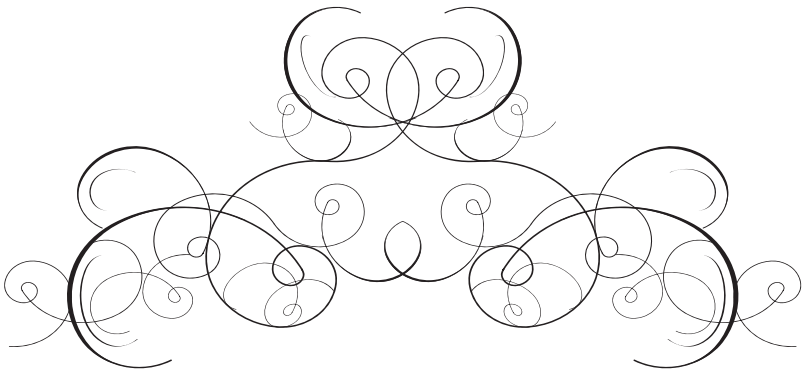
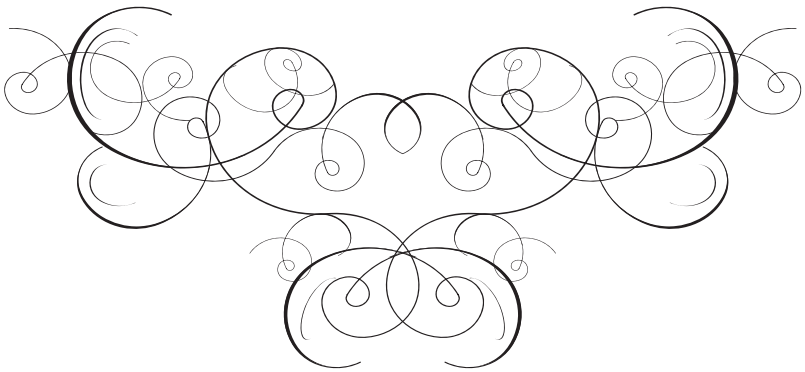
Muzio Clementi's
Introduction to the



Art of Playing
on the
Piano Forte



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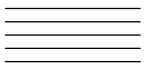
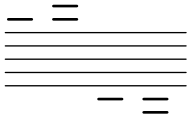
MUSIC NOTATION

PRELIMINARIES

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.

The 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.

CLEFS

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 4 th line The Tenor clef on the 4 th line

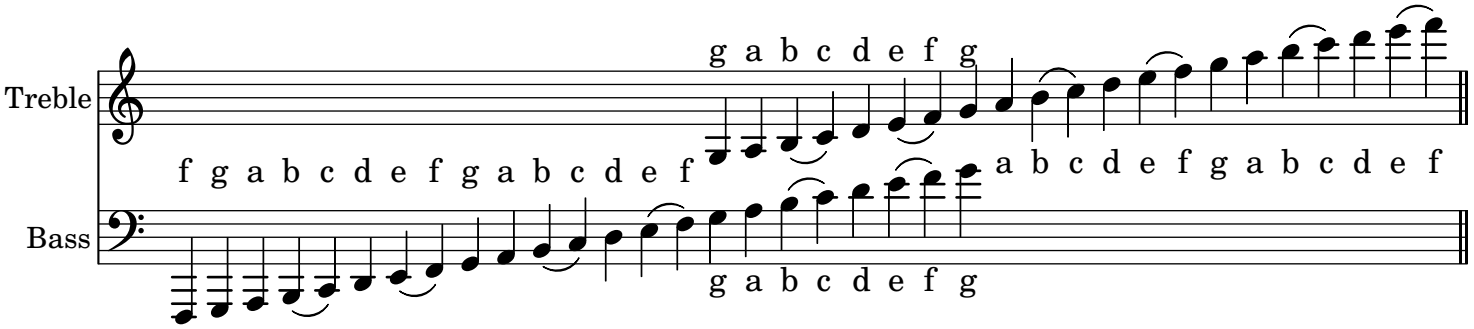
The Counter-tenor clef on the 3 d line The Soprano clef on the 1 st line

And the Treble clef on the 2 nd 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.

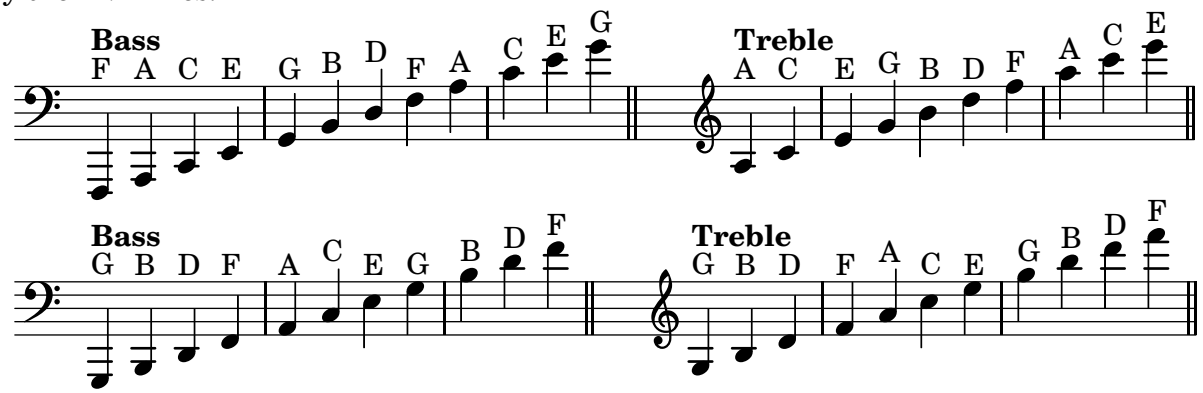


Let the PUPIL now strike the notes on the instrument; taking notice, that the first LONG key, on the left hand, serves for the first F; the second LONG key for G; the third for A; and so on: making no other use, at present, of the SHORT keys, than as GUIDES to direct the eye; by observing, that between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

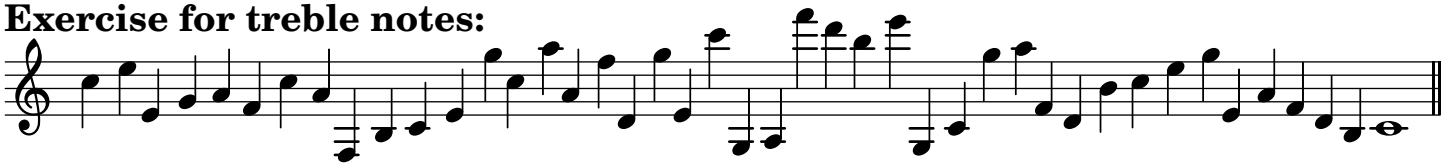
Remark on the foregoing Scale.

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.

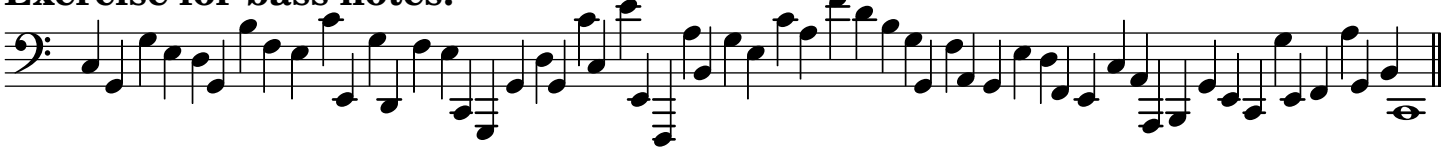
As a help to memory; let the Pupil contemplate the notes, SEPARATELY, on the lines, and spaces; beginning by the FIVE lines.



Exercise for treble notes:



Exercise for bass notes:



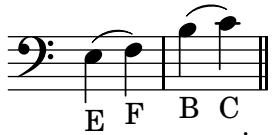
N.B. Let the Pupil FIRST be familiarized with the notes, by READILY naming them; and then find them out as READILY on the instrument.

INTERVALS

An INTERVAL is the distance, or difference between two sounds in point of GAVITY or ACUTENESS.

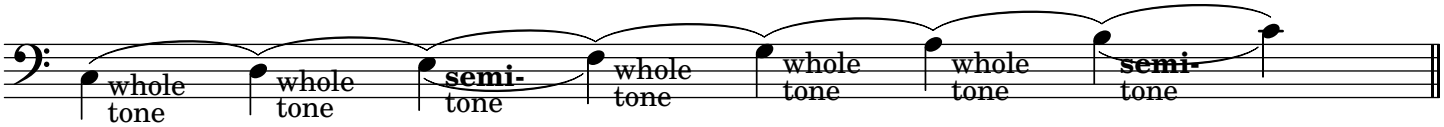
The least of our INTERVALS is called a semitone, or half-tone: it is the INTERVAL, in the NATURAL scale, between E and F; and between B and C.

Ex:



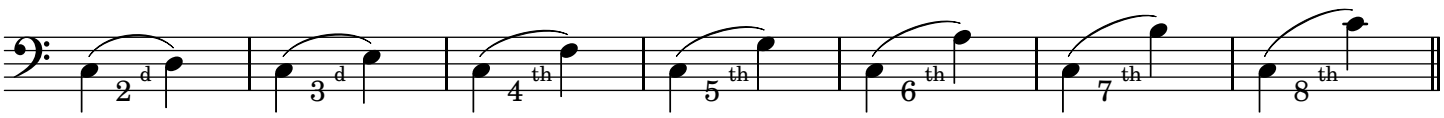
The REGULAR progression of the OTHER notes in the NATURAL, which is also called DIATONIC scale, is by an INTERVAL of two semitones or a whole note.

Example of the NATURAL or DIATONIC scale.



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

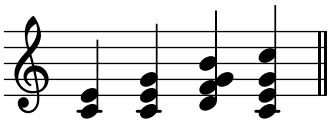
Example of INTERVALS



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

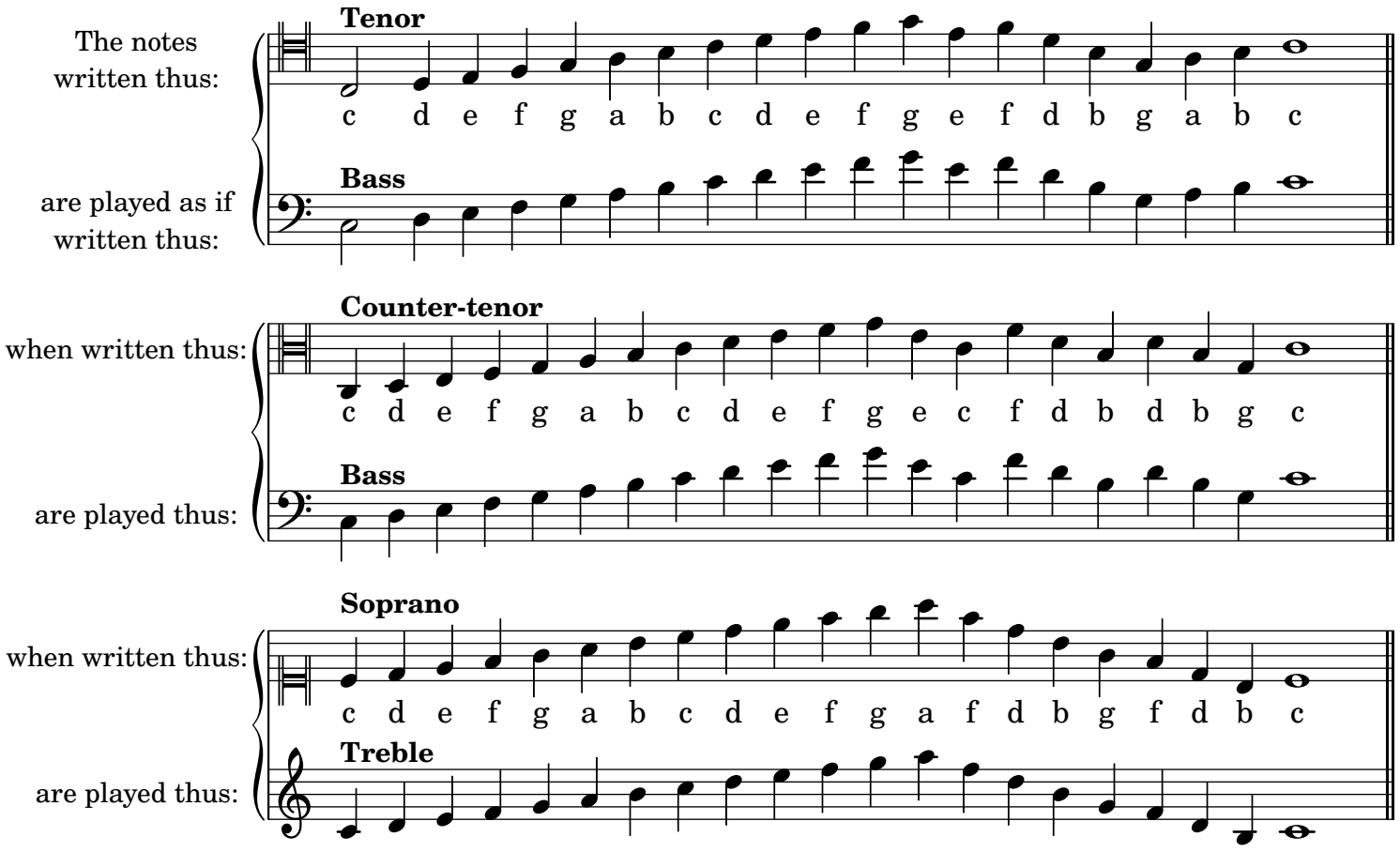
N.B. The nature, and name of the INTERVALS remain the same, whether the single notes be played SUCCESSIVELY, or whether two, or more, be struck TOGETHER: the former is properly called MELODY; and the latter, HARMONY.

Example of the latter.-

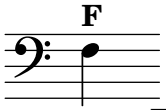


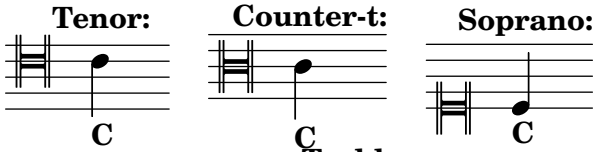
The notes thus taken TOGETHER are also called CHORDS; the succession of which, played from certain figures set over a bass, according to a system of rules, is denominated THOROUGH-BASS.

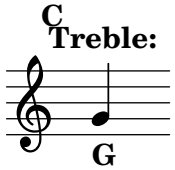
TENOR, COUNTER-TENOR, AND SOPRANO CLEFS EXPLAINED



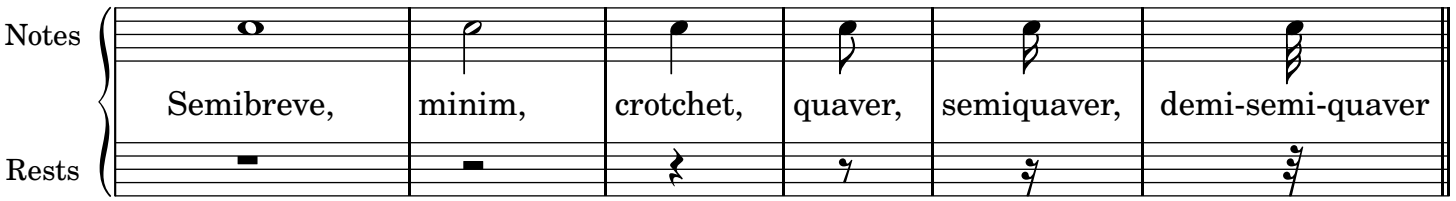
By which it is evident, that the Tenor-notes must be played one fifth HIGHER than the Bass-notes: the Counter-tenor notes, one seventh HIGHER than the Bass-notes: and the Soprano-notes, one third LOWER than the Treble-notes.

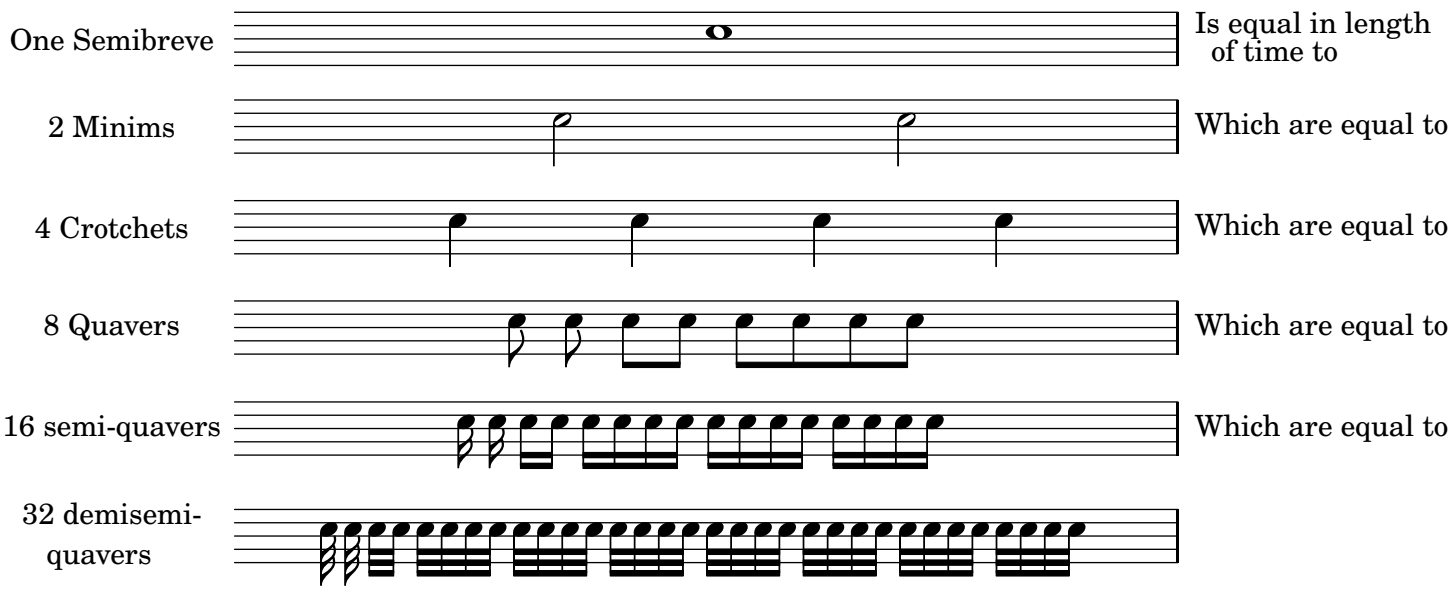
It is now proper to take notice, that the bass-clef is also called the F-Clef, as it indicates by its position where the note F lies: 

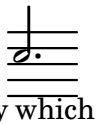
the tenor, counter-tenor, and soprano-clefs are called C-clefs, because they determine the place of C: 

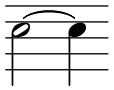
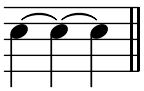
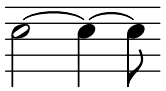
and the treble-clef is called the G-clef, being placed on the line where G is found 

FIGURE, LENGTH, AND THE RELATIVE VALUE OF NOTES AND RESTS

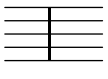




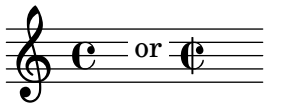
A DOT after a note, or rest, makes the note or rest half as long again. Ex:  is equal to a minim and a crotchet; or to three crotchets, and so on: is equal to and so on: by which it is evident, that the DOT to a minim is equal to a crotchet; and the DOT to a crotchet is equal to a quaver; etc: When a 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 

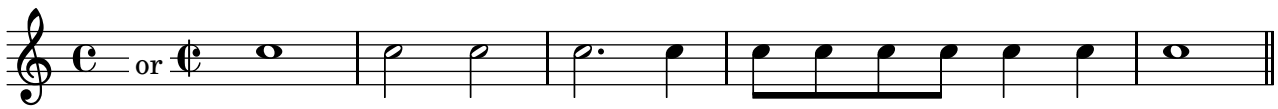
TIME AND ITS DIVISIONS

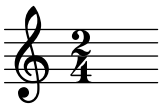
The BAR, made thus  divides a musical composition into EQUAL portions of time.

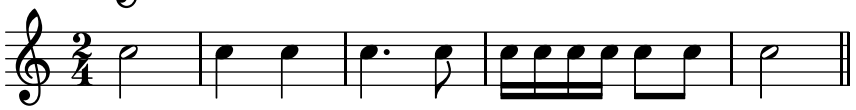
TIME is divided into two sorts; COMMON and TRIPLE; and of which is either SIMPLE or COMPOUND: and the character or sign, which denotes it, is placed at the beginning of every composition, after the clef.

SIMPLE common time, when marked thus 

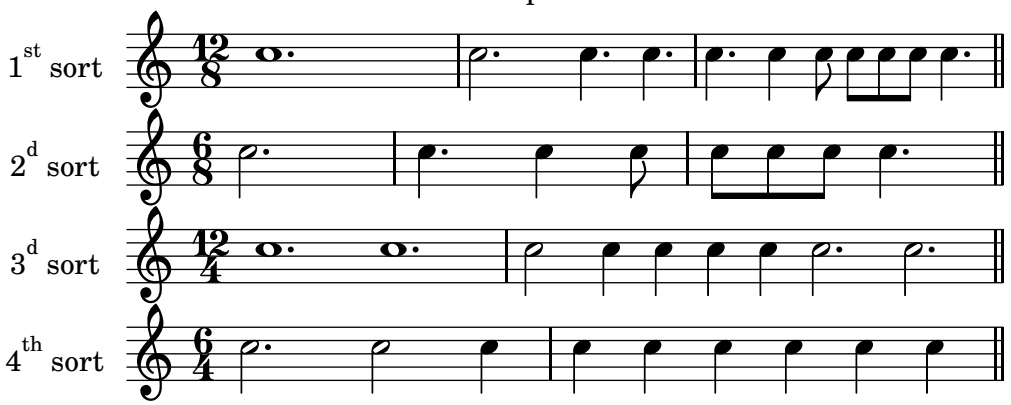
denotes, that each bar contains one semibreve, or its equivalent.

Example 

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

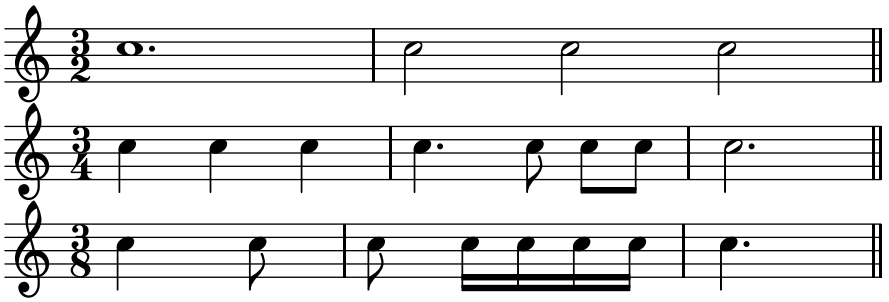
Example 

Four sorts of COMPOUND common time explained:

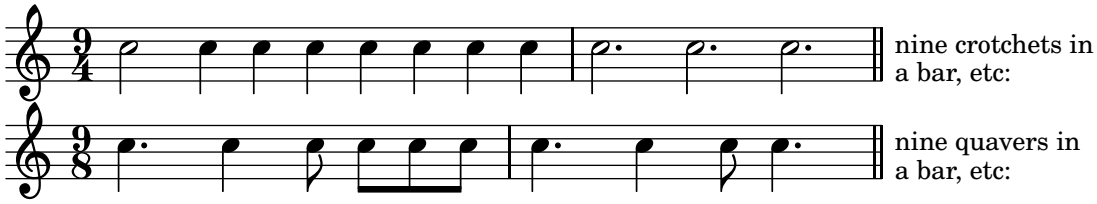


The two last sorts are very seldom used in modern music.

SIMPLE triple time explained.



COMPOUND triple time explained.

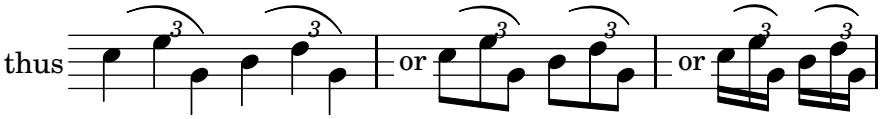


COMPOUND triple time is seldom used in modern music.

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 compleat a bar.

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

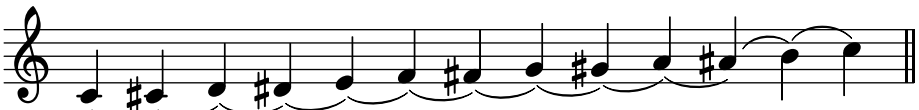


(which are called triplets) denotes, that the three crotchets must be performed within the time of two common crotchets, or of one minim; the three quavers within the time of two common quavers, or of one crotchet; and the three semiquavers within the time of two common semiquavers, or of one quaver.

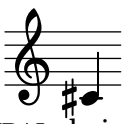
N.B. The easiest way is to consider them all as three to one, and to beat or count the time accordingly; that is, to beat the first of every 3. (N.B. SCARLATTI, and others have written three demisemiquavers to a quaver; and three semiquavers to a crotchet in some of their pieces.) The figure of 6 over 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 etc. follow the same rule.

SHARPS, FLATS, ETC.

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 ocassionally 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, ther 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.

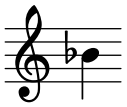
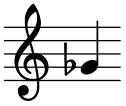
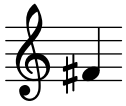
The flat ♭ placed before a note, lowers it a semitone or half-tone: and if the note is a B, to which the FLAT is prefixed, it is then called B FLAT; and it is found between B NATURAL, and A NATURAL, being one of the SHORT keys.

=====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.

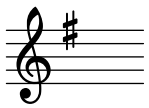
The double SHARP 𝄪 raises the note TWO semitones; and therefore, if it be F double SHARP, we strike G NATURAL; etc.

The double FLAT 𝄫 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.

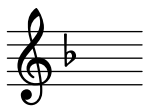
The NATURAL ♮ takes away the effect of a SHARP, or a FLAT; whether single, or double. And ♮♯, or ♮♭, REINSTATES the single sharp, or flat.

The Pupil must by this time have observed, that  is struck by the SAME key as and  by the SAME key as  etc.

Now, the inconveniency of charging to 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.

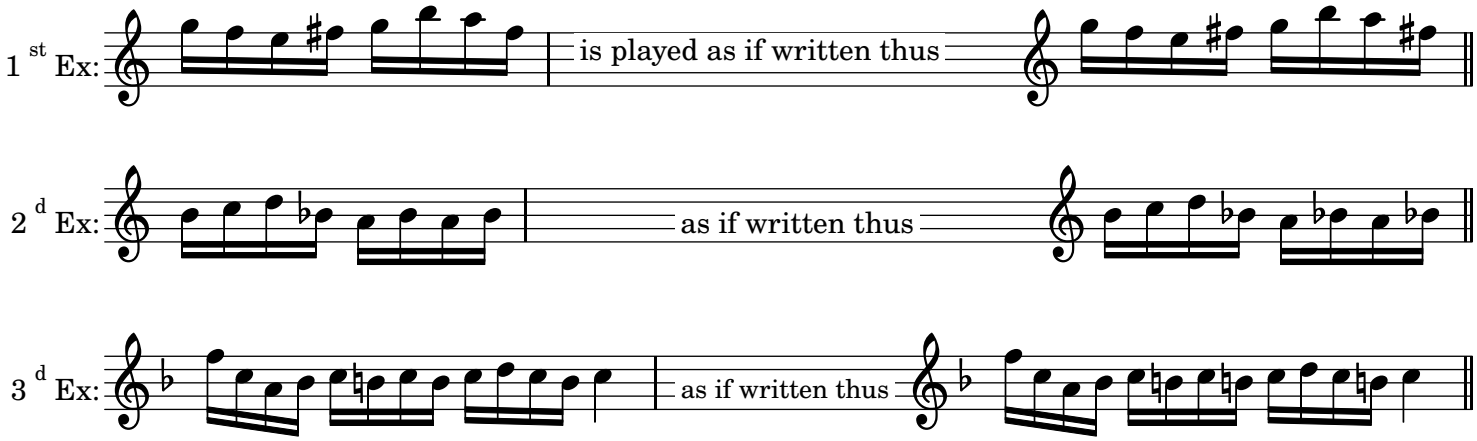
When a SHARP is placed close to the clef thus  it affects every F throughout the piece; except where the sharp is contradicted by the natural.

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.

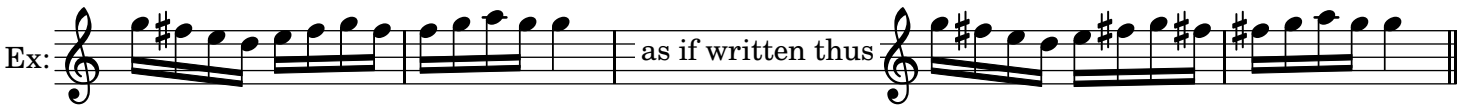
N.B. The same rule holds, when there are two or more flats at the clef; every one affecting its corresponding note.

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.

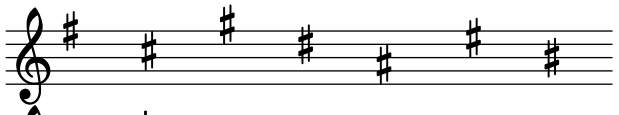


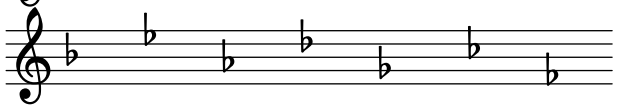
which abbreviations, are a modern improvement.

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

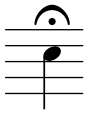


And the same with flats and naturals.

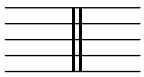
The order of SHARPS at the clef.  descending by a 4th and ascending by a 5th

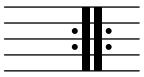
The order of FLATS at the clef.  ascending by a 4th and descending by a 5th

VARIOUS OTHER MARKS.

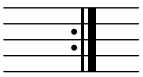
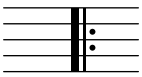
The pause or  renders the NOTE longer AT PLEASURE ; and in certain cases, the composer expects some EMBELLISHMENTS from the performer; but the pause on a rest only lengthens, AT PLEASURE, the SILENCE.

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.

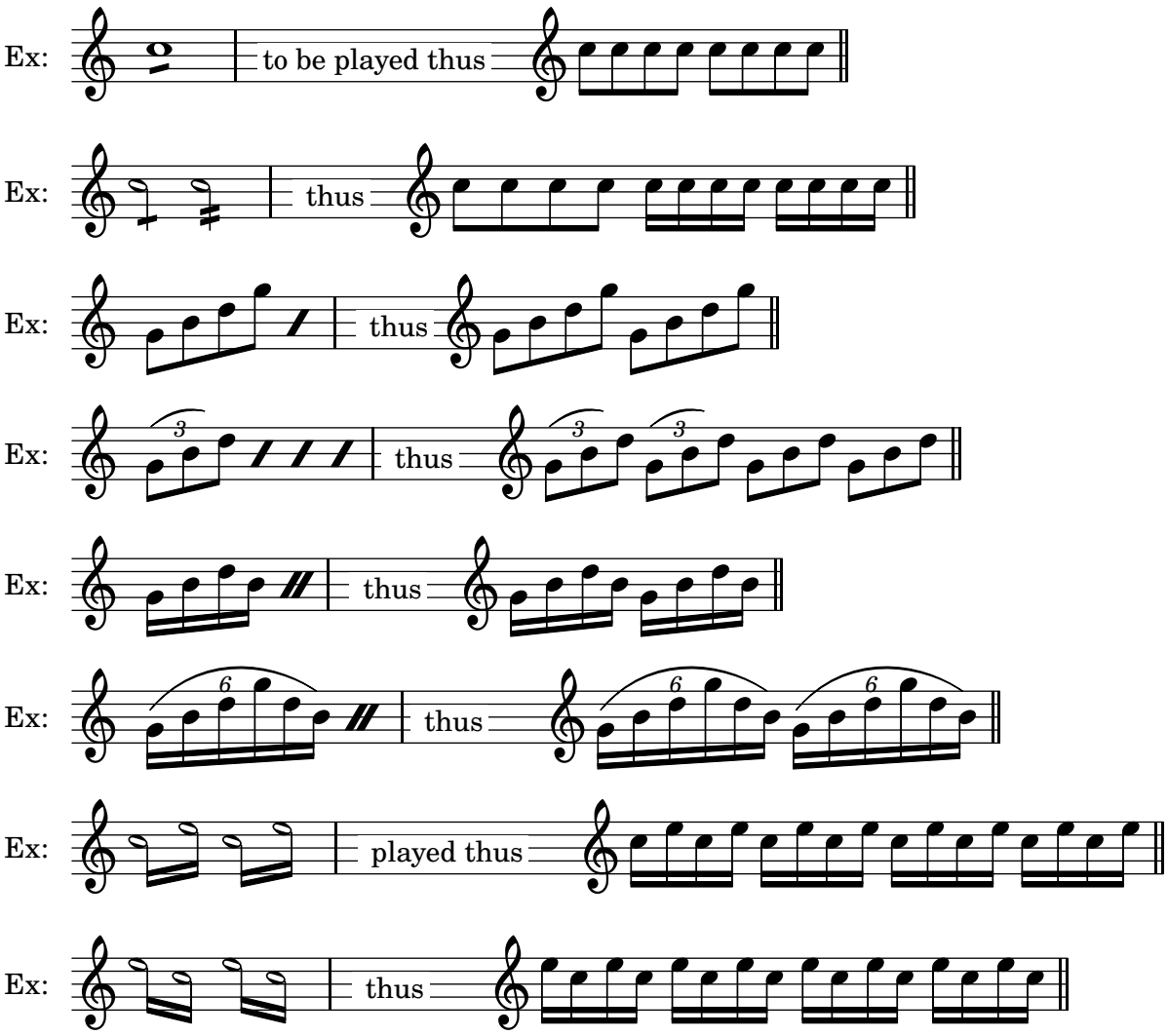
The double bar  marks the end of a strain; or the conclusion of a piece.

The DOTTED bars  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

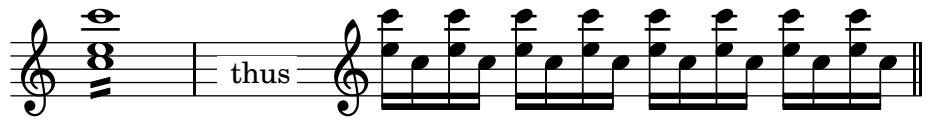


The ITALIAN word, Segue; means, it continues, or follows:

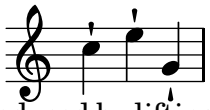
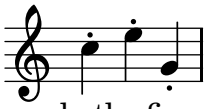
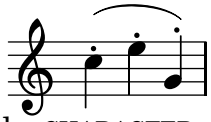
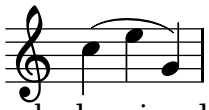
Ex:

Tremando, or trembling:

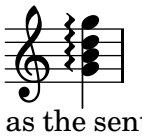
Ex:

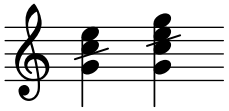
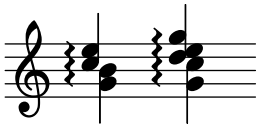


STYLE, GRACES, AND MARKS OF EXPRESSION, ETC.

The best general rule, is to keep down the keys of the instrument, the FULL LENGTH of very 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.

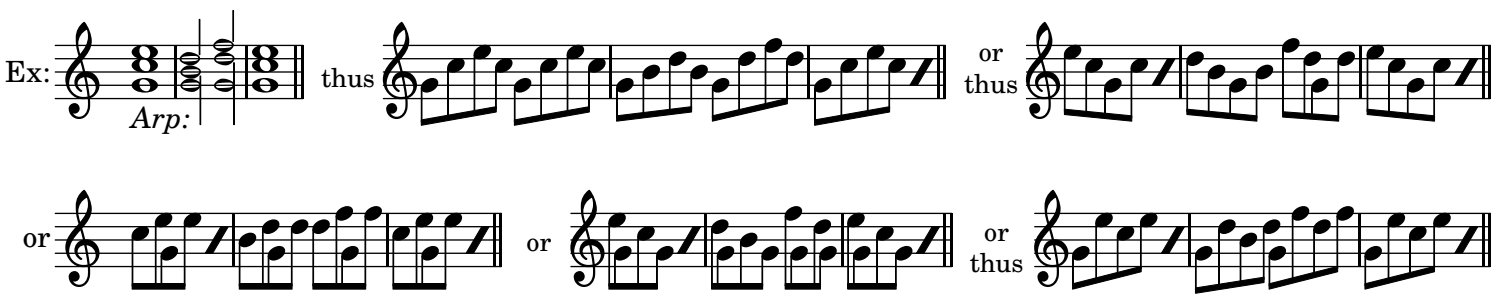
Forzando, or ***sforzando fz,*** or ***sf*** , to FORCE, or give emphasis to, ONE note.
Rinforzando, or ***rinf:*** to SWELL 2, 3, or 4 notes.

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.

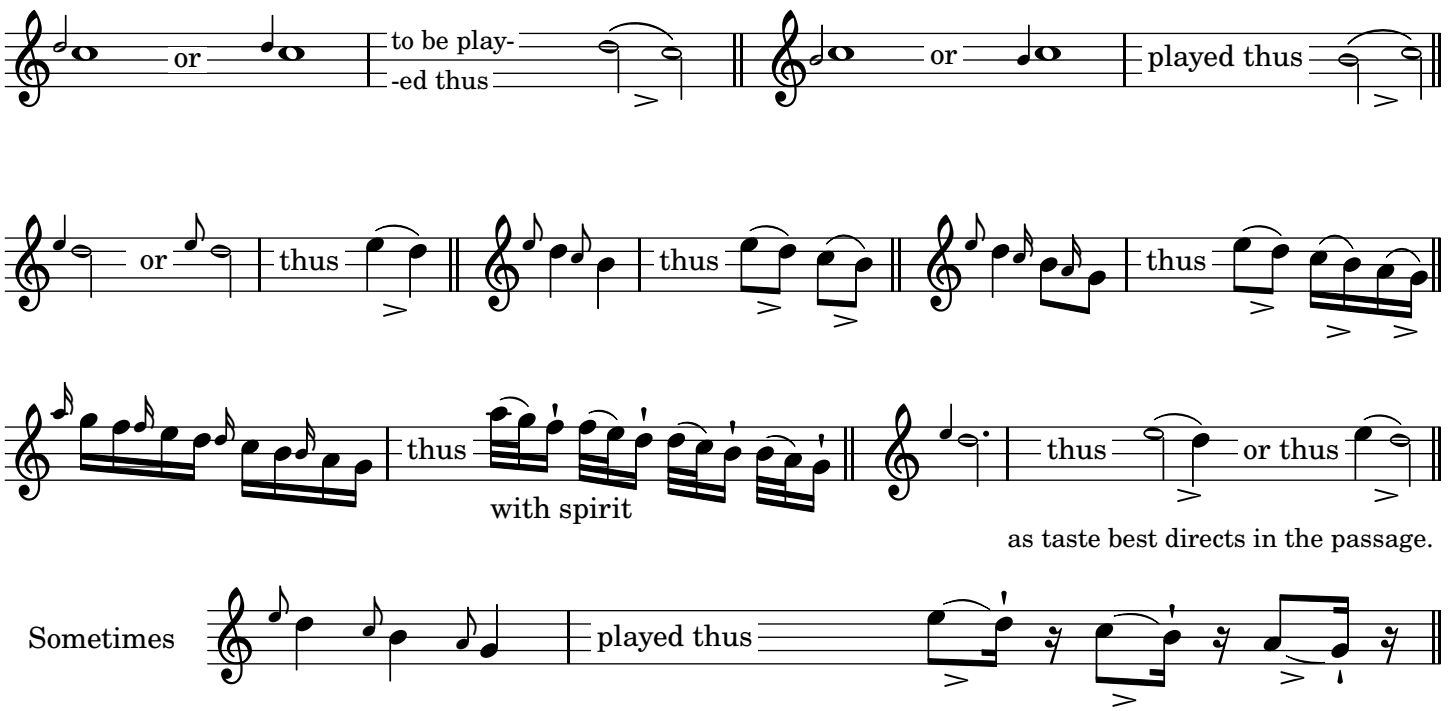
ARPEGGIO, or ARPEGGIATO, requires that the notes of a CHORD shall be played successively; which may be done in various ways.



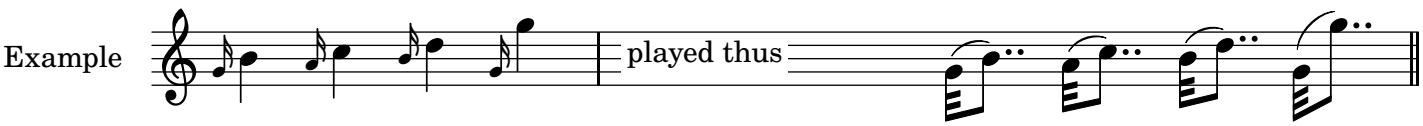
OTTAVA, All'8 va , 8 va alta, set over a passage, means that the notes are to be played an octave higher: and LOCO, that the notes are to be played again as they are written.

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 APPROGGIARE, 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.

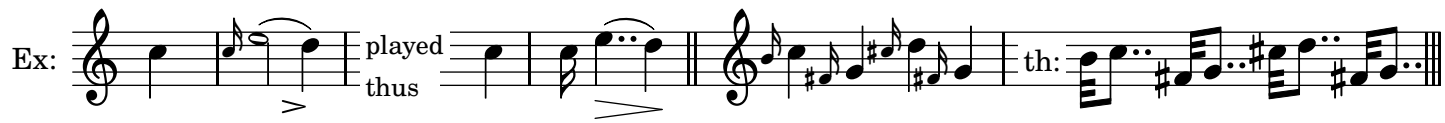
APPOGGIATURAS, and other GRACES in small notes explained.

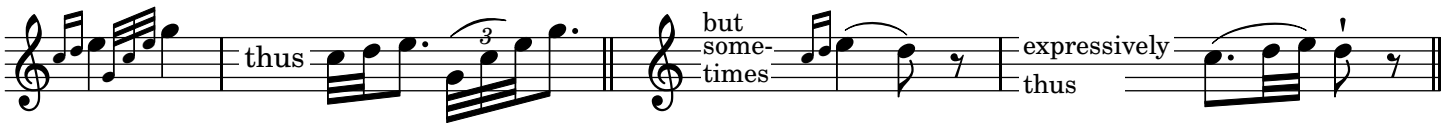


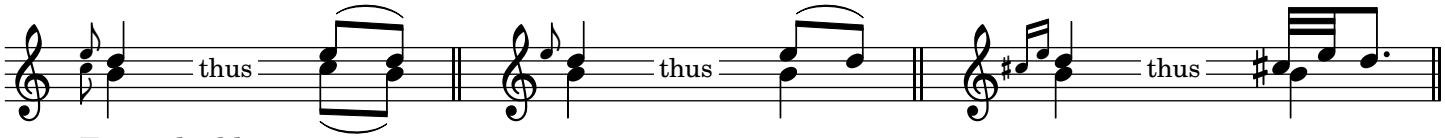
Sometimes the little notes are added to give EMPHASIS:



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

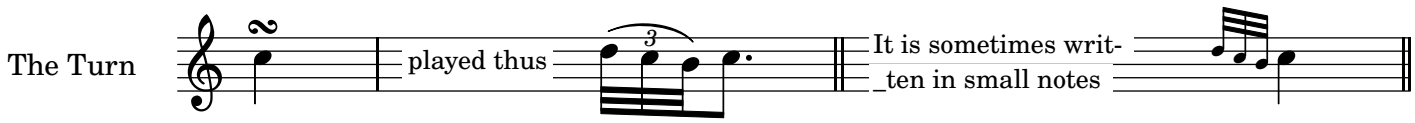


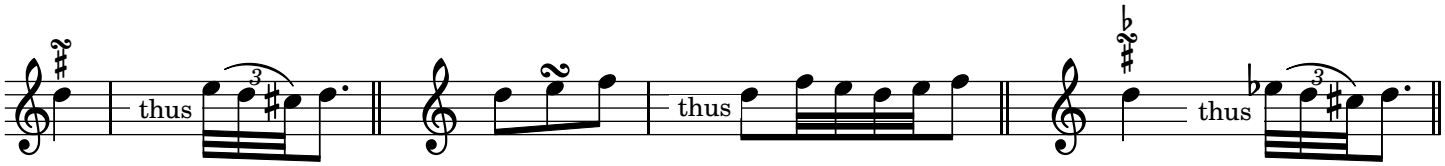


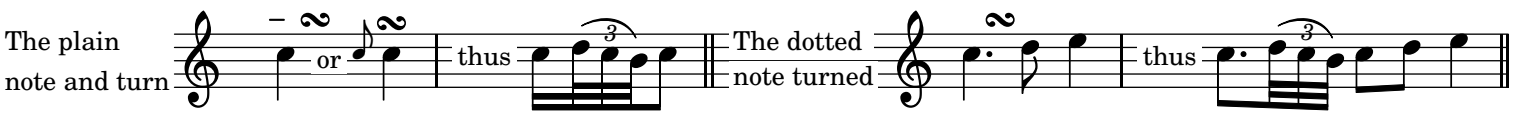


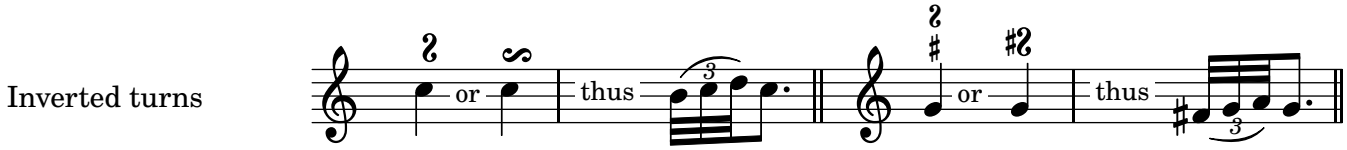
Ex: in double notes

TURNS, SHAKES, AND BEATS, EXPLAINED

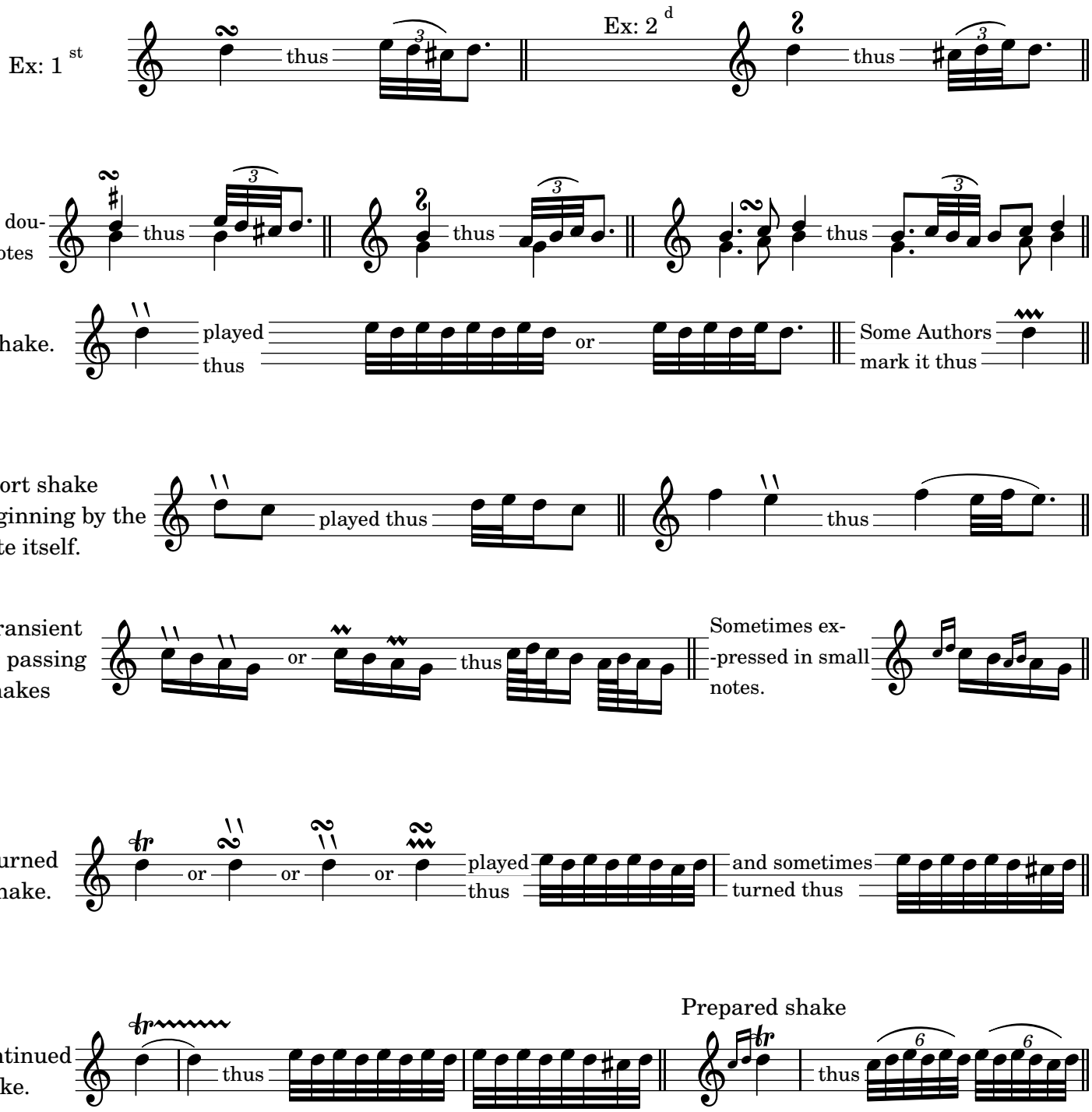




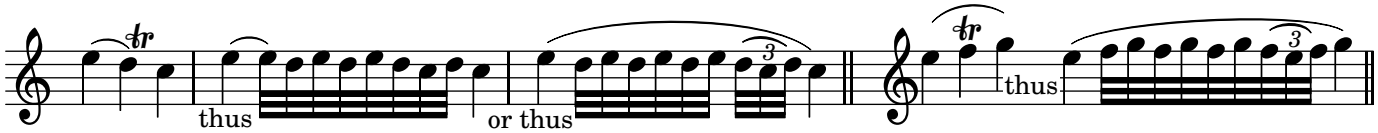




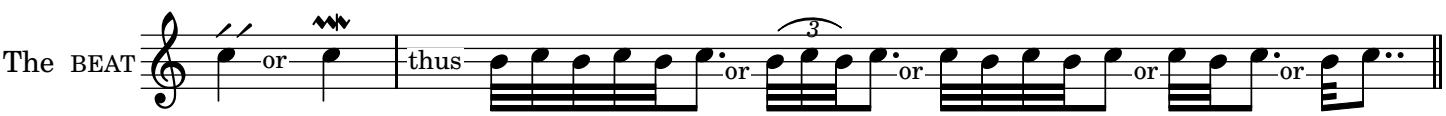
N.B. The LOWEST note of EVERY sort of turn is MOSTLY a semitone:



The shake LEGATO with the preceding note, explained:

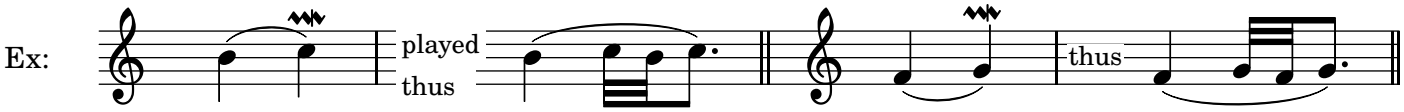


N.B. The GENERAL mark for the shake is this *tr* and composers trust CHIEFLY to the taste and judgement of the performer, whether it shall be long, short, transient, or turned.

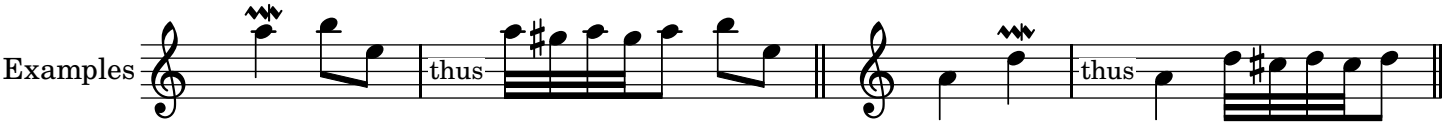


The LENGTH of the BEAT is determined, like that of the other graces, by the circumstances of the passage.

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



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.

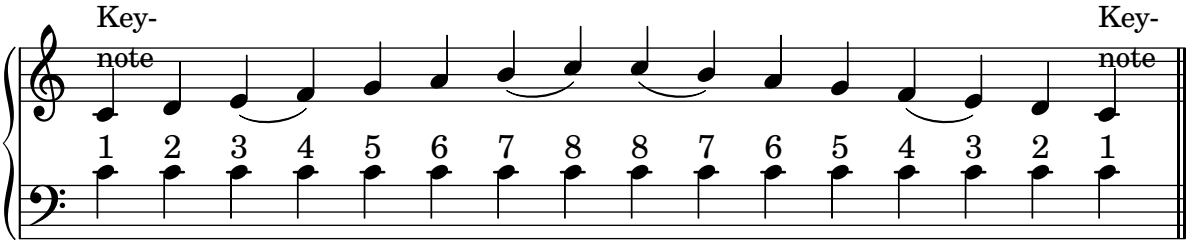


Lastly, let us remark, that the beat is seldom used in modern music.

MAJOR AND MINOR MODES OR KEYS; VULGARLY CALLED SHARP AND FLAT KEYS.

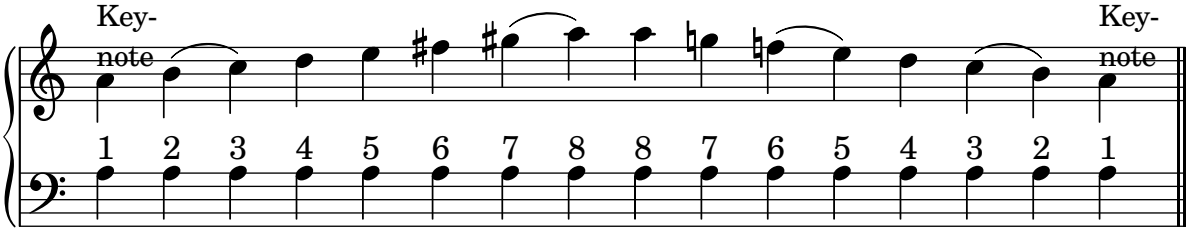
The FUNDAMENTAL note, called the TONIC or KEY-NOTE, of a composition is either in the MAJOR, or MINOR mode. An exposition of the scale in each MODE, will best explain their essential difference.

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} , 4^{th} , etc: 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.

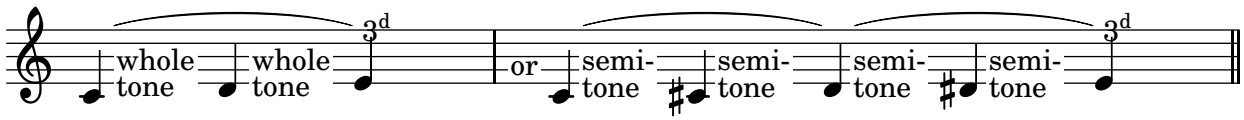
Ascending and descending scale in the key of A, MINOR.



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

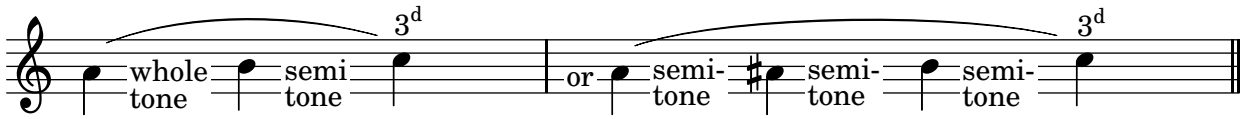
The ESSENTIAL and IMMUTABLE difference, therefore, between the MAJOR and MINOR key, is the interval of the 3^{d} , which differs by a SEMITONE; for if we analyse the 3^{d} in the MAJOR-SCALE, it will be found to contain two whole tones; or four semitones:

Ex:



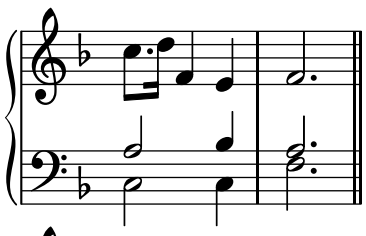
Whereas the 3^{d} in the MINOR -scale, will be found to contain one whole tone with a semitone; or three semitones.

Example



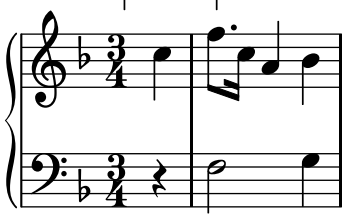
Now, the LAST, and if a chord, the LOWEST note of the bass, in every REGULAR composition, is the KEY-NOTE ; let the contents then of the first FULL bar be examined, (treble and bass); where, if the 3^{d} be major, the piece is said to be in SUCH a key major.

Example of a conclusion:



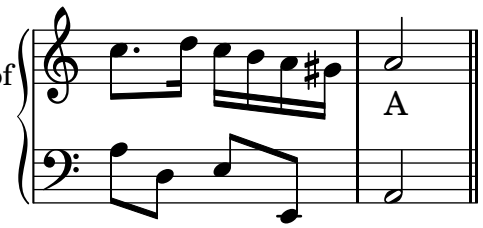
the LAST and LOWEST note of the bass is F.

Example of the beginning of the same piece:

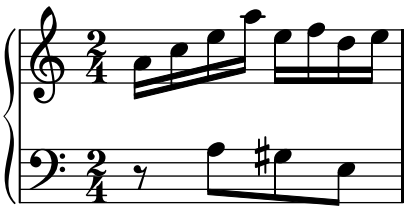


the 3^{d} of F, which is A in the first FULL bar, is MAJOR: therefore the piece is in F MAJOR

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 , etc. 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 etc.

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 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 embelishment. 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.

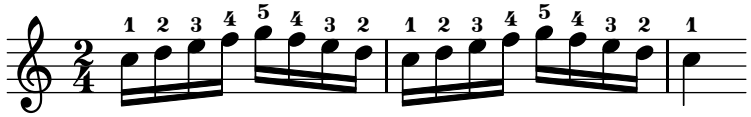
PRELIMINARY DIRECTIONS

The hand and arm should be held in a 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.

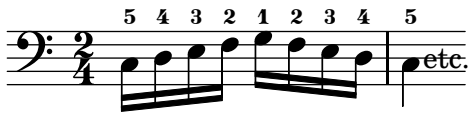
The **1** is for the thumb, and **2**, **3**, **4**, **5**, for the succeeding fingers.

Right Hand



and so on, a great many times.

Left Hand

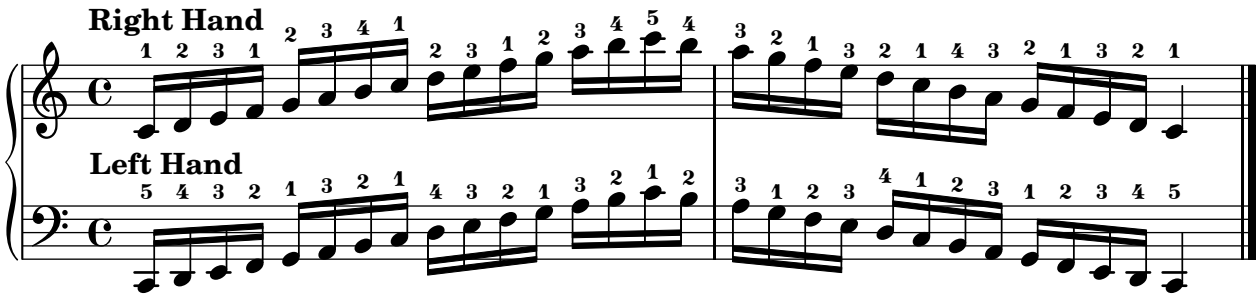


N.B. Let every note be played even, in regard to time; and with equal strength.

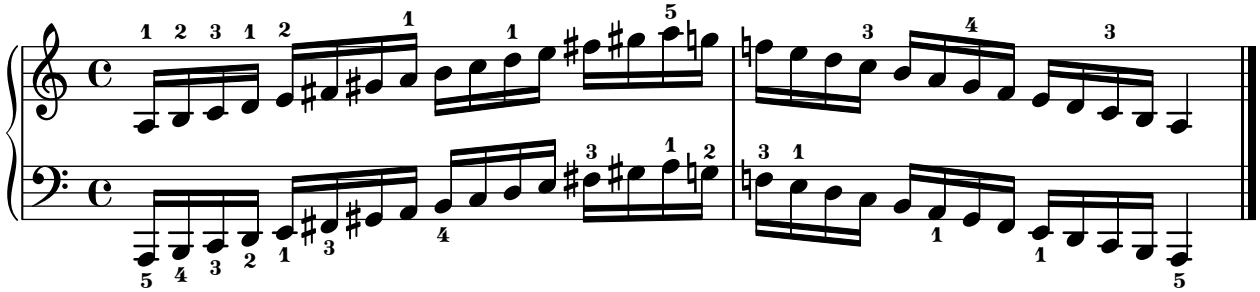
SCALES IN ALL THE MAJOR KEYS, WITH THEIR RELATIVE MINORS

which ought to be practised daily.

