# 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 |
|---|---|---|
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# 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.

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# 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

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# 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^os^ 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 II.

Herausgegeben von Bruno Mugellini.

Allegro. (M. M. ♩ = 100)

28.

a) *f molto uguale e legato*

*sempre legato*

a) Ossia:
Um den Fingern gleiche Kraft zu geben.
*Per uguagliare la forza delle dita.*
To give equal strength to the fingers.
*Pour égaliser la force des doigts.*

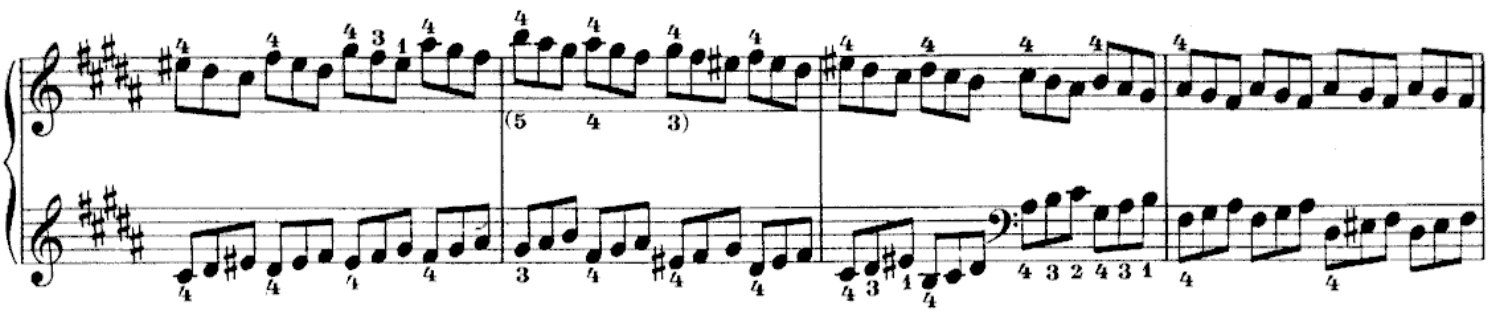
Fingersatz von Tausig.
*Diteggiatura di Tausig.*
Tausig's fingering.
*Doigté par Tausig.*

Takt 4.
*Battuta 4.*
Measure 4.
*Mesure 4.*

Takt 12.
*Battuta 12.*
Measure 12.
*Mesure 12.*

Stich und Druck von Breitkopf & Härtel in Leipzig.

V. A. 2049.



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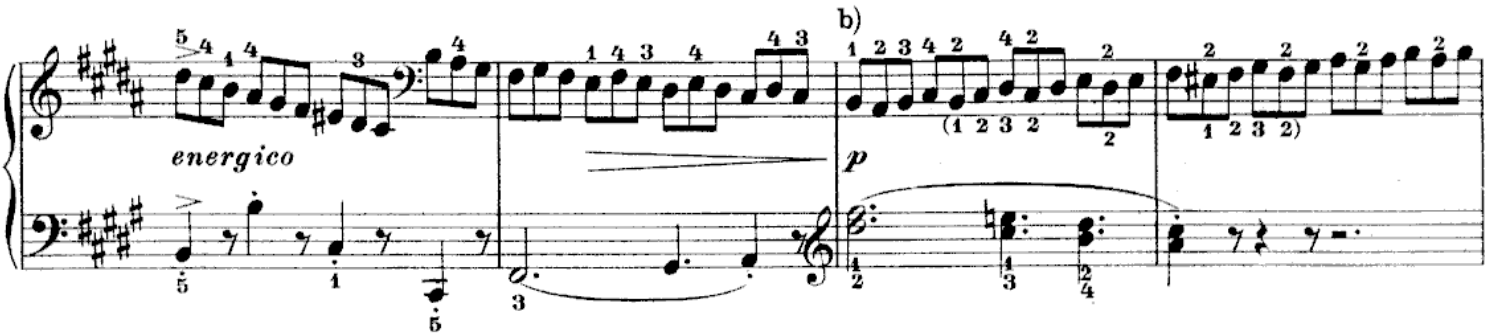
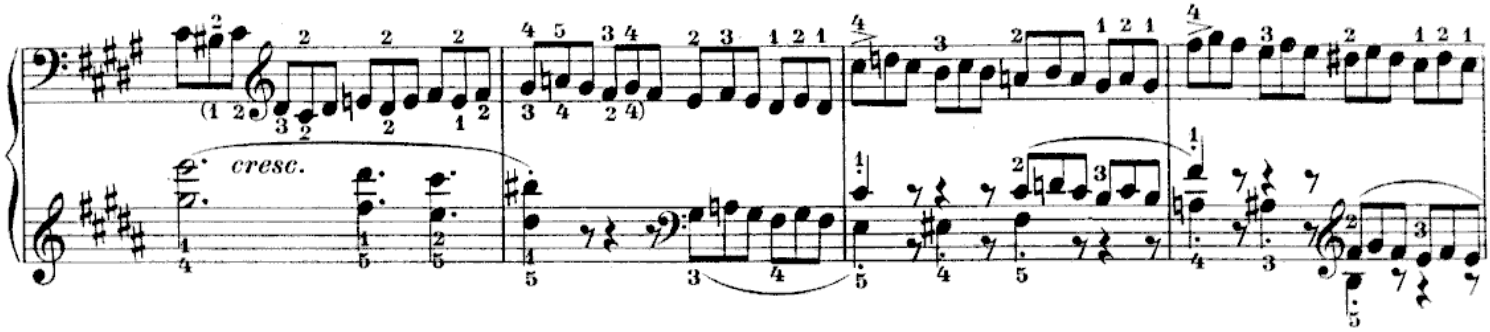
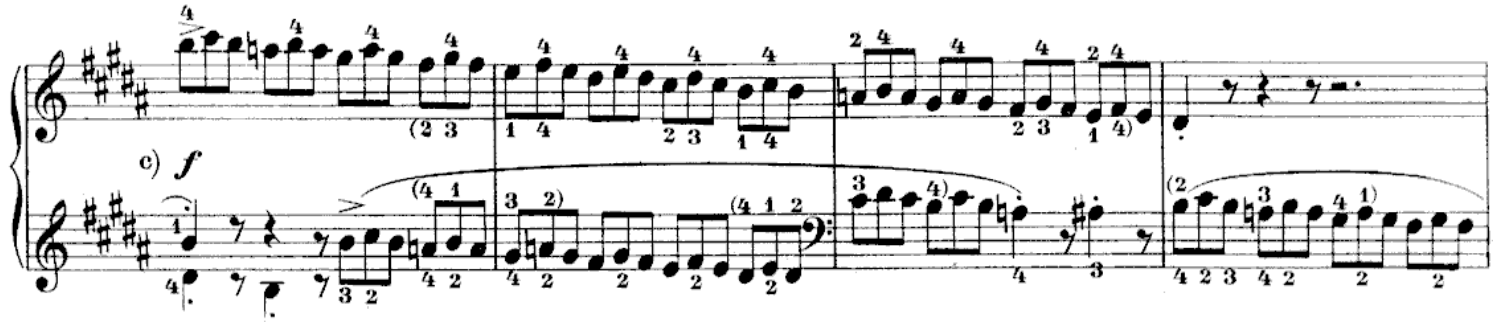



c) *f*



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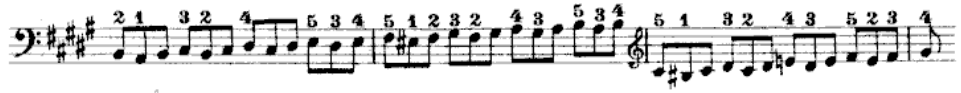
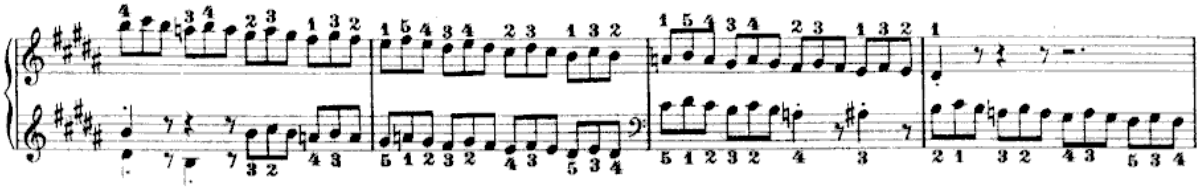
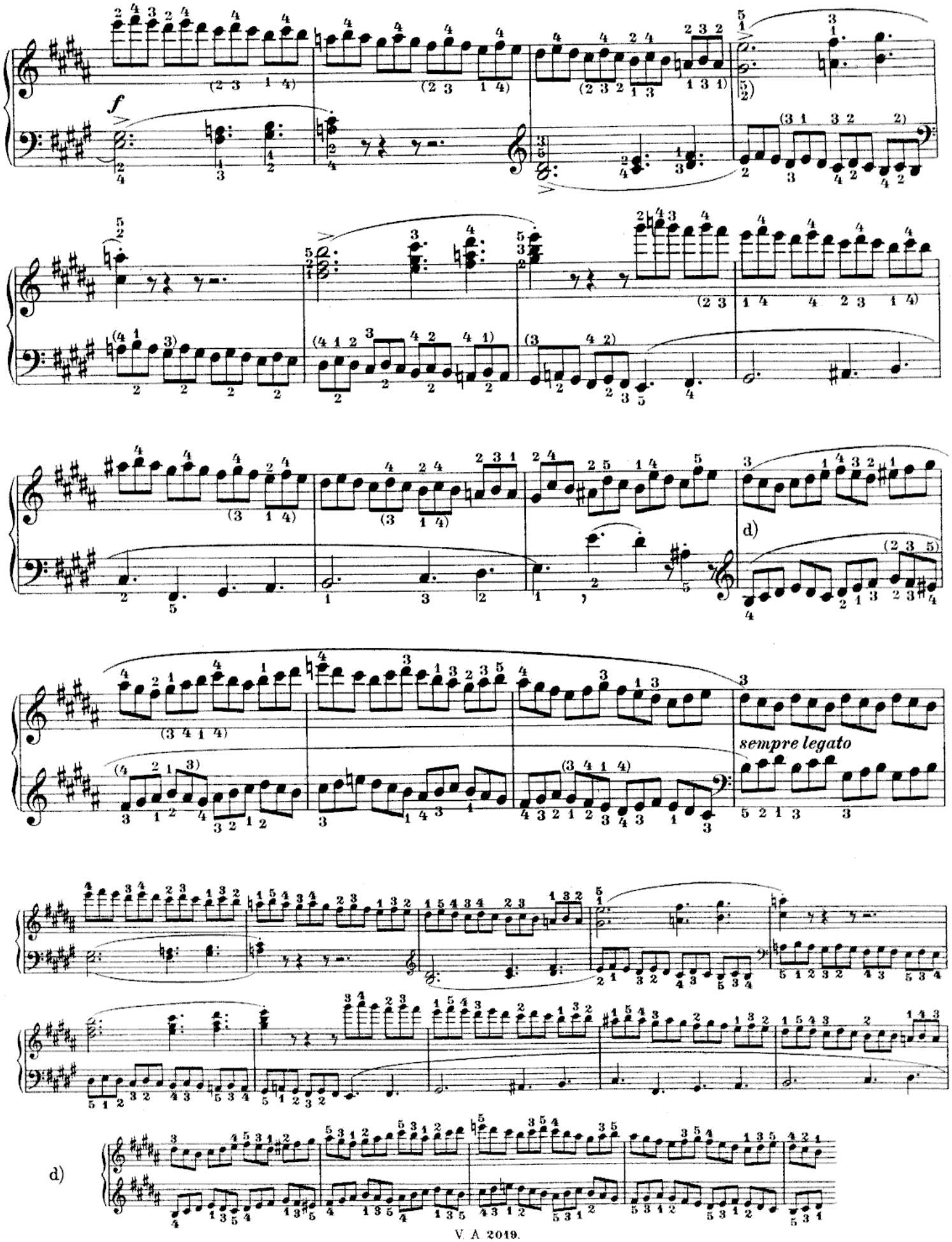
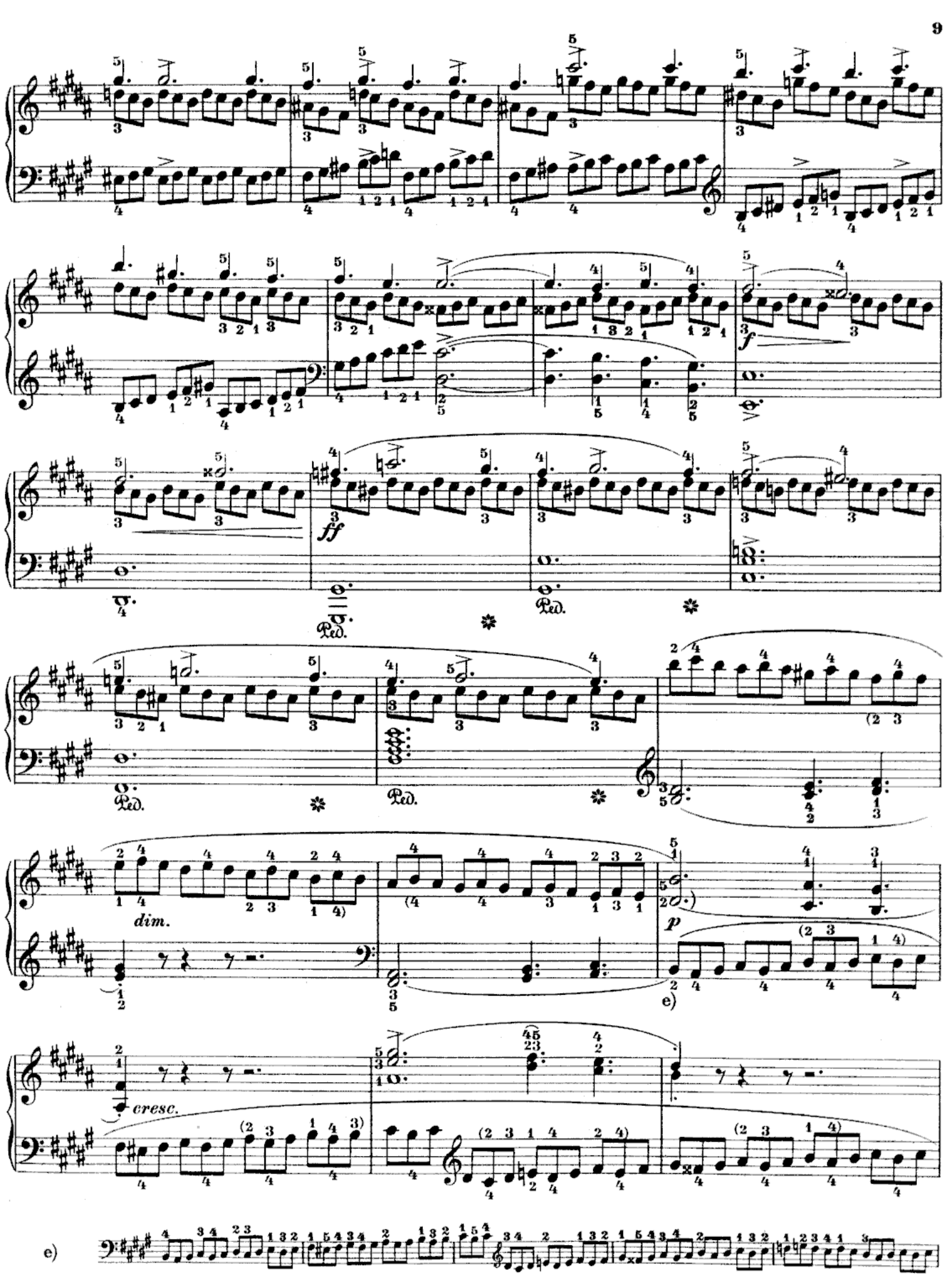


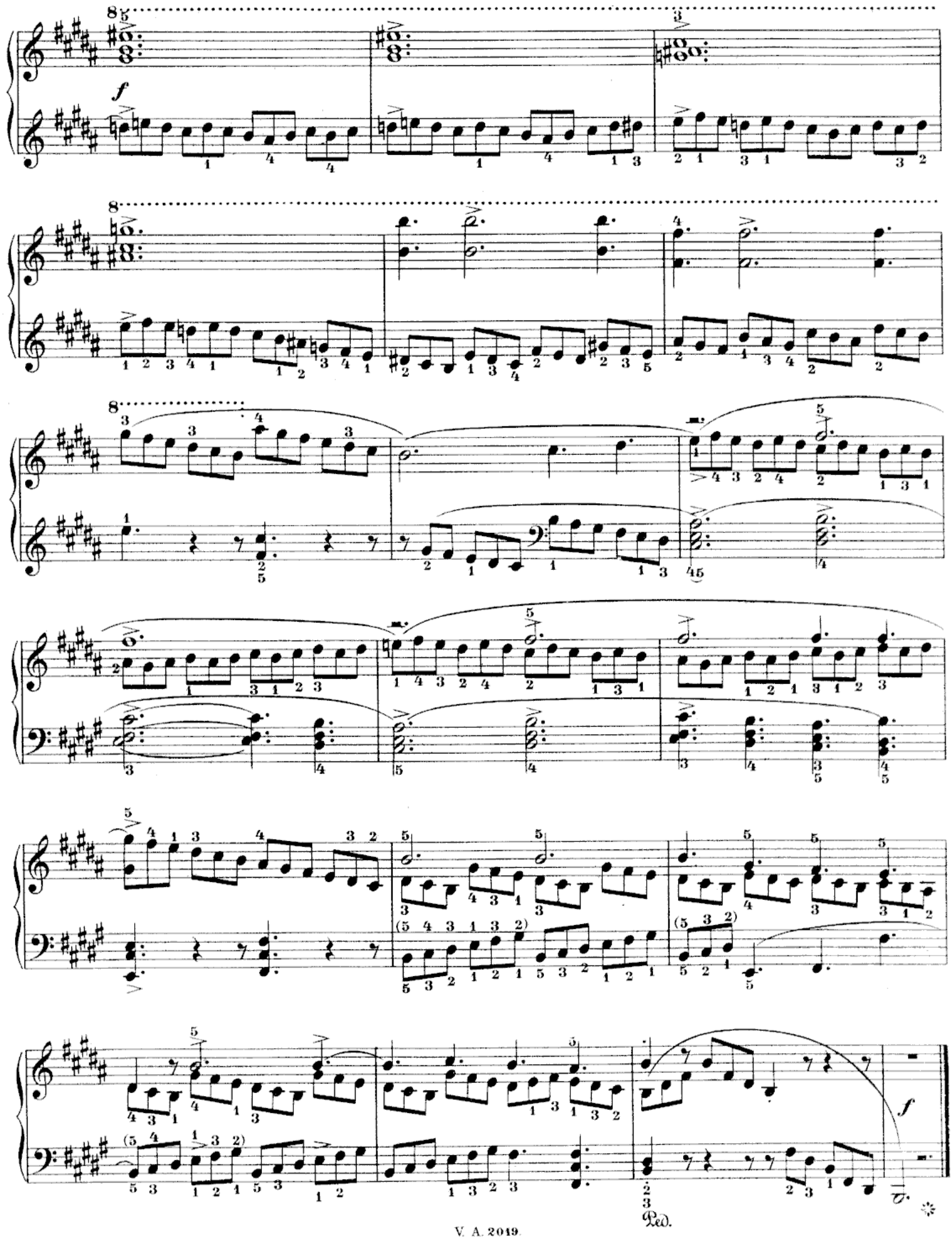
c)

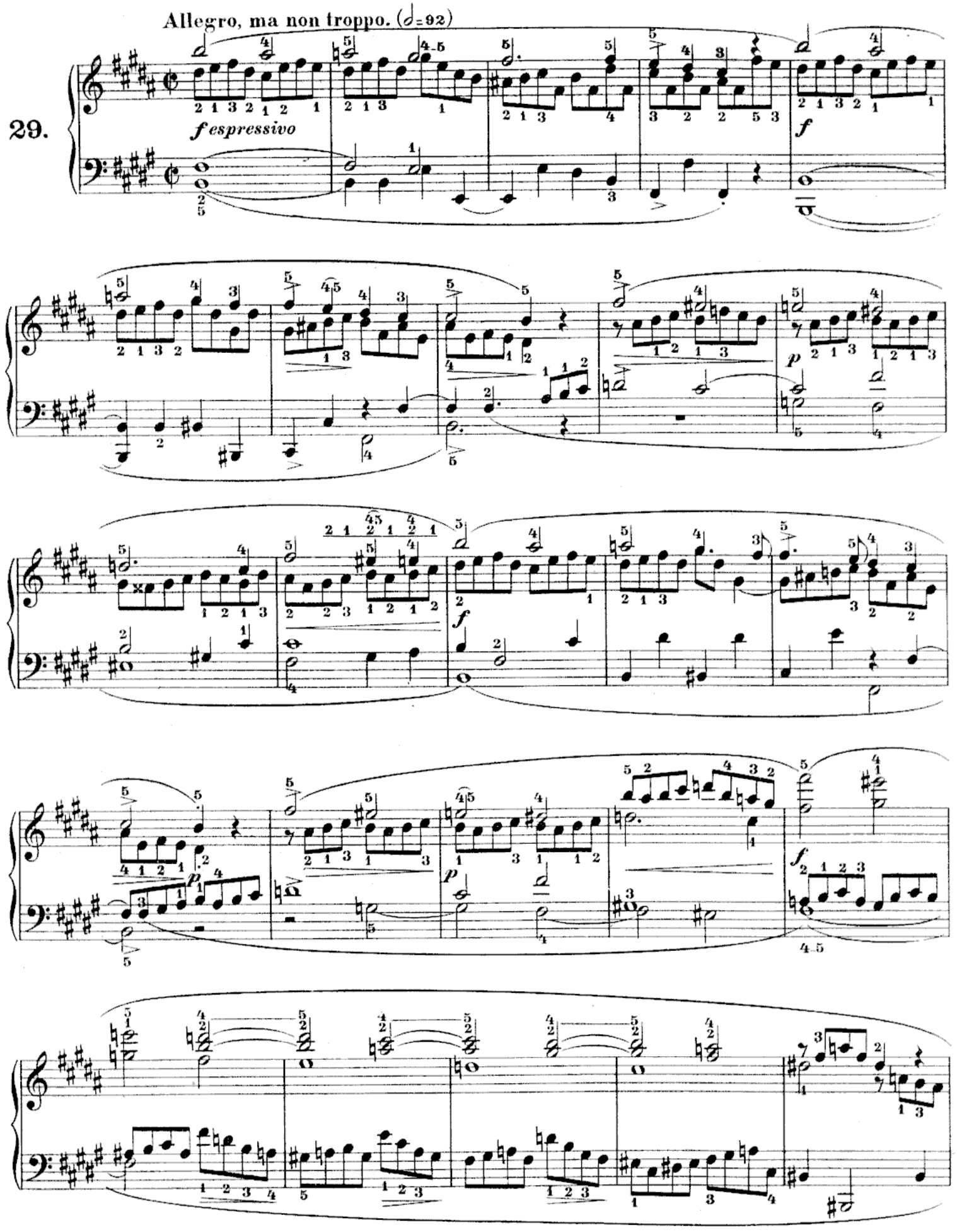


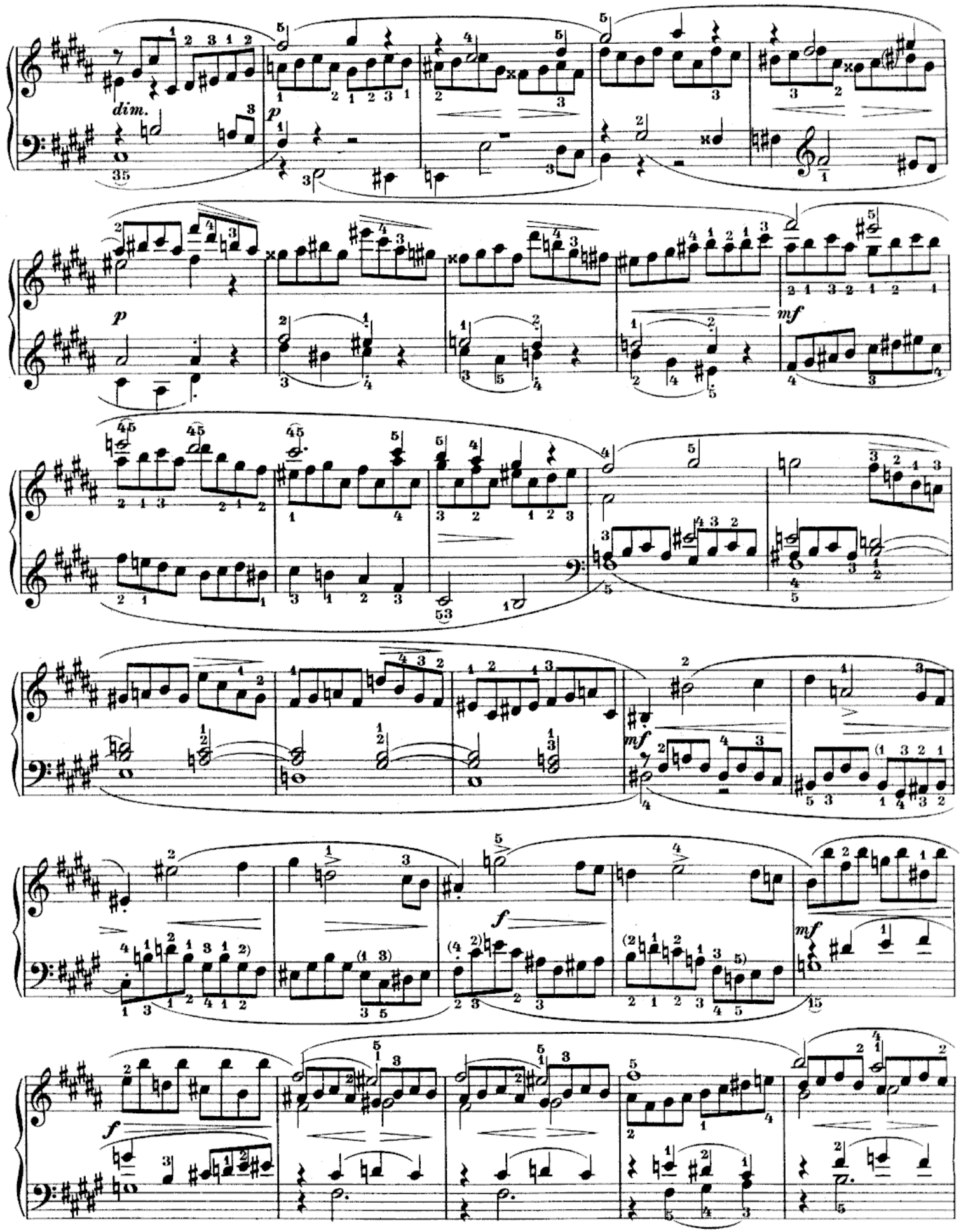


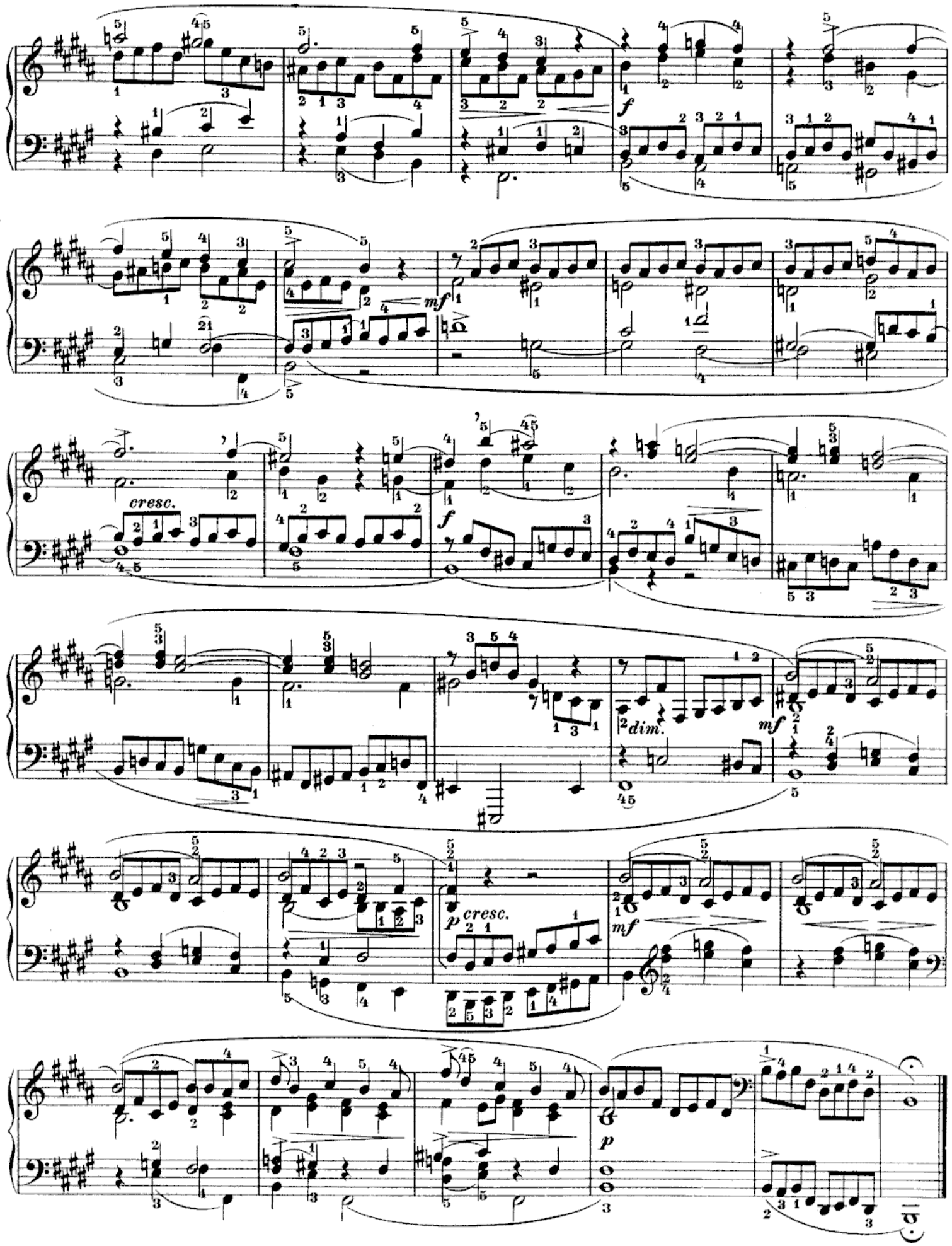

V. A. 2019.

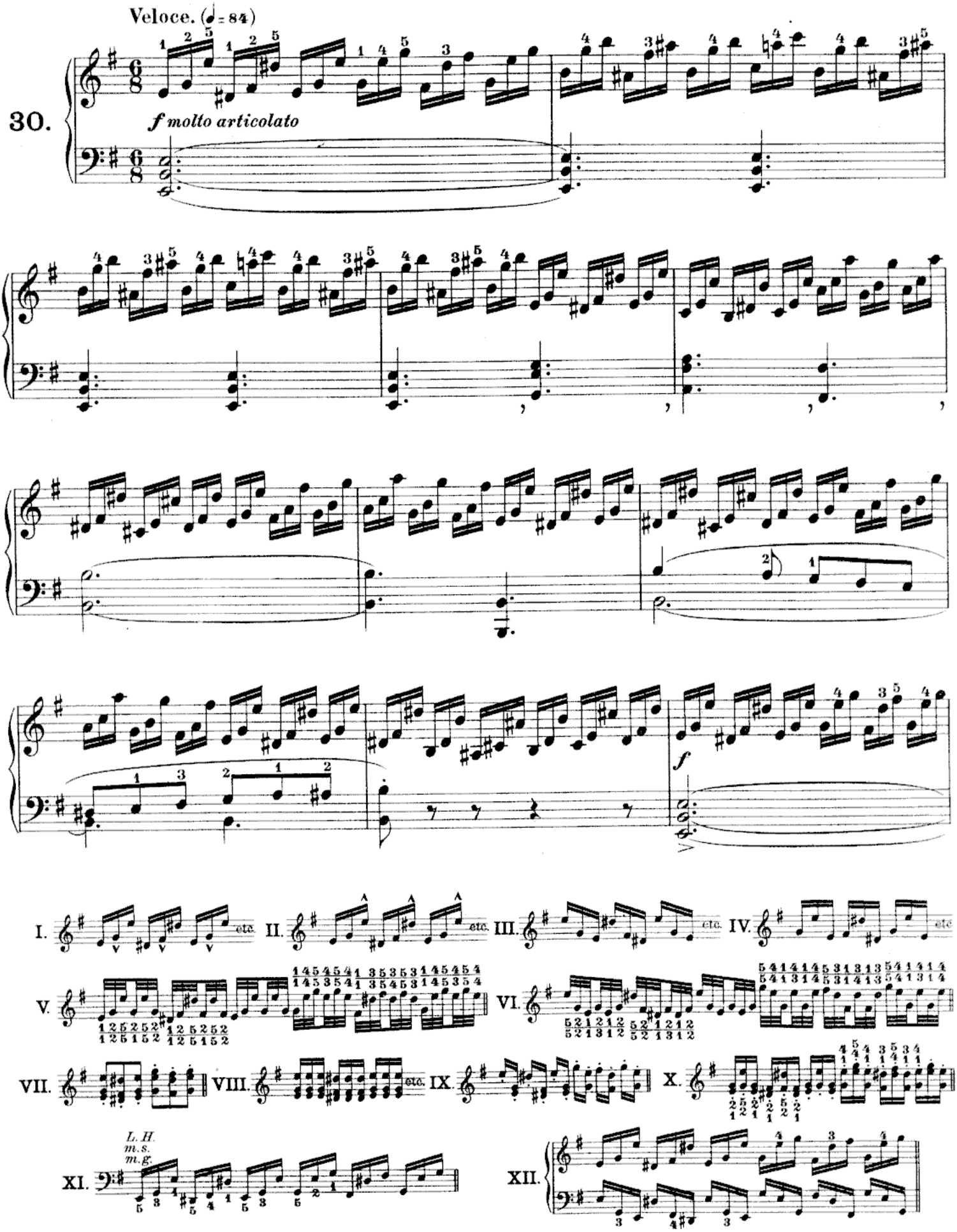

f
ff
Ped.
dim.
p
cresc.
e)

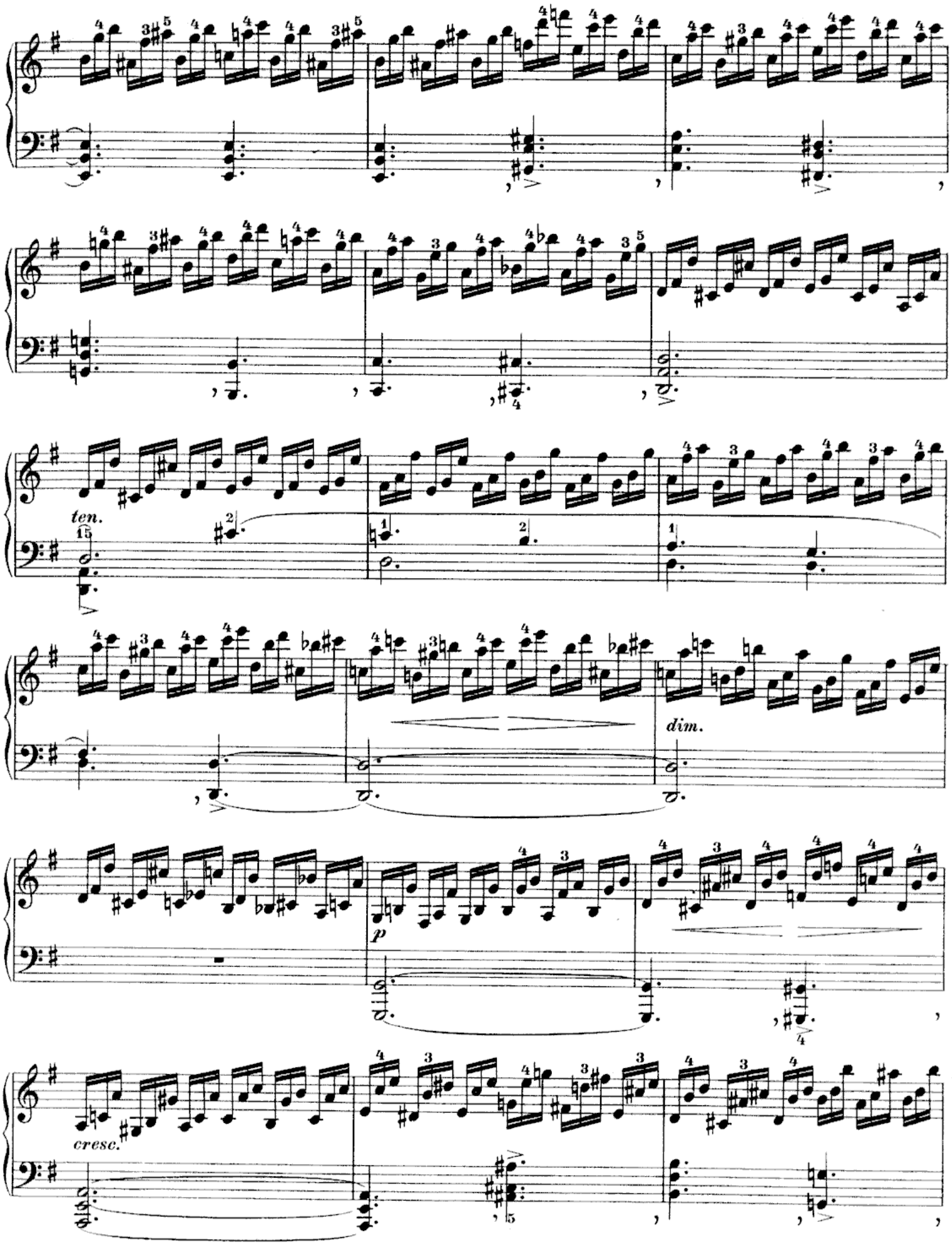

f
f
Ped.


Allegro, ma non troppo. (𝅗𝅥=92)
29.
f espressivo
f
p
f
p
f


dim.
p
p
mf
mf
f
mf
f


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


Veloce. (♩ = 84)
30.
f molto articolato
f
I.
II.
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
L. H.
m. s.
m. g.
XII.

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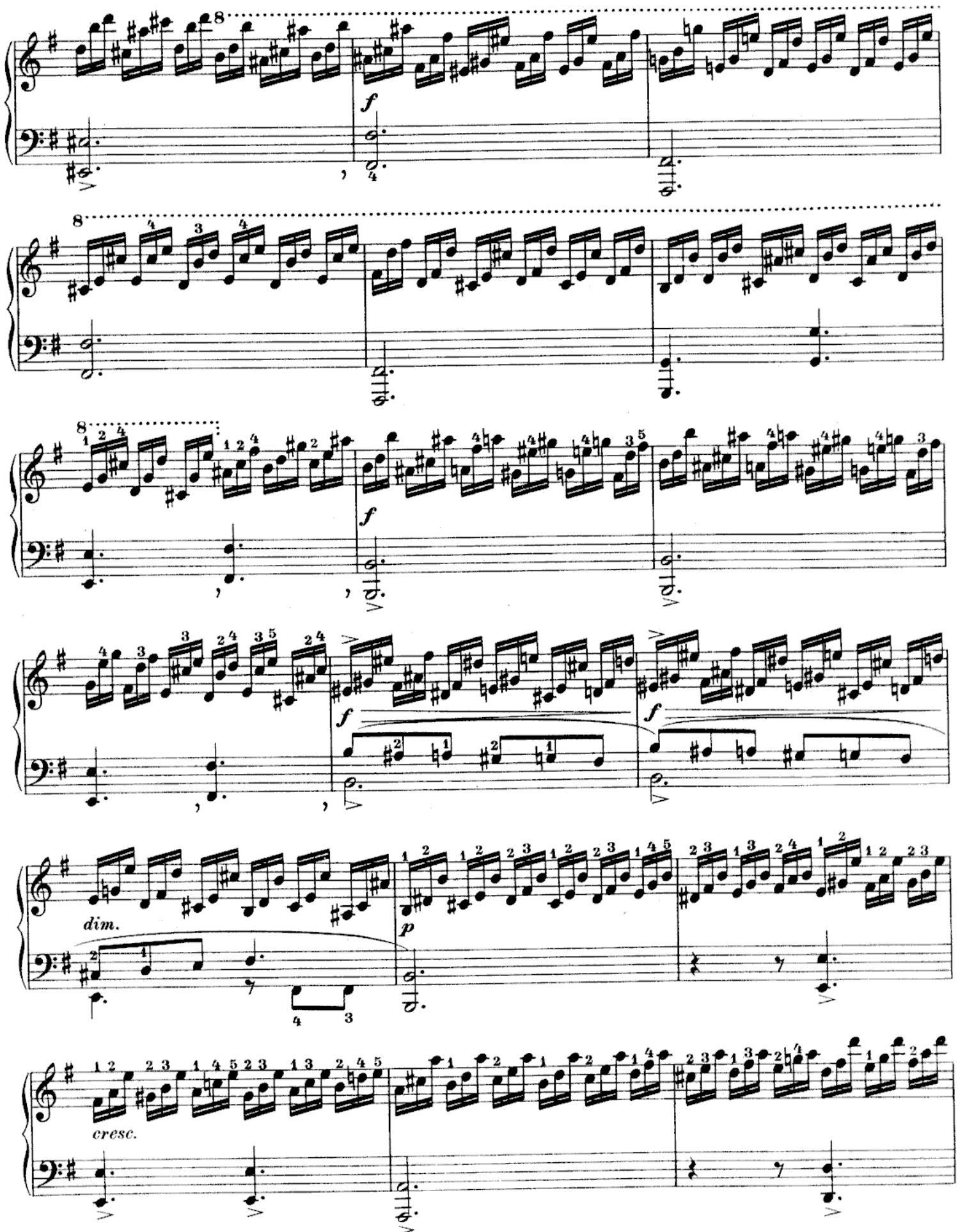
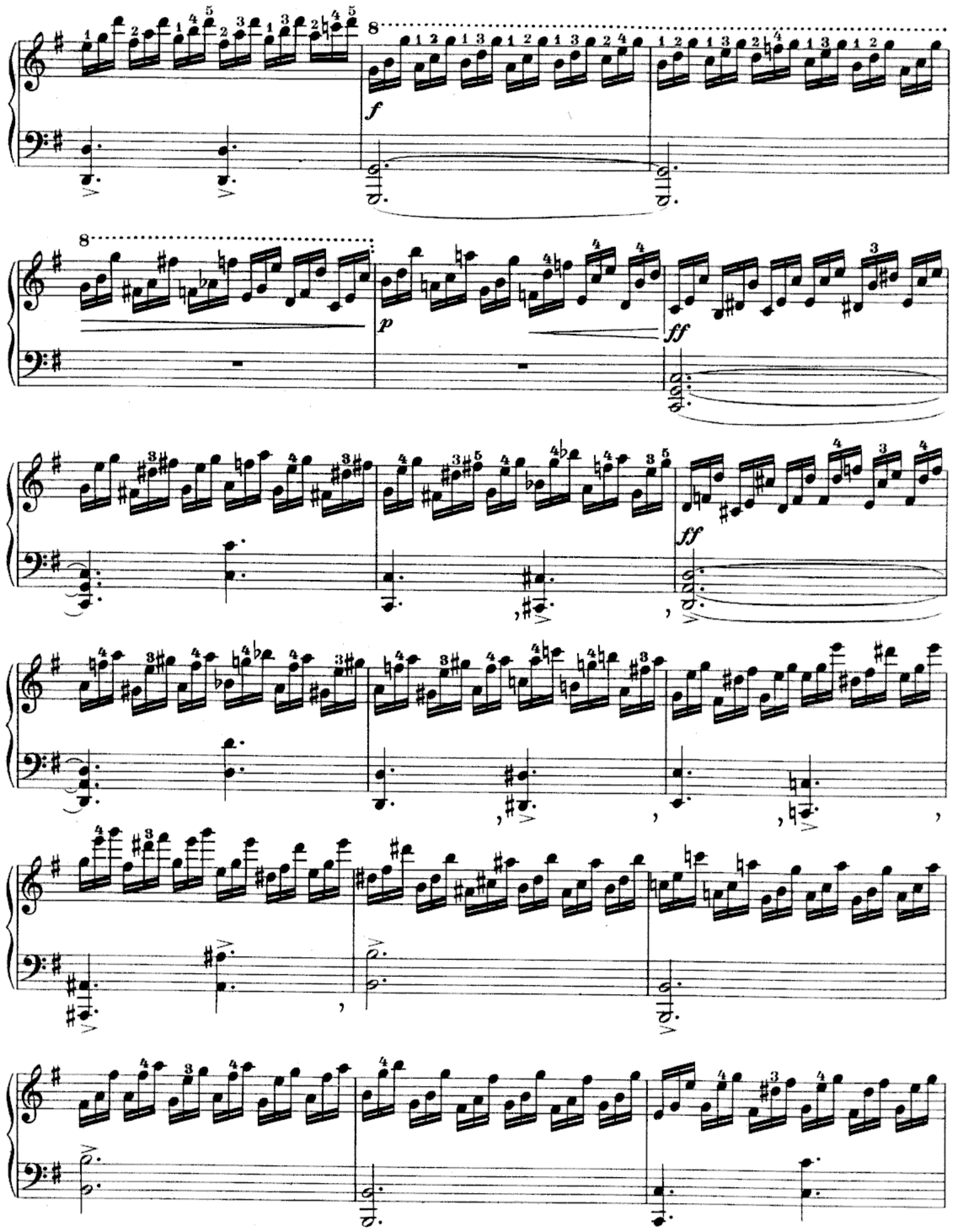
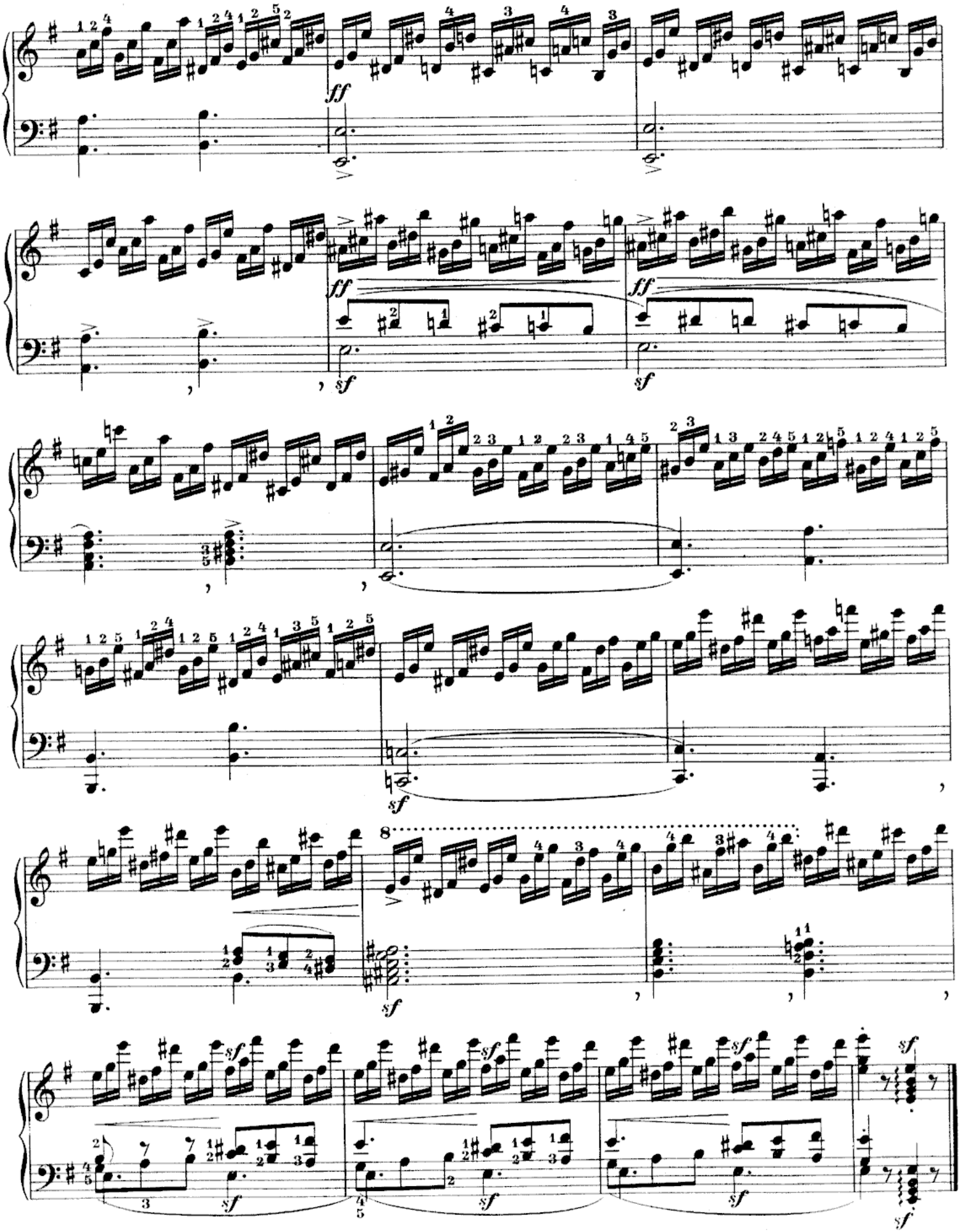

f
f
f
f
dim.
p
cresc.


8
f
8
p
ff
ff


ff
ff
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf

Allegro con molto brio. (♩=144)

31.

