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Music Department.

CLEMENTI

GRADUS AD PARNASSUM

Revised and fingered,
With marks of expression,
BY

Carl Tausig.

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CLEMENTI

GRADUS AD PARNASSUM.

Selected Studies,

Revised, fingered with instructive notes,
and
Marks of execution,
By

CARL TAUSIG.

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MUZIO CLEMENTI.

THE creator of brilliant pianoforte composition, and of masterly pianoforte playing, was also the head of a school, whose pupils and followers still bear witness to the excellence of its principles. With his Sonatas he created pieces of a larger style which corresponded so perfectly with the character of the instrument for which they were intended, and, at the same time, displayed so brilliantly the artistic skill of the performer, that they formed from that time the model of all similar compositions. His last work, however, published about fifty years ago, "Gradus ad Parnassum," or the art of playing the pianoforte, taught by a hundred exercises, is his most important work, and through this, he has forever assured to his name a conspicuous place in the history of the literature of his art. The whole experience of a thorough, conscientious and inspiring teacher is the basis of it, and no work has since appeared which has surpassed it in comprehensiveness and directness. The scholar who has thoroughly studied the exercises of the "Gradus ad Parnassum," and can play them correctly and fluently, will also be able to play the pianoforte works of all the composers, from C. P. E. Bach to Beethoven, without finding any serious obstacles. Many a pupil, however, would be dismayed by the great number of exercises of this work, which included many similar passages and manners of playing, and consisted, also, in part, of compositions that no longer suit the present taste.

The editor of the present work has, therefore, chosen the most important and instructive studies, which, at the same time, are calculated to overcome the most various difficulties; he has arranged them progressively, provided them with variations in fingering and in the manner of execution, and has thus, undoubtedly, met the needs of our time. *He has altered the original fingering of these studies only in such places as it no longer corresponded with the present views in regard to this branch of piano-technique, or where a different fingering could give the pupil the opportunity to strengthen the fingers of both hands, which are naturally weakest, to practise putting the different fingers over and under, or to give the hand greater elasticity, etc. The intelligent teacher will soon recognize the propriety of the choice of such peculiar and more difficult fingering, especially since the majority of these exercises furnish sufficient opportunity to drill the scholar, and increase his dexterity with the most convenient fingering.*

CLEMENTI, the most meritorious composer of these studies, which are indispensable to every pianist, was born at Rome, in 1752, and there began early his studies in music. In his eighteenth year he surpassed all the pianists of his time, in fiery, powerful and brilliant execution. Extensive travels spread the knowledge of his art over the greater part of Europe, and he planted it as successfully by means of numerous scholars. At nine years of age, he passed the examination for obtaining an organist's place in Rome; at twenty-nine, he was summoned to Vienna by the Emperor, to compete in piano playing and improvisation with the celebrated *Mozart*, and when an old man of eighty, by an Impromptu Phantasy upon the piano, he excited, at London, the warmest enthusiasm in a company of his pupils and admirers, among whom were J. B. Cramer and J. Moscheles.

It is true that Mozart, who was especially prejudiced against all Italians, describes Clementi as a mere "mechanician," who possessed great strength in third passages, but not an atom of taste or feeling. *Ludwig* Berger, however, who was one of Clementi's most distinguished pupils, gives in the Cæcilia (Vol. 10,—200, 1829) the following explanation of Mozart's harsh judgment of his honored master. He says that he asked Clementi whether he played, at that time (1781), in his present (1806) style. Clementi said no; and added that, in that earlier time, he took most pleasure in brilliant technique, and especially runs in double notes that had not previously been in use, and in extemporaneous playing, that it was not until later that he acquired the more singing and noble style of playing. This he obtained through attentive hearing of the celebrated singers of the time, and also through the gradual improvement in pianos (especially in the English grand pianos), whose defective construction almost excluded the possibility of a more singing and connected style. "Thus," continues Berger, "is explained, it seems to me, Mozart's verdict that he was without taste and expression, a verdict which could not but cause misinterpretations to Mozart's disadvantage, but which was, in a measure, only natural. It does not injure in the least, the *now universally acknowledged creator and former of fine piano playing.*"

Clementi's other pupils, too, among whom J. Field, A. Klengel, J. B. Cramer and B. A. Bertini, are especially noticeable, always expressed a like enthusiasm in regard to the spirited style, and the inspiring method of teaching of their master, and often accompanied him upon his journeys through England, France, Germany, Russia and Italy.

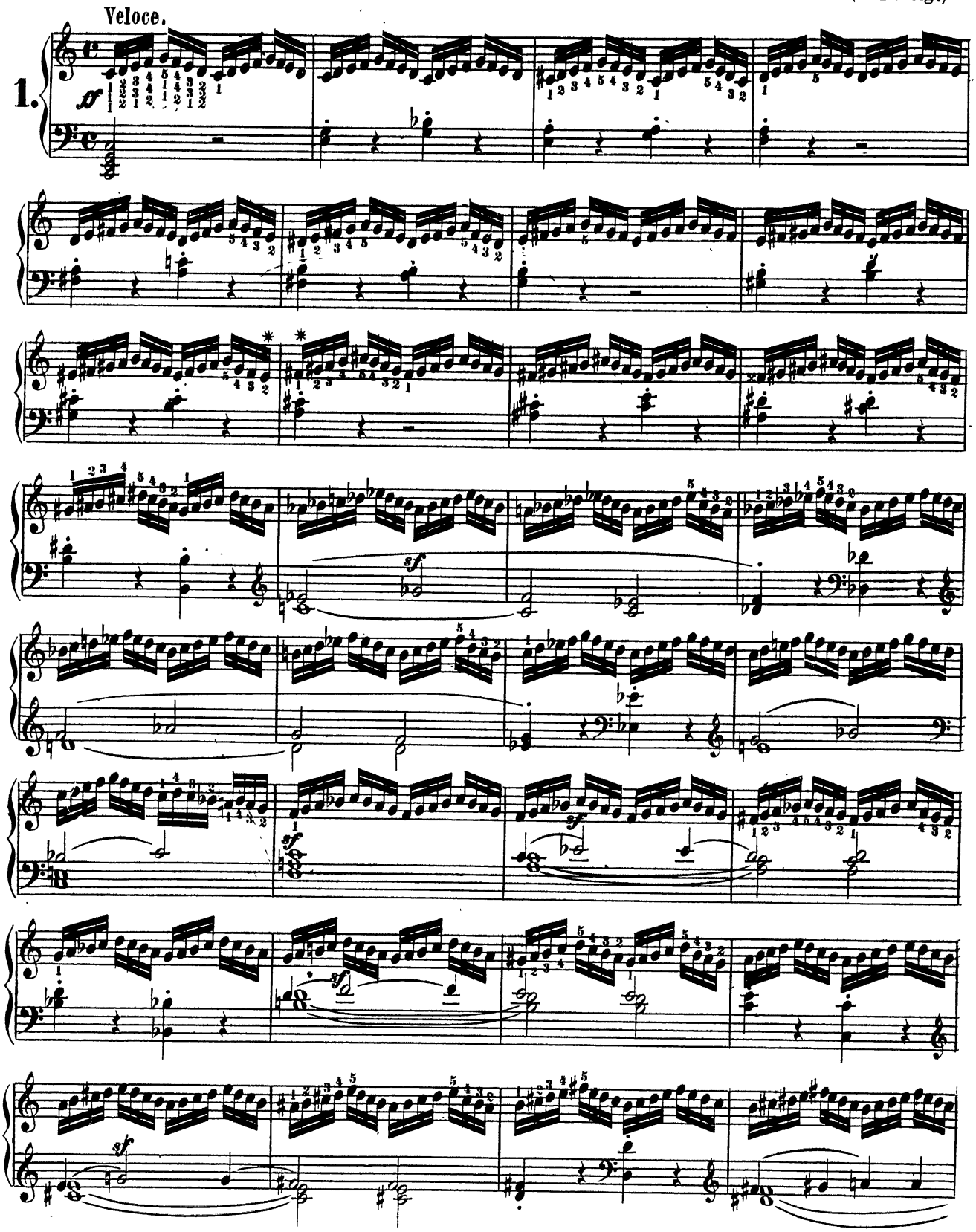
As before marked, the *Gradus ad Parnassum* is Clementi's most important piano work, and is prepared with especial love and care. The pieces in it, and especially those chosen here are studies, in the true sense of the word. For every one of them takes up a certain figure, either rolling passages, broken chords, intentionally chosen difficulties, or other things which are designed to make the fingers independent of each other, or to increase the strength and endurance of the player, and this figure it carries in manifold ways through the whole piece. The studies prepared in this way, will enable the student who can play them correctly and fluently, to play with ease similar passages in the works of other composers, and will especially aid him in acquiring the precision, clearness and skill necessary for the execution of any kind of piece.

Only *Clementi* and *Chopin*, according to the editor's opinion, have composed perfectly satisfactory studies of this kind. He uses them as the principal work in the higher school of piano playing conducted by him, as also for his own practise. With these studies, therefore, Clementi has made accessible to the student, all the piano compositions from S. Bach, who, however, requires separate study, to Beethoven; and Chopin has done the same in like manner for the compositions from Beethoven to Liszt, in whose writings virtuosoship is carried to a dizzy height.

C. F. WEITZMANN.

Clementi
"GRADUS AD PARNASSUM."

(C.Tausig.)



* All the notes are to be struck equally loud.
This study must be practised legato and marcato.
** The change from a white to a black key must not be perceptible.

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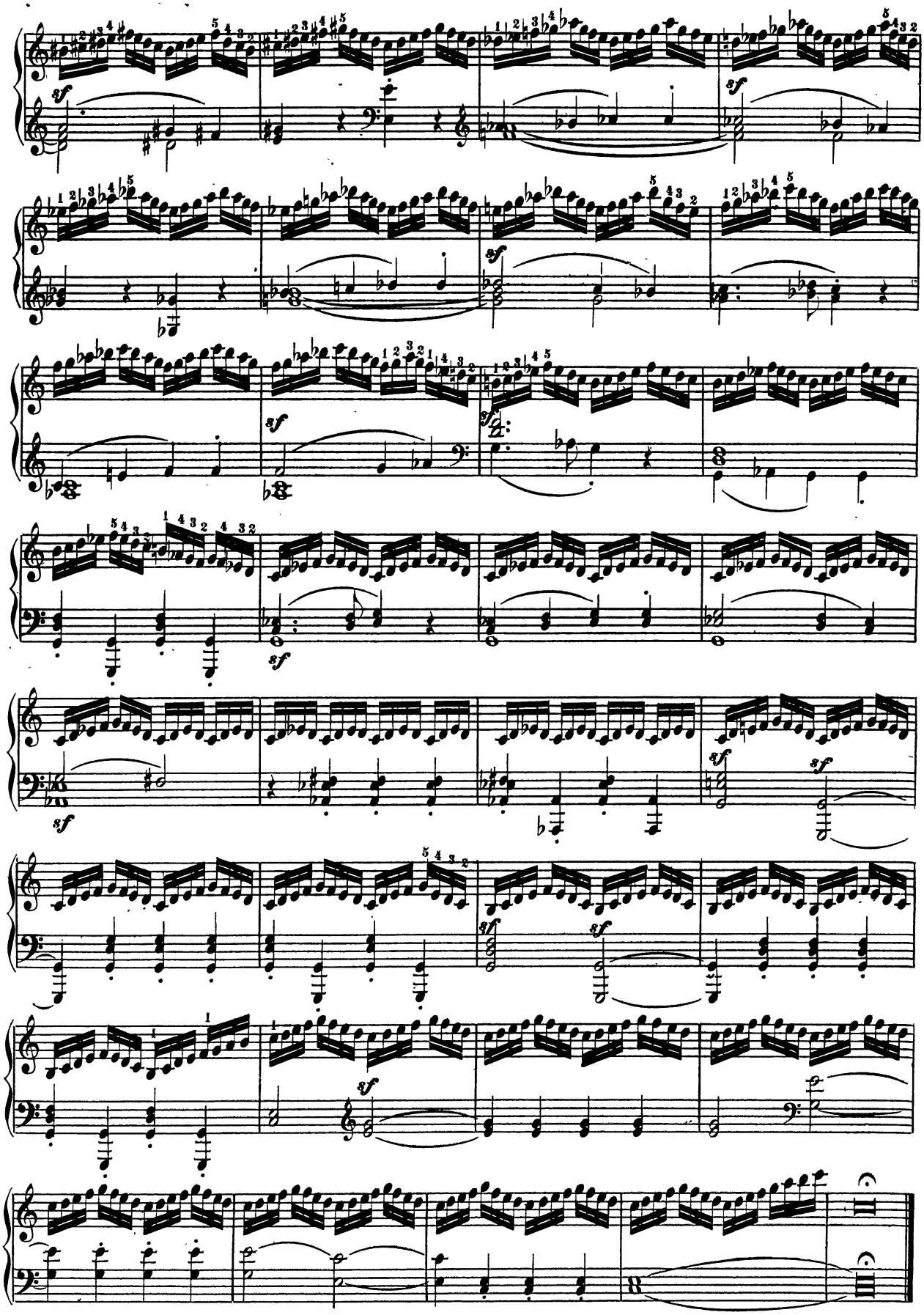
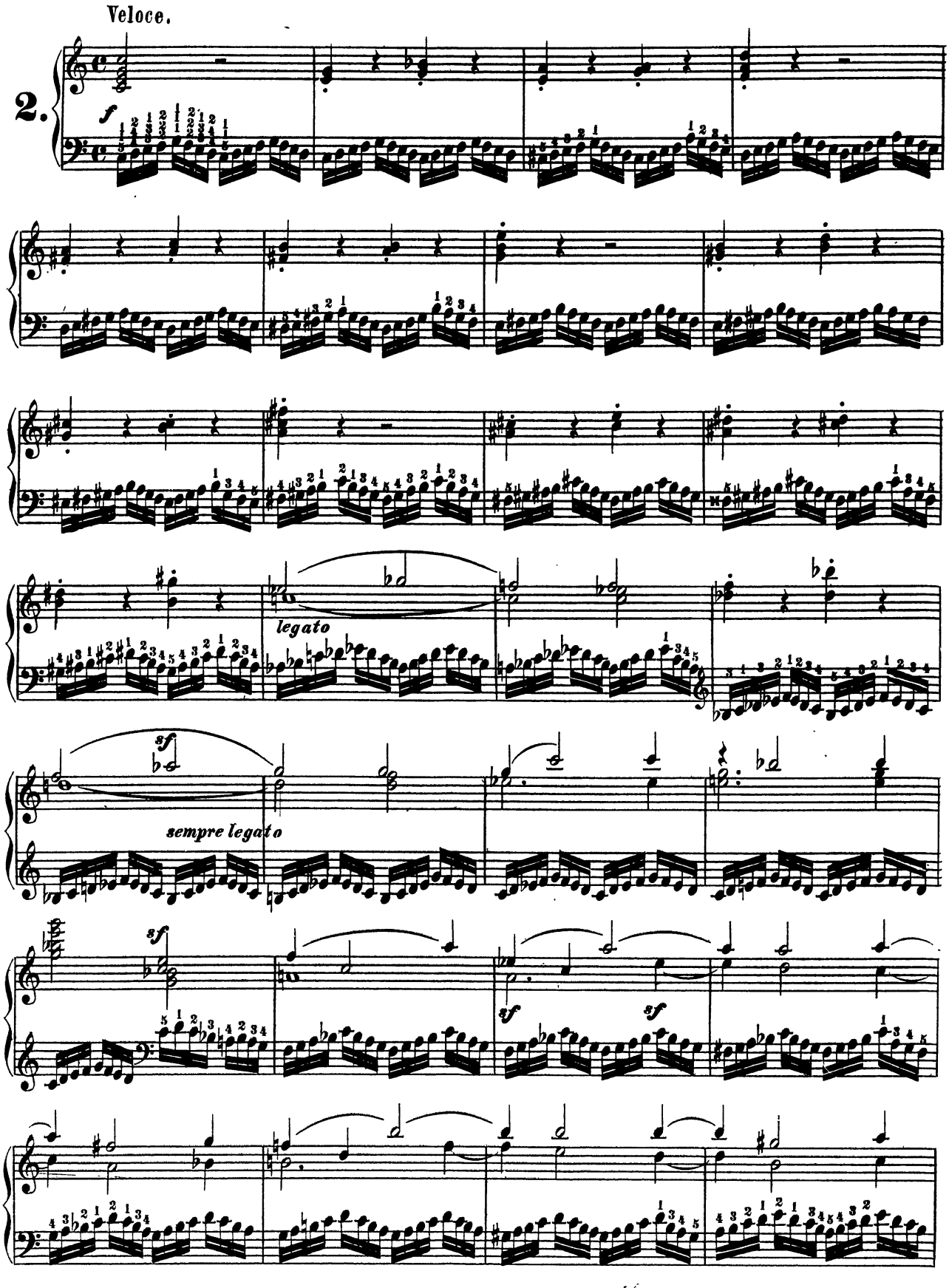
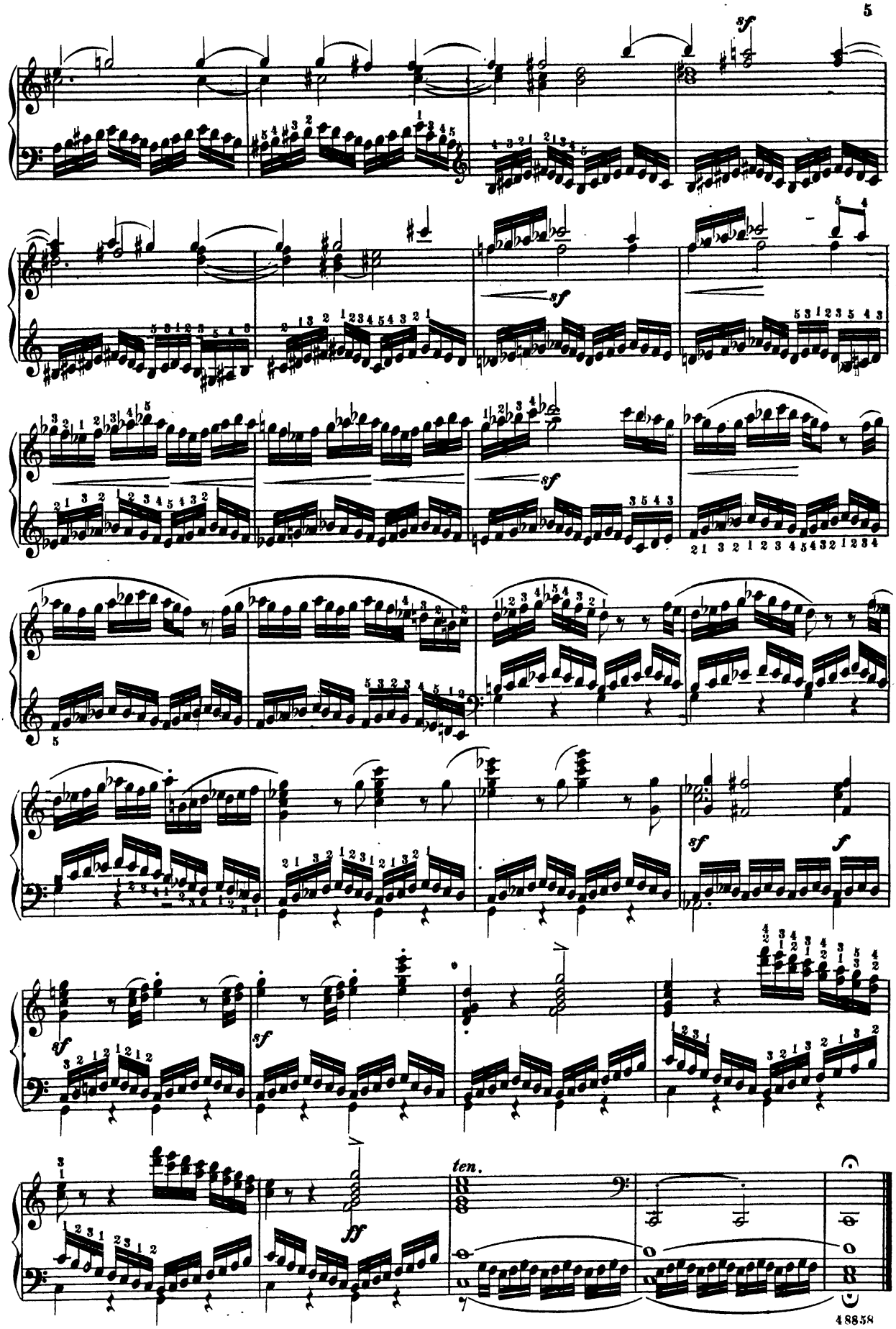
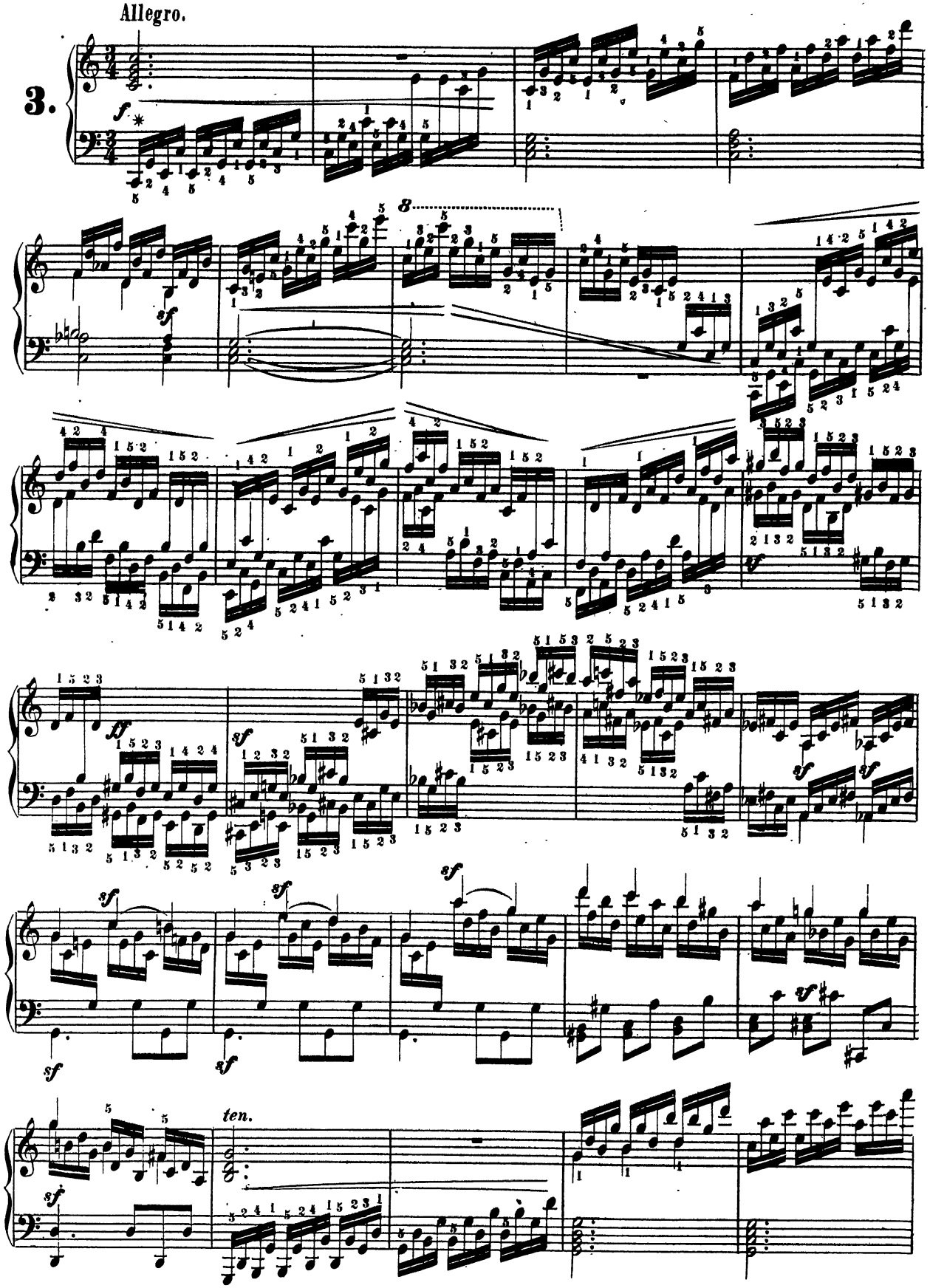



Veloce.
2.
f
legato
sf
sempre legato
sf
sf
sf

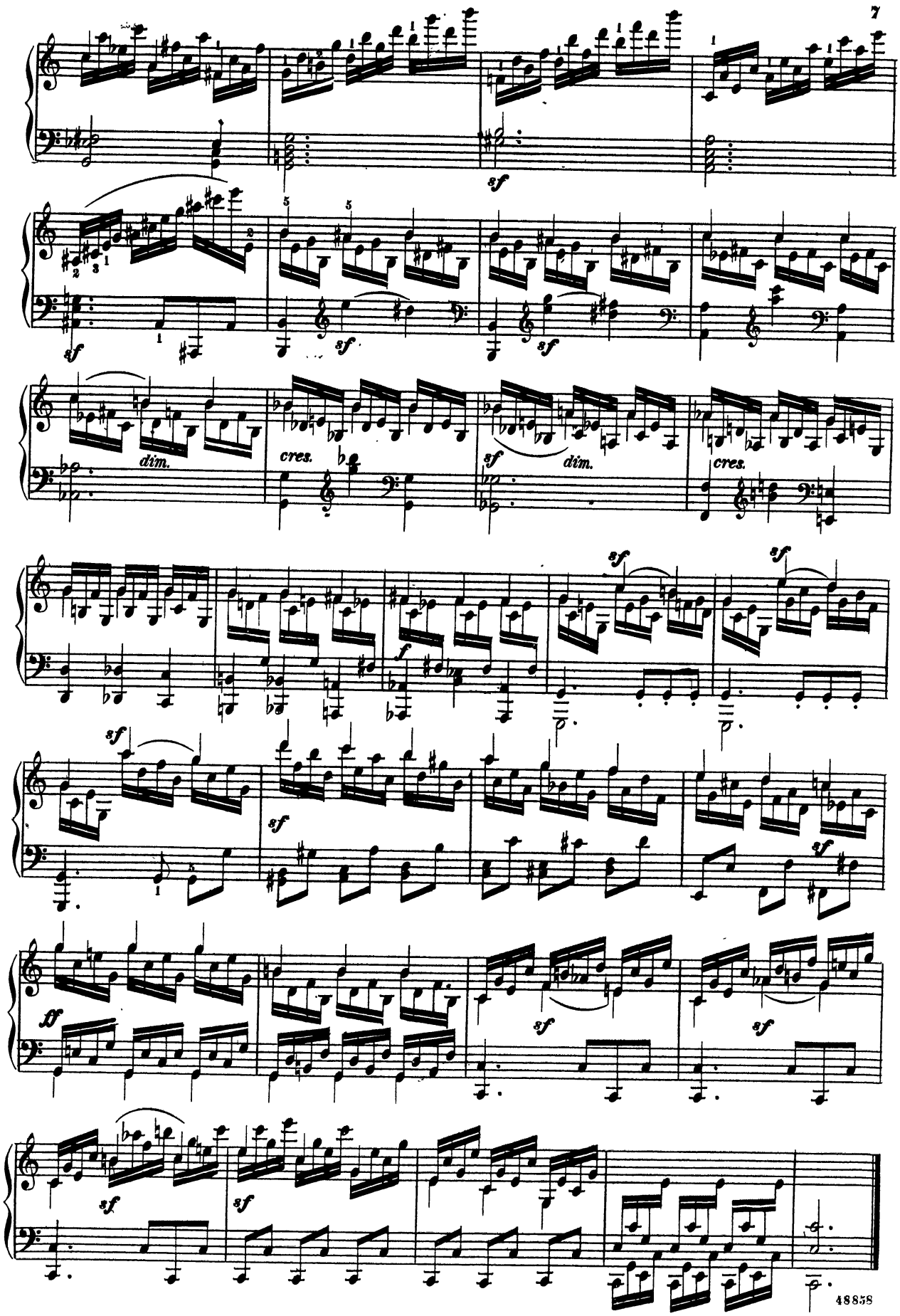

sf
sf
sf
sf
f
sf
sf
ten.
ff

Allegro.

