no 5 163

J. W. Stirling Octr 1887

Berlin

GRADUS AD PARNASSUM

ou

l'art de jouer le Pianoforte

démontré par des

EXERCICES

dans le style sévère et dans le style élégant

COMPOSÉ ET DÉDIÉ

À Madame la Princesse Wolkonsky

NÉE WOLKONSKY

PAR

MUZIO CLEMENTI.

Revu par F. A. ROITZSCH.

LEIPZIG
C. F. PETERS.

Fr. Baumgarten del. Lith. v. C. G. Röder, Leipzig.

EINLEITENDE BEMERKUNGEN ÜBER FINGERSETZUNG.

Die einfachste und regelmässigste Fingersetzung ist gewöhnlich die beste; namentlich in denjenigen Tonleitern, die oft mit grosser Schnelligkeit gespielt werden sollen.

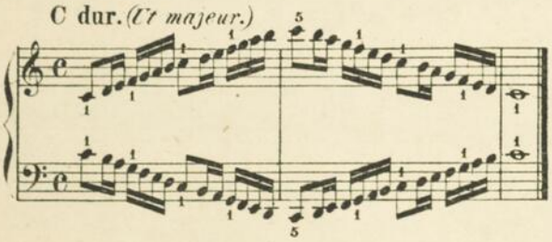
Die umgekehrte Ordnung, in welcher die Finger der rechten Hand zu denen der linken stehen, hat zur Folge, dass in allen den Tonleitern, auf deren Haupt- und 5te Note man den Daumen an der linken Hand setzen kann, in der Rechten der Daumen auf die Haupt- oder erste und auf die 4te Note in der Tonleiter zu stehen kommt. Zum Beweis spiele man ein und dieselbe Tonleiter zugleich mit der einen Hand auf- mit der andern absteigend, und umgekehrt.

REMARQUES PRÉLIMINAIRES SUR LE DOIGTÉ.

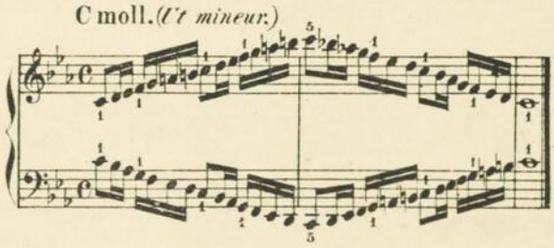
Un doigté simple et régulier est généralement reconnu être le meilleur, principalement pour les gammes qui doivent être éxécutées avec une grande rapidité.

Comme les doigts de la main droite sont contraires à ceux de la main gauche, il s'ensuit que dans toutes les gammes de la main droite il faut mettre le pouce sur la note du ton, et dans celles de la main gauche le cinquième doigt. Pour voir cela il faut jouer la même gamme en descendant d'une main et en montant de l'autre, et vice versa.

C dur. *(Ut majeur.)*



C moll. *(Ut mineur.)*

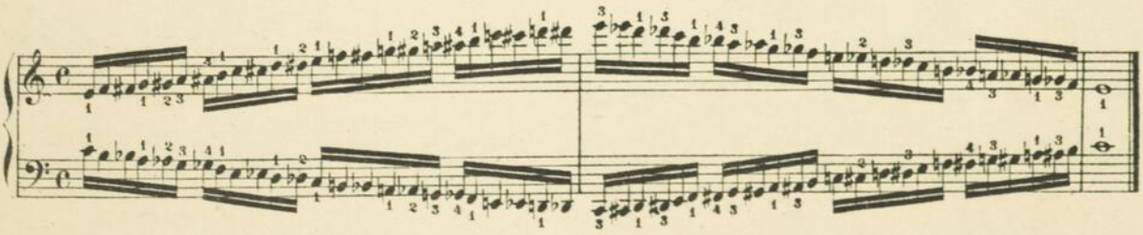


Dieselbe Regel gilt auch von G dur und G moll, D dur und D moll, A dur und A moll und E dur und E moll.

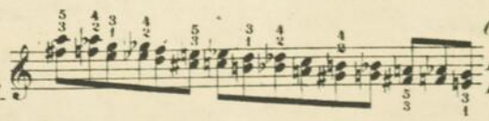
Auch in der chromatischen Tonleiter findet dieselbe, bis jetzt von mehreren ausgezeichneten Spielern vernachlässigte Regelmässigkeit statt. Das Zusammentreffen ein und desselben Fingers an beiden Händen fällt auf die Obertasten.

On trouvera la même chose en Sol majeur et mineur, en Ré majeur et mineur, en La majeur et mineur, et en Mi majeur et mineur.

La même régularité jusqu'à présent négligée, par quelques professeurs distingués, doit être observée dans les gammes chromatiques renversées.

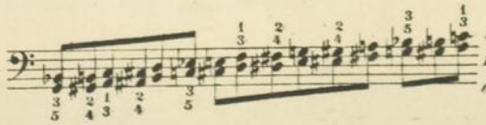


Chromatische Tonleiter in Terzen für die rechte Hand. Dieselbe Fingersetzung im Aufsteigen.



Gamme chromatique en tierces pour la main droite. Le même doigté en montant.

Dieselbe für die linke Hand. Dieselbe Fingersetzung im Absteigen.



Idem pour la main gauche. Le même doigté en descendant.

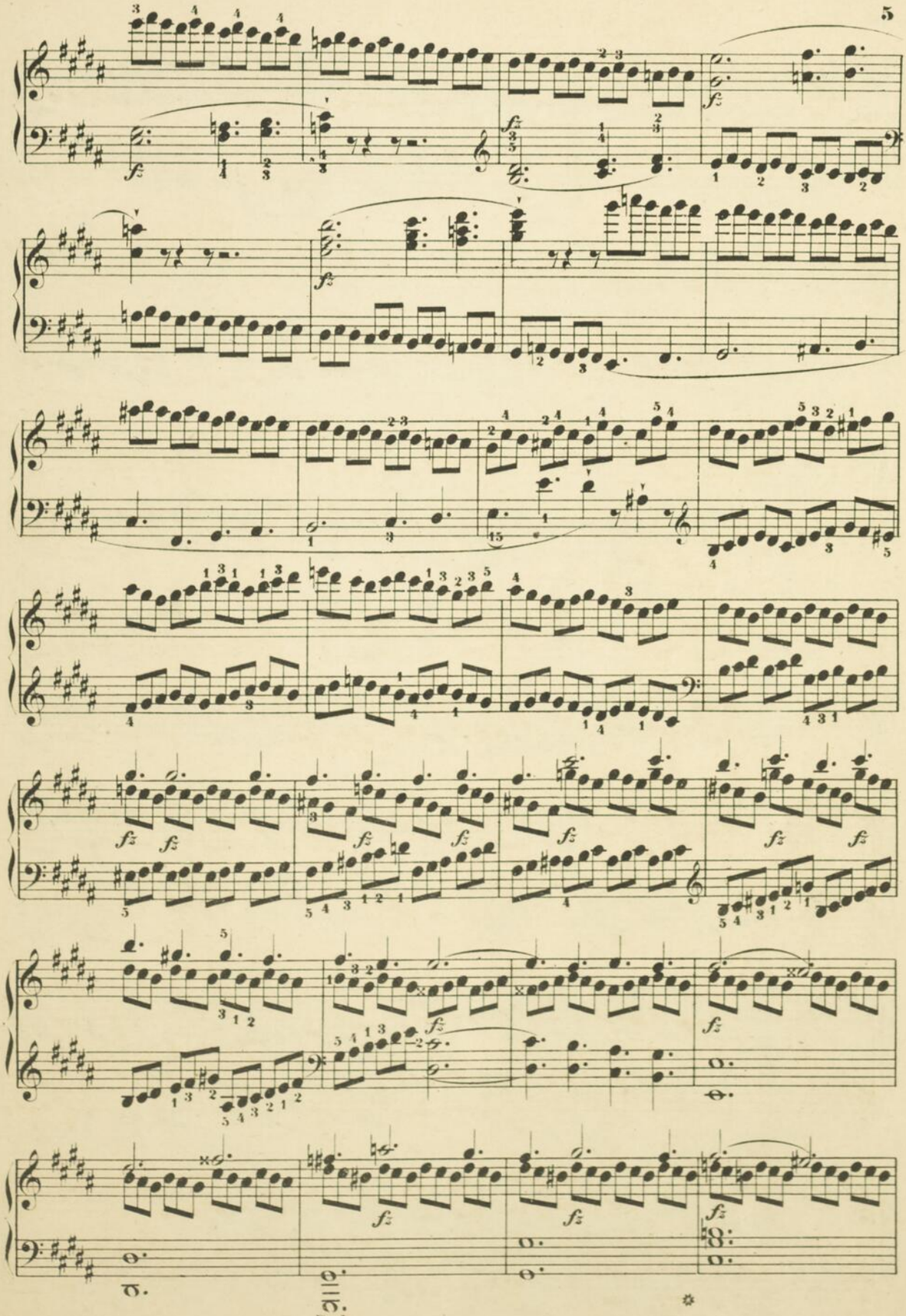
NB. Diese Grundregel lässt sich im Allgemeinen auf alle in umgekehrter Ordnung gegen einander stehenden Passagen anwenden.

NB. Appliquez généralement ce principe aux mêmes passages renversés.

Allegro. (M.M. 𝅗𝅥· = 100.)

28.

f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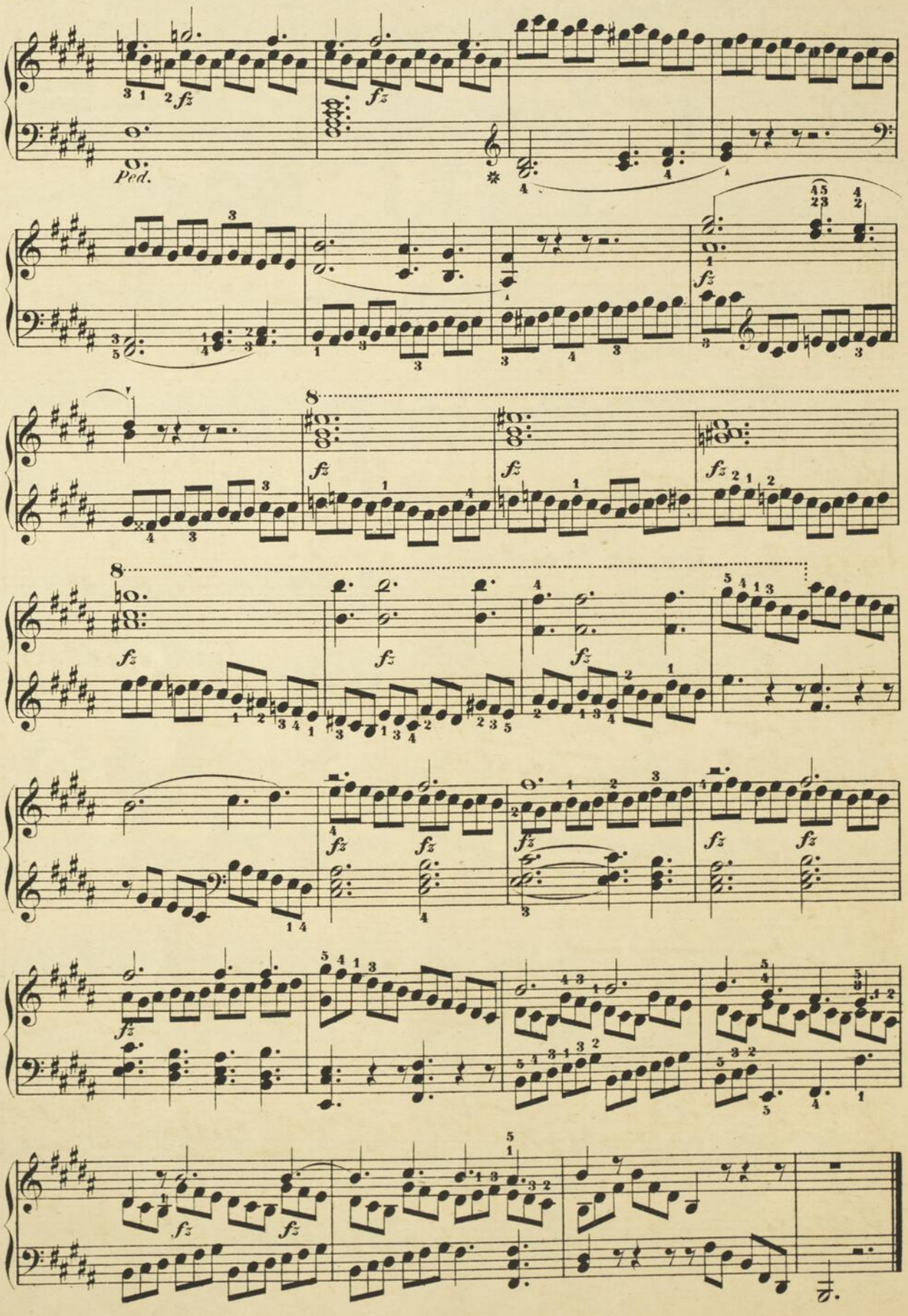
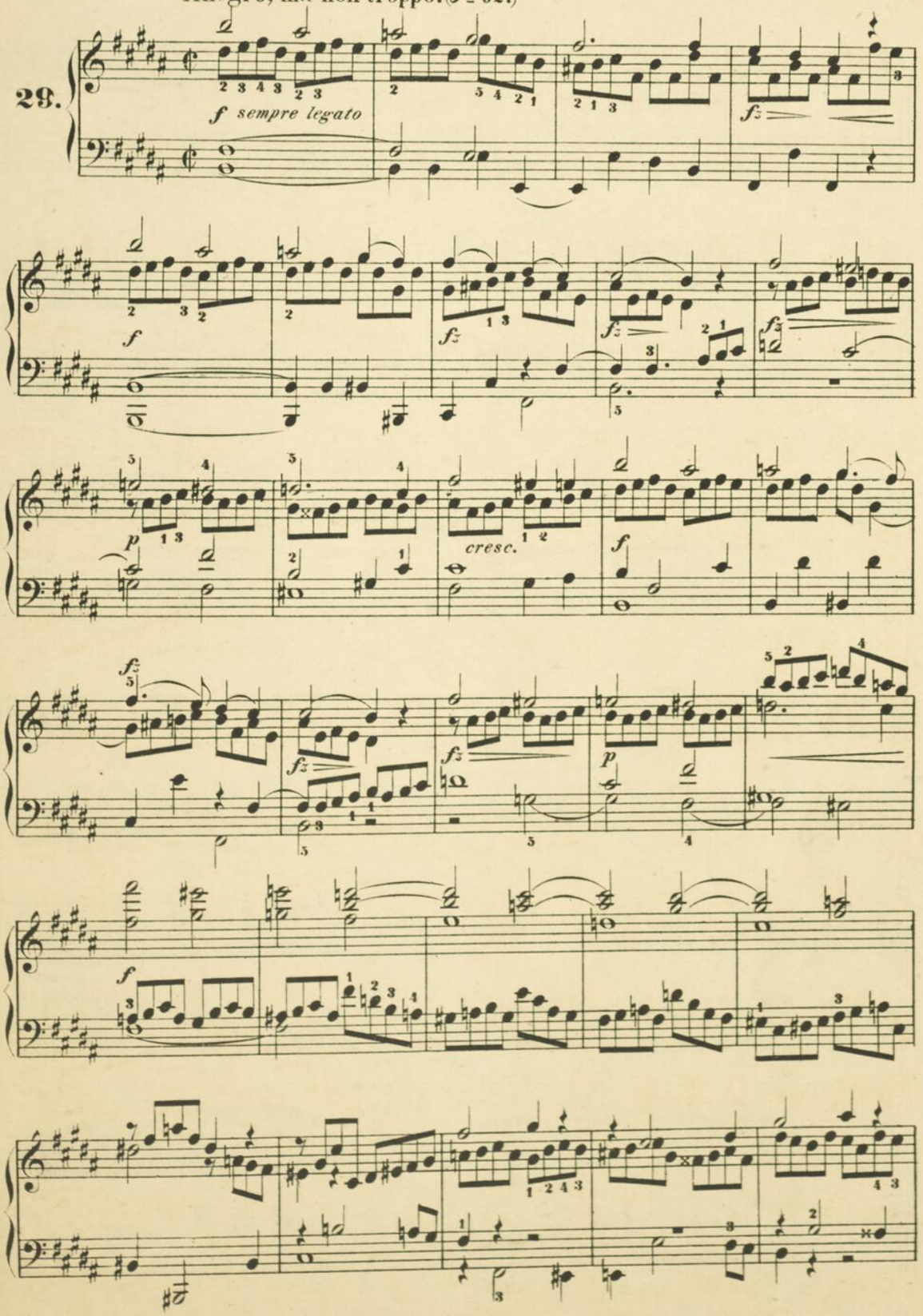
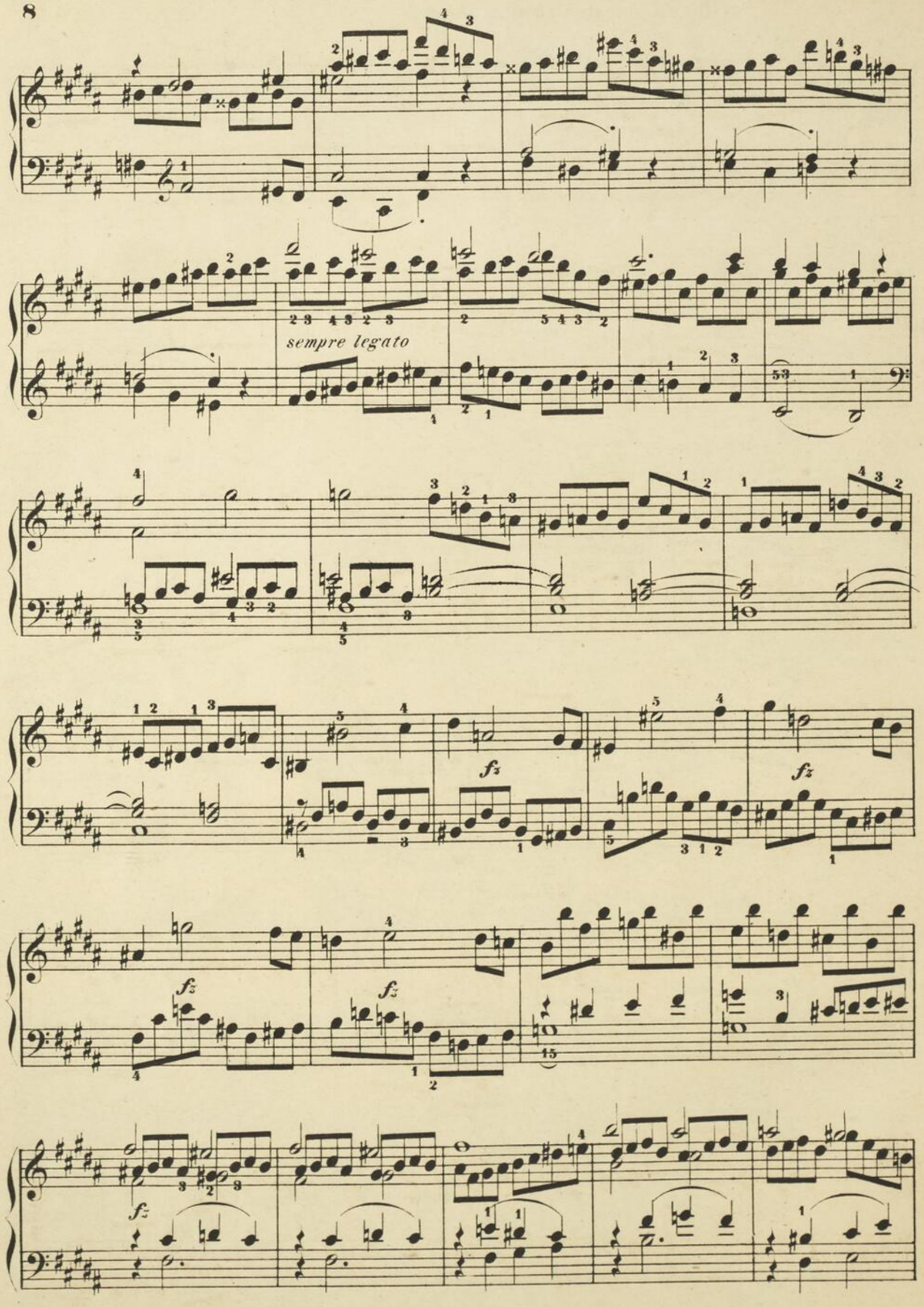

Ped.
fz

Allegro, ma non troppo. (♩ = 92.)

29.

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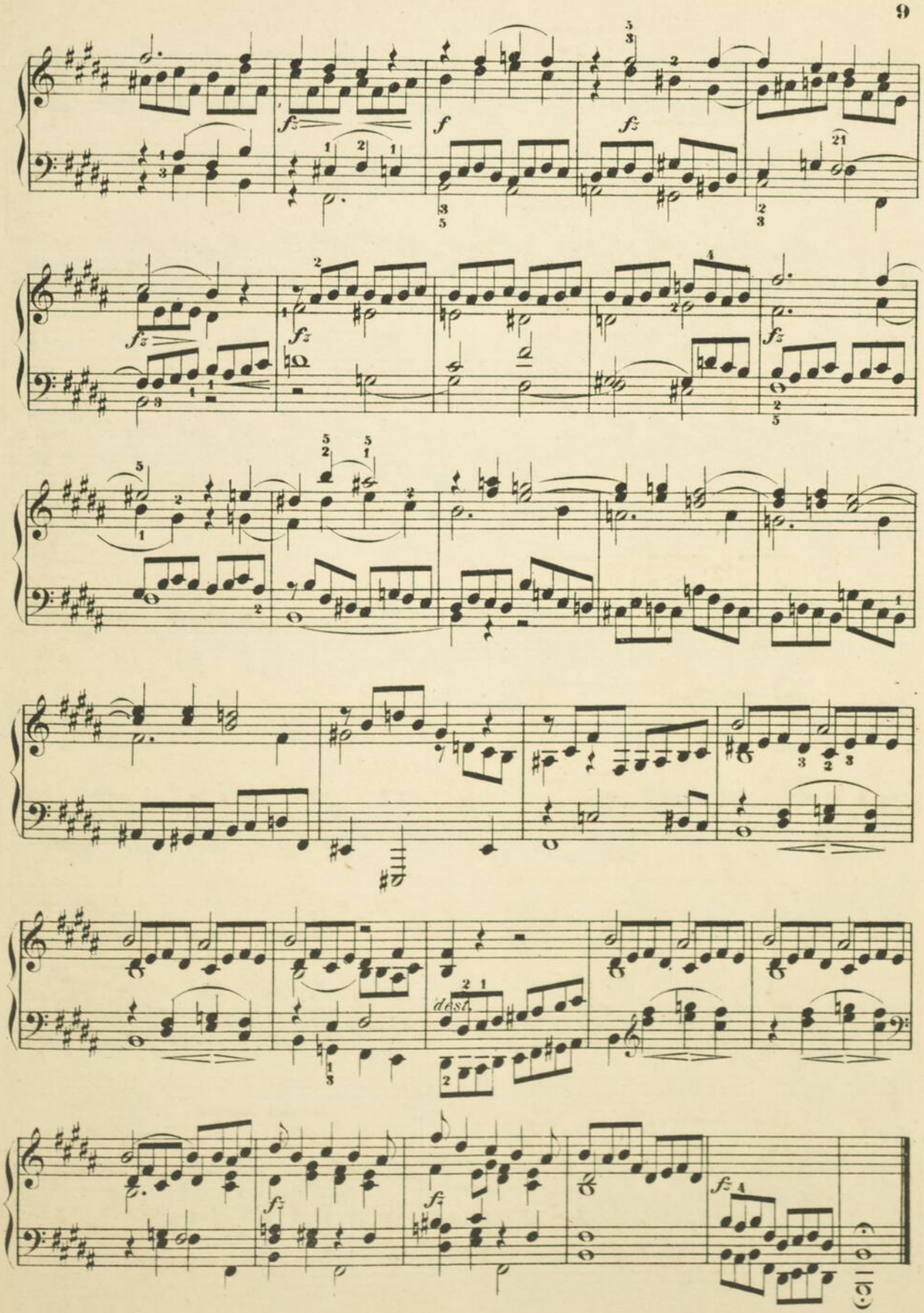
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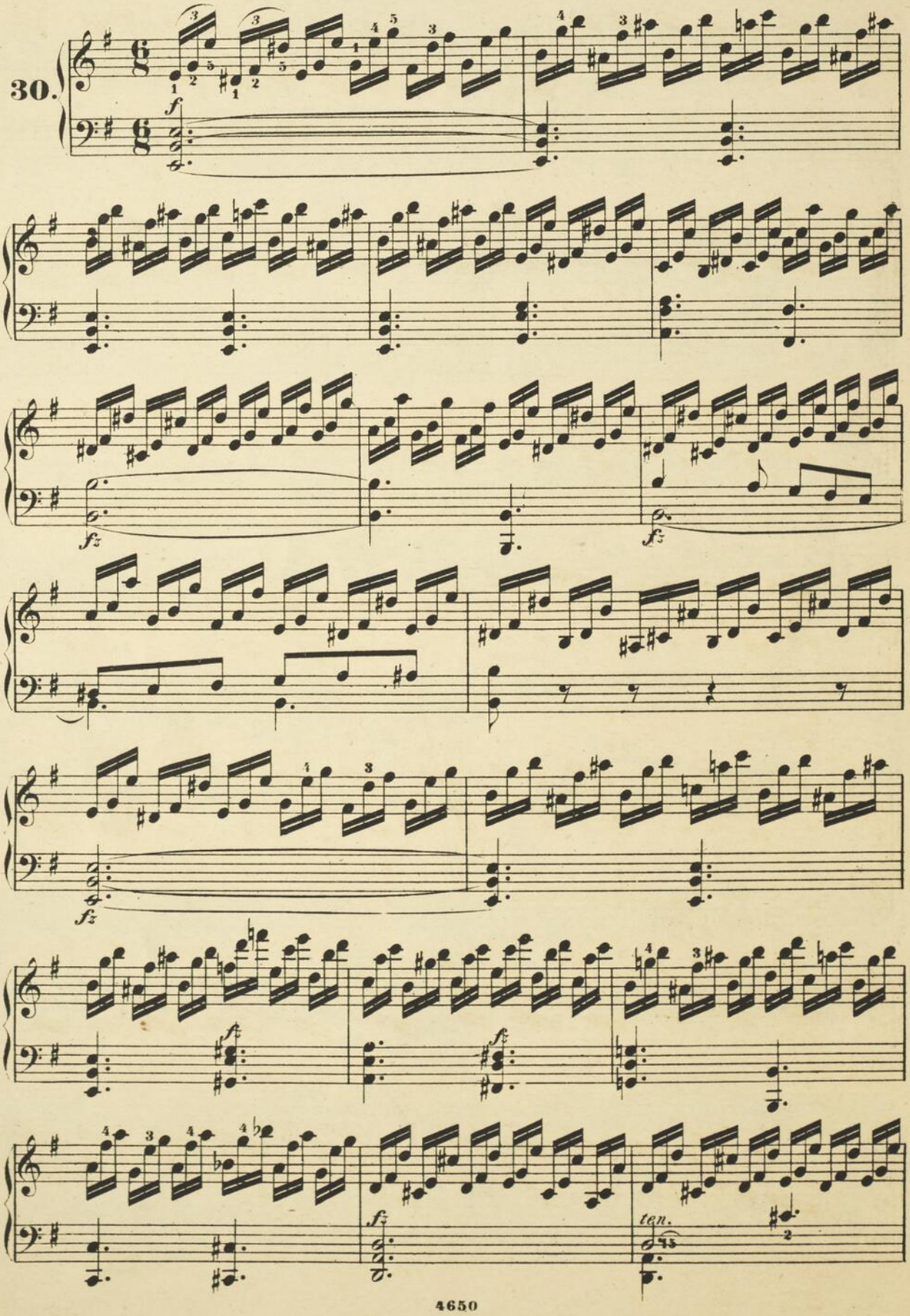
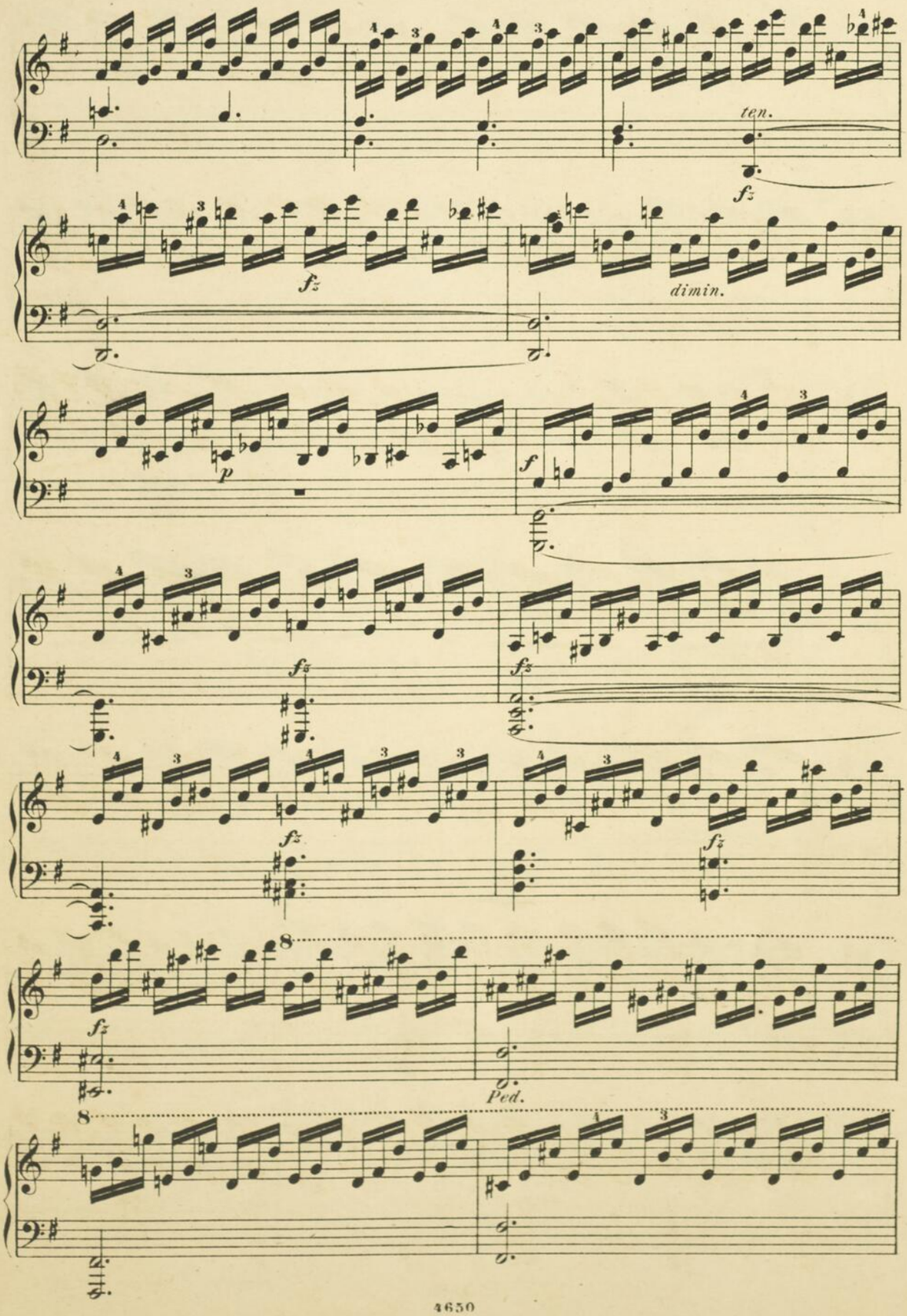
Veloce. (♩· = 84.)

30.

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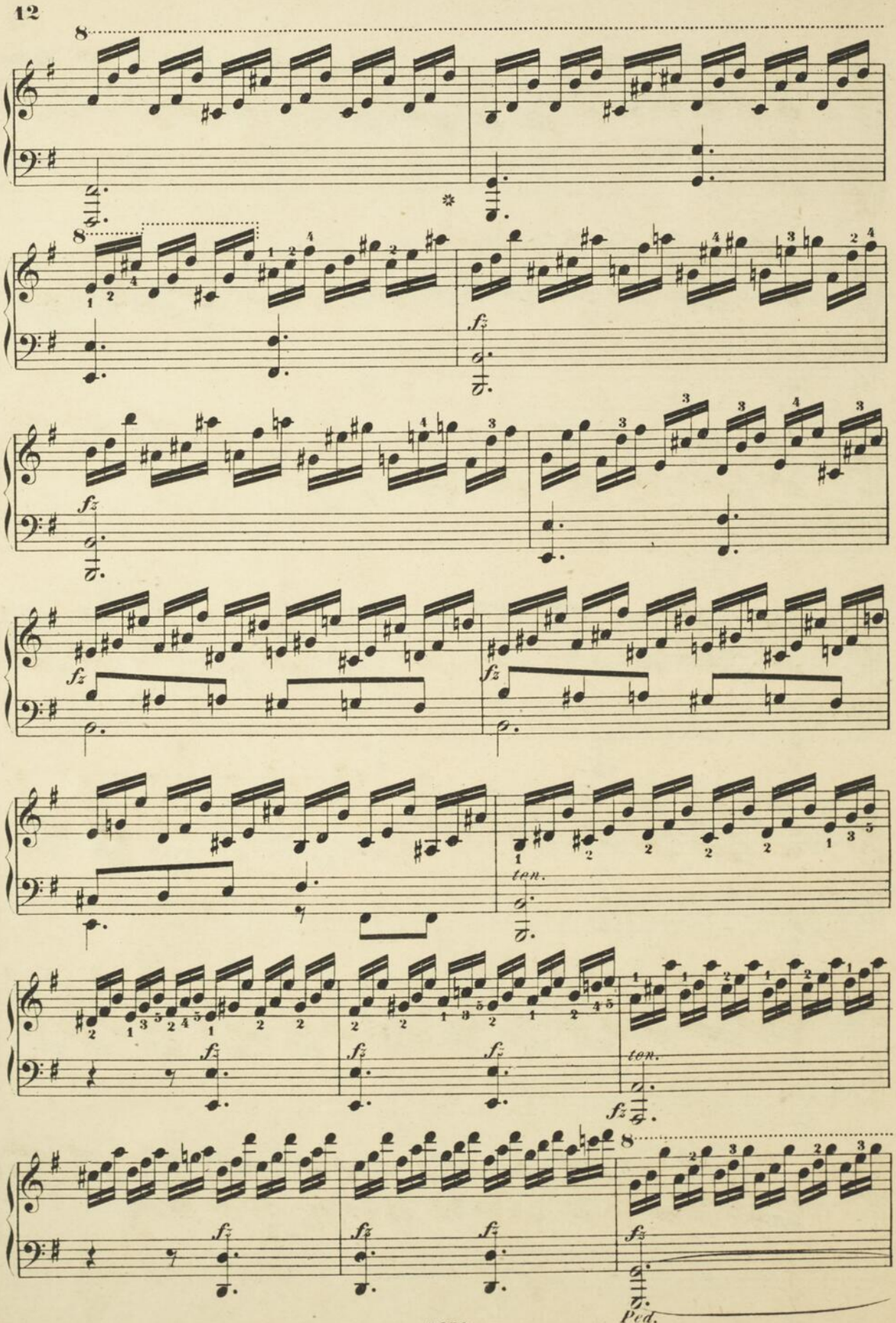
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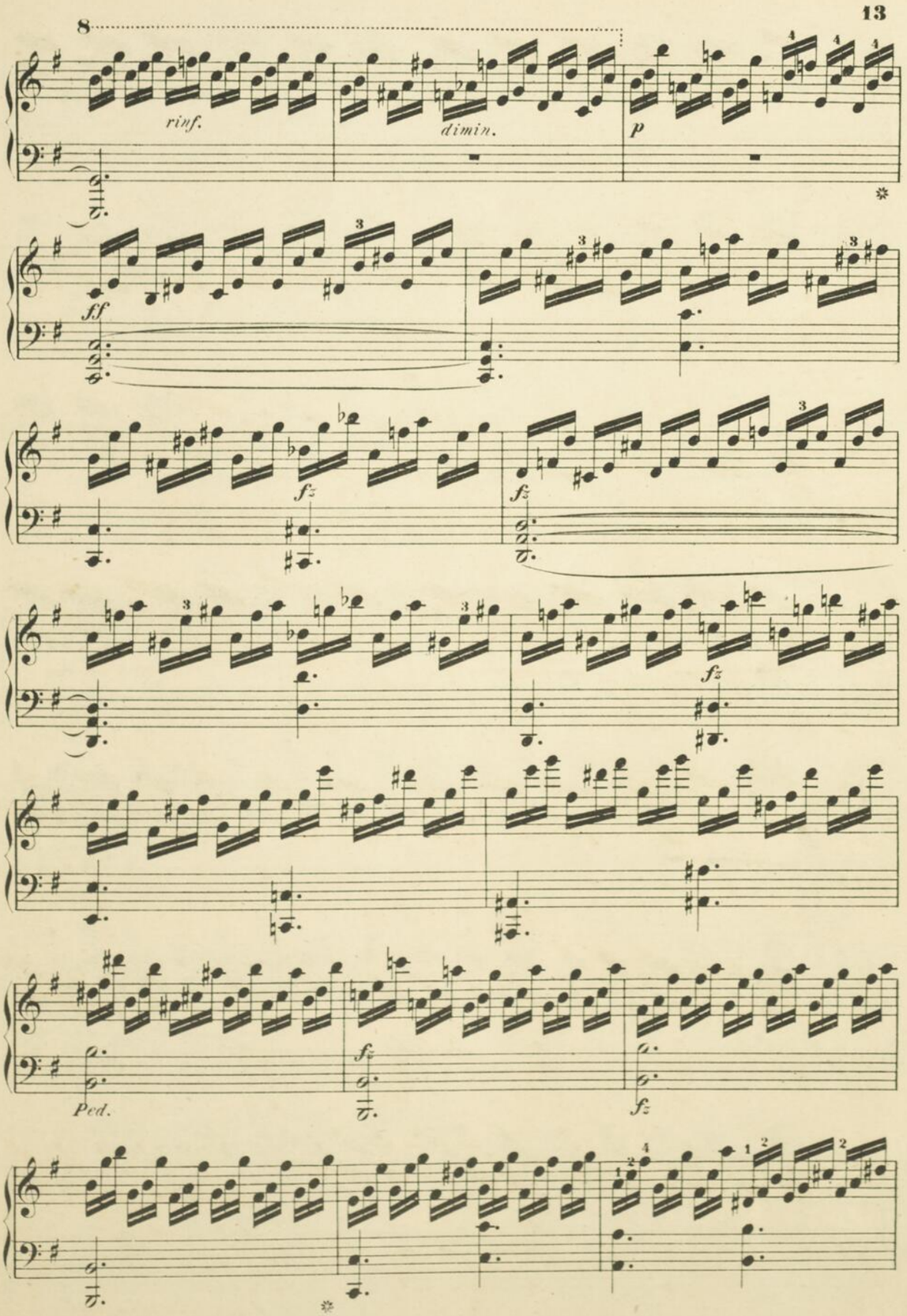
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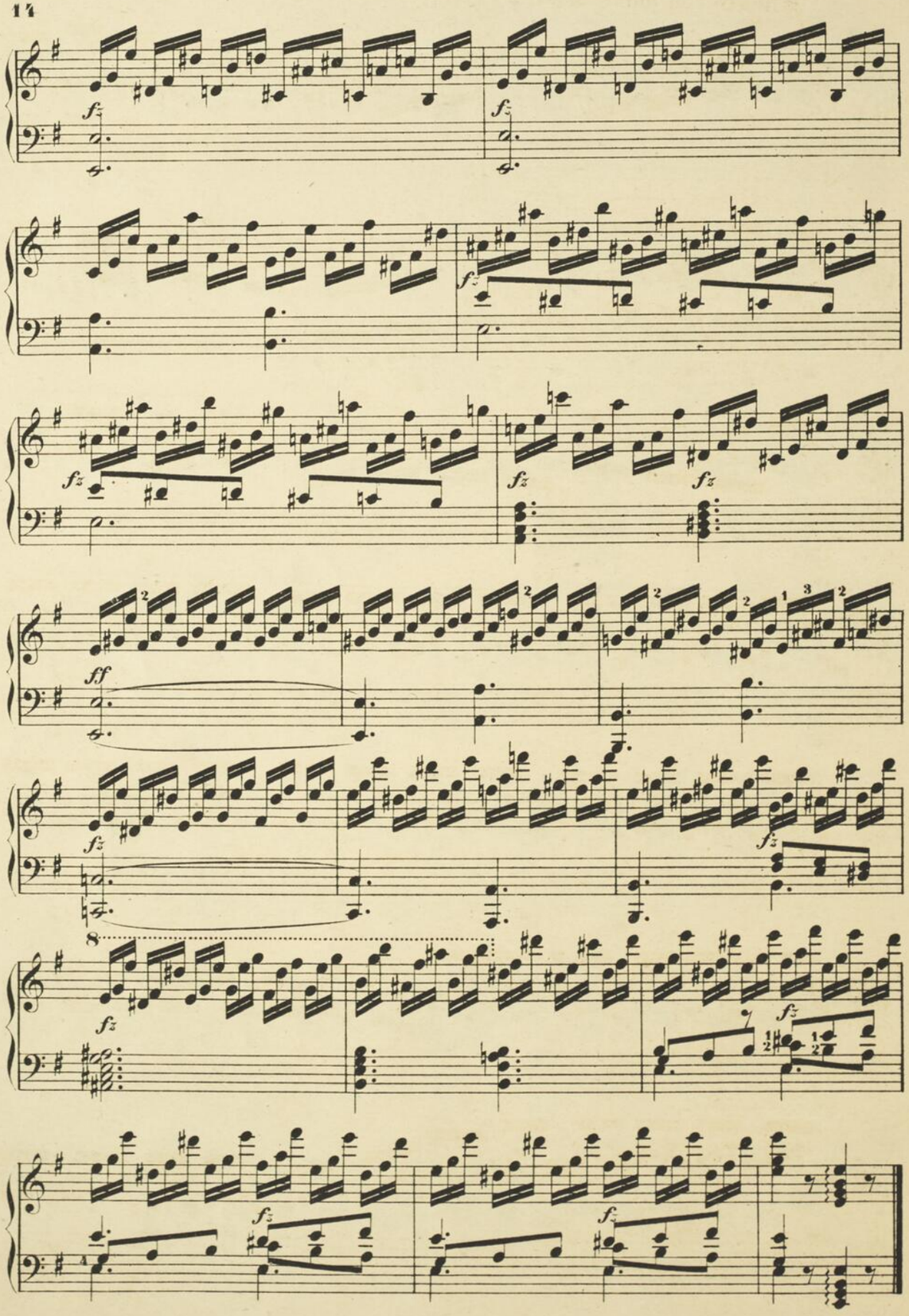
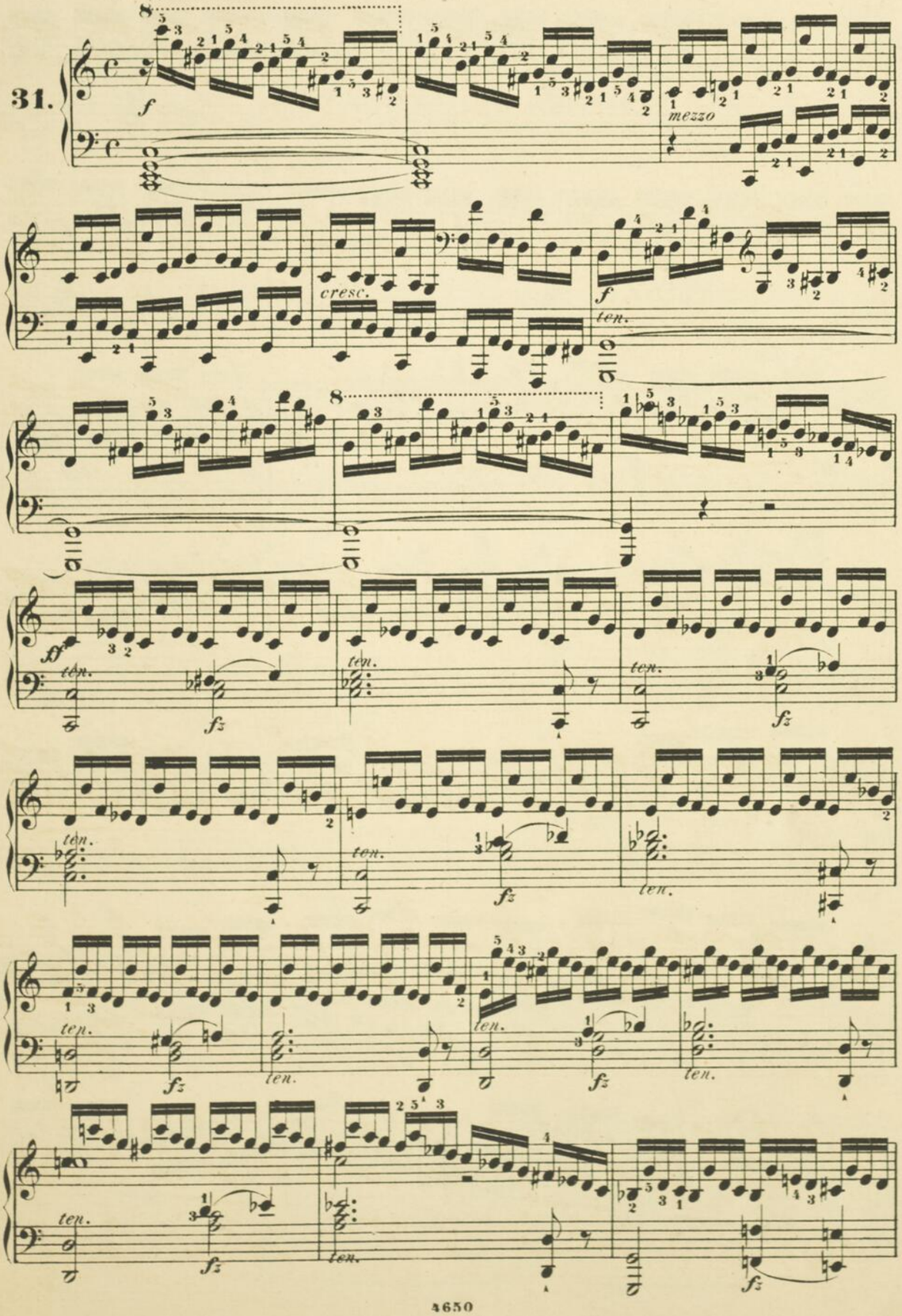
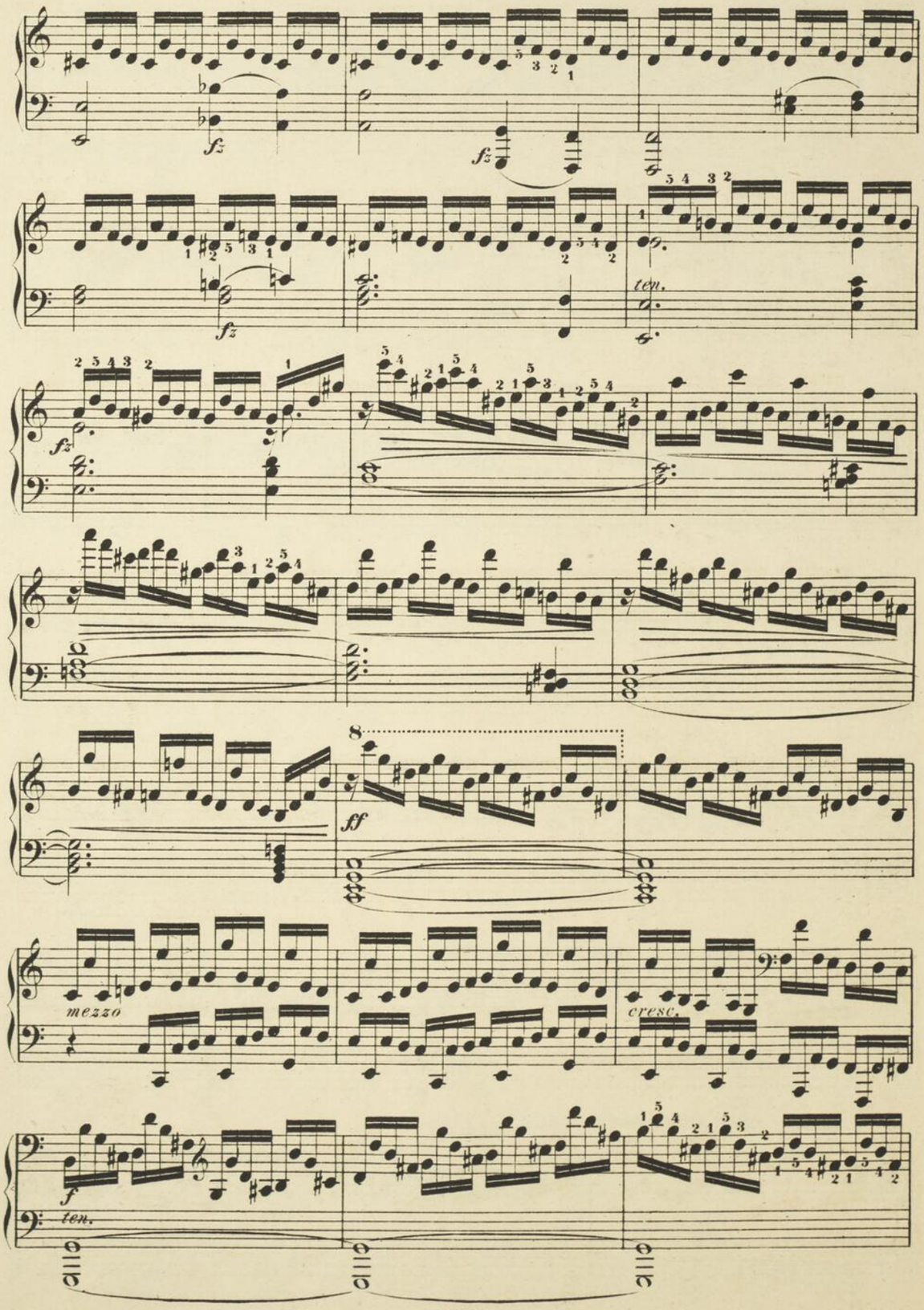

fz
ff
8

Allegro con molto brio. (♩ = 144.)

