

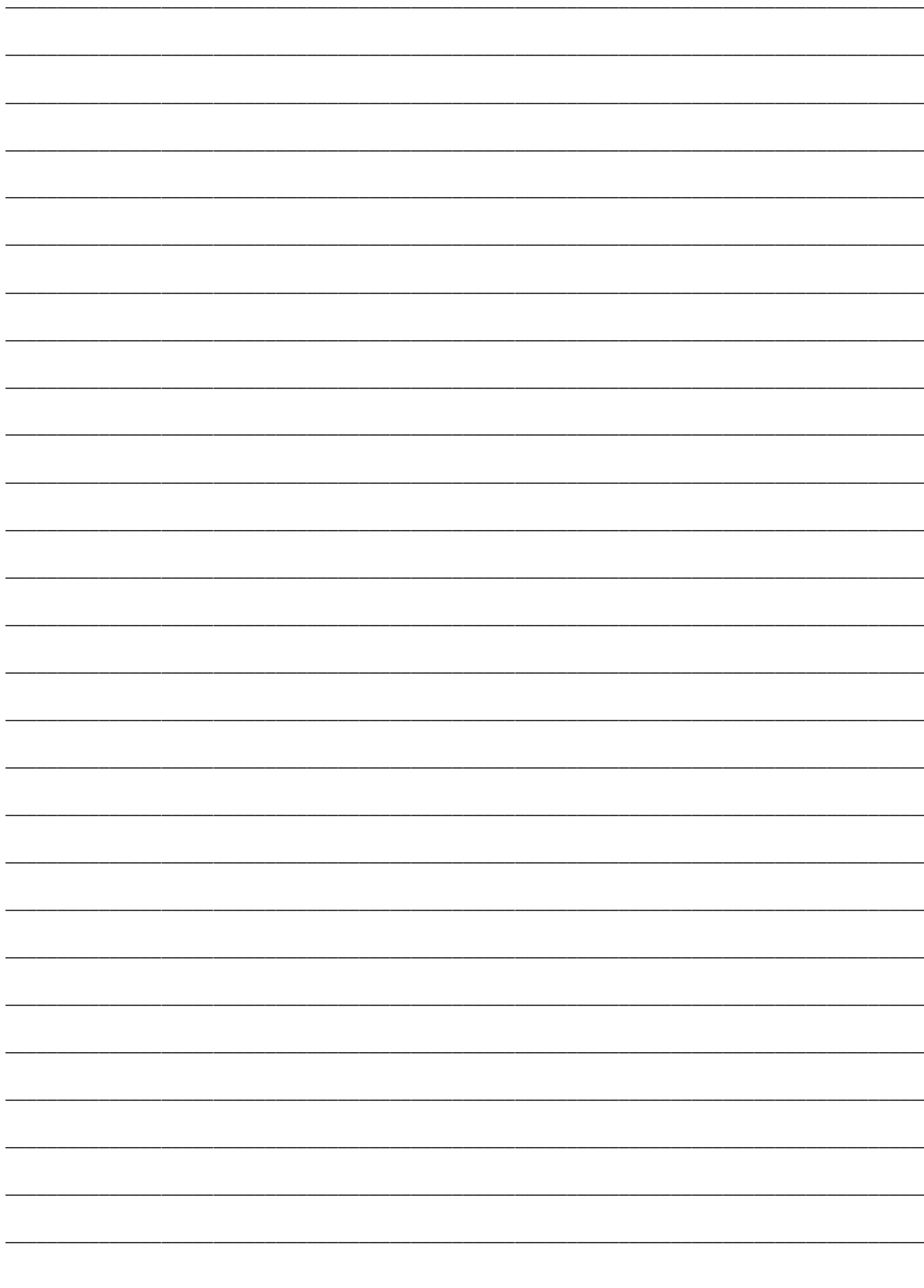
# Matteo CARCASSI



## 25 ÉTUDES MÉLODIQUES PROGRESSIVES OPUS 60

Jean-François DELCAMP

08/01/2025  
[www.delcamp.net](http://www.delcamp.net)