3.

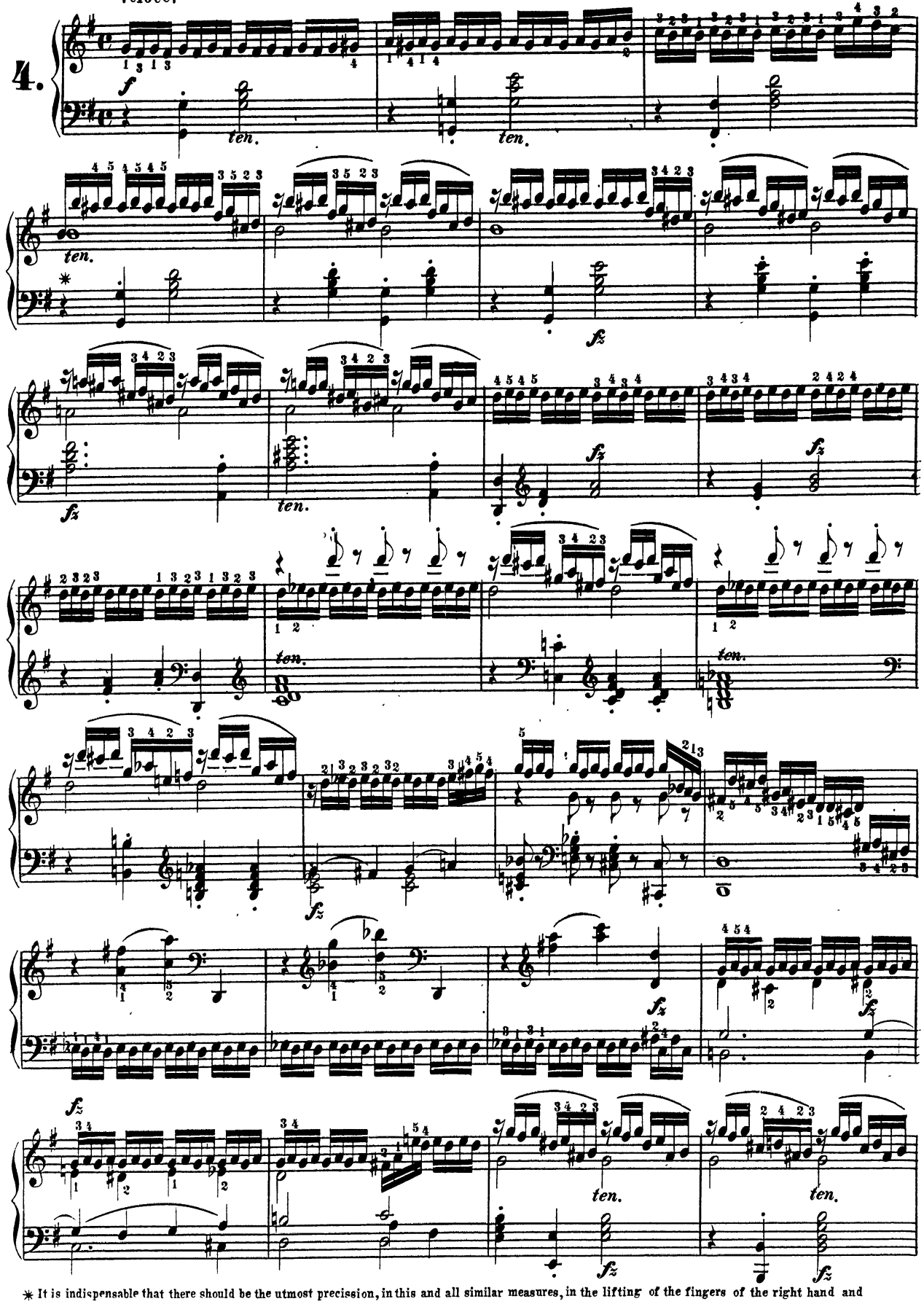


* The passages must be articulated so clearly and distinctly that they make almost the effect of a very fine and light staccato.

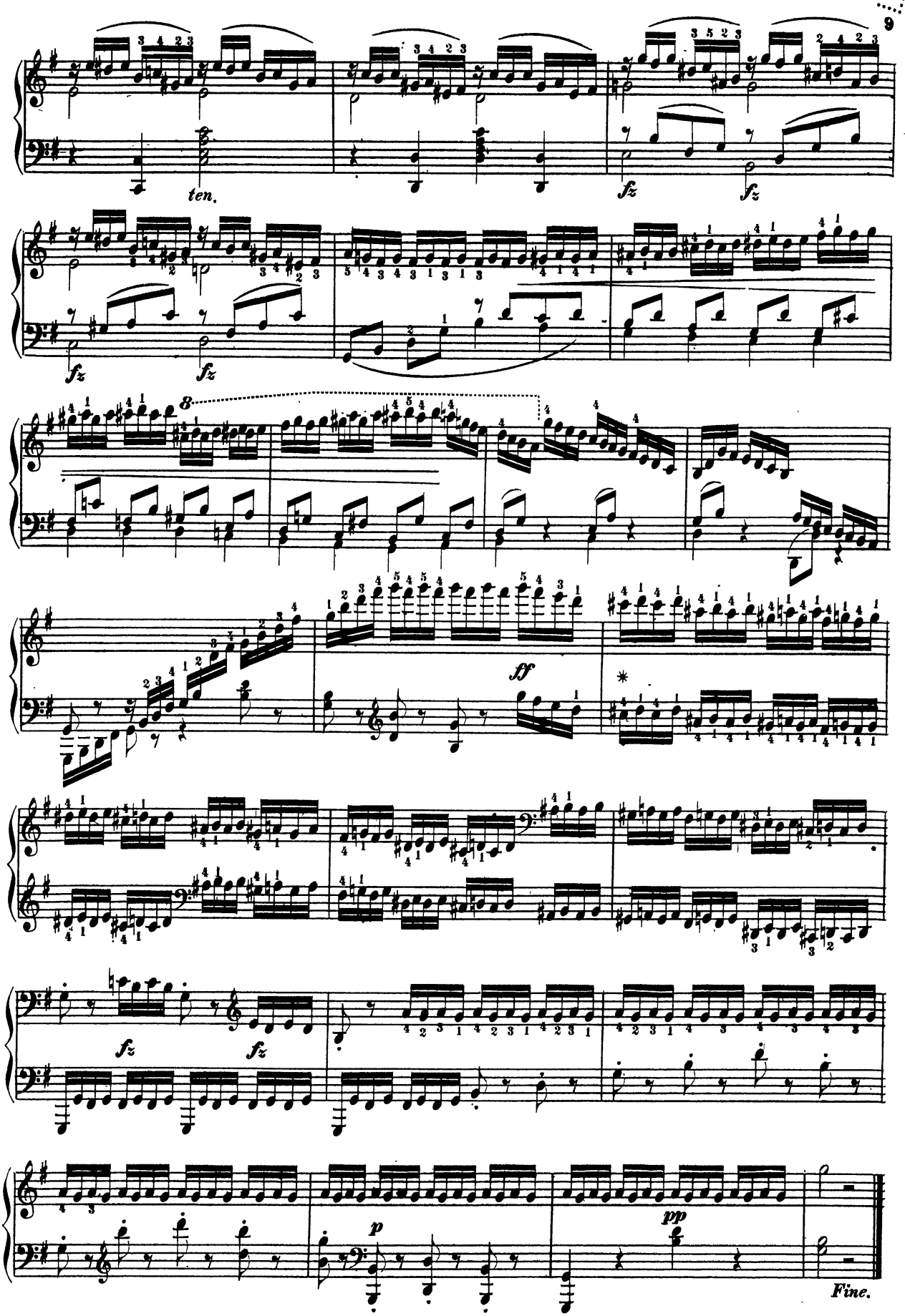

sf
dim.
cres.
sf
dim.
cres.
sf
sf
f
sf
sf
sf
ff
sf
sf
sf
sf

Veloce.

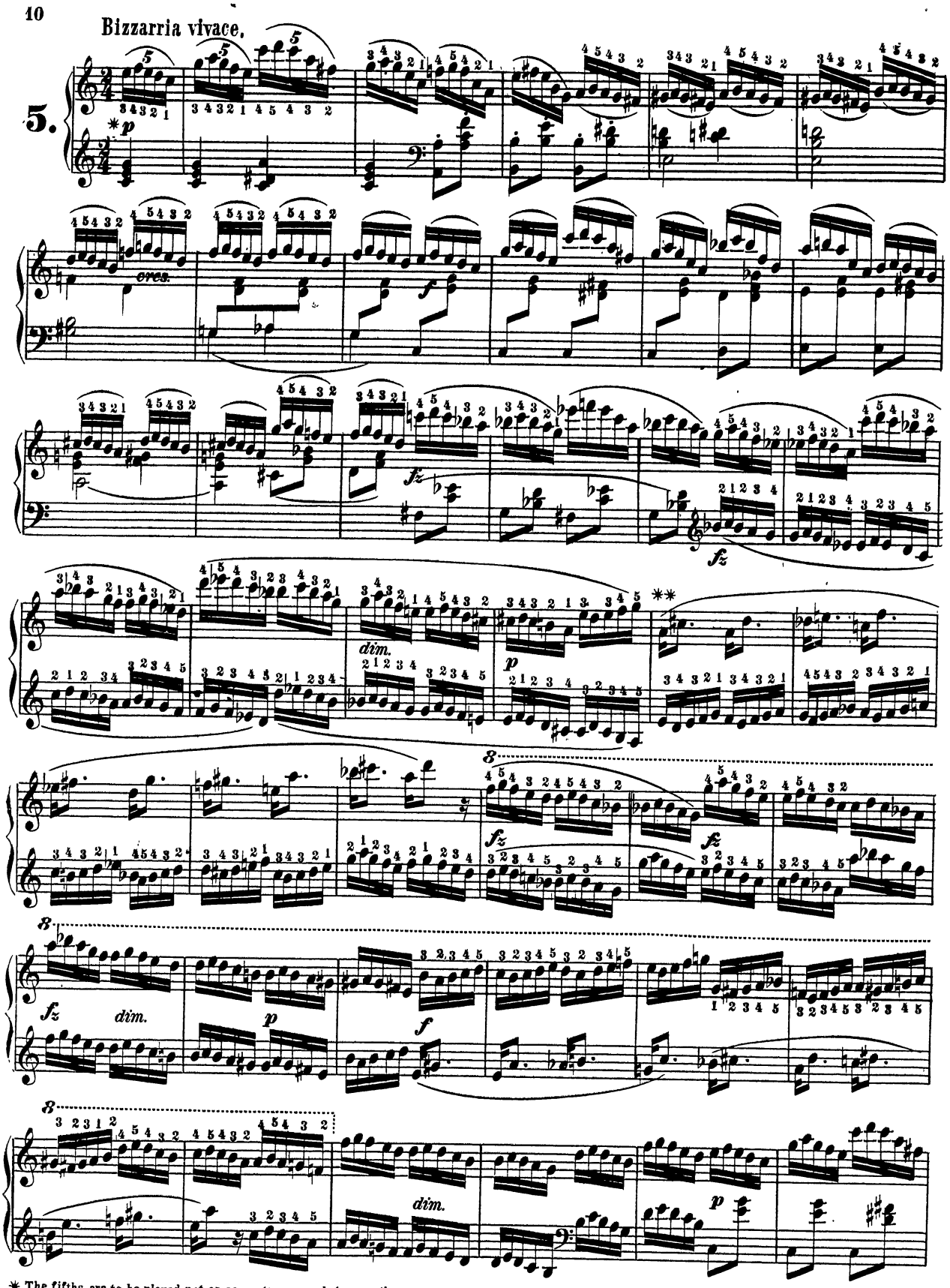
4.



* It is indispensable that there should be the utmost precission, in this and all similar measures, in the lifting of the fingers of the right hand and particularly the third finger.

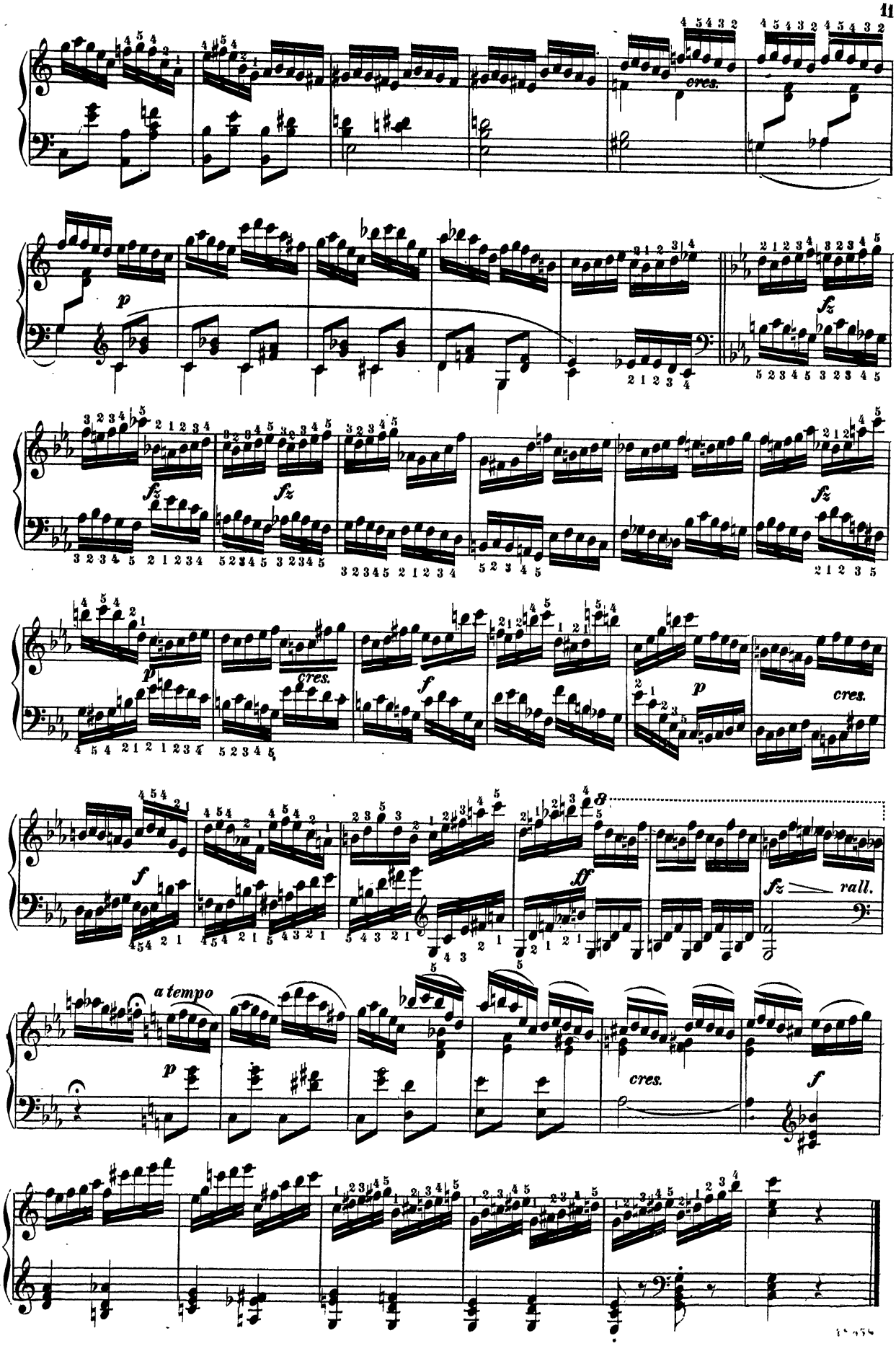


* This peculiar fingering is advantageous only when the fourth finger is curved as much as possible in striking.



✱ The fifths are to be played not as separate groups but as continuous passages.

✱✱ To be carried out thus:


cres.
p
fz
fz
fz
fz
p
cres.
f
p
cres.
f
ff
fz
rall.
a tempo
p
cres.
f

Allegro molto vivace.

6.

