

30 Fun and Easy(ish) Pieces for Classical Guitar

Notation and TABs for 30 charismatic
pieces, arranged for solo guitar.

Für Elise
Amazing Grace
Ode to Joy
Minuet in G
Españoleta
Greensleeves

And more...

Classical
Guitar Shed
play beautifully

1	Ricercar	Bossinensis, Franciscus
2	Ode to Joy	Beethoven, Ludwig Van
3	La Cucaracha	Spanish Folk Song
4	The Water is Wide	English Folk Song
6	Ecossaise	Giuliani, Mauro
7	Sicilienne	Carcassi, Matteo
8	Quant Je Suis Mis	Machaut, Guillaume
9	Ja Nuns Hons Pris	Richard the Lion-Hearted
10	Etude No. 7	Aguado, Dionisio
11	Etude 1	Sor, Fernando
13	Valse	Carulli, Ferdinando
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16	Le Papillon	Giuliani, Mauro
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Ricercar

Franciscus Bossinensis
(1485-1535)

Andante

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

T
A
B

5 *m p p p p p p p i m i m i m i*

T
A
B

9 *p m i i p m i m i m p p i p*

T
A
B

Listen here: <https://www.classicalguitarshed.com/sm-bossinensis-ricercar/>

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Ode to Joy

Allegro

Ludwig van Beethoven
(1770-1827)

mf

m i i m m p i m i m p p i m p p i p

Tablature for measures 1-4:

0	0	1	3	3	1	0	3	1	1	3	0	0	3	3
1	1			0	0			2	2	3	0	0	0	0

m i i m m p i m i m p p i m p i p m i p

Tablature for measures 5-8:

0	0	1	3	3	1	0	3	1	1	3	0	3	1	1
1	1			2				2	2	3	0	0		2

mp

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

Tablature for measures 9-12:

3	3	1	1	3	0	1	0	3	0	1	0	1	3	0
0				0		1	1	0		1	3	2		0

molto rit.

m i i m i m p i m i m p p i m p i p m p

Tablature for measures 13-16:

(0)	0	1	3	3	1	0	3	1	1	3	0	3	1	1
1	1			0	0			2	2	3	0	3	2	2

Listen here: <https://www.classicalguitarshed.com/sm-beethoven-ode-solo>

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i m i m a i m i m a i m i m i m i
 3-
 2
 3-
 T
 A
 B
 0-0-0 1-0-(0) 0-0-0 1-0-(0) 1-1-0-0 2-2 0-(0) 0-0-0
 3

5 *m p i m i m p m*

0 4 0 0 0 4 7 1 4 4 1 0 4 1

2 3 3

TAB

0 3 (3) 0 0 0 0 3 (3) 3 5 3 1 0 3 1

2 3

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The Water is Wide

English Folk tune

Andante

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

mf

TAB

i m m m m i p i p p i m i m i p

TAB

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

TAB

p i m i i p p p i m i m m p

TAB

17

mf

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

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

21

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

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

25

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

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

29

p i m i m i p p rit. i m a

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

Listen here: <https://classicalguitarshed.com/water-is-wide>

Écossaise

op. 33, no. 4

Mauro Giuliani
(1781–1829)

i m i m i m i m i m i a m i m

p

T
A
B

Fine

i m i m i m i m i m i m

p

T
A
B

m i m i m a m i m i m i m i m i

f

T
A
B

D.C. al Fine

m i m a m i m i m i m i m

p

T
A
B

Listen here: <https://www.classicalguitarshed.com/ecossaise-33-4>

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Sicilienne

Matteo Carcassi
(1792-1853)

Allegretto

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

0 0 3 1 1 0 2 1 0 3 3 1 0

0 0 0 0 (0)

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

3 1 0 0 2 1 2 0 1 1 0

0 0 0 0

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

0 3 1 1 0 2 1 0 3 3 1 0

0 0 0 0 (0)

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

3 1 0 0 2 1 2 0 1 2

0 0 0 (0)

Listen here: <https://www.classicalguitarshed.com/carcassi-sicilienne/>

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Virelai: "Quant je suis mis"

arr. Jeffrey Ashton

Guillaume Machaut

c. 1330-1377

First system of the Virelai score. The melody is in 4/4 time, featuring a mix of eighth and quarter notes. The lyrics are: *a m i m i a m i m*. The guitar accompaniment is shown in TAB format below the staff.

