

Etude No. 25

Op. 38

Tarantella

Napoleon Coste

(1805-1883)

Allegro

Musical notation for measures 1-4. The piece is in 6/8 time. The first staff contains a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with various fingering indications (1, 2, 3, -1, -2, -3). The bass staff shows a bass clef and a *mf* dynamic marking. The bass line consists of half notes with a slur over the first four measures.

Musical notation for measures 5-8. The melody continues with eighth notes and fingering. The bass staff shows a slur over measures 5-6 and a half note in measure 7.

Musical notation for measures 9-12. The melody continues with eighth notes and fingering. The bass staff shows a slur over measures 9-10 and a half note in measure 11. A *cresc.* marking is placed below the staff.

Musical notation for measures 13-16. The melody continues with eighth notes and fingering. The bass staff shows a slur over measures 13-14 and a half note in measure 15. A *f* dynamic marking is placed below the staff. A bracket above the staff indicates a change from $\frac{3}{8}CX$ to $\frac{3}{8}CIX$.

Musical notation for measures 17-20. The melody continues with eighth notes and fingering. The bass staff shows a slur over measures 17-18 and a half note in measure 19. A *p* dynamic marking is placed below the staff. A bracket above the staff indicates a change from $\frac{3}{8}CI$ to $\frac{3}{8}CII$.

Musical notation for measures 21-24. The melody continues with eighth notes and fingering. The bass staff shows a slur over measures 21-22 and a half note in measure 23. A *cresc.* marking is placed below the staff. A bracket above the staff indicates a change from $\frac{3}{8}CIII$ to $\frac{3}{8}CV$.

25 $\frac{3}{6}$ CVII $\frac{3}{6}$ CV

mf

29

p

33

p

37

41

45 $\frac{3}{6}$ CV IX

f

49 $\frac{3}{6}$ CV $\frac{3}{6}$ CV

53 $\frac{3}{8}$ CV

57 $(\frac{3}{8}CV)$

61

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Musical notation for measures 1-4. The piece is in 6/8 time. The first staff is the treble clef with a key signature of one sharp (F#). The second staff is the bass clef. The first staff contains eighth notes with various fingering numbers (1, 2, 3, -1, -3) and accents. The second staff contains a melodic line with a *mf* dynamic marking and a slur. The guitar tablature below shows fret numbers for the Treble (T), Acoustic (A), and Bass (B) strings.

T	8	8	10	10	12	12	13	13	7	7	8	8	10	10	12	12	13	12	8	8
A																				
B	0		(0)				(0)		0		(0)				(0)			0		

Musical notation for measures 5-8. The notation continues with eighth notes and slurs. The guitar tablature shows fret numbers for the Treble (T), Acoustic (A), and Bass (B) strings.

T	10	12	10	12	13	12	13	15	13	7	9	7	8	10	8	10	12	10	12	13	12	15	12	15
A																								
B	(0)				(0)			0			(0)													

Musical notation for measures 9-12. The notation includes a *cresc.* marking. The guitar tablature shows fret numbers for the Treble (T), Acoustic (A), and Bass (B) strings.

T	10	12	10	13	13	8	10	8	12	9	12	5	6	5	10	7	8	8	8	7	12	9	10
A																							
B																							

Musical notation for measures 13-16. The notation includes a *f* marking and a key signature change from one sharp to one flat (F# to F). The guitar tablature shows fret numbers for the Treble (T), Acoustic (A), and Bass (B) strings.

T	10	10	8	10	10	11	12	12	12	12	11	11	11	10	10	9	9	9	8	8	8	8	8
A																							
B																							

17

p

T
A
B

21

cresc.

T
A
B

25

mf

T
A
B

29

p

T
A
B

33

T
A
B

37

T
A
B

41

T
A
B

45

T
A
B

49 $\frac{3}{8}$ CV

5 5 8 5 | 7 6 4 5 7 | 5 5 8 5 | 7 6 4 5 7

5 5 5 5 | 7 6 7 6 | 5 5 5 5 | 7 6 7 6

0 0 | 0 0 | 0 0 | 0 0

53 $\frac{3}{8}$ CV

5 5 8 5 | 5 5 8 5 | 5 5 5 5 | 5 5 5 5

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5

0 0 | 0 0 | 0 7 | 7 8

57 $(\frac{3}{8} CV)$

5 0 | 0 | 0 | 0 | 4 | 5 | 4

5 1 | 2 | 1 | 2 | 3 | 5 | 4

0 0 | 3 | 0 | 3 | 2 | 0 | 2

61 IX $\frac{3}{8}$ CV

5 12 8 10 0 1 | 0 1 | 12 9 | 5 5 (5)

5 2 2 | 2 3 0 | 12 5 | 5 (5)

0 (0) 3 0 | 0 | 0 0

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
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 Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

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, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know 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 those 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 (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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