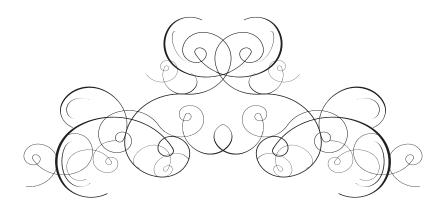
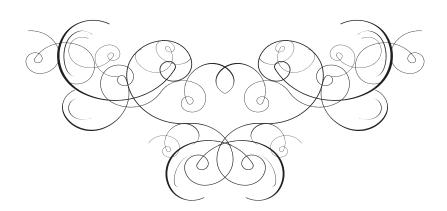
Muzio Clementi's Introduction to the



Art of Playing on the Piano Forte



Acknowledgements for this edition
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Table of Contents

Music Notation **Preliminaries** 3 Clefs 3 The Scale, or Gamut Intervals 5 Tenor, Counter-tenor, and Soprano clefs explained 6 Figure, Length, and the relative Value of Notes and Rests Time and its Divisions 8 Sharps, Flats, etc. 10 Various other marks. 12Abbreviations 12 Style, Graces, and marks of Expression, etc. 14 Turns, Shakes, and Beats, explained 16 Major and Minor Modes or Keys; vulgarly called Sharp and Flat Keys. 19 20 **Explanation of Various Terms Fingering Preliminary Directions** 22 Scales in all the Major keys, with their relative Minors 22 General Remarks on the foregoing Scales 27 Extensions and Contractions etc. 27 Examples of fingering for the right hand. 28 The left hand. 31 Preludes and Lessons Lesson I Prelude in C Major 32 Away with melancholy: by Mozart 32 Lesson II Aria 33 Lesson III Air, in Atalanta, by Handel 33 Lesson IV Air, in Saul, by Handel 34 Lesson V Dead March, in Saul, by Handel 36 Lesson VI Allegro by Corelli 38 Lesson VII Prelude in A minor 41 Gavotta by Corelli 41

42

Lesson VIII

Prelude in F Major

Air, in Judas Maccabeus, by Handel	42
Lesson IX	
March, in Judas Maccabeus, by Handel	43
Lesson X	
Sarabanda, by Corelli	45
Lesson XI	
Giga, by Corelli	46
Lesson XII	
Arietta, by Mozart	48
Lesson XIII	
Minuet and Trio, by Mozart	49
Lesson XIV	10
Le Réveilmatin, by Couperin	51
Lesson XV	01
Prelude in D minor	55
Larghetto, by Scarlatti	55
Lesson XVI	99
	57
Allemanda, by Corelli Lesson XVII	37
	59
Sarabanda, by Corelli Lesson XVIII	59
	co.
Prelude in G Major	60
Ah vous dirai - je maman	60
Lesson XIX	01
Triste Raison	61
Lesson XX	co
Fal, lal, la. Air in the Cherokee.	62
Lesson XXI	20
Larghetto, by Pleyel	63
Lesson XXII	
Arietta	64
Lesson XXIII	
German Hymn, with Variations by Pleyel	66
Lesson XXIV	
Andantino, by Dussek	69
Lesson XXV	
Allegro, by Handel	71
Lesson XXVI	
Minuet in Samson, by Handel	73
Lesson XXVII	
God Save the Emperor, composed by Dr. Haydn	75
Lesson XXVIII	
Rondo in the Gipsy stile, by Dr. Haydn	76
Lesson XXIX	
Prelude in E minor	83
Tambourin by Rameau	83
Lesson XXX	
Prelude in B flat, Major	86
Minuetto by Scarlatti	86
Lesson XXXI	
Lindor - an Air	88

Lesson XXXII	
Minuet and Trio, By Mozart	89
Lesson XXXIII	
Gavotta in Otho, by Handel	91
Lesson XXXIV	
Andante with Variations, by Cramer	98
Lesson XXXV	
Prelude in G minor	97
Allegro, by Scarlatti	97
Lesson XXXVI	
Prelude in D Major	101
Gavotta, by Corelli	101
Lesson XXXVII	
Minuet in Ariadne, by Handel	102
Lesson XXXVIII	
March in the Occasional Oratorio, by Handel	104
Lesson XXXIX	
Waltz, by Beethoven	106
Lesson XL	
Allegro, by Corelli	108
Lesson XLI	
Prelude in B minor	111
Giga, by Corelli	111
Lesson XLII	
Prelude in E Flat Major	113
Rondo by C.P.E. Bach	113
Lesson XLIII	
Prelude in C minor	120
Minuet, by Scarlatti	120
Lesson XLIV	
Prelude in A Major	122
Andante Allegretto by Paradies.	122
Lesson XLV	
Prelude in F# minor	125
Adagio by Corelli.	125
Lesson XLVI	
Prelude in A flat Major	127
Slow March by Couperin.	127
Lesson XLVII	
Prelude in F minor	129
Allegretto by Couperin	129
Lesson XLVIII	
Prelude in E Major	130
Polonoise and Minuet, by Sebastian Bach	130
Lesson XLIX	201
Gavotta, by Corelli	133
Lesson L	100
Prelude in C# minor	134
Minuet, by Dr. Haydn	134
	_0.

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 _____ 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.

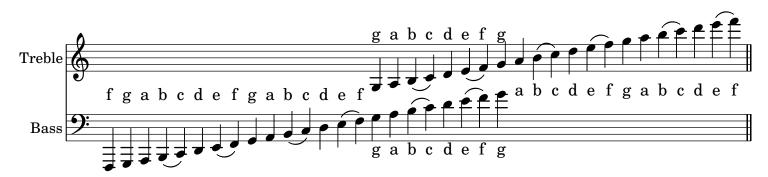
There are five in general use.

The Bass clef, on the 4 th line $\frac{1}{3}$ The Tenor clef on the 4 th line $\frac{1}{3}$ 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.

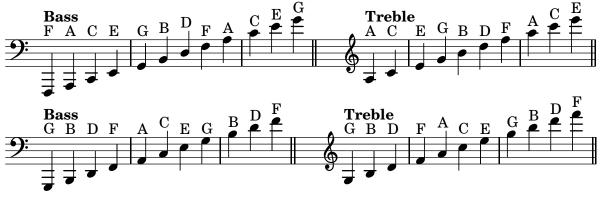


Let the PUPIL now strike the notes on the instrument; taking notice, that the first LONG key, on the left hand, serves for the first F; the second LONG key for G; the third for A; and so on: making no other use, at present, of the SHORT keys, than as GUIDES to direct the eye; by observing, that between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







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

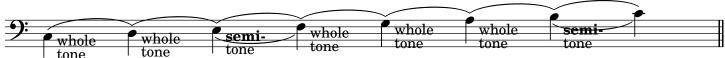
An interval is the distance, or difference between two sounds in point of GAVITY or ACUTENESS.

