MUZIO CLEMENTI

GRADUS AD PARNASSUM

Durchgesehen, mit Fingersatz, Phrasierungen, Anmerkungen und Zusätzen

von

Riveduto, diteggiato e fraseggiato, con annotazioni ed aggiunte

da

BRUNO MUGELLINI

Band I	Band II	Band III
E. B. 2018	E. B. 2019	E. B. 2020

Druck und Verlag von

BREITKOPF & HÄRTEL

LEIPZIG

Printed in Germany

VORWORT.

Der Bearbeiter des vorliegenden Werkes hat sich entschlossen, sämtliche hundert Etüden des Gradus ad Parnassum herauszugeben, einmal weil er die Überzeugung gewonnen hat, daß es richtig und vorteilhaft ist, die Schüler in das ganze Werk Clementis einzuführen, dann aber auch, weil er es sonst für unmöglich hält, in der Aufnahme oder Auslassung von Etüden die Wünsche der Lehrer richtig zu treffen. Sicherlich werden auch die Lehrer, denen das Studium des ganzen Werkes überflüssig scheint, zugestehen, daß es zweckmäßiger ist, die Etüden aus einer vollständigen Ausgabe nach den individuellen Bedürfnissen der Schüler selbst auszuwählen, als auf eine fertige Auswahl angewiesen zu sein, in welcher dem Lehrer vielleicht nicht genug Stoff zu mannigfaltiger Abwechslung dargeboten ist.

Der Bearbeiter sieht davon ab, die Grundsätze hier zu erörtern, welche ihn geleitet haben, denn sie gehen aus der Veröffentlichung von selbst hervor und er überläßt sie dem Urteil seiner Kollegen, ohne sie im voraus zu verteidigen. Es ist nur sein Wunsch zu bekunden, daß er den Originaltext von Clementi gewissenhaft respektiert hat, indem auch die geringste Modifikation, die für den Schüler vorteilhaft erscheinen könnte, besonders angemerkt ist. Was die Nummern 16. 17. 19. 22. 24. 47. 53. 92 anbetrifft, so sind aus Nützlichkeitsgründen neben dem Originaltext überall Varianten beigefügt, um die Fingerfertigkeit der linken Hand besonders auszubilden. Den unverändert gelassenen Texten sind ähnliche Varianten beigegeben, die der Lehrer berücksichtigen oder übergehen kann, wie es ihm beliebt.

Der Bearbeiter wird allen dankbar sein, die ihm Besprechungen seines Werkes wollen zukommen lassen. Er behält sich vor, in einer zweiten Auflage von den Kritiken, die ihm gerecht erscheinen, Notiz zu nehmen.

Bruno Mugellini

Professor des Klavierspiels an der Musikschule zu Bologna.

PREFAZIONE.

Il revisore di quest' opera si è deciso a pubblicare tutti e cento gli studi del Gradus ad Parnassum, primieramente perchè convinto dell' utilità di far apprendere agli allievi l'intera opera del Clementi, e poi perchè ritiene che non è possibile interpretare i desideri degl' insegnanti circa gli studi da scegliere o da omettere. E, per certo, anche i maestri i quali ritengono superfluo lo studio integrale del Gradus ad Parnassum riconosceranno che val meglio di fare una scelta diversa a seconda del bisogno d'ogni singolo scolaro (il che non è possibile fare se non in una edizione completa) piuttosto che servirsi d'una raccolta parziale la quale non offre materia perchè a l'insegnante, a seconda dei casi, sia dato variare la scelta.

Il revisore ritiene superfluo d'esporre nella »Prefazione« i criteri che lo guidarono nell' opera sua, perchè essi risultano evidenti dall' opera stessa e li lascia quindi al giudizio dei colleghi senza una preventiva difesa. Egli desidera soltanto d'affermare che ha scrupolosamente rispettato il testo originale del Clementi segnando a parte ogni modificazione anche lieve che gli sembrerebbe vantaggiosa allo scolaro. Per i Nr. 16. 17. 19. 22. 24. 47. 53. 92, oltre la dizione originale, ha creduto utile di aggiungere delle »Varianti« dell' intero studio che mirano principalmente a sviluppare il tecnicismo della mano sinistra. Simili »Varianti« sono aggiunte alla dizione originale dell' autore ch'è rimasta inalterata; e così l'insegnante può a suo talento farle studiare od omettere.

Il revisore sarà grato a quanti vorranno fargli osservazioni sull' opera sua perchè si promette di tener conto, in una seconda edizione, di quelle critiche che gli sembreranno giuste.

Bruno Mugellini

Prof. di Pianoforte nel Liceo Musical di Bologna.

PREFACE.

The publisher of this work has decided to edit the hundred exercises of the Gradus ad Parnassum, being convinced in the first instance of the great advantage to pupils that are made acquainted with the entire work of Clementi's, which secondly offers a wide range of choice to the teachers. Surely even those masters that think studying the entire Gradus ad Parnassum superfluous, will acknowledge that it is a much better plan to make their choice according to the individual wants of each pupil than to be obliged to make use of a selection that does not offer such plentiful material to choose from.

The publisher abstains in this preface from discussing the principles that guided him, for they speak for themselves in his work and so he leaves them to be judged by his colleagues without defending them beforehand. He only desires to affirm that he has scrupulously respected the original text of Clementi's, marking the very slightest modifications which appeared to him to be of advantage to pupils. As to Nos. 16. 17. 19. 22. 24. 47. 53. 92 he has thought it expedient to add various readings, (variations) of the text (besides the original) that tend principally to render the left hand skilful and expert. Similar „variations" have been added to the original text, left unchanged; so the teacher can according to his taste either pass them over or have them studied.

The publisher will be very much obliged to all those that comment on his work, for he thinks at a future time to mention all criticisms that he finds just in a second edition.

Bruno Mugellini

Professor of the Piano at the College of Music at Bologna

PRÉFACE.

Le réviseur de cette œuvre s'est décidé à publier les cent études du Gradus ad Parnassum dans la conviction qu'il est très utile de faire apprendre aux élèves l'œuvre tout entière de Clementi et qu'il n'est pas possible d'interpréter les désirs des précepteurs en ce qui concerne les études à choisir ou à omettre. Et, certes, même les instituteurs qui trouvent superflue l'étude intégrale du «Gradus ad Parnassum» reconnaîtront qu'il vaut mieux faire un choix différent selon le besoin de chaque élève (ce que l'on ne saurait faire que dans une édition complète) que de se servir d'un recueil partiel qui, parfois, n'offre pas assez de matière au précepteur pour qu'il lui soit donné de varier le choix.

Le réviseur trouve superflu d'exposer dans cette Préface les vues qui l'ont guidé dans son travail, car elles ressortissent de l'œuvre elle-même; c'est pourquoi il les laisse au jugement de ses collègues sans se soucier du tout de se défendre à l'avance. Il aime seulement à affirmer qu'il a scrupuleusement respecté le texte original de Clementi; marquant à part toutes ces modifications, même les plus légères qui lui paraissent avantageuses à l'élève. Quant aux N°s 16. 17. 19. 22. 24. 47. 53. 92, outre la diction originale, il a cru utile ajouter des «Variantes» de l'étude entière, qui ont principalement pour but de développer la technique de la main gauche. Ces «Variantes» sont ajoutées à la diction originale de l'Auteur, qui est restée inalterée; le précepteur peut ainsi, à son gré, les faire étudier ou les omettre.

Le réviseur sera bien reconnaissant à tous ceux qui voudront bien faire des remarques sur son ouvrage, car il se fera un devoir de tenir compte, dans une seconde édition, de toute critique qu'il aura trouvée raisonnable et juste.

Bruno Mugellini

Prof. du Piano au Lycée Musical à Bologna

Der Bearbeiter empfiehlt, die hundert Etüden in der unten angegebenen Ordnung durchzunehmen, da ihm diese Reihenfolge für einen stufenmäßigen Fortschritt im Bemeistern der technischen Schwierigkeiten mehr Erfolg zu versprechen scheint, als Clementi's eigne Anordnung des Gradus ad Parnassum.

Allo scopo di evitare le notevoli differenze di difficoltà che si riscontrano nel Gradus ad Parnassum (seguendo l'ordine dato ai cento studj dal Clementi) il revisore propone d'apprenderli nell' ordine qui sotto segnato che gli sembra risponda meglio ad un criterio di difficoltà progressiva.

The publisher recommends all pupils to practice the hundred exercises according to the order, noted below which appears to him to ensure progress in a more effectual manner than by adhering to Clementi's arrangement.

Dans le but d'éviter les variations trop sensibles entre les différents dégrés de difficulté qu'on aperçoit dans le Gradus ad Parnassum (suivant l'ordre donné aux cent études par Clementi) le réviseur propose, de les apprendre selon l'ordre ci-dessous indiqué, ordre qui, à son avis, répond mieux, à un critérium de difficulté progressive.

A. **Mechanische Übungen — Studi di meccanismo — Mechanical exercises — Etudes de mécanisme.**

B. **Polyphonische Studien und Übungen im Vortrag — Studi in stile polifonico ed espressivo — Exercises in polyphony and expression — Etudes d'expression et de style.**

	No.	
A	16	
	17	
	19	
	19	Variante a.
	1	
	3	
	53	
	53	Variante
	37	
	9	
	24	
	24	Variante
	12	
B	10	Canone
	70	
	73	Canone
	4	
	67	Canone
	8	
A	64	
	50	
	35	
	30	
	92	
	92	Variante
	20	
	31	
	2	
	7	
	21	

	No.	
B	75	Canone
	59	
	26	Canone
	14	
	18	Fugato
A	23	
	85	
	68	
	47	
	47	Variante
	46	
	55	
	36	
	87	
	28	
B	29	
	69	
	60—61	
	79	
	13	Fuga

	No.	
A	5	
	6	
	34	
	81	
	32	
	22	
	22	Variante
	88	
	27	
B	11	
	33	Canone
	91	
	43	Fuga
	51—52	
	90	Fugato
A	62	
	89	
	93	
	66	
	77	
	76	
	71	
	63	
	48	
B	56—57	Fuga
	49	
	74	Fuga
	42	

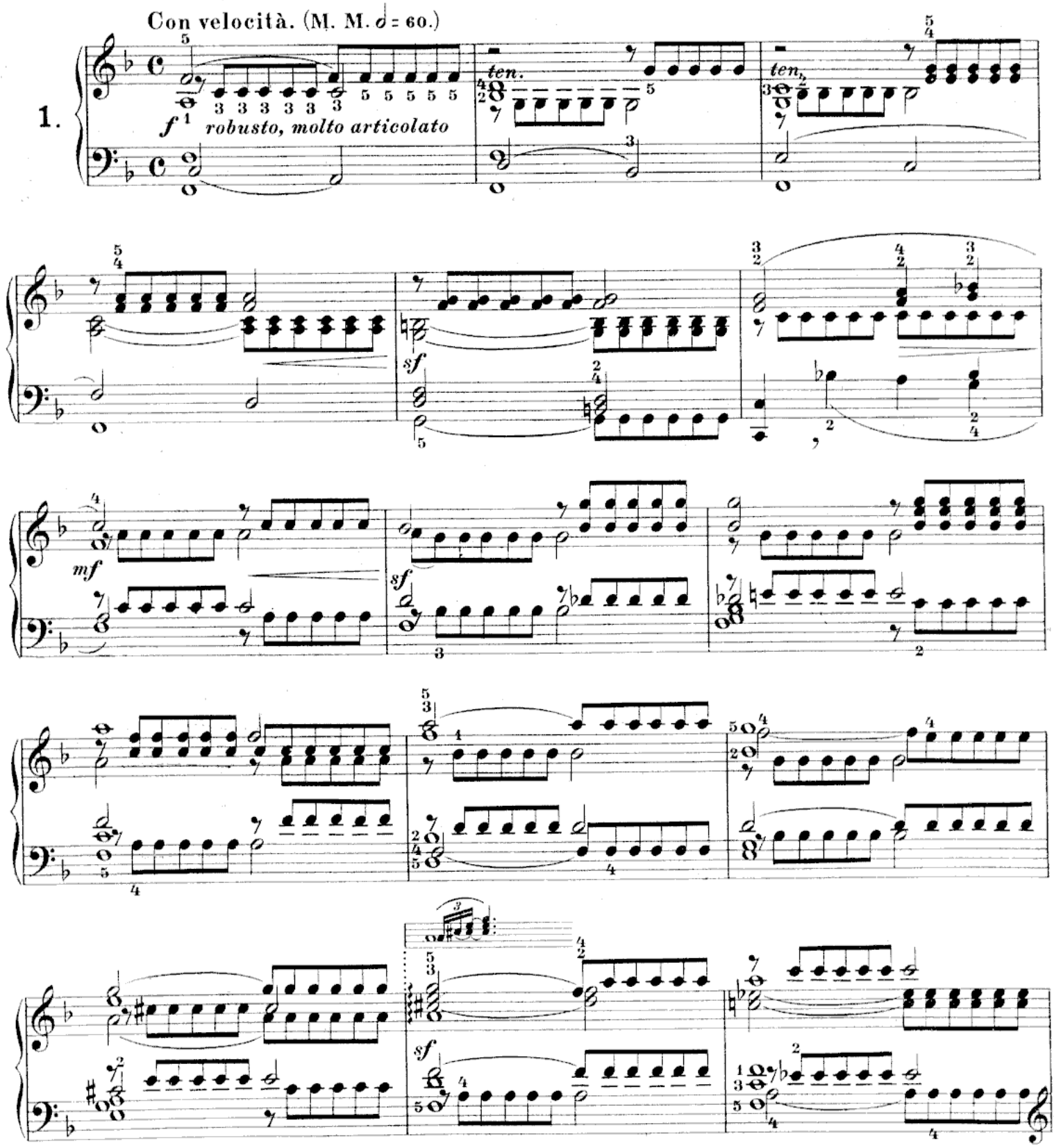
	No.	
A	72	
	95	
	58	
	86	
	99	
	78	
	15	
	19	Variante b.
	16	Variante
	17	Variante
B	40	Fuga
	41	
	54	Fuga
	82	
A	65	
	97	
	98	
	100	
	96	
	44	
	80	
	94	
B	83—84	Canone
	38	
	25	Fuga
	45	Fuga
	39	Scena patetica

Muzio Clementi.

Gradus ad Parnassum.

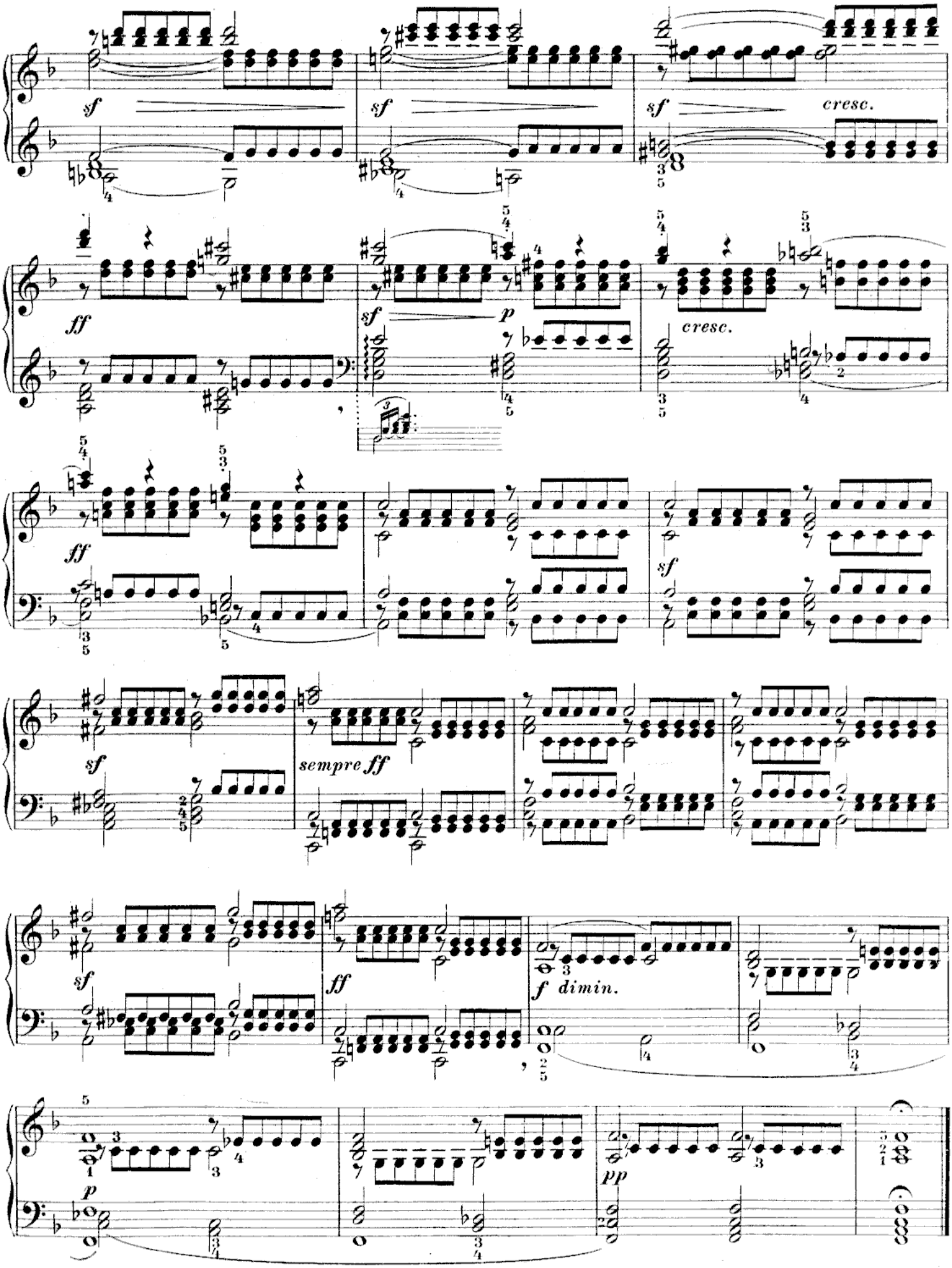
Band I.

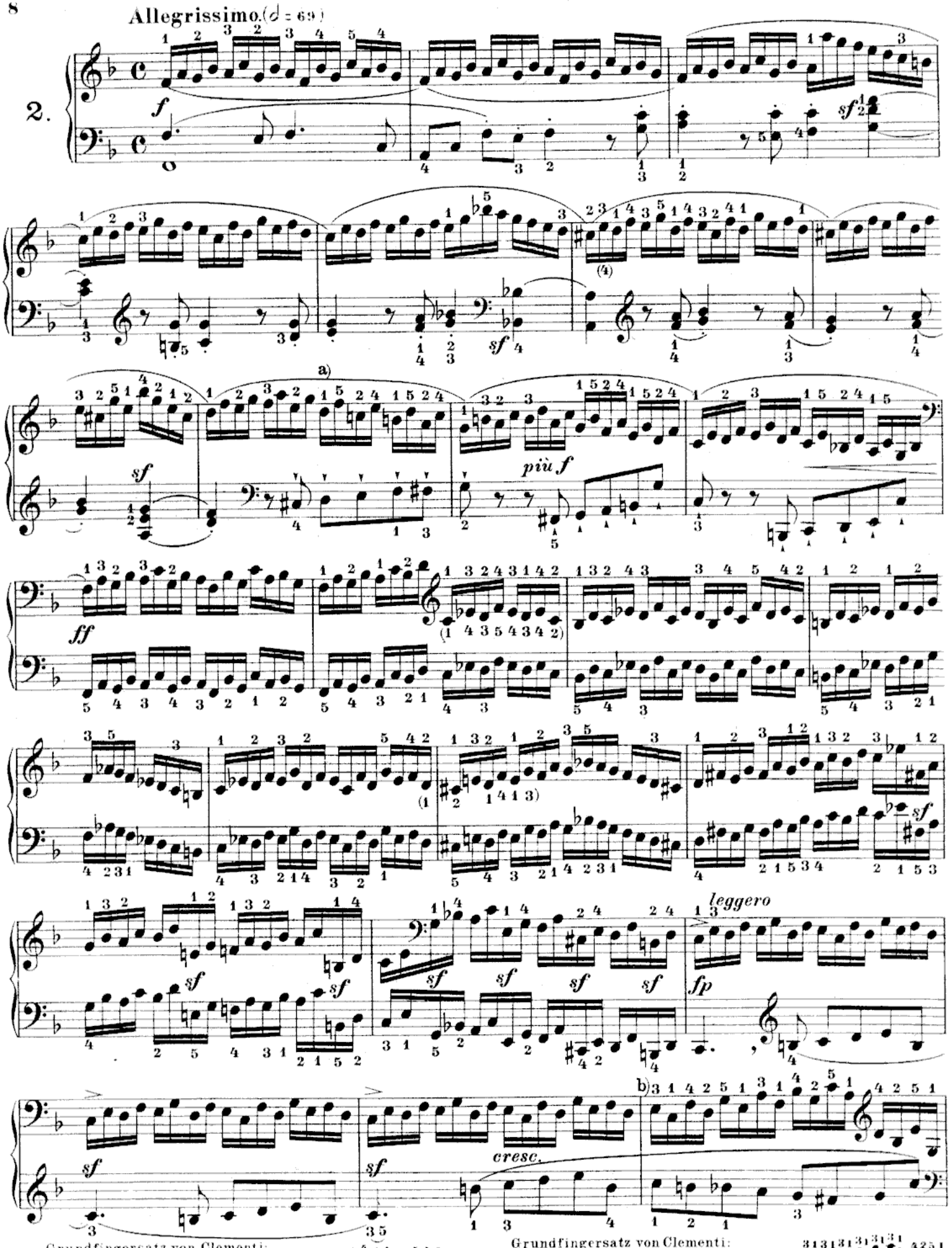
Herausgegeben von Bruno Mugellini.



Stich und Druck von Breitkopf & Härtel in Leipzig

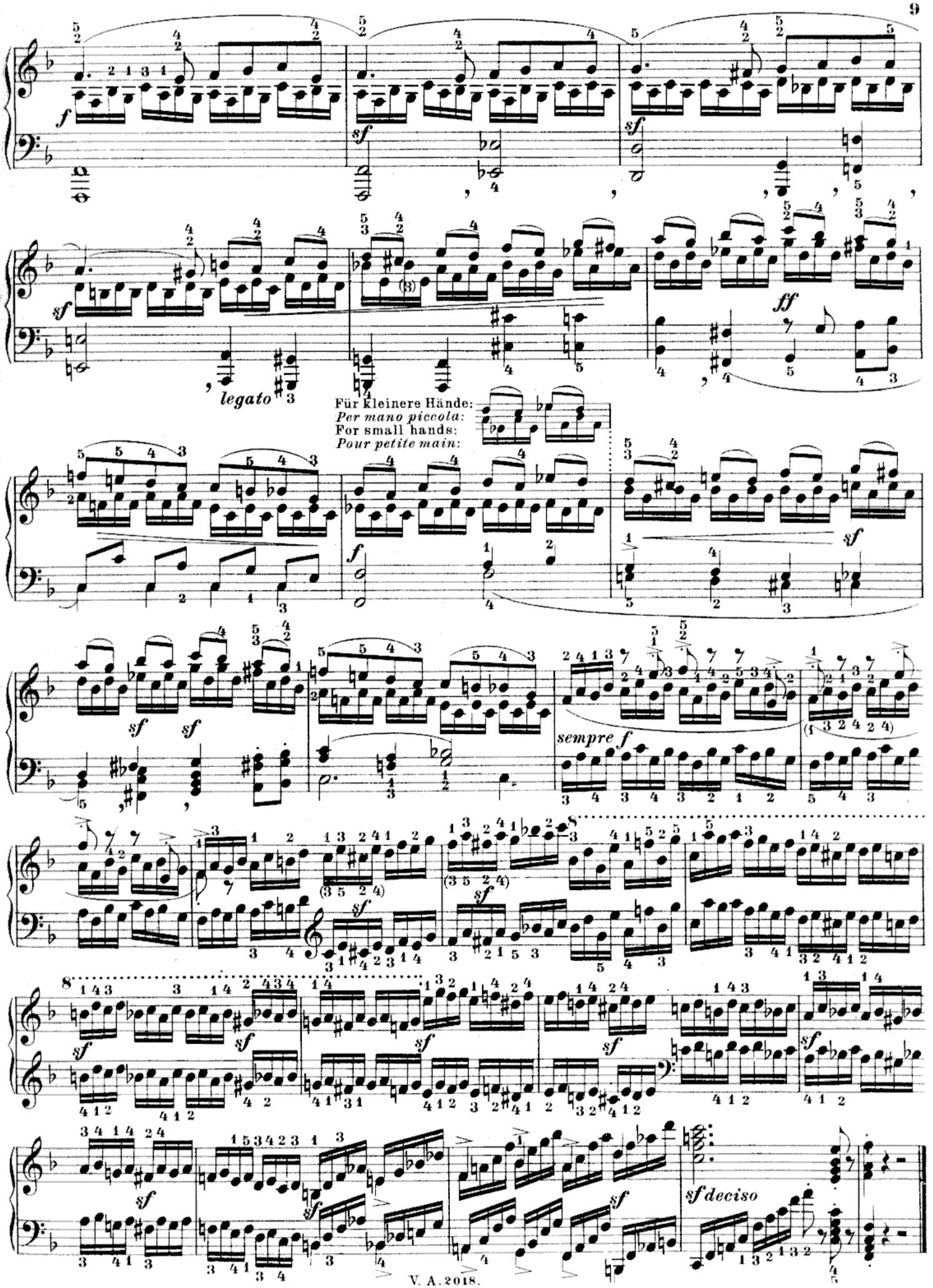
V. A. 2018.


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



a) Grundfingersatz von Clementi:
Diteggiatura originale di Clementi:
Clementi's original fingering:
Doigté original par Clementi:

b) Grundfingersatz von Clementi:
Diteggiatura originale di Clementi:
Clementi's original fingering:
Doigté original par Clementi:


legato
Für kleinere Hände:
Per mano piccola:
For small hands:
Pour petite main:
sempre f
sf deciso

Vivacissimo. (♩ = 132.)

3.

f *molto articolato*

segue

segue

Veränderung von Tausig:
Variante di Tausig:
Tausig's variation:
Variante par Tausig:

sf

ff

dim.

I.

etc.

II.

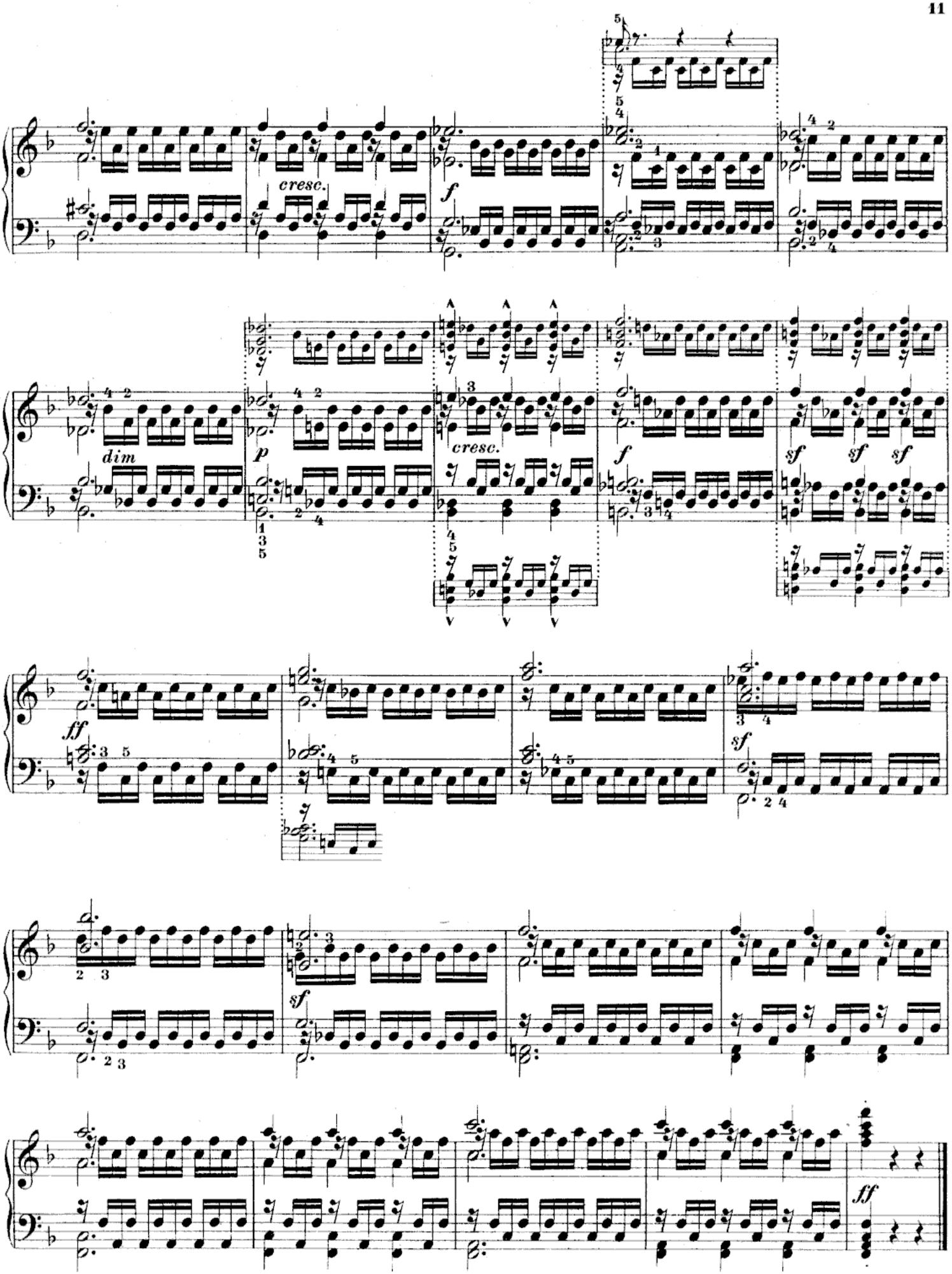
etc.

III.
(Buonamici)

etc.

IV.

etc.


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

Allegro, ma con grazia. (𝅗𝅥 = 88)

4.

p dolce e legato

p

Ped. Ped.

cresc.

f

Ped.

f

mf

Ped.

mf

p

mf

Ped.

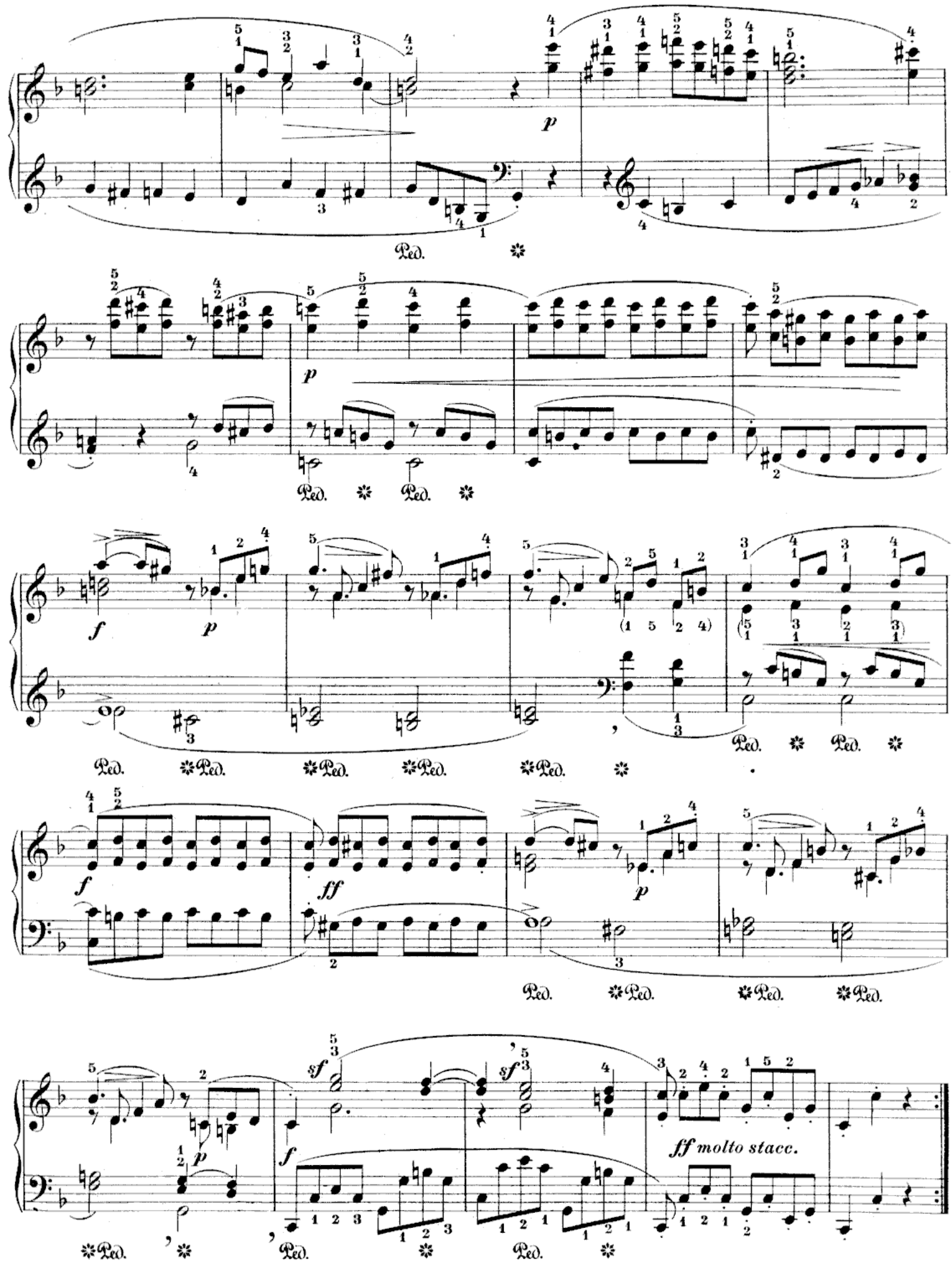
f

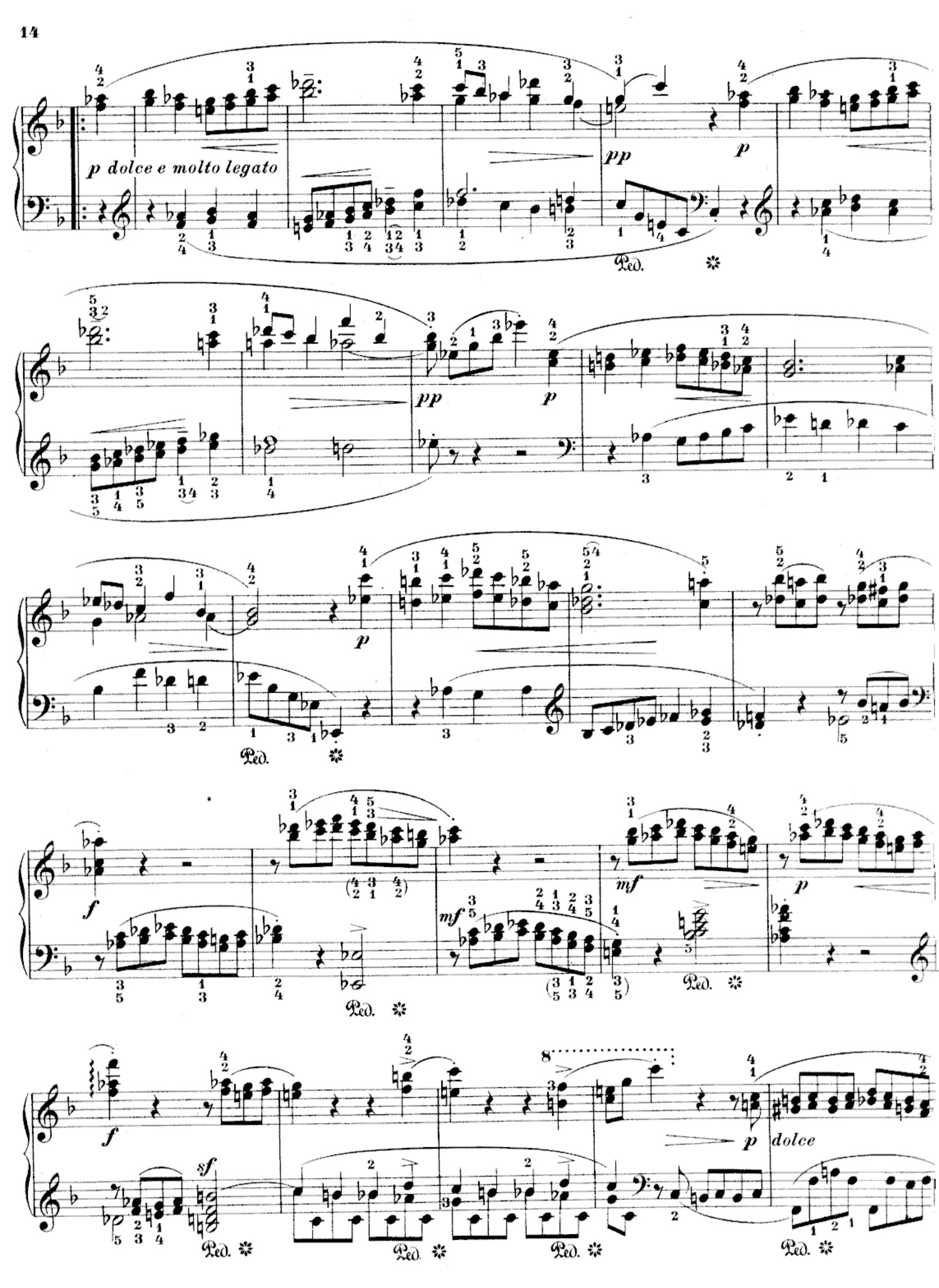
f

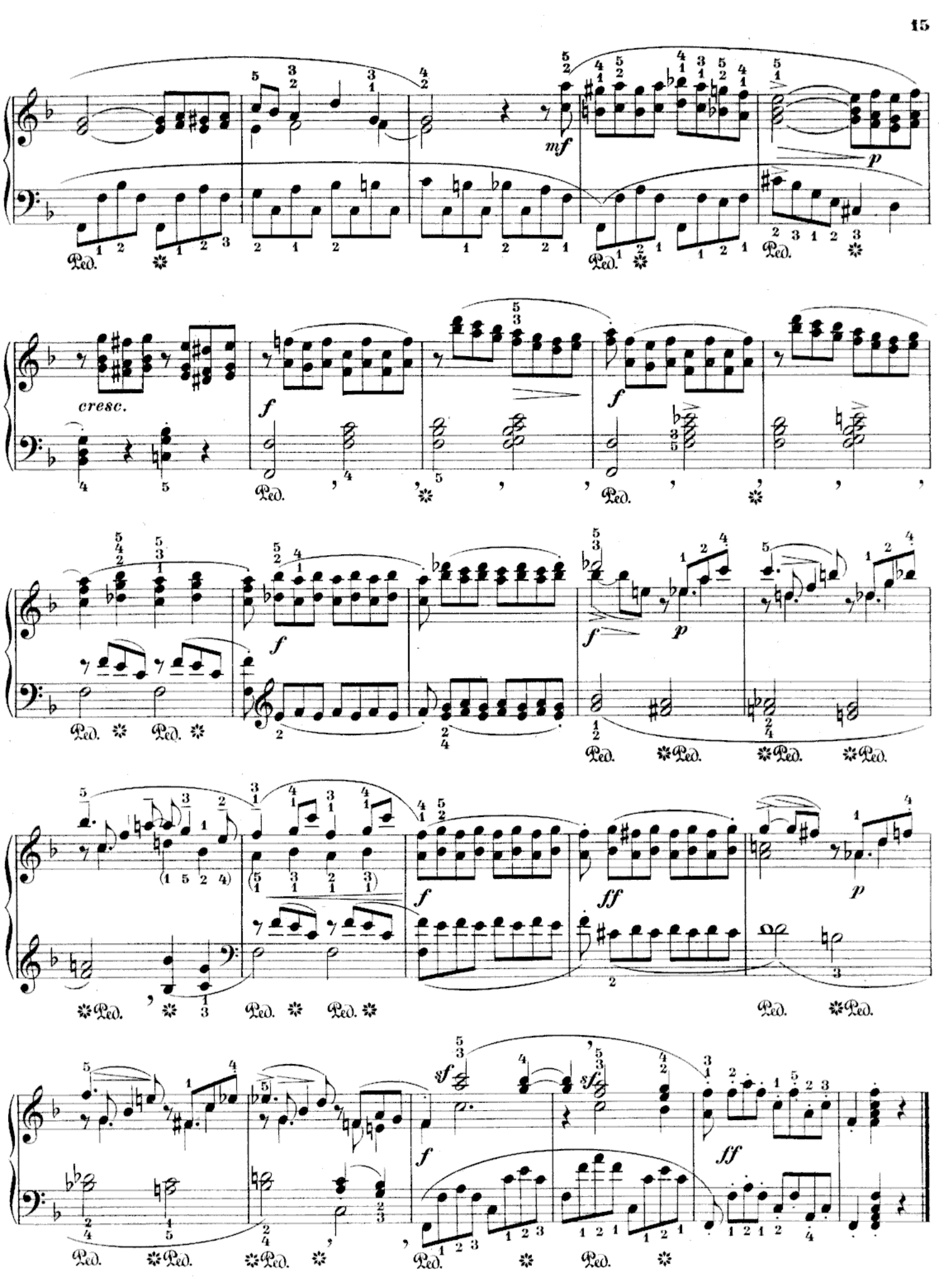
p dolce

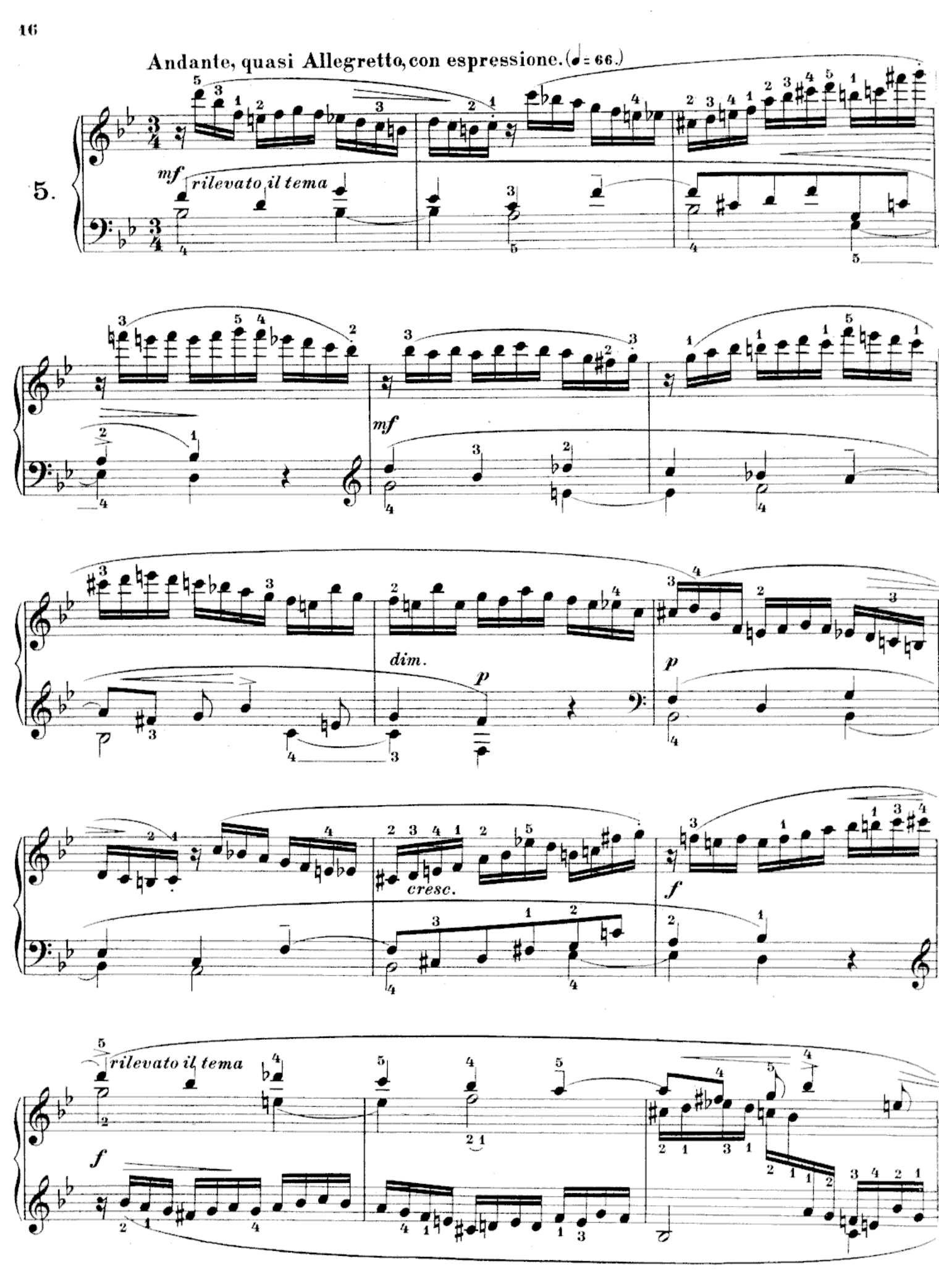
p

Ped. Ped.


p
Ped.
p
Ped.
Ped.
f
p
Ped.
Ped.
Ped.
Ped.
Ped.
f
ff
p
Ped.
Ped.
Ped.
Ped.
sf
p
sf
f
ff molto stacc.
Ped.
Ped.
Ped.

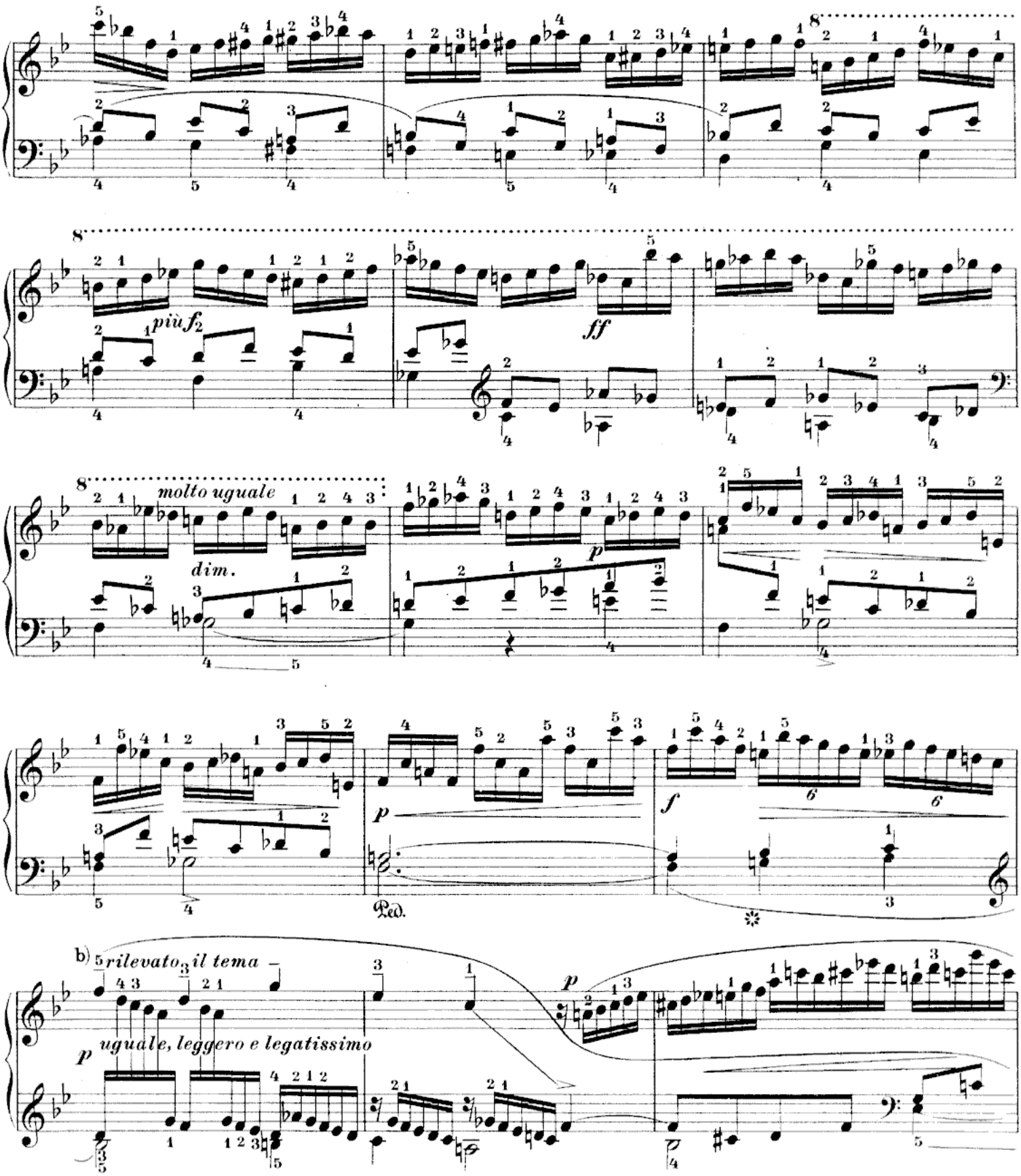

p dolce e molto legato
pp
p
Ped.
f
mf
sf
dolce


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


Andante, quasi Allegretto, con espressione. (♩ = 66.)
5.
mf
rilevato il tema
mf
dim.
p
p
cresc.
f
rilevato il tema
f

a)

Takt 1, 2.
Battuta 1, 2.
Bar 1, 2.
Mesure 1, 2.

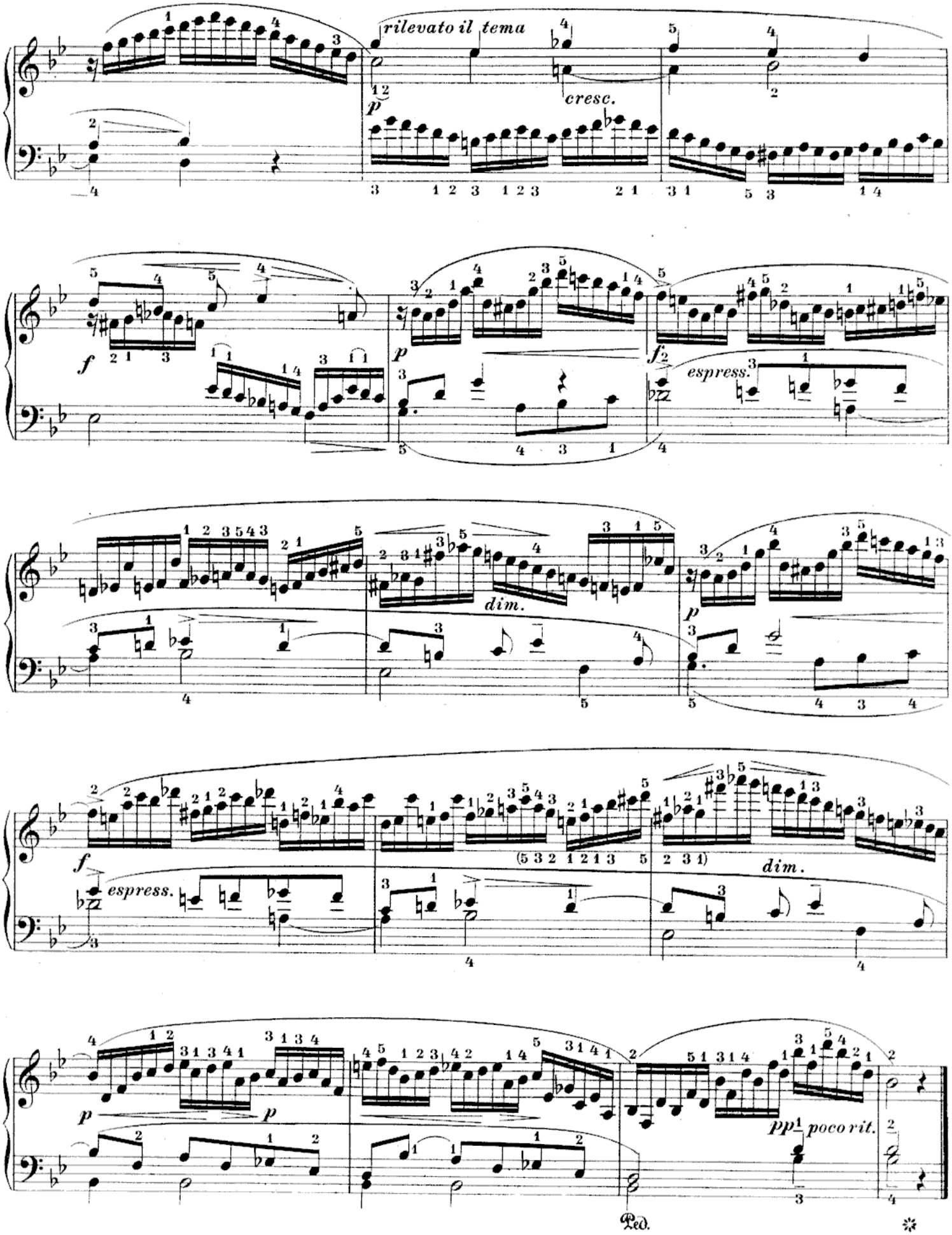


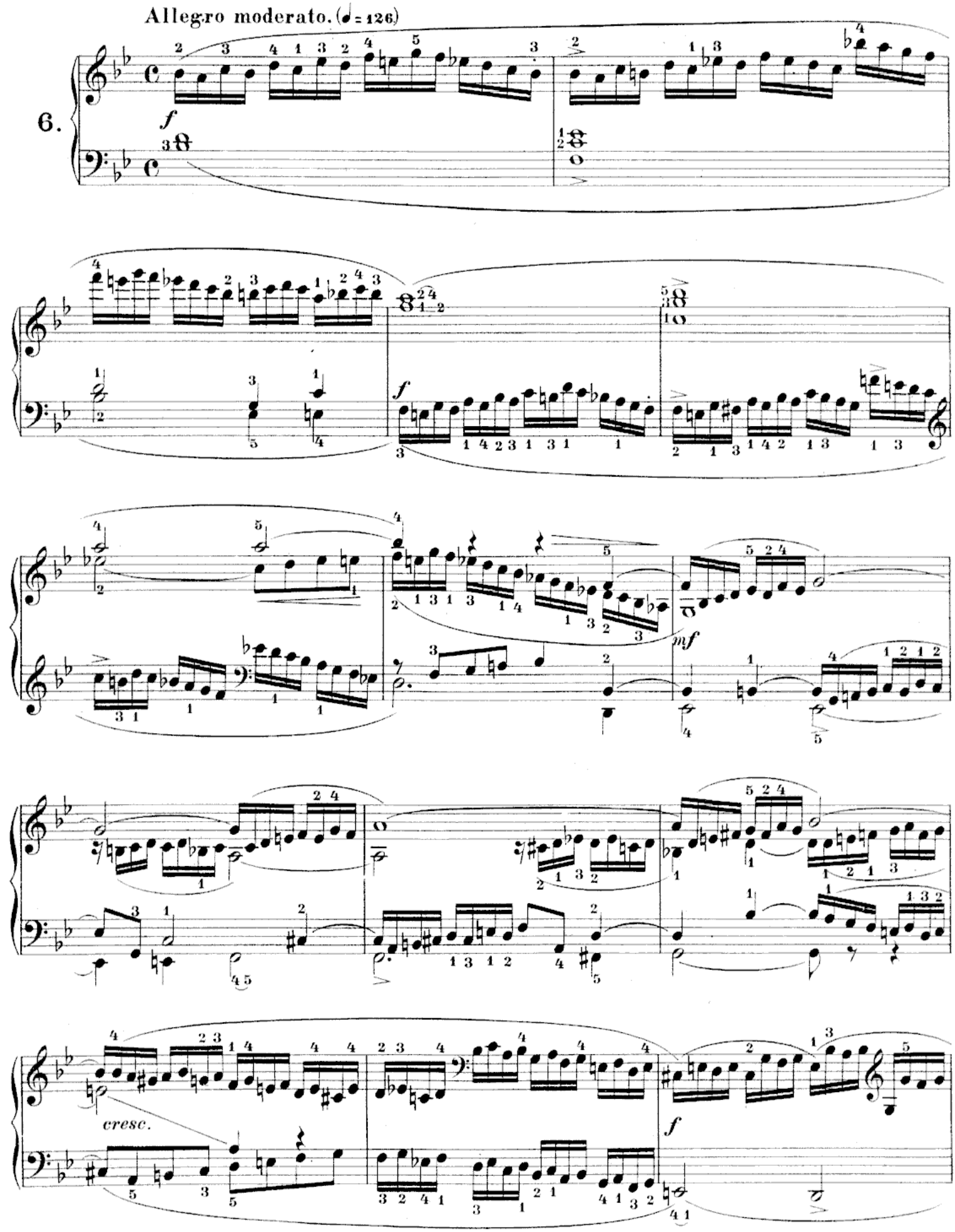
b) Um die Partien für die rechte Hand deutlicher von denen für die linke Hand zu trennen, ist hier und in vielen andern Fällen (besonders in den Fugen) die Anordnung des Textes modifiziert worden.