Lyrics: *a m i m i a m i m*

Guitar TAB:

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

Second system of the Virelai score. The melody continues with the lyrics: *m a m i a m i a m i m i a m i*. The guitar accompaniment is shown in TAB format below the staff.

Lyrics: *m a m i a m i a m i m i a m i*

Guitar TAB:

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

Third system of the Virelai score. The melody continues with the lyrics: *m i a m i m a m i a m i*. The guitar accompaniment is shown in TAB format below the staff.

Lyrics: *m i a m i m a m i a m i*

Guitar TAB:

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

Fourth system of the Virelai score. The melody concludes with the lyrics: *m i m a m i m a m i m*. The guitar accompaniment is shown in TAB format below the staff.

Lyrics: *m i m a m i m a m i m*

Guitar TAB:

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

Ja Nuns Hons Pris

arr. Jeffrey Ashton

Richard the Lion-Hearted

1194

First system of musical notation for guitar, measures 1-4. The treble clef staff shows the melody with fingerings (1, 2, 3, 4) and dynamics (*a*, *i*, *p*, *m*). The bass clef staff shows the accompaniment with fingerings (0, 2, 3). The tablature below the staff shows fret numbers for the six strings (T, A, B).

Measures 1-4:

- Measure 1: Treble (1, 2, 3, 4), Bass (0, 2, 3), Tab (T: 1, A: 2, B: 0)
- Measure 2: Treble (0, 4), Bass (0, 2, 3), Tab (T: 1, A: 2, B: 0)
- Measure 3: Treble (1, 0, 3, 0), Bass (0, 2, 3), Tab (T: 1, A: 2, B: 0)
- Measure 4: Treble (0, 0, 0, 0), Bass (0, 2, 3), Tab (T: 1, A: 2, B: 0)

Second system of musical notation for guitar, measures 5-8. The treble clef staff shows the melody with fingerings (0, 4, 1, 2, 3, 4) and dynamics (*a*, *i*, *p*, *m*, *i*, *m*, *a*, *m*, *a*, *m*). The bass clef staff shows the accompaniment with fingerings (0, 3, 3, 3, 3). The tablature below the staff shows fret numbers for the six strings (T, A, B).

Measures 5-8:

- Measure 5: Treble (0, 4, 1, 2, 3, 4), Bass (0, 3, 3, 3, 3), Tab (T: 0, A: 0, B: 3)
- Measure 6: Treble (1, 0, 2, 0, 4), Bass (0, 3, 3, 3, 3), Tab (T: 1, A: 0, B: 3)
- Measure 7: Treble (0, 1, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 0, A: 0, B: 3)
- Measure 8: Treble (2, 1, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 2, A: 2, B: 0)

Third system of musical notation for guitar, measures 9-12. The treble clef staff shows the melody with fingerings (1, 4, 0, 1, 1, 4, 1, 0, 2, 0, 0) and dynamics (*a*, *i*, *p*, *m*, *a*, *i*, *p*, *m*, *a*, *i*, *m*, *i*). The bass clef staff shows the accompaniment with fingerings (0, 3, 3, 3, 3). The tablature below the staff shows fret numbers for the six strings (T, A, B).

