

MUS

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Nouvelle édition

DES

PRÉLUDES ET EXERCICES

DANS TOUS LES TONS MAJEURS ET MINEURS

DE

M. CLEMENTI

1752 — 1832

REVUS ET DOIGTÉS PAR

C. ESCHMANN-DUMUR

Adoptés à l'Institut de Musique de Lausanne.



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Leipzig, Ernst Eulenburg

EINLEITUNG.

„Und was kein Verstand der Verständigen sieht,
Das über in Einfach ein kindlich Geist.“
Schiller, „Die Worte des Glaubens“.

Die Präludien und Übungen von Clementi, sowie die Etüden von Cramer-Bülow und Bachs Inventionen haben in pädagogischer Hinsicht einen unschätzbar wert und müssen notwendigerweise in jeden Studienplan eingebracht sein. Um die Benutzung dieses wertvollen, bisher jedoch wenig verbreiteten Werkes zu verallgemeinern, war es aber dringend nötig, seinen Fingersatz zu verjüngen und ihn wirklich praktisch zu machen. Diesen Zweck habe ich bei der vorliegenden Neuauflage im Auge, die, wie ich hoffe, von Lehrern des Klavierspiels und ihren Zöglingen freundliche Aufnahme finden wird.

In ihrer abwechslungsreichen und anziehenden Form dienen Clementis Präludien und Übungen vortrefflich zu Tonleiterstudien und sind daher ganz besonders geeignet, um den von mir gelehrt symmetrischen Fingersatz darin anzuwenden. Diese Fingersetzung ist noch umstritten, aber schon wird sie von einigen als „der Zukunftsfingersatz“ bezeichnet; man spricht davon, ja, was noch besser ist, man nimmt sie an, und die Zahl der Lehrer, die sie einbürgern, wird täglich größer. Es ist interessant zu lesen, was Maurice Moszkowski darüber in seiner höchst beachtenswerten „Schule des Doppelgriff-Spiels“ sagt (2. Aufl., Seite 36, Enoch & Co., Paris):

„C. Eschnmann-Dumur war meines Wissens der Erste, der diese Anomalien des Fingersatzes in einem «Schule der Klaviertechnik» betitelten Werke klargestellt hat, und wir weisen alle Pianisten, welche sich des weiteren darüber belehrnen wollen, auf diese vortreffliche Arbeit.“

Wenn durch die unablässige Durcharbeitung der Tonleitern so oft nur ein Erfolg erzielt wird, der mit der aufgewandten Mühe in keinem Verhältnisse steht, so liegt das dannem vollständig willkürlichen Fingersatz der linken Hand, wie er von den Lehrern der alten Schule gelehrt wird; er ist, wenn auch eingewurzelt, durch mehr als hundertjährige Anwendung, nichtsdestoweniger unlogisch. Mit diesem alten Fingersatz für die Tonleiterübungen gewöhnt man in der That die linke Hand an eine andere Fingersetzung, als die ihr entsprechend ist; man bringt sie also in sichtbaren Gegensatz zu sich selbst und zu der rechten Hand, wo für Tonleitern und Stücke der gleiche Fingersatz durchgeführt wird. Der symmetrische, der moderne Fingersatz im Gegenteil, stellt die natürliche Ordnung wieder her, indem er die Finger der linken Hand mit denen der rechten in Einklang bringt. Man begünstigt dadurch in hohem Grade die technische Entwicklung der linken Hand.

INTRODUCTION.

„Ce que l'intelligence des savants ne voit pas,
nous l'enseignons simple et directement.“
Schiller-Marmont, „Les Paroles de la Paix“.

Les Préludes et Exercices de Clementi, de même que les Études de Cramer-Bülow, ou les Inventions de J. S. Bach, ont au point de vue pédagogique une importance capitale et doivent nécessairement faire partie de tout programme d'étude. Toutefois, pour généraliser l'enseignement jusqu'ici peu répandu de cette œuvre ancienne, il était urgent d'en rajeunir le doigté et de le rendre pratique. C'est là le but que je me suis proposé en élaborant cette nouvelle édition qui sera, je l'espère, bien accueillie des maîtres du piano et de leurs élèves.

Sous leur forme variée et attrayante, les Préludes et Exercices de Clementi servent merveilleusement à une étude spéciale des gammes et sont tout indiqués pour l'application du doigté symétrique que j'enseigne. Ce doigté est encore discuté, mais déjà quelques-uns le qualifient de doigté de l'avenir; on en parle, on fait mieux, on l'adopte et le nombre des maîtres qui l'enseignent va chaque jour en augmentant. Il est intéressant de lire ce que M. Maurice Moszkowski dit à ce sujet dans son remarquable ouvrage sur l'étude des doubles notes (2^e édition, page 36, Enoch et C^{ie}, Paris):

„C. Eschnmann-Dumur dans ses «Exercices Techniques» pour piano a été le premier, à ma connaissance, à démontrer ces anomalies de doigté, et nous renvoyons tous les pianistes, désireux de s'en informer plus amplement, à cet excellent ouvrage.“

Si l'exercice incessant des gammes ne produit souvent qu'un résultat peu proportionné à ce long travail, la cause en est au doigté arbitraire de la main gauche adopté par les anciens maîtres; encadré par un usage plus que séculaire, il n'en est pas moins illégitime. Avec l'emploi de ce doigté ancien dans l'exercice journalier des gammes, on forme, en effet, la main gauche à un doigté autre que celui qui lui est propre; on la met ainsi en contradiction évidente avec elle-même et avec la main droite dont le doigté reste identique dans l'exercice proprement dit et dans l'exécution des morceaux. Par le doigté symétrique (le moderne), au contraire, on rétablit l'ordre normal en faisant coïncider les doigts de la main gauche avec ceux de la droite. On favorise ainsi à un haut degré le développement technique de la main gauche.