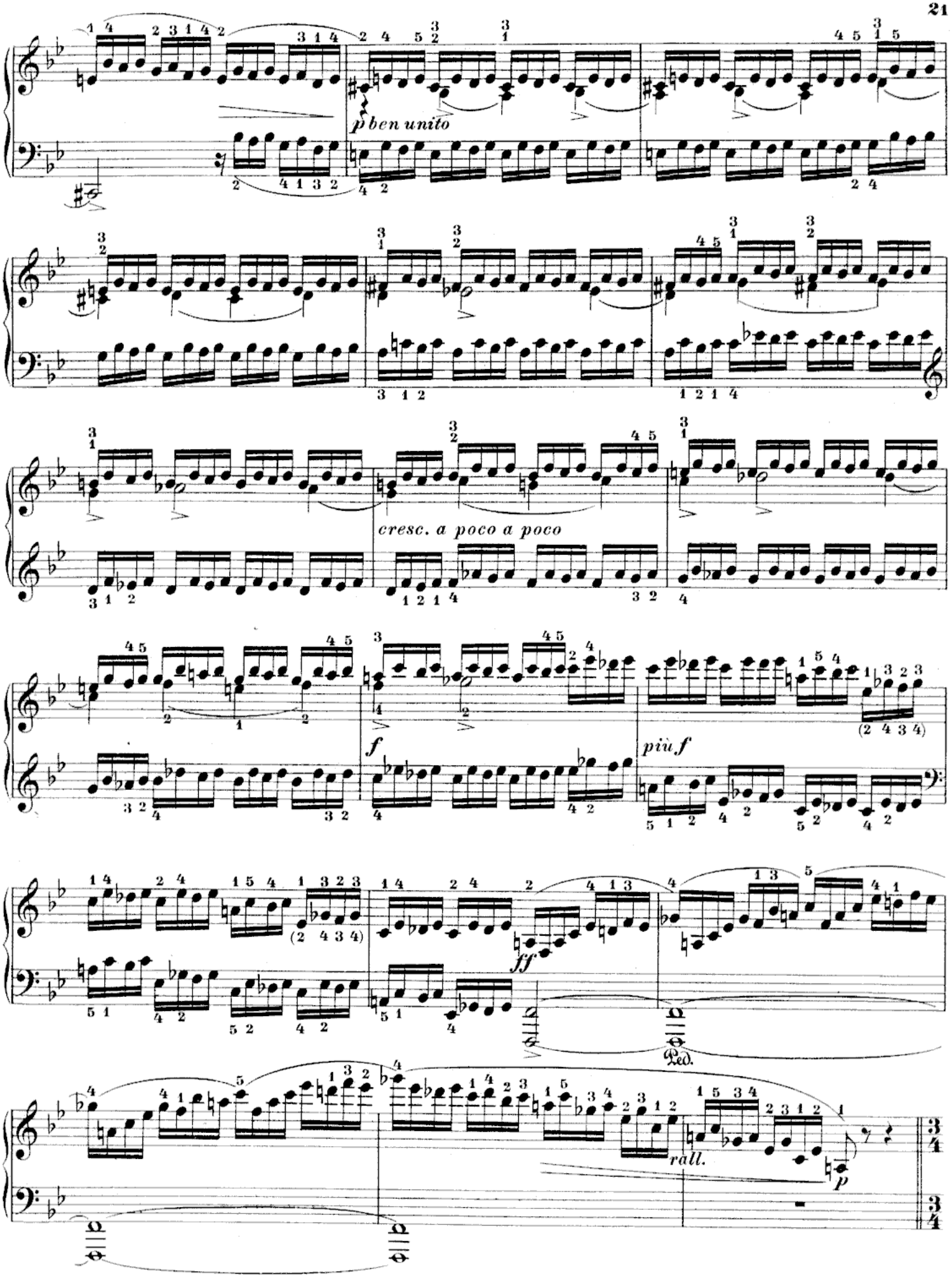
b) *Allo scopo di dividere piu chiaramente la parte della mano destra da quella della mano sinistra furono fatti qui e in moltissimi altri casi (in modo speciale poi nelle Fughe) delle modificazioni nella disposizione del testo.*

b) In order to divide the part of the right hand more clearly from that of the left, the arrangement of the text is modified both here and in many other cases, especially in the fugues.

b) *Au but de distribuer plus clairement la partie de la main droite de celle de la main gauche on a fait ici et dans plusieurs autres cas (et plus particulièrement dans les Fugues) des modifications à la disposition du texte.*


rilevato il tema
cresc.
espress.
dim.
espress.
(5 3 2 1 2 1 3 5)
dim.
pp poco rit.
Ped.


Allegro moderato. (♩ = 126)
6.
f
mf
cresc.
f


p ben unito
cresc. a poco a poco
f
più f
ff
Ped.
rall.
p

Più moderato. (♩ = 120)

p dolce

p cresc.

f

cantando

mf

a) 2

p

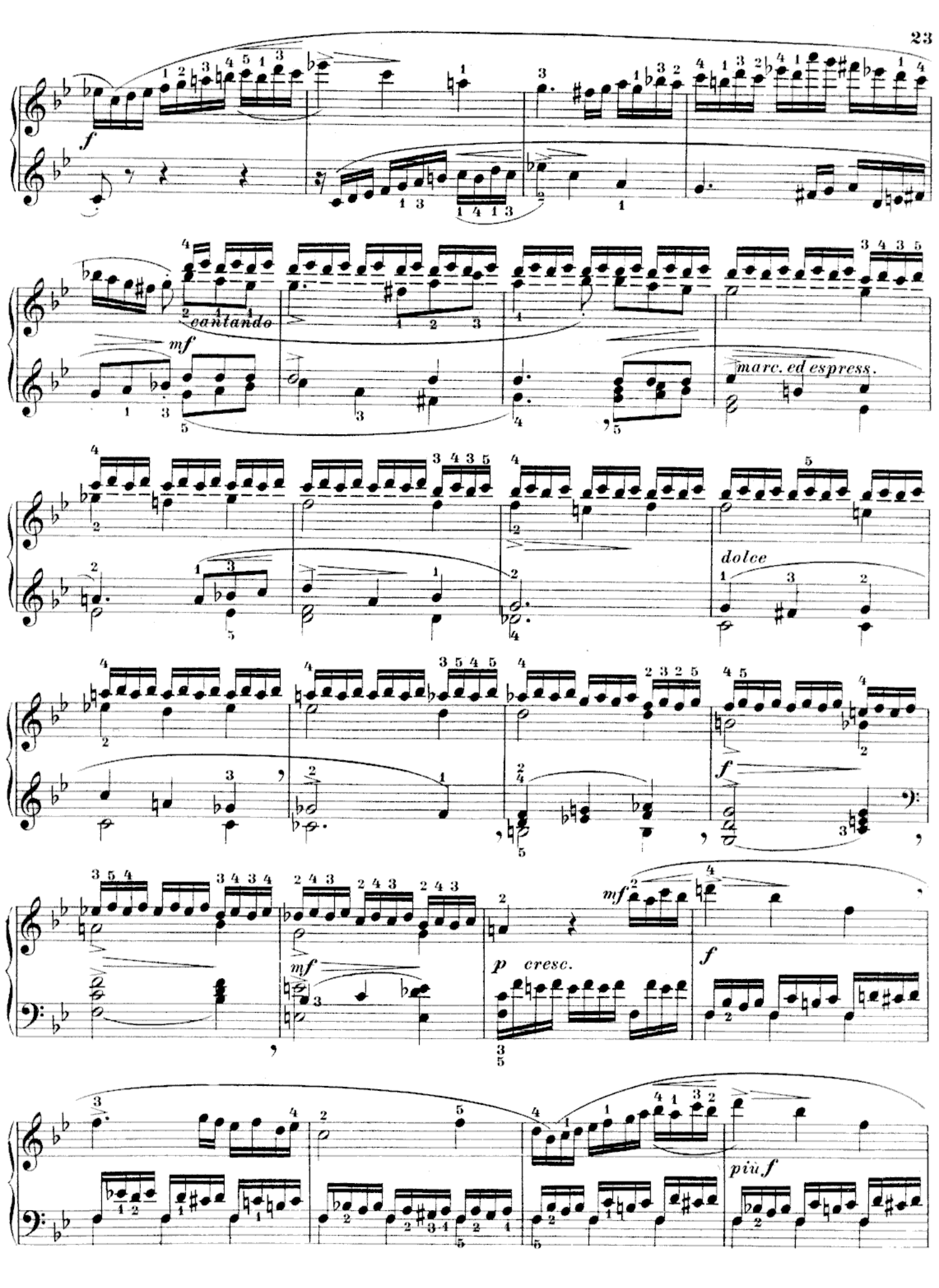
p

p

Ped.

cresc.

a) Ossia.


f
cantando
mf
marc. ed espress.
dolce
f
mf
p cresc.
mf
f
più f

p *cresc. a poco a poco*

f

sempre

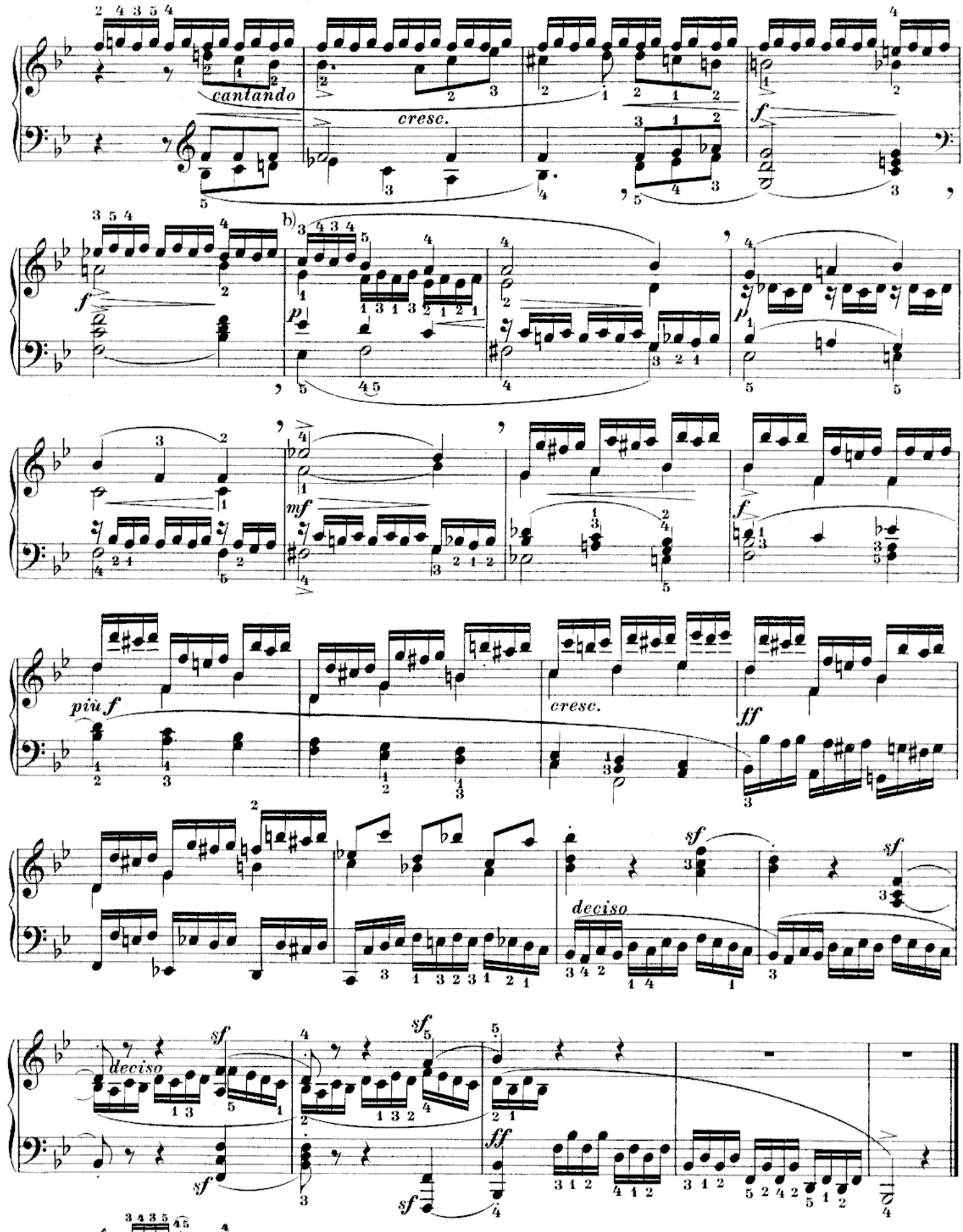
cresc.

ff

Ped.

dim.

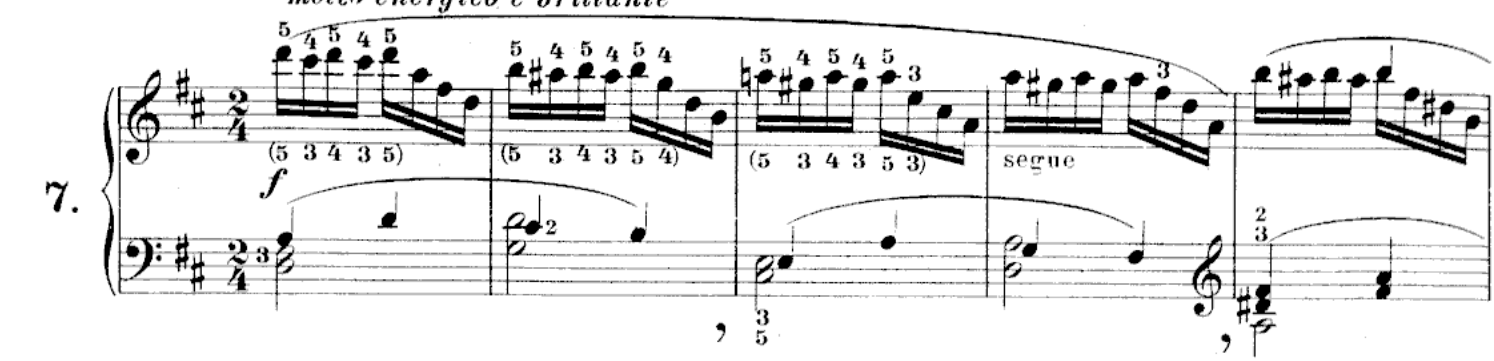
p

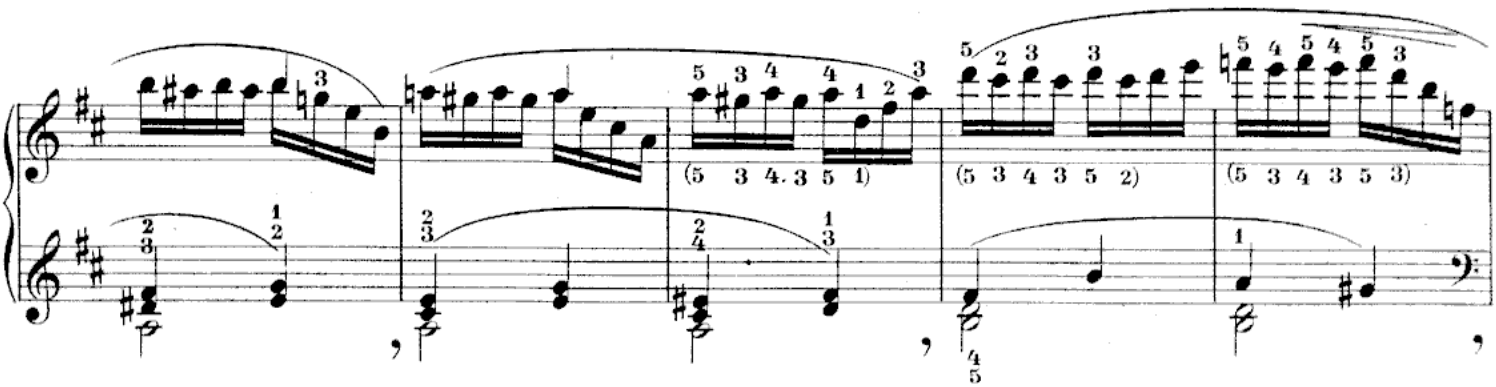

cantando
cresc.
f
b)
p
mf
più f
cresc.
ff
deciso
sf
b) Ossia.

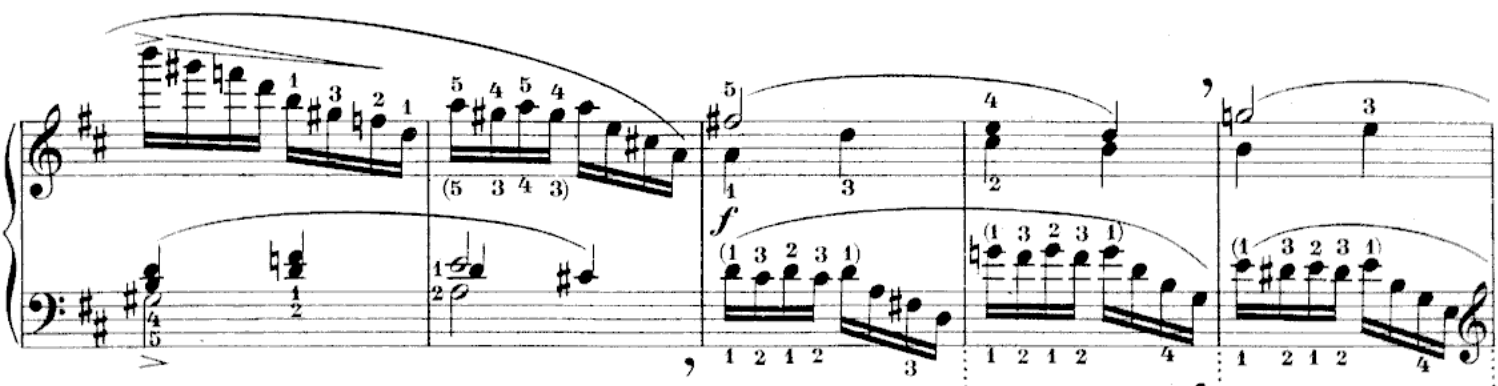
Vivacissimo. (♩ = 132)

molto energico e brillante

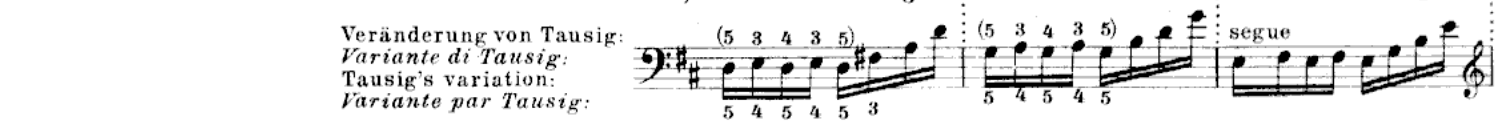
7.

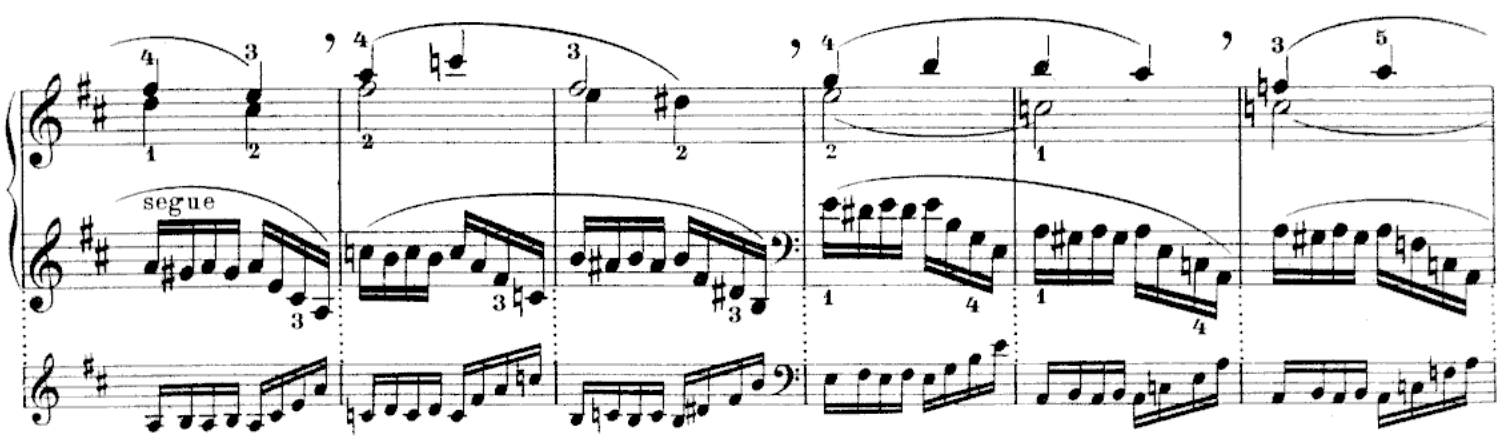




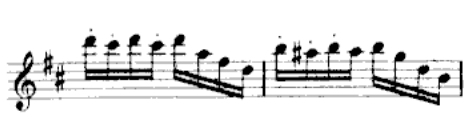


Veränderung von Tausig:
Variante di Tausig:
Tausig's variation:
Variante par Tausig:

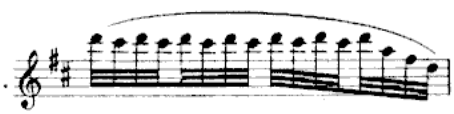


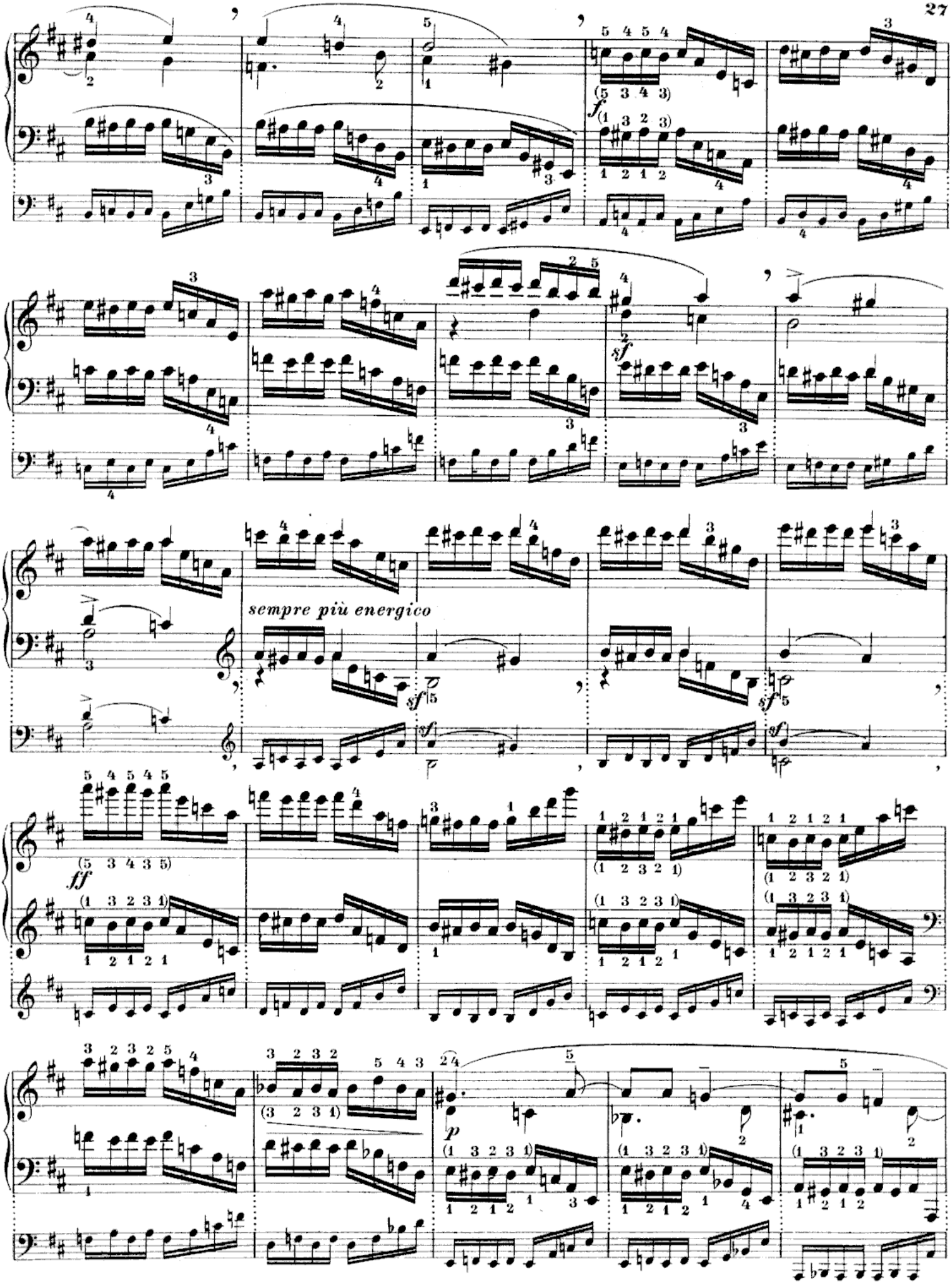


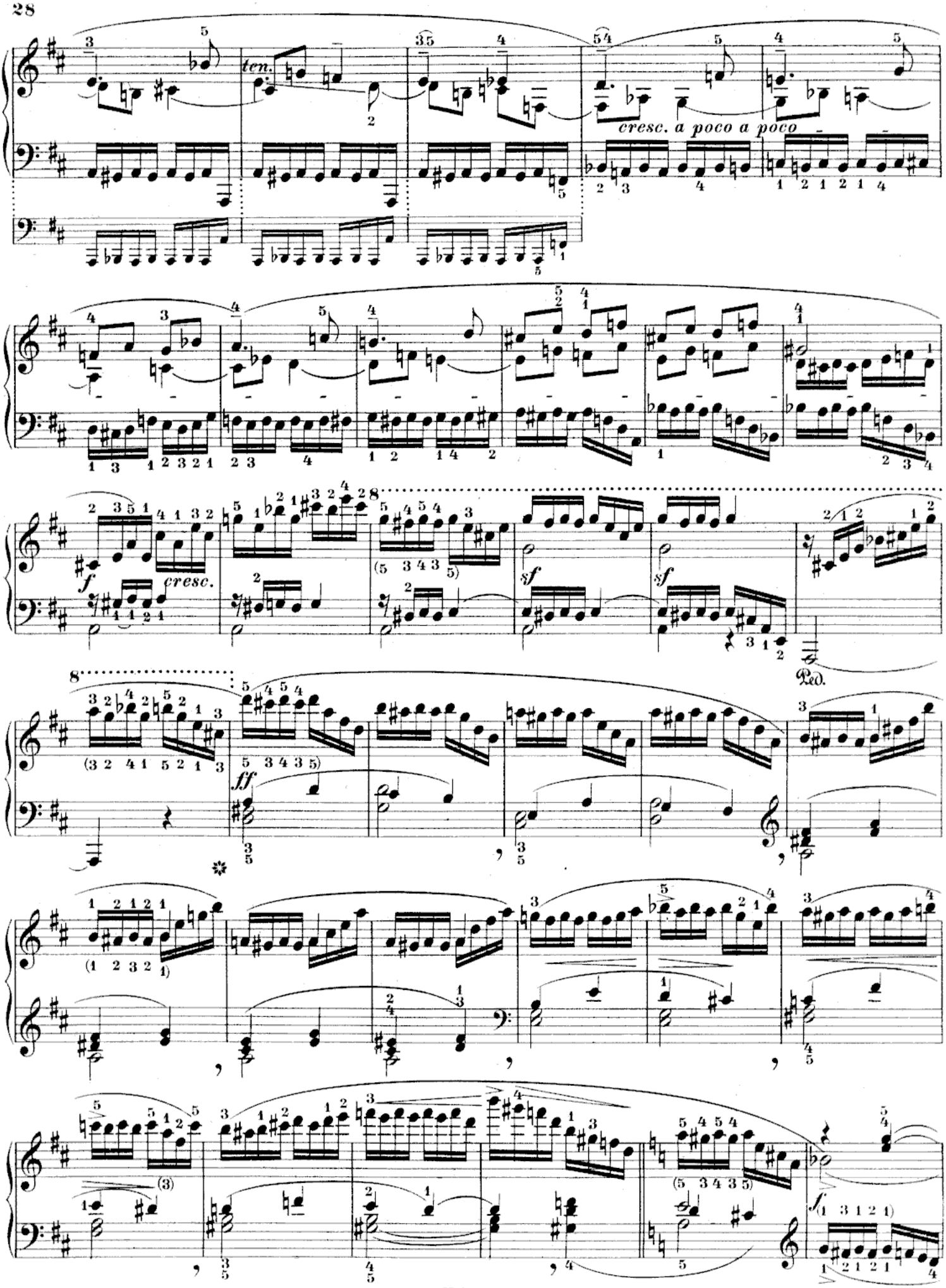
I. Tausig.

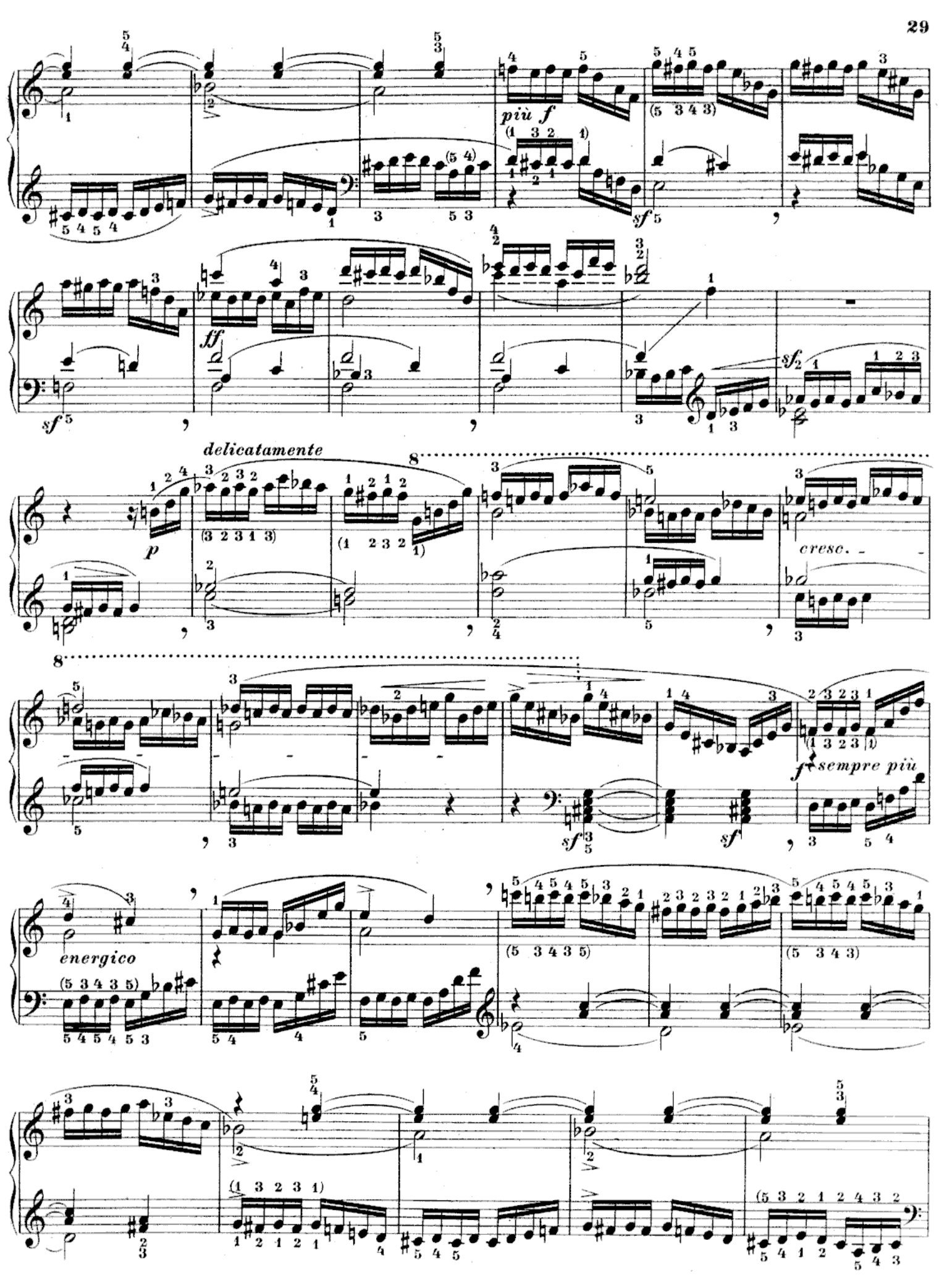


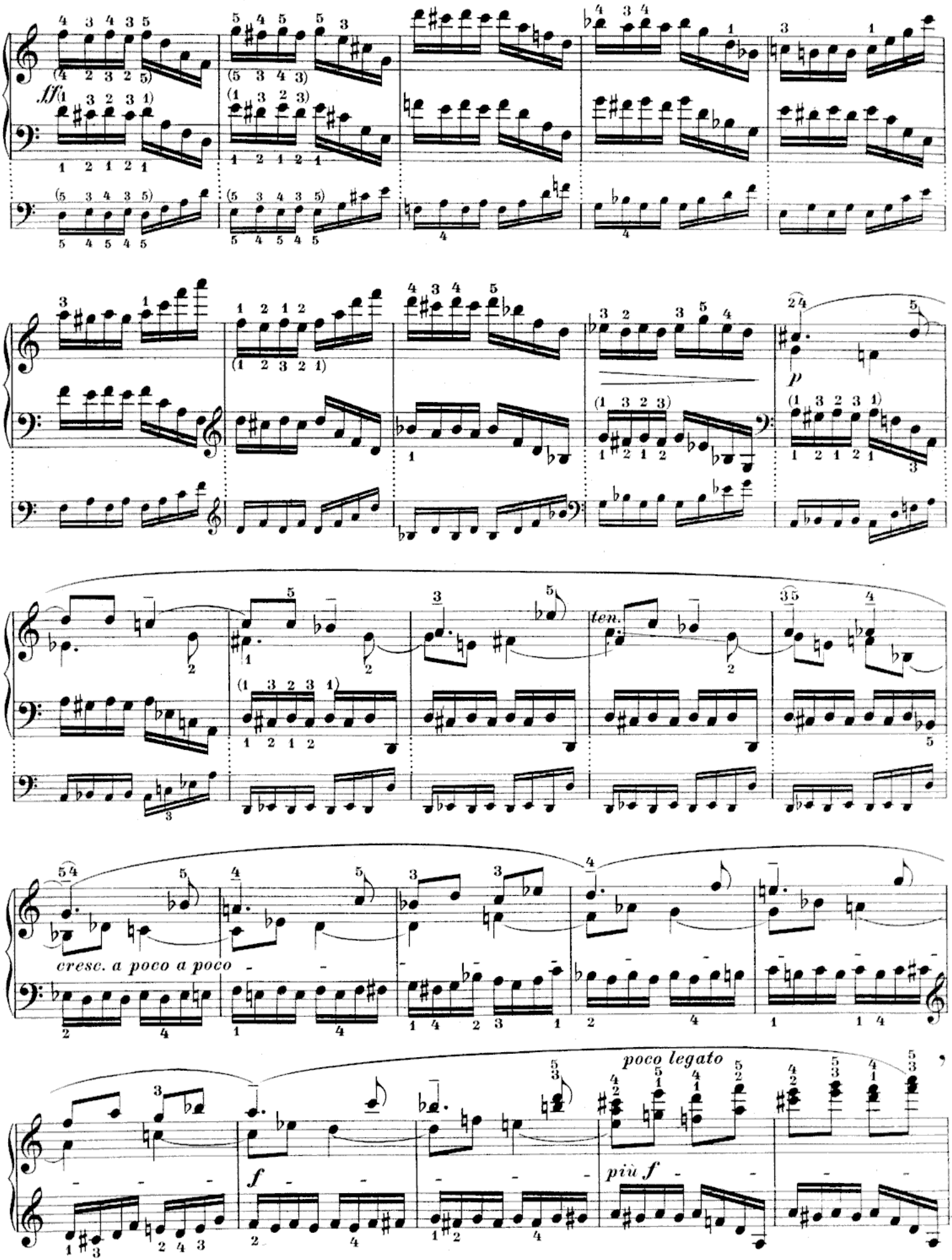
II.

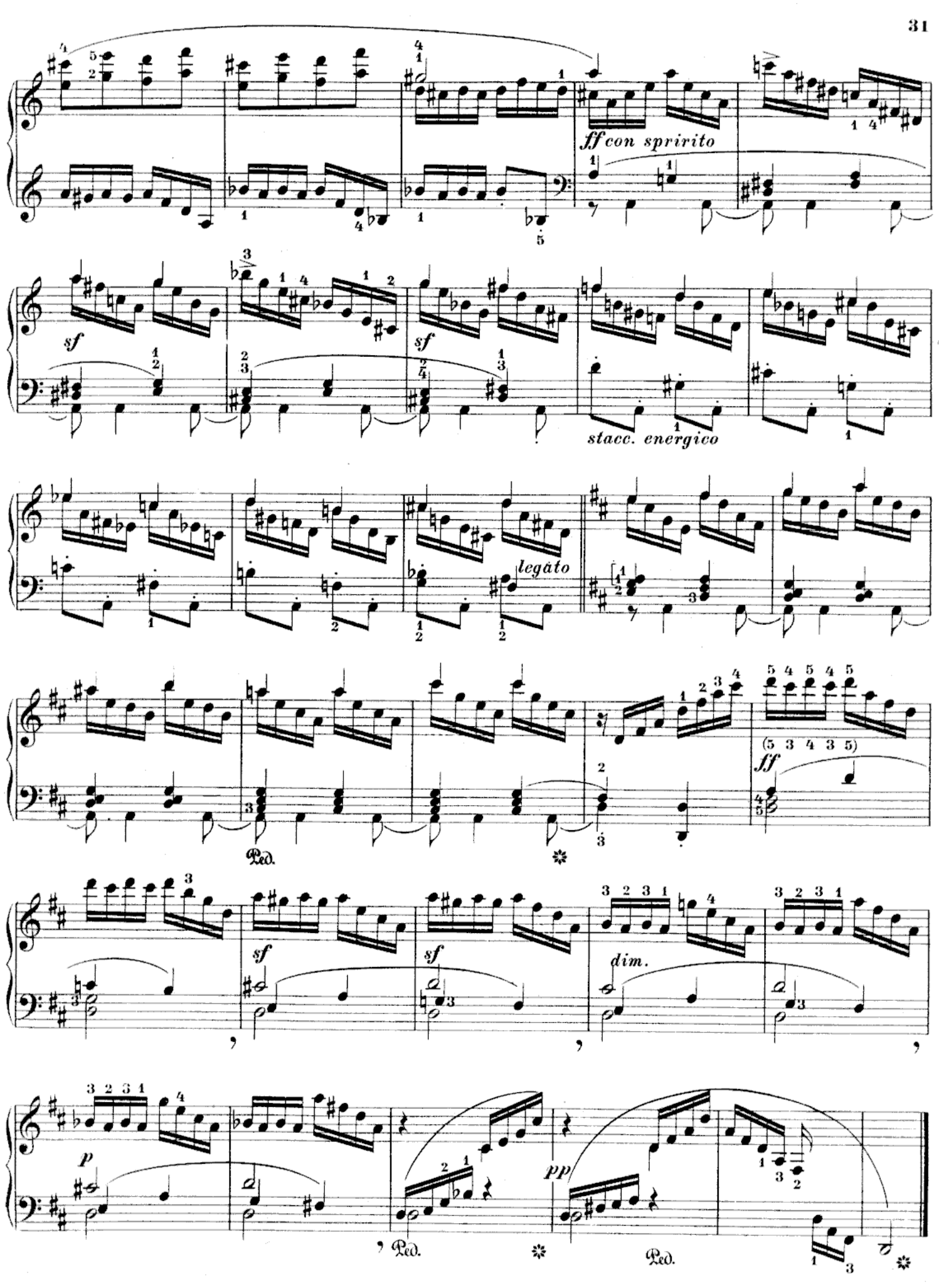



sempre più energico


ten.
cresc. a poco a poco
cresc.
sf
sf
Ped.
ff
(1 2 3 2 1)
(5 3 4 3 5)
sf


più f
sf
ff
sf
sf
delicatamente
p
cresc.
sempre più
f
sf
sf
energico


ff
p
ten.
cresc. a poco a poco
f
poco legato
più f


ff con spirito
sf
sf
stacc. energico
legato
(5 3 4 3 5)
ff
Ped.
sf
sf
dim.
p
pp
Ped.
Ped.

Allegretto moderato e con grazia. (♩ = 76)

(Tema con variazioni)

8.

semplice ma espr.

mf sempre legatiss. *p*

p

f *legatiss.*

espr.

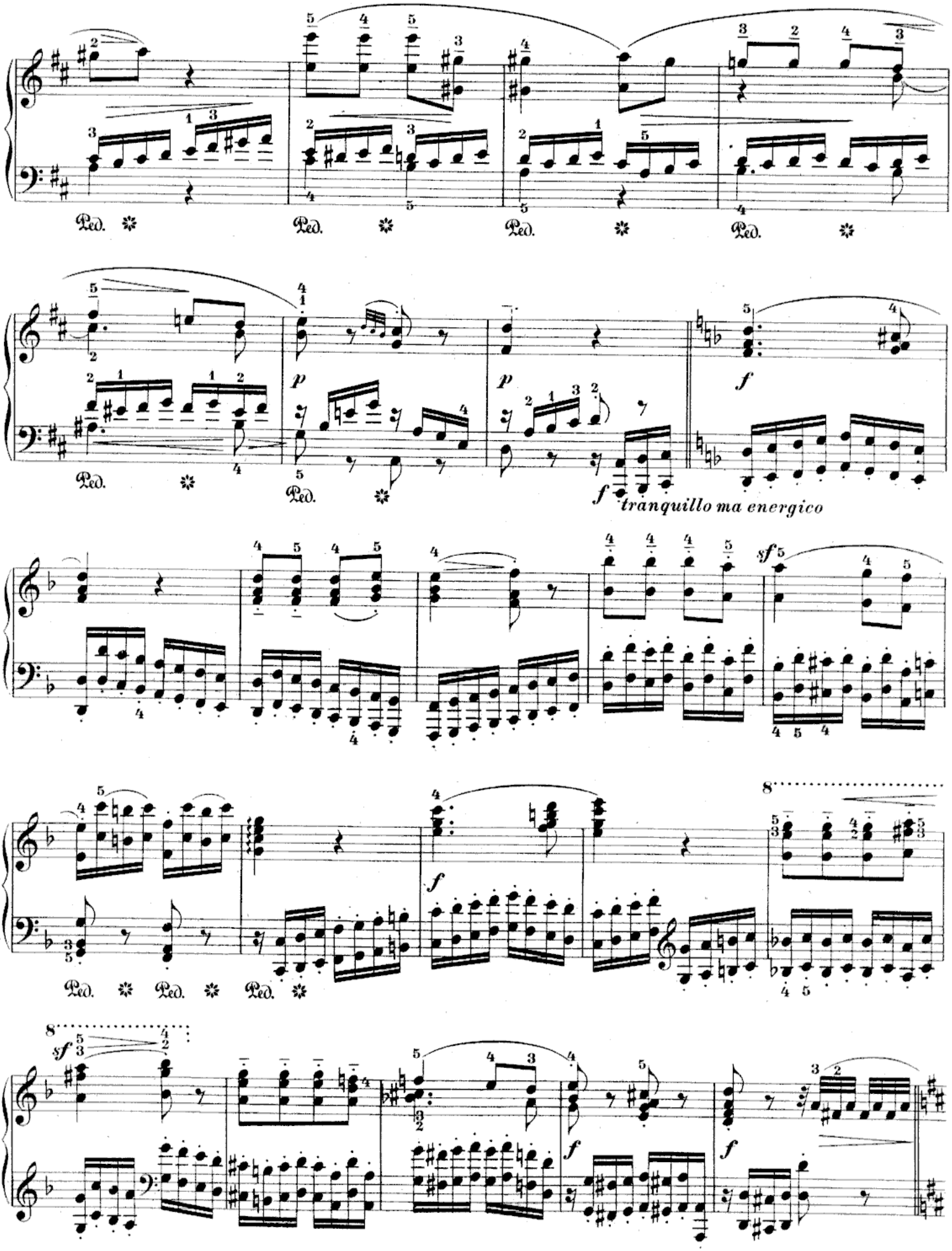
p

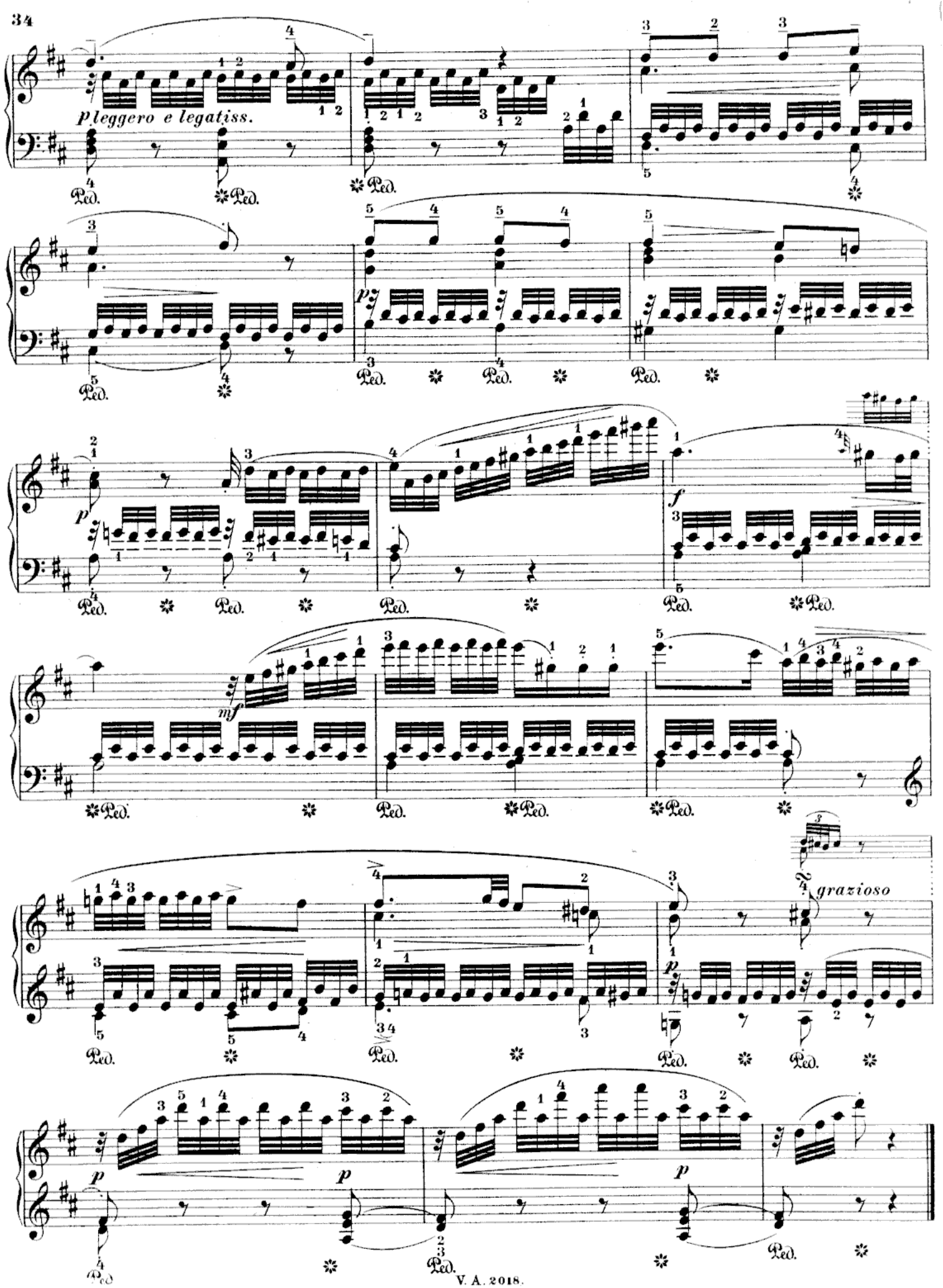
p dolce

grazioso

p

f


Ped.
p
f
tranquillo ma energico
sf


p leggero e legatiss.
Ped.
p
f
mf
grazioso

Suite de trois pieces.

Preludio.

