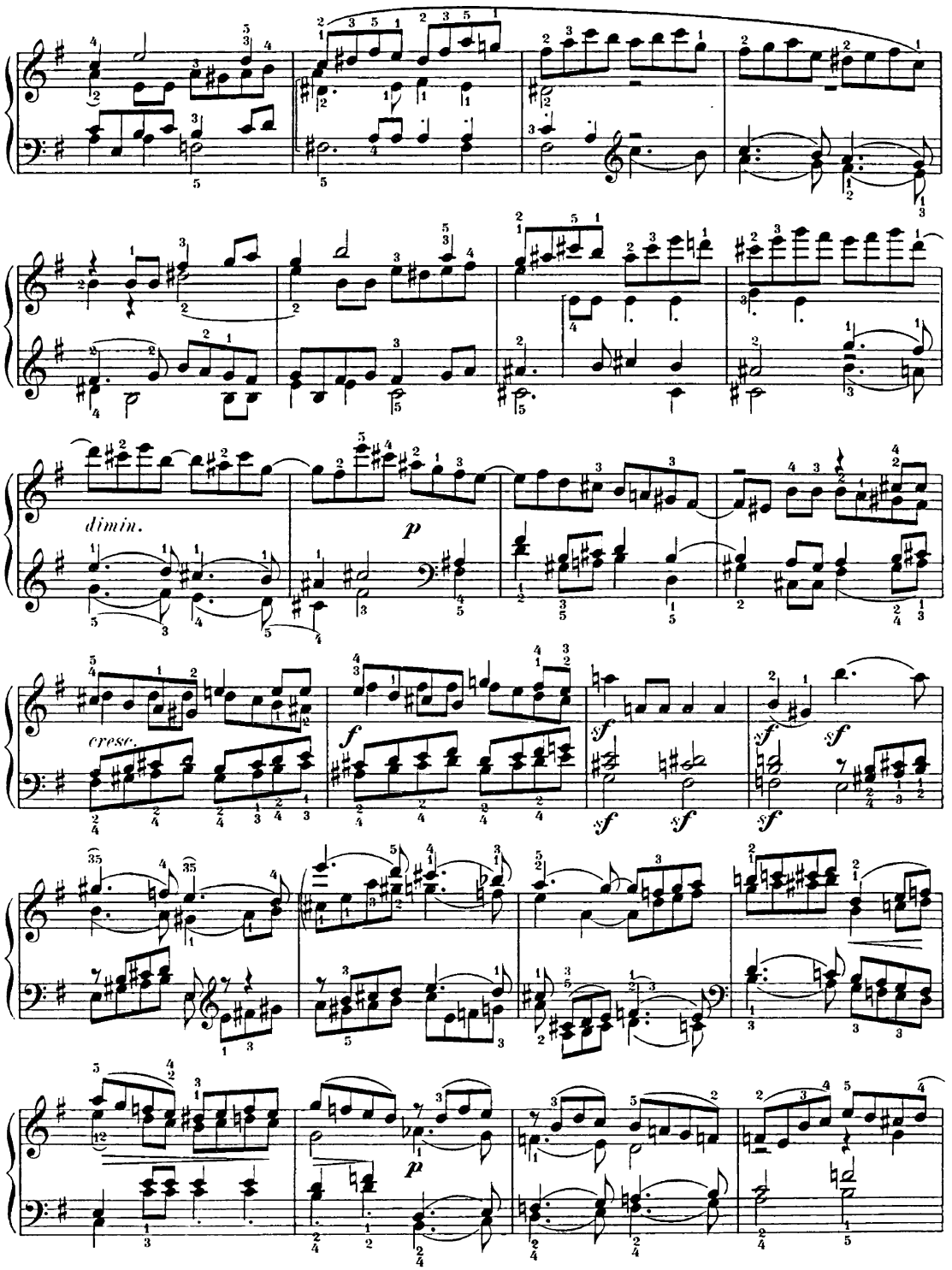
*) Th. cancrizans.
Here the 1st theme is written backwards — a contrapuntal trick.