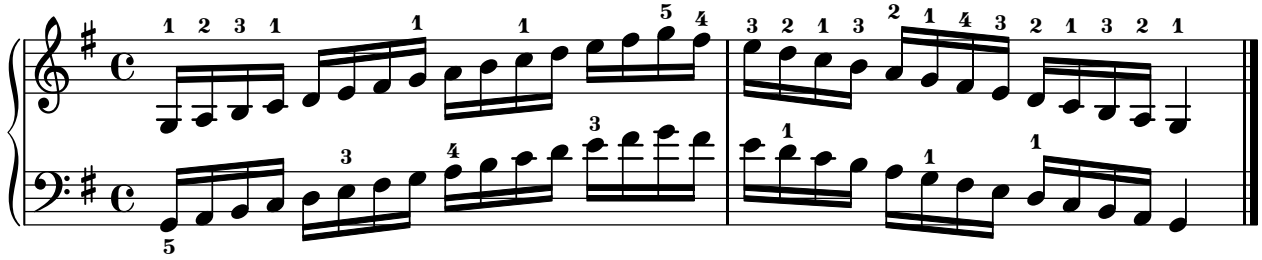
C major



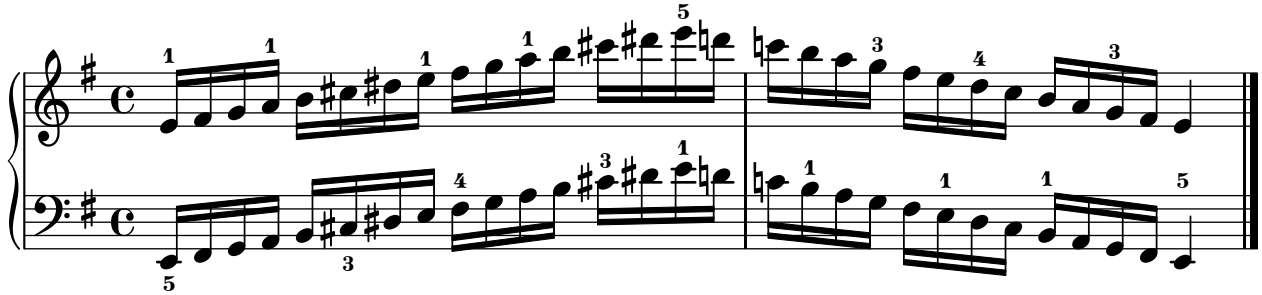
A minor



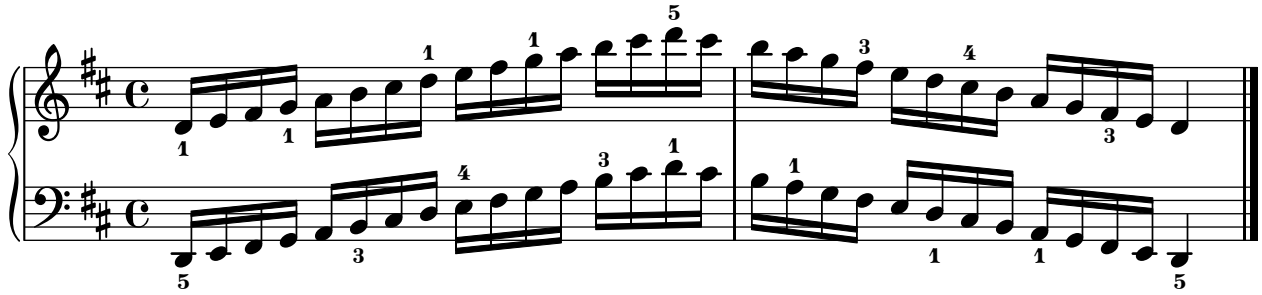
G major



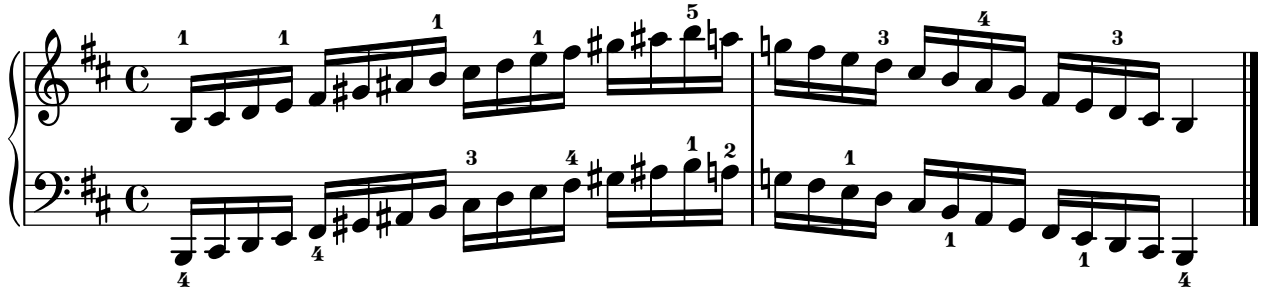
E minor



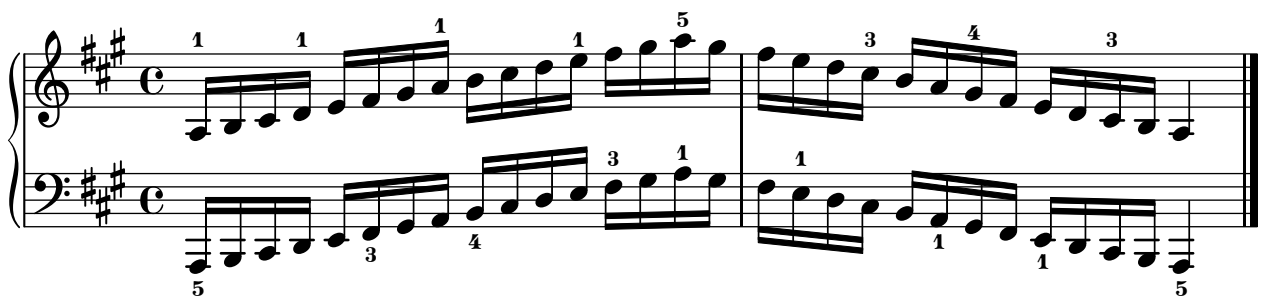
D major



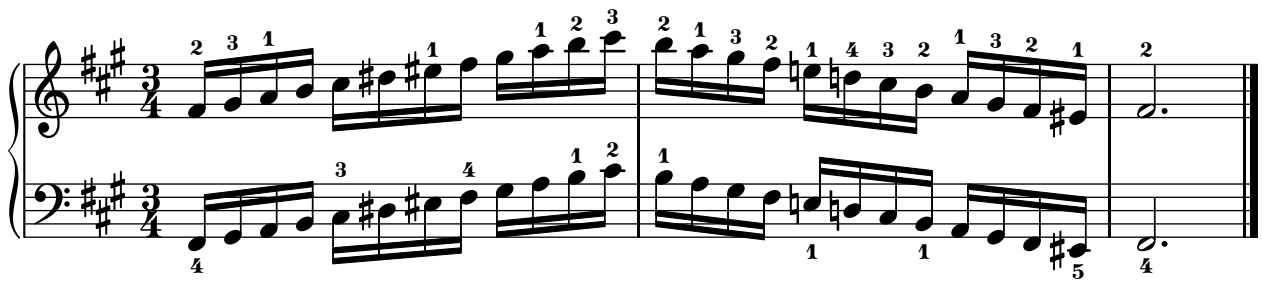
B minor

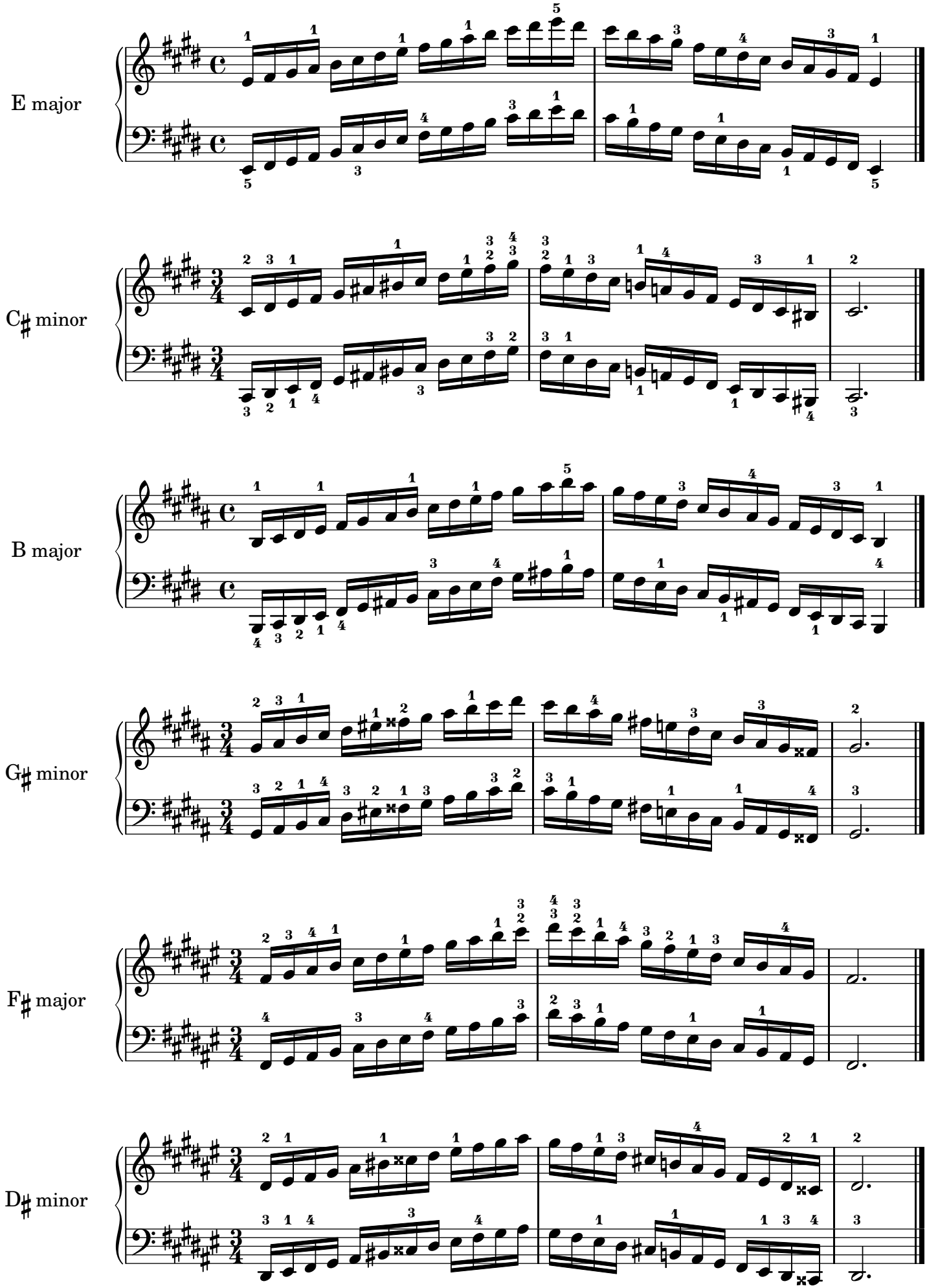


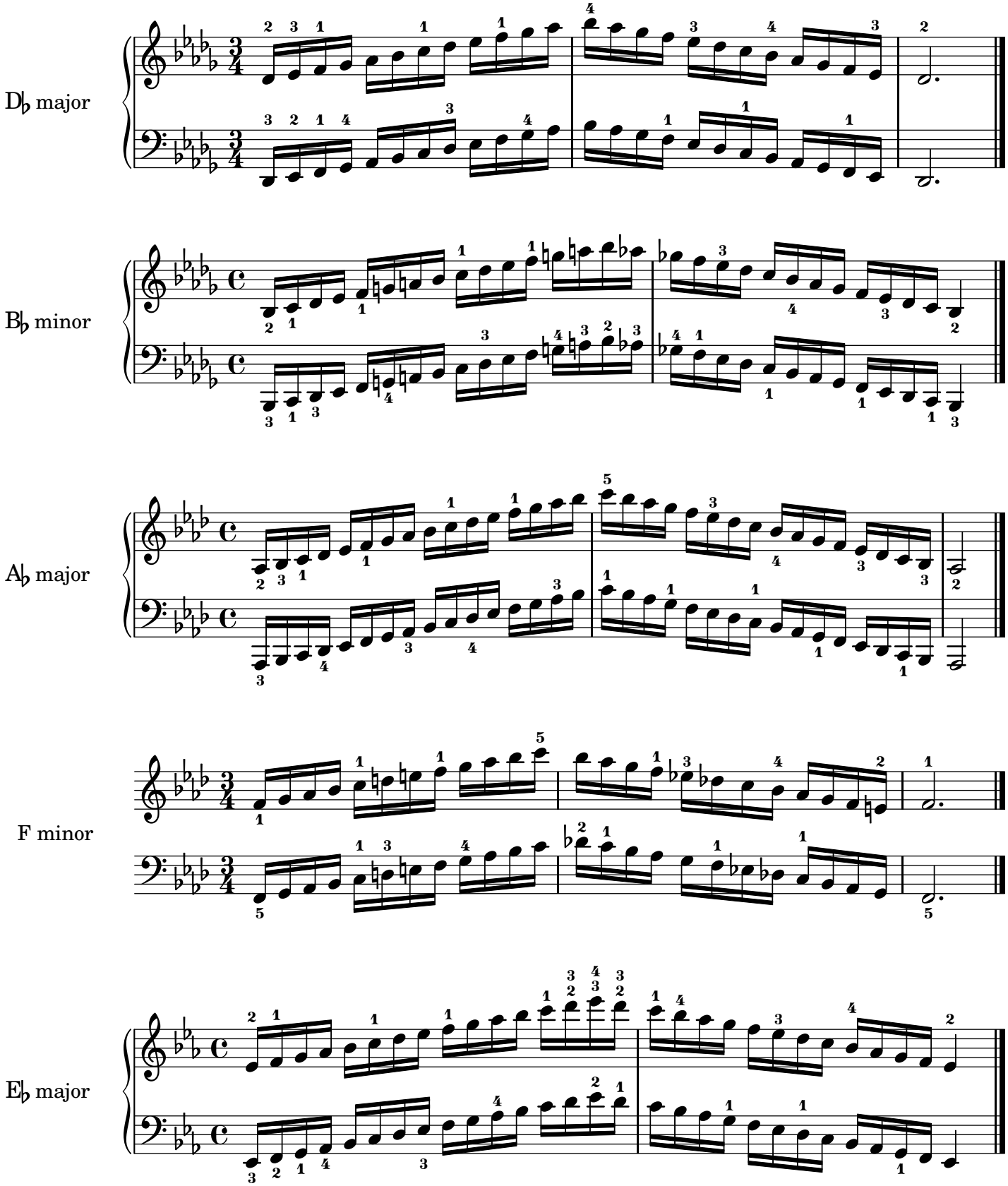
A major



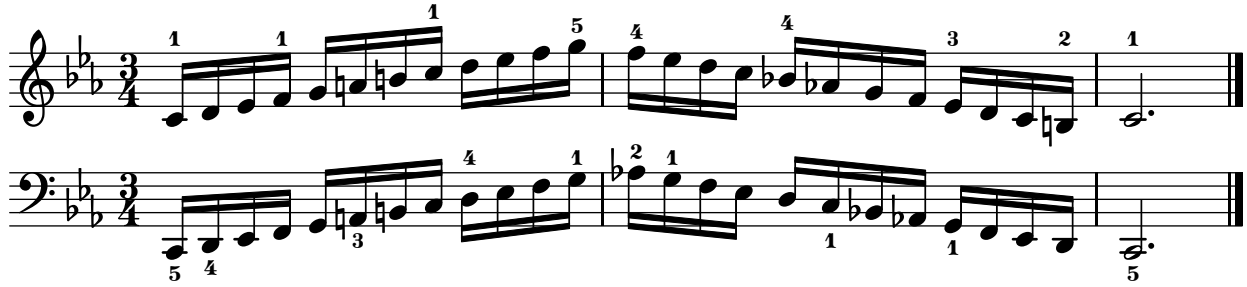
F♯ minor



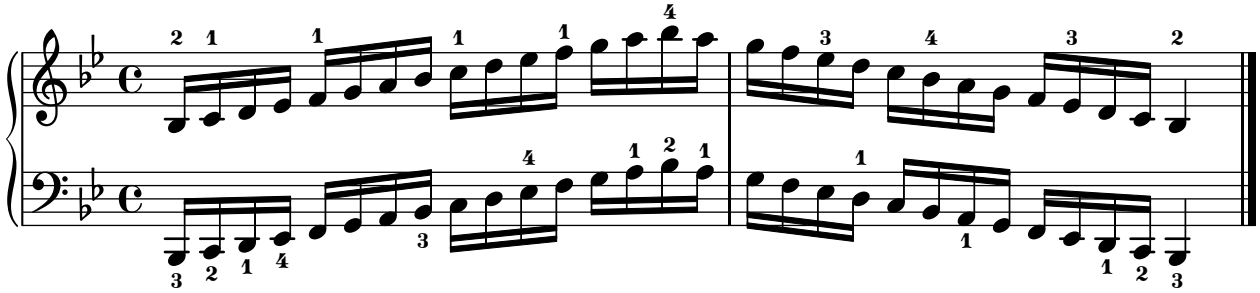

E major
C♯ minor
B major
G♯ minor
F♯ major
D♯ minor


D♭ major
B♭ minor
A♭ major
F minor
E♭ major

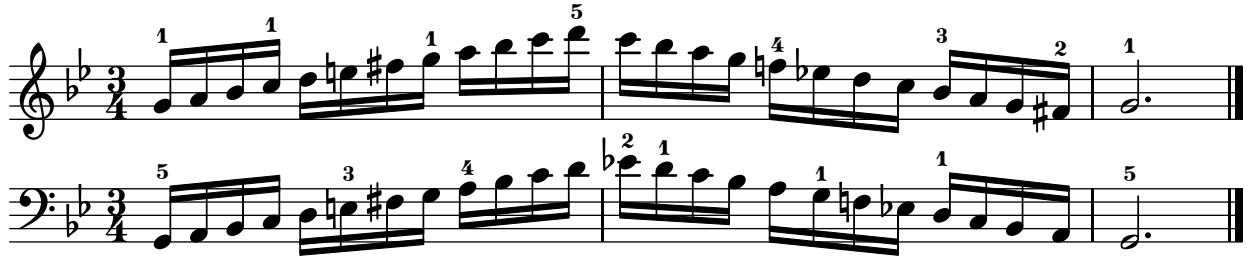
C minor



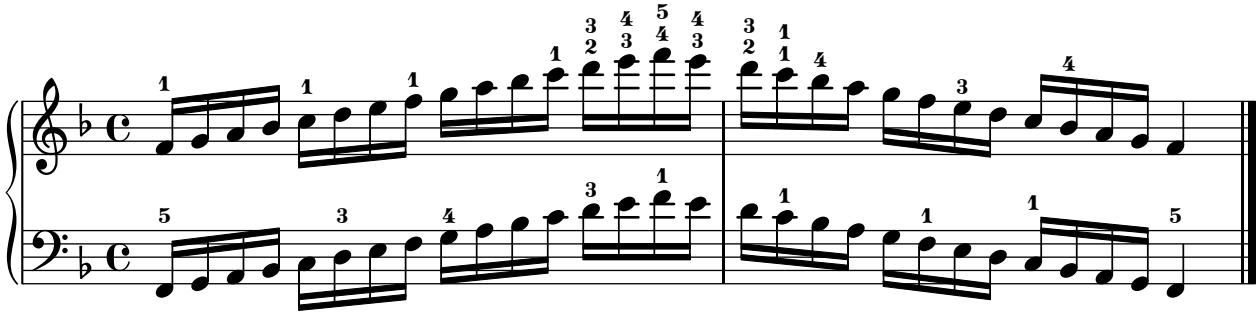
B♭ major



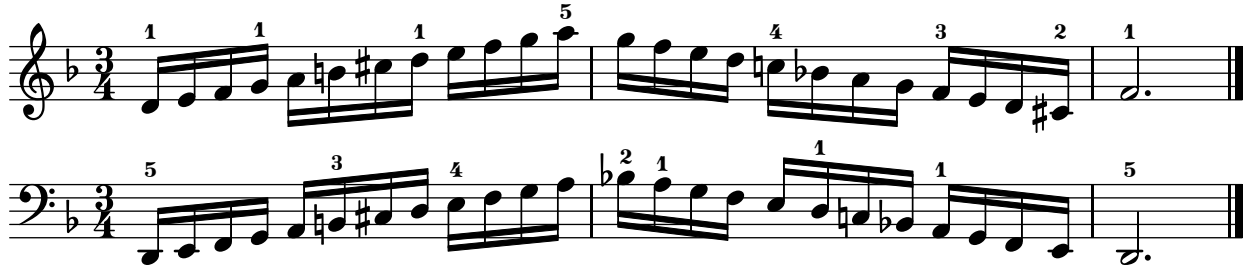
G minor



F major

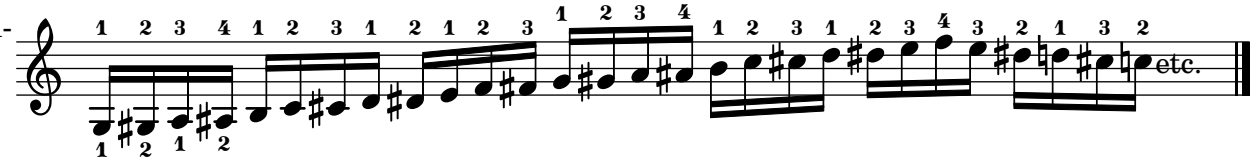


D minor

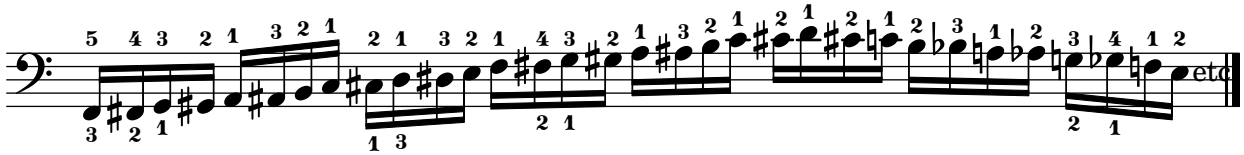


N.B. All the preceding Scales should be extended, in practising, 2 or 3 octaves more, as likewise

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

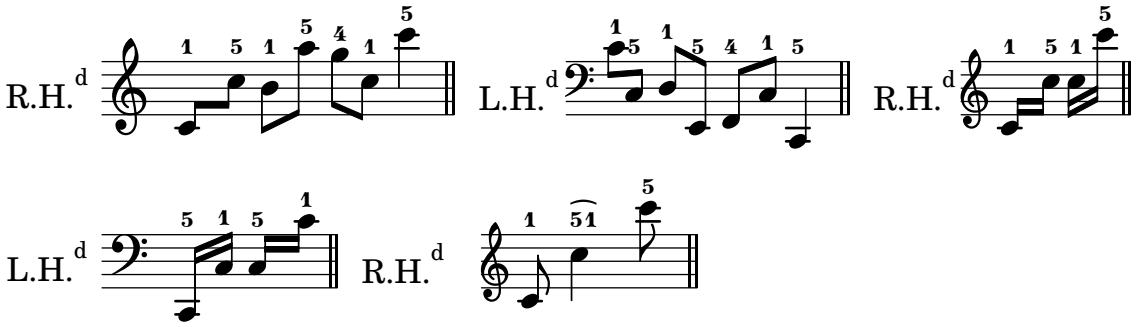
The right hand has the thumb on the KEY-NOTE or TONIC, and on the 4th of the KEY-NOTE, in the following MAJOR and MINOR keys: C, G, D, A, E, and B.

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.

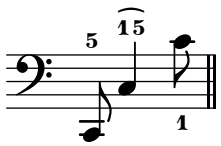
In the MAJOR keys of B♭ , E♭ , A♭ and D♭ , the thumb is put on the 3d and 7th of the key.

EXTENSIONS AND CONTRACTIONS ETC.



N.B. The $\overset{\frown}{51}$ means that after striking C with the 5th finger, the thumb is shifted on the key without striking it.

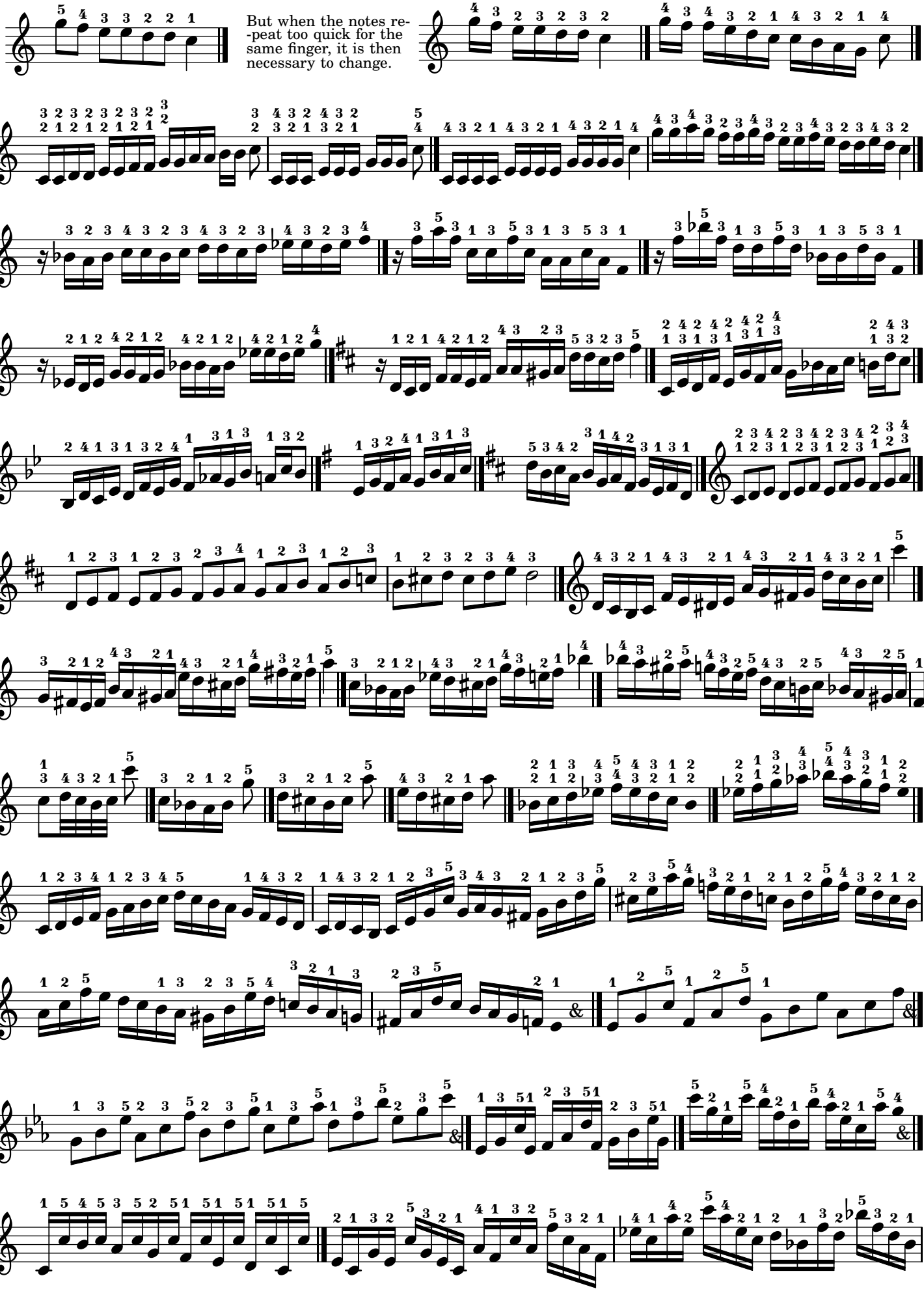
In a similar manner the left hand thus:

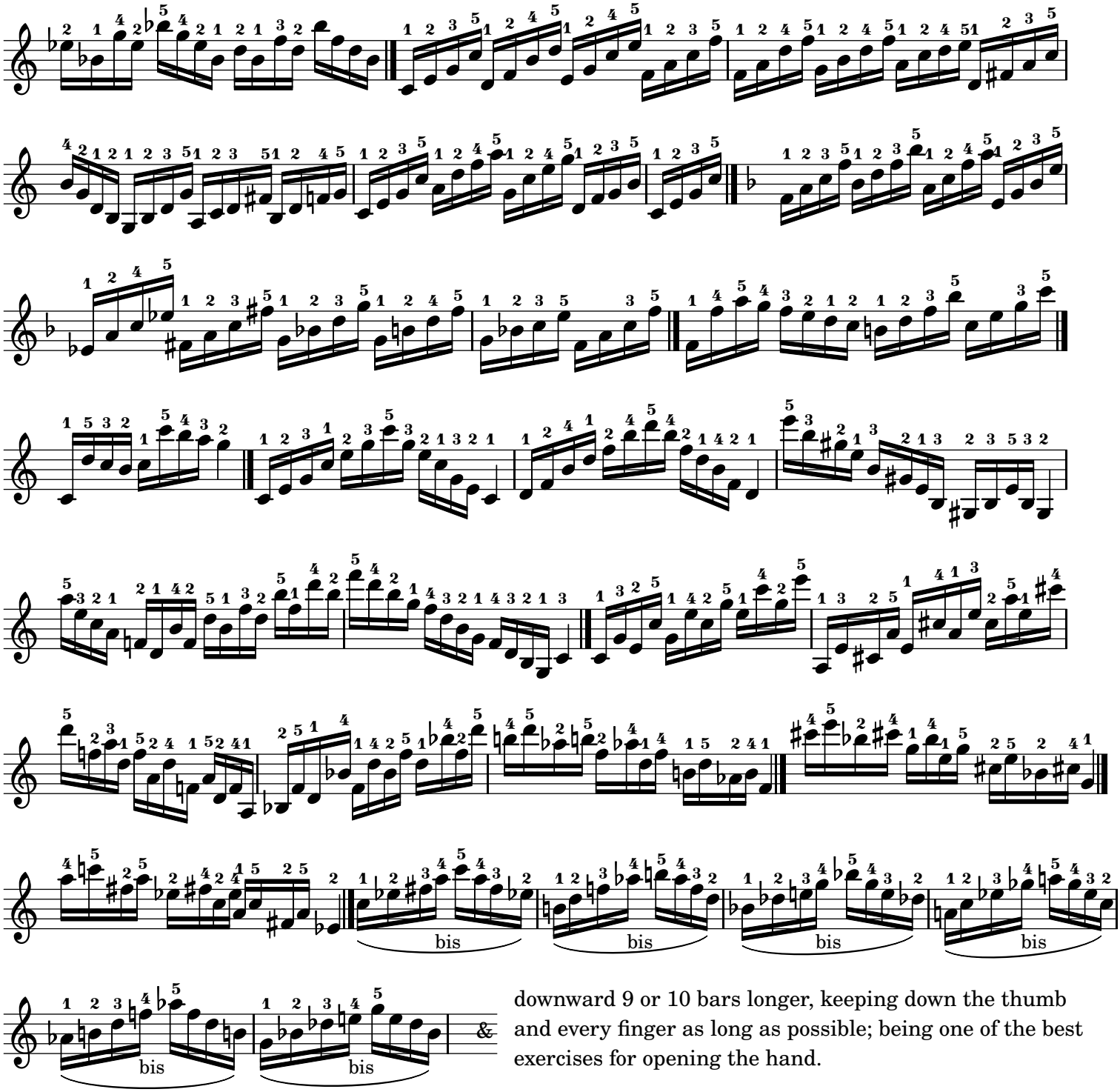


Which mode of fingering should be much practised in various ways, the LEGATO-STYLE requiring it very frequently.

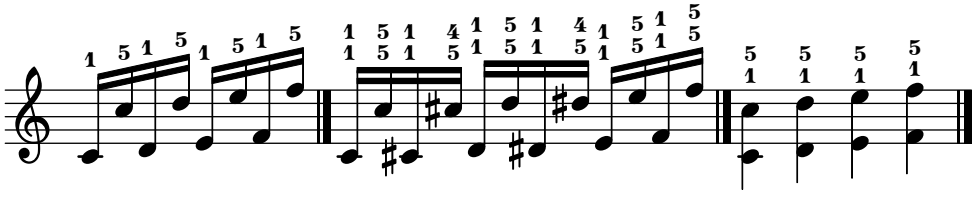
The shakes should be practised with every finger, not excluding the thumb; and upon the short as well as long keys.

EXAMPLES OF FINGERING FOR THE RIGHT HAND.

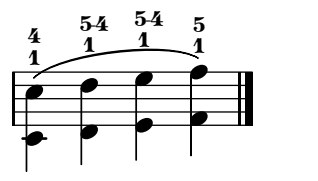


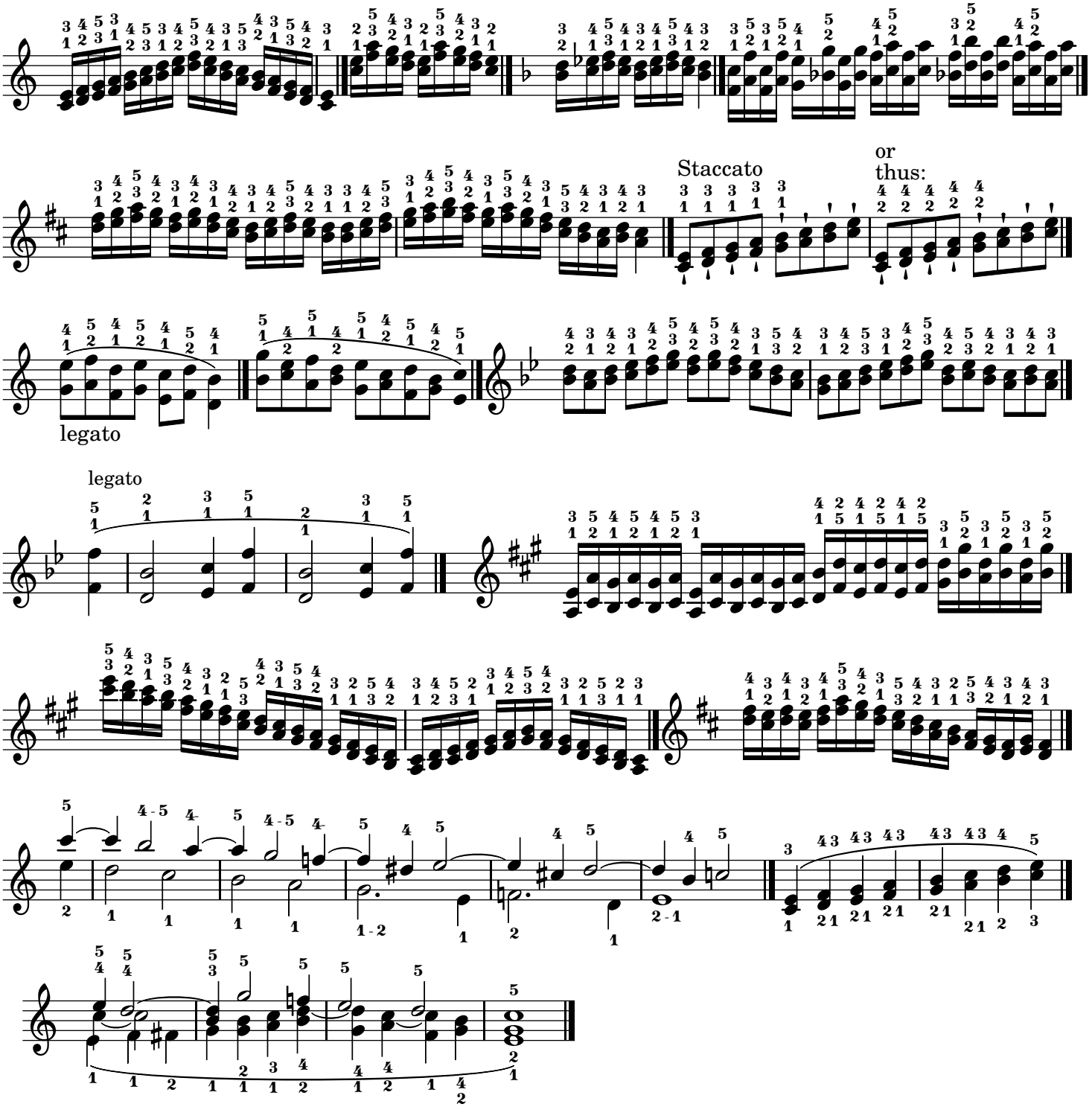


downward 9 or 10 bars longer, keeping down the thumb and every finger as long as possible; being one of the best exercises for opening the hand.

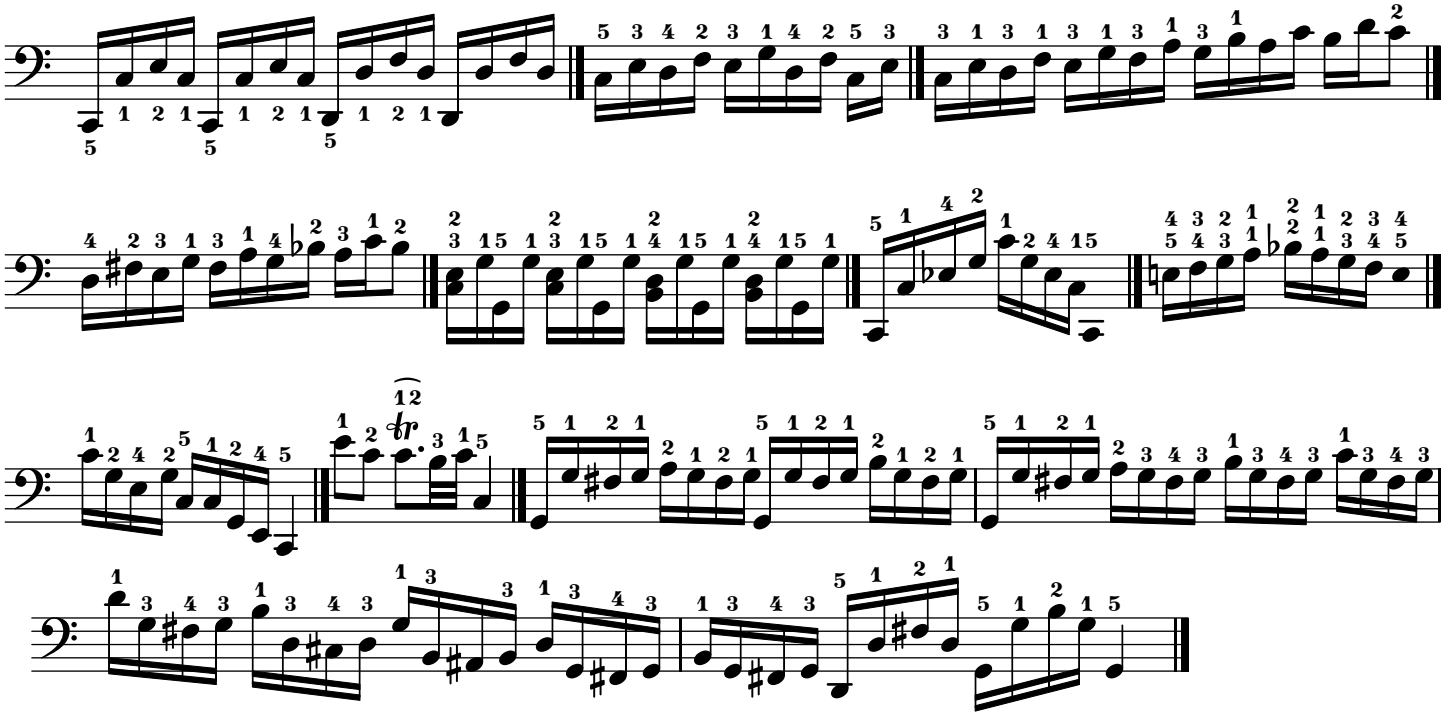


But when wanted legato, thus:




Staccato
or
thus:
legato
legato

THE LEFT HAND.



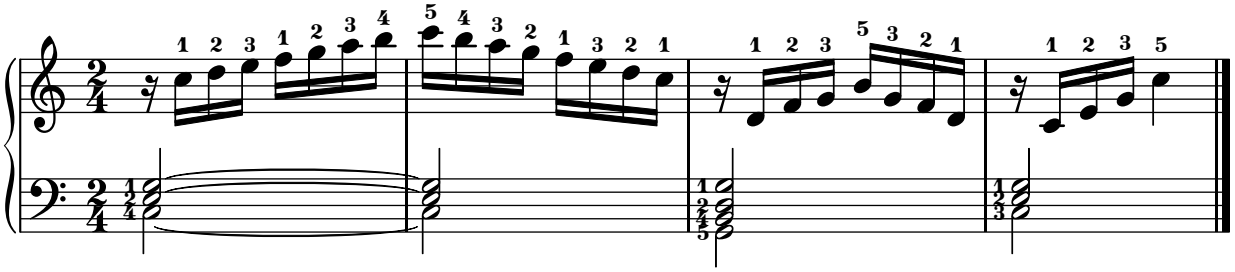
The majority of the preceding passages for the right hand can be used for the same exercise with the left hand, by the ingenuity and industry of the pupil, which is very advantageous.

PRELUDES AND LESSONS

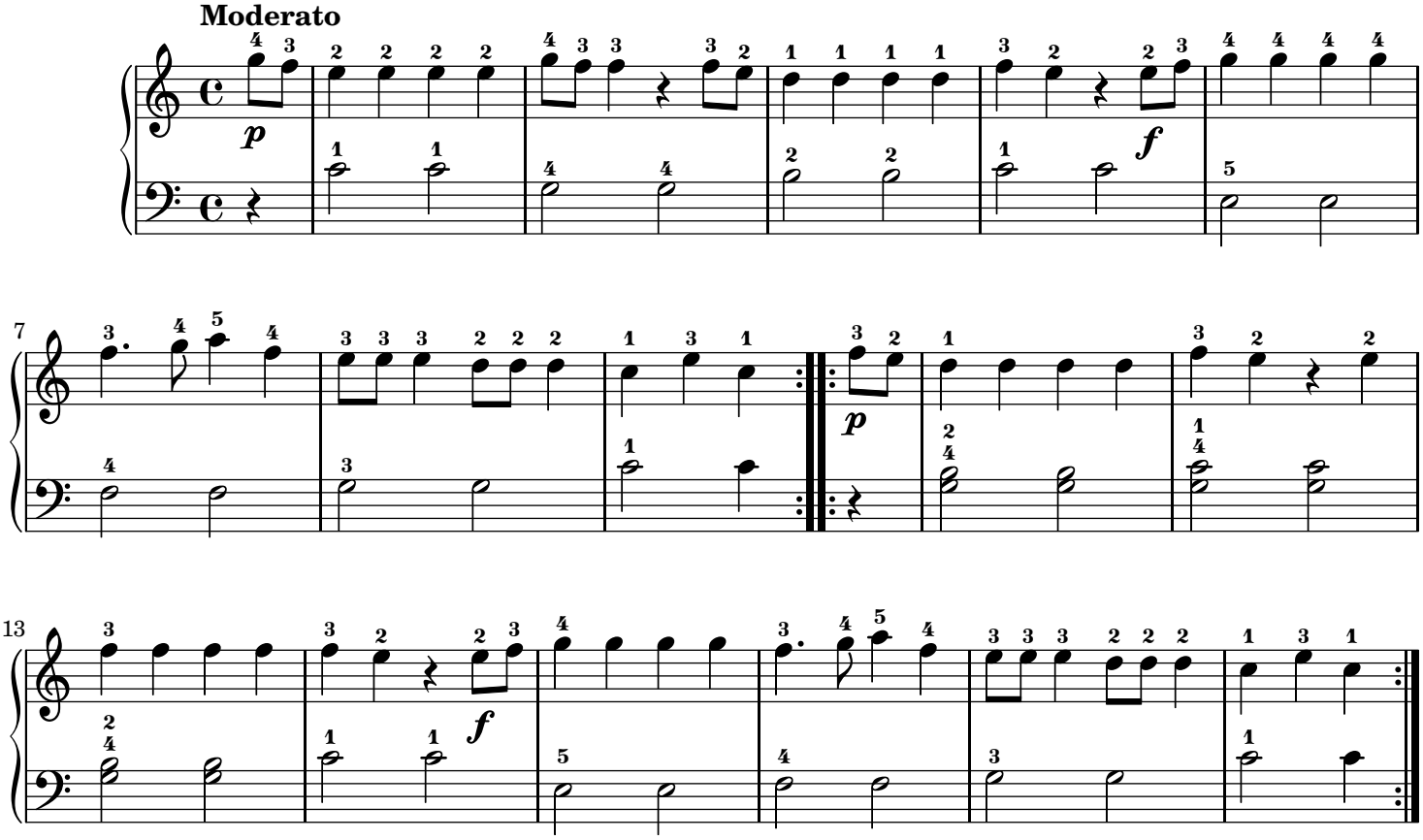
To preserve the order of keys, some of the difficult are intermixed with the easy lessons: but the pupil must practise the easiest first. Viz: No.1, 2, 3, 7, 8, 9, 12, 15, 17, 18, 19, 20, 21, 22, 23, 25, 26, 29, 30, 31, etc.

LESSON I

PRELUDE IN C MAJOR

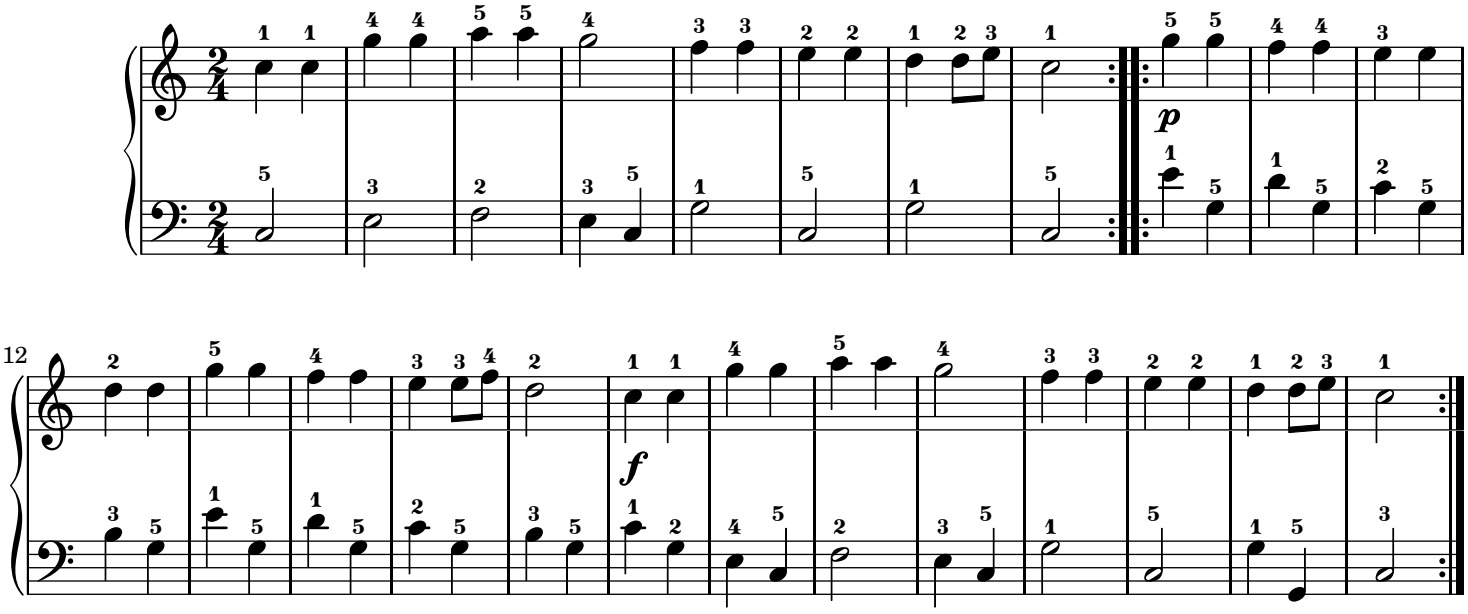


AWAY WITH MELANCHOLY: BY MOZART



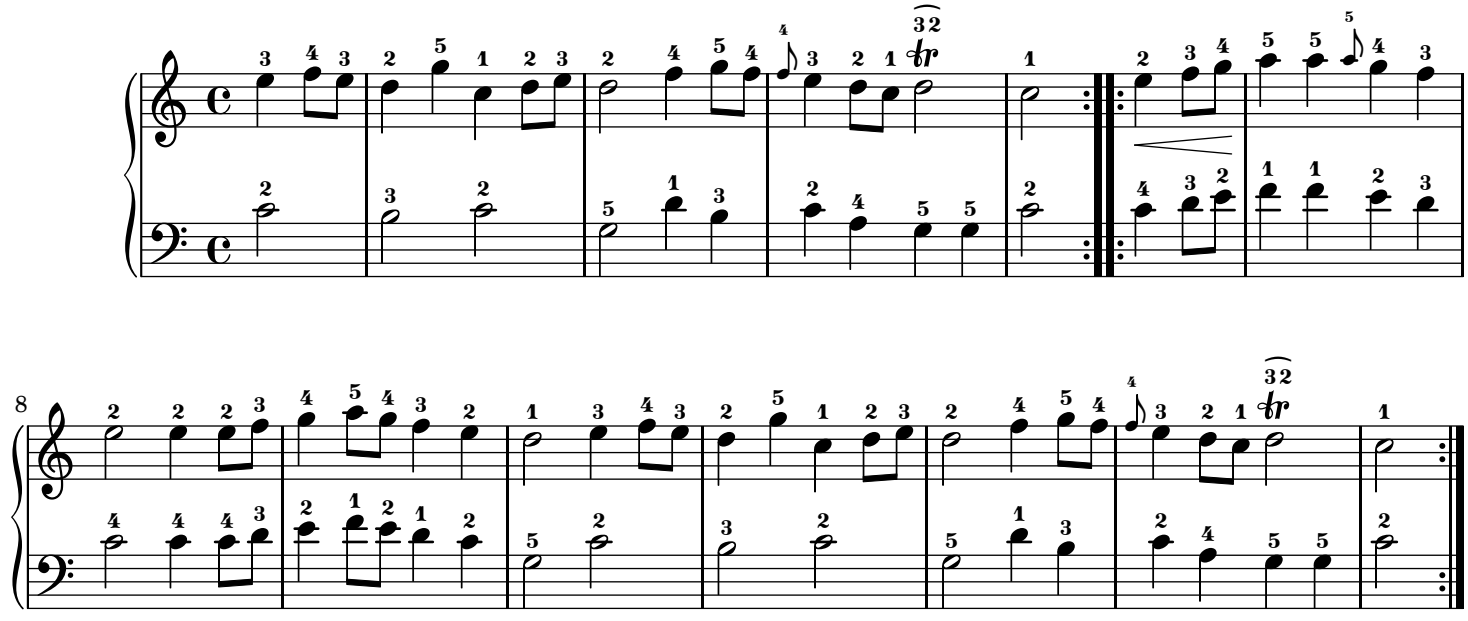
LESSON II

ARIA



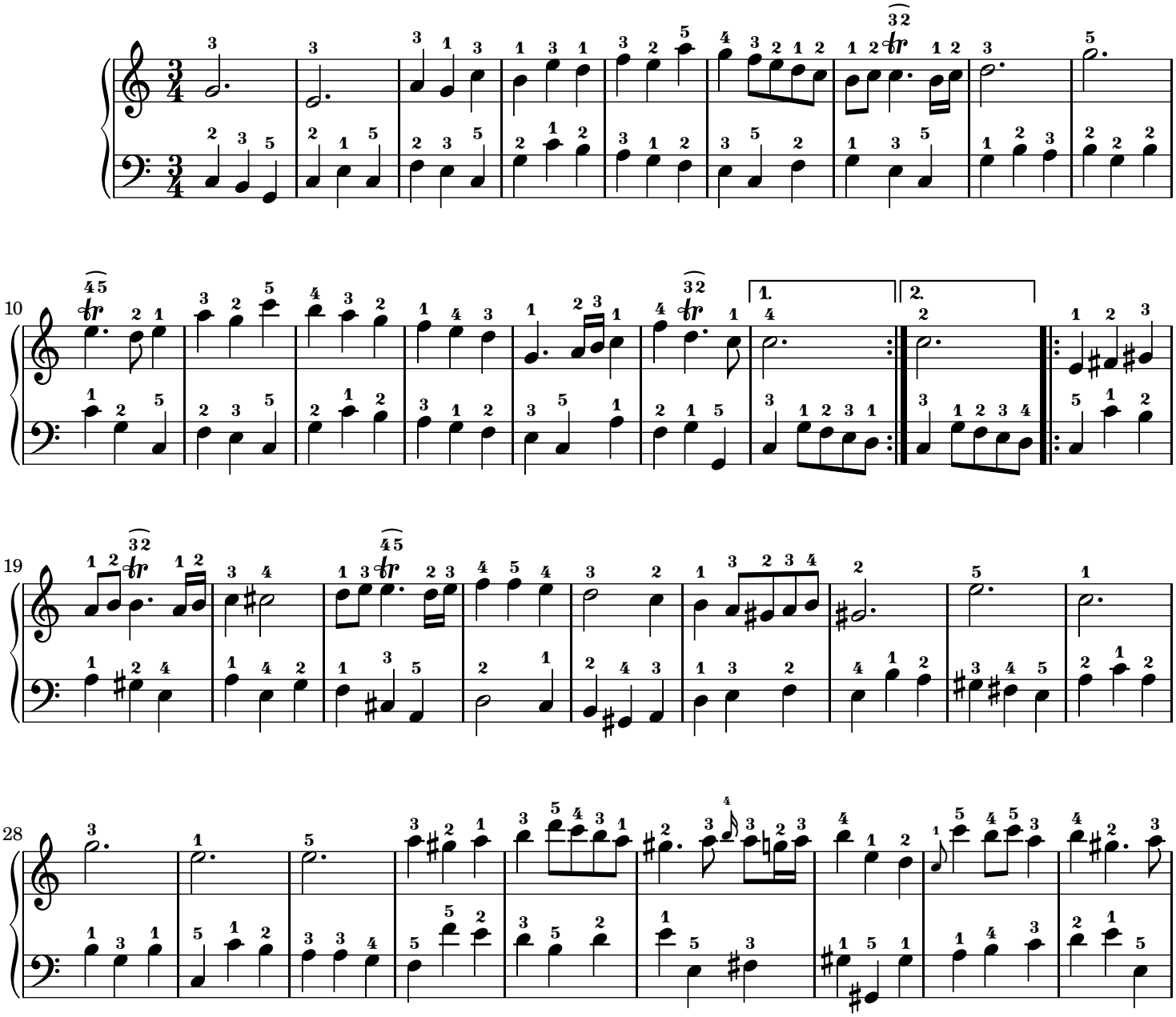
LESSON III

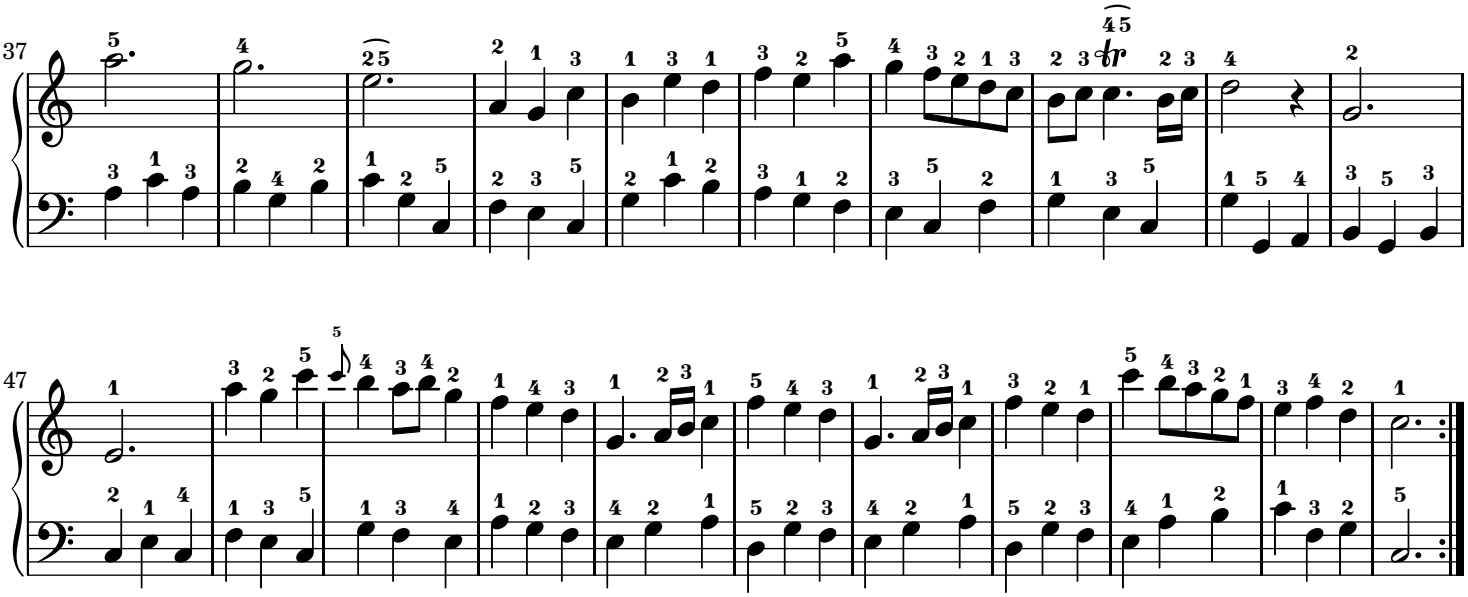
AIR, IN ATALANTA, BY HANDEL



LESSON IV

AIR, IN SAUL, BY HANDEL

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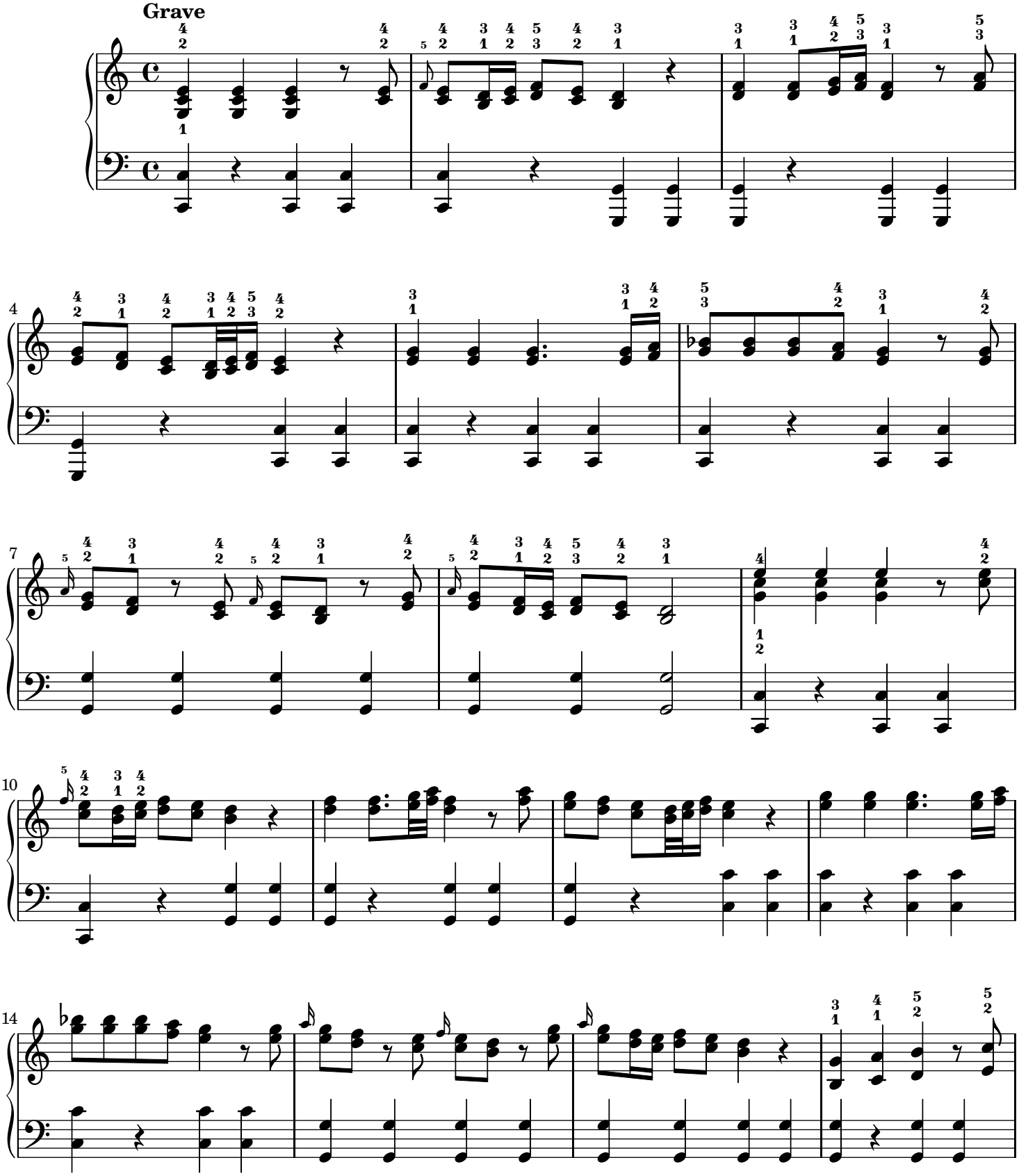
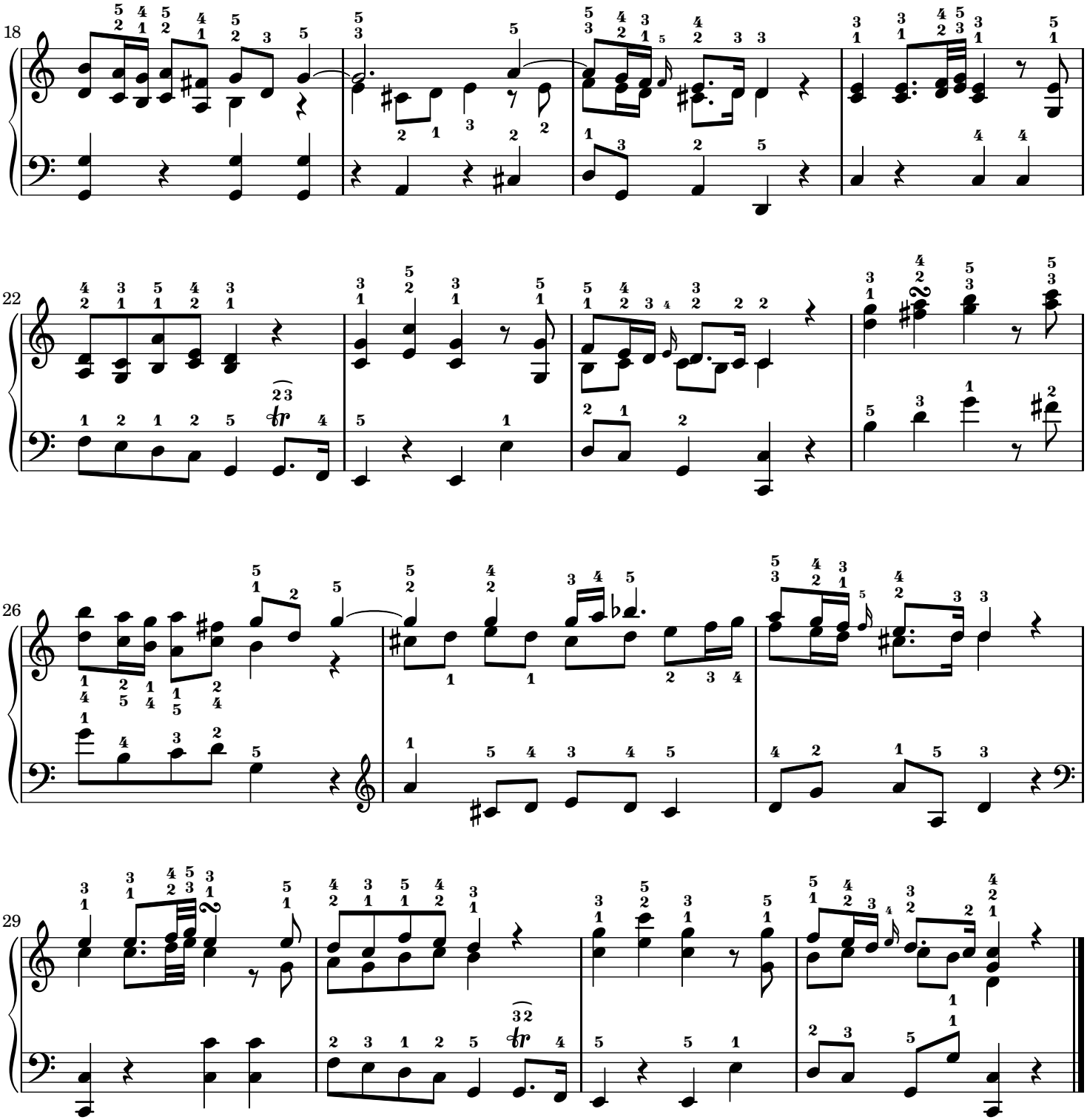
LESSON V

DEAD MARCH, IN SAUL, BY HANDEL




18
22
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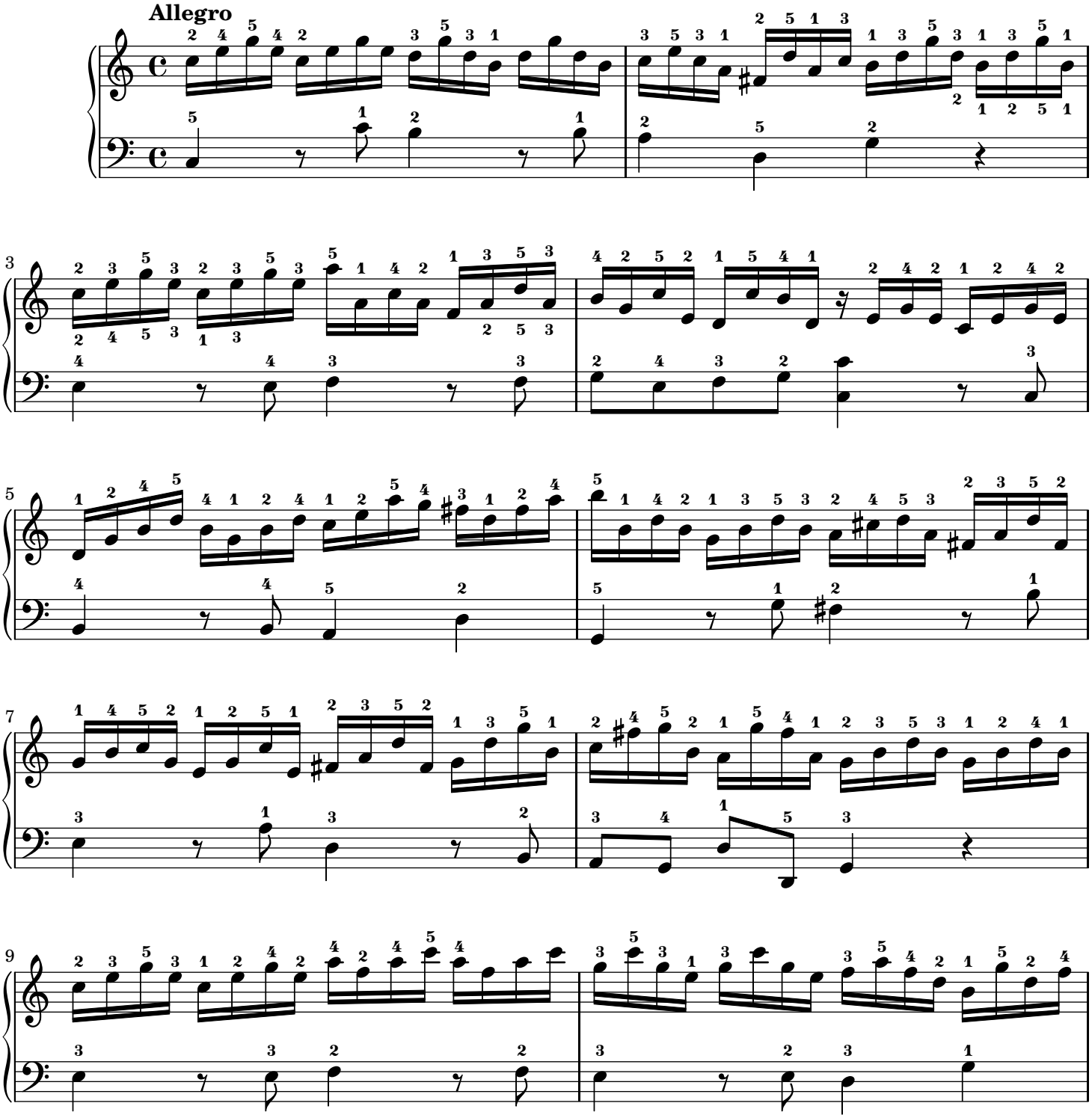
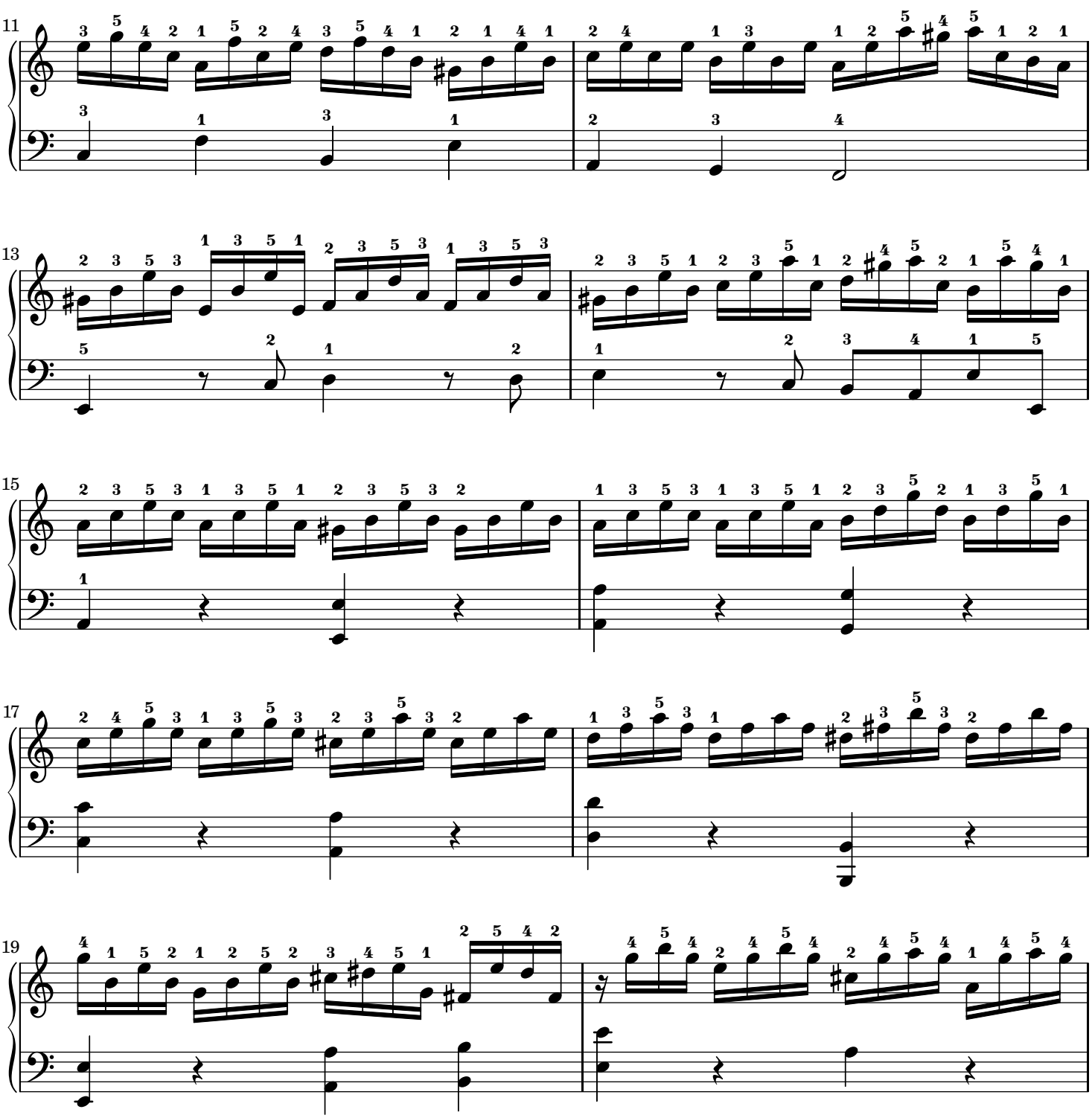
29