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Jean-François DELCAMP

# Symboles / Simboli / Symbols / Símbolos

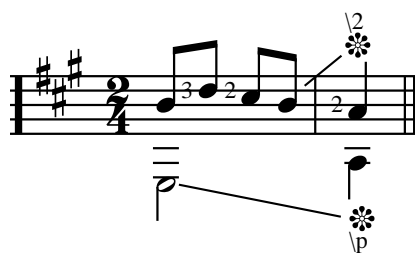
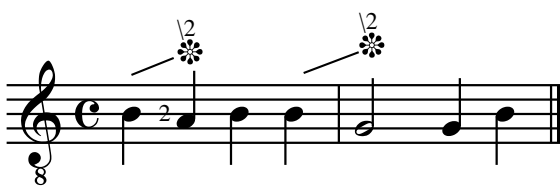
1 2 3 4 - Doigts de la main gauche.  
 - Dita della mano sinistra.  
 - Fingers of the left hand.  
 - Dedos de la mano izquierda.

p i ma - Pouce, index, majeur et annulaire.  
 - Pollice, indice, medio e anulare.  
 - Thumb, index, middle-finger, and ring-finger.  
 - Pulgar, indice, medio y anular.

**CII CV CIX** - Frette où le premier doigt fait un barré.  
**CII CV CIX** - Tasto che il primo dito preme per fare un barré.  
**CII CV CIX** - Fret where the first finger makes a barré.  
**CII CV CIX** - traste donde debe extenderse el dedo primero para formar una cejilla.

**C VII** ——— - La ligne horizontale indique la durée du barré.  
 - La linea orizzontale indica la durata del barré.  
 - The horizontal line indicates the duration of the barré.  
 - La linea horizontal muestra la duracion de la cejilla.

⑥ ⑤ ④ - Les cordes.  
 ③ ② ① - Le corde.  
 - The strings.  
 - Las cuerdas.



- Stopper la note précédente avec le doigt indiqué.  
 - Fermare (arrestare la vibrazione) la nota precedente con il dito indicato.  
 - Damp the preceding note with the finger indicated.  
 - Apagar la nota precedente con el dedo indicado.

✕ = vibrato (Gaspar Sanz)

# Matteo CARCASSI

(1792-1853)

## 25 ÉTUDES MÉLODIQUES PROGRESSIVES OPUS 60

Étude n°01 - D05  
Étude n°02 - D06  
Etude n°03 - D05  
Etude n°04 - D06  
Etude n°05 - D06  
Etude n°06 - D05  
Etude n°07 - D06  
Etude n°08 - D06  
Etude n°09 - D06  
Etude n°10 - D06  
Etude n°11 - D05  
Etude n°12 - D07  
Etude n°13 - D06  
Etude n°14 - D05  
Etude n°15 - D06  
Etude n°16 - D05  
Etude n°17 - D06  
Etude n°18 - D05  
Etude n°19 - D06  
Etude n°20 - D07  
Etude n°21 - D06  
Etude n°22 - D07  
Etude n°23 - D06  
Etude n°24 - D07  
Etude n°25 - D08

# Matteo CARCASSI (1792-1853)

## ETUDE I

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro** ♩ = 138  
*staccato*

*p* *a* *m* *i* *m* *i* *m* *i* *p* *a* *m* *i* *m* *i* *m* *i*

4 8

8 12

15

*mf* *p* *f* *mf* *pf*

19 *[ legato ]*  
*i m a*  
*mf*

23 *p*

27 *f* *pf*

31 *rf* *rf*

35 *[ staccato ]*

39 *f*

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## ETUDE II

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Moderato con espressivo** ♩ = 92

8

*mf*

*p i m a m a m a*

*cresc.*

3

*f*

*dim.*

5

*sf*

*p*

*sf*

*p*

7

*sf*

*pp*

9

*mf*

*cresc.*



11 *f* *C* II

13 *sf*

15 *sf* *p*

17 *mf*

19 *cresc.* *f* *C* X

21 *mf* *p* [*sf*] *p*

23 *rf* *p* *pp* *rall.* *C* V

# Matteo CARCASSI (1792-1853)

## ETUDE III

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Frédérique Bousquet et Jean-François Delcamp

**Andantino** ♩ = 104

p i m a i m a i m p i m

8

*pf*

3

8

5

8

*rf* *cresc.*

7

8

*p*

9

8

*p*

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# Matteo CARCASSI (1792-1853)

## ETUDE IV

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegretto** ♩ = 126

*pf*

*cresc.*

*mf*

*rf*

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The melody is written in the upper staff, featuring eighth and sixteenth notes with various fingerings indicated by numbers 1 through 4. The bass staff provides a simple accompaniment with single notes and rests. A dynamic marking of *mf* (mezzo-forte) is placed below the bass staff. A repeat sign is located at the end of the piece.

