

Etude No.1, Op.60

Matteo Carcassi
(1792-1853)

From 25 Etudes Mélodiques Progressives

Allegro

staccato

8 3 4 2 4

mf

p a m i m i m i p a m i

8 4 3 4

mf *f*

p m i

8 1 4 0 2 4 1 3 4 3 1 4 2 0 2 4

mf *f*

V. I.

p m i p i m i m

8 0 1 3 4 1 4 0 1 2 4

mf *f*

II. III. I.

p i m p i m i m

8 0 1 2 4 4 2 1 4 0

pf

p i m a m i m p a p i m a m i m

8 4 1 0 1 4 4 4 4

mf *p*

p i m a m a m a

25

3

4

3

7

p i m a m i m

f

[or BIII5 —————]

29

3 0 1 0 3 2

BIII2

BVIII2

BIII2

I.

IV.

III.

V.

3 0 1 0 1 3 2 4

2 3 4 1 1 3 2 4

8

4

4

4

4

4

p i m a p i m a

rf

33

3 2

BVIII2

BIII2

I.

2 3 1 4

1 3 2 4

3

8

4

4

rf

p i m a

37

V.

I.

2 4 1 3

1 4 3 1

4 2 0 4

8

2

3

m p i m

40

f

Comments

- All fingering is editorial for the modern classical guitar and may differ from Carcassi's original.
- A tablature edition of this work is available for purchase at Werner Guitar Editions.
- The opening staccato indication might be interpreted in this era simply as a marked emphasis.
- *rf* - Rinforzando or reinforced. Play with extra emphasis but likely not as strong as sforzando.
- Bar 22 - Optional use of slurs on E-F might help blend the sound of the crossing string figure in the bar before.
- Bar 29-33 - Practice this passage in block chords but during performance get the bass notes first in order to play legato.
- Bar 34 - Playing the initial C chord in third position is an equally good fingering choice.

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