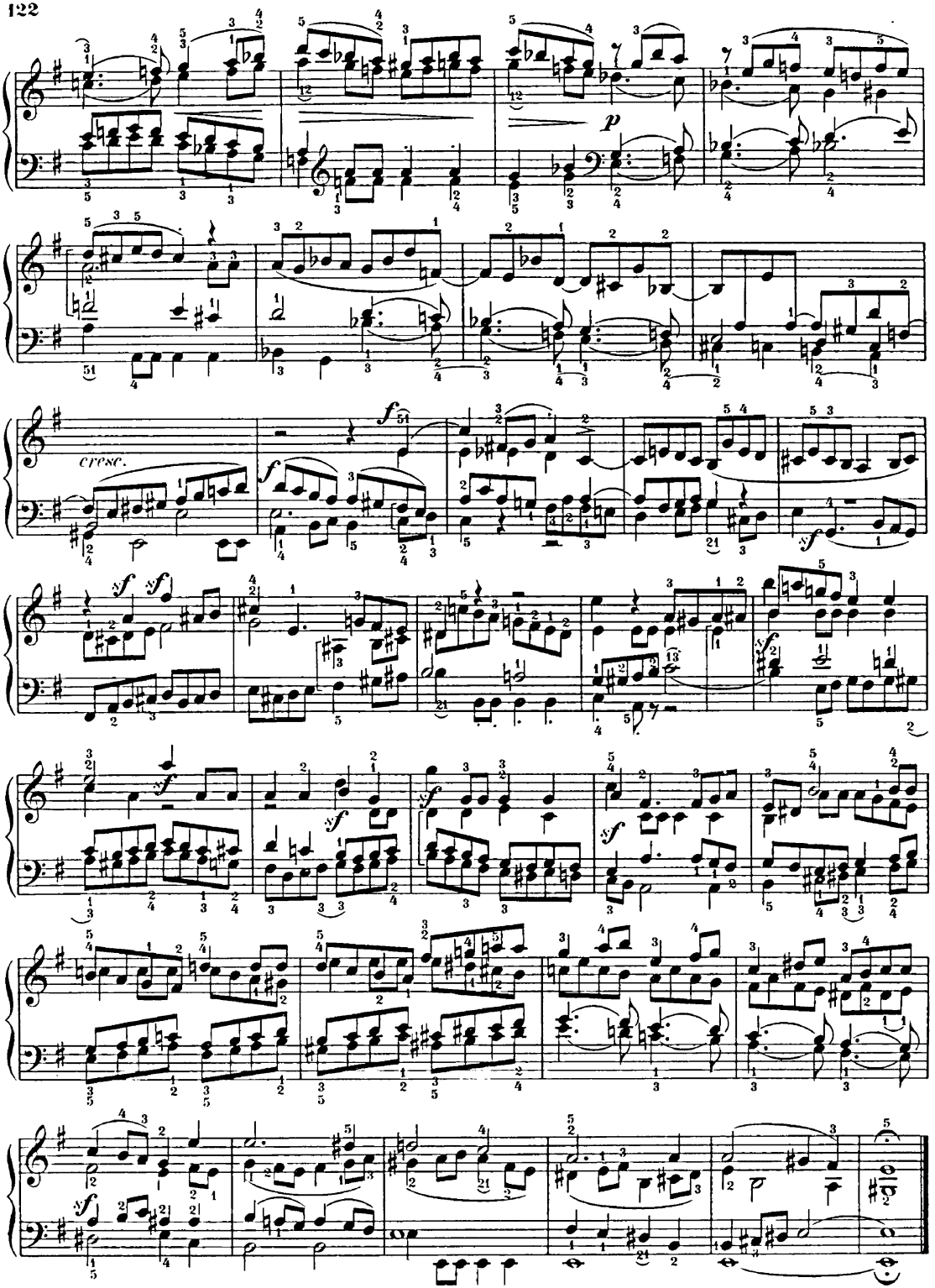
Fuga (a 2 suggetti).

Moderato.

98. (74.)