15

3 1 4

3 1 3 1

2 3

3 1 4

2

2

1

*pf*

18

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/8. The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. Breath marks (arcs) are placed over several phrases. There are three circled numbers (3, 2, 3) below the staff, likely indicating measures for a specific exercise or recording. A double bar line is present after the first measure. A small asterisk is written below the staff at the end of the first measure.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, some beamed together, and fingerings 2, 1, 3, 2, 1, 3, 2, 4, 3, 2, 4. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and fingerings 8, 2, 1, 3, 2, 1, 3, 2, 4, 3, 2, 4. The system is marked with a dynamic of *f* (forte) and a tempo marking of *Allegretto*. The first measure of the upper staff is marked with a 21 and a treble clef, and the first measure of the lower staff is marked with an 8 and a bass clef.

The first system of the musical score for 'The Little Boat' is shown. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1 through 4. A slur covers the first three notes. The system ends with a repeat sign. Below the staff, there are two slurs indicating a crescendo and a decrescendo, and a circled number 5.

# ETUDE V

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

[illegible]

17

*pf*

21

*cresc.*

*f*

25

*mf*

*sf*

29

*f*

*mf*

33

*p*

*sf*

*f*

*ff*

## ETUDE VI

Révision pour guitare de Jean-François Delcamp

[illegible]



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# Matteo CARCASSI (1792-1853)

## ETUDE VII

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro** ♩ = 108

8 *f*

3

5

7 *poco ritenuto* *p*

9

11 *mf*

13

15

17

19

21

23

25

27

*mf*

*p*

*f*

*sf*

*cresc.*

*poco ritenuto*

*p*

# Matteo CARCASSI (1792-1853)

## ETUDE VIII

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Moderato** ♩ = 96

*p* *p i m* *p i a m* *cresc.* *f* *cresc.* *p* *f* *pf* *cresc.* *f* *dim.*

♩ II ♩ VII ♩ IV ♩ V ♩ VII ♩ II ♩ IV

# Matteo CARCASSI (1792-1853)

## ETUDE IX

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegretto grazioso** ♩ = 104

8

*p*

3

5

*p*

7

9

*f*

11

13

*p*

16

*mf*

19

21

23

4

3

1

4

2

1

2

1

3

3

1

4

4

2

3

8

*f*

*f*

26

♩ IV

0 1 2 4

1 4

2 3 1 2

dim.

[illegible]

34

1 2 1 3 1 3 1 4 3 1 4 2 1 1 3 1 2 4 1 3 4 1

8

*p*

# Matteo CARCASSI (1792-1853)

## ETUDE X

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegretto** ♩ = 184

*mf*

*cresc.*

*f*



15

15-19

mf

Detailed description: This system contains measures 15 through 19. The key signature is two sharps (F# and C#). The time signature is 8/8. The melody consists of eighth and sixteenth notes, often beamed in groups of four. Fingering numbers 1, 2, 3, and 4 are indicated above the notes. A double bar line with repeat dots appears after measure 17. A dynamic marking of *mf* is placed below measure 18. A flower-like symbol is located below measure 15.

20

20-24

Detailed description: This system contains measures 20 through 24. The notation continues with similar eighth and sixteenth note patterns and fingering. A dynamic marking of *mf* is present below measure 22.

25

25-29

Detailed description: This system contains measures 25 through 29. The musical notation and fingering continue. A flower-like symbol is located below measure 25.

30

30-34

rf

Detailed description: This system contains measures 30 through 34. The notation continues. A dynamic marking of *rf* (rassordito) is placed below measure 32.

35

35-39

mf

Detailed description: This system contains measures 35 through 39. The notation continues. A dynamic marking of *mf* is placed below measure 37. A flower-like symbol is located below measure 35.

# Matteo CARCASSI (1792-1853)

## ETUDE XI

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Agitato** ♩ = 176

*pf*

*p p i p*

**C II**

*mf*

*mf*

12

15

*mf* (5) (4)

18

*dim.* *p*

21

*mf* *cresc.* (2)

24

*f* *f* \*

27

*mf* *p* \*

## ETUDE XII

Révision pour guitare de Jean-François Delcamp

Andante mosso ♩ = 92

*p*

*mf*

*mf*

*p* ritard.