INTRODUCTION.

„To the science of Good though the Wise may be blind,
Yet the practice is plain to the childlike mind.“
Schiller-Bulwer, „The Words of Belief“.

Clementi's „Preludes and Exercises“ like Cramer-Bülow's „Studies“ or „The Inventions“ of J. S. Bach have from a teaching point of view a vital importance and must necessarily form part of every course of study in music. But in order to make more general the use of this old and as yet not over well known work, it was necessary to modernise its fingering and to make it practical. That is the end I have in view in bringing out this new edition which will be, I hope, well received by teachers of the piano and by their pupils.

The Preludes and Exercises of Clementi, with their attractiveness and versatility, serve admirably as a special study for scales and are well adapted for the application of symmetrical fingering such as I am teaching. This fingering is still under discussion, but already some people describe it as „the fingering of the future“ and what is better still, they adopt it; the number of masters who teach it, is increasing every day. It is interesting to read what M. Maurice Moszkowski says on this subject in his notable work on the Study of Double Notes (2nd edit. p. 36, Enoch & Co., Paris).

„C. Eschnmann-Dumur in his «Technische Pianoforte School» was the first, to my knowledge, to indicate these anomalies of fingering, and this excellent work is hereby recommended to all pianists desiring information on the subject.“

If the incessant practice of scales only produces in many cases a result little proportioned to the oft-repeated labour, the fault must be attributed to the arbitrary fingering of the left hand. This fingering, though adopted by the older masters and confirmed by a century of practice, is none the less illogical. With the employment of this old style of fingering in the daily practising of scales, the left hand is, as a matter of fact, accustomed to a fingering which is not natural to it; it is so put in contradiction with itself and with the right hand of which the fingering remains the same in actual exercises and in playing pieces. By symmetrical fingering on the other hand — the modern style — a regular order is established by making the fingers of the left hand harmonize with those of the right. This fact assists largely the technical development of the left hand.

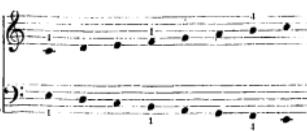
Die Regel für diesen symmetrischen, etwas revolutionären Fingersatz ist eingehend dargestellt auf Seite 22 – 26 meiner „Exercices techniques, Rythme et Agilité“ (Leipzig bei Eulenburg). Sie ist kurz folgende:

In jeder Tonleiter ist der vierte Finger der *rechten Hand* auf dem letzten Kreuz, wenn dies eine schwarze Taste ist, also: auf fis (in G-Dur und Moll); auf cis (in D-Dur und G-Moll) und so weiter auf gis, dis und ais. Von da an bleibt der vierte Finger unveränderlich auf ais, nicht nur wenn fünf, sechs oder sieben Kreuze, sondern auch wenn ein oder mehrere Bezeichnungen sind, da in diesem Falle enharmonisch zu b wird.

In jeder Tonleiter ist der vierte Finger der *linken Hand* auf dem letzten Be, wenn dies eine schwarze Taste ist, also: auf b (in F-Dur und D-Moll); auf es (in B-Dur und G-Moll) und so weiter auf gis, des und ges. Von da an bleibt der vierte Finger ausnahmslos auf ges, nicht nur wenn fünf oder sechs Be, sondern auch wenn Kreuze vorgezeichnet sind, denn in diesem Falle wird ges enharmonisch zu fis.

So kurz diese Vorschrift sein mag, sie genügt zum Verständnis des symmetrischen Fingersatzes und der Ausnahmen, die sich daraus ergeben. Eine kurze Prüfung vor dem Klavier und ein Augenblick der Überlegung werden ihr Geheimnis und ihre ganze Tragweite schnell klar legen.

Auch für die C-Durtonleiter, die ja nur auf weißen Tasten gespielt wird, hat der symmetrische Fingersatz seine Gültigkeit; der vierte Finger nimmt seine normale Stellung ein, nämlich in der rechten Hand auf h und in der linken auf f. Also:



Durch eine besondere Bezeichnung, die sich vor den Etüden bei jeder neuen Tonart findet, gebe ich den Schlüssel für den Fingersatz, sei er nun symmetrisch oder nicht.

Die ganze Note (e) erinnert gemäß dem symmetrischen Fingersatzes an den Platz für den vierten Finger in den Dur- und den harmonischen Molltonleitern.

Die Viertelnote (d) bezeichnet, wieder gemäß dem symmetrischen Fingersatzes, die Stelle des vierten Fingers für die melodischen Molltonleitern.

Die Achtecknote (f) zeigt den Platz des vierten Fingers für den alten Fingersatz, zu dem man in gewissen Fällen mit Vorteil zurückkehren kann, und den man übrigens immer wissen muss.