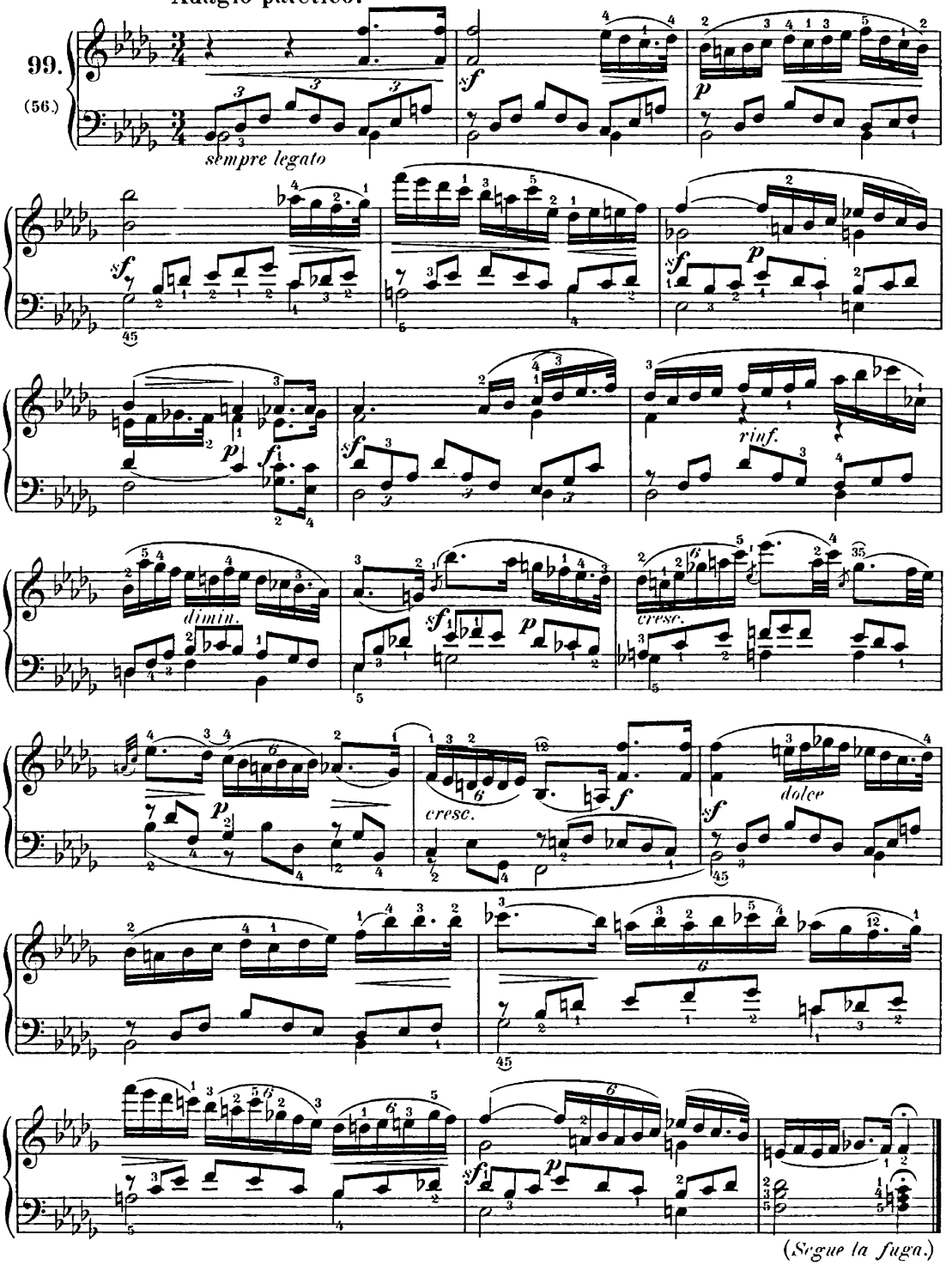



dimin.
p
cresc.
f
sf
sf
sf
sf
sf
p


p
cresc.
f
sf
sf
sf
sf
sf
sf
sf
sf

Preludio.

