

GUIDA DI MUSICA

Being a Complete
Book of Instructions for Beginners
ON THE
Harpsichord OR Piano Forte.

Entirely on a

new Plan, calculated to save a great deal of time & trouble both to Master & Scholar,
to which is added

TWENTY-FOUR PROGRESSIVE-LESSONS

In various Keys, with the Fingering marked Through-out

Composed by
James Hook

Op. 37

Price 3*l*.

LONDON

Printed by L. Minio, Clementi & C.
26, Cheapside.



MUSICAL INSTRUMENTS,

Printed by Clementi, Long & Langhorne, of Hanover-street, Liverpool.

Grand and Small PIANO FORTES and MUSIC STALLS to their

MAESTRES, His Royal Highness, the Prince of Wales, & throughout the United Kingdom.

SONATAS

Piano Forte

Violin

Cello

Bass

Double Bass

Flute

Oboe

Horn

Trombone

Tuba

Tenor

Bass

Soprano

Alto

Contralto

Bass

Tenor

P R E F A C E

2

2 I have often with regret observed how much of the Masters time has been spent in writing Lessons and Examples for their young Pupils, which might have been so much better employ'd in their instruction, particularly at Schools where the time allotted for each is but short, to obviate this inconvenience I have put together the following instructions and hope they will be found convenient to the Master and useful to the Scholar, by saving the time of the former and consequently expediting the improvement of the latter.

I have also added a number of easy Lessons for the practice of young Beginners, thinking it absurd to give them common well-known Tunes, which they catch by their Ear to the total neglect of those Rules so necessary to be inculcated at a very early period by those who wish to excell in Music.

The first thing necessary for a Beginner is to learn the Names of all the Notes in the Scale or Gamut by heart, which are as follows

The Scale or Gamut

The Figures placed over and under the Notes are meant to shew what Fingers are proper to be used to each. The Crofs + for the Thumb and 1 2 3 4 for the following Fingers. The Notes in the Gamut as above may be played up and down regularly to give the Performer a little use of their Fingers and a method of placing their hands properly on the Keys.

The following is the compleat Scale or Gamut with all the additional Ledger lines made use of in modern Music.

The following is the compleat Scale or Gamut with all the additional Ledger lines made use of in modern Music.

Treble

Bass

In the middle of the last Gamut it is to be observed there are Eight Notes wrote in both Staves which are exactly alike the Treble borrowing by the use of the Ledger lines from the Bass, and likewise the Bass from the Treble; this borrowing from each other is attended with great inconvenience at times particularly where there are Words to be written between the Staves for which reason there is another Cliff made use of besides the Treble  and Bass  which is called the Tenor and is marked thus  or thus  and is generally placed on the fourth line in the Bass, and is always the upper C.

Example  by which it is to be understood, that all the Notes after this Tenor Cliff are raised five Notes higher than their original situation as for Example



A Flat placed at the beginning of a piece of Music on the Line or Space, shews that all the Notes on such Line or Space are to be played half a Note lower than the Natural Note, and is thus Expresed . A Sharp placed at the beginning of a piece of Music on Line or Space, shews that all the Notes on such Line or Space are to be played half a Note higher than the Natural Note, and is thus Expresed . A Natural placed before any Note contradicts it whether Flat or Sharp and brings the Note to the Natural Key and is thus expressed . A Pause is marked thus  and shews that the Note over which it is placed, may be held on longer than its proper time. A Slur is marked thus  and signifies that only the first Note is to be struck, tho' it must be held on the full time of both. A Repeat marked thus  signifies that the part of the Air must be played over again from the Note over which the Repeat is placed. Single Bars are marked thus ||| and divides the Time according to its measure whether Common or Triple time. The double Bar is marked thus || and divides the different Strains of a Song or a piece of Music, and when Dotted on each side thus :: denotes each Strain must be played twice over.

Of Notes, their different Lengths, and the Proportion they bear to each other.

