

Etude No.1, Op.60

Matteo Carcassi
(1792-1853)

From 25 Etudes Mélodiques Progressives

Allegro

staccato

8 3 2 2 4
p a m i m i m i p a m i
mf

5 4 3 4
mf *f* p m i

9 1 4 0 2 4 1 3 4 3 1 4 2 0 2 4
p m i p i m i m
mf *f*

13 0 1 3 4 1 4 0 1 2 4
p i m p i m i m
mf *f*

17 0 1 2 4 4 2 1 4 0
p i m a m i m p a p i m a m i m
pf

21 4 1 0 1 4 4 4 4
p i m a m a m a p
mf *p*

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25

3

3

3

4

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

p i m a p i m a

rf

33

BVIII2

BIII2

I.

3 0 1 2 3 1 4

1 3 2 4

3

p i m a

rf

37

V.

0 2 4 1 3

1 4 3 1 4 2 0 4

I.

m p i m

f

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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