

# Guitar Music of the Baroque Period



Here you'll find music for guitar from the Baroque period (1600-1750). You can print them or work from your device.

You'll find PDF notation and TABs, with recommended fingerings. Enjoy!



For a version of this book with notation only, go to  
<https://ClassicalGuitarShed.com/baroque-book-notation/>

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# Danza de las Hachas

Gaspar Sanz  
(1640-1710)

⑥ = D Prima volta *f*  
Seconda volta *mf*

5

## Bourrée II

From Cello Suite BWV 1010

Johann Sebastian Bach  
(1685-1750)

*m i m i m i m*

6

*m i m i m i m i m i m i m*

# Gallarda

**Allegretto** (♩ = 66)

Gaspar Sanz  
(1640-1710)

First system of musical notation for Gallarda. The treble staff shows a melody with notes marked *i* (index), *m* (middle), *a* (annular), *p* (piano), and *f* (forte). The bass staff shows a bass line with notes marked *f* (forte). The guitar tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, and 5.

Second system of musical notation for Gallarda. The treble staff shows a melody with notes marked *i* (index), *m* (middle), and *a* (annular). The bass staff shows a bass line with notes marked *f* (forte). The guitar tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, and 5.

Third system of musical notation for Gallarda. The treble staff shows a melody with notes marked *i* (index), *m* (middle), *a* (annular), *p* (piano), and *mf* (mezzo-forte). The bass staff shows a bass line with notes marked *f* (forte). The guitar tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, and 5.

Fourth system of musical notation for Gallarda. The treble staff shows a melody with notes marked *m* (middle), *p* (piano), *i* (index), *a* (annular), and *mf* (mezzo-forte). The bass staff shows a bass line with notes marked *f* (forte). The guitar tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, and 5.

# Matachin

Gaspar Sanz  
(1640-1710)

First system of musical notation for Matachin, measures 1-4. The system includes a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The notation features various musical symbols including trills (tr), mordents (i, m), and fingerings (2-3). The guitar tablature (TAB) is provided below the staff, showing fret numbers (0, 2, 3) and string numbers (T, A, B).

Second system of musical notation for Matachin, measures 5-8. The system continues the musical notation with trills (tr), mordents (m, i), and fingerings (2-3). The guitar tablature (TAB) shows fret numbers (0, 2, 3) and string numbers (T, A, B).

Third system of musical notation for Matachin, measures 9-12. The system continues the musical notation with mordents (a, m, i), fingerings (1, 3, 4), and string numbers (T, A, B). The guitar tablature (TAB) shows fret numbers (0, 2, 4, 5) and string numbers (T, A, B).

Fourth system of musical notation for Matachin, measures 13-16. The system continues the musical notation with fingerings (2, 4) and string numbers (T, A, B). The guitar tablature (TAB) shows fret numbers (0, 2, 4, 5) and string numbers (T, A, B).

17

2-4  
tr  
a m

4 2

4 a m

① 1 2

2 1

4 2 1

9-10-9-10-9-10-9

10-7-9-7

4-5-4

5-3-2

T  
A  
B

0

0

0

0

21

0-1  
tr

2 1 0

4 2 0

4 2 0

0-2-0-2-0

3-2

4-2-0

5-6-0

T  
A  
B

0

0

0

0

# Españoleta

version I

Gaspar Sanz  
(1640-1710)

**Grazioso** ♩ = 104 - 116

*m a 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*

Measures 1-5 of the piece. The treble clef staff shows a melody in 3/4 time. The bass clef staff shows a guitar accompaniment with fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). The piece starts with a mezzo-forte (mf) dynamic.

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

Measures 6-10 of the piece. The treble clef staff continues the melody. The bass clef staff continues the guitar accompaniment. The piece continues with a mezzo-forte (mf) dynamic.

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

Measures 11-15 of the piece. The treble clef staff continues the melody. The bass clef staff continues the guitar accompaniment. The piece continues with a mezzo-forte (mf) dynamic.

