

M. CLEMENTI

GRADUS
AD
PARNASSUM

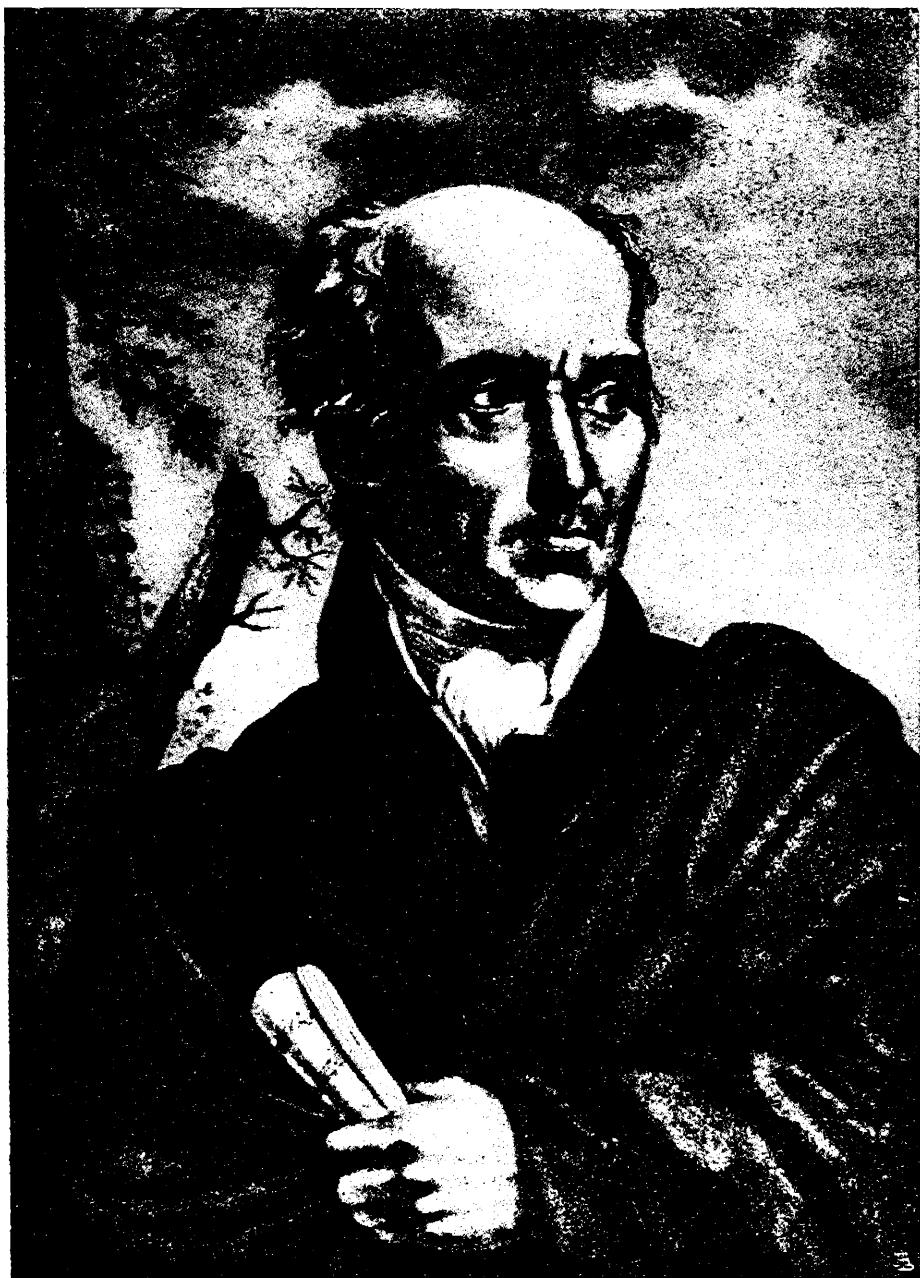
EDIZIONE CELEBRATIVA
NELLA REVISIONE CRITICO-TECNICA
DI
B. MUGELLINI e A. LONGO

TESTO ITALIANO
TEXTÉ FRANÇAIS
TEXTO ESPAÑOL

Volume I.

EDIZIONI CURCI - MILANO

GRADUS AD PARNASSUM



MUZIO CLEMENTI

M. C L E M E N T I

GRADUS
AD
PARNASSUM

EDIZIONE CELEBRATIVA
NELLA REVISIONE CRITICO - TECNICA
DI
B. MUGELLINI e A. LONGO

TESTO ITALIANO
TEXTE FRANÇAIS
TEXTO ESPAÑOL

Volume I.

EDIZIONI CURCI - MILANO

PREFAZIONE DELL'EDITORE

Presentando questa nuova edizione del *Gradus ad Parnassum* in una revisione che porta l'impronta di due insigni esperienze artistiche e didattiche, quelle di Bruno Mugellini e di Alessandro Longo, crediamo utile riprodurre ciò che il Mugellini scrisse, fra l'altro, nella prefazione all'edizione da lui curata per la Casa Breitkopf & Haertel, circa la necessità della pubblicazione integrale di questa opera: «... primariamente era indispensabile che l'allievo conoscesse l'intera opera del Clementi per rendersi conto della sua importanza, nè sarebbe stato possibile interpretare i desideri degli insegnanti circa gli studi da scegliere o da omettere, e per certo anche i maestri i quali ritengono superfluo lo studio integrale del *Gradus* riconosceranno che val meglio fare una scelta diversa a seconda del bisogno di ogni singolo scolaro (il che non è possibile fare se non in un'edizione completa) piuttosto che servirsi di una raccolta parziale la quale non offre materia perchè all'insegnante sia dato, a seconda dei casi, di variare la scelta».

Alla premessa del Mugellini aggiungeremo che un'opera come questa del Clementi non può passare nella scuola amputata o smembrata sotto forma di «scelte» o di «raccolte» varie, ma dev'esser presentata nella sua maestosa integrità, perchè possa vivere nella pienezza della sua potenza educativa.

PRÉFACE DE L'EDITEUR

En présentant cette nouvelle édition du Gradus ad Parnassum dans une révision qui porte l'empreinte des remarquables expériences artistiques et didactiques de Bruno Mugellini et d'Alexandre Longo, nous croyons utile de reproduire ce qu'écrivit, entre autre, Bruno Mugellini dans la préface à l'édition de la Maison Breitkopf & Haertel, parue par ses soins, sur la nécessité de publier l'édition intégrale de cet ouvrage «... il est avant tout indispensable que l'élève connaisse l'œuvre entière de Clementi pour se rendre compte de son importance, car il n'aurait pas été possible d'interpréter l'avis de chaque professeur sur les études qu'il aurait fallu choisir ou omettre et même si l'on retient l'étude intégrale du Gradus excessive, on reconnaîtra qu'il vaut mieux faire un choix selon la nécessité de chaque individu (ce qui est possible seulement dans une édition complète) que de se servir d'un recueil partiel sur lequel on ne saurait pas faire son choix».

A l'avant-propos de Mugellini nous ajouterons qu'un ouvrage tel que celui de Clementi ne peut pas être présenté dans les écoles amputé ou démembré sous forme de «choix» ou de «recueils» variés, mais il doit être présenté dans sa majesté première pour qu'il puisse vivre dans la plénitude de sa puissance éducatrice.

PREFACIO DEL EDITOR

Al presentar esta nueva edición del *Gradus ad Parnassum* en una revisión caracterizada por dos célebres experiencias artísticas y didácticas, es decir las de Bruno Mugellini y Alejandro Longo, pensamos útil reproducir lo que Mugellini escribió, entre las demás cosas, en el prefacio a la edición por él mismo cuidada y destinada a la Casa Breitkopf & Haertel, acerca de la necesidad de la publicación integral de esta obra: «... en primer lugar era indispensable que el estudiante conociera la entera obra de Clementi, para darse cuenta de su importancia, ni hubiera sido posible interpretar los deseos de los enseñantes respecto a los estudios a elegir u omitir, y por cierto también los maestros, quienes consideran superfluo el estudio integral del *Gradus*, reconocerán de que es mejor proceder a una elección diversa, según las necesidades de cada alumno (lo que sólamente es posible hacer con una edición completa), más bien que servirse de una colección parcial, que no ofrece suficiente material para permitir al enseñante variar la elección según los casos».

A la introducción de Mugellini agregamos de que una obra como esta de Clementi no puede pasar a la escuela mutilada o desmembrada, bajo forma de «selecciones» o de «colecciones» varias, empero debe ser presentada en su solemne integridad, a fin de que pueda vivir en la plenitud de su potencia educativa.

Per quanto riguarda il suo maggior pregio, che è di tendere alla formazione della tecnica pianistica mediante brani musicali di nobile fattura artistica, bisogna riconoscere che, fra tutti i revisori il Mugellini, schivando le facili pastoie di certe scuole « semplificatrici », si propose di mettere in rilievo il valore artistico di ciascun brano attraverso un fraseggio sapiente, una dinamica accurata, un esperto diteggiò così da tener desto nello studioso non solo l'interesse per le formule tecniche di cui gli studi, ai fini dell'addestramento muscolare si avvalgono volta a volta, ma anche l'interesse più profondo per il loro contenuto artistico sempre degno di un musicista come il Clementi che mai avrebbe fatto prevalere l'arido tecnicismo sulla sostanza musicale.

Alessandro Longo ha inoltre corredata questa edizione di note, osservazioni, rilievi, nonchè di felici soluzioni di problemi tecnici, frutto della sua lunga esperienza di musicista-didatta, indicando all'allievo le caratteristiche e gli scopi d'ogni studio e offrendogli nuove possibilità esecutive più rispondenti alle moderne esigenze pianistiche.

Questa edizione celebrativa che vede la luce per accordi con la Casa Breitkopf & Haertel nella ricorrenza del 2º centenario della nascita del Maestro, offre dunque un testo al quale insegnanti ed allievi potranno rivolgersi con la certezza di accingersi allo studio di un'opera monumentale, in una revisione donde si può trarre integro quell'elevato insegnamento che l'autore, vero padre del pianoforte, si prefiggesse creando il suo capolavoro.

EDIZIONI CURCI

Clementi a eu le grand mérite d'avoir pour but la formation de la technique du piano par des morceaux de noble façon artistique. Il faut reconnaître que, parmi tous les réviseurs Mugellini a évité les «entraves» de certaines écoles «simplificatrices» et s'est proposé de mettre en évidence la valeur artistique de chaque morceau par une accentuation savante, un dynamisme soigné, un doigté expérimenté tels, qu'ils éveillent dans le studieux non seulement l'intérêt pour les formules techniques dont se valent à fur et à mesure les études pour le dressage des muscles, mais aussi l'intérêt plus profond pour leur contenu artistique toujours digne d'un musicien tel que Clementi qui n'aurait jamais fait prévaloir l'aridité technique à l'essence musicale.

Alexandre Longo a non seulement pourvu cette édition de notes, d'observations et de remarques mais aussi d'heureuses solutions de problèmes techniques, fruit de sa longue expérience de musicien-didacte en montrant à l'élève les caractéristiques et les buts de chaque étude et en offrant de nouvelles possibilités d'exécution convenant mieux aux exigences modernes de l'étude du piano.

Cette édition qui paraît de plein accord avec la Maison Breitkopf & Haertel pour l'anniversaire du deuxième centenaire de la naissance du Maître offre un texte auquel pourront faire recours les professeurs et les élèves sûrs de s'adonner à l'étude d'une œuvre monumentale en une révision d'enseignement supérieur vers lequel a voulu nous diriger le compositeur, véritable père du piano, en créant son chef d'œuvre.

EDITIONS CURCI

Por lo que se refiere a su mayor mérito, que es el de mirar a la formación de la técnica pianística mediante trozos musicales de noble factura artística, hay que reconocer que, entre todos los revisores, Mugellini ha evitado las fáciles trabas de ciertas escuelas « simplificadoras », proponiéndose de hacer resaltar el valor artístico de cada trozo a través de un diestro fraseo, de una esmerada dinámica y de una digitación experta, tanto de mantener despierto en el estudiioso no sólo el interés para con las fórmulas técnicas, de las que los estudios se sirven de vez en vez a los fines del ejercicio muscular, sino también el interés más profundo debido al contenido artístico de ellos, siempre digno de un compositor como Clementi, que nunca hubiera hecho prevalecer el árido tecnicismo sobre la sustancia musical.

Además, Alejandro Longo ha dotado esta edición de anotaciones, observaciones y relieves, como también de unas acertadas soluciones de los problemas técnicos, fruto de su larga experiencia de músico-didacta, indicando al estudiante las características y las finalidades de cada estudio y ofreciéndole nuevas posibilidades ejecutivas, mayormente adecuadas a las exigencias pianísticas modernas.

Por lo tanto, esta edición que se publica en base a los acuerdos con la Casa Breitkopf & Haertel, para celebrar el 2º Centenario del nacimiento del Maestro, ofrece un texto al que, enseñantes y alumnos, podrán recurrir en la certidumbre de prepararse al estudio de una obra monumental, por ser dicho texto una revisión de donde se puede lograr enteramente aquella elevada enseñanza que el Autor, verdadero padre del piano, se propuso al crear su obra maestra.

EDICIONES CURCI

NOTA DI MUGELLINI

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

A - Studi di meccanismo

B - Studi in stile polifonico
ed espressivo

NOTE DE MUGELLINI

Dans le but d'éviter les variations trop sensibles entre les différents degrés 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 - Études de mécanisme

B - Études d'expression et de style

NOTA DE MUGELLINI

A fin de evitar las considerables diferencias de dificultades que se manifiestan en el Gradus ad Parnassum (siguiendo el orden establecido por Clementi para los cien estudios), el revisor propone de aprenderlos en el orden a continuación indicado, que a él parece corresponda mejor a un criterio de dificultad progresiva.

A - Estudios de mecanismo

B - Estudios en estilo polifónico
y expresivo

A	No.	Variante A.	B	No.	Variante	A	No.	Variante	A	No.	Variante B.
	16			75			5			72	
	17			59			6			95	
	19			26			34			58	
	19			14			81			86	
	1			18			{ 32			99	
	3						{ 22			78	
	{ 53						{ 88			15	
	37						27			19	
	9									16	
	24									17	
	24										Variante
	12										
B		Canone	A	23	Variante	B	11	Canone	B	40	Fuga
	10			85			33			41	
	70			68			91			54	
	73			47			43			82	
	4			46			51 - 52				
	67			55			90				
	8			36							
A		Canone	B	87	Variante	A	62	Fuga	B	65	Canone
	64			28			89			97	
	50						93			98	
	35						66			100	
	30						77			96	
	92			29			76			44	
	92			69			71			80	
	20			60 - 61			63			94	
	31			79			48				
	2			13							
	7										
	21										
B		Variante	A		Fuga	B	56 - 57	Fuga	B	83 - 84	Scena patetica
							49			38	
							74			25	
							42			45	
										39	

INDICE TEMATICO

TABLE THÉMATIQUE

TABLA TEMÁTICA

Con velocità ($\text{d} = 60$)
Pag. 11

1 *frobusto, molto articolato*

AllegriSSimo ($\text{d} = 69$)
legato
Pag. 14

2 *f*

Vivacissimo ($\text{d} = 132$)
f molto articolato
Pag. 19

3

Allegro, ma con grazia ($\text{d} = 88$)
p dolce e legato
Pag. 22

4

Andante, quasi allegretto, con espressione ($\text{d} = 66$)
mf rilevato il tema
Pag. 26

5

Allegro moderato ($\text{d} = 126$)
Pag. 30

6 *f*

Vivacissimo ($\text{d} = 132$)
molto energico e brillante
Pag. 37

7 *f*

Allegretto moderato e con grazia ($\text{d} = 76$)
mf dolce
sempre legatissimo
Pag. 44

8 *f sempre legato*

PRELUDIO
Vivace, ma non troppo ($\text{d} = 60$)
ten.
Pag. 47

9 *f*

Allegro moderato ($\text{d} = 88$)
fe sempre legato
Pag. 50

10 *3 1 3 1*

Allegro moderato e cantabile ($\text{d} = 72$)
mf con espressione
Pag. 52

11 *3 1 3 1*

PRELUDIO
Allegro ($\text{d} = 126$)
f ben articolato
Pag. 59

12 *3 2 1 5 2 4 1 5 2 3 1 5 2 4 5 2 3 2 4 5*

FUGA
Allegro non troppo ($\text{d} = 84$)
Pag. 62

13 *f*

Adagio sostenuto ($\text{d} = 69$)
p sempre legato e cantabile
Pag. 68

14 *3 2 1 5 2 4 1 5 3 2 1 5 4*

FINALE
Allegro non troppo ($\text{d} = 116$)
mf con brio
Pag. 72

15 *3 2 1 5 2 4 1 5 3 2 1 5 4*

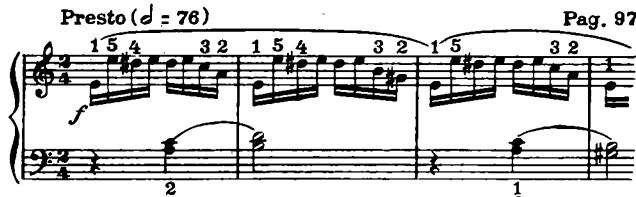
Veloce ($\text{d} = 80$)
1 2 1 3 4 5 4 3 2 1 3 2 1 3 2 1 3 2 1
(2 3 2 1 3 4 5 4 3 2 1)
Pag. 82

16 *f sempre legato*

Pag. 86

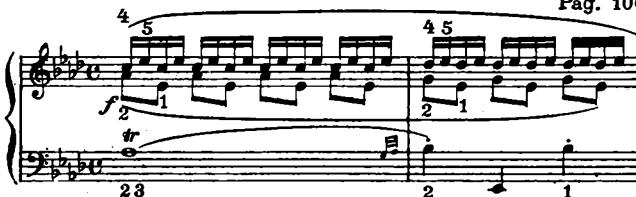
17 Veloce ($\text{d} = 69$) 3 1 3 2 3 1 3 2
f sempre legato


18 INTRODUZIONE Grave ($\text{d} = 88$) energico
FUGATO Allegro ($\text{d} = 80$) Pag. 89


19 Presto ($\text{d} = 76$) Pag. 97


20 Allegro ($\text{d} = 72$) Pag. 100


21 Veloce ($\text{d} = 50$) Pag. 102


22 Allegro con spirito ($\text{d} = 66$) Pag. 106


23 Presto ($\text{d} = 69$) Pag. 112


24 Presto ($\text{d} = 92$) Pag. 114
cantando


INTRODUZIONE Adagio sostenuuto ($\text{d} = 72$) Pag. 120

FUGA Tempo moderato ($\text{d} = 72$)

25 

CANONE Allegro moderato ($\text{d} = 108$) Pag. 126
mf scorrevole *mf scorrevole*


27 Allegro con fuoco ($\text{d} = 84$) Pag. 130


16 (Variante) Veloce ($\text{d} = 54$) Pag. 138
f sempre legato


17 (Variante) Veloce ($\text{d} = 44$) Pag. 141
f sempre legato


19 (Variante A) Presto ($\text{d} = 69$) Pag. 144
f molto articolato


19 (Variante B) ($\text{d} = 116$) Presto ($\text{d} = 92$) Pag. 146
f molto articolato


24 (Variante) Presto ($\text{d} = 92$) cantando Pag. 148
sopra


PROPRIETÀ PER TUTTI I PAESI

Tutti i diritti di esecuzione, riproduzione e trascrizione sono riservati
COPYRIGHT 1954 (renewed 1982) BY
EDIZIONI CURCI - MILANO

Revisione di
BRUNO MUGELLINI e ALESSANDRO LONGO

PER PIANOFORTE

MUZIO CLEMENTI

VOLUME I.

N. 1

Già dai tempi di Clementi si considerava l'articolazione delle dita come la base della tecnica pianistica. Oggi, pur ammettendo che a tale tecnica concorrono molti altri elementi muscolari, bisogna sempre convenire che le dita hanno il maggior lavoro e che quindi curare lo sviluppo dei muscoli loro propri è, almeno nei primi anni di studio, il principale compito del buon didatta.

Muzio Clementi, didatta per eccellenza, sancisce questa verità iniziando la sua grande opera con uno studio dedicato precisamente all'articolazione delle dita.

Data la difficoltà dello studio, è chiaro che l'Autore ha supposto nello studioso un elemento già abbastanza agguerrito nell'articolazione e s'intende che, con lo studio in questione, egli ha inteso di offrire un mezzo per portare l'articolazione ad una complessità non prima intravista.

Nel sobrio sviluppo della composizione, musicalmente pregevole per la concatenazione dell'armonia, sono messe in azione l'articolazione semplice, la doppia, la tripla. Sarebbe da esigere che l'articolazione delle dita fosse così indipendente da lasciare immobile la mano. Ciò che è difficile per le piccole mani. Bisogna, è vero, fare di tutto per ottenere la maggiore indipendenza subordinatamente all'ampiezza della mano, ma non di rado occorre valersi di altri muscoli per produrre la giusta sonorità.

Ad esempio, nella battuta 23 e simili, l'articolazione delle note centrali può compiersi con indipendenza ma quella delle dita estreme, in ottava, ha bisogno del concorso del braccio. Mirare ad ottenere qui l'articolazione indipendente sarebbe un assurdo, a meno di non voler sacrificare l'effetto di piena sonorità voluta dall'Autore.

È utilissimo esercitarsi lungamente in questo studio, mai però sorpassando la velocità metronomica indicata dell'Autore.

Aux jours mêmes où Clementi vivait, l'on estimait que l'articulation des doigts avait la plus grande place dans la technique du piano. Aujourd'hui encore, tout en admettant que bien d'autres éléments musculaires y concourent, on est contraint de reconnaître que c'est toujours aux doigts d'accomplir la plus rude tâche. Le maître devra, par consequent, au début surtout, en développer soigneusement le jeu musculaire.

