

Trio

Op. 53, No. 4

Napoleon Coste
(1805-1883)

Musical notation for measures 1-4. The piece is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes (G4, A4, B4) with a fermata. The following measures feature a rhythmic pattern of eighth notes and quarter notes, with triplets of eighth notes in measures 2 and 4.

Musical notation for measures 5-8. Measure 5 starts with a first ending bracket. The piece continues with eighth and quarter notes, including triplets and a fermata in measure 8.

Musical notation for measures 9-12. The piece begins with a mezzo-forte (*mf*) dynamic. It features a rhythmic pattern of eighth notes and quarter notes, with triplets of eighth notes in measures 10 and 12.

Musical notation for measures 13-16. This section includes complex chordal textures with triplets of chords labeled $\frac{3}{6}$ CII, $\frac{3}{6}$ CIII, $\frac{3}{6}$ CII, and $\frac{3}{6}$ CVII. The notation includes various fingerings and a fermata in measure 16.

Musical notation for measures 17-20. The piece starts with a piano (*p*) dynamic. It features complex chordal textures with triplets of chords labeled $\frac{3}{6}$ CVII. The notation includes various fingerings and a fermata in measure 20.

Musical notation for measures 21-24. The piece begins with a mezzo-forte (*mf*) dynamic. It features complex chordal textures with triplets of chords labeled $\frac{3}{6}$ CVII. The notation includes various fingerings and a fermata in measure 24.

25

29

33

36

40

D.S. Scherzo al Fine

43

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1 2 3 4

p

TAB

5 6 7 8

TAB

9 10 11 12

mf

TAB

13 14 15 16

$\frac{3}{6}$ CII $\frac{3}{6}$ CIII $\frac{3}{6}$ CII $\frac{3}{6}$ CVII

TAB

17

p

$\frac{3}{8}$ CVII

TAB

21

mf

TAB

25

TAB

29

p

mf

$\frac{3}{8}$ CIII

$\frac{3}{8}$ CII

$\frac{3}{8}$ CI

$\frac{3}{8}$ CII

TAB

33 *ritardando*

T 0 0 0 0 1 3 7 7 7 7 0 0 0 0 1
A 1 0 1 0 2 3 7 7 7 7 1 0 1 0 2
B (0) 2 0 4 7 7 7 7 0 2 0

36 *a tempo*

T 3 2 3 2 0 3 2 5 3 2 1 0 0 3 0 0 0 0 0
A 4 0 2 0 3 0 0 0 0 2 0 0 0 2 0
B 5 3 3 2 3

40

T 3 0 0 1 2 0 3 0 0 1 3 0 1 3
A 0 0 0 0 0 2 4 0 0 0 0 3 3
B 3 2 2 4 4 3 2 3 0 2

D.S. Scherzo al Fine

43 *poco ritardando*

T 0 3 3 2 0 2 3 5 3 3 2 0
A 2 1 2 3 2 0 0 0 0 2 0
B 3 4 0 3 2 3 3 2 3

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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