Vivace, ma non troppo. (♩ = 60)

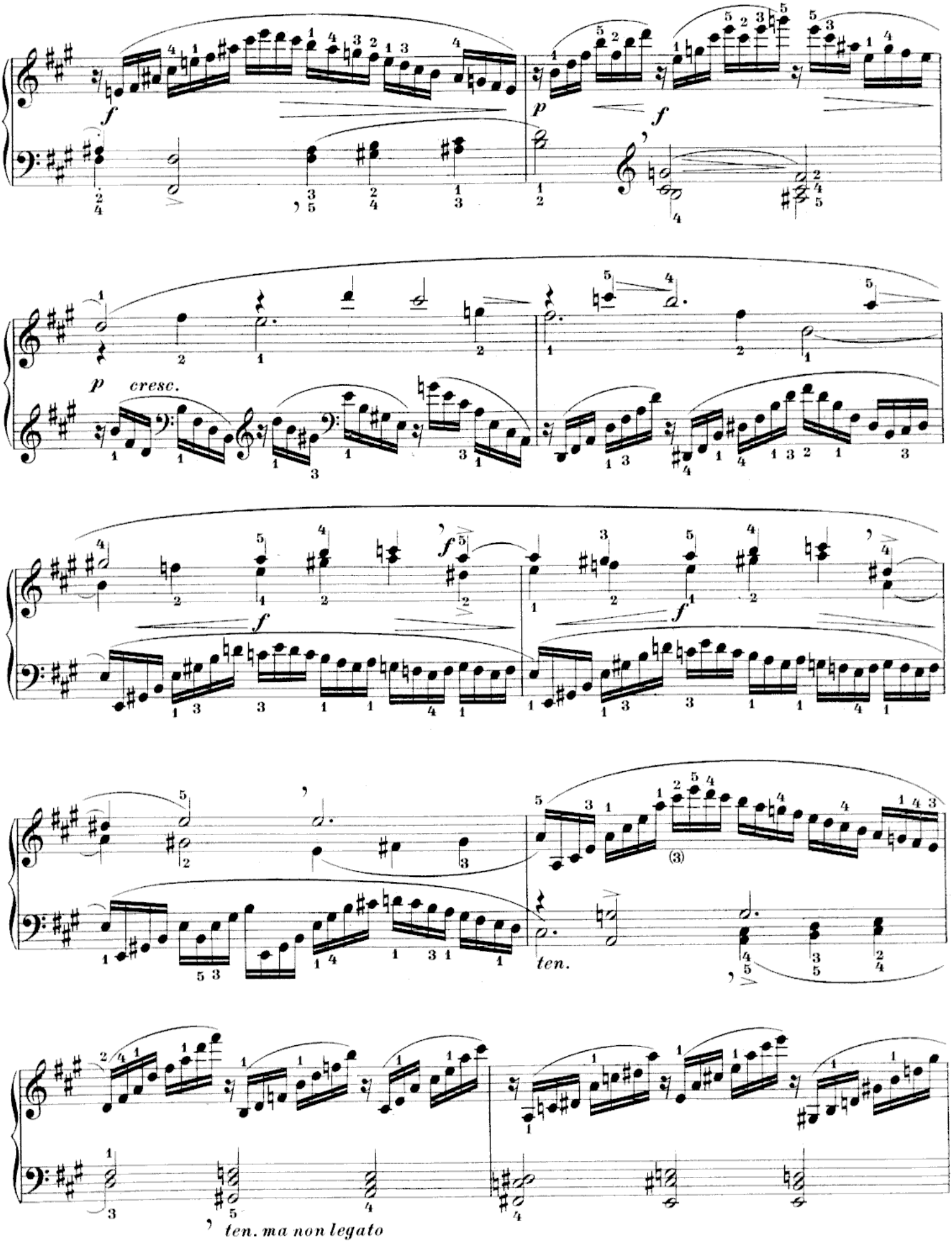
9.

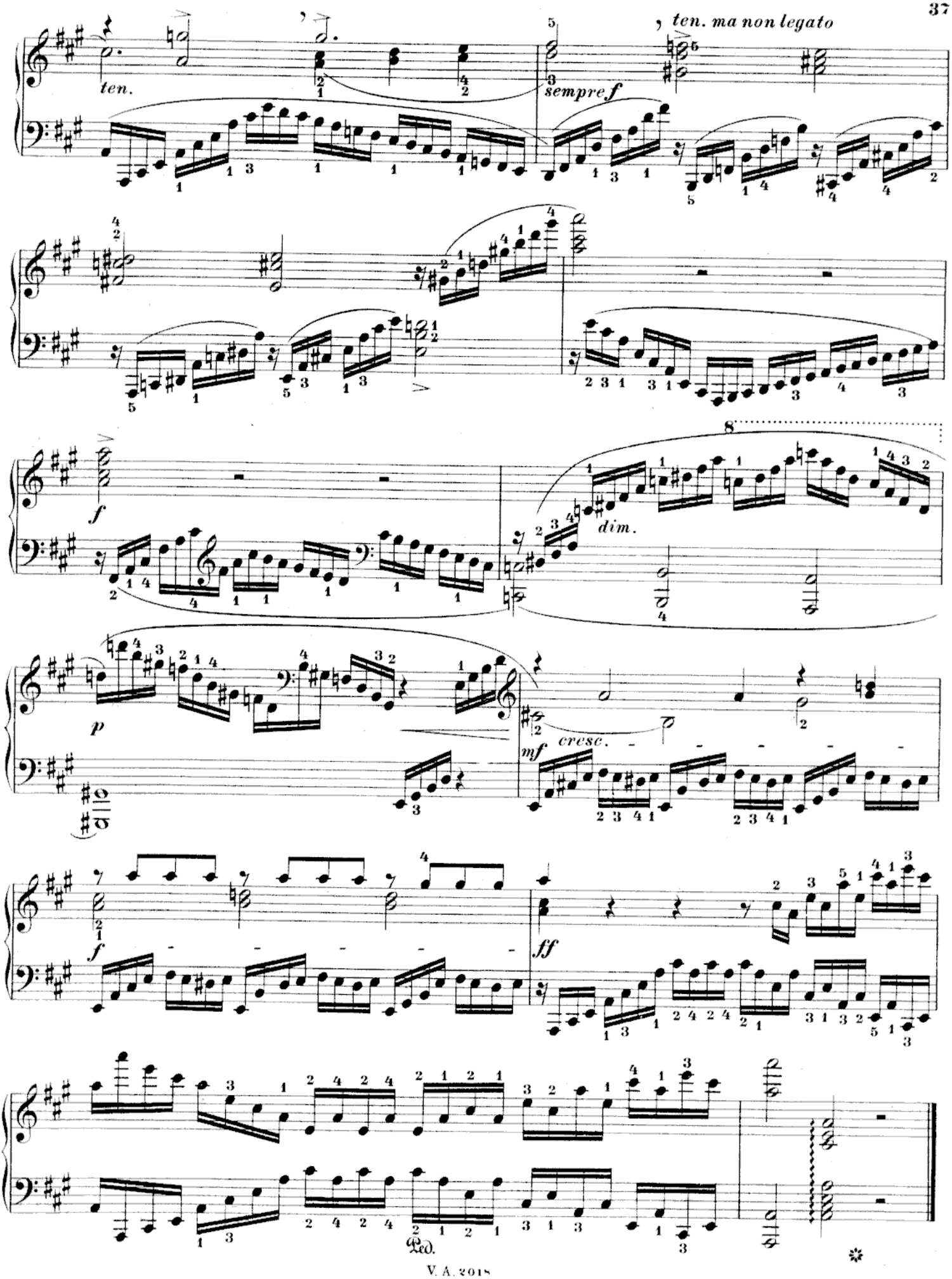
ten. *f* *ten.*

ten. (sopra) *ten.*

f

cresc. *f*


f
p
f
p cresc.
f
f
f
ten.
(3)
ten. ma non legato



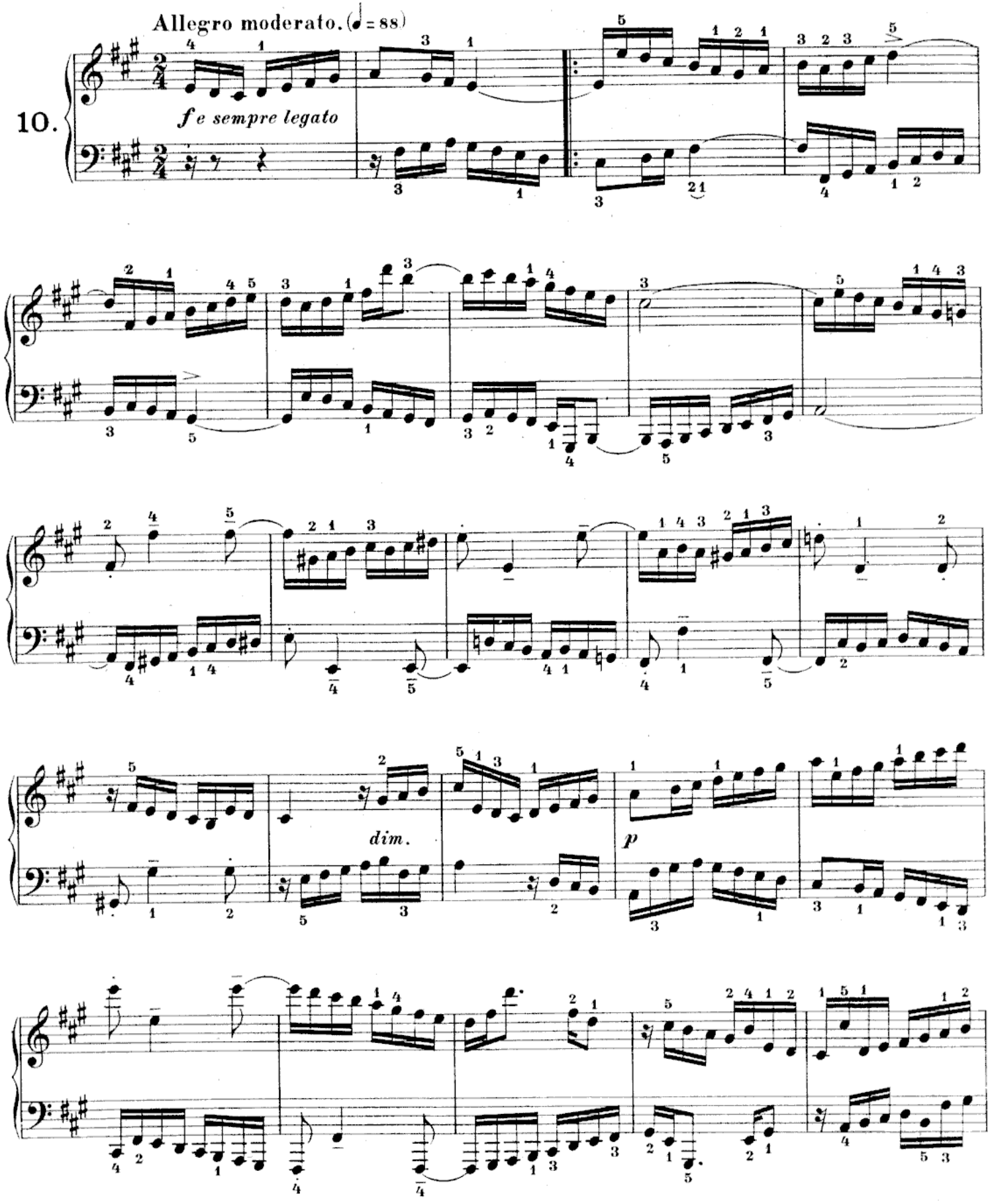
V. A. 2018

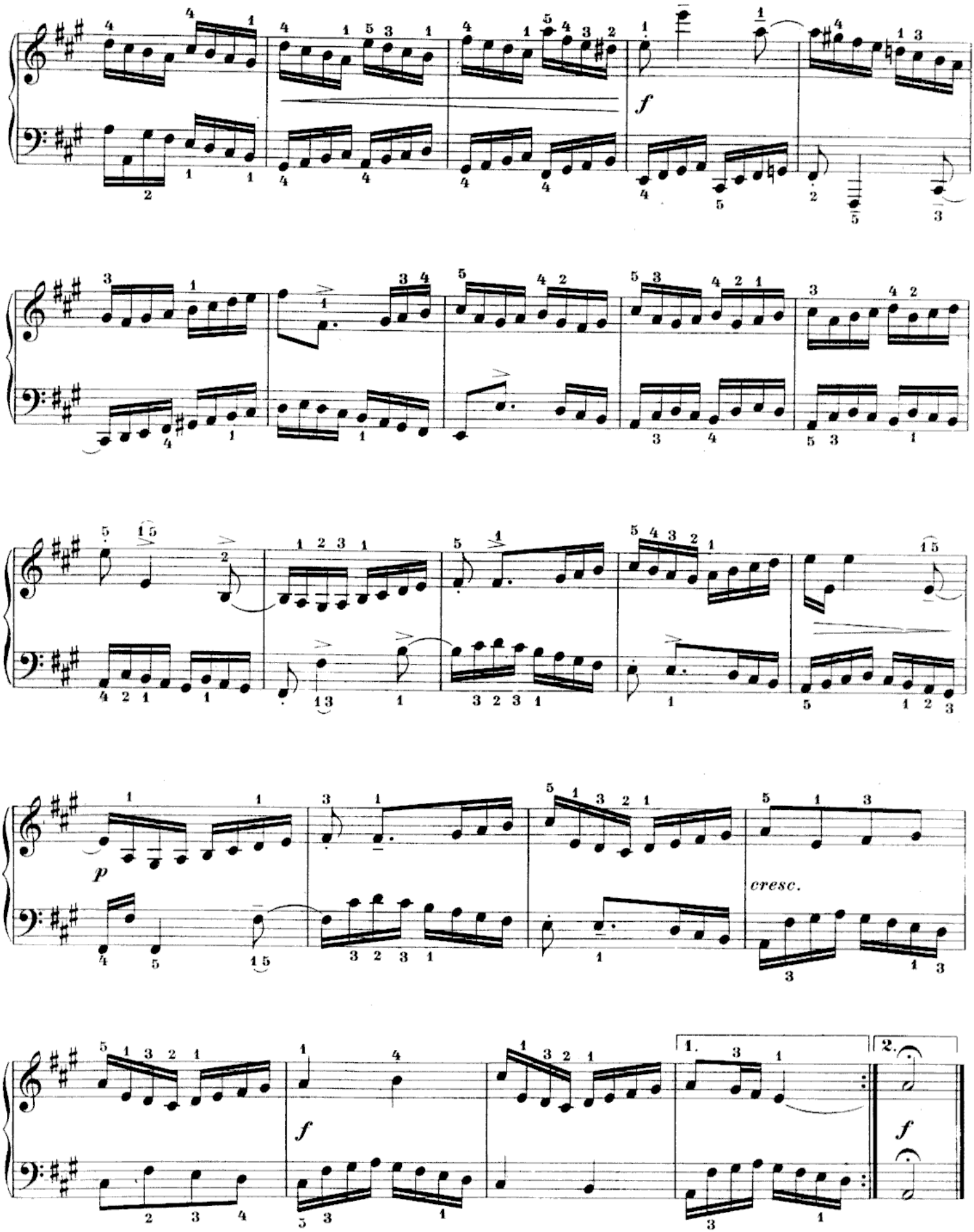
Unendlicher (unbegrenzter) Kanon für entgegengesetzte Bewegung und richtige Intervalle.

Canone infinito, per moto contrario e per giusti intervalli.

Infinite Canon by contrary motion with exact intervals.

Canon infini pour mouvement contraire et pour les intervalles justes.




f
p
cresc.
1.
2.
f

Allegro moderato e cantabile. (♩.=72.)

11.

mf con espress.

legatiss.

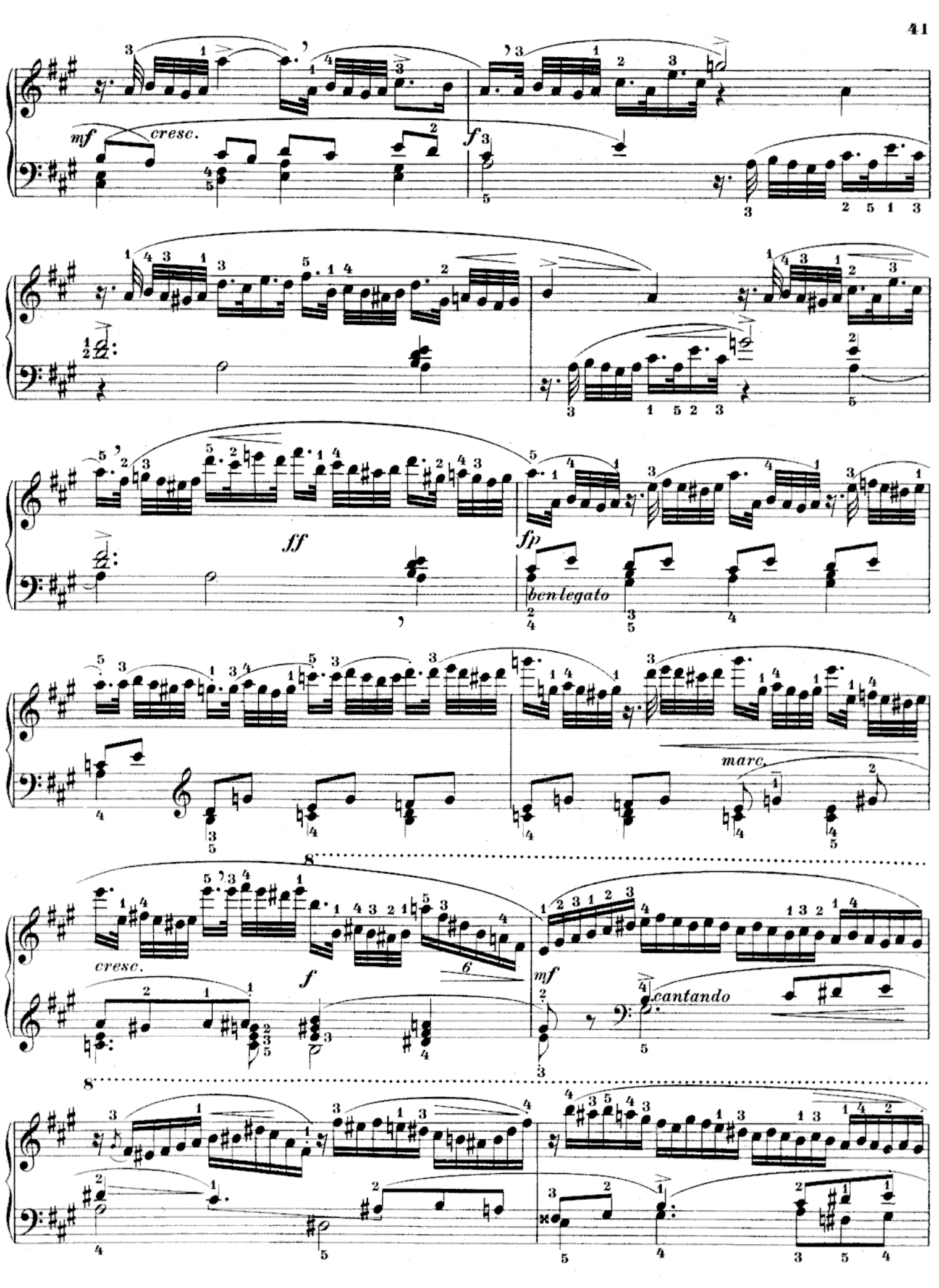
f

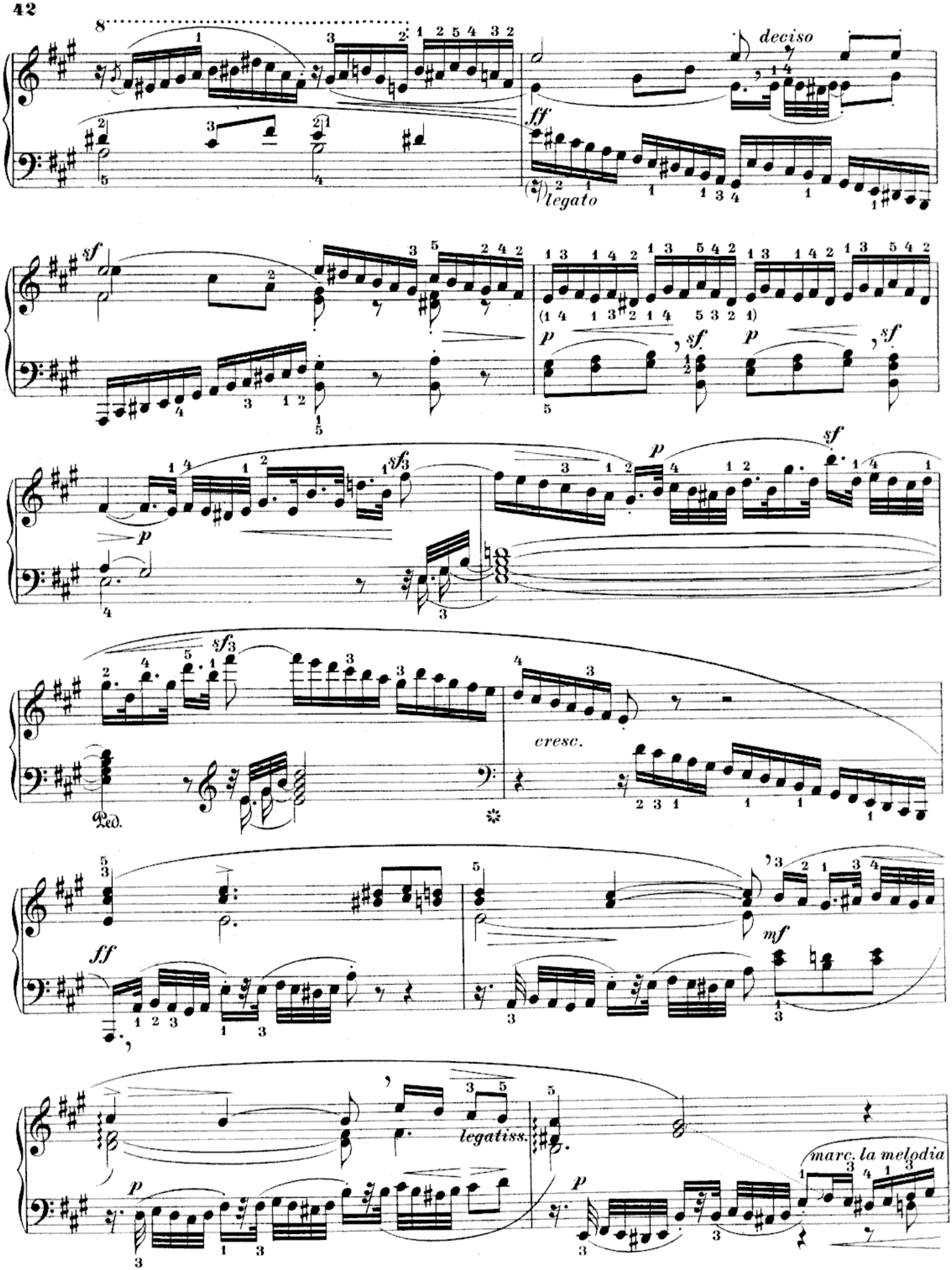
p

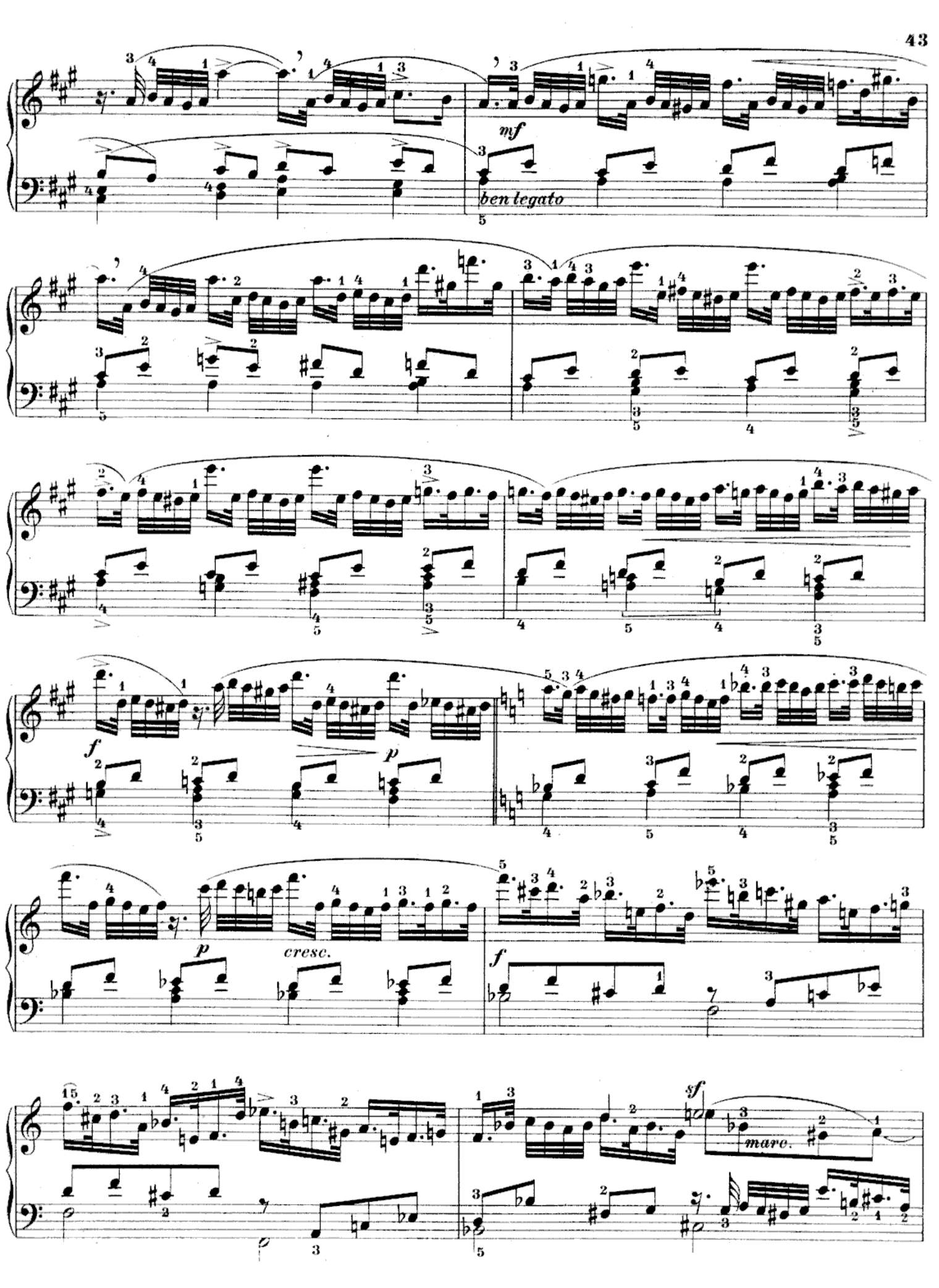
marc. la melodia

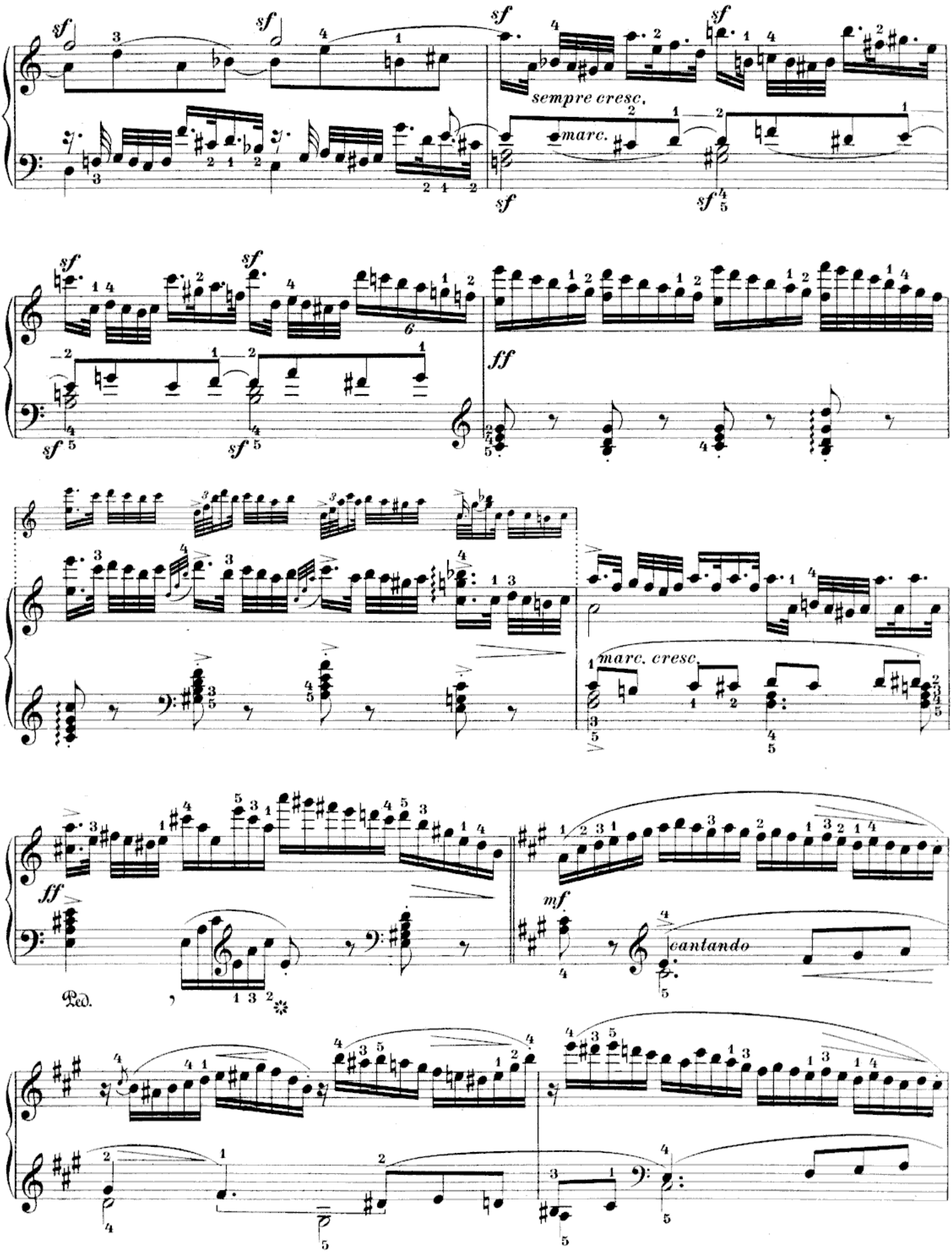
sf

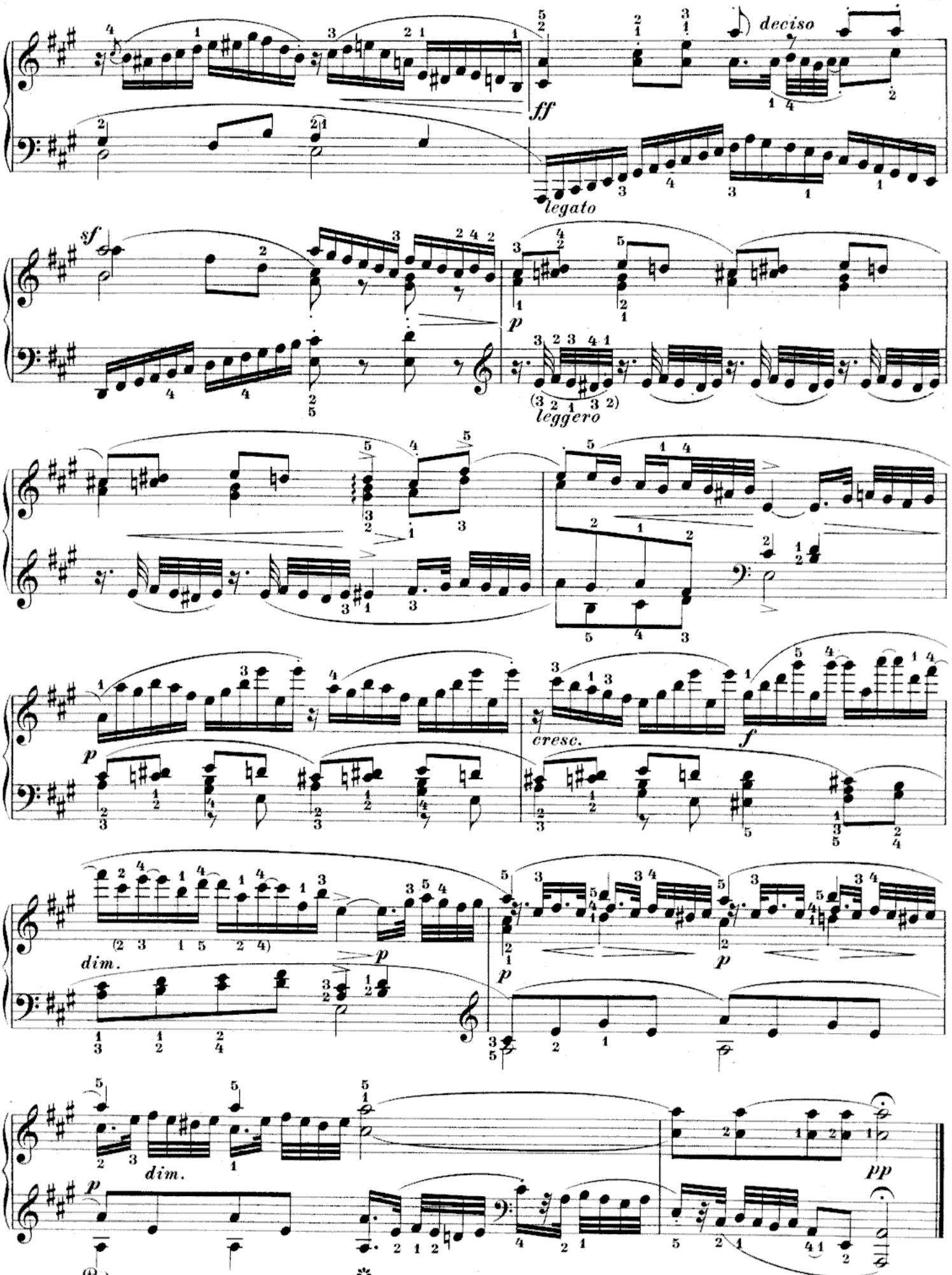
marc.


mf
cresc.
f
ff
fp
ben legato
marc.
cresc.
f
mf
cantando


deciso
ff
legato
sf
p
sf
p
sf
sf
p
sf
p
cresc.
Ped.
ff
mf
legatiss.
p
marc. la melodia
p


mf
ben legato
f
p
p
cresc.
f
sf
marc.


sempre cresc.
marc.
marc. cresc.
cantando
Ped.


deciso
ff
legato
sf
p
leggero
cresc.
f
p
dim.
p
p
dim.
p
pp

Suite de quatre pièces.

Preludio.

Allegro. (♩ = 126)

12.

f

ben articolato

Ped.

Ped.

ff

a)

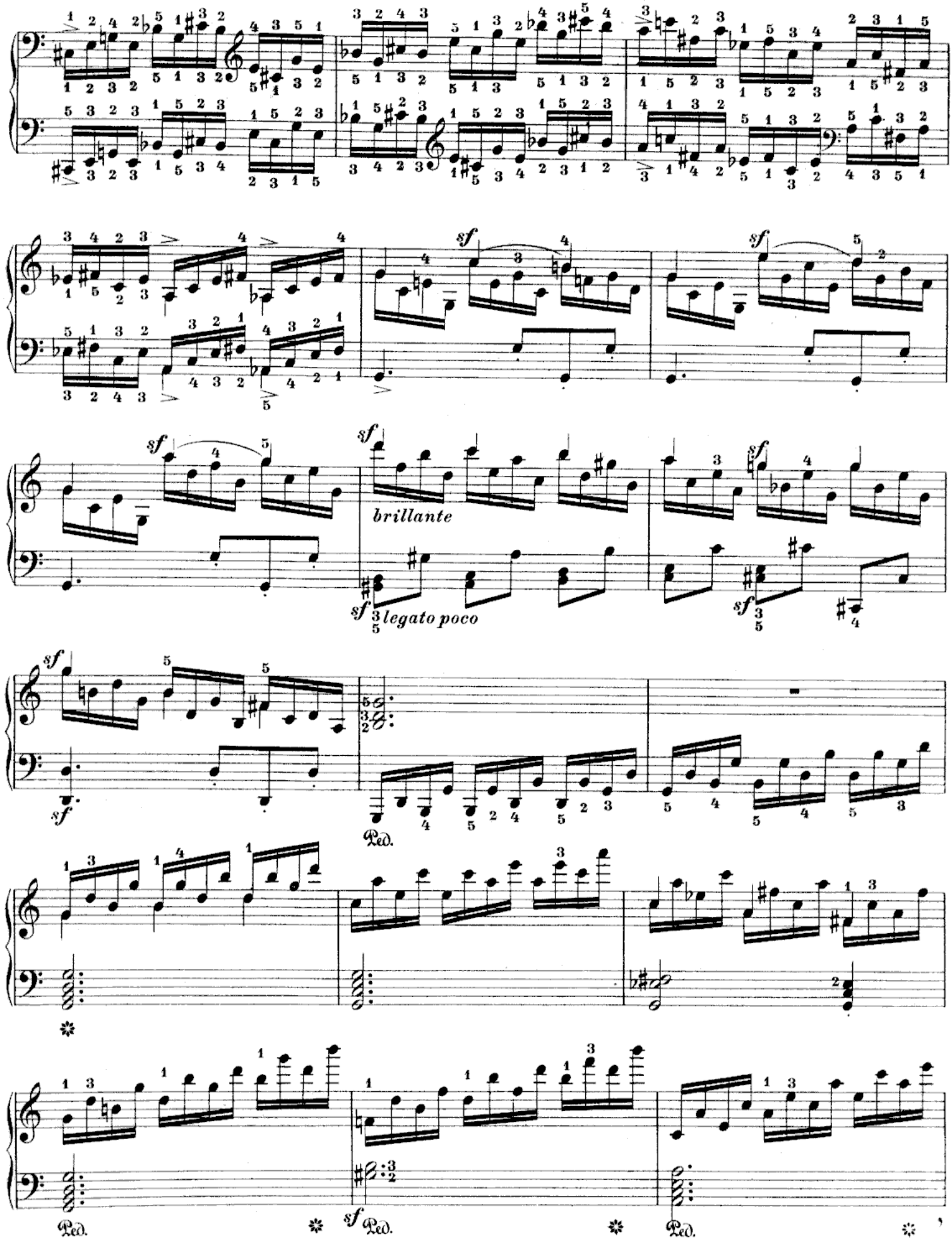
a) Gestaltung der Passage in Bezug auf den höheren Fingersatz.

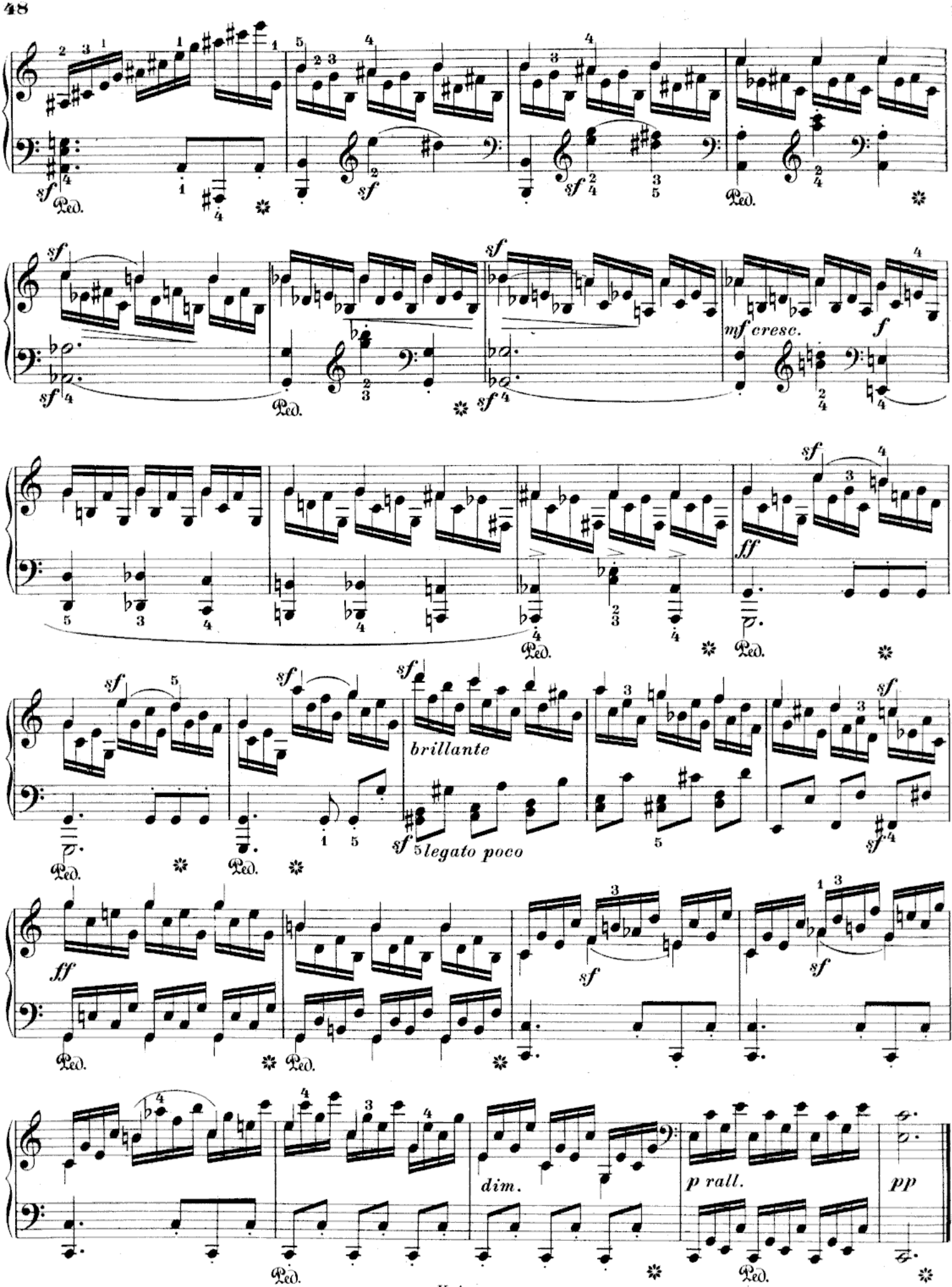
a) *Configurazione del passo in rapporto alla diteggiatura superiore.*

a) Form of passage according to the upper fingering.

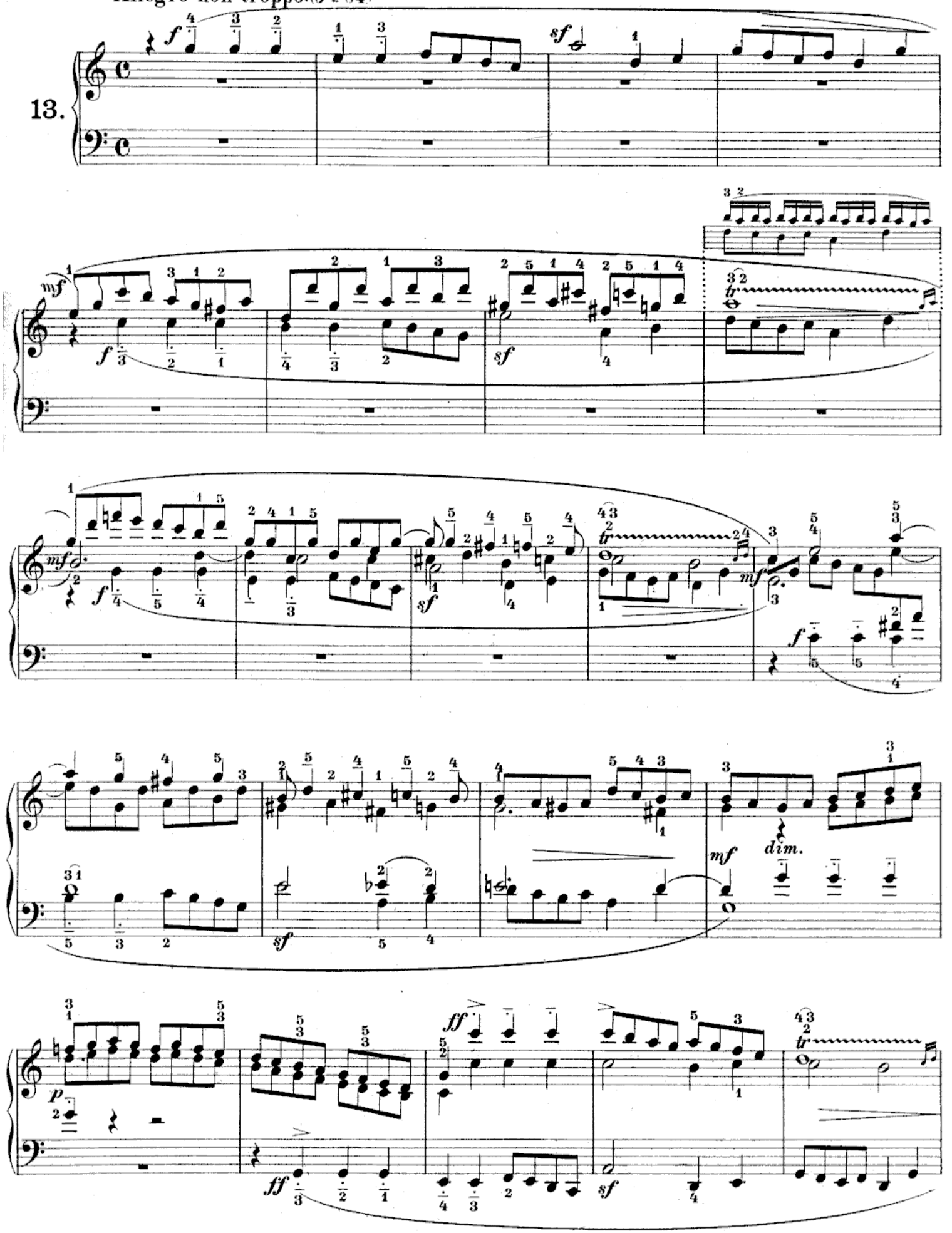
a) *Configuration du passage en rapport au doigté supérieur.*

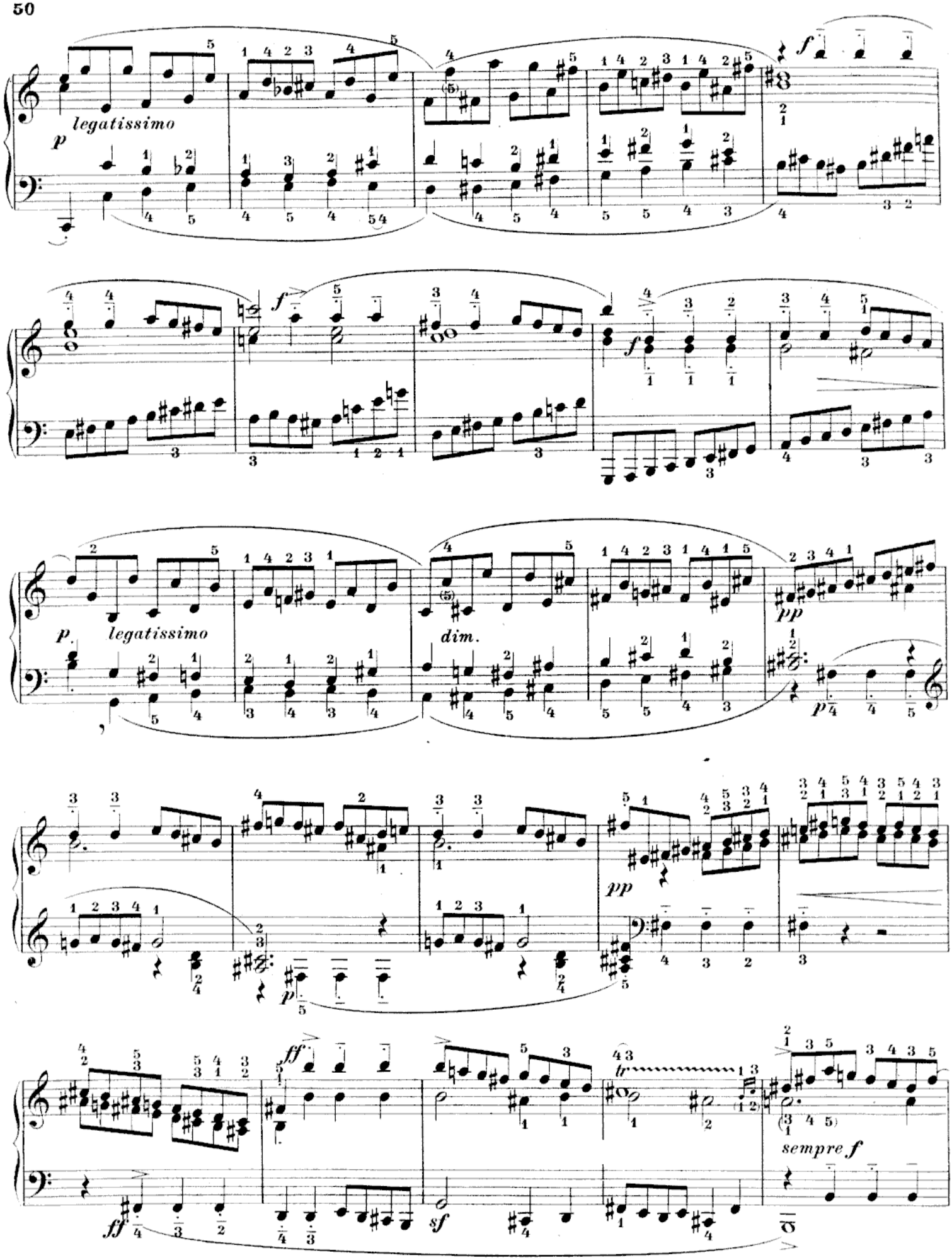
Ossia.

