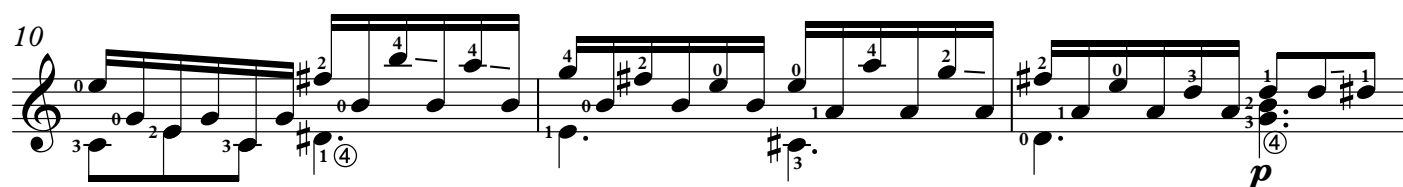
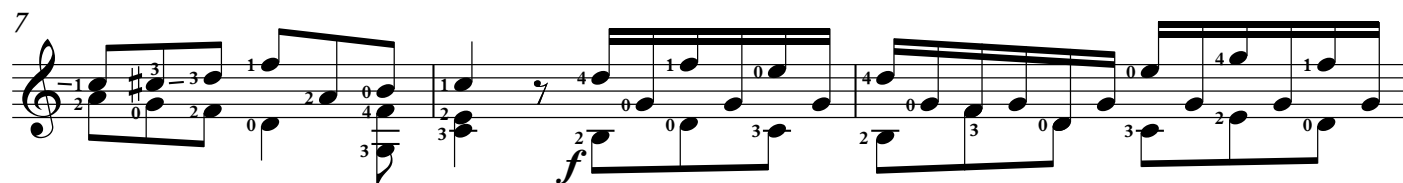
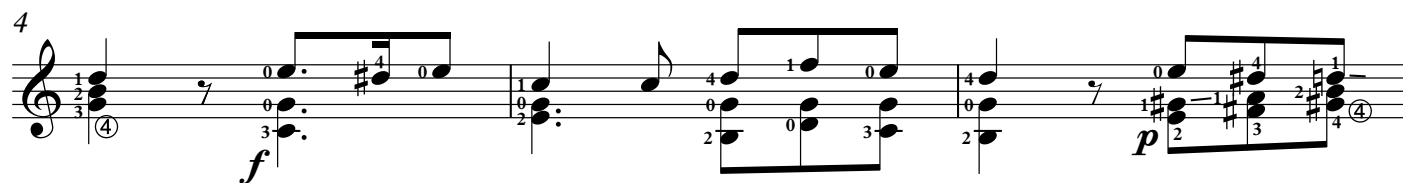
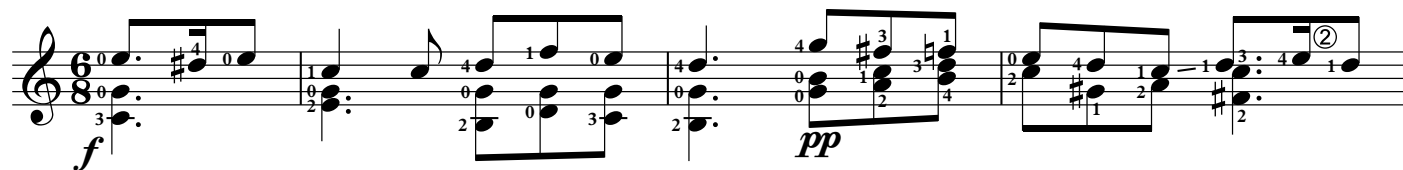


Choix d' Airs No. 15

Op. 5

Matteo Carcassi
(1792-1853)

Larghetto



19

pp *f*

22

p

25

f

28

cresc.

31

sf *p*

34

p

Choix d' Airs No. 15

Op. 5

Matteo Carcassi
(1792-1853)

Larghetto

Measures 1-3 of the piece. The guitar part is in 6/8 time, key of D major. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a piano (*pp*) dynamic. Measure 3 has a piano (*p*) dynamic. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The guitar part is written on a single staff with a capo on the 3rd fret. The tablature below the staff shows the fret numbers for each string (T, A, B).

T 0 4 0 | 1 1 3 1 0 | 3 3 2 1 0 | 0 3 1 3 5 3

A 0 4 0 | 0 0 0 0 0 | 0 0 1 3 4 | 1 1 2 5 5 3

B 3 3 3 | 2 2 0 3 2 | 2 0 2 4 4 | 4 4 4 4 4 4

Measures 4-6 of the piece. Measure 4 starts with a forte (*f*) dynamic. Measure 5 has a piano (*p*) dynamic. Measure 6 has a piano (*p*) dynamic. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The guitar part is written on a single staff with a capo on the 3rd fret. The tablature below the staff shows the fret numbers for each string (T, A, B).

T 3 0 4 0 | 1 1 3 1 0 | 3 0 4 3 | 3 0 4 3

A 4 0 0 0 | 0 0 0 0 | 0 1 2 4 | 1 2 4 6

B 5 3 2 3 | 2 0 3 2 | 2 2 4 6 | 2 2 4 6

Measures 7-9 of the piece. Measure 7 starts with a forte (*f*) dynamic. Measure 8 has a forte (*f*) dynamic. Measure 9 has a forte (*f*) dynamic. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The guitar part is written on a single staff with a capo on the 3rd fret. The tablature below the staff shows the fret numbers for each string (T, A, B).

T 1 2 3 1 0 | 1 3 1 0 0 | 3 0 0 0 0 0 | 3 0 0 0 0 0

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

B 3 3 3 3 3 | 3 2 3 3 3 | 2 3 3 3 3 3 | 2 3 3 3 3 3

Measures 10-12 of the piece. Measure 10 starts with a piano (*p*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 has a piano (*p*) dynamic. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The guitar part is written on a single staff with a capo on the 3rd fret. The tablature below the staff shows the fret numbers for each string (T, A, B).

T 0 2 7 5 0 | 3 2 0 0 0 5 3 | 2 0 3 3 3 4 | 2 0 3 3 3 4

A 0 0 0 1 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

B 3 2 3 1 4 4 4 | 2 4 4 4 4 4 | 4 4 4 4 4 4 | 4 4 4 4 4 4

13 $\frac{4}{6}$ CV \rightarrow $\frac{4}{6}$ CIII

T 5 5 5 7 8 5 3 3 3 2 1 0 3 3 0 0 1
 A 5 8 5 5 4 6 1 0 0 1 0 3 0 3 1 4 0 1
 B 5 5 5 5 5 5 0 0 4 0 0 3 2 3 0 0 1

16

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

19

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

22

T 1 1 3 1 0 3 0 4 3 1 2 3 1 0
 A 0 0 0 0 0 0 1 2 4 2 0 3 2 0
 B 2 2 0 3 2 2 2 4 6 3 0 3 3 3

25

f

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

28

HB I

cresc.

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

31

sf *p*

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

34

$\frac{3}{8}$ CVIII

p

T 1 0 4 0 1 0 4 0 1 8 8 1
A 0 0 0 0 0 0 0 0 2 9 9 0
B 3 3 3 3 3 3 3 3 3 10 10 2
3 3 3 3 3 3 3 3 3

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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