Measures 9-12:

- Measure 9: Treble (1, 4, 0, 1, 1, 4, 1, 0, 2, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 1, A: 2, B: 0)
- Measure 10: Treble (0, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 0, A: 2, B: 0)
- Measure 11: Treble (3, 1, 0, 2, 0, 0, 0, 0, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 3, A: 0, B: 3)
- Measure 12: Treble (1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 1, A: 0, B: 3)

Fourth system of musical notation for guitar, measures 13-16. The treble clef staff shows the melody with fingerings (1, 4, 1, 0, 2, 0, 2, 0, 0, 2, 0, 0) and dynamics (*a*, *i*, *p*, *m*, *m*, *a*, *m*, *i*, *m*, *m*, *i*, *p*). The bass clef staff shows the accompaniment with fingerings (0, 3, 3, 3, 3). The tablature below the staff shows fret numbers for the six strings (T, A, B).

Measures 13-16:

- Measure 13: Treble (1, 4, 1, 0, 2, 0, 2, 0, 0, 2, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 1, A: 2, B: 0)
- Measure 14: Treble (0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 0, A: 2, B: 0)
- Measure 15: Treble (0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 0, A: 2, B: 0)
- Measure 16: Treble (0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), Bass (0, 3, 3, 3, 3), Tab (T: 0, A: 2, B: 0)

Etude No. 7

26 etudes

Dionisio Aguado
(1784-1849)

Andante

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

T
A
B

5 *i m i m i m i m i m i p p m i m p p*

T
A
B

9 *m i p p i p p p m p i p p*

T
A
B

13 *i m i m i m i m i m i p m i p p i p*

T
A
B

Listen here: <https://www.classicalguitarshed.com/sm-aguado-26-studies-no-7/>

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Etude No. 1

Op. 44

Fernando Sor
(1778-1839)

Andante

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

0 1 2 3 2 0 0 4 1 4 0 0 3 2 0 1 0 4 0

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

A 2 3 2 0 0 3 2 0 1 0 0

B 3 2 0 3 2 0 1 0 0

5 i m a p i m a m i m i (m i m i) p a

2 1 4 1 0 0 1 0 4 2 4 1 1 0 2 0 3

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

A 2 1 3 1 0 0 1 0 3 2 3 1 1 0 2 0 3

B 3 2 0 3 2 0 1 0 0

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

1 0 2 3 2 0 0 4 1 4 0 0 3 2 0 1 0 4 0

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

A 0 2 3 2 0 0 3 2 0 1 0 0

B 3 2 0 3 2 0 1 0 0

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

2 0 1 4 0 1 4 0 1 0 3 0 3 0 3

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

A 2 0 1 3 0 1 3 0 1 0 0

B 1 3 0 2 3 3 3

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

T 3 0 3 0 1 0 2 1 4 2 0 3 1 0 3

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 2 3 0 0 0 0 0 0 0 0 0 0 0 0

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

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

T 2 0 1 4 0 1 4 0 1 0 2 3

A 0 0 0 0 0 0 0 0 0 0 0 0

B 1 3 0 2 3 0 3 0 3 0 3 0

Listen here: www.classicalguitarshed.com/sor-44-1

Valse

Op. 241, No. 1

Ferdinando Carulli
(1770-1841)

Valse

Measures 1-6 of the Valse. The treble staff shows a melody with notes and fingerings (0, 1, 2, 3, 4). The bass staff shows a bass line with notes and fingerings (0, 1, 2, 3). The guitar staff shows fret numbers (0, 1, 2, 3, 4) and a 3-finger pattern.

Measures 7-12 of the Valse. The treble staff shows a melody with notes and fingerings (0, 1, 2, 3, 4). The bass staff shows a bass line with notes and fingerings (0, 1, 2, 3). The guitar staff shows fret numbers (0, 1, 2, 3, 4) and a 3-finger pattern.

Measures 13-18 of the Valse. The treble staff shows a melody with notes and fingerings (0, 1, 2, 3, 4). The bass staff shows a bass line with notes and fingerings (0, 1, 2, 3). The guitar staff shows fret numbers (0, 1, 2, 3, 4) and a 3-finger pattern. The word "Fine" is written above the staff.