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.



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.



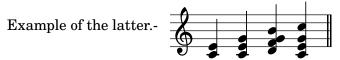
The INTERVAL between C and D, between D and E, or between any two CONTIGUOUS notes, in the scale, is call a SECOND: the INTERVAL between C and E, or between D and F, etc: is called a THIRD; and so on.

Example of INTERVALS



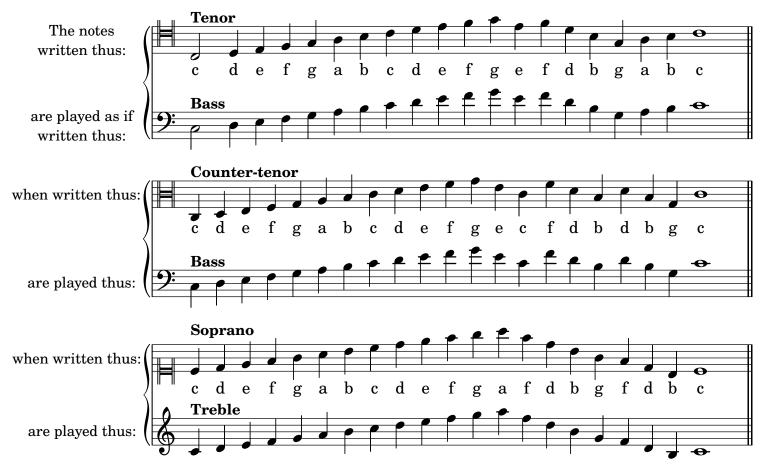
The INTERVAL of an 8^{th} is commonly called an OCTAVE.

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.



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.

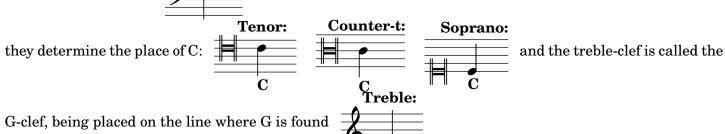
TENOR, COUNTER-TENOR, AND SOPRANO CLEFS EXPLAINED



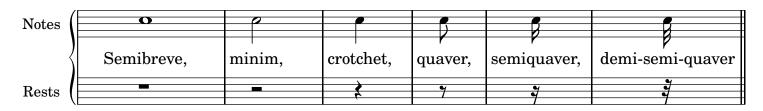
By which it is evident, that the Tenor-notes must be played one fifth HIGHER than the Bass-notes: the Counter-tenor notes, one seventh HIGHER than the Bass-notes: and the Soprano-notes, one third LOWER than the Treble-notes.

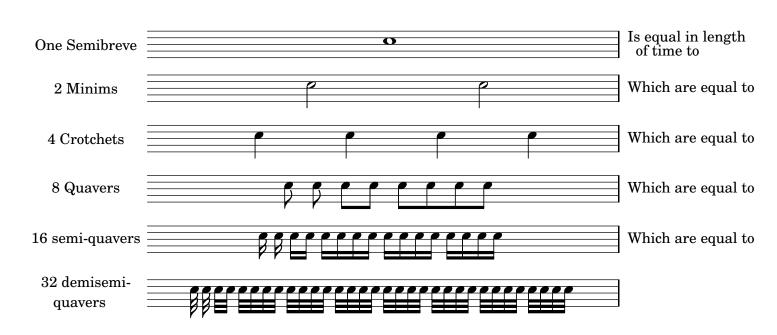
It is now proper to take notice, that the bass-clef is also called the F-Clef, as it indicates by its position where the note F lies:

Tenery Counter to C



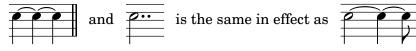
FIGURE, LENGTH, AND THE RELATIVE VALUE OF NOTES AND RESTS





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 is equal to 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



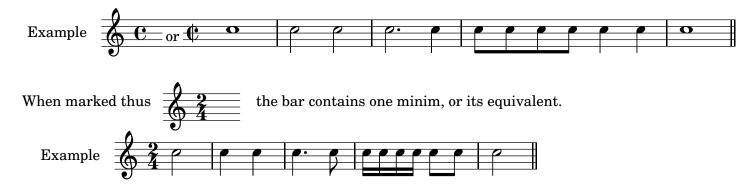
TIME AND ITS DIVISIONS

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

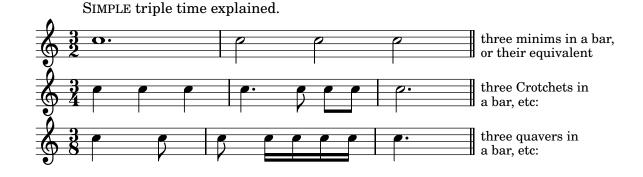
semibreve, or its equivalent.



Four sorts of COMPOUND common time explained:



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



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 $\frac{2}{3}$ 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 $\mbox{\ensuremath{\sharp}}$ placed before a note, raises it a semitone or half-tone. Let us now observe a scale of semitones, called the CHROMATIC scale.



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

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

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

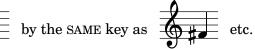
The double FLAT to lowers the note TWO semitones; and therefore, we go as much to the LEFT for a double FLAT, as we did to the RIGHT for a double SHARP.

The NATURAL \(\) takes away the effect of a SHARP, or a FLAT; whether single, or double. And \(\psi \psi \), or \(\psi \brace \), REINSTATES the single sharp, or flat.

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







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

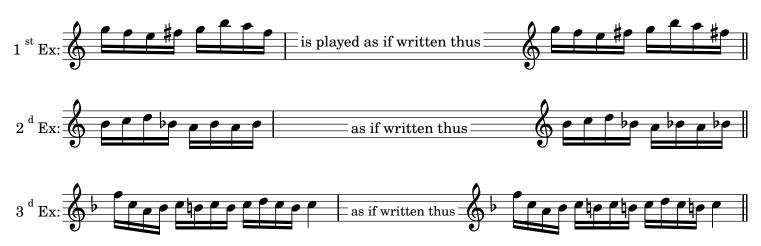
where the sharp is contradicted by the natural.

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.

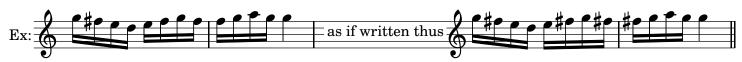
N.B. The same rule holds, when there are two or more flats at the clef; every one affecting its corresponding note.

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.



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.