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cresc.
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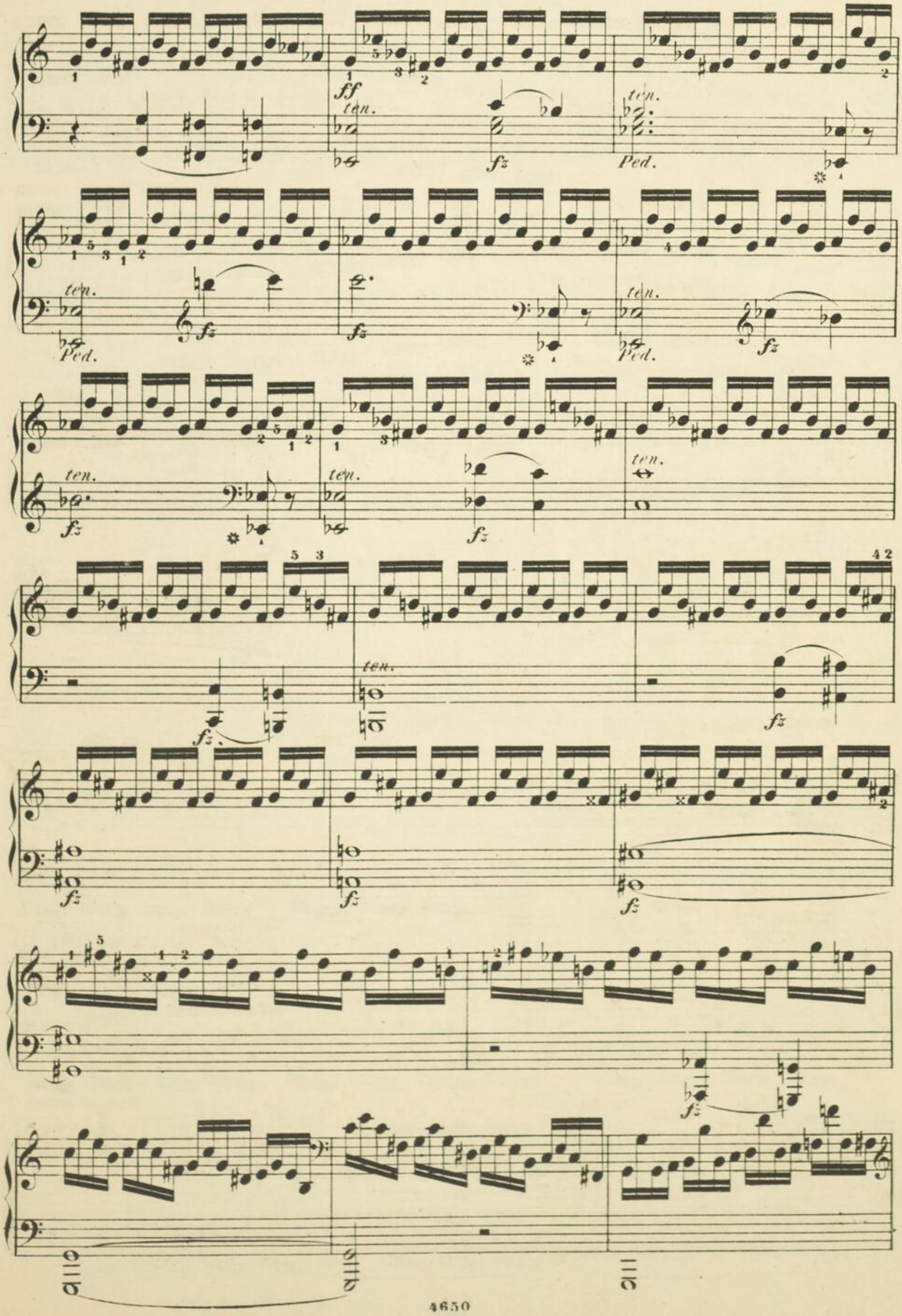
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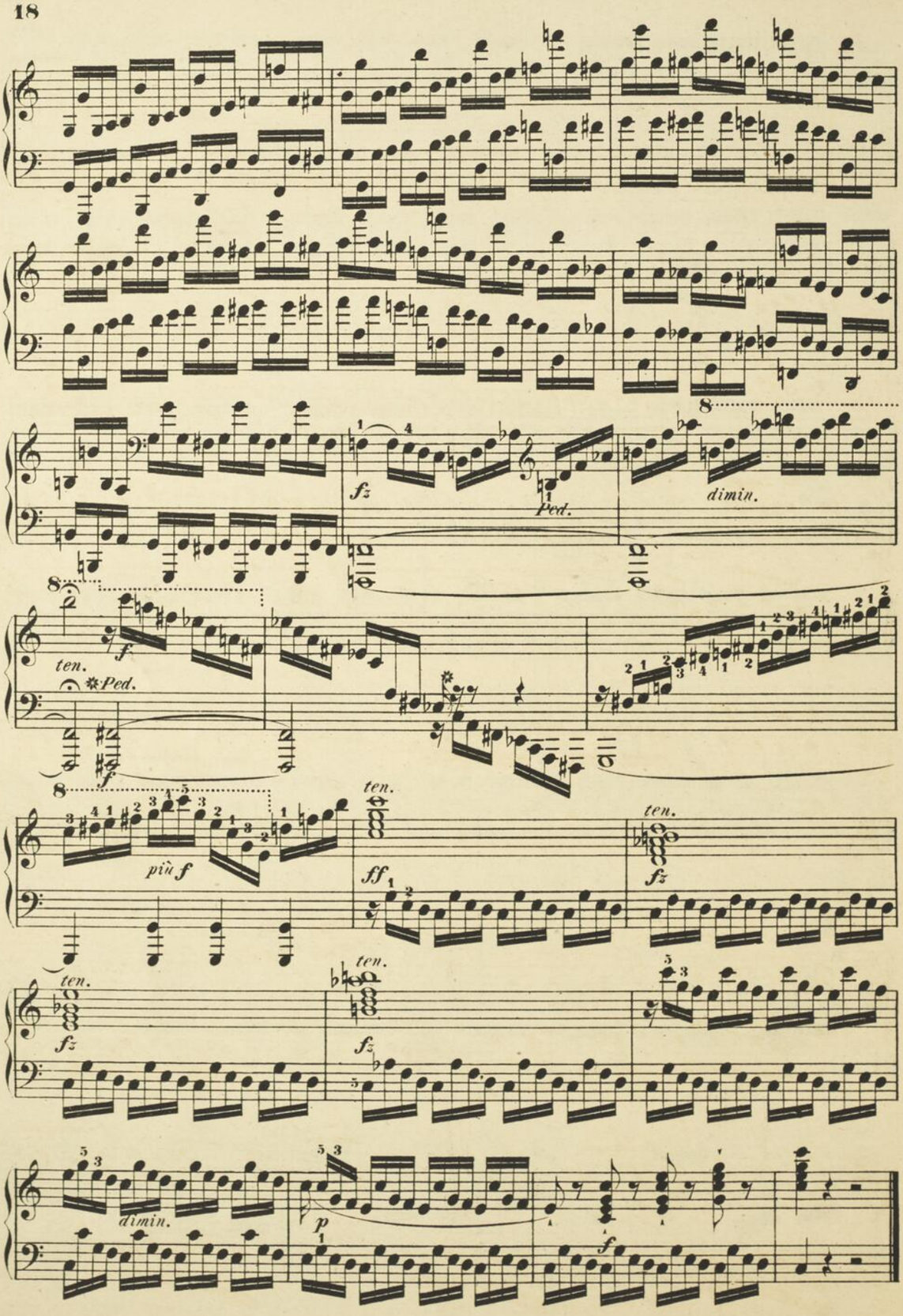
fz
Ped.
dimin.
ten.
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più f
ff
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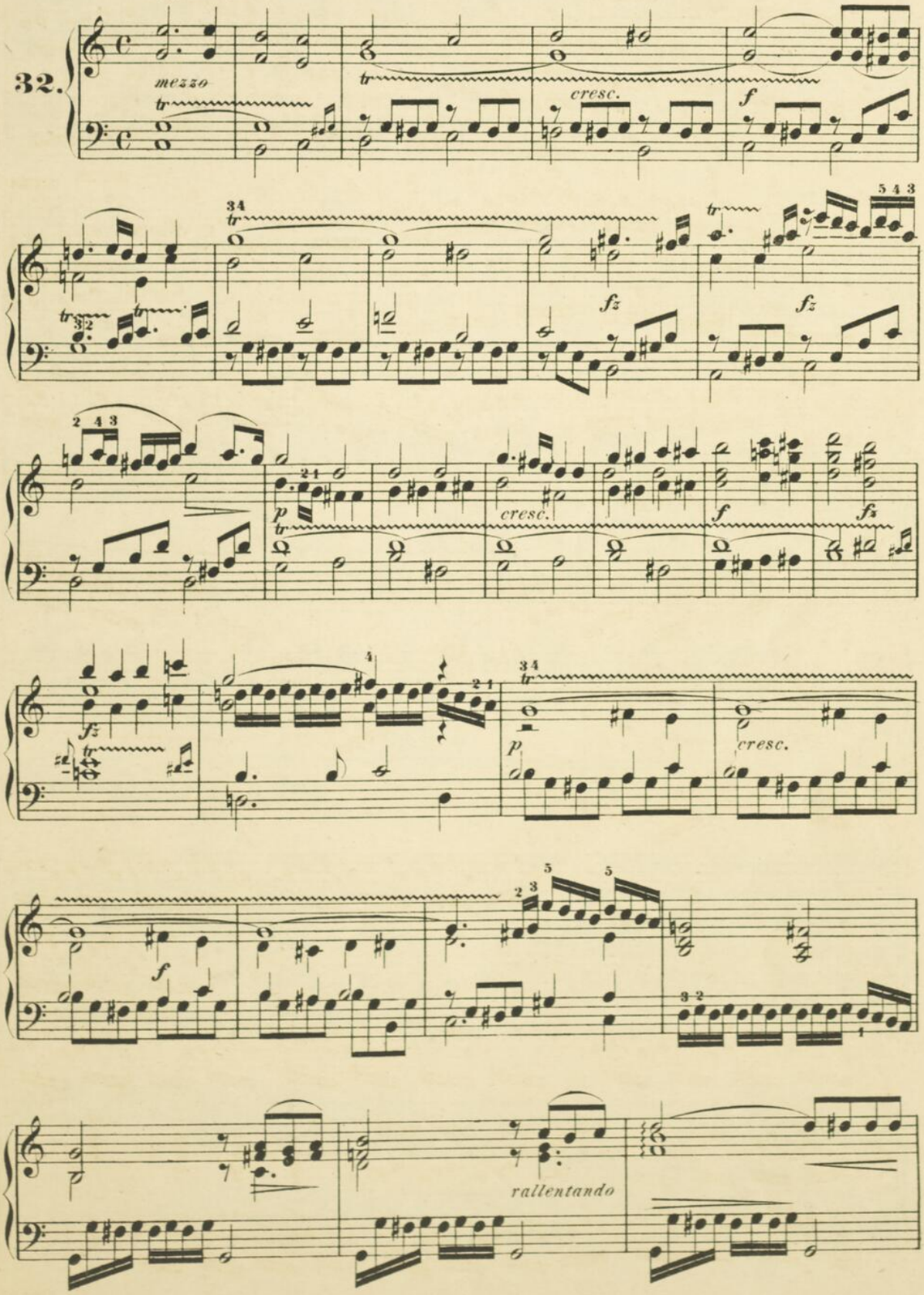
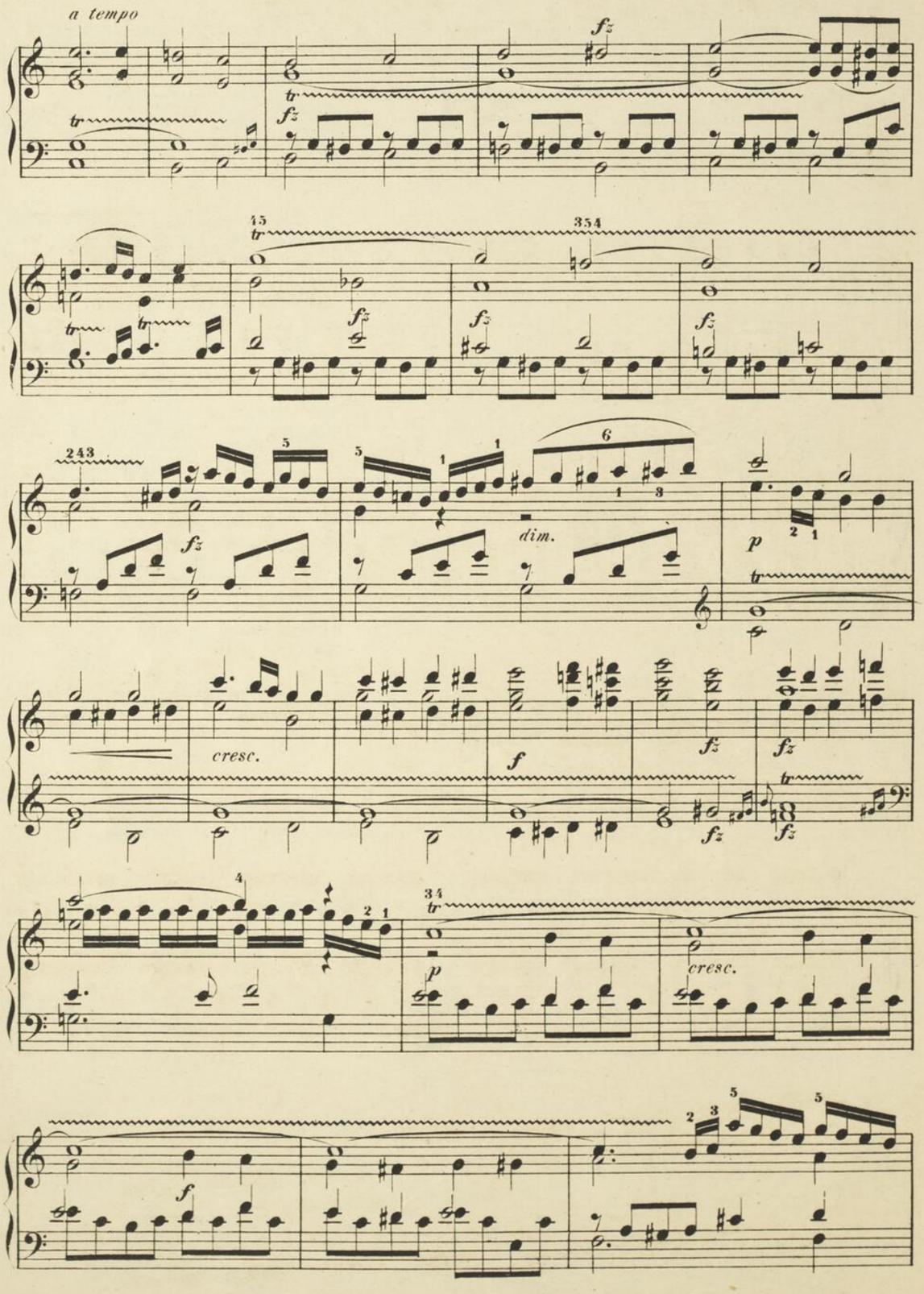
dimin.
p
f

Allegro. (♩ = 72.)

32.




a tempo
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cresc.
f
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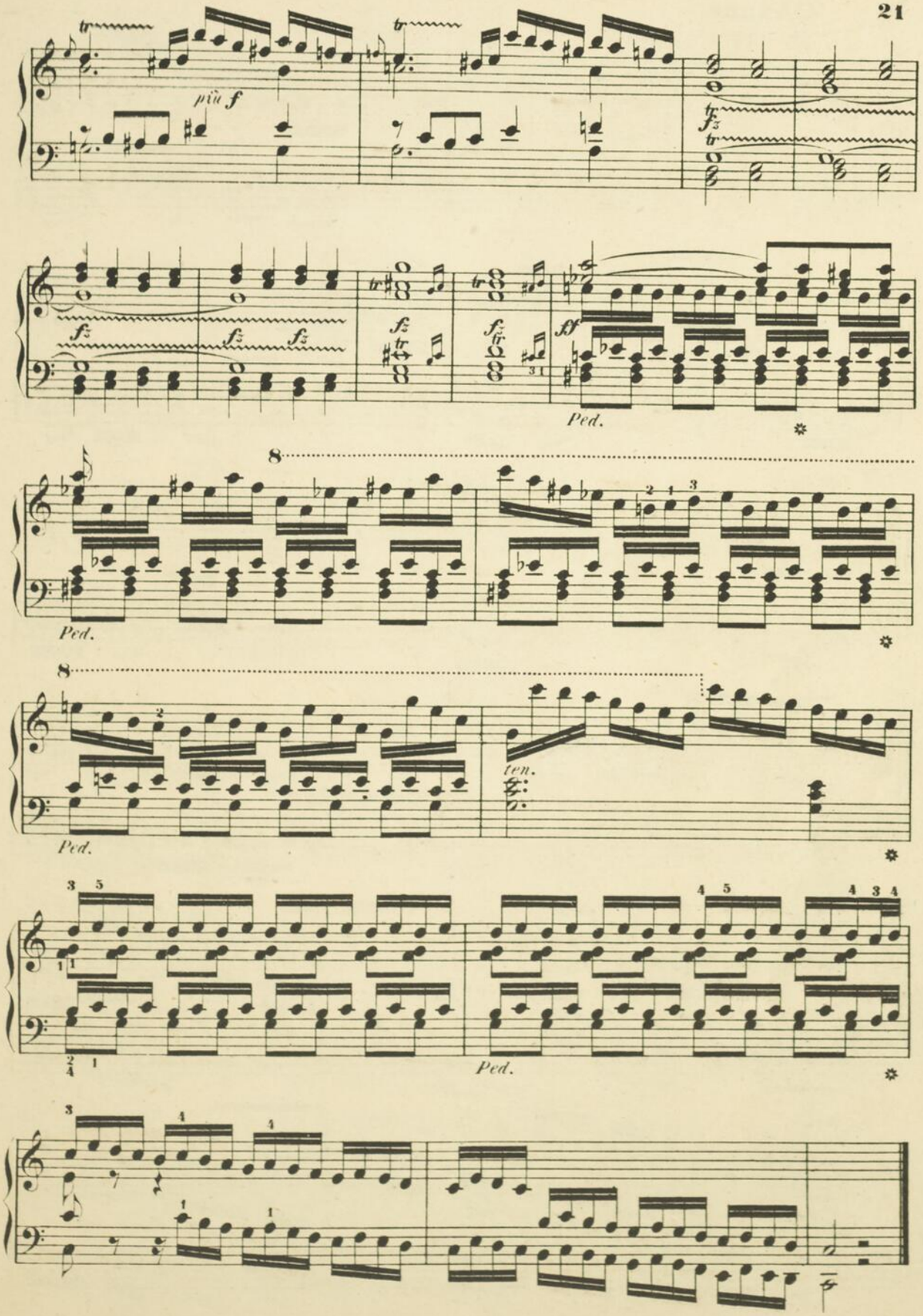
più f
Ped.
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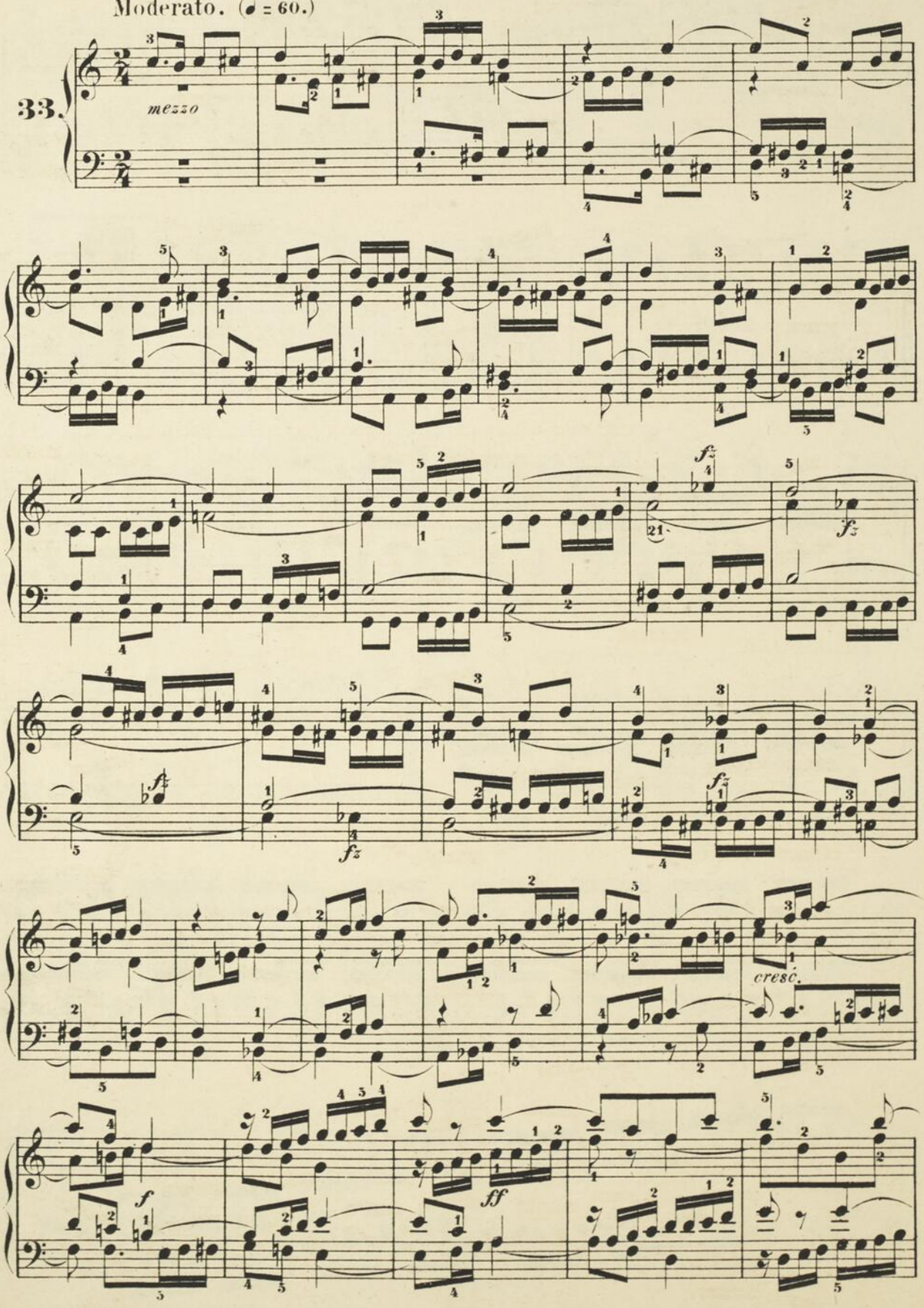
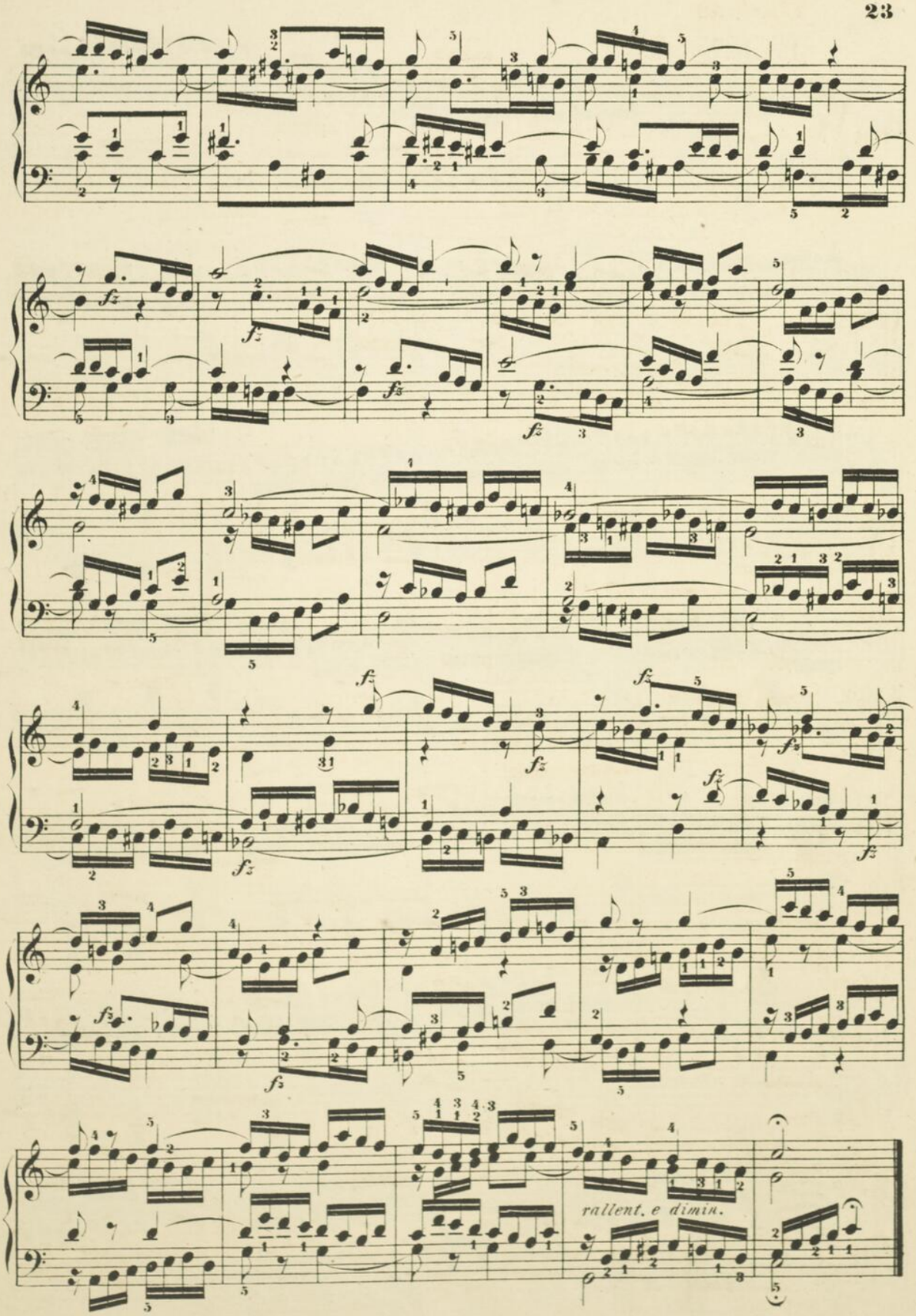
ten.
Ped.
Ped.

22 **Canone.**

Moderato. (♩ = 60.)

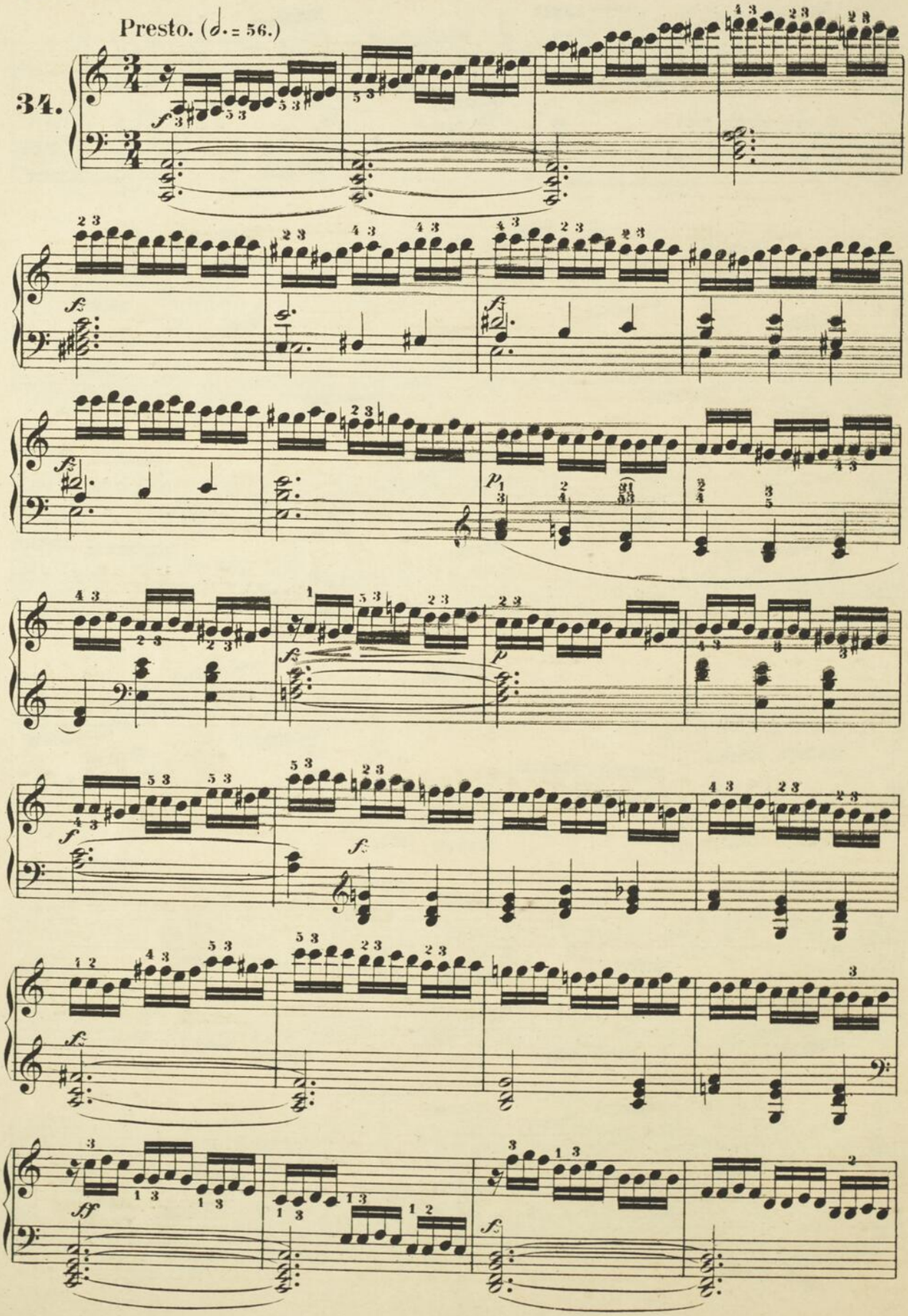
33.

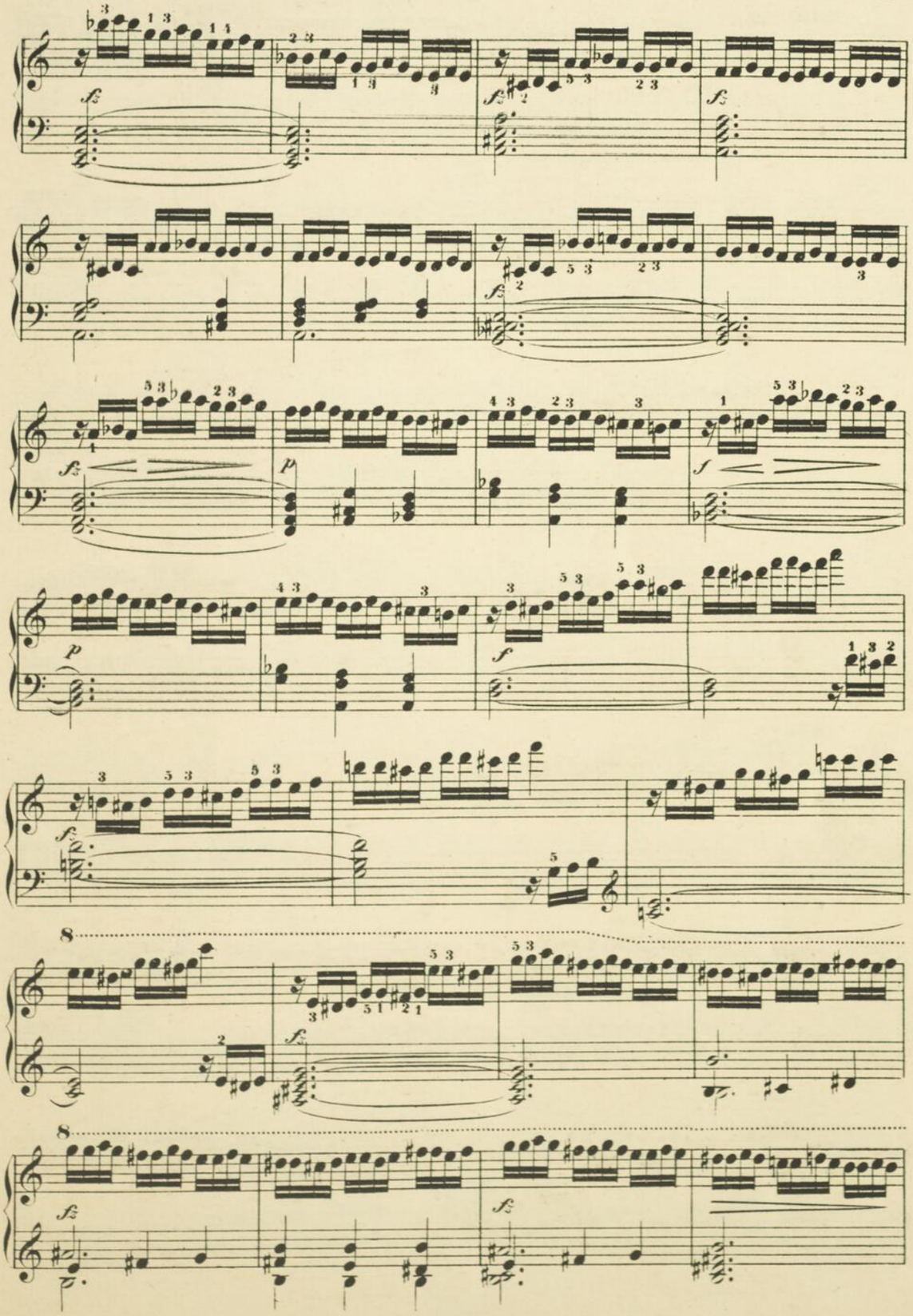


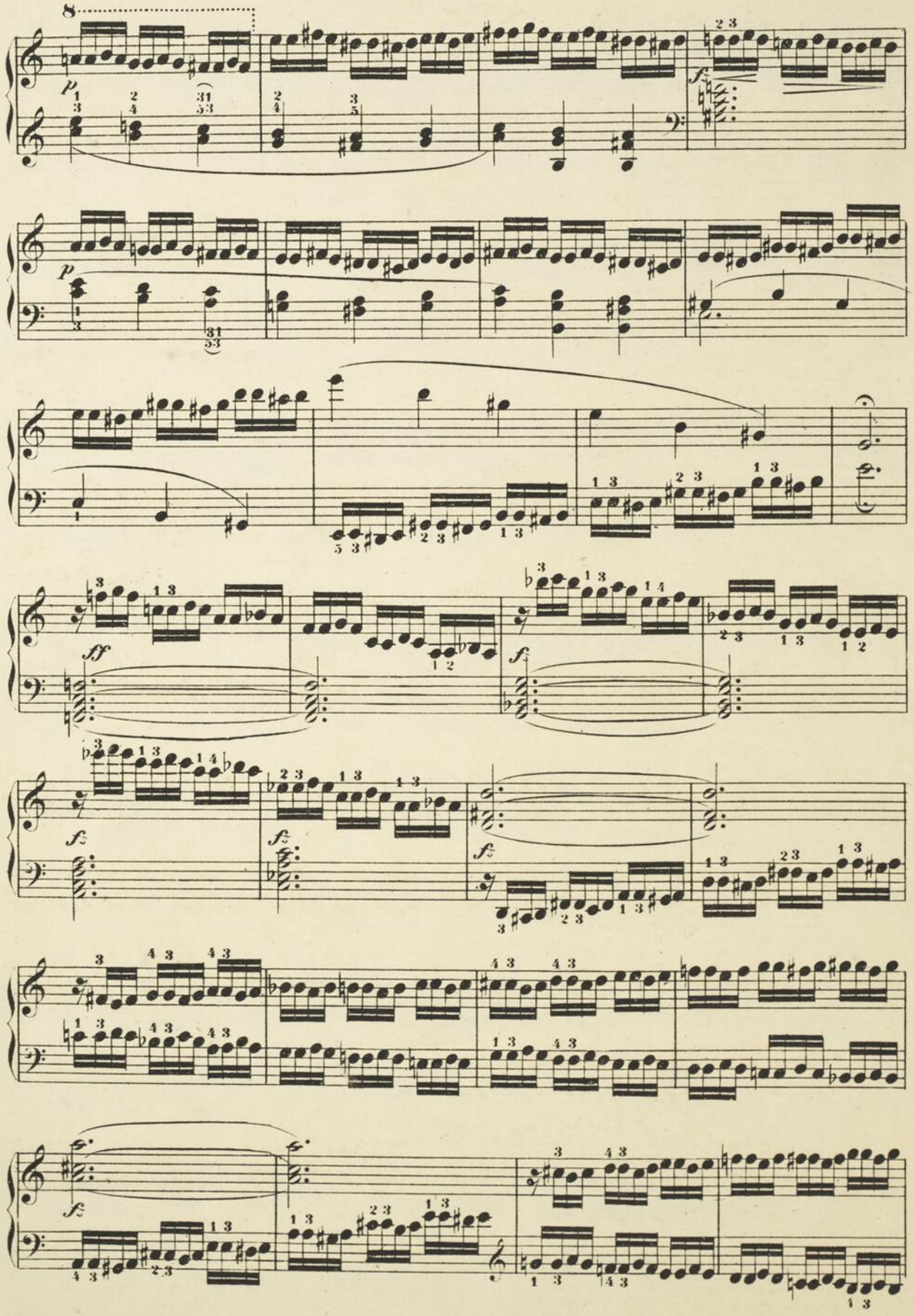

rallent. e dimin.

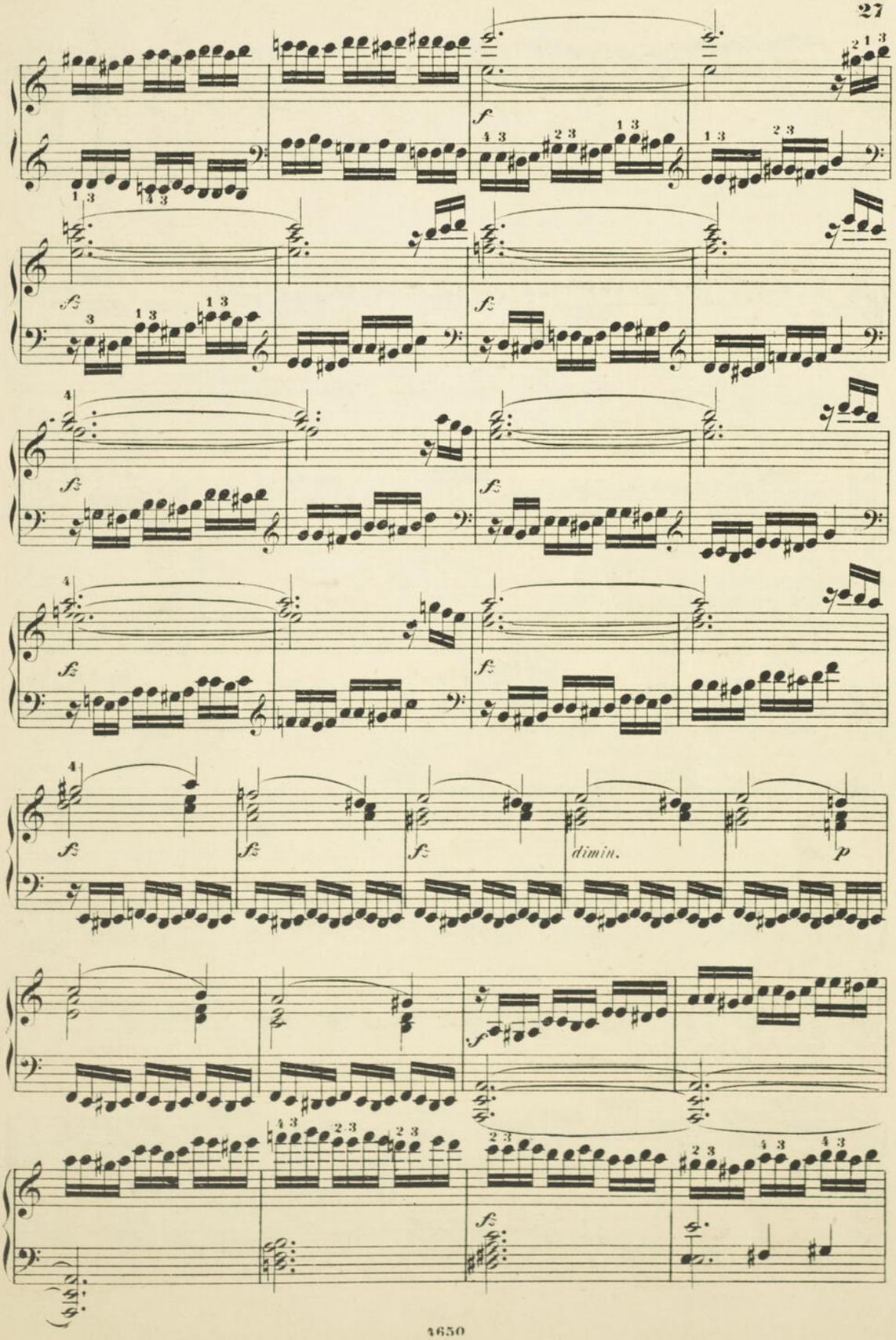
Presto. (𝅗𝅥. = 56.)

34.








f
fz
dimin.
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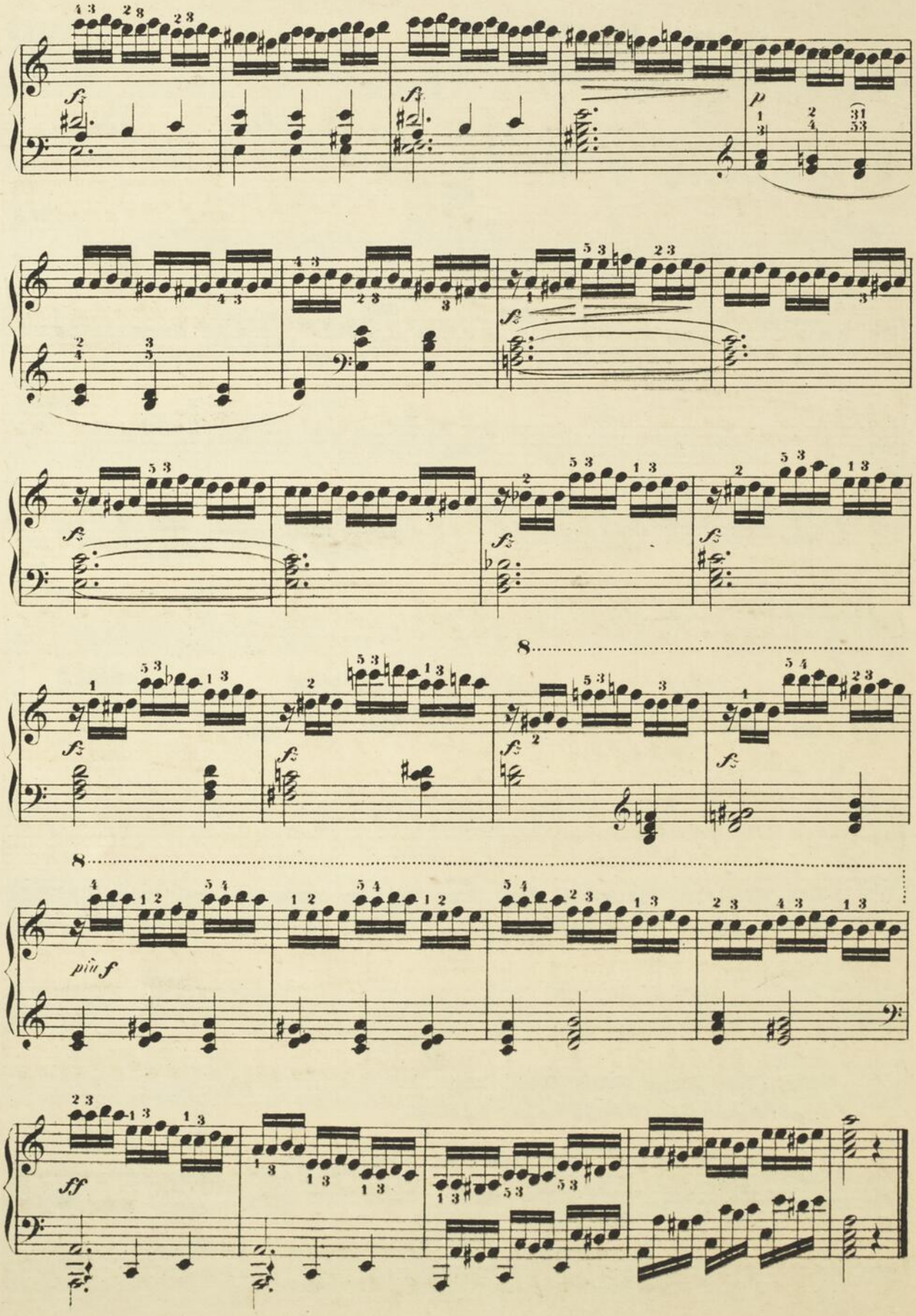
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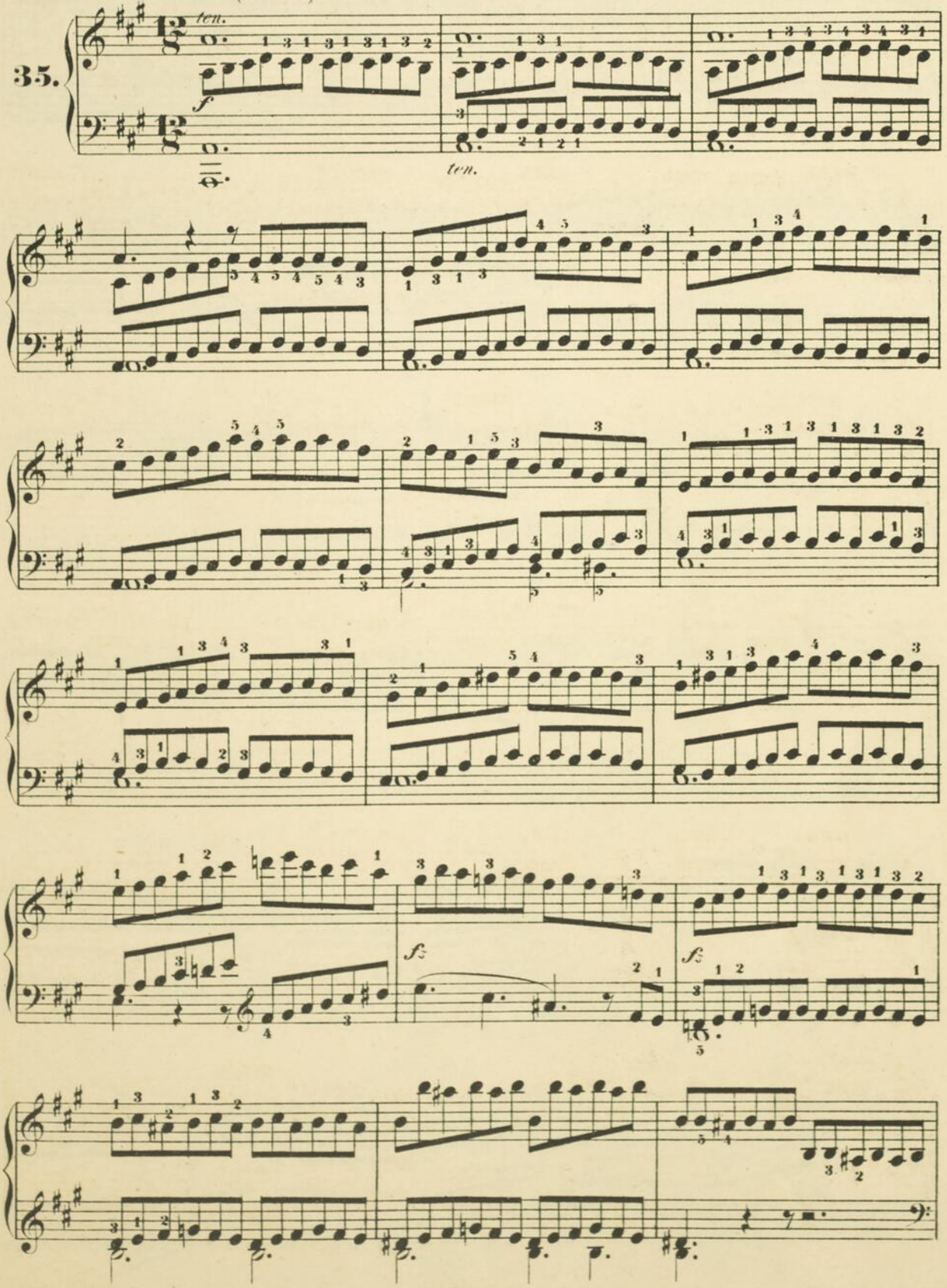
più f
ff

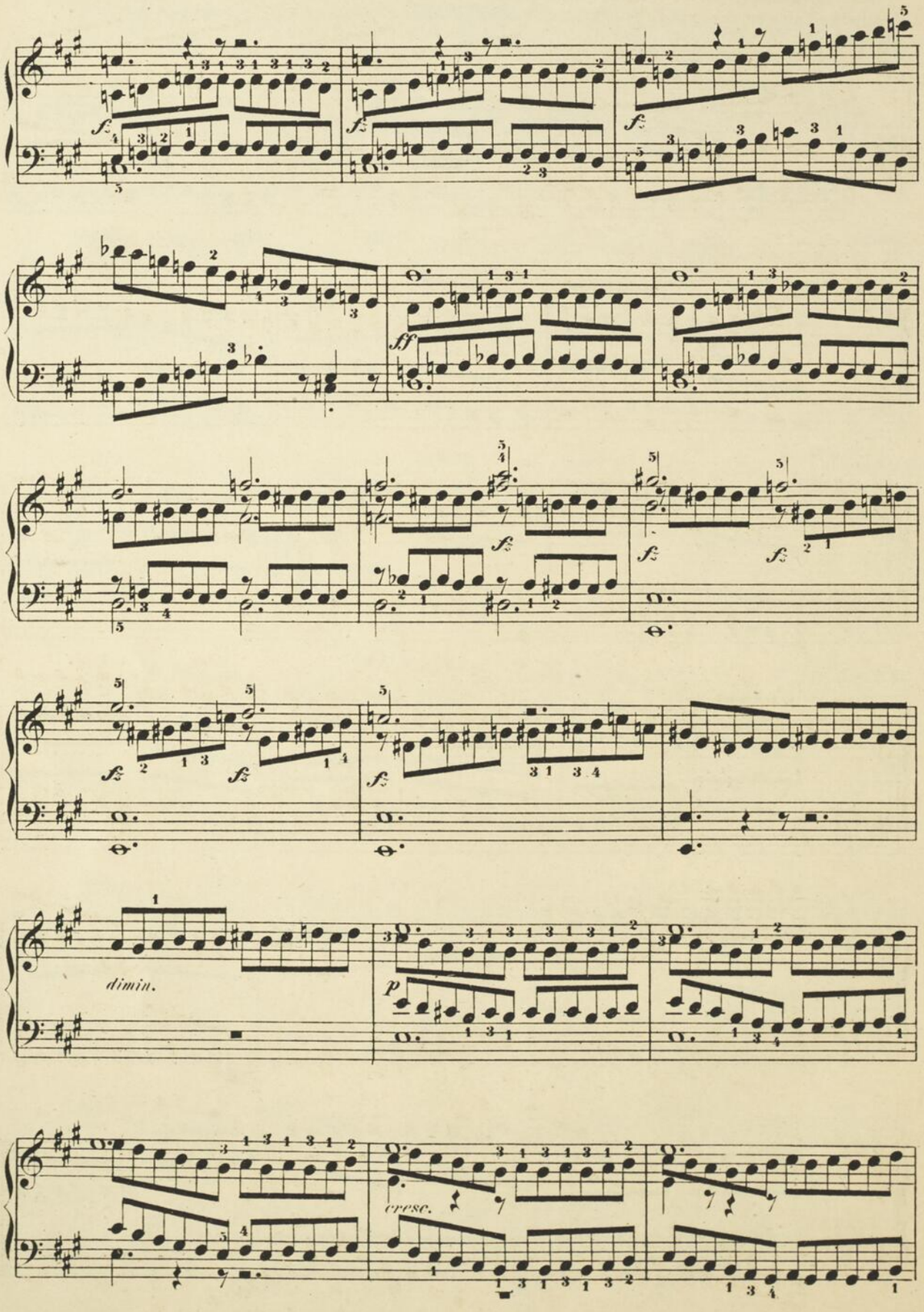
Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

On recommande de pratiquer le morceau suivant à cause de la singularité de son doigté.

Veloce. (𝅗𝅥. = 88.)

