

*Useful Extracts,*

for the

**Piano Forte,**

*Consisting of*

**SCALES IN THE MAJOR AND MINOR KEYS,**

*to which are added Exercises calculated to give*

**A PROPER POSITION OF THE HANDS,**

*being an Introduction to the celebrated Studies of*

**Clementi, Cramer, Moscheles, &c.**

*Arranged and Fingered by*

**J. B. CRAMER.**

*New and Improved Edition.*

*Ent. Sta. Hall.*

*Price 6<sup>d</sup>.*

*London. Published by J. B. CRAMER, ADDISON & BEALE, 201, Regent Street.*

— where may be had —

*A Collection of Preludes for the Piano Forte Composed by several eminent Authors 6<sup>d</sup>.*

W. T. Barrett Engraver from J. P. Gould & Co. New York

## INTRODUCTION.

THE very flattering manner in which the first edition of this little work has been received by the Public, and the Musical Profession, induces the Editor to believe that the term "USEFUL EXTRACTS," by way of Title, has not been misapplied.

The best Masters have always considered the practice of the Scales as an object of first-rate importance; and the Editor's long experience in teaching goes so decidedly to confirm this opinion, that he would most strongly recommend every Pupil to be frequently exercised in this way, as the best and surest means of laying the only true foundation of future excellence on the Piano Forte.

In presenting to the Public this second edition of his "USEFUL EXTRACTS," it has been the Editor's desire to throw into them as much practical utility as the nature and compass of the work would embrace. To this end, he has not only made a slight difference in the succession of the Exercises, but has also added some new matter; and he therefore trusts he does not flatter himself in considering the present edition as offered in an improved form.

The first twelve Examples being chiefly composed of limited and extended Scales, are particularly recommended to the Learner's daily attention; and, in practising them, it may not be useless to remark, that the fingers of both hands must be kept quite compact, and that, in passing the Fingers and Thumb over, or under each other, the keys should be pressed with as little motion of the hand as possible.

N<sup>o</sup> 1.  
Key of C.



Nº 2.  
Key of C.

SHARP KEYS.

Nº 3.  
Key of G.

Nº 4.  
Key of D.

Nº 5.  
Key of A.



## Nº 6.

Key of E.

The first system of No. 6 consists of two staves. The treble staff begins with a series of ascending sixteenth notes, marked with 'x' and fingering 1 2 x 1 2 3 x 4. The bass staff follows with similar patterns, including triplets and 'x' marks. The second system continues these patterns with more complex fingering like 3 2 1 and 4 3 2. The third system concludes the piece with descending sixteenth-note runs and final 'x' marks.

## Nº 7.

Key of B.

The first system of No. 7 consists of two staves. The treble staff begins with a series of ascending sixteenth notes, marked with 'x' and fingering 1 2 x 1 2 3 x 4. The bass staff follows with similar patterns, including triplets and 'x' marks. The second system continues these patterns with more complex fingering like 3 2 1 and 4 3 2. The third system concludes the piece with descending sixteenth-note runs and final 'x' marks.

Nº 8.  
Key of F.

Nº 9.  
Key of Bb.

[illegible][illegible]

The musical score is for a piano introduction. It consists of two staves: a treble staff (top) and a bass staff (bottom). The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The time signature is 3/4, indicated by a '3' over the first measure. The melody in the right hand is a repeating eighth-note figure: B-flat4, A4, G4, F4, E-flat4, D4, C4. The left hand provides a supporting bass line with various chords and single notes. Fingerings are indicated by numbers 1-3, and articulations are marked with 'x' and '+' signs. The piece concludes with a double bar line.

Nº 12.

Nº 13.



No 14.

Key of C.

Key of F.

Key of B $\flat$ .

Key of E $\flat$ .

Key of A $\flat$ .

Key of D $\flat$ .

Key of B.

Key of E.

Key of A.

Key of D.

Key of G.

Key of C.

## Practice to strengthen the third Finger of both Hands.

Nº 15.

Three systems of musical notation for N° 15. Each system consists of a grand staff (treble and bass clefs). The first system contains two measures. The second system contains two measures. The third system contains two measures. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and accents (marked with 'x' or '+'). The key signature is one sharp (F#).

## Practice for the repetition of a Note.

Nº 16.

Three systems of musical notation for N° 16. Each system consists of a grand staff (treble and bass clefs). The first system contains two measures. The second system contains two measures. The third system contains two measures. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and accents (marked with 'x' or '+'). The key signature is one sharp (F#).

Practice for the SHAKE.

11

Nº 17.

Practice for SKIPS.

Nº 18.



Nº 19.