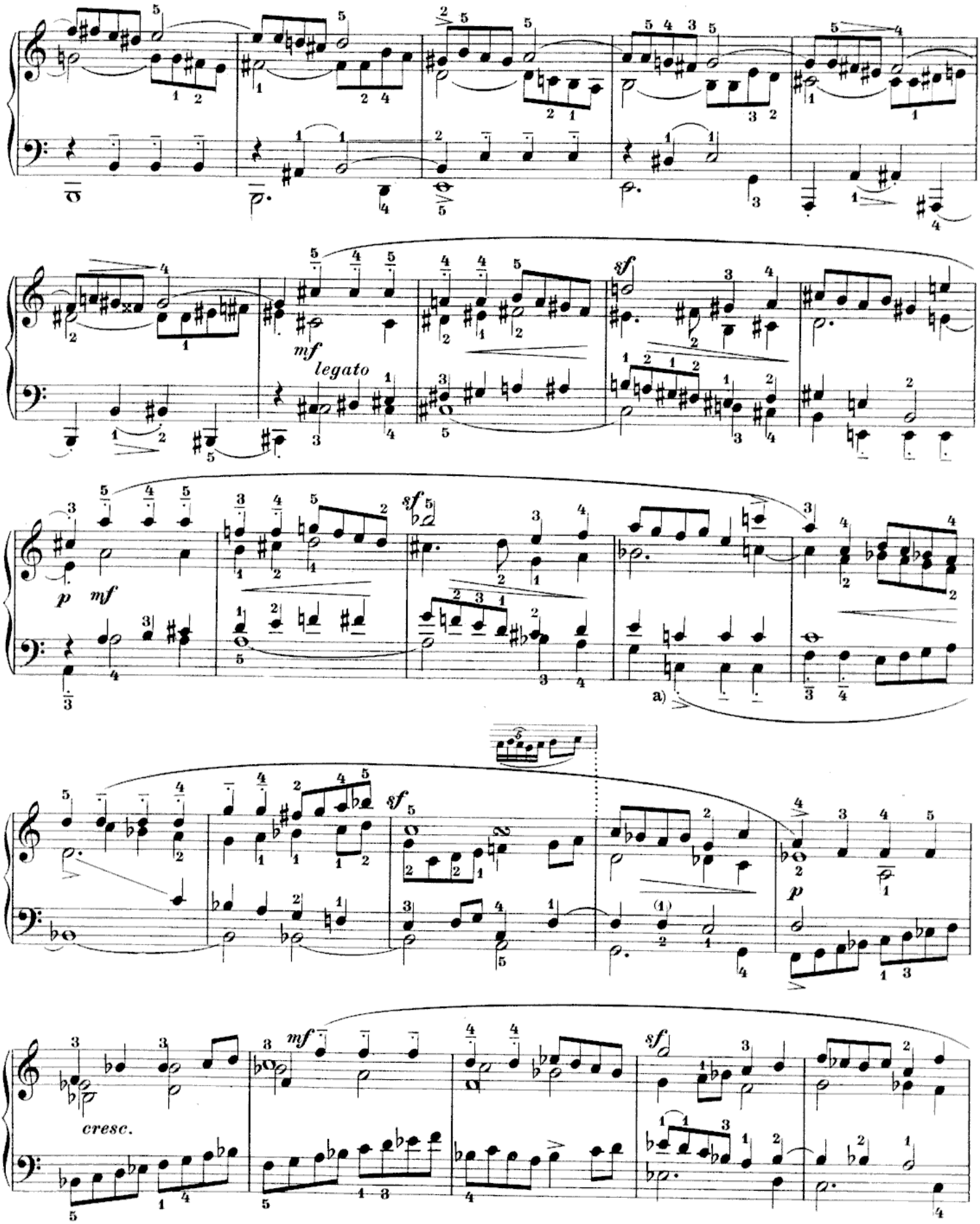

brillante
legato poco
Ped.


sf
Ped.
mf cresc.
f
ff
brillante
sf legato poco
dim.
p rall.
pp

Allegro non troppo. (♩ = 84)




legatissimo
p
f
f
p
legatissimo
dim.
pp
pp
p
ff
ff
sf
tr
sempre f



a) Thema für entgegengesetzte Bewegung.

a) *Tema per moto contrario.*

a) Theme in contrary motion.

a) *Sujet par mouvement contraire.*

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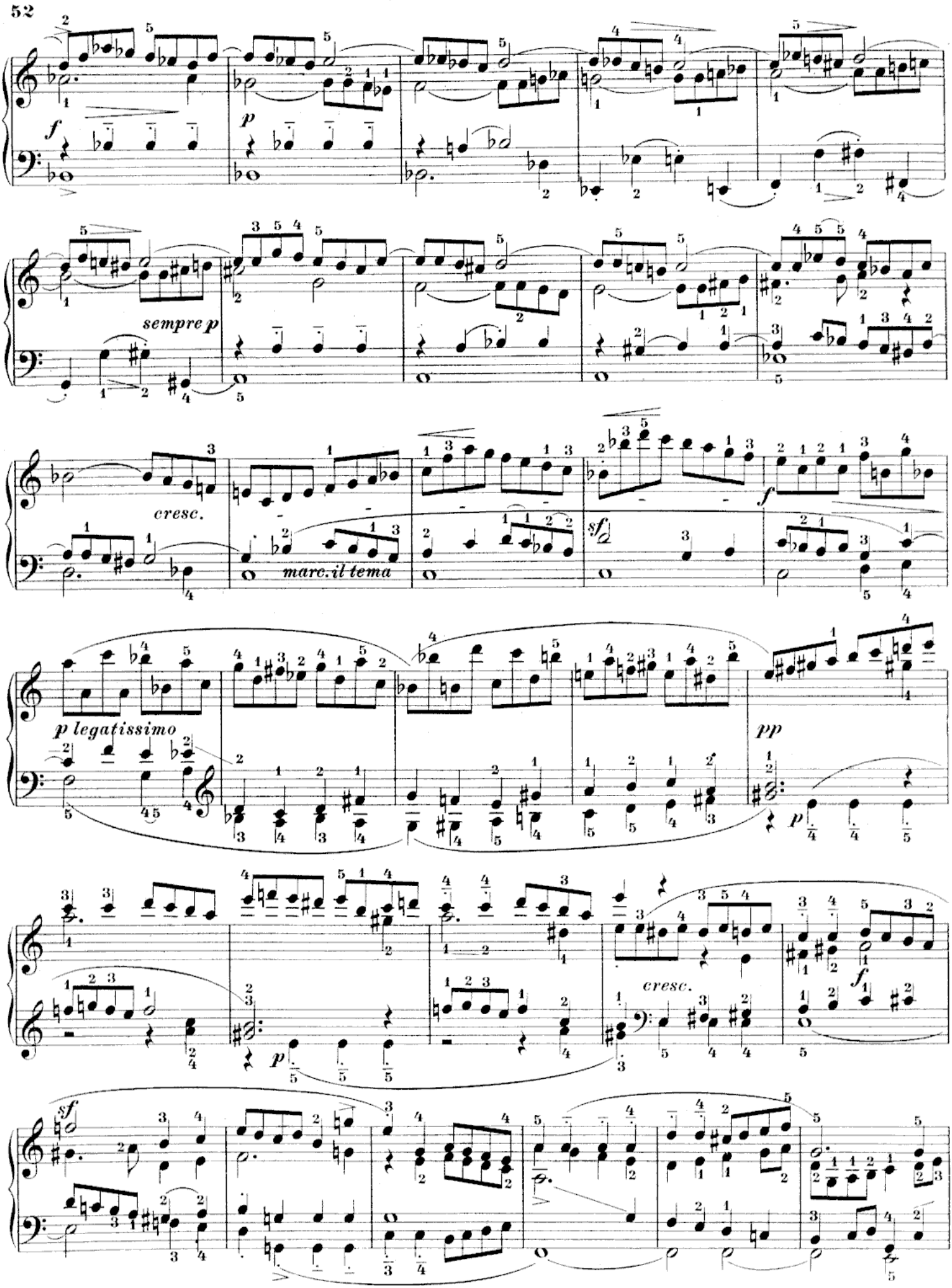
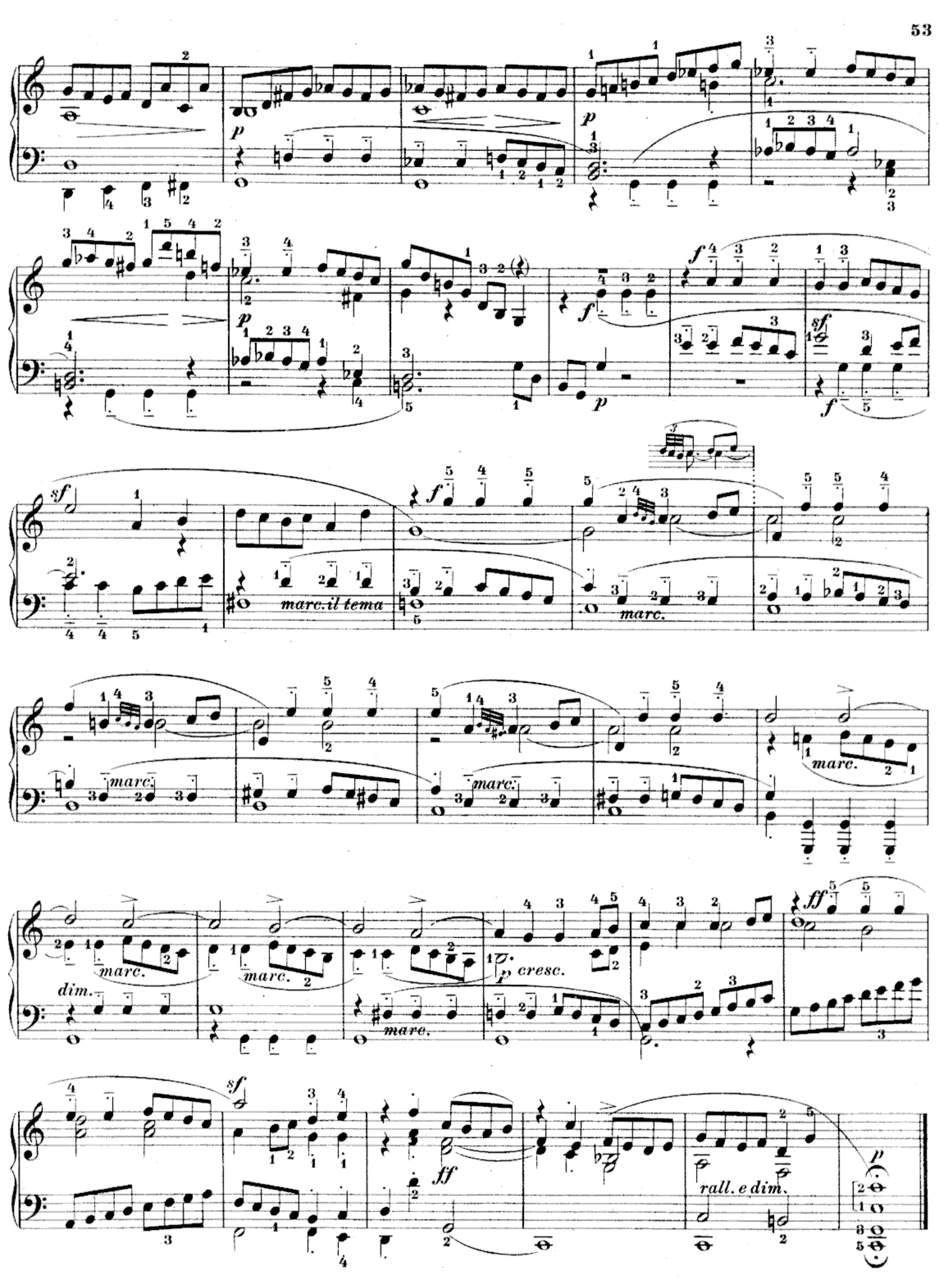
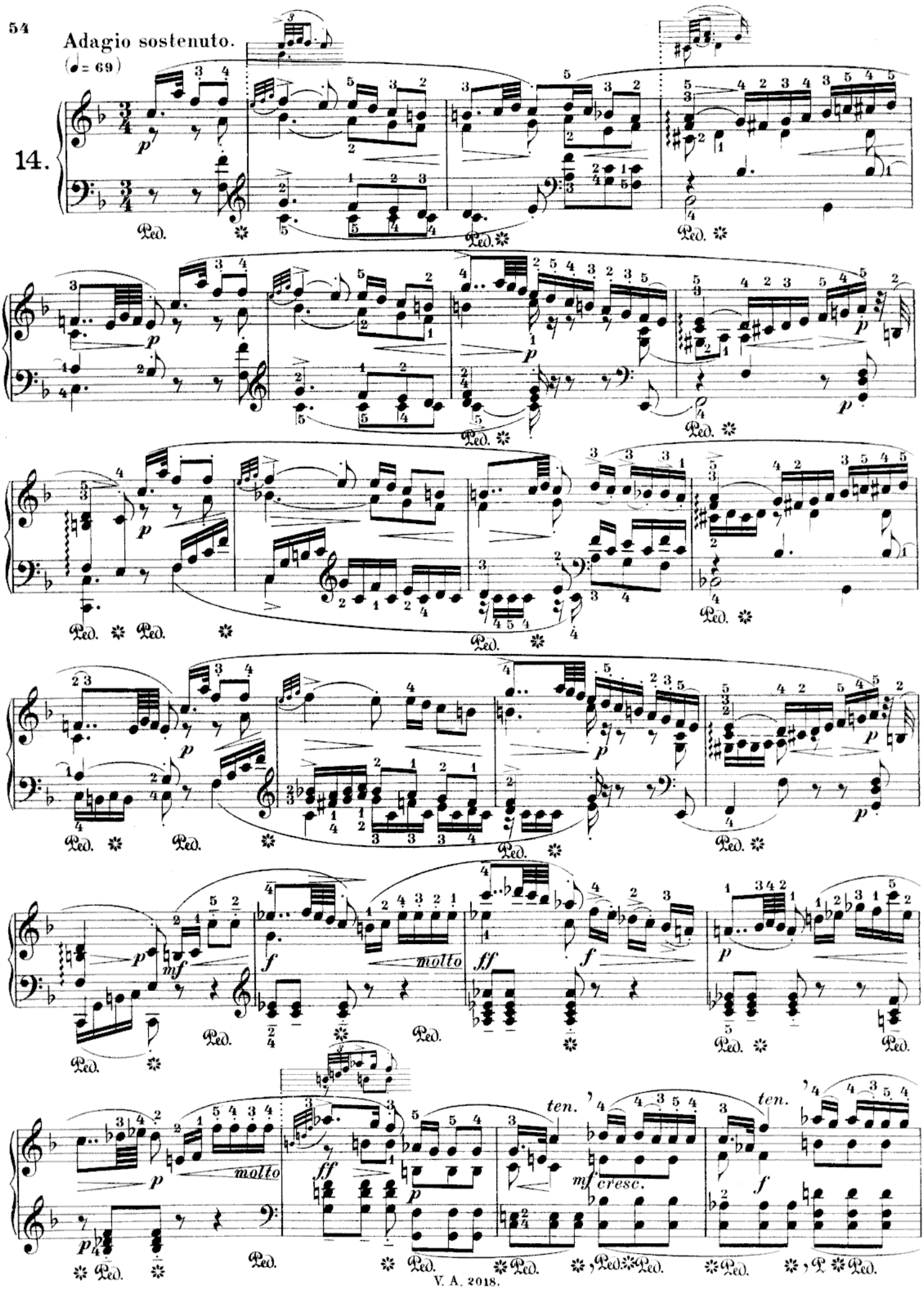

f
p
sempre p
cresc.
marc. il tema
sf
f
p legatissimo
pp
p
cresc.
f
sf

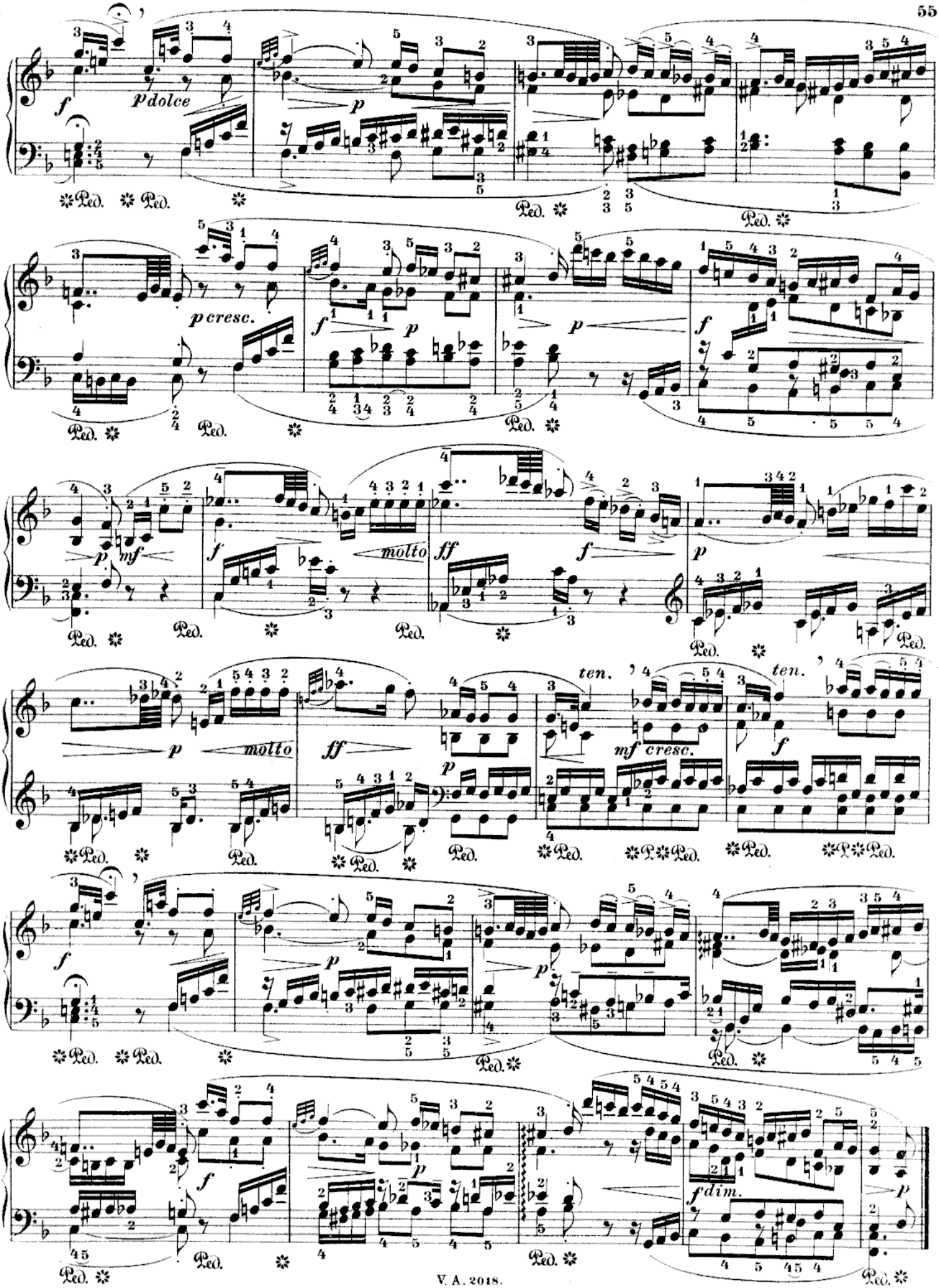

marc. il tema
marc.
dim.
p, cresc.
rall. e dim.

Adagio sostenuto.

(♩ = 69)

14.




f
p dolce
p
Ped.
p cresc.
f
p
mf
molto
ff
ten.
mf cresc.
f dim.

Finale.

Allegro, non troppo. (♩ = 110)

15.

p *con brio*

p

cresc.

poco legato

f

Ped.

Ped.

Ped.

Ped.

staccatiss.

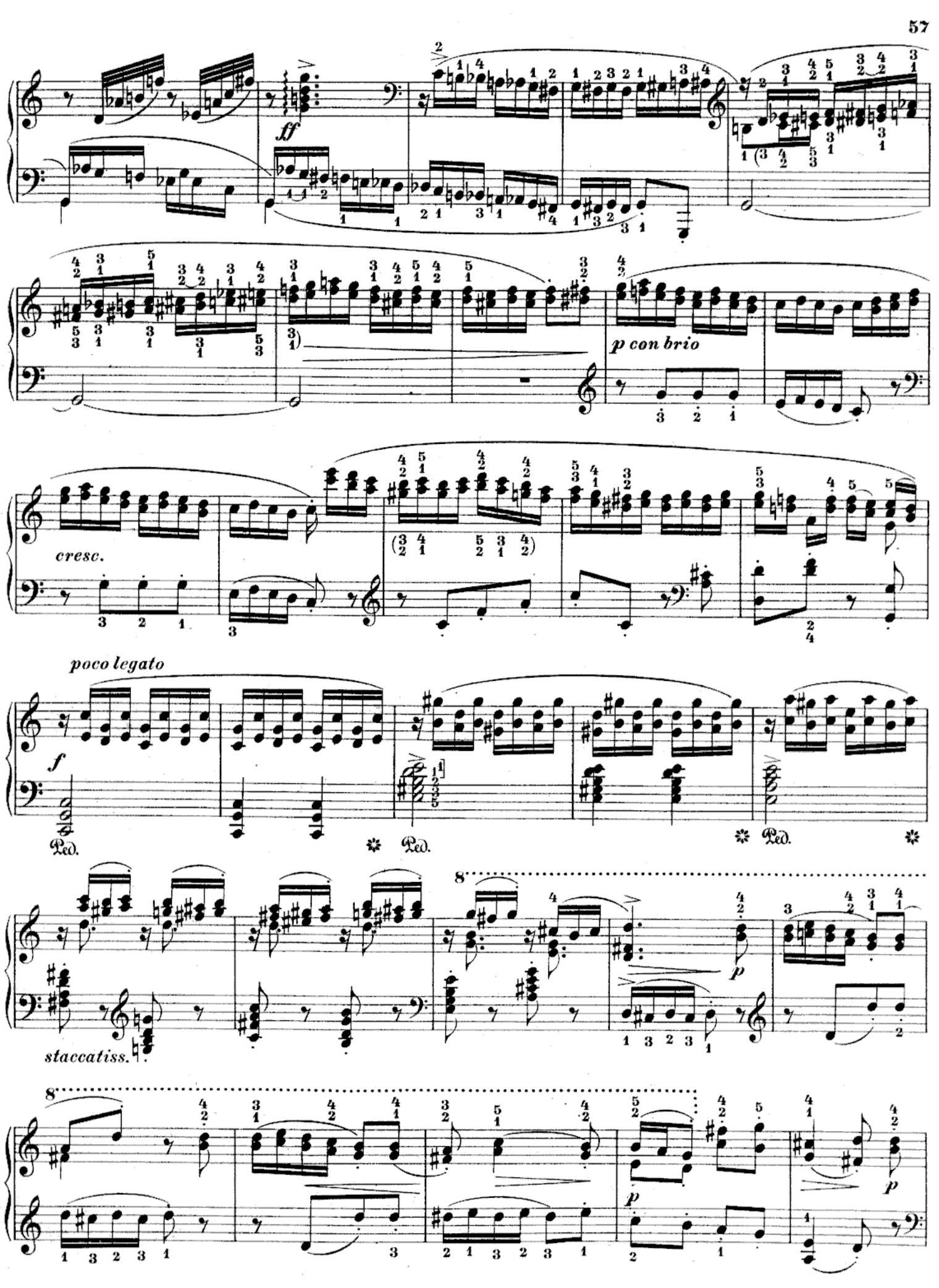
ff

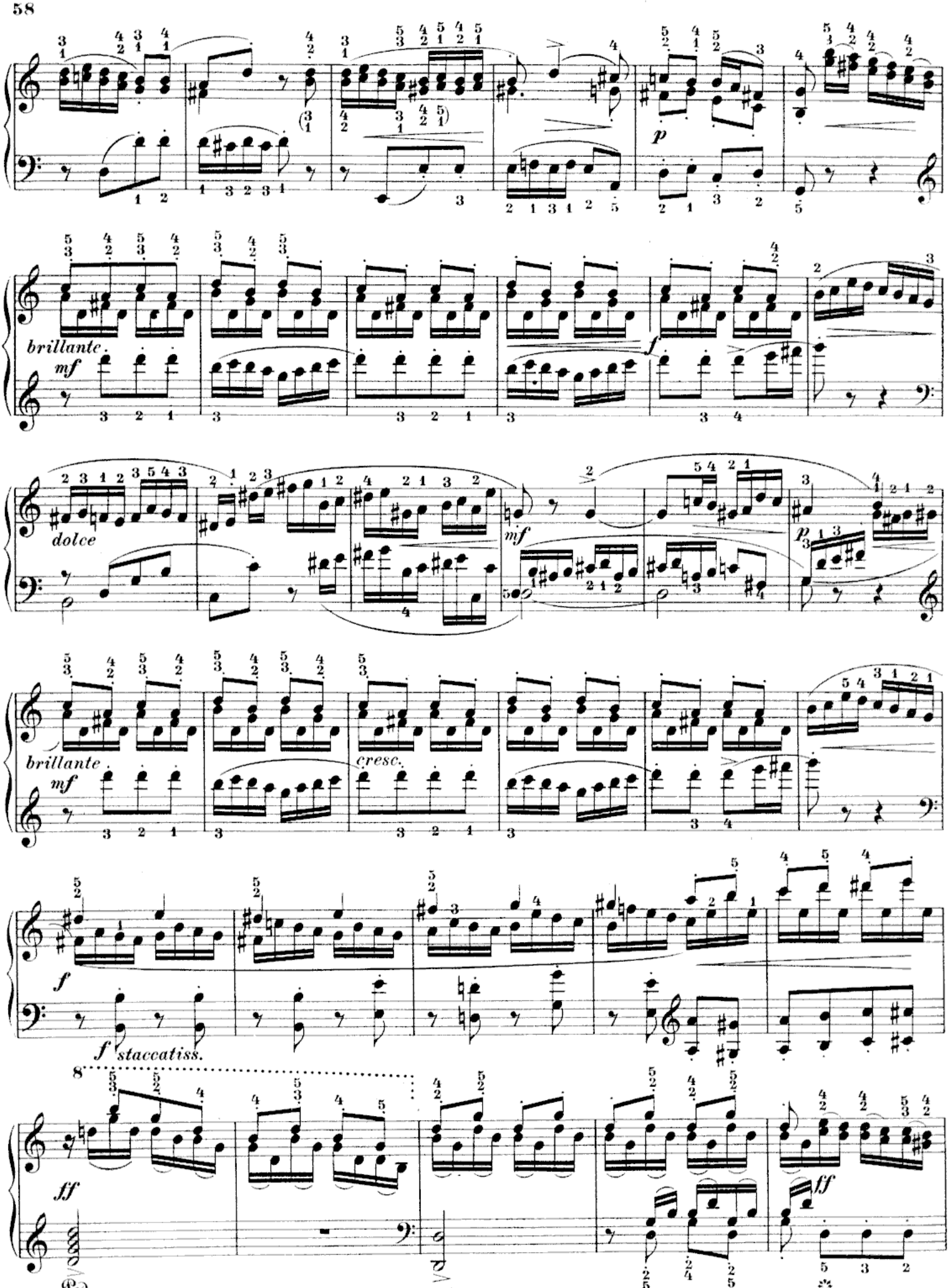
Ped.

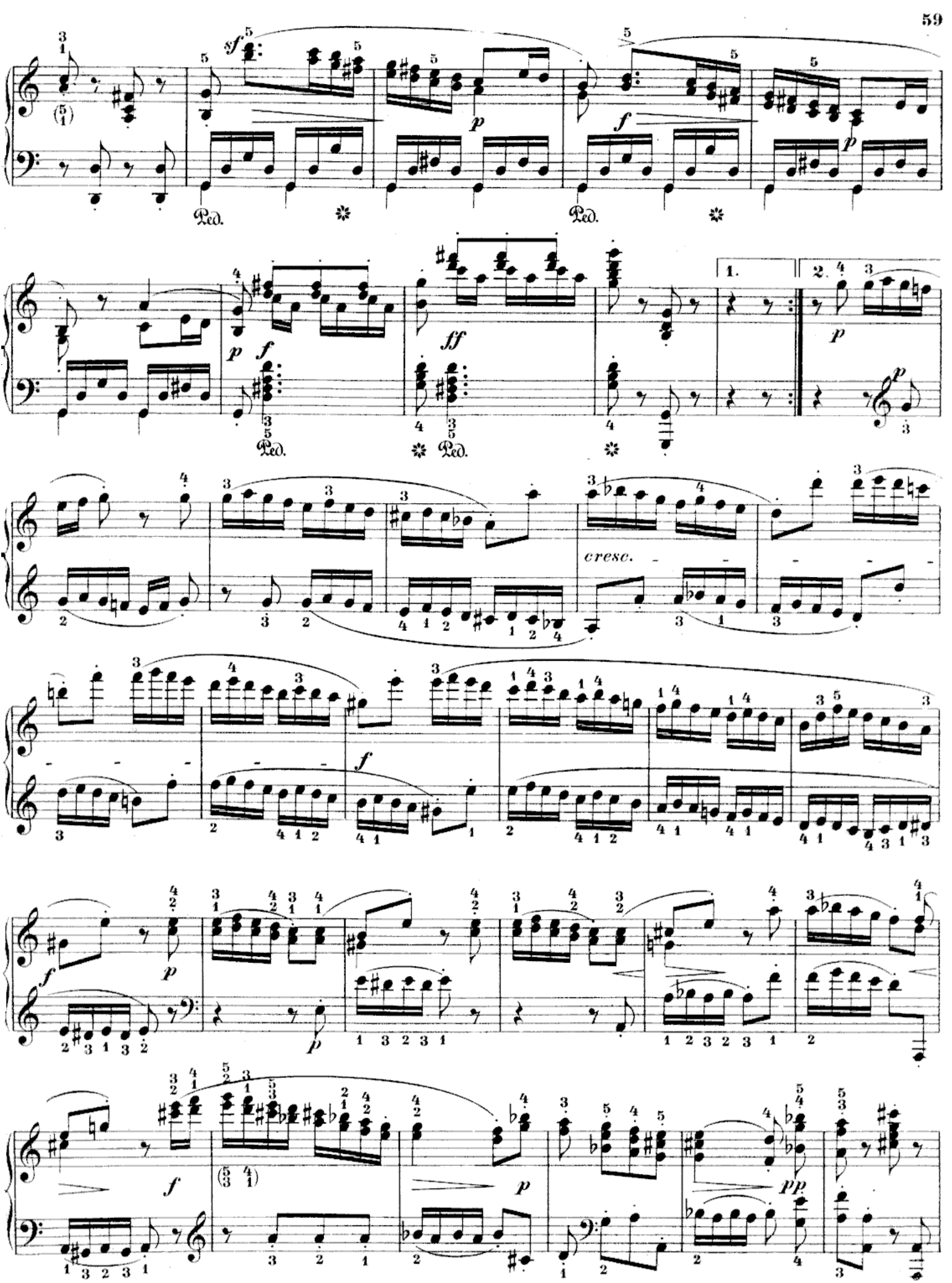
staccatiss.

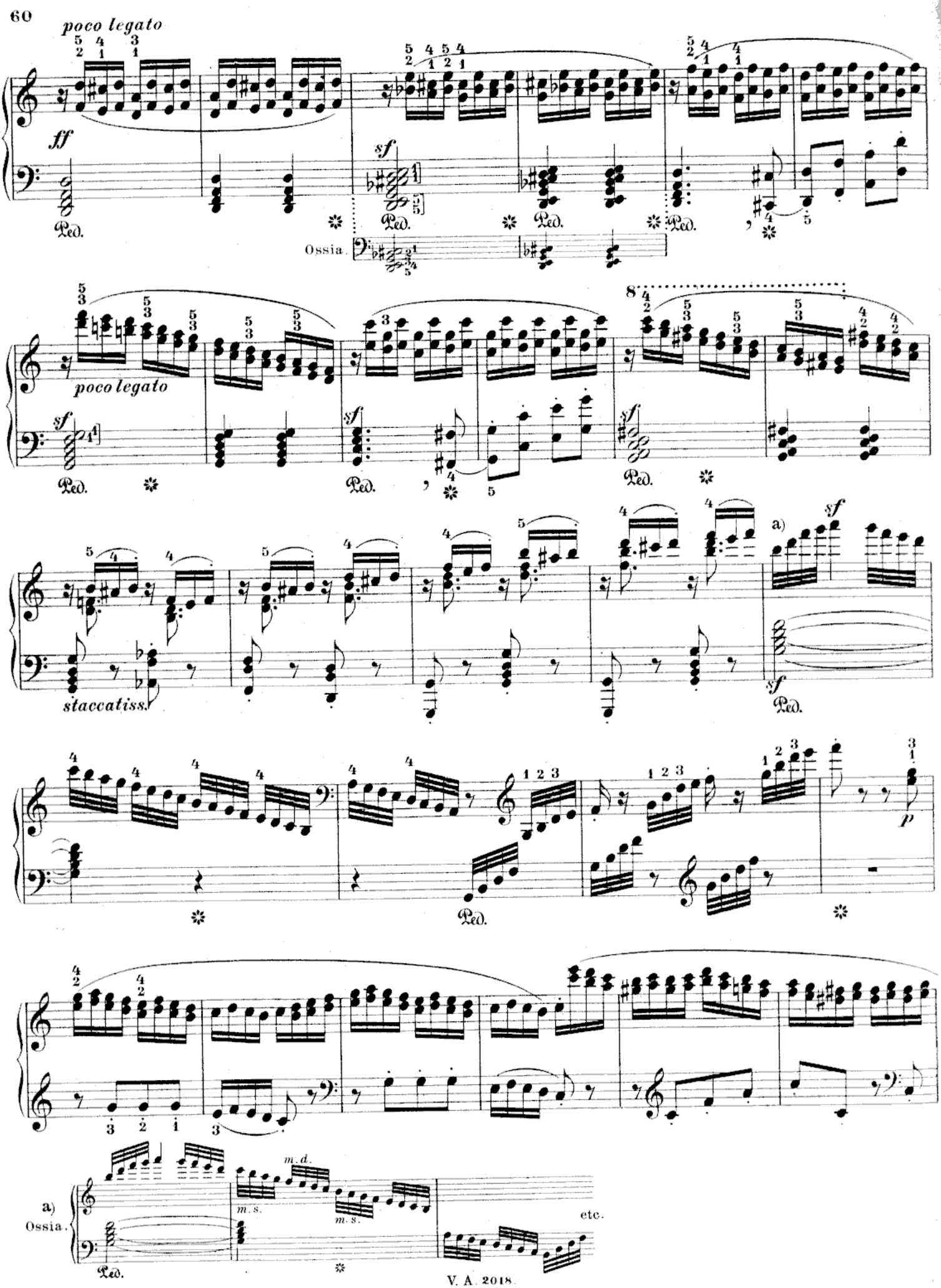
f

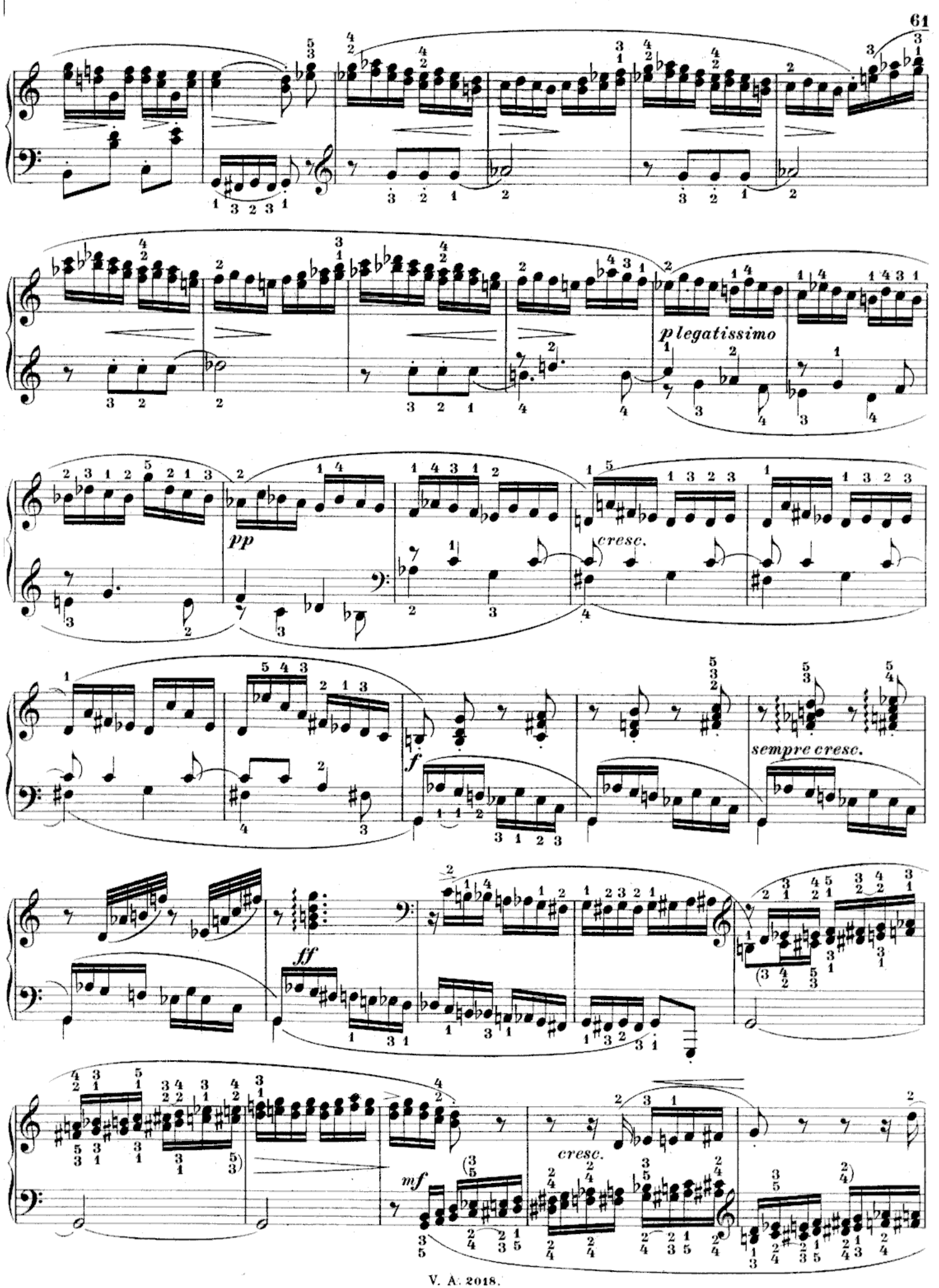
cresc.

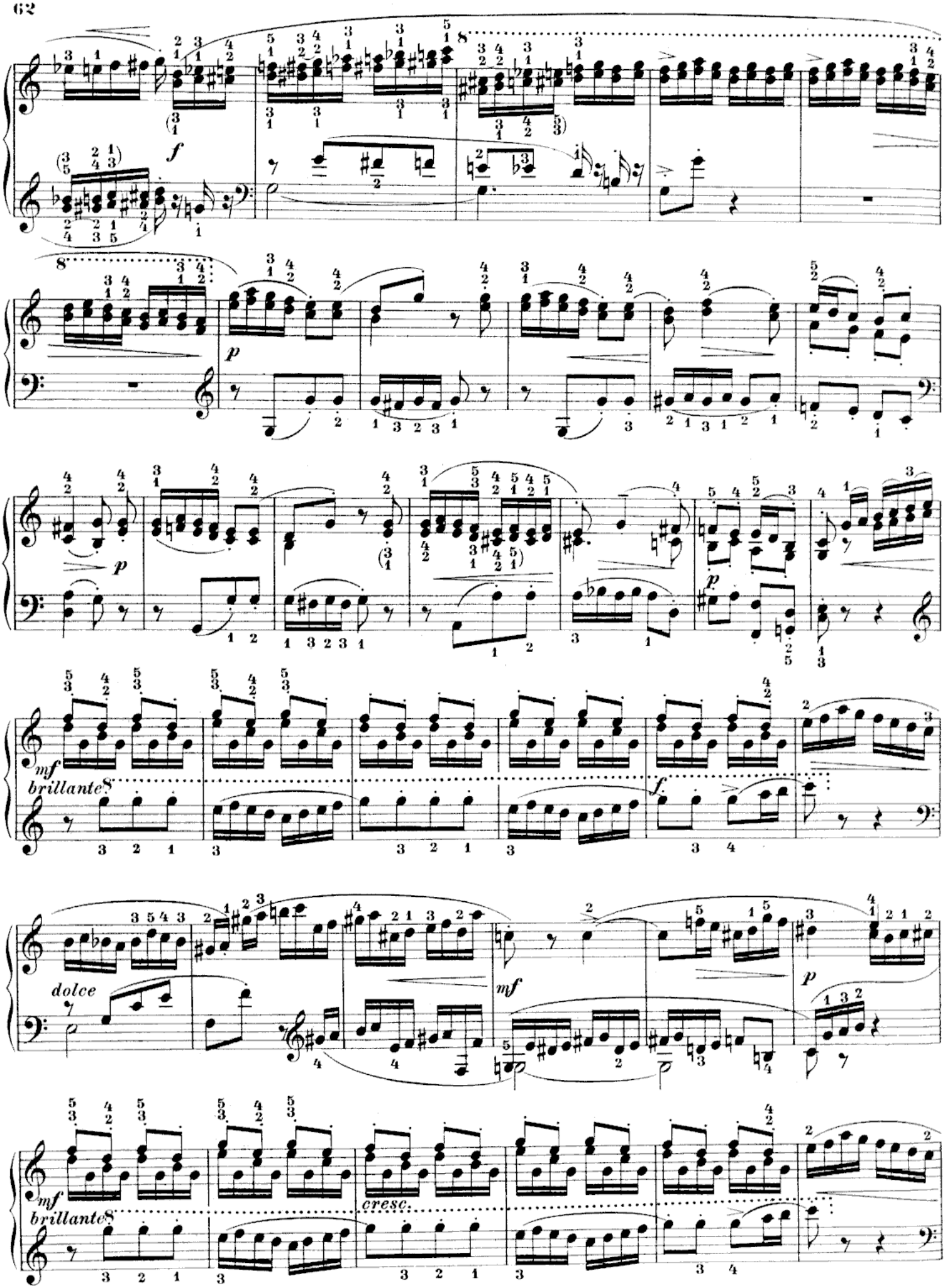

ff
p con brio
cresc.
poco legato
f
Ped.
staccatiss.
8
p

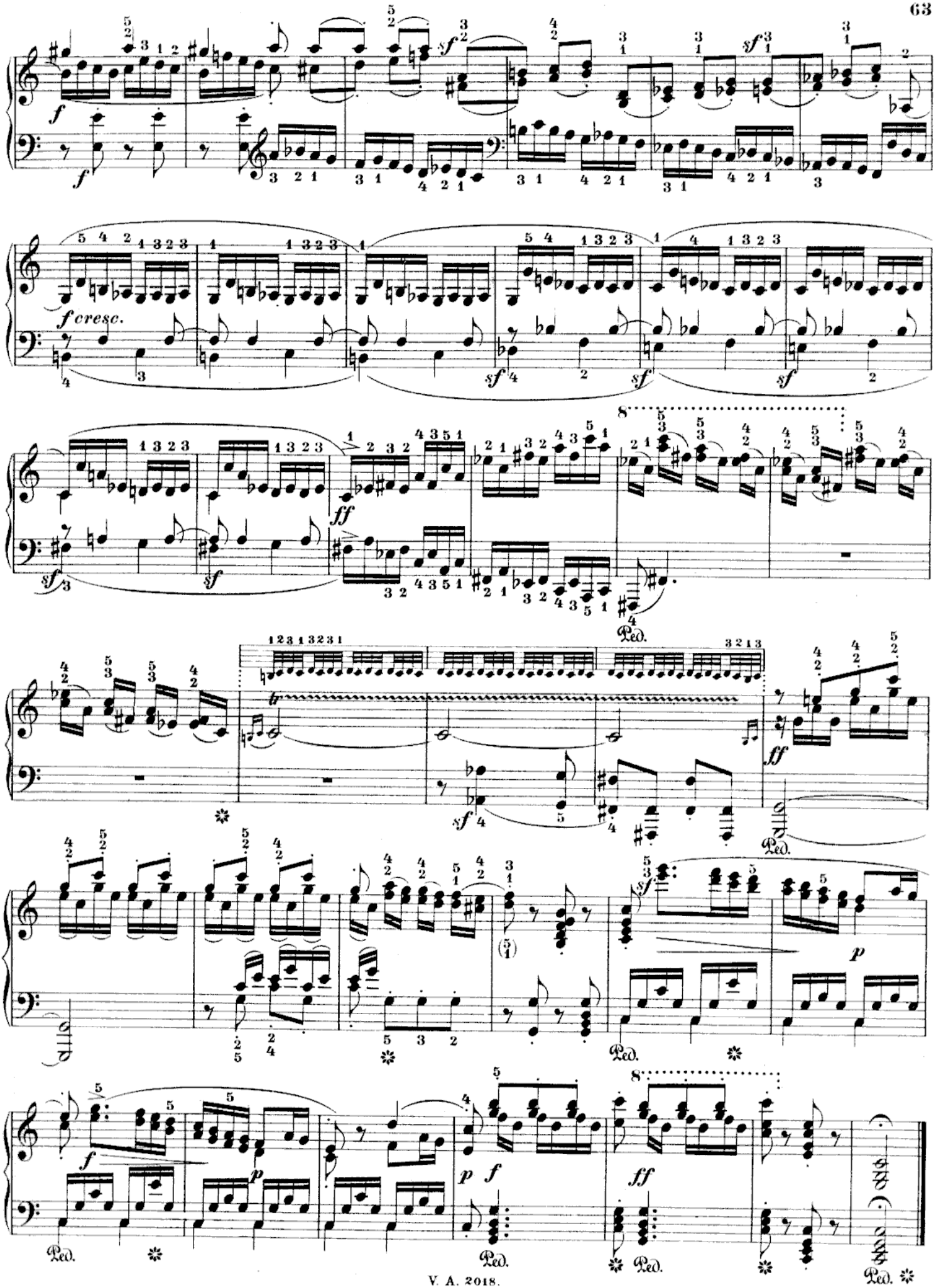

p
brillante
mf
f
dolce
mf
p
brillante
mf
cresc.
f
f staccatiss.
ff
Ped.
ff


sf
p
f
Ped.
ff
1.
2.
cresc.
pp


poco legato
ff
Ped.
sf
Ped.
Ped.
Ped.
Ossia.
poco legato
sf
Ped.
sf
Ped.
sf
Ped.
staccatiss.
a)
sf
sf
Ped.
Ped.
p
a)
Ossia.
m. d.
m. s.
m. s.
etc.
Ped.


p legatissimo
pp
cresc.
f
sempre cresc.
ff
cresc.
mf

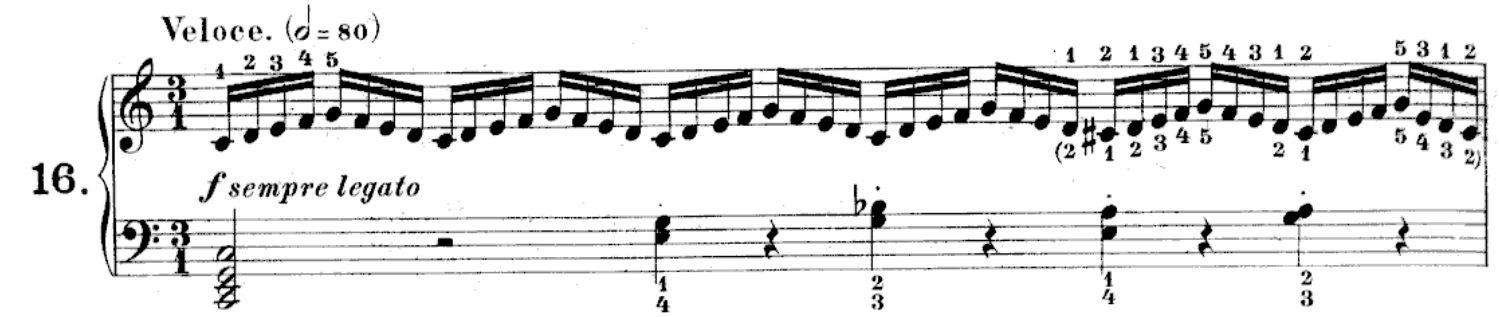

f
p
p
mf
brillante
f
dolce
mf
p
mf
brillante
cresc.

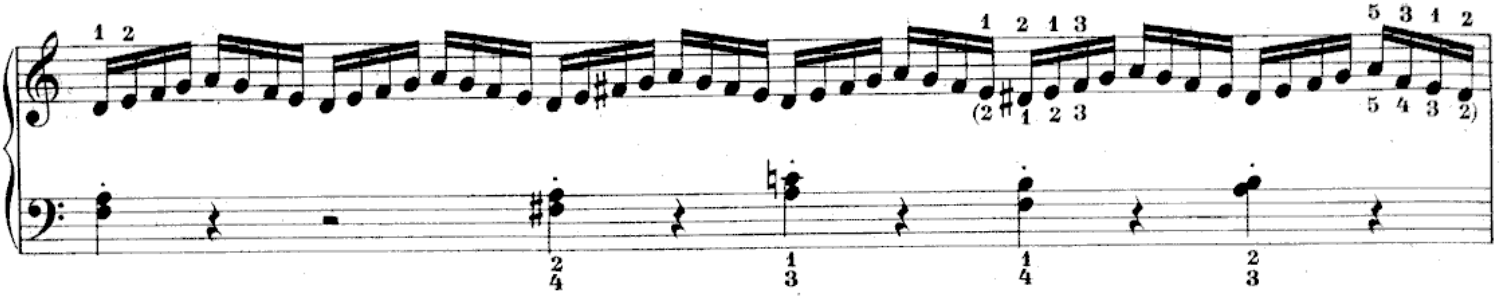

f cresc.
Ped.

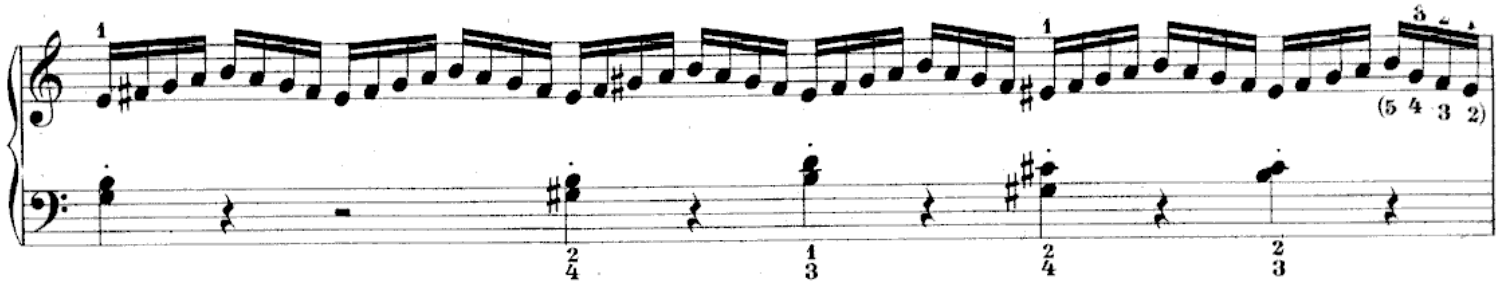
Veloce. (𝅗𝅥 = 80)

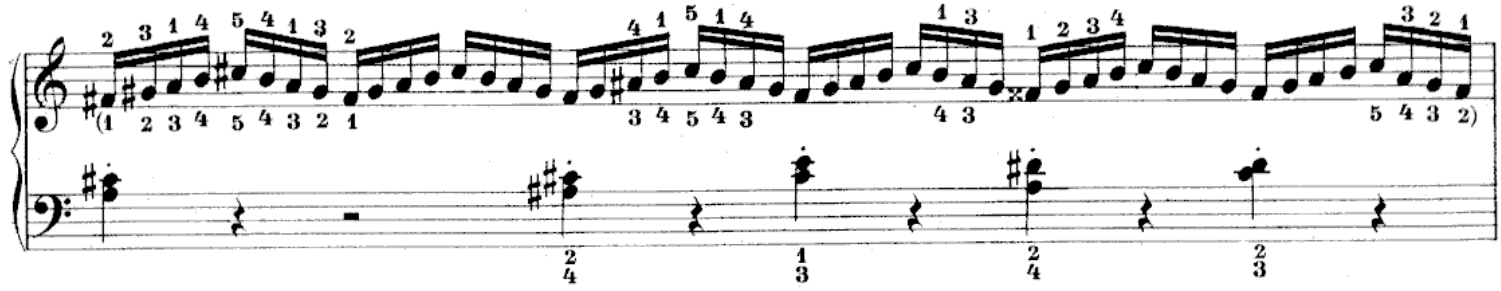
16.

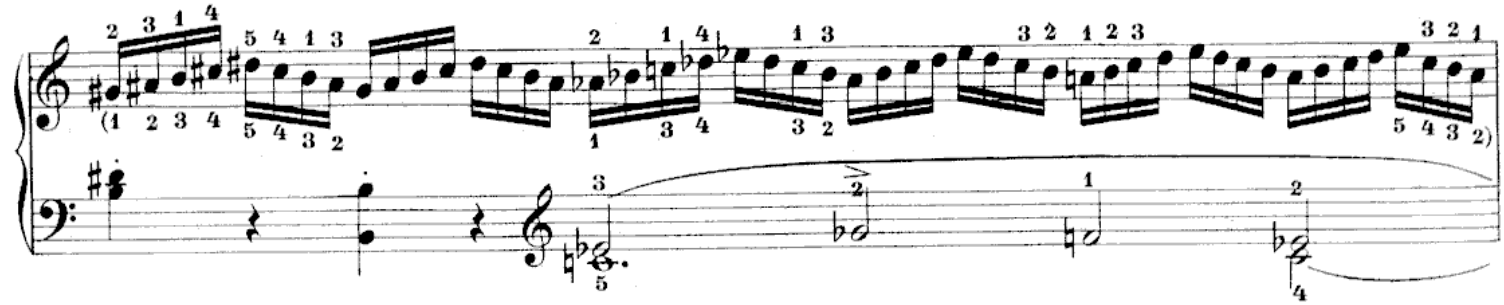
f sempre legato



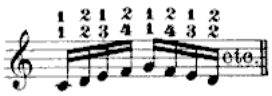




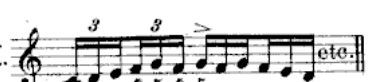




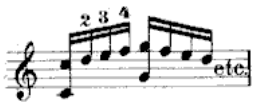
I. (Tausig.)



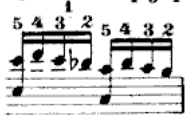
II.



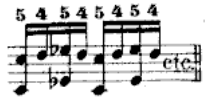
III.

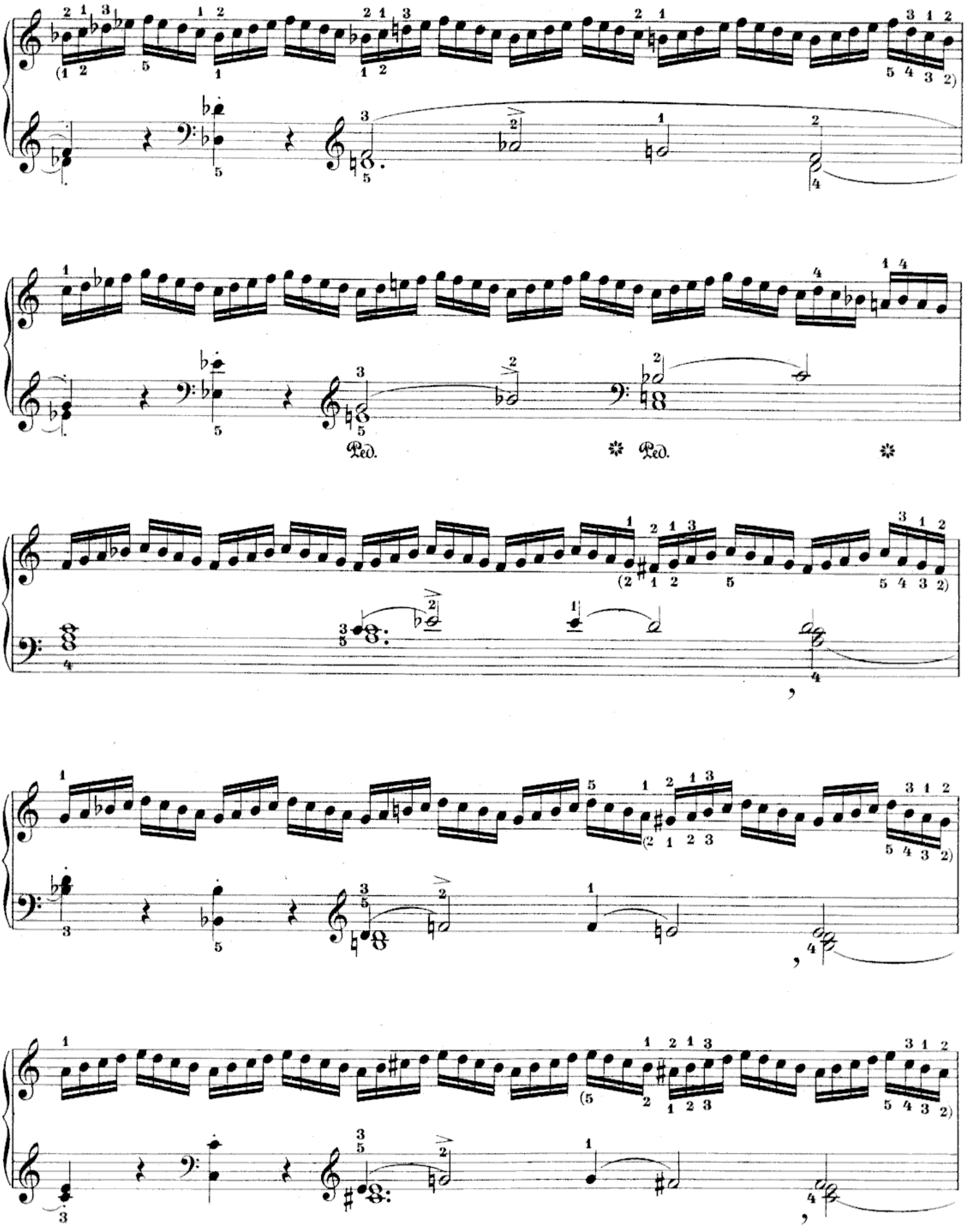


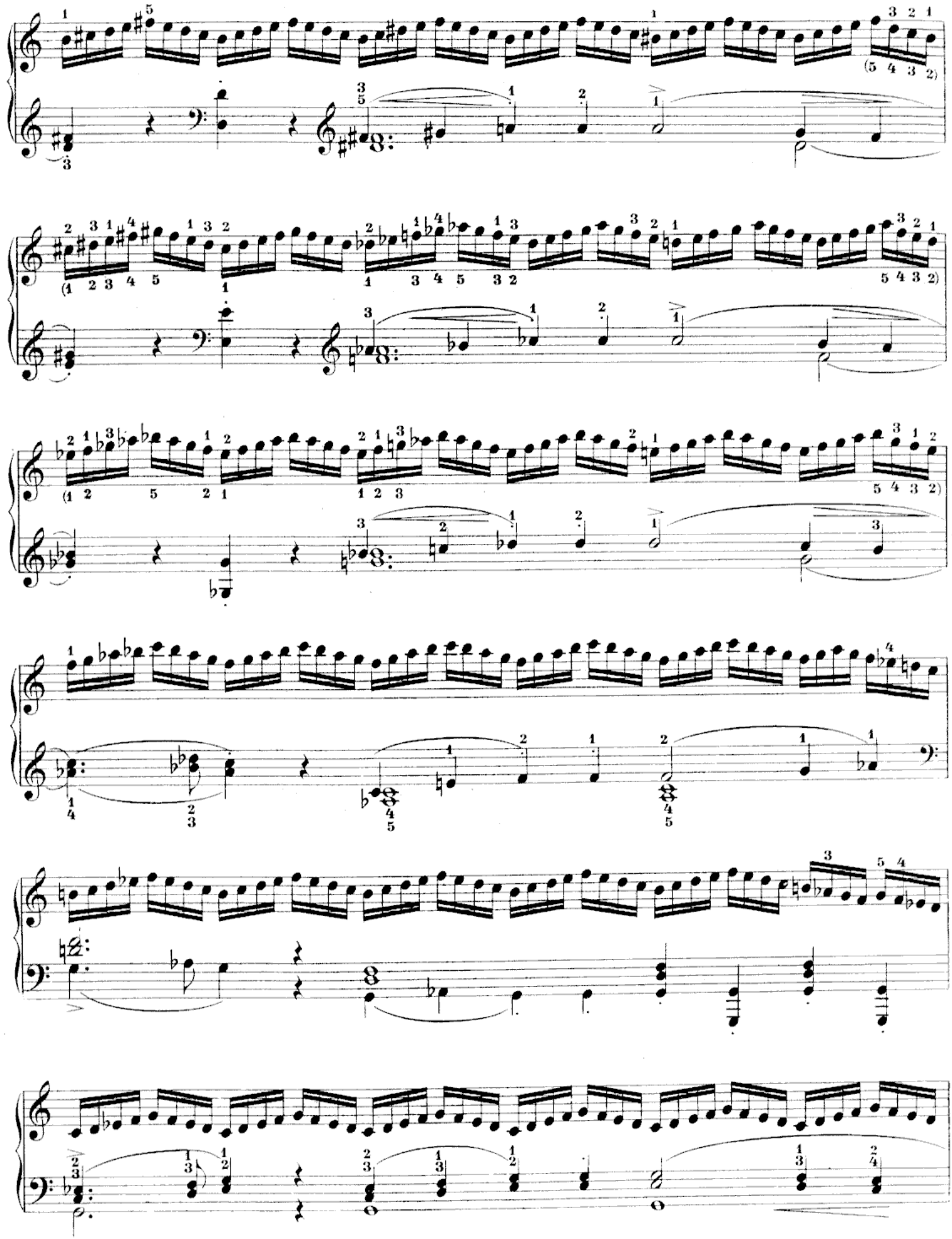
Takt 7.
Battuta 7.
Bar 7.
Mesure 7.