Adagio patetico.



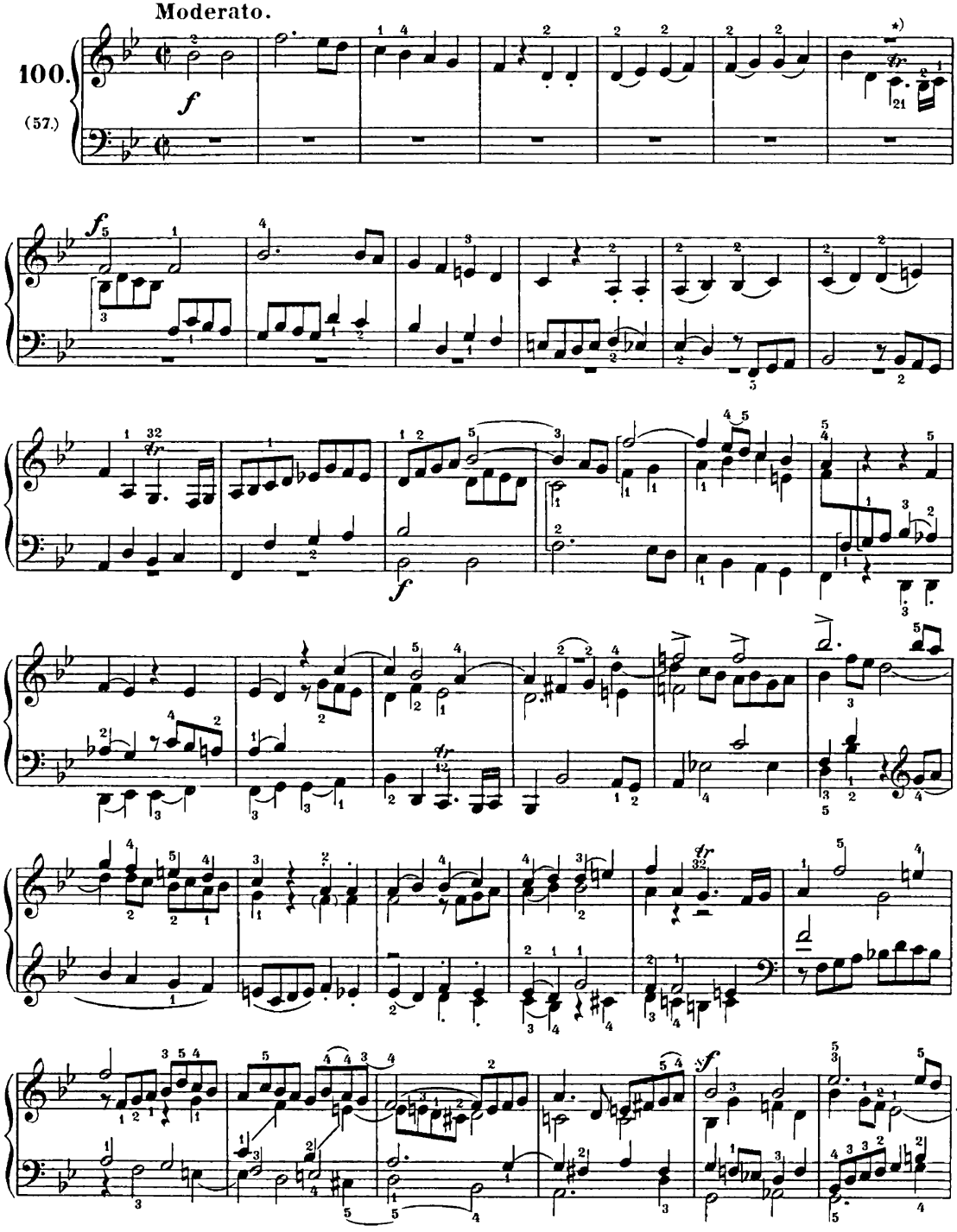
(Segue la fuga.)

Fuga (a 4 voci).

