

Nicola Porpora

Partimenti and Lessons in Counterpoint

Edited by Peter van Tour

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Nicola Porpora's *Partimenti* and Lessons in Counterpoint

Nicola Porpora is today remembered primarily as one of the foremost masters of vocal pedagogy in eighteenth-century Italy. In his own time, however, he was known not only as a celebrated singing teacher, but also as a distinguished composer of dramatic music, especially *opera seria*. His operas featured elaborate and highly virtuosic arias written for the most accomplished singers of the age, and as a teacher he trained some of the most remarkable vocal talents of the eighteenth century, including Carlo Broschi (1705–1782)—better known by his stage name Farinelli—and Clementina Spagnuoli (c1735–1778). Through both Porpora's compositions and his teaching, he contributed significantly to the *bel canto* tradition that would come to dominate Italian opera.

Born in Naples in 1686, Porpora belonged to the same generation as several of the most important composers of the late Baroque, including Johann Sebastian Bach (1685–1750), George Frideric Handel (1685–1759), and Domenico Scarlatti (1685–1757). Porpora received his musical education at the *Conservatorio dei Poveri di Gesù Cristo* and soon established himself as a composer of operas distinguished by their vocal brilliance and expressive refinement. His career took him to major European musical centres such as Vienna, Dresden, and London, where he was at times active in direct competition with Handel.

In recent years, Porpora's importance as a teacher of composition has attracted increasing scholarly attention. No less a composer than Joseph Haydn referred to Porpora as a formative influence. In his *Autobiographische Skizze* (1776), Haydn famously recalled:

«... ich schriebe fleissig, doch nicht ganz gegründet, bis ich endlich die gnade hatte von dem berühmten Herrn Porpora (so dazumal in Wienn ware) die ächten Fundamente der sezkunst zu erlernen ...». [In translation: ... I wrote diligently but not in a well-founded way until, finally, I had the good fortune to learn the true fundamentals of composition from the celebrated Herr Porpora (who was at that time in Vienna ...)].

This statement raises a central question: what did Haydn understand by the “true fundamentals of composition” (*die ächten Fundamente der Setzkunst*)? In a notable article, the musicologist Felix Diergarten has argued that Porpora's instruction likely

did not concern language or vocal technique, as earlier scholars proposed, but rather the practice of thoroughbass-based counterpoint—known in Naples as *partimento*.

For eighteenth-century musicians, *partimento* and composition were indeed closely connected, and there is now broad consensus that *partimento* study formed an important pathway toward written counterpoint. In this respect, Diergarten's interpretation is not incorrect: it rightly emphasizes the centrality of practical, keyboard-based training. However, such a view captures only part of what was at stake in Porpora's pedagogy. Interpreting Haydn's phrase as referring primarily to practical keyboard work remains insufficient. The term *Setzkunst* denotes the act of composing—of “setting” notes on paper—rather than merely realizing a bass in performance. Why, then, would Haydn use this term to describe what appears to be instruction rooted in thoroughbass practice?

The present edition, *Partimenti and Lessons in Counterpoint*, proposes an answer to this question. By presenting Nicola Porpora's newly identified collection of exercises in written counterpoint and composition—preserved in the manuscript *Sistema del Contrapunto del Sig.r Niccolò Porpora*, now held in the *Poreč Heritage Museum* (HR-PORzm ZMP 11917)—this edition offers new evidence of the pedagogical methods underlying Porpora's conception of *Setzkunst*. More specifically, it shows that Porpora's teaching was grounded in the systematic practice of variation, through which the boundaries between *partimento*, performance, and written composition were deliberately blurred.

Porpora's instruction appears to have followed a structured progression. As Diergarten has suggested, training likely began with thoroughbass-based exercises—cadences, scales, and sequences—practised in multiple keys. These were followed by *partimenti* designed to develop fluency in accompaniment and contrapuntal thinking. Only at a later stage did instruction turn explicitly to written counterpoint (*Setzkunst*), not as a separate discipline, but as a continuation and transformation of earlier practices.