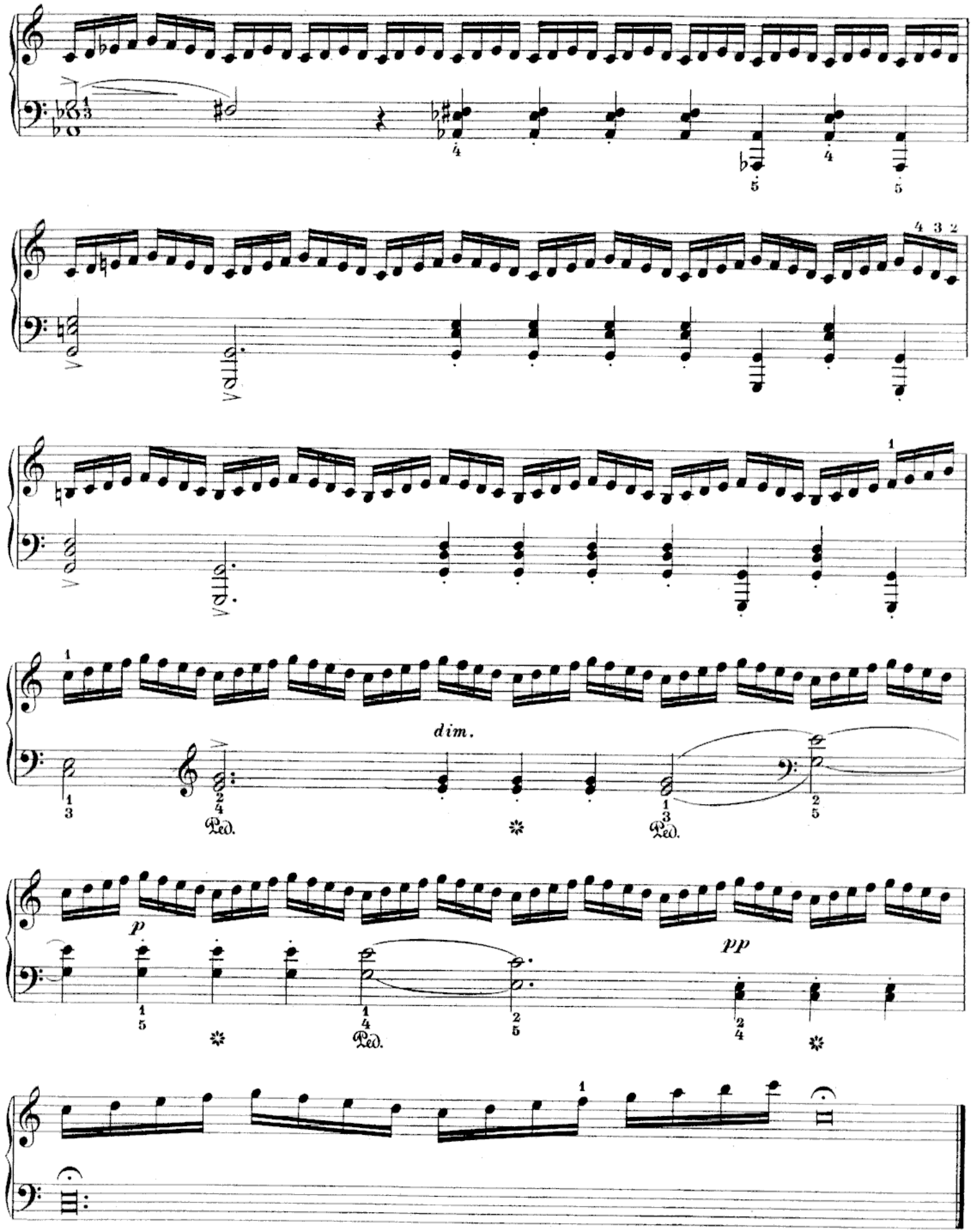


Takt 17.
Battuta 17.
Bar 17.
Mesure 17.




Ped.
Ped.



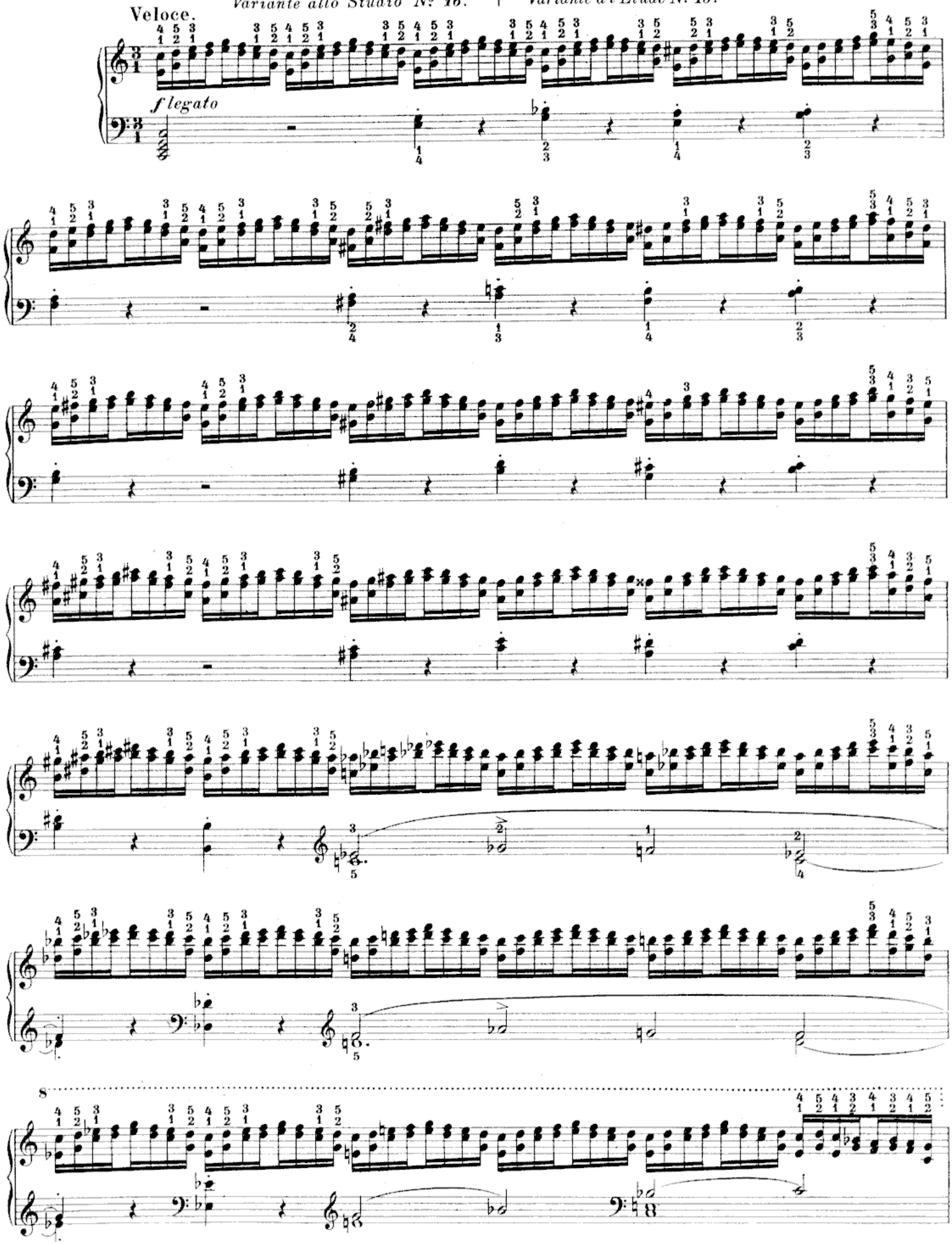

dim.
Ped.
Ped.
p
pp
Ped.

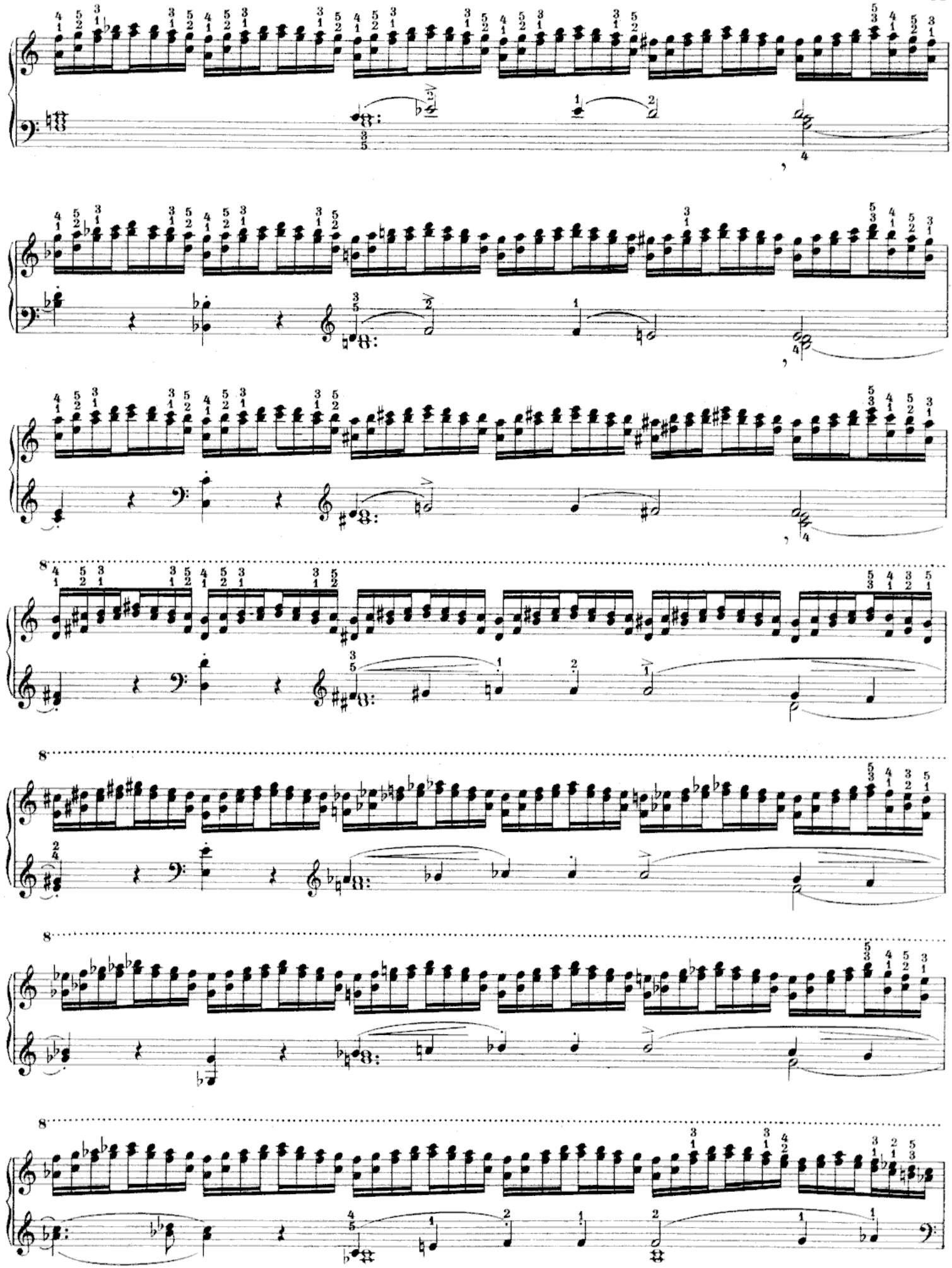
Veränderung zur Übung № 16.

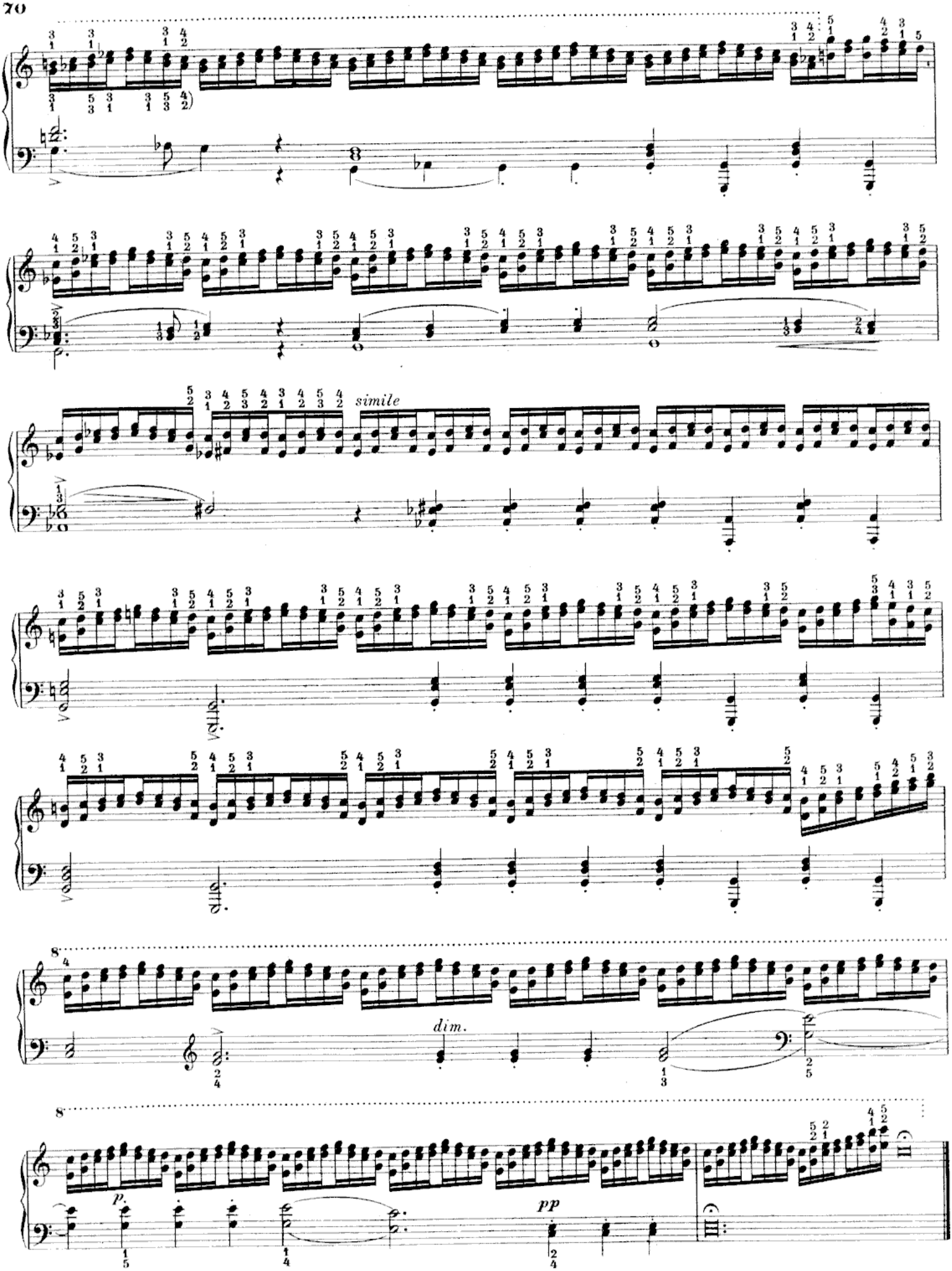
Variante allo Studio № 16.

Variation of Study № 16.

Variante à l'Etude № 16.



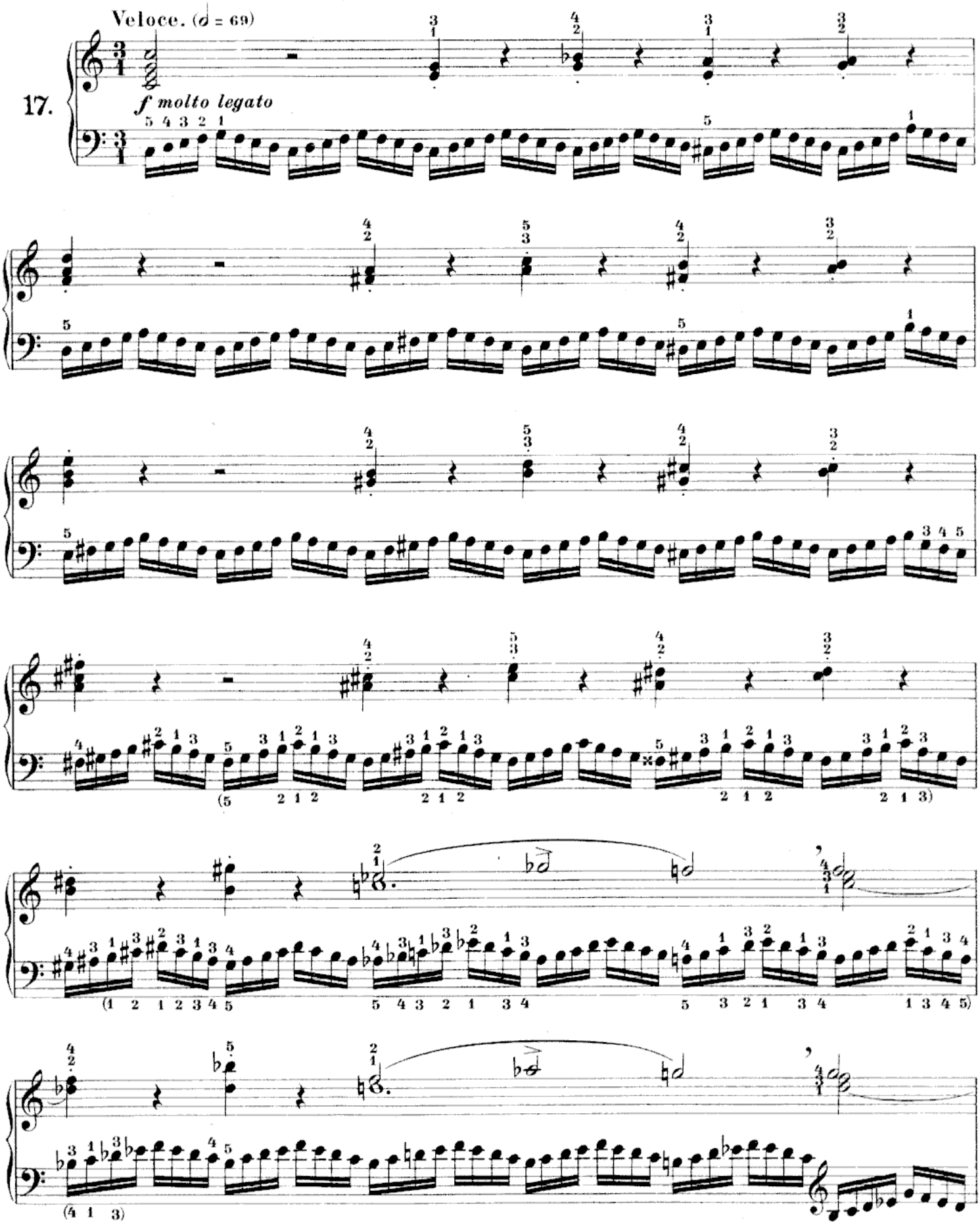



simile
dim.
pp

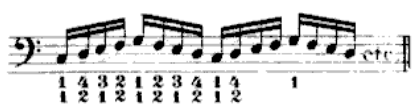
17.

Veloce. (♩ = 69)

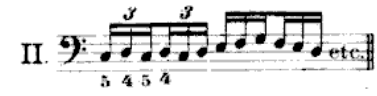
f molto legato



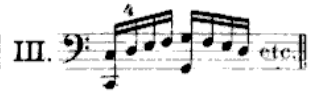
I. (Tausig.)

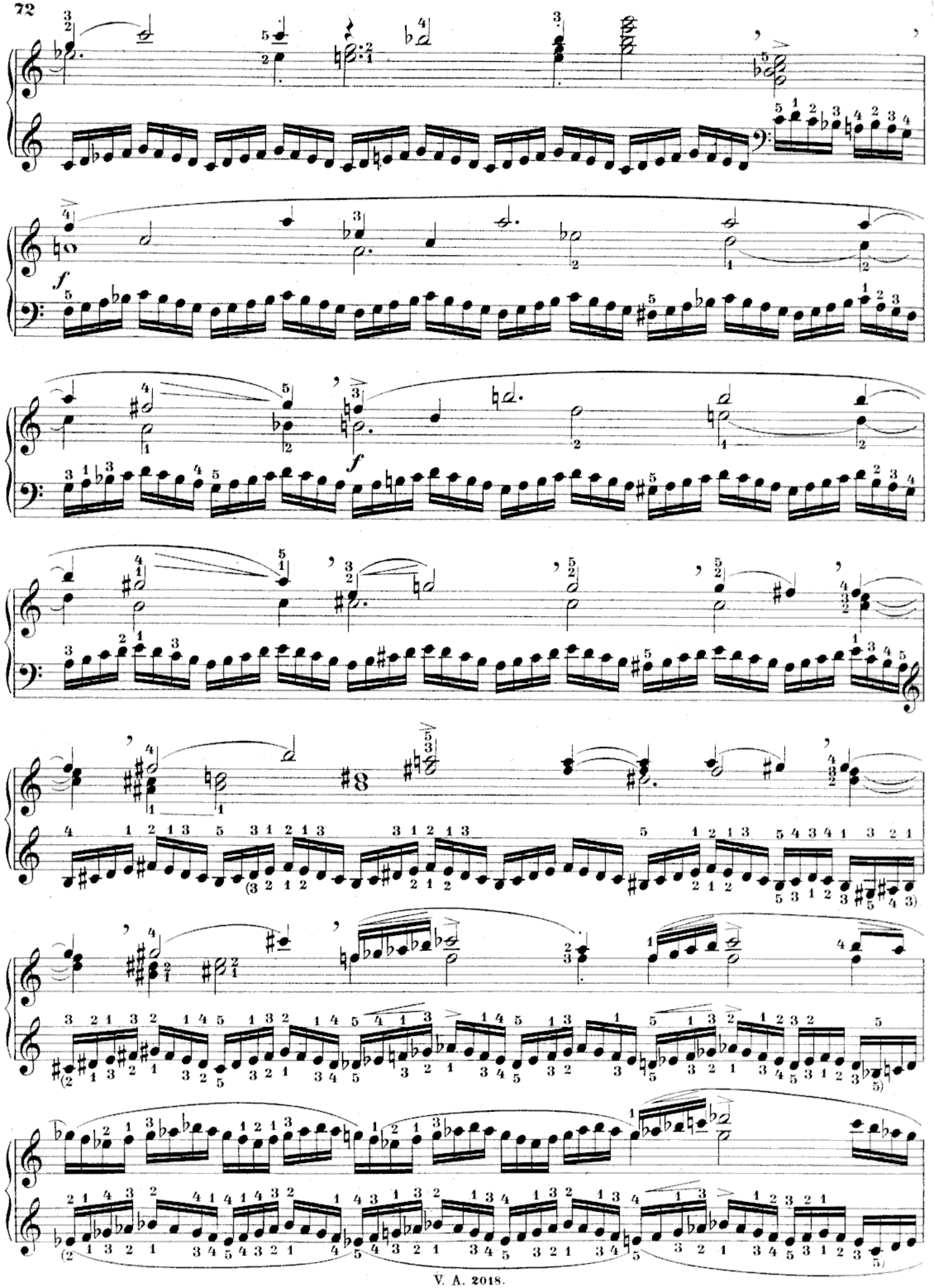


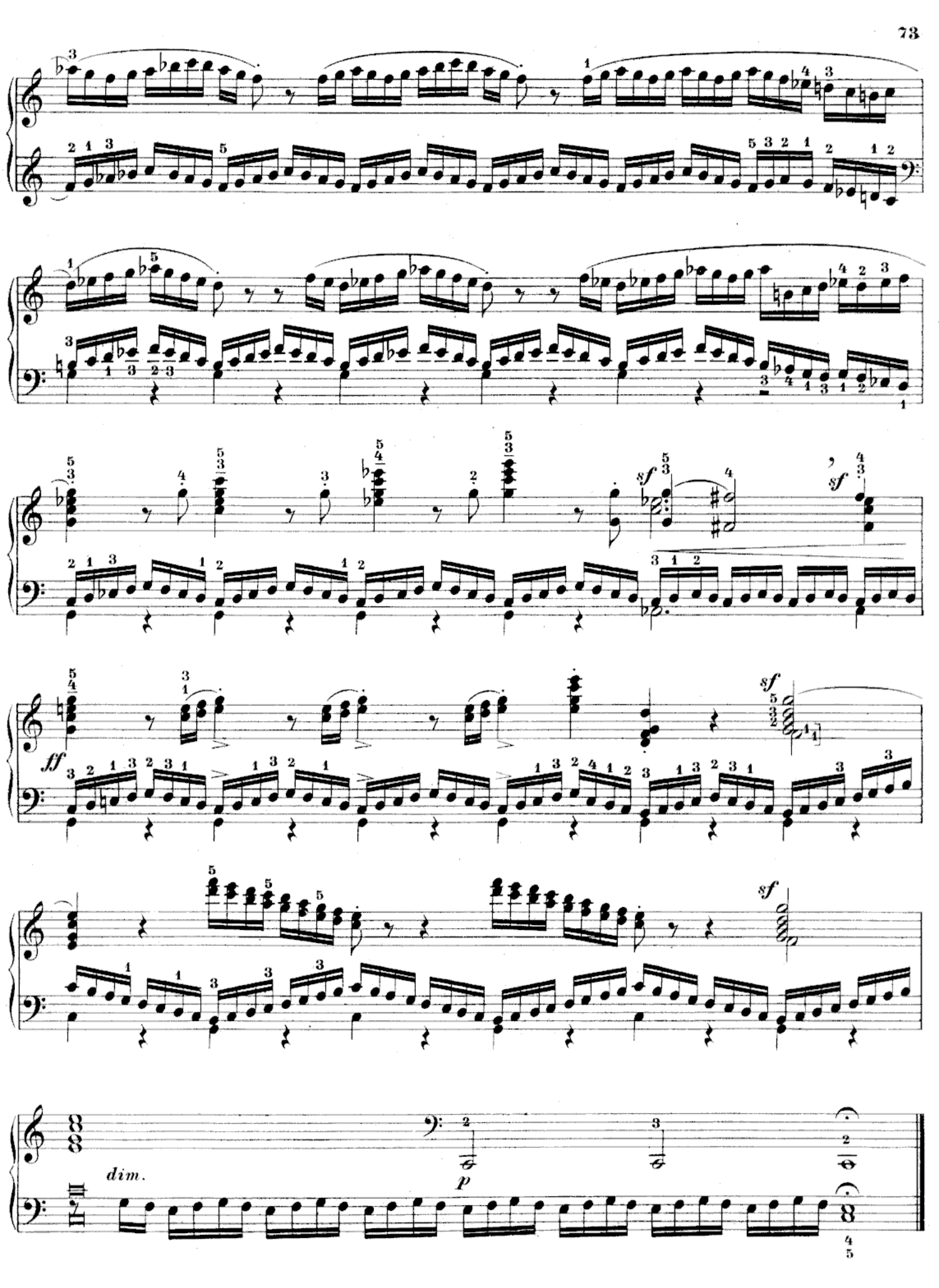
II.



III.

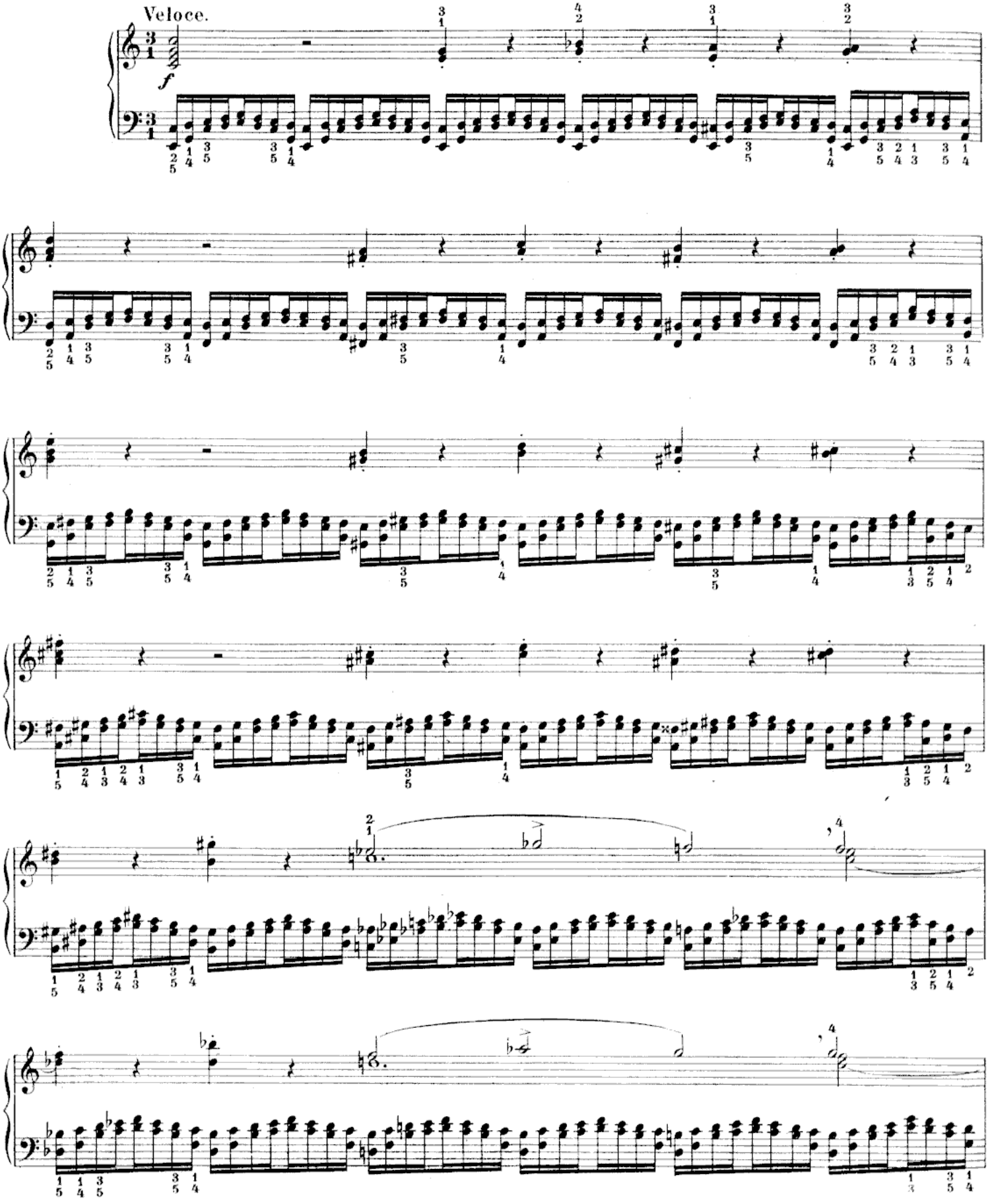


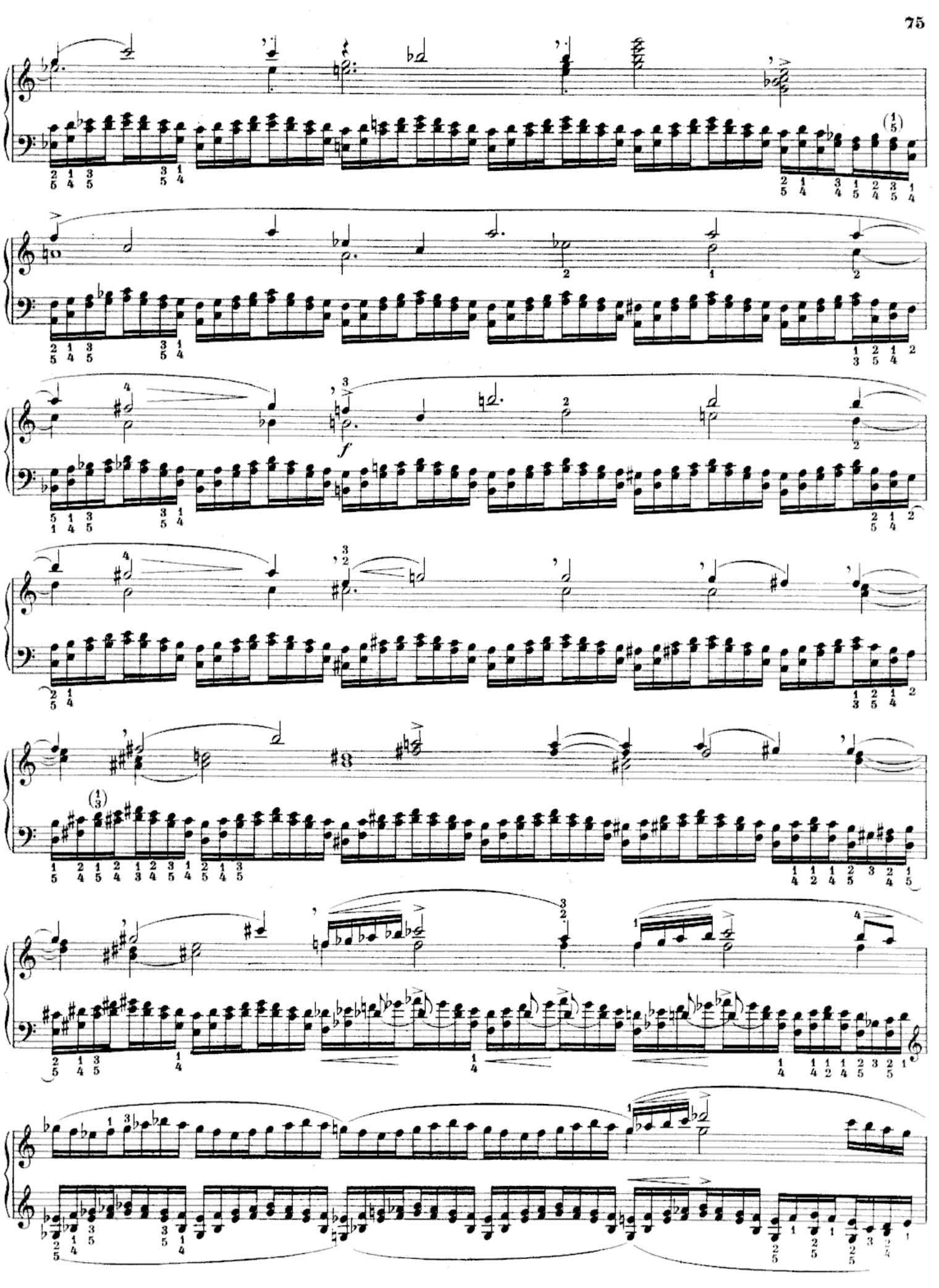


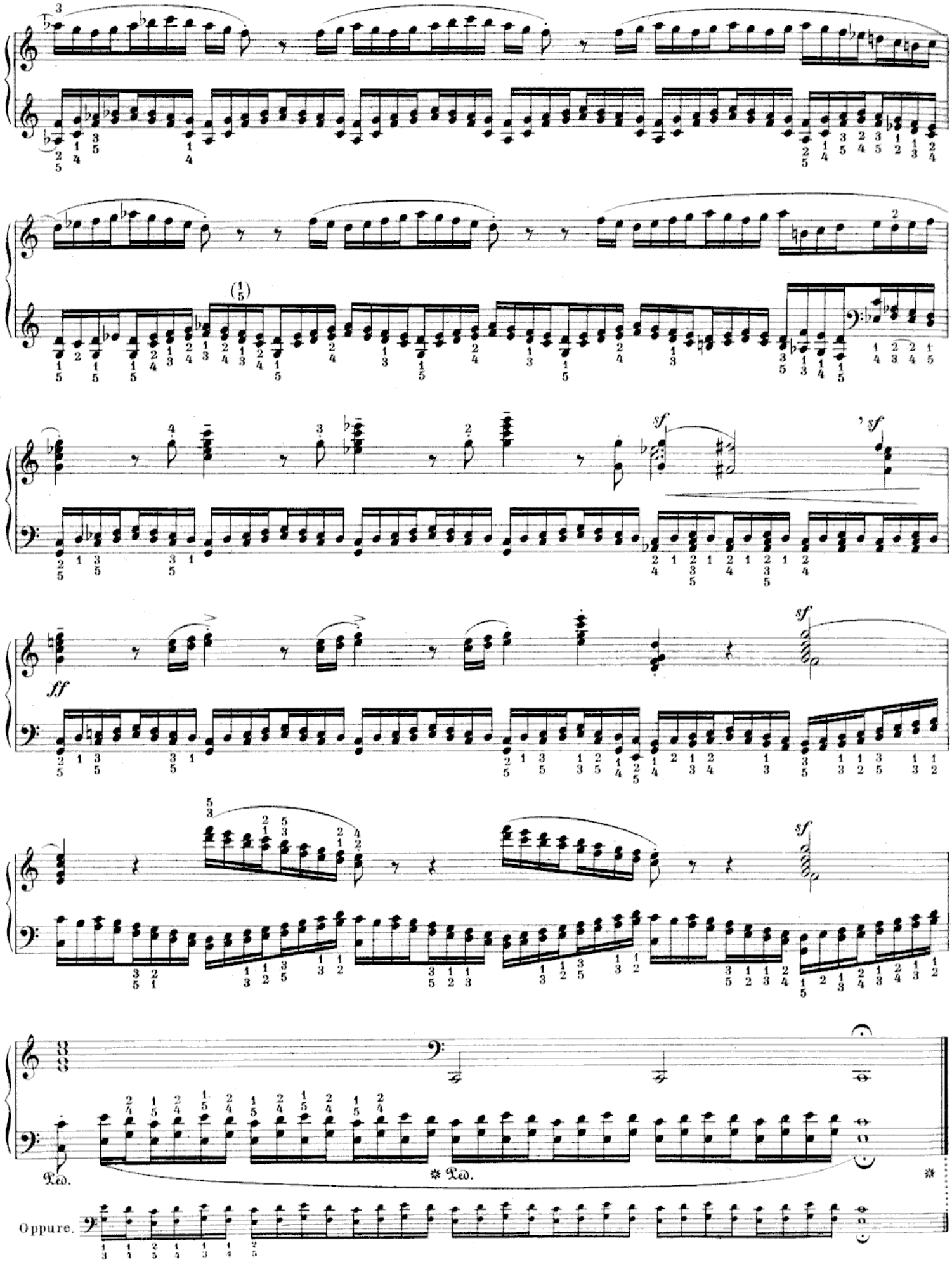

sf
sf
sf
ff
sf
dim.
p

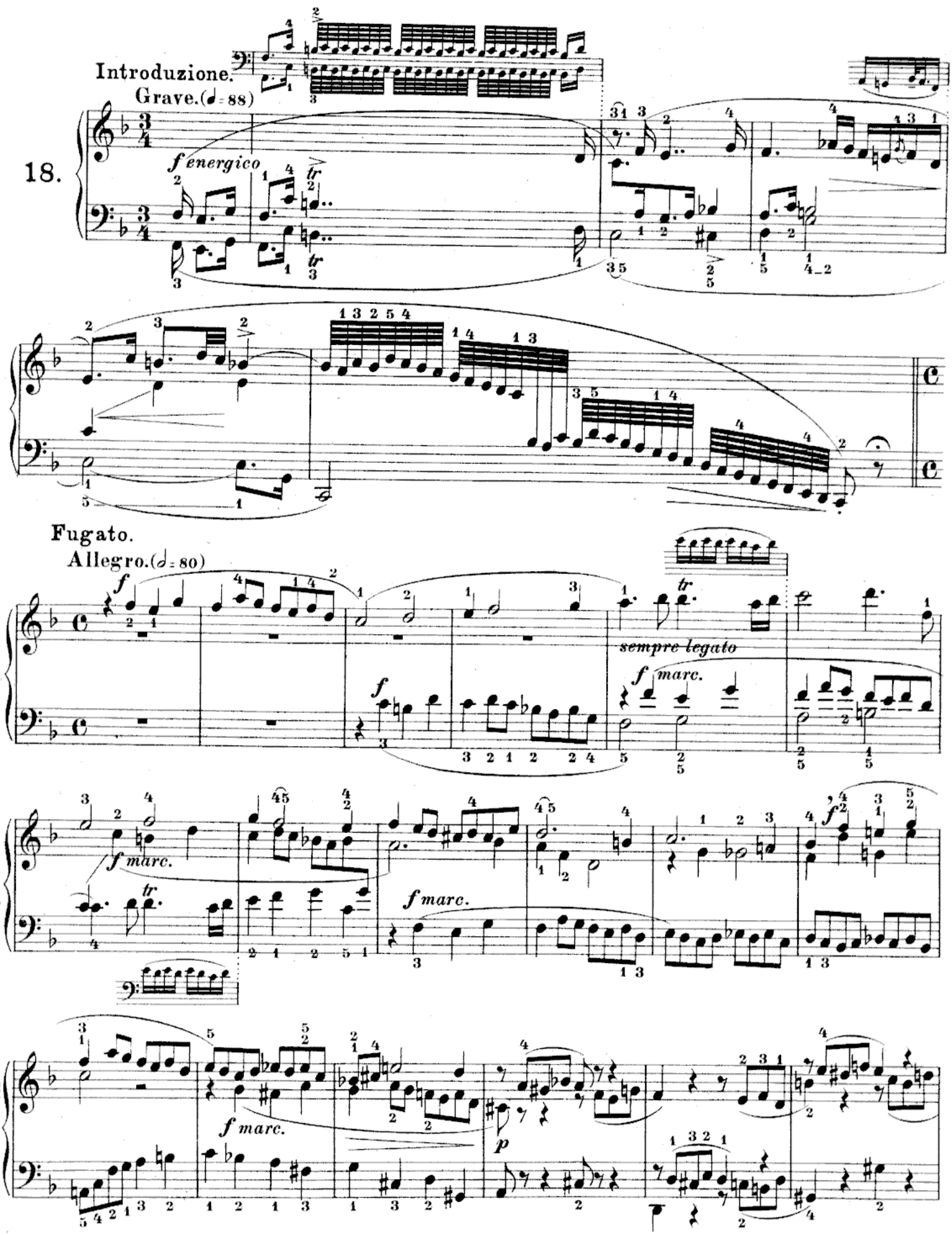
Veränderung zur Übung № 17.
Variante allo Studio № 17.

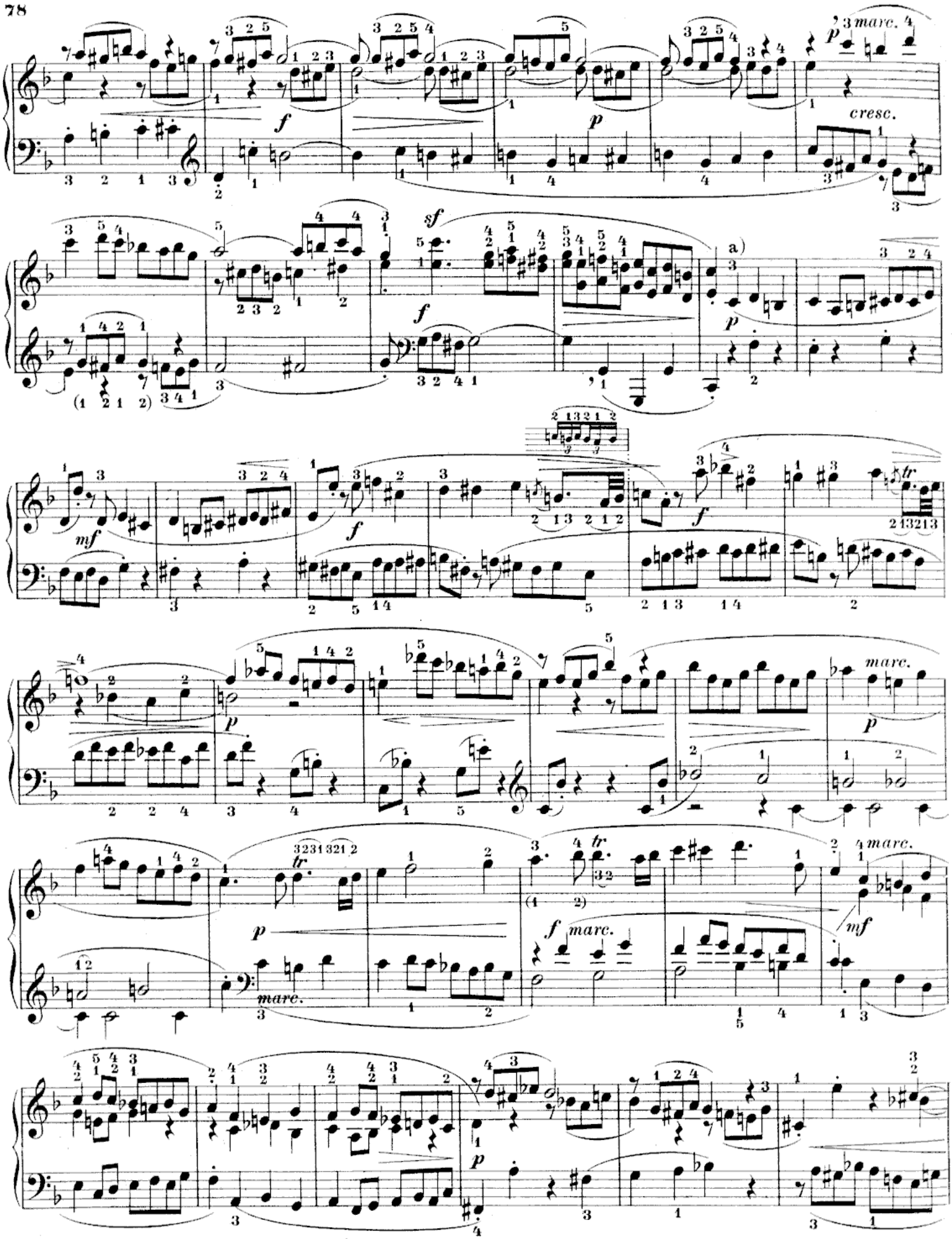
Variation of Study № 17.
Variante à l'Etude № 17.



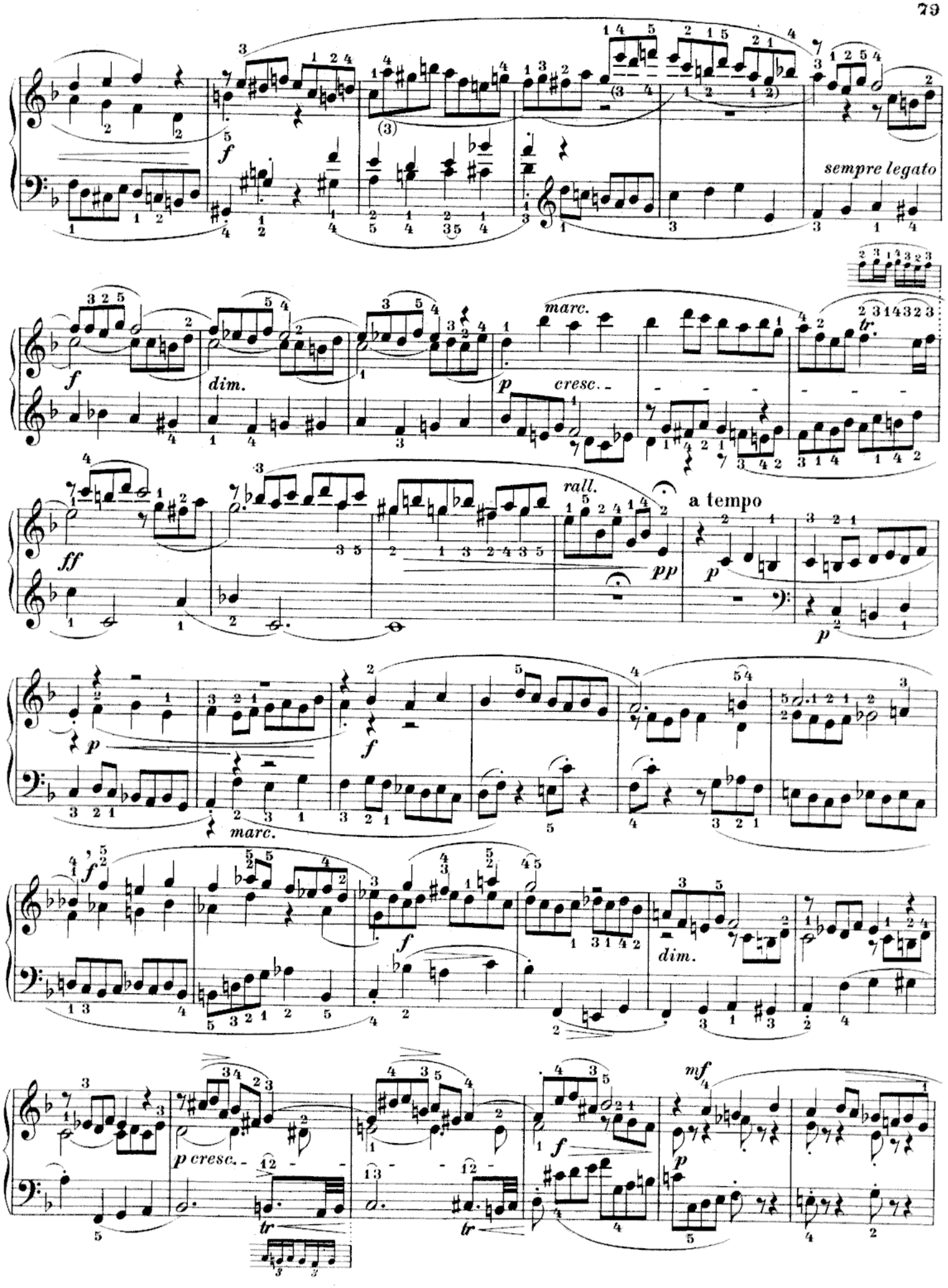


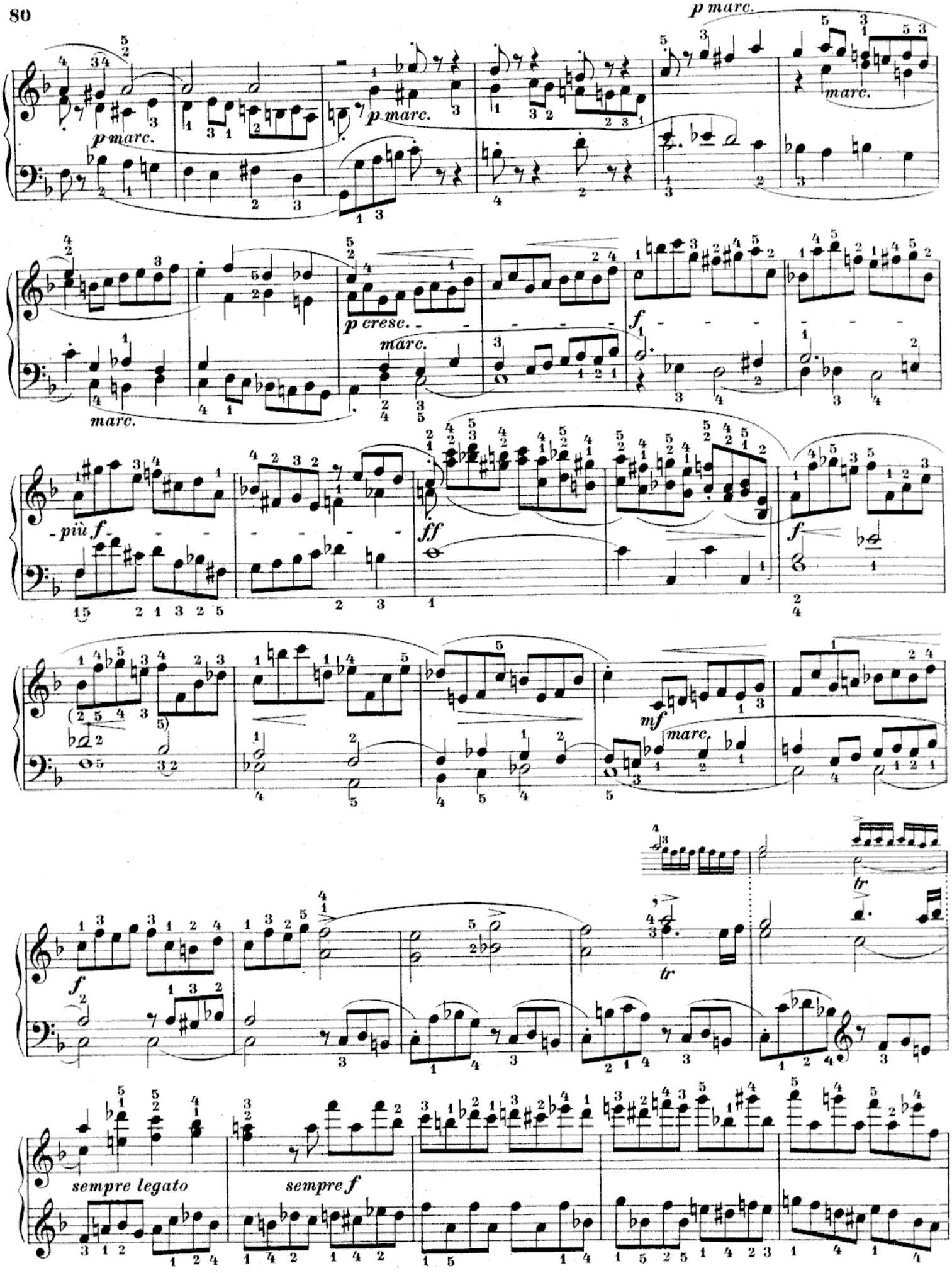

sf
sf
ff
sf
sf
Ped.
Ped.
Oppure.

