



Matteo Carcassi, 1792-1853

On this copy of *Matteo*, you can see several segments. These segments are detailed on the following pages.

You will discover that the segments are studied from right to left. In other words, in the second line, the green segment is learned first, followed by the blue one in measure seven. The red segment at measure six is next, followed by the blue one in measure five. This is done so that the student can practice stitching the segments together to the end of the phrase.

Not all of the piece is segmented because many of the mechanics have been previously learned, or will be learned elsewhere in this piece. You may want to practice without the bass notes, too.

Lesson 5d

**“Matteo”**

$\text{♩} = 88$

*i m i m i m i m i m m i m i m a m i m*

*f*

5 *mp*

*pivot 2* *pivot 2* *pivot 2* *pivot 2*

*i m i m i a m i i m i m i m i*

9 *p*

*pivot 1* *pivot 2* *pivot 2* *pivot 4*

*m i m a m i m i m i m i m i m i m i m i m i m i*

13 *f*

*pivot 2* *pivot 2* *pivot 2*

*a m i m i m i m i m i m i m i m i*

The musical score for "Matteo" is presented in four systems. The first system (measures 1-4) starts with a treble clef, 4/4 time signature, and a tempo of 88. The melody is written on a single staff with fingerings and accents. The second system (measures 5-8) features a dynamic of *mp* and includes four colored boxes: a blue box around measures 5-6, a red box around measures 6-7, a blue box around measure 7, and a green box around measures 8-9. The third system (measures 9-12) has a dynamic of *p* and includes a red box around measures 11-12. The fourth system (measures 13-16) has a dynamic of *f* and includes a red box around measure 13. Various "pivot" points are indicated with dashed lines and labels above the notes.