The written exercises themselves consist of several dozen short *solfeggi*, often no more than a single phrase in two parts: melody and bass. These models were then systematically varied in two principal ways: either the upper voice was replaced with newly constructed melodic variants, or the bass line was replaced with alternative

basses. When the melody was varied, the original example was placed on the lower staves, with new upper voices added above; when the bass was varied, the arrangement was reversed, with alternative bass lines written beneath the original model.

This procedure points to a central pedagogical principle that may help clarify Haydn's remark: the disciplined practice of recomposition through substitution. Students learned not only to understand contrapuntal structures, but to generate new musical textures by replacing individual components within a given framework. In this sense, composition (*Setzkunst*) emerges not as a separate, purely written activity, but as the outcome of a cumulative, practice-based process rooted in variation.

The materials presented here make it possible to examine this process in detail, offering new insight into the kind of training the young Haydn may have received from the Neapolitan master. The present introduction is intended as a guide to these materials. It first outlines practical strategies for realizing the preliminary exercises (the *partimenti*), and then offers an interpretation of the compositional procedures evident in the written counterpoint exercises.

Similar to what is customary in Neapolitan *partimento* tradition, the first practical lessons present simple cadential progressions.

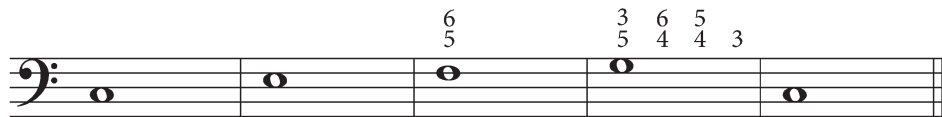


Figure 1: Cadence in which Nicola Porpora introduces the 6-5 chord (transcribed from I-Mc MS Nc 176, fol. 20r).

Interestingly, Porpora notates his cadences, scales, and sequences exclusively in C major. It is nevertheless reasonable to assume that these exercises were intended to be practised in multiple keys, both major and minor—likely extending to keys with up to four sharps or four flats. Each exercise was also meant to be varied: by redistributing the upper voices or by pursuing slightly altered melodic paths. Variation, in other words, appears to have been integral from the outset, embedded even in the most elementary materials.

If this assumption is correct, one may ask why Porpora condensed such a comprehensive system into only a few pages. The answer is most likely pedagogical efficiency. Writing out every exercise in all keys and all possible variants would have been unnecessary; students were expected to internalize and reproduce these patterns by ear. The goal was not the accumulation of written examples, but the development of fluency in adapting them across tonalities and contexts.

Accounts of Porpora's work as a vocal teacher suggest a similar pedagogical approach. In *Curiosités Historiques de la Musique* (Paris, 1830, pp. 386–87), the French theorist François-Joseph Fétis recounts that Porpora taught the renowned castrato Caffarelli (1710–1783) using a single sheet of vocal exercises over the course of six years. Fétis describes it as follows:

“Porpora, one of the most illustrious masters of Italy, took a young castrato, his pupil, into his friendship. He asked him whether he felt the courage to follow steadfastly the path he was about to lay out, however tedious it might seem to him. On receiving an affirmative answer, he wrote on a single sheet of ruled paper the diatonic and chromatic scales, ascending and descending, the leaps of thirds, fourths, fifths, etc., to teach the student to master intervals and sustain the voice; trills, groups of notes, appoggiaturas, and vocal passages of various kinds.

This single sheet occupied both pupil and master for an entire year; the following year was still devoted to it. In the third year, there was no question of changing it; the pupil began to murmur, but the master reminded him of his promise. The fourth year passed, the fifth followed, and still the eternal sheet. In the sixth year, it had not yet been abandoned, but lessons in articulation, pronunciation, and finally declamation were added to it; at the end of this year, the pupil — who had thought he was still dealing only with the fundamentals — was greatly surprised when the master said to him: ‘Go, my son, you have nothing more to learn: you are the finest singer in Italy and in the world.’ He spoke the truth, for this singer was Caffarelli.”