Moderato.

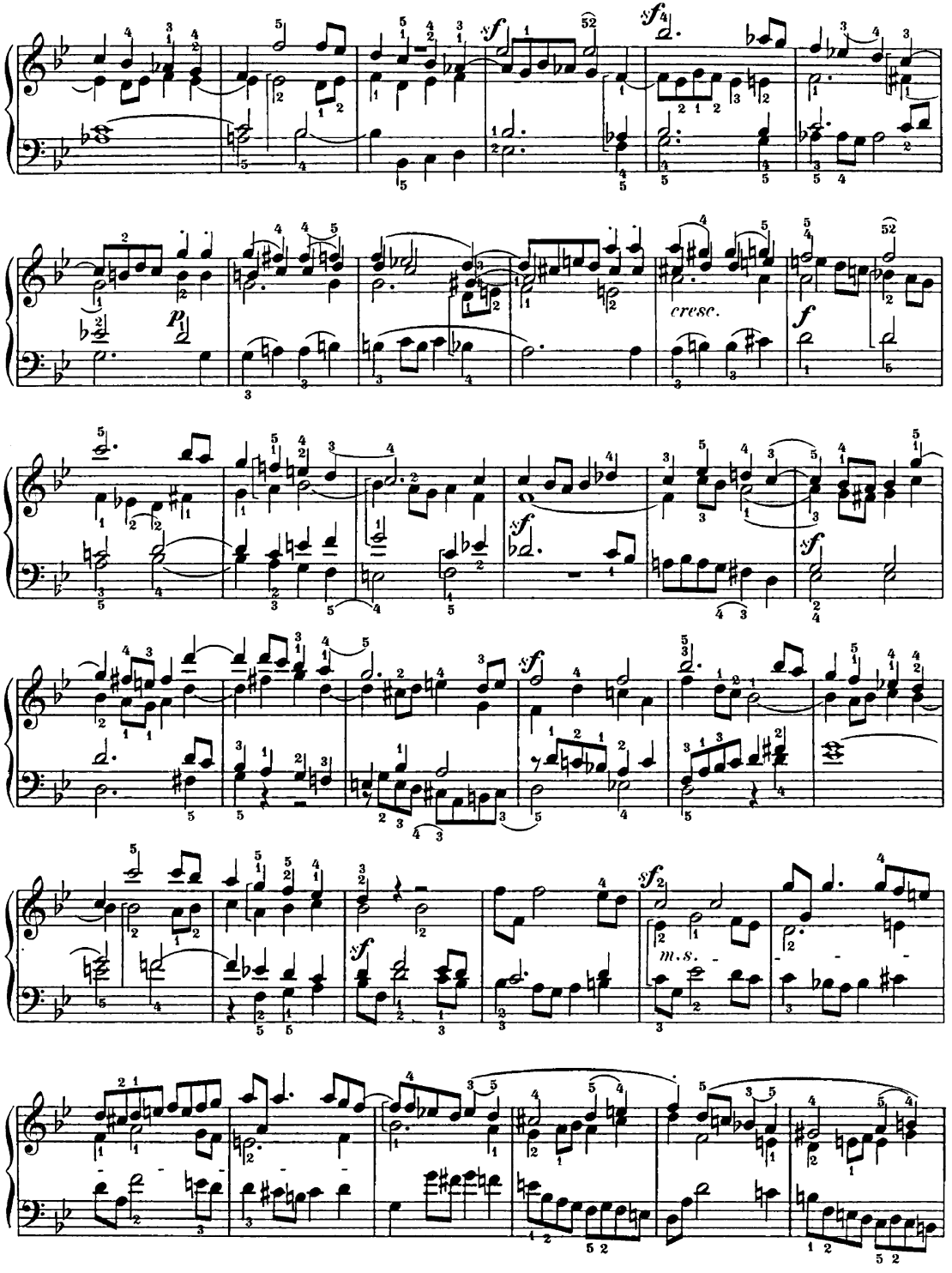
100.

