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.

Membre de l'Academie royale de Stockholm.

Vol. 2.

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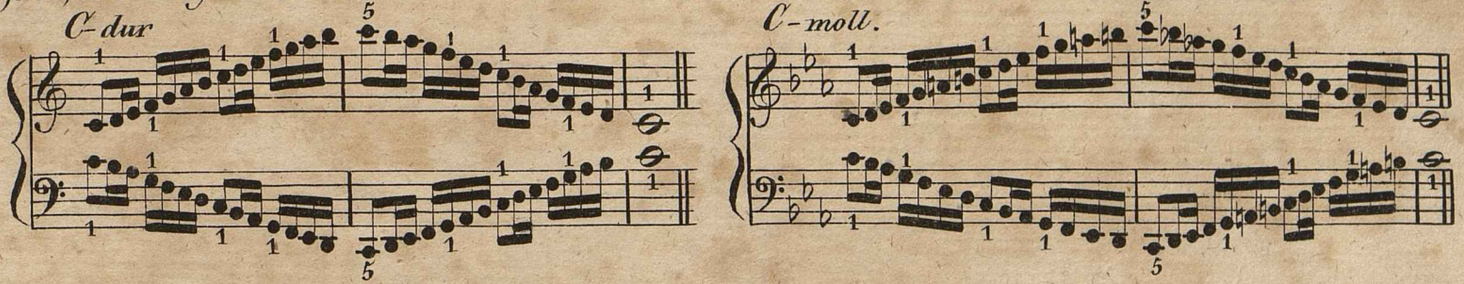
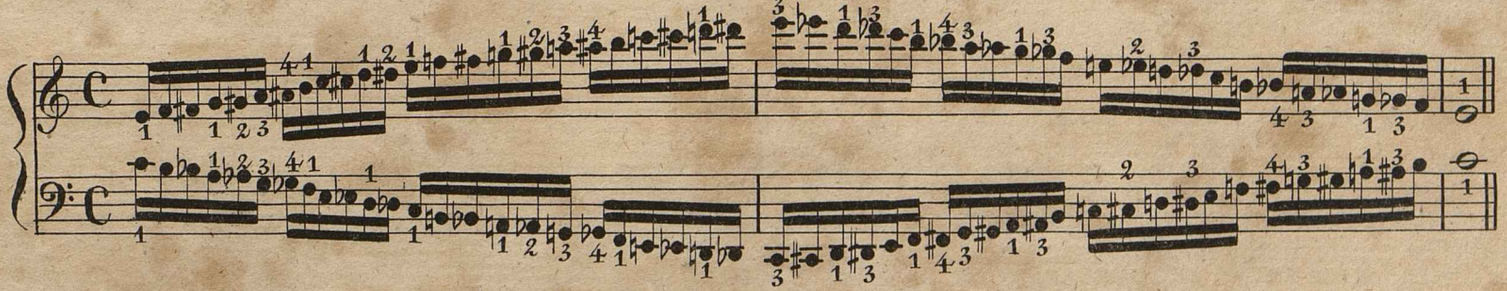
Einleitende Bemerkungen über Fingersetzung.

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.

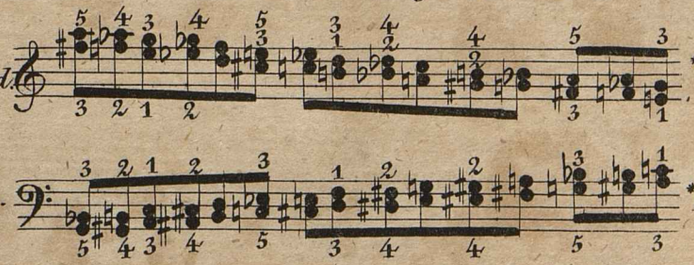


Dieselbe Regel gilt auch von G-dur und G-moll, D-dur und D-moll, A-dur und A-moll und E-dur und Emoll.

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



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



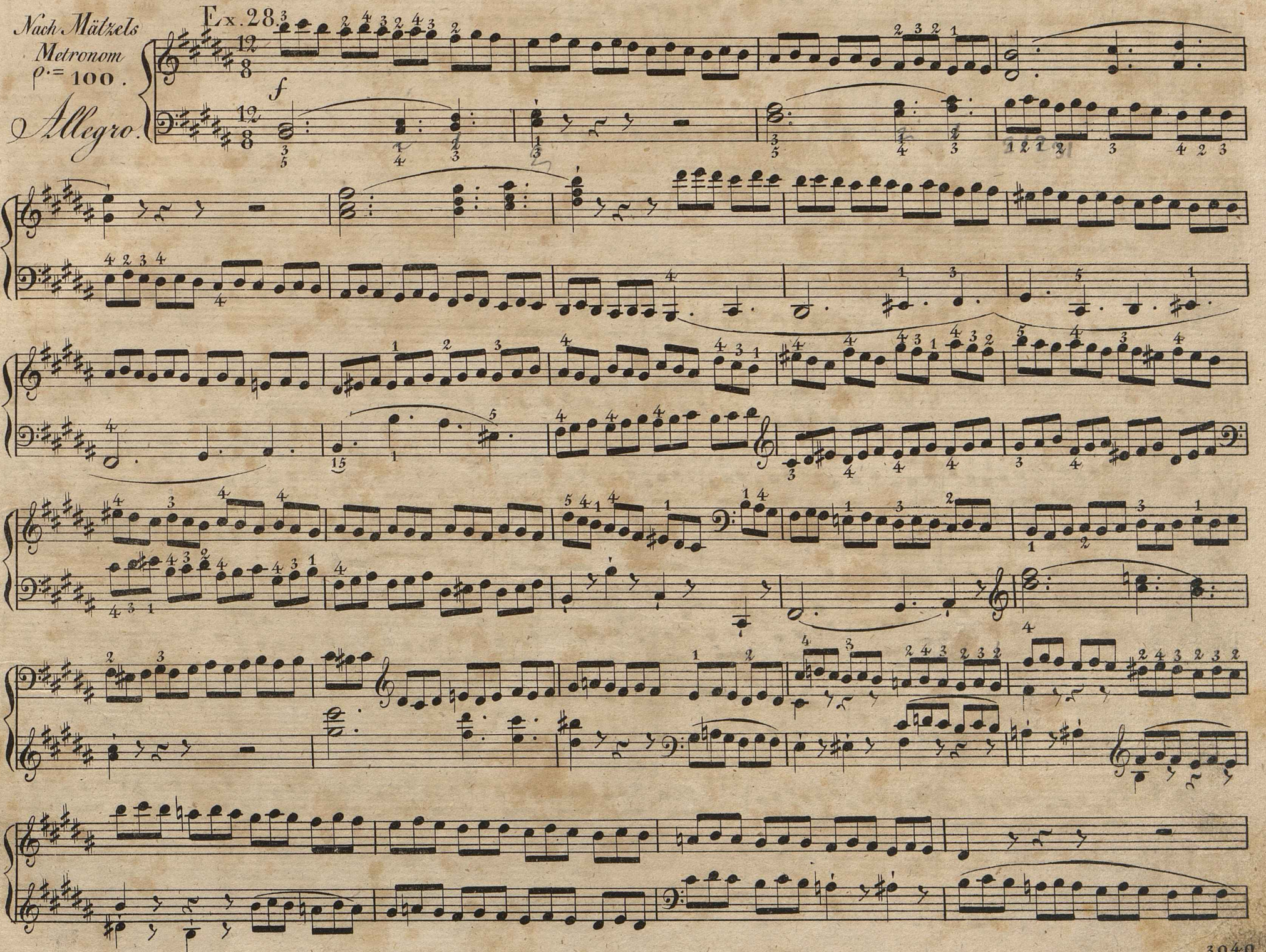
Dieselbe für die linke Hand. ..... * *Dieselbe Fingersetzung im Absteigen.*

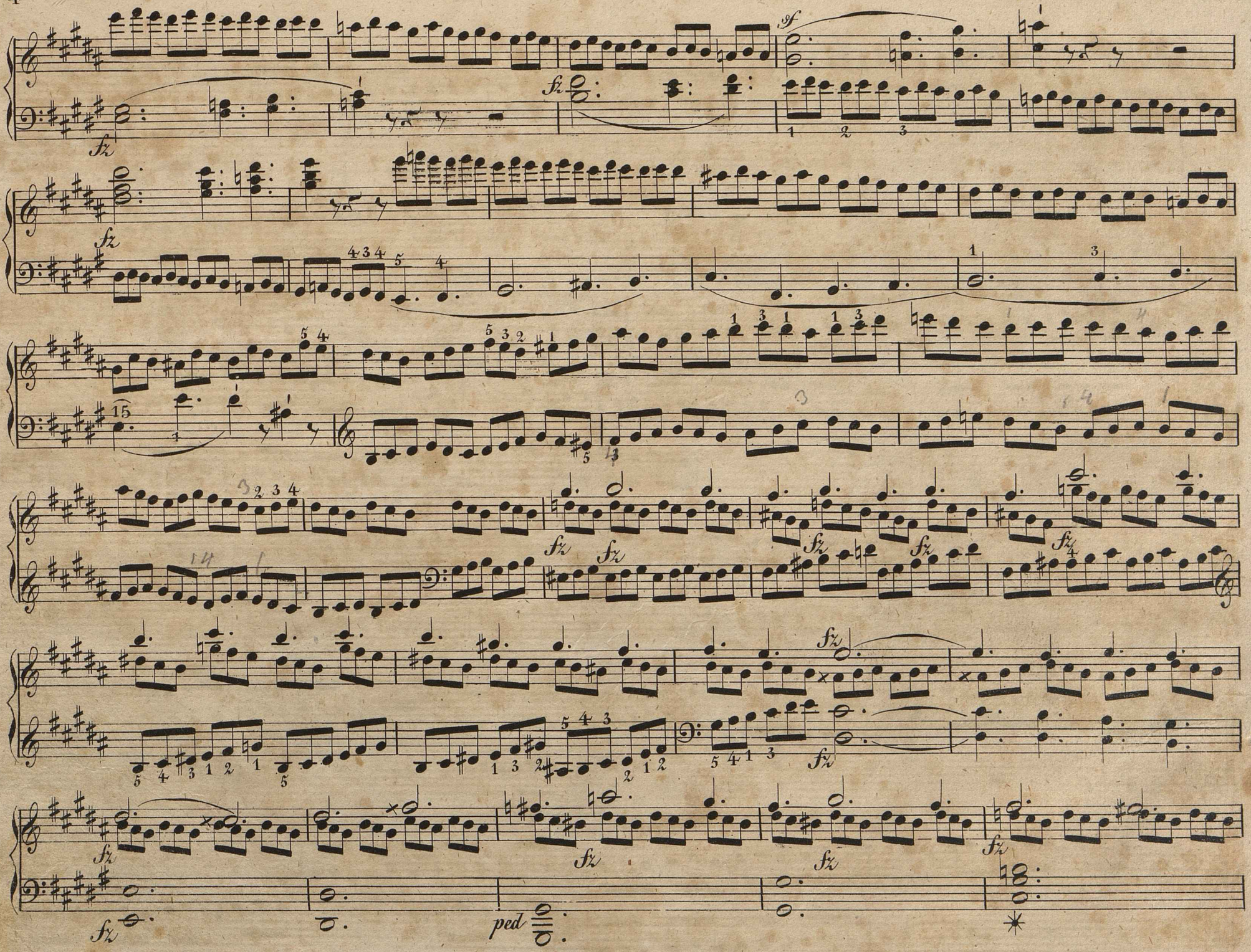
NB. Diese Grundregel lässt sich im Allgemeinen auf alle in umgekehrter Ordnung gegen einander stehenden Passagen anwenden.

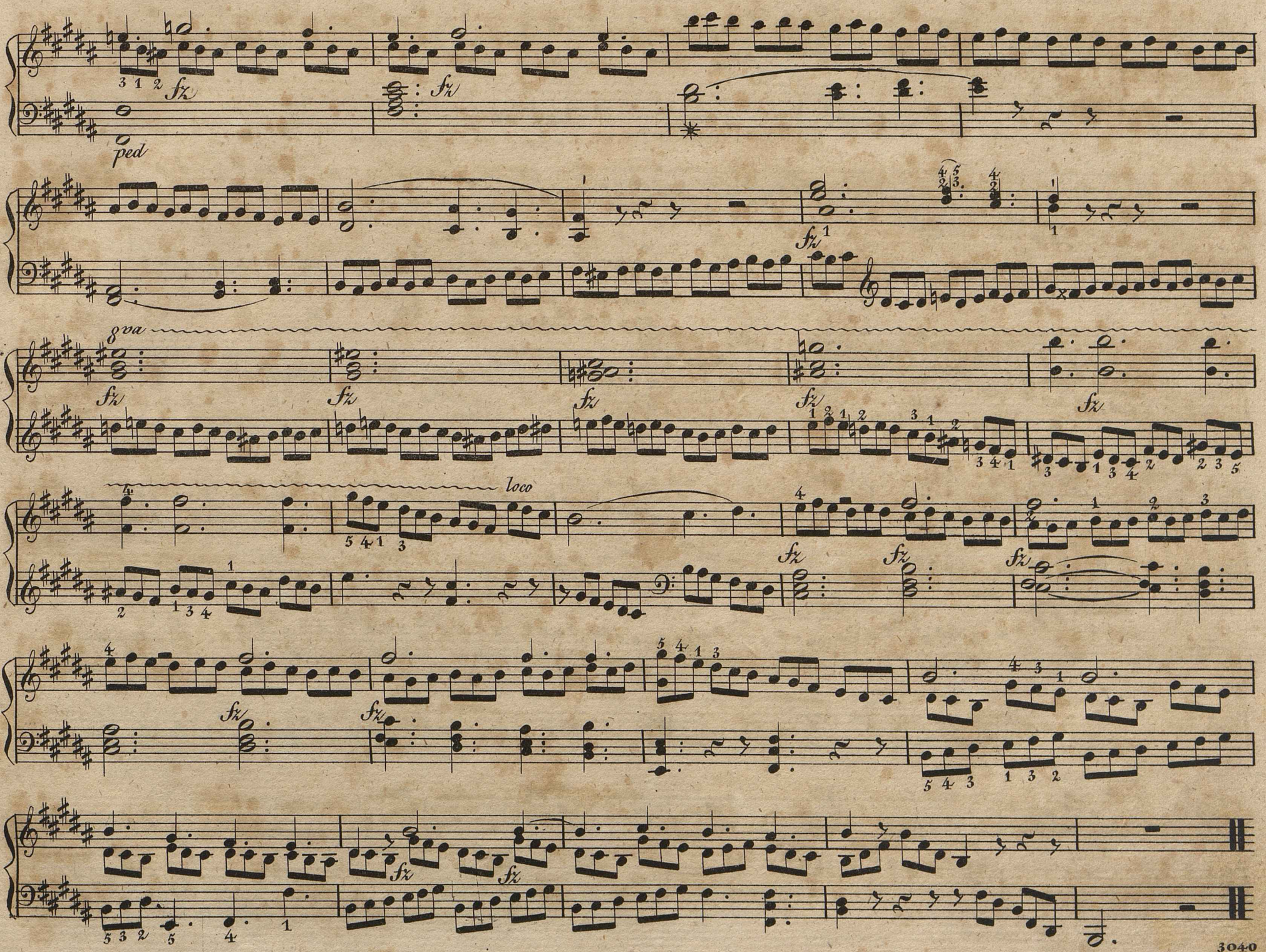
Nach Mälzels Metronom ♩. = 100.

Ex. 28.

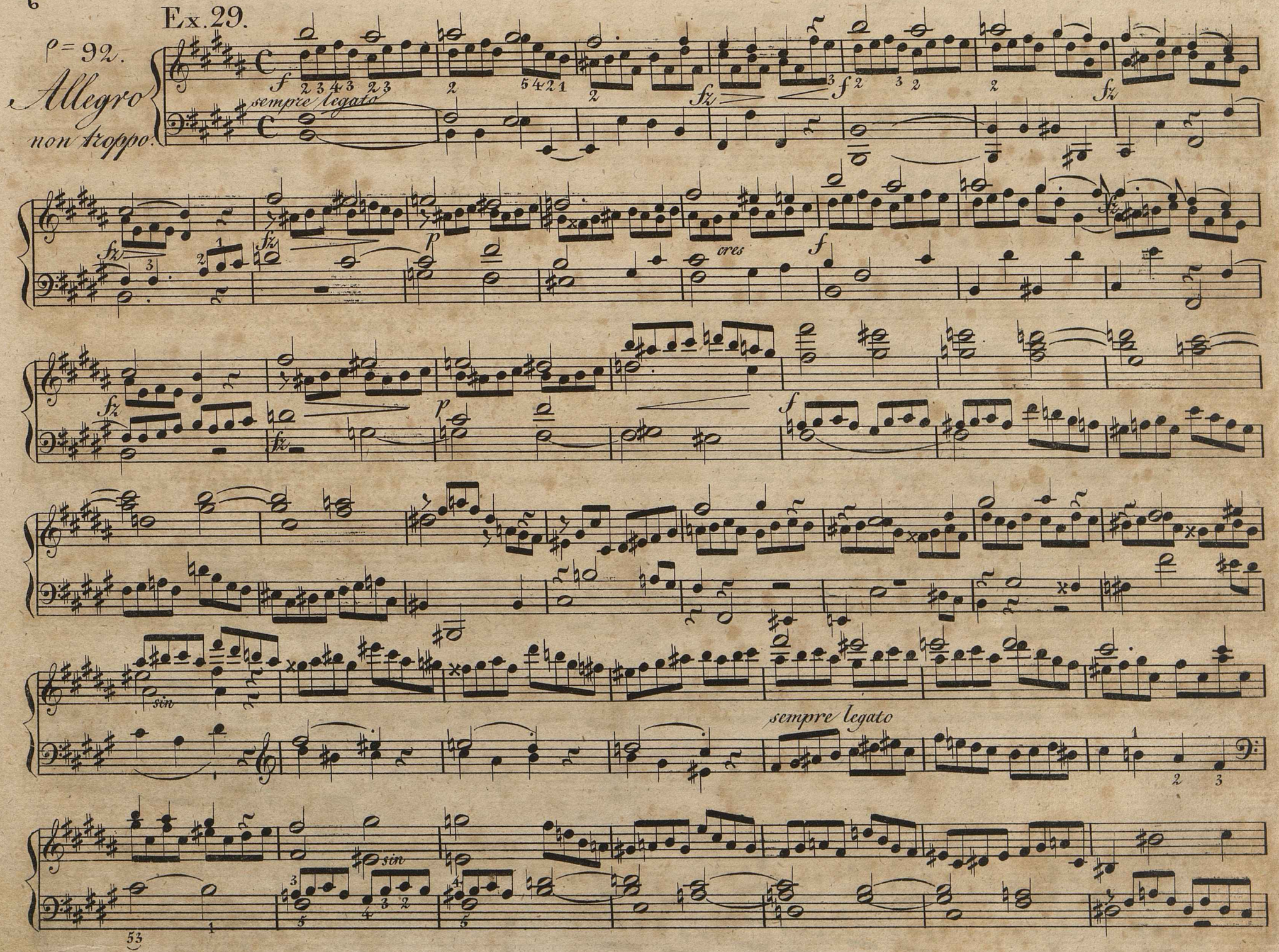
Allegro.

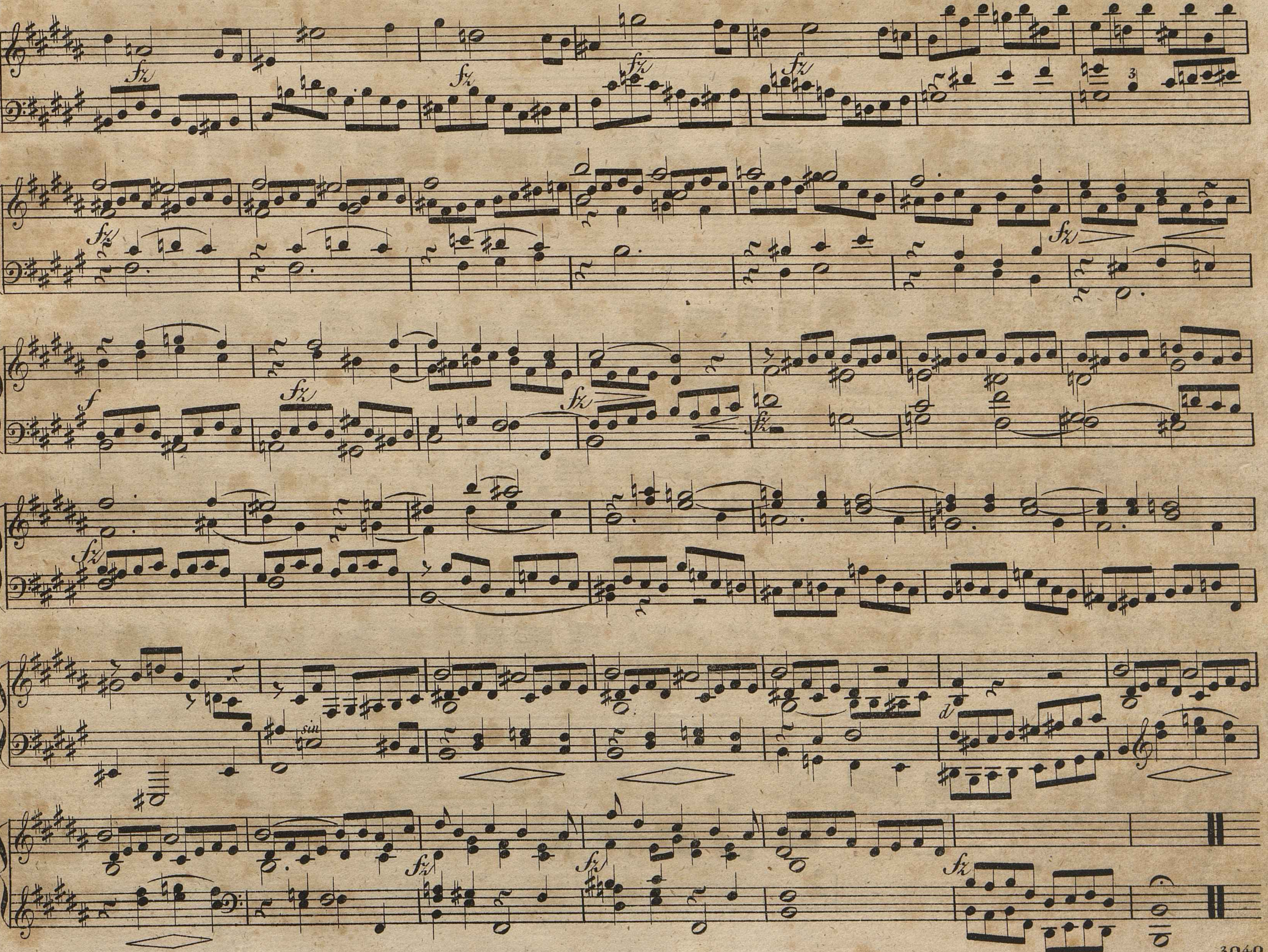



sf
fz
ped


ped
8va
loco

Ex. 29.

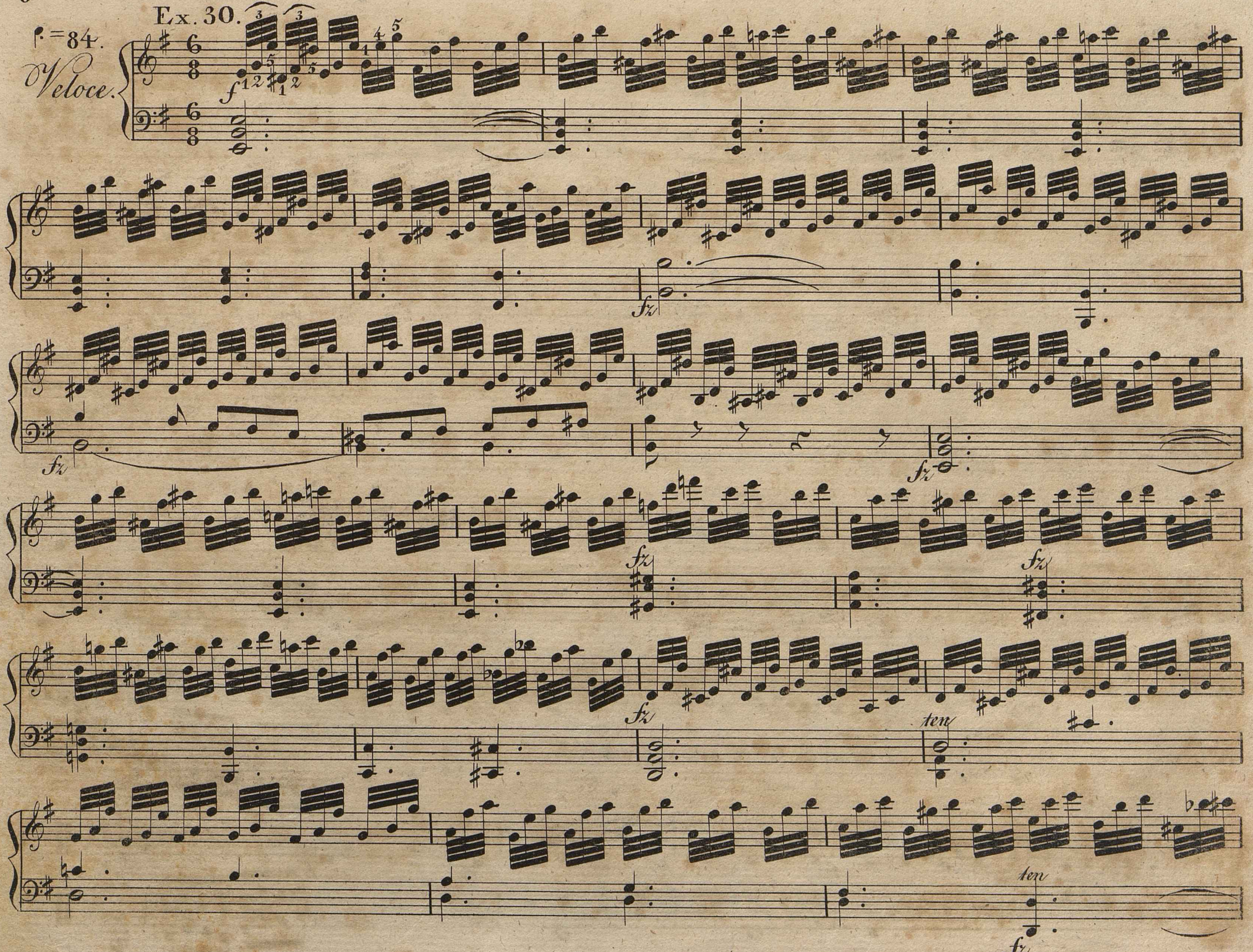


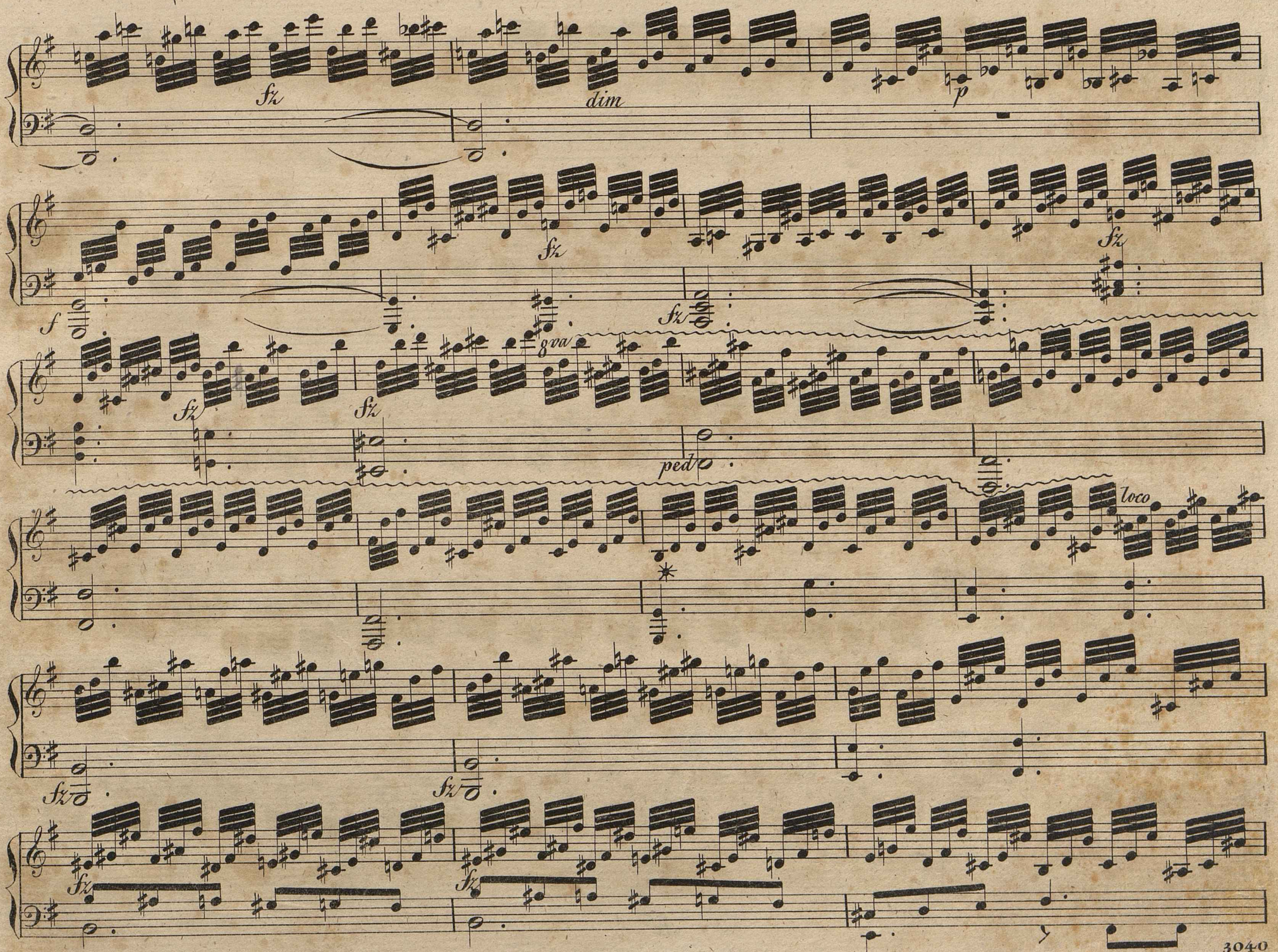

fz
f
sin

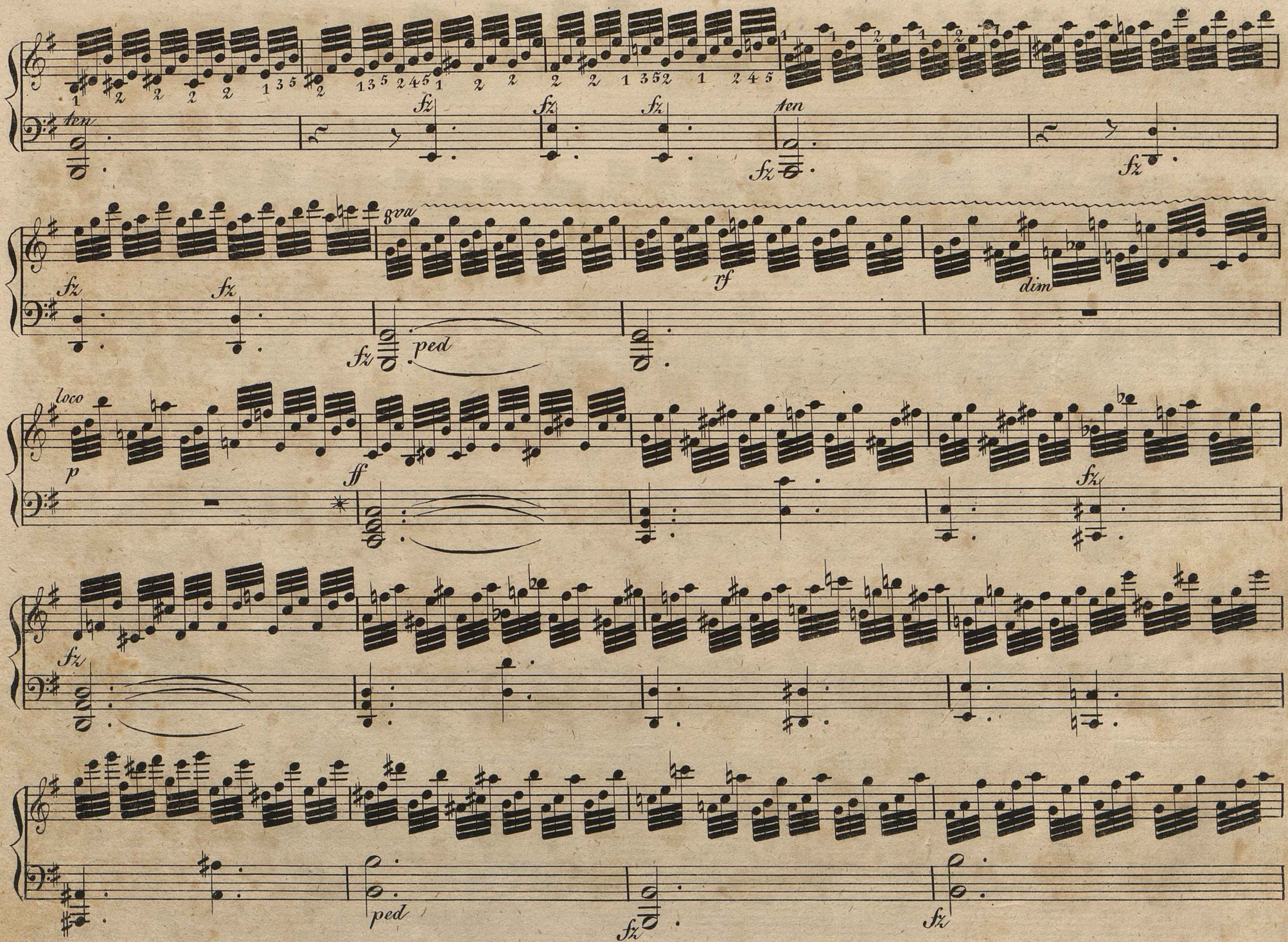
Ex. 30.

♩.=84.

Veloce.




fz
dim
p
f
fz
fz
fz
fz
gva
ped
loco
fz
fz
fz
fz


ten
fz
fz
fz
ten
fz
fz
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gva
rf
dim
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ped
loco
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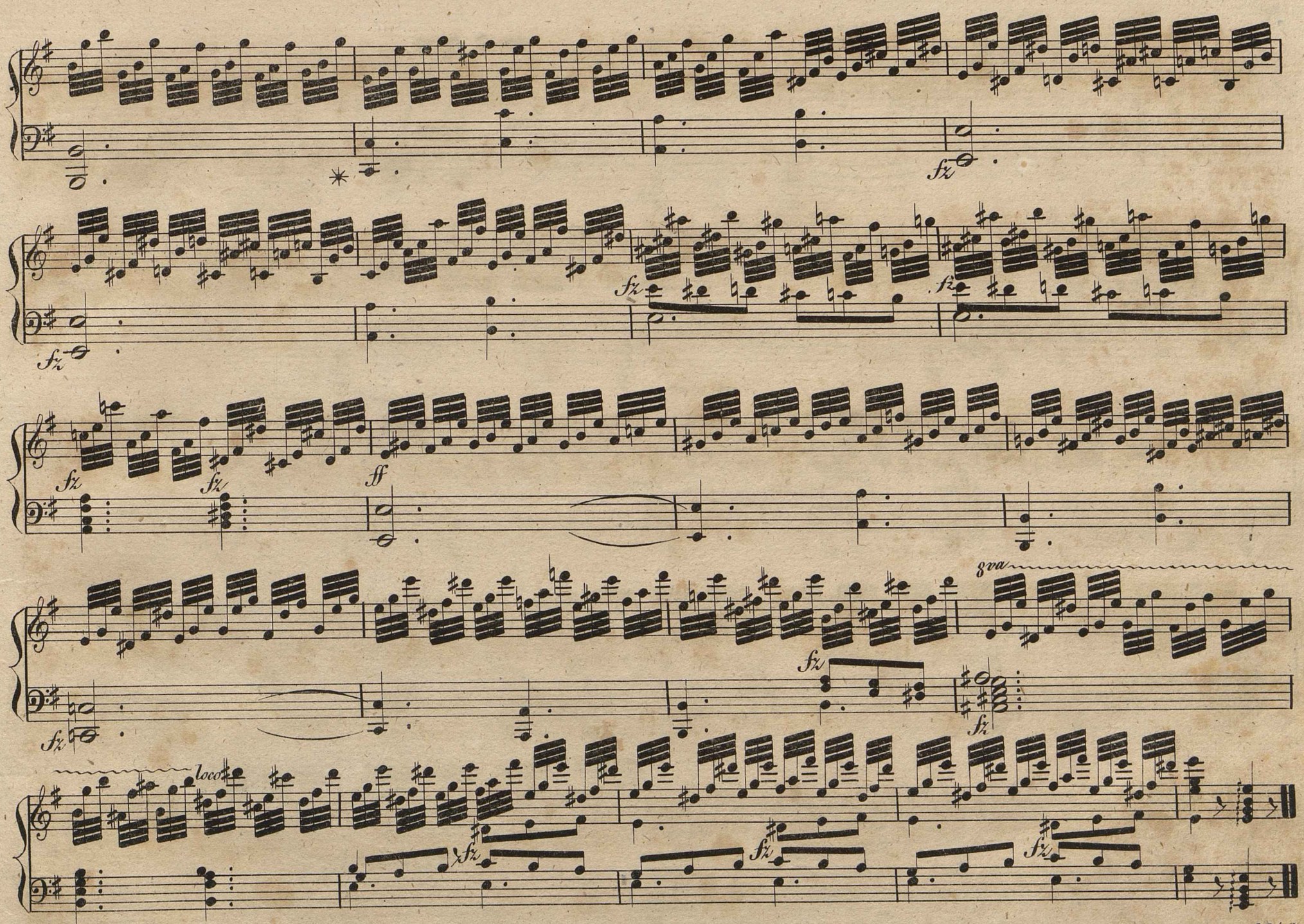
fz
ped
fz
fz


