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on the

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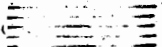
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Clementi's

Introduction to the Art of playing on the Piano Forte.

P R E L I M I N A R I E S .

All musical sounds are expressed by certain characters, called notes, which are named from the first seven letters of the alphabet: A, B, C, D, E, F, G.

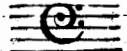
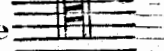
A Stave  contains five lines, and four spaces: the lowest line is called the first.

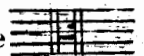
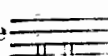
The notes are placed on the lines, or spaces; above, or under the stave; and the additional, called LEDGER lines  are for the higher and lower notes.

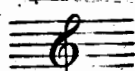
C L E F S .

In order to determine the PITCH of musical notes, certain signs, called CLEFS or CLIFFS have been invented, which are set at the beginning of the staves.

There are five in general use.

The Bass clef, on the 4th line  The Tenor clef on the 4th line 

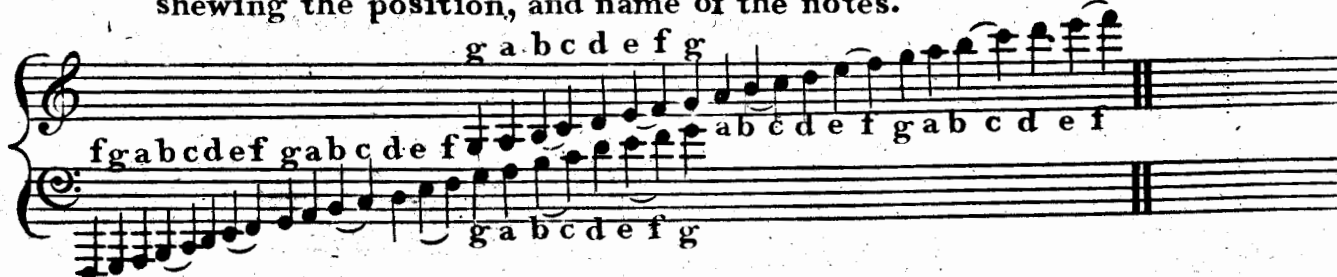
The Counter-tenor clef on the 3^d line  The Soprano clef on the 1st line 


And the Treble clef on the 2^d line 

The Treble and Bass clefs are chiefly used for the Piano Forte.

The Scale, or Gamut;

shewing the position, and name of the notes.



Let the PUPIL now strike the notes on the instrument; taking notice, that the first LONG key, on the left hand, serves for the first F; the second LONG key for G; the third for A; and so on: making no other use, at present, of the SHORT keys, than as GUIDES to direct the eye; by observing, that between B and C, and between E and F, there are, no SHORT keys; which places in the scale are distinguished thus .

Remark on the foregoing Scale.

The first EIGHT NOTES in the treble-stave from G to G, are the SAME as the corresponding EIGHT NOTES, perpendicularly under them in the bass-stave, both in NAME and SOUND; they are played, therefore, on the SAME keys.

As a help to memory; let the Pupil contemplate the notes, SEPARATELY, on the lines, and spaces; beginning by the FIVE lines.

The first row shows a scale from G to G. The Bass clef notes are G, A, B, C, D, E, F, G. The Treble clef notes are G, A, B, C, D, E, F, G. The second row shows a scale from F to F. The Bass clef notes are F, G, A, B, C, D, E, F. The Treble clef notes are F, G, A, B, C, D, E, F.

Exercise for treble notes:

A single treble clef staff containing a scale of notes: G, A, B, C, D, E, F, G.

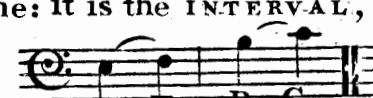
Exercise for bass notes:

A single bass clef staff containing a scale of notes: G, A, B, C, D, E, F, G.

N.B. Let the Pupil FIRST be familiarized with the notes, by READILY naming them; and then find them out as READILY on the instrument.

Intervals:

AN INTERVAL is the distance, or difference between two sounds in point of GRAVITY OR ACUTENESS.

The least of our INTERVALS is called a semitone, or half-tone: it is the INTERVAL, in the NATURAL scale, between E and F; and between B and C. Ex: 

The REGULAR progression of the OTHER notes in the NATURAL, which is also called DIATONIC scale, is by an INTERVAL of two semitones or a whole tone.

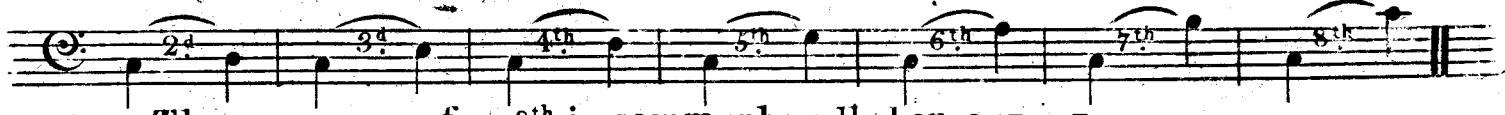
Example of the NATURAL* or DIATONIC scale.

A single bass clef staff showing the natural/diatonic scale with intervals labeled: whole tone, whole tone, semi-tone, whole tone, whole tone, whole tone, semi-tone.

The INTERVAL between C and D, between D and E, or between any two CONTIGUOUS notes, in the scale, is called a SECOND: the INTERVAL between C and E, or between D and F, &c: is called a third; and so on.

* NATURAL: from the FACILITY with which it is sung; and DIATONIC, as it proceeds chiefly by TONES.

Example of INTERVALS



The INTERVAL of an 8th is commonly called an OCTAVE.

N.B. The nature, and name of the INTERVALS remain the same, whether the single notes be played SUCCESSIVELY, or whether two, or more, be struck TOGETHER; the former is properly called MELODY; and the latter, HARMONY.

Example of the latter. —



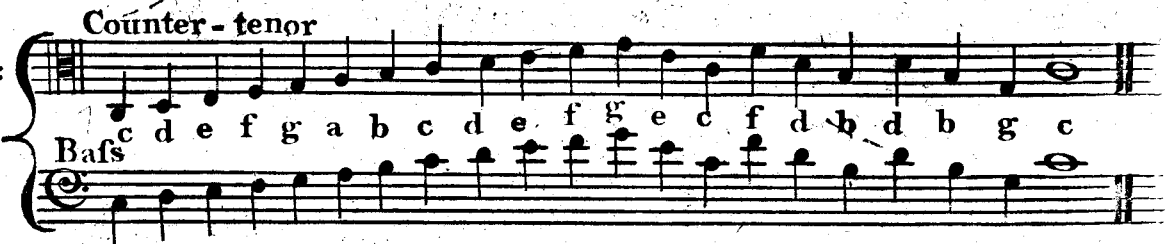
The notes thus taken TOGETHER are also called CHORDS; the succession of which, played from certain figures set over a bass, according to a system of rules, is denominated THOROUGH-BASS.

Tenor, Counter-tenor, and Soprano clefs explained.

The notes written thus:
are played as if written thus:



when written thus:
are played thus:




when written thus:
are played thus:

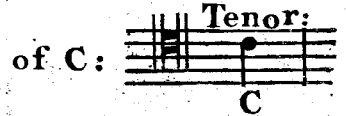


By which it is evident, that the Tenor-notes must be played one fifth HIGHER than the Bass-notes: the Counter-tenor notes, one seventh HIGHER than the Bass-notes: and the Soprano-notes, one third LOWER than the Treble-notes.

It is now proper to take notice, that the bass-clef is also called the F-clef, as

it indicates by its position where the note F lies:  the tenor, counter-

-tenor, and soprano-clefs are called C-clefs, because they determine the place



and the treble-clef is

called the G-clef, being placed on the line where G is found



Figure, Length, and relative Value of Notes; with their respective Rests.

Notes { Semibreve, minim, crotchet, quaver, semiquaver, demi-semi-quaver.