LESSON VI

ALLEGRO BY CORELLI

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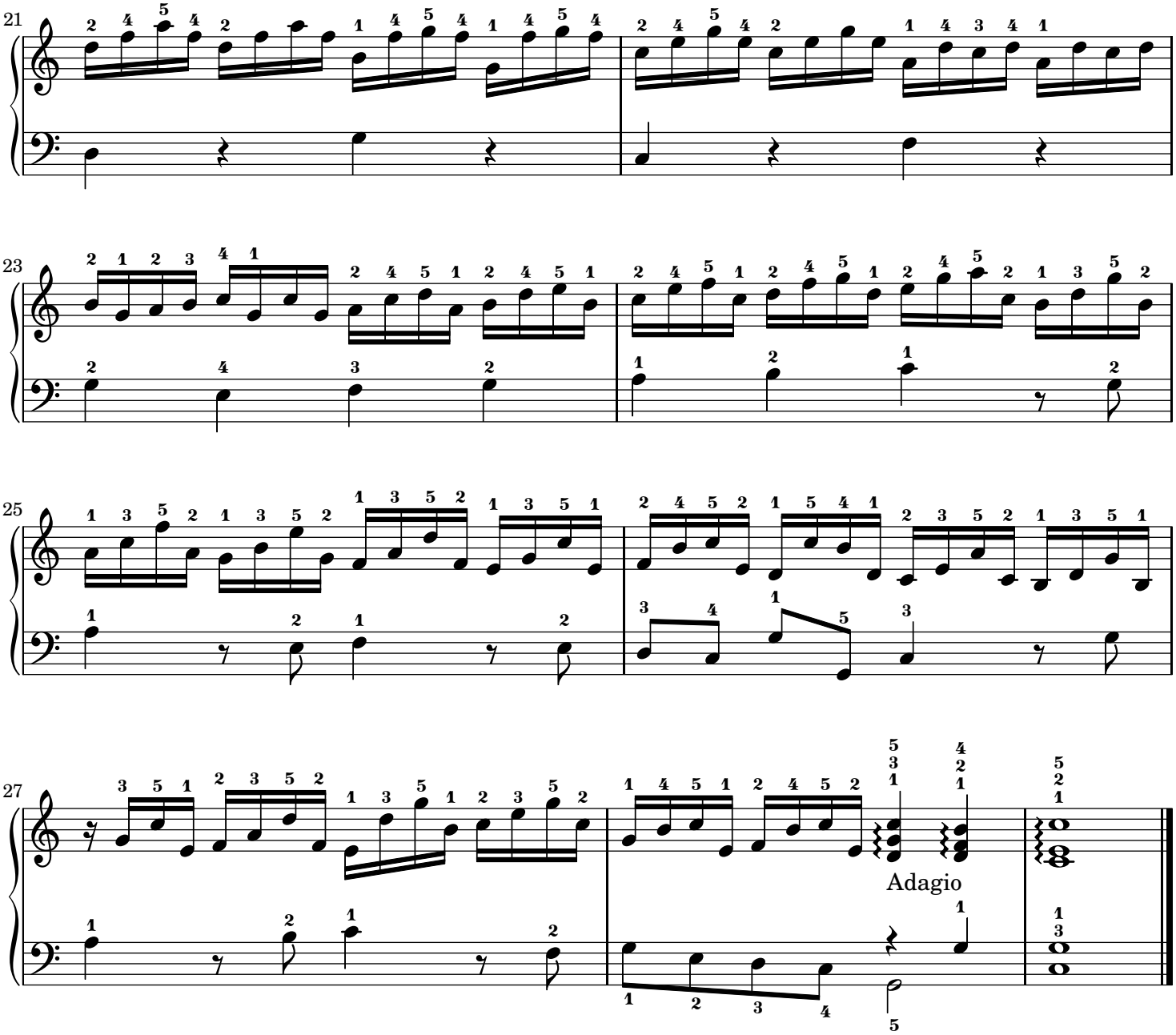
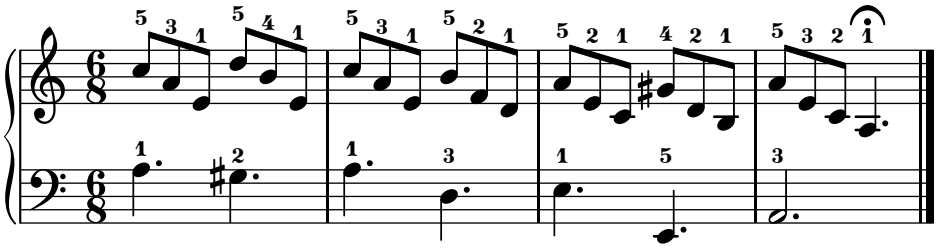
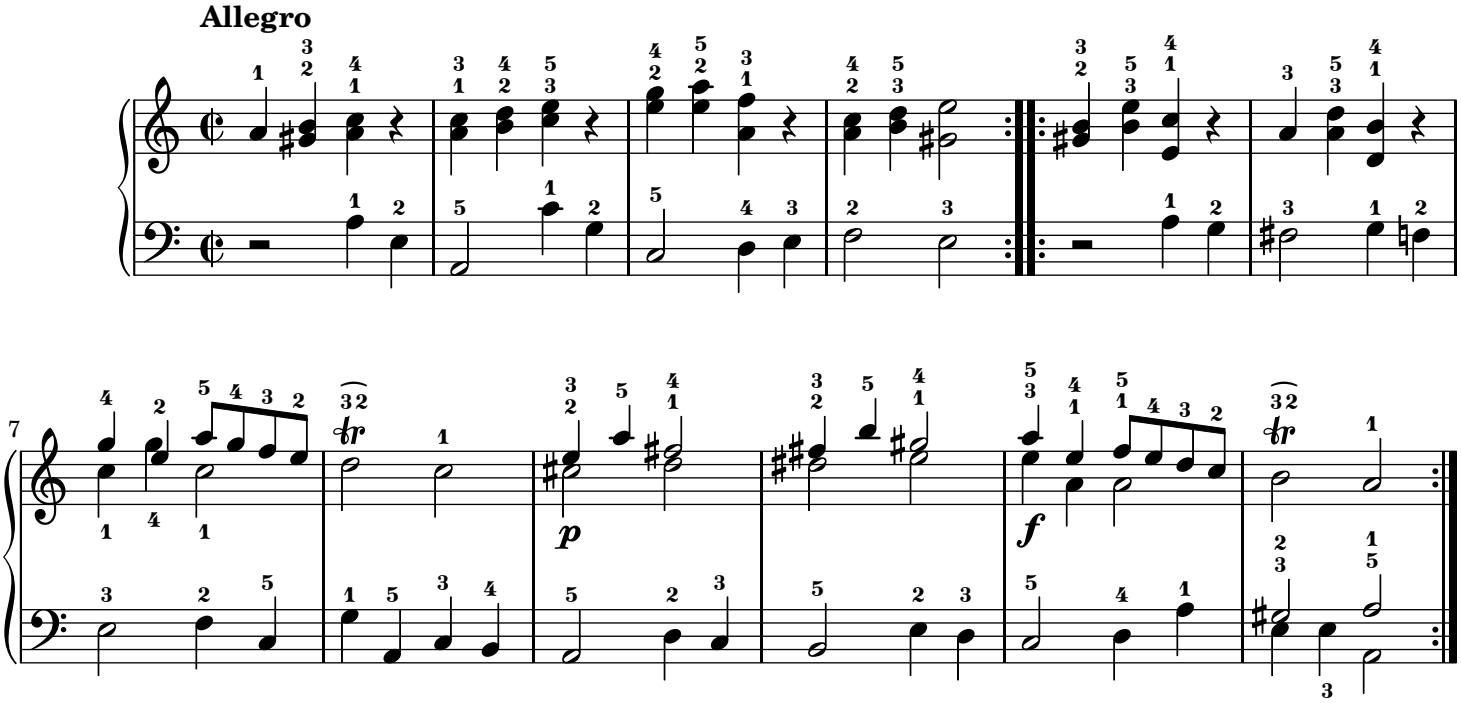

21
23
25
27
Adagio

LESSON VII

PRELUDE IN A MINOR

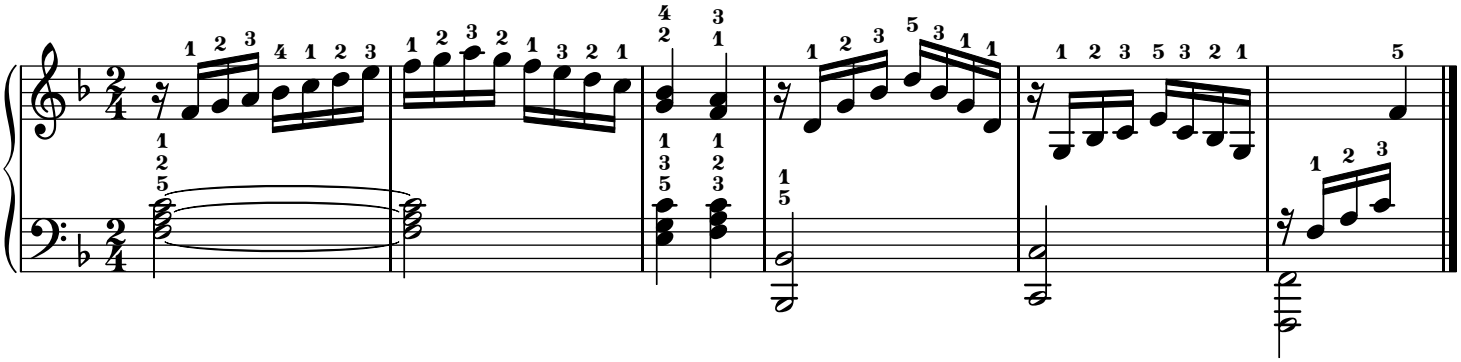


GAVOTTA BY CORELLI

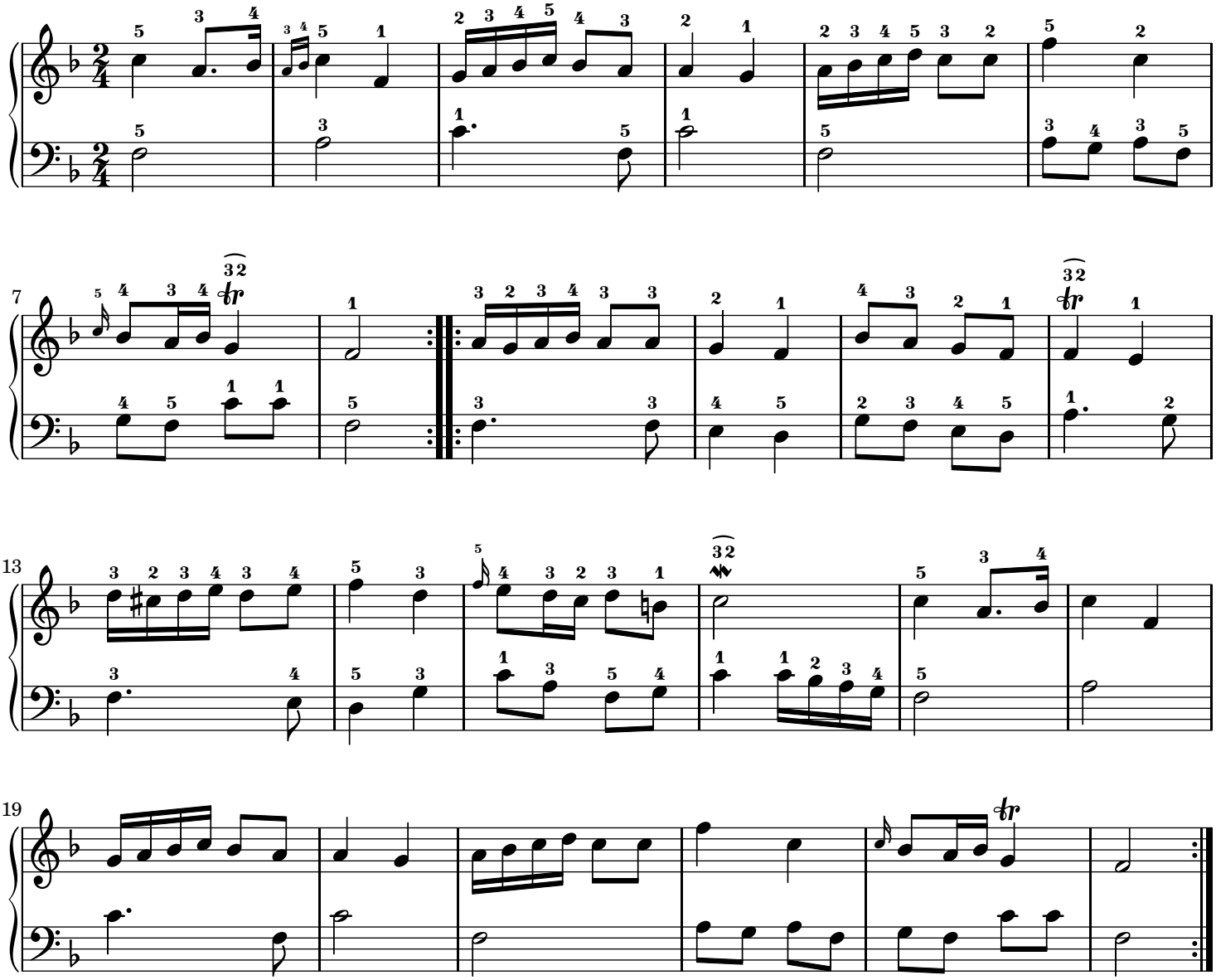


LESSON VIII

PRELUDE IN F MAJOR

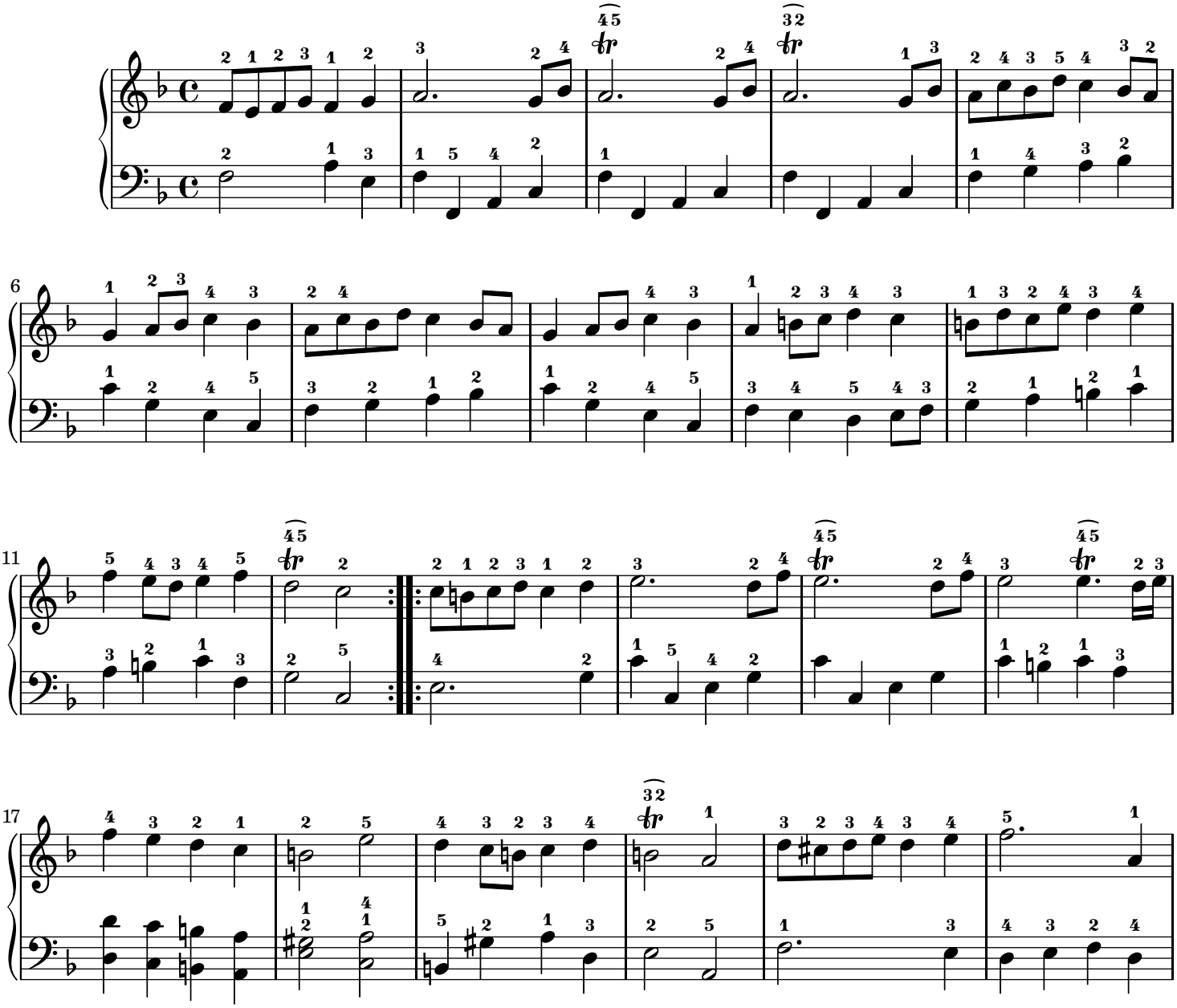


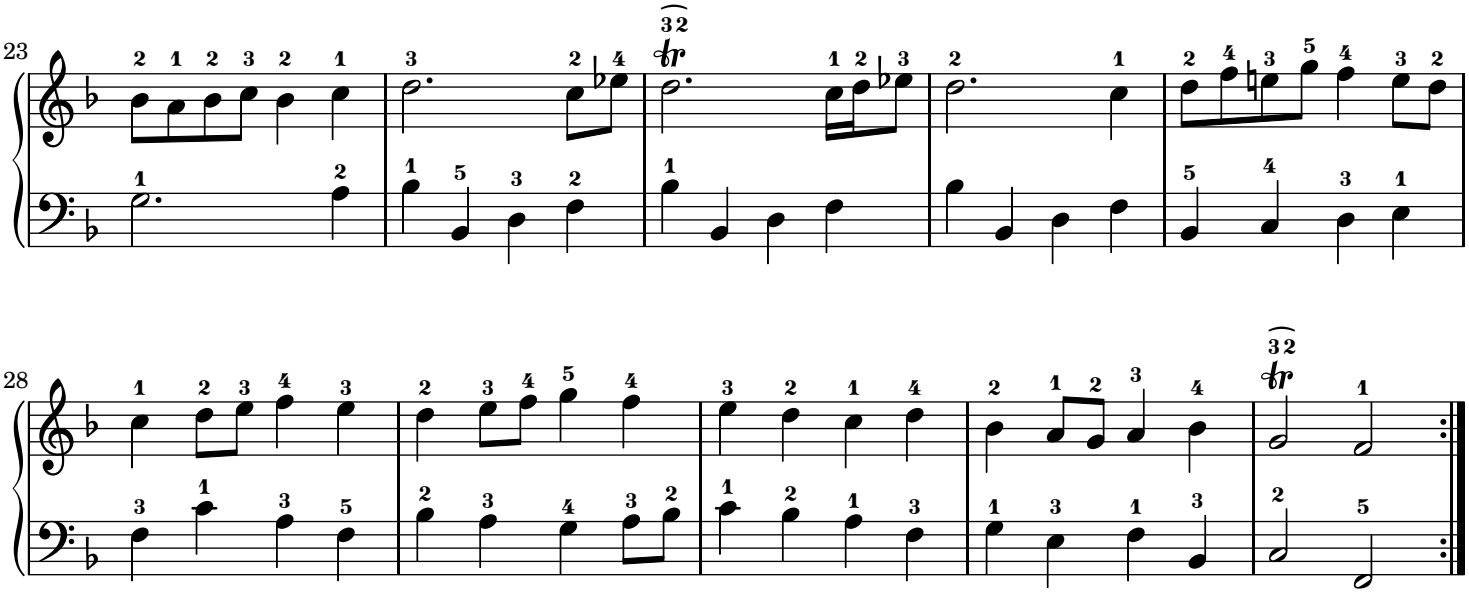
AIR, IN JUDAS MACCABEUS, BY HANDEL



LESSON IX

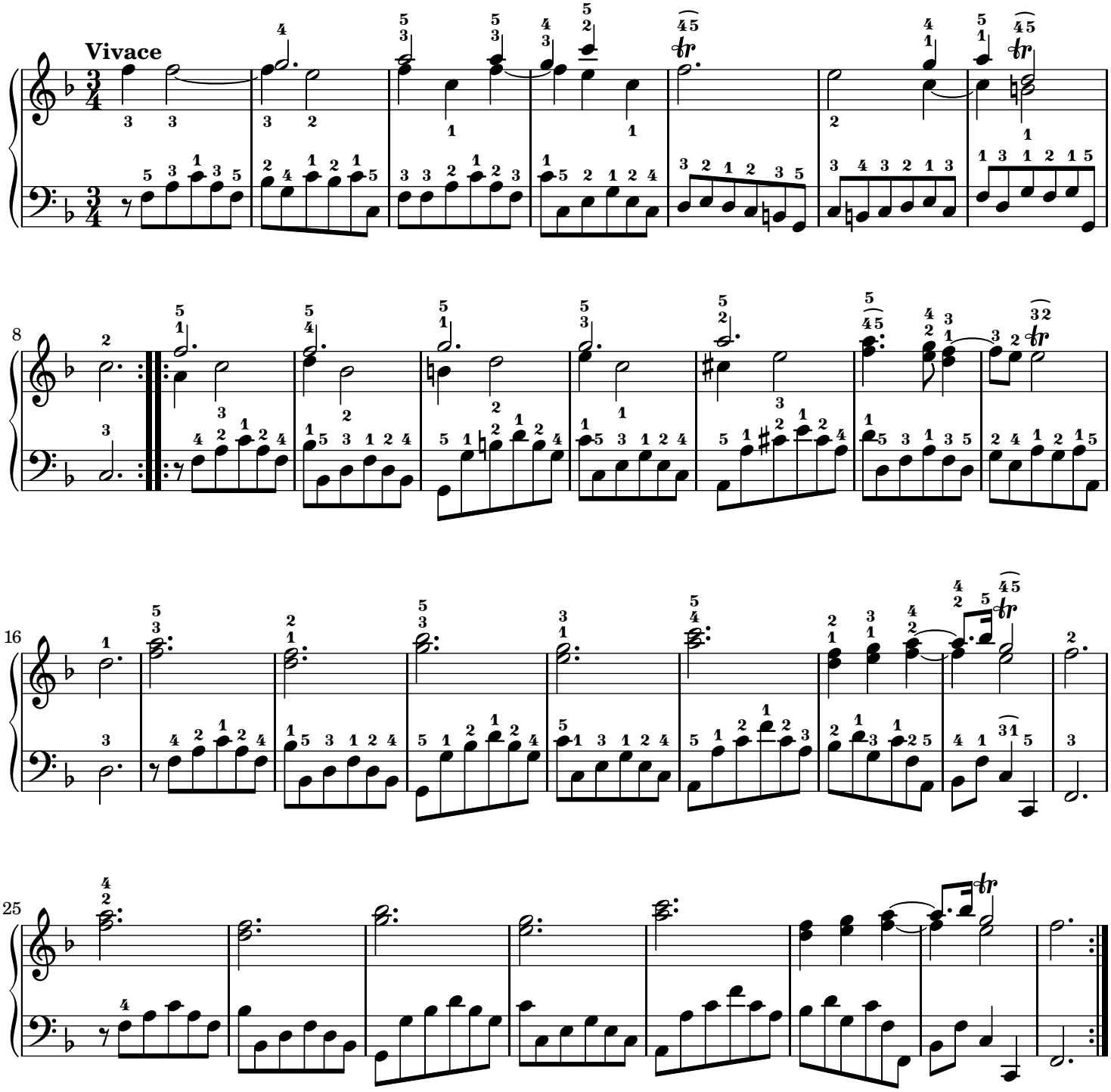
MARCH, IN JUDAS MACCABEUS, BY HANDEL




23
28

LESSON X

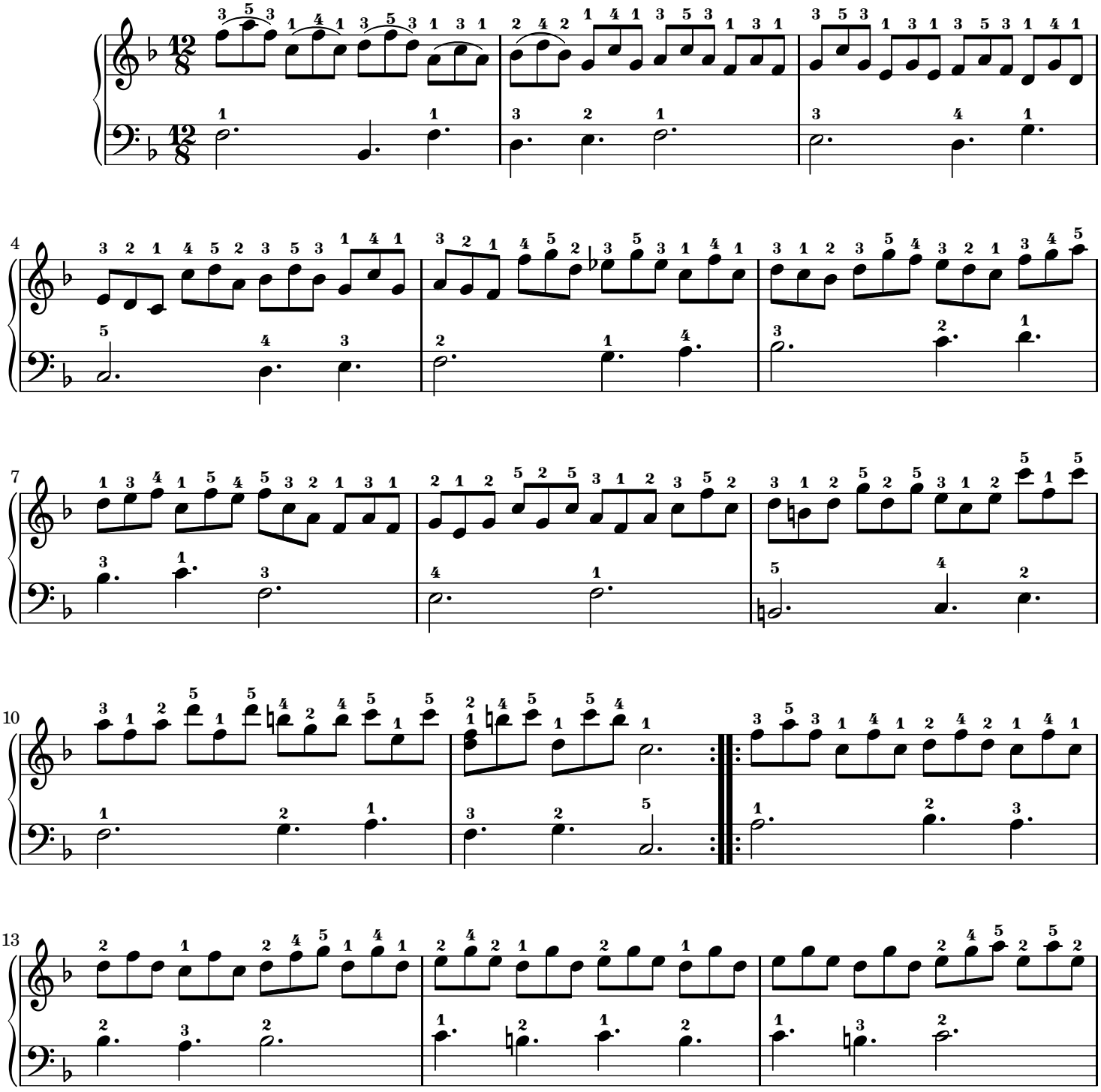
SARABANDA, BY CORELLI

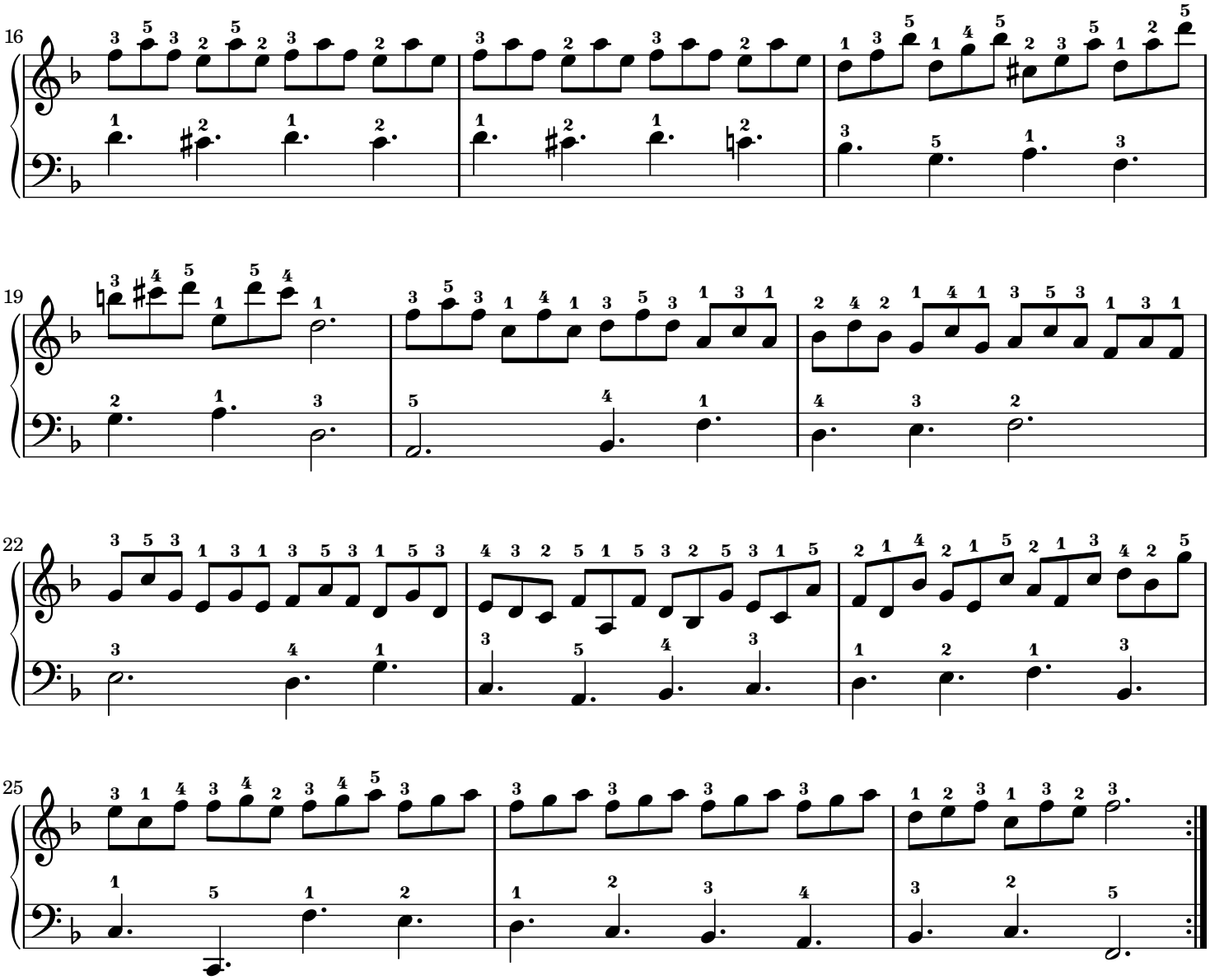


LESSON XI

GIGA, BY CORELLI

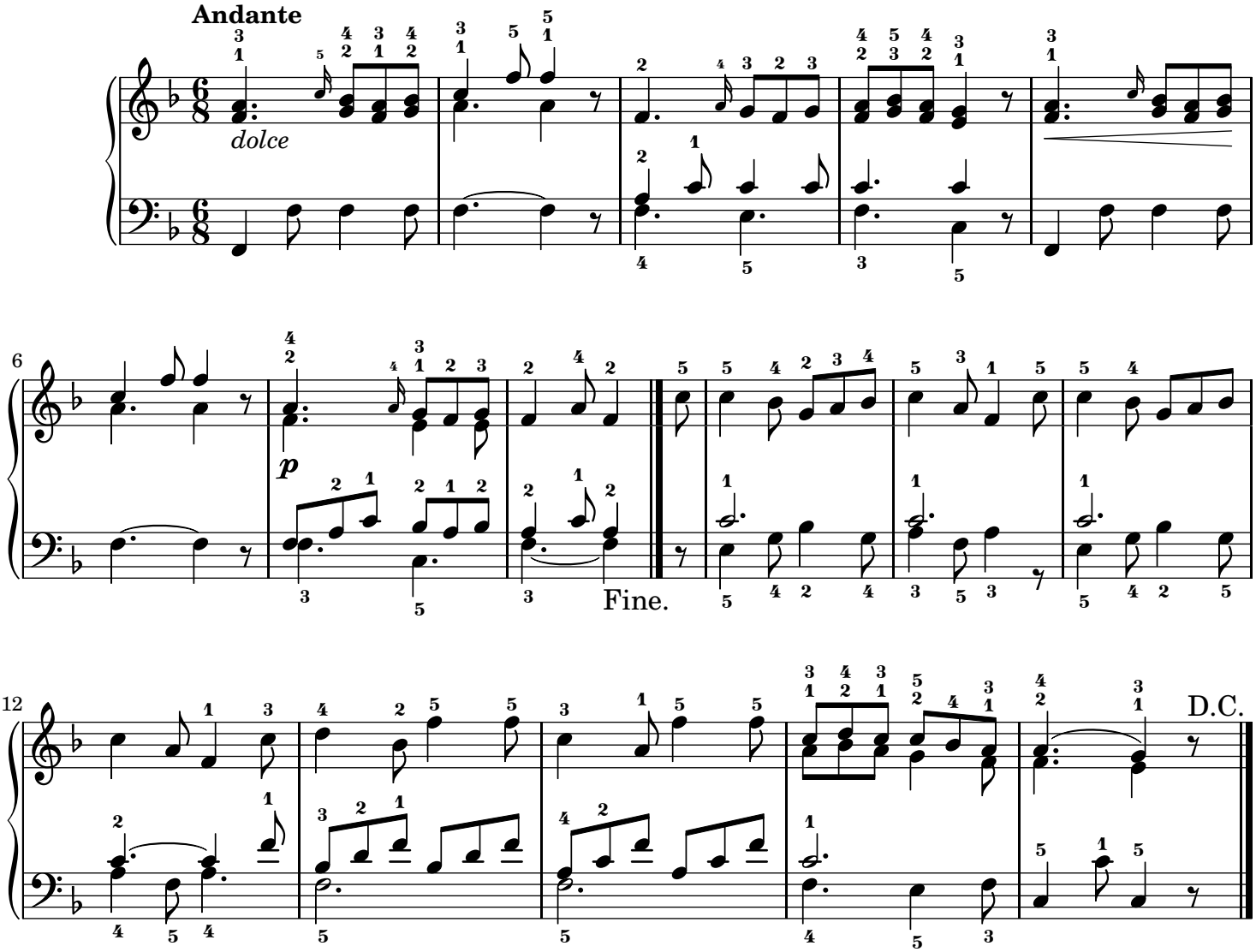
Allegro




16
19
22
25

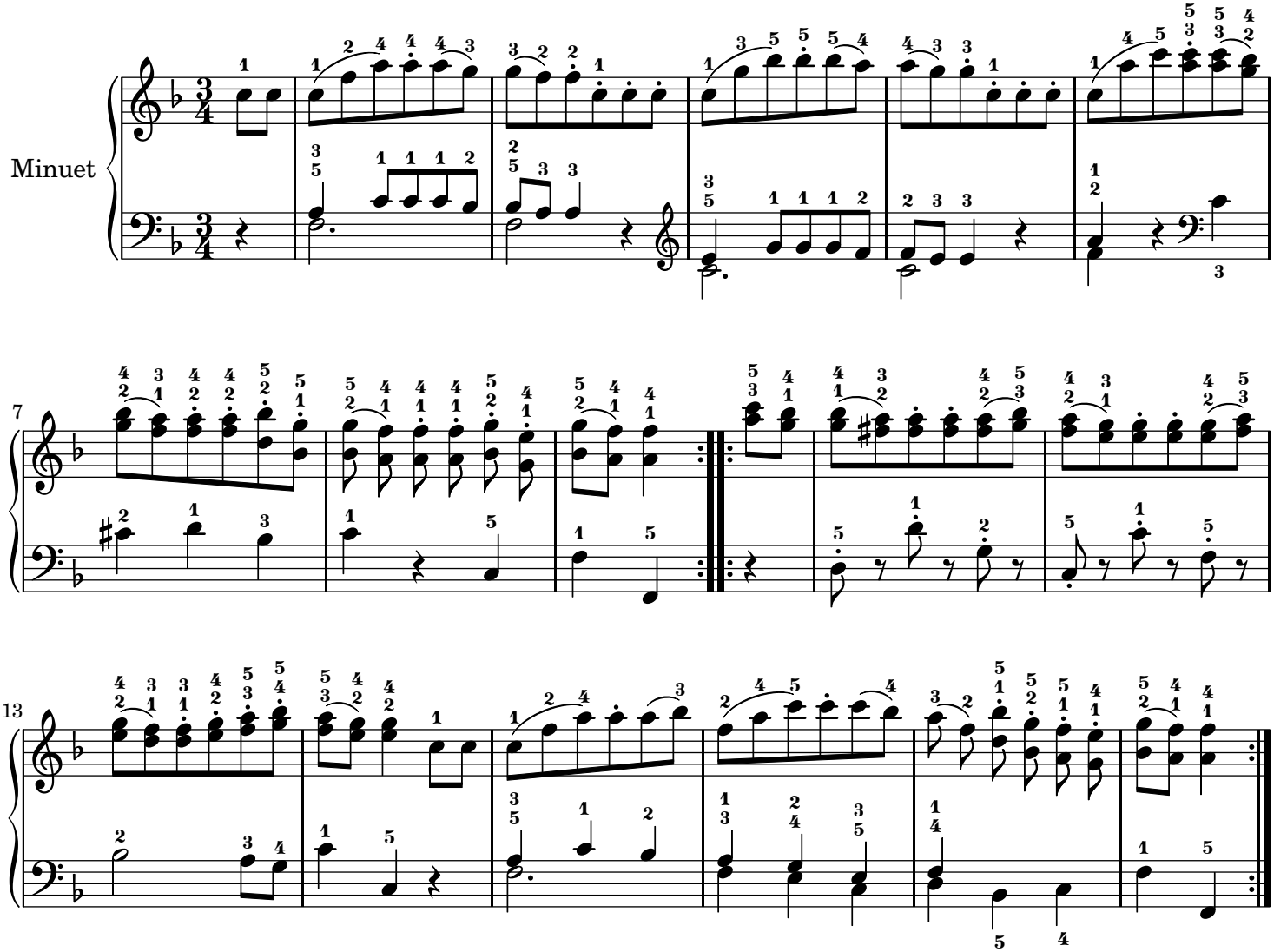
LESSON XII

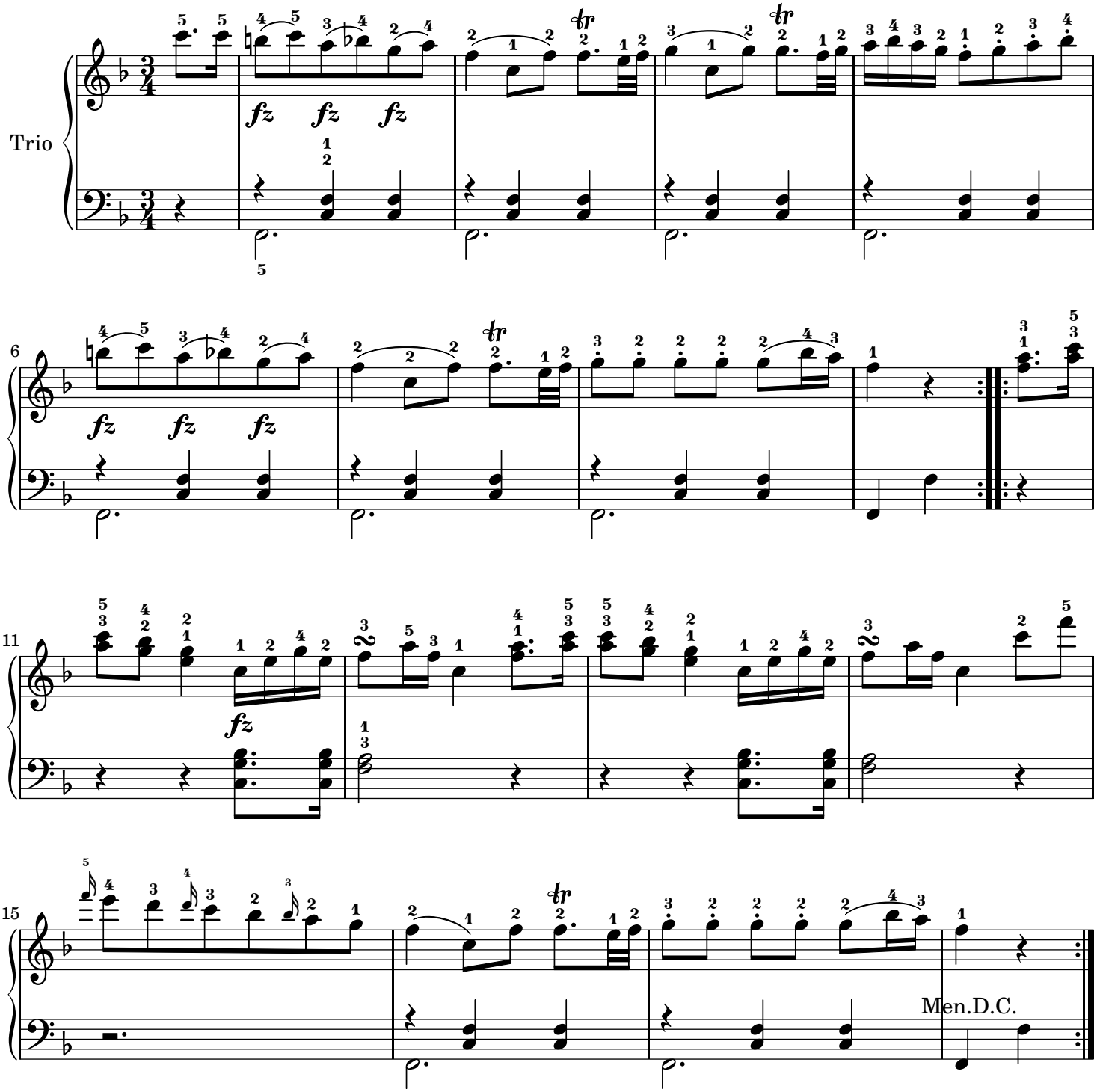
ARIETTA, BY MOZART



LESSON XIII

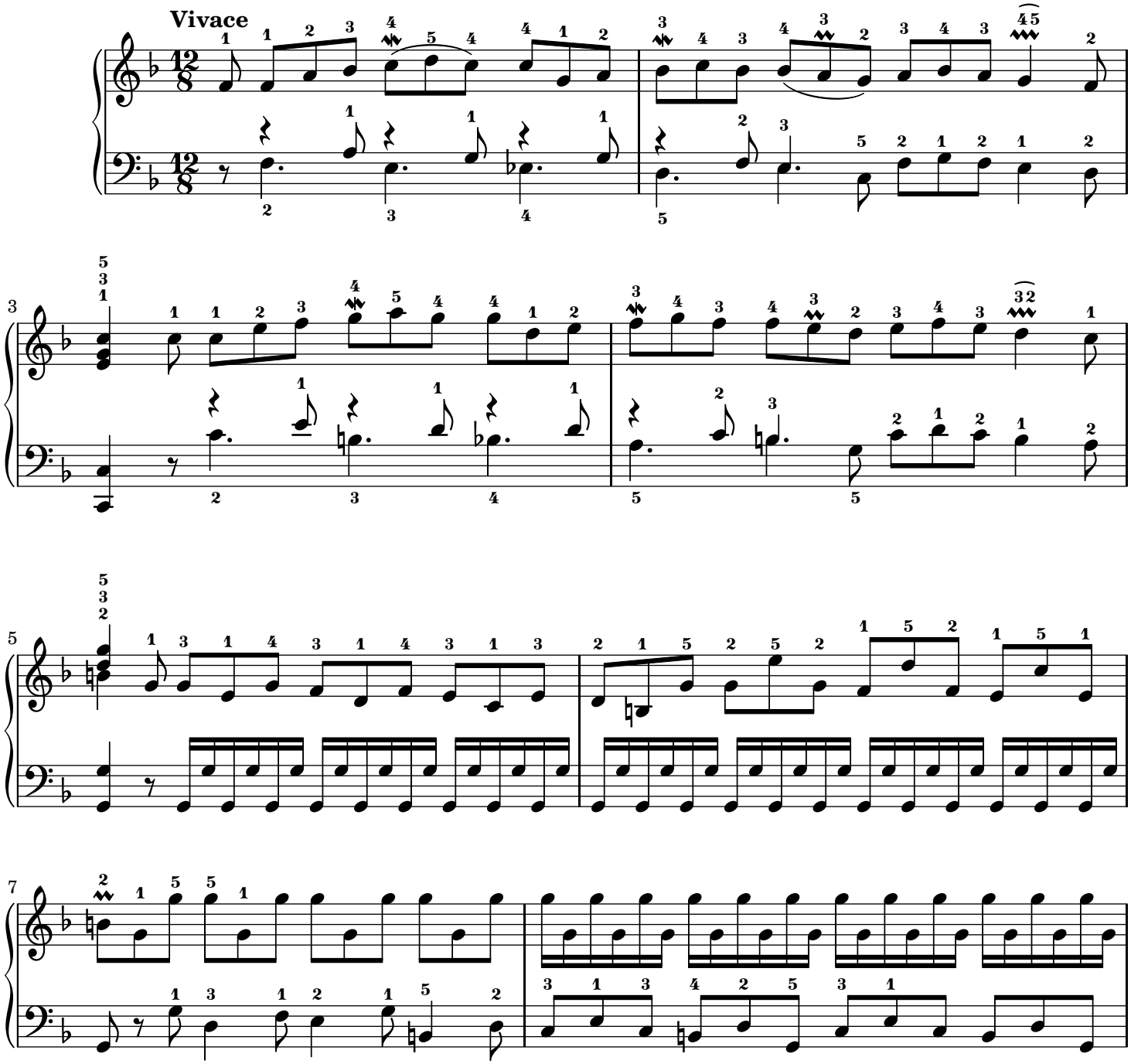
MINUET AND TRIO, BY MOZART

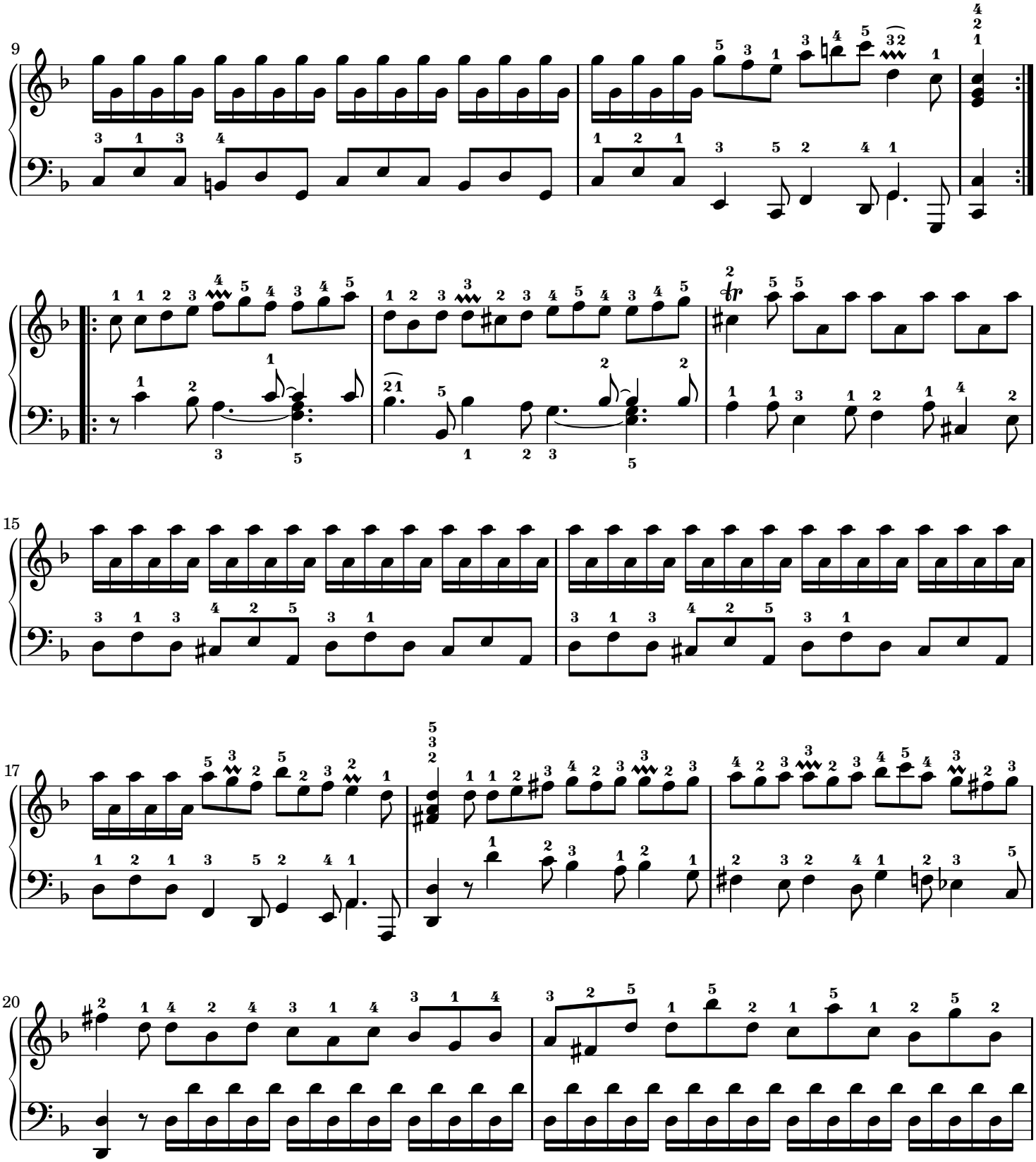


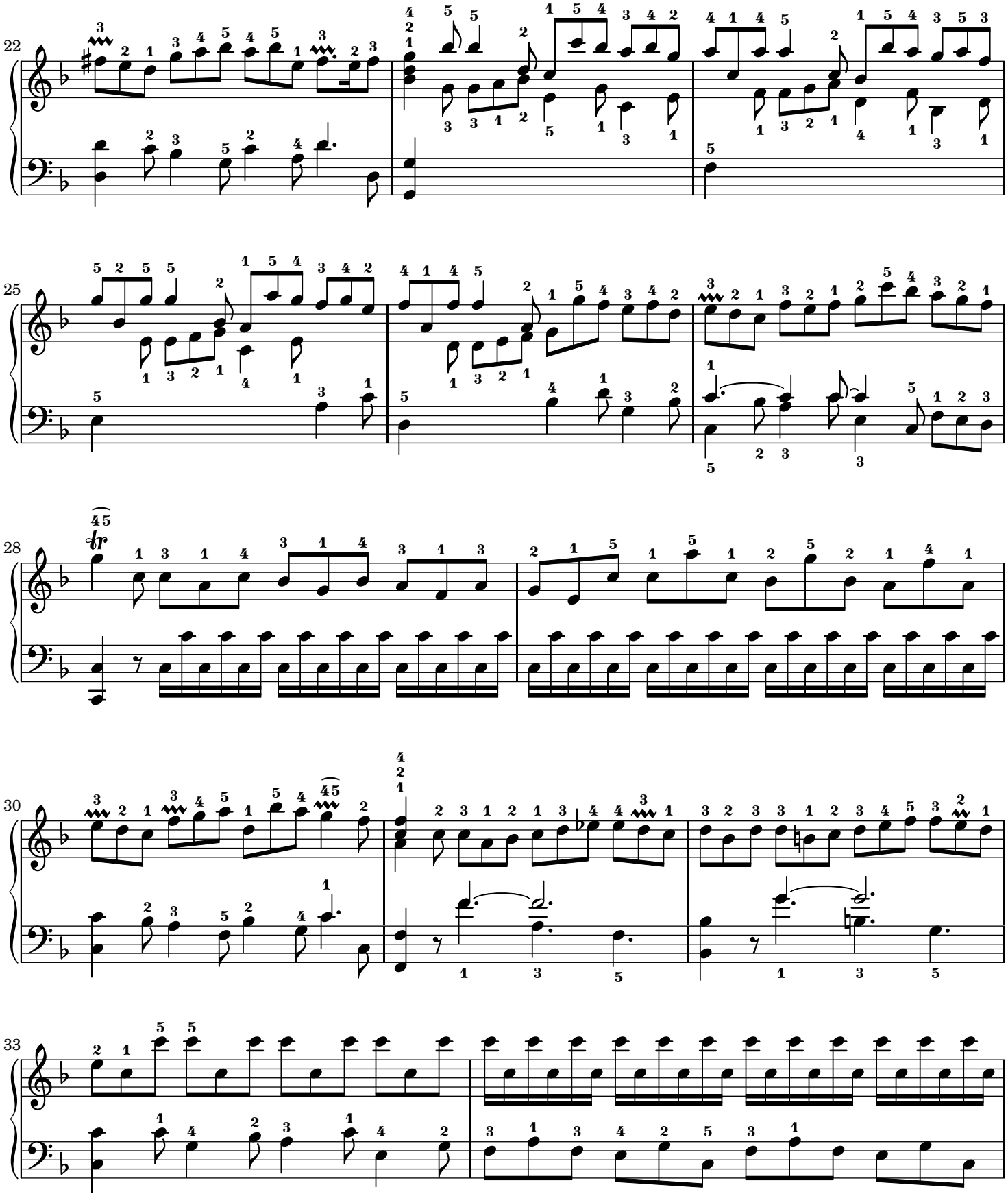

Trio
fz fz fz
6
fz fz fz
11
fz
15
Men.D.C.