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

Measures 16-20 of the piece. The treble clef staff continues the melody. The bass clef staff continues the guitar accompaniment. The piece ends with a mezzo-forte (mf) dynamic.

Gaspar Sanz  
(1640-1710)

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part in standard notation and a bass part in tablature. The guitar part is written in 3/4 time and features a melodic line with various ornaments and a final double bar line. The bass part is written in 3/4 time and features a simple, rhythmic line. The score is presented in a clean, black and white format.

[illegible][illegible]

# Pavana

Gaspar Sanz  
(1640-1710)

**Andante**

First system of musical notation for the Pavana, measures 1-4. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is marked *mf* (mezzo-forte) and *p* (piano). The guitar tablature (TAB) is shown below the staff, with fret numbers (0-5) and fingerings (1-4) indicated.

Second system of musical notation for the Pavana, measures 5-8. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is marked *mf* (mezzo-forte). The guitar tablature (TAB) is shown below the staff, with fret numbers (0-5) and fingerings (1-4) indicated.

Third system of musical notation for the Pavana, measures 9-12. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is marked *p* (piano) and *mf* (mezzo-forte). The guitar tablature (TAB) is shown below the staff, with fret numbers (0-5) and fingerings (1-4) indicated.

Fourth system of musical notation for the Pavana, measures 13-16. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is marked *D.C. ad lib.* (Da Capo ad libitum). The guitar tablature (TAB) is shown below the staff, with fret numbers (0-5) and fingerings (1-4) indicated.

# A New Irish Tune

Z. 646 - arrangement for guitar

Henry Purcell  
(1659-1695)

$\text{♩} = 40$

*i m i m m i m i m*

TAB: 0 2 0 0 0 2 0 3 1 0 4 0 2 3

4

TAB: 2 4 2 0 4 0 3 2 3 0 3 0 1 1 0 1 0 3

7

*a m i m i m*

TAB: 0 2 3 5 3 3 0 3 0 2 4 2 0 3 5 0 1 3 3

10

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

TAB: 0 3 1 0 1 3 0 3 0 1 0 2 4 2 0 4 0 2 0 3 3

# Canon in D

(transposed to C for guitar)

Johann Pachelbel  
(1653-1706)

First system of musical notation (measures 1-8). The treble clef staff shows the melody in 4/8 time, with notes and rests. The guitar tablature below shows fingerings (0, 1, 2, 3) and fret numbers (0, 1, 2, 3) for the Treble (T), Alto (A), and Bass (B) strings.

Second system of musical notation (measures 9-12). The treble clef staff continues the melody. The guitar tablature shows fingerings and fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Third system of musical notation (measures 13-16). The treble clef staff includes a  $\frac{6}{6}$  C# time signature change. The guitar tablature shows fingerings and fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Fourth system of musical notation (measures 17-20). The treble clef staff continues the melody. The guitar tablature shows fingerings and fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

21

TAB

25

TAB

29  $\frac{2}{6}$  Cl

TAB

33

TAB

37  $\frac{6}{6}$  Cl

TAB

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

TAB

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

TAB

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

TAB

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

TAB

57 *a*

TAB

61  $\frac{6}{6}$  Cl *m i m i m i*

TAB: 1 2 3 1 3 2 0 2 3 0 0 2 0 1 3 0 1

65 *a*

TAB: 3 0 1 3 3 1 0 3 0 2 1 0 0 1 0 3

69  $\frac{6}{6}$  Cl *m i m i m i*

TAB: 1 3 2 3 1 2 0 2 1 3 2 3 0 0 2 0 1 3 0 1

73

TAB: 0 1 0 0 3 0 0 1 0 2 0 2 0 0 0 2

77

TAB: 2 3 3 0 2 0 0 1 0 0 0 1 0 0 0 3

# Sarabande

(Suite in D minor)

Robert de Visée  
(1655–1732/1733)