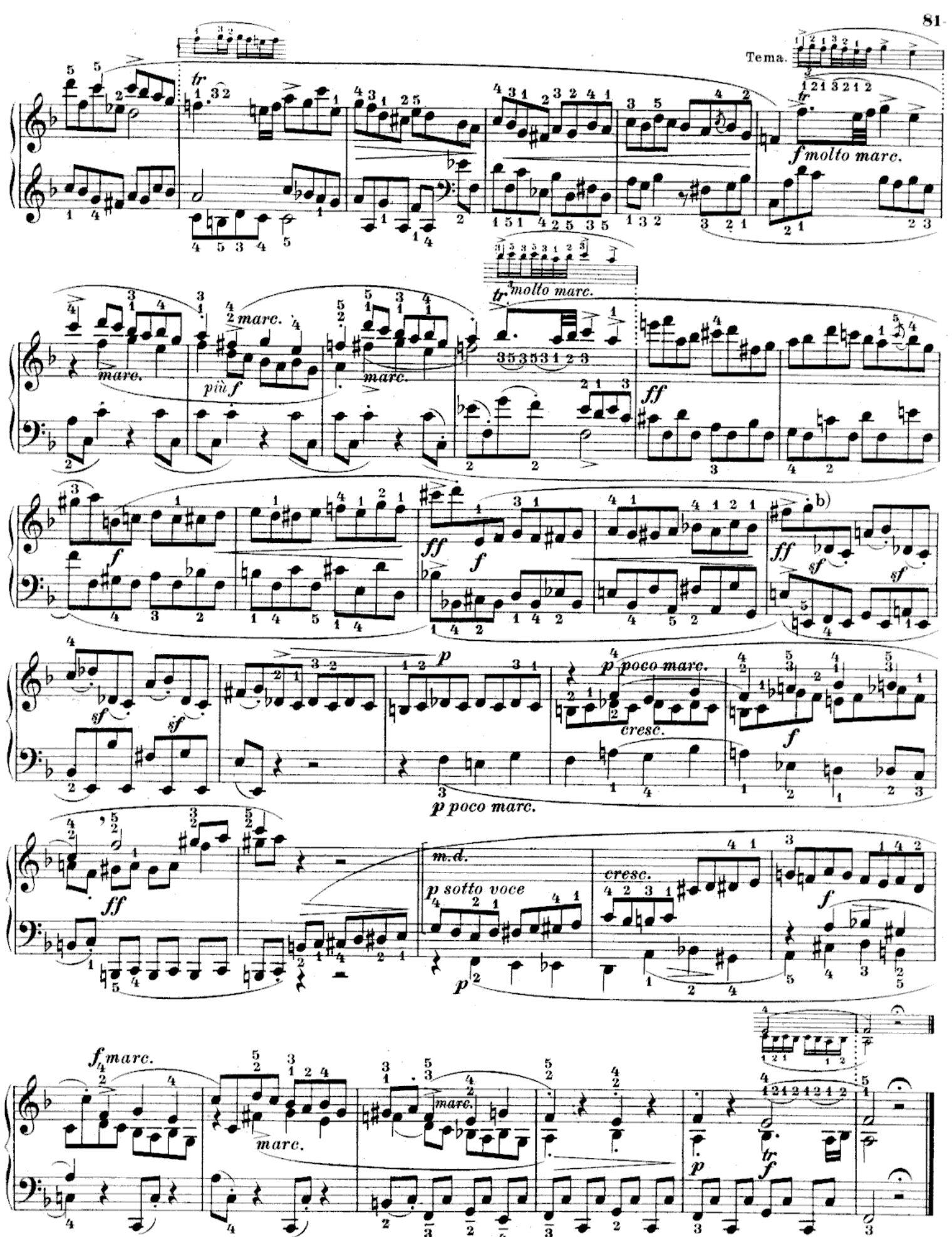

Introduzione.
Grave. (♩ = 88)
18.
f energico
Fugato.
Allegro. (𝅗𝅥 = 80)
f
sempre legato
f marc.
p



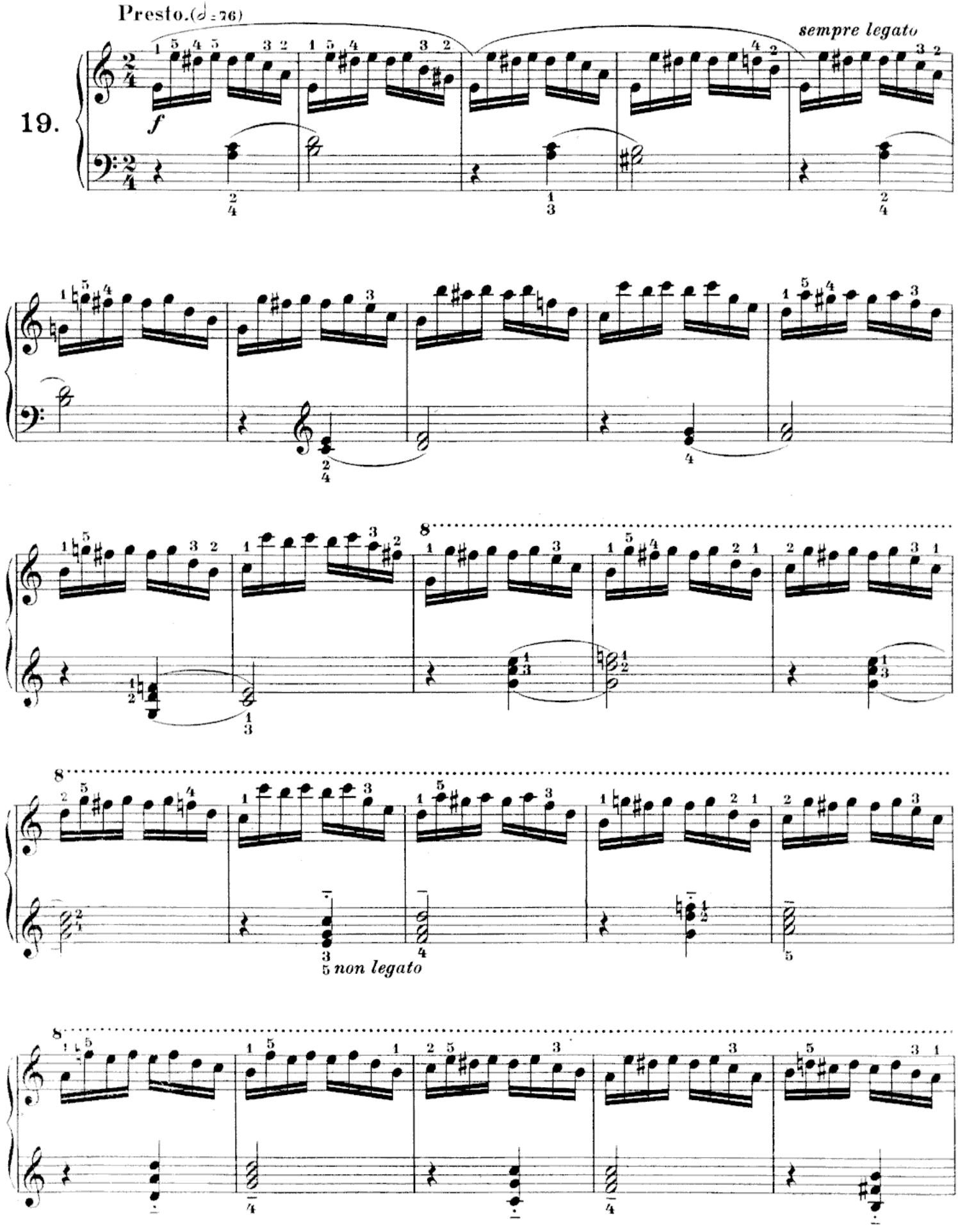
a) Thema für entgegengesetzte Bewegung. | Theme in contrary motion.
Tema per moto contrario. | *Sujet par mouvement contraire.*

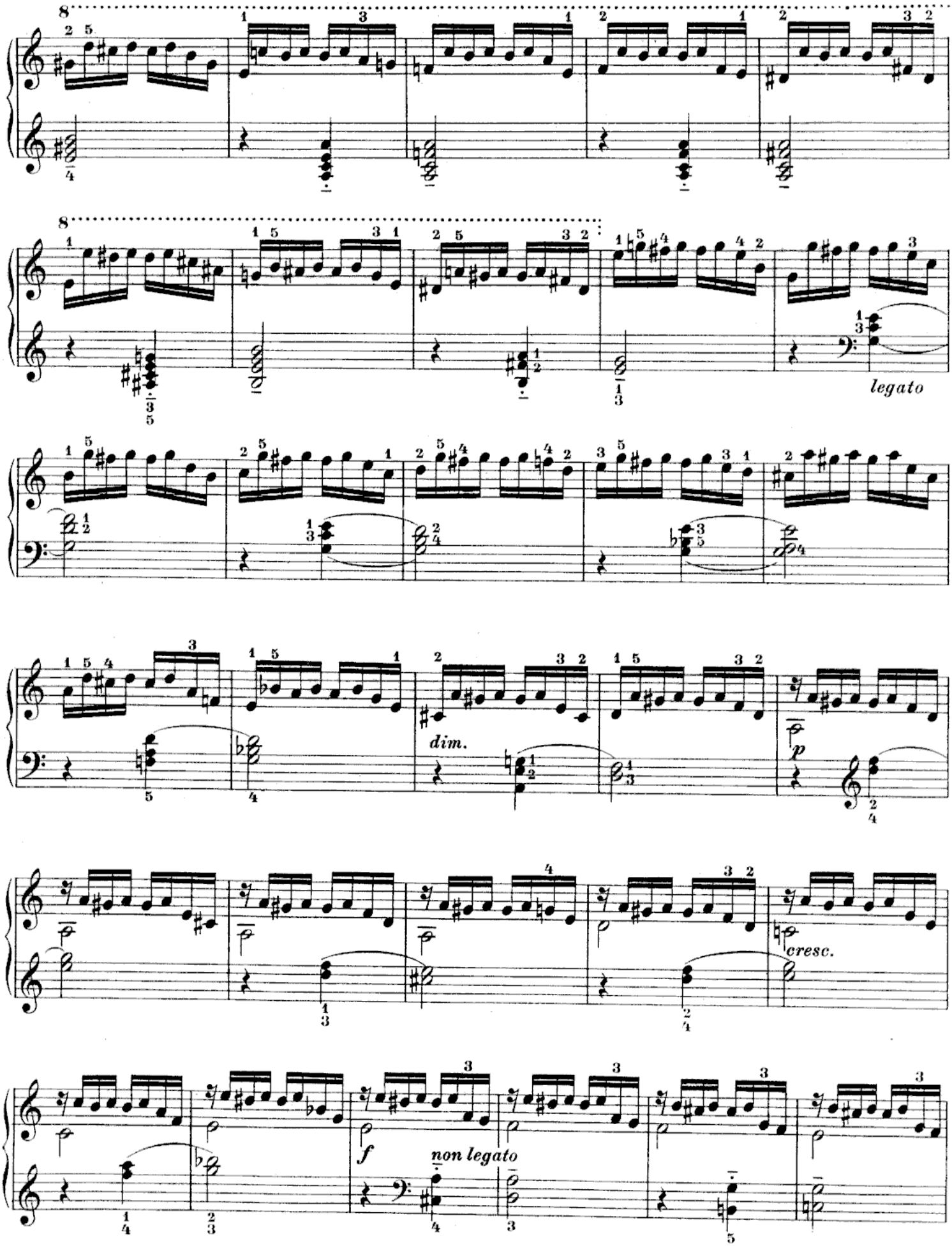

sempre legato
marc.
tr.
dim.
cresc.
rall.
a tempo
marc.
dim.
p cresc.
tr
tr

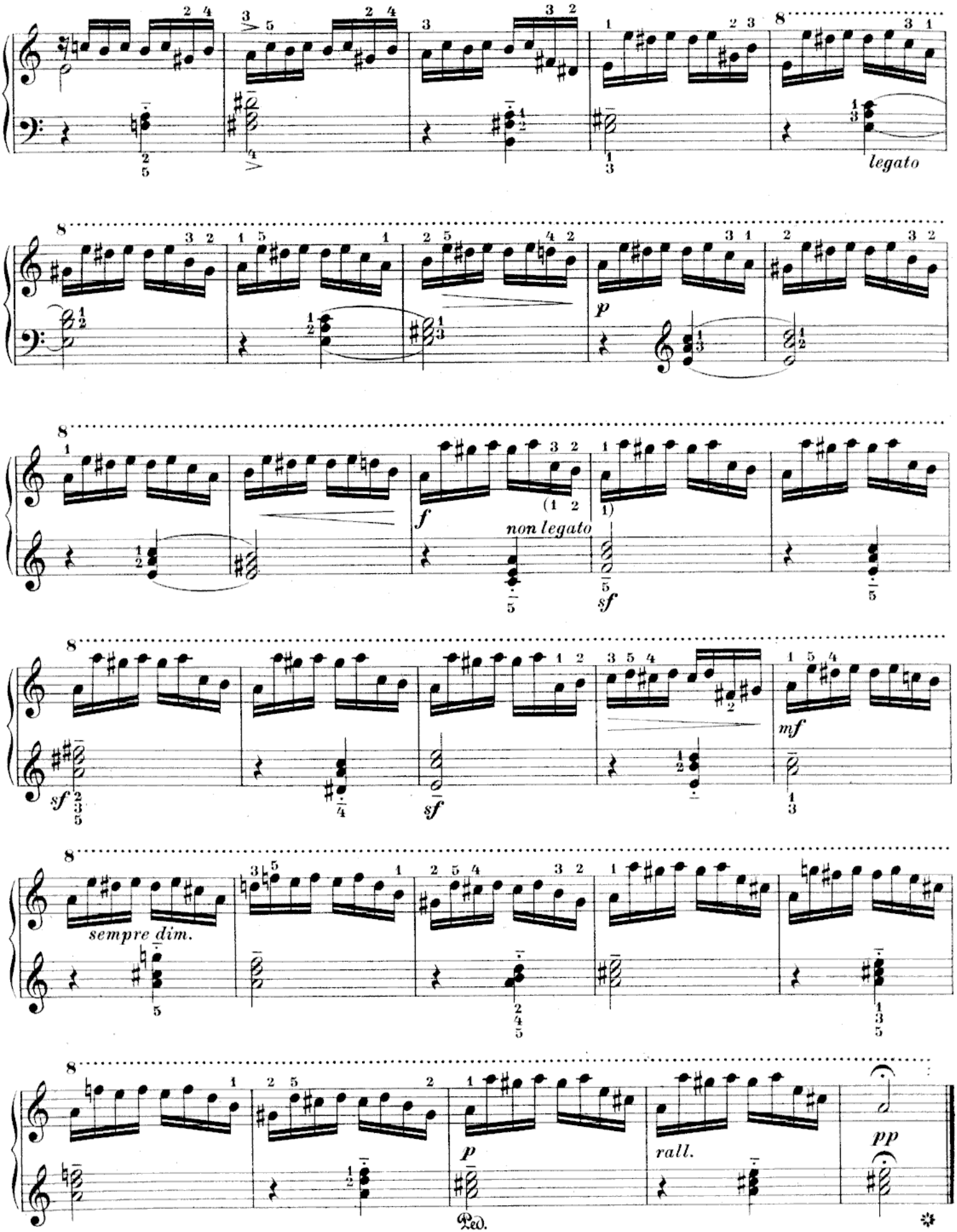

p marc.
p marc.
p marc.
marc.
p cresc.
marc.
marc.
f
più f
ff
f
mf
marc.
tr
tr
f
sempre legato
sempre f



b) Originalbindungen von Clementi. | Original ties by Clementi.
Legature originali di Clementi. | *Liaisons originales par Clementi*


Presto. (♩ = 76)
sempre legato
19.
f
non legato


legato
dim.
p
cresc.
f
non legato

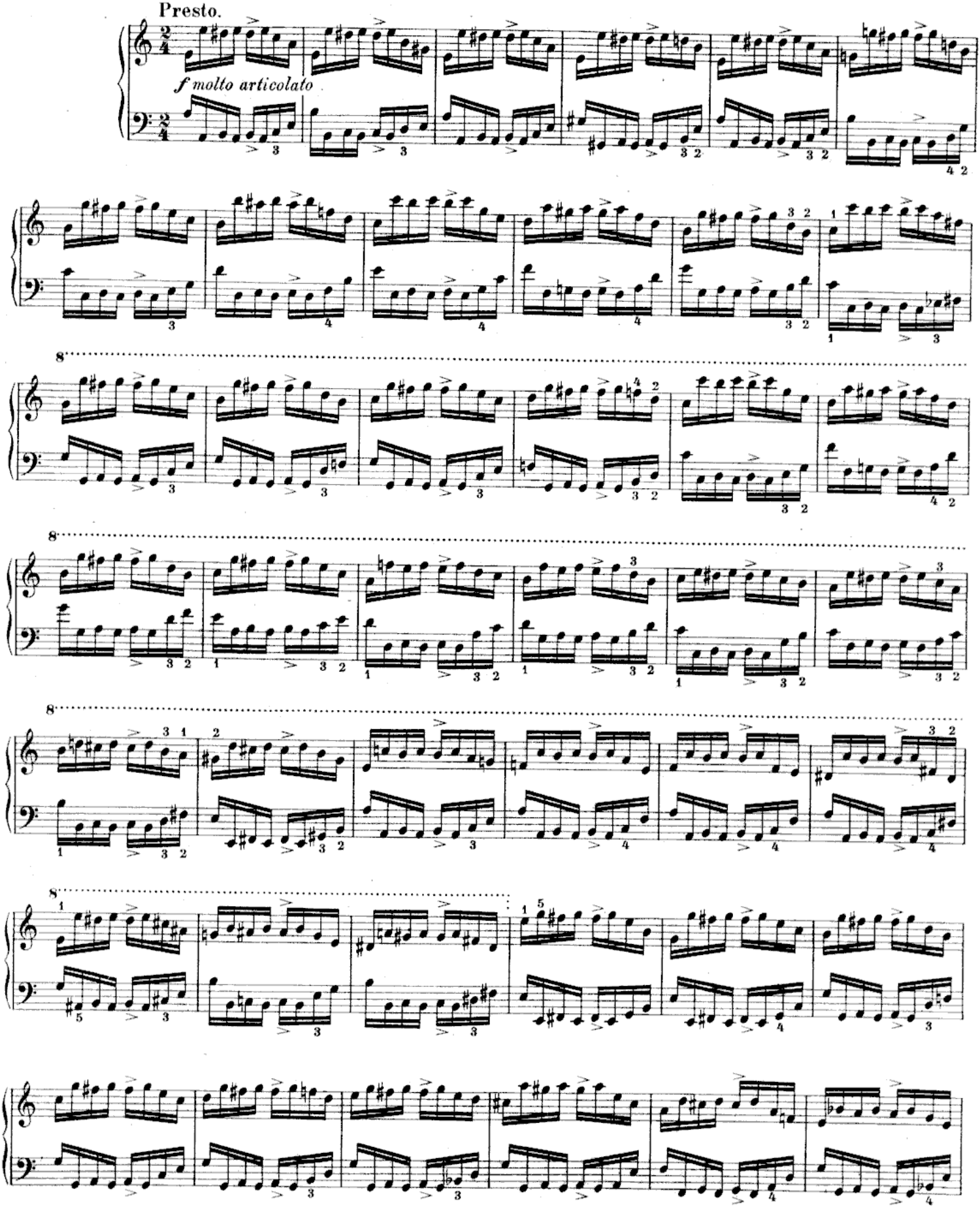

legato
p
f
non legato
sf
sf
sf
mf
sempre dim.
p
rall.
pp
Ped.

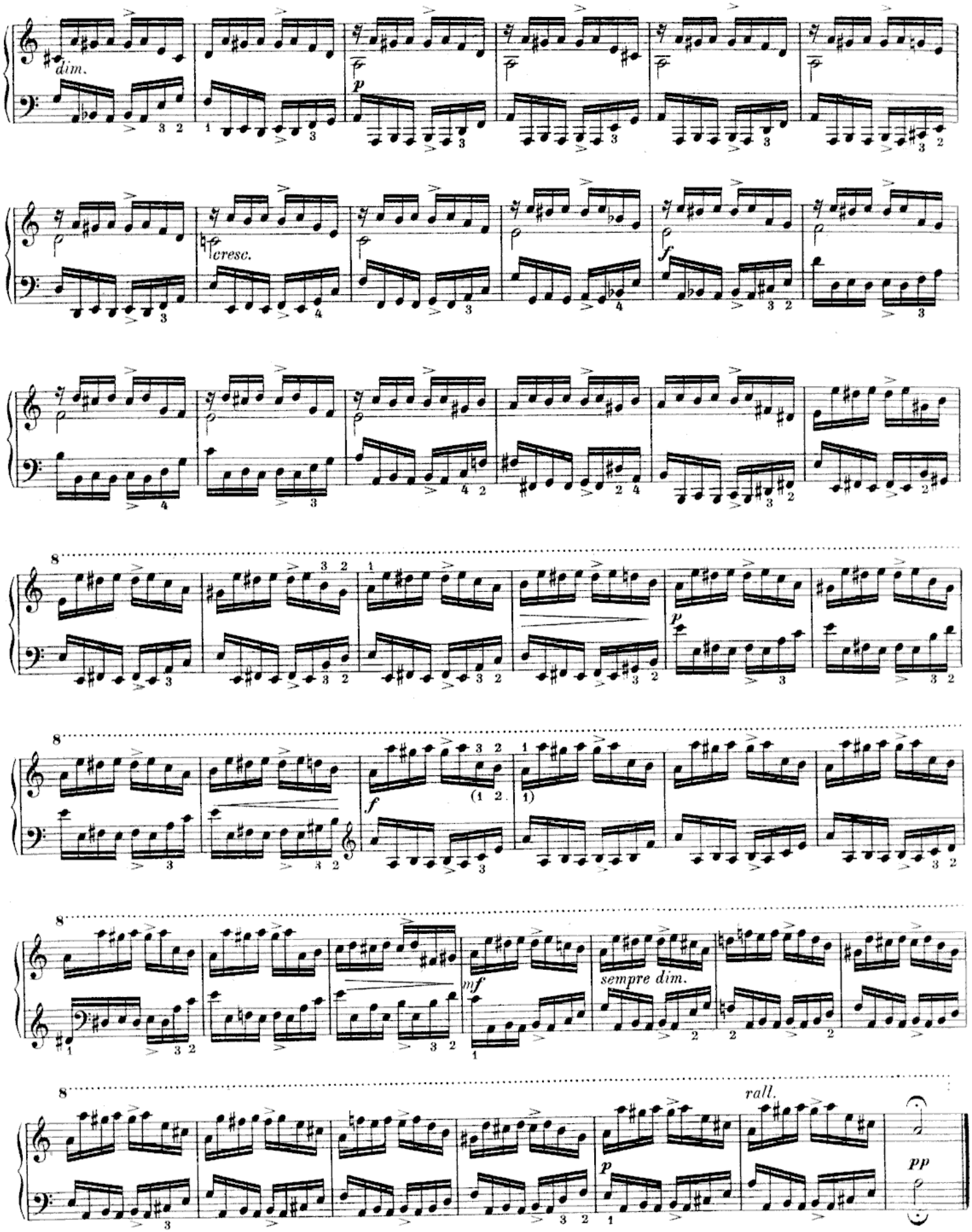
Veränderung zur Übung N° **19**.
Variante allo Studio N° 19.

Variation of Study N° **19**.
Variante à l'Etude N° 19.

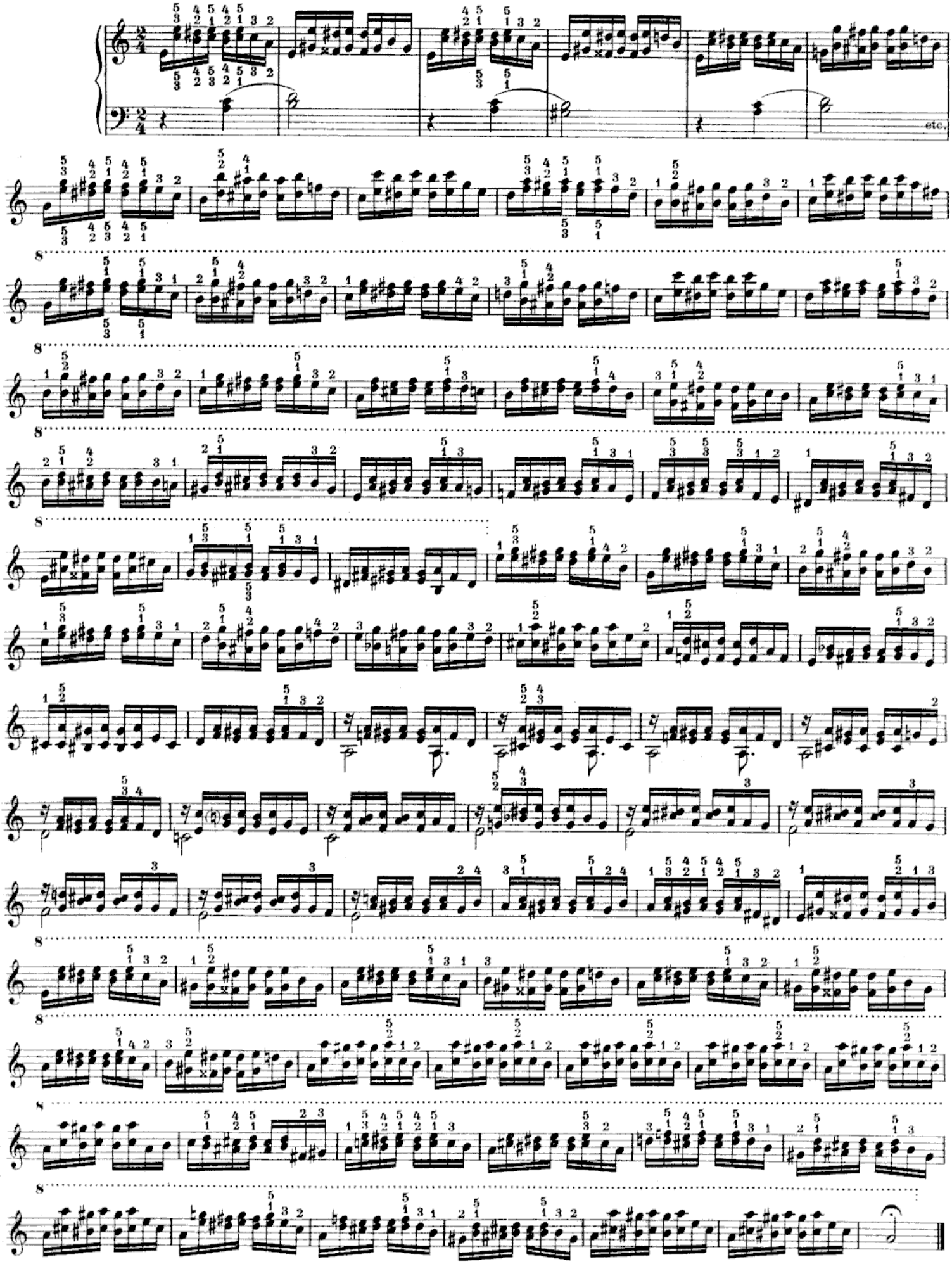
Presto.

f molto articolato




dim.
p
cresc.
f
8
p
8
f
8
mf
sempre dim.
8
rall.
p
pp

Variante b.



Allegro. (♩ = 72)

20.

brillante

ten. *ten.*

f

mf

p

ff energico

Ossia:

p

dim.

p

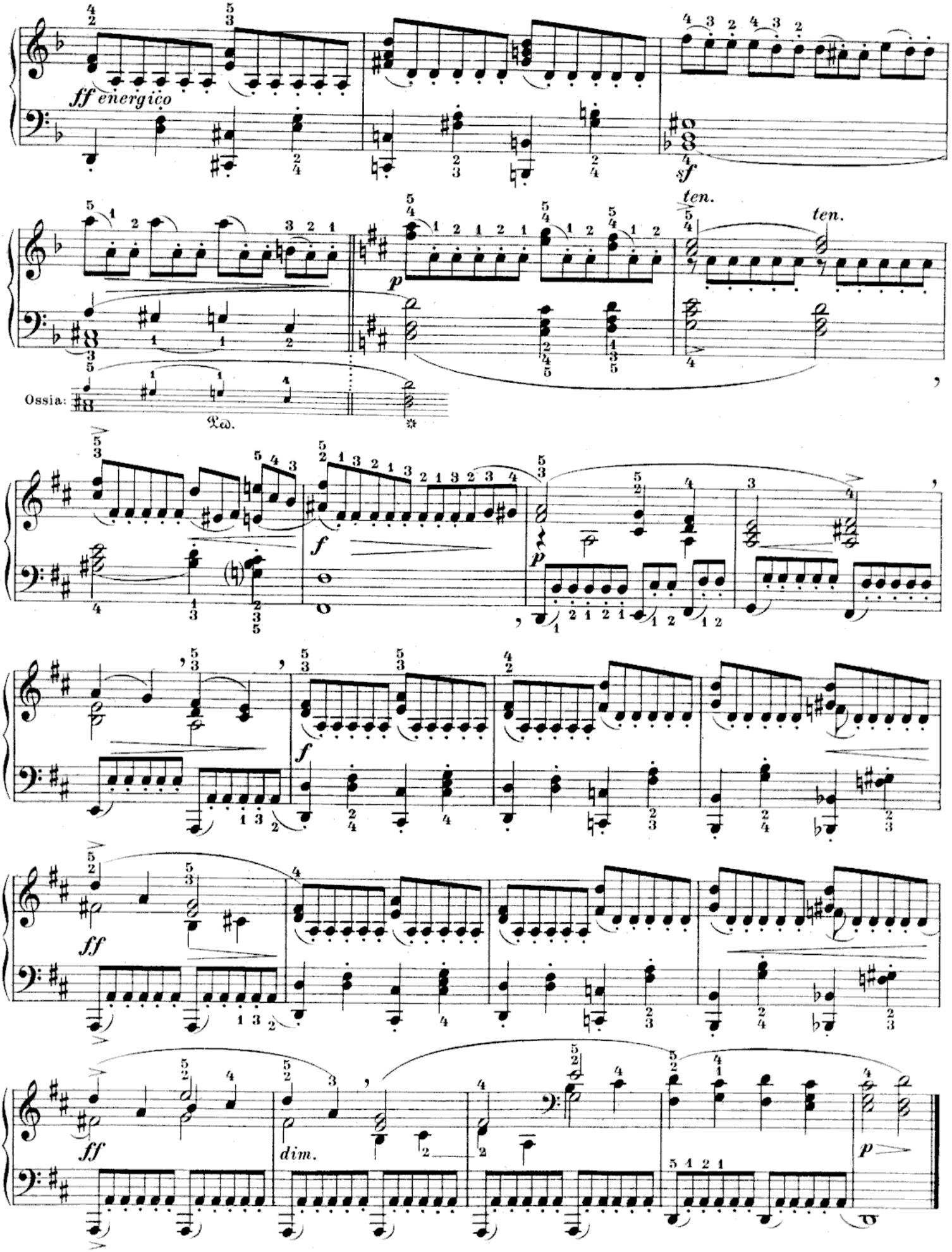
p

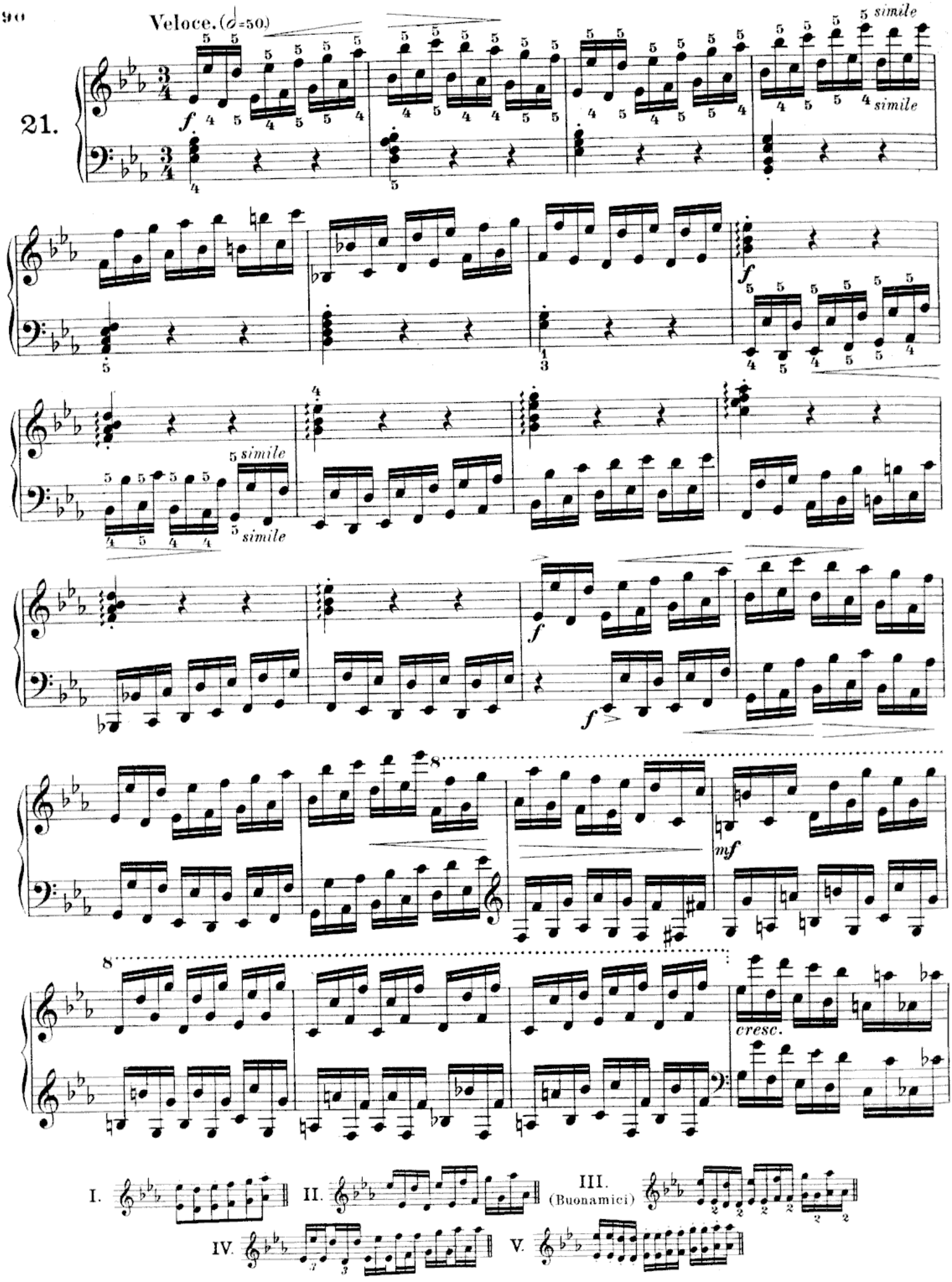
Takt 3.
Battuta 3.
Bar 3.
Mesure 3.

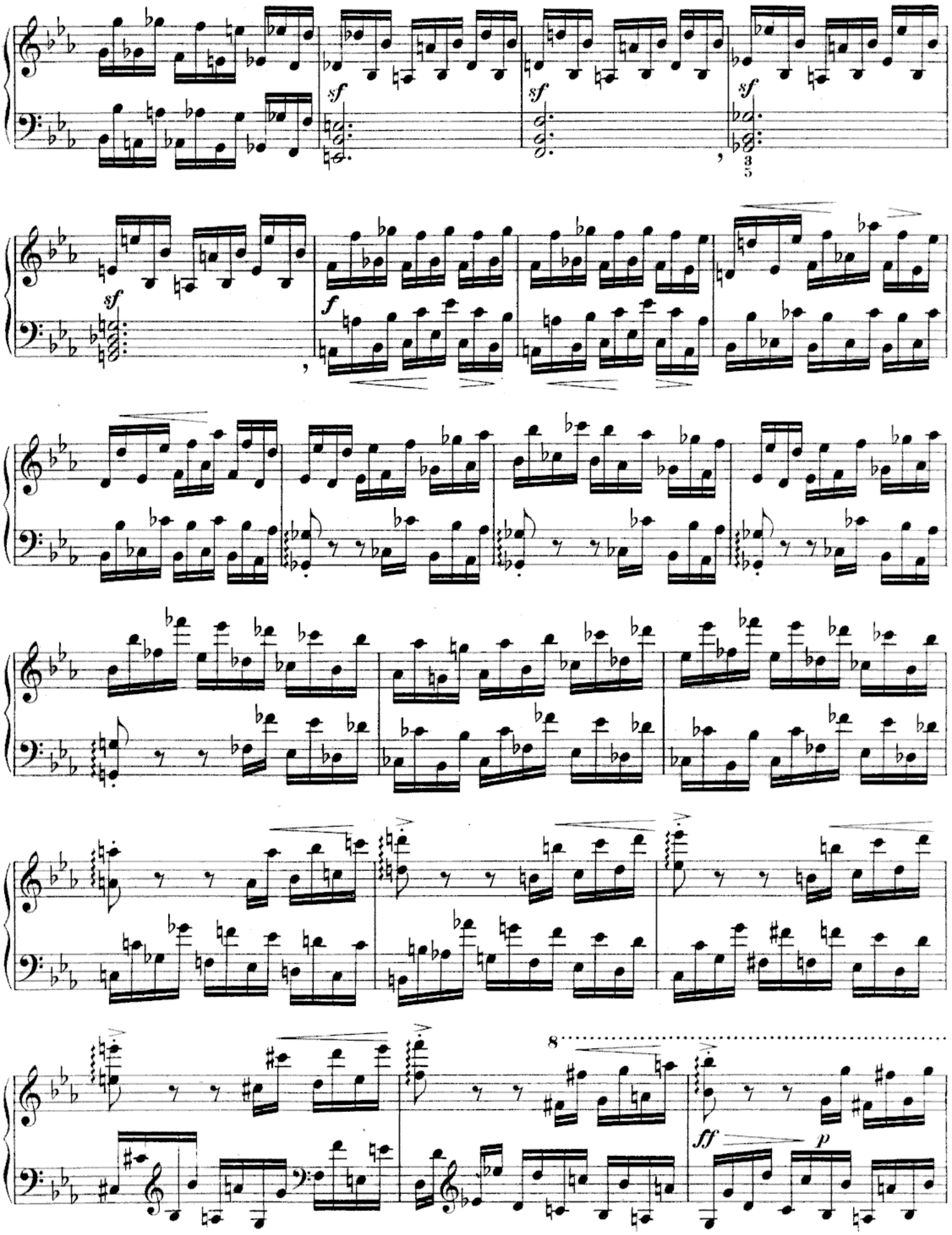
Takt 11.
Battuta 11.
Bar 11.
Mesure 11.

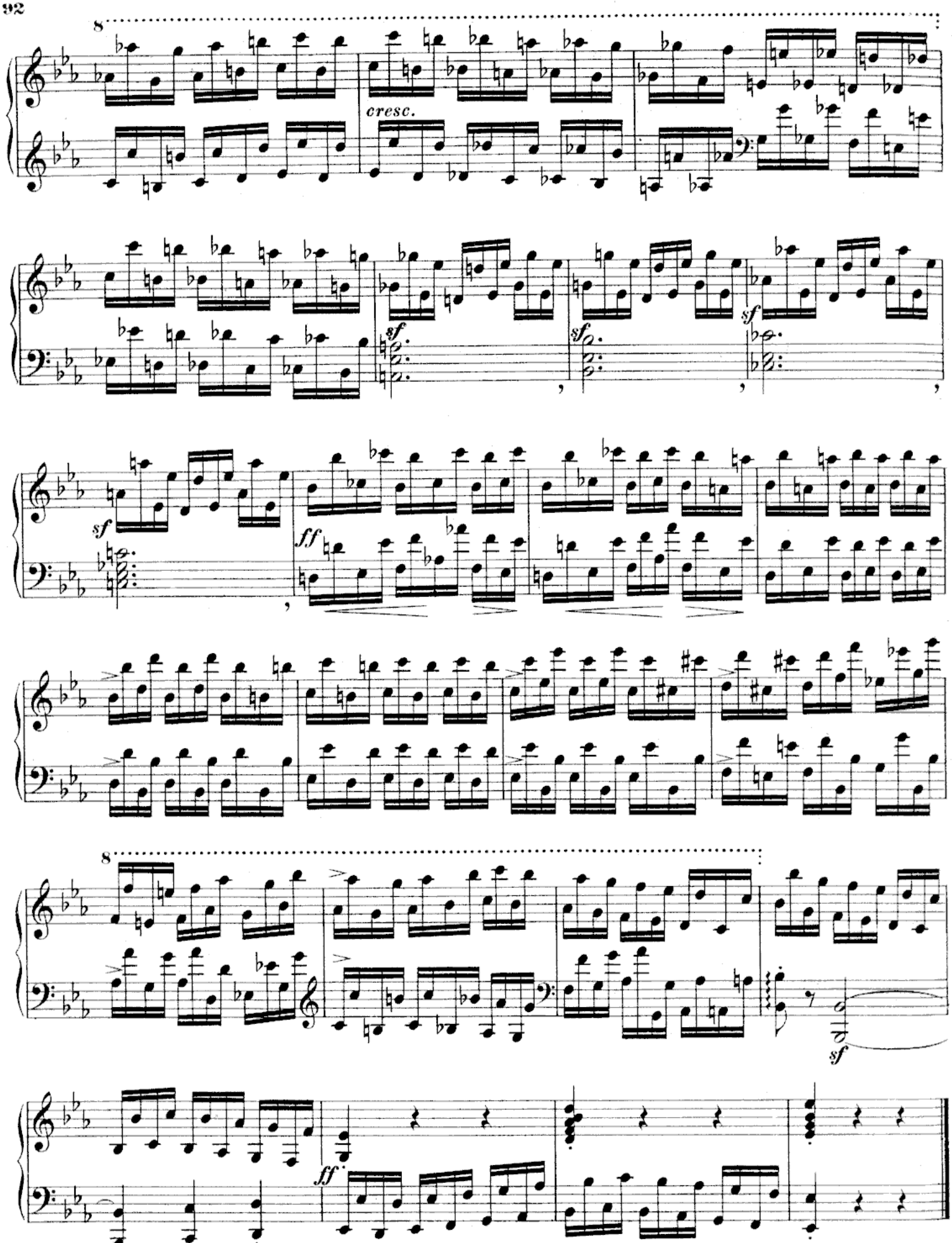
Takt 26.
Battuta 26.
Bar 26.
Mesure 26.

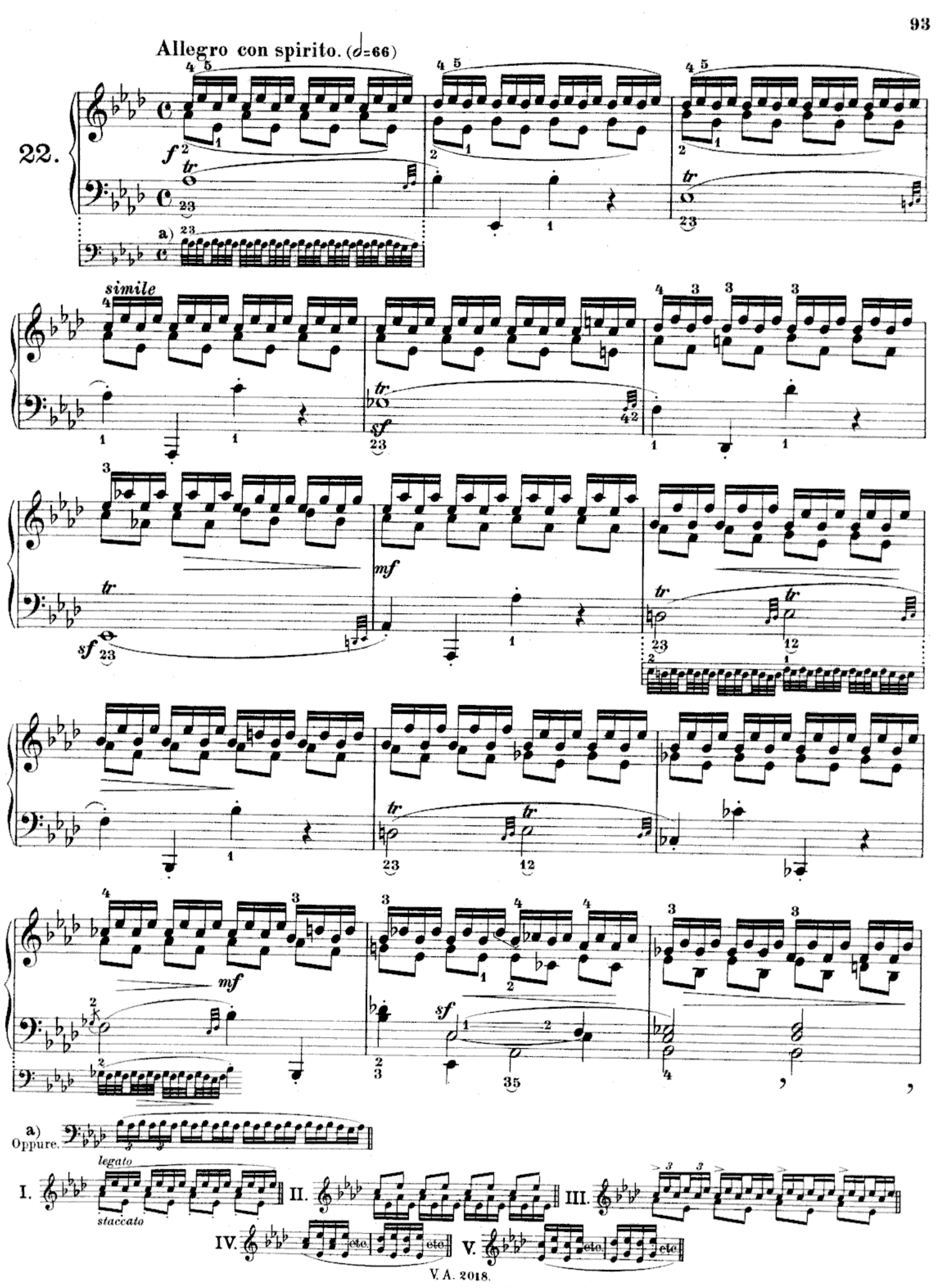
I.

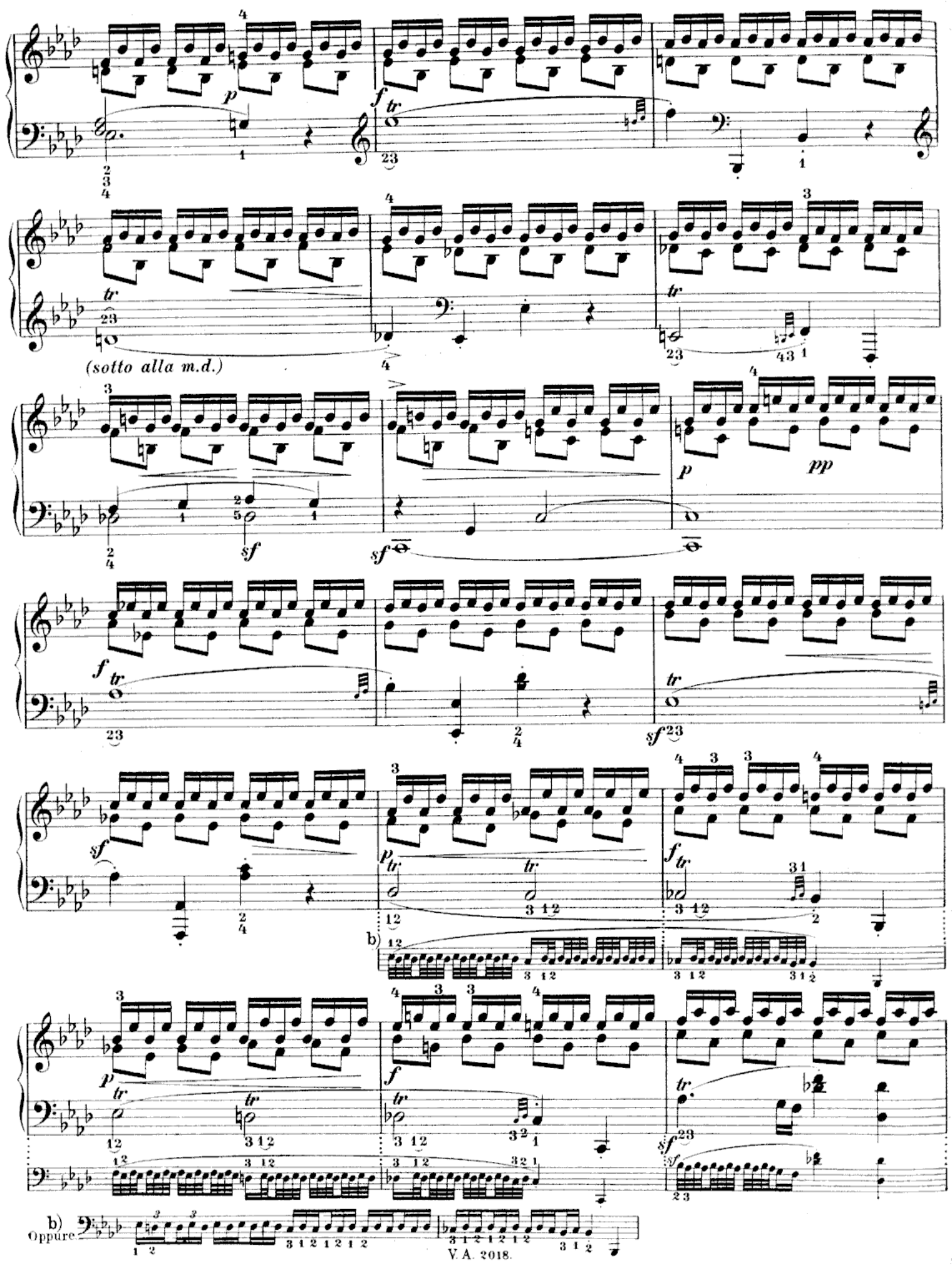

ff energico
sf
ten.
ten.
p
Ossia:
Ped.
f
p
f
ff
ff
dim.
p

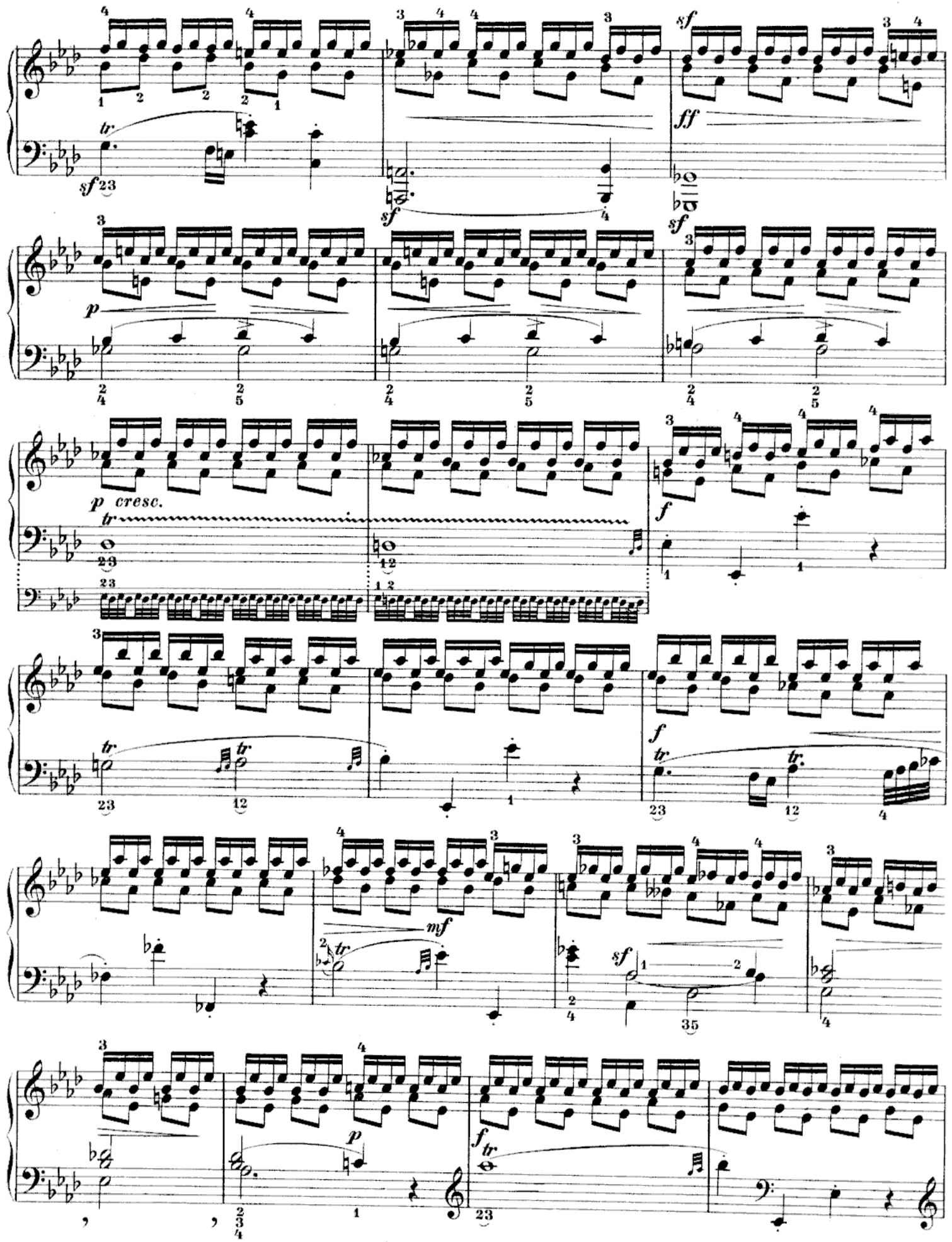

Veloce. (𝅗𝅥=50)
21.
simile
simile
simile
simile
cresc.
I.
II.
III.
(Buonamici)
IV.
V.