Measures 19-24 of the Valse. The treble staff shows a melody with notes and fingerings (0, 1, 2, 3, 4). The bass staff shows a bass line with notes and fingerings (0, 1, 2, 3). The guitar staff shows fret numbers (0, 1, 2, 3, 4) and a 3-finger pattern. The text "D.C. al Fine" is written above the staff.

Listen here: <https://www.classicalguitarshed.com/sm-carulli-op241-no1/>

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Lullaby

Johannes Brahms
(1833-1897)

Moderato

First system of musical notation for Lullaby, measures 1-4. The piece is in 3/4 time, key of D major (two sharps). The tempo is Moderato. The first staff is the treble clef, and the second staff is the guitar tablature (TAB). The first staff includes fingering (a, m, i, a, m, i, m, i) and dynamics (mp). The guitar tablature shows fret numbers (0, 2, 2, 0, 2, 2, 2, 2).

Second system of musical notation for Lullaby, measures 5-8. The first staff is the treble clef, and the second staff is the guitar tablature (TAB). The first staff includes fingering (a, m, p, m, i, a, m, p, a, m, a, i, i, i, i, m) and dynamics (p). The guitar tablature shows fret numbers (0, 2, 2, 2, 0, 2, 0, 5, 4, 2, 2, 0, 0, 2).

Third system of musical notation for Lullaby, measures 9-12. The first staff is the treble clef, and the second staff is the guitar tablature (TAB). The first staff includes fingering (m, i, p, m, i, i, m, m, i, p, i, m, a, m, i, a, m, a, m, p, p) and dynamics (p). The guitar tablature shows fret numbers (3, 0, 0, 2, 3, 4, 3, 4, 2, 0, 4, 5, 2, 7, 7).

Fourth system of musical notation for Lullaby, measures 13-16. The first staff is the treble clef, and the second staff is the guitar tablature (TAB). The first staff includes fingering (a, m, p, m, i, a, i, p, m, i, m, i, a, a, a, m, p, p) and dynamics (p). The guitar tablature shows fret numbers (5, 7, 7, 0, 2, 2, 3, 0, 2, 0, 2, 7, 7).

molto rit.

17

a
m
p

m *i*

a
i
p

m *i*

m *i* *m* *i*

i
p

5 7 7 0 2 2 3 2 0 2

0 6 4 2 1 2

0 0 0 0

T
A
B

Listen here: <https://www.classicalguitarshed.com/sm-brahms-lullaby-solo/>

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Le Papillon

Op. 50, No. 1

Mauro Giuliani
(1781-1829)

Andantino

First system of musical notation for Le Papillon, measures 1-4. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written in a single staff, and the guitar tablature is provided below. Fingerings are indicated by numbers 1-4, and dynamics are marked as *m* (mezzo) and *p* (piano).

Measure 1: *m p* (F#4, G4)
Measure 2: *m p* (A4, B4)
Measure 3: *m i* (C5, B4)
Measure 4: *m i* (A4, G4)

Tablature for measures 1-4:

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

Second system of musical notation for Le Papillon, measures 5-8. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written in a single staff, and the guitar tablature is provided below. Fingerings are indicated by numbers 1-4, and dynamics are marked as *a* (accent), *m* (mezzo), and *p* (piano).

Measure 5: *a i* (C5, B4)
Measure 6: *a m* (A4, G4)
Measure 7: *a m* (F#4, G4)
Measure 8: *m i* (C5, B4)

Tablature for measures 5-8:

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

Third system of musical notation for Le Papillon, measures 9-12. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written in a single staff, and the guitar tablature is provided below. Fingerings are indicated by numbers 1-4, and dynamics are marked as *m* (mezzo), *a* (accent), and *p* (piano).