En commençant son œuvre monumentale par une étude qui a précisément ce but, le grand maître Muzio Clementi vien de sanctionner cet arrêt.

La difficulté de l'étude en question étant évidente, l'Auteur est censé l'avoir écrite pour des pianistes déjà pourvus d'une assez souple articulation des doigts; et l'avoir conçue comme un moyen de développer cette technique jusqu'à un degré de complexité que personne n'avait entrevu auparavant.

Il s'agit d'une composition musicale rigoureusement conduite, savamment élaborée au point de vue de l'harmonie, où l'on emploie, en même temps que la simple, la double et la triple articulation. L'on devrait exiger ici une complète indépendance du mouvement digital, de façon que la main demeurât immobile. Mais cela est bien difficile à obtenir pour les petites mains. Il faut bien entendu, s'efforcer de toute façon pour y parvenir: mais fréquemment faudra-t-il avoir recours à d'autres forces musculaires aussi, pour produire une juste sonorité. Dans la mesure 23, par exemple, et dans toute autre mesure semblable, le jeu des notes centrales pourra s'accomplir par la seule force digitale, mais celui des notes extrêmes qui se frappent en octaves, aura besoin du concours du bras. Ce serait un contre-sens que d'exiger ici l'indépendance des doigts, à moins que l'on ne veuille renoncer tout à fait à la sonorité pleine voulue par l'Auteur.

Ce sera très utile un long entraînement par cette étude, en ayant soin, toutefois, de ne point dépasser la vitesse métronomique indiquée par l'Auteur.

Desde los tiempos de Clementi ya se consideraba la articulación de los dedos como la base de la técnica pianística. Hoy día, aun admitiendo que a dicha técnica contribuyen muchos otros elementos musculares, hay siempre que reconocer que los dedos soportan el mayor trabajo y que, por lo tanto, cuidar el desarrollo de los músculos de los mismos es, por lo menos en los primeros años de estudio, la tarea principal de un buen enseñante.

Muzio Clementi, más que todo enseñante, sanciona esta verdad iniciando su gran labor con uno estudio dedicado precisamente a la articulación de los dedos.

A motivo de la dificultad del estudio, resulta claro que el Autor considere al estudioso como un elemento ya suficientemente adiestrado en la técnica de la articulación, y bien se comprende que, con el estudio en objeto, Muzio Clementi ha deseado ofrecer un medio para llevar la articulación a una complejidad hasta ahora nunca sospechada.

En el sobrio desarrollo de la composición, musicalmente apreciable por la concatenación de su armonía, se pone en movimiento la articulación simple, la doble y la triple. Sería de exigir que la articulación de los dedos fuese tan independiente de dejar inmóvil la mano. Lo que resulta difícil en el caso de manos pequeñas. Verdades es que hay que hacer de todo para obtener la mayor independencia posible subordinadamente a la amplitud de la mano, pero a menudo se necesita valerse de otros músculos para conseguir una exacta sonoridad.

Por ejemplo, en el compás 23, y otros parecidos, la articulación de las notas centrales puede cumplirse con independencia, pero la de los dedos extremos, en octava, necesita de la ayuda del brazo. Desear de obtener aquí la articulación independiente sería una cosa absurda, salvo que no se quiera sacrificar el efecto de plena sonoridad deseado por el Autor.

Resulta sumamente útil ejercitarse por extenso en este estudio, pero sin nunca sobreponer la velocidad metrómica indicada por el Autor.

Con velocità ($\text{d} = 60$)

E. 4258 C.

Musical score for piano, page 12, featuring five staves of music. The score includes dynamic markings such as *mf*, *sf*, *cresc.*, and *ff*. Fingerings are indicated above the notes. Time signatures change frequently, including measures in 2/4, 3/4, 5/4, and 6/8. Measure numbers 1 through 5 are marked below the staves.

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 3, 4, 3, 2; 4, 2; 3, 2; 2. Dynamic: *mf*. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 3, 2; 4, 5. Dynamic: *sf*. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 3, 2; 4, 5. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5.

Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5.

Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5.

Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5.

Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5.

Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 28: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 29: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 30: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5.

Measure 31: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 32: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 33: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 34: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5. Measure 35: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Fingerings: 2, 1, 4, 5.

5.

cresc.

ff

sf

sempre ff

sf

sf

ff

ff

sf

ff

dim.

ff

p

pp

N. 2

Questo studio è dedicato all'agilità, su di un disegno di terze sciolte. È una tecnica delle più importanti tra quelle frequentemente adoperate nella letteratura pianistica dell'epoca beethoveniana e perciò questo studio, la cui utilità è pari alla bontà dello sviluppo, è da ritenersi come uno tra i più importanti dell'opera.

Circa la diteggiatura di alcuni suoi passi non tutti i revisori sono d'accordo. Ad esempio, sui tasti neri coi quali si inizia il disegno tematico nella battuta 6, gli audaci propongono l'uso del 1º dito mentre i prudenti adoperano il 2º. Noi stiamo coi prudenti e sosteniamo che in questo, come nei casi simili, la violenza alle buone norme della tecnica non solo non ha efficacia, ma arreca dei danni. È evidente che nella battuta 6, toccando il *do diesis* con il secondo dito la mano evita ogni brusco spostamento mentre, adoperando il primo, essa assume atteggiamenti che ne compromettono la forza e la libertà.

Si consiglia di imparare a memoria lo studio e di eseguirlo spesso, anche quando il pianista sia uscito dalle pastoie della scuola. È uno studio che serve a tenere allenate le dita ed a rettificare, se necessario, delle impurità che, non di rado, si determinano nella tecnica dei pianisti.

Il s'agit, dans cette étude, de la technique d'agilité, et c'est une série de tierces brisées qui va l'entraîner. On rencontre bien souvent ces tours de souplesse dans la littérature de piano de l'époque beethovenienne. Et c'est pourquoi cette étude, qui est très utile en même temps que très bien conduite, doit être regardée comme l'une des plus importantes de l'œuvre entière.

Il y a désaccord au sujet du doigté de certains passages. Des audacieux proposent l'emploi du gros doigt pour les touches noires, au commencement du dessin thématique de la mesure 6, tandis que les prudents emploient l'index. Nous sommes de l'avis de ces derniers. Ici, comme ailleurs, l'on ne saurait rien gagner à violer des bonnes règles de technique. De toute évidence en employant l'index sur le ut dièze de la mesure 6, on évite à la main tout dérangement dangereux, tandis que l'emploi du gros doigt la forcerait à des attitudes qui lui ôteraient beaucoup de sa force et de sa liberté.

L'on conseille d'apprendre par cœur cette étude, et de la jouer très souvent, même lorsqu'on soit hors des entraves de l'école. C'est un fameux entraînement pour les doigts, et en même temps un moyen de corriger bien aisement ces imperfections qui se produisent si fréquemment dans la technique des pianistes.

Este estudio está dedicado a la agilidad, en base a un diseño de terceras sueltas. Trátase de una de las más importantes técnicas entre las frecuentemente usadas en la literatura pianística de la época beethoveniana, y por lo tanto, este estudio, cuya utilidad no es menor a la excelencia del desarrollo, puede considerarse como uno entre los más importantes de la obra.

Por lo que se refiere a la digitación de algunos de sus pasajes, no todos los revisores se hallan de acuerdo. Por ejemplo, respecto a la teclas negras con las que se inicia el diseño temático en el compás 6, los audaces proponen de usar el 1º dedo, mientras los prudentes emplean el 2º. Nosotros nos ponemos de parte de los prudentes y sostengamos que en este, así como en casos semejantes, la violencia contra las buenas normas de la técnica no sólo no tiene eficacia, sino que acarrea perjuicios. Resulta evidente que en el compás 6º, tocando el *do sostenido* con el segundo dedo, la mano evita todo brusco desplazamiento, mientras, empleando el primero, la misma toma posiciones que comprometen su fuerza y libertad.

Se aconseja de aprender a memoria el estudio y de efectuarlo a menudo, aún cuando el pianista haya superado los obstáculos de la escuela. Trátase de un estudio que sirve a ejercitarse los dedos y a rectificar, si fuese necesario, aquellas impuridades que a menudo se verifican en la técnica de los pianistas.

AllegriSSimo ($\text{d} = 69$)

a) Diteggiatura originale di Clementi:



a) Doigté original de Clementi:



(a) Digitación original de Clementi:



The sheet music consists of five staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom three are in bass clef. Fingerings are indicated above the notes, and dynamics such as *sf*, *fp leggero*, and *cresc.* are used. Measure numbers 1 through 35 are present. The music includes various note values like eighth and sixteenth notes, and rests. The tempo marking *m.s.* (measures per second) is shown above the fourth staff.

a) Diteggiatura originale di Clementi:



a) Doigté original de Clementi:



(a) Digitación original de Clementi:



The sheet music consists of five staves of musical notation for piano. The top two staves are treble clef, and the bottom two are bass clef. The fifth staff is also bass clef. Fingerings are indicated above the notes, such as 5, 2, 4, 2, 5, 2, etc. Dynamics include *sf* (fortissimo), *ff* (fortissimo), and *f* (forte). The music includes a section labeled *(Per mani piccole)*, *(Pour petites mains)*, and *(Para manos pequeñas)*. The piece concludes with a dynamic of *sf* followed by a bass clef staff with a bass note and a bass clef, and a final staff with a treble clef and a treble note.

(Per mani piccole)
 (Pour petites mains)
 (Para manos pequeñas)

1 3 2 4 (3 5) 1 3 2 4 1 2 (3 5) 1 3 2 4 1 2 8

8

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

sf sf

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

sf sf

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

sf sf

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

sf sf

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

sf sf

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

ten.

sf deciso

N. 3

Il terzo studio può considerarsi come una variante del primo. La concezione musicale è analoga ma, invece della percussione continua di una nota o di più note simultanee, abbiamo quella ripetuta di due note alternate, mentre altre note immobilizzano le mani. L'immobilità è però subordinata alla ampiezza dello squarcio totale della mano ed a quella degli squarci fra dito e dito. Si intende che, specialmente dalle piccole mani, non si può pretendere troppo; ed in vari momenti di questo studio bisogna rassegnarsi a diminuire la durata di qualcuna fra le note tenute.

La troisième étude peut être regardée comme une variante de la première. La conception musicale en est analogue, mais au lieu de la percussion continue d'une note ou de plusieurs notes simultanées, on a la percusion répétée de deux notes alternées, pendant que d'autres notes forcent les mains à se tenir immobiles. Cette immobilité est toutefois subordonnée à l'ampleur de l'écart total de la main, et aussi à celle de l'écart qu'on peut avoir entre deux doigts voisins. L'on ne doit trop prétendre, cela va sans dire, surtout des petites mains, et en plusieurs endroits de cette étude on est forcée de se résigner à laisser aller quelque peu la tenue des longues notes.

El tercer estudio puede considerarse como una variante del primero. La concepción musical es análoga, pero en vez de la percusión continua de una nota o de varias notas simultáneas, se obtiene la repetida de dos notas alternas, mientras otras notas inmovilizan las manos. Empero la inmovilidad está subordinada a la amplitud de la extensión total de la mano y a la de los intervalos entre dedo y dedo. Se entiende que, por lo que se refiere a las pequeñas manos, no se puede pretender demasiado; y en algunos momentos de este estudio hay que resignarse a reducir la duración de unas entre las notas tenidas.

Vivacissimo ($\text{♩} = 132$)

3

f molto articolato

Variante di Tausig:
Variante de Tausig:
Variante de Tausig:

($\text{♩} = 88$)

I.

ecc.

II.

ecc.

III.

ecc.

IV.
(Buonamici)

ecc.

V.

ecc.

Musical score page 20, measures 1-3. Treble and bass staves. Key signature changes from C major to G major.

Musical score page 20, measures 4-6. Dynamics: *sf*, *ff*. Measure 5 has a measure repeat sign.

Musical score page 20, measures 7-10. Dynamics: *sf*, *sf*, *sf*, *dim.* Measure 10 has a measure repeat sign.

Musical score page 20, measures 11-14. Dynamics: *p*, *cresc.*, *f*. Measure 14 has a measure repeat sign.

Musical score page 20, measures 15-18. Dynamics: *dim.* Measure 18 has a measure repeat sign.

a) Per mani piccole:



a) Pour petites mains:



a) Para manos pequeñas:



Musical score page 21, system 1. The score consists of two staves. The top staff is in treble clef, B-flat major, and 9/8 time. It features six measures of eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 4/4 time. It features six measures of eighth-note patterns. Measure 6 includes dynamic markings: *p*, *cresc.*, *f*, *sf*, *sf*, and *sf*. Measure 3 has a bass note with a value of 5. Measure 6 has a bass note with a value of 2. Measures 1-2 have bass notes with values of 1, 2, and 3 respectively. Measures 4-5 have bass notes with values of 4 and 5 respectively. Measures 7-8 have bass notes with values of 2, 3, and 4 respectively.

Musical score page 21, system 2. The score consists of two staves. The top staff is in treble clef, B-flat major, and 3/8 time. It features three measures of eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 4/4 time. It features three measures of eighth-note patterns. Measure 3 has a bass note with a value of 5. Measure 2 has a bass note with a value of 4. Measures 1-2 have bass notes with values of 3 and 5 respectively. Measures 4-5 have bass notes with values of 4 and 5 respectively. Measures 6-7 have bass notes with values of 2 and 1 respectively.

Musical score page 21, system 3. The score consists of two staves. The top staff is in treble clef, B-flat major, and 3/8 time. It features three measures of eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 4/4 time. It features three measures of eighth-note patterns. Measure 3 has a bass note with a value of 4. Measure 2 has a bass note with a value of 3. Measures 1-2 have bass notes with values of 2 and 4 respectively. Measures 4-5 have bass notes with values of 2 and 3 respectively. Measures 6-7 have bass notes with values of 2 and 3 respectively.

Musical score page 21, system 4. The score consists of two staves. The top staff is in treble clef, B-flat major, and 3/8 time. It features three measures of eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 4/4 time. It features three measures of eighth-note patterns. Measure 3 has a bass note with a value of 5. Measure 2 has a bass note with a value of 4. Measures 1-2 have bass notes with values of 1 and 2 respectively. Measures 4-5 have bass notes with values of 1 and 4 respectively. Measures 6-7 have bass notes with values of 1 and 5 respectively.

Musical score page 21, system 5. The score consists of two staves. The top staff is in treble clef, B-flat major, and 3/8 time. It features three measures of eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 4/4 time. It features three measures of eighth-note patterns. Measure 3 has a bass note with a value of 5. Measure 2 has a bass note with a value of 4. Measures 1-2 have bass notes with values of 1 and 2 respectively. Measures 4-5 have bass notes with values of 1 and 4 respectively. Measures 6-7 have bass notes with values of 1 and 5 respectively. Measure 7 ends with a forte dynamic *ff*.

N. 4

Con questo studio Clementi si allontana dallo stretto tecnicismo per trattare lo stile, senza però perdere di vista lo scopo tecnico dell'opera. Chè, se lo studio è condotto su base melodica, il frequente uso di note doppie — terze e seste legate — dà agli studiosi un ottimo mezzo per entrare in possesso di una tecnica che ha occasione di essere applicata più di quanto non si creda. La diteggiatura dei passi non presenta grandi difficoltà. Occorre però fissare bene le dita di ciascun passo, mirando sopra tutto ad ottenere il massimo legato.

Clementi s'éloigne ici de la pure technique pour s'engager dans la voie du style, sans oublier toutefois le but strictement technique du recueil. Car, si l'étude est conçue comme un morceau mélodique, l'emploi très fréquent des doubles notes, — tierces et sixtes liées — donne aux pianistes un excellent moyen de s'octroyer une technique que l'on applique en mainte occasion. Le doigté de chaque passage n'est pas difficile à établir. Il est nécessaire, néanmoins, de bien l'arrêter, en ayant pour but d'obtenir, autant que possible, un parfait « legato ».

Con este estudio Clementi se aleja del riguroso tecnicismo para tratar el estilo, pero sin perder de vista la finalidad técnica de la obra. Pues, si el estudio se conduce sobre una base melódica, el uso frecuente de notas dobles — tercera y sextas ligadas — proporciona a los estudiosos un medio excelente para entrar en poder de una técnica que tiene ocasión de aplicarse más de lo que se pueda imaginar. La digitación de los pasajes no presenta grandes dificultades. Empero, se necesita fijar bien los dedos de cada pasaje, buscando sobre todo de alcanzar el máximo ligado.

Allegro, ma con grazia ($\text{d} = 88$)

4

p dolce e legato

cresc. (5 4 1) *f*

mf *p*

f

mf

f

The sheet music consists of six staves of musical notation for piano, arranged vertically. The first five staves are in common time, while the last staff begins in common time and ends in 6/8 time. The notation includes various dynamics such as *f*, *p*, *ff*, *sf*, and *molto staccato*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, and 5. The music features complex chords and arpeggiated patterns.

a) Diteggiatura meno semplice ma indispensabile per il legato assoluto.

a) Doigté moins simple mais indispensable pour obtenir le lié absolu.

a) Digitación menos sencilla, empero indispensable para el ligado absoluto.

p dolce e molto legato

pp *p*

p

mf *p*

f *sf* *p dolce*

21

mf

p

cresc.

f

f

p

f

ff

p

(a) *sf*

f

sf

ff
staccatissimo

a) Vedi nota precedente.

a) Voir la note précédente.

a) Véase nota anterior.

N. 5

Eccoci ad uno dei più interessanti studi dell'opera. È uno studio cantabile che, per l'andamento della nobilissima melodia, prende il carattere di « andante » ma che, per il leggiadro disegno delle semicrome, prende insieme il carattere di « allegretto ». Nell'eseguire queste pagine occorre produrre costantemente due distinte sonorità: dare alla parte cantabile una sonorità non tanto forte quanto intensa, e rendere con lievità (non priva però di suono) i passi ornamentali delle semicrome.

L'episodio in terzine presenta notevole difficoltà nella prima battuta in cui si innesta la melodia tematica a causa della ripartizione delle semicrome fra le due mani. Bisogna fissare bene la diteggiatura ed esercitarsi lungamente.

Nous voilà arrivés à une étude d'un extrême intérêt. Il s'agit d'une très noble mélodie qui a le mouvement d'un « andante », mais qui, par le charmant dessin en doubles croches qui l'accompagne constamment, prend tout le caractère d'un « allegretto ».

On doit jouer cette musique avec deux nuances de sonorité bien diverses: l'une intense, mais douce, pour la partie qui chante, l'autre légère, mais bien nette pour la partie d'agrément des doubles croches.

Le fragment en triolets est quelque peu difficile à la première mesure, d'où commence la mélodie thématique, à cause du partage des doubles croches entre les deux mains. Il faut en établir attentivement le doigté et s'y entraîner longuement.

He aquí a uno de los estudios más interesantes de la obra. Es un estudio cantable que, a motivo del desarrollo de la nobilísima melodía, toma el carácter de « andante », pero que, por el agraciado diseño de las semicorcheas, toma también junto el carácter de « allegretto ». Al ejecutar estas páginas es preciso producir constantemente dos distintas sonoridades: dar a la parte cantable una sonoridad no tan fuerte cuan intensa, y expresar con levedad (empero no exenta de sonido) los pasajes ornamentales de las semicorcheas.

El episodio en tresillos presenta notable dificultad en el primer compás en el que se introduce la melodía temática a causa de la repartición de las semicorcheas entre las dos manos. Se necesita fijar bien la digitación y, al respecto, ejercitarse por un cierto tiempo.

Andante quasi allegretto, con espressione ($\bullet = 66$)

The musical score consists of five staves of piano-roll style notation. The first staff begins with a dynamic of *mf* and a instruction *rilevato il tema*. The second staff begins with a dynamic of *mf*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *cresc.*. The fifth staff begins with a dynamic of *f*. Fingerings are indicated above the notes throughout the score.

Battute 1 e 2.
a) Mesures 1 et 2.
Composes 1 y 2.

E. 4258 C.

8.

più f

8.

molto uguale

dim.

p

rilevato il tema

uguale, leggero e legatissimo

rilevato il tema

12 5 3 4 5 2 35 4 5

p cresc.

f 2 1 3 2 1 3 (2 1 2 1) 5

p 3 1 2 1 4 3 1 4

f *espress.* 3 1 2 1 4 3

dim. *p* *ten.* *f* *espress.* 3 1 2 1 4 3 1 2 1

dim. *p* *p*

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

pp poco rit.

N. 6

Questo studio si compone di due parti ben distinte: una introduttiva più breve, ma musicalmente e tecnicamente più interessante e più utile dell'altra. È la parte che vuole essere il pezzo di musica vero e proprio. Dalle prime note dell'introduzione scaturisce il tema della seconda parte. Con abile artificio l'Autore ha trovato il modo di attaccare nella seconda parte — in tempo dispari — alcuni passi presentati in tempo pari nell'introduzione; ciò che stabilisce l'omogeneità di tutto il pezzo.

Si raccomanda un accurato studio delle battute da sette a tredici, e di osservare il colore delle note tenute.

Cette étude se compose de deux parties nettement distinctes; dont l'une, qui sert d'introduction, est plus courte mais plus intéressante de l'autre au point de vue musical et technique, et même plus profitable. On peut dire qu'elle est le vrai morceau de musique. Le thème de la deuxième partie naît des premières notes de l'introduction. Très habilement l'Auteur a inclus dans cette deuxième partie — en les présentant cette fois dans un rythme impair — des fragments qu'il nous avait déjà fait entendre dans l'introduction avec un rythme pair. C'est ce qui fait l'homogénéité de tout le morceau.

L'on ne saurait assez conseiller d'étudier très soigneusement les mesures de 7 à 13, et de prêter grande attention aux nuances des notes tenues.

