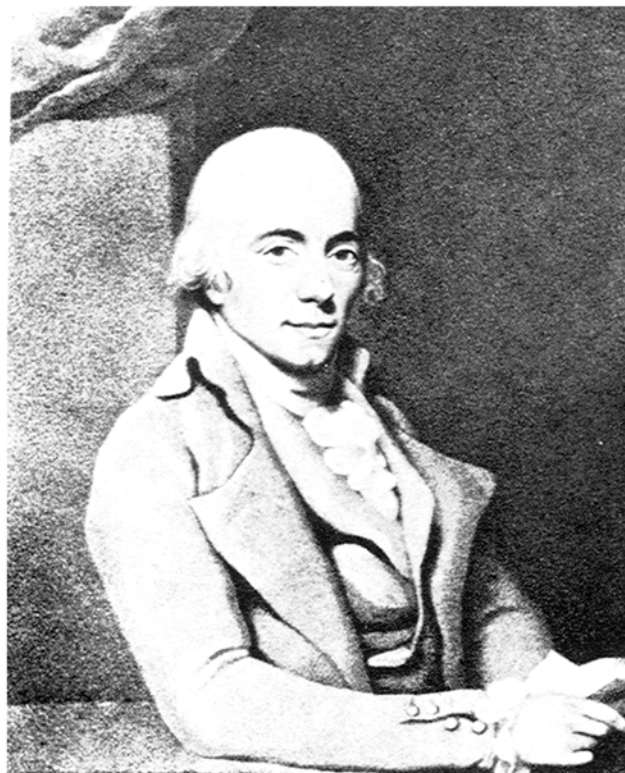

CLEMENTI

THE FIRST BOOK FOR PIANISTS

Judith Schneider, **Editor**



Muzio Clementi (1752–1832) Engraving by T. Hardy

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Muzio Clementi was certainly one of the most important figures in the development of modern piano style. Greatly admired by Beethoven, who is said to have had greater respect for him as a pianist than for Mozart, Clementi is known as the founder of the legato style of playing.

Clementi was the author of an immensely successful piano method, which he published himself, called *An Introduction to the Art of Playing on the Pianoforte*. Beethoven recommended and endorsed this method, and it is known that Chopin used it with his students. The scope of its influence is inestimable, since Clementi’s life span embraced the time from Handel through that of Mendelssohn.

Most of the pieces in this book (all in their original form, unsimplified) are taken from this famous method book (the 11th and final edition, “with great improvements”), or from his supplement to the method (“Second Part of Clementi’s Introduction to the Art of Playing on the Pianoforte . . . calculated for the greatest improvement of the student”). The only exceptions are the *Adagio* (2nd movement) from *Sonatina*, Op. 36, No. 3 (on page 5), which was taken from the sixth and final edition of the *Sonatinas* (“with considerable improvements by the author”), and the *Waltz* (on page 21), taken from his collection of waltzes, Opus 39.

(continued on page 24)

SPANISH DANCE

"Guaracha"

From *An Introduction to the Art of Playing on the Pianoforte*

Vivace

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music. The first measure has a fingering of 2. The second measure has a fingering of 5. The third and fourth measures have a fingering of 4. The lower staff is in bass clef and contains four measures. The first measure has a fingering of 7. The second measure has a fingering of 5. The third measure has a fingering of 2. The fourth measure has a fingering of 1. The dynamic marking *p* is placed above the first measure of the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music. The first measure has a fingering of 2. The second measure has a fingering of 5. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The lower staff is in bass clef and contains four measures. The first measure has a fingering of 1. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 1.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music. The first measure has a fingering of 2. The second measure has a fingering of 4. The third and fourth measures have a fingering of 4. The lower staff is in bass clef and contains four measures. The first measure has a fingering of 1. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The dynamic marking *f* is placed above the first measure of the lower staff. Above the first measure of the upper staff, the text *8va* is written with a dotted line extending across the system.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music. The first measure has a fingering of 2. The second measure has a fingering of 5. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The lower staff is in bass clef and contains four measures. The first measure has a fingering of 1. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 1. Above the first measure of the upper staff, the text *12* is written in a box, and *8va* is written with a dotted line extending across the system.

WALTZ

“How d’ye do? – Very well, I thank you.”

Opus 39, No. 4

Allegro ben marcato

a) This waltz was taken from Clementi’s own publication of this opus, entitled *Twelve Waltzes for the Pianoforte, with an accompaniment for a tamburino & triangle.*