Although the historical accuracy of Fétis's account cannot be verified, it invites a suggestive comparison. Porpora's preliminary exercises—cadences, scales, and sequences—may likewise have functioned as a compact reservoir of patterns, intended to be transposed, varied, ornamented, and recomposed. As the written counterpoint exercises demonstrate, the reshaping of musical phrases was likely central to his pedagogy.

Some extant materials indeed reveal traces of such a process, particularly in

the use of repeated yet varied thoroughbass figures. In these cases, students were encouraged to engage closely with model realizations—imitating established patterns and transforming them into new ones. The repeated variation of concise exercises thus appears to have served as a means of internalizing musical structures, enabling their flexible application within a largely improvisatory framework of learning.

The Partimenti

The dating of Nicola Porpora's set of nineteen partimenti remains uncertain. Certain stylistic features may point to an early phase in his career, possibly during his tenure at the *Conservatorio di Santa Maria di Loreto* (1739–1741), where he succeeded Francesco Mancini (1672–1737). This connection, however, remains speculative, as no documentary evidence confirms it. The small number of surviving sources further complicates efforts to situate these works within a precise historical context.

Despite these uncertainties, the internal structure of the collection clearly reflects the pedagogical logic of partimento training. As is typical of the Neapolitan tradition, the earliest pieces are constructed from fundamental materials—cadences, scales, and sequences—combined into short, self-contained phrases. Harmonic movement is correspondingly restrained: modulation is limited, most often involving a single motion from tonic to dominant and back again. These pieces thus function not as compositions in the conventional sense, but as controlled environments in which basic patterns can be internalized, varied, and recombined.

Partimento No. 4 (see *Figure 2* below) provides a clear example of how preliminary materials are integrated into more developed exercises. A characteristic feature of this piece is the juxtaposition of new and familiar elements. In the first half, a sequential pattern is introduced, with figures that guide the treatment of suspensions in the upper voices. In the second half, by contrast, the texture largely reiterates patterns already encountered in earlier exercises and is therefore left unfigured.

This contrast is pedagogically significant. The figured passages introduce new contrapuntal problems and require close attention, while the unfigured sections rely on the student's prior knowledge and encourage fluency. Both types of material invite variation and transposition, reinforcing the principle—central to Porpora's teaching—that musical understanding emerges through the active manipulation of

patterns rather than their passive reproduction.

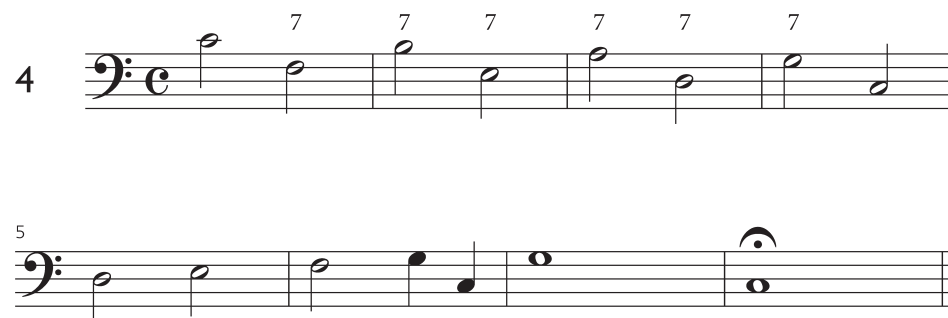


Figure 2: Nicola Porpora's *Partimento No. 4*, combining a sequence of 'down a fifth and up a fourth' with a scalar pattern and a double cadence.

