MUZIO CLEMENTI

GRADUS AD PARNASSUM

Durchgesehen, mit Fingersatz, Phrasierungen, Anmerkungen und Zusätzen

von

Riveduto, diteggiato e fraseggiato, con annotazioni ed aggiunte

da

BRUNO MUGELLINI

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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.

PREFAZIONE.

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

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

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

Bruno Mugellini

Prof. di Pianoforte nel Liceo Musical di Bologna.

PREFACE.

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

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

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

Bruno Mugellini

Professor of the Piano at the College of Music at Bologna

PRÉFACE.

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

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

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

Bruno Mugellini

Prof. du Piano au Lycée Musical à Bologna

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

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

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

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

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

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

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

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

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

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

Muzio Clementi.

Gradus ad Parnassum.

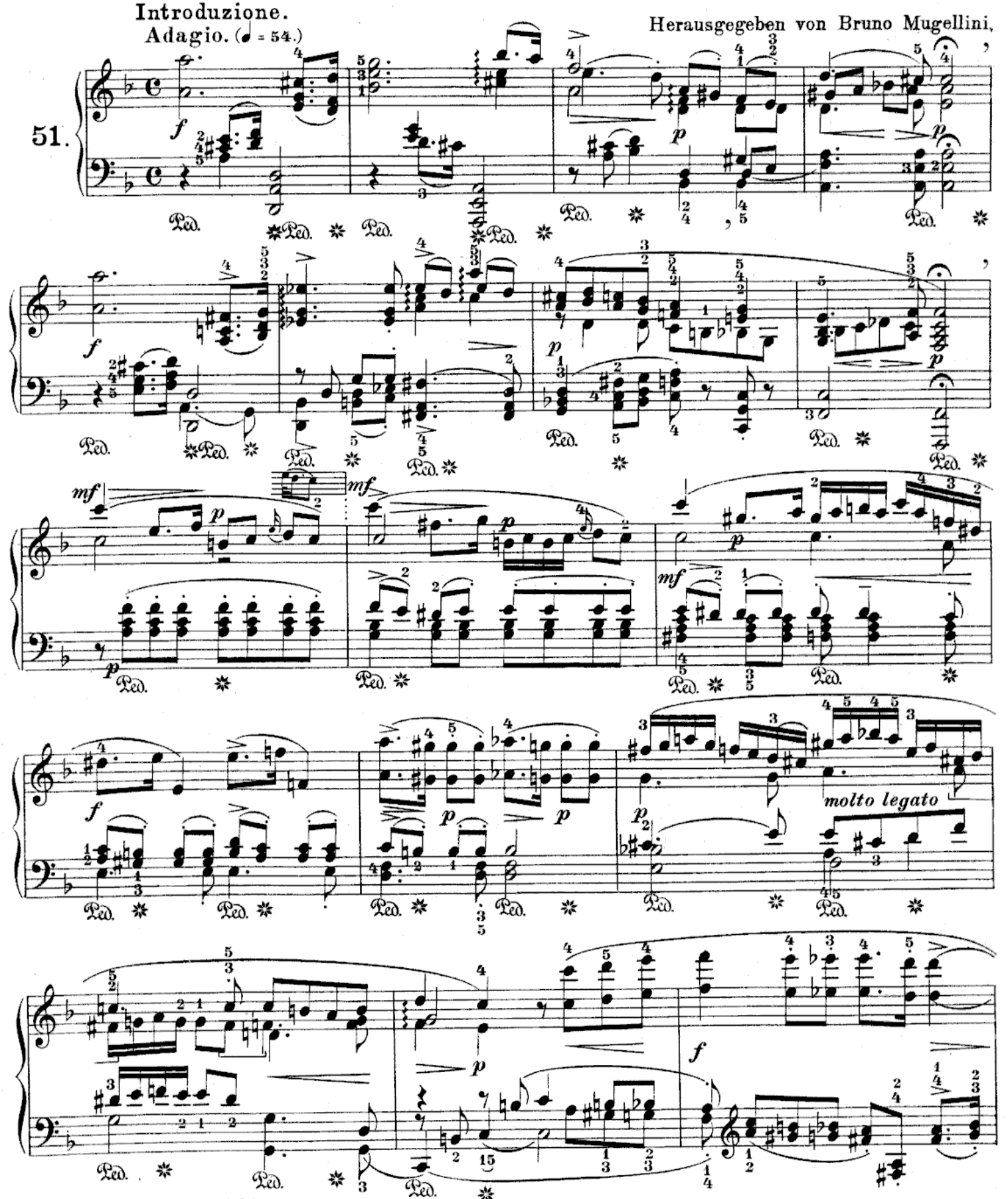
Band III.

Suite de cinq pièces.

Introduzione.

Adagio. (♩ = 54.)

Herausgegeben von Bruno Mugellini.



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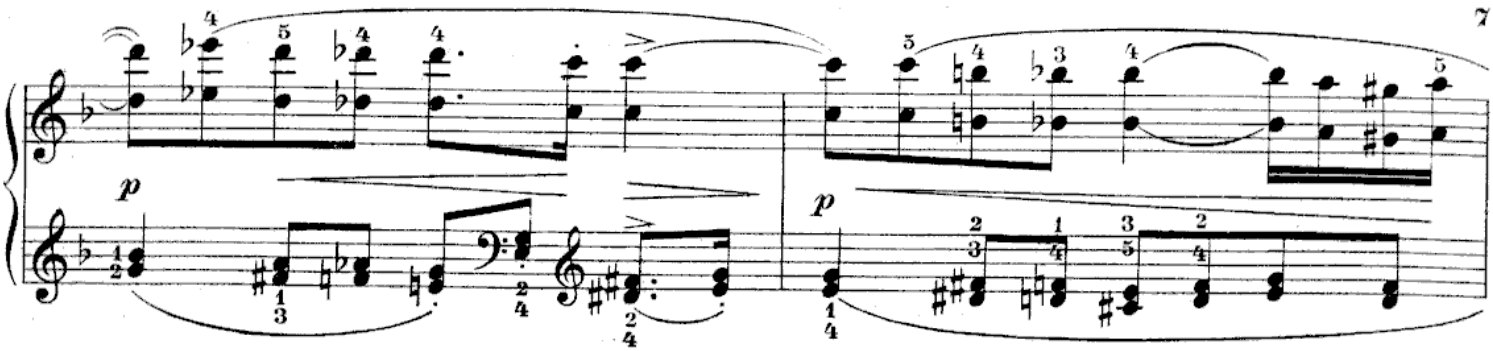
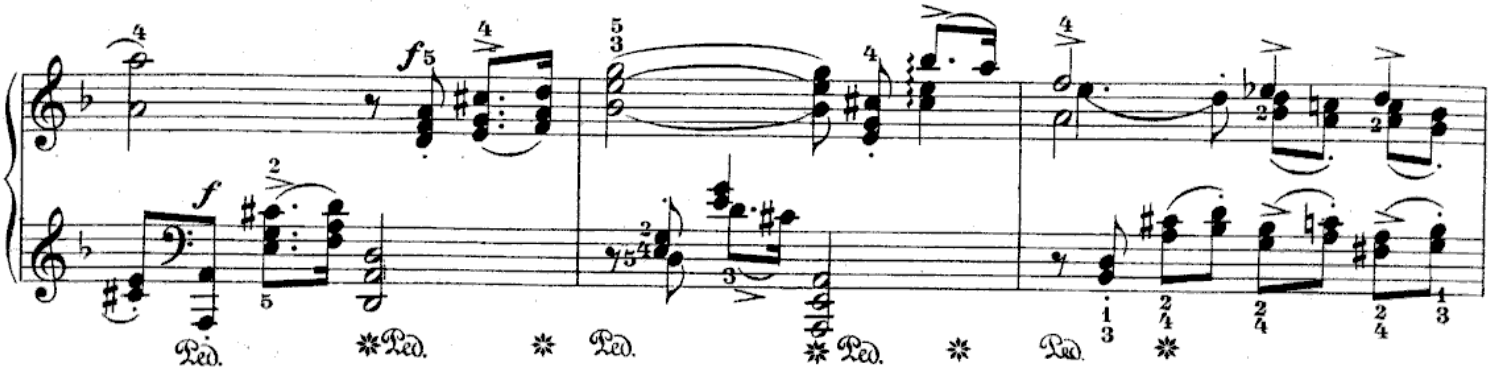
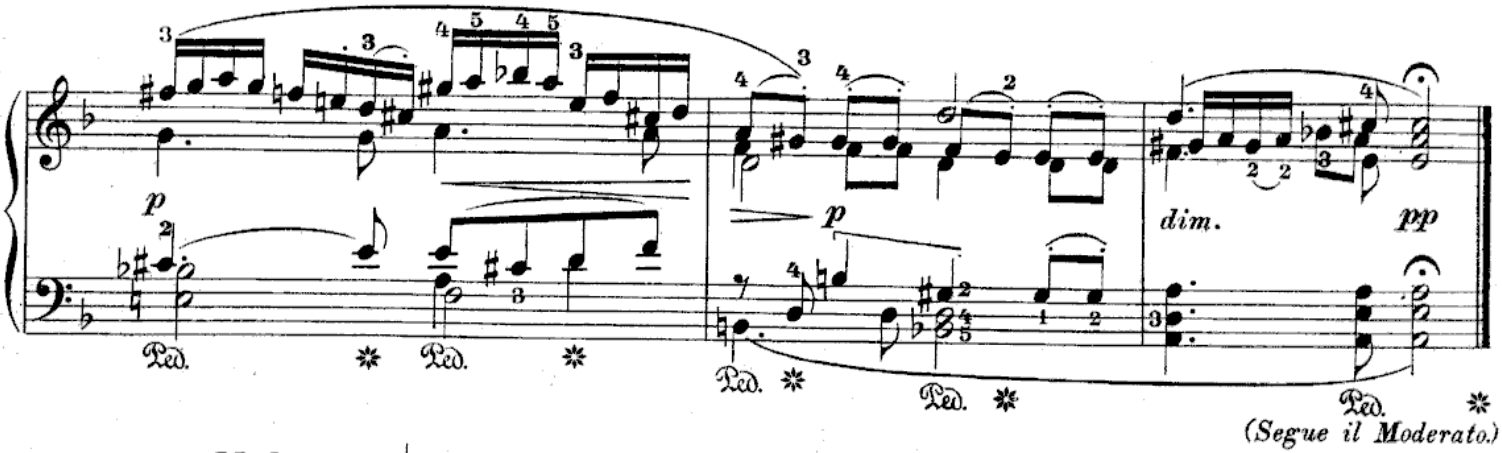
V. A. 2020.



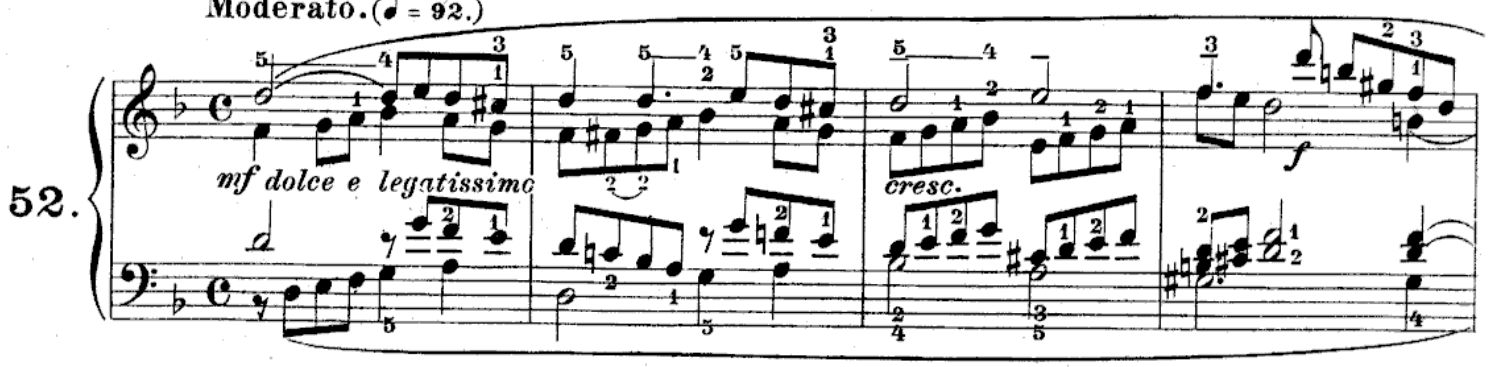


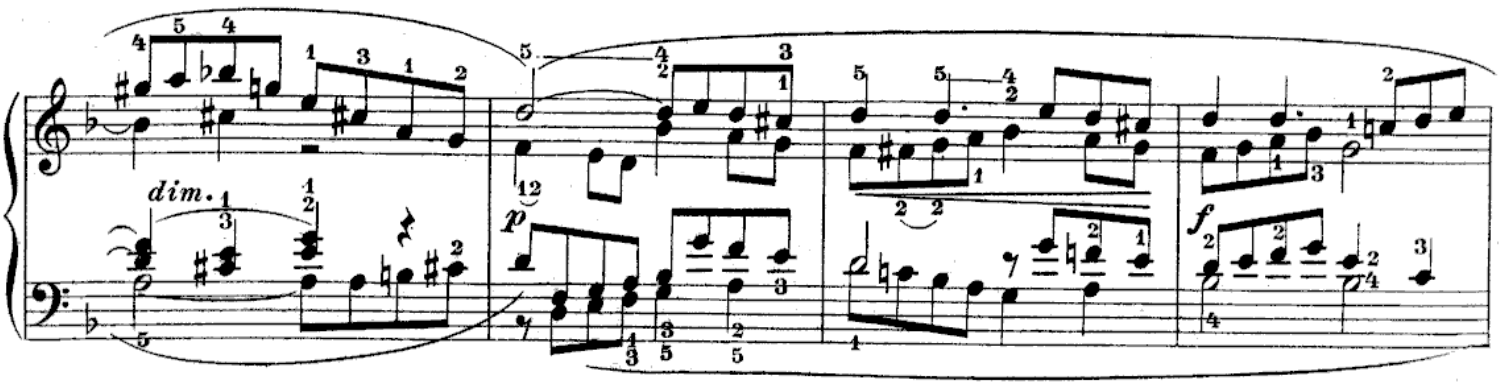


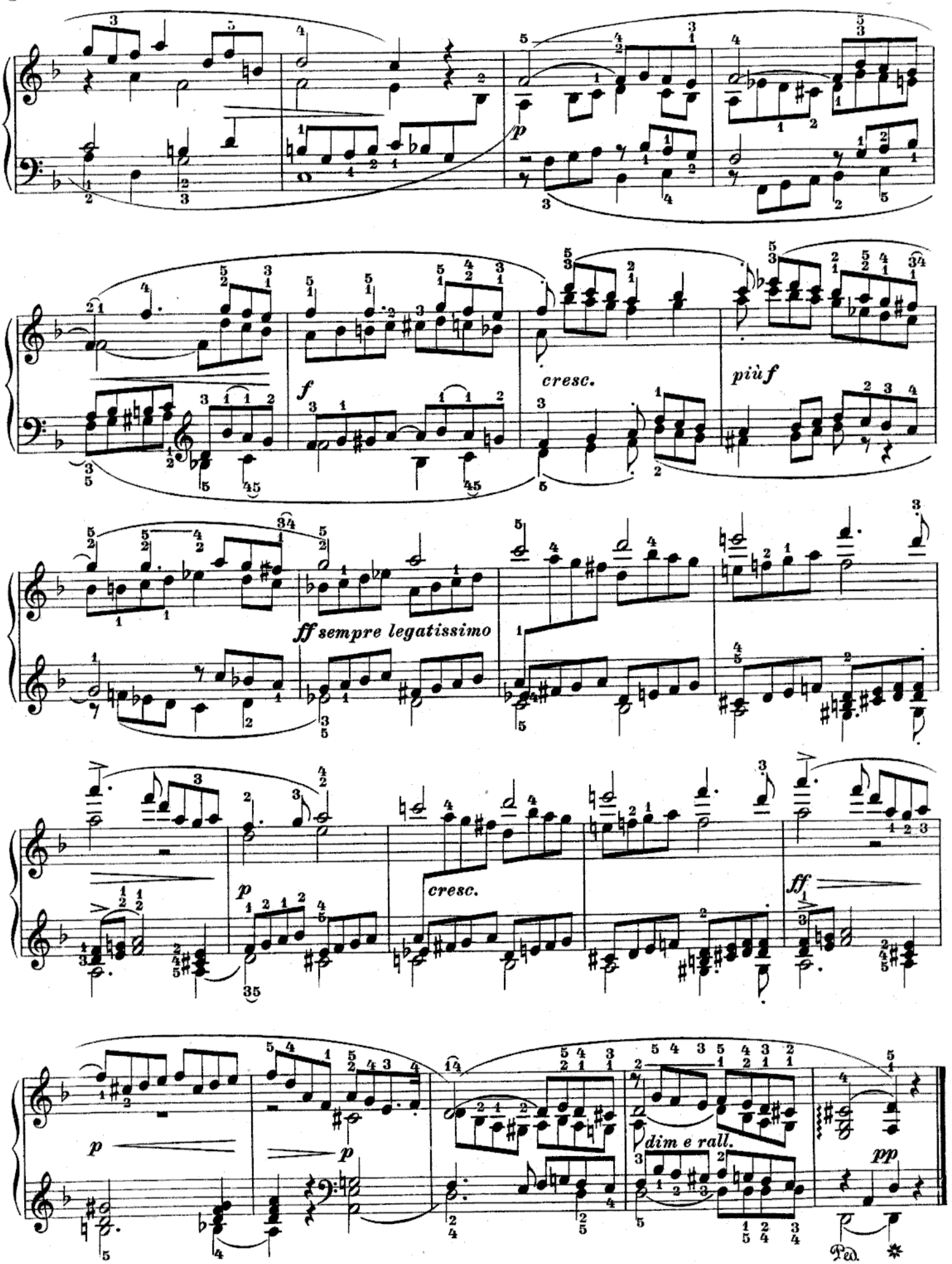
(Segue il Moderato.)

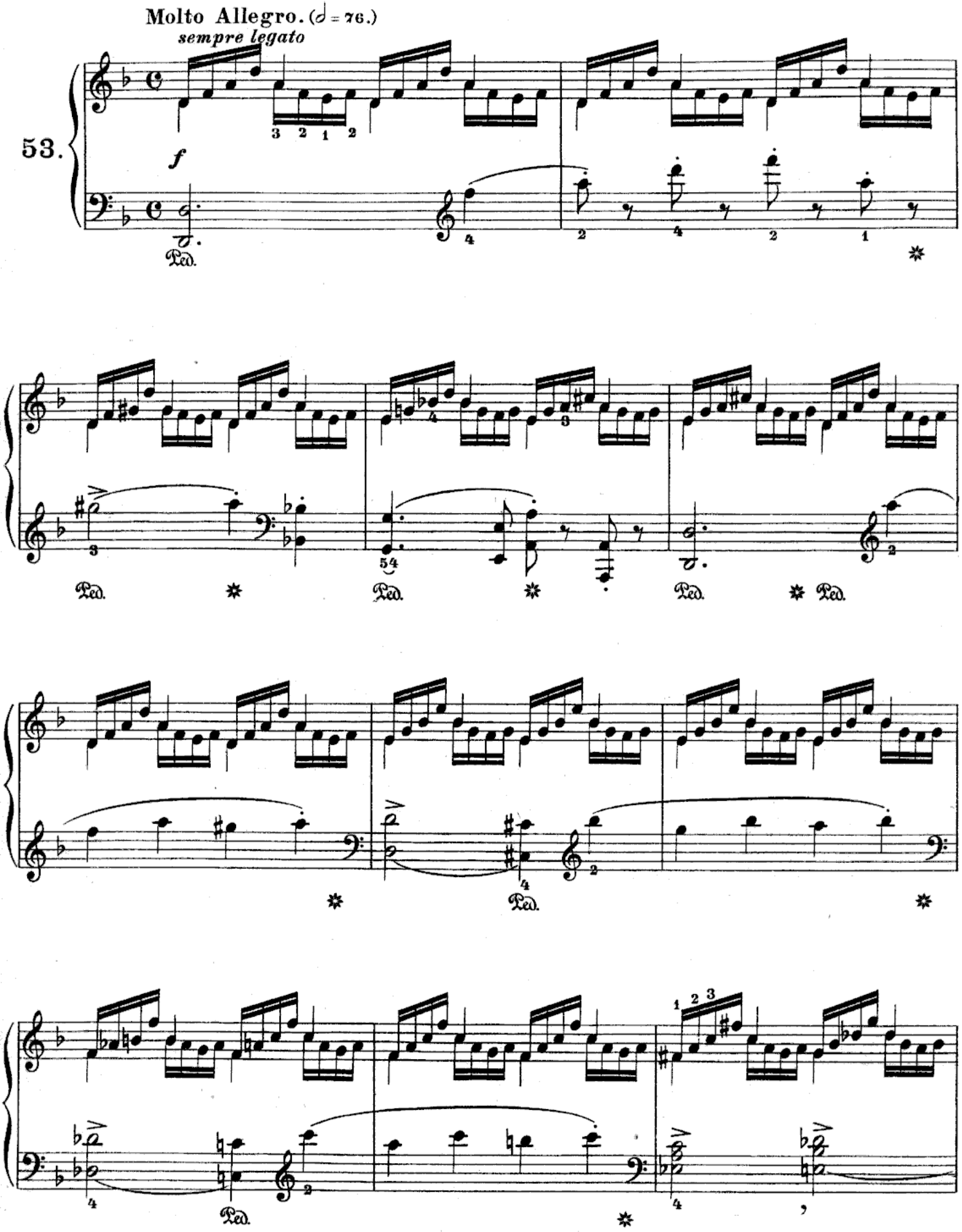
Moderato. (♩ = 92.)

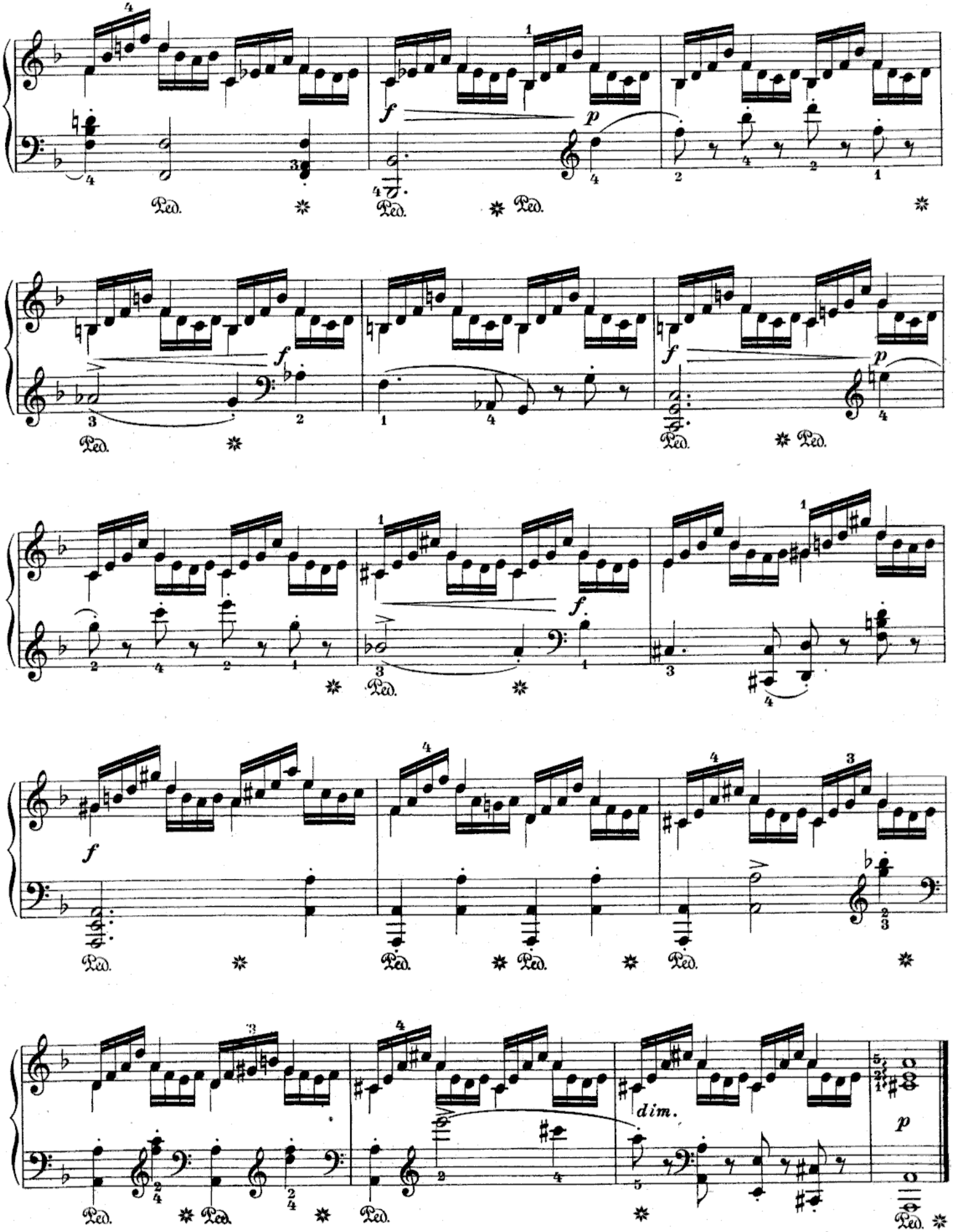
52.






p
f
cresc.
più f
ff sempre legatissimo
p
cresc.
ff
p
p
dim e rall.
pp
Ped.

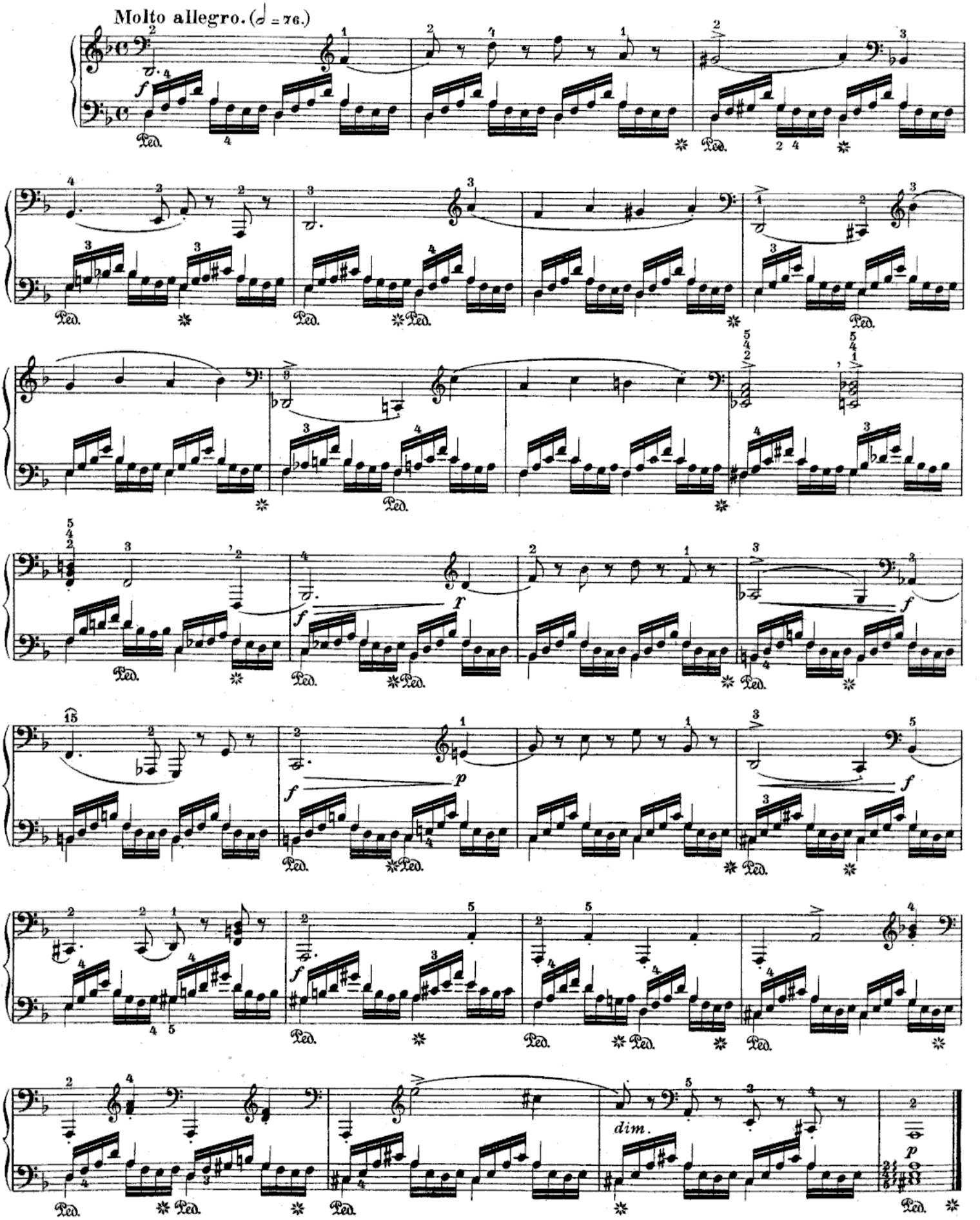

Molto Allegro. (𝅗𝅥 = 76.)
sempre legato
53.
f
Ped.



(*Segue la Fuga.*)

Veränderung zur Übung Nº 53.
Variante allo Studio Nº 53.

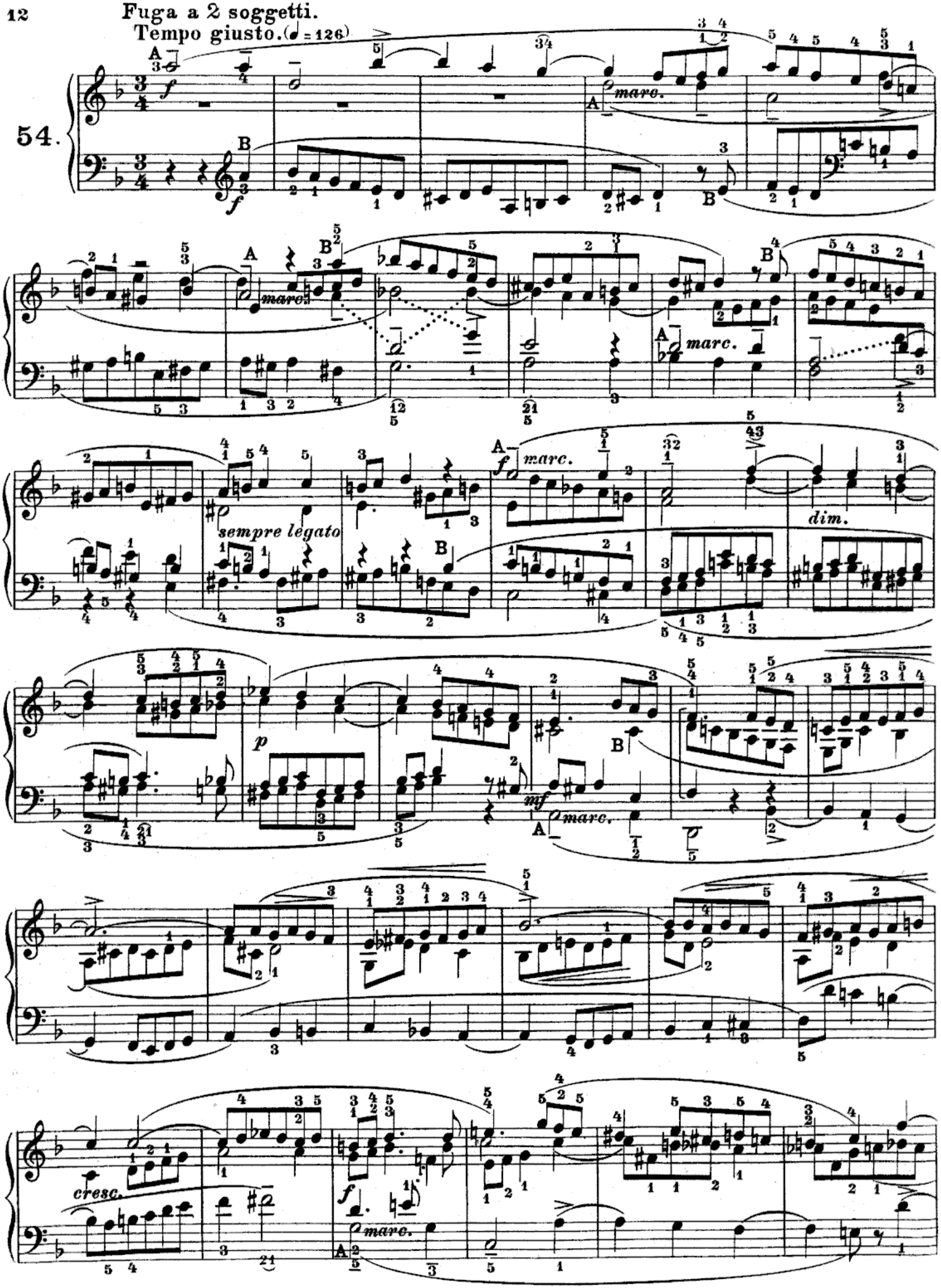
Variation of Study Nº 53.
Variante à l' étude Nº 53.

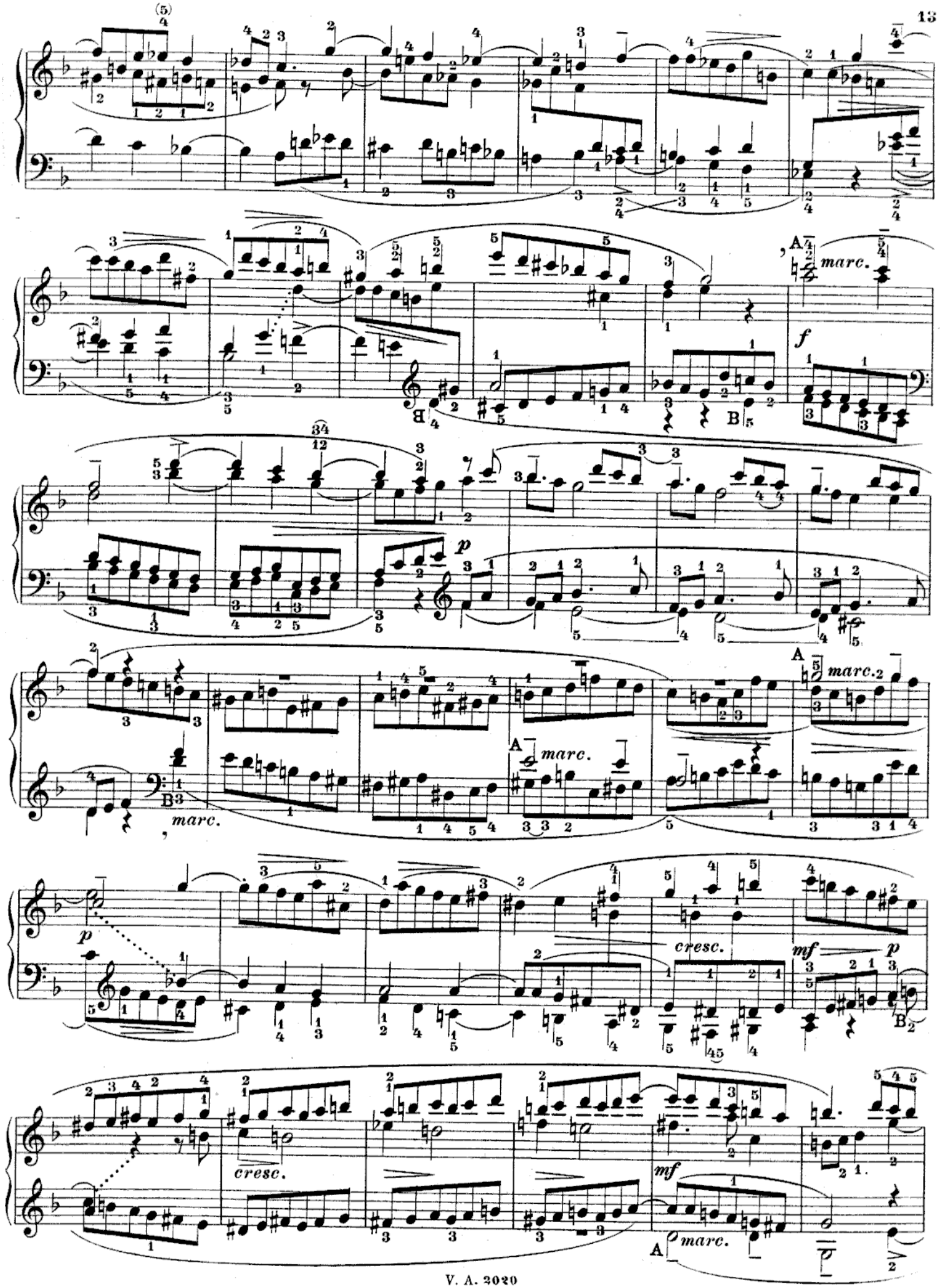


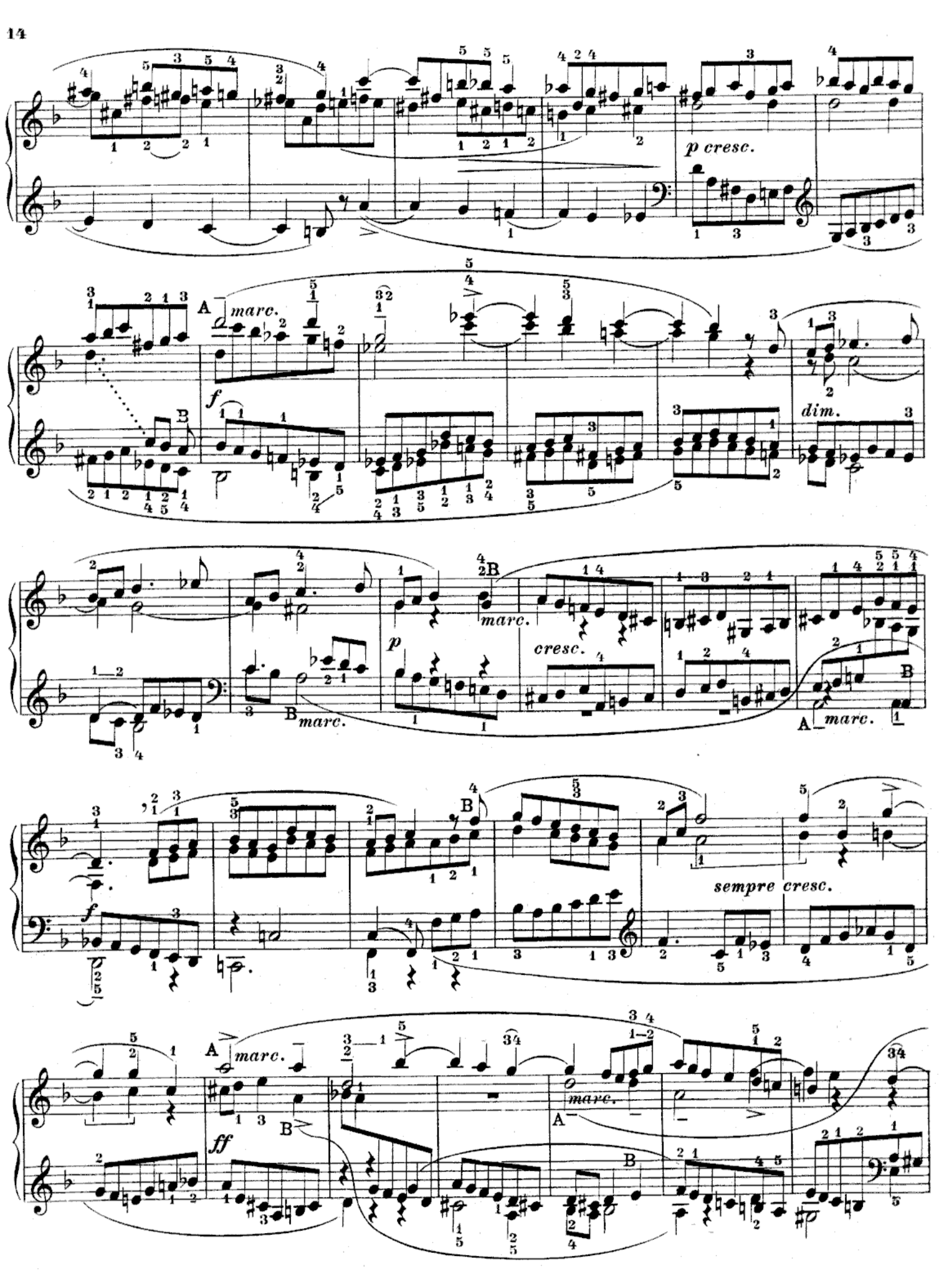
Fuga a 2 soggetti.

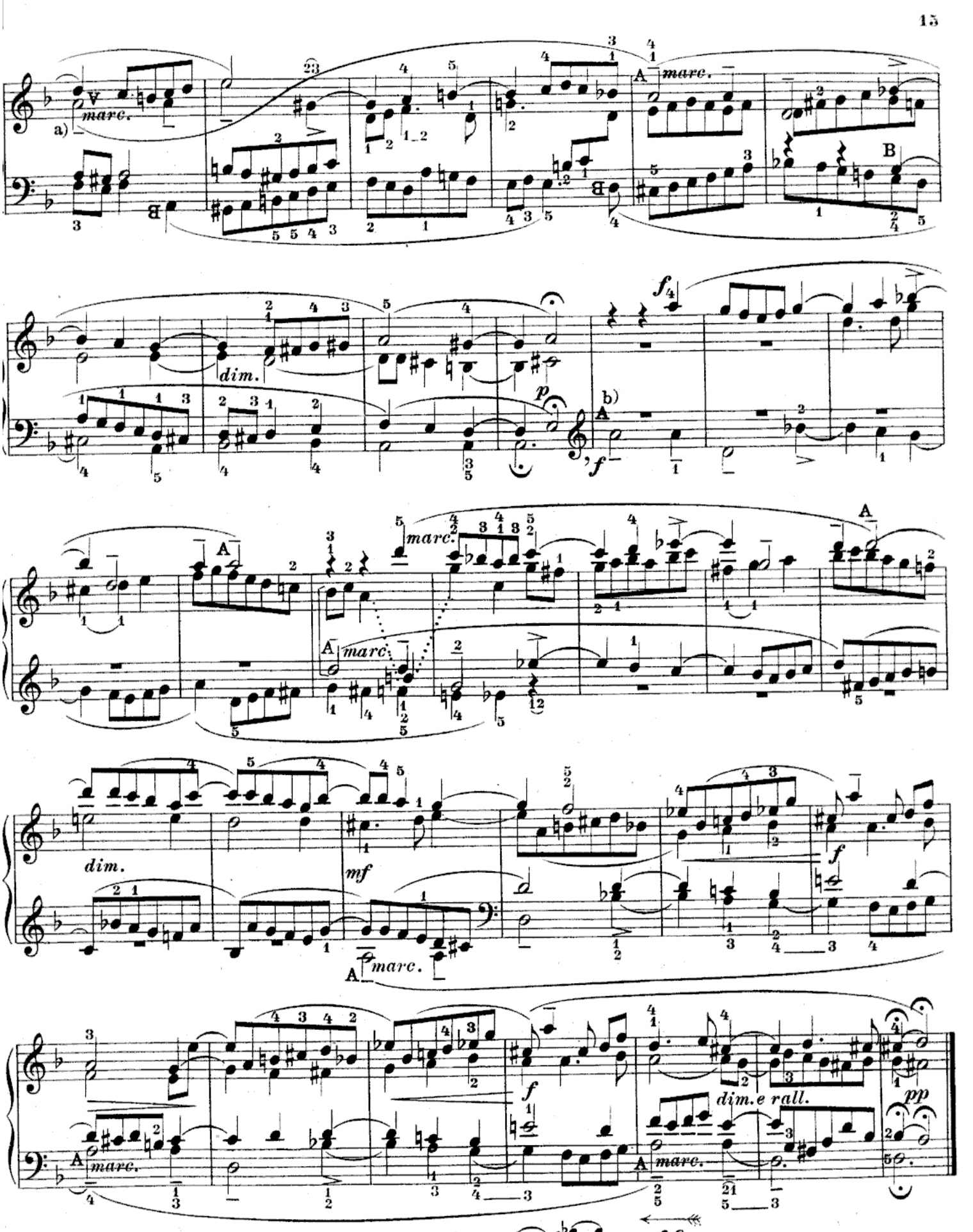
Tempo giusto. (♩ = 126)

54.




marc.
f
p
marc.2
cresc.
mf
p
cresc.
mf
marc.


p cresc.
A
marc.
f
B
dim.
B
marc.
p
cresc.
A
marc.
f
sempre cresc.
A
marc.
ff
B
marc.
A



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

b)

Finale.

Presto. (𝅗𝅥 = 108.)

55.

f brillante

f

dim. e rall.

p

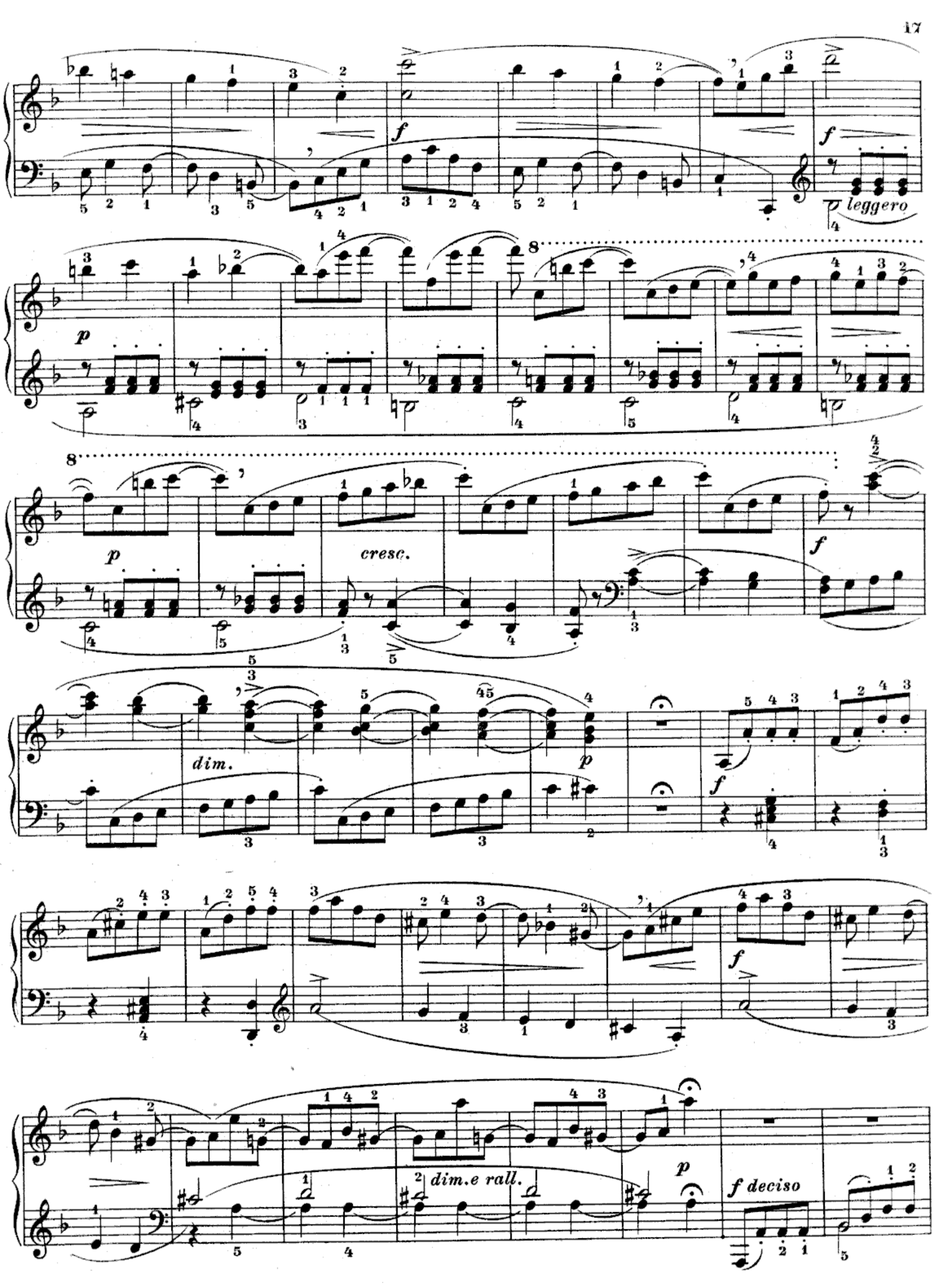
a tempo

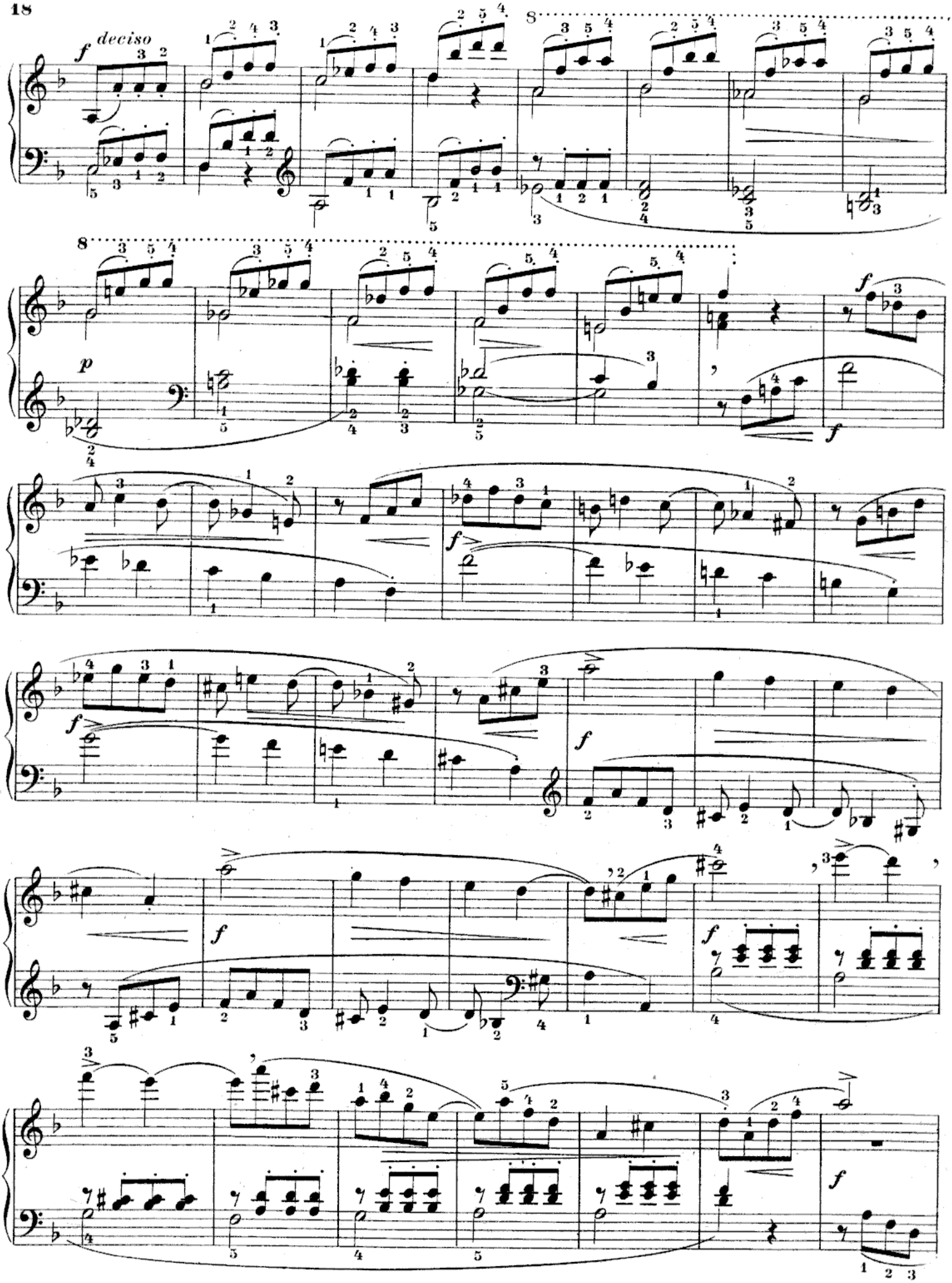
f deciso

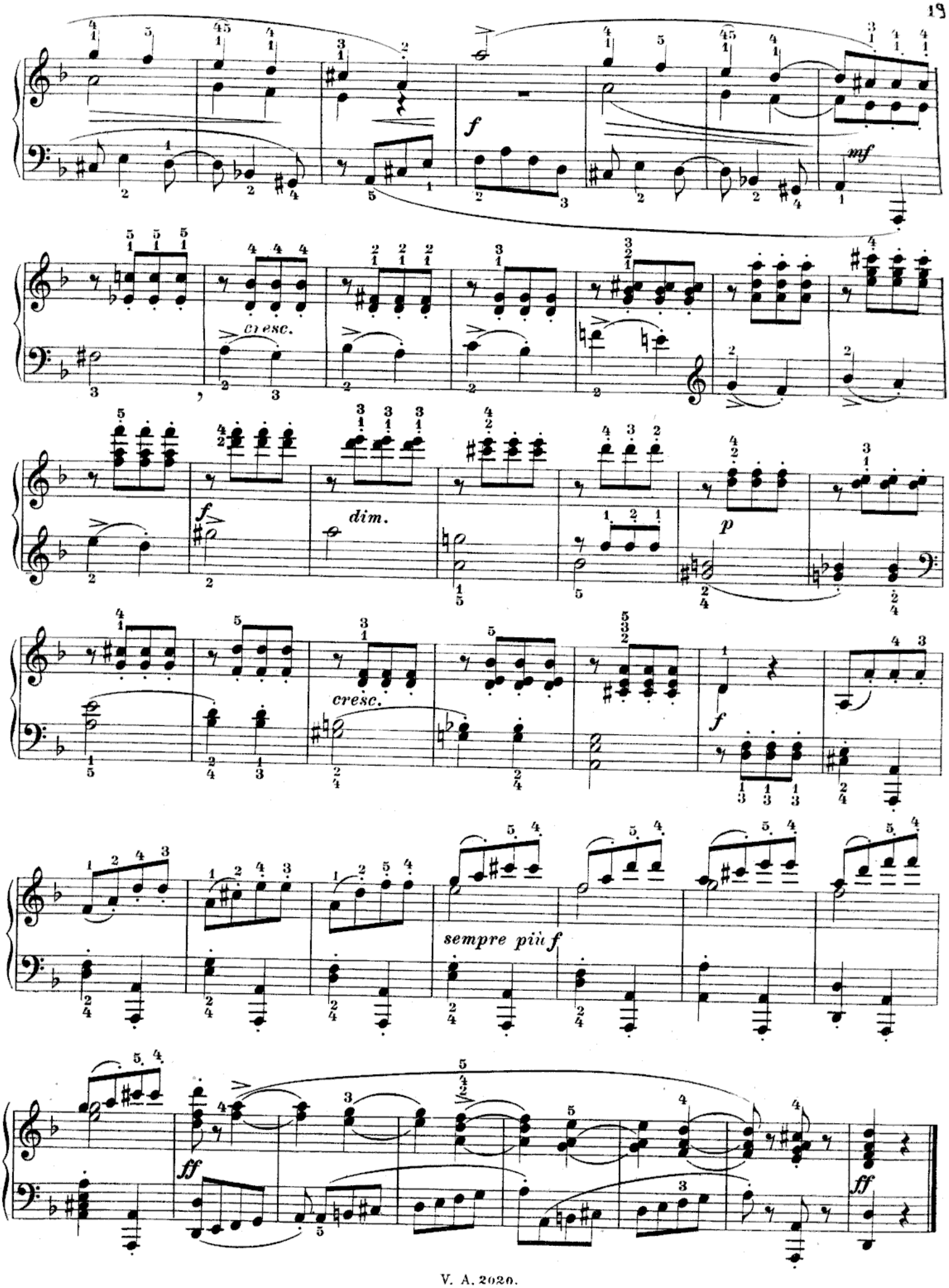
f deciso

ff

f


f
leggero
p
cresc.
dim.
dim.e rall.
f deciso


f deciso
8
p
f
f
f
f
f
f
f


f
mf
cresc.
f
dim.
p
cresc.
f
sempre più f
ff
ff

Adagio patetico. (♩ = 50)

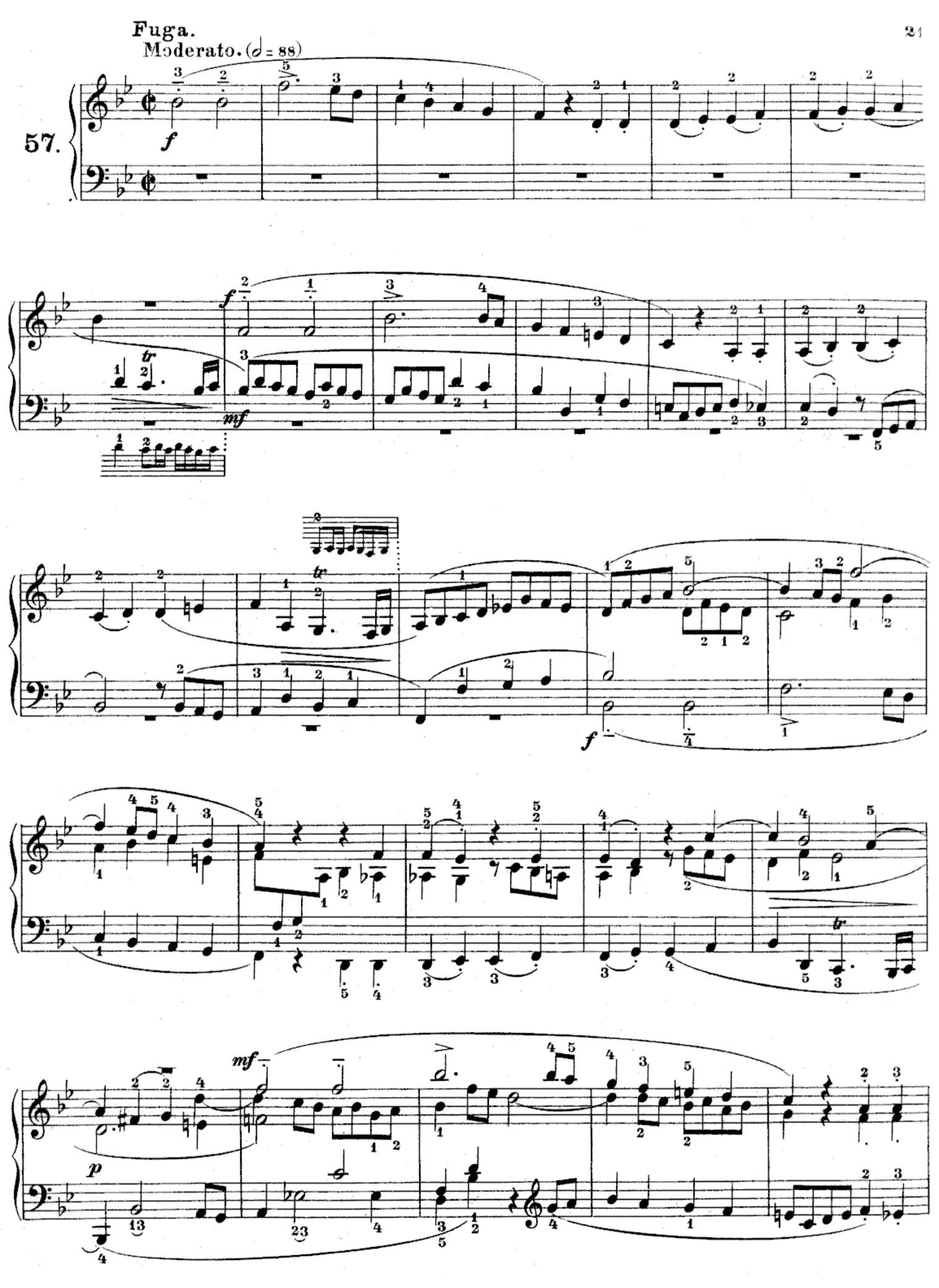
56.

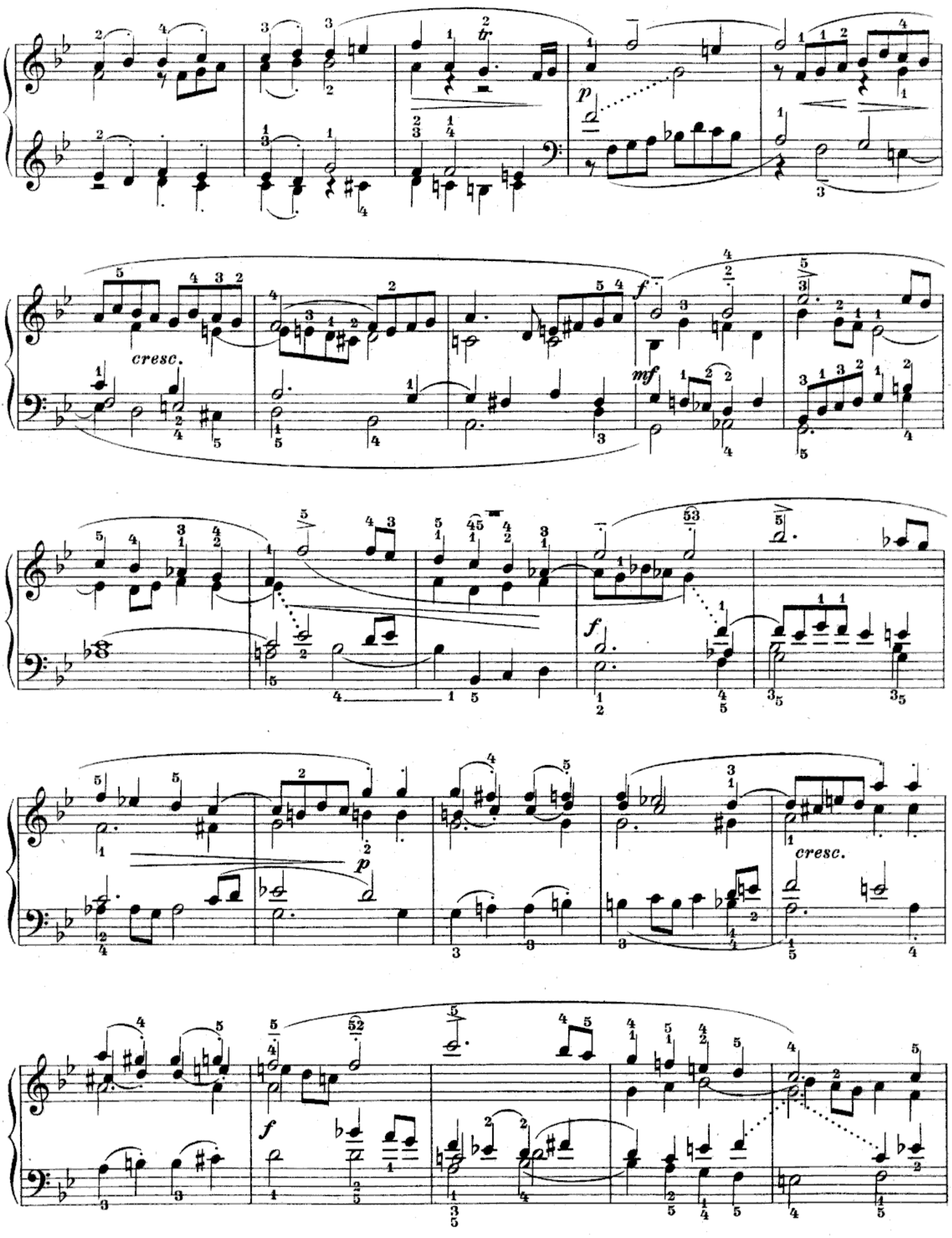
(Segue la Fuga.

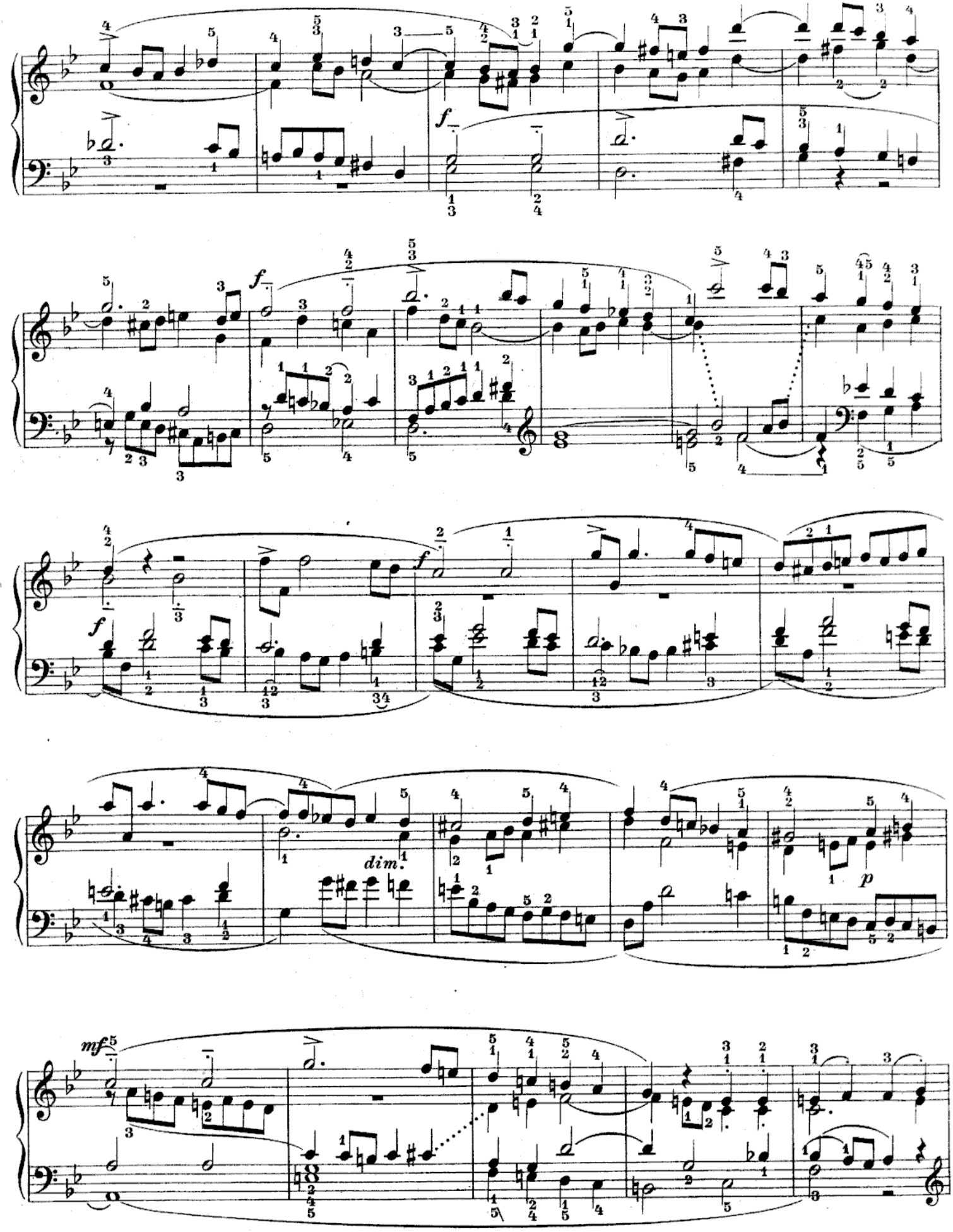
Fuga.