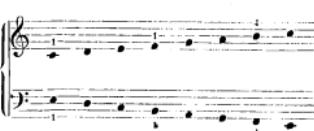
Voici très succinctement la règle de ce doigté quelque peu révolutionnaire, exposé aux pages 22 à 26 de mes « Exercices Techniques, Rythme et Agilité » (Eulenburg, Leipzig). Il est ainsi suivi:

Dans chaque gamme, le quatrième doigt de la *main droite* est sur le dernier dièze, représenté par une touche noire, savoir: sur fa \sharp (dans sol majeur et mineur); sur do \sharp (dans ré majeur et mineur) et ainsi de suite sur sol \sharp , ré \sharp et la \sharp . Depuis là le quatrième doigt est invariably sur la \sharp , non seulement dans les tons qui ont cinq, six et sept dièzes à la clef, mais encore dans tous les tons en bémol où, enharmoniquement, sol \sharp devient si \flat .

Dans chaque gamme le quatrième doigt de la *main gauche* est sur le dernier bémol, représenté par une touche noire, savoir: sur si \flat (dans fa majeur et ré mineur); sur mi \flat (dans si \flat majeur et sol mineur) et ainsi de suite, sur lab, ré \flat et sol \flat . Depuis là le quatrième doigt est invariably sur sol \flat , non seulement dans les tons qui ont cinq et six bémols à la clef, mais aussi dans tous les tons en dièzes où, enharmoniquement, sol \flat devient fa \sharp .

Quelque bref soit-il, ce résumé suffit à l'intelligence du doigté symétrique des gammes et à celle même des exceptions qui en dérivent. Un regard sur le clavier et un instant de réflexion en feront saisir bien vite le secret et toute la portée.

Dans la gamme d'ut majeur, jouée sur touches blanches uniquement, il faut de même s'en tenir au doigté symétrique et mettre le quatrième doigt de la main droite sur si et le quatrième doigt de la main gauche sur fa.



Par une annotation particulière, mise en tête des études, à chaque nouvelle tonalité, je donne la clef du doigté, qu'il soit selon l'ordre symétrique ou pas:

La ronde (e) rappelle, d'après l'ordre symétrique, la place du quatrième doigt pour les gammes majeures et mineures harmoniques.

La noire (d) indique, d'après l'ordre symétrique encore, la place du quatrième doigt pour les gammes mineures mélodiques.

La croche enfin (f) marque la place du quatrième doigt, d'après le doigté ancien, auquel dans certains cas il est préférable de revenir et qu'il faut d'ailleurs toujours connaître.

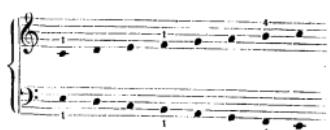
The system of symmetrical fingering, somewhat revolutionary perhaps, is explained at length in my « Exercices Techniques, Rythme et Agilité » (Eulenburg, Leipzig). It is as follows:

In each scale the fourth finger of the *right hand* is on the last sharp if the latter is a black key, thus: on $f\sharp$ (in G major and minor); on $e\sharp$ (in D major and minor) and continuing on $g\sharp$, $d\sharp$ and $a\sharp$. After that the fourth finger is invariably on $a\sharp$ not only in the keys with five, six and seven sharps on the keyboard, but also in all the keys with flats, where in harmony $a\sharp$ becomes $b\flat$.

In each scale the fourth finger of the *left hand* is on the last flat, if the latter is a black key, thus: on $b\flat$ (in F major and D minor); on $e\flat$ (in B flat major and G minor) and continuing on $a\flat$, $d\flat$ and $g\flat$. After that the fourth is always on $g\flat$, not only in the keys with five and six flats on the keyboard, but also in all the keys with sharps, where in harmony $g\flat$ becomes $f\sharp$.

However short it seems, this résumé is sufficient for the comprehension of symmetrical fingering of the scales and even for that of its exceptions. A slight examination of this rule on the piano and a moment's reflection will make one quickly grasp the idea and all it implies.

In the scale of C major played on white keys only, it is necessary also to employ symmetrical fingering and to put the fourth finger in its regular place, viz. that of the right hand on b and that of the left on f . Thus:



By a special annotation, put at the head of the study for each new key, I give the clue for the fingering, whether symmetrical or not.

The whole note (e) recalls according to symmetrical fingering the place of the fourth finger for the scales major and minor harmonic.

The crotchet (d) points out, also according to symmetrical fingering, the place of the fourth finger for the melodic minor scales.

The quaver (f) marks the place of the fourth finger according to the old fingering to which in certain cases it is preferable to return and which moreover should be always known.

Préludes et Exercices.

C dur - Ut majeur - C major.

M. Clementi.

~~X~~

1. Prélude.

Moderato.

2. Prélude.

Allegro.

3. Prélude.

Molto Allegro.

6. Exercice.

The music consists of ten staves of piano notation. The first staff starts with a treble clef, common time, and a basso continuo bass clef. The second staff starts with a treble clef, common time, and a basso continuo bass clef. The third staff starts with a treble clef, common time, and a basso continuo bass clef. The fourth staff starts with a treble clef, common time, and a basso continuo bass clef. The fifth staff starts with a treble clef, common time, and a basso continuo bass clef. The sixth staff starts with a treble clef, common time, and a basso continuo bass clef. The seventh staff starts with a treble clef, common time, and a basso continuo bass clef. The eighth staff starts with a treble clef, common time, and a basso continuo bass clef. The ninth staff starts with a treble clef, common time, and a basso continuo bass clef. The tenth staff starts with a treble clef, common time, and a basso continuo bass clef.