There are Six different sorts of Notes now in use, which are as follows A Semibreve  — A Minim  — A Crotchet  — A Quaver  — A Semiquaver  — and a Demisemiquaver 

The Proportion they bear to each other are as follows

One Semibreve is as long as

Two Minims

or

Four Crotchets

or

Eight Quavers

Diagram illustrating note rests:

- Top line: One Semibreve is as long as Two Minims or Four Crotchets or Eight Quavers.
- Middle line: Semibreve Rest, Minimi Rests, Crotchet Rests, Quaver Rests.

Sixteen Semiquavers

or Thirty two Demi-semiquavers

Semi-quaver Rests

Demi semiquaver rests

&c

Diagram illustrating note rests:

- Top line: Sixteen Semiquavers or Thirty two Demi-semiquavers.
- Middle line: Semi-quaver Rests, Demi semiquaver rests, &c.

Whenever a Dot is placed after a Note it makes it half as long again for Example

A Semibreve with a Dot

A Minim with a

A Crotchet with a

is as long as Three Minims Dot is as long as Three Crotchets Dot is as long as Three Quavers

Diagram illustrating note values with dots:

- Top line: A Semibreve with a Dot is as long as Three Minims.
- Middle line: A Minim with a Dot is as long as Three Crotchets.
- Bottom line: A Crotchet with a Dot is as long as Three Quavers.

A Quaver with a Dot is as long as Three Semiquavers.

A Semi quaver with a Dot is as long as Three Demi semiquavers

Diagram illustrating note values with dots:

- Top line: A Quaver with a Dot is as long as Three Semiquavers.
- Middle line: A Semi quaver with a Dot is as long as Three Demi semiquavers.

A Figure 3 placed over three Crotchets three Quavers or three Semiquavers thus



signifies that the three Crotchets are to be played in the Time of one Minim the three Quavers in the time of one Crotchet, and the three Semiquavers in the time of one Quaver.

A Figure 6 is sometimes put over Six Quavers or Six Semiquavers

thus

which signifies that the Six Quavers are to be played in the time of one Minim and the Six Semiquavers in the time of one Crotchet.

Of Time. There are two sorts of Time, Viz: Common and Triple, Simple Common Time is expressed by the following Characters **C.** $\text{C. } \frac{2}{4}$. Compound Common Time by these $\frac{12}{4}$. $\frac{12}{8}$. $\frac{6}{4}$. $\frac{6}{8}$. Simple Triple Time is expressed by the following Characters $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. Compound Triple Time by these $\frac{9}{4}$. $\frac{9}{8}$.

5

The different degrees of Time explained

Simple Common Time explained



Compound Common Time explained

Simple Triple Time explained



Compound Triple Time explained

A Shake explained

Of Shakes and Graces

A turned Shake explained



A Beat explained

A Turn explained



Apogatura played thus

The transient Shake explained



Address to the Scholar

Be particularly careful to observe the Fingering to the following Lessons, and never through carelessness or neglect make use of any other Fingers than are marked over the Notes, never attempt to play any Lesson quicker than you can read it.

As I have marked the Fingering to all the following Lessons I shall not say any thing on that subject in this work especially as I mean hereafter to give the Public a Treatise on that particular branch of the Science, illustrated with more than a hundred examples.

6

The three following Lessons are to be played without once altering the Position of either hand.

Gavotta

Position
LESSON

Position

The image shows a page from a music book. At the top left, the words "Position LESSON I" are printed. The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Each measure contains several notes, some of which are grouped together with a brace and have specific fingerings written above them. There are also rests in the music. The notes are represented by dots of varying sizes on the staff lines.