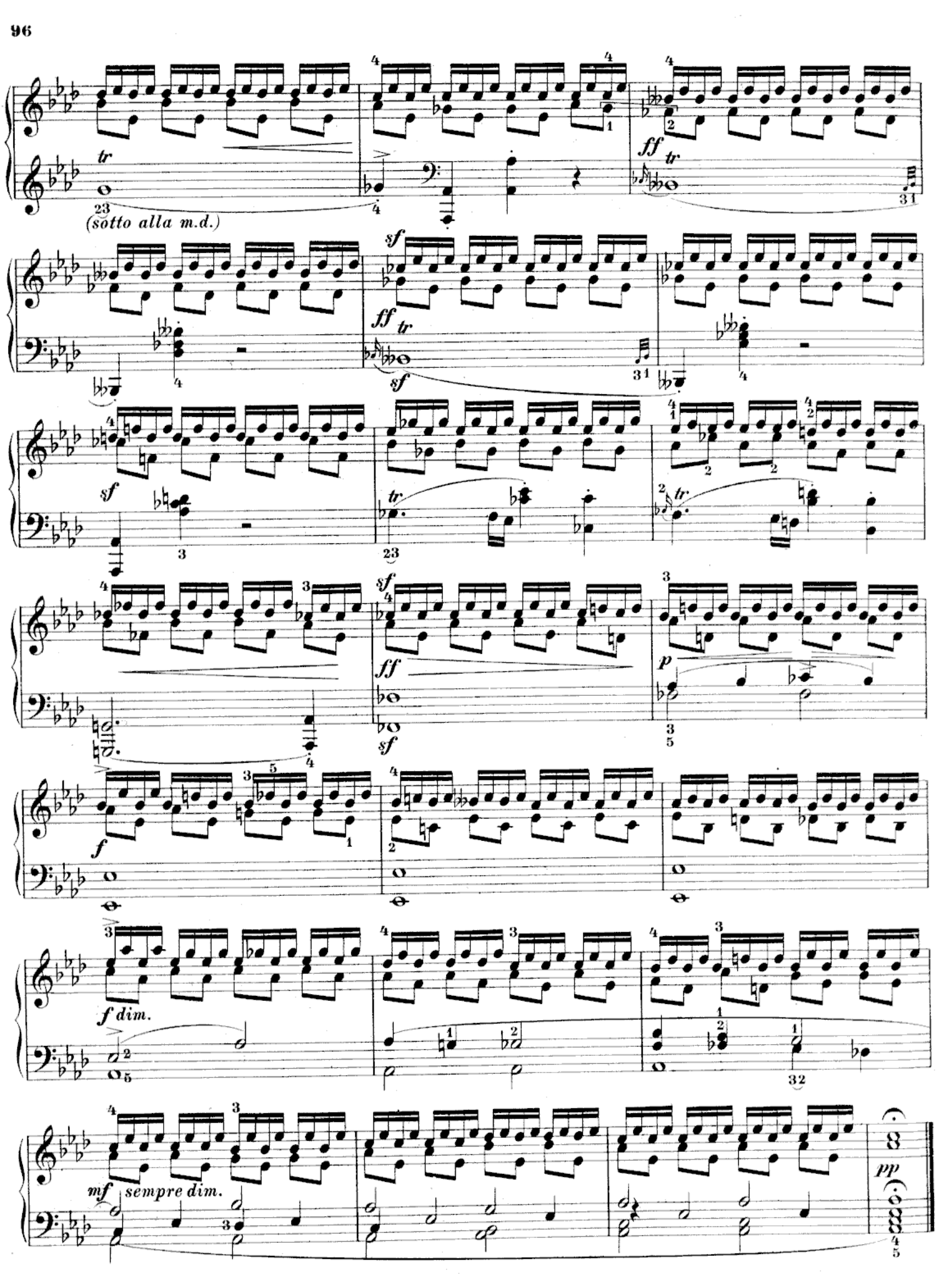

sf
sf
sf
3
5
sf
f
8
ff
p


8
cresc.
sf
sf
sf
sf
ff
8
sf
ff

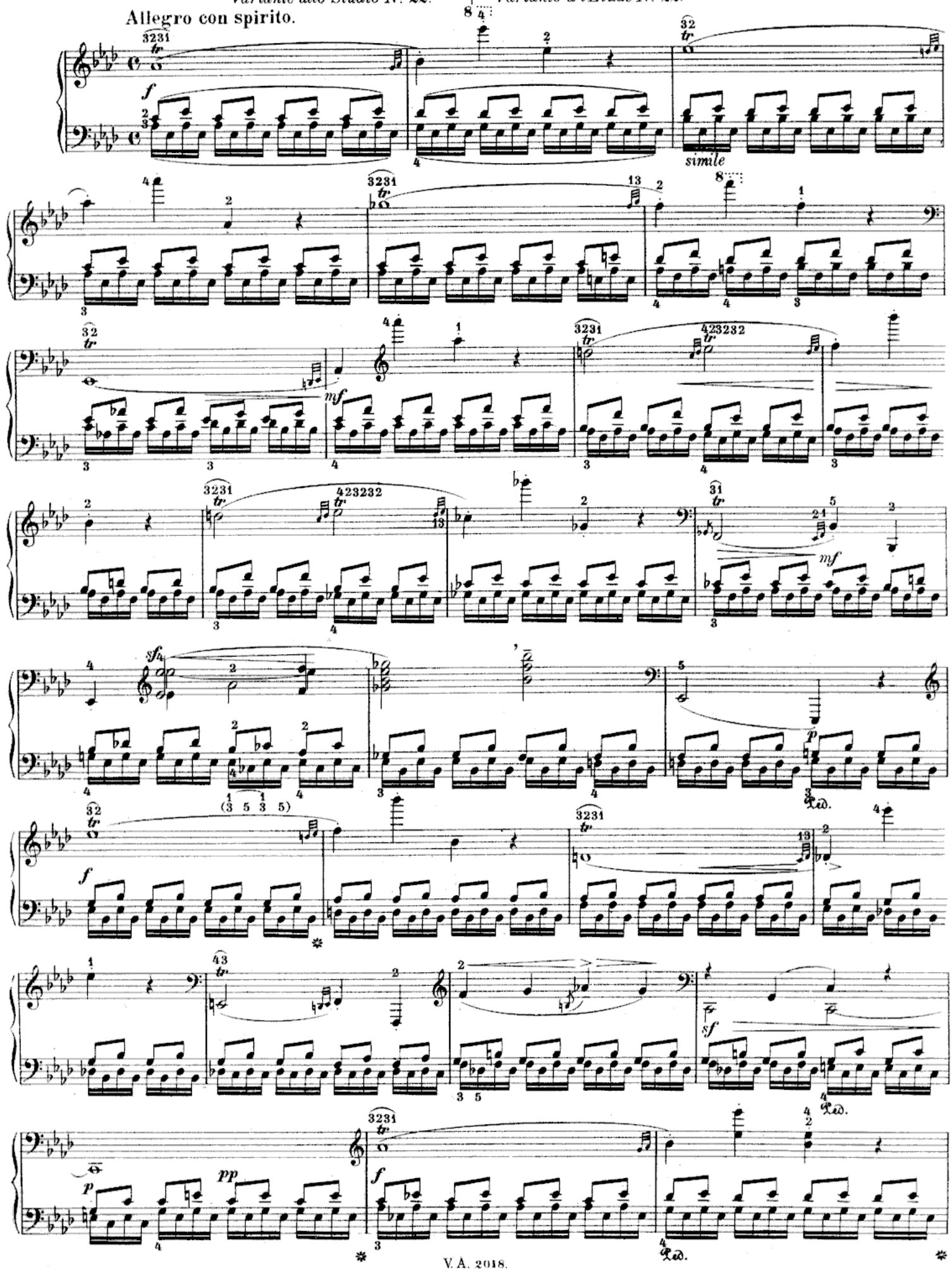

Allegro con spirito. (𝅗𝅥=66)
22.
simile
a)
Oppure.
legato
staccato
I.
II.
III.
IV.
V.
etc.

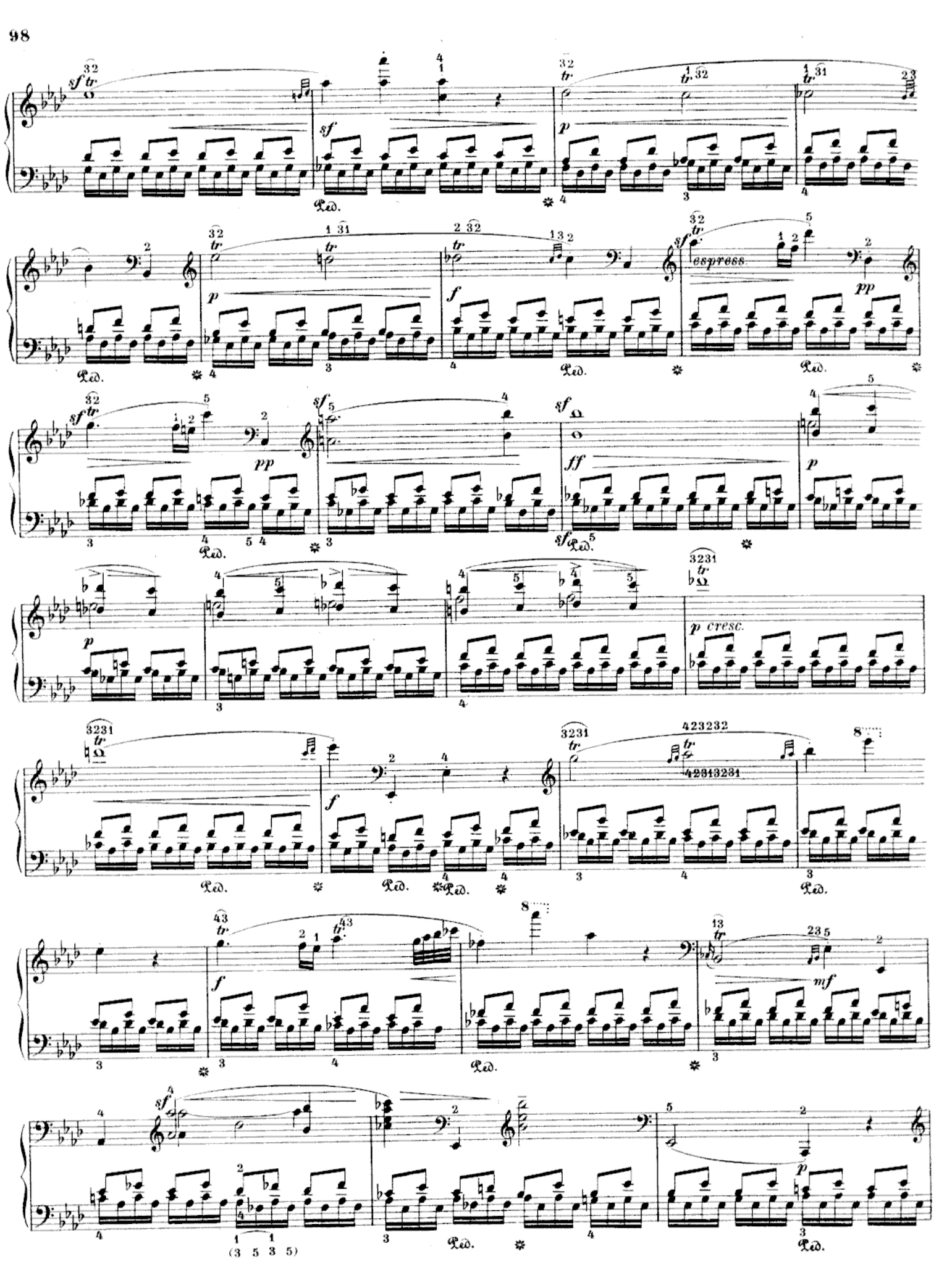

(sotto alla m.d.)
b)
Oppure

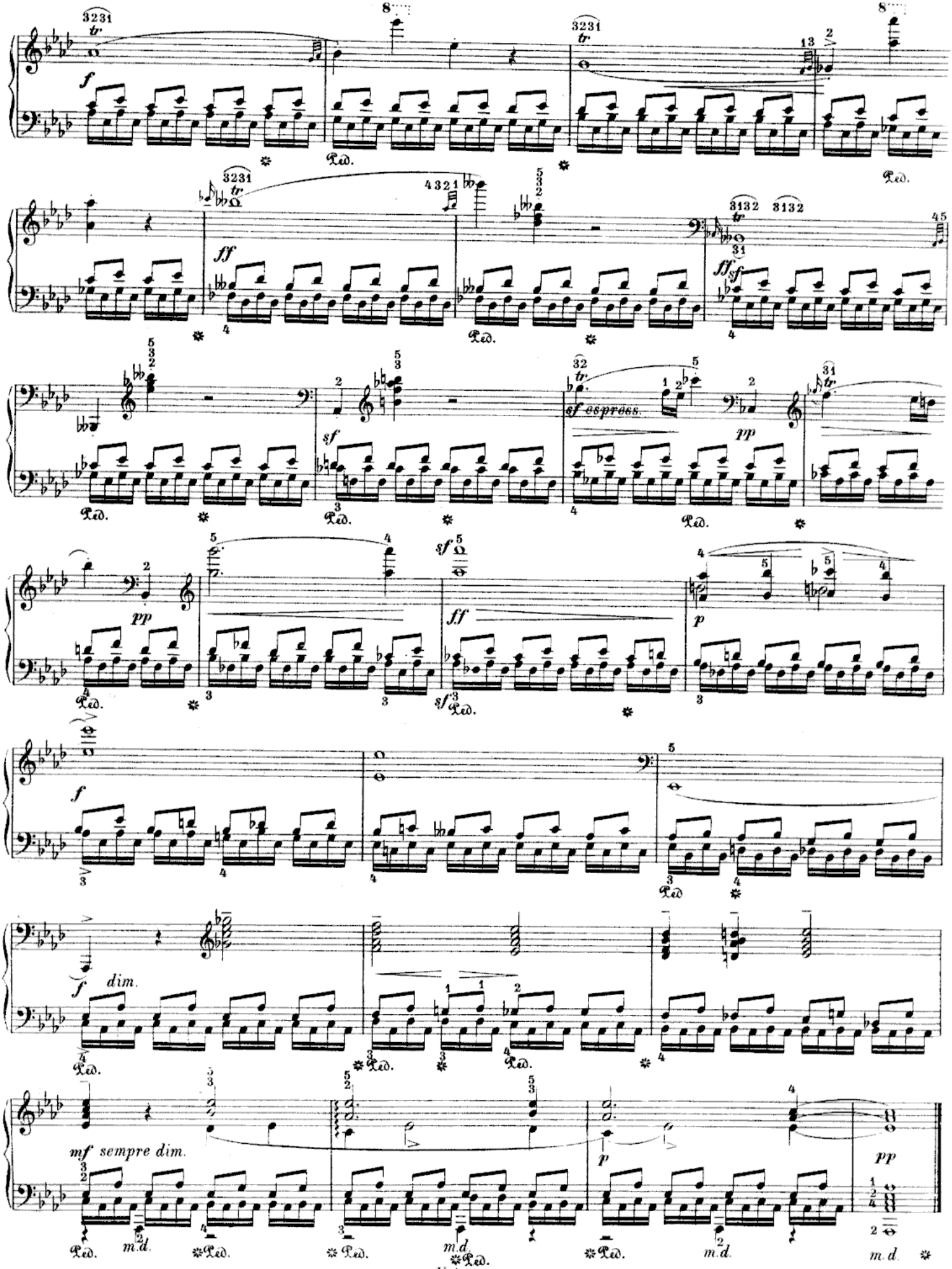

sf
ff
sf
sf
p
p cresc.
f
f
mf
sf
p
f


tr
(sotto alla m.d.)
ff
tr
sf
ff
tr
sf
sf
tr
tr
sf
ff
sf
p
f
f dim.
mf
sempre dim.
pp

Allegro con spirito.




sf
Ped.
p
f
espress.
pp
ff
p cresc.
mf
(3 5 3 5)


f
ff
sf
sf espress.
pp
p
dim.
mf sempre dim.
Ped.
m.d.

Presto. (♩=69)

23.

p *cresc.*

simile

f

non legato

ff

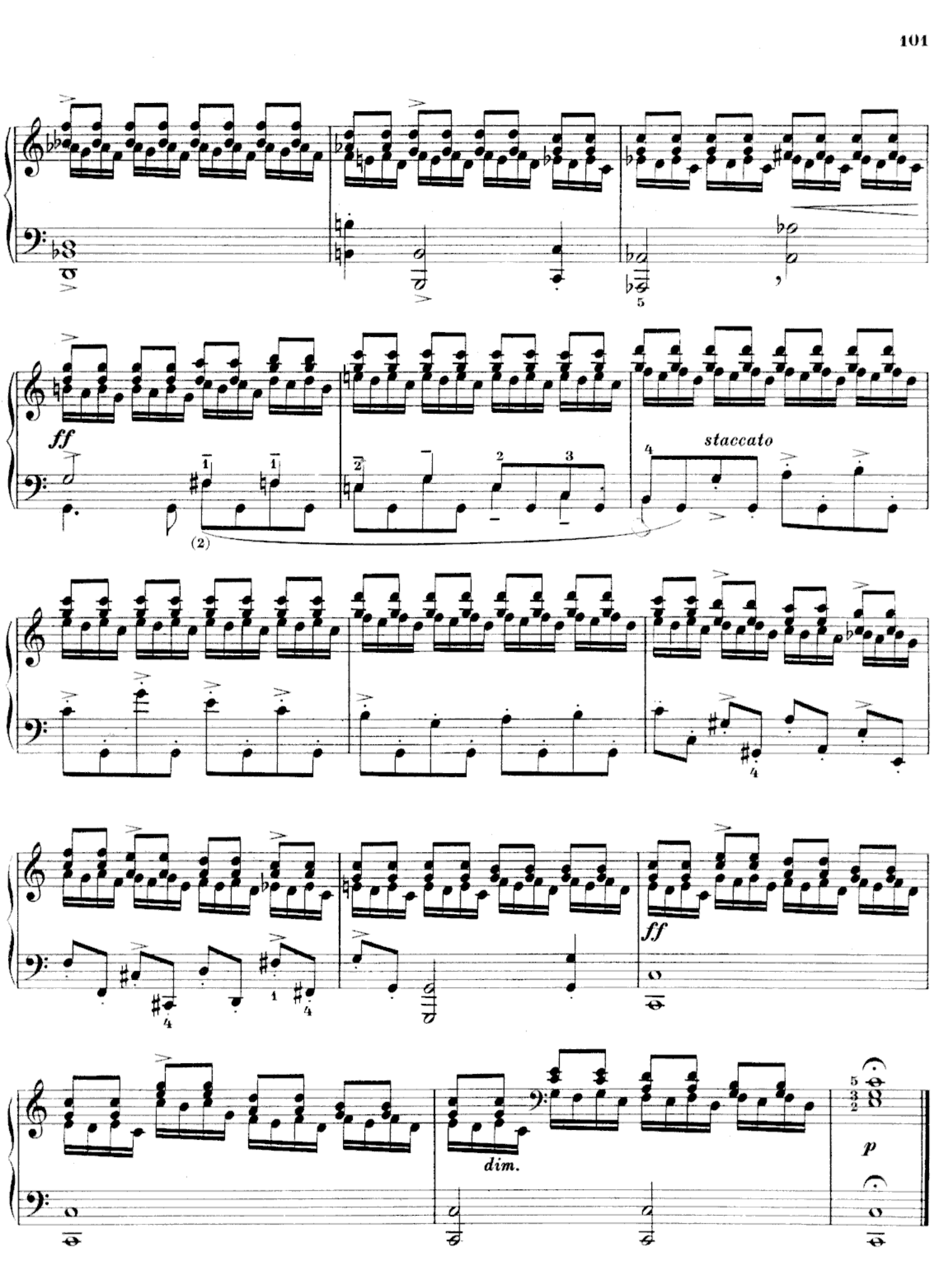
p *f*

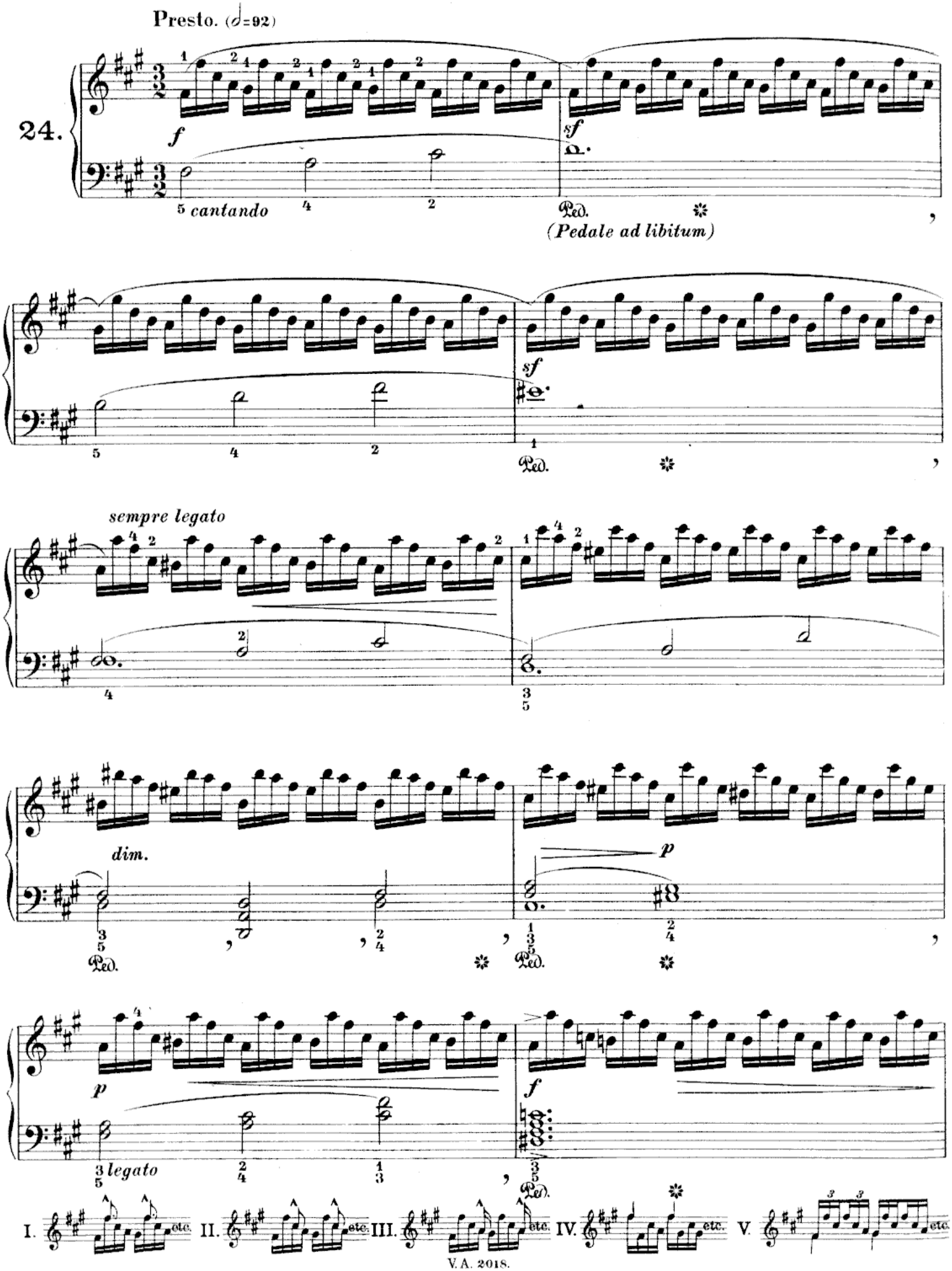
I.

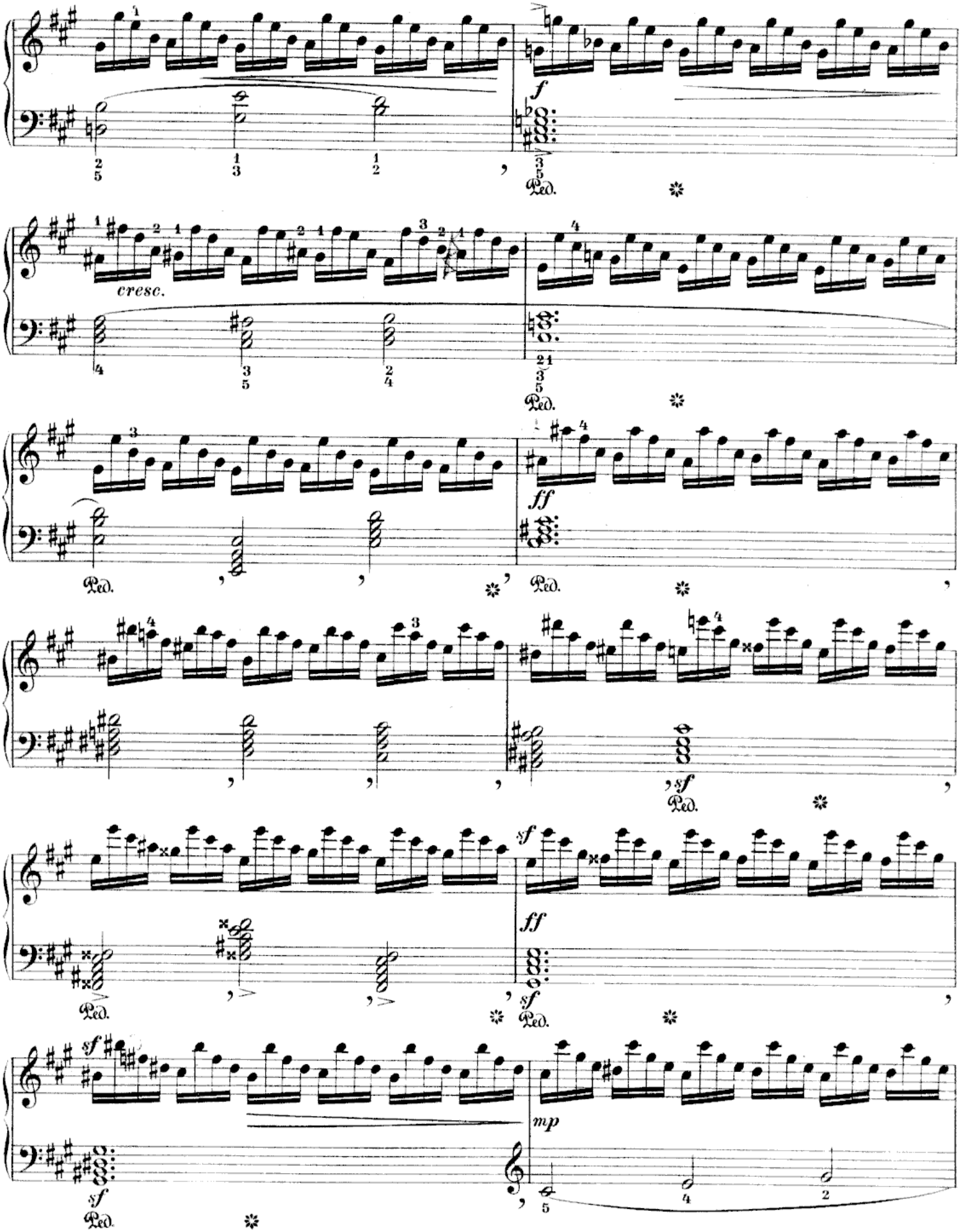
II. Takt 5. *Battuta 5.* Bar 5. *Mesure 5.*

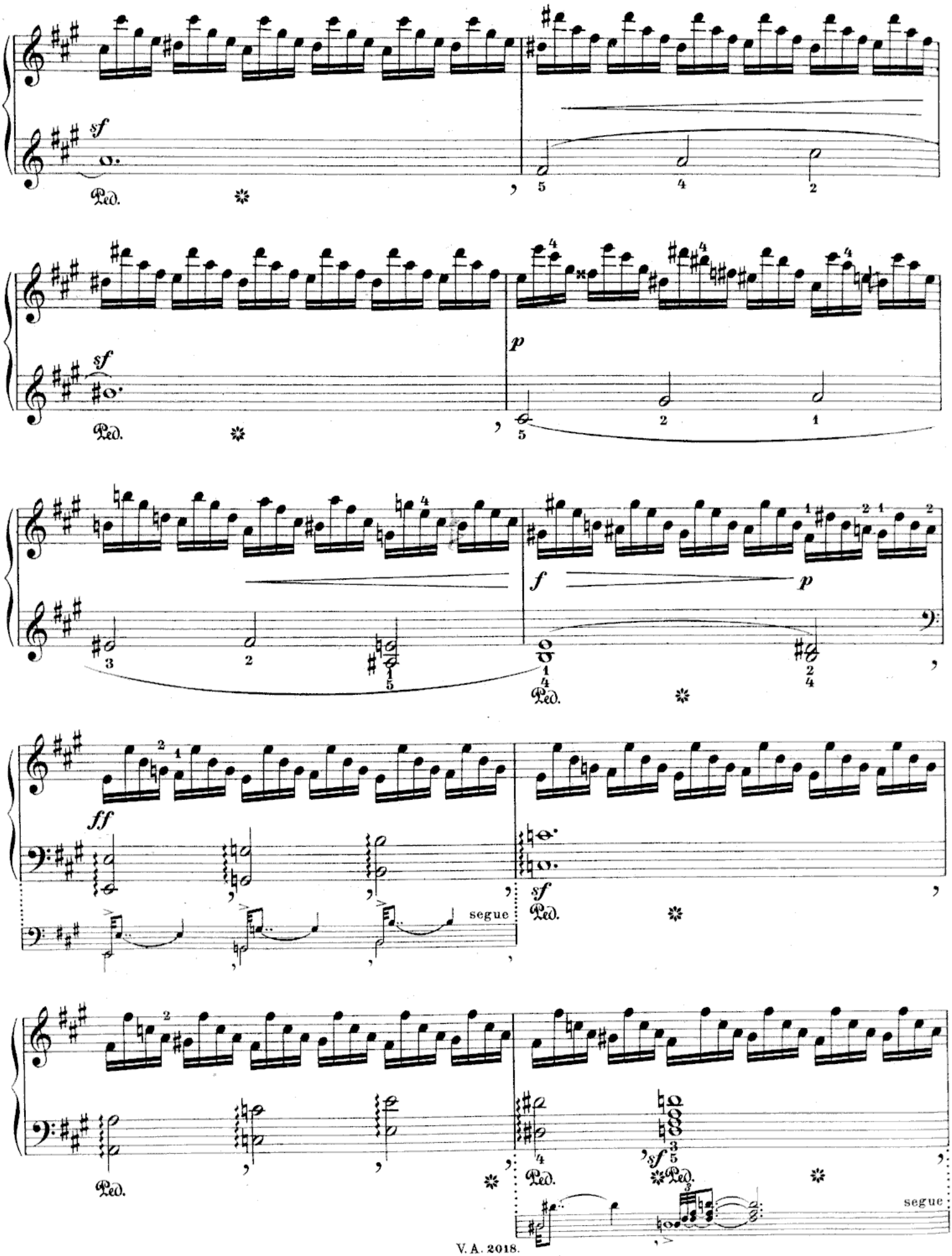
Takt 27. *Battuta 27.* Bar 27. *Mesure 27.*

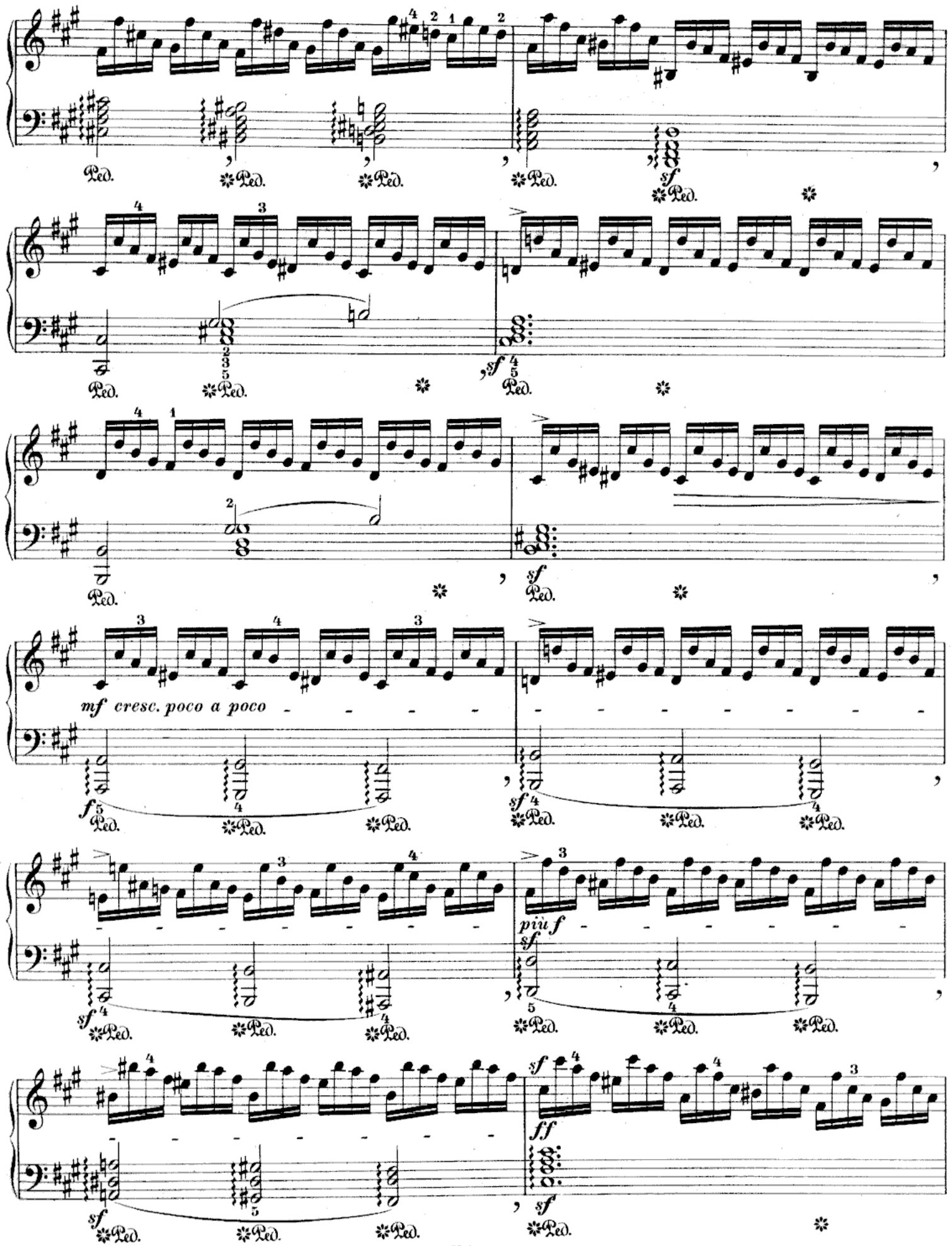
III.

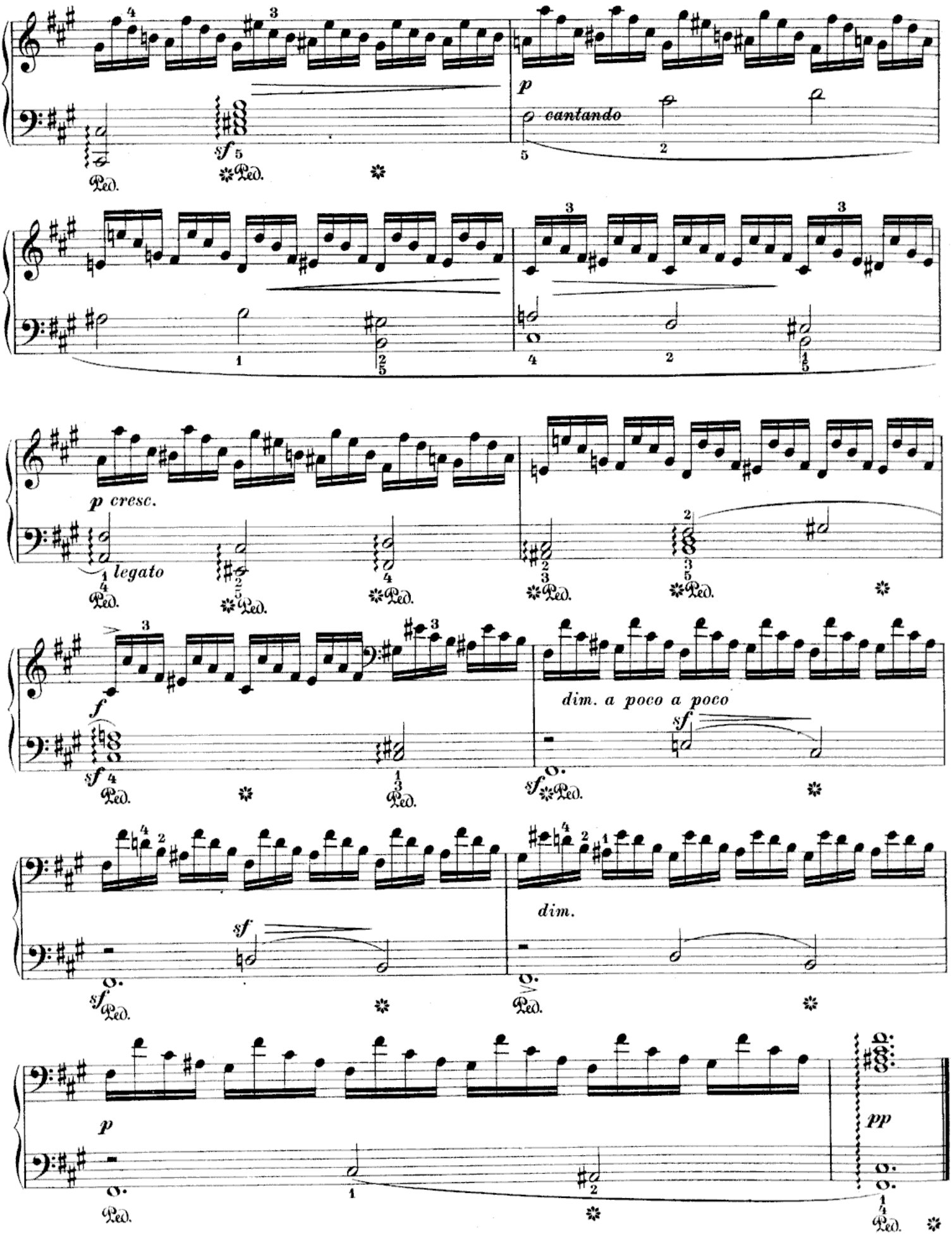

ff
staccato
dim.
p


Presto. (𝅗𝅥=92)
24.
f
cantando
sf
Ped.
(Pedale ad libitum)
sf
Ped.
sempre legato
dim.
Ped.
p
Ped.
p
legato
f
Ped.
I.
etc.
II.
etc.
III.
etc.
IV.
etc.
V.
etc.


cresc.
f
ff
sf
mp
Ped.

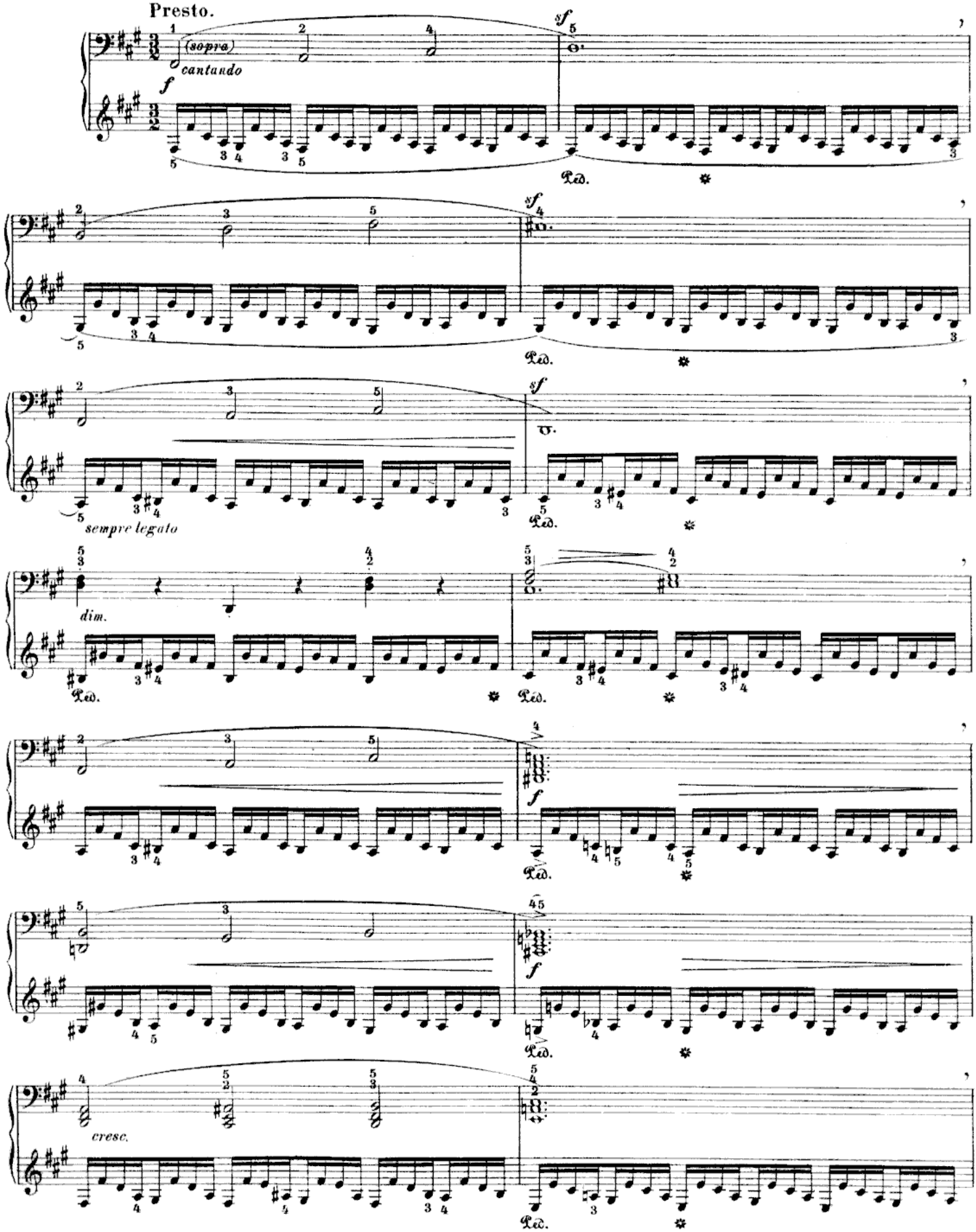

sf
Ped.
p
f
ff
segue

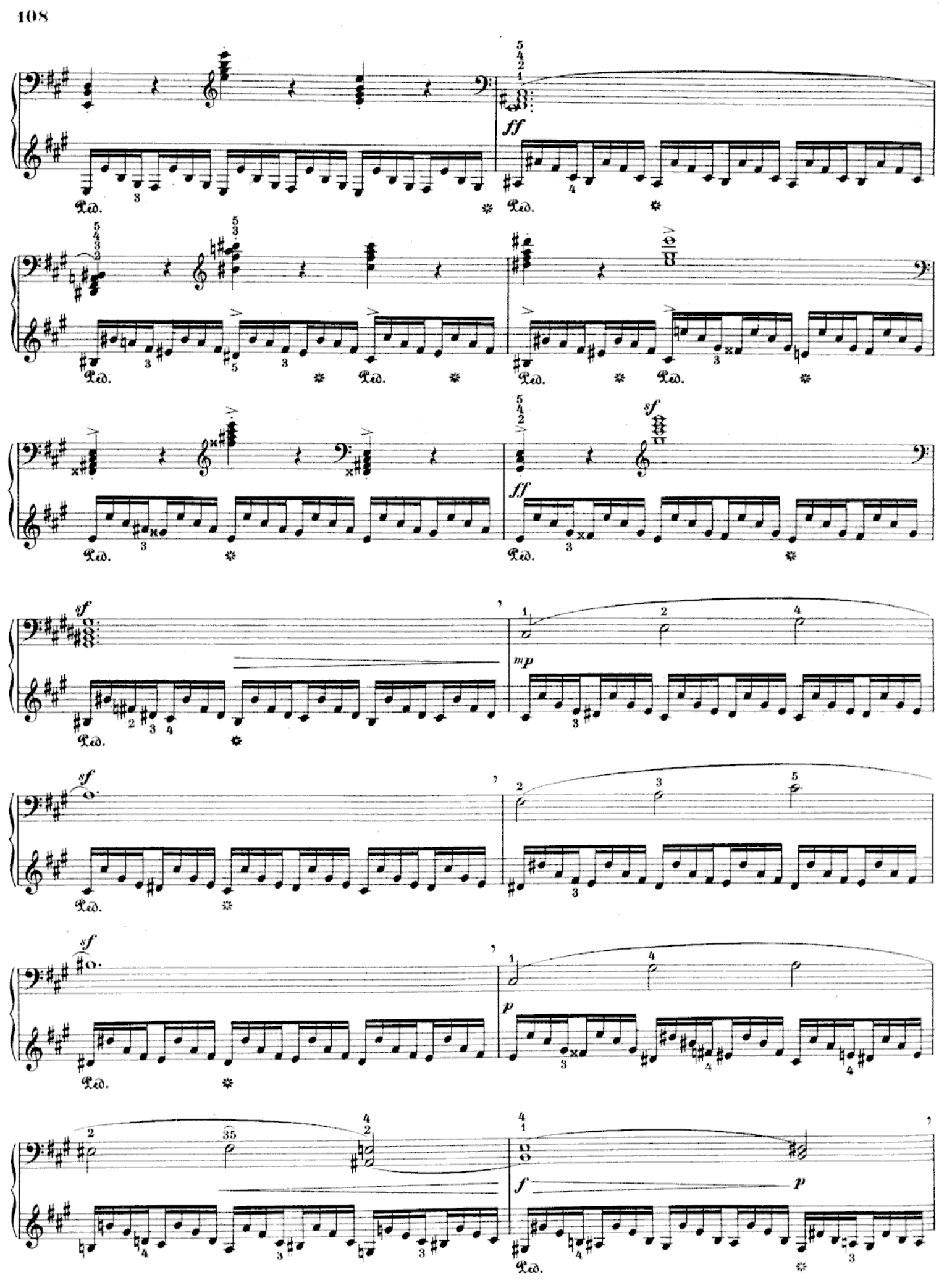

Ped.
sf
mf cresc. poco a poco
f
piu f
ff

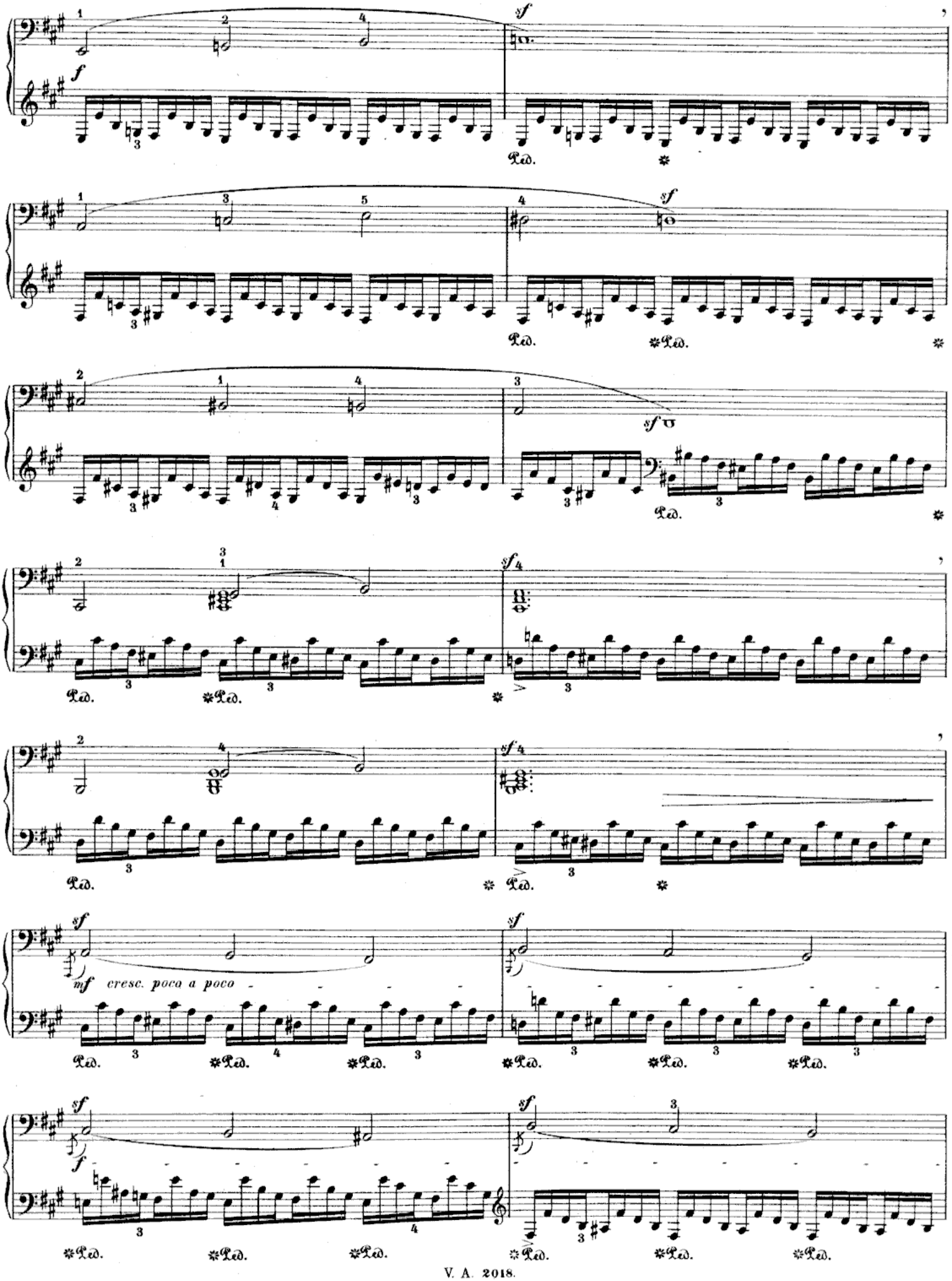

p
cantando
sf
Ped.
p cresc.
legato
f
dim. a poco a poco
dim.
pp

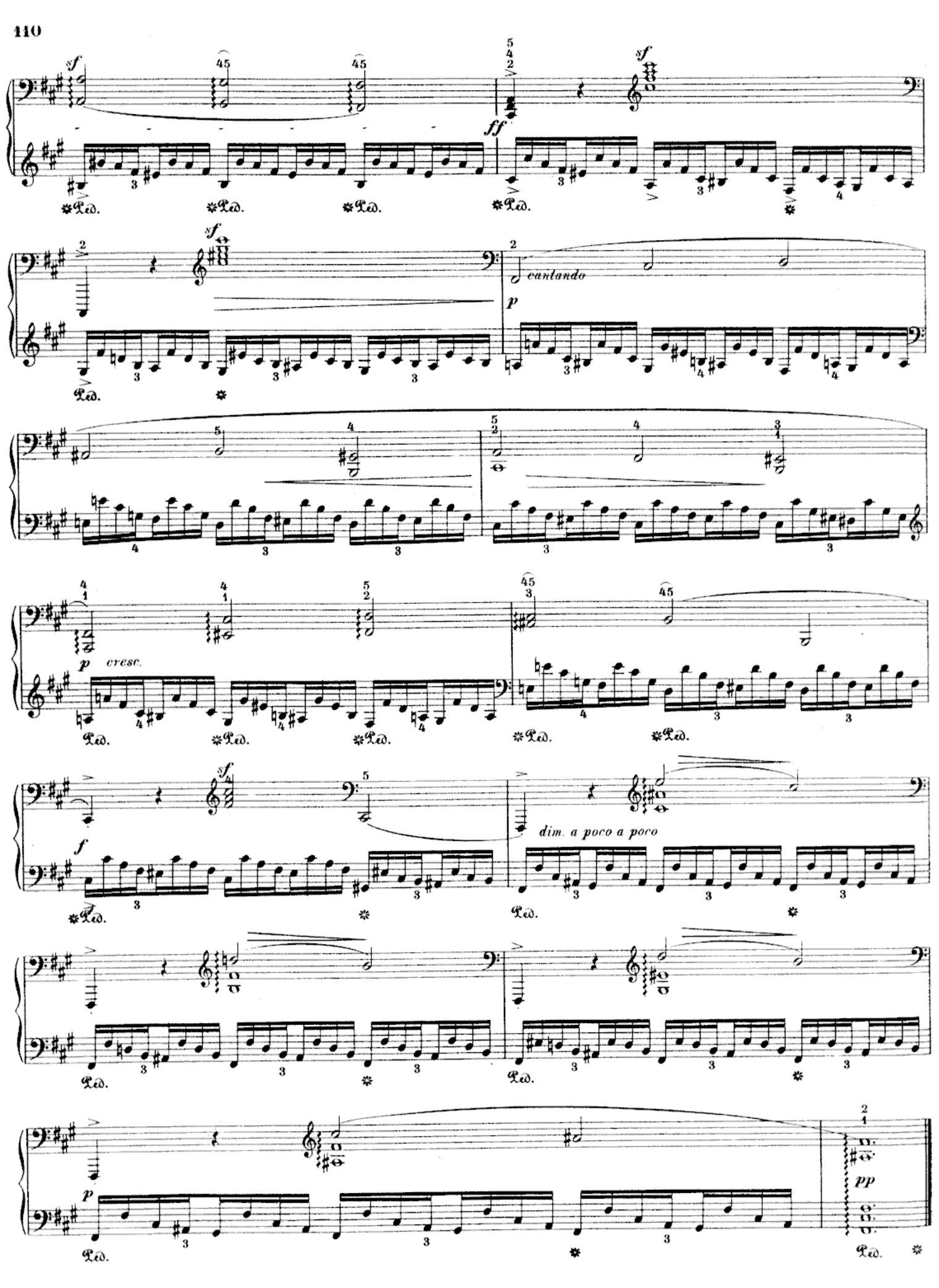
Veränderung zur Übung N° 24.
Variante allo Studio N° 24.