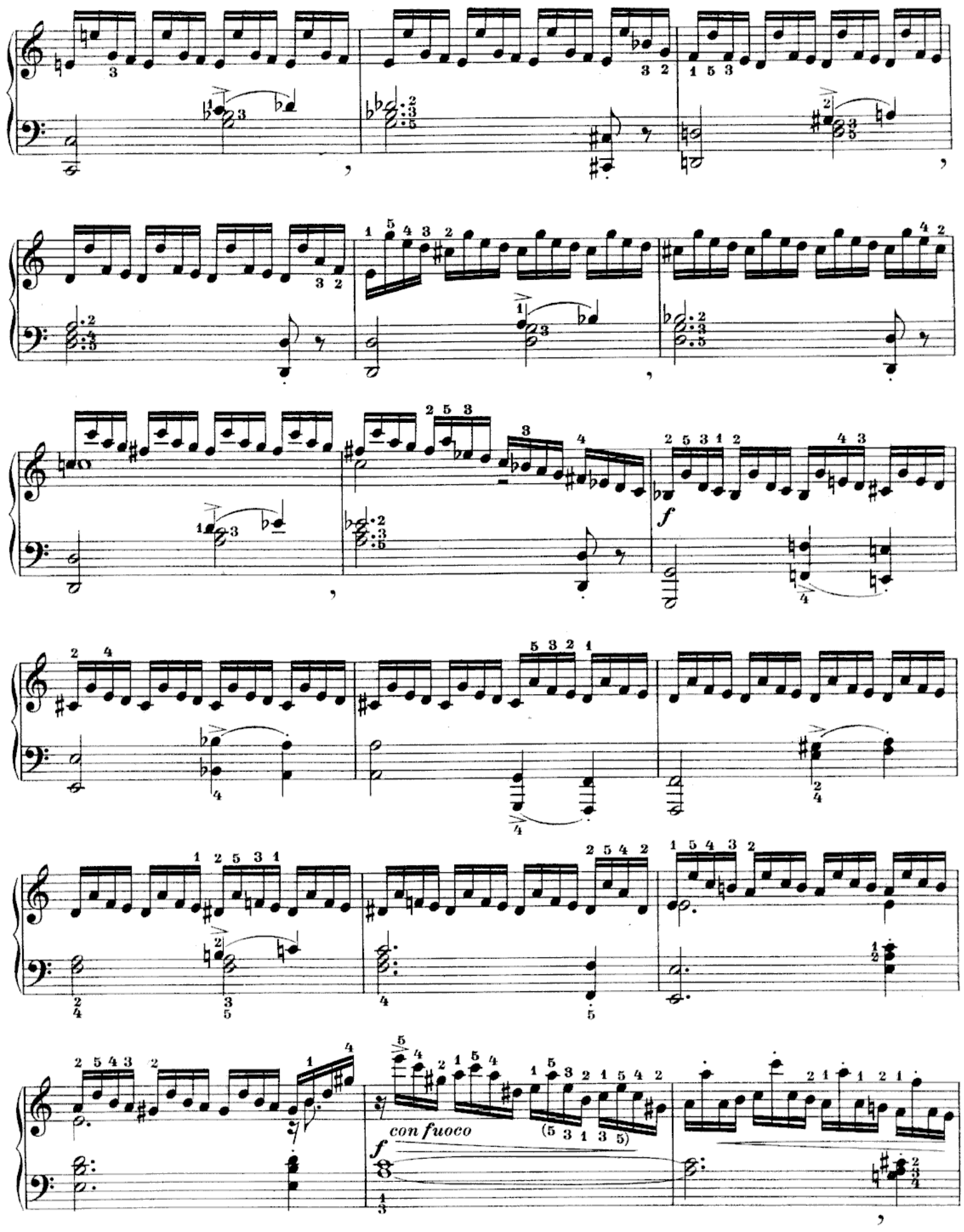
*f energico e brillante*

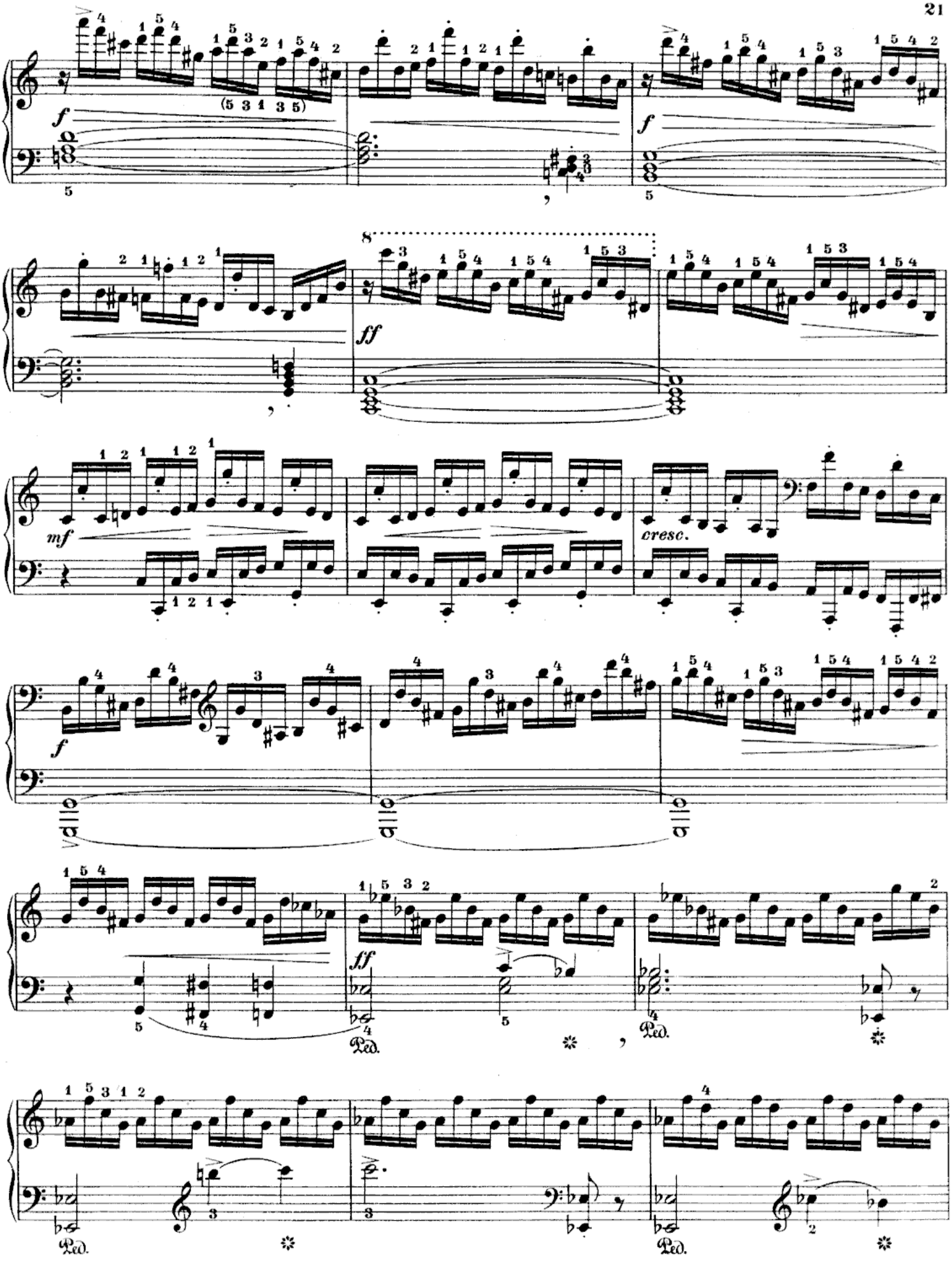
*mf legato poco*

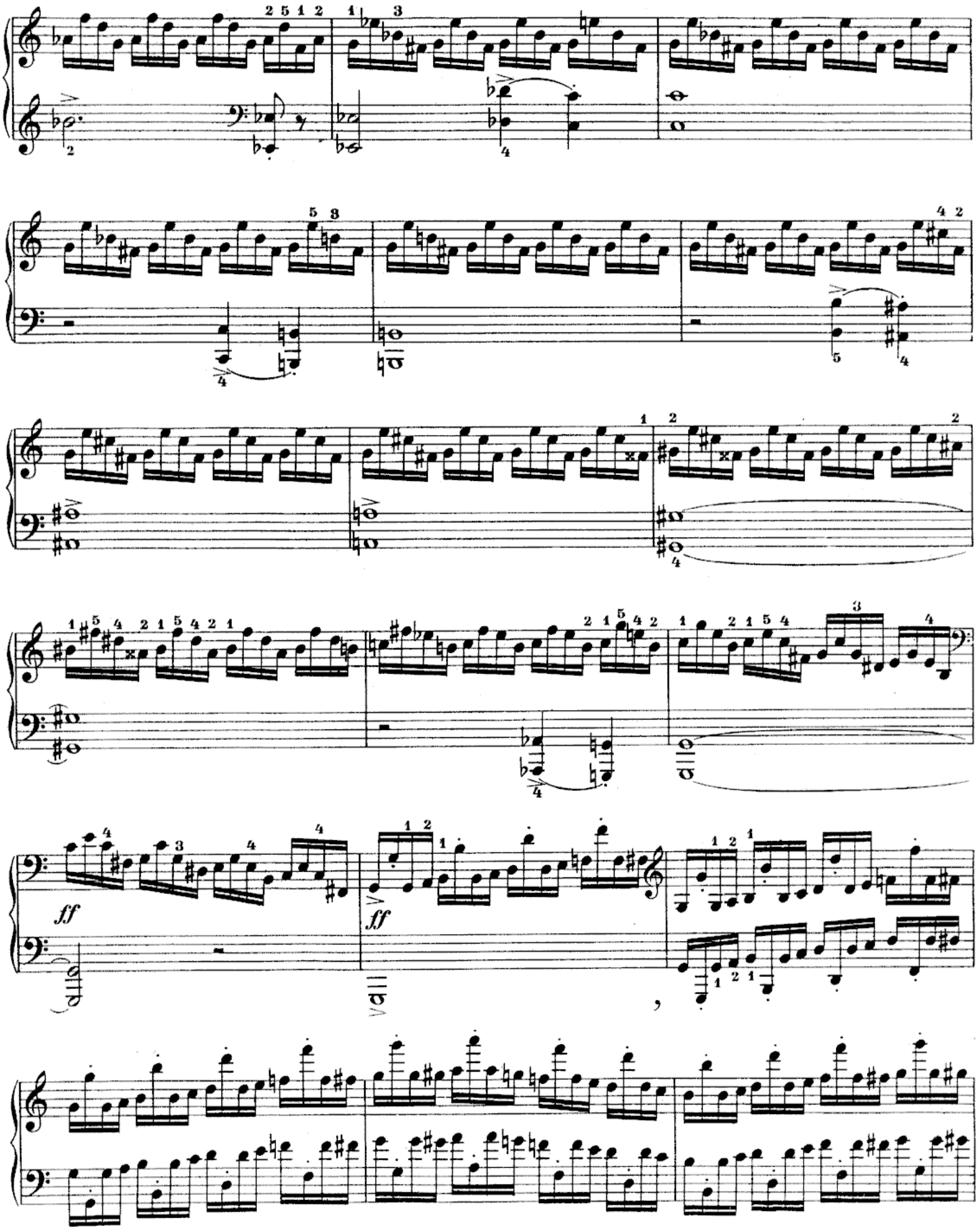
*cresc.*

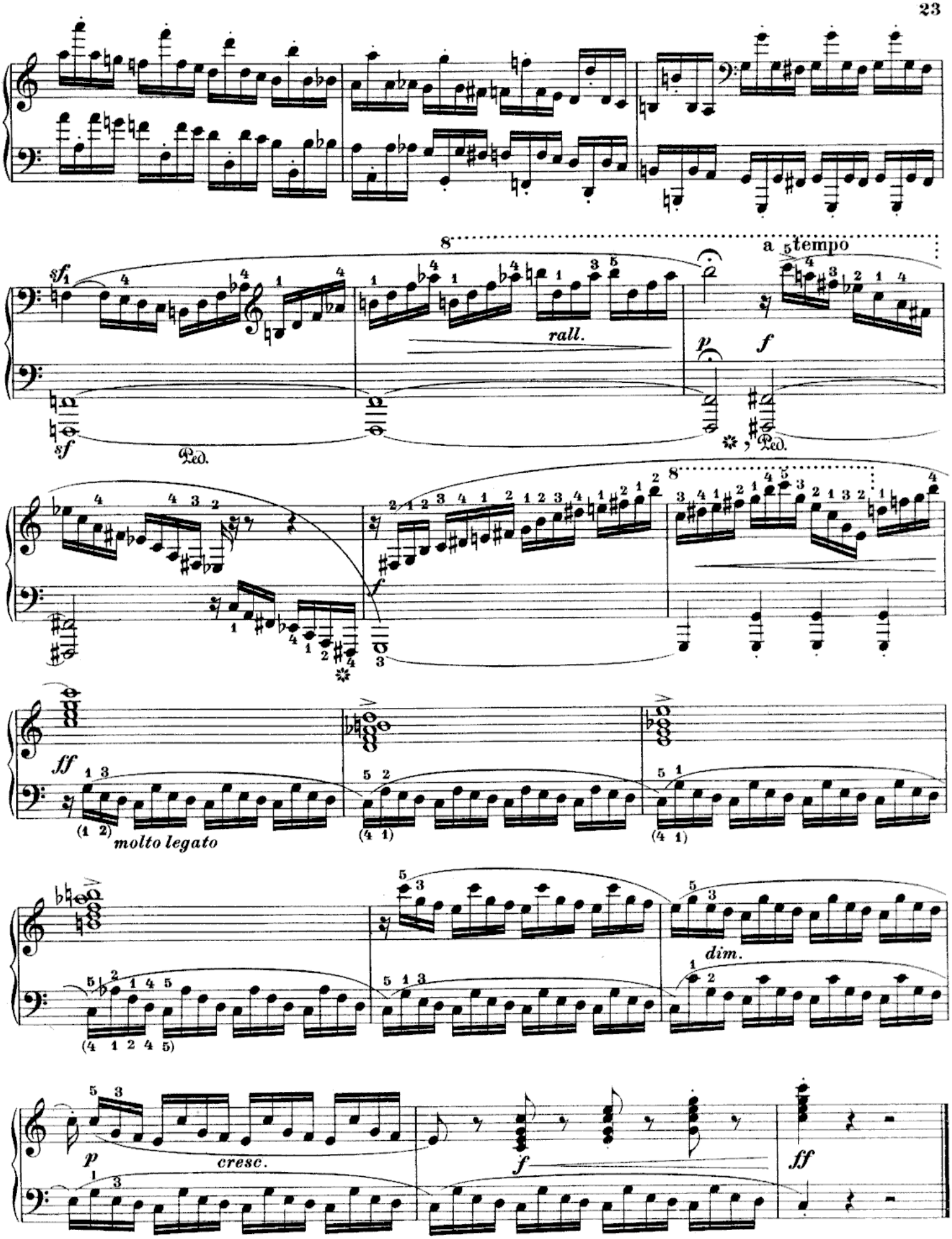
*f*

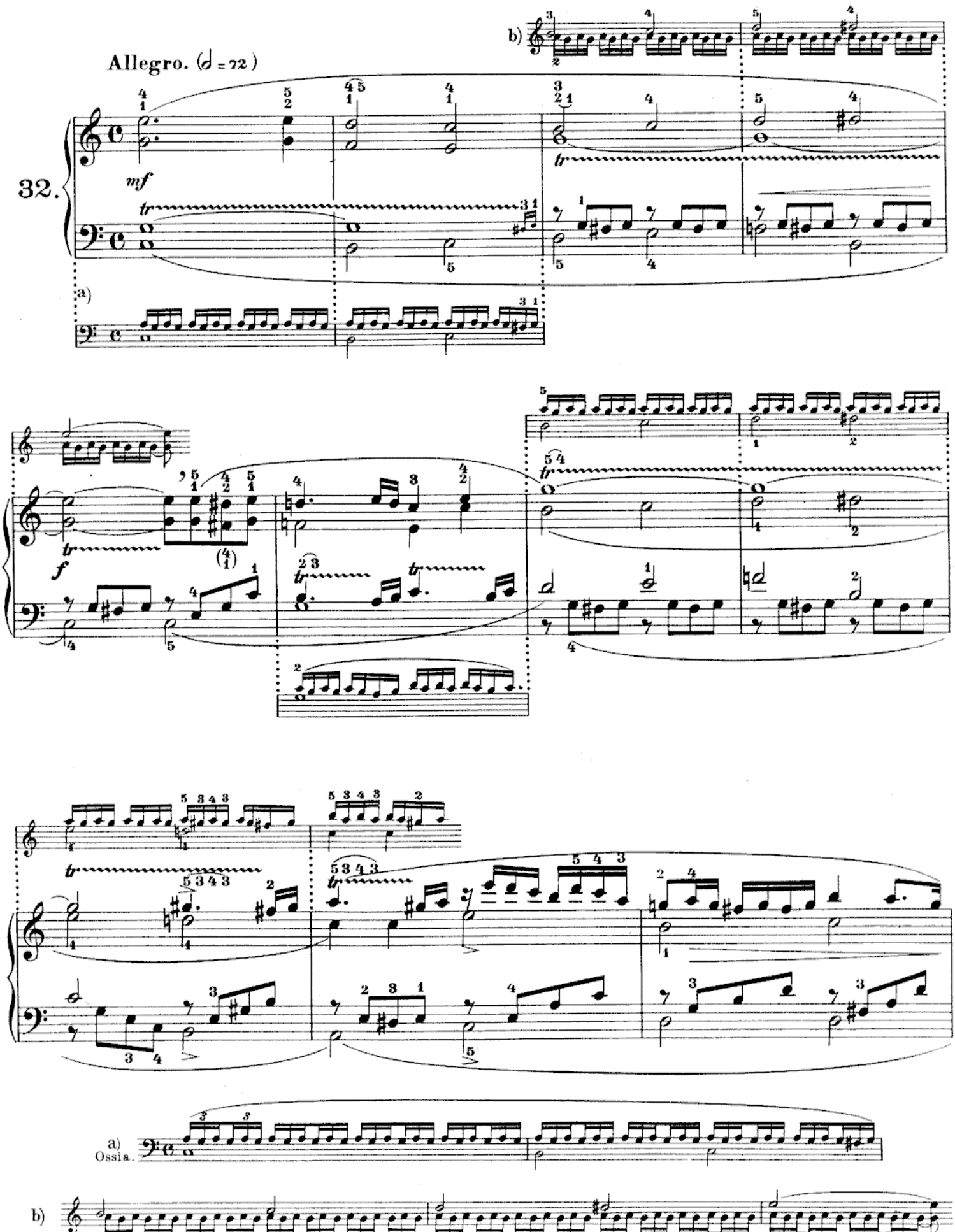
*ff*


con fuoco
f

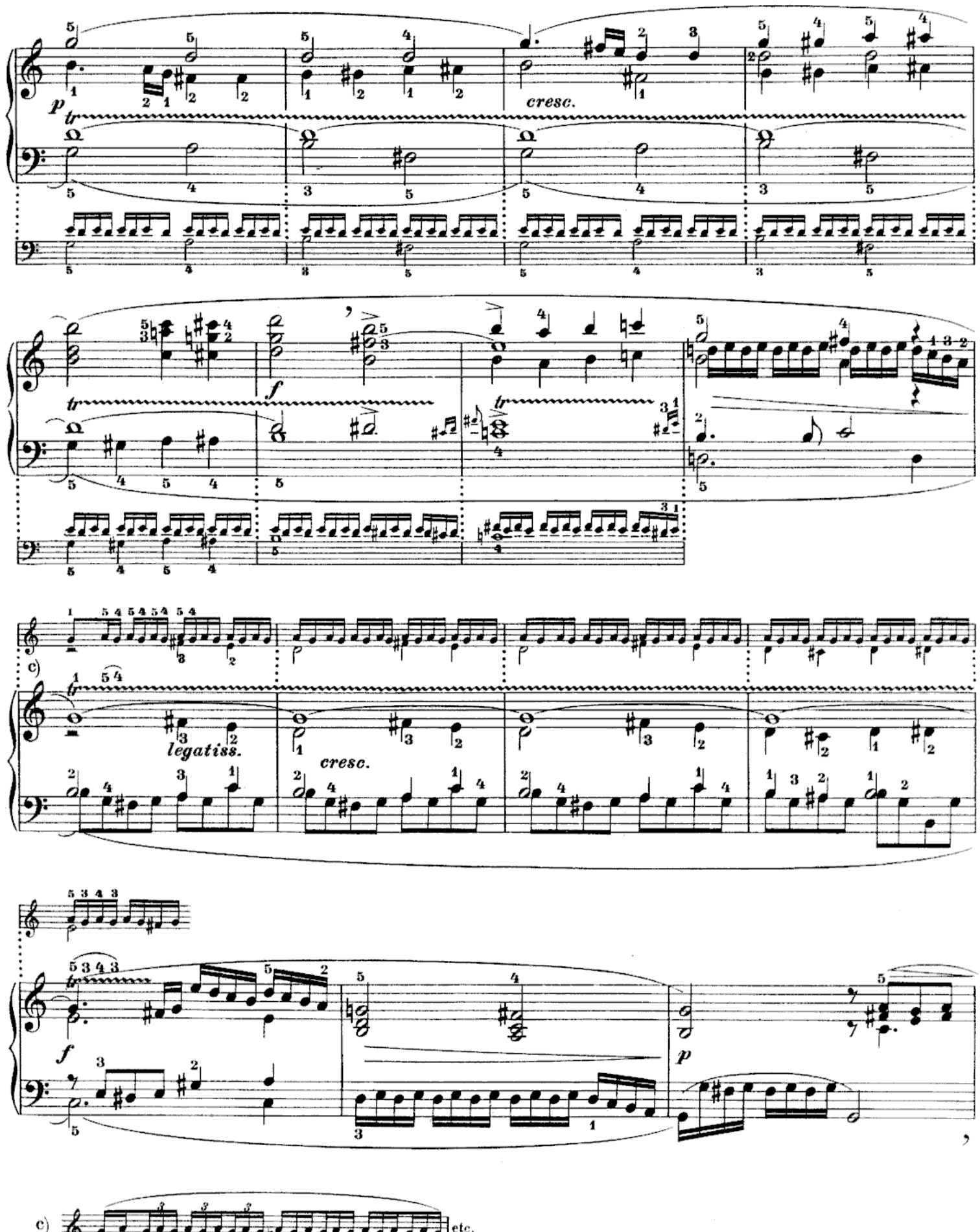

f
(5 3 1 3 5)
ff
mf
cresc.
f
ff
Ped.
Ped.
Ped.

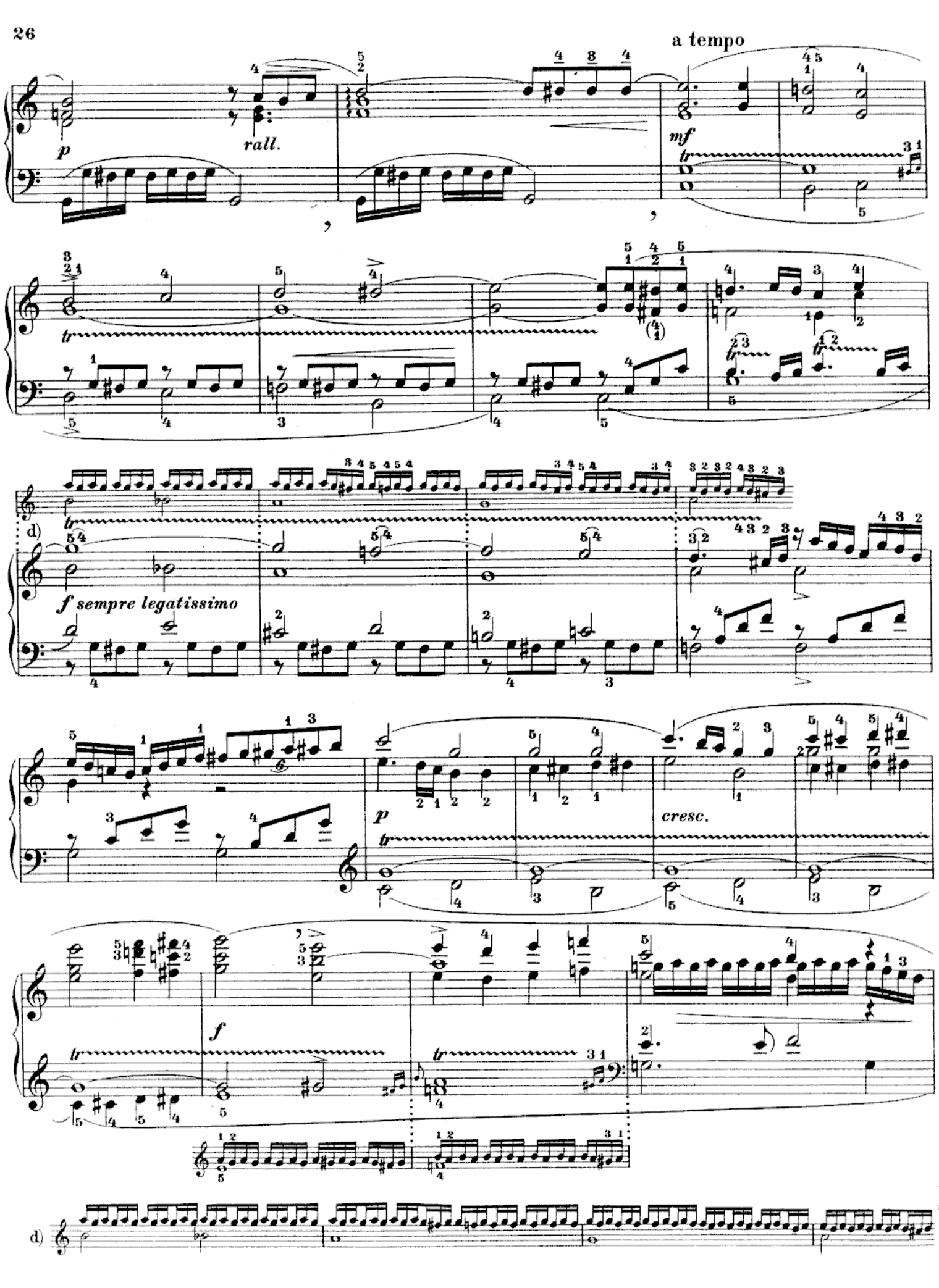

ff
ff

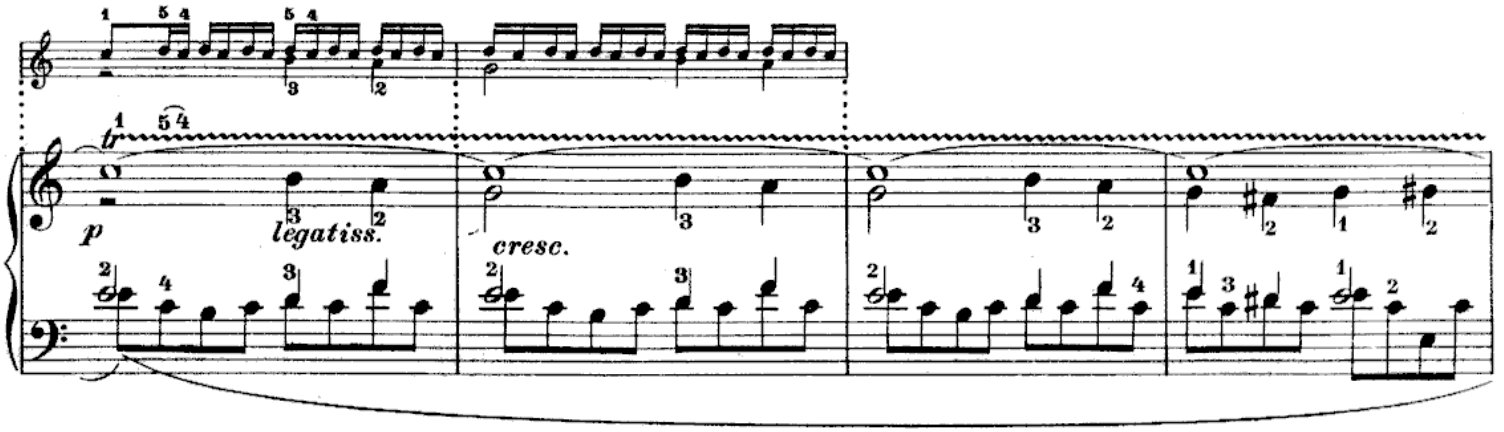

8
a tempo
rall.
Ped.
molto legato
dim.
cresc.

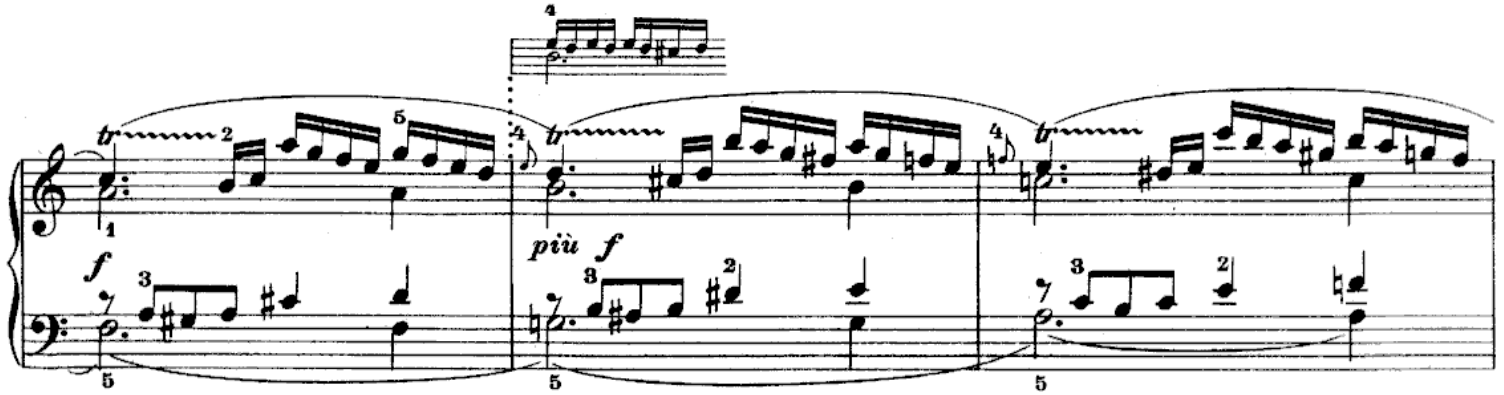


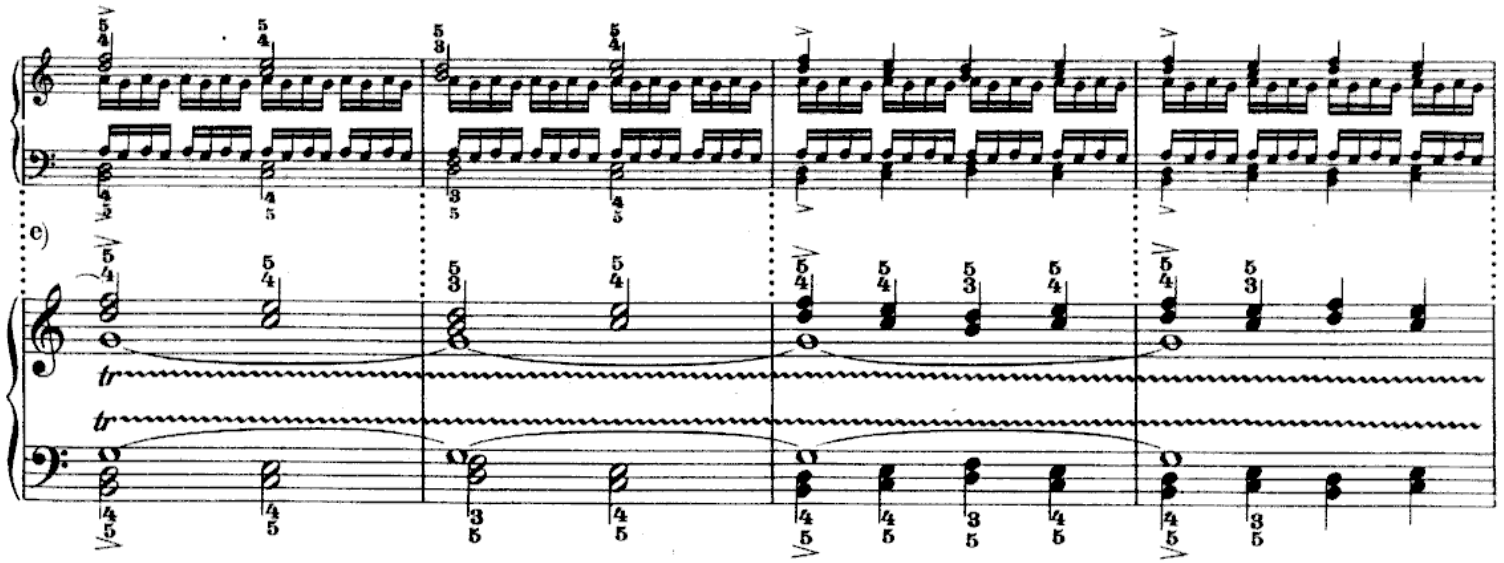

V. A. 2019.

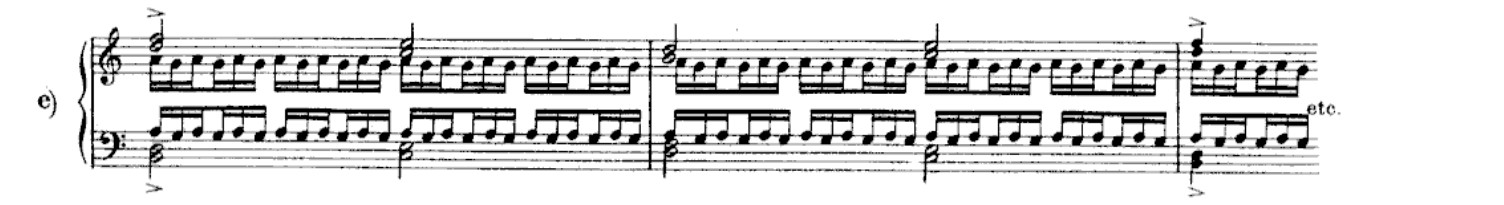

p
cresc.
f
tr
c)
legatiss.
cresc.
f
p
c)
etc.

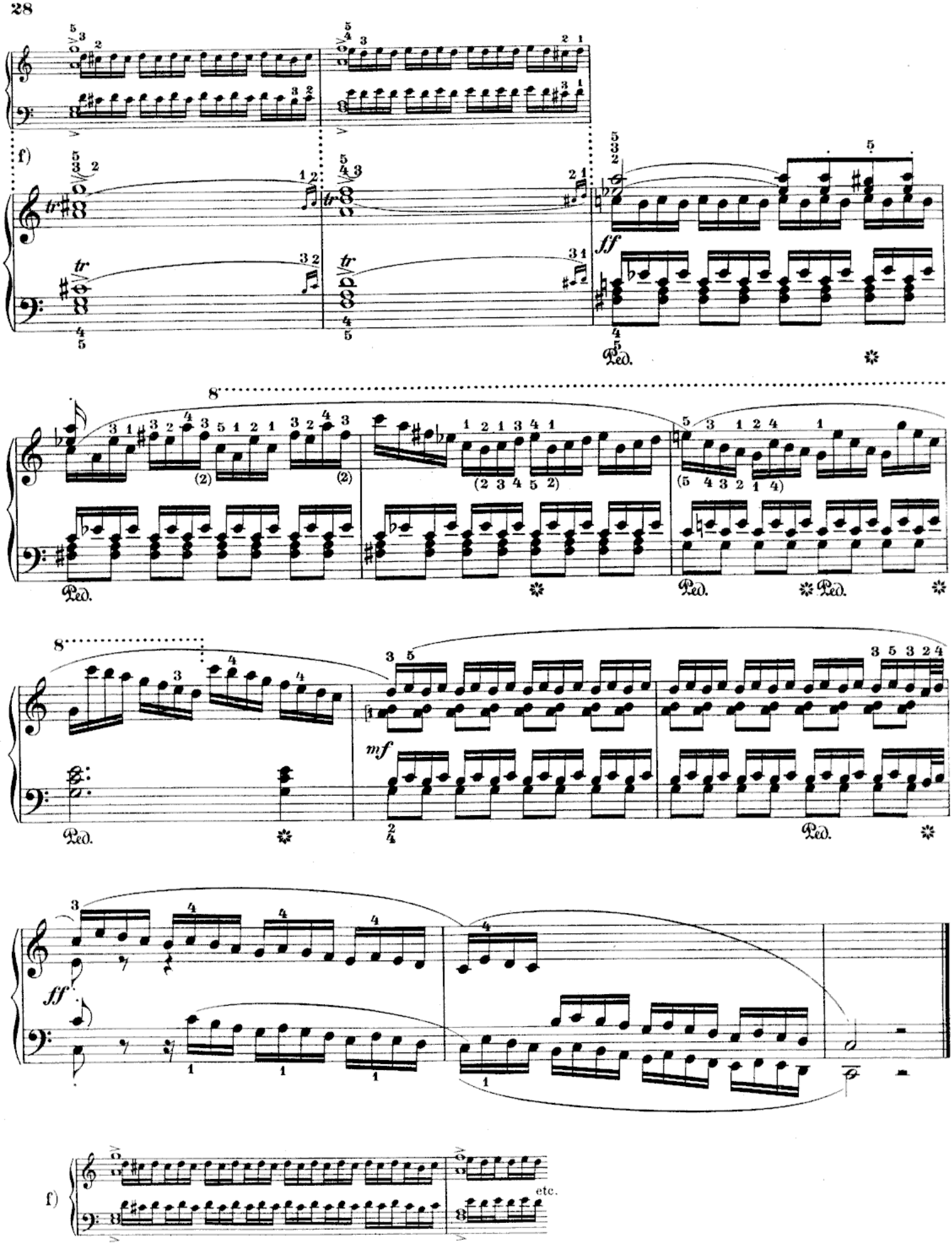

a tempo
p
rall.
mf
tr
d)
f sempre legatissimo
p
cresc.
f


p
legatiss.
cresc.


f
più f


c)

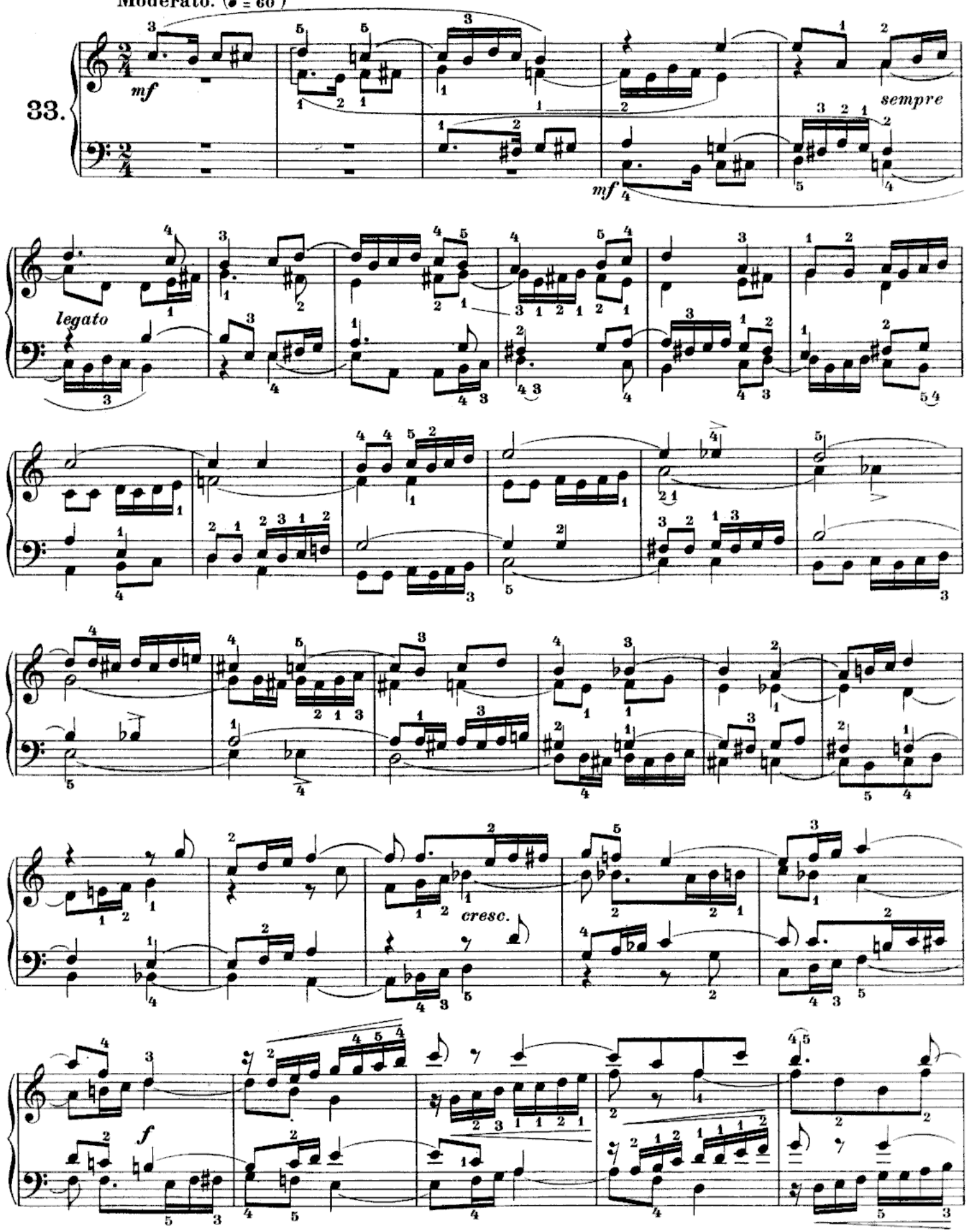

c)
etc.

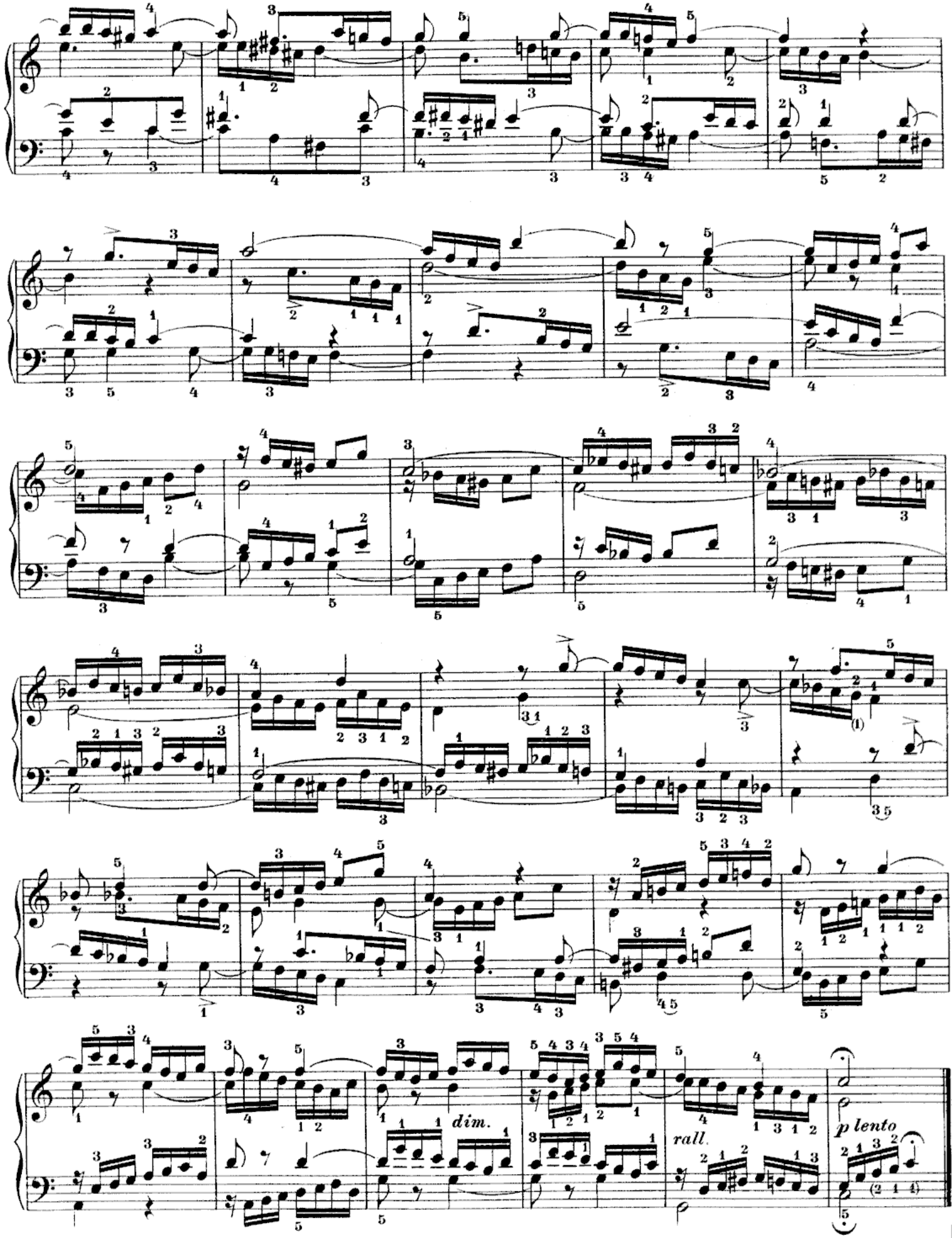

f)
tr
ff
Ped.
8
(2)
(2 3 4 5 2)
(5 4 3 2 1 4)
mf
ff
f)
etc.

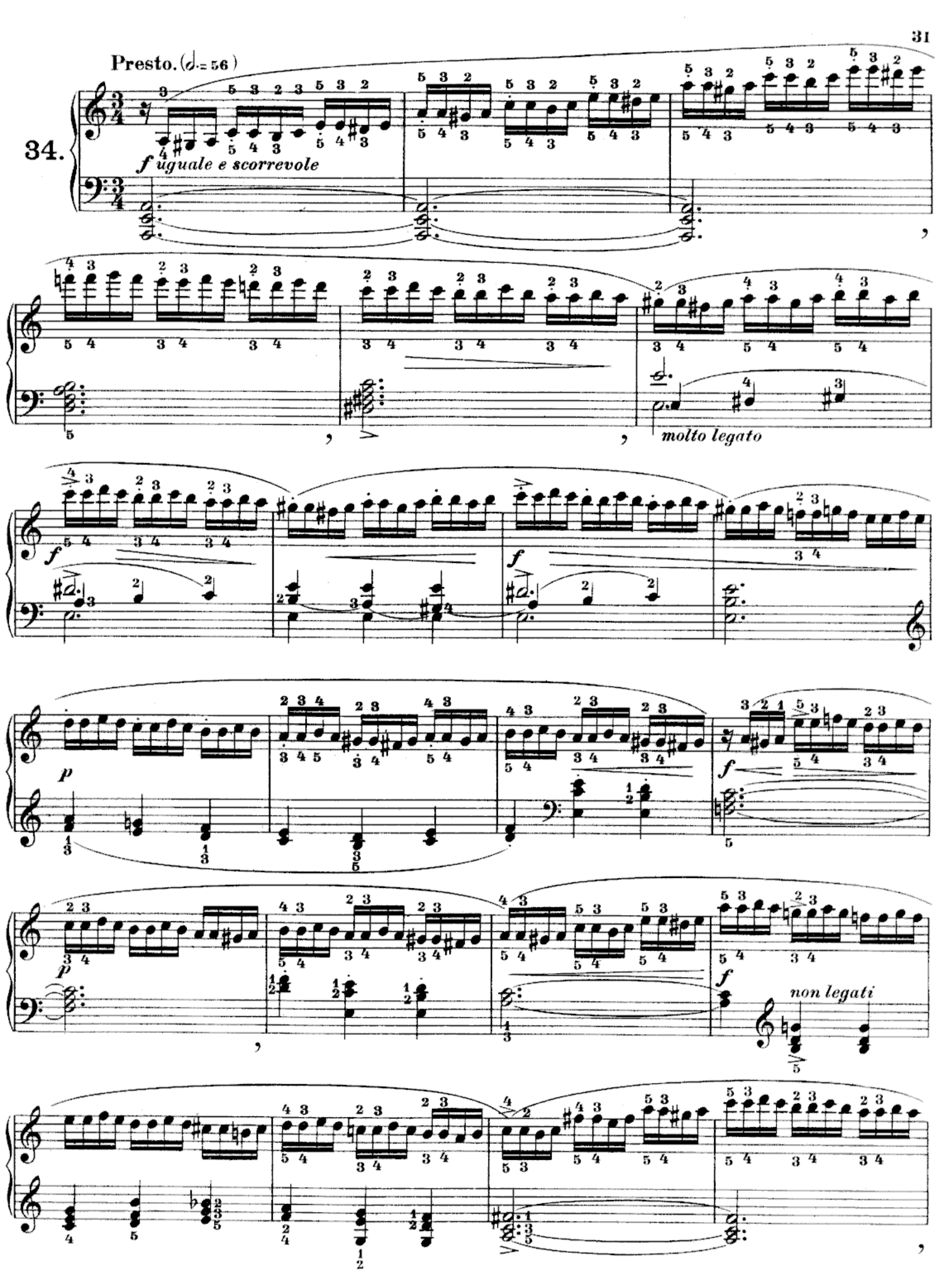
Canone.

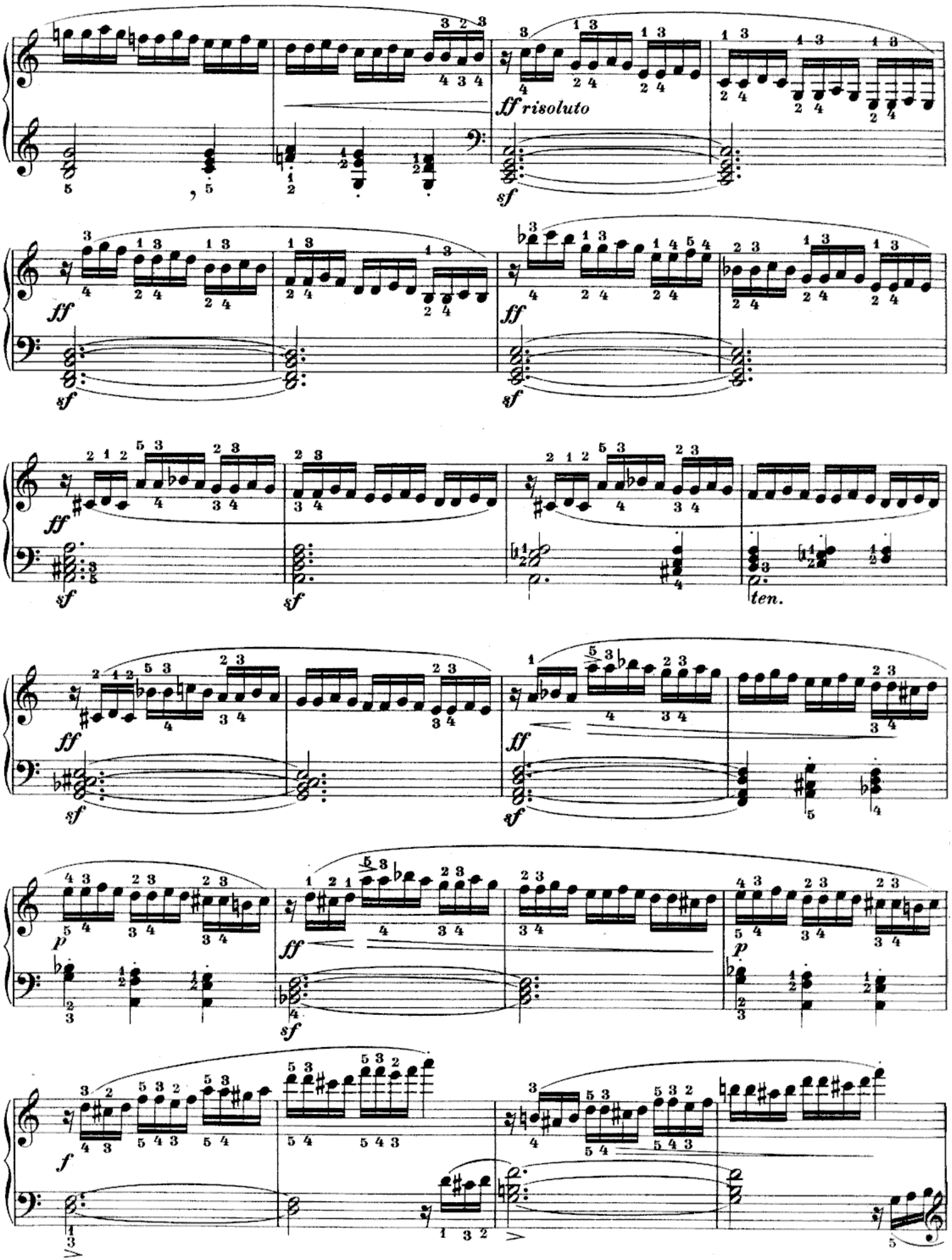
Moderato. (♩ = 60)

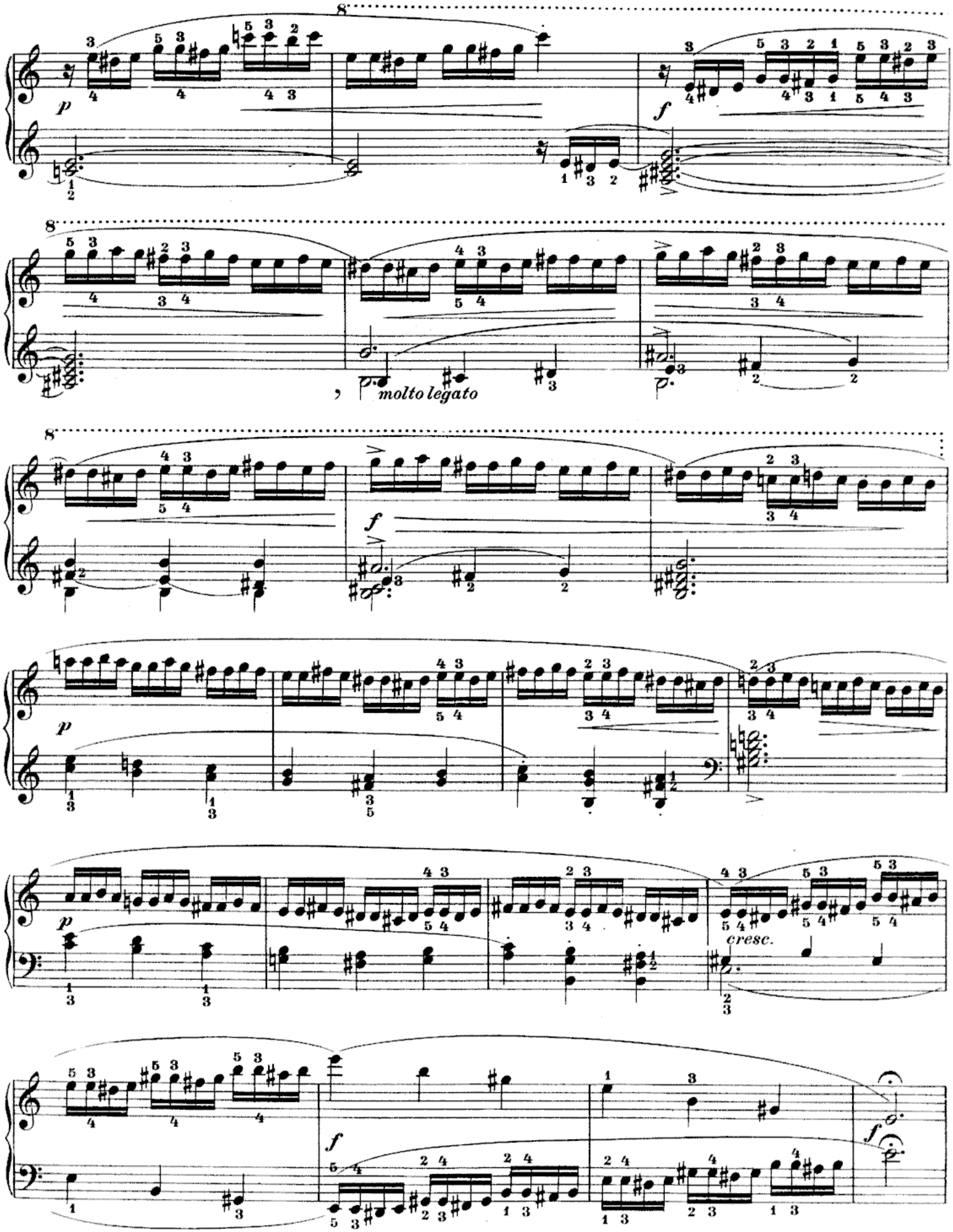
33.

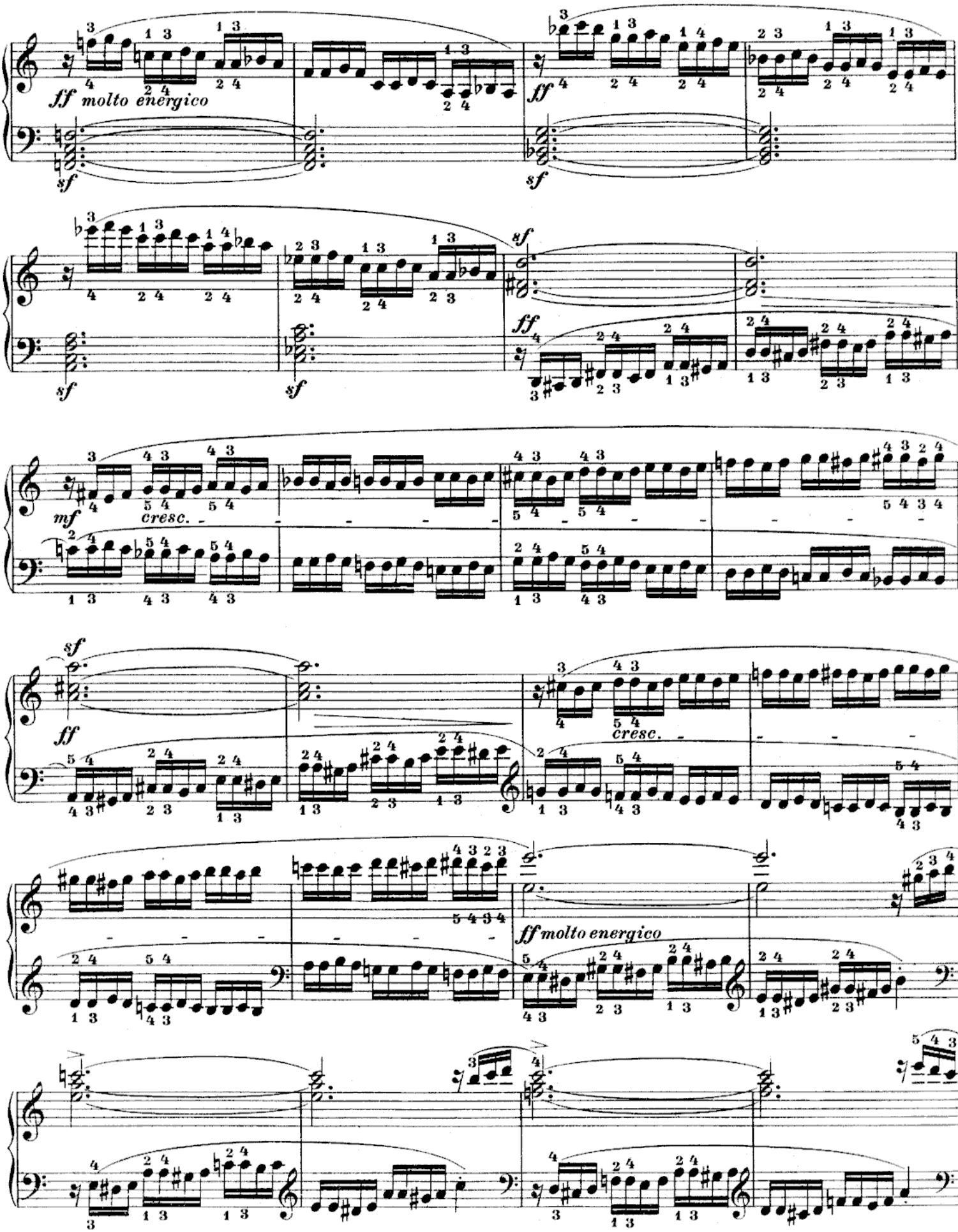


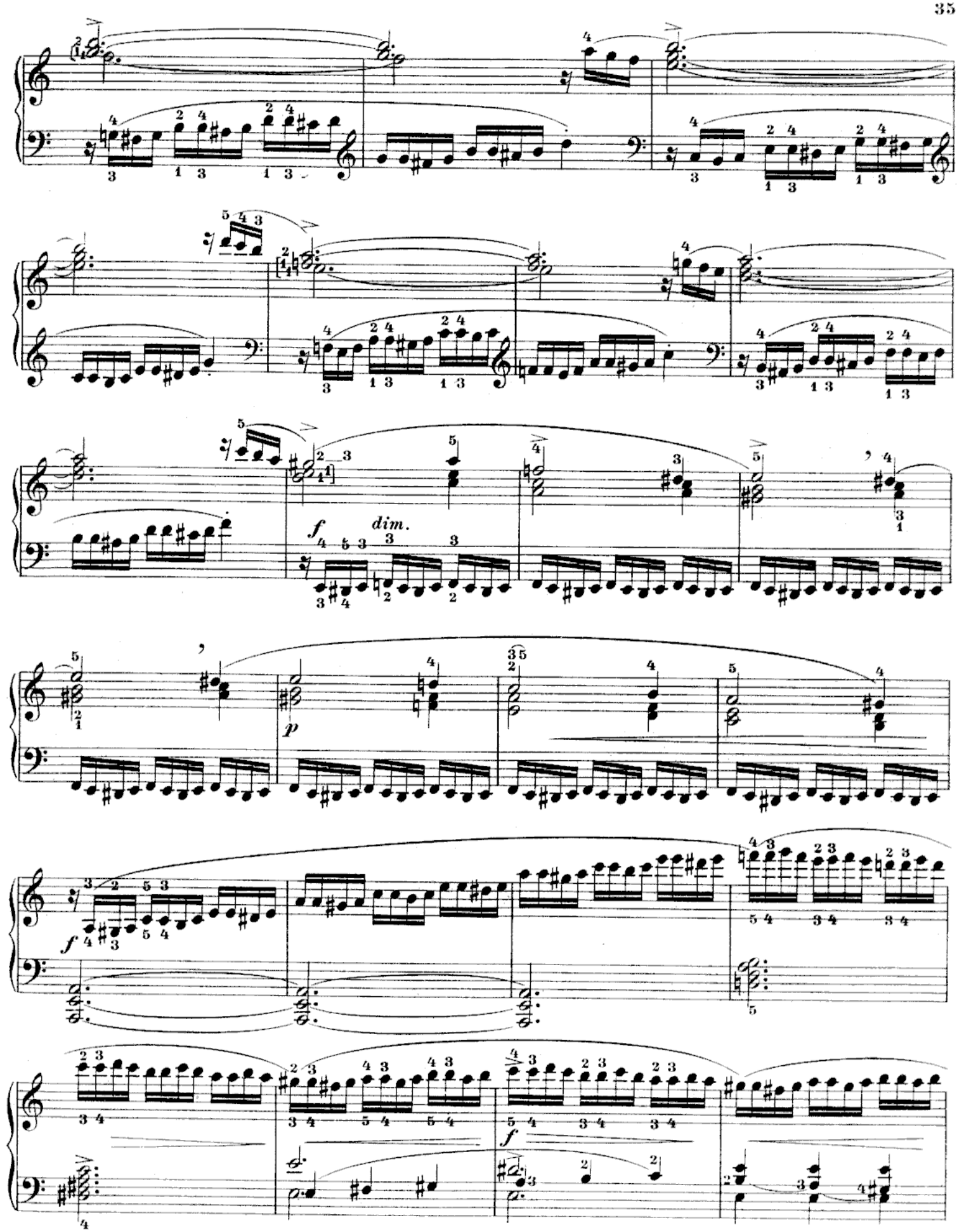

dim.
rall.
p lento

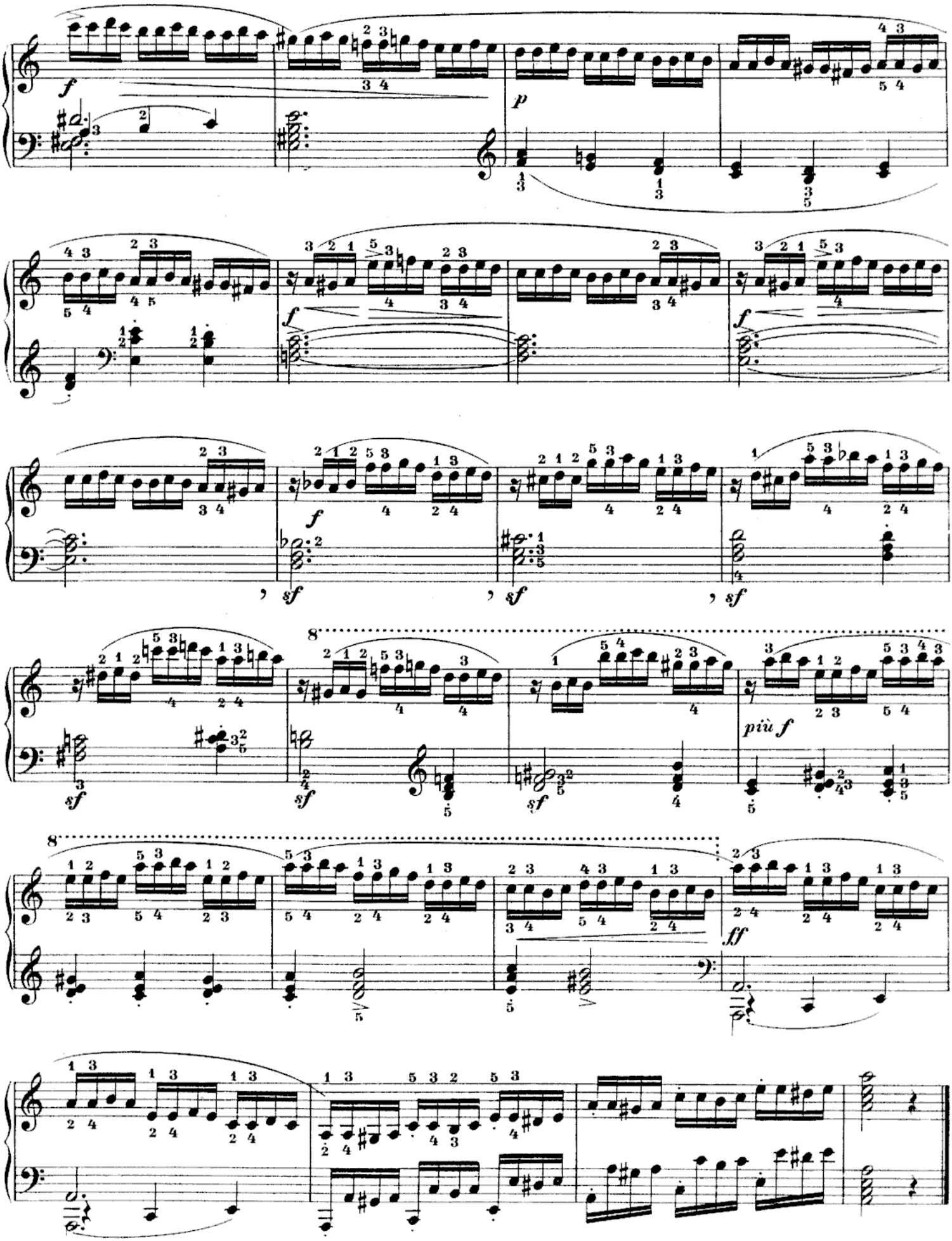

Presto. (𝅗𝅥 = 56)
34.
f uguale e scorrevole
molto legato
p
f
non legati

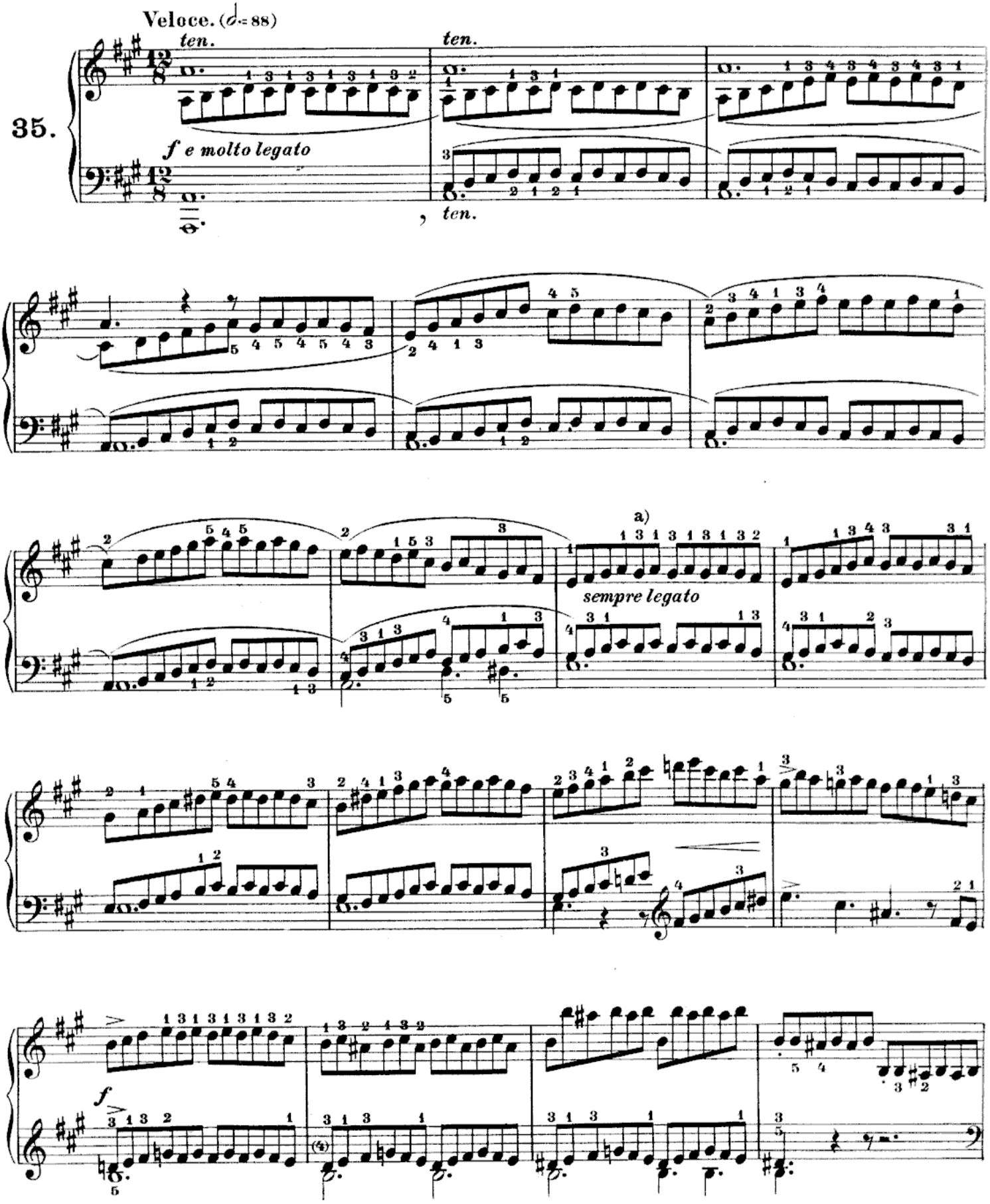

ff risoluto
sf
ff
sf
ff
sf
ff
sf
ten.
ff
sf
ff
sf
p
ff
sf
p
f


8
p
f
molto legato
cresc.