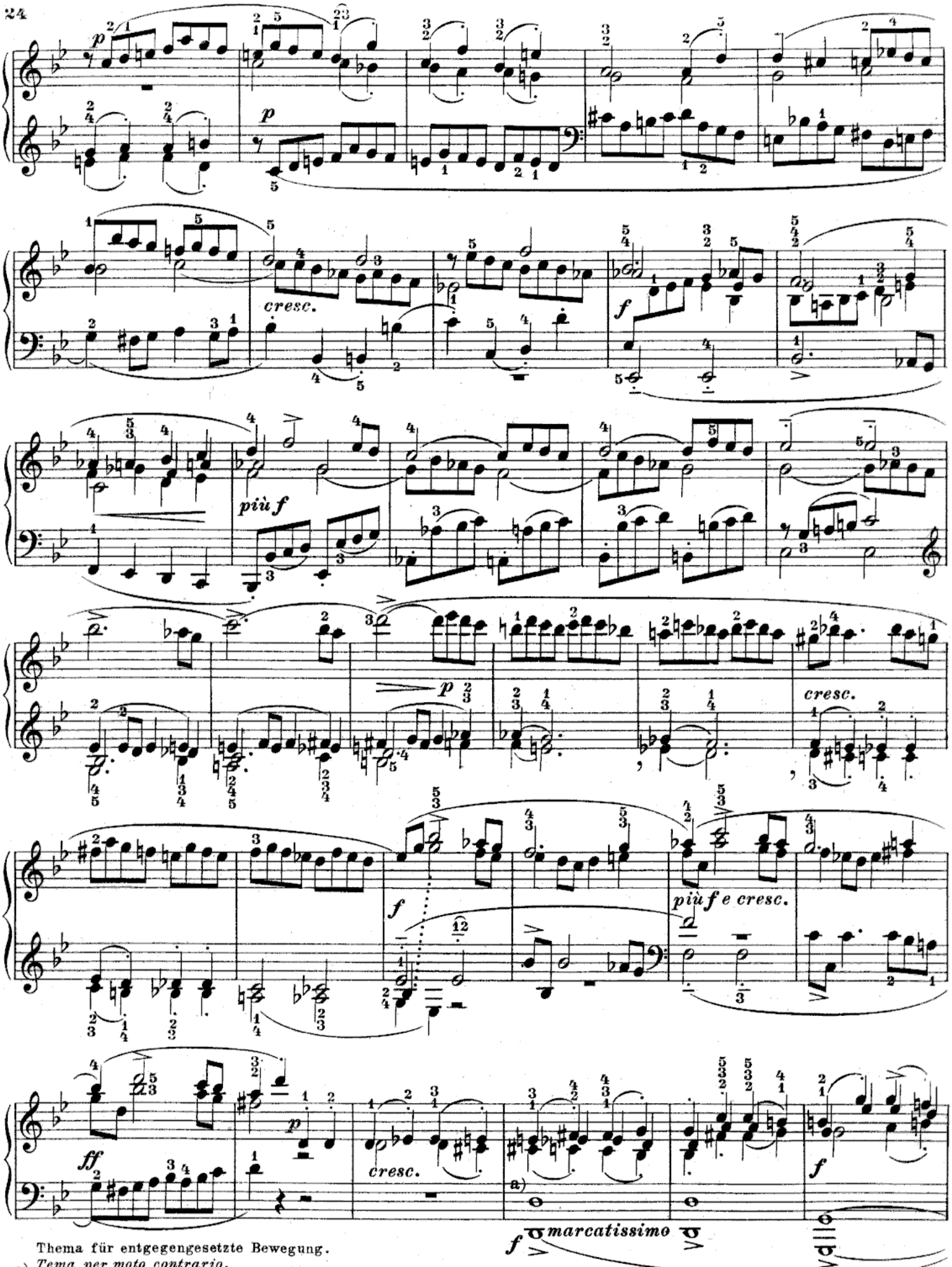
Moderato. (𝅗𝅥 = 88)

57.

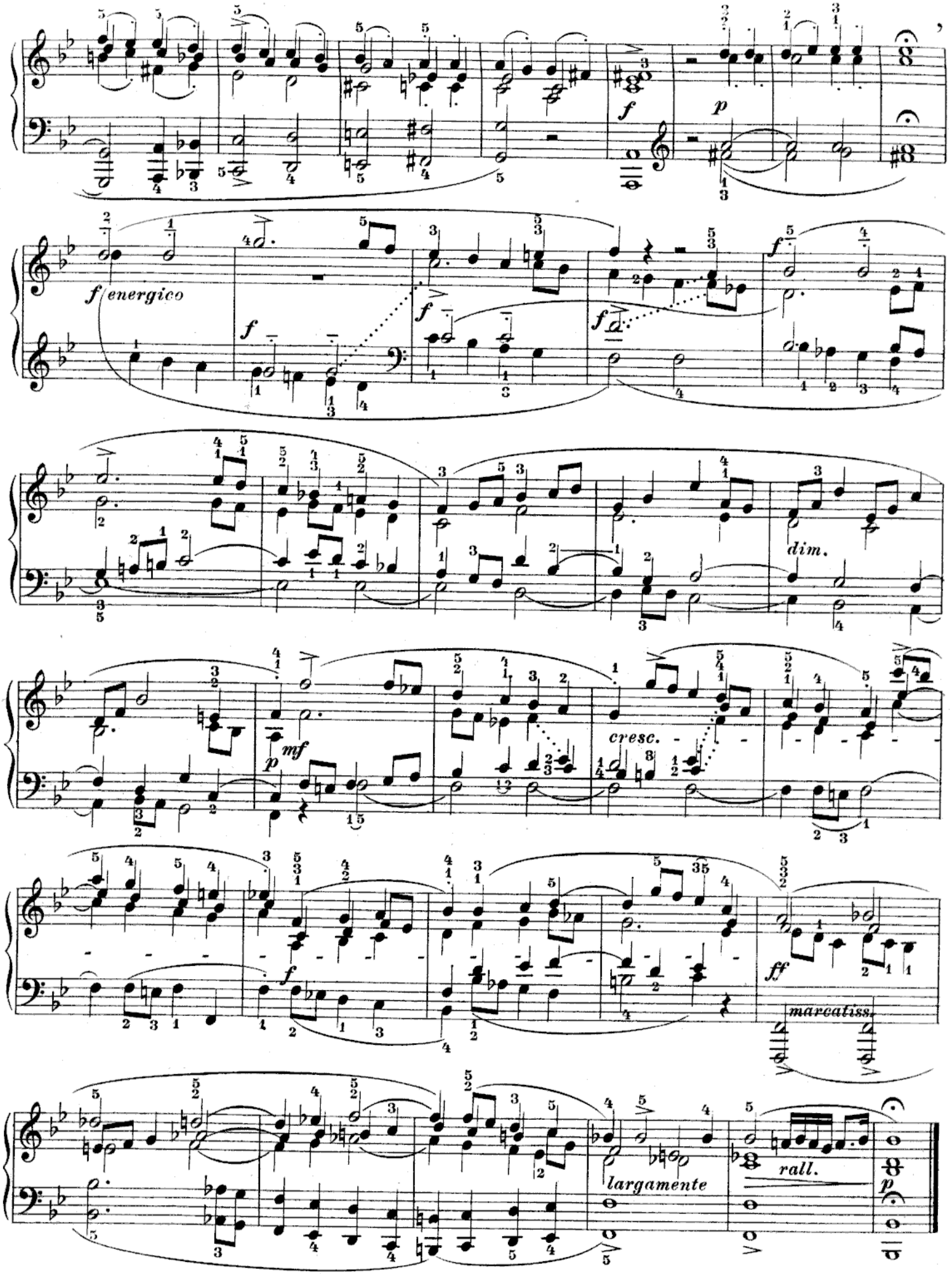



tr
p
cresc.
f
mf
f
p
cresc.
f


f
f
f
f
dim.
p
mf



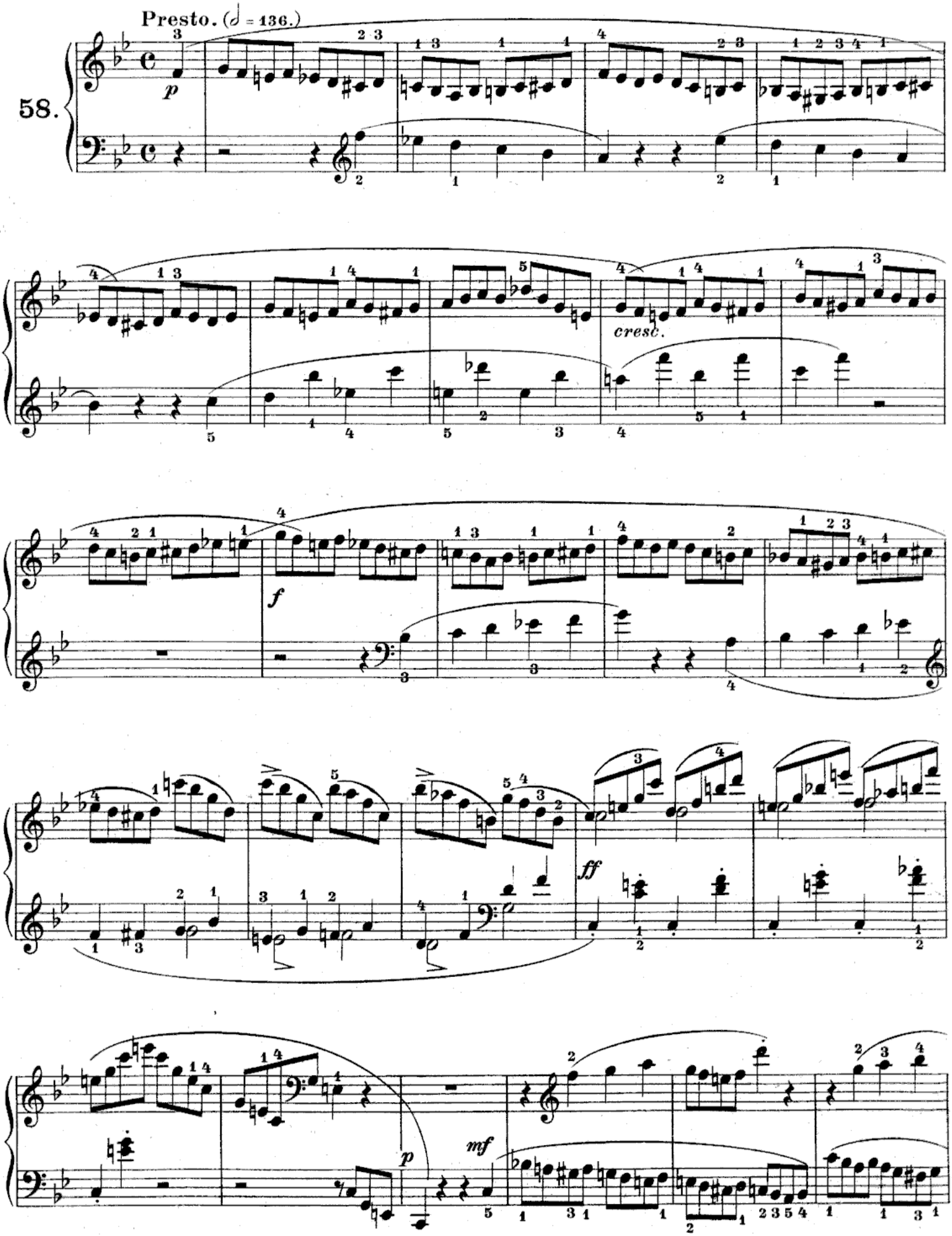
Thema für entgegengesetzte Bewegung.
a) *Tema per moto contrario.*
Theme in contrary motion.
Sujet par mouvement contraire.

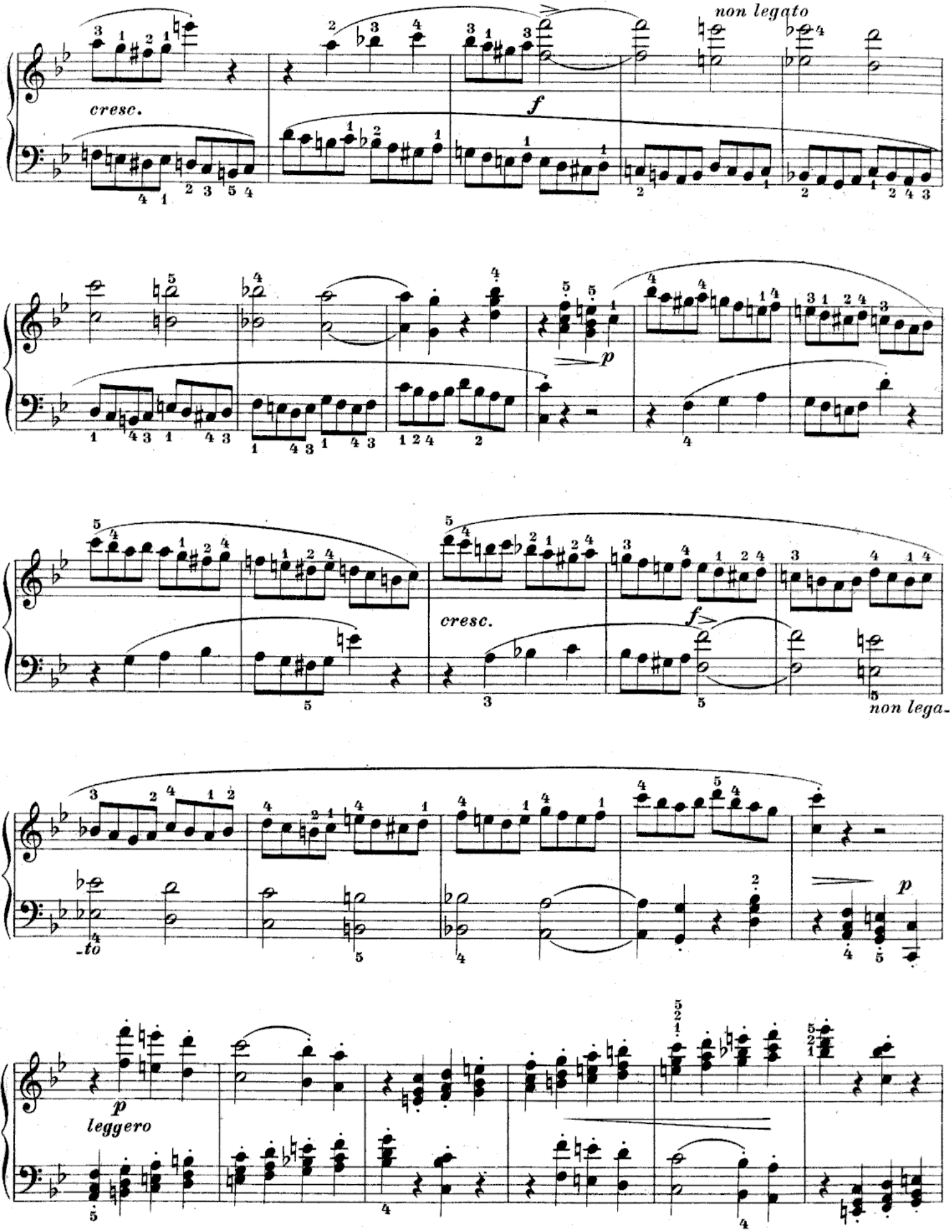

f
p
f energico
f
f
f
dim.
mf
p
cresc.
f
ff
marcatiss.
largamente
rall.
p

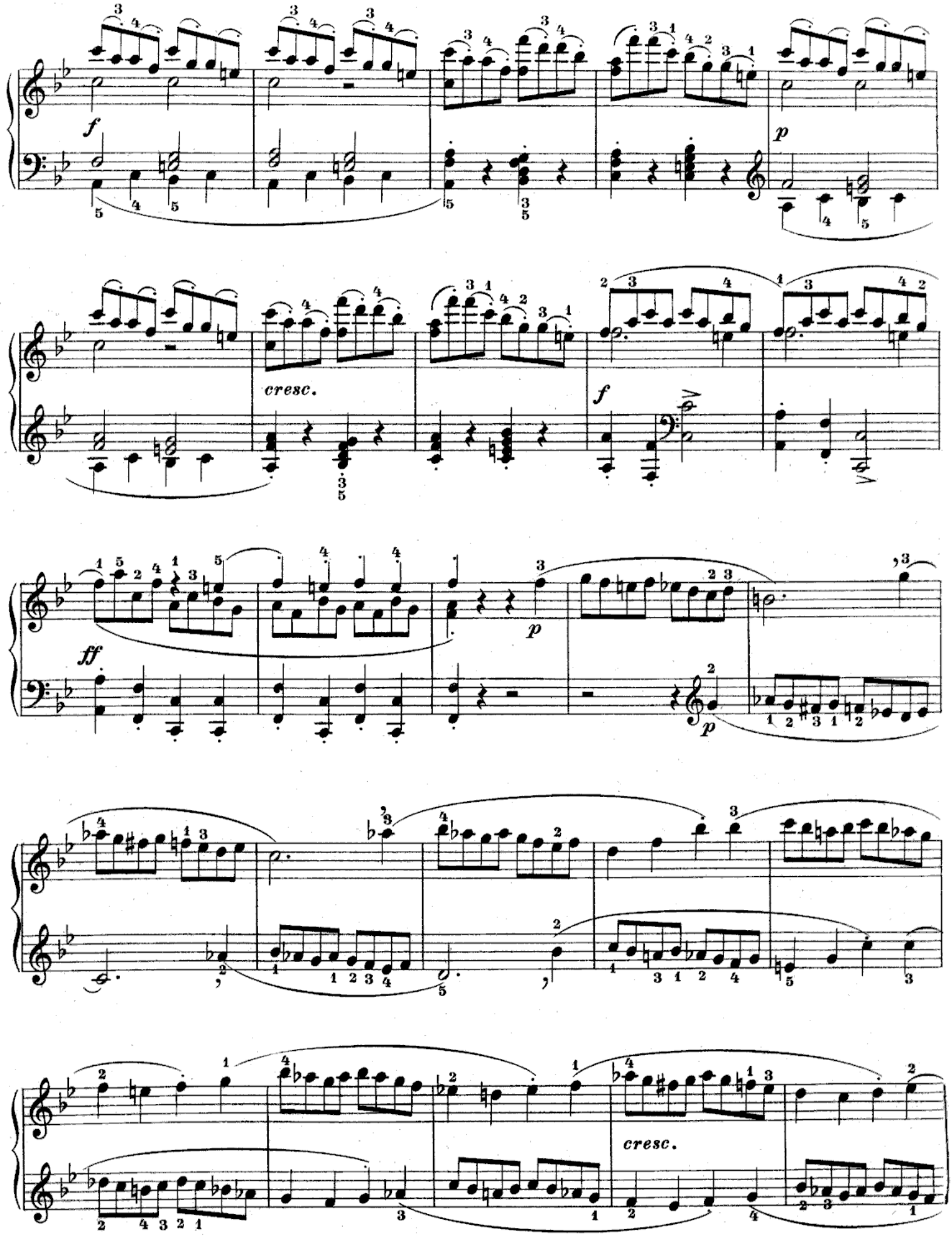
Finale.

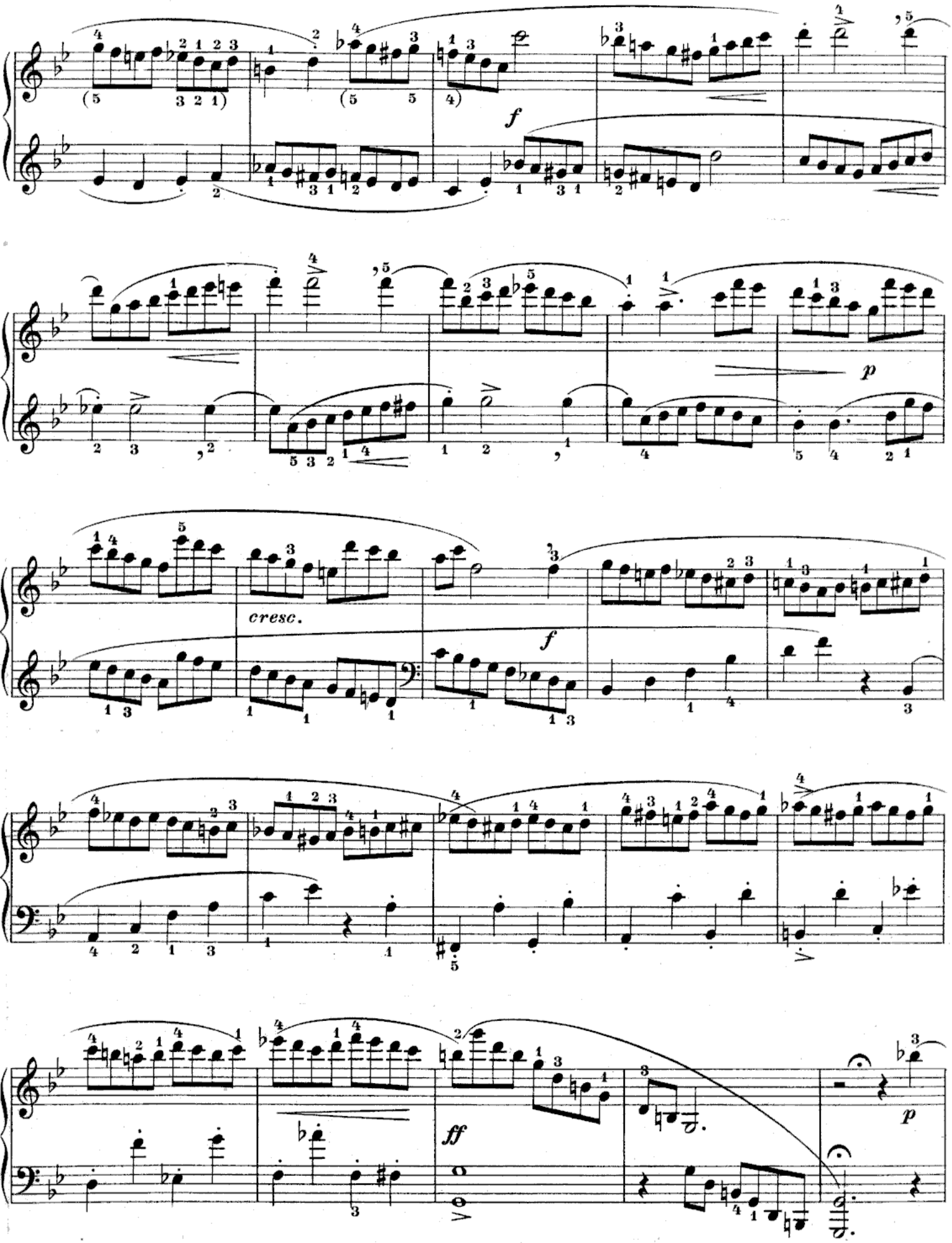
Presto. (𝅗𝅥 = 136.)

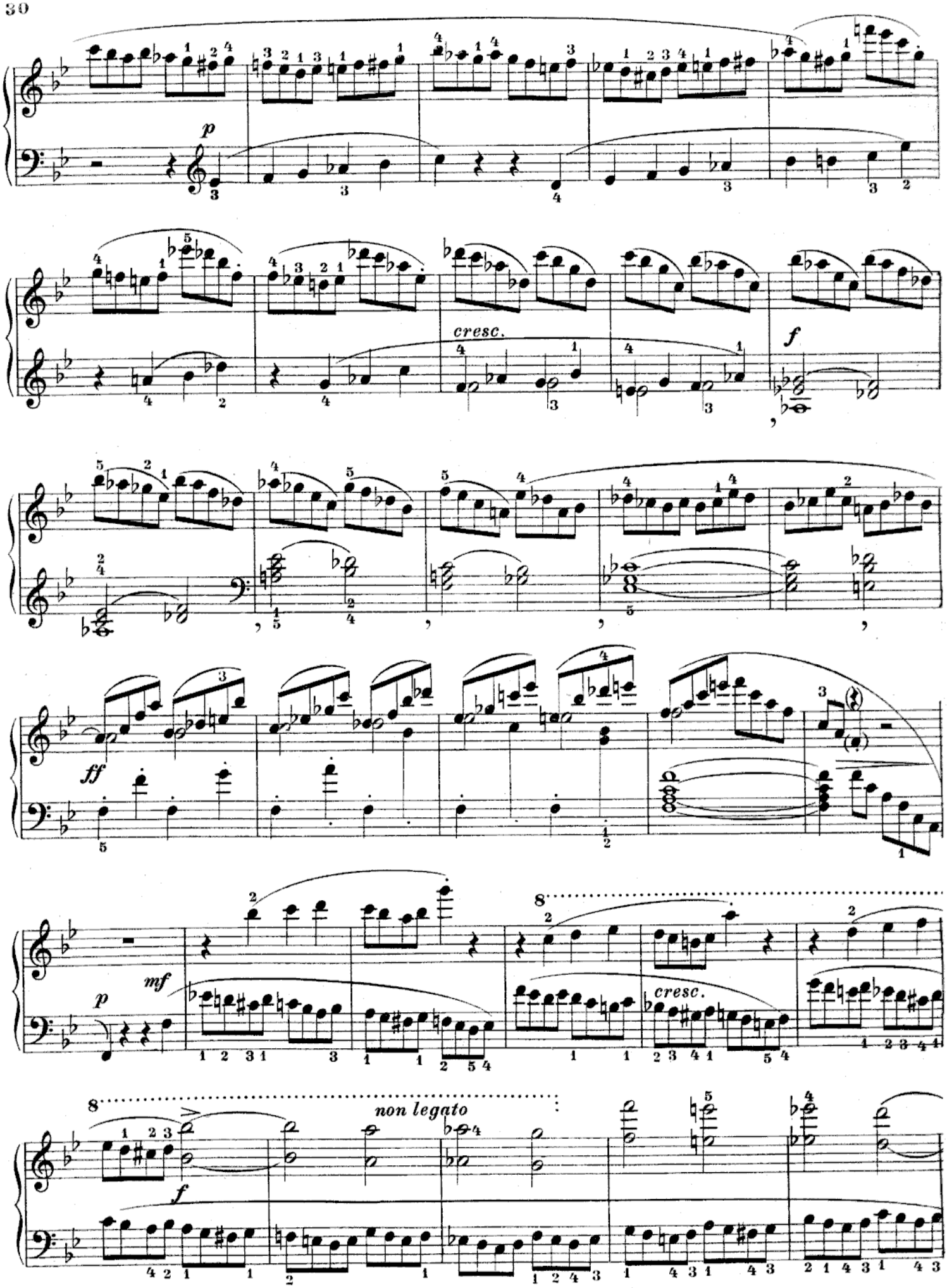
58.

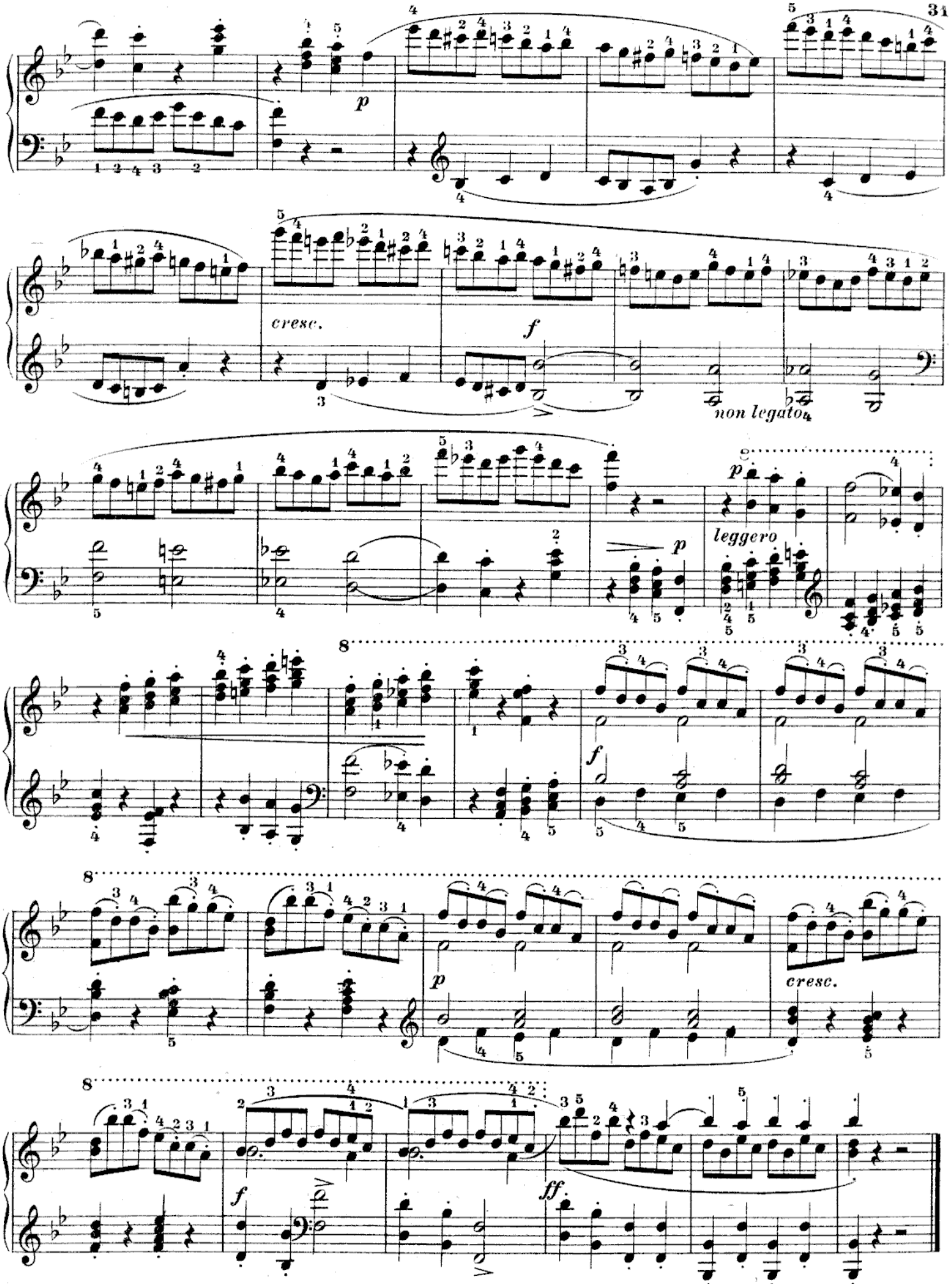


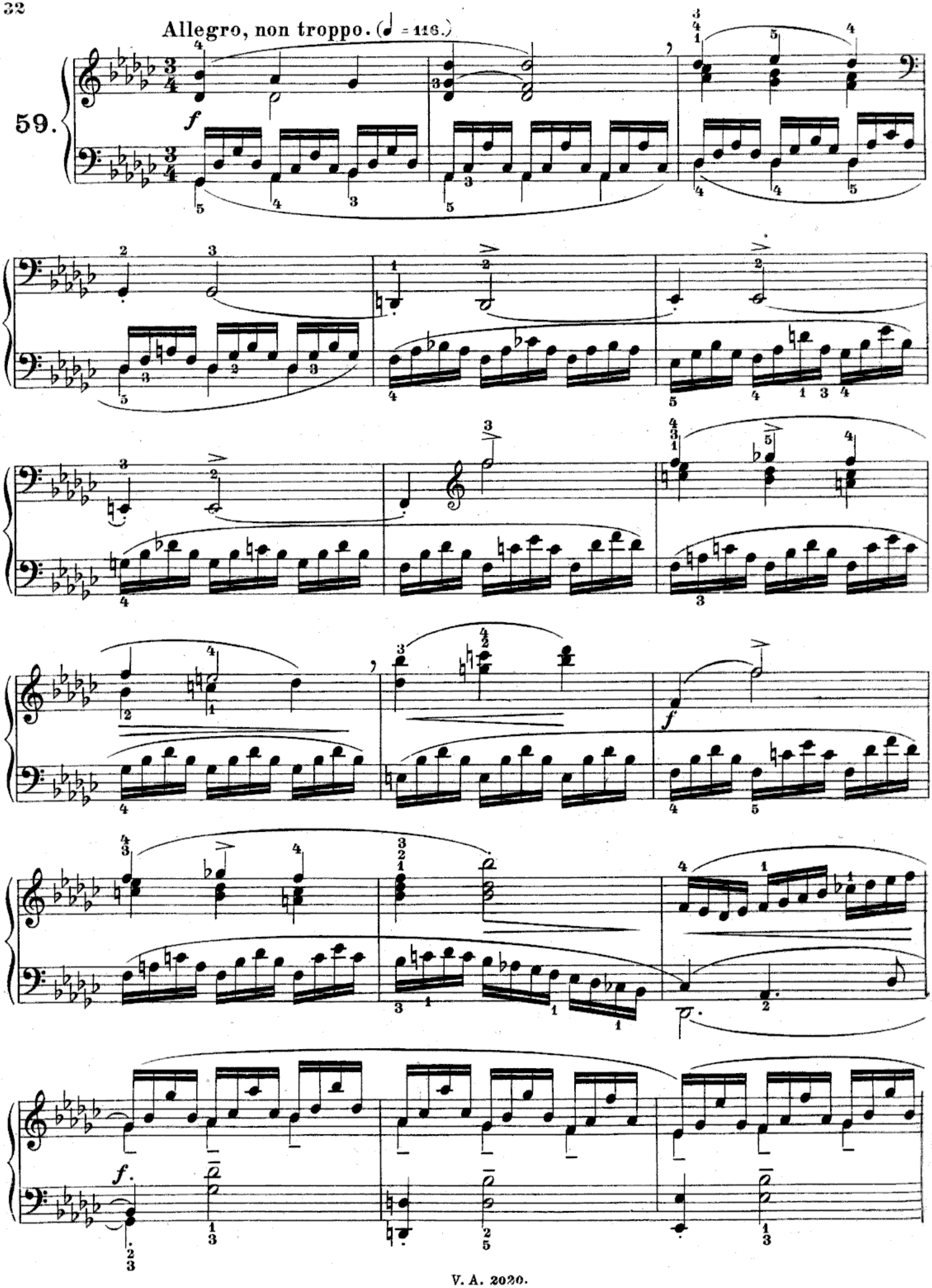

non legato
cresc.
f
p
cresc.
f
non lega-
-to
p
leggero

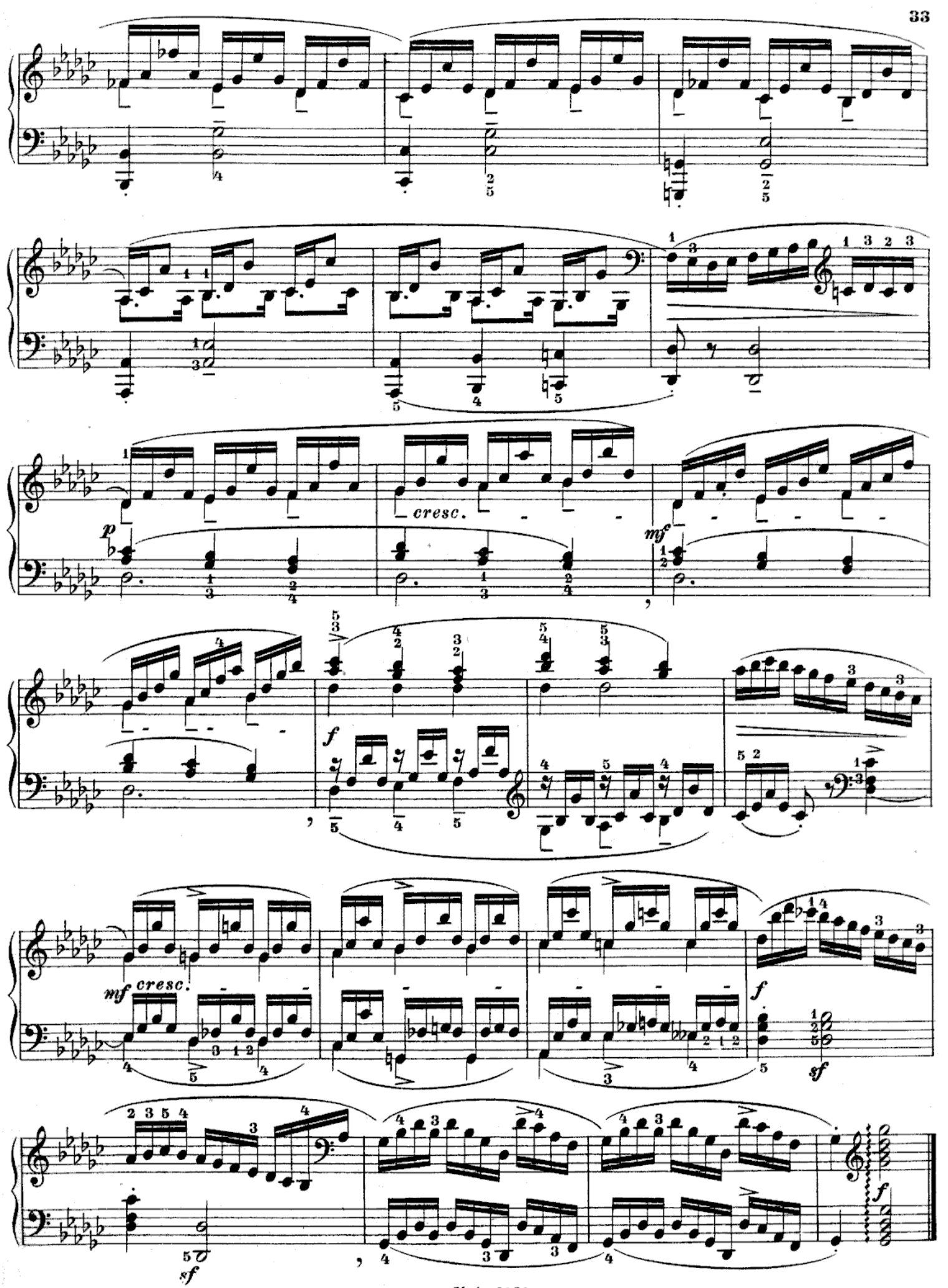

f
p
cresc.
f
ff
p
p
cresc.


f
p
cresc.
f
ff
p


p
cresc.
f
ff
mf
p
8
cresc.
8
non legato
f


p
cresc.
f
non legato
p
leggero
p
8
f
8
p
cresc.
8
f
ff


Allegro, non troppo. (♩ = 116.)
59.
f
f
f.

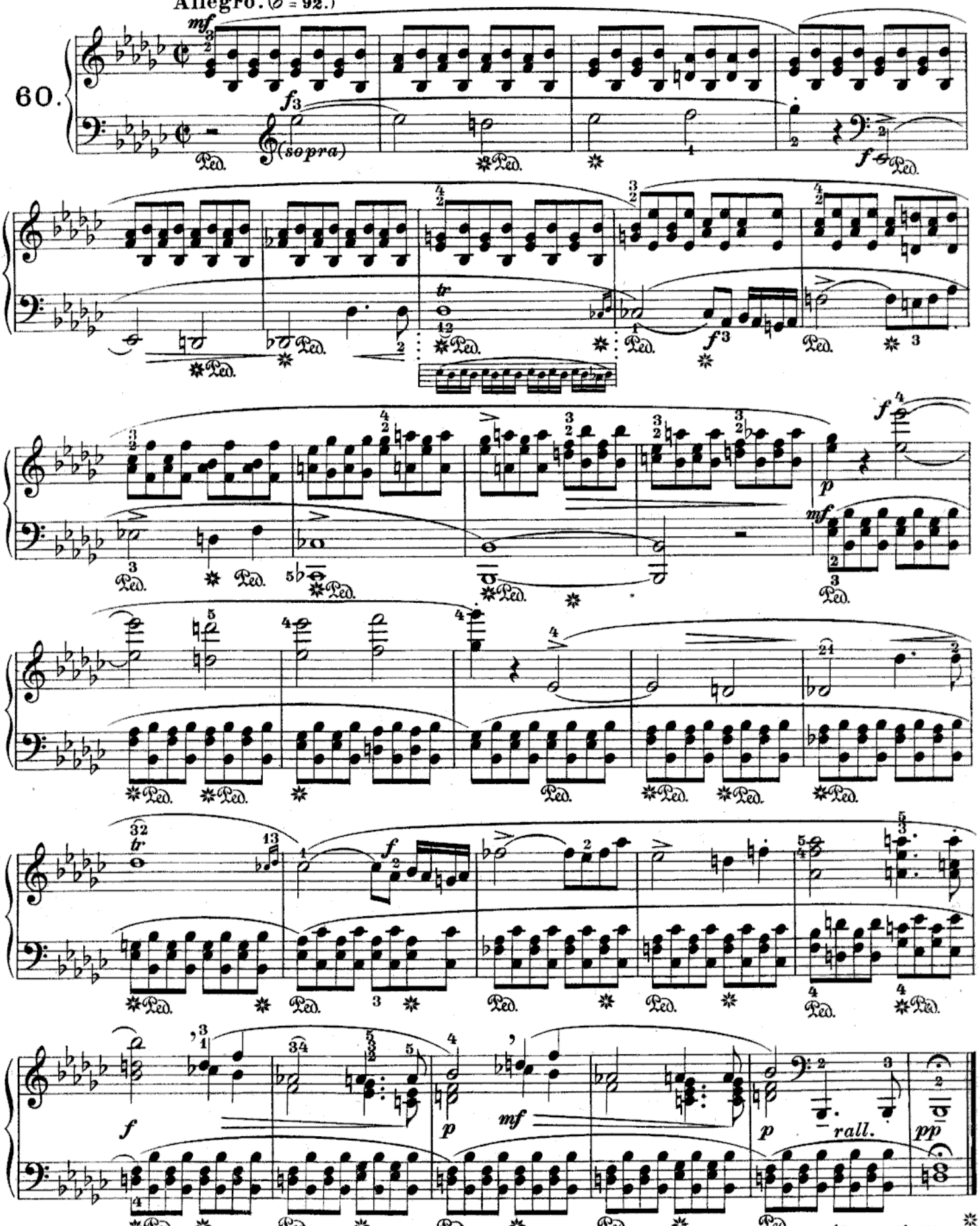

p
cresc.
mf
f
mf cresc.
f
sf
f
sf

Suite de quatre pièces.

Introduzione.

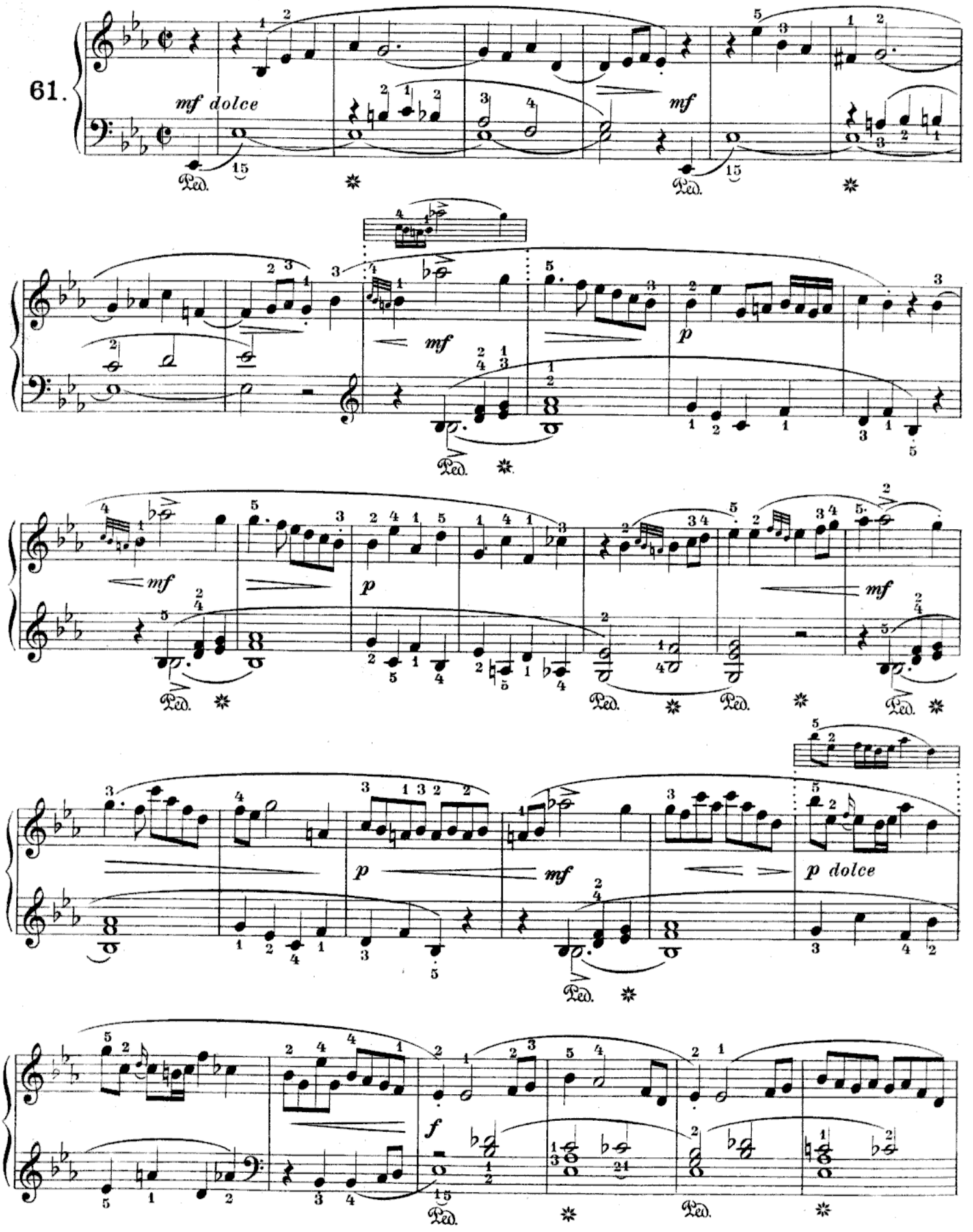
Allegro. (♩ = 92.)

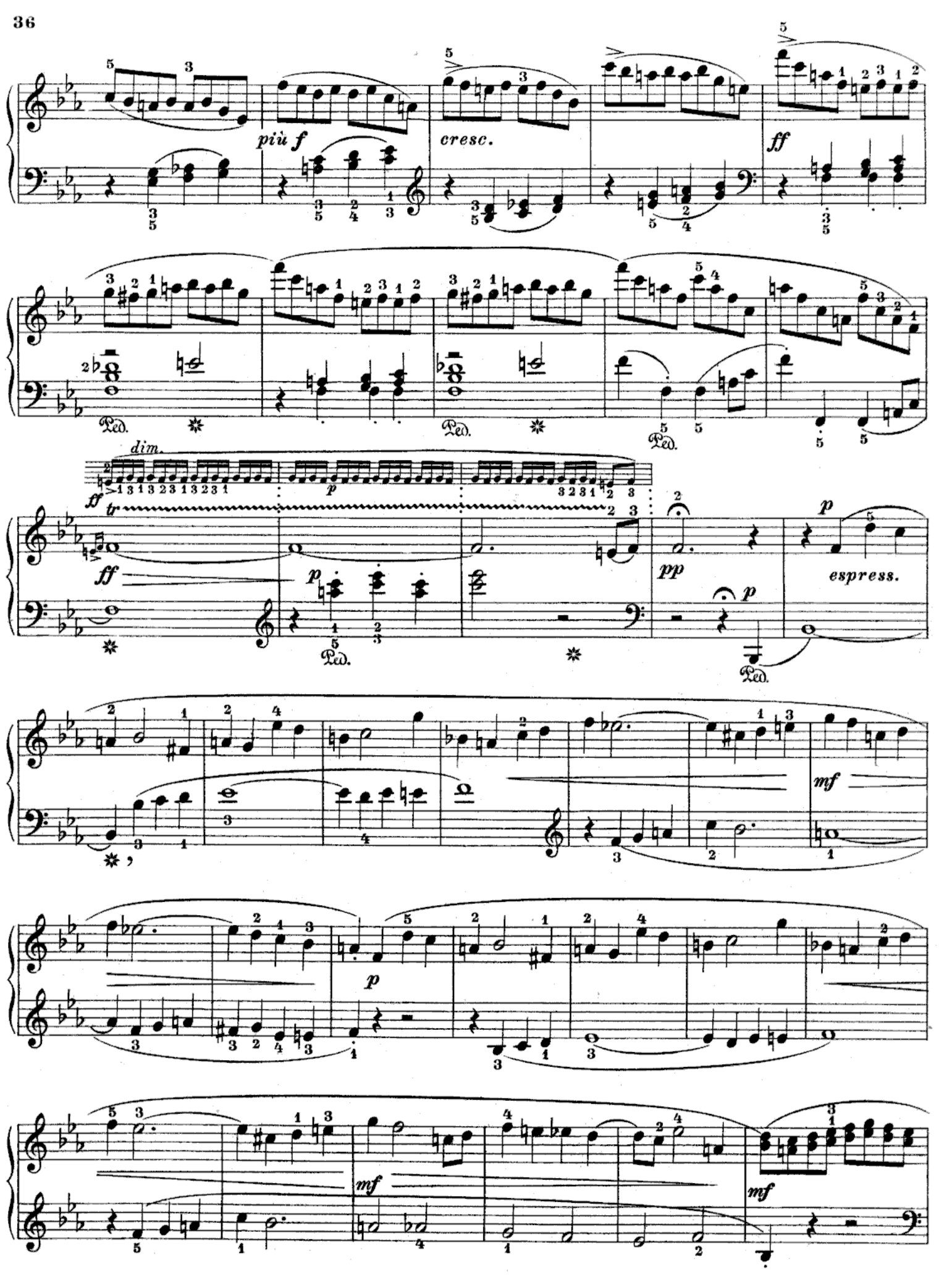
60.

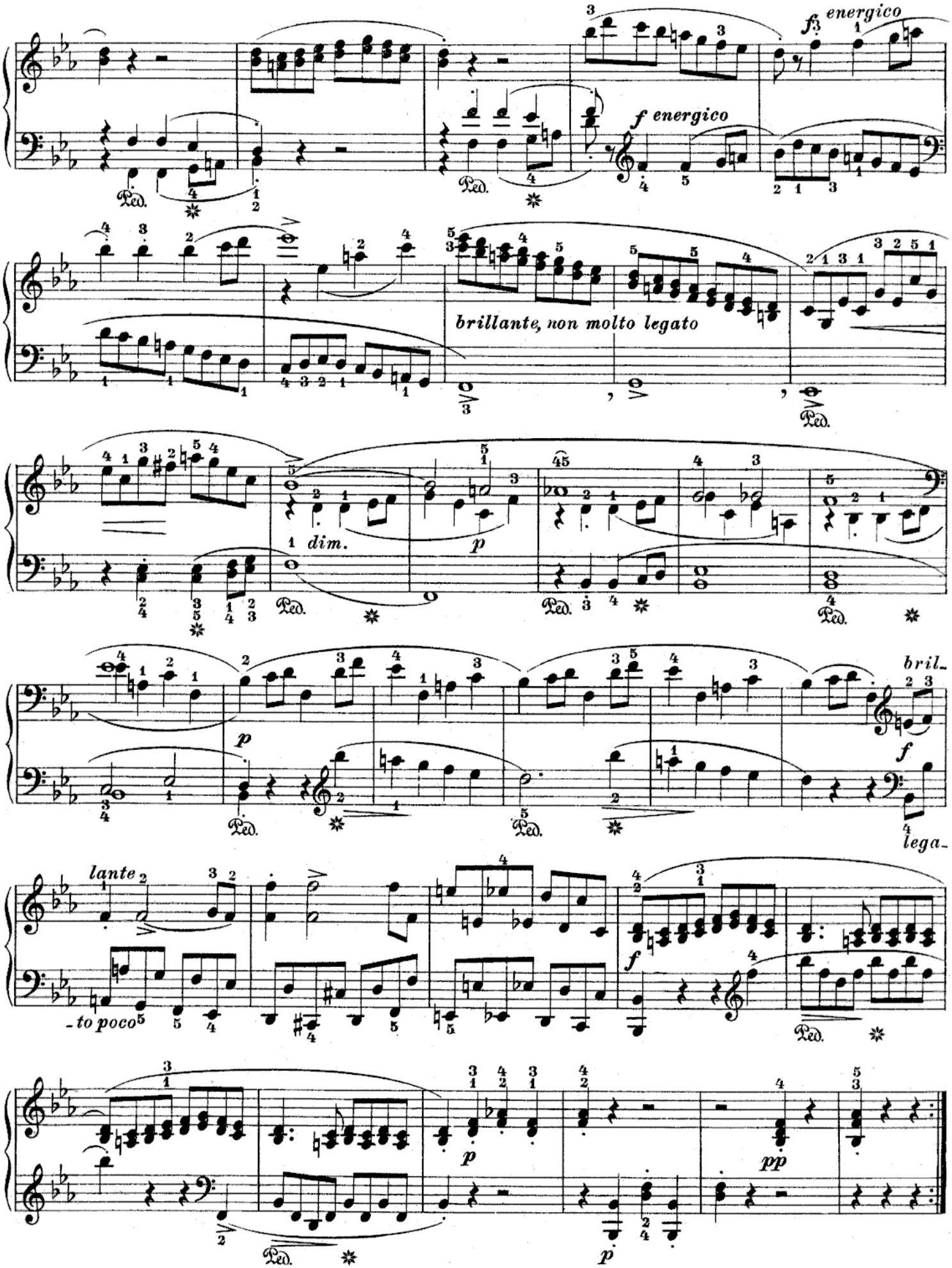


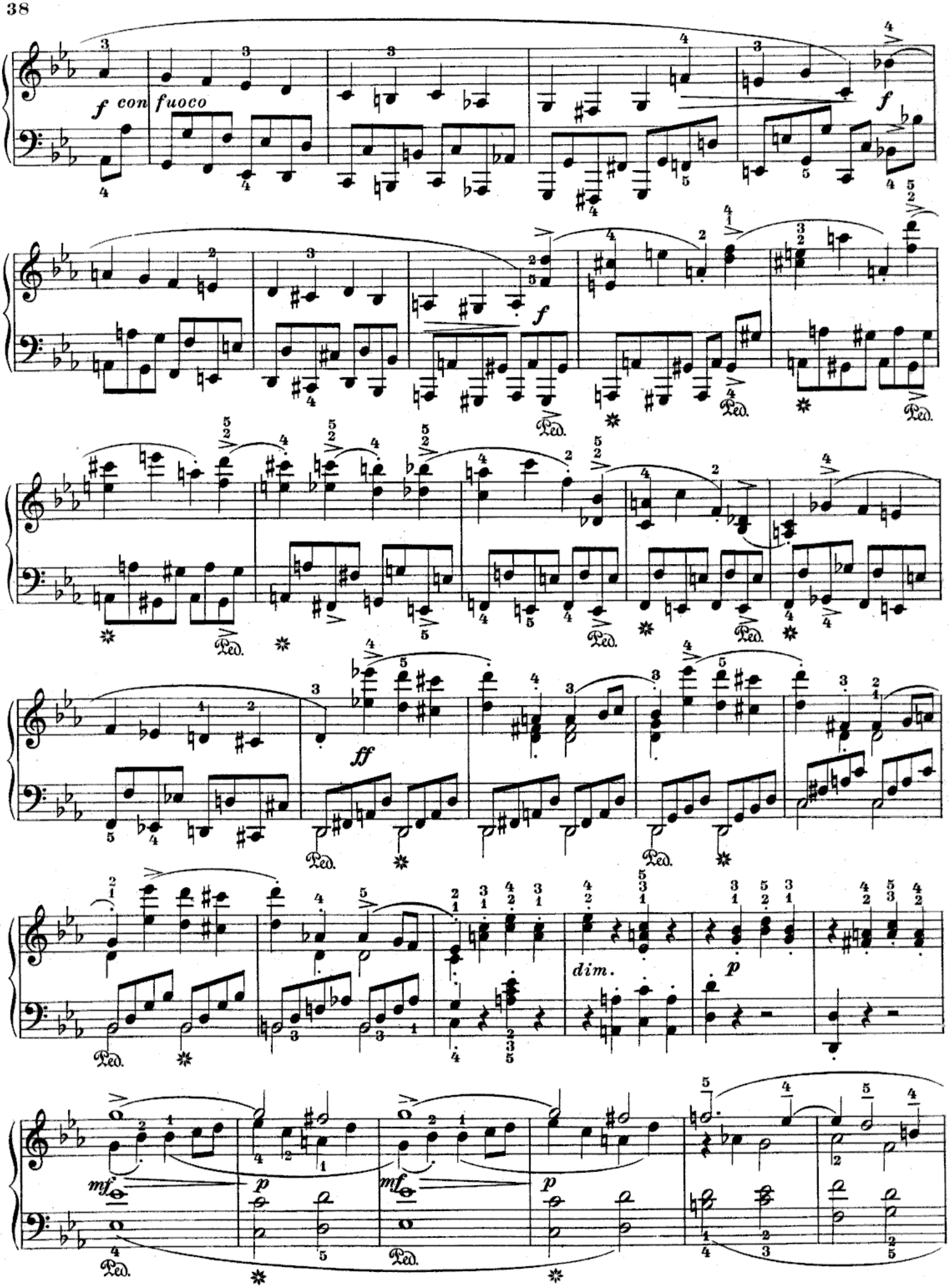
Allegro con espressione. (𝅗𝅥 = 108.)

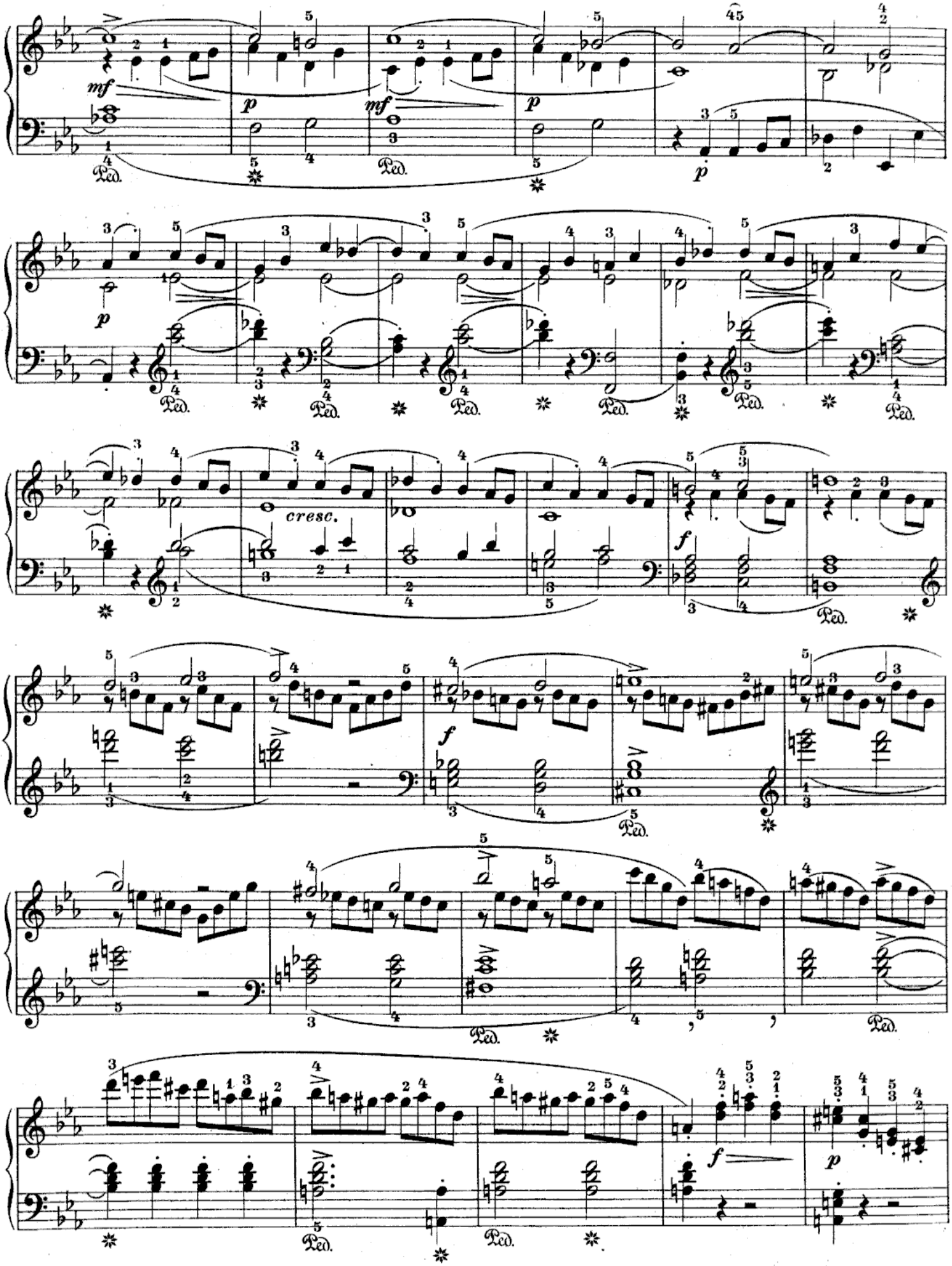
61.

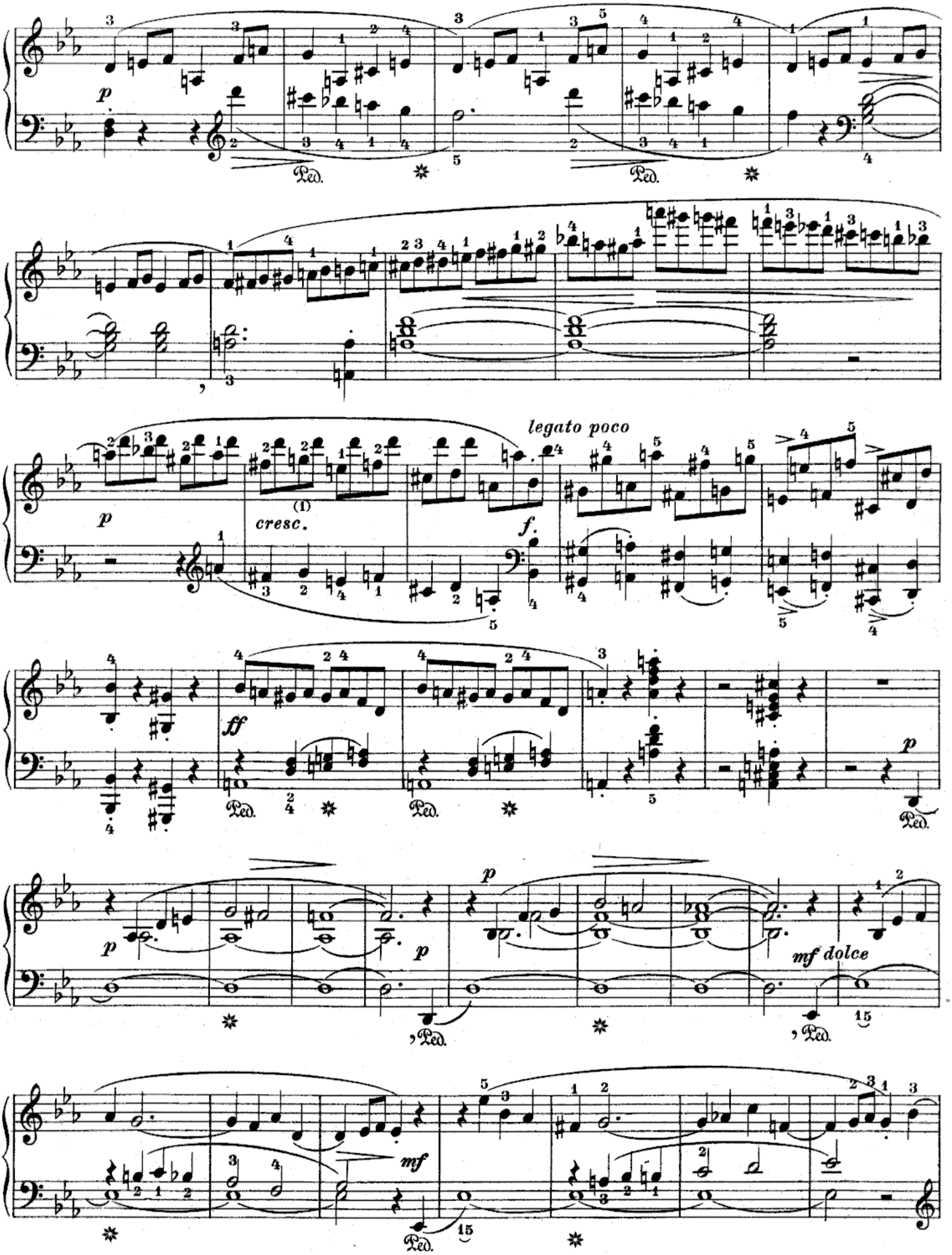


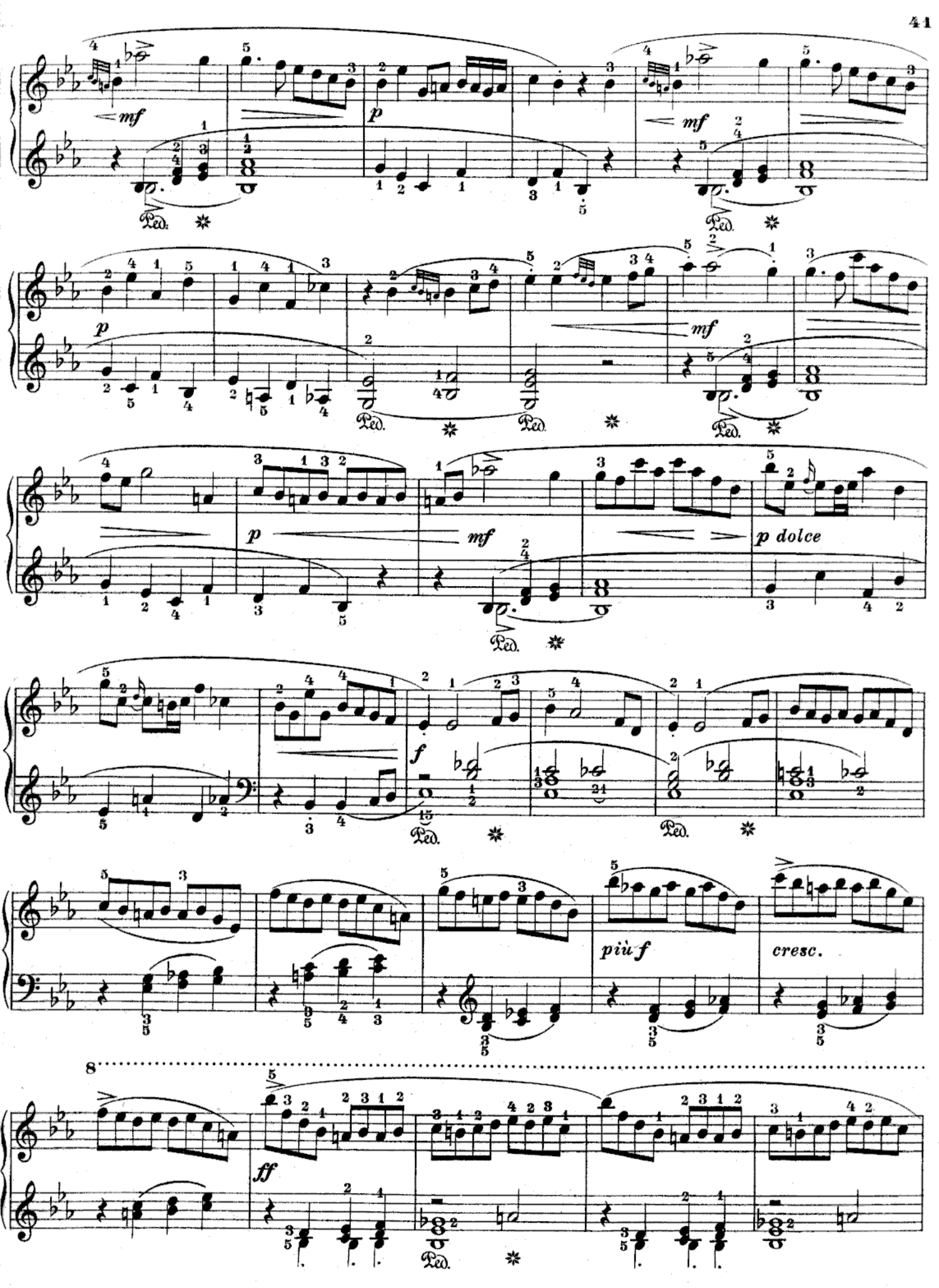

più f
cresc.
ff
dim.
ff
tr
p
ff
p
pp
p
espress.
mf
p
mf
mf

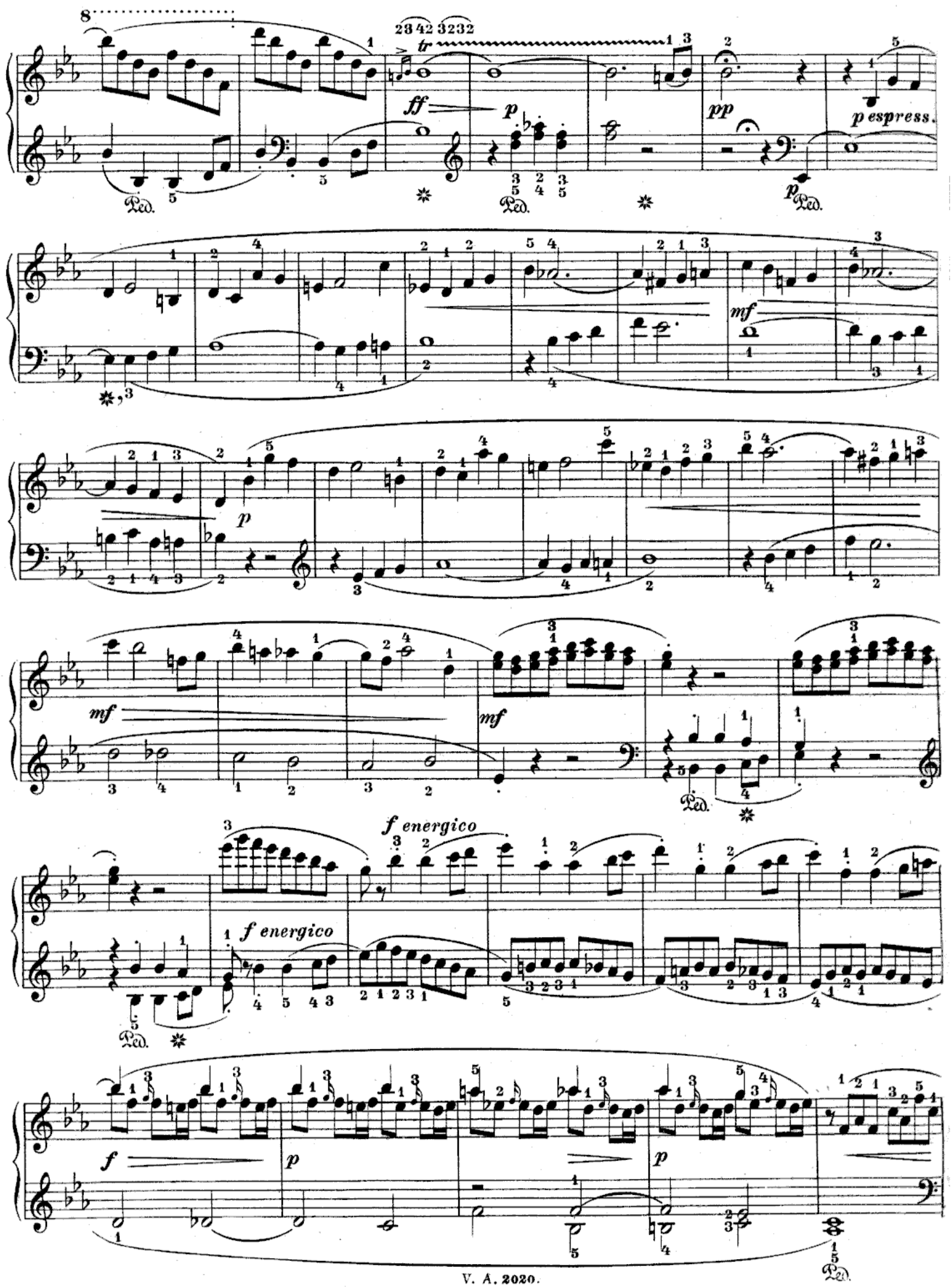

energico
f energico
brillante, non molto legato
dim.
p
bril-
f
lega-
lante
-to poco
p
pp
Ped.