f *fz* *fz*

molto legato

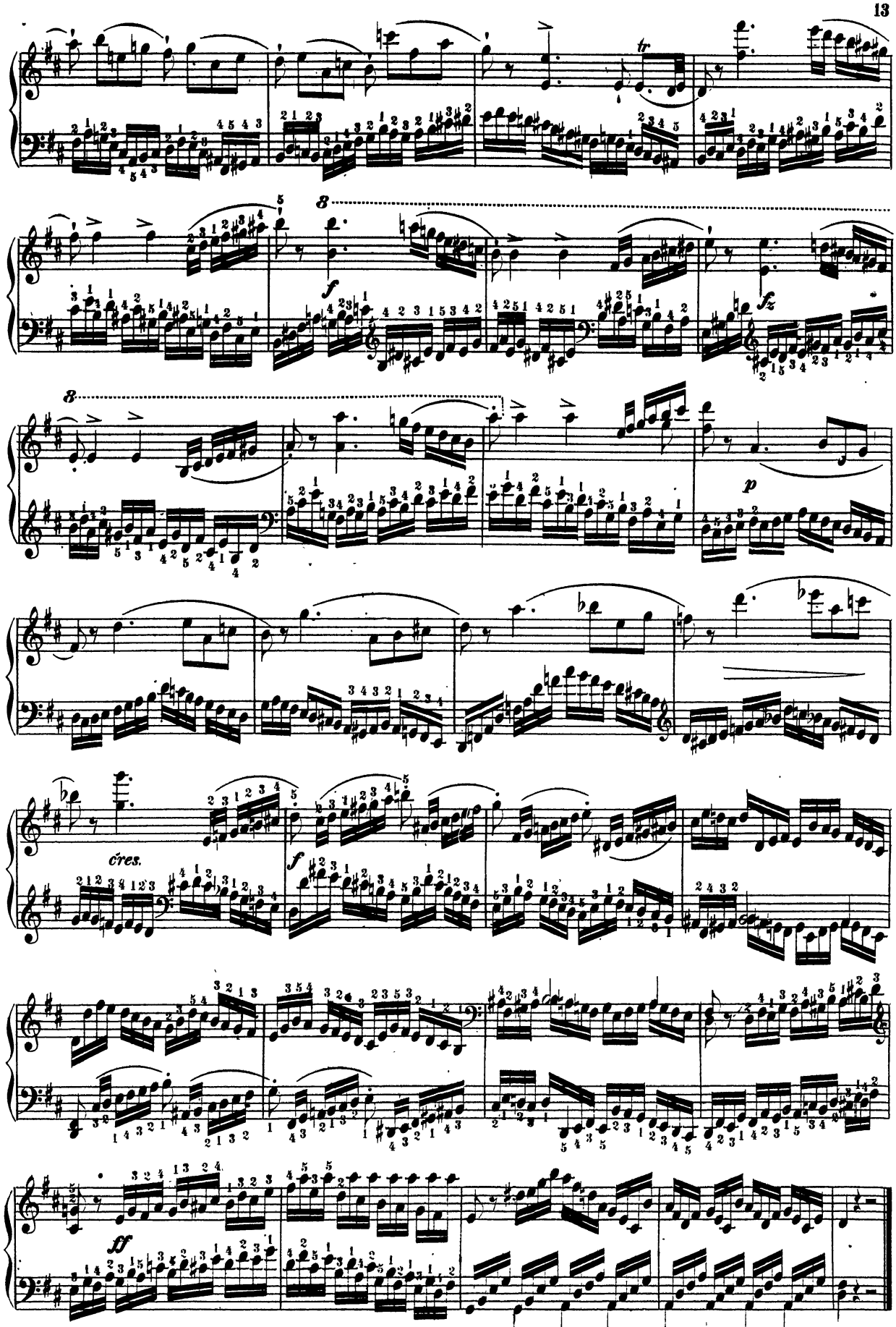
fz *p* *cres.*

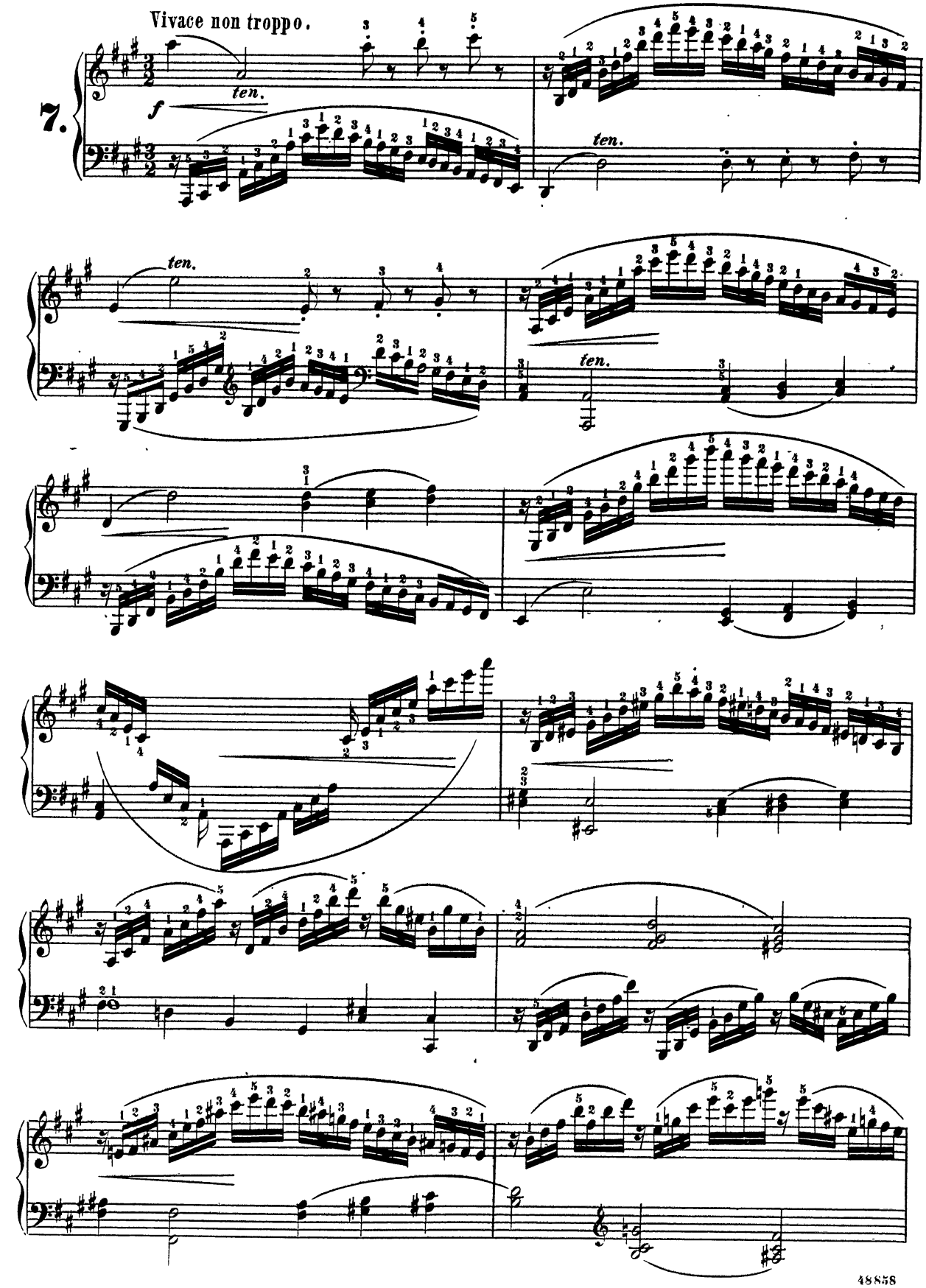
f *fz* 8 *fz*

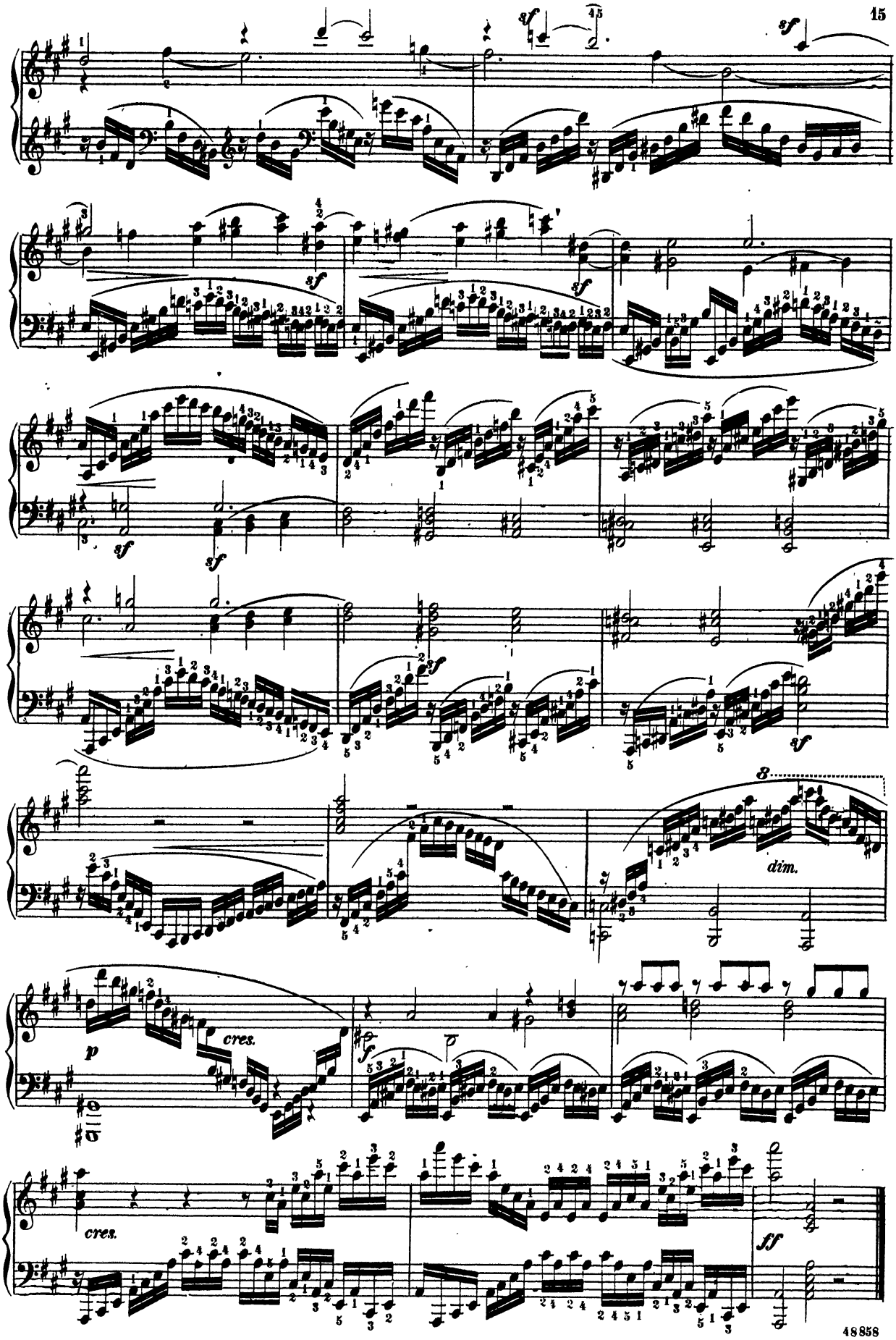
fz *fz* *fz*

tr *ff* *fz* 8

fz

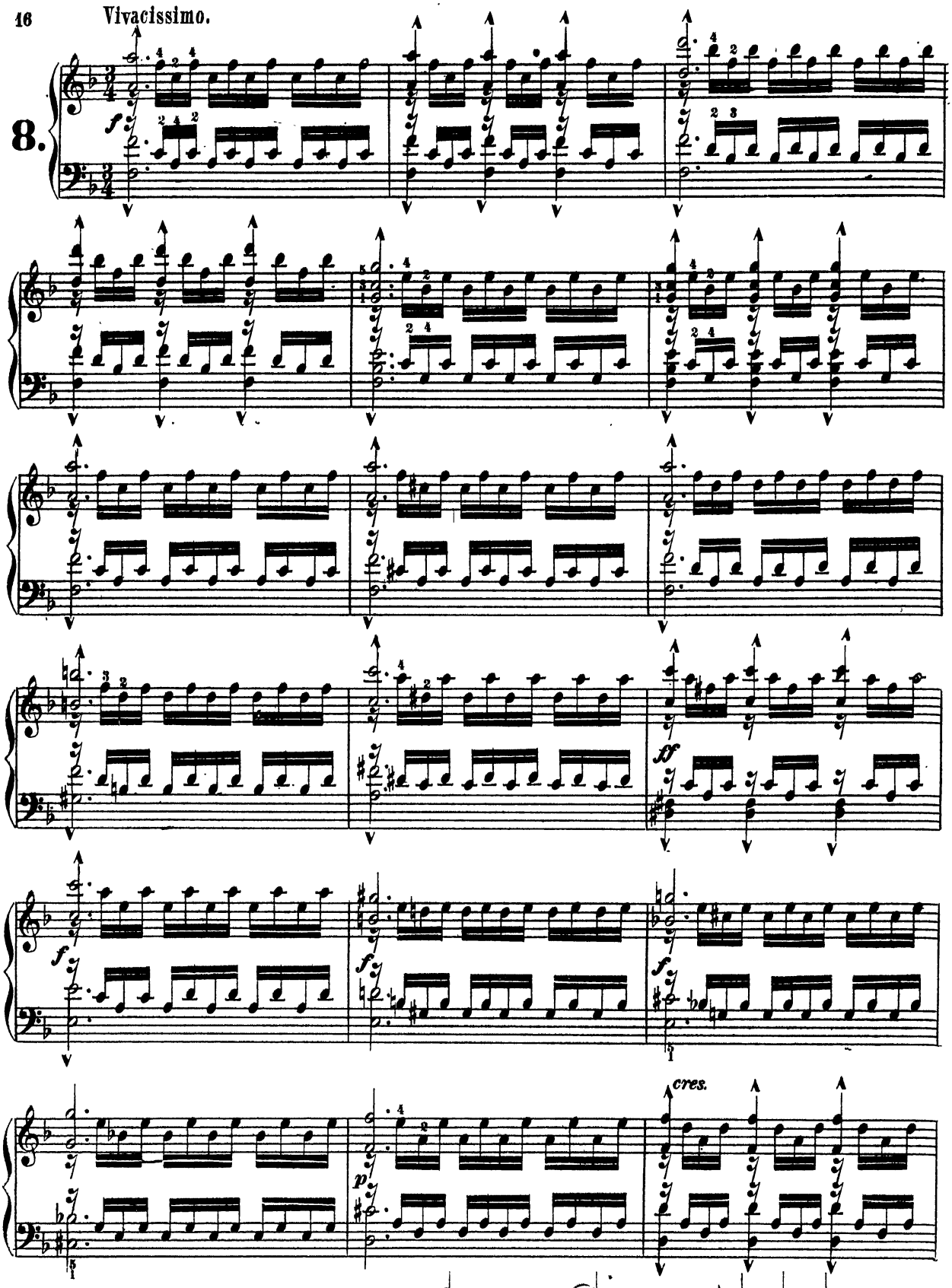

tr
8
f
fz
8
p
cres.
f
ff


Vivace non troppo.
7.
f
ten.
ten.
ten.
ten.

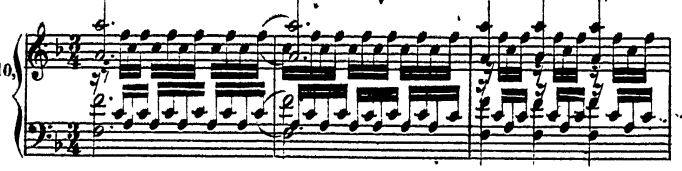

sf
sf
sf
sf
sf
sf
sf
8
dim.
p
cres.
cres.
ff

Vivacissimo.

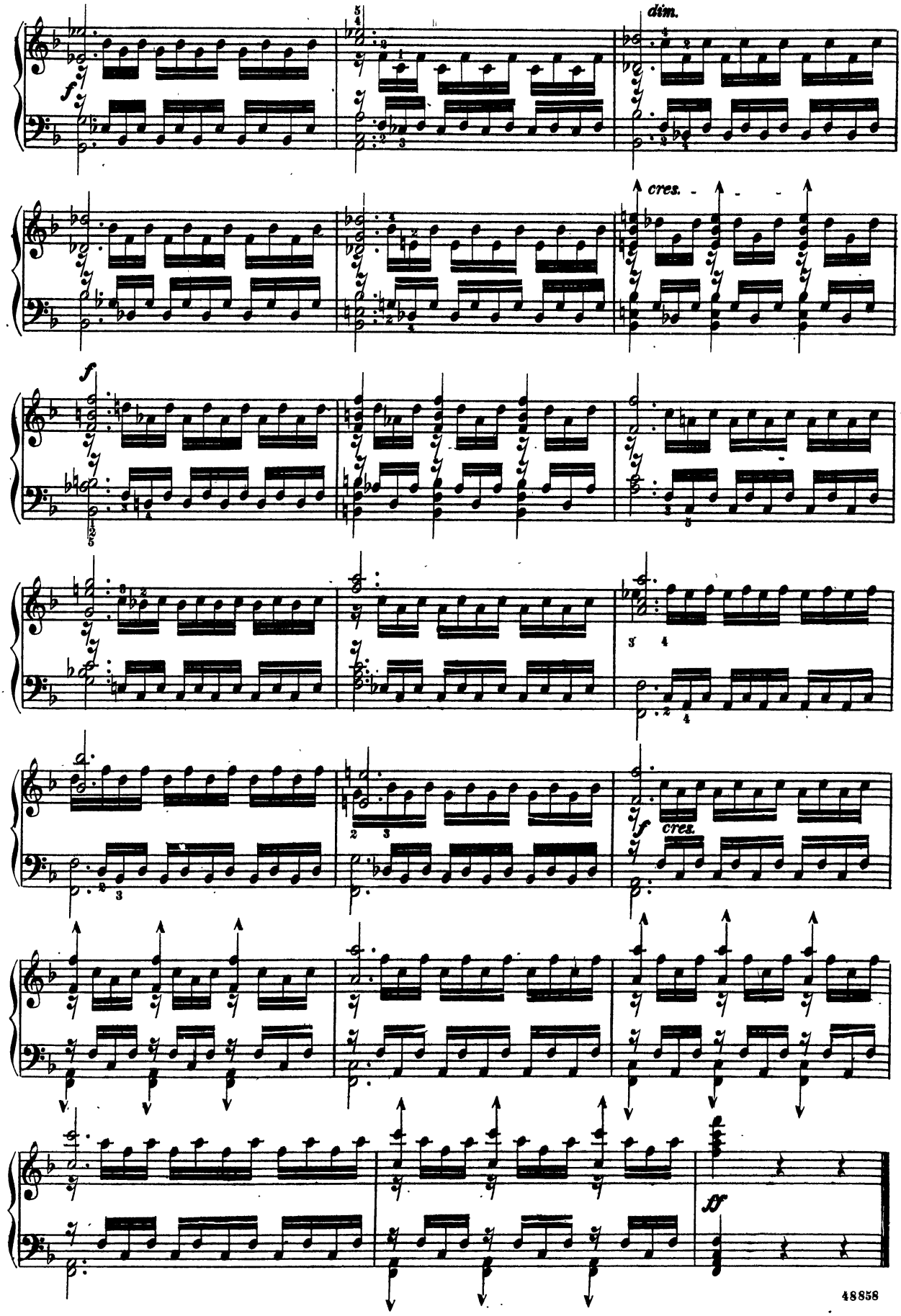
8.



It is desirable to repeat measures 1, 3, 5, 7, 8, 9, 10, 11 etc. as for example:

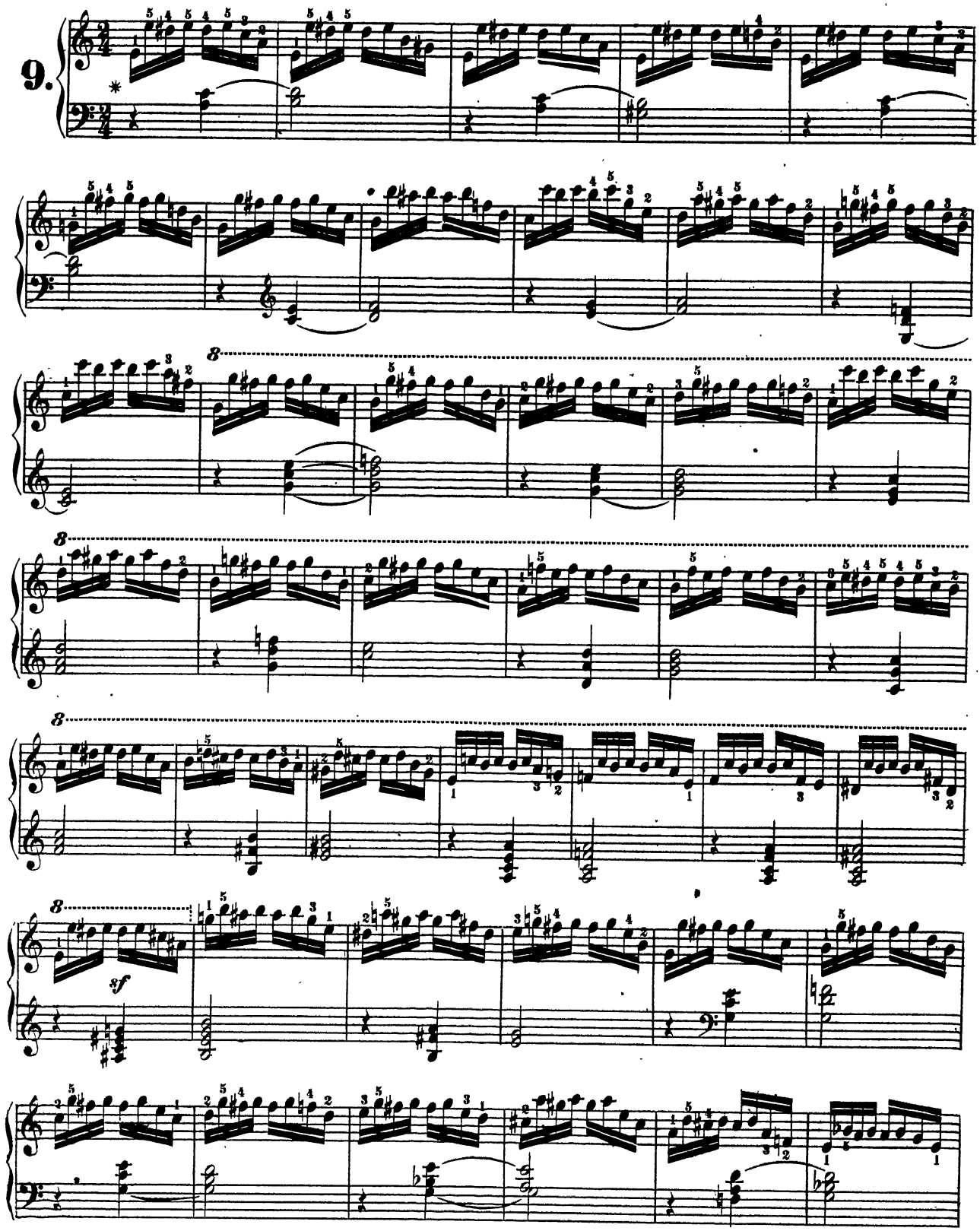


etc.

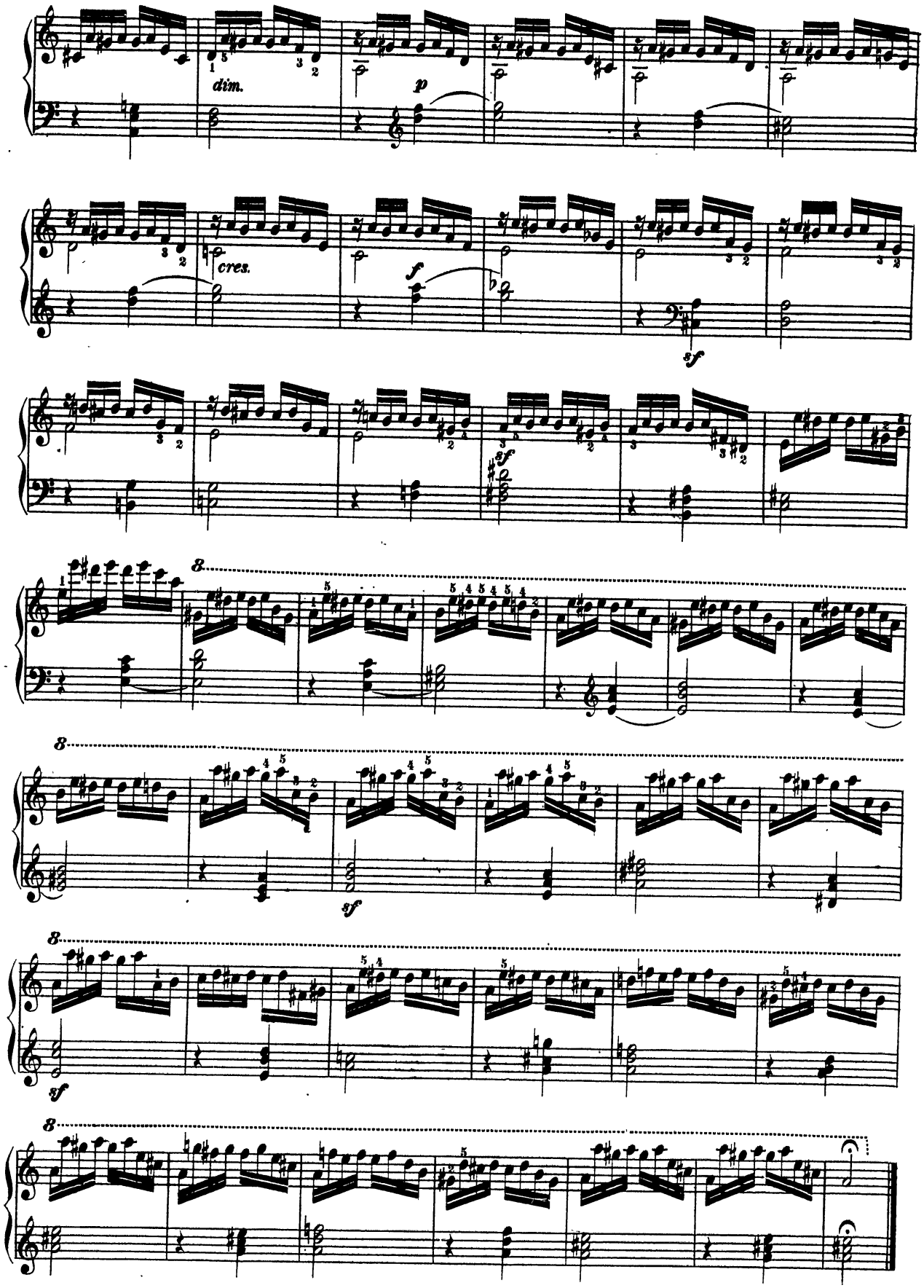

dim.
cres.
f
cres.
ff

Presto.

9.

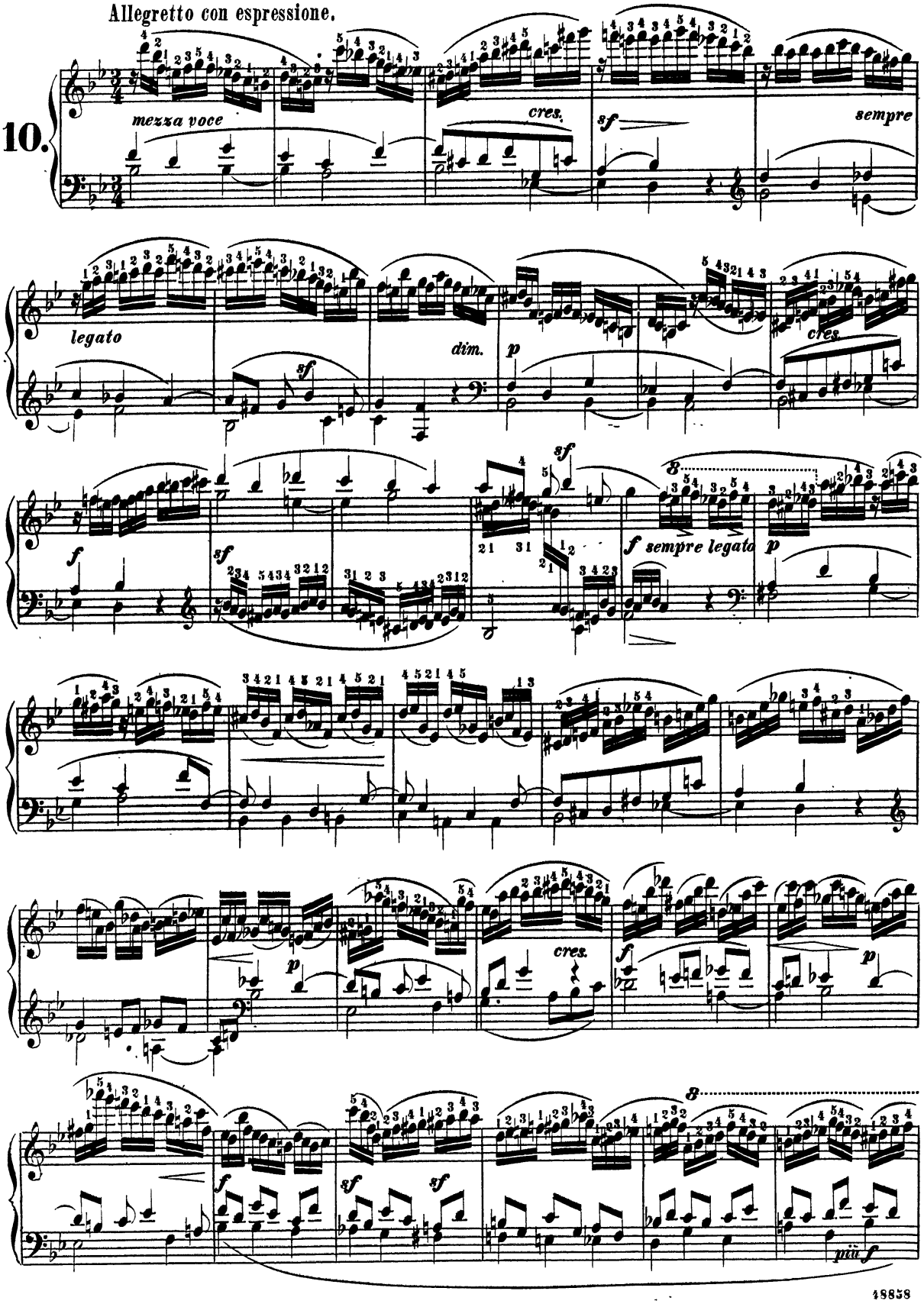


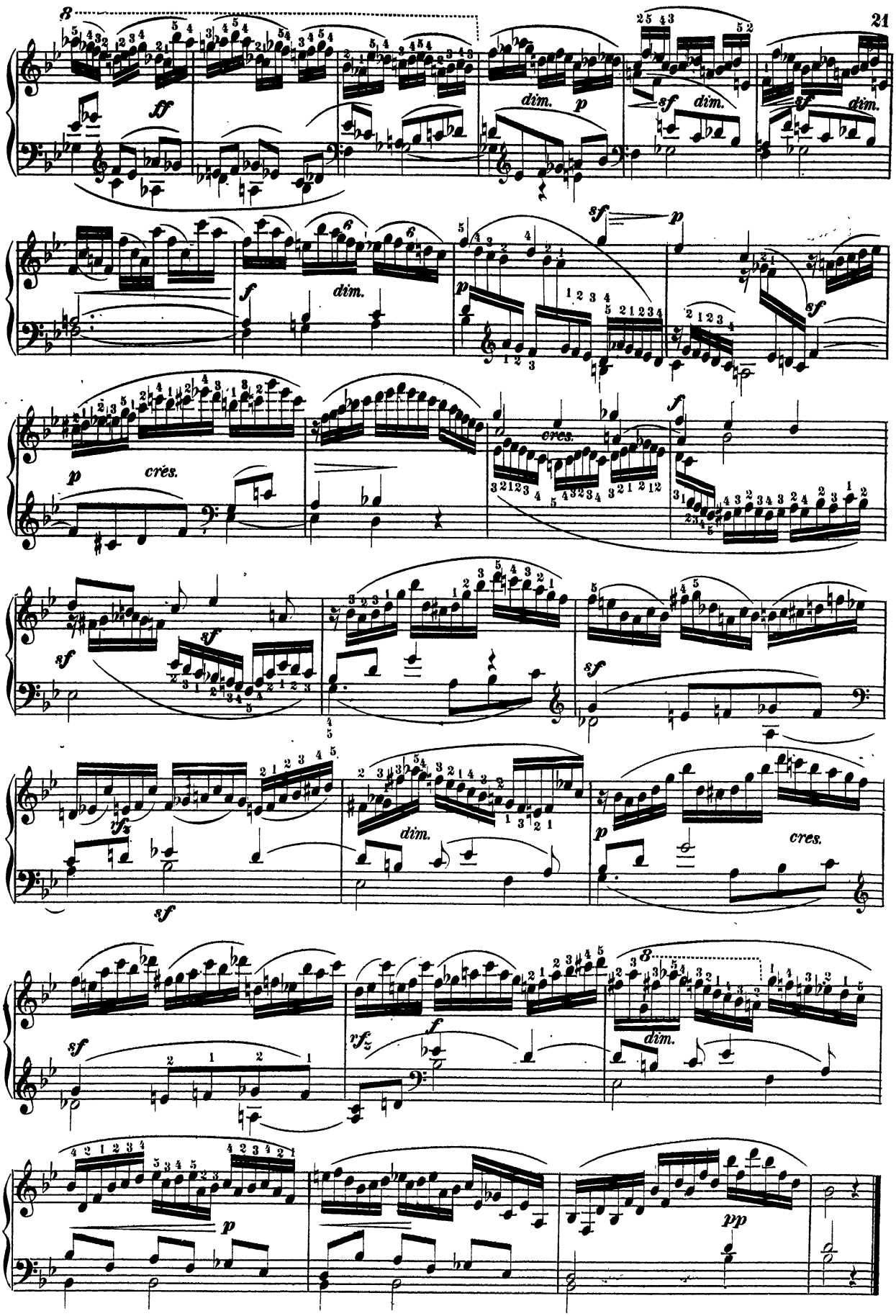
* The first four notes of each measure are to be practised marcato.


dim.
p
cres.
f
sf
sf
8
8
sf
8
sf
8

Allegretto con espressione.

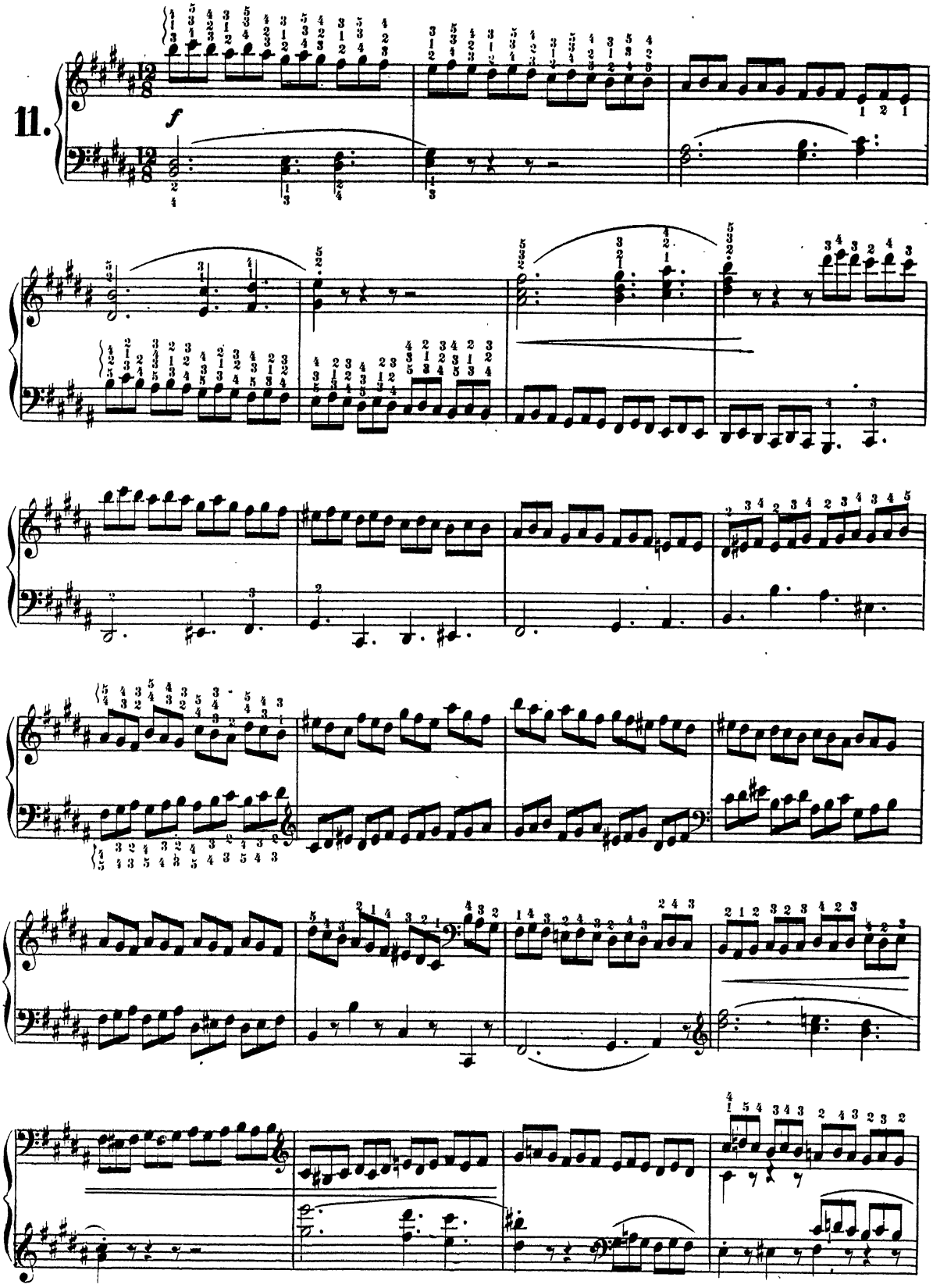
10.

