

KALMUS PIANO SERIES

3303

Muzio
CLEMENTI

**GRADUS AD
PARNASSUM**

for
Piano Solo

Part 1
Nos. 1-36

The Art of Playing the Piano
Demonstrated by One Hundred Exercises
of a Classical and Elegant Style

Arranged in Progressive Order

PREFACE.

The author of this work, Muzio Clementi (b. Rome, 1752, d. London, 1832), by birth an Italian, in his sterling artistic quality a German, by practical instinct an Englishman, was the father of modern piano-technic, and, through his pupils John Field (1782-1837) and J. B. Cramer (1771-1858), both brilliant pioneers of the Chopin-Henselt-Liszt period, might also be termed the grand-father of the modern sentimentalists.

In fact, no work of this kind needs a laudatory preface less than the one in hand; and, did not this new edition wear a totally altered aspect, which requires explanation, and did it not at the same time present a favorable opportunity for directing a word of admonition to those who, hardly possessed of elementary rules, imagine that thenceforward the practice of concert-pieces will suffice, no preface would have been written.

No one can long remain in doubt as to the importance of the genuine (school-) *étude*. The aim of the one-measure five-finger exercises, and of the scales and arpeggios with their fingering according to rule, is quite different, the former being intended merely for increasing the strength of the muscles and the stretching-power, and the latter laying the foundation for even velocity of execution. Through the *étude*, on the contrary, is acquired endurance in the fluent playing of difficult passages, and a style of fingering, necessitated by continually changing combinations, which often differs from the regular one. Moreover, the masterful repose so admired by the public can be attained only through the wholly unimpassioned nature of the *étude*. To this category the so-called "*études de concert*" of recent composers do not belong, and must be treated as characteristic studies.

But, in order that the school-*études* shall really have the anticipated effect, they must be practised with precisely the same care as the concert-pieces; it would be far better not to try them at all, than to play them through in a slipshod manner.

It may be assumed, that Clementi did not write his great Book of Studies steadily and methodically, from the first to the hundredth, but rather that the finger-exercises proper, intermingled with suites, rondos, concert-pieces of the most various description, canons, and fugues, originated at wide intervals, and for special occasions, during his active career. In gathering these pieces together for the "*Gradus*," Clementi, to the astonishment of all pedagogues, did not arrange them in systematic progression; consequently, he himself is to blame that later editions of his great work have nearly all been presented to the public in an incomplete form. As a general thing, the endeavor has been to provide studious youth with a selection of 25 or 30 of the best exercises for finger-training, in a cheap edition. The success of such editions, for which the greatest pianists and most celebrated publishing-houses were frequently responsible, soon

raised the number of *études* so fortunate as to receive consideration, to fifty.

To the present edition is due the honor of bringing out this work classified, for the first time, according to its practical, formative, and intellectual content.

It is arranged in three volumes. The first contains thirty-six Daily Studies of world-wide fame, which, taken collectively, exhibit the entire system of technics in as nearly exact progressive order as possible. The thirty-four studies comprised in the second volume are to be regarded as an extension of the first thirty-six. At the end of this volume the canons are arranged progressively, both as regards quality and quantity. The third volume contains, finally, the concert-pieces, thirty in number, consisting of smaller and greater rondos, sonata-movements, and several fugues, which last, by virtue of their excellence, are in every way deserving of more attention than has been paid them hitherto.

Thus, each volume has its own peculiar character, and its interior arrangement is ordered, like the mutual arrangement of the three volumes, practically and intellectually in systematic progression according to pedagogic principles.

Out of respect for the author, the original number of each *étude* is given in brackets. The greatest care has been bestowed on marking the fingering in accord with modern principles. The contrast between the old and the new schools is not, however, so great as is usually supposed. We still play with the finger-tips, and turn the thumb under; "*legato*" remains "*legato*," and "*staccato*" was played formerly, as now, either as a "*non legato*," with a mere gliding-off of the finger, or with a loose or stiff wrist, as the quality of tone or the composer's actual directions required; and finally, in any and every period only that style will be considered good, which proves to be practical and justifiable.



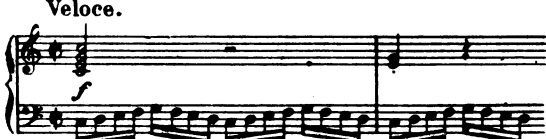



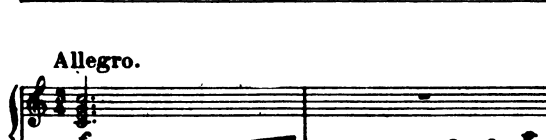

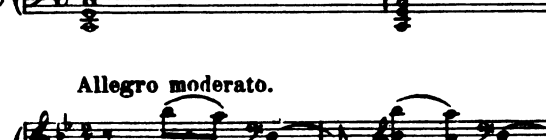
Some sixty years ago began a period of decadence in musical art. In concert-rooms paraded the shallowest of virtuosi, vocal and instrumental; on the opera-stage, not simply genuine Italians were exclusively demanded, but their imitators and counterfeits. How the atmosphere was cleared, at last, by Schumann and Mendelssohn, on the one hand, and Richard Wagner on the other, belongs to another chapter of history. Our point is, that real artists, like Liszt, Henselt, Rubinstein, Bülow, Tausig, and Saint-Saëns, fought and overcame those trifling virtuosi with their own weapons, proving to the pianistic world that the future of piano-literature rests wholly on a thorough course of methodical technical training, and that the "*Gradus*" is the surest aid for acquiring such training. Let this stand as a symbol of the immortality of the work herein described.




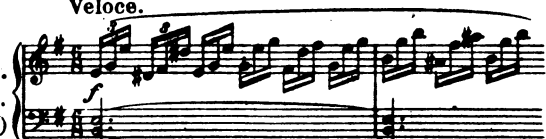
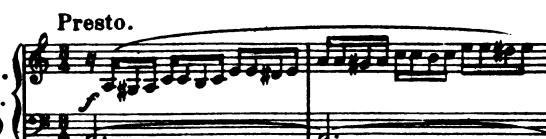

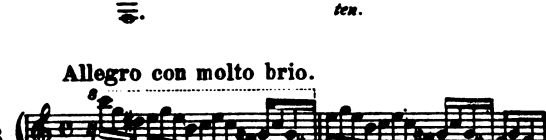
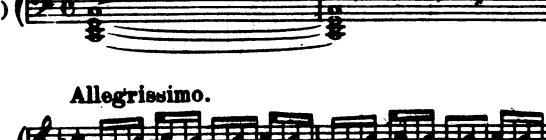

MAX VOGRICH.

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