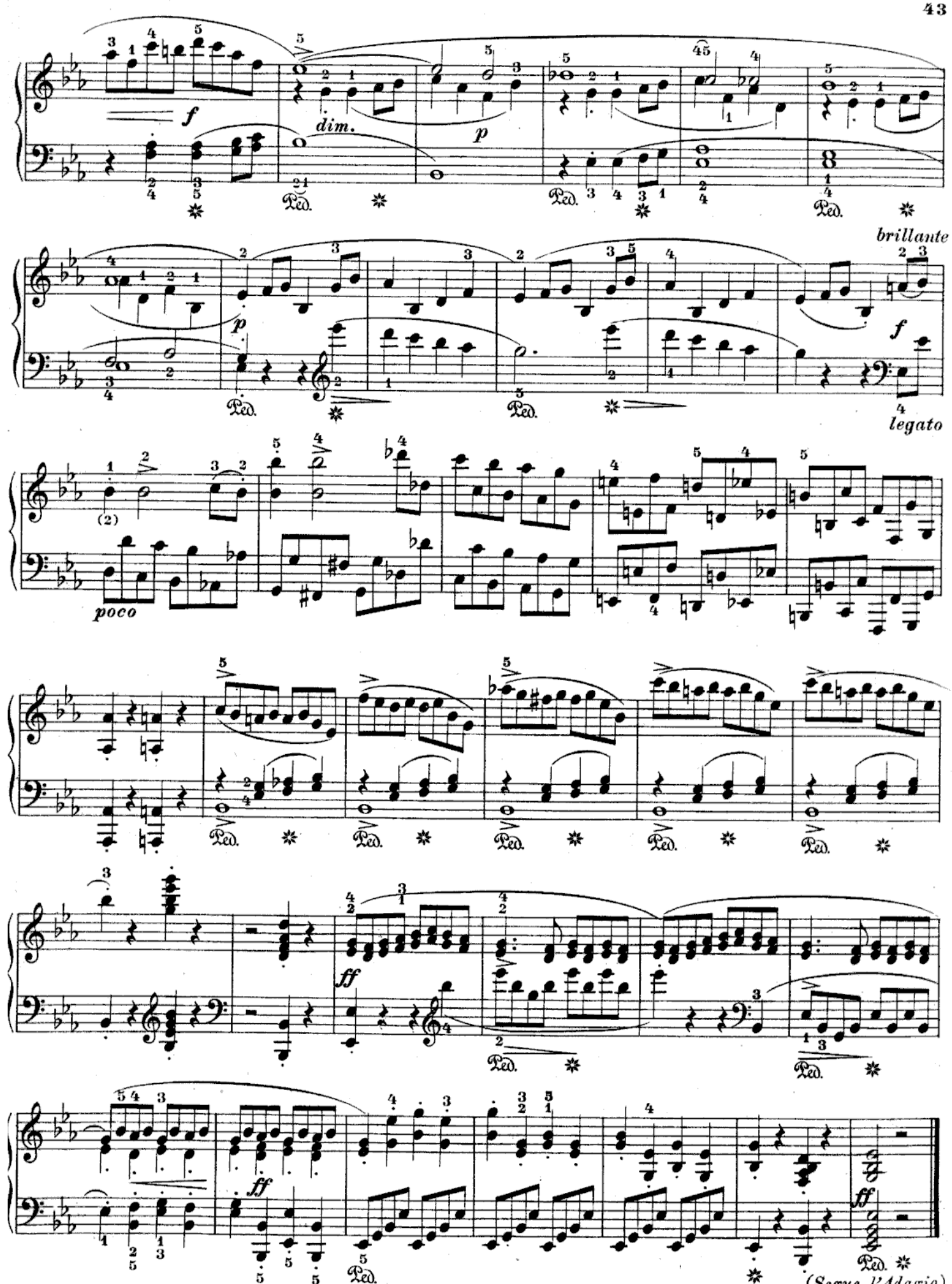

f con fuoco
f
f
Ped.
ff
dim.
p
mf
p
mf
p
Ped.

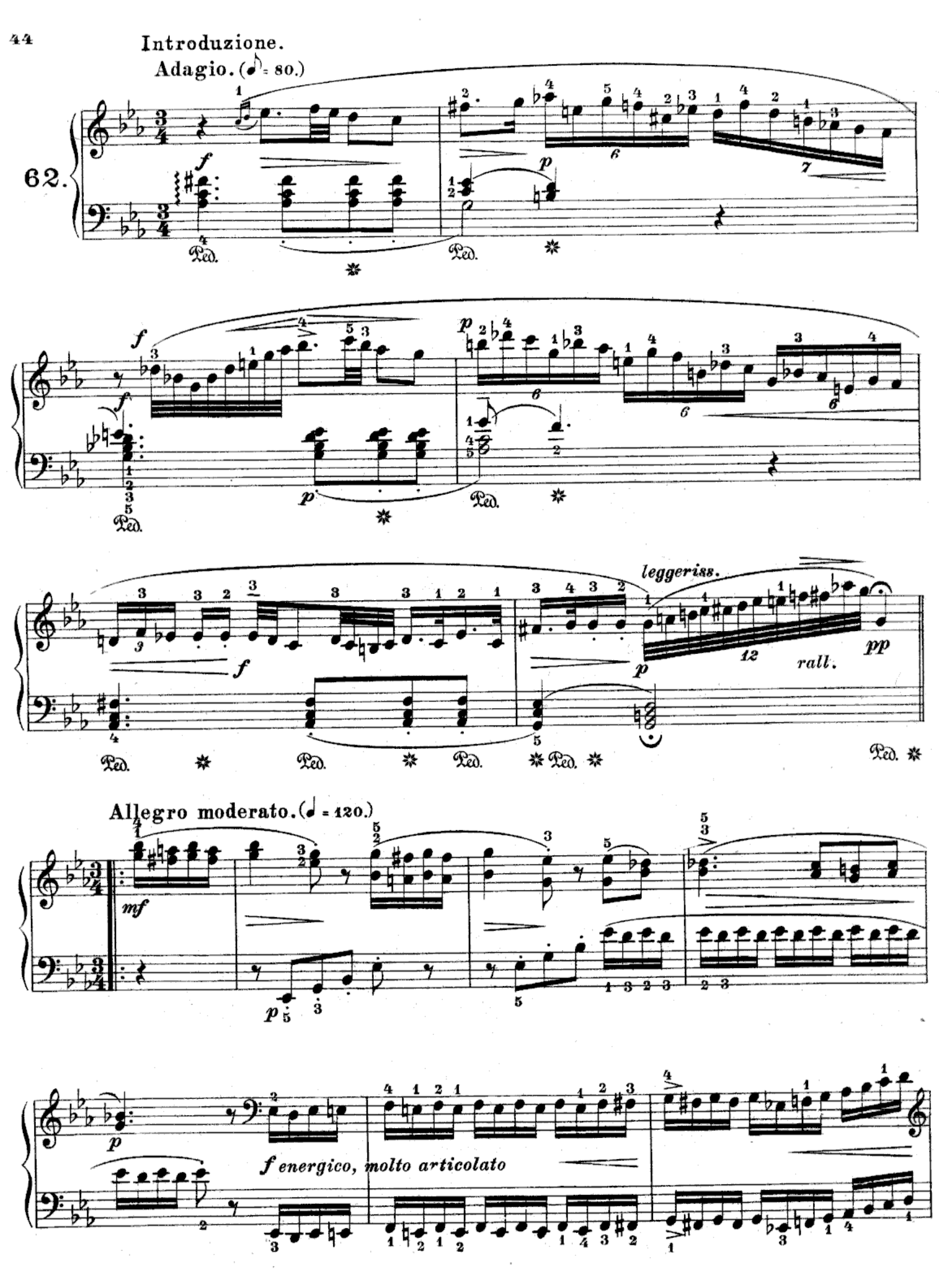

mf
p
mf
p
p
p
cresc.
f
f
f
p
Ped.

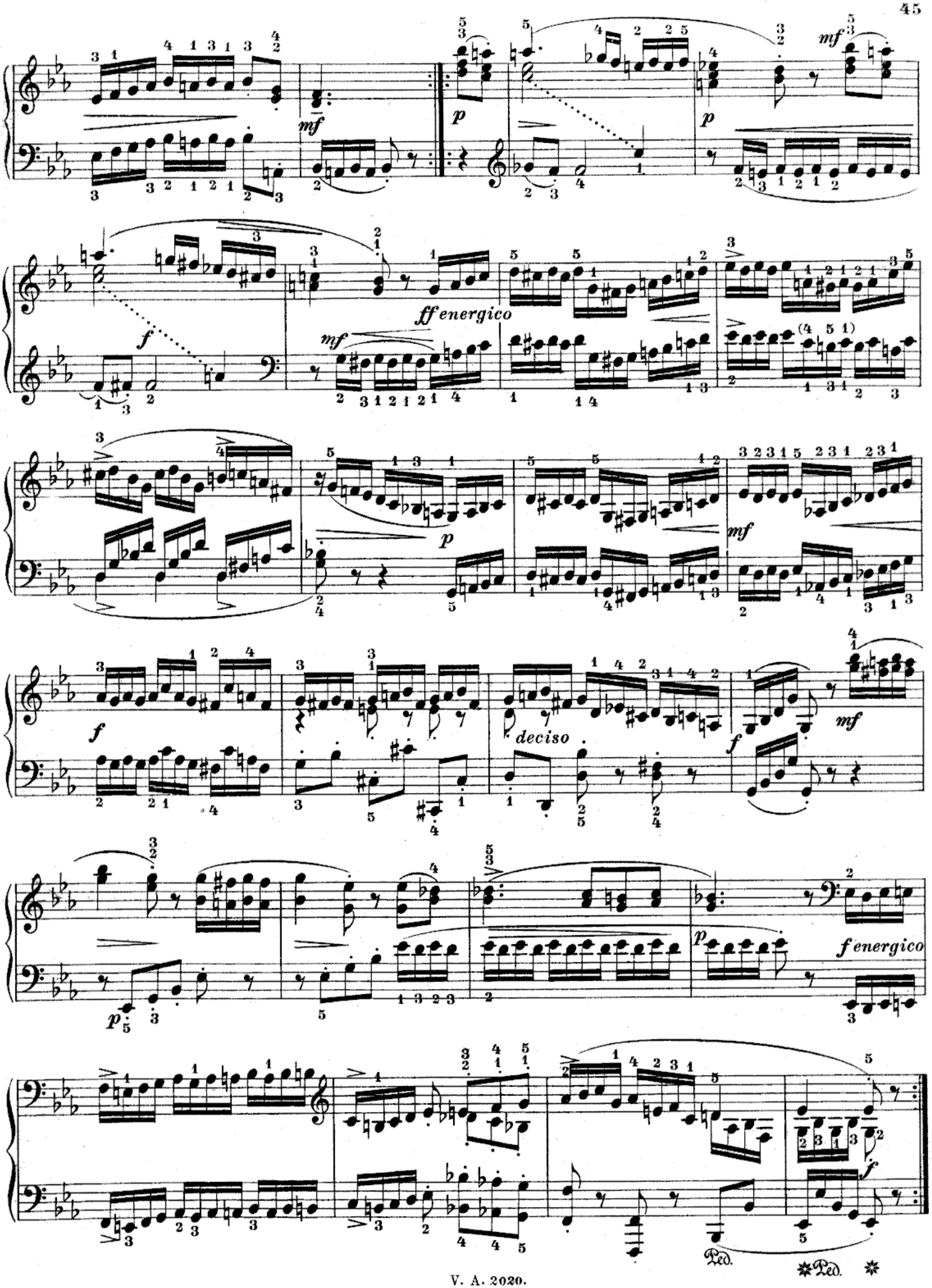

p
Ped.
legato poco
cresc.
f.
ff
p
mf dolce
mf


mf
p
mf
p
mf
p
mf
p dolce
f
più f
cresc.
8
ff


8
tr
ff
p
pp
p espress.
mf
p
mf
mf
f energico
f energico
f
p
p
Ped.


f
dim.
p
brillante
p
f
legato
poco
ff
ff
ff
Ped.
(Segue l'Adagio.)

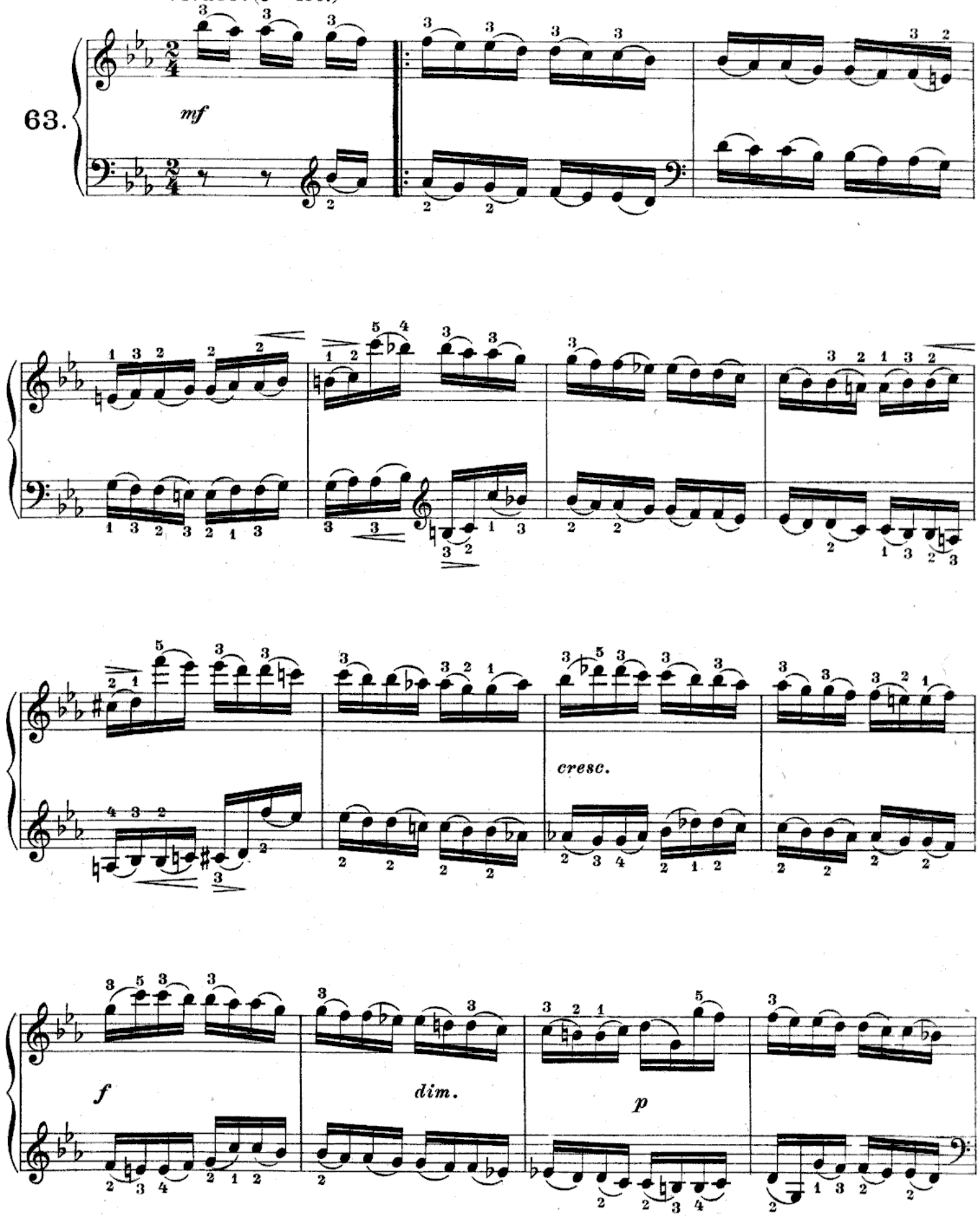

Introduzione.
Adagio. (♪ = 80.)
62.
Allegro moderato. (♩ = 120.)
leggeriss.
rall.
f energico, molto articolato

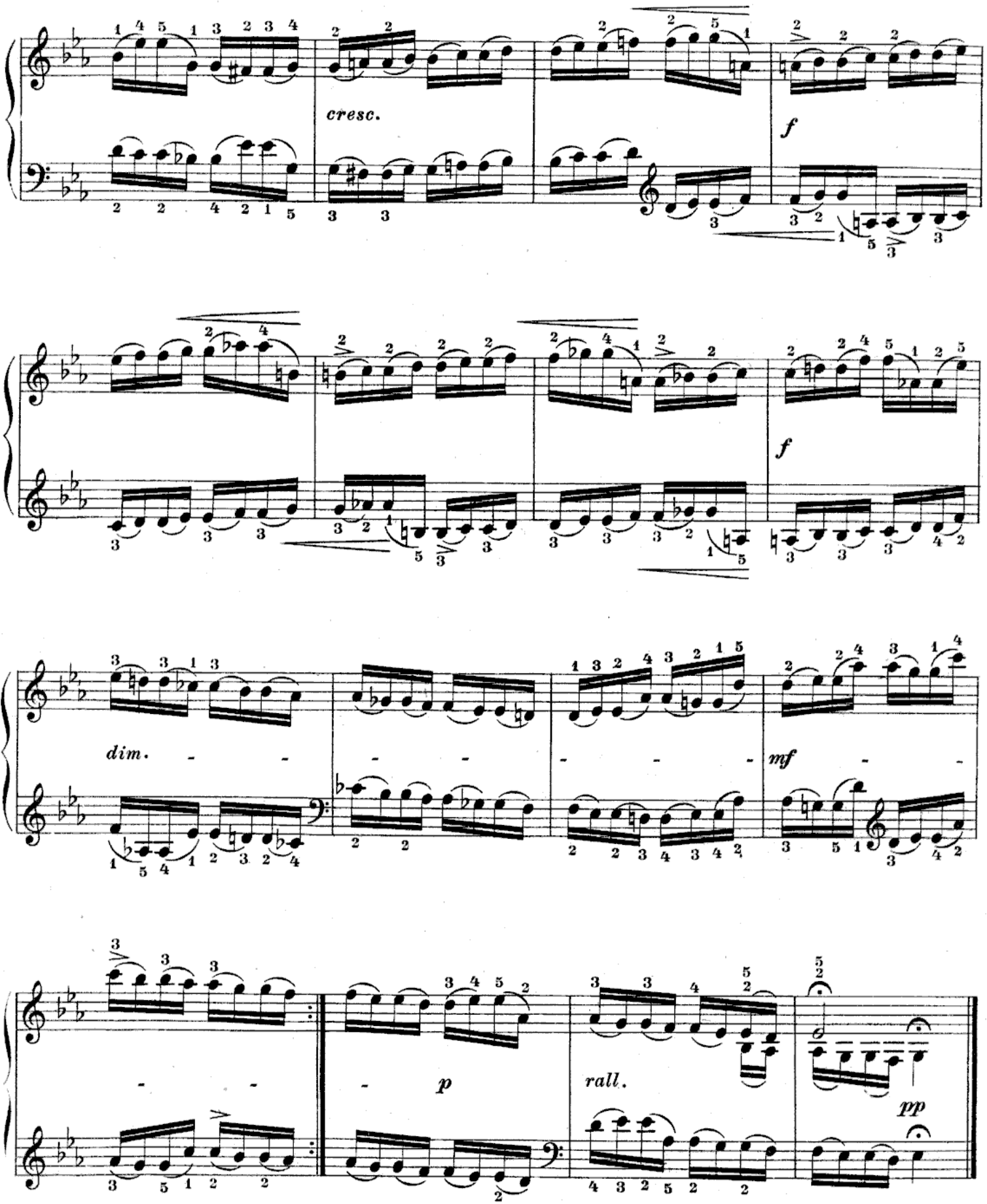

mf
p
mf
p
f
ff energico
mf
p
mf
f
deciso
f
mf
p
f energico
Ped.
Ped.

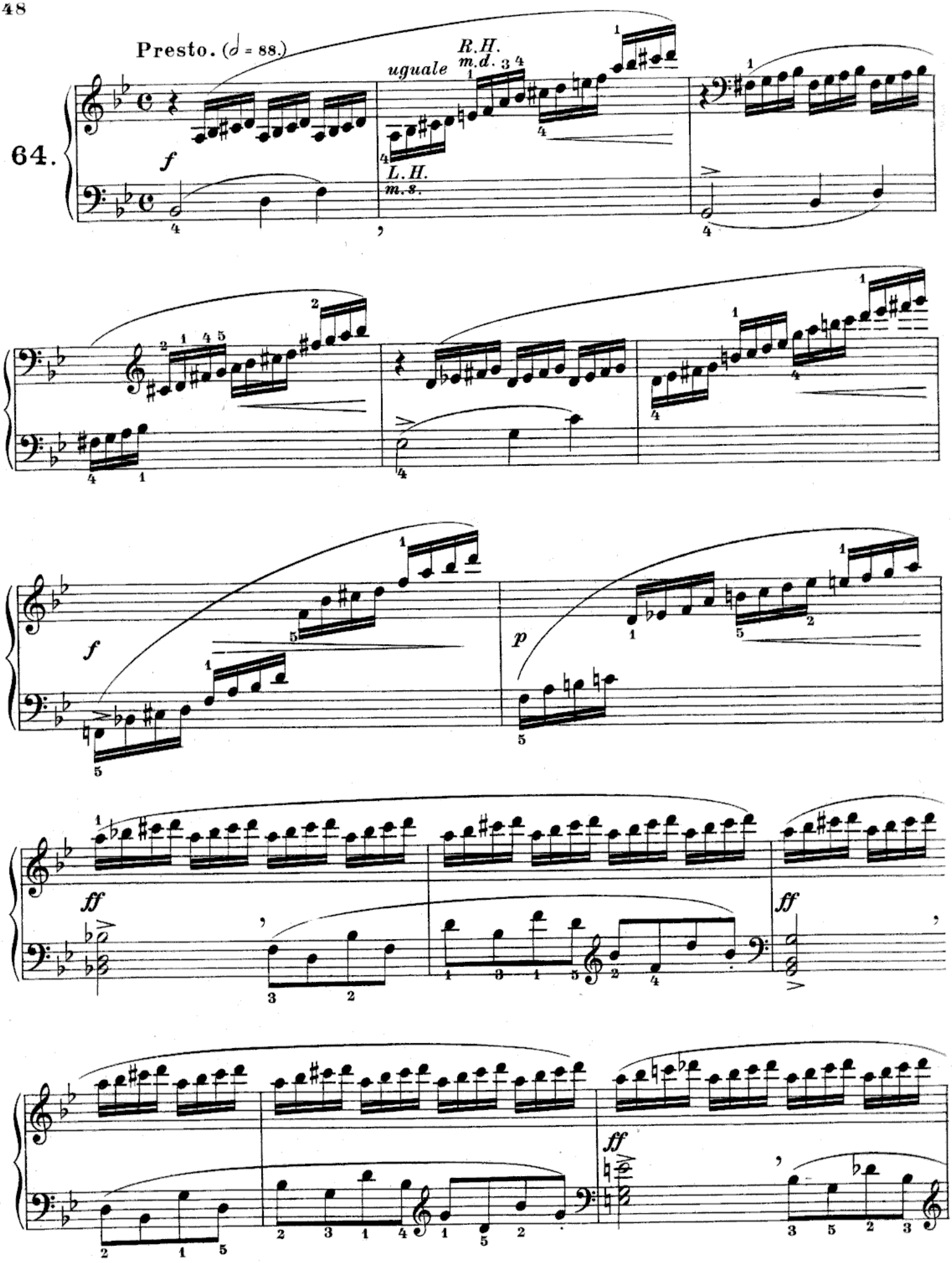
Canone.

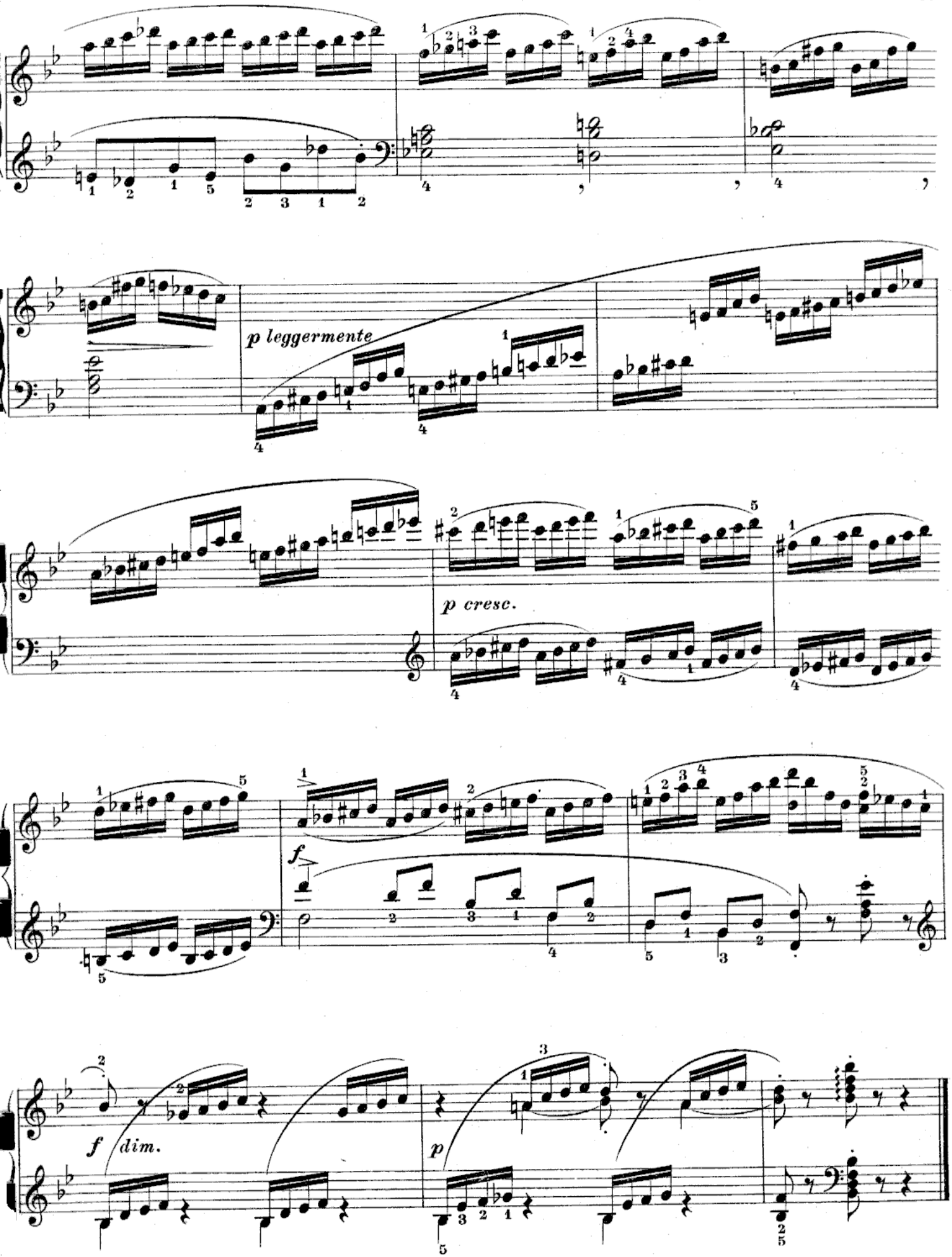
Vivace. (♩ = 108.)

63.

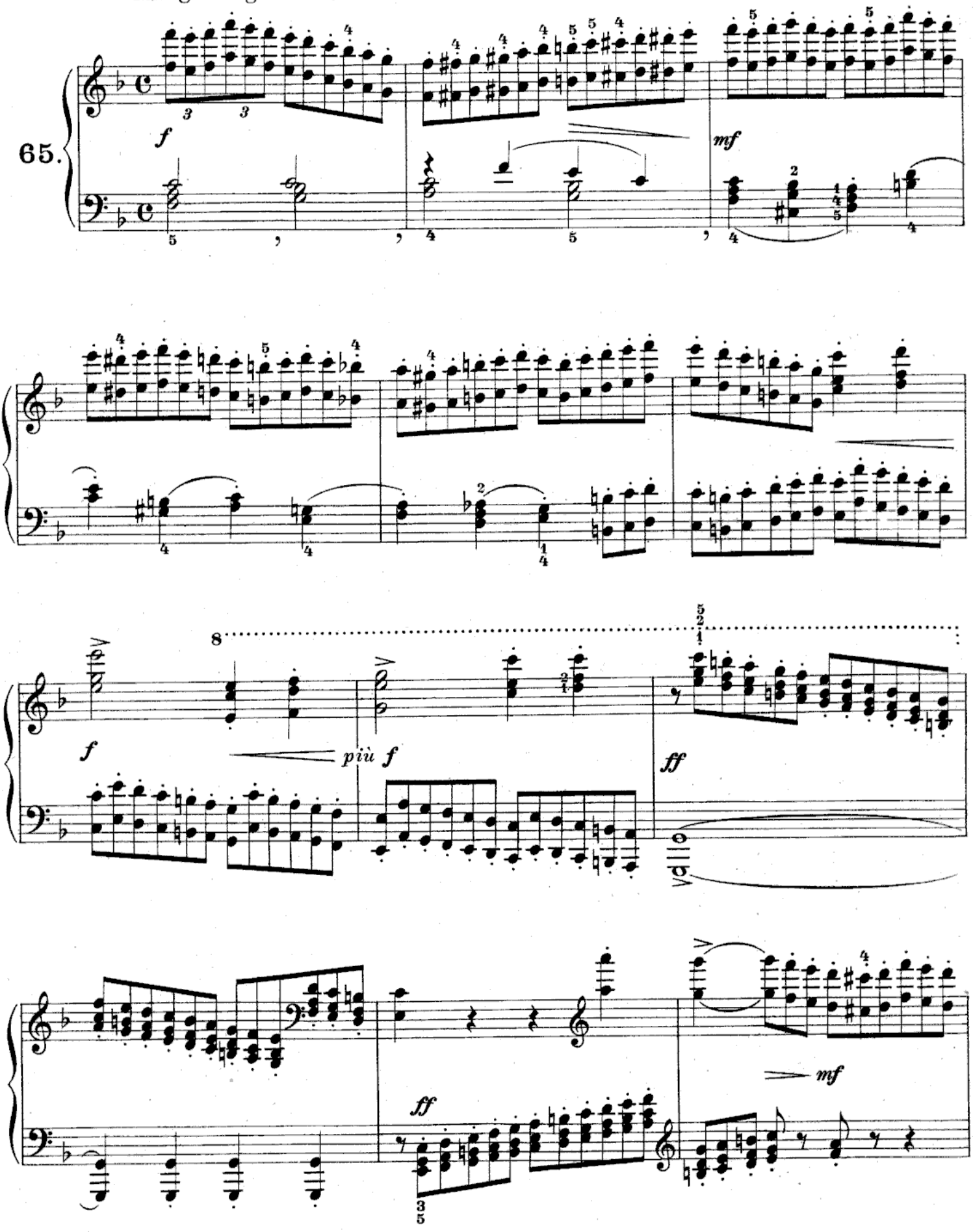


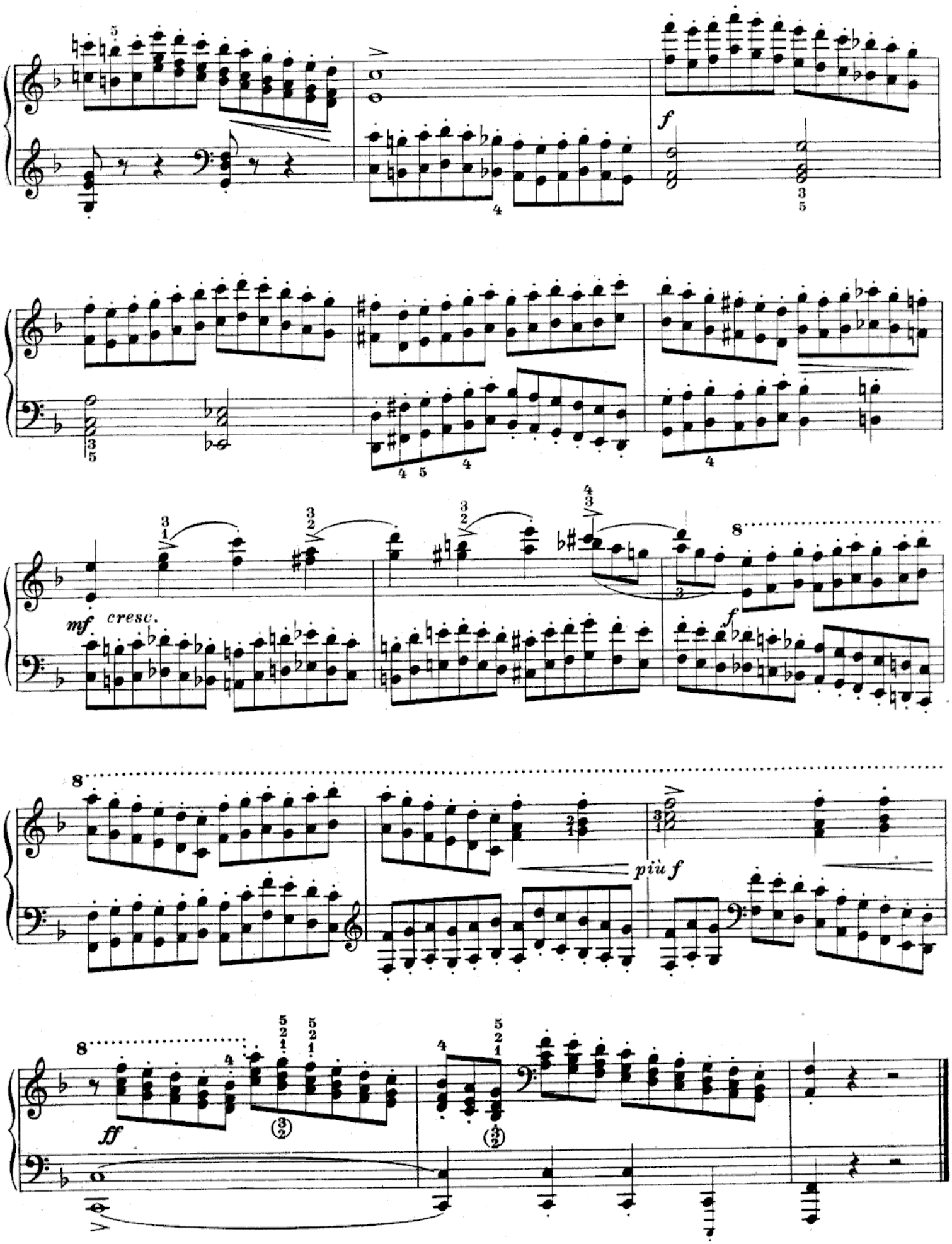

cresc.
f
f
dim.
mf
p
rall.
pp


Presto. (𝅗𝅥 = 88.)
64.
f
uguale
R.H.
m.d.
L.H.
m.s.
f
p
ff
ff
ff


p leggermente
p cresc.
f
f dim.
p

Allegro vigoroso. (♩ = 132.)




f
mf cresc.
f
più f
ff

Suite de cinq pièces.

Allegretto vivace. (♩ = 84.)

66.

ten.ma non legato

f

simile

sempre legato

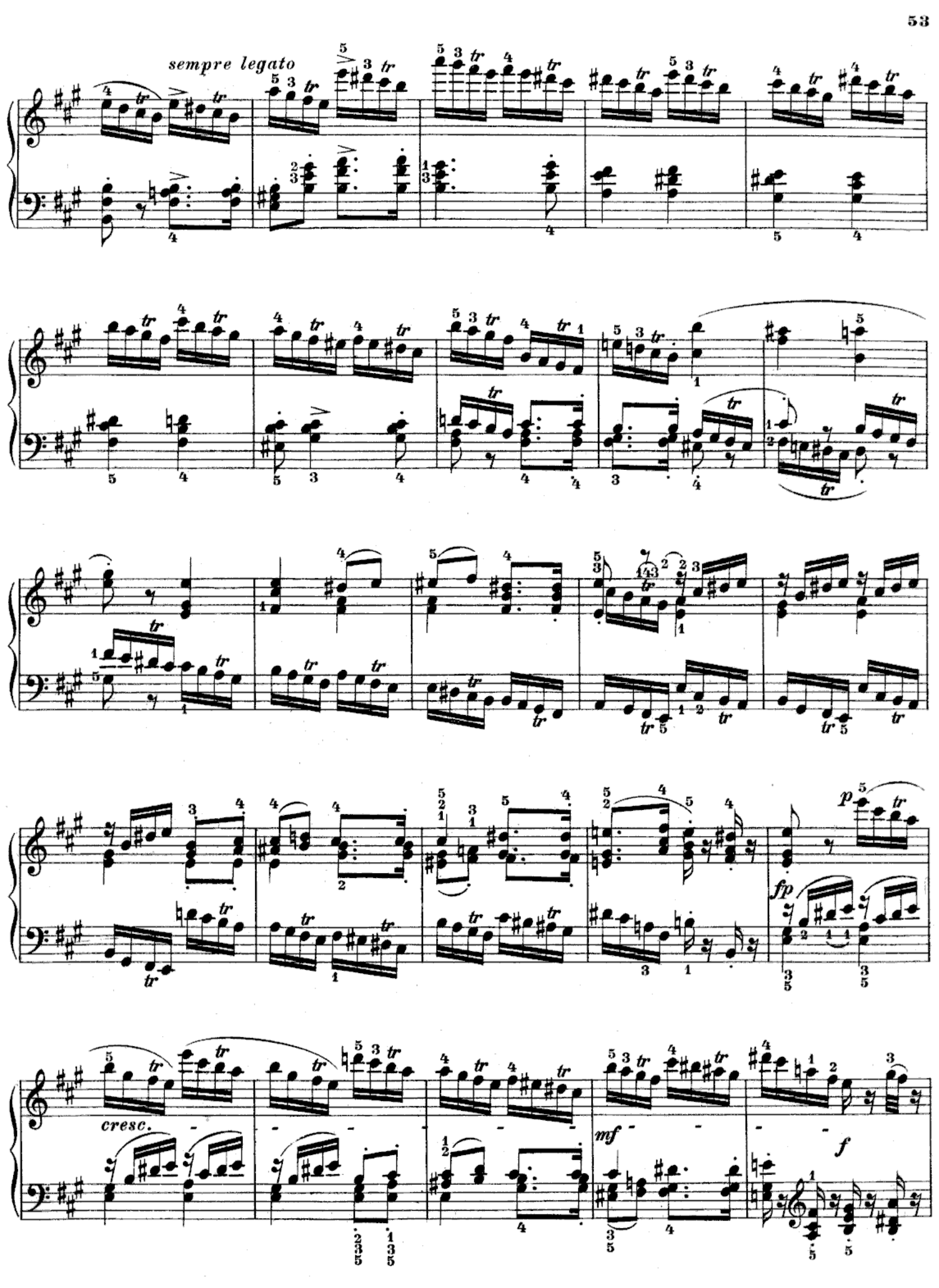
ten.ma non legato

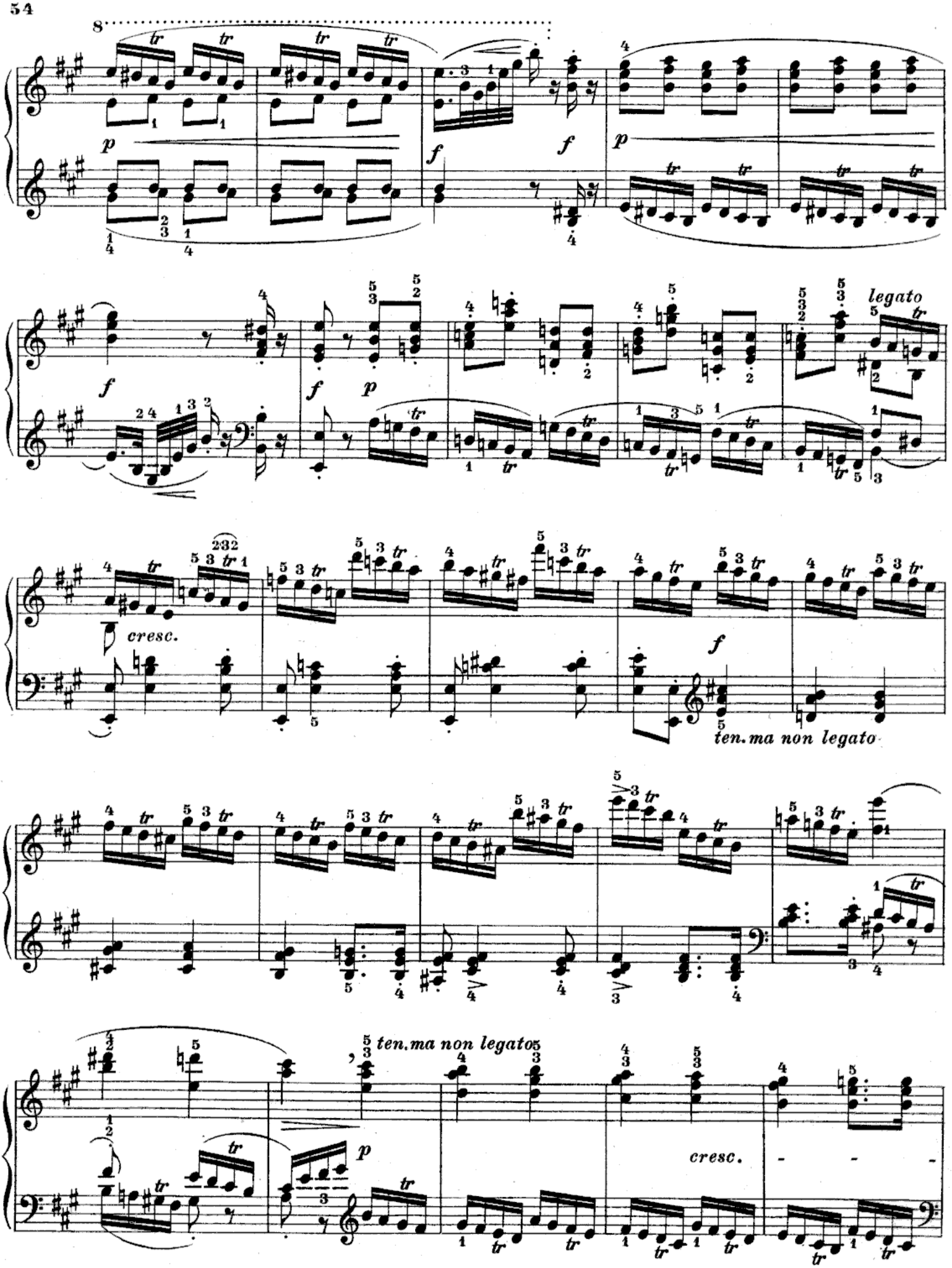
f

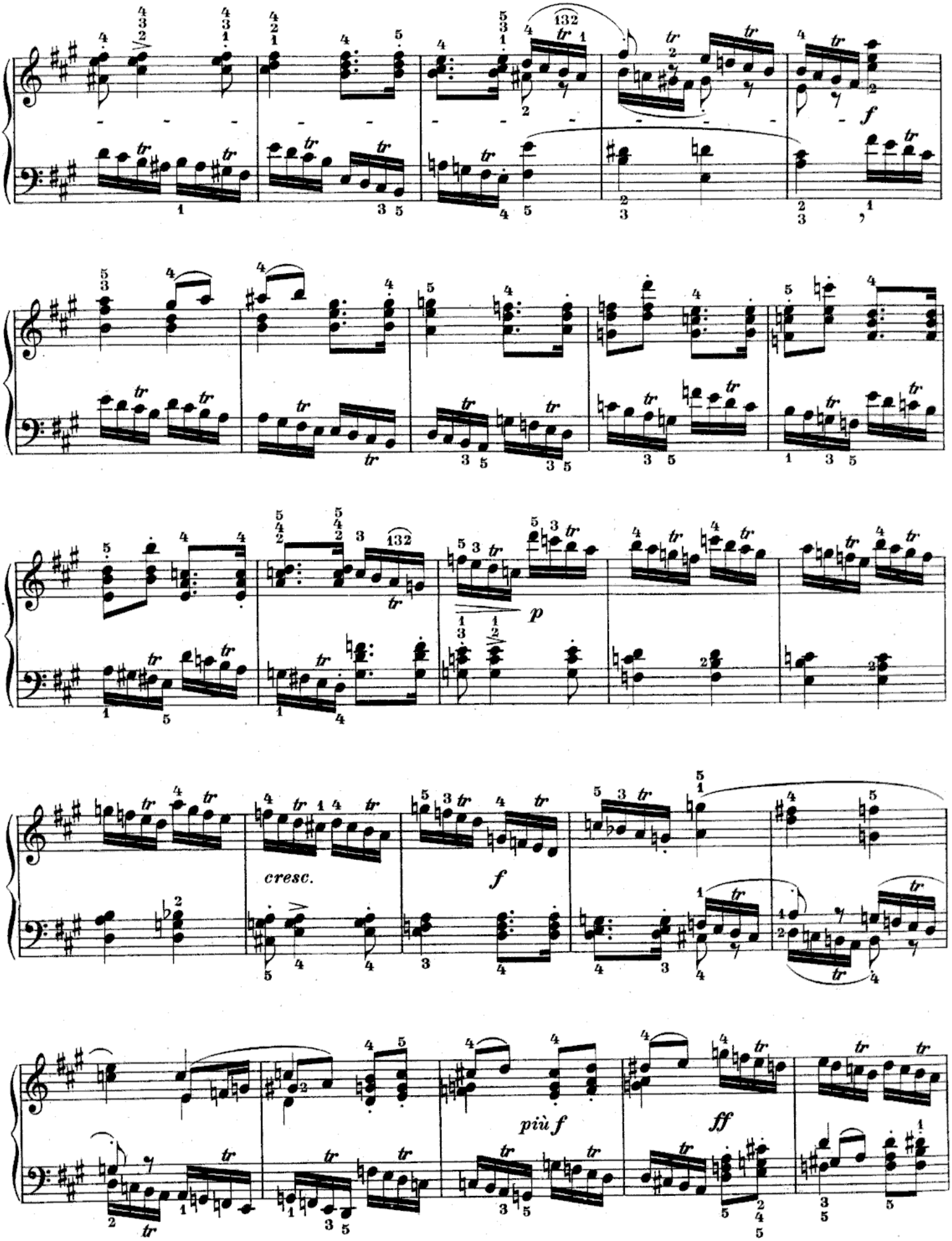
ten.ma non legato

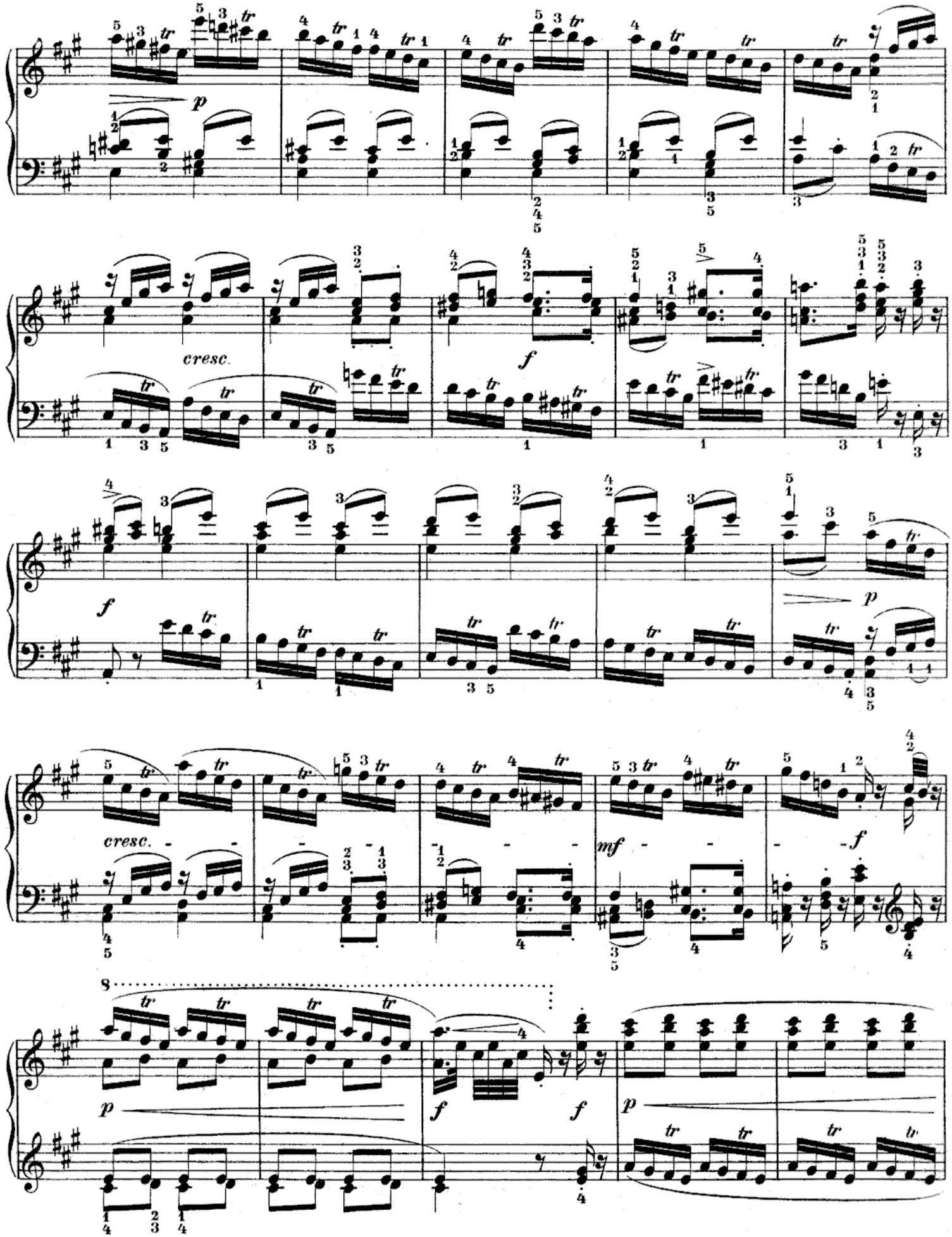
f

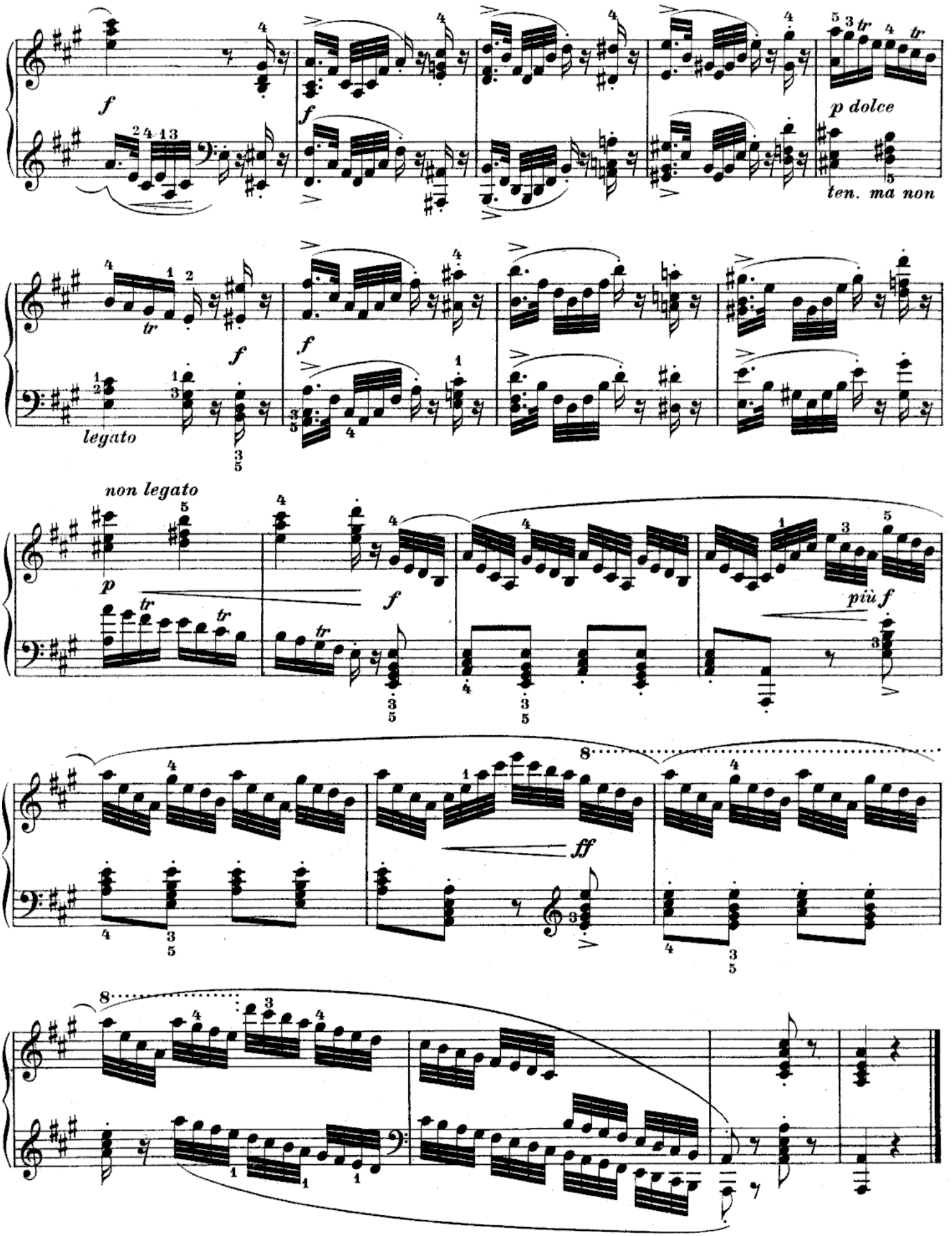
I.


sempre legato
cresc.
mf
f
fp
p


8
p
f
f
p
f
f
p
legato
cresc.
f
ten.ma non legato
ten.ma non legato
p
cresc.


cresc.
f
p
f
più f
ff

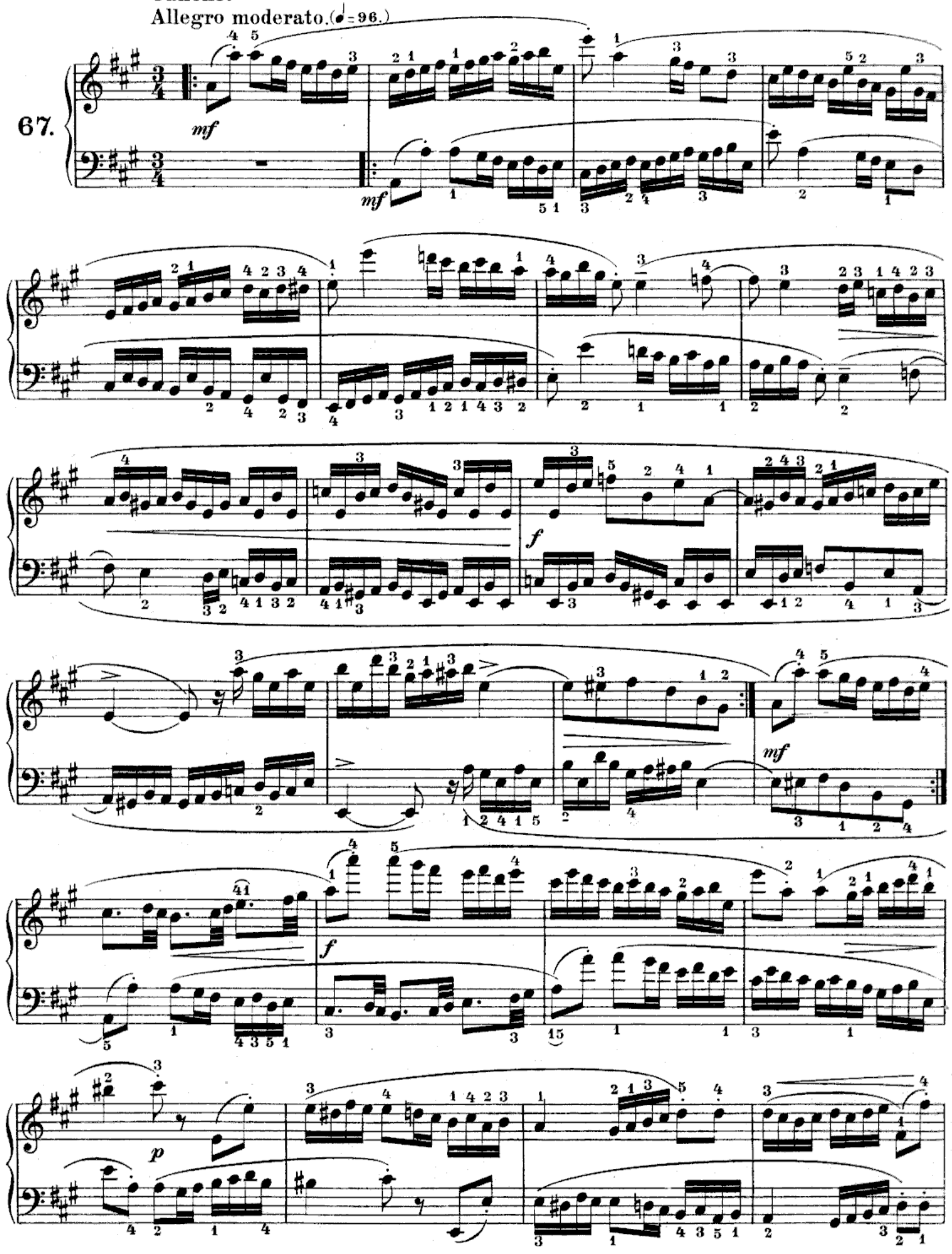

p
cresc.
f
f
p
cresc.
mf
f
8
p
f
f
p

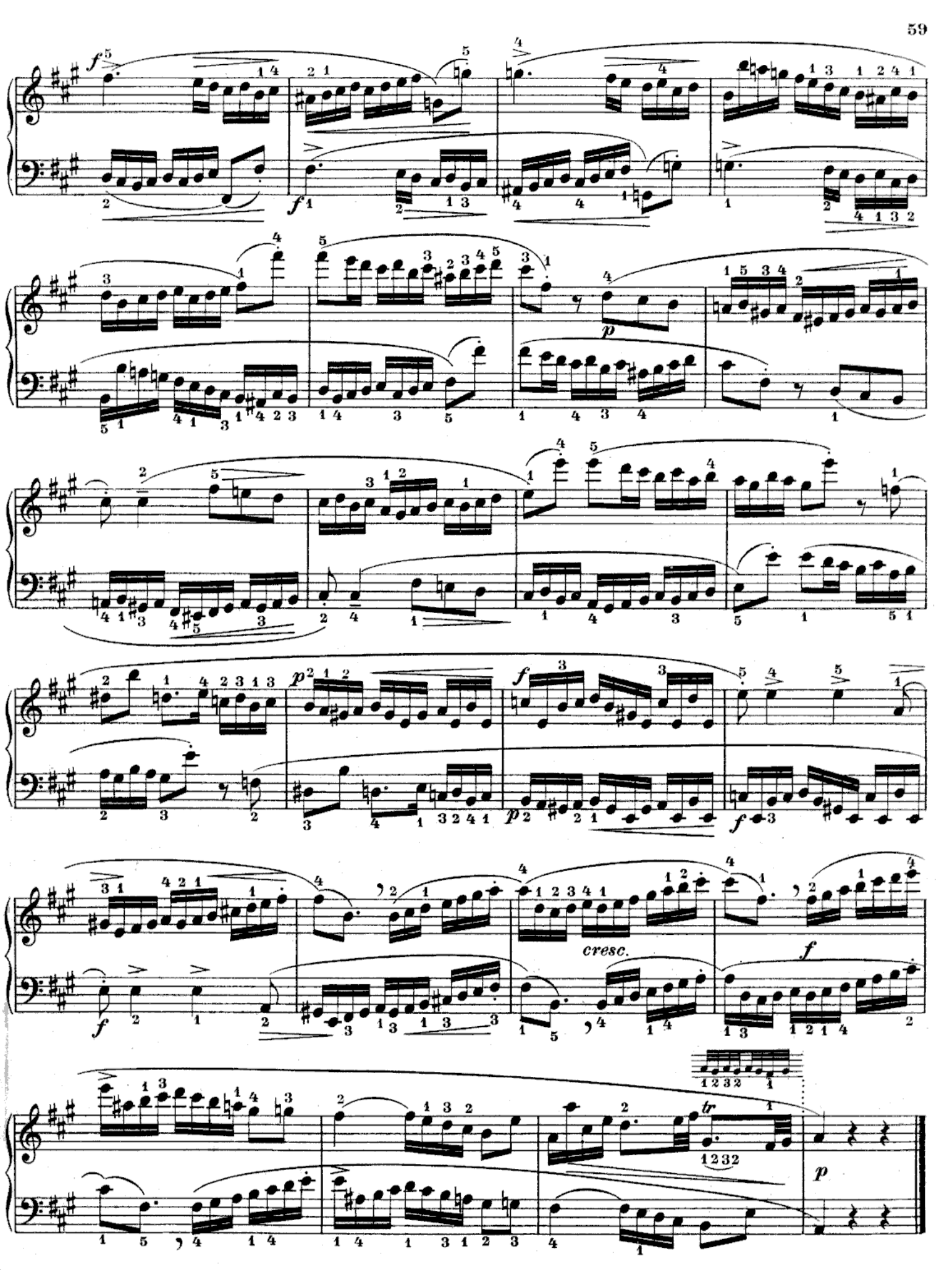

f
p dolce
ten. ma non
tr
legato
non legato
p
più f
ff
8

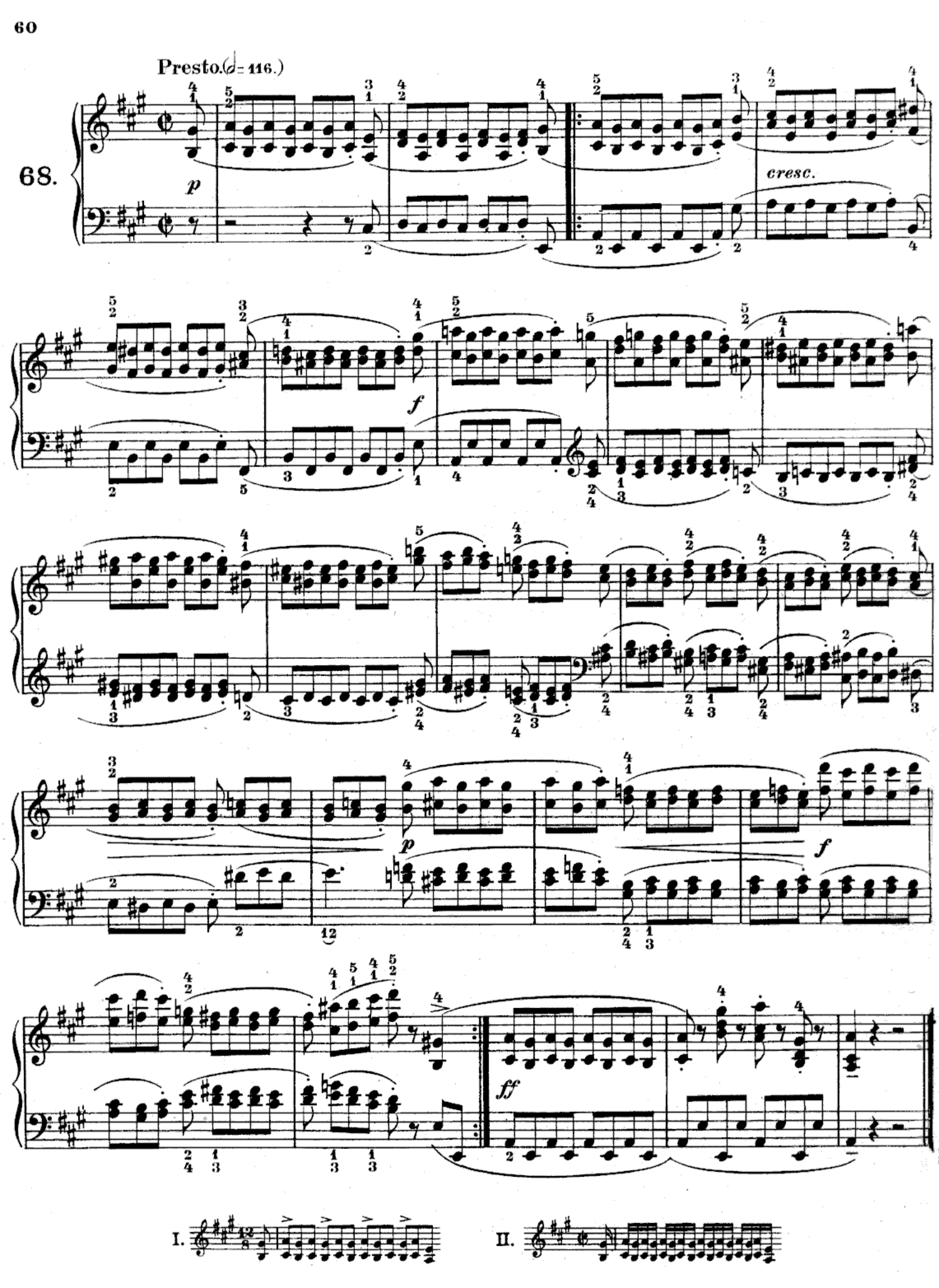
Canone.

Allegro moderato. (♩ = 96.)

67.