35.




dimin.
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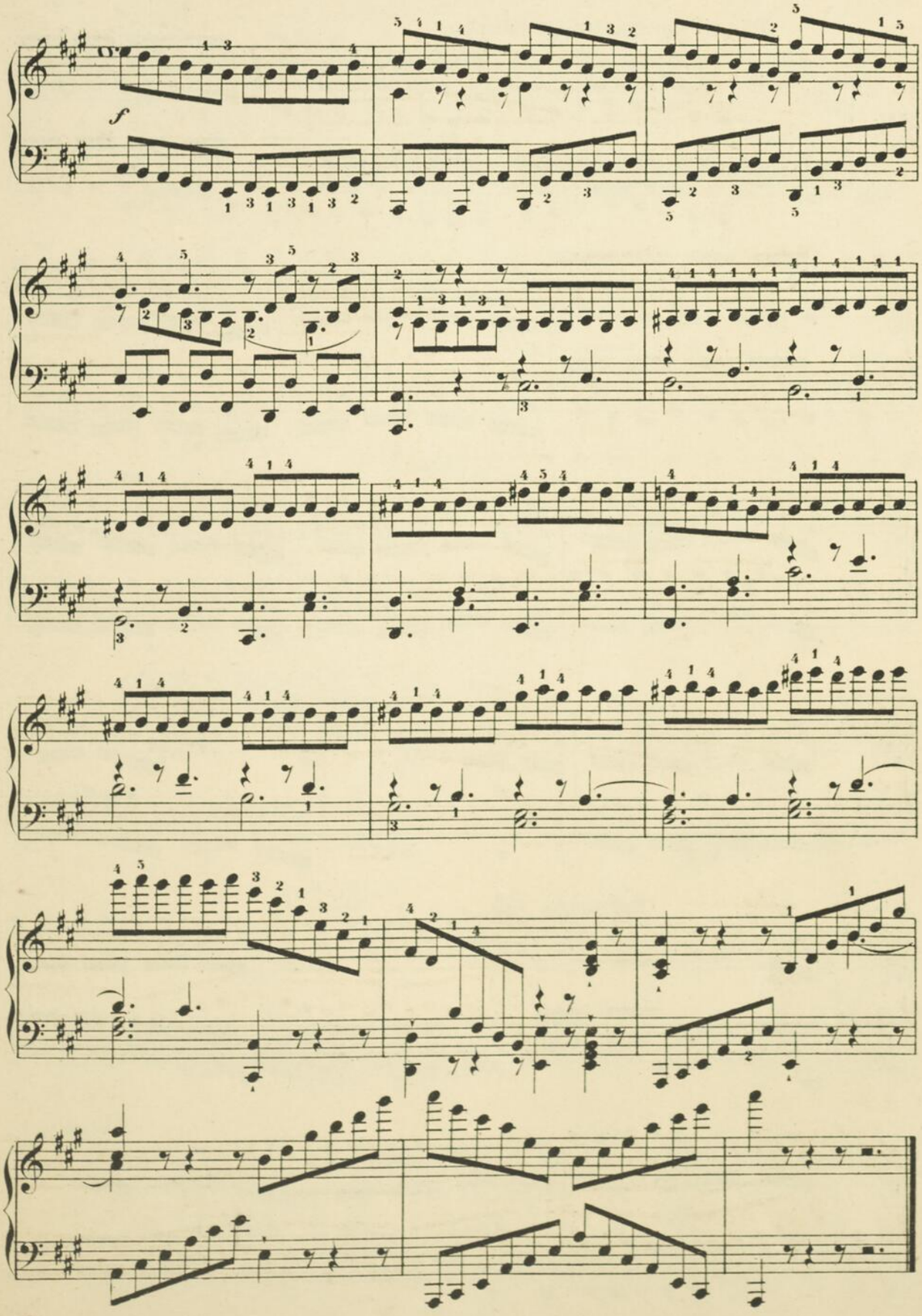
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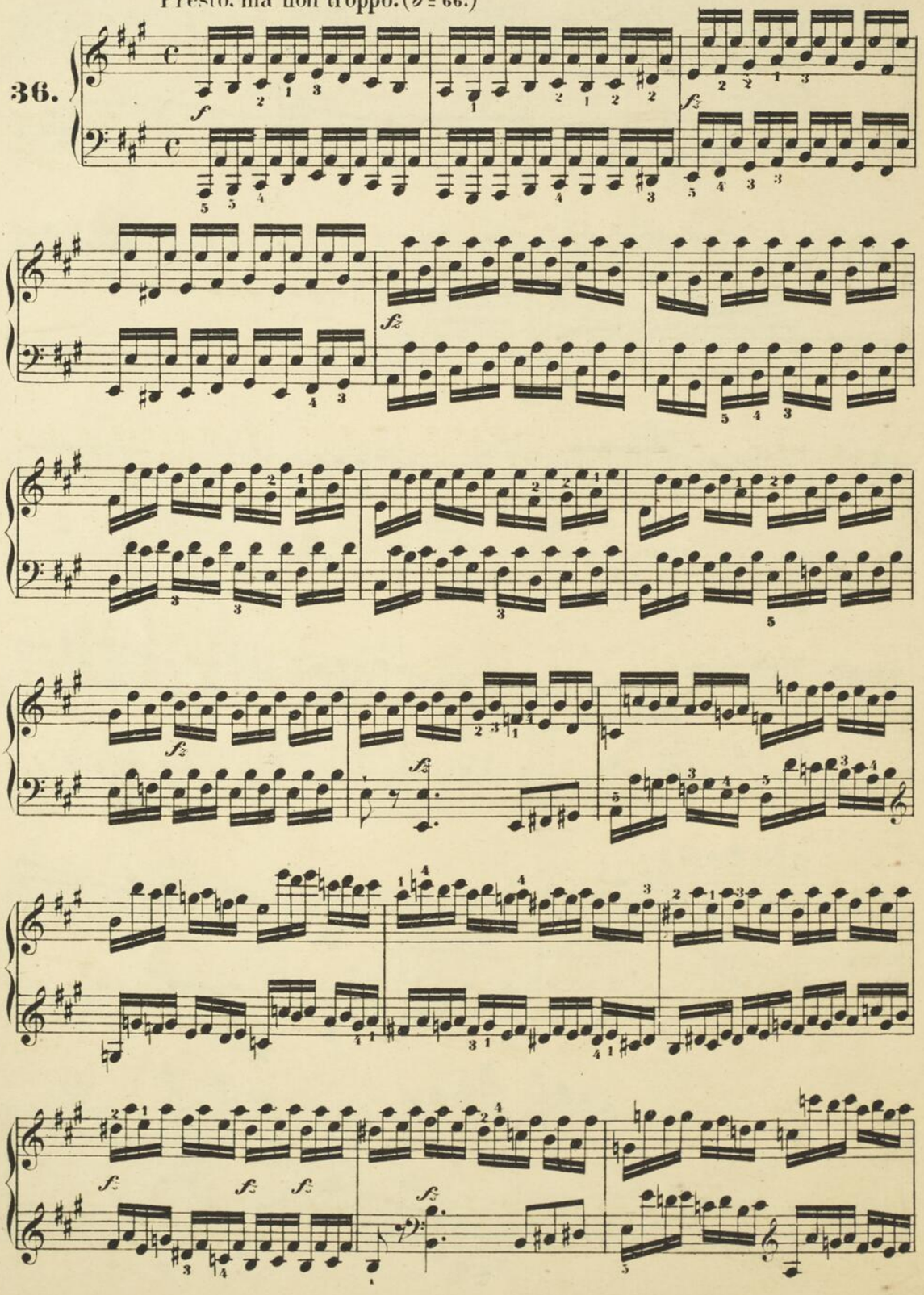
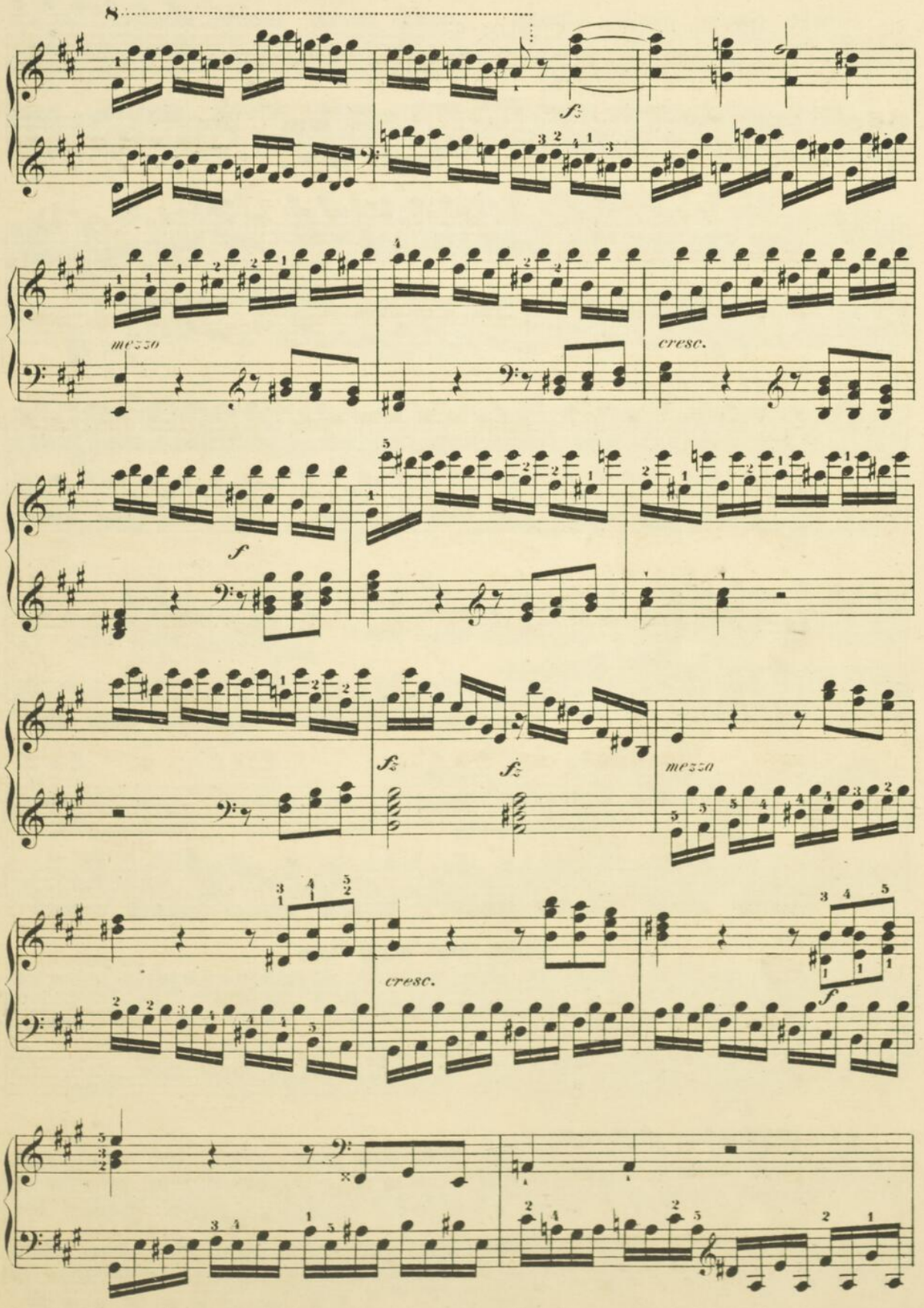
Presto, ma non troppo. (𝅗𝅥 = 66.)

36.

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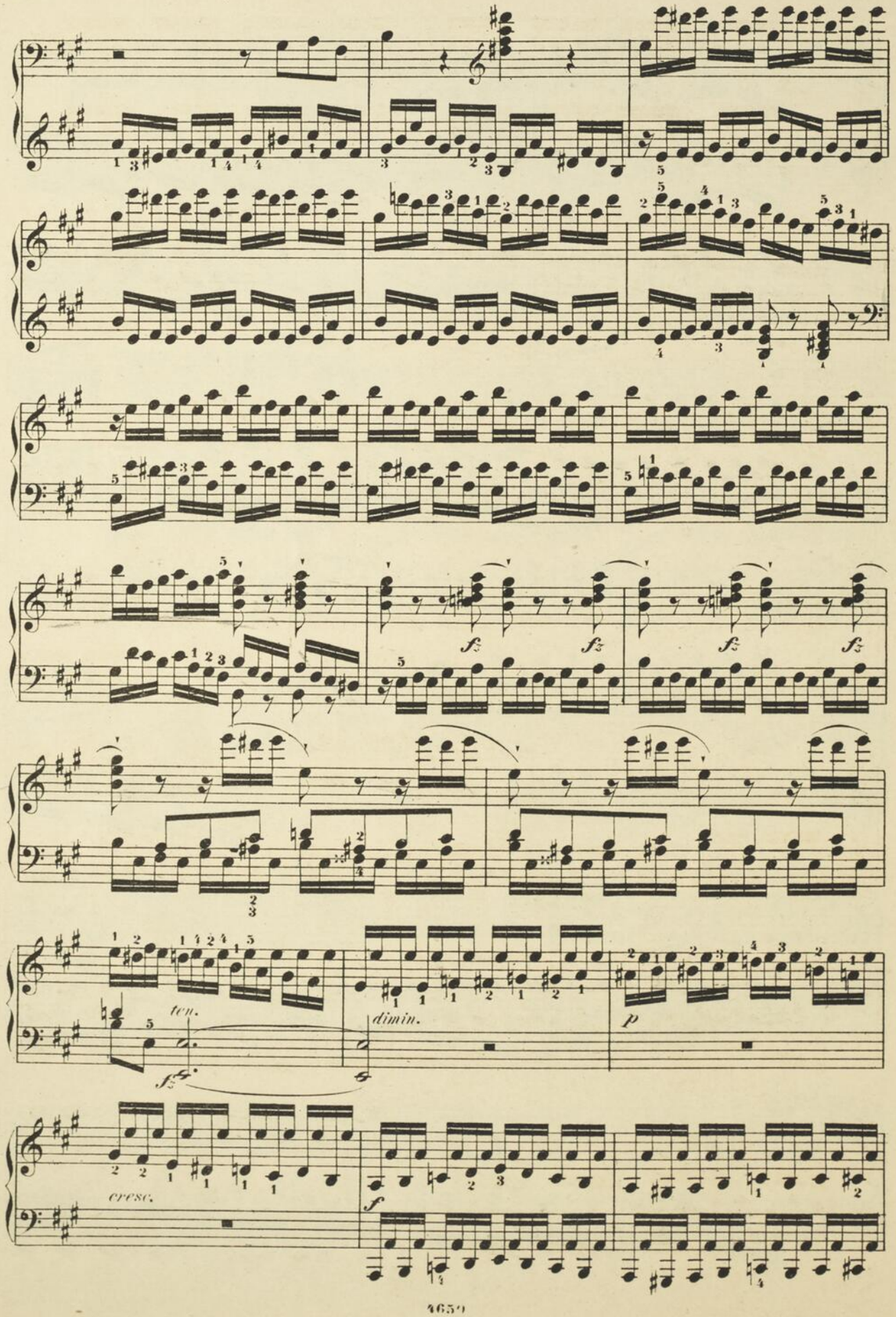
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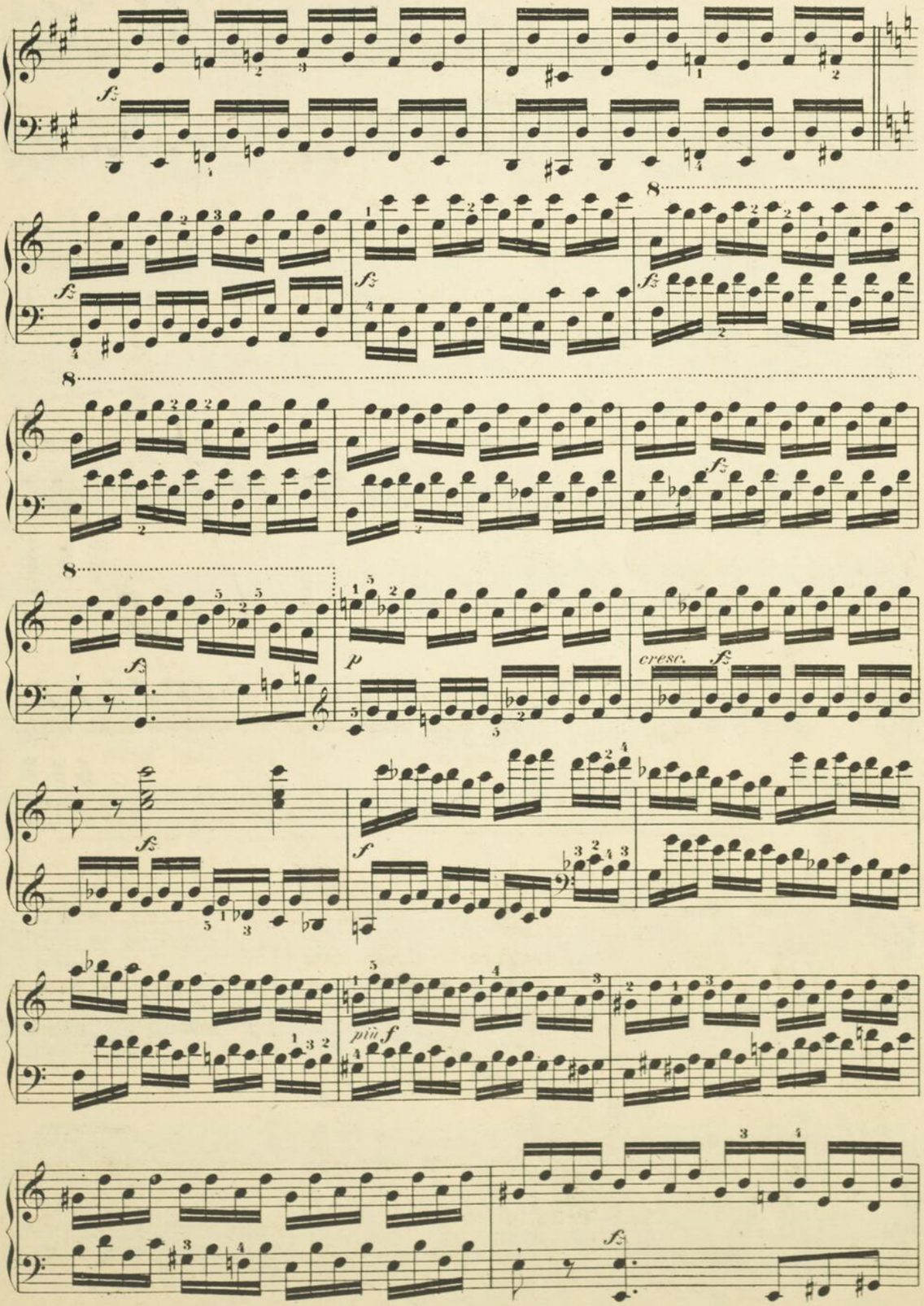
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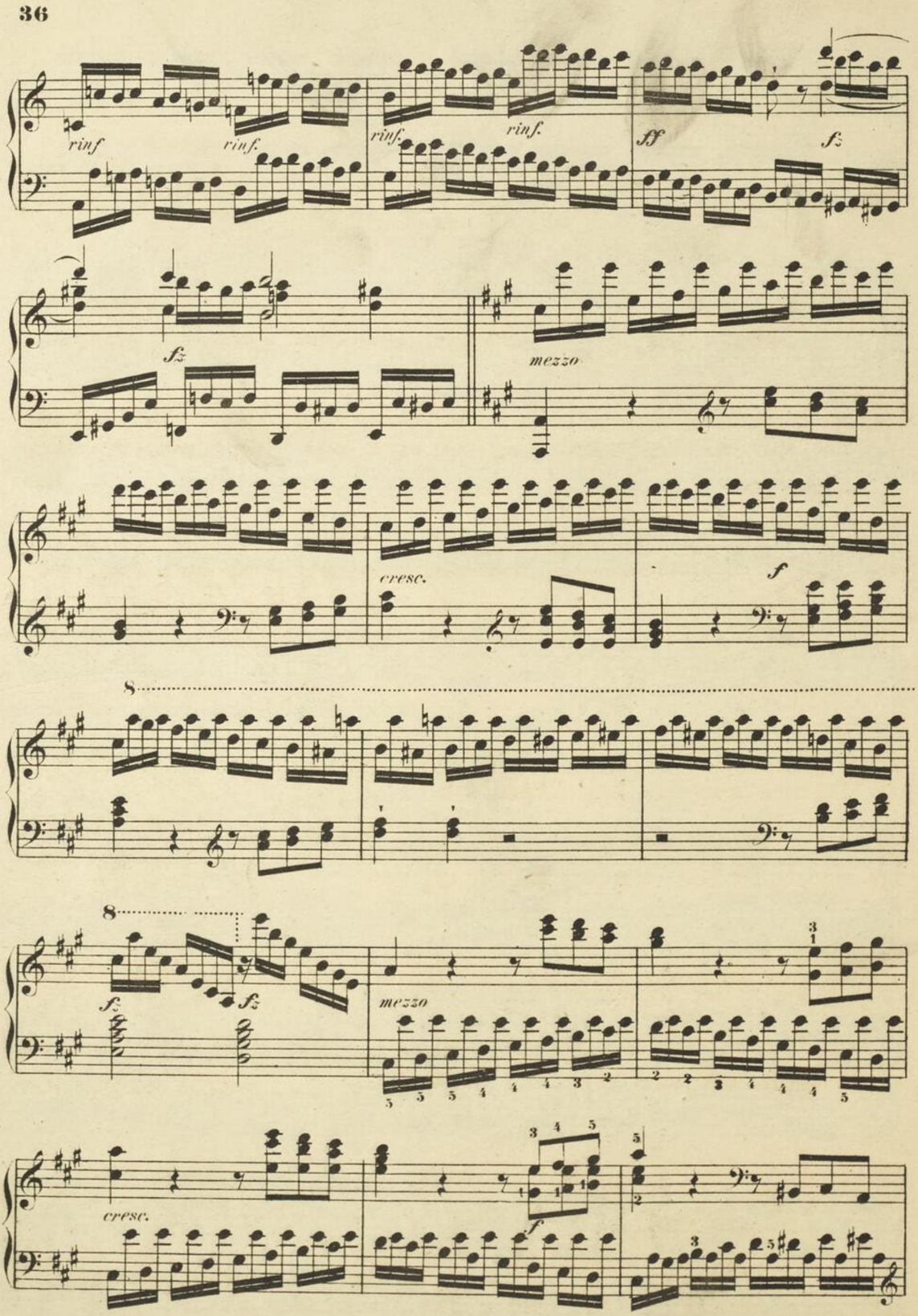
rinf
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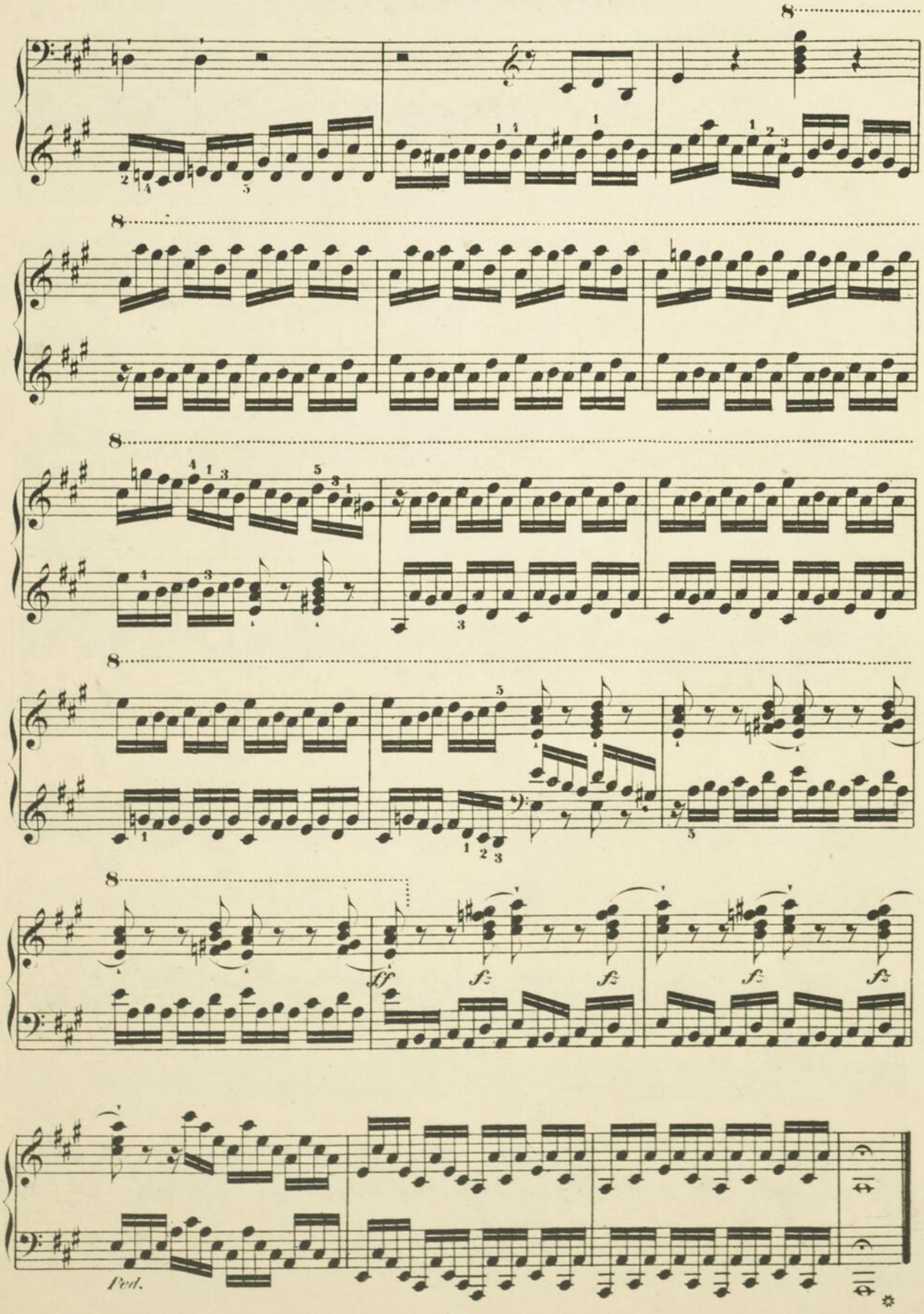
8
8
8
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8
sf
sf
sf
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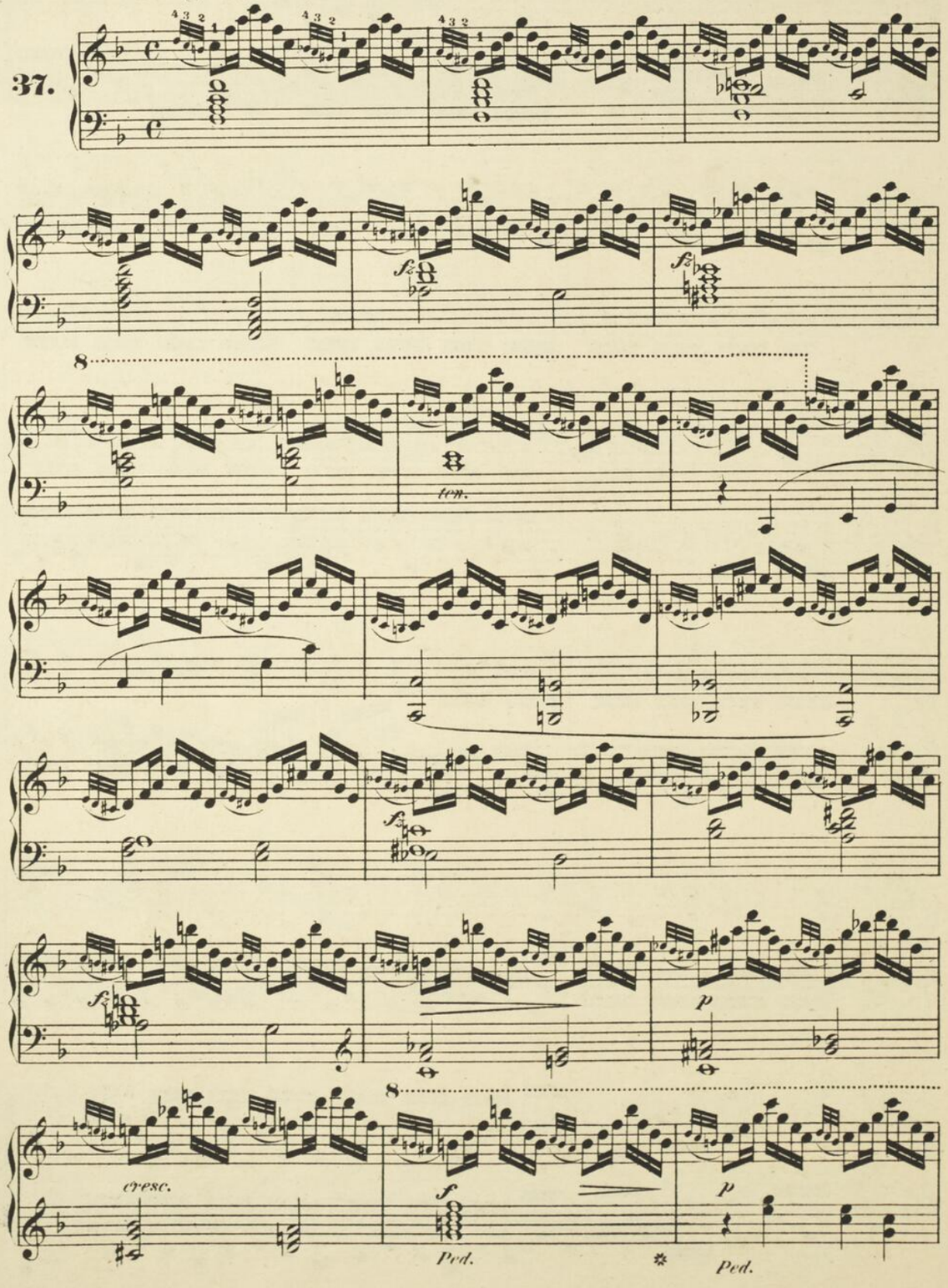
Ped.

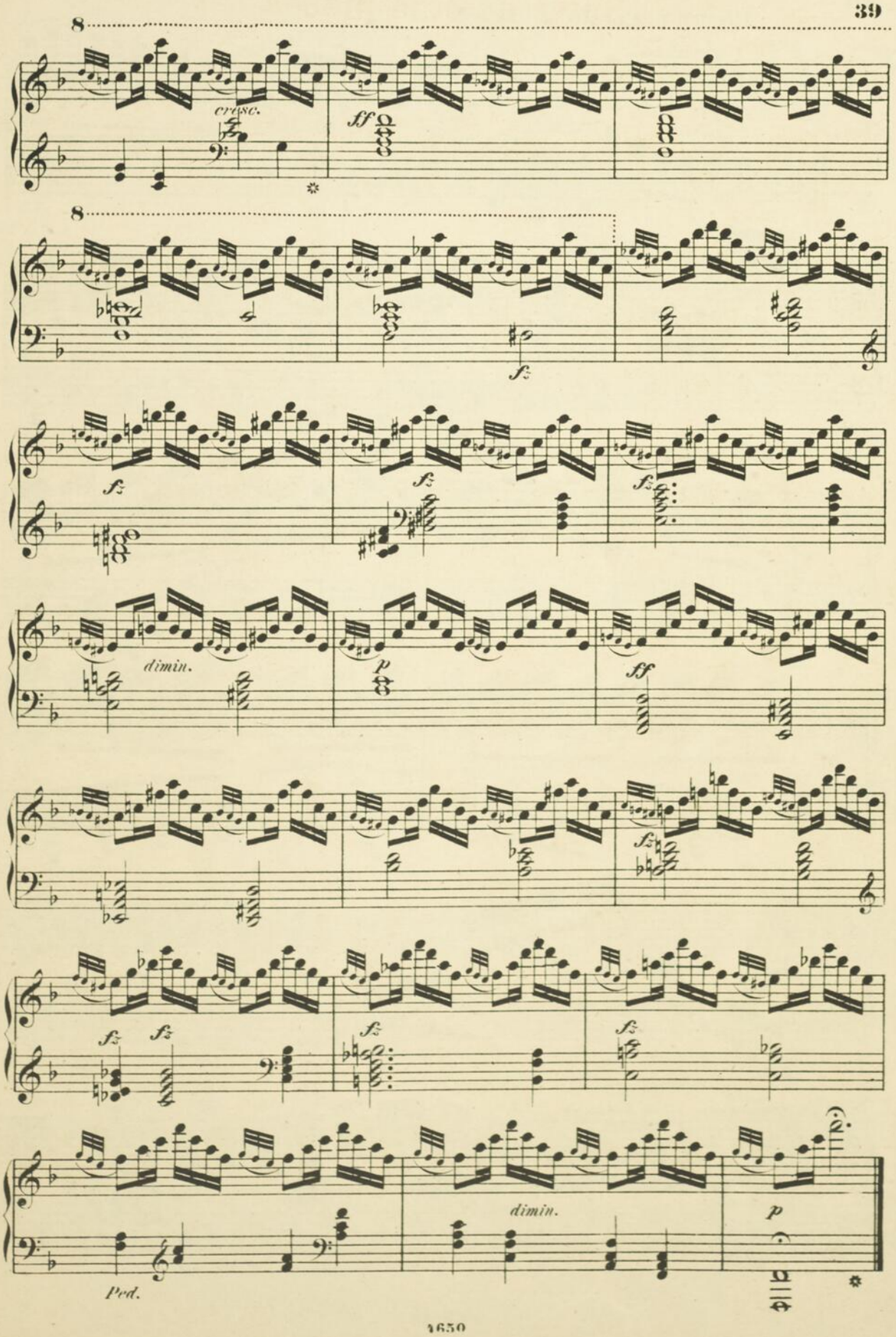
Suite de cinq pièces.

Preludio.

Allegro. (♩ = 69.)

37.

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cresc.
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fz
fz
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dimin.
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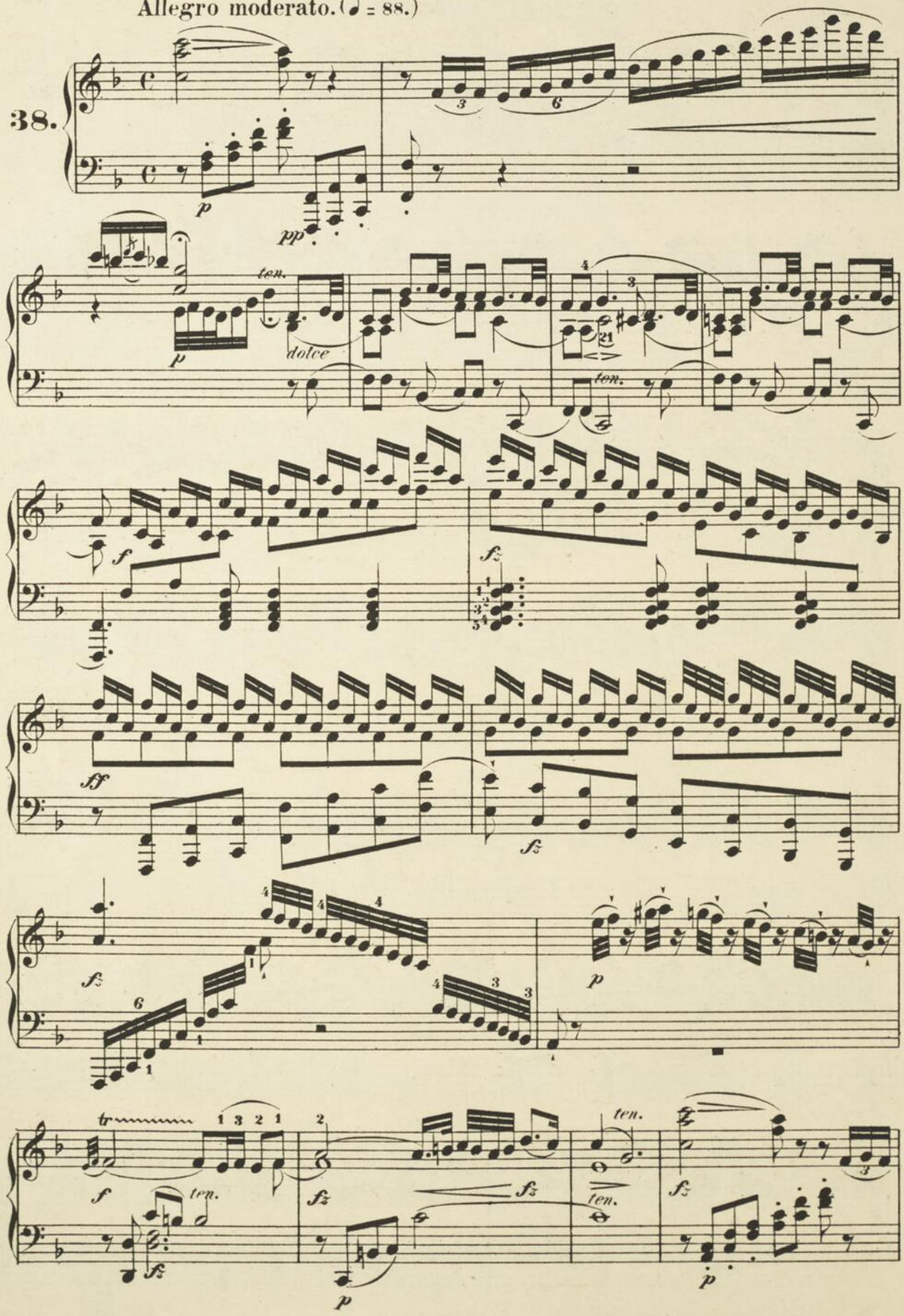
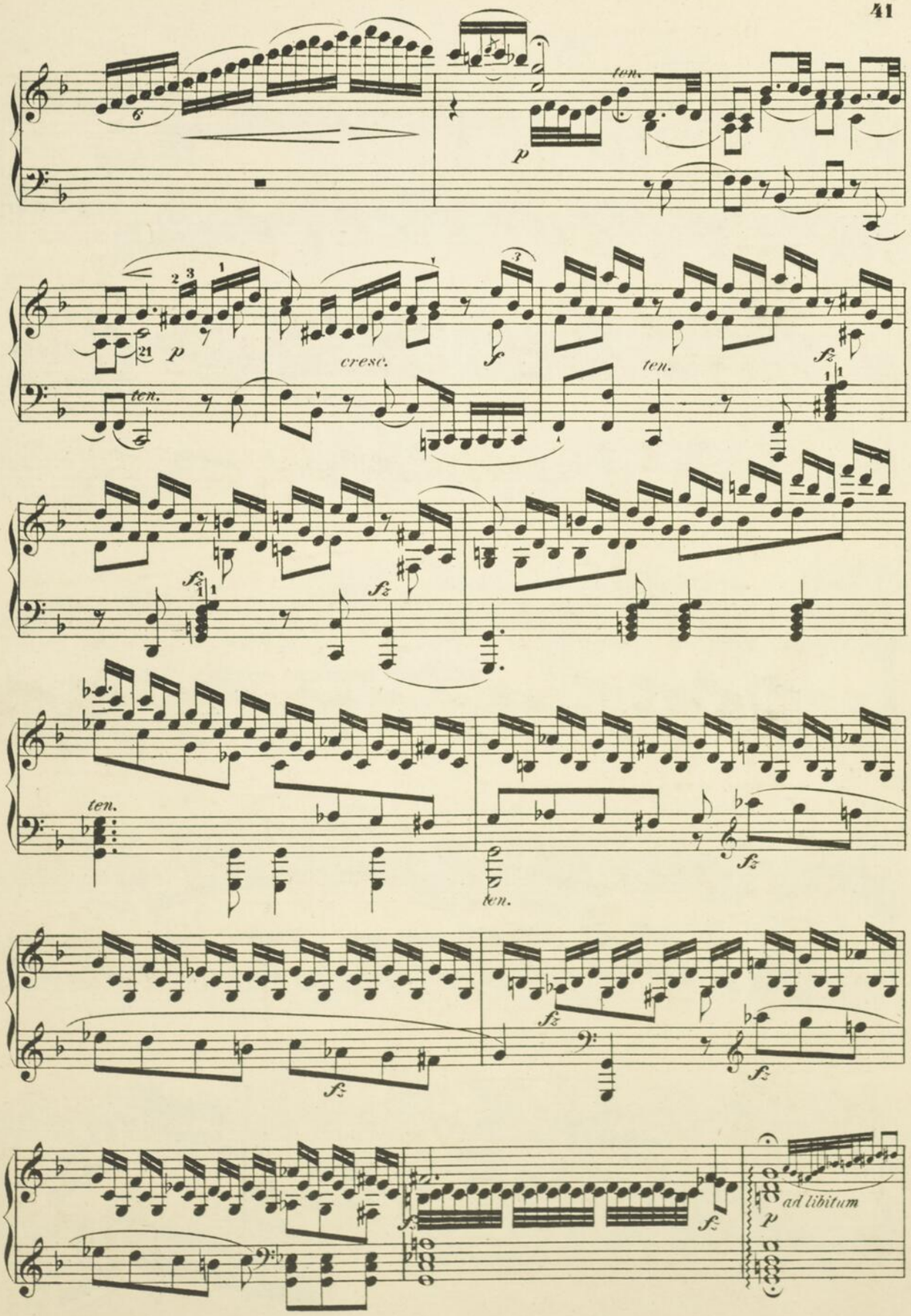
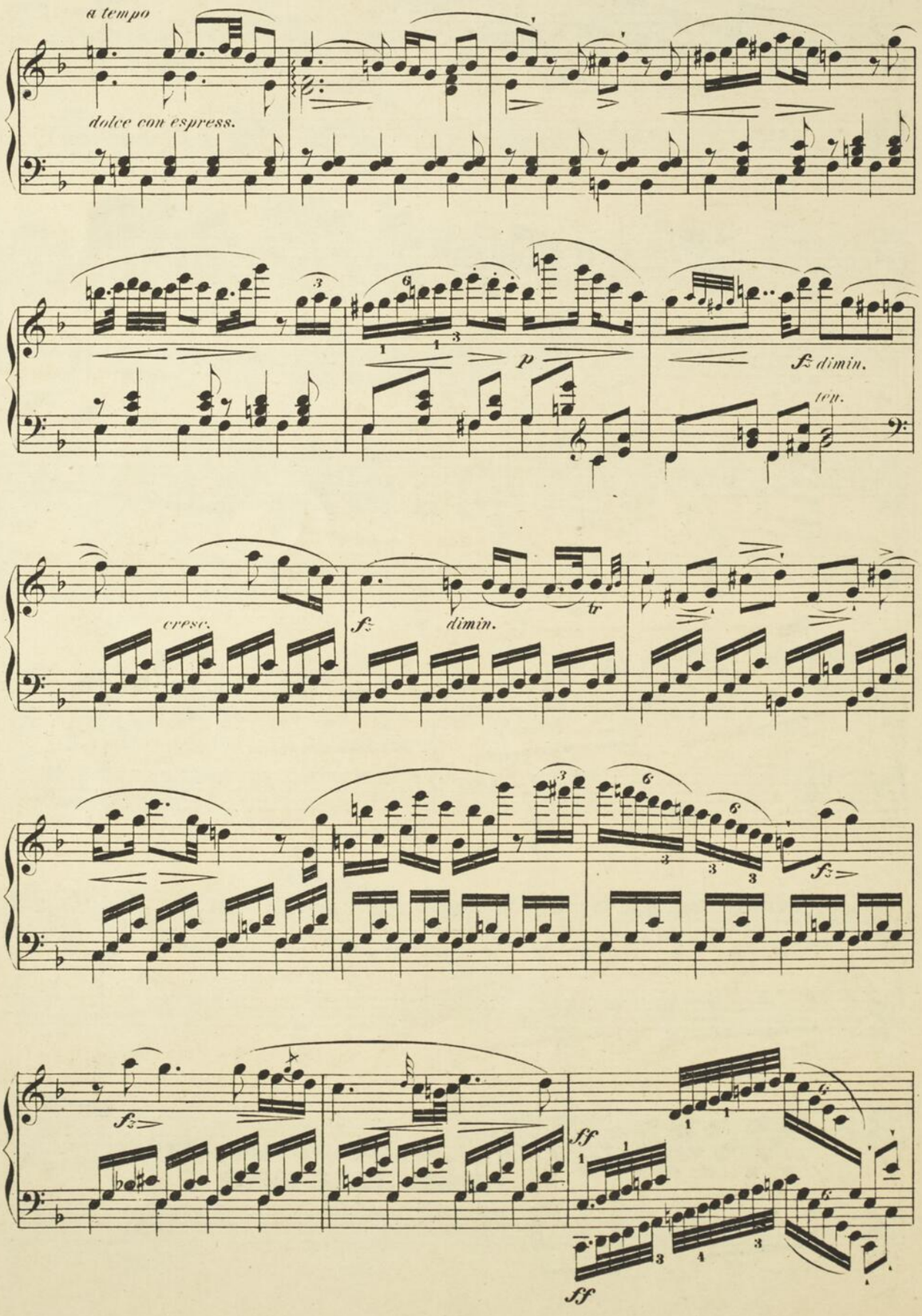
dimin.
p
Ped.

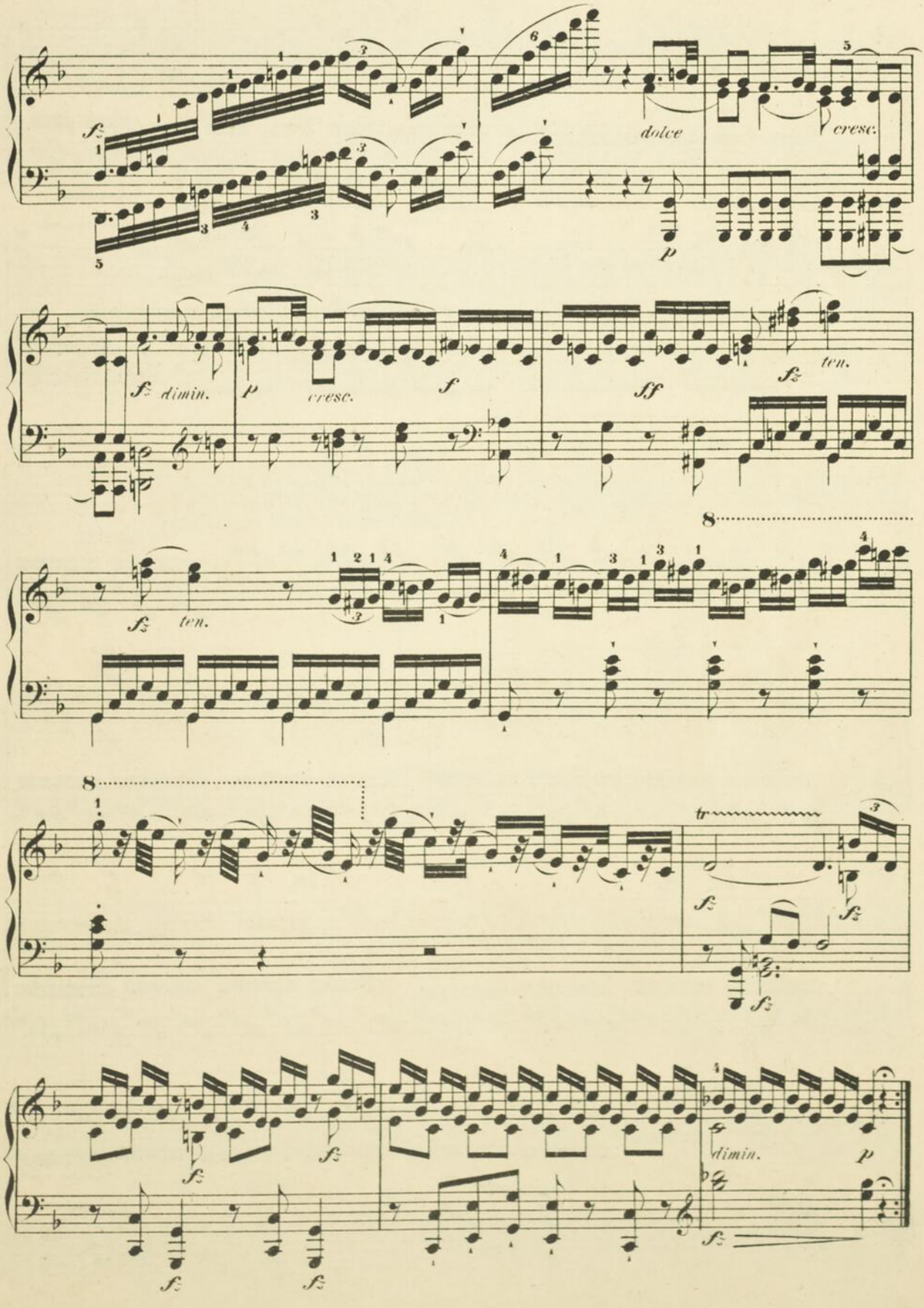
Allegro moderato. (♩ = 88.)

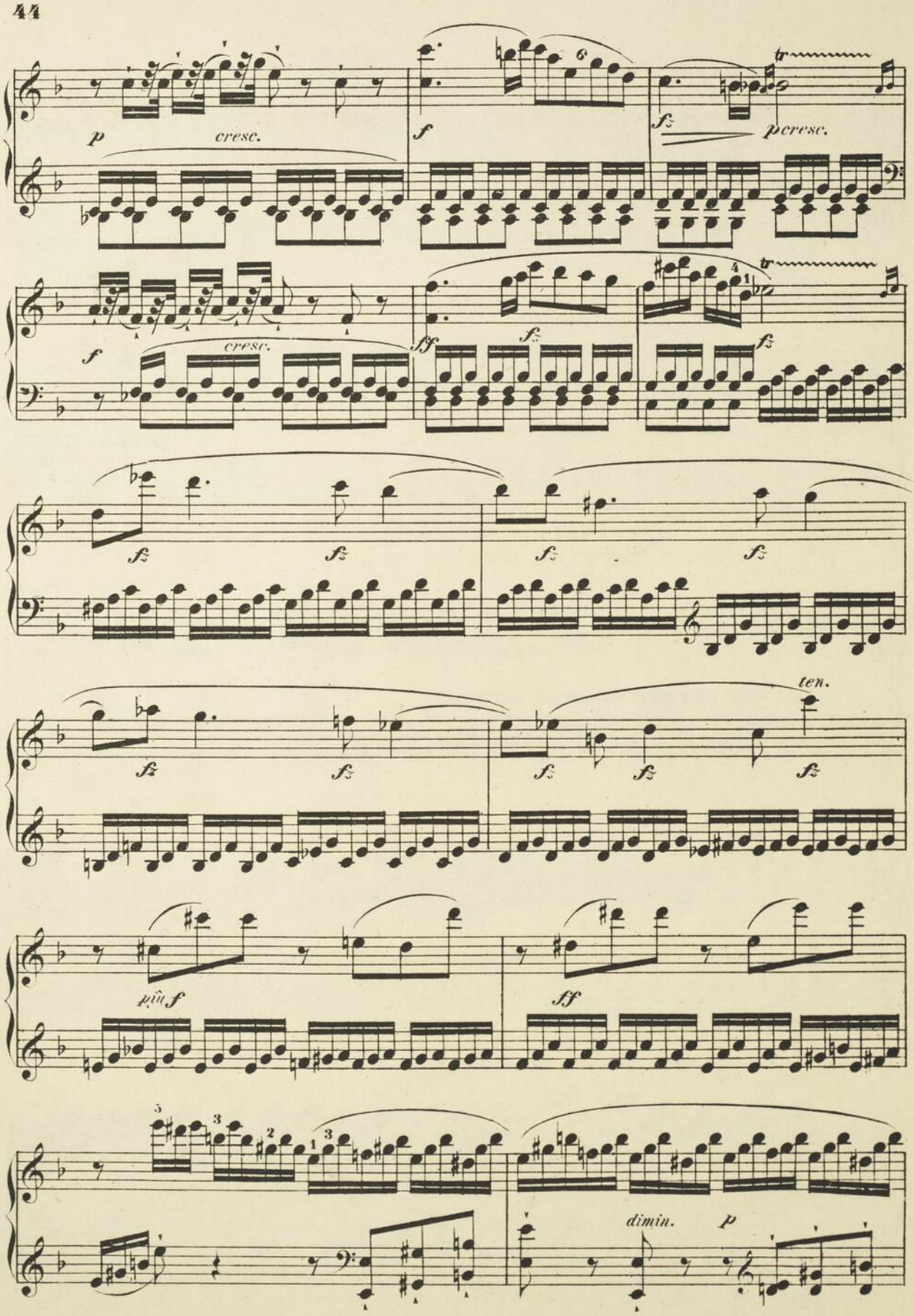
38.