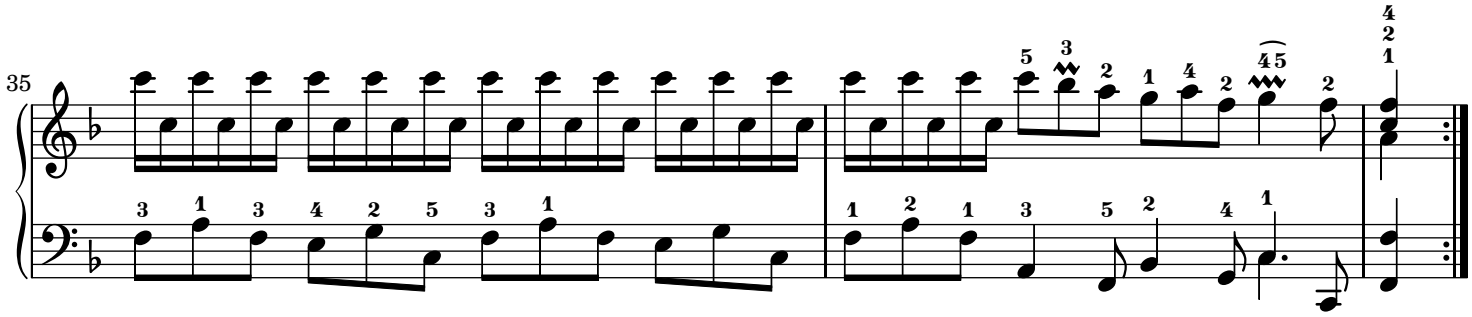
LESSON XIV

LE RÉVEILMATIN, BY COUPERIN

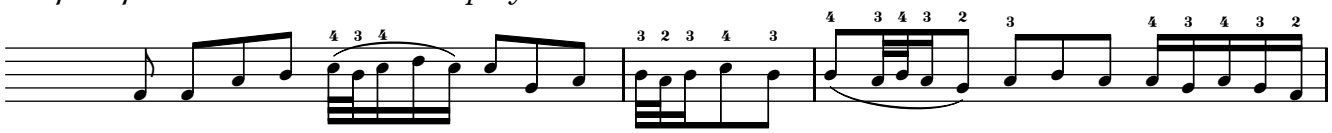



9
15
17
20


22
25
28
30
33

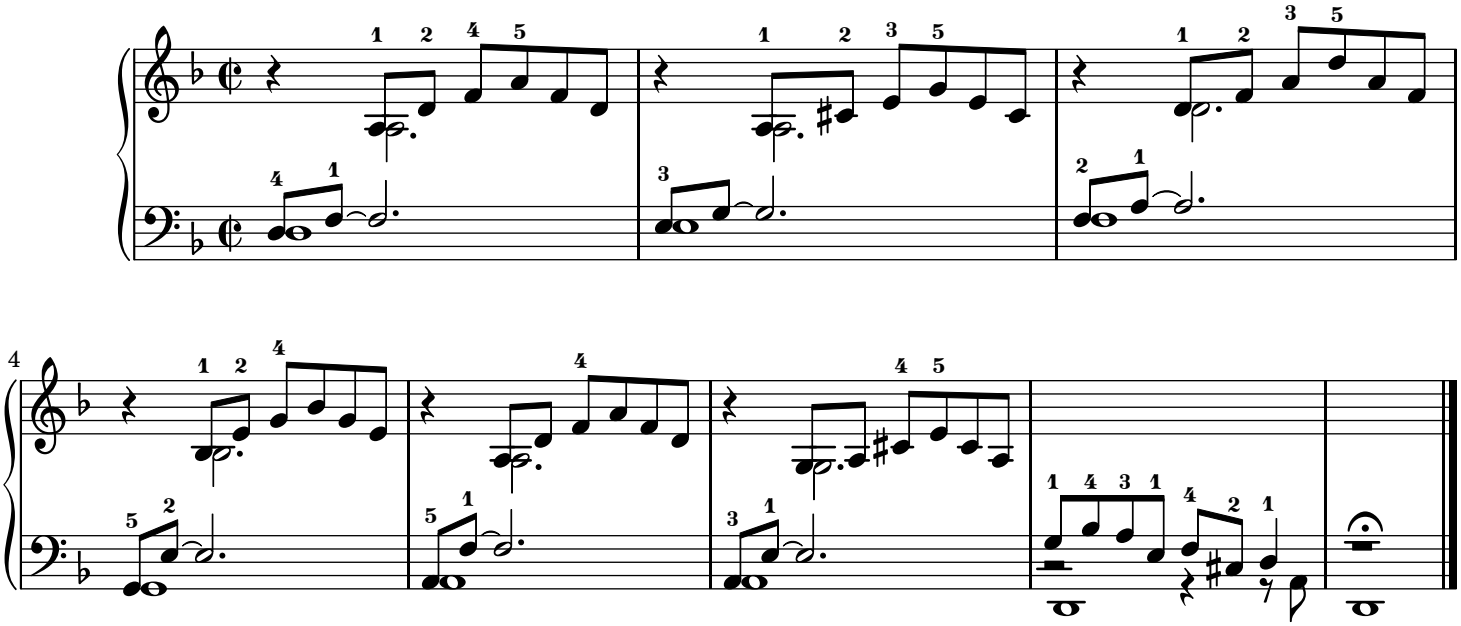


The graces of the first and second bar to be played like this:

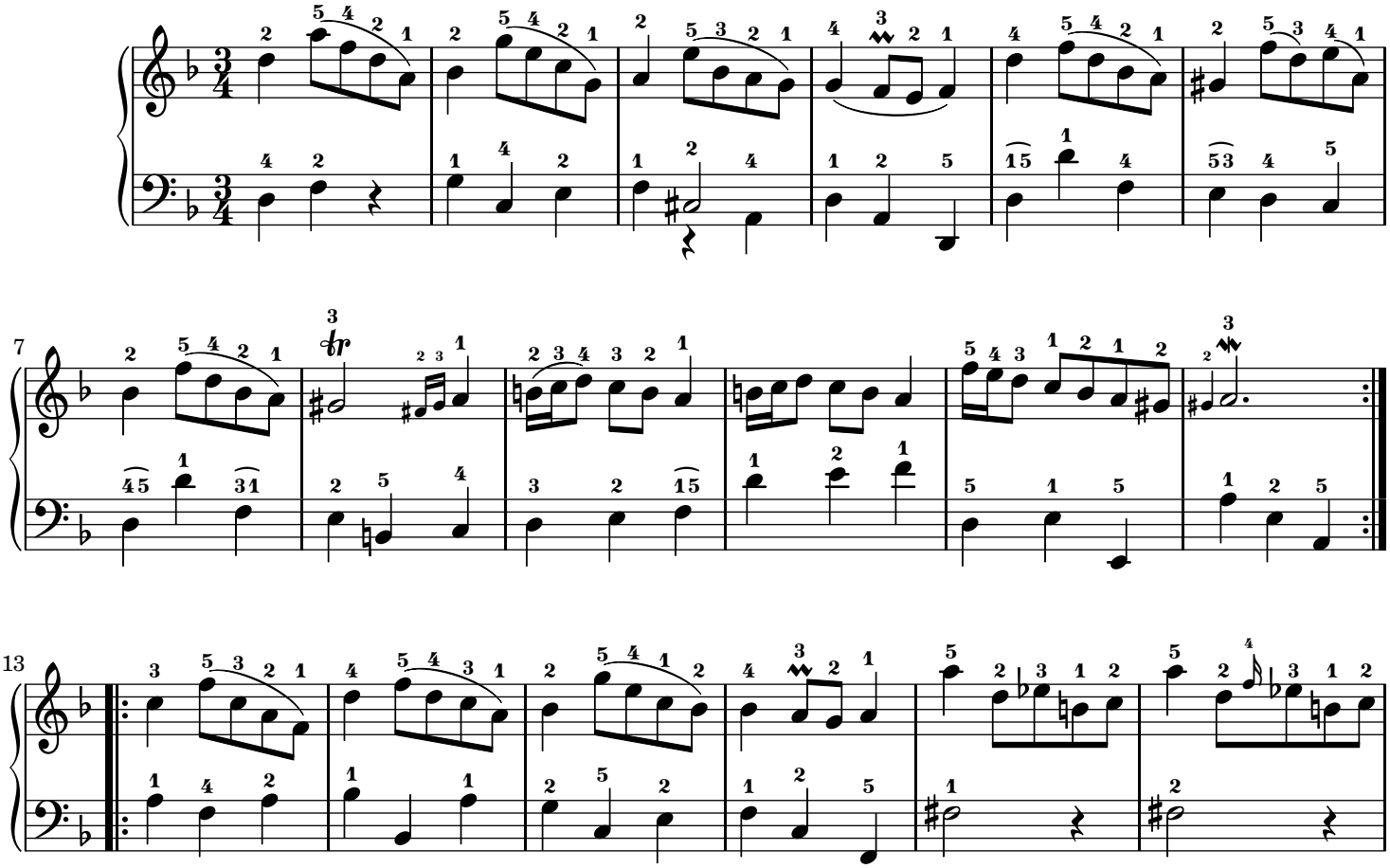


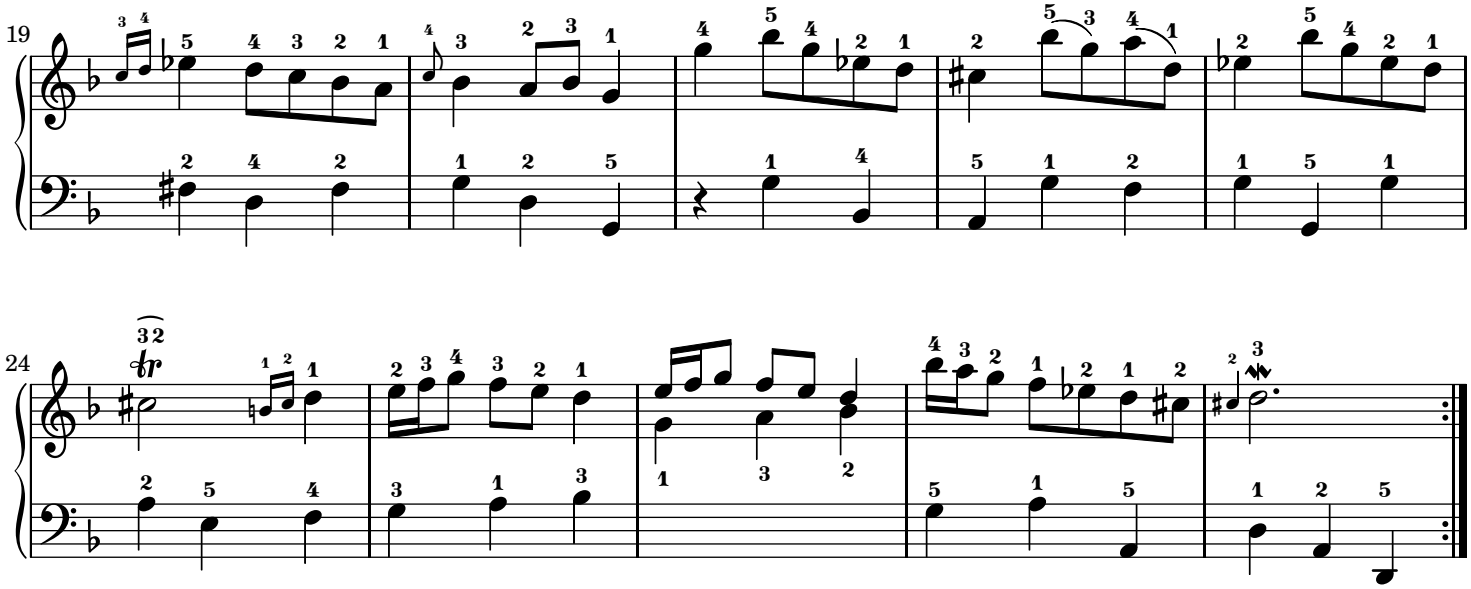
LESSON XV

PRELUDE IN D MINOR



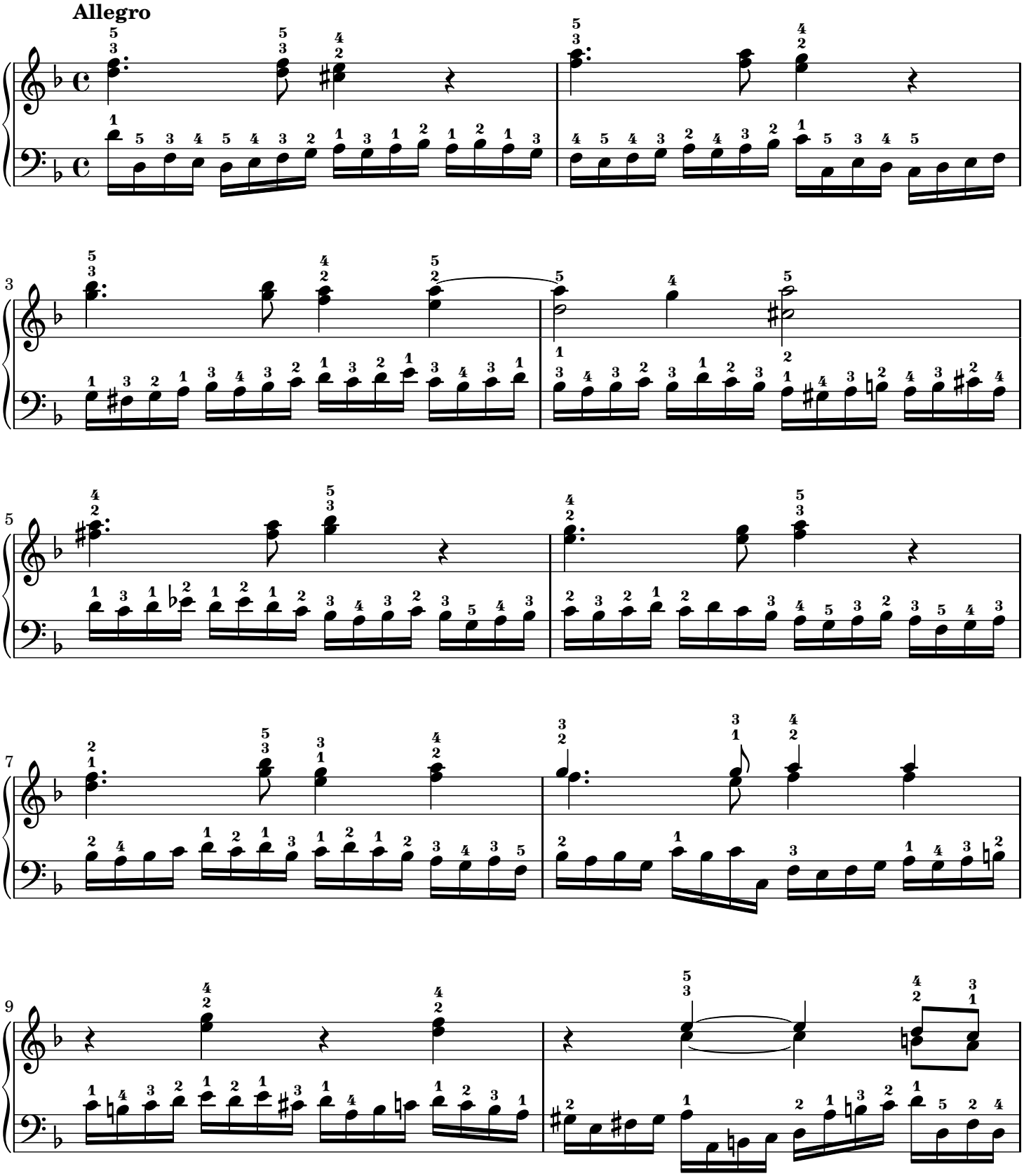
LARGHETTO, BY SCARLATTI

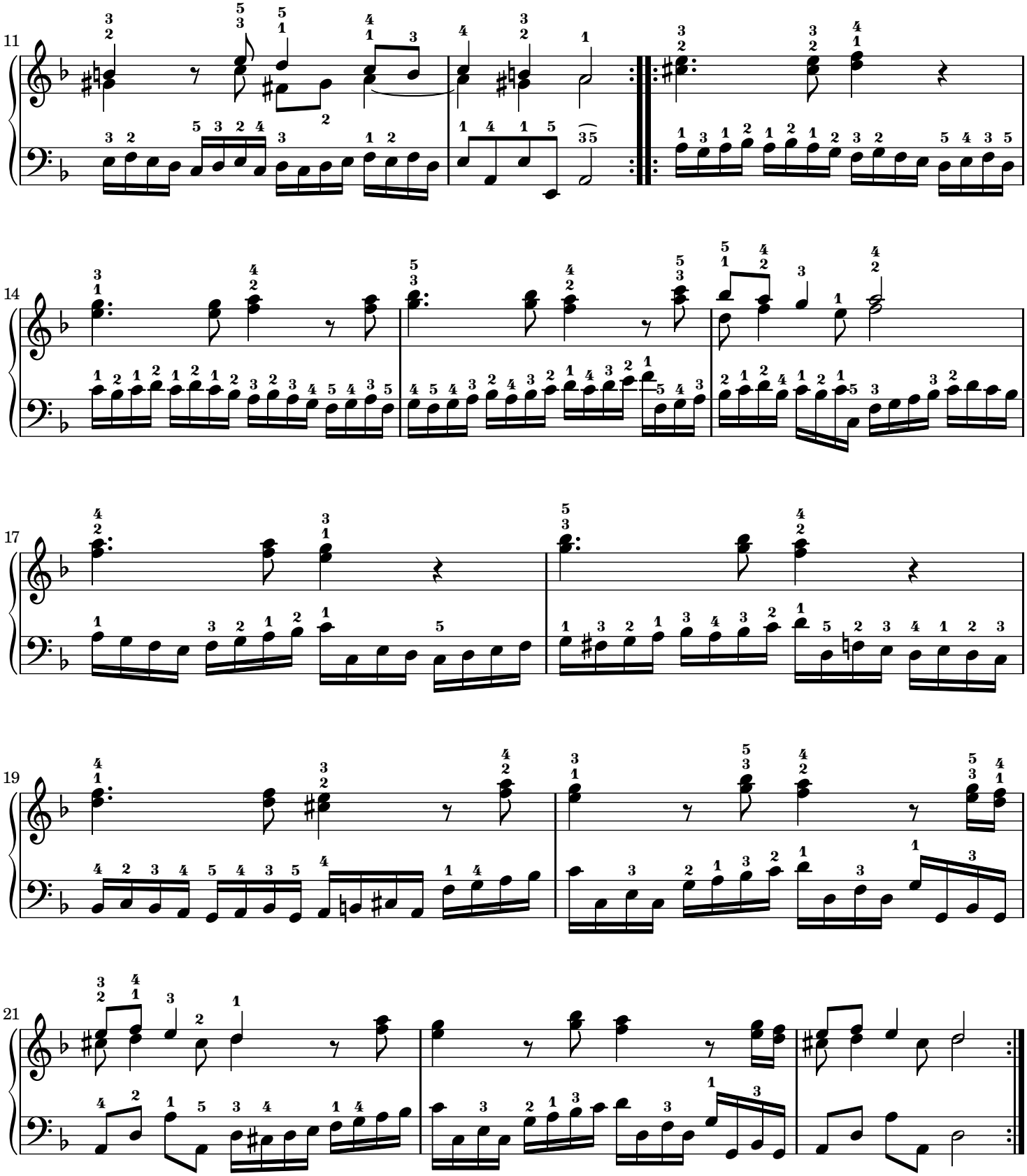



19
24

LESSON XVI

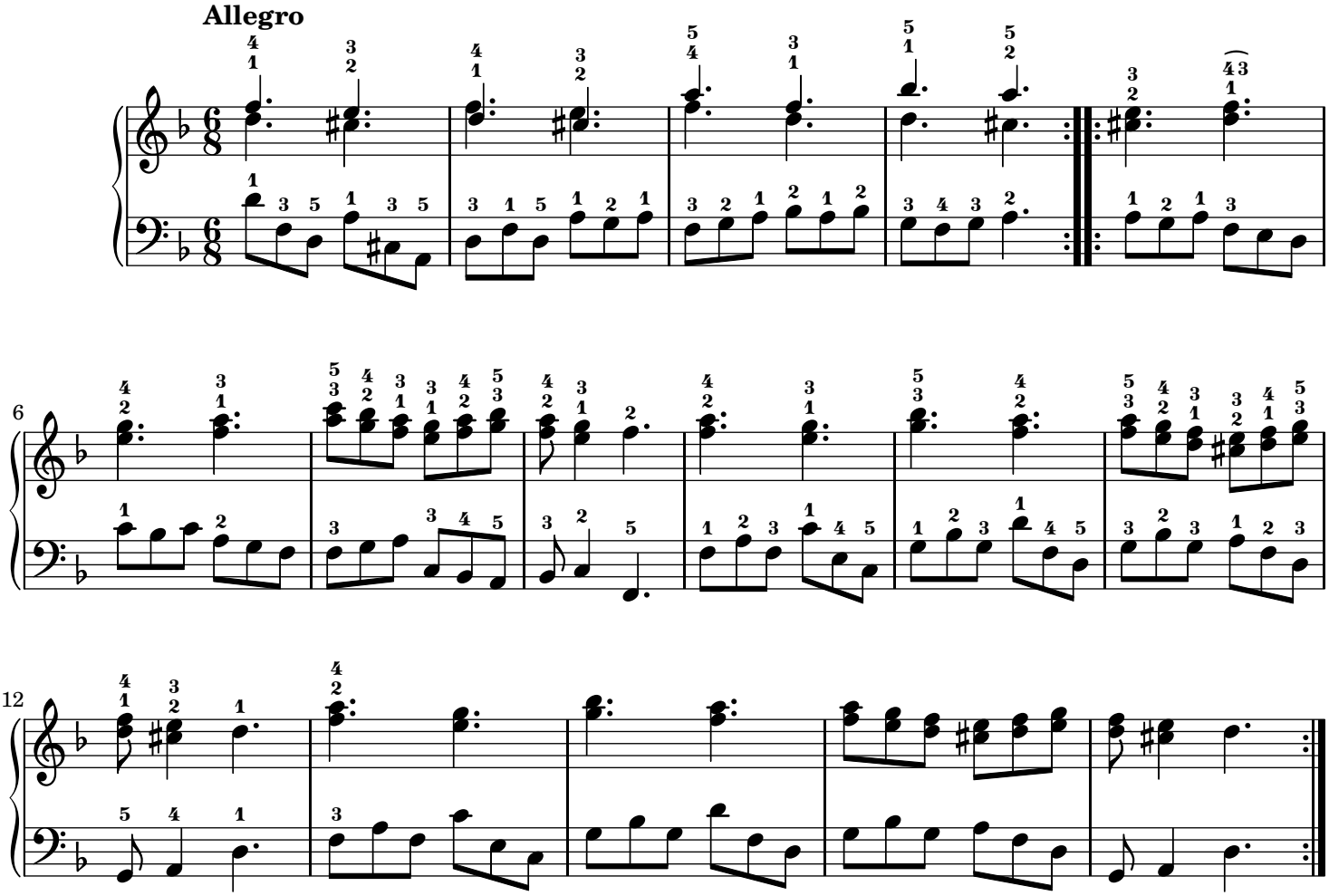
ALLEMANDA, BY CORELLI




11
14
17
19
21

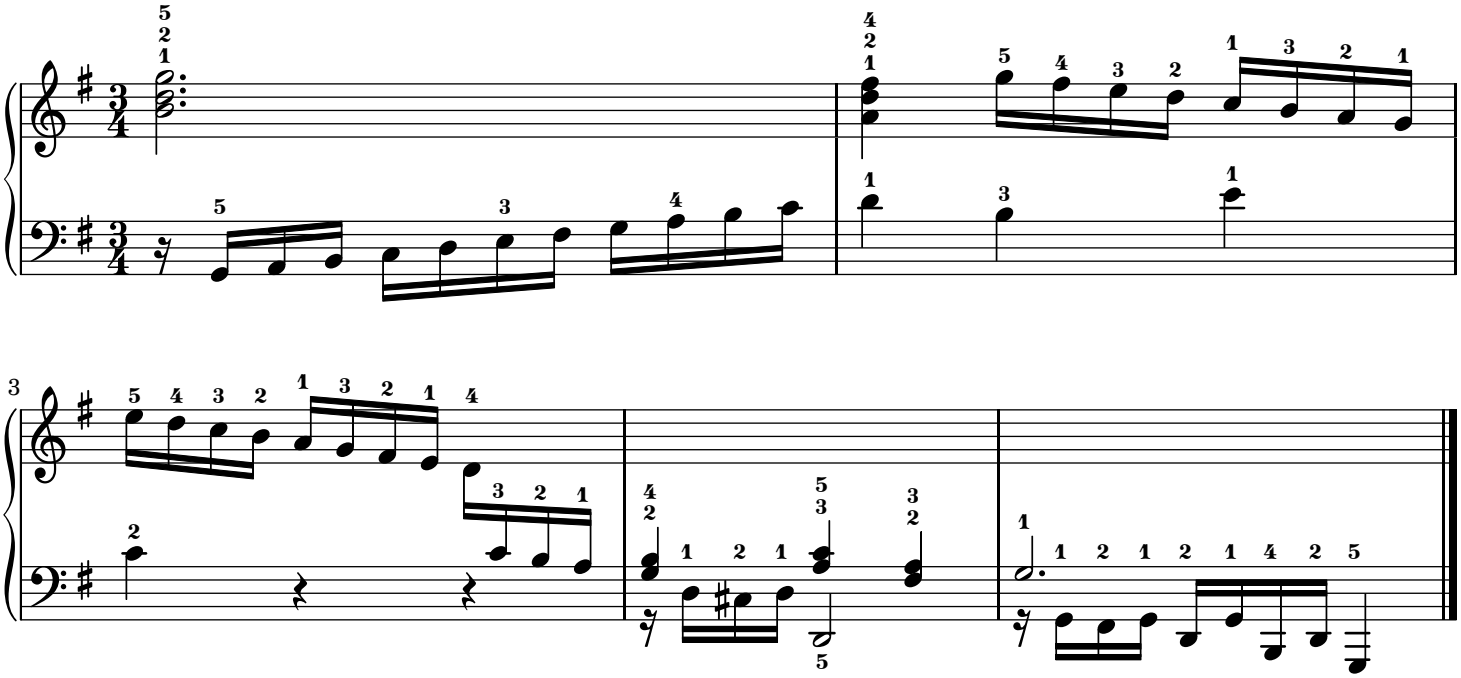
LESSON XVII

SARABANDA, BY CORELLI

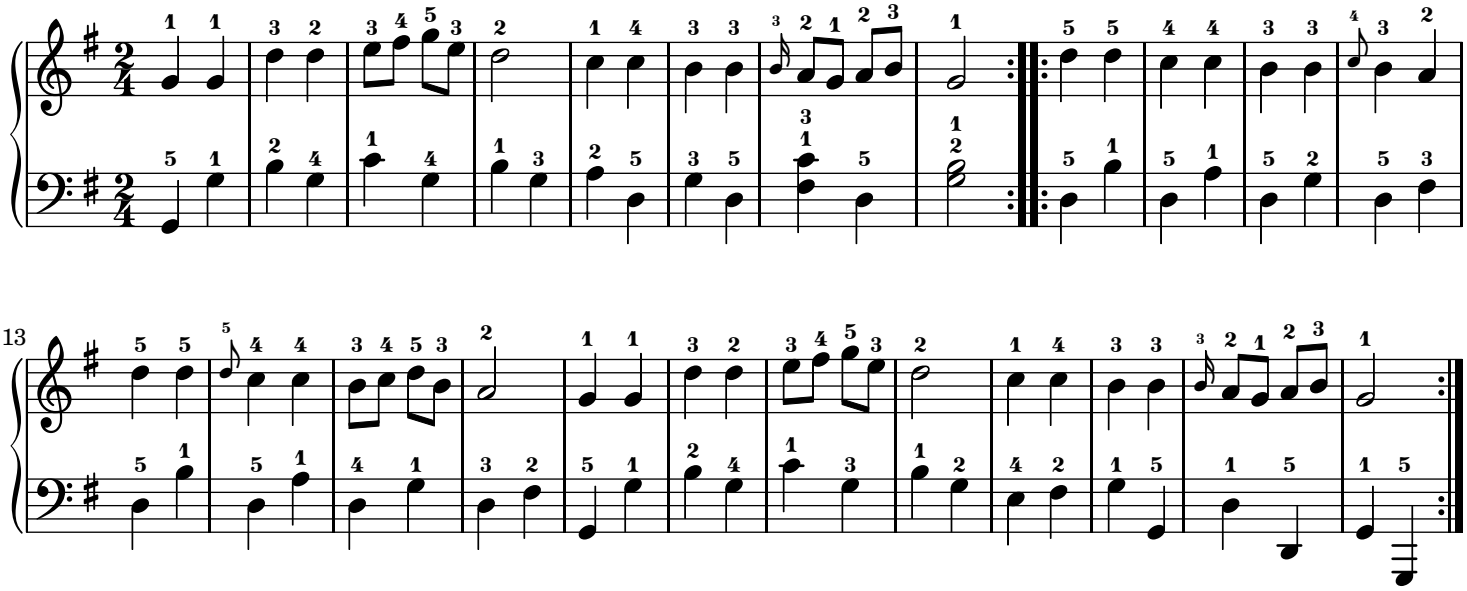


LESSON XVIII

PRELUDE IN G MAJOR

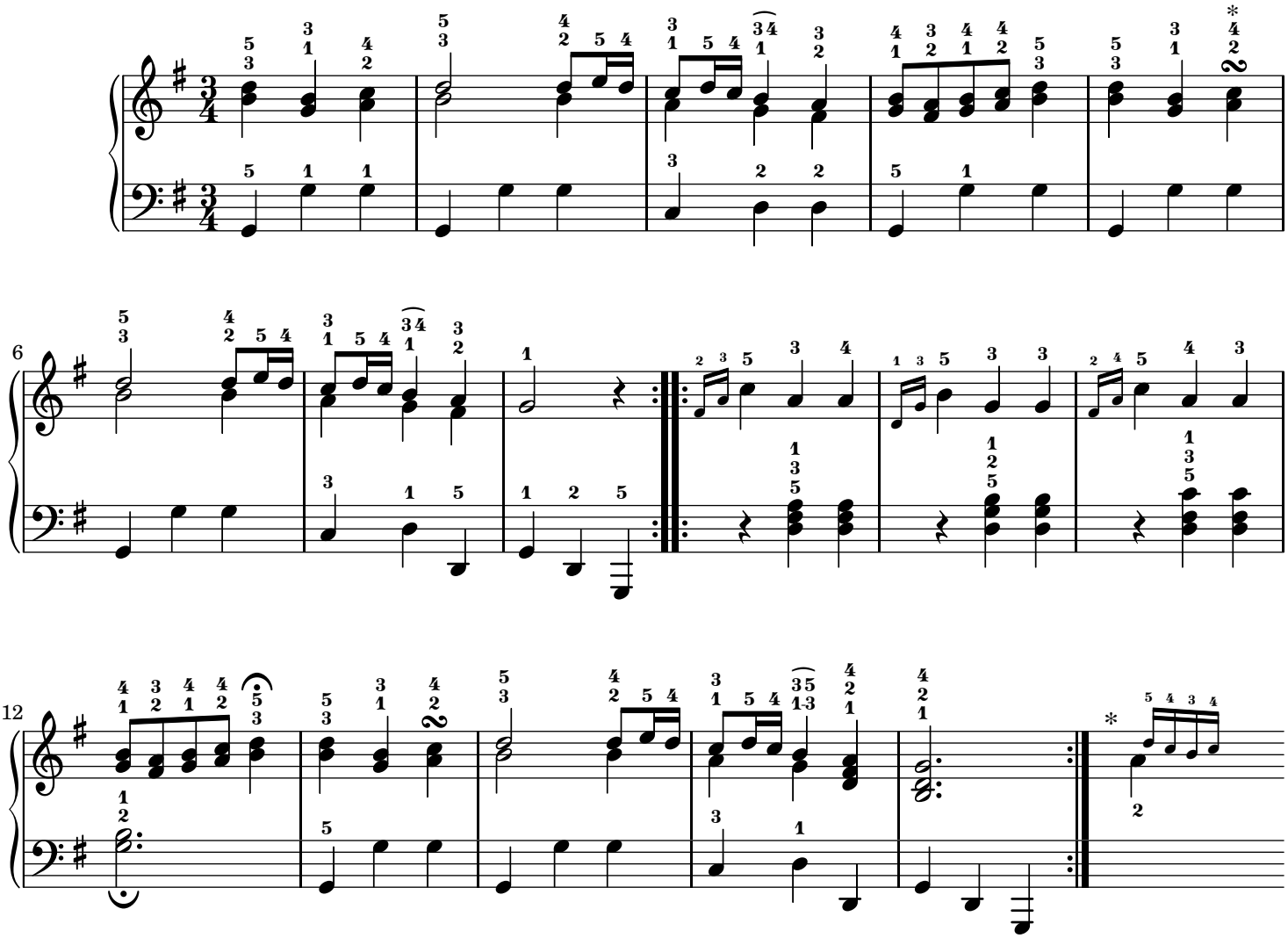


AH VOUS DIRAI - JE MAMAN



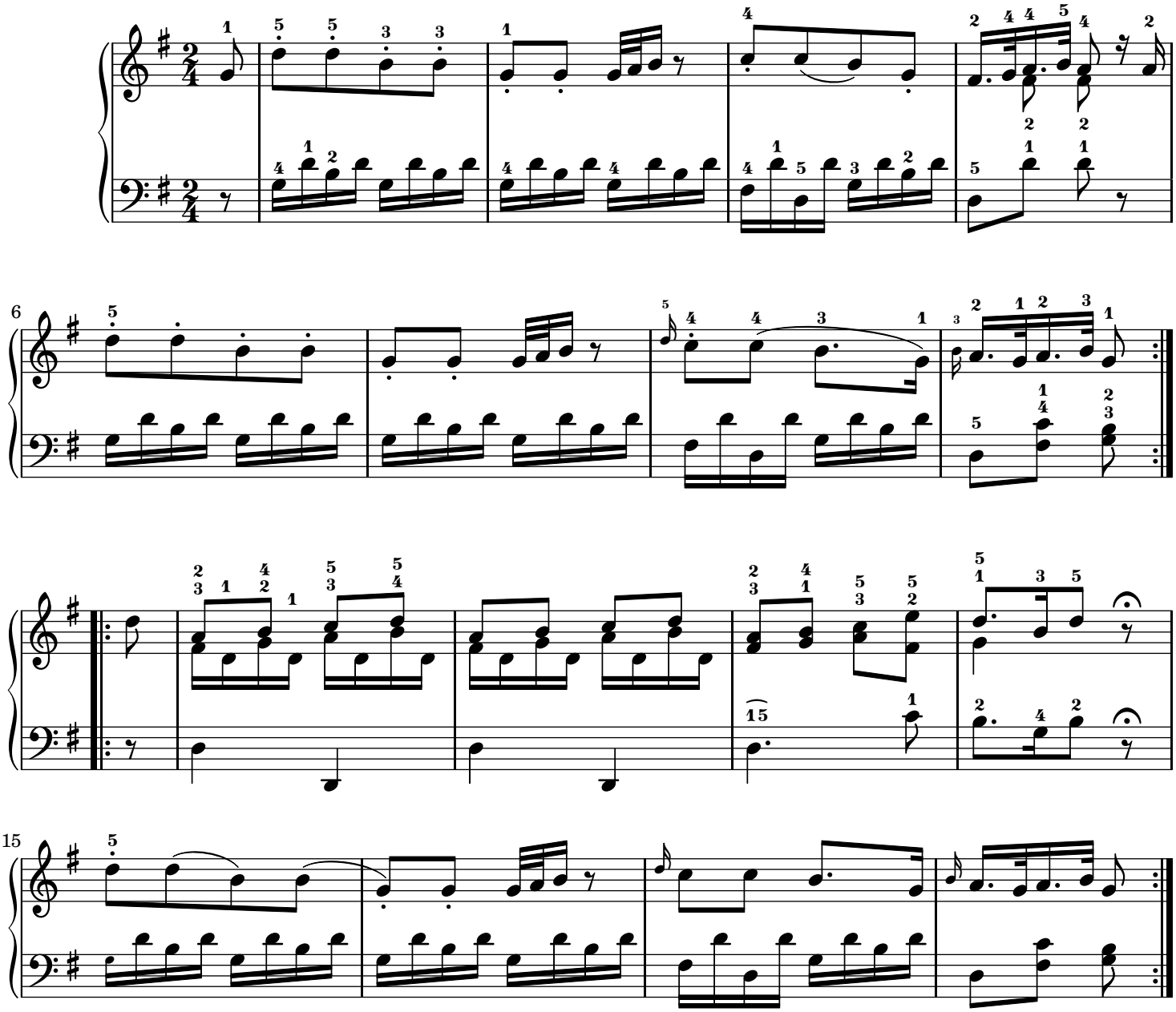
LESSON XIX

TRISTE RAISON



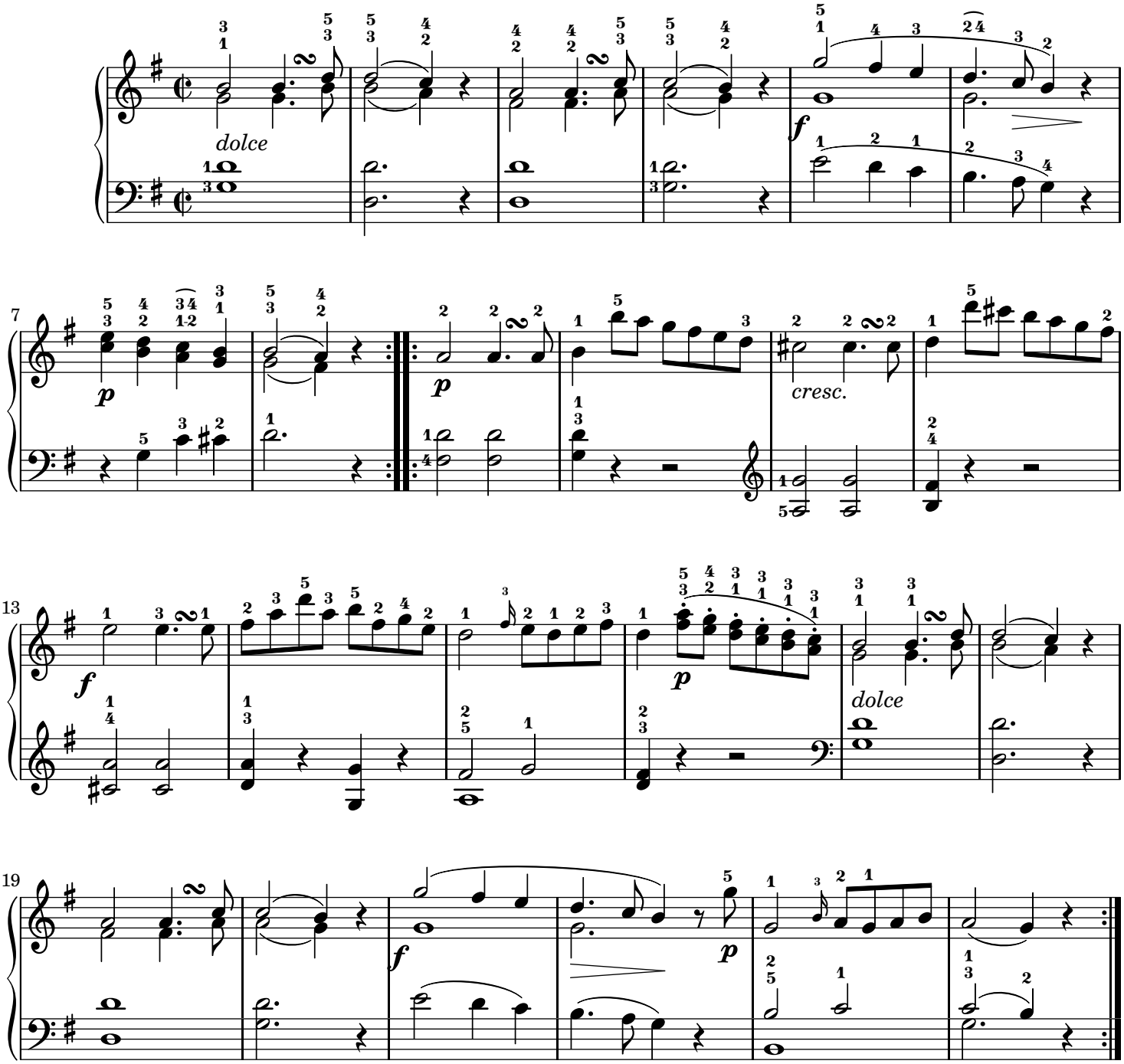
LESSON XX

FAL, LAL, LA. AIR IN THE CHEROKEE.



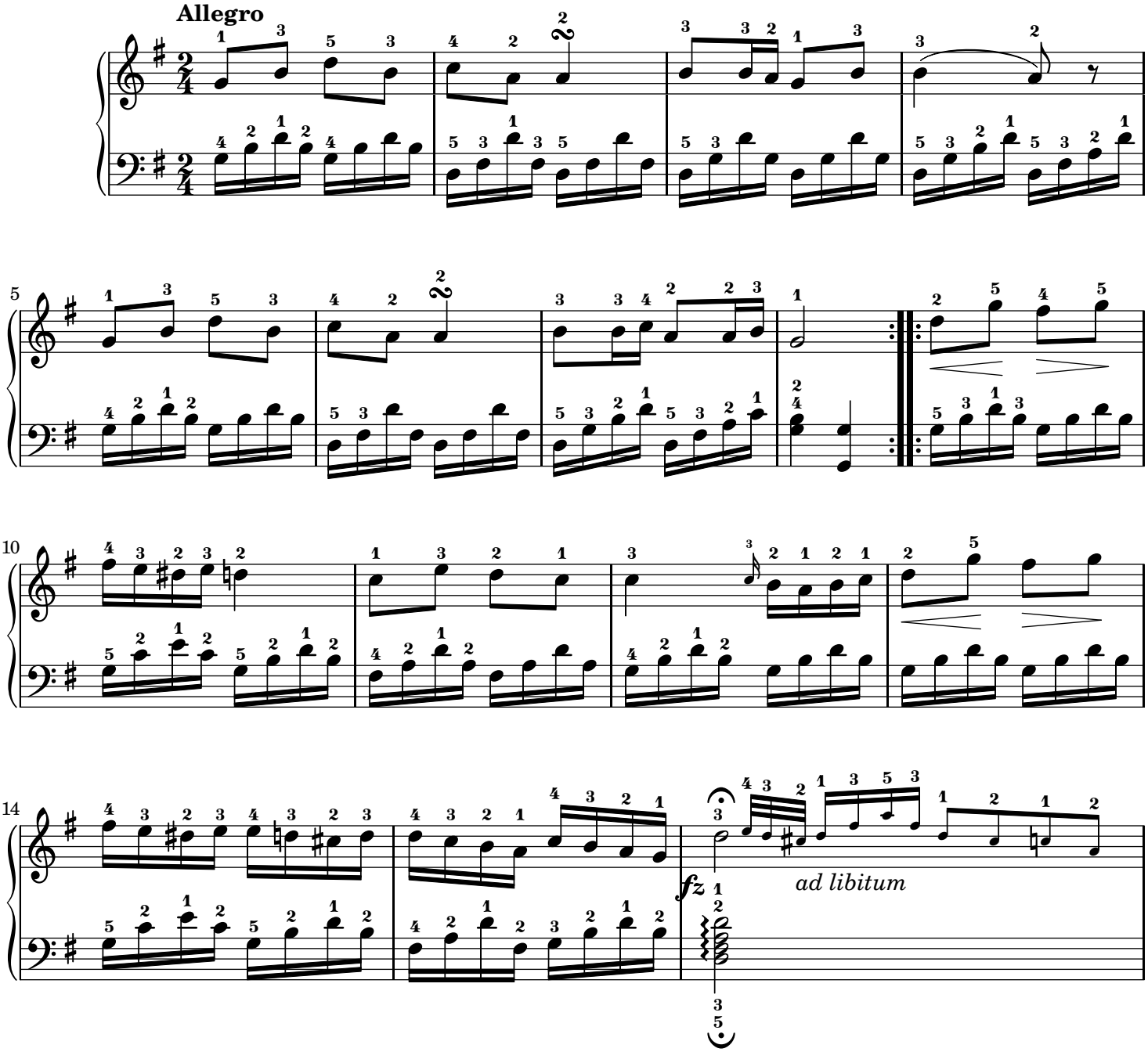
LESSON XXI

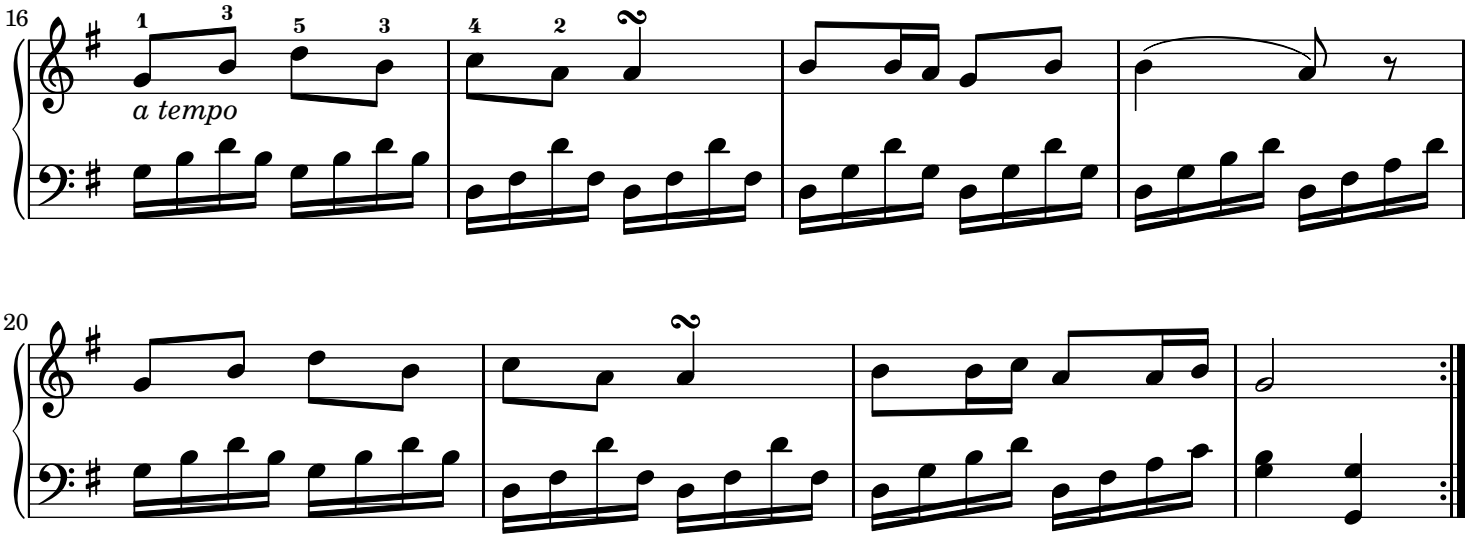
LARGHETTO, BY PLEYEL



LESSON XXII

ARIETTA

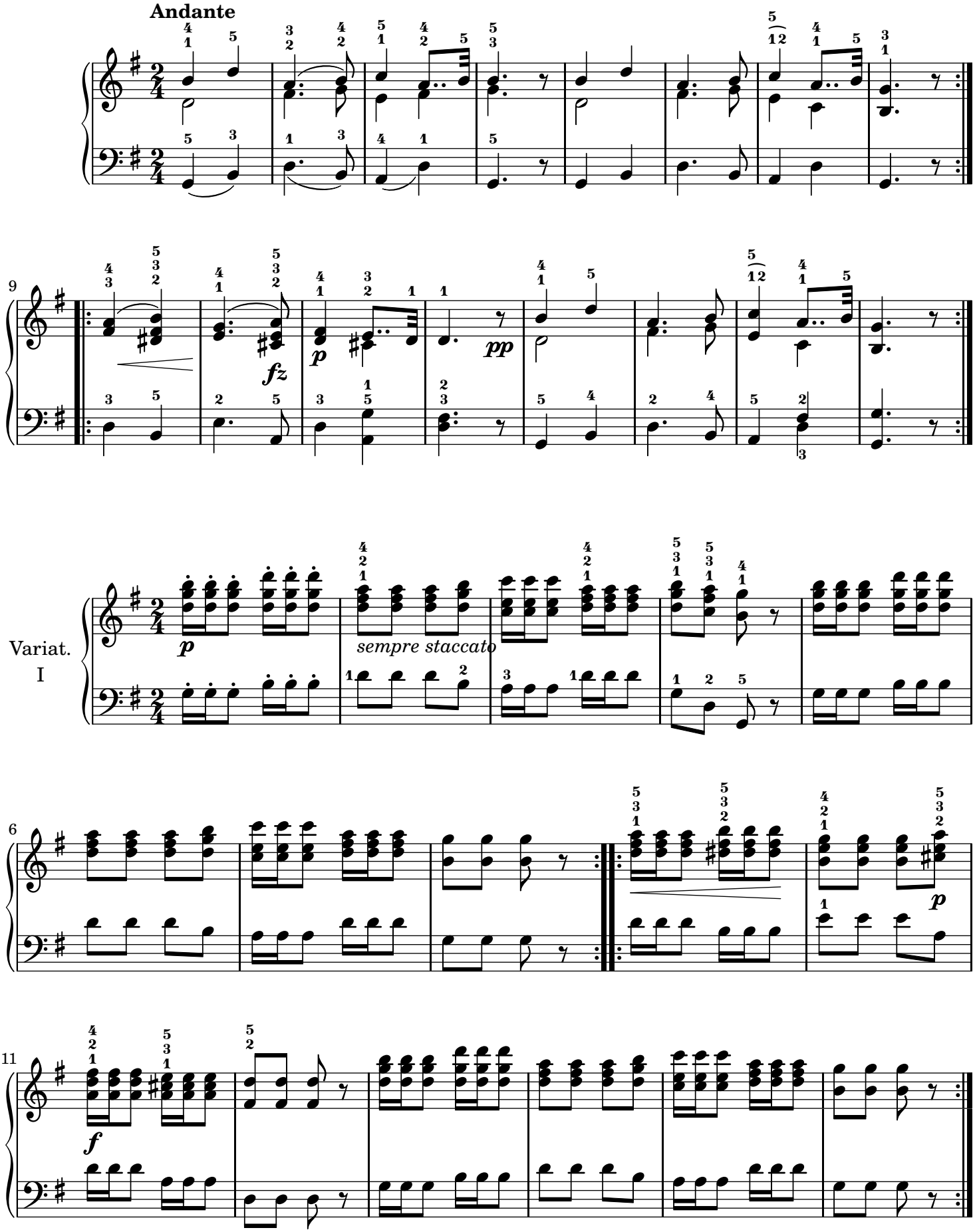


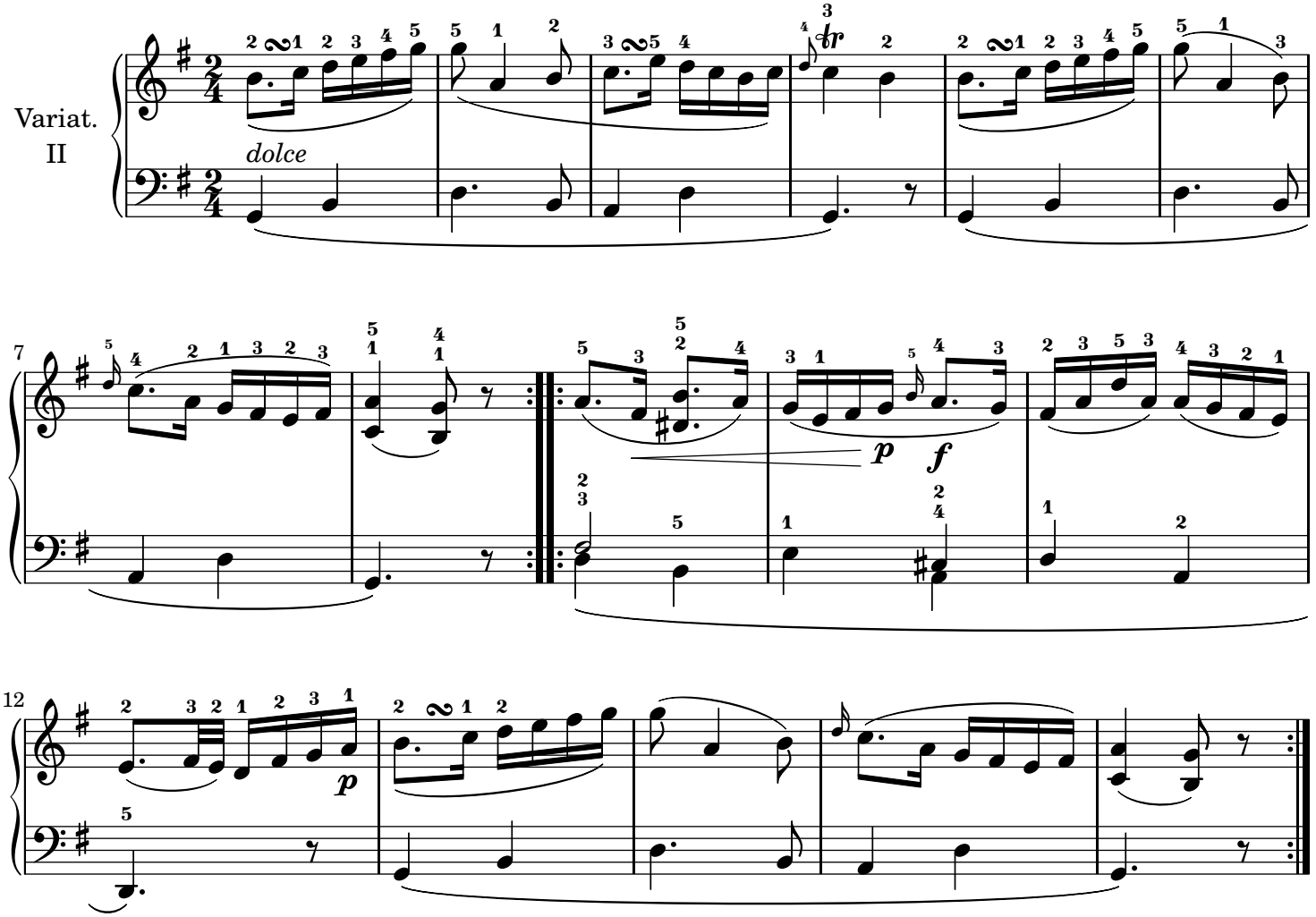

16
1 3 5 3
4 2 2
a tempo

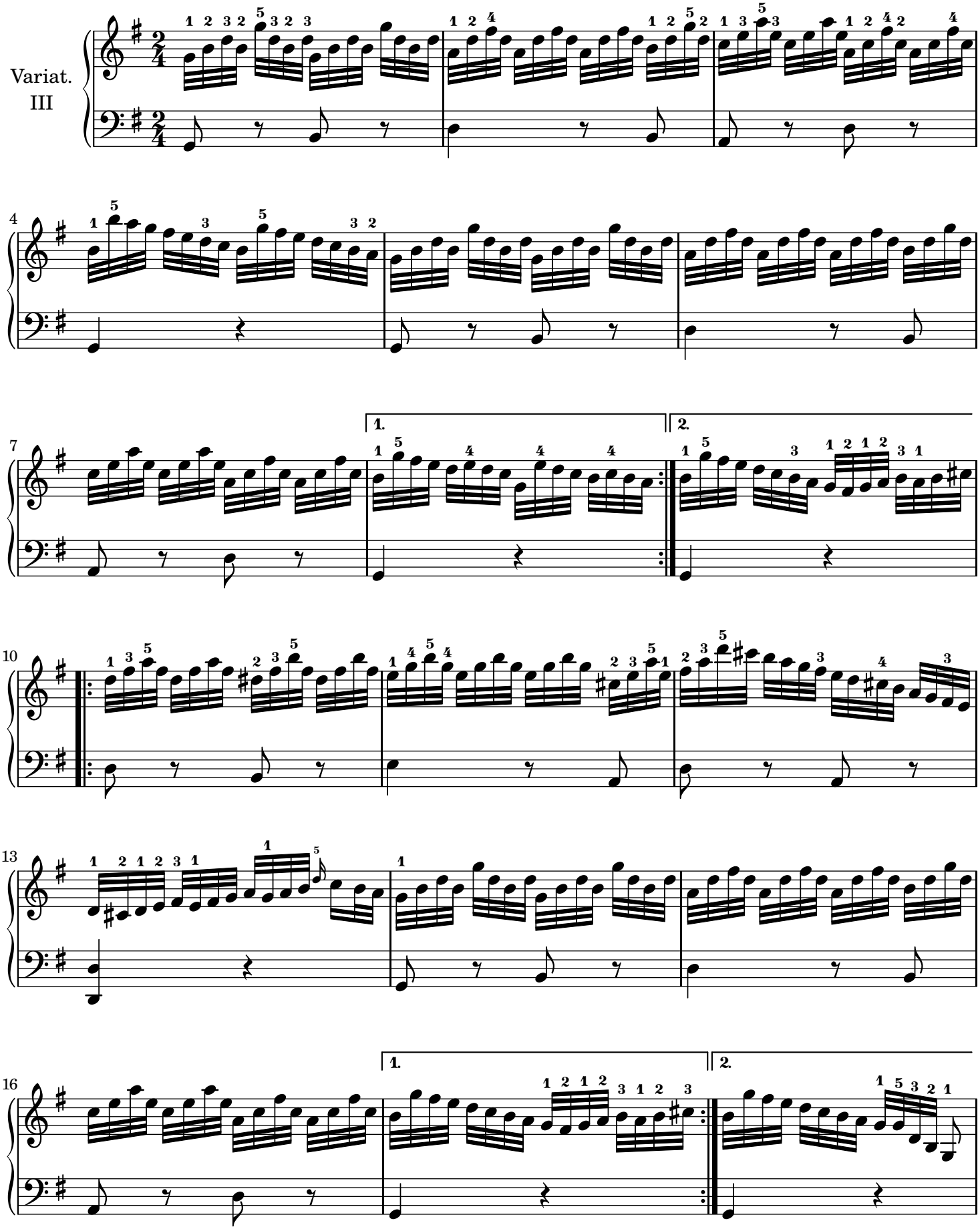
20
2

LESSON XXIII

GERMAN HYMN, WITH VARIATIONS BY PLEYEL



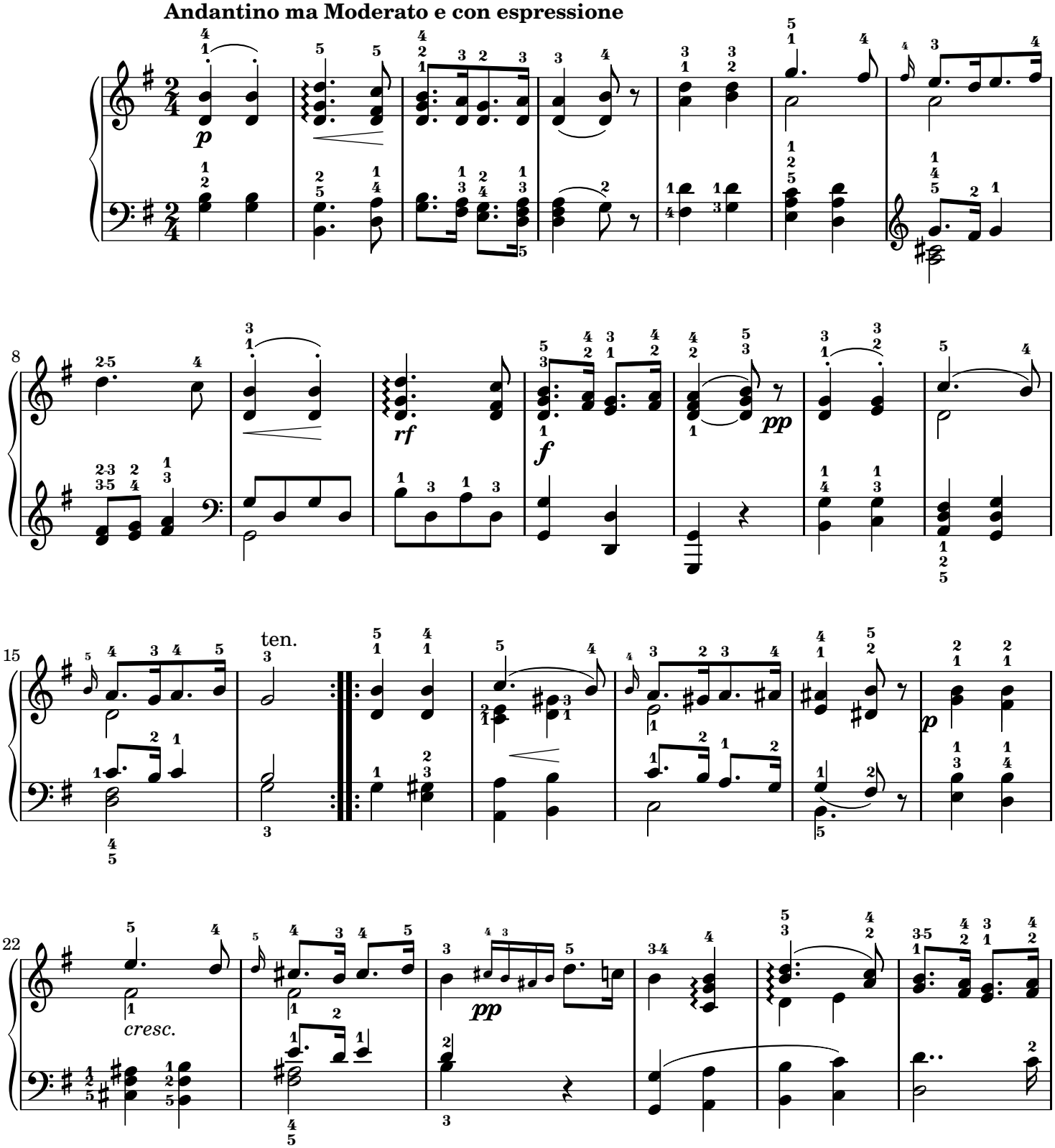

Variat.
II
dolce
7
12
p
f
p

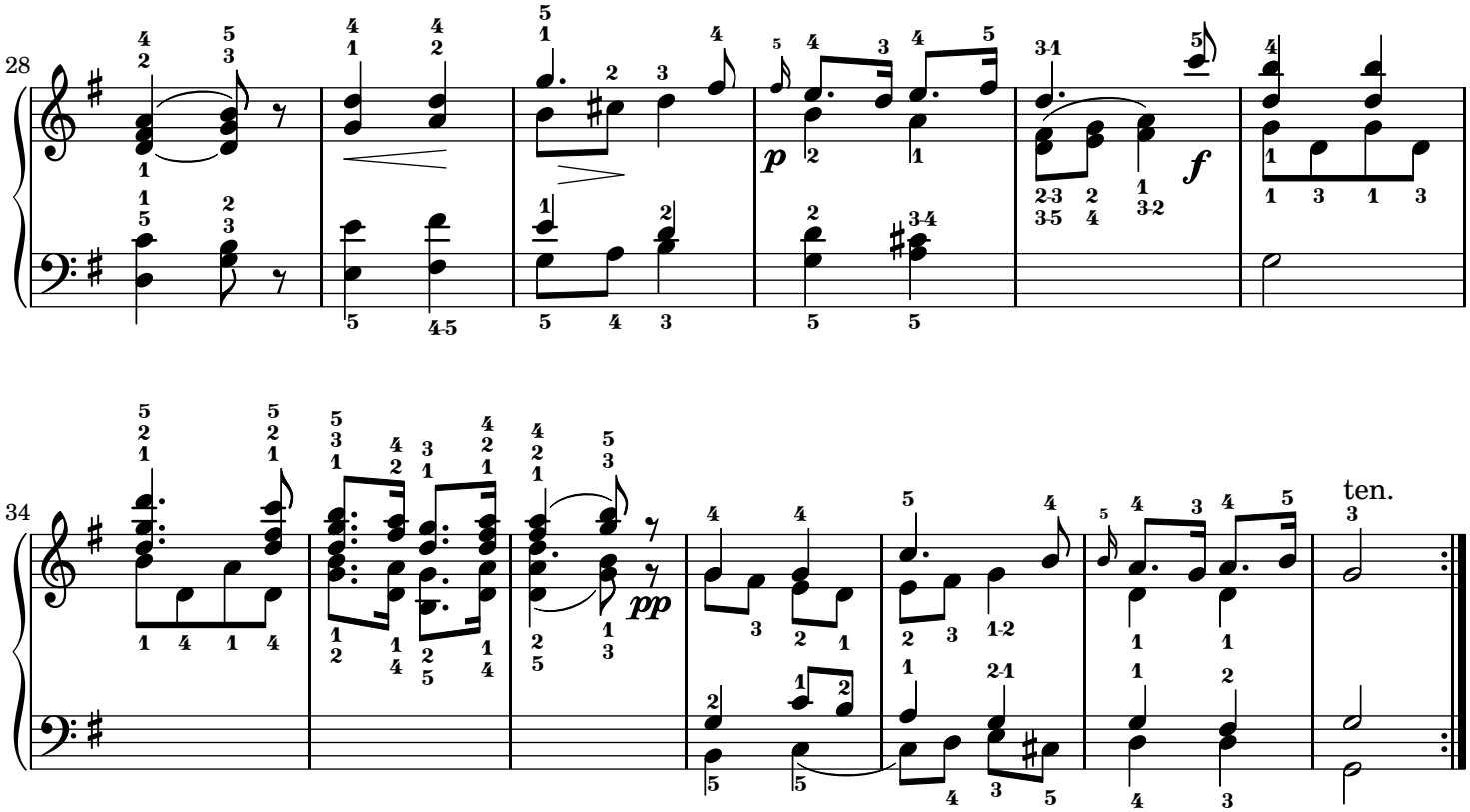

Variat.
III
1.
2.
1.
2.

LESSON XXIV

ANDANTINO, BY DUSSEK

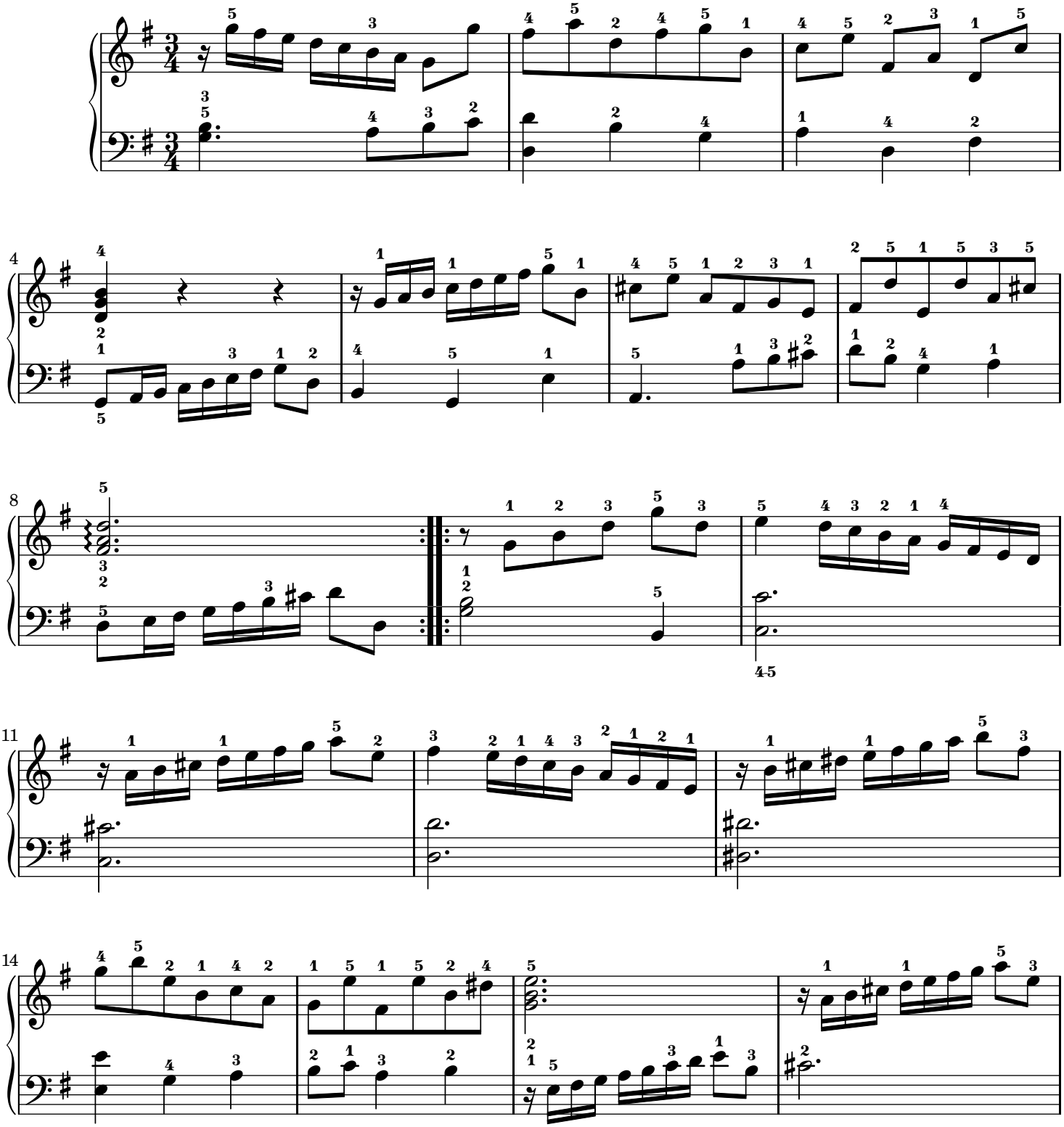
Andantino ma Moderato e con espressione

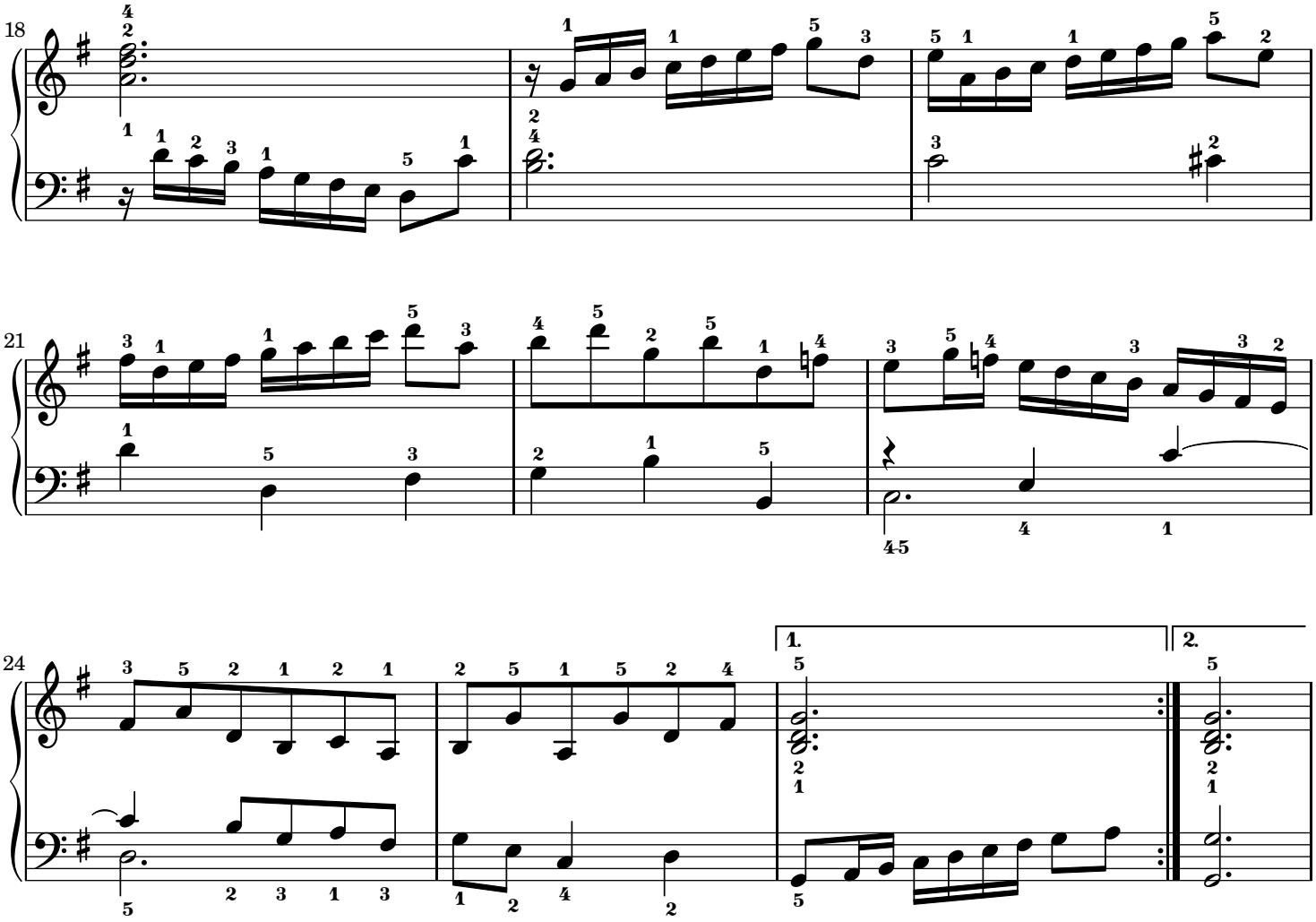



28
p
f
34
pp
ten.