**Andantino**

*a i m p*  
0-4  
**tr**

$\frac{2}{6}$  Cl

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

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

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

*a i m p*  
0-4  
**tr**

5

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

A 0 0 5 3 2 3 2 2 3 2 2 0 2 4 4 0 0

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

*a i m p*  
0-4  
**tr**

9

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

A 0 0 2 2 2 0 0 3 2 3 0 3 0 3 2 4

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

13

*m i m m i m i m i m i m*

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

A 0 0 4 2 1 2 0 4 2 1 2 0 2 2 2 2 0 2

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

17

The musical score for measures 17-20 is as follows:

| Measure | Treble (T)                                                      | Alto (A)             | Bass (B)             |
|---------|-----------------------------------------------------------------|----------------------|----------------------|
| 17      | Quarter rest, then eighth notes: G4 (0), A4 (4), B4 (2), A4 (4) | Quarter note: G3 (3) | Quarter note: G2 (3) |
| 18      | Quarter rest, then eighth notes: G4 (1), A4 (1), B4 (1), A4 (1) | Quarter note: G3 (1) | Quarter note: G2 (1) |
| 19      | Quarter note: G4 (1), A4 (1), B4 (1), A4 (1)                    | Quarter note: G3 (1) | Quarter note: G2 (1) |
| 20      | Quarter note: G4 (1), A4 (1), B4 (1), A4 (1)                    | Quarter note: G3 (1) | Quarter note: G2 (1) |

Largo

## Concerto for Lute in D Major, RV. 93

Antonio Vivaldi  
(1678-1741)

**Largo** (♩ = 60)

musical score for guitar, showing the melody in treble clef and the fretboard in TAB format. The key signature is one sharp (F#) and the time signature is common time (C). The melody starts with a mezzo-forte (mp) dynamic. The TAB shows the fret numbers for each note, with some notes being barre (indicated by a horizontal line). The score is divided into two measures by a vertical line.

[illegible]

7

IV

4 2 4 2 4 2 4 0

1 1 2 2

TAB

7 5 7 5 7 5 7 0

4 4

5 3 5 5 5 3 5 5

4 4

9

TAB

5 3 5 3 5 3 5 3 | 4 5 7 5 4 2 5 3

2 2 | 0 0

11

TAB

2 2 0 2 2 0 2 | 5 2 0 0 2 0

0 0 | 0 0 7

13

TAB

5 7 5 7 5 7 5 7 | 5 4 7 5 7 6 0

5 5 6 6 | 5 6 7 6 0

0 0 | 0 0

15

TAB

5 5 0 5 4 5 4 | 5 5 5 5

6 6 | 6 7 0

0 0 | 0 0

*a tempo*

17

*mf*

III

6/6 CII

TAB

19

5/6 CII

*p*

TAB

21

6/6 CVII

6/6 CII

TAB

23

*mp*

TAB

25

TAB

27

TAB

29

TAB

31

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

TAB

33

*rit.*

TAB

# Spring

from the Four Seasons

Antonio Vivaldi  
(1678-1741)

**Allegro**

First system of musical notation for "Spring" from Vivaldi's Four Seasons. The system includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is marked **f** (forte). The notation includes various musical symbols such as notes, rests, and fingerings. The guitar tablature below the staff shows fret numbers for the strings.

Second system of musical notation, starting at measure 5. The system includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is marked **mp** (mezzo-piano). The notation includes various musical symbols such as notes, rests, and fingerings. The guitar tablature below the staff shows fret numbers for the strings.

Third system of musical notation, starting at measure 9. The system includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is marked **f** (forte). The notation includes various musical symbols such as notes, rests, and fingerings. The guitar tablature below the staff shows fret numbers for the strings.

Fourth system of musical notation, starting at measure 13. The system includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and fingerings. The guitar tablature below the staff shows fret numbers for the strings.

[illegible]

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The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#), and a bass part with a bass clef. The guitar part features a melodic line with various fret numbers (e.g., 3, 4, 1, 3, 4, 1, 3, 0, 3, 0-1-0) and a dynamic marking of *rit.* (ritardando). The bass part provides a harmonic foundation with notes and fret numbers (e.g., 0, 7, 5, 3, 2, 0, 3, 0, 2, 0, 3, 4, 5). The score is presented in a clean, black-and-white format with a clear layout for both instruments.