A moll - La mineur - A minor.

7. Prélude.

8. Exercice.

Allegro.

sotto voce

legato

cresc.

F dur – *Fa majeur* – F major.

Allegro.

9. Prélude.

mezzo f

dim.

p

Allegro.

10. Prélude.

f

fz

4 2

p

f

ff

tenute

stacc.

p

2 1

3 2 5 1

4 2 5 1

3 2 5

4

5 1

5 2

fz

p

35

Allegro.

11. Exercice.

legato sempre

c

c

3

4

3

1

1

3

1

1

3

4

3

2

1

1

3

1

1

3

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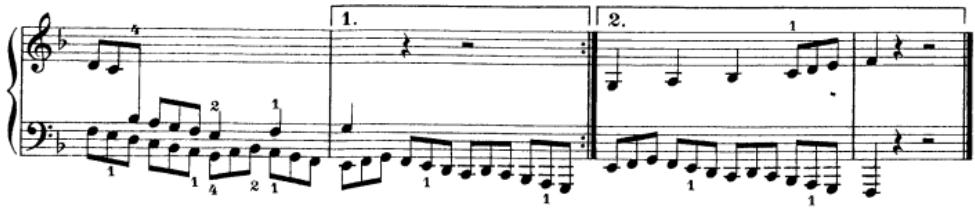
3

2

1

1

This image shows page 10 of a piano sheet music score. The music is divided into five staves, each with a different dynamic marking (e.g., forte, piano) and specific fingerings (e.g., 1, 2, 3, 4, 5). The first staff consists of two measures, both starting with a forte dynamic and ending with a piano dynamic. The second staff has three measures, with the first ending in forte and the second in piano. The third staff has three measures, all starting with a forte dynamic. The fourth staff has four measures, with the first ending in forte and the second in piano. The fifth staff has four measures, all starting with a forte dynamic.



D moll – Ré mineur – D minor.

12. Prélude.

sempre legato

Musical score page 12, measures 1-3 of the 12th Prelude. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The music features eighth-note patterns with dynamic markings '1' and '2'.

Musical score page 12, measures 4-7 of the 12th Prelude. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The music continues with eighth-note patterns.

13. Exercice.

13. Exercice.

The score consists of ten staves of music for a solo instrument, likely a cello. The music is in common time and includes various key signatures: C major, G major, F major, D major, B-flat major, A major, E major, C minor, G minor, and D minor. The music consists primarily of sixteenth-note patterns, often grouped by measure numbers (e.g., 1, 2, 3, 4, 5) or fingerings (e.g., 1, 2, 3, 4, 5). Some staves begin with a bass clef, while others begin with a treble clef. The score concludes with a page number 'E. B. 2668' at the bottom.



G dur — Sol majeur — G major.

Moderato.

14. Prélude.

Allegro.

15. Prélude.

Sheet music for piano, page 14, showing measures 15 through the end of the piece. The music is in common time, treble and bass staves, key signature of one sharp (F# major). Measure 15 starts with a dynamic *f*. Measures 16-17 show complex sixteenth-note patterns with fingerings (e.g., 1 2 4 1, 3 4 1 3, 2 4 1, 3 2 4 1) and a dynamic *cresc.* Measure 18 continues the sixteenth-note patterns. Measure 19 begins with a dynamic *ten.* Measure 20 starts with a dynamic *rallent.* Measure 21 begins with a dynamic *Presto.* Measure 22 starts with a dynamic *f*. Measure 23 starts with a dynamic *rallent.* Measure 24 starts with a dynamic *p*. Measure 25 starts with a dynamic *p*. Measure 26 starts with a dynamic *p*.

Moderato.

16. Prélude.

ten.

f *3* *ten.*

ff *accelerando*

rall.

Presto.

rall.

ff

Allegro.

f *ff* *dim.*

ff

p

pp

AllegriSSimo.

17. Exercice.

The sheet music consists of two systems of musical notation. The first system begins with a treble clef and a key signature of one sharp. It contains six measures of sixteenth-note patterns, with dynamic markings such as $\frac{3}{4}$, $\frac{1}{4}$, and $\frac{8}{1}$. Fingerings are indicated above the notes. The second system begins with a bass clef and a key signature of one sharp. It also contains six measures of sixteenth-note patterns, with dynamic markings like $\frac{3}{4}$, $\frac{1}{4}$, and $\frac{3}{5}$. Fingerings are shown above the notes. The music is labeled "AllegriSSimo." and "17. Exercice."

Sheet music for piano, 4 hands, in E major (G major). The music consists of six staves of music, each with two treble clef staves (one above the other) and one bass clef staff below them. The music is divided into measures by vertical bar lines. Fingering is indicated by numbers above or below the notes. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 2-6 start with a bass clef, a key signature of one sharp (F#), and a common time signature. Measure 7 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 8-12 start with a bass clef, a key signature of one sharp (F#), and a common time signature. Measures 13-16 start with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 17-20 start with a bass clef, a key signature of one sharp (F#), and a common time signature.

E moll — *Mi mineur* — E minor.

18. Prélude.

Sheet music for piano, 4 hands, in E major (G major). The music consists of two staves of music, each with two treble clef staves (one above the other) and one bass clef staff below them. The music is divided into measures by vertical bar lines. Fingering is indicated by numbers above or below the notes. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 2-5 start with a bass clef, a key signature of one sharp (F#), and a common time signature. Measures 6-9 start with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 10-13 start with a bass clef, a key signature of one sharp (F#), and a common time signature.