fz
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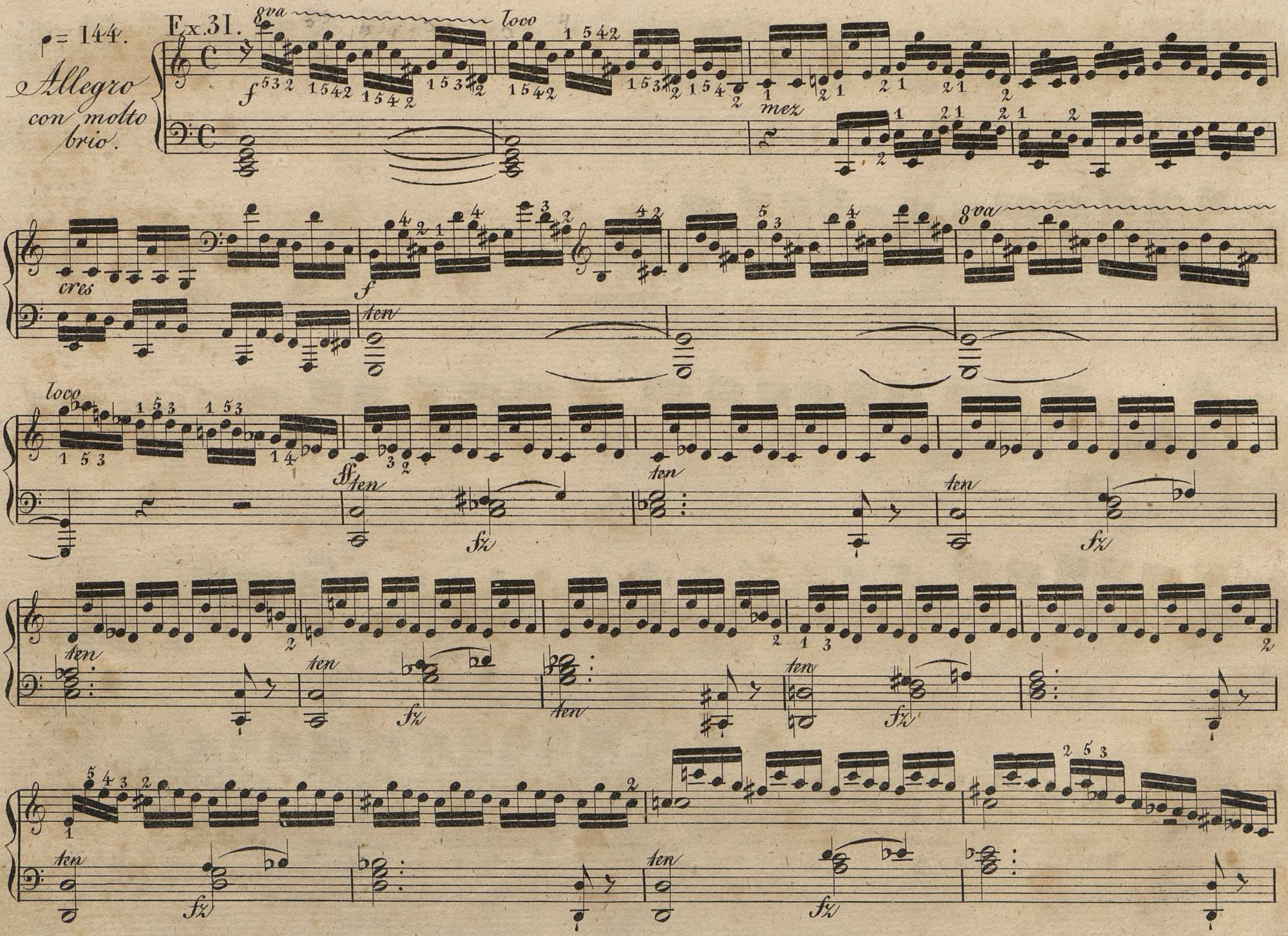
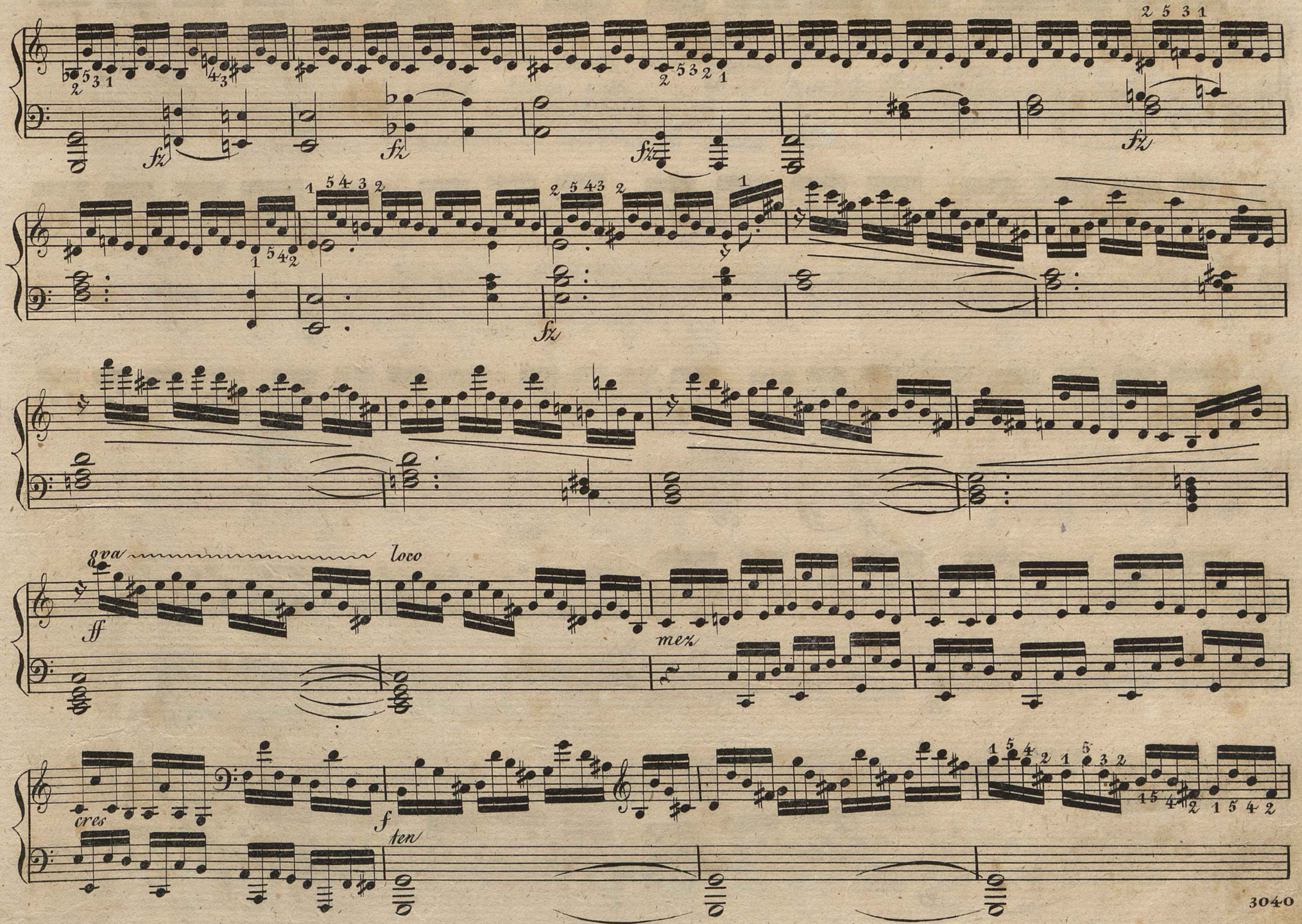
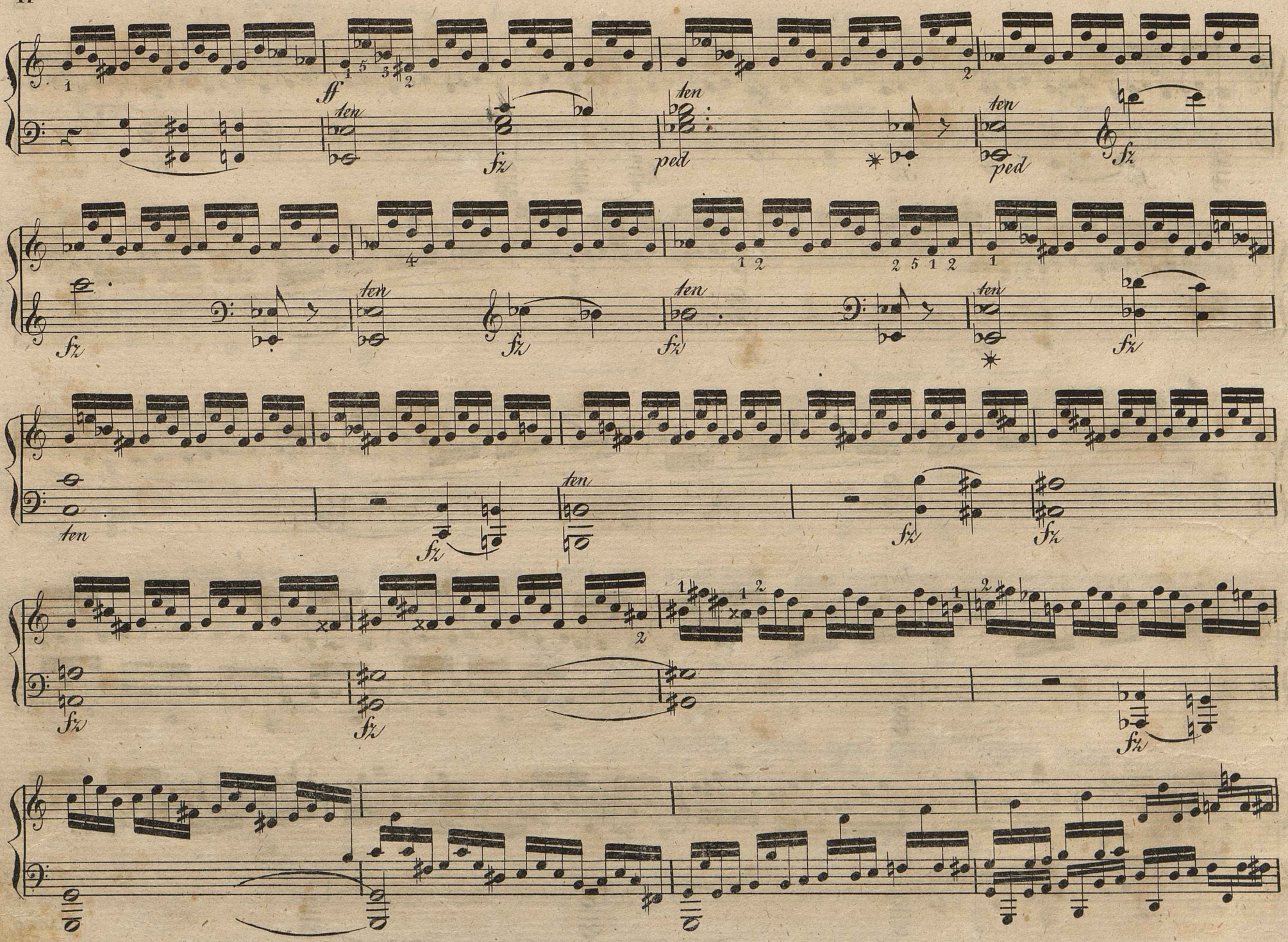
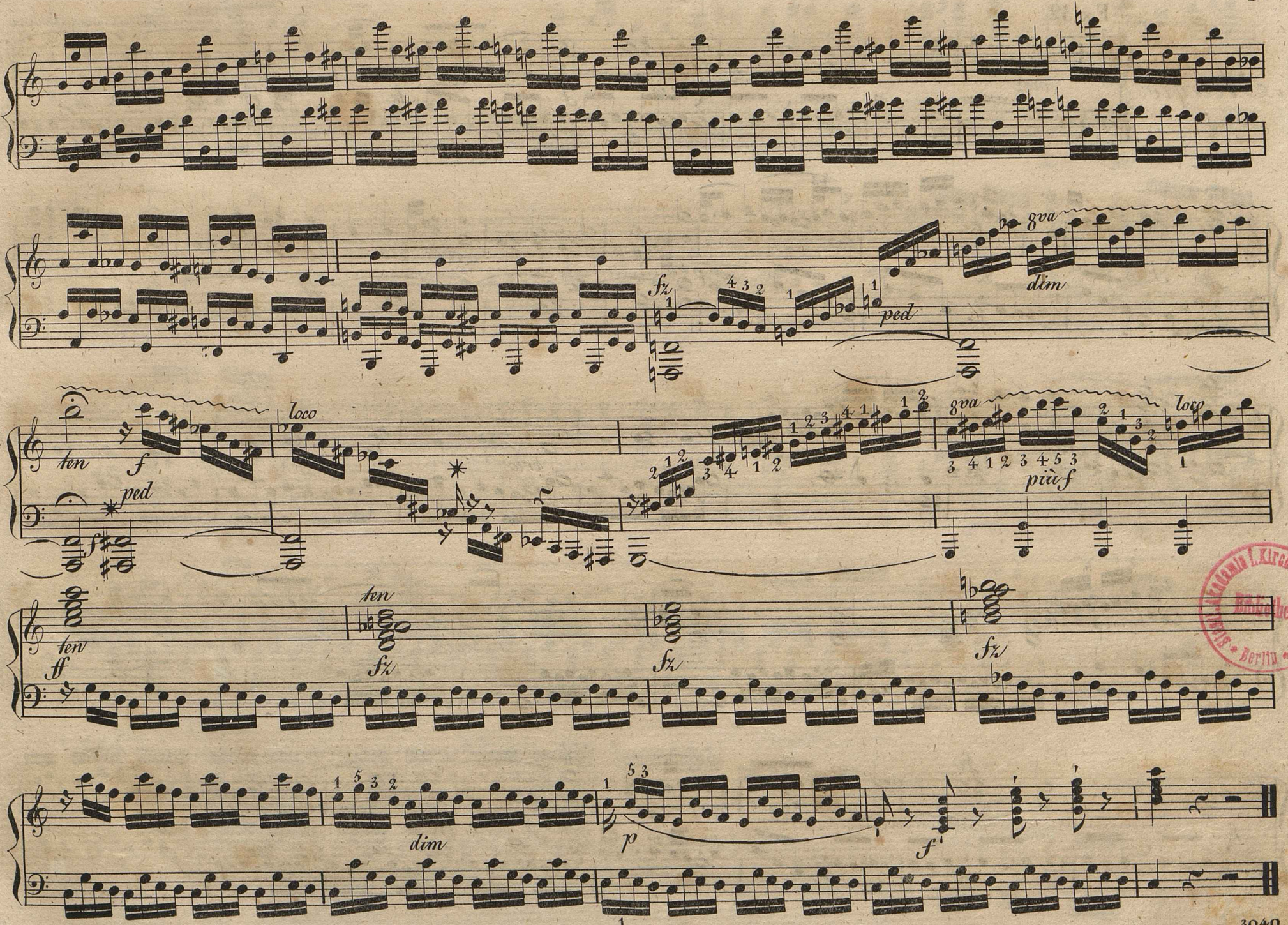
ff
8va
fz
fz
loco
fz
fz
fz


Ex. 31.
♩= 144.
Allegro con molto brio.
8va
loco
mez
cres
f
ten
ff
fz
8va
loco


fz
fz
fz
fz
fz
8va
loco
ff
mez
cres
f
ten


ff
ten
fz
ped
sfz



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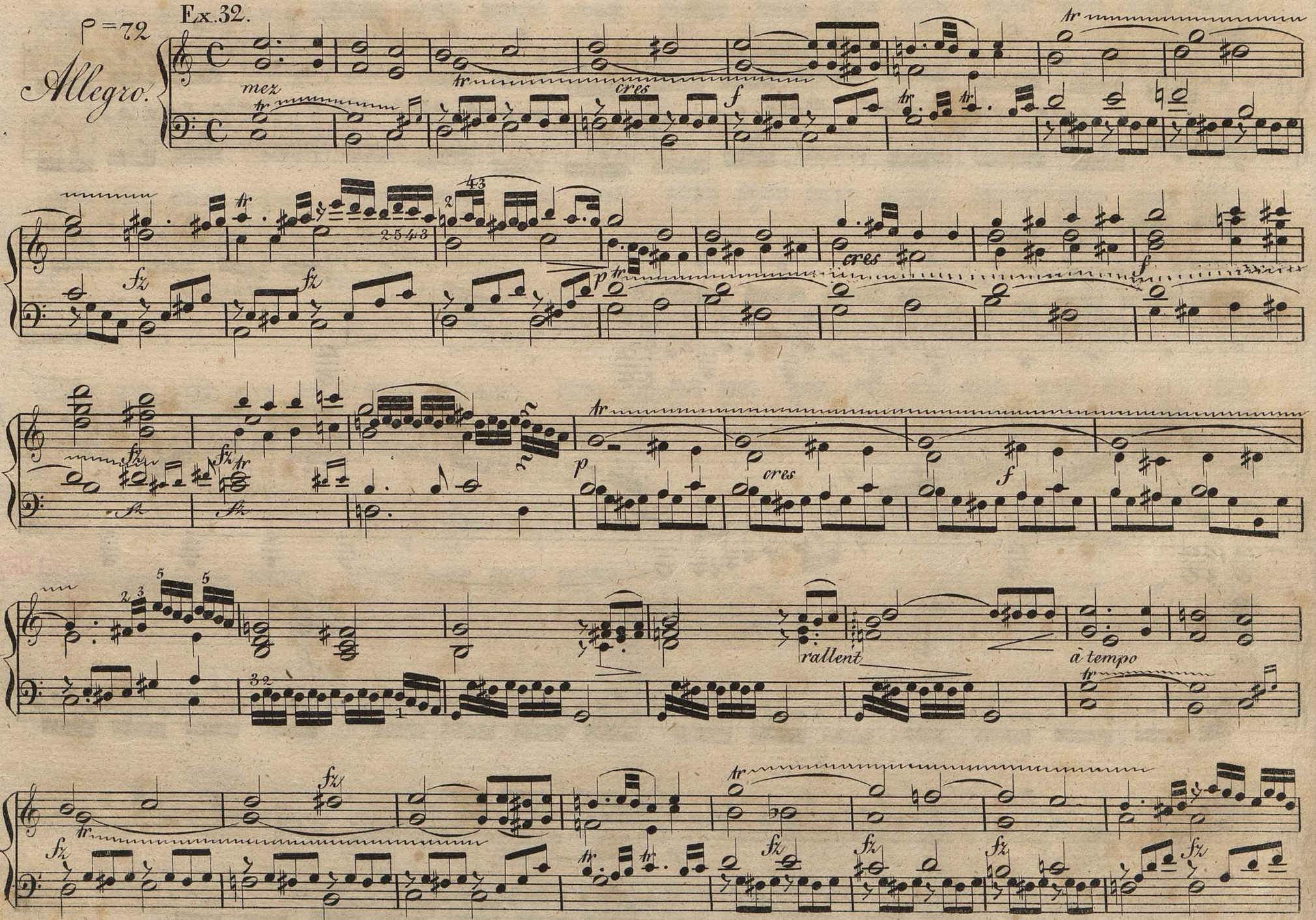
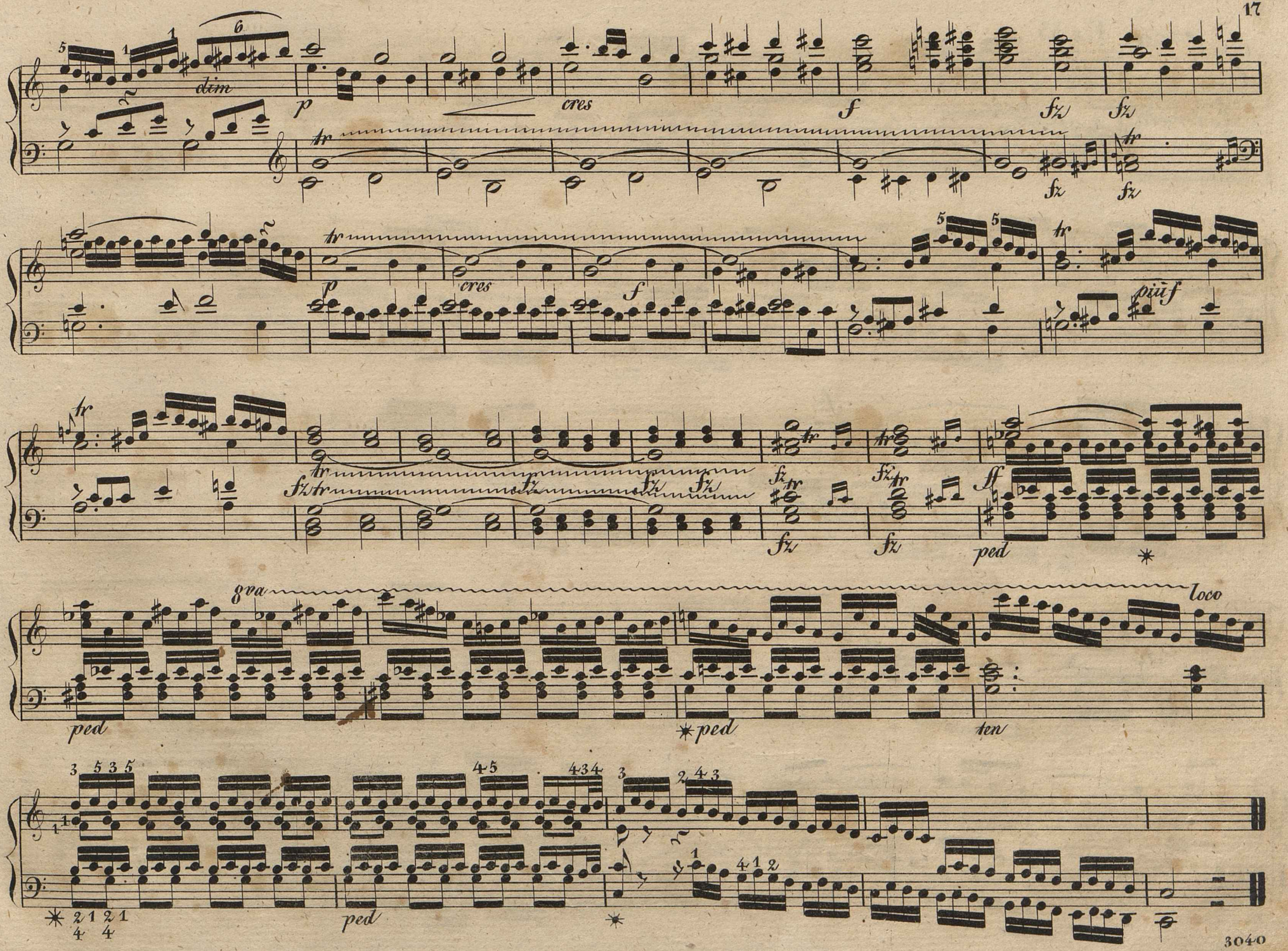
Ex.32.

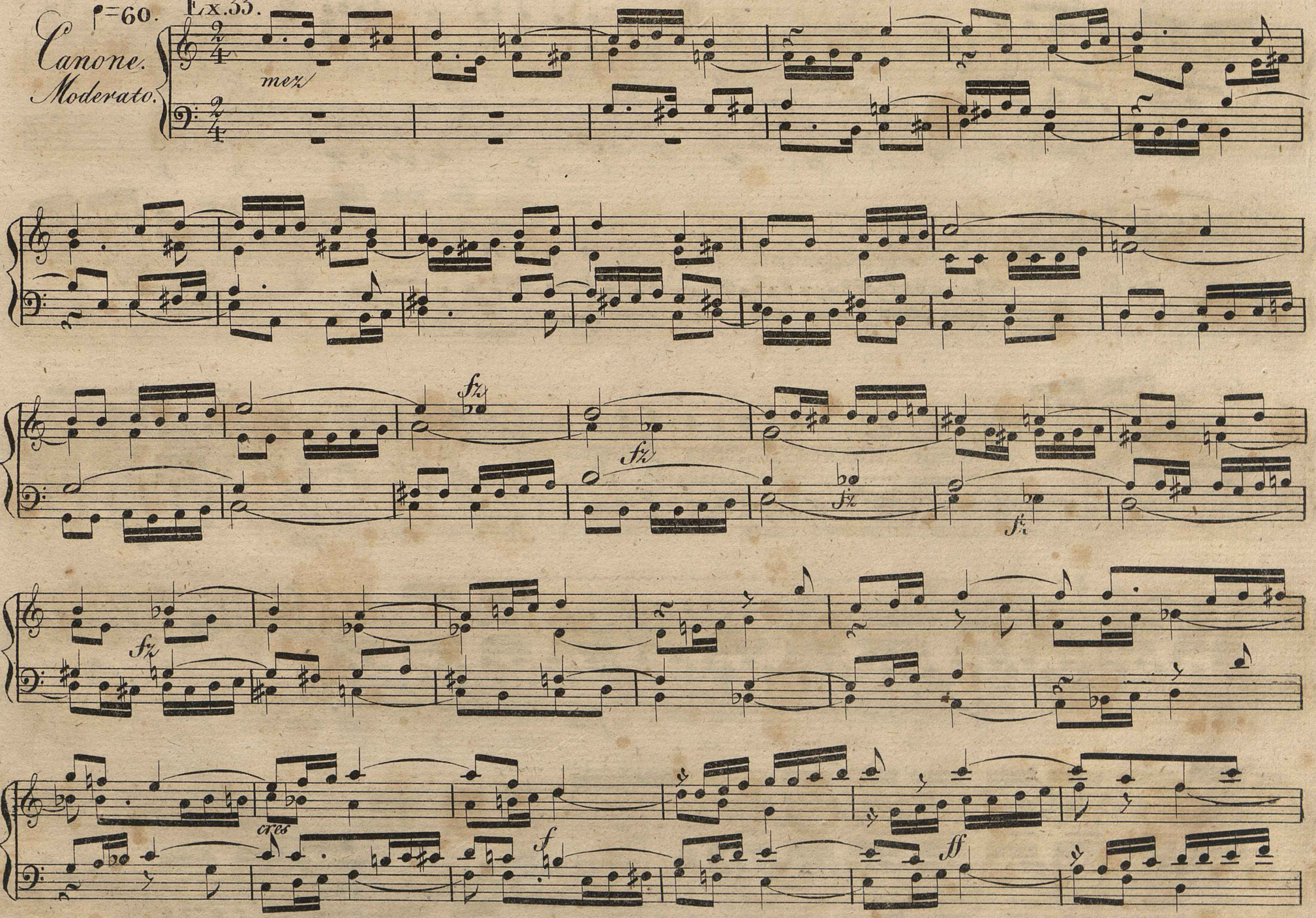


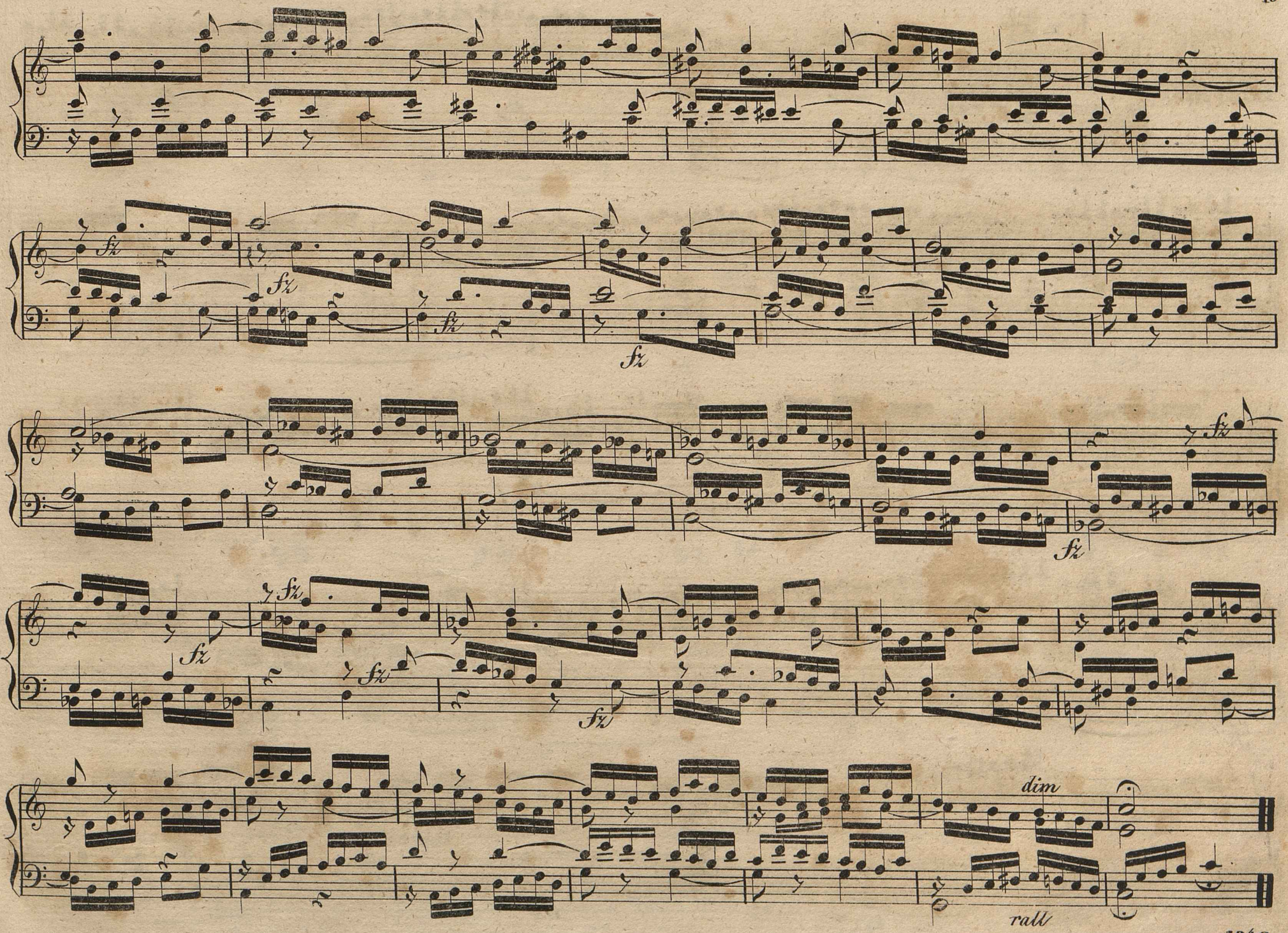

dim
p
cres
f
fz
tr
piùf
ff
ped
8va
loco
ten

Ex.33.

♩=60.

Canone.
Moderato.




fz
fz
fz
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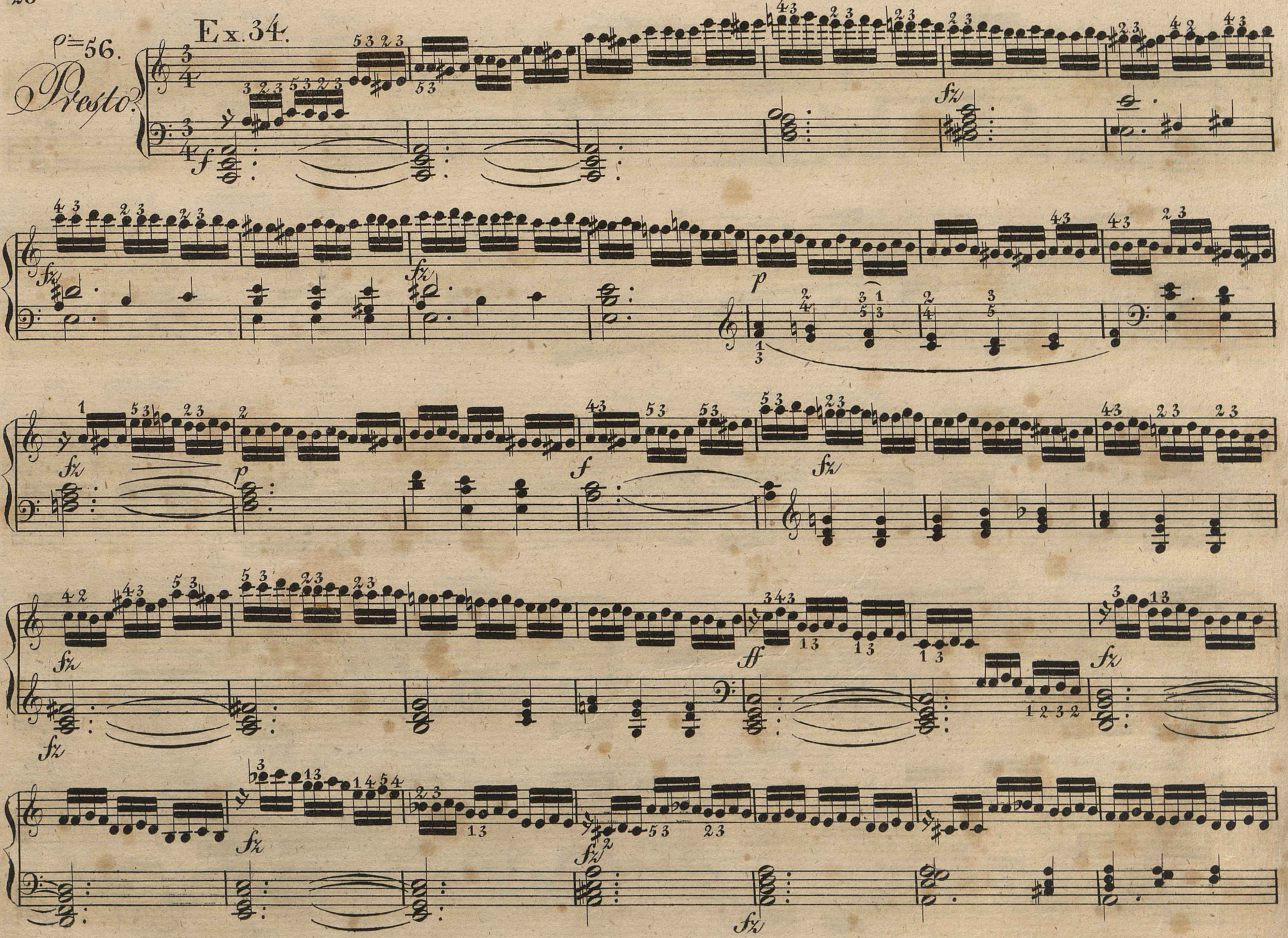
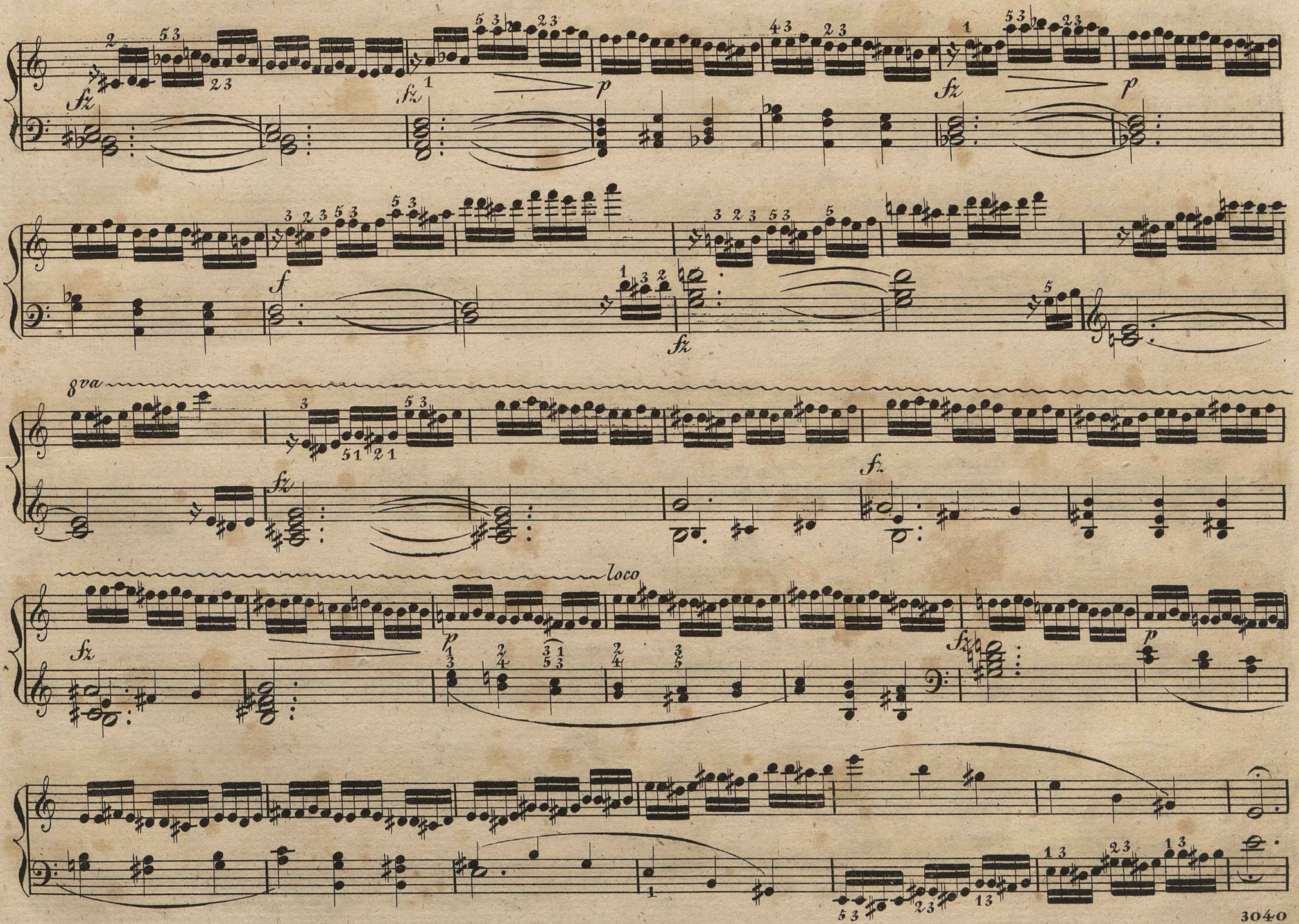
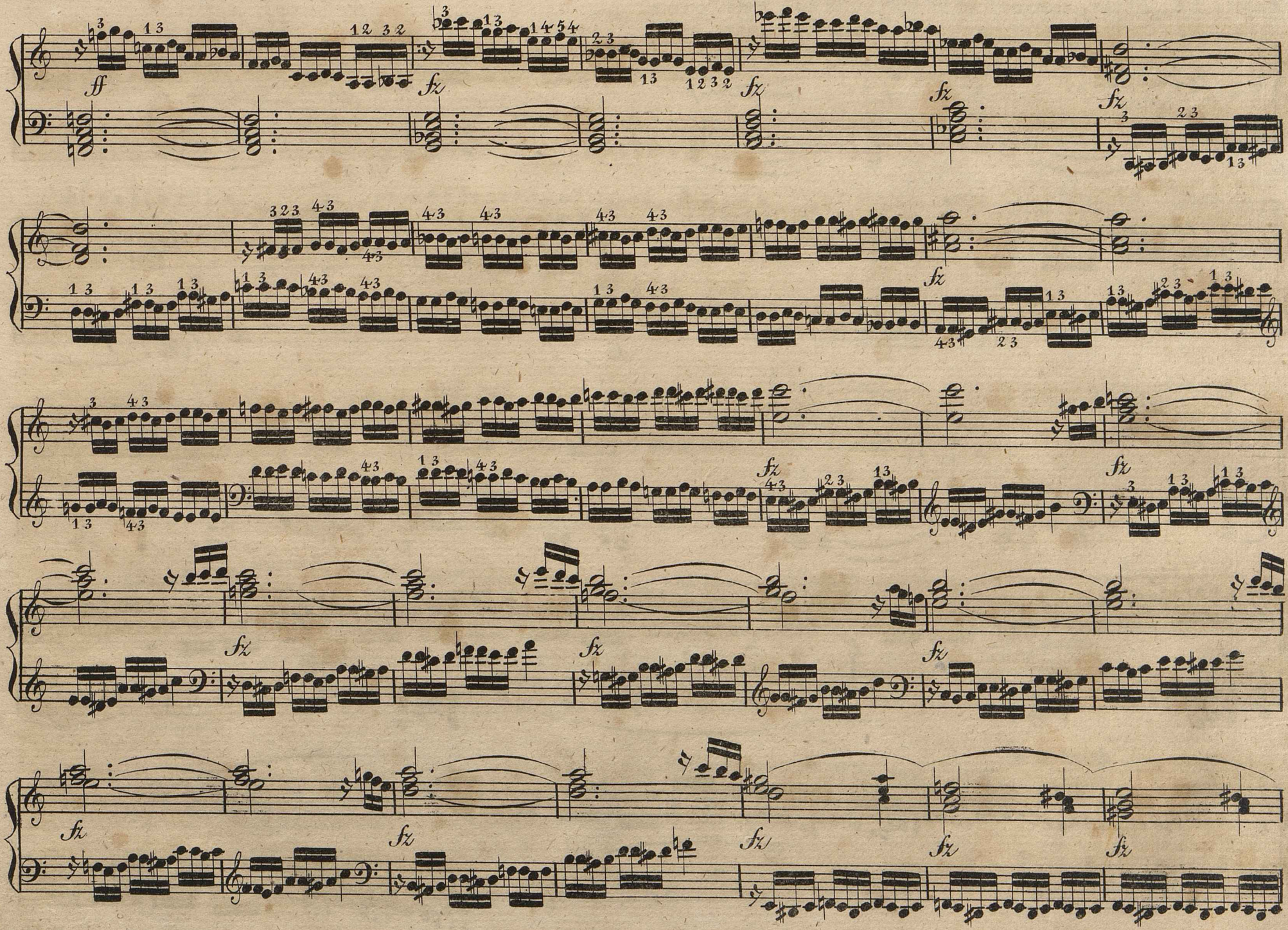
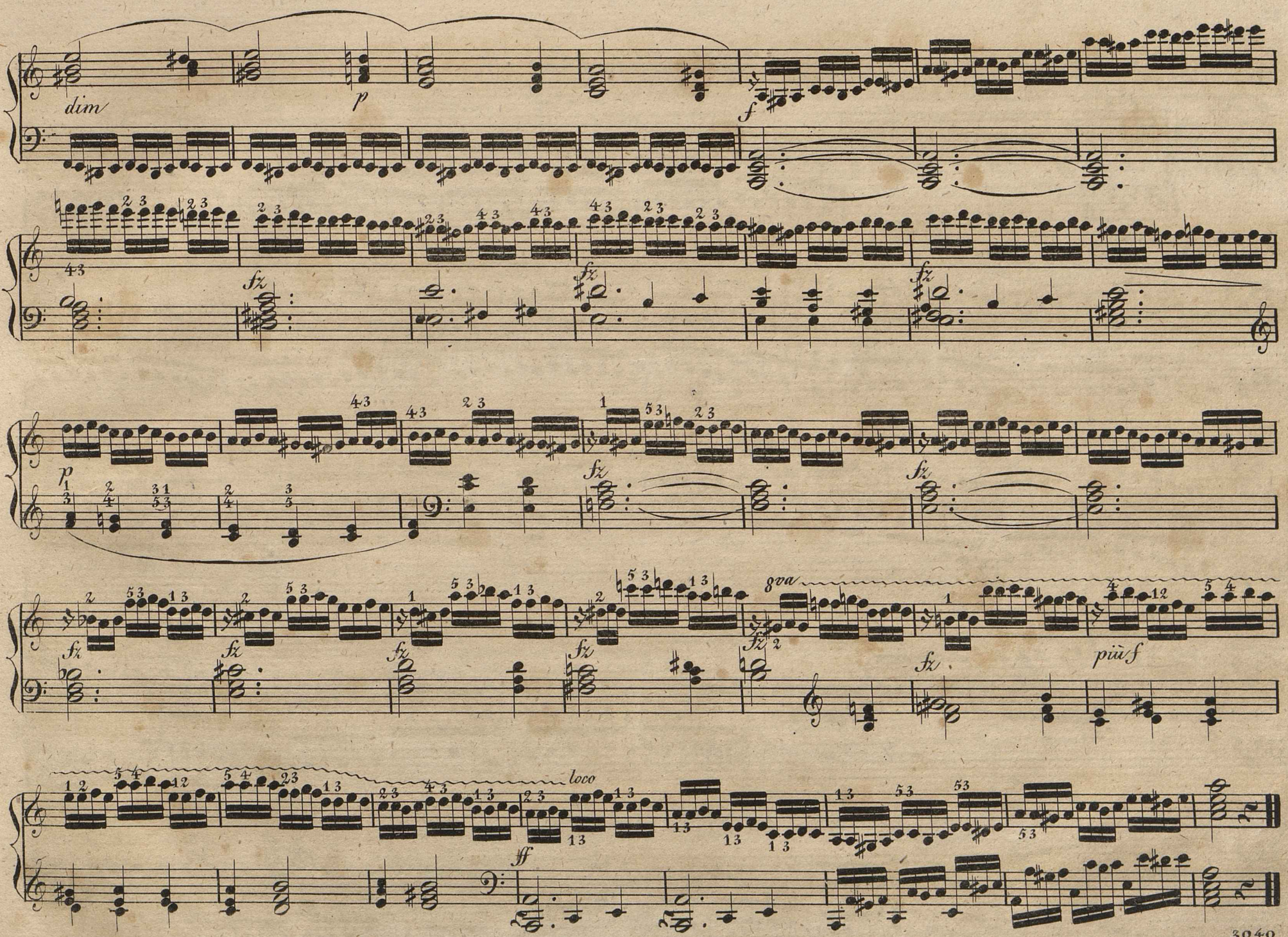
fz
fz
fz
fz
fz
fz
fz
dim
rall.

Ex. 34.