Position
LESSON

I

Position

Position
LESSON
II
Position

Tempo di Minuetto

3/4 + 1 2 3 4 3 2 3 4 3 2 1 + 1 2 3 2 3 2 3 4 3 2 1 +
4 3 2 1 + + 1 + 2 1 + 4 3 2 3 . + 1 + 2 1 + 4 3
1 3 2 1 2 3 2 1 2 3 2 3 4 3 2 3 4 3 2 1 + 1
+ 1 2 1 3 2 1 3 + 1 2 1 3 2 1 3 + 1 2 1 3 4 3 2 1 +

Position **LESSON**

LII

Positions

1

The image shows two staves of musical notation. The top staff is in Treble clef and the bottom staff is in Bass clef. Both staves have a common time signature. Fingerings are indicated above the notes, such as '3 2 3 4' and '1 + 1 2'. Rests are represented by vertical dashes. The music consists of two measures followed by a repeat sign, then another two measures.

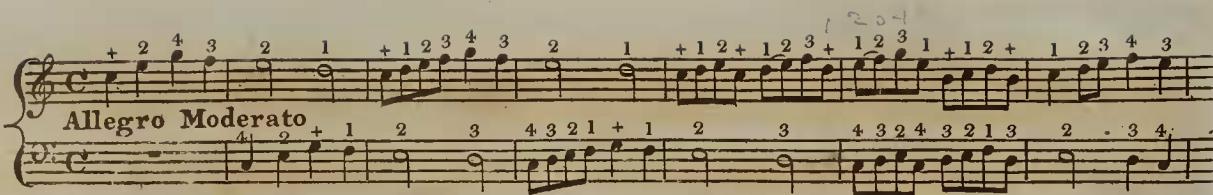
LESSON IV

Tempo di Minuetto

The image shows two staves of musical notation. The top staff is in Treble clef and the bottom staff is in Bass clef. Both staves have a common time signature. Fingerings are indicated above the notes in the Treble staff, such as '2 3 2 1 3 1' and '2 3 2 1 3 1'. Rests are marked with '+' symbols. The bass staff also includes a dynamic marking '4' and a sharp sign '#'. The music consists of a series of eighth and sixteenth note patterns.

LESSON

V



Handwritten fingerings and counts are present above the treble clef staff:

- Measure 1: + 4 3 2 1 + 1 2 3 4 3 2 1 + 1 2 3 4 3 2 1 + 1 2 3 + 1 2 3 + 1 3 2 4 3 2 1 +
- Measure 2: + 1 + 4 3 1 + 1 2 3 4 3 2 1 + 1 2 3 4 3 2 1 + 1 2 3 + 1 3 2 4 3 2 1 +
- Measure 3: 1 2 3 1 + 1 2 4 3 2 1 + 1 2 3 4 3 2 1 + 1 2 3 + 1 3 2 4 3 2 1 +
- Measure 4: + 4 + 1 2 3 4 3 2 1 + 1 2 3 4 3 2 1 + 1 2 3 + 1 3 2 4 3 2 1 +

Minuetto

LESSON

VI

Handwritten fingerings and counts are present above the treble clef staff:

- Measure 1: 4 1 + 1 4 1 2 1 2 3 1 + 1 3 1 2 1 2 3 1 + 1 3 1 + 1 3 1 + 1 3 4 3 2 1
- Measure 2: 3 1 + 1 4 2 1 + 4 1 + 4 1 + 1 2 3

Handwritten fingerings and counts are present above the treble clef staff:

- Measure 1: 3 1 + 1 3 2 3 4 2 3 1 + 1 3 1 2 3 1 + 1 3 1 + 1 3 1 3 2 3 1 3 1
- Measure 2: + 1 ~ 4 1 3 1 + 1 3 2 3 4 2 3 1 + 1 3 1 2 3 1 + 1 3 1 + 1 3 1 3 2 3 1 3 1

LESSON VII

Allegro Moderato

The music consists of six staves of musical notation. The first two staves are in common time (indicated by a 'C') and the remaining four staves are in 2/4 time (indicated by a '2/4'). The key signature changes between G major (one sharp) and D major (two sharps). Fingerings are indicated above the notes, such as '3 2 1 + 2 1' and '1 + 1'. The tempo is marked as 'Allegro Moderato'.

10

LESSON

VIII

Minuetto

Sheet music for Lesson VIII, Minuetto, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 2/4 time (indicated by a '2'). Both staves use a treble clef. Fingerings are indicated above the notes, such as '2 1 2 3 4' or '3 + 4 + 3 +'. The music consists of six measures per staff.

LESSON

IX

Sheet music for Lesson IX, Andantino, featuring two staves of musical notation. The first staff is in common time (indicated by a 'C') and the second staff is in 2/4 time (indicated by a '2'). Both staves use a treble clef. Fingerings are indicated above the notes, such as '2 3 2 1 2 3 4' or '4 + 1 + 2 1 + 4'. The music consists of six measures per staff.

11

11

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

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

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

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

LESSON X

A handwritten musical score for two staves. The top staff is in Treble clef, has a key signature of two sharps, and a tempo of 18. The bottom staff is in Bass clef, has a key signature of one sharp, and a tempo of 16. Both staves show sixteenth-note patterns with fingerings like 1-3-2-1-2-3, grace notes, and rests.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Fingerings are indicated above the notes: measures 1-2 show various patterns like 3, 1, +, 1, 2; 3, 2, 1, +, 1, 2, 3, 1, +; and 3, 1, +, 1, 2, 3, 1, 2, +, 2, 1, +, 1. Measures 3-4 show 4, +, 1, 3, +, 1, 2, 3, 4, 1, 4, 2, +, 4, +, 2, 3, 4; and 4, +, 1, 3, +, 1, 2, 3, 4, +, 4, +.

12

LESSON

XI

Allegretto

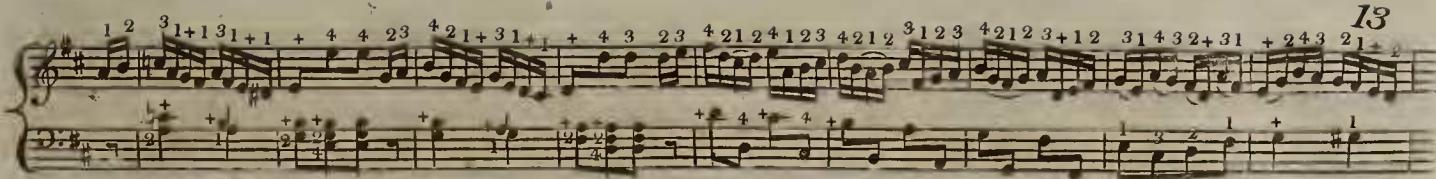
Minore

Da Capo Majore

Allegro Moderato

LESSON

XII



LESSON XIII

Rondo *Andantino*

(S.)

Sheet music for piano, page 13, featuring a Rondo section in 2/4 time with an Andantino tempo, ending with a repeat sign and (S.).



14

LESSON

XIV

Musical score for Rondo S. Allegro section. The score consists of three staves. The top staff uses a treble clef, a common time signature, and a key signature of one sharp. It contains a series of eighth and sixteenth note patterns. The middle staff uses a bass clef, a common time signature, and a key signature of one sharp. It contains quarter note patterns. The bottom staff uses a bass clef, a common time signature, and a key signature of one sharp. It contains quarter note patterns. The score is divided into measures by vertical bar lines.

LESSON

xv

The image shows a page of sheet music for a three-part composition. It consists of six staves, each with a different clef (Treble, Bass, and Alto). The music is written in a complex rhythmic style, with many note heads and rests. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one flat. The third staff starts with an alto clef and a key signature of one flat. The fourth staff starts with a treble clef and a key signature of one sharp. The fifth staff starts with a bass clef and a key signature of one flat. The sixth staff starts with an alto clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Each measure contains a series of note heads and rests, often with numbers above them indicating specific note values or counts. The notes are primarily eighth and sixteenth notes, with occasional quarter and half notes. The rests are also varied, including half and quarter rests. The overall style is highly technical and requires precise timing and coordination between the three voices.

16

LESSON

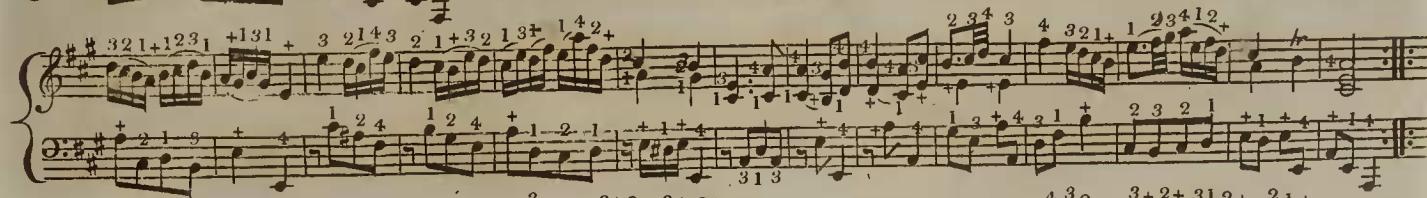
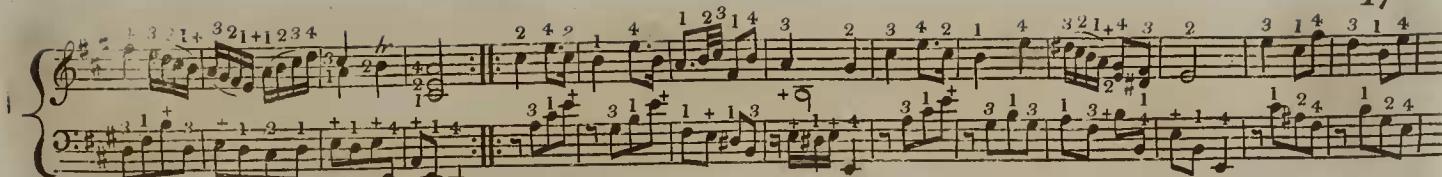
XVI

Allegro con Spirito

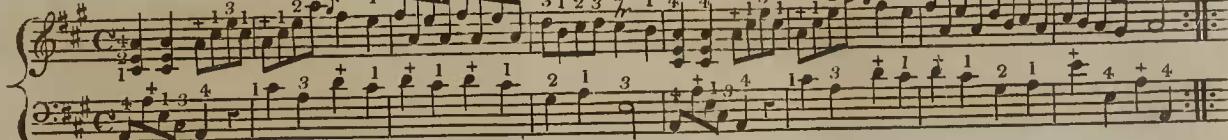
LESSON

XVII

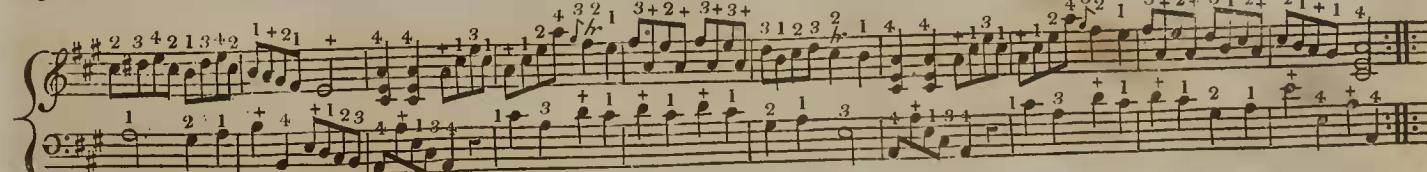
Andantino $\frac{3}{4}$ 4 4
 # 2 4 2 4 4
 4 1 1 1 1 1 +
 1 3 1 3 1 +
 # 2 3 1 3 1 +
 4 4 4 4 4 4



LESSON
XVIII



Allegretto



18

LESSON
XIX

Rondo Andantino

D.C.

S:

D.C.

S:

LESSON
XX

Pomposo

for.

for.

for.

for.

Sheet music for piano, page 19, featuring two staves of musical notation. The music is in common time, with a key signature of one flat. The top staff begins with a dynamic of *pianissimo* (*pia.*). Fingerings are indicated above the notes, such as $2\ 3\ 2\ 1\ 3\ 2\ 1\ 3\ 2$, $1+1\ 2+1\ 2\ 1+2\ 1$, and $2\ 1\ 4$. The bottom staff has a dynamic of *pianissimo* (*p.*) and includes fingerings like $4\ 2\ 1\ 2$. The right-hand staff continues with fingerings such as $+1\ 2\ 3\ 2\ 1\ 2\ 3\ 1+1\ 2\ 3\ 2\ 1+1\ 2\ 3\ 2\ 1+1\ 2\ 3\ 4\ 2\ 1$, $3\ 1+1\ 3\ 2\ 1\ 3\ 1+1\ 3\ 2\ 1+1\ 2\ 3\ 2\ 1+1\ 2\ 3\ 4\ 2\ 1$, and $3\ 1+1\ 3\ 2\ 1\ 3\ 1+1\ 3\ 2\ 1+1\ 2\ 3\ 4\ 2\ 1$. The left-hand staff has fingerings like $4\ 3\ 1$, $4\ 3\ 1$, $2\ 1$, 1 , 3 , $+4\ 1\ 2\ 3\ 4\ 2\ 1$, and $3\ 1+1\ 3\ 2\ 1\ 3\ 1+1\ 3\ 2\ 1+1\ 2\ 3\ 2\ 1+1\ 2\ 3\ 4\ 2\ 1$. The right-hand staff concludes with fingerings like $1\ 3\ 4\ 1\ 3\ 2\ 1+1\ 2\ 4$, $+1\ 2\ 1+1$, and $+1\ 2\ 1+1$. The left-hand staff ends with fingerings like $2\ 1$, $1\ 2\ 3\ 2\ 1\ 2\ 3\ 2\ 1\ 3\ 4\ 3\ 2\ 1+2\ 1+4\ 3\ 2\ 1$, and $3\ 1$.

20

LESSON XXI

Vivace

The image shows a page of sheet music for a violin or similar bowed instrument. The title "LESSON XXI" is at the top left, and the tempo "Vivace" is indicated above the first staff. The music is arranged in six staves, each consisting of two five-line staves. The first four staves are in common time (indicated by a "C"), while the last two are in 2/4 time (indicated by a "2/4"). Fingerings are written above the notes in each staff, such as "3 2 1 2" or "3 2 1 3 2 1". The notation includes various note heads (solid black, open, etc.) and rests. The music is divided into measures by vertical bar lines.

LESSON XXII

xxii

grett

•S•

21

LESSON XXII

Allegretto

22

LESSON

XXIII

The image shows a page of sheet music for a piano or harp, labeled "LESSON XXIII" and "22". The music is arranged in six staves, each consisting of two lines of five-line staff paper. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4. Fingerings are indicated above the notes, such as "3 4", "2 1 + 2 1 +", and "3 4 3 2". Dynamic markings like "p" (piano) and "f" (forte) are also present. The music includes various note values including eighth and sixteenth notes, and rests.

**LESSON
XXIV**

The sheet music consists of six staves of musical notation for a single instrument. The key signature is F major (one sharp). The time signature varies between common time and 12/8. The music is labeled "Maestoso". Fingerings are indicated above the notes, such as "4 1+1 4+1 2" and "3 1+1 3+1 2 3". Rests are frequently used, particularly in the first and second staves.

24

Rondo
Allegretto

Sheet music for piano, page 24, Rondo Allegretto. The music is in common time (indicated by 'C'). The notation consists of eight staves of musical notation, primarily in common time, with some measures in 2/4 time indicated by a '2' above the staff.

The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, along with rests. Grace notes are frequently used, indicated by small numbers above the stems. The first staff begins with a bass clef, while subsequent staves begin with a treble clef. Measure numbers are present above the first few measures of each staff.