

TIRO MUSICUS
Being a
Complete Introduction
TO THE
Piano Forte
WITH
Eight Progressive Lessons
Composed
and Fingered throughout
By
JOSEPH MAZZLINGHI.



Op. 24.

Book 1st P. 5^s

L O N D O N

Printed by G. Goulding N^o. 6 James Street Covent Garde

N. These Lessons to be continued.

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The first thing to be learnt is the names of the Notes on the **PIANO FORTE** in order to attain which please to observe that the white Keys are arranged equally from one end of the Instrument to the other, whereas the black Keys are placed more irregular being divided into clusters of two and three alternately, the Keys are named after the first seven Letters of the Alphabet viz: **A. B.C.D.E.F.G.**

The White Key immediately below (that is to say to the left of) the two black Keys is called **C**, in every part of the Instrument, where the two black Keys appear, and by that Note you may find all the rest, for Example, having got **C**, the next white Key above it (or to the right) is **D**, the next **E.F.G.A.B.**, till you come to **C** again, which will be found in the same situation as your first **C**. that is to say below the two black Keys, you must likewise learn them backwards beginning with **C**, and proceeding to the left or downwards **B.A.G.F.E.D.** please to observe that all white Keys in the whole instrument are but a repetition of these seven Notes, they must be learnt not only backwards and forwards with great fluency, but likewise by Skips, and contrary to the natural progression as from **C** to **E**, from **E** to **A.** &c. reckoning from Note to Note as occasion may require.

Having gain'd a competent knowledge of the white Keys, we next proceed to the black Keys or Flats and Sharps. The black Key next above or to the right of **C** is **C Sharp**, that above **D** is **D Sharp**, **E** has no Sharp, the next above **F** is **F Sharp**, above **G**, **G Sharp**, above **A**, **A Sharp**, **B** has no Sharp, the black Key to the left or below **D**, is **D Flat**, below **E**, is **E Flat**, **F** has no Flat, below **G**, **G Flat**, below **A**, **A Flat**, **B**, **B Flat**, **C** has no Flat.

Hence it appears that the same Keys are made use of both for Flats and Sharps, in the different situations, those above the natural Notes being Sharps, those below them Flats.

Having fully exercised yourself in the Names of all the Keys on the Instrument, we next proceed to learn the Notes on the Paper those that have this mark  or Cliff at the beginning are called the Treble, and are to be play'd with the right hand.

Example.



C D E F G A B C D E F G A B C D E F

Those Notes with this Mark  at the beginning are to be play'd with the left, that being the Mark of the Bass Cliff.



F G A B C D E F G A B C D E F G A B C

These Notes must all be learnt by heart that when they are met with in any piece of Music they may readily be known again and their Names ascertain'd.

Observe that the lowest Note in the first Example is to be found exactly in the middle of the Instrument, is therefore called middle **C**, being the highest Note in the Bass, and the lowest in the Treble, and by reckoning from this Note you may easily find the situation of all the rest.

For the convenience of those whose memories are weak and cannot easily acquire the Notes I have subjoin'd the following Table, to be learnt by Heart by the Scholar separating the lines from the Spaces that they cannot be well mistaken.

Treble Notes

1 Line 2.L. 3.L. 4.L. 5.L. above 1 L above 2 L above 3 L above 1 L below
E G B D F A C E G

Space below 1.S. 2.S. 3.S. 4.S. 5.S. 1.S. above 2.S. above 3.S. above
below A C E G B D F

Bass Notes

1 Line 2.L. 3.L. 4.L. 5.L. above 1.L. above E C A F
G B D F A C 1.L. below 2.L. below 3.L. below 4.L. below

Space below 2.S. 3.S. 4.S. 5.S. 1.S. below 2.S. below 3.S. below 4.S. below
A C E G B 1.S. below 2.S. below 3.S. below 4.S. below

The Bass sometimes extends itself upwards into the Treble and the Treble downwards into the Bass in which case they may be said to borrow from each other, in the following Example the Notes of both are synonymous.

The Treble
descending
into the Bass

C B A G

The Bass
ascending
into the Treble

C D E F G

It is on this account that another Cliff called the Tenor Cliff is occasionally used in order to keep within the compass of the five Lines; it is mark'd thus or thus & is plac'd sometimes on the first Line sometimes the third or fourth and where ever it stands that Note is called C.

Before we proceed further in the Theory it will be necessary to exercise the Scholar in the practical knowledge of what has been said already, for which purpose without looking further He may pick out the Notes both Treble and Bass of two or three Airs that are most familiar which will relieve the mind and awaken attention to the more obstruse parts of the Science.