9 **C II** *p* (5)

11 **C II**

13

15 *cresc.* *p* \*

17 **C X** **C VII** **C V** *f* **C I**

19 (4) *dim.* (5) *p ritard.* \*

a m i a

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## ETUDE XIII

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

Andantino grazioso ♩ = 76

8

*pf*

3

8

*mf*

6

8

*mf*

9

8

*mf*

12

15

18

21

24

27

*f*

*dim.*

*cresc.*

*a tempo*

*rall.*

*p*

*C II 4/6*

*C II*

15

18

21

24

27

# Matteo CARCASSI (1792-1853)

## ETUDE XIV

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro moderato** ♩ = 88

The musical score for Etude XIV is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of four staves of music, each containing a single melodic line. The notation includes various fingerings (numbers 1-4), dynamics (mf, f), and articulations (accents, slurs, and a final fermata). The piece is marked 'Allegro moderato' with a tempo of 88 beats per minute. The score is divided into measures by bar lines, with measure numbers 5, 9, and 13 indicated at the start of their respective staves. The final measure of the fourth staff features a long, sweeping slur over a series of notes, ending with a fermata.



17

Staff 17-20: Treble clef, key of D major (two sharps). Measure 17 starts with a treble clef and a common time signature 'C'. The staff contains four measures of music. Each measure has a complex sixteenth-note pattern on the upper staff and a single note on the lower staff. The notes on the lower staff are marked with an asterisk (\*). Fingering numbers (1-4) are written above the sixteenth-note patterns.

21

Staff 21-24: Treble clef, key of D major. Measure 21 starts with a treble clef and a common time signature 'C'. The staff contains four measures of music. Measure 21 has a treble clef and a common time signature 'C'. The staff contains four measures of music. Each measure has a complex sixteenth-note pattern on the upper staff and a single note on the lower staff. The notes on the lower staff are marked with an asterisk (\*). Fingering numbers (1-4) are written above the sixteenth-note patterns. Dynamic markings *mf* and *f* are present. A circled number 5 is below the staff in measure 22.

25

Staff 25-28: Treble clef, key of D major. Measure 25 starts with a treble clef and a common time signature 'C'. The staff contains four measures of music. Each measure has a complex sixteenth-note pattern on the upper staff and a single note on the lower staff. The notes on the lower staff are marked with an asterisk (\*). Fingering numbers (1-4) are written above the sixteenth-note patterns.

29

Staff 29-32: Treble clef, key of D major. Measure 29 starts with a treble clef and a common time signature 'C'. The staff contains four measures of music. Each measure has a complex sixteenth-note pattern on the upper staff and a single note on the lower staff. The notes on the lower staff are marked with an asterisk (\*). Fingering numbers (1-4) are written above the sixteenth-note patterns. Dynamic marking *mf* is present.

33

Staff 33-36: Treble clef, key of D major. Measure 33 starts with a treble clef and a common time signature 'C'. The staff contains four measures of music. Each measure has a complex sixteenth-note pattern on the upper staff and a single note on the lower staff. The notes on the lower staff are marked with an asterisk (\*). Fingering numbers (1-4) are written above the sixteenth-note patterns. Dynamic marking *f* is present. A circled number 2 is above the staff in measure 33.

37

Staff 37-40: Treble clef, key of D major. Measure 37 starts with a treble clef and a common time signature 'C'. The staff contains four measures of music. Each measure has a complex sixteenth-note pattern on the upper staff and a single note on the lower staff. The notes on the lower staff are marked with an asterisk (\*). Fingering numbers (1-4) are written above the sixteenth-note patterns. Dynamic marking *ff* is present. Roman numerals V and VII are written above the staff in measures 38 and 39 respectively.

# Matteo CARCASSI (1792-1853)

## ETUDE XV

de "25 études mélodiques progressives" opus 60  
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Révision pour guitare de Jean-François Delcamp

**Allegro moderato** ♩ = 96

The musical score for Etude XV is written for guitar on a single staff with a treble clef and common time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute. The piece begins with a dynamic of *mf* and a fingered eighth-note pattern. Above the staff, the letters 'i m i a i m i' are written, corresponding to the notes. The score includes various musical notations such as fingerings (1-4), slurs, and articulation marks. Dynamics range from *mf* to *f* and *p*. The piece is divided into sections marked with Roman numerals: 'C VIII' and 'C V'. The score concludes with a final chord marked with a 'p' and a flower-like symbol.