First system of musical notation for No. 19. The treble staff features a series of eighth-note chords and single notes, with fingerings 1, 2, 3, 4, 5 and accents marked with 'x'. The bass staff has a similar pattern with fingerings 1, 2, 3, 4, 5 and accents.

Second system of musical notation for No. 19. The treble staff continues with eighth-note patterns and fingerings 1, 2, 3, 4, 5. The bass staff has a more complex pattern with fingerings 1, 2, 3, 4, 5 and accents.

Nº 20.

First system of musical notation for No. 20. The treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5 and accents. The bass staff has a similar pattern with fingerings 1, 2, 3, 4, 5 and accents.

Second system of musical notation for No. 20. The treble staff continues with eighth-note patterns and fingerings 1, 2, 3, 4, 5. The bass staff has a more complex pattern with fingerings 1, 2, 3, 4, 5 and accents.

Nº 21.

First system of musical notation for No. 21. The treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5 and accents. The bass staff has a similar pattern with fingerings 1, 2, 3, 4, 5 and accents.

Second system of musical notation for No. 21. The treble staff continues with eighth-note patterns and fingerings 1, 2, 3, 4, 5. The bass staff has a more complex pattern with fingerings 1, 2, 3, 4, 5 and accents.

Nº 22.

Exercise Nº 22 consists of two systems. The first system has a piano part (bottom staff) with a treble clef and a violin part (top staff) with a treble clef. The piano part includes fingerings such as 4, 1, 3, 4, 1, 3, 4, 1, 3, and 9. The violin part includes fingerings such as 9, 1, 3, 1, 3, 1, 3, 1, 3, and 9. The second system continues the piece with similar notation and fingerings.

Nº 23.

Exercise Nº 23 consists of two systems. The first system has a piano part (bottom staff) with a treble clef and a violin part (top staff) with a treble clef. The piano part includes fingerings such as 3, 1, 3, 1, 3, 1, 3, 1, 3, and 4. The violin part includes fingerings such as 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, and 4. The second system continues the piece with similar notation and fingerings.

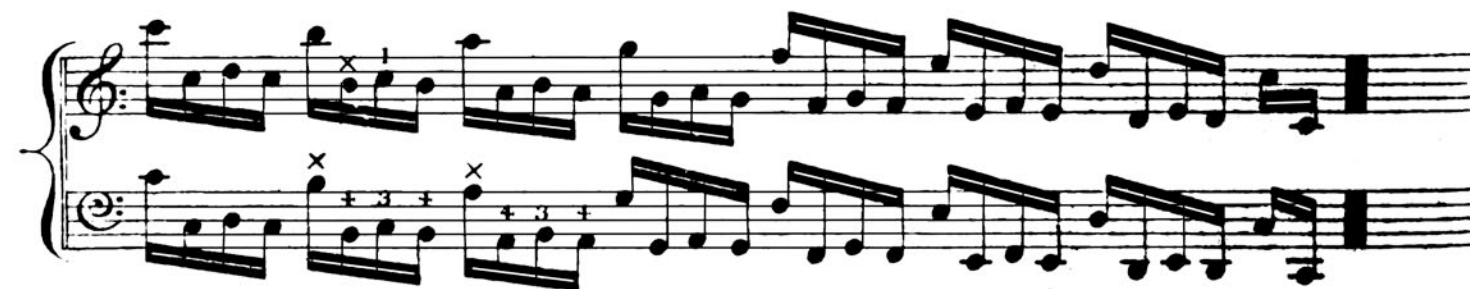
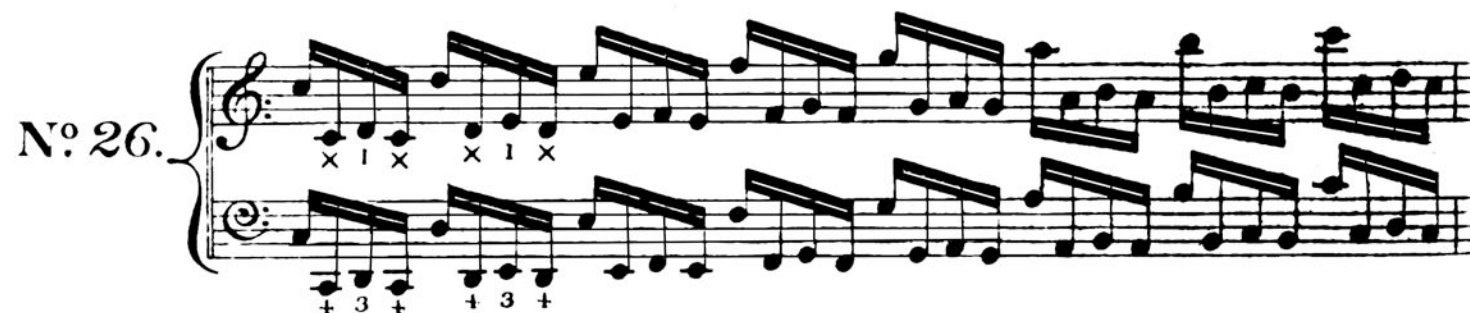
Nº 24.