NB: This Mark O signifies the Thumb, 1 the 1st Finger, 2 the Second, &c. &c.

OF FLATS and SHARPS &c.

A Sharp is mark'd thus and if placed at the beginning of a Piece denotes that all the Notes on that Line or Space (with their Corresponding Octaves) are to be half a Tone higher thro' the whole Piece, If plac'd in the middle of a Tune it is confin'd to that Bar only in which it stands.

A Flat signifies that the Note on that Line or Space should be half a Tone lower subject to the restrictions as the foregoing.

A Natural is merely meant to restore those Notes that were before Sharp or Flat to their Natural State. A single Bar | serves to divide the measure and a double Bar || is the conclusion of each part.

A Repeat is mark'd thus or thus and means that such part of the Tune must go over again, sometimes it is join'd to the double Bar: which means the same thing. A Slur thus signifies that the Notes over which it is placed shou'd be join'd together as much as possible which can only be done by keeping the finger on the Key till the next is ready. If put over two Notes of the same line or space it ought to be held out the full time of both Notes, without being struck again.

Staccato Notes thus or thus are oppos'd to the foregoing being exceeding short and pointed but care must be taken after striking the Note to stay out the full time as in these kind of Passages the Ear is apt to be deceiv'd and hurry on. A Pause over a Note generally means a full Stop, there are different kinds of Pauses (tho' by an unaccountable defect) but one way of marking them sometimes it is meant to be short and sudden, sometimes softly sustain'd and to die away upon the Ear, at other times a gentle Cantabile or extempore flourish is proper, but these distinctions cannot be acquired but by long practice and experience.

A Shake is perform'd thus be carefull to play the Notes equally and never finish a Shake without making a return from the Note below as no Shake can be complete without it. A Turn is used when a Note is of so short duration as not to allow

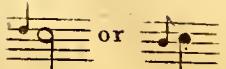
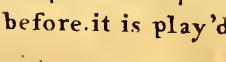
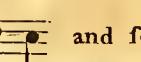
time for a regular Shake thus be cautious to begin and end on the Note on which the Shake or turn is mark'd.

An inverted Turn or S is played thus by beginning on the Note below.

There are two sorts of Measure or Time viz, Common Time and Triple Time, Common Time consists of an equal number of Notes in a Bar, such as 2 Minims, 4 Crotchets, 8 Quavers &c. the usual Marks are thus consisting of 1 Semibreve &c. in a Bar, which is slow. thus somewhat quicker $\frac{2}{4}$ or 2 Crotchets in a Bar, which is quick or flow, according to the Italian Terms commonly inserted at the beginning of a Piece, for an explanation of which see the Dictionary at the end of this Book. Triple Time consists of 3. 6. 12. &c. Notes in a Bar and is mark'd thus $\frac{3}{2}$ or three Minims in a Bar, to be played flow $\frac{3}{4}$ or 3 Crotchets somewhat faster, this is likewise called Minuet time, $\frac{3}{8}$ or three Quavers very quick, but all depend on the Characters mark'd at the beginning. There are two other sorts of Measure which being a mixture of both Times are called Compound Common Time, and Compound Triple Time. Compound Common Time is mark'd thus $\frac{12}{4}$ or Twelve Crotchets in a Bar, $\frac{12}{8}$ or twelve Quavers $\frac{6}{4}$ or Six Crotchets, $\frac{8}{8}$ or Six Quavers, Compound Triple Time has these Characters, $\frac{9}{4}$ or Nine Crotchets in a Bar, $\frac{9}{8}$ or Nine Quavers, The Numbers and Proportions of all different Times may be found by inspecting the following Example.

Example

The musical example consists of four staves of music. The first staff is labeled "Common Time" and shows measures in common time (4/4). The second staff is labeled "Triple Time" and shows measures in triple time (3/4). The third staff is labeled "Compound Common Time" and shows measures in compound common time (12/4 and 12/8). The fourth staff is labeled "Compound Triple Time" and shows measures in compound triple time (9/4 and 9/8).

An Apogatura or diminutive Note placed before a large one thus  or  suspends or borrows half of it, So that a Minim with a small Crotchet before it is play'd like two Crotchets  play'd thus  and so in the same proportion of all the other Notes. When an Apogatura comes before a dotted Note it takes away two thirds of the Note Ex:  play'd thus 

The Notes, their Names Proportions, Rests &c.

Semibreve	Rest								
Minims 2	1 Minims								
Crotchets 4	2	1 Crotchet							
Quavers 8	4	2	1 Quavers						
Semiquavers 16	8	4	2	Semi- 1 quaver					
Demi-semi-quavers 32	16	8	4	2	Demi- semi- 1 quaver				

A Speck (or Dot) after any Note or Rest makes it half as long again.