Este estudio se compone de dos partes bien distintas: una introductoria más breve, pero musicalmente y técnicamente más interesante y más útil de la otra. Es la parte que quiere ser el trozo de música propiamente dicho. De las primeras notas del preludio nace el tema de la segunda parte. Con rara maestría el Autor ha hallado el modo de empezar a tocar en la segunda parte — en tiempo impar — algunos pasajes presentados en tiempo par en el preludio; lo que establece la homogeneidad de todo el trozo.

Se recomienda un estudio muy esmerado de los compases de siete a trece, y de observar la expresión de las notas tenidas.

Allegro moderato ($\text{♩} = 126$)

Sheet music for piano, page 31, featuring five staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Fingerings 5 2 4 and 2 3 1 4 2. A crescendo line leads to *cresc.*
- Staff 2:** Fingerings 1 and 5 3 5.
- Staff 3:** Fingerings 2 3 4 and 1 3 5. Dynamics include *f* and $\frac{10}{2}$.
- Staff 4:** Fingerings 1 4 2 3 1 4 and 3 1 4. Dynamics include *p ben unito*.
- Staff 5:** Fingerings 3 2, 3 1 2, 3 1, and 3 2. Dynamics include *cresc. a poco a poco*.

Sheet music for piano, page 32, featuring five staves of musical notation with various dynamics and performance instructions.

Staff 1: Treble clef. Measures 1-3. Fingerings: 3, 5, 3, 5, 2, 4, 2. Dynamics: *f*, *più f*. Measure 4: *ff*.

Staff 2: Bass clef. Measures 1-3. Fingerings: 1 4, 2 4, 1 5 4, 2 4, 1 4, 2. Measure 4: 4 1 3, 5. Measure 5: 4 1 3, 4 1 3.

Staff 3: Treble clef. Measures 1-3. Fingerings: 4, 5, 4 1 3, 5, 4 1 3, 4 2 3, 1 5, 3 4, 2 3 1 4. Measure 4: *rall.*, *p*.

Staff 4: Bass clef. Measures 1-3. Fingerings: 5 1, 4 2, 5 2, 4 2. Measure 4: *p*.

Staff 5: Treble clef. Measures 1-3. Fingerings: 2, 4, 3, 2, 3, 4, 2, 5. Measure 4: *p dolce*. Measure 5: *p cresc.*

Staff 6: Treble clef. Measures 1-3. Fingerings: 3, 4, 1, 2, 3, 2, 1. Measure 4: *f*. Measure 5: *mf*, *cantando*.

Fingerings: 2, 1, 2, 1, 2, 1; 3, 5, 4, 3; 3, 4.

Fingerings: (2, 4, 3, 5) over 2, 5, 4, 4-5, 4; 4, 2; 4, 5, 5, 4.

Fingerings: 5, 1, 3, 2, 5, 1, 2; 5, 1, 2, 4, 3, 2, 5, 1, 2.

Fingerings: 4, 1, 2, 3, 4, 1; 5, 1, 3, 2, 5, 1, 2.
Dynamics: cresc., f.

Fingerings: 4, 1, 2, 3, 4, 1; 5, 1, 3, 2, 5, 1, 2.
Dynamics: legato cantando, mf.

Musical score for piano, page 34, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top): Measures 1-2. Treble clef. Fingerings: 3-5, 4, 5. Dynamic: >. Measure 3: Fingerings: 3 4 3 5. Measure 4: Fingerings: 4. Measure 5: Fingerings: 3 4 3 5. Measure 6: Fingerings: 4. Measure 7: Fingerings: 1 3. Measure 8: Fingerings: 2.

Staff 2 (Second from Top): Measures 1-2. Treble clef. Fingerings: 3 5, 4. Measure 3: Fingerings: 5. Measure 4: Fingerings: 1 3. Measure 5: Fingerings: 2. Measure 6: Fingerings: 3. Measure 7: Fingerings: 4. Measure 8: Fingerings: 3.

Staff 3 (Third from Top): Measures 1-2. Treble clef. Fingerings: 3 4 3 5. Measure 3: Fingerings: 4. Measure 4: Fingerings: 3. Measure 5: Fingerings: 2 3 2 5. Measure 6: Fingerings: 3 5 4. Measure 7: Fingerings: 4. Measure 8: Fingerings: 3 5 4. Measure 9: Fingerings: 3.

Staff 4 (Fourth from Top): Measures 1-2. Treble clef. Fingerings: 2, 1. Measure 3: Fingerings: 2. Measure 4: Fingerings: 5. Measure 5: Fingerings: 1. Measure 6: Fingerings: 2. Measure 7: Fingerings: 3. Measure 8: Fingerings: 4. Measure 9: Fingerings: 5.

Staff 5 (Bottom): Measures 1-2. Bass clef. Fingerings: 2 4 3, 2 4 3, 2 4 3. Measure 3: Fingerings: 2. Measure 4: Fingerings: p cresc. Measure 5: Fingerings: f. Measure 6: Fingerings: 2. Measure 7: Fingerings: 3. Measure 8: Fingerings: 4.

Staff 6 (Second from Bottom): Measures 1-2. Bass clef. Fingerings: 5. Measure 3: Fingerings: 4 1. Measure 4: Fingerings: 1 2. Measure 5: Fingerings: 3 2. Measure 6: Fingerings: 2. Measure 7: Fingerings: 1. Measure 8: Fingerings: 5.

Staff 7 (Bottom): Measures 1-2. Bass clef. Fingerings: 2 3 4, 2 3 4. Measure 3: Fingerings: 2. Measure 4: Fingerings: più f. Measure 5: Fingerings: 1. Measure 6: Fingerings: 2. Measure 7: Fingerings: 3. Measure 8: Fingerings: 4.

Sheet music for a guitar piece, page 35, featuring six staves of musical notation. The music is in common time and includes the following performance instructions:

- Staff 1:** Measures 5-6. Fingerings: 3, 2; 5, 3, 5; 4, 2. Dynamic: *p*. Articulation: *cresc. a poco a poco*.
- Staff 2:** Measures 7-8. Fingerings: 5, 3, 5; 4, 2. Articulation: *flegato*.
- Staff 3:** Measures 9-10. Fingerings: 3, 2.
- Staff 4:** Measures 11-12. Fingerings: 3, 2.
- Staff 5:** Measures 13-14. Fingerings: 3, 2. Dynamic: *sempre cresc.*
- Staff 6:** Measures 15-16. Fingerings: 1, 5, 3, 4; 2, 3, 1, 4; 1, 5, 3, 4; 2, 3, 1, 4. Dynamic: *ff*.
- Staff 7:** Measures 17-18. Fingerings: 4, 1; 3, 5; 1, 3, 2; 4; 1, 3, 2; 5. Articulation: *dim.* Fingerings in parentheses: (2, 1, 3, 1, 2, 1, 3, 1); (2, 1, 8, 1). Dynamic: *p*.

2 5 4
cantando
cresc.
f
3 5 4
(2 4 8 5)
4-5 4
4
p
45
4 3
3 2 1
5
4 5
mf
4 3
3 2 1
5
4 5
f
4 3
3 2 1
5
più f
cresc.
ff
(ten.)
sf
sf
deciso.
sf
sf
deciso
(4 3)
ff
3 1 2 1
4 1 2 1
3 1 2 1 5 2 4 2 5 1 2
sf
Vol.

N. 7

Studio tecnico per eccellenza, a tutto vantaggio delle dita deboli della destra. Il disegno, la cui difficoltà peculiare risiede nelle prime cinque note, è riprodotto spesso anche dalla sinistra ma, intervenendo nel gioco le dita forti, l'utilità tecnica è qui molto minore. Risulta pertanto utilissima la variante di Tausig segnata sul terzo pentagramma. La sua diteggiatura è invariabilmente 54545: l'altra forma (quella segnata fra parentesi) mirante a realizzare una più equa distribuzione di lavoro tra le varie dita, è da considerarsi come una vera e propria variante.

Nell'episodio che si inizia alla battuta 44 è da raccomandare il maggior legato possibile.

Le but de cette étude est essentiellement technique, car c'est au jeu des doigts faibles de la main droite qu'elle doit profiter, moyennant la difficulté principale qui réside dans les cinq premières notes du dessin thématique. La main gauche aussi reproduit fréquemment ce dessin principal, mais puisqu'ici le jeu est aux doigts forts, l'avantage technique en est assez moindre.

On obtiendra partant de très bon résultats à s'exercer dans la variante de Tausig qu'on a écrit sur le troisième pentagramme.

Le doigté qui doit être appliqué à ces notes aiguës de la main droite est invariablement 54545: l'autre combinaison, qui est écrite entre parenthèses et qui a pour but de mieux repartir la besogne entre les doigts, doit être regardée comme une vraie variante.

Qu'on s'efforce d'obtenir, autant que possible, un parfait « legato » dans le fragment qui commence à la mesure 44.

Estudio técnico por antonomasia, a todo beneficio de los dedos débiles de la mano derecha. El diseño, cuya dificultad peculiar se encuentra en las primeras cinco notas, está reproducido a menudo también por la izquierda, pero, participando al juego los dedos fuertes, la utilidad técnica resulta aquí mucho menor. Por lo tanto, se presenta de suma utilidad la variante de Tausig indicada sobre el tercer pentagramma. Su digitación es invariablemente de 54545: la otra forma (la indicada entre paréntesis) que tiende a realizar una distribución del trabajo más ecua entre los varios dedos, debe considerarse como una verdadera y propia variante.

En el episodio que empieza en el compás 44, se recomienda el mayor ligado posible.

Vivacissimo ($\text{♩} = 132$)
molto energico e brillante

a) Tausig:
($\text{♩} = 112$)

Variante di Tausig: (5 8 4 3 5)
Variante de Tausig: (5 3 4 3 5)

etc.

Sheet music for piano, page 38, featuring five staves of musical notation. The music is in common time and consists of measures 38 through 43. The key signature changes between G major (two sharps) and F# major (one sharp). The notation includes treble and bass staves, with various dynamics such as *f*, *sf*, *segue*, and *sempre più energico*. Fingerings are indicated above the notes, and performance instructions like "3 2 5" and "3 2 3 1" are present. The music is divided into measures by vertical dashed lines.

Measure 38 (Measures 1-4): Treble staff starts with a whole note (5). Bass staff has a sixteenth-note pattern: (1 2 4 2 1 4). Treble staff has a sixteenth-note pattern: (5 3 4 8 5). Bass staff has a sixteenth-note pattern: (5 4 5 4 5).

Measure 39 (Measures 5-8): Treble staff starts with a whole note (5). Bass staff has a sixteenth-note pattern: (1 2 4 2 1 4).

Measure 40 (Measures 9-12): Treble staff starts with a whole note (5). Bass staff has a sixteenth-note pattern: (1 2 1 2 1 4).

Measure 41 (Measures 13-16): Treble staff starts with a whole note (5). Bass staff has a sixteenth-note pattern: (1 2 1 2 1 4).

Measure 42 (Measures 17-20): Treble staff starts with a whole note (5). Bass staff has a sixteenth-note pattern: (1 2 1 2 1 4).

Measure 43 (Measures 21-24): Treble staff starts with a whole note (5). Bass staff has a sixteenth-note pattern: (1 2 1 2 1 4).

Sheet music for piano, page 39, featuring five staves of musical notation. The music is in common time and consists of measures 24 through 35.

Staff 1 (Treble Clef):

- Measures 24-25: Fingerings (1 2 3 2 1), (1 2 3 2 1).
- Measure 26: Fingerings (1 3 2 8 1).
- Measure 27: Fingerings (1 3 2 8 1).
- Measure 28: Fingerings (1 3 2 8 1).
- Measure 29: Fingerings (1 3 2 8 1).
- Measure 30: Fingerings (1 3 2 8 1).
- Measure 31: Fingerings (1 3 2 8 1).
- Measure 32: Fingerings (1 3 2 8 1).
- Measure 33: Fingerings (1 3 2 8 1).
- Measure 34: Fingerings (1 3 2 8 1).
- Measure 35: Fingerings (1 3 2 8 1).

Staff 2 (Bass Clef):

- Measures 24-25: Fingerings (1 2 1 2), (1 2 1 2).
- Measure 26: Fingerings (1 2 1 2).
- Measure 27: Fingerings (1 2 1 2).
- Measure 28: Fingerings (1 2 1 2).
- Measure 29: Fingerings (1 2 1 2).
- Measure 30: Fingerings (1 2 1 2).
- Measure 31: Fingerings (1 2 1 2).
- Measure 32: Fingerings (1 2 1 2).
- Measure 33: Fingerings (1 2 1 2).
- Measure 34: Fingerings (1 2 1 2).
- Measure 35: Fingerings (1 2 1 2).

Staff 3 (Treble Clef):

- Measures 24-25: Fingerings (1 2 1 2), (1 2 1 2).
- Measure 26: Fingerings (1 2 1 2).
- Measure 27: Fingerings (1 2 1 2).
- Measure 28: Fingerings (1 2 1 2).
- Measure 29: Fingerings (1 2 1 2).
- Measure 30: Fingerings (1 2 1 2).
- Measure 31: Fingerings (1 2 1 2).
- Measure 32: Fingerings (1 2 1 2).
- Measure 33: Fingerings (1 2 1 2).
- Measure 34: Fingerings (1 2 1 2).
- Measure 35: Fingerings (1 2 1 2).

Staff 4 (Bass Clef):

- Measures 24-25: Fingerings (1 2 1 2), (1 2 1 2).
- Measure 26: Fingerings (1 2 1 2).
- Measure 27: Fingerings (1 2 1 2).
- Measure 28: Fingerings (1 2 1 2).
- Measure 29: Fingerings (1 2 1 2).
- Measure 30: Fingerings (1 2 1 2).
- Measure 31: Fingerings (1 2 1 2).
- Measure 32: Fingerings (1 2 1 2).
- Measure 33: Fingerings (1 2 1 2).
- Measure 34: Fingerings (1 2 1 2).
- Measure 35: Fingerings (1 2 1 2).

Staff 5 (Treble Clef):

- Measures 24-25: Fingerings (1 2 1 2), (1 2 1 2).
- Measure 26: Fingerings (1 2 1 2).
- Measure 27: Fingerings (1 2 1 2).
- Measure 28: Fingerings (1 2 1 2).
- Measure 29: Fingerings (1 2 1 2).
- Measure 30: Fingerings (1 2 1 2).
- Measure 31: Fingerings (1 2 1 2).
- Measure 32: Fingerings (1 2 1 2).
- Measure 33: Fingerings (1 2 1 2).
- Measure 34: Fingerings (1 2 1 2).
- Measure 35: Fingerings (1 2 1 2).

Performance Instructions:

- Measure 24: *p*
- Measure 26: *ten.*
- Measure 28: *cresc. a poco a poco*
- Measure 34: *f*
- Measure 35: *(1 1 2) cresc.*

Sheet music for piano, page 40, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature changes frequently, including G major, F# major, E major, D major, C major, and B major. Fingerings are indicated above the notes, such as (5 4 3 2 1) and (1 2 3 2 1). Dynamics include *ff*, *f*, *sf*, *sf*, *p*, and *più f*. Measure 1: Treble staff has eighth-note patterns (5 4 3 2 1) and bass staff has eighth-note patterns (5 4 3 2 1). Measure 2: Treble staff has eighth-note patterns (5 4 3 2 1) and bass staff has eighth-note patterns (5 4 3 2 1). Measure 3: Treble staff has eighth-note patterns (5 4 3 2 1) and bass staff has eighth-note patterns (5 4 3 2 1). Measure 4: Treble staff has eighth-note patterns (5 4 3 2 1) and bass staff has eighth-note patterns (5 4 3 2 1). Measure 5: Treble staff has eighth-note patterns (5 4 3 2 1) and bass staff has eighth-note patterns (5 4 3 2 1). Measure 6: Treble staff has eighth-note patterns (5 4 3 2 1) and bass staff has eighth-note patterns (5 4 3 2 1).

delicatamente

8

(8 2 8 1 8)

(1 2 3 2 1)

(5 3 4 8 5)

(1 2 3 8 5)

(1 2 3 1)

(4 2 8 2 5)

(3 3 4 3 5 3)

(1 3 2 8 1)

(4 3 2 1 2 1)

(1 2 1 2 1 4)

E. 4258 C.

ff con spirito

sf

stacc. energico

legato

ff

sf

dim.

(3 2 3 1)

p

pp

N. 8

È uno studio fra i più semplici.

Musicalmente considerato, esso ha una grande affinità con lo stile di Mozart e perciò bisogna eseguirlo molto delicatamente, meno che nel passo delle ottave.

C'est là une étude des plus simples. Si on la considère au point de vue musical elle présente des remarquables ressemblances avec le style de Mozart, et doit être, par conséquent, très délicatement jouée, hormis, naturellement, le passage en octaves.

Trátase de un estudio entre los más sencillos.

Considerado musicalmente, tiene gran afinidad con el estilo de Mozart y, por consiguiente, hay que ejecutarlo con mucha delicadeza, excepto el pasaje de las octavas.

Allegretto moderato e con grazia ($\text{d} = 76$)

(Tema con variazioni)

8

3 semplice ma espr.

mf sempre legatissimo

p

f legatissimo 1

2

3

p dolce

E. 4258 C.

grazioso

p

f

p

p

f tranquillo

f

ma energico

sf

f

sf

f

leggero e legatissimo

p

f

mf

grazioso

E. 4258 C.

The musical score consists of eight staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (two sharps). The time signature varies throughout the piece. Fingerings are indicated above the notes, such as '1 2' or '3 1 2'. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions like 'leggero e legatissimo' and '*grazioso*' are also present. The music includes various note patterns, rests, and harmonic changes.

SUITE DI TRE PEZZI

SUITE DE TROIS PIÈCES

SUITE DE TRES PIEZAS

N. 9

Con questo studio Clementi inizia degli aggruppamenti di tre o quattro studi, vicini tra loro per parentela tonale, conferendo ad essi il nome di Suites. Non bisogna dare gran peso a tale denominazione poichè il valore tecnico delle varie composizioni assorbe e quasi annulla ogni altro carattere formale. Questo primo raggruppamento comprende i tre studi dal n. 9 al n. 11.

Il n. 9 è tra gli studi più impegnativi dell'opera. Elaborato su due elementi tecnici semplicissimi — scale ed arpeggi — esso è, per contro, estremamente utile per le varie combinazioni offerte all'esercizio dei giovani pianisti.

A partir de cette étude Clementi commence des groupements de trois ou de quatre études qui se rapprochent par la tonalité, en leur donnant le nom de Suites. Ce n'est pas là une dénomination à prendre dans un sens absolu, puisque la signification technique de chaque morceau吸orbe et, pour ainsi dire, anéantit tout autre caractère formal. Ce premier groupement comprend les études de N. 9 au N. 11.

L'étude N. 9 est des plus hazardeuses de l'œuvre entière. Elle se base sur deux éléments techniques des plus simples — gammes et arpèges — mais elle est d'une utilité extrême, puisque elle offre aux jeunes pianistes l'occasion de s'y entraîner dans un grand nombre de combinaisons.

Mediante este estudio Clementi inicia unas agrupaciones de tres o cuatro estudios, muy cerca entre ellos por semejanza tonal, dando a los mismos el nombre de « Suites ». No hay que dar mucha importancia a dicha denominación, pues el valor técnico de las diferentes composiciones absorbe y casi anula cualquier otro carácter formal. Esta primera agrupación incluye los tres estudios desde el n. 9 al n. 11.

El n. 9 puede considerarse entre los estudios más empeñosos de la obra. Elaborado sobre dos elementos técnicos sencillísimos — escalas y arpegos — dicho estudio resulta, por lo contrario, sumamente útil a raíz de las varias combinaciones que ofrece para el ejercicio de los jóvenes pianistas.

PRELUDIO

Vivace, ma non troppo ($\text{d} = 60$)

Sheet music for piano, page 48, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with a dynamic of *cresc.* and includes fingerings such as 1, 2, 3, 4, 5, and 21. The second system begins with a dynamic of *f*, followed by *p* and *f*. Performance instructions include *p cresc.*, *f*, *ten.*, and *ten. ma non legato*. Fingerings like 1, 2, 3, 4, 5, and 245 are also present.

ten. *sempre f* *ten. ma non legato*

f *dim.*

p *mf cresc.* *ff*

E. 4258 C.

N. 10

È un breve canone, uno dei tanti canoni di cui Clementi era maestro. È per moto contrario e per giusti intervalli. Questo genere di canone è basato sulla simmetria diatonica che risulta dalla scala maggiore per moto contrario, iniziata dalla tonica e dalla terza maggiore. La tonica ha riscontro nella terza, la settima nella quarta, la sesta nella quinta e così di seguito. Il canone in questione ha pure la qualifica di «infinito» nel senso che può ricominciare senza venir meno al rigore delle imitazioni. Si raccomanda il più rigoroso legato.

C'est là un court canon, un de ces canons où Clementi excellait. Il se déroule par mouvement contraire et par justes intervalles.

Ce genre de canon se base sur la symétrie diatonique qui ressort de la gamme majeure en mouvement contraire commencée par la tonique et par la tierce majeure.

La tierce fait pendant à la tonique, la quarte à la septième, la quinte à la sixte et ainsi de suite.

Un tel canon s'appelle aussi «infini» puisqu'il peut recommencer sans manquer à la rigueur des imitations. L'on ne saurait trop insister sur la nécessité d'un parfait «legato».

Representa un breve canon, uno de los tantos canones en que Clementi era maestro. Es por movimiento contrario y por intervalos exactos. Esta especie de canon se basa sobre la simetría diatónica que resulta de la escala mayor por movimiento contrario, iniciada por la tónica y por la tercera mayor. La tónica halla correspondencia en la tercera, la séptima en la cuarta, la sexta en la quinta, etc., etc. El canon en objeto, posee también la califica de «infinito», en el sentido de que puede empezar de nuevo sin sustraerse al rigor de las imitaciones. Se recomienda el ligado más escrupuloso.