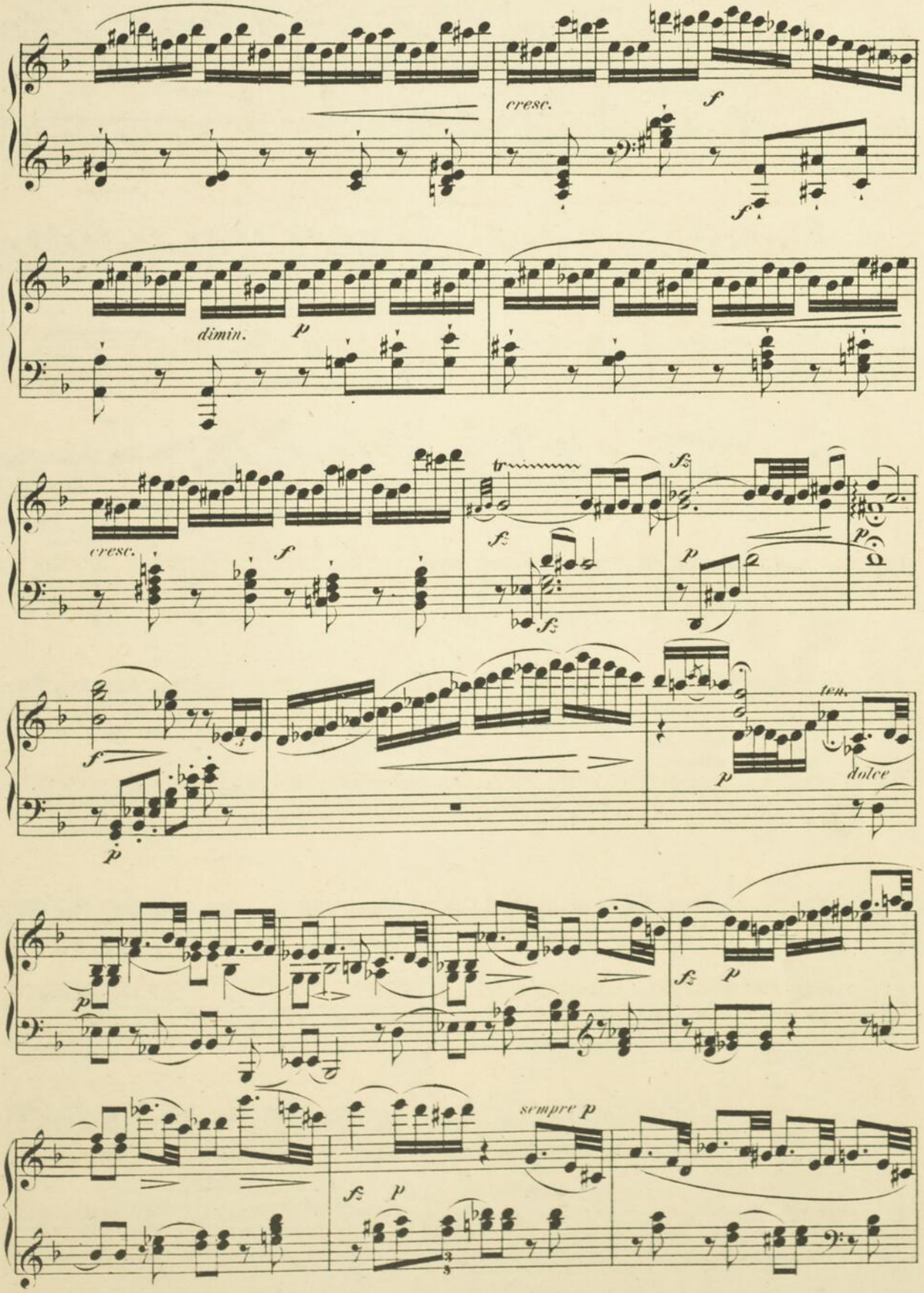


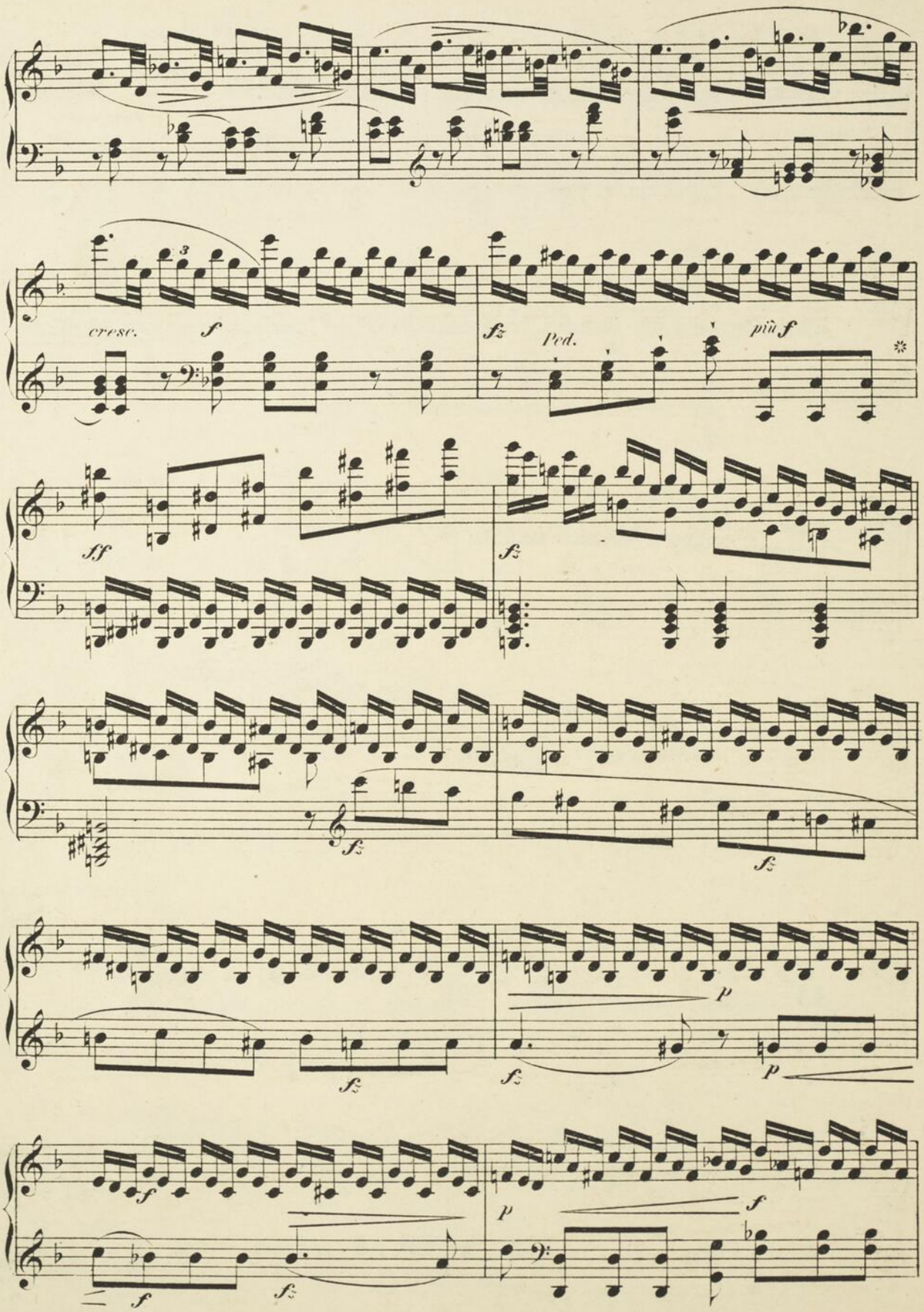

ten.
p
cresc.
f
fz
ad libitum

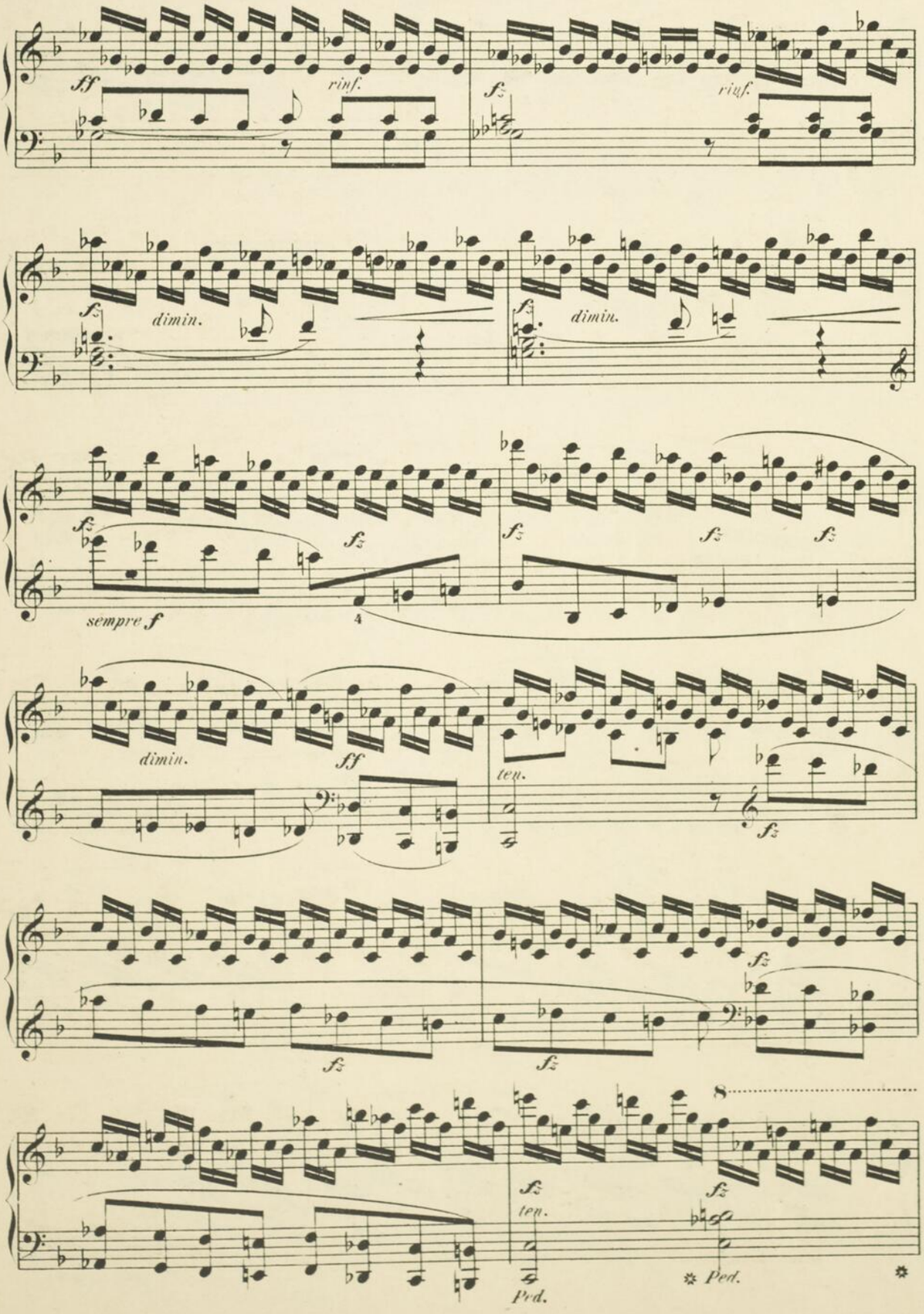

a tempo
dolce con espress.
p
fz dimin.
cresc.
fz
dimin.
tr
fz
fz
ff
ff

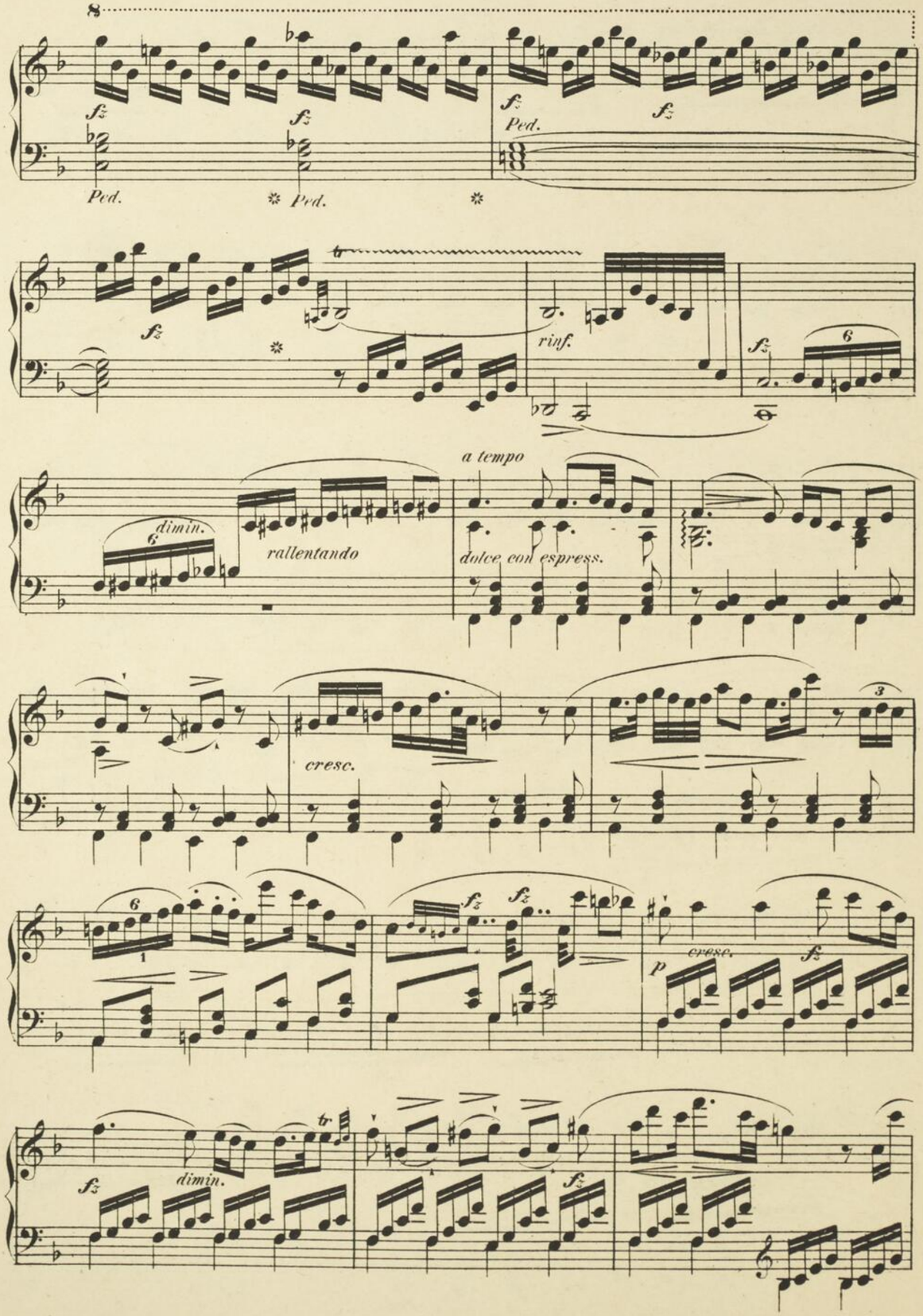

dolce
cresc.
dimin.
cresc.
ten.
ten.
dimin.

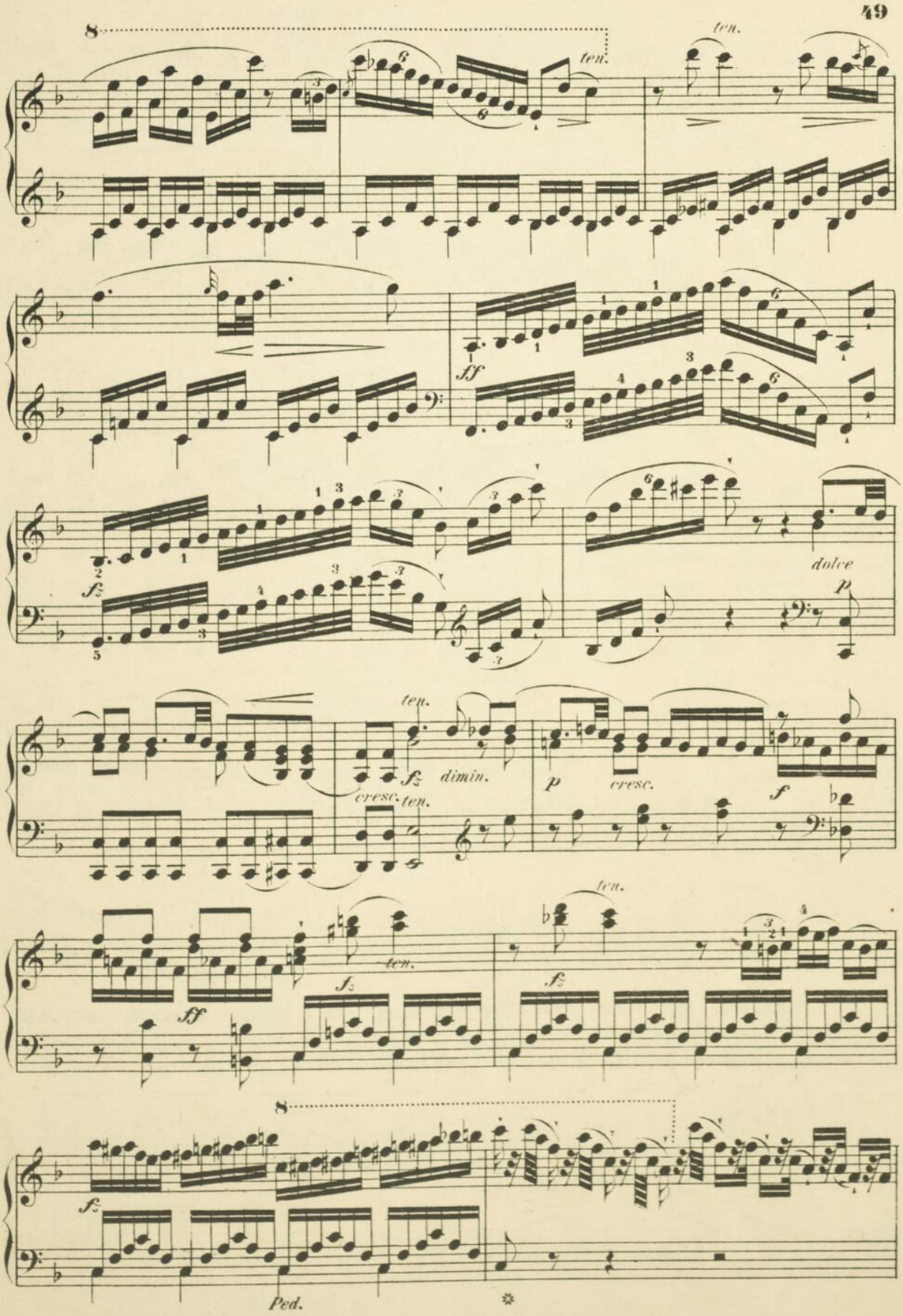

p
cresc.
f
fz
p cresc.
tr
f
cresc.
fff
fz
fz
fz
fz
fz
fz
fz
fz
fz
ten.
più f
ff
dimin.
p

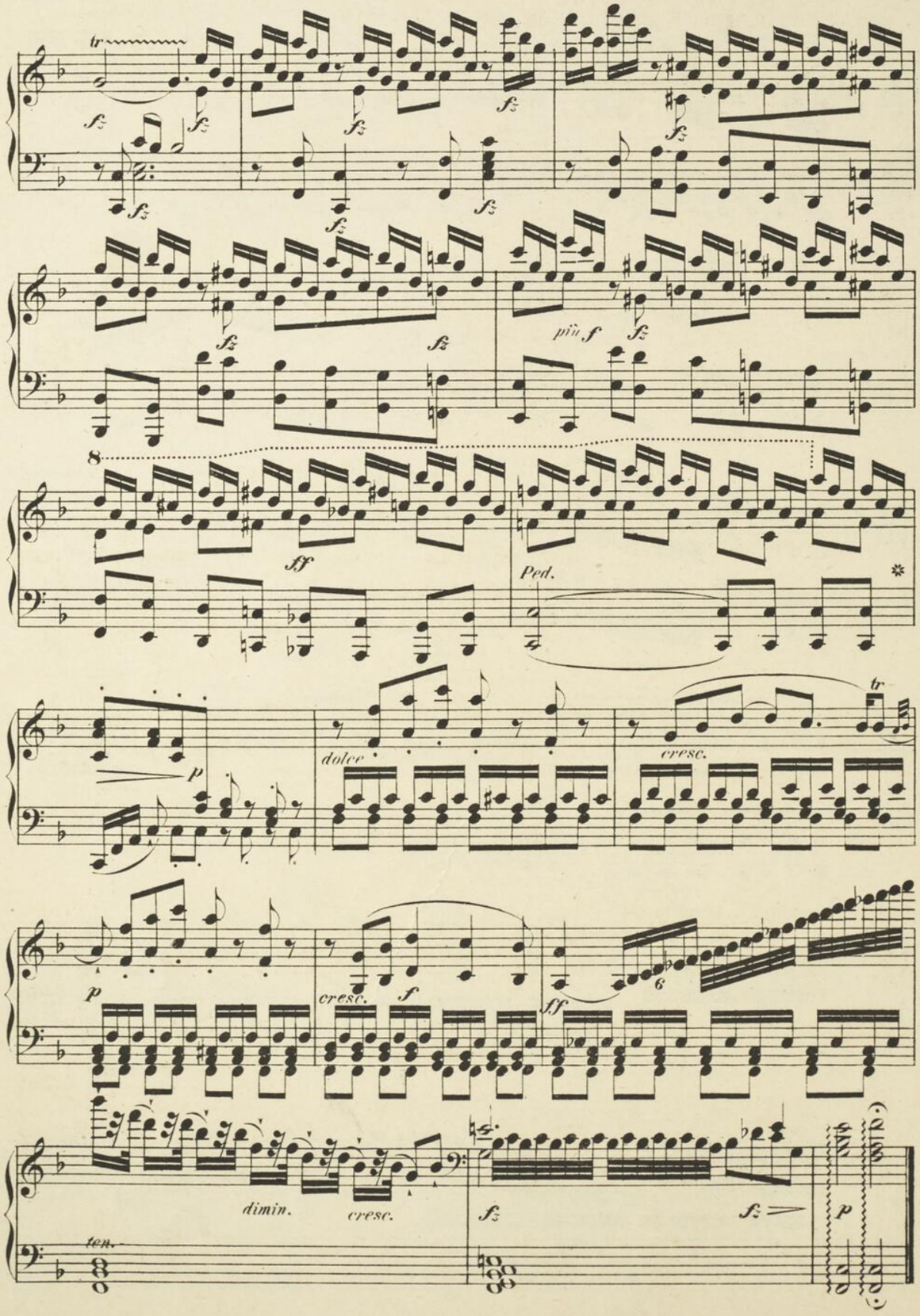

cresc.
f
dimin.
p
cresc.
f
tr
fz
p
ten.
dolce
sempre p


cresc.
f
fz
Ped.
più f
ff
fz
fz
fz
fz
p
fz
fz
p
f
f
fz
p
f


ff
rinf.
fz
rinf.
fz
dimin.
fz
dimin.
fz
fz
fz
fz
sempre f
4
dimin.
ff
ten.
fz
fz
fz
fz
8
fz
ten.
fz
Ped.
Ped.


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

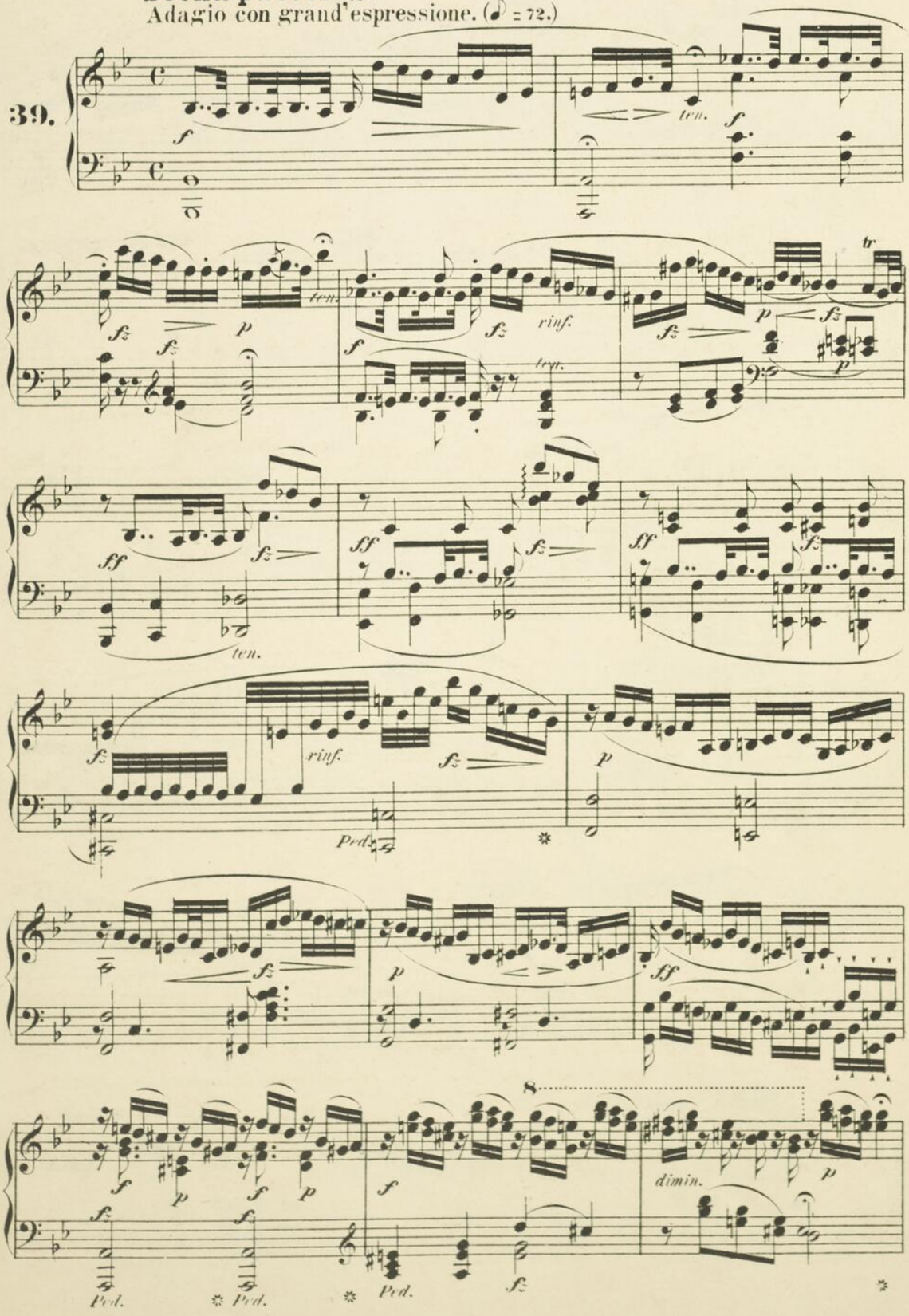

8
ten.
ten.
ff
fz
dolce
p
ten.
fz
dimin.
cresc.
ten.
p
cresc.
f
ten.
ten.
ff
fz
fz
8
fz
Ped.

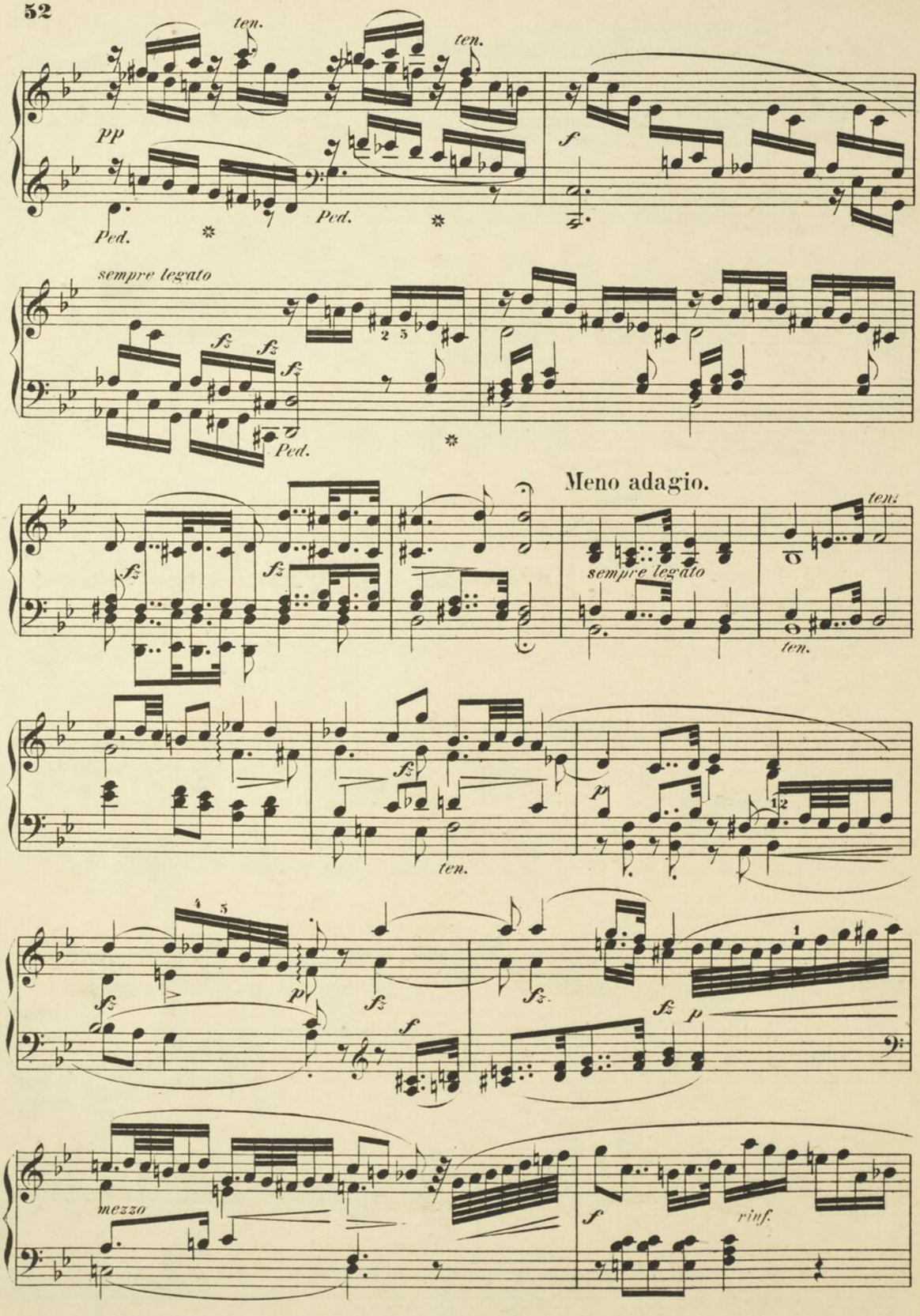

tr
fz
più f
ff
Ped.
p
dolce
cresc.
f
dimin.
ten.

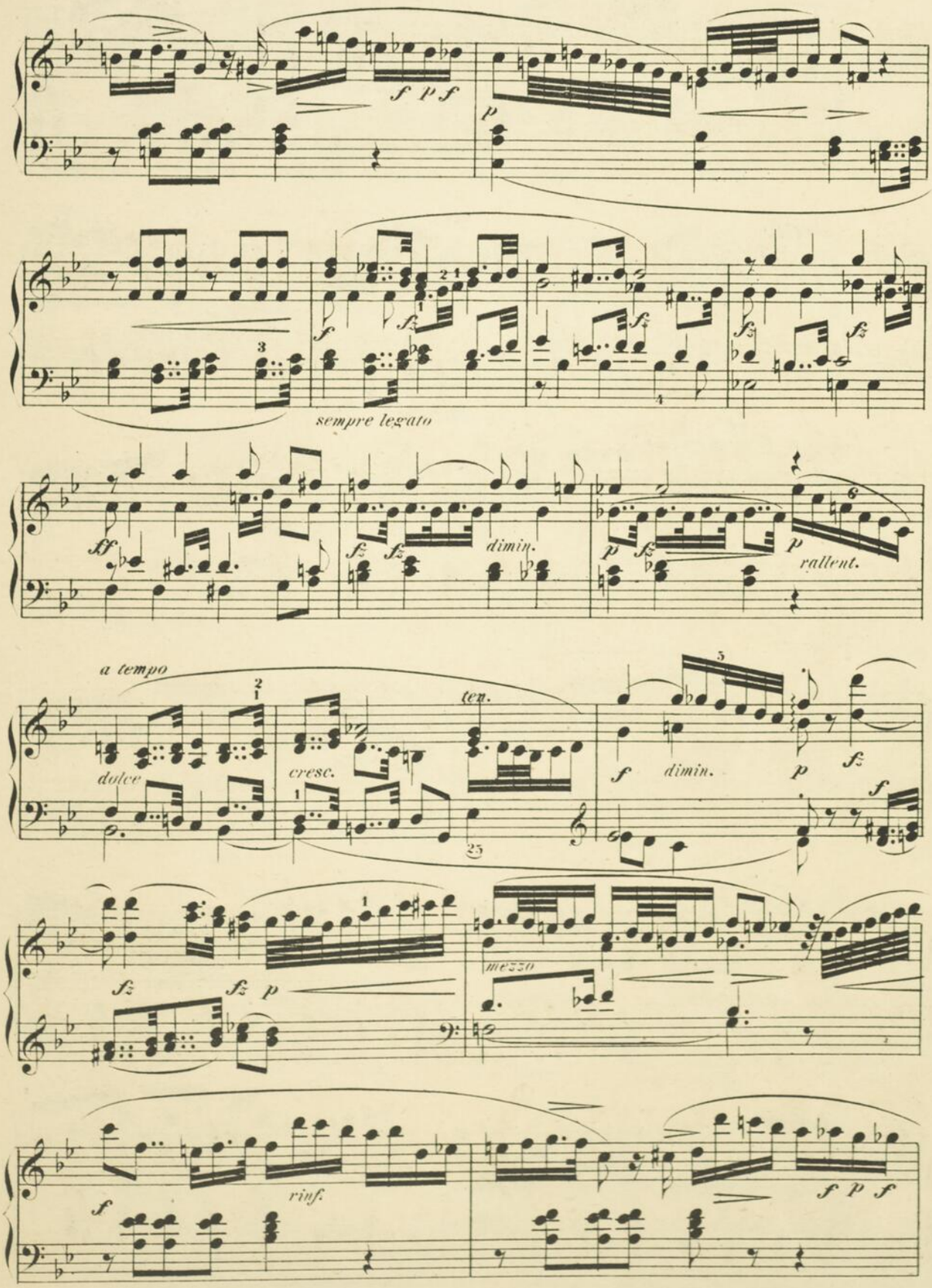
Scena patetica.

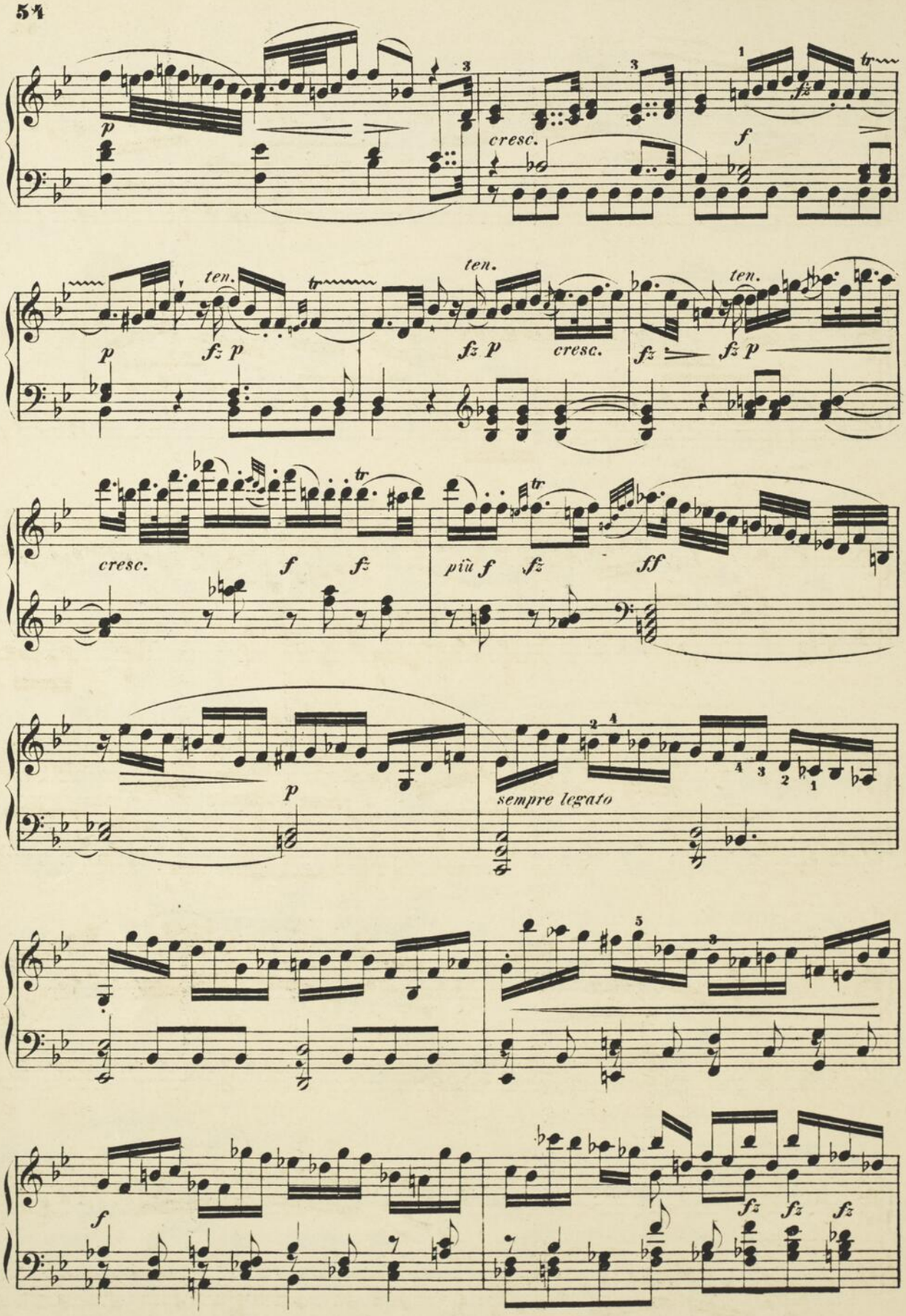
Adagio con grand'espressione. (♪ = 72.)

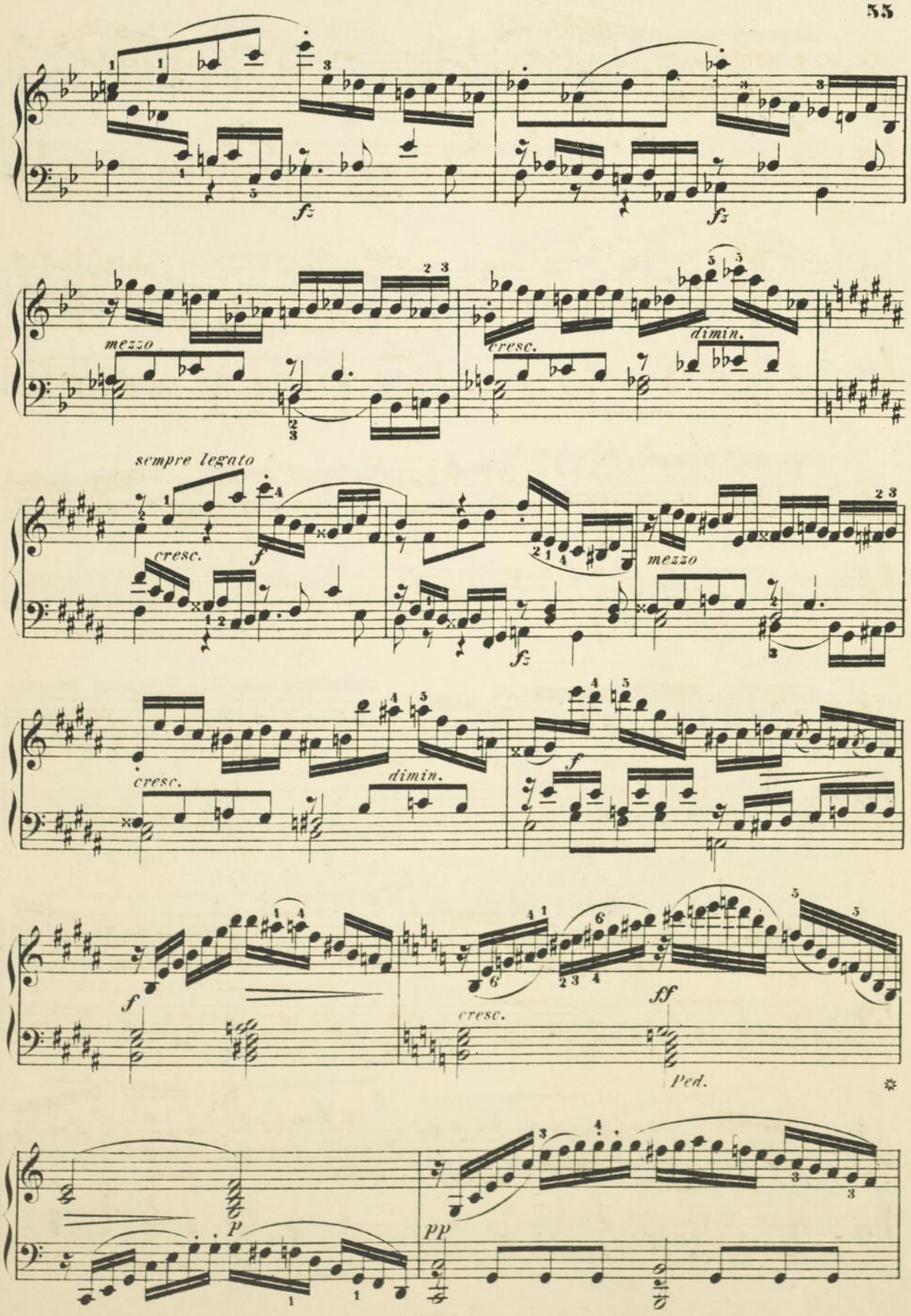
39.

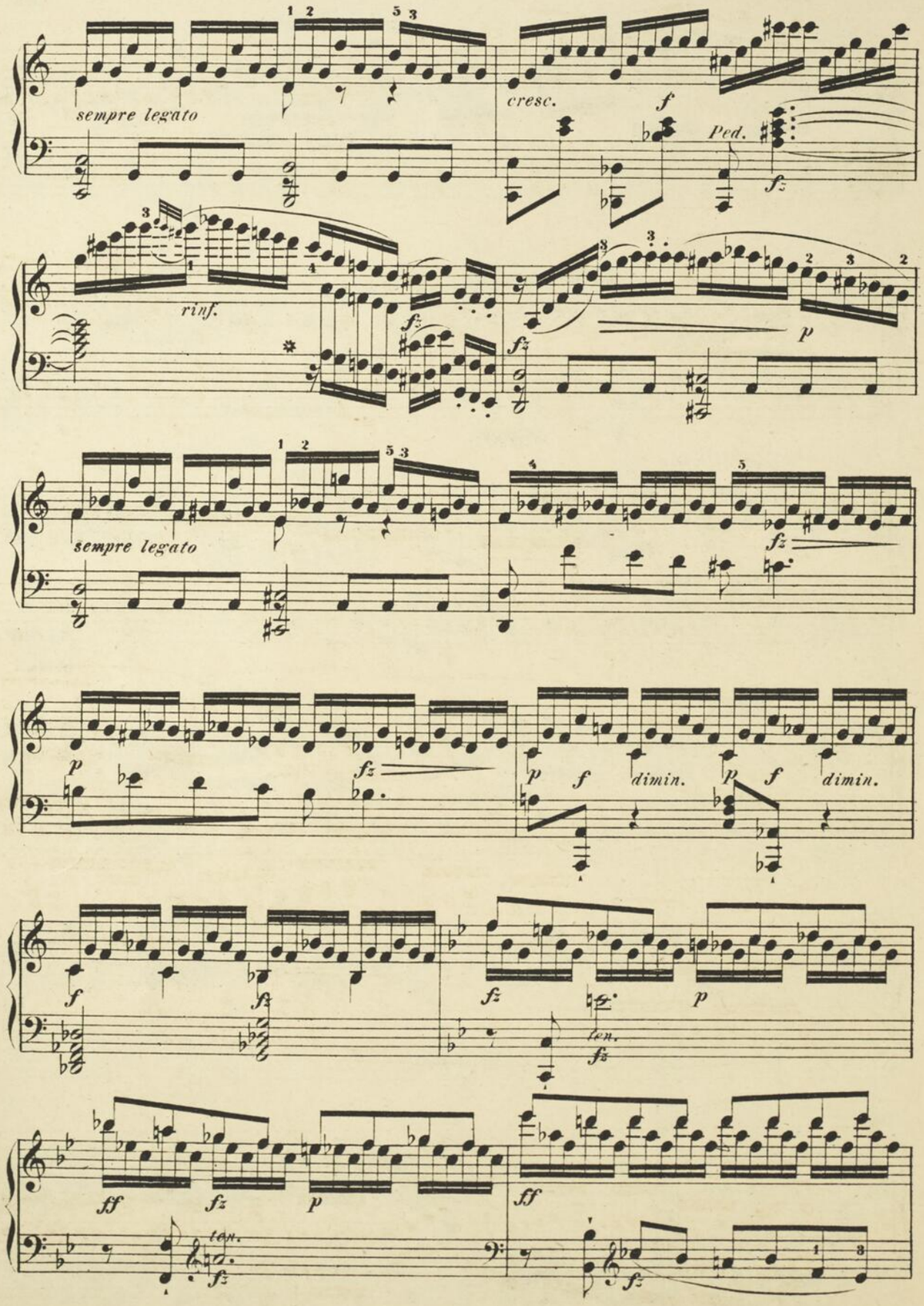


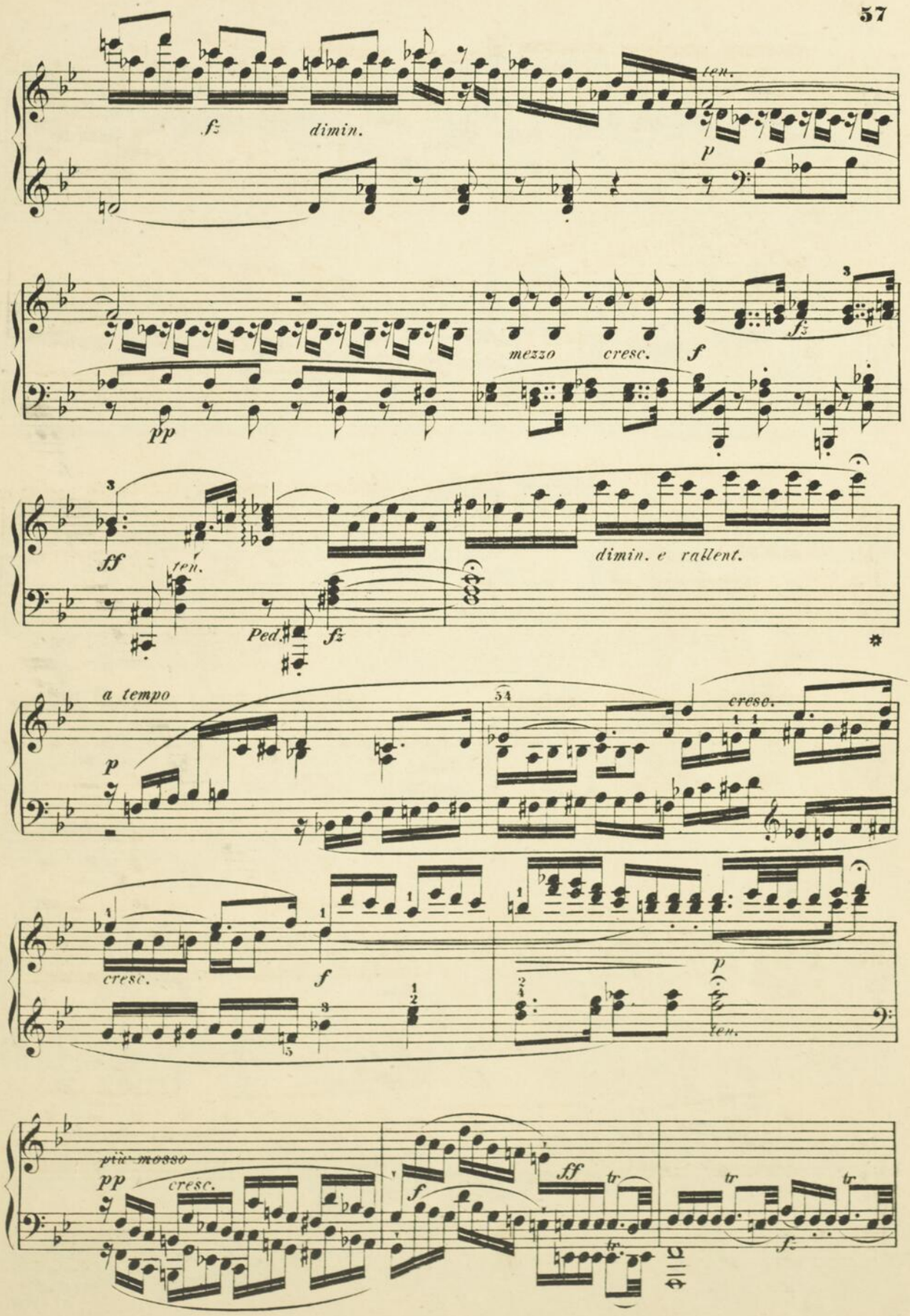

ten.
ten.
pp
Ped.
Ped.
f
sempre legato
fz
fz
fz
Ped.
Meno adagio.
fz
fz
sempre legato
ten.
ten.
fz
ten.
p
fz
p
fz
f
fz
fz
p
mezzo
f
rinf.

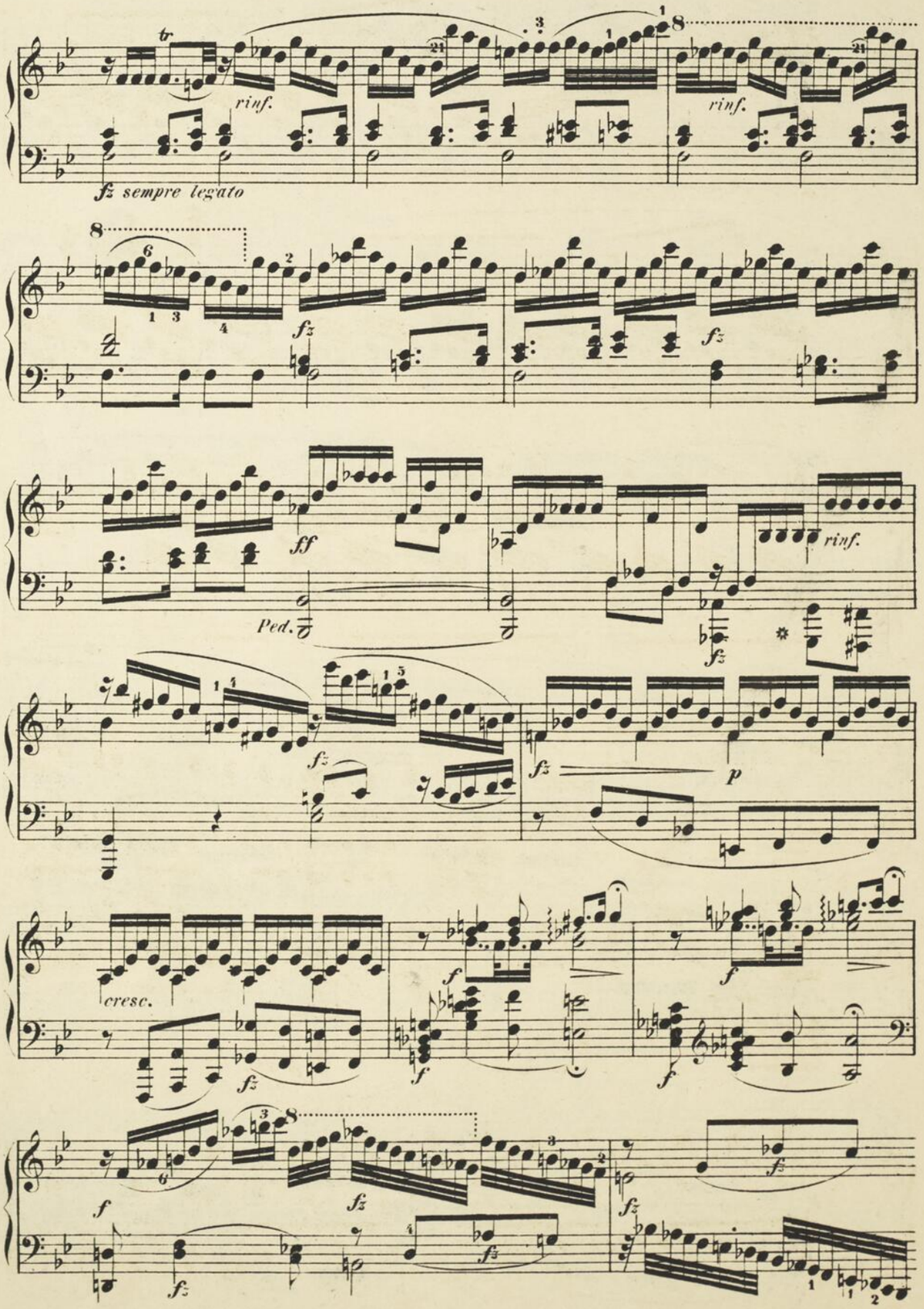

f p f
p
sempre legato
dimin.
rallent.
a tempo
dolce
cresc.
ten.
dimin.
meno
rinf.
f p f

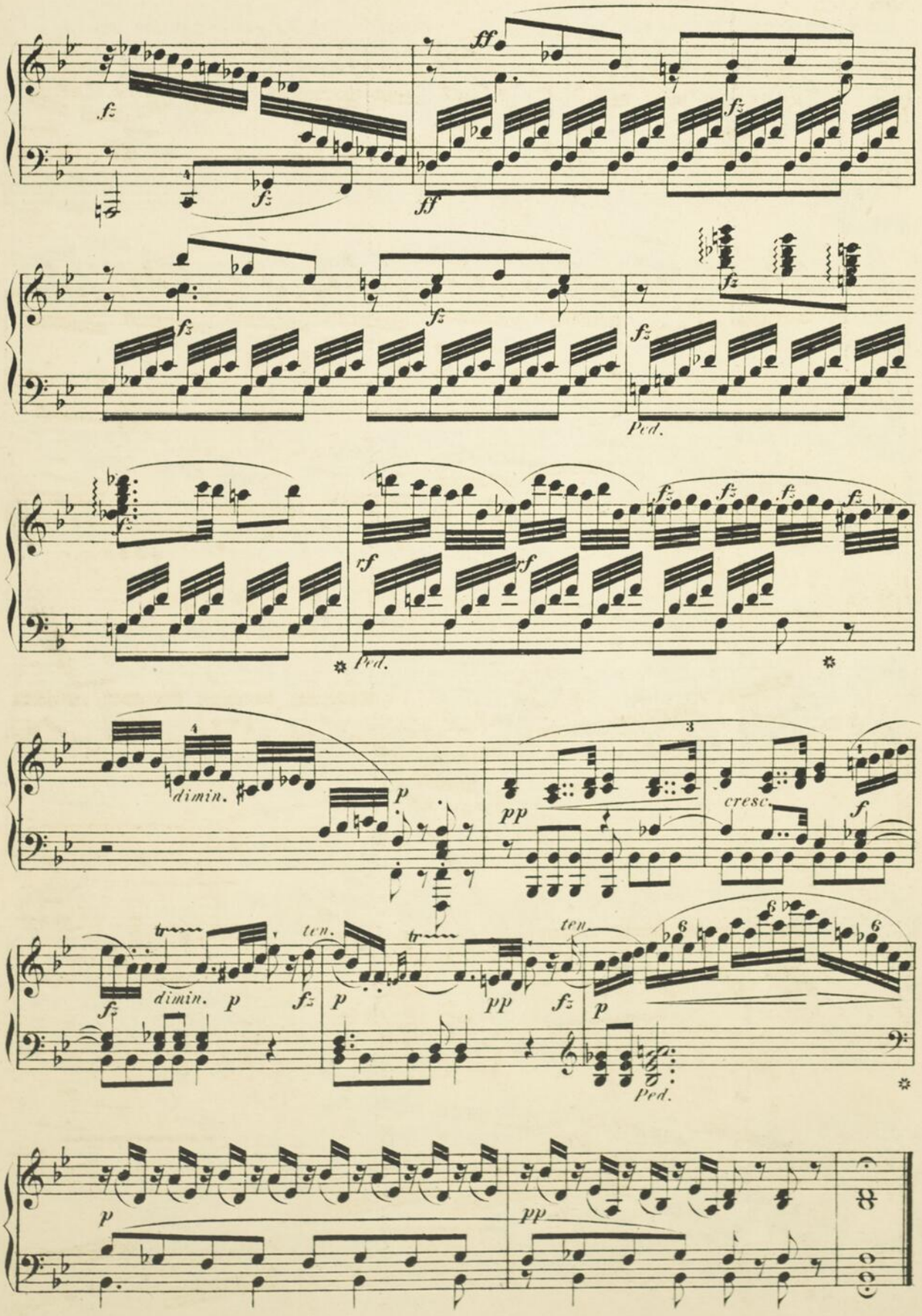

p
cresc.
f
ten.
fz p
cresc.
fz
fz p
cresc.
f
fz
più f
fz
ff
p
sempre legato
f
fz
fz
fz


fz
fz
mezzo
cresc.
dimin.
sempre legato
cresc.
f
fz
mezzo
cresc.
dimin.
f
f
cresc.
ff
Ped.
p
pp


sempre legato
cresc.
f
Ped.
fz
rinf.
p
sempre legato
fz
p
fz
p
f
dimin.
p
f
dimin.
f
fz
fz
p
ten.
fz
ff
fz
p
ff
ten.
fz
fz


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


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


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

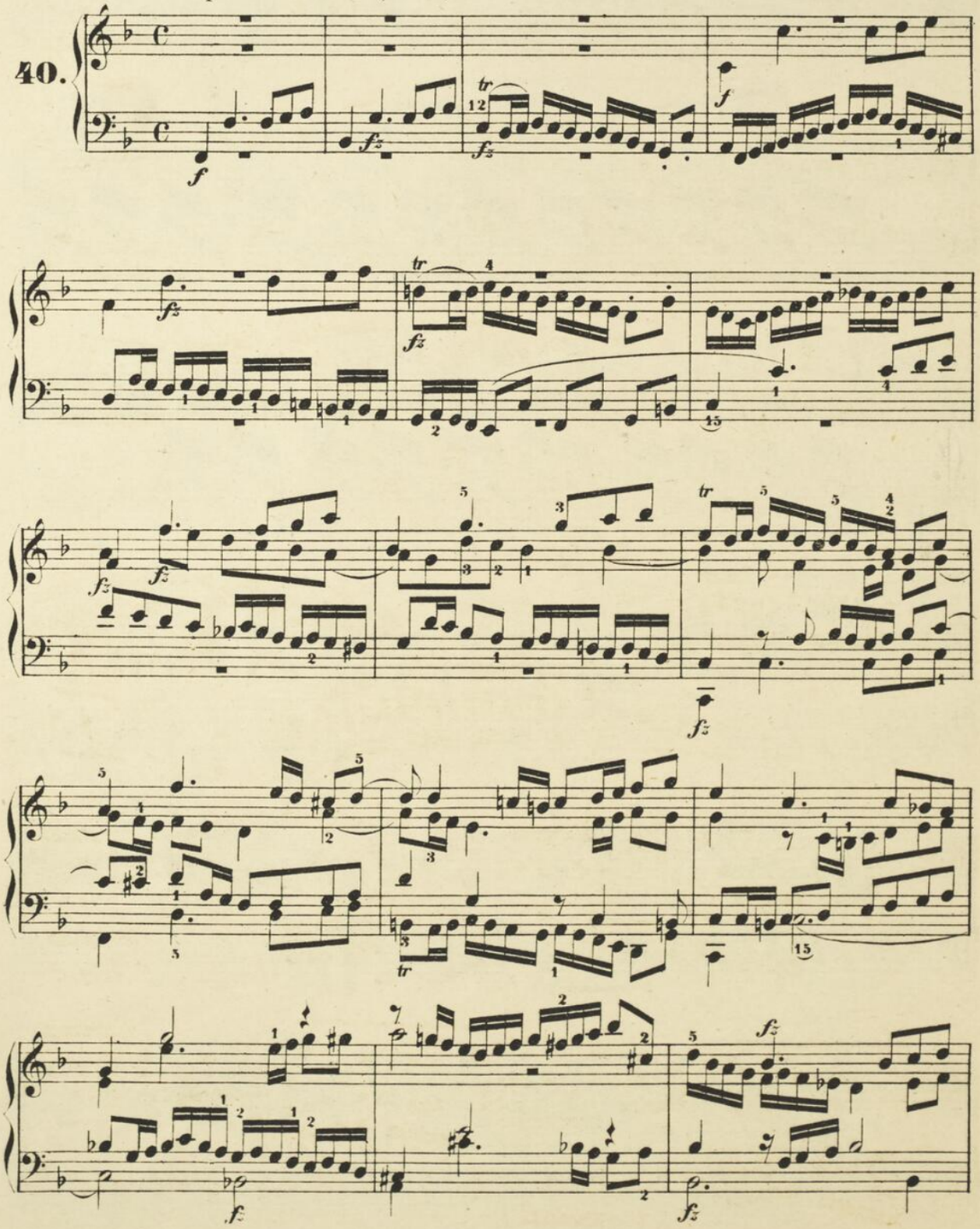
Erschien zuerst in Paris, im Jahr 1810, und wird hier mit Verbesserungen vom Verfasser gegeben.

