

Moderato

LESSON IV.  
Air;  
in SAUL;  
by  
HANDEL.

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.



LESSON VI.

by  
CORELLI.

Allegro

13<sup>4</sup>31 2<sup>4</sup>2+ 2<sup>4</sup>2+ 4+2+2<sup>4</sup> 2<sup>4</sup>2<sup>4</sup> 12<sup>4</sup>212<sup>4</sup>2+31+ 2<sup>4</sup>2 3141+43+

or 1+14+ 1342+2 or 142

121+121 +13<sup>4</sup>3+1<sup>3</sup> +14<sup>3</sup> 213<sup>4</sup> 2421 342 1241+341+14+ 1241+24+1 341+43+1242+13-

12<sup>4</sup>2+131 313<sup>4</sup>3 2<sup>4</sup>2+2<sup>4</sup> 2<sup>4</sup>31+4 13 2<sup>4</sup>31+4 132<sup>4</sup>3+ 1+3+ 13 +2 +1<sup>4</sup>3<sup>4</sup>+1+

12<sup>4</sup>2+2<sup>4</sup> +12<sup>4</sup>2+2<sup>4</sup> 12<sup>4</sup>4+12<sup>4</sup>4+1 241+43- 1242+24+ 1242 1 +242+24+12<sup>4</sup>1+2<sup>4</sup>

13<sup>4</sup>2+2<sup>4</sup>2 12<sup>4</sup>2 1 +2<sup>4</sup>2+ 12<sup>4</sup>21 3+41+141 2 34+1431 3<sup>4</sup>3 13<sup>4</sup>3 13<sup>4</sup>3+3<sup>4</sup>3

13<sup>4</sup>31 +34<sup>3</sup>+34<sup>3</sup> 13<sup>4</sup>31 +323+ 1+123+ 134+134+ 134+134+134+1+241

+2<sup>4</sup>1 +2<sup>4</sup>1+2<sup>4</sup>1+24+ 1341+43+ 1241+24+ 24+1241+24+1241 +34+ 1341

Clementi's Introd:

Adagio

PRELUDE

in A minor.

LESSON VII

Gavotta

Allegro

by

CORELLI.

PRELUDE

in F, major.

LESSON VIII

Air,

in JUDAS

MACCABEUS,

by

HANDEL.

The beat in the preceding Lesson, thus

LESSON IX.

March,

in JUDAS MACCA-

BEUS, by

HANDEL.

Clementi's Introd:





Andante 27

**LESSON XII**

Arietta  
by  
MOZART.

*dolce*

Da Capo

**LESSON XIII**

Minuet and  
Trio by  
MOZART.

Trio *fz fz fz*

Trio *fz fz fz*

Trio *fz*

Trio *fz*

Clementis Introd:

Minuetto Da Capo

LESSON XIV.  
Le Réveilmatin

by  
COUPERIN.

Vivace

The musical score consists of ten systems, each with a treble and bass staff. The piece is in 12/8 time and features a variety of rhythmic patterns and ornaments. Fingerings are indicated by numbers 1-4, and ornaments are marked with a 'w' and a flourish. The score includes numerous slurs and accents, and the tempo is marked 'Vivace'. The piece concludes with a double bar line and repeat signs.

Clementi's Introd:



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

and so on in a similar manner

PRELUDE in D Minor.

Larghetto

**LESSON XV.**

by SCARLATTI.

Clementis Introd.

LESSON XVI.

Allemanda,

by

CORELLI.


The musical score consists of eight systems, each with a treble clef staff and a bass clef staff. The music is written in G major and 3/4 time. It includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 above or below notes. The score is divided into sections by repeat signs and includes a 'Cresc.' (Crescendo) marking in the final system. The piece concludes with a double bar line and repeat dots.

Clementi's Introd:

Allegro 31

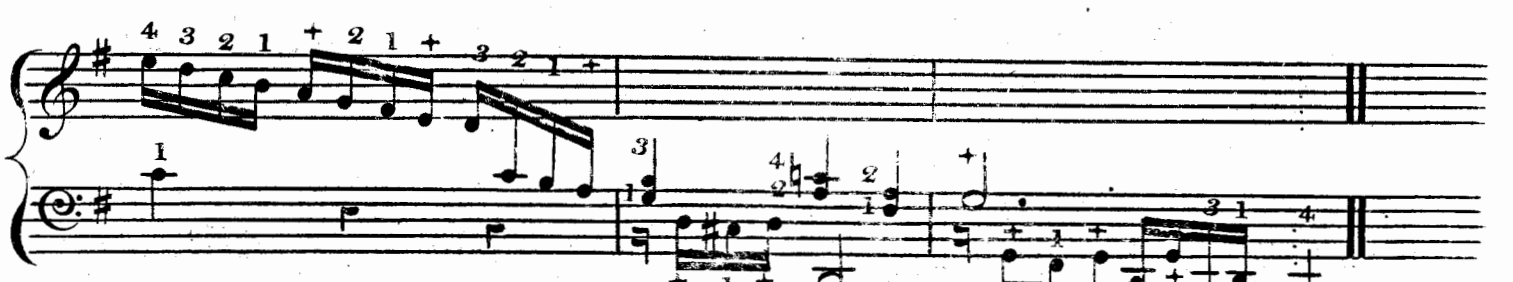
**LESSON XVII.** 

**Sarabanda,**  
by  
**CORELLI.**

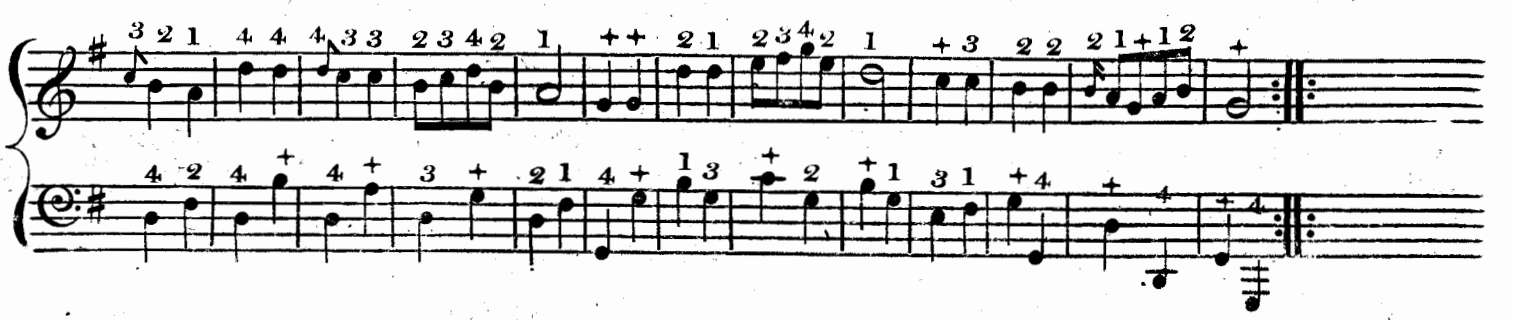
**PRELUDE** 

in G major.



**LESSON XVIII.** 

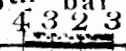
**Ah vous**  
**dirai - je**  
**maman**



LESSON XIX

Triste Raison

Andante

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

LESSON XX

Fal, la, la.

AIR in the CHEROKEE.

LESSON XXI

Larghetto,  
by PLEYEL.

Clementi's Introd:



Andante

LESSON XXIII.

GERMAN HYMN,  
with Variations  
by PLEYEL.

Var: 1

Var: 2

Var: 3



LESSON XXV.

Allegro  
by HANDEL.

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

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

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

4 + 2 1 + 1 3 + 4 + 2

+ 1 2 4 2 4 3 2 1 + 3

3 4

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

1 + 1 +

3 2 1 + 2 1 4 + 2 2

4 2

+ 1 2 + 4 + 1 3

1 2

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

1 + 4

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

1<sup>st</sup> 2<sup>d</sup>

LESSON XXVI.

MINUET in SAMSON  
by HANDEL.

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

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

+ 4 1 2 + 3

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

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

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

in celtis Introd:





LESSON XXVIII

RONDO  
in the Gipsy stile,  
by D<sup>r</sup> HAYDN.

Presto

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

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

4 3 2 1 4 4 3

*fz* *fz*

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

*fz* *fz*

3 2 3 1 + 3 4

3 4 3 2 3 2 1 3

*fz* : 2 1 + 1 + +

*fz* *fz*

This page of musical notation consists of ten systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by 'ff' (fortissimo) and 'fz' (forzando). Fingerings are shown with numbers 1-5. There are also some performance markings like '+' and '22'. The piece concludes with a final cadence in the bass staff.

This musical score consists of eight systems of two staves each (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes complex rhythmic patterns, particularly in the right hand, and chordal accompaniment in the left hand. Dynamics such as *fz* (forzando), *ff* (fortissimo), and *f* (forte) are used throughout. Fingerings are indicated by numbers 1-4 and '+' signs. A first and second ending are marked with '1st' and '2d' in the sixth system. The piece concludes with a double bar line in the eighth system.

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

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

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

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

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

Sixth system of musical notation. Both staves feature complex, fast-moving melodic and rhythmic patterns.

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