10

Allegro moderato ($\text{♩} = 88$)

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists of six measures per staff.

Staff 1 (Top Left): Measures 1-2. Treble clef. Fingerings: 1, 1, 1; 1, 3, 1; 4, 1, 1; 1, 3, 1; 2, 1. Dynamic: *p*.

Staff 2 (Top Right): Measures 3-4. Bass clef. Fingerings: (3), 2, 1; 4, 1, 1; 1, 3, 1; 2, 1. Dynamic: *p*.

Staff 3 (Second Column Left): Measures 5-6. Treble clef. Fingerings: 5, 1; 1, 2; 4, 1, 2; 5, 3; 1, 5, 3, 1; 4, (2, 1) 5, 4, 3. Dynamics: *cresc.*, *f*.

Staff 4 (Second Column Right): Measures 7-8. Bass clef. Fingerings: 4, 5, 3; 2, 1, 1; 4, 4; 4, 4. Dynamic: *f*.

Staff 5 (Third Column Left): Measures 9-10. Treble clef. Fingerings: (4, 1, 3); 3, 1, 1, 4; 1, 1, 4; 5, 3, 1, 4, 2; 5, 3, 1, 4, 2, 1. Dynamics: >(3), >(3), >(3).

Staff 6 (Third Column Right): Measures 11-12. Bass clef. Fingerings: 2, 1, 1, 5; 3, 1, 1, 3; 5, 3, 1, 4, 2, 1. Dynamics: >(3), >(3), >(3).

Staff 7 (Bottom Left): Measures 13-14. Treble clef. Fingerings: 3, 2; 5, 15, 2; 4, 2, 1; 3, 1, 3; 5, 3, 1, 2, 1; 5, 1, 4, 3. Dynamics: >, >, >, >, >, >.

Staff 8 (Bottom Right): Measures 15-16. Bass clef. Fingerings: 1, 1, 1, 5; 15, 3, 2, 1; 1, 1, 3; 5, 1, 3, 1; 1, 1, 3. Dynamics: *p*, *cresc.*

Staff 9 (Bottom Left): Measures 17-18. Treble clef. Fingerings: 5, 1, 3, 2, 1; 1, 4; 5, 1, 3, 1; 1, 3. Dynamics: *f*.

Staff 10 (Bottom Right): Measures 19-20. Bass clef. Fingerings: 1, 3; 5, 3, 1, 2; 1, 1, 3. Dynamics: *f*.

N. 11

Sul fondo di una composizione prevalentemente melodica l'Autore ha intercalato un elemento tecnico la cui importanza deve essere giustamente valutata. Specialmente per la mano sinistra, quella specie di gruppetto attaccato dalla biscroma in levare, è di grande utilità. I gruppetti alla destra riescono assai agevoli, ma ottenere dalla sinistra un'esecuzione nitida, energica, colorita è il vero scopo dello studio.

Due volte nel corso della composizione ricorre un episodio in cui la melodia, invece che dai gruppetti, è sostenuta da eleganti disegni in terzine di semicrome un po' come nell'ultima parte del 5º studio. Valgono quindi le avvertenze date per quello.

Sur la base d'une composition essentiellement mélodique l'Auteur a appuyé un élément technique dont il ne faut pas méconnaître l'importance. Notamment pour la main gauche, cette sorte de gruppetto uni à la triple croche en lever est bien utile. Et si les groupes de la main droite sont assez faciles, cette étude a pour but principal d'obtenir de la main gauche un jeu clair, expressif, serré.

Deux fois, au cours de cette composition, on rencontre un passage où la mélodie n'est plus appuyée par les groupes mais par de charmants dessins en triplettes de doubles croches, ainsi que dans la dernière partie de l'étude cinquième. Qu'on relise, par conséquent, les avertissements qu'on a donnés à cet endroit.

Sobre el fondo de una composición en que predomina la melodía, el Autor ha intercalado un elemento técnico, cuya importancia debe justamente llevarse en cuenta. En particular, por lo que se refiere a la mano izquierda, aquella especie de grupeto atacado por la fusa en levantar, es de suma utilidad. Los grupetos resultan muy fáciles para la derecha, empero la finalidad principal del presente estudio es la de lograr de la izquierda una ejecución nítida, energica y expresiva.

Dos veces en el curso de la composición se repite un episodio en que la melodía, en vez que por los grupetos, está sostenida por elegantes diseños en tresillos de semicorcheas, un poco como en la última parte del 5º estudio. Por lo tanto, valen las advertencias enunciadas en dicho estudio.

Allegro moderato e cantabile ($\text{d} = 72$)

11

mf con espressione

legatiss.

f

marc. la melodia

marc. la melodia

sf 1 2 3 4 5 7 5 3 2 1 3 7 5

p 1 2 3 4 5 3 2 1 3 7 5

marc.

mf cresc. 1 2 3 4 5 3 2 1 3 7 5

f 1 2 3 4 5 3 2 1 3 7 5

(1 4 3) 1 3 5 4 2 4 1 2 3 2 1 3 8 5

(3) 1 3 5 4 2 4 1 2 3 2 1 3 8 5

ff 1 3 5 4 2 4 1 2 3 2 1 3 8 5

fp 1 3 5 4 2 4 1 2 3 2 1 3 8 5

ben legato (4 5) 1 3 5 4 2 4 1 2 3 2 1 3 8 5

marc. 1 3 5 4 2 4 1 2 3 2 1 3 8 5

3 2 1 3 7 5 4 3 2 1 3 7 5 4 3 2 1 3 7 5

3 2 1 3 7 5 4 3 2 1 3 7 5 4 3 2 1 3 7 5

5, 3, 4, 8
1 4 8 2 1 5 3 4
1 2 3 4 2 3 4
(3 2 1 3 2) 1 4 3

cresc. f mf cantando

8
3 2 1 5 1 3 1 3 2 4 3
(4 8 5)
(3 2 1 3 2) 1 4 3

2 1 1
4 5 4
(4)

8
2 1 5 4 2 1 2 4 3 1 2
ff
deciso

sf
p p sf
3 5 4 2 1 3 5 4 2
(1 4 1 3 2 1 4 5 3 2 1)
3 5 4 1 5 3

p sf
3 5 4 2 1 3 5 4 2
p sf
3 5 4 1 5 3

3 5 4 2 1 3 5 4 2
p sf
3 5 4 2 1 3 5 4 2
p sf

Musical score page 55, measures 1-2. The score consists of two staves. The top staff is in treble clef, G major, and the bottom staff is in bass clef, C major. The key signature changes to F# major at the beginning of measure 2. Measure 1 starts with a dynamic *sf* and includes fingerings (2, 4, 5) and (1, 2, 3). Measure 2 begins with a dynamic *cresc.* and includes fingerings (2, 1, 1, 1, 1).

Musical score page 55, measures 3-4. The top staff starts with a dynamic *ff* and includes fingerings (5, 3) and (5, 8). The bottom staff includes fingerings (1, 2, 3) and (4, 3). Measure 4 ends with a dynamic *mf*.

Musical score page 55, measures 5-6. The top staff includes dynamics *p* and *legatiss.* The bottom staff includes dynamics *p* and *8*. Measure 6 ends with a dynamic *marc. la melodia* and includes fingerings (1, 2, 3, 4, 1, 3).

Musical score page 55, measures 7-8. The top staff includes dynamics *mf* and *ben legato*. The bottom staff includes dynamics *6* and *ben legato*.

Musical score page 55, measures 9-10. The top staff includes fingerings (5, 4, 2) and (4, 1, 3). The bottom staff includes fingerings (8, 2) and (4, 1, 2, 1).

Musical score page 56, measures 1-2. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one sharp. Measure 1 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 2 continues with eighth-note pairs. Fingerings are indicated above the notes: measure 1 has 1, 4, 1, 2, 3, 4; measure 2 has 2, 3, 5, 4, 3, 5, 4, 5.

Musical score page 56, measures 3-4. The score continues with two staves. Measure 3 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 4 continues with eighth-note pairs. Dynamics are indicated: dynamic 'f' is shown in measure 3, and dynamic 'p' is shown in measure 4. Fingerings are indicated above the notes: measure 3 has 1, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5; measure 4 has 2, 3, 5, 4, 3, 5, 4, 5.

Musical score page 56, measures 5-6. The score continues with two staves. Measure 5 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 6 continues with eighth-note pairs. Dynamics are indicated: dynamic 'p' and 'cresc.' are shown in measure 5, and dynamic 'f' is shown in measure 6. Fingerings are indicated above the notes: measure 5 has 1, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5; measure 6 has 2, 3, 5, 4, 3, 5, 4, 5.

Musical score page 56, measures 15-16. The score continues with two staves. Measure 15 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 16 continues with eighth-note pairs. Fingerings are indicated above the notes: measure 15 has 4, 3, 2, 1, 4, 3, 2, 1; measure 16 has 2, 3, 5, 4, 3, 2, 1.

Musical score page 56, measures 17-18. The score continues with two staves. Measure 17 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 18 continues with eighth-note pairs. Dynamics are indicated: dynamics 'sf' and 'marc.' are shown in measure 17, and dynamic 'sf' and 'sempr. cresc.' are shown in measure 18. Fingerings are indicated above the notes: measure 17 has 5, 4, 3, 2, 1, 2, 3, 4, 5; measure 18 has 3, 2, 1, 2, 3, 4, 5.

The musical score consists of six staves of music, each with a treble clef and a bass clef. The instrumentation is likely a solo keyboard instrument like a piano or harpsichord. The music is divided into measures by vertical bar lines. Various dynamics are marked: *sf*, *ff*, *mf*, *marc. e cresc.*, *cantando*, and *deciso*. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and combinations like 4 5 3, 1 3 2, and 2 1 2 4. Measure numbers 6, 13, and 14 are visible. The key signature changes between staves, with some staves having one sharp and others having two sharps.

Sheet music for piano, page 58, featuring five staves of musical notation. The music is in common time and consists of measures 58 through 63.

Staff 1 (Treble Clef):

- Measure 58: Dynamics *sf*, *p*. Fingerings: 2, 3, 2, 4, 2; 1, 4, 2; 5, 2, 1, 3, 2; 3, 2, 1, 3, 2. Articulation: *p*.
- Measure 59: Dynamics *p*. Fingerings: 3, 2, 1, 3, 2; 2, 3, 1, 4, 1. Articulation: *leggero*.
- Measure 60: Dynamics *p*. Fingerings: 5, 4, 5, 3, 4, 3.
- Measure 61: Dynamics *p*. Fingerings: 2, 1, 2, 3, 2.
- Measure 62: Dynamics *p*. Fingerings: 1, 2, 3, 4, 3, 2.
- Measure 63: Dynamics *p*. Fingerings: 1, 2, 3, 4, 3, 2.

Staff 2 (Bass Clef):

- Measure 58: Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.
- Measure 59: Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.
- Measure 60: Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.
- Measure 61: Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.
- Measure 62: Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.
- Measure 63: Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.

Staff 3 (Treble Clef):

- Measure 58: Dynamics *p*. Fingerings: 6.
- Measure 59: Dynamics *cresc.* Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.
- Measure 60: Dynamics *f*. Fingerings: 5, 4, 5, 4, 5, 4, 5, 4.
- Measure 61: Fingerings: 1, 2, 3, 4, 3, 2.
- Measure 62: Fingerings: 1, 2, 3, 4, 3, 2.
- Measure 63: Fingerings: 1, 2, 3, 4, 3, 2.

Staff 4 (Bass Clef):

- Measure 58: Fingerings: 2, 3, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Measure 59: Dynamics *dim.* Fingerings: 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.
- Measure 60: Dynamics *=p*. Fingerings: 1, 2, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.
- Measure 61: Dynamics *p*. Fingerings: 1, 2, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.
- Measure 62: Fingerings: 1, 2, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.
- Measure 63: Fingerings: 1, 2, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.

Staff 5 (Treble Clef):

- Measure 58: Fingerings: 3, 5.
- Measure 59: Fingerings: 2, 3, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Measure 60: Fingerings: 3, 2, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Measure 61: Fingerings: 1, 2, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.
- Measure 62: Fingerings: 1, 2, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.
- Measure 63: Fingerings: 1, 2, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4.

SUITE DI QUATTRO
PEZZI

SUITE DE QUATRE
PIÈCES

SUITE DE CUATRO
PIEZAS

N. 12

Con questo studio s'inizia una Suite di quattro pezzi. Questo è un preludio svolto tutto in arpeggi e in cui la tecnica relativa è presentata sotto vari aspetti meno quello col passaggio del pollice.

La diteggiatura adottata è semplicissima in quanto procede a gruppi di quattro note. Non vi è da raccomandare se non il corretto uso del terzo e del quarto dito, secondo le indicazioni.

Une Suite de quatre morceaux commence par cette étude, qui est un prélude en arpèges. Cette technique se montre ici sous bien des aspects, hormis celui qui exige le passage du pouce.

Le doigté qu'on a adopté est très simple, puisqu'il procède par groupements de quatre notes. Il faut tout simplement employer bien à propos le troisième et le quatrième doigt, suivant les indications.

Con este estudio se inicia una «Suite» de cuatro piezas. Trátase de un preludio todo desarrollado en arpegios, en que la relativa técnica se presenta bajo varios aspectos, excepto la del pasaje del pulgar.

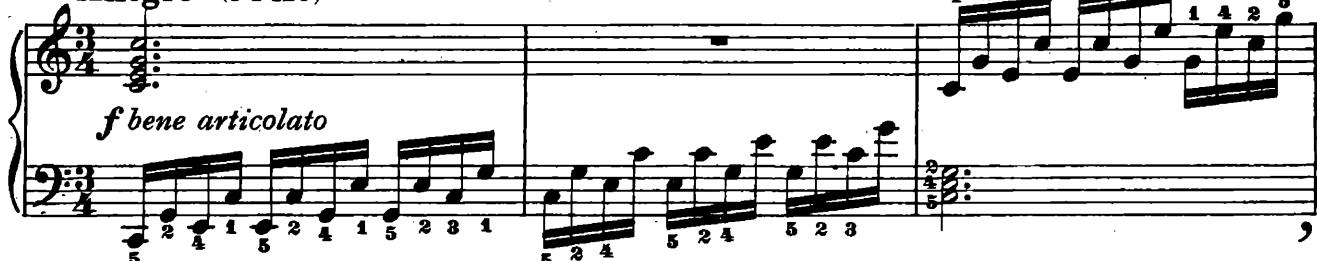
La digitación adoptada es sumamente simple, debido a que procede por grupos de cuatro notas. No hay otra cosa que recomendar que el uso correcto del tercero y del cuarto dedo, según las indicaciones.

PRELUDIO

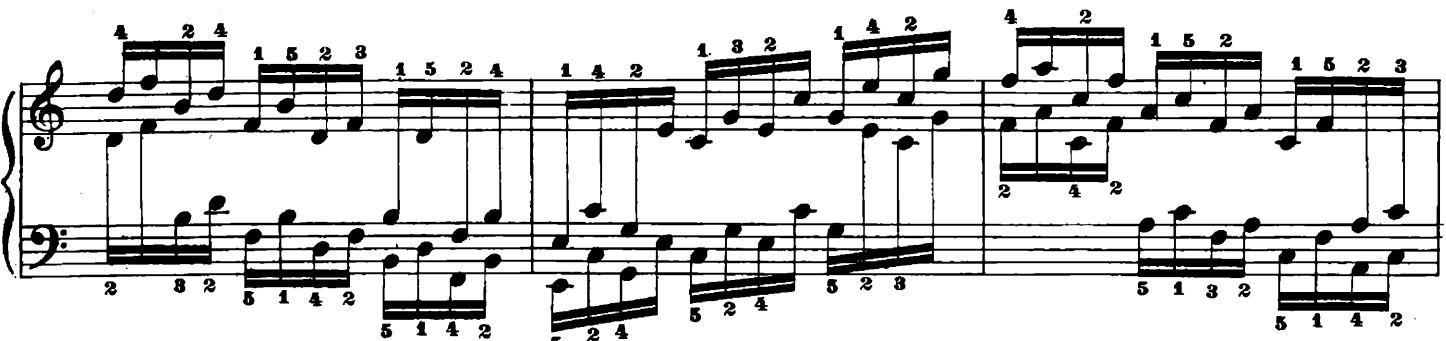
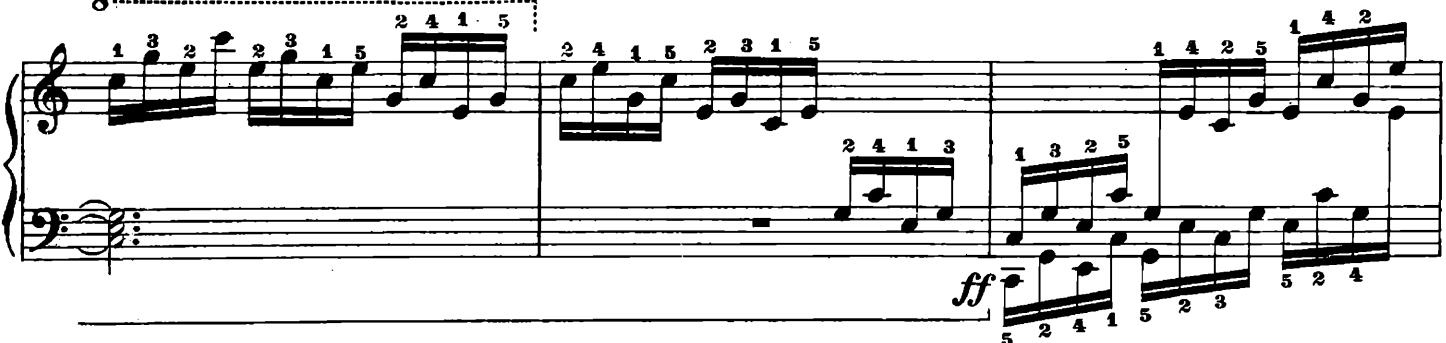
Allegro ($\bullet = 126$)

12

f bene articolato



8



Sheet music for piano, page 60, featuring six staves of musical notation. The music is written in common time (indicated by 'C') and includes various dynamics such as *sforzando* (*sf*), *sflegato poco*, and *brillante*. Fingerings are indicated above the notes, such as '1 4 2' and '1 3 2'. The music consists of six staves, likely representing both hands on the piano. The notation includes a variety of note values and rests, with some measures featuring complex patterns of eighth and sixteenth notes.

Musical score for piano, page 61, featuring six staves of music. The score includes dynamic markings such as *sf*, *mf cresc.*, *ff*, *sf brillante*, *sf legato poco*, *sf*, *sf*, *sf*, *dim.*, *p rall.*, and *pp*. Performance instructions include fingerings (e.g., 1 3 2, 1 4, 5 2 3), tempo changes (e.g., $\frac{4}{4}$, $\frac{5}{4}$, $\frac{3}{4}$), and measure numbers (e.g., 4, 5). The music consists of six staves, with the top two staves sharing a common treble clef and key signature, while the bottom four staves share a common bass clef and key signature.

N. 13

In questa fuga Clementi già sovrappone i diritti della tecnica pianistica a quelli della severa polifonia per cui le parti si muovono con quella libertà che talora sconfina dal genere castigato. Ad esempio, i passi a due voci procedenti per terze parallele e le scale della sinistra (alcune delle quali tanto distanziate da cancellare ogni carattere di procedimento polifonico) bastano a rendere evidente la differenza tra le fughe di Clementi e quelle di Bach.

Un'avvertenza: alla battuta 56 vi è una disposizione di parti che induce all'equivoco: le due prime note della seconda voce pare che abbiano il loro naturale seguito nelle due ultime note della voce superiore. Per evitare l'equivoco è opportuno differenziare chiaramente le due parti attenuando la sonorità della seconda. Il caso si ripresenta alle battute 60, 71, 98, 132.

Clementi, en cette fugue, a donné aux droits de la technique du piano la priorité sur ceux de la poliphonie sévère, de façon que les parties se meuvent ici avec une liberté qui n'est pas toujours strictement conforme aux règles du style. Par exemple les passages à deux voix qui vont par tierces parallèles, et les gammes de la main gauche (dont quelques-unes si éloignées qu'elles font oublier tout procédé poliphonique) suffisent à montrer la différence qui passe entre les fugues de Clementi et les fugues de Bach.

Il faut faire attention de ne pas se méprendre à la mesure 56, car on pourrait croire que les deux premières notes de la deuxième voix aient leur suite naturelle dans les deux dernières de la partie supérieure. Il faut, pour éviter cette méprise, nettement différencier la sonorité des deux parties, en atténuant celle de la deuxième.

On aura le même cas aux mesures 60, 71, 98, 132.

En esta fuga Clementi ya antepone a los derechos de la técnica pianística a los de la severa polifonía, por lo que las partes se mueven con aquella libertad que a veces se aleja del género castizo. Por ejemplo, los pasajes de dos voces procedentes por terceras paralelas y las escalas de la izquierda (algunas de las cuales tan distanciadas de anular todo carácter de procedimiento polifónico) son suficientes a poner en evidencia la desemejanza entre las fugas de Clementi y las de Bach.

Advertencia: en el compás 56 existe una disposición de partes que induce en error: las dos primeras notas de la segunda voz parece que tengan su natural continuación en las dos últimas notas de la voz superior. A fin de evitar la equivocación es menester diferenciar claramente las dos partes atenuando la sonoridad de la segunda. El caso se presenta también en los compases 60; 71, 98, 132.