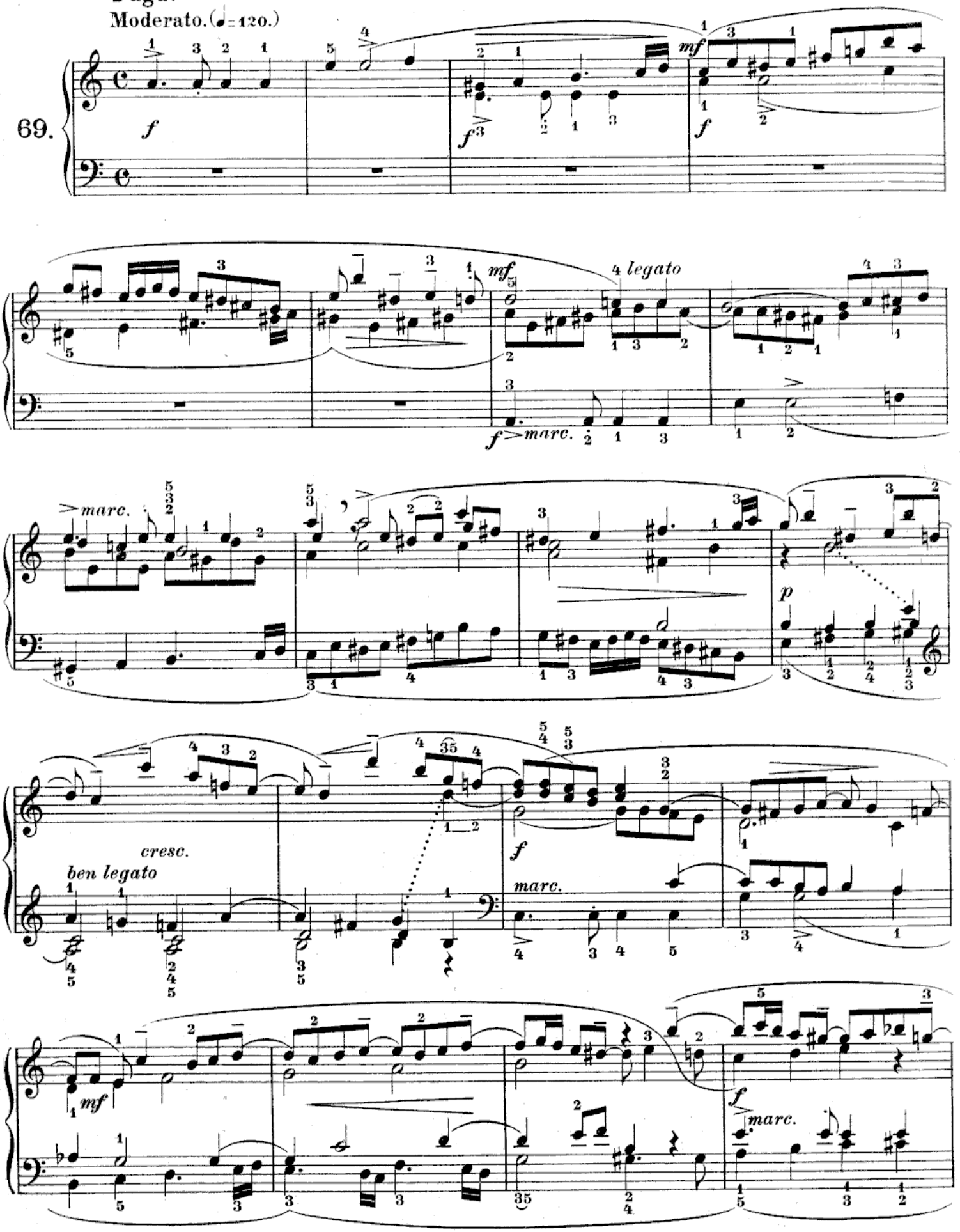

cresc.
tr

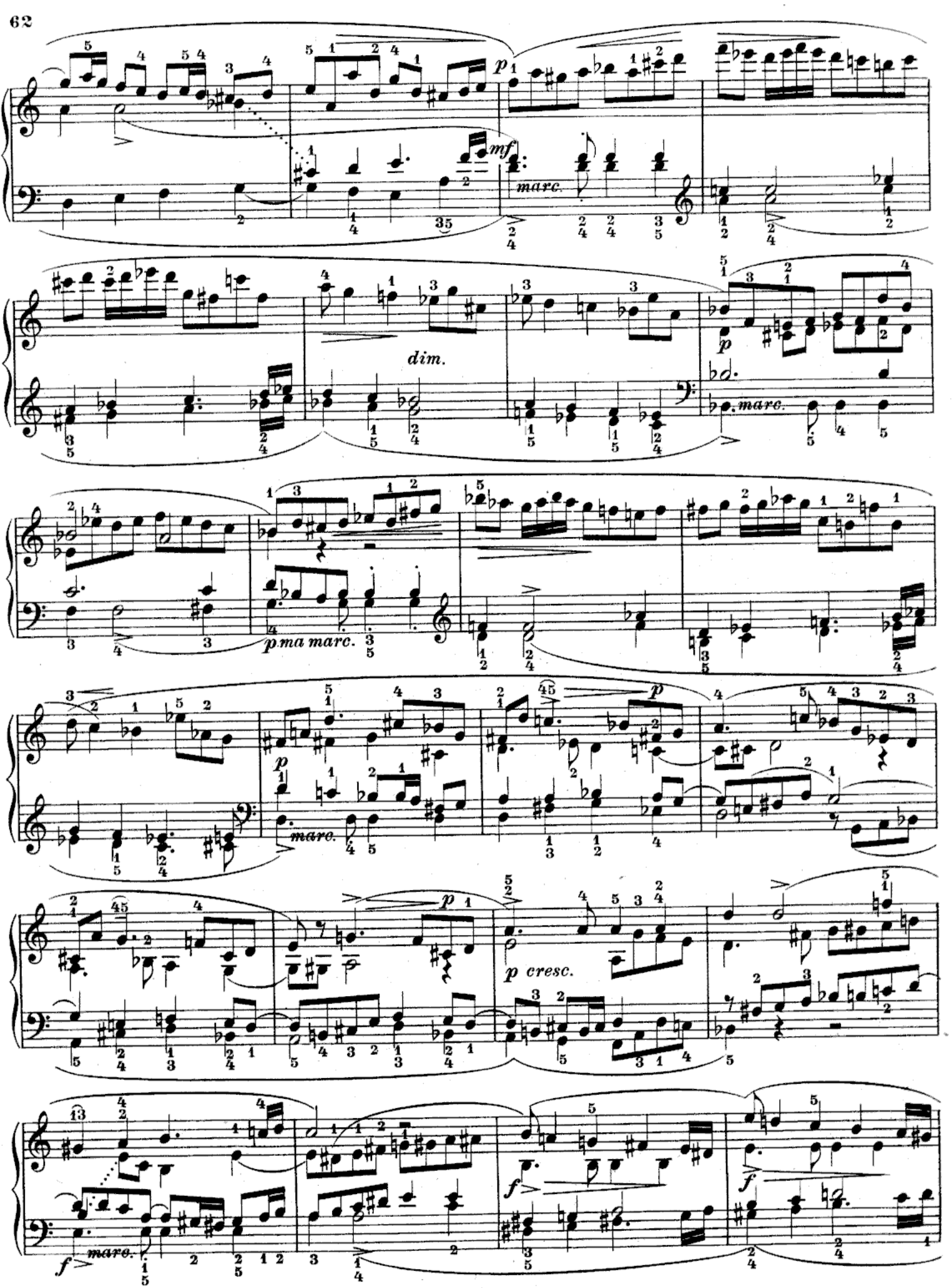

Presto. (♩= 116.)
68.
p
cresc.
f
p
f
ff
I.
II.

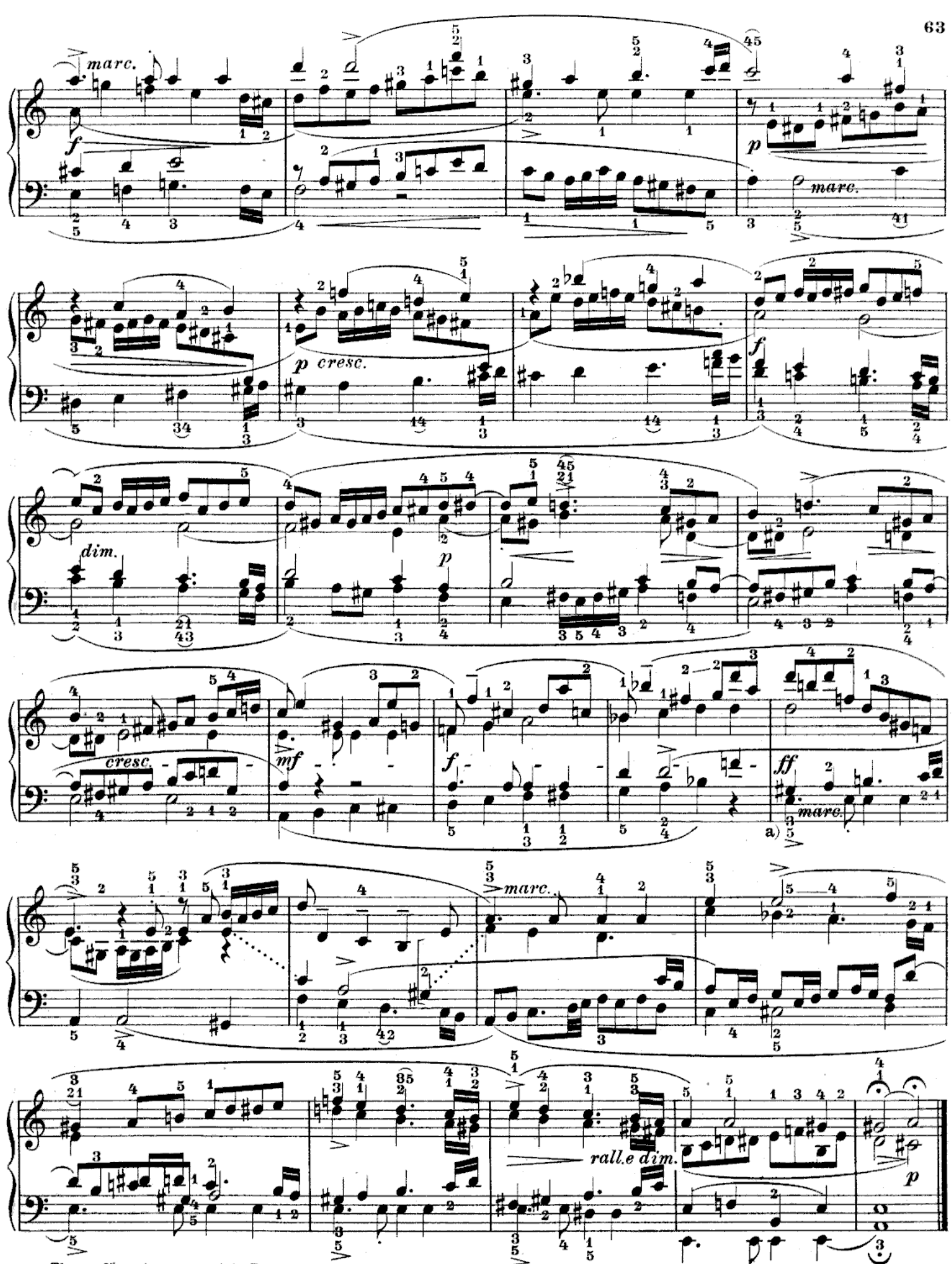
Fuga.

Moderato. (♩=120.)

69.



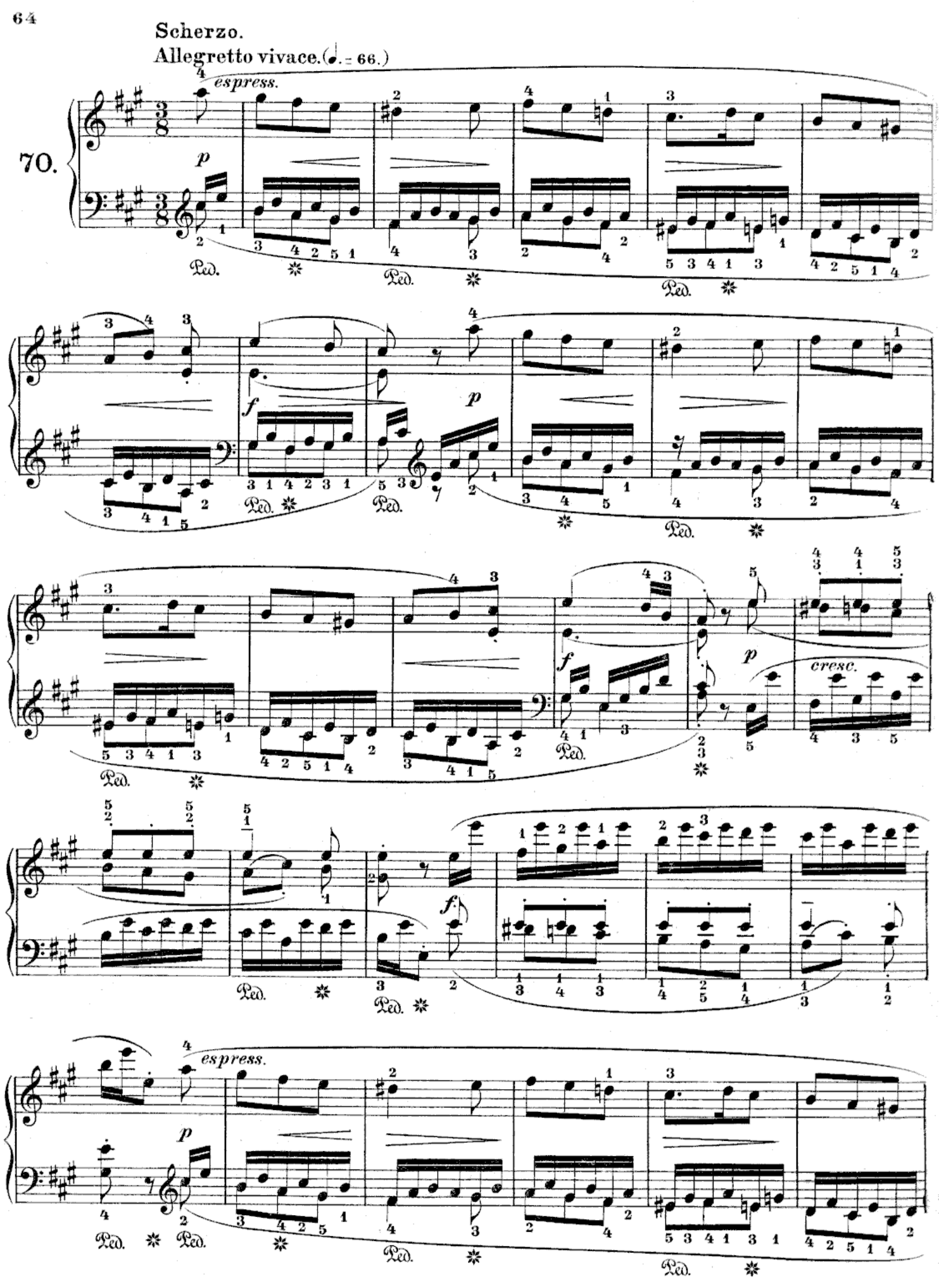

p
mf
marc.
dim.
p
marc.
p ma marc.
p
marc.
p
p cresc.
f
marc.
f
f

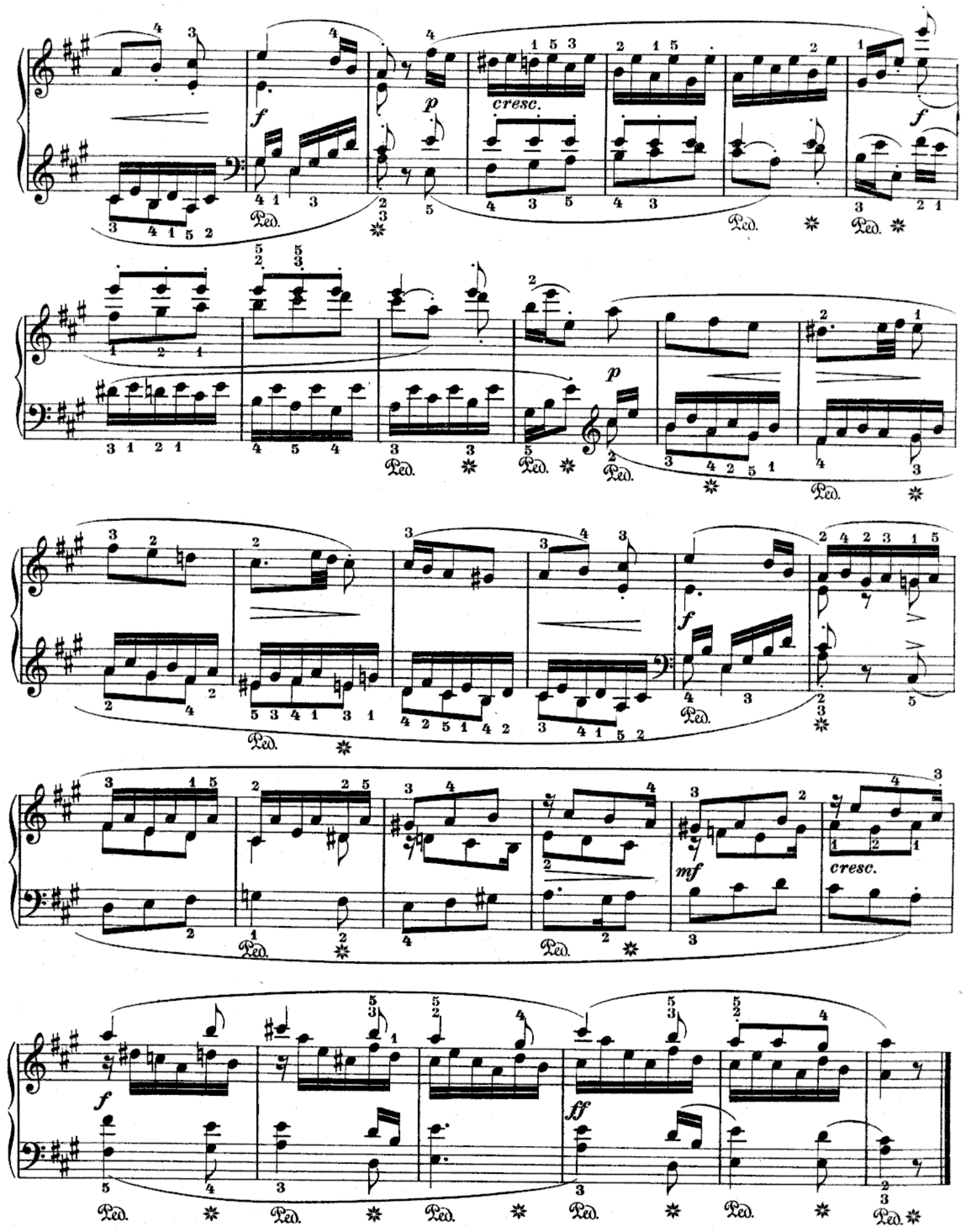


a) Thema für entgegengesetzte Bewegung.
Tema per moto contrario.
Theme in contrary motion.
Sujet par mouvement contraire.

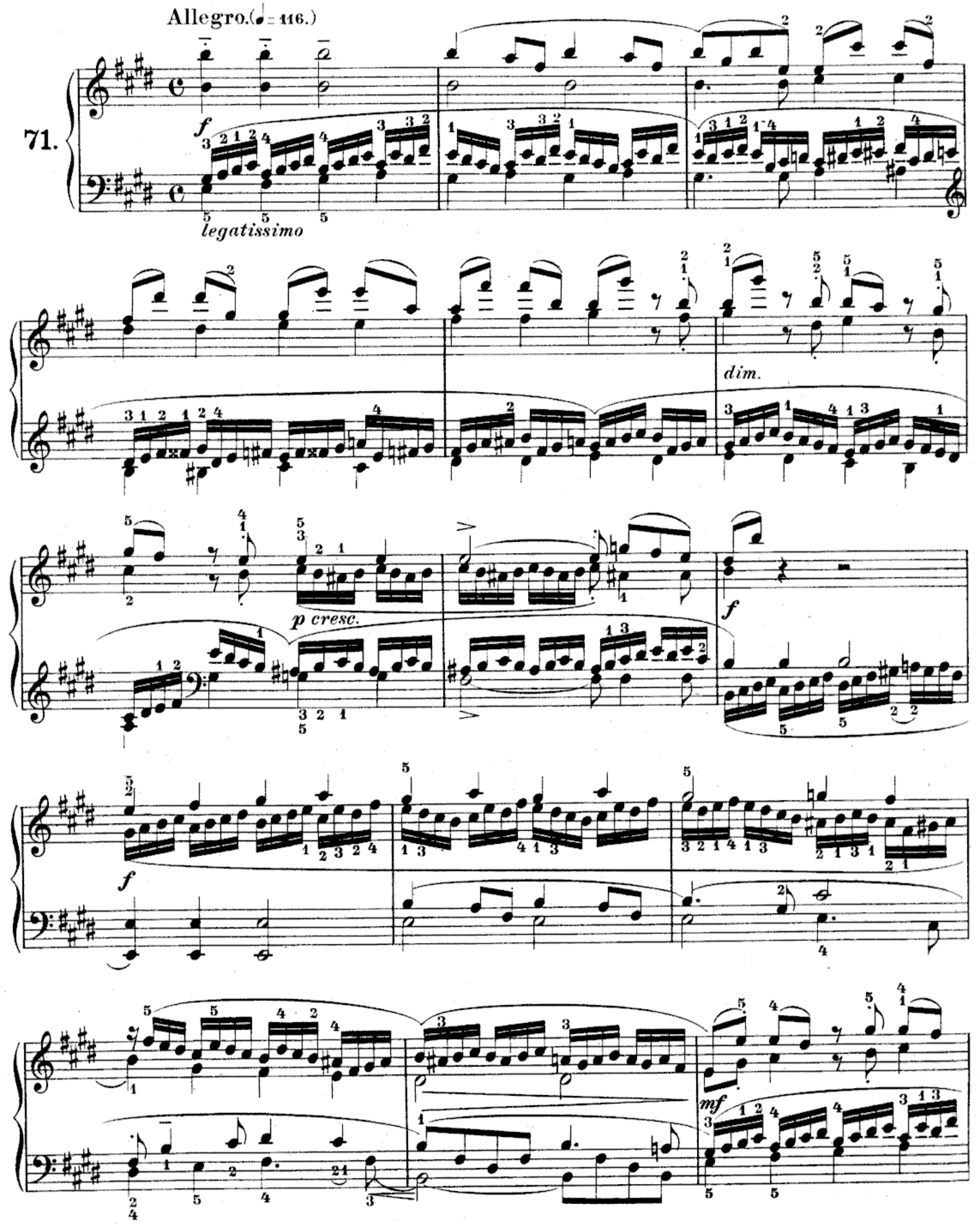
Scherzo.

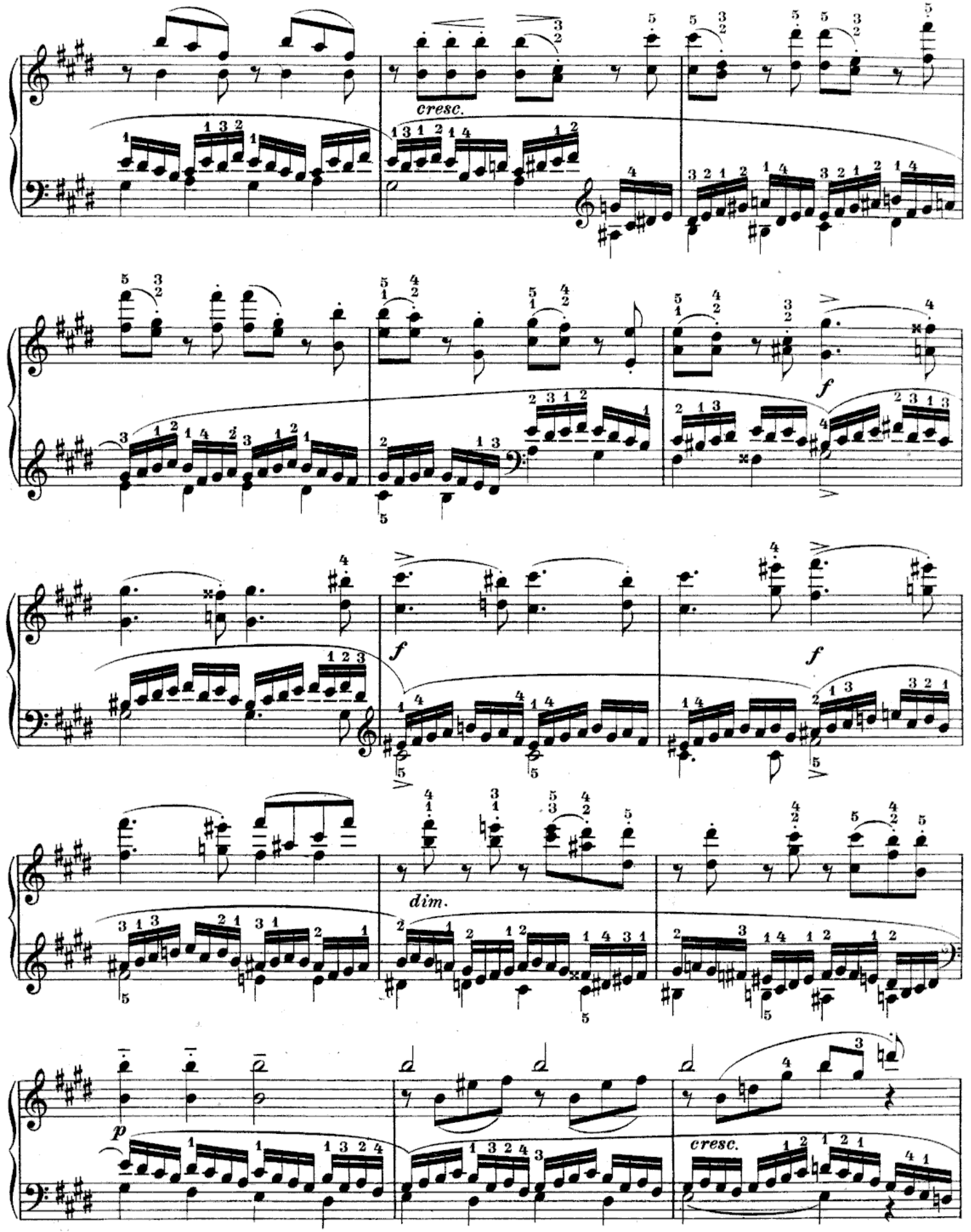
Allegretto vivace. (♩. = 66.)

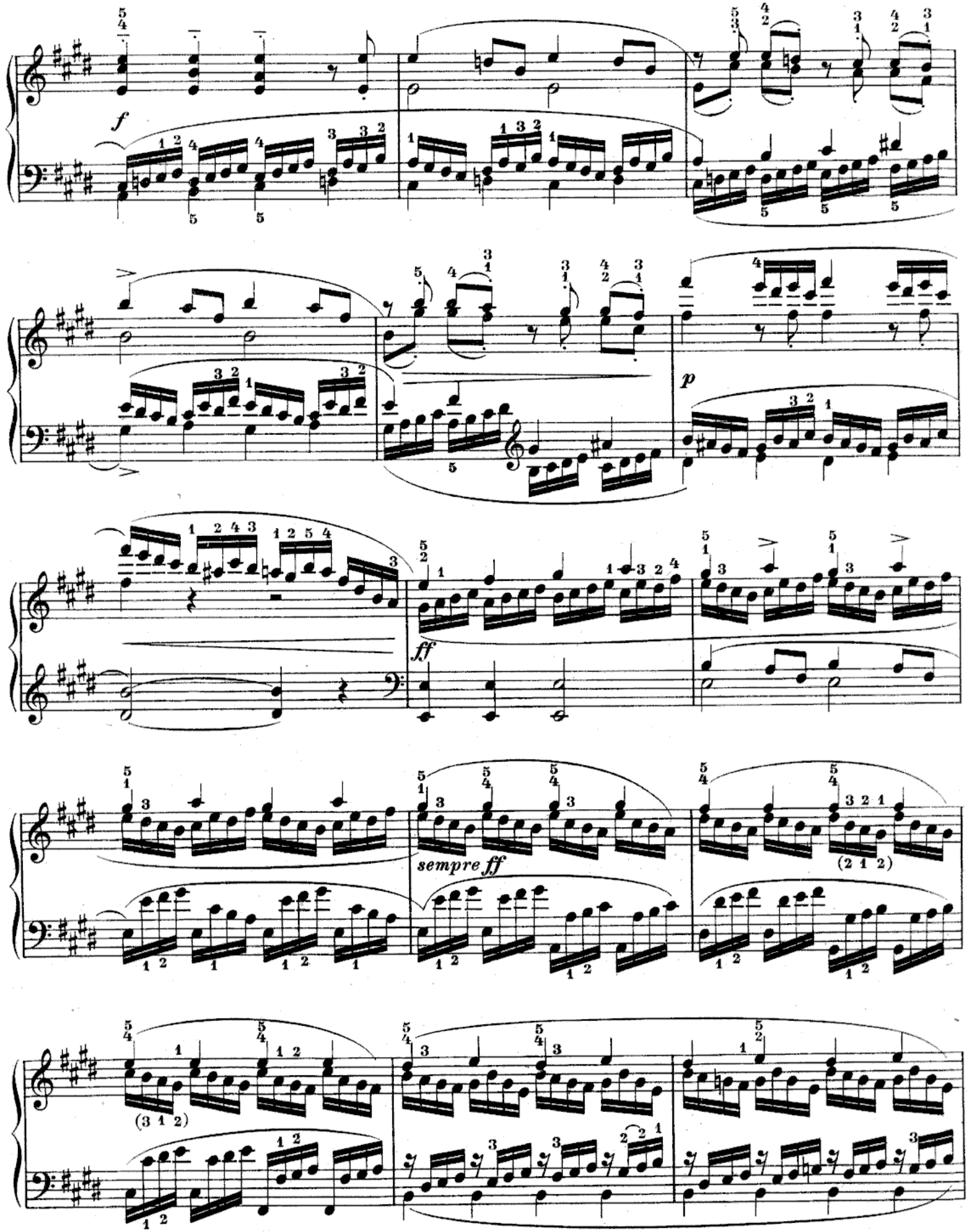


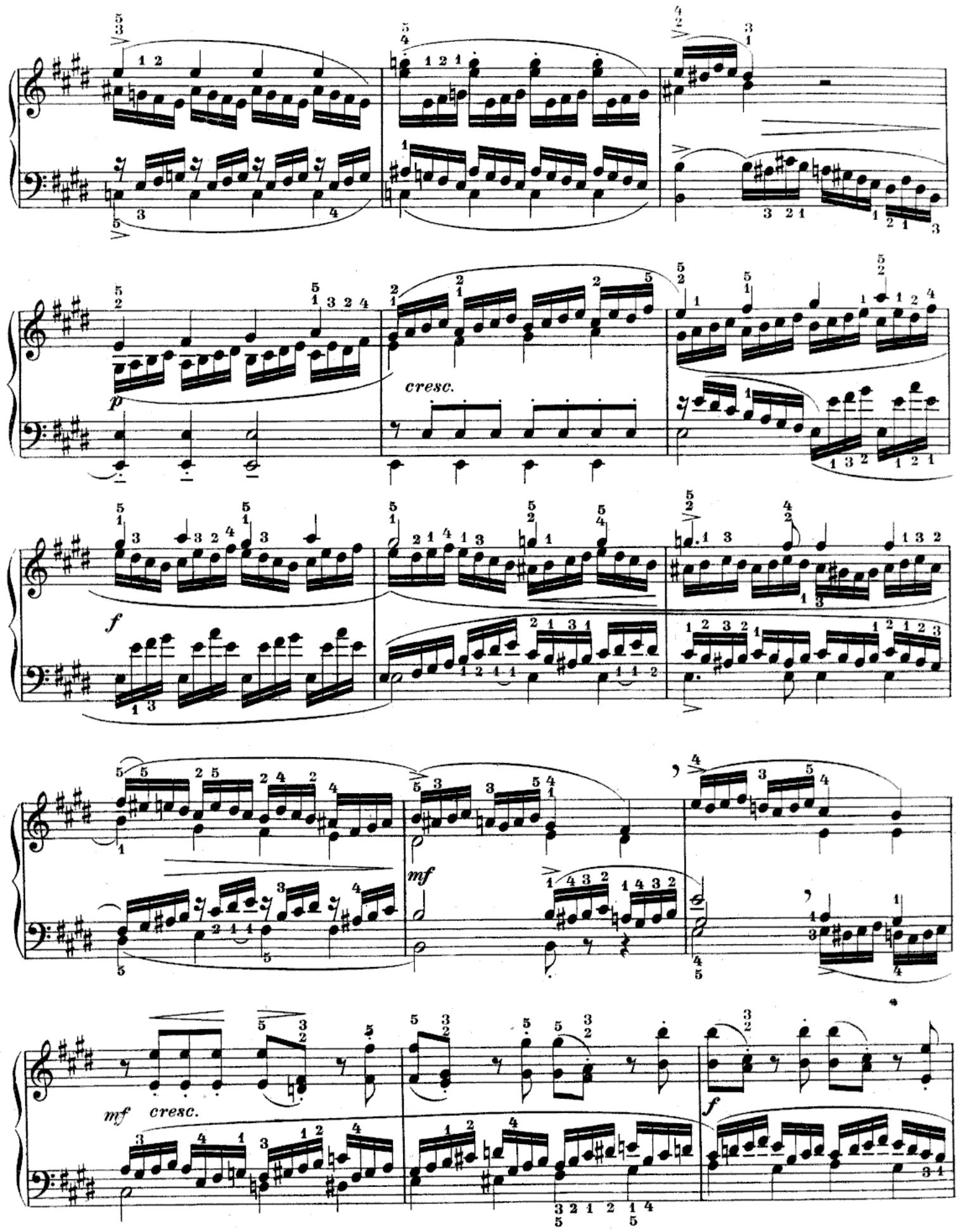

cresc.
cresc.
mf
ff

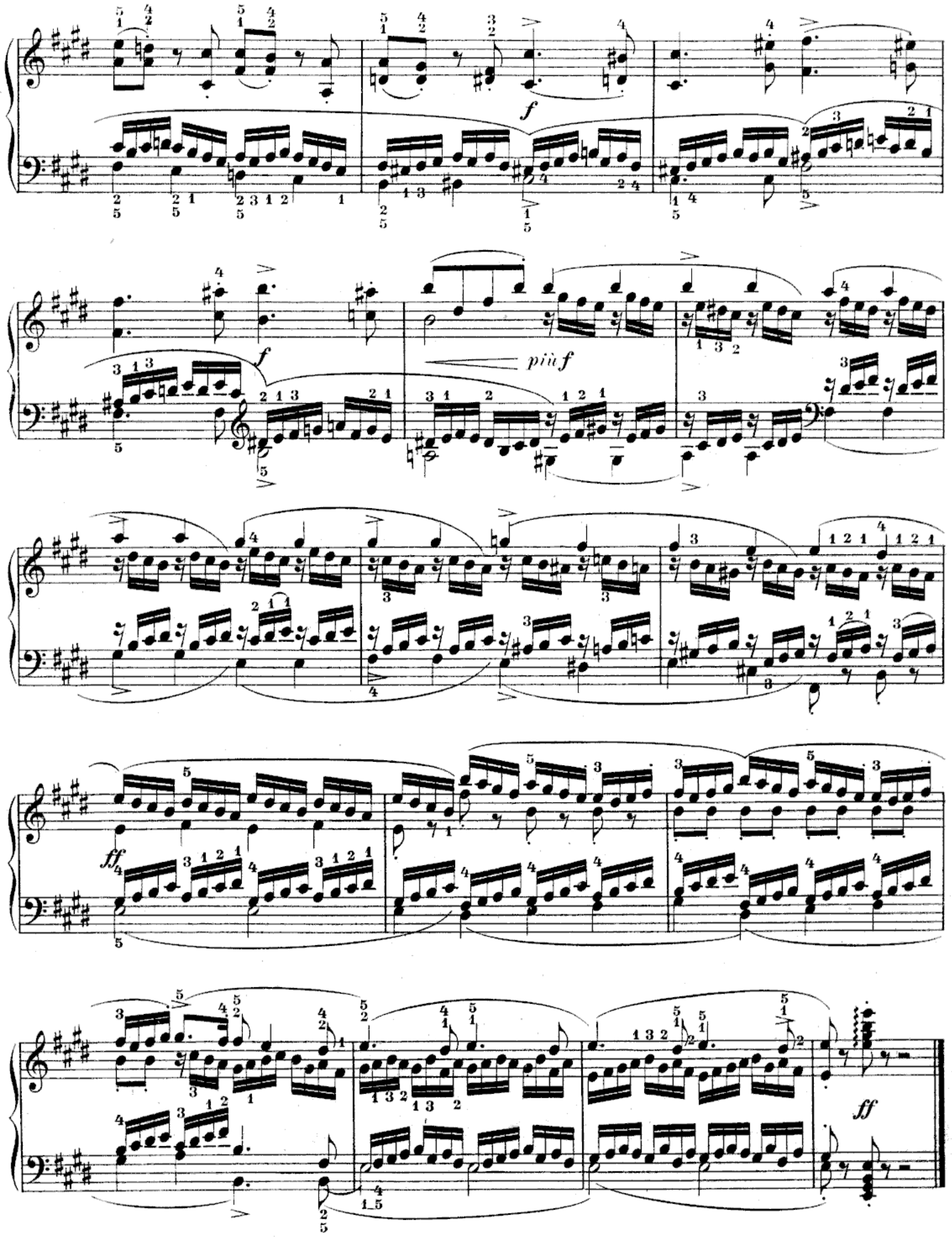
Suite de six pièces.

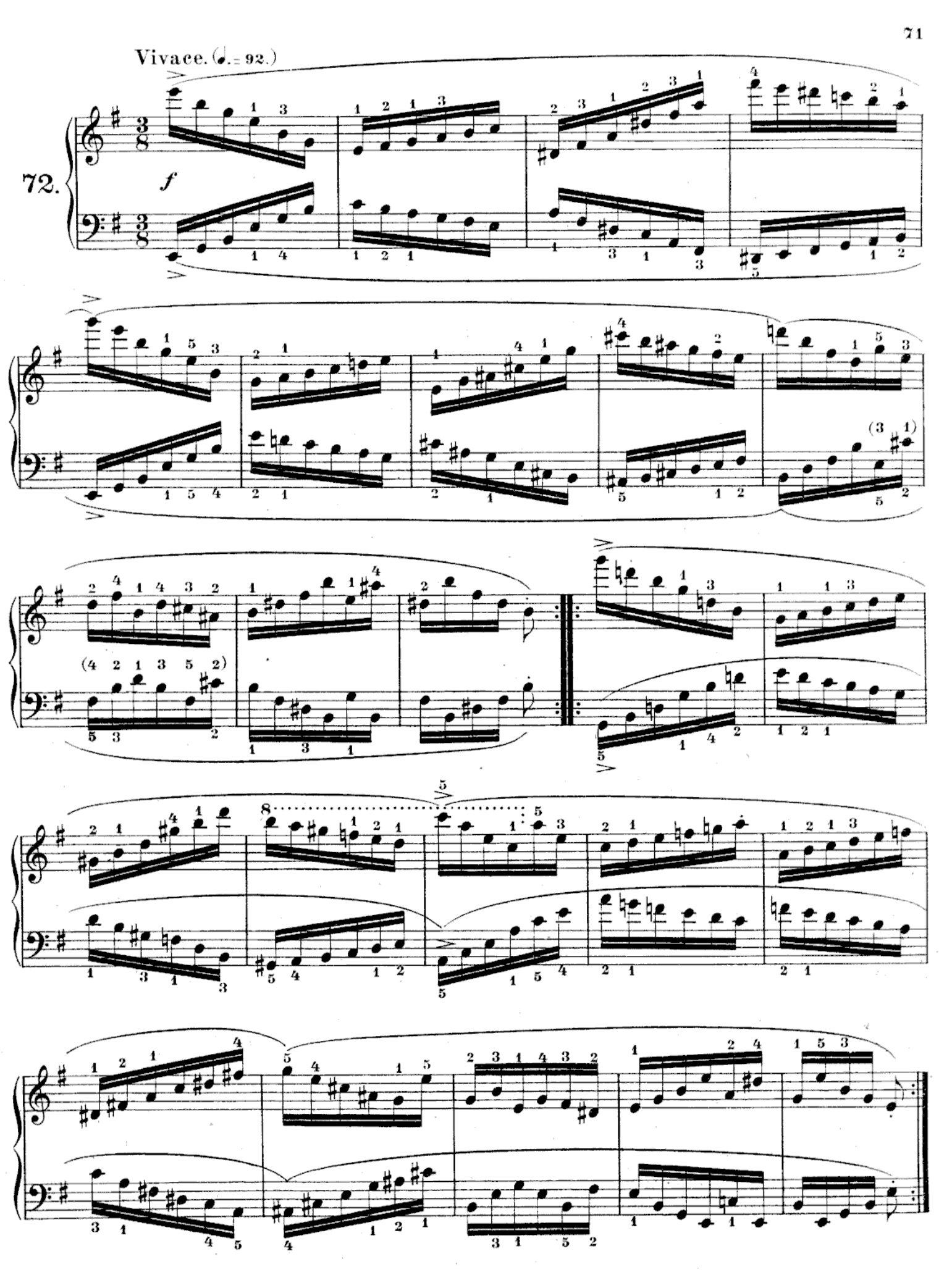



cresc.
f
f
f
dim.
p
cresc.


f
p
ff
sempre ff


cresc.
mf
mf cresc.
f

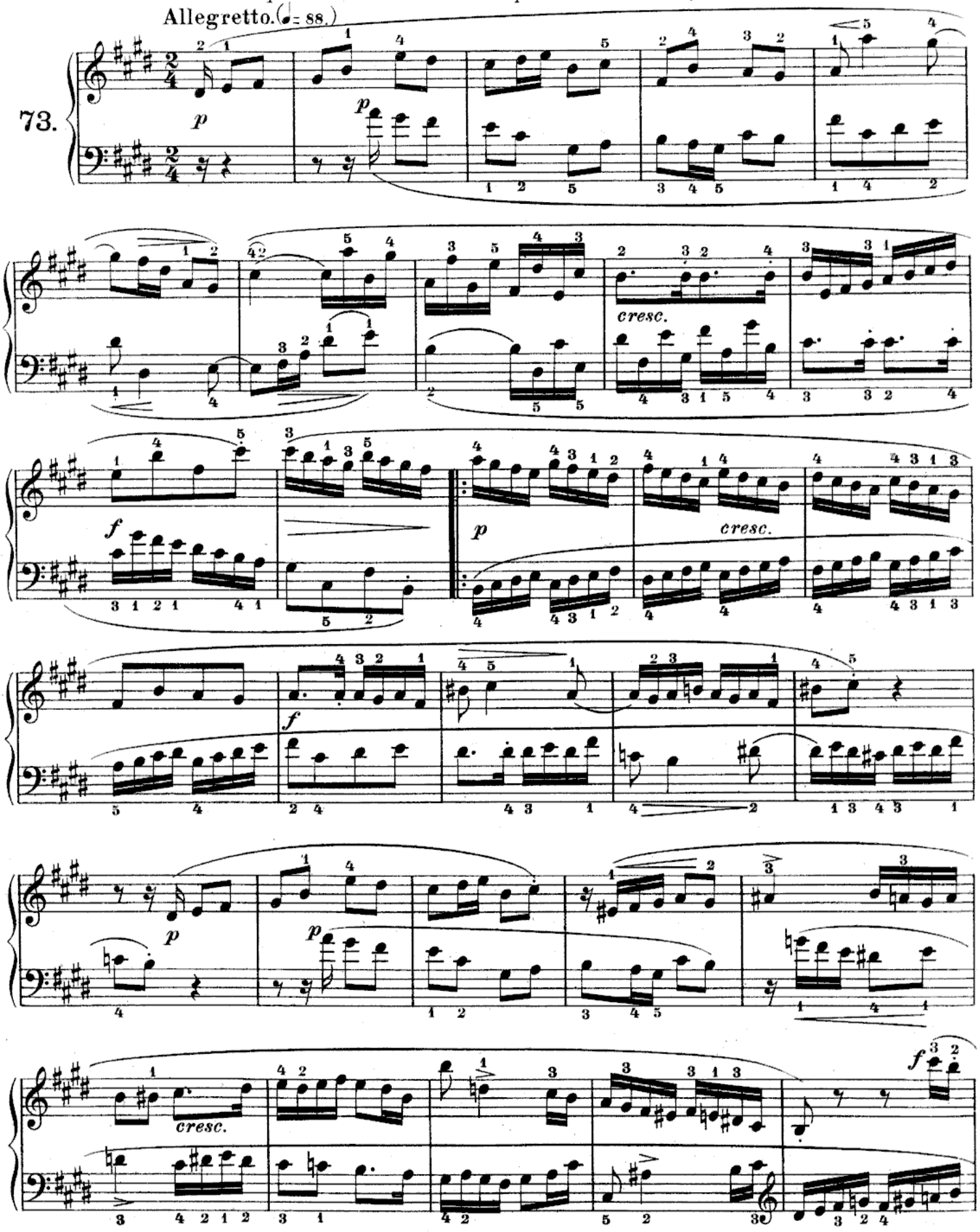

f
più f
f
ff
ff

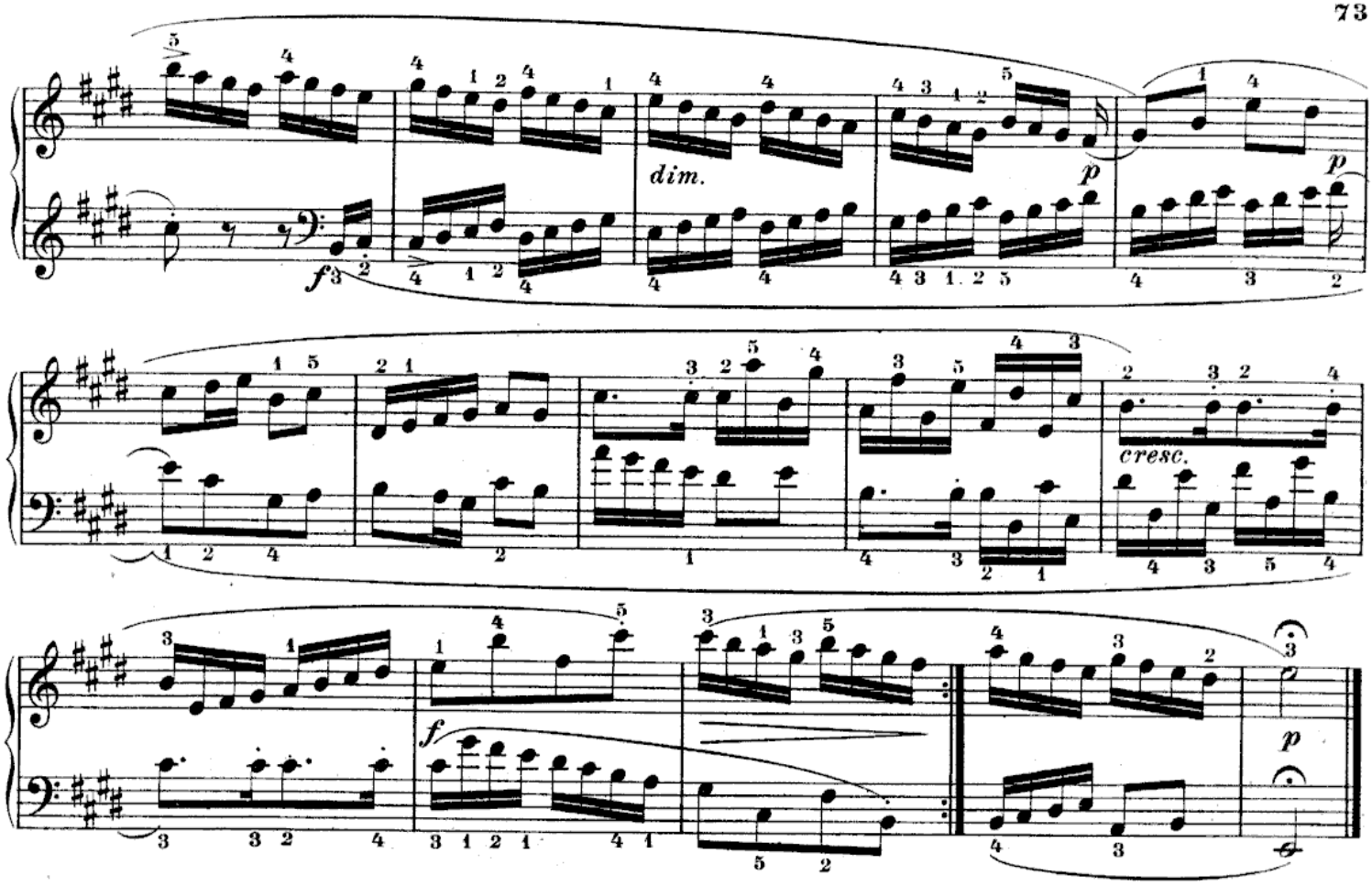

Vivace. (♩. = 92.)
72.
f

Kanon für entgegengesetzte Bewegung und richtige Intervalle.
Canone per moto contrario e per intervalli giusti.
Canon by contrary motion with exact intervals.
Canon pour mouvement contraire et pour les intervalles justos.

Allegretto. (♩= 88.)

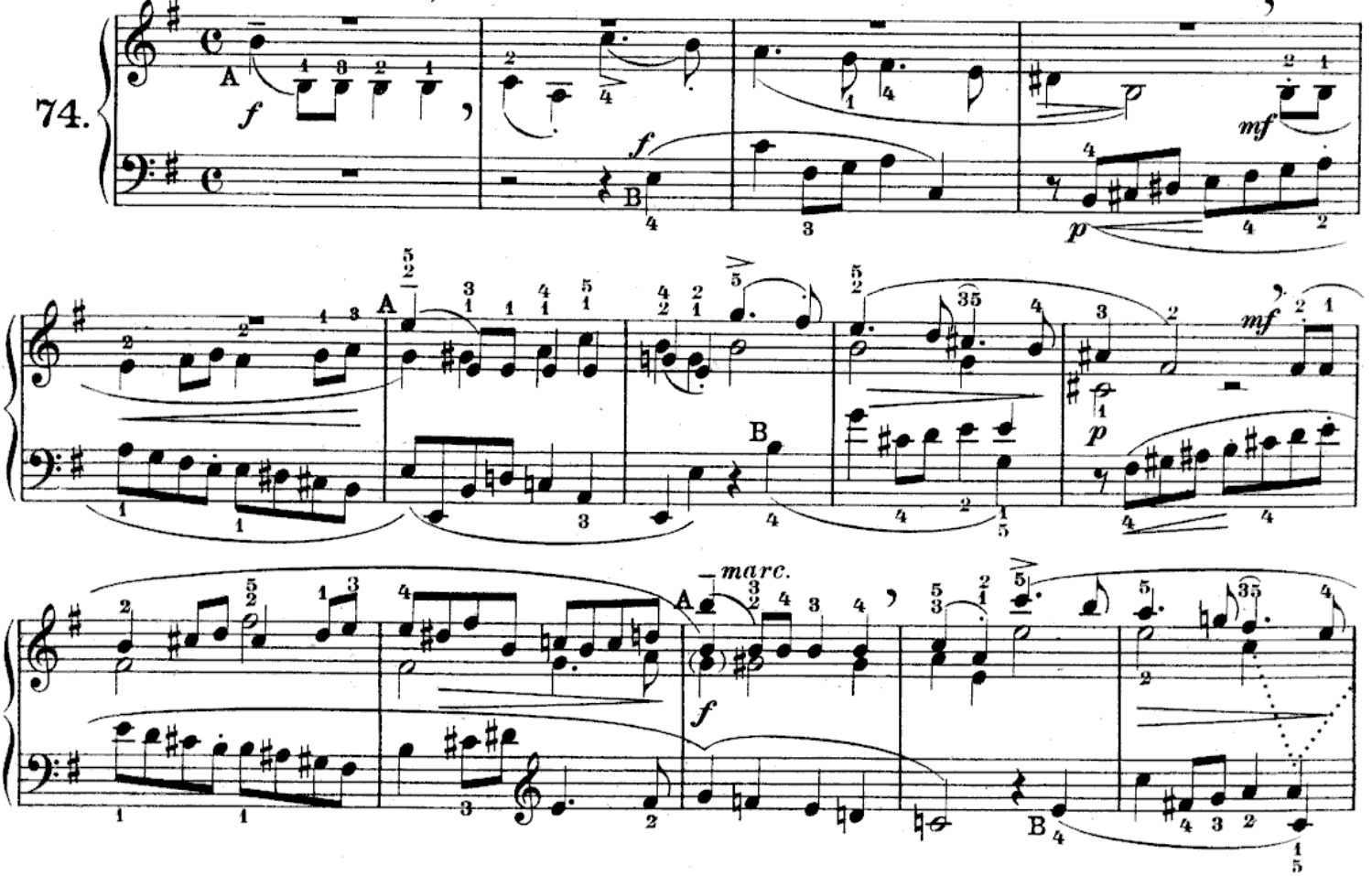
73.

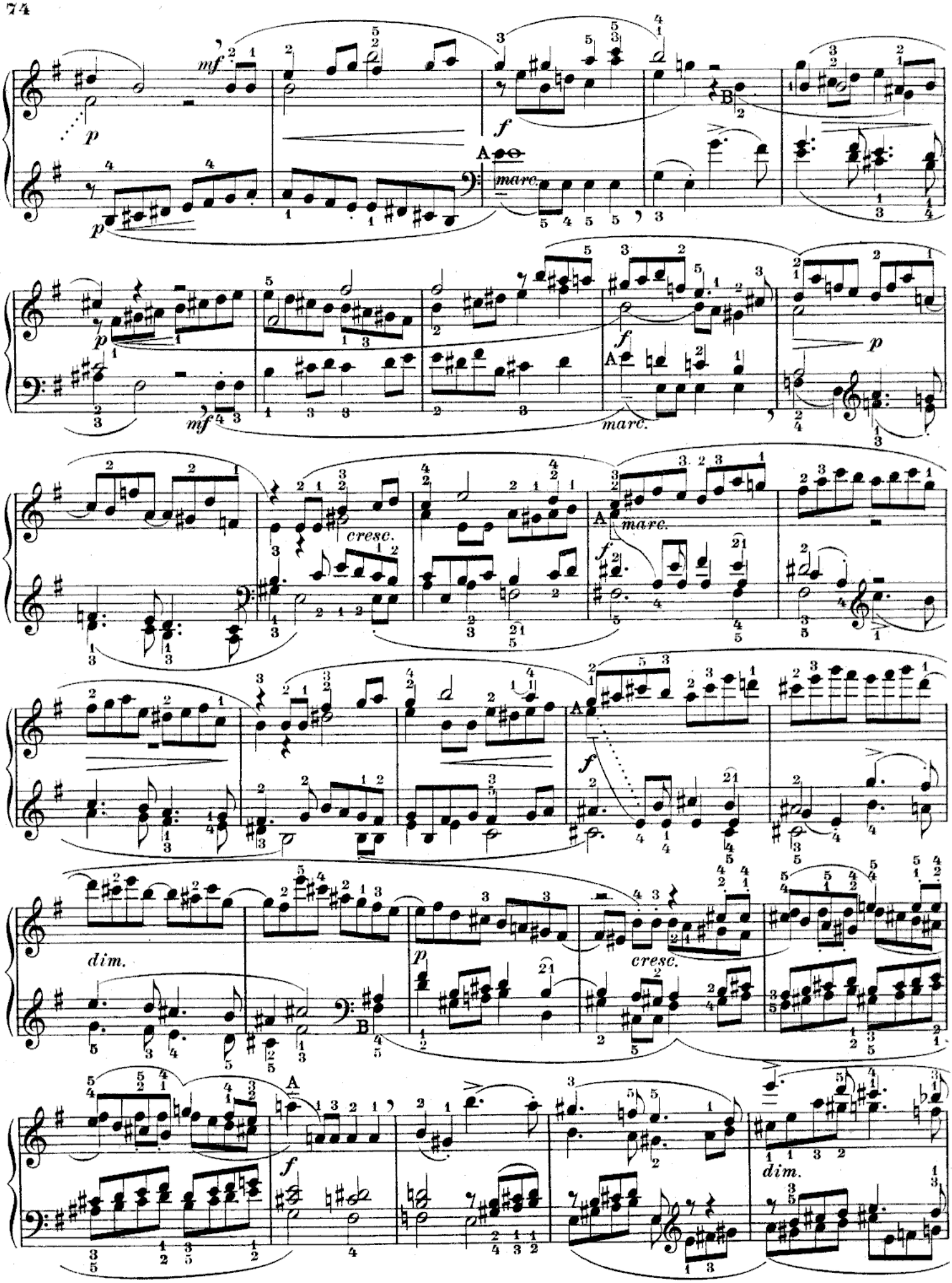


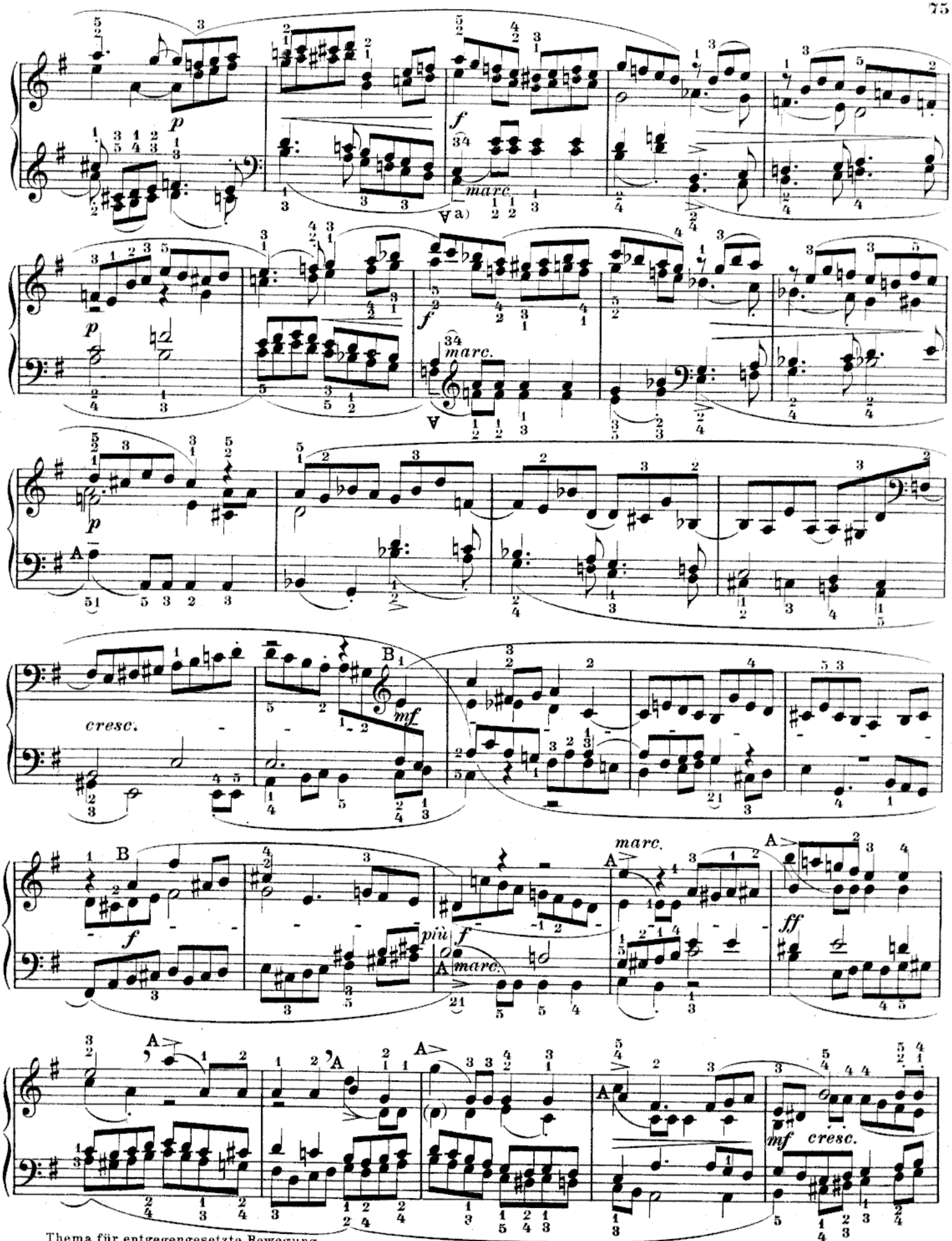


Fuga a 2 soggetti.
Moderato. (𝅗𝅥 = 69.)

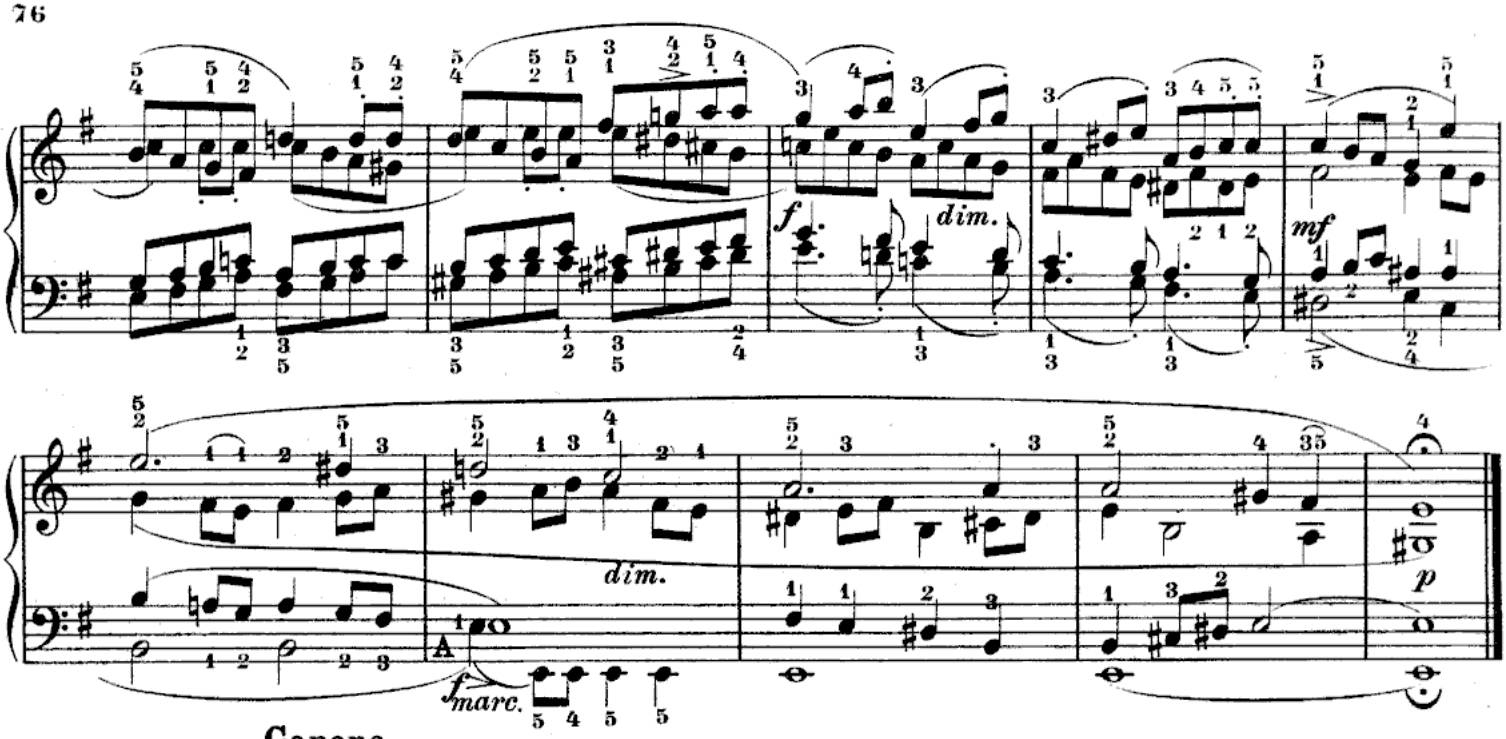
74.




mf
p
f
A
marc.
B
cresc.
dim.

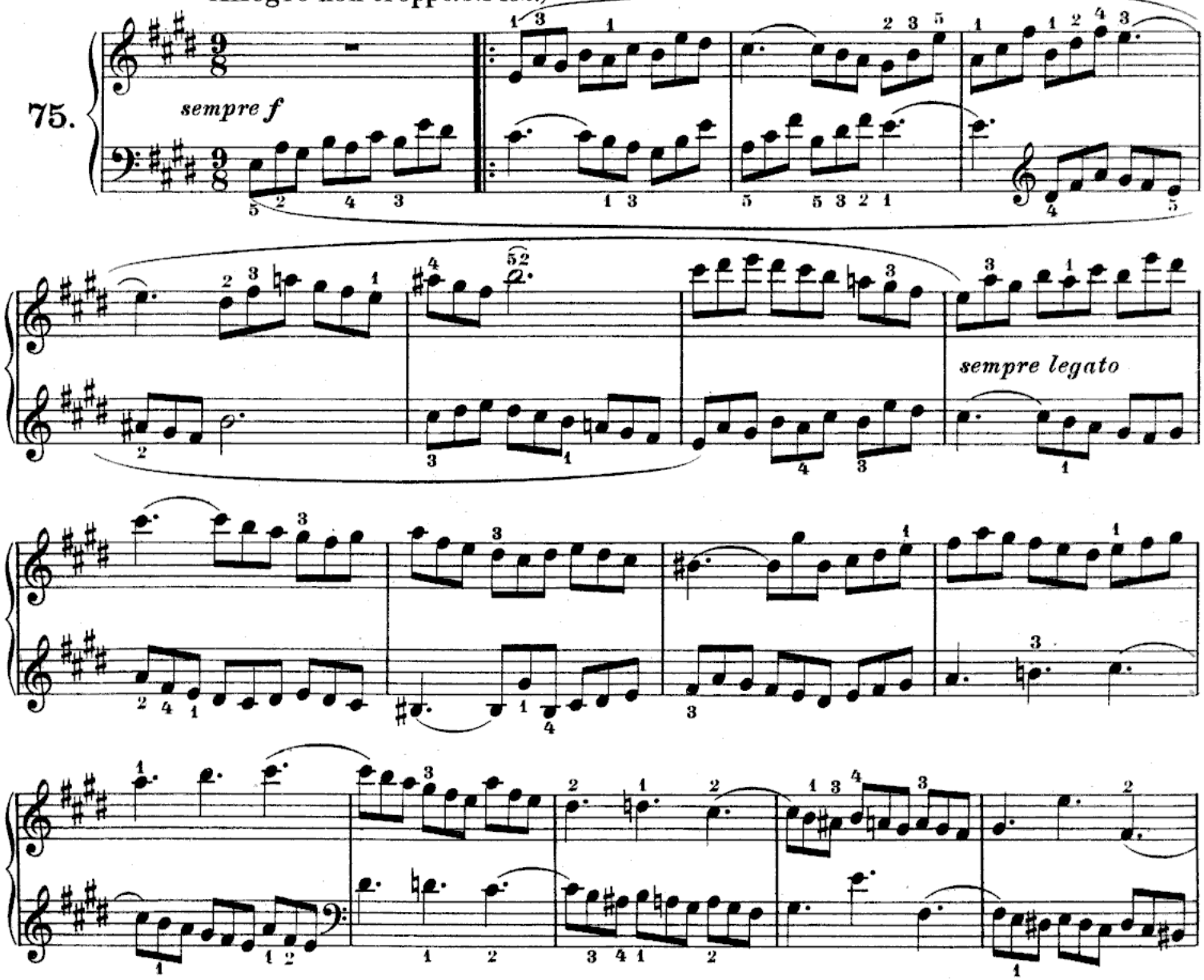


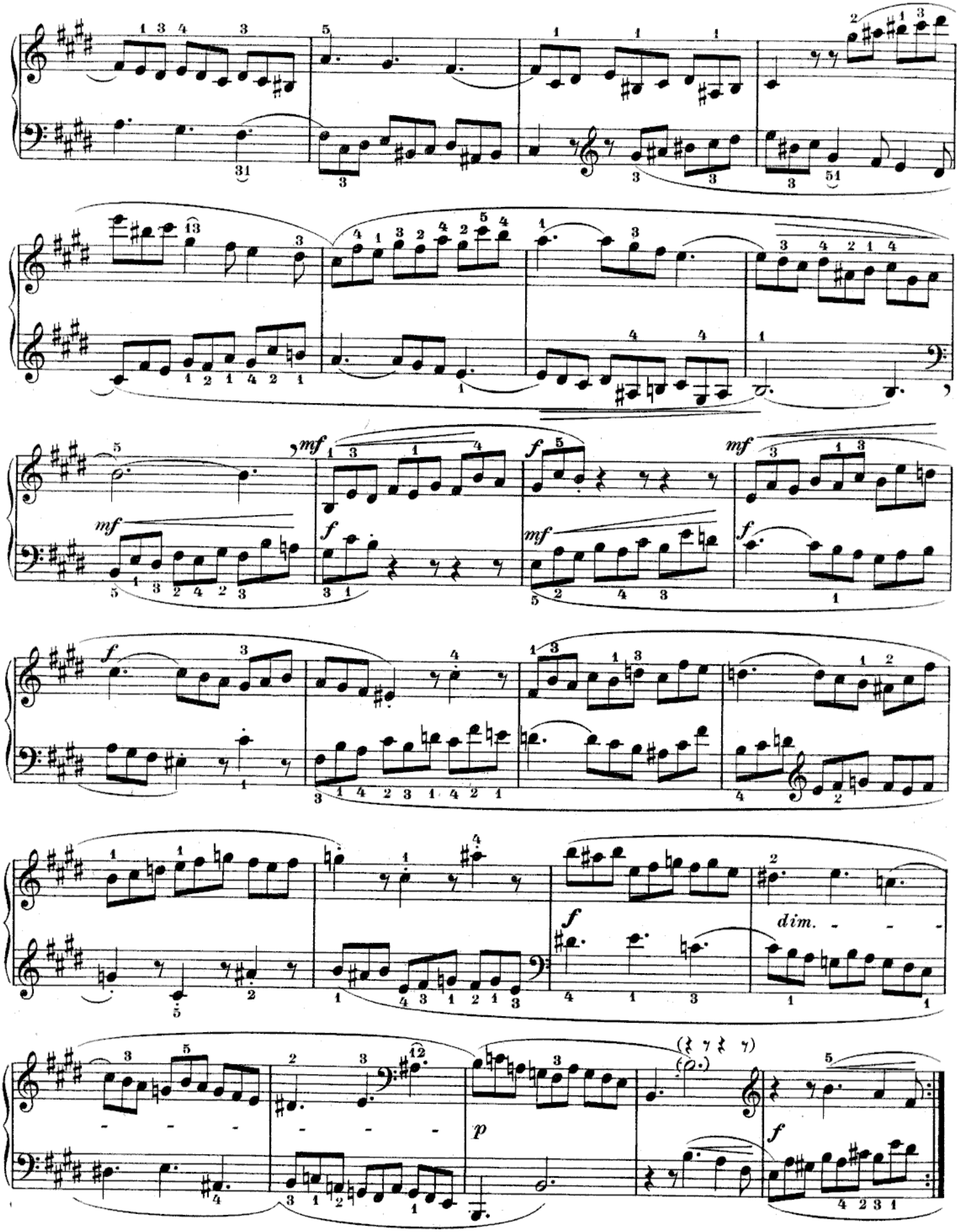
a) Thema für entgegengesetzte Bewegung.
Tema per moto contrario.
Theme in contrary motion.
Sujet par mouvement contraire.