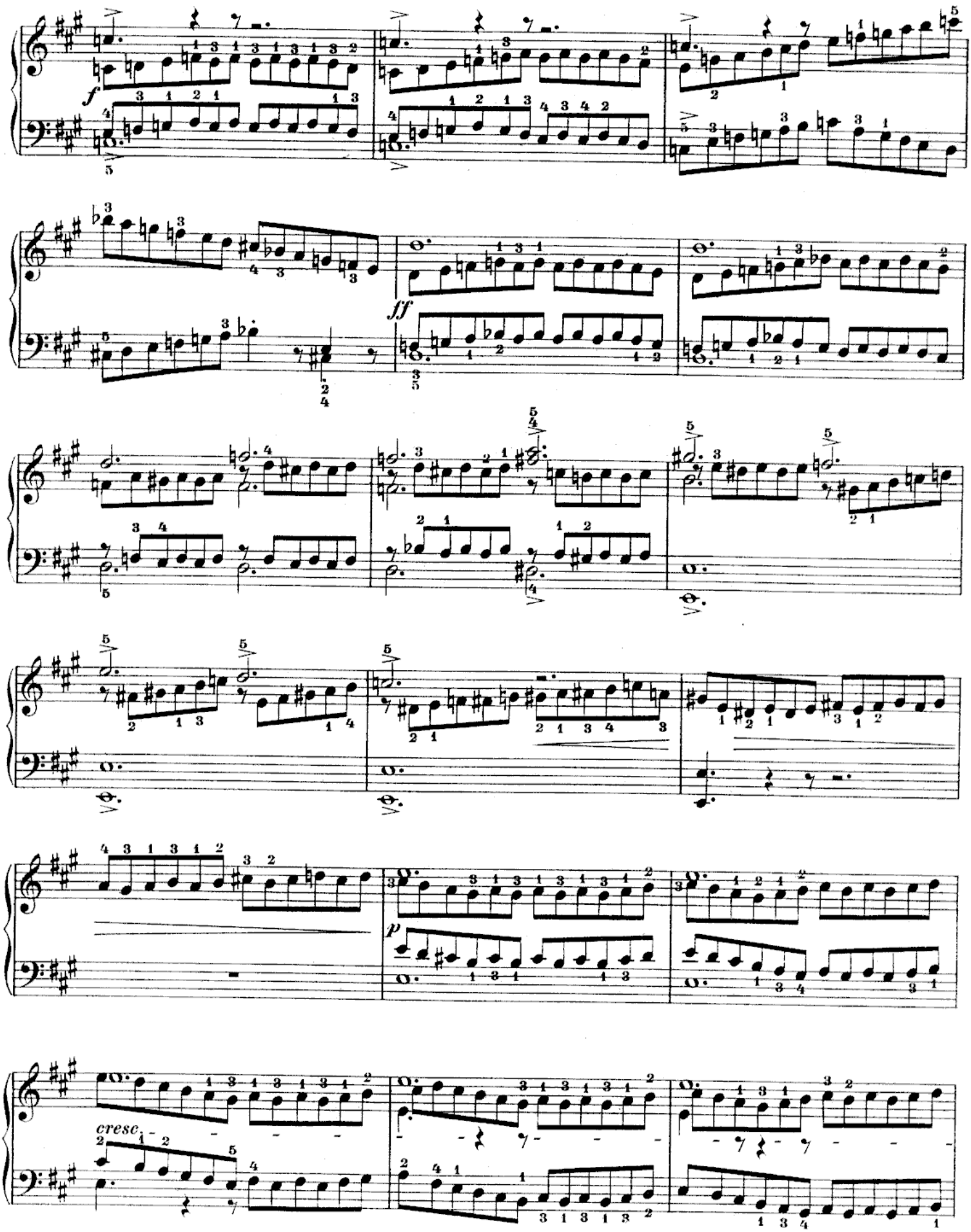

ff molto energico
sf
ff
sf
sf
sf
sf
ff
mf
cresc.
sf
ff
cresc.
ff molto energico

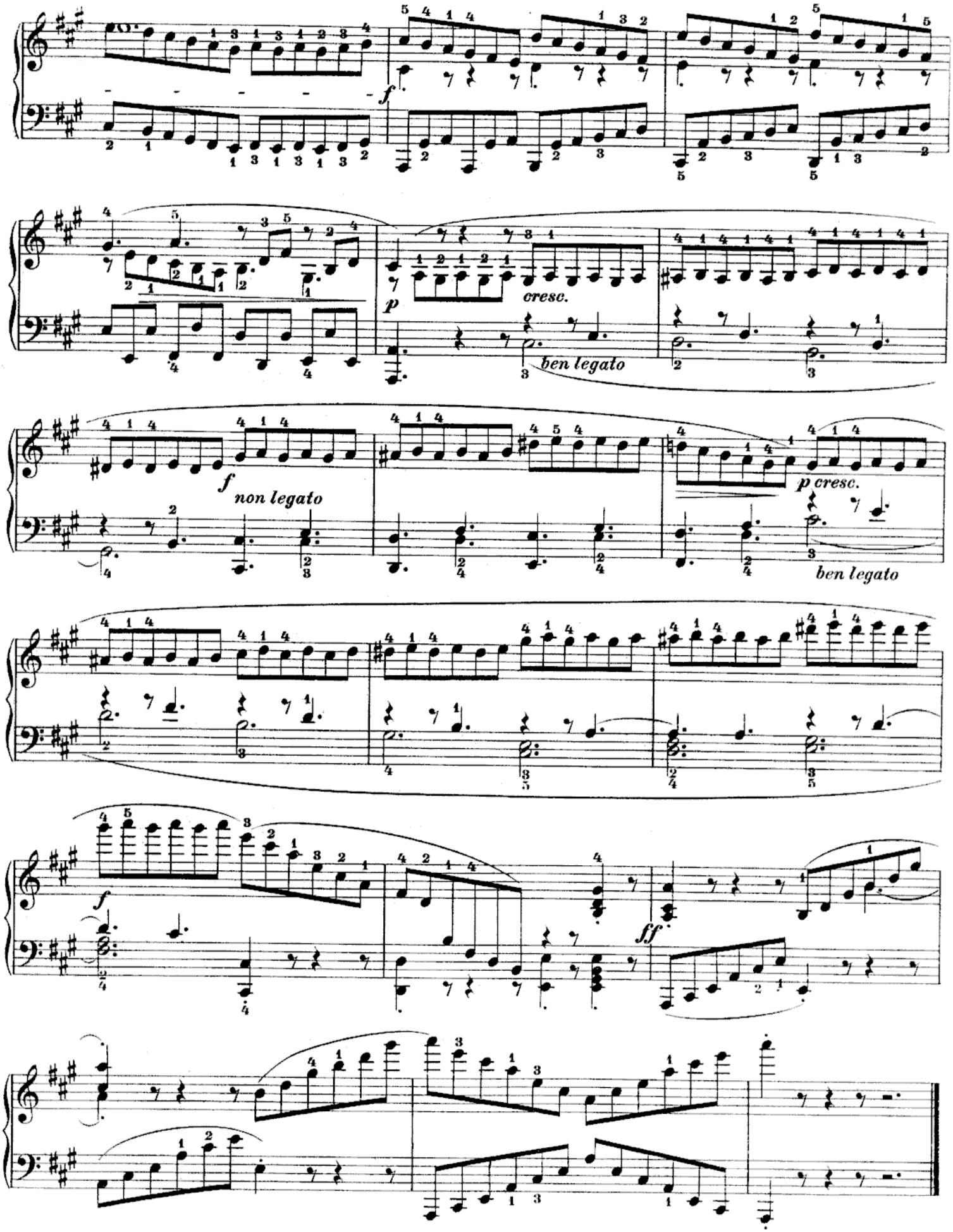

dim.
f
p
f
f


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




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


f
ff
p
cresc.


f
p
cresc.
ben legato
f
non legato
p cresc.
ben legato
f
ff

Presto, ma non troppo. (𝅗𝅥 = 66)

36.

a)

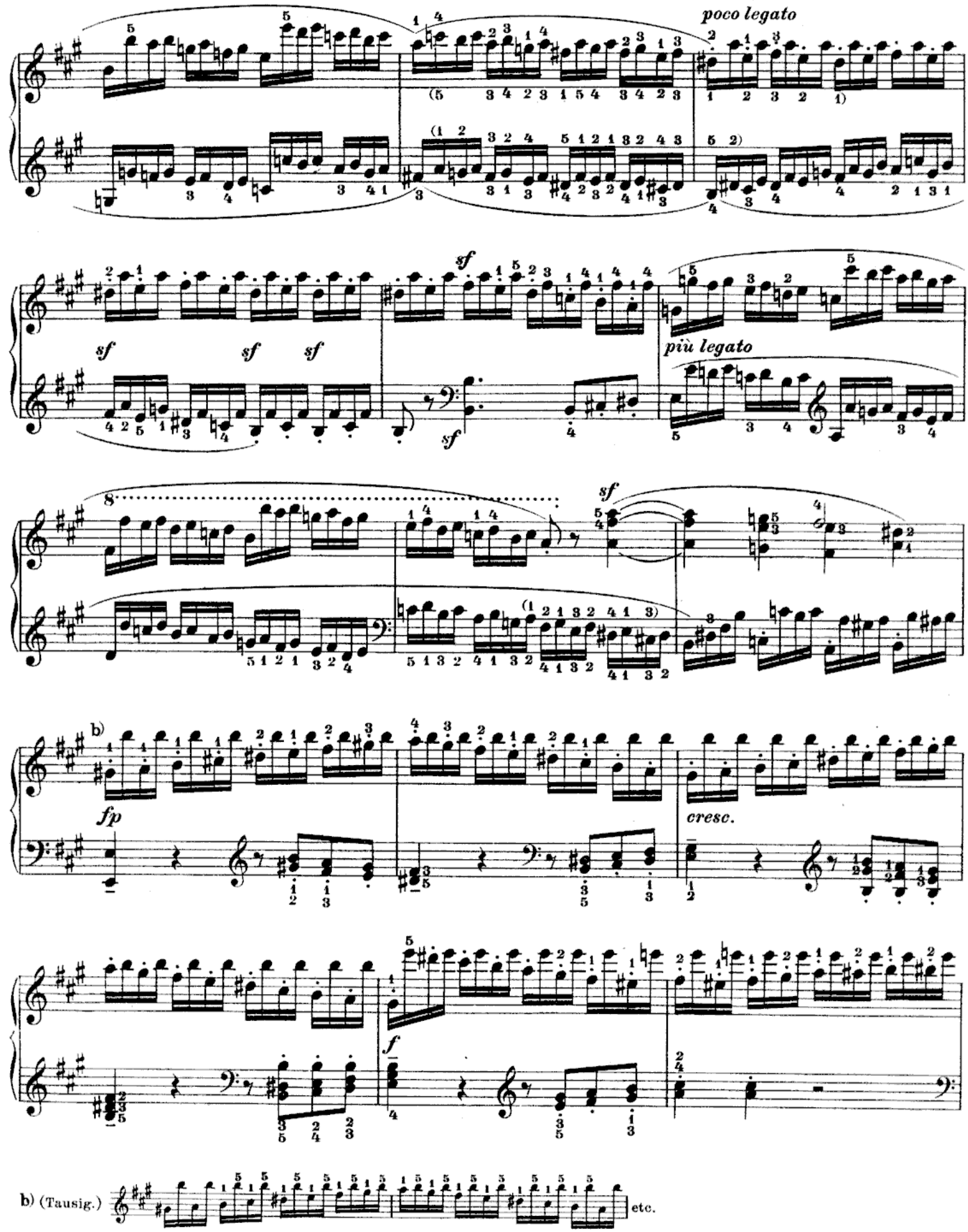
*f energico poco legato*

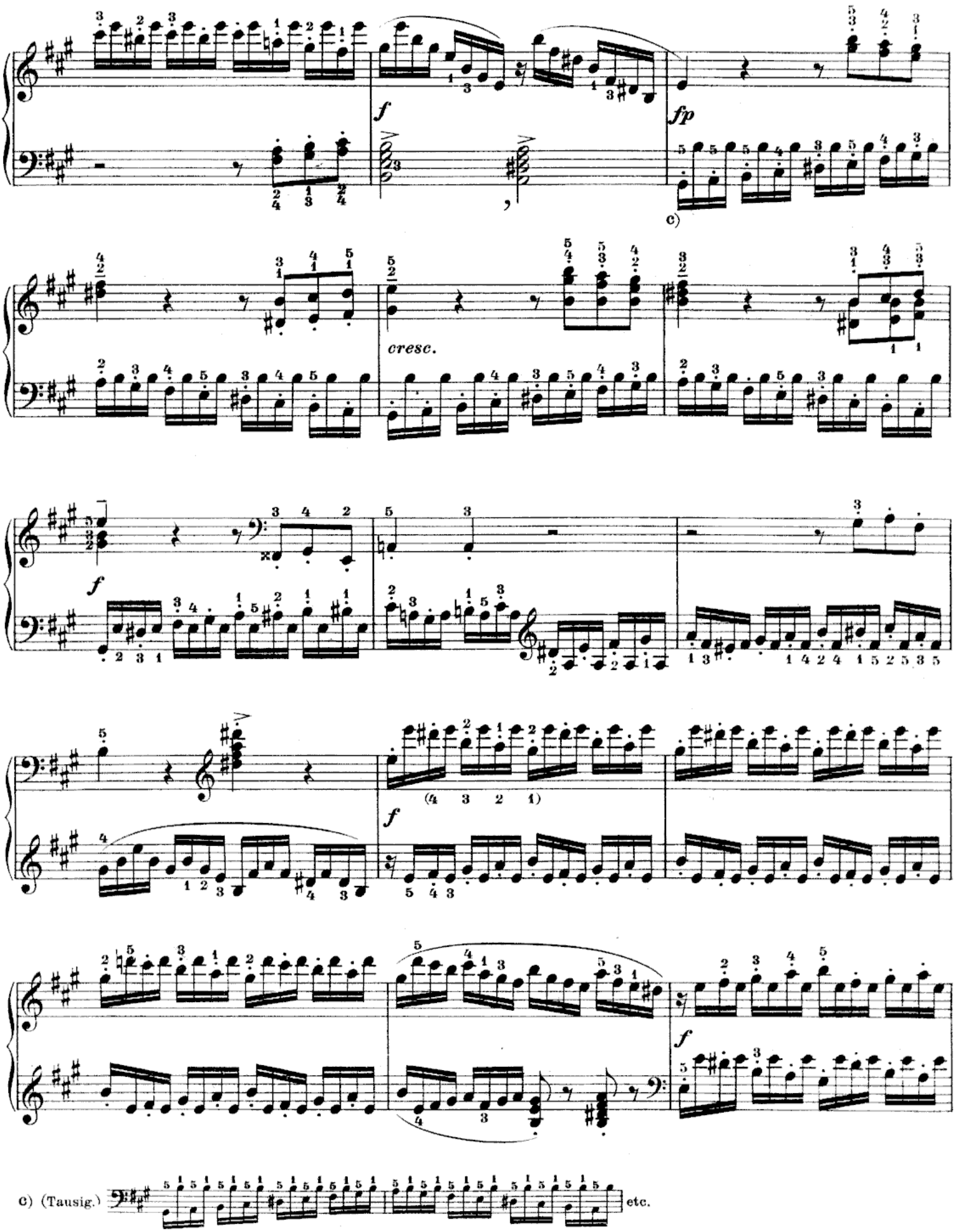
*sf*

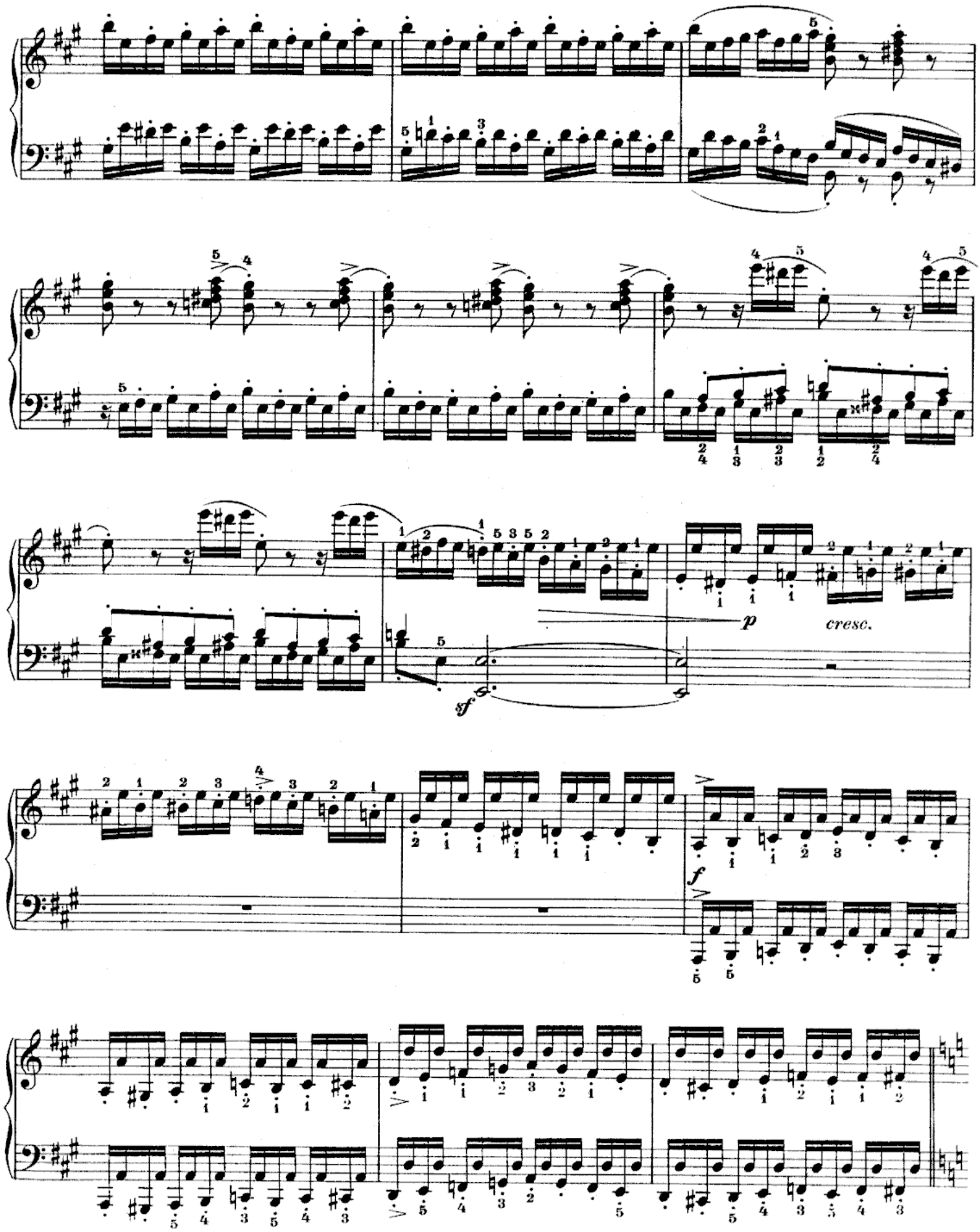
*più legato*

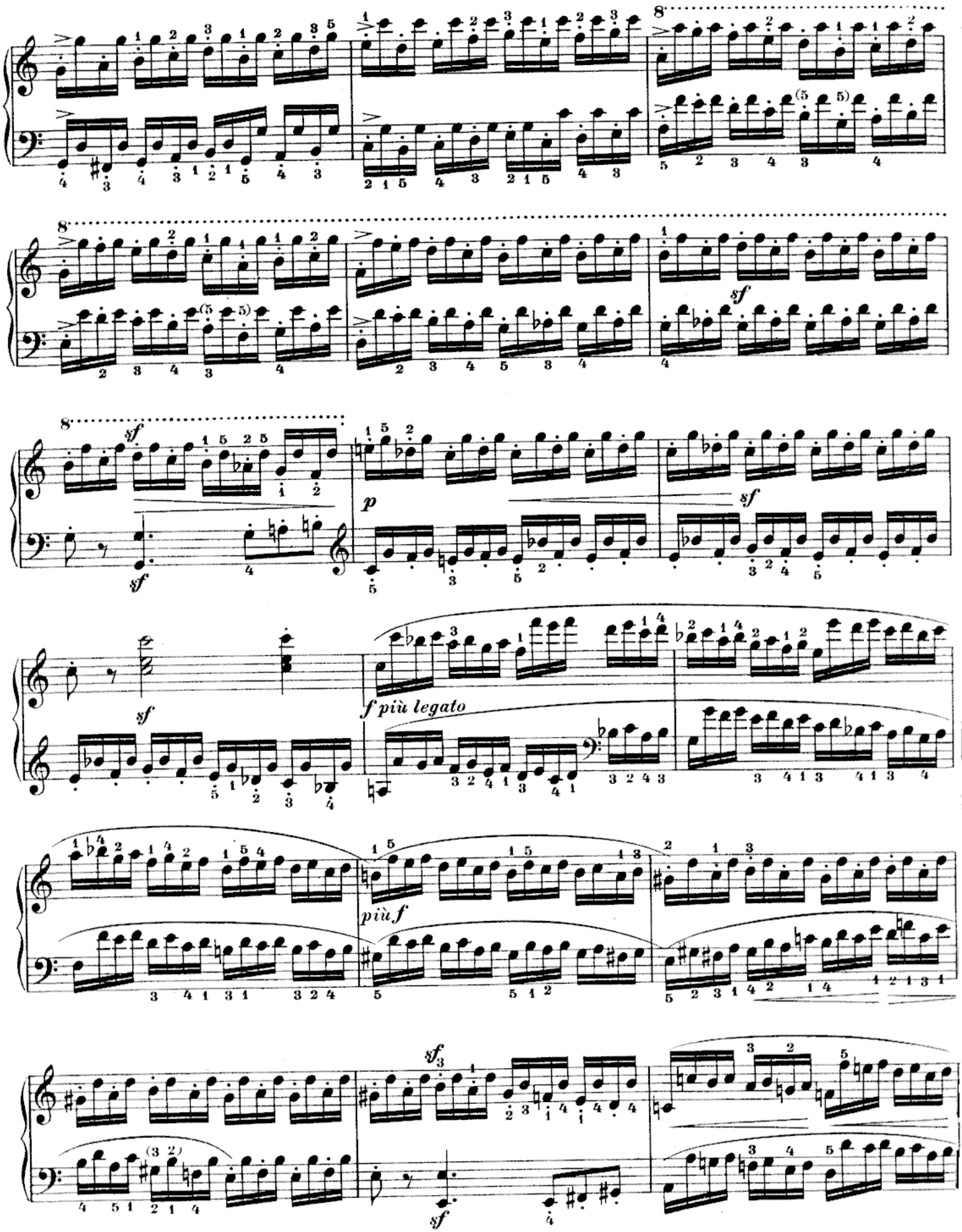
a) Fingersatz von Tausig:
*Diteggiatura di Tausig:*
Tausig's fingering:
*Doigté par Tausig:*

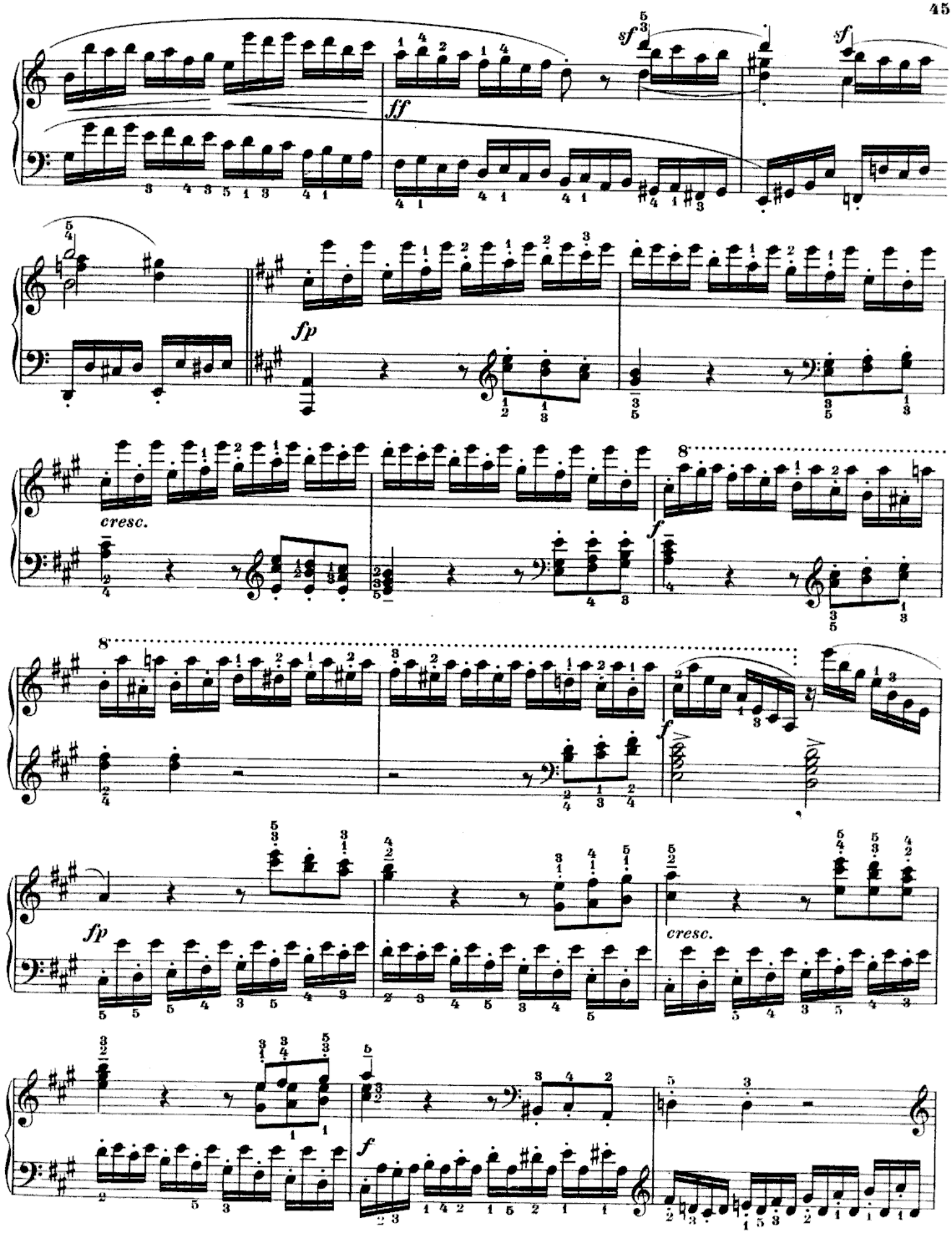
etc.

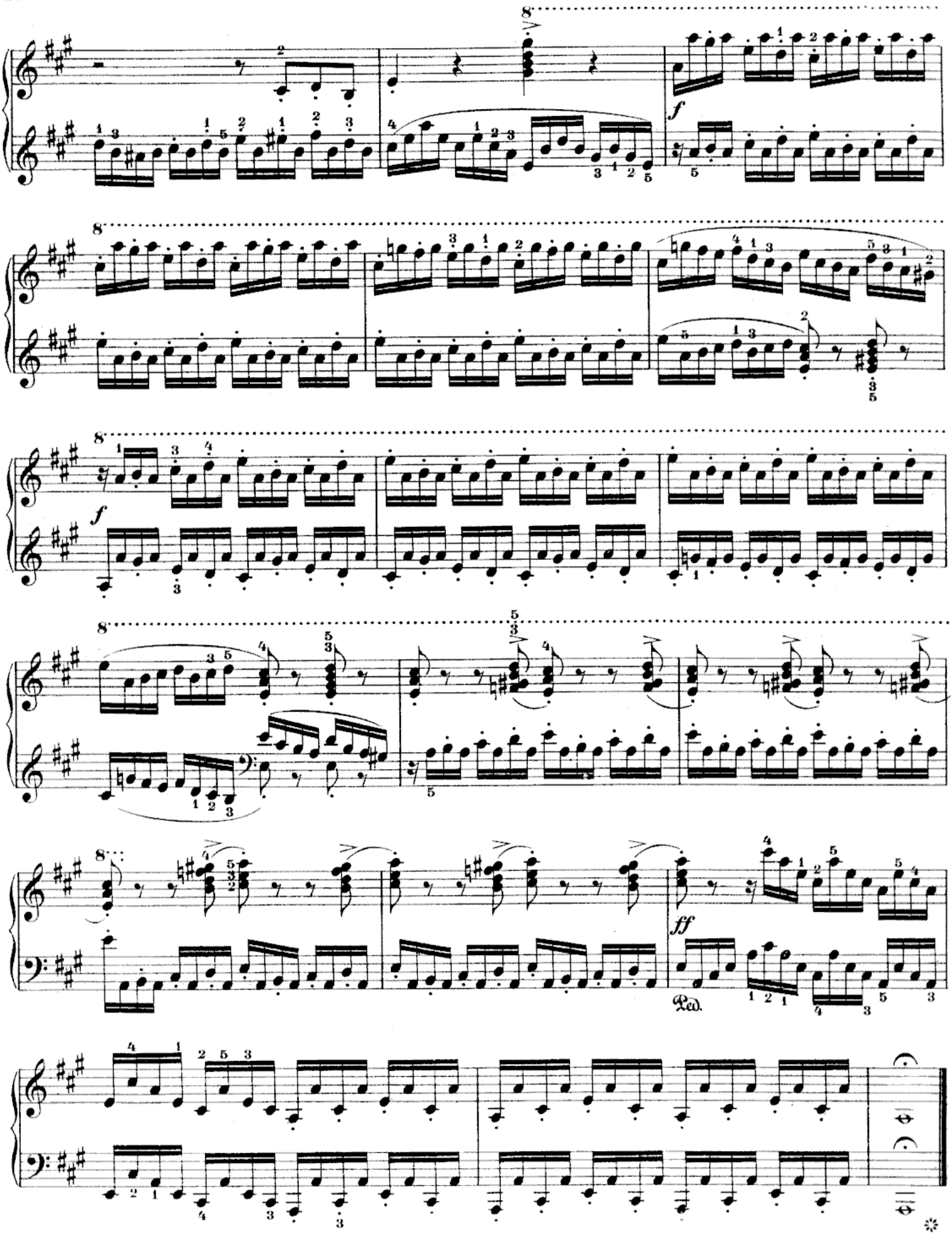

poco legato
sf
sf sf sf
più legato
sf
8
sf
b)
fp
cresc.
f
b) (Tausig.)
etc.


f
fp
c)
cresc.
f
(4 3 2 1)
f
f
c) (Tausig.)
etc.


p
cresc.
sf
f


8
8
8
sf
sf
p
sf
sf
f più legato
più f
sf
sf


sf
ff
sf
fp
cresc.
f
8
8
f
fp
cresc.
f


8
f
8
8
f
8
ff
Ped.

# Suite de cinq pièces.

**Preludio.**

Allegro. (♩ = 69)

37.

a)

*f*

*sempre legato*

*dim.*

*p*

(Allegretto.) I.

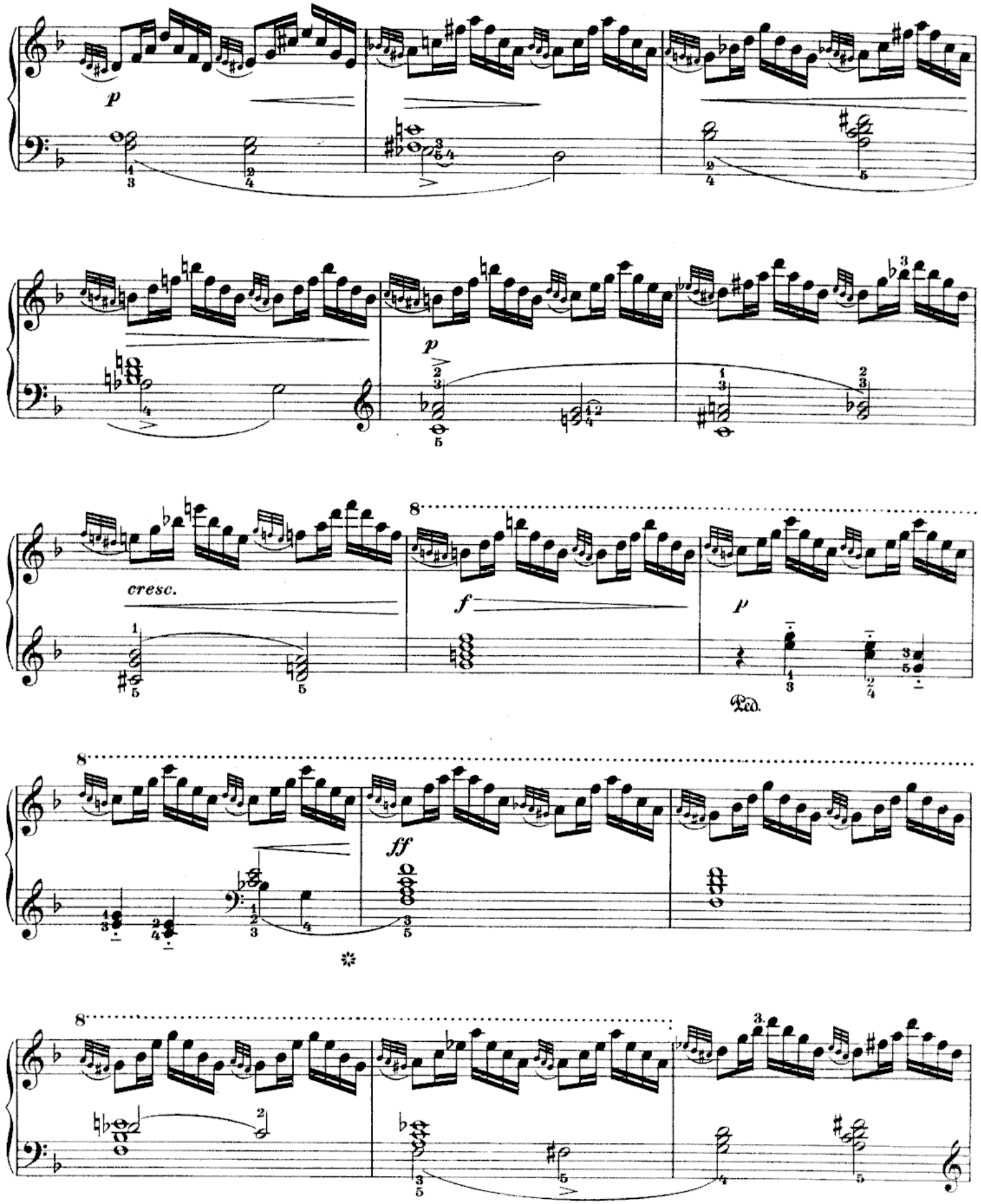
(Allegro moderato.) II.

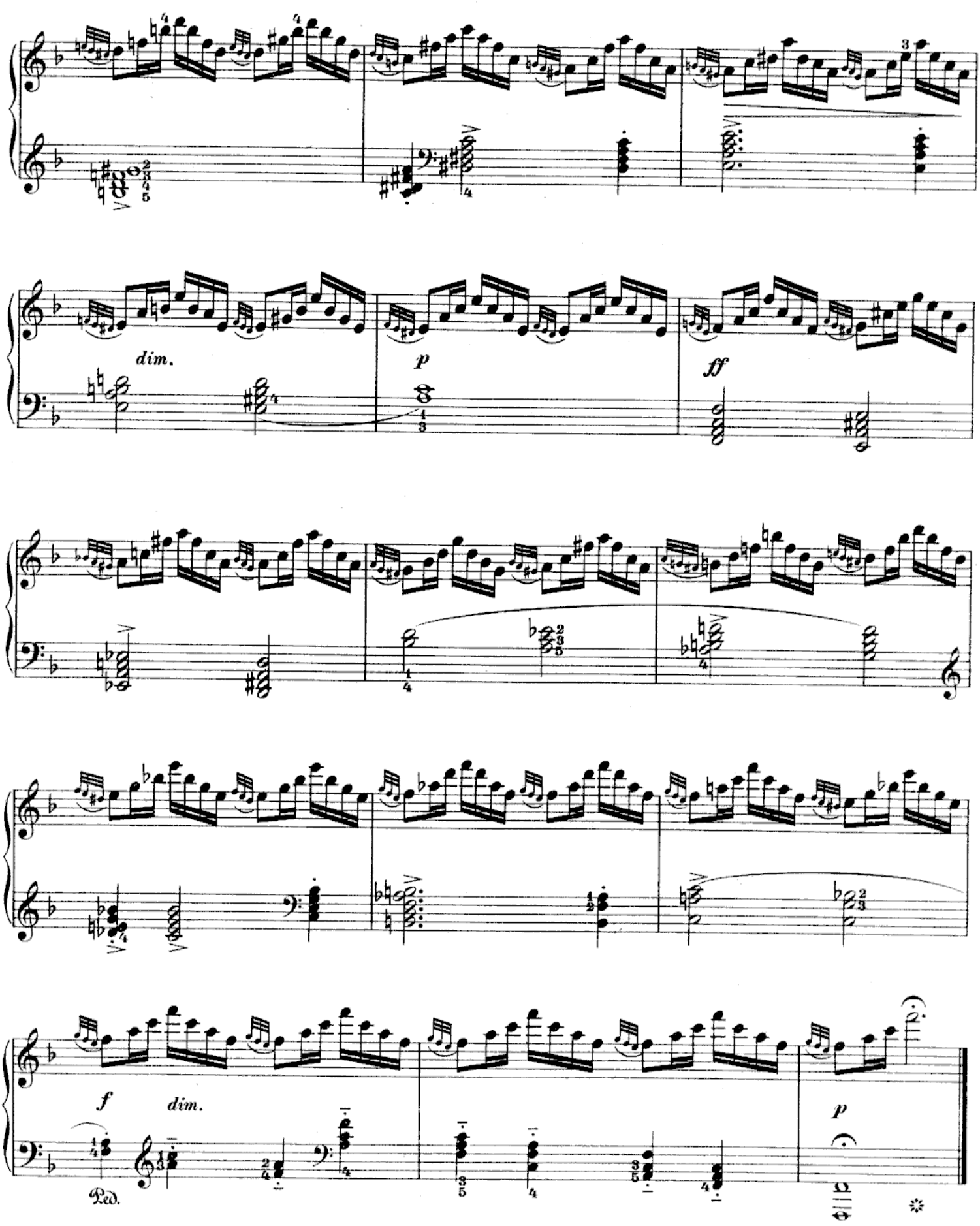
(Allegro.) III.

a)

IV.

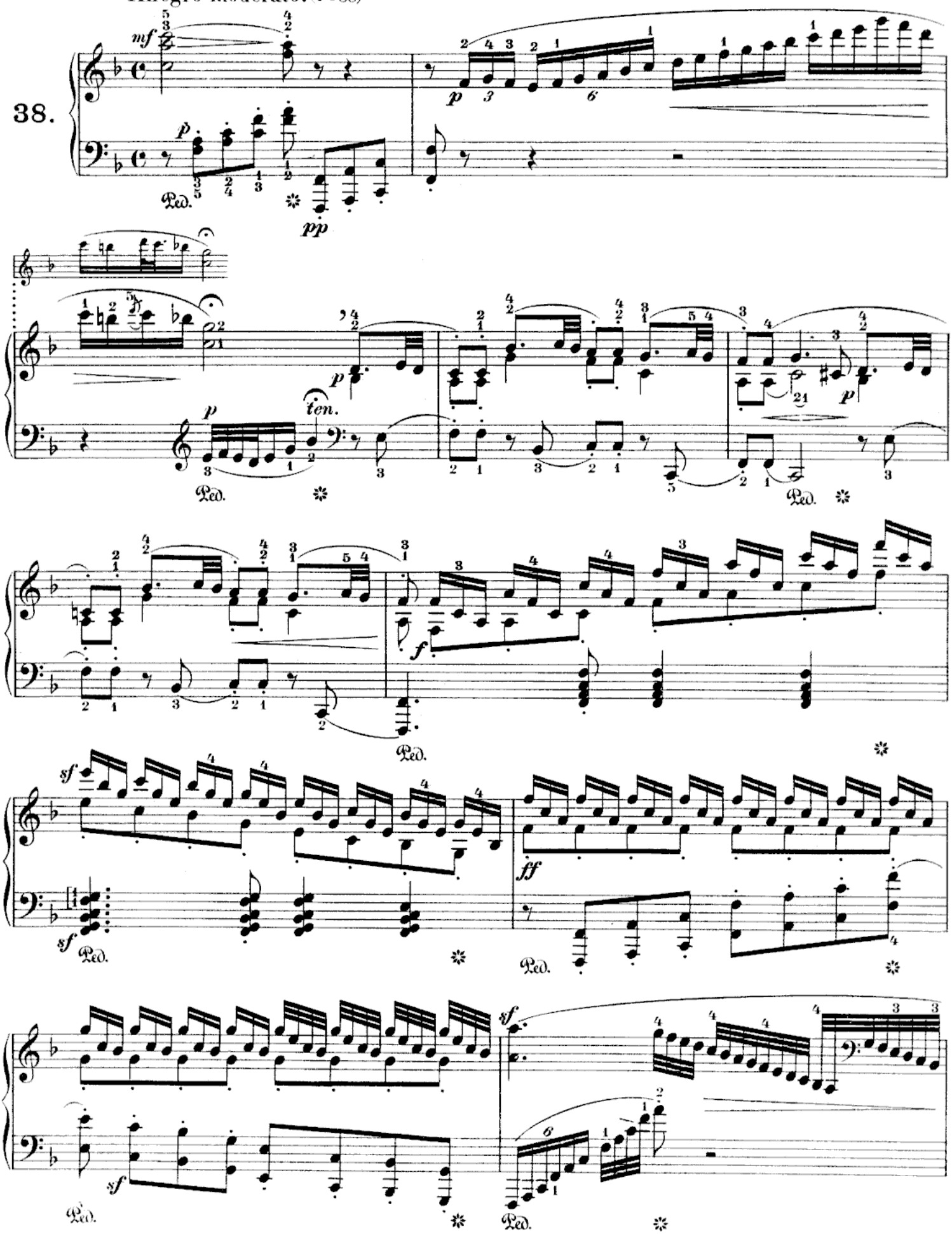
V.

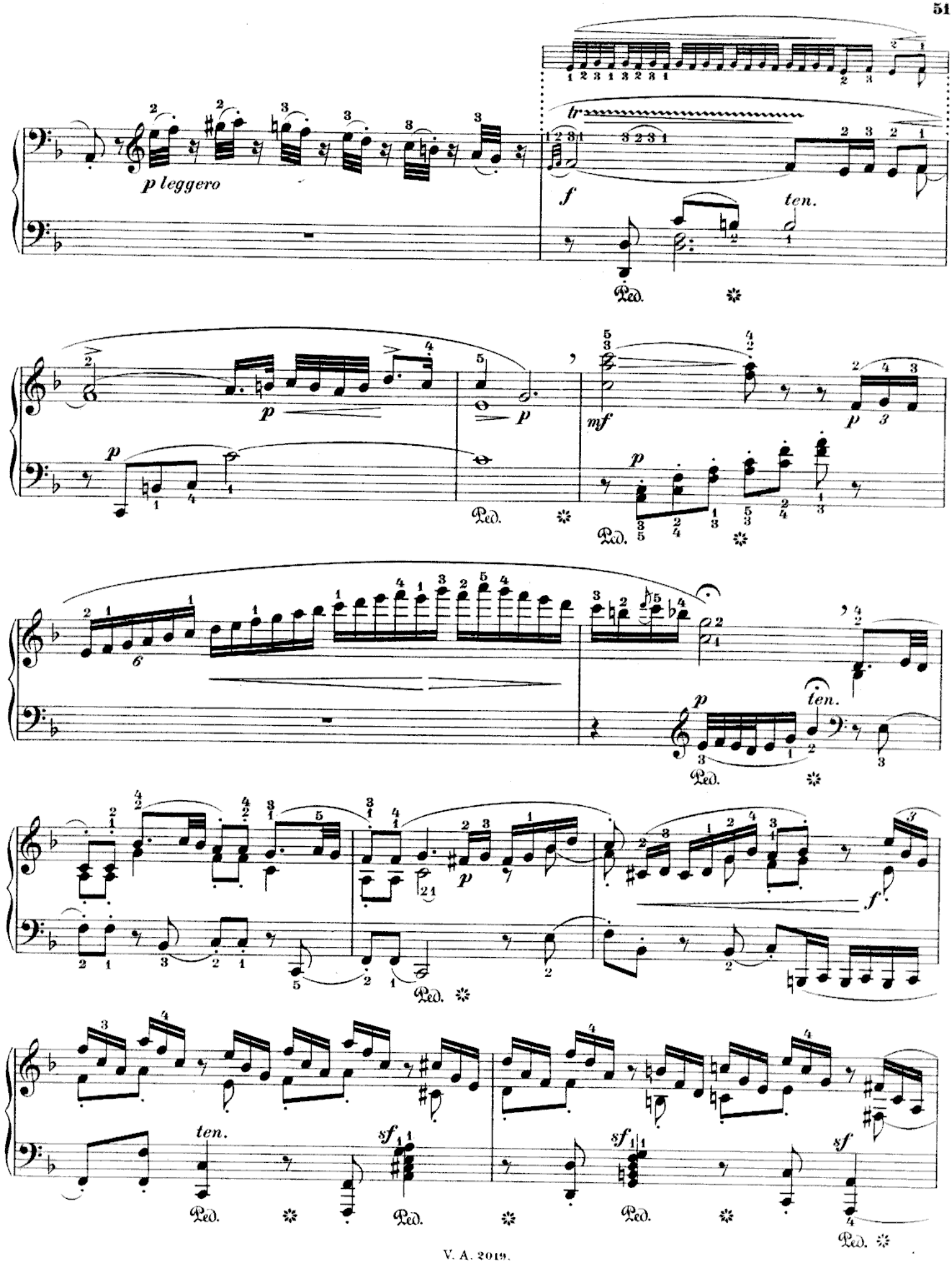

p
p
cresc.
f
p
Ped.
ff

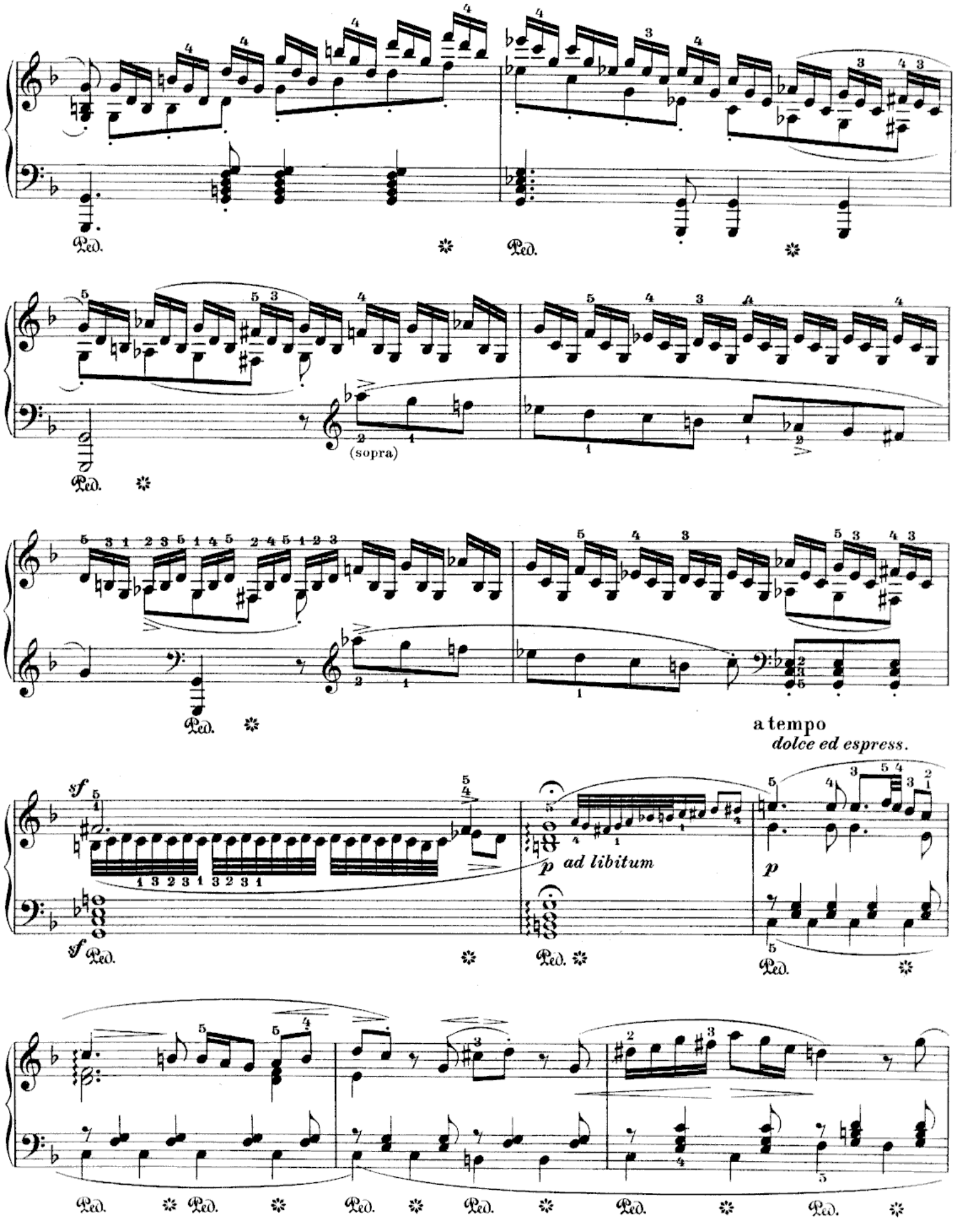

dim.
p
ff
f
dim.
Ped.
p

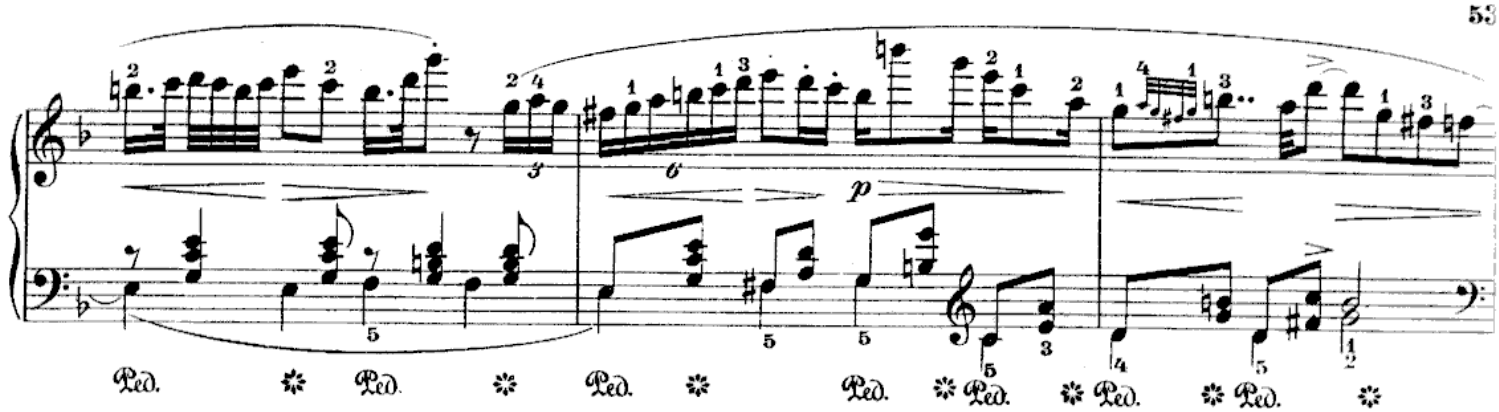
Allegro moderato. (♩ = 88)

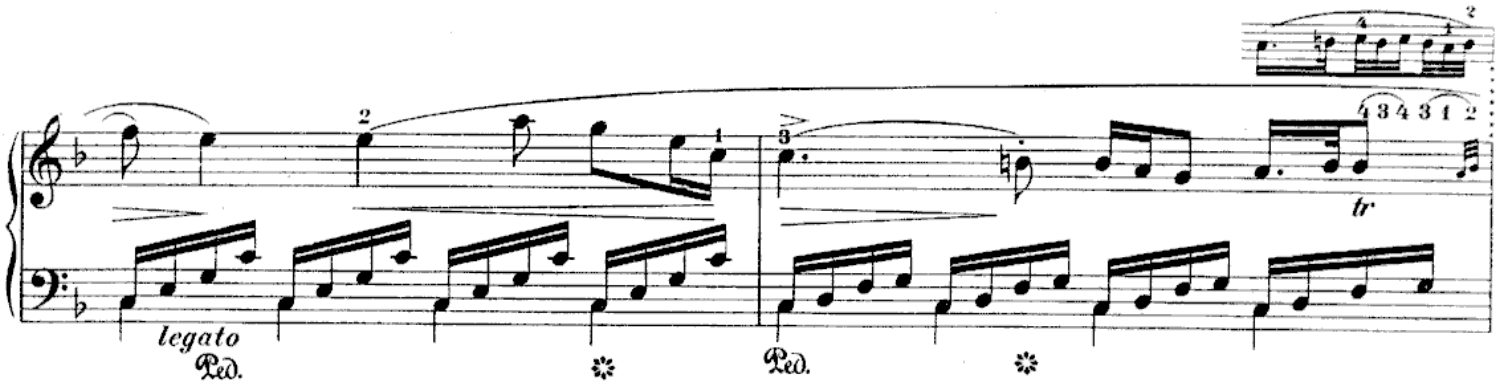
38.

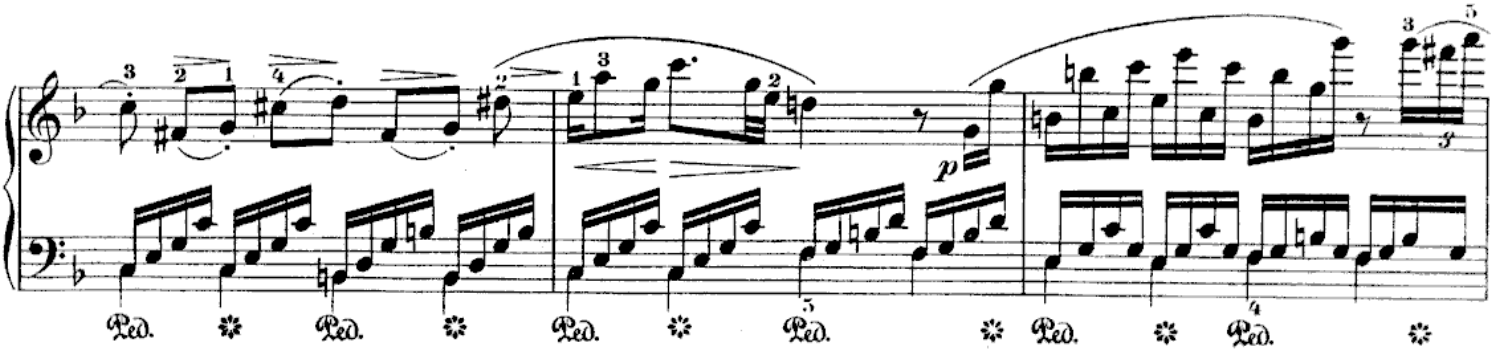


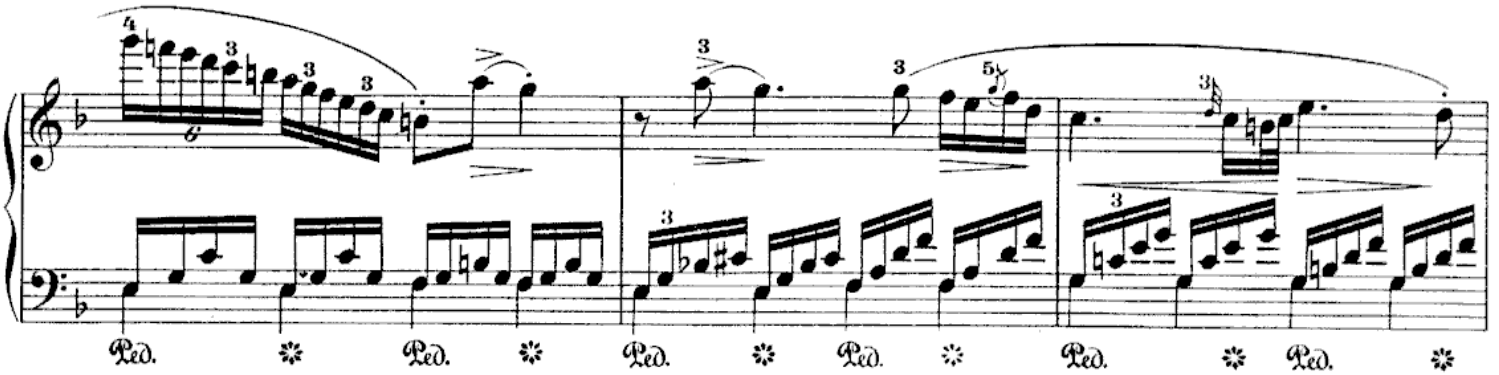

p leggero
tr
f
ten.
Ped.
p
mf
6
sf
V. A. 2019.

