

Moderato

**LESSON IV.**

Air;

in SAUL;

by

H A N D E L.

The music is a transcription of Handel's 'Air' from Saul. It features two staves: treble and bass. The treble staff uses a common time signature, while the bass staff uses a basso continuo style with a constant eighth-note bass line. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '+', and '21'. Dynamic markings include 'h' (forte), 'f' (fortissimo), and 'p' (pianissimo). The piece is divided into sections by double bar lines, with labels '1st time' and '2d time' indicating changes in harmonic structure. The bass staff provides harmonic support with sustained notes and occasional chords. The overall tempo is 'Moderato'.

N. B. The last bar of the 1<sup>st</sup> 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.**

### 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:

25

Vivace

**LESSON X.**

Sarabanda,

by

CORELLI

Clementi's Introd:

*Allegro*

**LESSON XI.** *Giga,*  
by  
**CORELLI.**

The music consists of ten staves of sixteenth-note patterns. The first staff (treble clef) starts with a 12/8 time signature and a tempo of 8. The second staff (bass clef) starts with a 12/8 time signature and a tempo of 8. Both staves feature various fingerings (e.g., 1, 2, 3, 4, +, 13, 24, 34) and rests. The patterns are mostly eighth-note chords or groups of eighth notes with sixteenth-note fills.

### **Andante** 2 4 4

27

**LESSON**  
**Arietta**  
by  
**Mozart**

Clementis 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 flat. 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 flat. The sixth staff begins with a bass clef, a common time signature, and a key signature of one flat. The music is composed of various note heads and rests, with some notes having numerical or symbolic markings above them. The tempo is indicated as Vivace.

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



Clementis Introd:

Allegro

## LESSON XVI.

Allemanda,  
by  
CORELLI.

The sheet music consists of two staves of musical notation. 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 composed of sixteenth-note patterns. Fingerings are indicated above the notes, such as '1 2 3 4' or '1+2+3+4'. Slurs are used to group notes together. The music is divided into measures by vertical bar lines. The first measure starts with a bass note followed by a treble note. Subsequent measures show various sixteenth-note patterns, including groups of four notes per beat. The notation is dense and requires precise finger control.

Clementi's Introd:

## Allegro

**Sarabanda,**  
by  
**C O R E L L I .**

## Allegro

31

# **P**RÉLUDE in G major

in G major.

1

4 3 2 1 + 2 1 +

This image shows two staves of musical notation. The top staff is in treble clef and has a key signature of one sharp. It contains a series of eighth notes with specific fingerings above them: 4, 3, 2, 1, +, 2, 1, +, 3, 2, 1, +. The bottom staff is in bass clef and has a key signature of one sharp. It features sustained notes with various attack marks and fingerings: 1, 3, 4, 2, 1, +, 3, 1, 4.

## LESSON XVIII.

Ah vous  
dirai - je  
maman

10

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

**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 2/4 time (indicated by a '2'). Both staves have treble clefs. Fingerings are indicated above the notes.

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

Music score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have treble clefs. Fingerings are indicated above the notes.

**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 2/4 time (indicated by a '2'). Both staves have treble clefs. Fingerings are indicated above the notes.

Music score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have treble clefs. Fingerings are indicated above the notes.

**LESSON XXI**

Larghetto,  
by PLEYEL.

dolce

Music score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have treble clefs. Fingerings are indicated above the notes.

## LESSON XXII

**ARIETTA**  
**Allegro**

**LESSON XXII**

**ARIETTA**

**Allegro**

The sheet music consists of three staves of musical notation for a right-hand solo instrument. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. Fingerings such as + 2 4 2, 3 1 1, and 2 2 1 + 2 are indicated above the notes. The second staff starts with a bass clef and a 2/4 time signature, with fingerings like 3 1 + 1 3, 4 2 + 2 4, and 4 2 1 + 4 2 1. The third staff continues the pattern with a treble clef and a 2/4 time signature, featuring fingerings such as 3 2 1 2 1, + 2 1 + 2, and 2 1 + 1 +. The music includes various dynamics like fz (fortissimo) and ad libitum, and performance instructions like 'ad libitum' and 'a tempo'.

### Clement's Introduct.

## Andante

**LESSON XXIII.**  
GERMAN HYMN,  
with Variations  
by PLEYEL.

Var: 1 *p* sempre staccato

Var: 2 *dolce*

Var: 3

Clementi's Introd:

1<sup>st</sup> 1321+321+321  
+<sub>32</sub>

2<sup>d</sup> +4321+21 +1+12+1 2

+2<sup>4</sup> 12<sup>4</sup> +3<sup>4</sup> 3 12<sup>4</sup> +1<sup>2</sup> +321+21+32  
1+21 +<sub>1</sub> +12+123+124321

1<sup>st</sup> +1+12+1 2  
2<sup>d</sup> +<sub>2</sub> 1

## LESSON XXIV.

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

Clementis 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.

This section contains two staves of handwritten musical notation for a minuet. Fingerings like '3 1', '2 4', and '1 3' are used. The notation includes slurs and grace notes, characteristic of a minuet's rhythmic pattern.

The first ten measures:

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<sup>r</sup>. HAYDN.

The musical score consists of six systems of two staves each. The top staff is in G major (indicated by a G with a sharp sign) and the bottom staff is in C major (indicated by a C). The music is written in common time.

- System 1:** Both staves begin with eighth-note patterns. The top staff has a dynamic ff at the end of the first measure. The bottom staff has a dynamic fz at the end of the second measure.
- System 2:** Both staves continue with eighth-note patterns. The top staff has a dynamic fz at the end of the second measure. The bottom staff has a dynamic fz at the end of the third measure.
- System 3:** The top staff features a complex eighth-note pattern with grace notes and dynamic fz. The bottom staff has a dynamic fz at the end of the fourth measure.
- System 4:** Both staves show eighth-note patterns. The top staff has a dynamic fz at the end of the fifth measure. The bottom staff has a dynamic fz at the end of the sixth measure.
- System 5:** Both staves show eighth-note patterns. The top staff has a dynamic fz at the end of the seventh measure. The bottom staff has a dynamic fz at the end of the eighth measure.
- System 6:** Both staves show eighth-note patterns. The top staff has a dynamic fz at the end of the ninth measure. The bottom staff has a dynamic fz at the end of the tenth measure.

Clementi's Tetrad:

1st      2d

*Clementi's Intro:*



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