

Moderato

LESSON IV.

Air;

in SAUL;

by

H A N D E L.

The music is arranged in 12 staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The seventh staff begins with a treble clef, a common time signature, and a key signature of one sharp. The eighth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The ninth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The tenth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The eleventh staff begins with a treble clef, a common time signature, and a key signature of one sharp. The twelfth staff begins with a bass clef, a common time signature, and a key signature of one sharp.

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

3 4 3 2 3 4 3 2 2 2 3 4 2 4 3 2 3 2 3 4 3

LESSON V.

Dead March,

in SAUL;

by

H A N D E L.

The music is divided into two systems, each containing six staves. The first system begins with a treble clef, followed by a bass clef, and then a C major chord. The second system begins with a bass clef. Fingerings are indicated above the notes in both systems. The first system includes fingerings such as 3 4 3 2 3 4 3 2 2 2 3 4 2 4 3 2 3 2 3 4 3. The second system includes fingerings such as 4 3 2 4 3 2 2 2 3 4 2 4 3 2 4 3 2 3 4 2 1 1. The music is in common time throughout.

Clementi's Introd:

LESSON VI.

by
CORELLI.

LESSON VI.

by
CORELLI.

The sheet music consists of six staves of musical notation for a solo instrument, likely a violin or cello. The notation includes a variety of fingerings (e.g., 1, 2, 3, 4, +) and performance instructions (e.g., 'Adagio'). The music is divided into measures by vertical bar lines. The first staff begins with a treble clef and common time, while subsequent staves switch between bass and treble clefs. Fingerings are placed above the notes, and performance instructions like 'Adagio' are placed below the staff.

Clementi's Introd:

PRELUD E in A minor.

LESSON VII Gavotta Allegro by CORELLI.

PRELUD E in F major.

LESSON VIII Air, in JUDAS MACCA BEUS, by HANDEL.

The beat in the preceding Lesson, thus

LESSON IX. March, in JUDAS MACCA BEUS, by HANDEL.

Clementi's Introd:

20

LESSON X.
Sarabanda,
by
CORELLI

Clementi's Introd:

Allegro

LESSON XI. 

Giga,
by
CORELLI.

The musical score consists of ten staves of Corelli's Giga in 12/8 time. The first staff is treble clef, 8th note duration, with a tempo marking of 12. Subsequent staves alternate between treble and bass clefs, with some bass staves having a key signature of one sharp. Each staff contains six measures of music, with each measure featuring a complex rhythmic pattern indicated by numbers above the notes. The patterns generally involve groups of four or six eighth notes, with various combinations of '1', '2', '3', '4' and '+' symbols. Measures 1-3 of the first staff begin with '2 4 2 + 3 + 2 4 2'. Measures 4-6 begin with '1 3 1 + 3 + 2 4 2 + 2 +'. Measures 7-9 begin with '2 4 2 + 2 + 2 4 2 + 4 2'. Measures 10-12 begin with '3 2 1 4 + 4 2 1 4 2 + 4'. The score concludes with a final measure of '2 1 4 2 + 4 3 1 2 1 4 2 + 4'.

Andante

LESSON XII

Arietta by MOZART.

dolce *p*

LESSON XIII

Minuet and Trio by MOZART.

Da Capo

Minuetto Da Capo

Clementi's Introd:

LESSON XIV.
Le Réveilmatin

Vivace

by

COUPERIN.

The musical score consists of six staves of music, each with a different key signature and time signature. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. The third staff starts with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one flat. The fifth staff starts with a bass clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one flat. The music is written in a style characteristic of French organ music from the Baroque period, with complex note heads and rhythmic markings.

Clementi's Introd:



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



P R E L U D E in D Minor.



Larghetto



by

S C A R L A T T I .



Clementis Introd:

Allegro

LESSON XVI.

Allemanda,
by
CORELLI.

The sheet music consists of two staves of musical notation for a solo instrument, likely a violin or cello. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Each measure contains a series of sixteenth-note patterns. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '+', and 'W'. Slurs are used to group notes together. The music is labeled 'Allegro' at the beginning.

Clementi's Introd:

Allegro

LESSON XVII. Sarabanda, by CORELLI.

PRELUDE in G major.

LESSON XVIII. Ah vous dirai-je maman

LESSON XIX

Triste Raison

Andante

Music score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). Both staves have a key signature of one sharp (F#). Fingerings are indicated above the notes: 2 3 4, 3 4 3, 2 4 3, 2 3, 3 2 3 3 4, 4 2 3, 4, 3 4 3. Pedal markings (+) are shown below the notes.

The music continues with two staves. Fingerings include: 2 4 3, 2 3, 1 2 4, 2 3 + 2 4 2, 1 3 4, 3 2, 3 2 2 3. Pedal markings (+) are shown below the notes.

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

LESSON XX

Fal, lal, la.