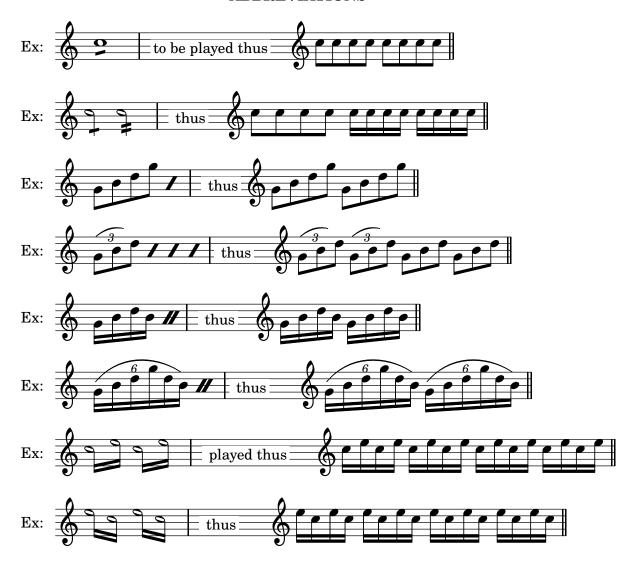
The double bar marks the end of a strain; or the conclusion of a piece.

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:



Tremando, or trembling:



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

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.

the chord be filled up.

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:

This mark — means to SWELL and DIMINISH.

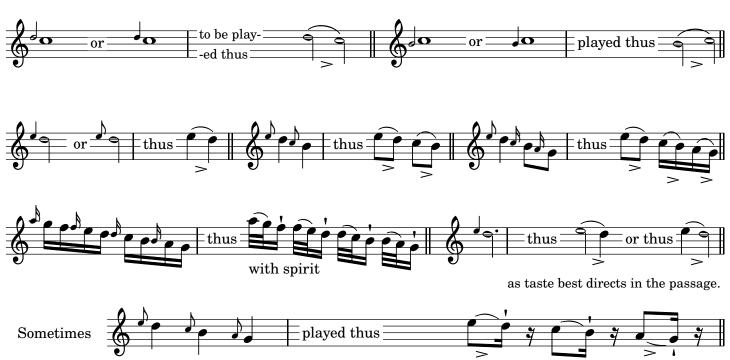
ARPEGGIO, or ARPEGGIATO, requires that the notes of a CHORD shall be played successively; which may be done in various ways.



OTTAVA, All'8 $^{\rm va}$, 8 $^{\rm va}$ 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.



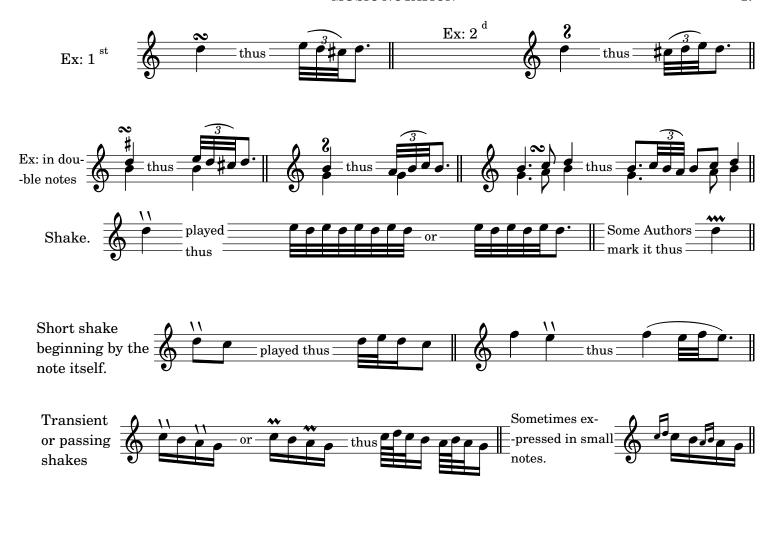
Sometimes the little notes are added to give EMPHASIS:

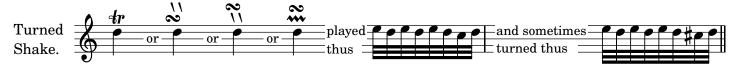


thus or thus

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

Inverted turns







The shake LEGATO with the preceding note, explained:



N.B. The GENERAL mark for the shake is this dr 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.

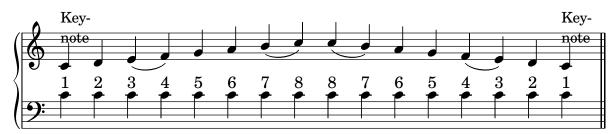


Lastly, let us remark, that the beat is seldom used in modern music.

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.



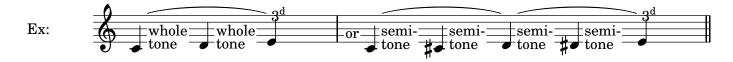
N.B. The intervals in THIS scale are in their SIMPLE state; but in the following, they are an octave higher, and are called COMPOUND intervals; still retaining their names of 2^d , 3^d , 4^{th} , etc: as in their SIMPLE state. The figure 1, stands for a note of the same pitch, called UNISON: this last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

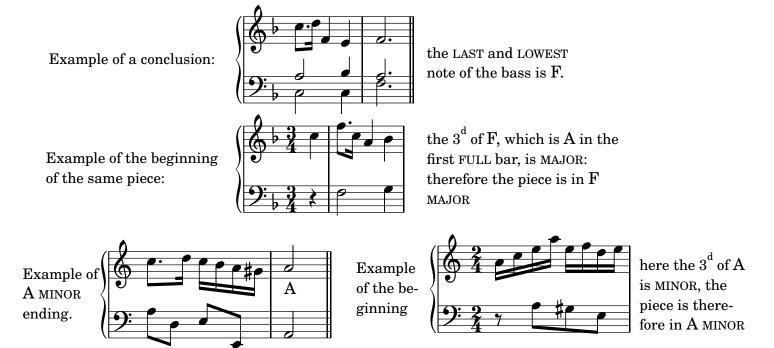
The ESSENTIAL and IMMUTABLE difference, therefore, between the MAJOR and MINOR key, is the interval of the 3^d , which differs by a SEMITONE; for if we analyse the 3^d in the MAJOR-SCALE, it will be found to contain two whole tones; or four semitones:



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



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



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.