Sheet music for piano, 4 hands, in E major (G major). The music consists of two staves of music, each with two treble clef staves (one above the other) and one bass clef staff below them. The music is divided into measures by vertical bar lines. Fingering is indicated by numbers above or below the notes. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 2-5 start with a bass clef, a key signature of one sharp (F#), and a common time signature. Measures 6-9 start with a treble clef, a key signature of one sharp (F#), and a common time signature. Measures 10-13 start with a bass clef, a key signature of one sharp (F#), and a common time signature.

Allegretto moderato.

19. Exercice.

Sheet music for piano, featuring two staves of musical notation. The top staff uses treble clef and the bottom staff uses bass clef. Both staves are in common time and key signature of one sharp (F#). The music consists of six systems. Each system contains six measures. Measure numbers are indicated above the staves. Fingerings are marked above certain notes and chords.

The first system starts with measure 1, ending at 5. The second system starts at 1, ending at 3. The third system starts at 5, ending at 8. The fourth system starts at 1, ending at 5. The fifth system starts at 1, ending at 5. The sixth system starts at 1, ending at 2.

Fingerings for the first system:

- Measures 1-3: 1, 2, 3; 5, 4; 2, 1, 2, 3
- Measures 5-8: 5, 3, 2, 1, 3, 4, 5, 3

Fingerings for the second system:

- Measures 1-3: 1, 2, 3; 5, 4, 3, 2, 1, 2, 3
- Measures 5-8: 5, 3, 2, 1, 3, 4, 5, 3

Fingerings for the third system:

- Measures 1-3: 1, 2, 3; 5, 4, 3, 2, 1, 2, 3
- Measures 5-8: 5, 3, 2, 1, 3, 4, 5, 3

Fingerings for the fourth system:

- Measures 1-3: 1, 2, 3; 5, 4, 3, 2, 1, 2, 3
- Measures 5-8: 5, 3, 2, 1, 3, 4, 5, 3

Fingerings for the fifth system:

- Measures 1-3: 1, 2, 3; 5, 4, 3, 2, 1, 2, 3
- Measures 5-8: 5, 3, 2, 1, 3, 4, 5, 3

Fingerings for the sixth system:

- Measures 1-3: 1, 2, 3; 5, 4, 3, 2, 1, 2, 3
- Measures 5-8: 5, 3, 2, 1, 3, 4, 5, 3

20. Prélude.

Allegro.

21. Exercice.

Sheet music for piano, featuring two staves (treble and bass). The music consists of ten staves of music, each with a key signature of one flat (B-flat major or A minor) and a tempo marking of quarter note = 66. The music includes various musical markings such as fingerings (1-5), slurs, and dynamics. The first staff begins with a treble clef, a B-flat key signature, and a common time signature. The second staff begins with a bass clef, a B-flat key signature, and a common time signature. The third staff begins with a treble clef, a B-flat key signature, and a common time signature. The fourth staff begins with a bass clef, a B-flat key signature, and a common time signature. The fifth staff begins with a treble clef, a B-flat key signature, and a common time signature. The sixth staff begins with a bass clef, a B-flat key signature, and a common time signature. The seventh staff begins with a treble clef, a B-flat key signature, and a common time signature. The eighth staff begins with a bass clef, a B-flat key signature, and a common time signature. The ninth staff begins with a treble clef, a B-flat key signature, and a common time signature. The tenth staff begins with a bass clef, a B-flat key signature, and a common time signature.

22. Prélude.

Presto.

23. Exercice.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

f *ff* *ff*

messo

dolce

24. Prélude.

Allegro.

Canone perpetuo.

Tempo giusto.

25. Exercice.

ten
sempre p

f
piu f
ff
fz

fz
f
fz

fz
f
fz

fz
f
fz

*Da capo
al segno.*

*Da capo
al segno.*

Moderato. 12

26. Prélude.

Moderato.

27. Exercice.

dolce

1 2 3 4 5 6 7 8

f

dim.

pp

dolce

sempre

fz

ff

dim.

p

Allegro.

28. Prélude.

29. Exercice.

Prestissimo.

Sheet music for two staves, Treble and Bass, in 2/4 time and B-flat major. The music consists of eight staves of sixteenth-note patterns with various dynamics and fingerings.

The first staff starts with a 5/4 measure followed by a 4/4 measure. The second staff begins with a 1/2 measure followed by a 3/4 measure. The third staff starts with a 1/2 measure followed by a 3/4 measure. The fourth staff starts with a 2/4 measure followed by a 1/2 measure. The fifth staff starts with a 1/2 measure followed by a 3/4 measure. The sixth staff starts with a 1/2 measure followed by a 3/4 measure. The seventh staff starts with a 1/2 measure followed by a 3/4 measure. The eighth staff starts with a 1/2 measure followed by a 3/4 measure.

Moderato. 4

30. Prélude.

Canone perpetuo.

Allegro.

31. Exercice.

Sheet music for piano, page 31, featuring ten staves of musical notation. The music is in 2/4 time and consists of two systems. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef. The music includes various dynamics such as *p*, *f*, *cresc.*, and *piu f*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 32. Measure numbers 1 through 91 are present. The page number 31 is in the top right corner.