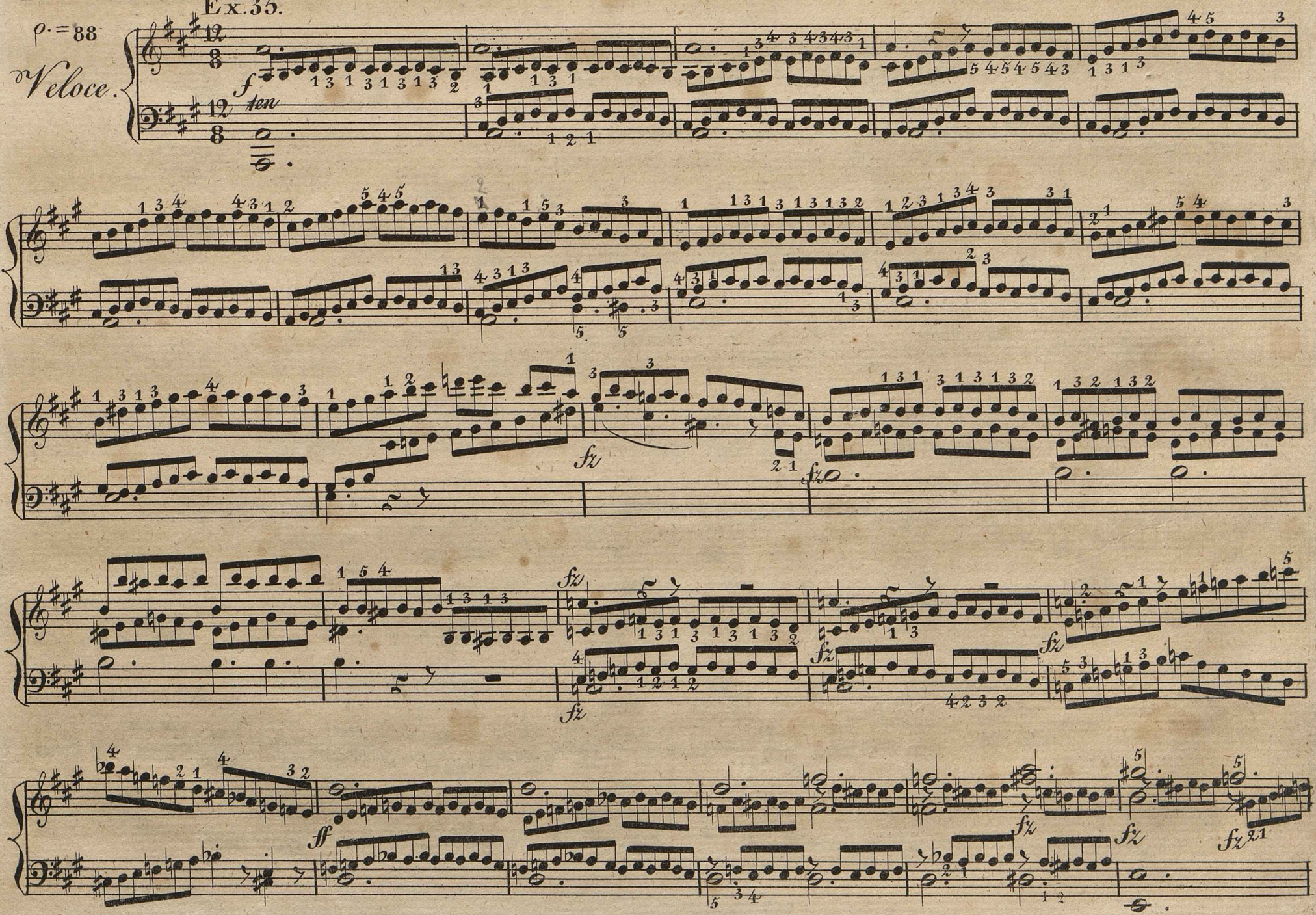

fz
fz
p
fz
p
f
fz
8va
fz
fz
loco
fz
p
fz
p

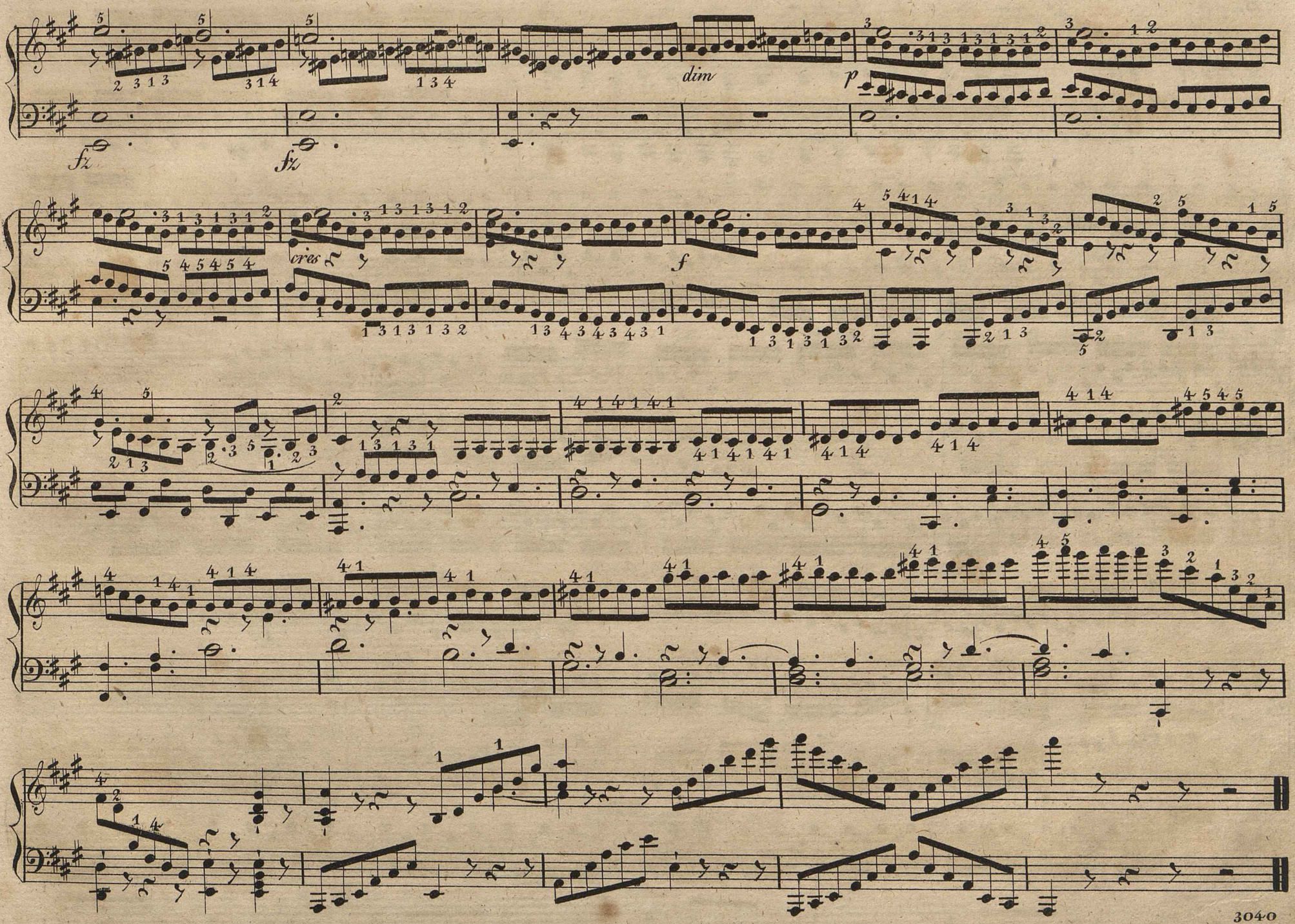

ff
fz

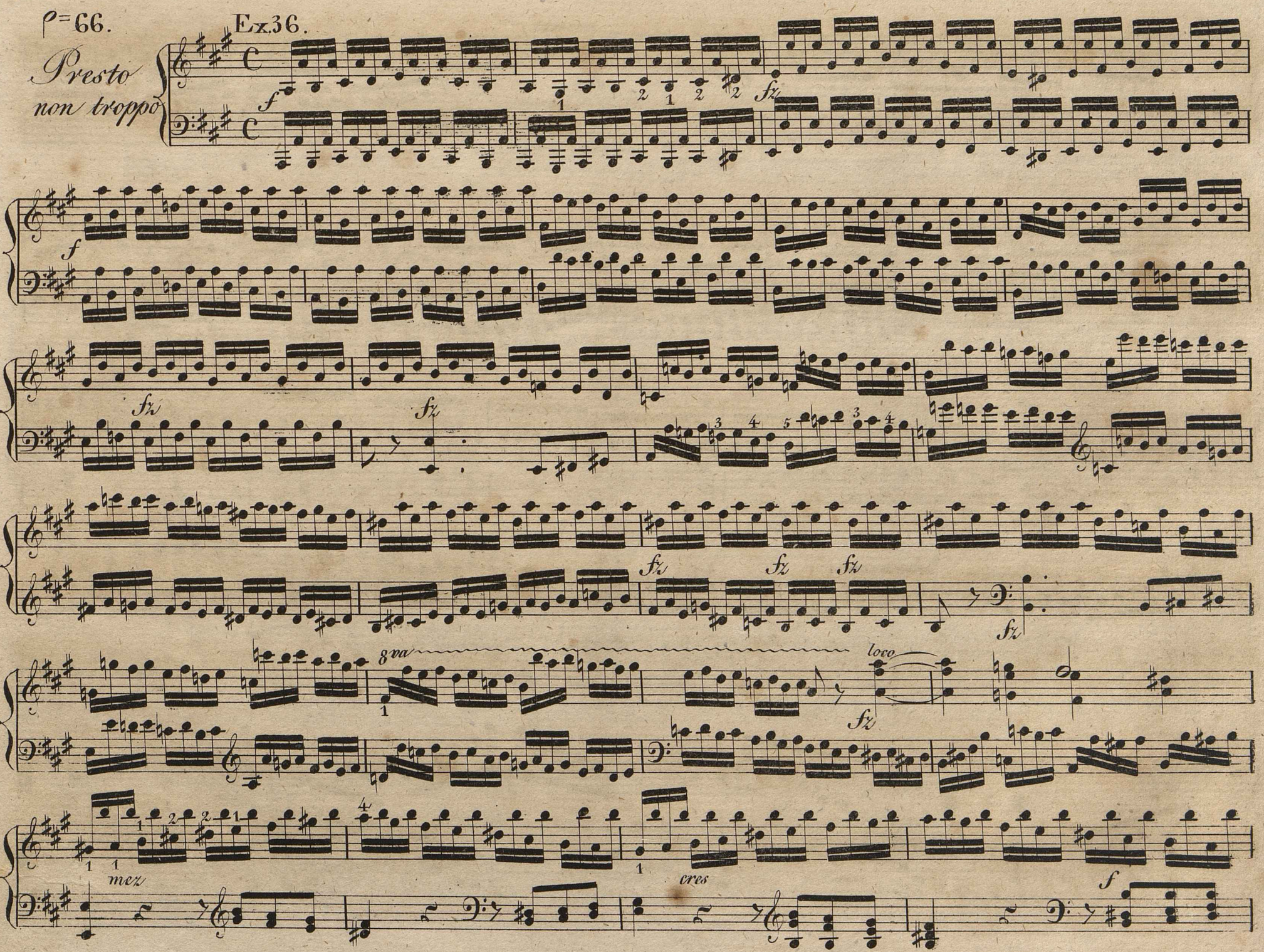

dim
p
f
fz
p
8va
più f
loco
ff

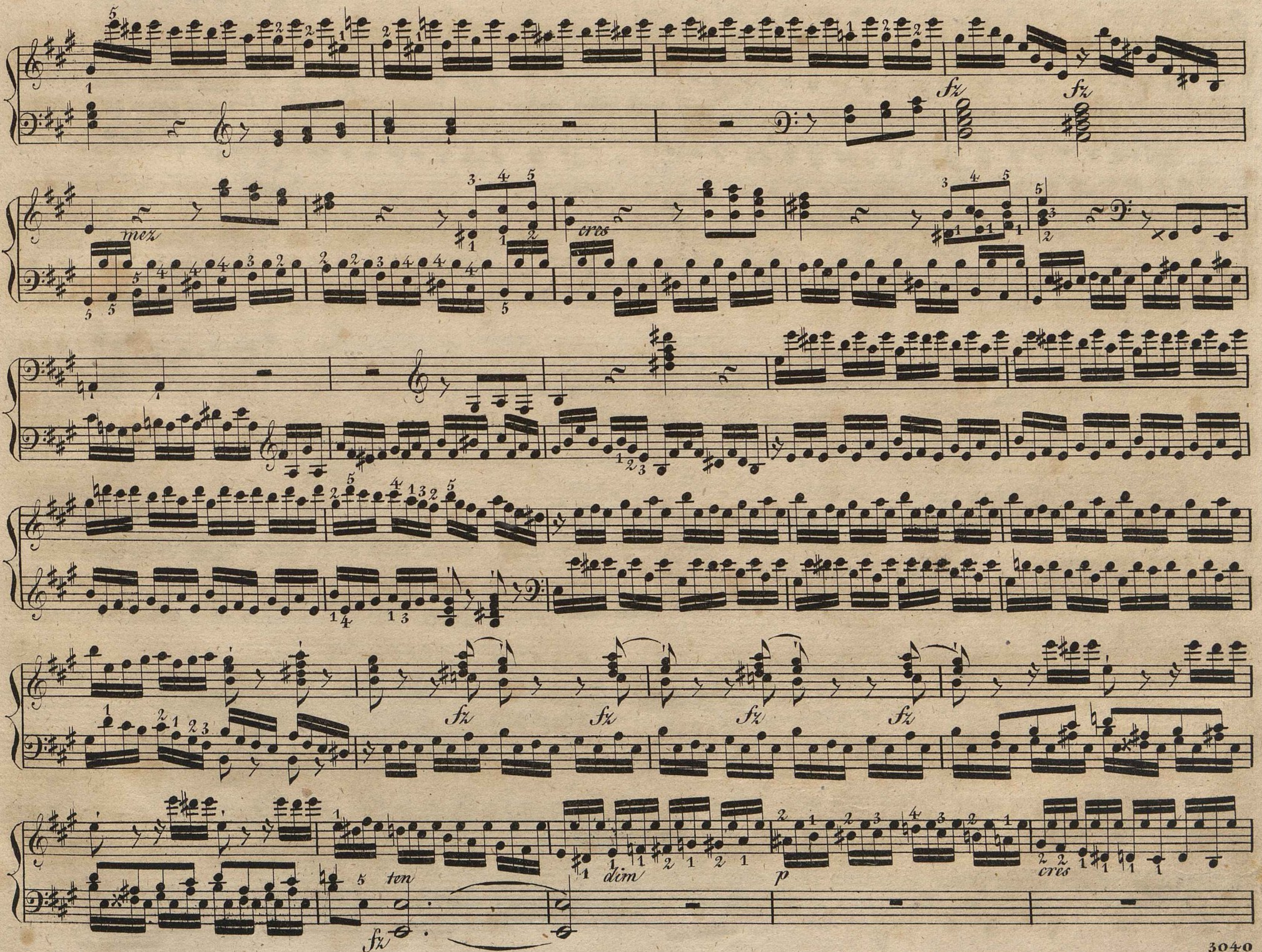
Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

Ex. 35.




fz
fz
dim
p
cres
f


♩=66.
Ex.36.
Presto
non troppo
f
fz
8va
loco
mez
cres


fz
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ten
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dim
p
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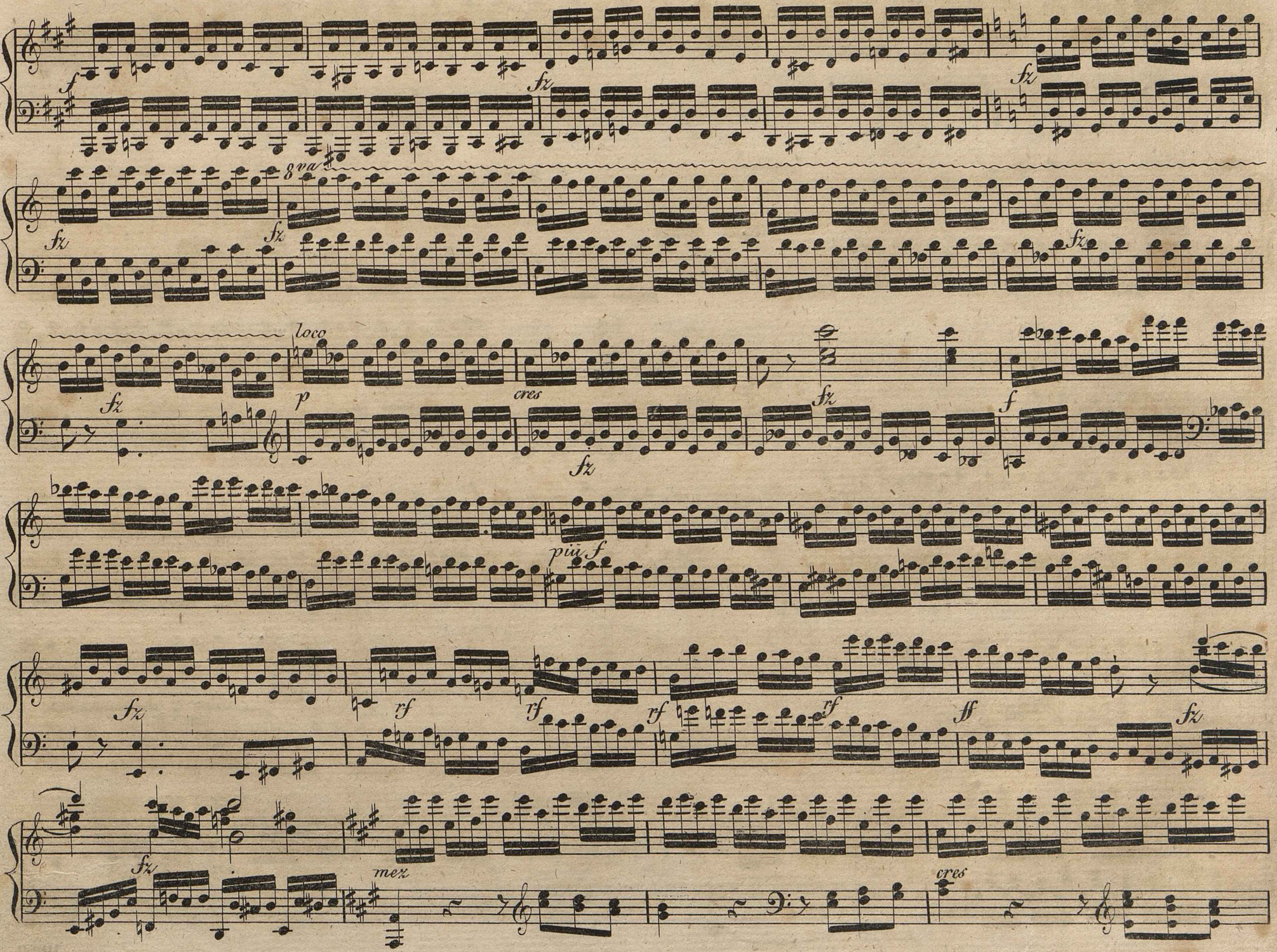
f
fz
fz
8va
fz
fz
loco
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cres
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più f
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rf
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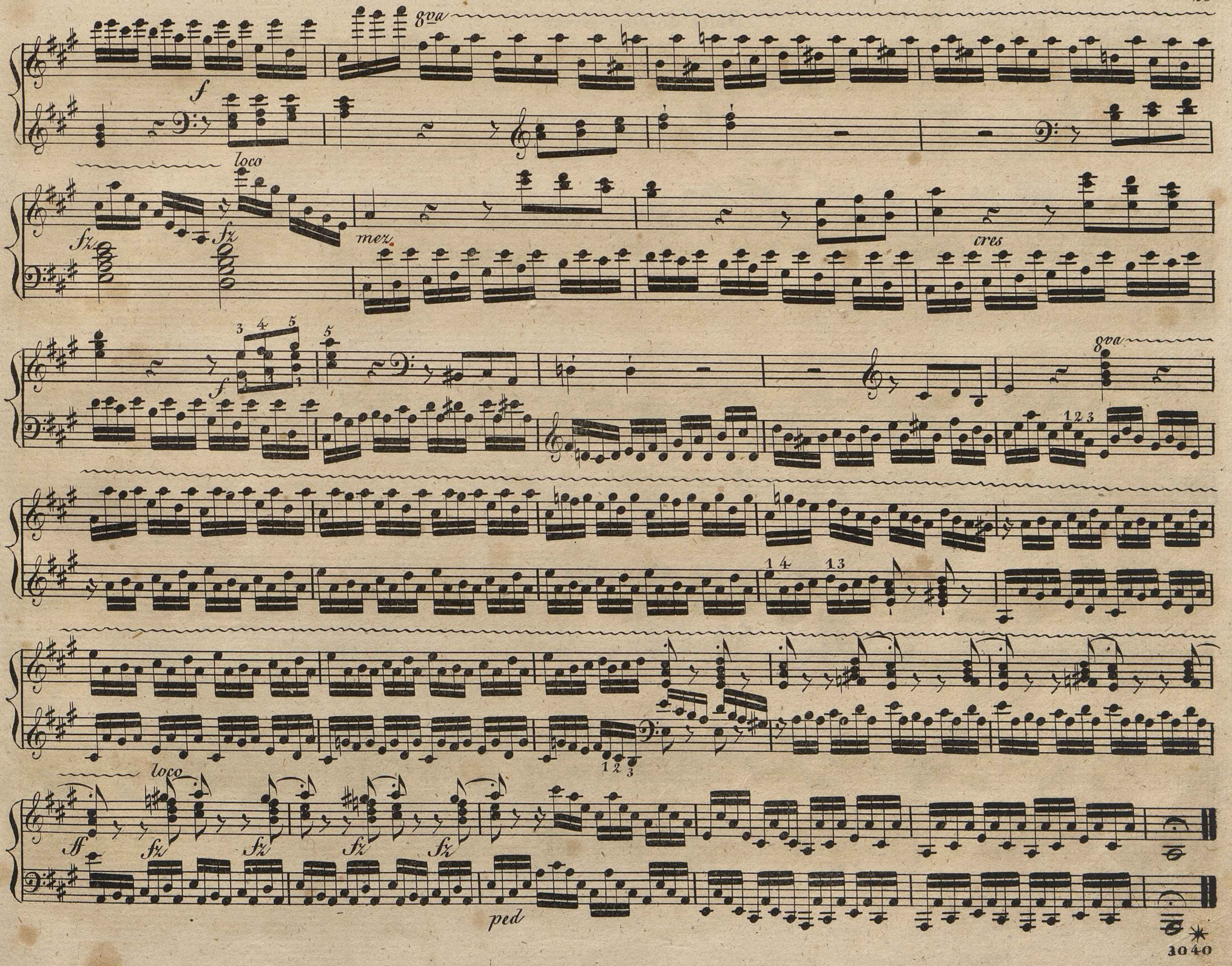
rf
rf
ff
fz
fz
mez
cres


8va
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loco
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fz
mez.
cres
3 4 5
5
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8va
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1 2 3
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ff
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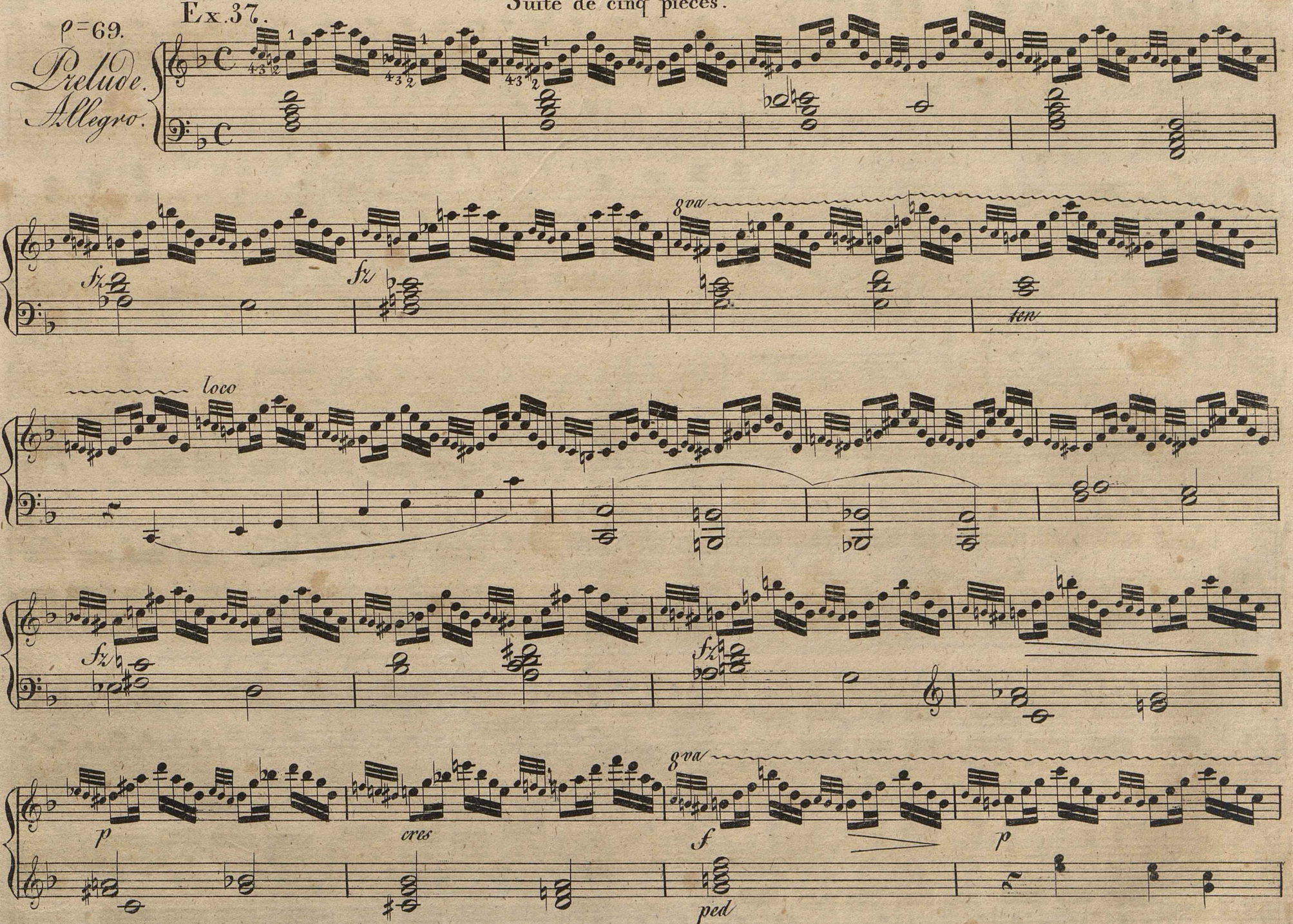
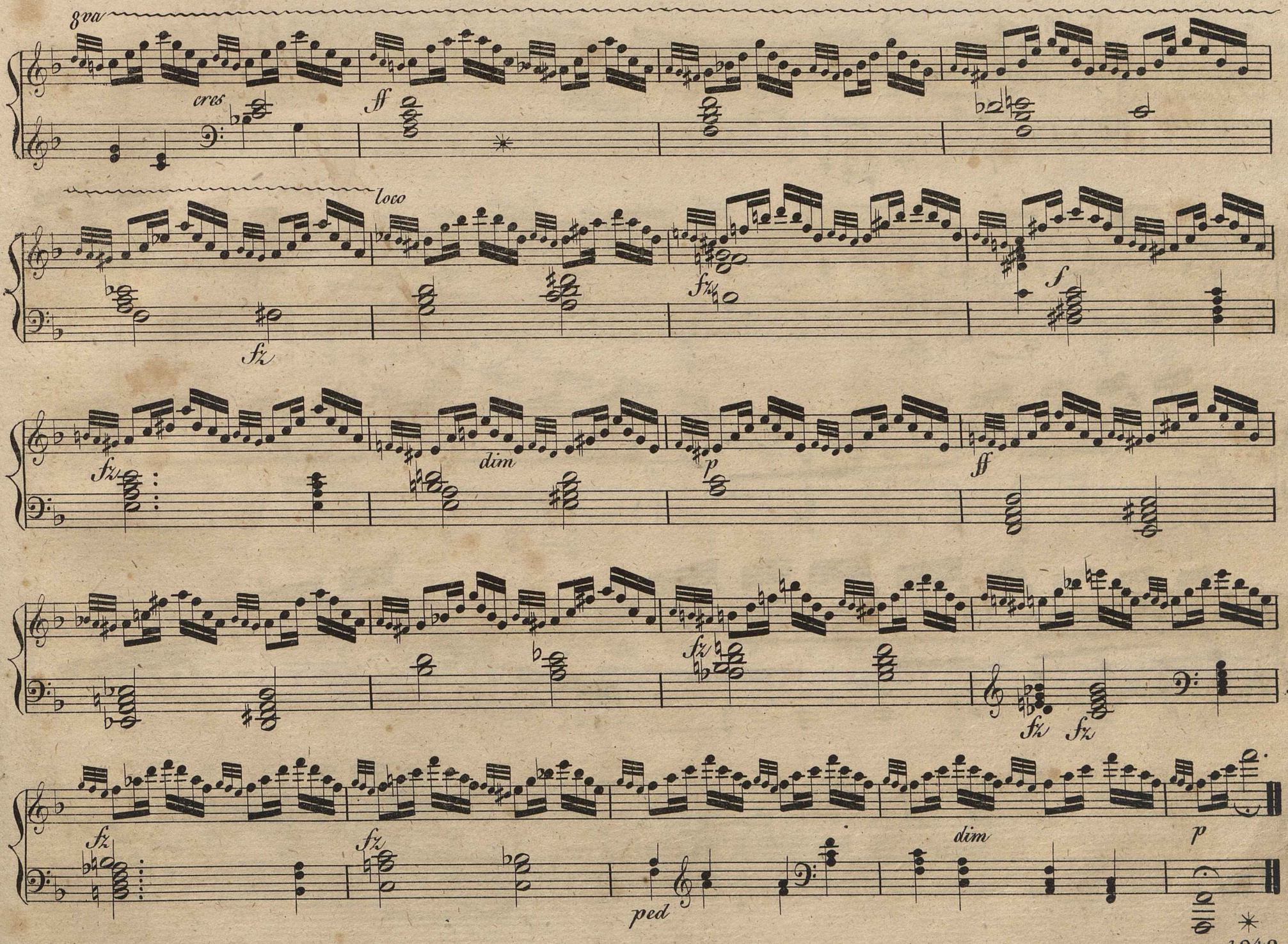
ped

Suite de cinq pieces.

Ex. 37.




8va
cres
ff
loco
fz
dim
p
ff
f
fz
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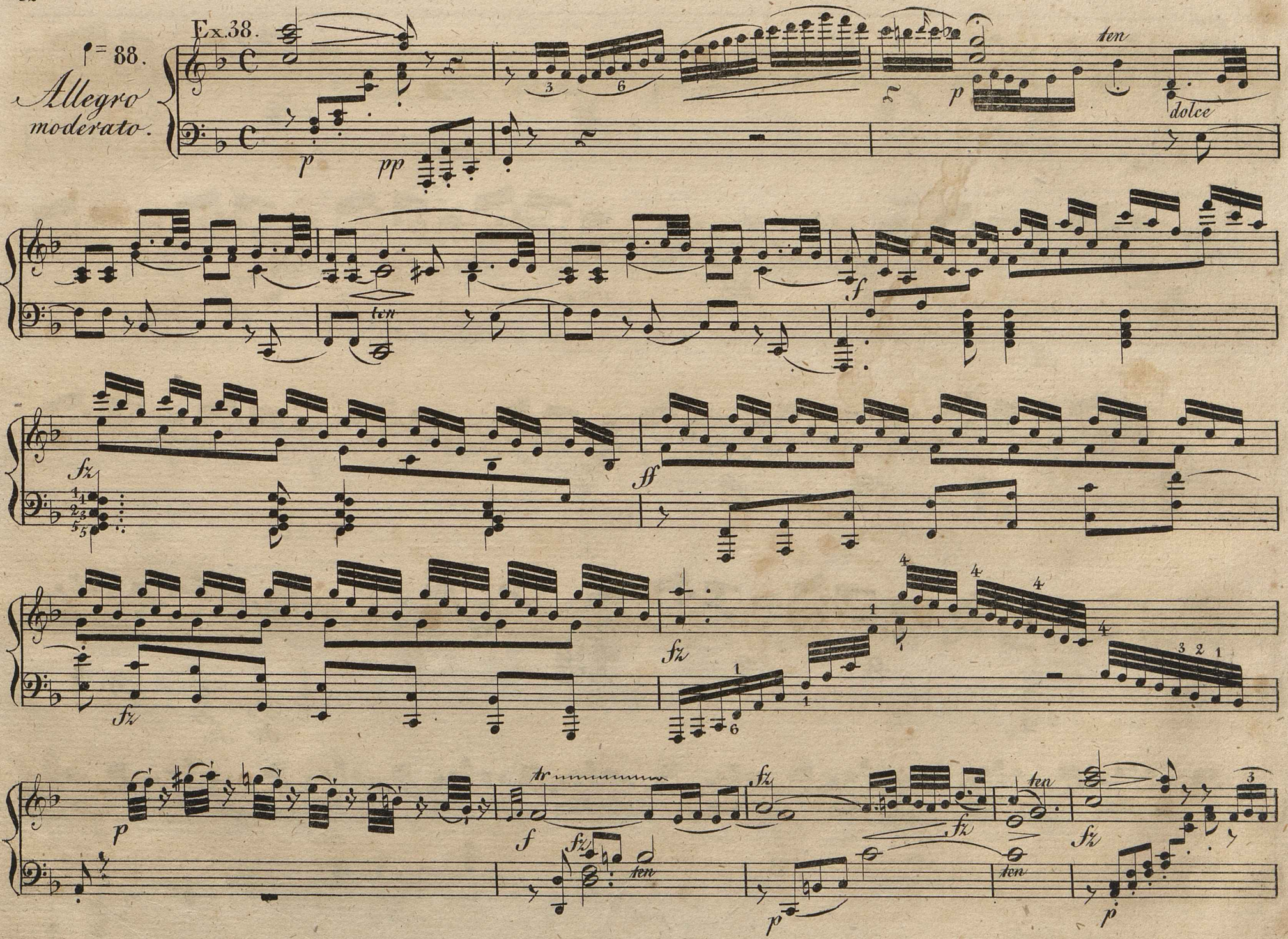
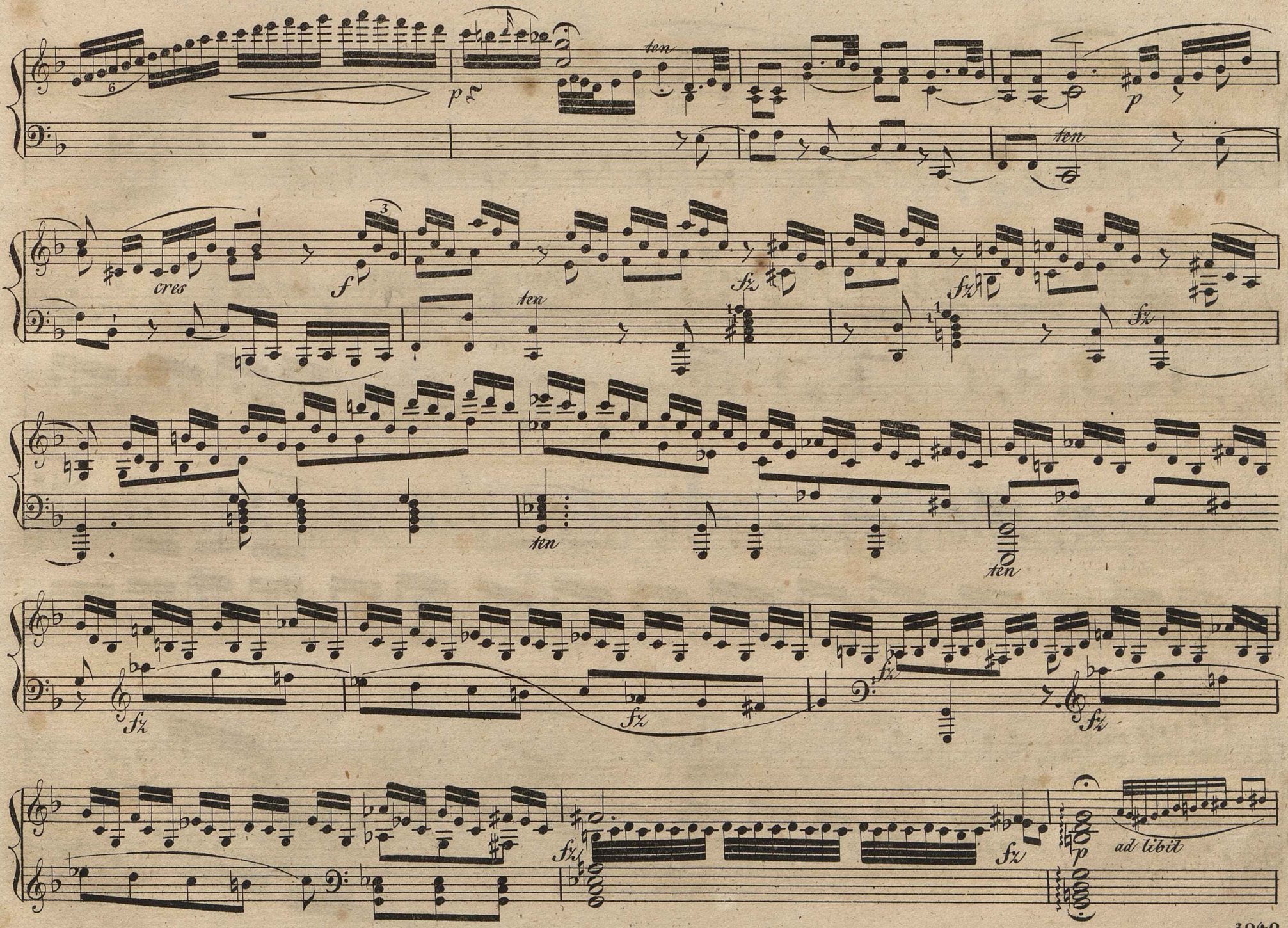
ped

Ex. 38.

♩= 88.

Allegro moderato.