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

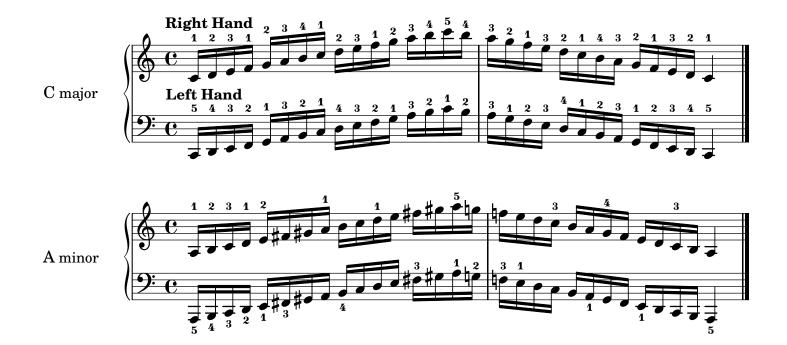
The hand and arm should be held in a horizontal position; neither depressing nor raising the wrist: the seat should therefore be adjusted accordingly. The fingers and thumb should be placed over the keys, always ready to strike; bending the fingers in, more or less in proportion to their length. All 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.

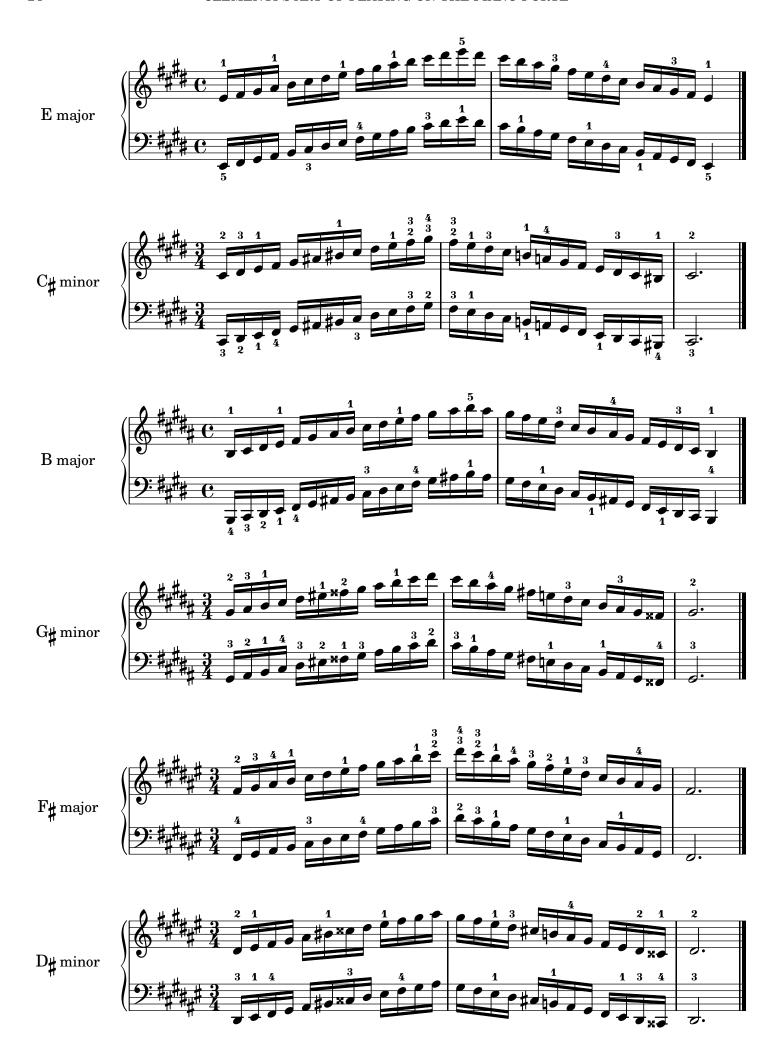
The 1 is for the thumb, and 2, 3, 4, 5, for the succeeding fingers.

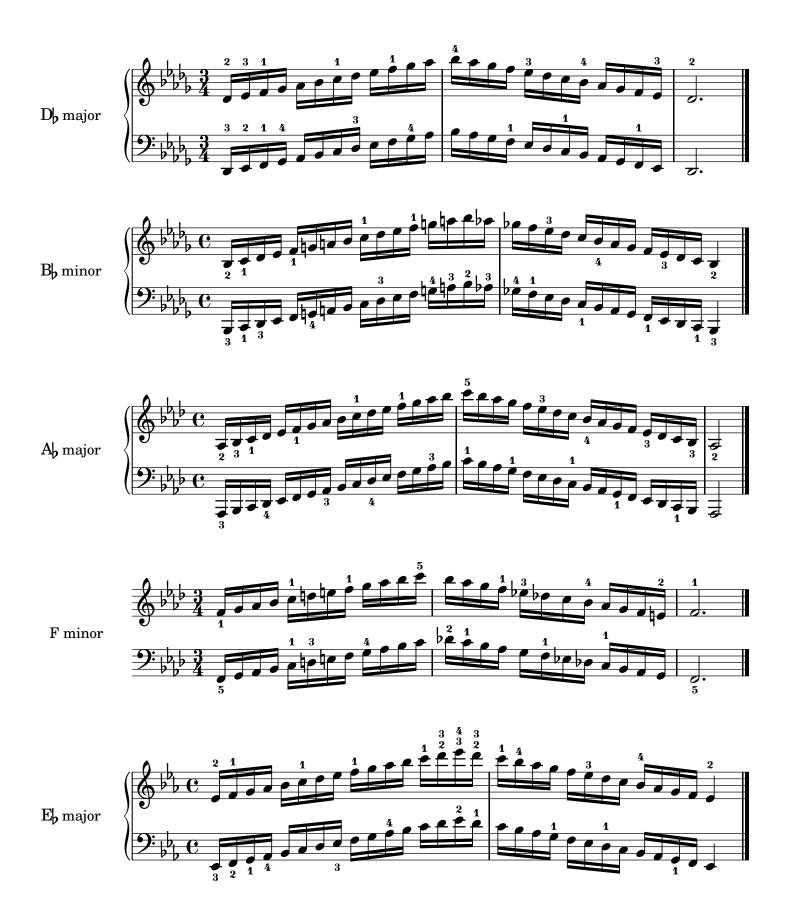


SCALES IN ALL THE MAJOR KEYS, WITH THEIR RELATIVE MINORS which ought to be practised daily.











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





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

GENERAL REMARKS ON THE FOREGOING SCALES

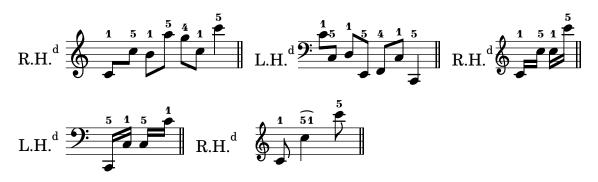
The right hand has the thumb on the KEY-NOTE or TONIC, and on the 4^{th} of the KEY-NOTE, in the following MAJOR and MINOR keys: C, G, D, A, E, and B.