**AIR in the
CHEROKEE.**

Music score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). Both staves have a key signature of one sharp (F#). Fingerings are indicated above the notes: 4 4 2 2, 3, 1 2 3 4 3, 1 4. Pedal markings (+) are shown below the notes.

Music score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). Both staves have a key signature of one sharp (F#). Fingerings are indicated above the notes: 2 1 + 1 2, 4, 2 3 4 4, 4 2 4, 4. Pedal markings (+) are shown below the notes.

LESSON XXI

**Larghetto,
by PLEYEL.**

Music score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). Both staves have a key signature of one sharp (F#). Fingerings are indicated above the notes: 4 4 3, 4 3, 4 3, 4 3 2, 1 3 2 1, 4 3 2 3 2. Pedal markings (+) are shown below the notes. Dynamics include 'dolce' and 'f'.

LESSON XXII

ARIETTA
Allegro

Clement's Introduct.

Andante

LESSON XXIII.
GERMAN HYMN,
with Variations
by PLEYEL.



Var: 1

Var: 2

Var: 3

Clementi's Introd:

1st
13 21 + 321 + 321
+ 32

2^d
+ 4321 + 21 + 1 + 12 + 1 2

+ 2⁴
12⁴
+ 3⁴ 3
12⁴ + 1²
+ 321 + 21 + 32
1 + 21
+ 1 + 12 + 123 + 124321

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

LESSON XXIV.

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

Clement's Introd:

LESSON XXV.

Allegro

by HANDEL.

The music consists of eight staves of handwritten musical notation. Fingerings are indicated above the notes, such as '3 4' or '1 2'. Dynamic markings like 'f' (forte) and 'p' (piano) are also present. The notation is dense and technical, typical of a violin or cello part from a Baroque score.

LESSON XXVI.

MINUET in SAMSON

by HANDEL.

The music consists of six staves of handwritten musical notation. Fingerings are indicated above the notes, such as '3 4' or '1 2'. Dynamic markings like 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte) are also present. The notation is dense and technical, typical of a violin or cello part from a Baroque score.

The first two staves:

The image shows a page of sheet music for piano, consisting of five staves. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers above or below the notes, and dynamics like 'hr' (half rest) and 'D.C. al Segno' (Da Capo alla Segno) are present. The music concludes with a 'Fine' at the end of the fourth staff.

Poco Adagio, Cantabile.

LESSON XXVII

GOD SAVE THE EMPEROR

EMPEROR.
Composed by
DR. HAYDN.

The image shows a musical score for 'GOD SAVE THE EMPEROR' by Dr. Haydn. The title 'GOD SAVE THE EMPEROR.' is at the top left, followed by 'Composed by DR. HAYDN.' The score consists of two staves of music in common time, key of G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various note values and rests, with some notes having numerical or plus signs above them. Measures 1 through 12 are on the first page, and measures 13 through 32 are on the second page. The score is written on five-line staves.

Clementi's Introd.:

LESSON XXVIII

Presto

R O N D O

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

The musical score consists of six systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature starts in G major (one sharp) and changes to F# minor (one sharp) at the beginning of the fourth system. The time signature varies between common time and 2/4 time.

- System 1:** Treble staff: eighth-note pairs followed by eighth-note chords. Bass staff: eighth-note pairs.
- System 2:** Treble staff: eighth-note chords. Bass staff: eighth-note chords.
- System 3:** Treble staff: eighth-note chords. Bass staff: eighth-note chords.
- System 4:** Treble staff: eighth-note chords with grace notes and dynamic fz. Bass staff: eighth-note chords.
- System 5:** Treble staff: sixteenth-note patterns with dynamic fz. Bass staff: eighth-note chords.
- System 6:** Treble staff: sixteenth-note patterns with dynamic fz. Bass staff: eighth-note chords.

Clementi's Tetrad:

Musical score for orchestra, page 30. The score consists of six staves:

- Staff 1 (Top):** Treble clef, G major. Features a continuous pattern of sixteenth-note pairs.
- Staff 2:** Bass clef, G major. Shows sustained notes and sixteenth-note patterns.
- Staff 3:** Bass clef, G major. Shows sustained notes and sixteenth-note patterns.
- Staff 4:** Treble clef, D major. Shows sustained notes and sixteenth-note patterns.
- Staff 5:** Bass clef, D major. Shows sustained notes and sixteenth-note patterns.
- Staff 6:** Bass clef, D major. Shows sustained notes and sixteenth-note patterns.

Measure 4:

- 1st:** Treble clef, G major. Sixteenth-note pattern.
- 2d:** Bass clef, G major. Sixteenth-note pattern.

Measure 8:

- Treble clef, D major:** Sixteenth-note pattern with dynamic ff.
- Bass clef, D major:** Sustained notes with dynamic ff.

Measure 12:

- Treble clef, D major:** Sixteenth-note pattern with dynamic fz.
- Bass clef, D major:** Sustained notes with dynamic fz.

Clementi's Introit:



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