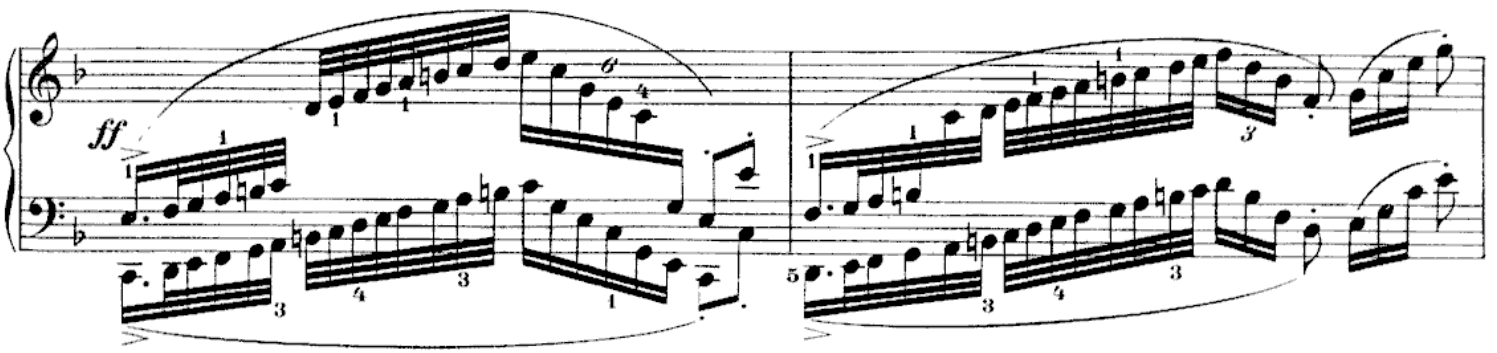

Ped.
(sopra)
a tempo
dolce ed espress.
sf
p ad libitum
p

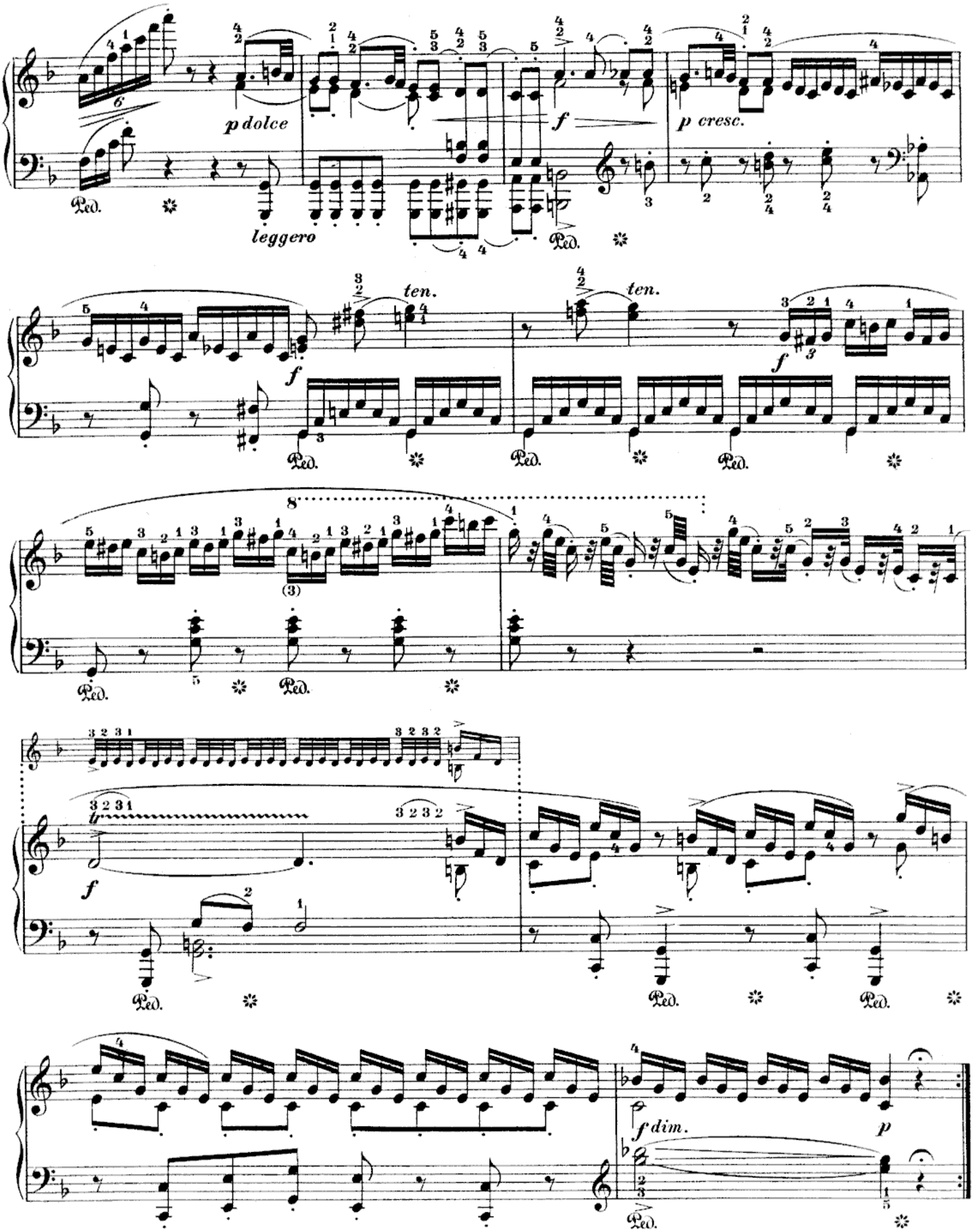

Ped.

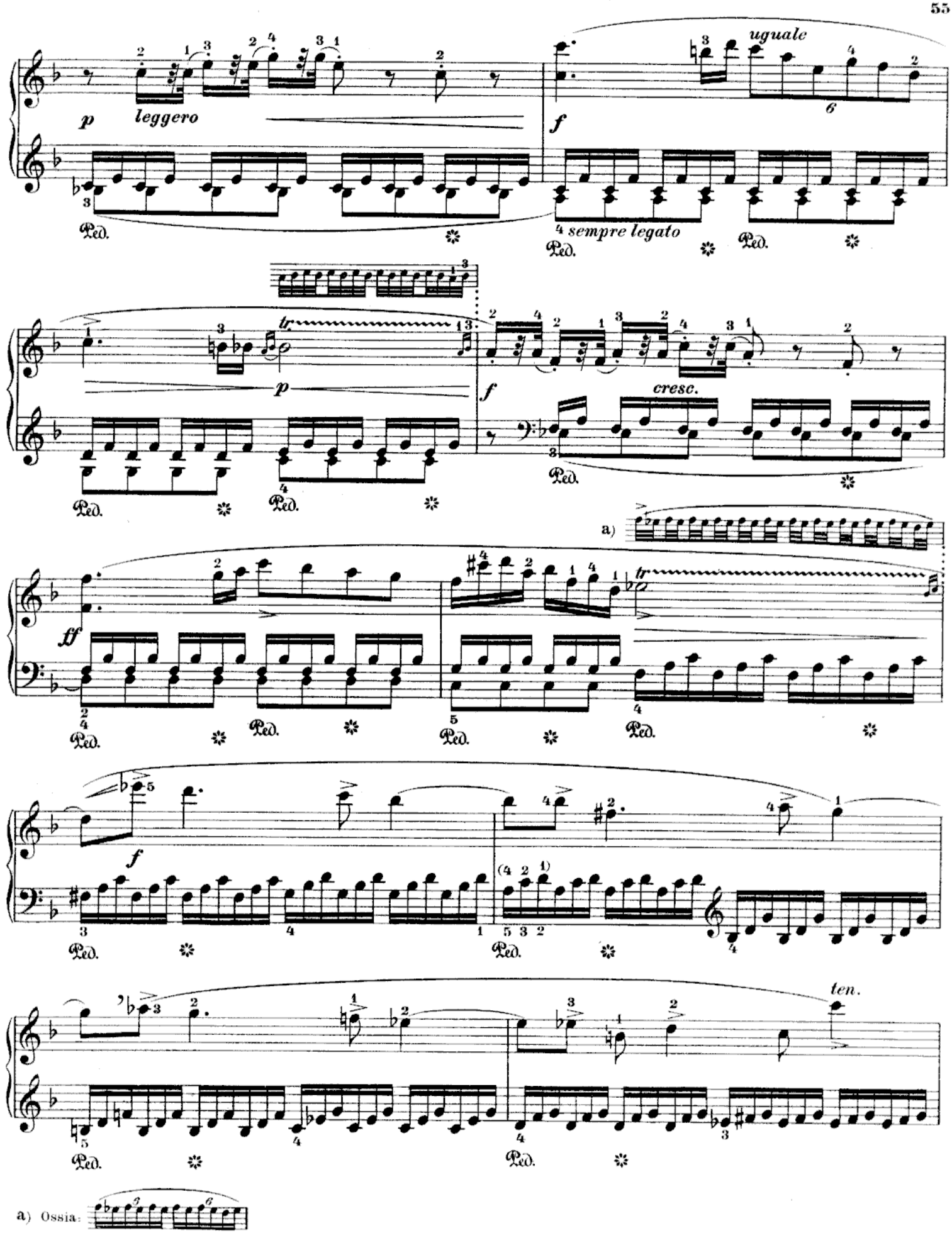

legato
Ped.
tr


Ped.

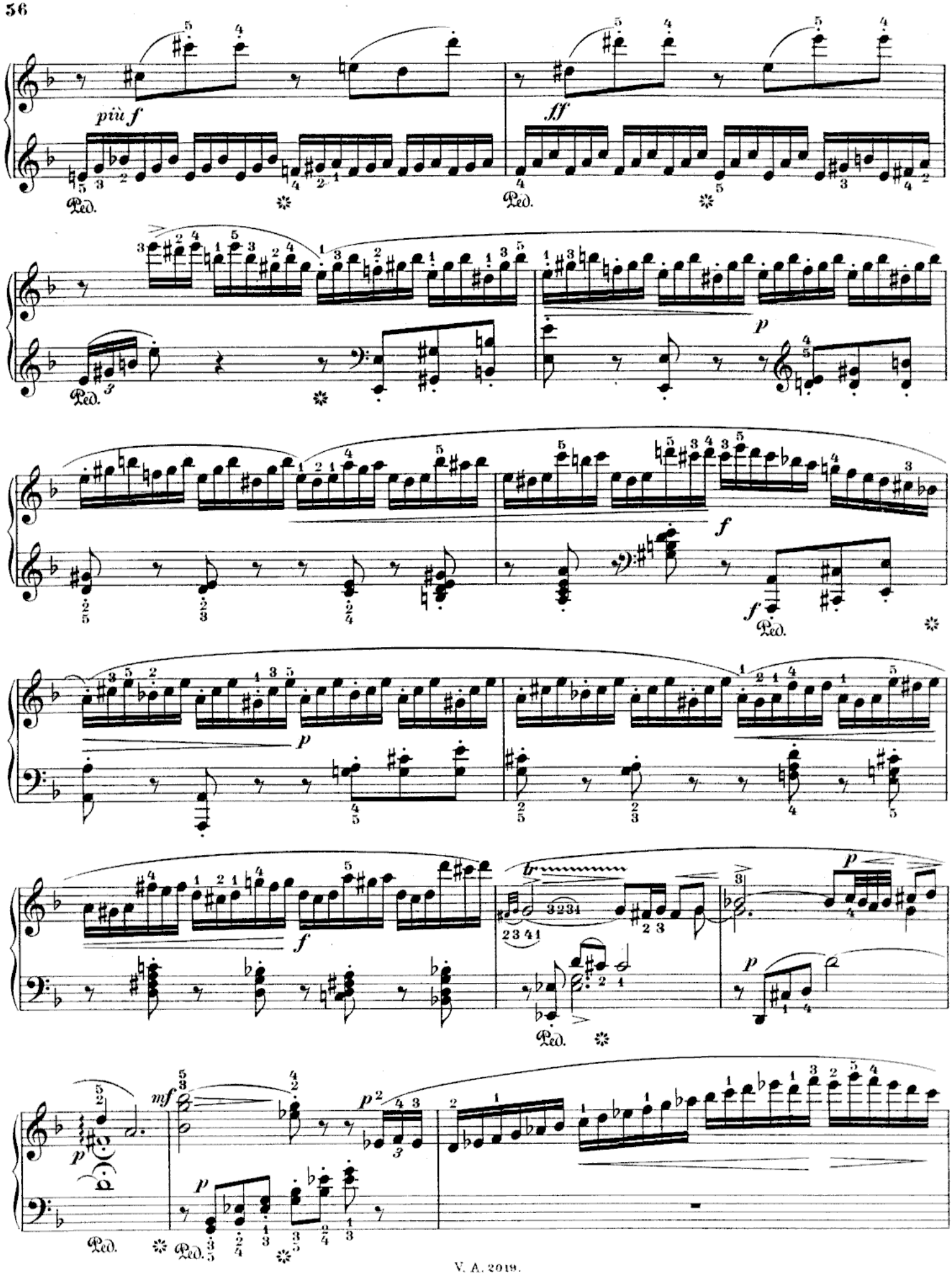

Ped.

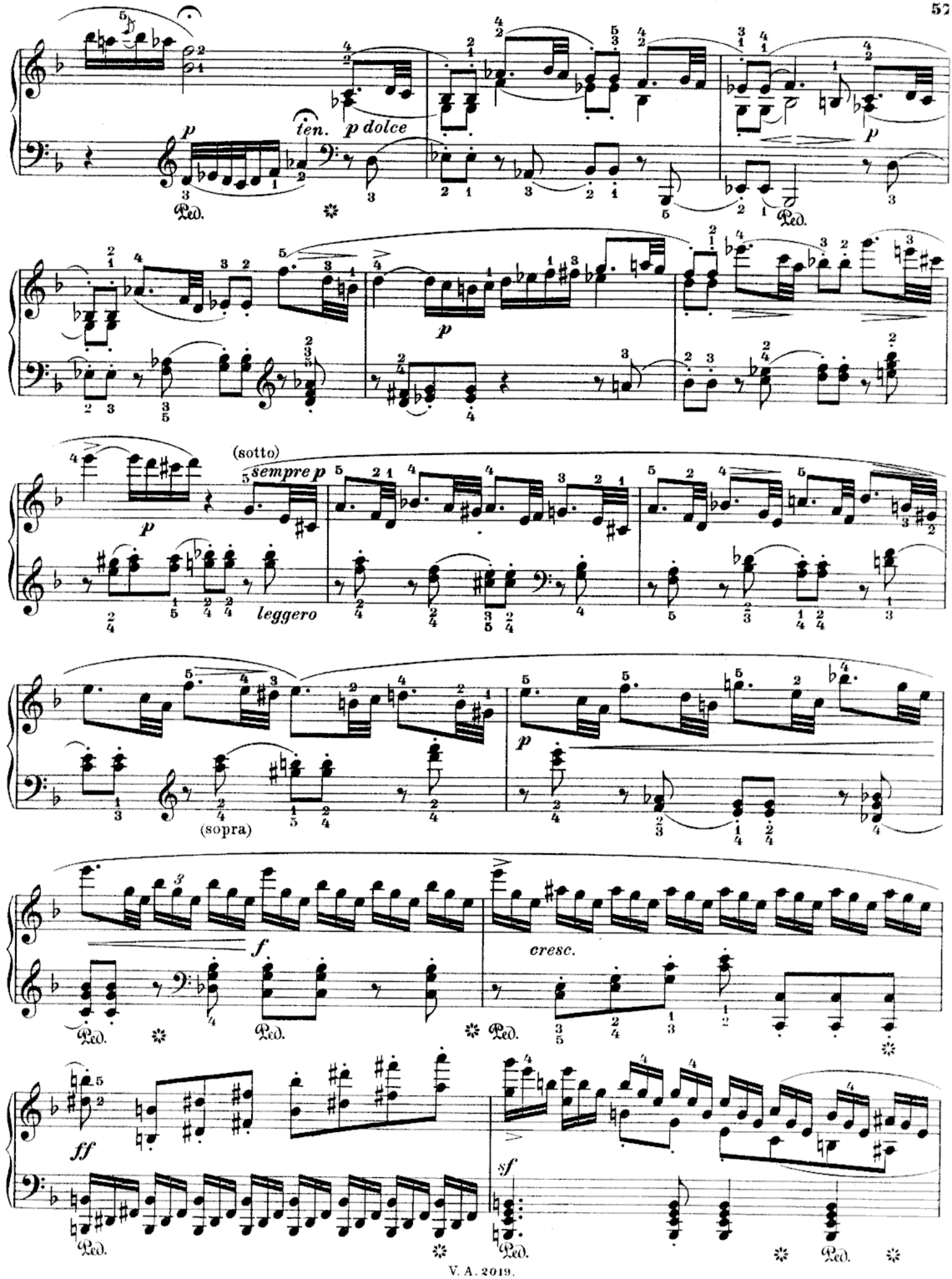

ff


p dolce
leggero
f
p cresc.
ten.
ten.
f
f
f dim.
p
Ped.

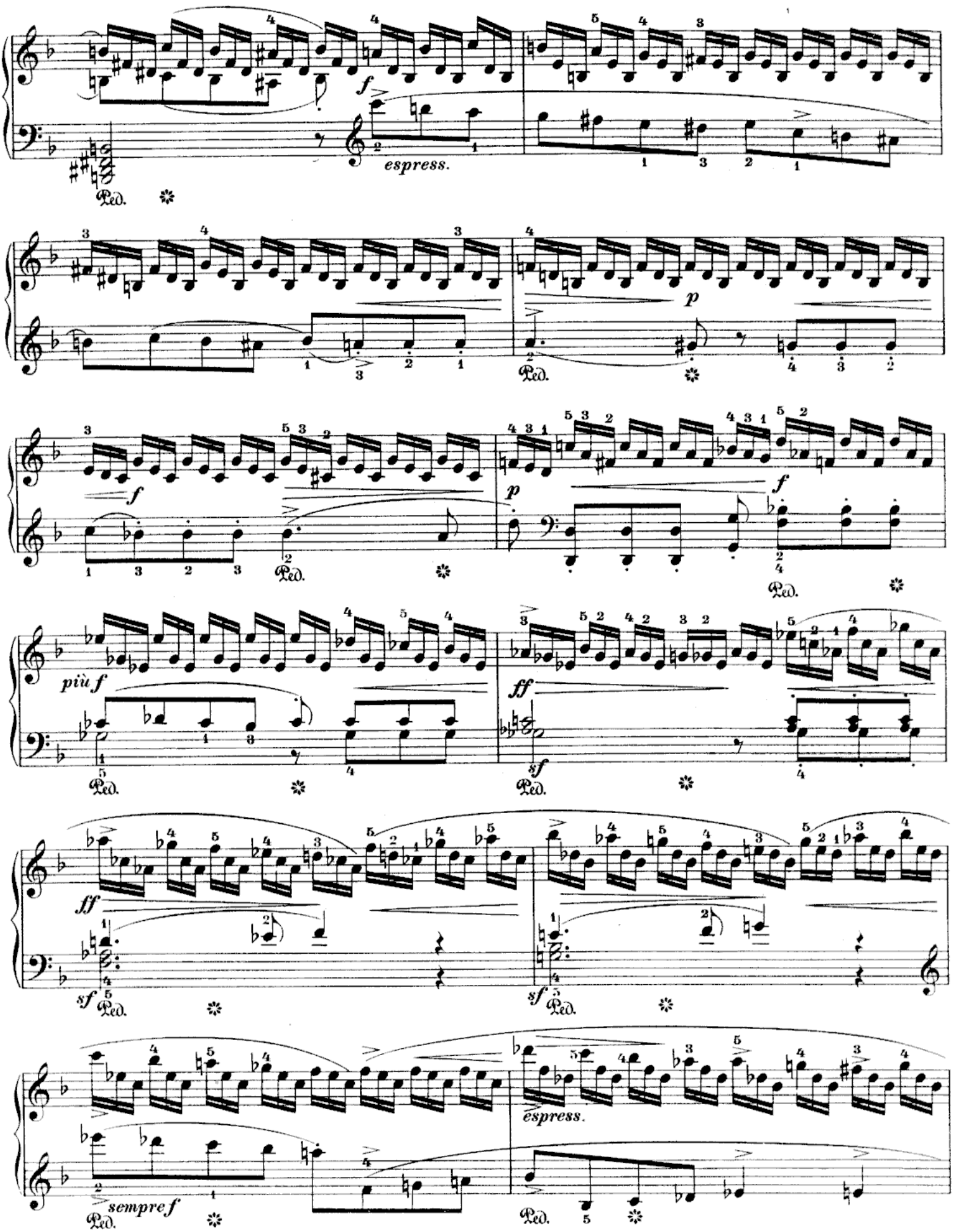


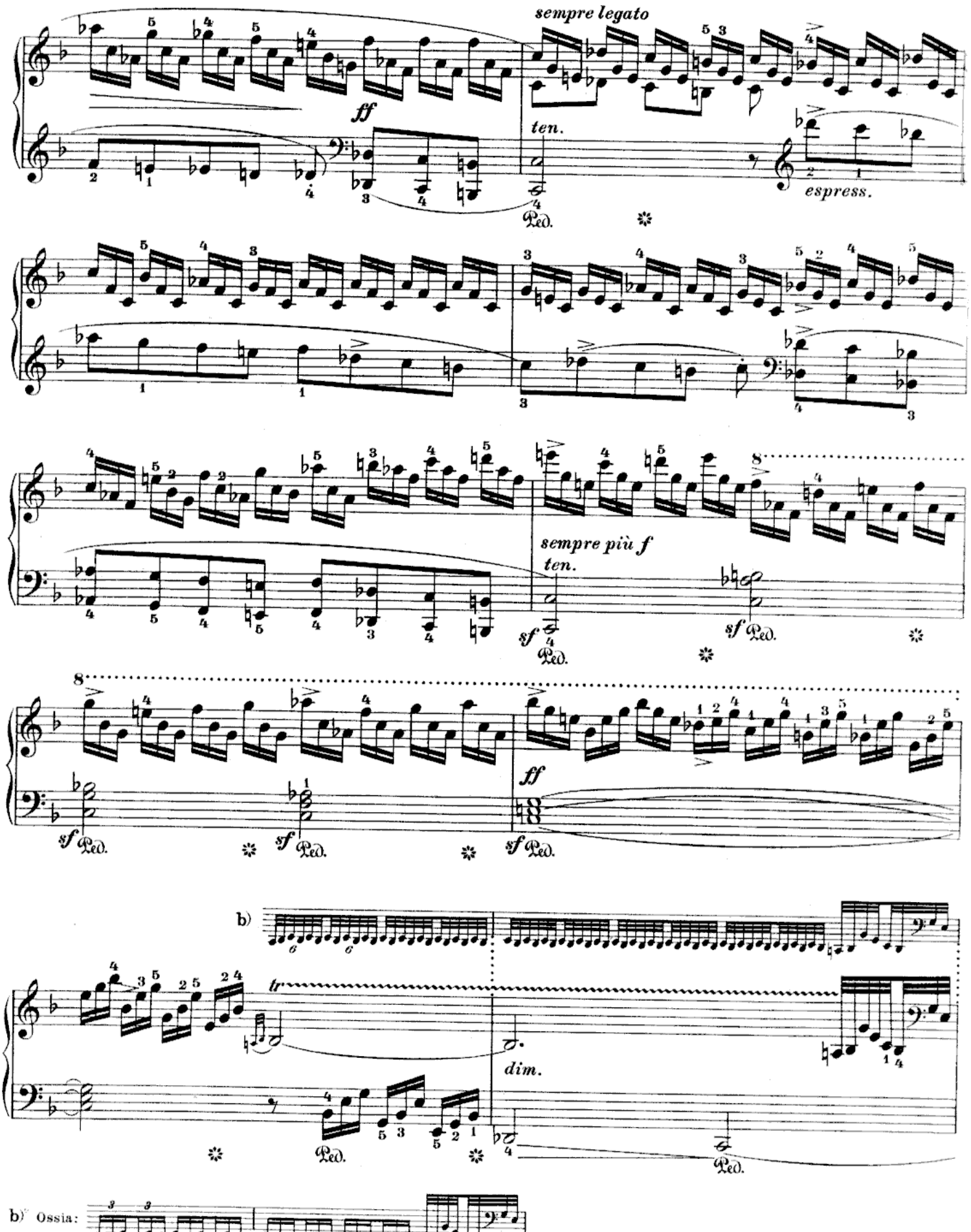

a) Ossia:

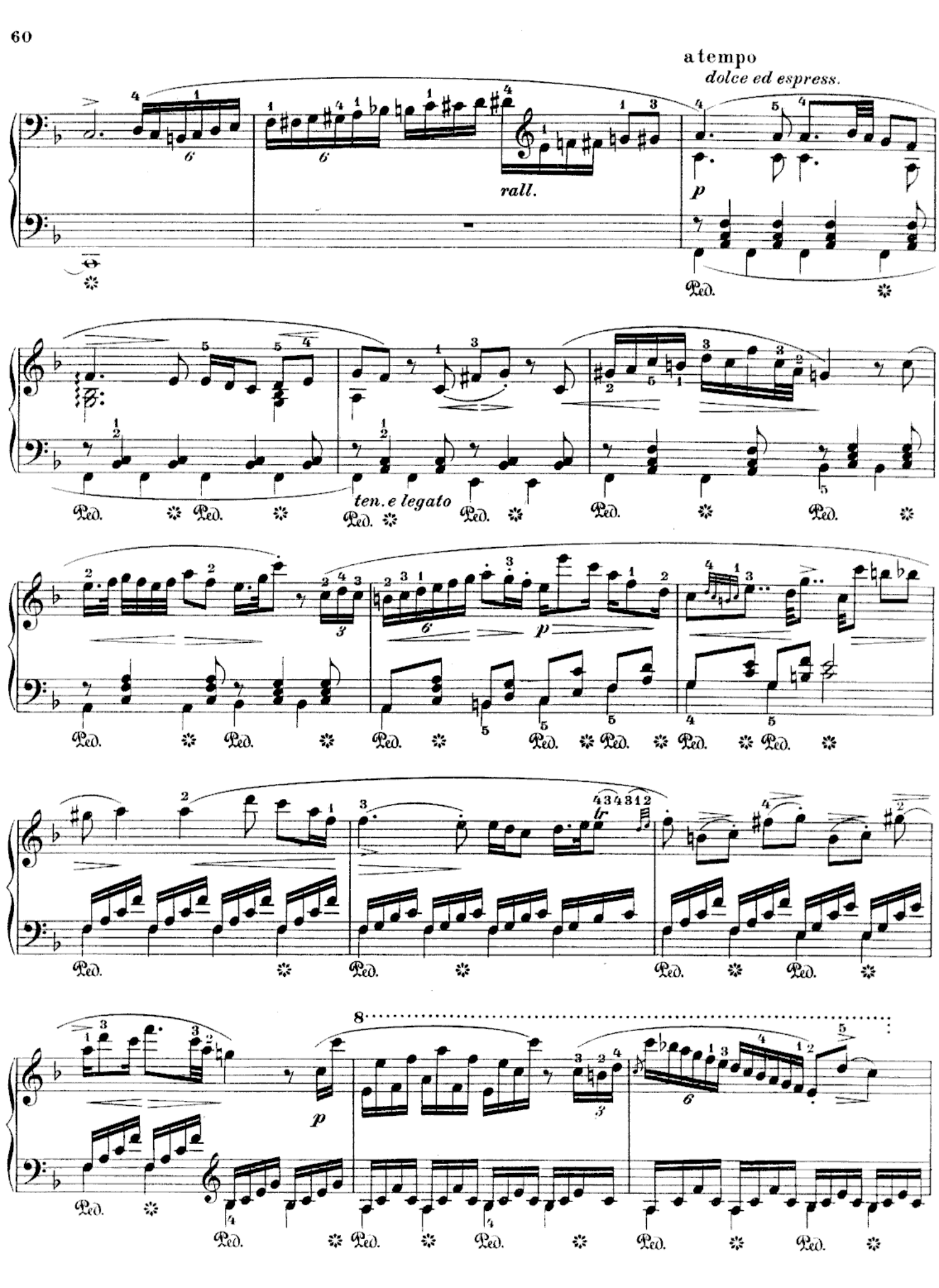

più f
Ped.
ff
Ped.
p
Ped.
f
f
Ped.
p
f
Ped.
p
mf
p
Ped.
Ped.

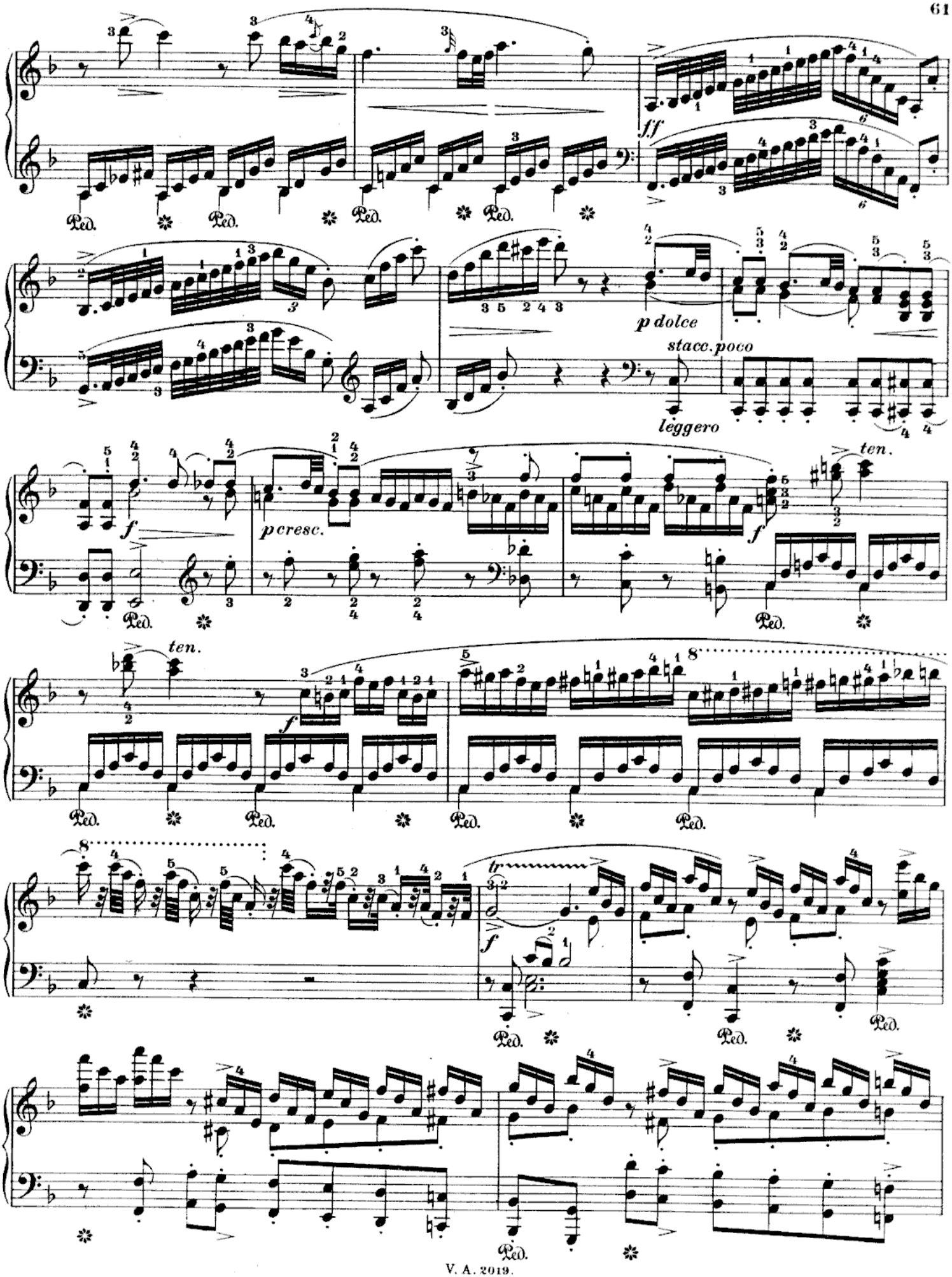



V. A. 2019.

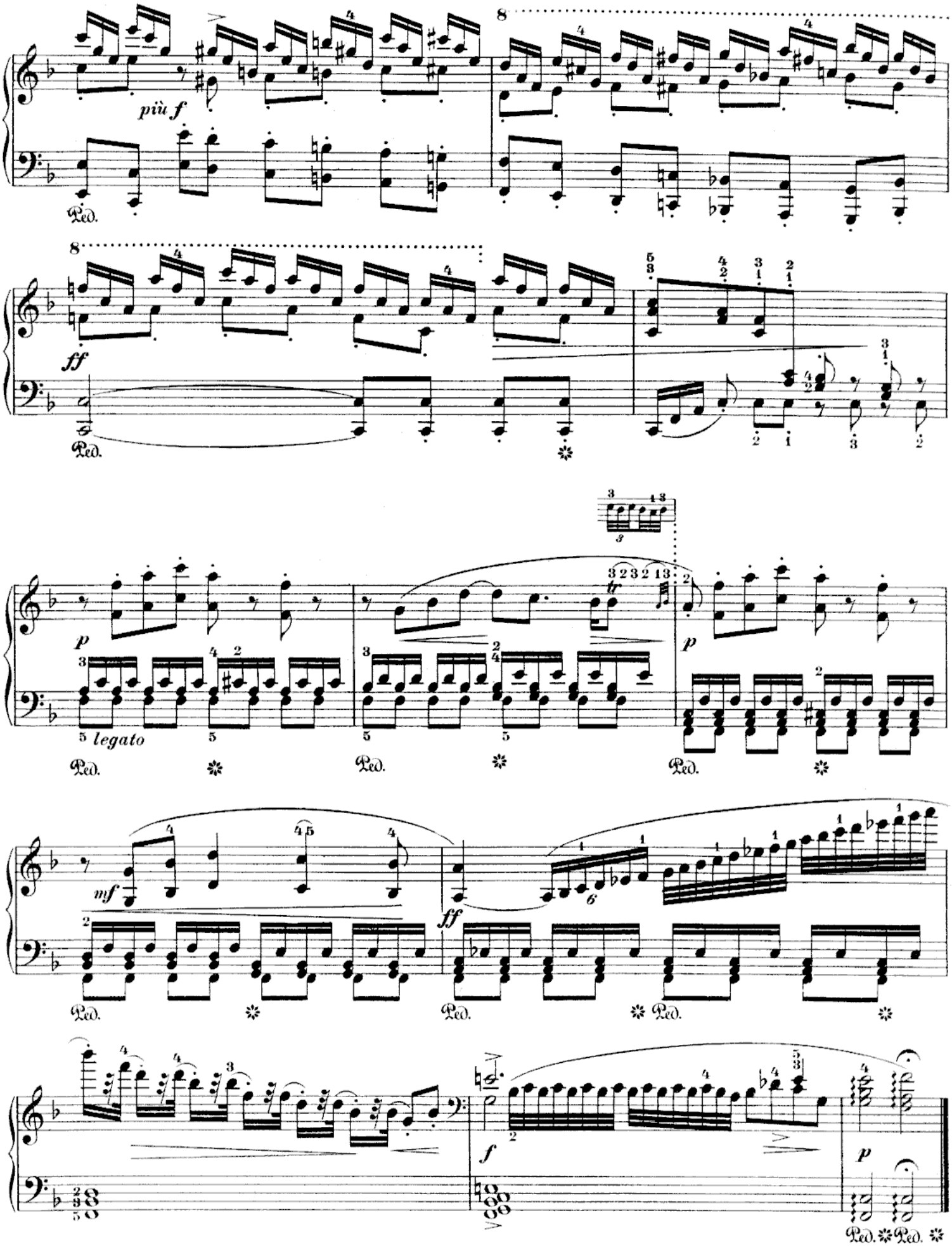

f
espress.
Ped.
p
Ped.
f
p
f
Ped.
più f
Ped.
ff
sf
Ped.
ff
sf
Ped.
sf
Ped.
espress.
sempre f
Ped.
Ped.


sempre legato
ff
ten.
espress.
Ped.
sempre più f
ten.
sf
Ped.
ff
tr
dim.
b)
b) Ossia:


a tempo
dolce ed espress.
rall.
p
ten. e legato
p
p
8




V. A. 2019.

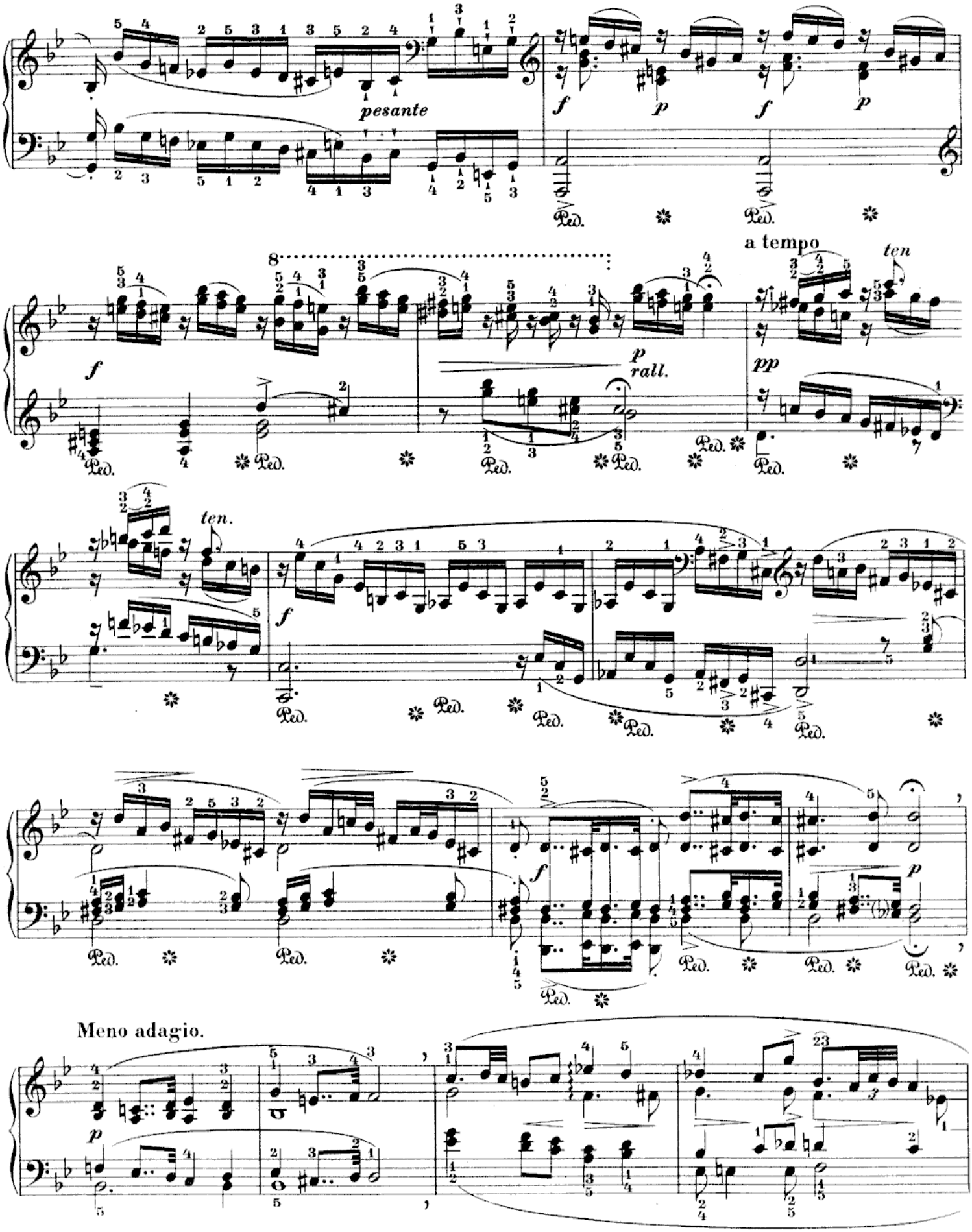

più f
Ped.
ff
Ped.
p
5 legato
Ped.
Ped.
p
Ped.
mf
Ped.
ff
Ped.
Ped.
f
p
Ped. Ped.

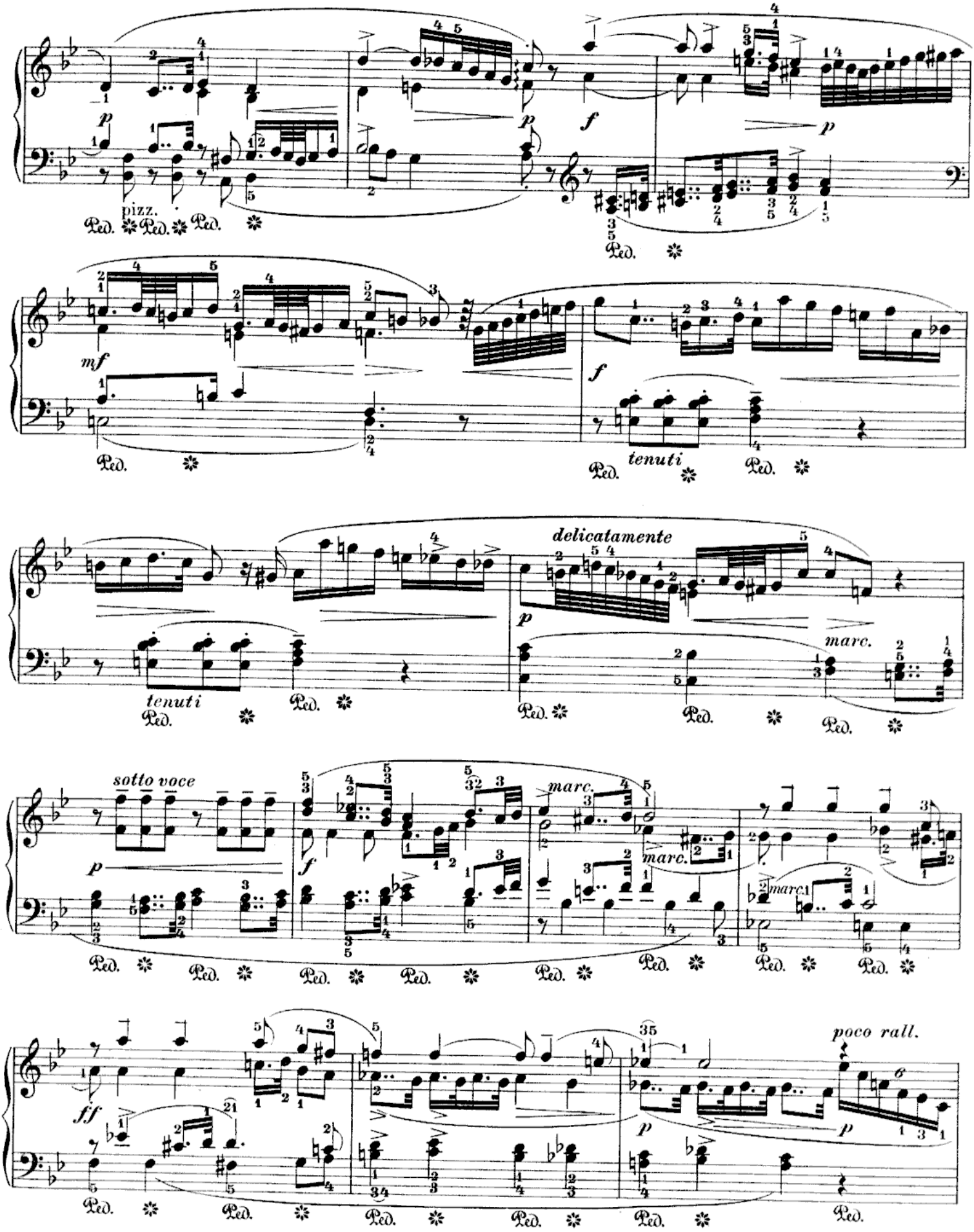
**Scena patetica.**

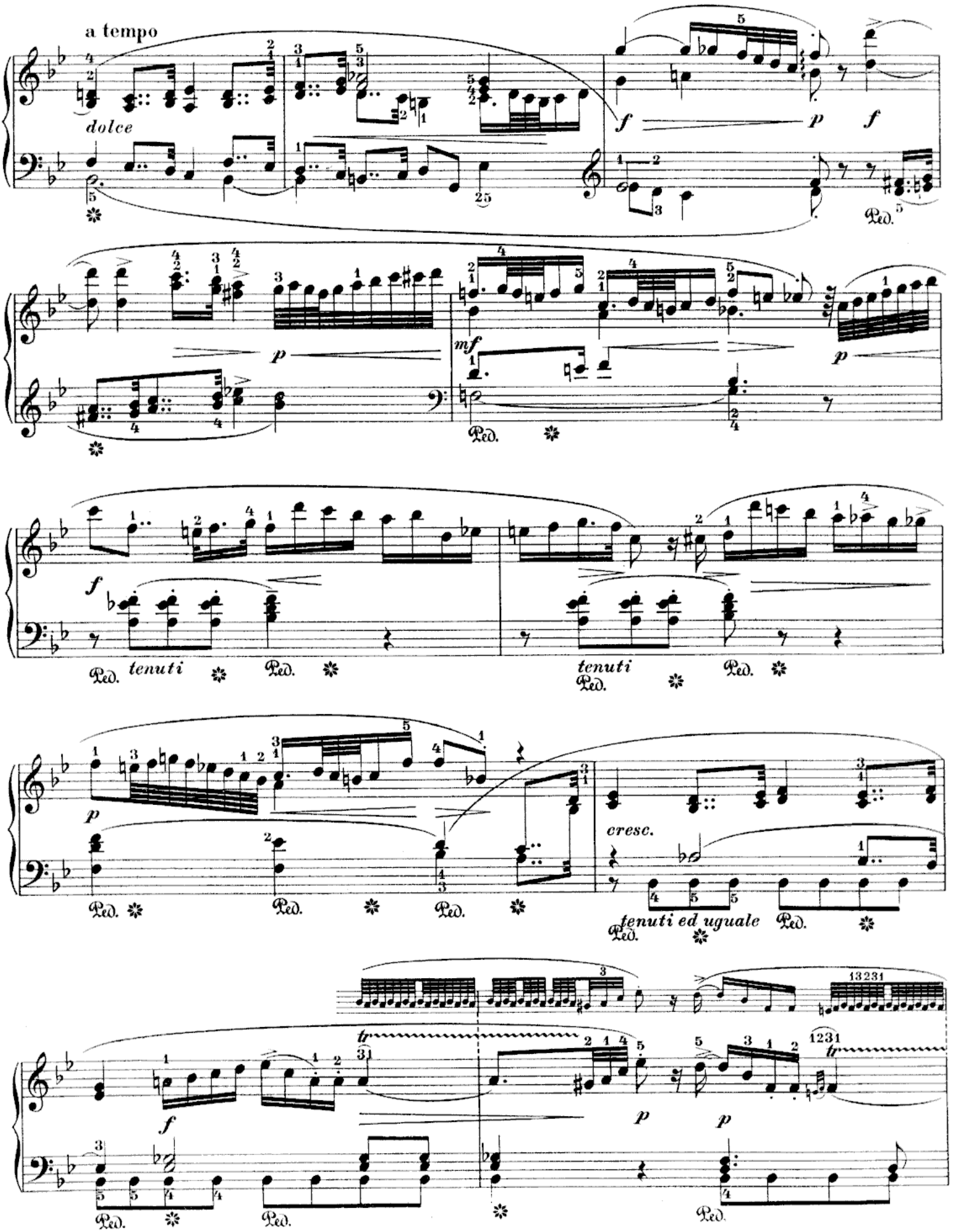
**Adagio con grand'espressione.** (♩= 72)

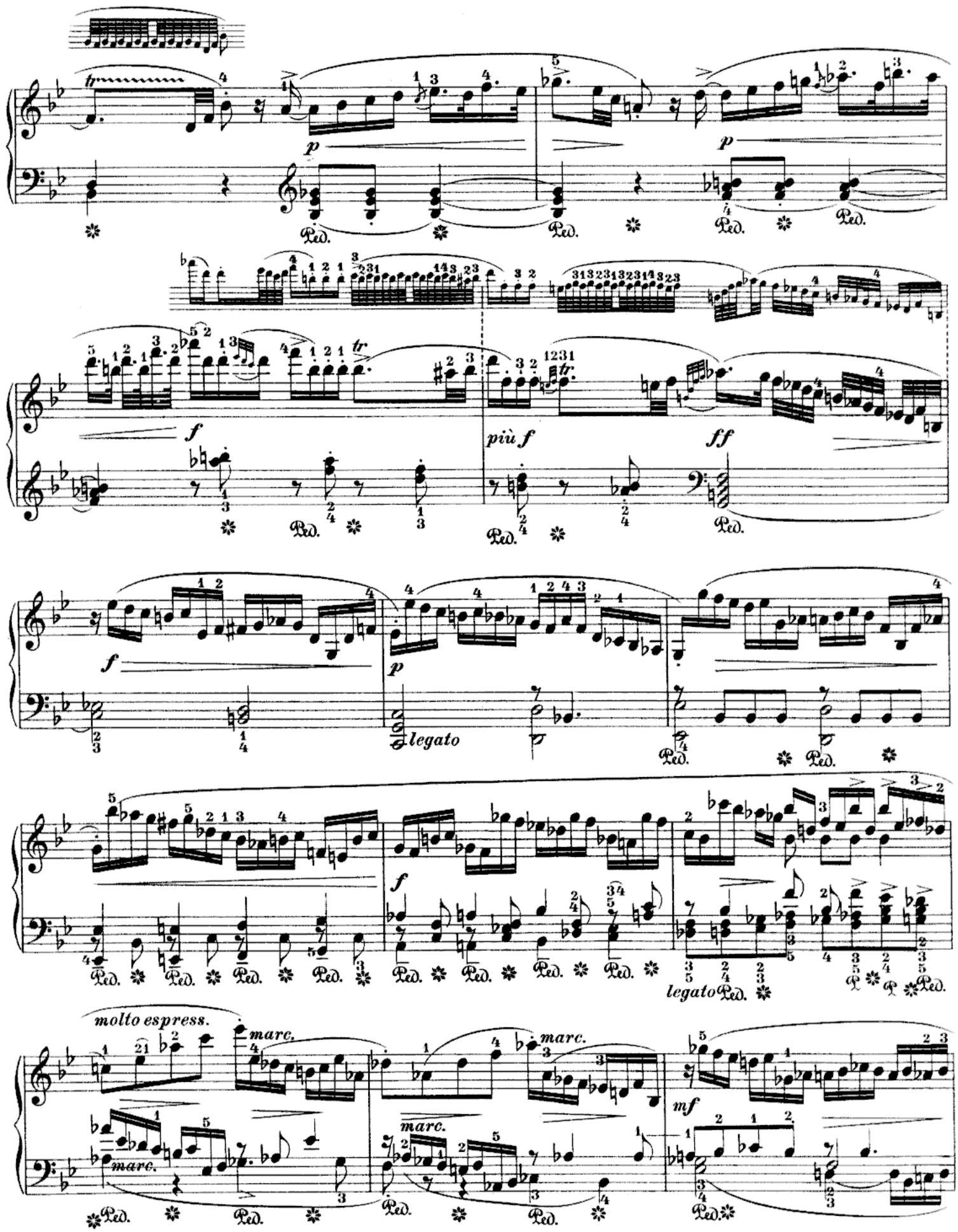
39.

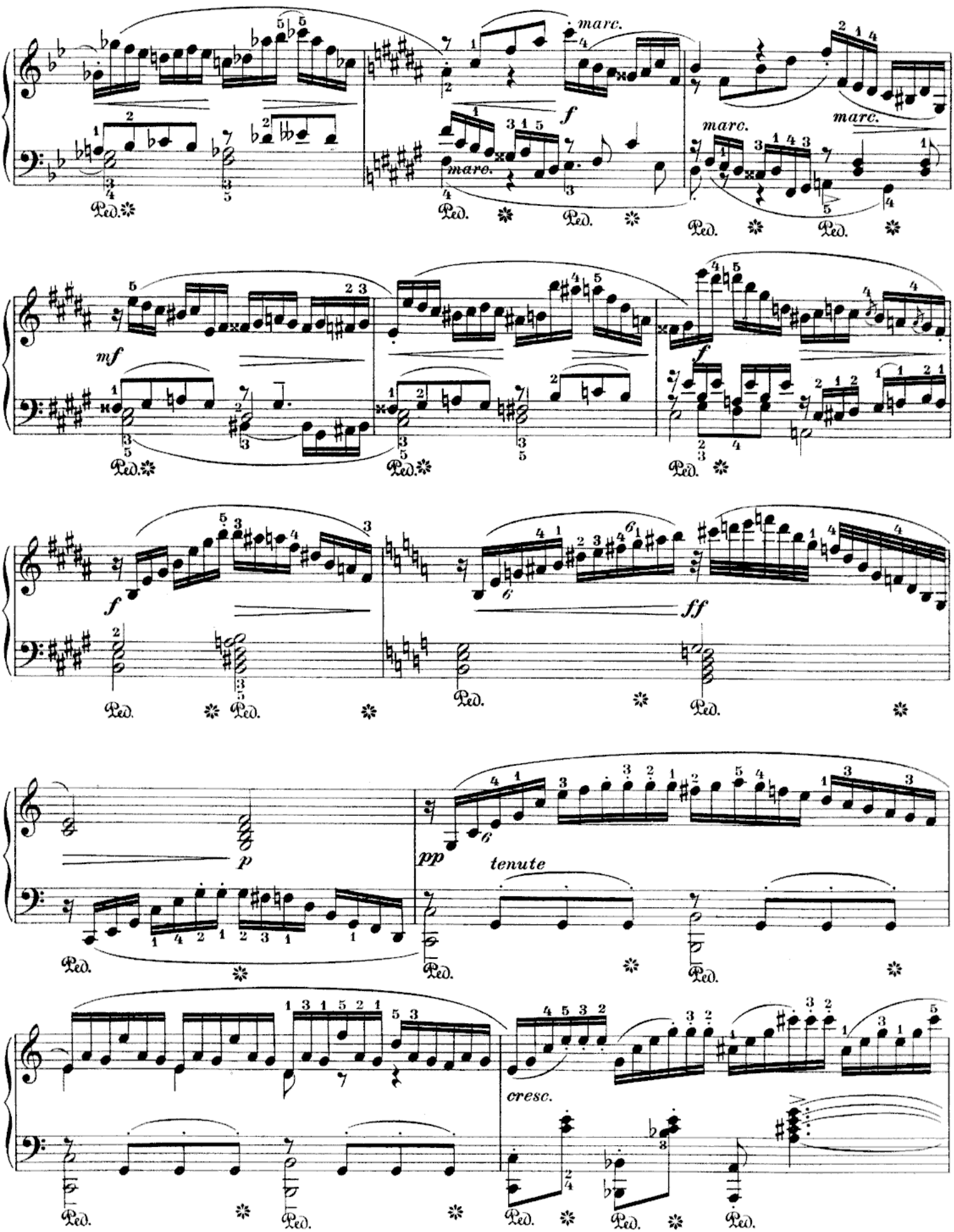
*molto espressivo*

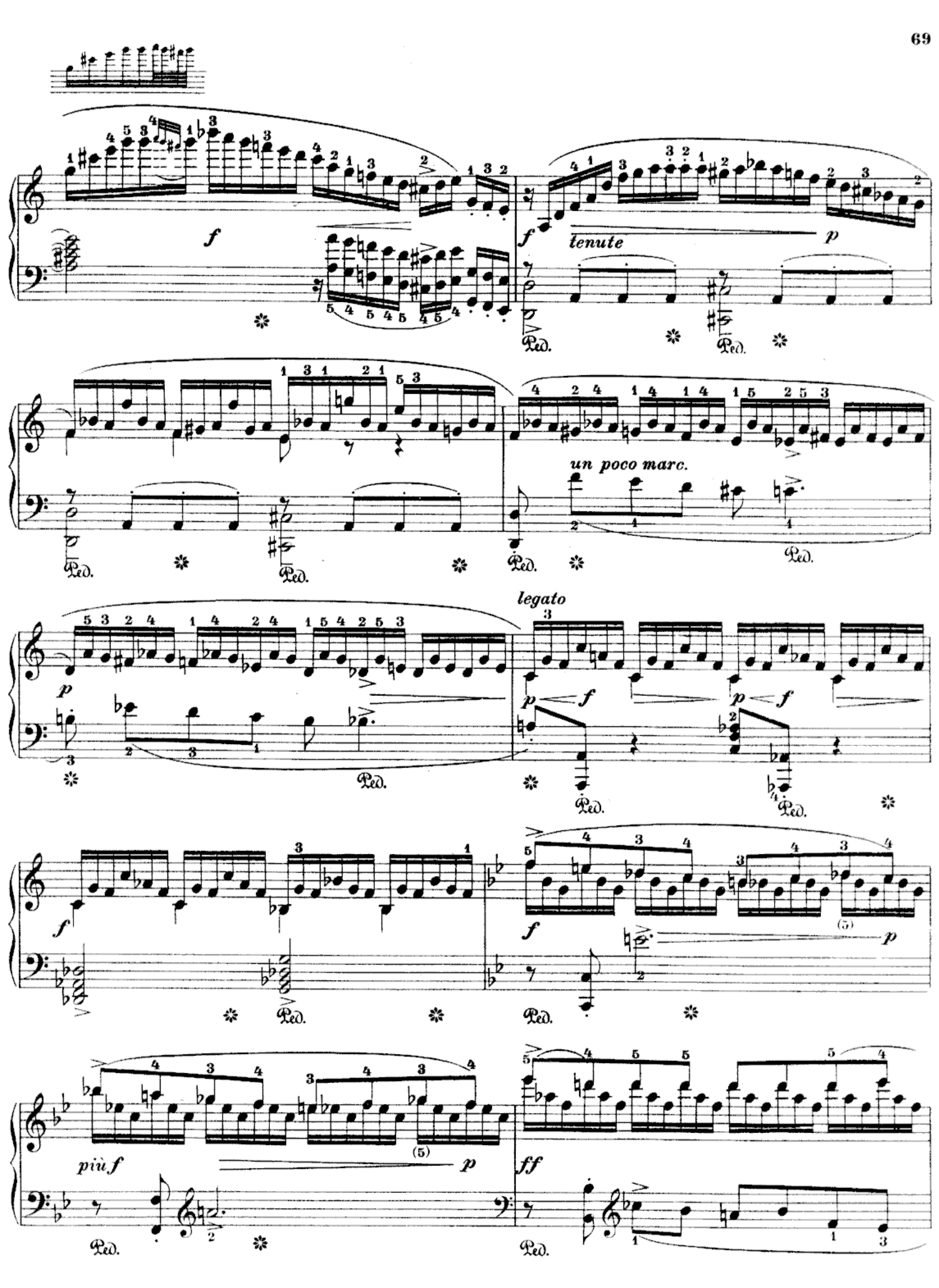

pesante
a tempo
ten
rall.
ten.
Meno adagio.

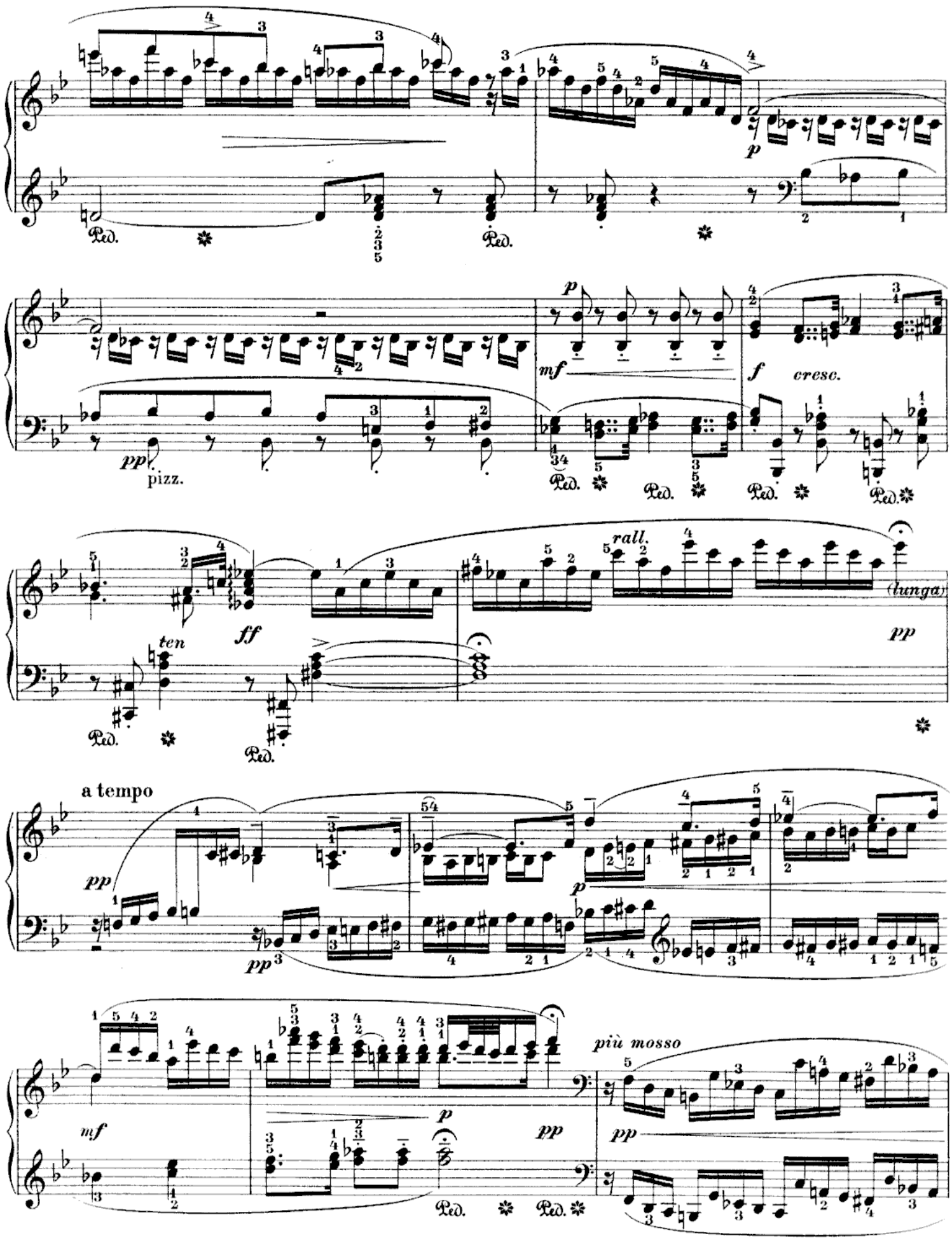

pizz.
Ped.
tenuti
delicatamente
marc.
sotto voce
poco rall.