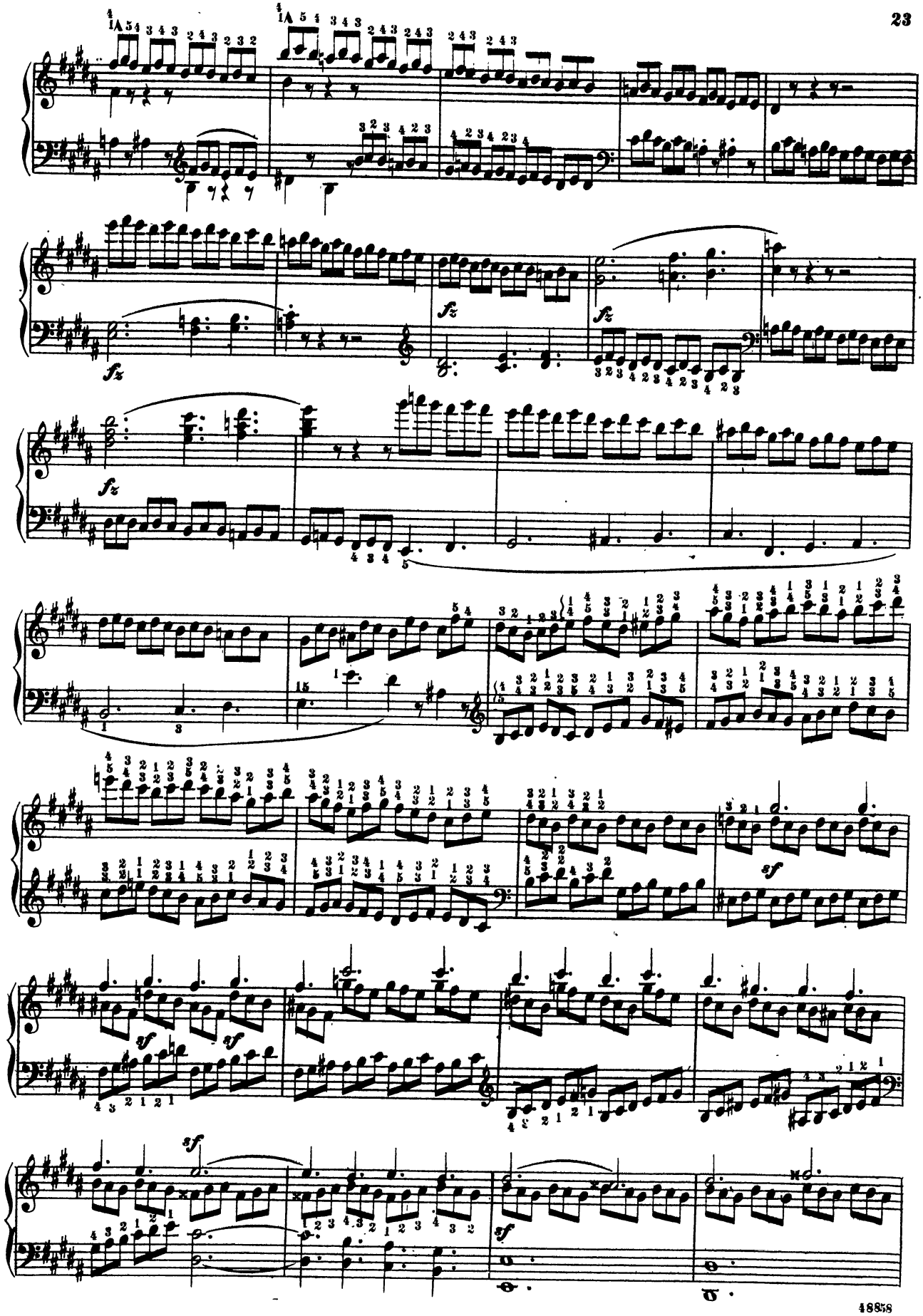


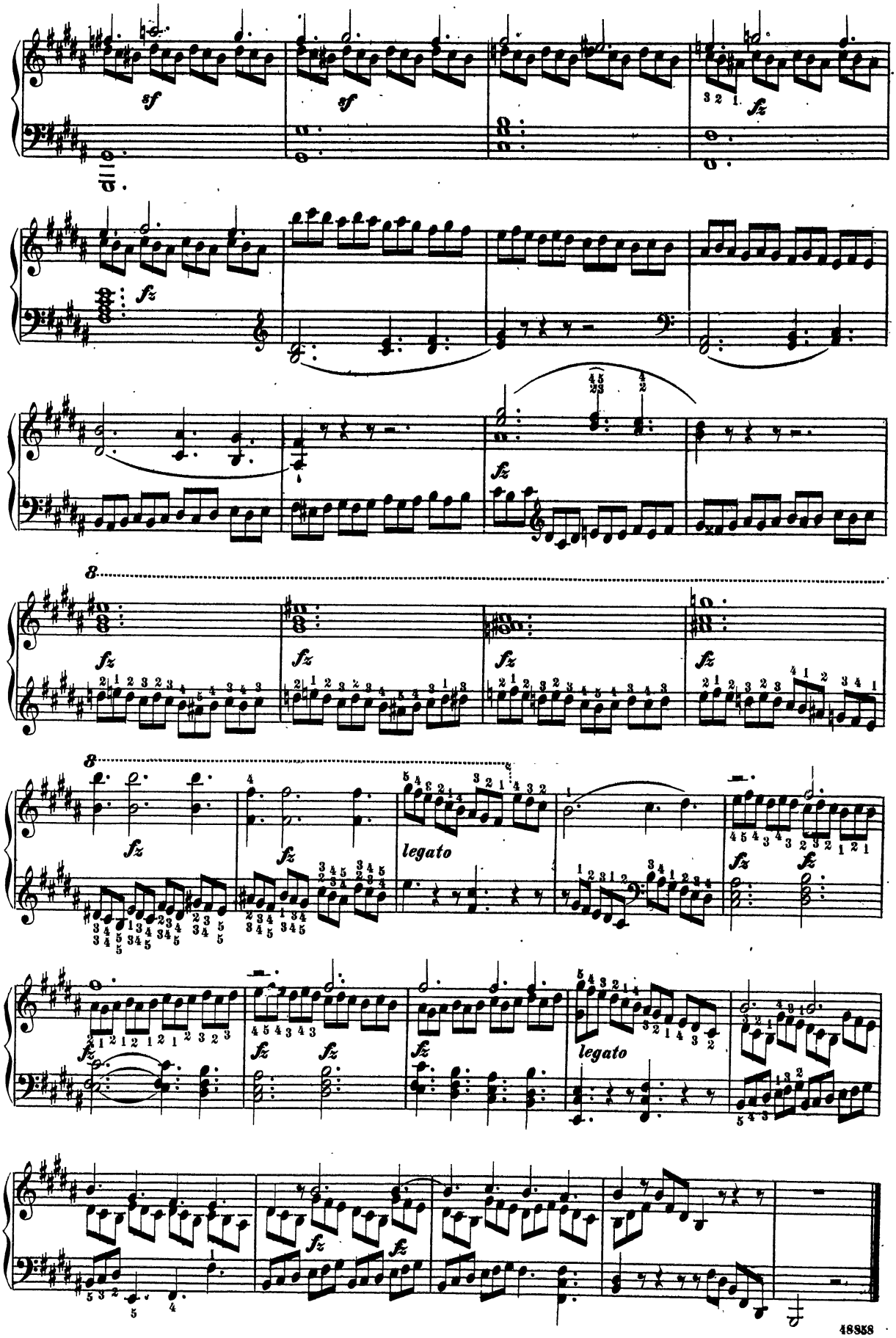

8
ff
dim.
p
sf
dim.
sf
dim.
f
dim.
sf
p
p
cres.
sf
p
cres.
cres.
f
sf
sf
fz
dim.
p
cres.
sf
sf
8
vfz
f
dim.
p
pp

Allegro.

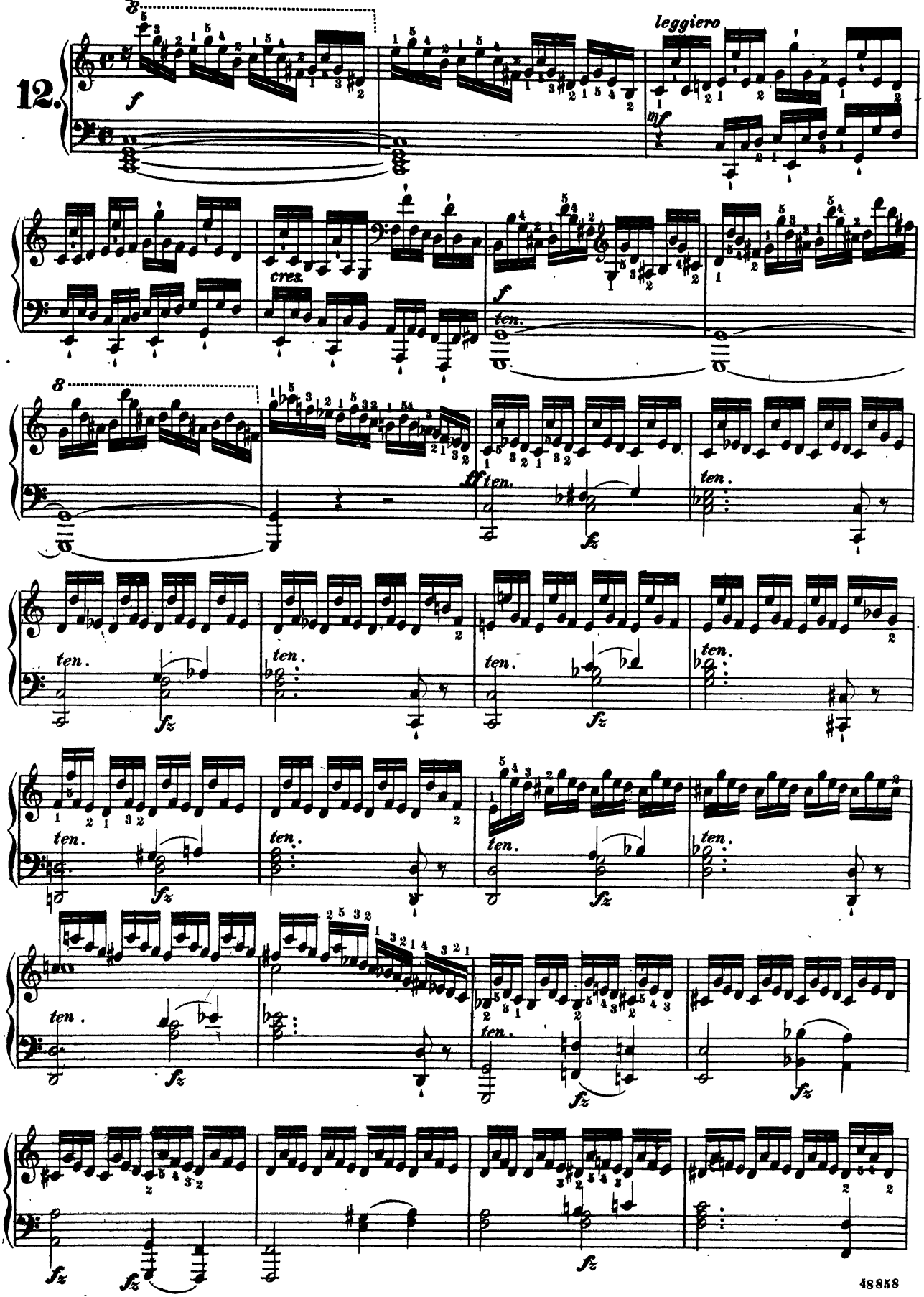
11.

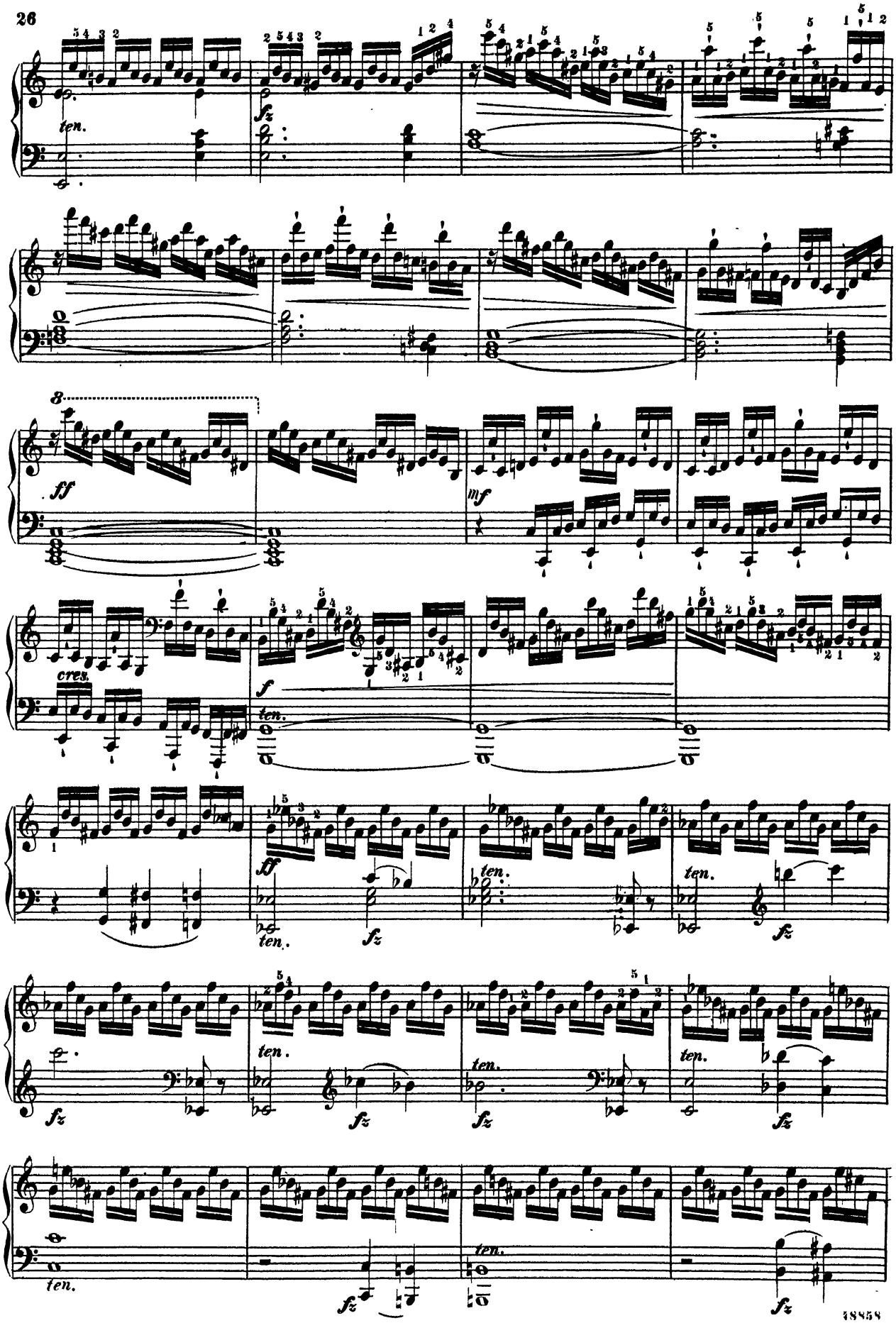


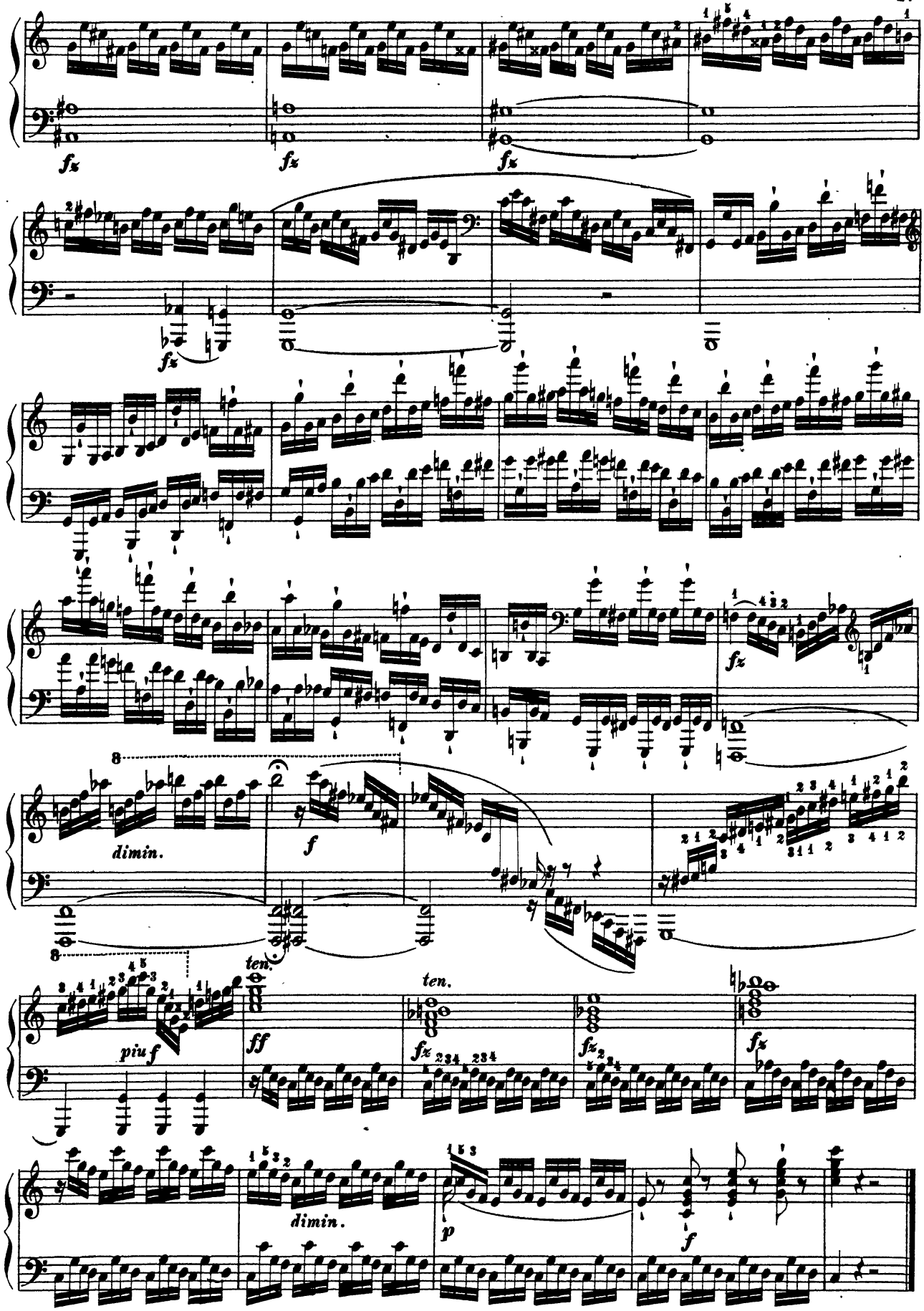



sf
sf
fz
fz
fz
fz
fz
fz
fz
fz
fz
legato
fz
fz
fz
fz
fz
legato
fz
fz

Allegro con molto brio.

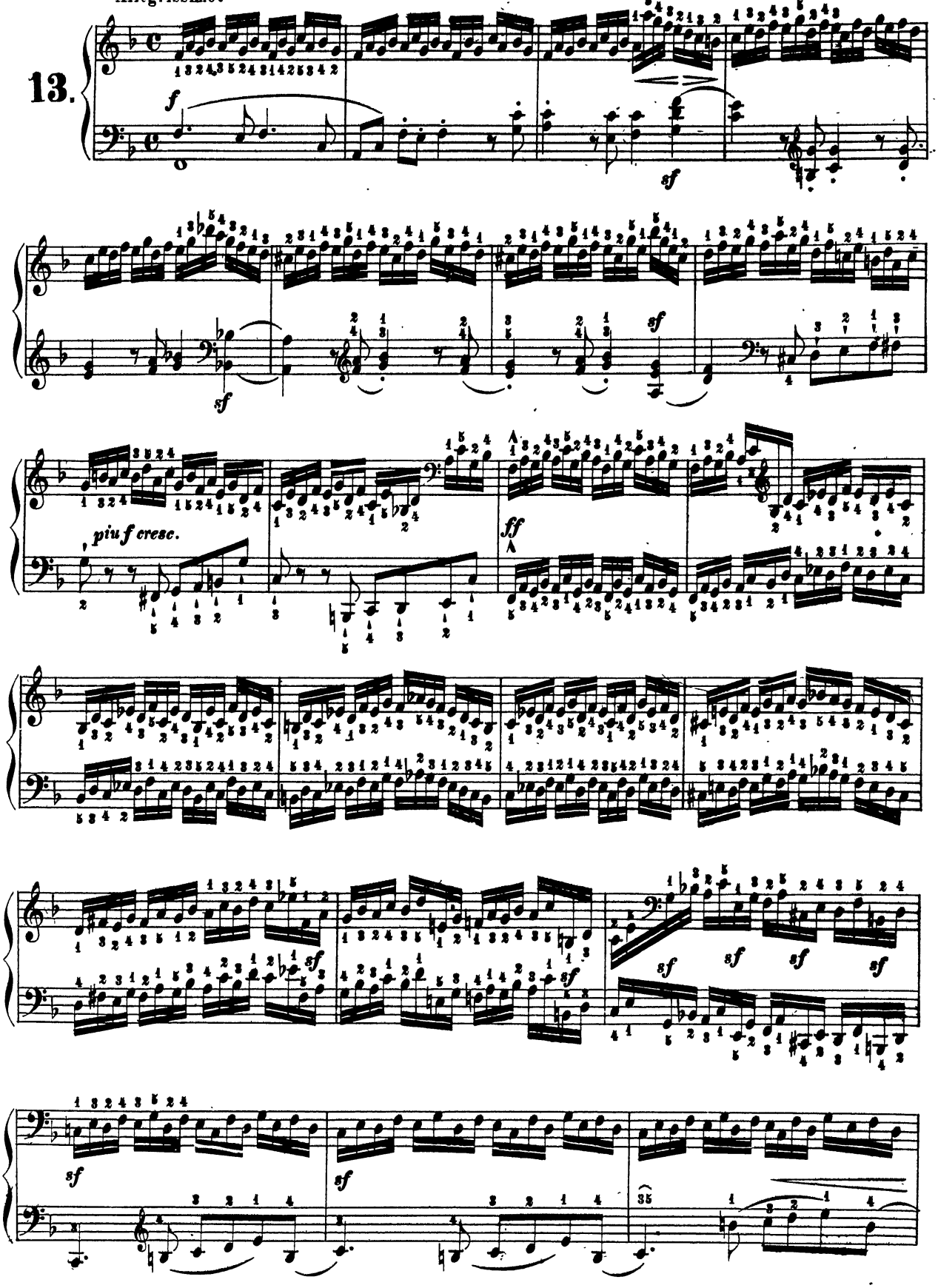


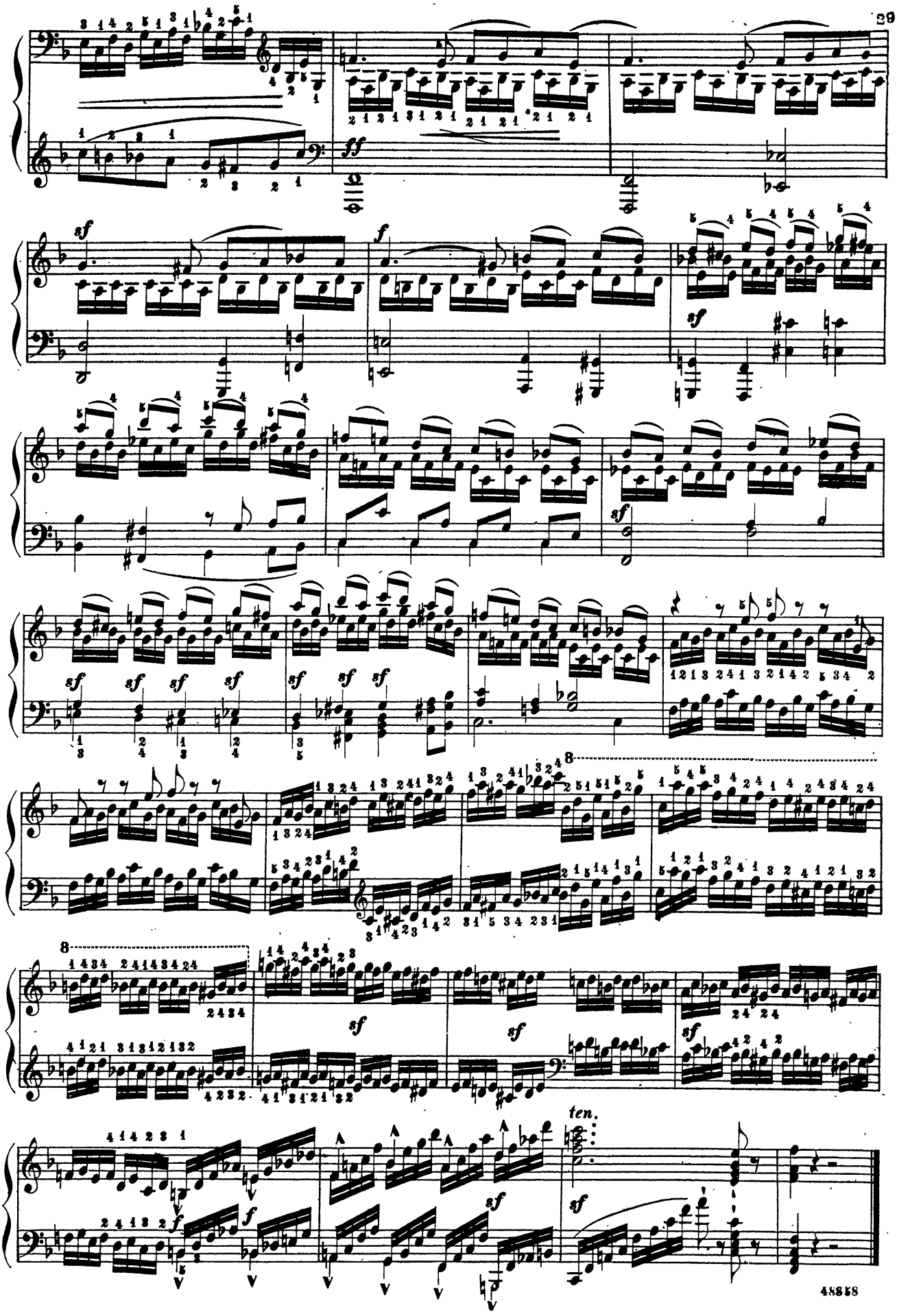

ten.
fz
8
ff
mf
cres.
f
ten.
ff
ten.
fz
ten.
fz
ten.
fz
ten.
fz
ten.
fz
ten.
fz
ten.
fz


fz
fz
fz
fz
fz
dimin.
f
ten.
ten.
piu f
ff
fz
fz
fz
dimin.
p
f

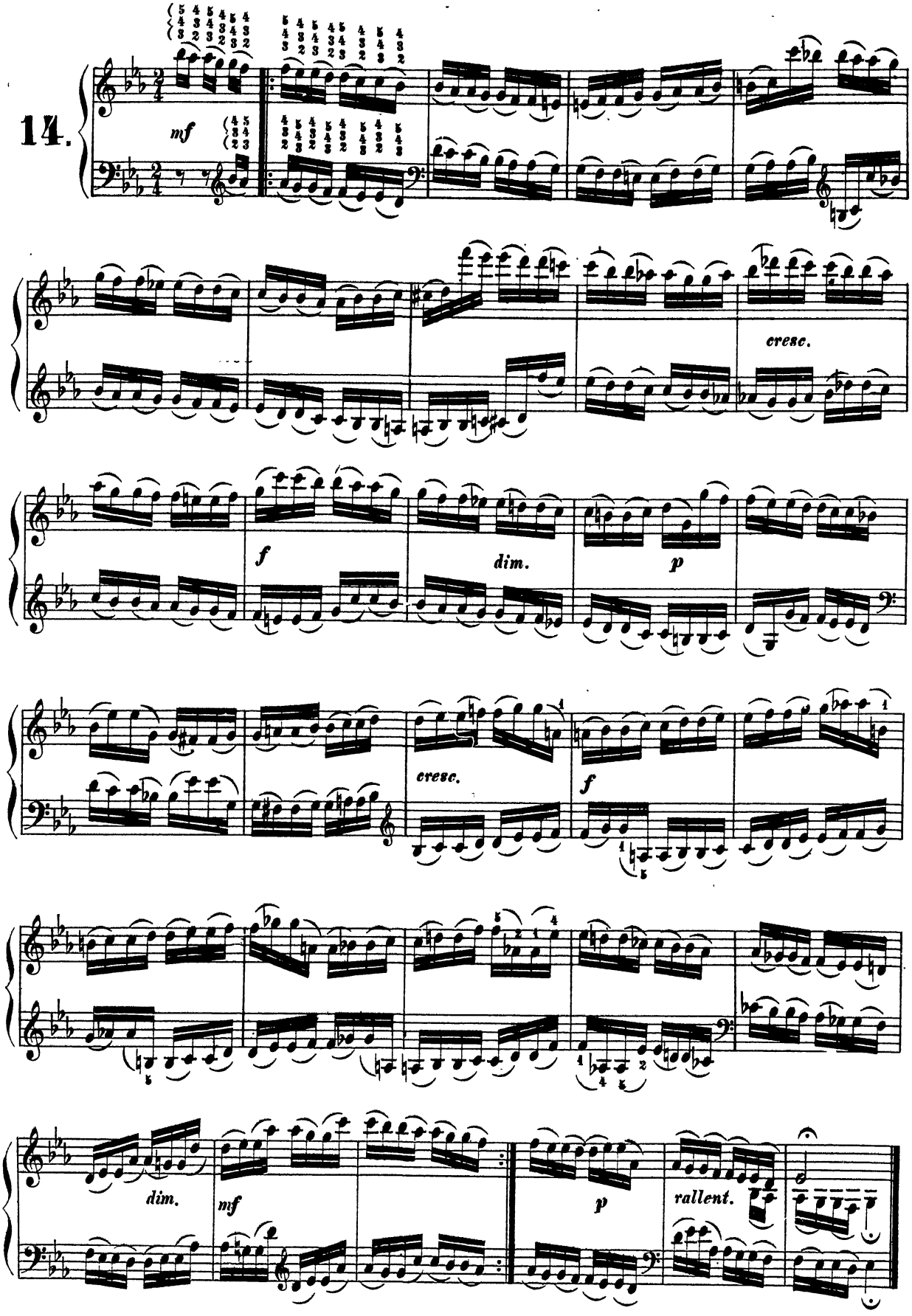
Allegrissimo.