The more advanced partimenti extend this approach by incorporating additional layers of complexity. These include the use of imitation and, at times, the introduction of the tenor clef alongside the bass clef, requiring greater notational fluency. To illustrate the pedagogical aims of such pieces, we may consider *Partimento No. 13* in E minor (see *Figure 3*, below).

Because partimenti rarely include explicit instructions, their purpose must often be inferred from the musical material itself. The goal is not limited to technical proficiency at the keyboard; rather, each exercise typically addresses a specific musical problem—such as the treatment of dissonance, the handling of characteristic intervallic or sequential patterns, modulatory procedures, or the differentiation between alternative realizations of a given chord (for instance, the distinction between perfect and augmented fourths in a 4–2 sonority, described in historical terminology as *quarta minore* and *maggiore*).

In *Partimento No. 13*, the central pedagogical focus appears to be the recognition and realization of sequential patterns. In some passages, such as measure 4, the figures provide clear and explicit guidance. In others—particularly measures 5–9—the student is expected to identify the underlying pattern independently, without the aid of figures.

What makes this exercise especially challenging is that the sequences are partially concealed within the musical surface. While the structural tones reveal coherent

The image displays four staves of musical notation for Nicola Porpora's Partimento No. 13 in E-minor. The notation is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems, each with editorial annotations above the staff:

- Staff 1 (Measures 1-5):** Annotations include "Down a 3rd and up a 4th" (measures 3-4), "Up a 4th and down a 5th" (measures 4-5), and "Up a 4th" (measure 5).
- Staff 2 (Measures 6-10):** Annotations include "and down a 3rd" (measure 6), "Up a 4th and down a 5th" (measures 7-8), and "Up a 5th" (measure 10).
- Staff 3 (Measures 11-15):** Annotations include "and down a 4th" (measure 11) and "Down a 3rd and up a 2nd" (measures 14-15).
- Staff 4 (Measures 16-20):** Annotations include "Down a 3rd and up a 2nd" (measures 16-17) and "Up a 4th and down a 5th" (measures 18-19).

The score includes various musical notations such as slurs, ties, and dynamic markings. The final measure (measure 20) ends with a double bar line and a fermata over the final note.

I-Mc MS Nc 176, fol. 24r

Figure 3: Nicola Porpora's *Partimento* No. 13 in E-minor. The references to the bass motions (or *movimenti di basso*) are editorial.

sequential frameworks, the intervening rhythmic activity obscures these patterns, rendering them less immediately perceptible. The student must therefore learn to distinguish between surface elaboration and underlying structure—between what is heard and what governs what is heard. In eighteenth-century Neapolitan terminology, this underlying level was often described in terms of *movimenti del basso* (“bass motions”).

In this way, the partimenti train not only the hand, but the analytical ear. They cultivate the ability to recognize patterns beneath ornamental detail and to respond to them flexibly in performance. This skill—pattern recognition as the basis for variation and recomposition—forms a crucial link between partimento practice and the later exercises in written counterpoint.

Porpora's Exercises in Written Counterpoint

One of the most distinctive features of Nicola Porpora's pedagogy is his approach to teaching counterpoint through short, *solfeggio*-like written exercises. In these, students were asked not merely to realize a given passage, but to actively transform it—by replacing either the upper voice, the bass line, or, in more advanced cases, both.

Typically, the students were presented with a concise two-part texture, which they notated on their erasable tablets (commonly used in eighteenth-century pedagogy). These two-part exercises were likely approached first as performed material: sung, played, and internalized. Only after this practical engagement would the student proceed to modify the given structure. The pedagogical emphasis thus lay not only on written correctness, but on the integration of aural, vocal, and instrumental understanding. In cases where the bass is to be varied, the solfeggio model is placed

on the highest two staves, using the space under these for the variations. In cases where the melody is to be varied, the solfeggio model is placed on the lowest two staves, using the space over these for the variations.