Rests {

One Semibreve is equal in length of time to

2 Minims which are equal to

4 Crotchets which are equal to

8 Quavers which are equal to

16 semi-quavers which are equal to

32 demi-semi-quavers

A DOT after a note, or rest, makes the note or rest half as long again. Ex: is equal to a minim and a crotchet; or to three crotchets, and so on: is equal to and so on: by which it is evident, that the DOT to a minim is equal to a crotchet; and the DOT to a crotchet is equal to a quaver; &c: When a second dot is added to the first, the second dot is considered as the half of the first; therefore a double-dotted Crotchet, thus is equal to a crotchet, quaver, and semiquaver; or to seven semiquavers.

Let us farther illustrate this by the mark, called a TIE, made thus which, when placed between two notes of the SAME pitch, binds the second to the first; so that only the first is struck, but the finger must be held down the full length of both. It is therefore indifferent whether we write thus or or and is the same in effect as

Time and its Divisions.

The BAR, made thus divides a musical composition into EQUAL portions of time.

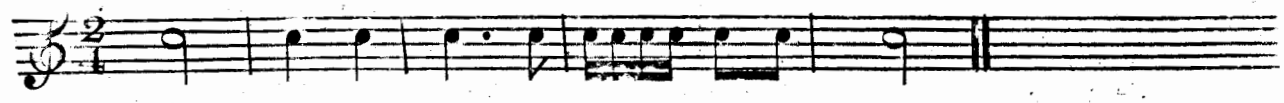
TIME is divided into two sorts; COMMON and TRIPLE; each of which is either SIMPLE OR COMPOUND; and the character or sign, which denotes it, is placed at the beginning of every composition, after the clef.

SIMPLE common time, when marked thus denotes; that each bar contains one semibreve, or its equivalent.

Example

When marked thus the bar contains one minim, or its equivalent.

Example



FOUR SORTS OF COMPOUND COMMON TIME EXPLAINED:

1st sort  containing 12 quavers in a bar, or their equivalent

2^d sort  six quavers in a bar, or their equivalent.

3^d sort  12 crotchets in a bar, &c:

4th sort  6 crotchets in a bar, &c

The two last sorts are very seldom used in modern music.

SIMPLE triple time explained.

 three minims in a bar, or their equivalent.

 three Crotchets in a bar, &c:

 three quavers in a bar, &c:

COMPOUND triple time explained.

 nine crotchets in a bar, &c:

 nine quavers in a bar, &c:

COMPOUND triple time is seldom used in modern music.

N.B. The contents of every bar, in common time; whether SIMPLE, OR COMPOUND, may be divided, (by beating or counting) into four, or into two equal parts: and in triple time; whether SIMPLE, OR COMPOUND, into three equal parts.

The figures, which mark the time, have a reference to the SEMIBREVE; the LOWER number, showing into how many parts the SEMIBREVE is divided; and the UPPER number, how many of such parts are taken to fill up a bar. for example $\frac{2}{4}$ denotes, that the SEMIBREVE is divided into four parts, namely, four crotchets; and that two of them are taken for each bar: likewise $\frac{3}{8}$ indicates, that the SEMIBREVE is divided into eight parts, namely, eight quavers; and that three of them are adopted to complet a bar.

The figure of 3 placed over three crotchets, quavers or semiquavers

thus  (which are called triplets) denotes,

that the three crotchets must be performed within the time of two common crotchets, or of one minim; the three quavers within the time of two common quavers, or of one crotchet; and the three semiquavers within the time of two common semiquavers, or of one quaver.

N.B. The easiest way is to consider them all as three to one, and to beat or count


Clementi's Introd:

the time accordingly; that is, to beat the first of every 3. (N.B. SCARLATTI, and others have written three demisemiquavers to a quaver; and three semiquavers to a crotchet in some of their pieces.) The figure of 6 over quavers or semiquavers, means that they are to be performed within the time of four of the same kind; which is a similar case to the preceding one. The figures 5, 7, 9, 10 &c: follow the same rule.


Sharps, and Flats, &c.

The SHARP # placed before a note, raises it a semitone or half-tone.

Let us now observe a scale of semitones, called the CHROMATIC scale.

Ex:  The intervals of the contiguous notes are all semitones.

N.B. The LONG keys of the Piano-Forte, or Harpsichord, are commonly called the NATURAL keys, tho' they occasionally serve for SHARPS and FLATS; and the SHORT keys, are called SHARPS and FLATS, being only used for SHARP and FLAT notes.

Now if a SHARP be placed before C, thus:  the note is called C SHARP; and it is found on the instrument between C NATURAL, and D NATURAL; being one of the SHORT keys: D SHARP is the SHORT key between D, and E; but between E, and F, there is no SHORT key; nor is it wanted: for the INTERVAL between E and F, is but a semitone; and therefore when we want E, SHARP, we strike the key generally called F NATURAL. F SHARP will be found between F NATURAL, and G NATURAL: G SHARP between G and A NATURAL: A SHARP between A and B NATURAL: and B SHARP is under the same predicament as E, SHARP; we therefore strike C NATURAL for it.

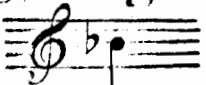
The FLAT b placed before a note, lowers it a semitone or half-tone: and if the note is a B, to which the FLAT is prefixed, it is then called B FLAT; and it is found between B NATURAL, and A NATURAL, being one of the SHORT keys.

General rule: every FLAT is found by going one semitone LOWER; that is, toward the left-hand: and every SHARP, contrariwise, by going one semitone HIGHER; that is, toward the right-hand.

The double SHARP X raises the note TWO semitones; and therefore, if it be F double SHARP, we strike G NATURAL; &c:


The double FLAT b or bb lowers the note TWO semitones; and therefore we go as much to the LEFT for a double FLAT, as we did to the RIGHT for a double SHARP.

The NATURAL ♮ takes away the effect of a SHARP, or a FLAT; whether single, or double. And ♯♯, or ♭♭, REINSTATES the single sharp, or flat.


The Pupil must by this time have observed, that  is struck by the

SAME key as  and  by the SAME key as  &c:

Now, the inconveniency of charging the memory with the **VARIOUS** uses of the **SAME** keys, is but small; when compared with the impracticableness of performing on an instrument, furnished with keys, **PERFECTLY** corresponding with every flat, and sharp, single or double, which composition may require: a method therefore, has been adopted in tuning, called **TEMPERAMENT**, which, by a small deviation from the truth of every interval, **EXCEPT THE OCTAVE**, renders the instrument capable of satisfying the ear in **EVERY** key.

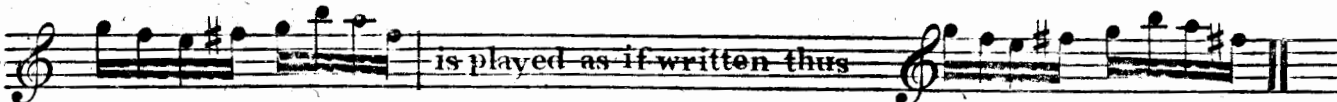
When a **SHARP** is placed close to the clef thus  it affects every **F** throughout the piece; except where the sharp is contradicted by the natural.

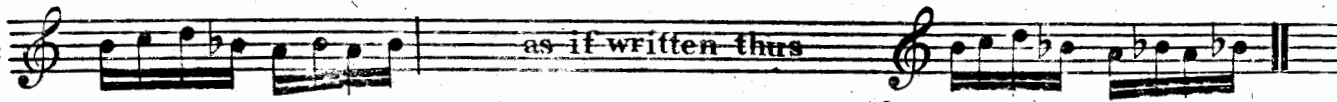
N.B. The same rule holds, when there are two or more sharps at the clef; every one affecting its corresponding note.

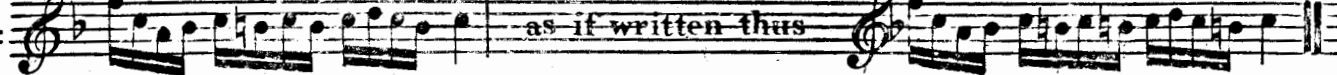
When a **FLAT** is placed by the clef  it affects every **B** throughout the piece; except where the flat is contradicted by the natural.