The Speck of A

INTRODUCTION.

The musical score consists of 12 staves, each with a different rhythmic notation system. The notation uses numbers preceding each note to indicate its duration. The staves are grouped by large vertical braces. The first four staves use a treble clef, while the remaining eight use a bass clef. The notation is highly varied, with some staves using simple note heads and stems, while others use more complex symbols like circles, squares, and triangles. Some notes have horizontal dashes or lines through them, suggesting specific performance techniques.

Treble clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Bass clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Treble clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Bass clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Treble clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Bass clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Treble clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Bass clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Treble clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Bass clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Treble clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Bass clef, C key signature, common time. Fingerings and strumming patterns are indicated above the strings.

Handwritten musical score for two voices and basso continuo, page 7. The score consists of eight staves of music with various note heads and rests. The top two staves are soprano and alto voices, the bottom two are basso continuo, and the middle two are tenor and bass voices. Measure numbers 24 through 31 are indicated above the staves.

Measure 24:

- Soprano: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 1 \\ 0 & 1 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

Measure 25:

- Soprano: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 1 \\ 0 & 1 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

Measure 26:

- Soprano: $\begin{smallmatrix} 4 & 3 \\ 1 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 1 & 0 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

Measure 27:

- Soprano: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

Measure 28:

- Soprano: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

Measure 29:

- Soprano: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

Measure 30:

- Soprano: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

Measure 31:

- Soprano: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Alto: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 0 \\ 2 & 0 \end{smallmatrix}$
- Tenor: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$
- Bass: $\begin{smallmatrix} 4 & 2 \\ 0 & 2 \end{smallmatrix}$

LESSON. I.

Andante.

The musical score consists of six staves of music, likely for a mandolin or guitar. The first two staves are in common time (C) and the remaining four are in 3/4 time (G). The first staff begins with a whole note followed by a half note. The second staff starts with a half note. The third staff has a whole note followed by a half note. The fourth staff has a whole note followed by a half note. The fifth staff has a whole note followed by a half note. The sixth staff has a whole note followed by a half note. The music includes various fingerings (e.g., 1, 2, 3, 4, 0) and rests. The score is divided into sections by brace lines, with 'Andante.' preceding the first two staves and 'Allegretto' preceding the last four staves.

Andantino

LESSON. II.

Allegretto

The sheet music consists of eight staves of musical notation. The first two staves are for 'Andantino' in common time (C), with the top staff in treble clef and the bottom in bass clef. The next six staves are for 'LESSON. II.' in 'Allegretto' tempo in common time (C), with the top staff in treble clef and the bottom in bass clef. Fingerings are indicated above the notes throughout the piece.

Larghetto

Allegretto

LESSON.III

Andante

Sheet music for two staves, likely for mandolin or guitar. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eight measures of continuous sixteenth-note patterns with various fingerings indicated by numbers above the notes.

Measure 1:

Top Staff: 0 2 0 4 2 3 1 2 0 4 2 3 1 2 0 1 2 3 4 4 3 2 1 4 3 2 1 0 1 2 3 4 4 3 2 4 3 2 1

Bottom Staff: 4 0 1 2 0 1 2 3 4 3 2 1 0 4 2 4 3 2 1 0 4

Measure 2:

Top Staff: 0 1 2 3 4 4 3 2 4 3 2 1 0 2 0 0 4 2 0 1 2 0 1 4 4 3 2 1 3 2 1

Bottom Staff: 2 4 3 2 1 0 4 2 2 1 3 0 2 0 1 3 0 2 0 1 4 4 3 2 1 3 2 1

Measure 3:

Top Staff: 2 3 1 2 0 4 1 4 0 3 2 3 1 3 2 3 2 1 3 0 3 1 3

Bottom Staff: 0 1 4 4 0 3 3 0 3 2 0 1 0 2 0 3 2 0 1 4 4 3 2 1 3 2 1

Measure 4:

Top Staff: 2 3 2 1 3 1 0 1 2 2 3 1 0 1 2 2 3 1 0 1 2 4 3 2 1 0 1 4

Bottom Staff: 1 2 3 0 4 0 1 2 3 0 4 0 1 2 3 0 4 0 1 2 4 3 2 1 0 1 2

Measure 5:

Top Staff: 3 2 1 0 1 1 0 0 1 2 3 4 3 2 1 0 2 0 2 1 0 2 1 0 2 1

Bottom Staff: 0 1 2 3 4 0 3 0 3 0 3 2 1 0 3 0 3 0 2

Measure 6:

Top Staff: 0 2 1 0 4 2 0 2 0 1 3 1 2 4 2 3 1 2 0 2 0 4 2 3 1 2 0 1 2 3 4 4 3 2 1 4 3 2 1

Bottom Staff: 2 0 3 2 1 4 0 1 2 0 1 2 3 4 3 2 1 0 4

Measure 7:

Top Staff: 0 1 2 3 4 4 3 2 4 3 2 1 0 1 2 3 4 4 3 2 4 3 2 1 0 4 4 3 2 1 0 4

Bottom Staff: 2 4 3 2 1 0 4 2 4 3 2 1 0 4 0 0 0

Grazioso

2 4 3 2 3 4 2 4 3 2 3 4 4 3 2 1 C

4 0 3 2 4 0 3 2 4 0 2 4

1 2 3 2 1 0 1 2 3 2 2 1 0 1 2

3 2 0 1 2 3 1 4 2 0 3 3 2 1 0 0 2 4 3 2 3 4 2 4 3 2 3 4

1 0 1 3 2 1 0 1 4 4 0 3 0 2 0 4 0 3 0 2 0

4 3 2 1 0 1 2 3 2 4 3 2 1 0 1 2 3 2 3 0 2 0 4 0

4 0 2 0 4 0 3 0 4 0 4 0 2 0 4 0 3 0 4 0 2 1 0 1

3 0 2 0 1 2 3 4 2 2 1 0 1 0 0 1 2 1 4 4 0 4 0

3 0 2 0 1 2 3 4 2 2 1 0 0 1 2 1 4 4 0 4 0

4 0

The sheet music consists of six staves of musical notation for two voices: Treble (G-clef) and Bass (F-clef). The music is in common time and uses a key signature of one sharp (F#). Fingerings are indicated above the notes in both staves.

Staff 1 (Treble):
3 2 1 2 3 4
2 1 0 0 1 2 3 2 1 2 3 4
1 2 3 2 1 0 2 3 4
1 2 3 2 1 0 2 3 4

Staff 2 (Bass):
1 0 1 4 3 2 1 0 1 4 3 2 1 2 1 0 2 1 2 4 3 2 3 4
4 0 3 0 2 0 4 0 2 0 4 0 3 0 4 0 4 0 2 0 4 0

Staff 3 (Treble):
2 4 3 2 3 4
4 3 2 1 0 1 2 3 2 1 0 2 4 3 2 1 0

Staff 4 (Bass):
4 0 3 0 2 0 4 0 2 0 4 0 3 0 4 0 4 0 2 0 4 0

Staff 5 (Treble):
1 2 3 2 3 0 2 0 4 0 3 0 2 0 1 2 3 4 2 2 1 0
3 0 4 0 2 1 0 1 2 3 4 3 2 1 0 2 4 2 0 2 4 2 0

Staff 6 (Bass):
4 0 2 1 0 1 2 1 4 2 1 0 1 2 1 4 0 2 1 0 2 4 2 1

LESSON.

IV.

All^o Mod^o

The musical score consists of ten measures of music for a six-stringed instrument, likely a mandolin or guitar. The music is divided into two staves of tablature and a single bass staff.

- Top Staff:** G major (G-C-B-A-E-D). The tablature shows six strings with fingerings (0-4) and various note heads (open, filled, and dashed).
- Bottom Staff:** D major (D-G-B-E-A-D). The tablature shows six strings with fingerings (0-4) and various note heads.
- Bass Staff:** Shows standard note heads and rests.
- Measure Numbers:** Measure numbers 1 through 10 are positioned above the staves.
- Key Signature:** The key signature changes from G major (one sharp) to D major (no sharps or flats) at the beginning of the piece.

Musical score for two staves, likely for mandolin or guitar, featuring tablature with fingerings and standard musical notation.