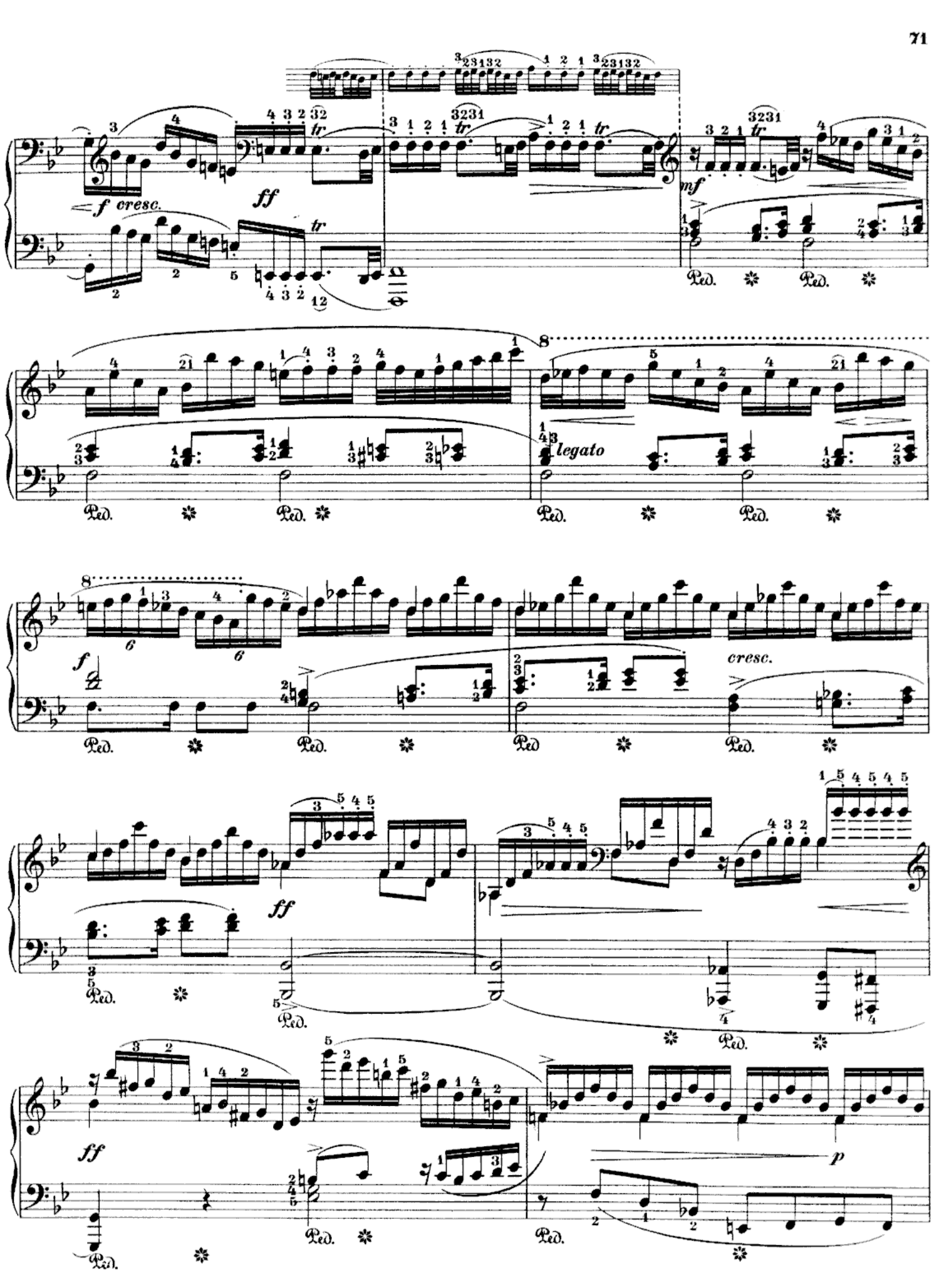

a tempo
dolce
f
p
f
Ped.
p
mf
p
Ped.
f
Ped.
tenuti
Ped.
Ped.
tenuti
Ped.
Ped.
p
Ped.
Ped.
Ped.
cresc.
tenuti ed uguale
Ped.
Ped.
tr
f
Ped.
Ped.
p
p
Ped.

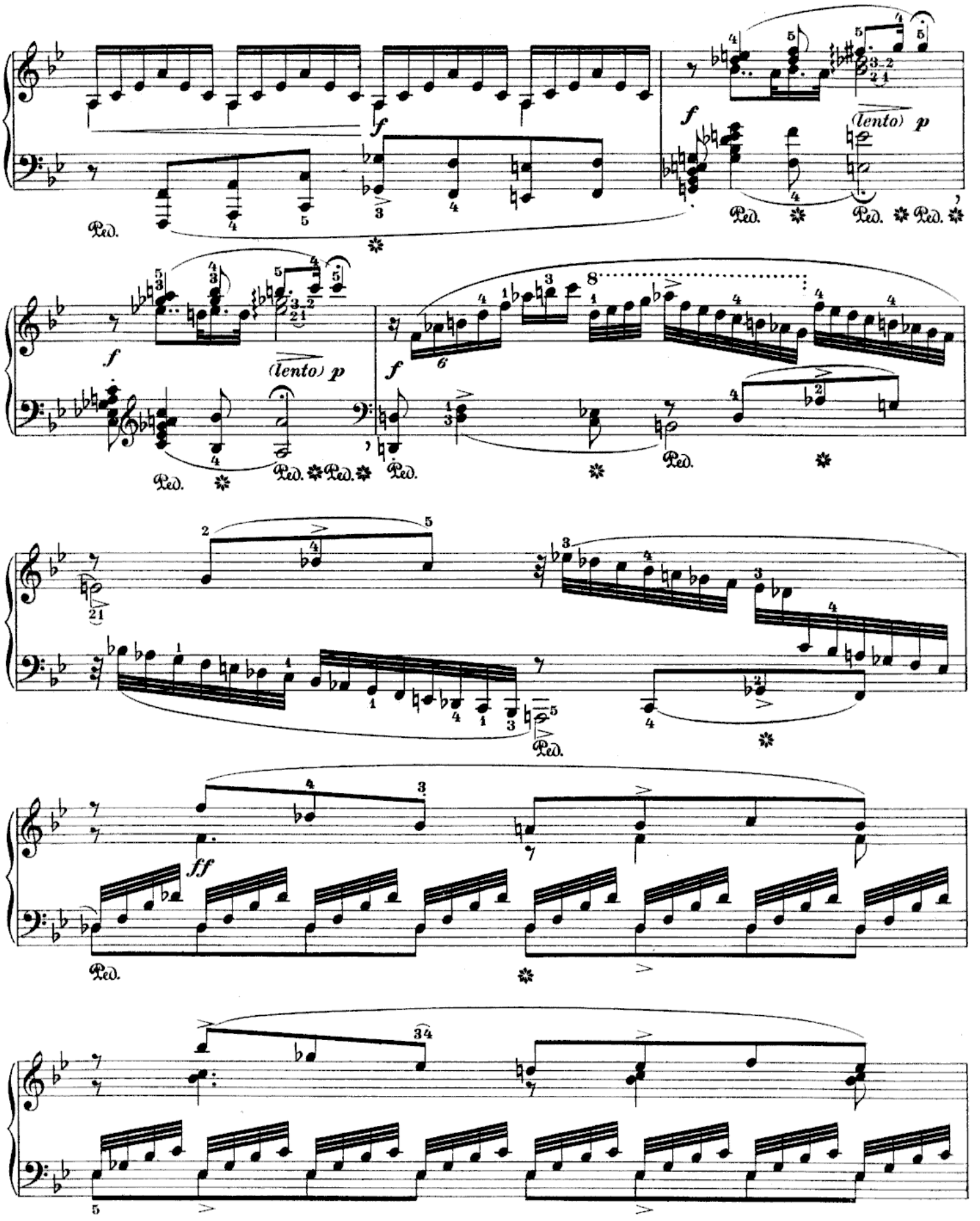

tr
p
Ped.
f
più f
ff
tr.
legato
molto espress.
marc.
mf

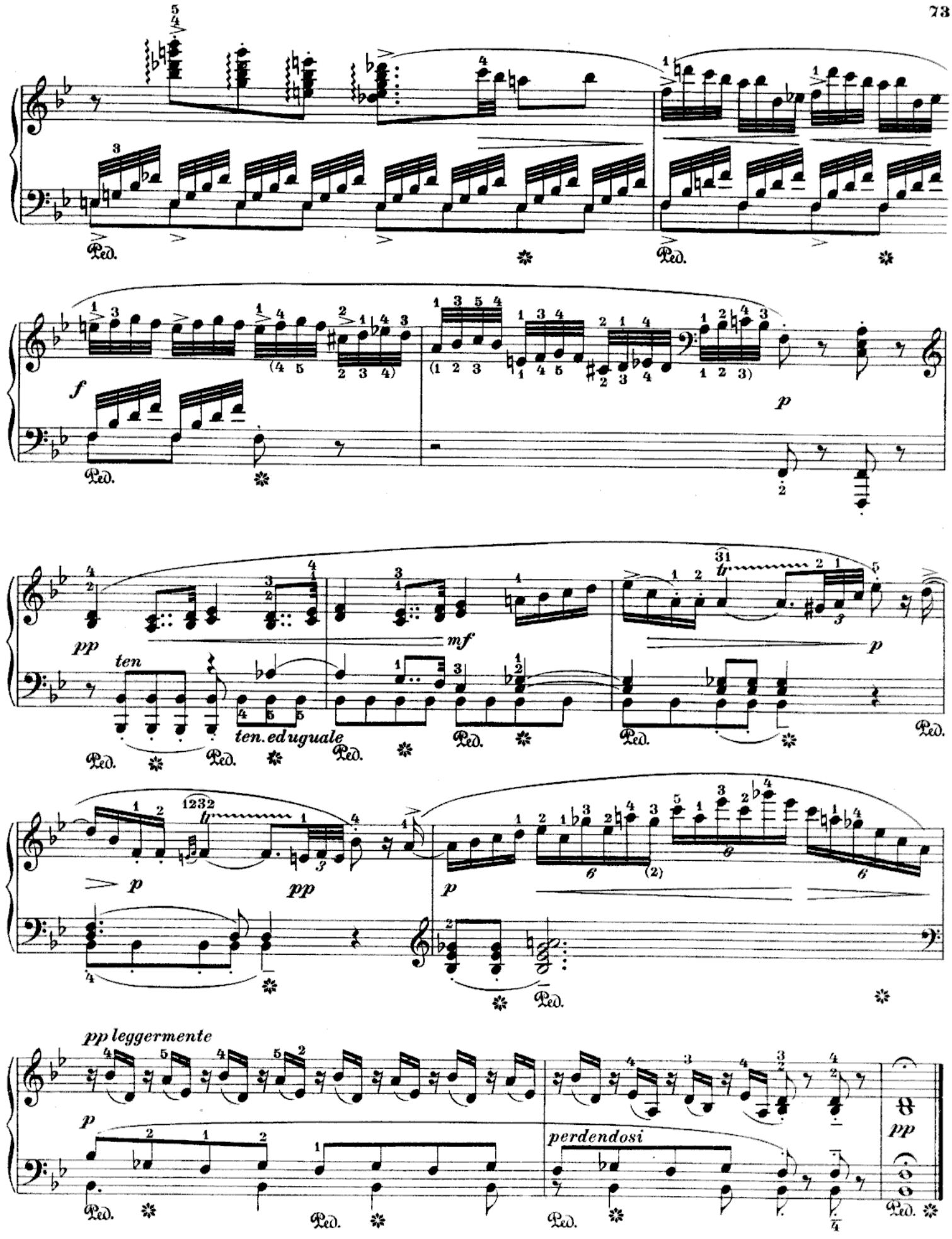

marc.
f
marc.
marc.
mf
f
f
ff
p
pp
tenute
cresc.
Ped.


f
tenute
p
Ped.
un poco marc.
legato
p
f
più f
ff


Ped.
pp
pizz.
mf
f
cresc.
ff
ten
rall.
(lunga)
pp
a tempo
più mosso


f cresc.
ff
tr
mf
legato
cresc.
p

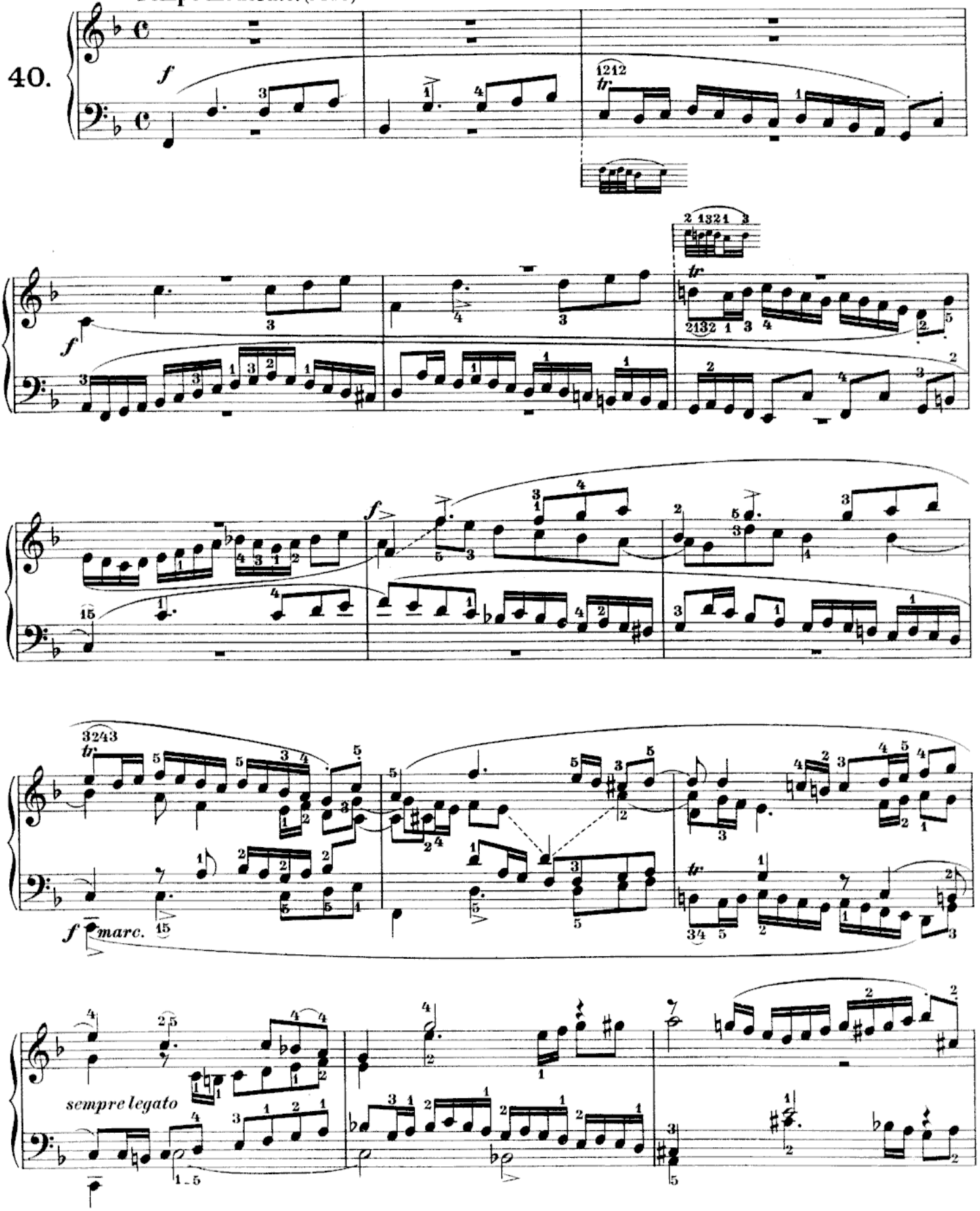

f
(lento) p
Ped.
ff

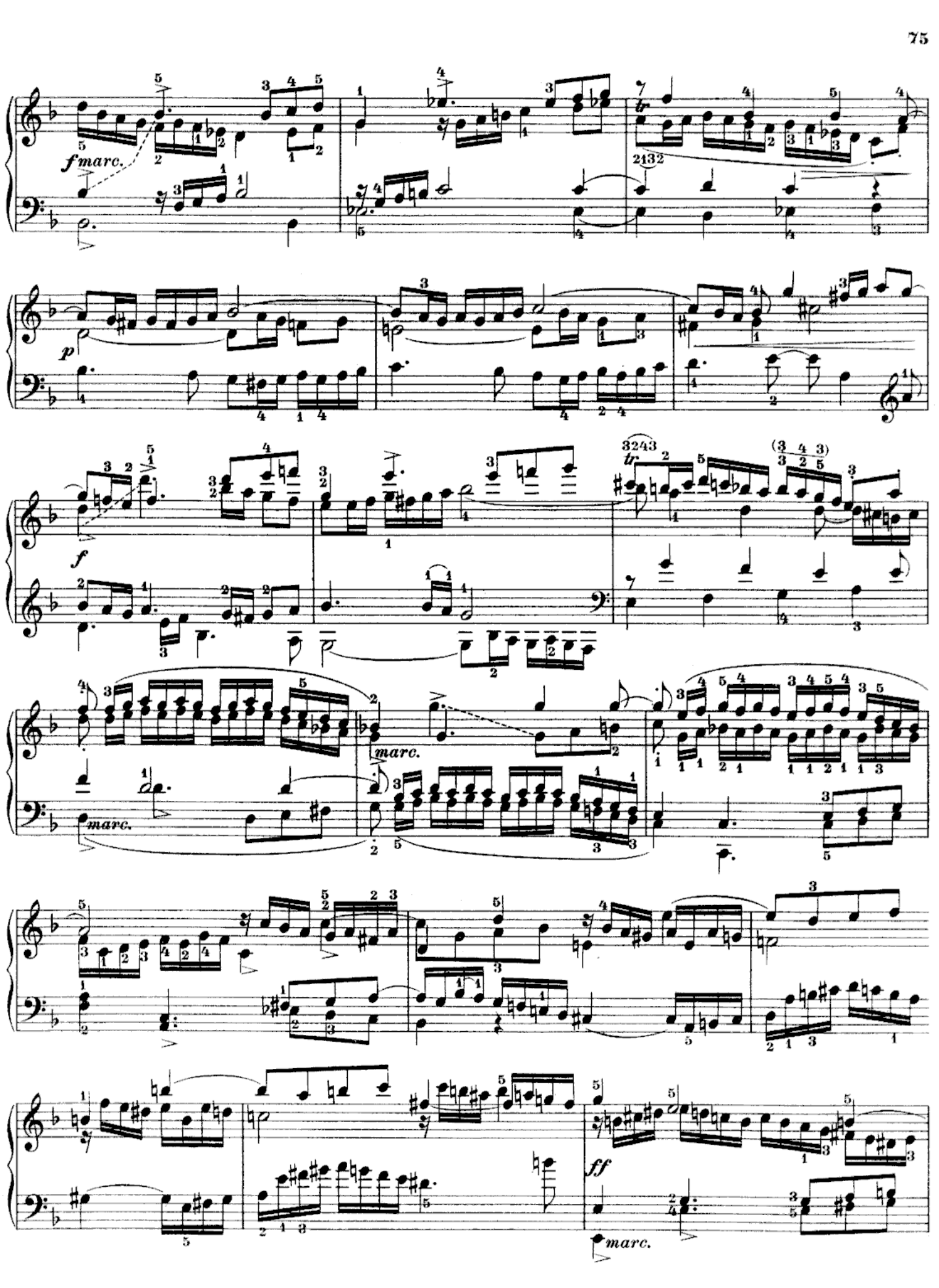

Ped.
f
p
pp
ten
ten. ed uguale
mf
tr
pp leggermente
perdendosi

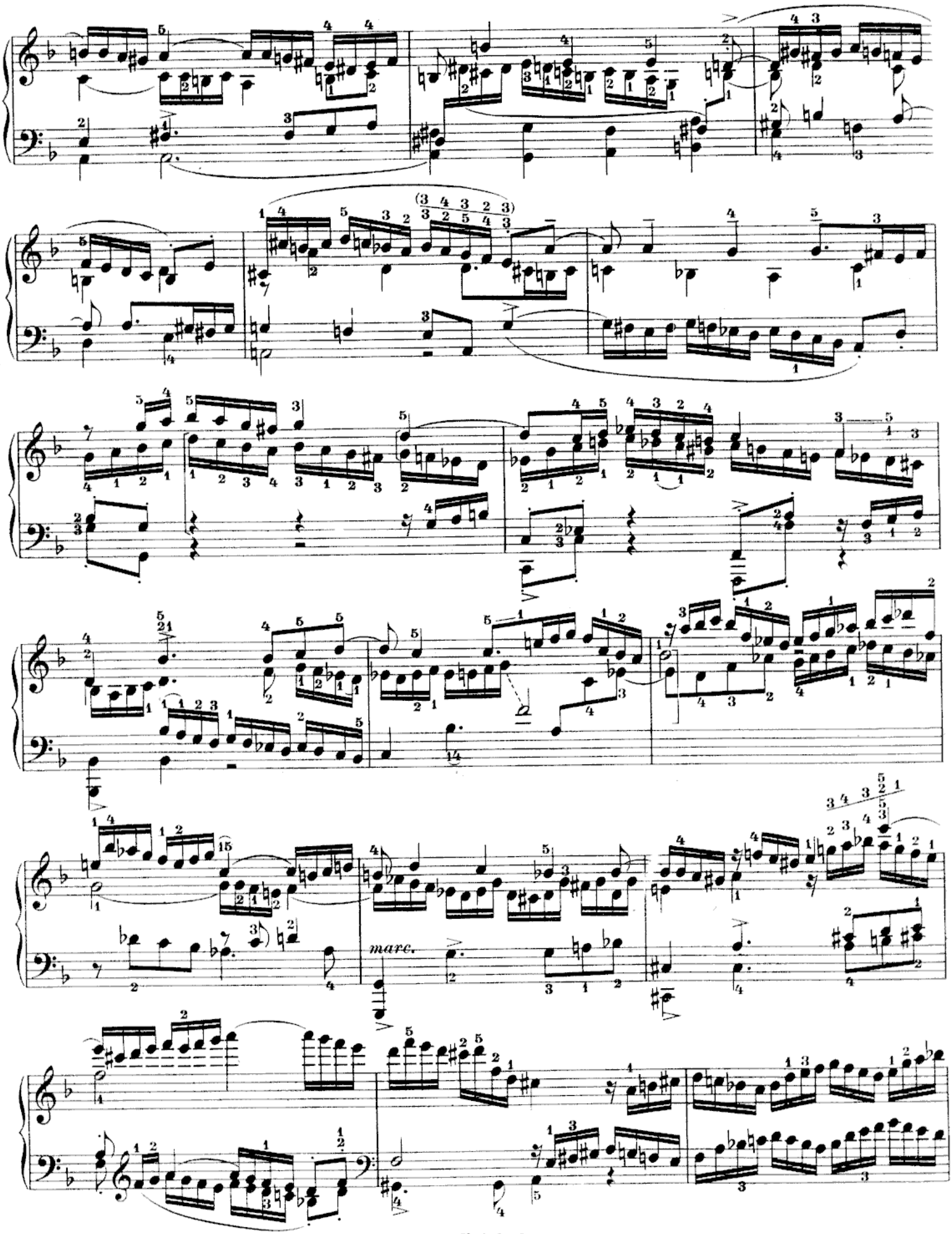
Fuga.

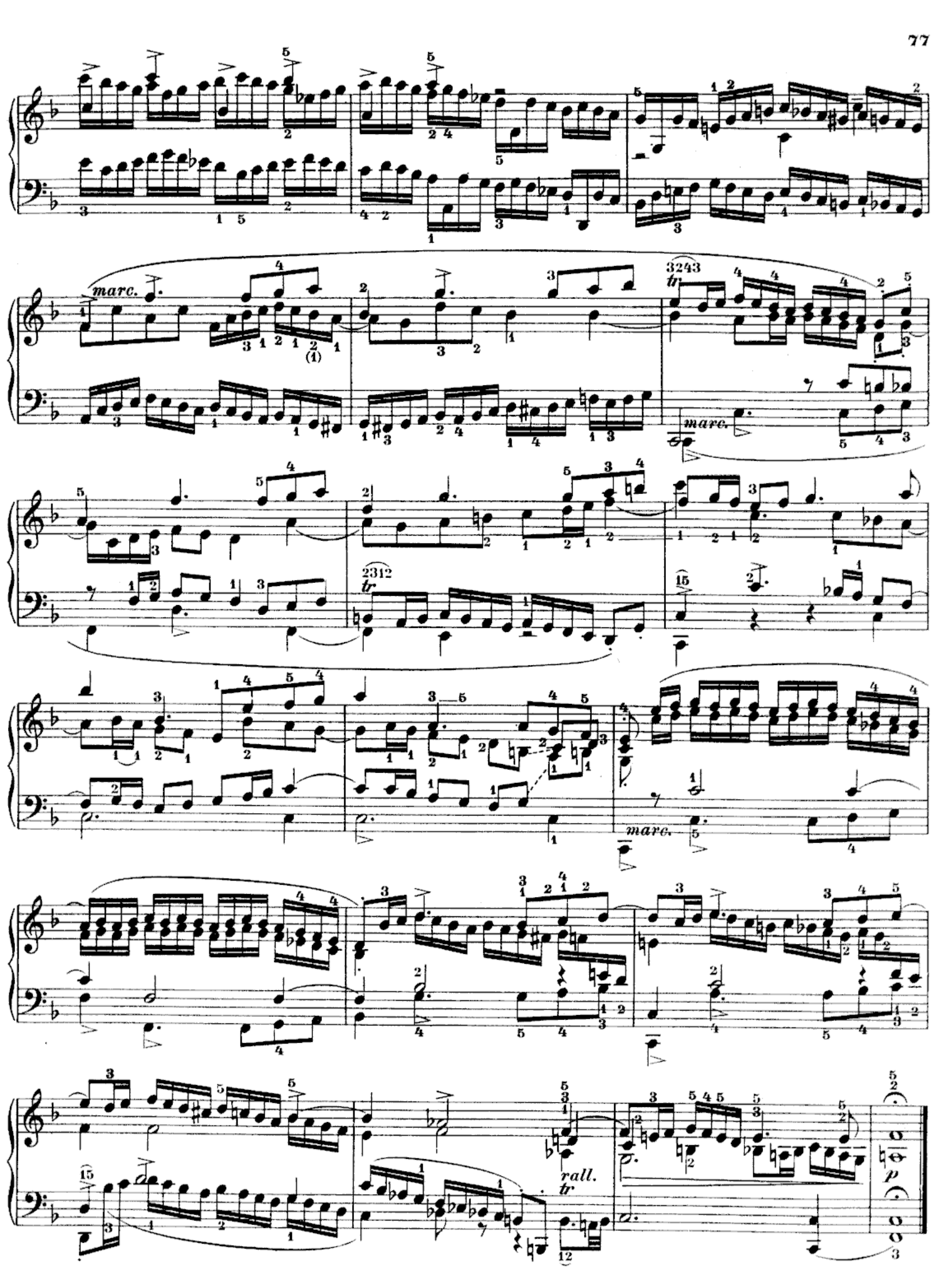
Tempo moderato. (♩= 76)

40.




fmarc.
p
f
marc.
marc.
ff
marc.


marc.


marc.
3243
tr
marc.
2312
tr
marc.
rall.
tr
p

Finale.

Allegro vivace. (𝅗𝅥 = 72)

41.

*p con brio*

*p*

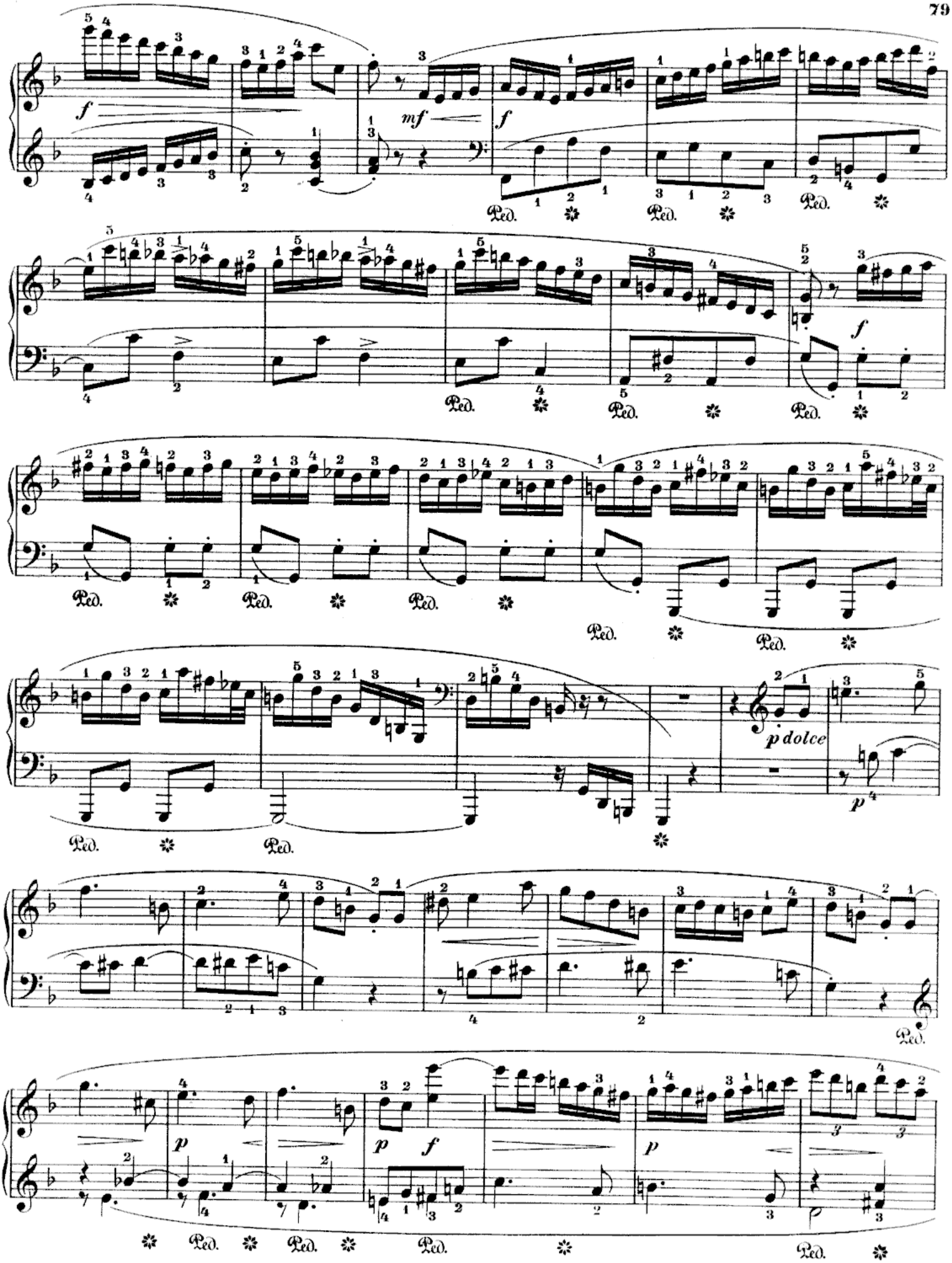
*mf*

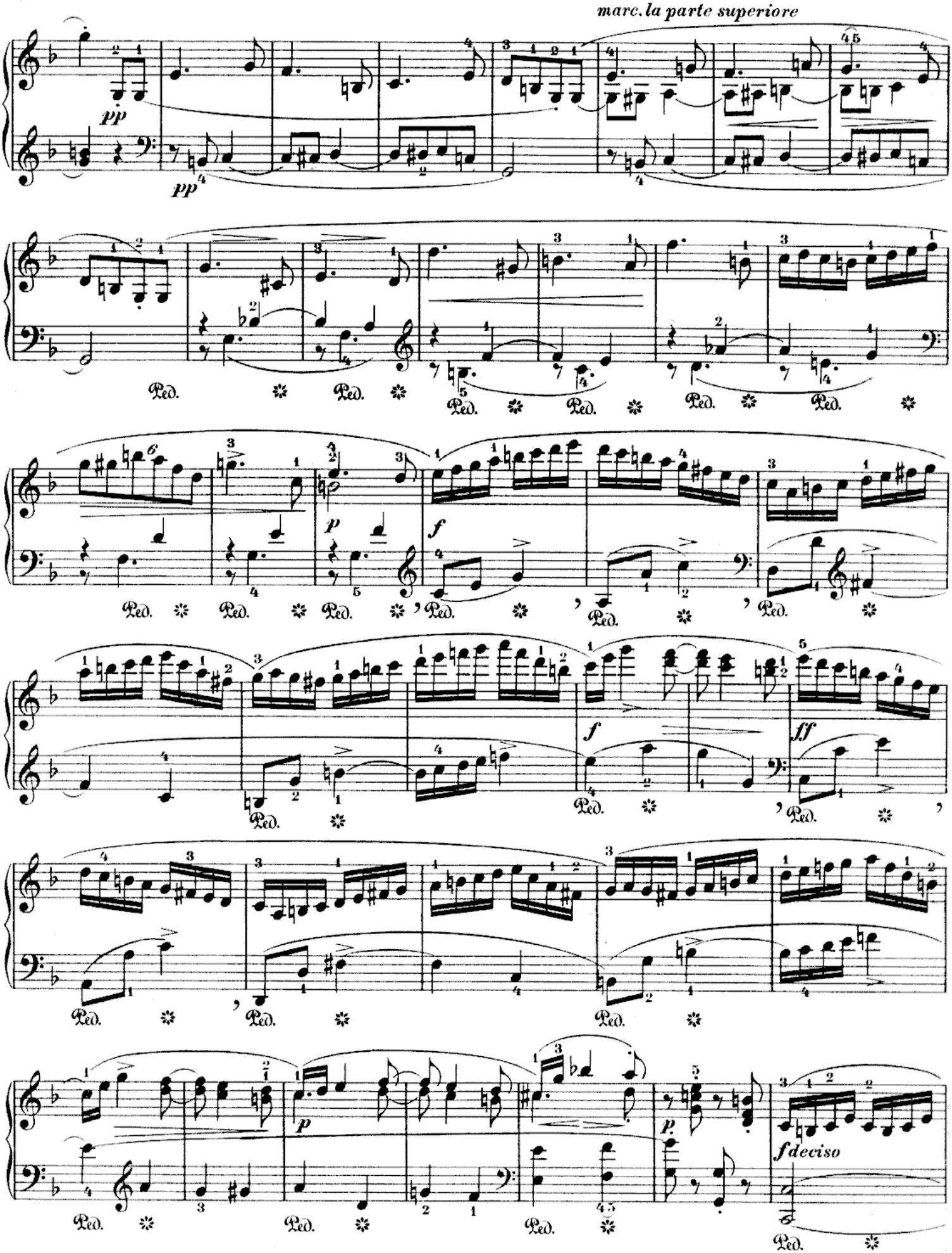
*p*

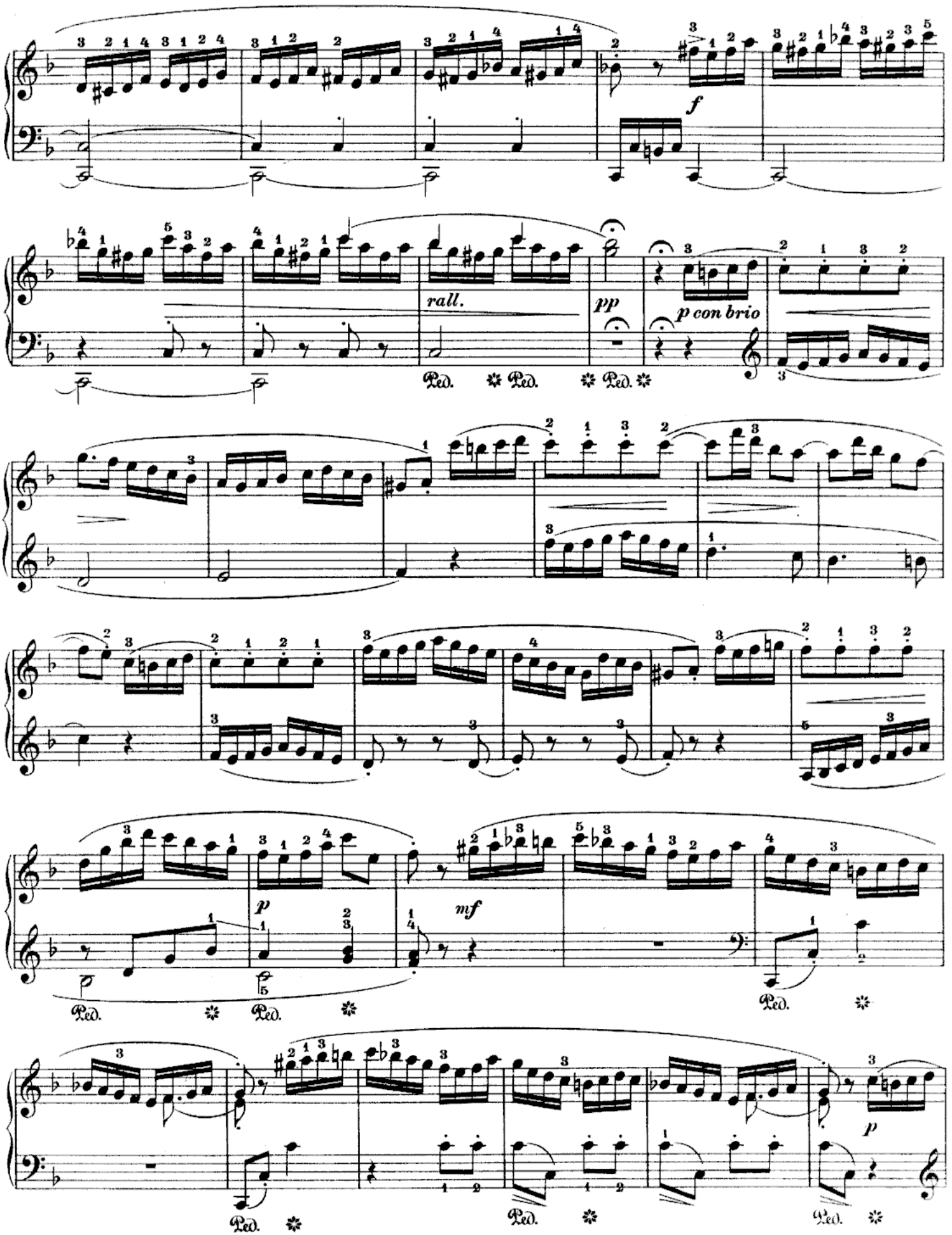
Ped. ✻ Ped. ✻

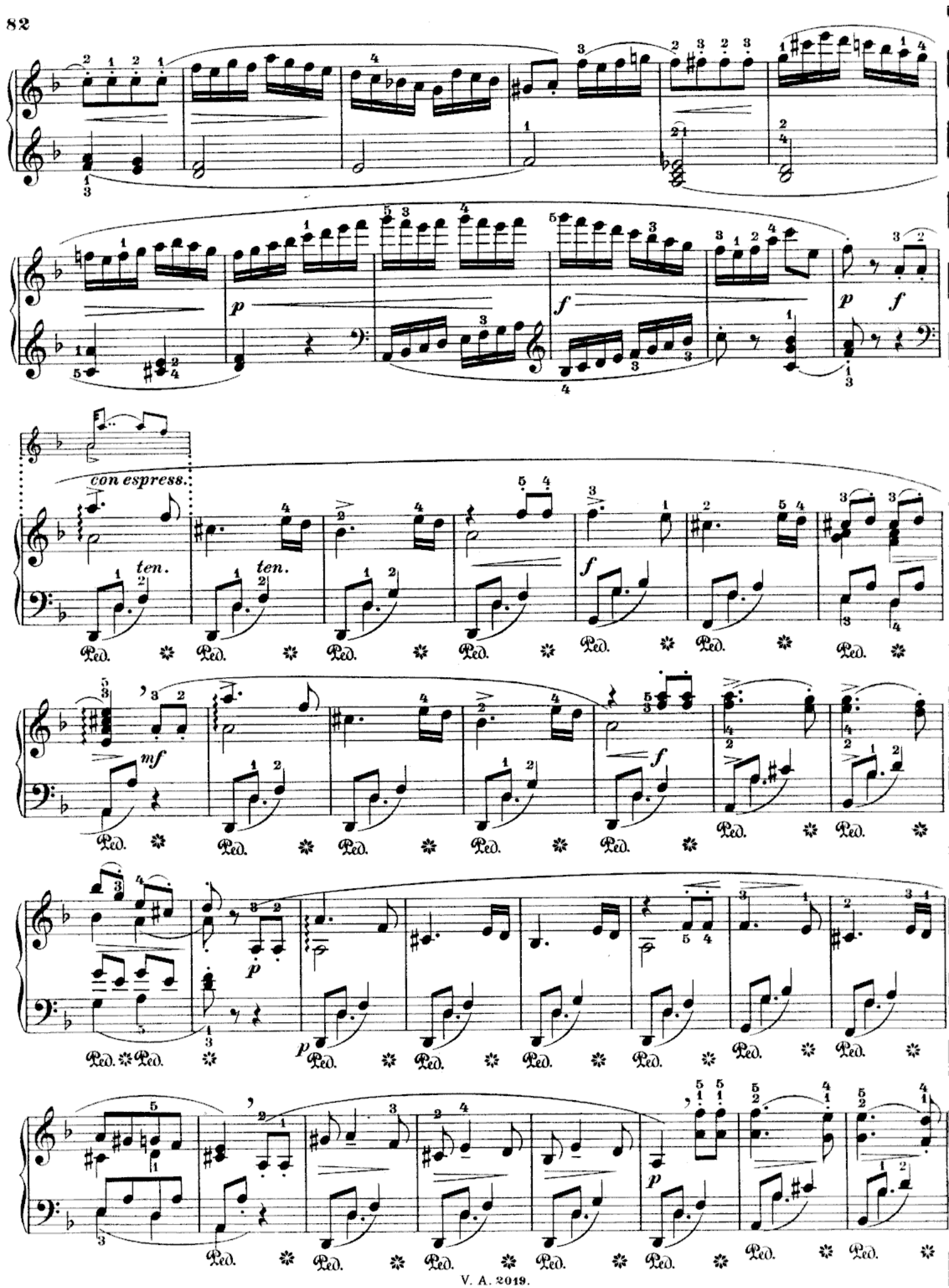
Ped. ✻ Ped. ✻

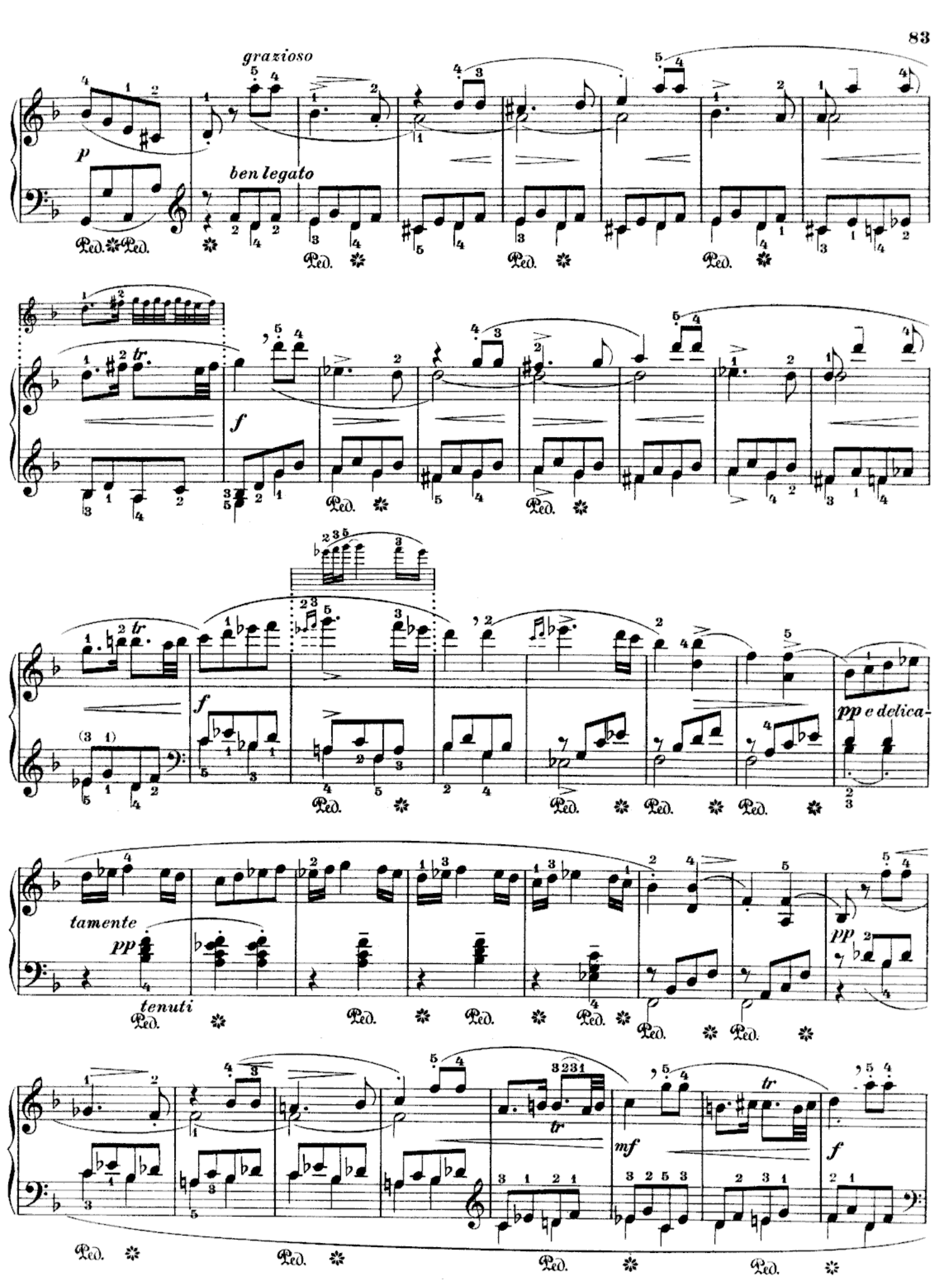
Ped. ✻

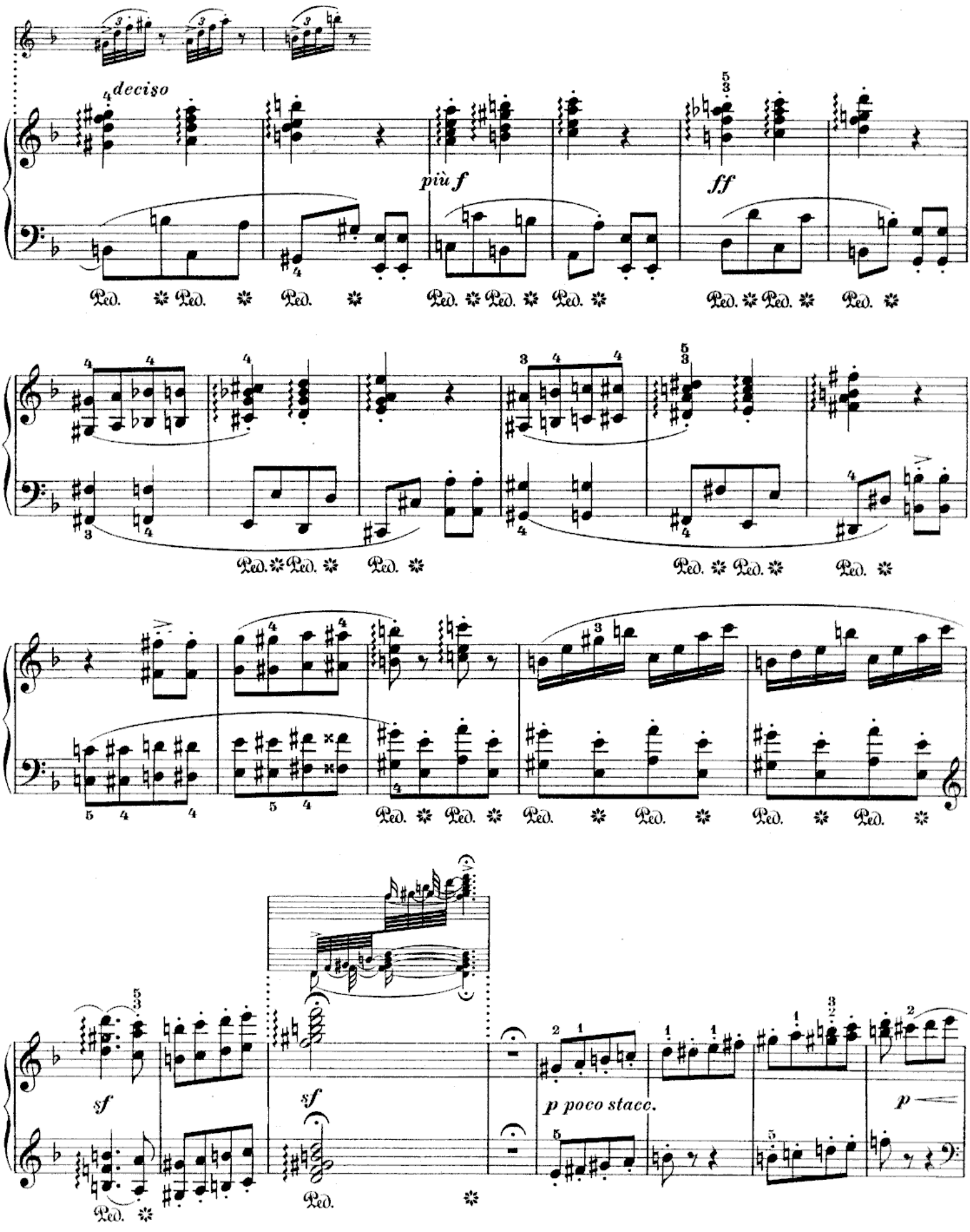

f
mf
f
Ped.
f
p dolce
p
p
p
f
p

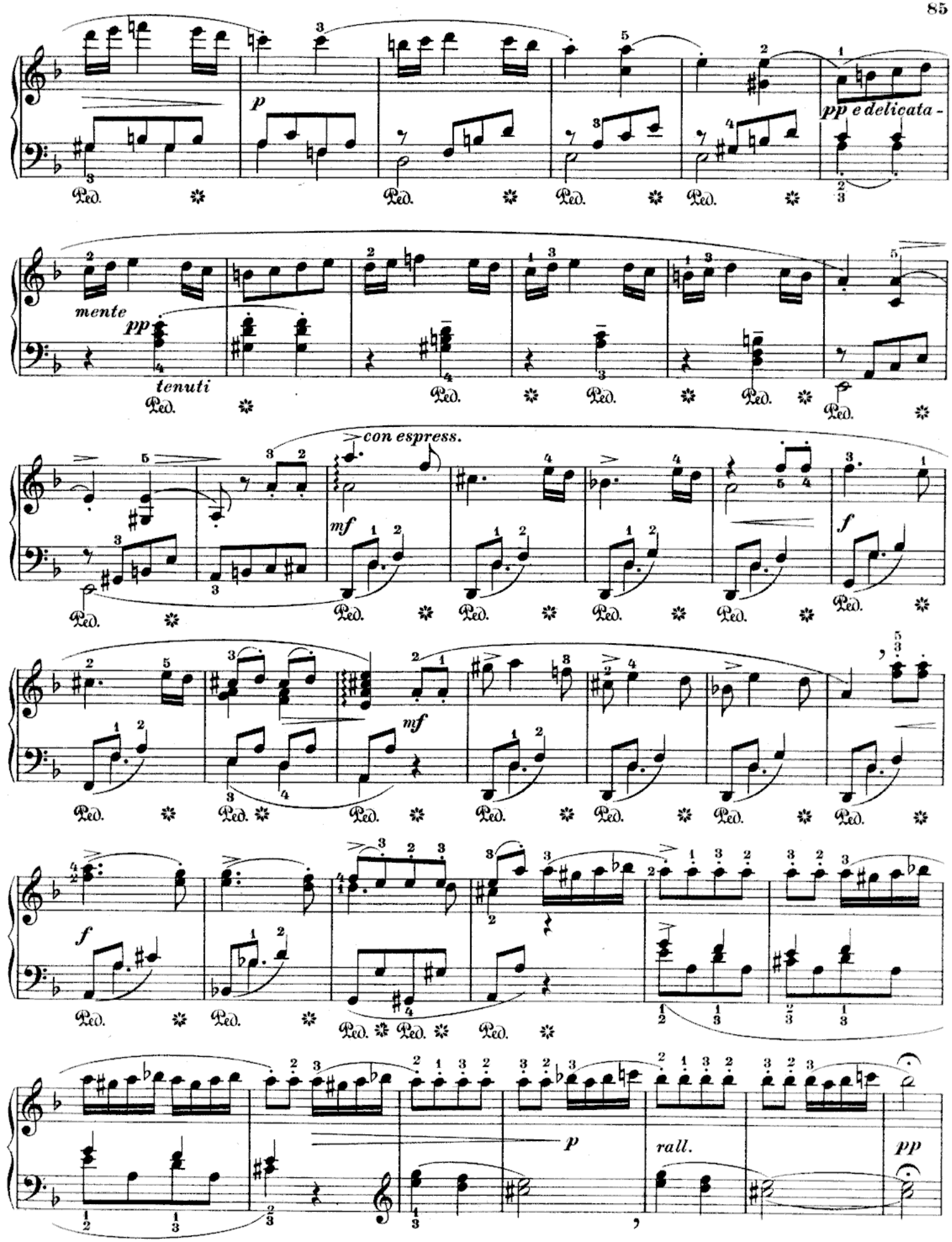

marc. la parte superiore
pp
pp
Ped.
p
f
f
ff
p
p
f deciso

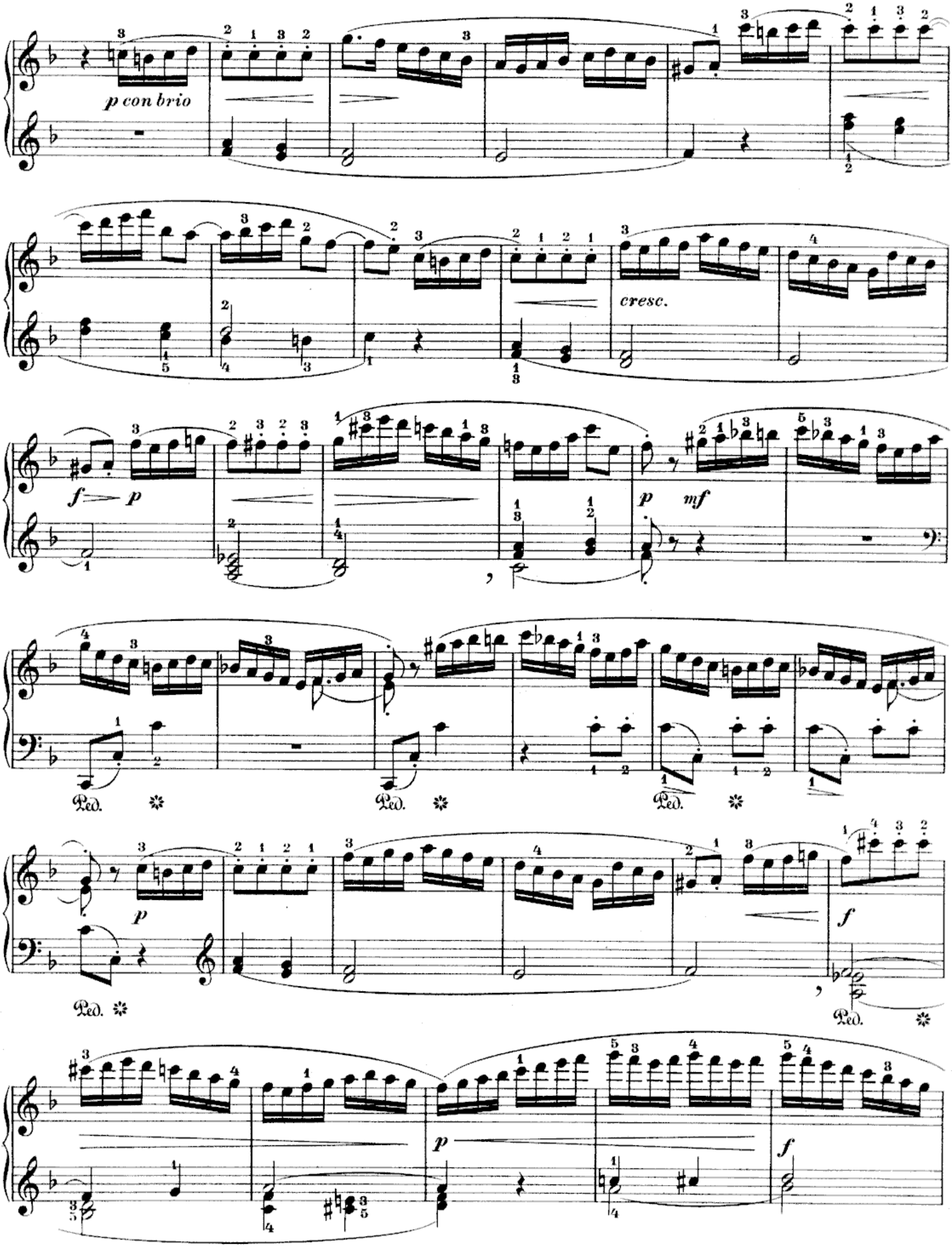

f
rall.
pp
p con brio
Ped.
p
mf

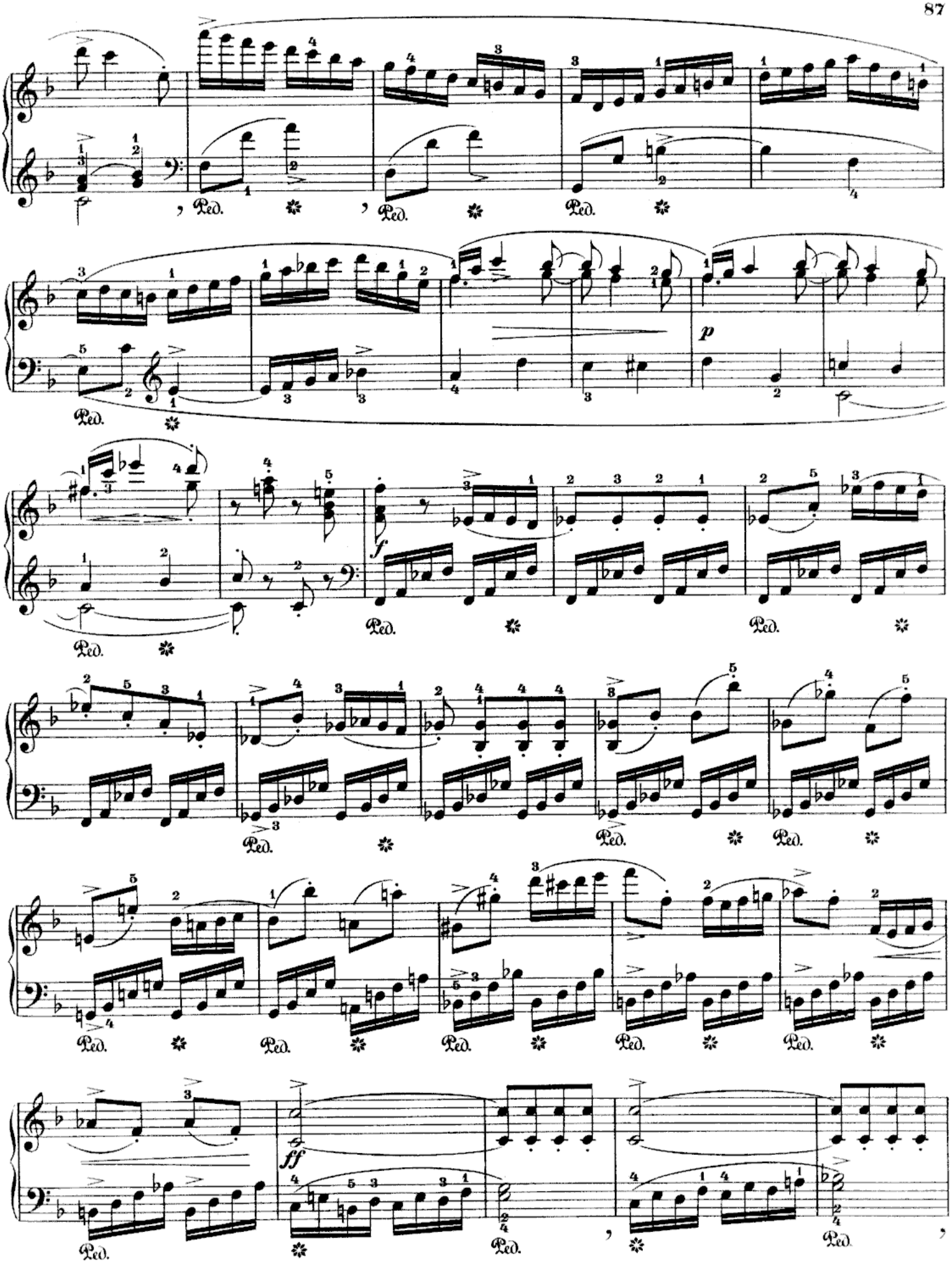

con espress.
ten.
ten.
f
mf
p
p
p
Ped.