13.



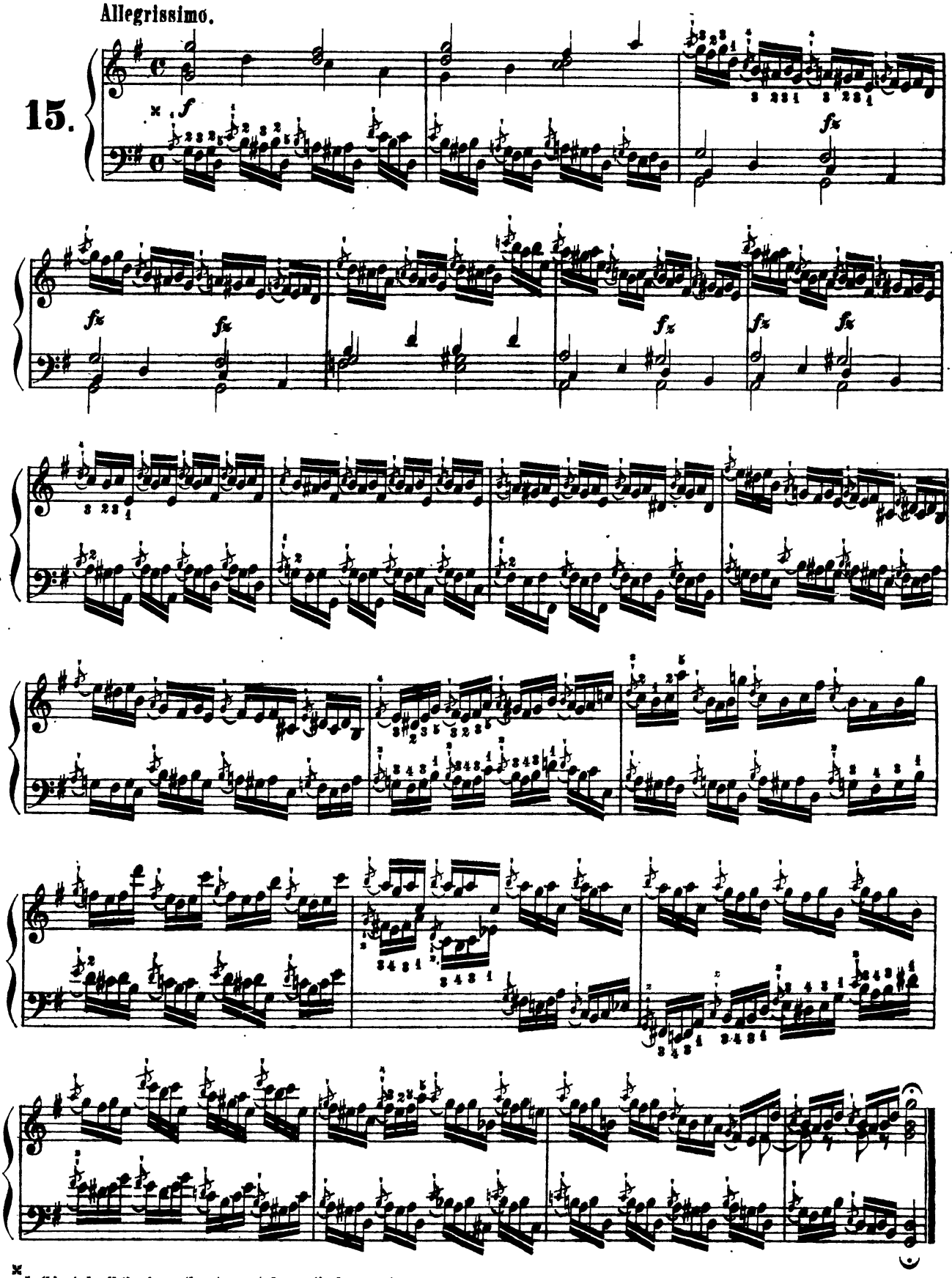

ten.

Vivace.



Allegrissimo.

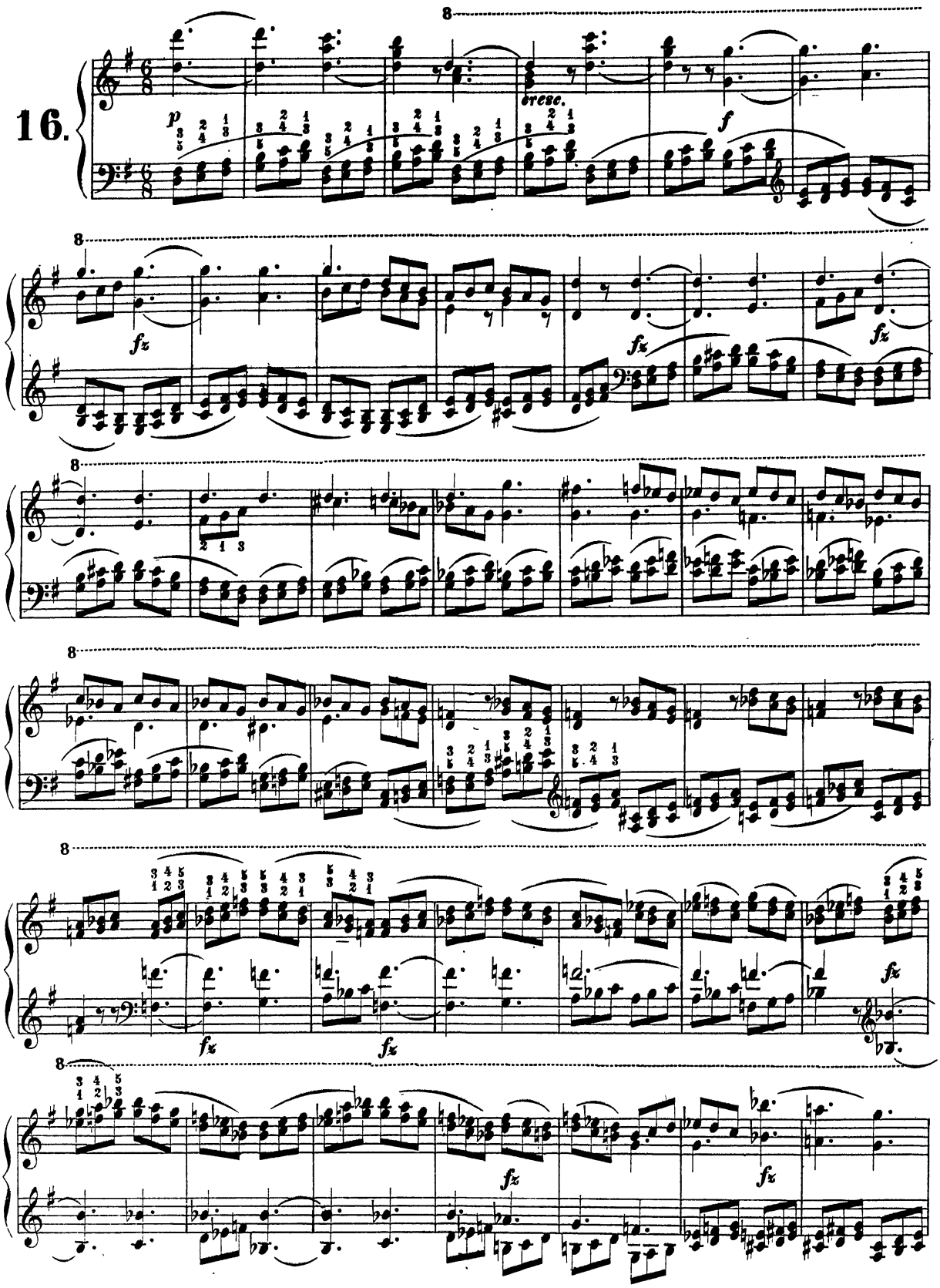
15.

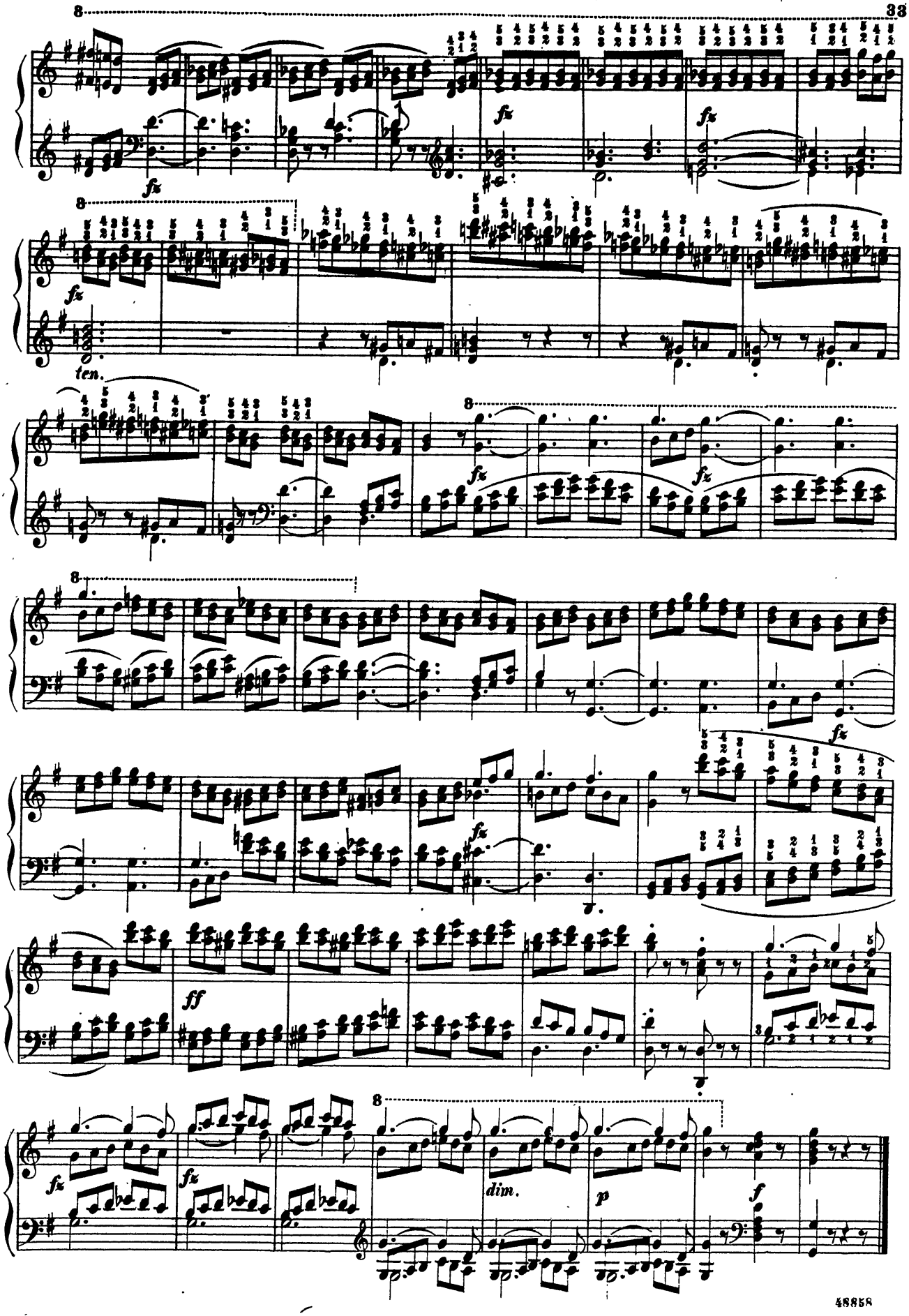


* In this study all the sixteenth notes are to be practised marcato.
The grace note must not be struck with the first note of each quarter of the measure, but must be struck by itself.

Molto Allegro.

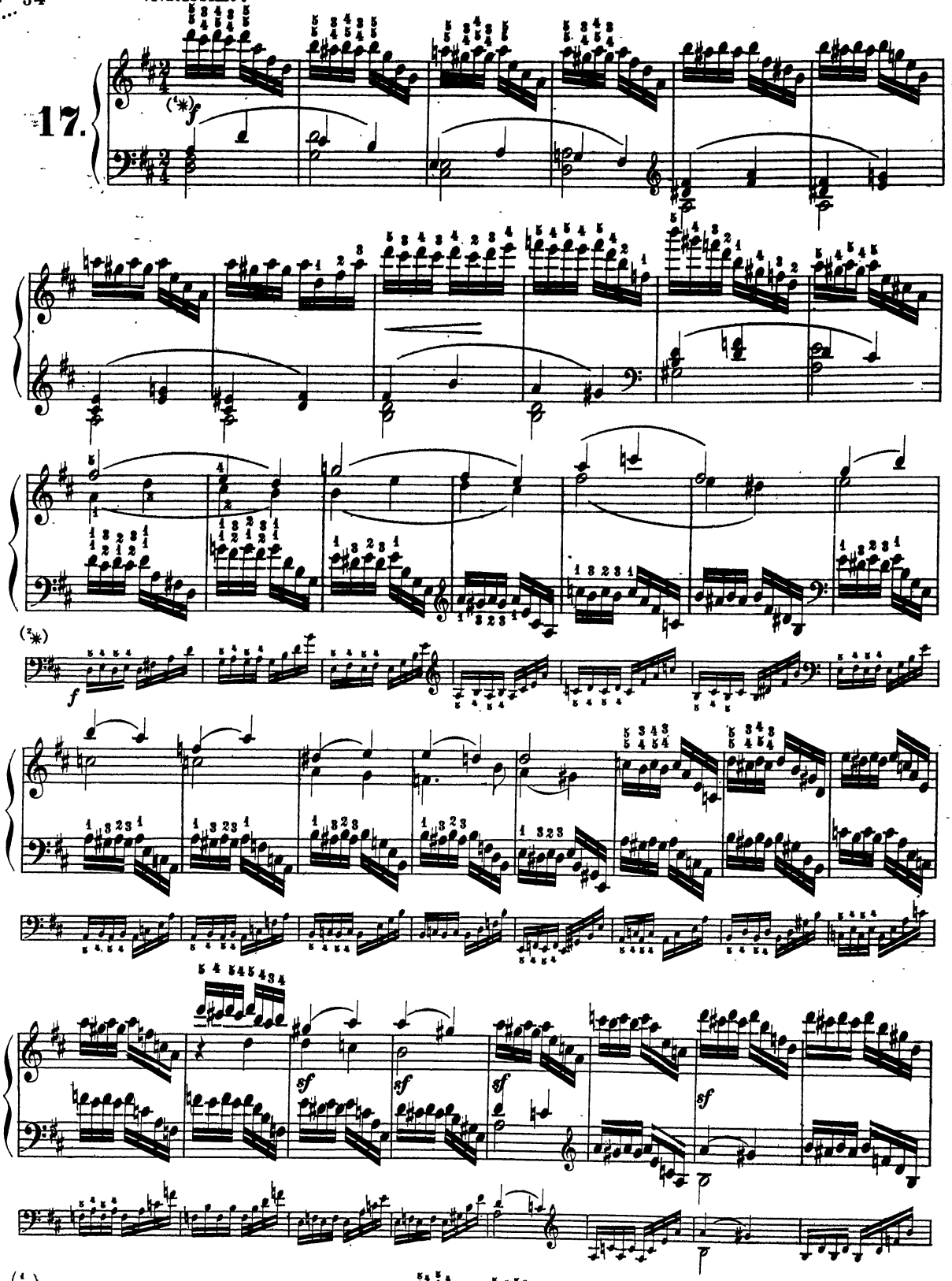
16.



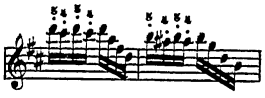

8
fz
ten.
ff
dim.
p
f

Vivacissimo.

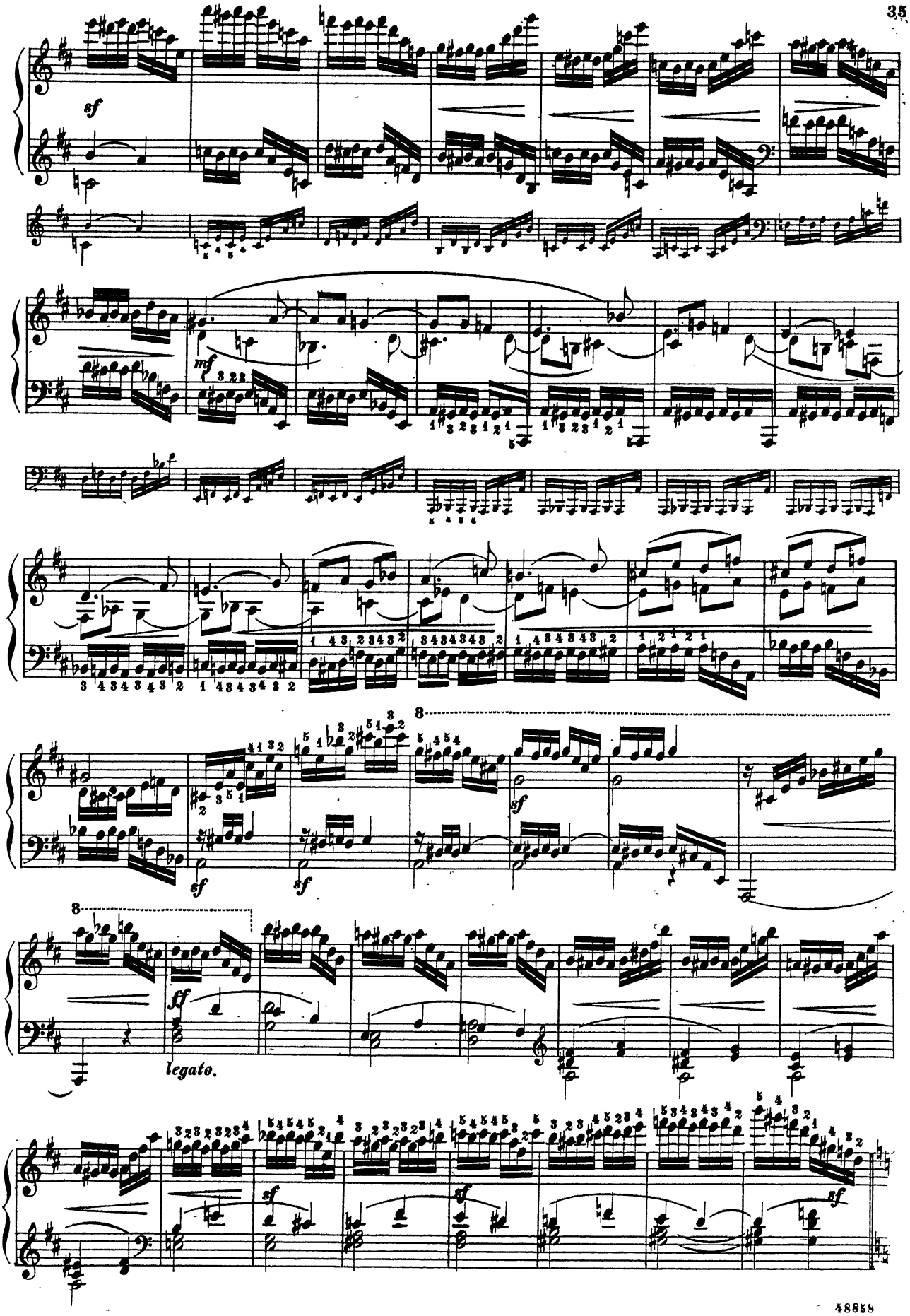
17.

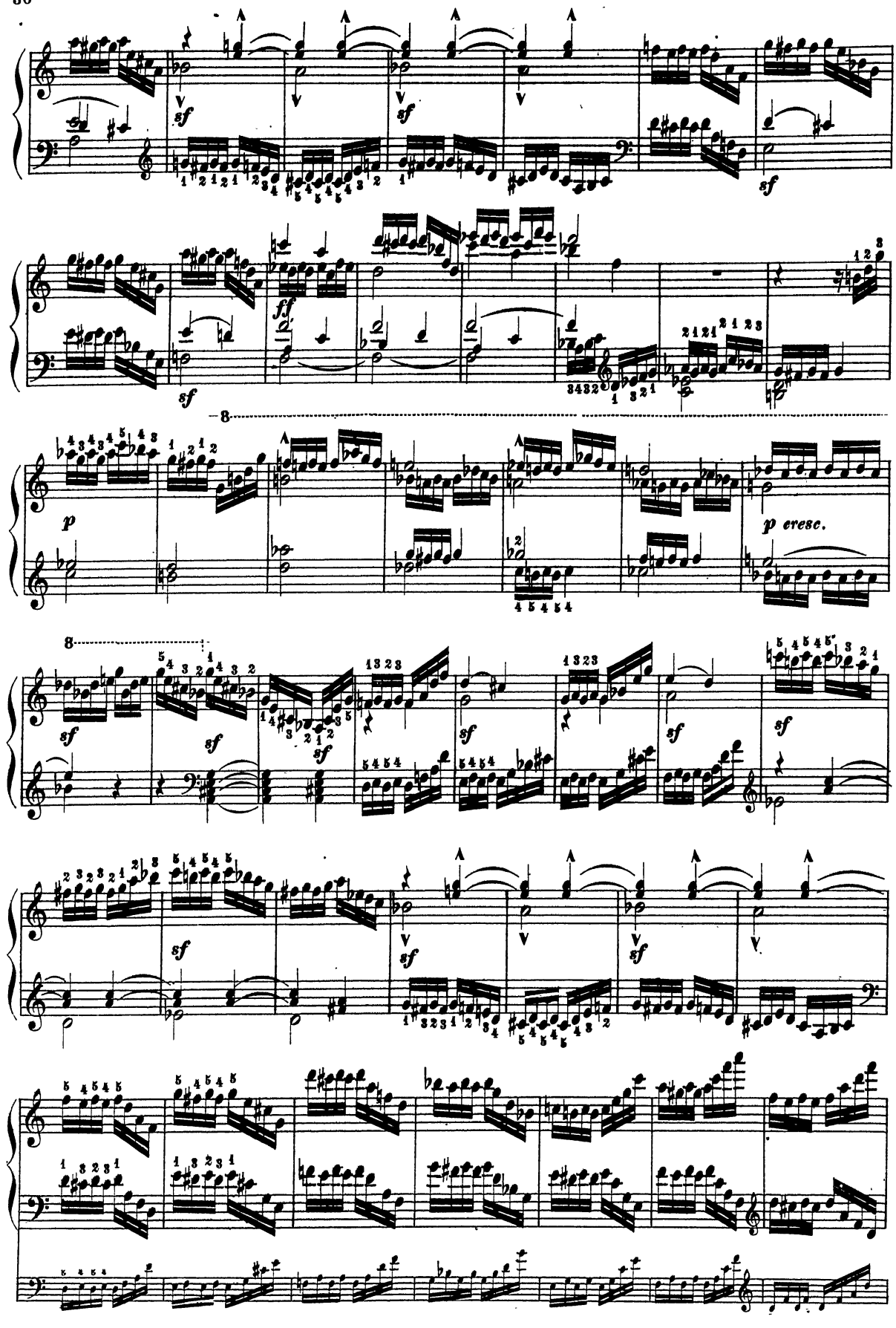


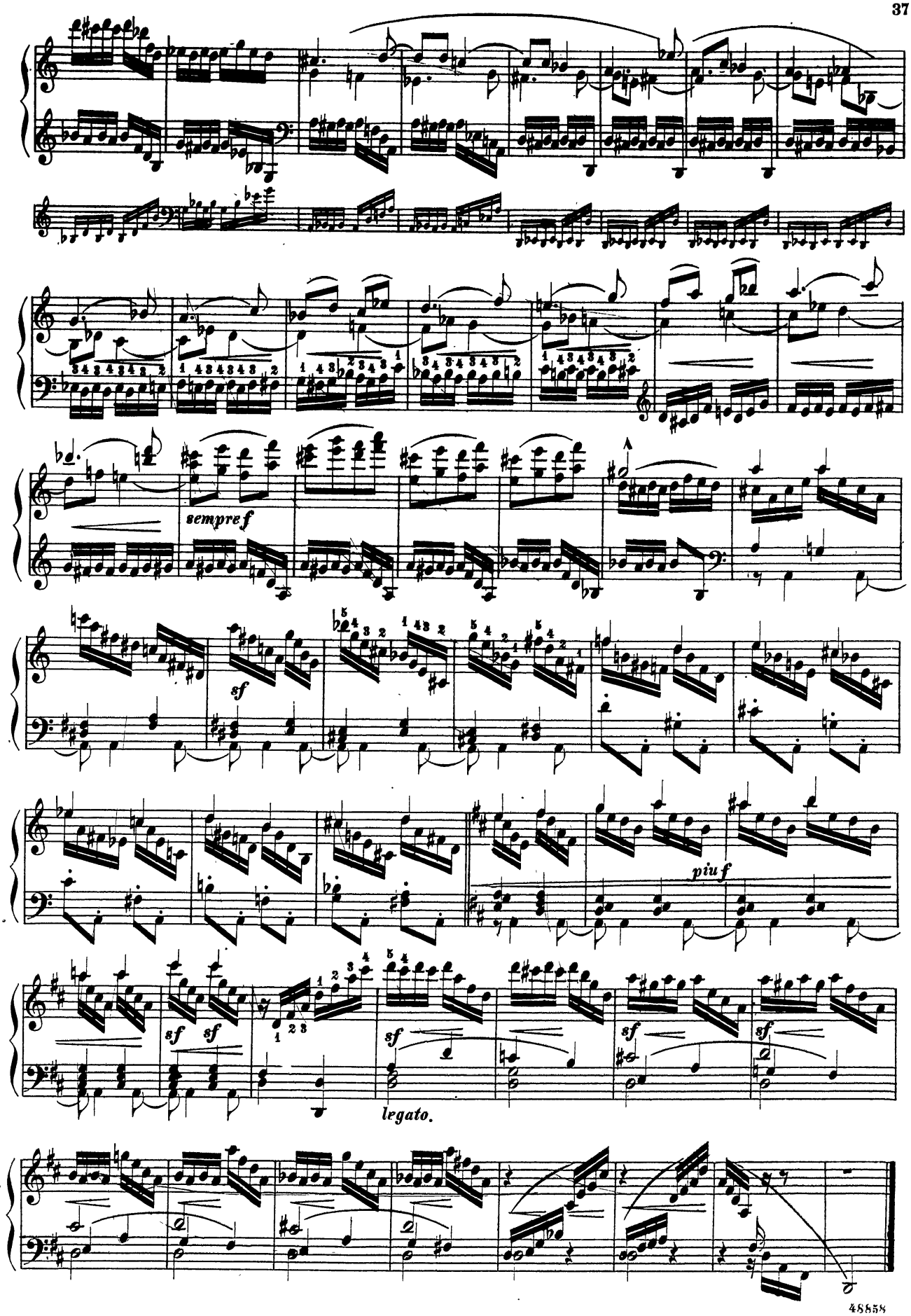
(1*) The first four notes are to be practised staccato.



