

Der neue Gradus ad Parnassum

The new Gradus ad Parnassum

Le nouveau Gradus ad Parnassum

für Klavier

for Piano

pour Piano

mit Ergänzungen durch Etüden und Übungen von
with supplementary studies and exercises by
complète par des études et exercices de
Czerny, Köhler und Cramer

Heft 1 / Volume 1

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Heft 2 / Volume 2

ED 2770-02

PREVIEW
Low Resolution

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VORWORT

In der vorliegenden Neugestaltung, einer Auswahl aus Clementis Gradus ad Parnassum, bilden die Hauptetüden aus Clementis Meisterwerk das Gerüst. Die übrigen Studien und Übungen von Czerny, Louis Köhler und dem Herausgeber sind Ergänzungen (Akkordtechnik, Terzen-, Sexten-, Tremolo- und Oktaven-Etüden), die im Hinblick auf die romantische Klaviertechnik geboten sind. Soweit es möglich war, ist die Folge nach der Schwierigkeit geordnet.

Auf die Bemerkungen (Fußnoten usw.) zu den einzelnen Etüden sei nachdrücklich hingewiesen.

Hagen in Westf., Frühjahr 1938

H. Schünemann

PRÉFACE

Le choix d'études les plus importantes du Gradus ad Parnassum qui figurent dans mon ouvrage, représente l'échafaudage de l'œuvre de Clementi. Les études de Czerny, Louis Köhler et de l'éditeur sont des compléments (exercices d'accords, de tierces, sixtes, du tremolo et des octaves) qui servent à la technique romantique. La suite en a été ordonnée d'après la difficulté. Les remarques (renvois, notes, etc.) à propos de certaines études méritent particulièrement d'être lues et analysées soigneusement.

FORWORD

The present collection of Clementi's Gradus ad Parnassum includes the most important studies of his Meisterwerk, together with supplementary technical studies and exercises by Czerny, Louis Köhler and the Editor (chord exercises, thirds, sixths, tremolos, and octaves). The studies have been arranged in the order of difficulty as far as possible. Attention is called to the comments (footnotes, etc.) appended to the different studies.

Erster Studienkreis

Premier groupe d'études - First study group

Allegro

1

rit.

10 1 5

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

Diese Sonate als Bildung der Außen-
hand der vierten Klaviatur. Man spielt
mit besonderer Sorgfalt die Beobachtung und
Überprüfung des Anschlagvorgangs sowie des
erzielten Tones. Sie ist also nicht als Geläu-
figkeitsstudie, sondern als Fingerbildungs-
Tonstudie aufzufassen. Der 4. und 5. Finger
treffen die Tasten etwa 1 cm ander Spitze.

Cette étude a pour but de développer la
partie extérieure de la main et chaque doigt
en particulier. On la jouera d'abord lente-
ment, contrôlant le toucher et la sonorité
obtenue. Elle n'est pas à considérer comme
étude de virtuosité, mais tend à développer
les doigts pour l'obtention d'un beau son.
Les 5^{me} et 4^{me} doigts atteignent les touches
à 1 cm environ de l'extrémité.

This étude is for training the individual
fingers, especially the 4th and 5th. Practice
slowly at first, paying particular attention to the
finger stroke and the tone. It is not a velocity
exercise but a tone study for finger training.
The 4th and 5th fingers strike the keys
about one half inch from the end.

This image shows a page of musical notation for a piano piece, consisting of six systems of staves. Each system includes a right-hand staff (treble clef) and a left-hand staff (bass clef). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *simile* and *f*. Fingerings are indicated by numbers 1-5 above or below notes. A large, semi-transparent watermark reading "PREVIEW" is oriented diagonally across the page from the bottom-left to the top-right.

Handwritten fingering numbers (e.g., 3, 4, 3, 3, 4, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 3, 2, 1, 3, 2) are placed above the notes. The word *allegro* is written below the staff. The music features a complex melodic line in the right hand and a supporting bass line in the left hand.

Handwritten fingering numbers (e.g., 3, 4, 3, 3, 4, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 3, 2, 1, 3, 2) are placed above the notes. The word *allegro* is written above the staff. The music continues with intricate fingerings and dynamic markings.

Handwritten fingering numbers (e.g., 3, 4, 3, 3, 4, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 3, 2, 1, 3, 2) are placed above the notes. The word *allegro* is written above the staff. The right hand has a more active melodic role in this section.

Handwritten fingering numbers (e.g., 3, 4, 3, 3, 4, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 3, 2, 1, 3, 2) are placed above the notes. The word *allegro* is written above the staff. The piece is characterized by rapid sixteenth-note passages.

Handwritten fingering numbers (e.g., 3, 4, 3, 3, 4, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 3, 2, 1, 3, 2) are placed above the notes. The word *allegro* is written above the staff. The music features dynamic markings such as *fz* and *fz*.

Handwritten fingering numbers (e.g., 3, 4, 3, 3, 4, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 3, 2, 1, 3, 2) are placed above the notes. The word *allegro* is written above the staff. The piece concludes with a final flourish in the right hand and a steady bass line.

PREVIEW

Low Resolution

First system of musical notation. The right hand (treble clef) features a complex melodic line with many slurs and ties. The left hand (bass clef) has a rhythmic accompaniment with fingerings: 4, 1, 3, 1, 4, 3, 2, 1, 3, 1, 4, 3, 3, 1, 2, 1.

Second system of musical notation. The right hand continues the melodic line. The left hand has a few notes with a dynamic marking of *fz*.

Third system of musical notation. The right hand continues the melodic line. The left hand has a few notes with a dynamic marking of *fz*.

Fourth system of musical notation. The right hand continues the melodic line. The left hand has a few notes with a dynamic marking of *fz*.

Fifth system of musical notation. The right hand continues the melodic line. The left hand has a few notes with a dynamic marking of *stmile*.

Sixth system of musical notation. The right hand continues the melodic line. The left hand has a few notes with a dynamic marking of *fz*. Fingerings 3, 1, 2, 5, 3, 4, 4, 3, 3 are shown at the bottom right.

PREVIEW
Low Resolution

This image shows a page of musical notation for a piano piece, featuring six systems of music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The first system includes a tempo marking of 8 and a dynamic marking of *fz*. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the center of the page. The page number "8" is located in the top left corner.