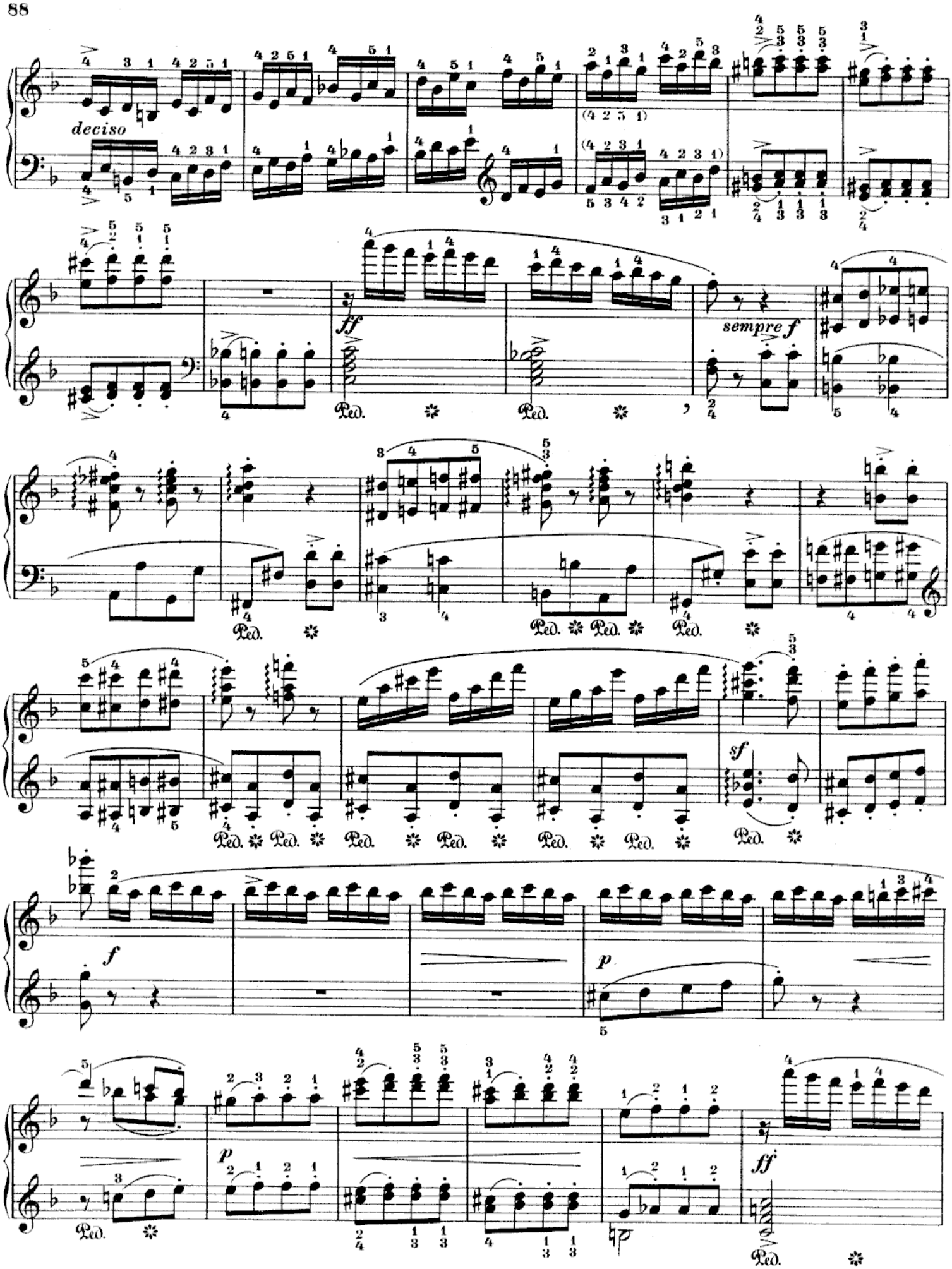

grazioso
p
ben legato
Ped.
tr
f
pp e delica-
tamente
pp
tenuti
mf

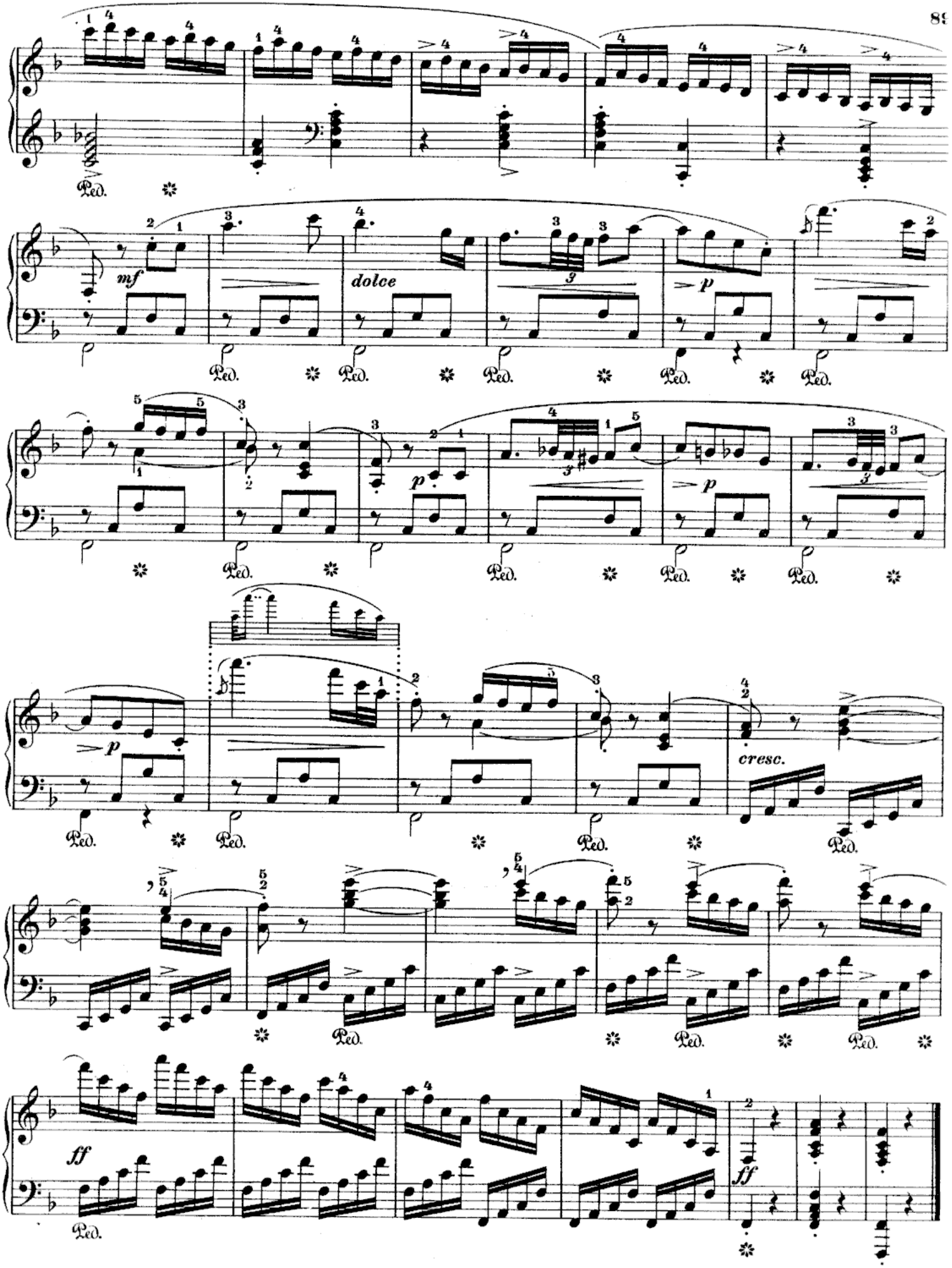

deciso
più f
ff
Ped.
sf
sf
Ped.
p poco stacc.
p


p
pp e delicata -
mente
pp
tenuti
con espress.
mf
f
mf
f
p
rall.
pp


p con brio
cresc.
f
p
p
mf
Ped.
Ped.
Ped.
p
Ped.
f
p
f


Ped.
p
f
ff

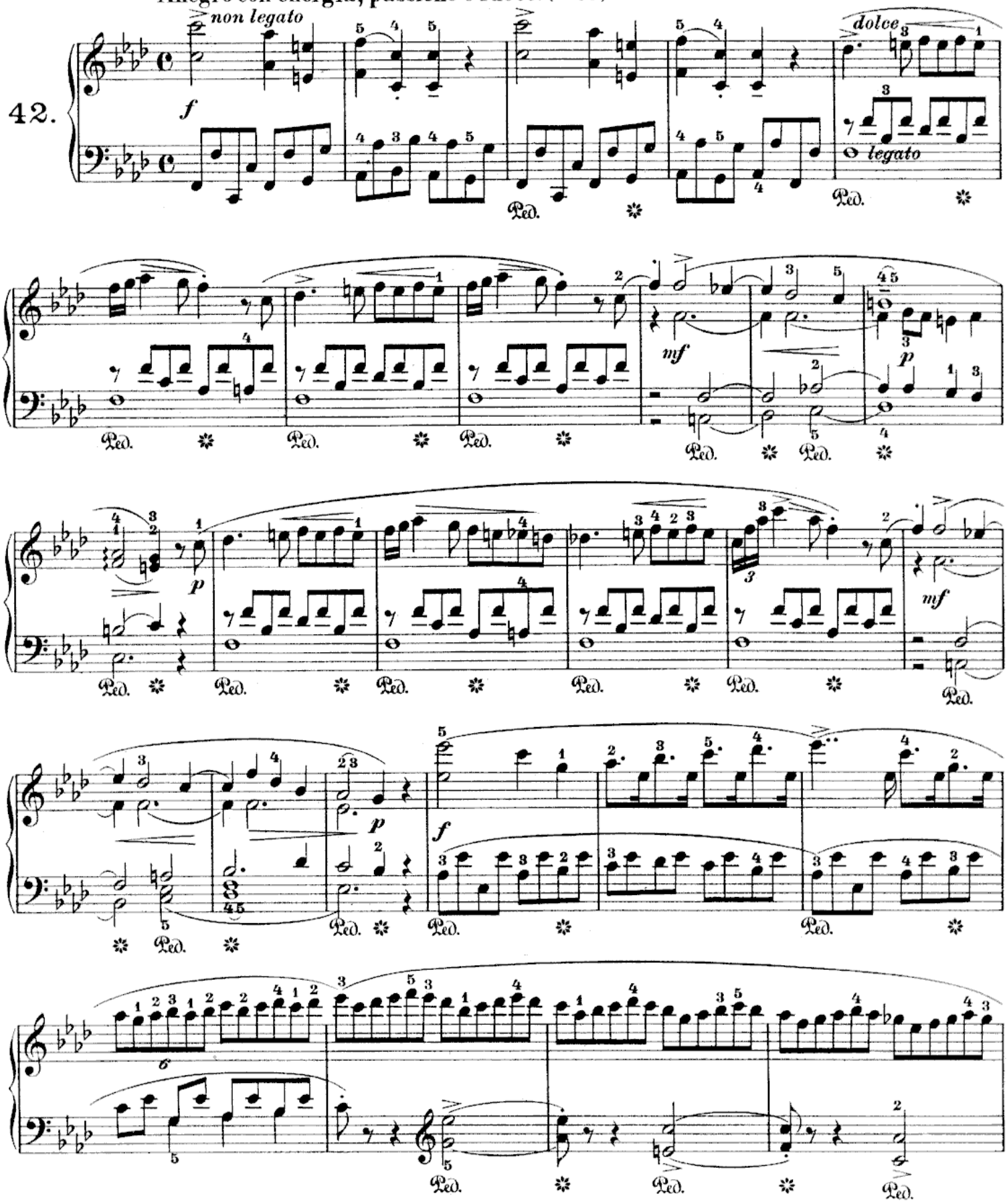

deciso
ff
sempre f
sf
f
p
p
ff

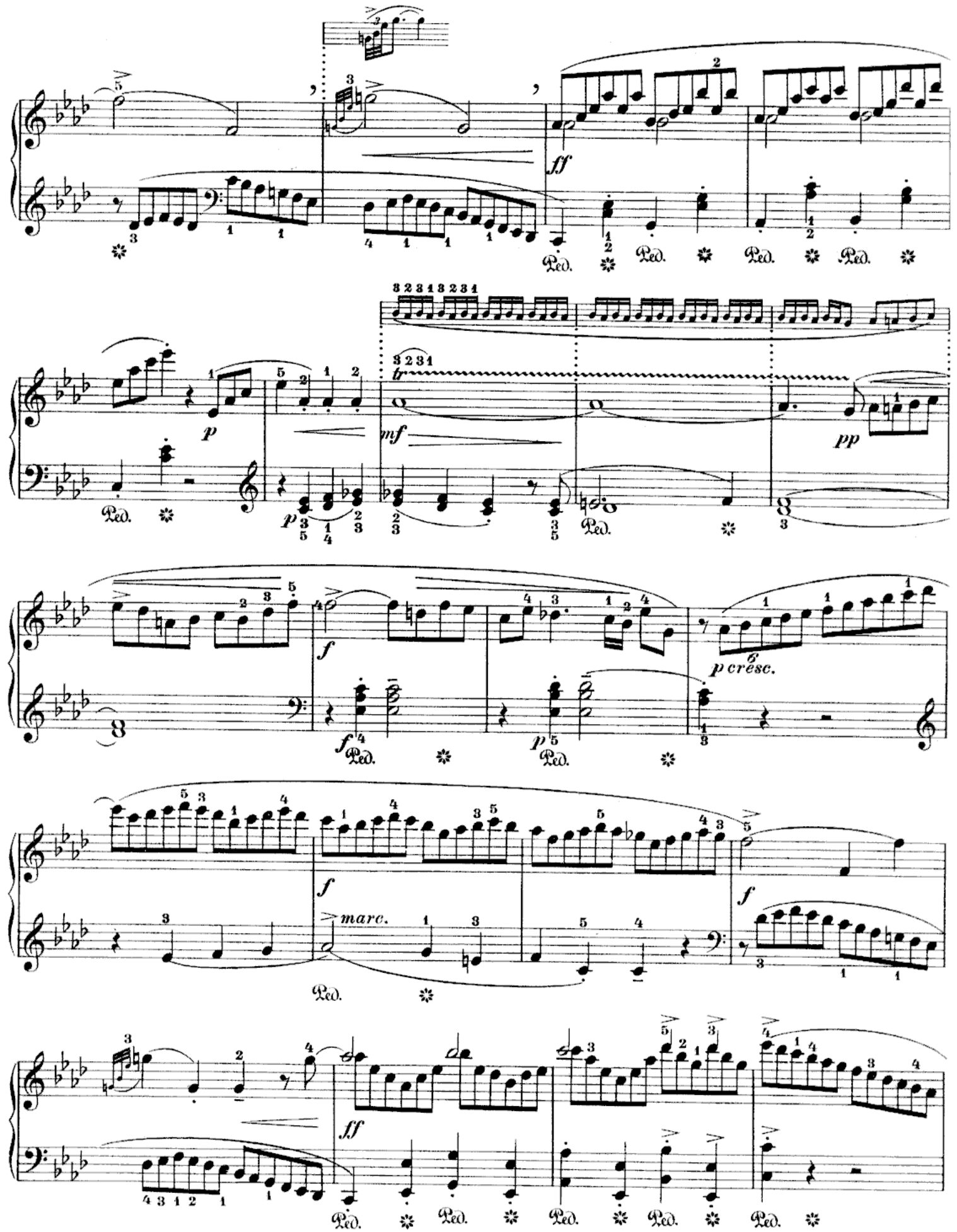

mf
dolce
p
p
p
cresc.
ff
ff

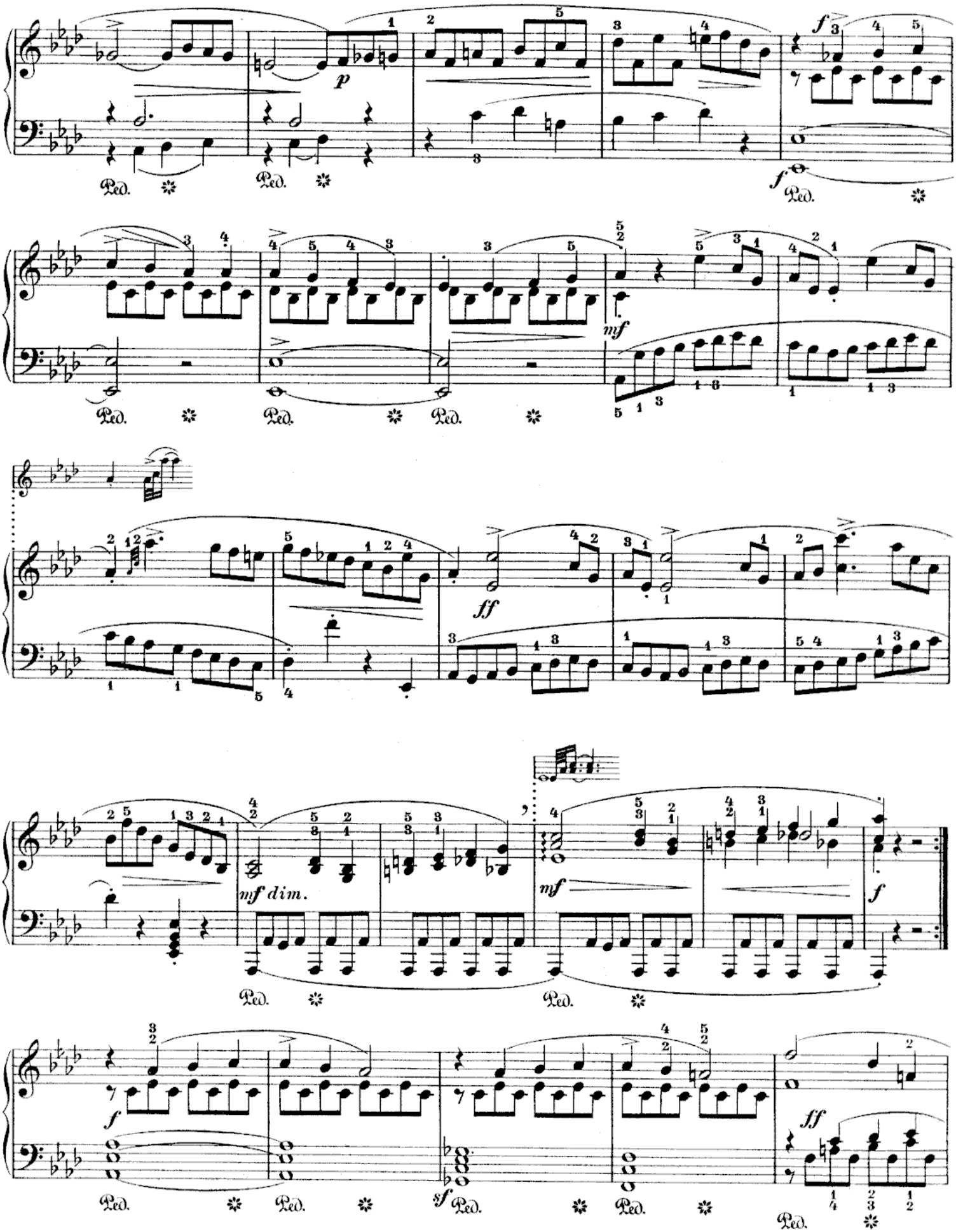
# Suite de trois pièces.

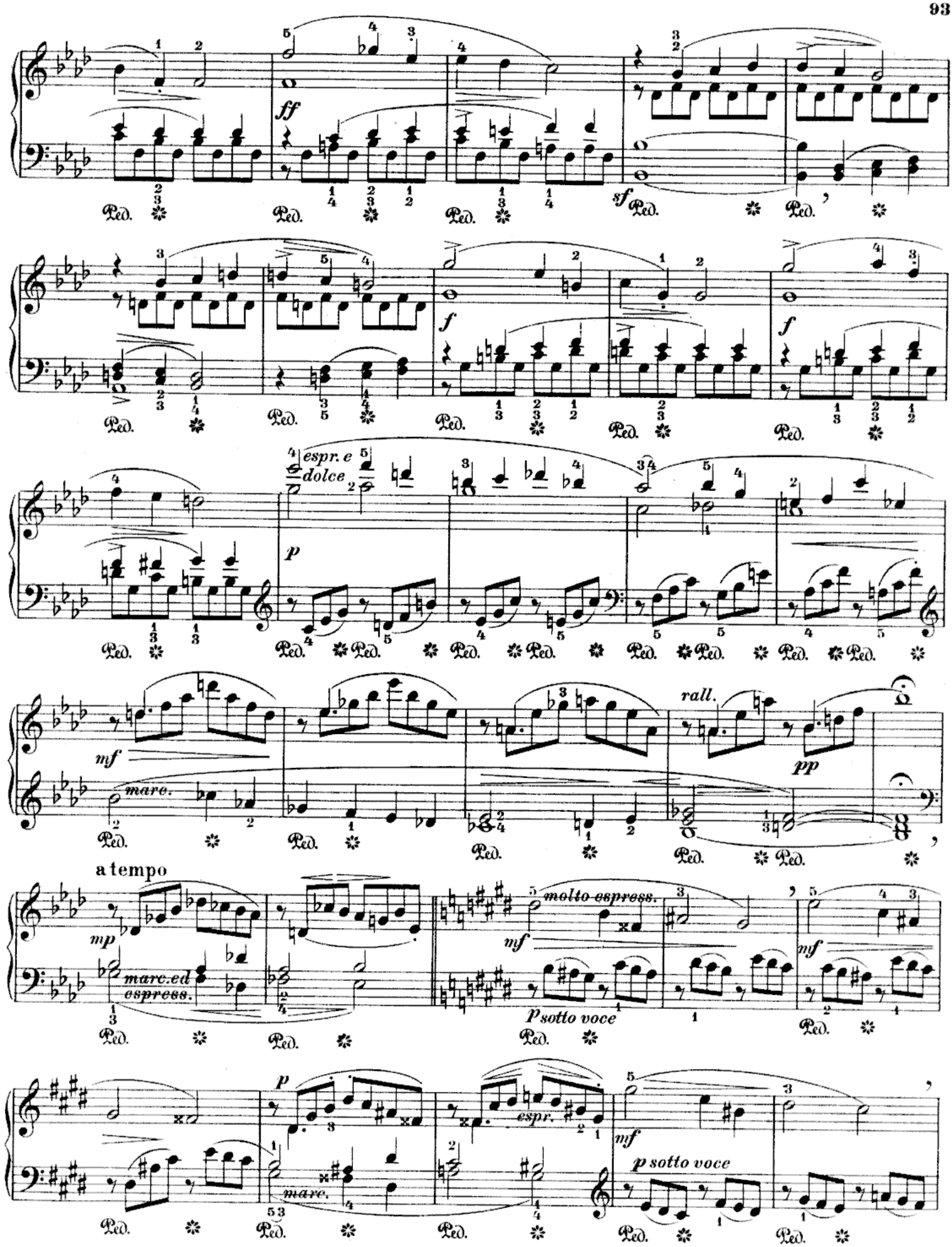
## 42.

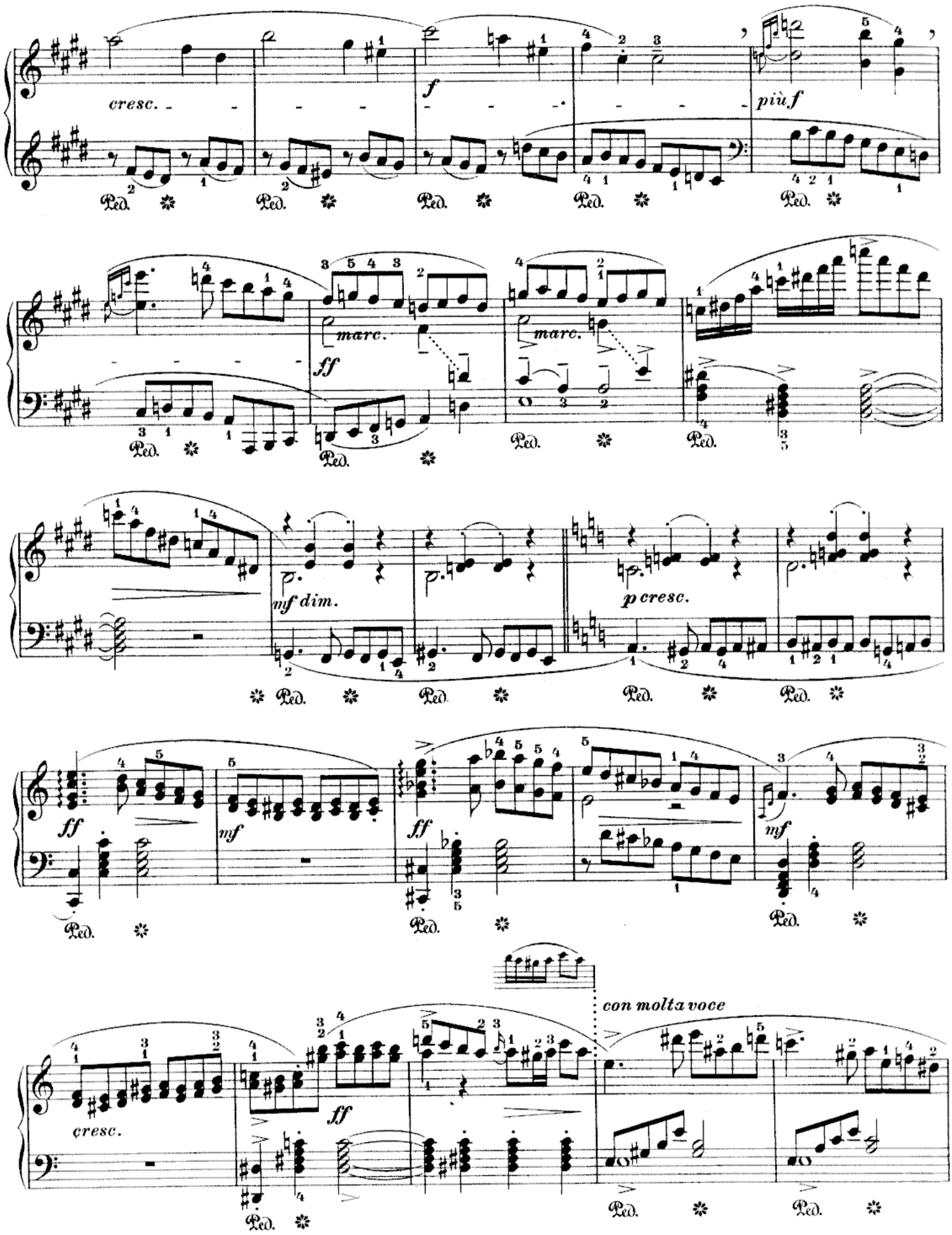
**Allegro con energia, passione e fuoco.** (𝅗𝅥 = 96)

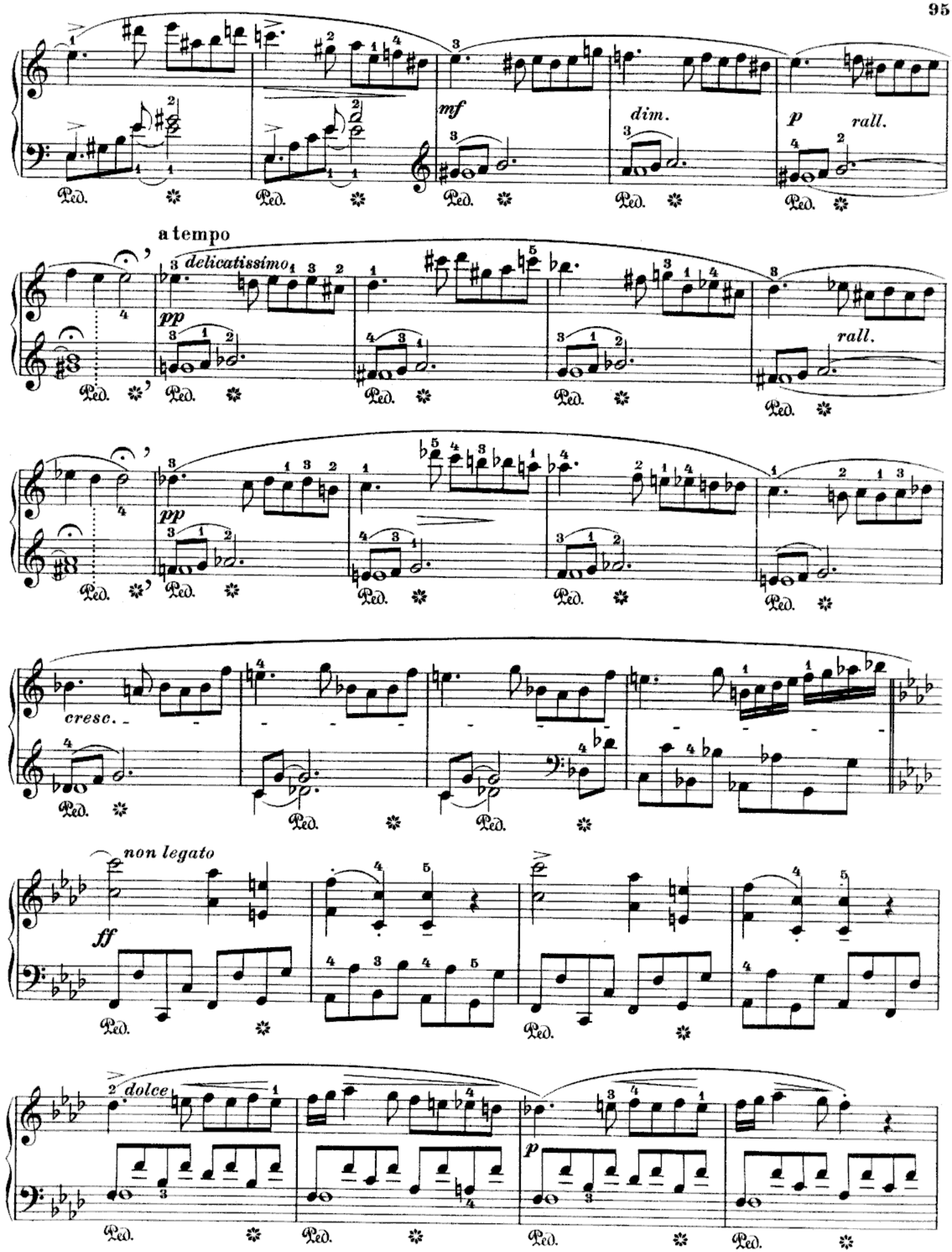


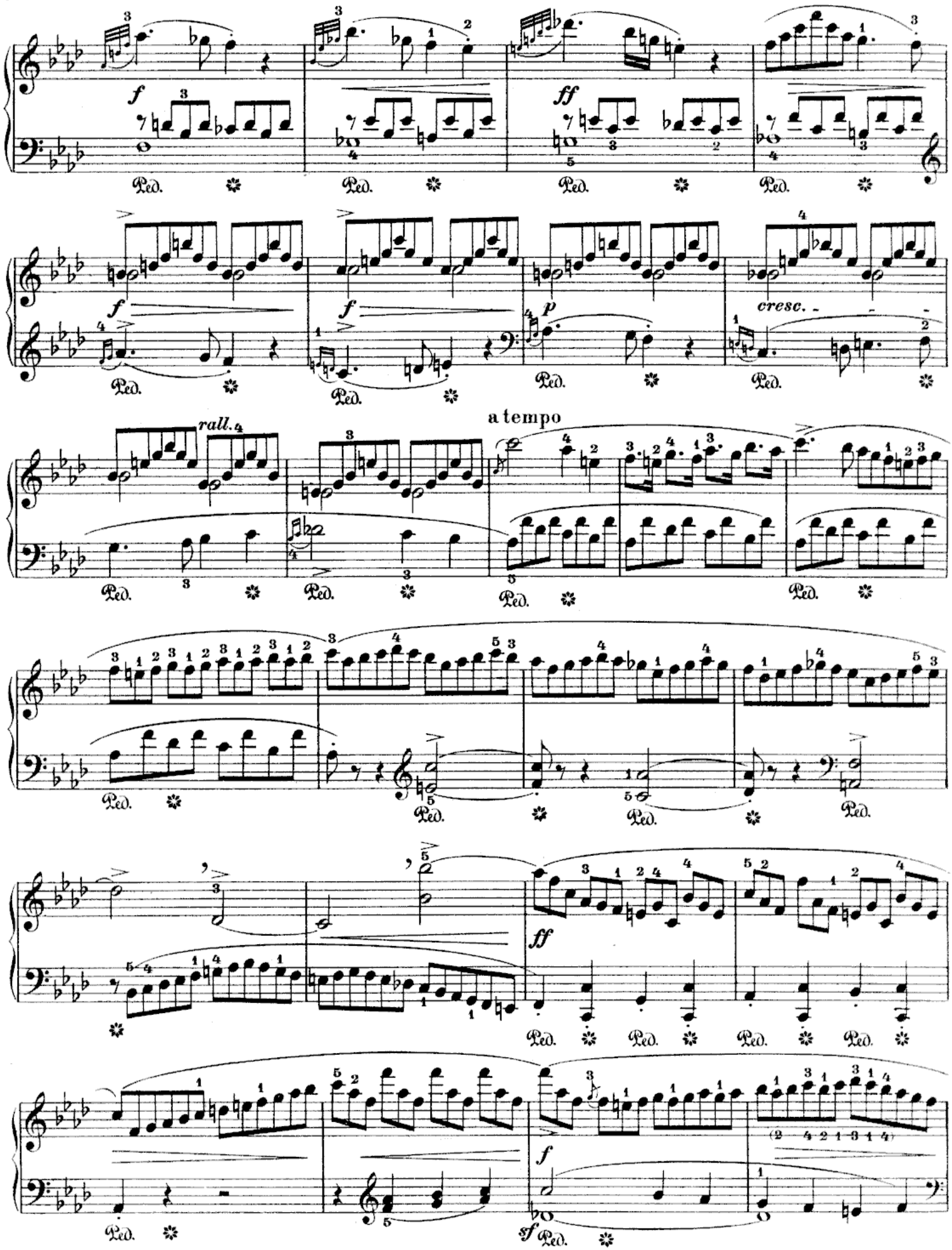

ff
Ped.
p
mf
pp
f
p cresc.
marc.
ff

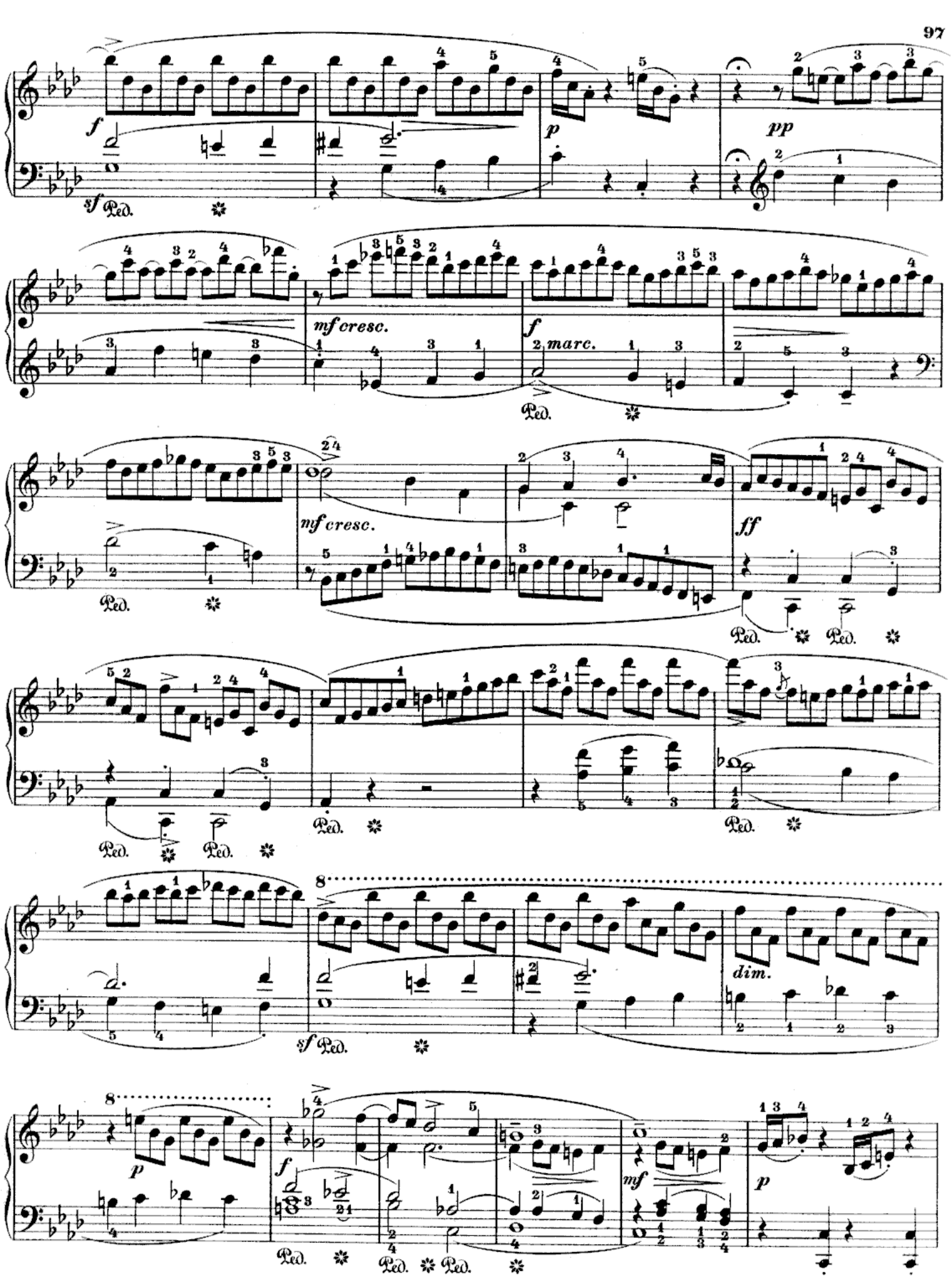

p
f
Ped.
mf
ff
mf dim.
mf
f
sf
ff

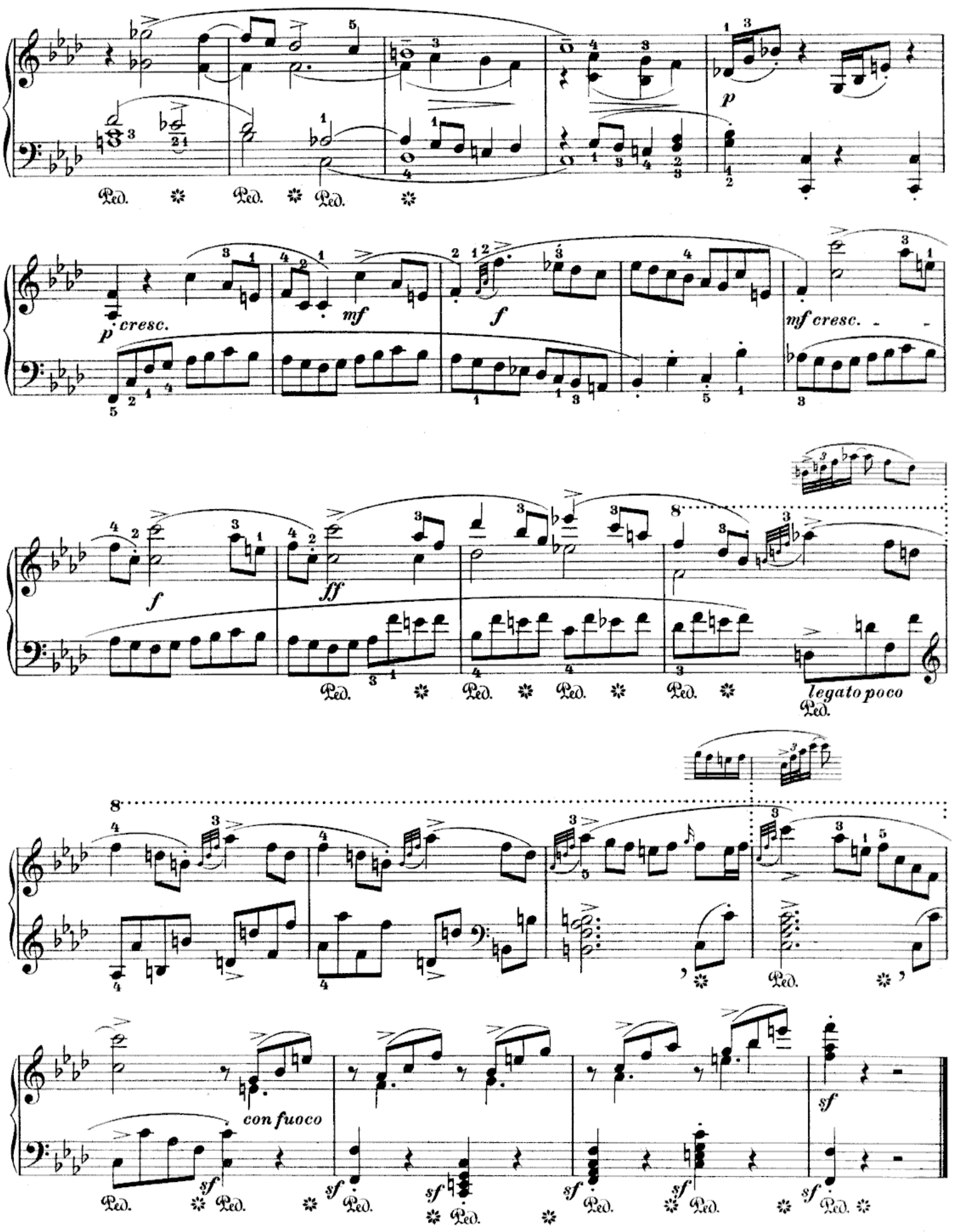

ff
sf
f
f
espr. e
dolce
p
mf
marc.
rall.
pp
a tempo
mp
marc.ed
espress.
molto espress.
mf
p sotto voce
mf
p
espr.
mf
p sotto voce
marc.
Ped.

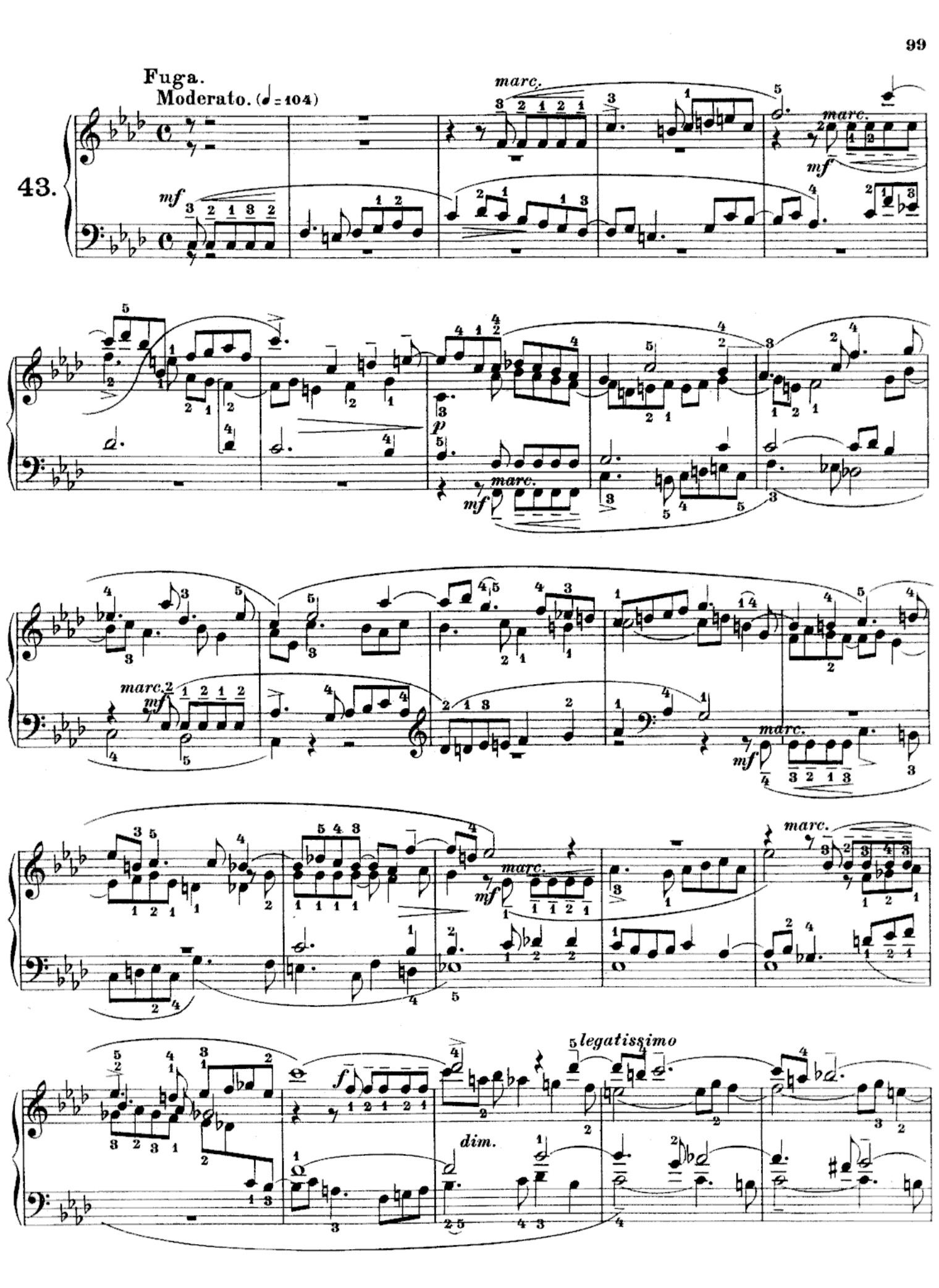

cresc.
f
più f
marc.
ff
marc.
mf dim.
p cresc.
ff
mf
ff
mf
cresc.
ff
con molta voce
Ped.

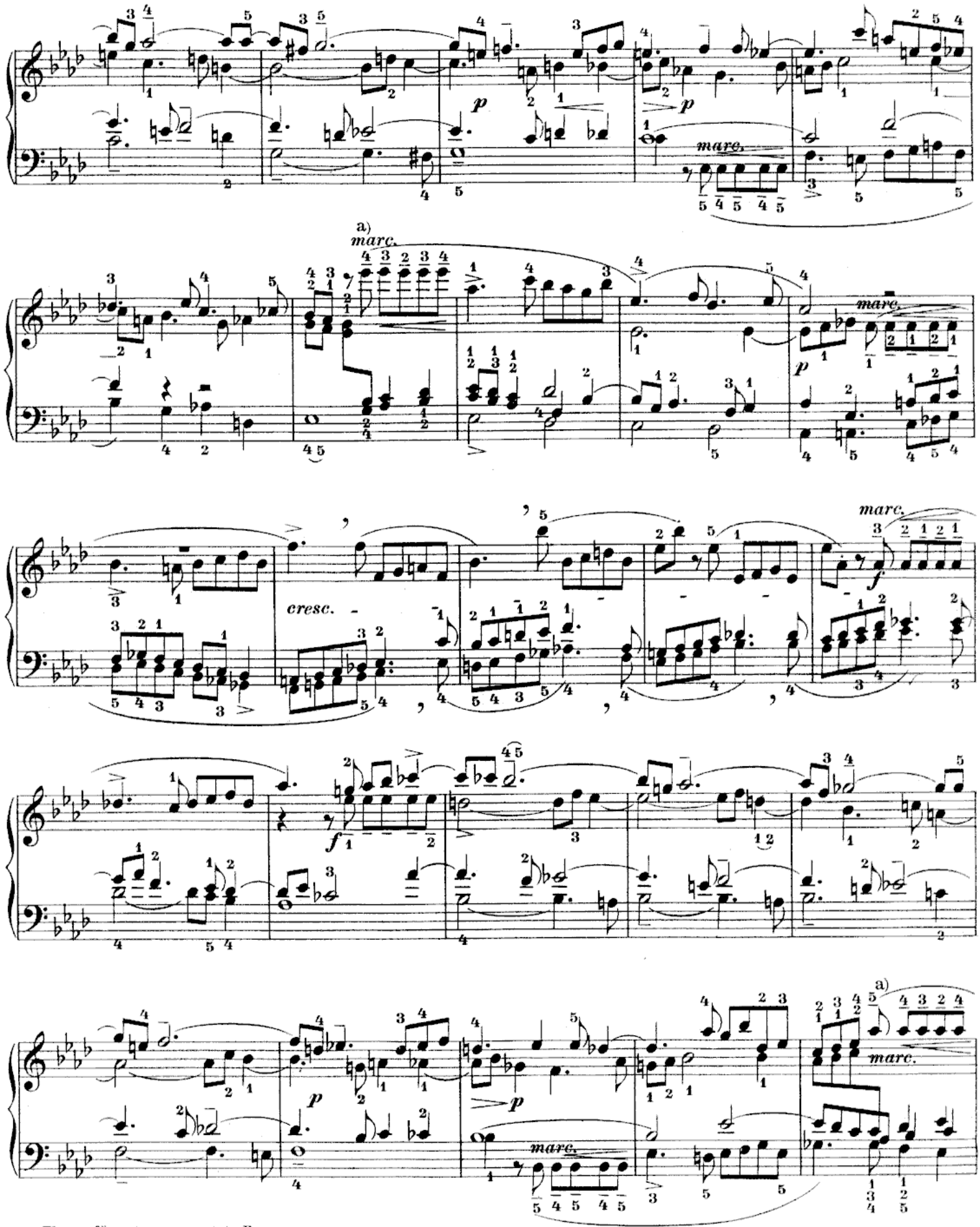

mf
dim.
p
rall.
a tempo
delicatissimo
pp
rall.
pp
cresc.
non legato
ff
dolce
p


f
ff
f
f
p
cresc.
rall.
a tempo
ff
f
sf
Ped.

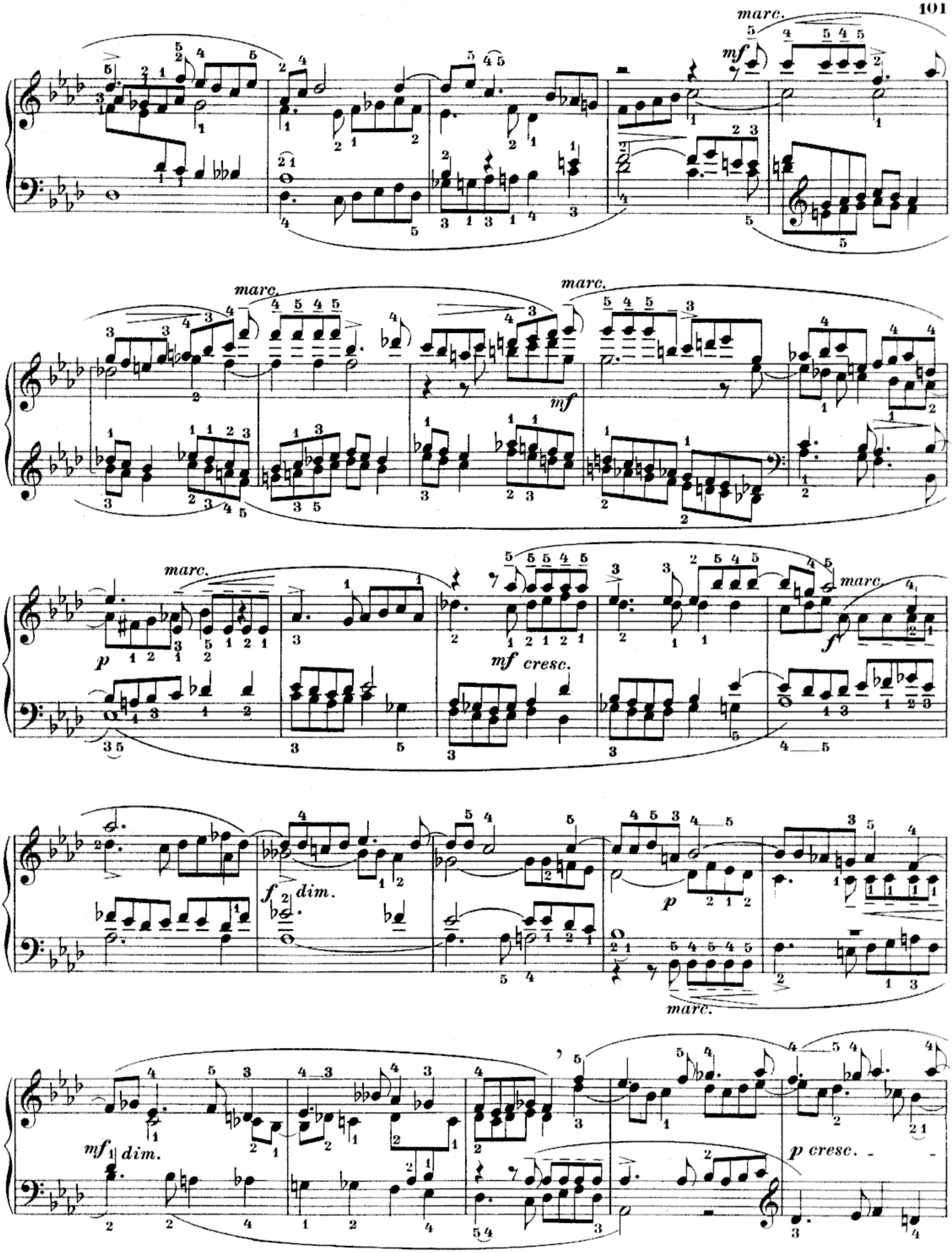

f
sf
Ped.
p
pp
mf cresc.
f
marc.
Ped.
mf cresc.
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
dim.
sf
Ped.
p
f
Ped.
Ped.
Ped.
mf
p

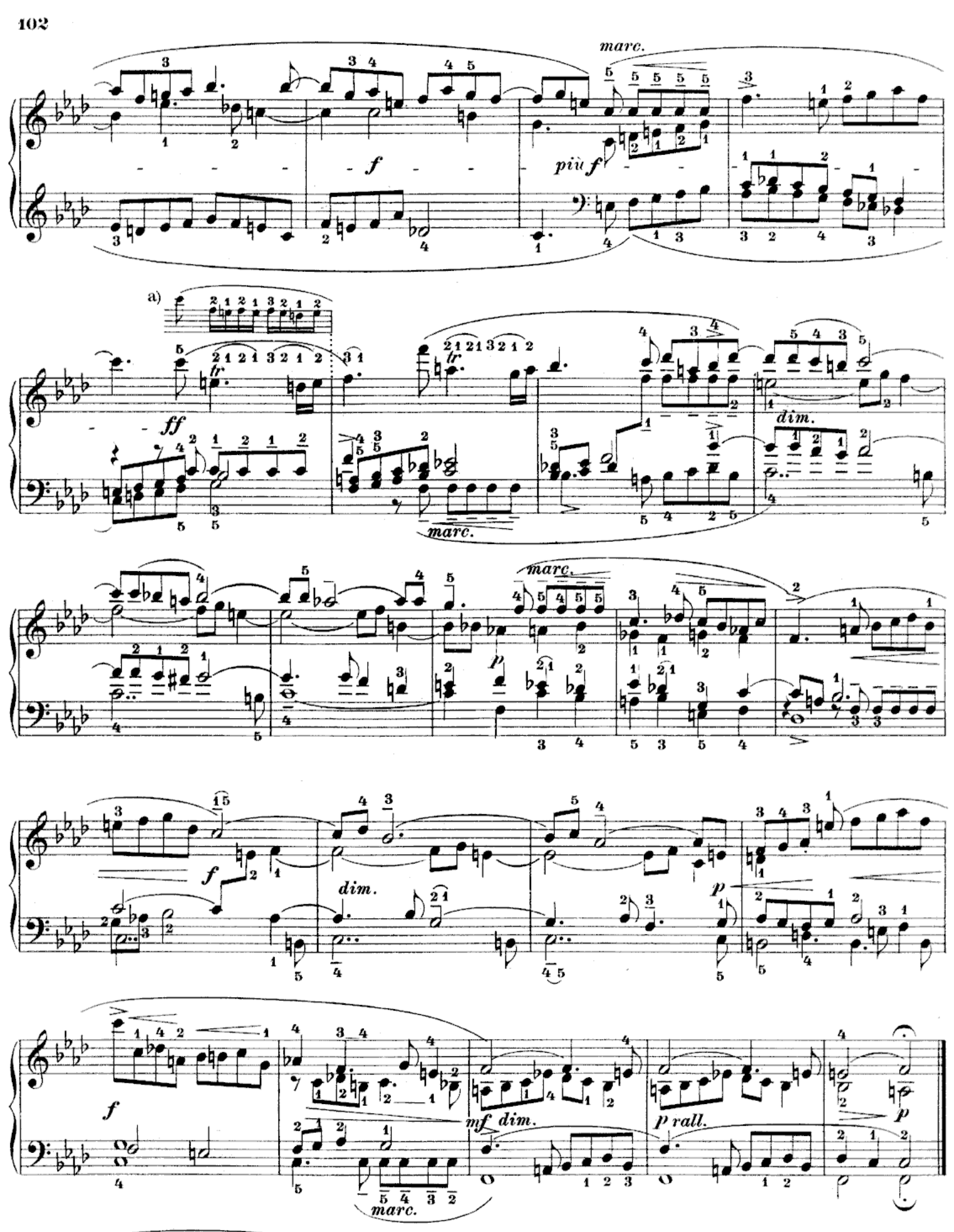

p
p cresc.
mf
f
mf cresc.
f
ff
legato poco
con fuoco
sf
Ped.