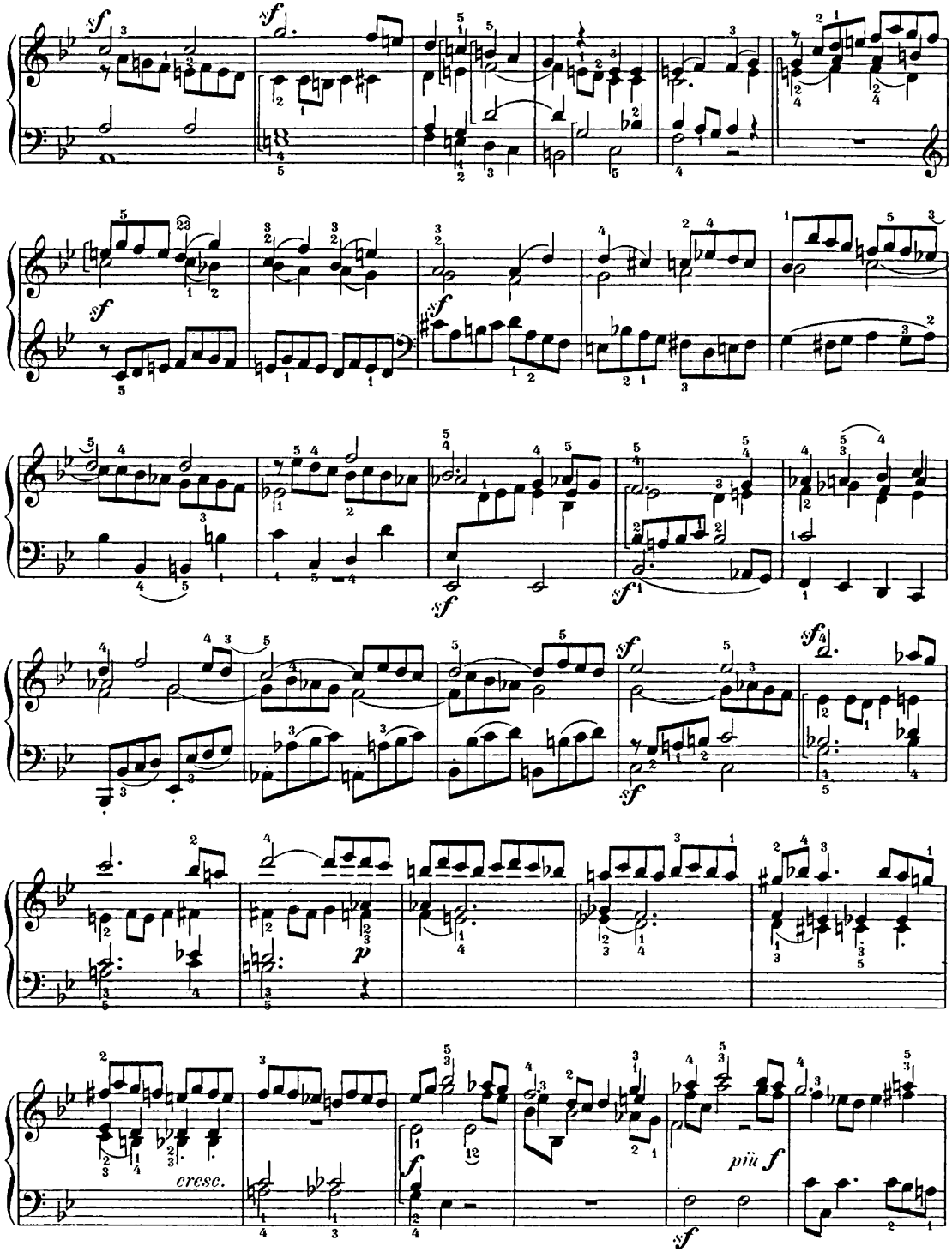
(57.)