N.B. The same rule holds, when there are two or more flats at the clef; every one affecting its corresponding note.

When a sharp, flat, or natural is prefixed to a note, in the course of a piece, it affects all the following notes of the **SAME NAME**, contained in the **SAME BAR**: it is then called an **ACCIDENTAL** sharp, flat, or natural.

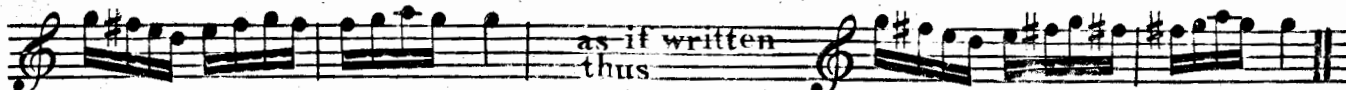
1st Ex: 

2^d Ex: 

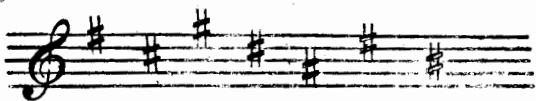
3^d Ex: 

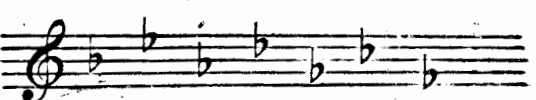
which abbreviations, are a modern improvement.

The foregoing **RULE** extends even to the first note of the subsequent bar, when the affected note is the last of one bar, and first of the next.




Ex: 


And the same with flats and naturals.


The order of **SHARPS**  descending by a 4th and ascending by a 5th at the clef.

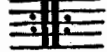

The order of **FLATS**  ascending by a 4th and descending by a 5th at the clef.

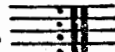

Various other marks.

The pause  or  renders the NOTE longer AT PLEASURE; and in certain cases, the composer expects some EMBELLISHMENTS from the performer; but the pause on a rest  only lengthens, AT PLEASURE, the SILENCE.

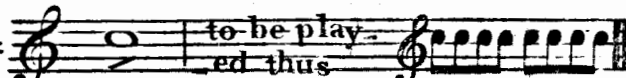
The SIGN OR REPEAT  is a reference to a passage, or strain, to which the performer is to return: the Italian words, AL SEGNO OR DAL SEGNO, denote such a return.

The double bar  marks the end of a strain; or the conclusion of a piece.

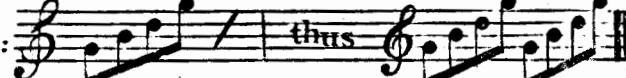
The DOTTED bars  or  denote the repeat of the foregoing, and following strain. N.B. The second part of a piece, if VERY LONG, is seldom repeated; notwithstanding the DOTS.

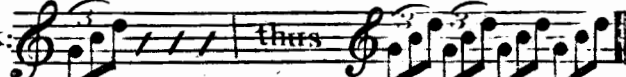
When the bars are marked thus  or  then the strain, only on the side of the DOTS is to be repeated.

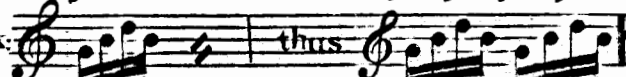
Abbreviations.

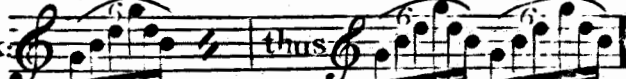
Ex: 

Ex: 

Ex: 

Ex: 

Ex: 

Ex: 

Ex: 

Ex: 

The ITALIAN word, Segue; means, it continues, or follows:


Ex: 


Tremando, or trembling:

Ex: 


Style, Graces, and marks of Expression, &c.

The best general rule, is to keep down the keys of the instrument, the FULL LENGTH of every note; for when the contrary is required, the notes are marked either thus:

 called in ITALIAN, STACCATO; denoting DISTINCTNESS, and SHORTNESS of sound; which is produced by lifting the finger up, as soon as it has struck

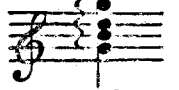
the key: or they are marked thus  which, when composers are EXACT in their writing, means LESS staccato than the preceding mark; the finger, therefore,




is kept down somewhat longer: or thus  which means STILL LESS staccato: the nice degrees of MORE and LESS, however, depend on the CHARACTER,

and PASSION of the piece; the STYLE of which must be WELL OBSERVED by the performer. The notes marked thus  called LEGATO in Italian,

must be played in a SMOOTH and CLOSE manner; which is done by keeping down the first key, 'till the next is struck; by which means, the strings VIBRATE SWEETLY into one another.

N.B. When the composer leaves the LEGATO, and STACCATO to the performer's taste; the best rule is, to adhere chiefly to the LEGATO; reserving the STACCATO to give SPIRIT occasionally to certain passages, and to set off the HIGHER BEAUTIES of the LEGATO.

This mark { prefixed to a chord  signifies, that the notes must be played SUCCESSIVELY, from the lowest; with more or less velocity, as the sentiment may require; keeping each note DOWN 'till the time of the chord be filled up.

Chords marked thus  are played as the preceding chords, with the addition of a note  WHERE the oblique line is put, as if written thus  but the additional note is not to be kept down.

Dolce or dol: means SWEET, with TASTE; now and then SWELLING some notes.

Piano or Pia: or P, SOFT.

Mezzo, or mez: or mezzo piano, or poco P, or poc:P, RATHER SOFT.

Pianissimo, or P^{mo} or PP, VERY SOFT.


Fortissimo, or F^{mo} or FF, VERY LOUD.

Forte, or For: or F, LOUD.

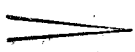

Mezzo F, or mez:F, RATHER LOUD.

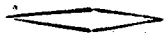
Forzando, or sforzando or fz or sf, to FORCE, or give emphasis to, ONE note.

Rinforzando, or rinf: to SWELL 2, 3, or 4 notes.

Crescendo, or cres: marked sometimes thus  means GRADUALLY LOUDER.

Decrescendo, or decres: GRADUALLY SOFTER; the same as the following; viz:

Diminuendo, or dim: thus  GRADUALLY SOFTER. N.B. this last mark  often denotes an EMPHASIS, where it is WIDEST, and then DIMINISHING.

This mark  means to SWELL and DIMINISH.

ARPEGGIO, or ARPEGGIATO, requires that the notes of a CHORD shall be played successively; which may be done in various ways.

Ex.  thus  or thus 
or thus  or  or 

OTTAVA, All'8^{va}, 8^{va} alta, set over a passage, means that the notes are to be played an octave higher: and LOCO, that the notes are to be played again as they are written.

The **APPOGGIATURA** is a **GRACE** prefixed to a note, which is always played **LEGATO**, and with more or less **EMPHASIS**; being derived from the **ITALIAN** verb **APPOGGIARE**, to lean upon; and it is written in a **SMALL** note. Its **LENGTH** is borrowed from the following **LARGE** note; and in **GENERAL**, it is half of its duration; **MORE OR LESS**, however, according to the **EXPRESSION** of the passage.

APPOGGIATURAS, and other GRACES in small notes explained.

or to be played thus
ed thus or played thus
or thus thus thus thus
with spirit as taste best directs in the passage.

Sometimes played thus

Sometimes the little notes are added to give **EMPHASIS**:

Example played thus

N.B. the finger or thumb must be taken off immediately from the **LOWER** notes.

Ex: played thus

thus but some-times expressively thus:

thus thus thus

Ex: in double notes

TURNS, SHAKES, and BEATS, explained.

The Turn played thus It is sometimes written in small notes

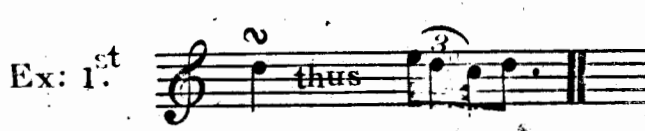
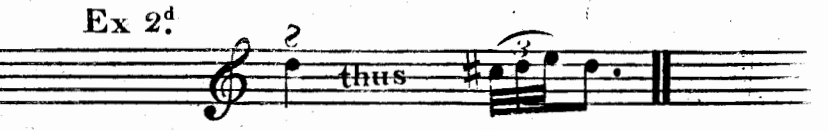
thus thus thus

The plain note and turn or thus The dotted note turned thus


Inverted turns

or thus or thus

N.B. The **LOWEST** note of **EVERY** sort of turn is **MOSTLY** a semitone:

Ex: 1st  Ex 2^d 

Ex: in dou-  ble notes. 