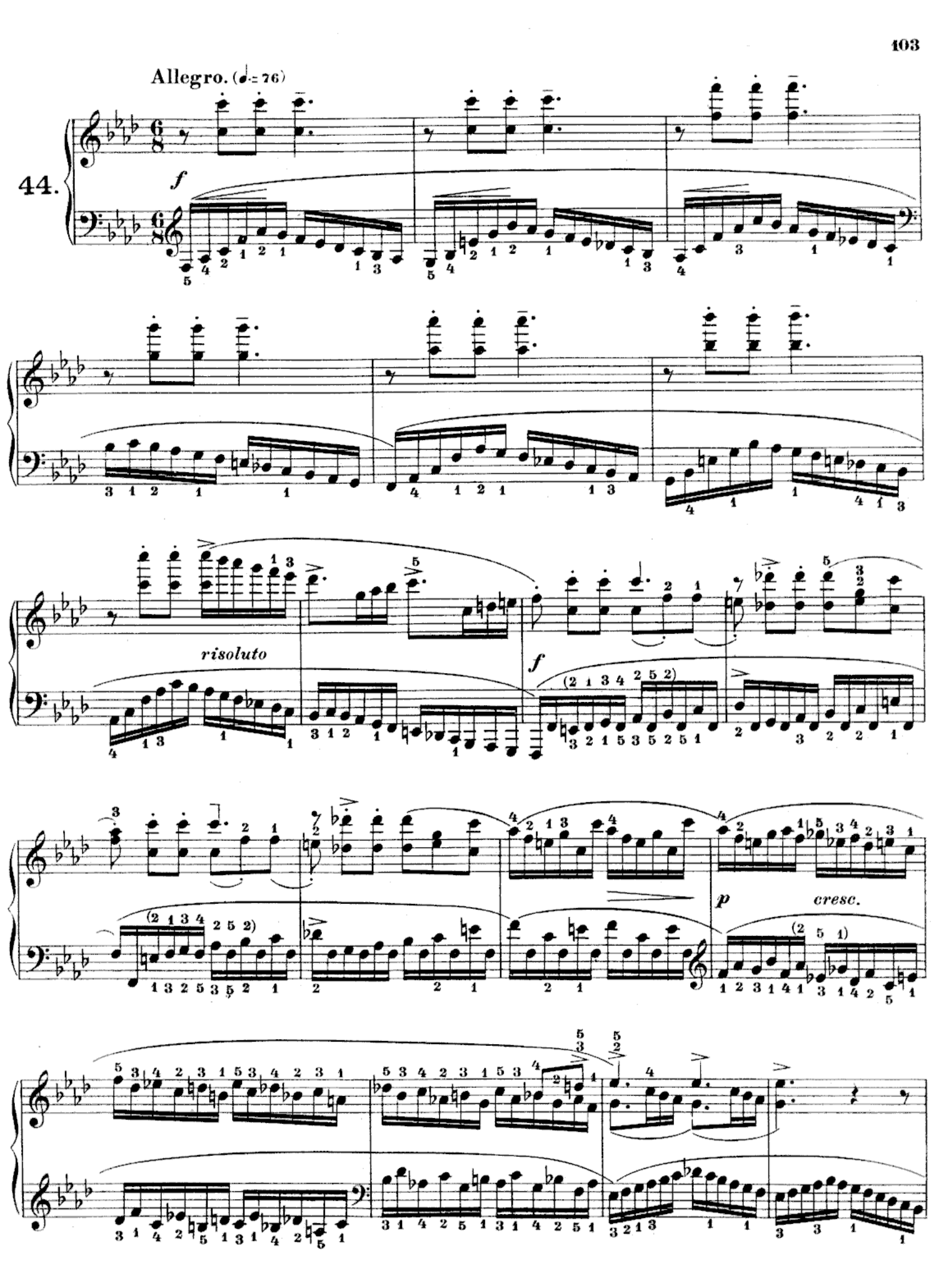

Fuga.
Moderato. (♩ = 104)
43.
marc.
mf
p
dim.
f
legatissimo

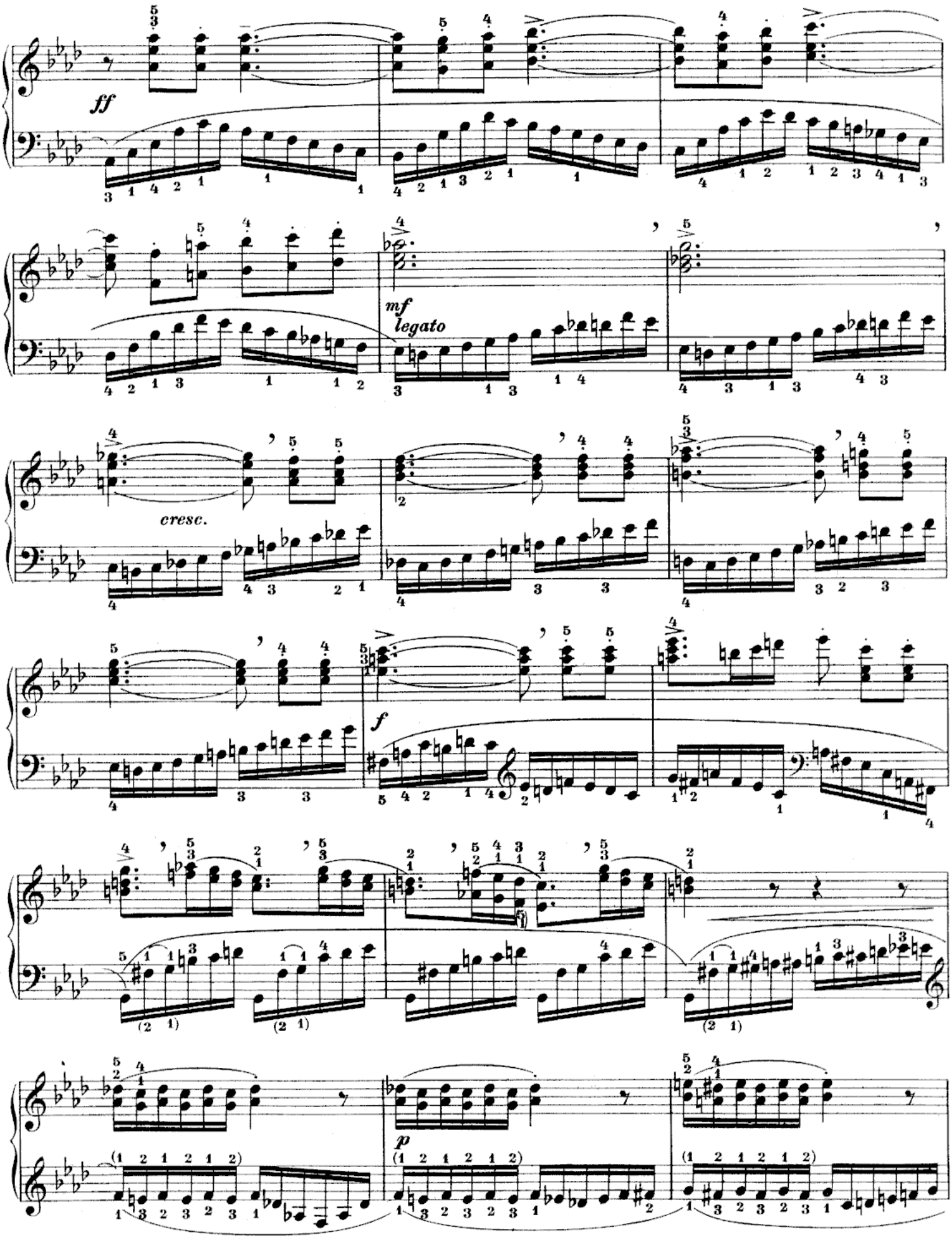


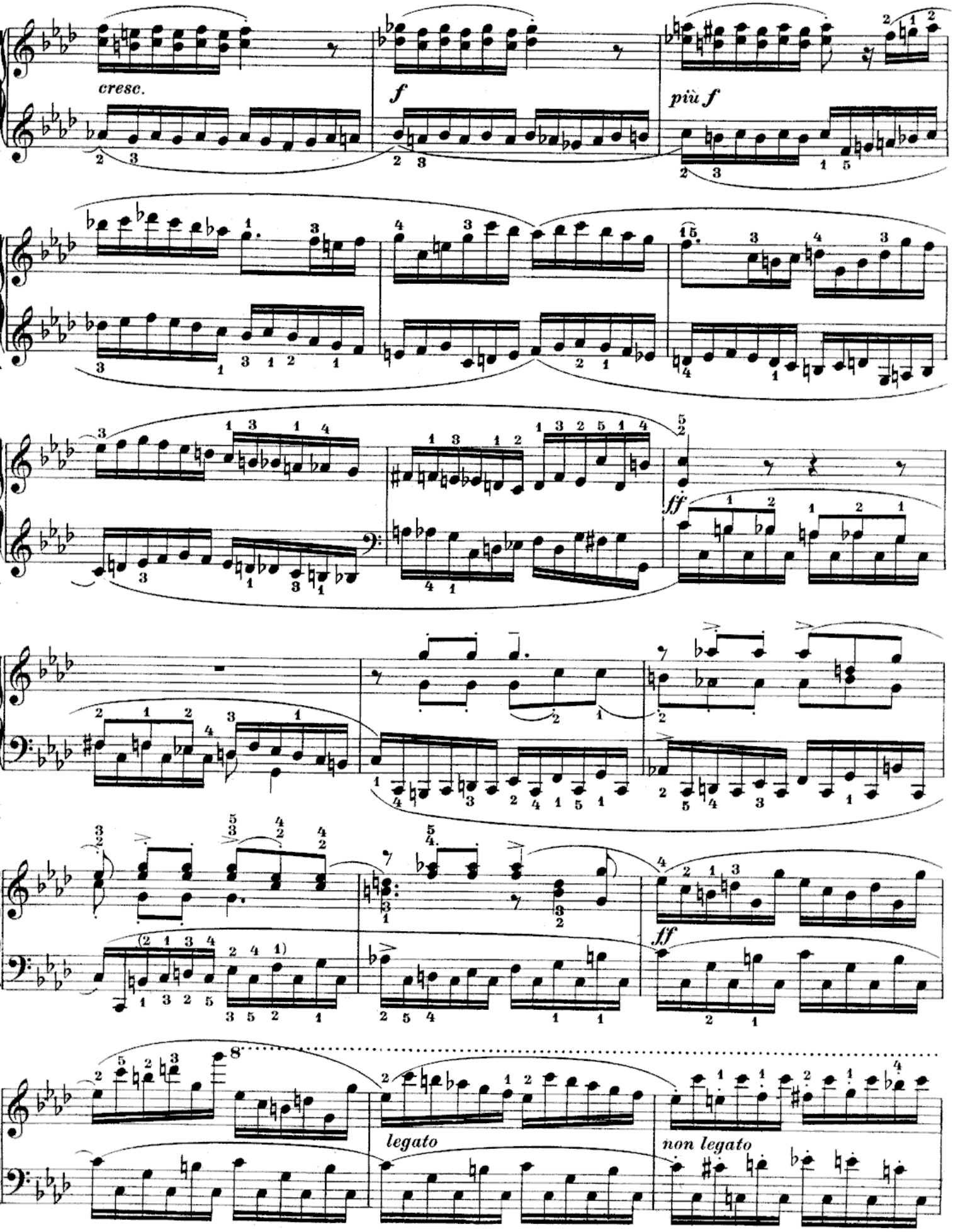

a) Thema für entgegengesetzte Bewegung.
*Tema per moto contrario.*
Theme in contrary motion.
*Sujet par mouvement contraire.*

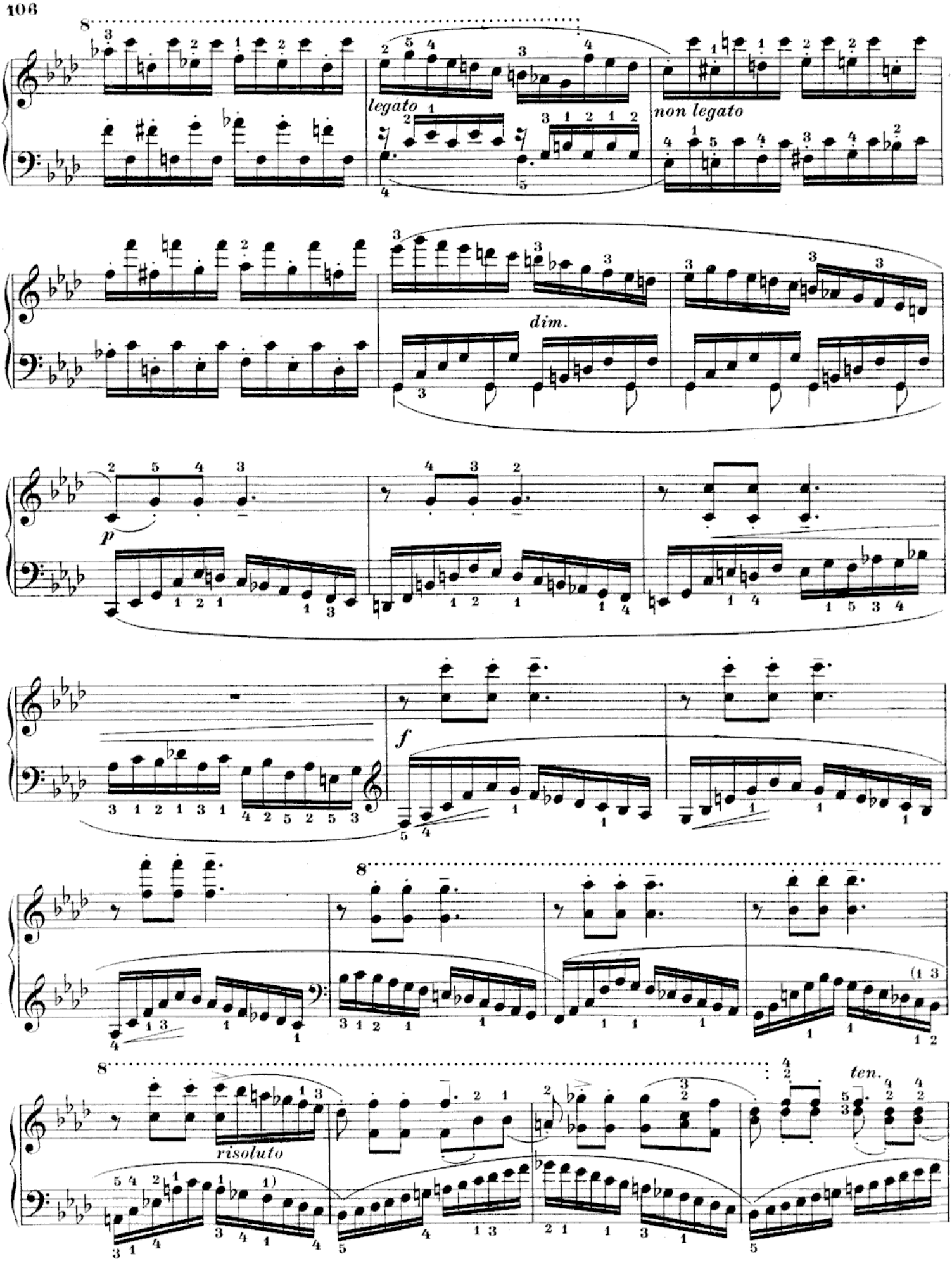

marc.
mf
marc.
marc.
mf
p
marc.
mf cresc.
marc.
f
f dim.
p
marc.
mf dim.
p cresc.

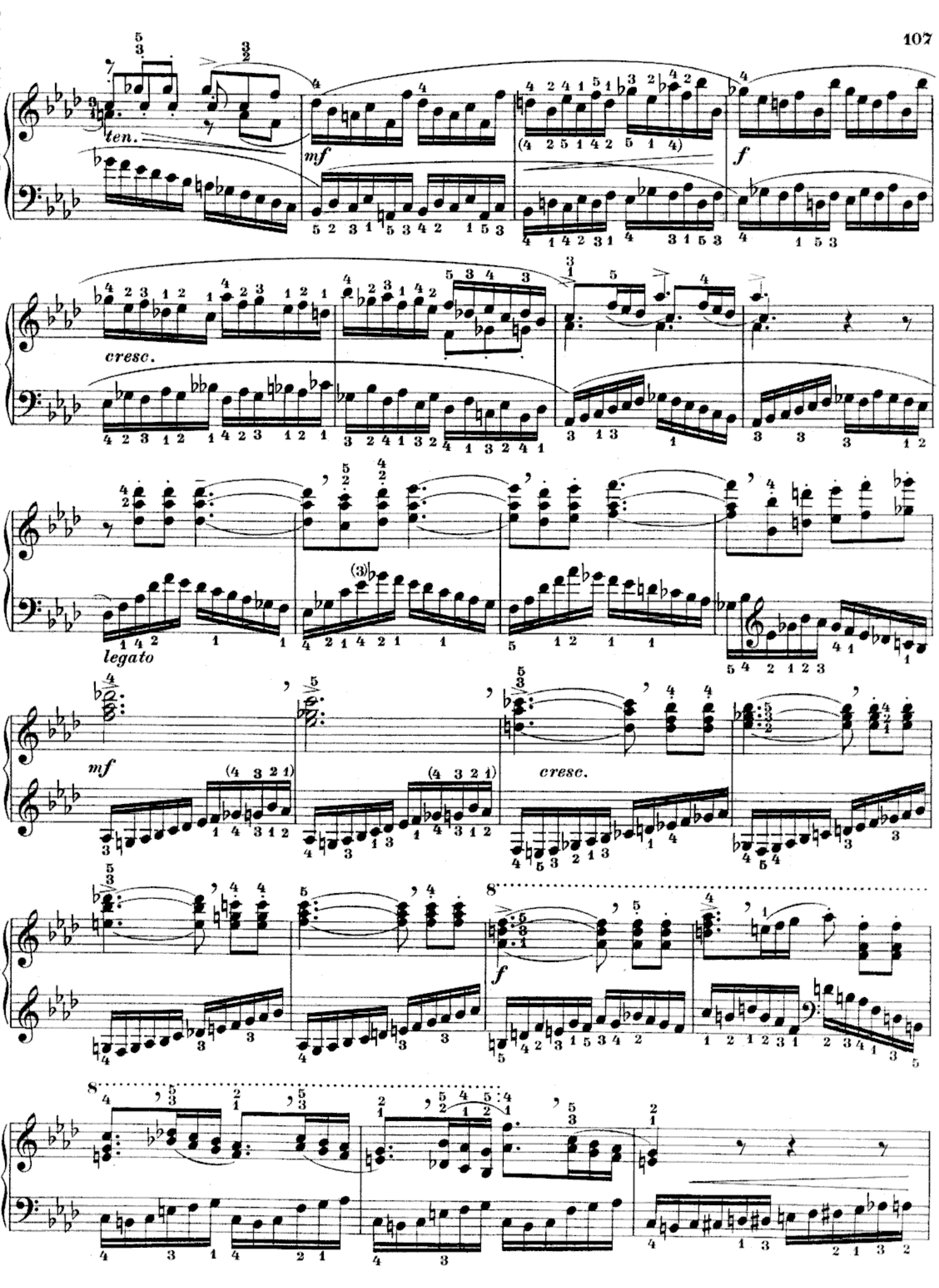

marc.
f
più f
a)
ff
tr.
marc.
dim.
p
marc.
f
dim.
p
f
mf dim.
marc.
p rall.
p
a)
Ossia:

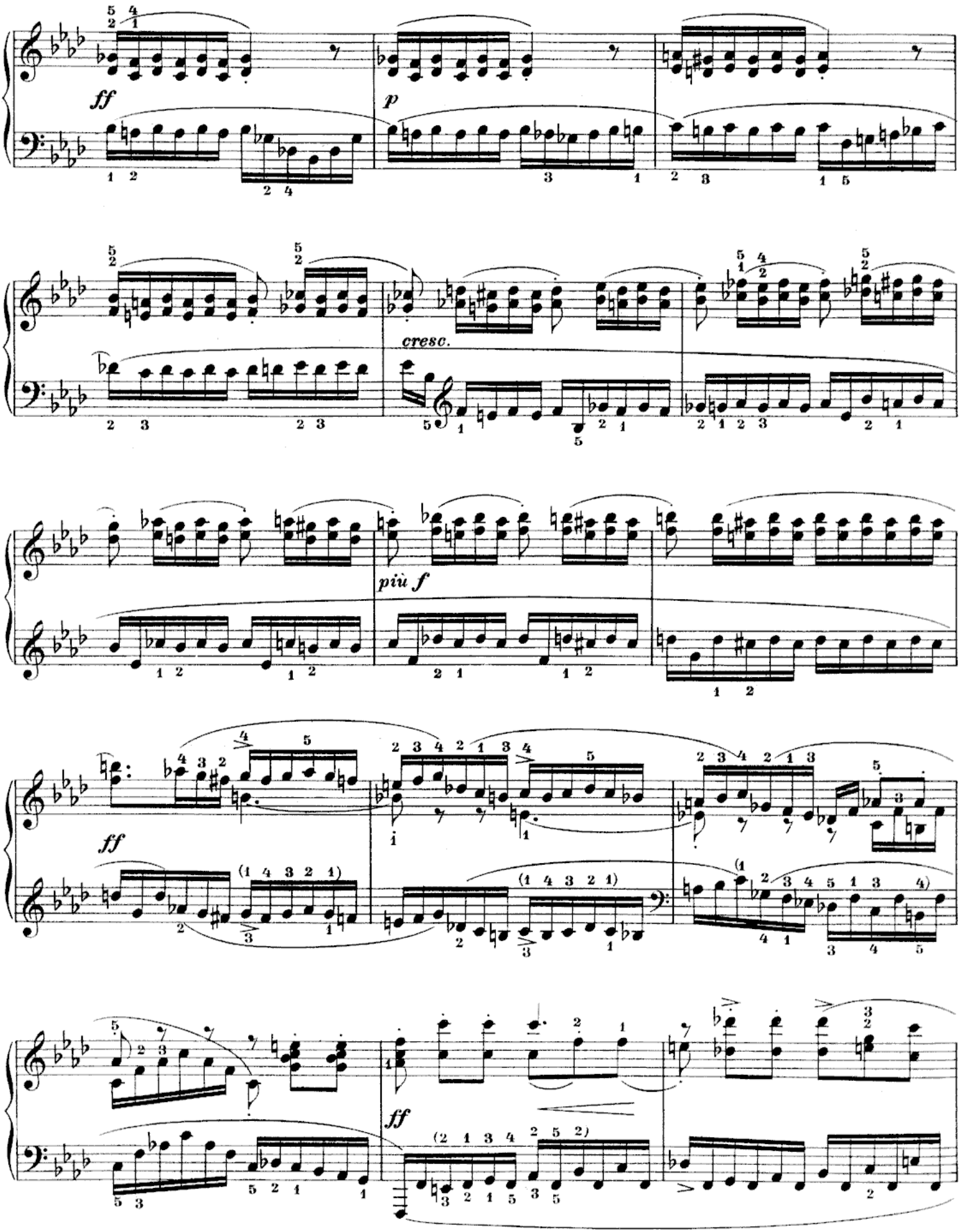

Allegro. (♩.= 76)
44.
f
risoluto
f
p
cresc.

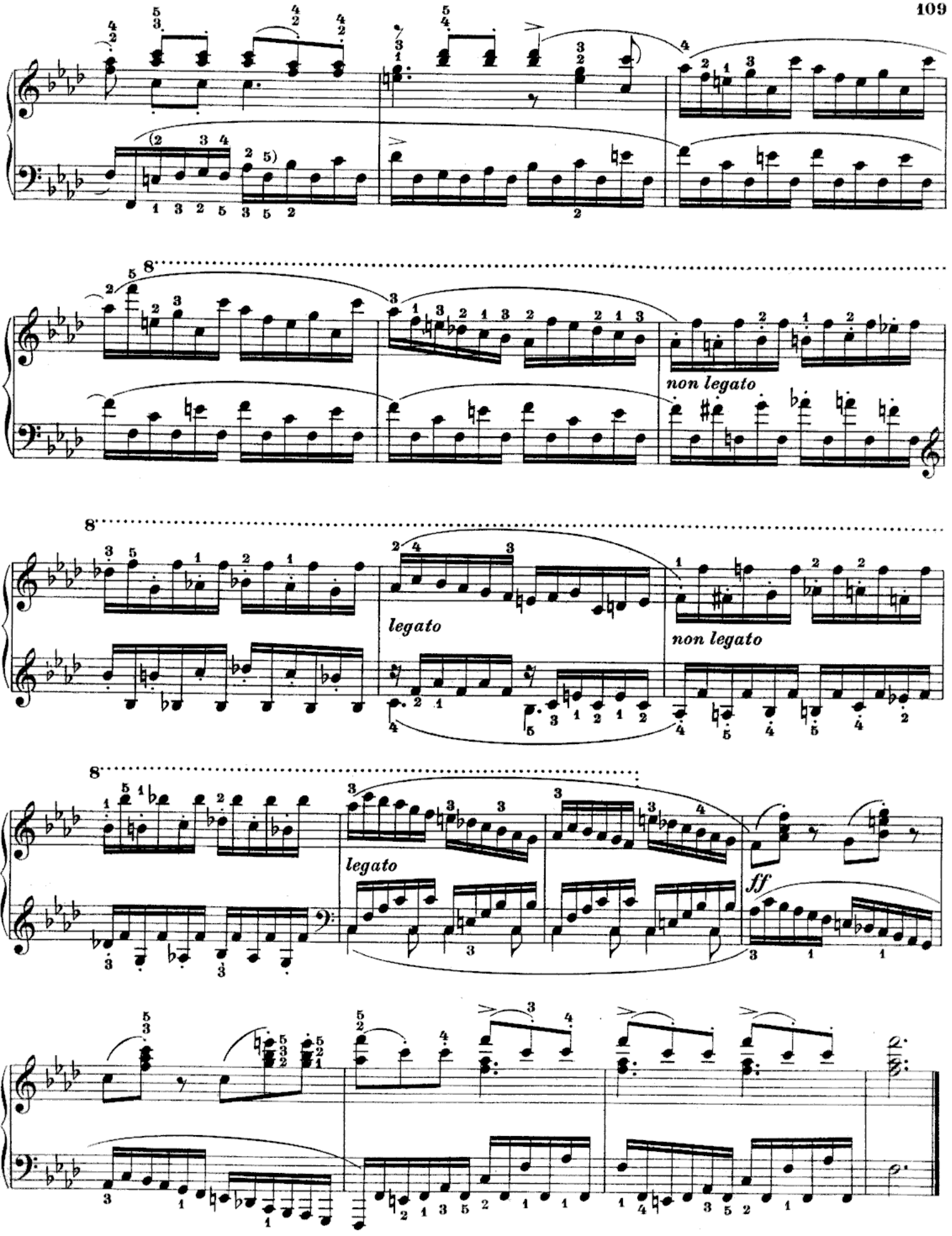

ff
mf
legato
cresc.
f
p


cresc.
f
più f
ff
ff
legato
non legato


legato
non legato
dim.
p
f
risoluto
ten.


ten.
mf
f
cresc.
legato
mf
cresc.
f


ff
p
cresc.
più f
ff
ff


8
non legato
8
legato
non legato
8
legato
ff

Introduzione.
Andante malinconico. (♩ = 76)

45.

*p con molta espressione e legatissimo*

*mf*

*p*

*p*

*p cresc.*

*passionato*

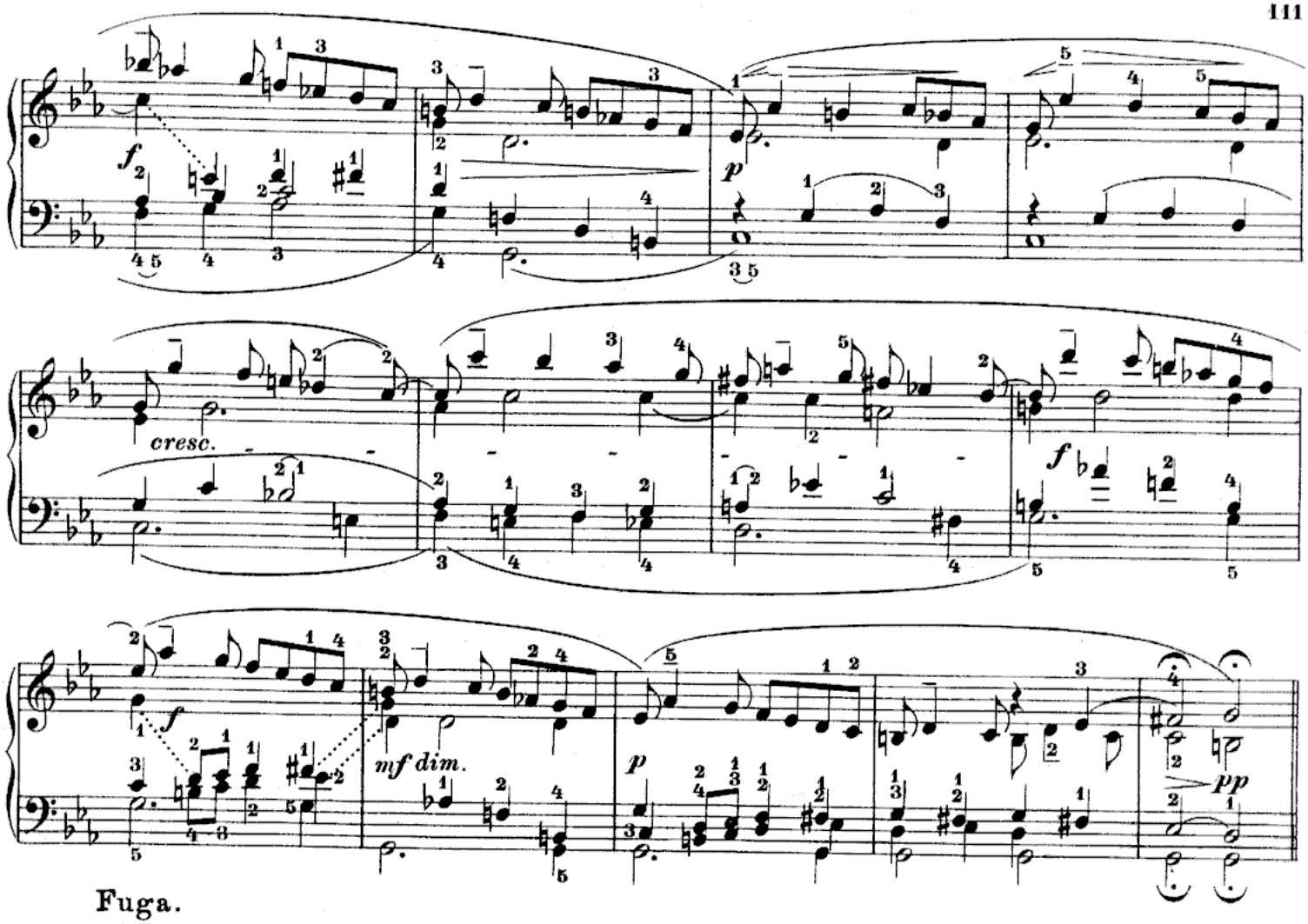
*f*

*f*

*dim.*

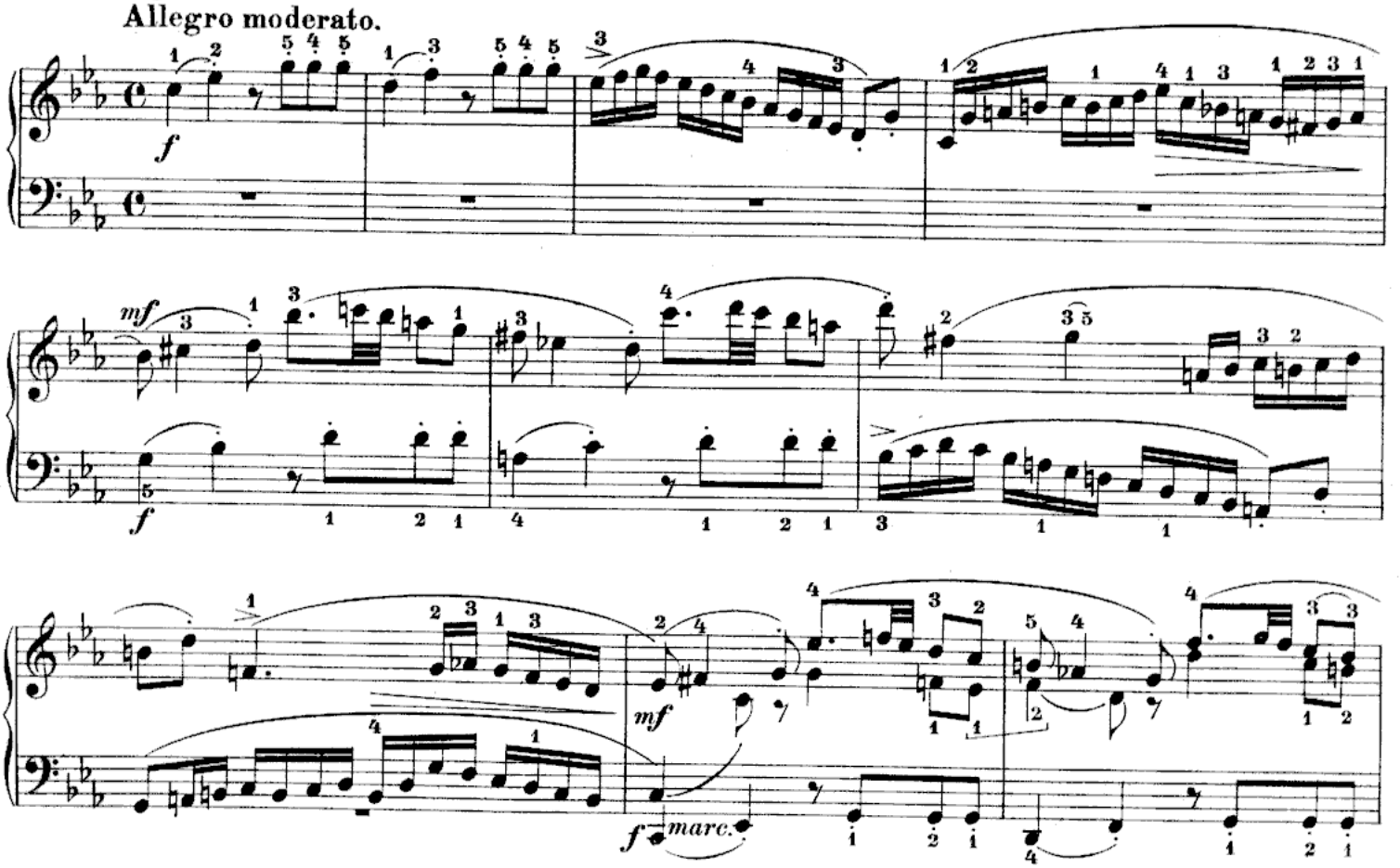
*p*

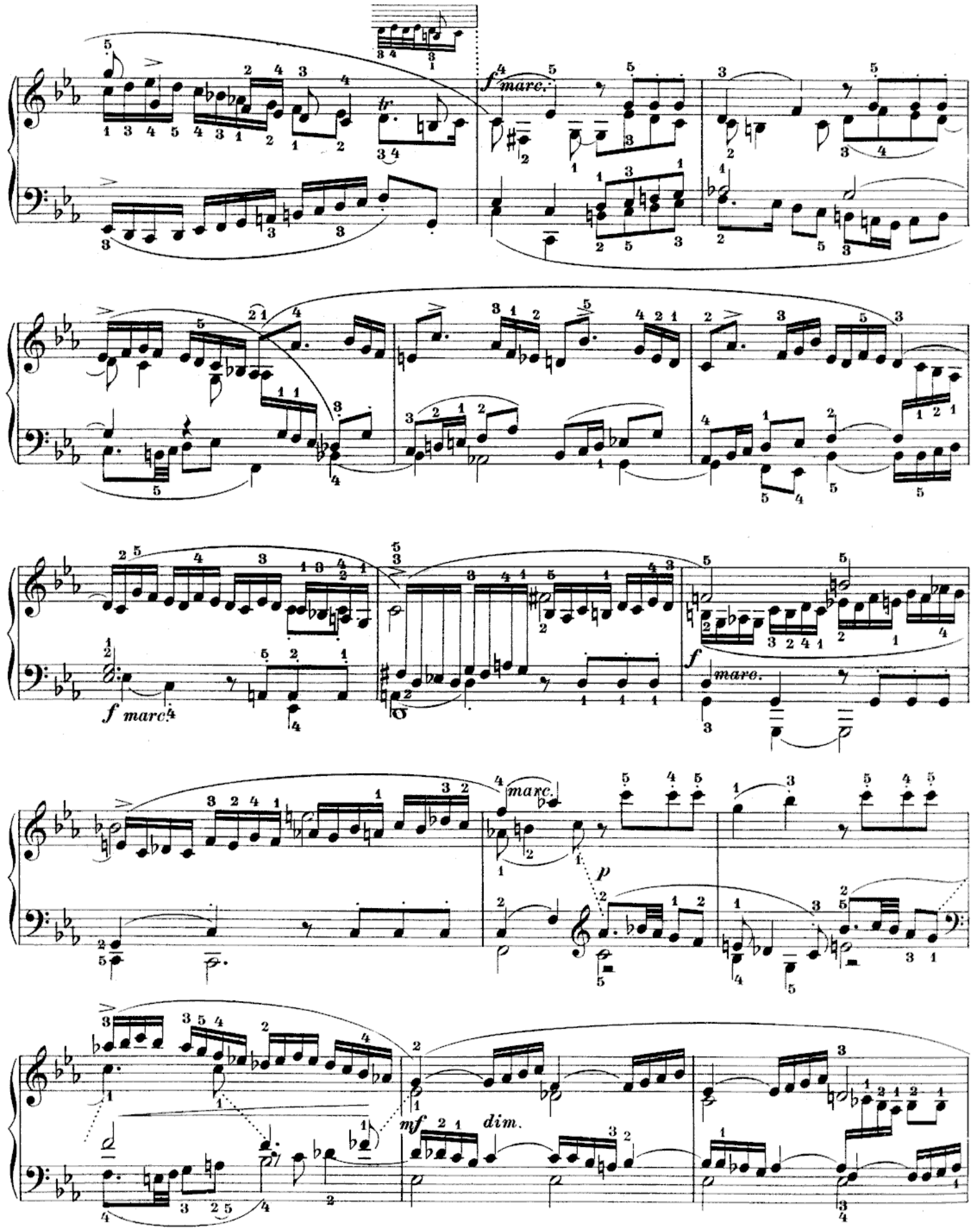
*p cresc.*

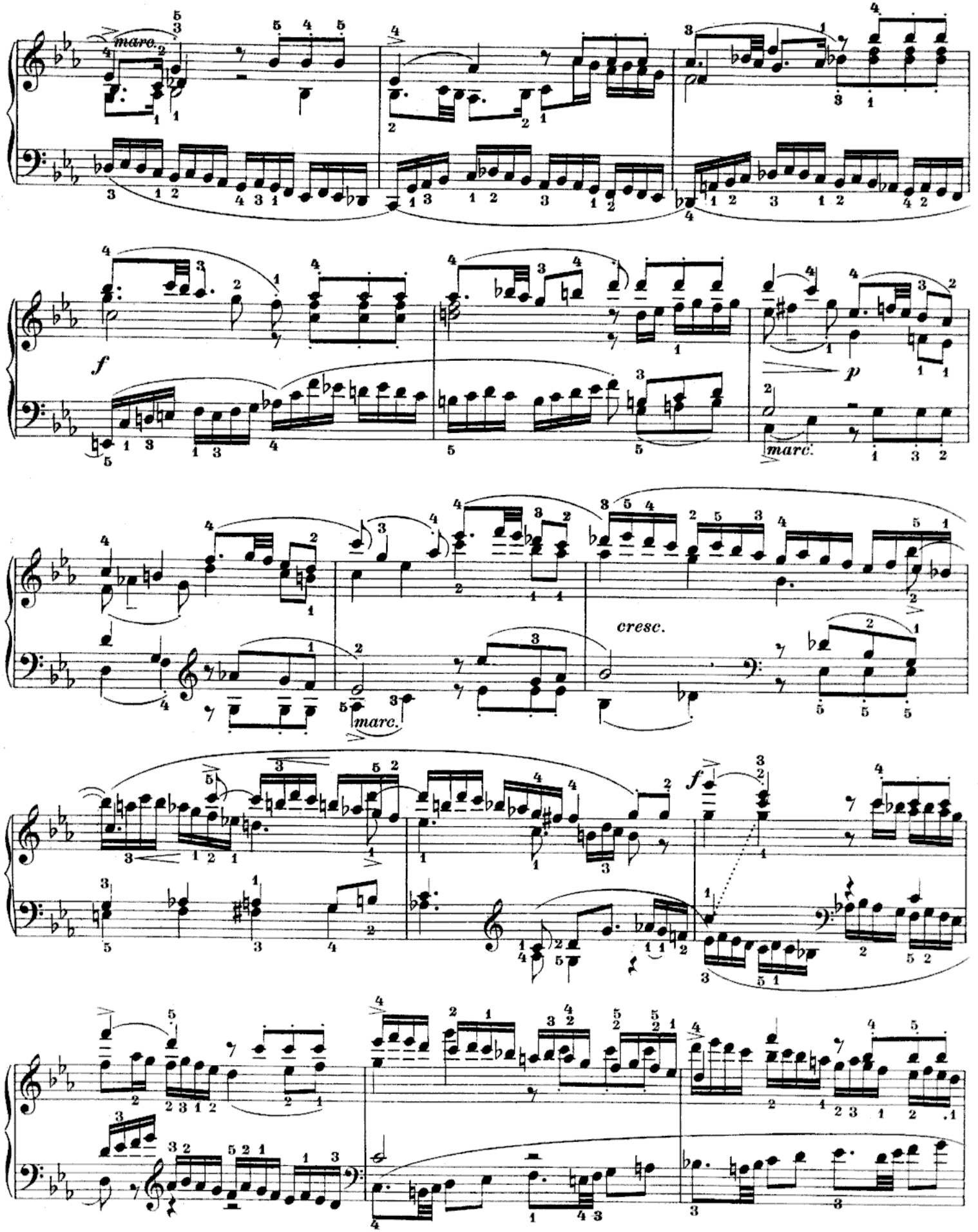


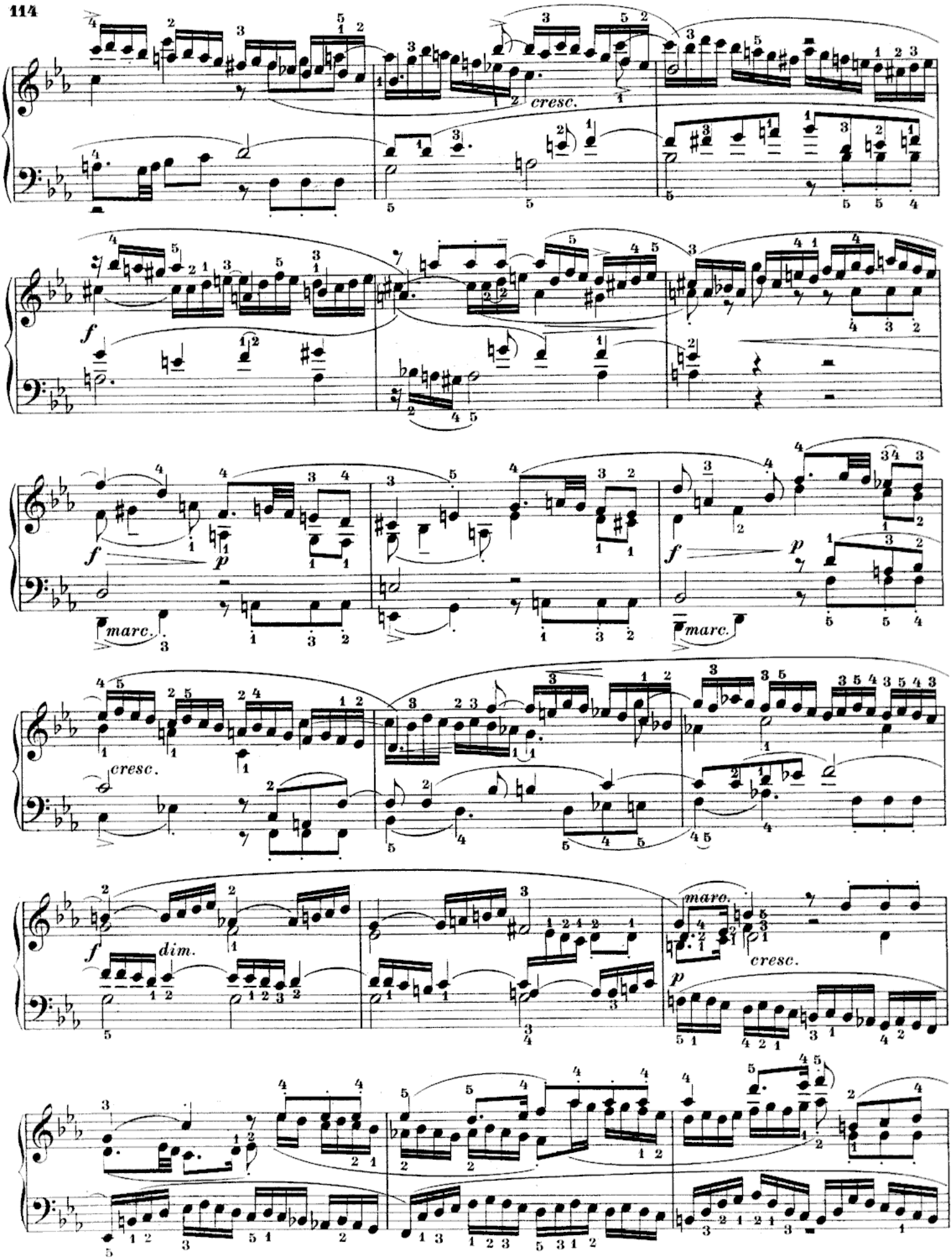

Fuga.

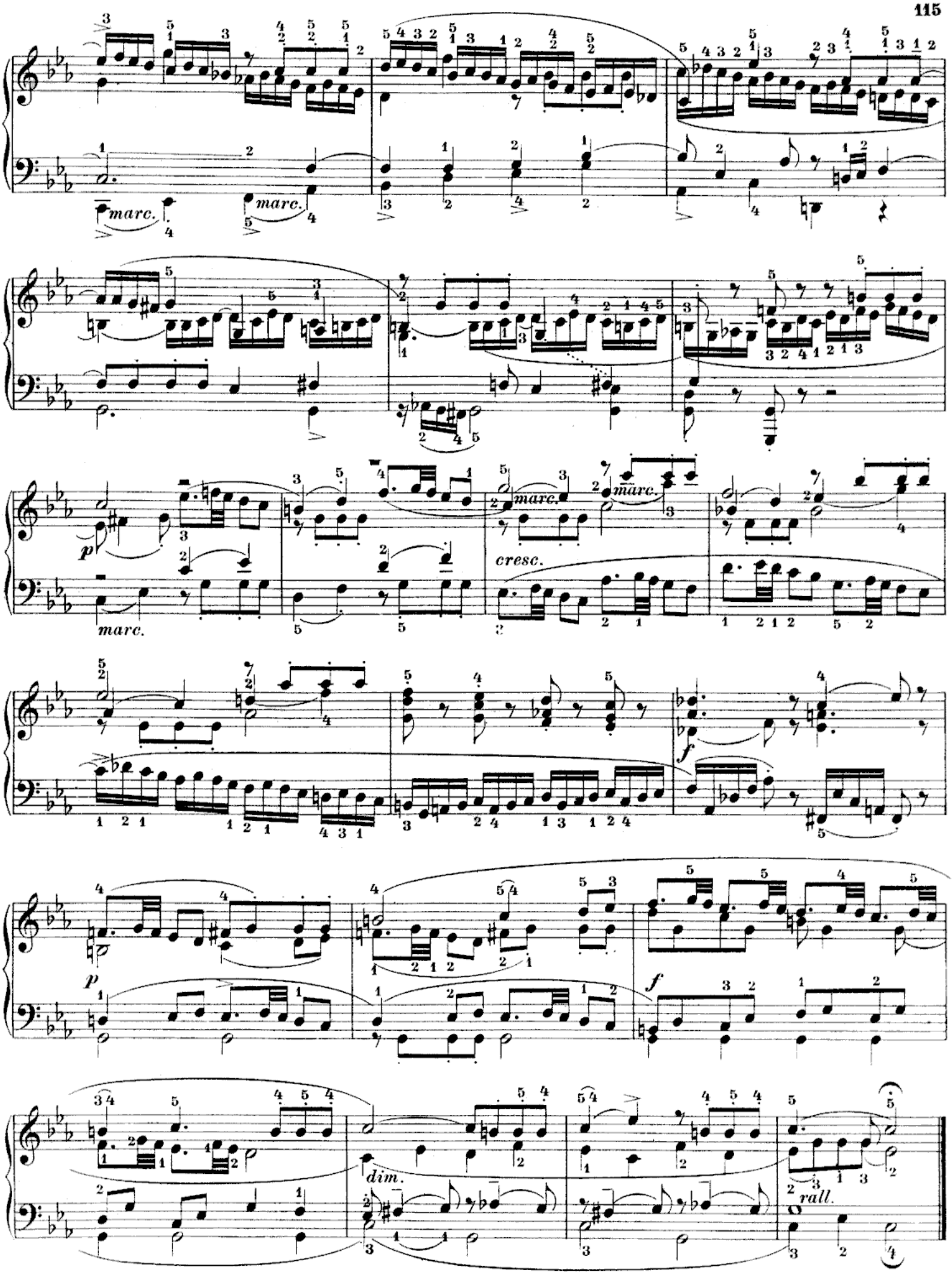
Allegro moderato.

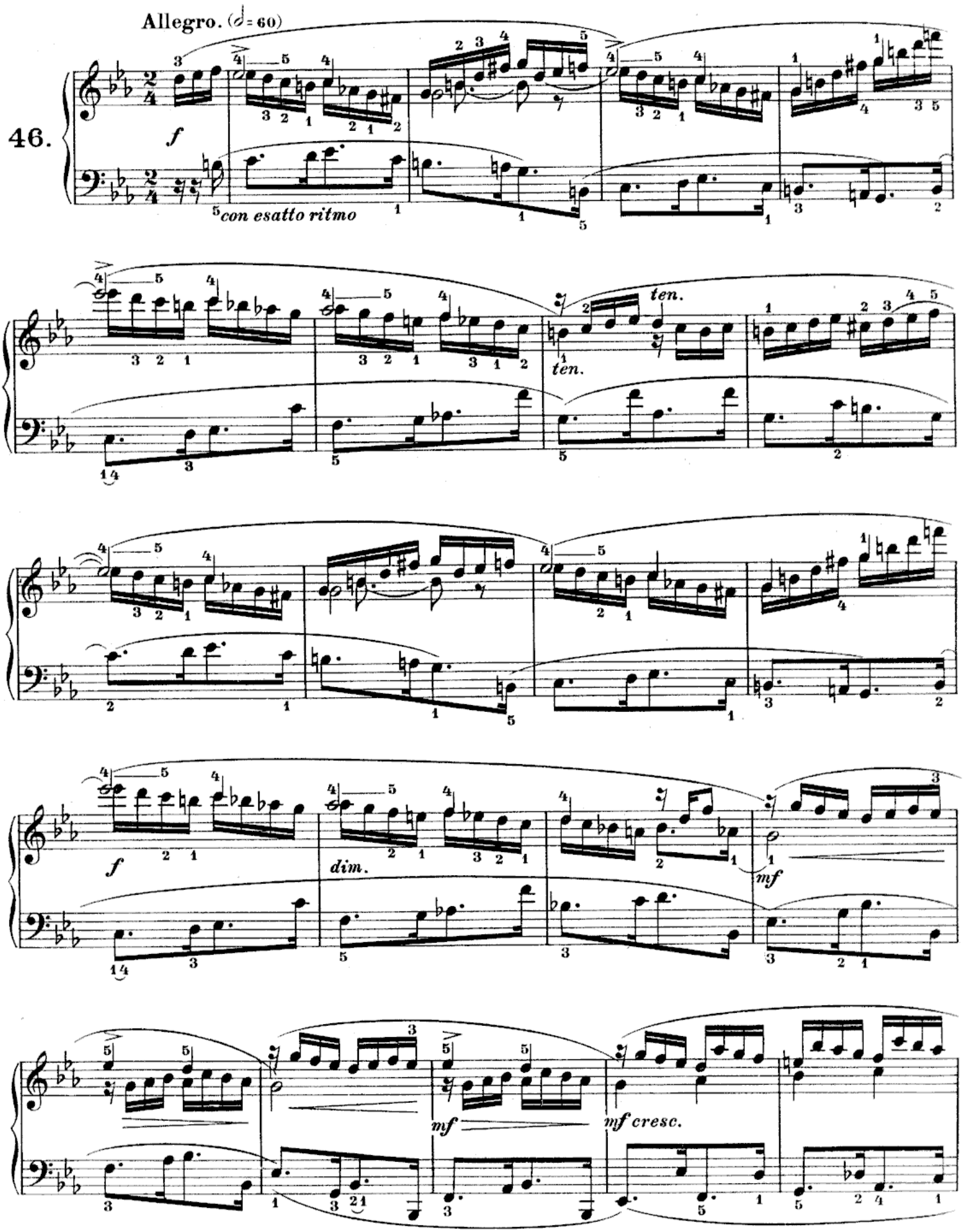


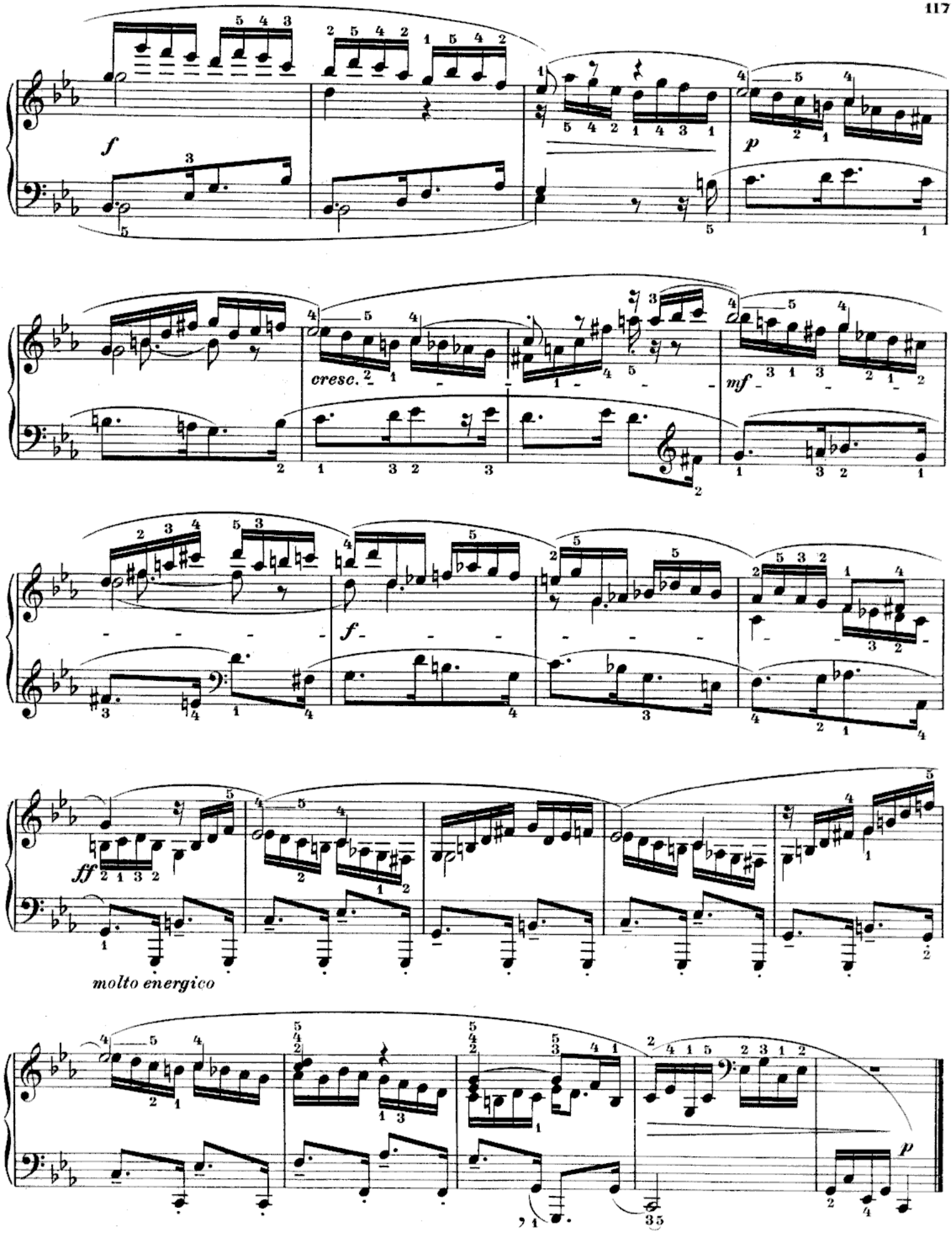

f marc.
marc.
p
mf
dim.


marc.
f
p
marc.
cresc.
marc.
f


cresc.
f
f
p
marc.
f
p
marc.
cresc.
f
dim.
marc.
cresc.
p


marc.
marc.
p
marc.
marc.
cresc.
f
p
f
dim.
rall.


Allegro. (𝅗𝅥 = 60)
46.
f
con esatto ritmo
ten.
ten.
f
dim.
mf
mf
mf cresc.


f
p
cresc.
mf
f
ff
molto energico
p

Molto allegro. (♩ = 138)

47.