LESSON XXV

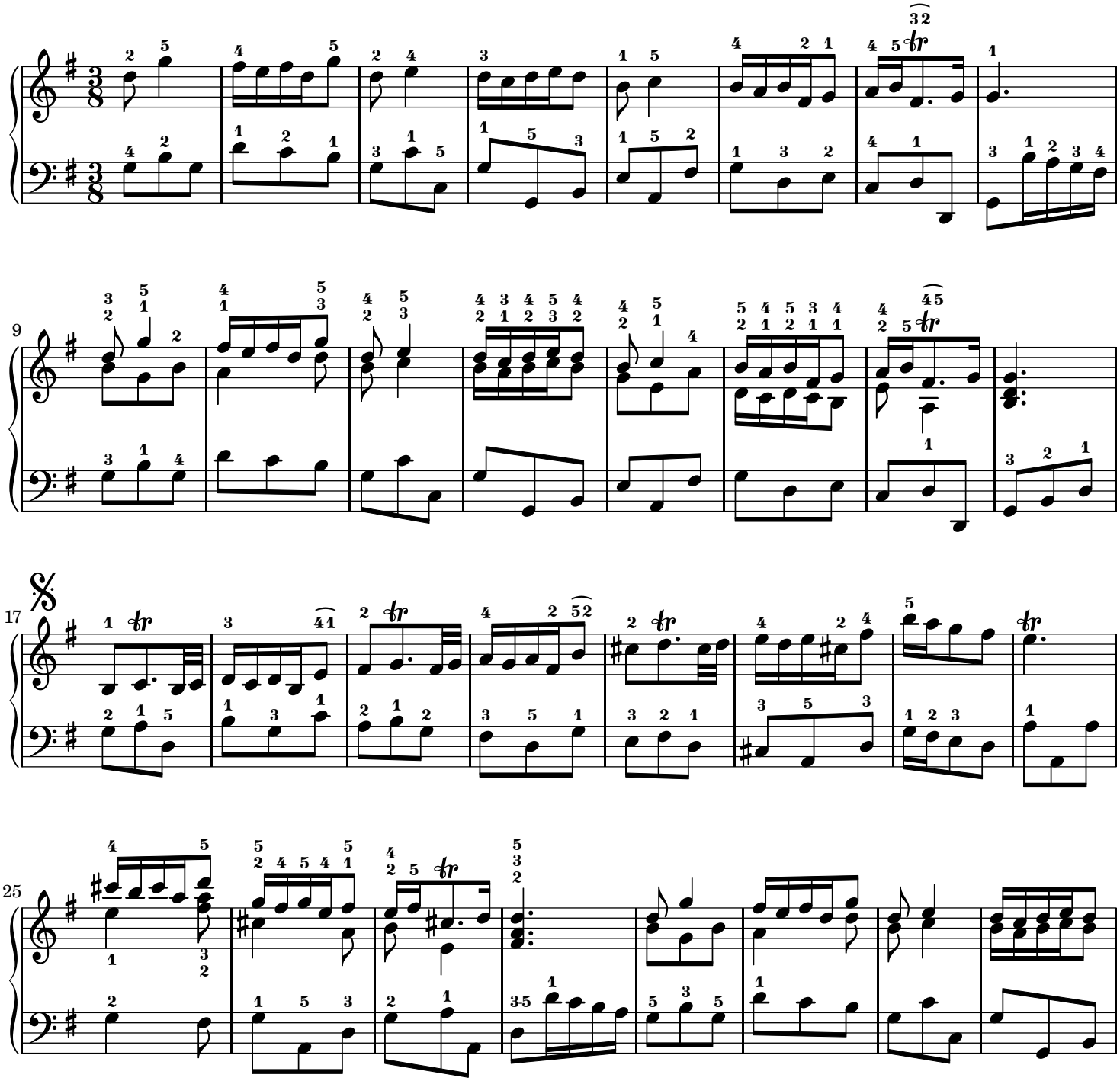
ALLEGRO, BY HANDEL

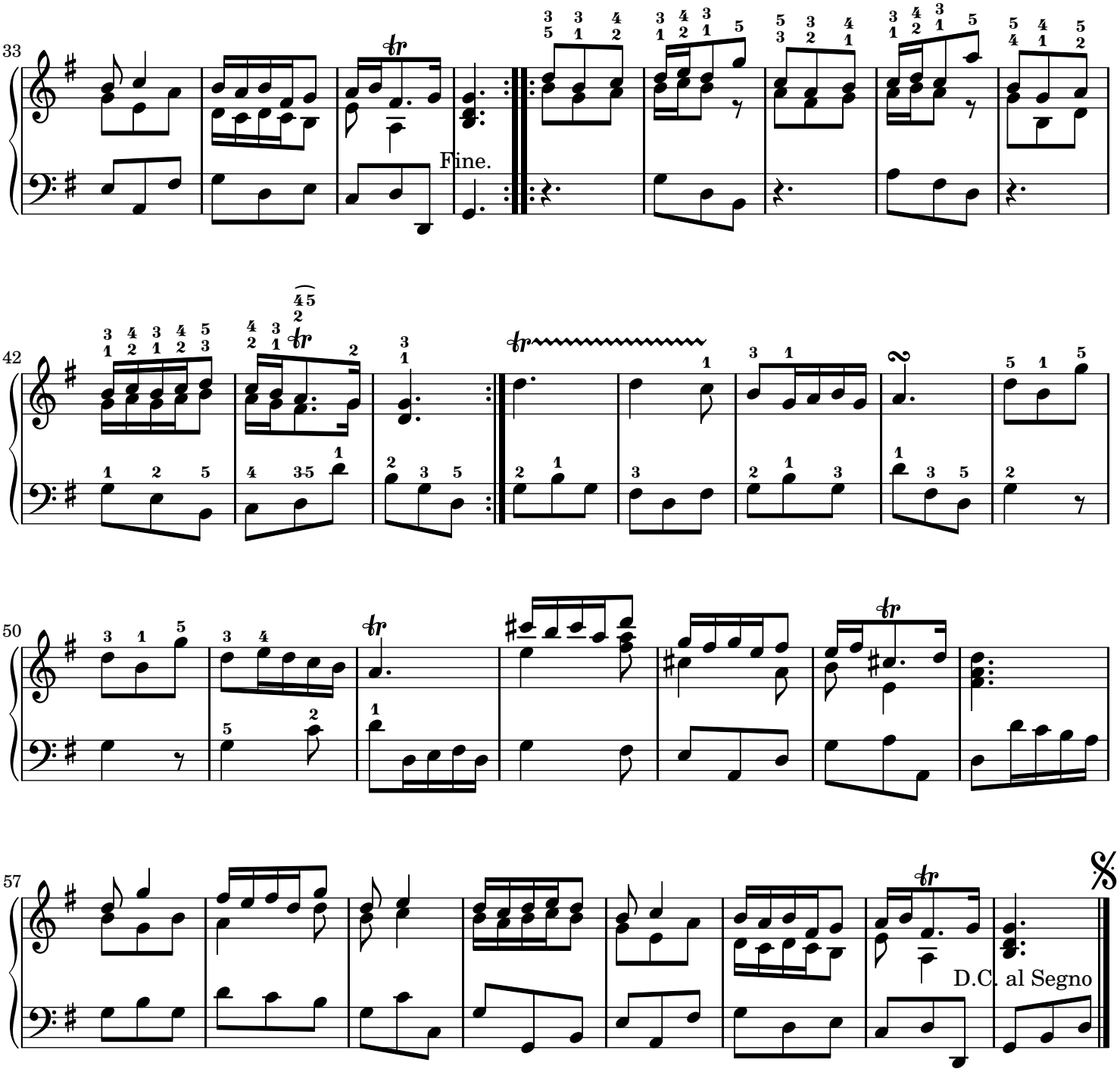



18
21
24
1.
2.

LESSON XXVI

MINUET IN SAMSON, BY HANDEL

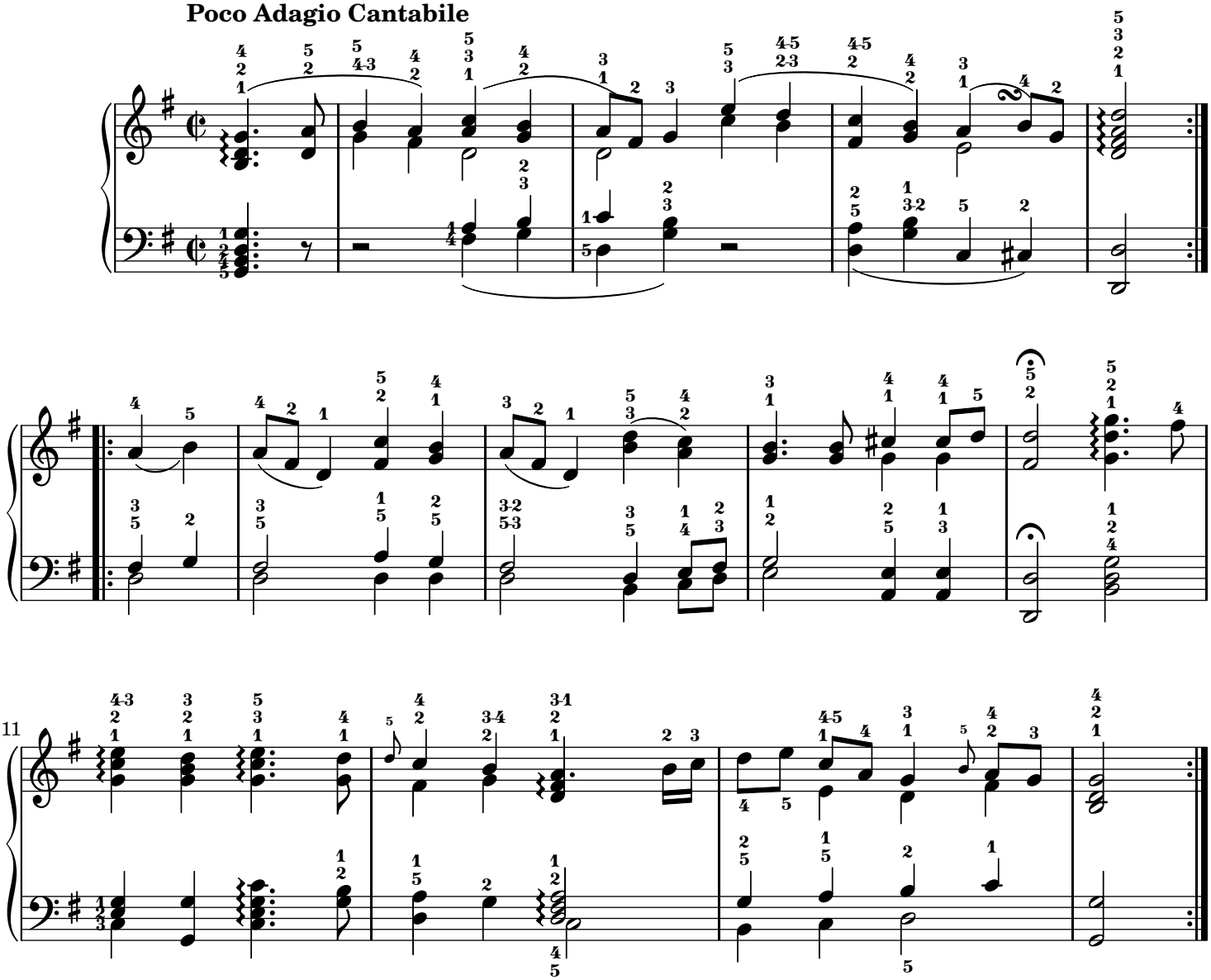



33
Fine.
42
50
57
D.C. al Segno

LESSON XXVII

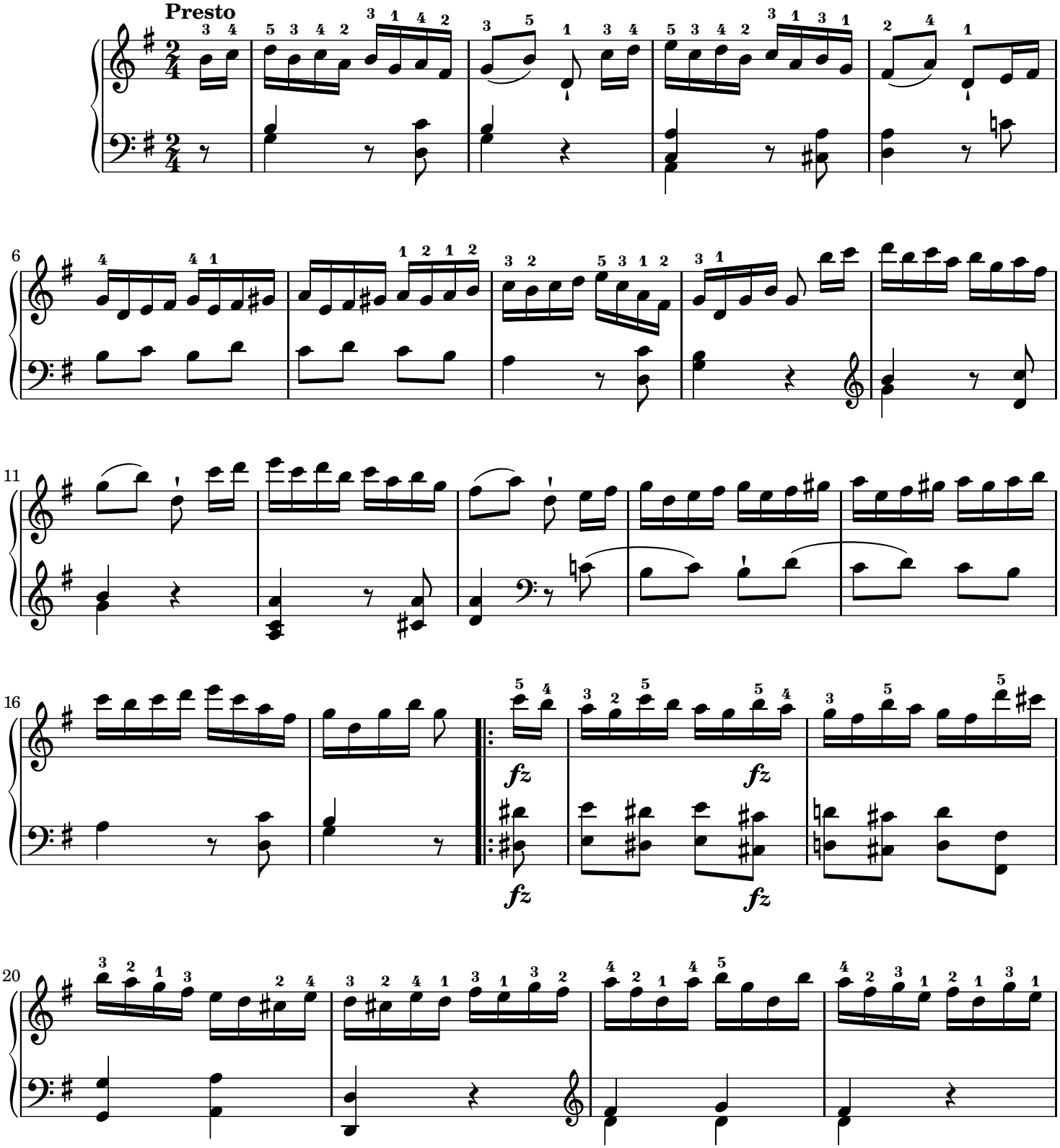
GOD SAVE THE EMPEROR, COMPOSED BY DR. HAYDN