At a conceptual level, this method closely parallels what is now often described as the “multiple bass” tradition associated with the pedagogical practices of Johann Sebastian Bach. In Bach’s teaching, students engaged with four-part chorales built upon a chorale tune provided by the teacher. Their task extended beyond producing a single harmonization: instead, they were expected to devise several alternative bass lines with different thoroughbass figures, thus yielding multiple viable realizations of the same melodic framework. These alternative settings were not just parallel solutions; individual phrases from different bass lines could also be recombined interchangeably, fostering a flexible and intuitive approach to harmonisation.

Despite differences in texture and context, both the Neapolitan approach exemplified by Porpora and the German tradition associated with Bach share a fundamental pedagogical principle: variation as a means of developing fluency. By systematically reworking a given musical idea, students cultivate not only technical facility but also stylistic flexibility and creative responsiveness at the keyboard and on the page.

This edition concludes with a three-part solfeggio that is often attributed to Nicola Porpora, but which in fact incorporates material by Francesco Durante in its two upper voices. Only the bass line can confidently be ascribed to Porpora himself. The piece is included here to illustrate how a two-part imitative solfeggio for two sopranos can be expanded into a three-part texture simply by adding a bass line. This practice reflects a broader eighteenth-century compositional approach, in which composers at times adapted and reworked existing material, demonstrating considerable flexibility in their engagement with the music of others.

For the modern student of counterpoint, the pedagogical approach of Nicola Porpora remains highly relevant. His practice of “variation counterpoint”—the replacement and recomposition of individual voices within a fixed framework—offers a practical and effective means of engaging with concise musical materials. Rather than treating exercises as fixed problems with a single solution, this approach promotes iterative exploration and the development of multiple outcomes.

Students wishing to adopt this method may profitably begin with short solfeggi

drawn from historical collections, among which the *Solfèges d’Italie* deserves particular mention.¹ These compact pieces are especially well suited to contrapuntal reworking: the bass may be successively rewritten, the upper voices altered, or the texture expanded, all while preserving the underlying melodic and harmonic coherence.

The exercises presented here are intended as methodical exemplars of this practice. They demonstrate how contrapuntal study can remain both practical and versatile, even when based on relatively simple two-part materials. In this way, Porpora’s pedagogy continues to provide a compelling model for integrating composition, performance, and improvisation within a unified discipline of study.

Consulted Sources

Porpora’s partimenti have survived in two manuscripts:

- **I-Mc MS Nc 176** (ca. 1740): “Partimenti (Nicola Porpora).” The first section of this manuscript contains partimenti attributed to Leonardo Leo, although his name does not appear in the source. This portion shows notable similarities in both content and structure to F-Pn 4 c² 343. The second section, copied in a different hand, is explicitly titled “Partimenti del Sig.r D. Nicola Porpora.”
- **HR-PORzm ZMP 11917**: “Sistema sull’accompagnamento, e contrapunto, per lo cembalo, del Sig.r Niccolò Porpora.”

Of these two sources, HR-PORzm ZMP 11917 is the most extensive one, since it contains not only the preliminary exercises (cadences, scales, and sequences) but also the partimenti and a large collection of student exercises in counterpoint.

Visby, 2026
Peter van Tour

1 Within this context, I would like to highlight Robert Gjerdingen’s recent article “Solfeggi with the ‘Simplest Melodies’ Helped Introduce a Grammar of Schemas,” in *Music Theory and Analysis (MTA)*. *International Journal of the Dutch-Flemish Society for Music Theory*. Volume 11, #1, May 2024, pp. 78–105. This article discusses a collection of *sofleggi* that are among the shortest in the entire repertoire.