A dur – *La majeur* – A major.

Allegro.

33. Exercice.

f



This page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in common time and major key signature.

- Staff 1 (Top Left):** Treble clef. Dynamics: *f*, *fz*. Fingerings: 5, 3, 4, 3; 2, 1, 3.
- Staff 2 (Top Right):** Bass clef. Dynamics: *fz*. Fingerings: 2, 1, 2, 1; 3, 2, 1.
- Staff 3 (Second Column Left):** Treble clef. Fingerings: 2, 1, 3, 4, 2, 1; 5, 3, 2, 1.
- Staff 4 (Second Column Right):** Bass clef. Fingerings: 5, 3, 2, 1.
- Staff 5 (Third Column Left):** Treble clef. Fingerings: 3, 4, 3, 2, 1.
- Staff 6 (Third Column Right):** Bass clef. Fingerings: 3, 2, 1.
- Staff 7 (Fourth Column Left):** Treble clef. Fingerings: 1, 2, 3, 4, 3, 2, 1.
- Staff 8 (Fourth Column Right):** Bass clef. Fingerings: 5, 3, 2, 1.
- Staff 9 (Fifth Column Left):** Treble clef. Fingerings: 1, 2, 3, 4, 3, 2, 1.
- Staff 10 (Fifth Column Right):** Bass clef. Fingerings: 3, 2, 1.

The music concludes with a dynamic marking *dim.* and a final bass note on staff 10.

Fis moll - Fa \sharp mincur - F \sharp minor.

Moderato e legato.

34. Prélude.

Moderato e legato.

34. Prélude.

Allegro con energia.

35. Exercice.

Allegro con energia.

35. Exercice.

sempre legato

sempre legato

sempre legato

sempre legato

ff

This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and consists primarily of eighth-note patterns.

- Staff 1 (Top Left):** Fingerings 3, 3, 1, 2; dynamic ff.
- Staff 2 (Top Right):** Fingerings 5, 2, 2, 1, 2; dynamic p.
- Staff 3 (Second Column, Top Left):** Fingerings 3, 1, 2, 2, 3, 4, 5; dynamic f; instruction *ten. dim.*
- Staff 4 (Second Column, Top Right):** Fingerings 5, 1, 2; dynamic p.
- Staff 5 (Third Column, Top Left):** Fingerings 1, 1, 4, 5; dynamic cresc.
- Staff 6 (Third Column, Top Right):** Fingerings 1, 1, 4, 5; dynamic f.
- Staff 7 (Fourth Column, Top Left):** Fingerings 1, 1, 4, 5; dynamic f.
- Staff 8 (Fourth Column, Top Right):** Fingerings 1, 1, 4, 5; dynamic f.
- Staff 9 (Bottom Left):** Fingerings 1, 1, 4, 5; dynamic dimin.
- Staff 10 (Bottom Right):** Fingerings 1, 1, 4, 5; dynamic p.
- Staff 11 (Bottom Left):** Fingerings 1, 1, 4, 5; dynamic cresc.
- Staff 12 (Bottom Right):** Fingerings 1, 1, 4, 5; dynamic ff.
- Staff 13 (Bottom Left):** Fingerings 1, 1, 4, 5; dynamic ff.
- Staff 14 (Bottom Right):** Fingerings 1, 1, 4, 5; dynamic ff.

Moderato e legato.

36. Prélude.

Allegro moderato, ma con energia.

37. Exercice.

Sheet music for piano, page 37, featuring ten staves of musical notation. The music is primarily in common time, with some measures in 3/4 time indicated by a 3 above the staff. The key signature varies between one flat and no sharps/flats. The notation includes eighth and sixteenth-note patterns, with dynamic markings such as *fz*, *p*, *pp*, and *tenute*. Fingerings are marked with numbers 1 through 5 above or below the notes. Performance instructions like "sempre legato" are present in the lower staff of the eighth measure. Measure 1 starts with a forte dynamic (*fz*) and a sixteenth-note pattern. Measures 2-3 show eighth-note patterns with fingerings. Measure 4 begins with a dynamic *b2* and a sixteenth-note pattern. Measures 5-6 show eighth-note patterns with fingerings. Measure 7 begins with a dynamic *b2* and a sixteenth-note pattern. Measures 8-9 show eighth-note patterns with fingerings. Measure 10 begins with a dynamic *b2* and a sixteenth-note pattern.

F moll - *Fa mineur* - F minor.

Moderato e sempre legato.

38. Prélude.

Canonico.

Moderato.

39. Exercice.

dolce

cresc.

fz

ff

Sheet music for piano, page 39, featuring ten staves of musical notation. The music is in 2/4 time and consists of measures 1 through 15.

Measure 1: Treble clef, B-flat key signature. Measures 1-2: Sixteenth-note patterns. Measure 3: Measure 3 ends with a fermata over the bass note.

Measure 4: Bass clef. Measures 4-5: Sixteenth-note patterns. Measure 6: Measure 6 ends with a fermata over the bass note.

Measure 7: Treble clef. Measures 7-8: Sixteenth-note patterns. Measure 9: Measure 9 ends with a fermata over the bass note.

Measure 10: Bass clef. Measures 10-11: Sixteenth-note patterns. Measure 12: Measure 12 ends with a fermata over the bass note.

Measure 13: Treble clef. Measures 13-14: Sixteenth-note patterns. Measure 15: Measure 15 ends with a fermata over the bass note.