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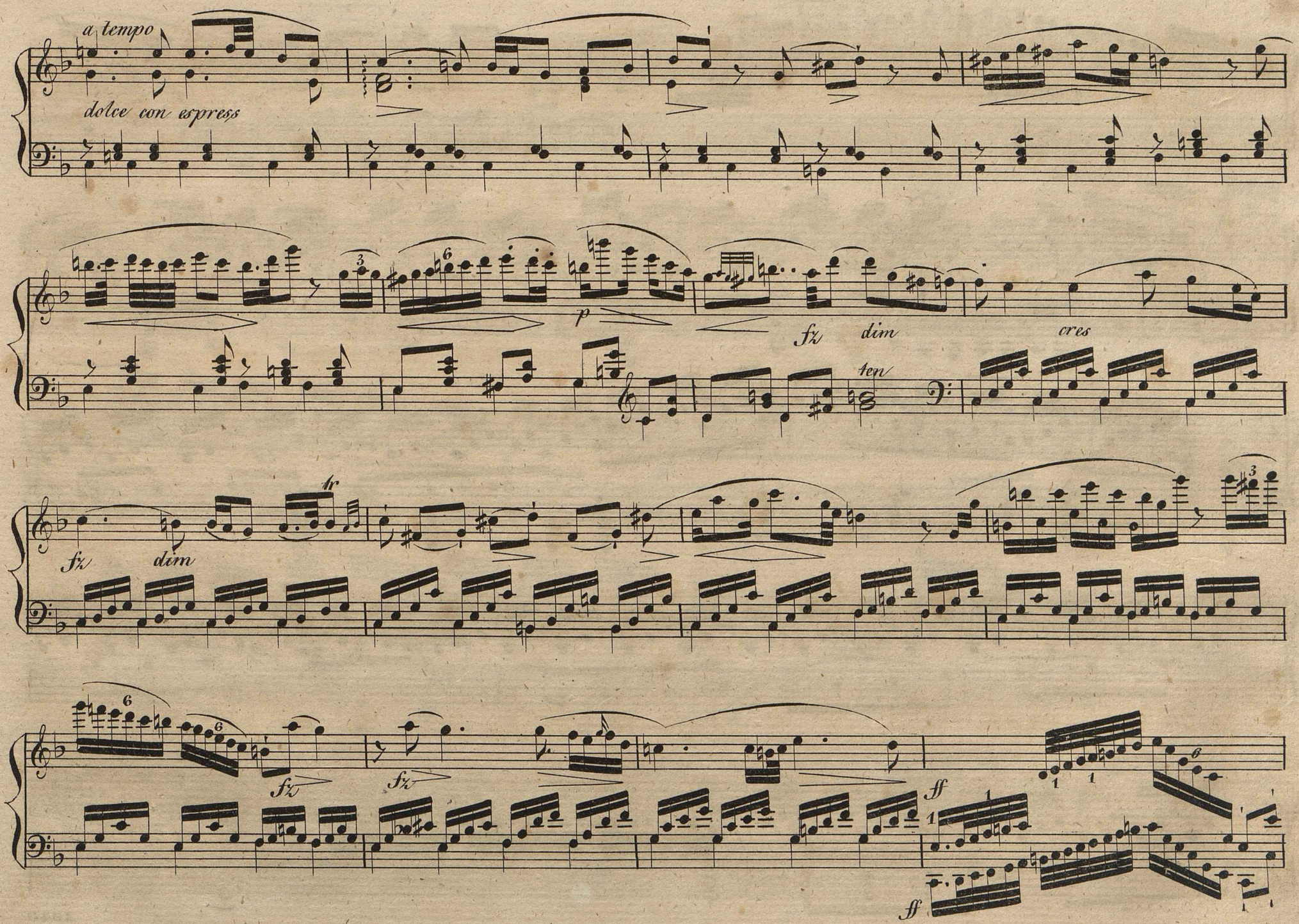
a tempo
dolce con espress
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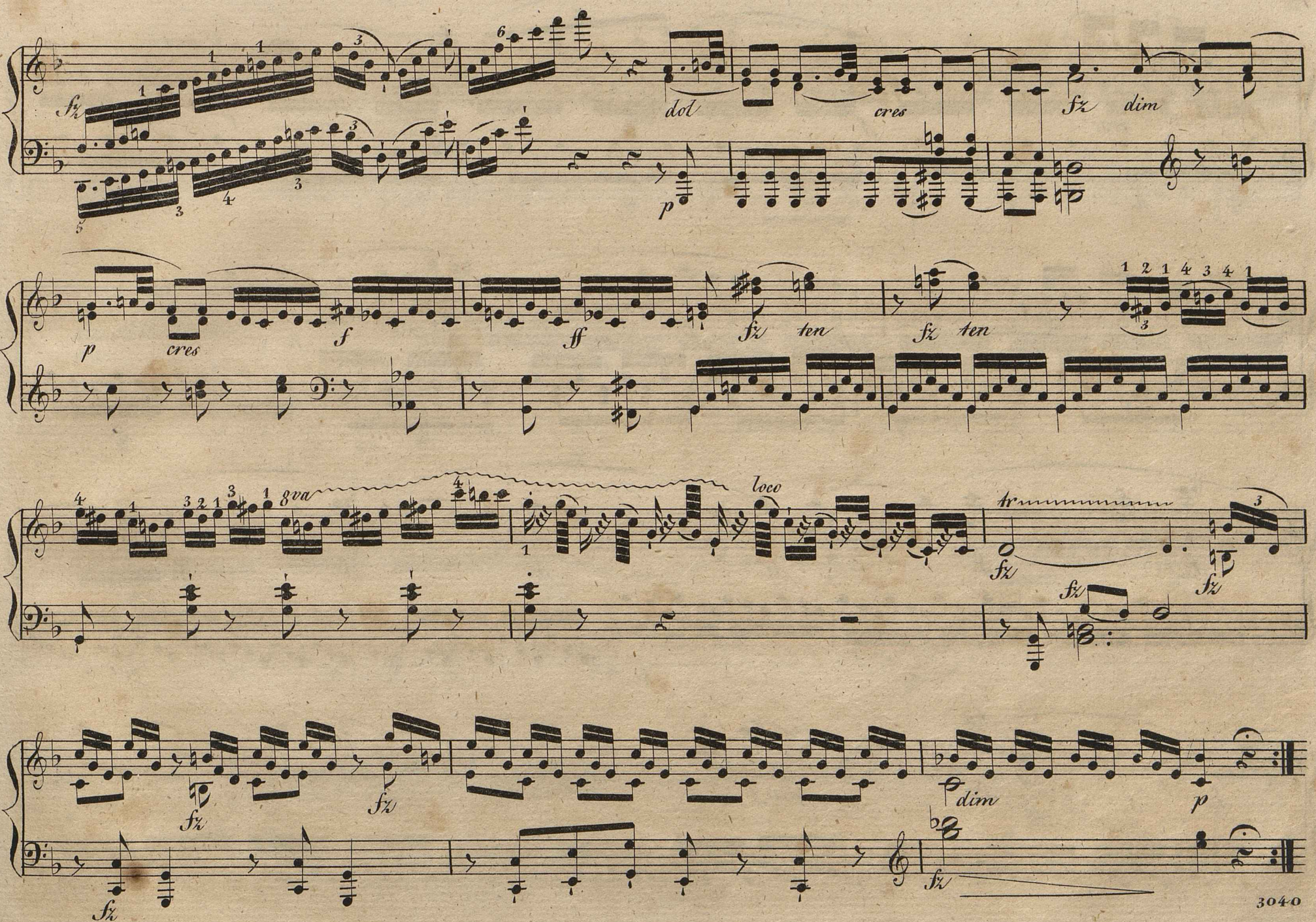
fz
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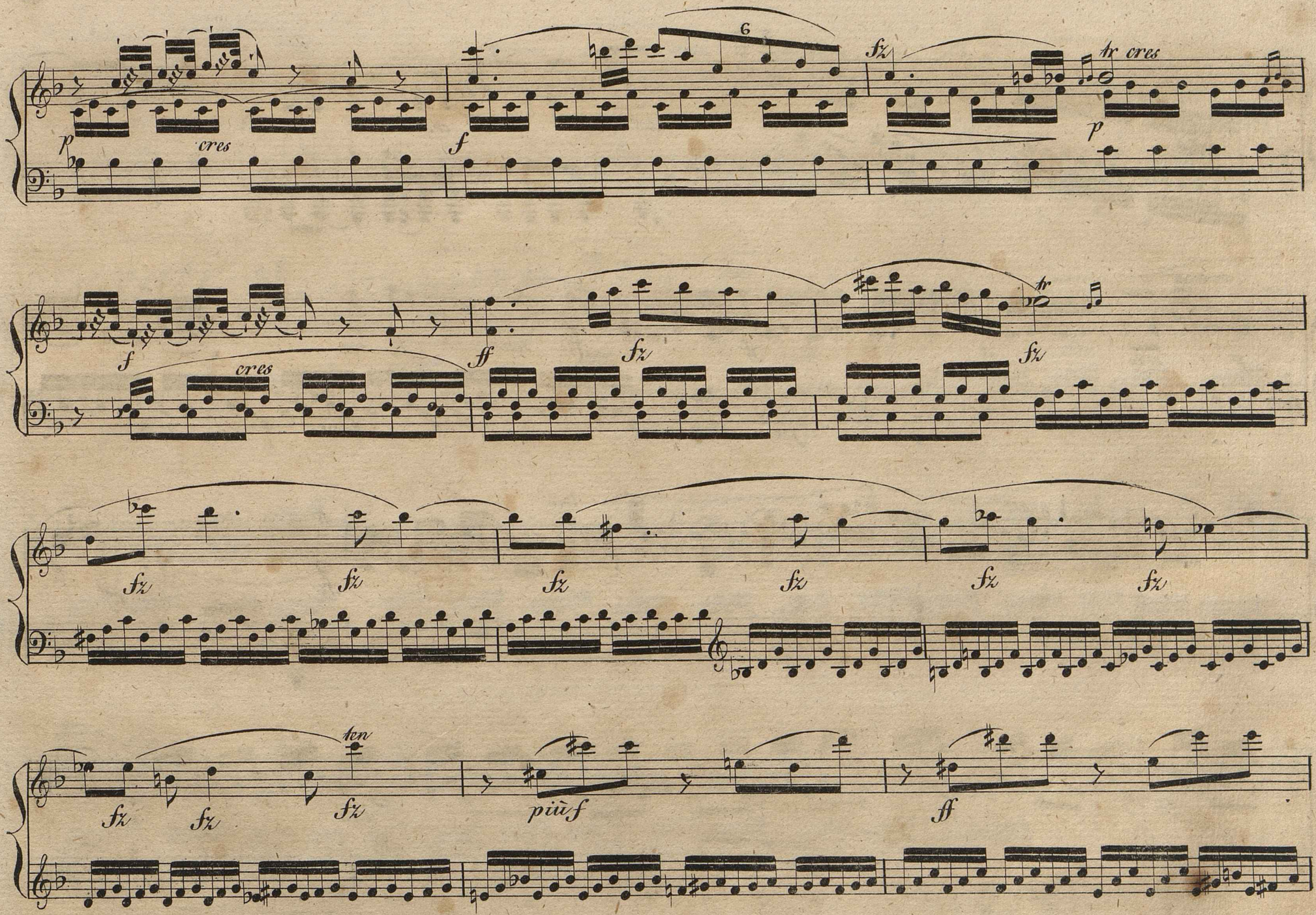
6
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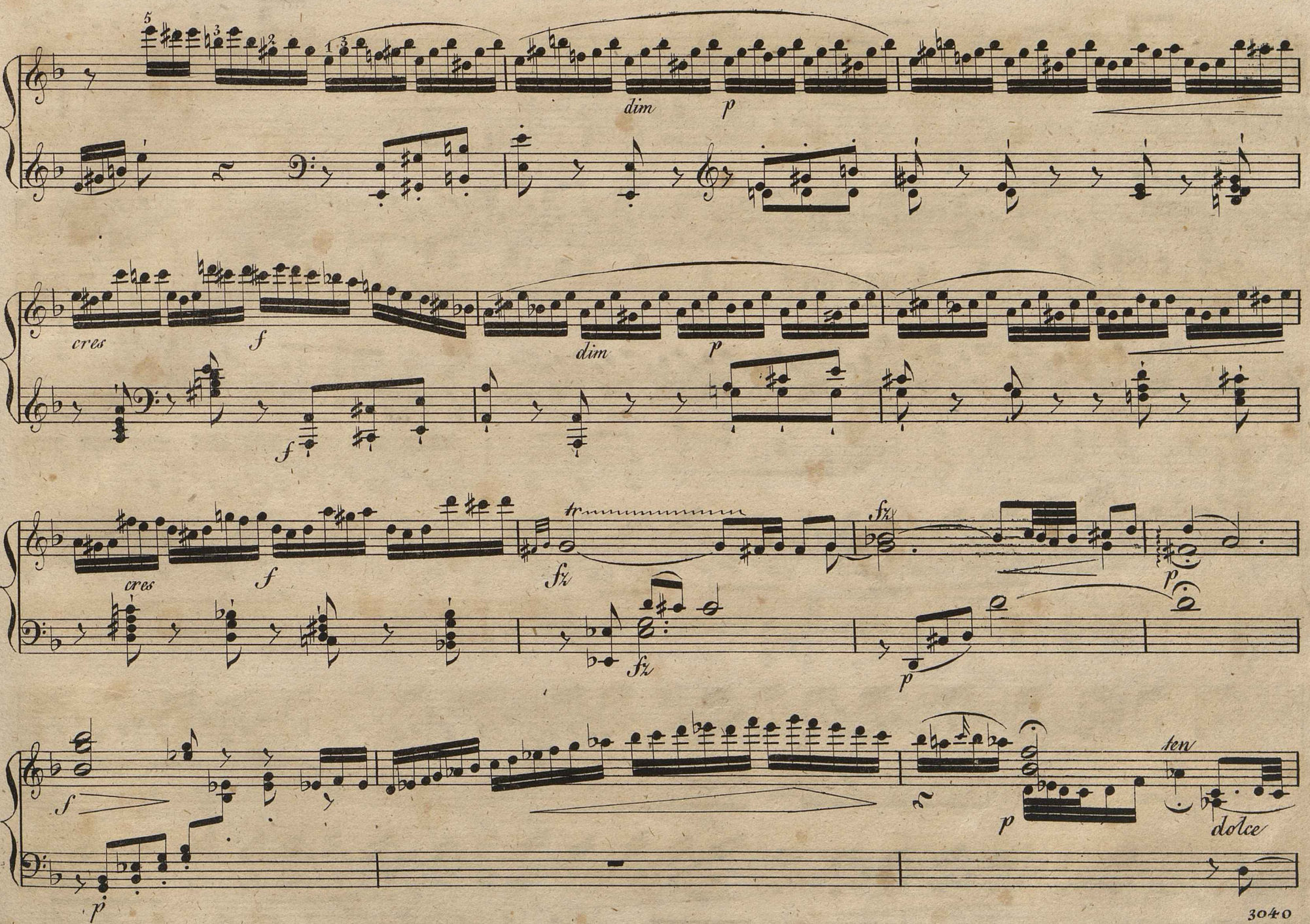
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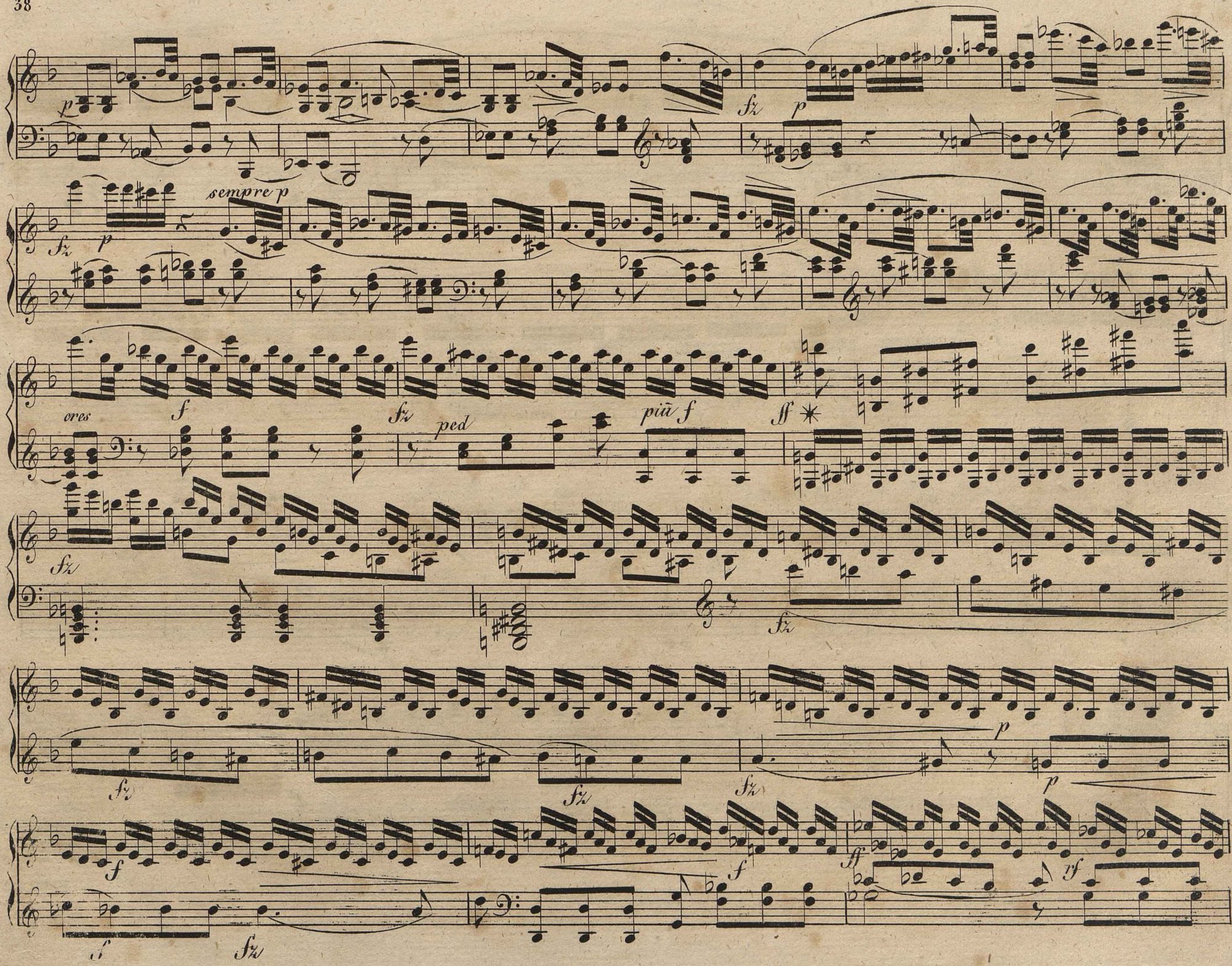
ten
dolce


sempre p
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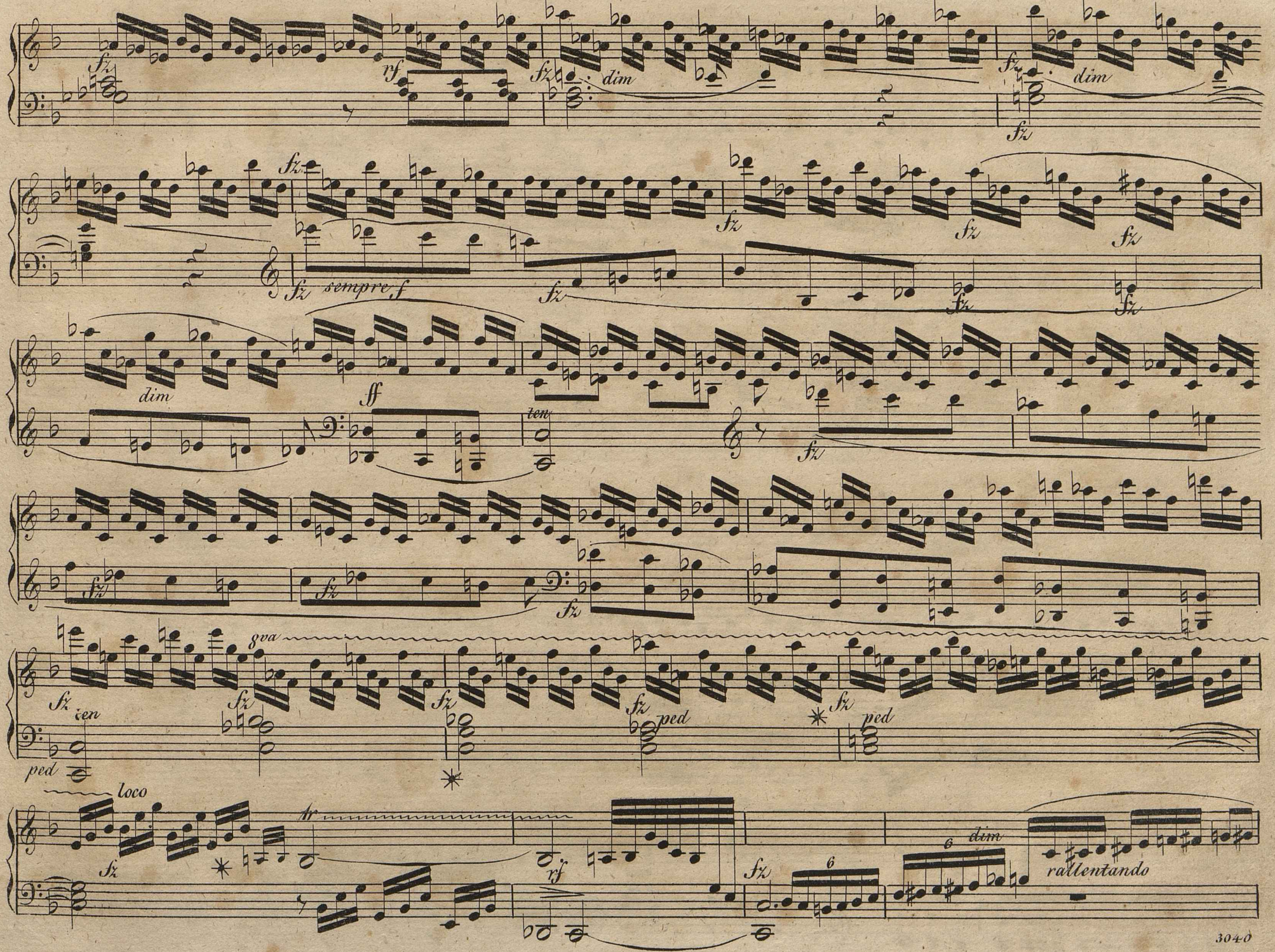
fz
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ten
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8va
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tr
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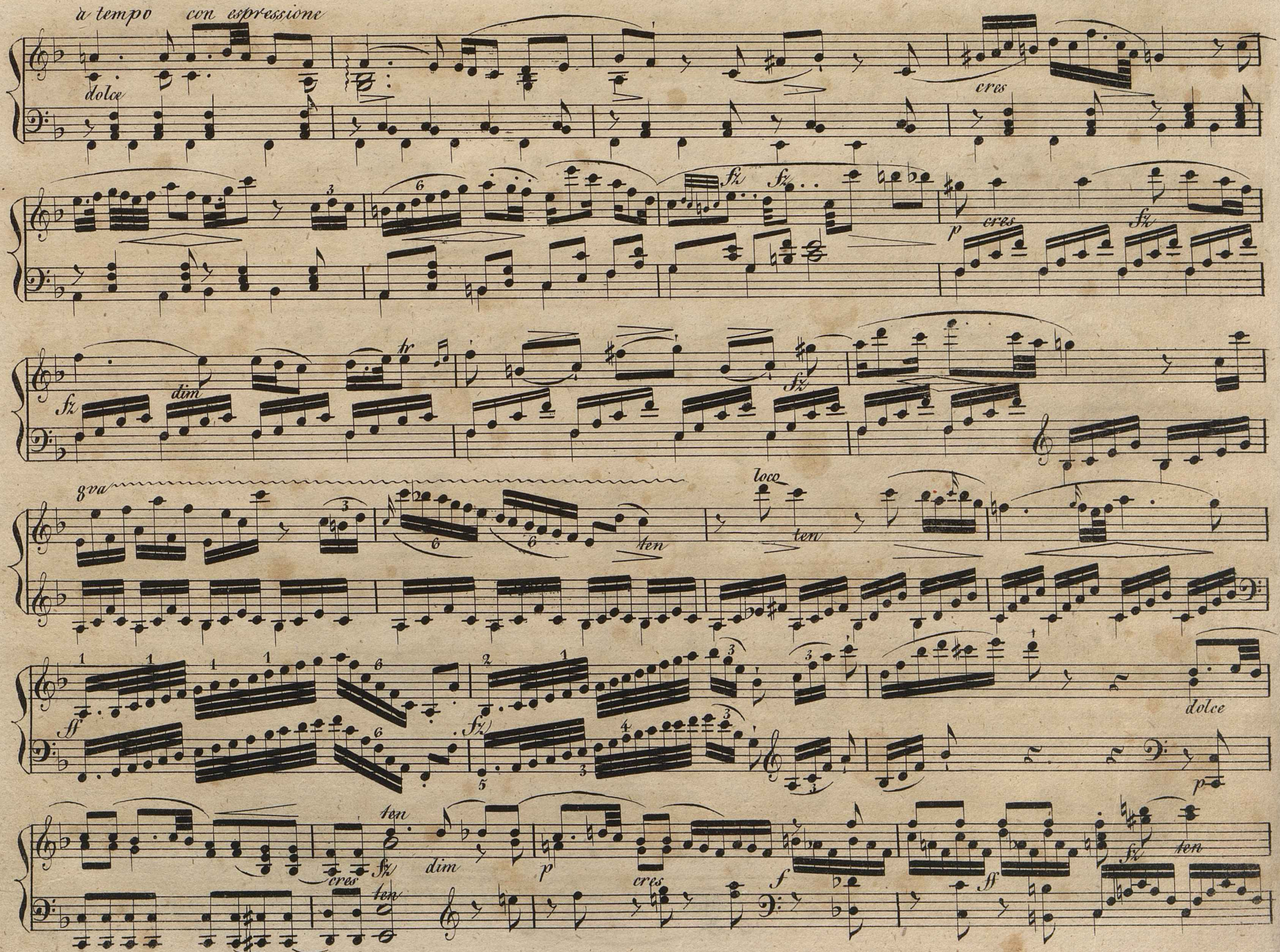
rallentando


a tempo con espressione
dolce
cres
fz
p
dim
tr
8va
loco
ten
ff
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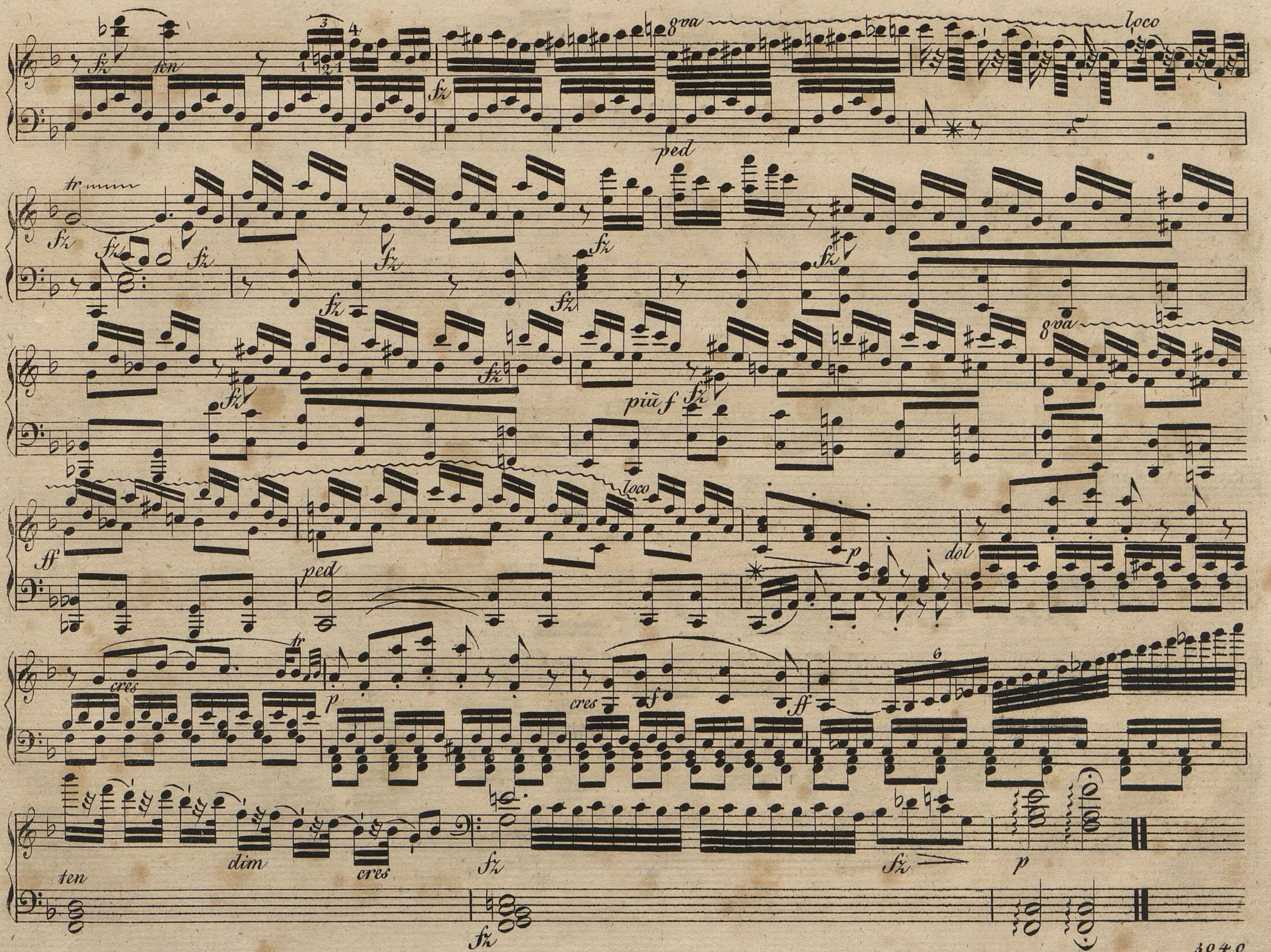
8va
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8va
loco
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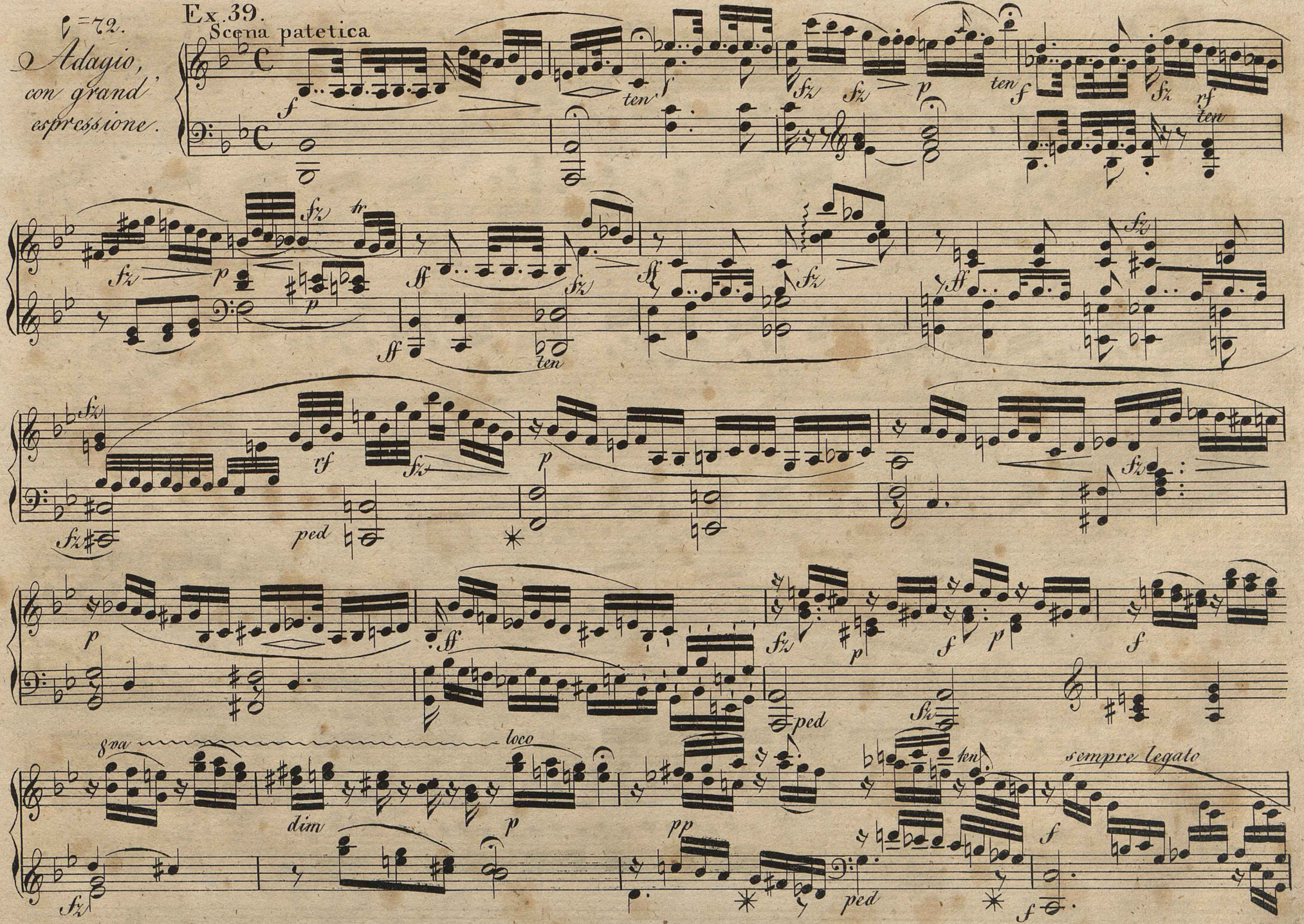
cres
f
ff
dim
cres
ten
fz
p

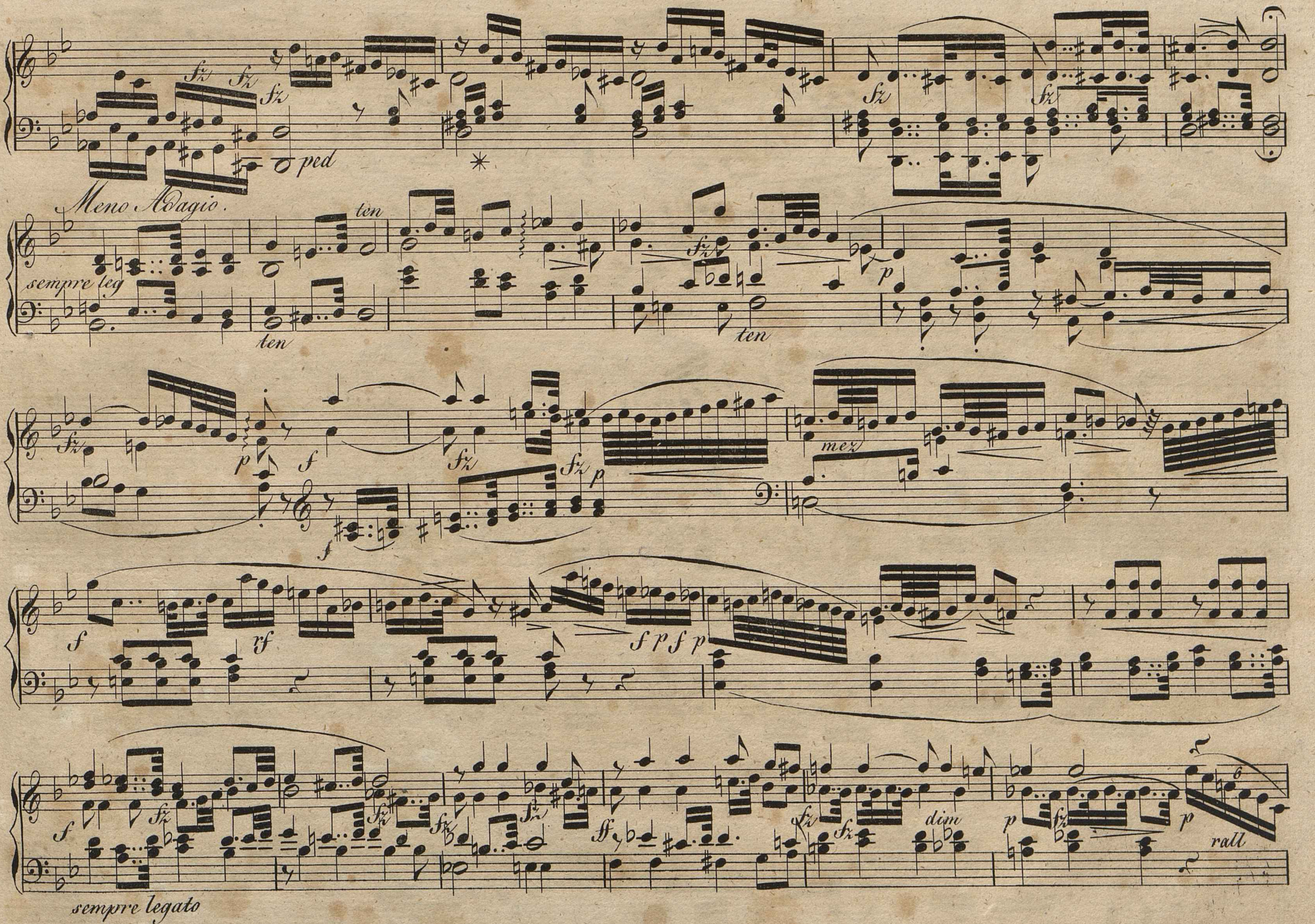
Ex. 39.

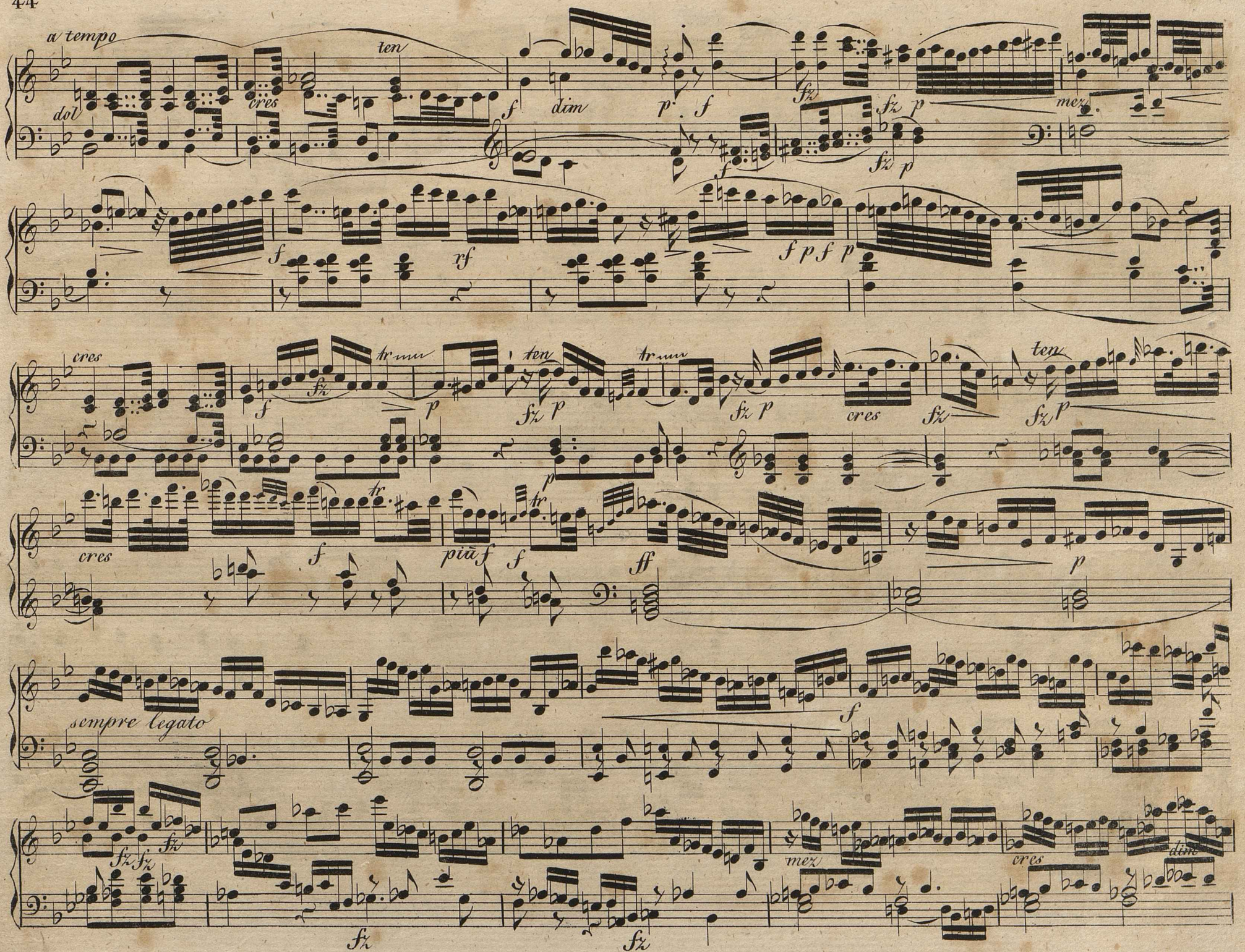
Scena patetica

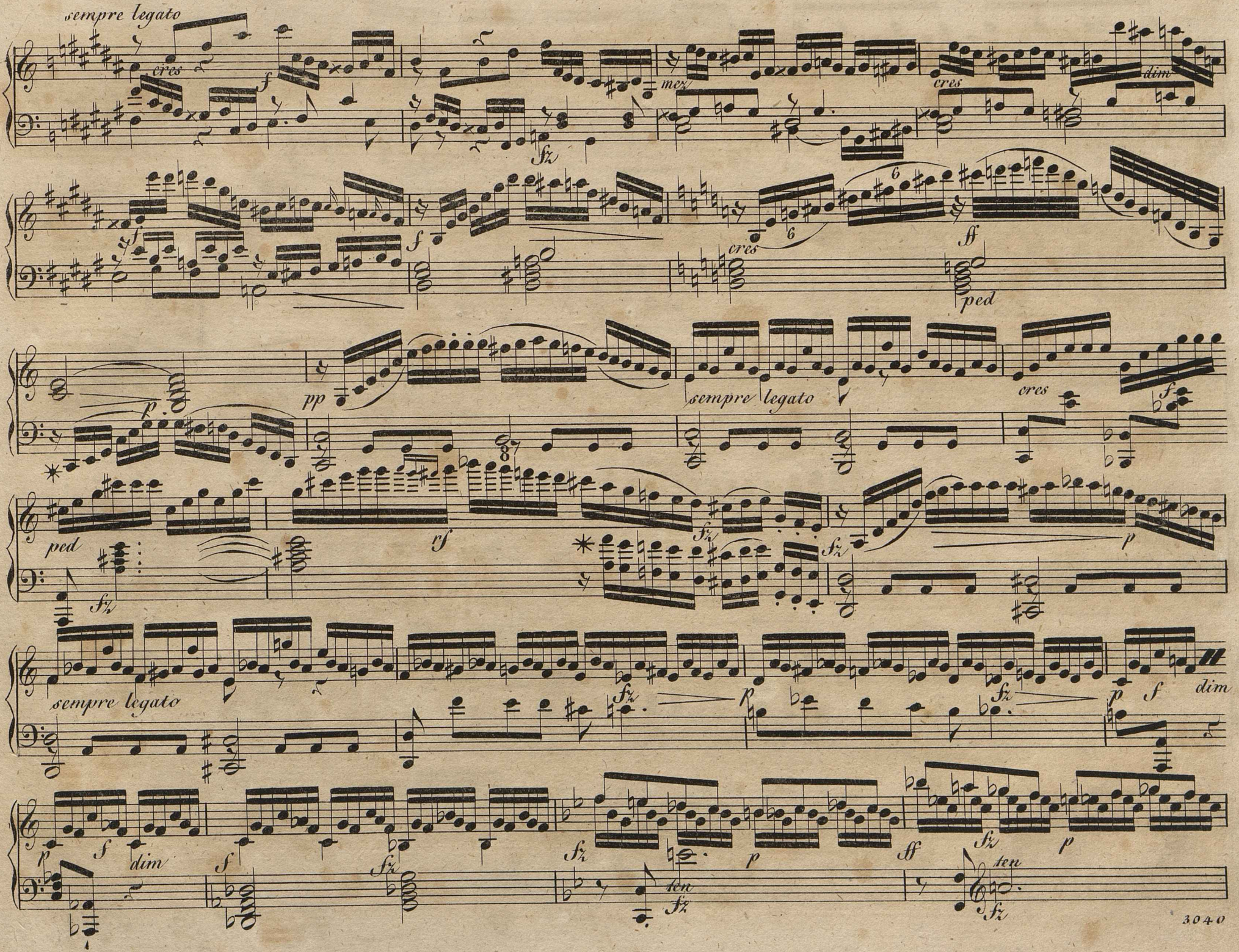
♩=72.

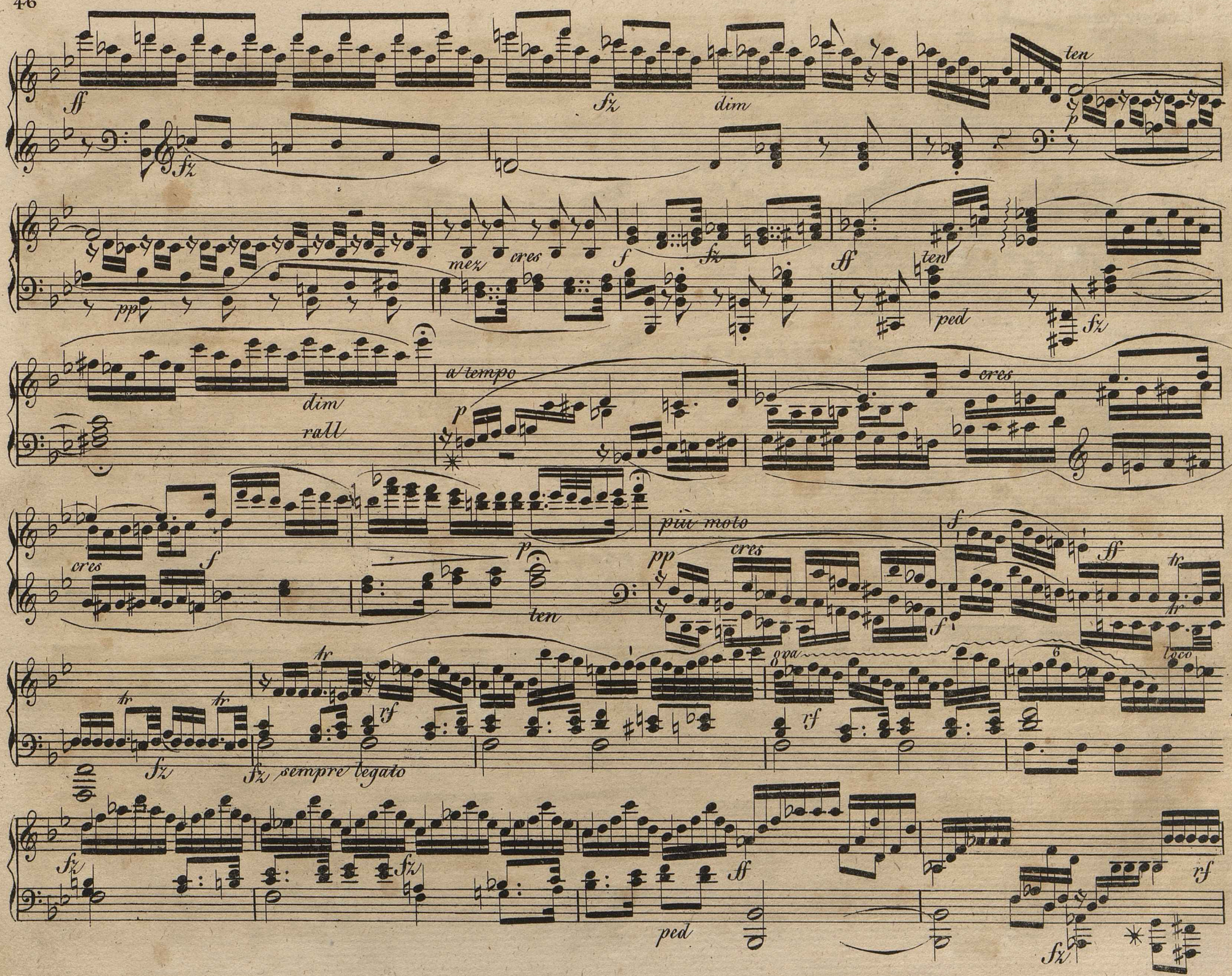
Adagio, con grand' espressione.