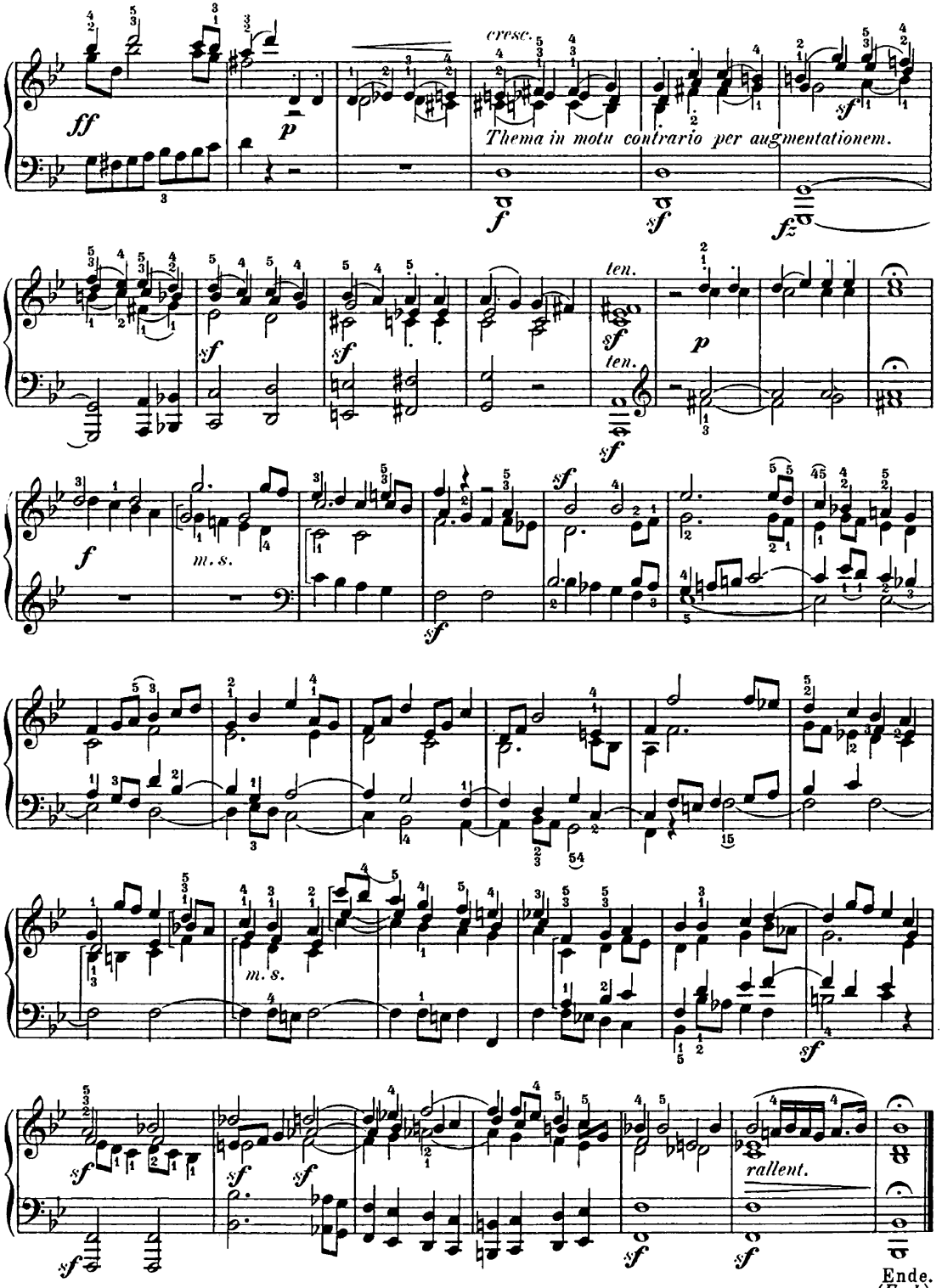


*) Alle Triller von oben.

*) *All trills with higher auxiliary.*


sf
sf
p
cresc.
f
sf
sf
sf
sf
m.s.


cresc.
più f


cresc.
Thema in motu contrario per augmentationem.
ten.
ten.
m. s.
m. s.
rallent.

Ende.
(*End.*)