Dynamics and Instructions:

- Measure 1:** Measure number 1 above the staff.
- Measure 2:** Measure number 2 above the staff.
- Measure 3:** Measure number 3 above the staff.
- Measure 4:** Measure number 4 above the staff.
- Measure 5:** Measure number 5 above the staff.
- Measure 6:** Measure number 6 above the staff.
- Measure 7:** Measure number 7 above the staff.
- Measure 8:** Measure number 8 above the staff.
- Measure 9:** Measure number 9 above the staff.
- Measure 10:** Measure number 10 above the staff.
- Measure 11:** Measure number 11 above the staff.
- Measure 12:** Measure number 12 above the staff.
- Measure 13:** Measure number 13 above the staff.
- Measure 14:** Measure number 14 above the staff.
- Measure 15:** Measure number 15 above the staff.
- Measure 1:** Measure number 1 above the staff.
- Measure 2:** Measure number 2 above the staff.
- Measure 3:** Measure number 3 above the staff.
- Measure 4:** Measure number 4 above the staff.
- Measure 5:** Measure number 5 above the staff.
- Measure 6:** Measure number 6 above the staff.
- Measure 7:** Measure number 7 above the staff.
- Measure 8:** Measure number 8 above the staff.
- Measure 9:** Measure number 9 above the staff.
- Measure 10:** Measure number 10 above the staff.
- Measure 11:** Measure number 11 above the staff.
- Measure 12:** Measure number 12 above the staff.
- Measure 13:** Measure number 13 above the staff.
- Measure 14:** Measure number 14 above the staff.
- Measure 15:** Measure number 15 above the staff.
- dolce**: Dynamic instruction for measure 10.
- cresc.**: Dynamic instruction for measure 11.
- fz**: Dynamic instruction for measure 12.
- ff**: Dynamic instruction for measure 13.
- dimin.**: Dynamic instruction for measure 14.
- p**: Dynamic instruction for measure 15.
- rallent.**: Dynamic instruction for measure 15.
- pp**: Dynamic instruction for measure 15.

Canone.

40. Prélude.



Allegro vivacissimo.

41. Exercice.



5

p

sempre p

f

fz

fz

fz

fz

fz

ff

dim.

p

Moderato.

42. Prélude.

dolce e legato

Allegro, ma non troppo.

43. Exercice.

This page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in common time and consists primarily of eighth-note patterns. Fingerings are indicated above the notes, and dynamics such as *fz* (fortissimo) and *ff* (fortissimo) are used. Performance instructions like "m.s." (mezzo-soprano) and "5.1" are also present. The notation includes both treble and bass clefs.

Canone infinito.
Allegro non troppo.

44. Exercice.

The sheet music consists of ten staves of piano music. The first staff begins with a treble clef, a key signature of four flats, and a common time signature. The second staff begins with a bass clef, a key signature of four flats, and a common time signature. Subsequent staves alternate between treble and bass clefs, maintaining a key signature of four flats and a common time signature. The music is composed of sixteenth-note patterns. The right hand's fingers are numbered 1 through 5 above the notes, indicating a specific fingerings pattern. The left hand's fingers are numbered 1 through 5 below the notes. The music is divided into measures by vertical bar lines. Measures are numbered at the beginning of each measure, such as '1' at the start of the first measure and '5' at the start of the fifth measure. Measures are also divided into smaller groups by horizontal bar lines. The music is annotated with various slurs, grace notes, and dynamic markings. The overall style is technical and rhythmic, designed for practice.

1 12 5 1 3 1

3 3 1 1 3 4

2 3 4 5 4 1 2 3 1 2 4 1 1

5 3 1 2 1 4 1 2 4 1 1

1 3 1 1 2 3 4 1 5 4 1

5 3 1 3 4 1 5 3 1 6 1

5 3 1 5 12 6 1

5 1 5 3 1 5 3 1 1 1

2 1 3 5 1 5 3 2 3 1 4 1 1

1 2 1 5 1 5 3 2 3 1 1 1

Allegro.

45. Exercice.

dolce e sempre legato

Sheet music for piano, page 47, featuring ten staves of musical notation. The music is in 2/4 time and consists of two systems. The first system starts with a forte dynamic (f) and includes fingerings such as 1, 2, 3, 1, 1, 1, 4, 3, 2, 1, 4. The second system begins with a dynamic of 1, 1, 1, 4, 3, 2, 1, 2, 1, 1, 1, 4. The music is written in a complex harmonic style with frequent key changes and accidentals. The piano keys are labeled with numbers 1 through 5 above them. The score is divided into measures by vertical bar lines.

Canone perpetuo.

46. Exercice.

dolce legato

cresc.

f

fz

dolce

sempre cresc.

f

più f

ff

Sheet music for piano, page 49, featuring six staves of musical notation. The music is in 2/4 time and consists of six staves of music. The first two staves begin with a dynamic of *ff*. The notation includes various hand positions indicated by numbers (e.g., 1, 3, 2, 4) and fingerings. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*, followed by *cresc.* The fifth staff begins with a dynamic of *f*. The sixth staff begins with a dynamic of *dolce*.

Gis moll — Sol \sharp mineur — G \sharp minor.

Canone infinito.

Moderato.