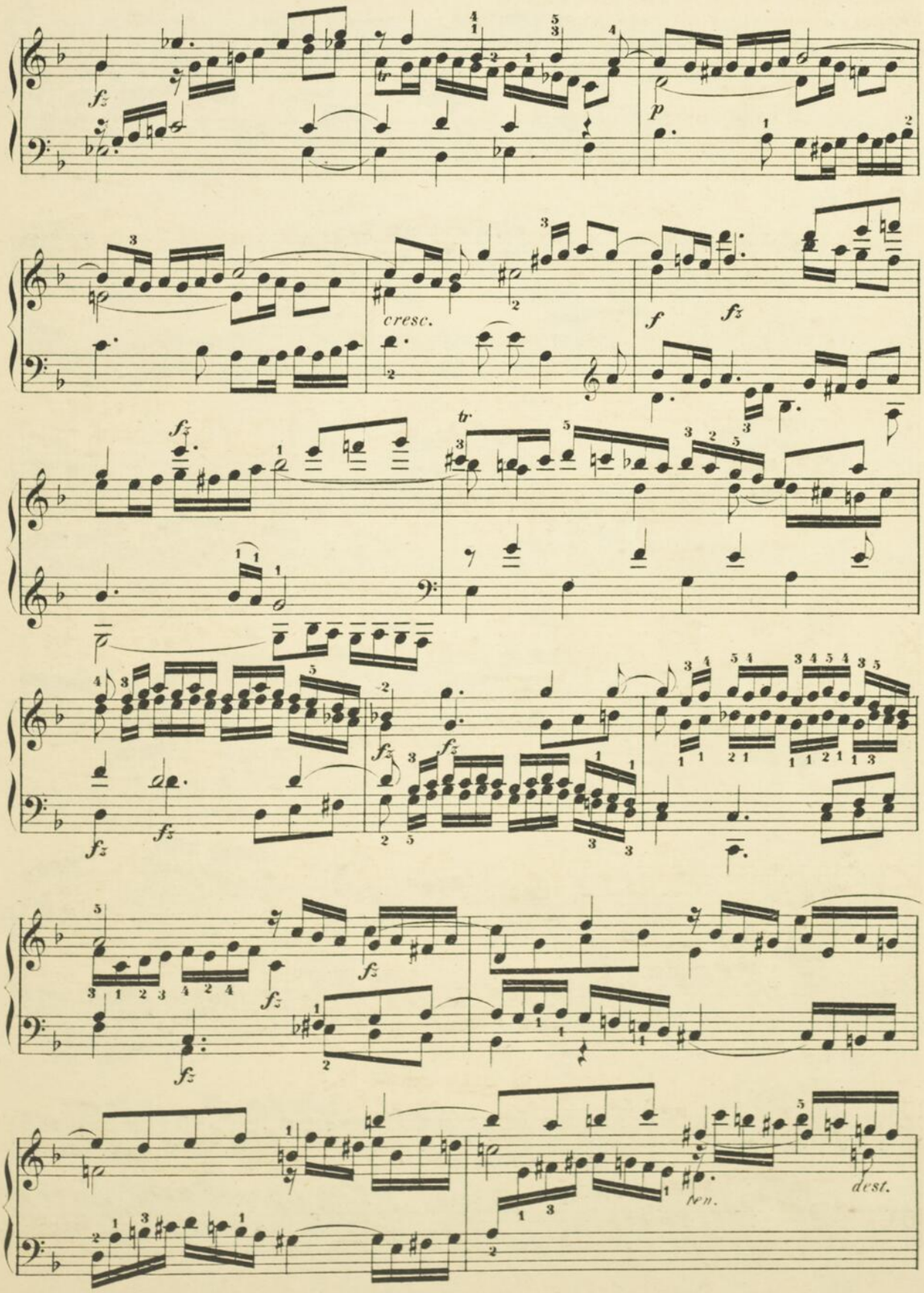
Publié d'abord à Paris en 1810, *ce morceau a été corrigé par l'auteur.*

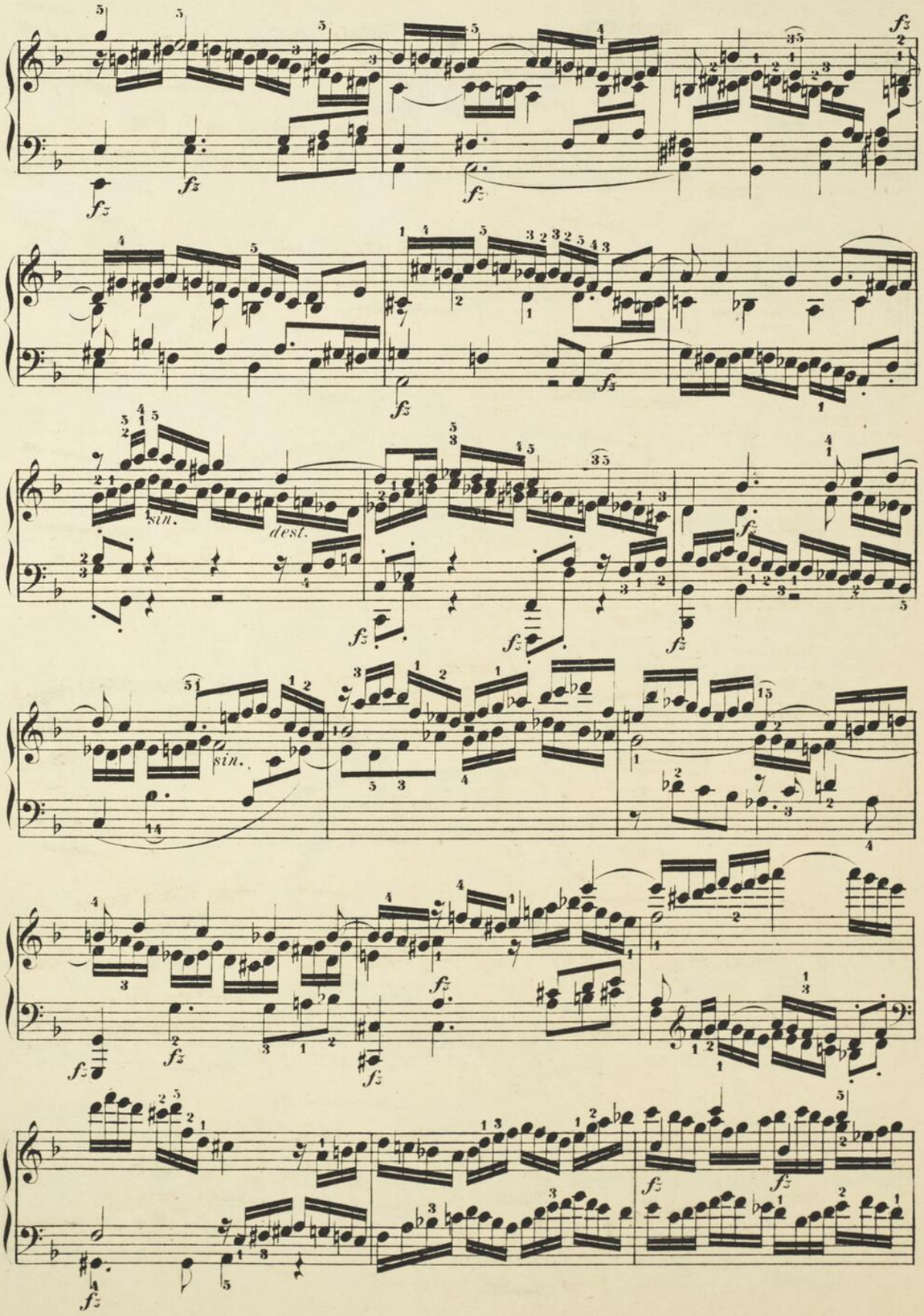
Fuga.

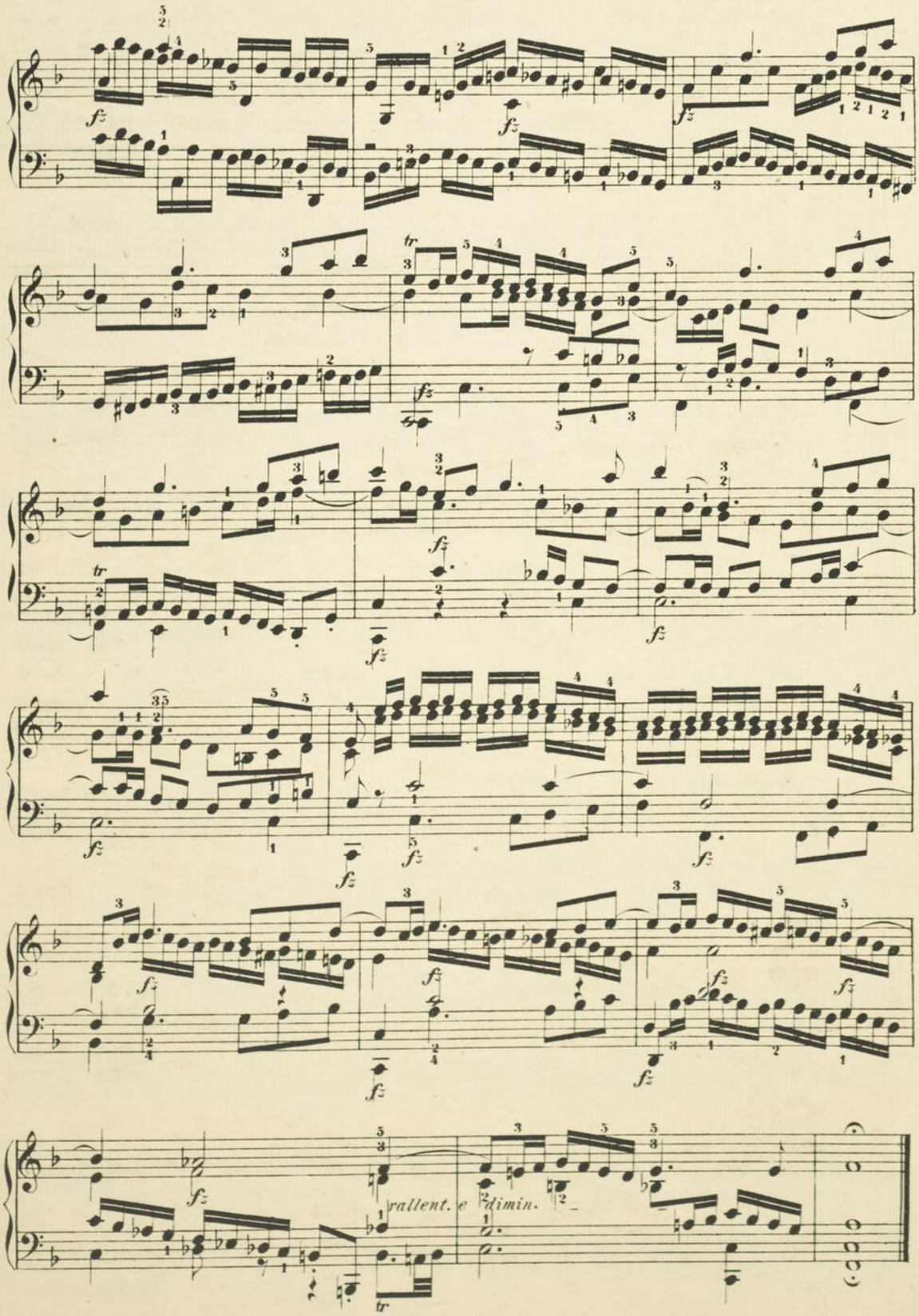
Tempo moderato. (♩ = 76.)

40.




cresc.
dest.

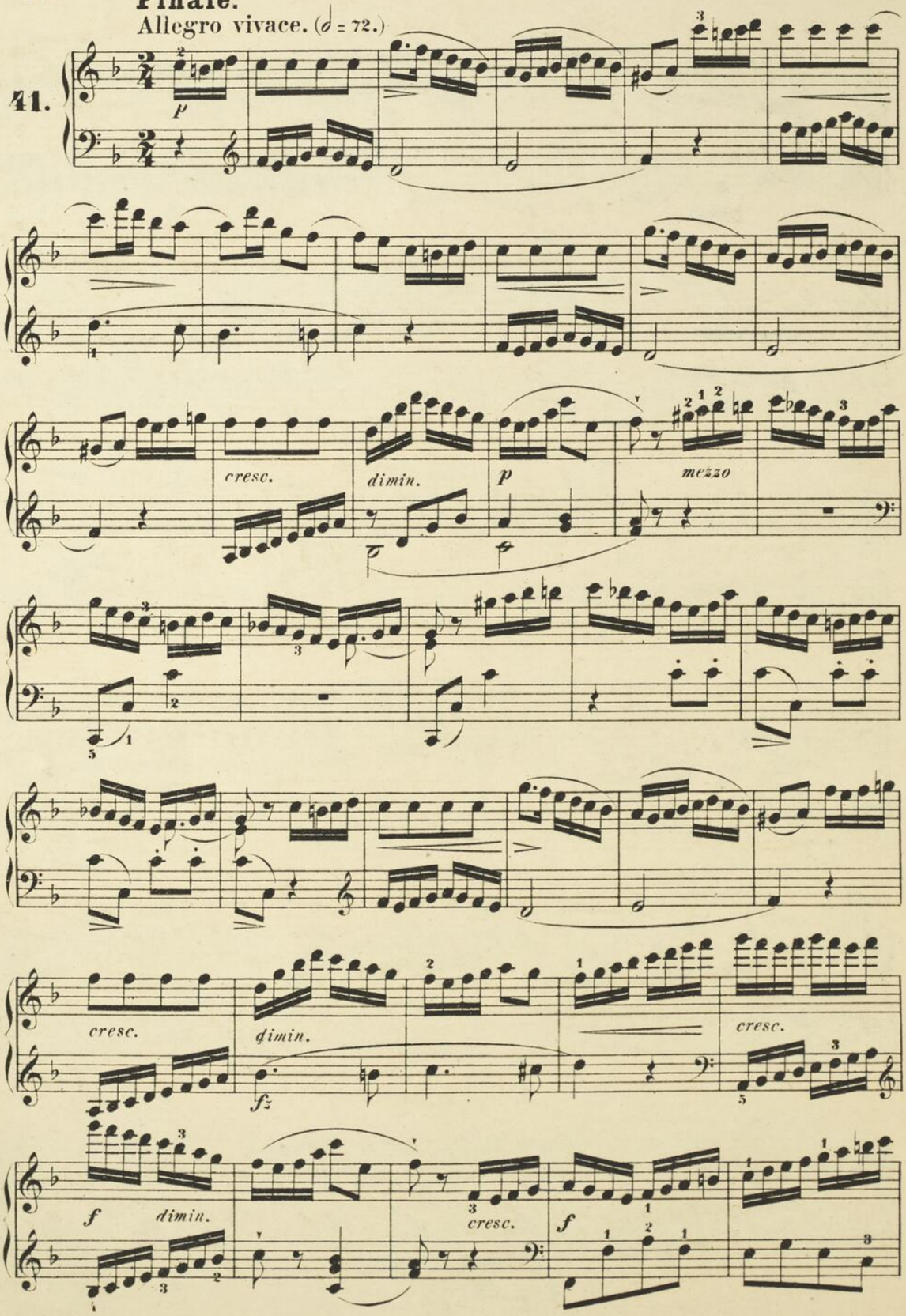

sin.
dest.
sin.

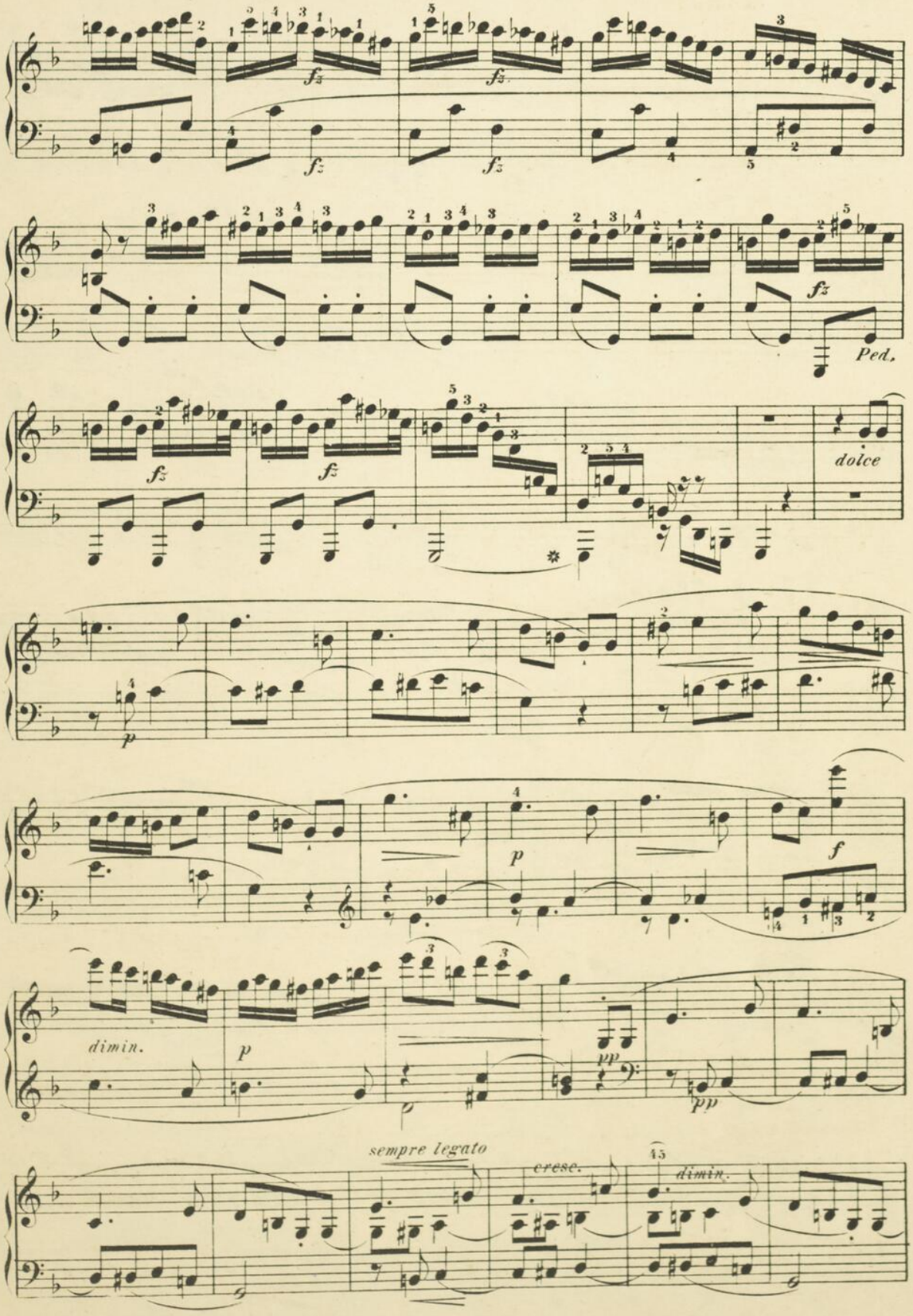

fz
tr
rallent.
e dimin.

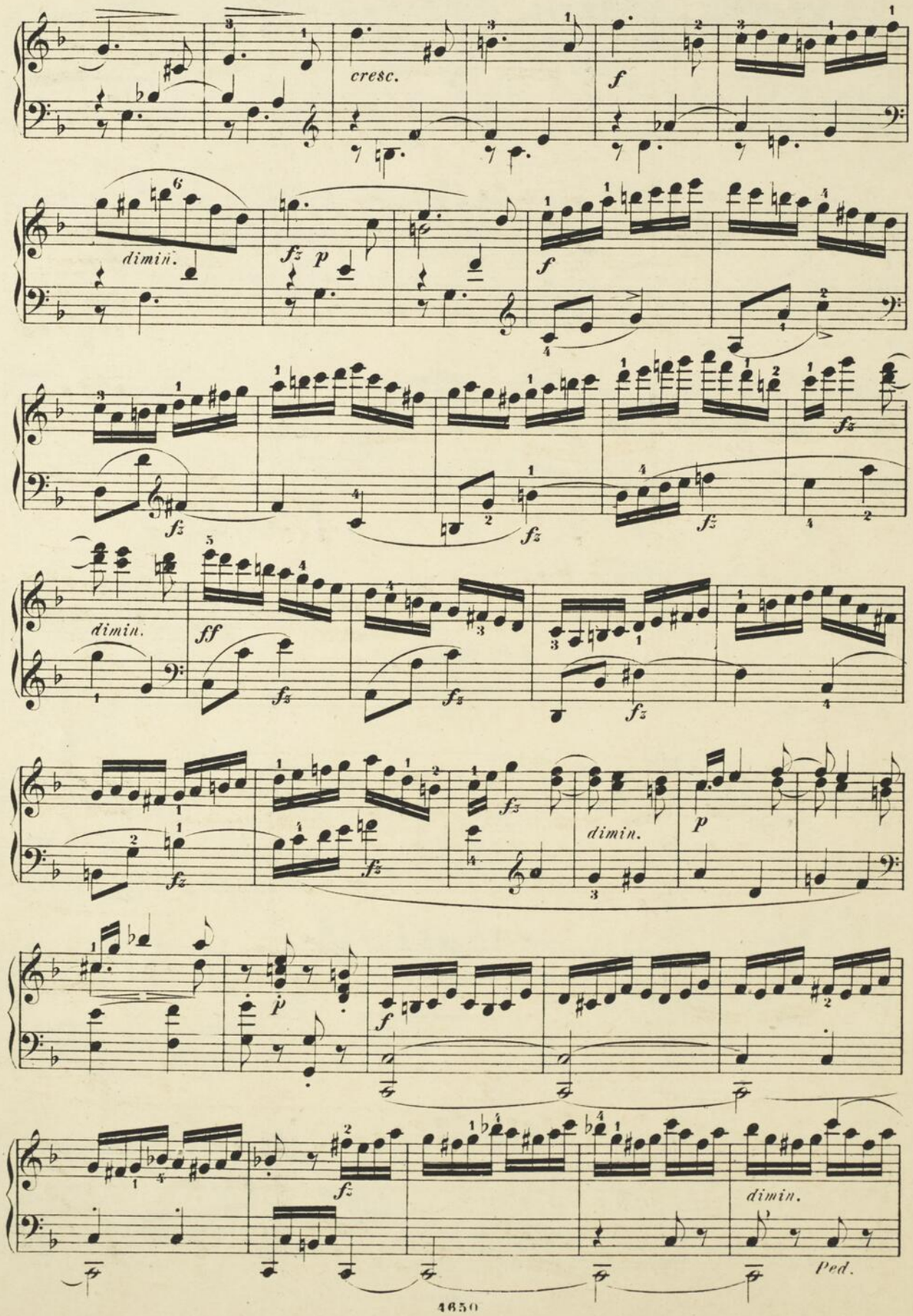
Finale.

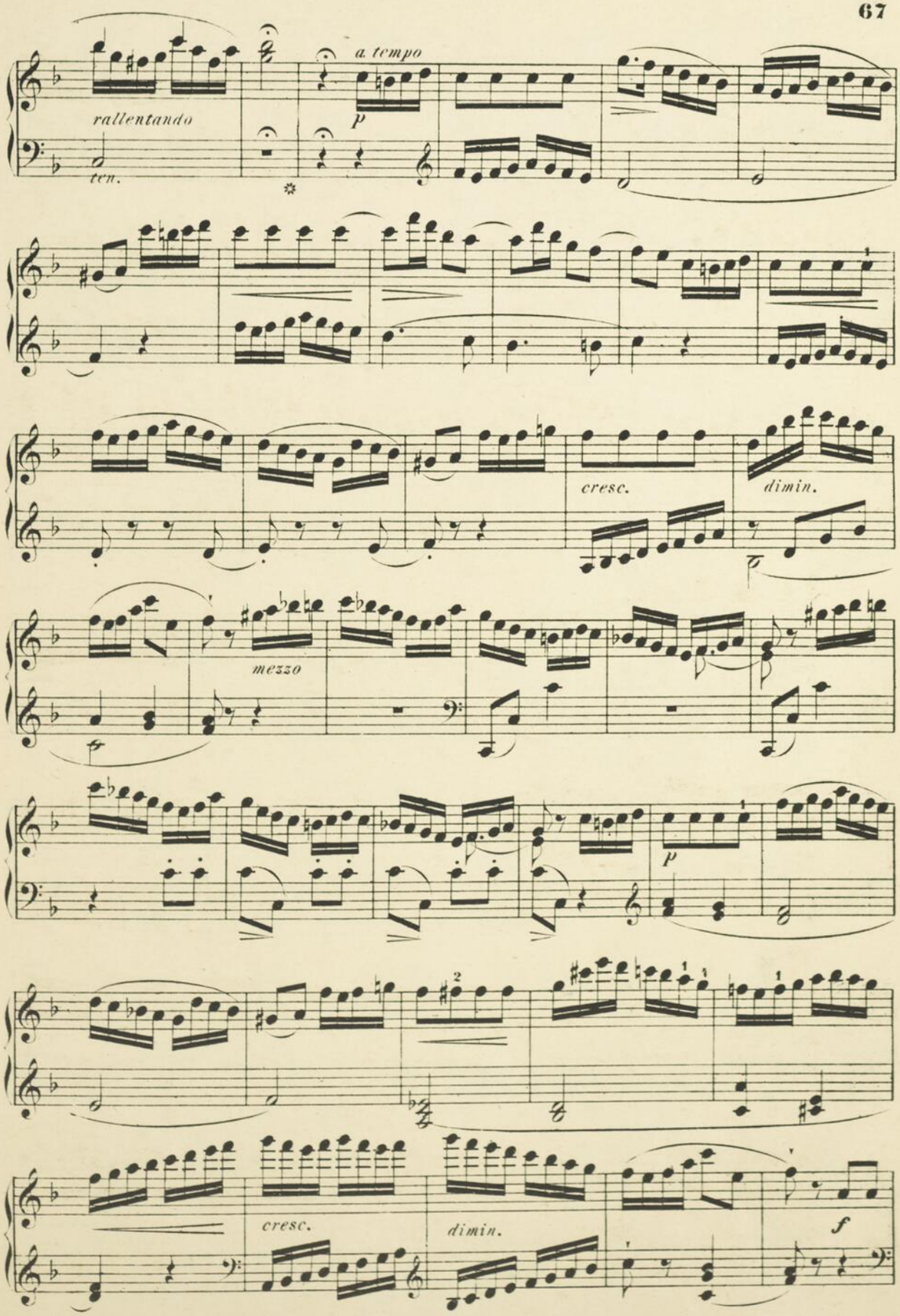
Allegro vivace. (𝅗𝅥 = 72.)

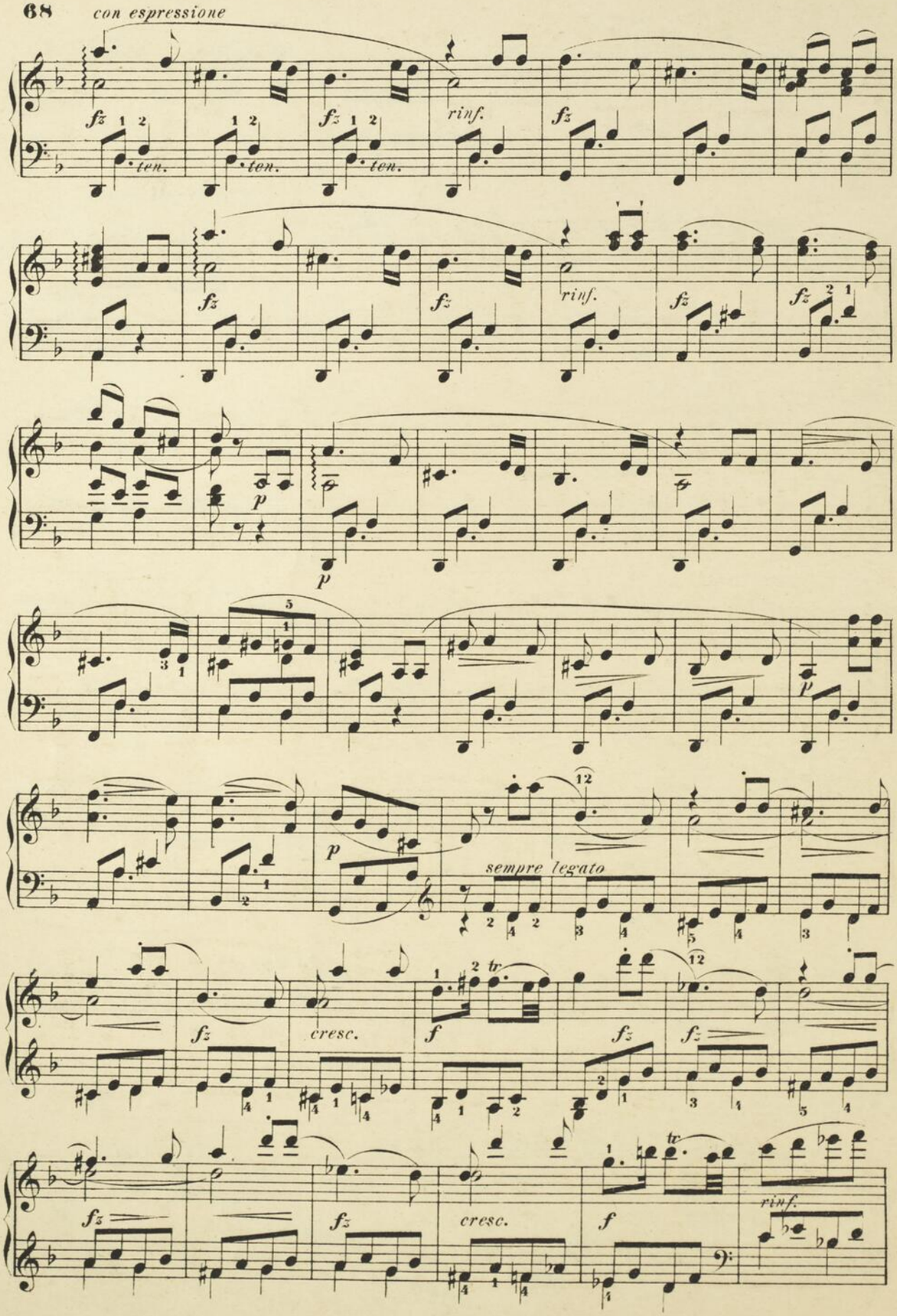
41.

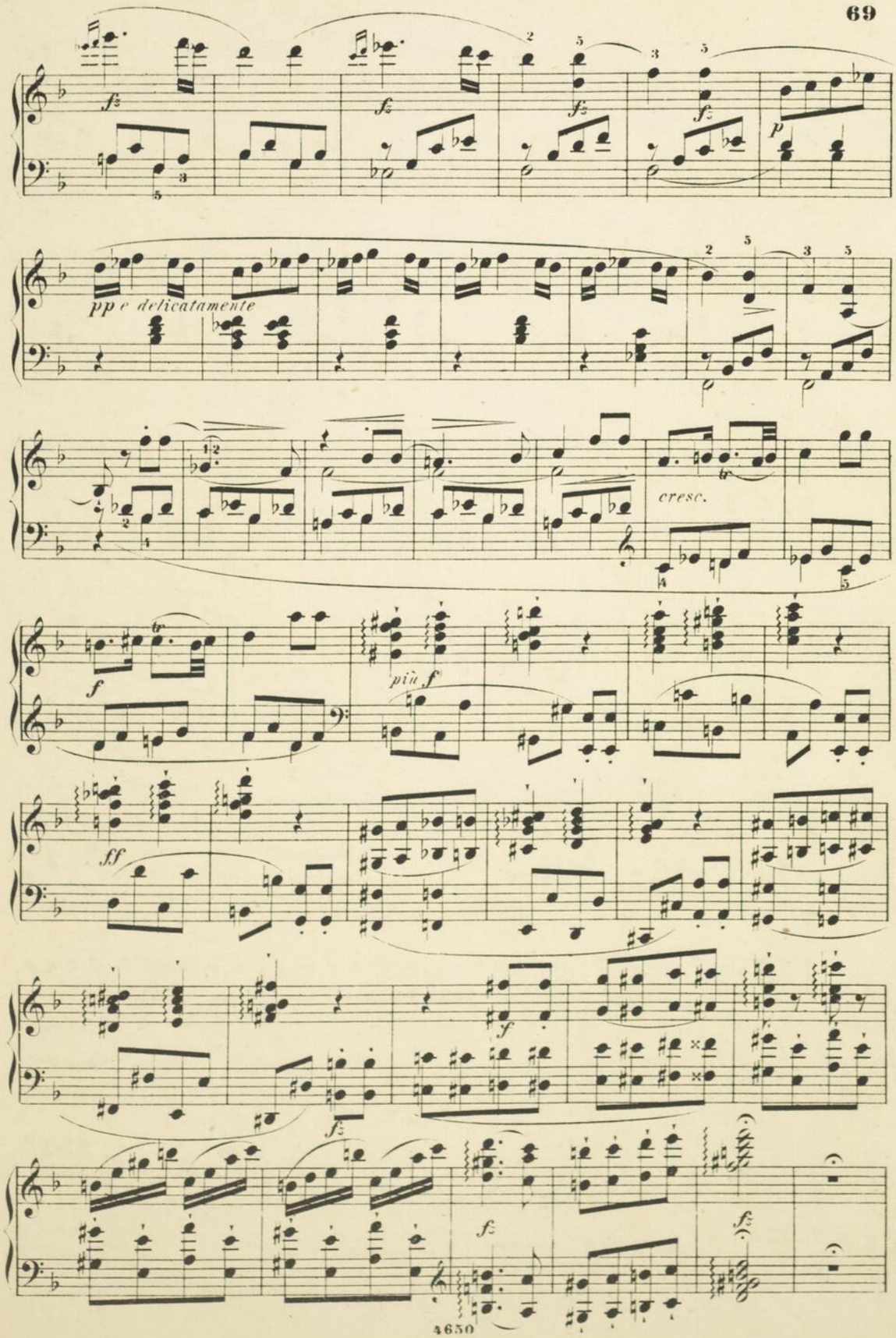


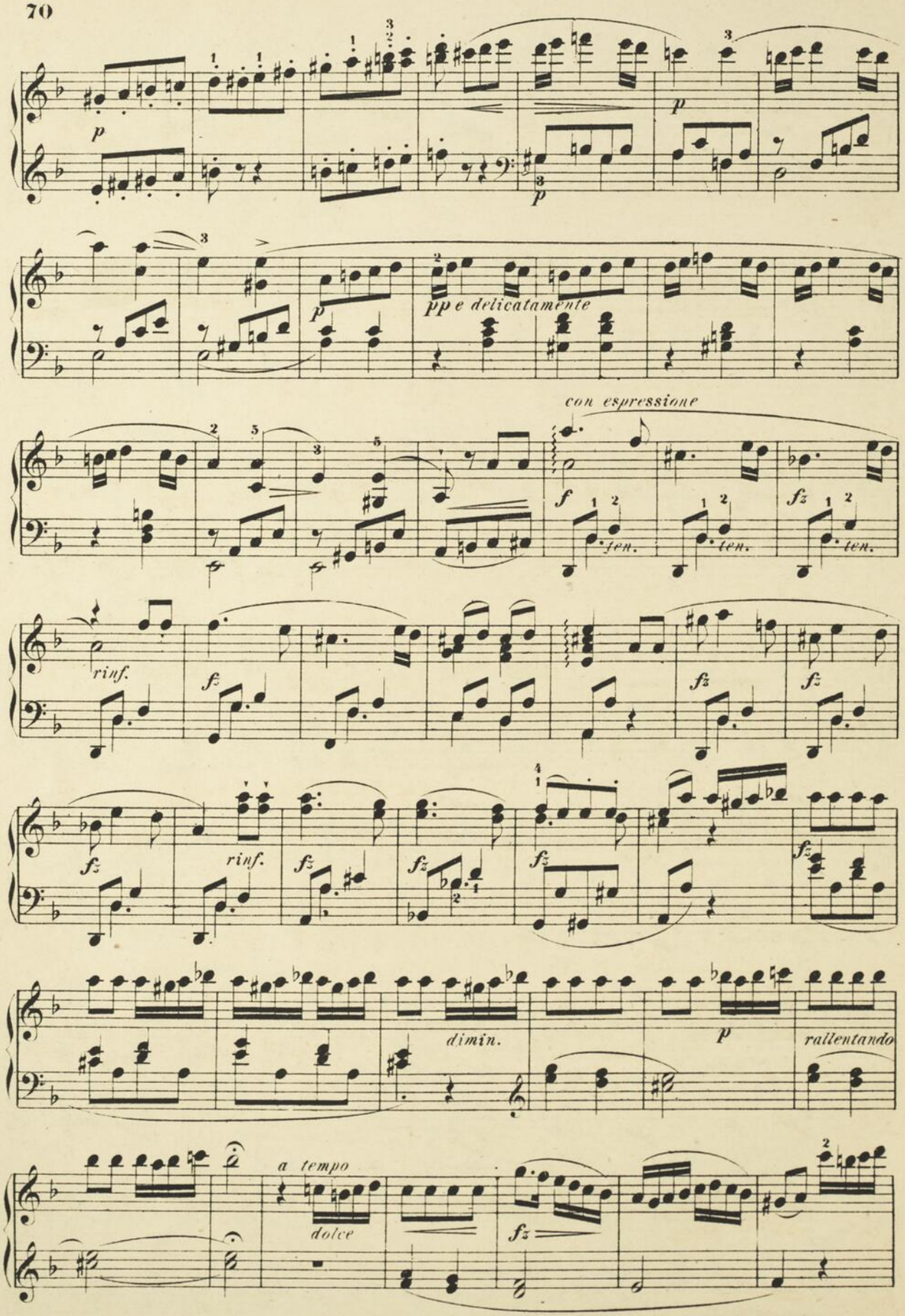

fz
fz
fz
fz
fz
Ped.
fz
fz
dolce
p
p
f
dimin.
p
pp
pp
sempre legato
cresc.
dimin.

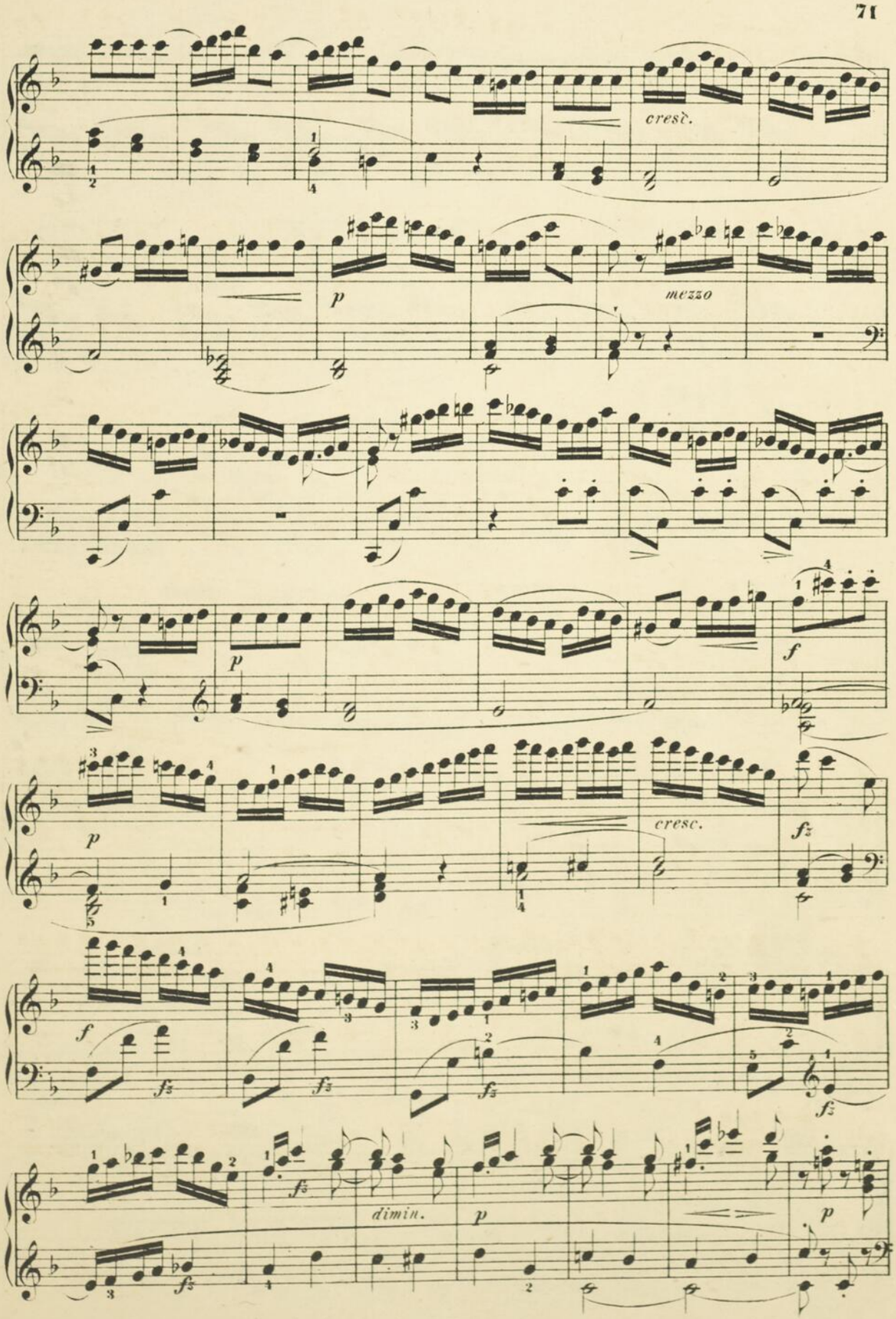

cresc.
f
dimin.
fz
p
f
fz
fz
fz
dimin.
ff
fz
fz
fz
fz
fz
dimin.
p
p
f
fz
dimin.
Ped.

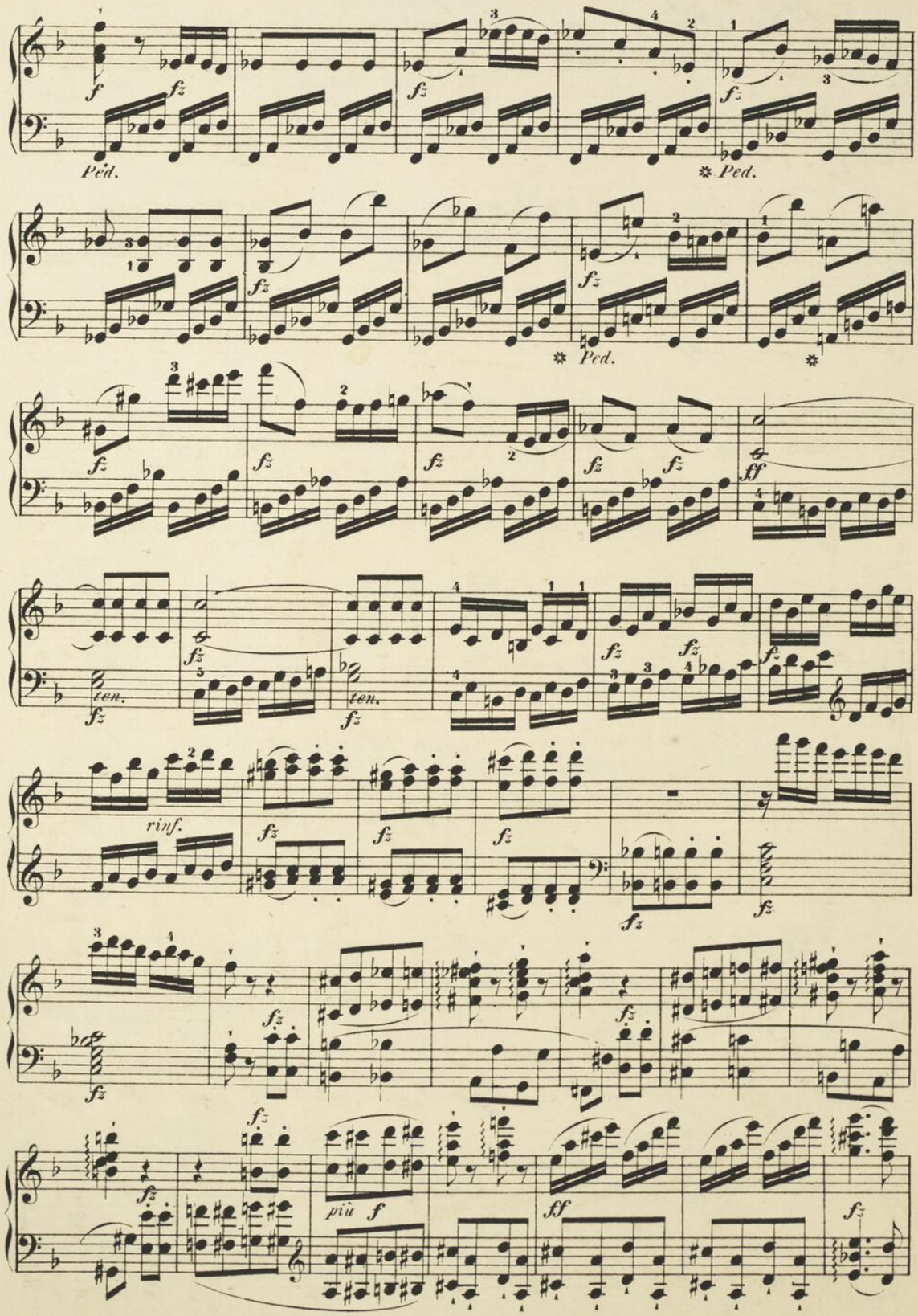

rallentando
ten.
a tempo
p
cresc.
dimin.
mezzo
p
cresc.
dimin.
f

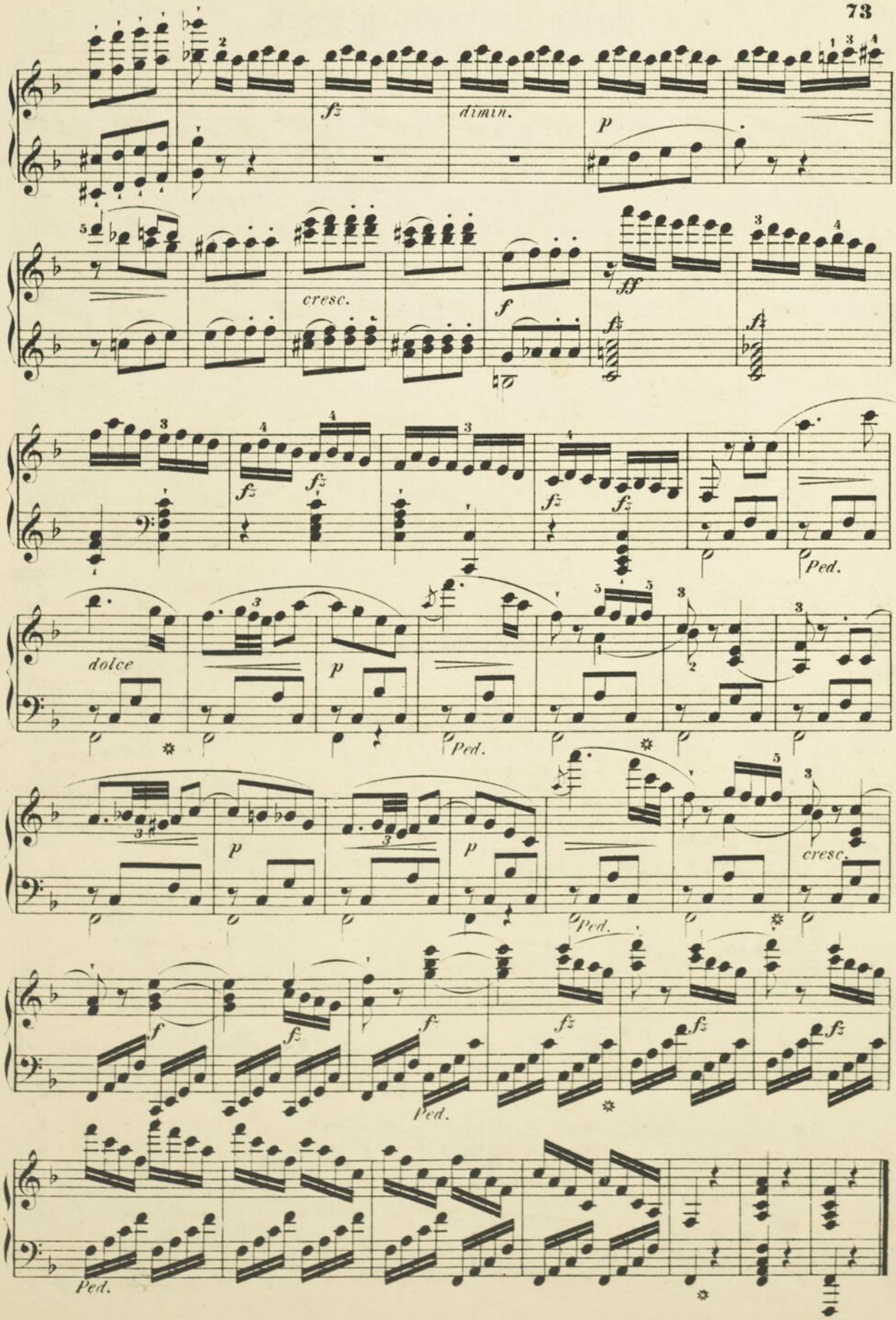

con espressione
fz
ten.
rinf.
p
sempre legato
cresc.
f
tr


pp e delicatamente
cresc.
più f


p
p
p
pp e delicatamente
con espressione
f
ten.
ten.
ten.
rinf.
fz
rinf.
dimin.
p
rallentando
a tempo
dolce
fz


cresc.
p
mezzo
p
f
p
cresc.
fz
f
fz
fz
fz
dimin.
p
p

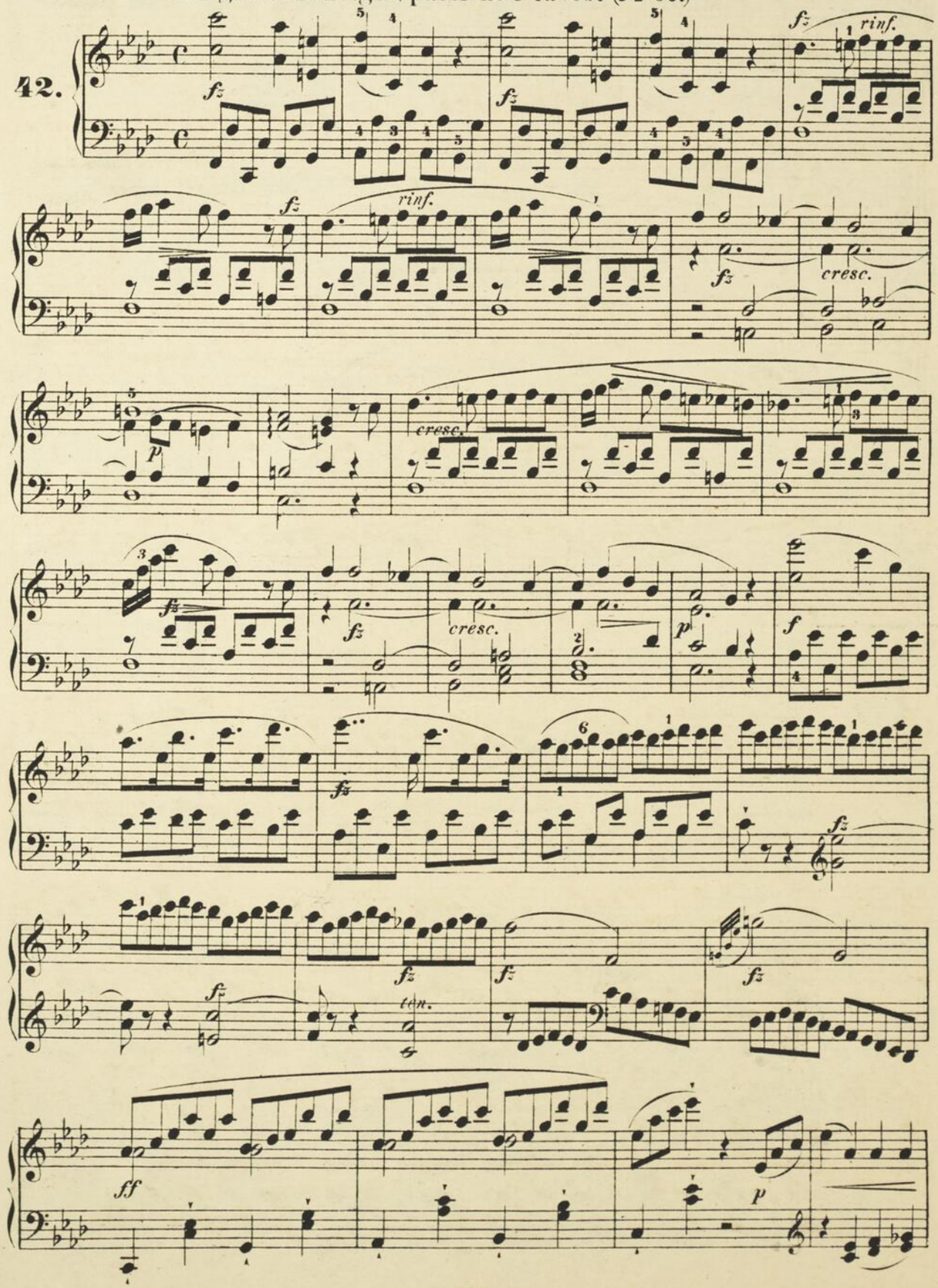

Ped.
Ped.
Ped.
ten.
ten.
rinf.
più f

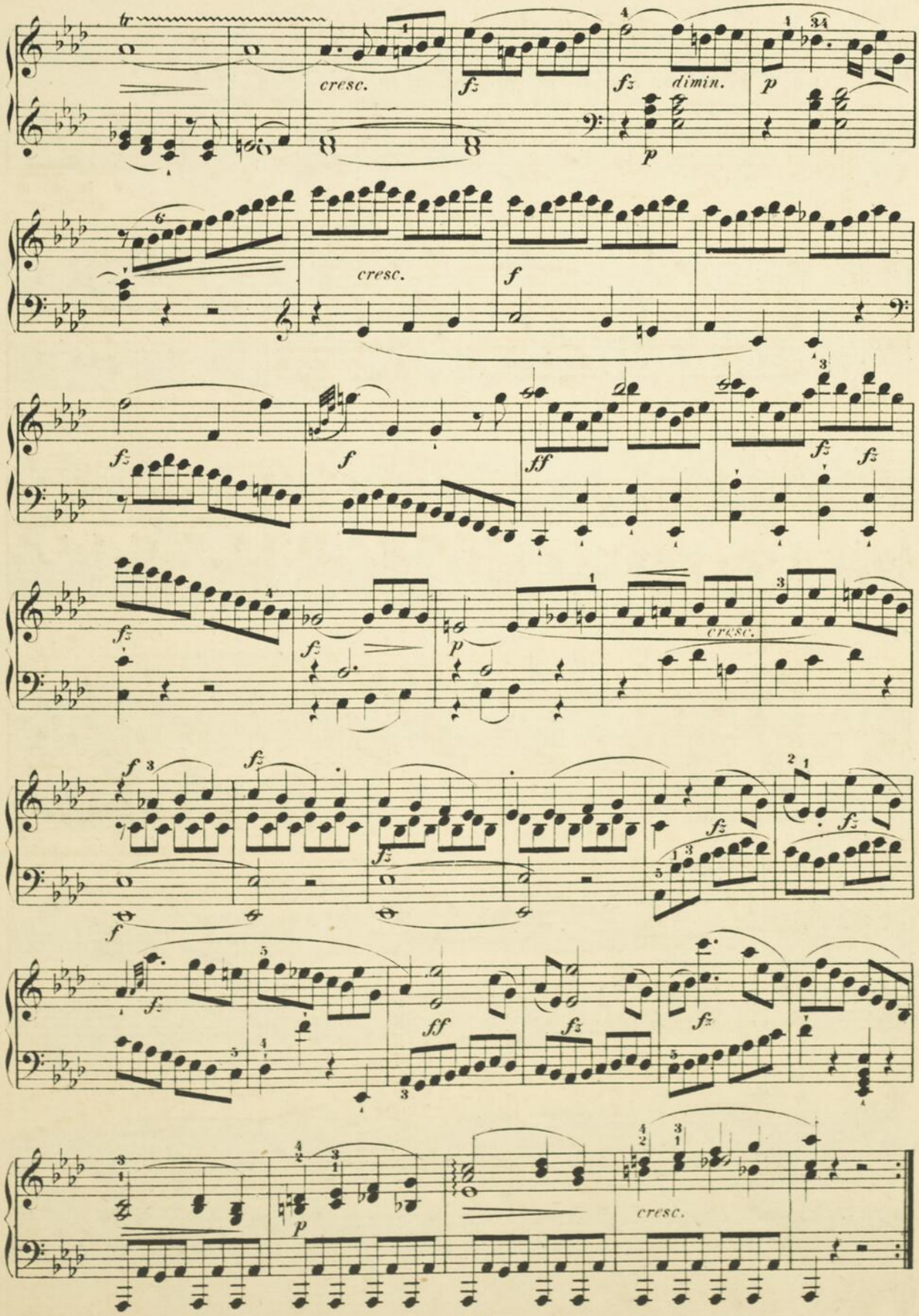

fz
dimin.
p
cresc.
f
ff
fz
Ped.
dolce
p
Ped.
p
p
Ped.
cresc.
f
fz
f
fz
fz
fz
Ped.
Ped.