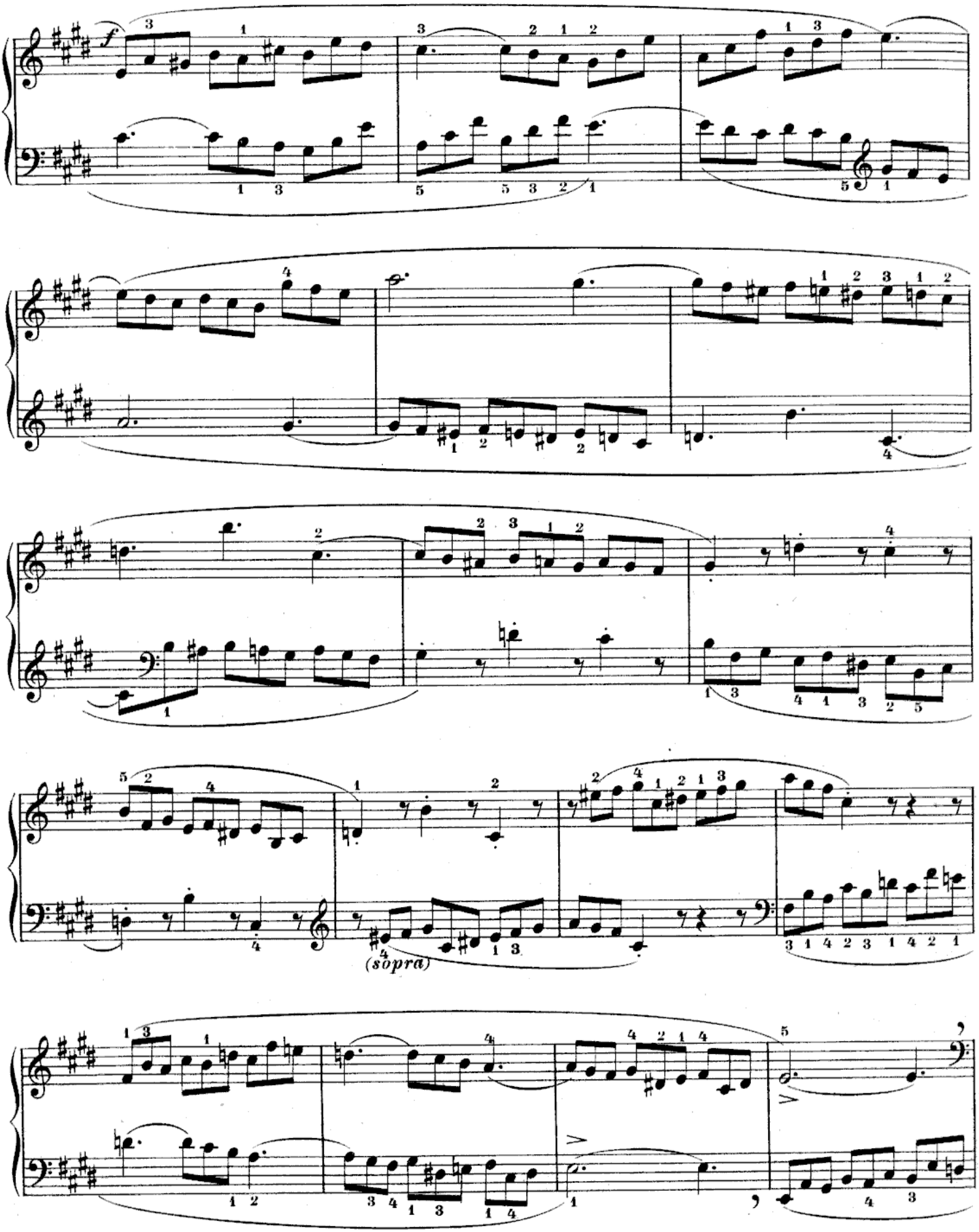


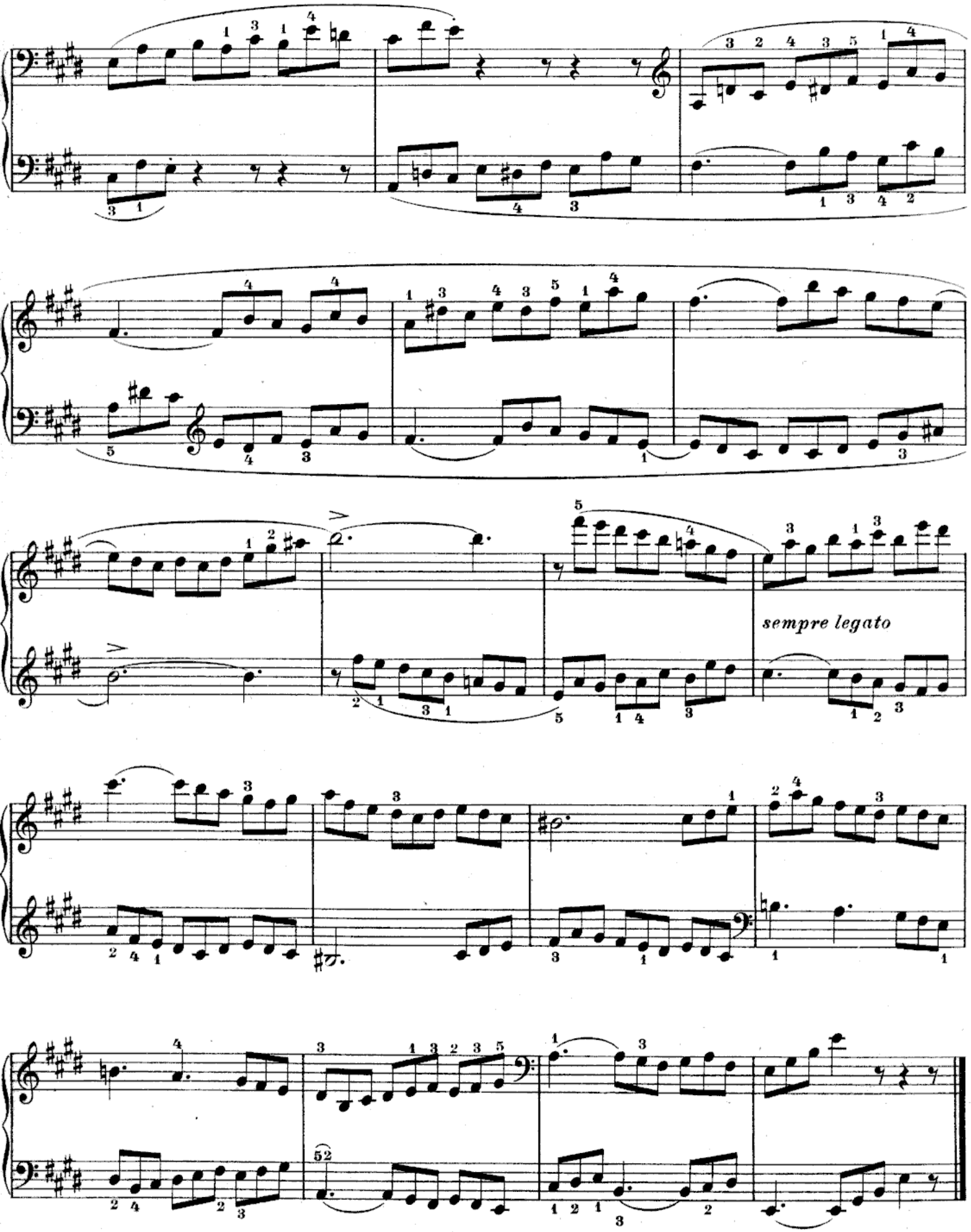
Canone.
Allegro non troppo. (♩. = 132.)

75.




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


f
(sopra)

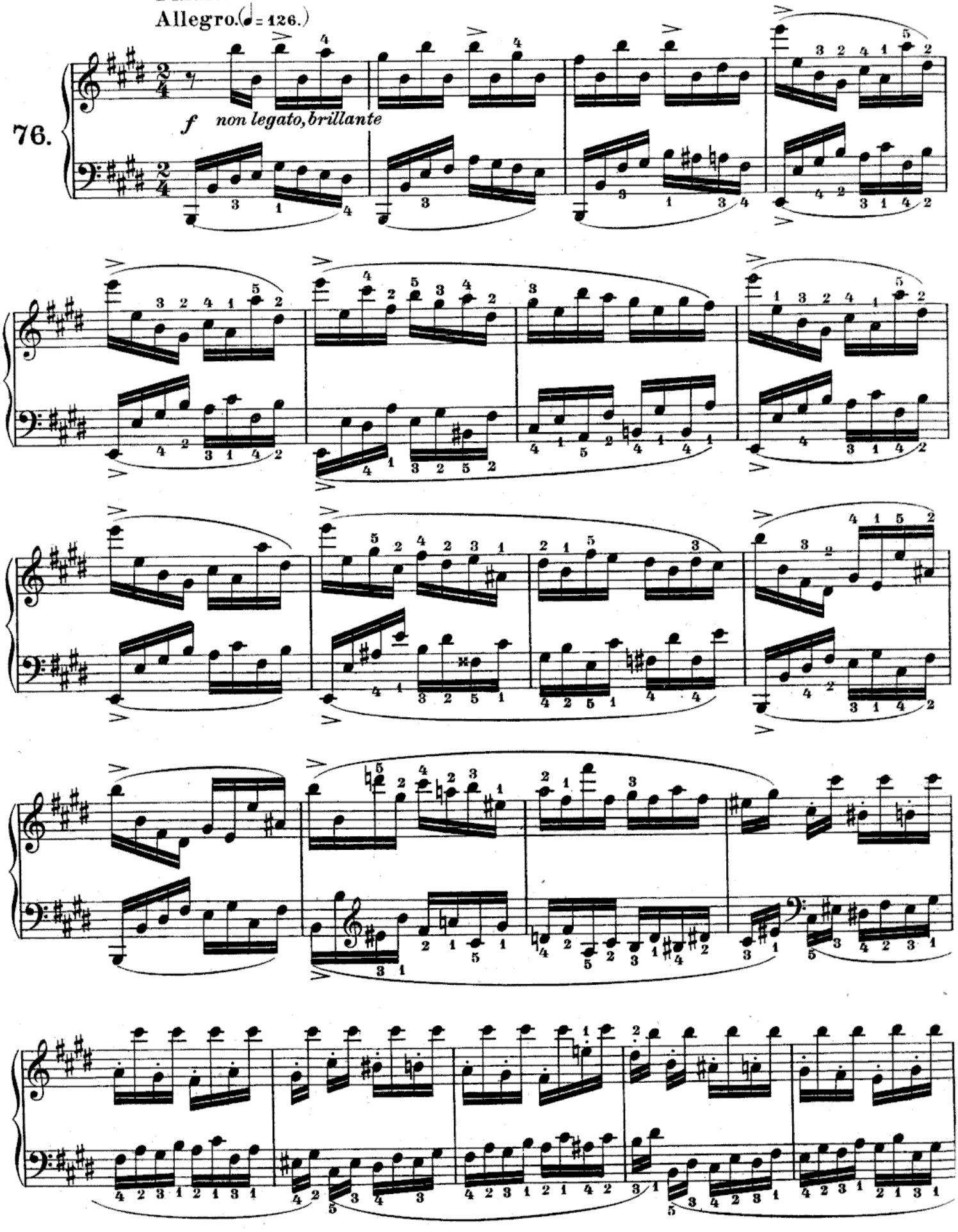

sempre legato

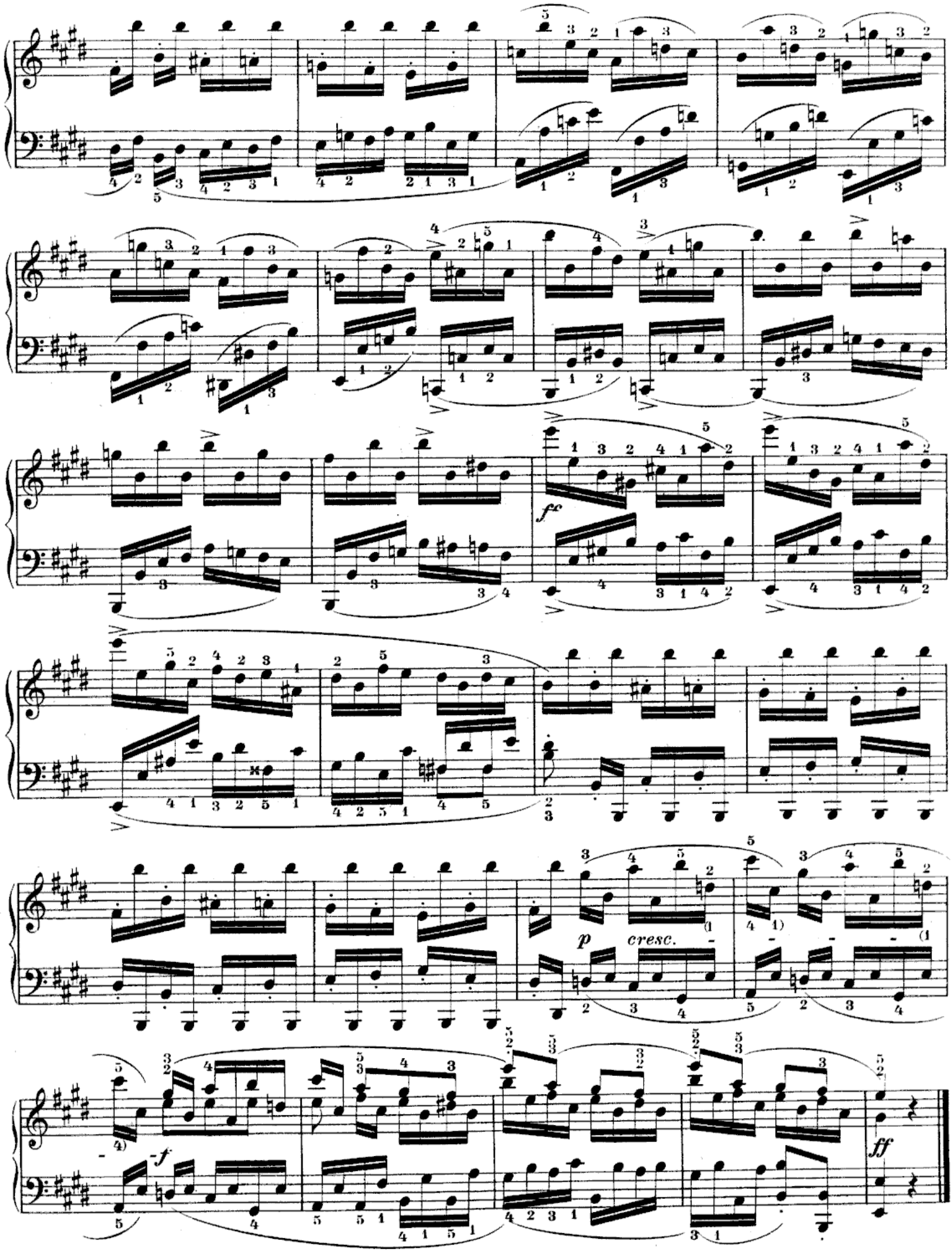
Finale.

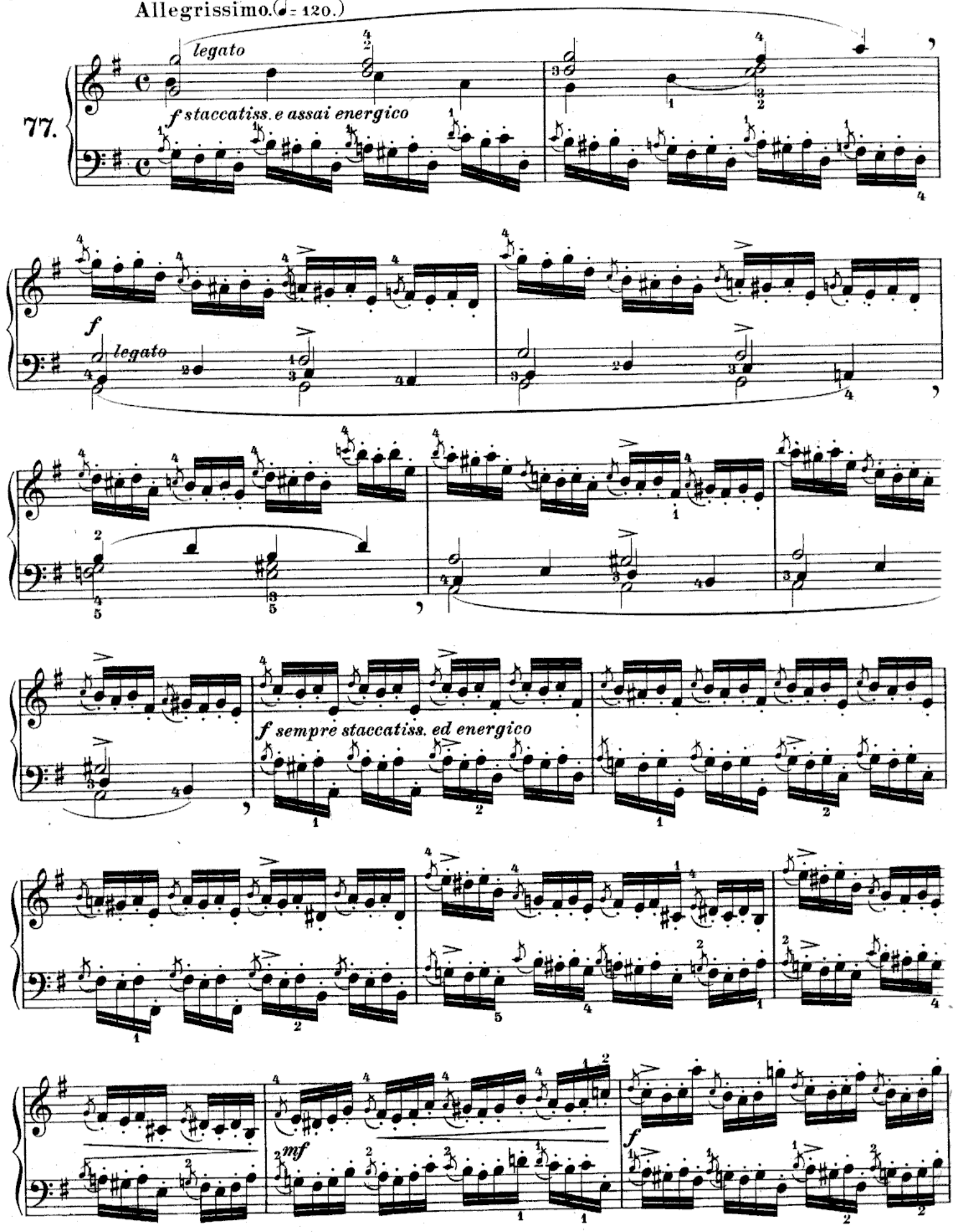
Allegro. (♩ = 126.)

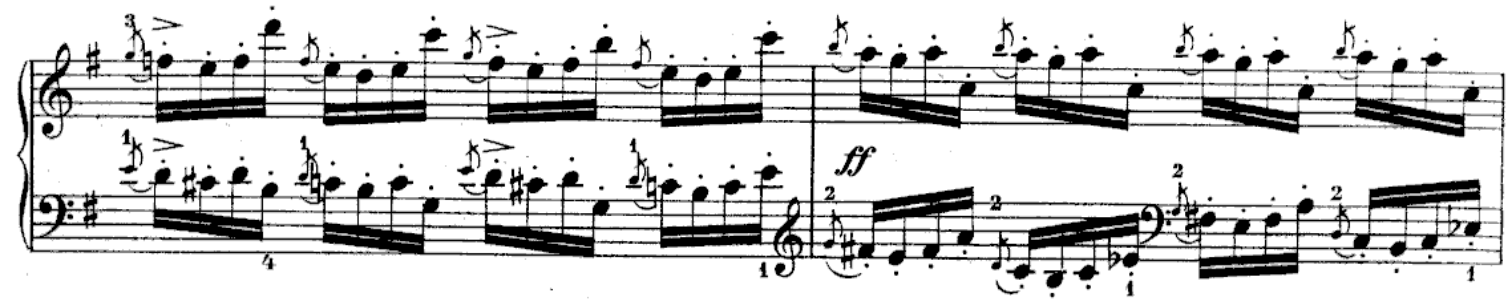
76.

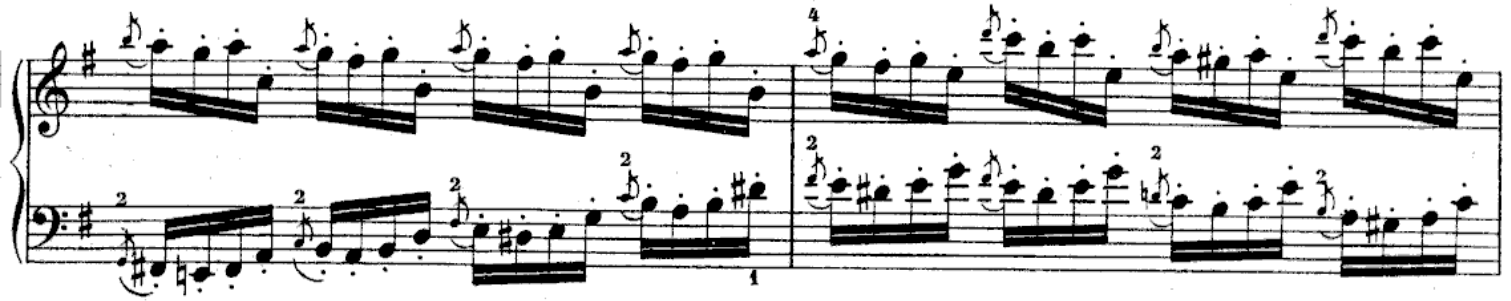
f *non legato, brillante*

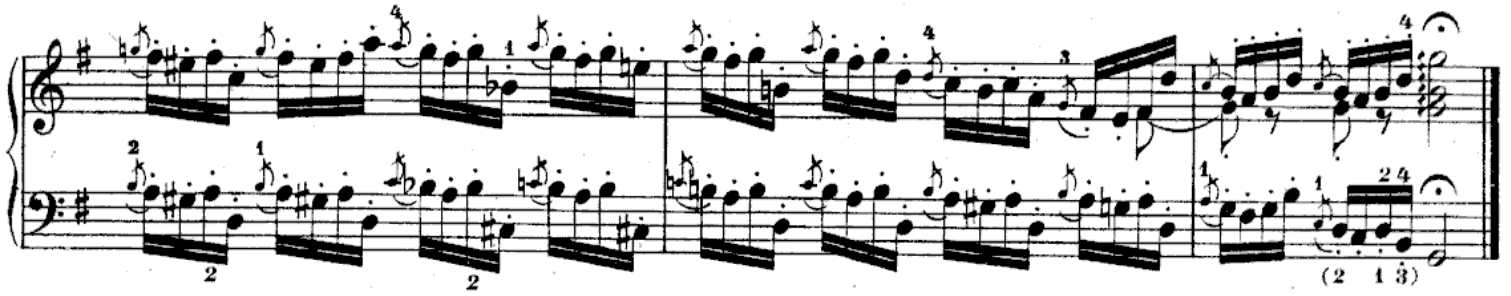



fz
fz
fz
p
cresc.
f
ff


Allegrissimo. (♩= 120.)
77.
legato
f staccatiss. e assai energico
f
legato
f sempre staccatiss. ed energico
mf
f

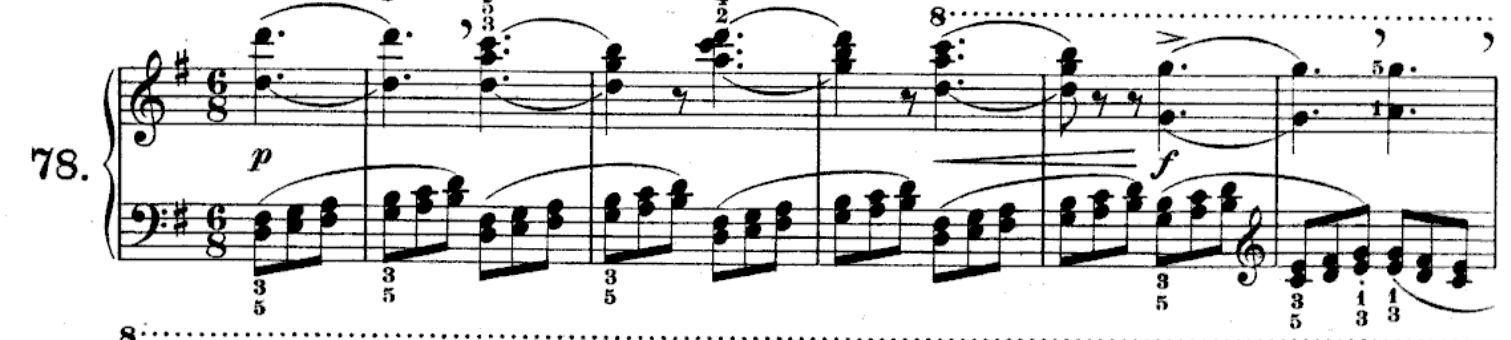


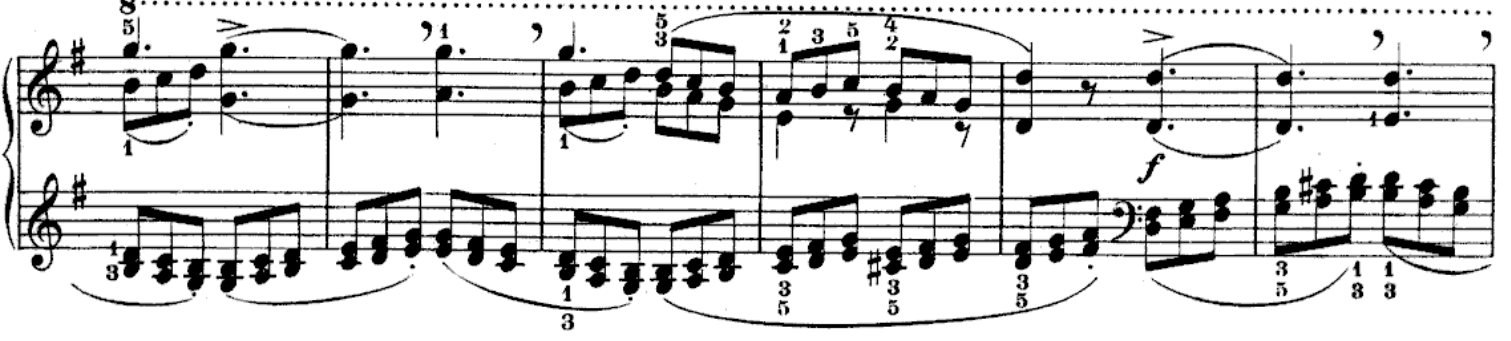


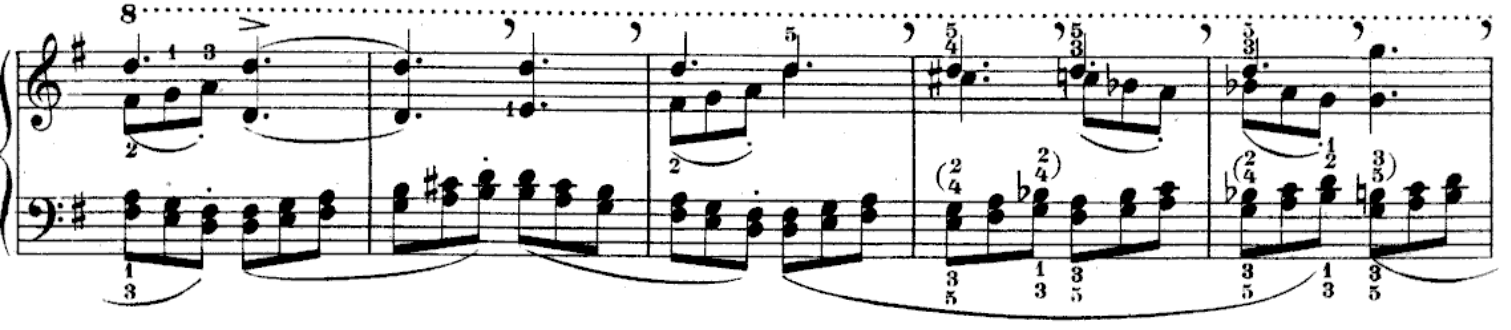


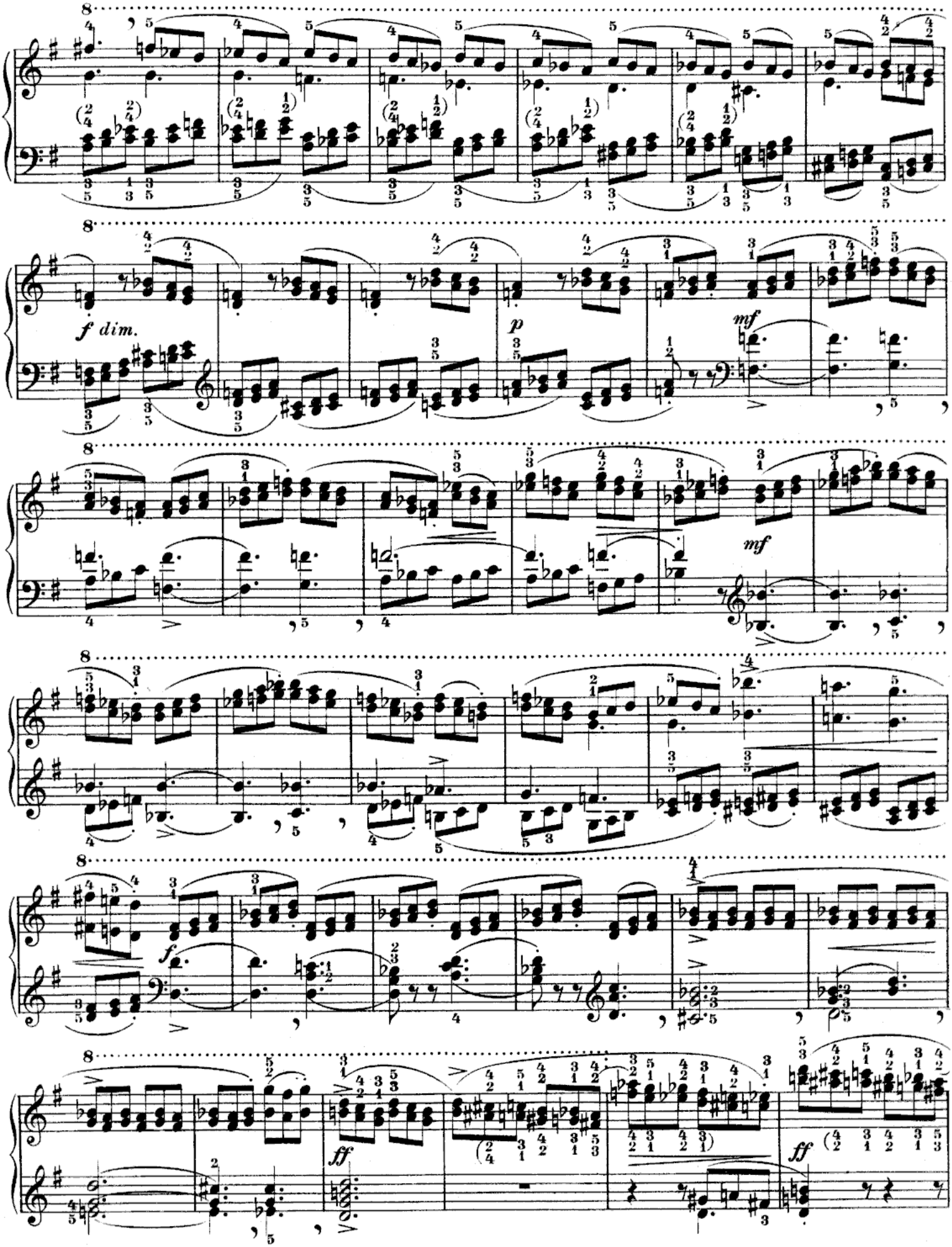
Molto Allegro. (♩. = 144.)

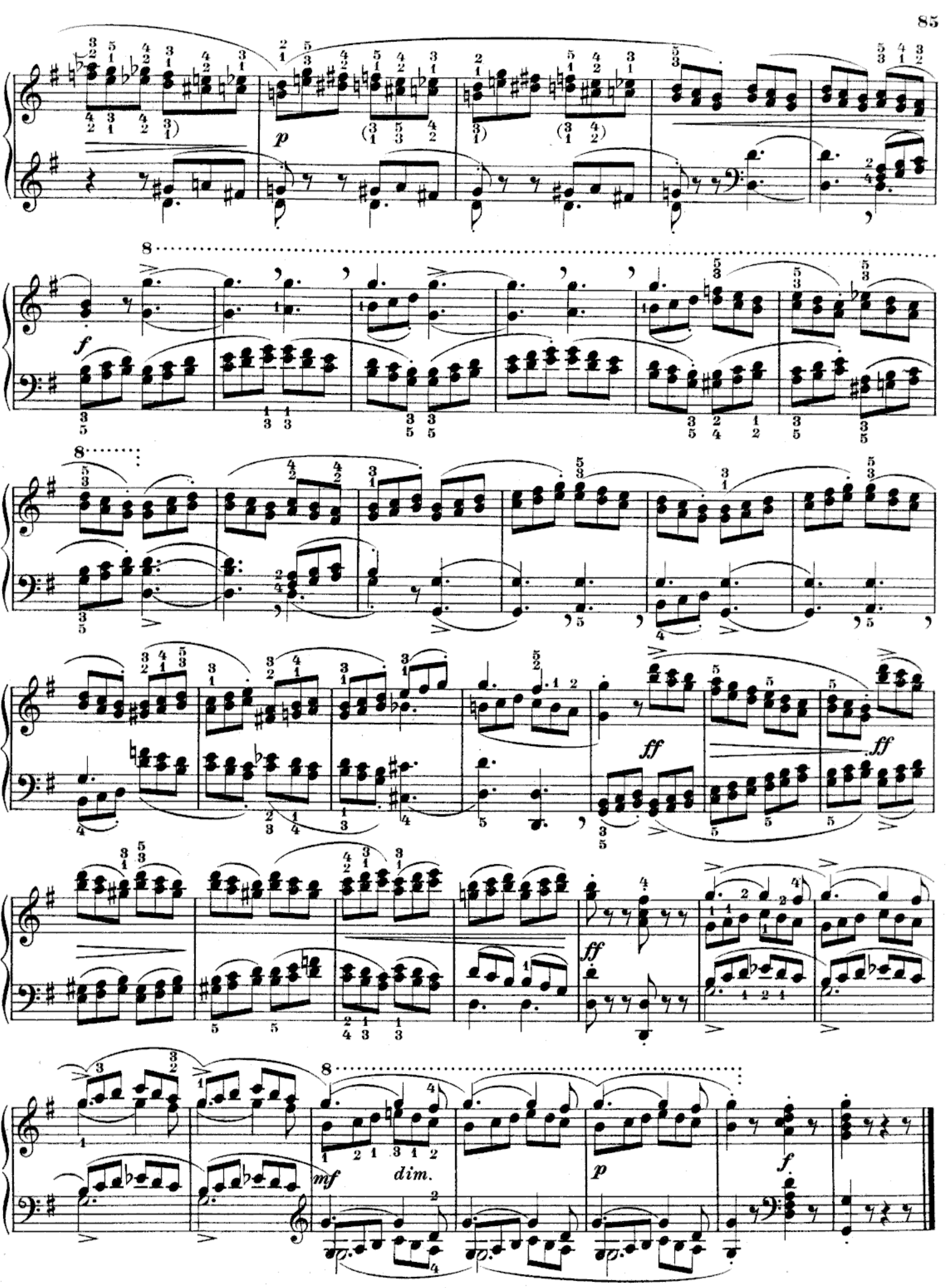
78.








f dim.
p
mf
mf
f
ff
ff


p
f
ff
ff
ff
mf
dim.
p
f.

Allegro moderato. (♩ = 138.)

79.

mf

legato ed espressivo

Ped. * Ped. *

dim.

Ped. * Ped. * Ped. * Ped. *

p *mf*

Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *

f

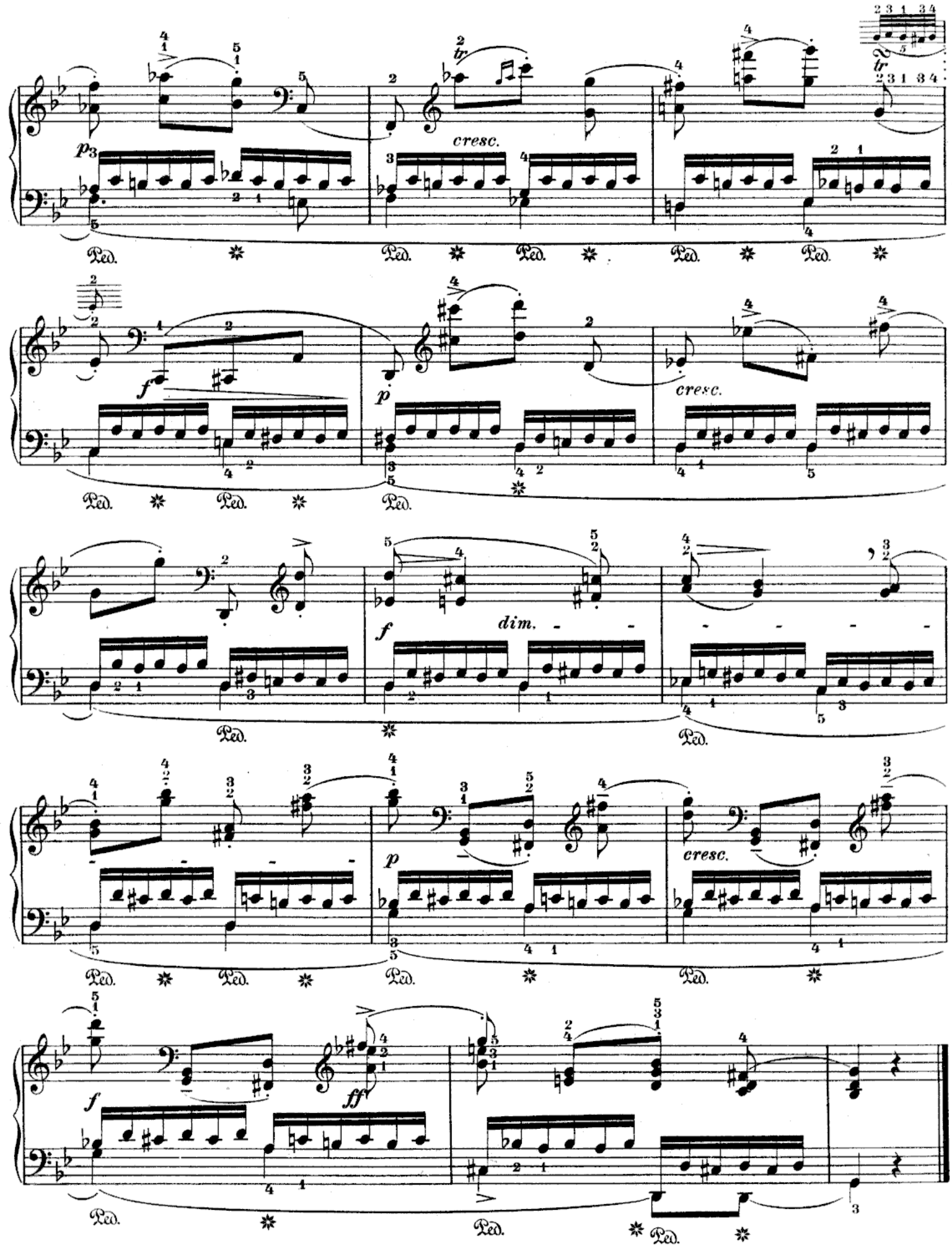
Ped. * Ped. * Ped. * Ped. * Ped. *

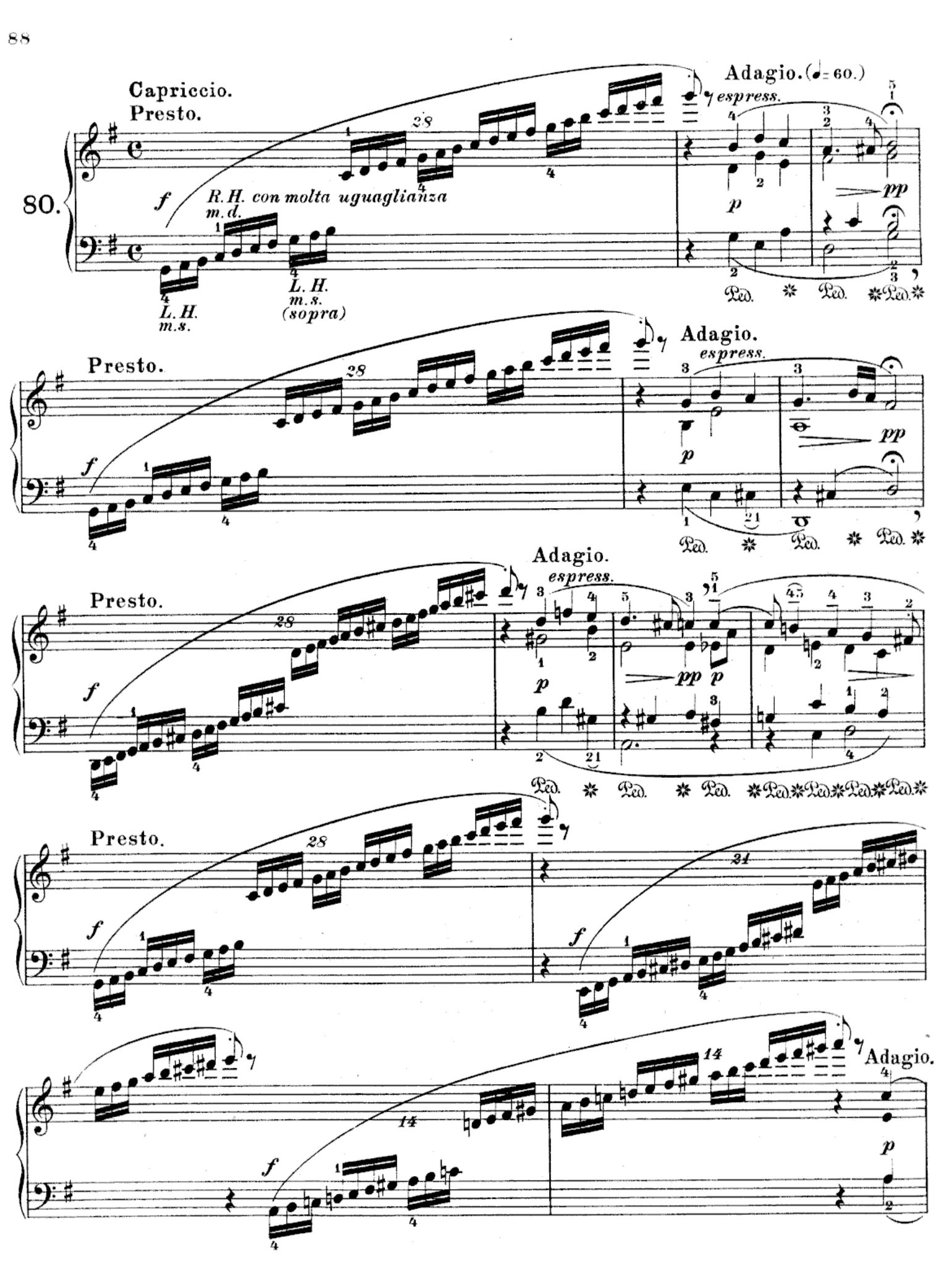
a) b)

tr *tr*

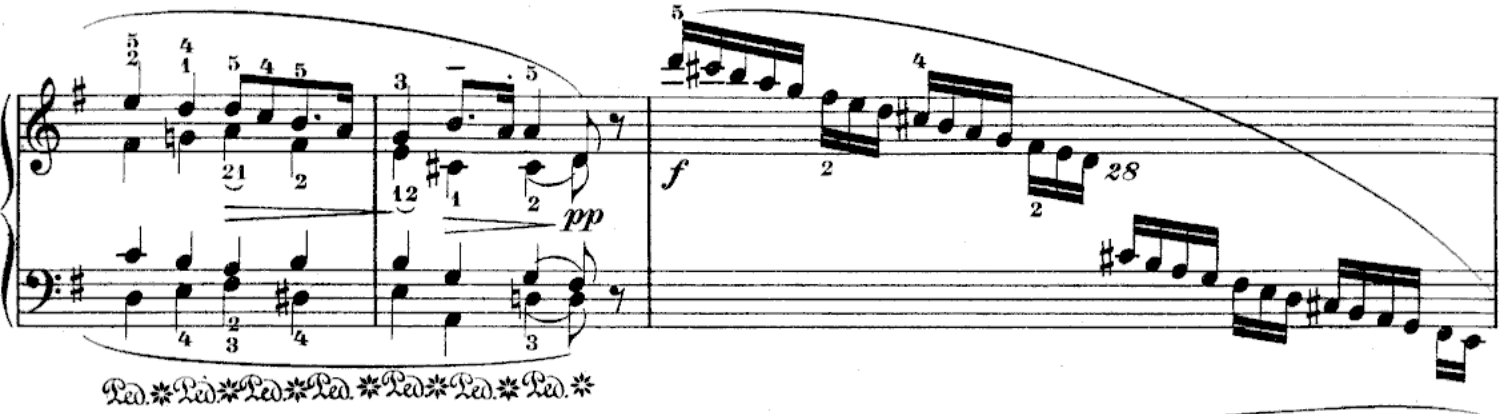
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a) Ossia. b)

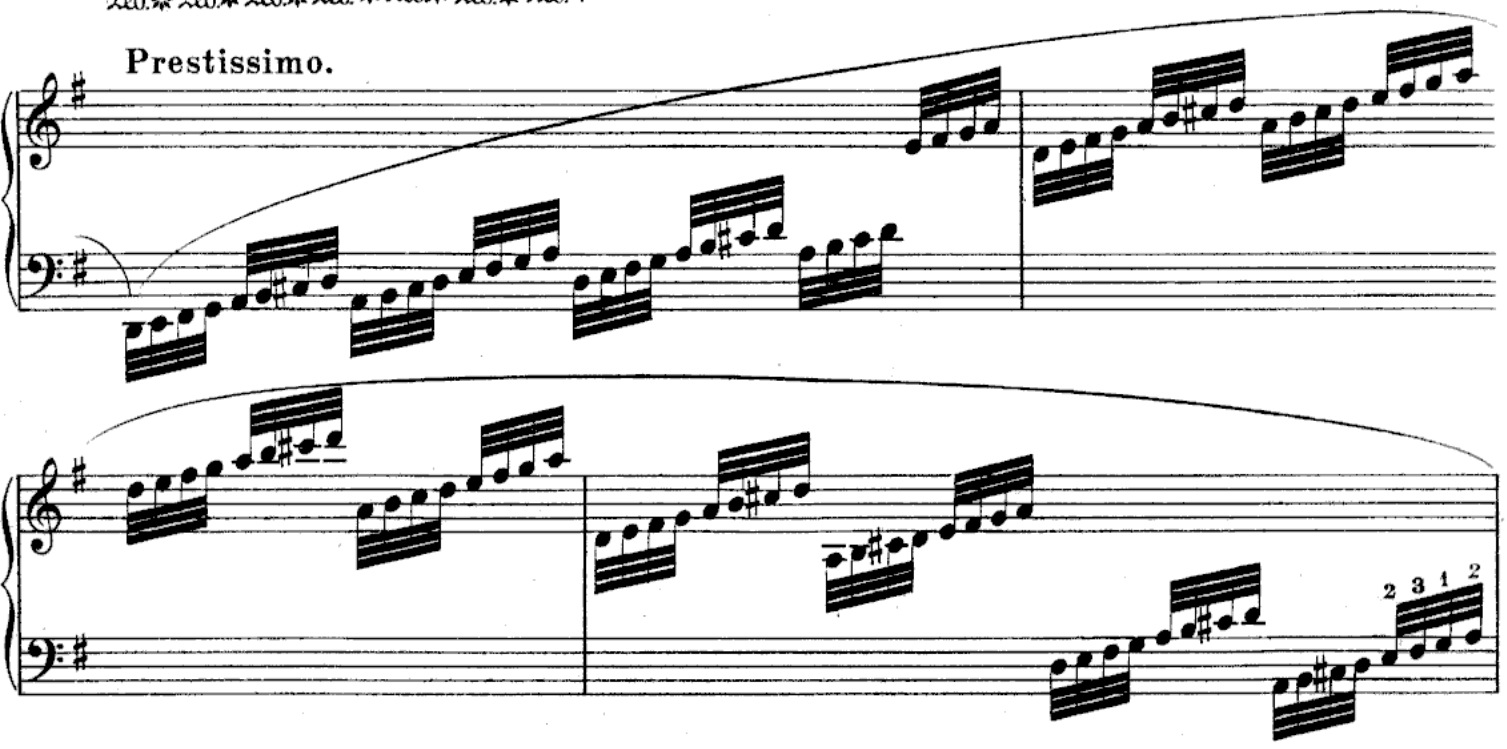

p
cresc.
f
p
cresc.
f
dim.
p
cresc.
f
ff


Capriccio.
Presto.
Adagio. (♩= 60.)
espress.
80.
f
R.H. con molta uguaglianza
m.d.
L.H.
m.s.
L.H.
m.s.
(sopra)
p
pp
Ped.
Presto.
Adagio.
espress.
Presto.
Adagio.
espress.
Presto.
Presto.
Adagio.

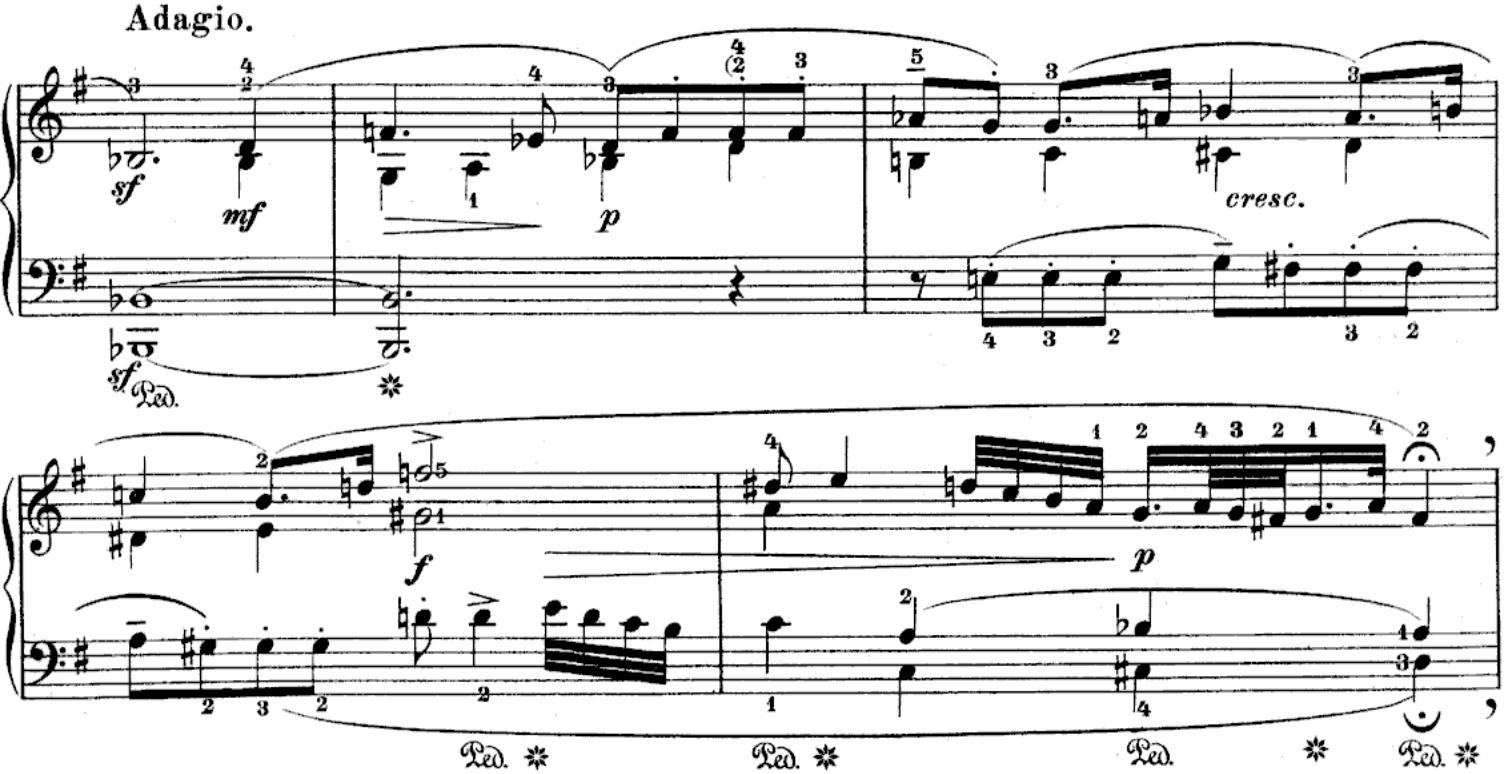
Presto.

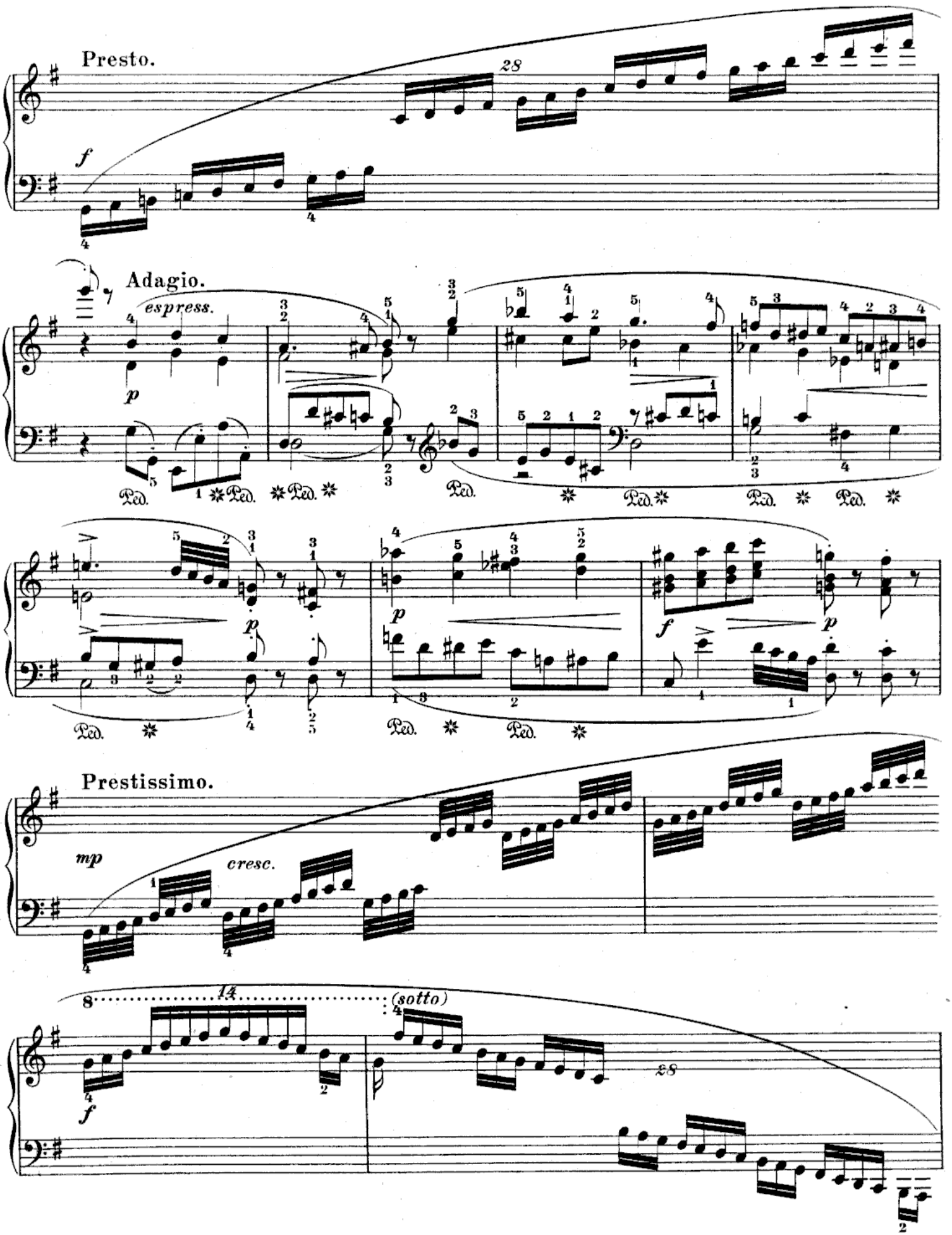


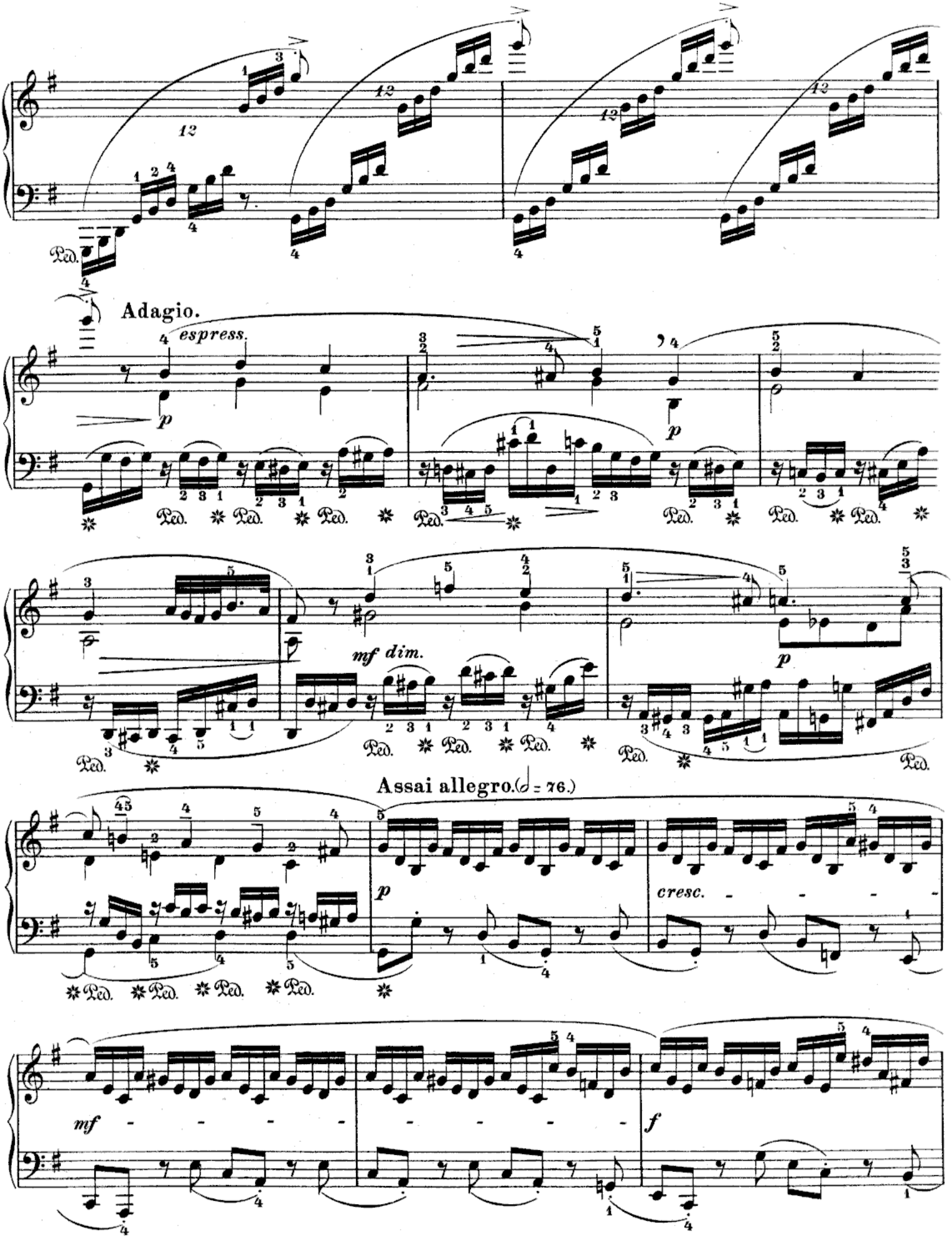
Prestissimo.

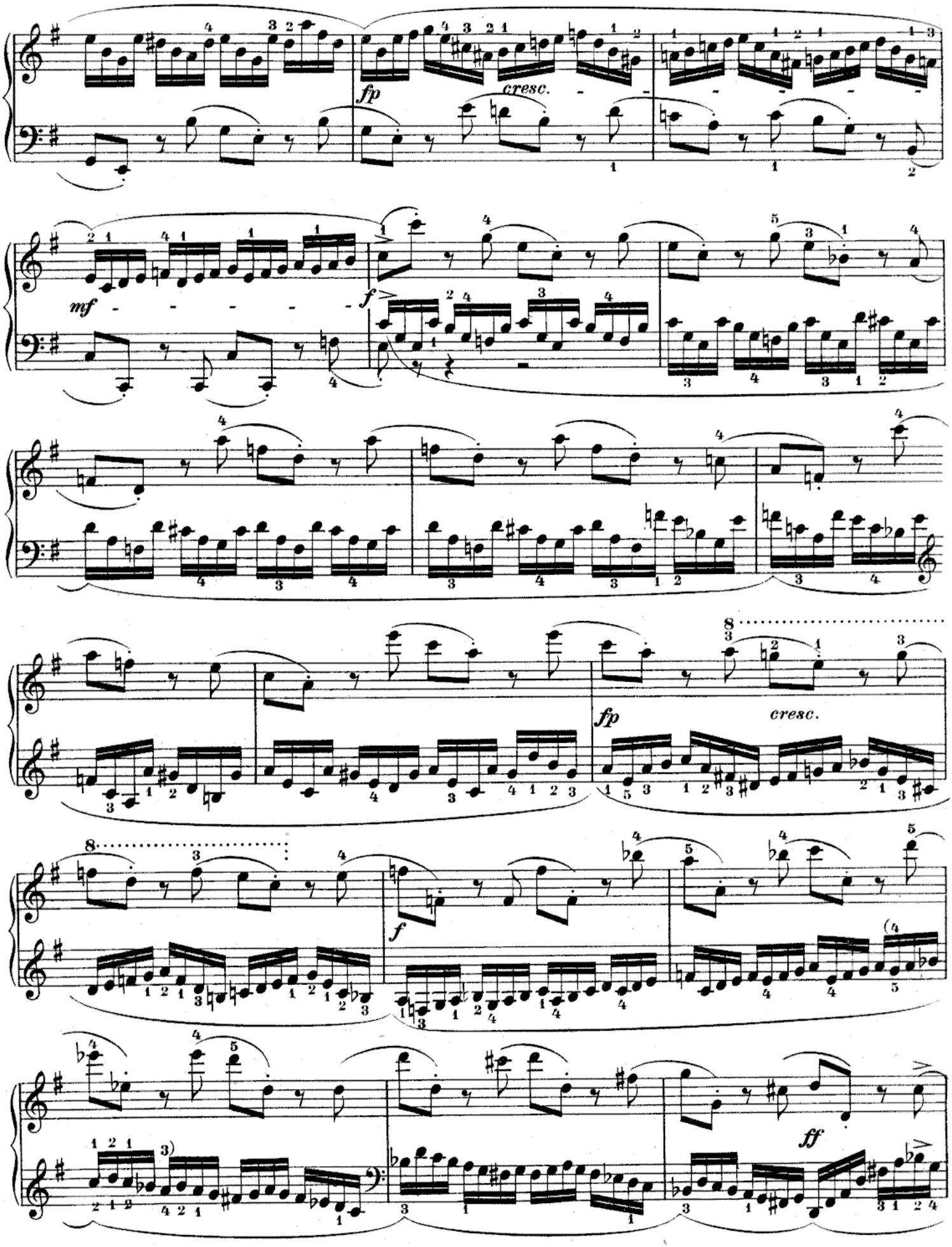


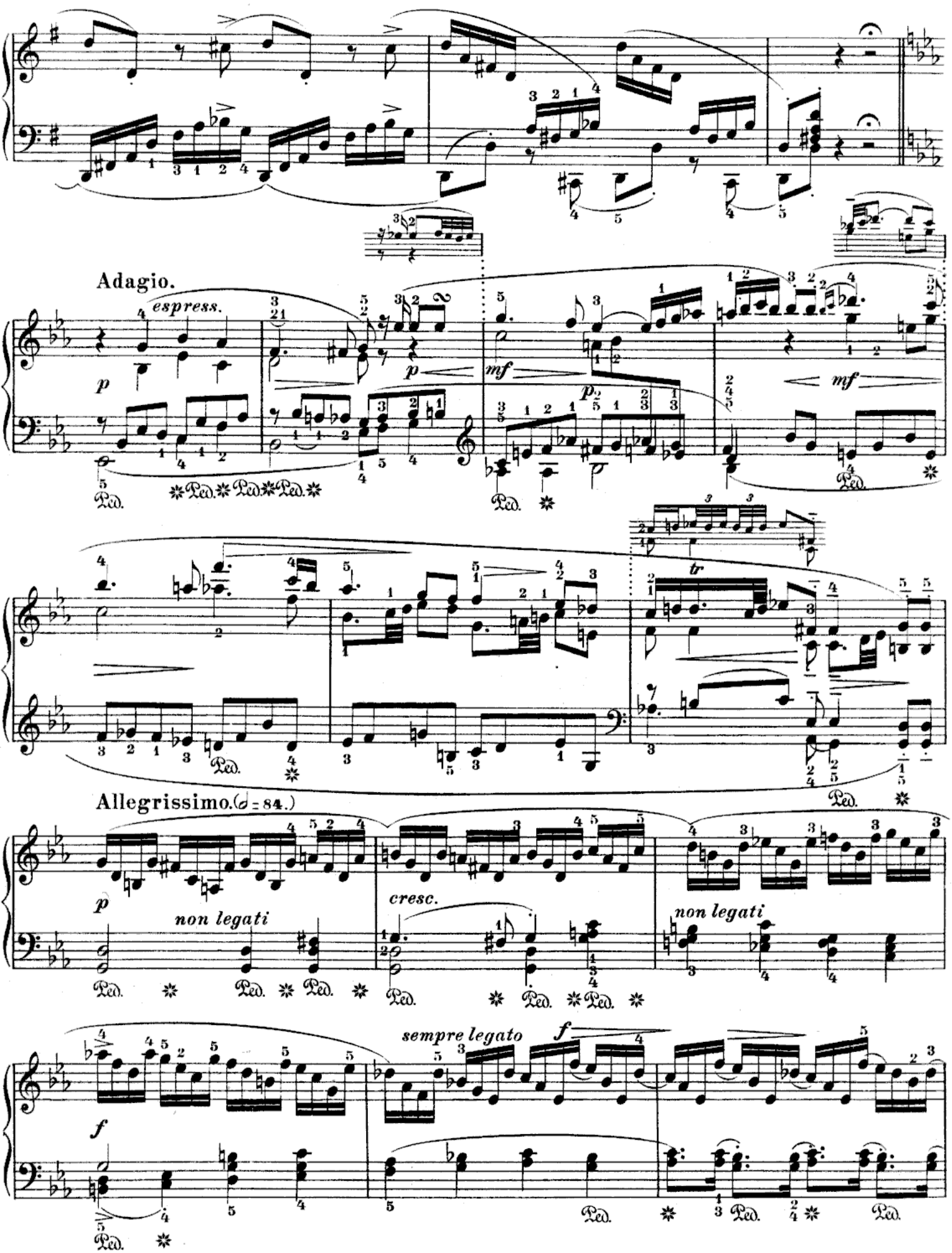
Adagio.