Scala inventata da D. Nicola Porpora

The image shows a handwritten musical score on aged paper. The title, written in cursive, is "Scala inventata da D. Nicola Porpora". The score is written on two staves. The first staff contains seven measures, and the second staff contains three measures. Each measure contains a single note with various accidentals and fingerings. The notes are: G4 (fingering 8), B4 (fingering 5), D5 (fingerings 7, 6, 5, 8), E5 (fingerings 7, 6, 8), F5 (fingerings 5, 7), G5 (fingerings 5, 6), and A5 (fingerings 8, 4, 3). The second staff contains: B5 (fingerings 5, 4, 5, 6, 7, 6), C6 (fingerings 8, 6, 5, 4, 6), D6 (fingerings 5, 4, 3), E6 (fingerings 6, 4), F6 (fingerings 6, 4), G6 (fingerings 7, 3, 6), A6 (fingerings 8, 3), and B6 (fingerings 5, 4, 8, 3). The rest of the page shows empty staves.

Figure 4: "Scala inventata da D. Nicola Porpora" [Scale invented by Mr. Nicola Porpora]. I-Mc MS Nc 176, fol. 29v.
 Reproduced by permission of the *Museo Internazionale e Biblioteca della Musica*, Bologna.

Editorial Principles

The Principal Source

At the conclusion of each exercise, references are provided identifying the library and call number of the principal source, enabling direct comparison and critical verification. The principal source consulted throughout is HR-PORzm ZMP 11917. A second source, I-Mc MS Nc 176, has been used for proofreading and, in several cases, as principal source where its readings appear to be more accurate.

To gain a fuller understanding of the pedagogical context of Porpora's cadences, scales, and sequences, readers are encouraged to examine how similar materials are treated by other Neapolitan maestri. In particular, Francesco Durante's *Regole e Partimenti*, published in this series by Wessmans Musikförlag (Article Nos. 202450 and 202451), offers a valuable point of comparison.

Figures

In the available sources for Nicola Porpora's *Partimenti and Lessons in Counterpoint*, we frequently encounter passages in which the player deliberately is given only limited information in the thoroughbass figures. In sequences, Porpora often employs just a few figures to signal his intention, leaving it to the performer's judgment and taste to determine, for example, where to modulate or where to introduce a sharpened third in a final cadence. In such cases, In such instances, I have refrained from adding figures to passages that are intentionally sparse, so as not to undermine Porpora's pedagogical aims.

Ornaments

Trilli are indicated with the common abbreviation *tr*. In the various sources for Porpora's *Partimenti and Lessons in Counterpoint*, ornaments often appear only at their first expected occurrence, with performers expected to apply them in similar contexts throughout the piece. For consistency, this edition tacitly adds such *trilli* where they would logically be expected.

Accidentals

Cautionary accidentals have been preserved as they appear in the source. Editorial accidentals, when added for clarity, are enclosed in square brackets to distinguish them from the original notation.

Beams

Modern readers may notice occasional inconsistencies in beaming. Unlike contemporary practice, these inconsistencies have not been standardized, as beaming in historical notation was sometimes used to emphasize changes in harmony within scales or runs.

Beams have been transcribed as they appear in the principal source. However, in cases where the beaming is clearer in a secondary source, I have tacitly adopted the latter.

Clefs

In this edition, clefs are designated as C1-clef (soprano clef), C3-clef (alto clef), C4-clef (tenor clef), and F-clef (bass clef). All clefs have been maintained as in the principal source, without exception.

Fermatas

All fermatas are preserved exactly as they appear in the principal source.

Slurs

Where editorial slurs were deemed necessary, they have been added in dotted form to distinguish them from those found in the original notation.