Exercise Nº 24 consists of two systems. The first system has a piano part (bottom staff) with a treble clef and a violin part (top staff) with a treble clef. The piano part includes fingerings such as 3, 3, 4, 3, 3, 4, 3, 3, 4, and 4. The violin part includes fingerings such as 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, and 1. The second system continues the piece with similar notation and fingerings.

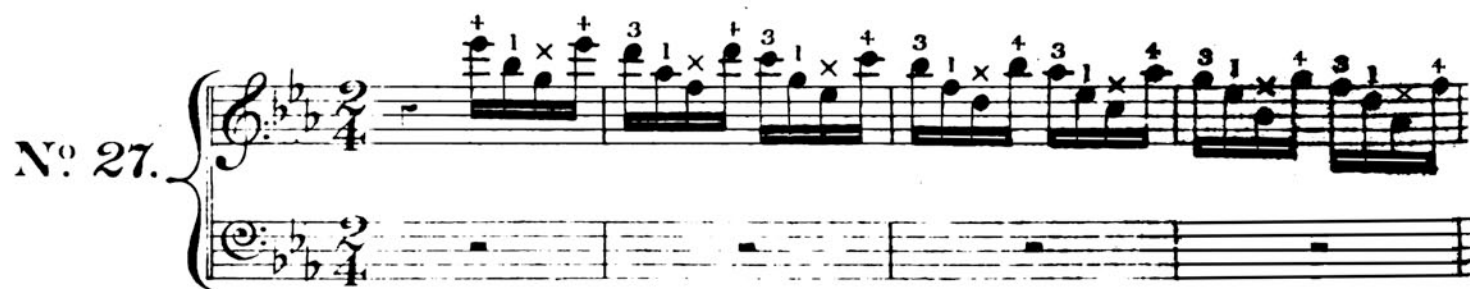
Nº 25.



Nº 26.



Nº 27.



Nº 28.

Nº 29.



Nº 30.

Nº 31.



Nº 32. **EXTENSIONS.**

Nº 33.

Nº 34.

Nº 35.

Nº 36.

Nº 37.

Nº 38.

Nº 39.

Nº 40.

Measures 1-4 of exercise Nº 40. Treble staff: 2x, 3, 4, 2x, 2x, 2x, 2. Bass staff: 2, 1, 3, 2, 2, 1, 3, 2, 2, 2, 2, 2. Accents (x) are placed over the first note of measures 1, 2, 3, and 4.

Measures 5-8 of exercise Nº 40. Treble staff: 2x, 2x, 2x, 2x, 2x. Bass staff: 2, 2, 2, 2, 2, 2, 2, 2. Accents (x) are placed over the first note of measures 5, 6, 7, and 8.

Nº 41.

Measures 1-4 of exercise Nº 41. Treble staff: 1x, 2x, 3, 4, 2, 2, 2, 2, 2, 2, 2, 2. Bass staff: 2, 1, 3, 2, 2, 1, 3, 2, 2, 2, 2, 2. Accents (x) are placed over the first note of measures 1, 2, 3, and 4.

Measures 5-8 of exercise Nº 41. Treble staff: 4, 3, 2, 1, 4, 3, 2, 1, 2, 2, 2, 2. Bass staff: 2, 2, 2, 2, 2, 2, 2, 2. Accents (x) are placed over the first note of measures 5, 6, 7, and 8.

Nº 42.

Measures 1-4 of exercise Nº 42. Treble staff: 2x, 3, 2x, 3, 2x, 3. Bass staff: 2, 2, 2, 2. Accents (x) are placed over the first note of measures 1, 2, 3, and 4.

Measures 5-8 of exercise Nº 42. Treble staff: 3, 2, 3, 4, 3, 2, 3, 4, 3, 2, 3, 1. Bass staff: 2, 2, 2, 2. Accents (x) are placed over the first note of measures 5, 6, 7, and 8.