Staff 1 (Top):

- Measure 1: Fingerings 4, 2, 0; 4, 2, 0; 2, 3, 0; 2, 2, 0; 4, 3, 0; 3, 4, 0; 2, 1, 0; 3, 2, 0; 1, 0, 3, 2, 1, 0, 3.
- Measure 2: Fingerings 1, 0, 4, 2, 1, 0, 4, 2, 1, 0, 4, 2, 1, 0, 4, 2, 0, 3.
- Measure 3: Fingerings 0, 1, 3, 0, 1, 2, 1, 2, 3, 4, 4, 0, 3, 4, 3, 2, 3, 2, 1, 2, 1, 0, 3, 4, 3, 2, 3, 2, 1, 2, 1.
- Measure 4: Fingerings 2, 3, 4, 3, 2, 1, 0, 1, 0, 1, 2, 3, 2, 1, 0, 2, 3, 4, 3, 2, 1, 0, 1, 0, 2, 3, 4, 3, 2, 1, 0, 1.
- Measure 5: Fingerings 0, 4, 2, 0, 4, 2, 0, 1, 1, 2, 1, 0, 1, 2, 0, 4, 2, 0, 4, 2, 0, 1.
- Measure 6: Fingerings 2, 4, 0, 4, 2, 0, 4, 2, 0, 2, 1, 0, 2, 1, 0, 4, 2, 0, 4, 2, 0, 2.
- Measure 7: Fingerings 0, 1, 2, 1, 0, 1, 2, 0, 4, 2, 0, 4, 2, 0, 3, 4, 2, 3, 4, 2.
- Measure 8: Fingerings 0, 2, 0, 1, 4, 0, 4, 2, 1, 0, 3, 2, 0, 4, 2, 1, 0, 3, 2, 0.
- Measure 9: Fingerings 1, 0, 4, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0.

Staff 2 (Bottom):

- Measure 1: Fingerings 3, 2, 0; 2, 1, 0; 1, 0, 4, 2, 1, 0, 4, 2, 1, 0, 4, 2, 1, 0, 4, 2, 0, 3.
- Measure 2: Fingerings 2, 1, 0, 4, 0, 2, 0, 4, 0, 2, 0, 4, 0, 2, 0, 4, 0, 2, 0, 4, 0, 2.
- Measure 3: Fingerings 0, 1, 2, 1, 0, 1, 2, 0, 4, 0, 1, 2, 0, 4, 0, 1, 2, 0, 4, 0, 1.
- Measure 4: Fingerings 2, 3, 4, 3, 2, 1, 0, 1, 0, 1, 2, 3, 2, 1, 0, 2, 3, 4, 3, 2, 1, 0, 1.
- Measure 5: Fingerings 2, 4, 0, 4, 2, 0, 4, 2, 0, 2, 1, 0, 2, 1, 0, 4, 2, 0, 4, 2, 0, 2.
- Measure 6: Fingerings 0, 1, 2, 1, 0, 1, 2, 0, 4, 0, 1, 2, 0, 4, 0, 1, 2, 0, 4, 0, 1.
- Measure 7: Fingerings 0, 2, 0, 1, 4, 0, 4, 2, 1, 0, 3, 2, 0, 4, 2, 1, 0, 3, 2, 0.
- Measure 8: Fingerings 1, 0, 4, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0.

Andante

Fingerings for the treble staff (top line):

- Staff 1: 3 1 4 2 3 1 0 1 0 1 2 3 2 | 3 1 4 2 0 1 3
- Staff 2: 1 0 1 2 3 2 4 1 0 1 3 2
- Staff 3: 2 0 2 1 2 0 0 0 3 1 2 0 2 0 3 1 2 0 2 0 3 4 2 0 3 2 1 0
- Staff 4: 0 2 0 0 1 4 3 1 2 0 2 0 3 1 0 2 0 2 0 3 2 1 0
- Staff 5: 3 1 4 2 3 1 0 1 3 2 1 2 3 2 | 3 1 3 0 2 0 0 4 2 4 0
- Staff 6: 1 0 1 0 2 0 0 1 3 1 3 0 2 0 0 4 2 4 0
- Staff 7: 0 4 3 1 0 1 2 0 4 2 1 3 0 0 2 4 0 4 3 2 1 0
- Staff 8: 4 1 0 1 2 0 4 2 1 3 0 0 2 4 0 4 3 2 1 0
- Staff 9: 4 3 2 1 0 0 2 1 0 2 3 1 0 2 0 0 2 1 0 2 1 0
- Staff 10: 3 1 4 2 3 1 0 1 0 1 2 3 2 1 3 1 4 2 3 1 0 1 3 2 1 2

Fingerings for the bass staff (bottom line):

- Staff 1: 1 0 1 2 3 2 4 1 0 1 3 2
- Staff 2: 3 2 4 1 0
- Staff 3: 1 0 2 0 0 4 2 4 0
- Staff 4: 0 4 2 4 0
- Staff 5: 0 4 2 4 0
- Staff 6: 0 4 2 4 0
- Staff 7: 0 4 2 4 0
- Staff 8: 0 4 2 4 0
- Staff 9: 0 4 2 4 0
- Staff 10: 0 4 2 4 0

Andante

LESSON
V.

f

The sheet music consists of ten staves of musical notation for violin. The key signature alternates between $\text{G}^{\#}$ (G major) and $\text{D}^{\#}$ (D major). Fingerings are written above the notes. Measure 1 starts in $\text{G}^{\#}$ with a dynamic *f*. Measures 2-3 start in $\text{D}^{\#}$. Measures 4-5 start in $\text{G}^{\#}$. Measures 6-7 start in $\text{D}^{\#}$. Measures 8-9 start in $\text{G}^{\#}$. Measure 10 starts in $\text{D}^{\#}$.