The first system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score consists of two staves. The upper staff contains a melody with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. The system ends with a double bar line.

[illegible]

Musical score for Example 6-10, measures 13 through 17. The notation includes treble clef, key signature of one flat, and various musical symbols like dynamics (*f*), articulation (accents), and fingerings.

[illegible]

21 *mf* *cresc.*

23 *f*

25 *sf* *sf*

27 *p* *rf*

29 *p* *rf* *mf*

31 *p* *rf*

35

♩ II

mf

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## ETUDE XVI

de "25 études mélodiques progressives" opus 60  
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Révision pour guitare de Jean-François Delcamp

**Andante** ♩ = 108

♩ I —————

*mf*  $\begin{matrix} m & m & m \\ i & i & i \end{matrix}$

4  $\begin{matrix} \text{♩ I} \\ \text{a} \end{matrix}$  —————

*rf* *p* ④ *dim.*

8  $\begin{matrix} \text{♩ V} \\ \text{a} \end{matrix}$  —————  $\begin{matrix} \text{♩ II} \\ \text{a} \end{matrix}$  —————  $\begin{matrix} \text{♩ III} \\ \text{a} \end{matrix}$  —————

*p* ④ *mf* *cresc.*

12  $\begin{matrix} \text{♩ I} \\ \text{a} \end{matrix}$  —————

*rit.* *p*

15  $\begin{matrix} \text{♩ V} \\ \text{a} \end{matrix}$  —————

*rf* ④ *f*

18  $\begin{matrix} \text{♩ I} \\ \text{a} \end{matrix}$  —————  $\begin{matrix} \text{♩ II} \\ \text{a} \end{matrix}$  —————  $\begin{matrix} \text{♩ III} \\ \text{a} \end{matrix}$  —————

*mf* *dim.* *p*

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# Matteo CARCASSI (1792-1853)

## ETUDE XVII

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Révision pour guitare de Jean-François Delcamp

**Moderato** ♩ = 88

5

9

13

17

*f* *mf* *p* *f* *mf*

*dim.* *cresc.*



21

25

29

33

37

41

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## ETUDE XVIII

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegretto** ♩ = 104

1 2 4 1 3 4 C II

5 2 1 4 3 1 4 2 1 4 3 1 4 C IV

10 2 3 2 1 3 4 2 1 3 4 2 2

15 4 4 3 1 2 1 2 1 2 4 2 4 C II

*f* *p* *pf* *f* *rf*

20 **C II**

8 *p* *p* *sf*

Detailed description: This system contains measures 20 to 24. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The time signature changes to 8/8 in measure 21. The music features a series of eighth-note patterns with various fingering numbers (1, 2, 3, 4) and dynamic markings including *p* (piano), *sf* (sforzando), and a fermata in measure 24. A double bar line with a repeat sign is at the end of the system.

25

8 *pf* *cresc.*

Detailed description: This system contains measures 25 to 29. It continues with the same key signature and 8/8 time signature. The music includes eighth-note patterns with fingering numbers and dynamic markings such as *pf* (pianissimo) and *cresc.* (crescendo). There are also asterisks (\*) indicating specific notes or chords. The system ends with a double bar line.

30

8 *sf* *f*

Detailed description: This system contains measures 30 to 34. It features eighth-note patterns with fingering numbers and dynamic markings including *sf* (sforzando) and *f* (forte). A double bar line with a repeat sign is at the end of the system.

35

8 *p*

Detailed description: This system contains measures 35 to 39. It continues with eighth-note patterns and fingering numbers. The dynamic marking *p* (piano) is present. The system ends with a double bar line.

40

8 *rf* *rall.* *p*

Detailed description: This system contains measures 40 to 44. It features eighth-note patterns with fingering numbers and dynamic markings including *rf* (ritardando-forte), *rall.* (ritardando), and *p* (piano). The system ends with a double bar line.