*p* *f* *molto stacc.*

*sempre legato*

*f*

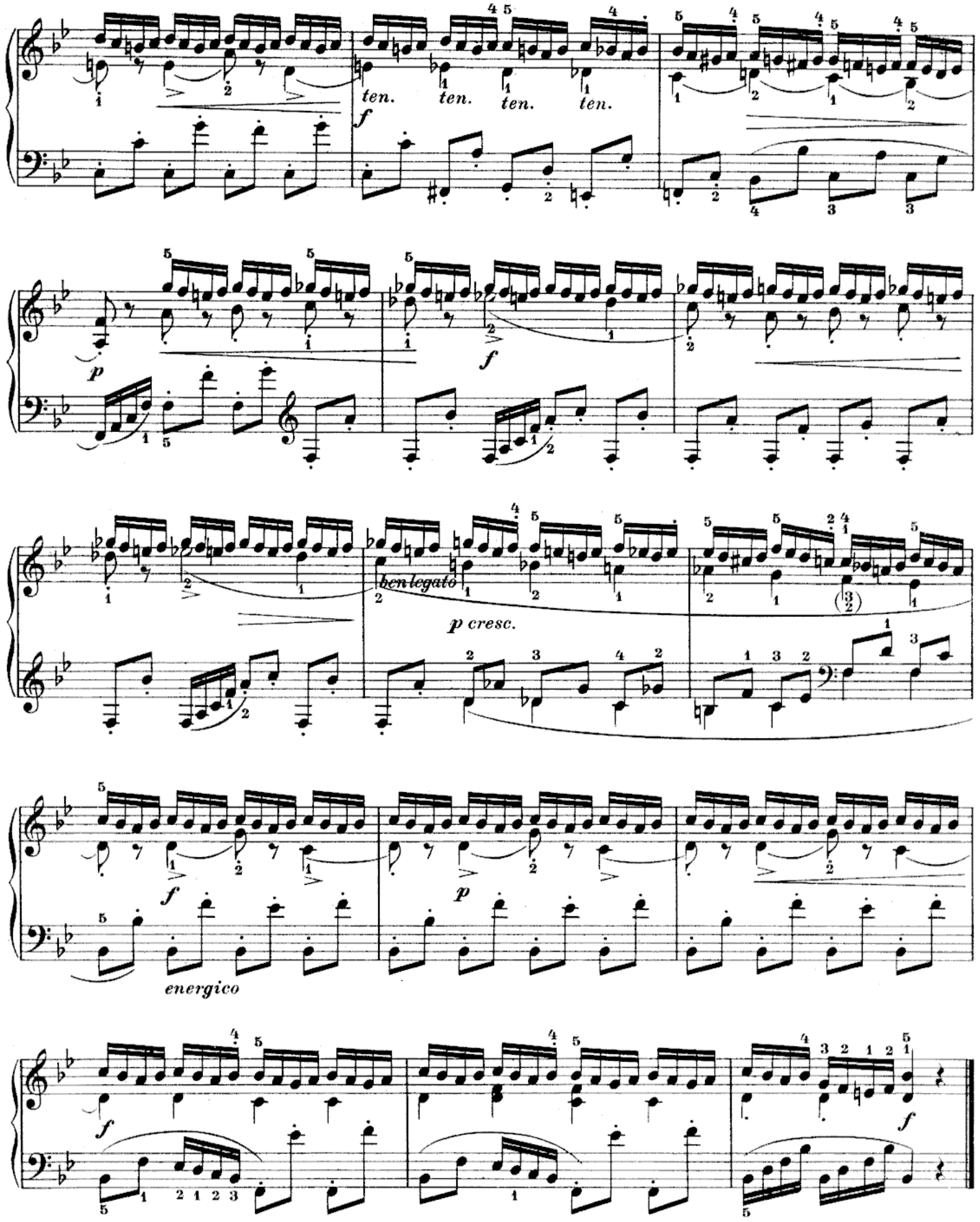
*f* *p* *energico*

*f* *energico*

(4) 3)

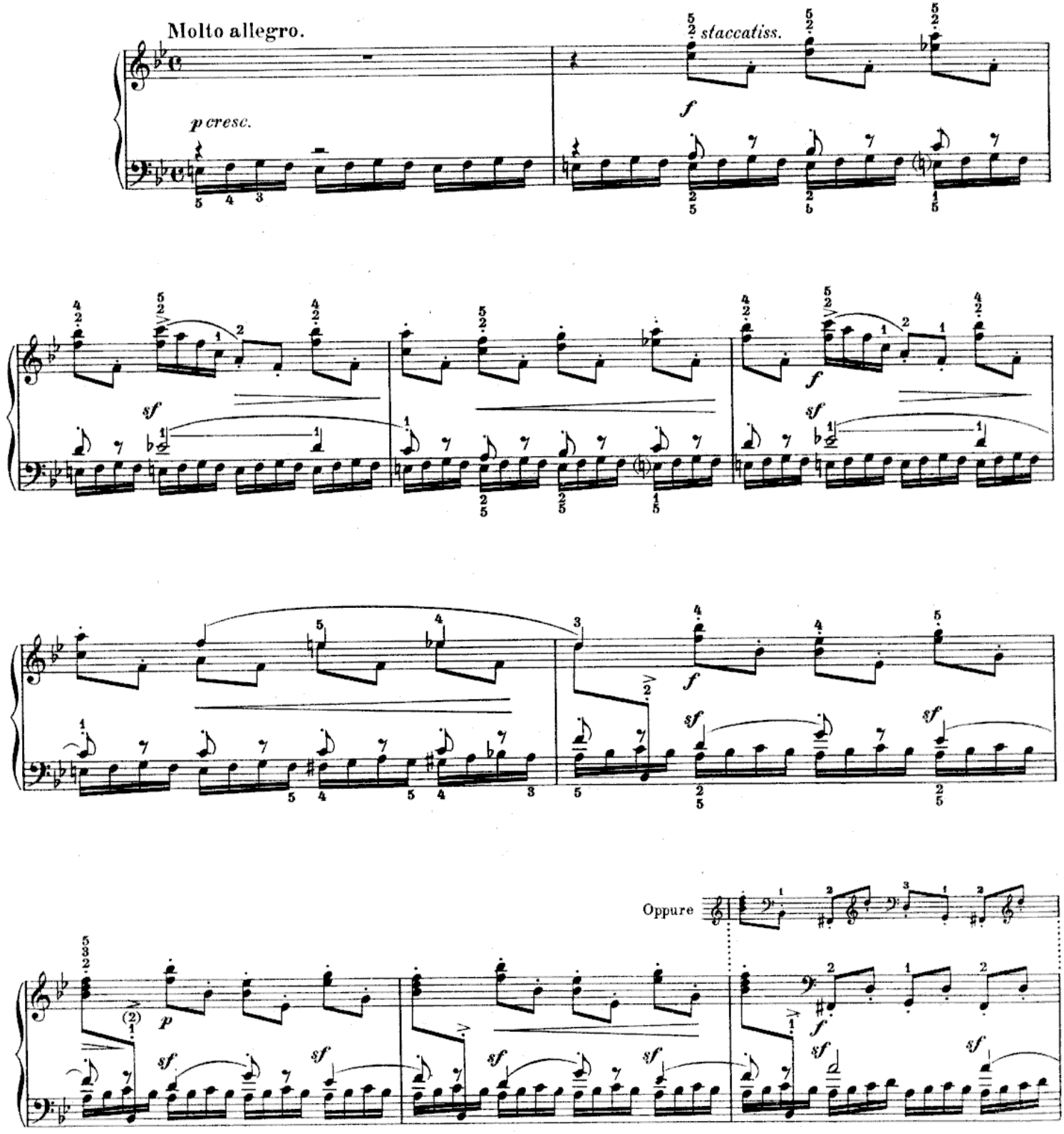
*f* *p*

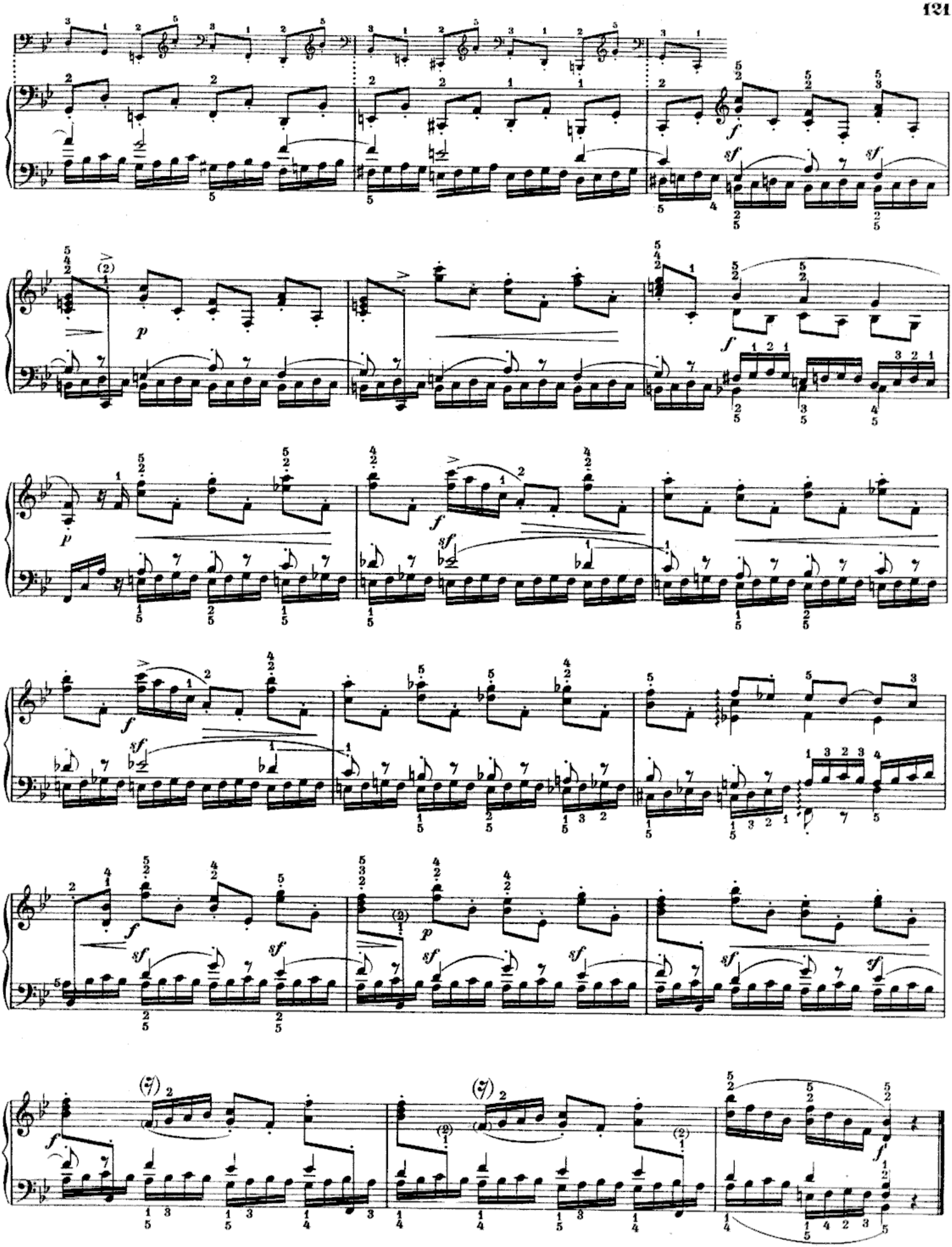
I. II. III.


ten. ten. ten. ten.
f
p
f
ben legato
p cresc.
f
p
energico
f
f

Veränderung zur Übung Nº 47.
*Variante allo Studio Nº 47.*

Variation of Study Nº 47.
*Variante à l'Etude Nº 47.*





Velocissimo. (♩=132)

48.

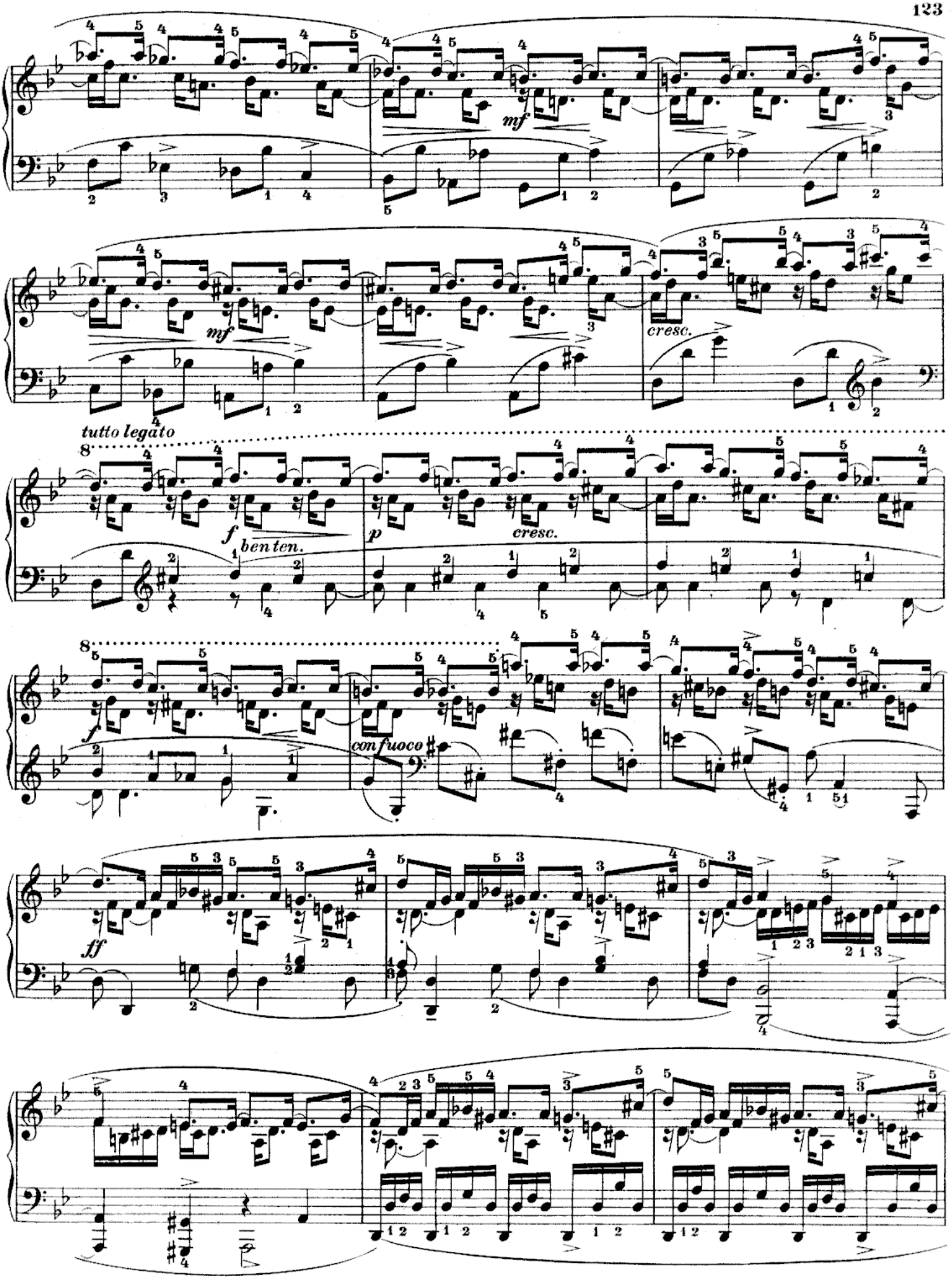
*molto legato*

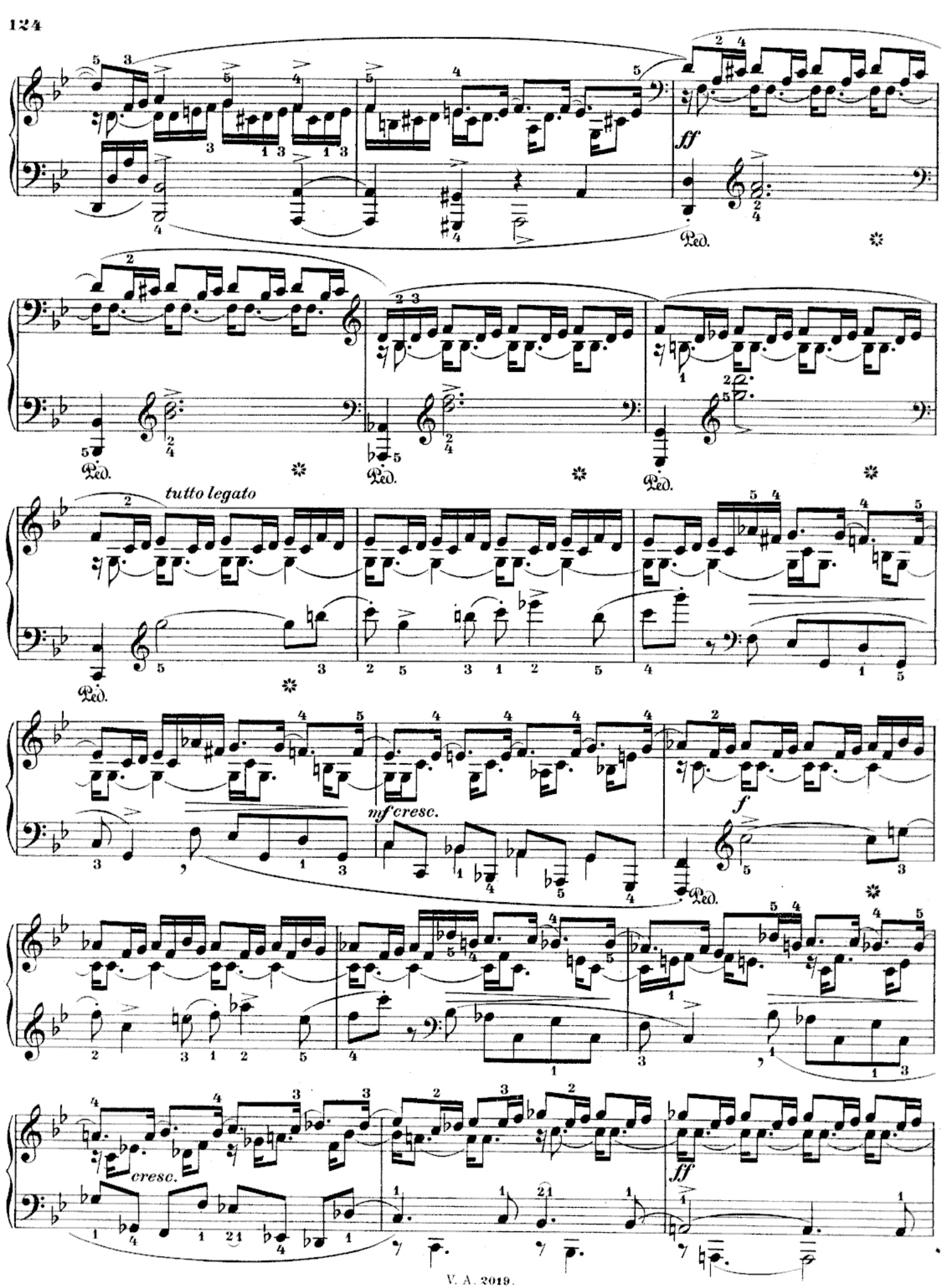
*f*

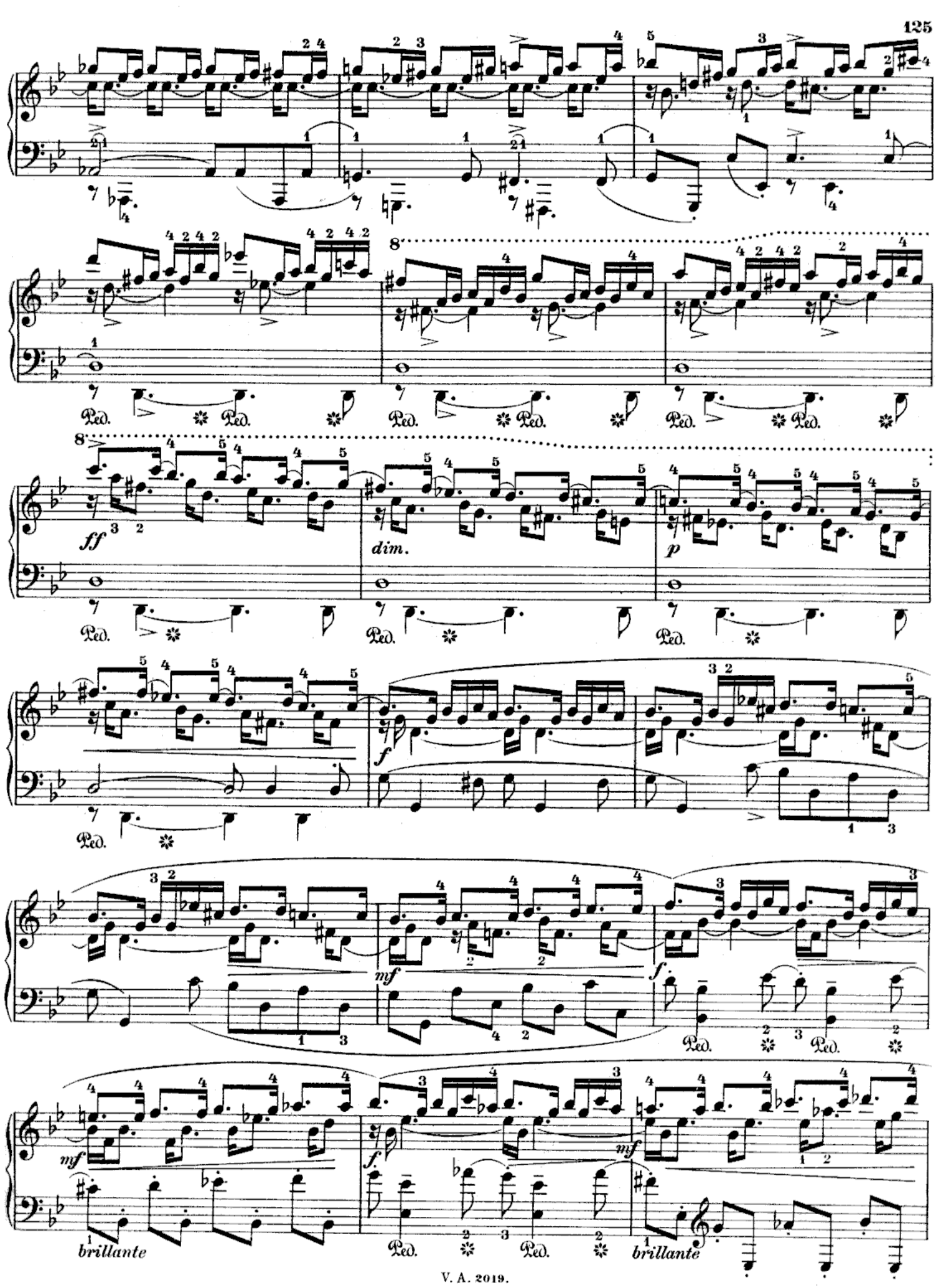
Ped. Ped. Ped.

*legato il più possibile*

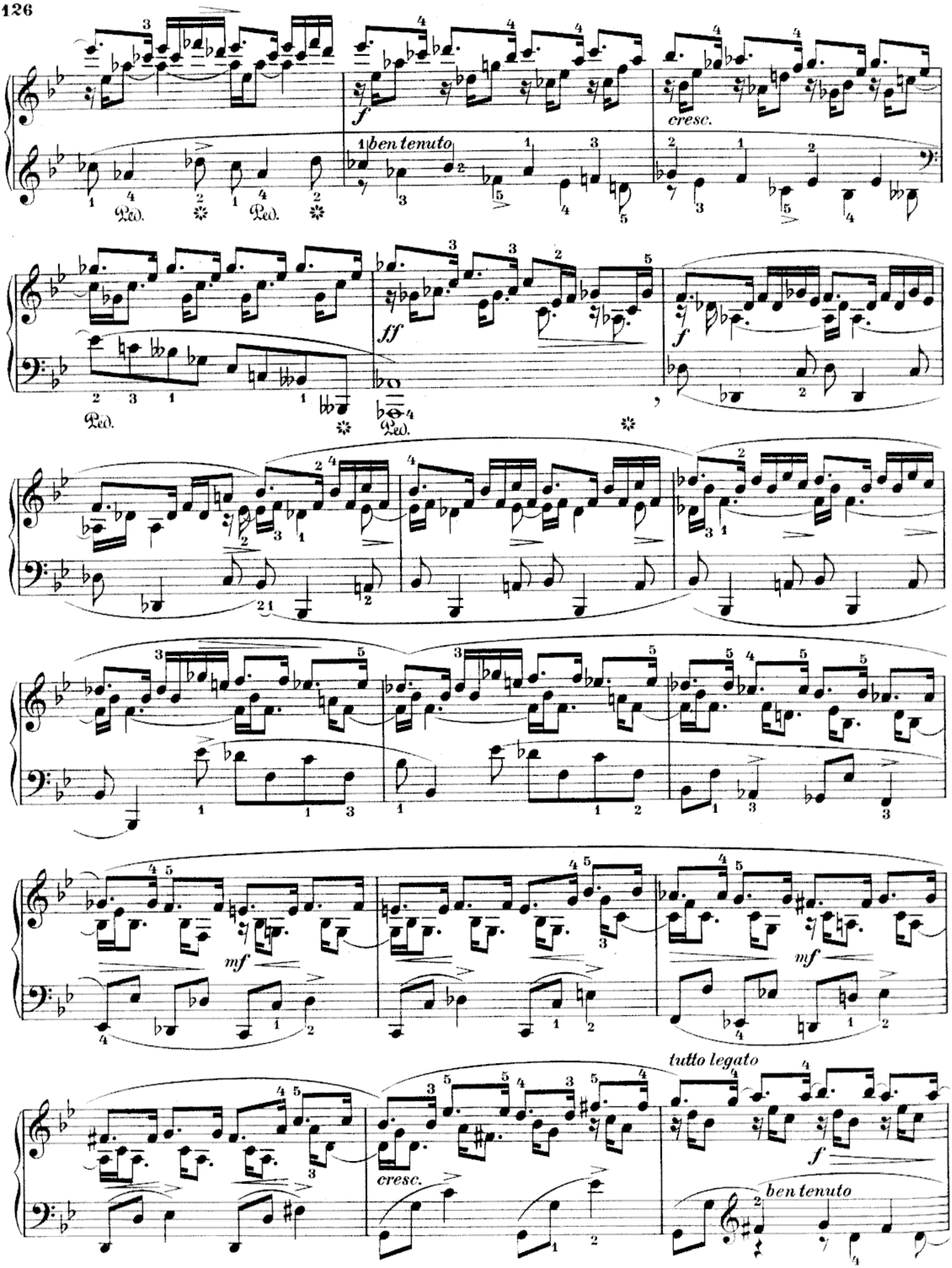
*f*

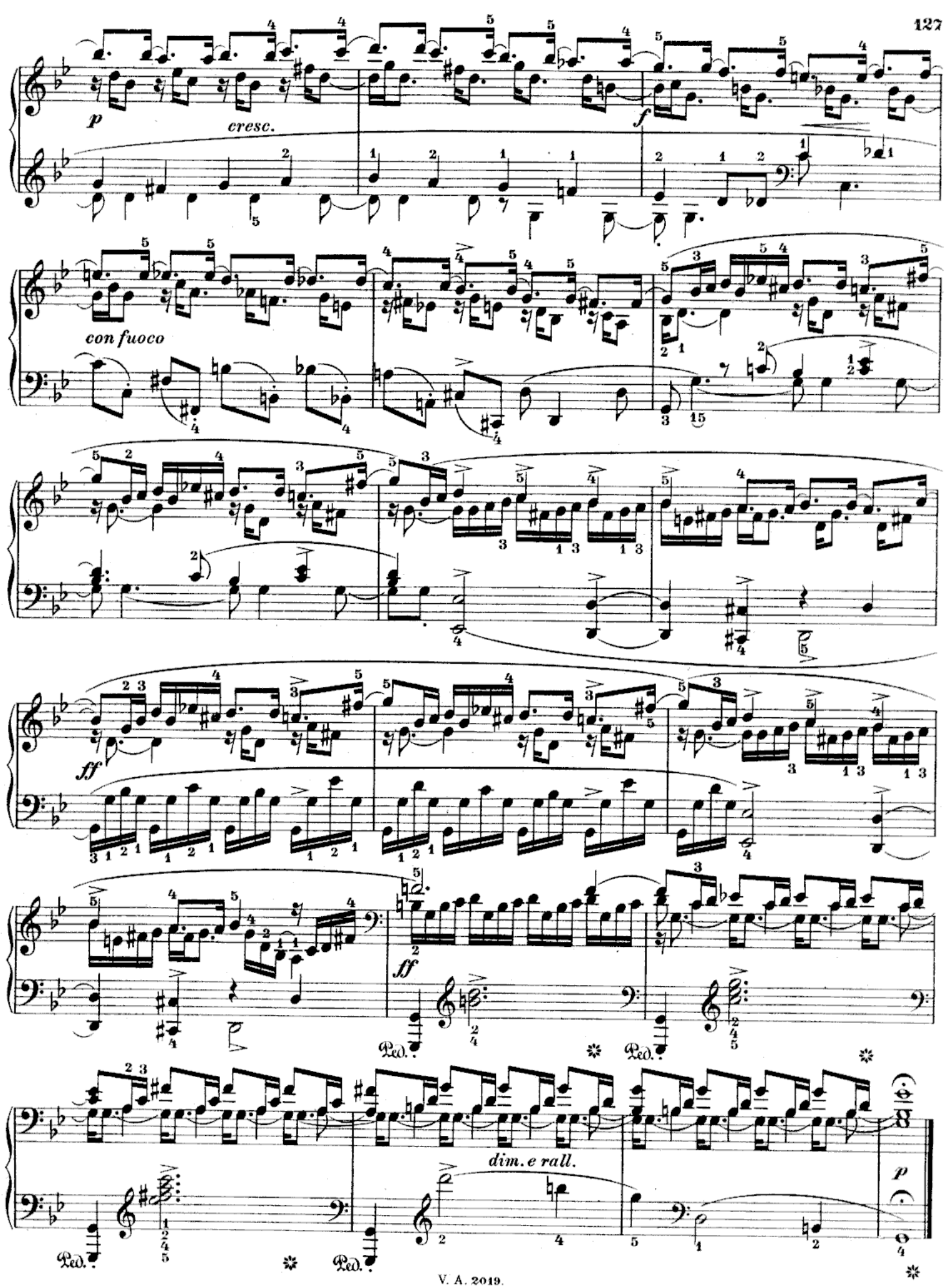

mf
mf
cresc.
tutto legato
f
ben ten.
p
cresc.
f
con fuoco
ff


ff
Ped.
tutto legato
mf cresc.
f
cresc.
ff



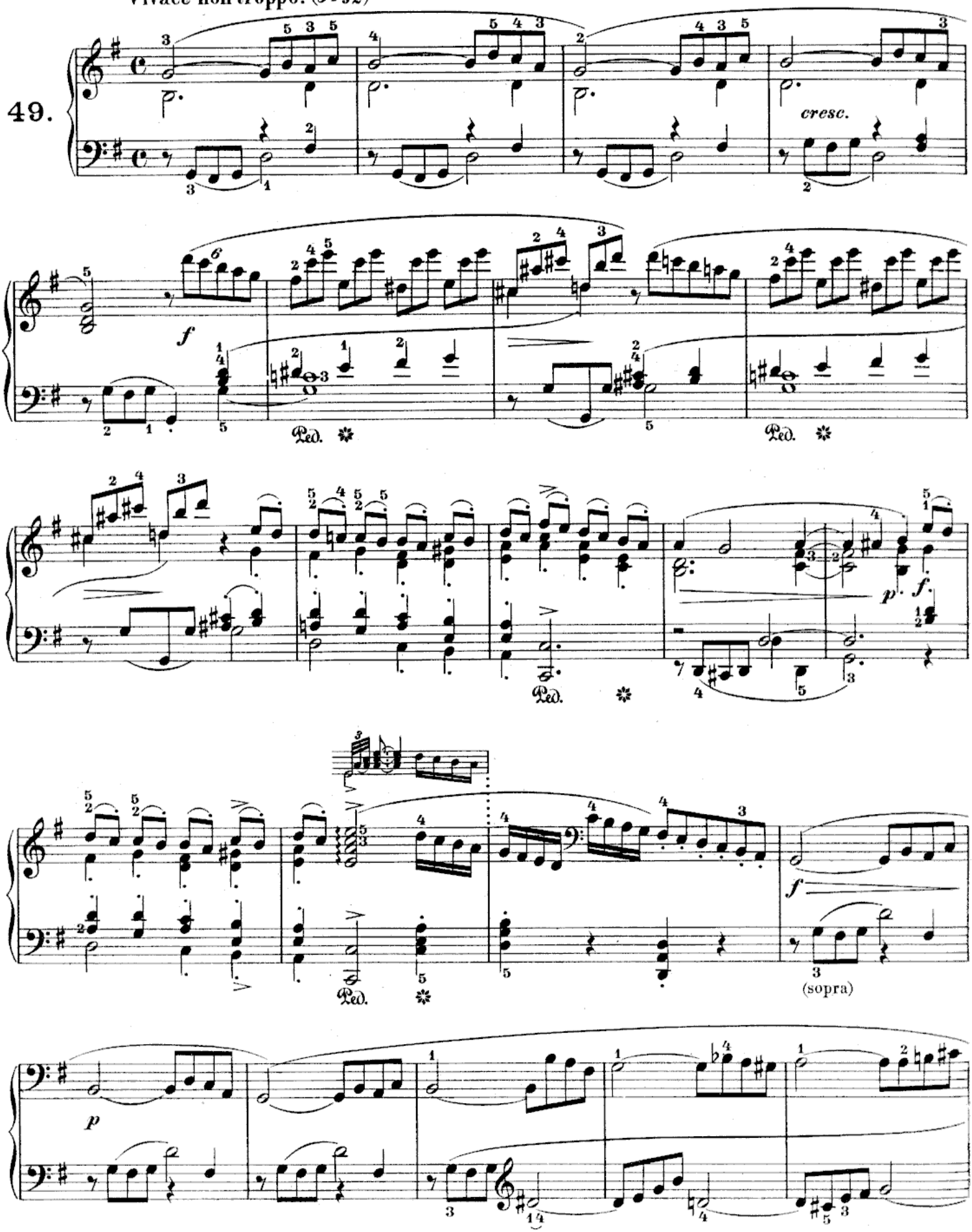

V. A. 2019.

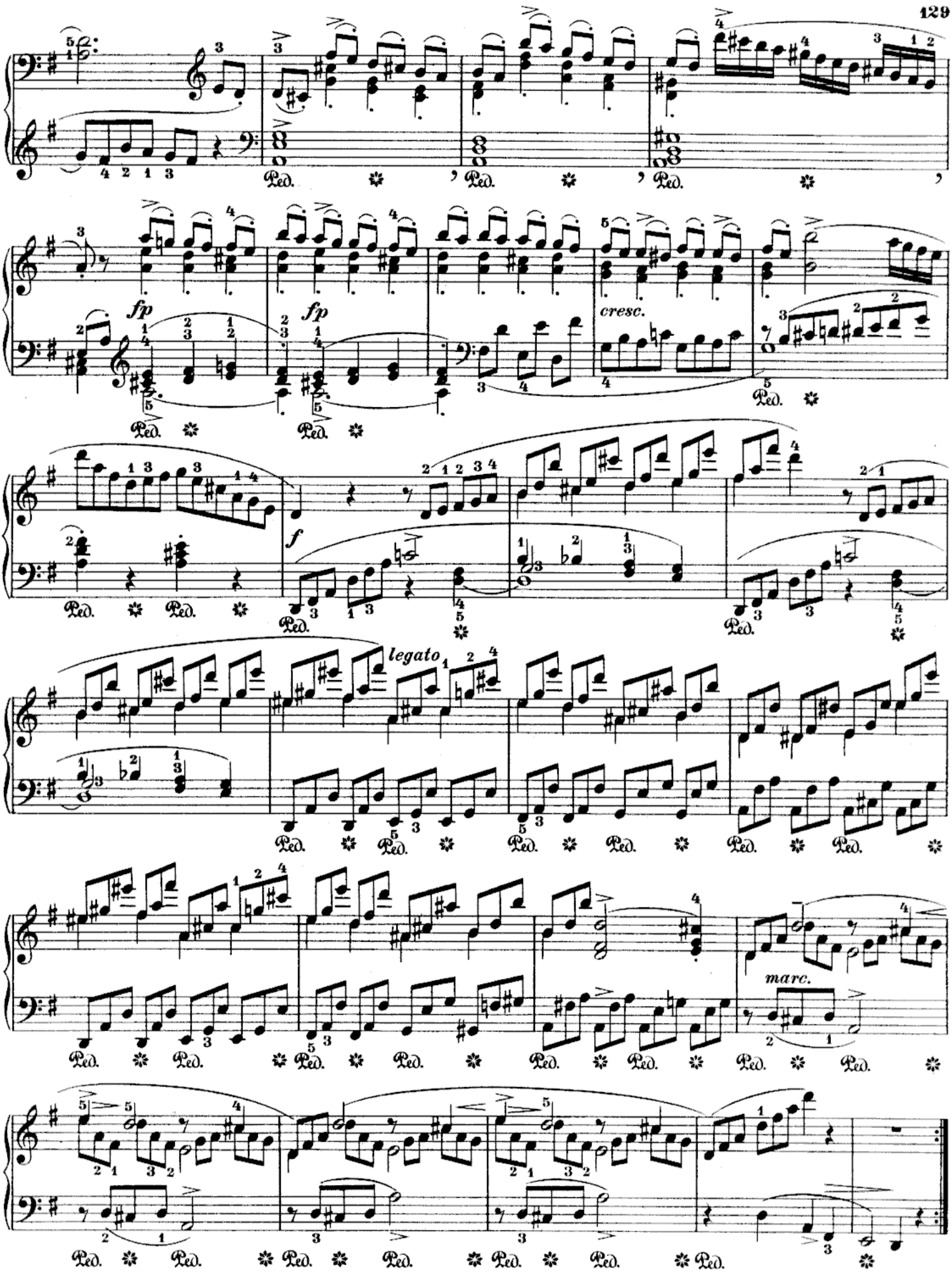

f
ben tenuto
cresc.
Ped.
ff
mf
tutto legato

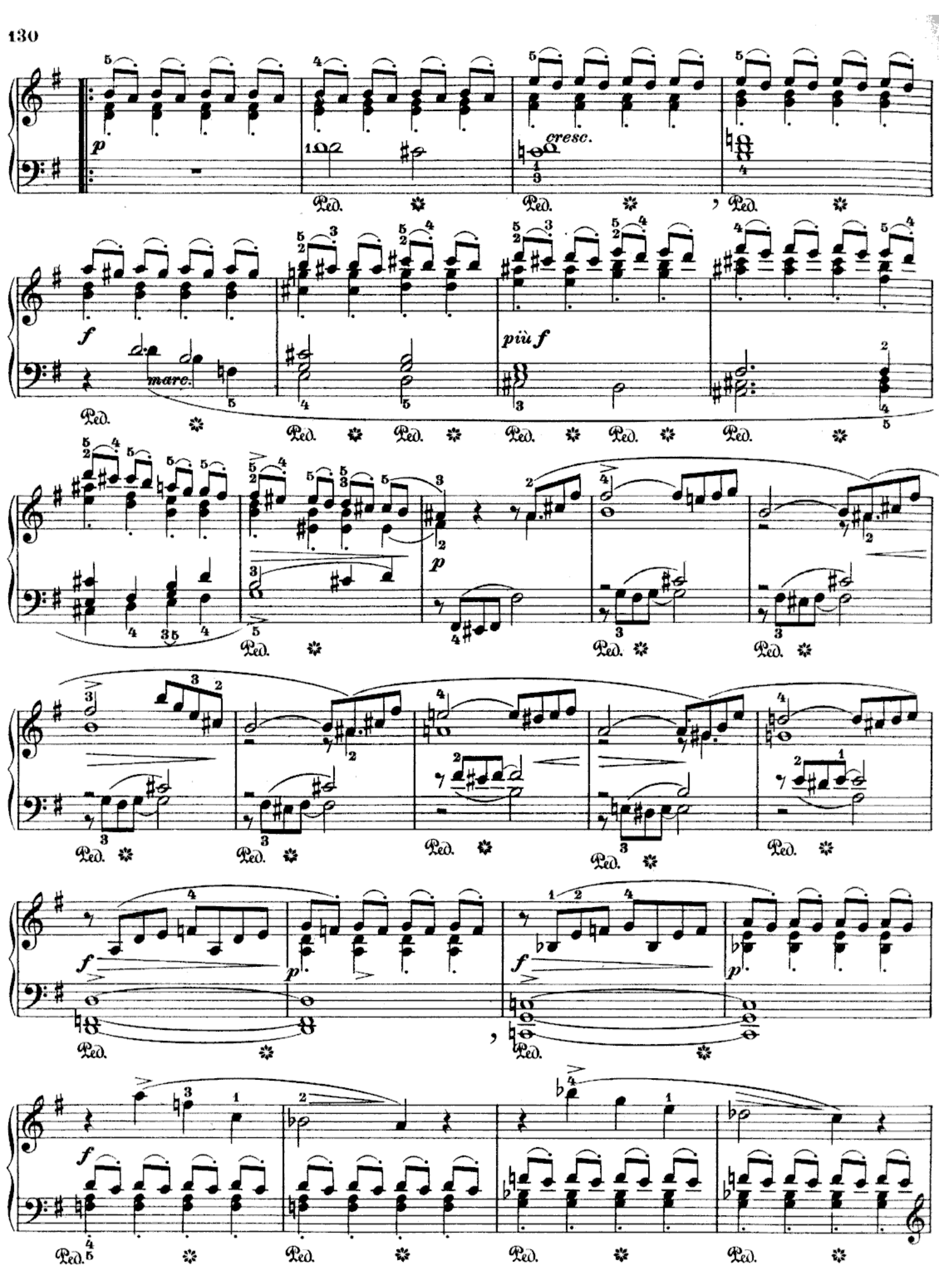

p
cresc.
f
con fuoco
ff
ff
Ped.
Ped.
Ped.
dim. e rall.
p

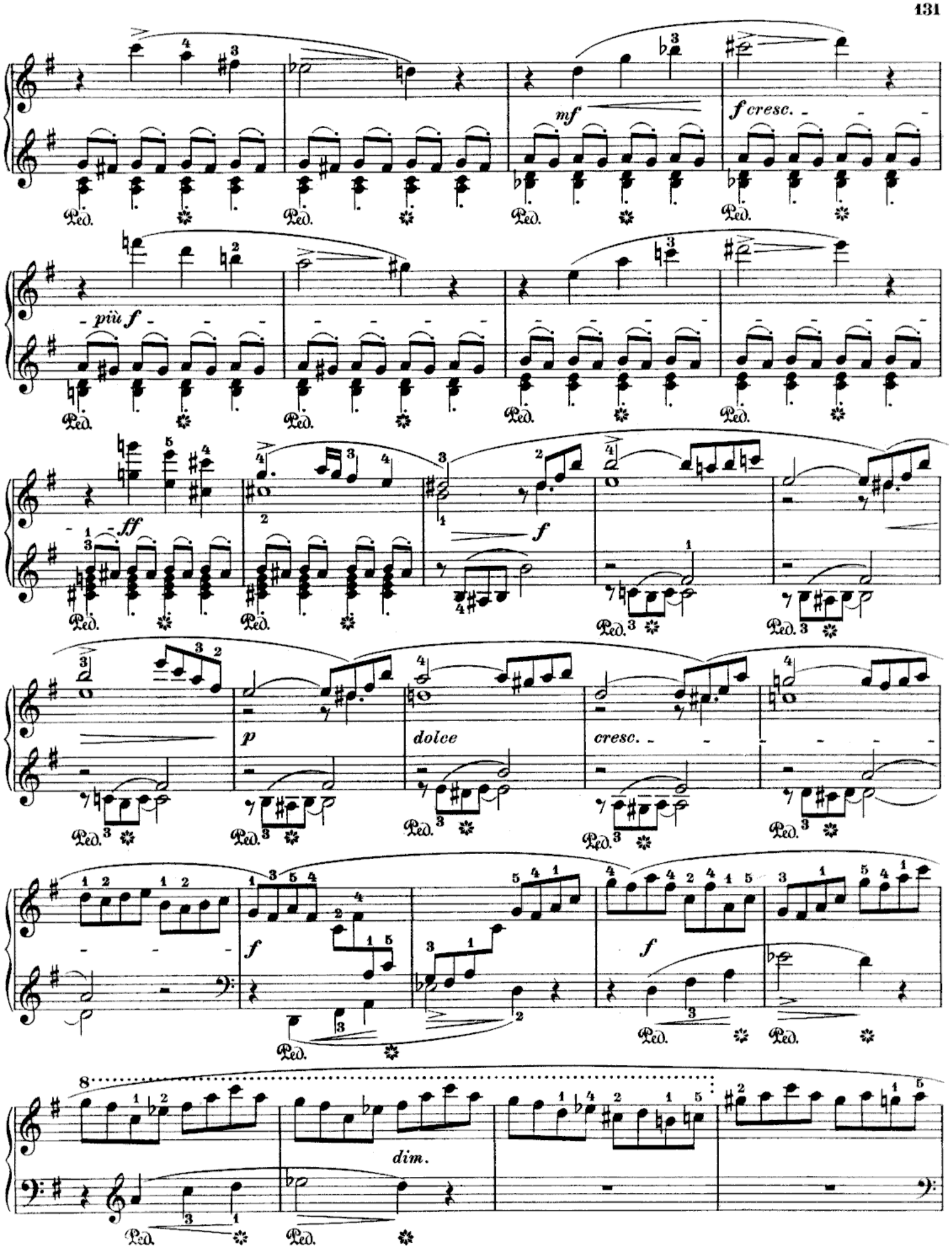
Vivace non troppo. (♩ = 92)

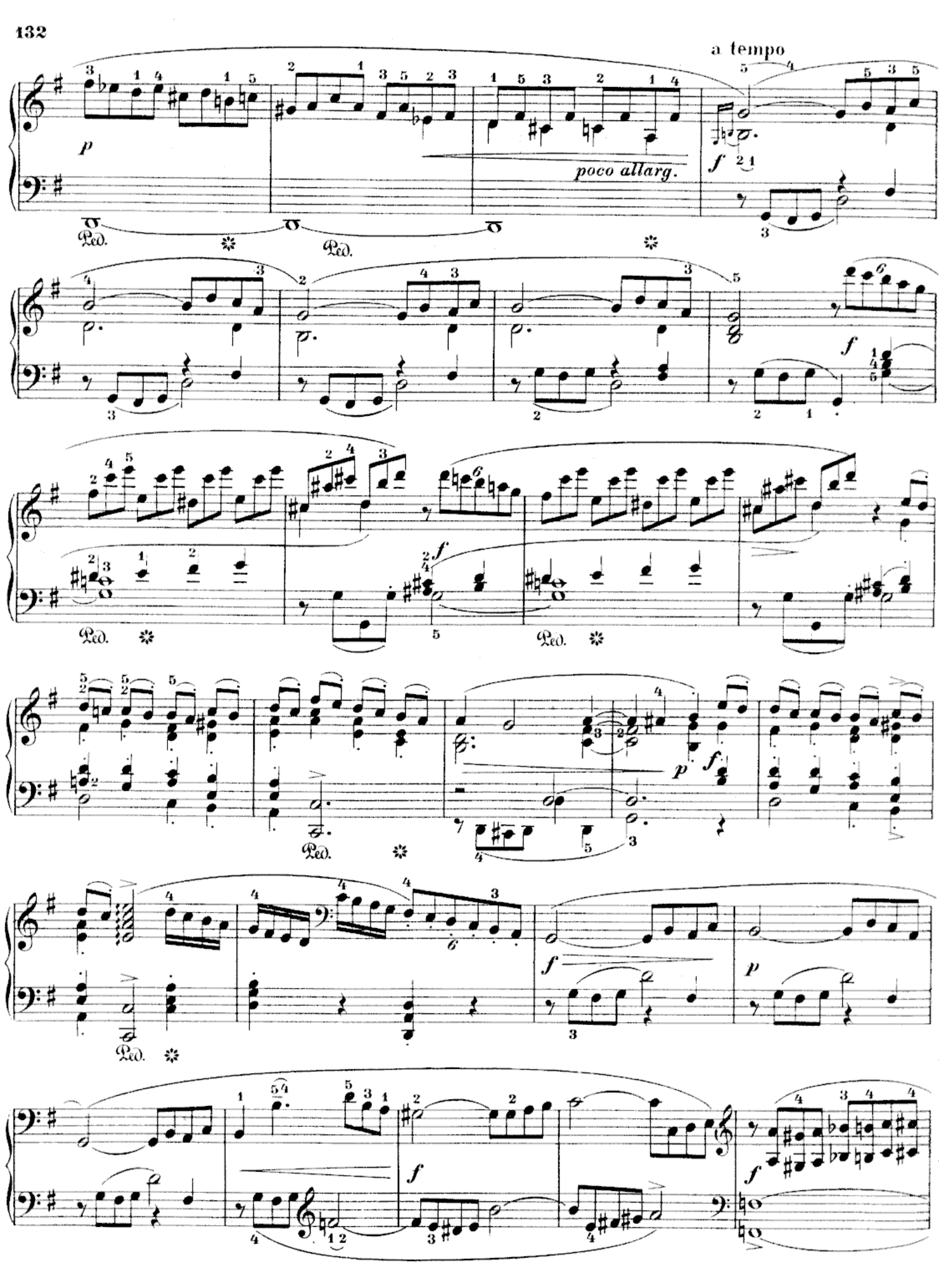
49.

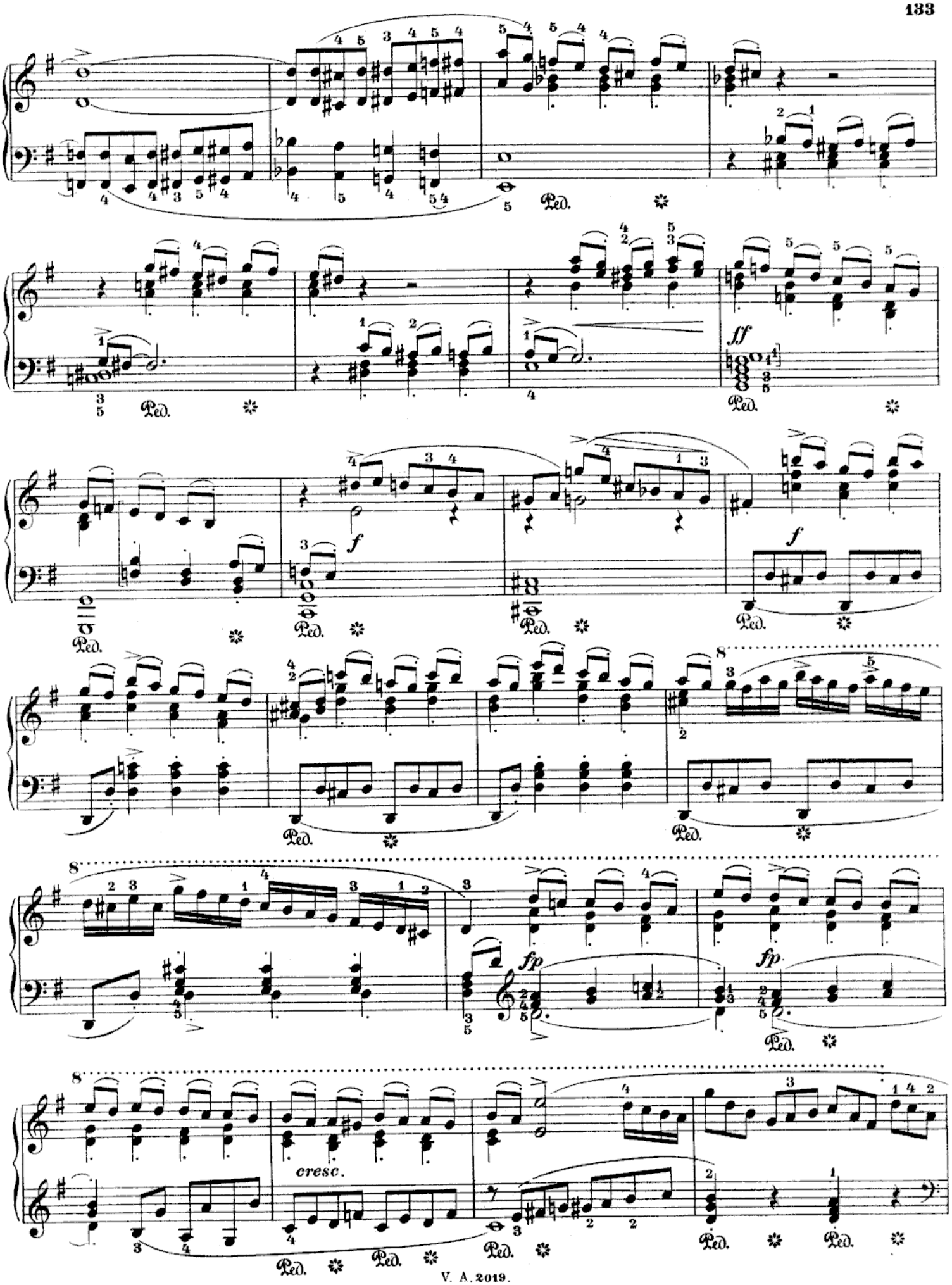



fp
fp
cresc.
f
legato
marc.
Ped.

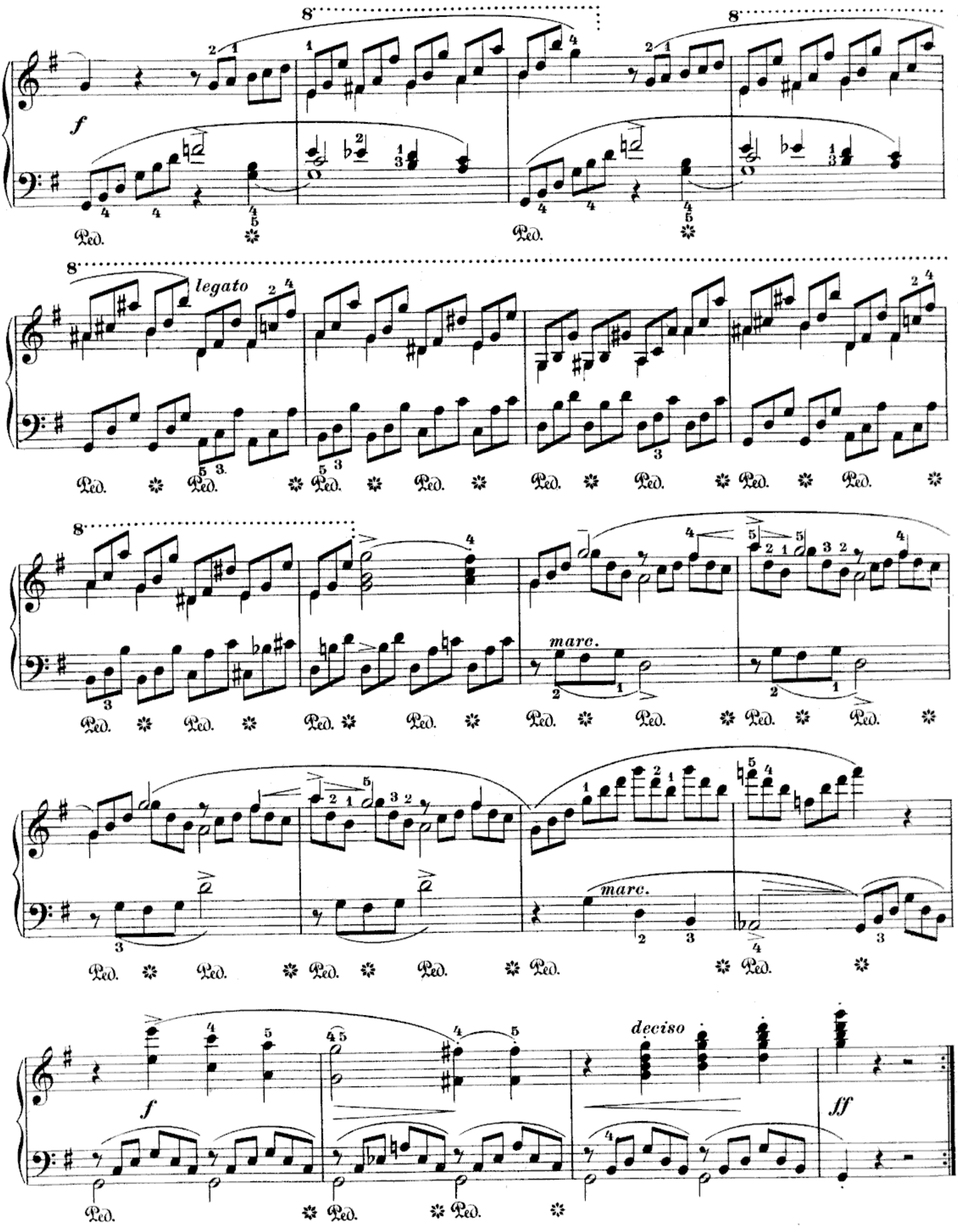

p
cresc.
f
marc.
più f
p
f
p
f
p
f


mf
f cresc.
più f
ff
f
p
dolce
cresc.
f
f
dim.
Ped.


a tempo
poco allarg.
Ped.




V. A. 2019.


8
f
Ped.
legato
marc.
deciso
ff

Veloce. (♩ = 138)

50.

a) *f molto articolato*

*f*

Ped.

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

I.

etc.

Takt 17.
*Battuta 17.*
Measure 17.
*Mesure 17.*

etc.

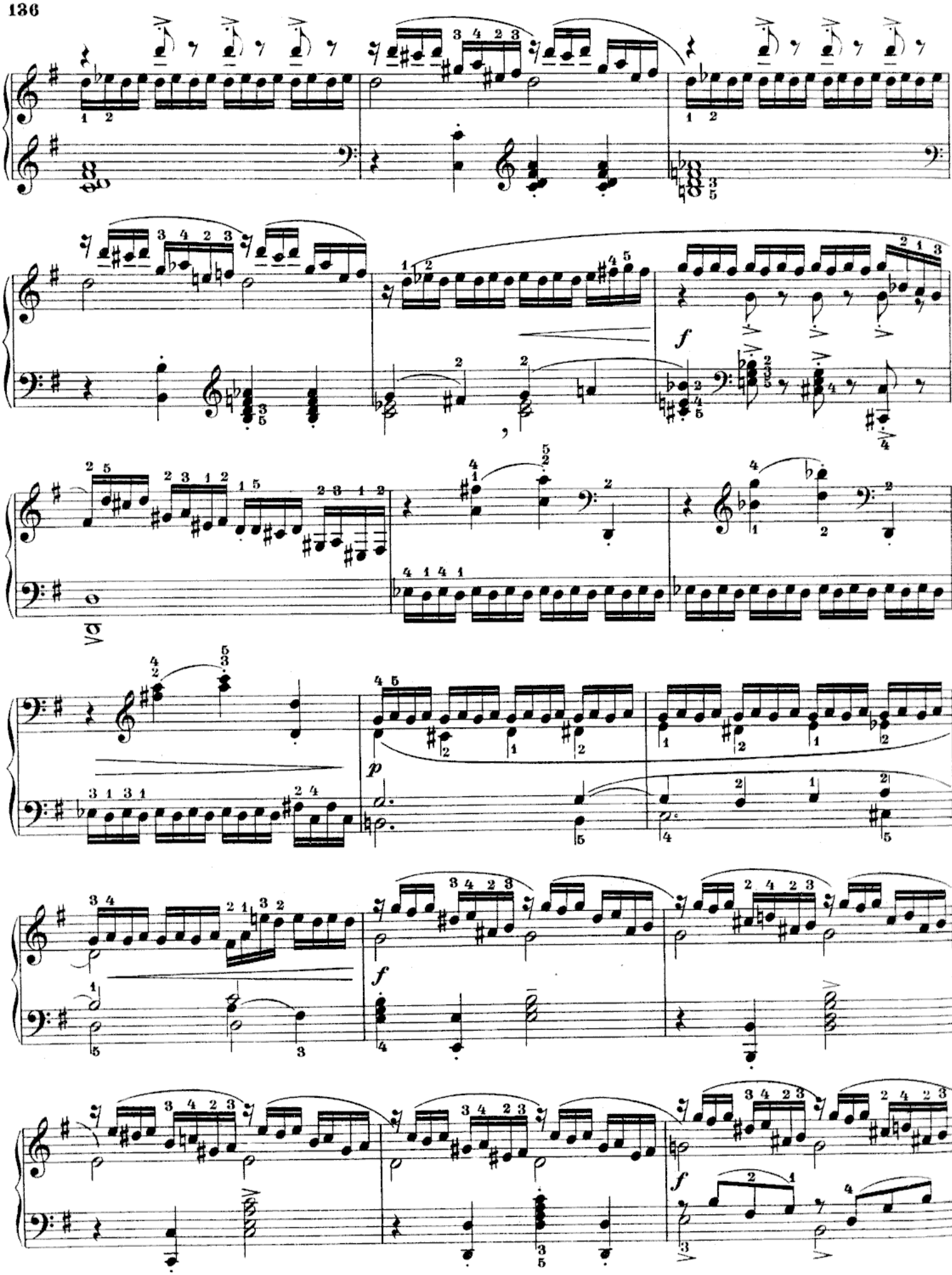
Takt 25.
*Battuta 25.*
Measure 25.
*Mesure 25.*

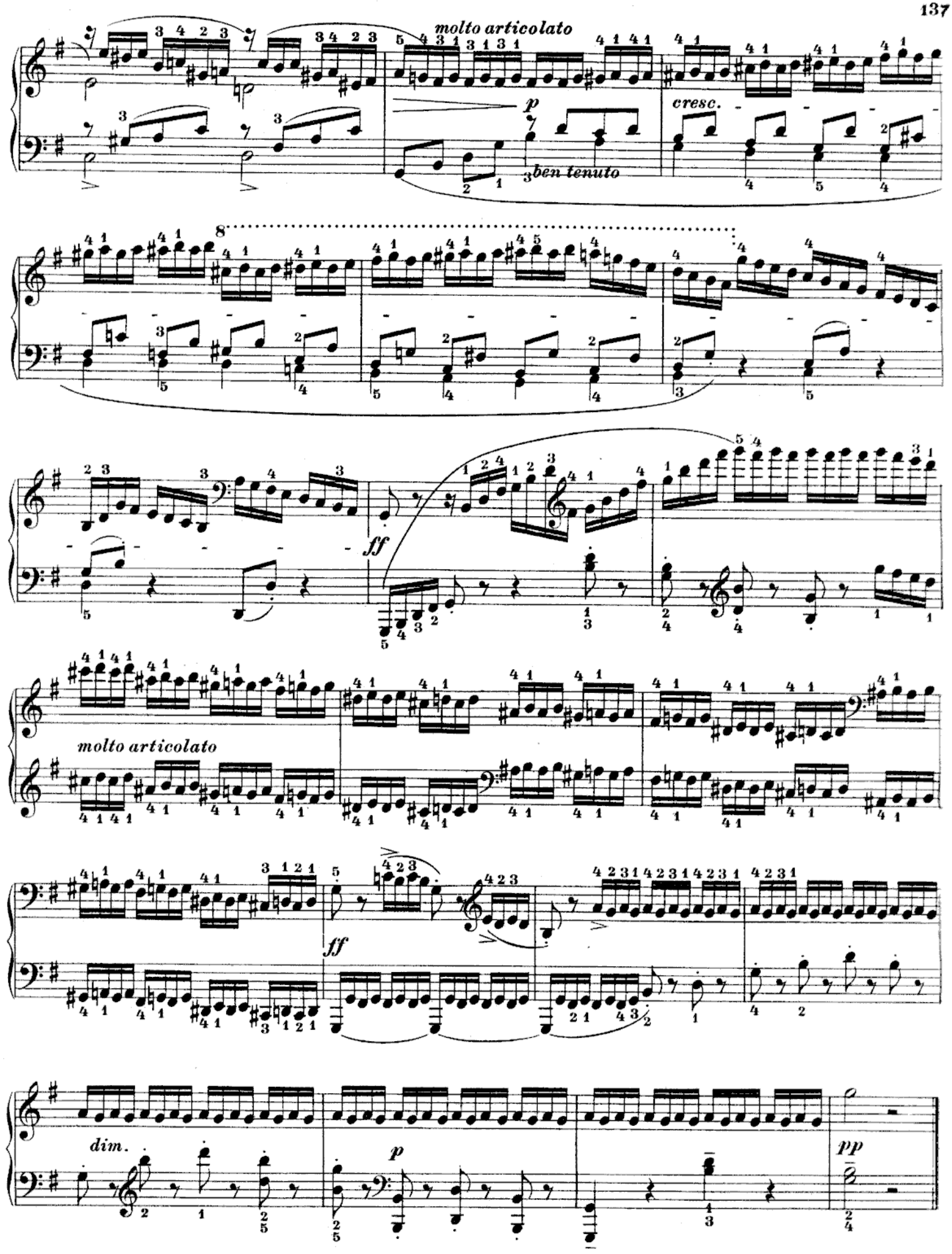
etc.

Takt 32.
*Battuta 32.*
Measure 32.
*Mesure 32.*

etc.

Takt 44.
*Battuta 44.*
Measure 44.
*Mesure 44.*




molto articolato
p
ben tenuto
cresc.
ff
molto articolato
ff
dim.
p
pp