Sheet music for two violins and basso continuo, page 18. The music consists of ten staves of handwritten musical notation. Fingerings are indicated above the notes, and dynamic markings (e.g., *f*, *p*) are placed throughout. The notation is in common time, with various key signatures (G major, A major, D major) indicated by sharps or flats.

1. Violin 1 (Top Staff):

- Measure 1: $4 \quad 3 \quad 2 \quad 1 \quad 2 \quad 2 \quad 3 \quad 4 \quad 3 \quad 2 \quad 3 \quad 4 \quad 3 \quad 2 \quad 1 \quad 2 \quad 1 \quad 0 \quad 1 \quad 2 \quad 0 \quad 3 \quad 2 \quad 1$
- Measure 2: $4 \quad 0$

2. Violin 2 (Second Staff):

- Measure 1: $2 \quad 3 \quad 4 \quad 3 \quad 2 \quad 1 \quad 2 \quad 2 \quad 3 \quad 4 \quad 3 \quad 2 \quad 3 \quad 4 \quad 3 \quad 2 \quad 1 \quad 1 \quad 2 \quad 1 \quad 0 \quad 1 \quad 2 \quad 0$
- Measure 2: $4 \quad 0$

3. Basso Continuo (Bottom Staff):

- Measure 1: $0 \quad 0 \quad 2 \quad 0 \quad 2 \quad 1 \quad 3 \quad 0 \quad 2 \quad 0 \quad 2 \quad 1 \quad 3 \quad 2 \quad 4 \quad 3 \quad 0 \quad 2 \quad 0 \quad 2 \quad 1 \quad 3 \quad 0 \quad 2 \quad 0 \quad 2 \quad 1 \quad 3 \quad 2 \quad 4$
- Measure 2: $0 \quad 4 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0$
- Measure 3: $3 \quad 1 \quad 0 \quad 4 \quad 0 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0$
- Measure 4: $2 \quad 0 \quad 3 \quad 0 \quad 2 \quad 4 \quad 1 \quad 3 \quad 0 \quad 4 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0$
- Measure 5: $1 \quad 2 \quad 3 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 1 \quad 2 \quad 3 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 1 \quad 2 \quad 3 \quad 2 \quad 1 \quad 0$
- Measure 6: $4 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 2 \quad 0 \quad 4 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 1 \quad 0 \quad 2 \quad 0 \quad 3 \quad 0 \quad 1 \quad 2 \quad 3 \quad 0 \quad 1 \quad 2$
- Measure 7: $1 \quad 0 \quad 2 \quad 0 \quad 3 \quad 4 \quad 0 \quad 2 \quad 1 \quad 0 \quad 1 \quad 2 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0 \quad 2 \quad 3 \quad 4 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3 \quad 2 \quad 1 \quad 0$
- Measure 8: $4 \quad 3 \quad 2 \quad 1 \quad 0 \quad 0 \quad 4 \quad 4 \quad 0 \quad 1 \quad 0 \quad 4 \quad 2 \quad 2 \quad 4 \quad 0 \quad 1 \quad 0 \quad 4$
- Measure 9: $2 \quad 0 \quad 3 \quad 4 \quad 0 \quad 4 \quad 3 \quad 2 \quad 3 \quad 2 \quad 0 \quad 0 \quad 2 \quad 0 \quad 2 \quad 1 \quad 3 \quad 0 \quad 2 \quad 0 \quad 2 \quad 1 \quad 3 \quad 2 \quad 4 \quad 3$
- Measure 10: $2 \quad 2 \quad 4 \quad 0 \quad 2 \quad 2 \quad 4 \quad 0 \quad 0$

Andante 

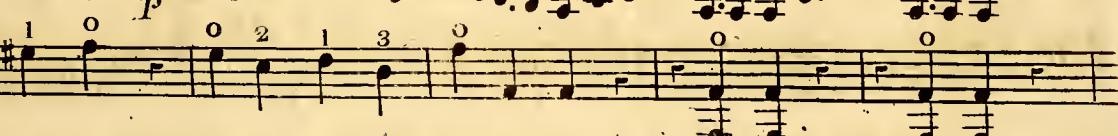
Maestoso 





















Allegretto

LESSON VI.