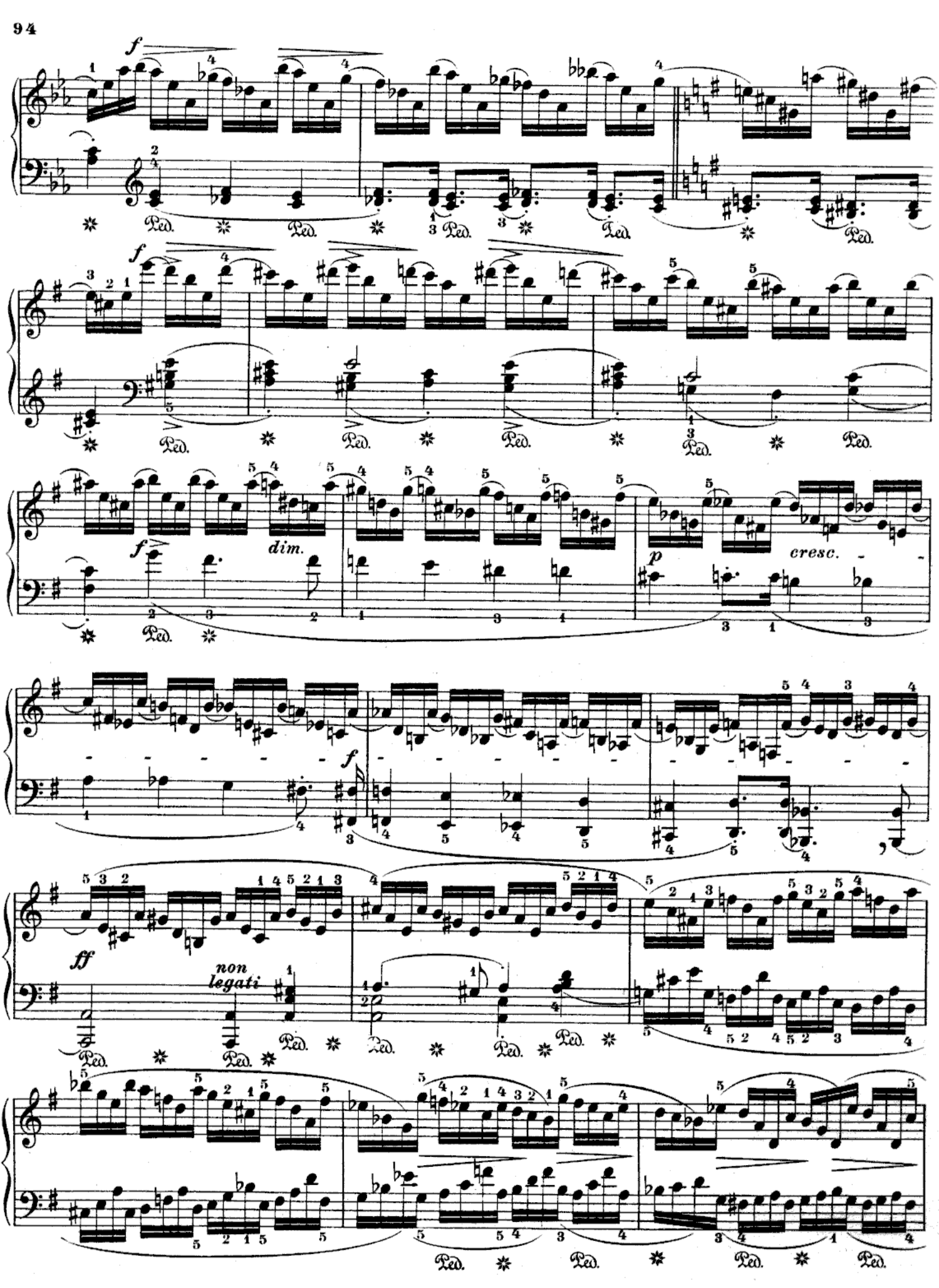


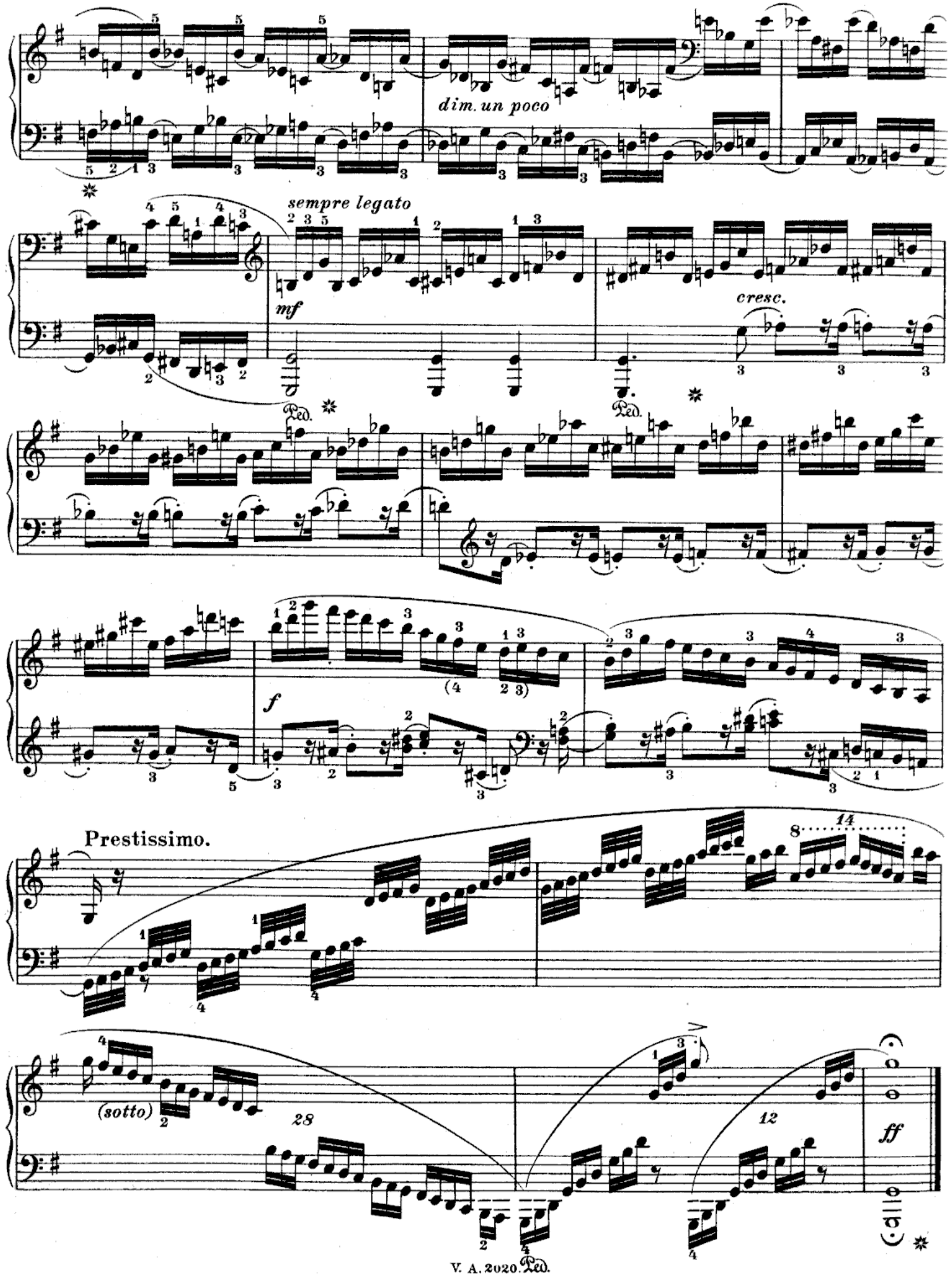

Presto.
28
f
Adagio.
espress.
p
Ped.
p
f
p
Prestissimo.
mp
cresc.
8
14
(sotto)
f
28


Adagio.
espress.
p
Ped.
mf dim.
p
Assai allegro. (𝅗𝅥 = 76.)
p
cresc.
mf
f


fp
cresc.
mf
f
fp
cresc.
f
ff

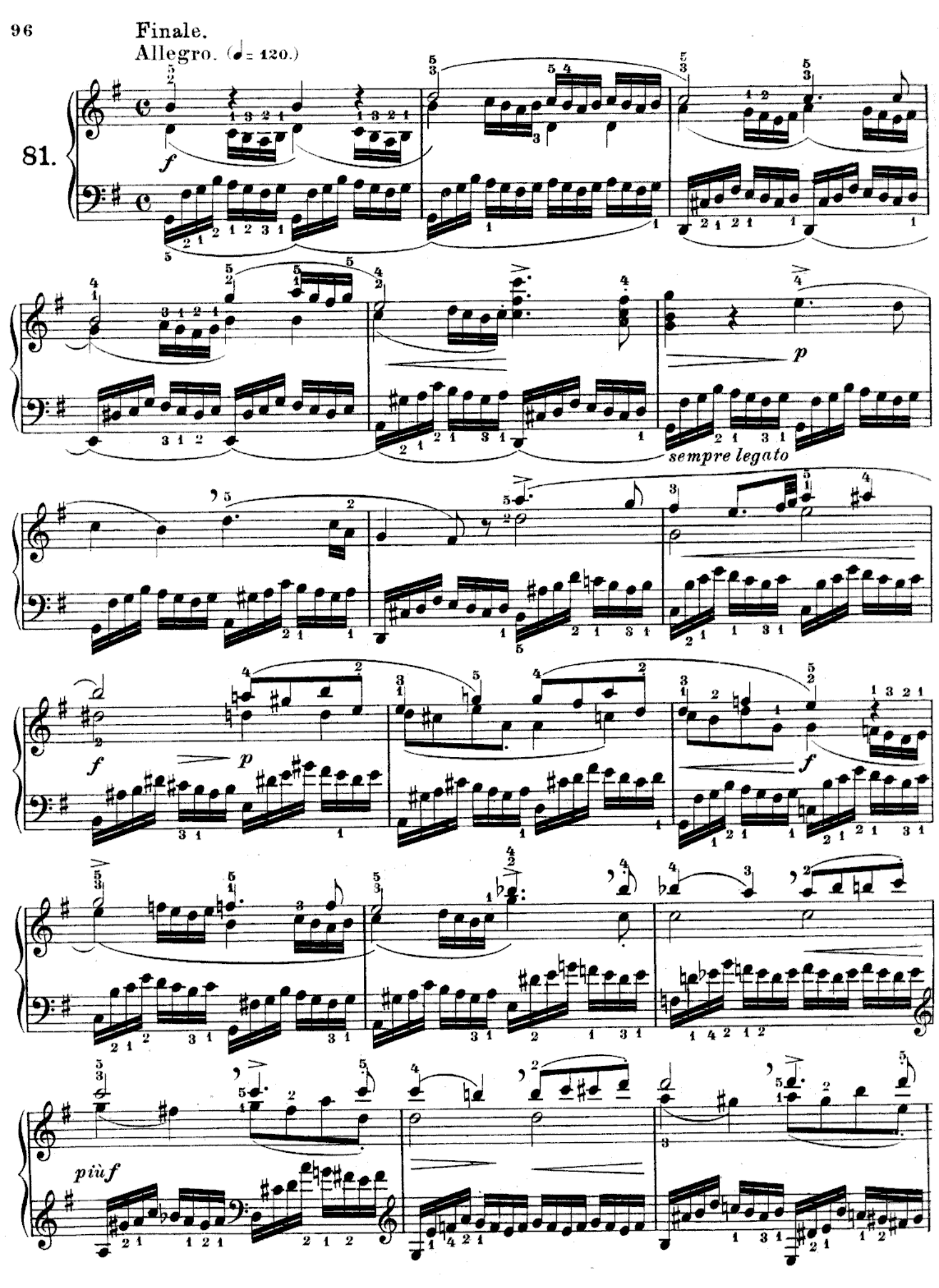

Adagio.
espress.
p
mf
tr
Allegrissimo. (𝅗𝅥 = 84.)
non legati
cresc.
sempre legato
f
Ped.

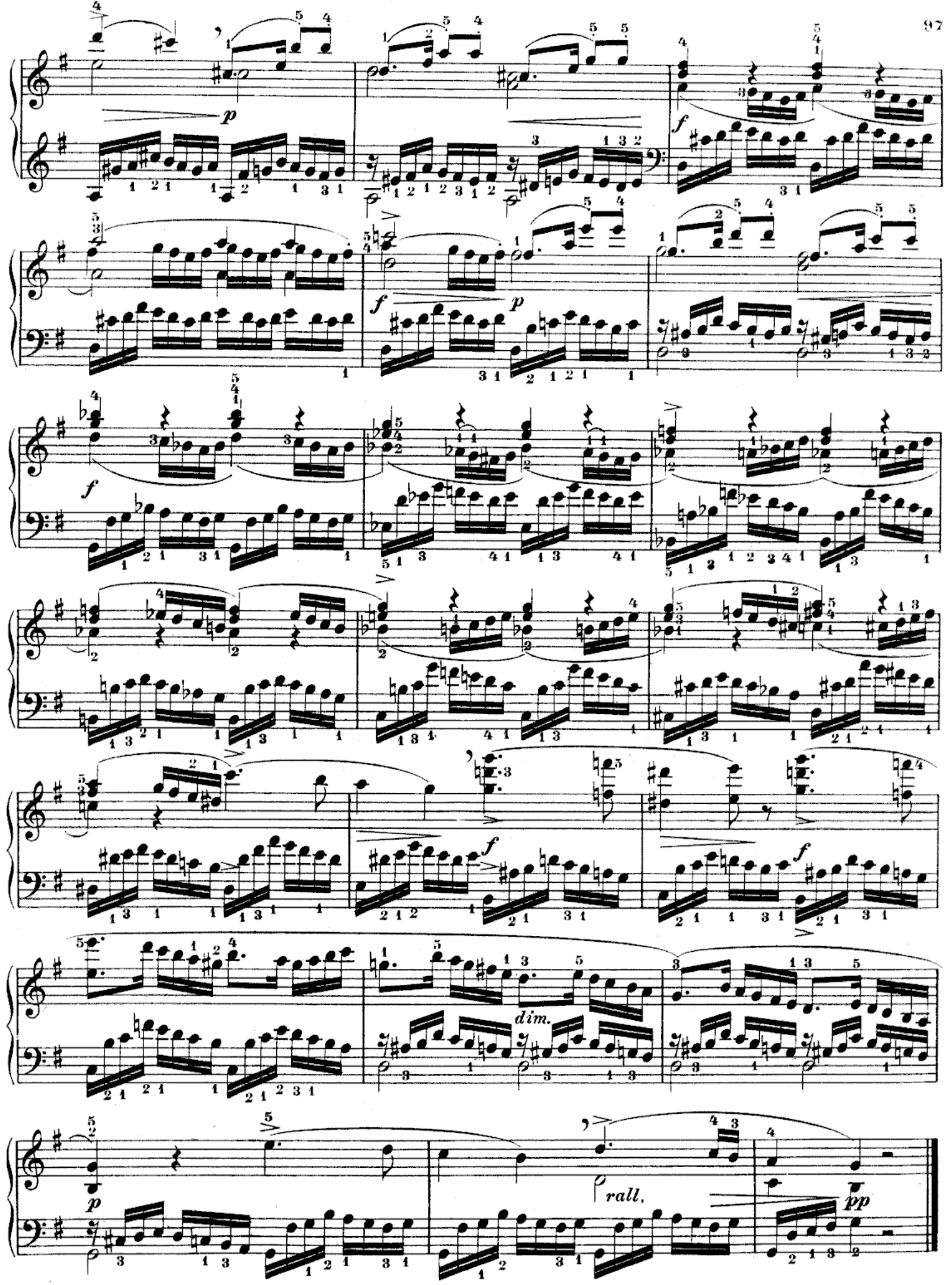

f
Ped.
dim.
p
cresc.
ff
non legati


dim. un poco
sempre legato
mf
cresc.
Ped.
Ped.
f
Prestissimo.
8
14
(sotto)
28
12
ff

Finale.

Allegro. (♩ = 120.)




p
f
f
p
f
f
f
dim.
rall.
pp

Suite de six pièces.

Scherzo.

Molto allegro. (♩= 144.)

82.

p

p cresc.

p

leggero, con spirito

leggero, con spirito

f

mp

Ped. ✱ Ped.

cresc.

f

Ped. ✱ Ped.

p

cresc.

f

Ped. ✱

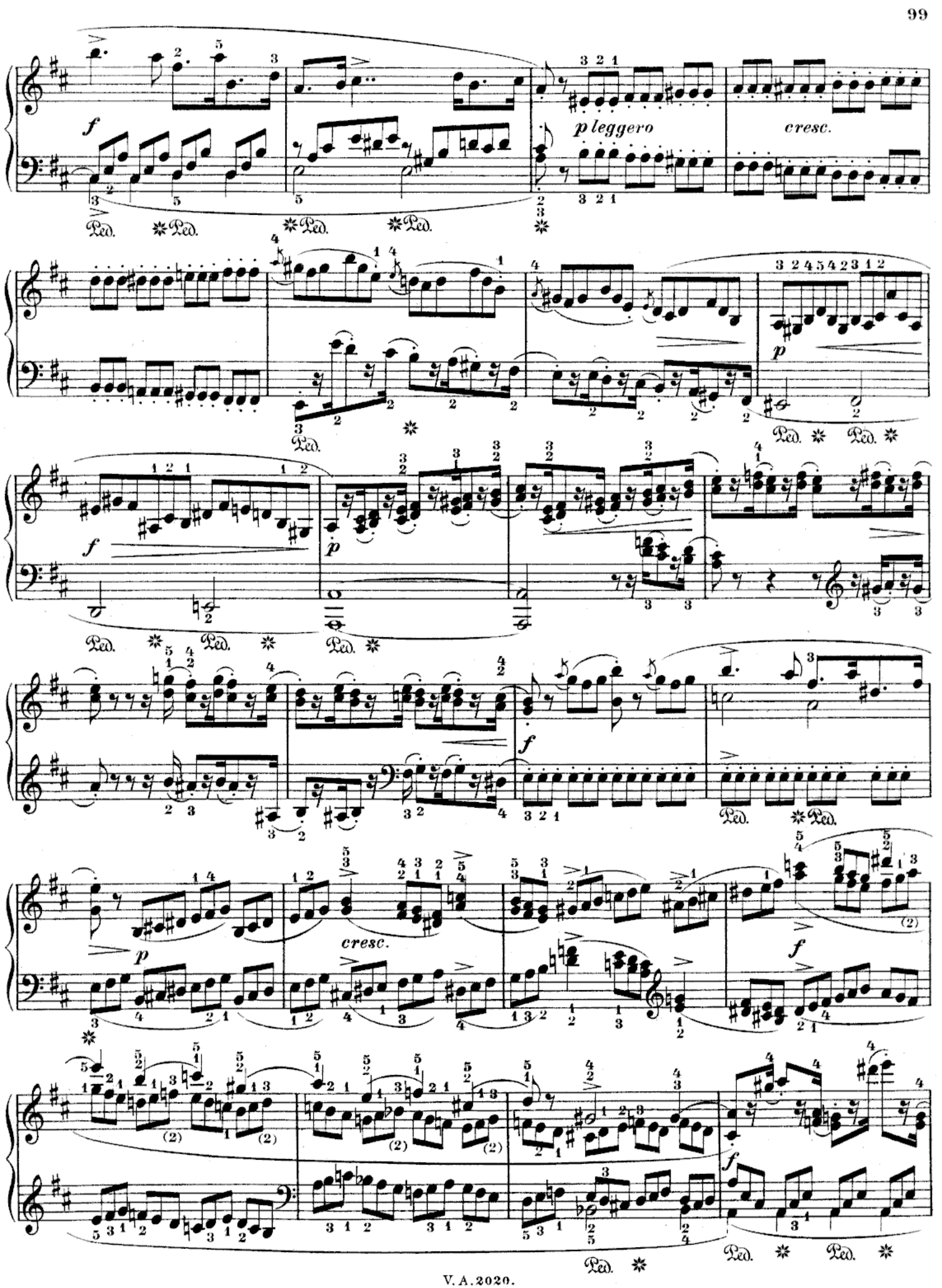
Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

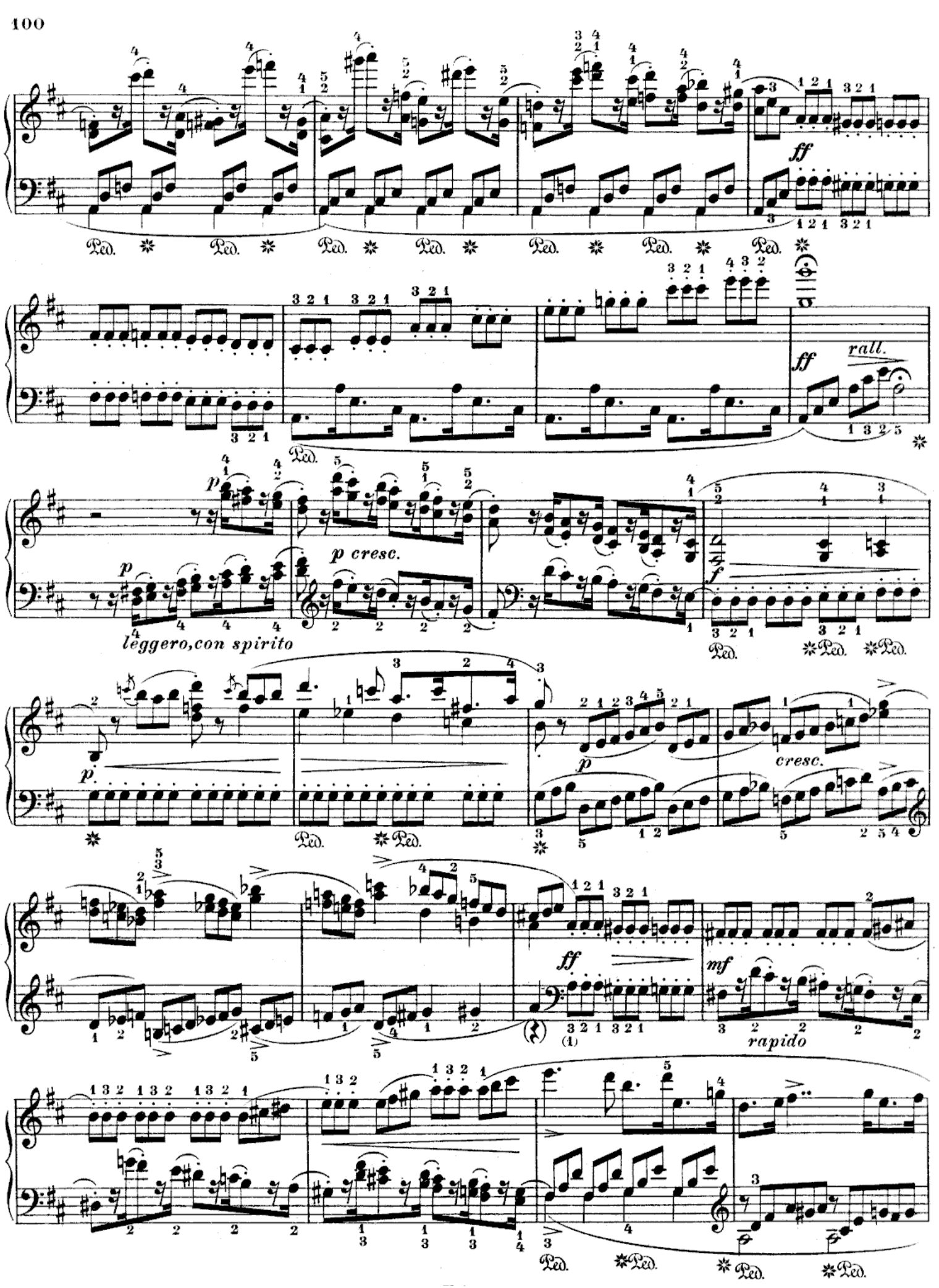
ff

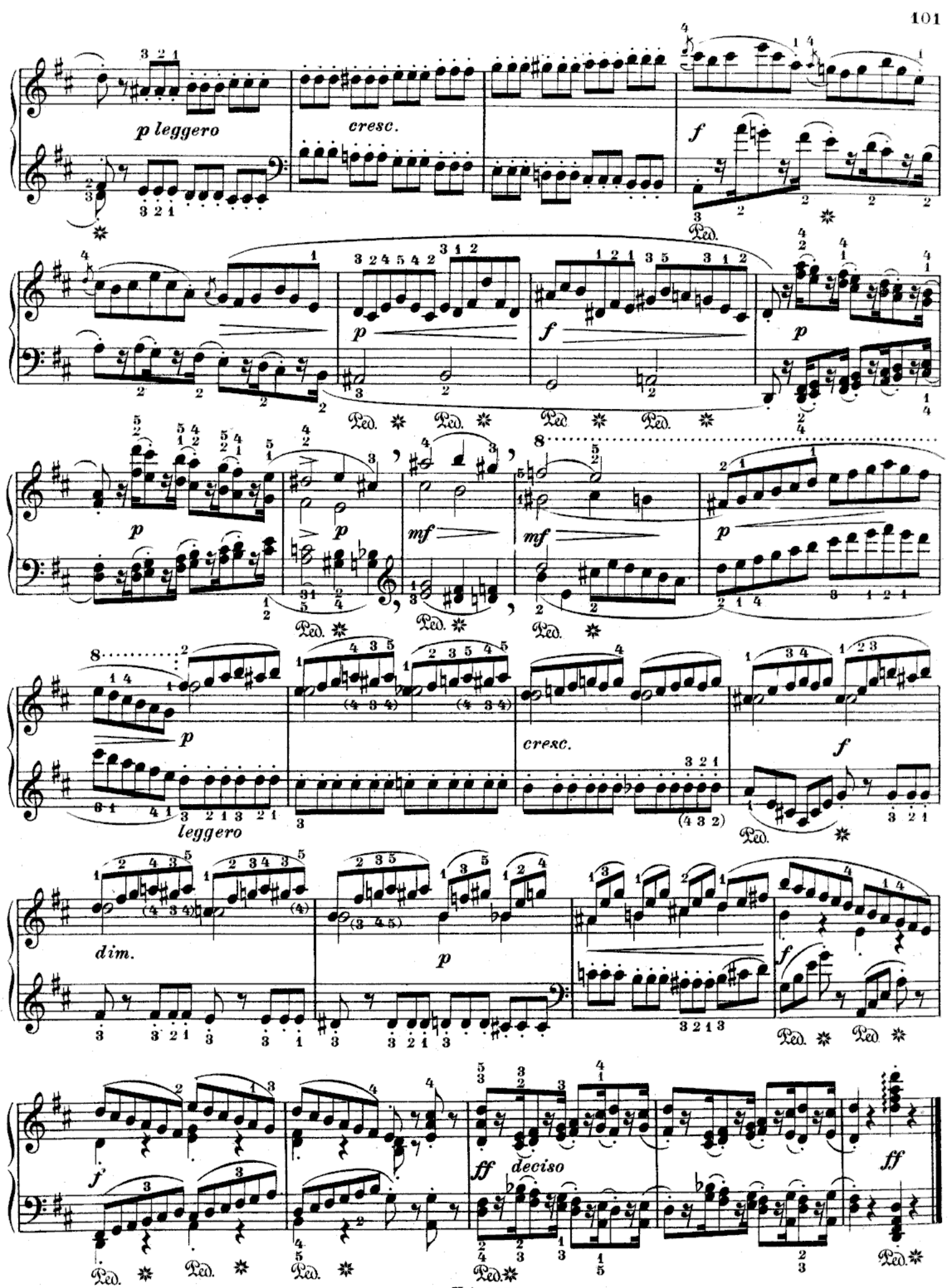
mf

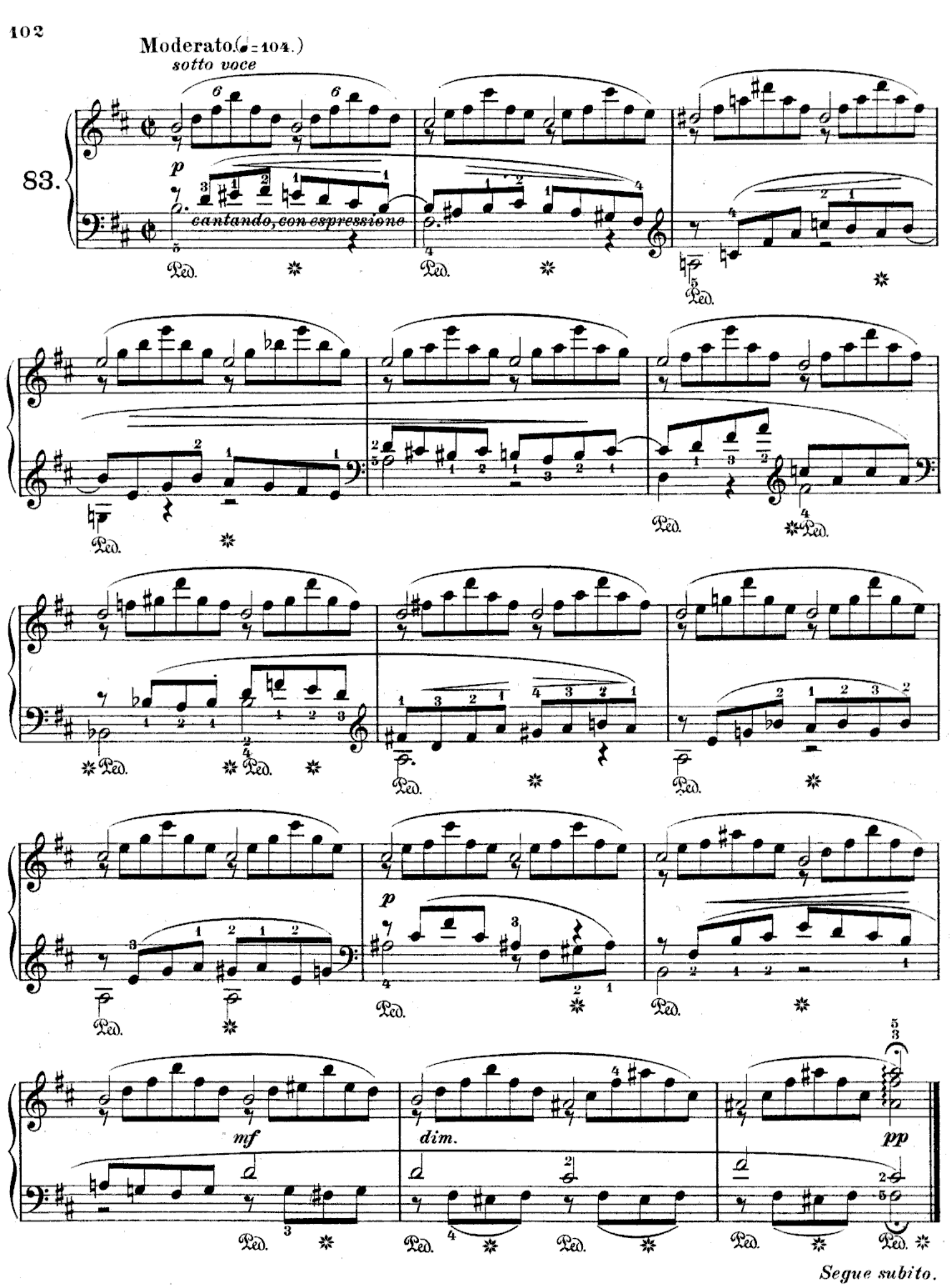
rapido

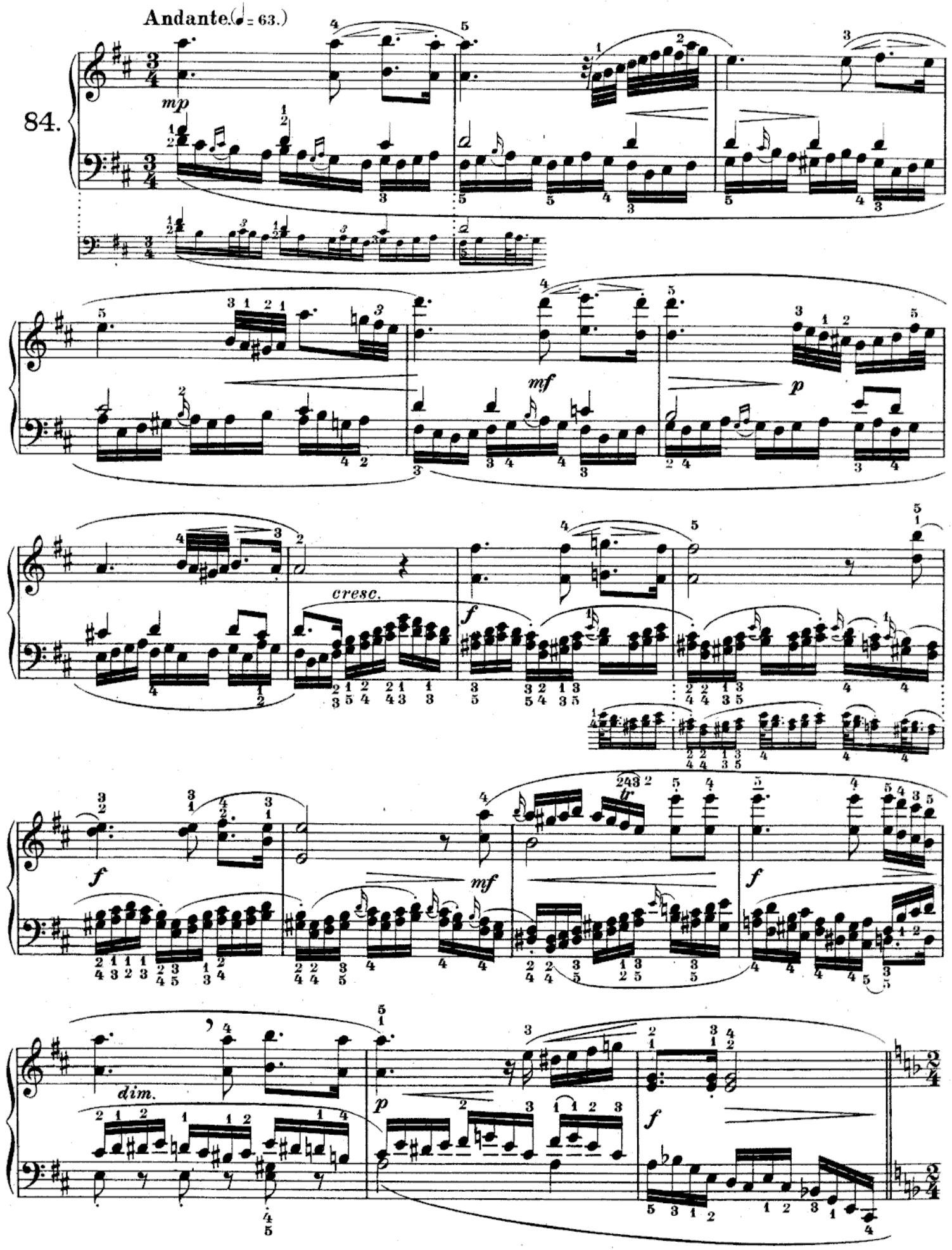
Ped. ✱


f
p leggero
cresc.
p
f
p
f
p
cresc.
f
f

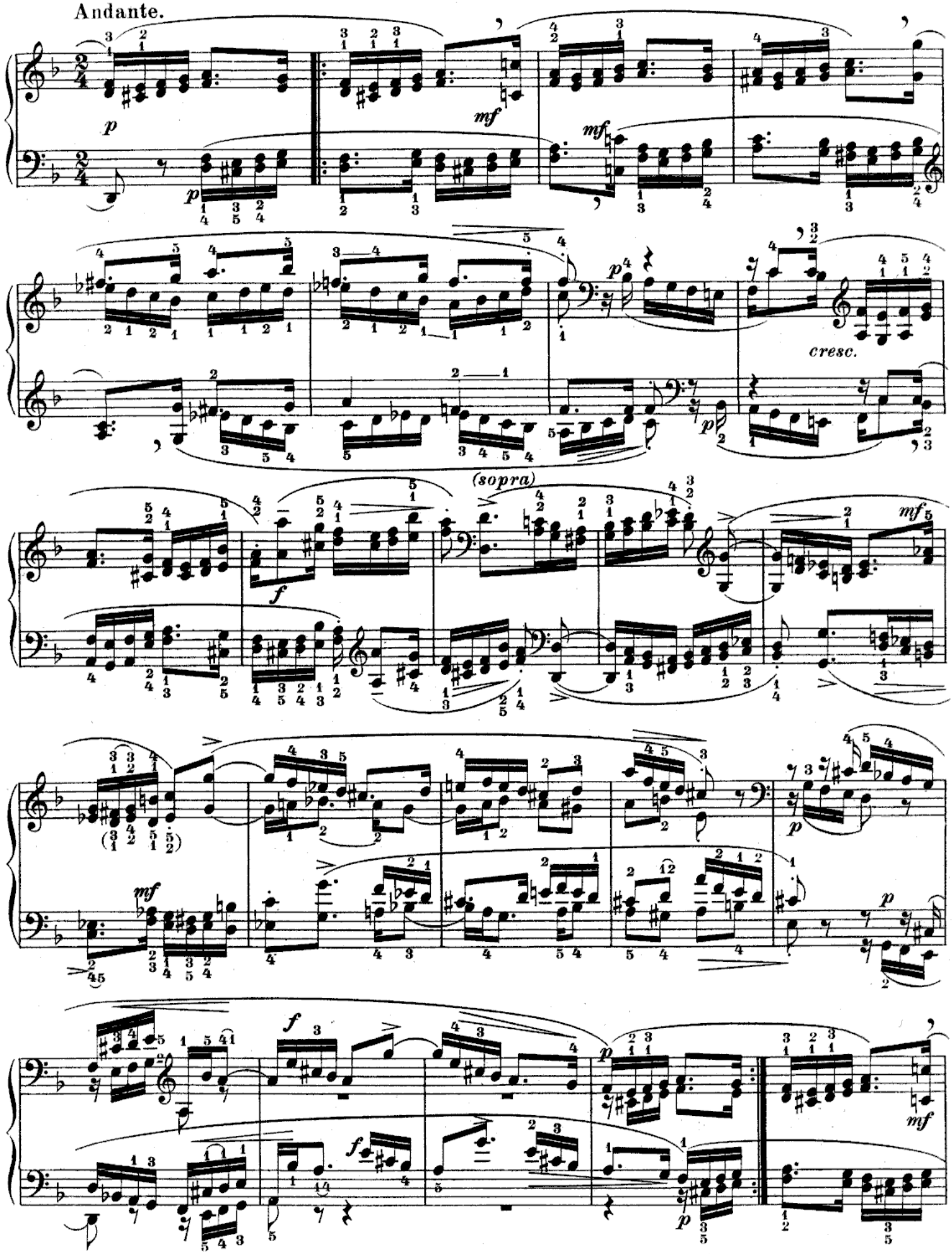

ff
Ped.
ff
rall.
p
leggero, con spirito
p cresc.
f
p
cresc.
ff
mf
rapido

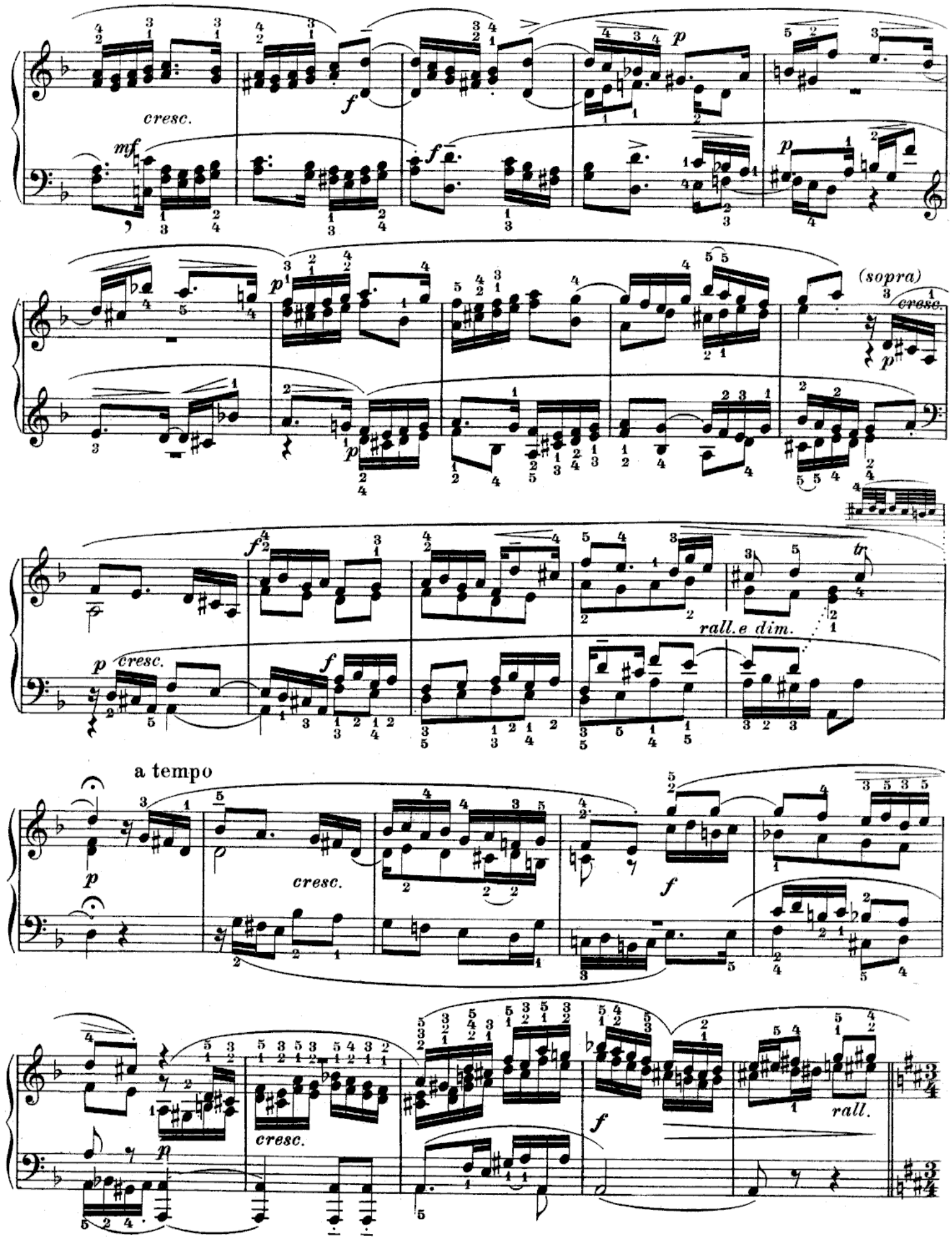

p leggero
cresc.
f
Ped.
p
f
p
Ped.
p
p
mf
mf
p
Ped.
Ped.
Ped.
p
leggero
cresc.
f
Ped.
dim.
p
f
Ped.
Ped.
f
ff deciso
ff
Ped.
Ped.
Ped.
Ped.
Ped.

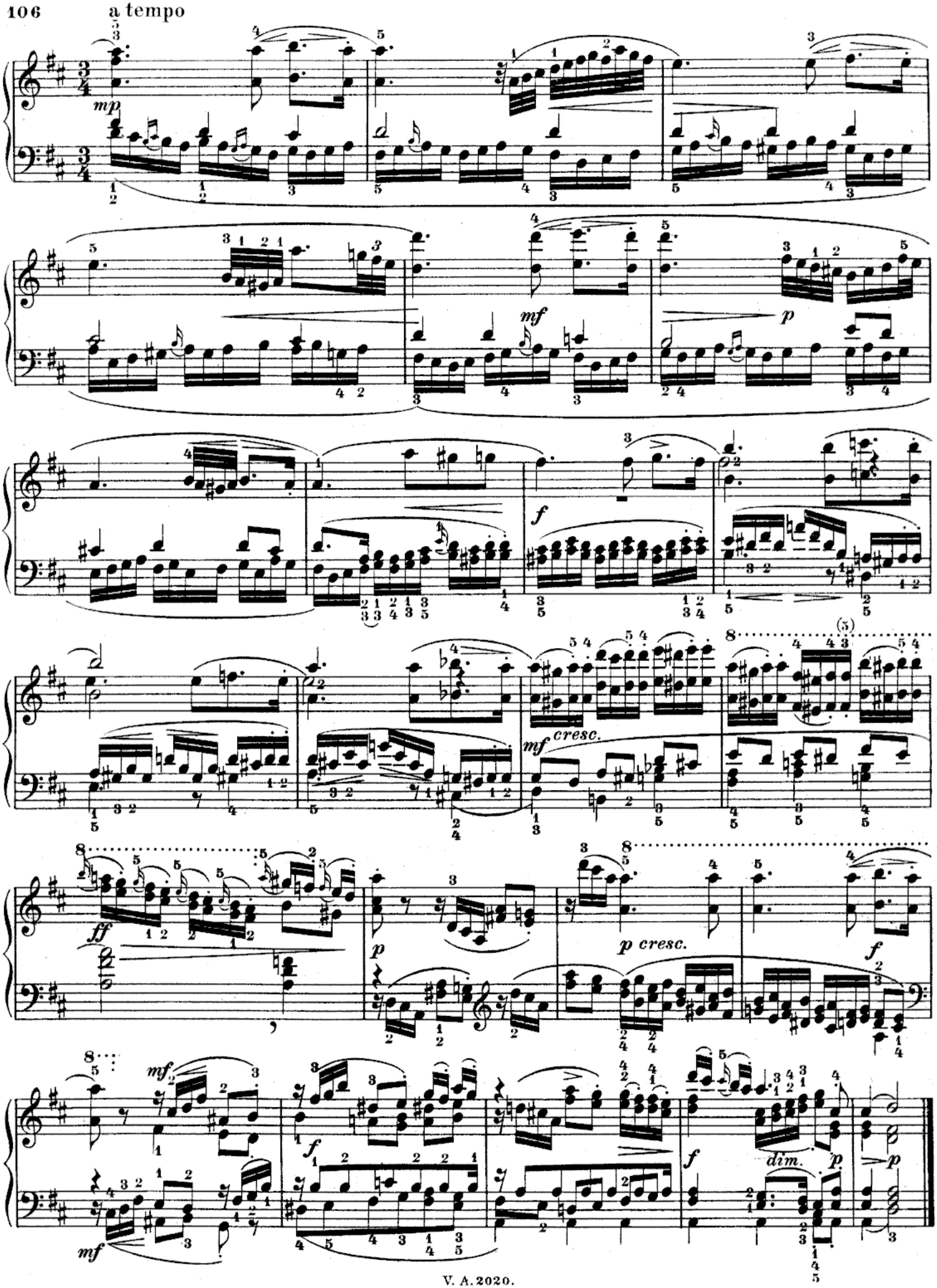

Moderato. (♩= 104.)
sotto voce
83.
p
cantando, con espressione
Ped.
p
mf
dim.
pp
Segue subito.


Andante. (♩ = 63.)
84.
mp
mf
p
cresc.
f
mf
f
dim.
p
f

Canone.
Andante.

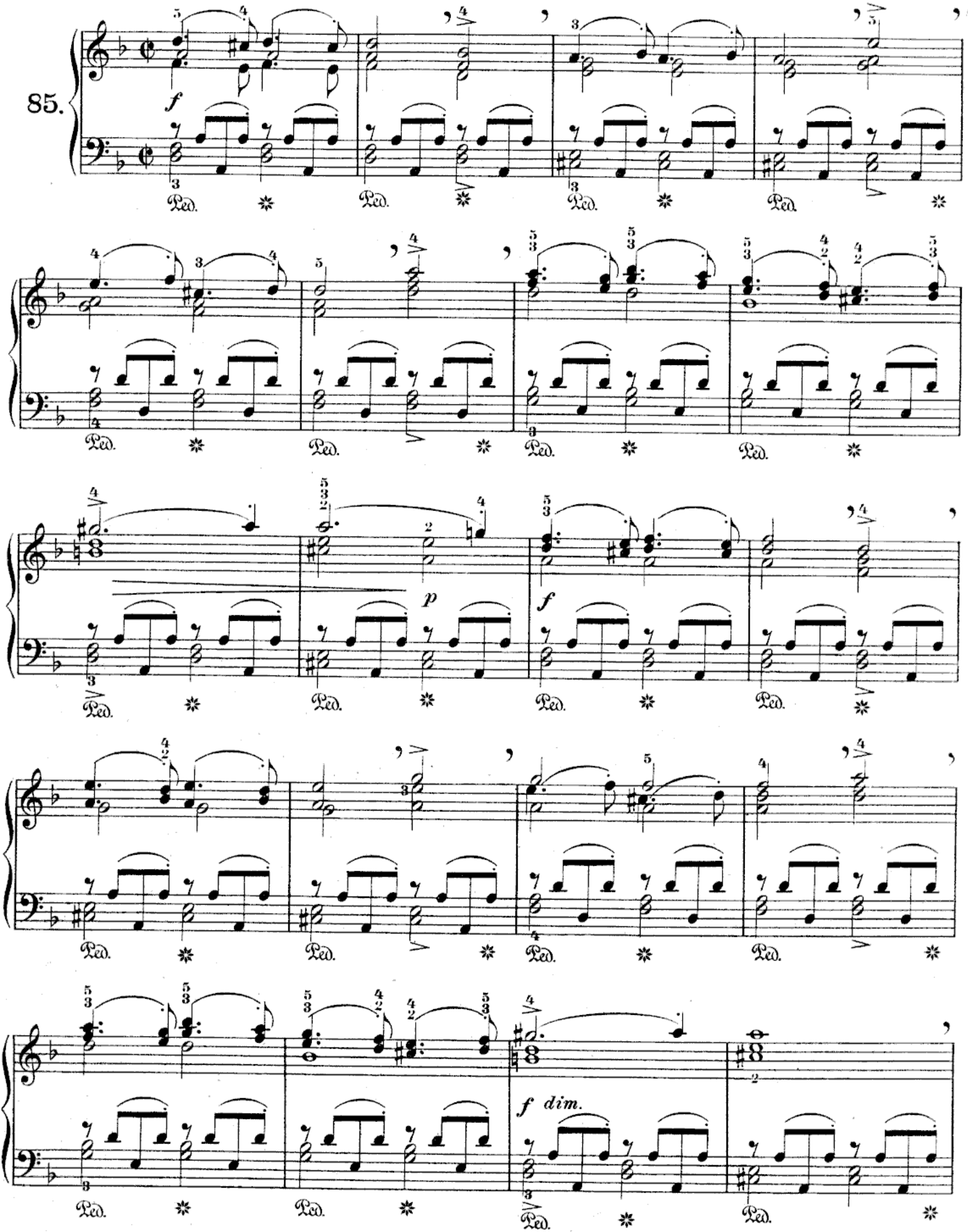


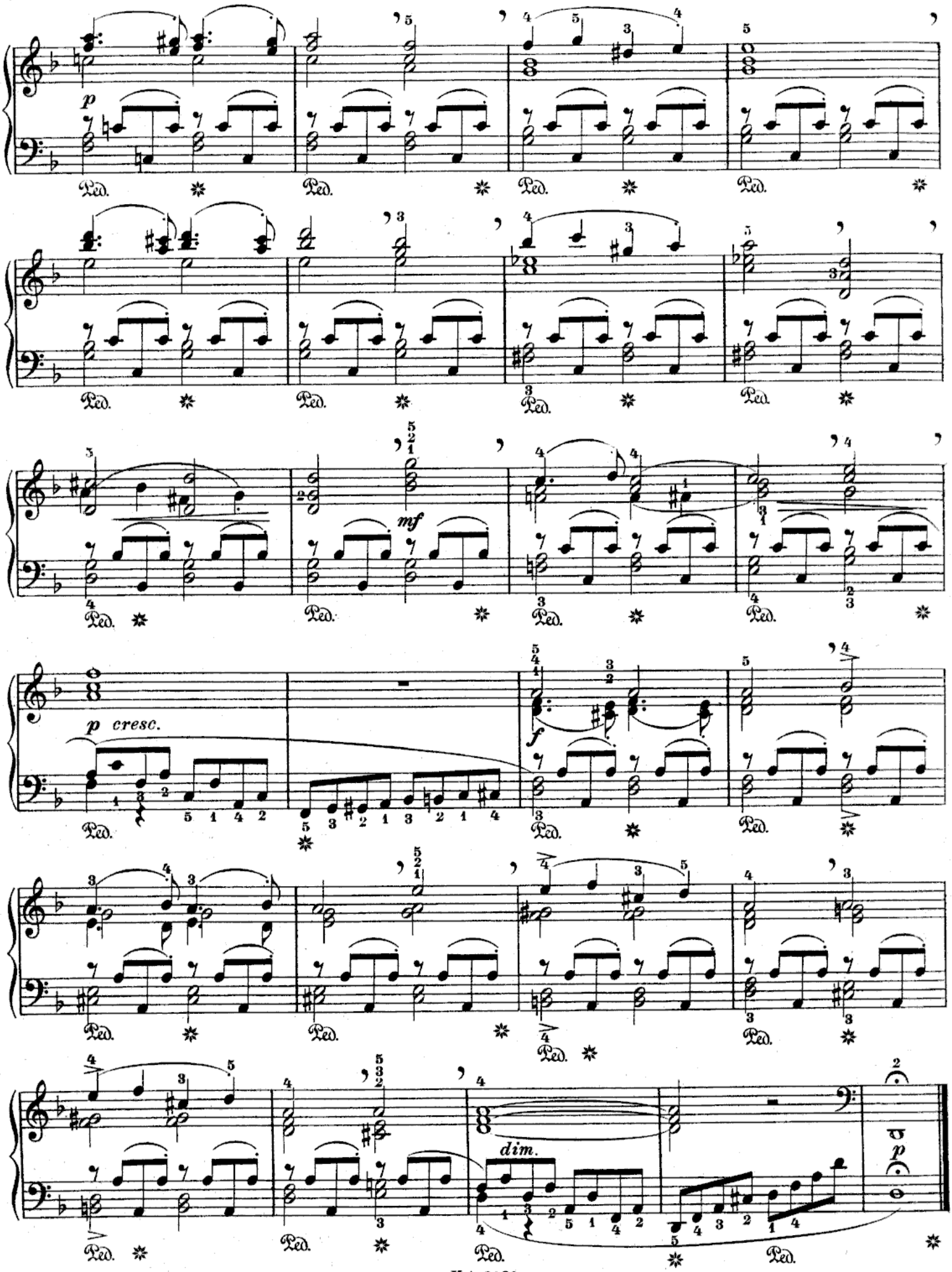

cresc.
mf
f
p
(sopra)
cresc.
rall.e dim.
a tempo
rall.


a tempo
mp
mf
p
f
mf cresc.
ff
p
p cresc.
f
mf
f
dim.
p
p

Presto e vigoroso.(𝅗𝅥 = 120.)

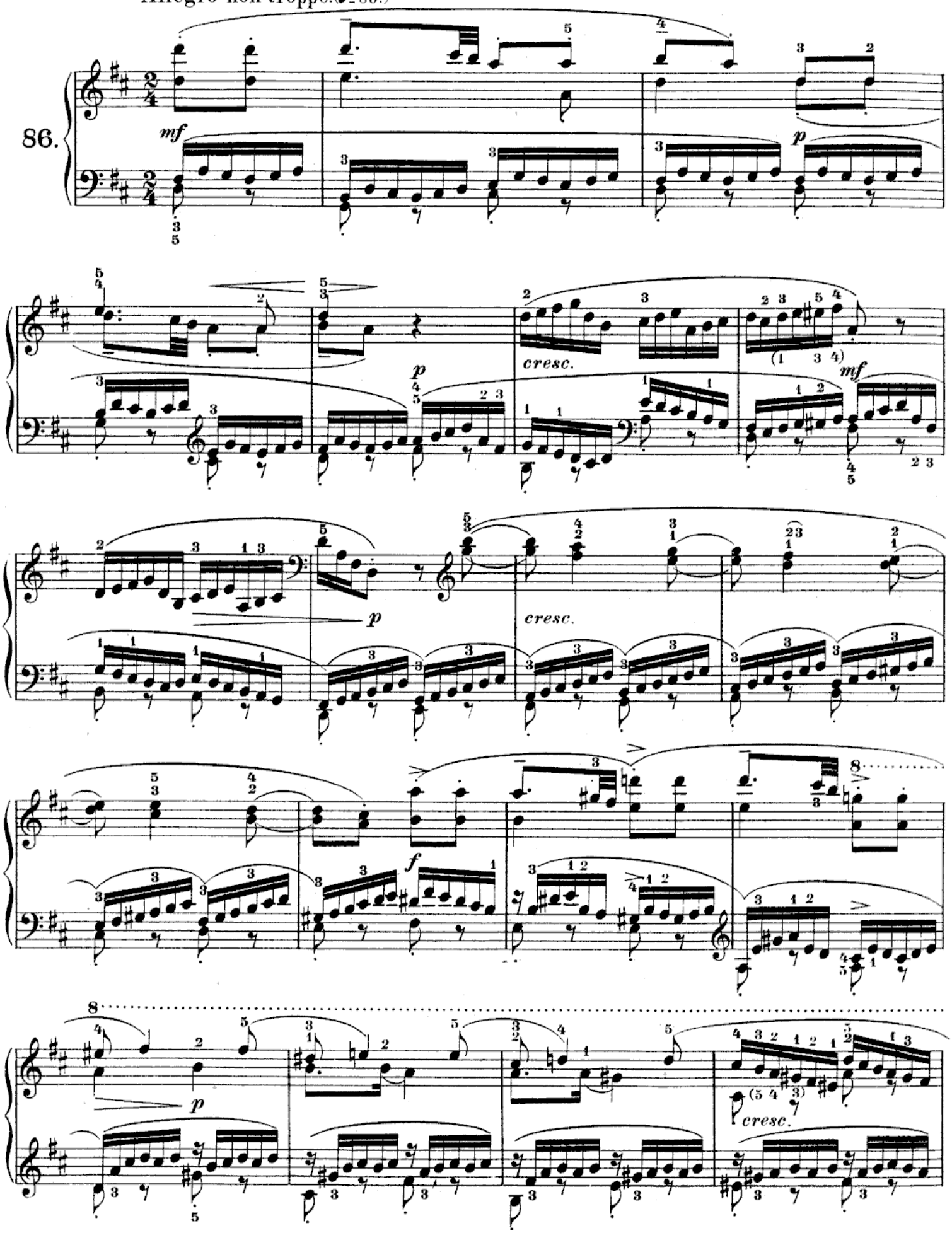
85.

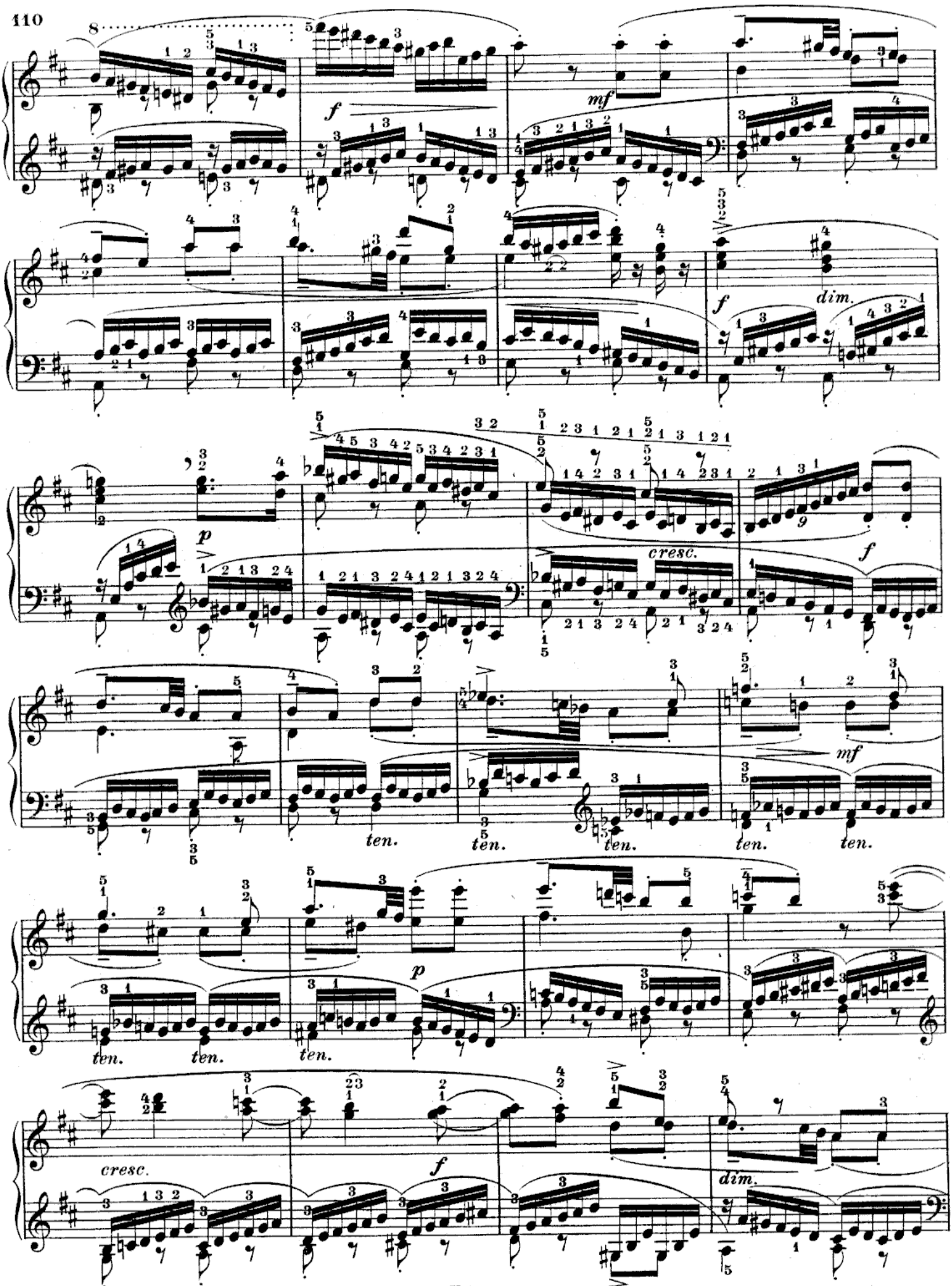


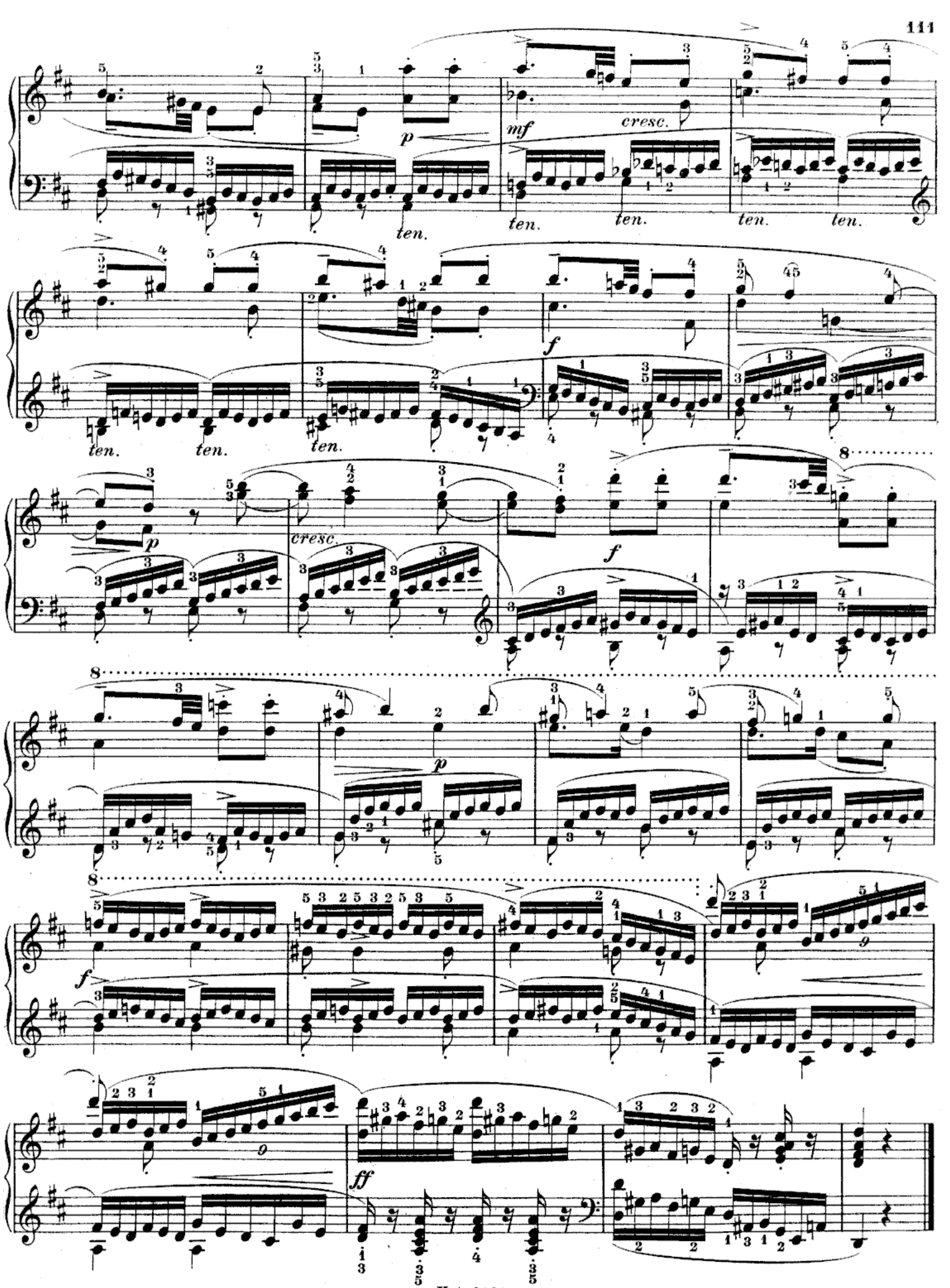

p
Ped.
mf
p cresc.
f
dim.
p

Allegro non troppo. (♩= 80.)

86.