Measure 9: *m i* (C5, B4)
Measure 10: *a m* (A4, G4)
Measure 11: *m i* (C5, B4)
Measure 12: *m i* (A4, G4)

Tablature for measures 9-12:

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

Fourth system of musical notation for Le Papillon, measures 13-16. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written in a single staff, and the guitar tablature is provided below. Fingerings are indicated by numbers 1-4, and dynamics are marked as *a* (accent), *m* (mezzo), and *p* (piano).

Measure 13: *a m* (F#4, G4)
Measure 14: *m i* (C5, B4)
Measure 15: *m i* (A4, G4)
Measure 16: *m p* (F#4, G4)

Tablature for measures 13-16:

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

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

T 1 0 0 0 1 3 0 0 0 3 0 0 1 0 3 0 0 0 0 0

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

B 2 2 3 2

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

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

A 0 0 0 0 0 0 0 2 2 2 0 0 0 2

B 2 3 3 3

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

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

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

B 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

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

T 0 3 1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 1 2

A 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2

B 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2

Listen here: <https://www.classicalguitarshed.com/sm-giuliani-papillon/>

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Espanoleta

Gaspar Sanz
(1640-1710)

Grazioso ♩ = 104 - 116

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

mf

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

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

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

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

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

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

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

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Ejercicio

José Ferrer
(1835-1916)

Allegro moderato (♩ = 84 - 100)

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Gallarda

Gaspar Sanz
(1640-1710)

Allegretto (♩ = 66)

First system of musical notation (measures 1-4). The treble clef staff shows notes with fingerings (i, m, a, i, m, a, i, m) and dynamics (f, p). The guitar tablature (TAB) is shown below the staff with fret numbers (0, 2, 3, 4, 2, 0, 3, 2).

Second system of musical notation (measures 5-8). The treble clef staff shows notes with fingerings (i, m, m, m, m, m, m) and dynamics (p). The guitar tablature (TAB) is shown below the staff with fret numbers (0, 2, 3, 0, 2, 3, 0, 2).

Third system of musical notation (measures 9-12). The treble clef staff shows notes with fingerings (i, m, i, m, i, p, p, p, p, m, i, m, i, m, i, m, p, i, m, i) and dynamics (mf). The guitar tablature (TAB) is shown below the staff with fret numbers (5, 3, 2, 0, 2, 0, 3, 2, 0, 2, 0, 0, 2, 3).

Fourth system of musical notation (measures 13-16). The treble clef staff shows notes with fingerings (m, p, p, p, p, i, m, i, a, m, i, m, i, p, p, p, p, m, i, m, a, p, p, p, m) and dynamics (p). The guitar tablature (TAB) is shown below the staff with fret numbers (0, 0, 2, 4, 5, 2, 3, 0, 2, 0, 0, 2, 3, 0, 3, 0).

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Choix d'Airs No. 1

Op. 5

Matteo Carcassi
(1792-1853)

Andantino

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

T
A
B

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

T
A
B

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

T
A
B

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

T
A
B

25

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

T 3 0 0 0 3 1 0 3 1 0 3 1 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

29

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

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

A 2 2 4 2 0 0 2 0 2 0 2 0 0 2 0

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

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Allegro ♩ = 125

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

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

T 2 0 2 2 0 2 3 2 0 2 2 0 2 3 0 2 2 0 2

A 2 2 2 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible][illegible]

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Andantino

Op. 21, No. 1

Matteo Carcassi
(1792-1853)

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

mf

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

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

f

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

f

17

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

p

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

21

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

mf

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

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Branle Englese

Emmanuel Adriaenssen
(1554-1604)

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

T 2 1 3 0 0 2 3 5 3 2 0 2 2 1 3 0 0 3 1 0 2 1 2 2

A 0

B 0

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

T 1 3 0 0 2 3 5 3 2 0 2 2 1 3 0 0 3 1 0 2 1 2 2

A 0

B 0

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

T 1 0 1 3 1 3 0 2 3 2 0 5 3 2 0 3 1 0 2 1 2 2

A 2 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

T 1 0 1 3 1 3 0 2 3 2 0 5 3 2 0 3 1 0 2 1 2 2

A 2 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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Small Piece No. 1