The sheet music consists of ten staves of musical notation for a six-finger guitar. The first staff is a treble clef staff with a key signature of one sharp. The second staff is a bass clef staff with a key signature of one sharp. The third staff is a treble clef staff with a key signature of one sharp. The fourth staff is a bass clef staff with a key signature of one sharp. The fifth staff is a treble clef staff with a key signature of one sharp. The sixth staff is a bass clef staff with a key signature of one sharp. The seventh staff is a treble clef staff with a key signature of one sharp. The eighth staff is a bass clef staff with a key signature of one sharp. The ninth staff is a treble clef staff with a key signature of one sharp. The tenth staff is a bass clef staff with a key signature of one sharp. Fingerings are indicated above the notes, and dynamics such as *p*, *f*, and *fp* are used throughout the piece.

Musical score for two staves (Treble and Bass clefs) in 4/4 time. Fingerings are shown above the notes. Measure 1 starts with a dynamic *p* and ends with a dynamic *f*. Measures 2-12 continue the melodic line with various chords and fingerings.

Larghett *p*

dim *f*

LESSON.VII

Andante.

p

f p

24

Musical score for two hands, featuring ten staves of music. The music is primarily in common time, with various key signatures (G major, A major, D major) indicated by sharps or flats. Fingerings and dynamic markings are present throughout the score.

Staff 1 (Treble Clef):

- Measures 1-2: Fingerings 1 2 1, 0 1 0, 2 3 2 1 0 2, 0; Dynamic: forte.
- Measures 3-4: Fingerings 4 2 1, 0 2 3, 2 1 0, 0; Dynamic: forte.
- Measures 5-6: Fingerings 2 3 2 0 2, 2 3 2 1 0.

Staff 2 (Bass Clef):

- Measures 1-2: Fingerings 4 2 1, 0 2 3, 2 1 0, 0.
- Measures 3-4: Fingerings 1 0 3 2 3 2 1 2 3 2, 2 3 2 0 1, 2 3 2 0 1, 0 0 3 2 2 4 1 1 2.
- Measures 5-6: Fingerings 0 1 0, 1 0, 1 1 2.
- Measures 7-8: Fingerings 4 3 2 1 0 2, 0 4 3 0.
- Measures 9-10: Fingerings 0 0 2 1 1 2 0, 0 1 2 3 4, 1 0 1 2 0 2 2 3 4 3 2 1 0 2 1 0, 2 1 0 1 0 1 2 0 1 0 1.
- Measures 11-12: Fingerings 2 3 2 0 2, 2 3 2 1 0, 0 0 3 2 2 4 1 1 2, 0 0 1 2 3 4 2 0, 0 1 2 1 0, 0 1 0.
- Measures 13-14: Fingerings 3 2 1 0 2 1 0, 0 2 4, 4 2 1 0 2 3.
- Measures 15-16: Fingerings 0 1 2 3 4 4 2 3 2 1 2 1 0, 2 3 2 1 0 2 0, 3 2 1 0 1.
- Measures 17-18: Fingerings 4 2 4 0 1 1 0, 0 2 4, 0 2 4 0 8.
- Measures 19-20: Fingerings 0 1 2 3 4 1 3 0 2 1 0 2 1 0 1 2 0, 0 1 2 1 0 1 0 2 3 2 1 0 2 0, 1 2 3.
- Measures 21-22: Fingerings 3 2 1 0 2 1 0 2 0 4 4 0, rfp.
- Measures 23-24: Fingerings 4 2 4 2, pp.

Brillante

24

Handwritten musical score for two staves, measures 24-25. The score consists of ten lines of music, each with a treble clef, a key signature of two sharps, and a time signature of common time. Measure 24 starts with a sixteenth-note pattern: Treble staff (3 4 2 3), Bass staff (1 o). Measures 25 begin with eighth-note patterns: Treble staff (1 1 2 2 0 o), Bass staff (3 4). The bass staff has a dynamic marking *Cresc.* Measures 26 start with eighth-note patterns: Treble staff (2 o 3 1), Bass staff (4 o). The bass staff has a dynamic marking *p.* Measures 27 start with eighth-note patterns: Treble staff (2 3 2 3 1), Bass staff (4 o). Measures 28 start with eighth-note patterns: Treble staff (4 o 1 2 3), Bass staff (2 4 o). Measures 29 start with eighth-note patterns: Treble staff (2 3 4 3 2 1 2 3 1), Bass staff (4 o 0 4 2). The bass staff has a dynamic marking *p.* Measures 30 start with eighth-note patterns: Treble staff (4 2 1 2 3 1 0), Bass staff (3). The bass staff has a dynamic marking *f.*

LESSON.VIII

Con Spirito

p

f

Sheet music for two staves, Treble and Bass, in G major (two sharps). The music consists of ten staves of sixteenth-note patterns with fingerings.