47. Exercice.

sempre legato dolce

dolce

Sheet music for piano, page 51, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a key signature of four sharps. The second system starts with a bass clef and a key signature of one sharp. The notation includes sixteenth-note patterns, eighth-note chords, and various dynamic markings such as *f*, *p*, *dim.*, *cresc.*, and *dolce*. Fingerings are indicated by numbers above or below the notes. Measure numbers 51 and 52 are present at the beginning of the second system.

Measure 51 (Treble Clef):

- Measures 1-4: Sixteenth-note patterns. Fingerings: 4 3, 2, 3; 3 4, 2; 1 1; 4 3.
- Measure 5: Eight-note chord. Fingerings: 5; 3.
- Measure 6: Sixteenth-note pattern. Fingerings: 5; 1 2 3; 1 1; 1.
- Measure 7: Sixteenth-note pattern. Fingerings: 1 2 3 1; 52.

Measure 52 (Bass Clef):

- Measures 1-4: Sixteenth-note patterns. Fingerings: 1; 1 2 1; 1 2 1; 1 3 1; 4.
- Measures 5-8: Sixteenth-note patterns. Fingerings: 1 2 3 1; 2 1 2 1; 1 3 1; 4.

Measure 53 (Treble Clef):

- Measures 1-4: Sixteenth-note patterns. Fingerings: 2 1 4; 3 3; 1 3; 1 3.
- Measures 5-8: Sixteenth-note patterns. Fingerings: 1 4; 3 3; 1 1; 1 1.

Measure 54 (Bass Clef):

- Measures 1-4: Sixteenth-note patterns. Fingerings: 1; 1 4; 4; 5 1 x 2.
- Measures 5-8: Sixteenth-note patterns. Fingerings: 3 3; 1 1; 1 1; 1 1.

Measure 55 (Treble Clef):

- Measures 1-4: Sixteenth-note patterns. Fingerings: 1; 1 4; 4; 5 1 x 2.
- Measures 5-8: Sixteenth-note patterns. Fingerings: 3 3; 1 1; 1 1; 1 1.

Measure 56 (Bass Clef):

- Measures 1-4: Sixteenth-note patterns. Fingerings: 1; 1 4; 4; 5 1 x 2.
- Measures 5-8: Sixteenth-note patterns. Fingerings: 3 3; 1 1; 1 1; 1 1.

Canone infinito.

Allegro, ma non troppo.

48. Exercice.

1 2 5 2

Es moll — *Mib mineur* — E♭ minor.

Vivace.

49. Exercice.

The sheet music contains six staves of musical notation for piano. The key signature is Es moll (E-flat minor). The tempo is Vivace. The first staff begins with a 4/8 time signature, followed by a 12/8 time signature. Subsequent staves alternate between 12/8 and 4/4 time signatures. Fingering is indicated below each note or group of notes. The first staff has a 4/8 time signature. The second staff has a 12/8 time signature. The third staff has a 12/8 time signature. The fourth staff has a 4/4 time signature. The fifth staff has a 12/8 time signature. The sixth staff has a 4/4 time signature.

Sheet music for piano, featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and are set in a key signature of five flats. The music consists of six systems, each starting with a forte dynamic (ff or fz). Various fingerings are indicated above the notes, such as '3' over a eighth-note group, '1' over a sixteenth-note group, and '5' over a sixteenth-note group. The tempo markings 'ff' and 'fz' are also present.

Grand Exercice.

dans tous les tons majeurs et mineurs.

(Veloce.)

50.

f C dur — Ut maj. — C maj.

3

A moll — A min. — A min.

fz

5
 $f\zeta$

4

$f\zeta$ F dur – F maj. – F maj.

8

3
 $f\zeta$ D moll – Re min.

D min.

fz B dur—*Sol maj.*—*Bb maj.* *fz*

G moll—Sol min.—*G min.*

Es dur-- *Mib* maj. -- *Eb* maj.

As dur. — Lab maj. — Ab maj.

f

8.....

F moll.

Fa min. — F min.

8.....

Des dur. — Réb maj. — Db maj.

B moll... Si b min... Bb min.

Ges dur... Sol b maj... Gb maj.

8

Es moll. — Mib min. — Eb min.

8

8

H dur. — Si maj. — B maj.

Gis moll. — Sol ♯ min. — G♯ min.

E. E. 2668

E dur... *Mi maj.*... E maj.

fz

8.....

Cis moll.... *Ut \sharp min.*... C \sharp min.

p

3 1 4 2 1 3 3 1 1 1 1 1 1 1 1 1

stacc.

pp

A dur... *La maj.*... A maj.

8

4 8

8

4

Fis moll. — Fa#

min. — F# min.

1 3 4
3 1 3 4
5
3

f

f

f

12

f

f

f

p

cresc.
D dur... Ré maj... D maj.

f

3 2 1
4 3 2 1
3 2 1
4 3 2 1

1 4 8 1 1 1
 $\textit{più f}$
ff
 5

3
 1 1
 4 3
 1 1 1 1

H moll. — Si min. — B min.
 3 4 2 1 1 1 1 1 1 1 1

2 1 1 1 1
 1 1 1 1 3 4

G dur. — Sol maj.
 3 4 1 1 1 1 1 4 5 1

1 1 1 1
 1 1 1 1

G maj. E moll.
 3 4 1 1 1 1 1 1 1 1

Mi min. — E min.
 5 4 1 1 1 1 1 1 1 1

C dur. — Ut maj. — G maj.

5

Fine.