Shake.  played  or  Some Authors  mark it thus

Short shake  beginning by the  note itself.

Transient  or passing  shakes  Sometimes ex-  pressed in small notes.

Turned  Shake.  played  and sometimes  turned thus

Continued  shake.  Prepared  shake 

The shake **LEGATO** with the preceding note, explained:



N.B. The **GENERAL** mark for the shake is this *tr* and composers trust **CHIEFLY** to the taste and judgment of the performer, whether it shall be long, short, transient, or turned.

The **BEAT** 

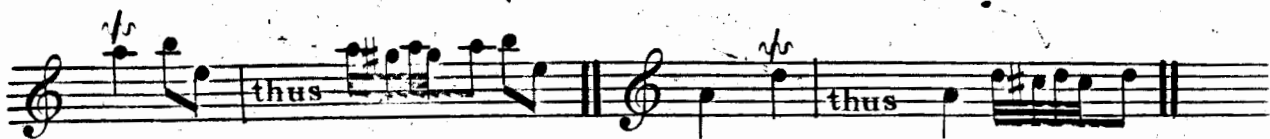
The **LENGTH** of the **BEAT** is determined, like that of the other graces, by the cir- cumstances of the passage.

N.B. When the note preceding the beat is an interval of a **SECOND**, let the beat a- dopt it, whether it be a semitone or a whole tone:

Ex: 

But when the beat, is on the **FIRST** note of a passage; or, when it follows a note, whose interval is **GREATER** than a **SECOND**, it should be made with a semitone; as the following examples will show.

Examples

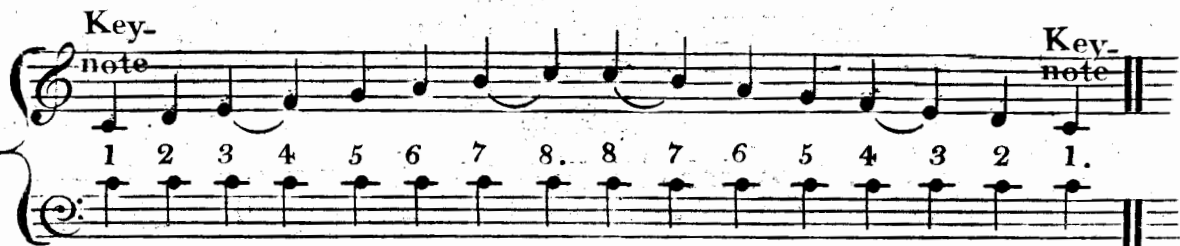


Lastly, let us remark, that the beat is seldom used in modern music.

Major, and Minor Modes or Keys ; VULGARLY called Sharp and Flat Keys .

The FUNDAMENTAL note, called the TONIC or KEY-NOTE, of a composition is either in the MAJOR, or MINOR mode. An exposition of the scale in each mode, will best explain their essential difference.

Ascending and descending scale in the key of C, MAJOR.



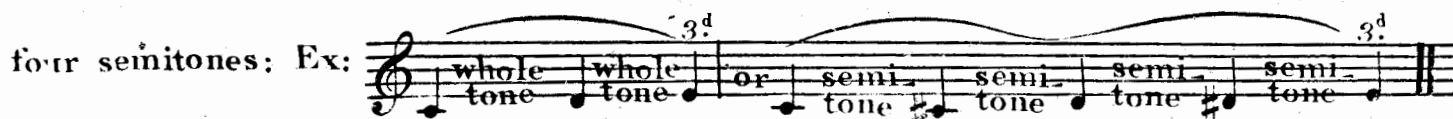
N.B. The intervals in THIS scale are in their SIMPLE state; but in the following, they are an octave higher, and are called COMPOUND intervals; still retaining their names of 2^d 3^d 4th &c: as in their SIMPLE state. The figure 1, stands for a note of the same pitch, called UNISON: this last remark is confined to the foregoing example.

Ascending and descending scale in the key of A, MINOR.



The first DIFFERENCE, which strikes the eye, is, that in the MAJOR-KEY, the semitone lies between the 3^d and 4th, and between the 7th and 8th both ascending, and descending: whereas in the MINOR-KEY, it lies between the 2^d and 3^d, and between the 7th and 8th ascending; but in descending, between the 2^d and 3^d and between the 5th and 6th. Authors vary, however, in regard to the 6th and 7th of the MINOR mode.

The ESSENTIAL and IMMUTABLE difference, therefore, between the MAJOR and MINOR key, is the interval of the 3^d, which differs by a SEMITONE; for if we analyse the 3^d in the MAJOR-scale, it will be found to contain two whole tones; or



Whereas the 3^d in the MINOR-scale, will be found to contain one whole tone with a semitone; or three semitones.



Now, the **LAST**, and if a chord, the **LOWEST** note of the bass, in every **REGULAR** composition, is the **KEY-NOTE**; let the contents then of the first **FULL** bar be examined, (treble and bass); where, if the 3^d be major, the piece is said to be in such a key major.

Example of a conclusion:



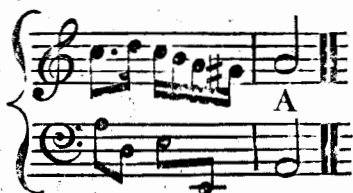
the **LAST** and **LOWEST** note of the bass is **F**.

Example of the beginning of the same piece:



the 3^d of **F**, which is **A** in the first **FULL** bar, is **MAJOR**: therefore the piece is in **F MAJOR**.

Example of **A MINOR** ending.



Example of the beginning



here the 3^d of **A** is **MINOR**, the piece is therefore in **A MINOR**.

N.B. Sometimes a composition in the **MINOR** mode may have a **MAJOR** ending; for which reason, it is safer to examine the beginning, in order to determine the **MODE**.

Let the Pupil remember, that the **NATURAL** major-key is **C**; and the **NATURAL** minor-key is **A**; which latter is called the **RELATIVE MINOR** to the former; and that every **MAJOR-KEY** has its **RELATIVE MINOR** in the same proportion, namely, one tone and semitone **UNDER**; as will be shown in the collection of scales.

Explanation of Various Terms.

The **DEGREE** of velocity in every composition is ascertained by some **ITALIAN** word or words prefixed to it: as **ADAGIO**, **POCO ALLEGRO**, &c. We shall annex a list of the terms mostly in use; beginning by the **SLOWEST** degree, which is **ADAGIO**; and gradually proceeding to the **QUICKEST**, which is **PRESTISSIMO**.

1 ADAGIO	6 ANDANTINO	11 MAESTOSO	16 SPIRITOSO
2 GRAVE	7 ANDANTE	12 CON COMMODO	17 CON BRIO
3 LARGO	8 ALLEGRETTO	13 ALLEGRO	18 CON FUOCO
4 LENTO	9 MODERATO	14 VIVACE	19 PRESTO
5 LARGHETTO	10 TEMPO GIUSTO	15 CON SPIRITO	20 PRESTISSIMO

Various other terms are sometimes added to the preceding, in order to **MODIFY** or extend their meaning, as: **NON TROPPO ALLEGRO**, not too quick &c.

We shall subjoin some of the most common, with their explanation.

MOLTO, DI MOLTO, or ASSAI, very. **NON TROPPO**, not too much. **UN POCO**, a little. **QUASI**, almost. **PIÙ**, more. **MENO**, less. **PIÙ TOSTO**, rather. **SEMPRE**, always. **MA**, but. **CON**, with. **SENZA**, without. **MINUETTO A TEMPO DI BALLO**, dancing - minuet time.

To determine more particularly the style of performing, some of the following terms are also used: **MESTO, or FLEBILE**, in a melancholy style.