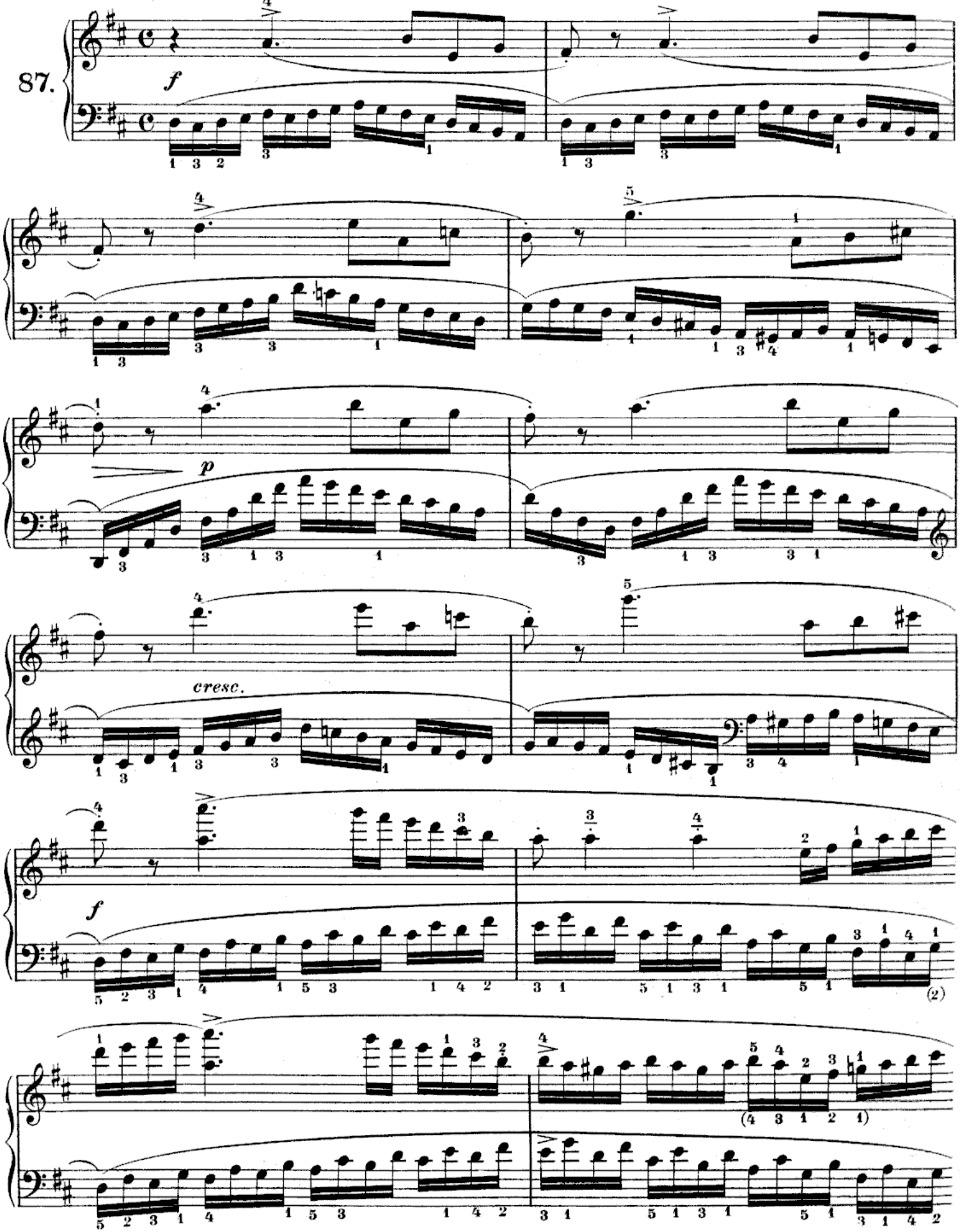


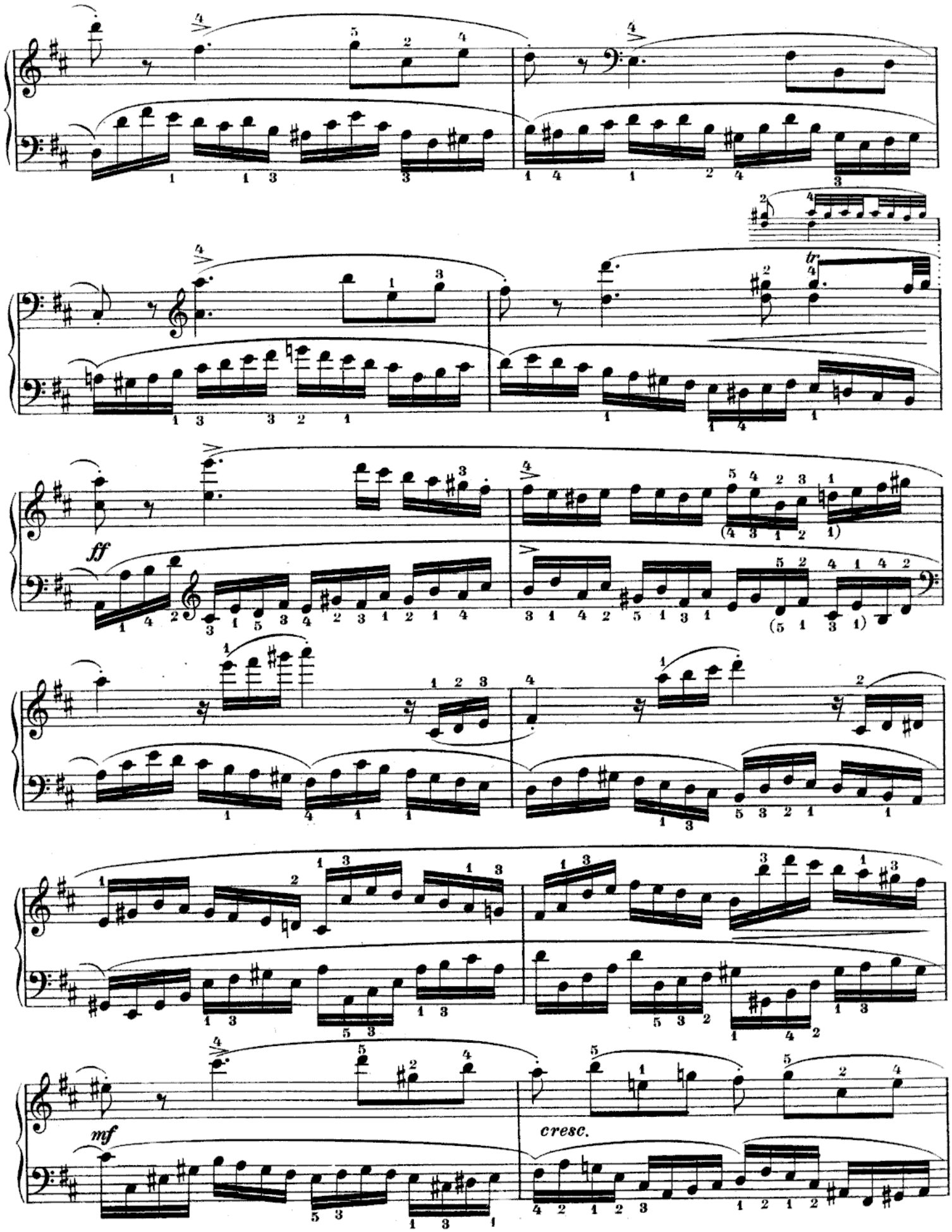

f
mf
f
dim.
p
cresc.
f
mf
ten.
ten.
ten.
ten.
ten.
p
ten.
ten.
ten.
cresc.
f
dim.

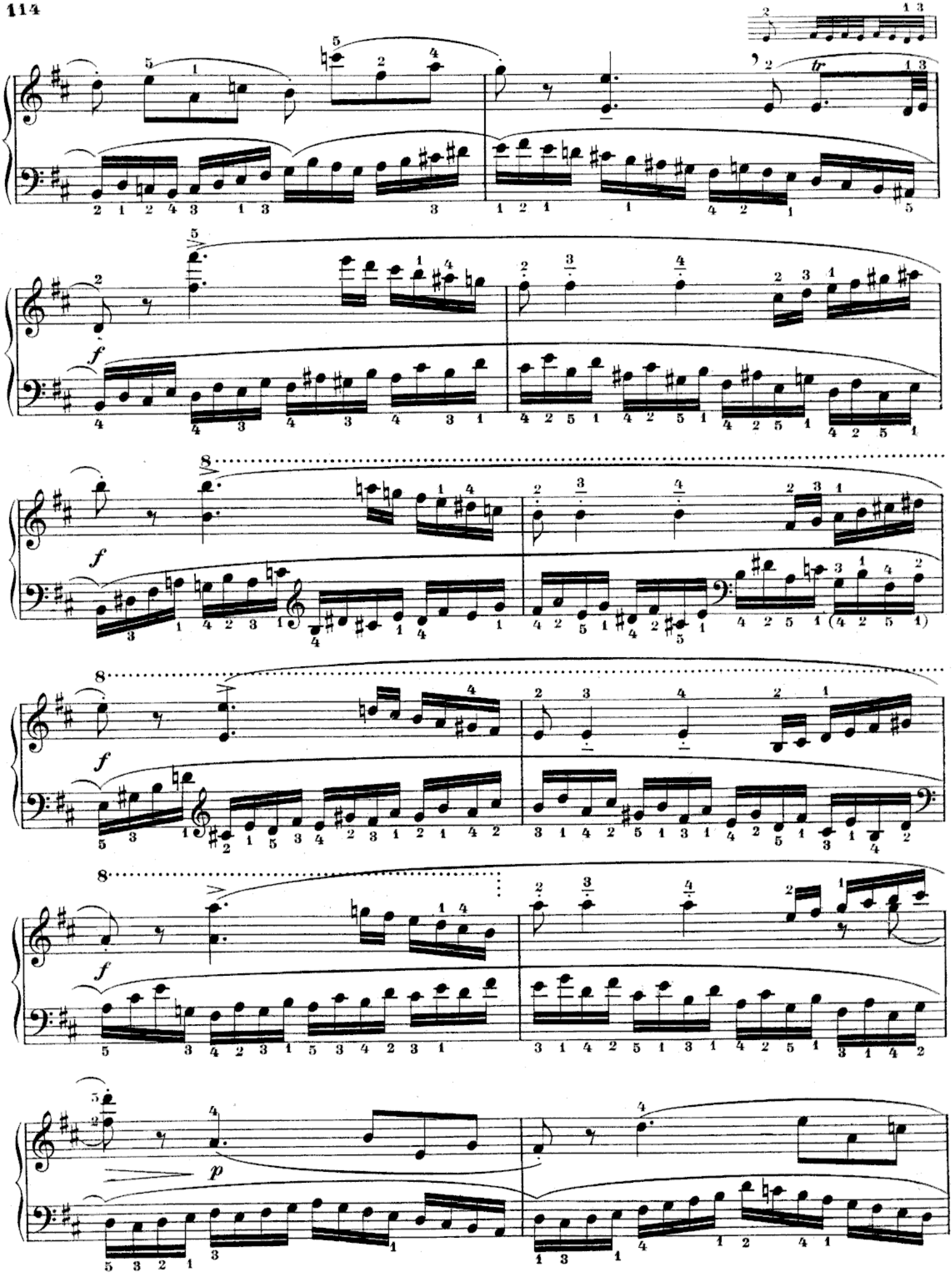

p
mf
cresc.
ten.
f
ff

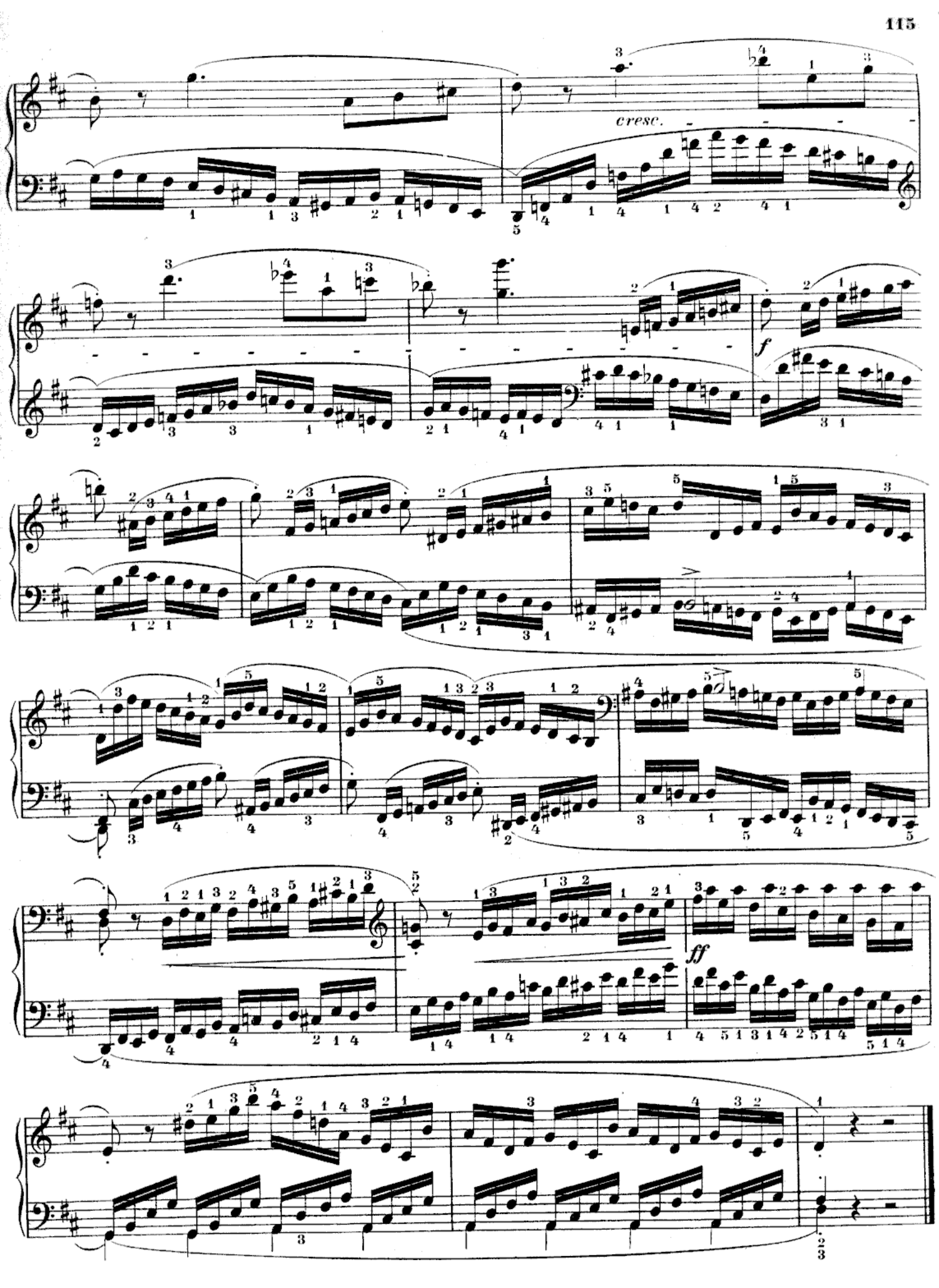
Finale.

Allegro, molto vivace.(♩=144.)




ff
mf
cresc.

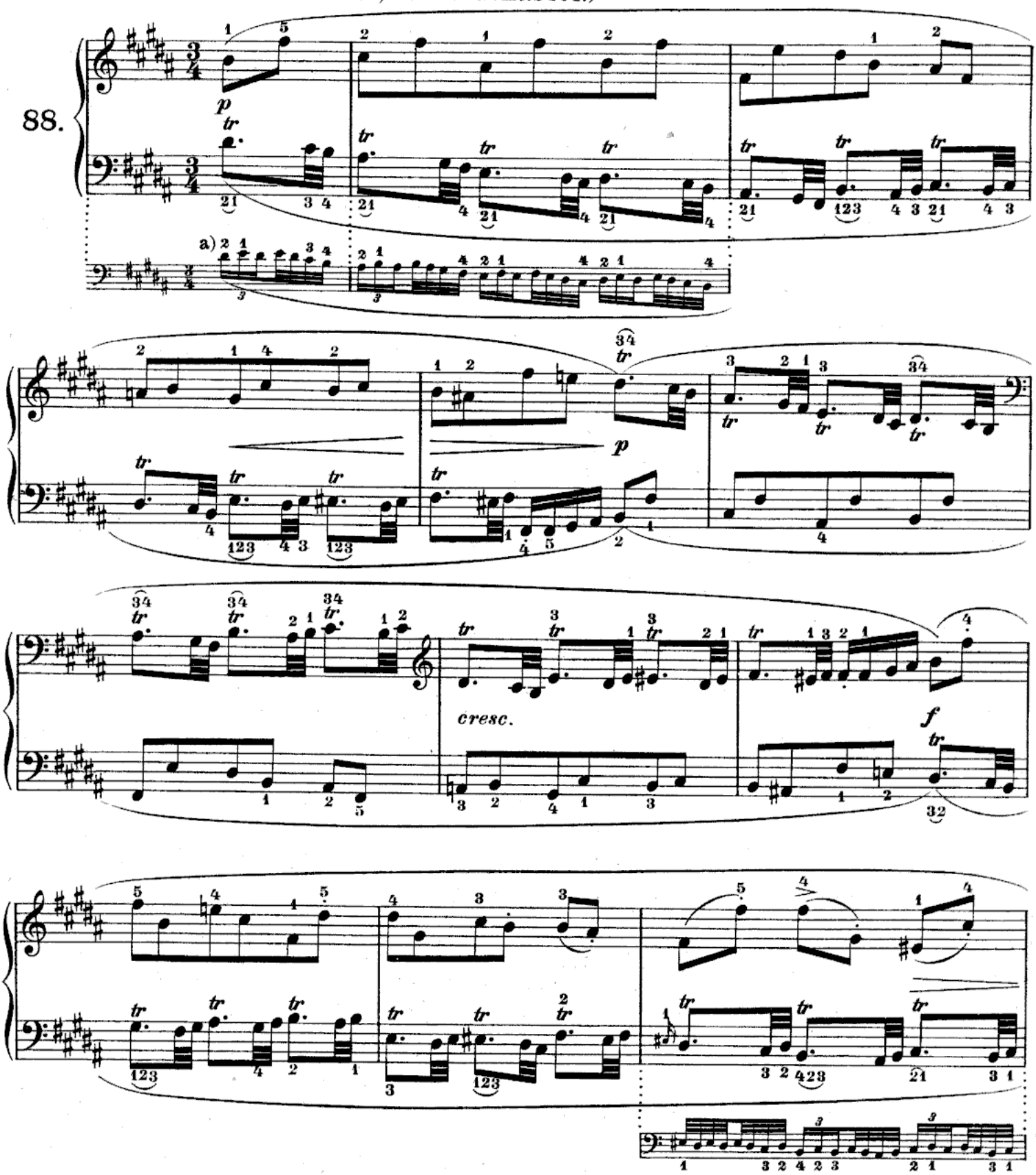



cresc.
f
ff

Suite de cinq pièces.

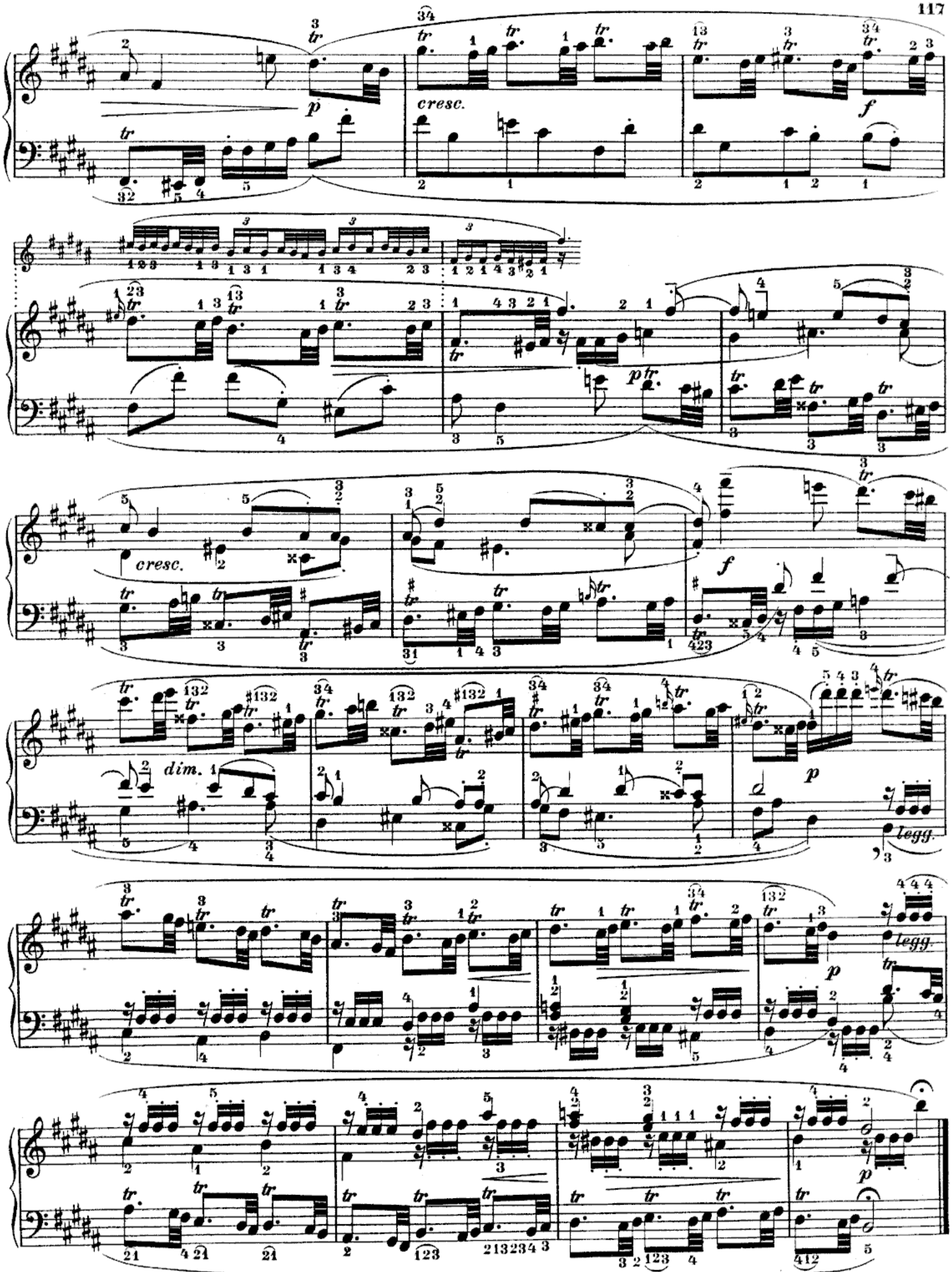
Andante con moto, ma cantabile. (♩ = 84.)

88.



a) Ossia.

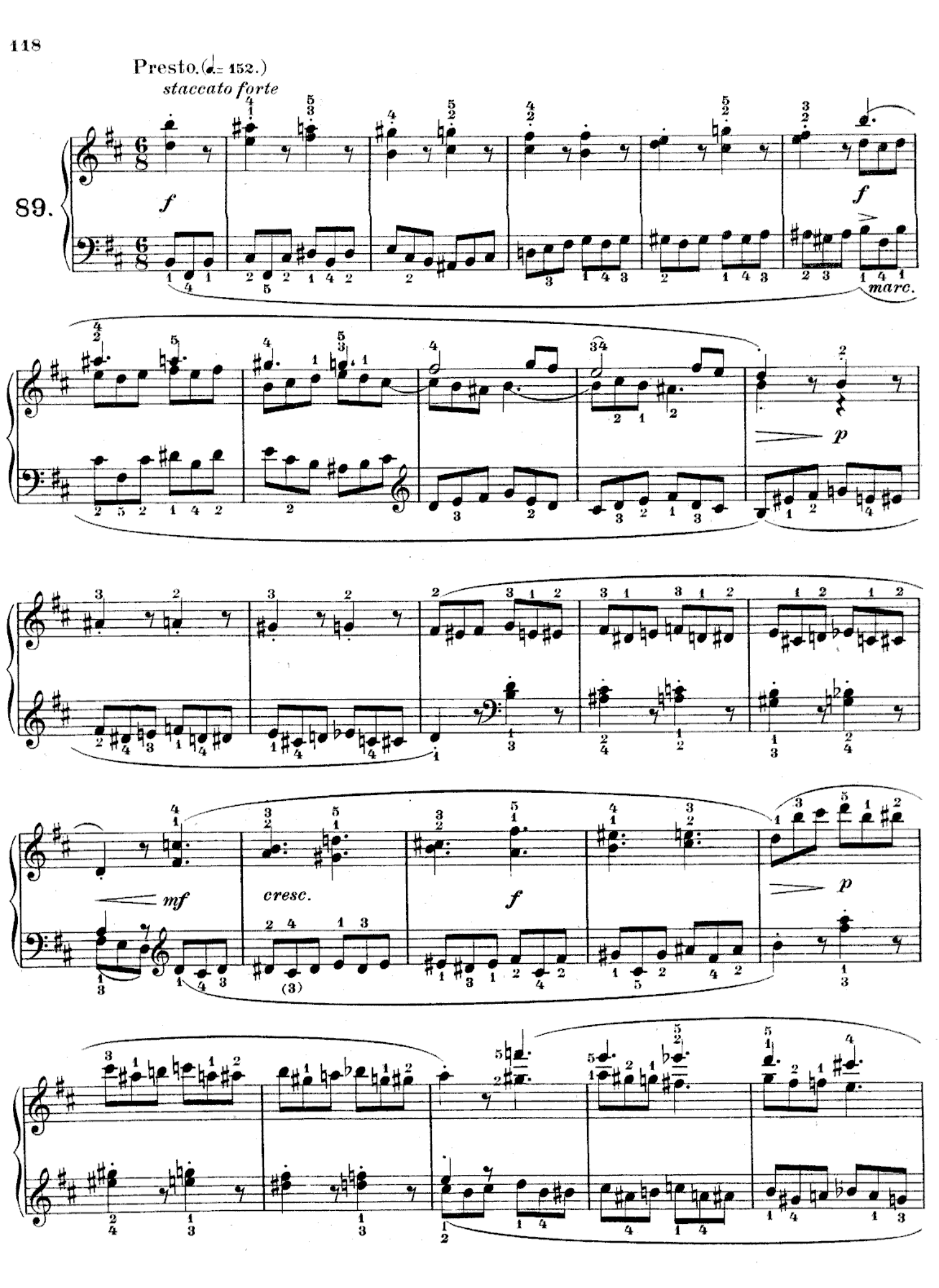
etc.

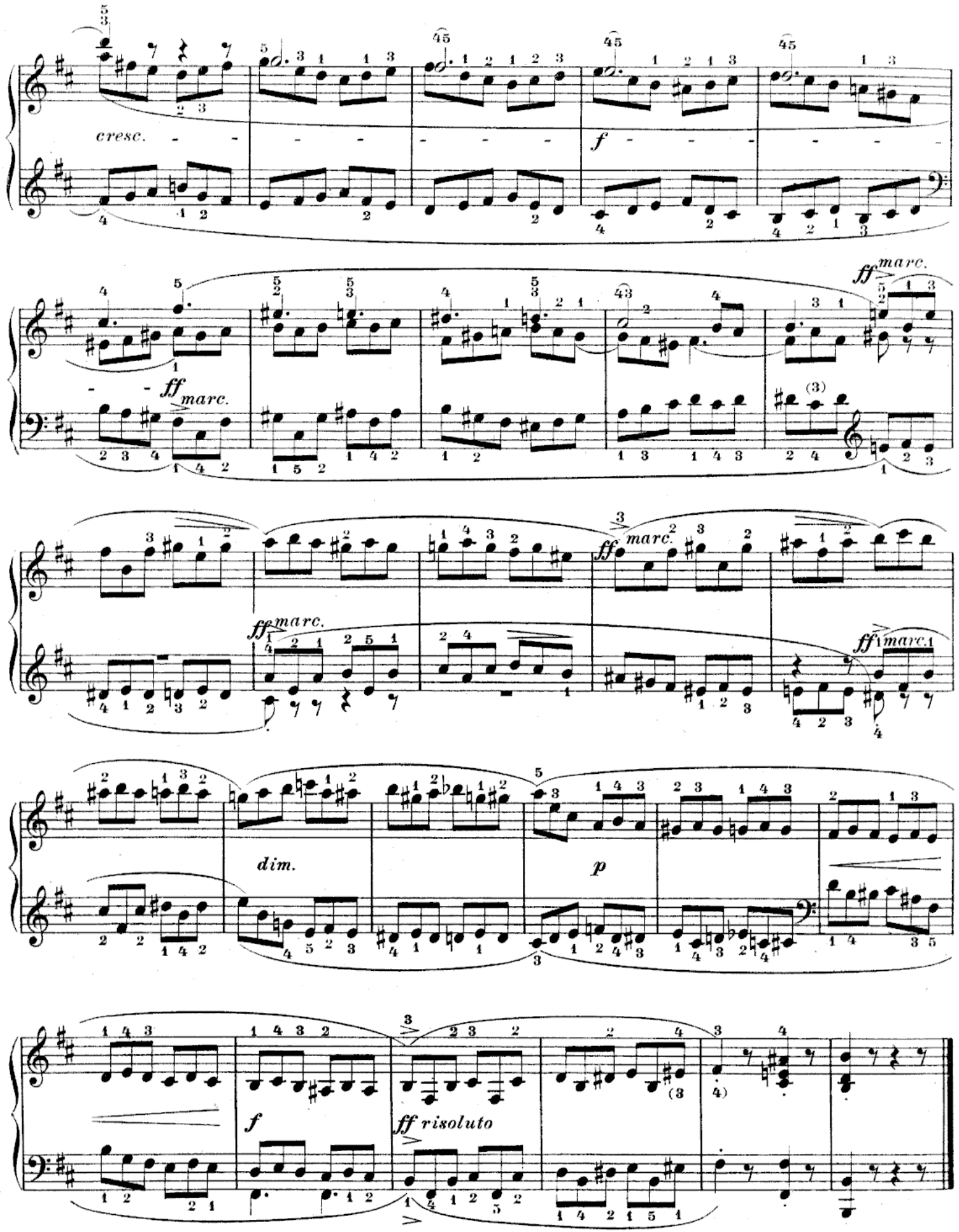

cresc.
f
p
cresc.
f
dim.
p
legg.
p
legg.
p

Presto. (♩. = 152.)

staccato forte

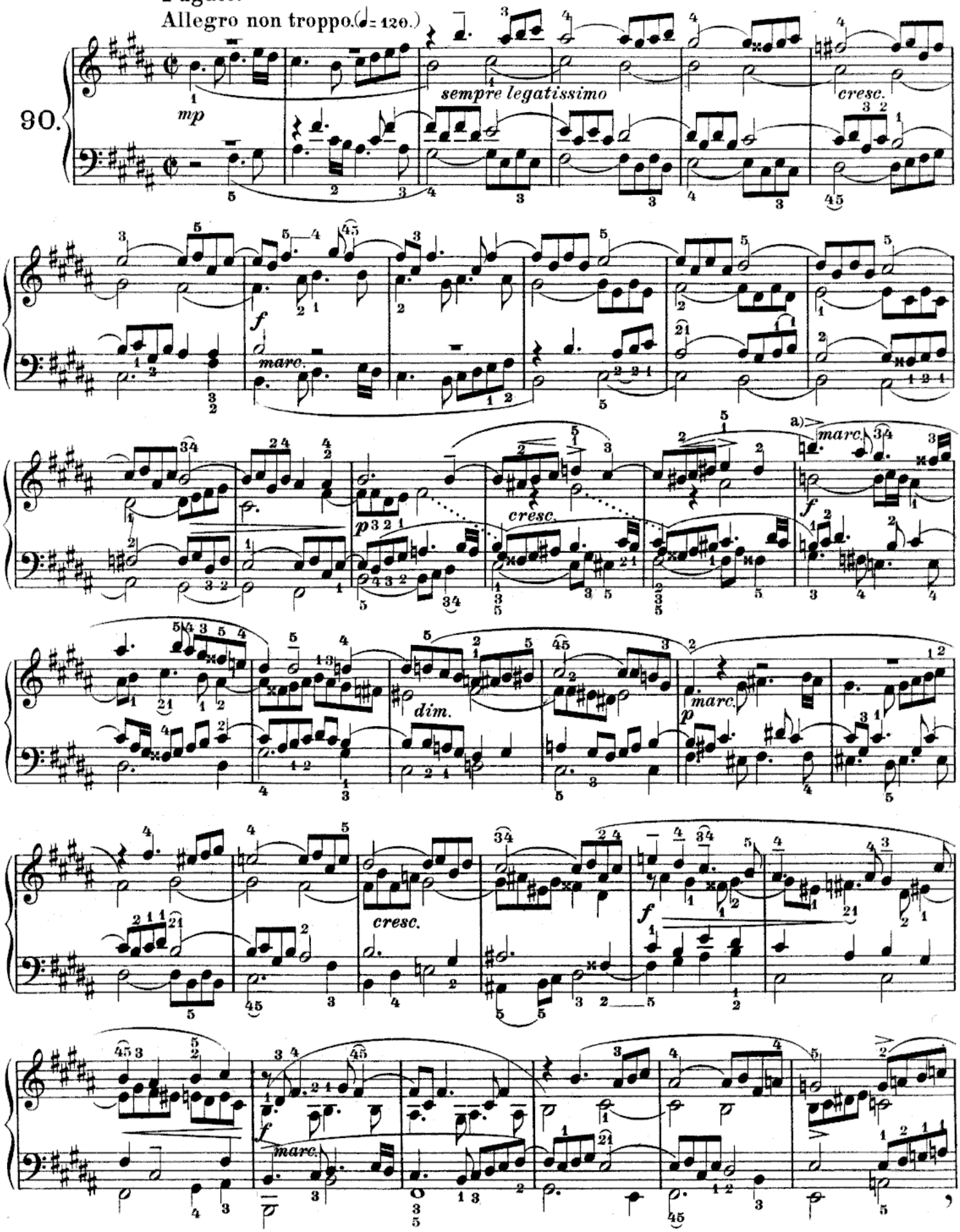
89.



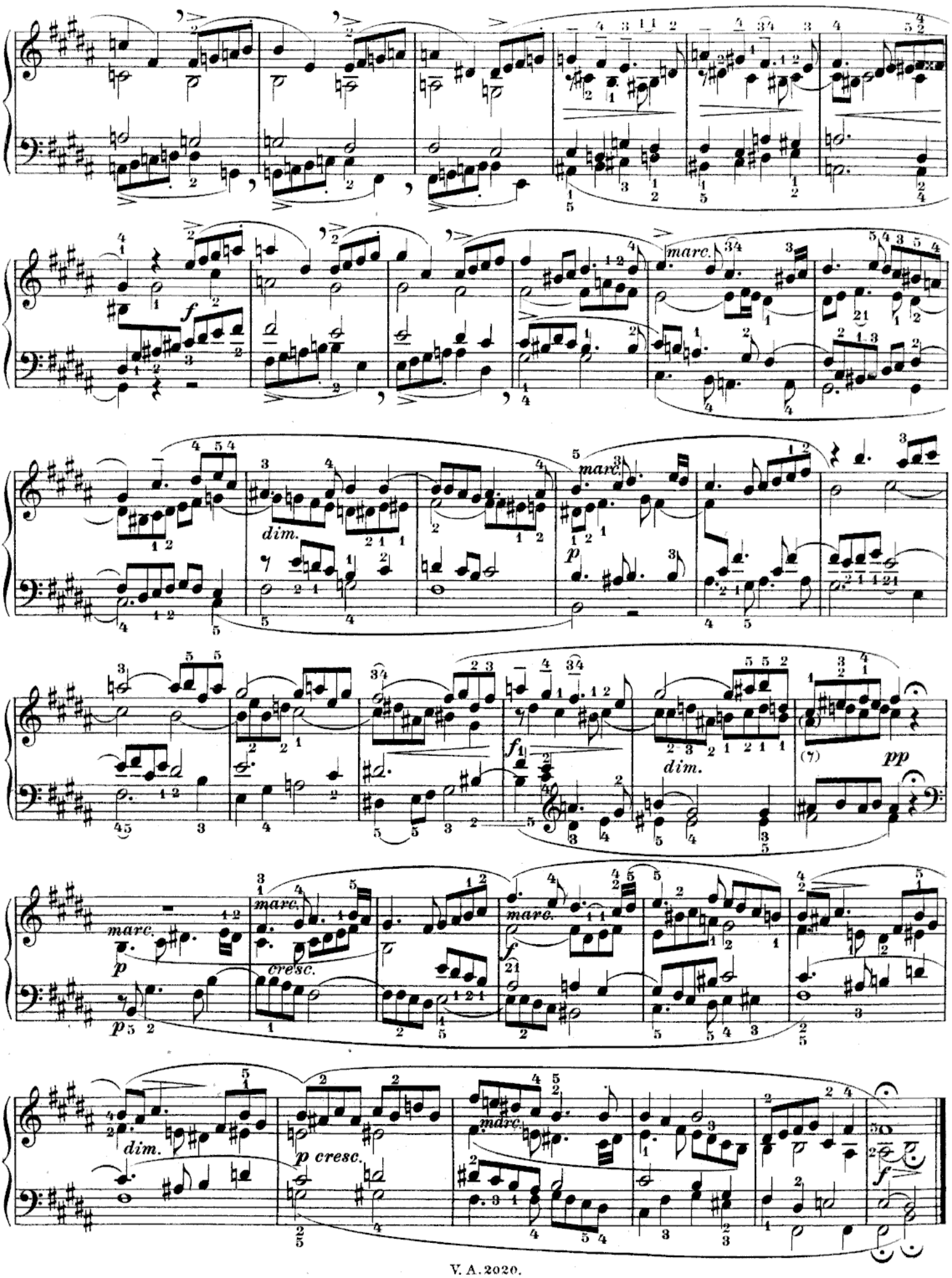

cresc.
f
ff marc.
ff marc.
ff marc.
ff marc.
ff marc.
dim.
p
f
ff risoluto

Fugato.

Allegro non troppo. (♩= 120.)

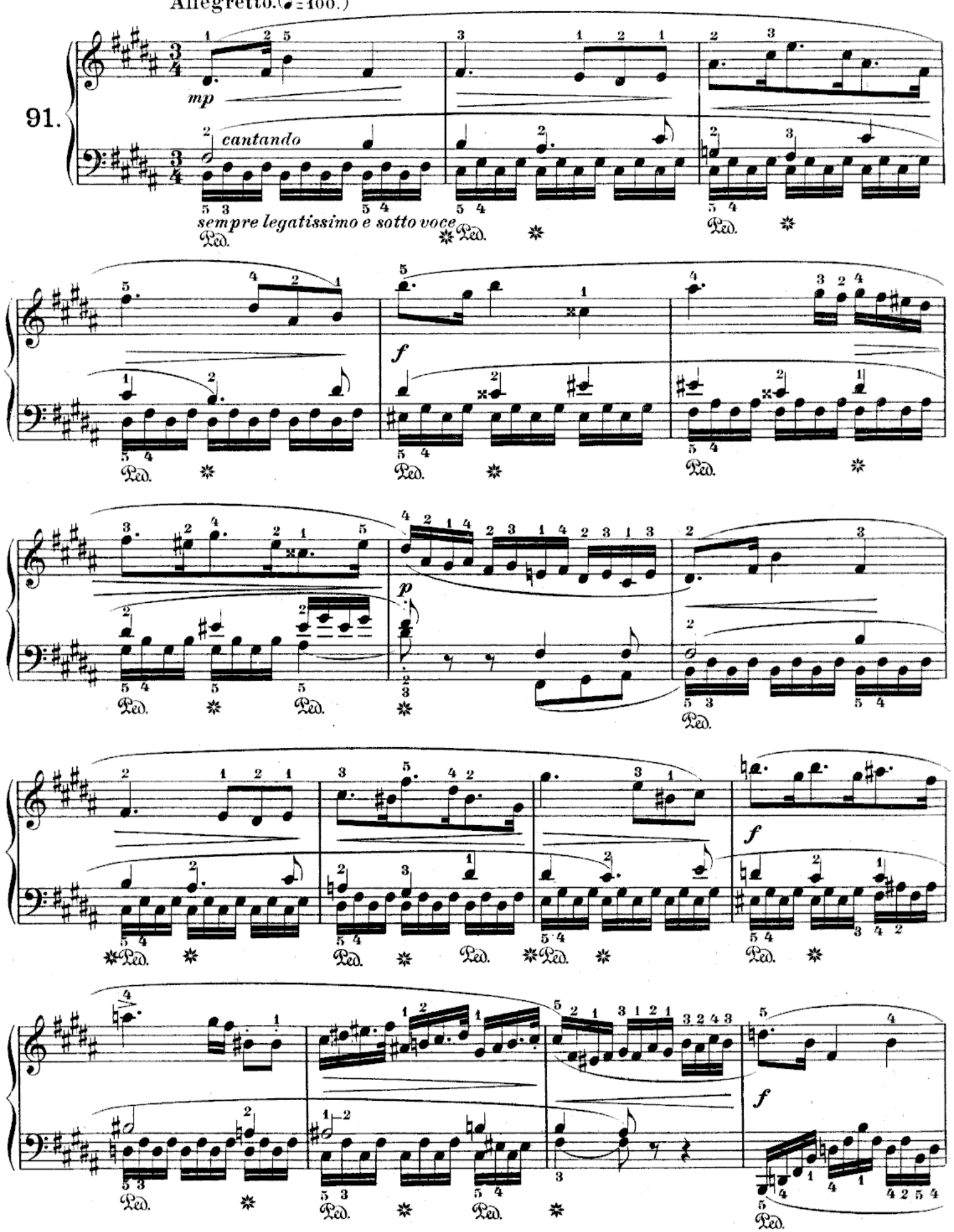


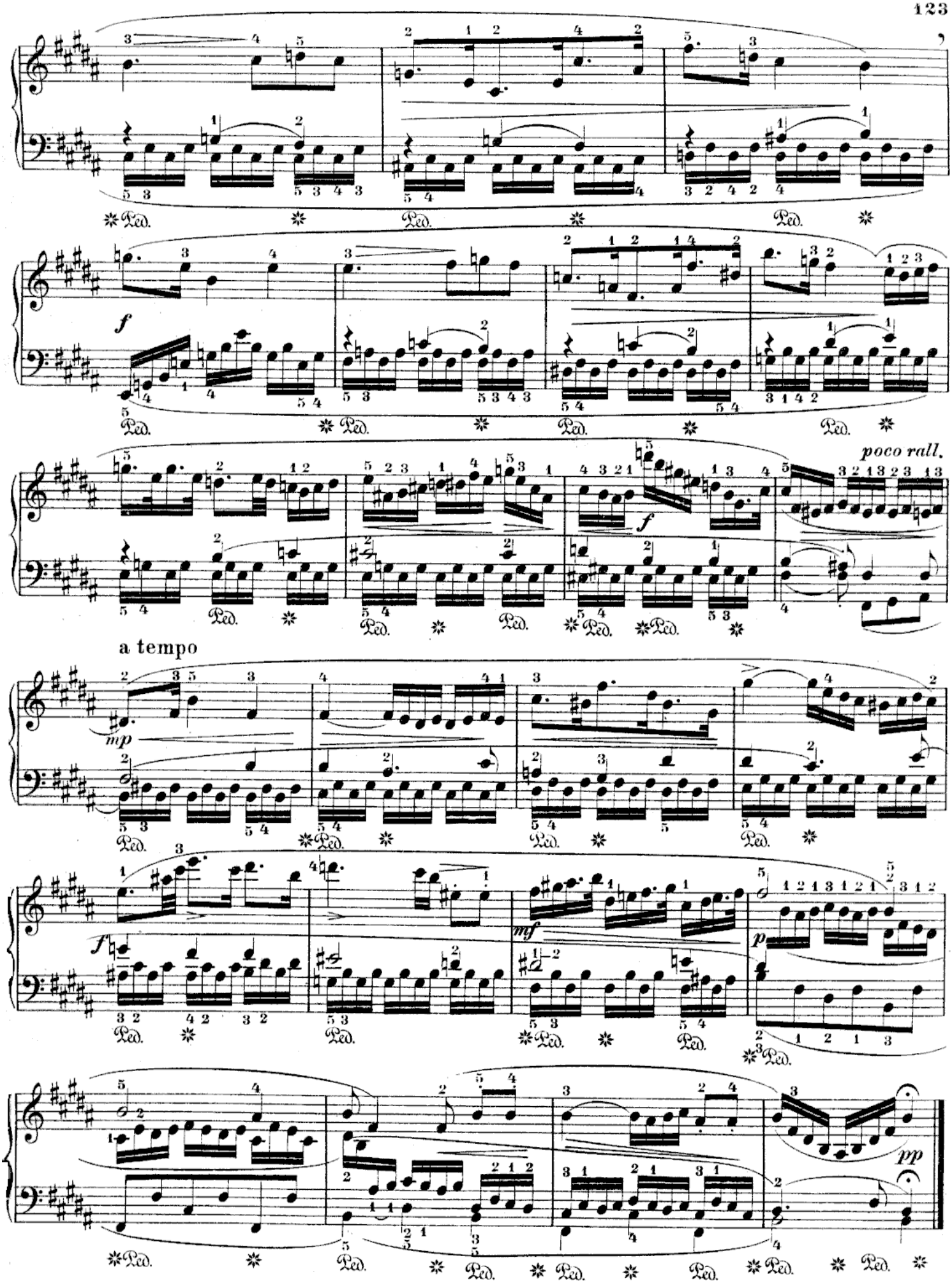
a) Thema für entgegengesetzte Bewegung.
Tema per moto contrario.
Theme in contrary motion.
Sujet par mouvement contraire.


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

Allegretto. (♩ = 100.)

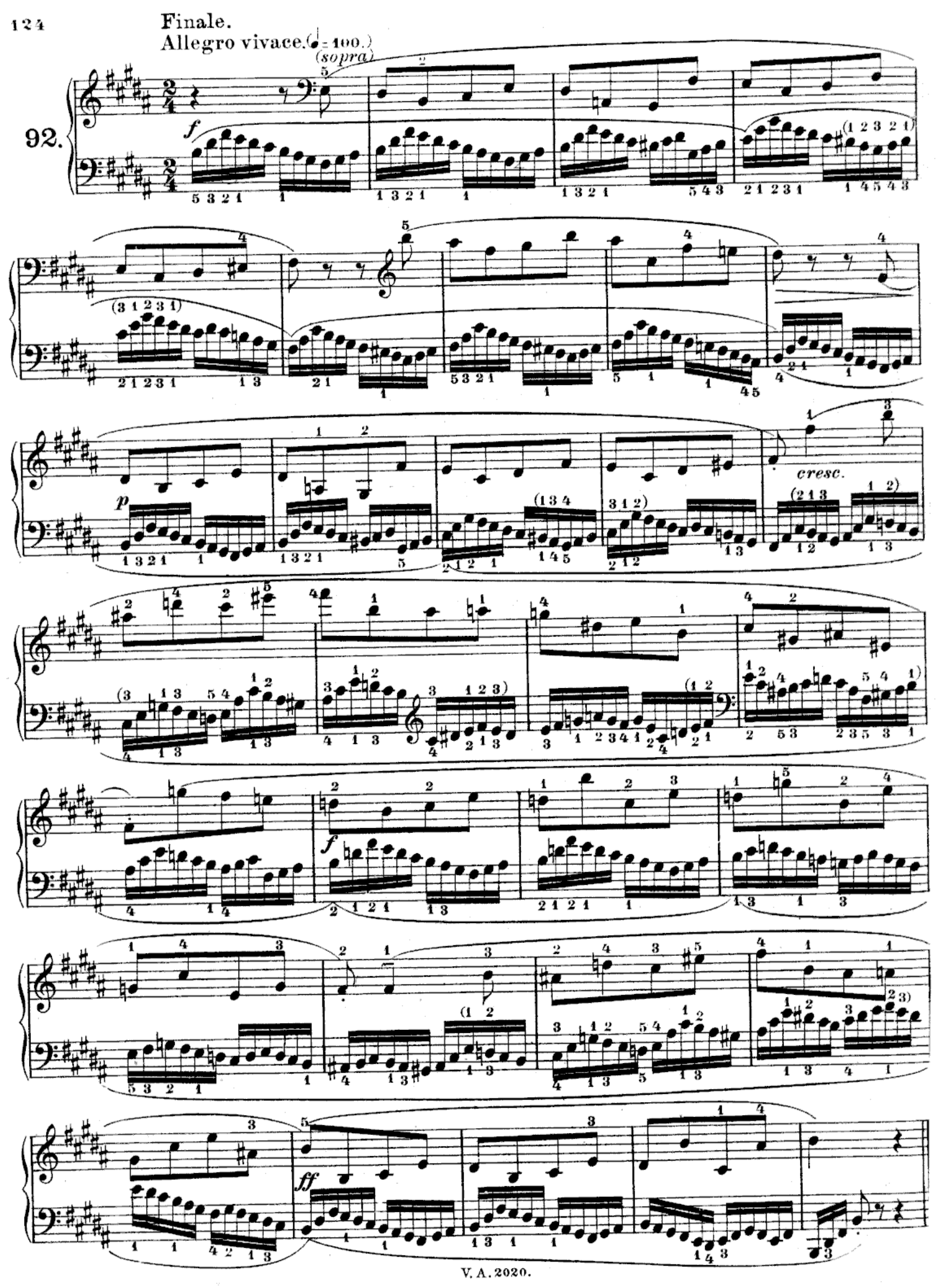
91.



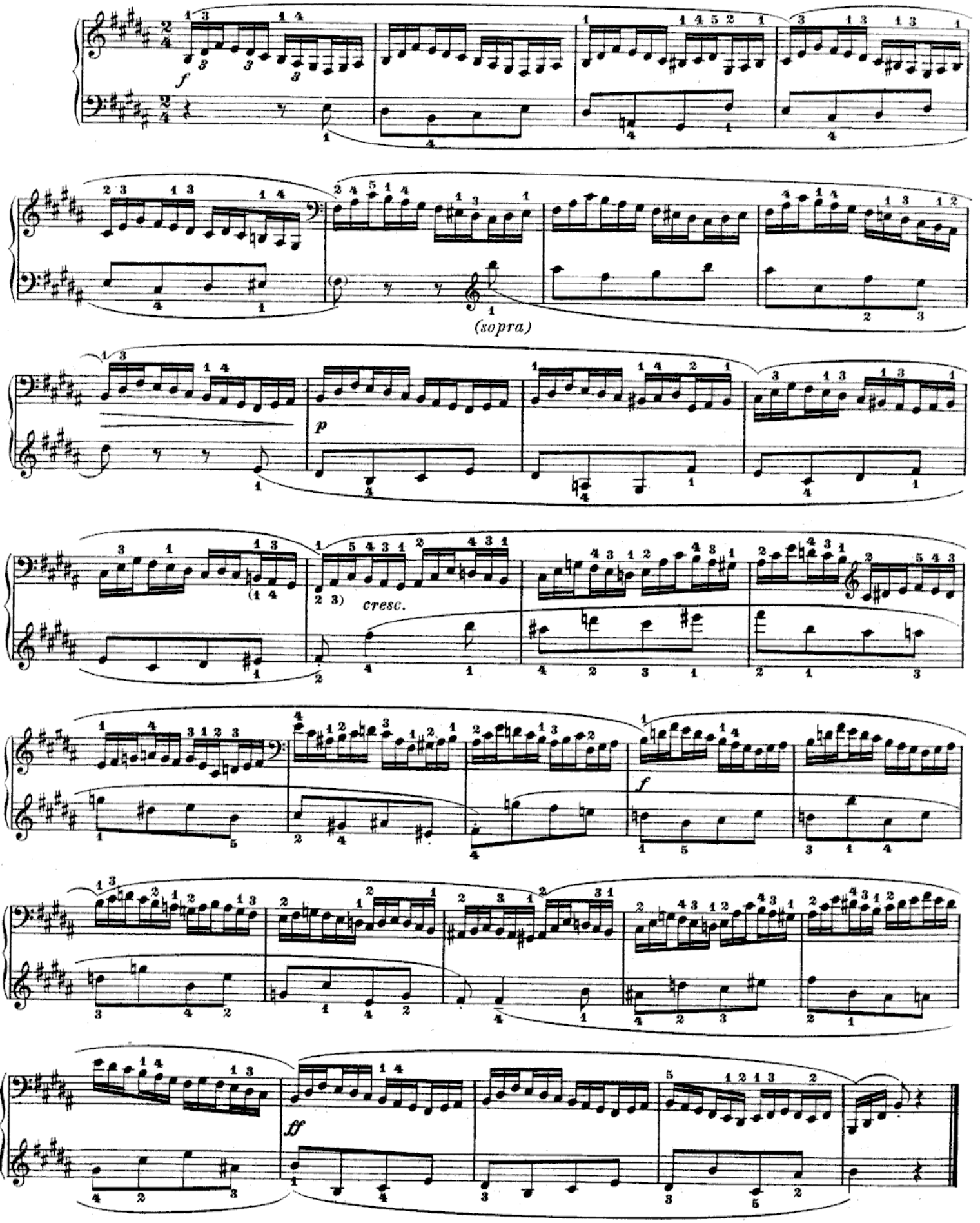

f
poco rall.
f
a tempo
mp
f
mf
p
pp

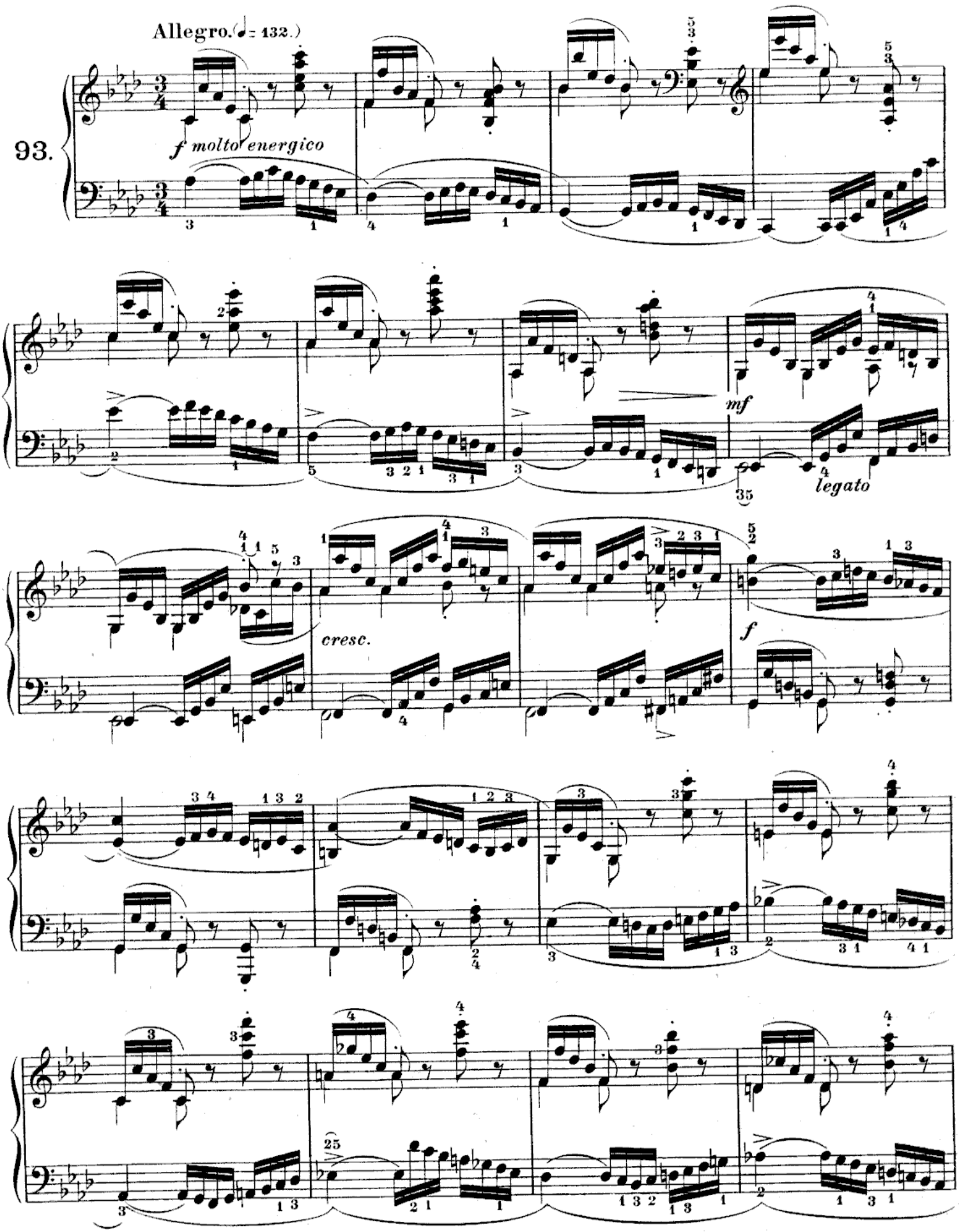
Finale.

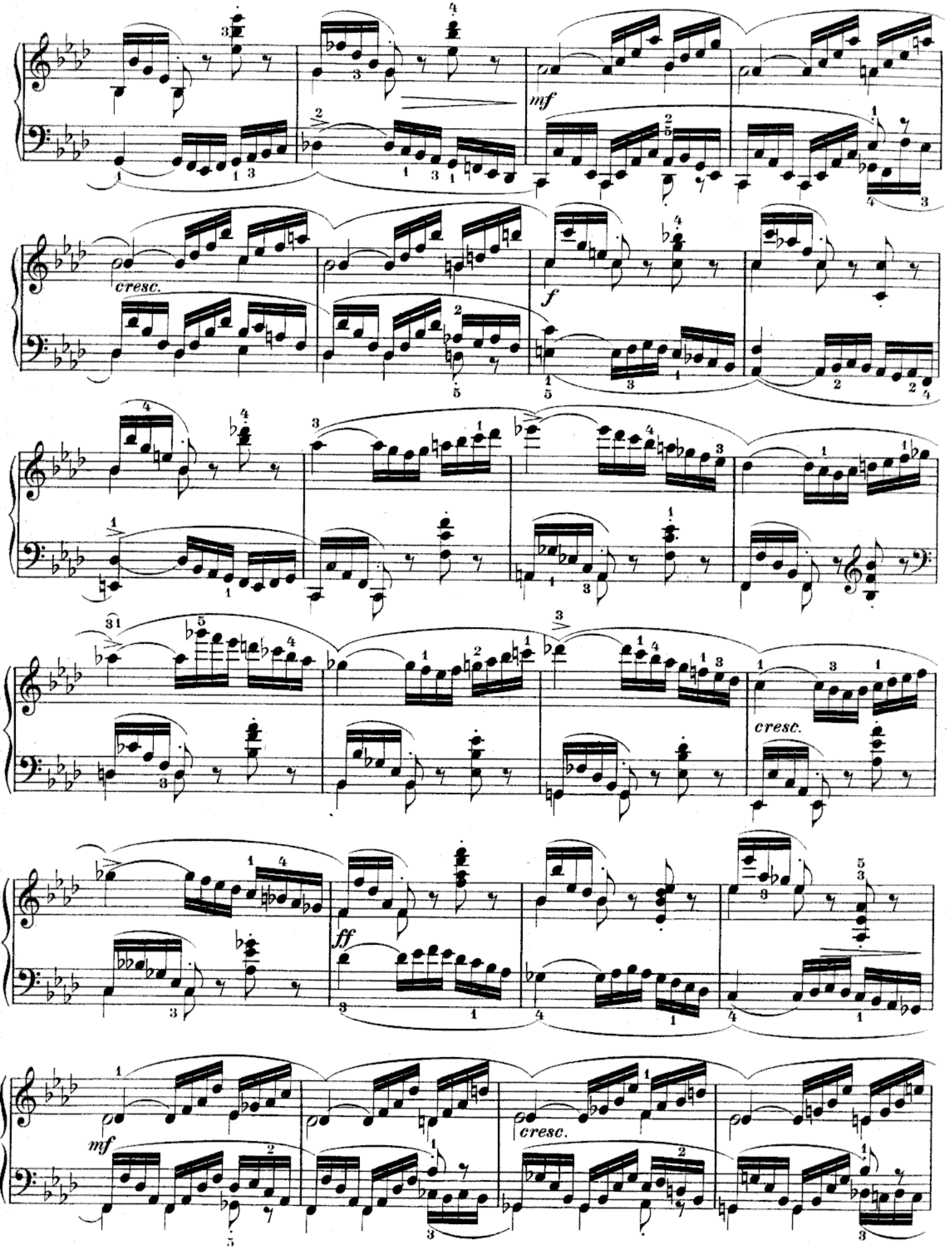
Allegro vivace. (♩ = 100.)

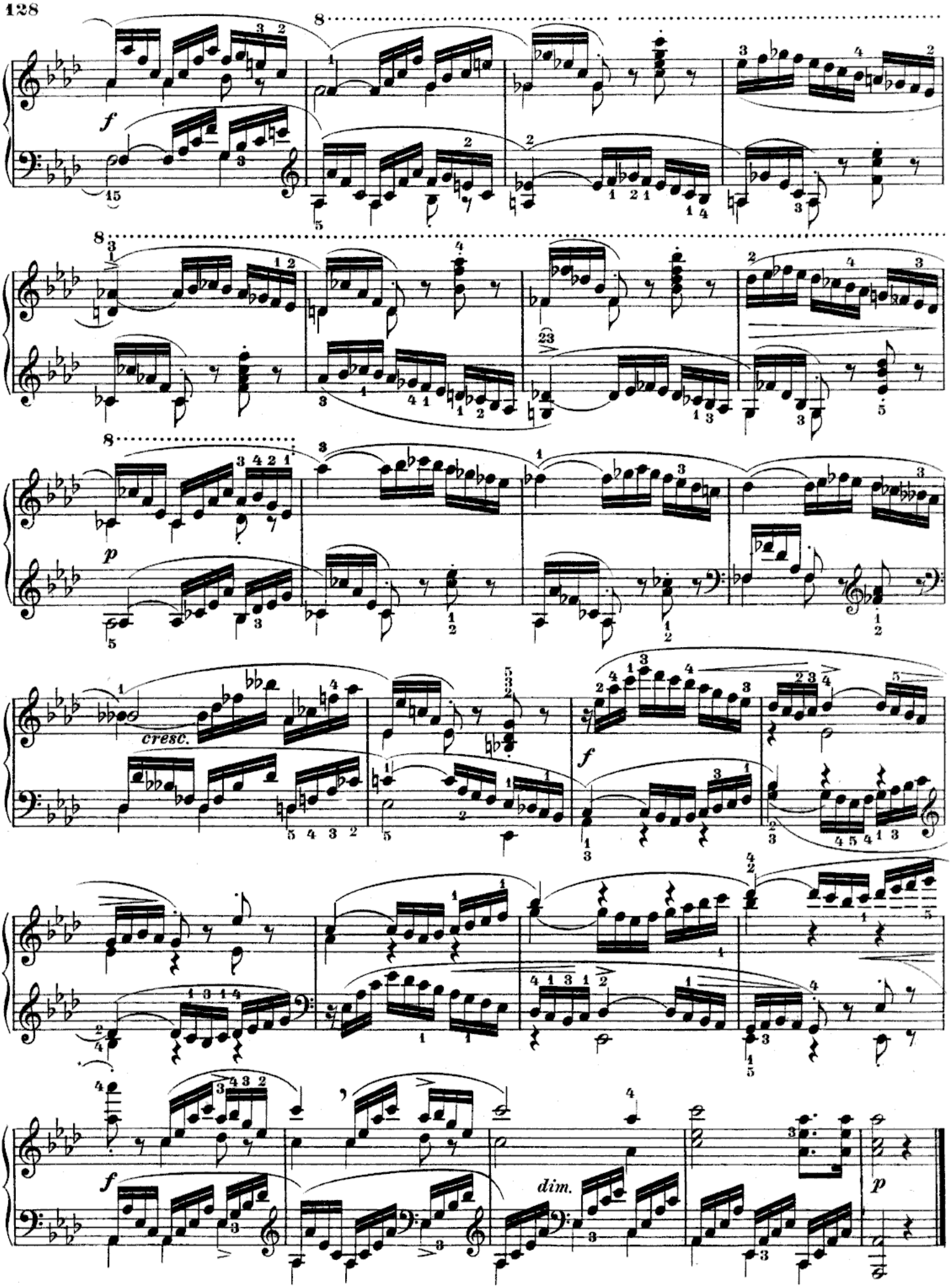


Allegro vivace ♩=100.




Allegro. (♩ = 132.)
93.
f molto energico
mf
legato
cresc.
f

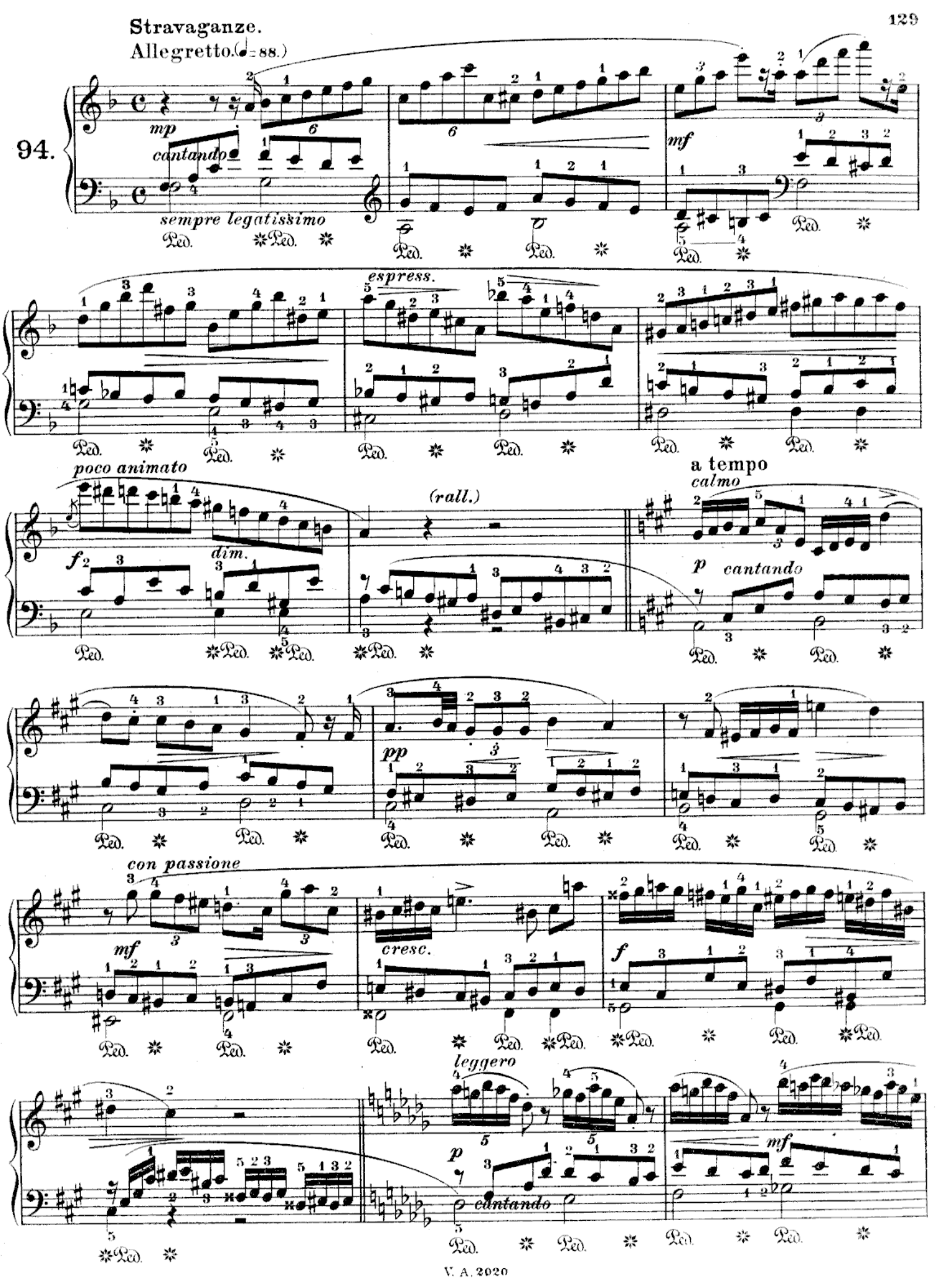

mf
cresc.
f
cresc.
ff
mf
cresc.