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 5^{th} of the KEY, in the following MAJOR and MINOR keys: F, C, G, D, A, and E.

In the MAJOR keys of B_b , E_b , A_b and D_b , the thumb is put on the 3^d and 7^{th} of the key.

EXTENSIONS AND CONTRACTIONS ETC.



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

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.









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.

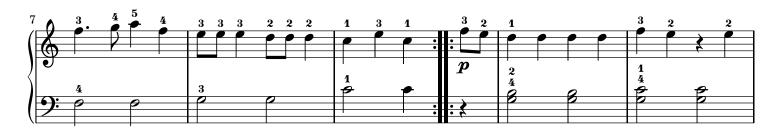
LESSON I

PRELUDE IN C MAJOR



AWAY WITH MELANCHOLY: BY MOZART







LESSON II

ARIA





LESSON III

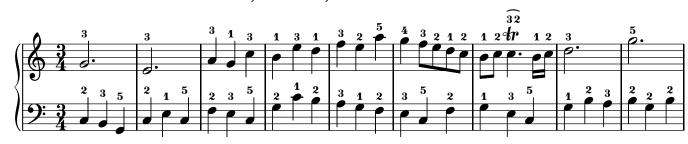
AIR, IN ATALANTA, BY HANDEL





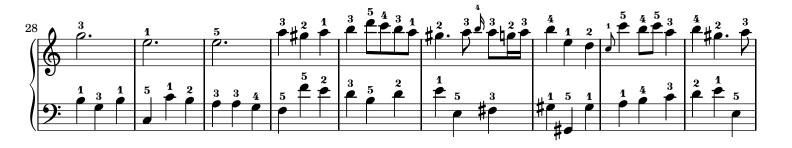
LESSON IV

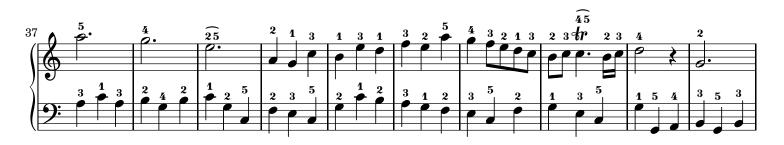
AIR, IN SAUL, BY HANDEL













LESSON V

DEAD MARCH, IN SAUL, BY HANDEL





LESSON VI

ALLEGRO BY CORELLI







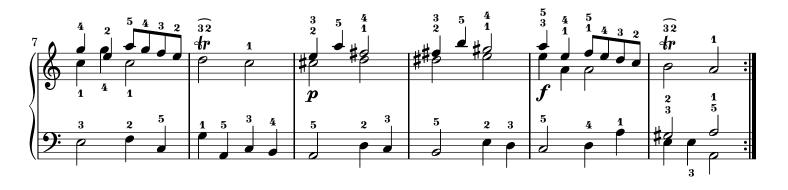
LESSON VII

PRELUDE IN A MINOR



GAVOTTA BY CORELLI





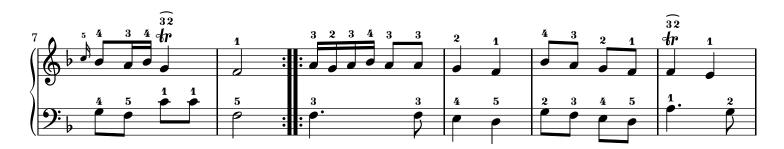
LESSON VIII

PRELUDE IN F MAJOR



AIR, IN JUDAS MACCABEUS, BY HANDEL









LESSON IX

MARCH, IN JUDAS MACCABEUS, BY HANDEL





LESSON X

SARABANDA, BY CORELLI



LESSON XI

GIGA, BY CORELLI

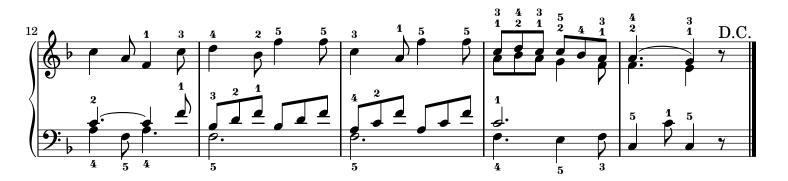






LESSON XII





LESSON XIII

MINUET AND TRIO, BY MOZART





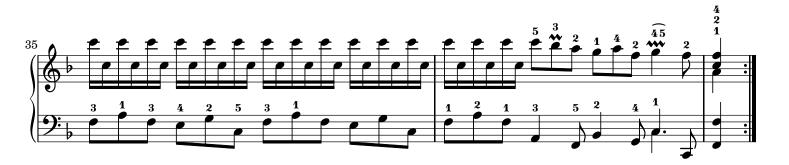
LESSON XIV

LE RÉVEILMATIN, BY COUPERIN









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



LESSON XV