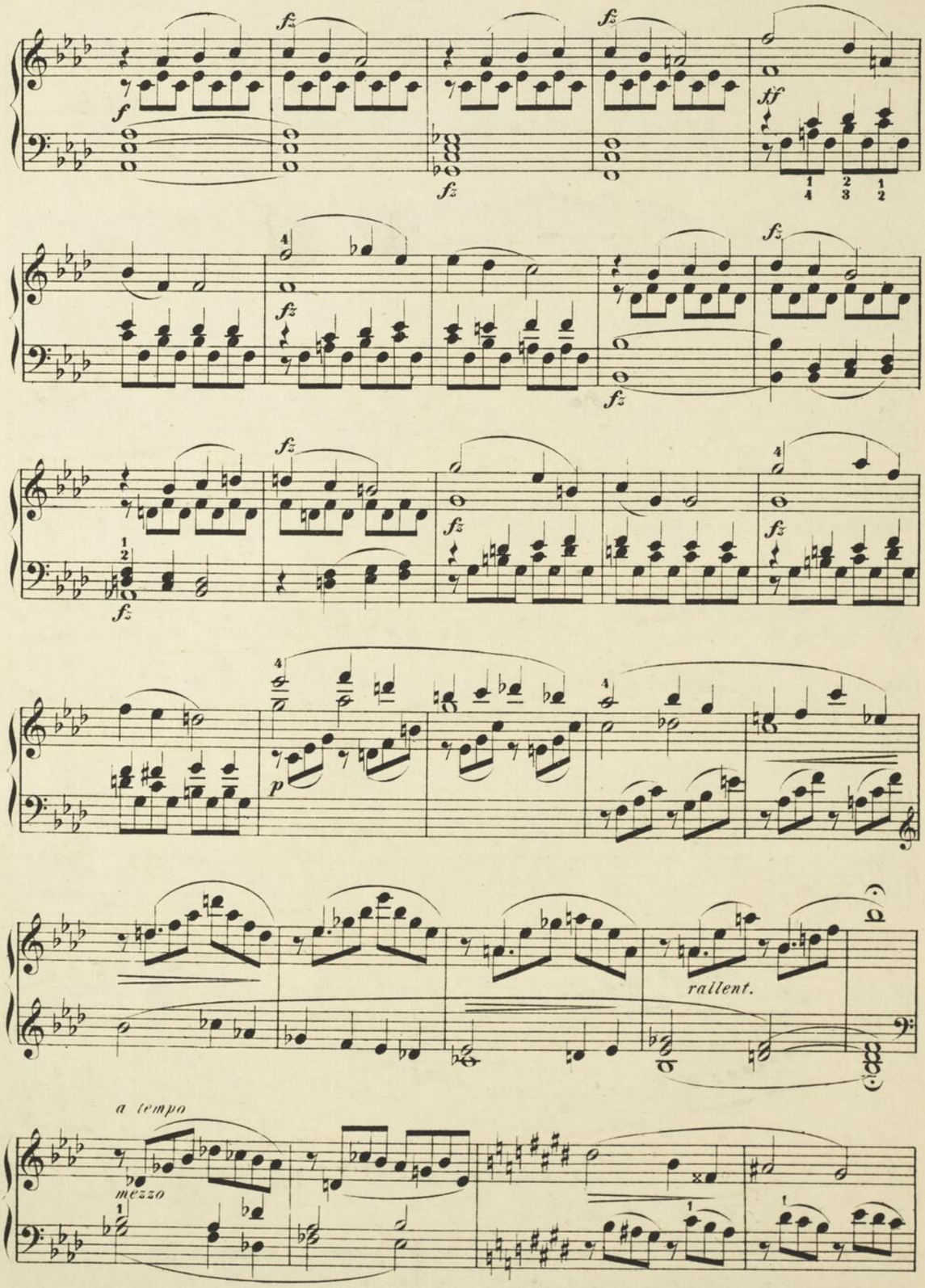
Suite de trois pièces.

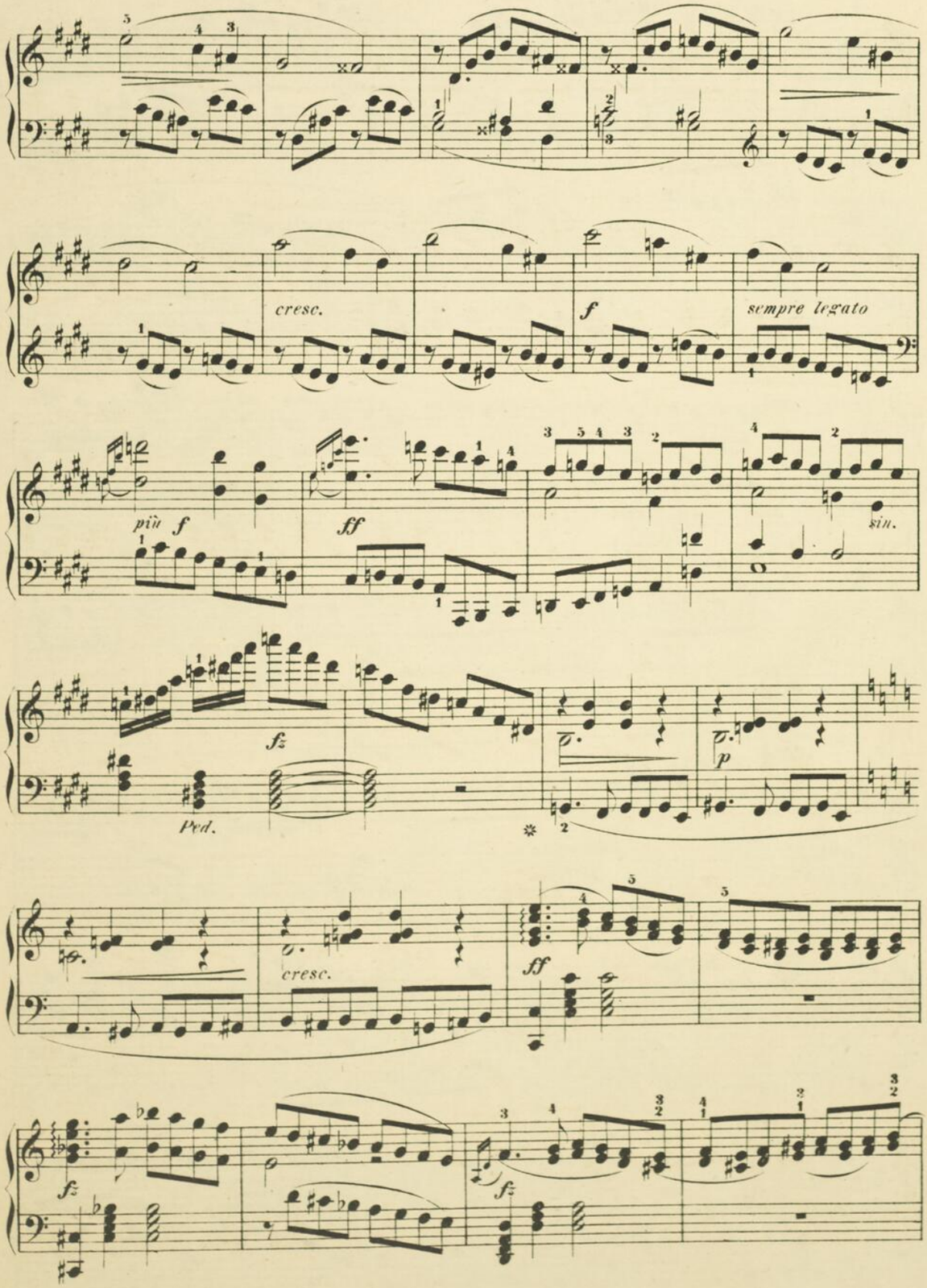
Allegro con energia, passione e fuoco. (♩ = 96.)

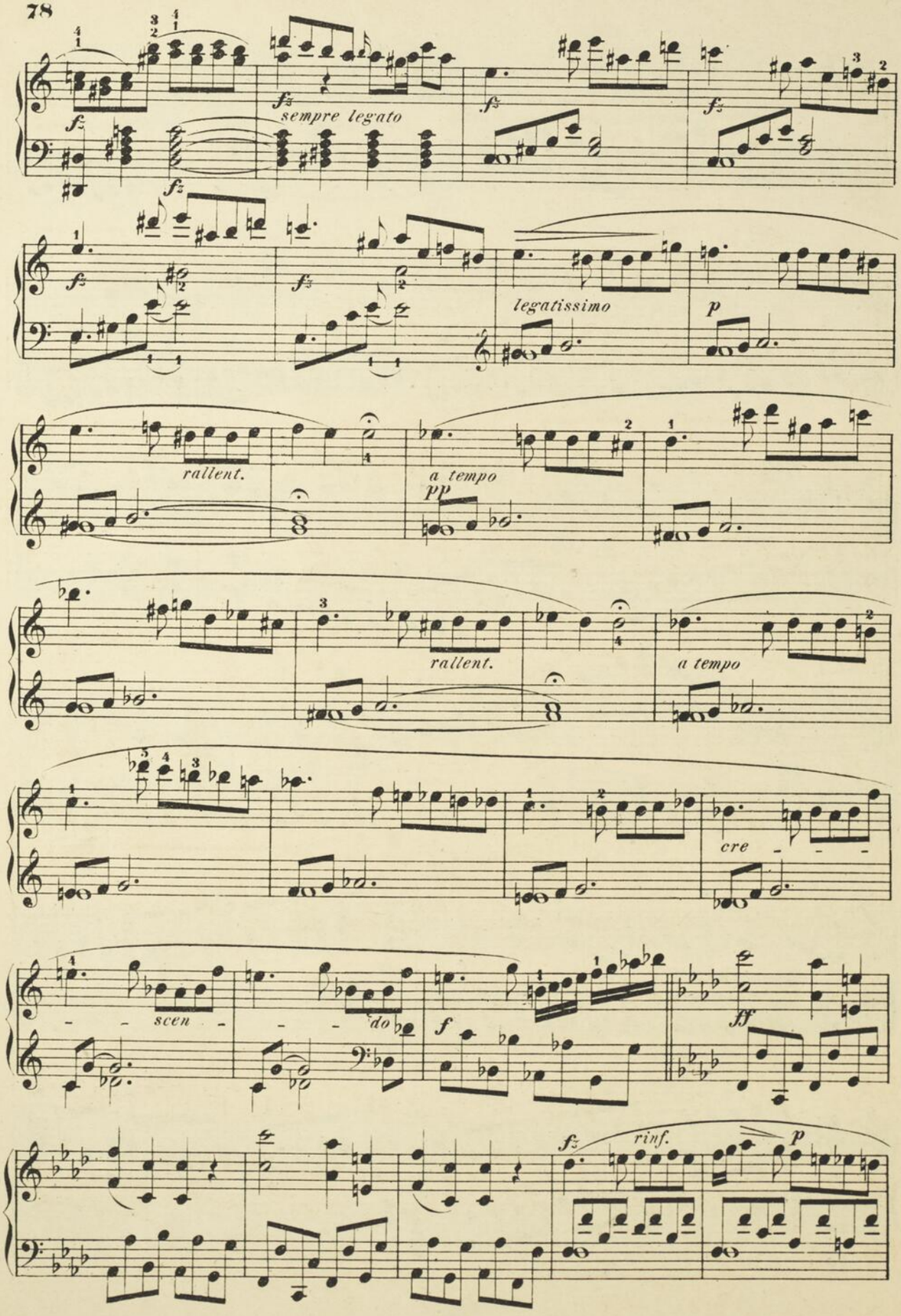
42.

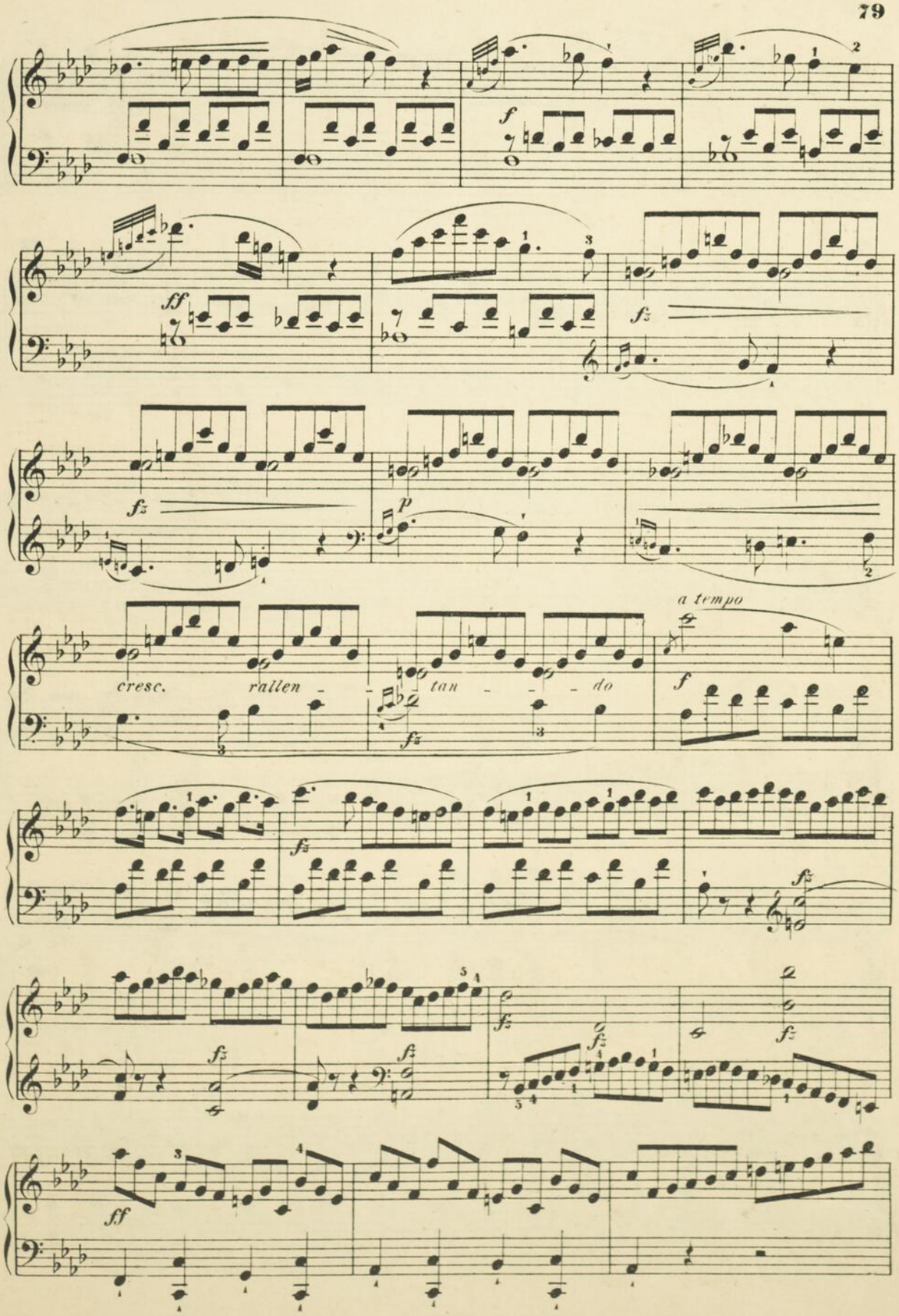


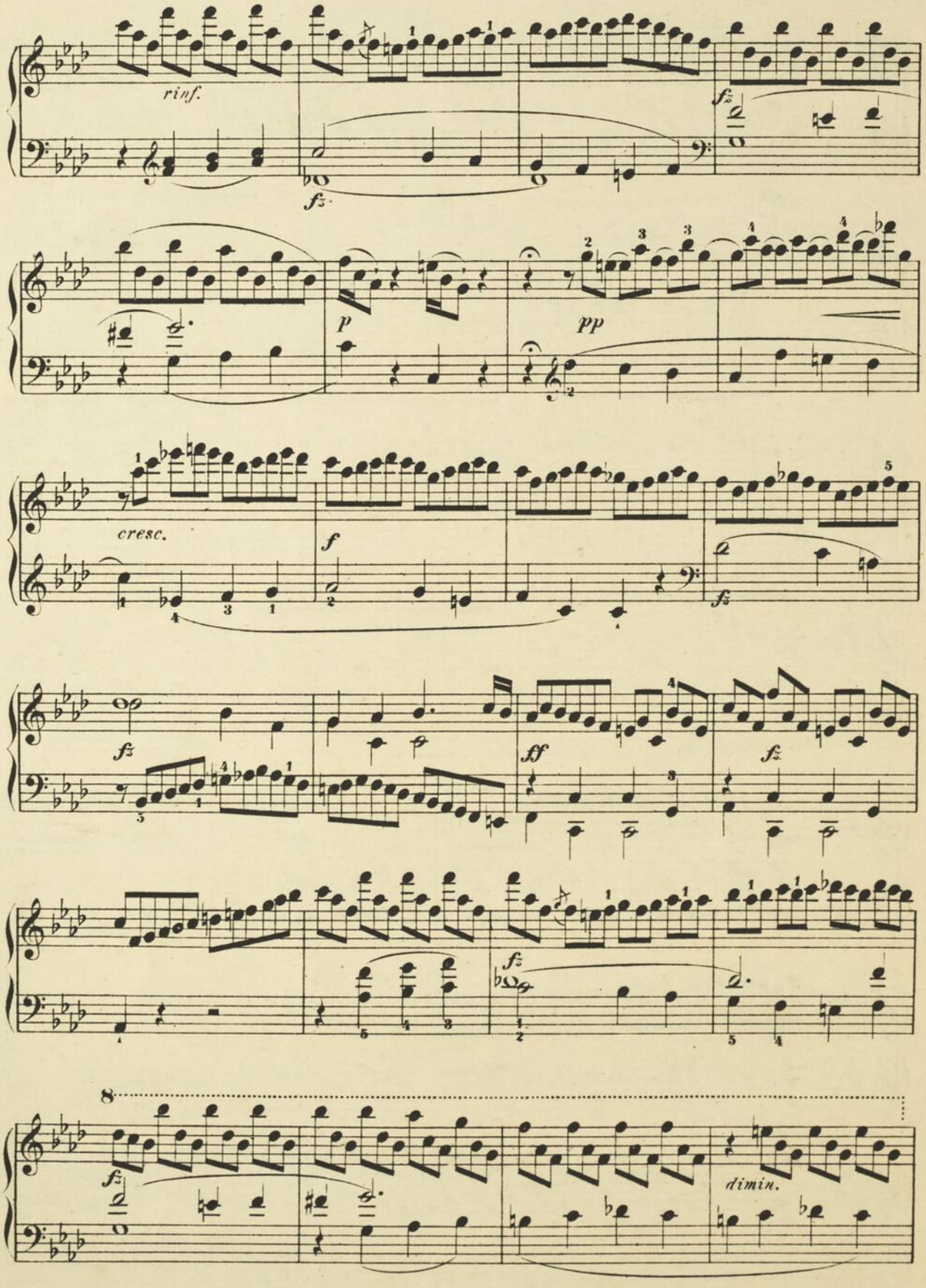

cresc.
dimin.
cresc.
cresc.
cresc.

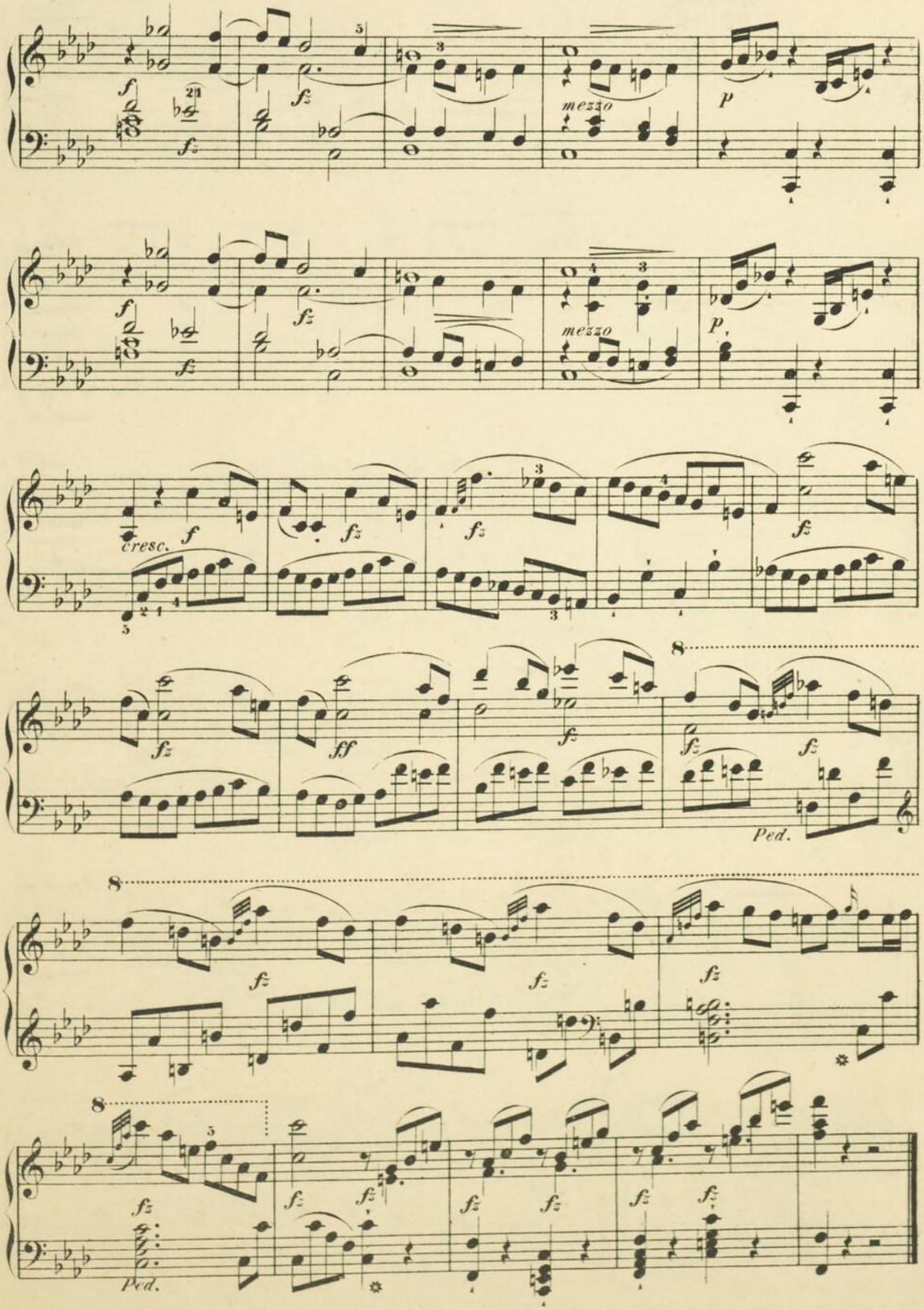

fz
f
fz
fz
sf
fz
fz
fz
fz
fz
fz
p
rallent.
a tempo
mezzo


cresc.
f
sempre legato
più f
ff
sin.
fz
Ped.
p
cresc.
ff
fz
fz


fz
sempre legato
legatissimo
p
rallent.
a tempo
pp
cre
scen
do
f
ff
rinf.


f
ff
fz
p
cresc.
rallen - - tan - - - do
a tempo
f
fz
ff

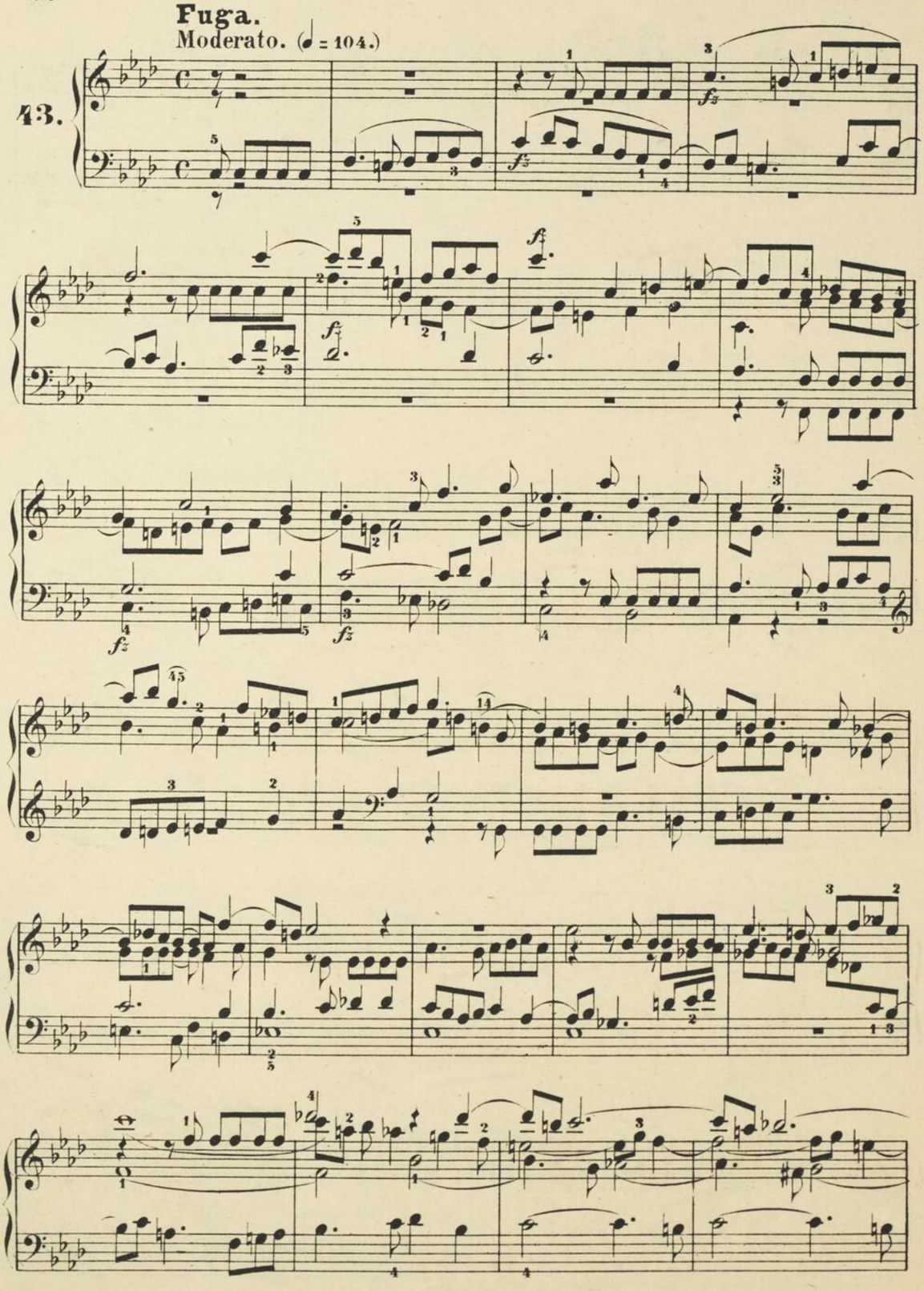

rinf.
fz
p
pp
cresc.
f
fz
fz
ff
fz
fz
8
fz
dimin.

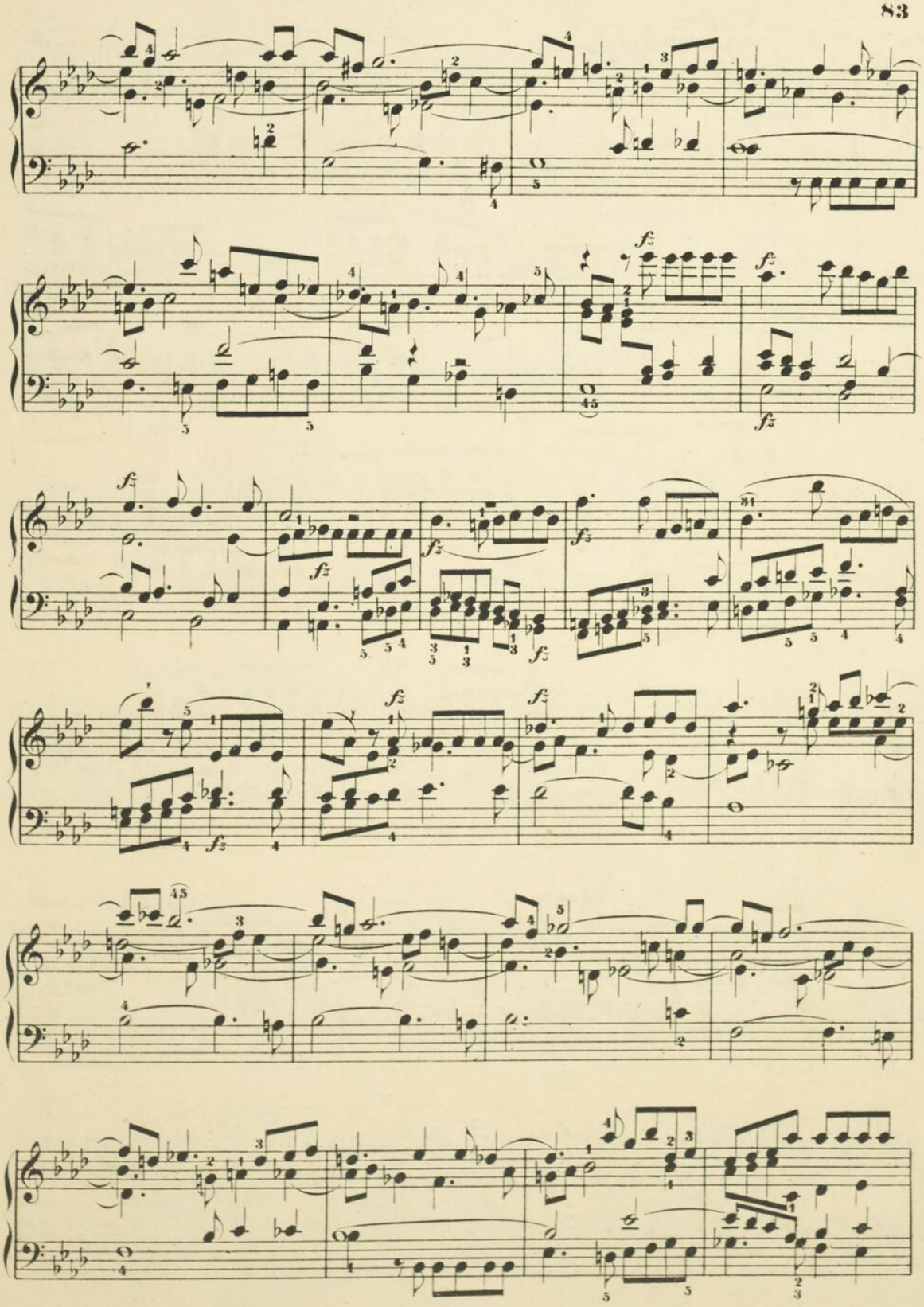

mezzo
mezzo
cresc.
Ped.
Ped.

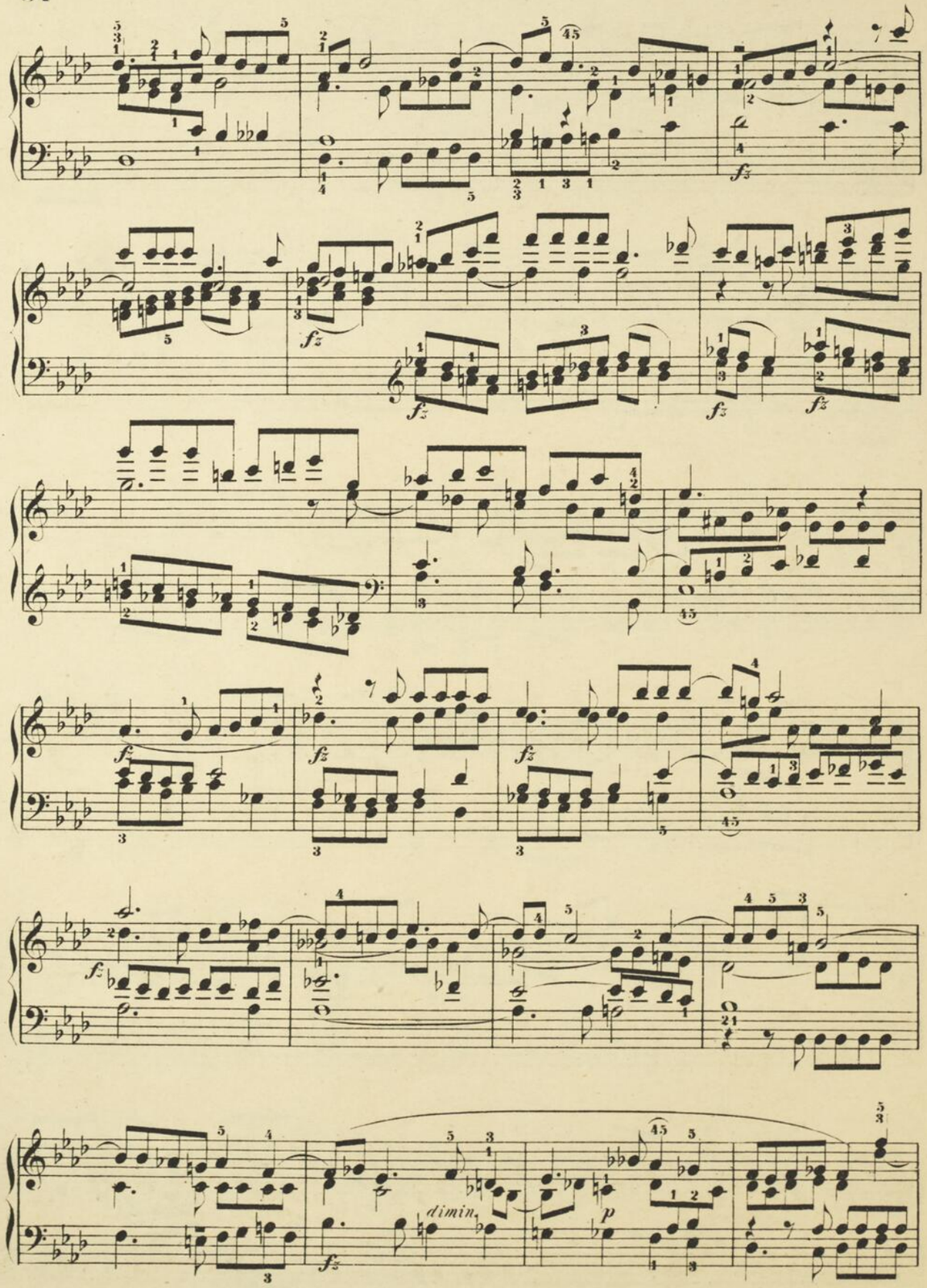
Fuga.

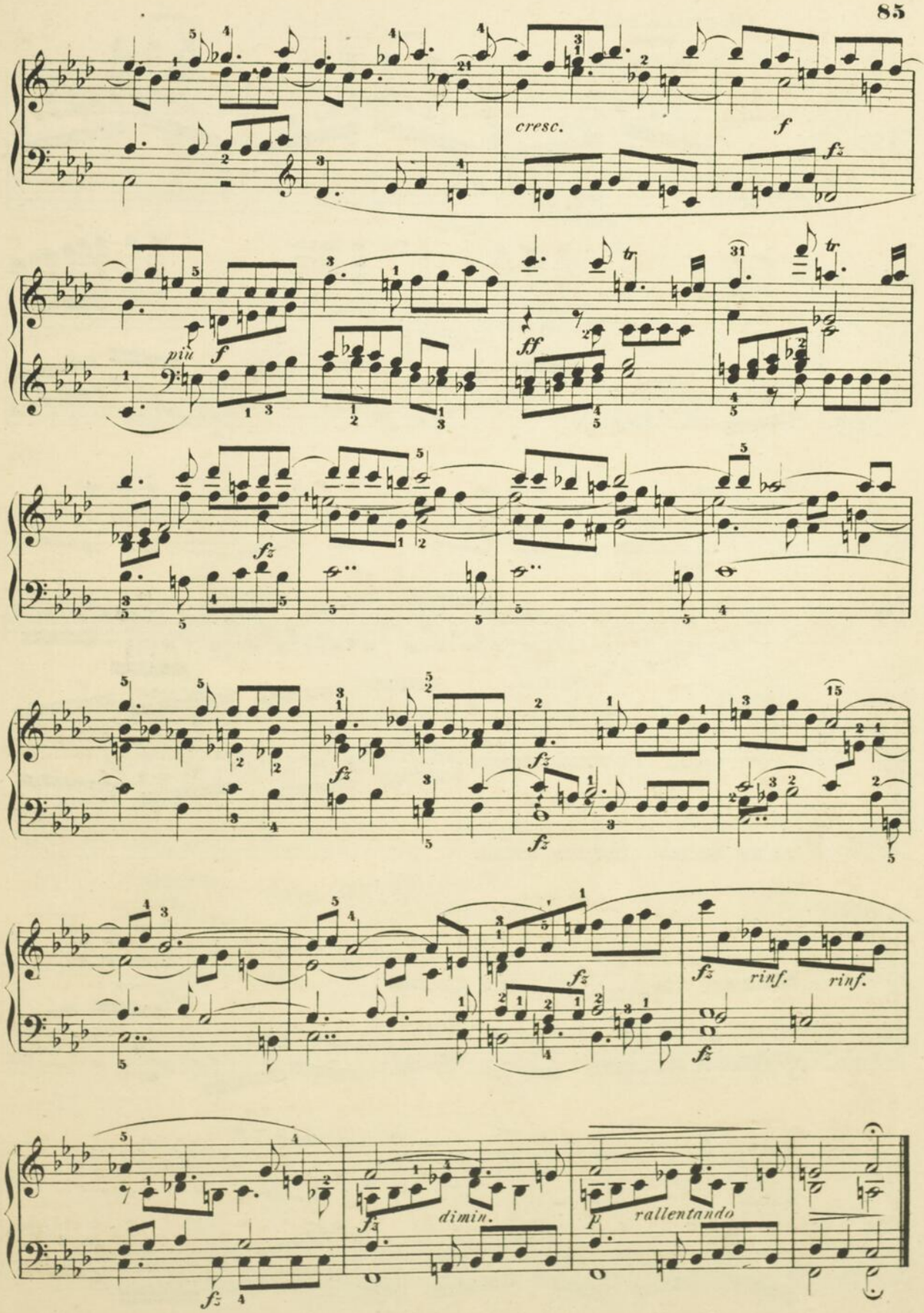
Moderato. (♩ = 104.)

43.



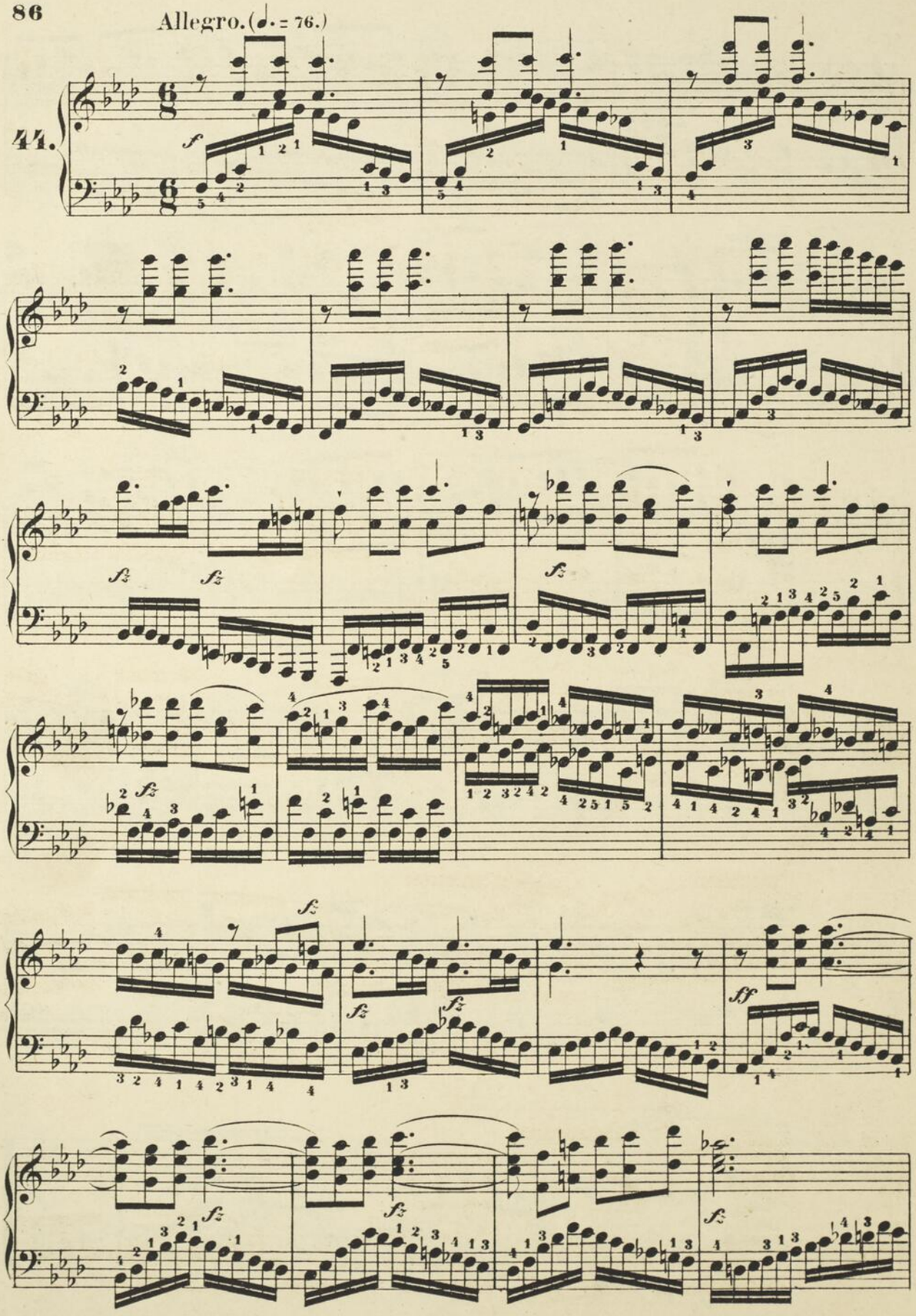


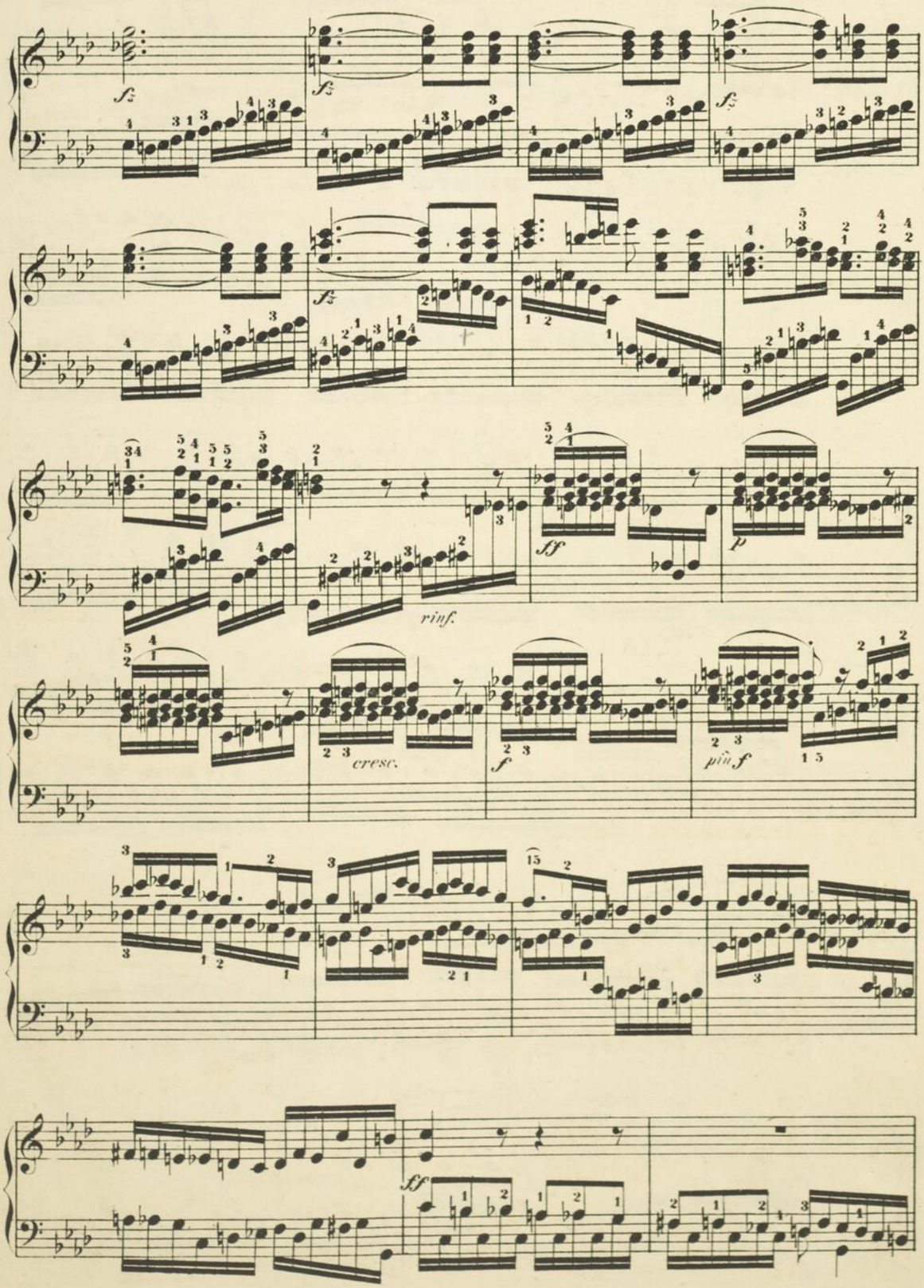

fz
dimin.
p

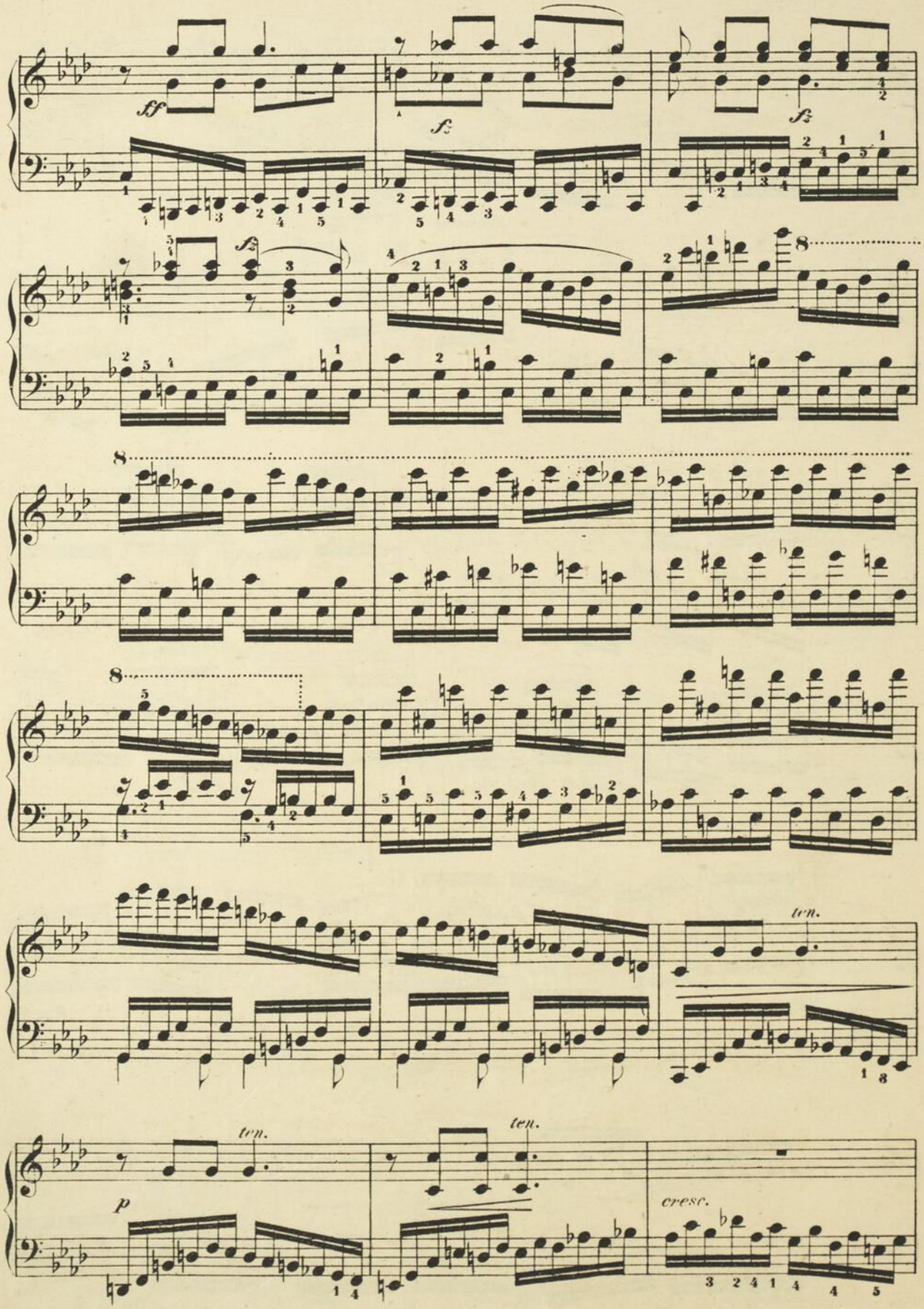

cresc.
f
fz
più
f
ff
fz
fz
fz
fz
fz
rinf.
rinf.
fz
fz
dimin.
rallentando

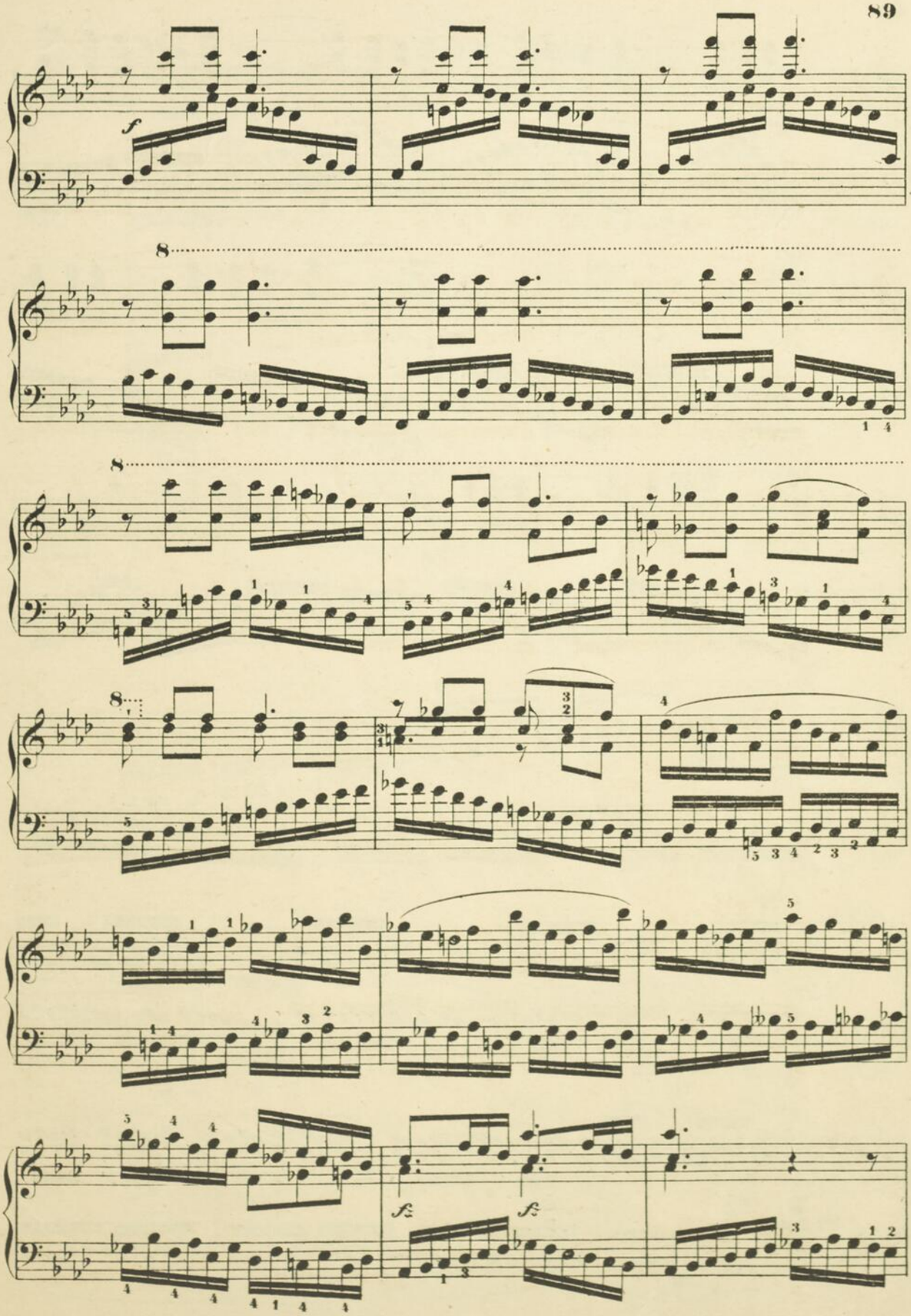
Allegro. (♩. = 76.)