FUGA

Allegro non troppo ($\text{d} = 84$)

13

43

p legatissimo

f

f

legato

p. legatissimo

dim.

pp

p

pp

ff

This musical score page contains five staves of piano music. The top staff begins with a dynamic of *ff* and includes fingerings (5, 3) and (5, 3, 5). The second staff starts with *sf* and includes fingerings (1, 1) and (21). The third staff includes fingerings (21) and (21). The fourth staff includes fingerings (1, 2), (21), and (3, 2). The fifth staff includes fingerings (1, 2), (1, 2, 3), and (1, 2, 3). The score features various dynamics such as *ff*, *sf*, *p*, *mf*, *legato*, *sempre f*, and *sforzando* (*sf*). Performance instructions like "Tema per moto contrario" and "Sujet par mouvement contraire" appear in the lower sections. Fingerings are indicated above many notes, often with three numbers enclosed in parentheses.

a) Tema per moto contrario.

a) *Sujet par mouvement contraire.*

a) Tema para movimiento contrario.

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamics p . Measure 2: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs with dynamic $b\ddot{d}$. Measure 3: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs with dynamic $cresc.$. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with dynamic mf .

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs with dynamic sf . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 6: Treble staff has eighth-note pairs with dynamic f . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 7: Treble staff has eighth-note pairs with dynamic f . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 8: Treble staff has eighth-note pairs with dynamic f . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$.

Musical score for piano, two staves. Measure 9: Treble staff has eighth-note pairs with dynamic p . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 10: Treble staff has eighth-note pairs with dynamic p . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 11: Treble staff has eighth-note pairs with dynamic p . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 12: Treble staff has eighth-note pairs with dynamic p . Bass staff has eighth-note pairs with dynamic $b\ddot{p}$.

Musical score for piano, two staves. Measure 13: Treble staff has eighth-note pairs with dynamic $sempre p$. Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 14: Treble staff has eighth-note pairs with dynamic $sempre p$. Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 15: Treble staff has eighth-note pairs with dynamic $sempre p$. Bass staff has eighth-note pairs with dynamic $b\ddot{p}$. Measure 16: Treble staff has eighth-note pairs with dynamic $sempre p$. Bass staff has eighth-note pairs with dynamic $b\ddot{p}$.

Musical score for piano, two staves. Measure 17: Treble staff has eighth-note pairs with dynamics 4 , 5 , 6 , 4 . Bass staff has eighth-note pairs with dynamic p . Measure 18: Treble staff has eighth-note pairs with dynamic 3 . Bass staff has eighth-note pairs with dynamic p . Measure 19: Treble staff has eighth-note pairs with dynamics 1 , 2 , 3 . Bass staff has eighth-note pairs with dynamic p . Measure 20: Treble staff has eighth-note pairs with dynamics $(3$, 5 $)$, 3 , 2 . Bass staff has eighth-note pairs with dynamic p . Measure 21: Treble staff has eighth-note pairs with dynamics 1 , 1 , 2 , 2 . Bass staff has eighth-note pairs with dynamic p . Measure 22: Treble staff has eighth-note pairs with dynamics 1 , 1 , 2 , 2 . Bass staff has eighth-note pairs with dynamic p . Measure 23: Treble staff has eighth-note pairs with dynamic sf . Bass staff has eighth-note pairs with dynamic p .

A musical score page featuring five staves of piano music. The top staff uses a treble clef and includes dynamic markings *f*, *p legatissimo*, and *cresc. legato*. Fingerings are indicated above the notes. The second staff uses a bass clef and includes dynamics *pp* and *p*. The third staff uses a treble clef and includes dynamics *f* and *sf*. The fourth staff uses a bass clef and includes dynamics *p* and *sf*. The fifth staff uses a treble clef and includes dynamics *p* and *p*. Various performance techniques like grace notes and slurs are also present.

Musical score for piano, page 67, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *cresc.*, *sf*, *ff*, *rall. e dim.*, and *ten.*. Articulation marks like *m.s.* and *marc. il tema* are also present. Fingerings are indicated above the notes in several measures. The music consists of two systems of six measures each, separated by a repeat sign.

f *p* *m.s.* *f* *sf* *marc. il tema*

f *marc.* *marc.* *marc.*

marc. *marc.* *marc.*

cresc. *sf* *ff* *ten.*

ff *rall. e dim.* *p*

N. 14

Studio di stile. È un adagio composto originariamente per pianoforte a quattro mani: un gioiello di melodia, di eleganza, di finitezza armonica. L'originale reca in testa un motto latino: «Tulit alter honores» che significa «altri prese gli onori».

Étude pour le style. Il s'agit d'un «adagio» originièrement conçu pour le piano à quatre mains; d'un vrai chef-d'œuvre qui tel se montre par l'élegance de la mélodie et par la perfection de l'harmonie.

Le manuscrit original a un «en tête» qui est un mot latin: «Tulit alter honores» ce qui signifie «un autre a eu les louanges».

Estudio de estilo. Trátase de un adagio originariamente compuesto para piano a cuatro manos: una verdadera joya de melodía, de elegancia, de finura armónica. El original lleva arriba del título una frase latina: «Tulit alter honores» que significa «Otro recibió los honores».

Adagio sostenuto
(♩ = 69)

14

p sempre legato e cantabile

Musical score for piano, page 69, featuring five staves of music. The score includes dynamic markings such as *p*, *mf*, *f*, *molto ff*, *ten.*, *mf cresc.*, *f*, and *dolce*. Fingerings are indicated above the keys, and performance instructions like "23" and "21" are present. The music consists of complex chords and rhythmic patterns typical of early 20th-century composition.

Musical score for piano, page 70, featuring five staves of music. The score includes dynamic markings such as *p*, *p cres.*, *f*, *ff*, and *molto*. Fingerings are indicated above the notes, and performance instructions like *mf* and *molto* are present. The music consists of a mix of treble and bass clef staves, with various time signatures and key changes throughout the pages.

The musical score consists of five staves of piano music. The top staff uses treble clef, the bottom staff bass clef. Fingerings are indicated above the notes, and dynamics such as ff, p, ten., mf cresc., f, dolce, and p are used. Performance instructions like 'ten.', 'mf cresc.', 'f', 'dolce', and 'p' are placed between staves. Measure numbers 4, 8, 21, 45, and 25 are visible. The score is divided into sections by vertical bar lines.

a) Per realizzare un vero "legato cantabile," fra il *re* ed il *fa* della parte superiore non vi è che la seguente diteggiatura a rapida sostituzione:



a) Pour obtenir un vrai "legato cantabile," entre le ré et le fa de la partie supérieure il n'y a que le doigté suivant à substitution rapide:



a) Para realizar un verdadero "ligado cantable," entre el *re* y el *fa* de la parte superior no existe que la siguiente digitación de rápido reemplazo:



N. 15

È una fulgida gemma dell'opera ed è inoltre uno degli studi più impegnativi di essa. Inizia con un tema vivace in note doppie — terze diatoniche — e procede con tecniche varie, conservando sempre il carattere brillante ed incisivo. È il primo studio che non consente dubbi sulla capacità tecnica dello studioso.

Si richiama l'attenzione dei giovani su alcuni particolari. Le mani che proprio non riuscissero a suonare tutte le sette note dell'accordo affidato alla sinistra nella battuta 133, potranno eliminare le due note superiori seguendo l'apposita indicazione in margine. A cominciare dalla battuta 167 interviene un passo di note sincopate nella sinistra in cui la disposizione delle parti induce ad equivocare circa la giusta accentuazione delle medesime. Si avverte che la parte di maggior rilievo è l'interna la cui linea melodica prosegue cantando fino alla battuta 177.

Si potrebbero fare parecchie considerazioni in merito alla diteggiatura di alcuni passi. Ci limiteremo a precisare che la diteggiatura segnata tra parentesi (battuta 187 e seguenti) è ritenuta più agevole per la mano sinistra nella scala cromatica ascendente a terze e pertanto viene più frequentemente usata, ma occorre ricordare che essa consente minore possibilità di legare rispetto all'altra.

C'est une des plus belles études de l'œuvre entière et aussi une des plus difficiles.

Après un thème initial très vif, en doubles notes — tierces diatoniques — l'étude dont il est question se déroule en touchant à des techniques diverses, mais elle garde toujours son caractère brillant et incisif. C'est là la première étude de ce livre qui n'admet pas, chez le joueur, une capacité douteuse.

On doit attirer ici l'attention des jeunes étudiants sur certains détails. Si l'on ne peut absolument pas jouer toutes ensemble les sept notes de l'accord de la main gauche à la mesure 133, l'on pourra éliminer les deux notes supérieures, suivant l'indication qu'on a ajouté en marge. À partir de la mesure 167, on trouve à la main gauche un passage syncopé où il est très facile de se tromper en ce qui concerne la juste accentuation à donner aux parties. Le relief est, bien entendu, à la partie intérieure qui procède par une ligne mélodique jusqu'à la mesure 177.

Il y aurait lieu ici à mainte considération sur le doigté. L'on se bornera à observer que le doigté marqué entre parenthèses (mesure 187 et suivantes) peut paraître le plus aisément pour la main gauche en la gamme chromatique ascendante en tierces, et est, partant, plus fréquemment adopté; mais il est en réalité moins convenable de l'autre pour obtenir le « legato ».

Constituye una fulgente gema de la obra y, además, representa uno de los estudios de la misma que requieren mayor esfuerzo. Inicia con un tema vivaz en notas dobles — tercera diatónicas — y procede con técnicas diferentes, siempre conservando un carácter brioso y penetrante. Es el primer estudio que no permite dudas acerca de la capacidad técnica del estudioso.

Se llama la atención de los jóvenes sobre algunos detalles. Las manos que verdaderamente no lograran tocar todas las siete notas del acorde confiado a la izquierda en el compás 133, podrán eliminar las dos notas superiores siguiendo la apropiada indicación al margen. A iniciar del compás 167 interviene un pasaje de notas sincopadas en la izquierda, en que la disposición de las partes induce en error por lo que se refiere a la correcta acentuación de las mismas. Se advierte que la parte de mayor relieve es la interior, cuya línea melódica prosigue cantando hasta el compás 177.

Se podrían hacer varias observaciones respecto a la digitación de algunos pasajes. Nos limitaremos a precisar que la digitación indicada entre paréntesis (compás 187 y siguientes) se considera como la más fácil para la mano izquierda en la escala cromática ascendente a tercera y, por lo tanto, se usa con mayor frecuencia, empero es preciso recordar que permite una menor posibilidad de ligar en comparación a la otra.

FINALE

Allegro non troppo (♩ = 116)

poco legato

f

b5

staccatiss.

ff

8

staccatiss.

cresc.

ten.

ff

Fingerings and performance markings are present throughout the score, such as '5 3 4 2 5 3' over a treble clef staff, '3 1 2 1' over a bass clef staff, and various dynamic markings like *f*, *ff*, *cresc.*, and *ten.*

Sheet music for piano, page 74, featuring five staves of musical notation with various dynamics and fingerings.

Staff 1: Treble clef. Fingerings above notes: 4/2 3/1, 4/2 5/1; 3/2 2/1, 3/1; 3/1. Fingerings below notes: 5/3, 3/1, 3/1, 1/3, 5/3. Measure 1 ends with a brace. Measure 2 begins with 3/1. Dynamic: **p con brio**. Fingerings below notes: 3/2, 2/1, 1/3.

Staff 2: Treble clef. Fingerings above notes: 2/1; 3/1, 3/1. Measure 1 ends with a brace. Measure 2 begins with 3/1. Dynamic: **cresc.** Fingerings below notes: 3/2, 2/1, 1/3, 3/1. Fingerings above notes: 5/3, 4/2, 5/1, 4/2, 4/2.

Staff 3: Treble clef. Fingerings above notes: 5/3, 4/1, 3/2, 2/1; 5/2, 4/2, 5/3, 5/2, 5/1. Measure 1 ends with a brace. Measure 2 begins with 2/1. Dynamic: **poco legato**. Fingerings below notes: 2/1. Dynamic: **f**.

Staff 4: Treble clef. Fingerings above notes: 5/3, 4/2, 5/3, 5/3. Measure 1 ends with a brace. Measure 2 begins with 2/1. Measure 3 begins with 2/1. Measure 4 begins with 2/1. Dynamic: **staccatiss.**

Staff 5: Treble clef. Fingerings above notes: 4/2, 3/1, 4/2, 4/1. Measure 1 ends with a brace. Measure 2 begins with 2/1. Measure 3 begins with 2/1. Measure 4 begins with 2/1. Dynamic: **p**. Fingerings below notes: 1/3, 2/3, 3/1, 4/2, 5/1, 4/2, 4/1.

Sheet music for piano, page 75, featuring five staves of musical notation. The music is in common time and consists of measures 8 through the end of the page.

Staff 1: Measures 8-10. Treble clef. Key signature: F major (one sharp). Fingerings: 3, 2; 4, 2; 3, 4; 4, 1; 3, 2; 5, 2; 4, 1; 5, 2; 4, 1; 5, 2. Dynamics: *p* (measures 9-10). Fingerings below staff: 1 3 2 3; 2 1 3 1 2 1; 2; 1 5.

Staff 2: Measures 11-13. Treble clef. Key signature: F major (one sharp). Fingerings: 3, 1; 4, 2; 3, 2; 3, 1; 4, 2; 5, 1; 4, 2; 5, 2; 4, 1; 5, 2. Dynamics: *p* (measure 13). Fingerings below staff: 2; 1 3 0 3 4; 2; 3; 2 1 3 1 2; 2; 3.

Staff 3: Measures 14-16. Treble clef. Key signature: F major (one sharp). Fingerings: 4; 5, 3; 4, 2; 5, 3; 4, 2; 5, 3; 4, 2; 5, 3; 4, 2. Dynamics: *mf brillante*. Fingerings below staff: 3; 2 1; 3; 4; 3; 2 1; 3; 4.

Staff 4: Measures 17-20. Treble clef. Key signature: G major (two sharps). Fingerings: 2; 3 2 1 2; 3 5; 2 1 2 3 # 1 2. Dynamics: *f* (measures 17-18), *dolce* (measures 19-20). Fingerings below staff: 2; 4; 5.

Staff 5: Measures 21-24. Treble clef. Key signature: G major (two sharps). Fingerings: 4, 2; 1 3 2; 5; 4, 2 1 5; 3; 4. Dynamics: *mf* (measures 21-22), *p* (measures 23-24). Fingerings below staff: 4; 5.

5. 4.
3. 2.
mf brillante

5. 4.
cresc.

2. 5. 3. 4. 2. 1.
f
staccatiss.

4. 5. 4.
ff
voca
cresc.

4. 2. 5. 3. 2. 1.
ff
p
f
legato

5. 3.
p
f
ff

1. | 2. 4. 3.
p
cresc.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top two staves are treble clef, and the bottom four are bass clef. The music includes various dynamics such as *f*, *p*, *pp*, and *ff*. Fingerings are indicated above the notes, and some measures have specific hand positions or techniques marked below the staff. The notation is dense and requires skillful execution.

a) Per mani piccole:



a) Pour petites mains:



a) Para manos pequeñas:



staccatiss.

sf

p

p legatissimo

Detailed description: The image shows five staves of piano sheet music. The top staff has a treble clef and a key signature of one sharp. It features sixteenth-note patterns with fingerings like 5, 4, 2, 1 and 4, 5, 3, 2. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. Various dynamics such as *sf*, *p*, and *p legatissimo* are indicated throughout the piece. Fingerings are shown above the notes, often consisting of two or three digits separated by a slash, such as 5/4/2/1 or 4/5/3/2. Measure numbers are present at the beginning of some staves.

Sheet music for piano, page 79, featuring five staves of music. The music includes dynamic markings such as *pp*, *cresc.*, *f*, *ff*, *ten.*, *semper cresc.*, and *mf*. Fingerings are indicated above the notes, and performance instructions like *cresc.* and *f* are placed within the measures. The music consists of complex chords and rhythmic patterns typical of advanced piano repertoire.

Sheet music for piano, page 80, featuring six staves of musical notation. The music is divided into measures by vertical bar lines. Various dynamics are indicated, including *p*, *p*, *p*, *p*, *mf*, *f*, *dolce*, *mf*, *cresc.*, *p*, *mf*, *cresc.*, *p*, *f*, and *sf₂*. Performance instructions such as *brillante* and measure numbers (e.g., 3, 4, 5) are also present. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific hand fingering markings above the notes.

Musical score for two staves (Treble and Bass) across six systems.

- System 1:** Treble staff uses a 3/4 time signature. Bass staff uses a 4/4 time signature. Measures 1-4 show eighth-note patterns with slurs and grace notes. Measure 5 starts with a bass note followed by eighth-note patterns. Dynamics: *f cresc.*, *sf*.
- System 2:** Treble staff uses a 4/4 time signature. Bass staff uses a 4/4 time signature. Measures 1-4 show eighth-note patterns. Measure 5 starts with a bass note followed by eighth-note patterns. Dynamics: *sf*, *sf*, *sf*.
- System 3:** Treble staff uses a 4/4 time signature. Bass staff uses a 4/4 time signature. Measures 1-4 show eighth-note patterns. Measure 5 starts with a bass note followed by eighth-note patterns. Dynamics: *ff*, *sf*.
- System 4:** Treble staff uses a 3/4 time signature. Bass staff uses a 4/4 time signature. Measures 1-4 show eighth-note patterns. Measure 5 starts with a bass note followed by eighth-note patterns. Dynamics: *ff*.
- System 5:** Treble staff uses a 4/4 time signature. Bass staff uses a 4/4 time signature. Measures 1-4 show eighth-note patterns. Measure 5 starts with a bass note followed by eighth-note patterns. Dynamics: *sf*, *p*, *f*.
- System 6:** Treble staff uses a 4/4 time signature. Bass staff uses a 4/4 time signature. Measures 1-4 show eighth-note patterns. Measure 5 starts with a bass note followed by eighth-note patterns. Dynamics: *p*, *p f*, *ff*.

N. 16-17

Studi gemelli con assoluta evidenza. Tempo: tre semibrevi. È ovvio che Clementi ha preferito servirsi di questa forma per indicare aritmeticamente che la sintassi dello sviluppo musicale procede con ritmo di tre in tre battute.

È superfluo aggiungere che i due studi sono utilissimi e che giova farne oggetto di esercizi quotidiani. Per quanto concerne l'eventuale impiego della diteggiatura segnata fra parentesi (quella con l'uso quasi costante del pollice sui tasti neri) rimandiamo lo studioso alle osservazioni di cui nella nota del secondo studio.

Ce sont, de toute évidence, deux études jumelles. Le rythme en est de trois rondes. On comprend aisément que Clementi a voulu employer cette formule pour signifier, en des termes arithmétiques, que la syntaxe du développement musical procède de trois en trois mesures.

Il est inutile d'ajouter que les deux études sont extrêmement profitables, et qu'on en tirera grand avantage en s'y entraînant journallement.

En ce qui concerne le doigté que l'on a écrit entre parenthèses (en employant lequel on a presque constamment le jeu du gros doigt sur les touches noires) il faut se rappeler ce qu'on a déjà dit lorsqu'on a parlé de l'étude deuxième.

Estudios gemelos de absoluta evidencia. Tiempo: tres redondas. Resulta claro que Clementi ha preferido servirse de esta forma para indicar aritméticamente que la sintaxis del desarrollo musical procede con un ritmo de tres en tres compases.

Está de más agregar que los dos estudios son muy útiles y que, empleándolos como ejercicios diarios, se obtienen sumos beneficios. Por lo que se refiere al uso eventual de la digitación indicada entre paréntesis (o sea la que requiere el empleo casi constante del pulgar sobre las teclas negras) el estudioso puede remitirse a las observaciones contenidas en el segundo estudio.