(2*) It is well to practise the second version for the strengthening of the fourth and fifth fingers of the left hand.


sf
mf
f
8
sf
sf
8
ff
legato.
sf
sf
sf


sf
ff
p
p cresc.


sempre f
sf
piu f
sf sf
sf
sf sf
legato.

Presto non troppo.

18.

f *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *f* *mf* *cresc.* *f*

It is desirable also to practise the following passages with another fingering.

fz fz

mf

cresc.

ff

fz fz fz fz

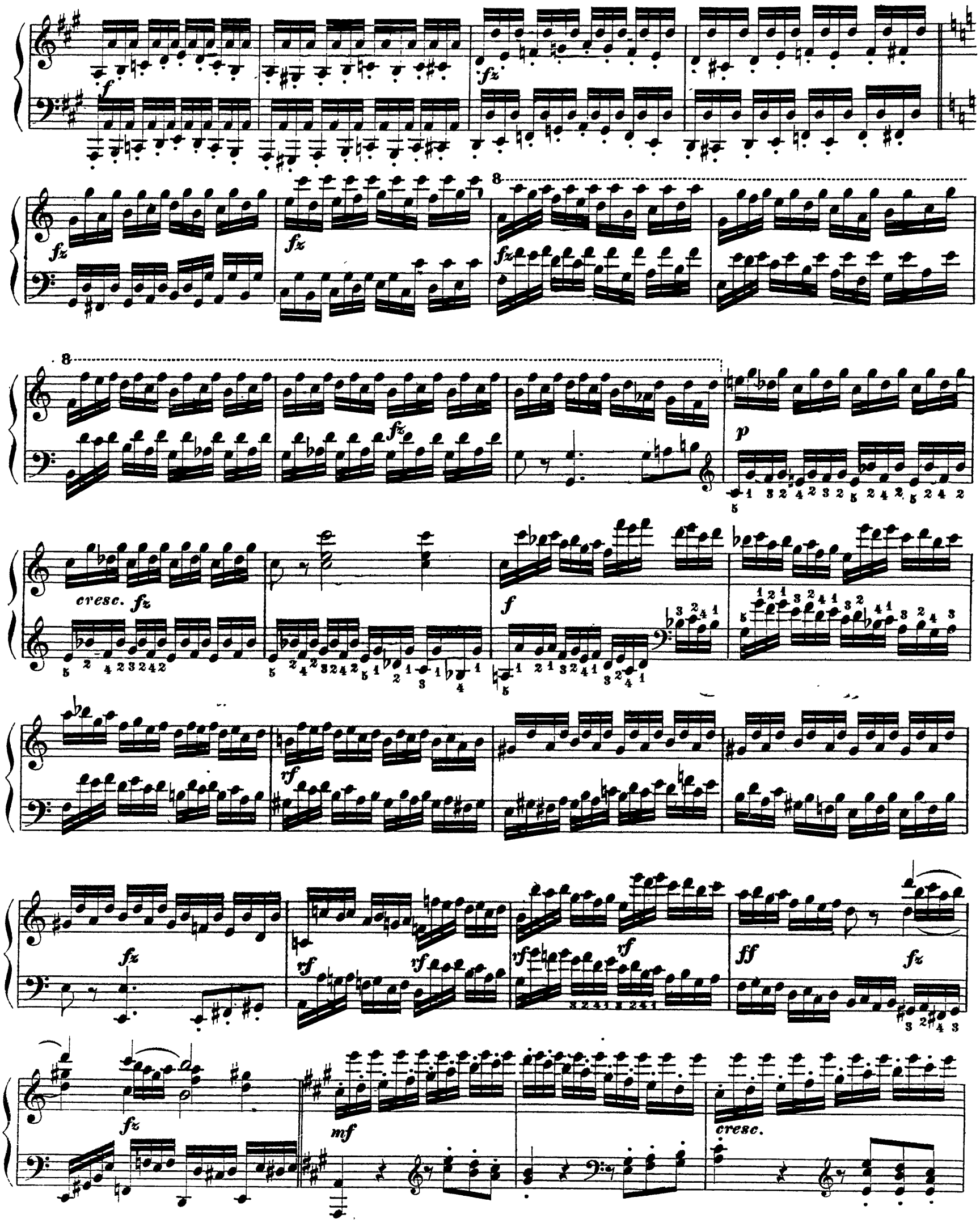
ten.

fz

dim.

p

cresc.


cresc.
cresc.

8

8

sf *sf* *mf*

3 4 5

f

5

8

1 2

8

1 4 3 2 1 3 2 1 2 3 5

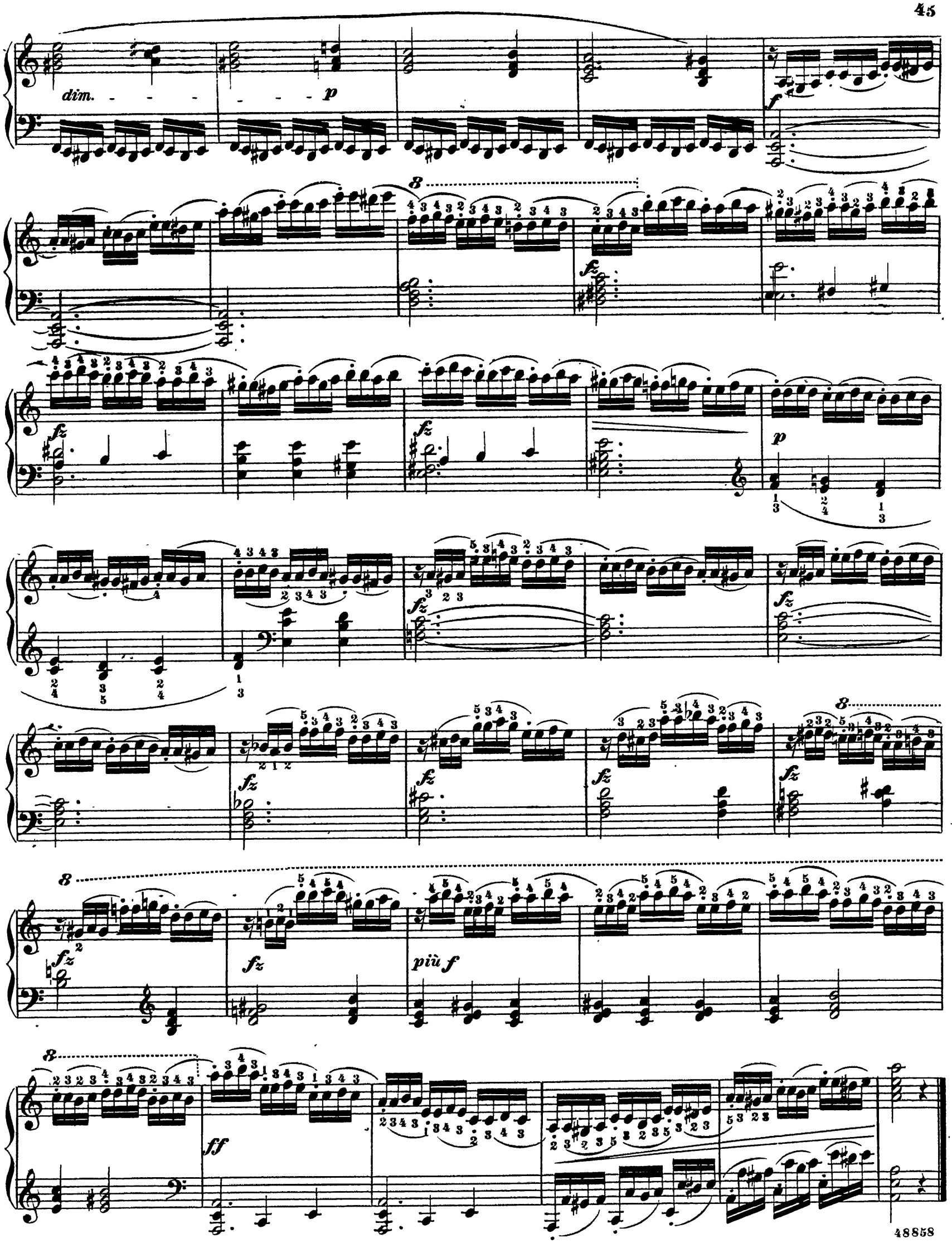
8

ff *fz* *fz*

fz *fz*

5 4 2 1

5 1 2 4 5 1


dim.
p
f
fz
p
fz
fz
fz
fz
fz
fz
più f
ff

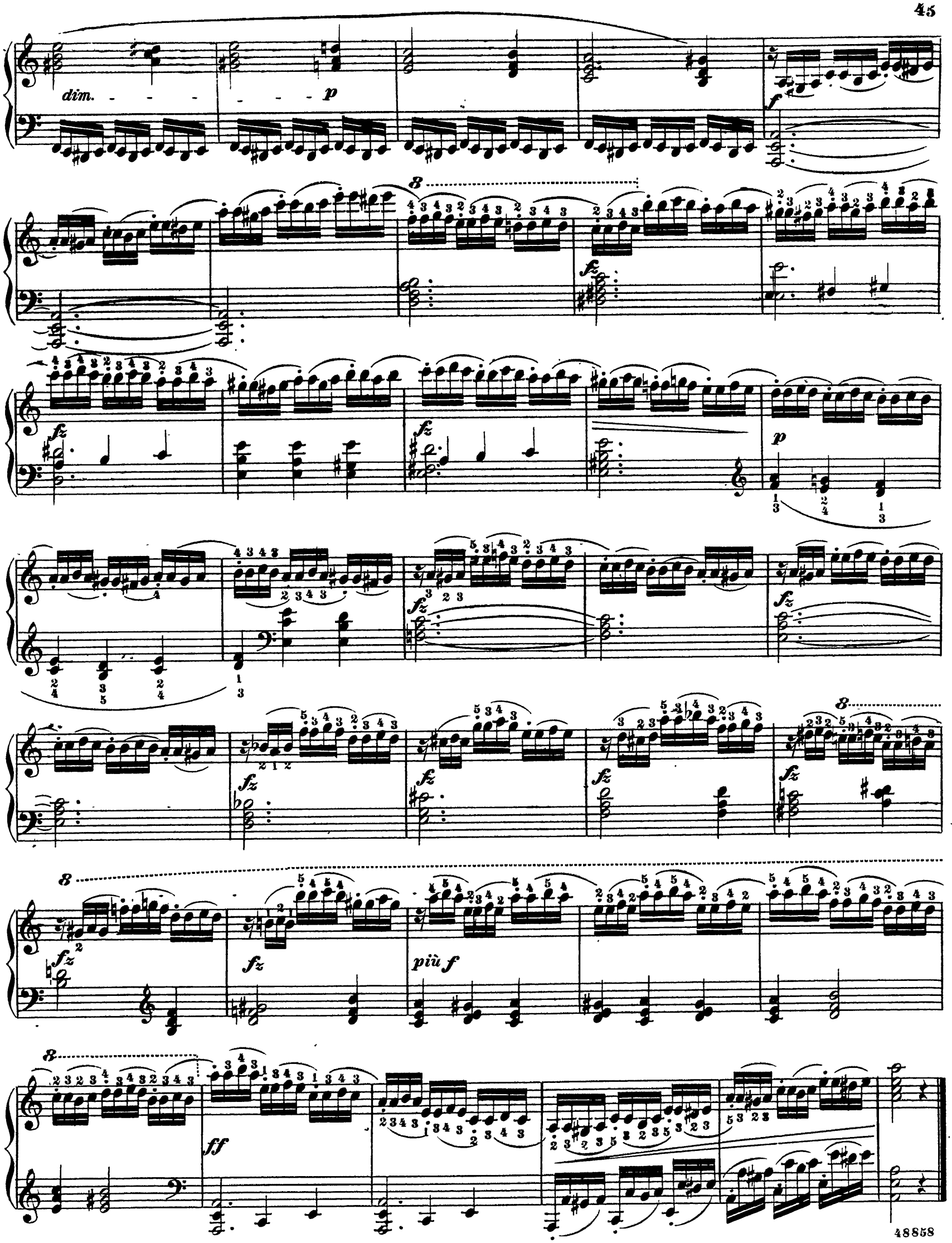
Presto.

19.

For the especial strengthening of the fourth and fifth fingers this study should be practised with the following fingering.

etc.

ff
fz
legato


dim.
p
f
fz
p
fz
fz
fz
fz
fz
fz
più f
ff

Presto.

20.

f *

legato

sf

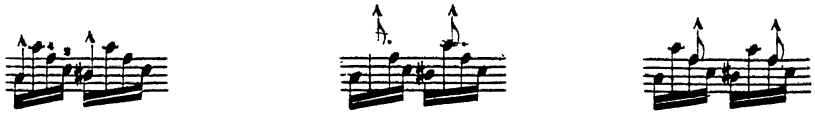
p *cres.*

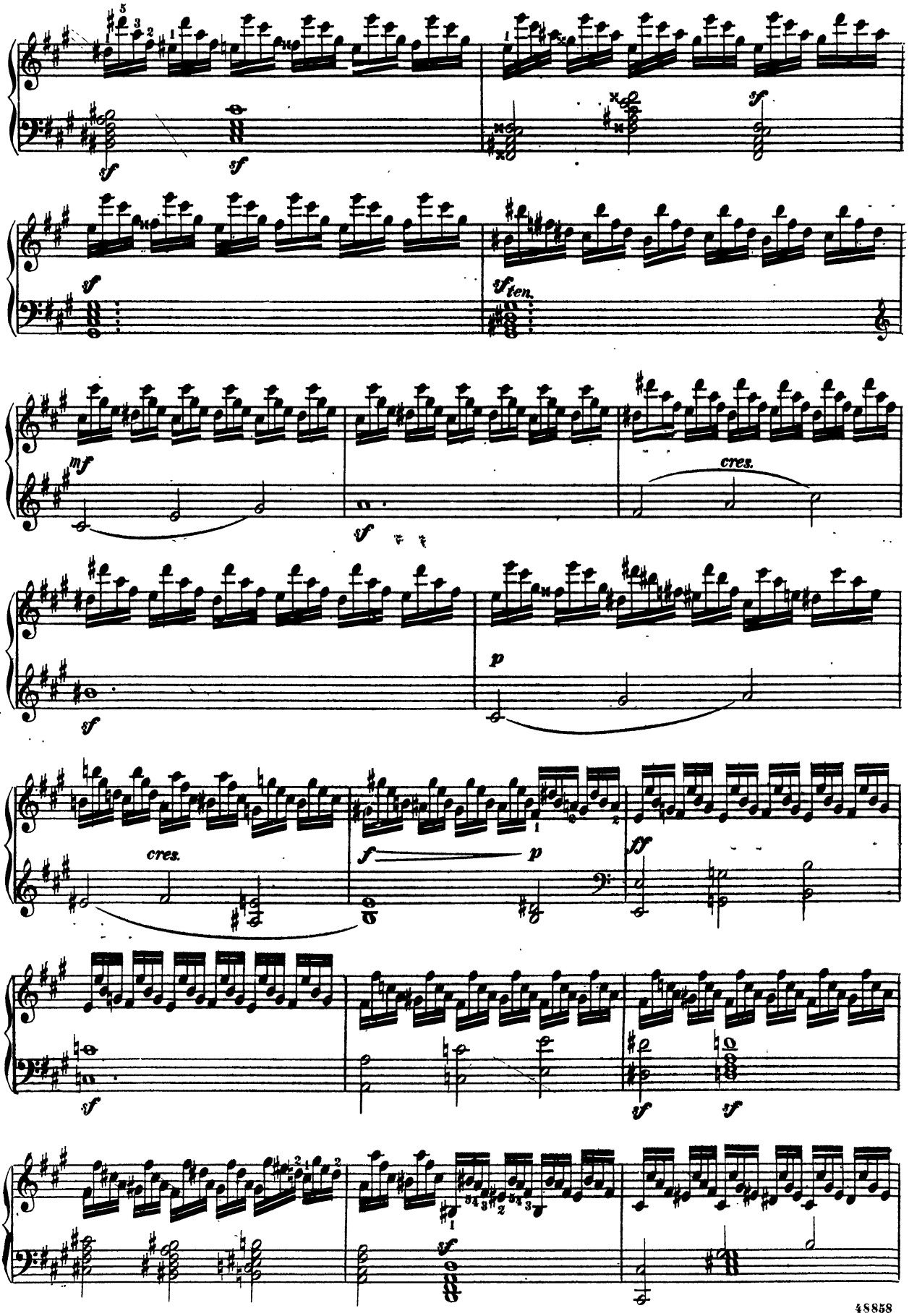
f

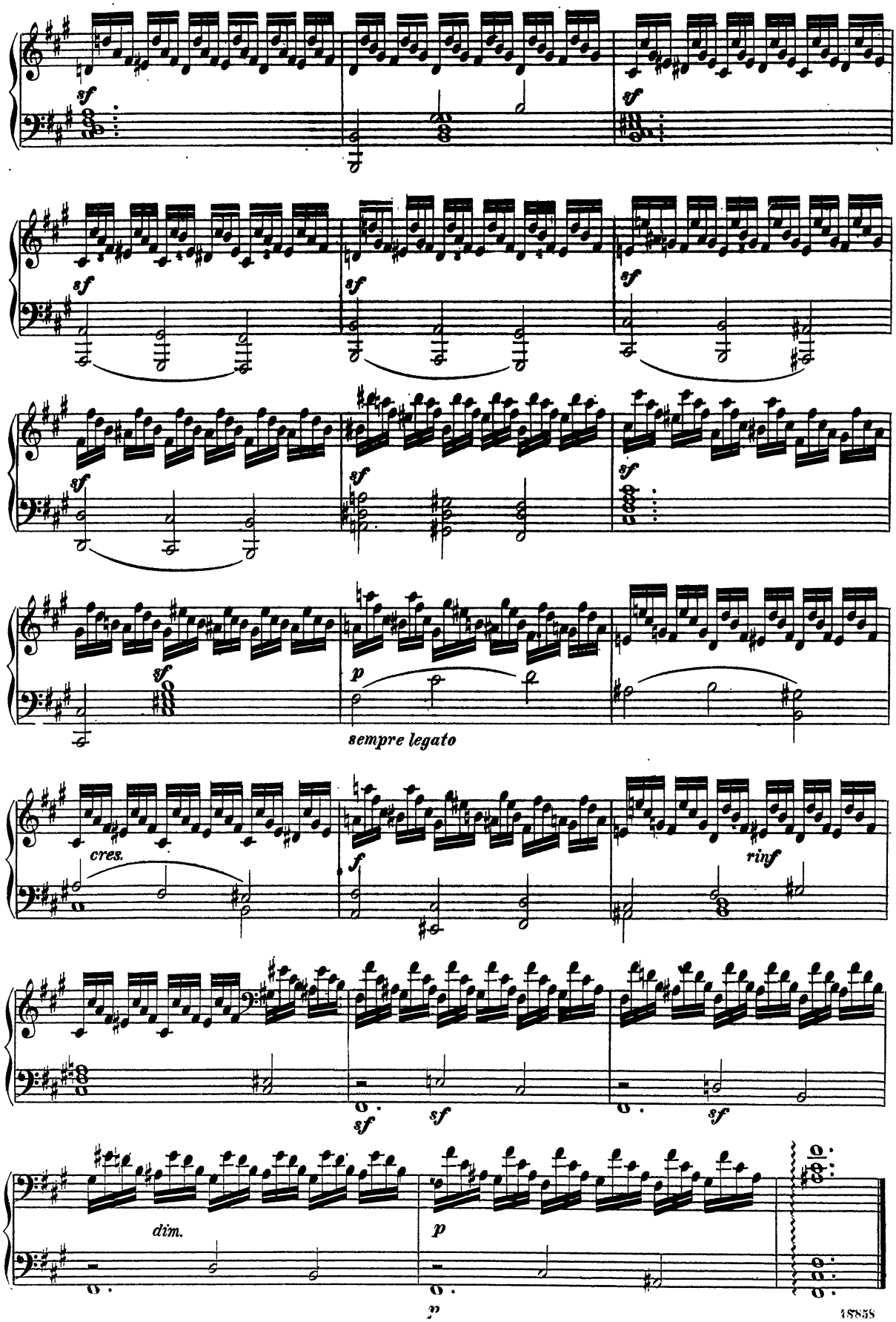
sf

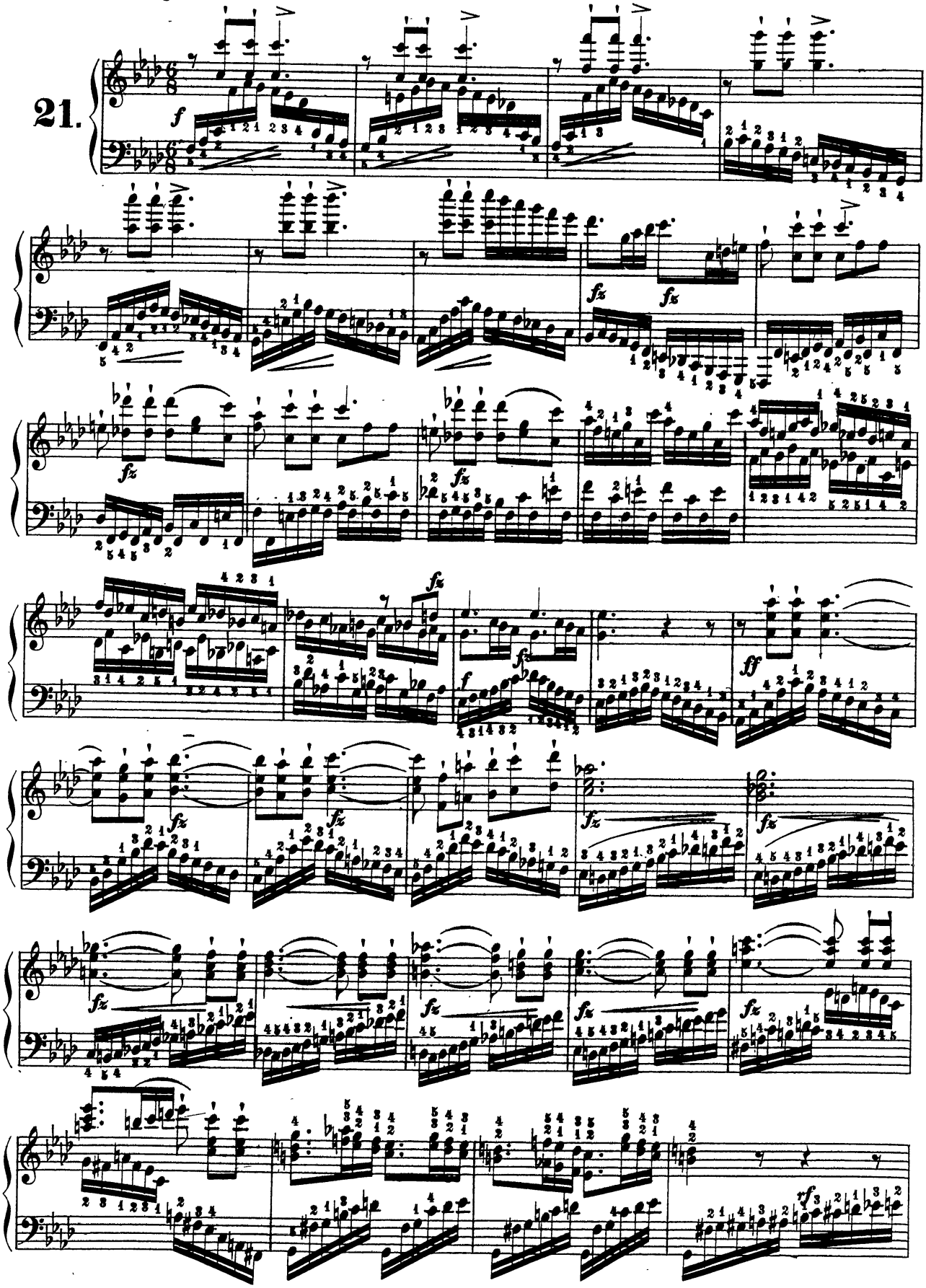
ff

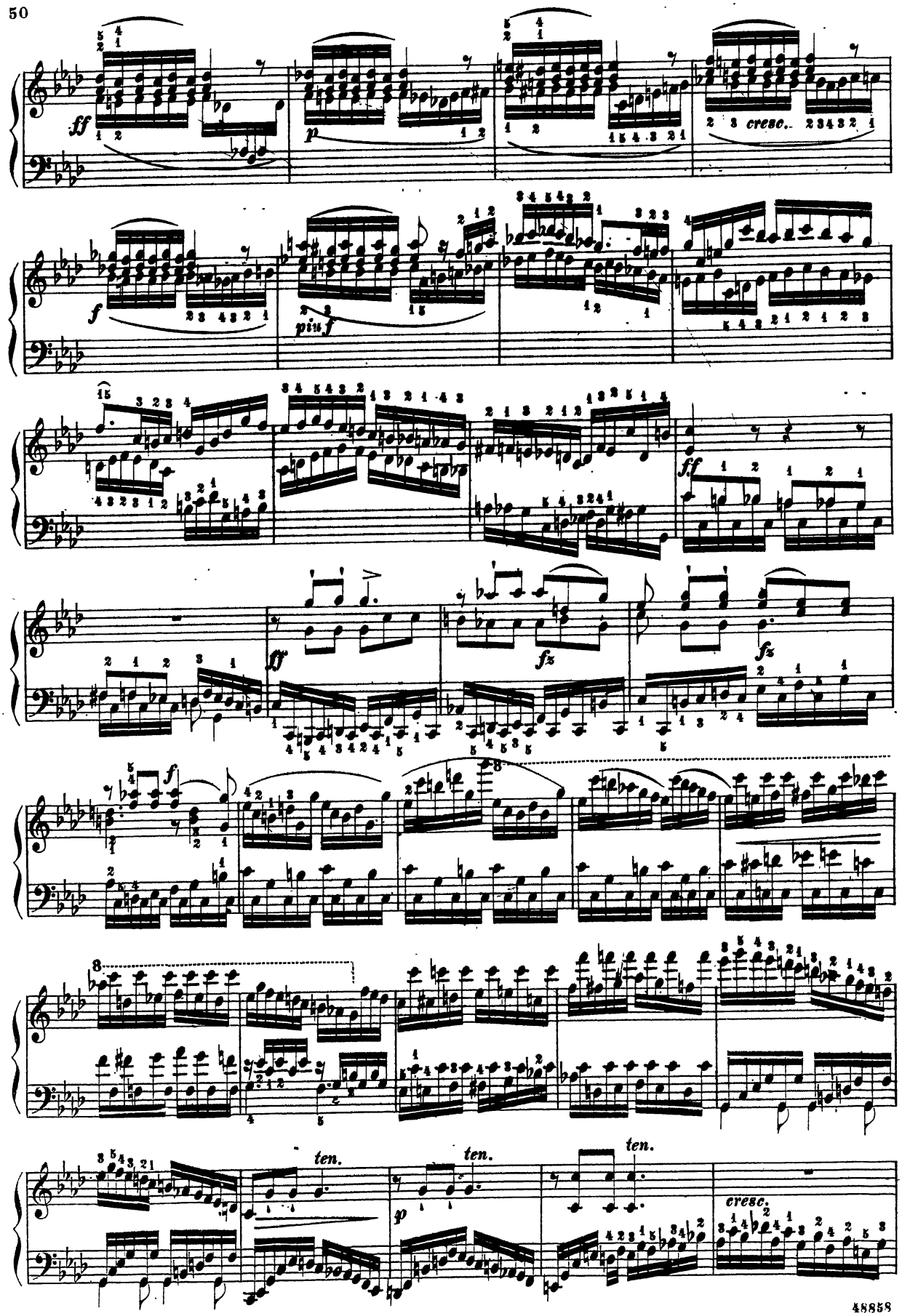
* It is desirable in the study of this exercise to change the accent, letting it fall upon the first, second, and third notes. For example:

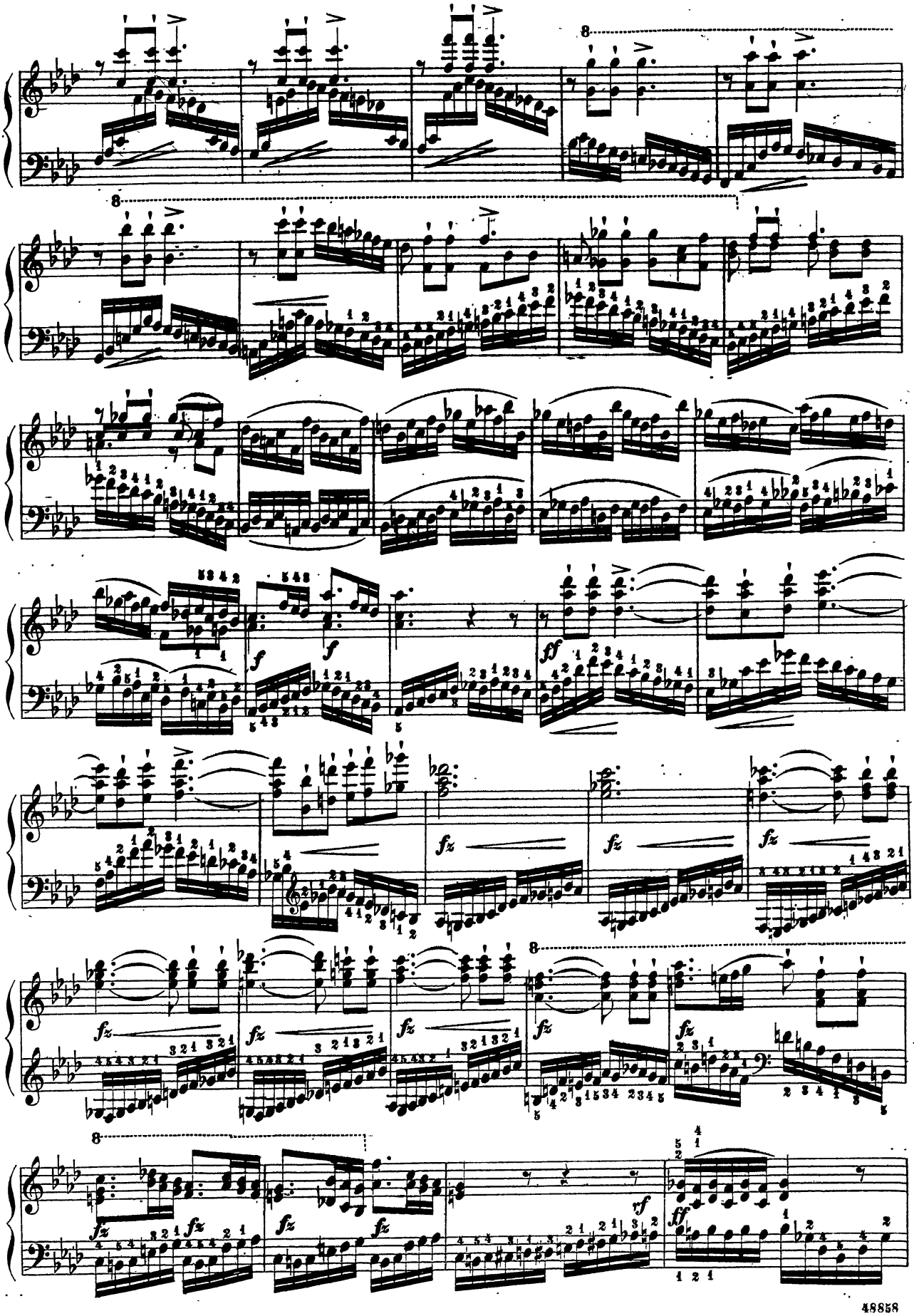


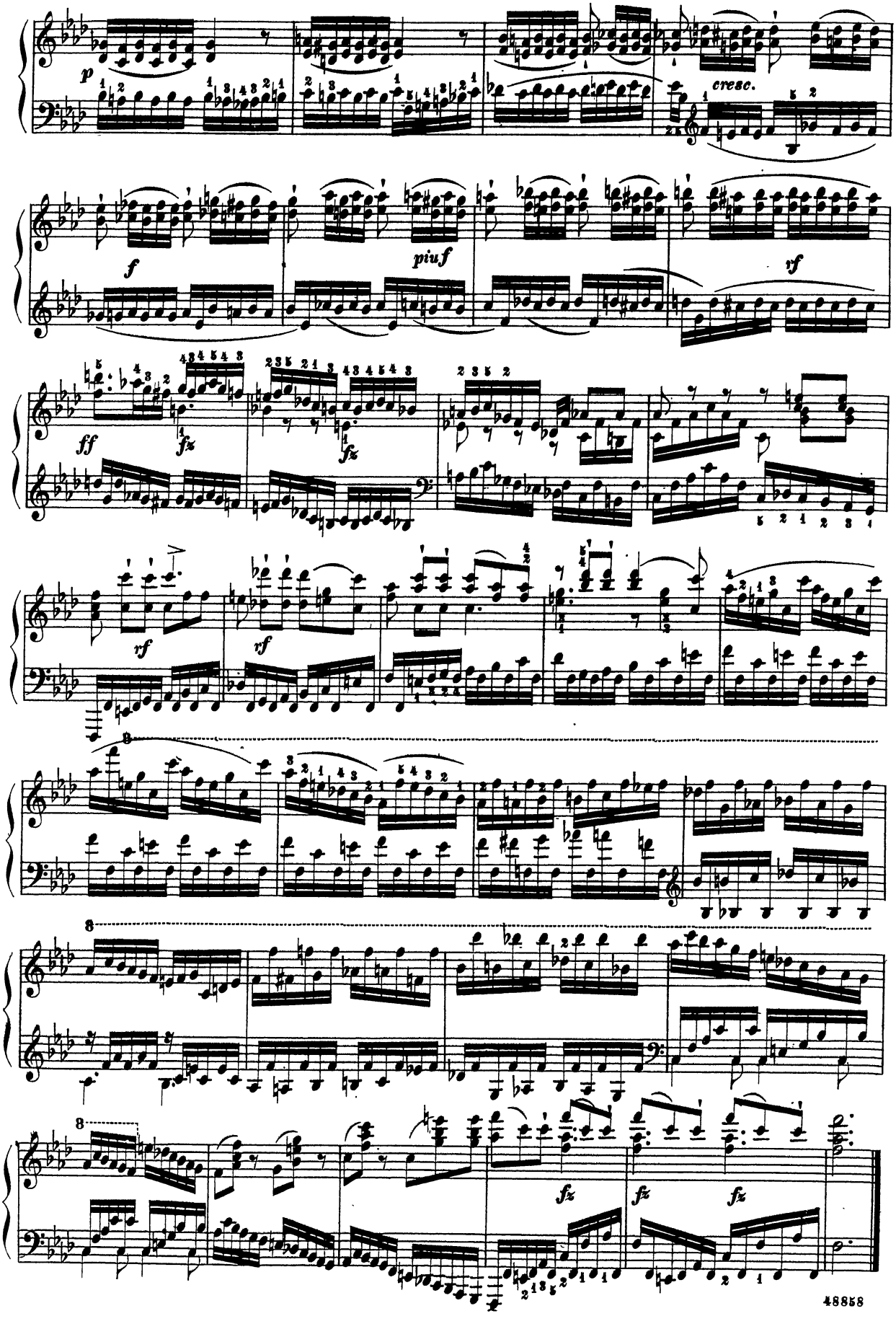

sf
sf
sf
sf
ten.
mf
sf
cres.
sf
p
cres.
f
p
ff
sf
sf
sf
sf


sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
sempre legato
cres.
f
rinf
sf
sf
sf
dim.
p
p


21.

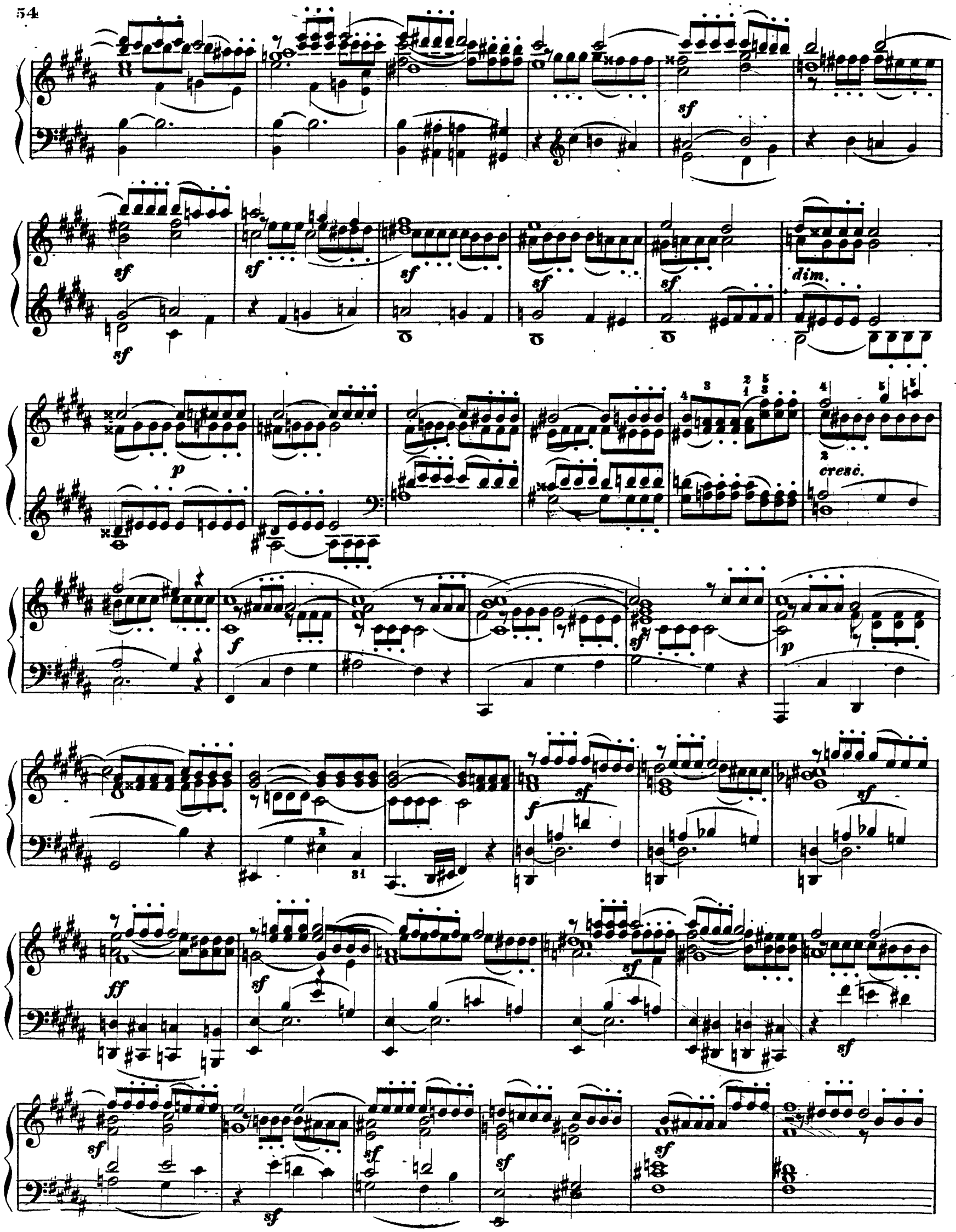

ff
p
cresc.
f
più f
ff
fz
fz
f
8
8
ten.
ten.
ten.
p
cresc.

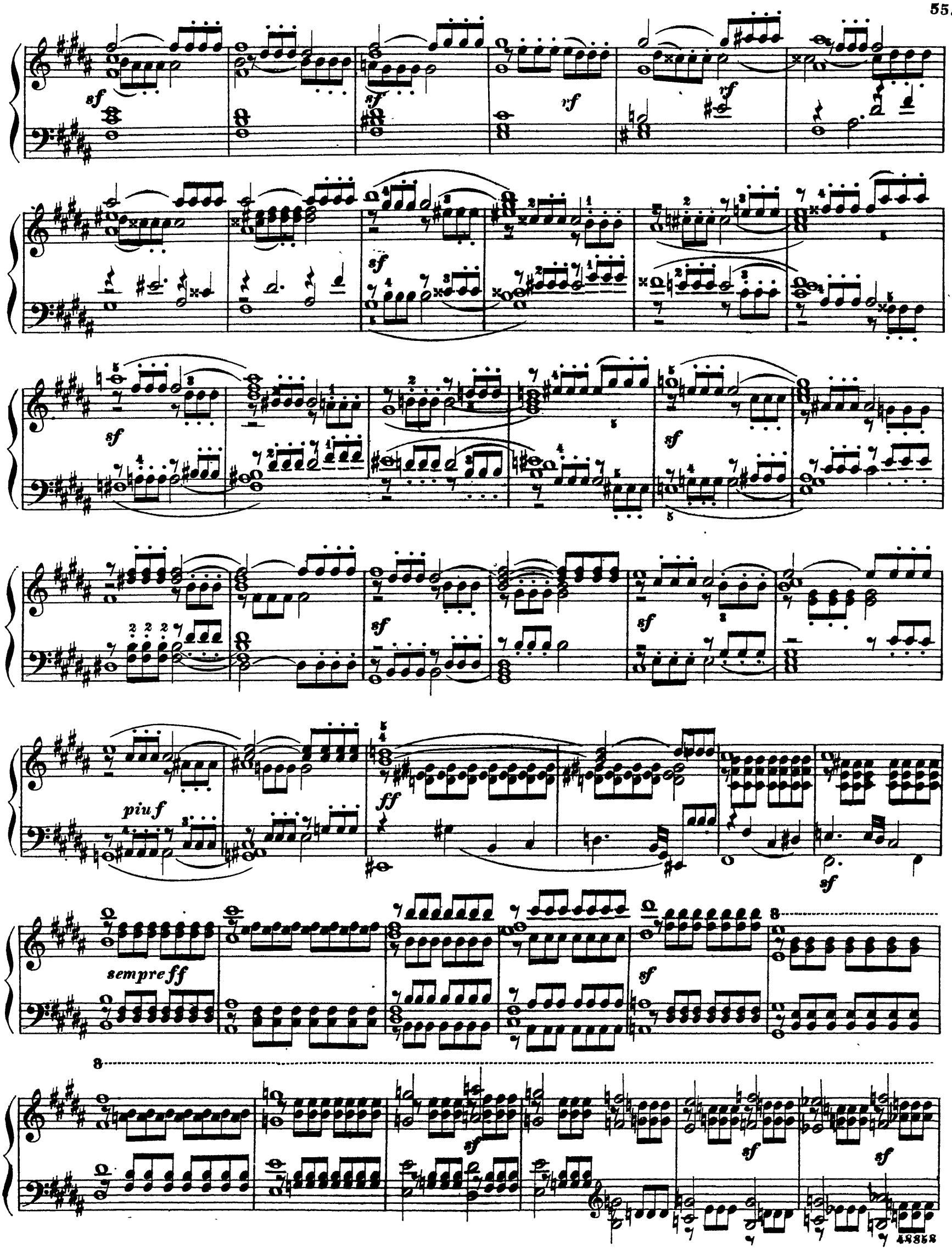

8
8
f
f
ff
fz
fz
fz
8
fz
fz
fz
fz
8
fz
fz
fz
rf
ff


p
cresc.
f
piuf
rf
ff
fz
fz
rf
rf
8
8
8
fz
fz
fz

22. Allegro con fuoco.

ff *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *dim.* *p* *f* *sf* *sf* *ff* *sf*


sf
dim.
p
cresc.
f
ff


sf
rf
piu f
ff
sempre ff

8

sf *sf* *p*

8

f *sf* *ten.*

sf *sf* *sf*

ff *sf* *sf*

sf *f* *rf* *sempreff*

sf *sf* *sf*

sf *dim.* *p* *pp*

Veloce.

23.

f

fz

f

fz *fz*

ff

ten.

fz *fz* *dim.*

fz *fz*

8

fz *f* *fz*

8

8

fz *fz*

fz

ten.

fz *fz* *fz* *fz* *fz*

8

fz *fz* *fz* *rf* *dimin.*

p *ff* *fz*

fz fz

sf fz

fz fz ff

fz fz fz

Presto.

24.

p 2 1 2 1 2 1 2 1 *cresc.* *f*

ff *sf*

sf *sf* *p*

f *sf* *sf*

ff

sf *sf* *sf*

sf *sf* *sf*

Molto Allegro.

.25.

p cresc.

f

fz

sempre staccato.

cresc.

This exercise must be repeated at least three times in immediate succession.

Allegro vigoroso.

26.

**f staccato*

fz

ten.

* The octaves are to be practised with the wrist.

Allegro.

27.

f

fz *fz*

ff

fz dim. *p* *f* *ff*

Veloce.

28.

8

8

sf *ten.*

sf *ten.*

sf

sf

This study must be repeated at least three times in succession. The notes for the thumb of the right hand and the fifth finger of the left hand must be decidedly marcato.

8

8

sf *ten.*

sf

sf

sf

8

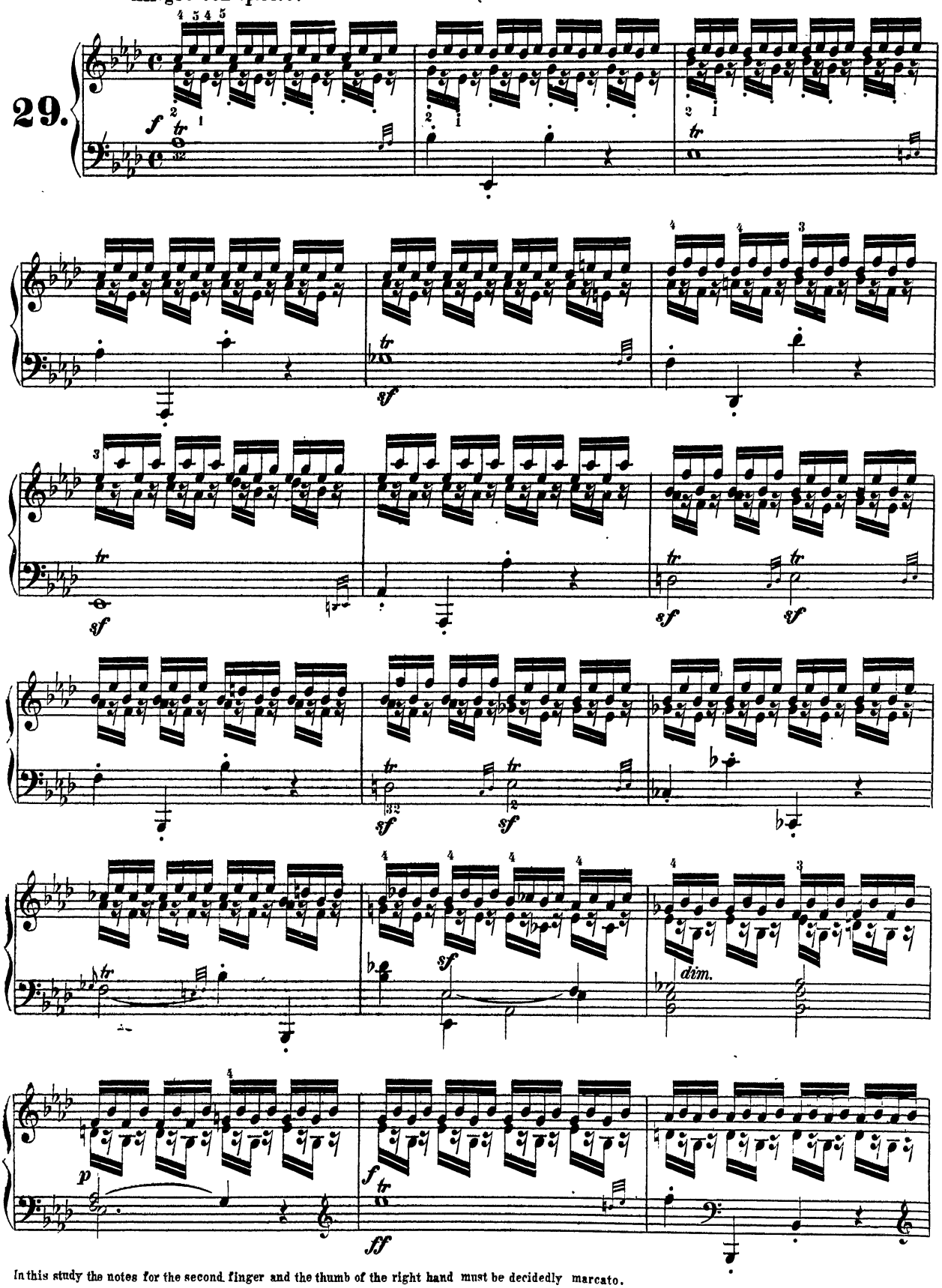
8

ten.