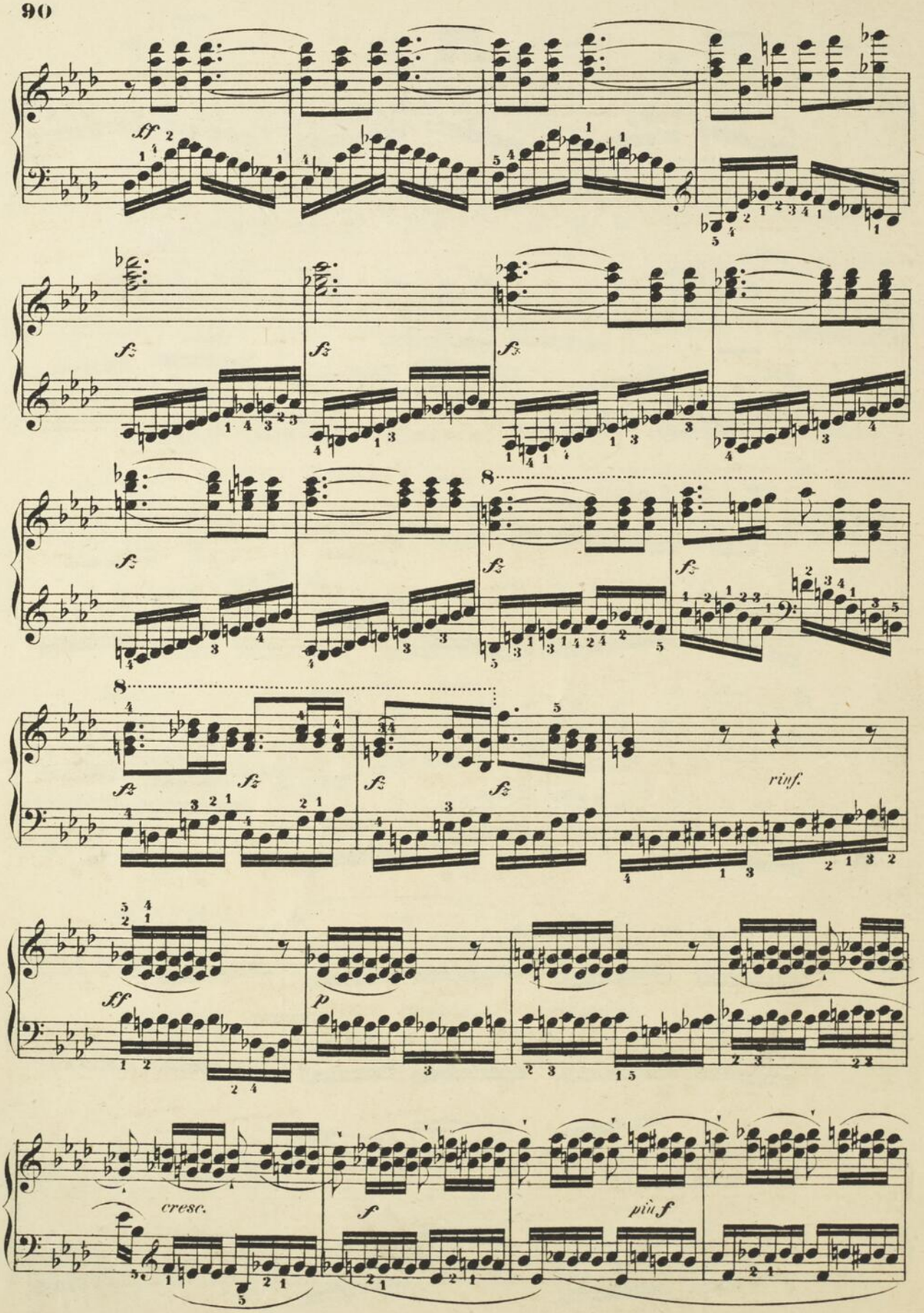
44.

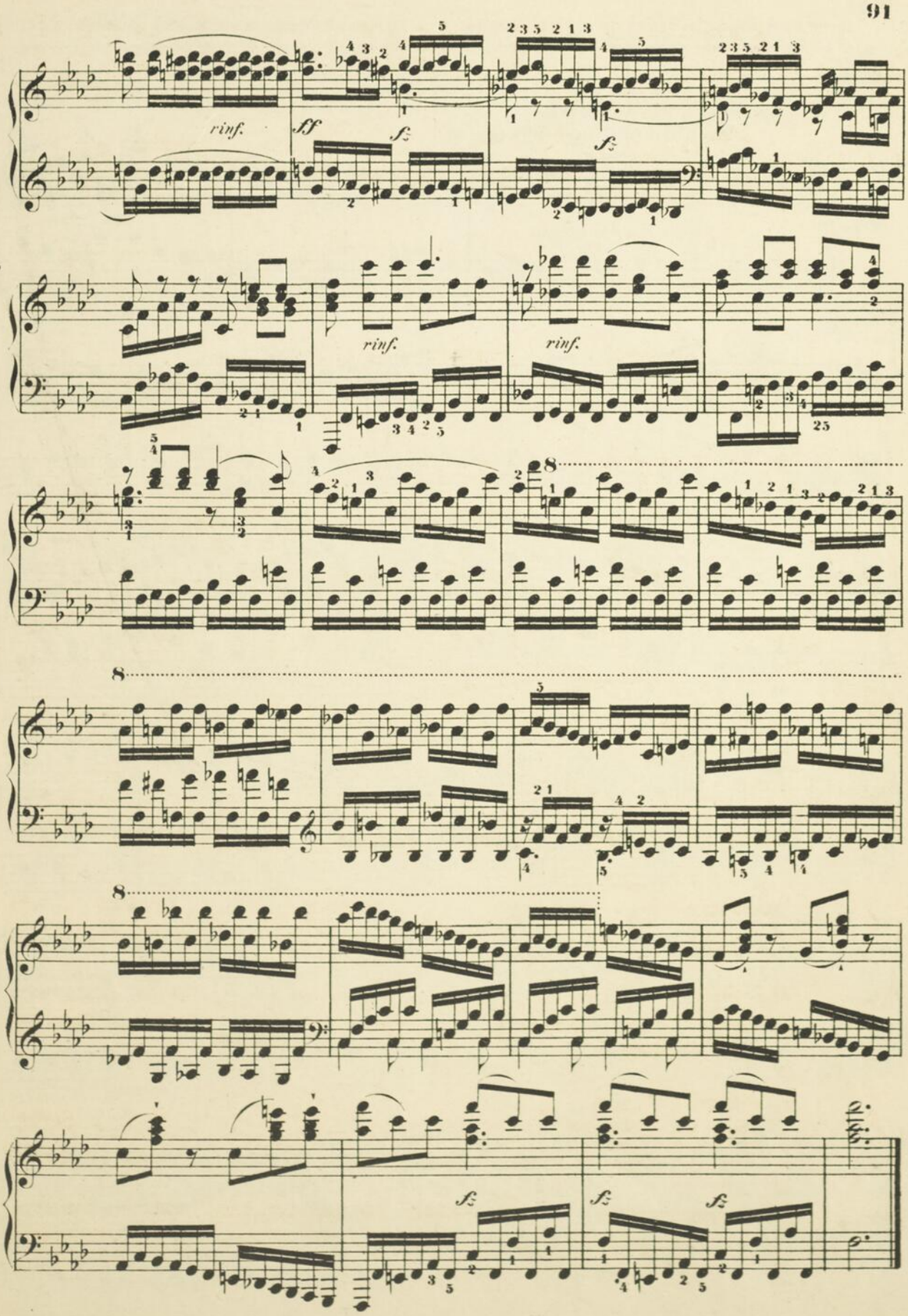



fz
fz
fz
fz
fz
rinf.
ff
p
cresc.
f
più f
ff


ff
fz
fz
fz
8
8
8
ten.
ten.
ten.
p
cresc.


f
8
8
8
fz
fz


sf
sfz
8
rinf.
ff
p
cresc.
f
più f


rinf.
ff
fz
fz
rinf.
rinf.
8
8
8
fz
fz
fz

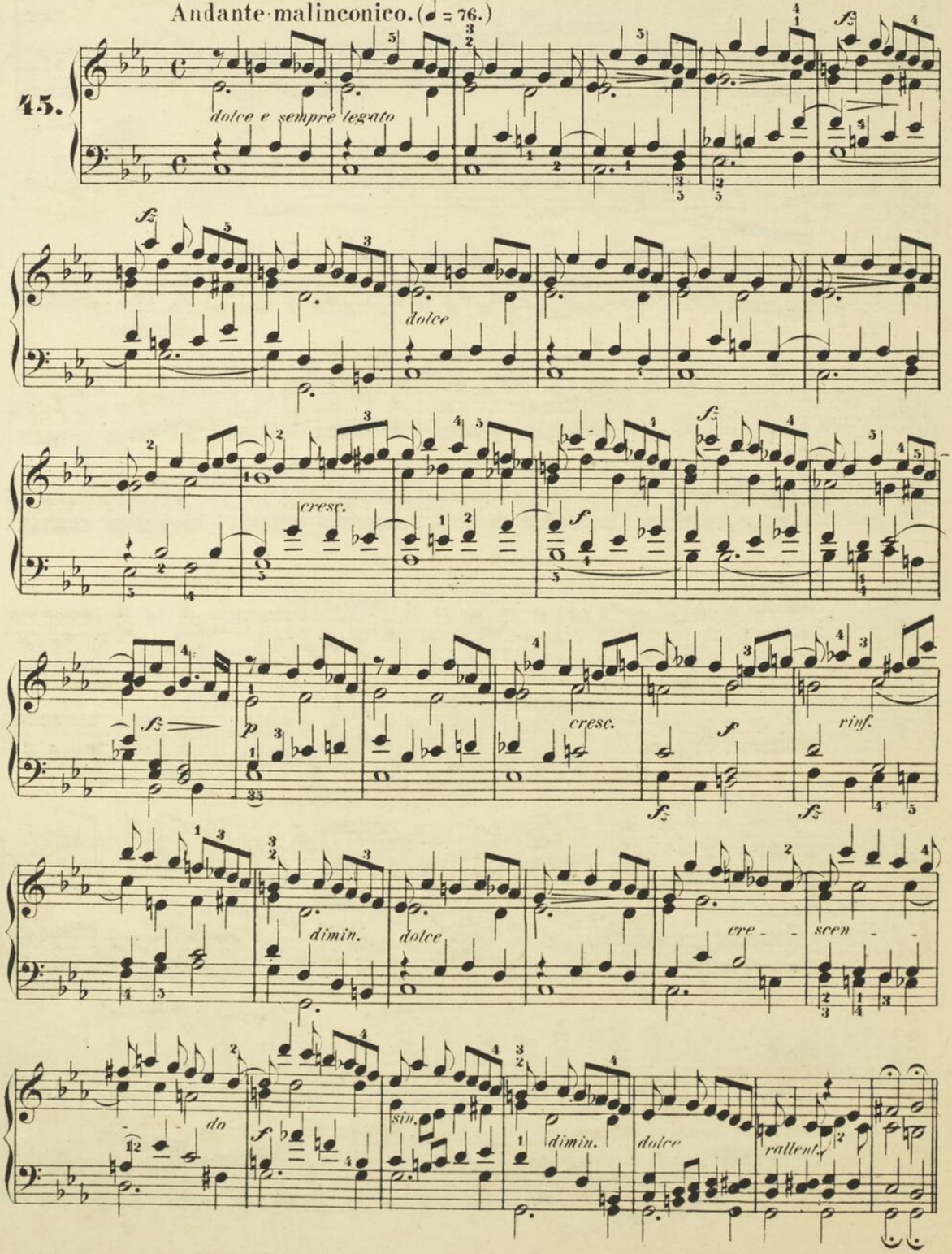
Diese Fuge, welche im Jahr 1810 in Paris erschien, wird hier mit Verbesserungen vom Verfasser gegeben.

La fugue suivante a été publiée à Paris en 1810 et paraît maintenant avec de nombreux perfectionnemens, faits par l'auteur.

Introduzione.

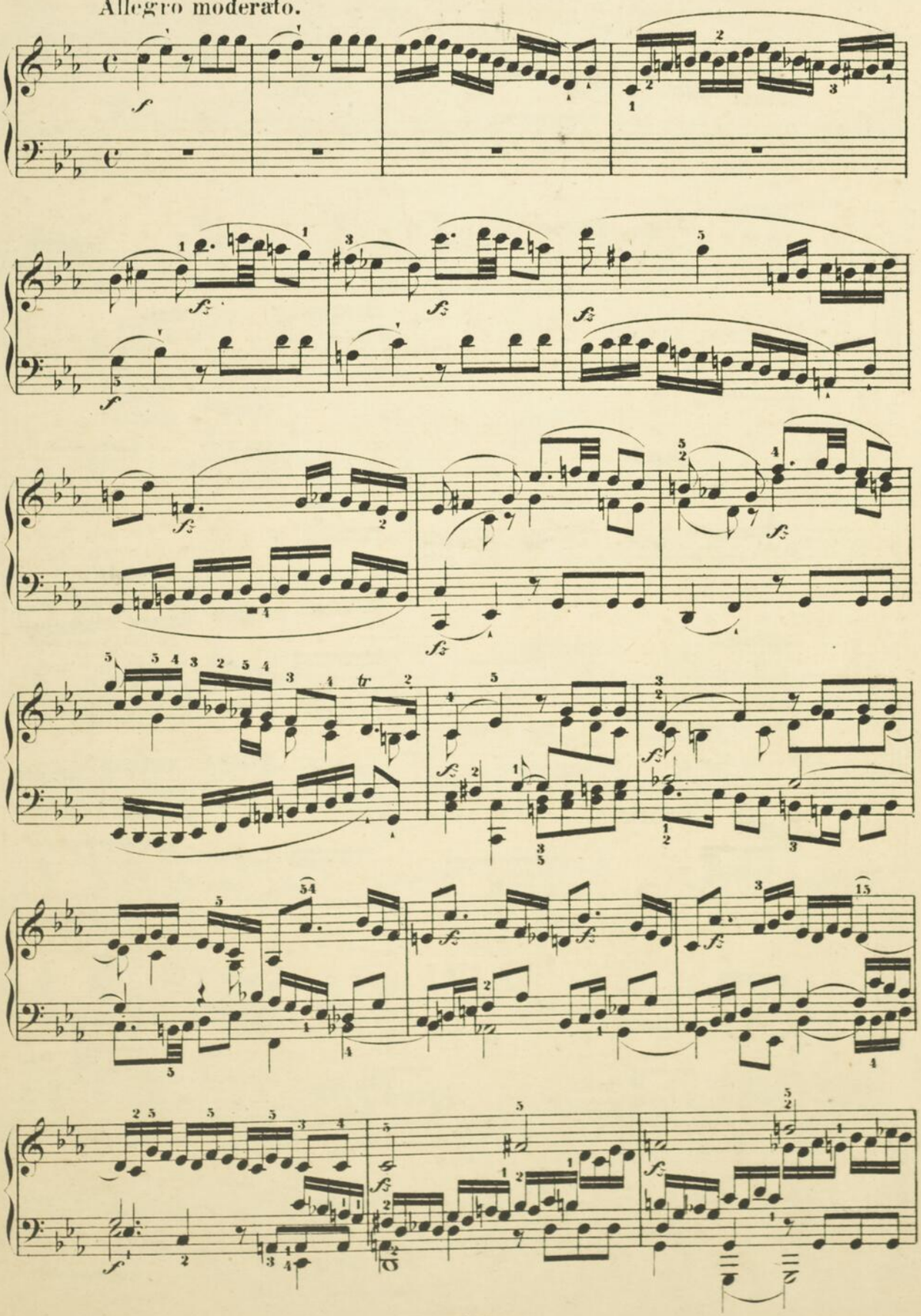
Andante malinconico. (♩ = 76.)

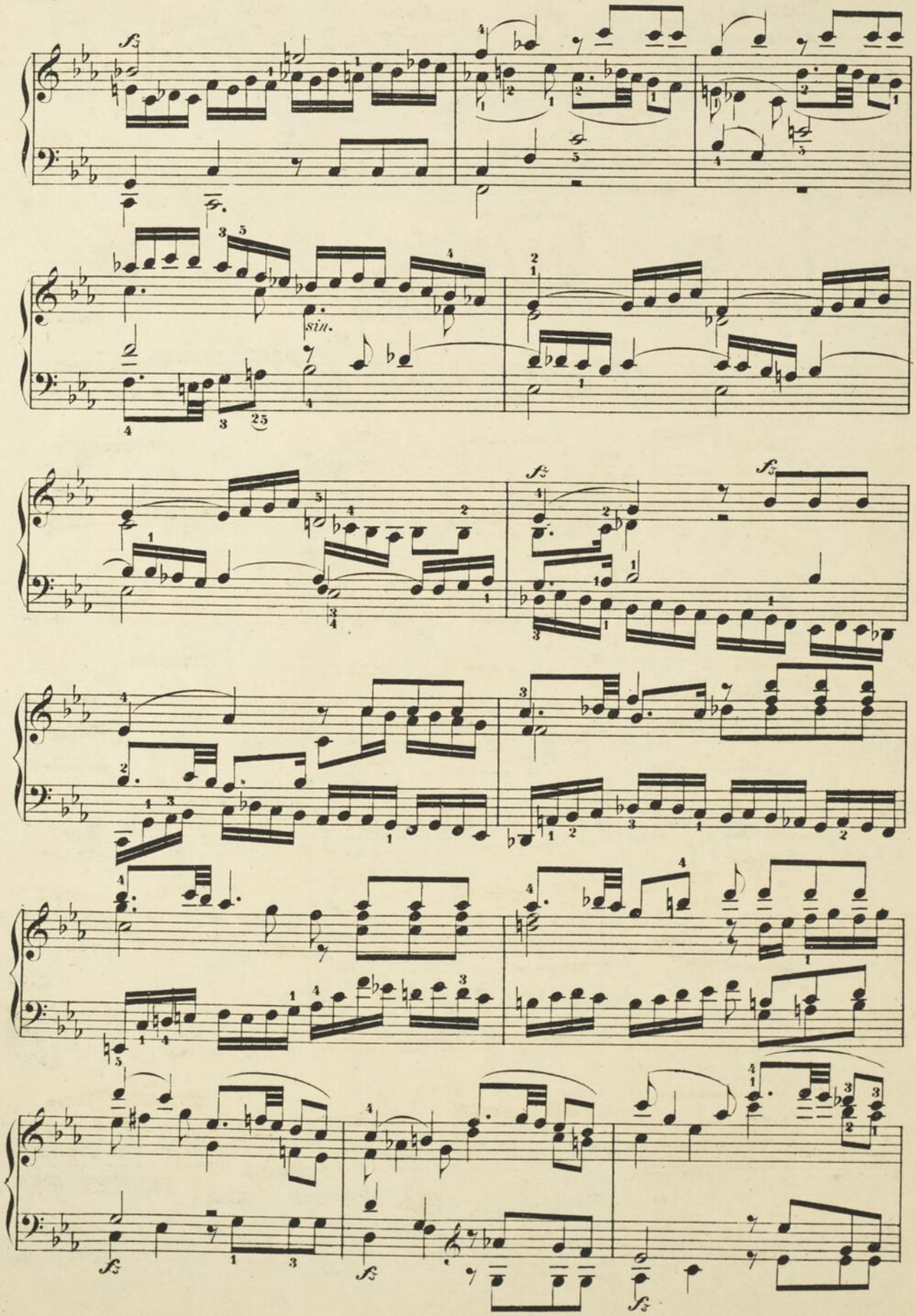
45.

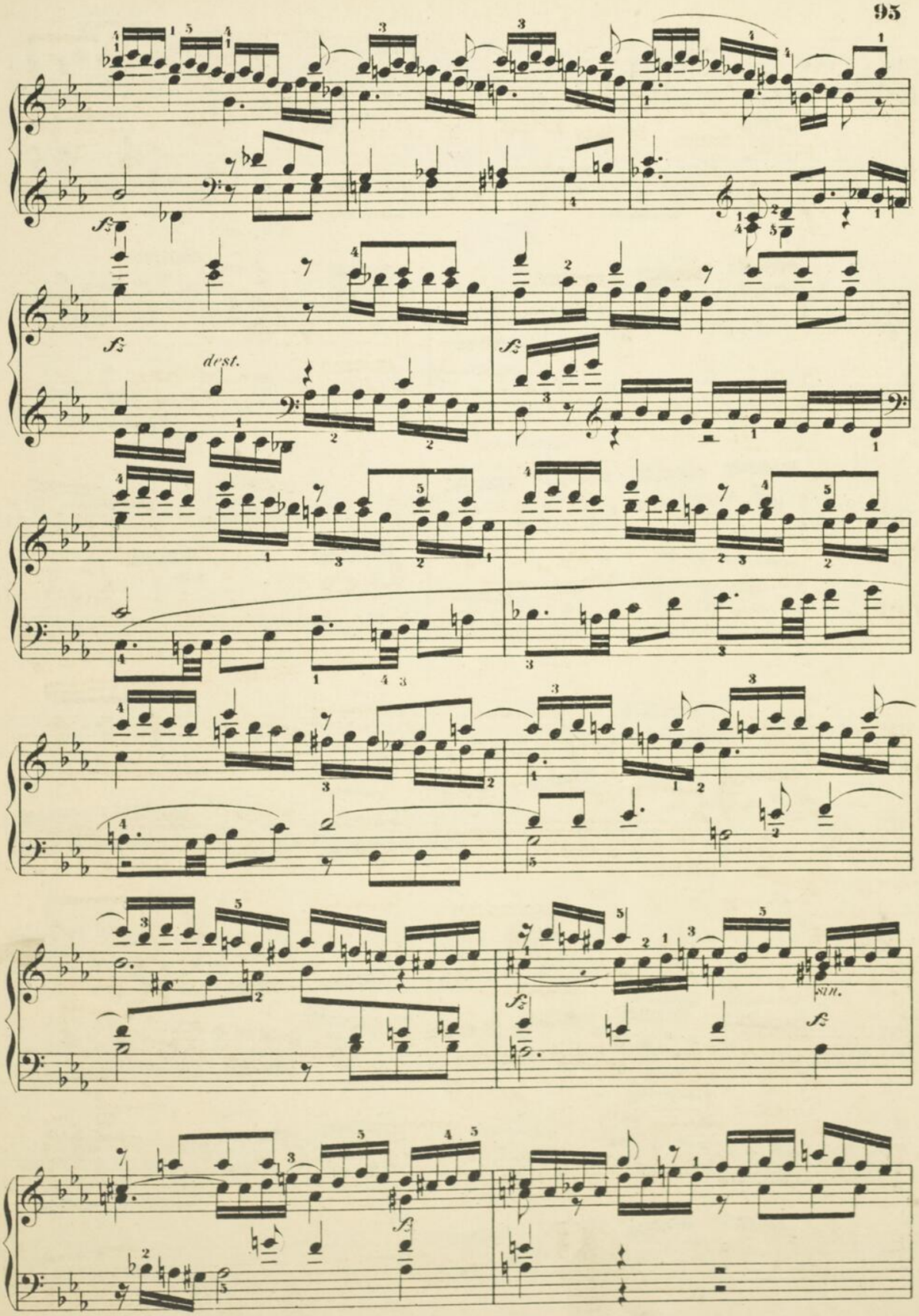


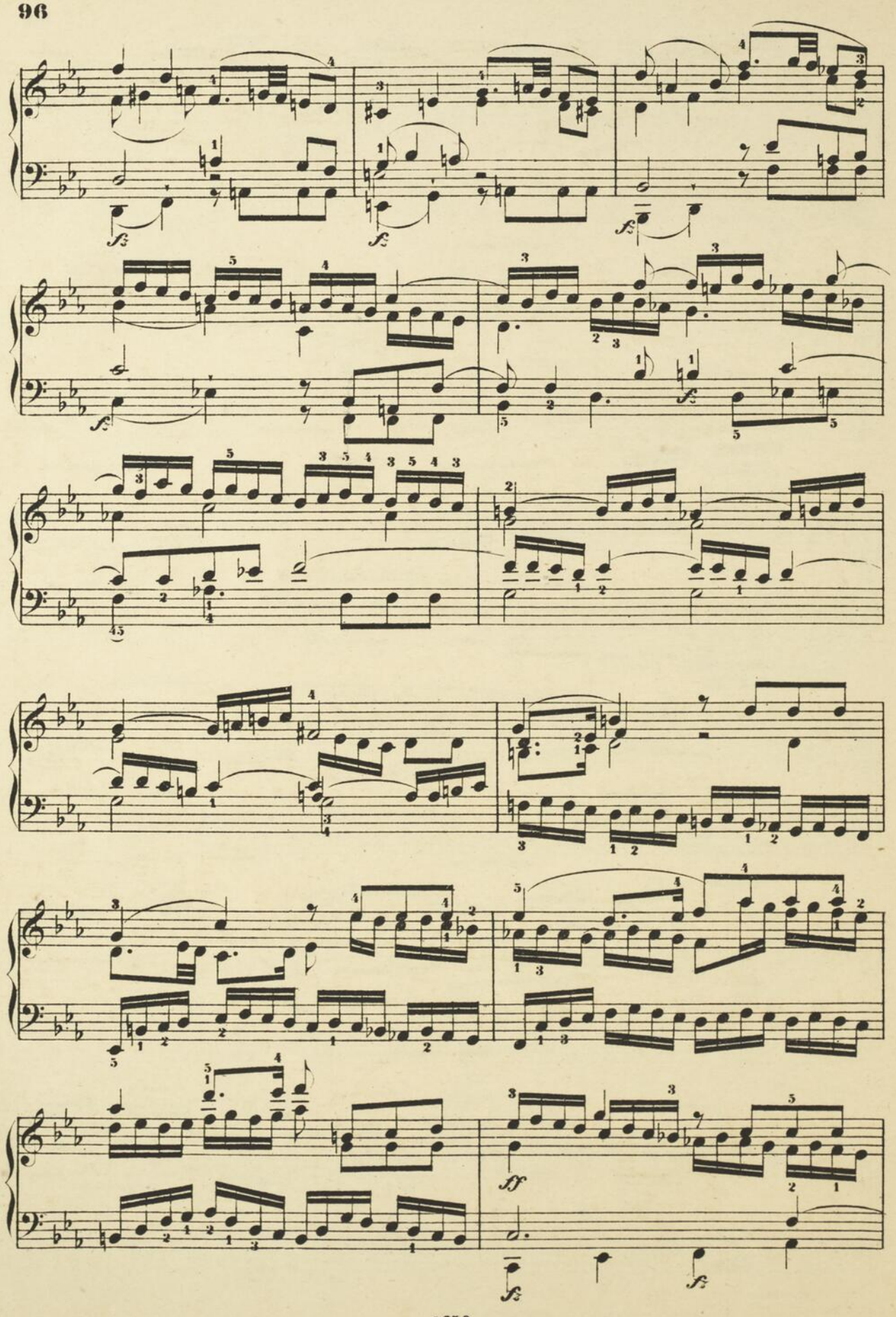
Fuga.

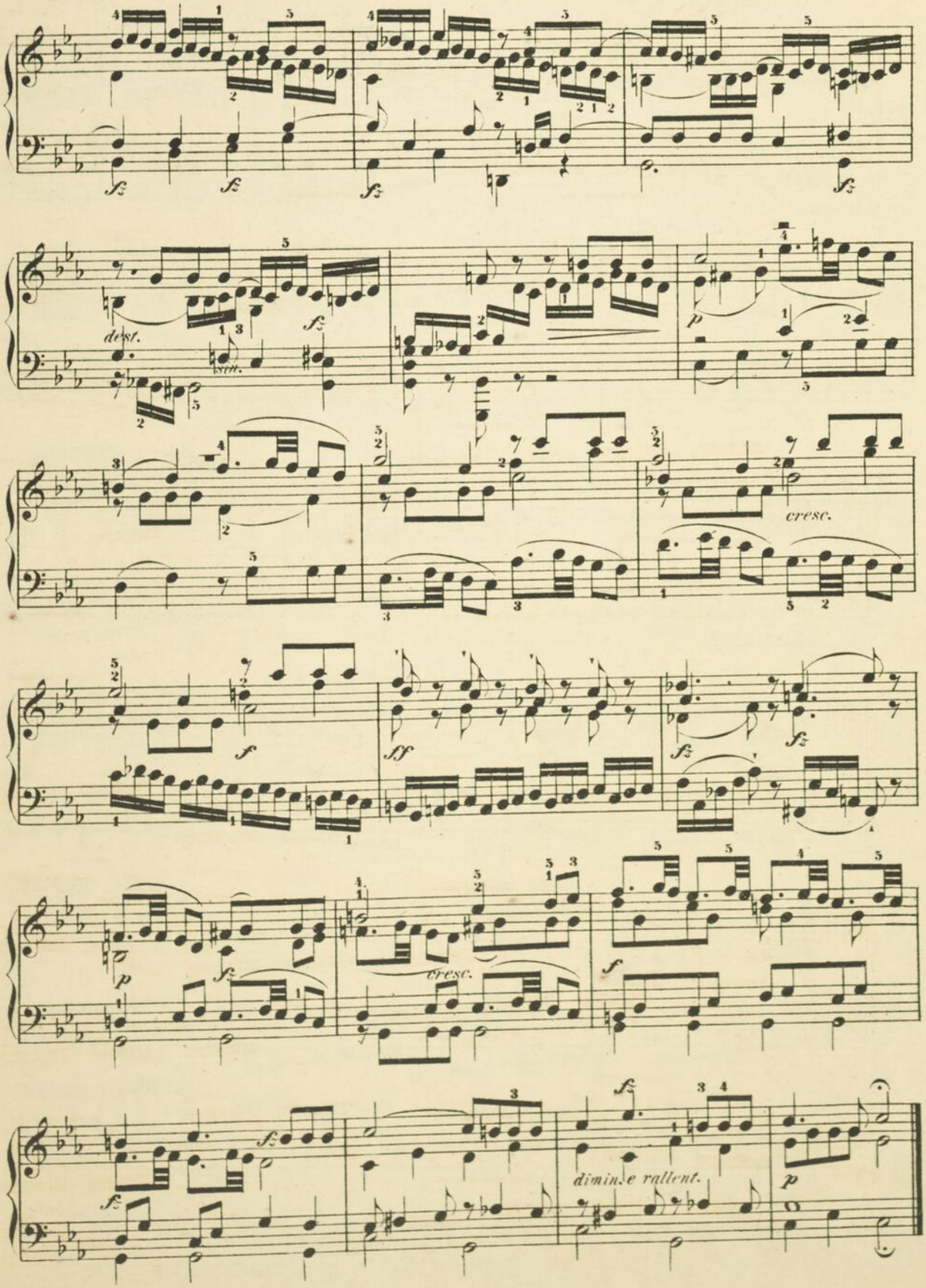
Allegro moderato.




sfz
sim.
sfz
sfz
sfz
sfz

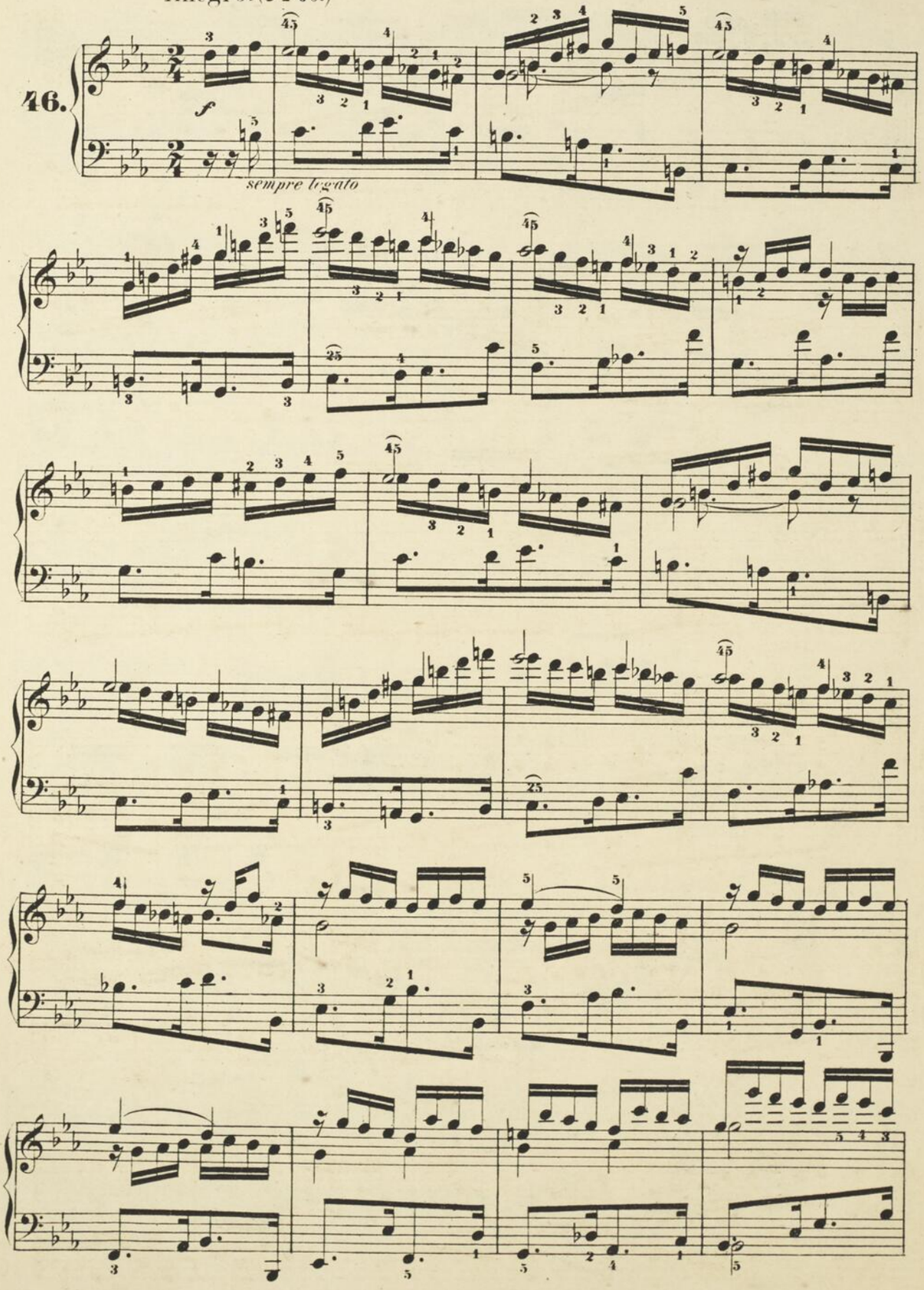

fz
dest.
fz
fz
sin.
fz
fz

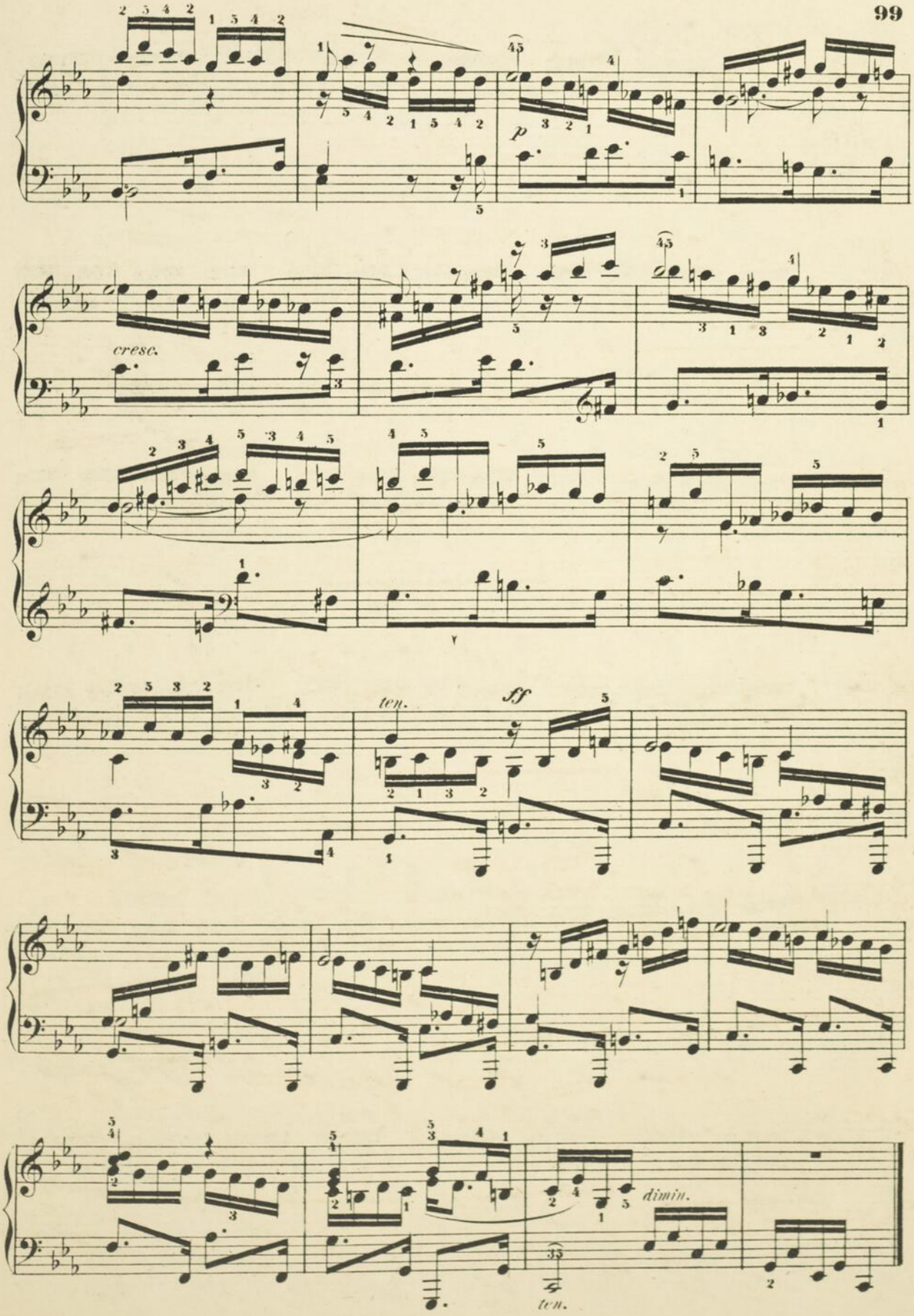



dest.
sin.
cresc.
cresc.
diminue rallent.

Allegro. (𝅗𝅥 = 60.)

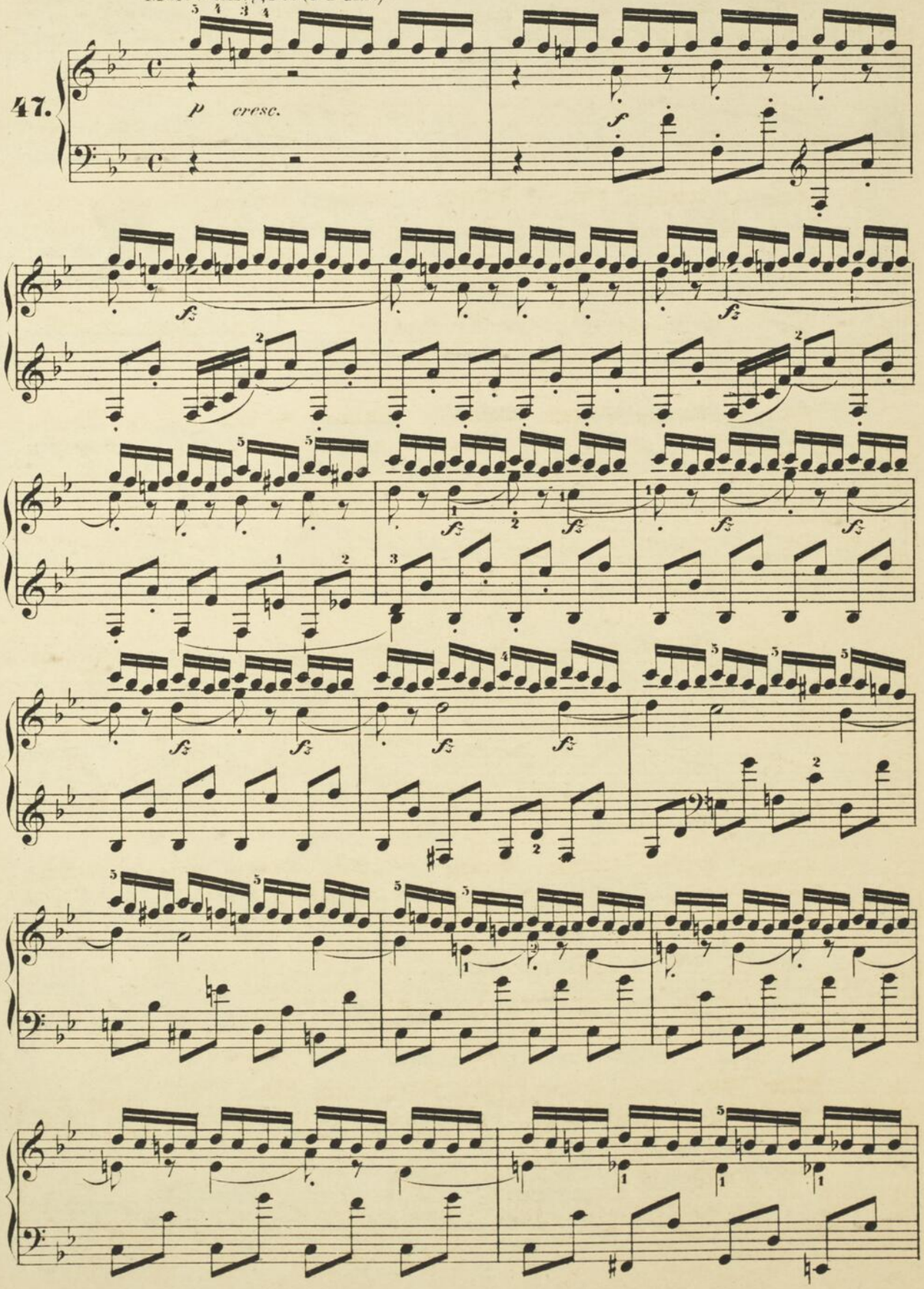
46.

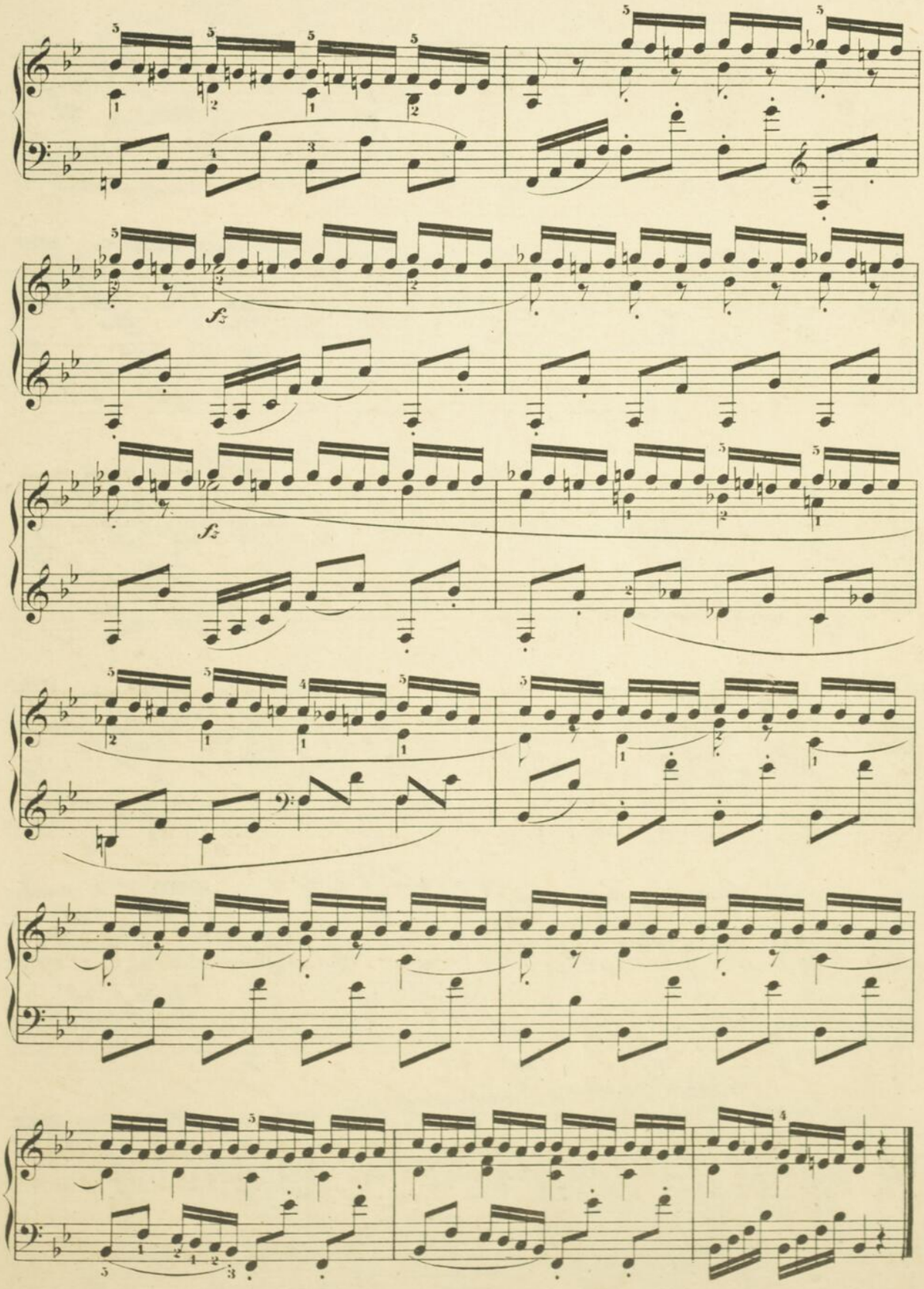



p
cresc.
ten.
ff
dimin.
ten.

Molto allegro. (♩ = 138.)

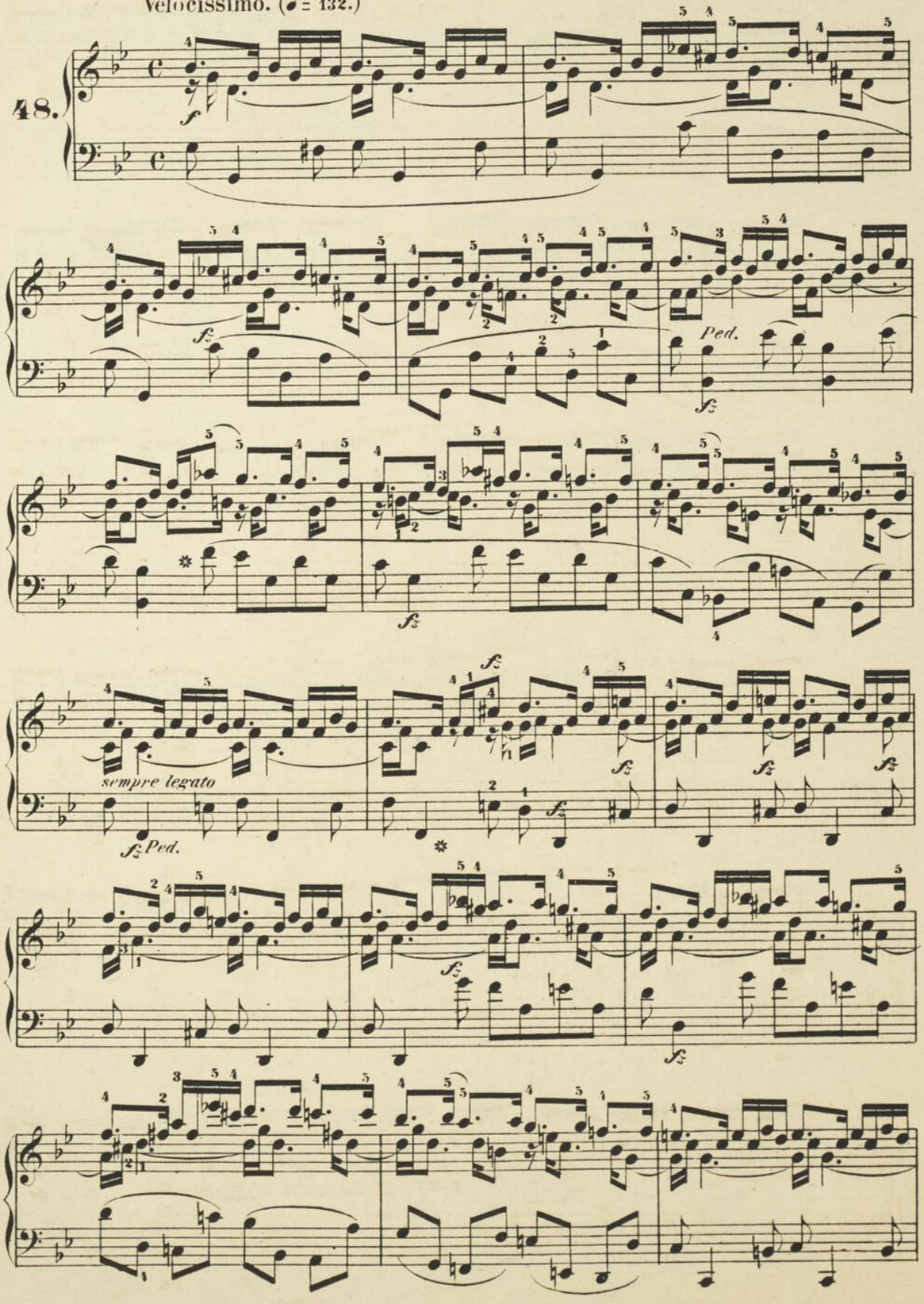
47.