CANTABILE, in a singing and graceful manner. **AFFETTUOSO**, in an affecting and tender manner. **GRAZIOSO**, in a graceful and elegant manner.

CON MOTO, with a certain degree of vivacity. **BRILLANTE**, with brilliancy and spirit. **AGGITATO**, agitated; with passion and fire. **CON ESPRESSIONE, or CON ANIMA**, with expression; that is, with passionate feeling; where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects. **SCHERZANDO**, in a playful and light manner.

SOSTENUTO, to sustain, or hold on, the notes their full length. **TENUTO**, or abbreviated thus, **TEN**: to hold a note its full length. **A TEMPO**, in strict time.

AD LIBITUM, at pleasure or discretion, with regard to time; introducing in certain cases an embellishment. **TEMPO PRIMO, or PRIMO TEMPO**, in the original time. **RALLENTANDO or RITARDANDO**, gradually slackening the time.

SMORZANDO, MORENDO or PERDENDOSI, extinguishing gradually the sound, 'till it be almost lost. **CALANDO, or MANCANDO**, diminishing by degrees the sound, or slackening almost imperceptibly the time; or both. **DA CAPO**, abbreviated thus: **D.C.**, to return to, and end with, the first strain. **VOLTI SUBITO or V.S.** turn over quickly. The **LATIN** word **BIS**, means **TWICE**; it is generally placed over a passage within a curve line, which denotes the extent of the repeat.

FINGERING.

To produce the **BEST EFFECT**, by the **EASIEST MEANS**, is the great basis of the art of fingering. The **EFFECT**, being of the highest importance, is **FIRST** consulted; the **WAY** to accomplish it is then devised; and **THAT MODE** of fingering is **PREFERRED** which gives the **BEST EFFECT**, tho' not always the **easiest** to the performer. But the combinations of notes being almost infinite, the art of fingering will best be taught by examples.

PRELIMINARY DIRECTIONS.


The hand and arm should be held in an horizontal position; neither depressing nor raising the wrist: the seat should therefore be adjusted accordingly. The fingers and thumb should be placed over the keys, always ready to strike; bending

the fingers in, more or less in proportion to their length. All unnecessary motion must be avoided.

Let the pupil now begin to practise, *slowly* at first, the following passage; observing to keep down the first key 'till the second has been struck, and so on.

The + is for the thumb, and 1, 2, 3, 4, for the succeeding fingers.

Right Hand  and so on, a great many times.

Left Hand  N.B. Let every note be played even, in regard to time; and with equal strength.

Scales in all the MAJOR keys, with their relative MINORS; which ought to be practised daily.

C, major. 

A, min. R.H.d  L.H.d 

G, maj. 

E, min. 

D, maj. 

B, min. 

A, maj. 

F#, min. 

E, maj.
C#, min.
B, maj.
G#, min.

The first system shows four guitar fretboard diagrams for the chords E major, C# minor, B major, and G# minor. Each diagram includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The diagrams are annotated with numbers (1-4) and plus signs (+) indicating fingerings and fret positions. The C# minor diagram includes the alternative fingering 'or 12+'. The G# minor diagram includes the alternative fingering 'or 121'.

N.B. The $\sharp\sharp$ means that the double sharp is taken away, and that the note is to be played with a single sharp. The single flat is reinstated in a similar manner, after the double flat, as we have before remarked.

F#, maj.
D#, min.
Db, maj.
Bb, min.
Ab, maj.
F, min.
Eb, maj.

The second system shows seven guitar fretboard diagrams for the chords F# major, D# minor, Db major, Bb minor, Ab major, F minor, and Eb major. Each diagram includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The diagrams are annotated with numbers (1-4) and plus signs (+) indicating fingerings and fret positions. The F# major diagram includes the alternative fingering 'or 121'. The D# minor diagram includes the alternative fingering 'or 121'. The Eb major diagram includes the alternative fingering 'or 121'.

C, min.

B \flat , maj.

G, min.

F, maj.

D, min.

N.B. All the preceding Scales should be extended, in practising, 2 or 3 octaves more, as likewise the Scale of semi-tones for the right hand:

and for the left hand.

N.B. The semitones are to be fingered in the same way, ascending and descending.

General Remarks on the foregoing Scales.

The right hand has the thumb on the KEY-NOTE or TONIC, and on the 4th of the KEY-NOTE, in the following MAJOR and MINOR keys: C, G, D, A, E, and B.

In all MAJOR keys with one or more flats, the thumb is put on C, and F.

The left hand has the thumb on the KEY-NOTE, and on the 5th of the KEY, in the following MAJOR and MINOR keys: F, C, G, D, A, and E.

In the MAJOR keys of B \flat , E \flat , A \flat , and D \flat , the thumb is put on the 3^d and 7th of the key.

Extensions and Contractions &c.

N.B. The 4+ means that after striking C with the 4th finger, the thumb is shifted on the key without striking it. In a similar manner the left hand thus:

Which mode of fingering should be much practised in various ways, the LEGATO-STYLE requiring it very frequently.

&c: downward 9 or 10 bars longer, keeping down the thumb and every finger as long as possible; being one of the best exercises for opening the hand.

Left Hand

Most of the passages fingered for the right hand, may, by the ingenuity and industry of the pupil, become models for the left.

Clementi Introd:

20 To preserve the order of keys, some of the difficult are intermixed with the easy Lessons: but the Pupil must practise the easiest first. Viz: N^o 1, 2, 3, 7, 9, 12, 15, 17, 18, 19, 20, 21, 22, 23, 25, 26, 29, 30, 31 &c.

PRELUDE

in C. major

LESSON I.

Away with melancholy:
by
MOZART.

Moderato

LESSON II.

Aria.

LESSON III.

Air,
in ATALANTA;
by
HANDEL.

N.B. The shakes at the end of the 1st and 2^d part thus 21 21 21 + 1

Clementi's Introd:

Moderato

LESSON IV.
Air;
in SAUL;
by
HANDEL.

N.B. The last bar of the 1st part is given twice on account of the difference of fingering in the bass.

Clementi's Introd:

In the choice of fingering throughout the work, the author has consulted the best effect of the passage, and the greatest improvement of the hand.

Grave

LESSON V.
Dead March,
in SAUL;
by
HANDEL.

The musical score for 'Dead March' by Handel is presented in 12 systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in C major and 3/4 time. The tempo is marked 'Grave'. The score includes various musical notations such as notes, rests, and ornaments, along with extensive fingering numbers (1-4) and breath marks (+) written above and below the notes. The piece concludes with a double bar line and repeat dots at the end of the final system.

Clementi's Introd:

LESSON VI.

by
CORELLI.

Allegro

13⁴31 2⁴2+ 2⁴2+ 4+2+2⁴ 2⁴2⁴+ 12⁴212⁴2+ 31+ 2⁴2 3141+43+
or 1+14+ 1342+2 or 142

121+121 +13⁴3+1³ +143 213⁴ 3+ 2421 342 1241+341+14+ 1241+24+1 341+43+1242+13.

12⁴2+131 313⁴3 2⁴2+2⁴ 2⁴31+4 13 2⁴31+4 132⁴3+ 1+3+ 13 +2 +1⁴3⁴+1.

12⁴2+2⁴ +12⁴2+2⁴2 12⁴4+12⁴4+1 241+43- 1242+24+ 1242 1 +242+24+12⁴1+2⁴

13⁴2+2⁴2 12⁴2 1 +2⁴2+ 12⁴21 3+41+141 2 34+1431 3⁴3 13⁴3 13⁴3+3⁴3

13⁴31 +343+343 13⁴31 +323+ 1+123+ 134+134+ 134+134+134+1+241

+2⁴1 +2⁴1+2⁴1+24+ 1341+43+ 1241+24+ 24+1241+24+1241 +34+ 1341

Clementi's Introd:

Adagio

PRELUDE

in A minor.

LESSON VI

Gavotta

Allegro

by

CORELLI.

PRELUDE

in F, major.

LESSON VII

Air,

in JUDAS

MACCABEUS,

by

HANDEL.