Op. 211

Ferdinando Carulli
(1770-1841)

Andante

First system of musical notation for "Small Piece No. 1". The system includes a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is written in a single staff with fingerings (1-4) and dynamics (mf, p). The guitar tablature below the staff shows fret numbers (0-5) for the Treble (T), Alto (A), and Bass (B) strings.

Second system of musical notation, starting at measure 5. It continues the melody with fingerings and dynamics (p, f). The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Third system of musical notation, starting at measure 9. It features a long melodic line with fingerings and dynamics (mf, p, f). The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Fourth system of musical notation, starting at measure 13. It concludes the piece with fingerings and dynamics (p). The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

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Home on the Range

Cowboy Tune

Peacefully

[illegible][illegible]

Chorus

9

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

1 2 3 4 2 0 2 3 1 0 3 1 3 4 2 4 0 1 4 3 2 3 0 1 4 3

T 1 3 2 0 2 (2) 3 3 3 2 3 0 1 3

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

B 3 3 3 1 3 3 0 3

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

T
A
B

3 0 2 3 3 0 3 3 2 0 3 2 3 0 3 3 0 (3)

1 1 1 1 1 3 3 1

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Greensleeves

Anonymous (16th Century)

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

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

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

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

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Andante

Johann Kaspar Mertz
(1806 – 1856)

The image displays a musical score for the piece 'Andante' by Johann Kaspar Mertz. The score is written for guitar and includes a guitar TAB. The music is in 4/4 time and features a melody with various fingerings and dynamics. The score is divided into four systems, each with a guitar staff and a corresponding TAB staff. The TAB staff uses numbers 0-5 to indicate fret positions. The guitar staff includes notes, rests, and dynamic markings such as *a* (accrescendo), *m* (mezzo-forte), *i* (pizzicato), and *p* (piano). The score includes a key signature of one sharp (F#) and a tempo marking of 'Andante'. The piece concludes with a double bar line and repeat signs.

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

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

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

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

Listen here: <https://www.classicalguitarshed.com/sm-mertz-andante/>

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Minuet in G

Johann Sebastian Bach
(1685-1750)

Moderato

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

3 0 2 0 1 4 0 0 3 1 4 0 2 4 0 0

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 0 0 2 3 2 0

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

1 4 1 0 2 0 1 0 2 0 4 0 2 0 0 0 2 0 3 1 0

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

4 0 3 0 1 4 0 0 3 2 3 3 0 1 4 0 2 0 3 1 0 3

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

A 0

B 2 0 0 3 2 3 3 3 2 3 2 0 3

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

1 4 1 0 3 0 1 0 2 0 2 0 2 0 4 0 0 0 3

T 1 3 1 0 2 0 1 0 2 0 2 0 2 0 4 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

T A B

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

T A B

25 *a p m p i m p a p m p i m p m p i m (p) m i*

T A B

29 *i p m i m i p i p i p i p m i p i m p p*

T A B

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Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

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

$\frac{3}{6}$ CII

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

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

mf

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

m p m i m i m i m i m i m i m i m i m i m i m i m

f *p*

T 3 3 3 2 0 2 3 3 2 0 0 2 2 5 3 2 3 5 5 7
A 0
B 0

i m i m i m i m i m i m i m i m i m i m i m i

mp

1. *i m i* 2. *i m i*

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

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La Fanfare

La Tersicore

Francesco Molino
(1768 - 1847)