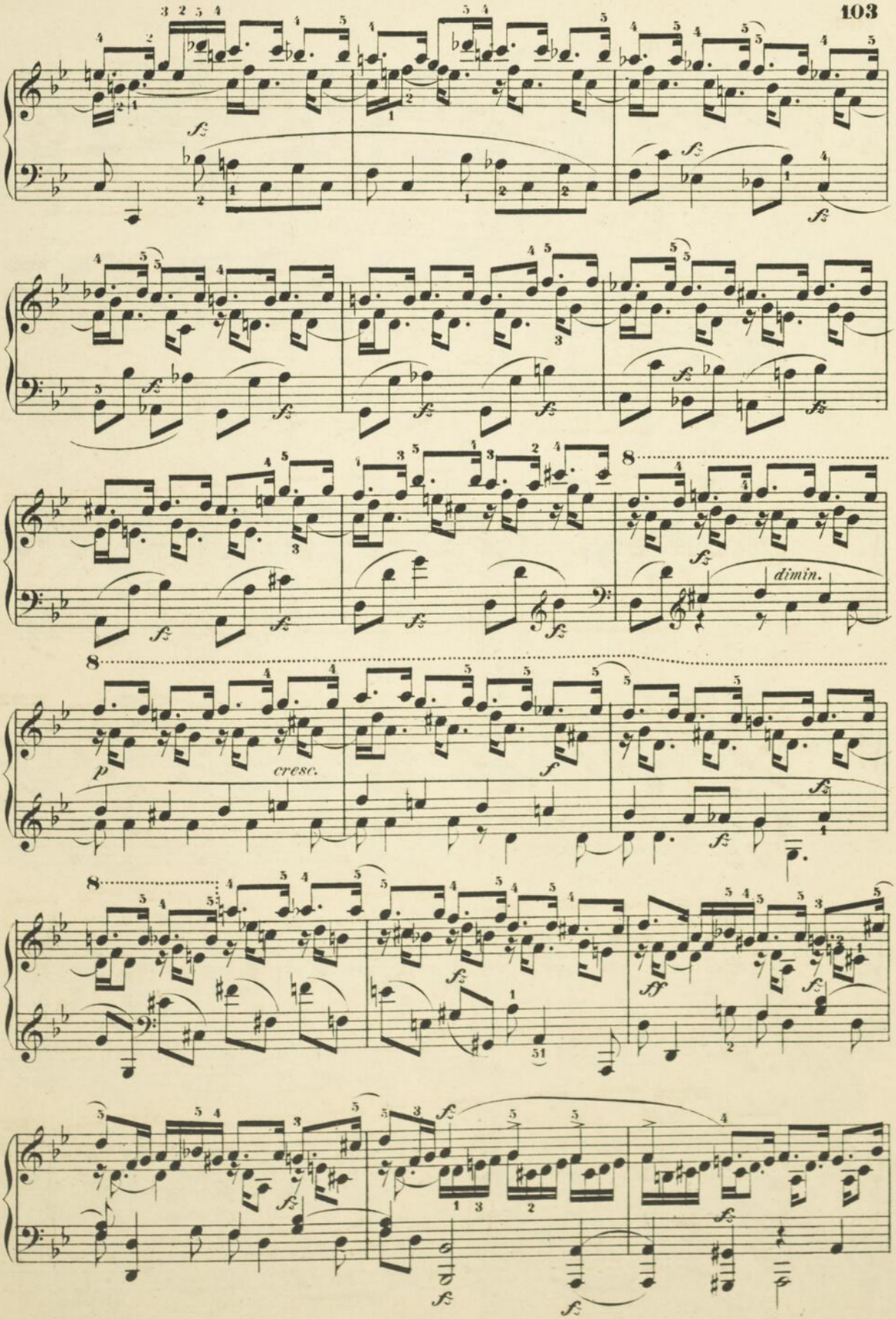


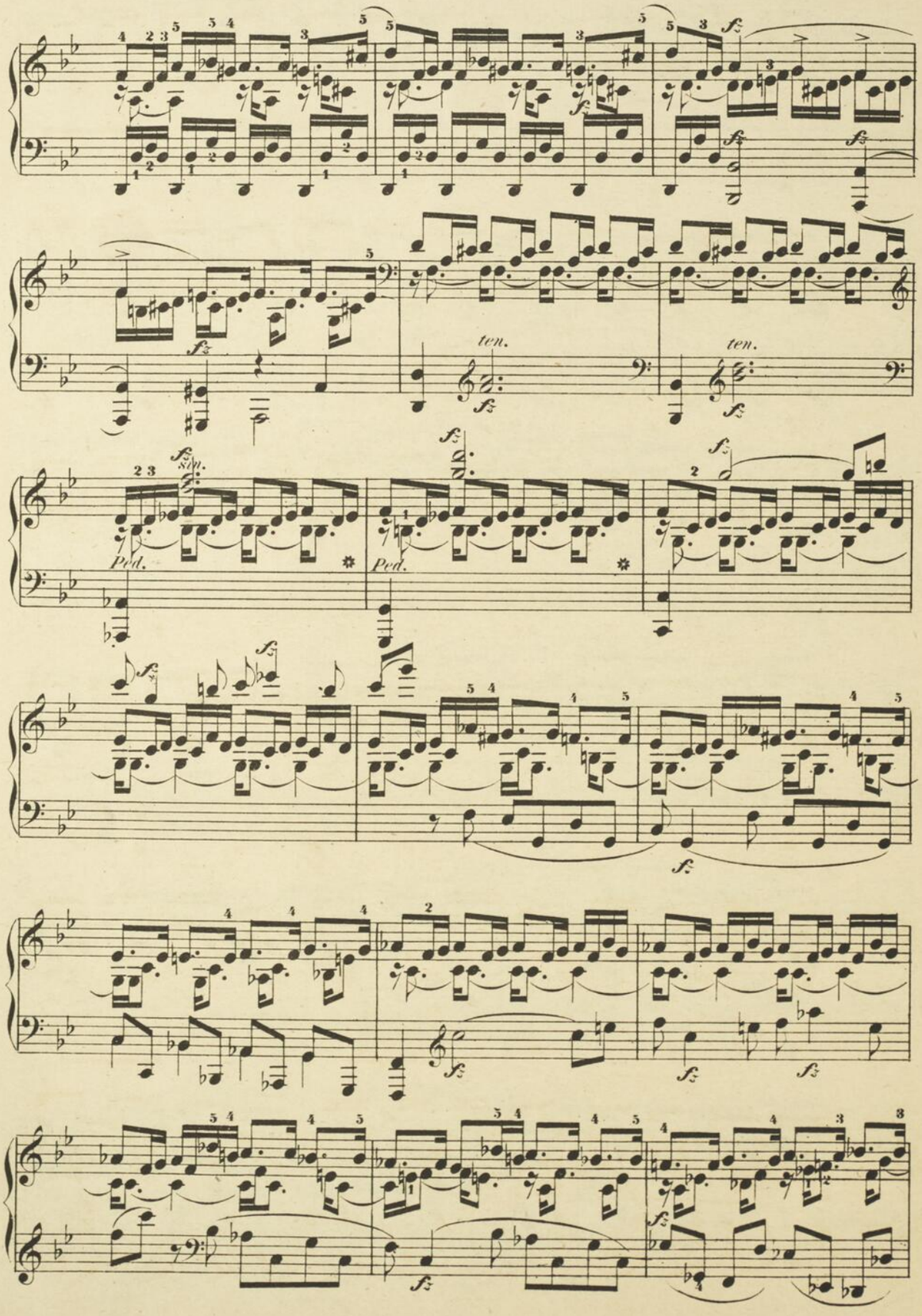

fz
fz

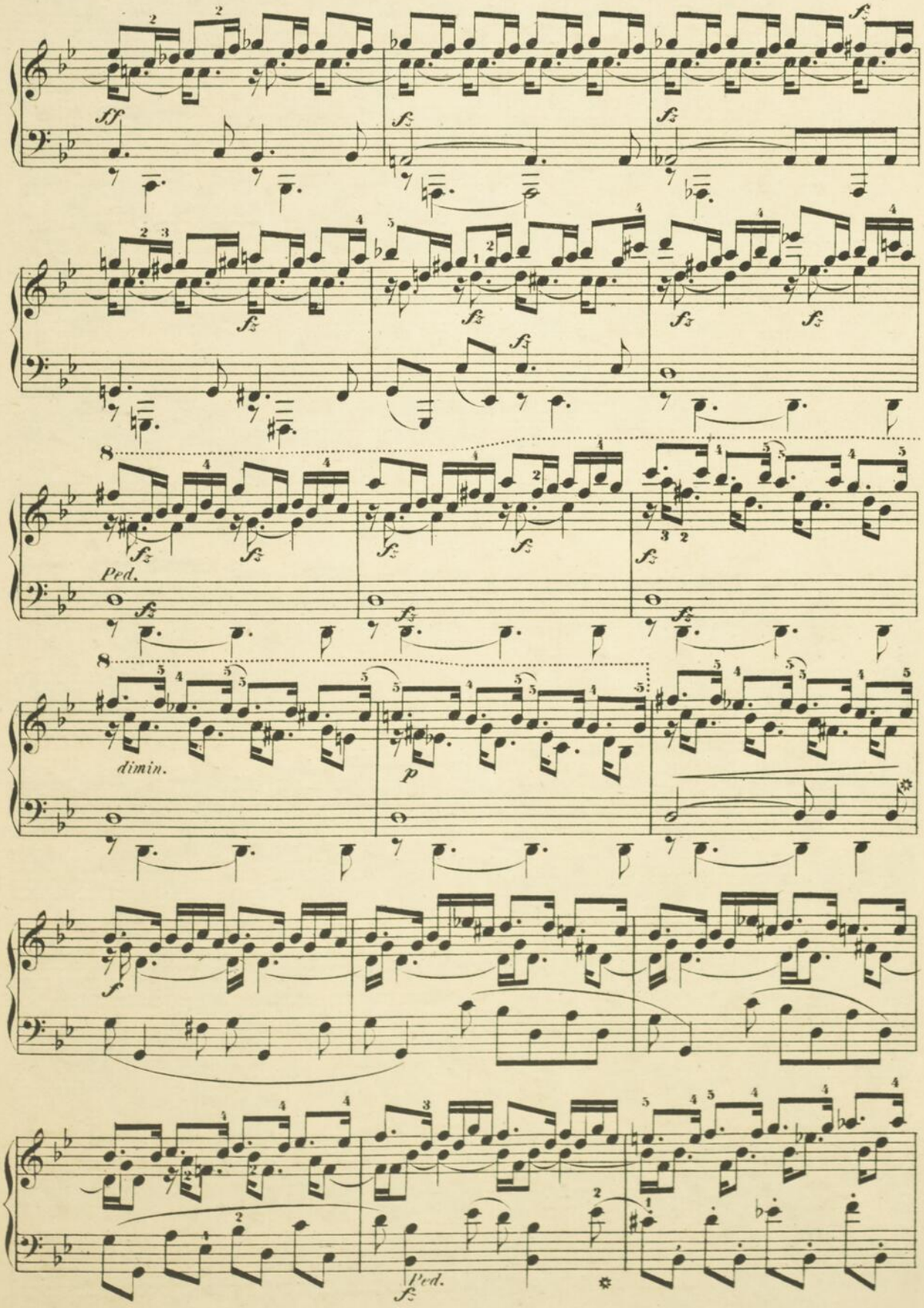
Velocissimo. (♩ = 132.)

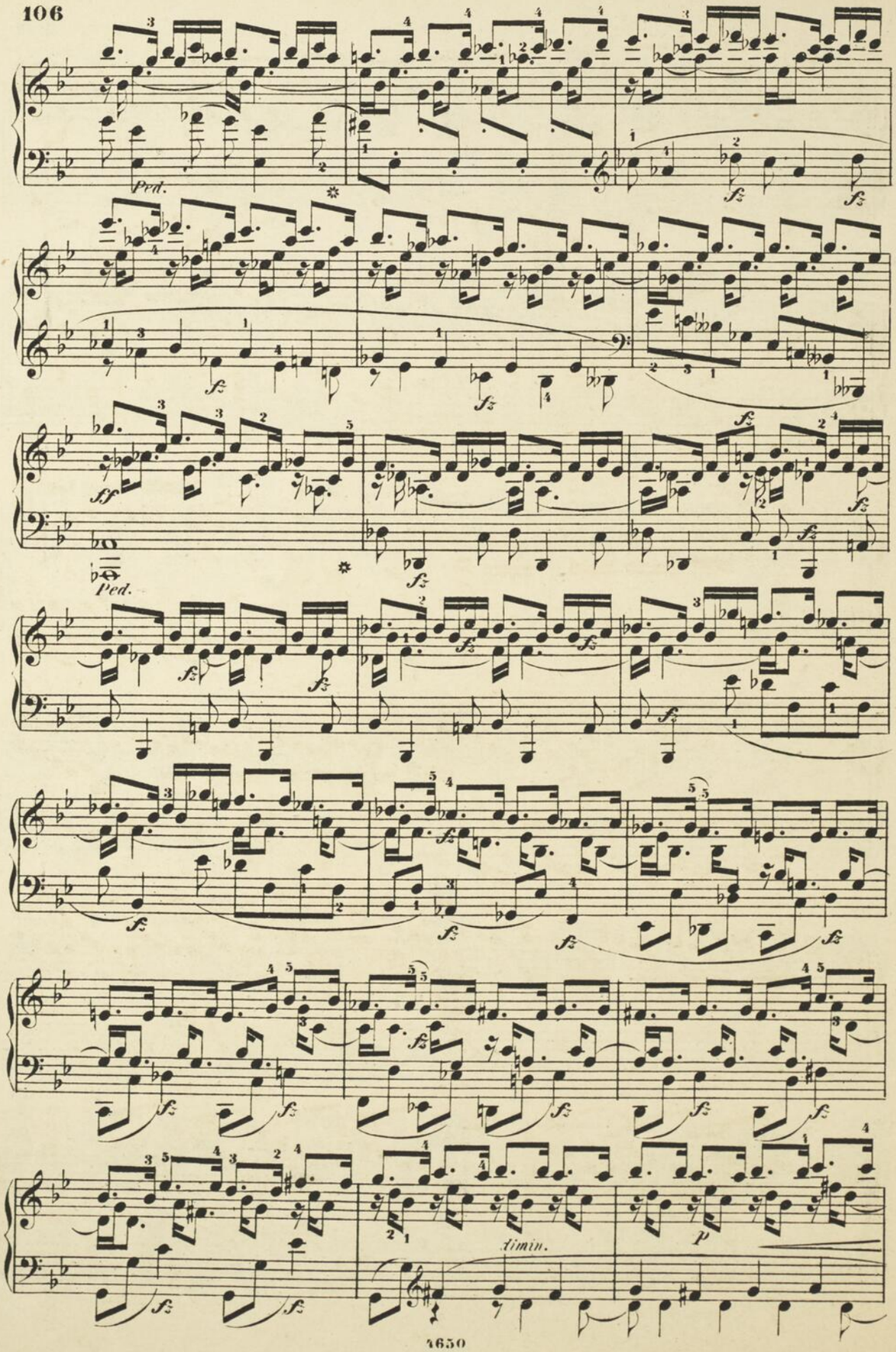
48.

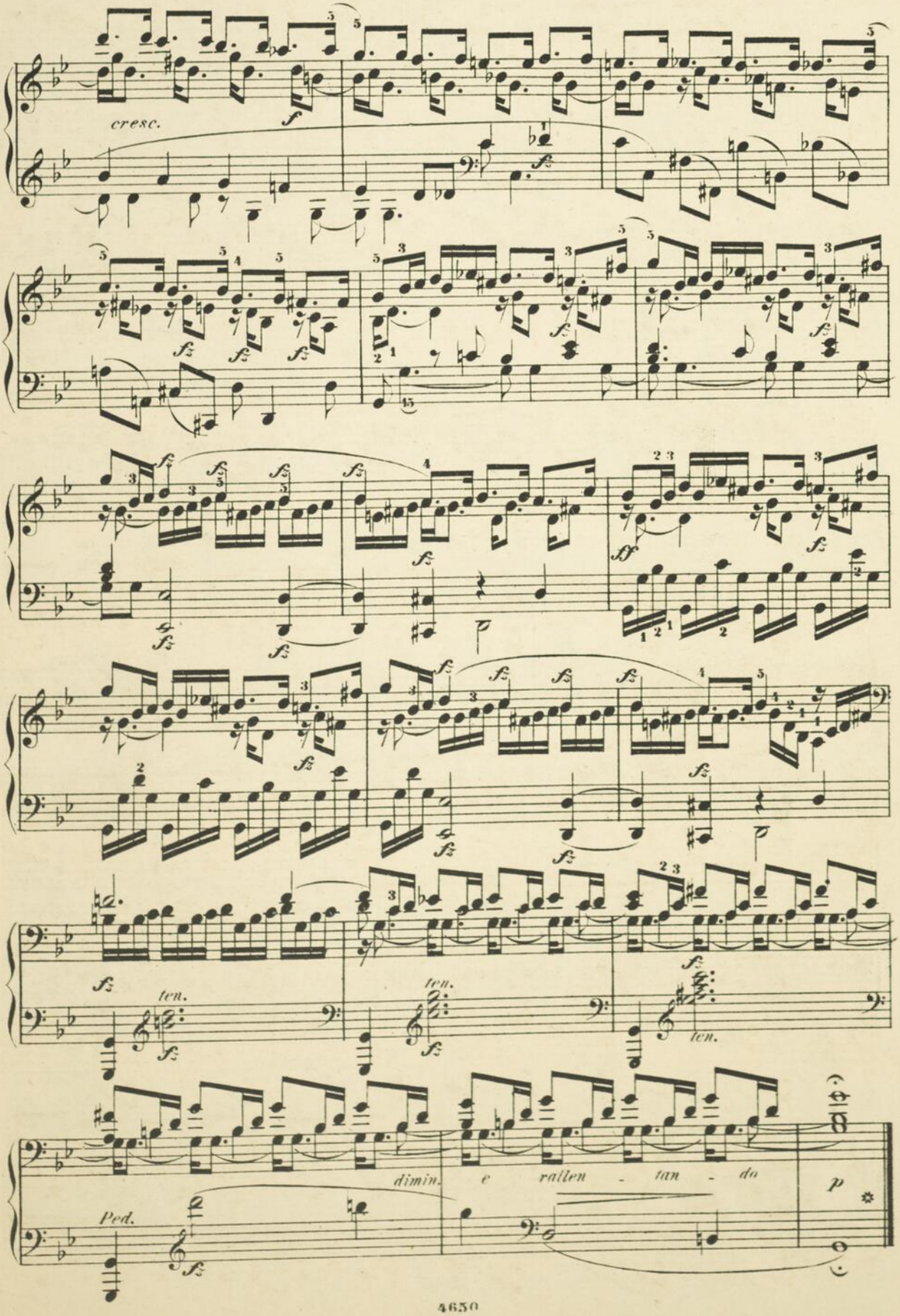



fz
dimin.
p
cresc.
f
ff


ten.
ten.
Ped.
Ped.

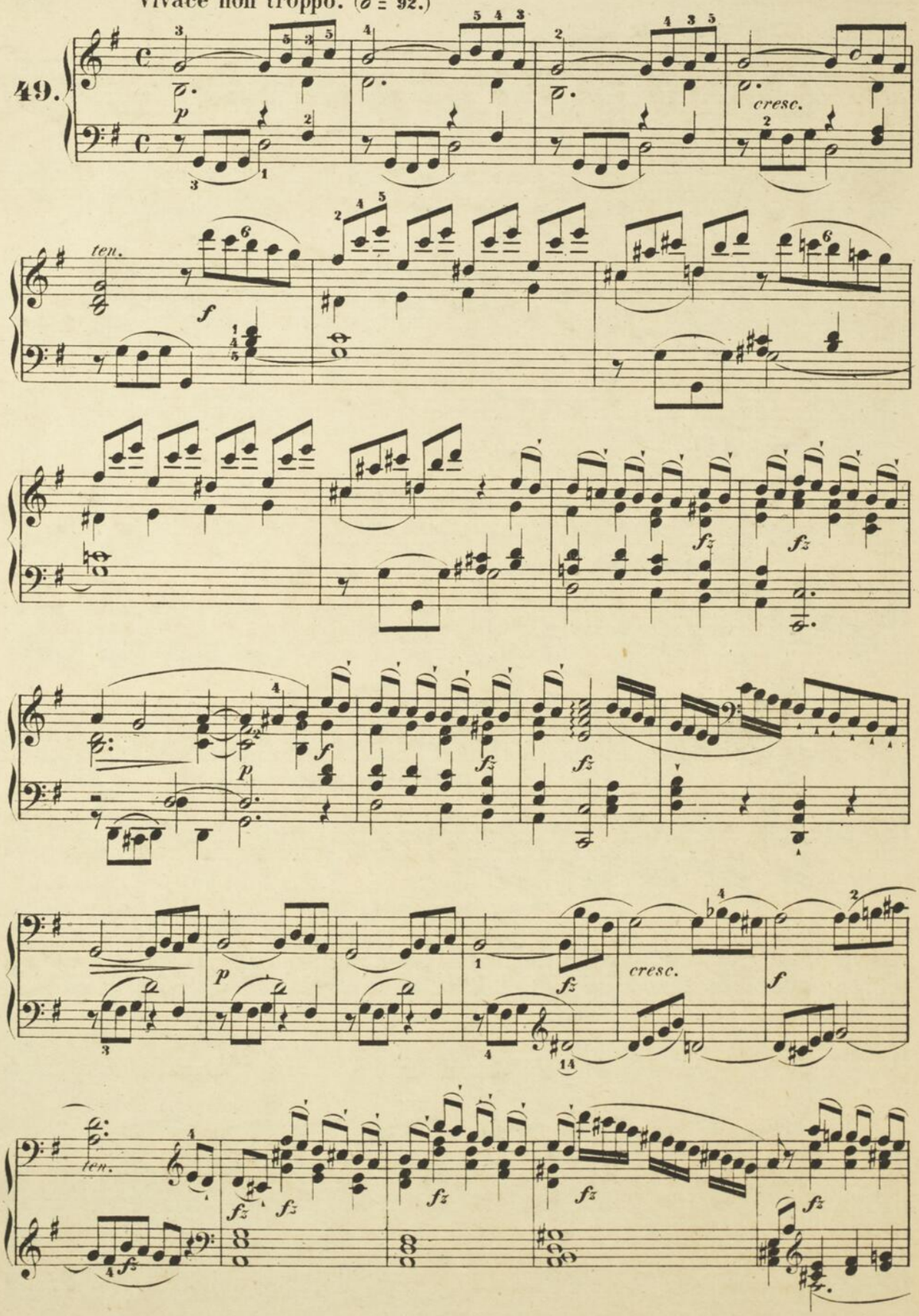

ff
fz
Ped.
dimin.
p
f
Ped.

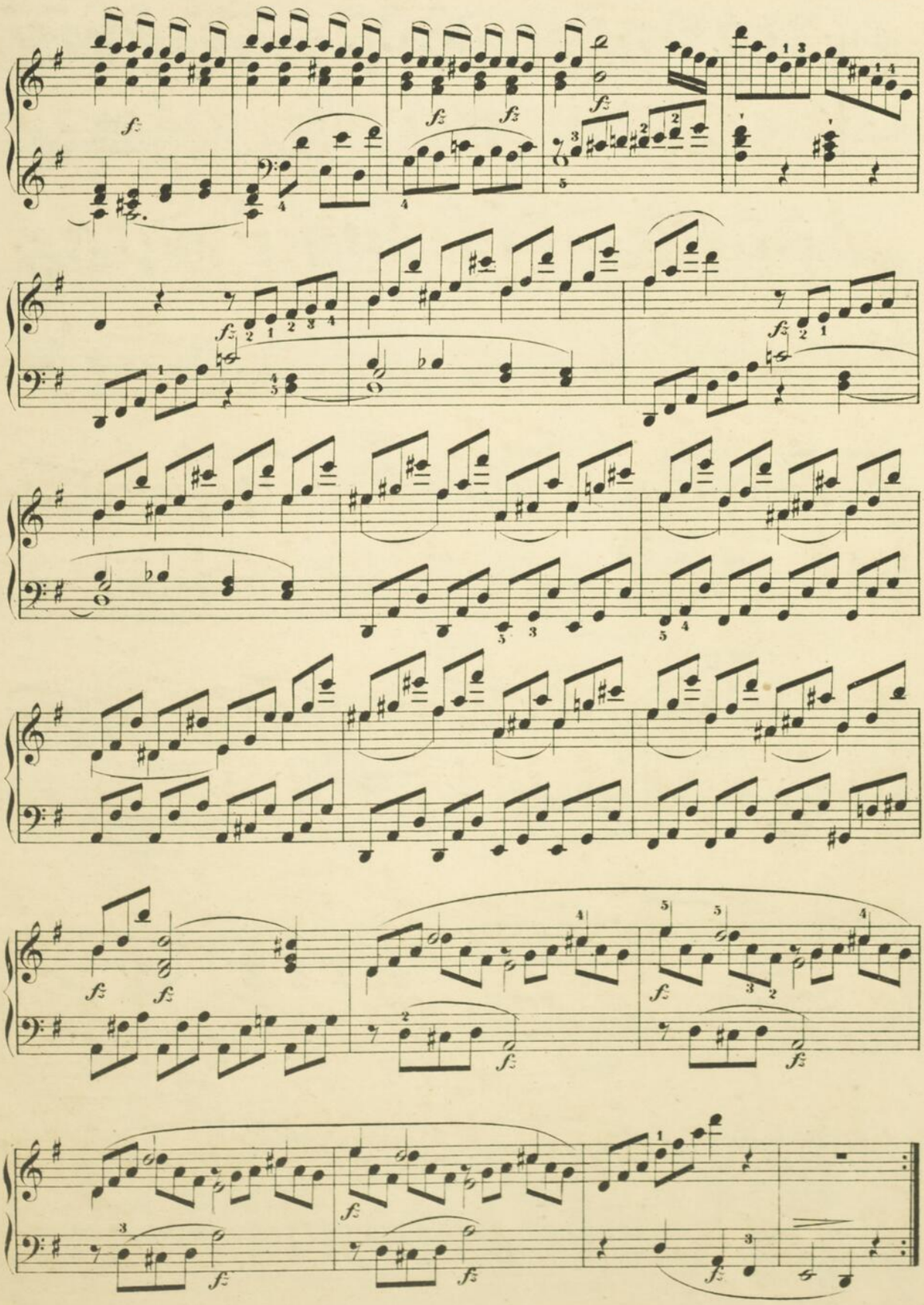

Ped.
fz
ff
Ped.
fz
fz
fz

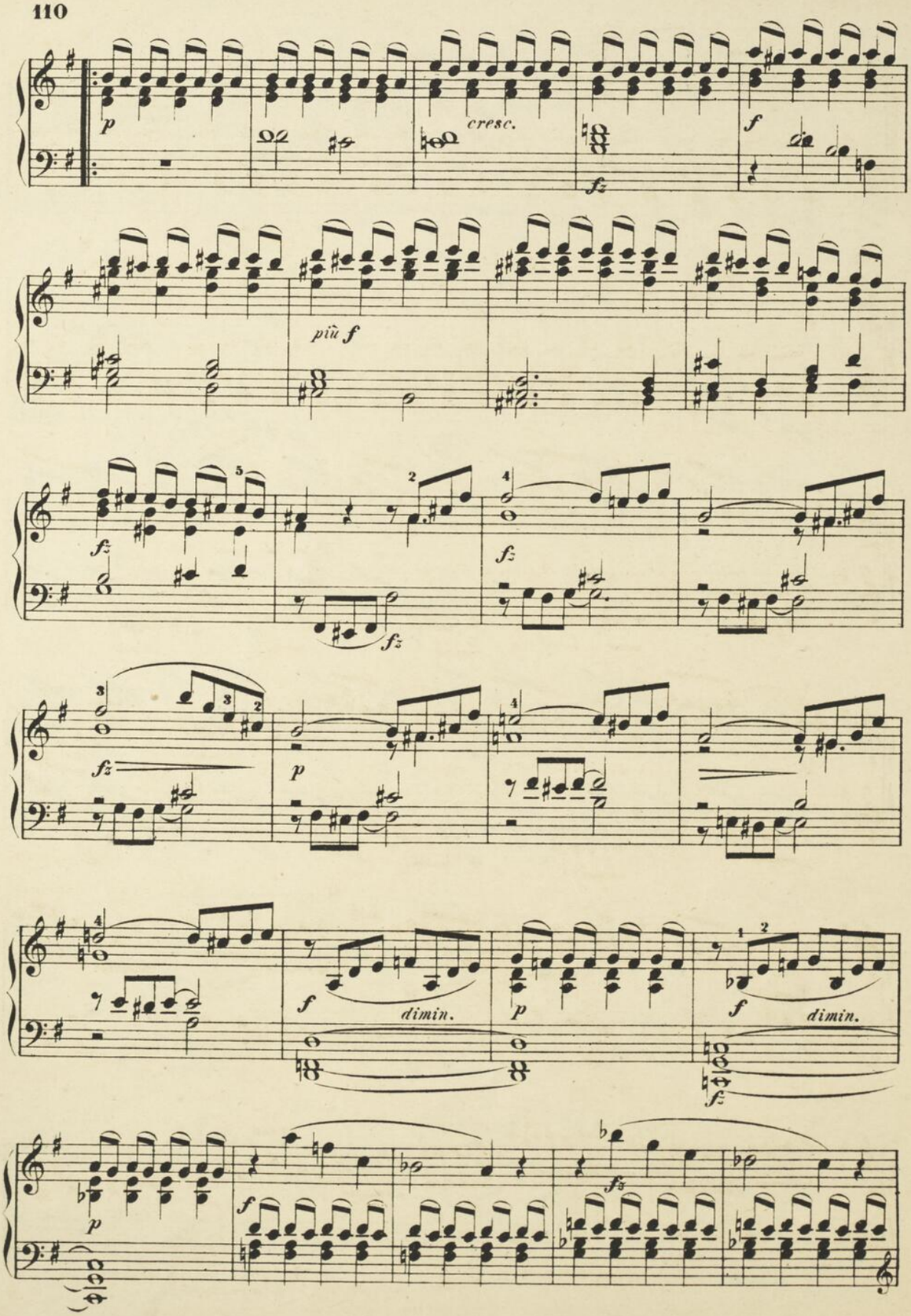

cresc.
ten.
ten.
ten.
dimin. e rallen - tan - do
Ped.

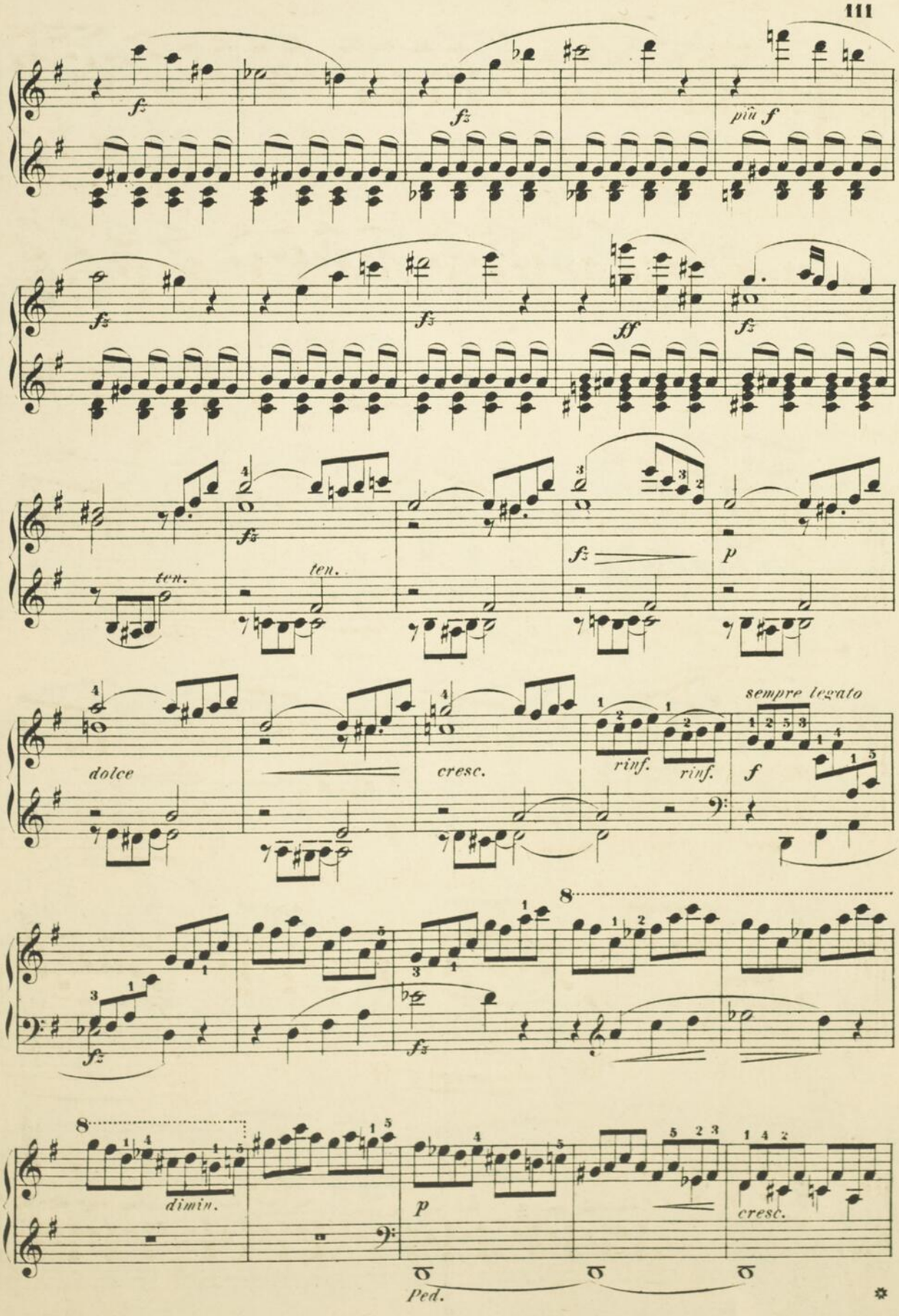
Vivace non troppo. (𝅗𝅥 = 92.)

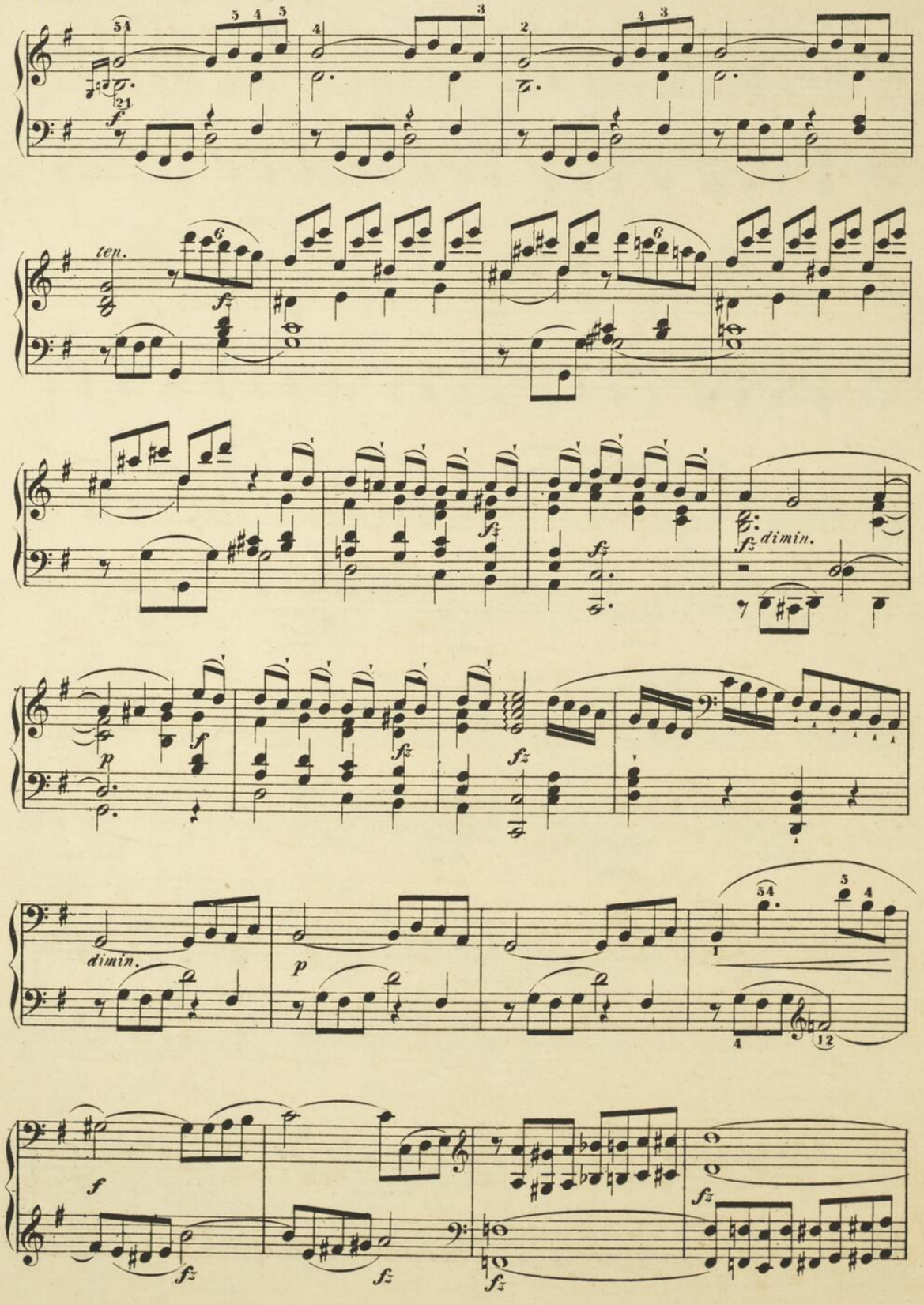
49.

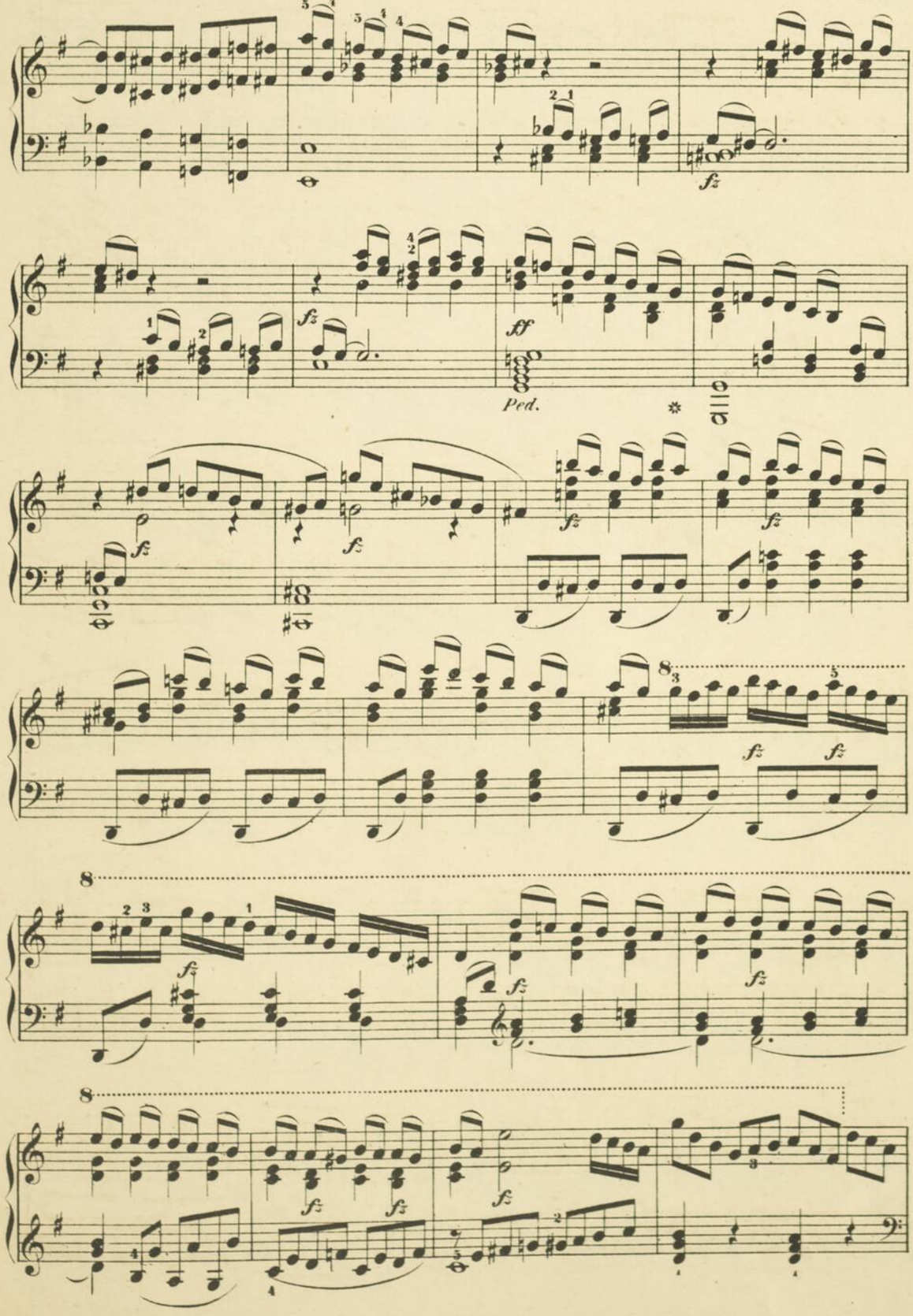





p
cresc.
fz
f
più f
fz
fz
fz
fz
p
f
dimin.
p
f
dimin.
fz
p
f
fz


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


ten.
dimin.
dimin.


fz
fz
ff
Ped.
fz
fz
fz
fz
fz
fz
fz
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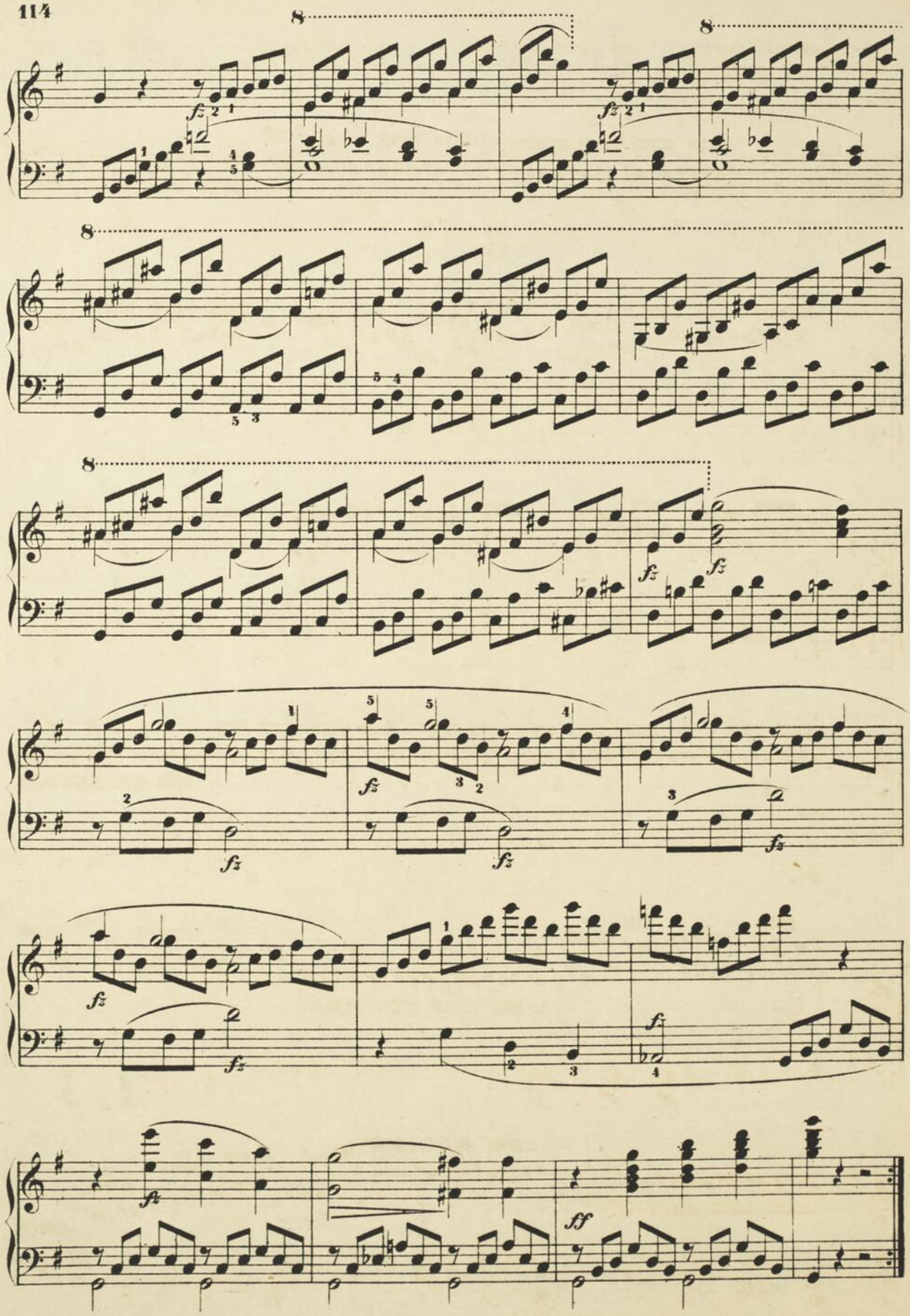
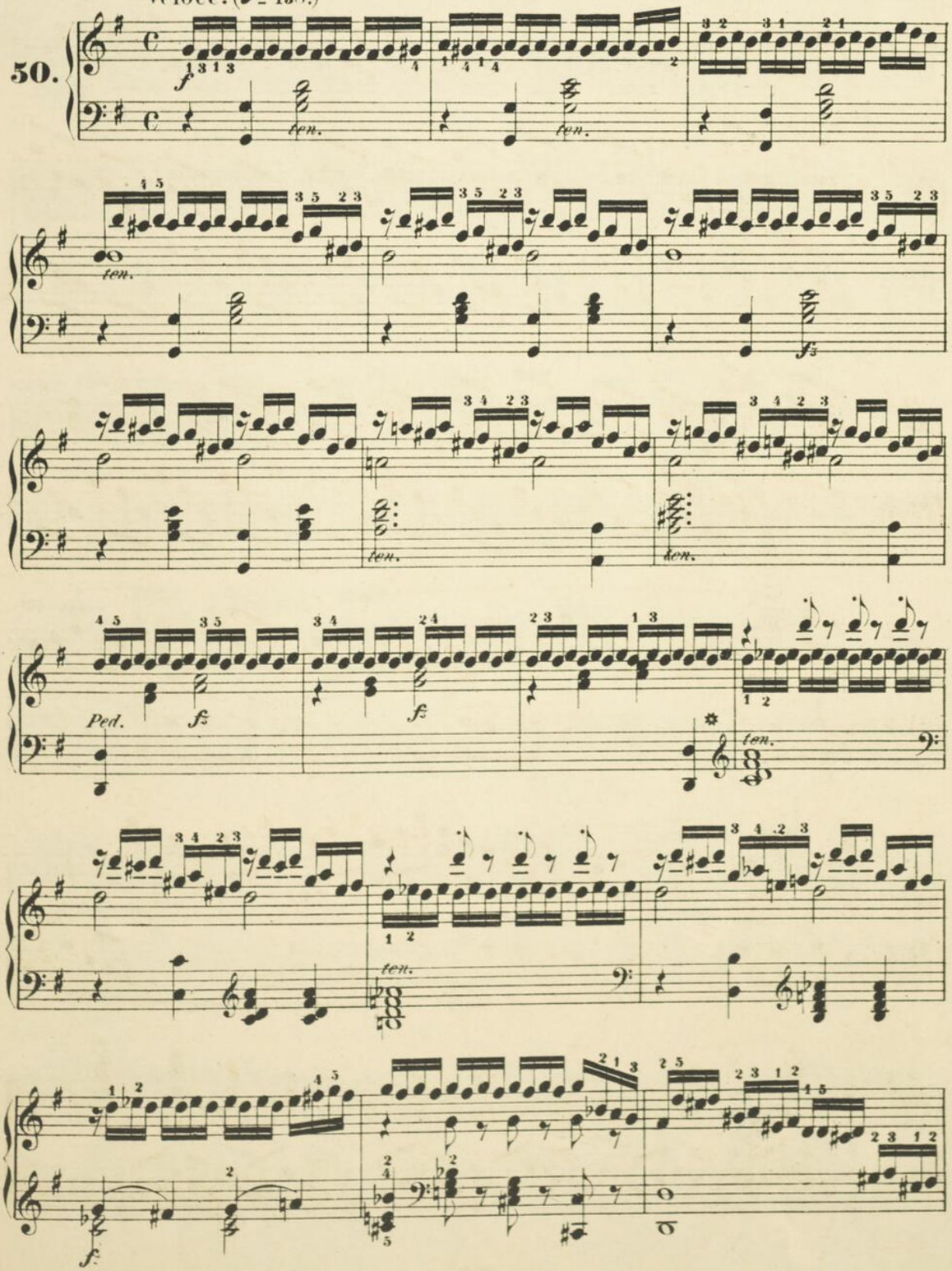
fz

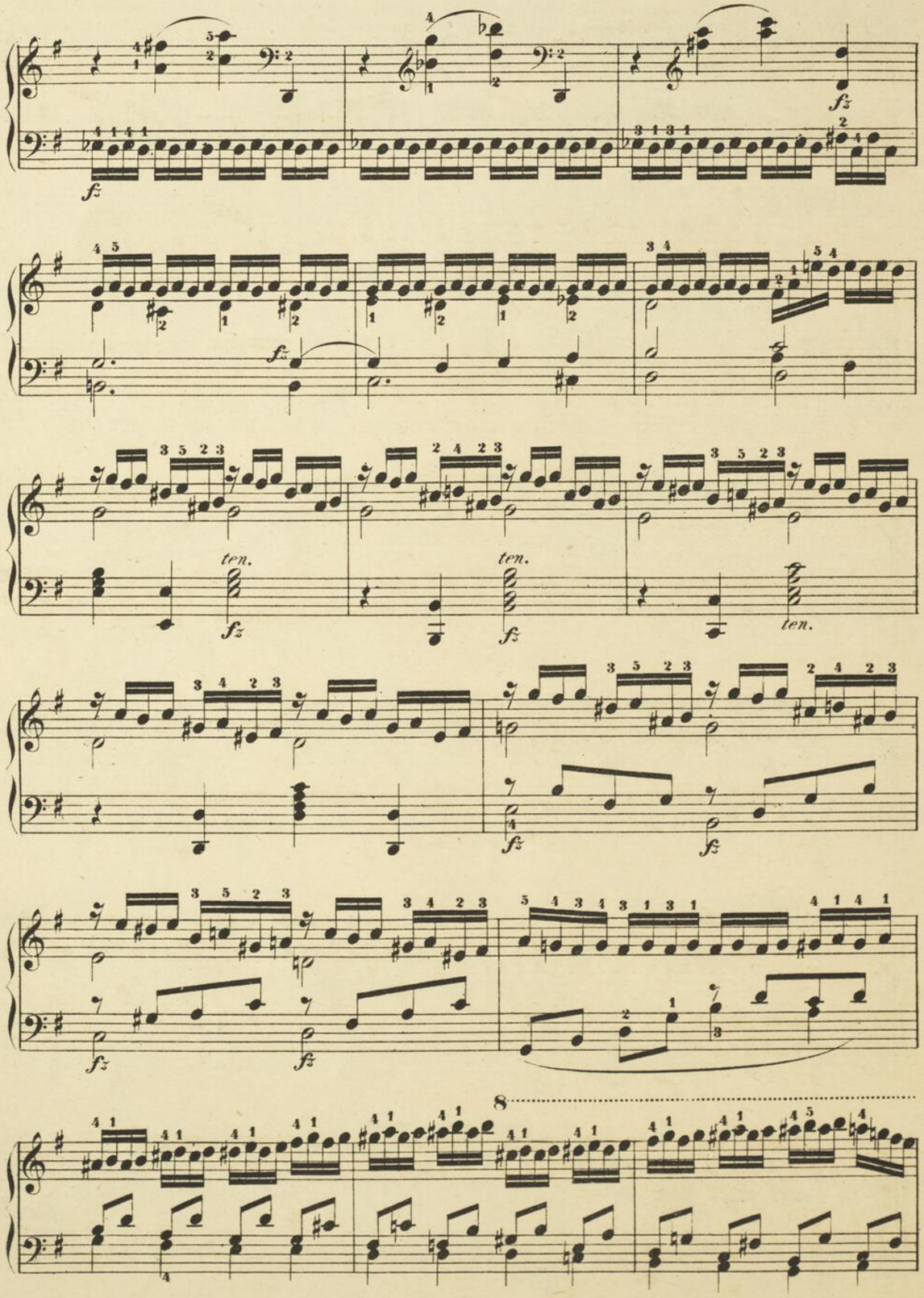


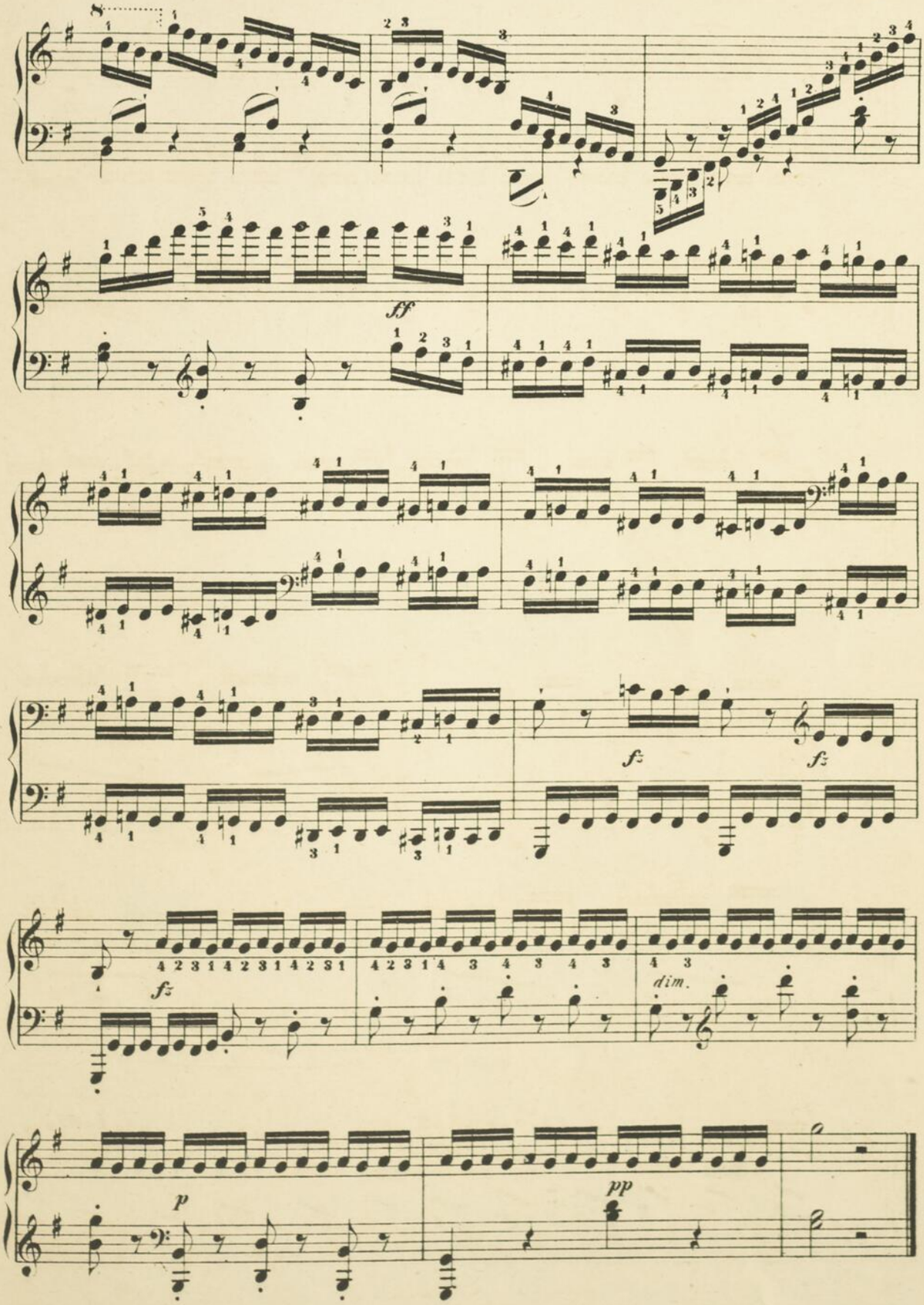
Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

On recommande de pratiquer continuellement le morceau suivant, à cause de la singularité de son doigté.

50. Veloce. (♩ = 138.)




fz
ten.
8



Fin de la IIe partie.