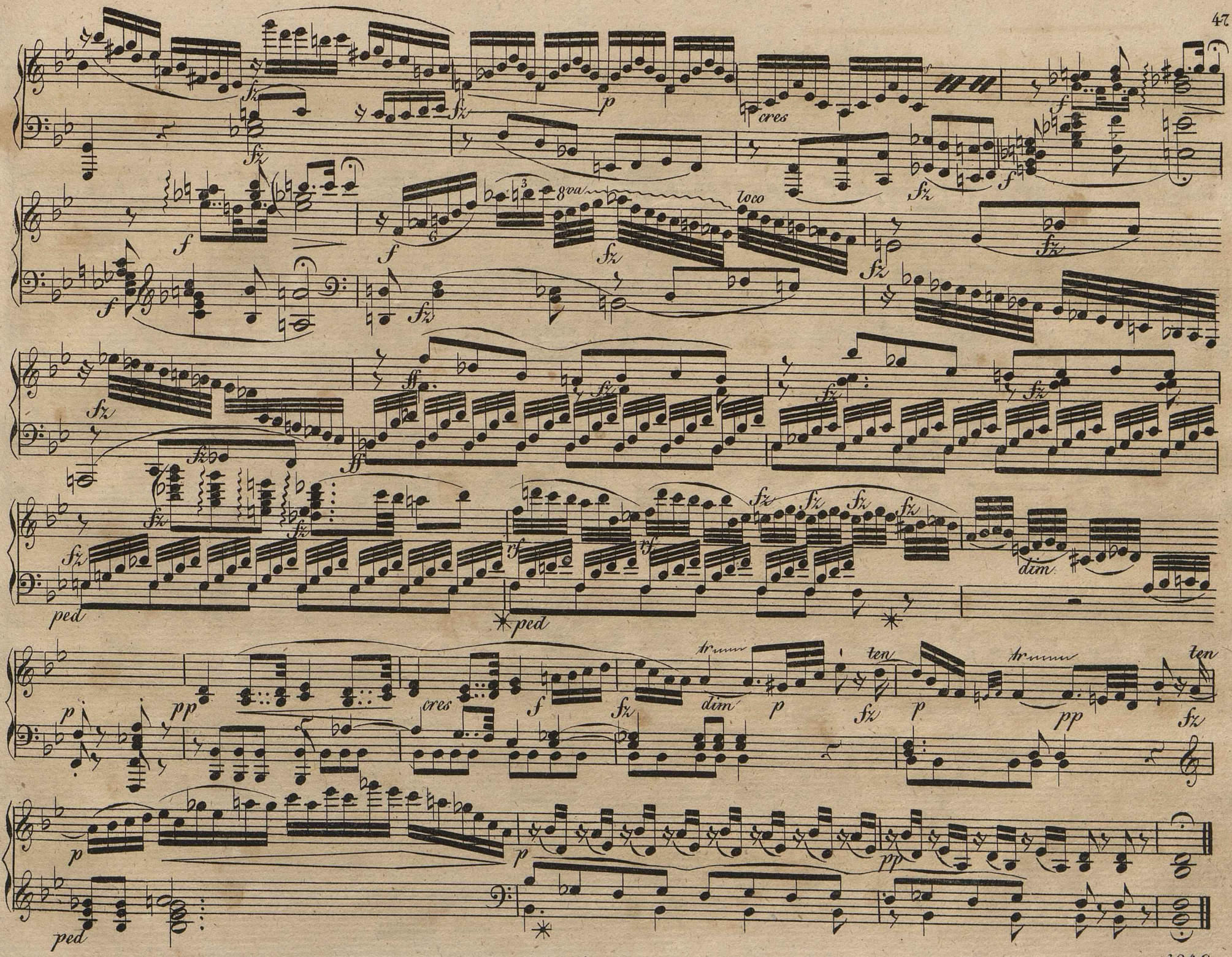



ped
Meno Adagio.
sempre leg
ten
ten
ten
mez
dim
rall
sempre legato


a tempo
dol
cres
ten
dim
mez
cres
ten
cres
più f
sempre legato
mez
cres
dim


sempre legato
cres
f
fz
mez
cres
dim
f
f
cres
6
6
ff
ped
p
pp
sempre legato
cres
f
ped
fz
rf
fz
fz
p
sempre legato
fz
p
fz
p
f
dim
p
f
dim
f
fz
fz
p
ff
fz
p
ten
fz
ten
fz


ff
fz
dim
ten
p
pp
mez
cres
f
ff
ten
ped
fz
dim
rall
a tempo
p
cres
cres
f
p
ten
più moto
pp
cres
f
ff
tr
tr
tr
tr
fz
fz sempre legato
rf
8va
rf
6
loco
fz
fz
ff
ped
rf
fz

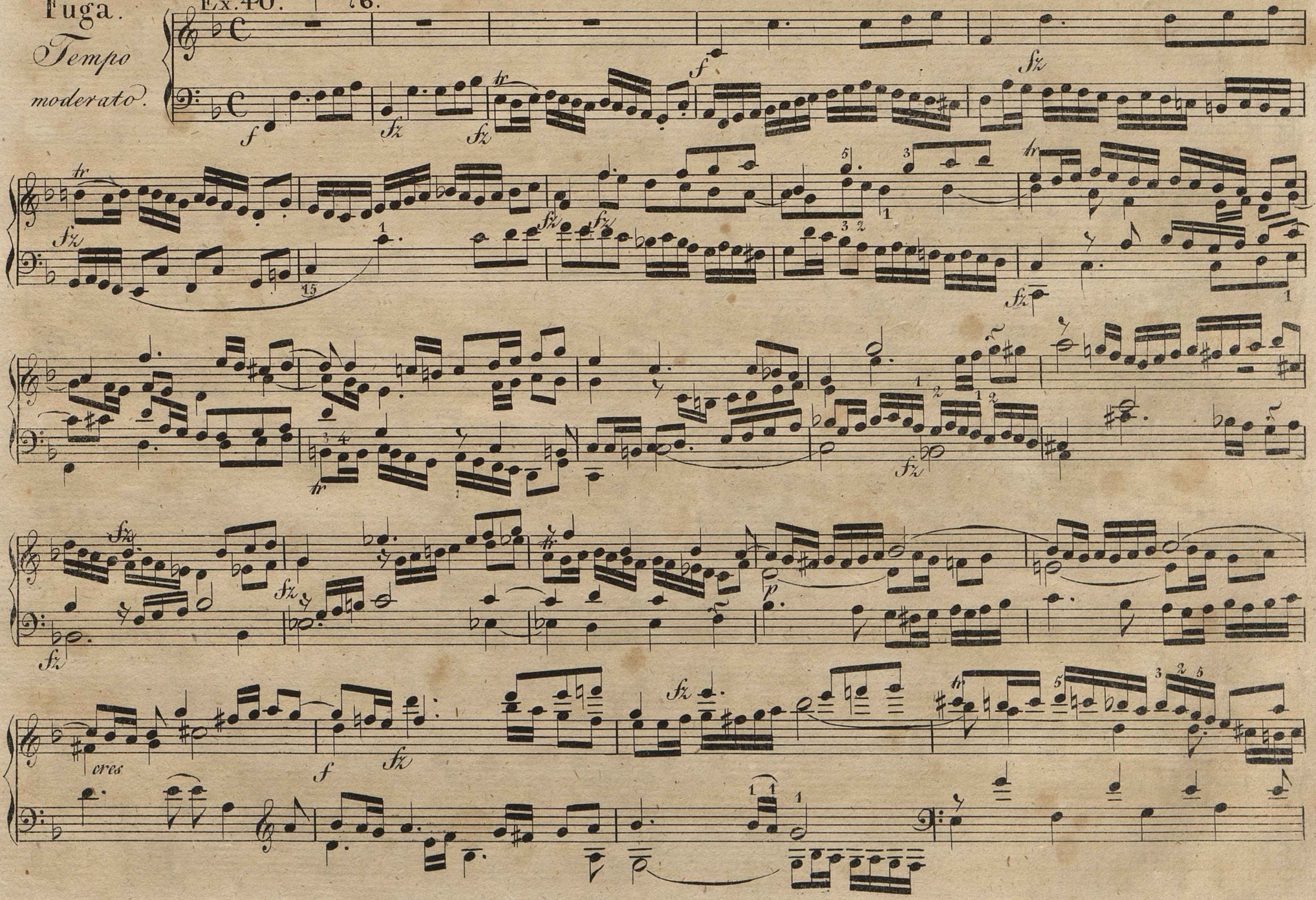

cres
8va
loco
ped
dim
tr
ten

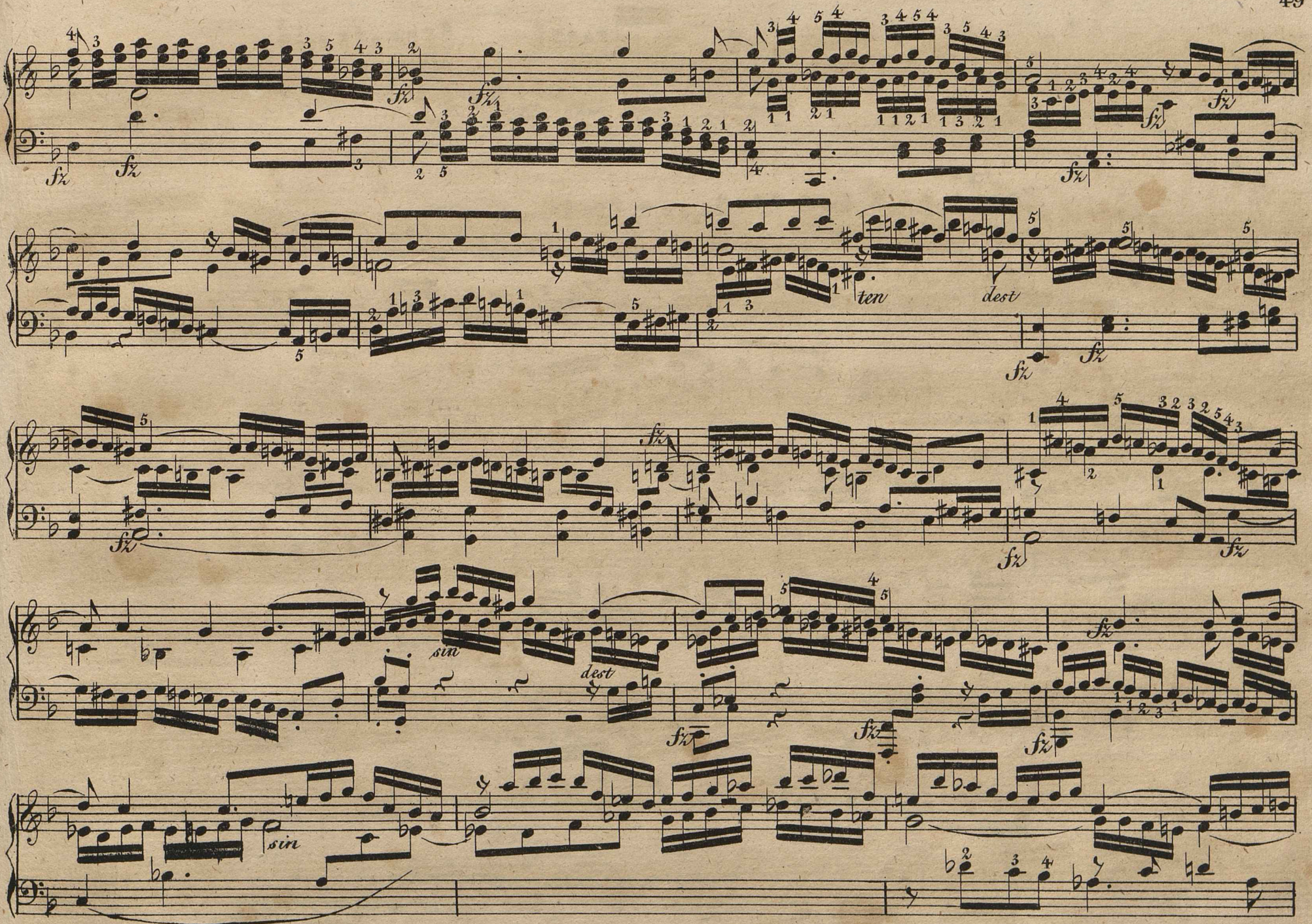
Erschien zuerst in Paris, im Jahr 1810, und wird hier mit Verbesserungen vom Verfasser gegeben.

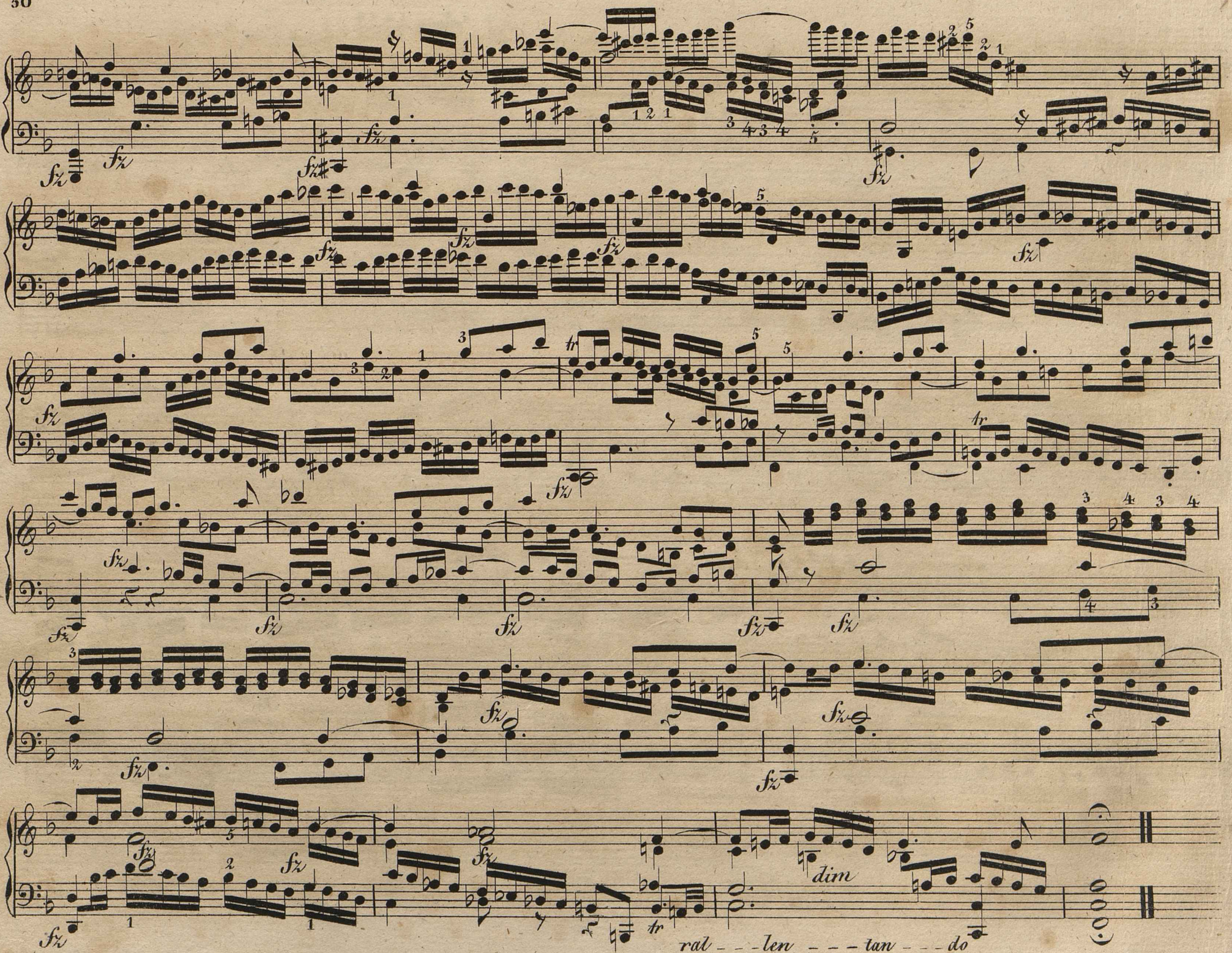
Fuga.

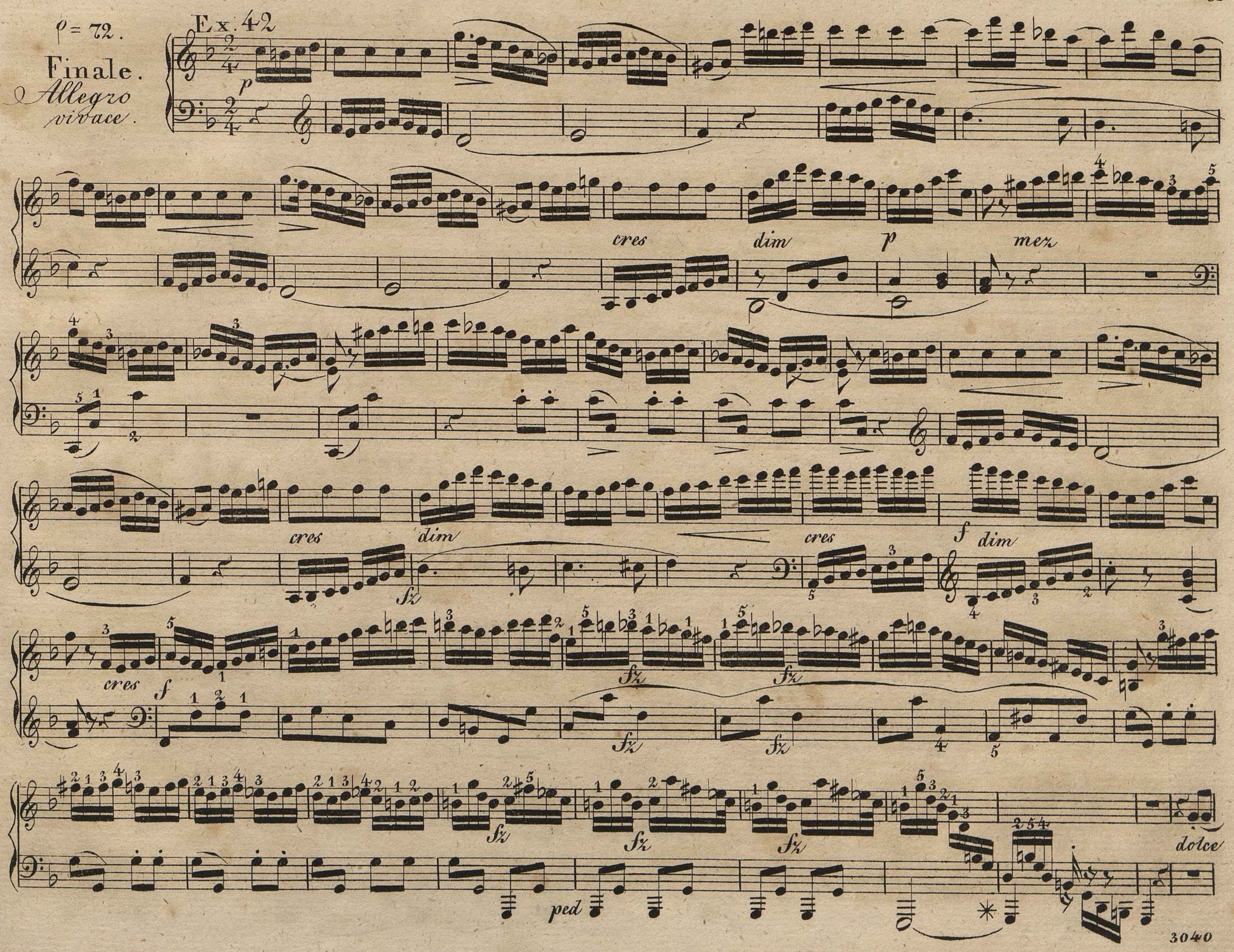
Tempo moderato.

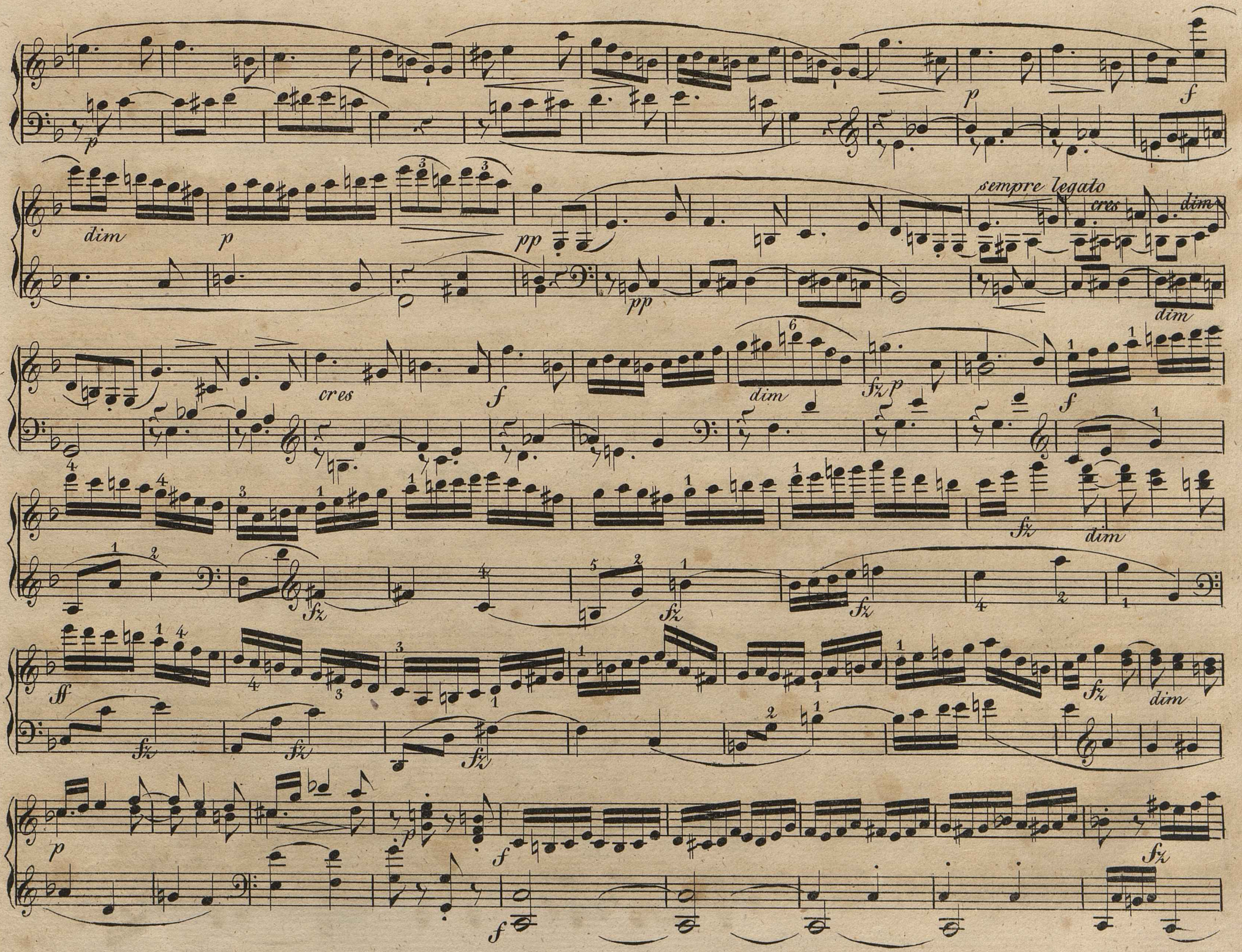
Ex. 40. ♩=76.

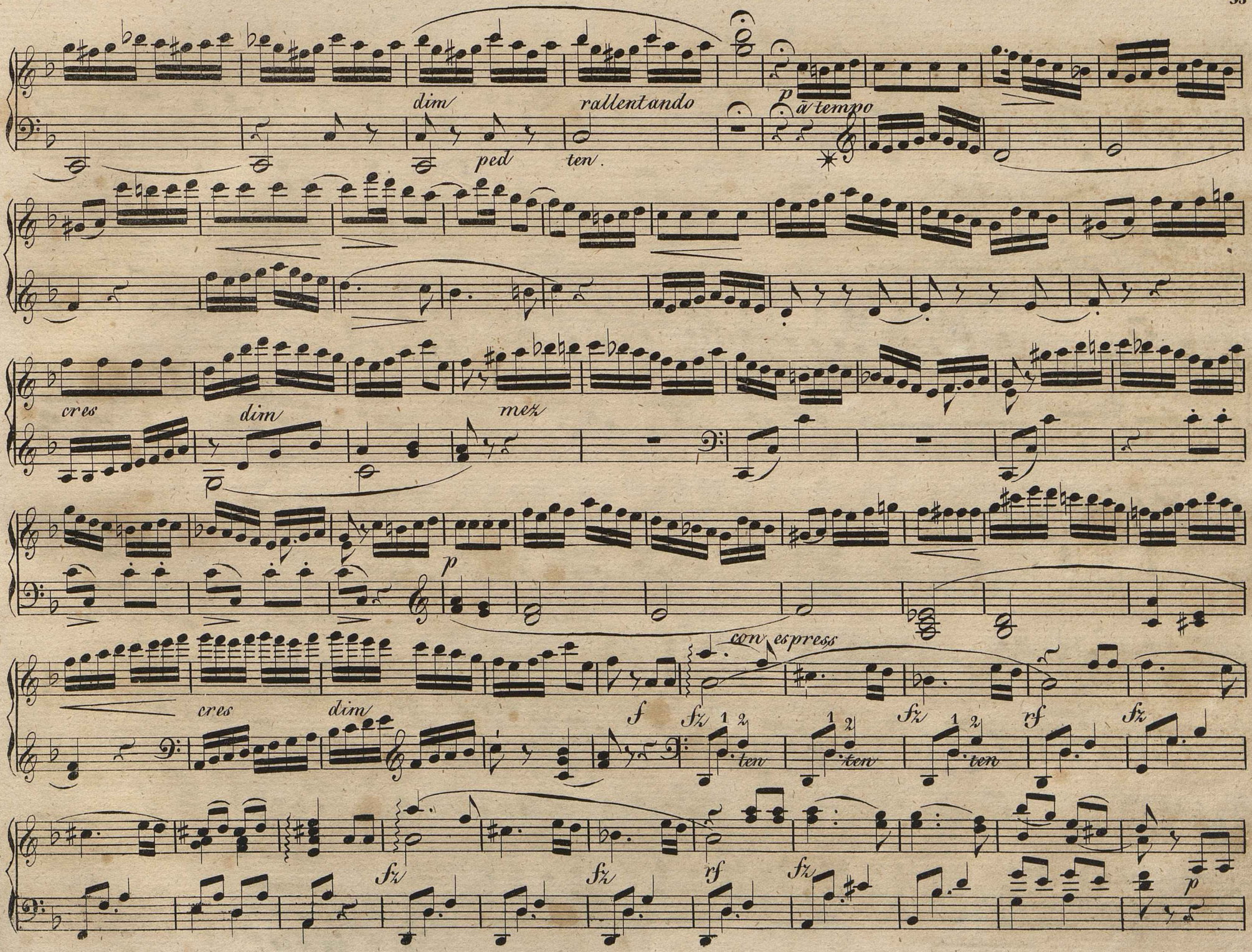


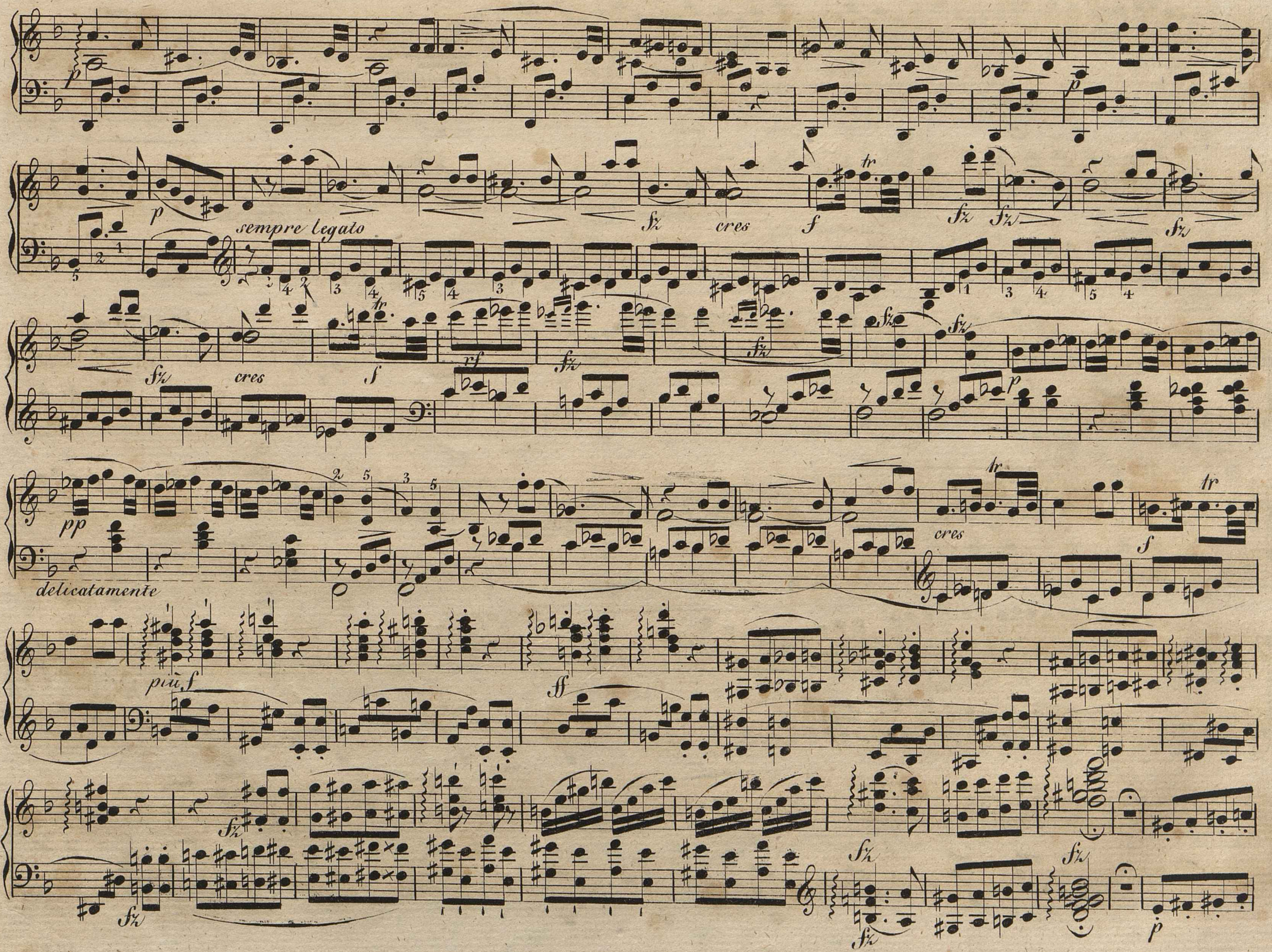

fz
ten
dest
sin

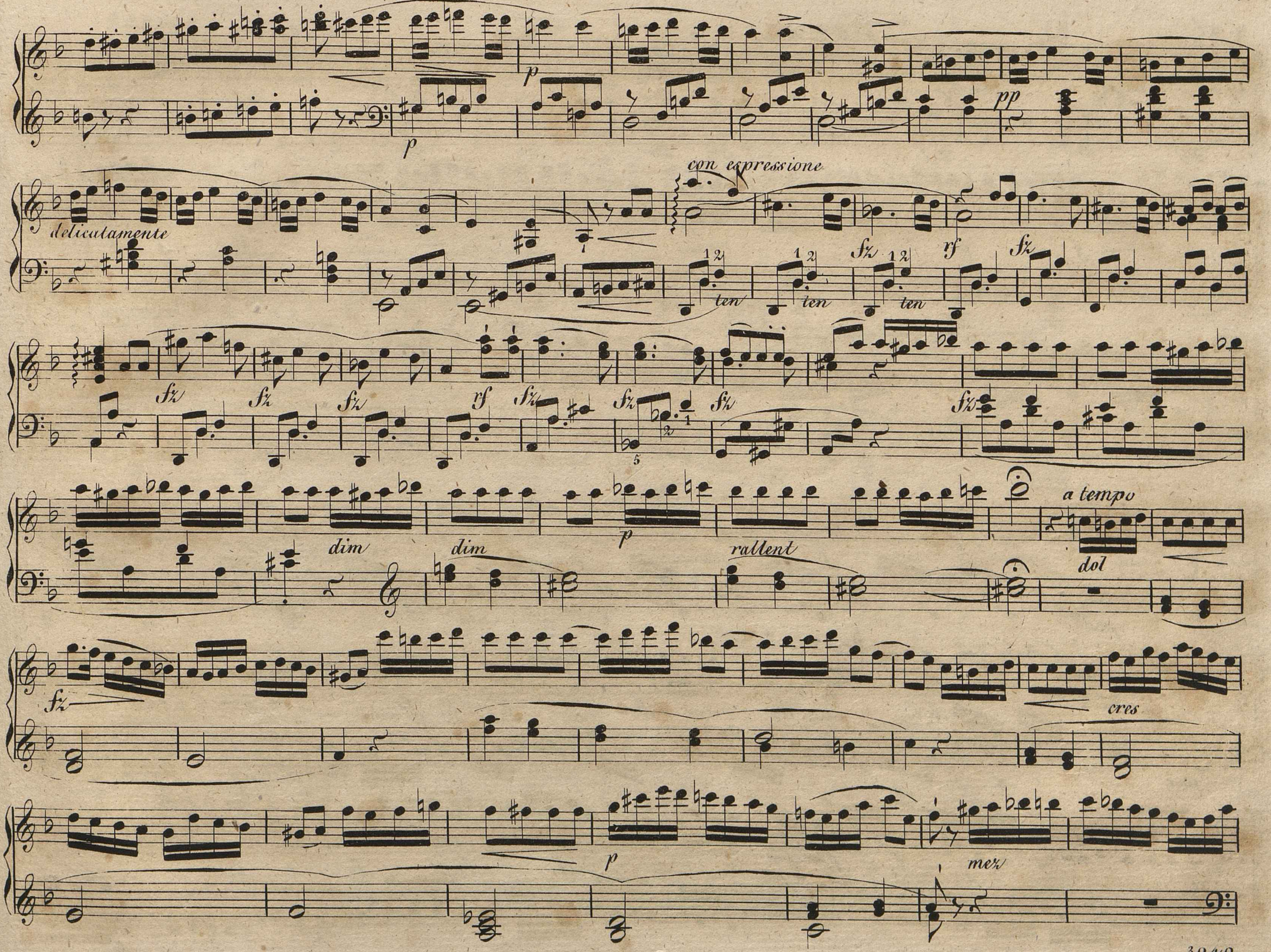

fz
tr
dim
ral - - - len - - - tan - - - do

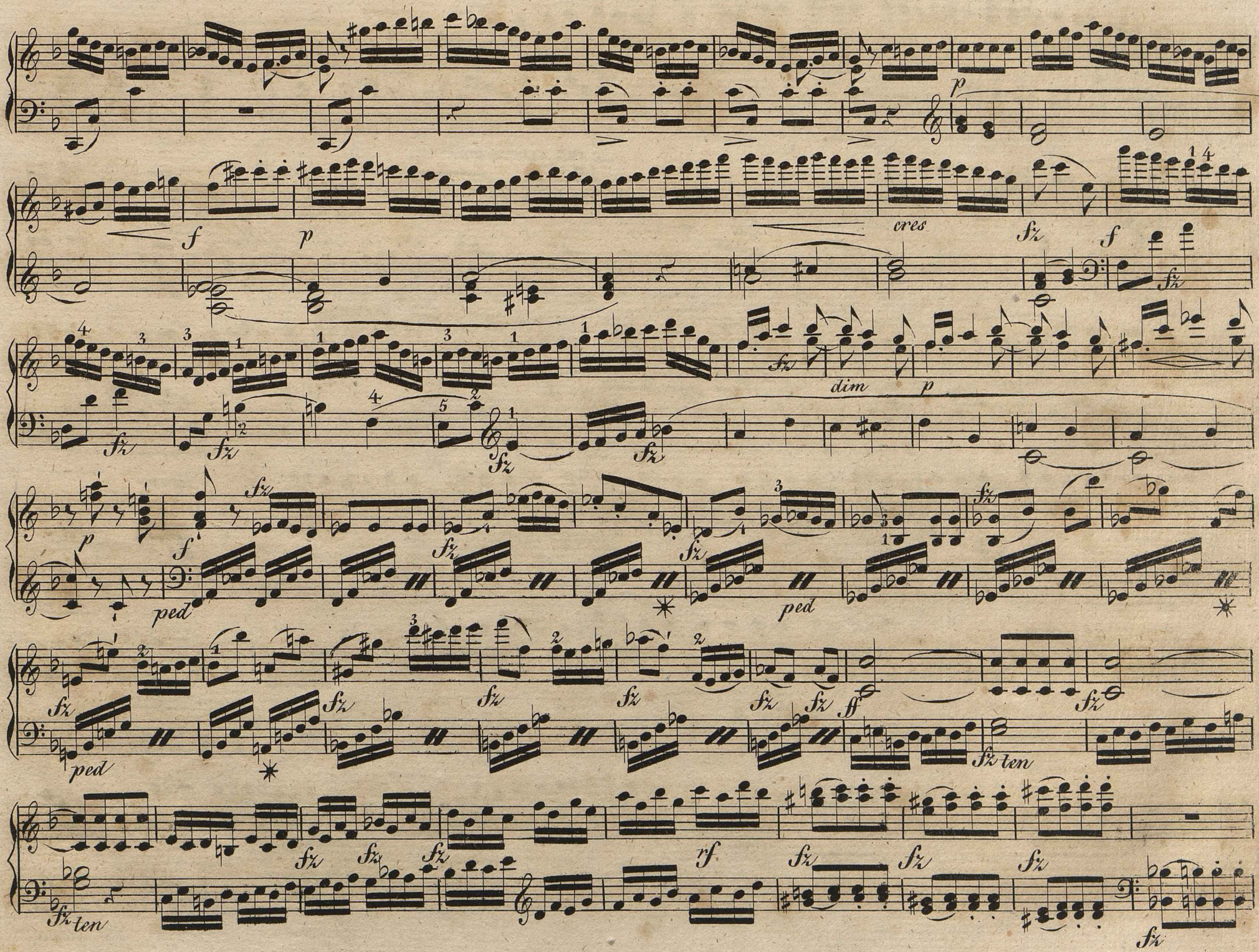

♩= 72.
Ex. 42
Finale.
Allegro
vivace.
p
cres
dim
p
mez
cres
dim
cres
f
dim
cres
f
fz
fz
fz
fz
fz
fz
fz
fz
ped
dolce
3040

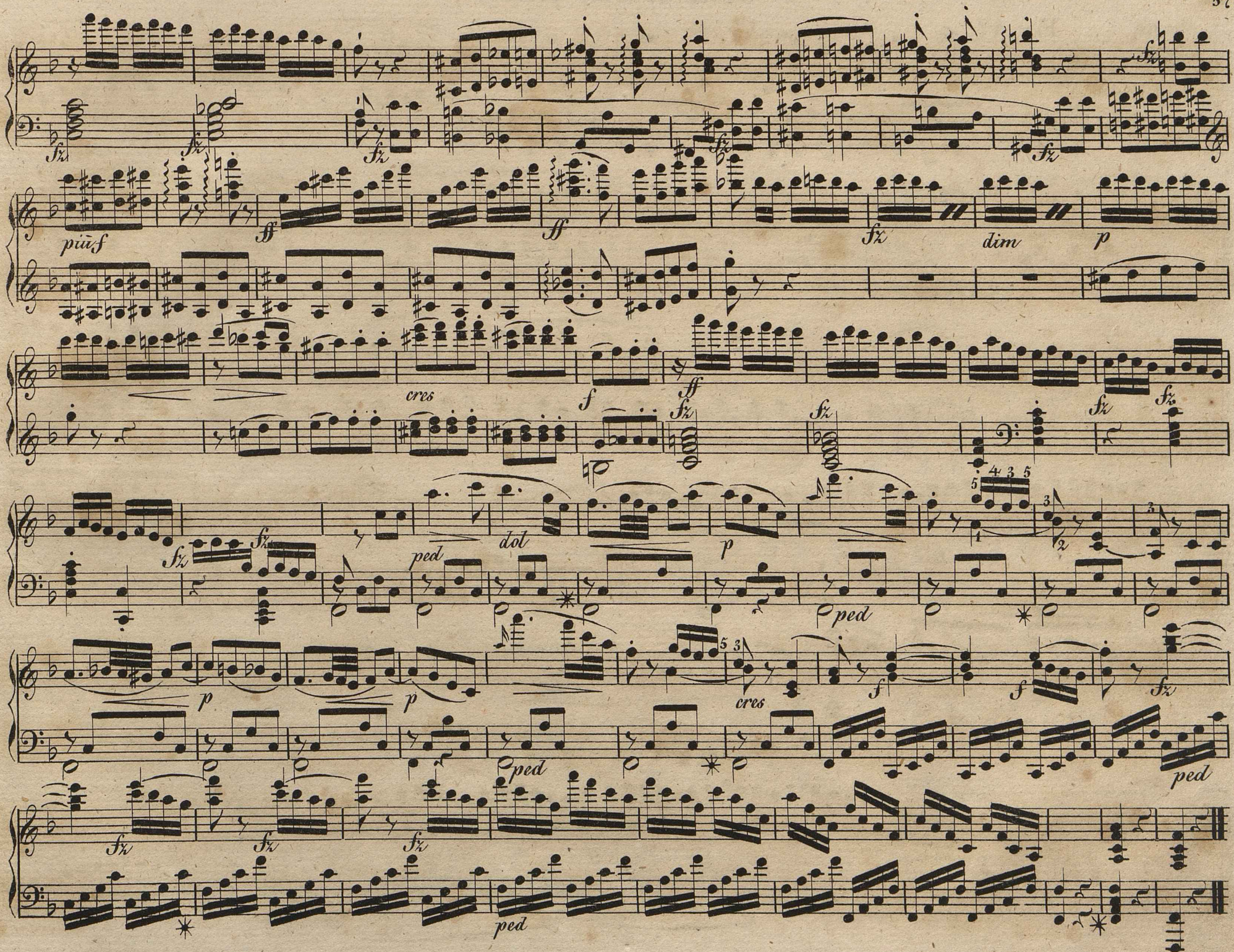

p
f
dim
p
pp
sempre legato
cres
dim
pp
dim
cres
f
dim
fzp
f
fz
dim
fz
fz
fz
ff
fz
fz
fz
fz
dim
p
p
f
fz
f