Veloce ($d = 80$)

16

f sempre legato

(d = 72)

I. (Tausig) 1 2 3 4 1 4 3 2 ecc.

(d = 52)

II. 1 4 5 4 5 ecc.

Vedi anche Variante a pag. 138
Voir aussi Variante à la page 138
Véase también Variante a pág. 138

Sheet music for piano, featuring six staves of musical notation. The music is written in common time and includes the following measures:

- Staff 1 (Top):** Measures 1-10. Fingerings: 2 3 4, 4 5 4 1 3 2, 1 4 5, 1 3 2, 1 4, 5, 1 3, 1 4, 3 2, 1 2 3, 3 2, 1 2 3, 3. Pedal markings: (1 2 3 4), 5 4 3 2 1, 1 3 4, 4 3 2).
- Staff 2:** Measures 11-12. Fingerings: 3, 2, 1.
- Staff 3 (Second Line):** Measures 13-14. Fingerings: 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, 2 1, 3 1 2.
- Staff 4:** Measures 15-16. Fingerings: 1 2, 5, 1, 1 2, 3, 2, 1.
- Staff 5 (Third Line):** Measures 17-18. Fingerings: 1, 2, 3, 2, 1.
- Staff 6 (Bottom):** Measures 19-20. Fingerings: 1, 2, 3, 2, 1.
- Staff 7 (Bottom):** Measures 21-22. Fingerings: 1, 2, 3, 2, 1.
- Staff 8 (Bottom):** Measures 23-24. Fingerings: 1, 2, 3, 2, 1.
- Staff 9 (Bottom):** Measures 25-26. Fingerings: 1, 2, 3, 2, 1.
- Staff 10 (Bottom):** Measures 27-28. Fingerings: 1, 2, 3, 2, 1.
- Staff 11 (Bottom):** Measures 29-30. Fingerings: 1, 2, 3, 2, 1.
- Staff 12 (Bottom):** Measures 31-32. Fingerings: 1, 2, 3, 2, 1.
- Staff 13 (Bottom):** Measures 33-34. Fingerings: 1, 2, 3, 2, 1.
- Staff 14 (Bottom):** Measures 35-36. Fingerings: 1, 2, 3, 2, 1.
- Staff 15 (Bottom):** Measures 37-38. Fingerings: 1, 2, 3, 2, 1.
- Staff 16 (Bottom):** Measures 39-40. Fingerings: 1, 2, 3, 2, 1.
- Staff 17 (Bottom):** Measures 41-42. Fingerings: 1, 2, 3, 2, 1.
- Staff 18 (Bottom):** Measures 43-44. Fingerings: 1, 2, 3, 2, 1.
- Staff 19 (Bottom):** Measures 45-46. Fingerings: 1, 2, 3, 2, 1.
- Staff 20 (Bottom):** Measures 47-48. Fingerings: 1, 2, 3, 2, 1.
- Staff 21 (Bottom):** Measures 49-50. Fingerings: 1, 2, 3, 2, 1.
- Staff 22 (Bottom):** Measures 51-52. Fingerings: 1, 2, 3, 2, 1.
- Staff 23 (Bottom):** Measures 53-54. Fingerings: 1, 2, 3, 2, 1.
- Staff 24 (Bottom):** Measures 55-56. Fingerings: 1, 2, 3, 2, 1.
- Staff 25 (Bottom):** Measures 57-58. Fingerings: 1, 2, 3, 2, 1.
- Staff 26 (Bottom):** Measures 59-60. Fingerings: 1, 2, 3, 2, 1.
- Staff 27 (Bottom):** Measures 61-62. Fingerings: 1, 2, 3, 2, 1.
- Staff 28 (Bottom):** Measures 63-64. Fingerings: 1, 2, 3, 2, 1.
- Staff 29 (Bottom):** Measures 65-66. Fingerings: 1, 2, 3, 2, 1.
- Staff 30 (Bottom):** Measures 67-68. Fingerings: 1, 2, 3, 2, 1.
- Staff 31 (Bottom):** Measures 69-70. Fingerings: 1, 2, 3, 2, 1.
- Staff 32 (Bottom):** Measures 71-72. Fingerings: 1, 2, 3, 2, 1.
- Staff 33 (Bottom):** Measures 73-74. Fingerings: 1, 2, 3, 2, 1.
- Staff 34 (Bottom):** Measures 75-76. Fingerings: 1, 2, 3, 2, 1.
- Staff 35 (Bottom):** Measures 77-78. Fingerings: 1, 2, 3, 2, 1.
- Staff 36 (Bottom):** Measures 79-80. Fingerings: 1, 2, 3, 2, 1.
- Staff 37 (Bottom):** Measures 81-82. Fingerings: 1, 2, 3, 2, 1.
- Staff 38 (Bottom):** Measures 83-84. Fingerings: 1, 2, 3, 2, 1.
- Staff 39 (Bottom):** Measures 85-86. Fingerings: 1, 2, 3, 2, 1.
- Staff 40 (Bottom):** Measures 87-88. Fingerings: 1, 2, 3, 2, 1.
- Staff 41 (Bottom):** Measures 89-90. Fingerings: 1, 2, 3, 2, 1.
- Staff 42 (Bottom):** Measures 91-92. Fingerings: 1, 2, 3, 2, 1.
- Staff 43 (Bottom):** Measures 93-94. Fingerings: 1, 2, 3, 2, 1.
- Staff 44 (Bottom):** Measures 95-96. Fingerings: 1, 2, 3, 2, 1.
- Staff 45 (Bottom):** Measures 97-98. Fingerings: 1, 2, 3, 2, 1.
- Staff 46 (Bottom):** Measures 99-100. Fingerings: 1, 2, 3, 2, 1.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes, such as '1', '2', '3', '4', and '5'. Dynamics like 'p' (piano) and 'f' (forte) are also present. The music is set in common time and includes measures with different key signatures, including major and minor keys.

Staff 1 (Top): Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Measure 5 ends with a repeat sign and a 2 measure rest. Measure 6 starts with a bass note.

Staff 2 (Second from Top): Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Measure 5 ends with a repeat sign and a 2 measure rest. Measure 6 starts with a bass note.

Staff 3 (Third from Top): Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Measure 5 ends with a repeat sign and a 2 measure rest. Measure 6 starts with a bass note.

Staff 4 (Fourth from Top): Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Measure 5 ends with a repeat sign and a 2 measure rest. Measure 6 starts with a bass note.

Staff 5 (Fifth from Top): Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Measure 5 ends with a repeat sign and a 2 measure rest. Measure 6 starts with a bass note.

Staff 6 (Bottom): Bass clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Measure 5 ends with a repeat sign and a 2 measure rest. Measure 6 starts with a bass note.

This image shows a five-page musical score for piano, consisting of ten staves of music. The score is divided into two systems by a vertical bar line.

System 1:

- Page 1:** Treble staff has sixteenth-note patterns. Bass staff has a bass clef, a key signature of one flat, and a tempo marking of $\text{♩} = 125$. Fingerings 1 and 2 are shown above the staff.
- Page 2:** Treble staff continues sixteenth-note patterns. Bass staff has a bass clef, a key signature of one sharp, and a tempo marking of $\text{♩} = 125$. Fingerings 1, 2, and 3 are shown above the staff.
- Page 3:** Treble staff continues sixteenth-note patterns. Bass staff has a bass clef, a key signature of one sharp, and a tempo marking of $\text{♩} = 125$. Fingerings 1, 2, and 3 are shown above the staff.

System 2:

- Page 4:** Treble staff has sixteenth-note patterns. Bass staff has a bass clef, a key signature of one sharp, and a tempo marking of $\text{♩} = 125$. Fingerings 1, 2, and 3 are shown above the staff. A dynamic instruction "dim." is placed between the two staves.
- Page 5:** Treble staff has sixteenth-note patterns. Bass staff has a bass clef, a key signature of one sharp, and a tempo marking of $\text{♩} = 125$. Fingerings 1, 2, and 3 are shown above the staff. Dynamics "p" and "pp" are indicated above the staves.
- Page 6:** Treble staff has eighth-note patterns. Bass staff has a bass clef, a key signature of one sharp, and a tempo marking of $\text{♩} = 125$.

Veloce ($\text{d}=69$)

17 { *f sempre legato*

(d=63)

I. (Tausig) ecc.

(d=44)

II. ecc.

Vedi anche Variante a pag. 141.
Voir aussi Variante à la page 141
Véase también Variante a págs. 141

Sheet music for piano with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each with a different dynamic marking such as '3.', '5.', 'b2', '3.', '4.', '5.', 'b2', and 'ten.'. Measure 5 includes a tempo marking '4'. Measure 6 includes a tempo marking '48'. Measure 7 includes a tempo marking '48' and a dynamic 'ten.'. Measure 8 includes a tempo marking '48'. Fingerings and pedaling instructions are present throughout. Measure 5 has a note value of 5 and measure 6 has a note value of 8. Measures 7 and 8 have a note value of 4.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes treble and bass clefs, key signatures, and time signatures. Fingerings are indicated above the notes, and dynamics such as *ff*, *sf*, *p*, and *dim.* are used. The music features a variety of note values, including eighth and sixteenth notes, and rests. The bass staff often provides harmonic support with sustained notes or chords. The overall style is complex and dynamic, typical of advanced piano literature.

N. 18

Eccellente studio polifonico. Non una fuga, ma un fugato. Il breve tema è impostato sulle prime note dell'introduzione ed il suo incisivo disegno è portato, nel complesso sviluppo, alla massima potenza. Si può dire che esso vive in ogni battuta e che tutti i passi siano da esso generati.

Per quanto riguarda il giusto andamento dell'introduzione, si avverte che bisogna staccare un tempo tanto lento da consentire, nella sesta battuta, l'esecuzione nitida di otto semibiscome nel valore di una croma.

Voilà une excellente étude poliphonique. Ce n'est point une fugue mais bien un « fugato ».

Le court sujet est établi d'avec les premières notes de l'introduction et son incisif dessin parvient, au cours du complexe développement, à un maximum de puissance. L'on peut dire qu'il vive en chaque mesure et que chaque passage en soit engendré.

Le mouvement de l'introduction doit être si lent qu'il soit possible, à la sixième mesure, d'exécuter nettement huit quadruples croches dans la valeur d'une croche.

Excelente estudio polifónico. No una fuga, sino un fugado. El breve tema se halla planteado sobre las primeras notas de la introducción y su diseño penetrante alcanza la máxima potencia dentro del complejo desarrollo de la obra. Se puede decir que éste vive en cada compás y que todos los pasajes son originados por el mismo.

Con respecto a la exacta conducta de la introducción, téngase la advertencia de adoptar un tiempo tan lento de permitir, en el sexto compás, la ejecución nítida de ocho semifusas en el valor de una corchea.

INTRODUZIONE

18

Grave (♩ = 88)

f energico

35

cresc.

C

FUGATO

Allegro (♩ = 80)

f

Allegro (♩ = 80)

f

C

32

f marc.

21

f marc.

Measure 32: Treble clef, 2/4 time. Bassoon part starts with eighth-note patterns. Measures 33-21: Continuation of bassoon parts with various patterns and dynamics (e.g., *marc.*, *f*). Measure 21 concludes with a dynamic *f marc.*

45

f

f marc.

Measure 45: Treble clef, 2/4 time. Bassoon part starts with eighth-note patterns. Measures 46-1: Continuation of bassoon parts with various patterns and dynamics (e.g., *f*, *f marc.*). Measure 1 concludes with a dynamic *f marc.*

2

mf

(1 4)

1

2

Measure 2: Treble clef, 2/4 time. Bassoon part starts with eighth-note patterns. Measures 3-1: Continuation of bassoon parts with various patterns and dynamics (e.g., *mf*, (1 4)). Measure 1 concludes with a dynamic *1*.

4

f

p

3

4

3

Measure 4: Treble clef, 2/4 time. Bassoon part starts with eighth-note patterns. Measures 5-1: Continuation of bassoon parts with various patterns and dynamics (e.g., *f*, *p*). Measure 1 concludes with a dynamic *p*.

3

p cresc.

(1 2 1 2)

3

4

3

5

2

3

2

1

2

3

4

5

Measure 3: Treble clef, 2/4 time. Bassoon part starts with eighth-note patterns. Measures 4-1: Continuation of bassoon parts with various patterns and dynamics (e.g., *p cresc.*, (1 2 1 2)). Measure 1 concludes with a dynamic *5*.

The musical score consists of five staves of piano music. Staff 1 (top) starts with *sf*, fingerings 1-5, and a melodic line. Staff 2 follows with dynamic *f*. Staff 3 contains a section labeled '(a)' with dynamic *p* and *mf*. Staff 4 includes fingerings 2-4 and dynamic *f*. Staff 5 features fingerings 3-3 and dynamic *più f*. The score continues with more complex rhythmic patterns and dynamic changes, including *p* and *marc.* (marked with a '3'). The final staff concludes with dynamic *f*, *marc.*, and fingerings 3-2 3-1 2.

a) Tema per moto contrario.

a) Sujet par mouvement contraire.

a) Tema para movimiento contrario.

2 *marc.*

mf

p

1 3 3 3

7 1 2 4 3 3 1 2 4

f

2 3 1 3 2 1 8 2 5 (4)

1 2 5 4 2

5 4 3 5 4 3 3 1 4 4

3 2 5 4 2 3 2 5 4 1

dim. 3 2 4 *p* *cresc.*

2 3 1 4 3 2 3 4 3 1 5

(1 2 1 2) 3 4 2 3 4 2 1 2 5

ff

2 4 1 3 2 4 3 5 a tempo
rall. pp p p
2 1 3 2 1
p 2 1 3 2 1

f

marc.

dim.

p cresc.

sf 12 13 *sf* 12
p

Sheet music for piano, page 94, showing five staves of musical notation. The music is in common time and consists of the following measures:

- Staff 1:** Measures 1-2. Dynamics: *p*, *marc.*. Fingerings: 1, 5; 4, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 3: *p*, *marc.*. Fingerings: 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5.
- Staff 2:** Measures 1-2. Dynamics: *p marc.*. Fingerings: 1, 3; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 3: *marc.*. Fingerings: 1, 3; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5.
- Staff 3:** Measures 1-2. Dynamics: *marc.*. Fingerings: 1, 5; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 3: *p cresc.*, *marc.*. Fingerings: 2, 3; 1, 5; 4, 5; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 4: *f*. Fingerings: 1, 3; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5.
- Staff 4:** Measures 1-2. Dynamics: *più f*. Fingerings: 1, 5; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 3: *ff*. Fingerings: 1, 3; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5.
- Staff 5:** Measures 1-2. Dynamics: *f*. Fingerings: 1, 5; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 3: *b*. Fingerings: 1, 5; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 4: *b*. Fingerings: 1, 5; 2, 4; 3, 5; 2, 4; 3, 5; 2, 4; 3, 5. Measure 5: *b*.

This page of sheet music for piano contains six staves of musical notation. The music is written in common time and includes various dynamics such as *mf cresc.*, *marc.*, *f*, *sf*, *tr*, *az2*, and *sempre legato*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *sempre f* and *marc.* are also present. The music consists of six staves of musical notation, each with a treble clef and a bass clef, and includes a variety of note values and rests.

The musical score consists of six staves of piano music. The first staff begins with a dynamic of *4marc.*, followed by *più f*, *ff*, and *sf*. The second staff starts with *f*, followed by *ff* and *f*. The third staff, labeled '(a)', starts with *ff*, *sf*, *sf*, and ends with *p poco marc.*. The fourth staff starts with *p poco marc.*, followed by *cresc.*, *f*, and *ff*. The fifth staff starts with *m.d.*, *p sottovoce*, *cresc.*, *f*, and ends with *f 4marc.*. The sixth staff concludes with *5marc.*, *5marc.*, *p*, *f*, and a final dynamic of *4*.

a) Legature originali di Clementi.

a) *Liaisons originales de Clementi.*

E. 4258 C.

a) Ligaduras originales de Clementi.

N. 19

Benchè di scarso valore musicale, questo studio è tutt'altro che privo di utilità tecnica. Esso può considerarsi come una variante dello studio 7º. Anche in quello il disegno dell'elemento tematico impegnava le due dita estreme della destra: senonchè in quello le note in tempo forte sono date al 5º dito, mentre in questo è il 4º che ha il compito dell'accentuazione. È assai utile, ai fini di ottenere un'esecuzione nitida e brillante, studiare questa breve composizione in tempo assai moderato.

Quoique dépourvue de signification musicale cette étude est loin d'être inutile au point de vue technique. Elle a quelque ressemblance avec l'étude septième, où le dessin de l'élément thématique est également aux doigts extrêmes de la main droite. Mais au lieu du cinquième doigt, c'est ici le quatrième qui va jouer les notes aux accents forts. Il sera très profitable de travailler bien lentement cette courte composition à fin d'en obtenir une exécution nette et brillante.

A pesar de su escaso valor musical, este estudio se halla dotado de una cierta utilidad técnica. Puede considerarse como una variante del estudio 7º. También en este último el diseño del elemento temático empeña los dos dedos extremos de la derecha: empero las notas en tiempo fuerte son dadas por el 5º dedo, mientras en el presente estudio es el 4º que está encargado de la acentuación. Resulta muy útil, a los efectos de lograr una ejecución nítida y brillante, estudiar esta breve composición con un tiempo muy moderado.

Presto ($\text{d} = 76$)

19

8.

8.

non legato

I. $(\text{d} = 56)$ ecc. II. $(\text{d} = 100)$ *legato* ecc.

III. $(\text{d} = 76)$ *legato* ecc.

Vedi anche Varianti a pag. 144 e 146
Voir aussi Variantes à pages 144 et 146
Véase también Variantes a págs. 144 y 146

8

8

legato.

dim.

pian.

ten.

cresc.

f

non legato

8.

8.

8.

8.

8.

N. 20

Studio breve fondato sulla tecnica delle note ribattute, con il gioco alterno delle dita. Di carattere energico e brillante giova anche a sviluppare il vigore del tocco e la precisione di attacco.

La courte étude que voici a pour but la technique des notes répétées, moyennant le jeu alterne des doigts.

Énergique et brillante, elle sert aussi à acquérir la vigueur du toucher et la précision d'attaque.

Estudio breve basado sobre la técnica de las notas rebatidas, mediante un juego alternado de los dedos. De carácter enérgico y brillante sirve también a desarrollar el vigor del toque y la precisión de ataque.

Allegro ($d=72$)

5 brillante

20

Battuta 3
Bar 3
Takt 3

Battuta 11
Mesure 11
Compás 11

Battuta 26
Mesure 26
Compás 26

($d=66$)

I.

(4)
 ff energico

f

p V

f

ff

ff

dim.

p

Studio dedicato principalmente a quella che oggi usa chiamarsi la rotazione del braccio. Non è questa se non una tecnica dell'ottava sciolta, frequentissimamente usata nell'epoca dei classici, già un poco adottata da Bach (Concerto in Re maggiore) e proseguita poi da Mozart fino a Weber per essere finalmente, con l'affermazione delle ottave piene, quasi abbandonata. Vero è che la rotazione può essere impiegata anche in altre combinazioni tecniche, e che quindi bisogna sempre allenarvisi, se non altro ai fini della resistenza, trattandosi di una movenza muscolare molto faticosa.

Senza allenamento è certo che anche un buon pianista difficilmente eseguirebbe questo studio sino in fondo, in tempo rapido, senza arrancare nell'ultima pagina, mentre con un allenamento graduale e metodico si può arrivare a sostenere di continuo parecchie repliche.

La diteggiatura segnata fra parentesi (quella con l'impiego costante del 4º dito sui tasti neri) offre maggiori possibilità di legare ma, per contro, minore ampiezza di rotazione.

Étude dédiée surtout à ce qu'on appelle aujourd'hui la rotation du bras. Ce n'est là qu'une technique de l'octave brisée, très fréquemment employée à l'époque classique, déjà entrevue par Bach (Concert en Ré majeur) et appliquée ensuite de Mozart jusqu'à Weber pour être plus tard abandonnée, ou peu s'en faut, lors de l'affermissement de la pleine octave.

Il faut dire toutefois que la technique de la rotation a plus d'un emploi en d'autres combinaisons aussi, et qu'il faut, par conséquent, s'y entraîner, ne fut-ce que pour l'endurance, car il s'agit là d'un effort musculaire très fatigant.

Sans un entraînement indispensable, il est sur que même un assez bon pianiste ne pourrait jamais jouer cette étude jusqu'à la fin, dans un mouvement rapide, sans une pénible tension dans la dernière page; tandis qu'avec un graduel et méthodique entraînement l'on peut aisément parvenir à en soutenir plusieurs répliques.

Le doigté que l'on a écrit entre parenthèses, et en employant lequel on a constamment le quatrième doigt sur les touches noires, est plus propre à bien lier, mais il offre par contre moins d'ampleur à la rotation.

Estudio dedicado principalmente a lo que hoy día se acostumbra llamar la rotación del brazo. Trátase de una técnica de la octava suelta, usada con mucha frecuencia durante la época de los clásicos, ya adoptada un poco por Bach (Concierto en Re mayor) y luego continuada por Mozart hasta llegar a Weber, para por fin, con la afirmación de las octavas plenas, abandonarse casi por completo. Ciento es que la rotación puede ser empleada también en otras combinaciones técnicas y que, por consiguiente, se necesita mantenerse siempre en ejercicio, cuanto menos a los efectos de la resistencia, tratándose de un movimiento muscular muy cansador.

Aún un buen pianista, sin un adecuado ejercicio, difícilmente podría ejecutar este estudio hasta el final, en tiempo rápido, sin afanarse en la última página, mientras con un ejercicio gradual y metódico se puede llegar a sostener en continuación varias repeticiones.

La digitación indicada entre paréntesis (la que exige el empleo constante del 4º dedo sobre las teclas negras) ofrece mayores posibilidades de ligar, empero, por el contrario, menor amplitud de rotación.

Veloce ($d = 50$)

21

($d = 46$) ecc. ($d = 96$) ecc. ($d = 63$) ecc.
IV. (Buonamici) ($d = 96$) ecc. V. ($d = 96$) ecc.

E. 4258 C.

5

6

f

f

7

8

mf

9

cresc.

10

sf

sf

sf

sf

104

f

ff *p* *cresc.*

8 8 8

8

sf sf

sf sf ff

8

ff

sf

N. 22

Anche in questo studio, che è tra i più utili, entra in parte la tecnica della rotazione. Nel disegno base sono affidati alla stessa mano due movimenti: uno di crome, l'altro di semicrome. La maggior fatica è affidata alla destra, mentre la sinistra esegue trilli, accordi e note staccate.

È necessario soffermarsi un poco sui trilli: essi devono risultare quasi sempre energici come rulli di tamburo, ed essere iniziati dalla nota ausiliaria. Soltanto nelle due brevi catene di trilli discendenti (batute 29 - 30 - 31 - 32) è da applicare un sistema che (come chiaramente esposto nella risoluzione del terzo pentagramma) nel passaggio da un trillo all'altro eviti la ripetizione immediata di una stessa nota per non alterare la principale caratteristica del trillo e cioè il costante gioco alterno di due note.

Un'inezia non trascurabile: una certa ortografia adoperata da Clementi in questo studio, ha generato, come pure per lo studio n. 88, un grosso equivoco. Siccome innanzi a certi trilli l'autore ha segnato le notine ausiliarie, molti hanno creduto che soltanto in quei casi i trilli vadano iniziati dalla nota superiore, senza accorgersi che tutte le notine preposte alle note reali hanno dei piccoli accidenti alla loro sinistra: il che attesta in modo irrefutabile come Clementi abbia voluto indicare con esse le alterazioni e non le note iniziali dei trilli.

En cette étude aussi, qui est des plus utiles, on trouve quelque peu de la technique de la rotation. Dans le dessin qui en est la base, on a, dans la seule main droite, deux mouvements à la fois, dont l'un est en croches et l'autre en doubles croches, pendant que la main gauche a des trilles, des accords, et des notes détachées.

Il faut que nous parlions un peu de ces trilles, qui doivent être ici presque toujours énergiques comme des roulements de tambour, et doivent être attaqués par la note auxiliaire. Toutefois dans les deux courts enchaînements de trilles descendants (mesures 29 - 30 - 31 - 32) il faudra adopter un système pour passer d'un trille à l'autre sans être contraint de répéter deux fois la même note ce qui ôterait au trille son caractère principal, c'est à dire le jeu alterné de deux notes. C'est ce qu'on peut voir sur le troisième pentagramme.