- Staff 1: Starts with a 4 over a 0.
- Staff 2: Starts with a 4 over a 0.
- Staff 3: Starts with a 2 over a 3 over a 4 over a 0.
- Staff 4: Starts with a 0 over a 1.
- Staff 5: Starts with a 1 over a 4 over a 0.
- Staff 6: Starts with a 0 over a 1.
- Staff 7: Starts with a 0 over a 1.
- Staff 8: Starts with a 1 over a 0.
- Staff 9: Starts with a 0 over a 1.
- Staff 10: Starts with a 4 over a 3 over a 0.

Scherzando

4 3 2 4 3 2 3 1 1

p

2 0 3 4 2 0 3 4 3 0 1 0 4 0 2 1

0 1 2 3 4 1 4 4 3 2 4 3 2

4 0 2 4 0 2 4 3 2 1 0 1 2 2 0 3 4 2 0 3 4

3 0 1 0 0 1 2 3 4 3 2 4 2 1 2 1 0 2 1 0

Fine

2 0 1 2 0 1 2 1 3 2 4 3

4 3 2 1 0 0 2 1 0 1 0 1 2 0 3 2 3 2 1 1 4

4 3 2 2 2 3 4 3 2 2 3 2 1 1 2 1 0 0 1 0 2 1 0

4 2 1 0 4 2 1 0 1 0 1 0 2 1 0 1 0 2 1 0

3 0 1 2 0 1 2 3 0 1 0 1 0 1 2 4 2 1 1 0 1 0 1 2 4 2

0 0 0 1 0 2 1 0 1 0 2 1 0 1 0 2 1 0 1 0 2 1 0

2d. f.

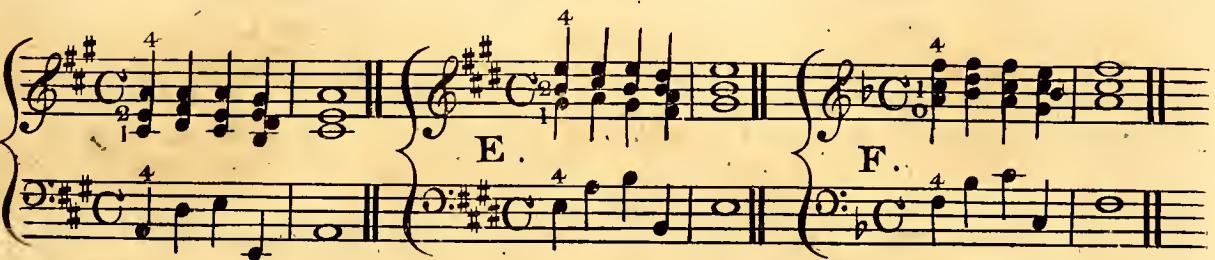
1 0 1 2 1 0 1 2 3 1 2 3 1 2 0 3 4

1 1 2 3 1 2 3 1 2 0 3 4

D.C.

Major Chords

C. 

A. 

B_b. 

Minor Chords

A. 

E. 

C. 

To point out the Different Degrees of Movements
The following Terms are made use of.

	I Degree	
Moderato		Moderate
Allegretto		Rather fast
Allegro Maestoso		(Majestic or with Elevation)
un poco Vivace		a little lively
Allegro ma non tanto Presto		lively but not too quick
Allegro un poco		a Little Quick
	II Degree	
Allegro		Brisk
Allegro Afsai		Quicker than Allegro
Vivace, Scherzando or Brillante		Lively or merrily
poco Presto		a little Fast
Allegro con Spirito		with Spirit
Allegro con Brio		with Sprightliness
	III Degree	
Presto		Fast
Prestissimo		very Fast
Allegro di Molto		very brisk
	IV Degree	
Andante		
Andantino	}	Slowly
Larghetto		
	V Degree	
Cantabile		In a Singing Style
Grazioso		Graceful
	VI Degree	
Adagio	}	Slow and Expressive
poco Lento		
	VII Degree	
Largo	}	very Slow
Lento		
	VIII Degree	
Adagio Afsai	}	
Adagio di Molto		very Slow and Solemn
Largo Afsai		