The beat in the preceding Lesson, thus

LESSON IX.

March,

in JUDAS MACCA-

BEUS, by

HANDEL.

Clementi's Introd:

13 3 2 + 12 3 2 + 21 3 2 3 4 3 2 3 4 *hr* 1 1 + 1 2 + 1 2 13

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

hr 13 2 *hr* 12 3 2 1 + 1 4 3 2 1 2 3 *hr* 2 1 2 3 2 3 4 + 1 + 1 2 1 +

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

1 3

2 1 3 *hr* + 1 2 1 + 1 3 2 4 3 2 1 + 1 2 3 2 1 2 3 4 3 2 1 + 3 1 + 1 2 3 2 1 +

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

LESSON X.
Sarabanda,
by
CORELLI

Vivace

2 3 4 4 3 4 *hr* 1 3

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

4 *hr* 1 4 4 4 4 4 4 3 2

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

2 1 *hr* + 4 4 2 3 4 3 4 1 2 3 4 5

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

1 3 2

2 3

Clementi's Introd:

Allegro

LESSON XI.

Giga,
by
CORELLI.

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

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

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

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

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

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

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

Andante 27

LESSON XII

Arietta
by
MOZART.

dolce

Da Capo

LESSON XIII

Minuet and
Trio by
MOZART.

Trio

fz fz fz

Minuetto Da Capo

Clementis Introd:

LESSON XIV.
Le Réveilmatin

by
COUPERIN.

Vivace

The musical score consists of ten systems, each with a treble and bass staff. The piece is in 12/8 time and features a variety of rhythmic patterns and ornaments. Fingerings are indicated by numbers 1-4, and ornaments are marked with a 'w' and a 'v'. The score includes numerous slurs and accents, and the tempo is marked 'Vivace'. The key signature has one sharp (F#).

Clementi's Introd:

N.B. The graces of the first and second bar to be played thus

PRELUDE in D Minor.

Larghetto

LESSON XV.

by
SCARLATTI.

Clementis Introd.

LESSON XVI.

Allemanda,

by

CORELLI.

The musical score is presented in eight systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in G major and 3/4 time. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and repeat dots.

Clementi's Introd:

Allegro 31

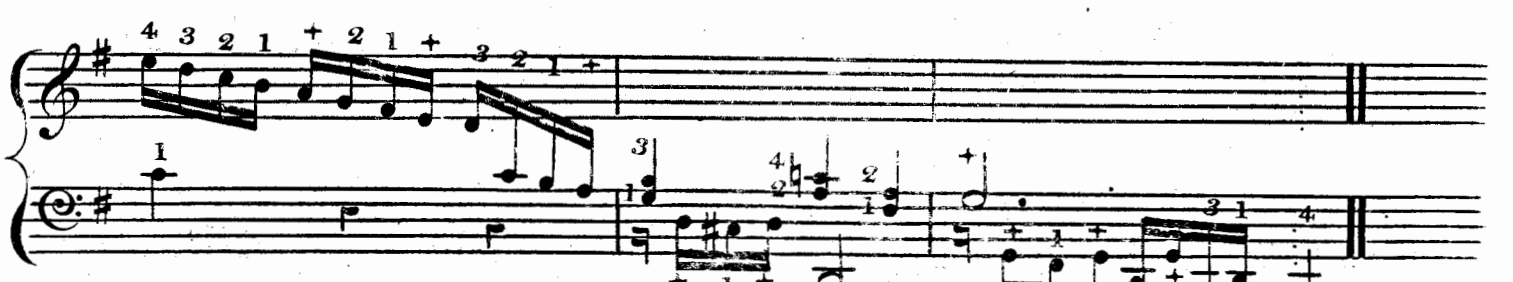
LESSON XVII. 

Sarabanda,
by
CORELLI.



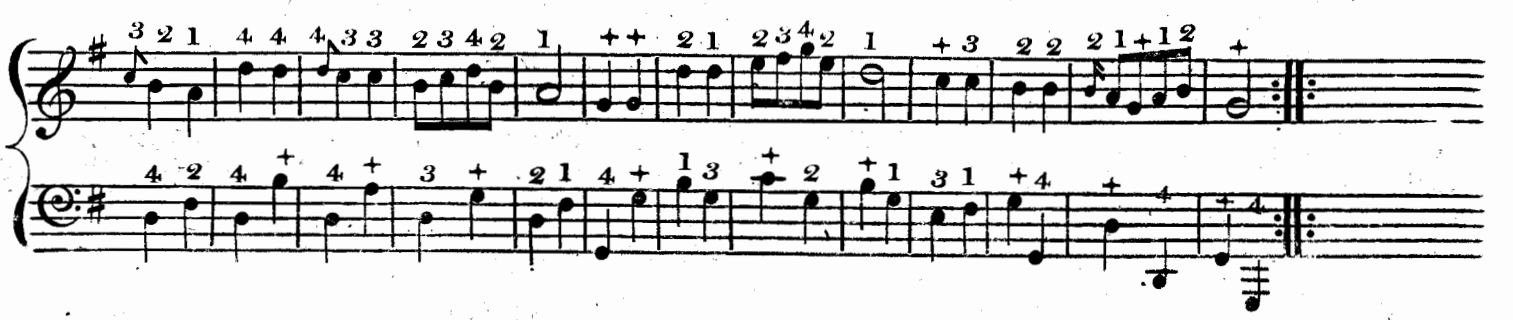

PRELUDE 

in G major.



LESSON XVIII. 

Ah vous
dirai - je
maman



LESSON XIX
Triste Raison
Andante

The turn on the double note, in the 5th bar is to be played thus 4 3 2 3

LESSON XX
Fal, la, la.
 AIR in the
 CHEROKEE.

LESSON XXI
Larghetto,
by PLEYEL.

4 3 1 1 1 + + + 2 1 1 ~ 1 + + + 2 4 2 4 1 3 1 + 1 + 1 2

p *cres:* *f*

2 1 3 2 4 3 #3 2 2 4

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

p *dolce* *f* *p*

2 1 + + + + 1 4 2

LESSON XXII

ARIETTA
Allegro

+ 2 4 2 3 1 1 ~ + 2 4 2

2 2 1 + 2 2 1

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

3 1 1 ~ 2 2 3 1 1 2 1 4 3 4 3 2 1 2 1 + 2 1 + 2 2 1 + 1 +

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

1 4 3 2 1 2 3 2 1 2 3 2 1 + 3 2 1 + 2 + 2 + 2 + 1 + 1 + + 2 4 2 3 1 ~

fz *ad libitum* *a tempo*

4 1 + 1 4 1 + 1 3 1 + 1 2 1 + 1 5 + 0

Andante

LESSON XXIII.

GERMAN HYMN,
with Variations
by PLEYEL.

Var: 1

Var: 2

Var: 3

1st 1321+321+321 2d
++32 ++321+21 +1+12+12

+24 124 343 124 124 321+21+32
1+21 1+ 12+123+12+321

1st 2d
+1+12+12 2 1

LESSON XXIV.

Andantino,
ma Moderato,
e
con espressione,
by DUSSEK.

3 4 21 2 2 3 2 2 4 32 3 1 3

f pp 43234 ten: 32 12 3 1 1

cres: pp 3 4 3 2 3 4 2 32 4 23 3 4 2 3 24323 1+ 1 3 3 3 3 23 24321

f pp 3 4 3 2 3 4 3 3 4 3 43 23 ten: 2 3 2 4

LESSON XXV.

Allegro
by HANDEL.

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

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

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

4 + 2 1 + 1 3 + 4 + 2

+ 1 2 4 2 4 3 2 1 + 3

3 4

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

1 + 1 +

3 2 1 + 2 1 4 + 2 2

4 2

+ 1 2 + 4 + 1 3

1 2

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

1 + 4

3 4 4 1 3 1 4

1st 2^d

LESSON XXVI.

MINUET in SAMSON
by HANDEL.