Et voilà un détail qu'il ne faut pas négliger. L'orthographie de Clementi a engendré ici (et dans l'étude 88 aussi) une grosse méprise. L'on a cru que l'auteur, en écrivant à gauche de certains trilles les petites notes auxiliaires, ait voulu signifier qu'en ces cas là seulement l'on dut attaquer les trilles par la note supérieure; et l'on n'a pas remarqué les altérations qui accompagnent toutes ces petites notes, et qui attestent, de façon irréfragable, la volonté de signaler l'altération même, et non la note par où le trille doit commencer.

También en este estudio, que resulta uno de los más útiles, entra en parte la técnica de la rotación. En el diseño base están a cargo de la misma mano dos movimientos: uno de corcheas, el otro de semicorcheas. El mayor esfuerzo se requiere de la derecha, mientras la zquierda efectúa trinos, acordes y notas destacadas.

Es necesario detenerse un poco sobre los trinos: éstos deben resultar casi siempre energicos como redobles de tambor, y ser iniciados desde la nota auxiliaria. Sólo en las dos breves cadenas de trinos descendientes (compases 29 - 30 - 31 - 32) hay que aplicar un sistema que (como resulta claramente expuesto en la resolución del tercer pentagramma) durante el pasaje de un trino a otro, evite la repetición inmediata de una misma nota, a fin de no alterar la característica principal del trino, es decir el constante juego alternado de dos notas.

Una ineptia no omisible: una cierta ortografía usada por Clementi en este estudio, ha originado, así como en el estudio n. 88, un grave error. Dado que el Autor ha marcado, delante de unos trinos, las notitas auxiliares, muchos han creido que únicamente en aquellos casos los trinos tienen que iniciarse desde la nota superior, sin darse cuenta de que todas las notitas antepuestas a las notas reales poseen unas pequeñas alteraciones a su izquierda; lo que comprueba de un modo irrefutable como Clementi haya deseado indicar con las mismas las alteraciones y no las notas iniciales de los trinos.

Allegro con spirito ($d = 66$)

22

Musical score for piano, page 107, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Treble Clef):

- Measure 1: 8 eighth-note pairs (measured from 3 to 10).
- Measure 2: 8 eighth-note pairs (measured from 11 to 18).
- Measure 3: Dynamics: *mf*. Measure number: 1.
- Measure 4: Measure number: 2.

Staff 2 (Bass Clef):

- Measure 1: Dynamics: *sf* at measure 23.
- Measure 2: Measure number: 1.

Staff 3 (Treble Clef):

- Measure 1: 8 eighth-note pairs (measured from 23 to 30).
- Measure 2: Dynamics: *tr* at measure 12.
- Measure 3: Measure number: 1.
- Measure 4: Measure number: 2.
- Measure 5: Measure number: 3.

Staff 4 (Bass Clef):

- Measure 1: 8 eighth-note pairs (measured from 23 to 30).
- Measure 2: Dynamics: *tr* at measure 12.
- Measure 3: Measure number: 3.
- Measure 4: Measure number: 5.
- Measure 5: Measure number: 6.

Staff 5 (Treble Clef):

- Measure 1: 8 eighth-note pairs (measured from 23 to 30).
- Measure 2: Dynamics: *mf*.
- Measure 3: Measure number: 1.
- Measure 4: Measure number: 2.
- Measure 5: Measure number: 3.

Staff 6 (Bass Clef):

- Measure 1: Measure number: 2.
- Measure 2: Measure number: 3.
- Measure 3: Measure number: 4.
- Measure 4: Measure number: 5.
- Measure 5: Measure number: 6.

Staff 7 (Treble Clef):

- Measure 1: Dynamics: *p* at measure 23.
- Measure 2: Dynamics: *f*.
- Measure 3: Dynamics: *tr*.
- Measure 4: Measure number: 1.

Musical score for piano, page 108, featuring five staves of music. The score includes dynamic markings such as *tr*, *soprano*, *p*, *pp*, *f*, *sf*, and *tr*. Measure numbers 23, 4, 12, 2, and 3 are indicated. Fingerings like (23) 4 3 1, 5, and 1 2 are also present.

Staff 1: Treble clef, 2 flats. Measures 23-24. Dynamic: *p*. Measure 24 ends with a fermata over the bass note.

Staff 2: Treble clef, 2 flats. Measure 23: *tr* above the staff. Measure 24: Bass note with dynamic *b*.

Staff 3: Bass clef, 2 flats. Measures 23-24. Fingerings: (23) 4 3 1, 5, 1 2. Measure 24: *sf*.

Staff 4: Treble clef, 2 flats. Measures 23-24. Fingerings: 4, 2. Measure 24: *sf*.

Staff 5: Bass clef, 2 flats. Measures 23-24. Fingerings: 2, 4. Measure 24: *sf*.

Musical score for piano, page 109, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *sf*, *ff*, *p cresc.*, and *f*. Fingerings are indicated by numbers above the notes. Performance instructions include *tr* (trill) and measure numbers (e.g., 12, 23, 312, 3 1 2, 3 2 1). The music consists of six measures per staff, with the first staff spanning from measure 3 to 4, and subsequent staves starting at measure 4.

Staff 1: Measures 3-4. Dynamics: *p*, *f*. Fingerings: 12, 3 1 2, 3 1 2, 3 2 1. Measure 4 starts with a wavy line dynamic.

Staff 2: Measures 4-5. Dynamics: *sf*. Fingerings: 1 2, 2 4. Measure 5 starts with a wavy line dynamic.

Staff 3: Measures 4-5. Dynamics: *sf*. Fingerings: 1 2, 2 4. Measure 5 starts with a wavy line dynamic.

Staff 4: Measures 5-6. Dynamics: *ff*. Fingerings: 3 4, 3 5. Measure 6 starts with a wavy line dynamic.

Staff 5: Measures 6-7. Dynamics: *p*. Fingerings: 2 5, 4 5. Measure 7 starts with a wavy line dynamic.

Staff 6: Measures 7-8. Dynamics: *p cresc.*, *tr*. Fingerings: 2 5, 4 5. Measure 8 starts with a wavy line dynamic.

Staff 7: Measures 8-9. Dynamics: *tr*. Fingerings: 2 5, 4 5. Measure 9 starts with a wavy line dynamic.

Staff 8: Measures 9-10. Dynamics: *f*. Fingerings: 1 2, 2 3, 3 4, 4 5. Measure 10 starts with a wavy line dynamic.

23 12 4 3

f *mf*

tr *tr*

3 4 4 3 3 4

sf *p* *sf*

4 5 , 4

28 2 23

f *tr*

tr *tr*

(sopra)

33 2 37

ff *tr*

ff *tr*

38 2 42

ff *sf*

ff *sf*

23

ff

sf

f

ff

p

f

f dim.

mf

mf semper dim.

p

p

pp

N. 23

Di grande utilità lo studio di questo brano se condotto a due mani per moto parallelo a una ottava di distanza l'una dall'altra come nella prima variante segnata in margine.

On pourra la travailler très profitablement à mains parallèles, en jouant de la main gauche le dessin même de la main droite, à la distance d'une octave, ainsi que l'on a écrit dans la première variante indiquée en marge.

El estudio de esta pieza se presenta de gran utilidad en caso de que se ejecute a dos manos por movimiento paralelo a una octava de distancia una de la otra, según lo indicado en la séptima variante al margen.

Presto ($d=69$)

23

On pourra la travailler très profitablement à mains parallèles, en jouant de la main gauche le dessin même de la main droite, à la distance d'une octave, ainsi que l'on a écrit dans la première variante indiquée en marge.

El estudio de esta pieza se presenta de gran utilidad en caso de que se ejecute a dos manos por movimiento paralelo a una octava de distancia una de la otra, según lo indicado en la séptima variante al margen.

I. $d=60$ ecc.

II. $d=60$ ecc. Battuta 5 Mesure 5 Compás 5

III. $d=44$ ecc. Battuta 27 Mesure 27 Compás 27

Treble Staff Measures 1-6:
 1. *p*, *v*, *f*, *b8*, *vΦ*, *v*
 2. *v*, *v*, *v*, *v*, *v*, *v*
 3. *ff*, *1*, *2*, *3*, *4*, *v*, *v*, *v*
 4. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*
 5. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*
 6. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*

Bass Staff Measures 1-5:
 1. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*
 2. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*
 3. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*
 4. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*
 5. *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*

Dynamics and Performance Instructions:
 - Measure 1: *p*, *v*, *f*, *b8*, *vΦ*, *v*
 - Measure 3: *ff*
 - Measure 4: *staccato*
 - Measure 5: *ff*
 - Measure 6: *dim.*, *5/4*, *p*, *v*

N. 24

Bella movenza tecnica della destra, utilissima per il gioco delle dita tra i tasti neri; interessante disegno melodico alla sinistra proseguito con ampiezza e vigore di drammaticità fino in fondo. Composizione che precorre i tempi e contribuisce a collocare la figura del Clementi tra quelle dei grandi compositori.

Anche per questo studio torna molto utile l'esercizio a mani parallele a distanza di due ottave (Vedi 7^a variante).

La main droite a ici un beau mouvement technique, très profitable au jeu des doigts parmi les touches noires; et la main gauche a une mélodie très intéressante qui se déroule avec ampleur et va jusqu'à la fin avec toute sa force dramatique intacte. C'est là une page qui devance les temps et donne à Clementi l'aurore du grand compositeur.

Ici aussi ce sera très profitable l'entraînement à mains parallèles à la distance de deux octaves (Voir la 7ème variante).

Excelente movimiento técnico de la derecha, útilísimo para el juego de los dedos entre las teclas negras; interesante diseño melódico a la izquierda, continuado con amplitud y vigor dramático hasta el final. Composición que precede los tiempos y contribuye a colocar la figura de Clementi entre las de los grandes compositores.

También para este estudio resulta muy útil el ejercicio con manos paralelas a distancia de dos octavas. (Véase la 7^a variante).

Presto ($d = 92$)

24

f

cantando

sempre legato

Vedi anche Variante a pag. 148
Voir aussi Variante à la page 148
Véase también Variante a pág. 148

115

p

f

f

cresc.

ff

Musical score for piano, page 116, featuring five staves of music:

- Staff 1 (Treble Clef):** Continuous sixteenth-note patterns in the right hand, with a dynamic marking *sf* at the end of the first section.
- Staff 2 (Bass Clef):** Bass notes in common time (indicated by a 'C'). The bass line consists of sustained notes and occasional eighth-note chords.
- Staff 3 (Treble Clef):** Continues the sixteenth-note pattern from Staff 1, with a dynamic marking *sf* at the end of the first section.
- Staff 4 (Bass Clef):** Bass notes in common time. The bass line features eighth-note chords and sixteenth-note patterns.
- Staff 5 (Treble Clef):** Continues the sixteenth-note pattern from Staff 1, with a dynamic marking *mp* at the start of the second section. The bass line continues with sustained notes and eighth-note chords.
- Staff 6 (Treble Clef):** Continues the sixteenth-note pattern from Staff 1, with a dynamic marking *sf* at the start of the second section. The bass line continues with sustained notes and eighth-note chords.
- Staff 7 (Treble Clef):** Continues the sixteenth-note pattern from Staff 1, with a dynamic marking *p* at the start of the second section. The bass line continues with sustained notes and eighth-note chords.

ff

sf

segue

sf

sf

sf

b.a.

sf

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *sf*, *mf cresc. a poco a poco*, *più f*, *ff*, *p cantando*, and *p*. Performance instructions like '1', '2', '3', '4', and '5' are placed above specific measures. Measures 1-4 are on the first staff, measures 5-8 on the second, measures 9-12 on the third, measures 13-16 on the fourth, and measures 17-20 on the fifth. Measure 17 includes a bass clef change.

Musical score for piano, page 119, featuring five staves of music:

- Staff 1 (Treble Clef):** Shows six measures. Measure 1: 4, 4. Measure 2: 4. Measure 3: 3. Measure 4: 3.
- Staff 2 (Bass Clef):** Shows three measures. Measure 1: 2, 5. Measure 2: 4. Measure 3: 5.
- Staff 3 (Treble Clef):** Shows six measures. Measure 1: *p cresc.* Measure 2: 1, 2. Measure 3: 2. Measure 4: 3. Measure 5: 1, 1. Measure 6: 1.
- Staff 4 (Bass Clef):** Shows four measures. Measure 1: 4. Measure 2: 5. Measure 3: 4. Measure 4: 3, (2), 1.
- Staff 5 (Treble Clef):** Shows six measures. Measure 1: 3. Measure 2: 3. Measure 3: 3. Measure 4: 3. Measure 5: 3. Measure 6: 3.
- Staff 6 (Bass Clef):** Shows three measures. Measure 1: *f*, *sf*, 2, 4. Measure 2: 3. Measure 3: *sf*.
- Staff 7 (Treble Clef):** Shows two measures. Measure 1: 4, 2, 1. Measure 2: 4, 2, 1. *dim.*
- Staff 8 (Bass Clef):** Shows two measures. Measure 1: *sf*. Measure 2: *v. p.*
- Staff 9 (Treble Clef):** Shows six measures. Measure 1: 3. Measure 2: 1. Measure 3: 2. Measure 4: #. Measure 5: 4. Measure 6: *pp*.

SUITE DI TRE PEZZI

SUITE DE TROIS PIÈCES

SUITE DE TRES PIEZAS

N. 25

Complessa fuga degna di essere studiata più per la sua struttura e per il suo sviluppo che per il suo rendimento pianistico e tecnico.

Il s'agit d'une fugue très complexe, qu'il faut étudier par sa structure et par son développement, plus qu'en vue d'un profit dans la technique du piano.

Trátase de una compleja fuga digna de ser estudiada más por su estructura y desarrollo, que por su rendimiento pianístico y técnico.

INTRODUZIONE

Adagio sostenuto ($\text{d} = 72$)

25

FUGA

Tempo moderato ($\text{d} = 72$)

legato

f

marc.

legato

f

marc.

semper legatissimo

f

Sheet music for piano, page 121, featuring six staves of musical notation. The music is in common time and consists of measures 54 through 60.

Staff 1 (Top): Treble clef, key signature of two sharps. Measure 54: Dynamics p , $cresc.$. Fingerings: 5, 2, 1; 1, 2, 1; 3, 4, 5; 5, 3, 4; 4, 5, 2; 2, 5, 3. Measure 55: Dynamics p , $cresc.$. Fingerings: 1, 3; 2, 5, 3. Measure 56: Dynamics p , $cresc.$. Fingerings: 1, 3; 2, 5, 3. Measure 57: Dynamics p , $cresc.$. Fingerings: 1, 3; 2, 5, 3. Measure 58: Dynamics p , $cresc.$. Fingerings: 1, 3; 2, 5, 3. Measure 59: Dynamics p , $cresc.$. Fingerings: 1, 3; 2, 5, 3. Measure 60: Dynamics p , $cresc.$. Fingerings: 1, 3; 2, 5, 3.

Staff 2: Treble clef, key signature of two sharps. Measure 54: Dynamics f , $dim.$ Fingerings: 1, 2, 1; 2, 1. Measure 55: Dynamics f , $dim.$ Fingerings: 1, 2, 1; 2, 1. Measure 56: Dynamics f , $dim.$ Fingerings: 1, 2, 1; 2, 1. Measure 57: Dynamics f , $dim.$ Fingerings: 1, 2, 1; 2, 1. Measure 58: Dynamics f , $dim.$ Fingerings: 1, 2, 1; 2, 1. Measure 59: Dynamics f , $dim.$ Fingerings: 1, 2, 1; 2, 1. Measure 60: Dynamics f , $dim.$ Fingerings: 1, 2, 1; 2, 1.

Staff 3: Treble clef, key signature of two sharps. Measure 54: Dynamics $marc.$ Fingerings: 2, 3, 4; 5, 2; 2. Measure 55: Dynamics $marc.$ Fingerings: 2, 3, 4; 5, 2; 2. Measure 56: Dynamics $marc.$ Fingerings: 2, 3, 4; 5, 2; 2. Measure 57: Dynamics $marc.$ Fingerings: 2, 3, 4; 5, 2; 2. Measure 58: Dynamics $marc.$ Fingerings: 2, 3, 4; 5, 2; 2. Measure 59: Dynamics $marc.$ Fingerings: 2, 3, 4; 5, 2; 2. Measure 60: Dynamics $marc.$ Fingerings: 2, 3, 4; 5, 2; 2.

Staff 4: Treble clef, key signature of two sharps. Measure 54: Dynamics p . Fingerings: 2, 3, 4; 5, 2; 2. Measure 55: Dynamics p . Fingerings: 1, 2, 1; 2, 1. Measure 56: Dynamics p . Fingerings: 1, 2, 1; 2, 1. Measure 57: Dynamics p . Fingerings: 1, 2, 1; 2, 1. Measure 58: Dynamics p . Fingerings: 1, 2, 1; 2, 1. Measure 59: Dynamics p . Fingerings: 1, 2, 1; 2, 1. Measure 60: Dynamics p . Fingerings: 1, 2, 1; 2, 1.

Staff 5: Treble clef, key signature of two sharps. Measure 54: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2. Measure 55: Dynamics mf . Fingerings: 2, 3, 4; 5, 2; 2. Measure 56: Dynamics mf . Fingerings: 2, 3, 4; 5, 2; 2. Measure 57: Dynamics mf . Fingerings: 2, 3, 4; 5, 2; 2. Measure 58: Dynamics mf . Fingerings: 2, 3, 4; 5, 2; 2. Measure 59: Dynamics mf . Fingerings: 2, 3, 4; 5, 2; 2. Measure 60: Dynamics mf . Fingerings: 2, 3, 4; 5, 2; 2.

Staff 6: Treble clef, key signature of two sharps. Measure 54: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2. Measure 55: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2. Measure 56: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2. Measure 57: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2. Measure 58: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2. Measure 59: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2. Measure 60: Dynamics f . Fingerings: 2, 3, 4; 5, 2; 2.

5

4) 28

p cresc.

marc.

marc.

f

più f

ff marcattiss.

marc.

ff marcattiss.

marc.

ff marcattiss.

ff marc.

ff marcattiss.

ff marcattiss.

Musical score for piano, page 124, featuring six staves of music. The score includes dynamic markings such as *f*, *p*, *mf*, *p dolce*, *marc.*, *cresc.*, *allarg. e dim.*, and *m.d.*. Fingerings are indicated above the notes, and performance instructions like *marc.* and *mf* are placed near specific measures. The music consists of six staves, each with a treble clef and a key signature of one sharp. Measures 25 through 30 are shown, with measure 30 being the last measure on the page.

The image displays five staves of musical notation for piano, arranged vertically. The top staff uses treble and bass clefs, with a key signature of one sharp. It includes dynamic markings such as *f*, *f₃*, *marc.*, and *mf*. Fingerings like 1, 2, 3, 4, and 5 are indicated above the notes. The second staff continues the musical line, featuring a transition from *f* to *f₃* and a return to *f*. The third staff begins with a dynamic of *ff* at measure 35. The fourth staff starts with *f₅* and includes dynamic markings *ff*, *p*, and *sf*. The fifth staff concludes the page with a dynamic of *f*.

N. 26

Canone melodioso, fluido, perfetto. Segnaliamo all'attenzione degli studiosi la varia ortografia adoperata dal Clementi per l'indicazione dei pochi mordenti ora dati in notine ornamentali ora dati in extenso; ma ricordiamo, al contempo, la loro tradizionale unificata risoluzione tetica come esposta sul terzo pentagramma.

Et voilà un autre canon d'un travail parfait, à caractère mélodique. Clementi a adopté plusieurs orthographies pour les quelques mordants, et il en a écrit quelqu'un en petites notes d'agrément, et d'autres in extenso, mais suivant la tradition ils doivent être joués tous en battre, comme on voit sur le troisième pentagramme.

Canon melodioso, flúido, perfecto. Aconsejamos a los estudiosos de observar la diferente ortografía empleada por Clementi para indicar unos pocos mordentes, a veces dados en notitas ornamentales, a veces por extenso; empero, al mismo tiempo, recordamos su tradicional unificada resolución téctica, así como se halla expuesta sobre el tercer pentagramma.

CANONE

Allegro moderato ($\text{♩} = 108$)

26

Sheet music for piano, page 127, featuring five staves of musical notation. The music is in common time and consists of measures 28 through 33.

Staff 1: Measures 28-29. Dynamics: *f*, *f*. Fingerings: 2 3 4 1, 3 4 1 2 3 1, 4. Performance instruction: (2 4 3).

Staff 2: Measures 28-29. Dynamics: *f*. Fingerings: 4 8, 1 2 3 1, 4. Performance instruction: (4 5 3 1).

Staff 3: Measures 30-31. Dynamics: *f*. Fingerings: 2 3 4 1 5 4 2 1 4 3 1, 2 3 4 1 5 4 2 1 4 3 1. Performance instruction: (3 1 2), (1 2 3) 8 2 1.

Staff 4: Measures 32-33. Dynamics: *mf*, *tr*, *mf*, *cresc.* Fingerings: 3 2 1 3, 1 3 2 3 1, 4 2 3, 1 3 2 3 1, 2 3 1 3 2 3 1. Performance instruction: (f 3), *tr* = *mf*.

Staff 5: Measures 32-33. Dynamics: *ff*, *p dolce*. Fingerings: 21 3 2 1 4 3, 1 3 2 1 4 3 2, 4 5 1 2 3 1 2 1. Performance instruction: (1 4 3).