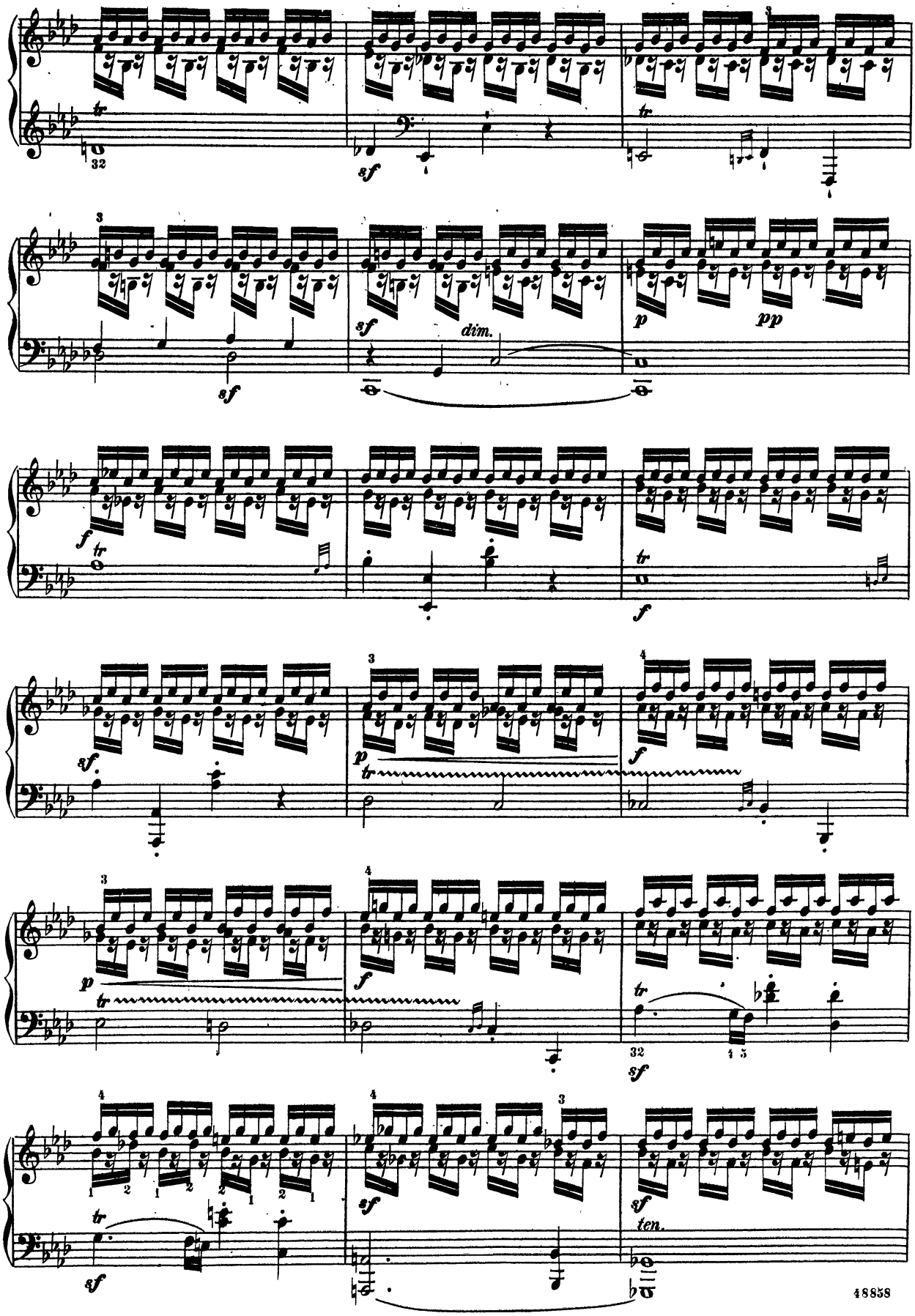
sf

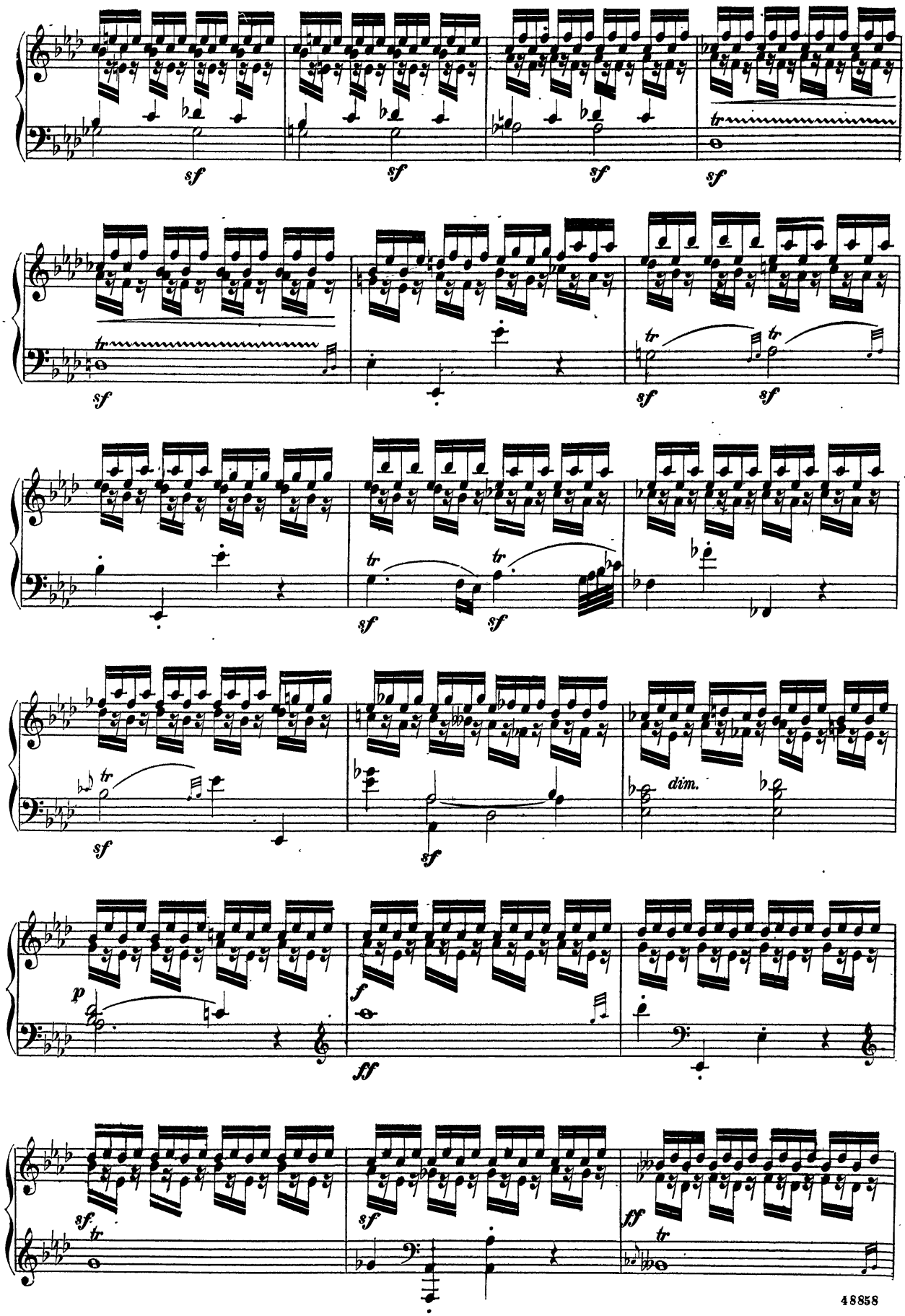
Allegro con spirito.

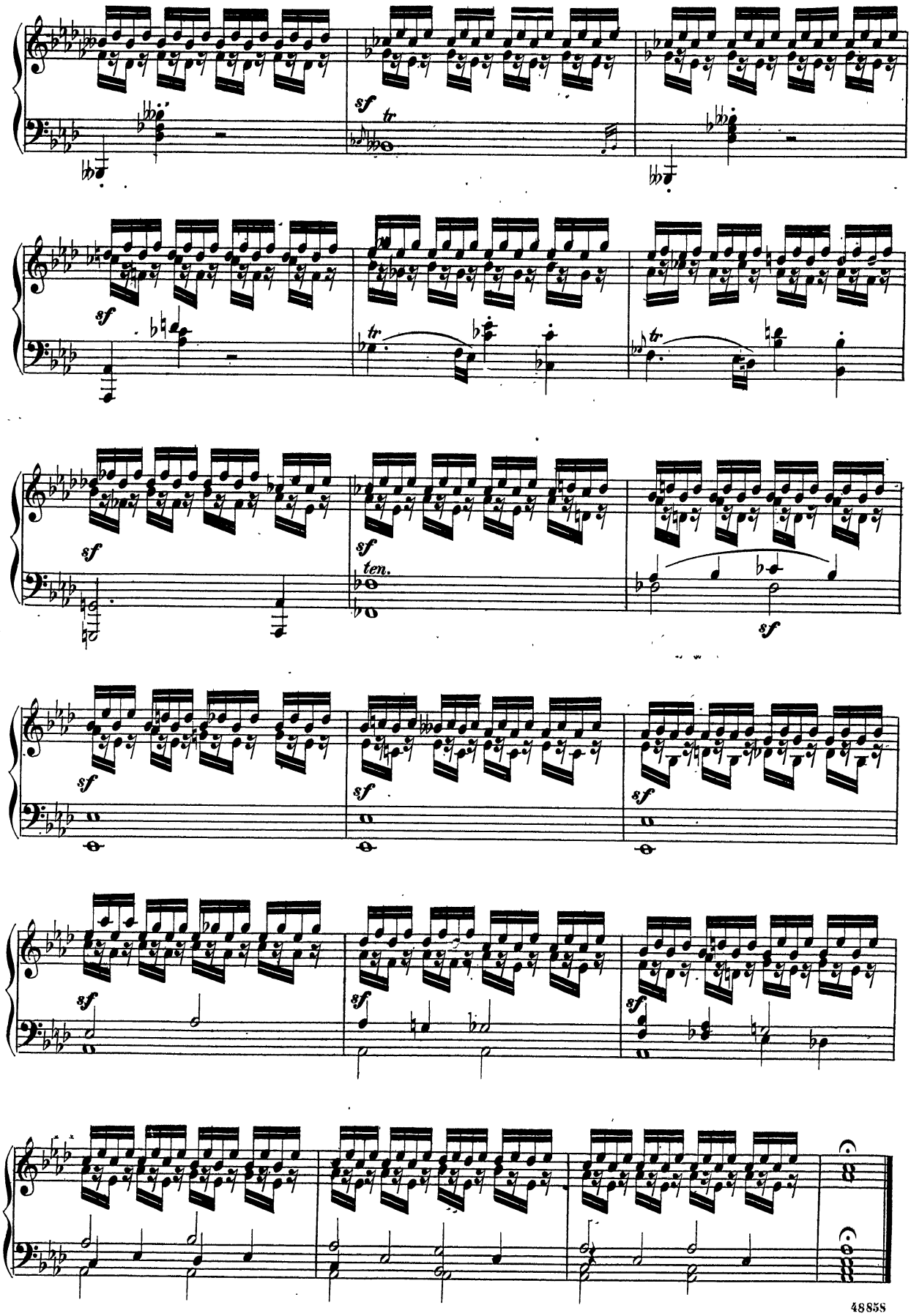
29.



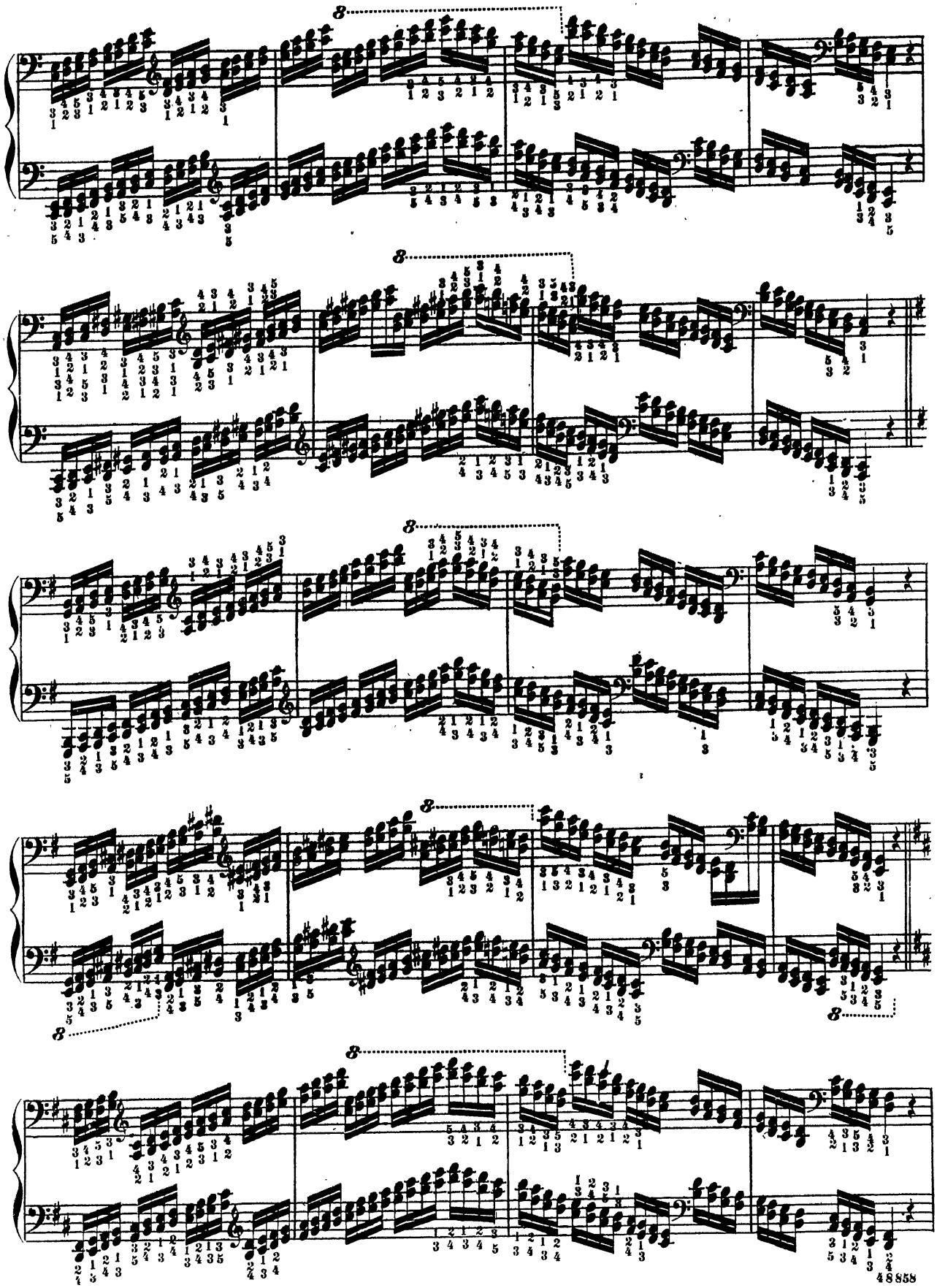
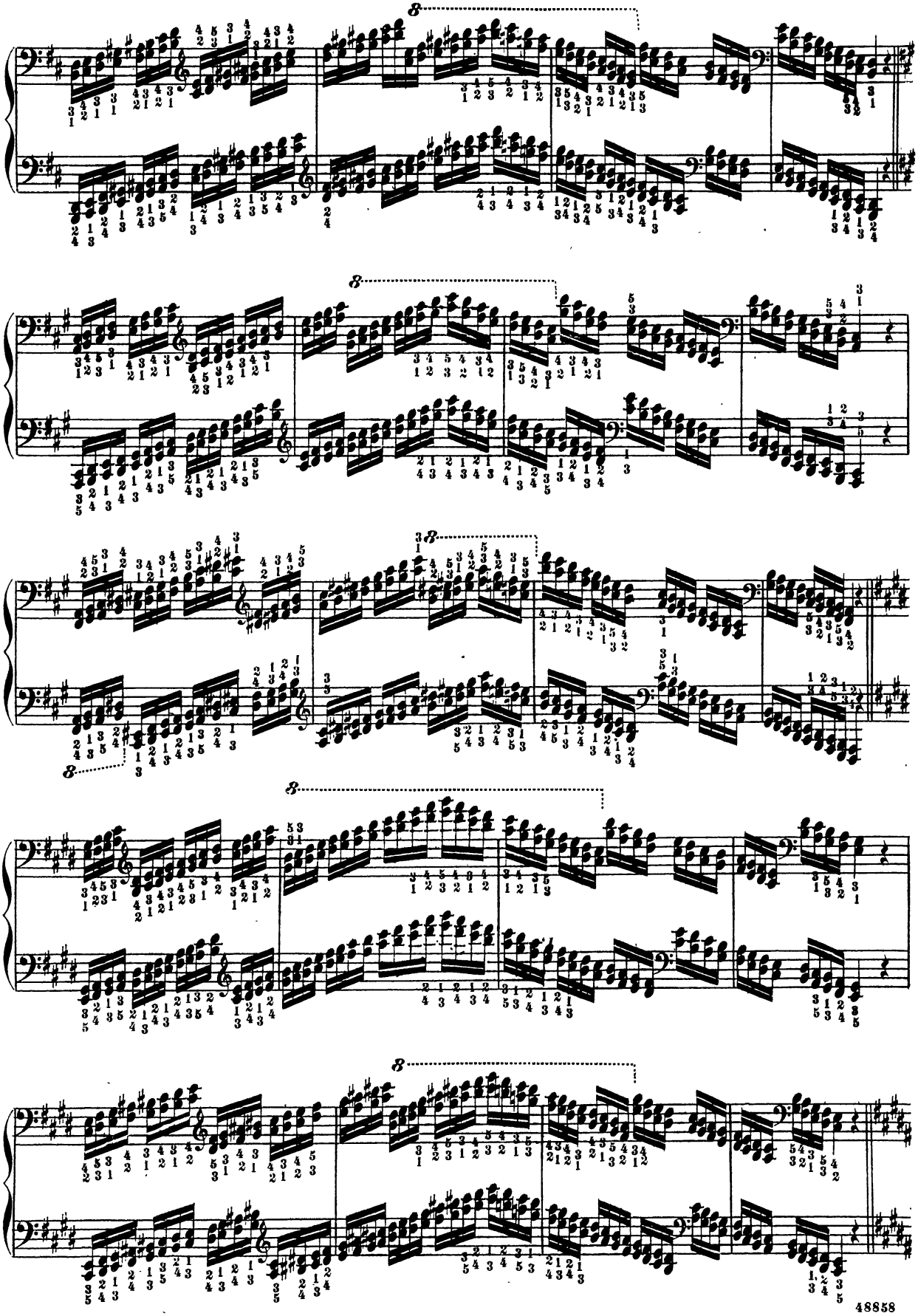
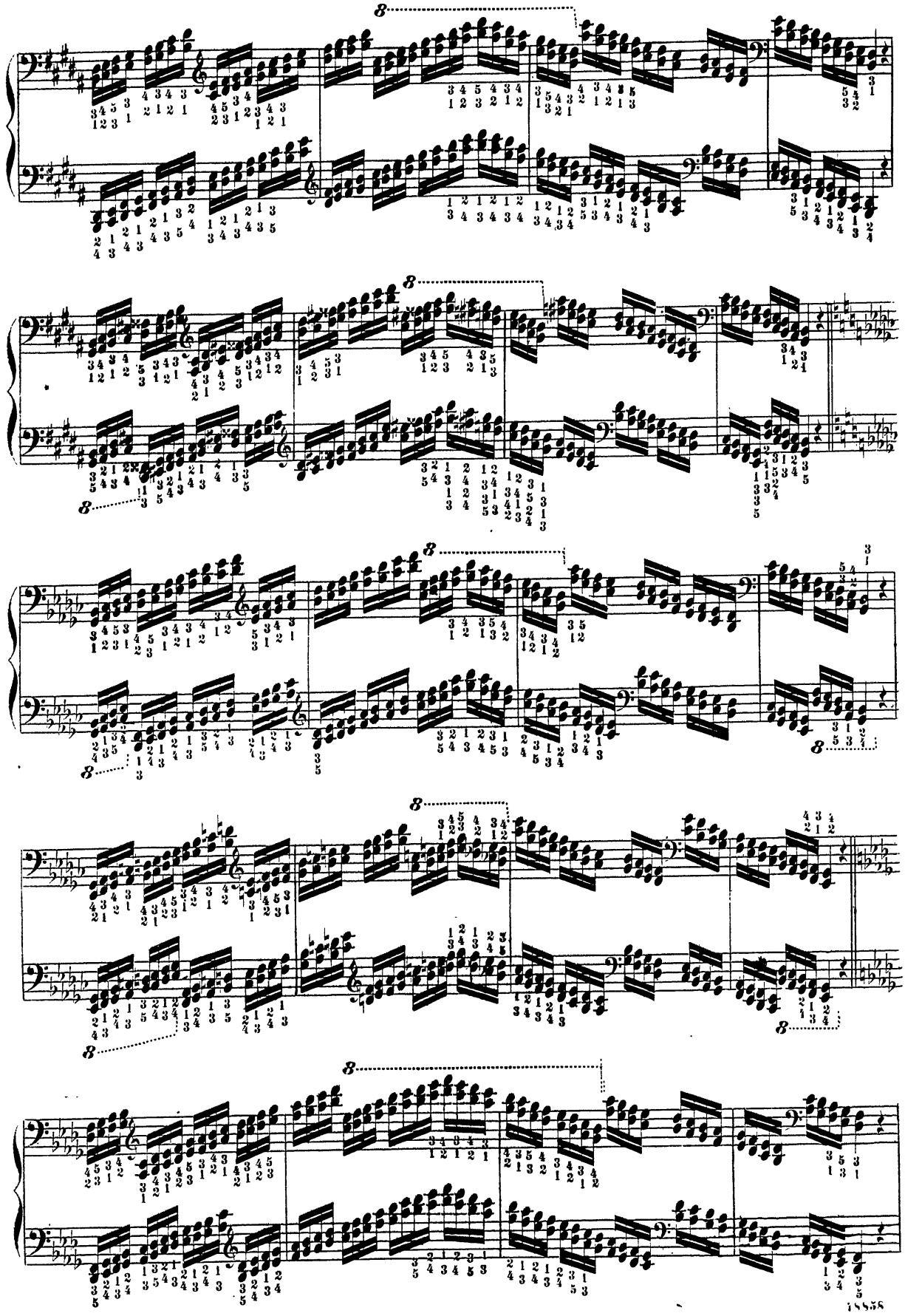
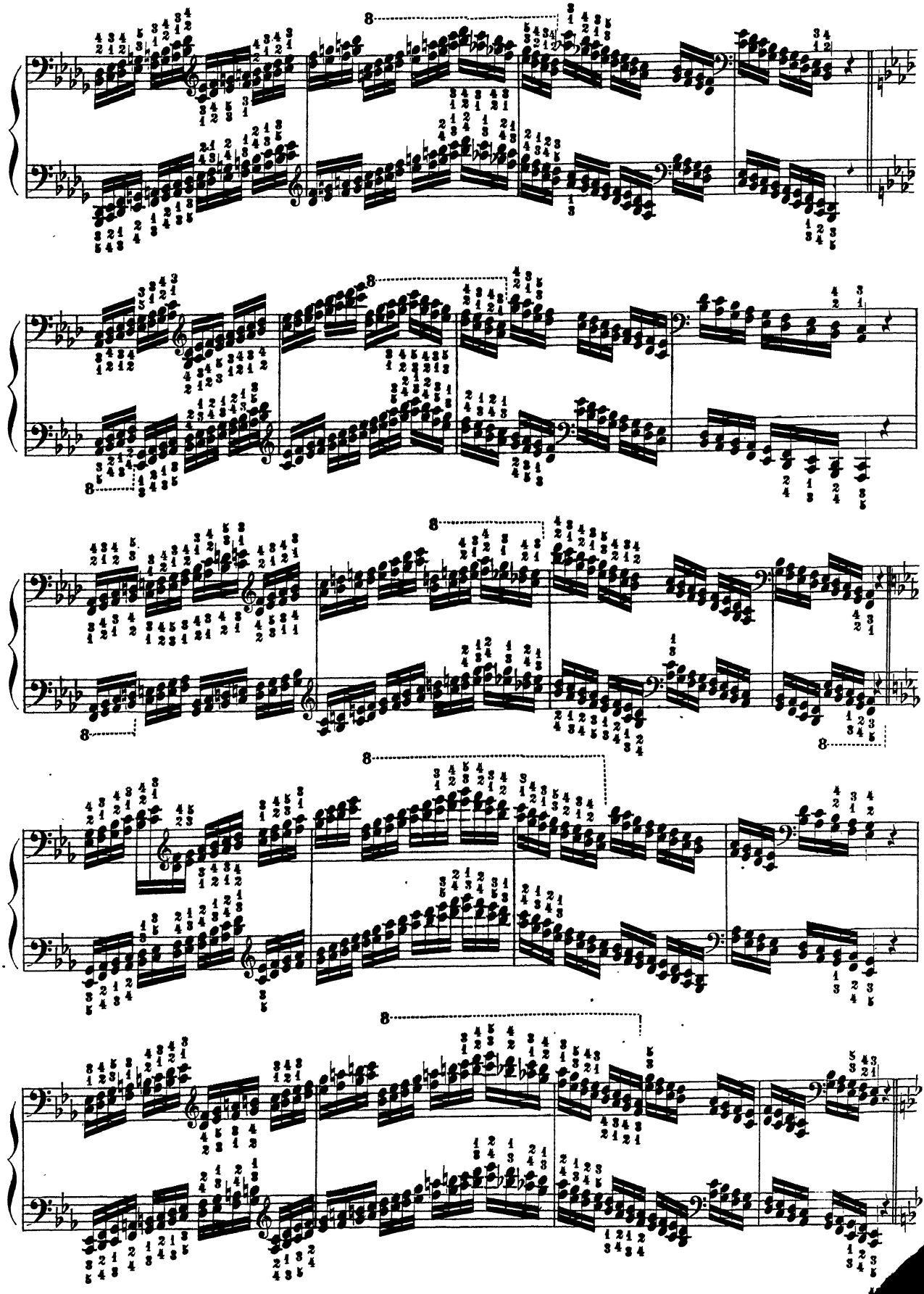
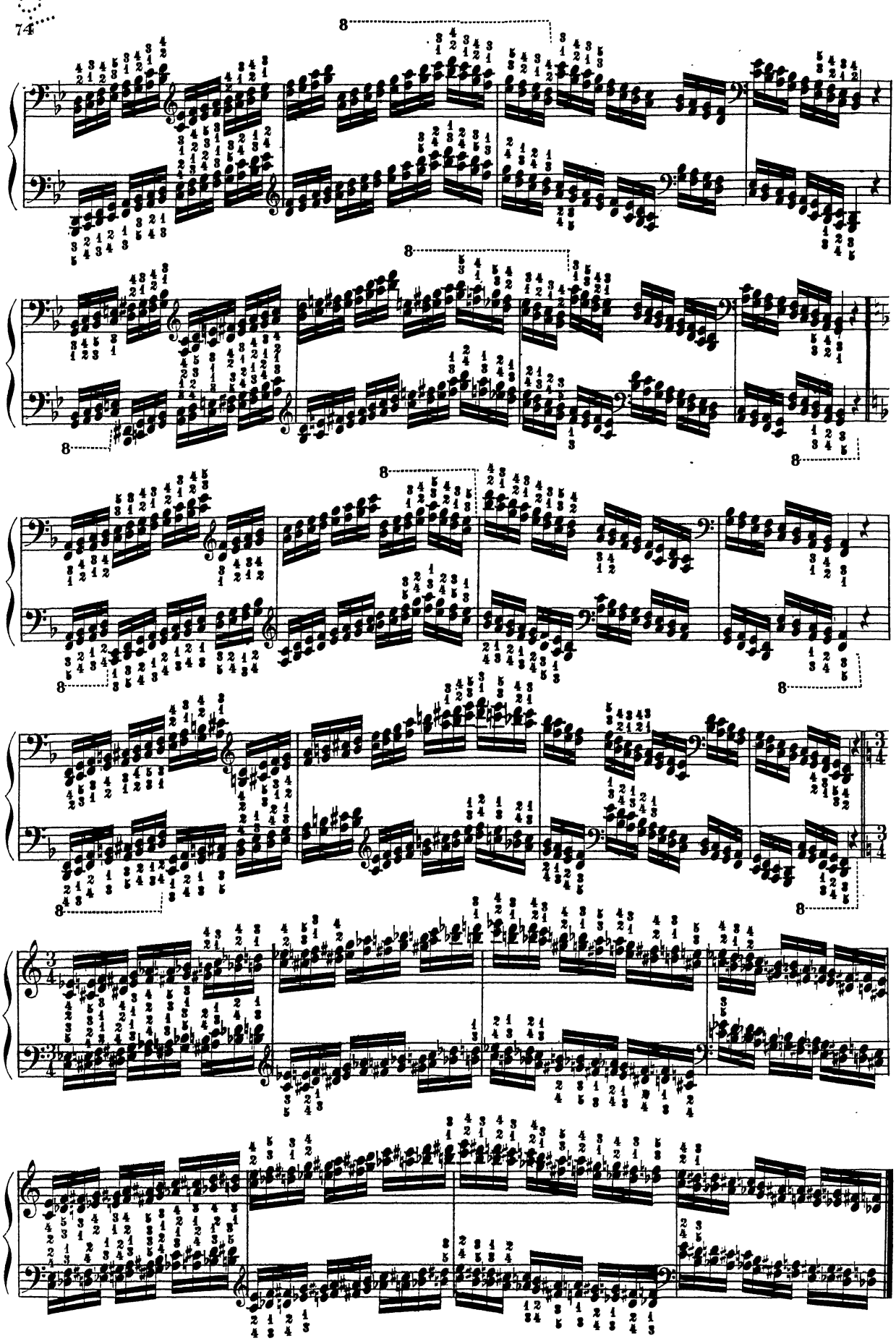
In this study the notes for the second finger and the thumb of the right hand must be decidedly marcato.


tr
sf
dim.
p
pp
f
ten.


sf
tr
dim.
p
f
ff


sf
tr
sf
tr
tr
sf
sf
ten.
sf
sf
sf
sf
sf
sf
sf

Third Scales

in all the major and minor forms.

Carl Tausig.