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Nicola Porpora

Cadences, Scales, and Sequences

Cadenze semplici

I-Mc MS Nc 176, fol. 20r

Cadenze composte

I-Mc MS Nc 176, fol. 20r

I-Mc MS Nc 176, fol. 20r

Scale

I-Mc MS Nc 176, fol. 20v

I-Mc MS Nc 176, fol. 20v

6 6 6/5 5 #6 8/3 6/4 5/4 3 5 6 7 6 5/5 6/4 5/4 3

7 6 7 6 5 4 3 9/7 8/6 7 6 5 6 7 6 6/4 5/3

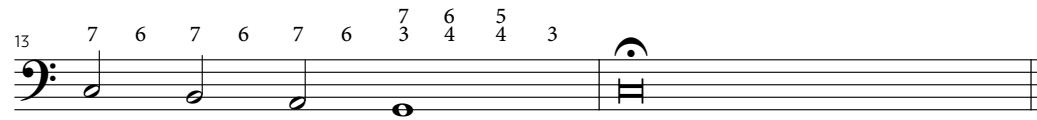
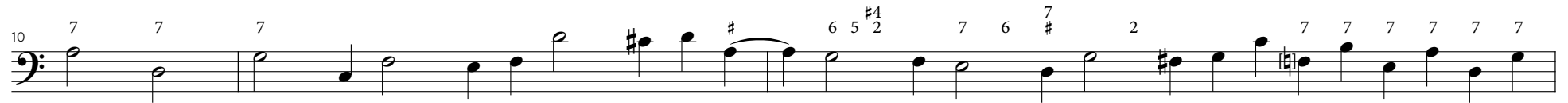
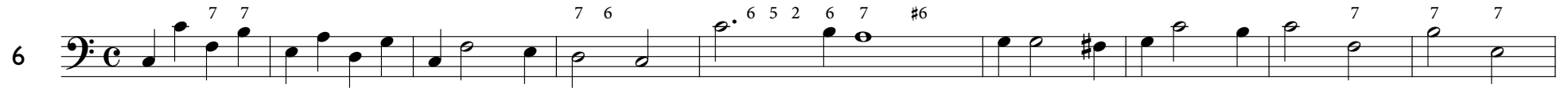
7 b6 6/b5 6/b4 3 5/4 3 7 #6 5 6 5 6 b5 b3 #6 7 #6 5 6 5

7 6 5 6 5 b b6 7 #6 5 6 5 b6 b6 6 #6 6 5 b b 7 6 7 6 5

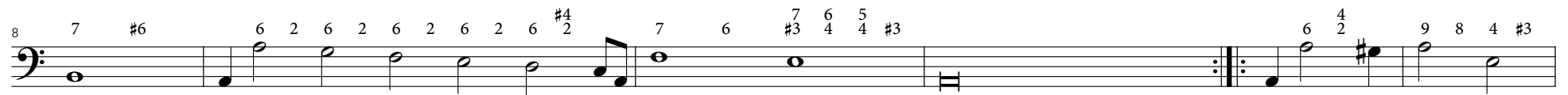
7 b6 5 7 # 6 5 #5 6 5 #5 6 5 5 6 5 6 5

Nicola Porpora

Partimenti



I-Mc MS Nc 176, fol. 22r



I-Mc MS Nc 176, fol. 22v

Nicola Porpora

Dispositions

Two-Part Exercises with Variations in the Bass

1

The image shows a musical score for a two-part exercise. It consists of ten staves. The first two staves are a grand staff (treble and bass clefs) with a common time signature. The first staff contains a melodic line with eighth notes and slurs. The second staff contains a bass line with quarter notes and slurs. The remaining eight staves are single bass clef staves, each containing a different variation of the bass line from the second staff. The variations include different rhythmic patterns, such as eighth notes, quarter notes, and sixteenth notes, and different melodic contours. The score ends with a double bar line and repeat dots on the final staff.

2

The musical score is written for piano and consists of five staves. The first two staves are grouped by a brace on the left and contain a complex melodic line with many slurs and ties. The remaining three staves are bass clefs with simpler accompaniment. The music is in common time (C) and features a key signature of one sharp (F#).