PRELUDE IN D MINOR

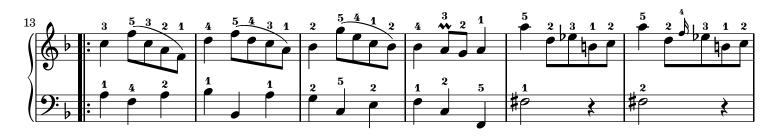




LARGHETTO, BY SCARLATTI











LESSON XVI

ALLEMANDA, BY CORELLI





LESSON XVII

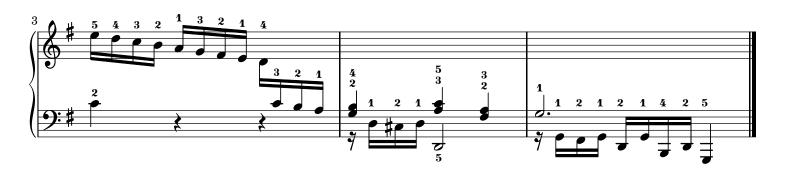
SARABANDA, BY CORELLI



LESSON XVIII

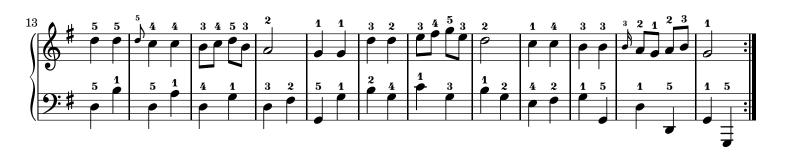
PRELUDE IN G MAJOR





AH VOUS DIRAI - JE MAMAN

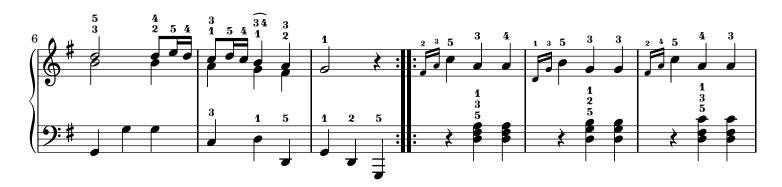


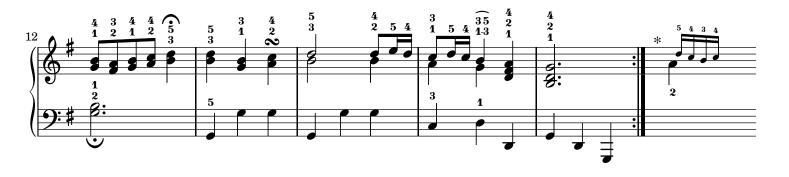


LESSON XIX

TRISTE RAISON







LESSON XX

FAL, LAL, LA. AIR IN THE CHEROKEE.

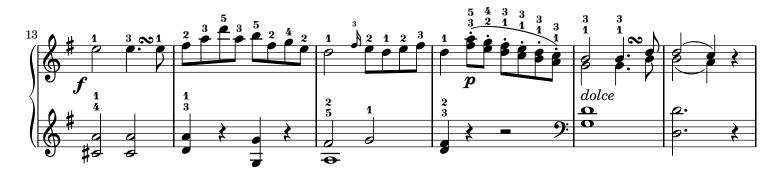


LESSON XXI

LARGHETTO, BY PLEYEL









LESSON XXII







LESSON XXIII

GERMAN HYMN, WITH VARIATIONS BY PLEYEL



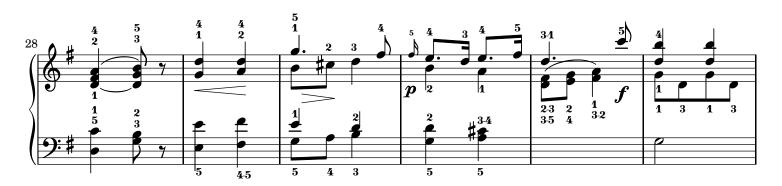


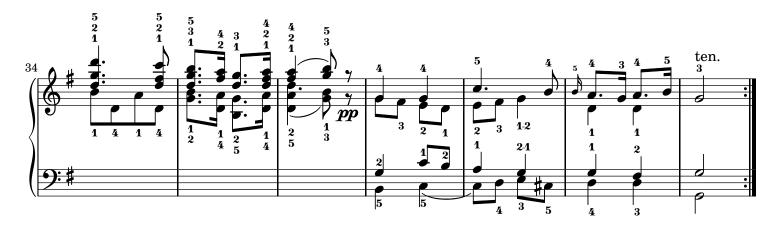


LESSON XXIV

ANDANTINO, BY DUSSEK







LESSON XXV













LESSON XXVI

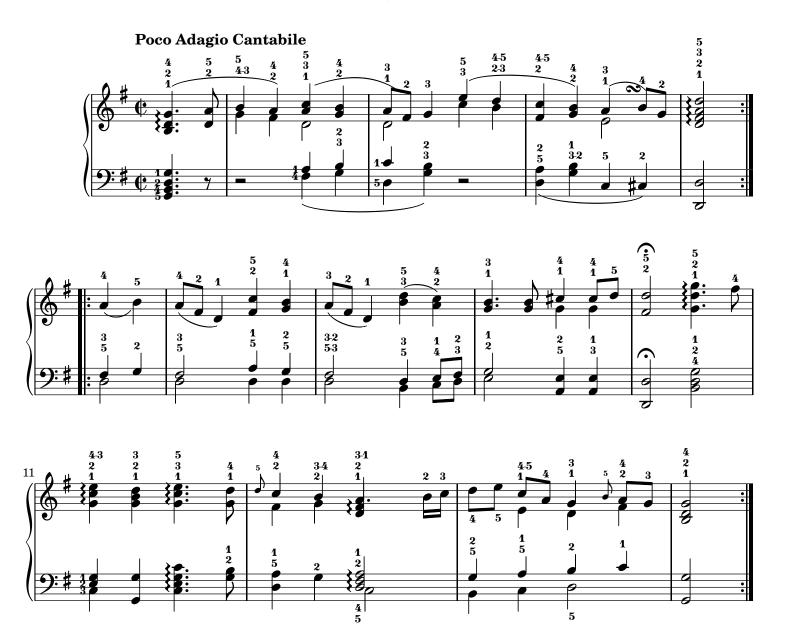
MINUET IN SAMSON, BY HANDEL





LESSON XXVII

GOD SAVE THE EMPEROR, COMPOSED BY DR. HAYDN



LESSON XXVIII

RONDO IN THE GIPSY STILE, BY DR. HAYDN











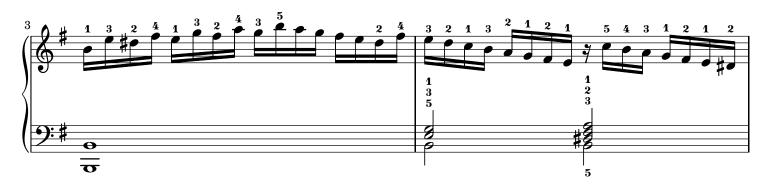


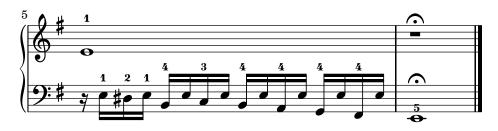


LESSON XXIX

PRELUDE IN E MINOR







TAMBOURIN BY RAMEAU







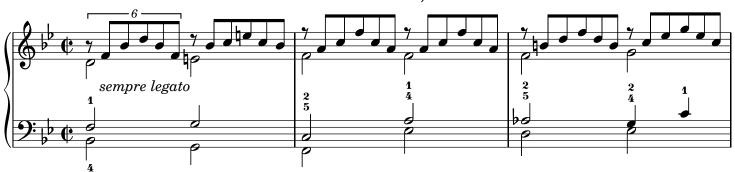






LESSON XXX

PRELUDE IN B FLAT, MAJOR

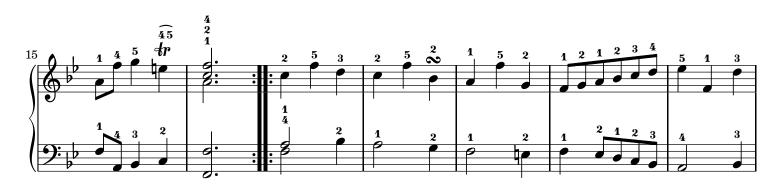


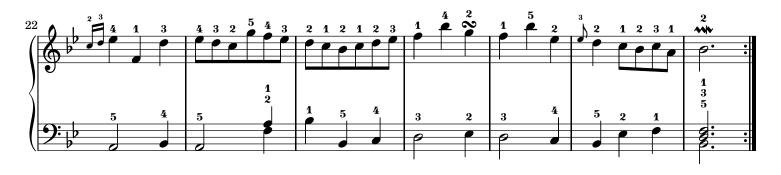


MINUETTO BY SCARLATTI









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 2^d time, on account of the 1st note in the 2^d part.