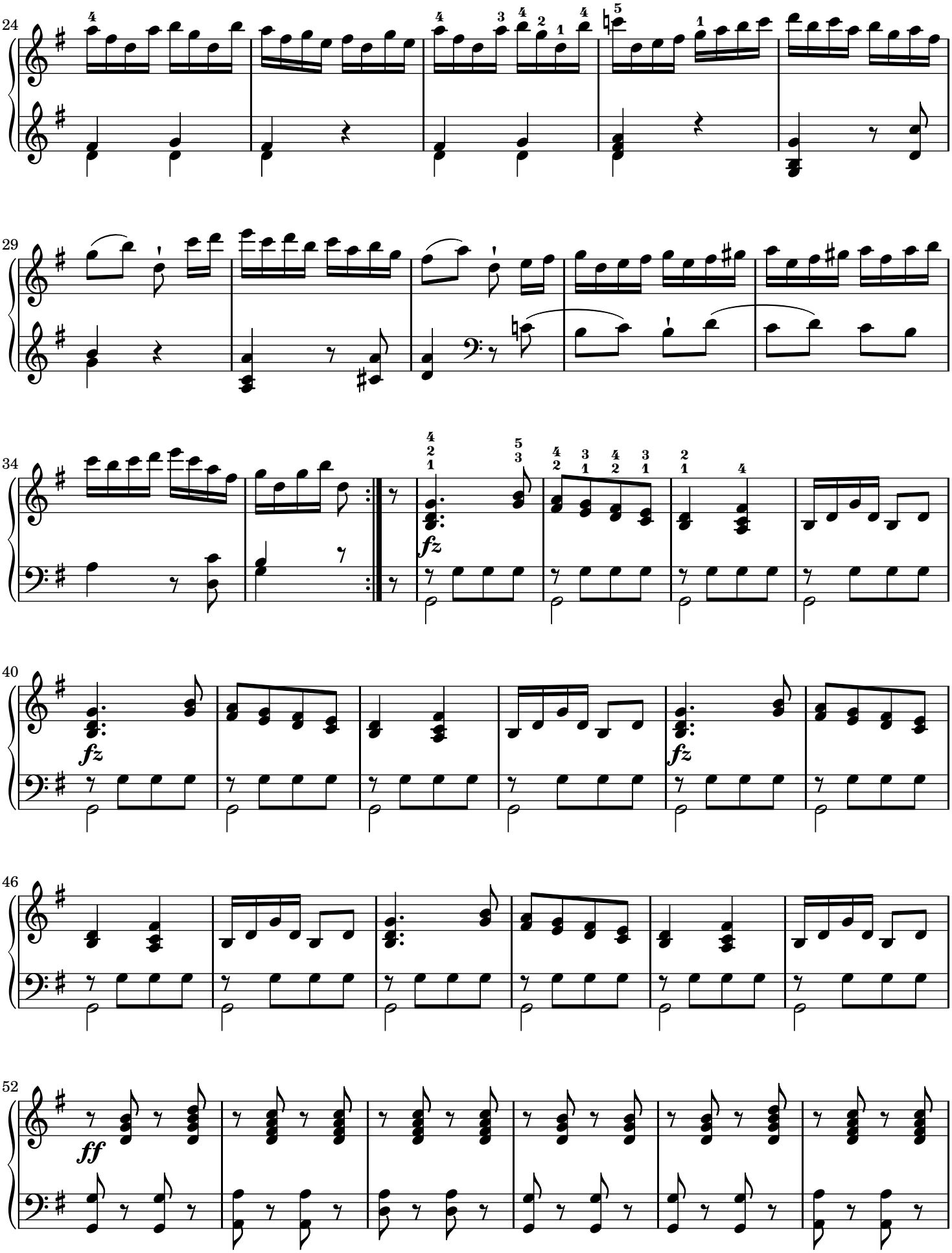
Poco Adagio Cantabile

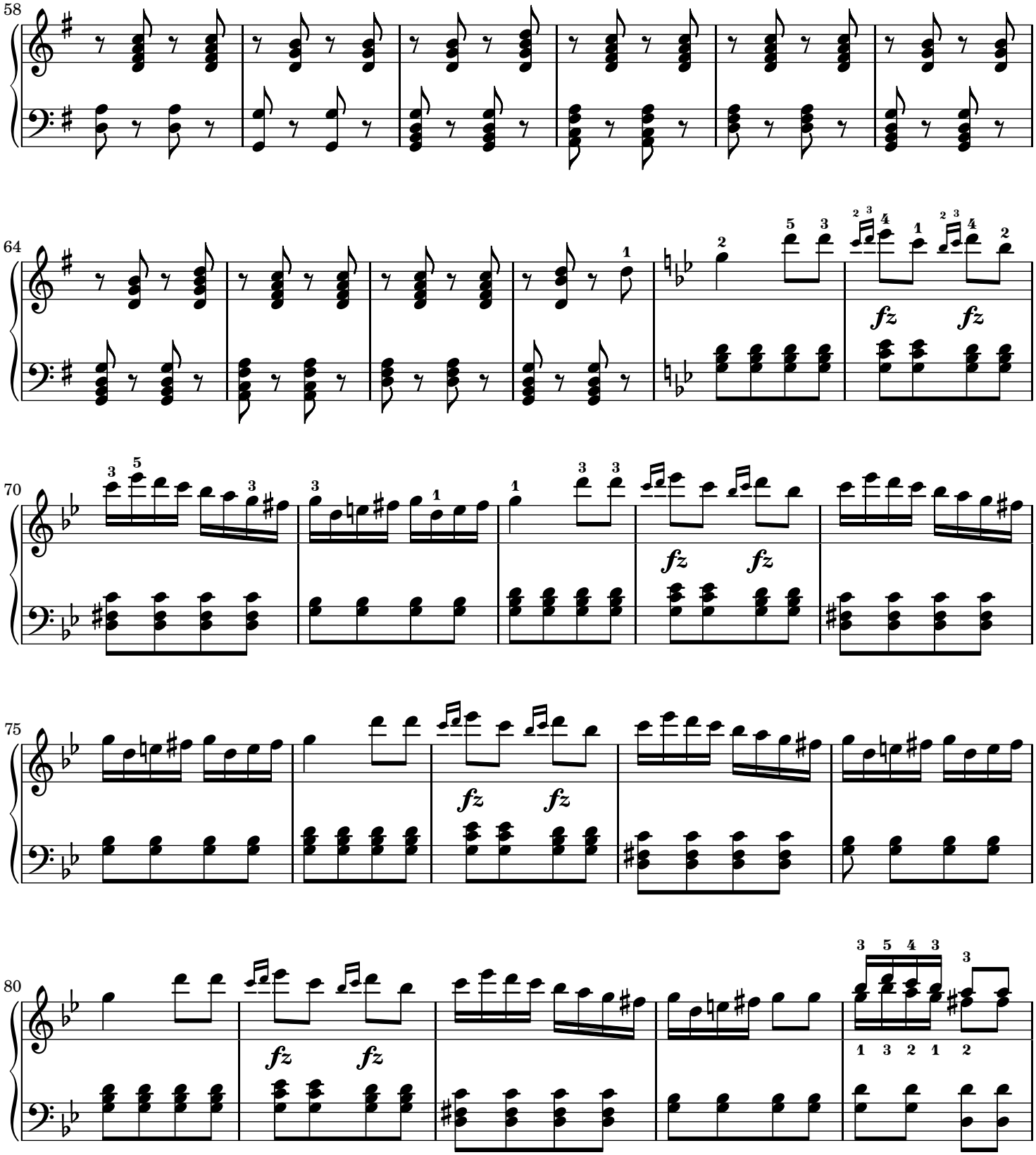


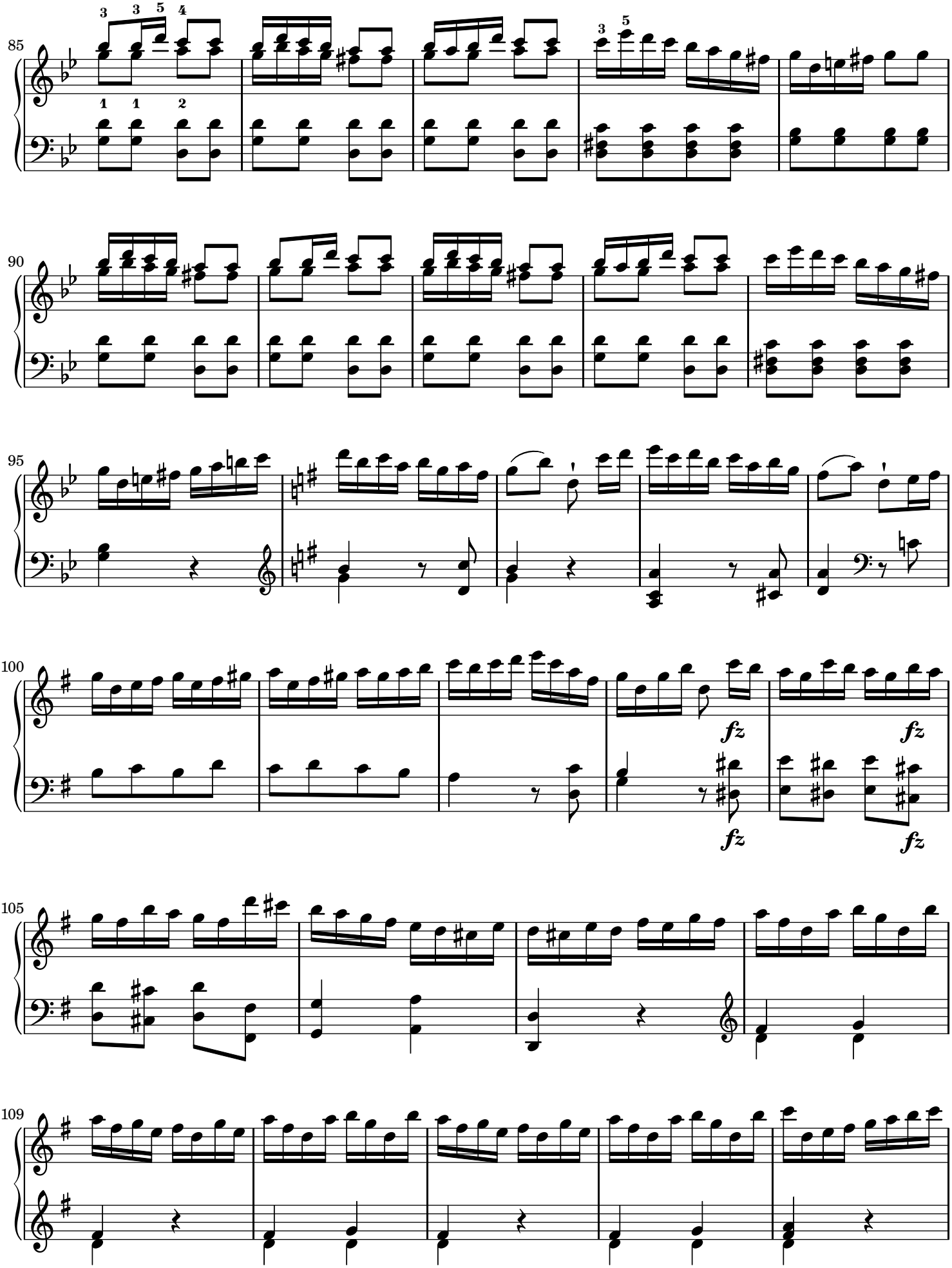
LESSON XXVIII

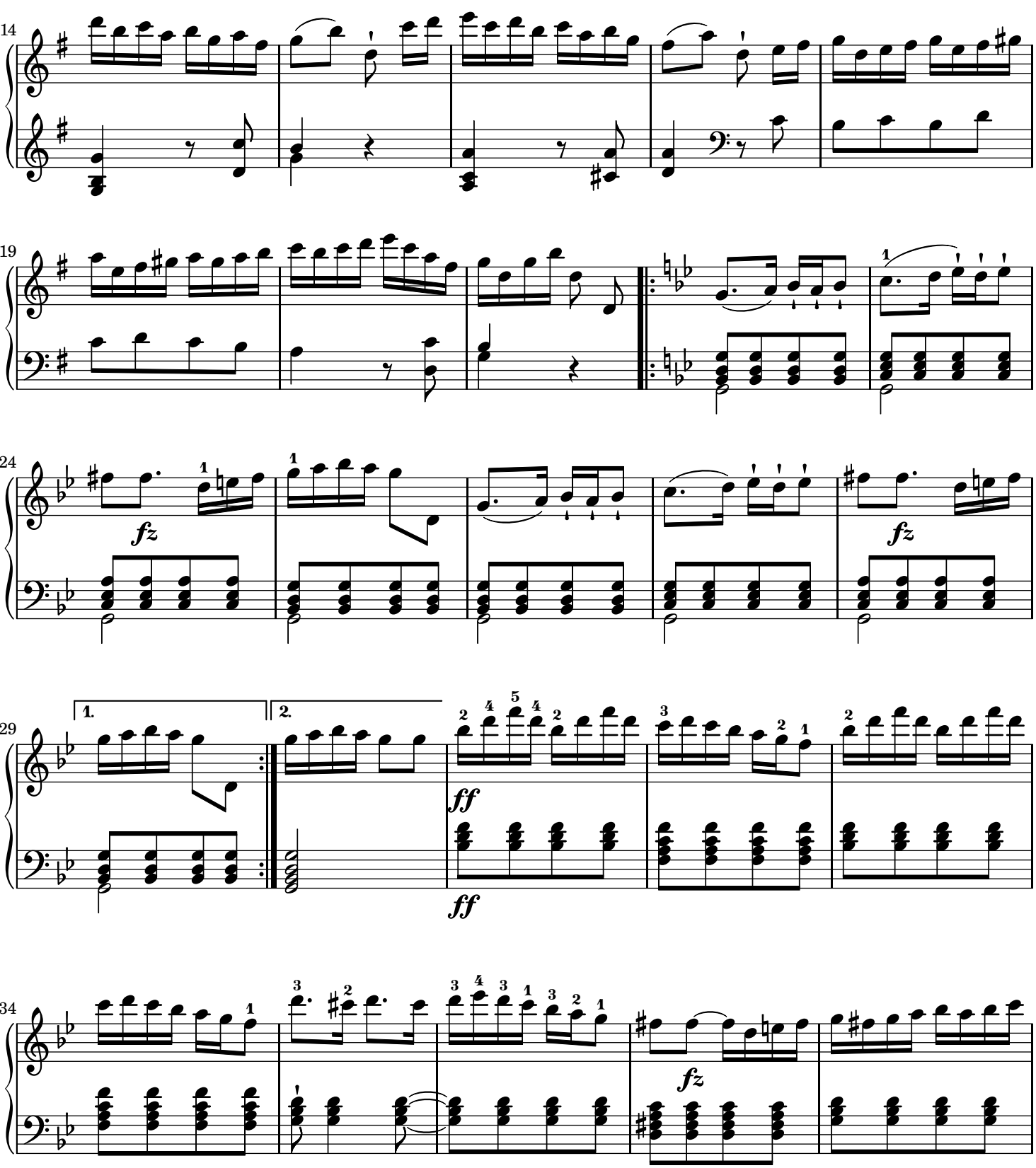
RONDO IN THE GIPSY STILE, BY DR. HAYDN

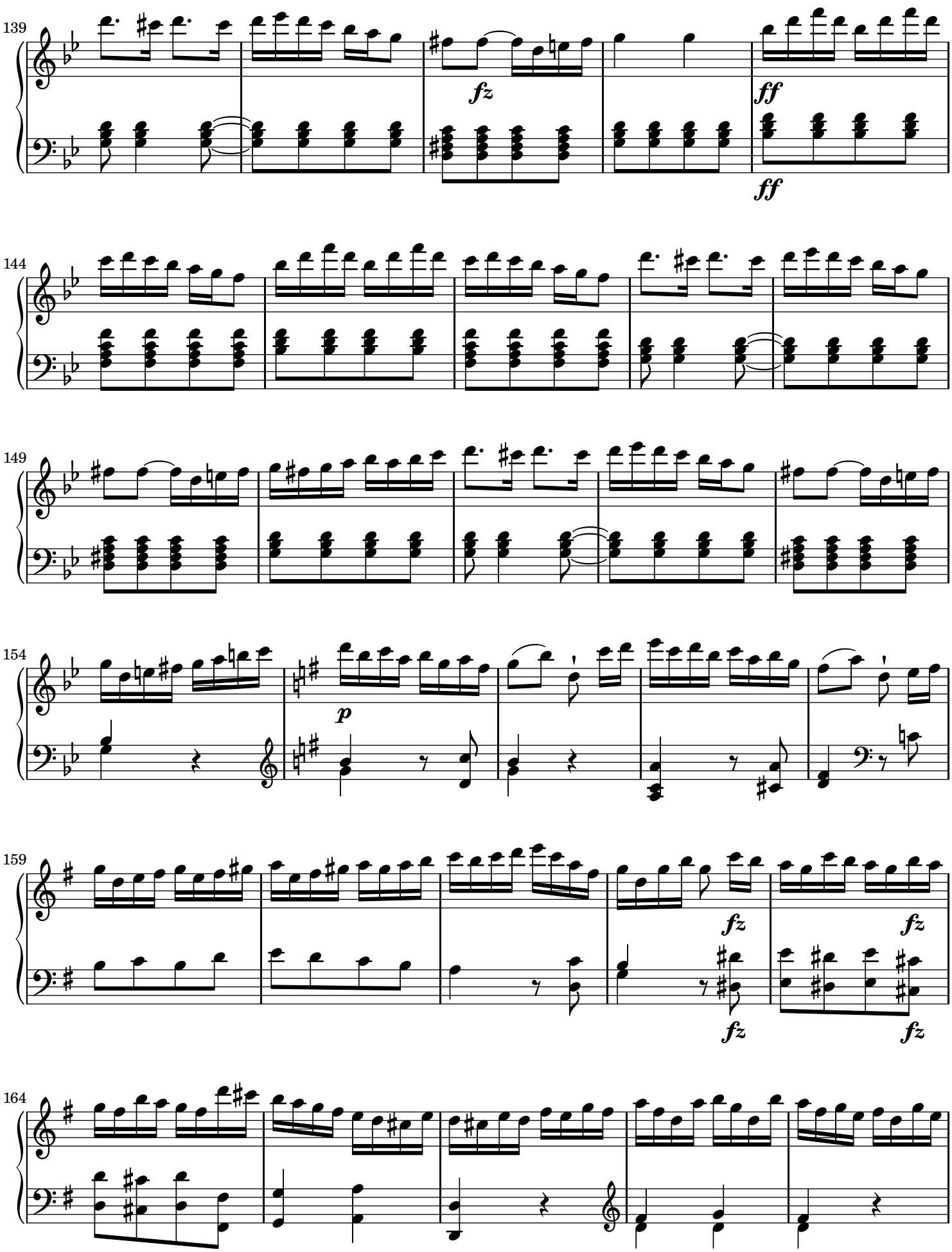


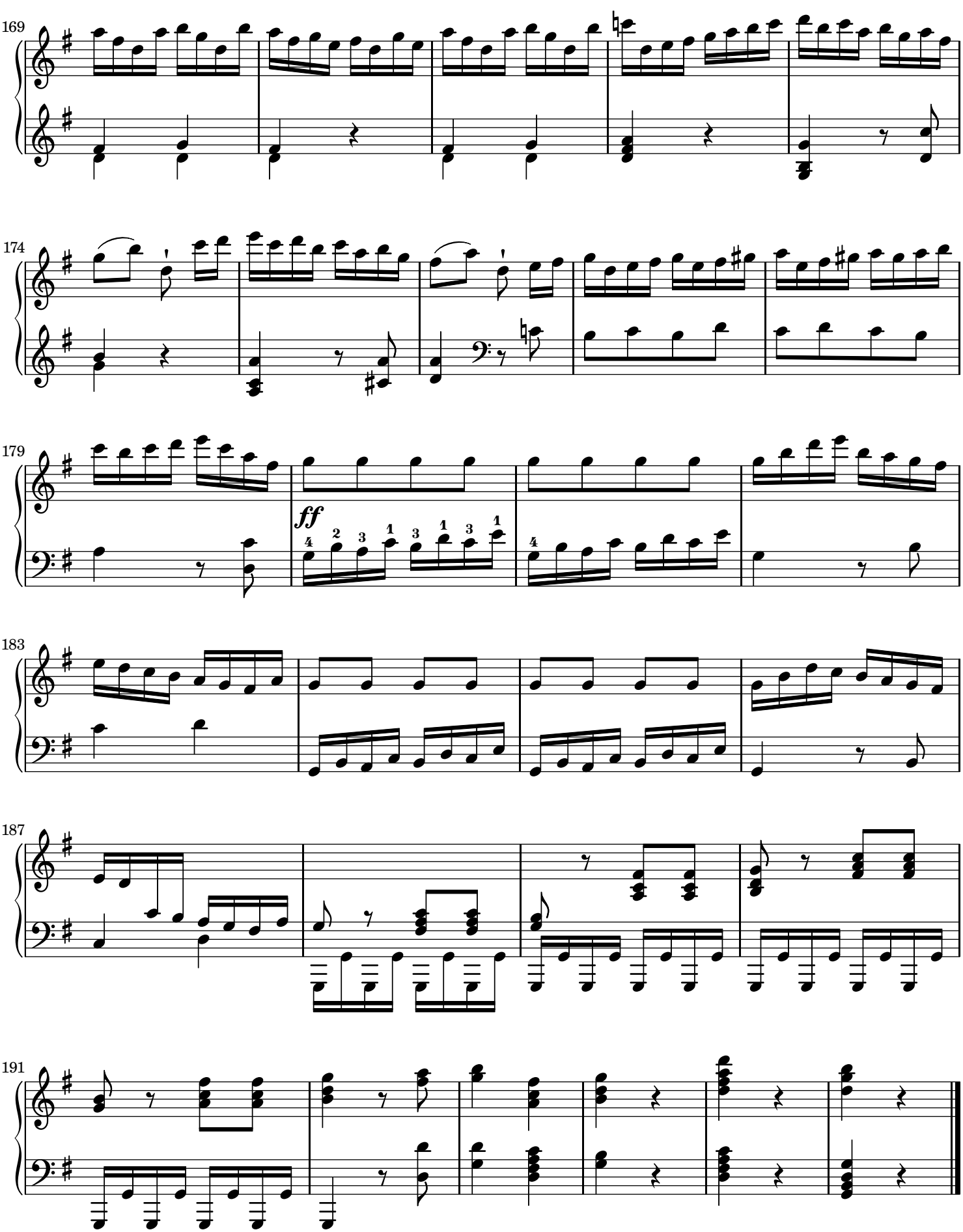

24
29
34
fz
40
fz
fz
46
52
ff


58
64
fz fz
70
fz fz
75
fz fz
80
fz fz
1 3 2 1 2


85
90
95
100
fz
fz
fz
fz
105
109

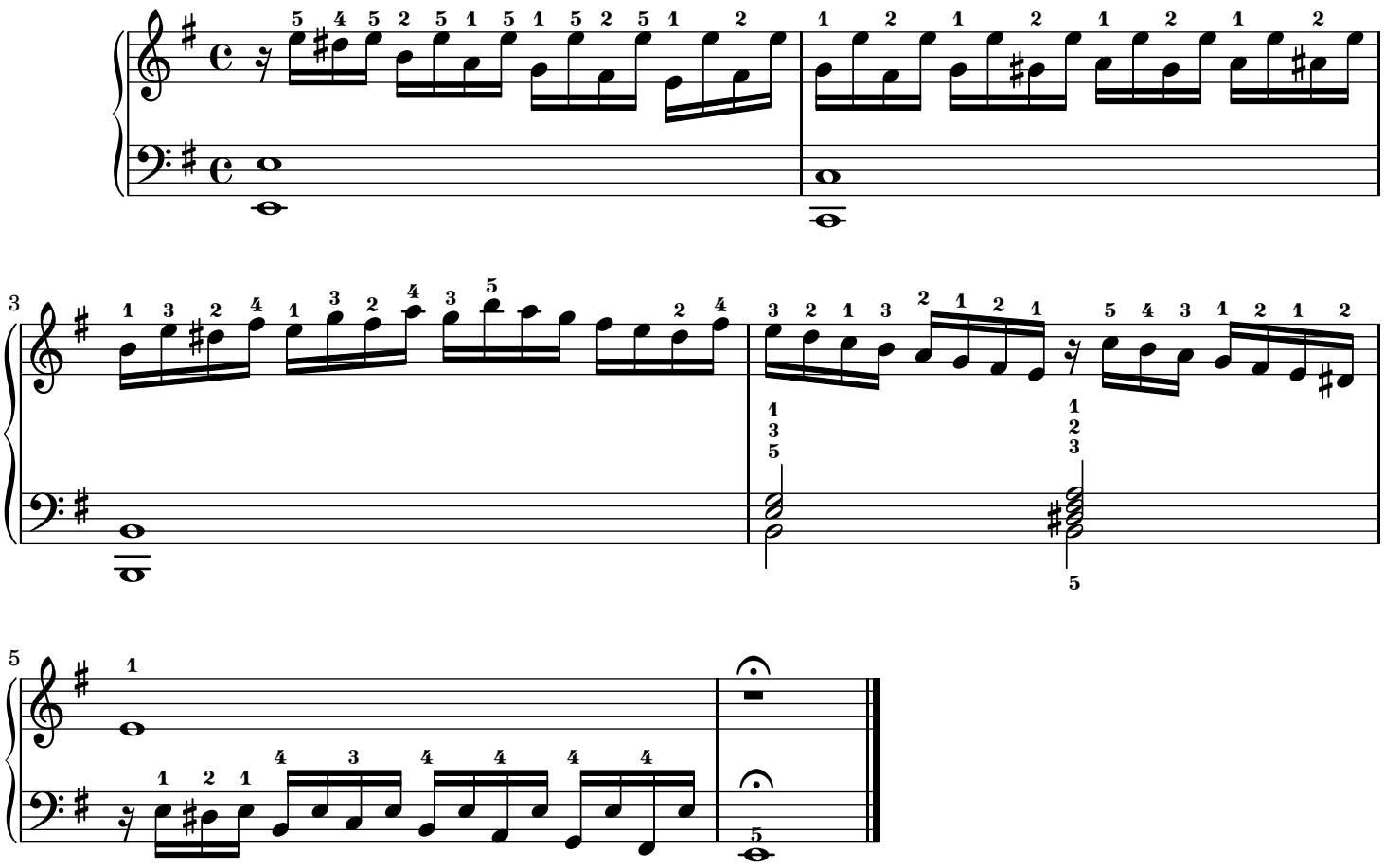

114
119
124
fz
fz
129
1.
2.
ff
ff
134
fz


139
fz
ff
ff
144
149
154
p
159
fz
fz
fz
fz
164

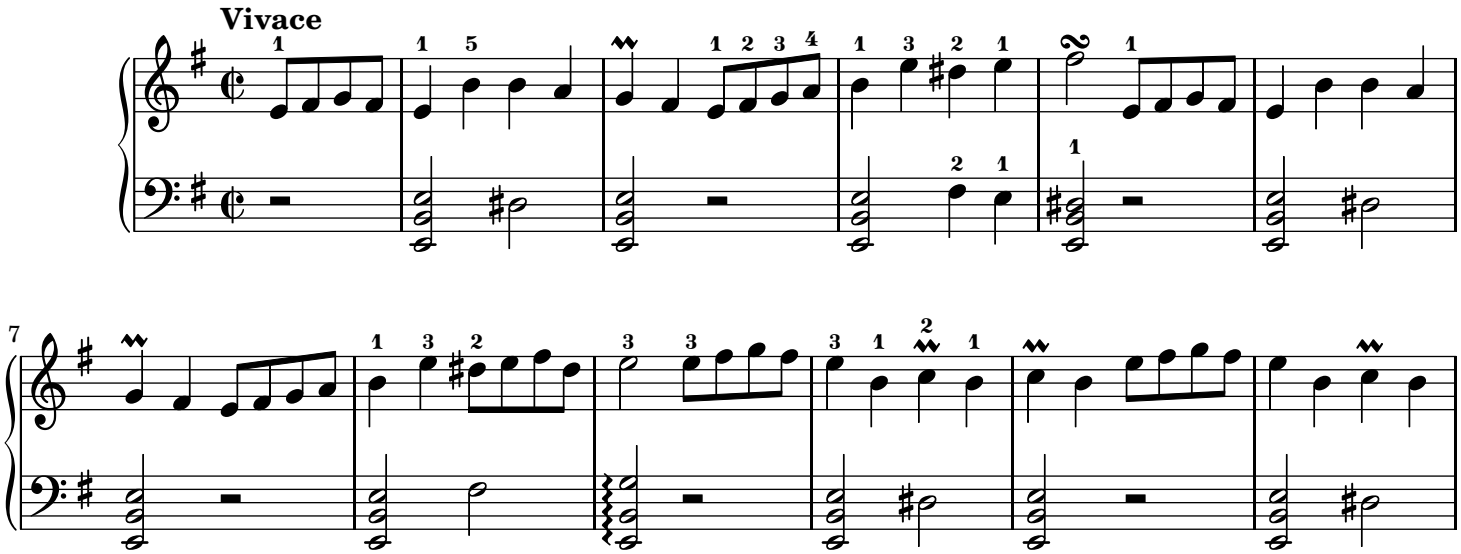

169
174
179
ff
183
187
191

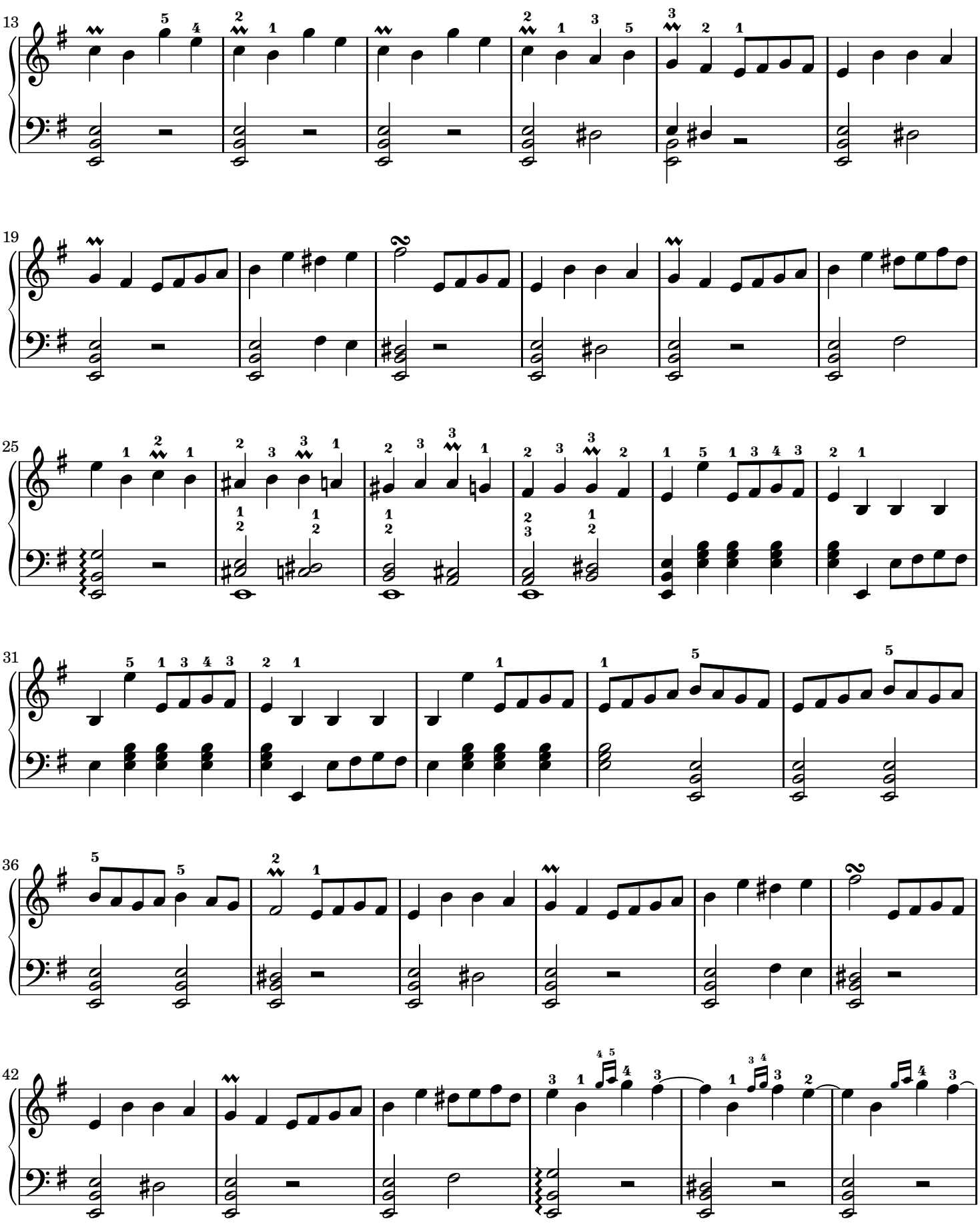
LESSON XXIX

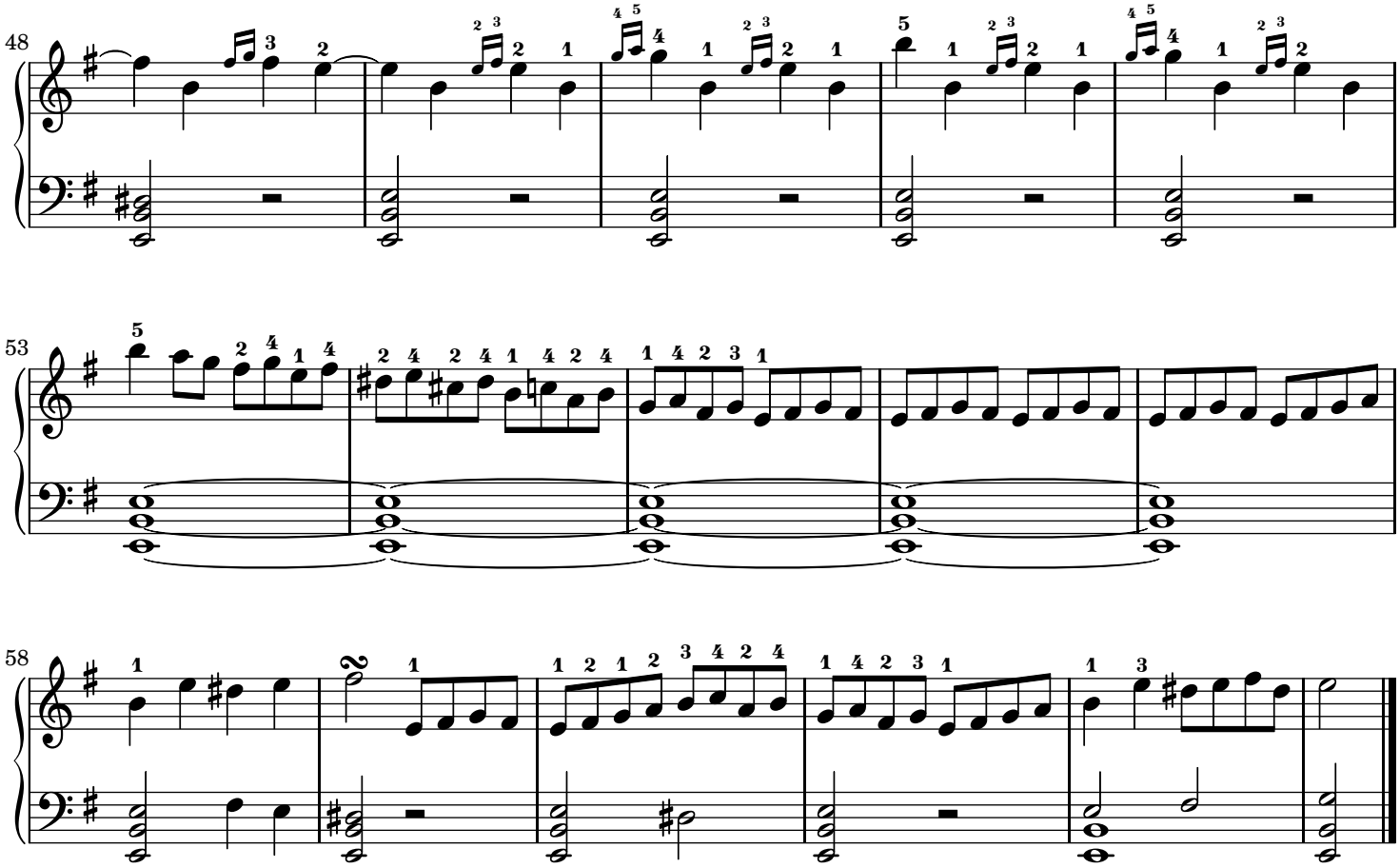
PRELUDE IN E MINOR



TAMBOURIN BY RAMEAU

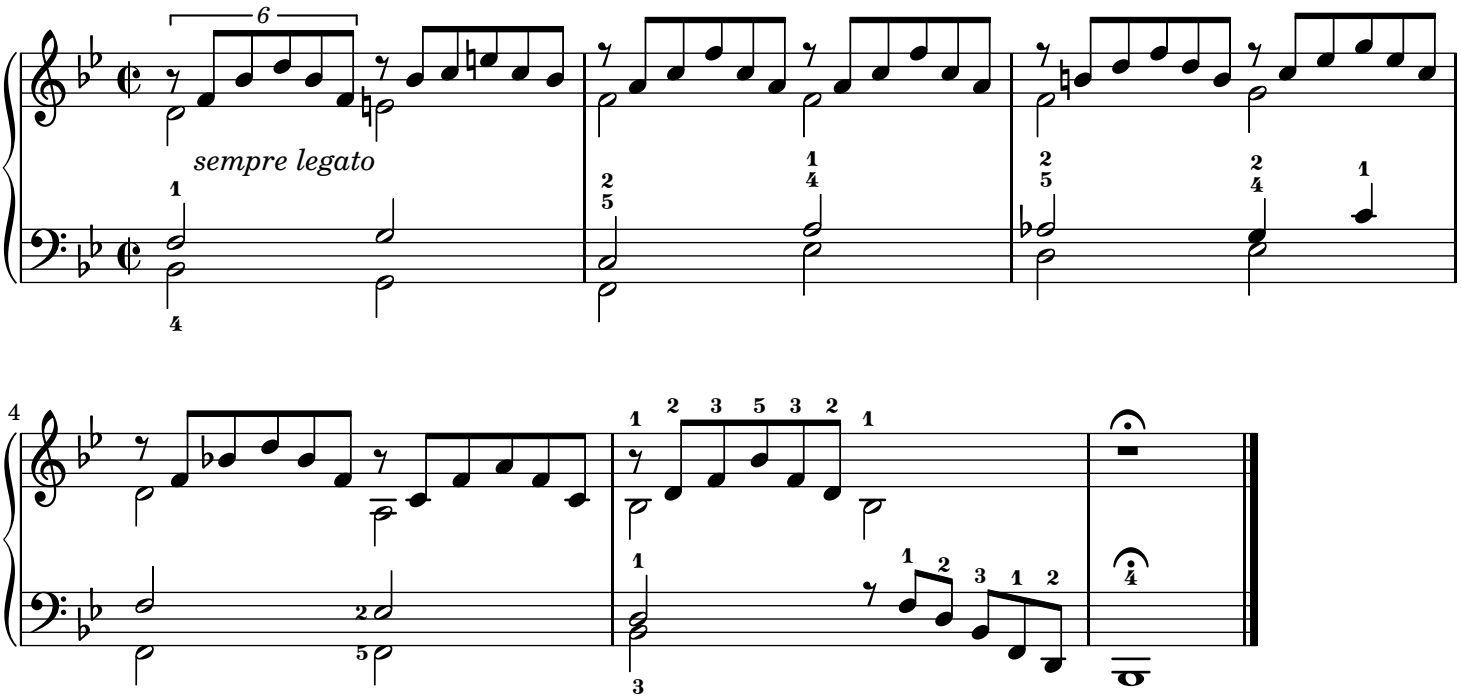




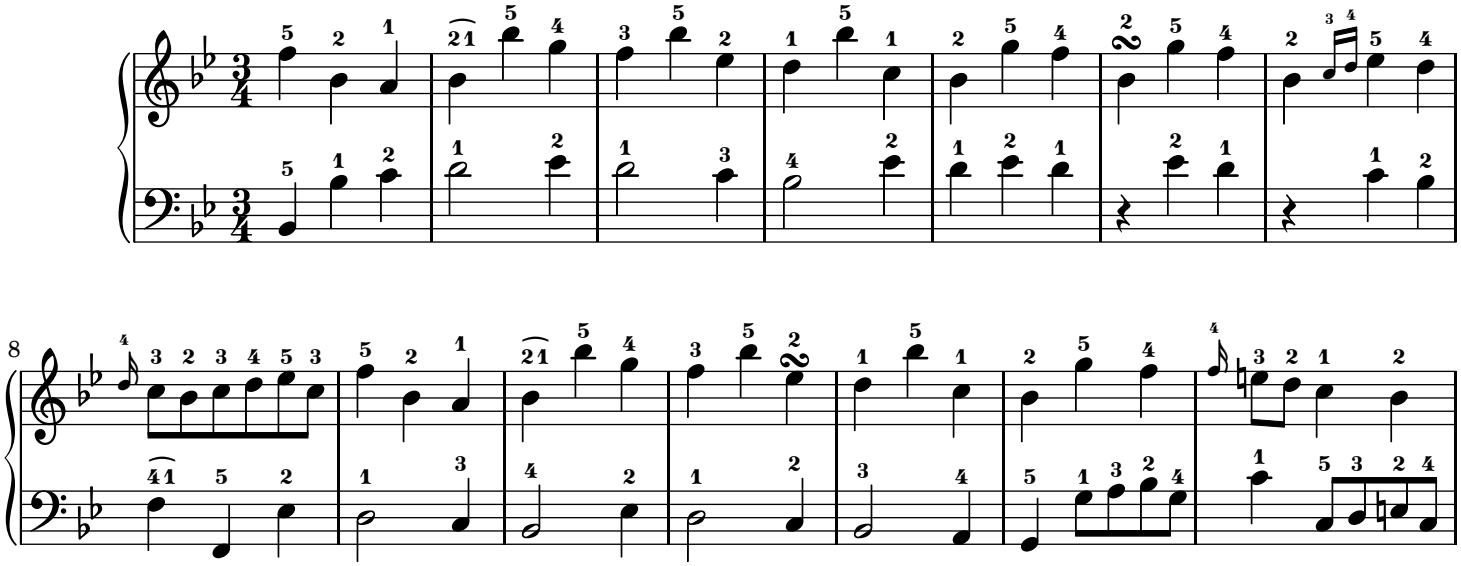

48
53
58

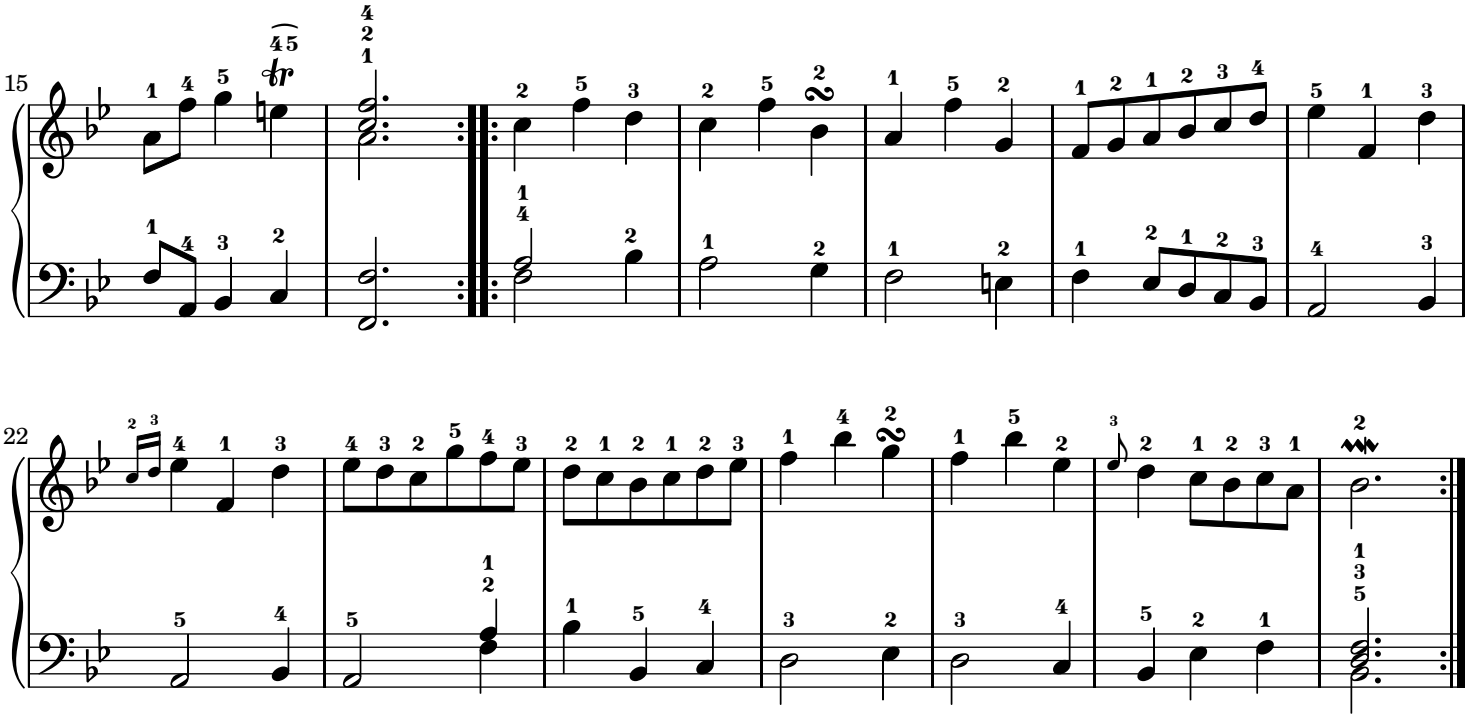
LESSON XXX

PRELUDE IN B FLAT, MAJOR



MINUETTO BY SCARLATTI

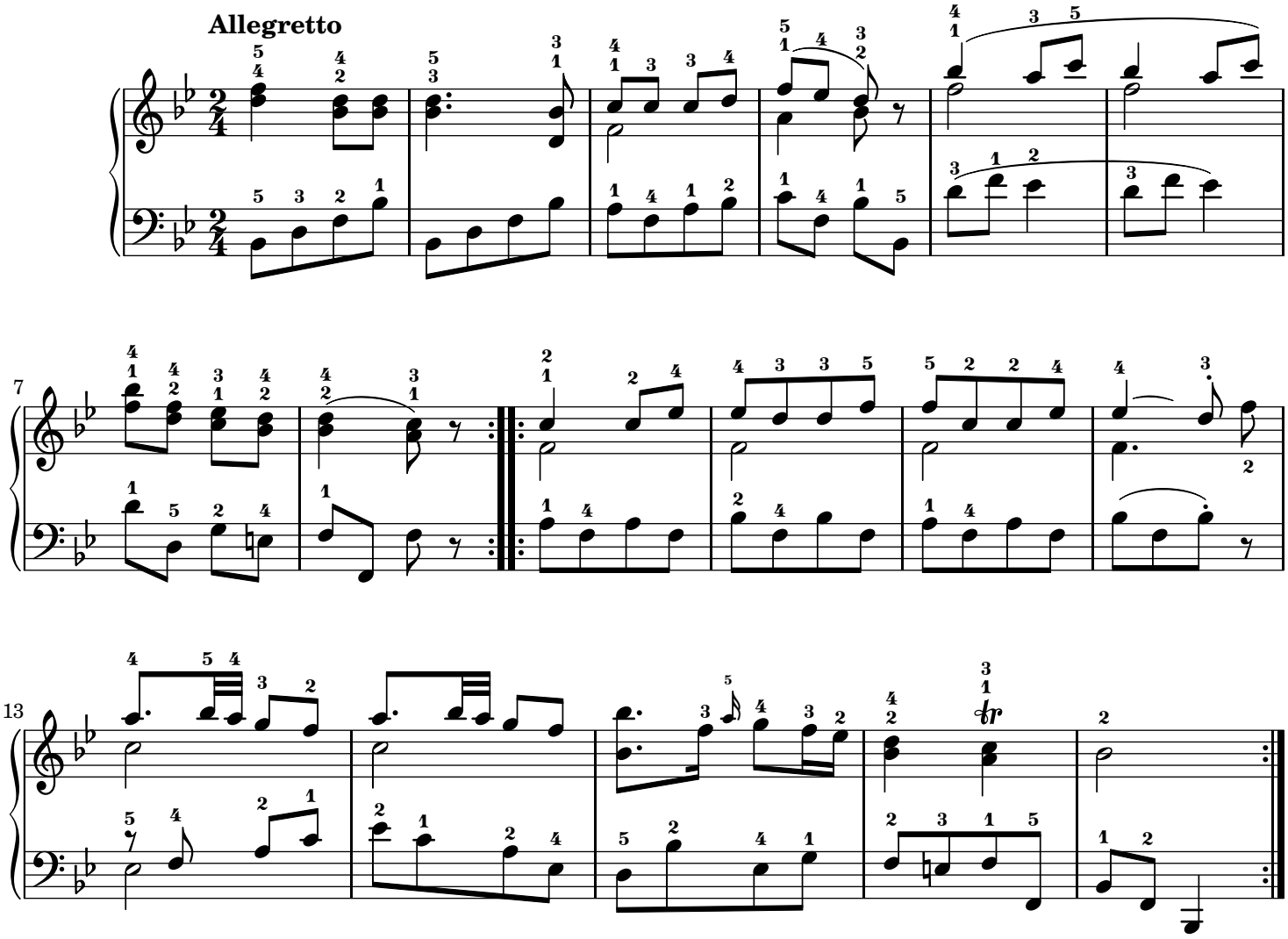



15

22

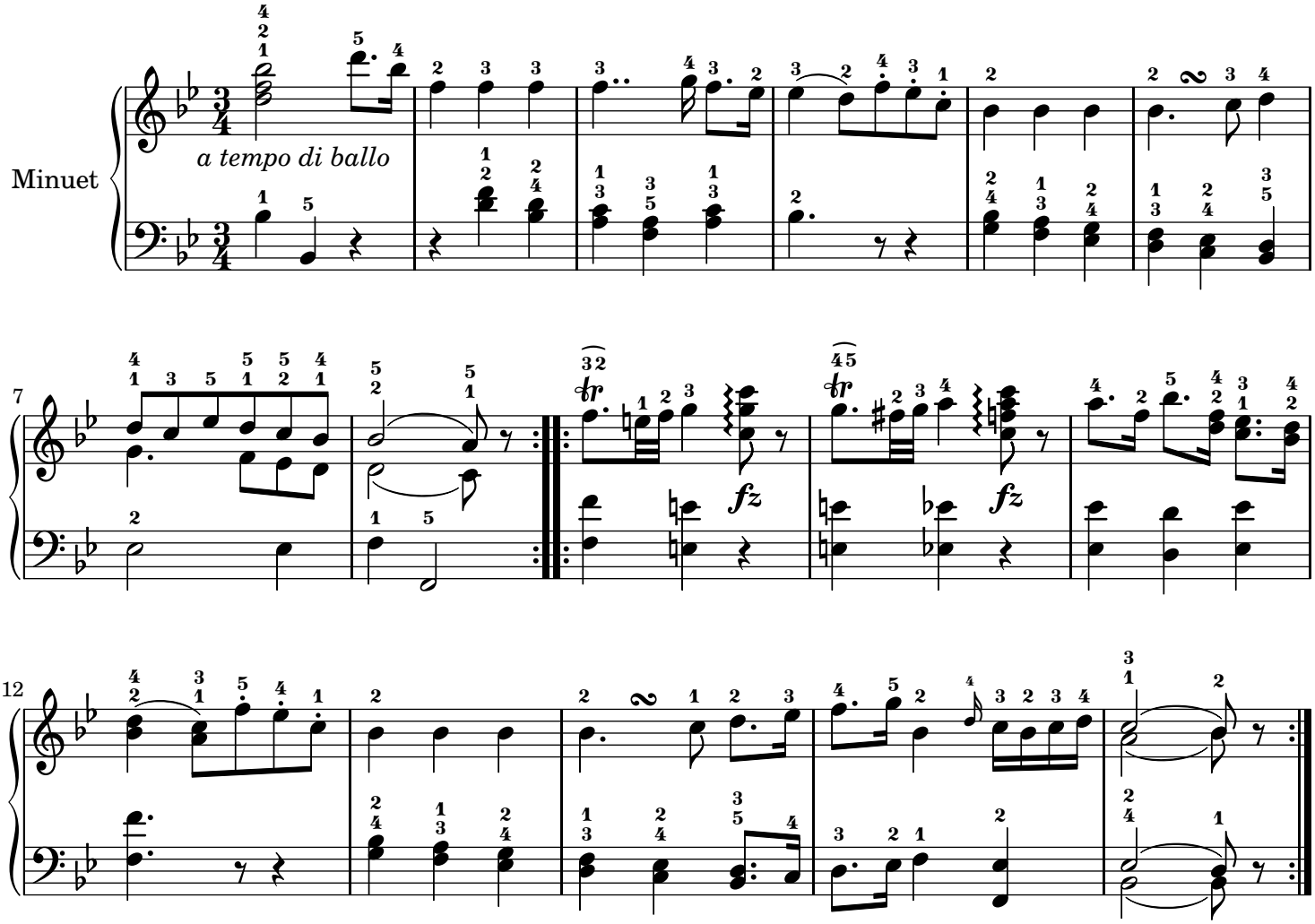
LESSON XXXI

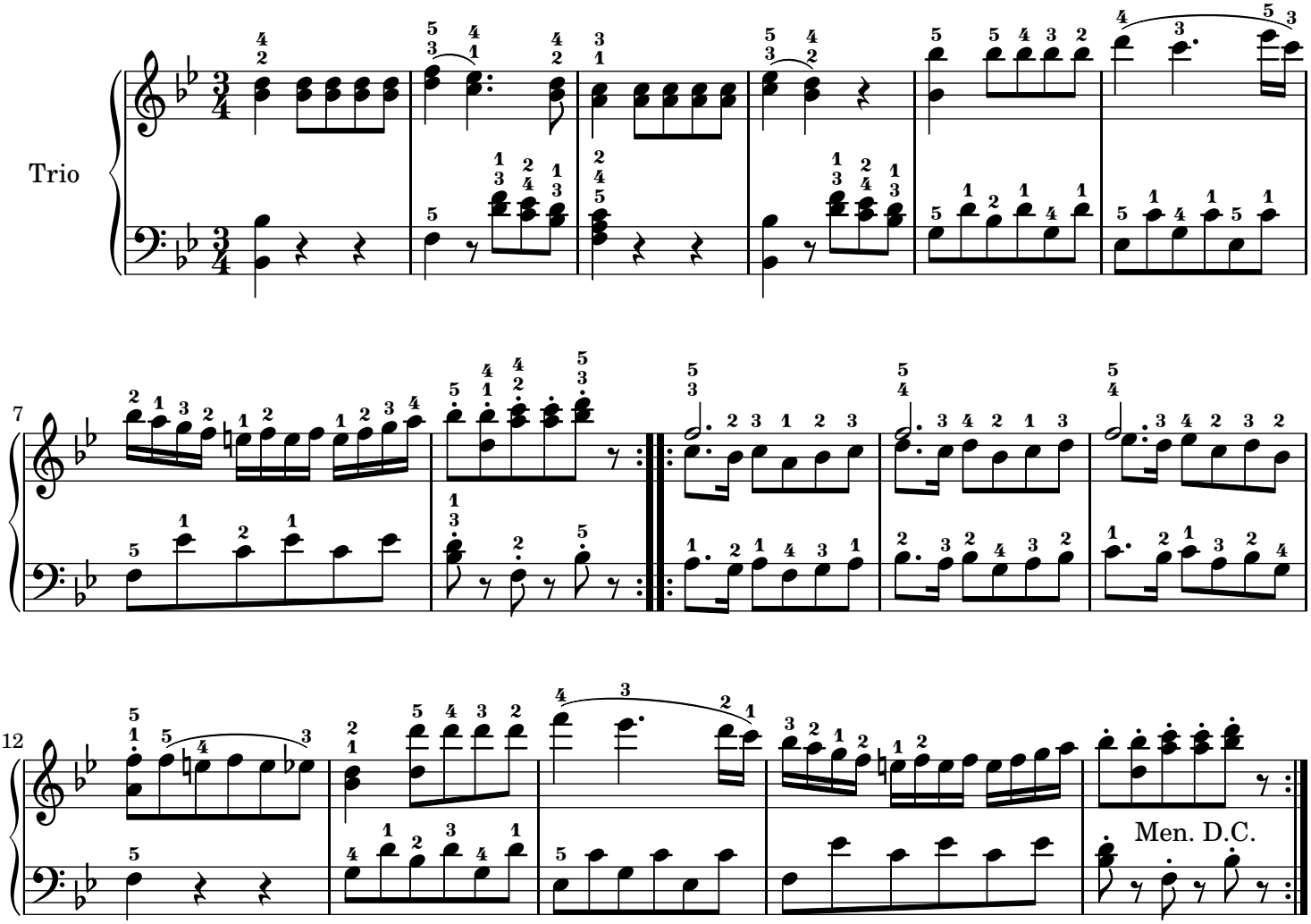
LINDOR - AN AIR



LESSON XXXII

MINUET AND TRIO, BY MOZART

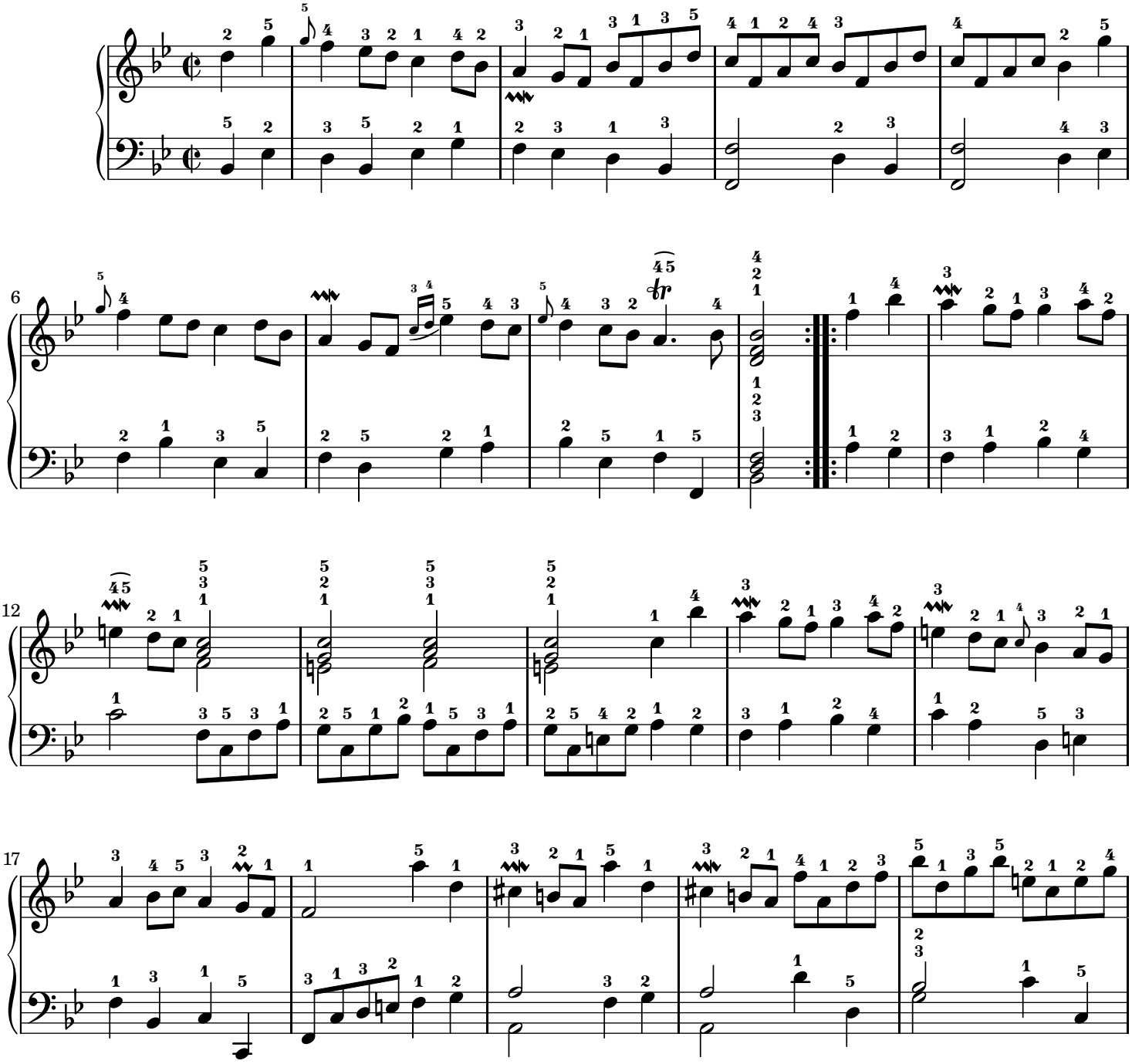


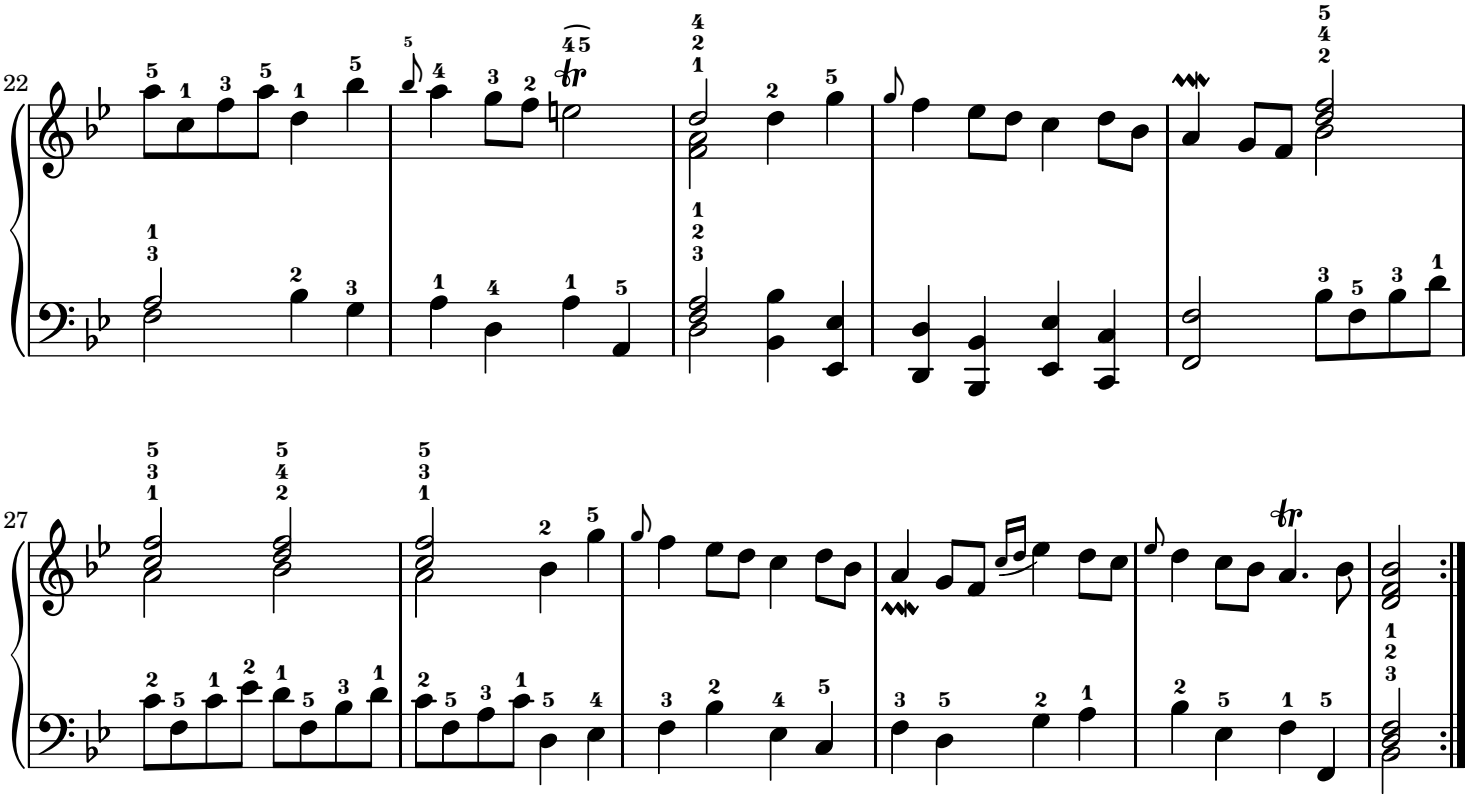


N.B. The last note of the bass in the 1st part must be played
with the thumb the 2d time, on account of the 1st note in the 2d part.