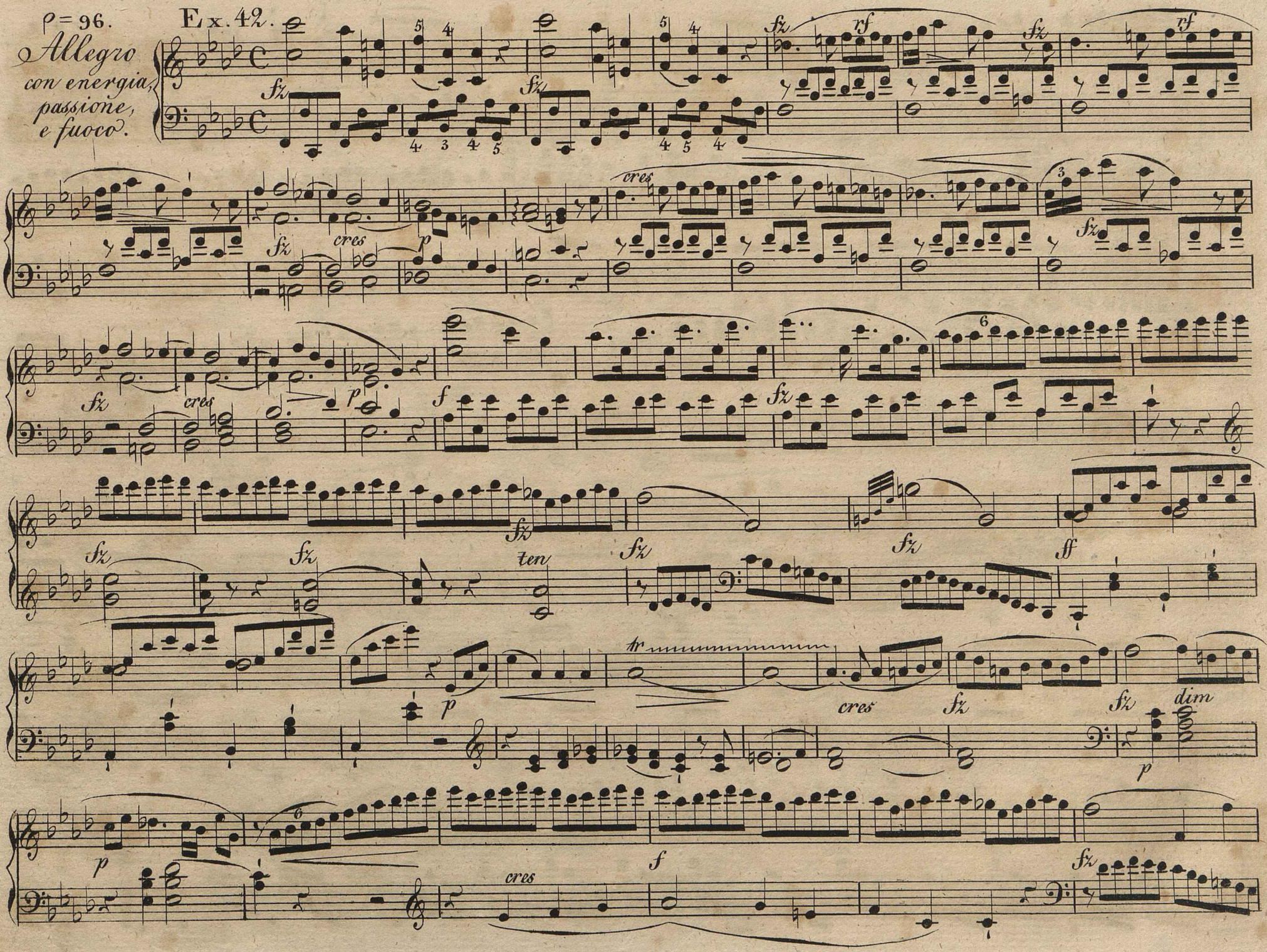

dim
rallentando
p
a tempo
ped
ten.
cres
dim
mez
p
cres
dim
f
con espress
fz
ten
ten
ten
fz
rf
fz
fz
fz
rf
fz
p

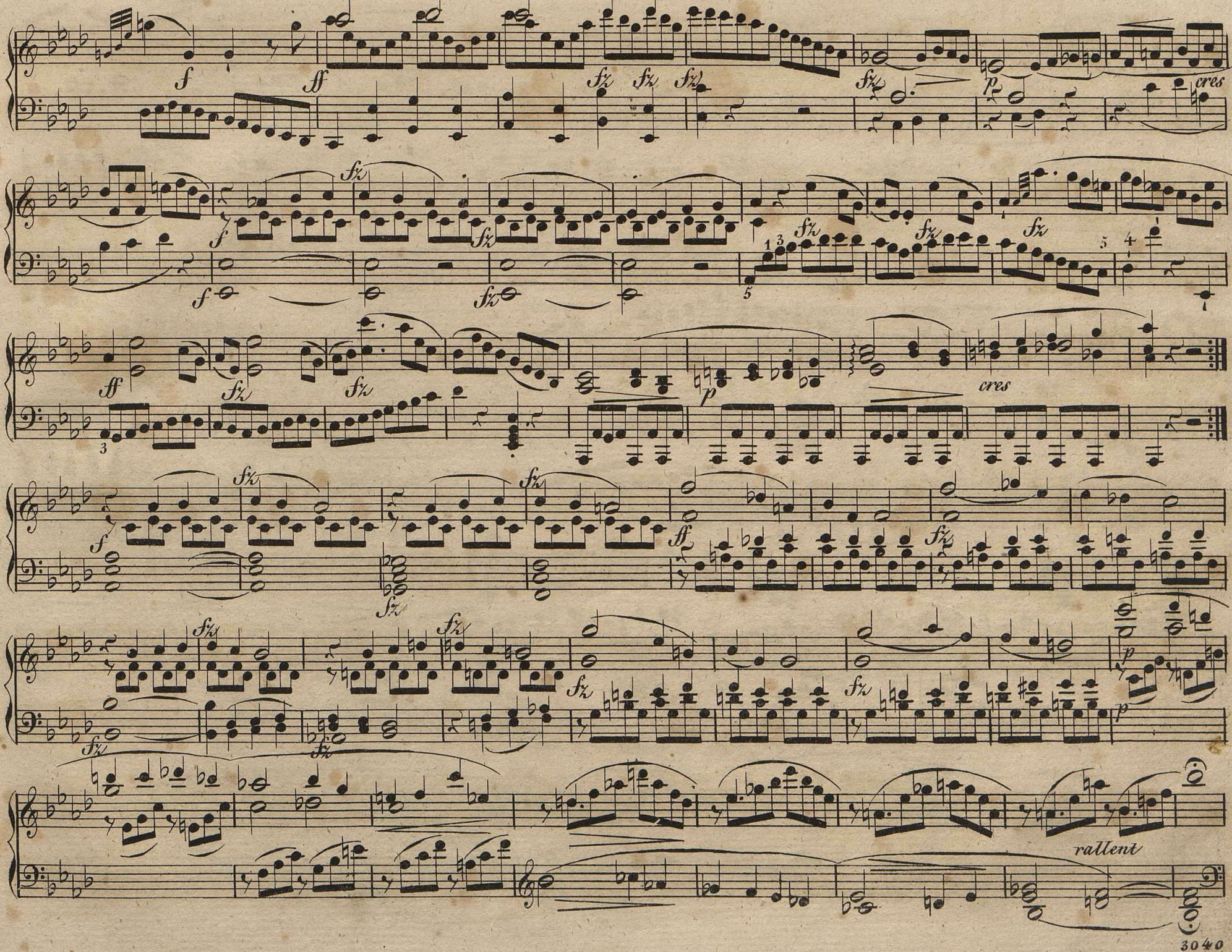

p
sempre legato
fz
cres
f
tr
rf
pp
delicatamente
più f
ff

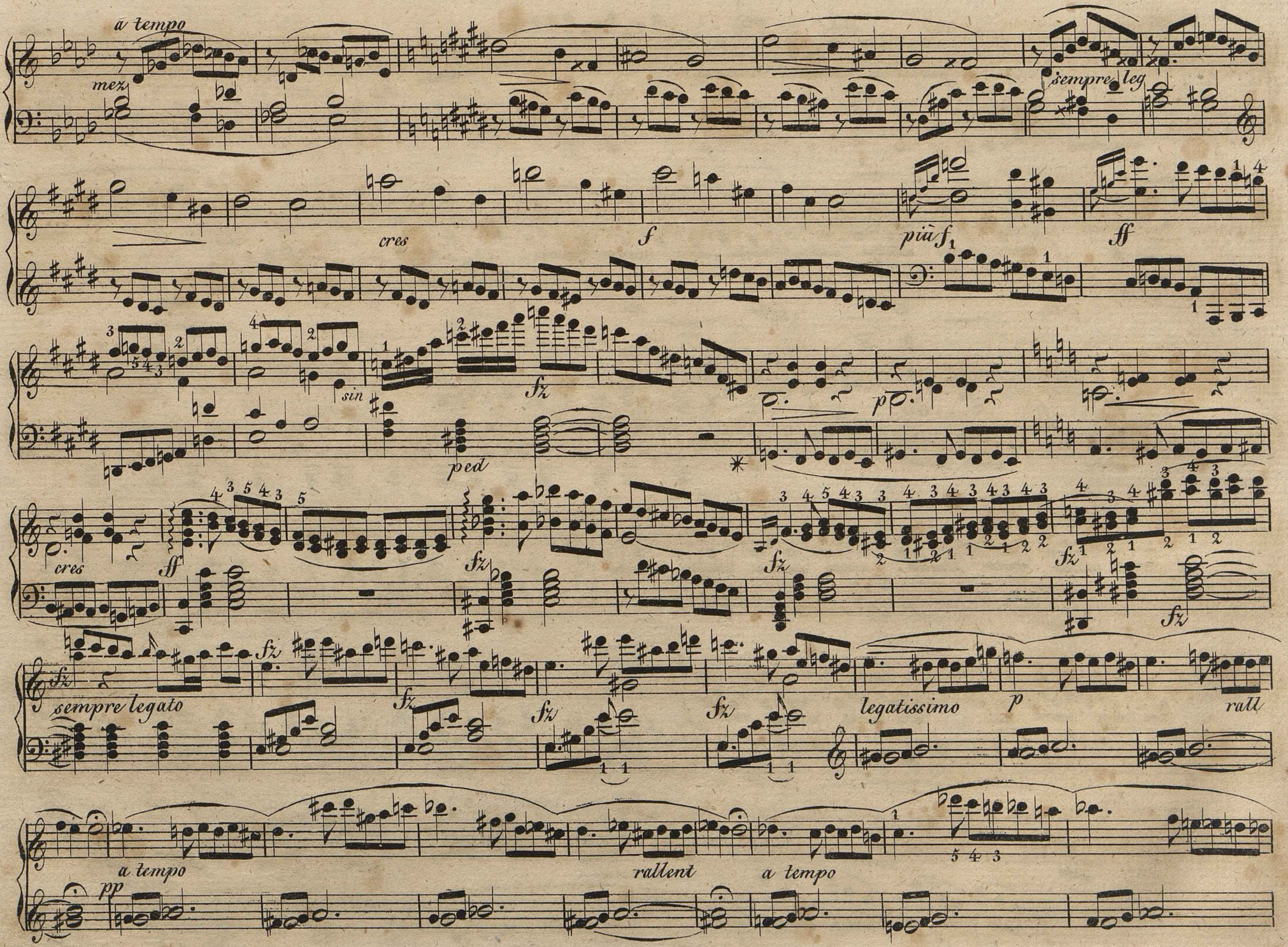

p
p
pp
delicatamente
con espressione
ten
ten
ten
sfz
rf
sfz
sfz
sfz
sfz
rf
sfz
sfz
sfz
dim
dim
p
rallent
a tempo
dol
fz
cres
p
mez

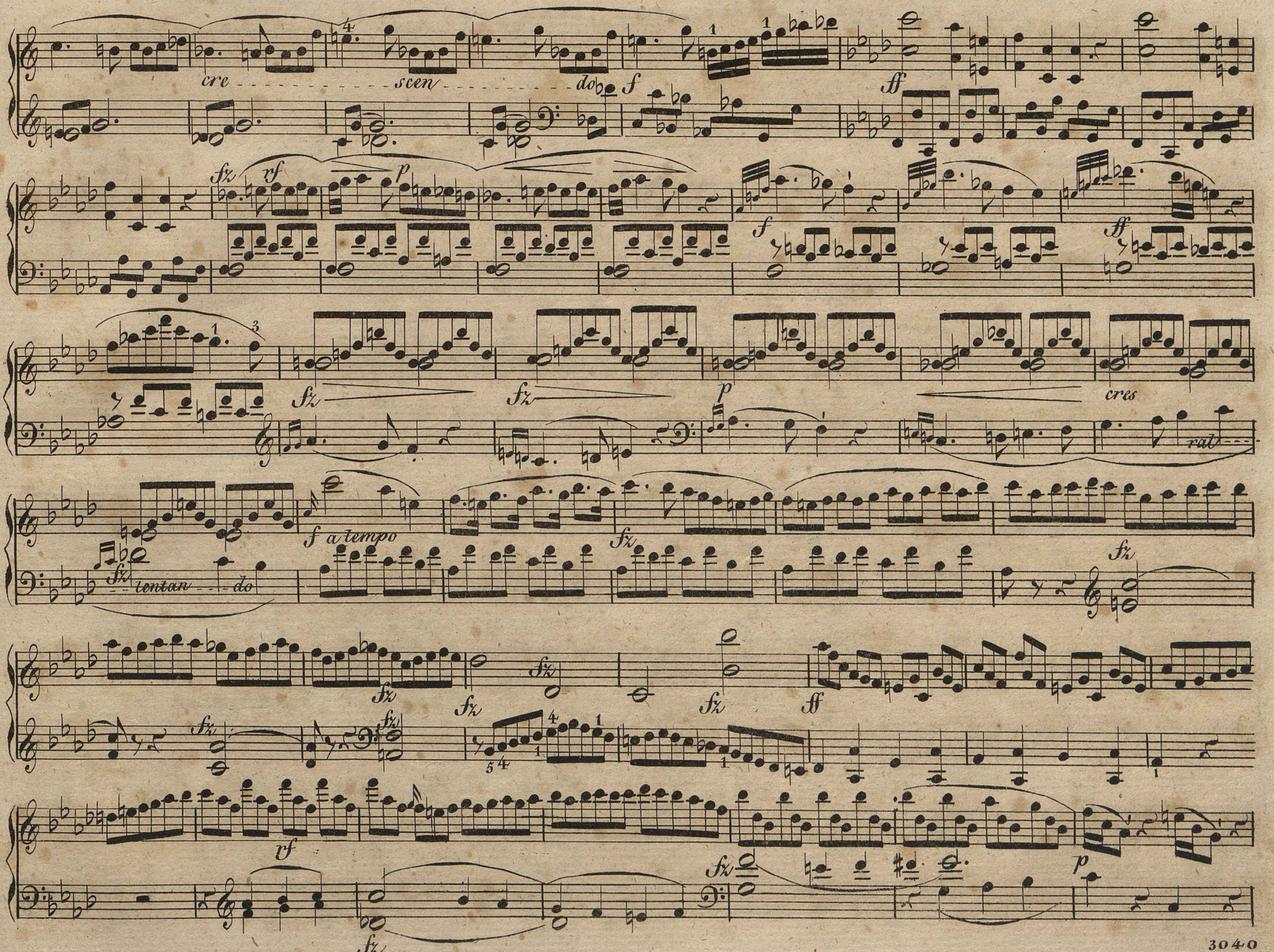

p
f
p
cres
fz
f
fz
dim
p
fz
fz
fz
fz
p
f
fz
fz
fz
ped
ped
fz
fz
fz
fz
fz
fz
ff
fz
ped
fz ten
fz
fz
fz
rf
fz
fz
fz
fz ten
fz

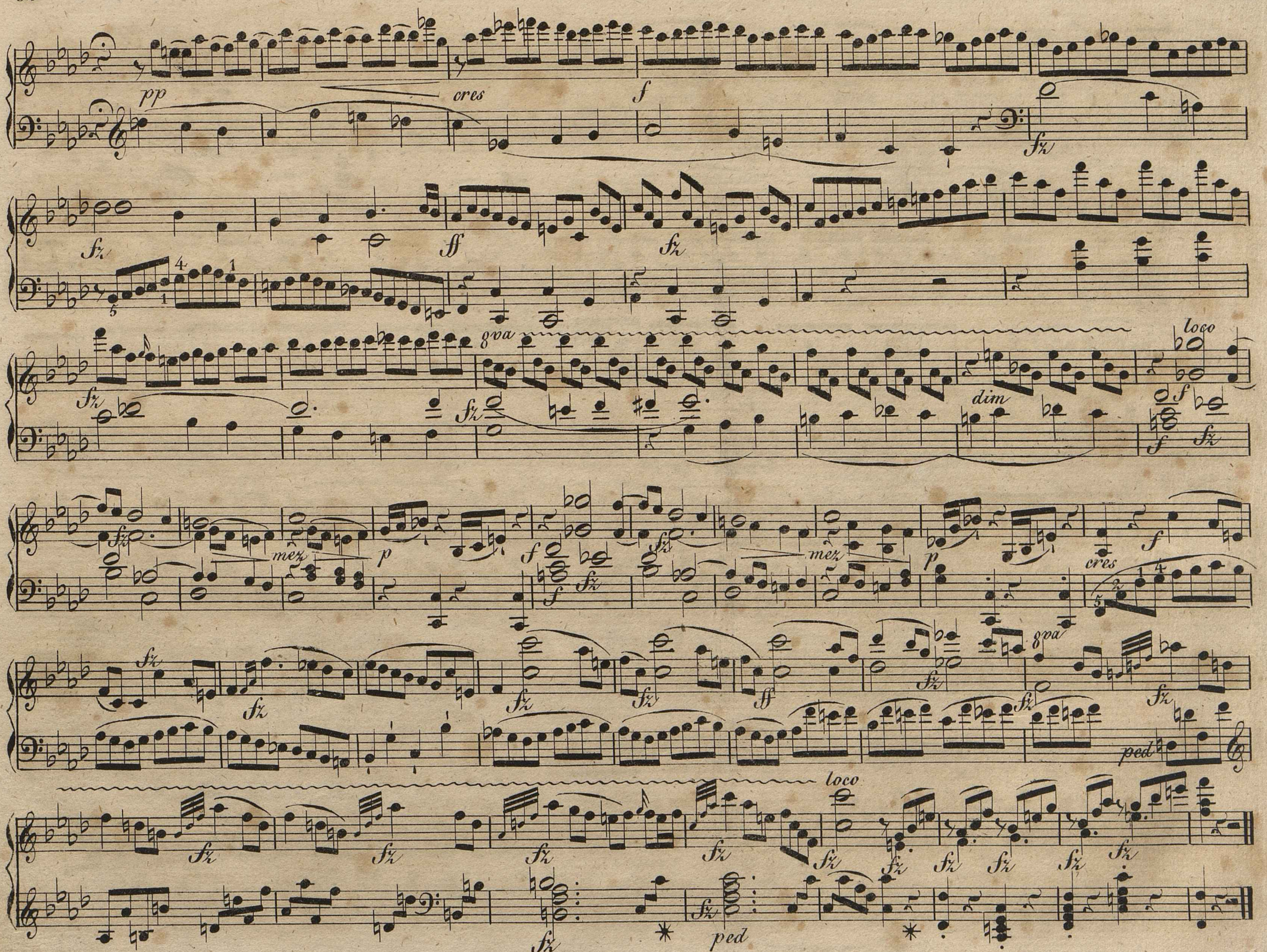

fz
più f
ff
dim
p
cres
f
ped
dol
cres


ρ = 96.
Ex. 42.
Allegro
con energia,
passione,
e fuoco.
fz
rf
cres
p
f
ten
tr
dim
ff


f
ff
fz
p
cres
rallent


a tempo
mez
sempre leg
cres
f
più f
ff
sin
fz
ped
p
cres
ff
fz
fz
fz
fz
sempre legato
fz
fz
fz
fz
legatissimo
p
rall
a tempo
pp
rallent
a tempo


cre
scen
do
f
ff
fz
rf
p
cres
rall
a tempo
tentan
do
vf

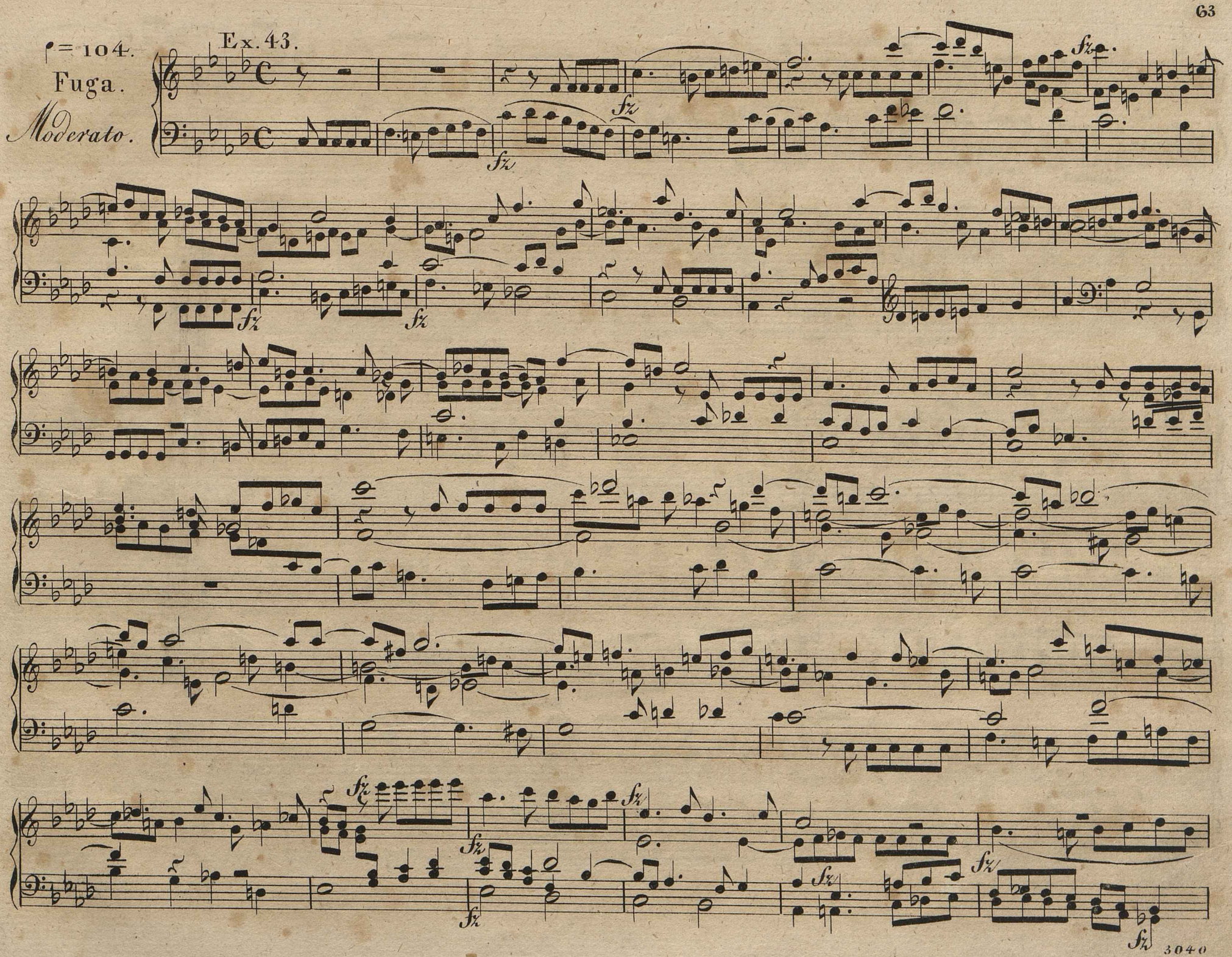

pp
cres
f
fz
ff
gva
loco
dim
mez
p
ped

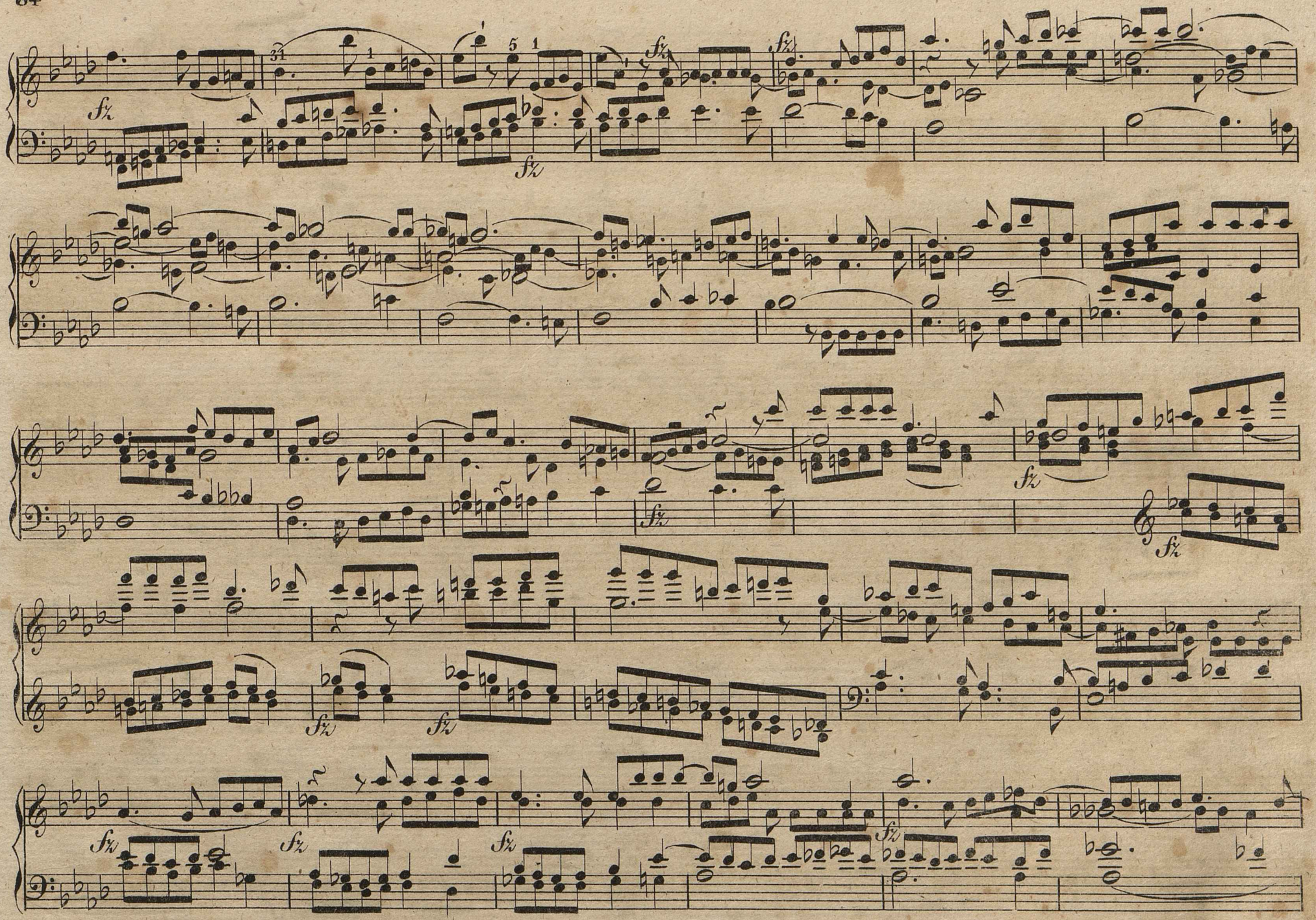
♩= 104.

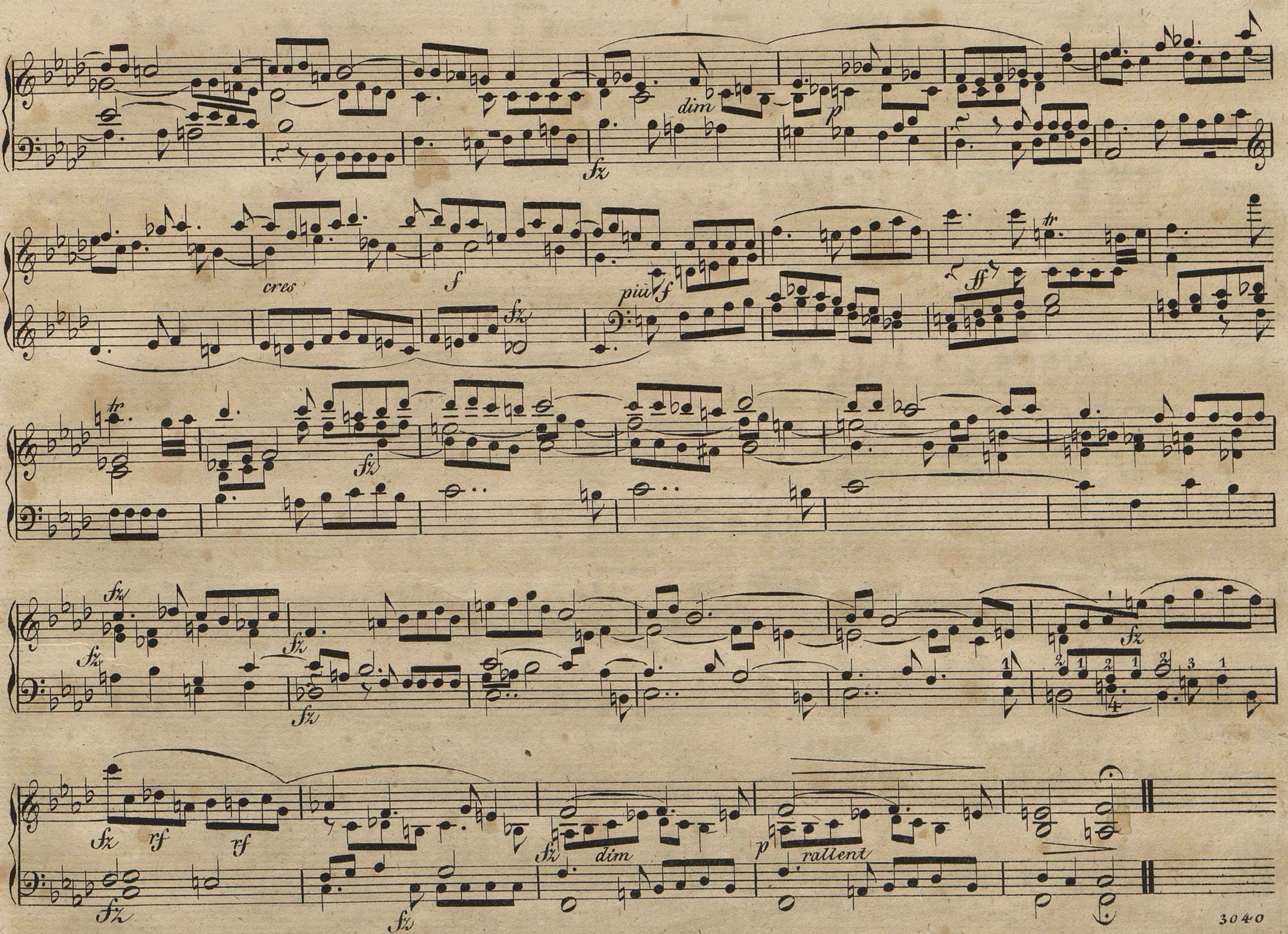
Ex. 43.

Fuga.

Moderato.



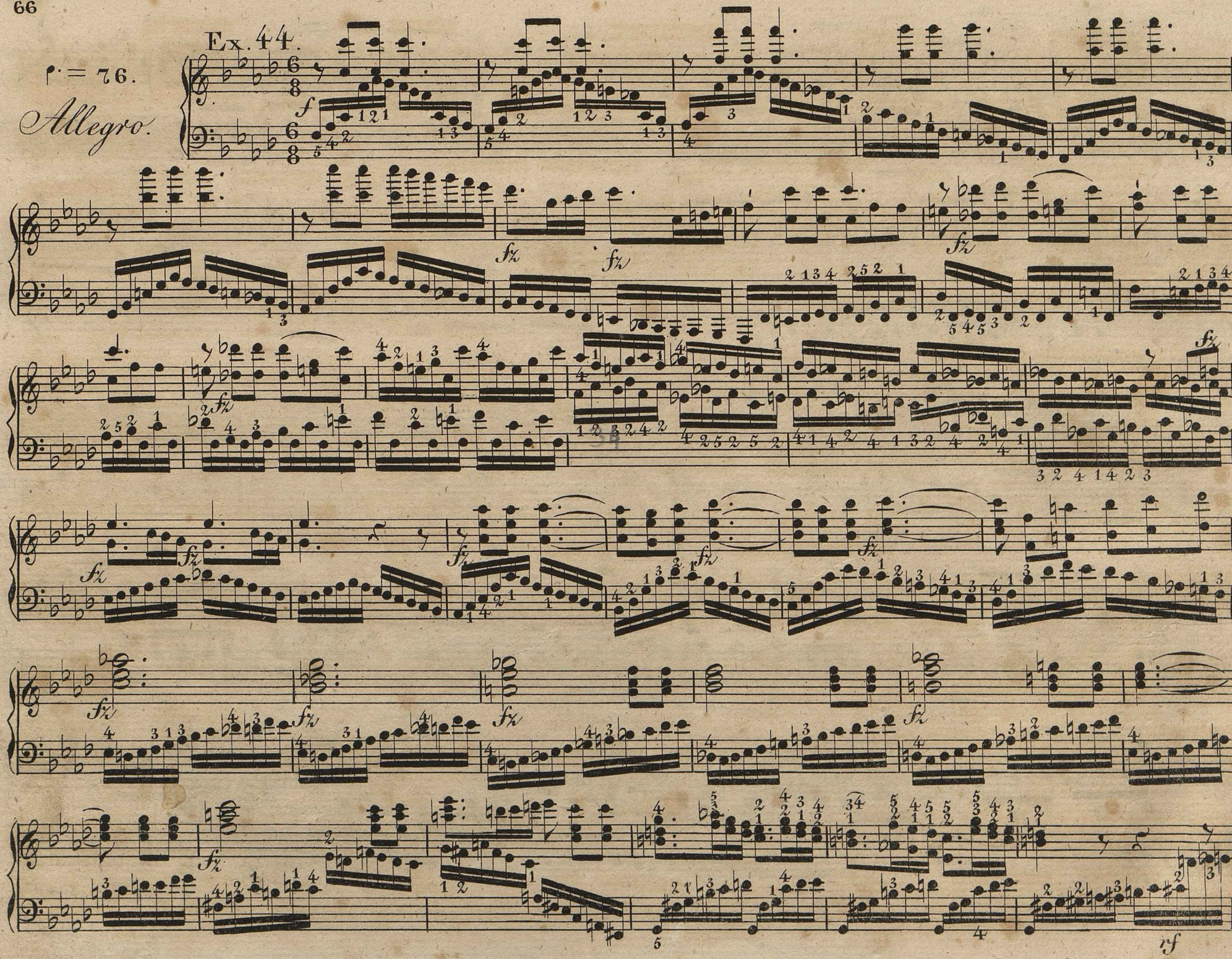

fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz

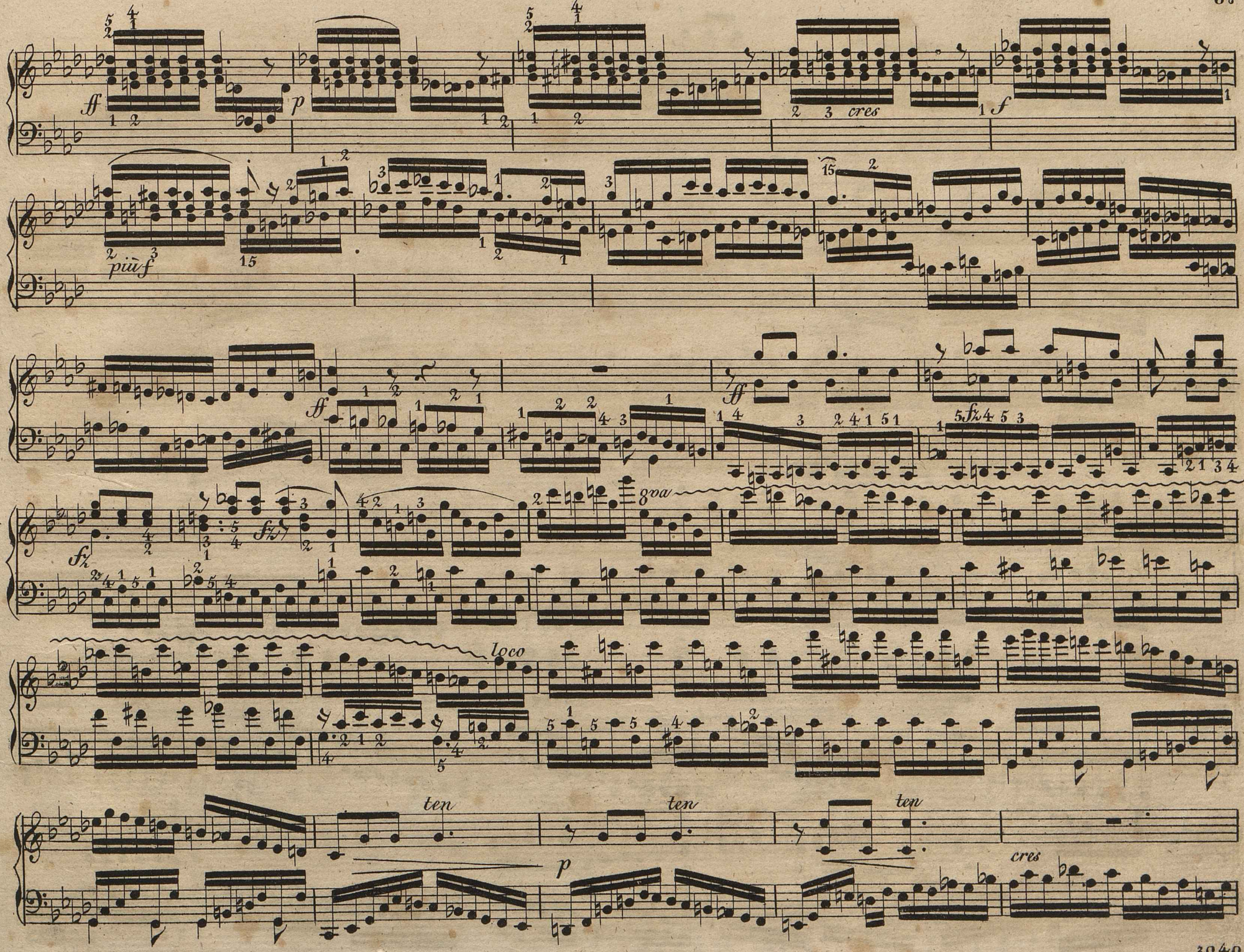

dim
p
fz
cres
f
più f
ff
tr
rf
rallent

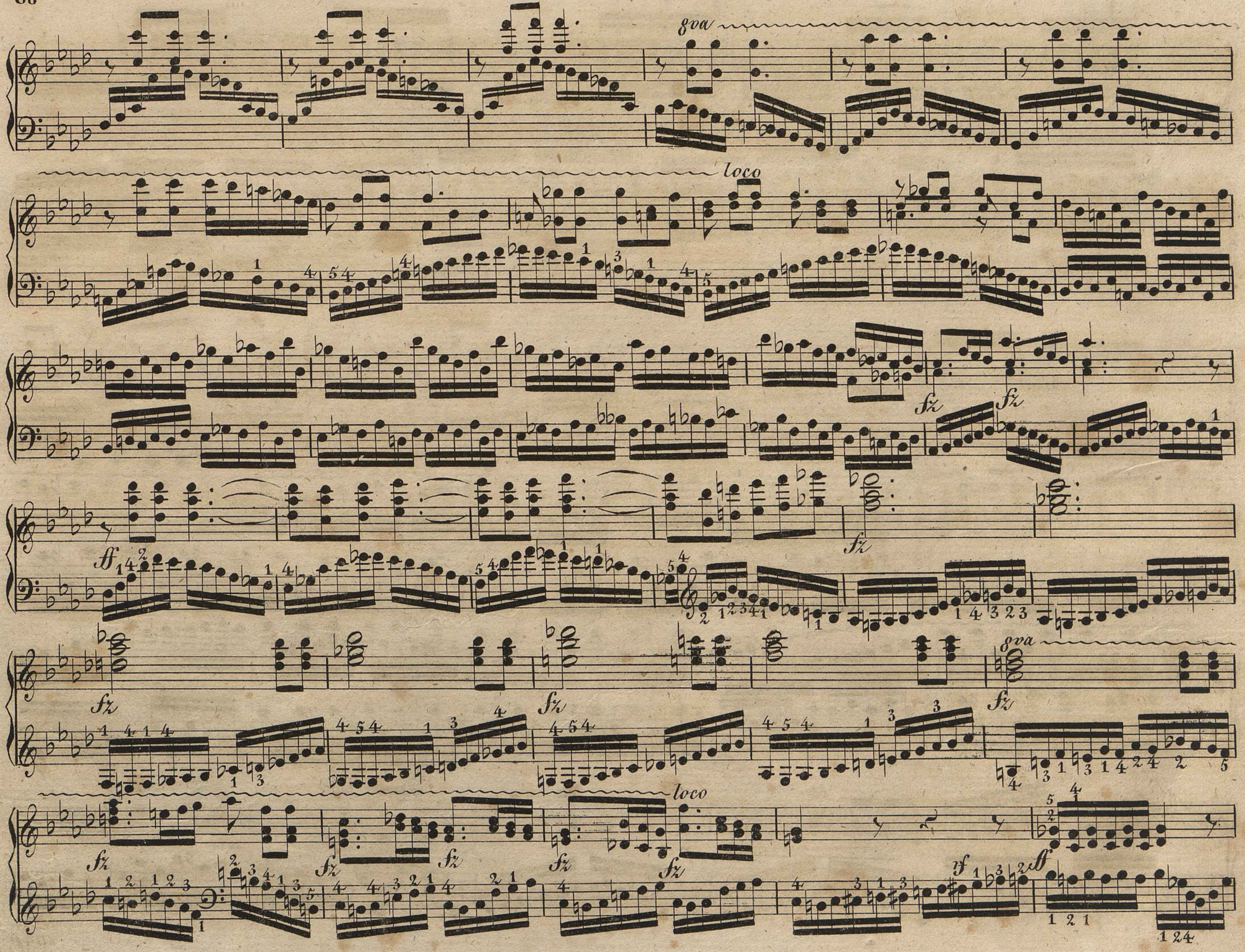
Ex. 44.