LESSON XXXIII

GAVOTTA IN OTHO, BY HANDEL





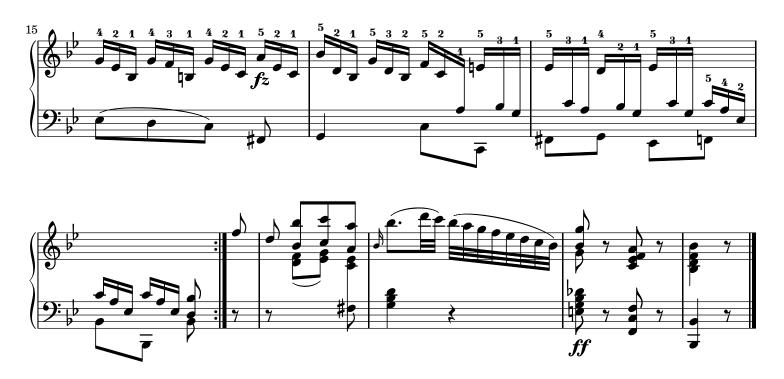
LESSON XXXIV

ANDANTE WITH VARIATIONS, BY CRAMER









LESSON XXXV

PRELUDE IN G MINOR





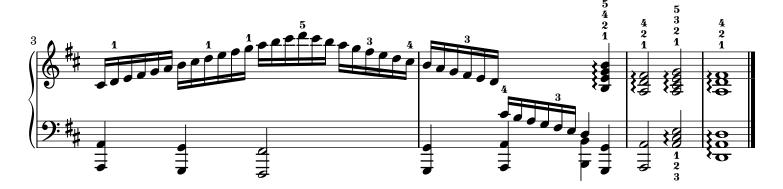




LESSON XXXVI

PRELUDE IN D MAJOR





GAVOTTA, BY CORELLI





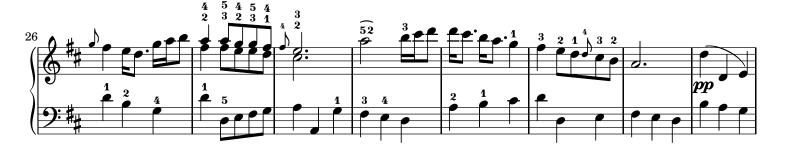
LESSON XXXVII

MINUET IN ARIADNE, BY HANDEL











LESSON XXXVIII

MARCH IN THE OCCASIONAL ORATORIO, BY HANDEL





LESSON XXXIX

WALTZ, BY BEETHOVEN





LESSON XL





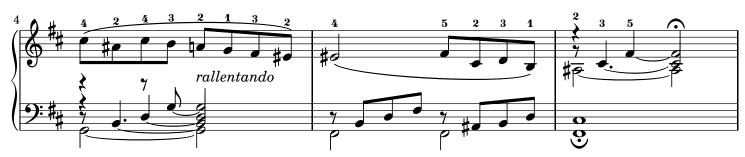




LESSON XLI

PRELUDE IN B MINOR





GIGA, BY CORELLI









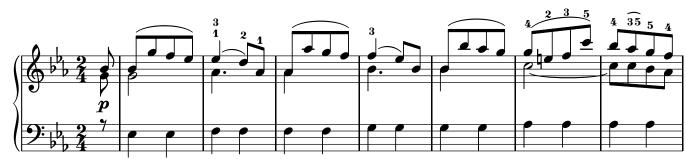
LESSON XLII

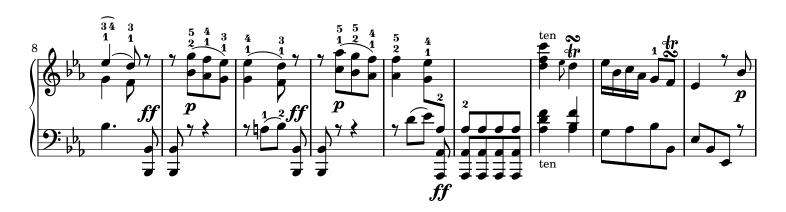
PRELUDE IN E FLAT MAJOR





RONDO BY C.P.E. BACH

















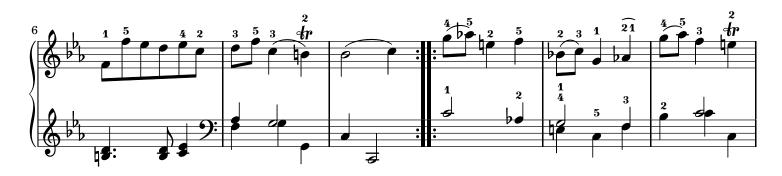
LESSON XLIII

PRELUDE IN C MINOR



MINUET, BY SCARLATTI









LESSON XLIV

PRELUDE IN A MAJOR





ANDANTE ALLEGRETTO BY PARADIES.







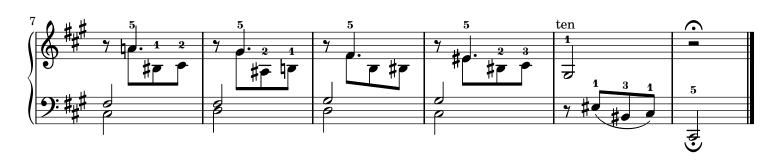


al Fine.