Staff 6: Measures 34-35. Dynamics: *cresc.*, *f energico*, *ff*. Fingerings: (1 2 3 4 5 3), 4 3 2 1 2 3 4 3 2 1 2, 4 2 3 4 2 3 5. Performance instruction: (f 3), *tr*, *ff*.

Staff 7: Measures 36-37. Dynamics: *p dolce*, *mf*, *p*. Fingerings: 1 2 3, 2 3, 4 5 2, 3 2, 1 3, 2 3, 1 2 3, 1 2 3. Performance instruction: (2 4 3), (1 4 3).

Musical score page 128, measures 1-3. Treble and bass staves in G major. Fingerings: 1, 2, 4, 5, 3. Measure 1: Treble starts with a grace note followed by eighth notes. Bass has eighth notes. Measure 2: Treble has eighth notes. Bass has eighth notes. Measure 3: Treble has eighth notes. Bass has eighth notes.

Musical score page 128, measures 4-6. Treble and bass staves in G major. Fingerings: 4, 3, 5, 1, 2, 3; 2; 2; 2, 4; 2, 3, 1, 3, 2; (3, 4, 2, 1). Measure 6 ends with a fermata.

Musical score page 128, measures 7-9. Treble and bass staves in G major. Dynamics: *f*, *mf*. Fingerings: 3, 1; 1, 5, 3, 4, 1, 4; 1, 3; 1, 3. Measure 9 ends with a fermata.

Musical score page 128, measures 10-12. Treble and bass staves in G major. Dynamics: *mf*, *p*, *f*. Fingerings: 4, 1; 1, 5; 2, 4, 3, 2; 1; 2, 5, 3, 4, 2, 3, 4.

Musical score page 128, measures 13-15. Treble and bass staves in G major. Dynamics: *p*, *cresc.*, *f*, *p*, *cresc.*, *f*. Fingerings: 2, 3, 1, 2; 5, 3; 1, 3; 3, 1, 2, 3; 3, 1; 2, 3, 1, 2; 2, 1; 2, *cresc.*; 2, 1; 2, *cresc.*; 2, 1.

Sheet music for piano, page 129, featuring five staves of musical notation. The music is in common time and consists of measures 3 through 15.

Staff 1: Dynamics include *sforzando* (*sf*) and *f*. Fingerings: 3 1 4 3 4 2 1 5, 2, 1, 2, 3, 1, 2, 3, 2, 1, 2, 1, 3, 5, 4, 3.

Staff 2: Dynamics include *f* and *sf*. Fingerings: 1, 3, 4, 2, 1, 2, 3, 2, 1, 2, 1, 3, 5, 4, 3.

Staff 3: Dynamics include *f*, *dim.*, *p*, and *f*. Fingerings: 2, 1, 2, 3, 1, 2, 3, 4, 5, 2, 1, 2, 3, 1, 2, 3, 4, 5, 1, 3, 4, 2.

Staff 4: Dynamics include *mf*, *dim.*, *p*, and *mf*. Fingerings: 1, 3, 4, 2, 1, 3, 4, 5, 2, 1, 3, 4, 5, 1, 3, 4, 2.

Staff 5: Dynamics include *p*, *(3 1 2)*, and *p*. Fingerings: 1, 2, 3, 2, 4, 2, 3, 1, 2, 1, 4, 4, 1, 3, 2, 4, 1, 2, 3, 4, 3, 2, 1, 4, 1, 2.

Staff 6: Dynamics include *pp* and *rall.* Fingerings: 1, 2, 4, 5, 2, 1, 2, 1, 3, 2, 1, 5, 4, 3, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3.

N. 27

Questo può considerarsi come l'ampliamento del 1º studio. Musicalmente più interessante, più dilettevole, più vario nelle combinazioni armiche, è tecnicamente impiantato, come il 1º, sull'articolazione delle dita. Si raccomanda l'osservanza dei valori delle note tenute, senza di che si incorre in dissonanze equivoche.

L'on peut considérer cette étude comme une amplification de la première. Elle est plus intéressante au point de vue musical, plus agréable, plus variée dans les combinaisons harmoniques, et elle se base, comme la première, sur l'articulation des doigts. L'on recommande la tenue des longues notes pour ne pas encourir en des fâcheuses désharmonies.

Puede considerarse como la ampliación del 1º estudio. Aunque musicalmente más interesante, más agradable, más variado en las combinaciones armónicas, resulta técnicamente planteado, como el 1º, sobre la articulación de los dedos. Se recomienda de llevar en cuenta los valores de las notas tenidas, sin lo que se incurre en disonancias equivocadas.

Allegro con fuoco ($d = 84$)

27

(Per mani piccole)
(Pour petites mains)
(Para manos pequeñas)

Musical score for piano, page 131, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *dim.*, and *ff*. Various performance instructions like "3", "4", "5", "2", "3", "4", "5", "1", "2", "3", "4", "5", "15", and "21" are placed above or below the staves. Measure numbers 1 through 21 are indicated at the beginning of each staff. The music consists of two systems of measures, separated by a repeat sign with a small "II". The first system ends with a double bar line and a repeat sign with a small "I". The second system begins with a repeat sign with a small "II". The score is written in common time, with some measures indicating different time signatures (e.g., 3/4, 4/4, 5/4). The piano keys are shown with black and white dots to indicate pitch.

Sheet music for piano, page 15, measures 15-18. The music is in 4/4 time, key signature of A major (no sharps or flats). The left hand plays sustained notes with dynamic *ff*, while the right hand plays sixteenth-note patterns. Measure 15 ends with a forte dynamic. Measure 16 begins with a piano dynamic. Measure 17 shows a transition with a change in key signature. Measure 18 concludes with a piano dynamic.

Musical score for piano, page 133, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, and *ff*, and various performance instructions like slurs and grace notes. Measure numbers 1 through 31 are indicated at the bottom of each staff.

Staff 1: Treble clef, key signature of 3 sharps. Dynamics: *f*, *p*. Measure numbers: 1, 3, 2, 3, 1, 2, 31.

Staff 2: Bass clef, key signature of 3 sharps. Dynamics: *p*. Measure numbers: 5.

Staff 3: Treble clef, key signature of 3 sharps. Dynamics: *f*. Measure numbers: 15, 16, 16, 15, 15.

Staff 4: Bass clef, key signature of 3 sharps. Dynamics: *f*. Measure numbers: 15, 15, 15.

Staff 5: Treble clef, key signature of 3 sharps. Dynamics: *p*. Measure numbers: 5, 5, 5, 5.

Musical score for piano, page 134, featuring five staves of music. The score includes dynamic markings such as *mf*, *p*, *sff*, and *cresc.*. Fingerings are indicated above the notes, and performance instructions like *v* and *#* are present. The music consists of measures 5 through 9 of a piece in 2/4 time, with a key signature of four sharps.

mf

p

sff

cresc.

v

#

5

più f

ff

sempre ff

E. 4258 C.

8

8

8

8

8

(a) 5
5 4
1 4

(b) 3
1 3

15

sf, *sf*

sempre ff

f

sf

f

sf

dim.

sf

p

pp

5
8

5
2

3
1

5
2

3
1

5
8

5
8

(a)

(b)

(Per mani piccole)
(Pour petites mains)
(Para manos pequeñas)

VARIANTE ALLO STUDIO
N. 16VARIANTE À L'ÉTUDE
N. 16VARIANTE DEL ESTUDIO
N. 16Veloce ($\text{d} = 54$)

f sempre legato

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The notation is primarily in treble clef, with some bass clef sections. Fingerings are indicated above the notes, and dynamics like *ff*, *f*, and *p* are used. The music includes various chords and arpeggiated patterns, with some staves featuring grace notes and slurs.

Staff 1: Treble clef. Measures 1-4. Fingerings: 4 5 3, 5 4, 4 3, 5 4, 5 3. Dynamics: *ff*, *f*, *p*.

Staff 2: Bass clef. Measures 1-4. Fingerings: 4 5 3, 5 4, 4 3, 5 4, 5 3. Dynamics: *f*, *p*.

Staff 3: Treble clef. Measures 1-4. Fingerings: 4 5 3, 5 4, 4 3, 5 4, 5 3. Dynamics: *f*, *p*.

Staff 4: Bass clef. Measures 1-4. Fingerings: 3, 5, 3. Dynamics: *p*.

Staff 5: Treble clef. Measures 1-4. Fingerings: 4 5 3, 5 4, 4 3, 5 4, 5 3. Dynamics: *p*.

Staff 6: Bass clef. Measures 1-4. Fingerings: 3, 5, 3. Dynamics: *p*.

Staff 7: Treble clef. Measures 1-4. Fingerings: 4 5 3, 5 4, 4 3, 5 4, 5 3. Dynamics: *p*.

Staff 8: Bass clef. Measures 1-4. Fingerings: 4 5 3, 5 4, 4 3, 5 4, 5 3. Dynamics: *p*.

8.

RIANTE ALLO STUDIO
N. 17

VARIANTE À L'ÉTUDE
N. 17

VARIANTE DEL ESTUDIO
N. 17

Veloce ($\text{d}=44$)

f sempre legato

The music consists of eight staves of musical notation. The first staff is treble clef, common time, Veloce (d=44), dynamic f sempre legato. Fingerings include 31, 42, 31, 32. The second staff is bass clef, common time, dynamic f sempre legato. Fingerings include 213, 31, 545, 54. The third staff is treble clef, common time, dynamic f sempre legato. Fingerings include 521, 42, 53, 42, 32. The fourth staff is bass clef, common time, dynamic f sempre legato. Fingerings include 213, 31, 5, 4, 5, 54. The fifth staff is treble clef, common time, dynamic f sempre legato. Fingerings include 524, 42, 53, 42, 32. The sixth staff is bass clef, common time, dynamic f sempre legato. Fingerings include 213, 31, 5, 4, 5, 54. The seventh staff is treble clef, common time, dynamic f sempre legato. Fingerings include 12121312, 5434354. The eighth staff is bass clef, common time, dynamic f sempre legato. Fingerings include 12121312, 5434354. The ninth staff is treble clef, common time, dynamic f sempre legato. Fingerings include 31, 51, 21, 41, 31, 5. The tenth staff is bass clef, common time, dynamic f sempre legato. Fingerings include 12121312, 5434354. The eleventh staff is treble clef, common time, dynamic f sempre legato. Fingerings include 42, 52, 21, 41, 31, 5. The twelfth staff is bass clef, common time, dynamic f sempre legato. Fingerings include 113, 312, 545.

142

(1)

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

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

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

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

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

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

(3) 1 2 3 4 5 1 4 1 2 1 2 3 4 5 1 2 1 1 2 3 2 1 4 5 4 2 5 4 2 5 3 2 1

This page contains ten staves of musical notation for piano, arranged vertically. The staves include treble and bass clefs, and various dynamic markings such as *f*, *ff*, *p*, *sf*, and *dim.*. Fingerings are indicated above the notes in some staves. The music consists of a mix of eighth and sixteenth note patterns, with occasional rests and measure endings. The bottom staff includes a section labeled "Oppure: Ou bien: O bien:" followed by a series of eighth-note chords.

VARIANTE A ALLO
STUDIO N. 19VARIANTE A À L'ÉTUDE
N. 19VARIANTE A DEL
ESTUDIO N. 19Presto ($\text{d} = 69$)

f molto articolato

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

41.

42.

43.

44.

45.

46.

47.

48.

49.

50.

51.

52.

53.

54.

55.

56.

57.

58.

59.

60.

61.

62.

63.

64.

65.

66.

67.

68.

69.

70.

71.

72.

73.

74.

75.

76.

77.

78.

79.

80.

81.

82.

83.

84.

85.

86.

87.

88.

89.

90.

91.

92.

93.

94.

95.

96.

97.

98.

99.

100.

101.

102.

103.

104.

105.

106.

107.

108.

109.

110.

111.

112.

113.

114.

115.

116.

117.

118.

119.

120.

121.

122.

123.

124.

125.

126.

127.

128.

129.

130.

131.

132.

133.

134.

135.

136.

137.

138.

139.

140.

141.

142.

143.

144.

145.

146.

147.

148.

149.

150.

151.

152.

153.

154.

155.

156.

157.

158.

159.

160.

161.

162.

163.

164.

165.

166.

167.

168.

169.

170.

171.

172.

173.

174.

175.

176.

177.

178.

179.

180.

181.

182.

183.

184.

185.

186.

187.

188.

189.

190.

191.

192.

193.

194.

195.

196.

197.

198.

199.

200.

201.

202.

203.

204.

205.

206.

207.

208.

209.

210.

211.

212.

213.

214.

215.

216.

217.

218.

219.

220.

221.

222.

223.

224.

225.

226.

227.

228.

229.

230.

231.

232.

233.

234.

235.

236.

237.

238.

239.

240.

241.

242.

243.

244.

245.

246.

247.

248.

249.

250.

251.

252.

253.

254.

255.

256.

257.

258.

259.

260.

261.

262.

263.

264.

265.

266.

267.

268.

269.

270.

271.

272.

273.

274.

275.

276.

277.

278.

279.

280.

281.

282.

283.

284.

285.

286.

287.

288.

289.

290.

291.

292.

293.

294.

295.

296.

297.

298.

299.

300.

301.

302.

303.

304.

305.

306.

307.

308.

309.

310.

311.

312.

313.

314.

315.

316.

317.

318.

319.

320.

321.

322.

323.

324.

325.

326.

327.

328.

329.

330.

331.

332.

333.

334.

335.

336.

337.

338.

339.

340.

341.

342.

343.

344.

345.

346.

347.

348.

349.

350.

351.

352.

353.

354.

355.

356.

357.

358.

359.

360.

361.

362.

363.

364.

365.

366.

367.

368.

369.

370.

371.

372.

373.

374.

375.

376.

377.

378.

379.

380.

381.

382.

383.

384.

385.

386.

387.

388.

389.

390.

391.

392.

393.

394.

395.

396.

397.

398.

399.

400.

401.

402.

403.

404.

405.

406.

407.

408.

409.

410.

411.

412.

413.

414.

415.

416.

417.

418.

419.

420.

421.

422.

423.

424.

425.

426.

427.

428.

429.

430.

431.

432.

433.

434.

435.

436.

437.

438.

439.

440.

441.

442.

443.

444.

445.

446.

447.

448.

449.

450.

451.

452.

453.

454.

455.

456.

457.

458.

459.

460.

461.

462.

463.

464.

465.

466.

467.

468.

469.

470.

471.

472.

473.

474.

475.

476.

477.

478.

479.

480.

481.

482.

483.

484.

485.

486.

487.

488.

489.

490.

491.

492.

493.

494.

495.

496.

497.

498.

499.

500.

501.

502.

503.

504.

505.

506.

507.

508.

509.

510.

511.

512.

513.

514.

515.

516.

517.

518.

519.

520.

521.

522.

523.

524.

525.

526.

527.

528.

529.

530.

531.

532.

533.

534.

535.

536.

537.

538.

539.

540.

541.

542.

543.

544.

545.

546.

547.

548.

549.

550.

551.

552.

553.

554.

555.

556.

557.

558.

559.

560.

561.

562.

563.

564.

565.

566.

567.

568.

569.

570.

571.

572.

573.

574.

575.

576.

577.

578.

579.

580.

581.

582.

583.

584.

585.

586.

587.

588.

589.

590.

591.

592.

593.

594.

595.

596.

597.

598.

599.

600.

601.

602.

603.

604.

605.

606.

607.

608.

609.

610.

611.

612.

613.

614.

615.

616.

617.

618.

619.

620.

621.

622.

623.

624.

625.

626.

627.

628.

629.

630.

631.

632.

633.

634.

635.

636.

637.

638.

639.

640.

641.

642.

643.

644.

645.

646.

647.

648.

649.

650.

651.

652.

653.

654.

655.

656.

657.

658.

659.

660.

661.

662.

663.

664.

665.

666.

667.

668.

669.

670.

671.

672.

673.

674.

675.

676.

677.

678.

679.

680.

681.

682.

683.

684.

685.

686.

687.

688.

689.

690.

691.

692.

693.

694.

695.

696.

697.

698.

699.

700.

701.

702.

703.

704.

705.

706.

707.

708.

709.

710.

711.

712.

713.

714.

715.

716.

717.

718.

719.

720.

721.

722.

723.

724.

725.

726.

727.

728.

729.

730.

731.

732.

733.

734.

735.

736.

737.

738.

739.

740.

741.

742.

743.

744.

745.

746.

747.

748.

749.

750.

751.

752.

753.

754.

755.

756.

757.

758.

759.

760.

761.

762.

763.

764.

765.

766.

767.

768.

769.

770.

771.

772.

773.

774.

775.

776.

777.

778.

779.

780.

781.

782.

783.

784.

785.

786.

787.

788.

789.

790.

791.

792.

793.

794.

795.

796.

797.

798.

799.

800.

801.

802.

803.

804.

805.

806.

807.

808.

809.

810.

811.

812.

813.

814.

815.

816.

817.

818.

819.

820.

821.

822.

823.

824.

825.

826.

827.

828.

829.

830.

831.

832.

833.

834.

835.

836.

837.

838.

839.

840.

841.

842.

843.

844.

845.

846.

847.

848.

849.

850.

851.

852.

853.

854.

855.

856.

857.

858.

859.

860.

861.

862.

863.

864.

865.

866.

867.

868.

869.

870.

871.

872.

873.

874.

875.

876.

877.

878.

879.

880.

881.

882.

883.

884.

885.

886.

887.

888.

889.

890.

891.

892.

893.

894.

895.

896.

897.

898.

899.

900.

901.

902.

903.

904.

905.

906.

907.

908.

909.

910.

911.

912.

913.

914.

915.

916.

917.

918.

919.

920.

921.

922.

923.

924.

925.

926.

927.

928.

929.

930.

931.

932.

933.

934.

935.

936.

937.

938.

939.

940.

941.

942.

943.

944.

945.

946.

947.

948.

949.

950.

951.

952.

953.

954.

955.

956.

957.

958.

959.

960.

961.

962.

963.

964.

965.

966.

967.

968.

969.

970.

971.

972.

973.

974.

975.

976.

977.

978.

979.

980.

981.

982.

983.

984.

985.

986.

987.

988.

989.

990.

991.

992.

993.

994.

995.

996.

997.

998.

999.

1000.

dim.
 p
 (b) > 3 2 1 > 3 (b) > 3 (b) > 3 (b) > 3 2

cresc.
 f
 > 3 > 4 > 3 > 4 > 3 2 > 3

> 4 > 3 > 4 2 > 2 4 > 3 2 > 2 2

8.
 > 3 > 3 2 > 3 2 > 3 2 > 3 2 > 3 2

8.
 f (1 2 1) > 3 > 3 2 > 3 2 > 3 2 > 3 2

8.
 mf > 3 2 > 3 2 > 2 2 > 2 2 > 2 2

8.
 p rall. pp
 (♩=100)
 f molto articolato
 3 3 3
 ecc.

VARIANTE B ALLO
STUDIO N. 19

**VARIANTE B À L'ÉTUDE
N. 19**

VARIANTE B DEL
ESTUDIO N. 19

(d=116)

f molto articolato

8

5 non legato

8

8

8

8

legato

12 5
dim.

5 1 3 2
p

5 2 4 3
3

5 3 4 2
cresc.

5 2 4 3
f

3
non legato

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

5 1 3 2 1 2
p

legato

5 1 4 2 3 5
f non legato

5 2 1 2 5 2 1 2
sf 1 2 5 sf 5 4

5 3 4 5 5 2 1 2 5 2 1 2
mf (5) sempre dim.
sf 5 3 2 3 1 2 1 5 1 3

5 1 3 2 1 2 5 1 3 2
p rall. pp

(♩=76)
f molto articolato ecc.

VARIANTE ALLO STUDIO
N. 24

VARIANTE À L'ÉTUDE
N. 24

VARIANTE DEL ESTUDIO N. 24

Presto ($d=92$)

1 *cantando* 2 4 5

(sopra)

f

2 3 5 4

sf 4

2 3 5 3

sf

2 3 5 3 4

5 3 4 2 3 5 4

dim.

5 3 4 2 3 5 4 3 2

2 3 5 3 4 2 3 5 4 3 2

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

f

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

45

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

cresc.

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

A page of musical notation for orchestra and piano, featuring ten staves of music. The notation includes various dynamics such as *ff*, *f*, *p*, *mp*, and *sf*. Articulations include *V*, *x*, and *z*. Measure numbers are indicated above the top staff (e.g., 5, 4, 2, 1) and below the bottom staff (e.g., 2, 3, 5). Measure 35 is marked with a double bar line and a repeat sign. Measure numbers 1, 2, 3, 4, and 5 are placed above the first five staves from the bottom. Measure numbers 1, 2, 3, 4, and 5 are also placed below the last five staves from the top.

Musical score for piano, page 150, featuring eight staves of music. The score consists of two systems of four staves each. The key signature is A major (three sharps). The tempo is indicated by *f* (forte) and *sf* (sforzando).

Staff 1 (Top Left): Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

Staff 2 (Top Right): Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

Staff 3 (Second Left): Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

Staff 4 (Second Right): Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

Staff 5 (Third Left): Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

Staff 6 (Third Right): Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

Staff 7 (Fourth Left): Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

Staff 8 (Fourth Right): Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (*f*) followed by a sforzando dynamic (*sf*). Measures 4-5 show eighth-note patterns.

mf cresc. a poco a poco

sf *45* ff *sf*

v. *v.*

sforzando *cantando* *p*

v. *v.*

3 *4* *5* *2* *3* *4* *5* *3*

p cresc. *4* *5* *3* *4* *5* *3* *4* *5*

f *v.* *dim. a poco a poco*

v. *v.*

p *3* *3* *3* *3* *3* *3* *3*

2 *pp*



ISBN 88485-0434-5

9 798848 504347

Stampato in Italia - Printed in Italy - Imprimé en Italie
LA MUSICA MODERNA s.r.l. - Milano, Viale Ortles, 39 - 2002

4258 EC hh

Jacopo Tore