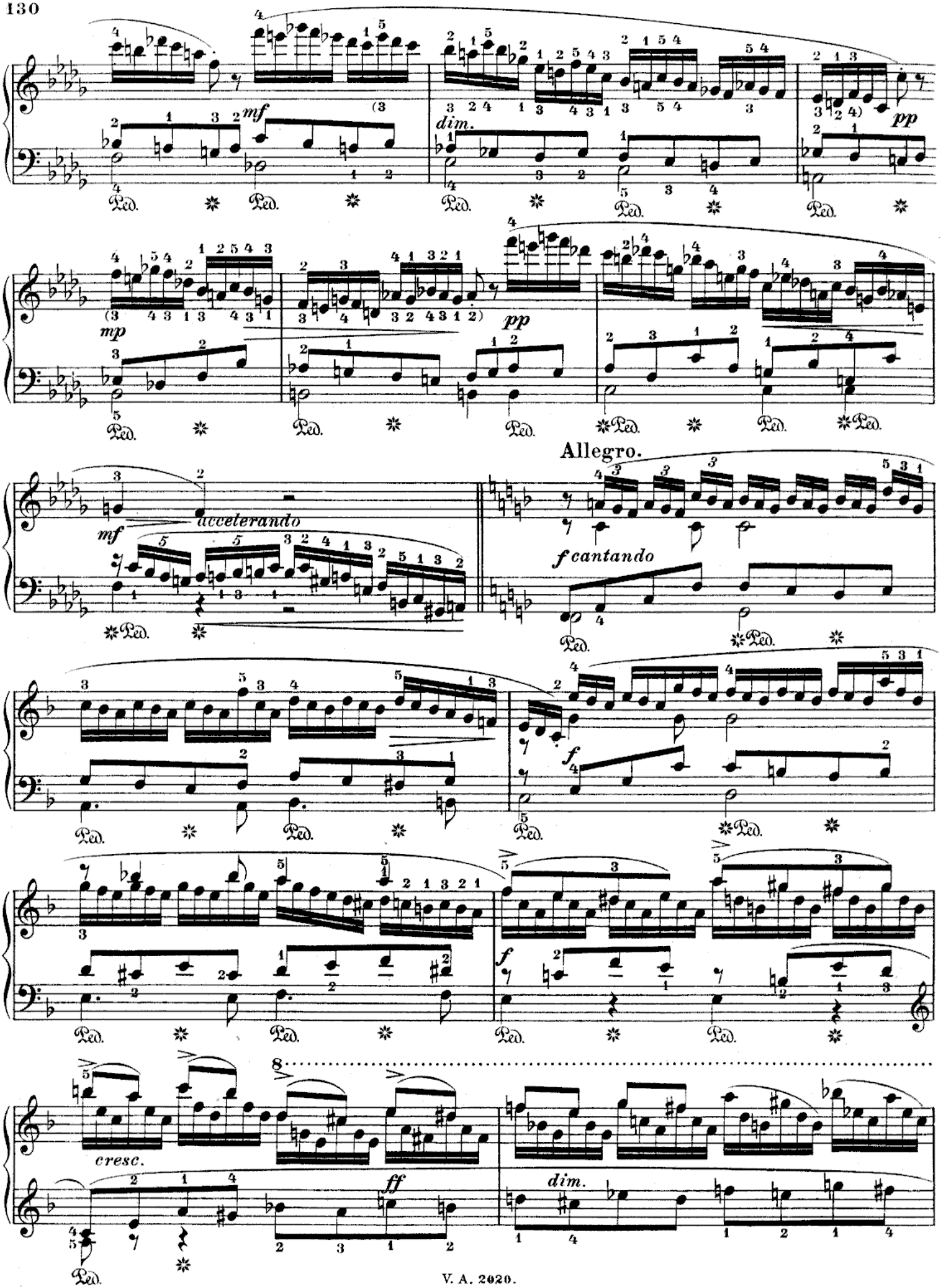

f
p
cresc.
f
dim.
p

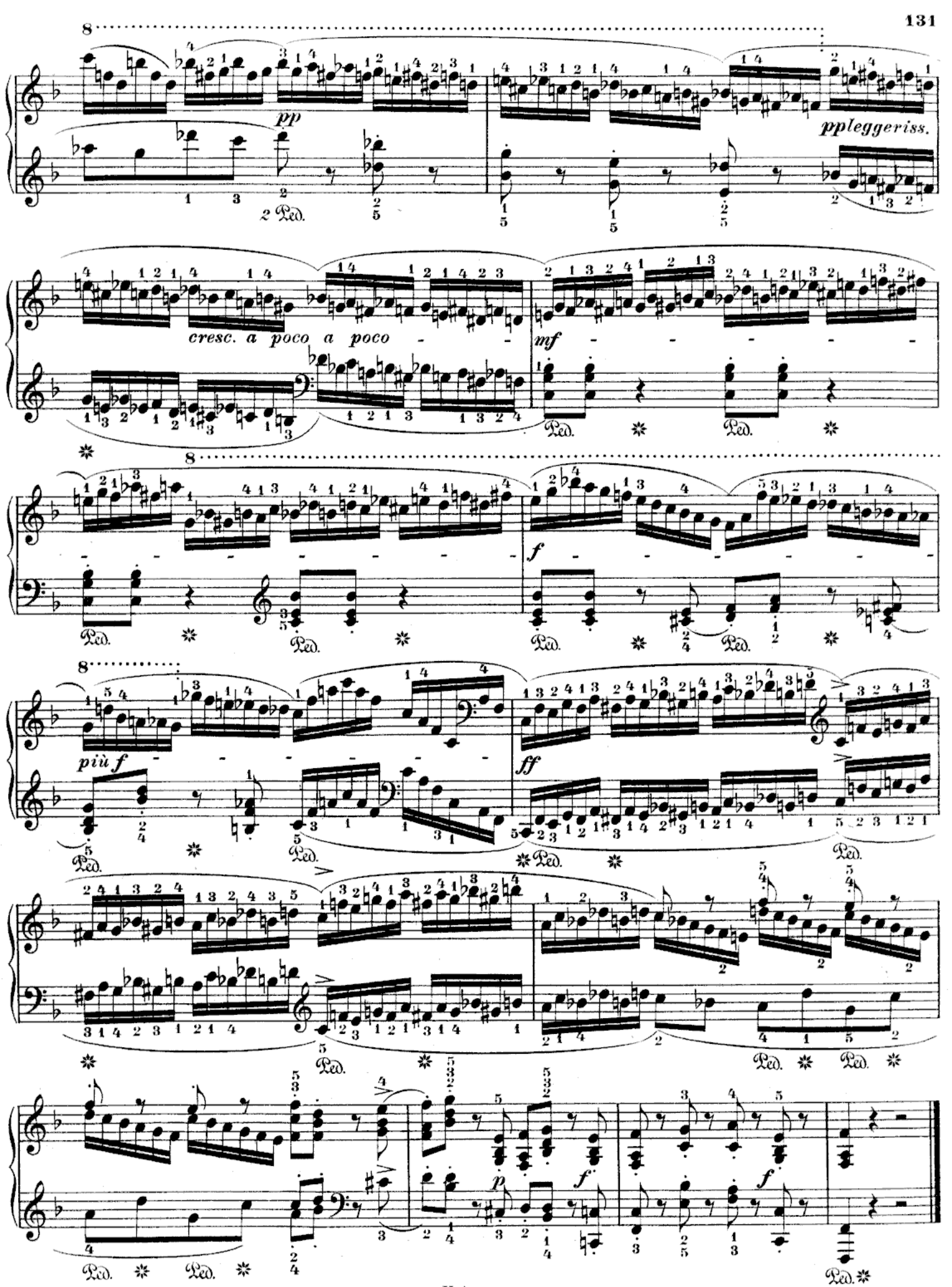
Stravaganze.

Allegretto. (♩ = 88.)

94.




mf
dim.
pp
mp
pp
Allegro.
accelerando
mf
f cantando
f
cresc.
ff
dim.


pp
2 Ped.
ppleggeriss.
cresc. a poco a poco
mf
f
più f
ff
p
Ped.

Bizzarria.

Vivace. (♩= 132.)

95.

leggero e scorrevole

p

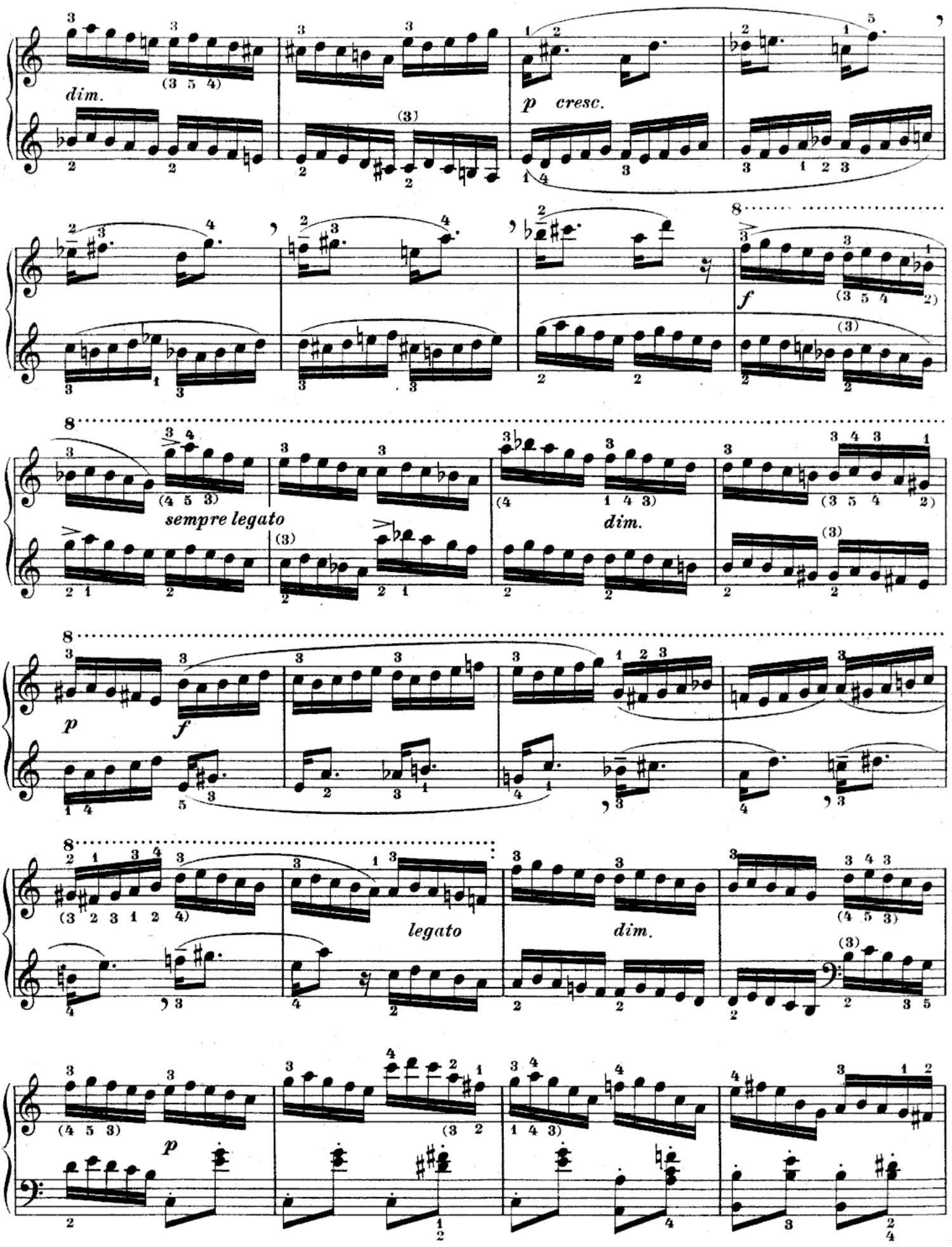
ten. ma non legati

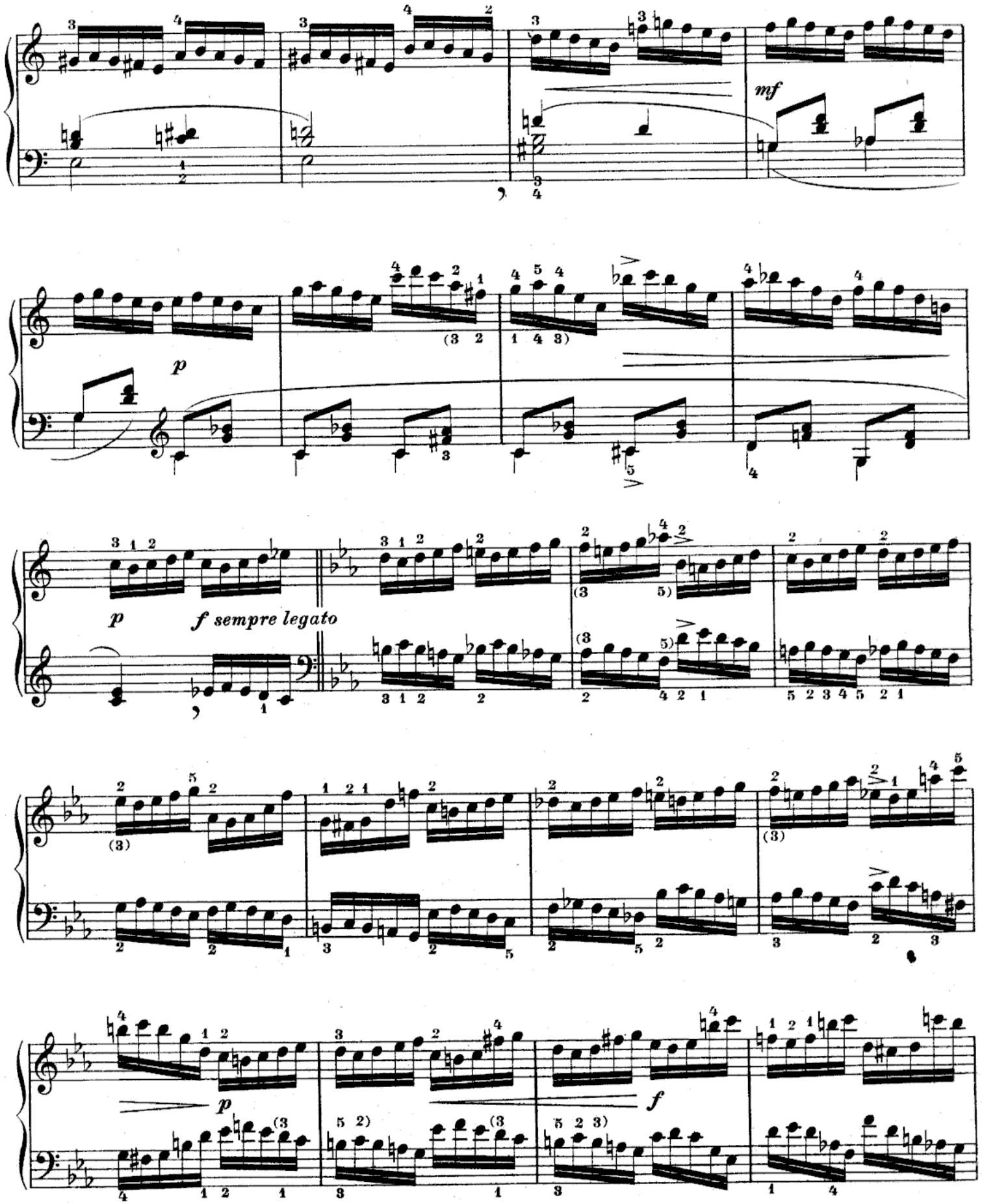
p

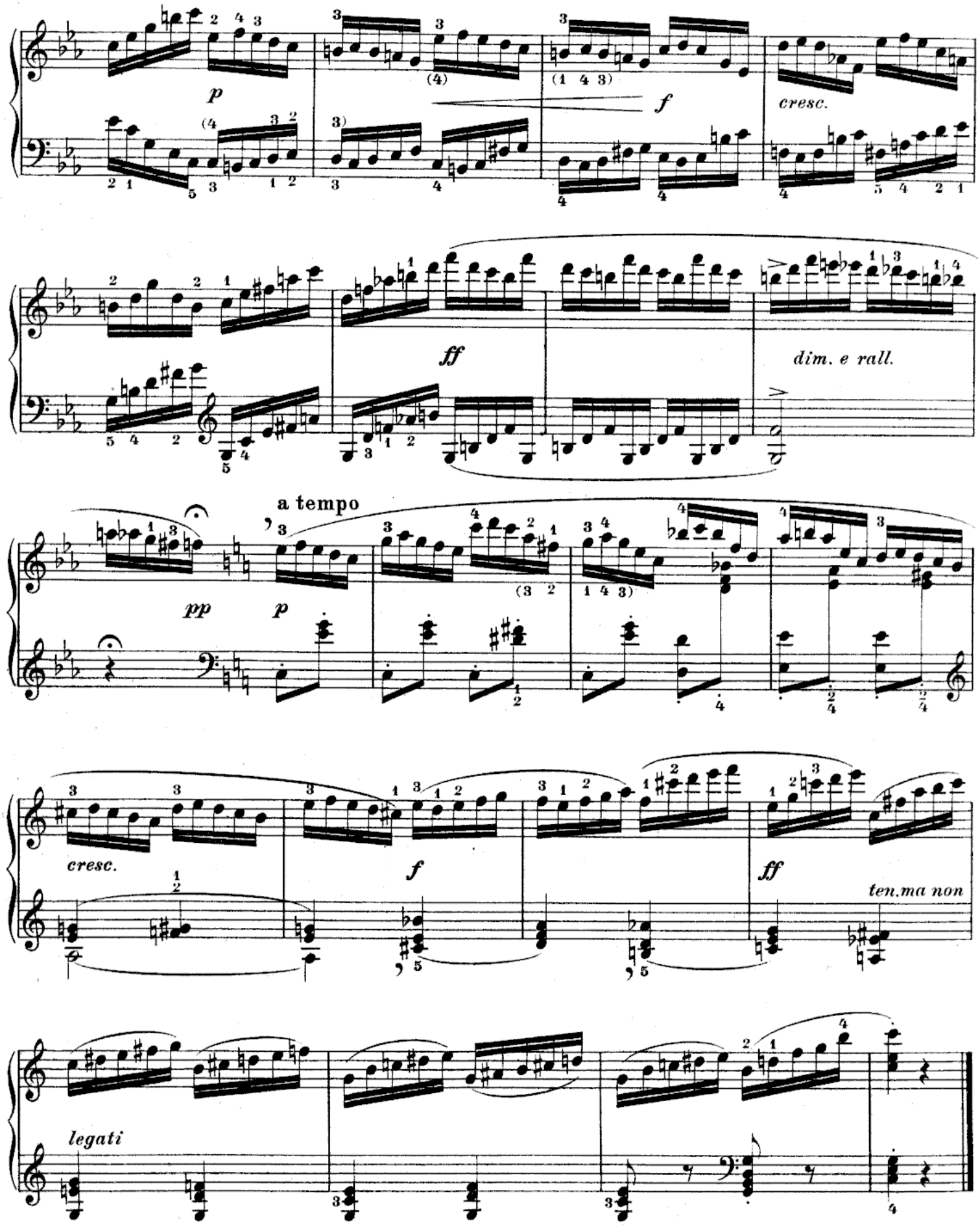
cresc.

f

sempre legato


dim.
p cresc.
f
sempre legato
dim.
p
f
legato
dim.
p


mf
p
p
f sempre legato
p
f


p
f
cresc.
ff
dim. e rall.
a tempo
pp
p
cresc.
f
ff
ten.ma non
legati

Allegro agitato. (♩= 72.)

96.

sempre f

a)

mf

f

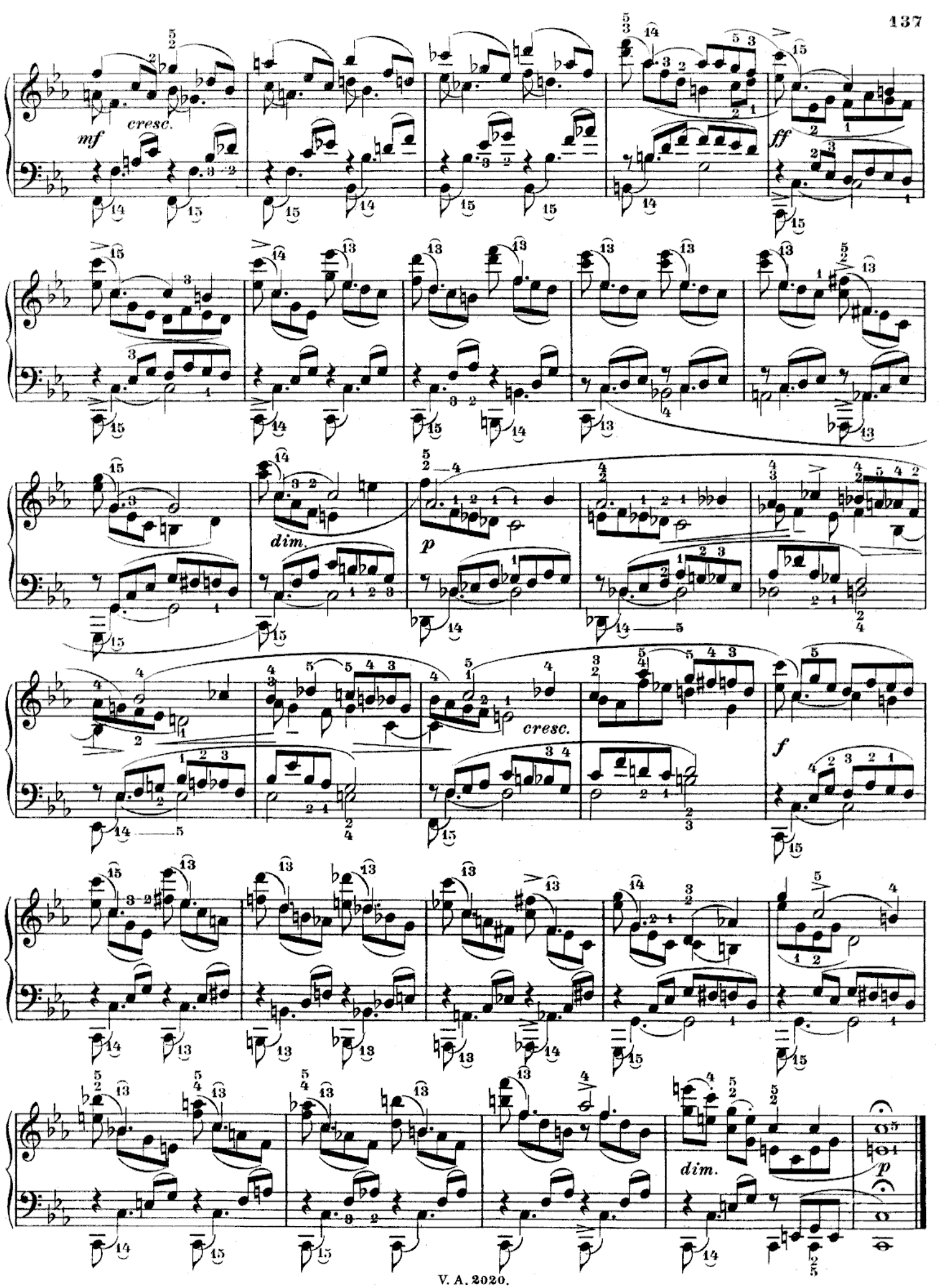
cresc.

mf

ff

a) Ossia

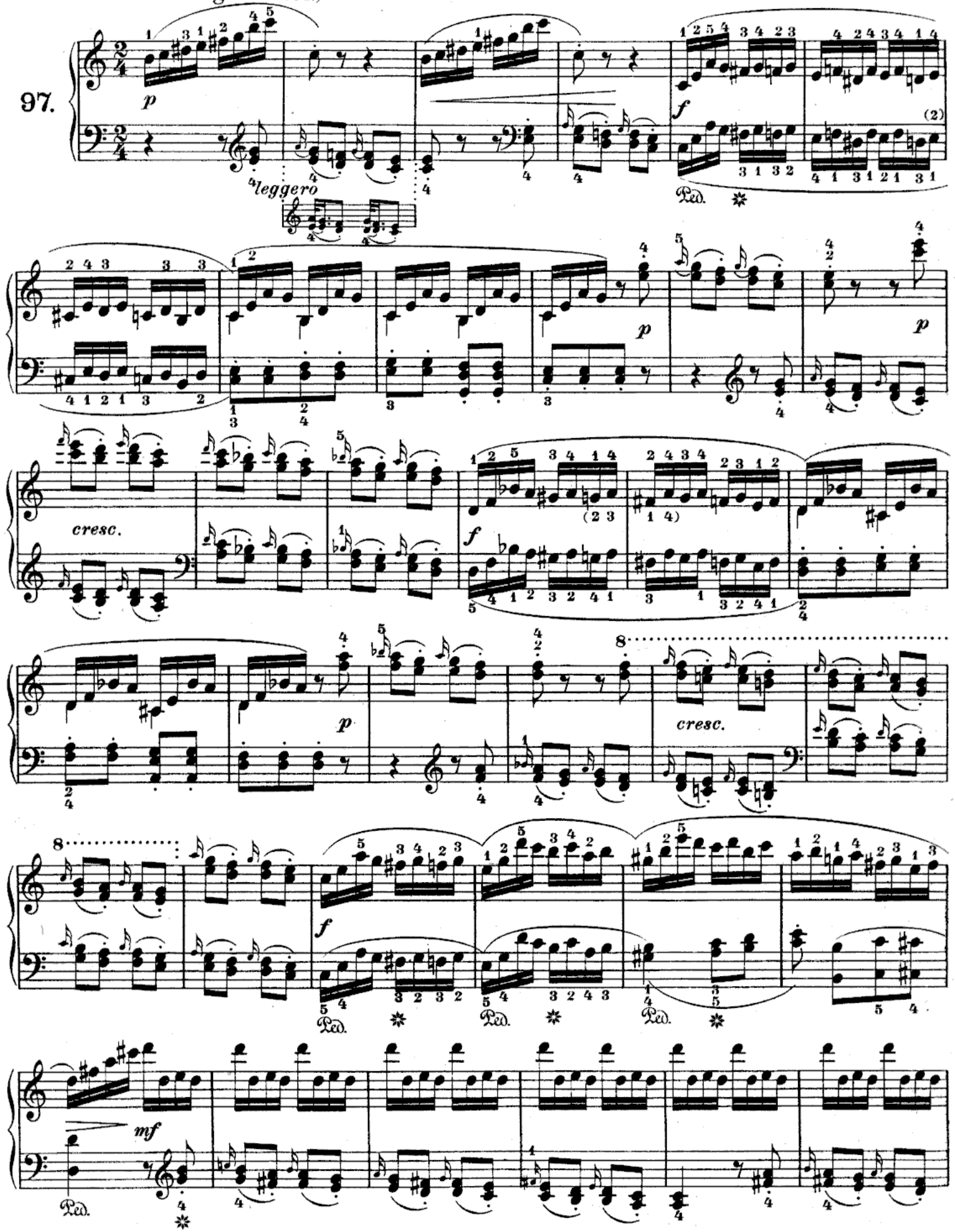
etc.

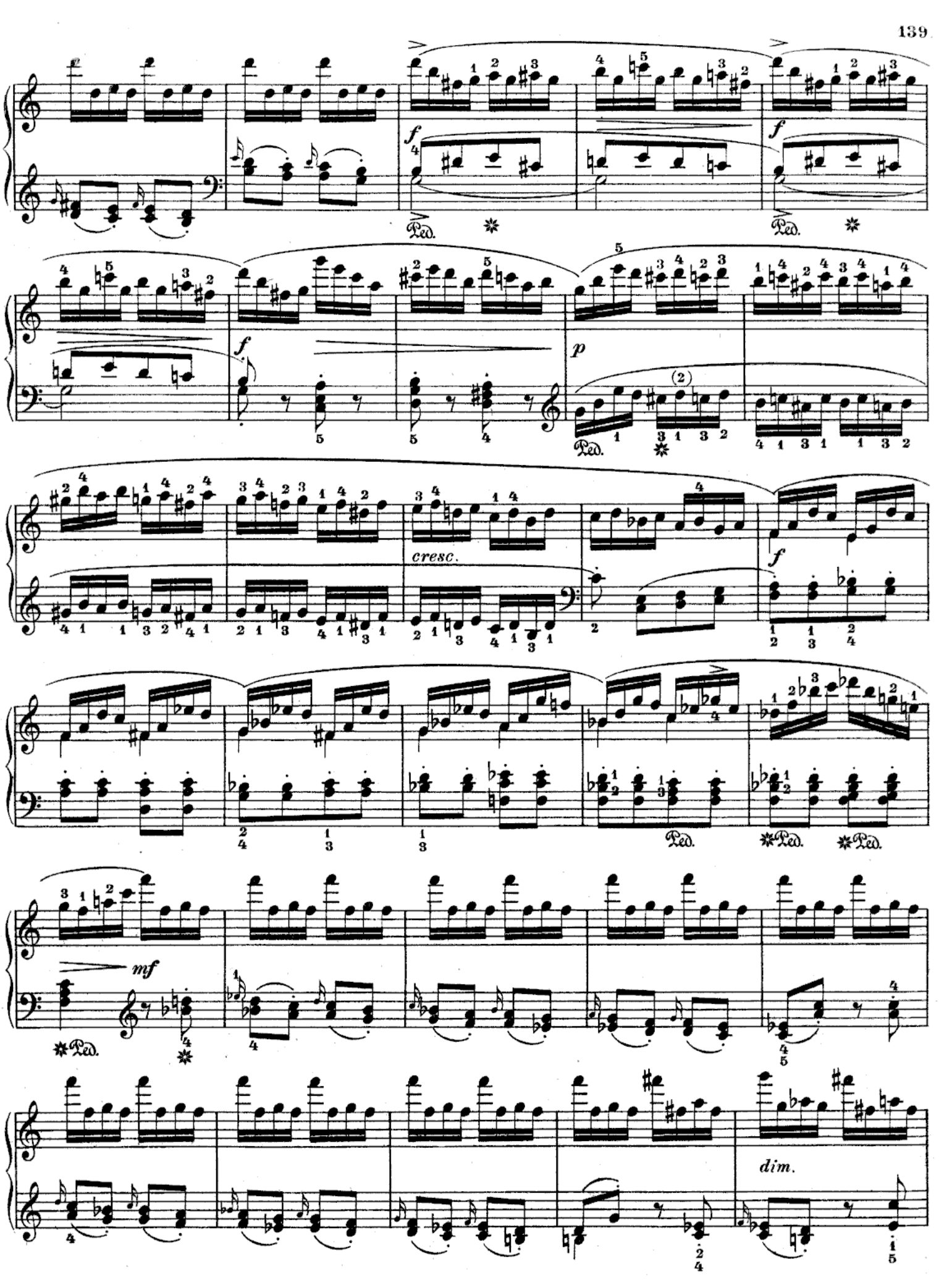

mf
cresc.
ff
dim.
p
cresc.
f
dim.
p

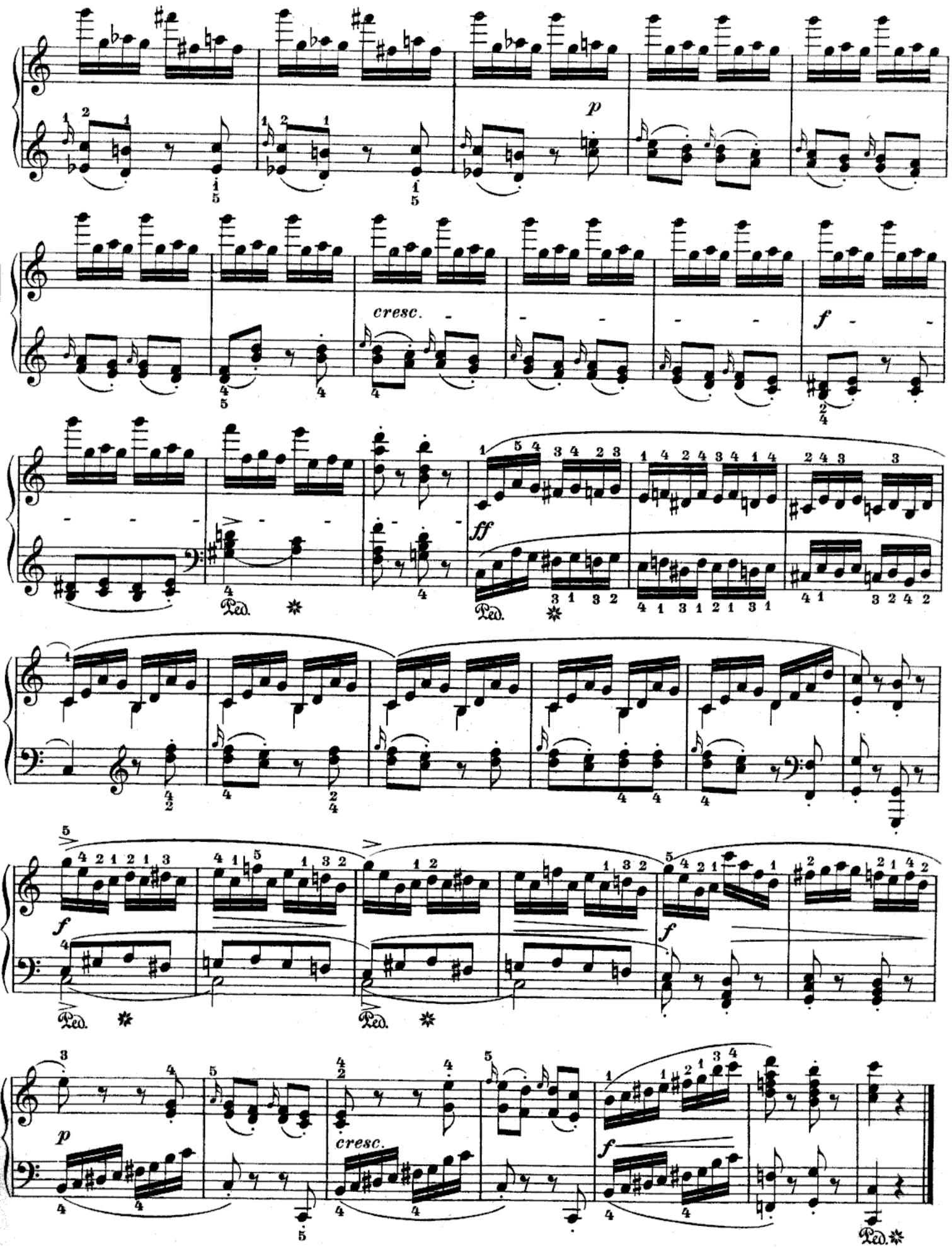
Scherzo.

Molto allegro. (♩ = 144.)

97.

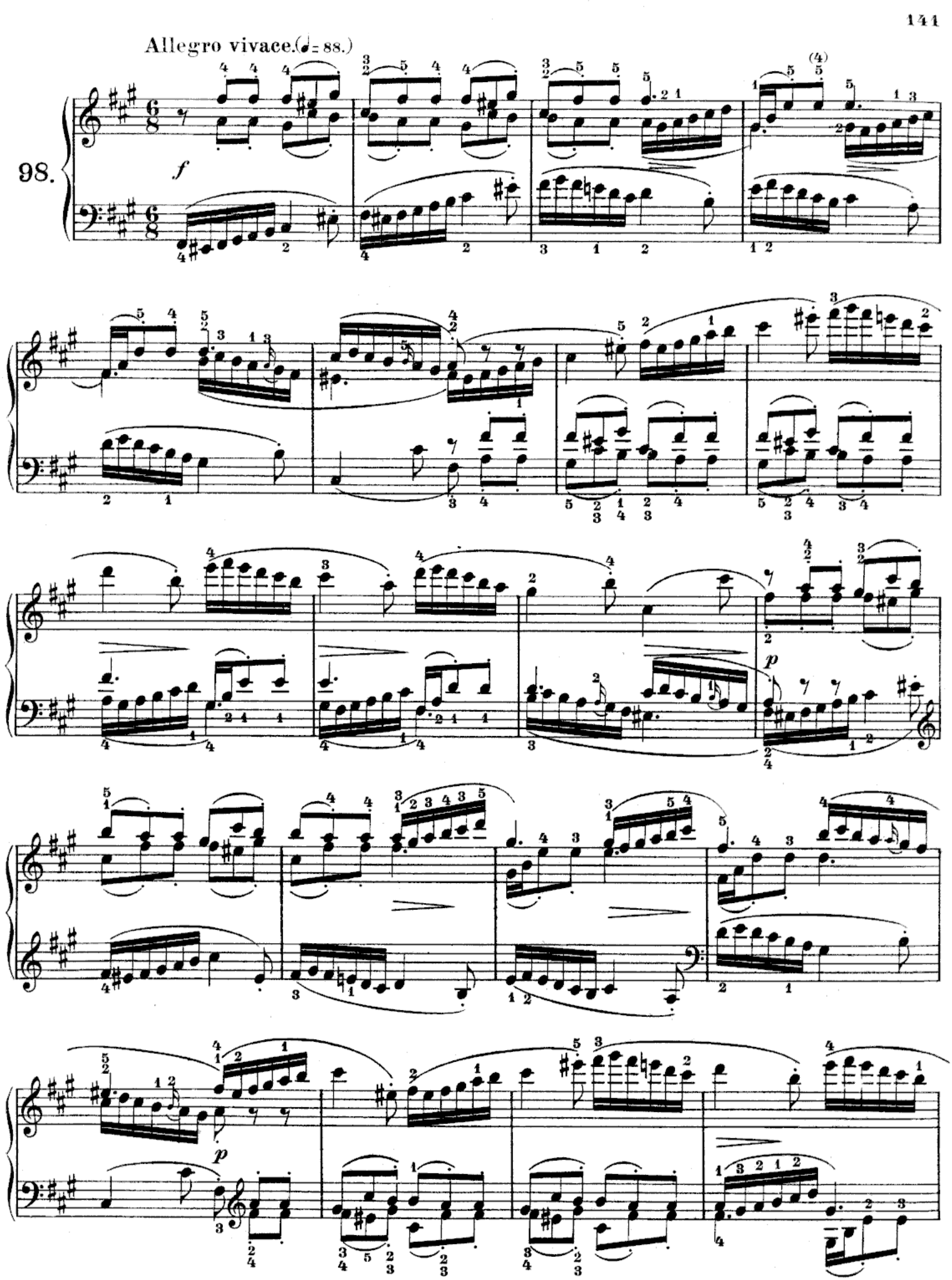


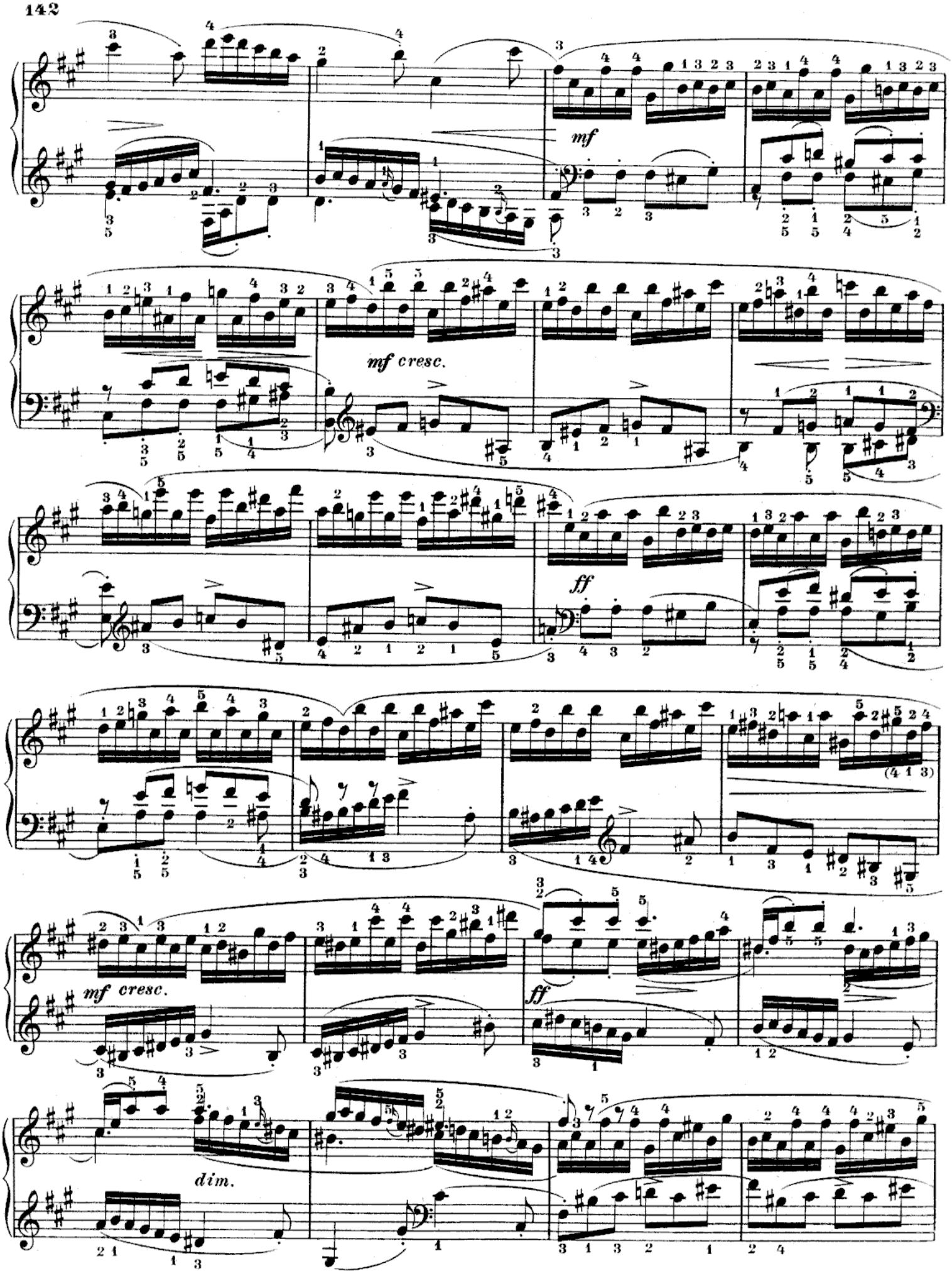

f
Ped.
f
Ped.
f
p
(2)
Ped.
cresc.
f
mf
Ped.
dim.

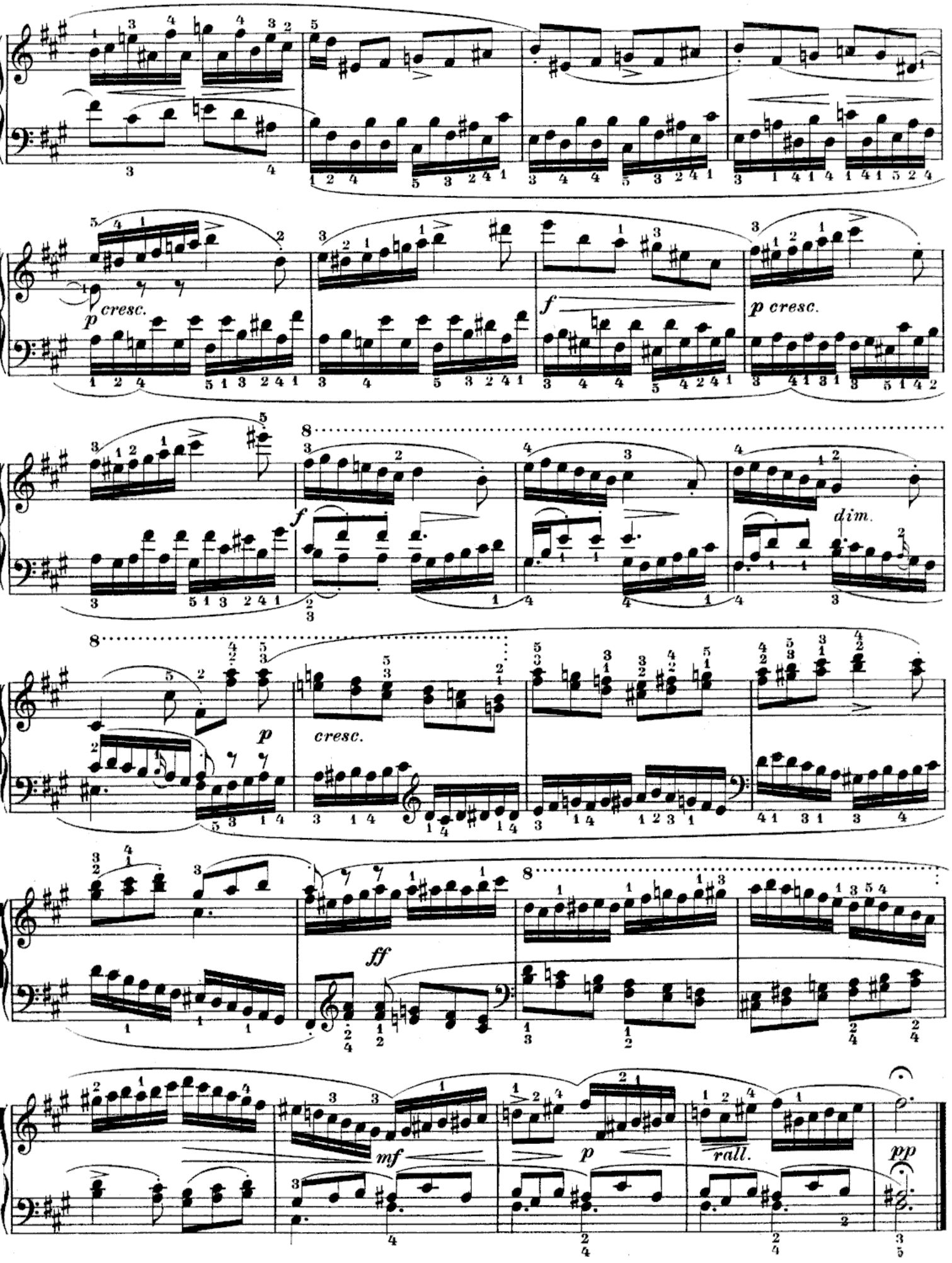

p
cresc.
f
ff
Ped.
f
Ped.
Ped.
p
cresc.
f
Ped.

Allegro vivace. (♩= 88.)

98.

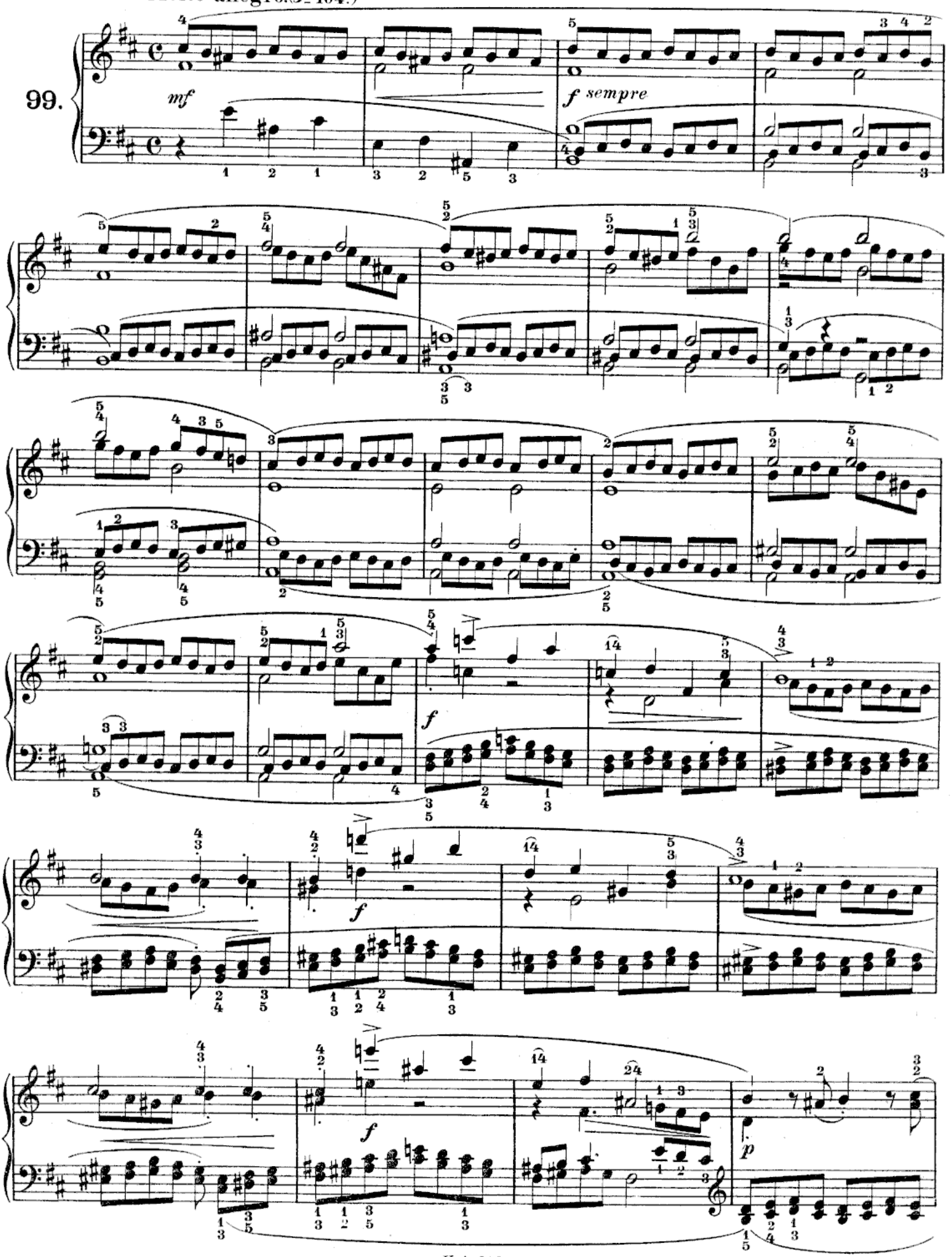


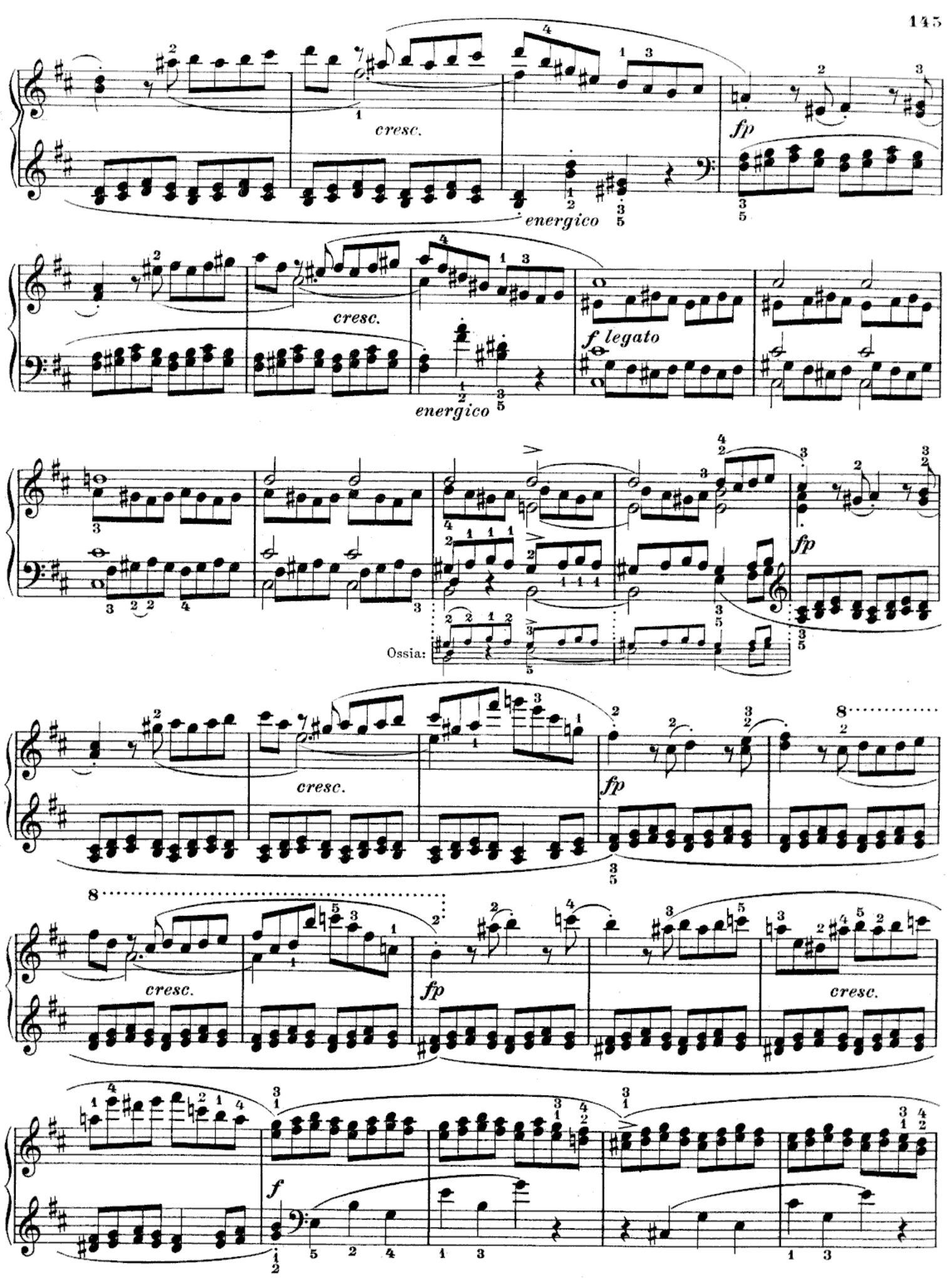

mf
mf cresc.
ff
(4 1 3)
mf cresc.
ff
dim.

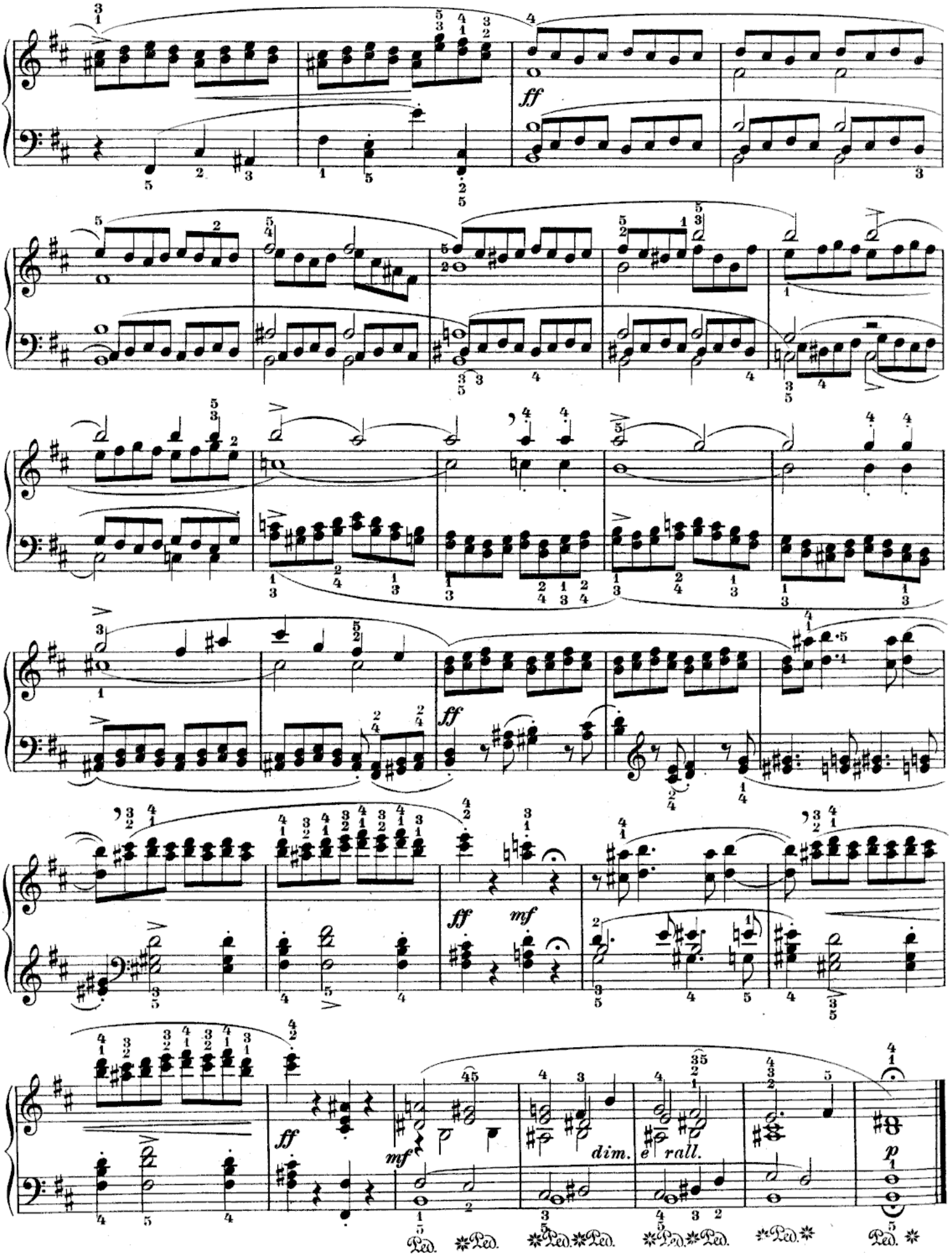

p cresc.
f
p cresc.
f
dim.
p
cresc.
ff
mf
p
rall.
pp

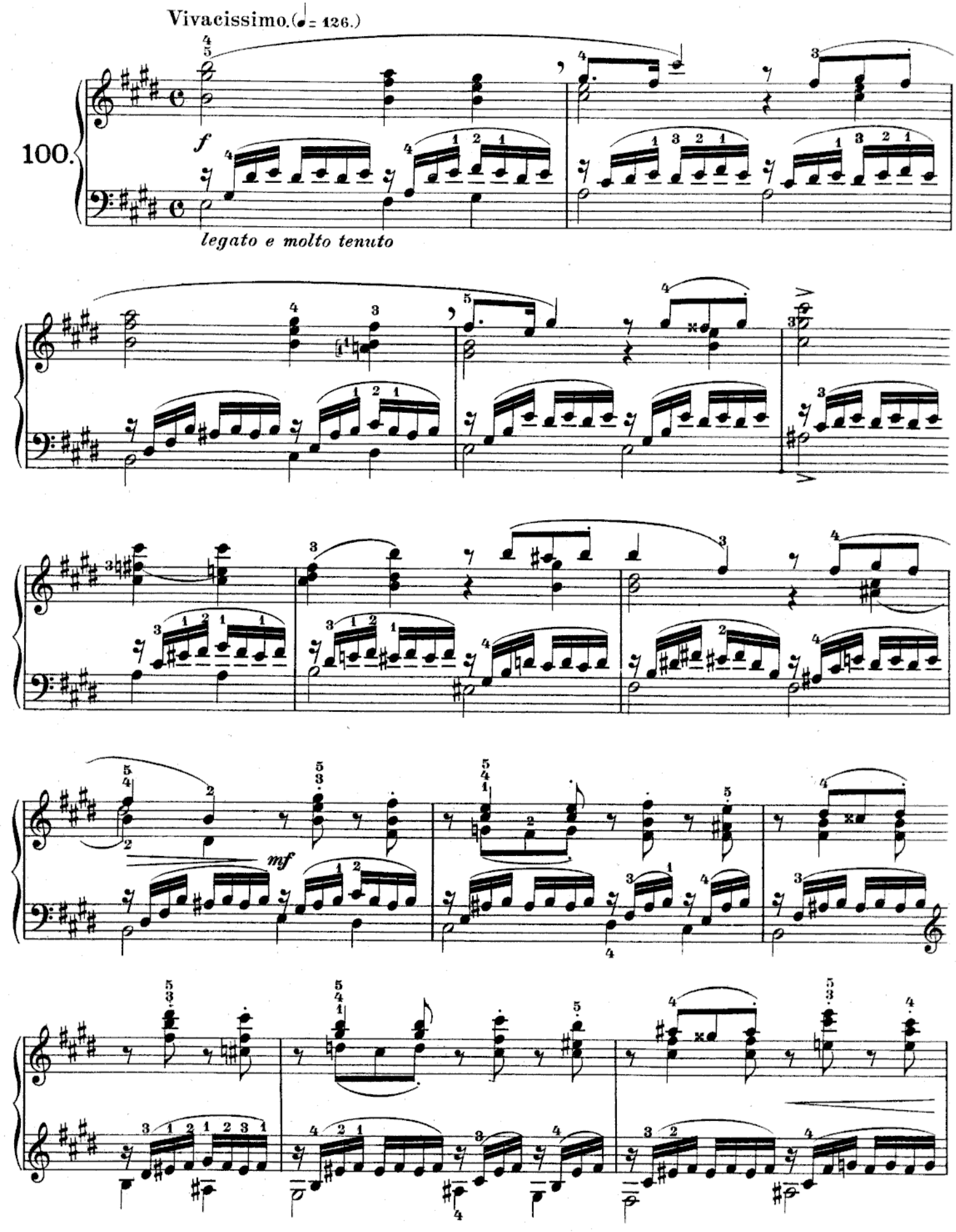
Molto allegro. (♩= 104.)

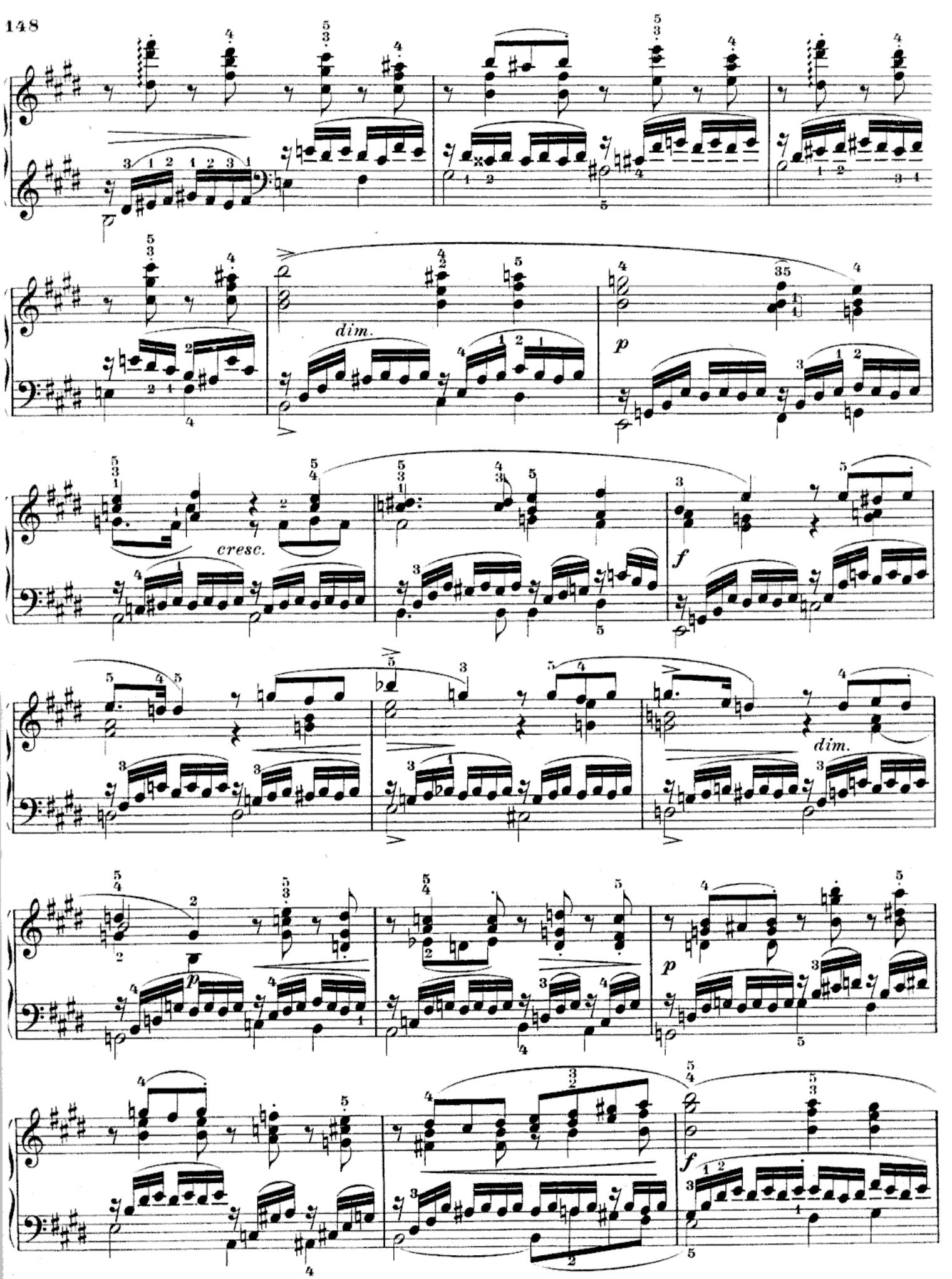
99.

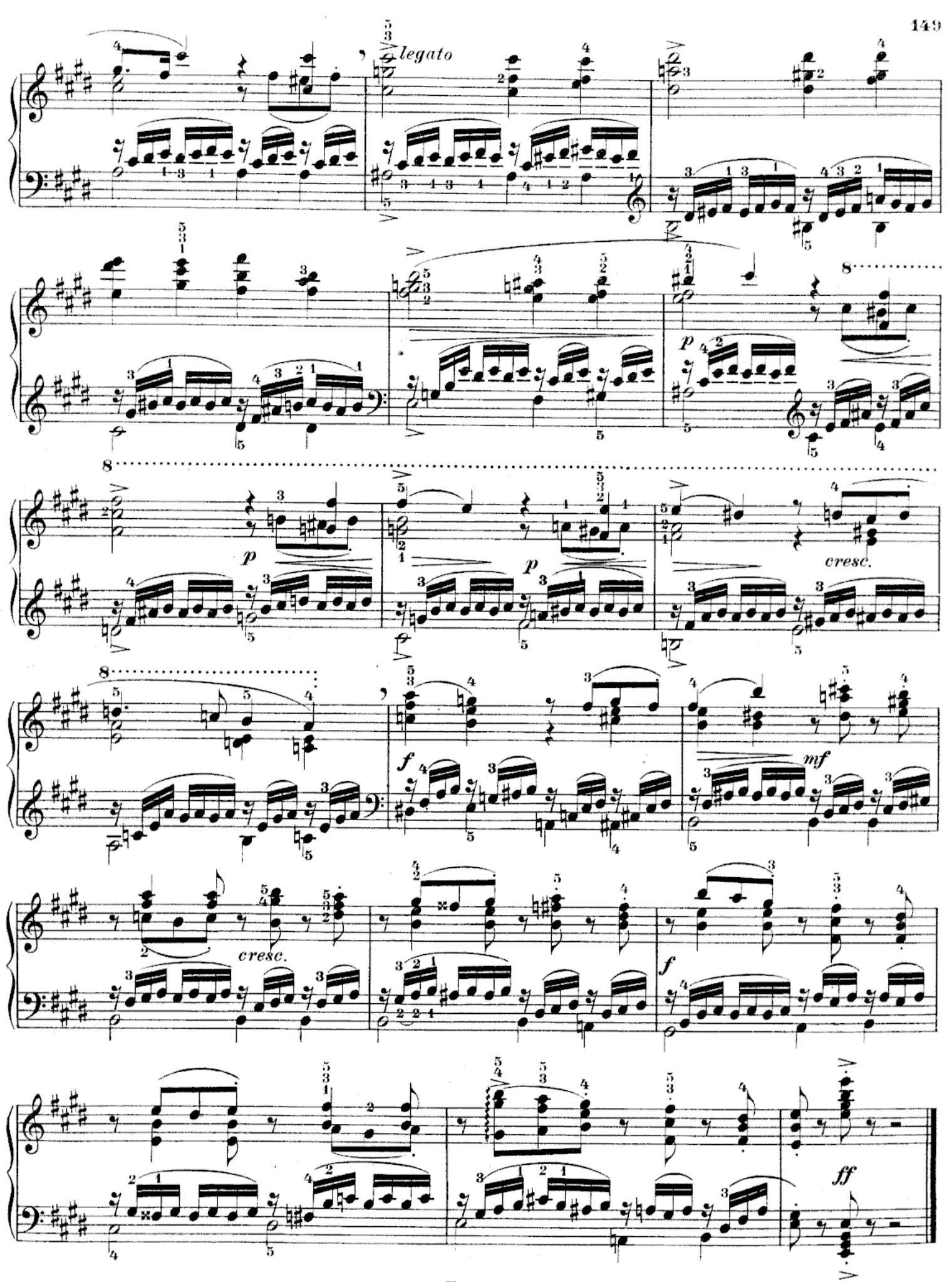



cresc.
energico
fp
cresc.
energico
f legato
fp
Ossia:
cresc.
fp
cresc.
fp
cresc.
f


ff
ff
ff
mf
ff
mf
dim.
e rall.
p
Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱


Vivacissimo.(♩= 126.)
100.
f
legato e molto tenuto
mf


dim.
p
cresc.
f
dim.
p
f


legato
p
cresc.
f
mf
ff