LESSON XLV

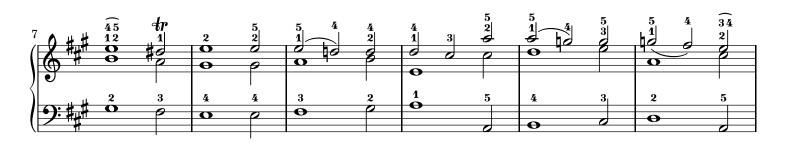
PRELUDE IN F# MINOR

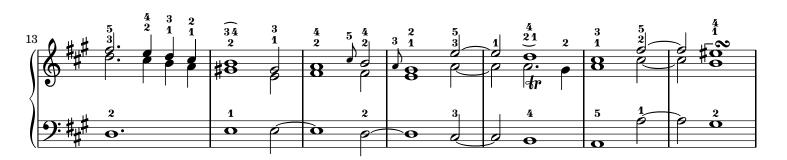


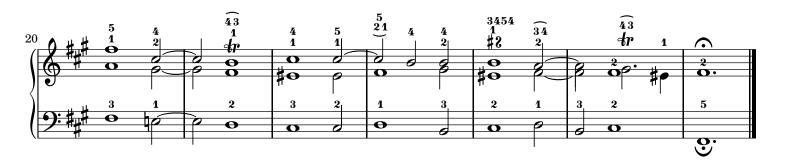


ADAGIO BY CORELLI.









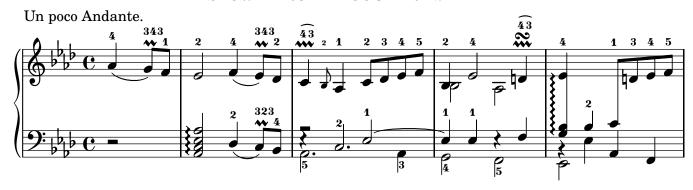
LESSON XLVI

PRELUDE IN A FLAT MAJOR

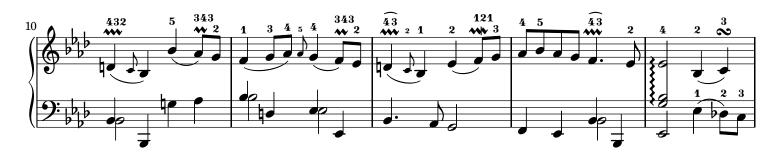




SLOW MARCH BY COUPERIN.









LESSON XLVII

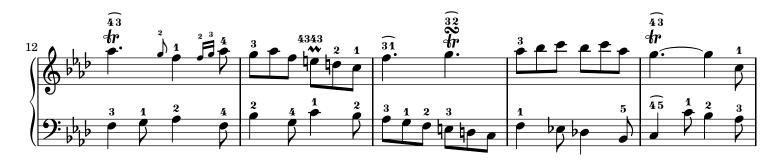
PRELUDE IN F MINOR



ALLEGRETTO BY COUPERIN



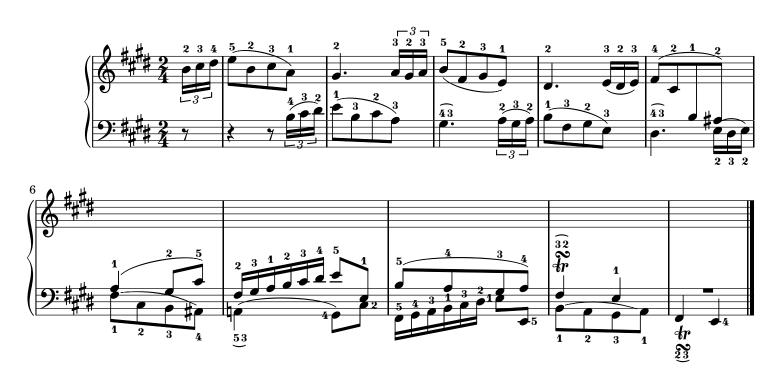




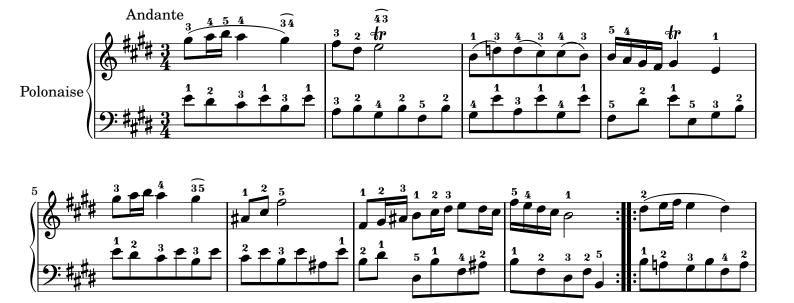


LESSON XLVIII

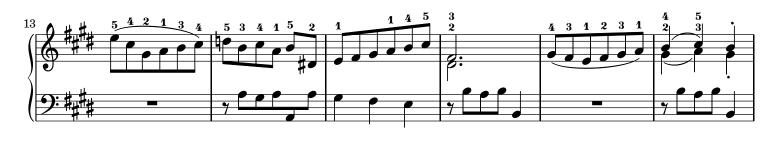
PRELUDE IN E MAJOR

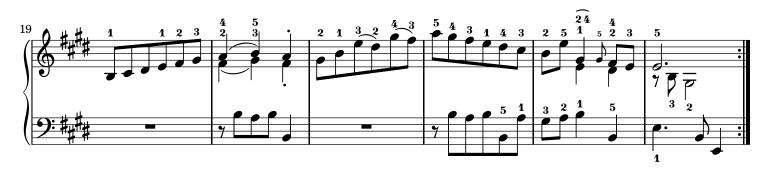


POLONOISE AND MINUET, BY SEBASTIAN BACH





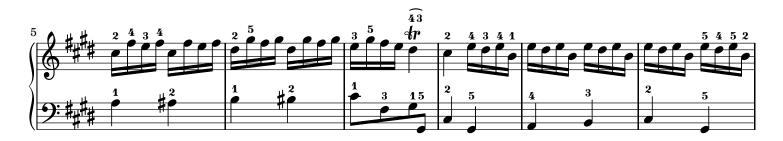


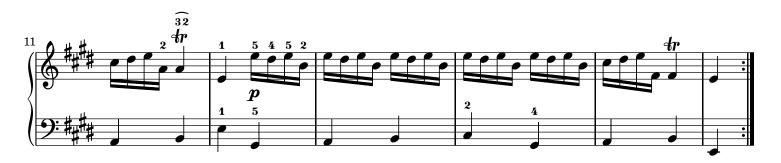


LESSON XLIX

GAVOTTA, BY CORELLI

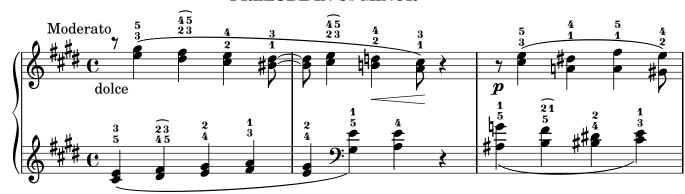






LESSON L

PRELUDE IN C# MINOR





MINUET, BY DR. HAYDN