# Minuet in G

Johann Sebastian Bach  
(1685-1750)

**Moderato**

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

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 0 | 2 | 0 | 1 | 3 | 0 | 0 | 0 | 1 | 3 | 0 | 2 | 3 | 0 | 0 |
| 3 |   |   | 0 |   | 2 |   |   | 3 |   |   |   |   | 2 |   |   |

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

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | 1 | 0 | 2 | 0 | 1 | 0 | 2 | 0 | 0 | 2 | 0 | 0 | 2 | 0 |
| 0 |   |   |   |   | 3 |   |   | 0 | 1 | 3 | 0 | 2 | 0 | 0 | 3 |

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

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 0 | 2 | 0 | 1 | 3 | 0 | 0 | 0 | 1 | 3 | 0 | 2 | 3 | 0 | 0 |
| 2 |   |   | 0 |   | 3 |   | 2 | 3 |   |   | 3 |   | 2 | 3 | 2 |

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

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | 1 | 0 | 2 | 0 | 1 | 0 | 2 | 0 | 2 | 0 | 4 | 0 | 0 |   |
| 0 |   |   |   | 2 |   | 3 |   | 2 |   | 3 |   |   | 0 |   | 3 |

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

TAB

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

TAB

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

TAB

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

TAB



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

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

T  
A  
B

16 *m i a - m p m i p m a m m i a m i p m a p a m i p m a*

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18.

T  
A  
B

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

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.

T  
A  
B

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

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25.

T  
A  
B

# Prelude in C major

BWV 846

Johann Sebastian Bach  
(1685-1750)

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

First system of musical notation (measures 1-2) for the Prelude in C major, BWV 846. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is written in a single staff with various ornaments and fingerings. Below the staff is a tablature section with two staves labeled 'T' and 'B', containing numbers 0-4 representing fret positions.

3

Second system of musical notation (measures 3-4) for the Prelude in C major, BWV 846. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is written in a single staff with various ornaments and fingerings. Below the staff is a tablature section with two staves labeled 'T' and 'B', containing numbers 0-4 representing fret positions.

5  $\frac{4}{6}$  CII V

*p p i m p i m*

Third system of musical notation (measures 5-6) for the Prelude in C major, BWV 846. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is written in a single staff with various ornaments and fingerings. Below the staff is a tablature section with two staves labeled 'T' and 'B', containing numbers 0-4 representing fret positions.

7

Fourth system of musical notation (measures 7-8) for the Prelude in C major, BWV 846. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is written in a single staff with various ornaments and fingerings. Below the staff is a tablature section with two staves labeled 'T' and 'B', containing numbers 0-4 representing fret positions.

9 *p p i m p i m*

TAB

11

TAB

13

TAB

15  $\frac{2}{6}$  Cl

TAB

[illegible][illegible]

25

2/6 Cl

3

TAB

3

27

4/6 Cl

TAB

[illegible][illegible]

The image shows a musical score for the piece 'Ave Maria' by Franz Schubert. The score is written for piano (p) and voice. The key signature is two flats (B-flat and E-flat), and the time signature is 2/6. The piano introduction begins with a treble clef and a key signature of two flats. The melody is written in a single line, with the lyrics 'i m a i a m i m i i' above it. The piano accompaniment is written in a single line, with the lyrics 'i m i a m i a m i m' above it. The score is divided into two systems. The first system contains the first two measures of the piano introduction. The second system contains the next two measures. The piano introduction ends with a double bar line. The vocal melody begins in the third measure of the second system. The piano accompaniment continues throughout the piece. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The lyrics are written in a simple, sans-serif font. The overall layout is clean and professional.

from Water Music

(1685-1759)

The image shows a musical score for guitar in G major, 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The score includes various ornaments (m, a, i) and a guitar tablature line below it. The tablature uses numbers 0-5 and includes a circled '3' indicating a triplet. The piece is identified as (1685-1759).