Variation of Study N° 24.
Variante à l'Etude N° 24.

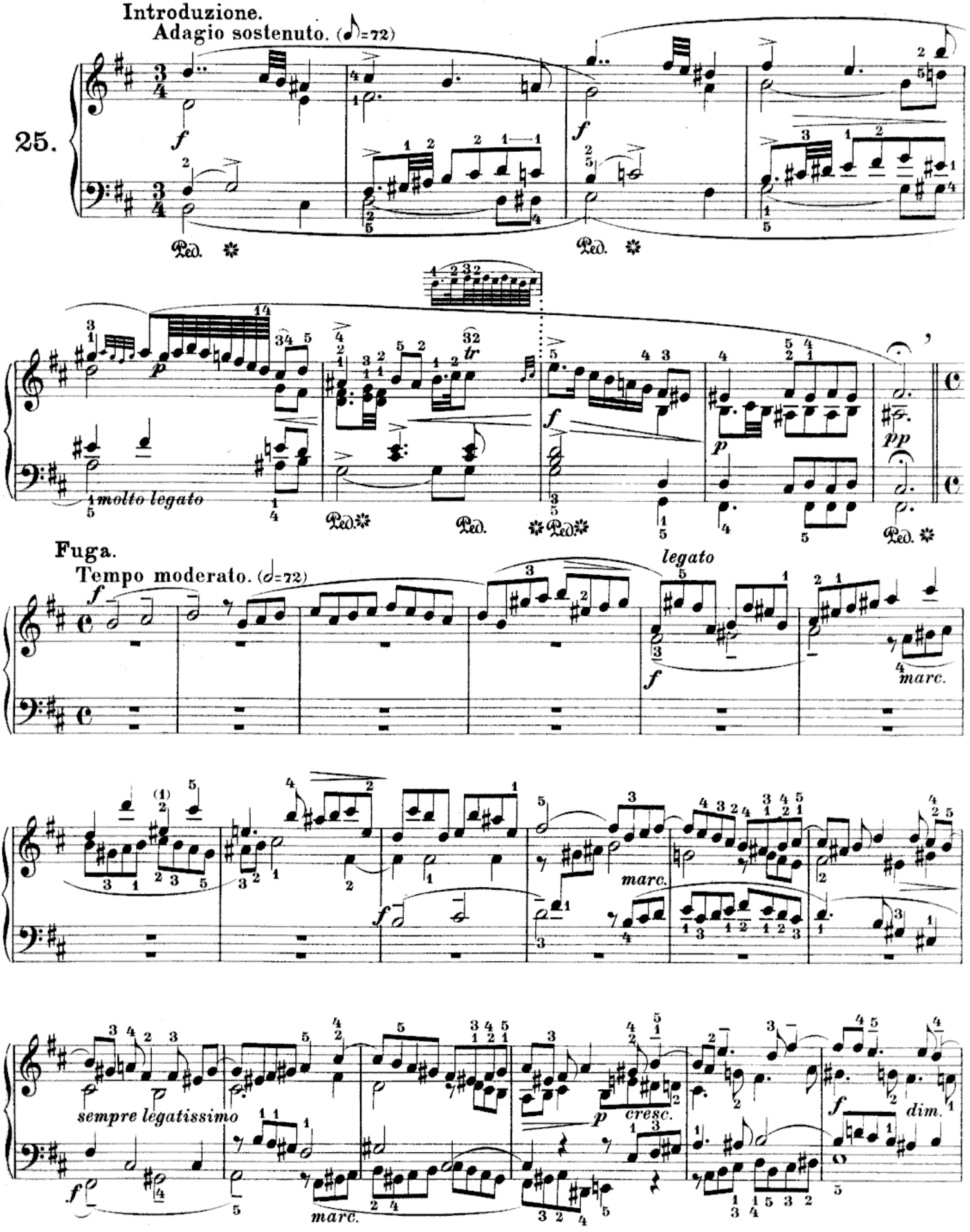


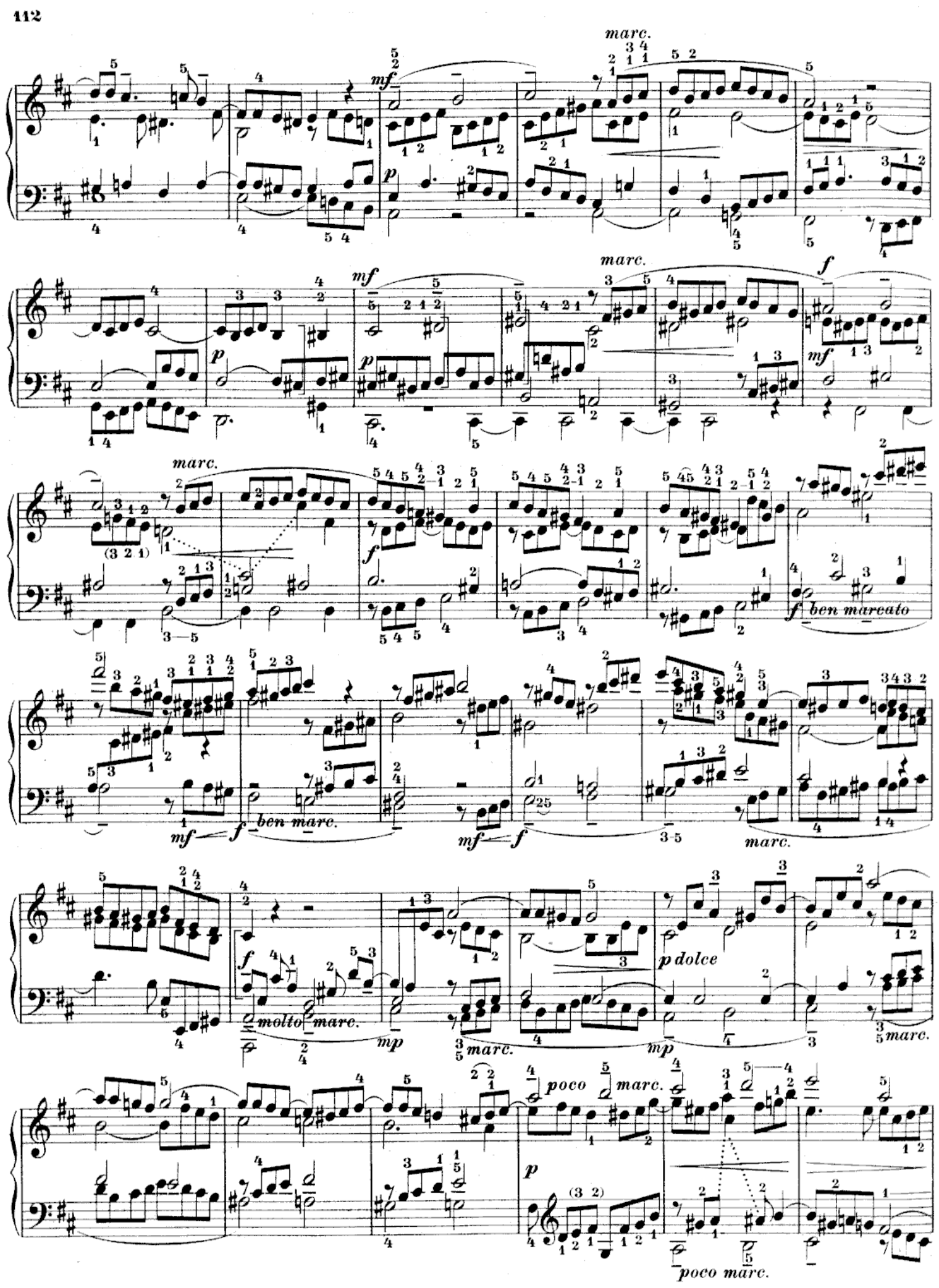

ff
Ped.
sf
mp
p
f

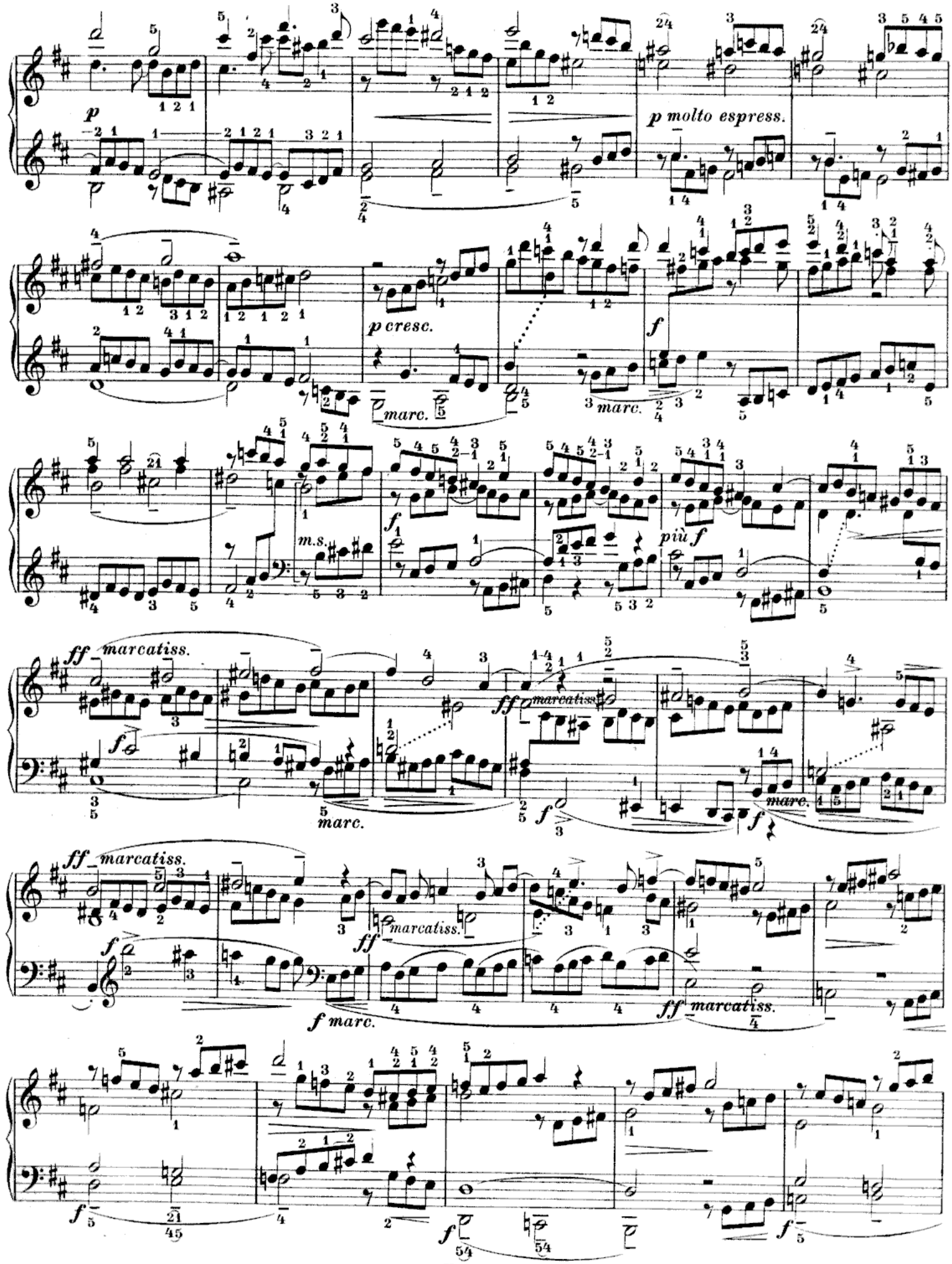

sf
f
Ped.
sf
mf cresc. poco a poco

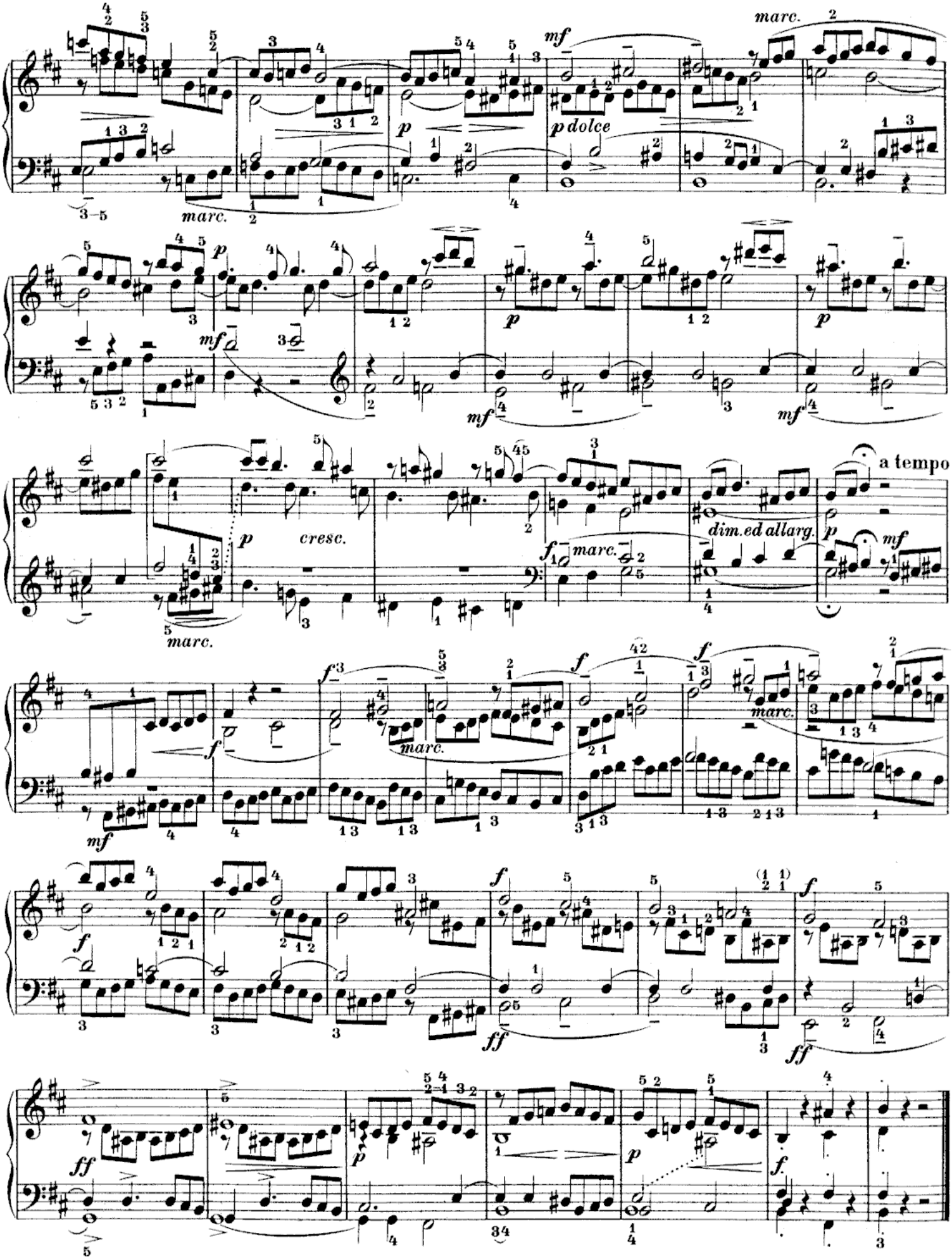

sf
ff
cantando
p
cresc.
dim. a poco a poco
pp
Ped.

Suite de trois pièces.




marc.
mf
p
marc.
mf
p
f
mf
marc.
(3 2 1)
f
ben marcato
mf
f
ben marc.
mf
f
marc.
f
molto marc.
mp
marc.
p dolce
mp
marc.
poco
marc.
p
(3 2)
poco marc.

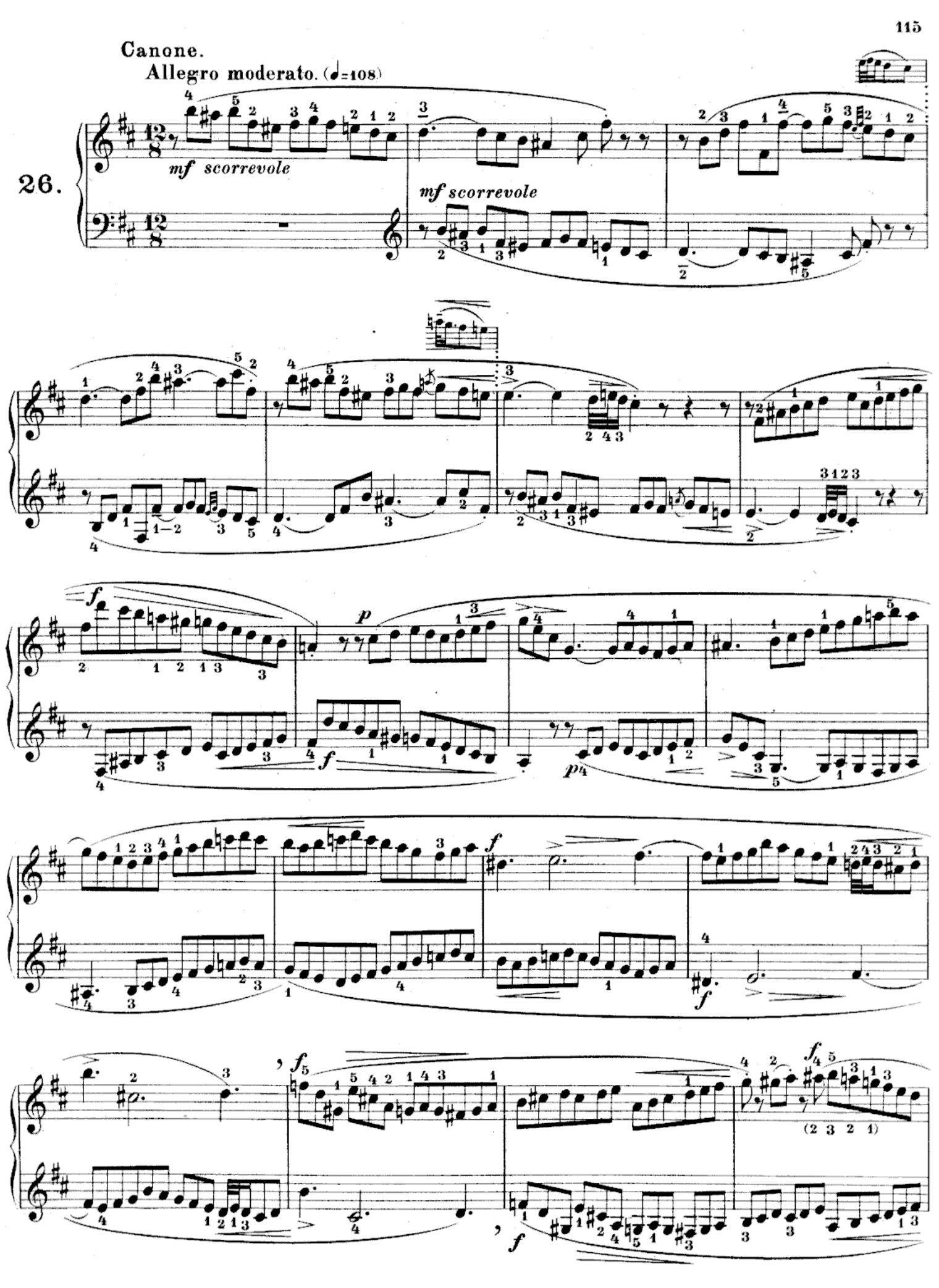

p
p molto espress.
p cresc.
marc.
f
marc.
m.s.
f
più f
ff marcatiss.
f
marc.
ff marcatiss.
ff marcatiss.
marc.
ff marcatiss.
f marc.
ff marcatiss.
f
f
f

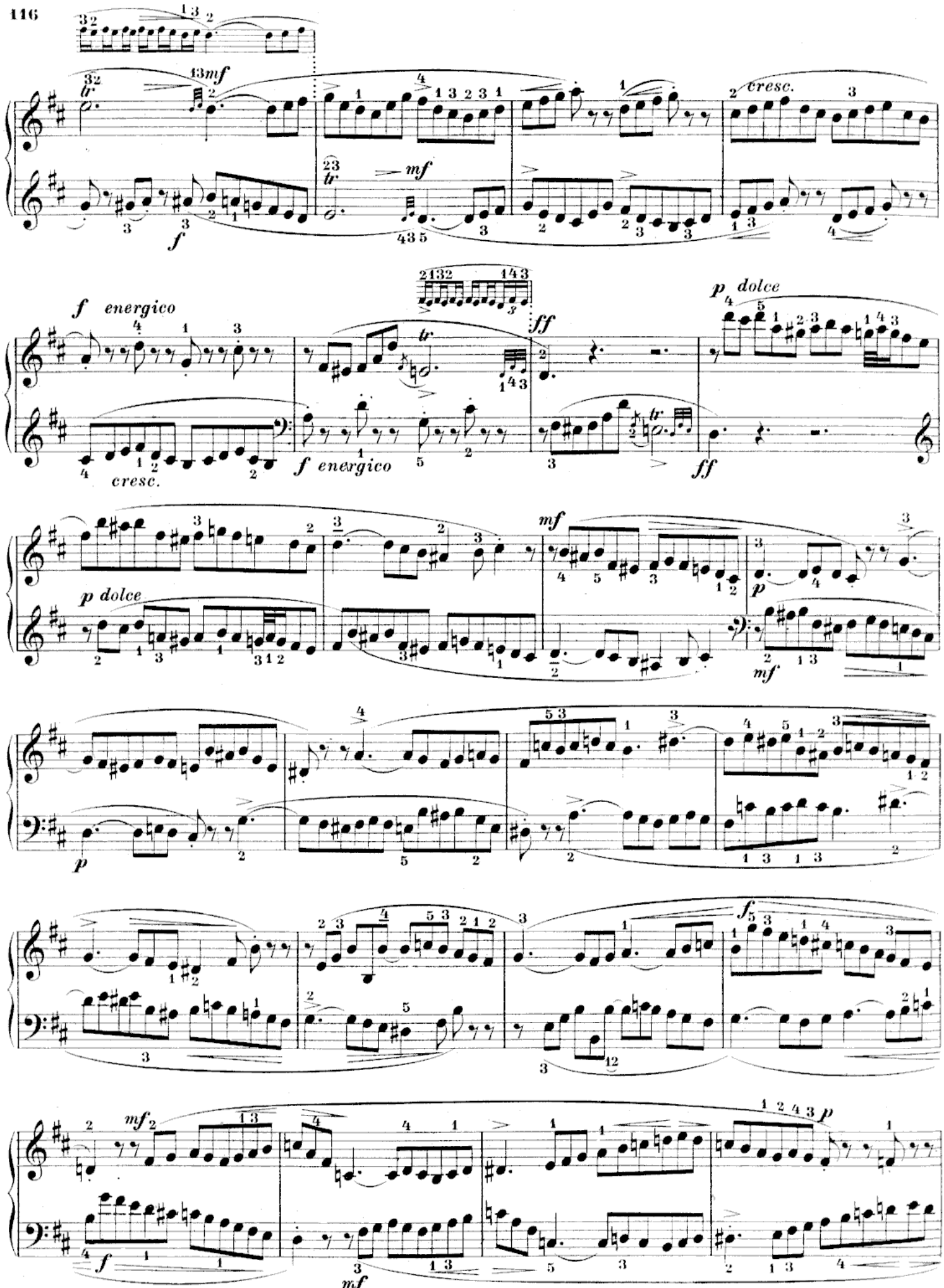

marc.
p dolce
cresc.
dim. ed allarg.
a tempo

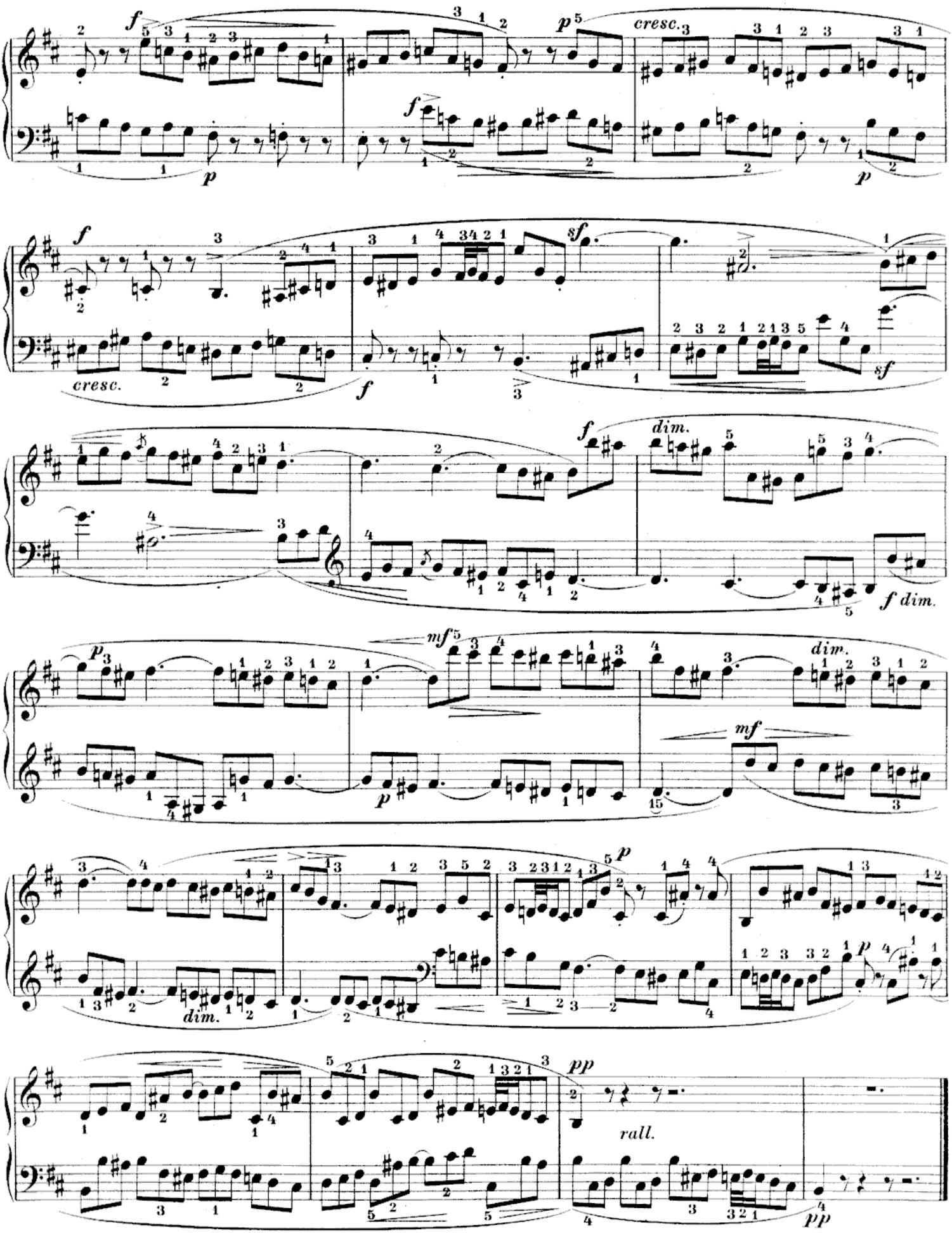
Canone.

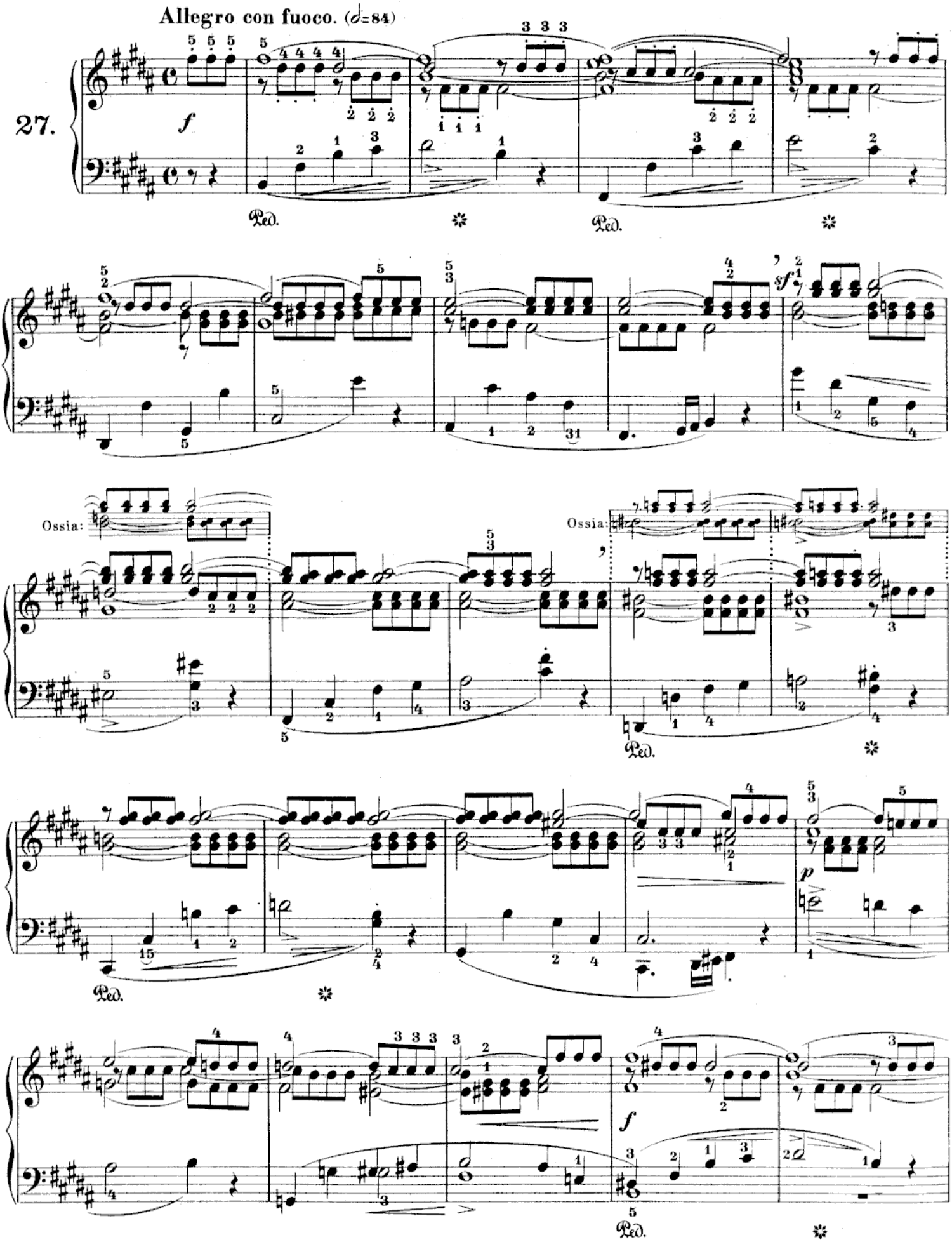
Allegro moderato. (♩=108)

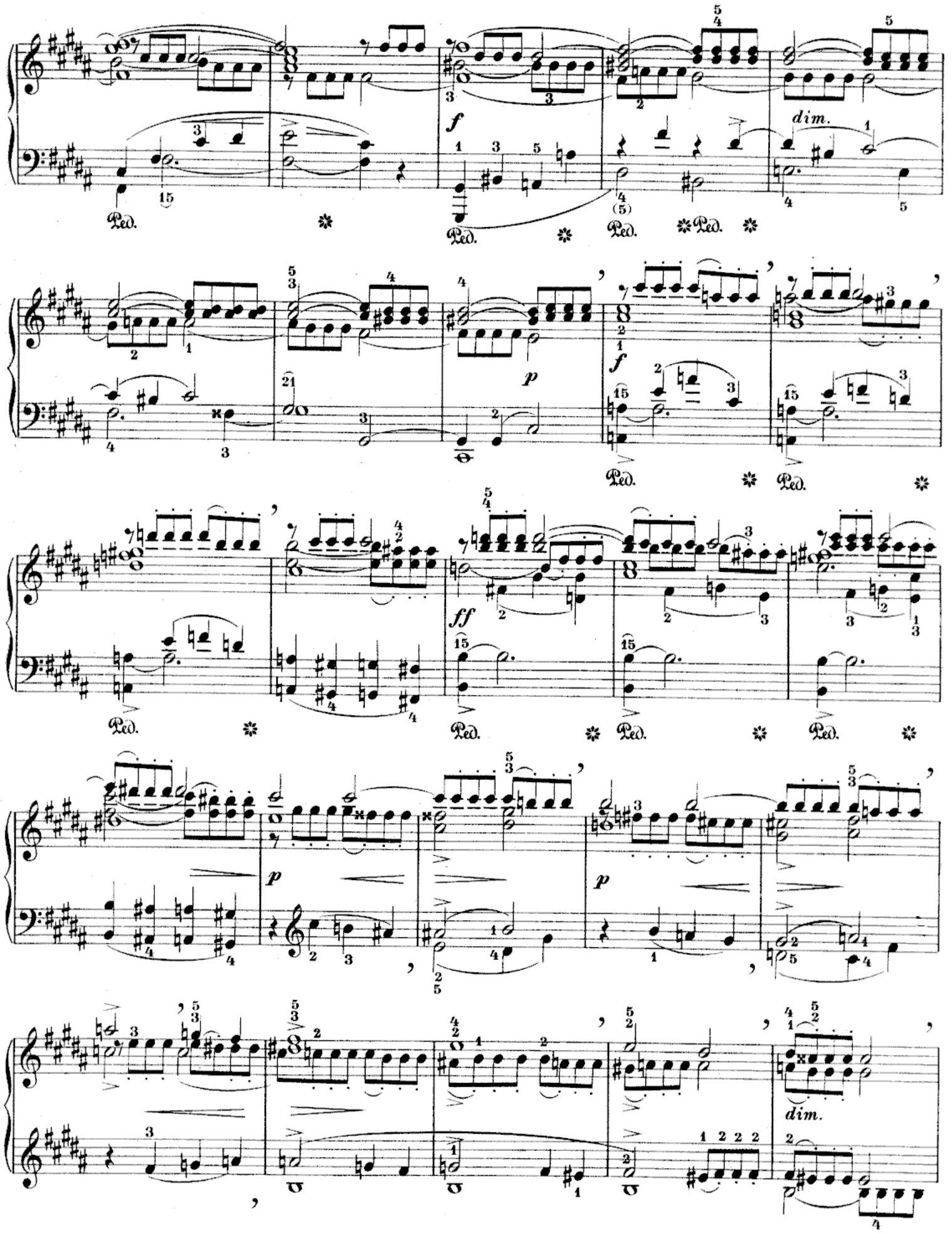
26.

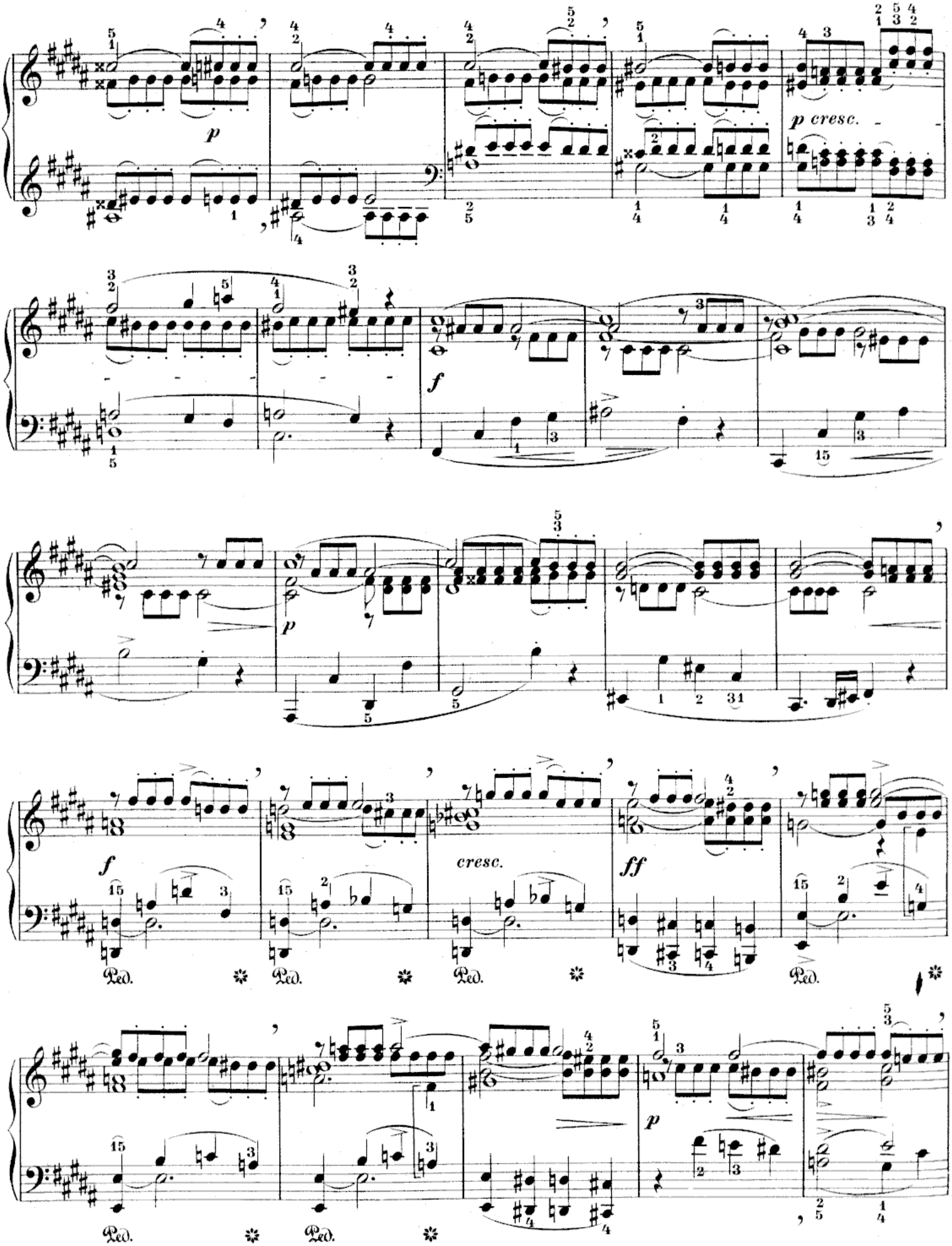


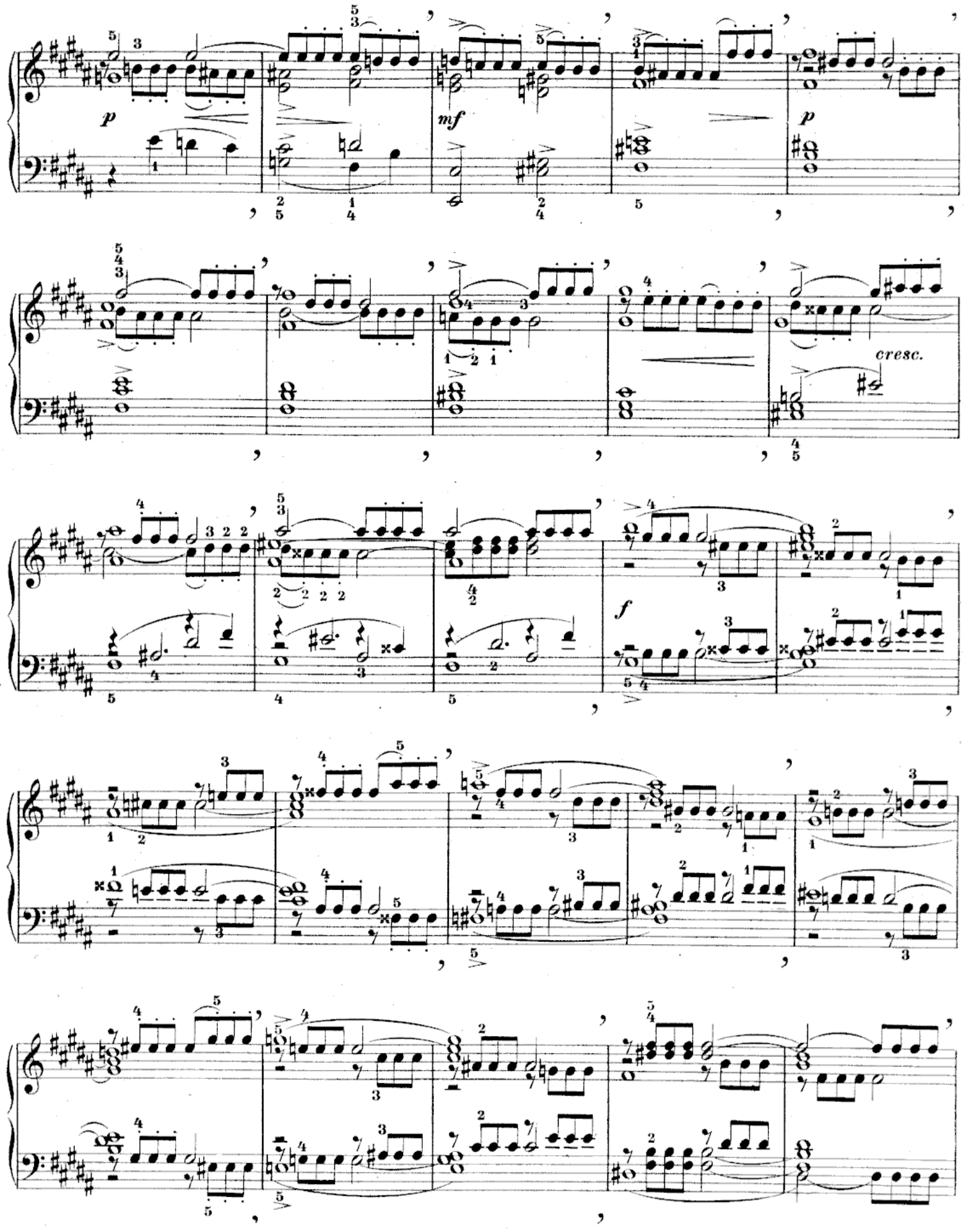

cresc.
f energico
cresc.
f energico
p dolce
p dolce

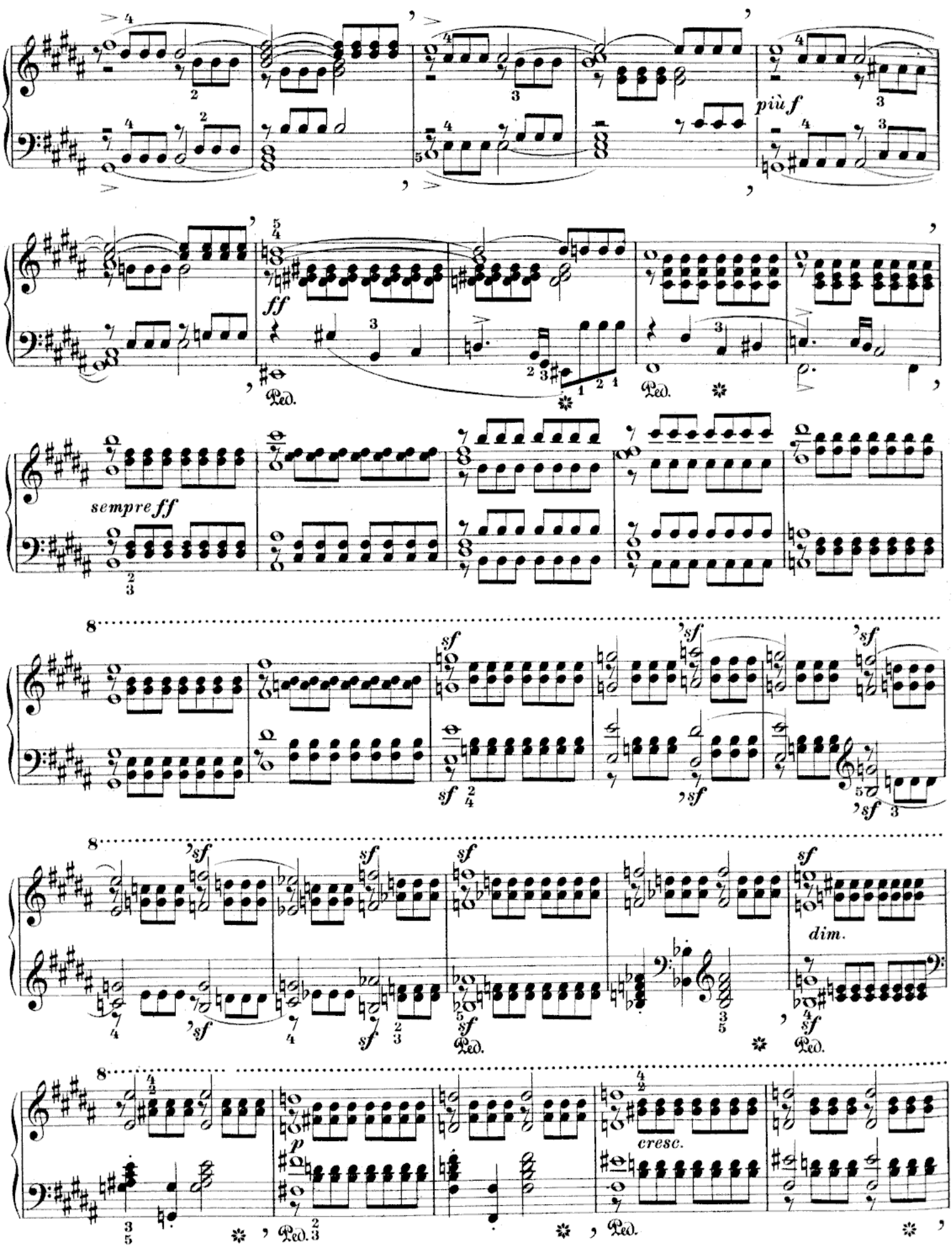

f
p
cresc.
f
p
f
cresc.
f
sf
sf
f
dim.
f dim.
p
mf
dim.
p
mf
dim.
p
p
dim.
pp
rall.
pp

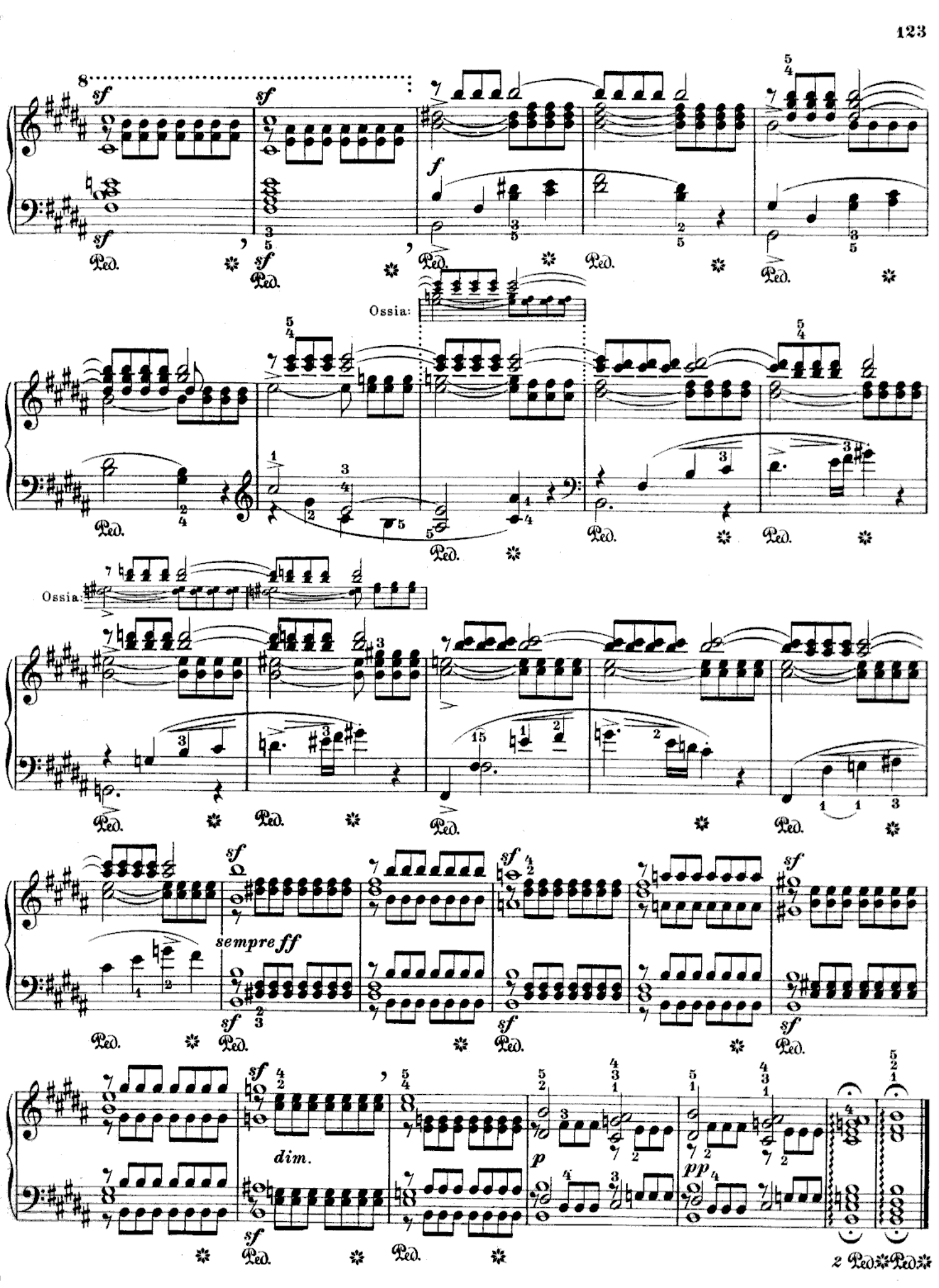

Allegro con fuoco. (𝅗𝅥=84)
27.
f
Ped.
sf
Ossia:
Ossia:
p
f


f
dim.
p
f
ff
p
p
dim.


p
p cresc.
f
p
f
cresc.
ff
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


p
mf
p
cresc.
f


più f
ff
Ped.
sempre ff
sf
dim.
p
cresc.


Ossia:
Ossia:
sempre ff
dim.
2 Ped.