

Caprice No. 3

Op. 26

Matteo Carcassi
(1792-1853)

Moderato con espressione

Musical staff 1: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a sequence of eighth notes. Dynamics include *sf*, *sf*, and *p*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a sequence of eighth notes with some accidentals. Dynamics include *sf* and *p*.

Musical staff 3: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a sequence of eighth notes with triplets and fingerings. Dynamics include *f*, *sf*, and *p*.

Musical staff 4: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a sequence of eighth notes. Dynamics include *sf* and *p*.

Musical staff 5: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a sequence of eighth notes with fingerings and accents. Dynamics include *mf*.

Musical staff 6: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a sequence of eighth notes with fingerings and accents. Dynamics include *mf*.

19

sf

$\frac{2}{6}$ Cl

22

sf

$\frac{2}{6}$ Cl

25

p

$\frac{4}{6}$ CV

$\frac{5}{6}$ Cl

28

sf *p* *sf* *p*

31

dim.

④

①

⑥

33

pp

④

①

⑥

p

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Musical notation for measures 1-3. The piece is in G major and 12/8 time. The first system shows the treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The music features a melodic line with eighth notes and a bass line with chords. Dynamics include *sf* (sforzando), *p* (piano), and *p.* (piano). The guitar tablature below shows fingerings for the strings.

Musical notation for measures 4-6. The music continues with melodic lines and chords. Dynamics include *p.* (piano) and *p* (piano). The guitar tablature shows fingerings for the strings.

Musical notation for measures 7-9. Measure 7 starts with a *f* (forte) dynamic. A 4/6 measure rest is indicated above measure 7. The music features melodic lines and chords. Dynamics include *f*, *sf* (sforzando), and *p* (piano). The guitar tablature shows fingerings for the strings.

Musical notation for measures 10-12. The music continues with melodic lines and chords. Dynamics include *sf* (sforzando) and *p* (piano). The guitar tablature shows fingerings for the strings.

13

mf

T
A
B

16

T
A
B

19

$\frac{2}{6}$ Cl.

sf

T
A
B

22

$\frac{2}{6}$ Cl.

sf

T
A
B

25 $\frac{4}{6}$ CV $\frac{5}{6}$ CII

p

TAB: 0 7 5 6 5 7 5 5 | 0 0 0 3 0 0 0 0 | 2 4 2 4 2 4 2

28

sf *p* *sf* *p*

TAB: 0 0 0 0 0 0 2 1 | 0 0 0 0 3 0 0 0 | 0 0 0 0 0 0 2 1

31

dim.

TAB: 0 0 0 0 7 0 0 0 | 0 0 0 0 12 0 0 0

33

pp *p*

TAB: 0 0 0 0 12 0 0 0 | 0 0 0 0 2 0 2 2 | 0 7 0 0 2 3 2 0

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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