4 (3/6 CII)

6/6 CVII

2

6/6 CIX

T 2 0 3 3 7 10 10 9 8 7 10 8 7 5 12

A 3 2 2 2 2 7 10 7 9 8 7 9 7 6 10

B 2 2 2 2 2 0 7 9 7 9 7 0 7 6 10

0 0 0 4 5 0 9 7 7 9 7 9 0 9

7

( $\frac{6}{6}$  CIX)

CVII

$\frac{2}{6}$  HB II

$\frac{5}{6}$  CII

$\frac{3}{6}$  CX

$\frac{6}{6}$  CVII

*m*

*a*

*i*

*a*

*i*

*p*

T

A

B

(12)  
10

10

(10)

7

9

10

9

7

5

5

2

10

11

0

7

7

0

2

4

0

9

10

9

7

7

13  $\frac{3}{6}$  CII

TAB

5 3 2 0 2 5 3 2 0 5 (5) 3 0 3 0 2 3

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

4 0 0 0 0 4 0 4 2 0 2 0 0 4

16  $\frac{3}{6}$  CII  $\frac{6}{6}$  CVII

TAB

2 0 10 (10) 9 7 5 3 2 2 0 3 3 3

3 2 7 7 10 8 7 0 3 3 2 3 2

0 0 7 9 0 0 0 0 2 2 4 4 5

19  $\frac{3}{6}$  CX  $\frac{3}{6}$  CVII

TAB

10 8 7 10 8 7 10 8 7 8 7 8

11 7 7 11 7 7 11 7 7 10 7 7

0 9 10 9 0 9 10 9 0 10 9 10

22  $\frac{3}{6}$  CVII  $\frac{3}{6}$  CII

TAB

7 5 3 3 (3) 5 2 0 2 5 2 0 5

8 7 3 3 2 3 4 2 3 3 3 2 2

0 0 0 4 2 0 0 0 4 0 4 2 0

25  $\frac{3}{6}$  CII  $\frac{6}{6}$  CVII

TAB

(5) 3 0 2 0 2 3 2 0 10 (10) 9 7 5 3 2 2 0 3 3 3

3 2 2 3 0 3 2 2 7 7 10 8 7 0 3 3 2 3 2

2 2 0 0 0 0 0 0 7 9 0 0 0 2 2 4 5

## Sonata

K. 32/L. 423

Domenico Scarlatti  
(1685-1757)

## Aria

0 2 3 2 0 | 8 0 | 2 3 5 3 2 | 7

0 5 8 | 4 3 5 3 2 | 5 3 4

2 0 | 0 | 0 | 3

4 5 2 5 4 | 0 0 2 | 0 2 0 0 4 0 4 | 2

4 4 | 0 0 2 | 0 2 0 2 4 4 | 2

2 3 0 | 2 2 4 4 | 0

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

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

0 3 2 3 2 | 0 0 3

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

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

3 0 2 2 0 3 2

17

HB II

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

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

A 2 0 1 2 2 1 2 3

B 3 0 2 3 3 2 3

21

*m i m i m a*

*tr*

② 3 4 1 4 3 4 0 4 0 4 0 4 0

T 7 8 5 8 7 7 0 2 3 5 0 0 4 0 4 0

A 0 0 1 2 0 2 2 0

B 6 0 2 3 0 2 2 0

# Practice Tips

## The 7 Steps to Learn Any Piece

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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, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

## Musical Expression Starting Points

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1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

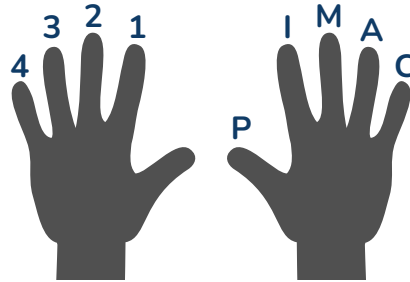
## Tips for Good Practice

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1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations

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## Hello!

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Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews

A blue ink signature of Allen Mathews.