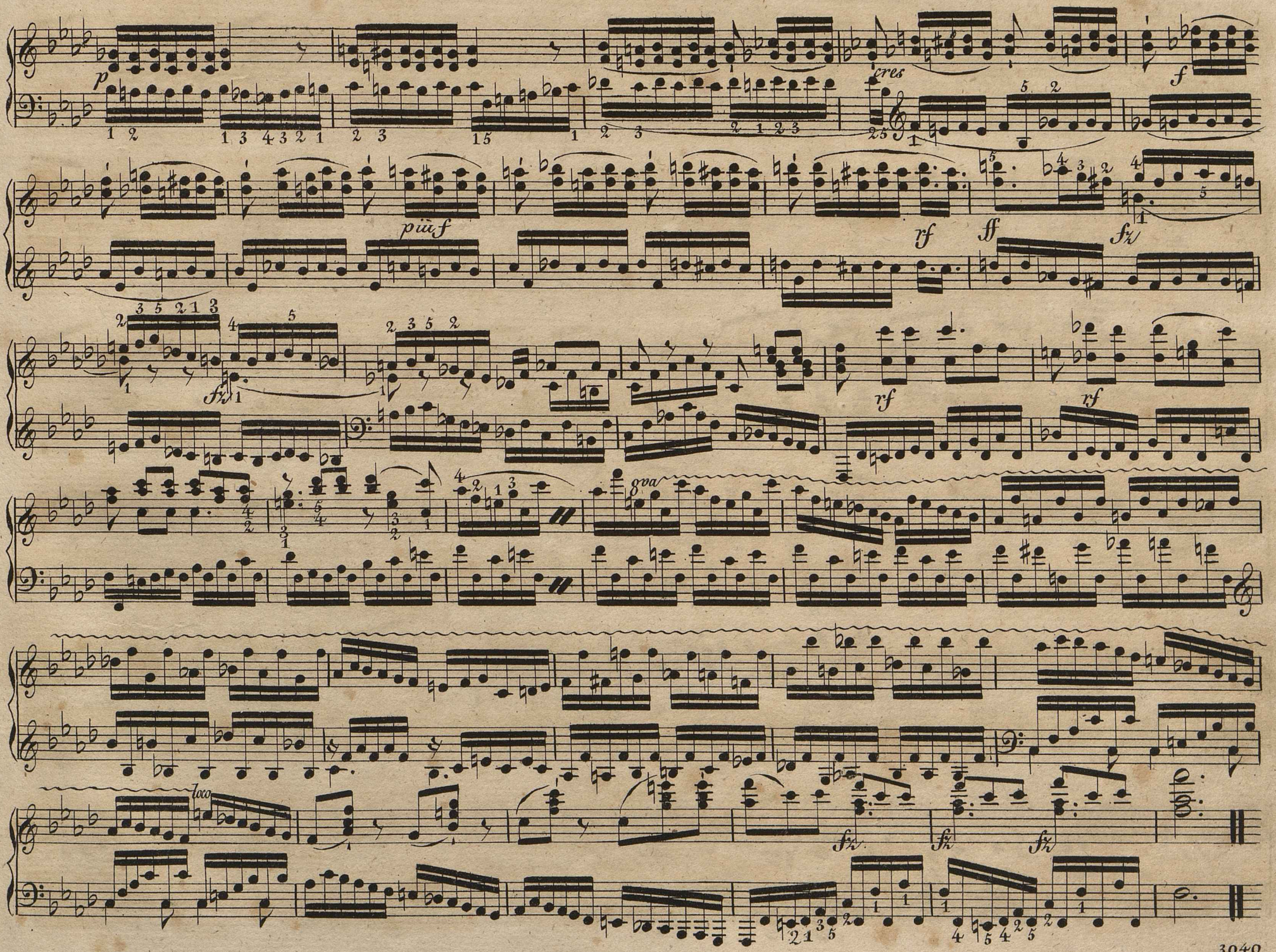
♩. = 76.

Allegro.



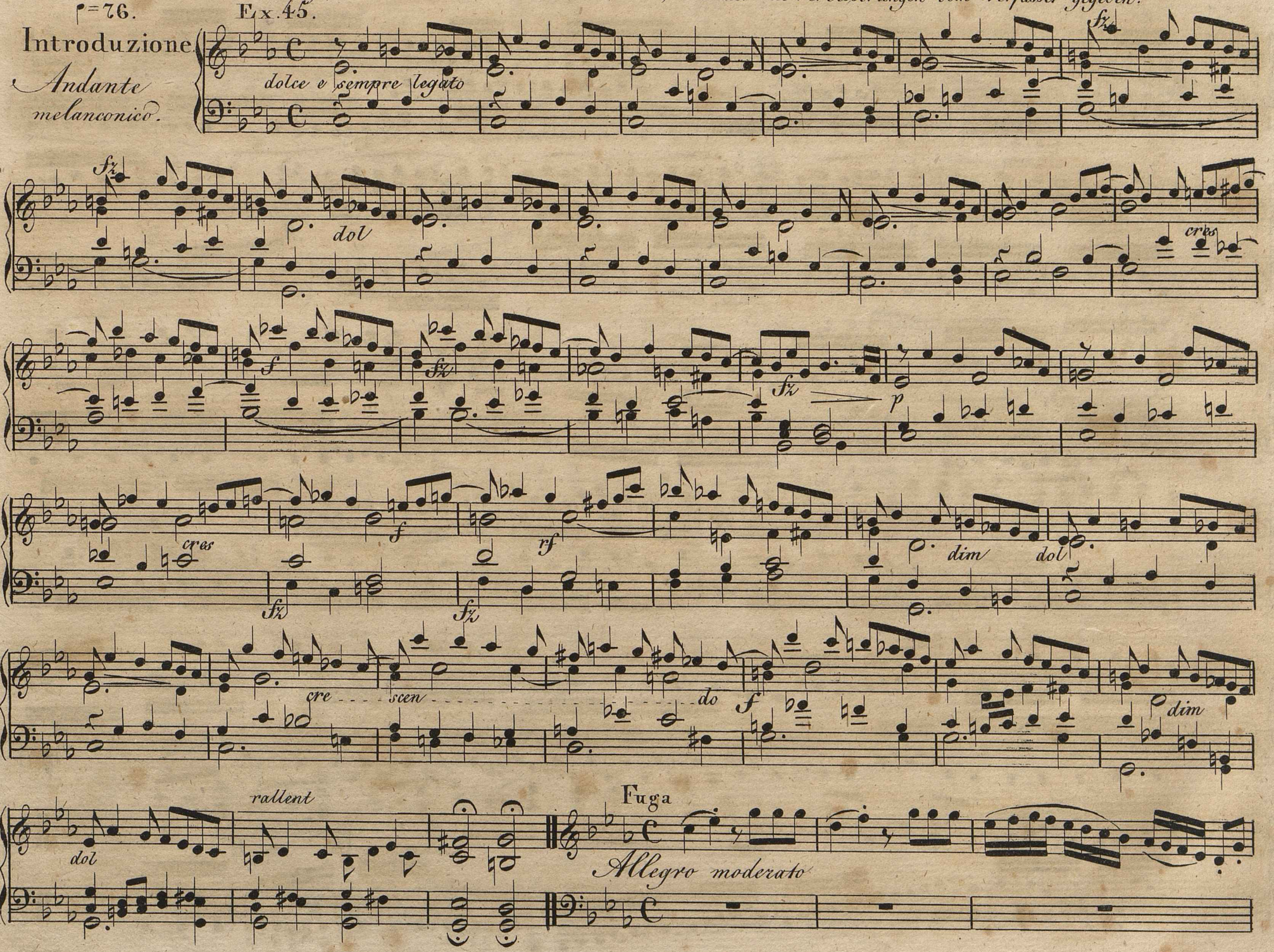

ff
p
cres
f
più f
ff
fz
8va
loco
ten
ten
ten
p
cres

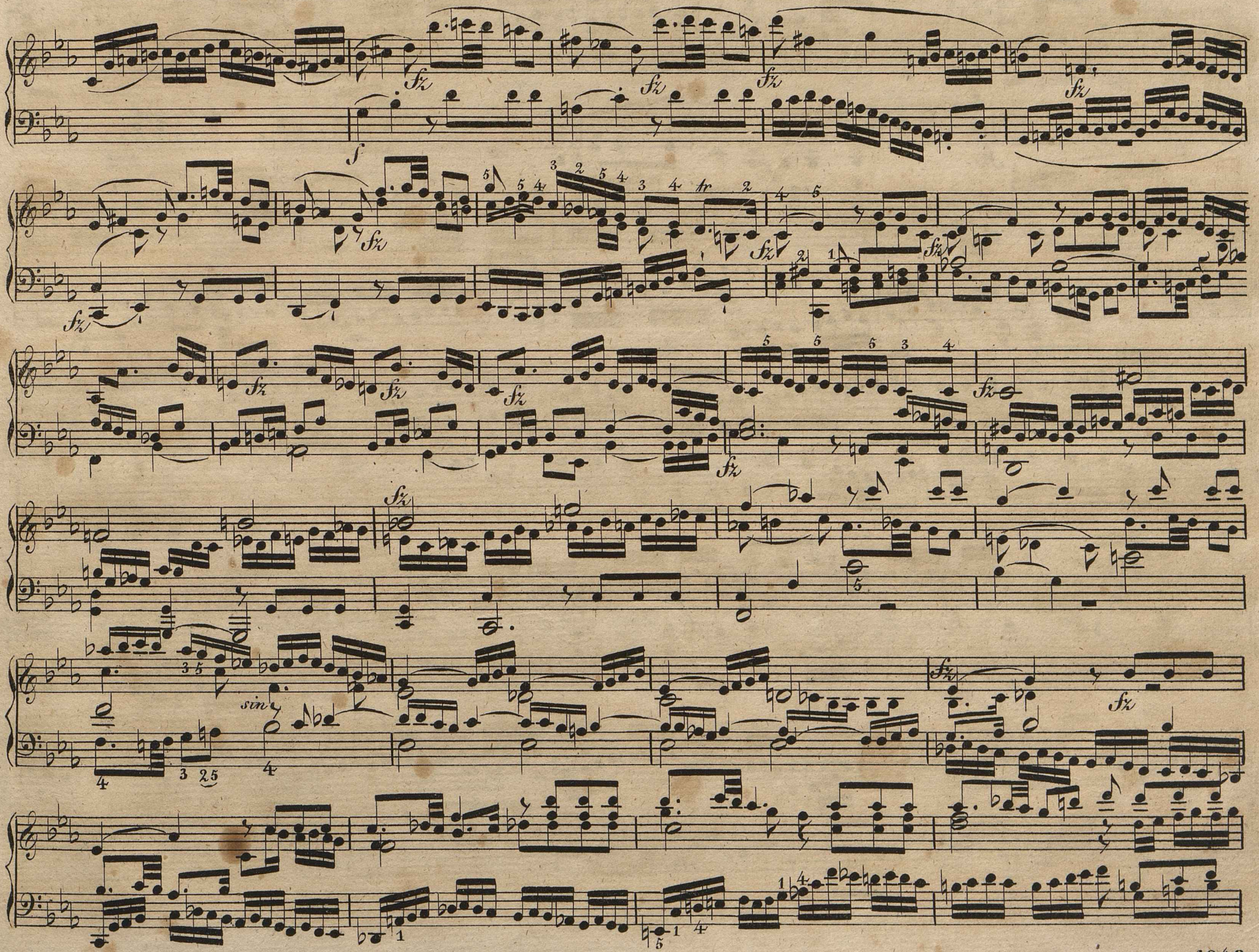

8va
loco
fz
ff
8va
loco
rf

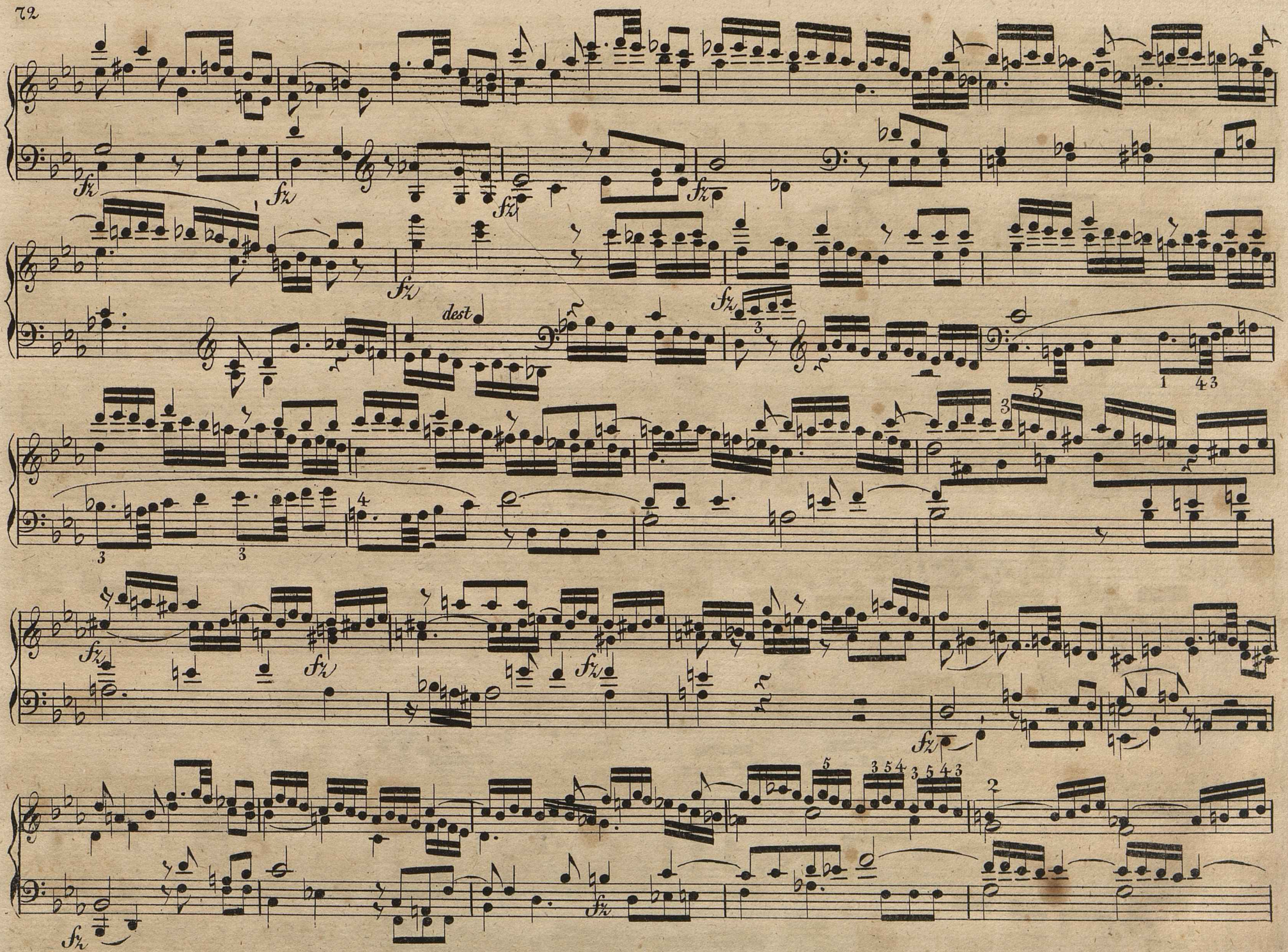

p
cres
f
più f
rf
ff
fz
rf
rf
8va
loco
fz
fz
fz

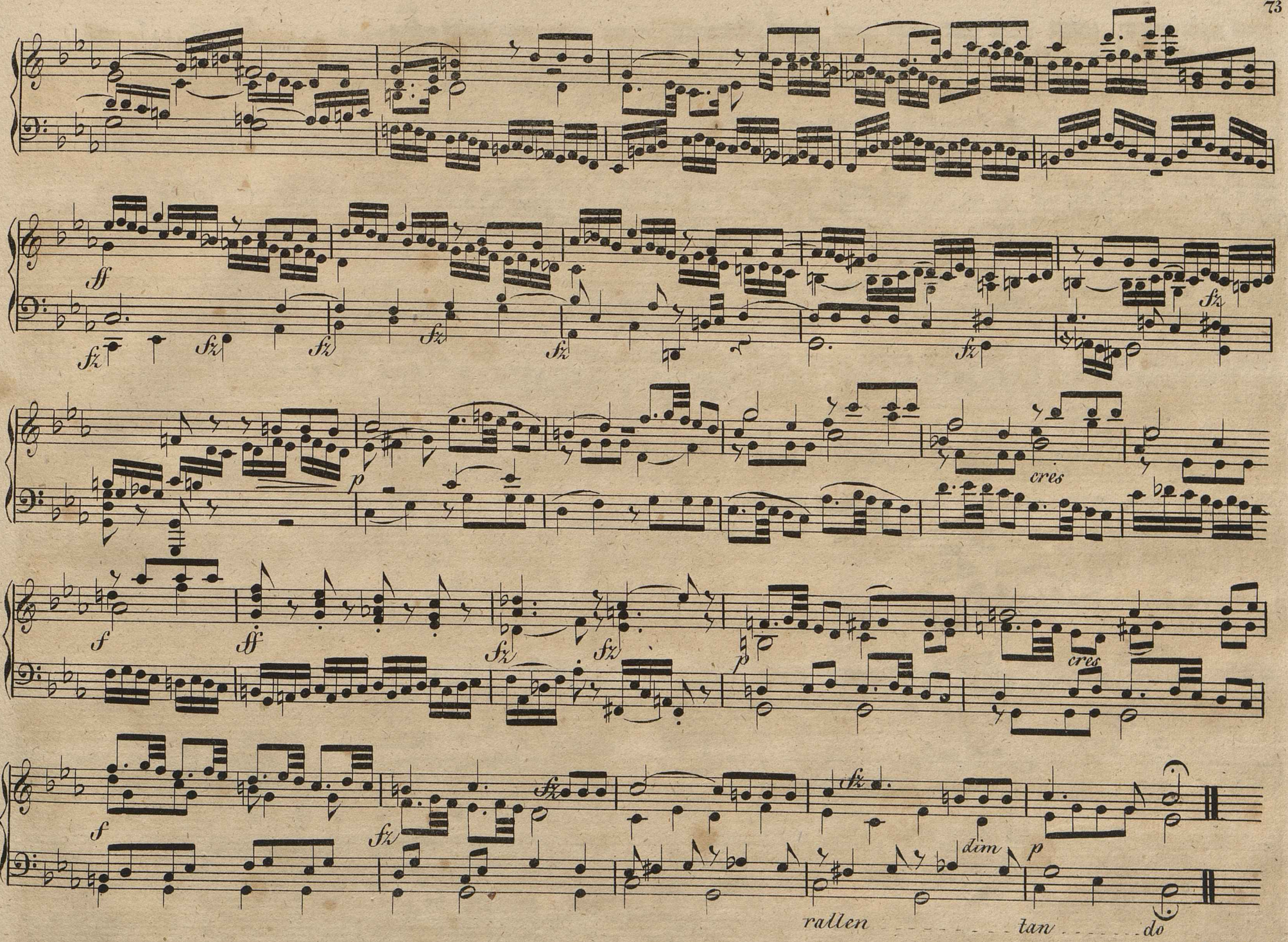
Diese Fuge, welche im Jahr 1810 in Paris erschien, wird hier mit Verbesserungen vom Verfasser gegeben.

♩=76. Ex. 45.

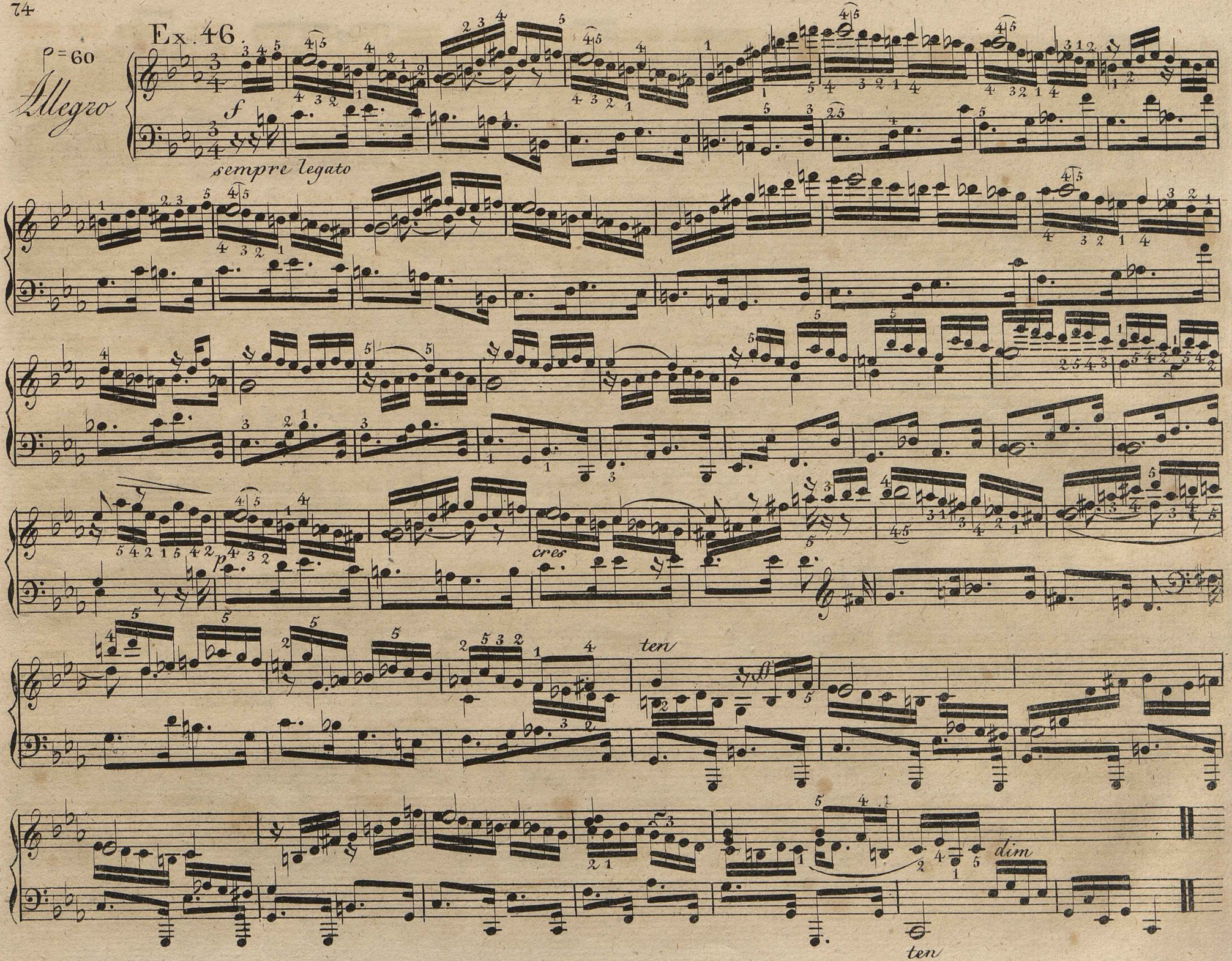



sfz
f
tr
sim.


fz
dest
3 5 4 3 5 4 3


ff
fz
p
cres
f
ff
dim
p
rallen tan do

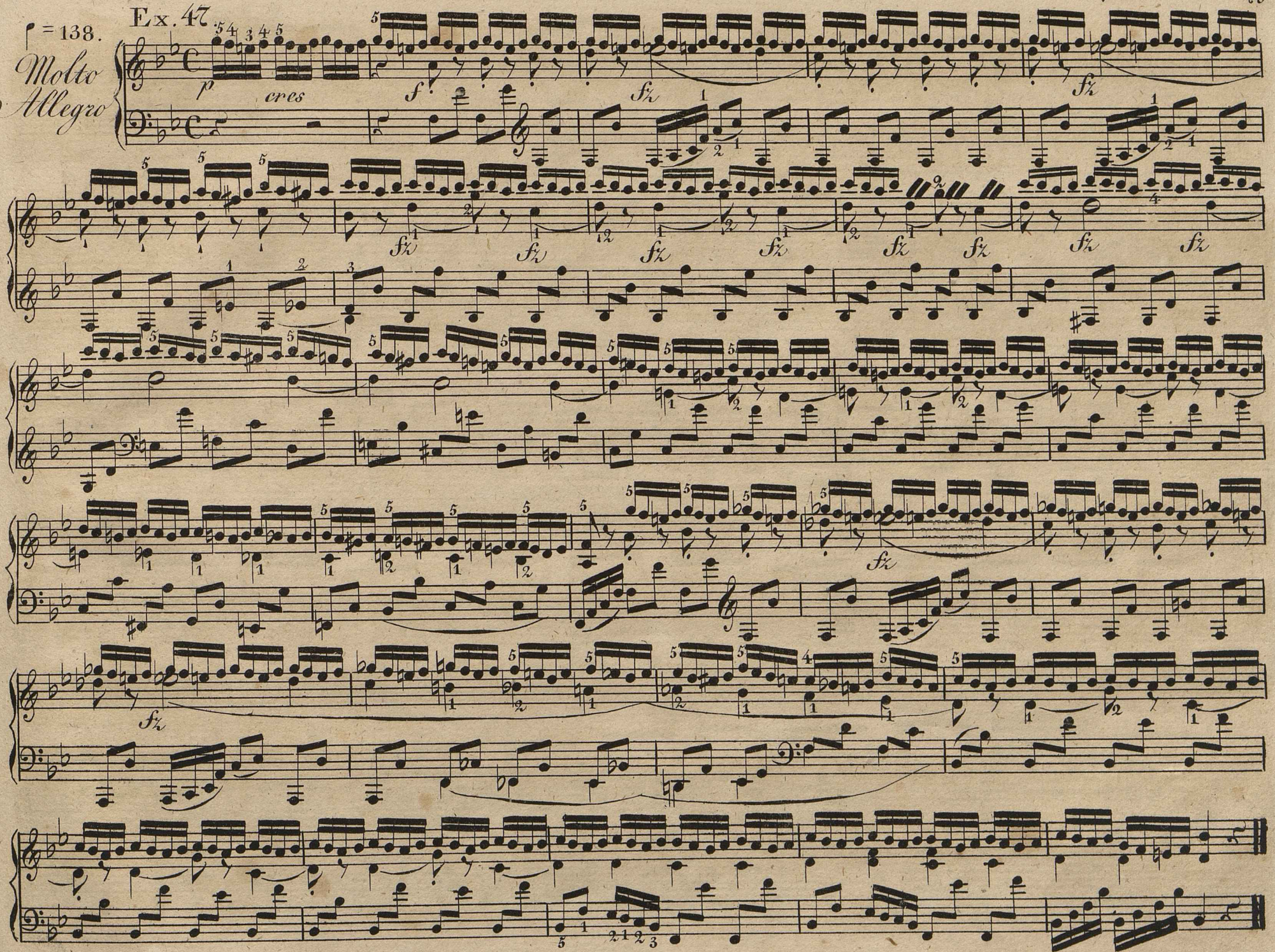
Ex. 46.



Ex. 47.

♩ = 138.

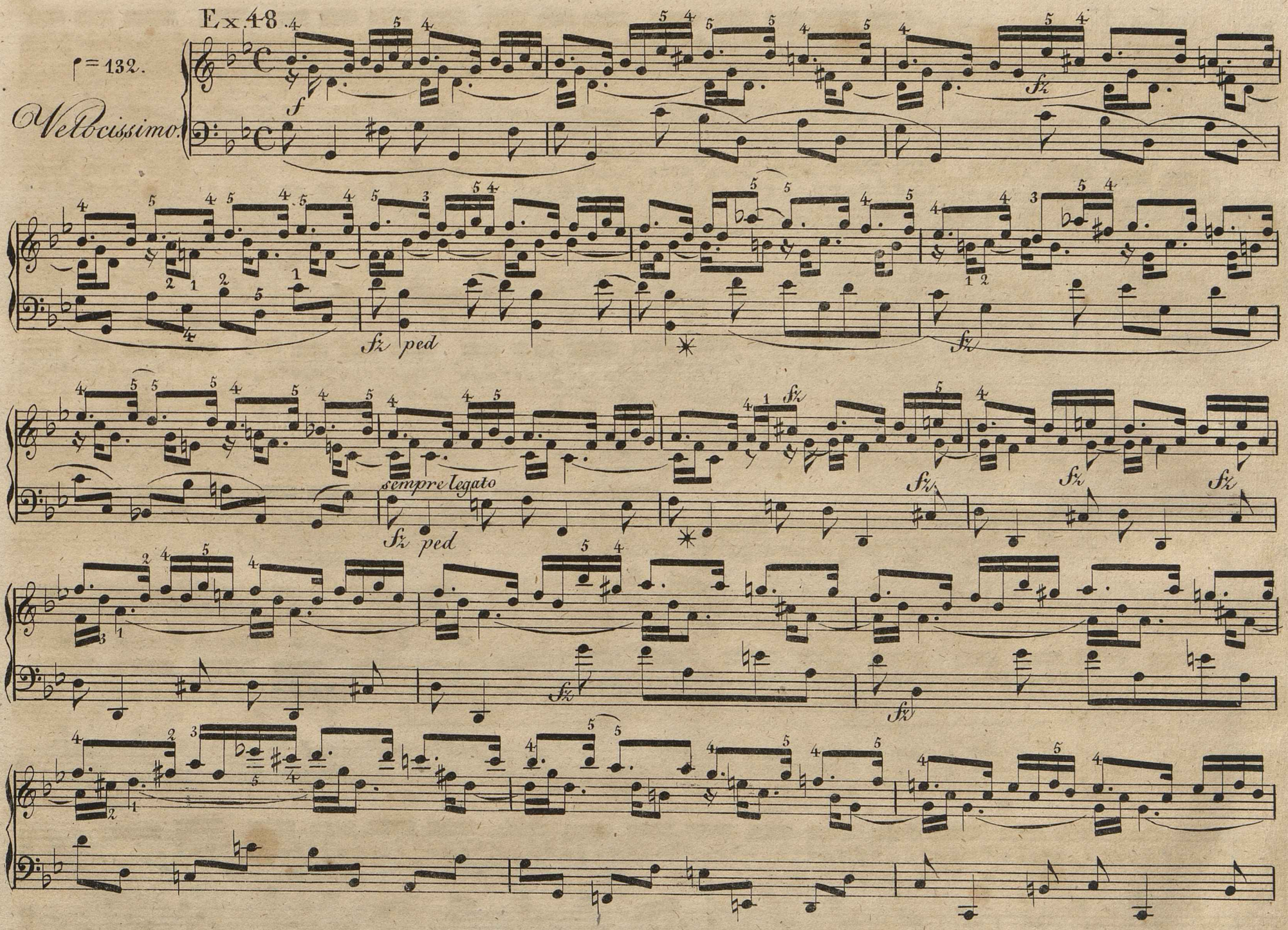
Molto Allegro

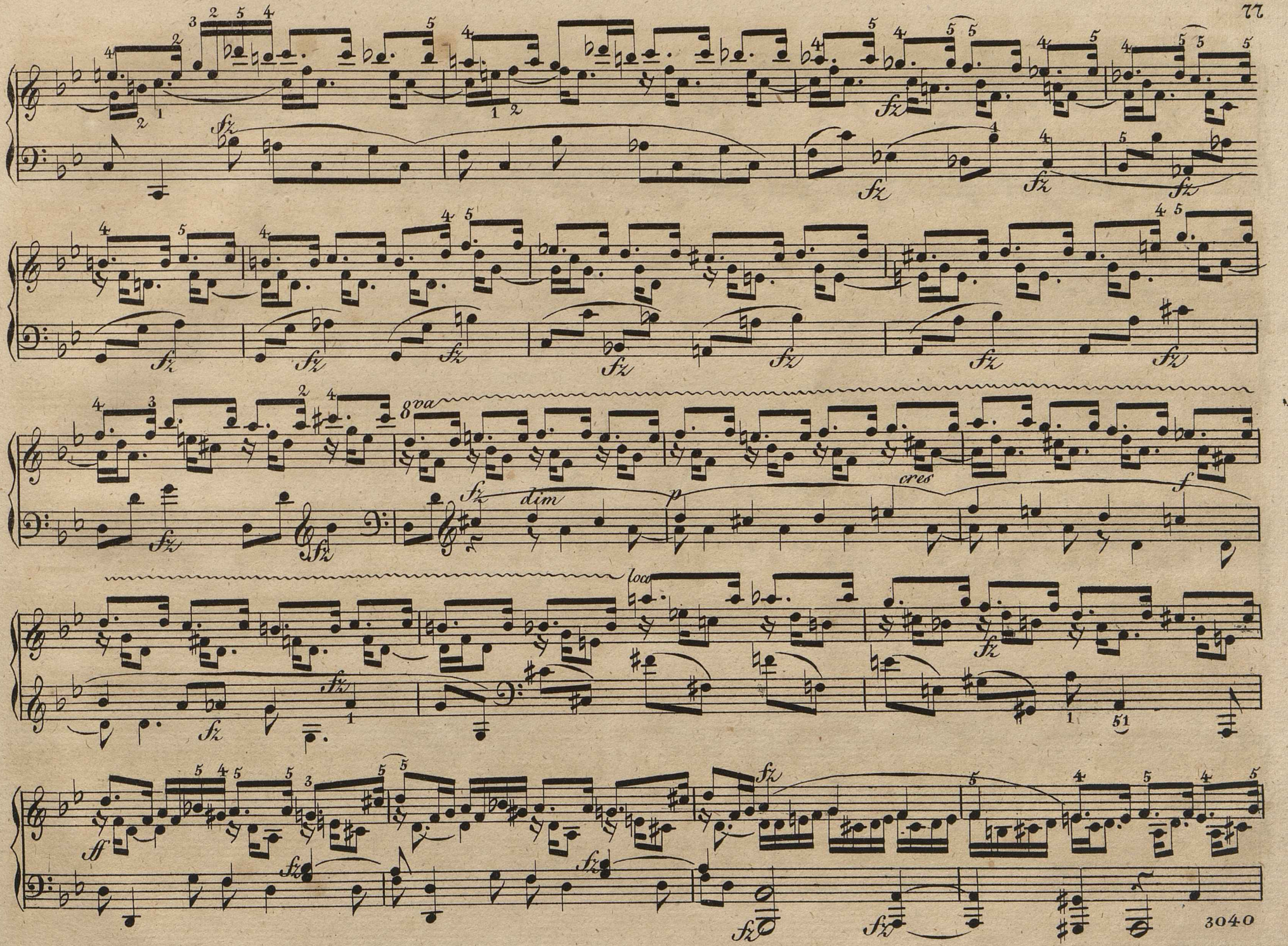


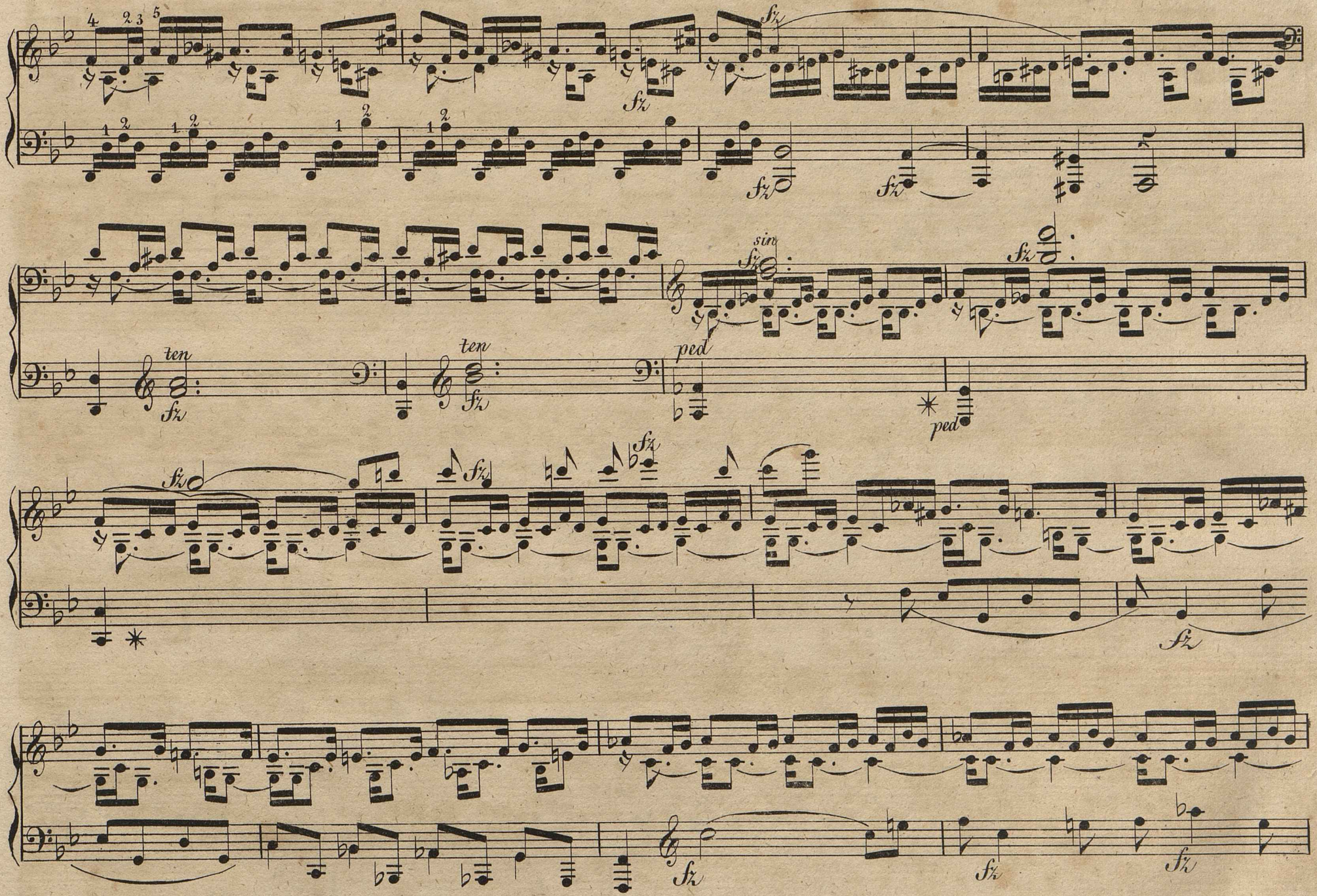
Ex. 48.

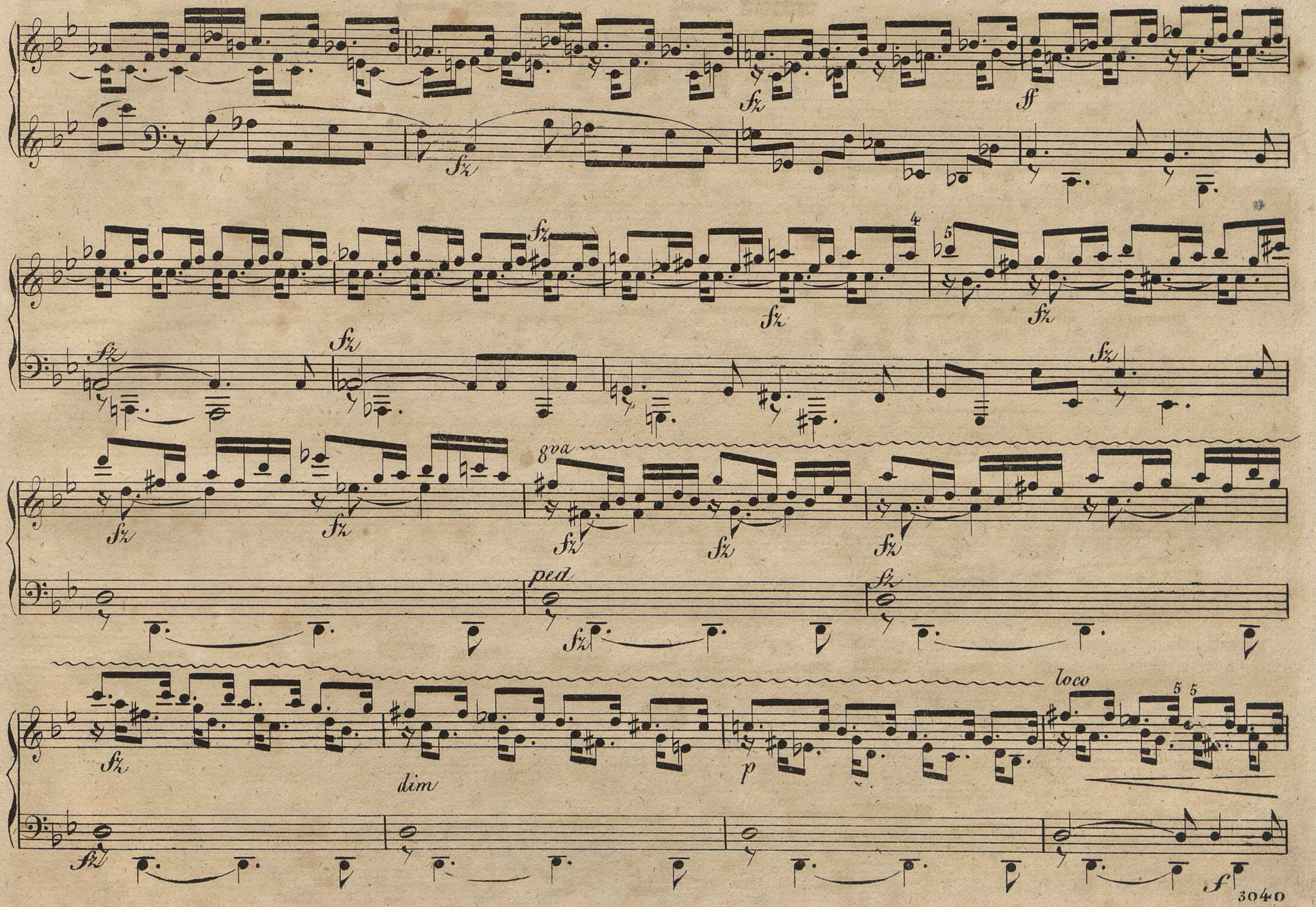
♩ = 132.