# Matteo CARCASSI (1792-1853)

## ETUDE XIX

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro moderato** ♩ = 92

8 *p* *mf*

4 *p* *mf*

7 *p* *mf*

10 *p* *f*

13 *p* *mf*

16

4

8

2

*p*

19

4

8

1

*mf*

*cresc.*

*f*

C II

22

4

8

3

*sf*

C VII

25

4

8

1

*f*

28

4

8

1

*sf*

*f*

*sf*

31

4

8

1

*sf*

*rf*

34

4

8

2

*mf*

*p*

# Matteo CARCASSI (1792-1853)

## ETUDE XX

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro brillante** ♩ = 126

The musical score for Matteo Carcassi's Etude XX is presented in four staves. The key signature is D major (two sharps) and the time signature is 12/8. The tempo is marked 'Allegro brillante' with a quarter note equal to 126 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings (f, p). Fingerings are indicated by numbers 1-4 in circles. A 'C II' marking appears above the first and third staves. A '\*' symbol is placed below the second and fourth staves.

9

*mf*

*cresc.*

11

13

*mf*

*cresc.*

15

17

*mf*

19

21

*pf*

23

(5) (6) \*

25

*f*

27

*p*

29

\*

31

\*



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# Matteo CARCASSI (1792-1853)

## ETUDE XXI

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Andantino** ♩ = 76

8 *pf* *rf*

5 *p* *rf*

9 *pf*

13 *p* *Fine*

16 *p* *Fine*

*il basso marcato*

22

8

*p*

27

8

*cresc.*

32

8

*f*

C III C IV

37

8

*mf*

42

8

*f*

*mf* *p* *i* *p*

47

8

*f* *p*

*dim.* *rall.*

*pp*

D.C. al Fine

# Matteo CARCASSI (1792-1853)

## ETUDE XXII

de "25 études mélodiques progressives" opus 60 (Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegretto**  $\bullet = 54$

The musical score is written for guitar in 8/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 54. The piece is in the key of D major. The score consists of six staves of music. The first staff starts with a forte (f) dynamic and includes fingerings (1, 2, 3, 4) and slurs. The second staff continues with similar patterns and includes a mezzo-forte (mf) dynamic. The third staff is marked 'C VIII' and includes a mezzo-forte (mf) dynamic. The fourth staff includes a mezzo-forte (mf) dynamic and a repeat sign. The fifth staff includes a forte (f) dynamic and a repeat sign. The sixth staff includes a forte (f) dynamic and a repeat sign. The score includes various guitar techniques such as slurs, accents, and fingerings. The piece ends with a repeat sign.

17 *f*

19 *f*

21 *mf* *dim.*

23 *p* *cresc.*

26

29 *f*

32 *mf* **C VIII**

Detailed description: This musical score is for Matteo Carcassi's Etude XXII, measures 17 through 36. It is written for a single melodic line in G major (one sharp) and 8/8 time. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4, and some measures include circled numbers 2 through 6. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to fortissimo (*f*), with a crescendo and decrescendo section. The score concludes with a repeat sign and a section marked 'C VIII'.

# Matteo CARCASSI (1792-1853)

## ETUDE XXIII

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro** ♩ = 120

8 *mf*

3 *p*

5 *mf*

7 *p* *Fine*

9 *mf*

11 *p*

13 *mf*

15

17 *p*

20 *cresc.*

23

25

27

29 *D.C. al Fine*

# Matteo CARCASSI (1792-1853)

## ETUDE XXIV

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Andantino con espressione** ♩ = 116

*pf*

*cresc.*

*mf*

*p*

*f*

**Animato** ♩ = 132

**C IV**



13 *mf* C IV

15 *mf* C IV

17 *dim.* *p* *pp* *p* ♯ = 116

20

23 *cresc.*

25 *mf* C II

27 *pf*

29 *sf*

31 *sf*

33 *sf* C IX C VII

35 *mf* C V C II

38 *p* *rall.* *pp*

# Matteo CARCASSI (1792-1853)

## ETUDE XXV

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro brillante** ♩ = 104

3

5

7

9

*f*

11

13

*f*

15

*f*

17

(4) (6) (5) (6)

19

*f*

21

23

*cresc.*

*f*

25

*p* *p* *p* *p*

27

*f*

29

*C II*

*f*

31

*C II*

33 *mf* C II

35 *mf* C II

37 *mf* C II

39 \*

41 \*

43 C II

45 **C II**

47

49

51

52 **C XIV** **C XVII**

53 **C V** **C II**

*ff* *sf* *sf*

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