LESSON XXXIII

GAVOTTA IN OTHO, BY HANDEL

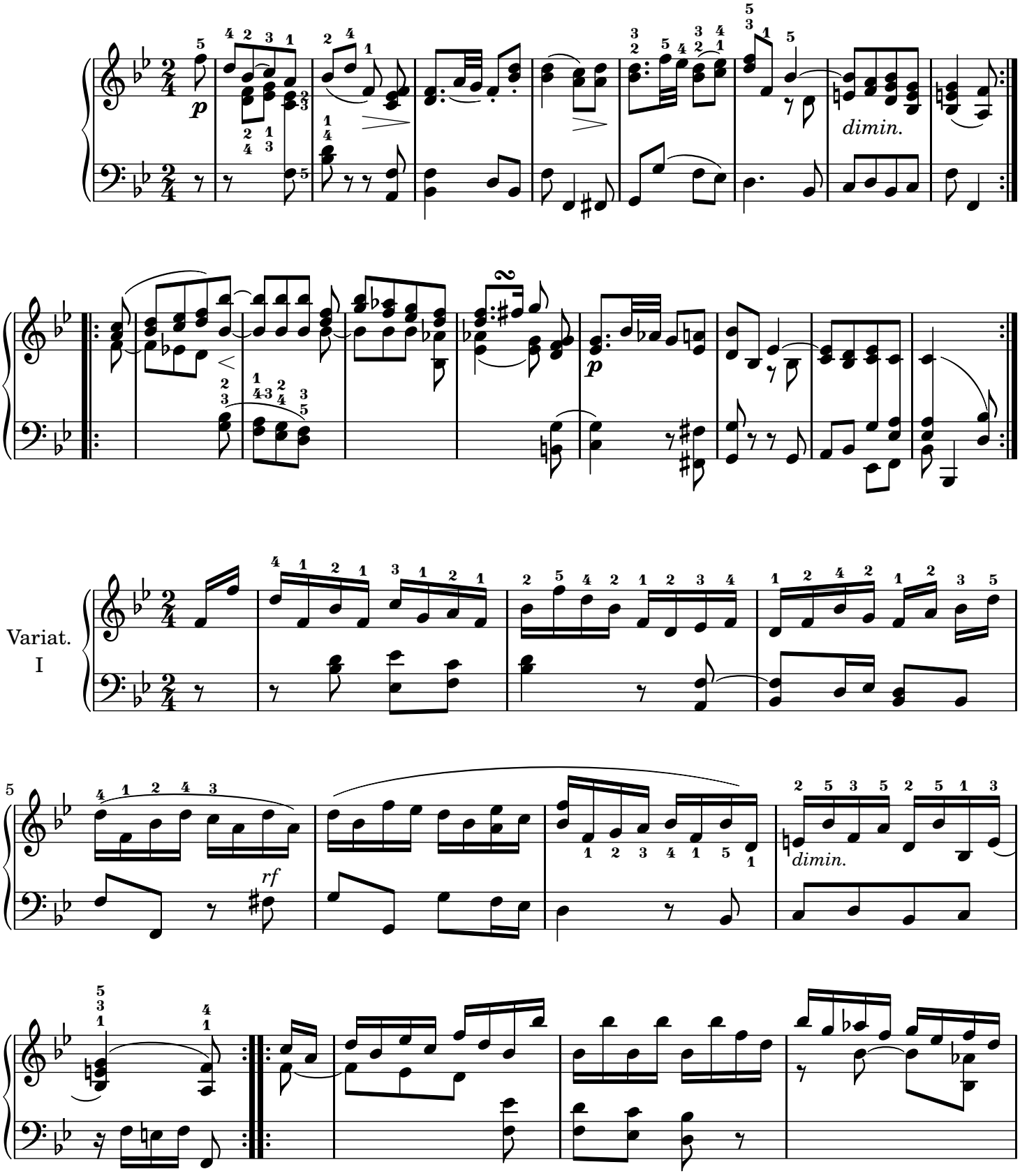


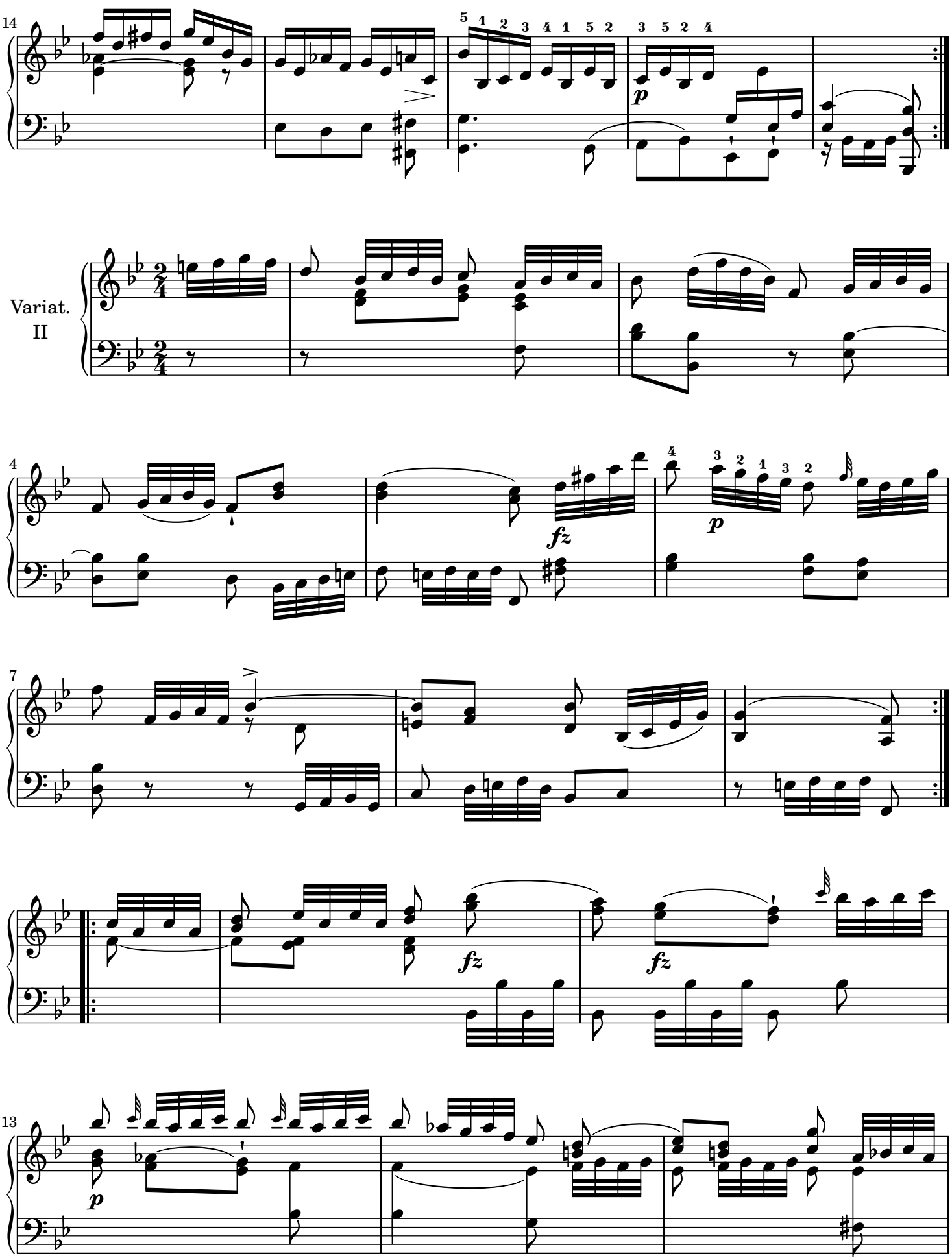

22

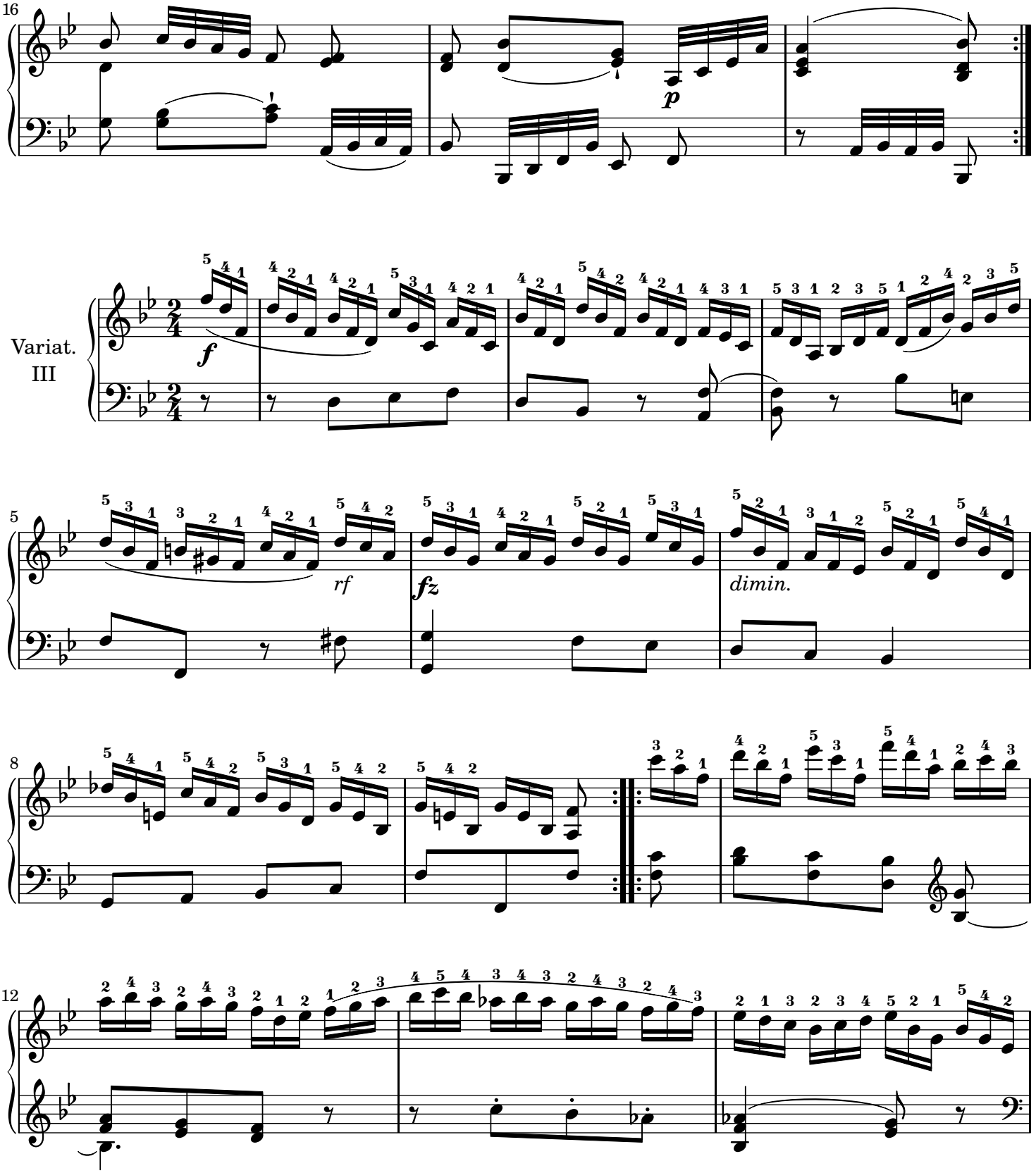
27

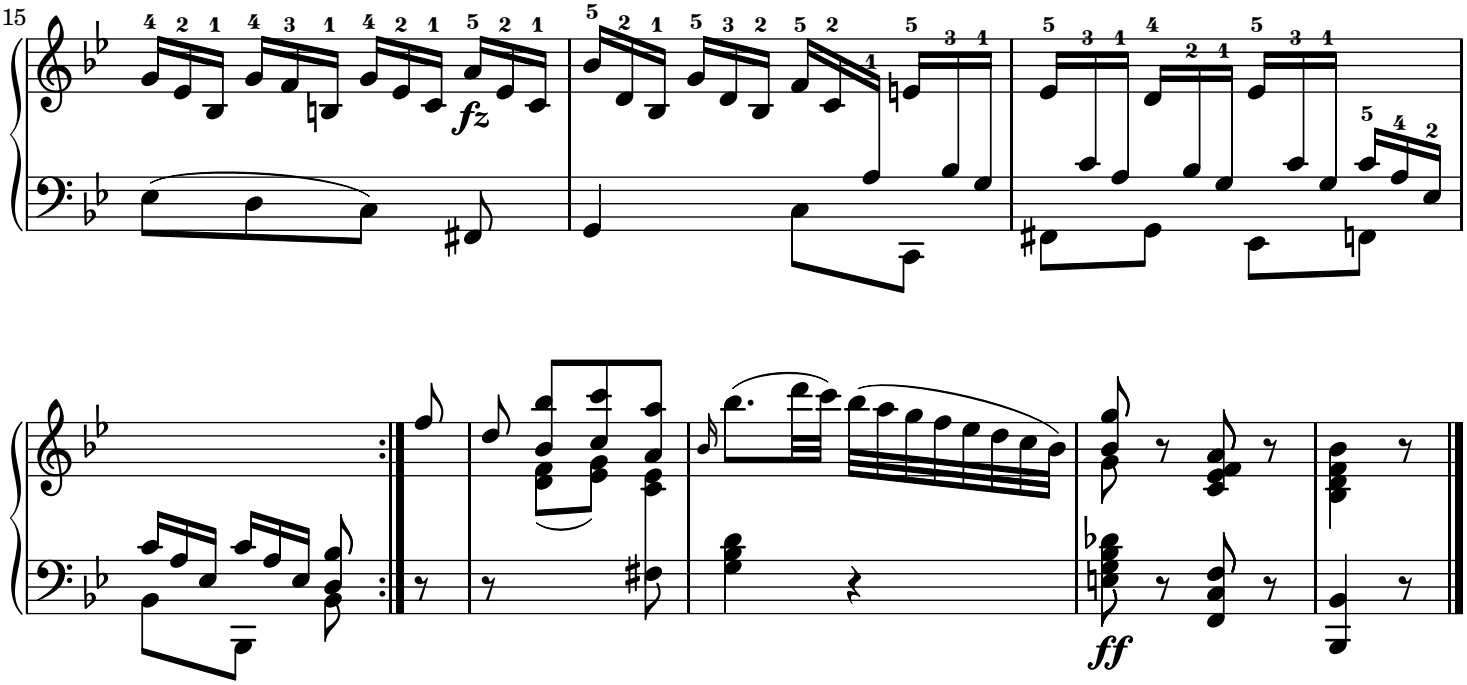
LESSON XXXIV

ANDANTE WITH VARIATIONS, BY CRAMER



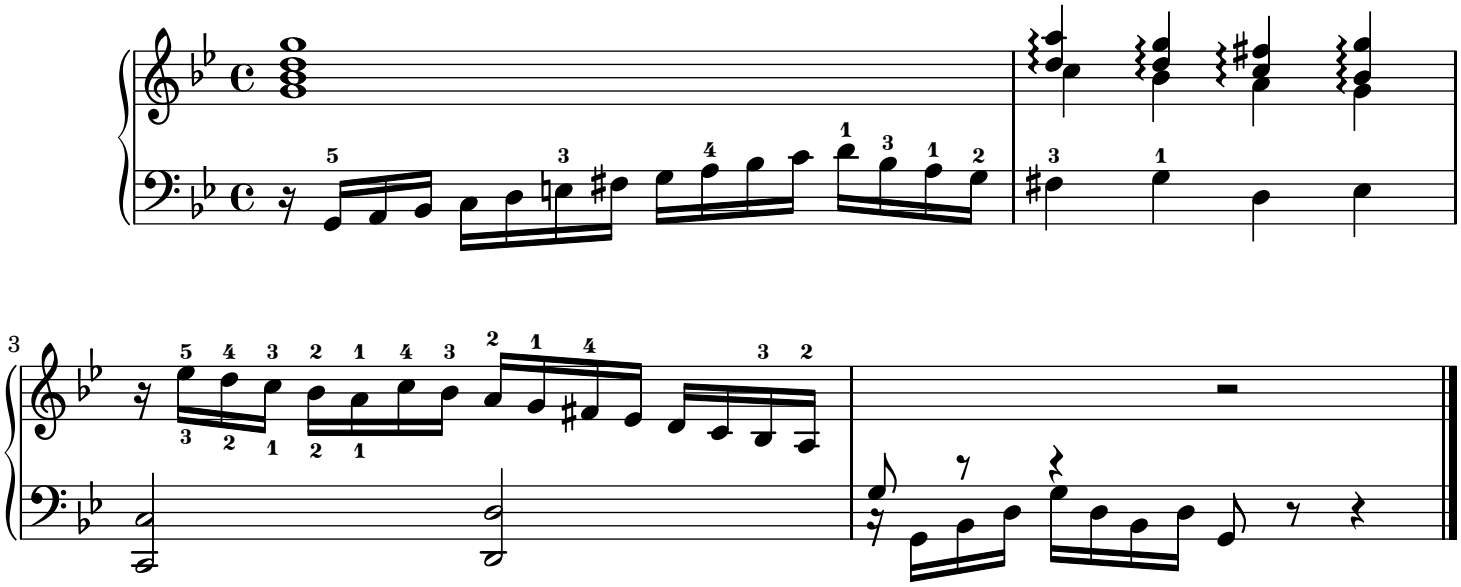

14
Variat.
II
4
fz
p
7
fz
fz
13
p


16
p
Variat.
III
f
5
rf
fz
dimin.
8
12

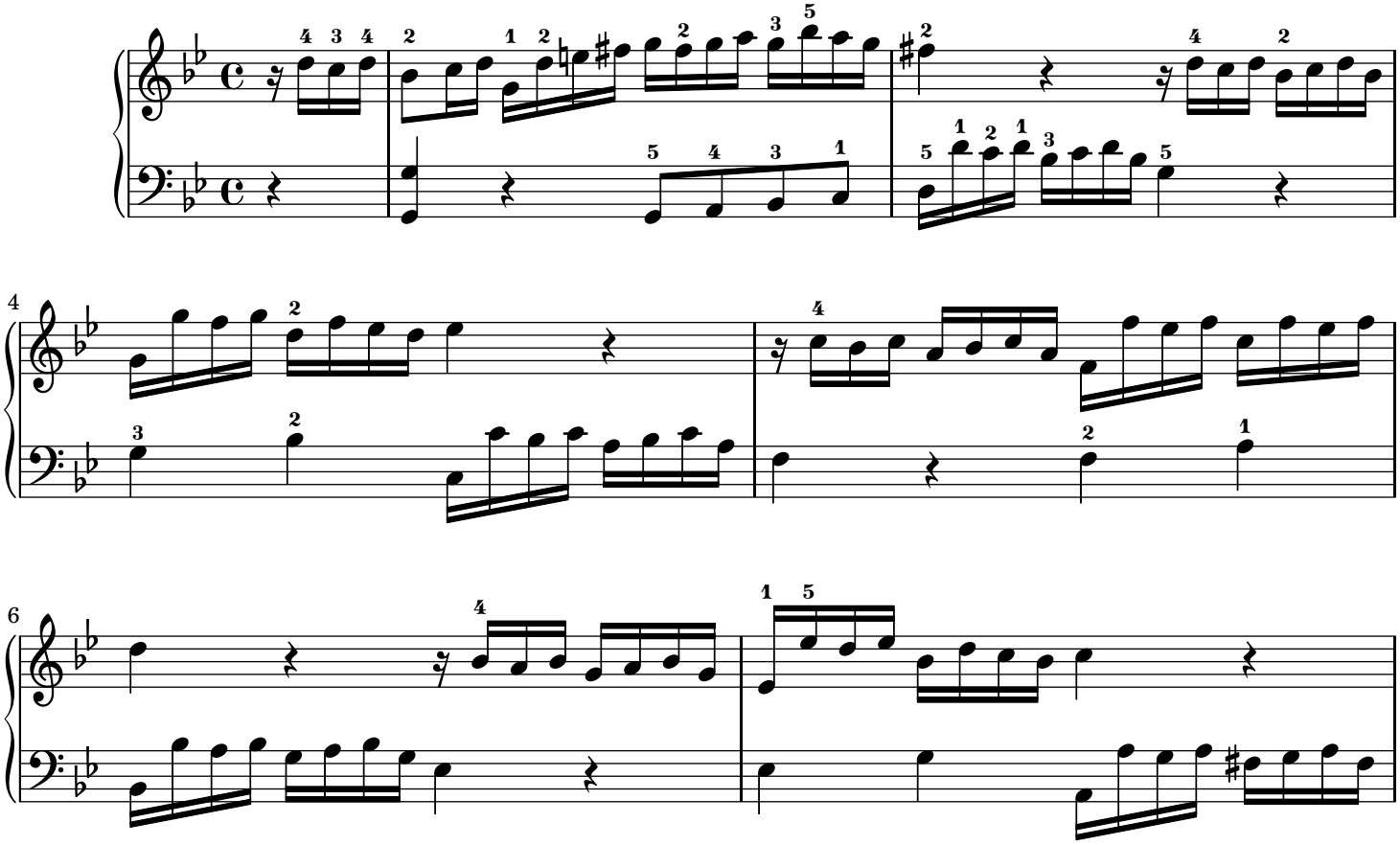

15
fz
ff

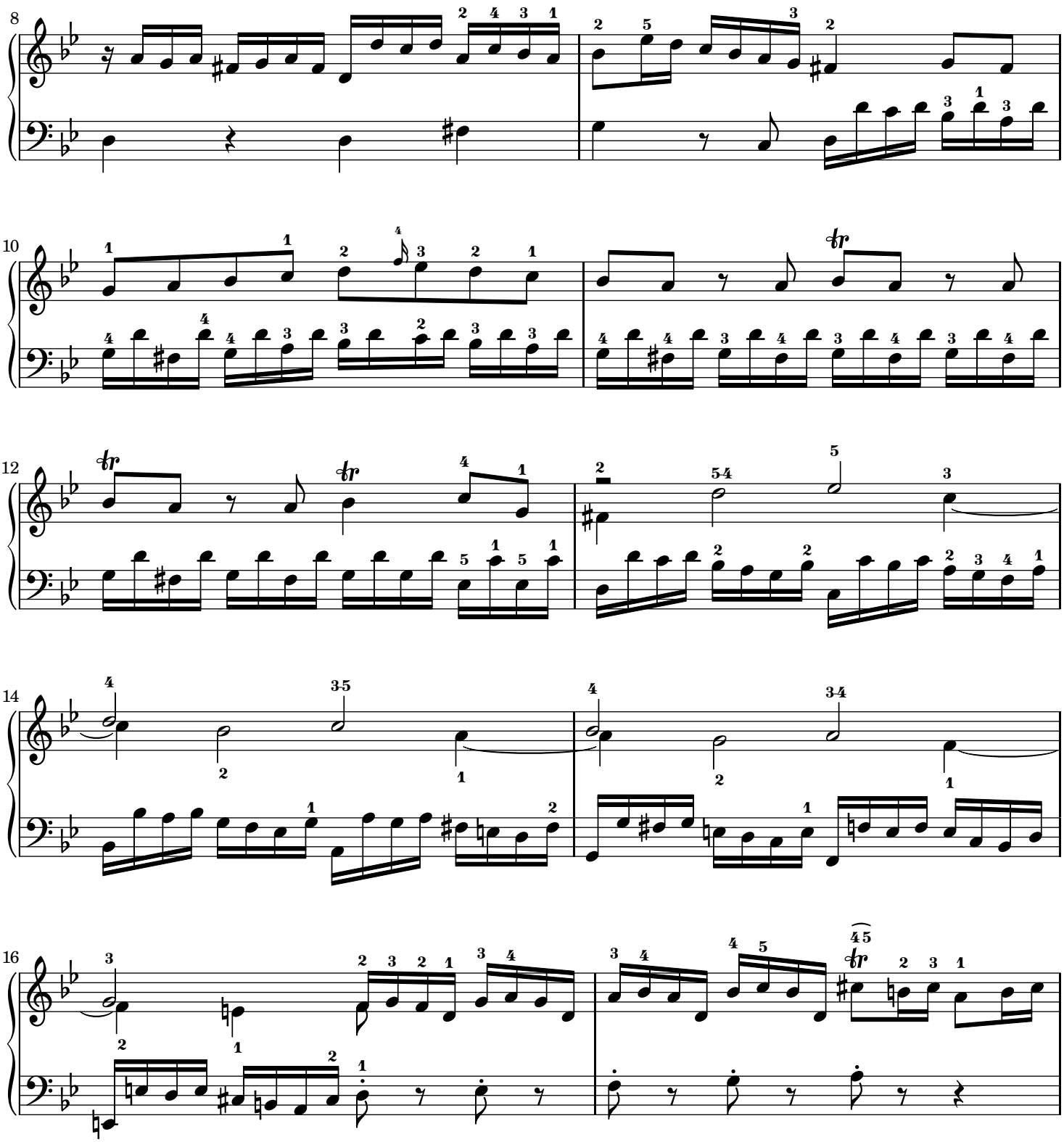
LESSON XXXV

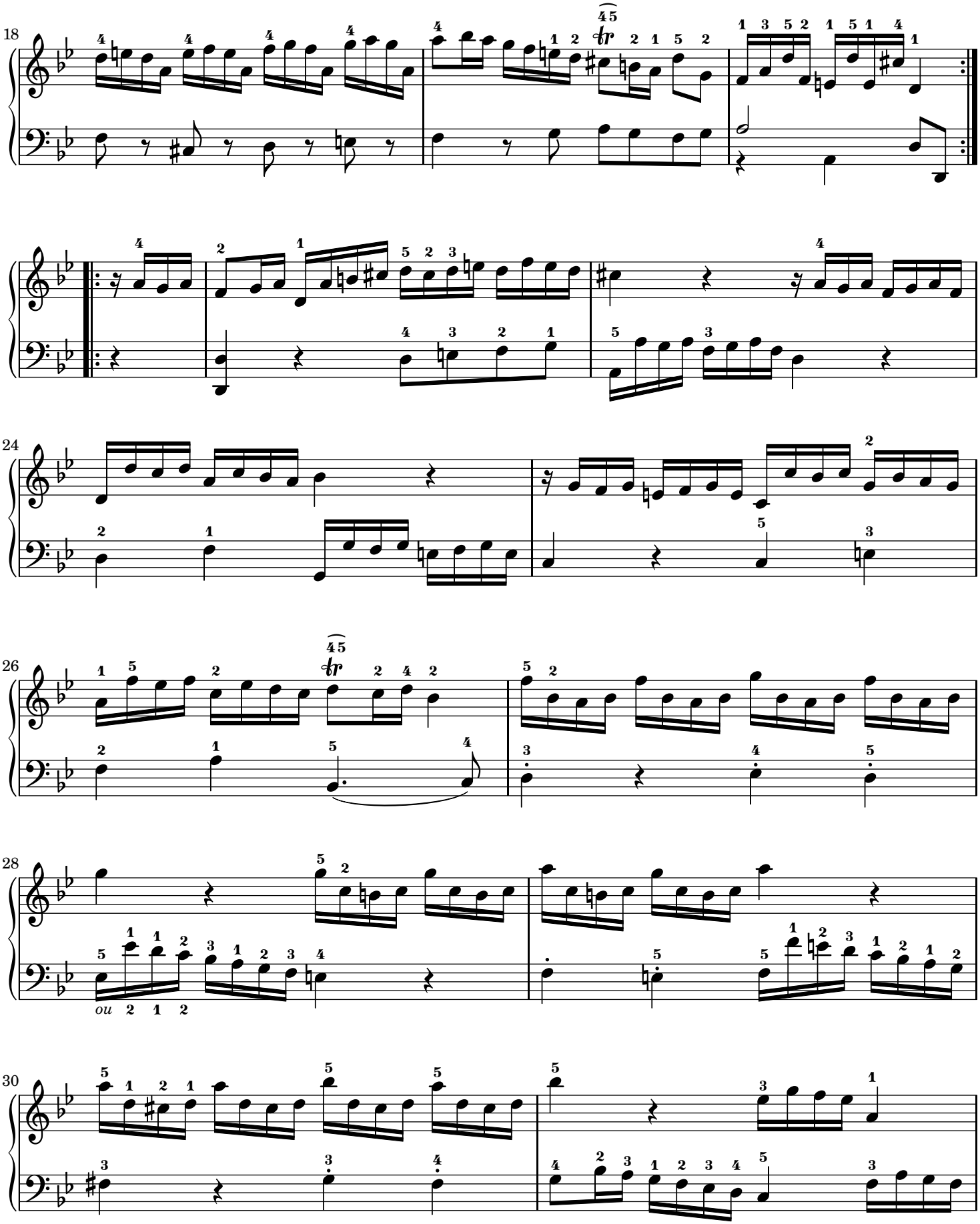
PRELUDE IN G MINOR

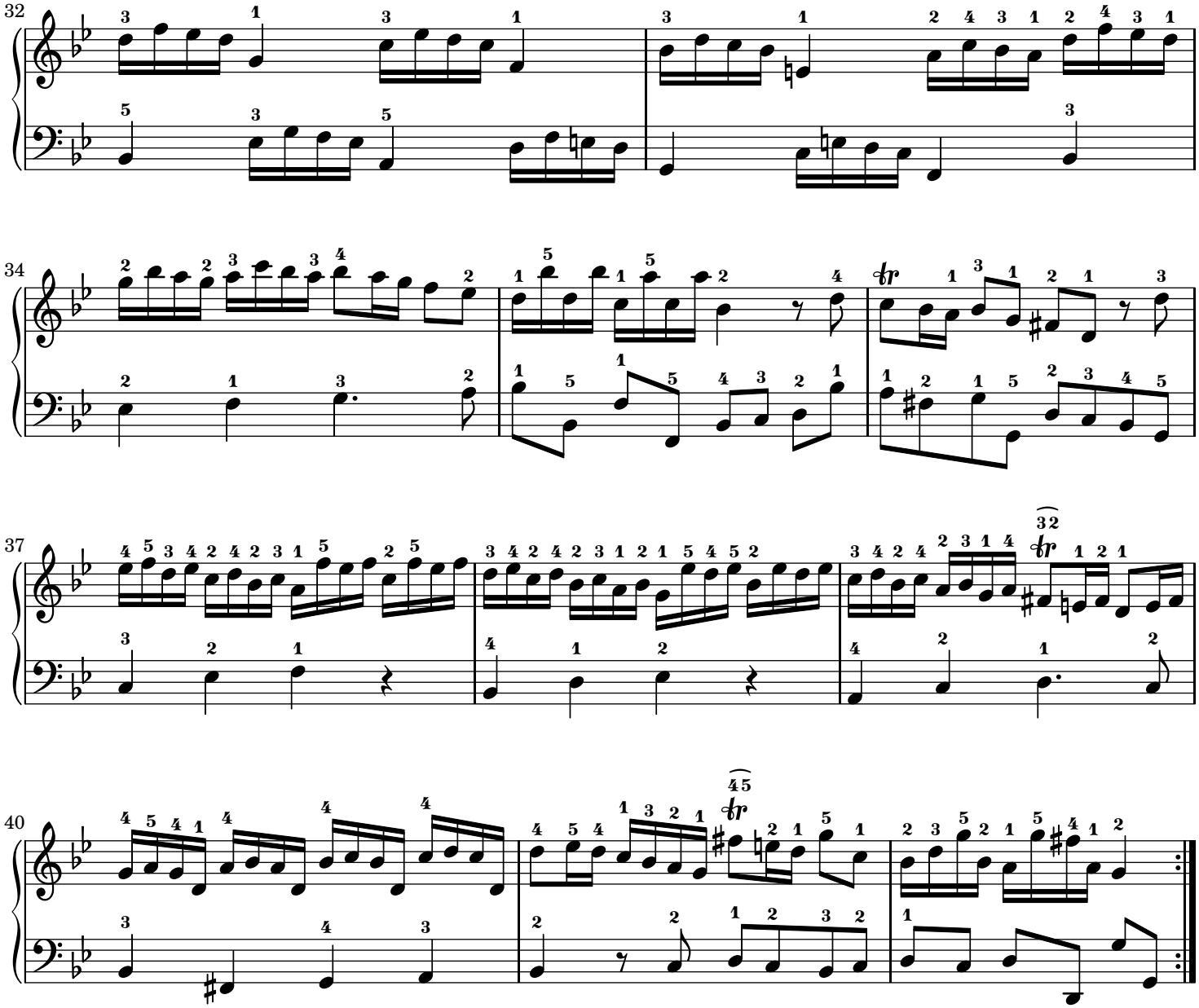


ALLEGRO, BY SCARLATTI



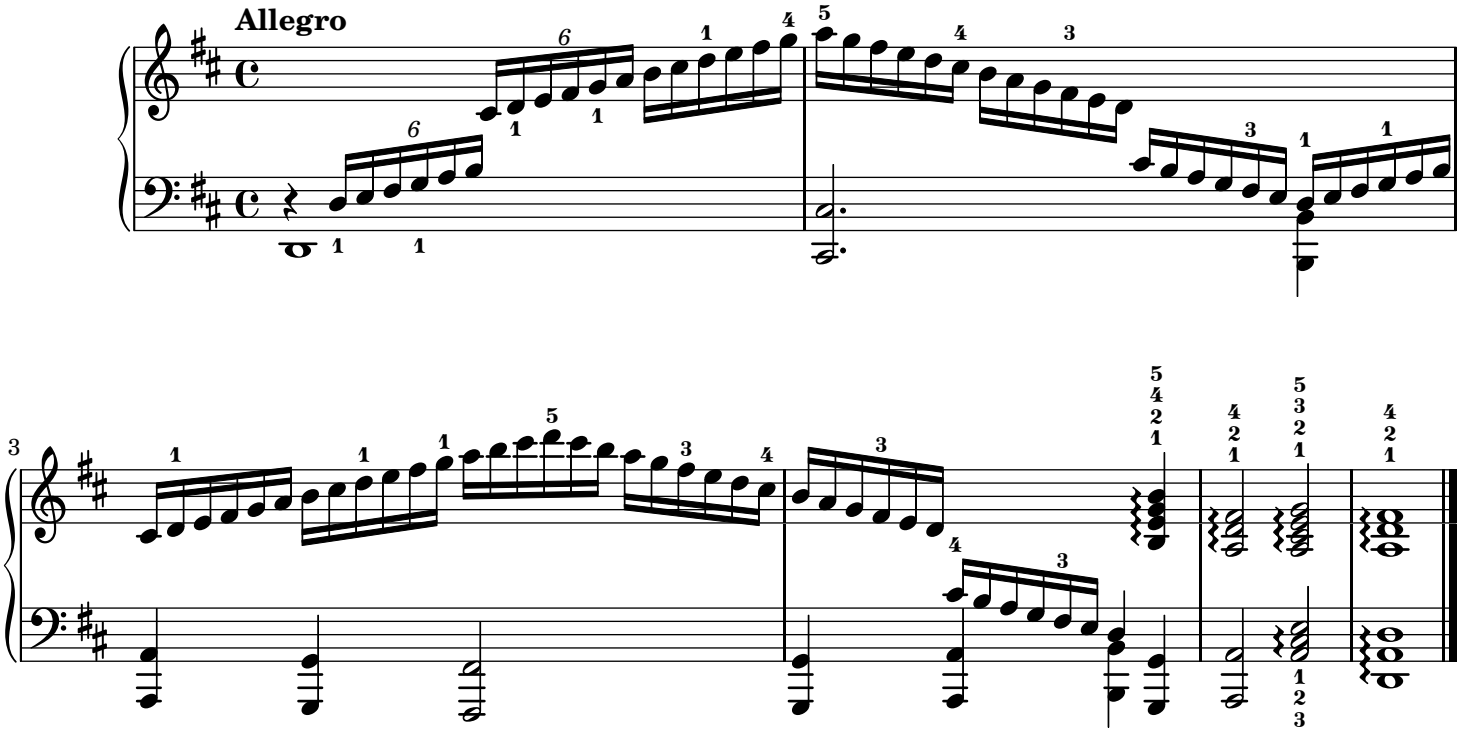



18
24
26
28
ou
30

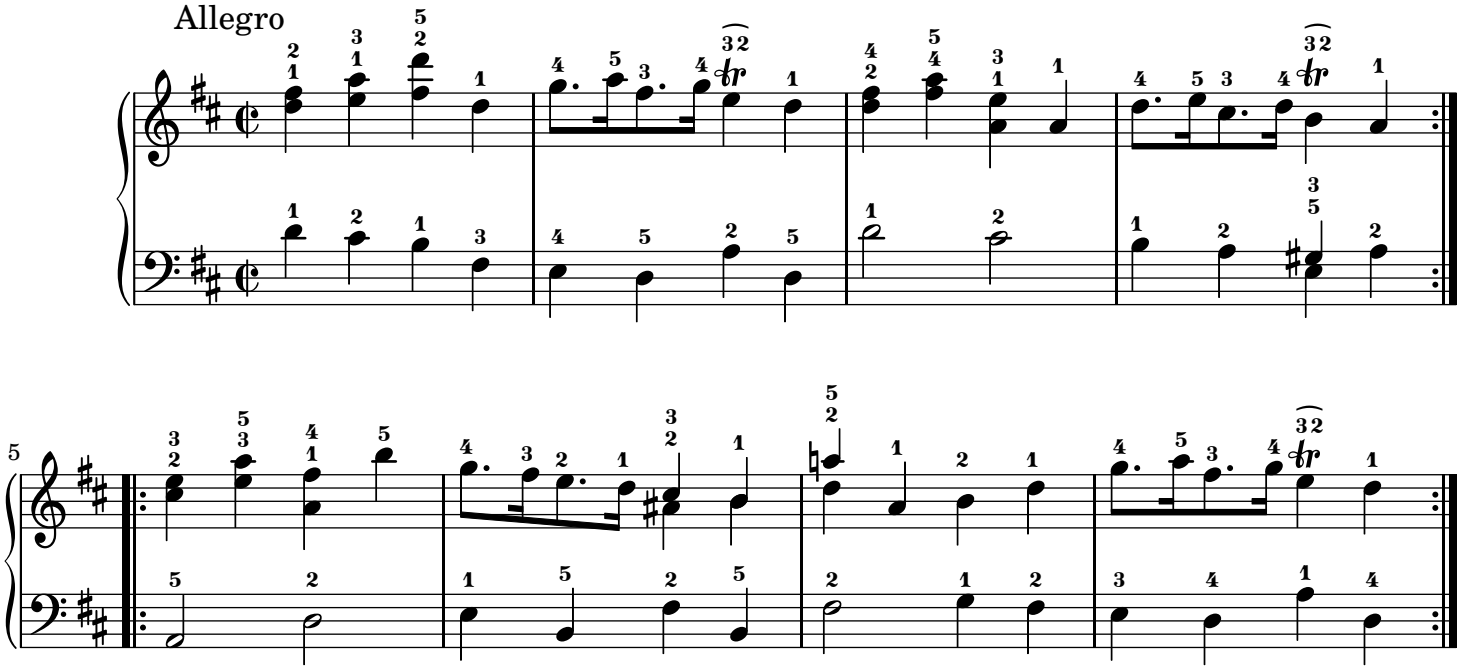

32
34
37
40

LESSON XXXVI

PRELUDE IN D MAJOR

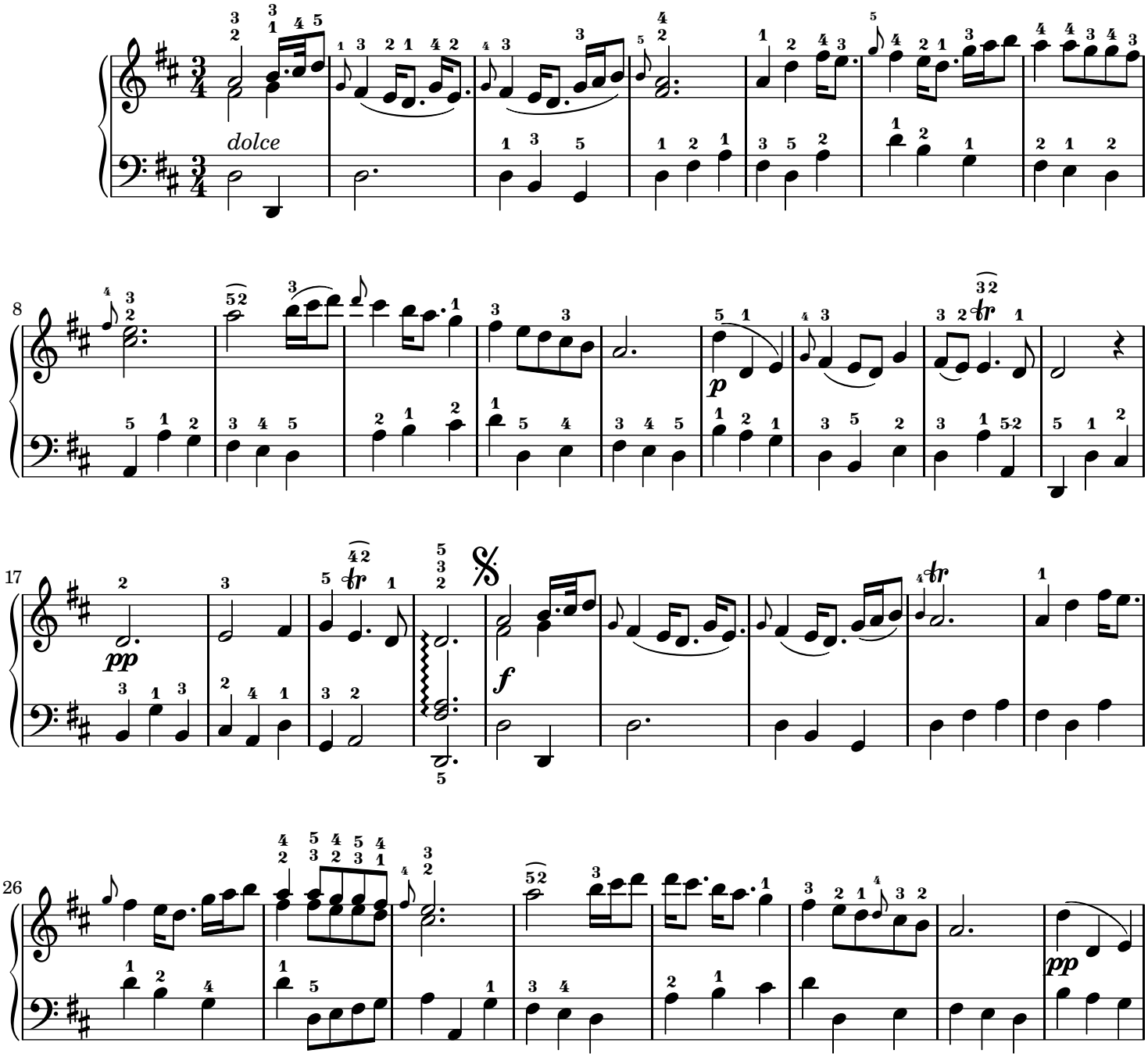


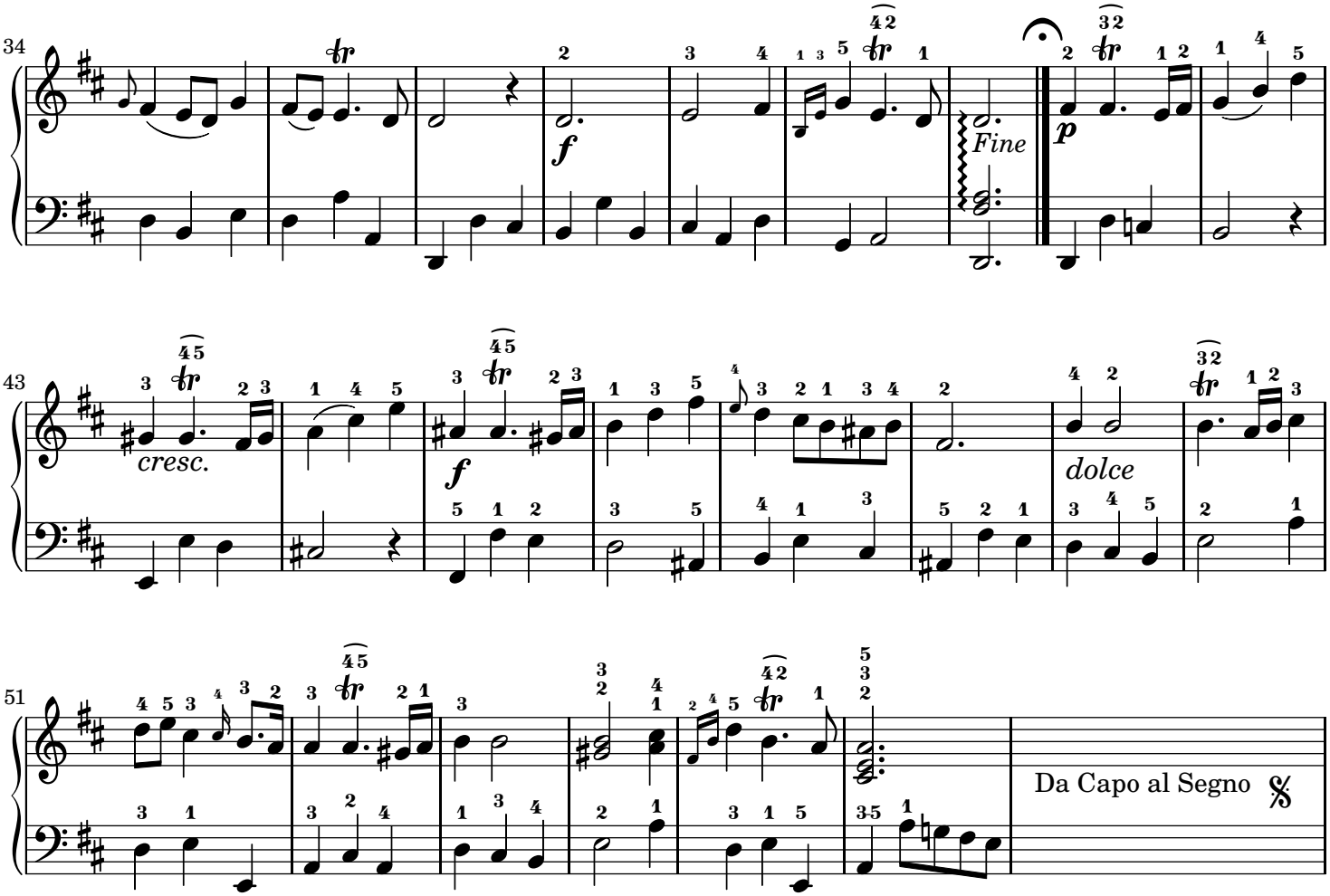
GAVOTTA, BY CORELLI



LESSON XXXVII

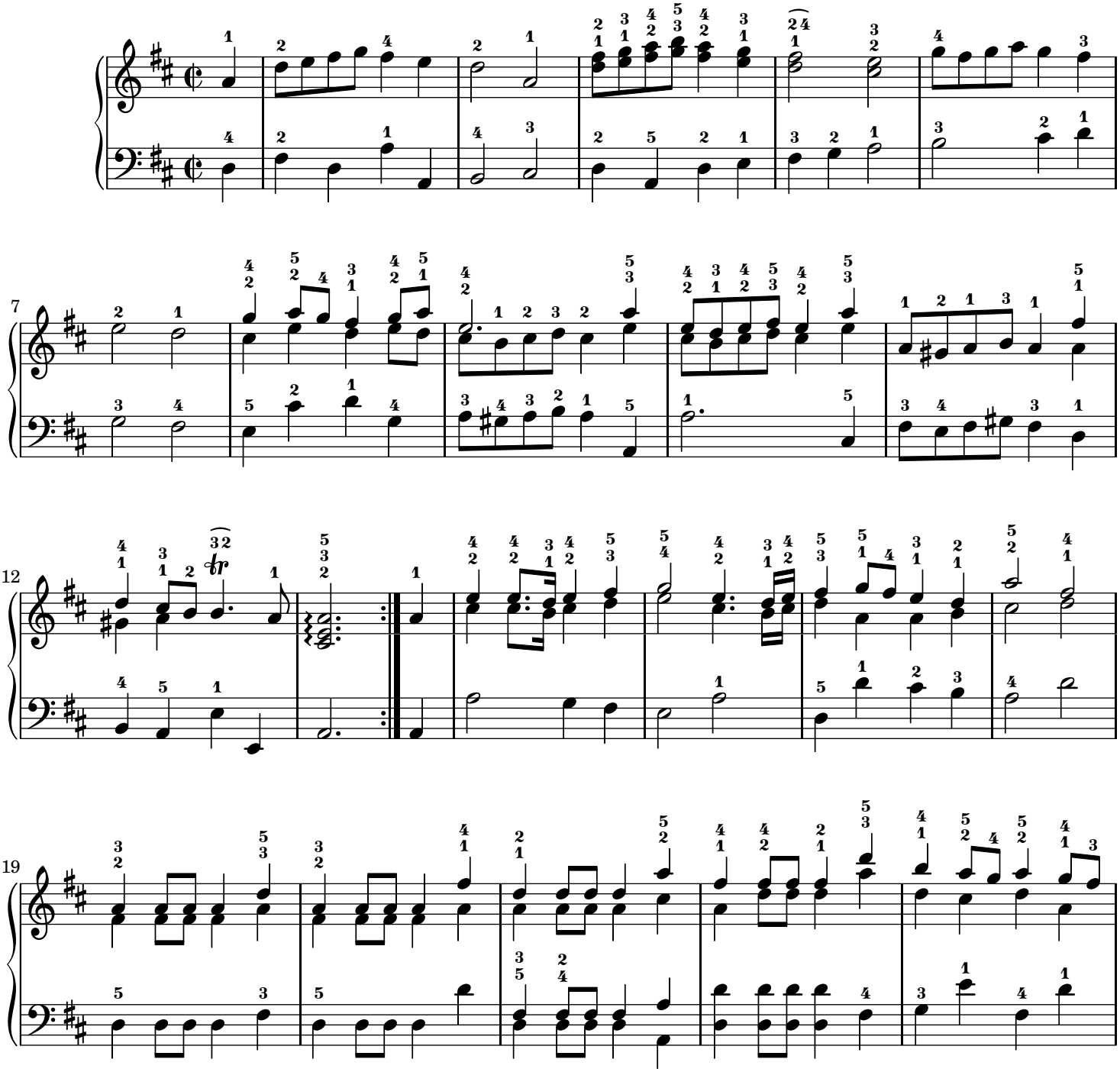
MINUET IN ARIADNE, BY HANDEL

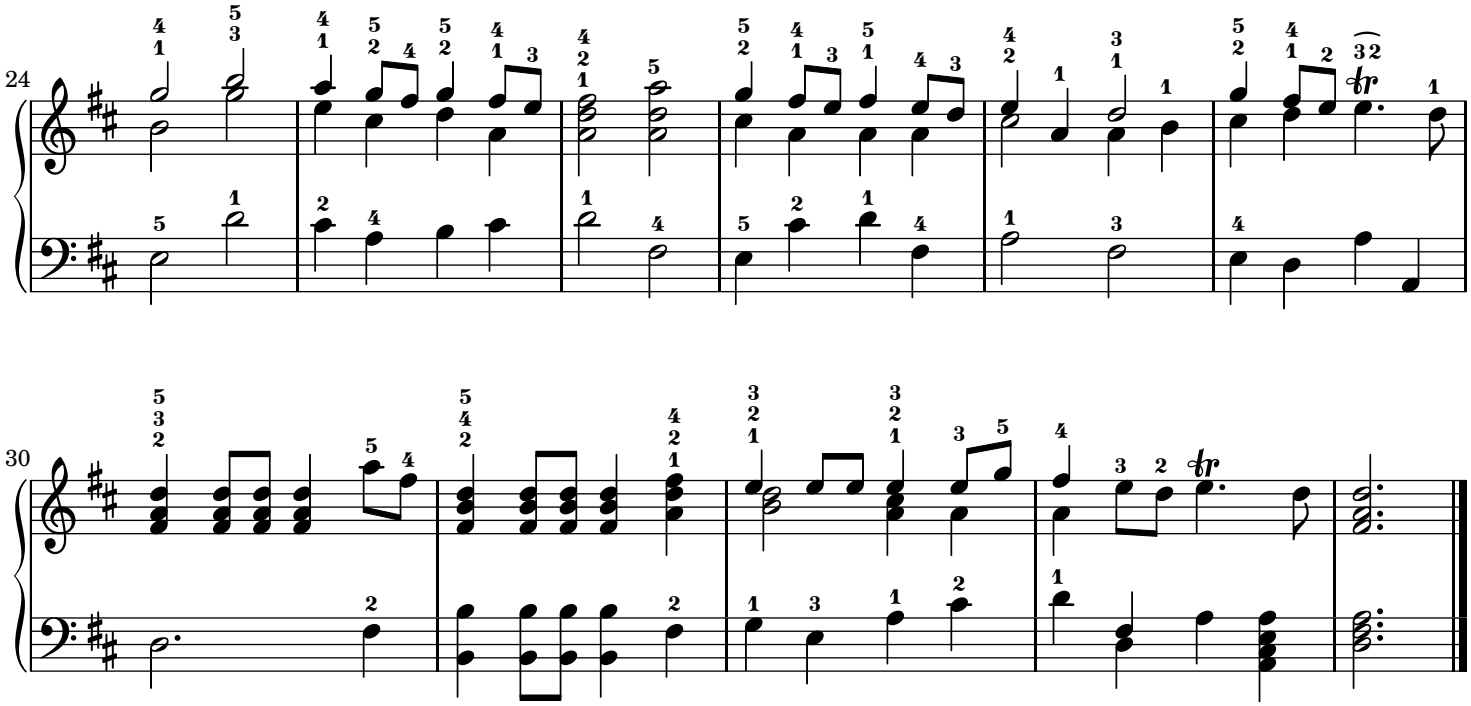



34
Fine
43
cresc.
dolce
51
Da Capo al Segno

LESSON XXXVIII

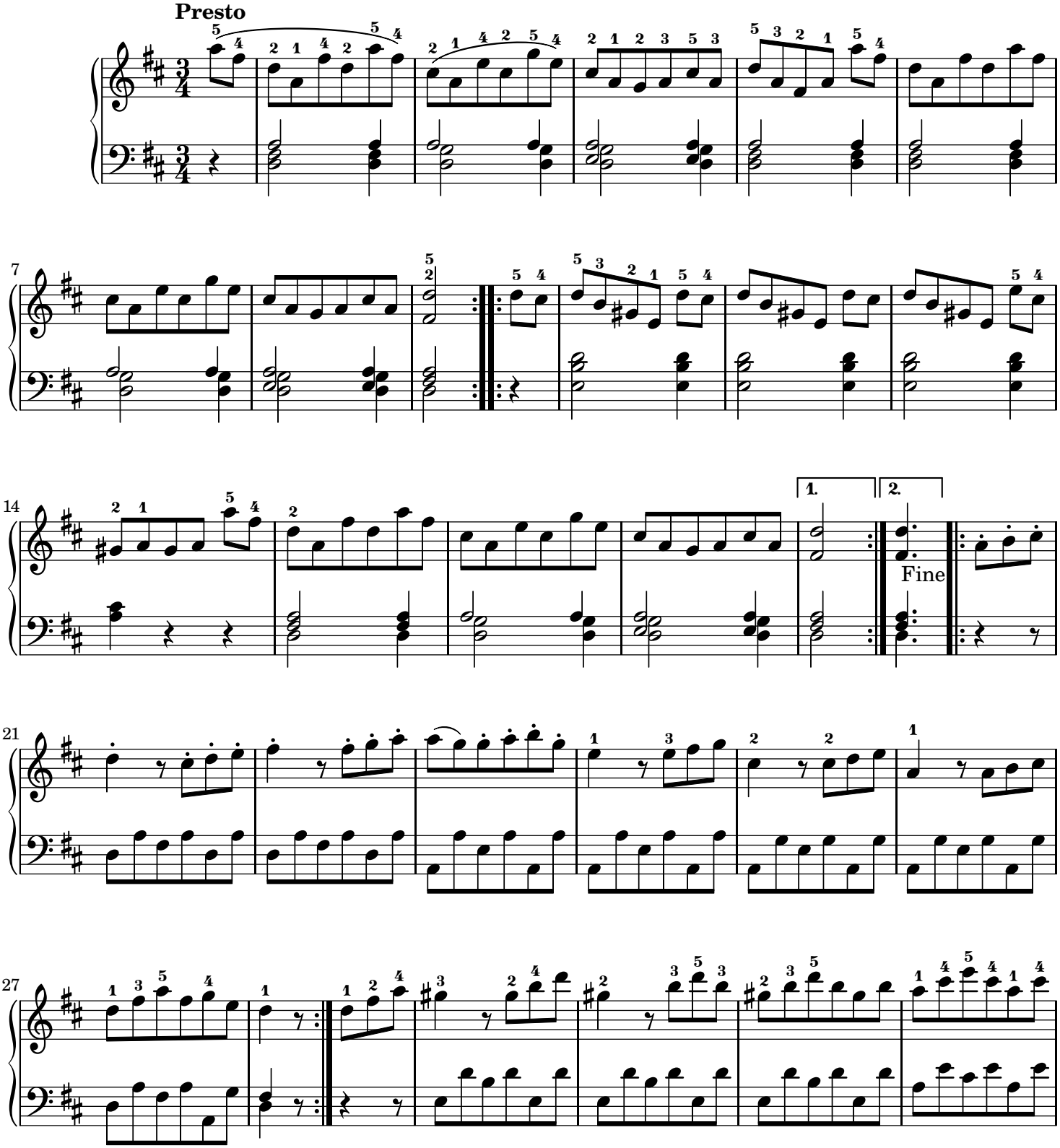
MARCH IN THE OCCASIONAL ORATORIO, BY HANDEL

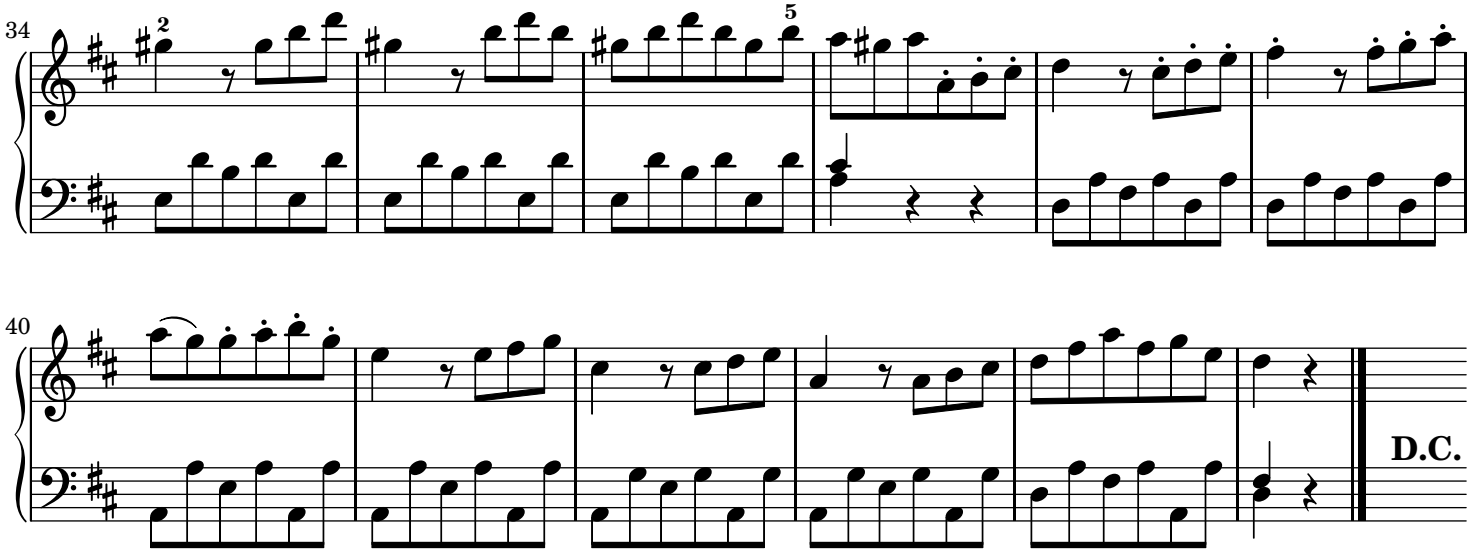



24
30

LESSON XXXIX

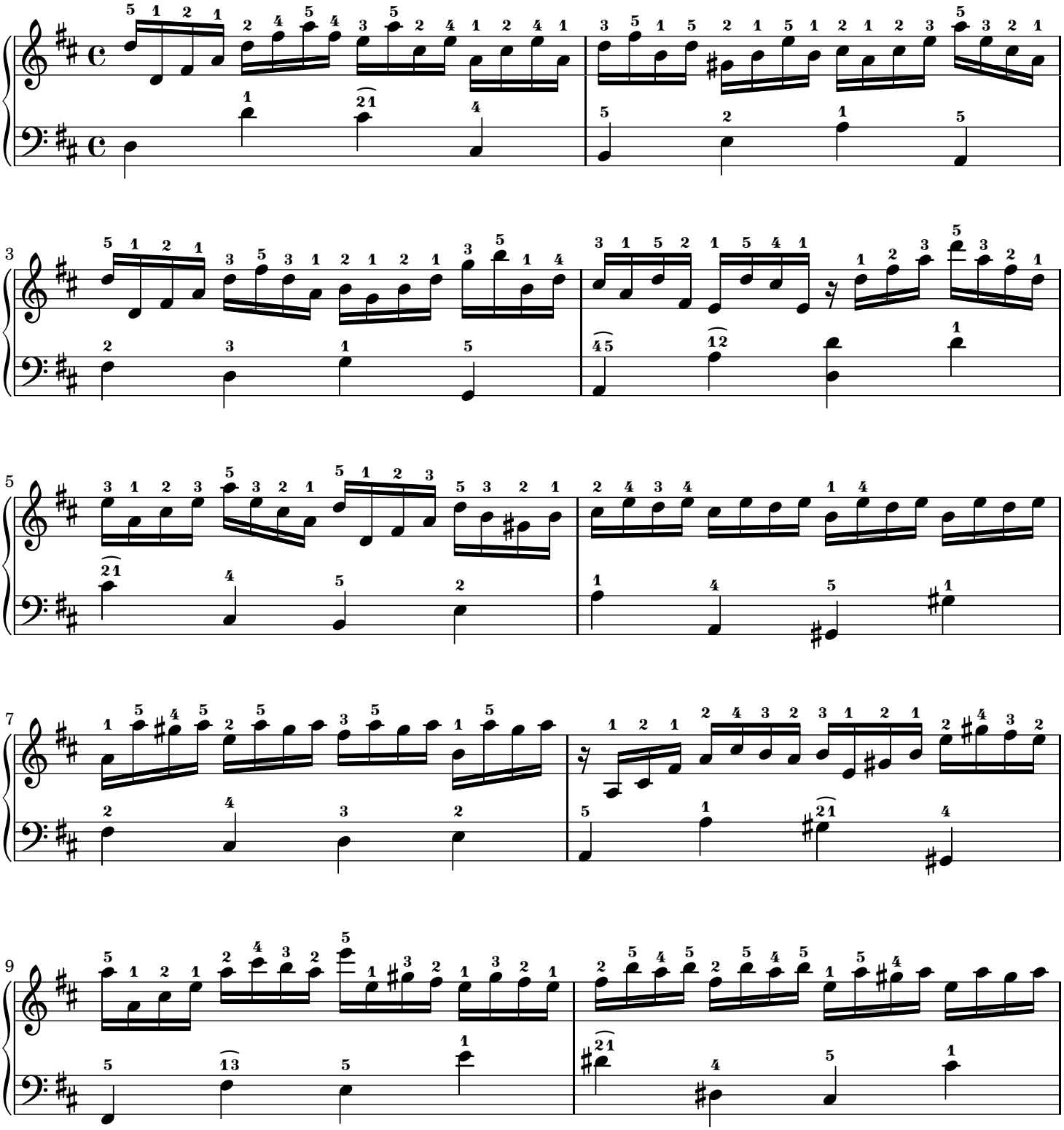
WALTZ, BY BEETHOVEN

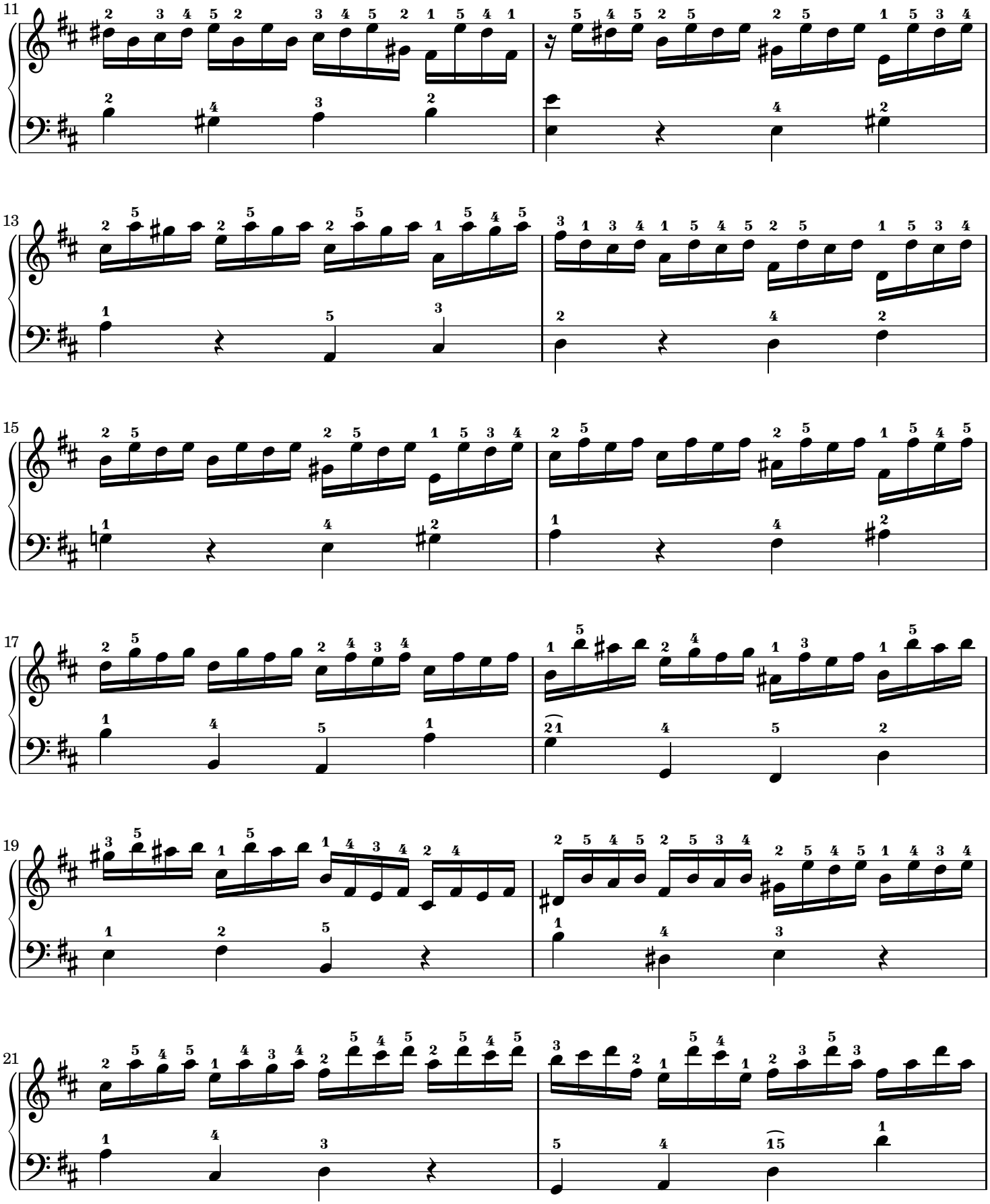


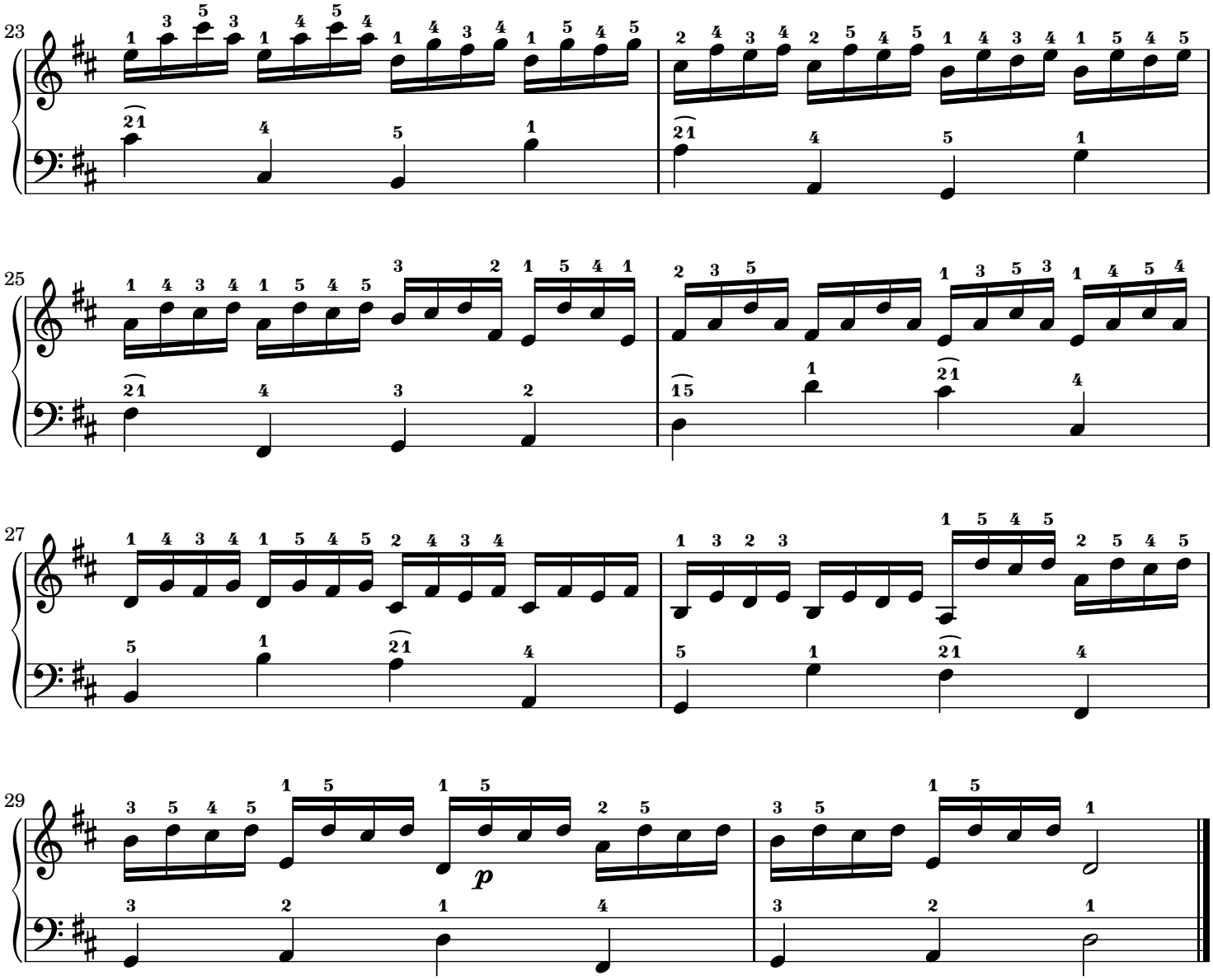

34
2
5
40
D.C.