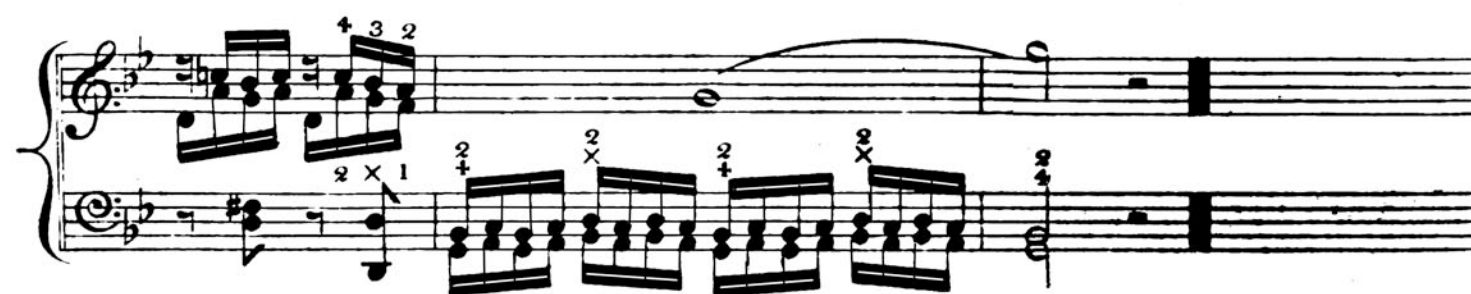




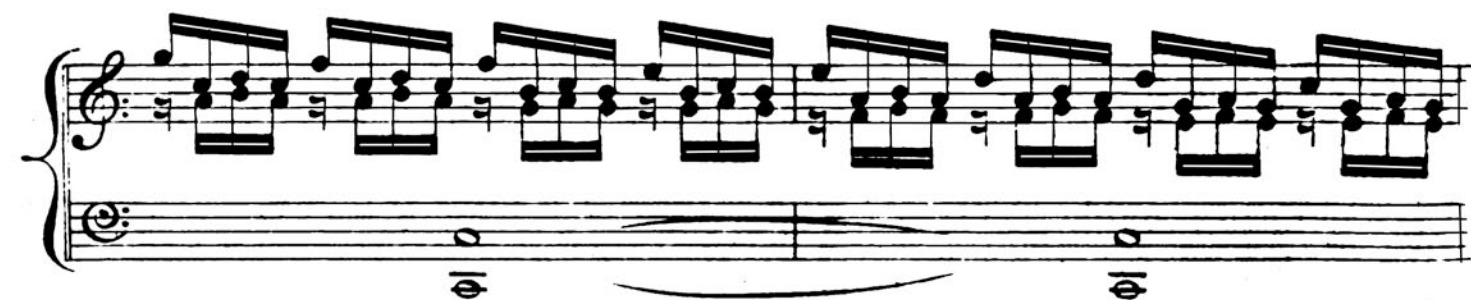
Nº 46.

Nº 47.

Nº 48.



Nº 49.



Nº 50.

Exercise Nº 50 is written for piano in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff features a dense, rhythmic accompaniment of sixteenth-note chords. Fingerings are indicated by numbers 1-4, and articulations are marked with 'X' and '+' signs. The piece concludes with a final chord in the bass staff.

Nº 51.

Exercise Nº 51 is written for piano in 2/4 time. It features a continuous flow of sixteenth-note chords in both staves. The treble staff has a more active melodic line with frequent 'X' and '+' articulations, while the bass staff provides a steady harmonic foundation. The exercise ends with a final chord in the bass staff.

Nº 52.

Exercise Nº 52 is written for piano in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff features a dense, rhythmic accompaniment of sixteenth-note chords. Fingerings are indicated by numbers 1-4, and articulations are marked with 'X' and '+' signs. The piece concludes with a final chord in the bass staff.



Nº 53.

Exercise Nº 53 is a two-staff piece. The treble staff contains a series of ascending and descending runs with various fingerings (1-3, 2-4, 3-5) and accidentals (sharps, flats, naturals). The bass staff is mostly empty, with a few notes and a large slur indicating a sustained or pedaled sound.

Nº 54.

Exercise Nº 54 is a two-staff piece. The treble staff contains a series of ascending and descending runs with various fingerings (1-3, 2-4, 3-5) and accidentals (sharps, flats, naturals). The bass staff is mostly empty, with a few notes and a large slur indicating a sustained or pedaled sound.

Nº 55.

Exercise Nº 55 is a two-staff piece. The treble staff contains a series of ascending and descending runs with various fingerings (1-3, 2-4, 3-5) and accidentals (sharps, flats, naturals). The bass staff is mostly empty, with a few notes and a large slur indicating a sustained or pedaled sound.



Exercise for the practice of three notes.