3

Musical score for measures 3-10. The score is written for a grand piano (G-clef and F-clef) in common time (C). The key signature has one sharp (F#). The music consists of four staves. The top two staves are grouped by a brace. The first staff (treble clef) contains whole notes and half notes, with a slur over the last two measures. The second staff (bass clef) contains eighth notes and quarter notes, with slurs over the first four and last two measures. The third staff (bass clef) contains eighth notes and quarter notes, with slurs over the first four and last two measures. The fourth staff (bass clef) contains whole notes and half notes, with a slur over the last two measures.

11

Musical score for measures 11-14. The score is written for a grand piano (G-clef and F-clef) in common time (C). The key signature has one sharp (F#). The music consists of four staves. The top two staves are grouped by a brace. The first staff (treble clef) contains whole notes and half notes, with a slur over the first two measures. The second staff (bass clef) contains eighth notes and quarter notes, with slurs over the first four and last two measures. The third staff (bass clef) contains eighth notes and quarter notes, with slurs over the first four and last two measures. The fourth staff (bass clef) contains whole notes and half notes, with a slur over the last two measures. The piece concludes with a double bar line and repeat signs on all staves.

Francesco Durante & Nicola Porpora

Solfeggio

Durante

Porpora

5

9

12

Trills (tr) are indicated above the first and last notes of the first two staves in measures 12 and 13. The music is in 3/4 time with a key signature of one sharp (F#).

15

Trills (tr) are indicated above the first and last notes of the first two staves in measures 15 and 16. The music continues in 3/4 time with a key signature of one sharp (F#).

18

Trills (tr) are indicated above the first and last notes of the first two staves in measures 18, 19, and 20. The music concludes in 3/4 time with a key signature of one sharp (F#).

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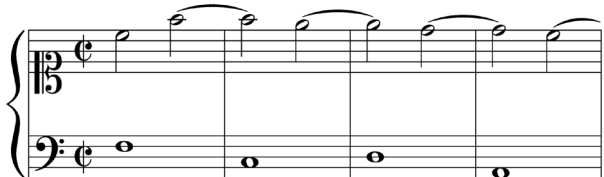
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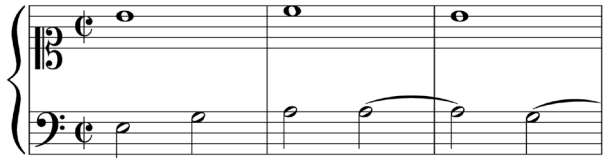
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1  36

Musical notation for exercise 1, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of whole notes: C3, F2, C3, F2.

2  37

Musical notation for exercise 2, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

3  38


Musical notation for exercise 3, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

4  39

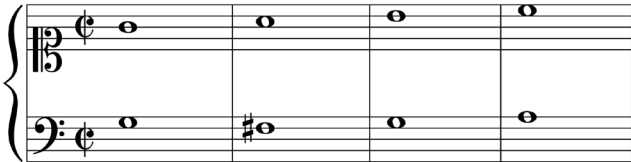
Musical notation for exercise 4, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

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5  40


Musical notation for exercise 5, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

6  41

Musical notation for exercise 6, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

7  42

Musical notation for exercise 7, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

8  43

Musical notation for exercise 8, showing a two-part exercise in C major, 2/4 time. The treble clef part consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

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19  53

Musical notation for exercise 19, page 53. It consists of two staves in G major, 2/4 time. The right hand plays a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

20  54

Musical notation for exercise 20, page 54. It consists of two staves in G major, 2/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

21  54

Musical notation for exercise 21, page 54. It consists of two staves in G major, 2/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

22  55

Musical notation for exercise 22, page 55. It consists of two staves in G major, 2/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

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23  56

Musical notation for exercise 23, page 56. It consists of two staves in G major, 2/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

24  57

Musical notation for exercise 24, page 57. It consists of two staves in G major, 2/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

25  58

Musical notation for exercise 25, page 58. It consists of two staves in G major, 2/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

26  59

Musical notation for exercise 26, page 59. It consists of two staves in G major, 2/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

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