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

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

+ 4 1 2 + 3

3 4 3 2 3 4 3 3 4 4 3 4 2 3 3 4 h

2 1 2 1 + 1 2 1 1 + 3 1 + 1 + +

2 1 + 1 + 4 + 2 + 1 + 1

in celtis Introd:

Musical notation system 1 with treble and bass staves, including fingering (1, 2, 3, 4) and articulation (hr) markings.

Musical notation system 2 with treble and bass staves, including fingering and articulation markings.

Musical notation system 3 with treble and bass staves, including fingering, articulation, and a 'Fine.' marking.

Musical notation system 4 with treble and bass staves, including fingering and articulation markings.

Musical notation system 5 with treble and bass staves, including fingering, articulation, and 'D.C. al Segno' marking.

Poco Adagio, Cantabile.

LESSON XXVII

GOD SAVE THE EMPEROR. Composed by DR. HAYDN.

Musical notation system 6 for the first system of 'God Save the Emperor' with treble and bass staves and a common time signature.

Musical notation system 7 for the second system of 'God Save the Emperor' with treble and bass staves and a common time signature.

Clementi's Introd:

LESSON XXVIII

RONDO
in the Gipsy stile,
by D^r HAYDN.

Presto

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

+ 1 + 1 2 1 4 2 + 1 2 +

4 3 2 1 4 4 3

fz *fz*

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

3 2 3 1 + 3 4

3 4 3 2 3 2 1 3

fz : 2 1 + 1 + +

fz *fz*

This page of musical notation consists of ten systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by 'ff' (fortissimo) and 'fz' (forzando). Fingerings are shown with numbers 1-5. There are also some performance markings like '+' and '2 2'. The piece concludes with a final cadence in the bass staff.

This musical score consists of eight systems of two staves each (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, as well as dynamic markings like *fz* (forzando), *ff* (fortissimo), and *fz* (forzando). There are also first and second endings indicated by '1st' and '2d' above the notes. The piece concludes with a double bar line and repeat dots.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, fast-moving melodic line in the treble and a dense, rhythmic accompaniment in the bass.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff features a more melodic line with some rests. A dynamic marking of *p* (piano) is present in the middle of the system.

Third system of musical notation. Both staves show a return to dense, rhythmic textures. Dynamic markings of *ffz* (fortissimo forzando) are placed above and below the staves.

Fourth system of musical notation. The treble staff continues with its complex melodic line. The bass staff has a more sparse accompaniment with some rests.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a melodic line that ends with a triplet. A dynamic marking of *ff* (fortissimo) is present, and the triplet is labeled with the numbers 312+2+2+3.

Sixth system of musical notation. Both staves feature complex, fast-moving melodic lines with many sixteenth notes.

Seventh system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a complex, rhythmic accompaniment. The system concludes with a double bar line.

PRELUDE
in E Minor.

4 3 4 1 4 + 4 + 4 1 4 + 1 + 1 + 1 + 1 + 1

LESSON XXIX
CAMBOURIN
RAMEAU.

Vivace

+ 1 2 3 + 2 1 + ~

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

+ 1 + 1 2 2 +

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

+ 1 2 1 2 +

4 4 1 +

2+ 34 23 21 32 21 12 34 12 4 12 34 12 4 13+3 1313+313

+312+ +1+12313 +312+ +2

PRELUDE
in B flat, Major.

6
sempre legato

+ 1 2 4 2 1 + +1 2 + 1

LESSON XXX.
MINUETTO
by SCARLATTI

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

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

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

LESSON XXXI

LINDOR
an AIR.

Allegretto

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

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

LESSON XXXII

MINUET and TRIO

by MOZART.

A tempo di ballo

4 3
1 2 2 2 3 2 1 2 1 3 2 + 1 1 ~ 2 3 3 2 4 4 3 4

2 1
h
+ 1 2
3 2
3 1
4 3 2 3 3 2 4 3 + 1
1 ~ + 1 2 3 4 3 2 1 2 3 2 1
fz fz

TRIO

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

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

Min: Da Cano

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and '+' signs. The piece concludes with a double bar line and repeat dots.

LESSON XXXIII

GAVOTTA in OTHO
by HANDEL.

This system contains two staves of music for the Gavotta in Otho. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat. The music is characterized by a steady eighth-note rhythm with frequent fingerings and '+' signs. It ends with a double bar line and repeat dots.

This system continues the Gavotta in Otho with two staves. It includes a repeat sign at the beginning of the upper staff. The notation includes various rhythmic values and fingerings, with a '32' marking above a measure in the upper staff.

This system continues the Gavotta in Otho with two staves. The notation features a mix of eighth and sixteenth notes with detailed fingerings and '+' signs throughout both staves.

This system continues the Gavotta in Otho with two staves. It includes a '32' marking above a measure in the upper staff. The piece concludes with a double bar line and repeat dots.

This system continues the Gavotta in Otho with two staves. The notation includes a '4' marking above a measure in the upper staff. The piece concludes with a double bar line and repeat dots.

LESSON XXXIV

Andante
with Variations
by CRAMER.

3 1 2 + 1 3 +

p

2 1 4 3 2 3 4 + 4

dim:

1 2 3 4

p

Var: 1

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

rinf:

1 4 2 + 1 4 + 2 4 2 3

+ 1 2 3 + 4 + dim:

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

p

Var: 2

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. Dynamic markings include *fz* and *p*. Fingering numbers like 3, 2, 1, +2, 1 are visible above the notes.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melodic line with dynamic markings *fz* and *p*.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a dynamic marking *p*.

Fourth system of musical notation, labeled "Var: 3". It consists of a treble staff and a bass staff. The treble staff has a dynamic marking *f* and "rinf:" at the end. It contains many complex fingering numbers above the notes.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has dynamic markings *fz* and *dim:*. It contains many complex fingering numbers above the notes.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a dynamic marking *fz*. It contains many complex fingering numbers above the notes.

Seventh system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a dynamic marking *ff*. It contains many complex fingering numbers above the notes.

PRELUDE
in G Minor.

Musical notation for the Prelude in G Minor, featuring a treble and bass staff. The treble staff includes fingerings such as 4 3 2 1 + 3 2 and ornaments like +2 1. The bass staff includes fingerings like +3, +2, +1, 2, and +.

LESSON XXXV.

Allegro
by SCARLATTI.

Musical notation for Lesson XXXV, Allegro by Scarlatti, featuring a treble and bass staff. The treble staff includes complex fingerings like 3 2 3 1, +1, 2, 3 4 1 2 3 2 4, and 3 1. The bass staff includes fingerings like 4, 3, 2, +, +1, +2, 2, and 1.

Musical notation for Lesson XXXV, Allegro by Scarlatti, featuring a treble and bass staff. The treble staff includes fingerings like 3, 3, +1, 1 3 2 + 1 4, and 2 1. The bass staff includes fingerings like 1, +, 2, +2.

Musical notation for Lesson XXXV, Allegro by Scarlatti, featuring a treble and bass staff. The treble staff includes fingerings like +2, 3 2 +, hr, hr, 3 +, 4 3, 2, 3, 2 1 +. The bass staff includes complex fingerings like 3 3 3 2 2 1 2 2 3 3 2 3 2 3 2 3, 4+, 1, 1, 1 2 3 +, and 1.

Musical notation for Lesson XXXV, Allegro by Scarlatti, featuring a treble and bass staff. The treble staff includes fingerings like 3, 2 3, 2, 1 2 1 + 2 3, 2 3, 2 4, 4 2, hr 1 2 +, 3, 3, 3, 3, 3, 3, +1, hr 1 + 1 1. The bass staff includes fingerings like +, 1, +.

Musical notation for Lesson XXXV, Allegro by Scarlatti, featuring a treble and bass staff. The treble staff includes fingerings like +2 4 1 + 1 + 3 +, 3, 1, +, 4 1 2, 3. The bass staff includes fingerings like 3, 2, 1 +, 2, 1, +, 4.

32
h 13 1 +1

4 +1+ 4 4 4 4 2 2 2 2 132+13 2+ 1 12 23 1

4 4 4 4 2 2 2 2 132+13 2+ 1 12 23 1

23 13 12 +3 21 +1+ 343+21+ h 1+ 4 + 12 4 1+ 3+ 1

Allegro

PRELUDIO
in D Major.

