

Etude No. 23

Op. 60

Matteo Carcassi
(1792-1853)

Allegro

1 *mf* 0 $\overline{\ominus}$.

3 *p* 0 $\overline{\ominus}$.

5 *mf* 0 $\overline{\ominus}$.

7 *p* 0 $\overline{\ominus}$. **Fine**

9 *mf* 0 $\overline{\ominus}$.

11 0 $\overline{\ominus}$.

13 *mf*

15

17 *p*

19

21 *cresc.*

23 *f*

25

27

p *f*

29

D.C. al Fine

mf *poco rit.*

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Allegro

First system of musical notation (measures 1-2). The treble clef staff shows a melody in G major with a 12/8 time signature. The bass clef staff shows a bass line. The guitar tablature below includes fret numbers for strings T, A, and B. The first measure has a *mf* dynamic marking and a fermata over the first measure. The second measure has a *mf* dynamic marking and a fermata over the second measure.

Second system of musical notation (measures 3-4). The treble clef staff shows a melody with a triplet in measure 3. The bass clef staff shows a bass line. The guitar tablature below includes fret numbers for strings T, A, and B. The first measure has a *p* dynamic marking and a fermata over the first measure. The second measure has a *p* dynamic marking and a fermata over the second measure.

Third system of musical notation (measures 5-6). The treble clef staff shows a melody with a triplet in measure 5. The bass clef staff shows a bass line. The guitar tablature below includes fret numbers for strings T, A, and B. The first measure has a *mf* dynamic marking and a fermata over the first measure. The second measure has a *mf* dynamic marking and a fermata over the second measure.

Fourth system of musical notation (measures 7-8). The treble clef staff shows a melody with a triplet in measure 7. The bass clef staff shows a bass line. The guitar tablature below includes fret numbers for strings T, A, and B. The first measure has a *p* dynamic marking and a fermata over the first measure. The second measure has a *p* dynamic marking and a fermata over the second measure. The system ends with the word **Fine**.

2

9

mf

TAB 1 0 0 2 0 0 5 0 0 9 0 0 | 2 0 0 4 0 0 0 0 7 0 0

A 1 2 | 4 7

B 0 | 6

11

TAB 1 2 0 2 4 0 6 7 9 7 5 7 | 0 4 2 0 4 2 0 2 0 3 0 2

A 0 | 2

B 0 | 2

13

mf

TAB 1 0 0 2 0 0 5 0 0 9 0 0 | 2 0 0 4 0 0 0 0 7 0 0

A 1 2 | 4 7

B 0 | 6

15

TAB 1 2 0 2 4 0 6 7 9 7 5 7 | 0 4 2 0 2 1 0 0 0 0

A 0 | 2 4 2 1 0 0 0 0

B 0 | 2 0

17 VIII

p

TAB: 8 8 10 8 8 | 12 10 8 12 8 | 9 10 | 10 9 | 10

19 (VIII)

TAB: 8 8 10 8 8 | 12 10 8 12 8 | 9 10 | 10 9 | 10

21 (VIII)

cresc.

TAB: 8 8 10 8 8 | 3 4 4 4 5 4 4 | 5 0 0 1 0 0 | 0 0 0 1 0 0

23

TAB: 8 8 10 8 8 | 0 1 1 2 2 | 0 0 1 0 0 12 0 0 | 3 0 0

25

T
A
B

27

p
f

T
A
B

29

mf
poco rit.
D.C. al Fine

T
A
B

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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