LESSON XL

ALLEGRO, BY CORELLI

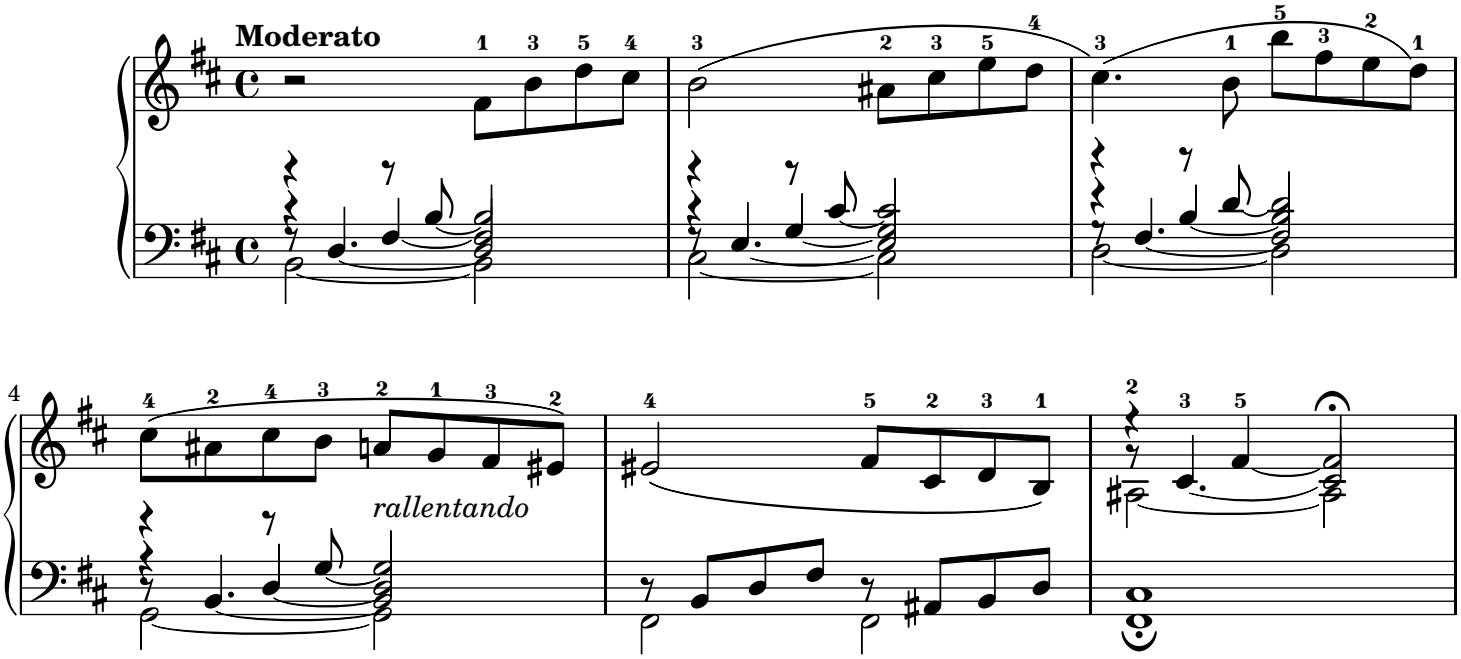



11
13
15
17
19
21

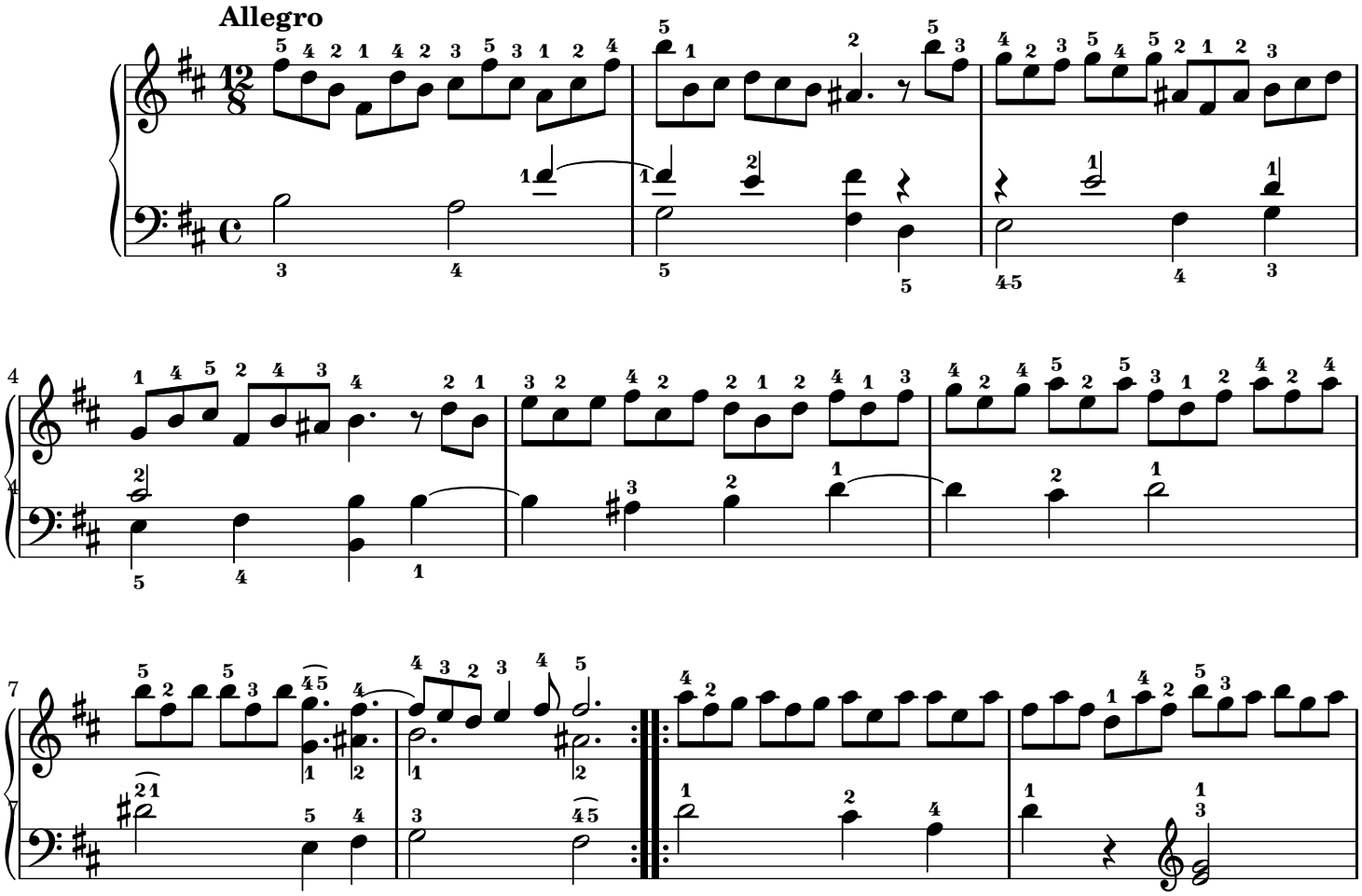

23
25
27
29
p

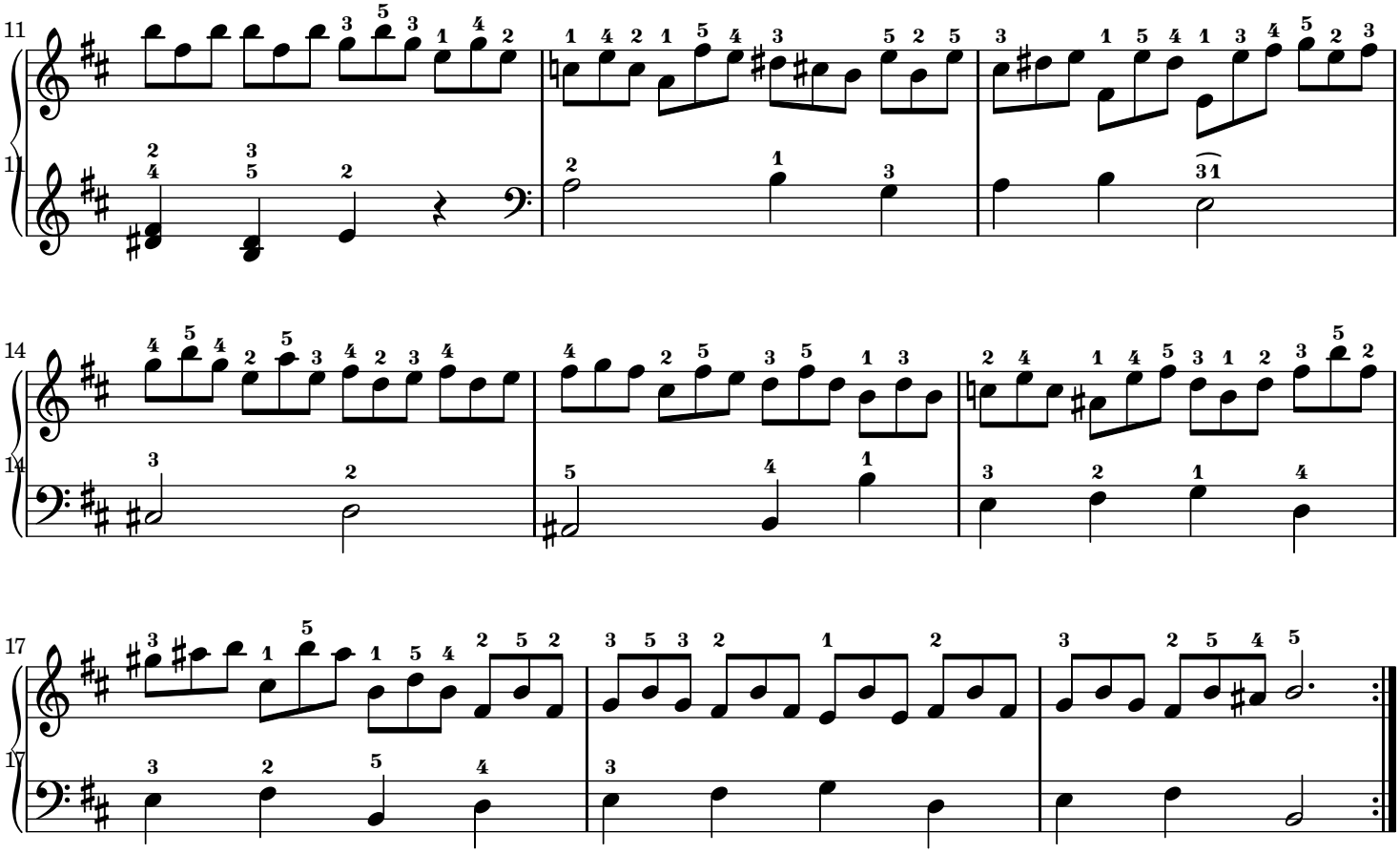
LESSON XLI

PRELUDE IN B MINOR



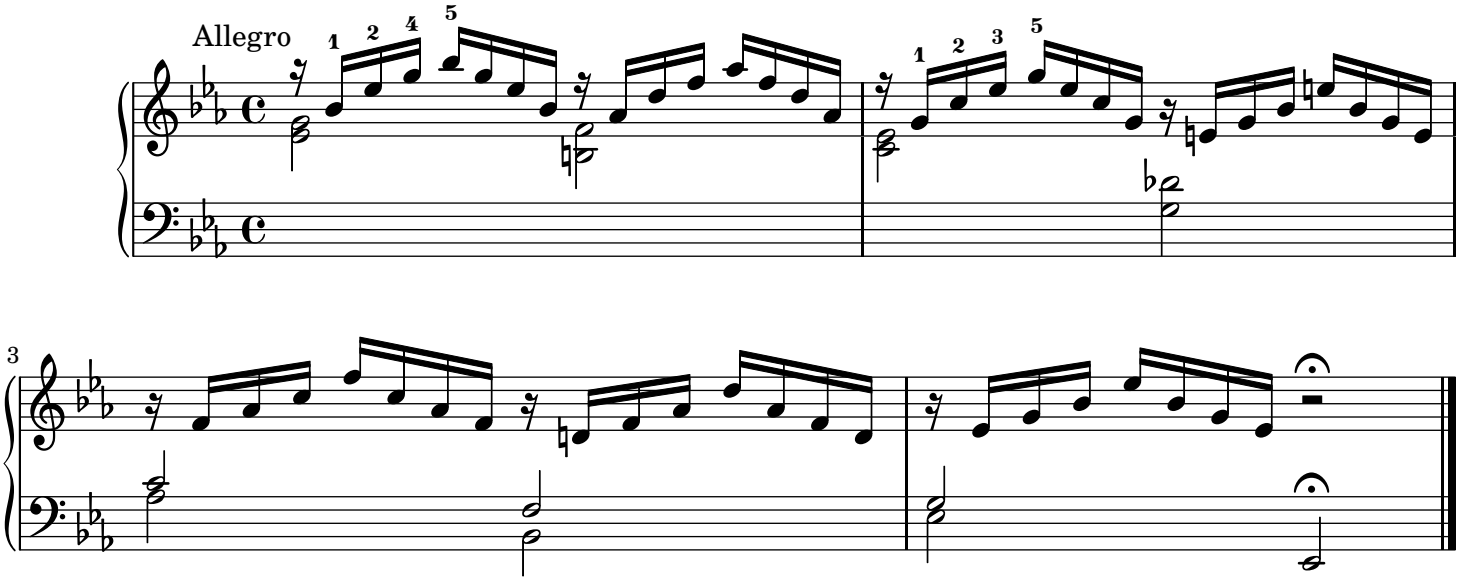
GIGA, BY CORELLI



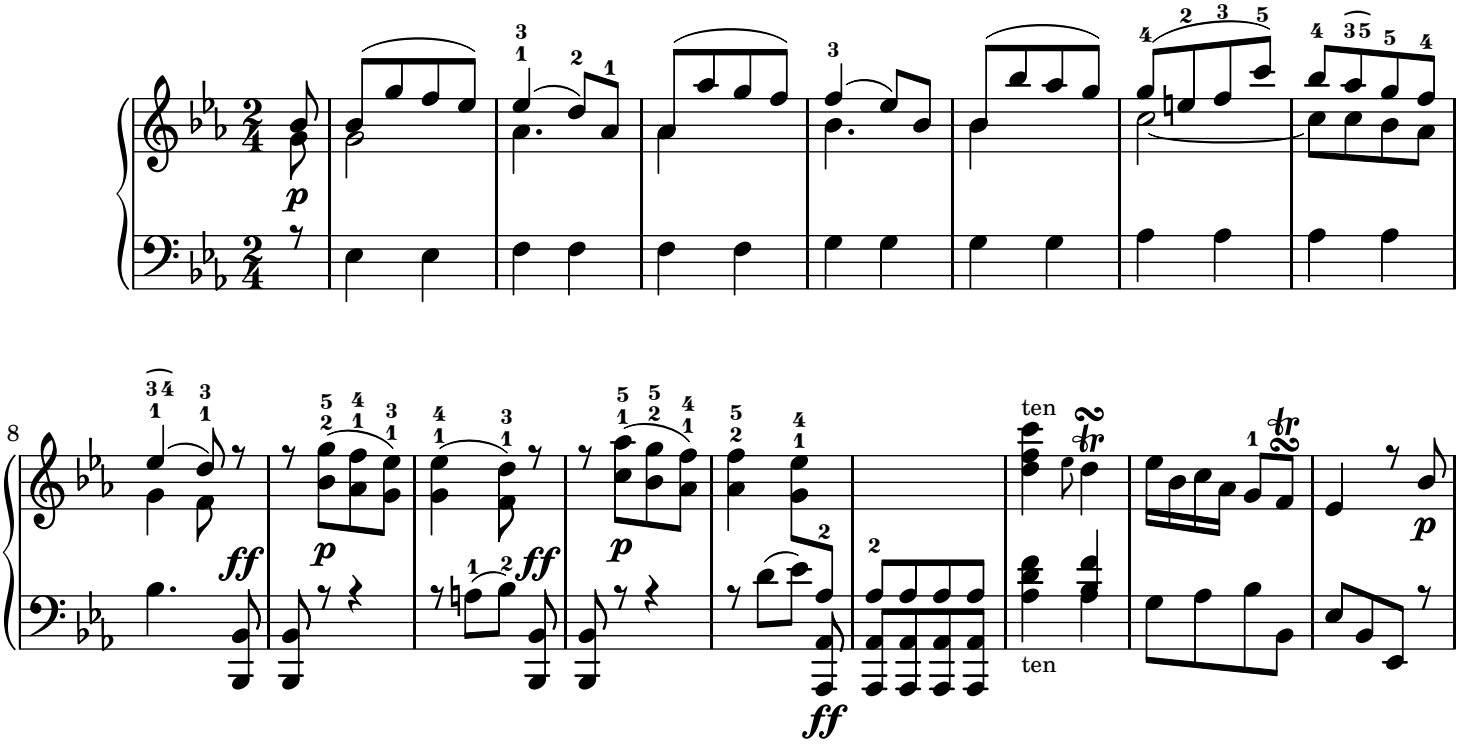


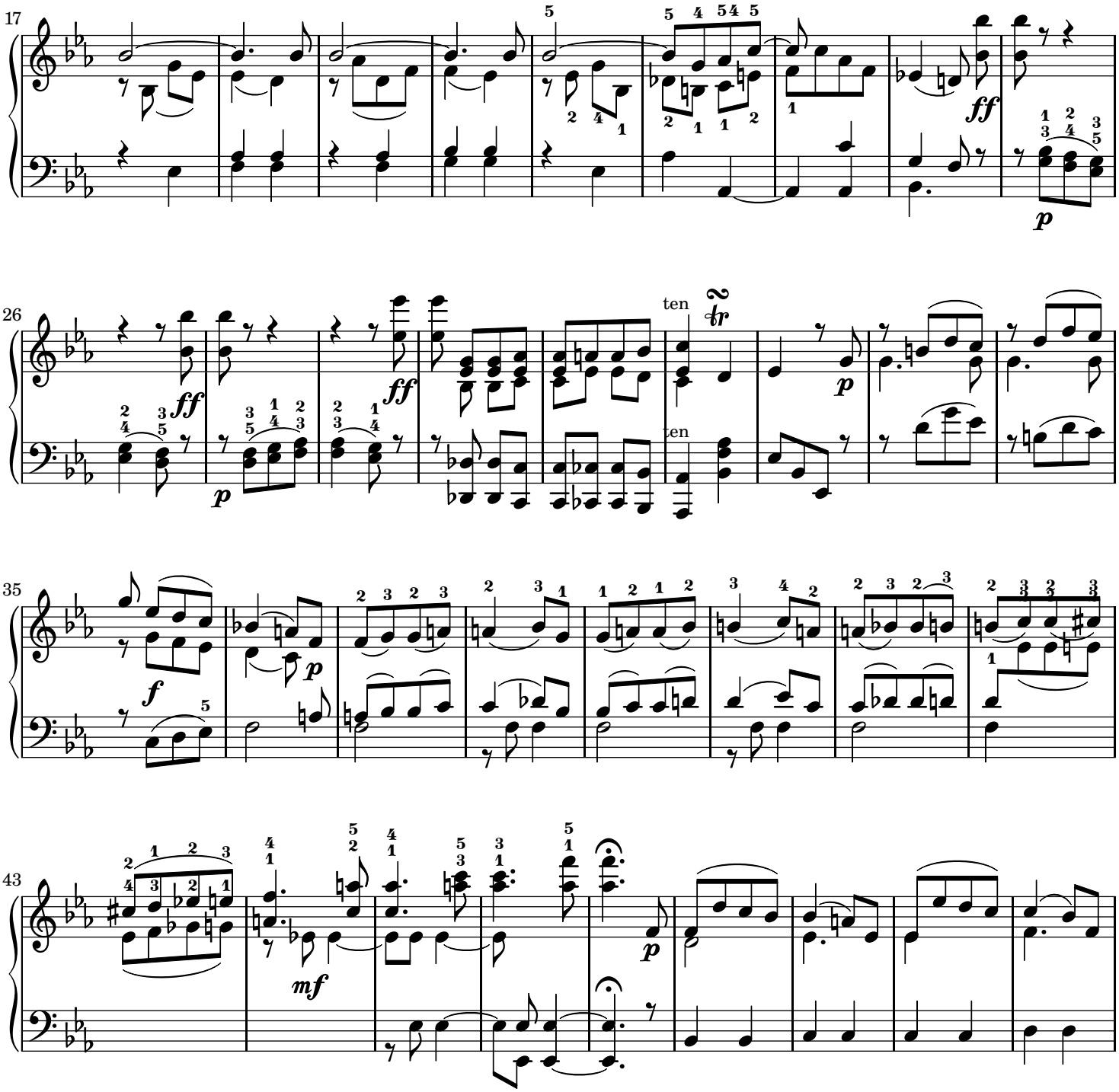
LESSON XLII

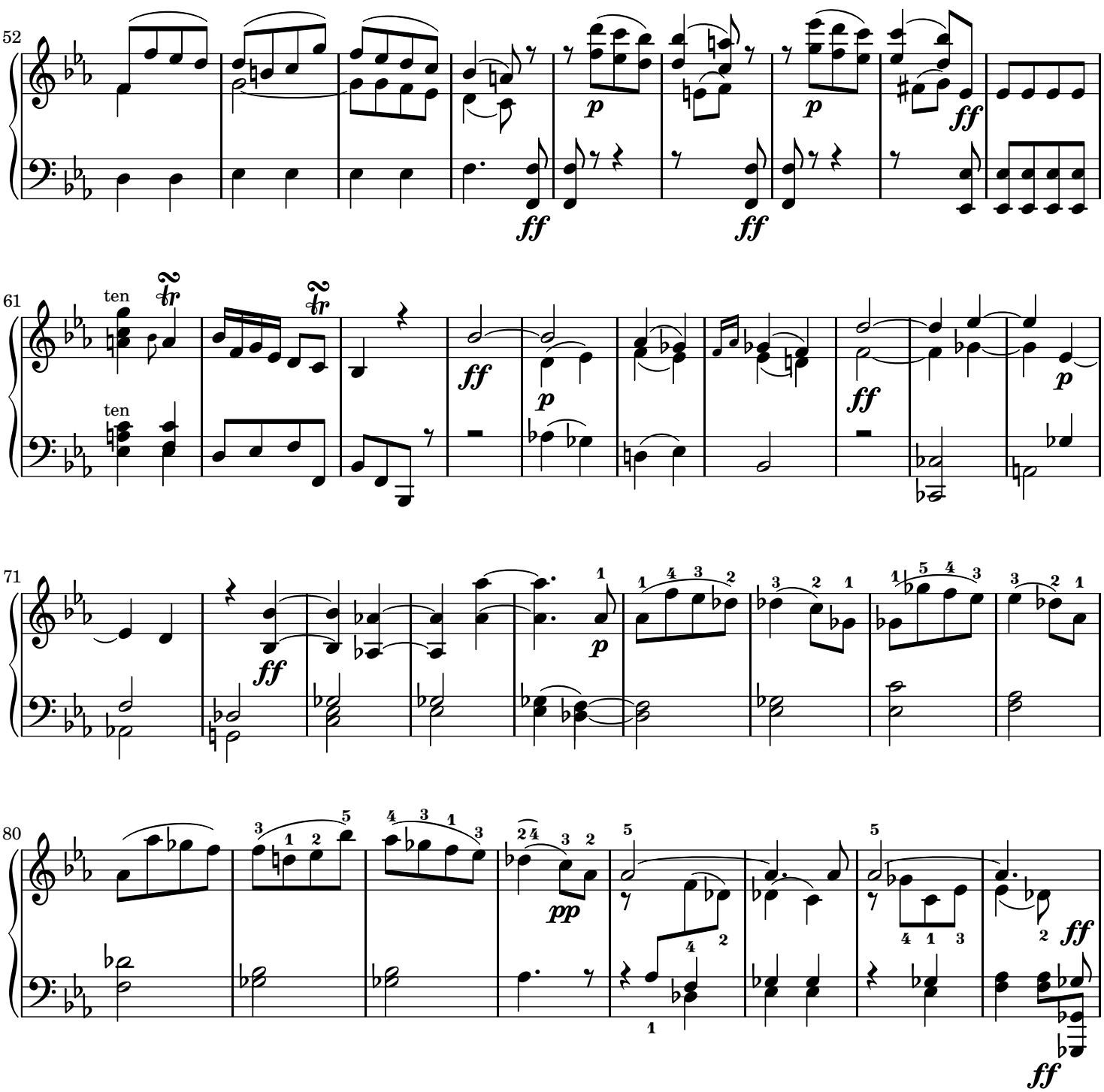
PRELUDE IN E FLAT MAJOR

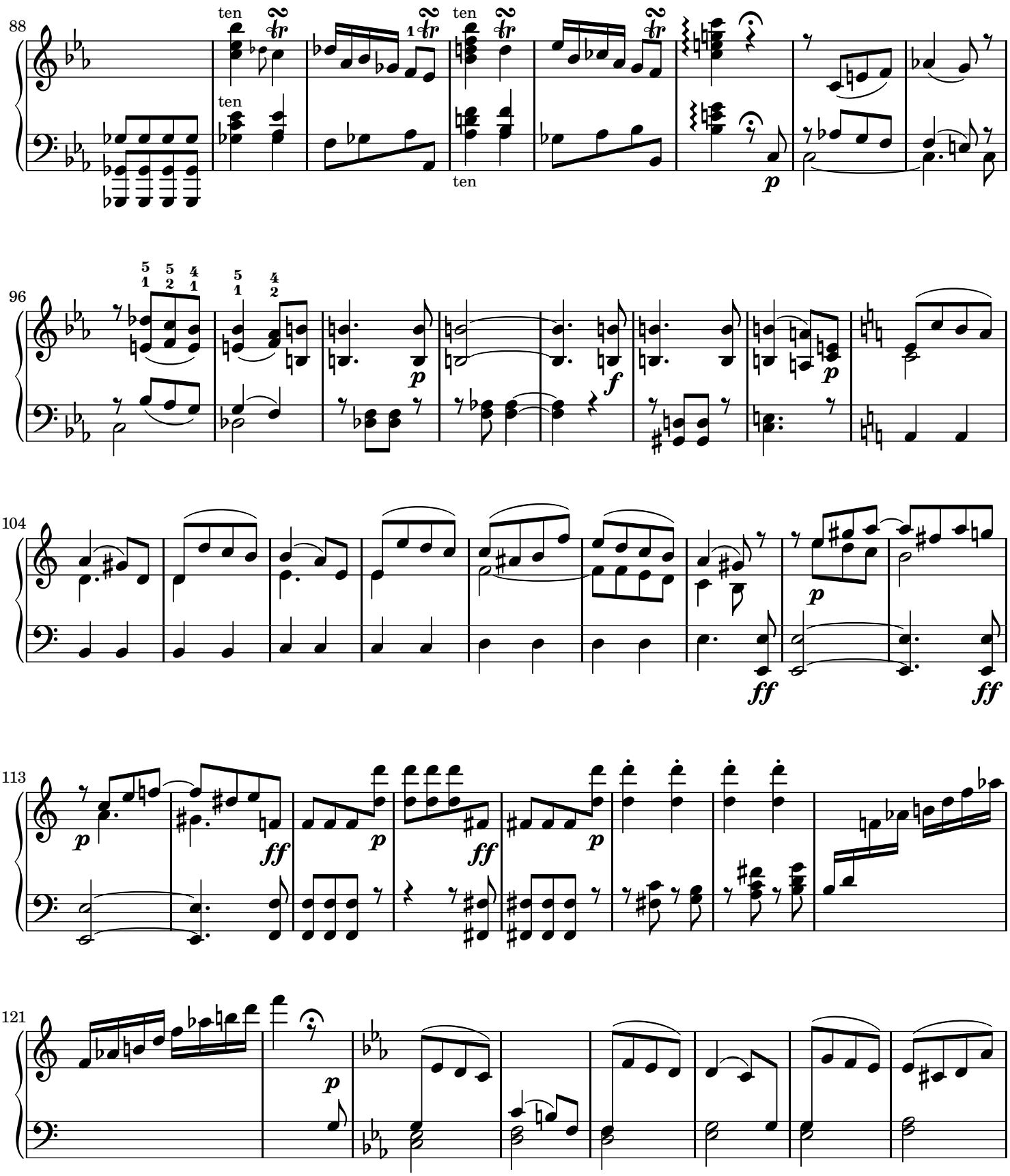


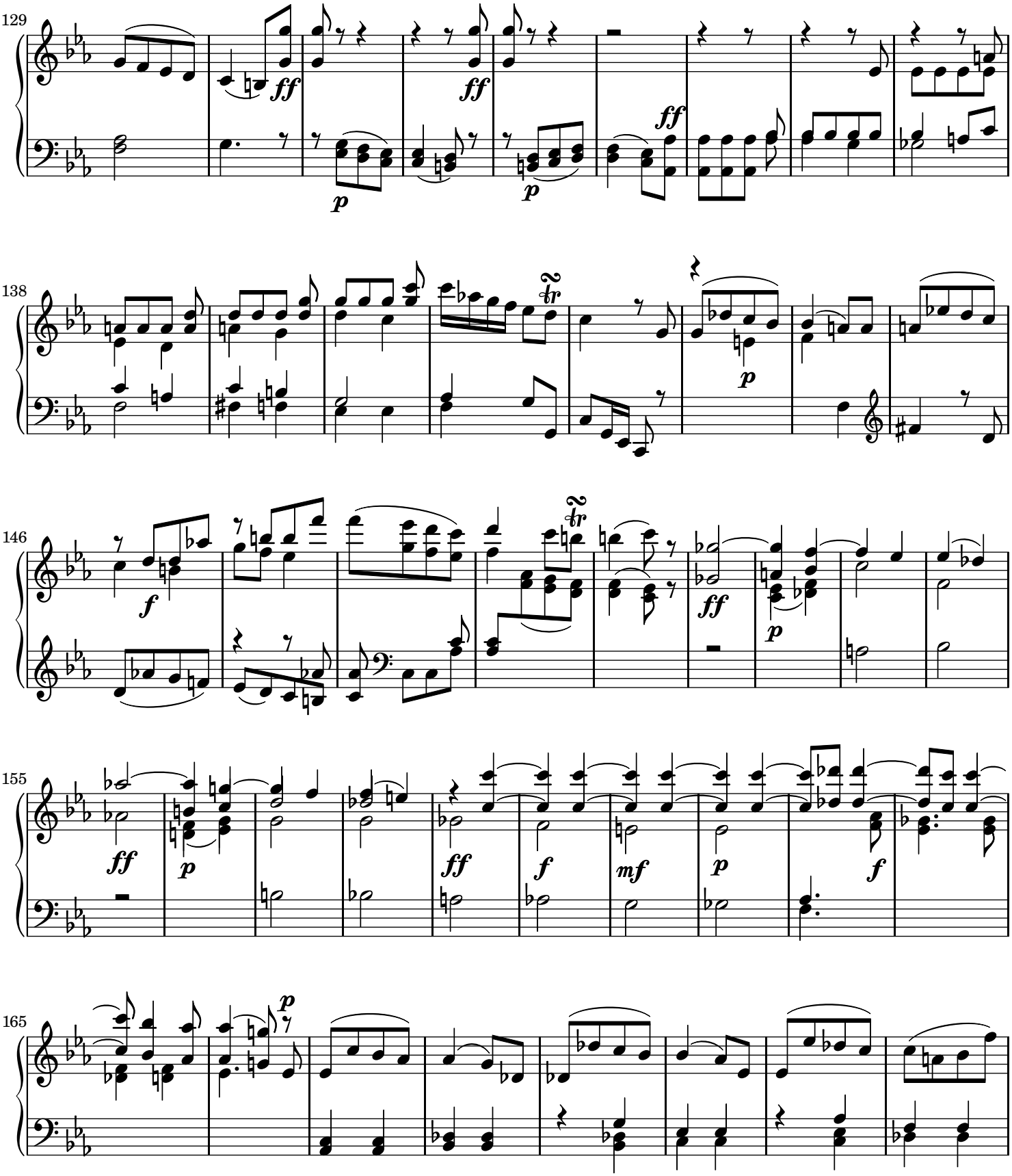
RONDO BY C.P.E. BACH

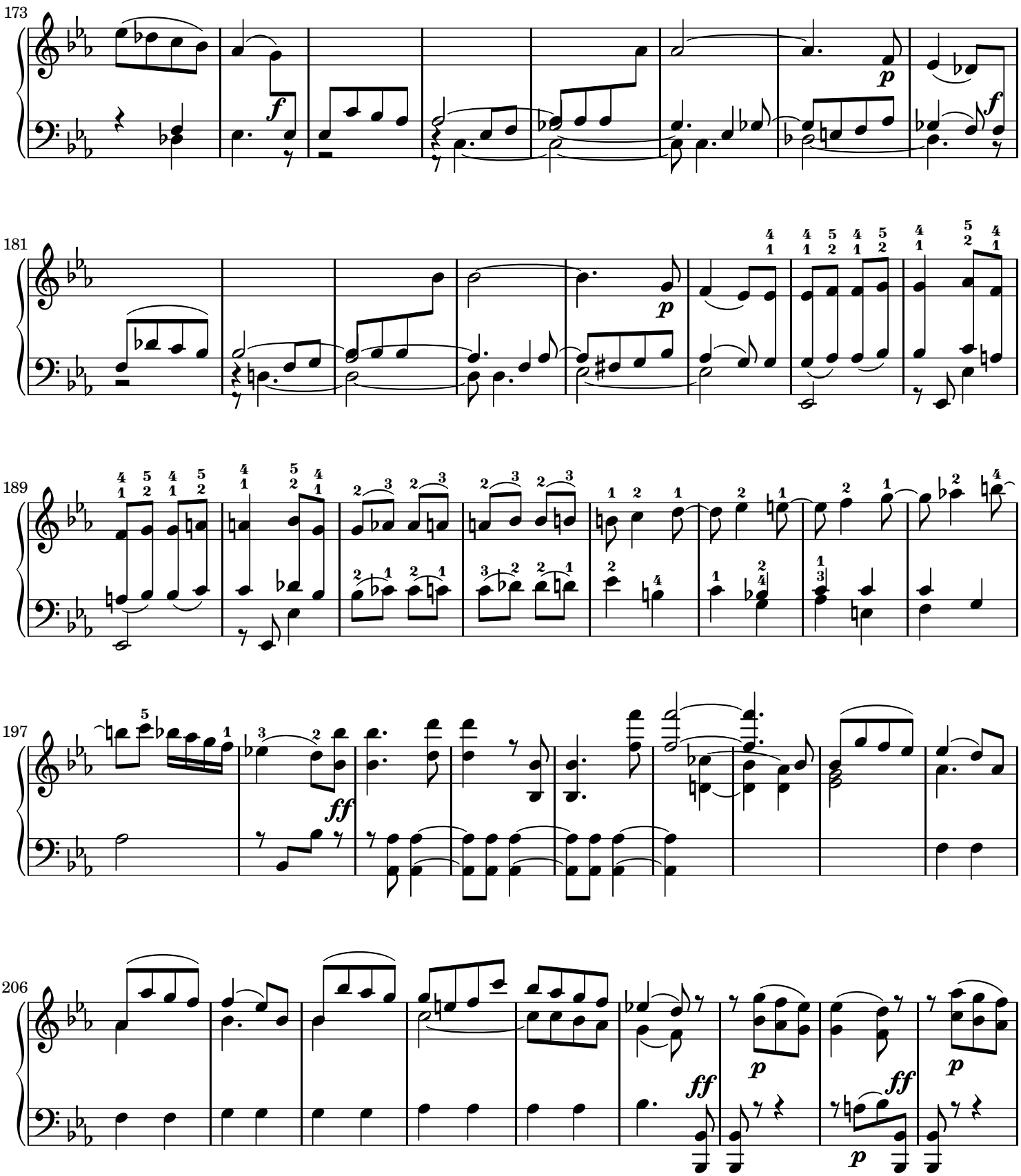


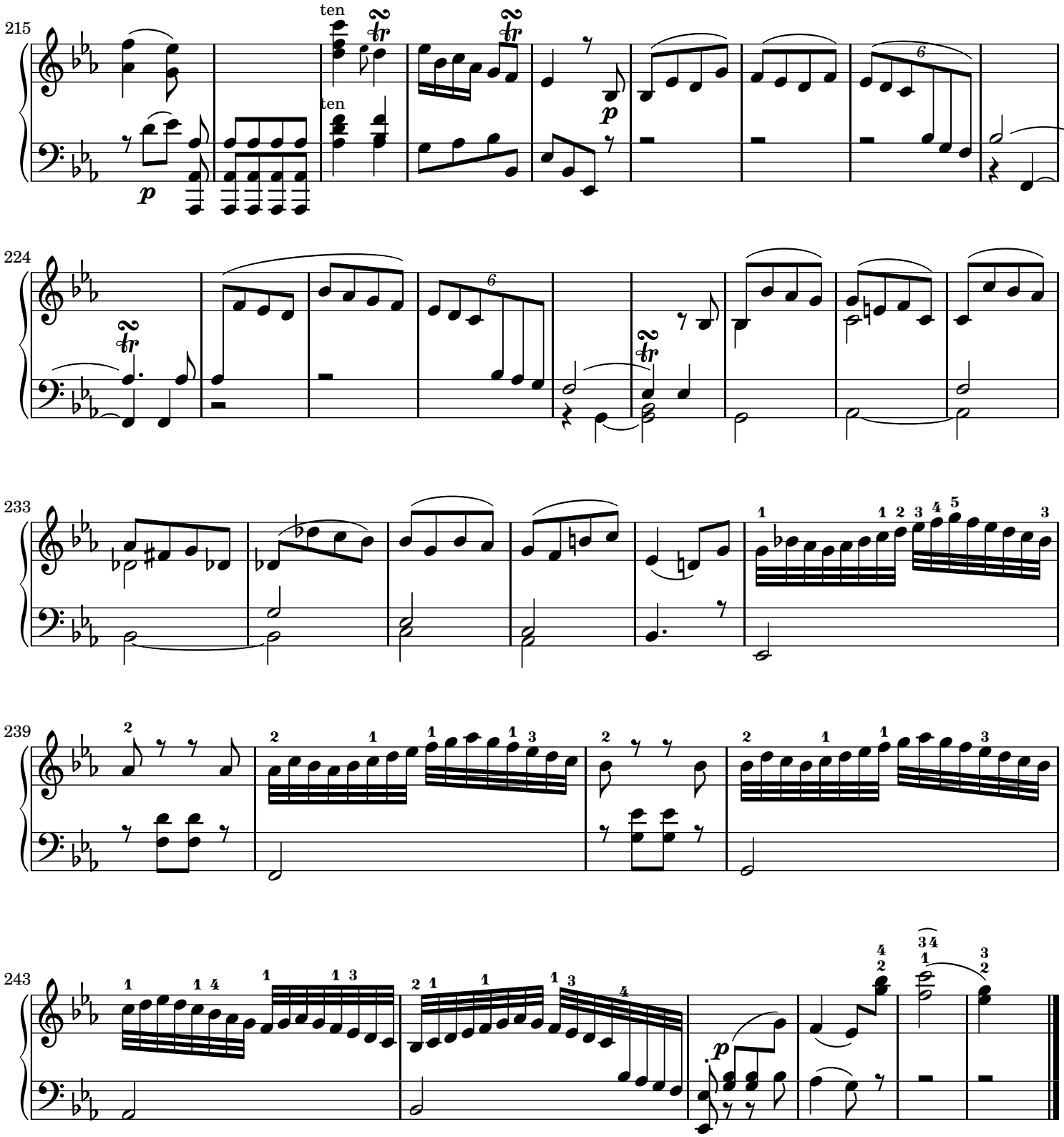

17
ff
p
26
ff
ff
p
ten
ten
35
f
p
43
mf
p


52
61
ten
ten
71
80


88
ten
ten
ten
ten
p
96
p
f
p
104
p
ff
ff
113
p
ff
p
ff
p
121
p

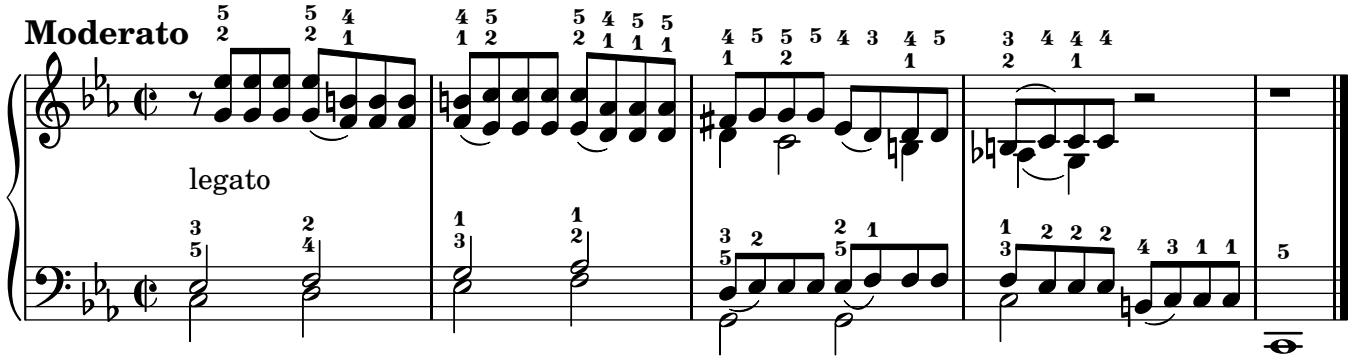

129
ff
ff
p
p
ff
138
fr
p
146
f
fr
ff
p
155
ff
p
ff
f
mf
p
f
165
p


173
181
189
197
206

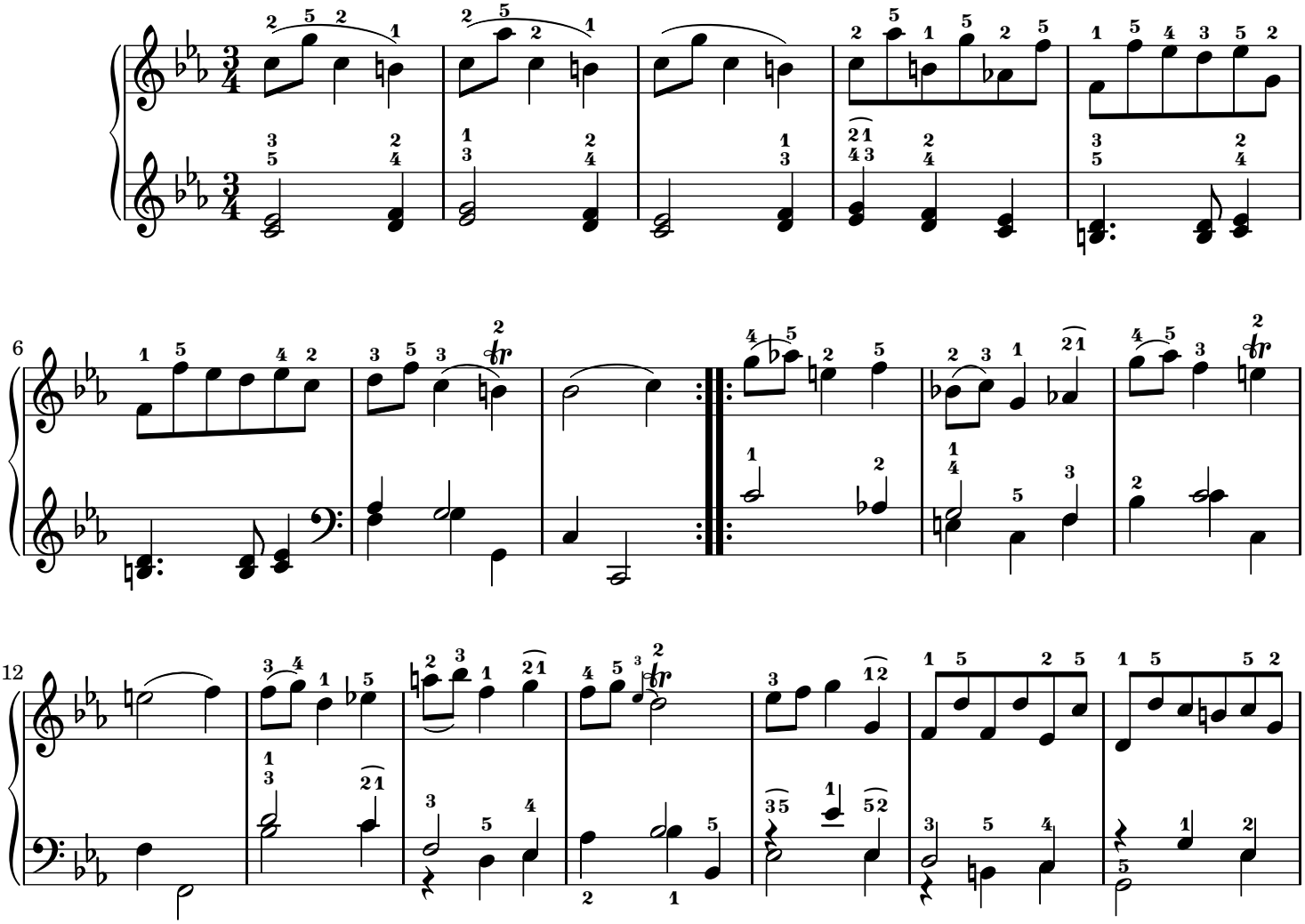

215
ten
ten
p
224
233
239
243
p

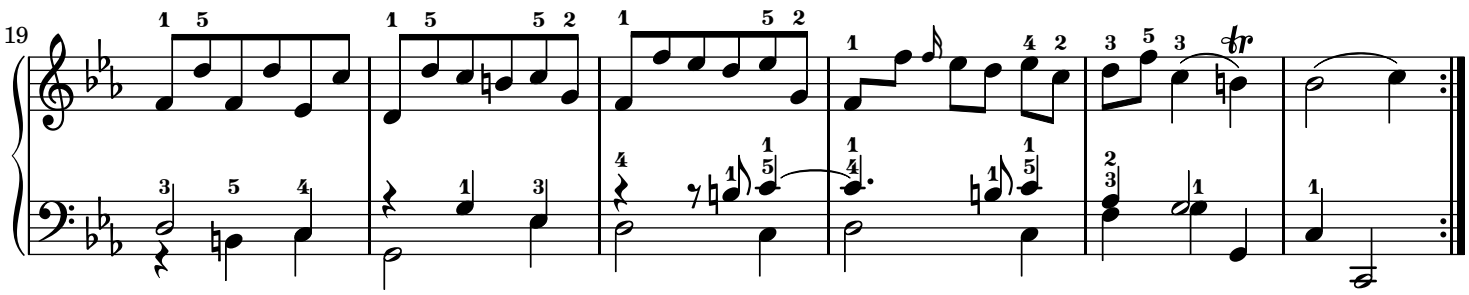
LESSON XLIII

PRELUDE IN C MINOR



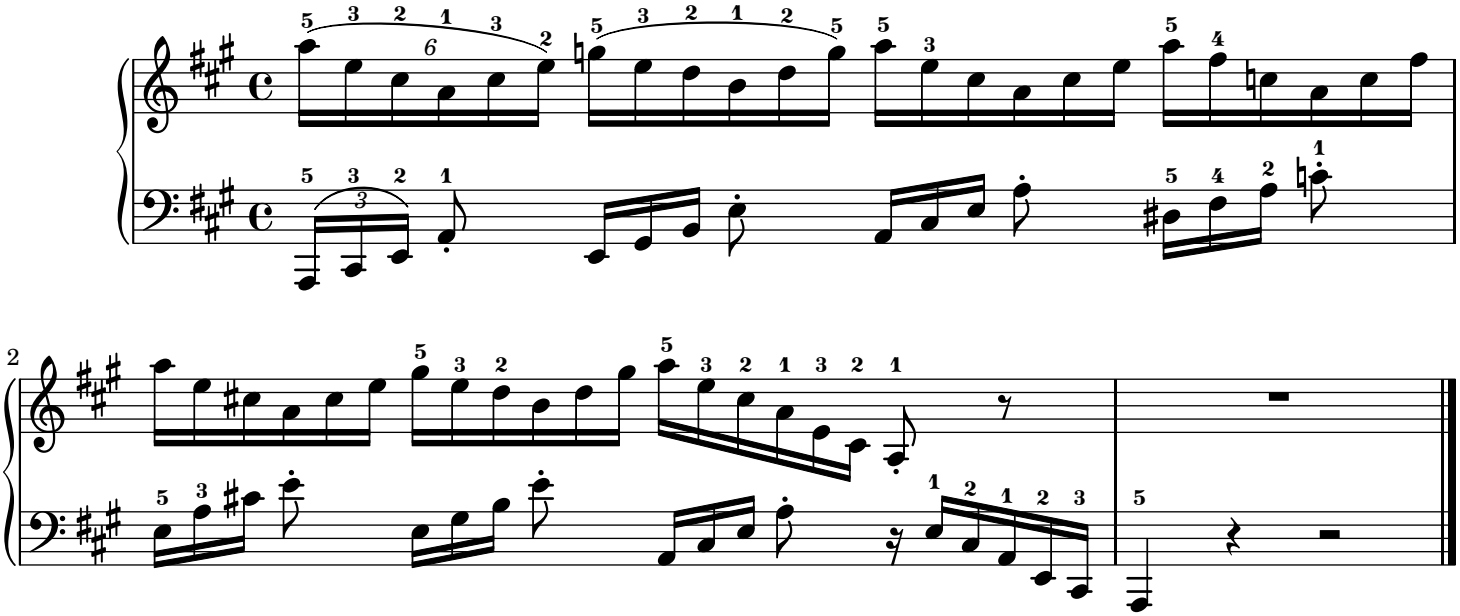
MINUET, BY SCARLATTI



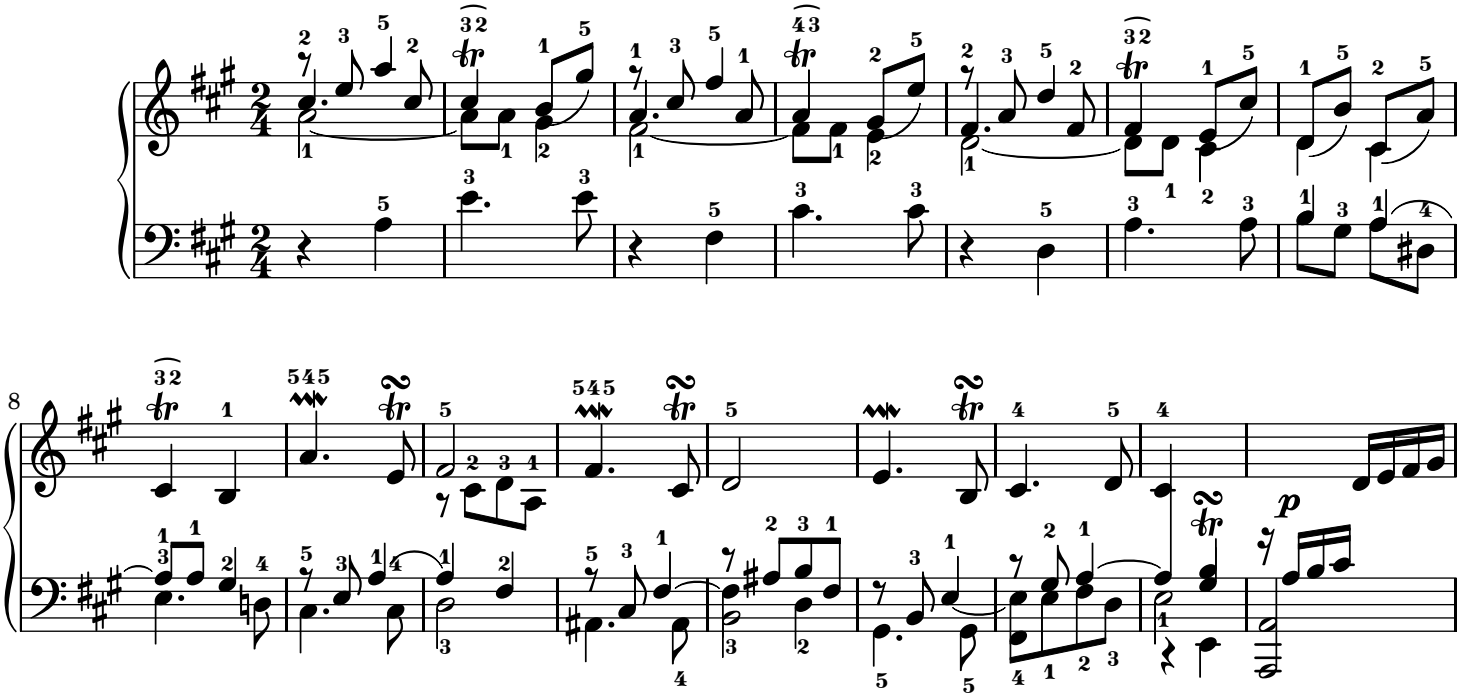

19

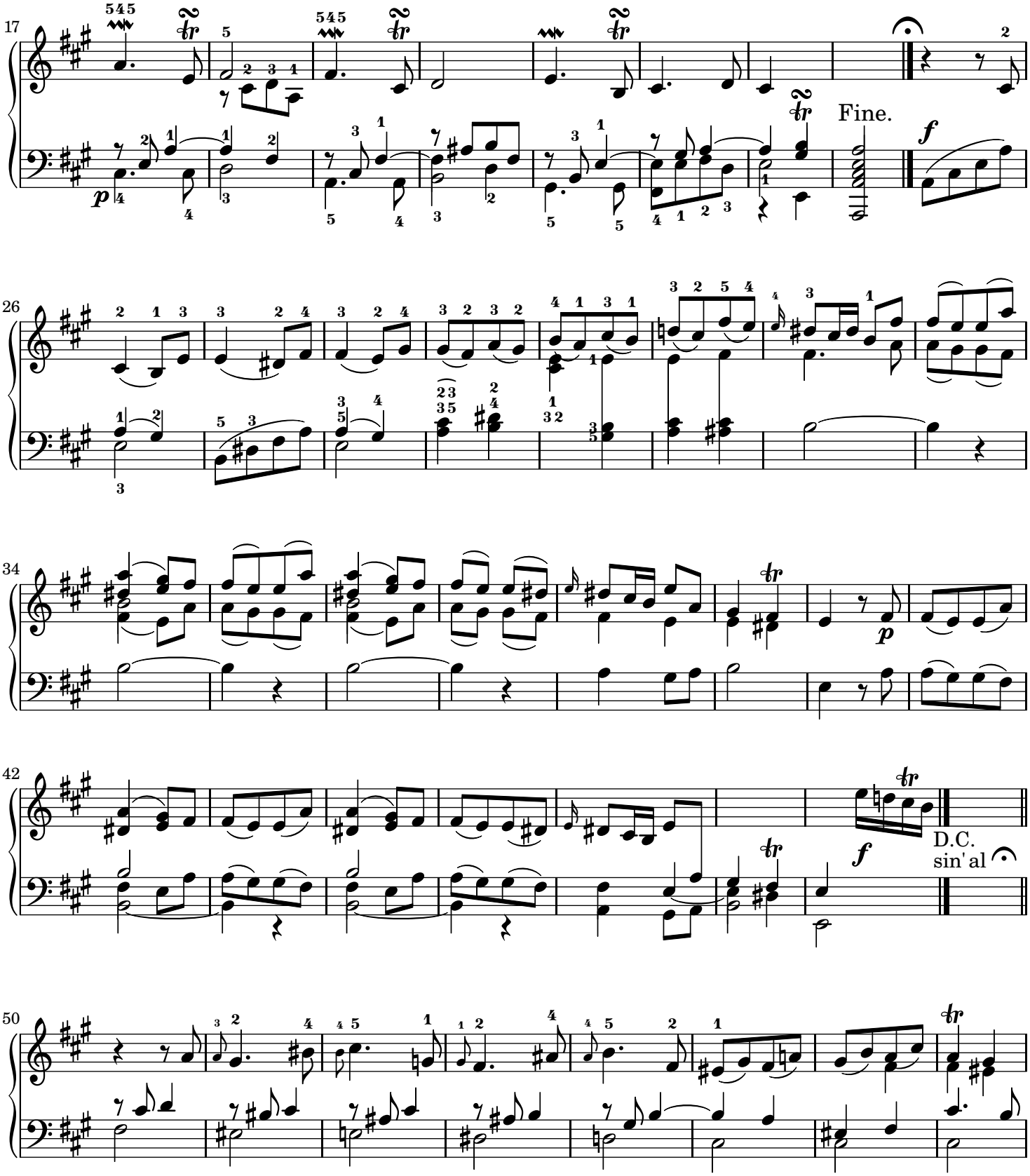
LESSON XLIV

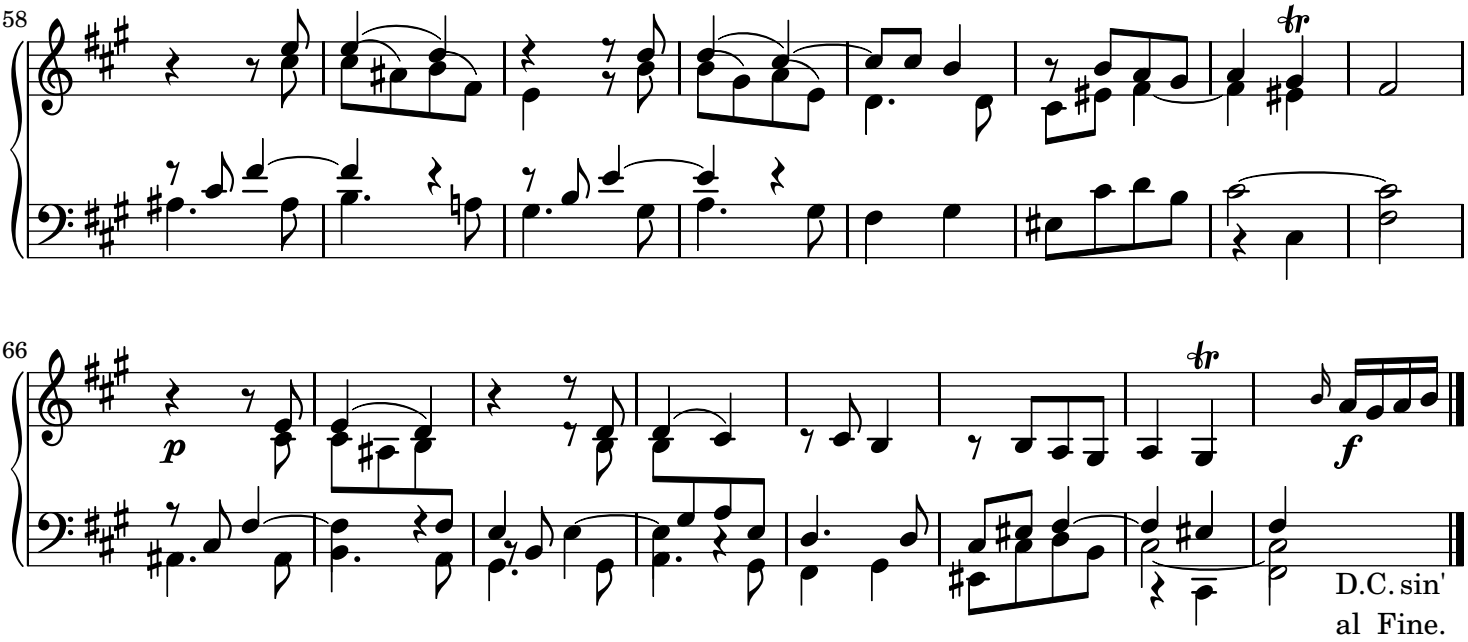
PRELUDE IN A MAJOR



ANDANTE ALLEGRETTO BY PARADIES.




17
Fine.
26
34
42
D.C.
sin' al
50

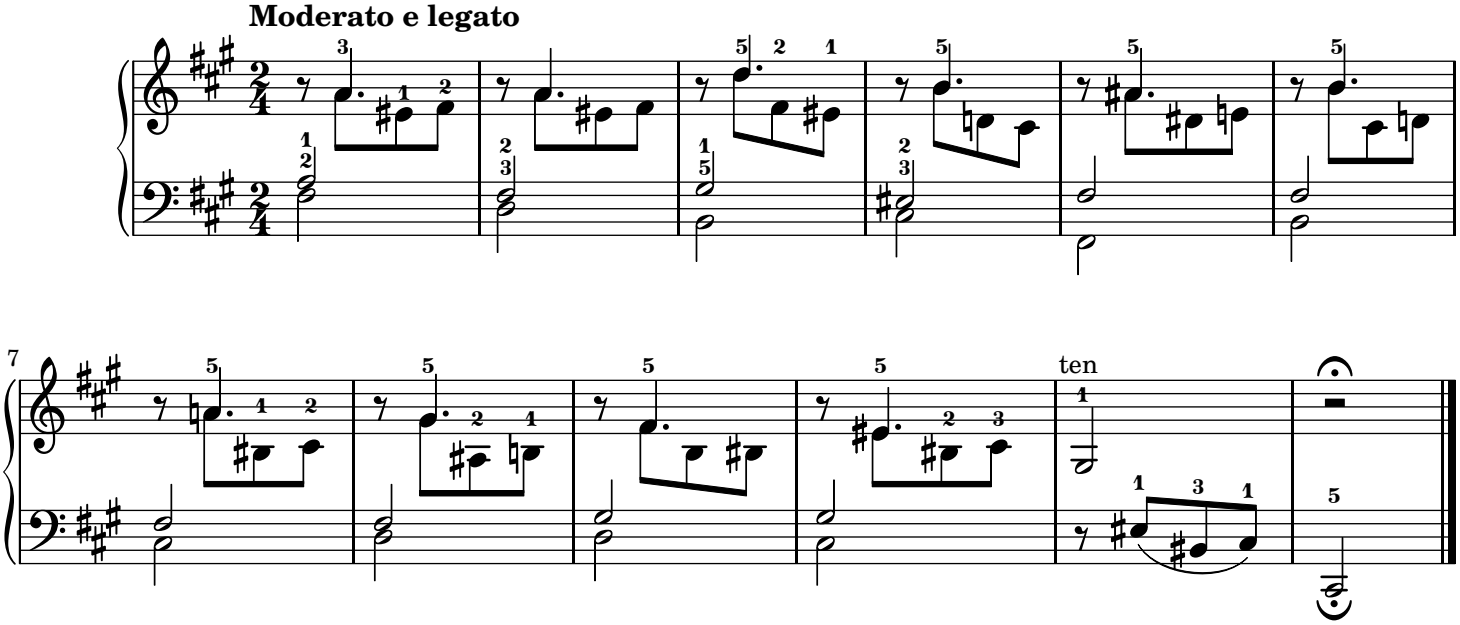

58
tr

66
p
tr
f
D.C. sin' al Fine.

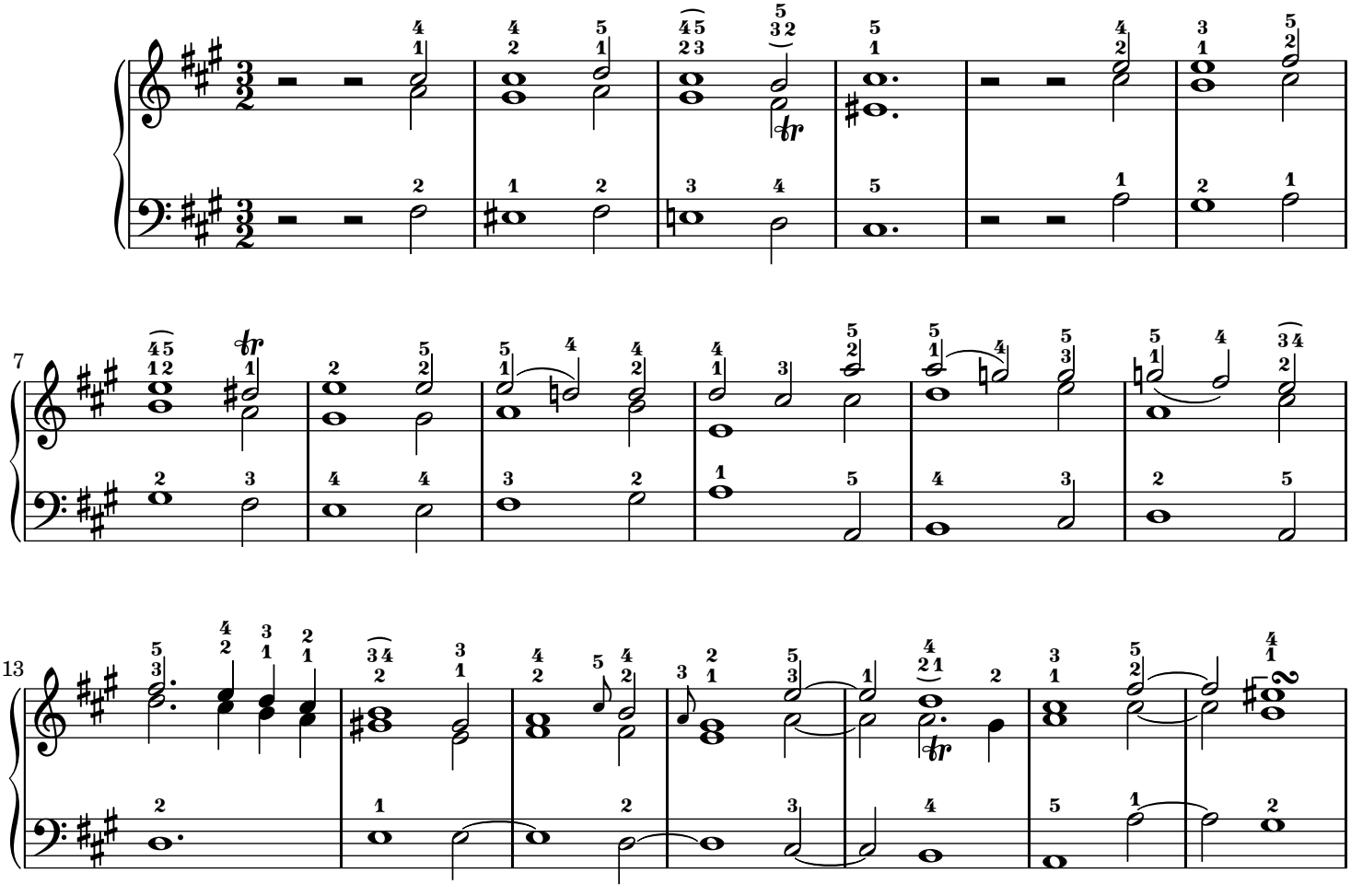
LESSON XLV

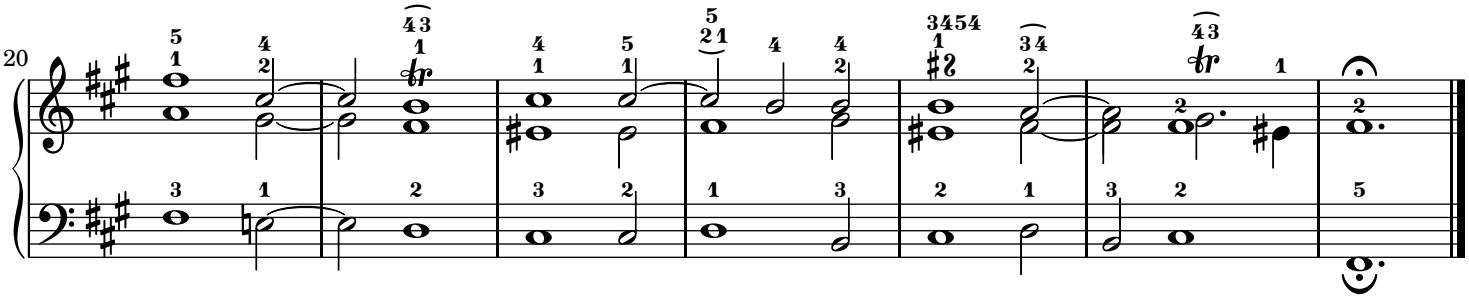
PRELUDE IN F# MINOR

Moderato e legato



ADAGIO BY CORELLI.

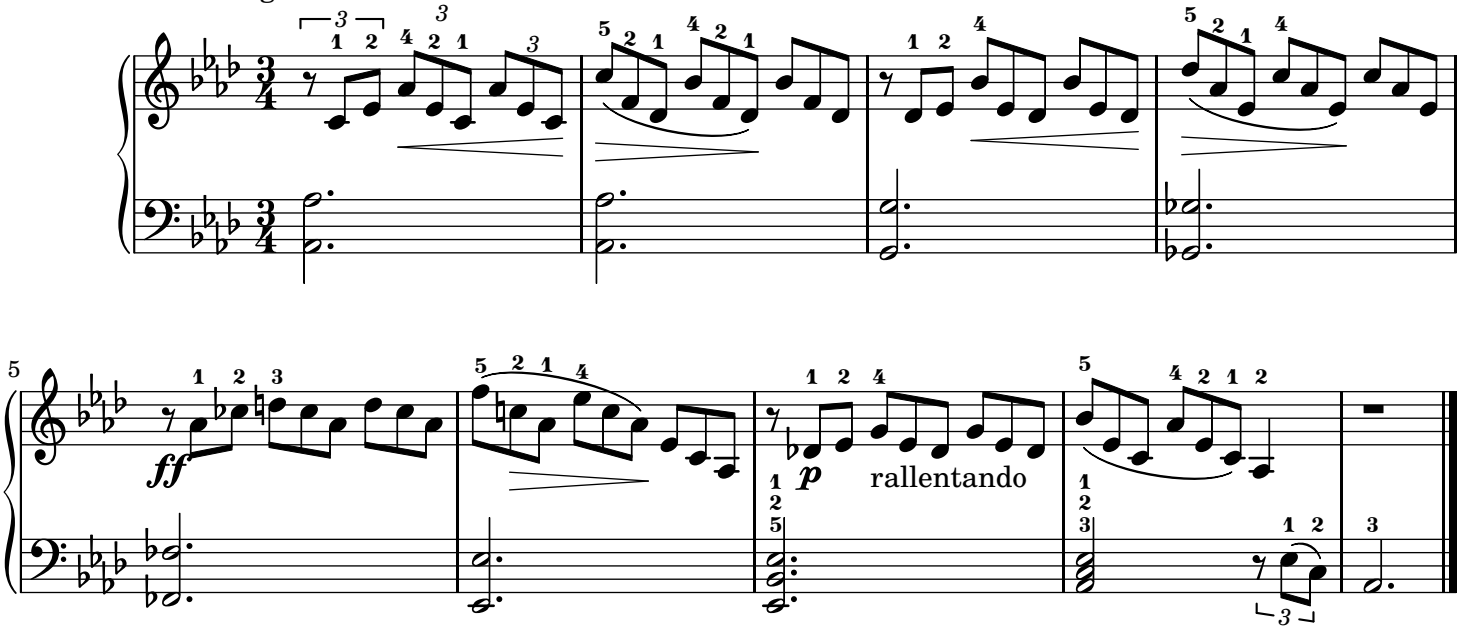



20

LESSON XLVI

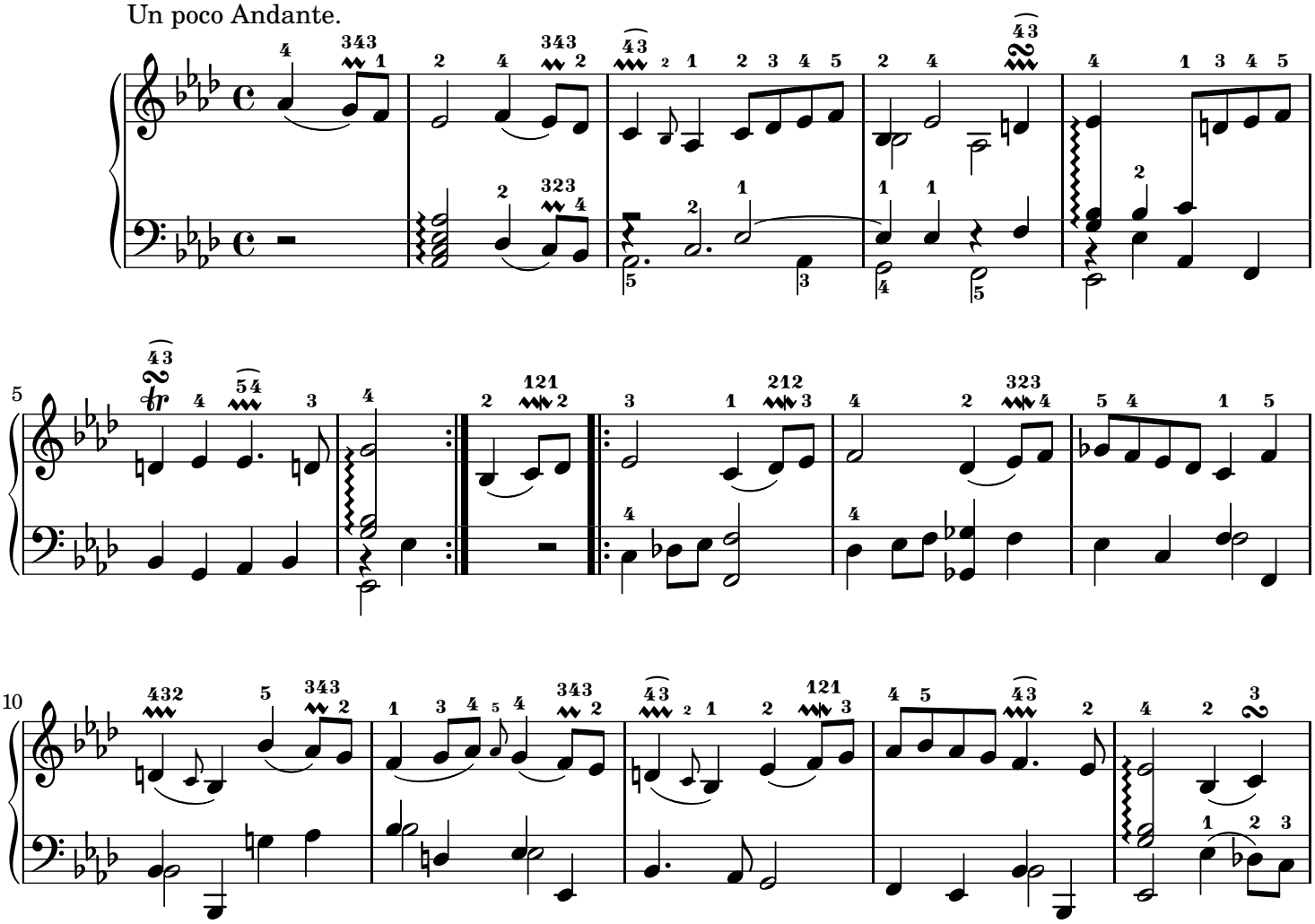
PRELUDE IN A FLAT MAJOR

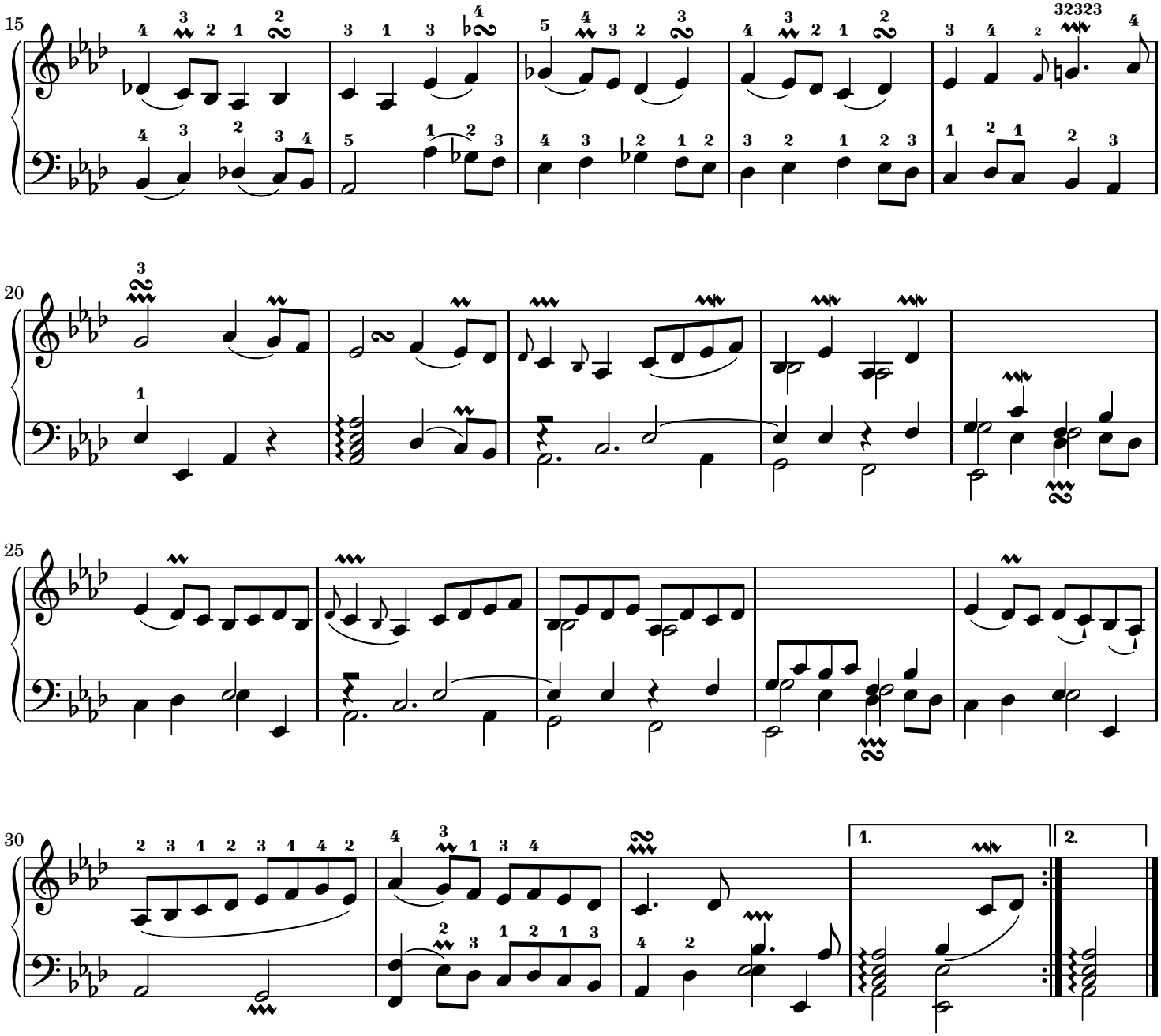
Moder. e legato



SLOW MARCH BY COUPERIN.

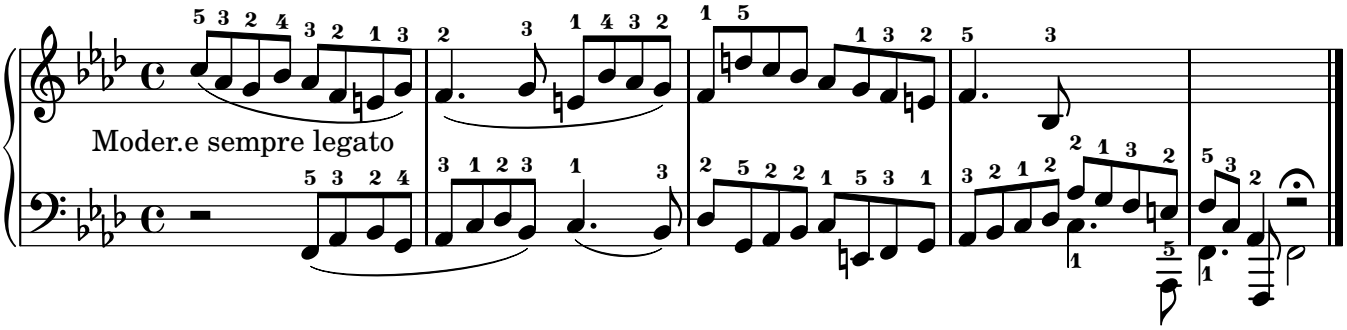
Un poco Andante.



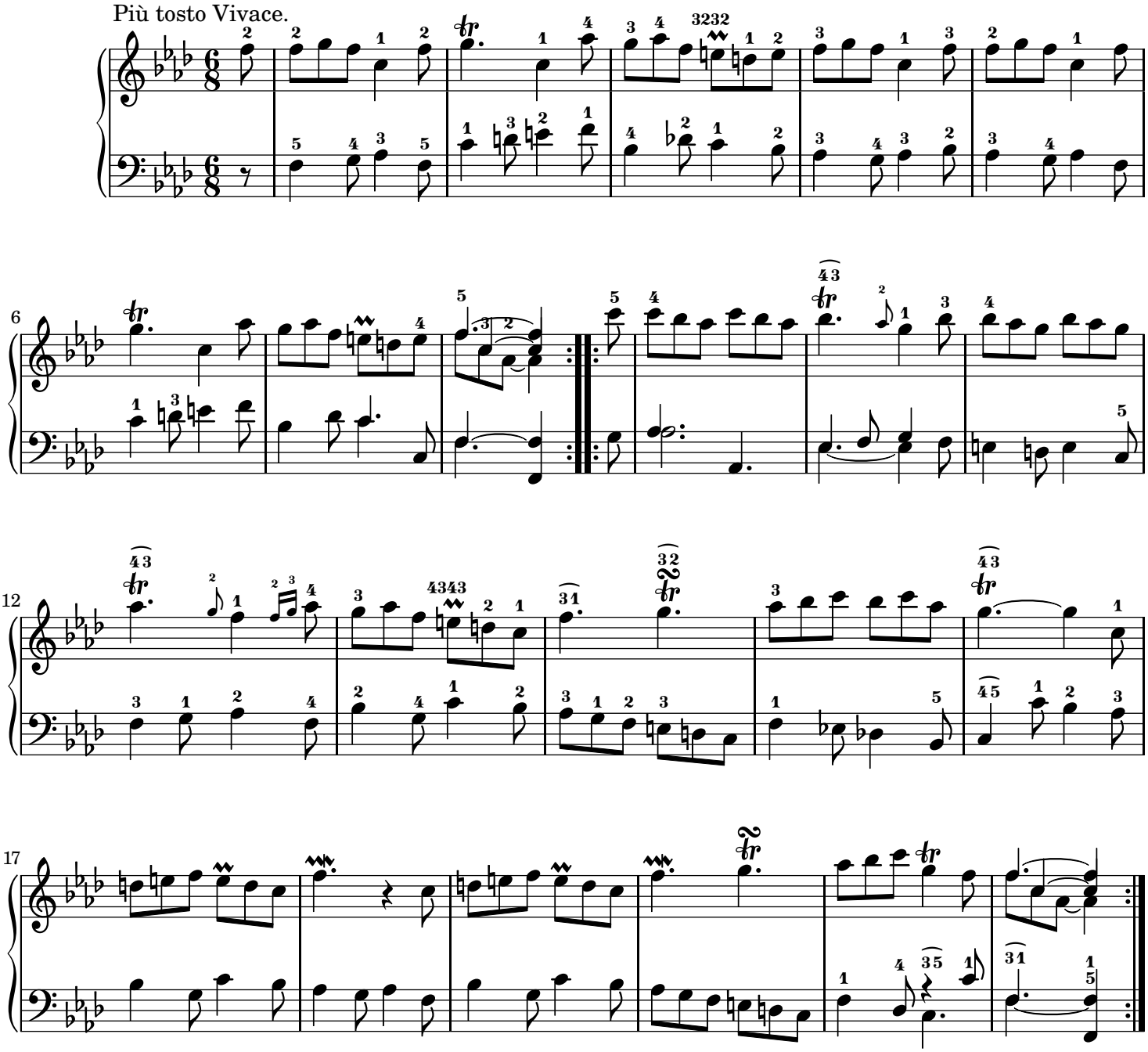

15
20
25
30
1.
2.

LESSON XLVII

PRELUDE IN F MINOR

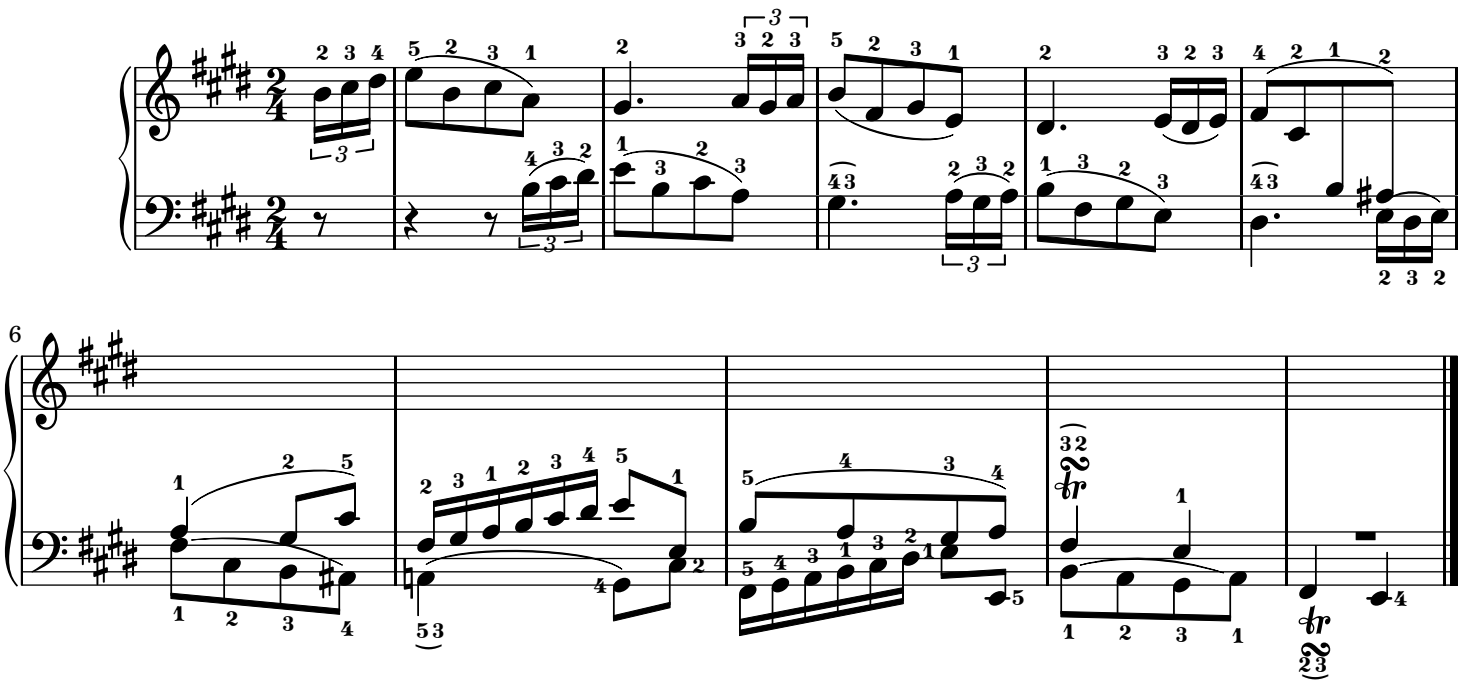


ALLEGRETTO BY COUPERIN

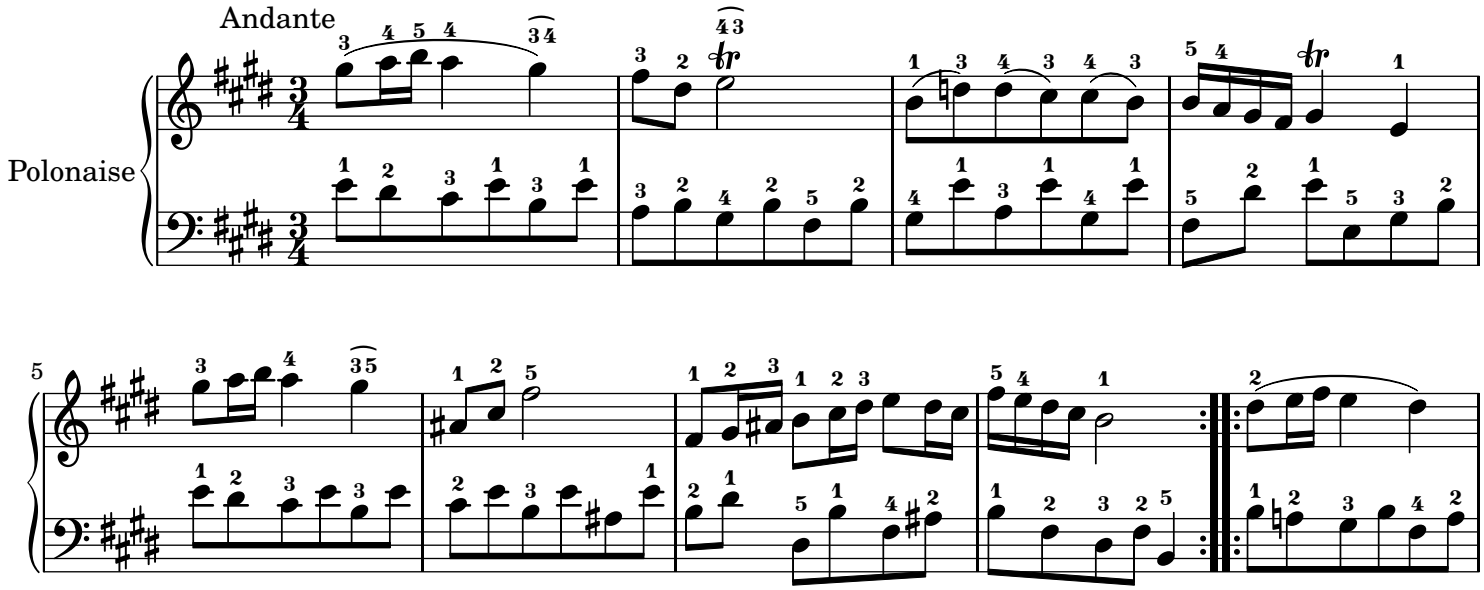


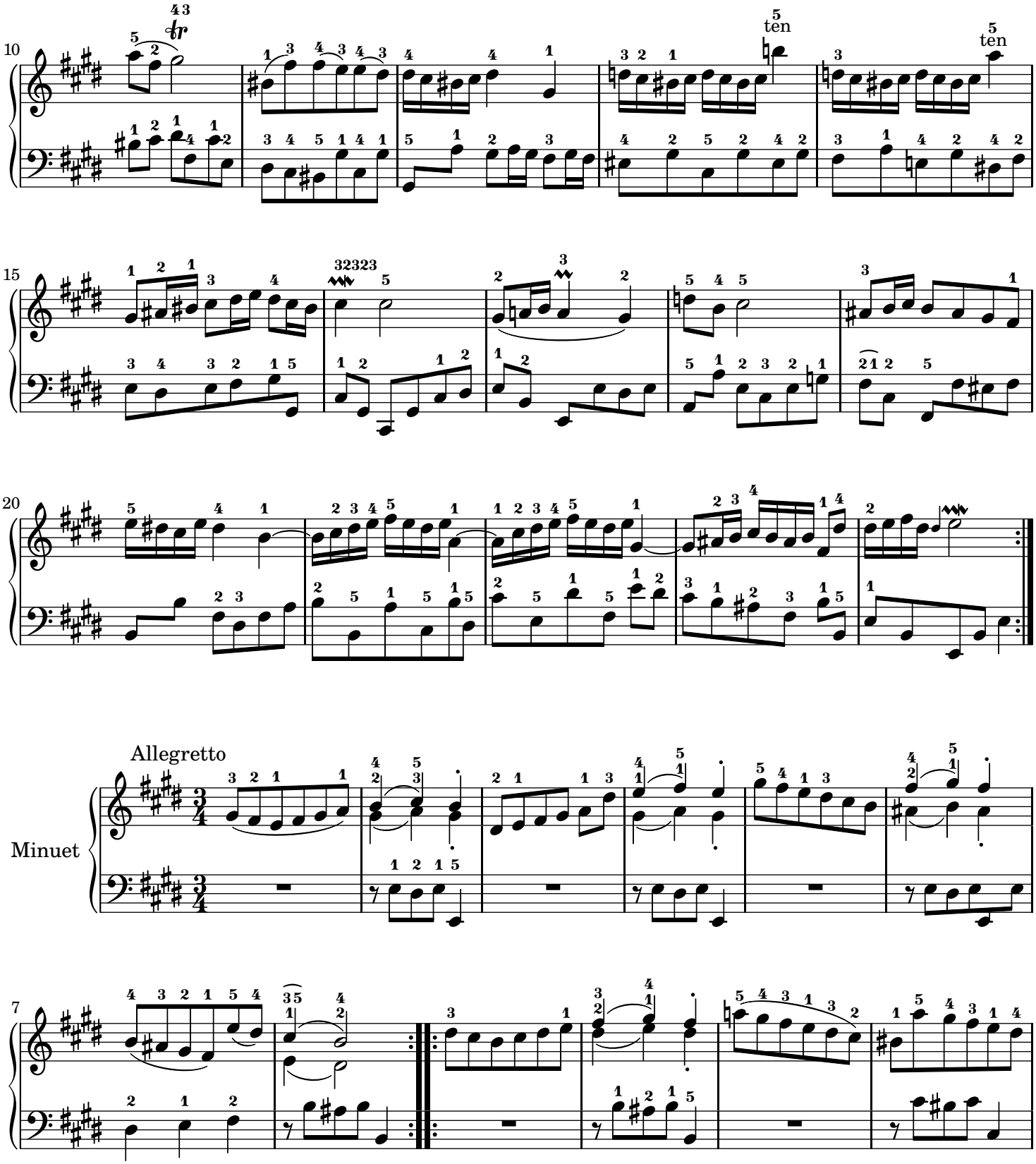
LESSON XLVIII

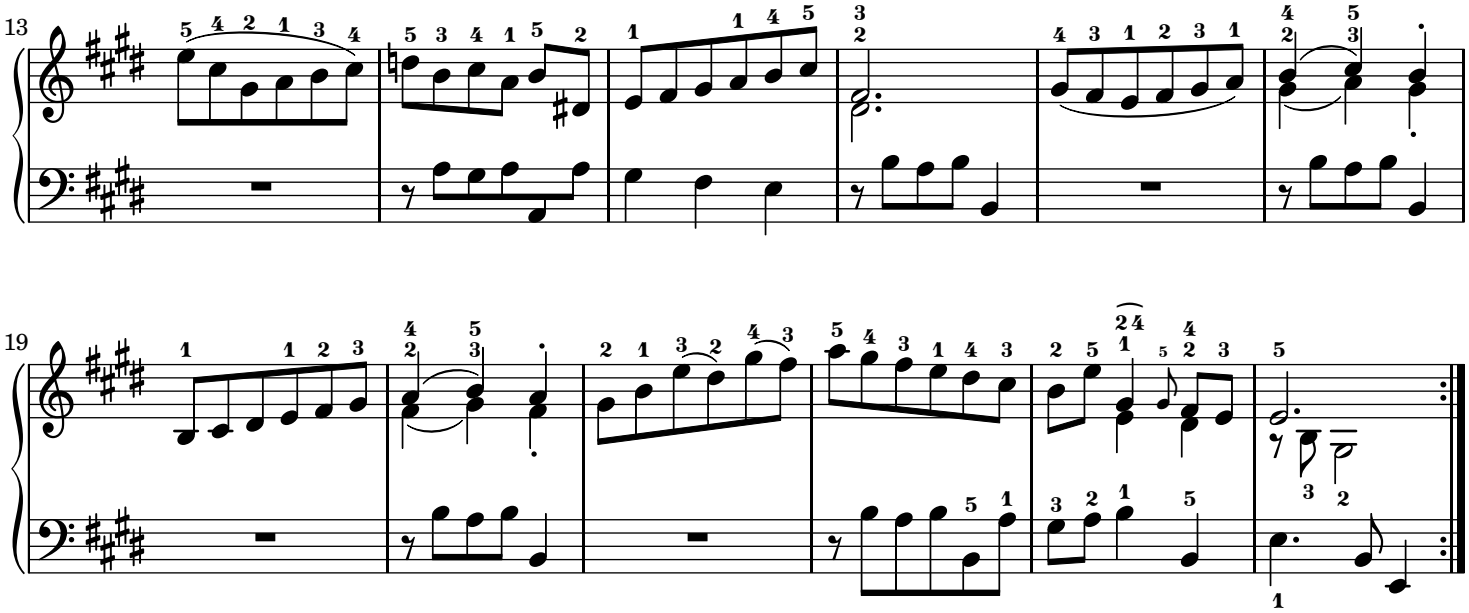
PRELUDE IN E MAJOR



POLONOISE AND MINUET, BY SEBASTIAN BACH

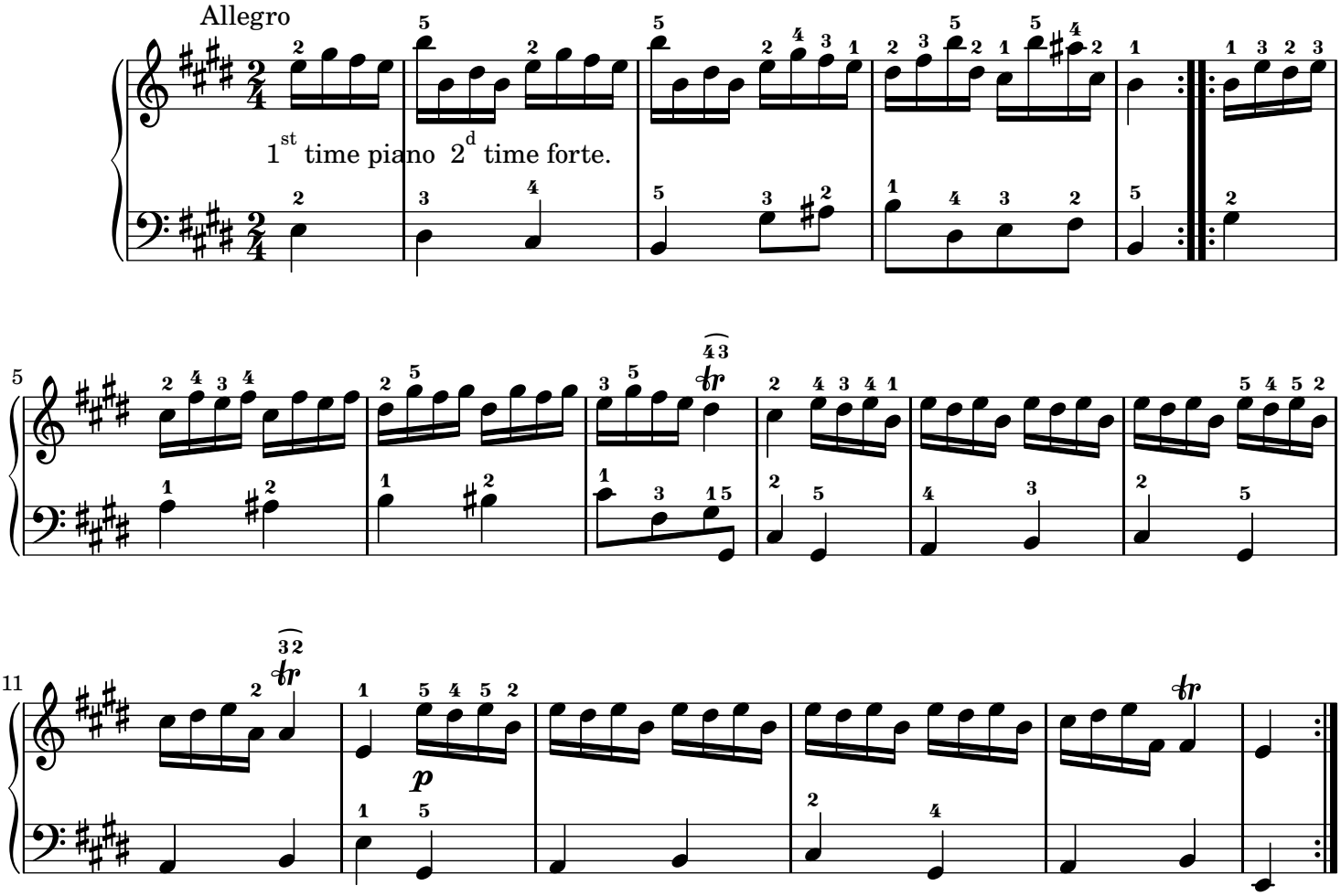



10
ten
ten
15
20
Allegretto
Minuet
7


13
19

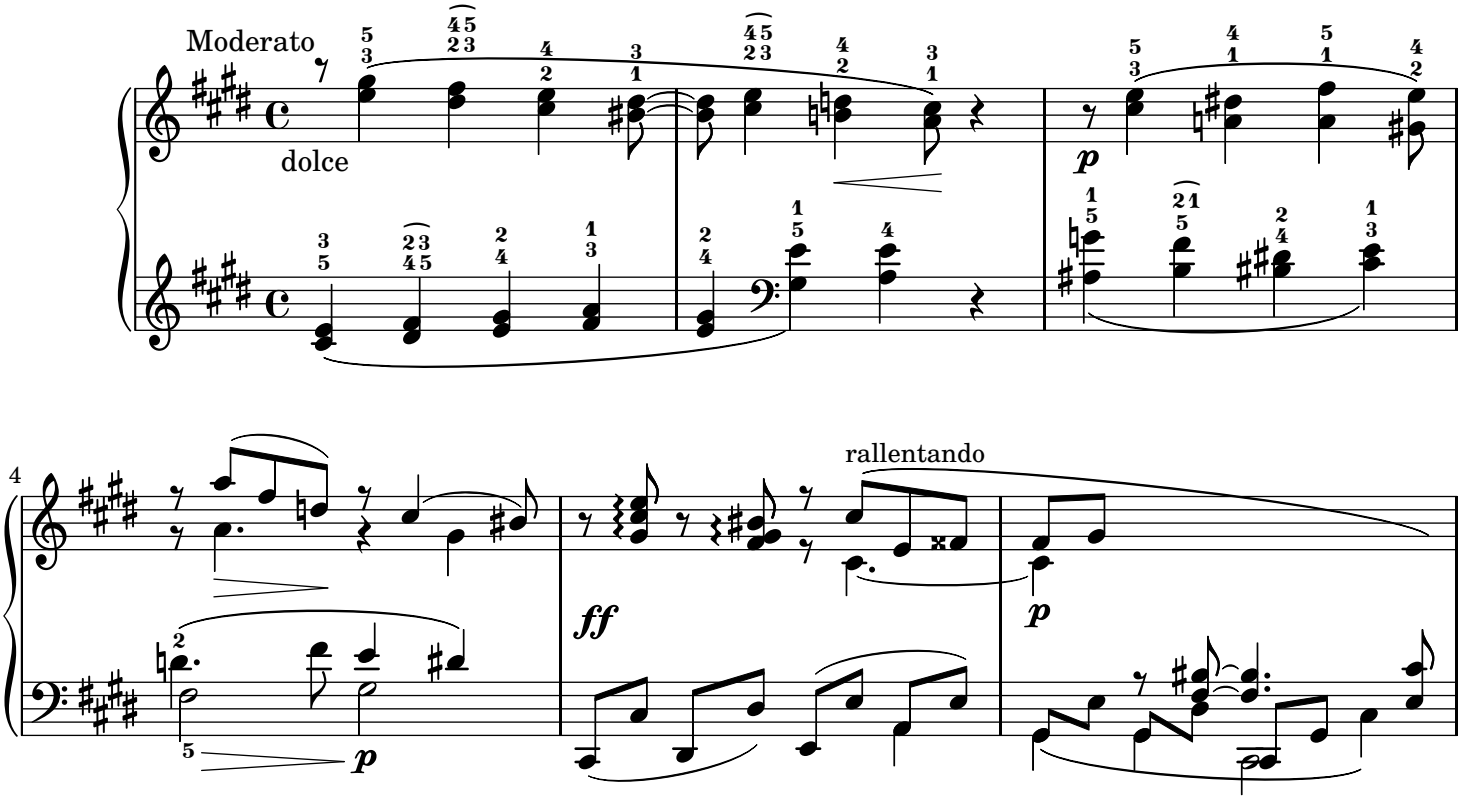
LESSON XLIX

GAVOTTA, BY CORELLI

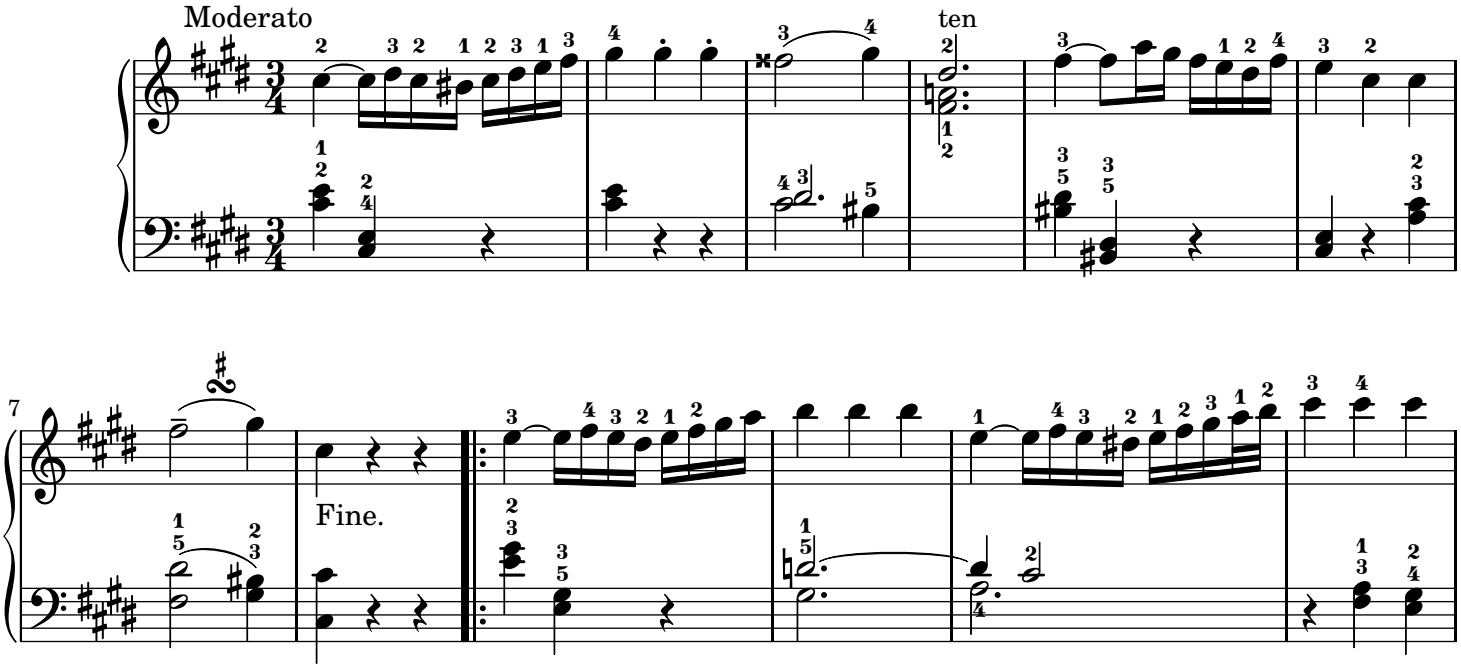


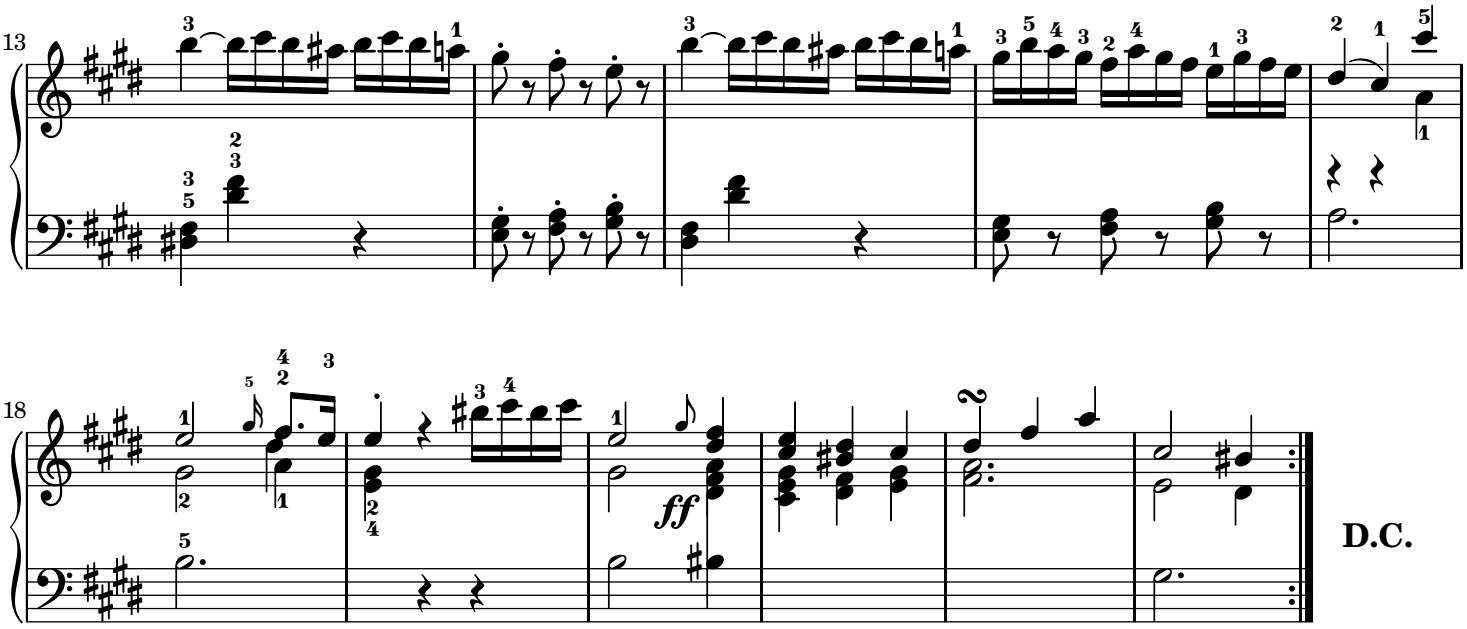
LESSON L

PRELUDE IN C# MINOR



MINUET, BY DR. HAYDN




13
18
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D.C.