i p m i m i m i m m i m i m i m i m i p m i m i

T
A
B

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

T
A
B

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

T
A
B

m p i p i m p i m i m i p m i m i p

T
A
B

i p m p i p m p i p m p m i m p i m i m i p m i m p i

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

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

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

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

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

D.C. al Fine

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

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

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Traditional

Adagio

6

12

m
i
p

p

m
i
p

i

m
i
p

i

a

i

a
p

m
i

a
m
i
p

$\frac{6}{6}$ CIII

T 0 0 5 5 4 5 5 3

A 2 0 2 2 4 5 3 4

B 3 3 2 0 4 5 3 3

1. *a*
m
i
p

p

p

a
i
p

i

m

2. *a*
i
p

p

i

p

a
m
i
p

rit.

15 $\rightarrow \frac{6}{6}$ Cl

T 1 1 1 1 1 1 1 1

A 2 2 2 2 2 2 2 2

B 3 3 3 3 3 3 3 3

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Für Elise

Ludwig van Beethoven
(1770-1827)

Poco moto

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

Tablature for measures 1-4:

0	4	0	4	0	0	3	1
2	2	2	2	0	2	1	1
0	2	3	2	0	2	2	1
0	2	2	2	0	2	2	2

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

Tablature for measures 5-8:

0	4	0	0	3	1	0	4
2	2	2	2	0	1	1	0
0	2	3	2	2	2	2	2
0	2	2	2	0	2	2	2

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

Tablature for measures 9-12:

0	4	0	0	3	1	0	4
2	2	2	2	0	1	1	0
0	2	3	2	2	2	2	2
0	2	2	2	0	2	2	2

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

Tablature for measures 13-16:

0	4	0	0	3	1	0	4
2	2	2	2	0	1	1	0
0	2	3	2	2	2	2	2
0	2	2	2	0	2	2	2

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

T
A
B

20 *m p p a p i p a p arm XII m p m p m i m i m i m i m i m i*

T
A
B

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

T
A
B

28 *m i m p i m a p i m p m i* 1. *m p p i m i m* 2. *m p*

T
A
B

Listen here: www.classicalguitarshed.com/fur-elise

Prelude

from the opera *William Tell*

Julían Arcas
(1832-1882)

First system of the guitar score for the Prelude. The treble clef staff contains the melody with fingerings (0, 1, 2, 3) and dynamics (p, m, a). The guitar tablature below shows fret numbers (0, 1, 2, 3, 4) and string numbers (T, A, B) for the first four measures.

Second system of the guitar score, starting at measure 5. It continues the melodic and harmonic development with fingerings and dynamics. The tablature shows fret numbers and string numbers for measures 5 through 8.

Third system of the guitar score, starting at measure 9. This system introduces a key change to B-flat major, indicated by the addition of a flat to the key signature. It includes fingerings, dynamics, and a detailed guitar tablature for measures 9 through 12.

Fourth system of the guitar score, starting at measure 13. It continues the piece with the new key signature and includes fingerings, dynamics, and a detailed guitar tablature for measures 13 through 16.

29

a m i p *a m i p* *a m i p* *m i* *a m i p* *a m i p* *a m i* $\frac{2}{6}$ CVIII

3 2 3 1 0 3 0 3 0 1 1 2

5 3 0 0 1 8

2 2 0 0 0 8

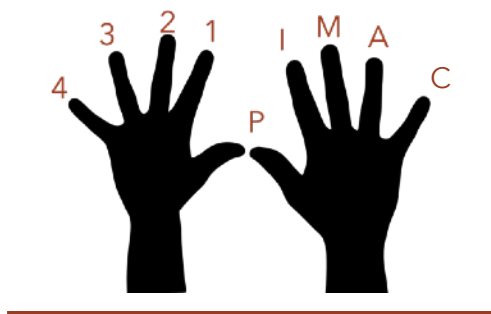
3 3 3 3 2 9

1 1 3 3 3 3

Listen here: <https://www.classicalguitarshed.com/sm-arcas-william-tell/>

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Fingering Notations



Practice Tips

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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