



# Thierry Chauve

France, Chaulgnes

## Opus 60, n°7 Carcassi, Matteo

### About the artist

Im a composer since 1990. I play guitar, piano, flute, violin, trumpet and I sing with my keyboard or my guitar. Ive studied guitar, violin, piano and singing in different schools of music. Ive studied solfa at the academy of music. Ive studied composition, harmony and couterpoint at the university. Ive also played in different bands as guitarist, pianist and singer.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-thierry-chauve.htm>

### About the piece



<b>Title:</b>	Opus 60, n°7
<b>Composer:</b>	Carcassi, Matteo
<b>Arranger:</b>	Chauve, Thierry
<b>Copyright:</b>	Thierry Chauve © All rights reserved
<b>Publisher:</b>	Chauve, Thierry
<b>Instrumentation:</b>	Piano, Bass, Guitar
<b>Style:</b>	Modern classical

### Thierry Chauve on [free-scores.com](https://www.free-scores.com)

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Guitare

# Opus 60, n°7

The image displays a musical score for guitar, titled "Opus 60, n°7" by Matteo Carcassi, arranged by Thierry Chauve. The score is written in 4/4 time and consists of ten staves of music. The notation includes a treble clef, a key signature of one sharp (F#), and a variety of rhythmic patterns such as eighth and sixteenth notes, often beamed together. The score is divided into measures, with measure numbers 1, 5, 9, 13, and 17 clearly marked. The music features a consistent rhythmic accompaniment in the lower register, often using chords and single notes, while the upper register contains more complex melodic lines with frequent sixteenth-note runs. The piece concludes with a final cadence on the tenth staff.

Musique : Matteo Carcassi, Arrangements : Thierry Chauve

21

25

This musical score is written for guitar in treble clef. It consists of four systems of music. The first system (measures 21-22) features a rhythmic pattern of eighth notes with a slash through the stem, indicating a specific articulation. The second system (measures 23-24) continues this pattern with some chromatic movement. The third system (measures 25-26) shows a change in the rhythmic pattern, with some notes beamed together. The fourth system (measures 27-28) concludes the piece with a final cadence, including a double bar line and repeat dots.