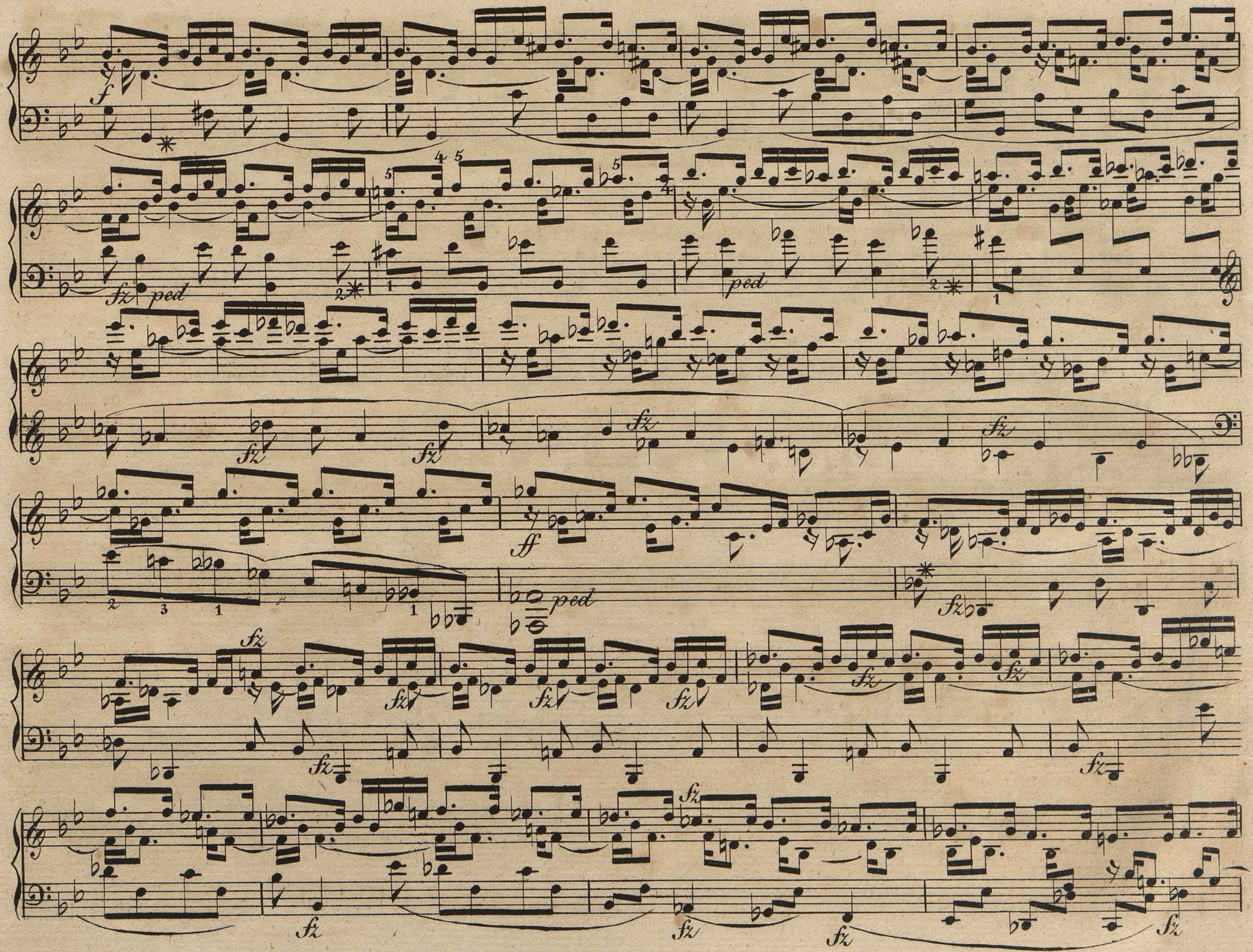
Velocissimo.

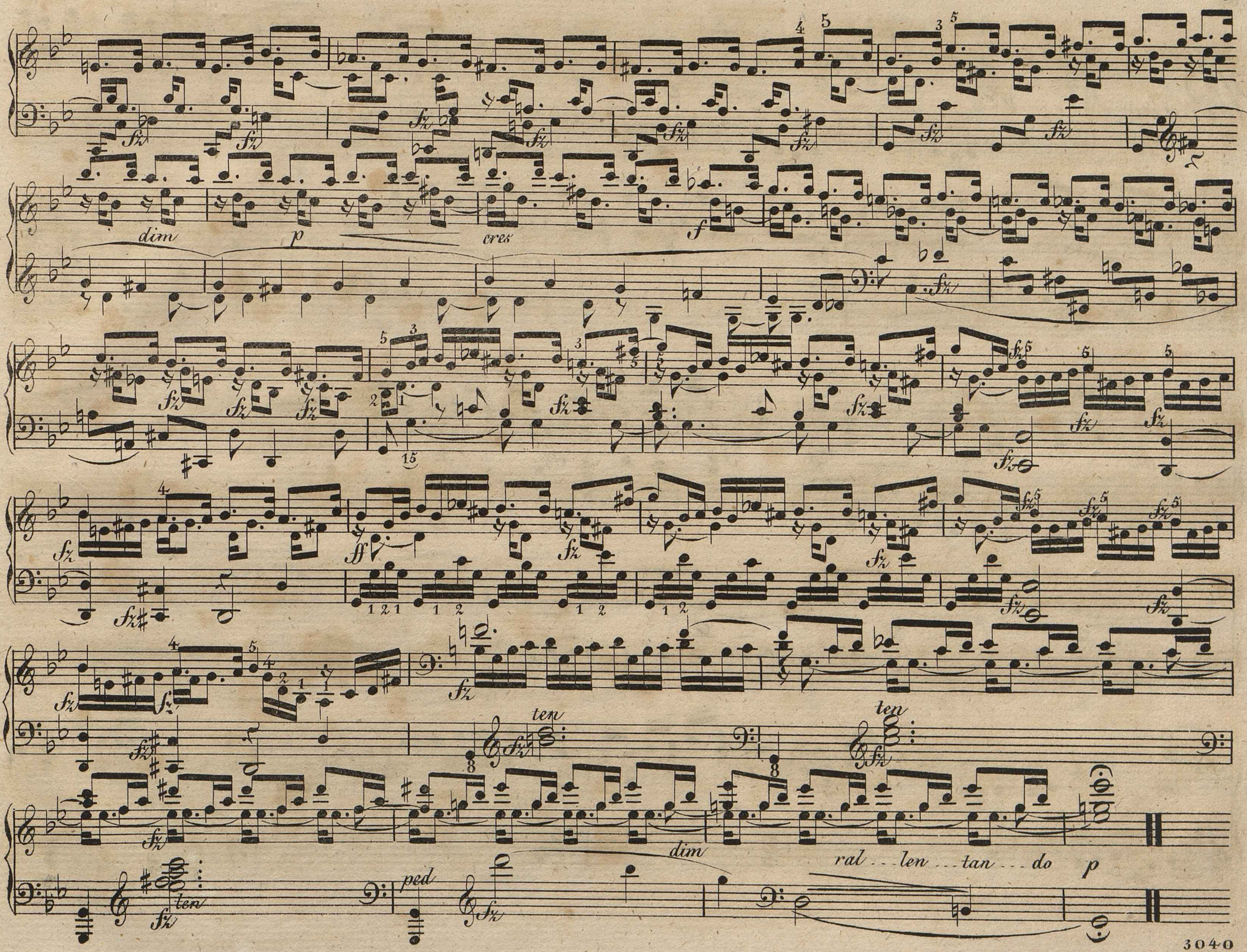



fz
8va
dim
p
cres
f
loco
ff
3040

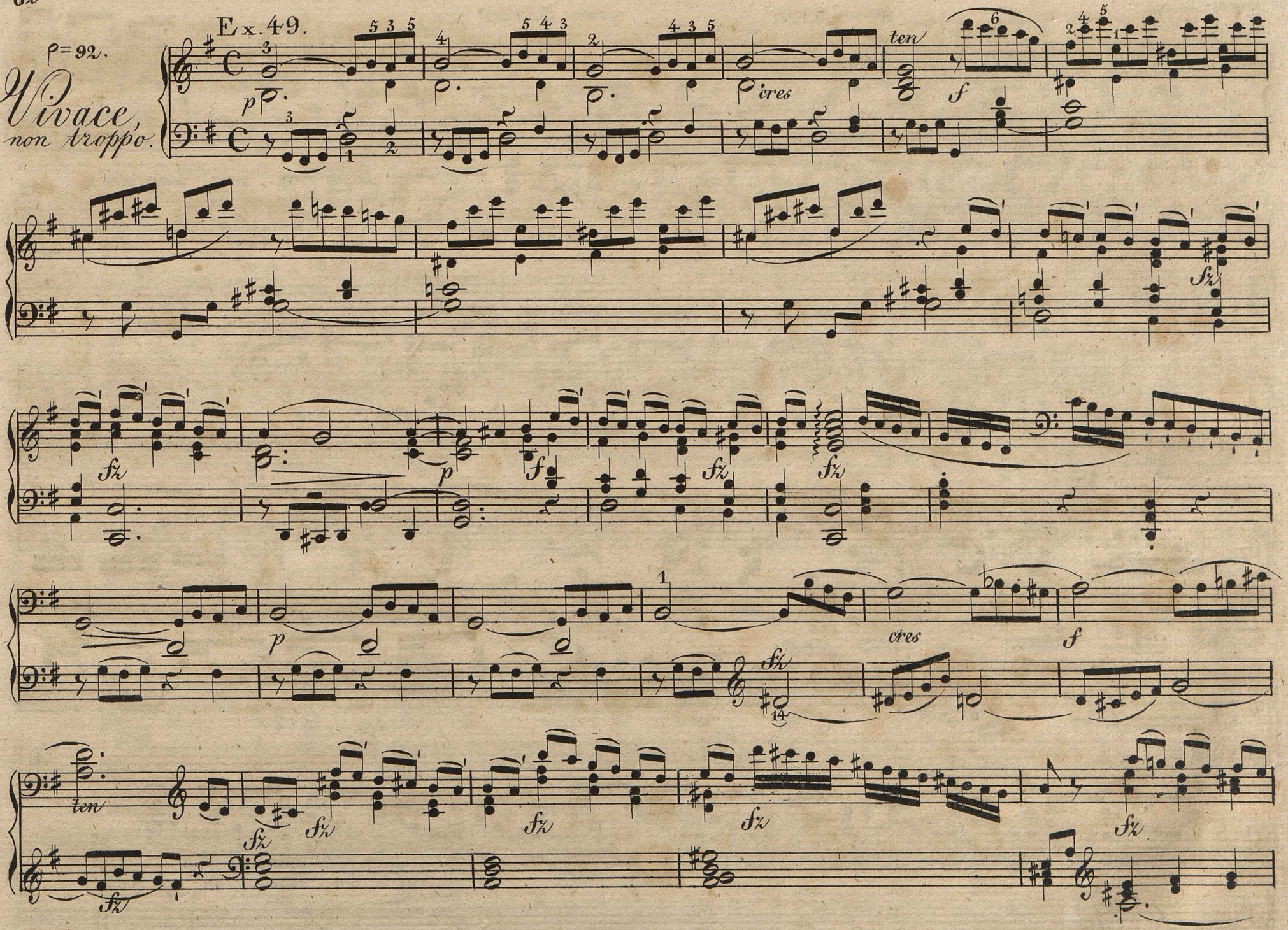

sfz
ten
ped
sim

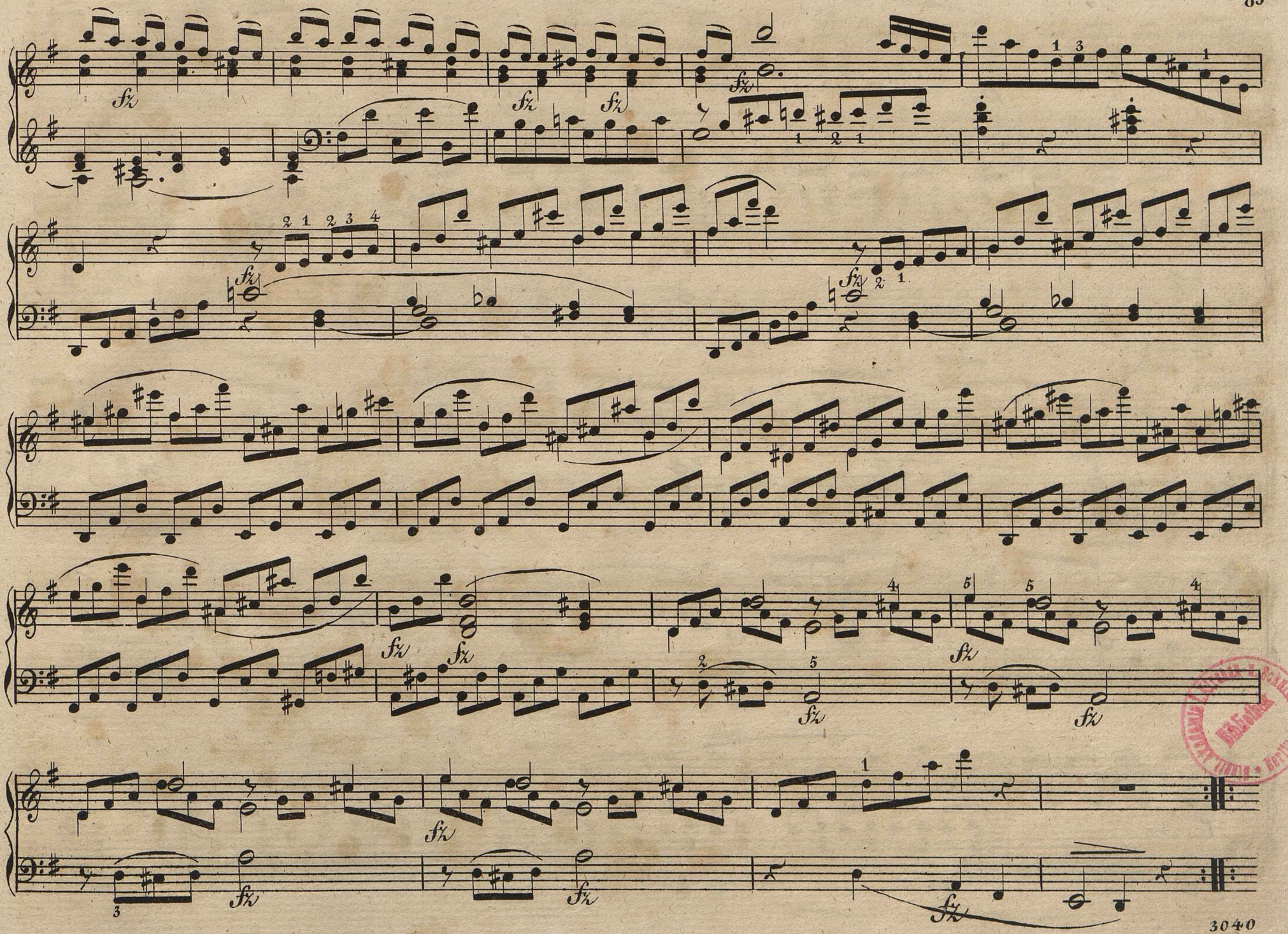

fz
ff
8va
ped
dim
p
loco
f

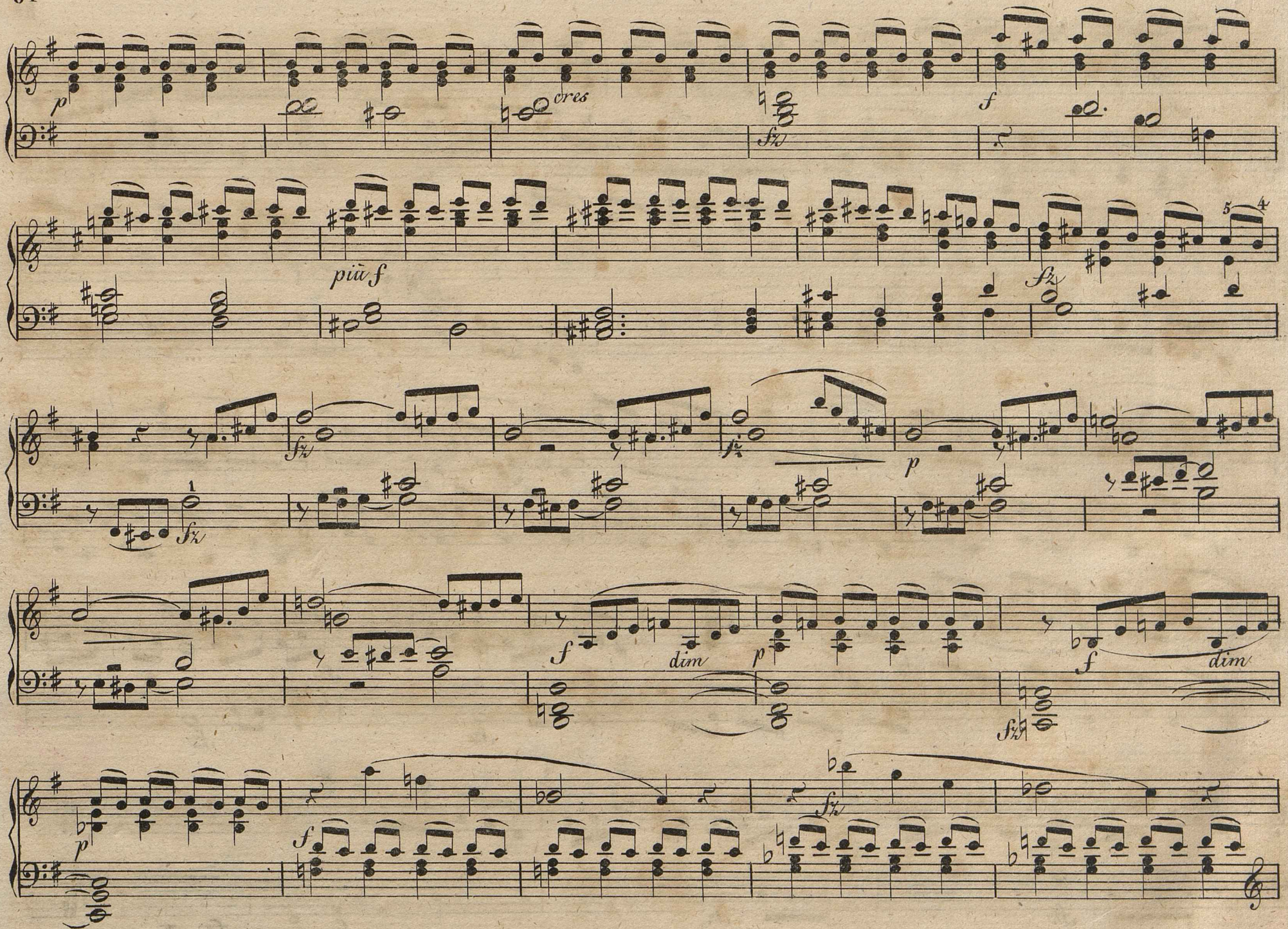

f
fz ped
fz
ff
ped
fz


dim
p
cres
f
ten
dim
ral . . . len . . . tan . . . do
p
ped

Ex. 49.






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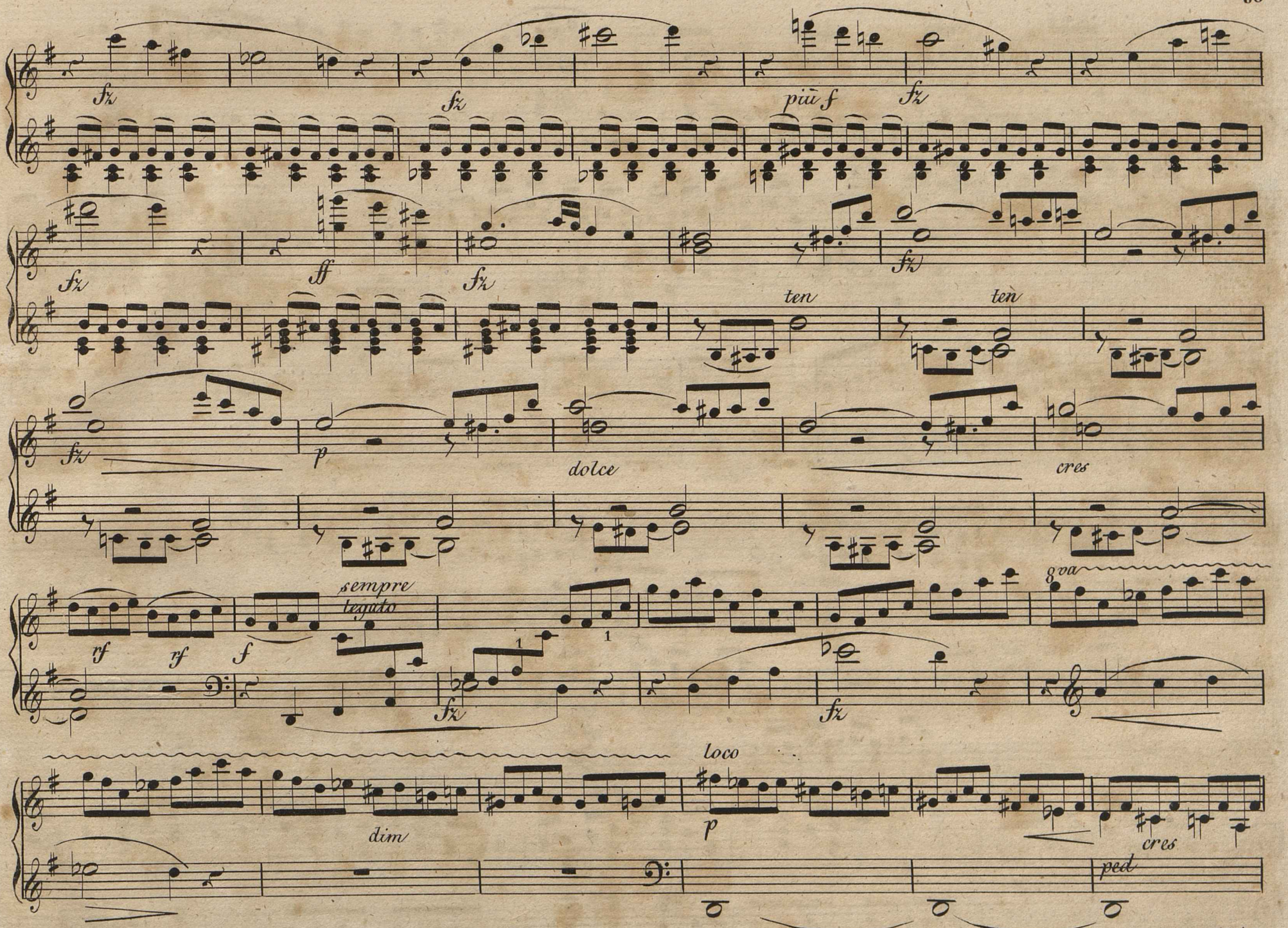
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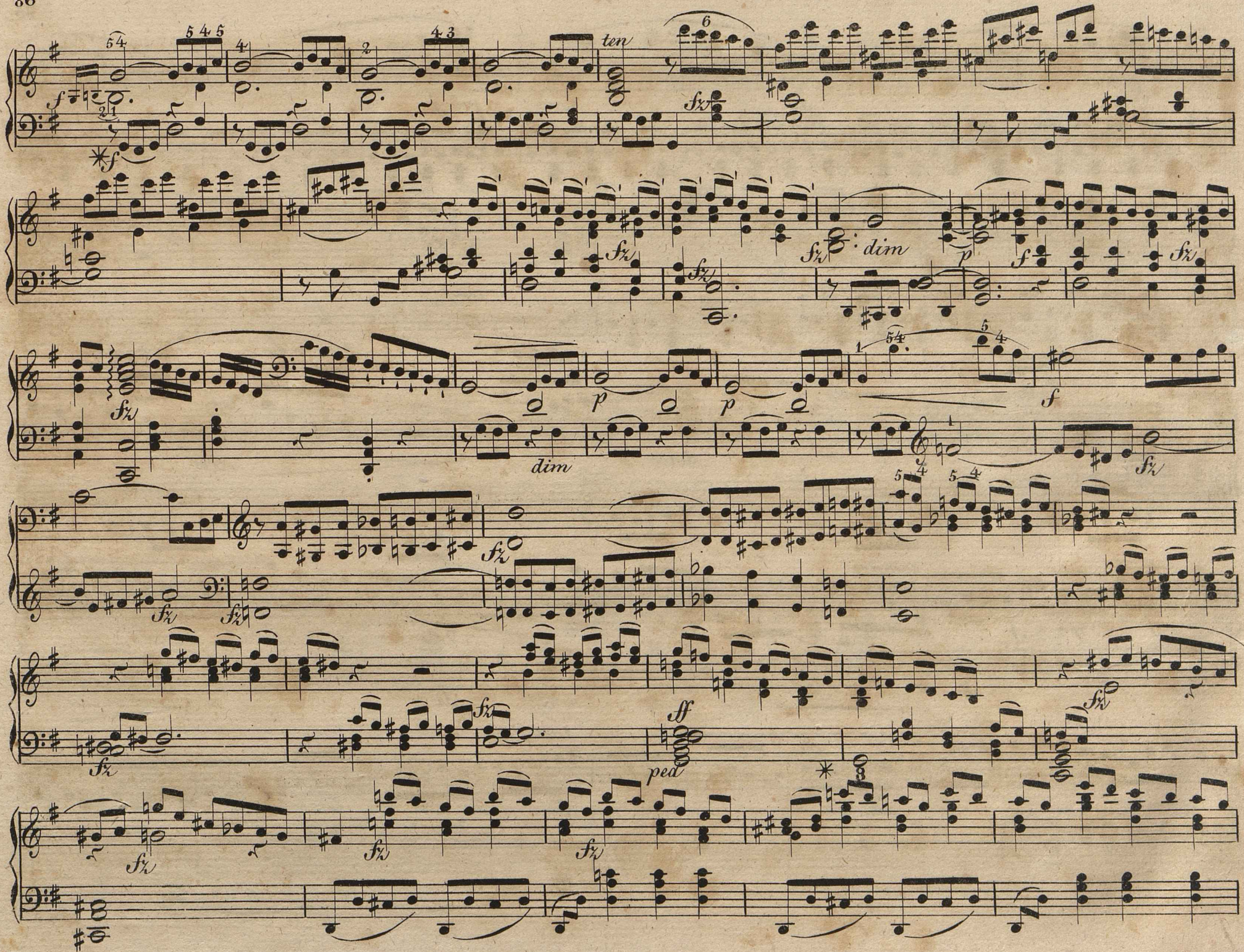
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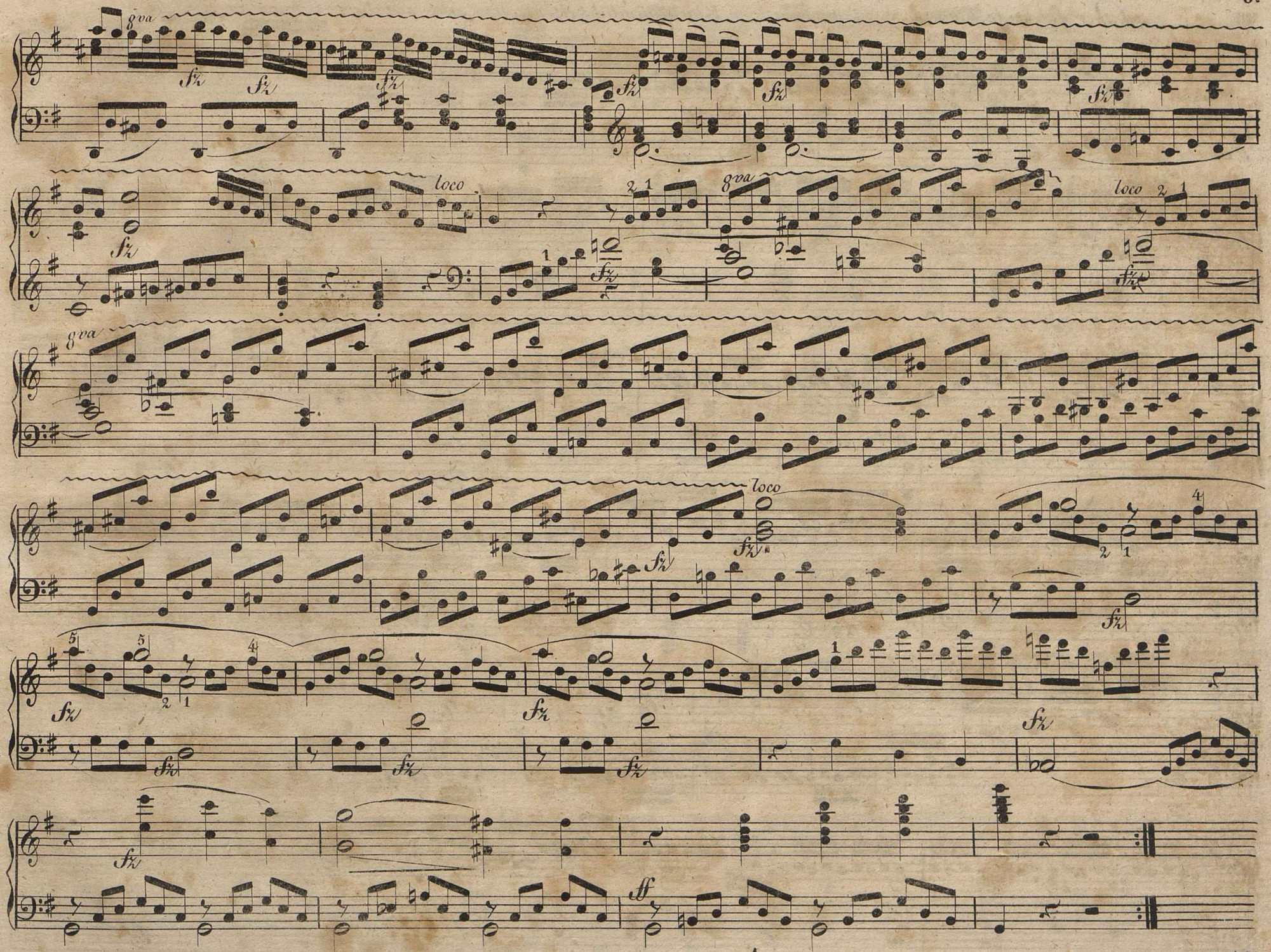
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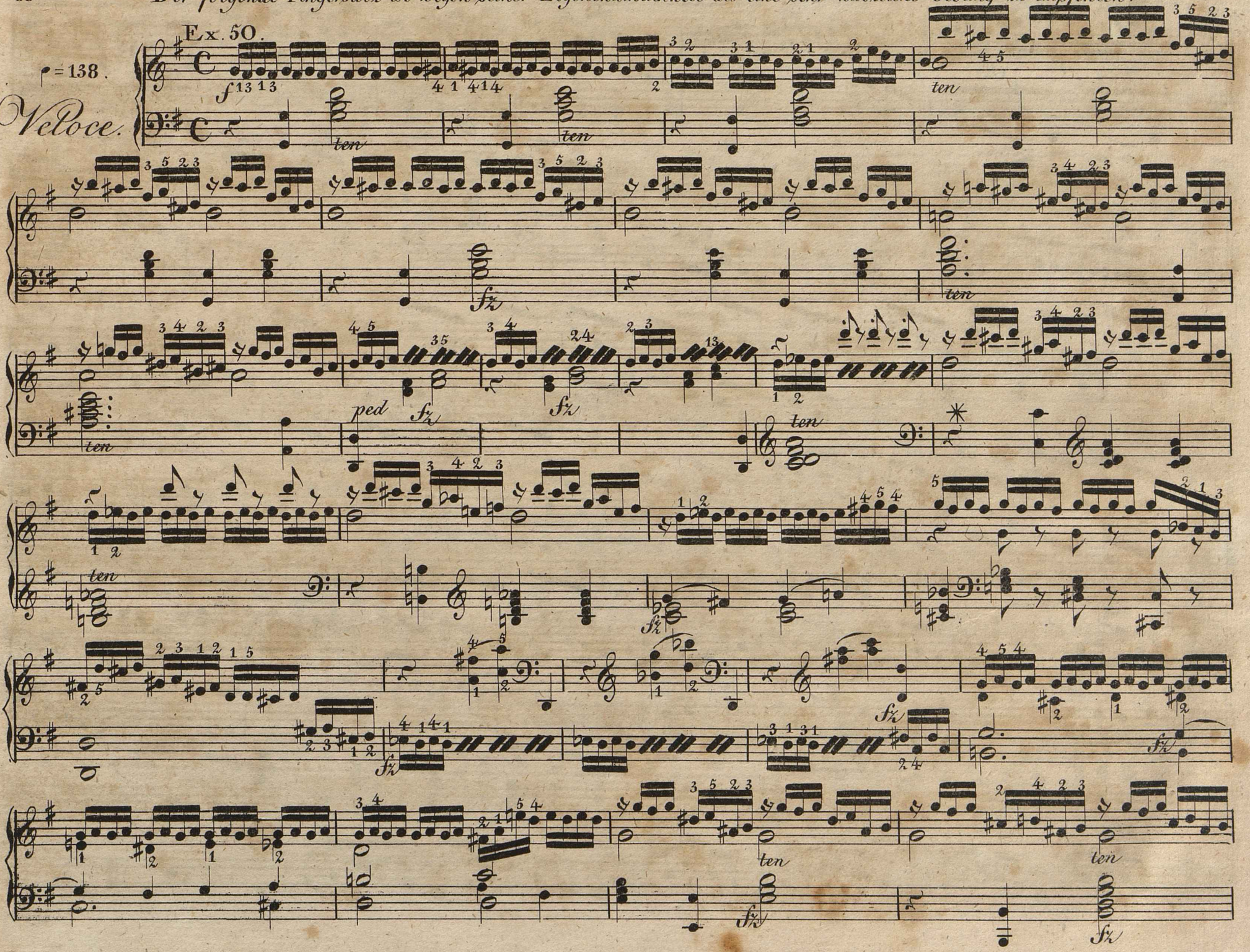
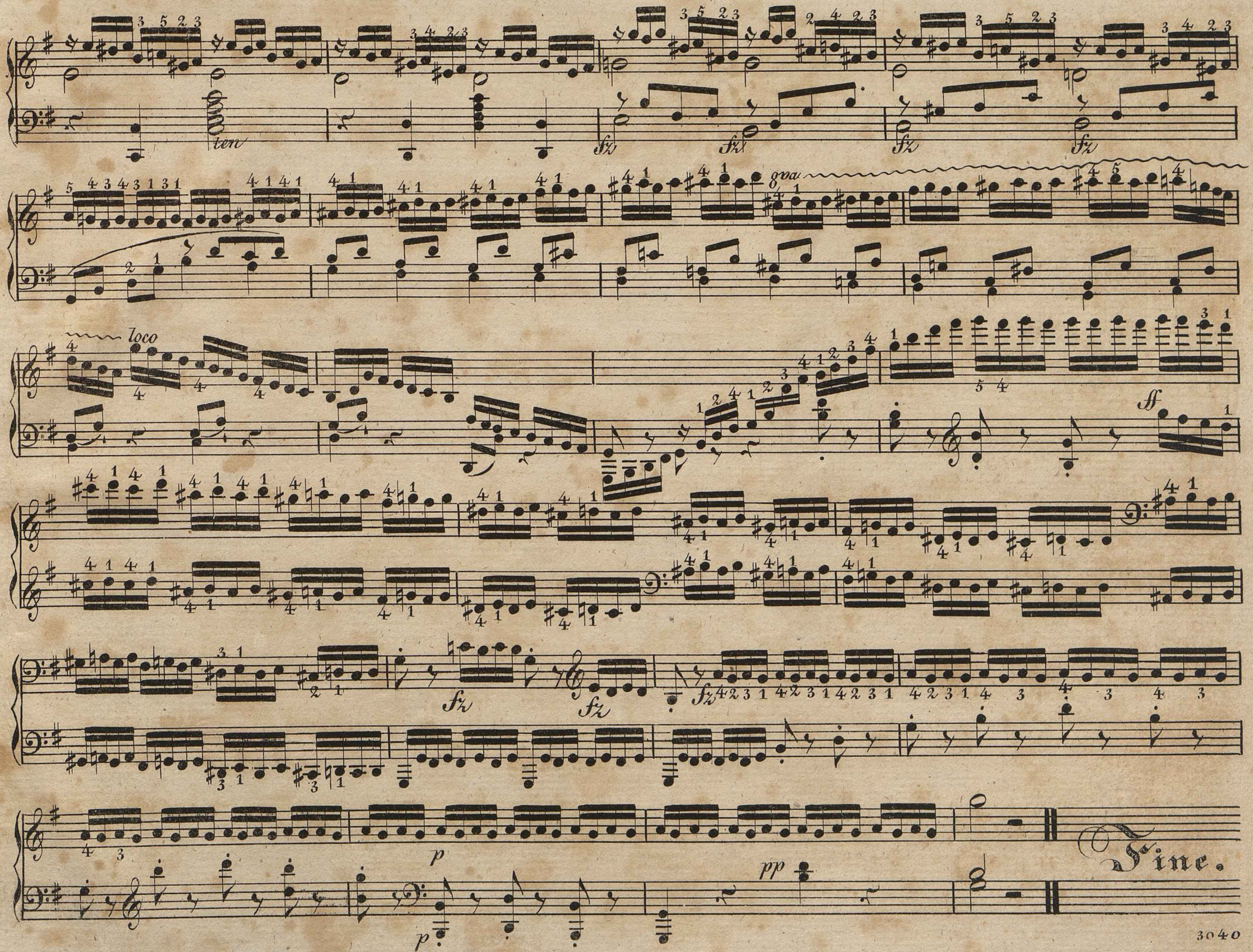
Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

Ex. 50.

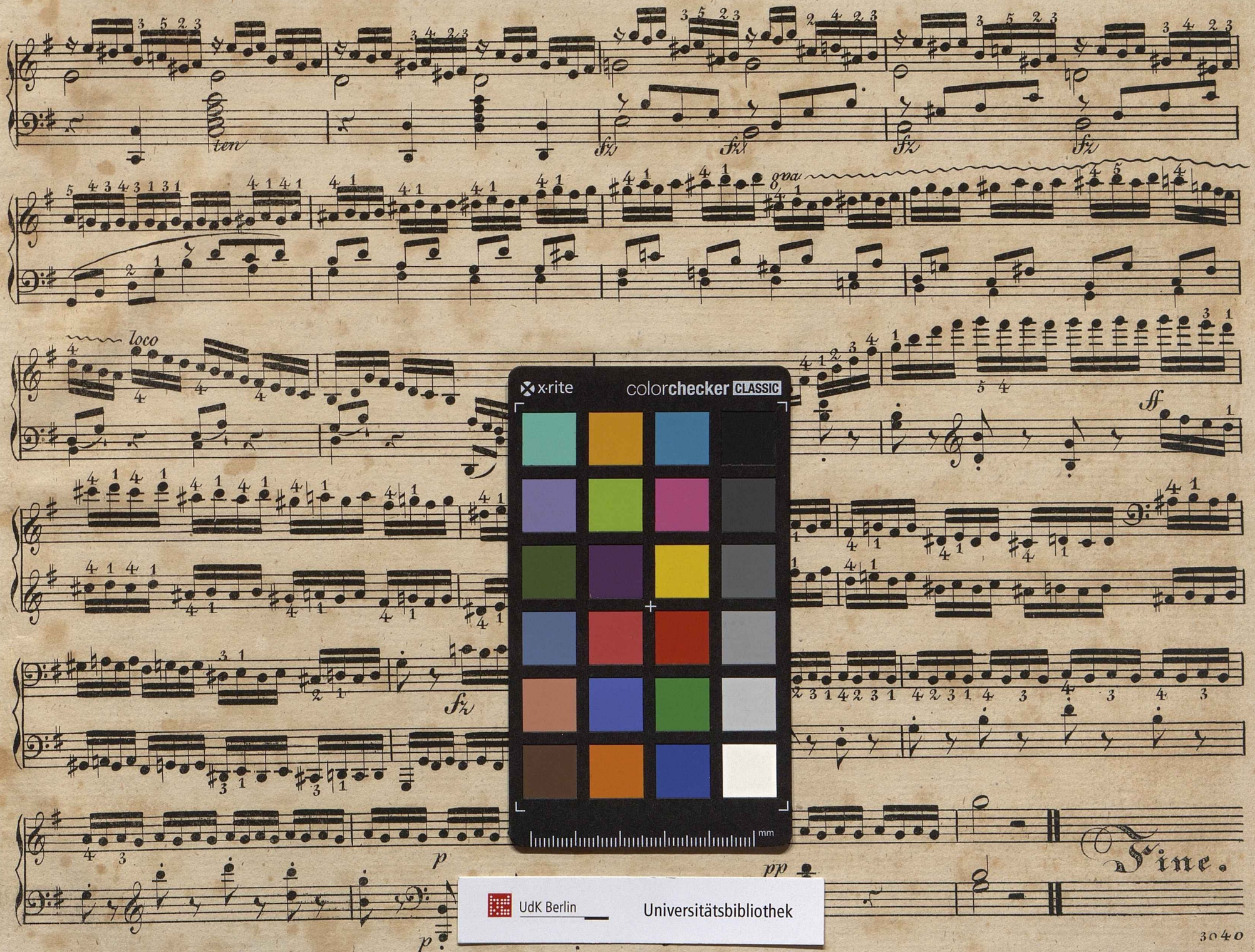
♩ = 138.

Veloce.





K. m. f.



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mm
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H. m. f.