6 3 4 +3

4 + + + +2 3 21+ +

f *dolce*

32 *hr* 21 *hr* 24

Da Capo al Segno ♩

LESSON XXXVIII

MARCH in the
OCCASIONAL ORATORIO
by HANDEL.

31

31

31

31

31

31

31

31

Clementis Method:

LESSON XXXIX

WALTZ

by BEETHOVEN.

Presto

4 3 1+3 1 4 3 1+3 1
+3 1+12+2 4 2 1+1 3

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

1st 2^d Fine

2 1 1 + +2 4 3

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

Da Capo

LESSON XXXX

Allegro

by CORELLI.

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

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

Handwritten musical notation for the first system, featuring a treble and bass staff with various fingerings and accents.

Handwritten musical notation for the second system, featuring a treble and bass staff with various fingerings and accents.

Handwritten musical notation for the third system, featuring a treble and bass staff with various fingerings and accents.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with various fingerings and accents.

Handwritten musical notation for the fifth system, featuring a treble and bass staff with various fingerings and accents.

Handwritten musical notation for the sixth system, featuring a treble and bass staff with various fingerings and accents.

Handwritten musical notation for the seventh system, featuring a treble and bass staff with various fingerings and accents. A *p* dynamic marking is present.

Cimantia Introd:

Moderato

PRELUDE

in B Minor

LESSON XXXXI

GIGA

by Corelli

PRELUDE in E flat Major

Allegro

Legato

Clementis Introd:

LESSON XLII.

RONDO

by Ch: Ph: Em: BACH.

The first system of musical notation features a treble clef staff and a bass clef staff. The treble staff begins with a *pp* dynamic marking and an *Andantino* tempo instruction. Fingerings are indicated above the notes, including *2 1+*, *2 1+*, *3 1 2 1+*, *3 2 1 4 3*, *2 3 2*, *4 3 2*, and *3-2*. A *ff* dynamic marking is present in the middle of the system. The bass staff has a *ff* marking and a *+1* fingering.

The second system continues the piece. The treble staff starts with a *p* dynamic and includes fingerings like *4 3 4 3*, a *ten:* (tenuto) marking, and *Nr* (ritardando) markings. The bass staff features a *ff* dynamic and a *tenute* (tenuto) marking.

The third system shows the treble staff with fingerings such as *7 2 3 4*, *1 2*, *2 3*, *4 3*, *2 1*, *2 3*, *ff* dynamics, and *ten:* markings. The bass staff has *ff* dynamics and *tenute* markings.

The fourth system continues with fingerings like *+1+1*, *2 3 1*, *1 2 1 2 1 2*, *1+1 2 3*, *1 1 1 2 3*, *4 2*, *+*, and *+*. Dynamics range from *mf* to *f*. The bass staff has *ff* and *p* dynamics.

The fifth system features a *ten:* marking in the treble staff and *ff* dynamics in both staves.

The sixth system includes a *ff* dynamic in the treble staff and *p* dynamics in both staves. Fingerings like *+3 2 1*, *2 1*, *+4 3 2 2*, *1+*, and *2+1 r* are present.

The seventh system starts with a *pp* dynamic in the treble staff and includes fingerings like *1 3*, *2 1*, *4*, *4*, and *3+2*. It concludes with *ten:* markings and *tenute* (tenuto) markings in both staves.

Clementi's Introd:

The musical score consists of seven systems, each with a treble and bass staff. The first system includes fingering numbers: $\begin{matrix} + & 4 & 3 \\ + & 1 & + \end{matrix}$ and $\begin{matrix} 4 & 3 \\ + & 1 \end{matrix}$. Dynamic markings include *p*, *f*, *ff*, *pp*, *mf*, and *p*. The score features various musical notations such as slurs, accents, and articulation marks.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *p* and *f*, and a triplet of eighth notes in the treble clef.

Second system of musical notation, featuring a treble and bass clef. The treble clef has a series of fingerings: 3 4 3 4 3 1 3 3 4 3 4 3 4 3 1 2 1 2 1 2 1 2 + 1 + 1 + 1 + 1 + 1 3 4. The bass clef has fingerings: 1 2 1 1 1 3.

Third system of musical notation, featuring a treble and bass clef. The treble clef has a fingering of 2 1. The music includes a dynamic marking of *ff*.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef has dynamic markings *p* and *ten:* with a tenuto line. The bass clef has dynamic markings *ff* and *tenute*.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef has a fingering of 6 and dynamic markings *h* and *h*.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef has fingerings: + 1 2 3 4 2 1 1 + + + 2 1. The bass clef has a fingering of 1.

Seventh system of musical notation, featuring a treble and bass clef. The treble clef has fingerings: 1 + + + 3 + 2 1 + 2 1 + 2 1 + 3 2 3 2 1 + 1. The music includes a dynamic marking of *p*.

PRELUDE
in C Minor.

Moderato

Legato

LESSON XLIII.

MINUET
by SCARLATTI.

PRELUDE
in A Major.

LESSON XLIV.

Andante Allegretto
by PARADIES.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains several measures of music with fingerings such as 4, 3, 4, 3, and 4. There are also dynamic markings like *p* and *hr*. The lower staff is in bass clef with the same key signature, featuring fingerings like 4-2+, 3, 2, 1, 3+12, and 3. It includes dynamic markings like *p*.

The second system continues the musical notation. The upper staff features a *Fine.* marking and fingerings like 1, 1+2, 2, 13, 213, 2121, and 3+2+. The lower staff includes fingerings like 1 2+, 3, 2, 1, 4, 3+12, 2, 1 2, 2 3, 12, 21, 2, 3, and 4.

The third system shows a more complex melodic line in the upper staff with fingerings like 2 1 4 3 3 2 and *hr*. The lower staff continues with a steady accompaniment.

The fourth system contains a section marked with a double bar line and a *f* dynamic. The upper staff has fingerings like 21, 3 34, + +1, 3 34, and 1. The lower staff continues with accompaniment.

The fifth system features a melodic phrase in the upper staff with a *hr* marking. The lower staff provides accompaniment.

The sixth system concludes the piece with a double bar line and a *p* dynamic marking. The upper staff has a *hr* marking. The lower staff continues with accompaniment.

Clementi's Introd:

Moderato, e Legato

PRELUDE
in F# Minor.

LESSON XLV.

Adagio

by CORELLI.

Moderato, e Legato

PRELUDE
in Ab Major.

LESSON XLVI.

Un poco Andante

SLOW MARCH
by COUPERIN.

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

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

2 1 + 1 2

3 2 + 2 3 1 2 + 1 2 + 3 1

1st 2^d

PRELUDE
in F Minor.

Moderato e sempre legato

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

2 1 + 1 2 1 4 2 1 + 4 2 +

2 1 + 1 +

LESSON XLVII.

Allegretto
by COUPERIN.

Più tosto Vivace

1 1 + 1 hr. + 3 2. 3 1 2 1 + 1 2 + 2 1 + hr.

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

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

4 2 + 1 3 1 3 2 + 1 2

2 3 2 1 + 2 3 1 3 2 + 1 2

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

Cl. m. Introd.

PRELUDE
in E Major.

Moderato

LESSON XLVIII.

POLONOISE and MINUET
by SEBASTIAN BACH.

POLONOISE.

Andante

MINUET...

Allegretto

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

3 2 + 1 2 + + + 1 2 + + 1 7 1

4 + 2 1 + 4 +

LESSON XLIX.

GAVOTTA
by CORELLI.

Allegro

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

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

1st time piano 2^d time forte.

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

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

p *tr*

PRELUDE
in C# Minor.

Moderato

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

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

dolce *p* *ff* *rallentando*

LESSON L.

MINUET
by D^r HAYDN.

2 1 + 1 2 + 2 3 2 3 ten: 2 4 + 1 3 2 1

1 ten: 2 2 2 2 2 2

Moderato *Fine.*

2 3 2 1 + 1 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

ff

1 + 4 2 3

ff *D.C. FINIS.*

Clementi's Introd: