

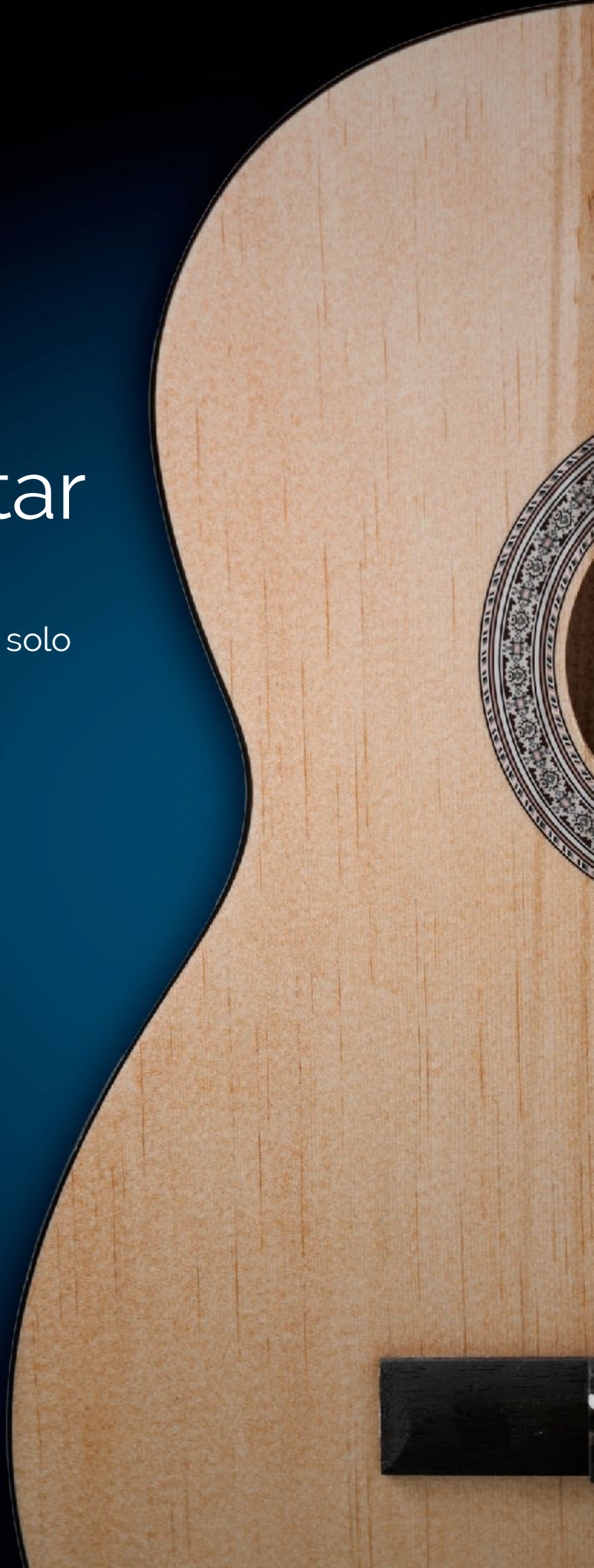
30 Fun and Easy(ish) Pieces for Classical Guitar

Classical Guitar Notation 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





A version of this book with TABs is also available for download.

[Click Here for the TABs edition.](https://ClassicalGuitarShed.com/guitar-favorites)

<https://ClassicalGuitarShed.com/guitar-favorites>

Listen to the Pieces:

At the bottom of the last page of each piece you will find a website link to listen. Enjoy!

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Carnival of Venice

Moderately

Julius Benedict
(1804-1885)

The musical score for "Carnival of Venice" is presented in six systems. Each system contains a single melodic line on a treble clef staff. The music is written in a simplified style with fingerings (0-3) and dynamics (p, mf, a m, i m). The first system starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as rests, eighth notes, and quarter notes, with some measures featuring a half note followed by a quarter note. The piece concludes with a final measure in the sixth system.

★ As an optional alternative, you can use *i m* for the accompaniment.

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

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

rit.

The musical score consists of two staves. The first staff, starting at measure 25, features a treble clef and a key signature of one flat. It contains eleven measures of music. The melody is primarily in the treble clef, with some bass clef notes in the lower register. The bass line is mostly in the bass clef, with some treble clef notes in the upper register. The second staff, starting at measure 29, also features a treble clef and a key signature of one flat. It contains eight measures of music. The melody is primarily in the treble clef, with some bass clef notes in the lower register. The bass line is mostly in the bass clef, with some treble clef notes in the upper register. The score includes various musical notations such as notes, rests, and fingerings.

Listen here: <https://www.classicalguitarshed.com/sm-carnival-of-venice/>

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Ricercar

Franciscus Bossinensis
(1485-1535)

Andante

The musical score is written for guitar in 4/4 time, marked Andante. It consists of three staves of music. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Fingerings are indicated by numbers 1-3 above the notes. Dynamics such as *p* (piano), *m* (mezzo), and *a* (accrescendo) are marked. Ornaments, represented by a stylized 'e' with a horizontal line, are placed below the staff in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. A double bar line appears at the end of measure 12.

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

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Ode to Joy

Allegro

Ludwig van Beethoven
(1770-1827)

mf

5

9

mp

13

mf

molto rit.

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

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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

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

p

Fine

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

f

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

p

D.C. al Fine

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

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Sicilienne

Matteo Carcassi
(1792-1853)

Allegretto

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

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

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

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

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

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El Vito

7

Traditional folk song
and dance music
of Andalusia

Allegretto

The musical score for 'El Vito' is written in 3/8 time and consists of 13 measures. It includes guitar-specific notation such as natural harmonics (indicated by '0' on the staff), fretted notes (indicated by numbers 1-4), and fingerings (indicated by letters 'a', 'm', 'i', 'p'). The score is divided into four systems. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The piece concludes with a double bar line and repeat dots. A tempo marking of 'Allegretto' is present at the beginning.

Measures 1-4: *a* *m* *p* *m* *a* *p* *m* *a* *m* *i* *p* *m*

Measures 5-8: *p* *m* *i* *a* *p* *m* *m* *i* *m* *p* *i* *m* *p* *i*

Measures 9-12: *p* *i* *m* *a* *p* *m* *p* *m* *a* *m* *p* *i* *p*

Measures 13-16: *p* *m* *a* *m* *i* *m* *i* *m* *p* *i* *p*

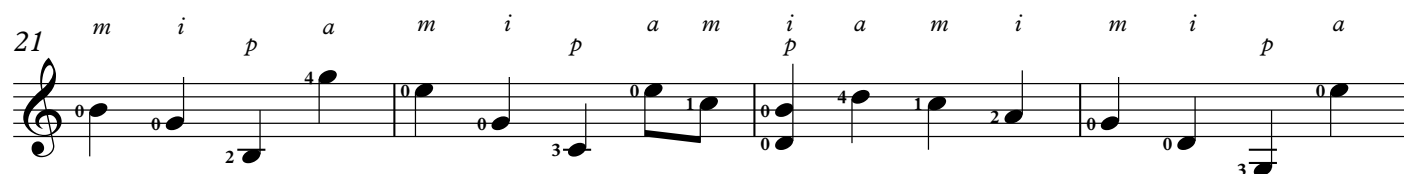
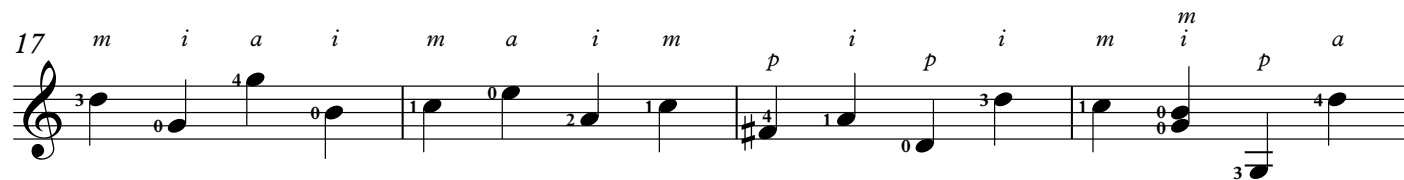
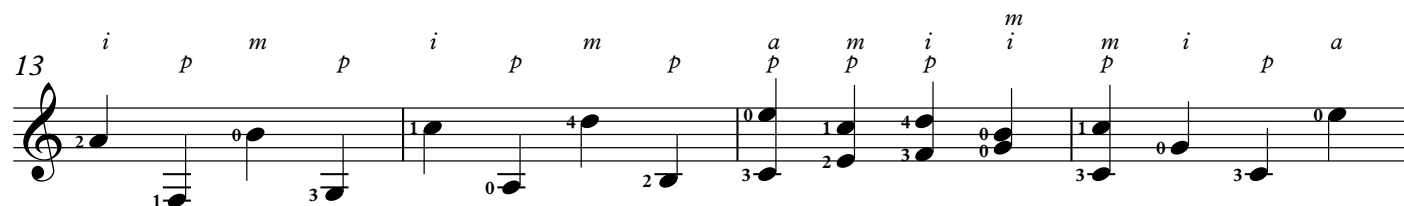
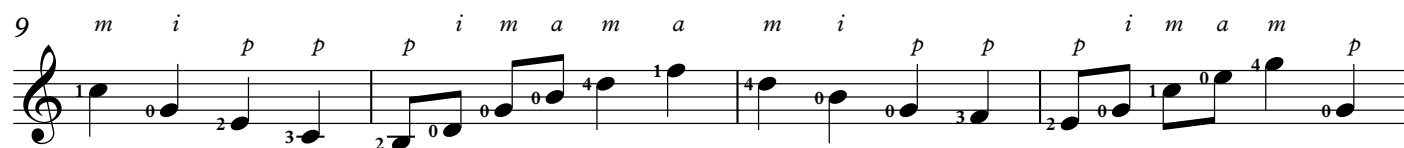
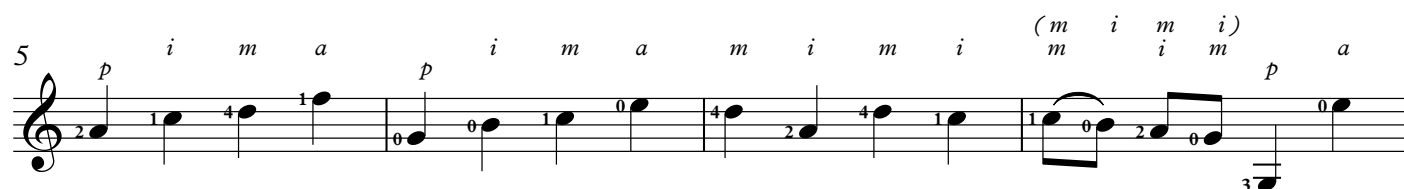
D.C. 3 times with repeats

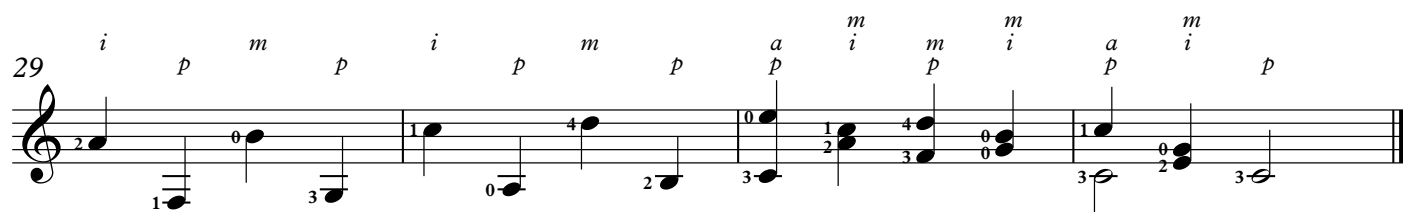
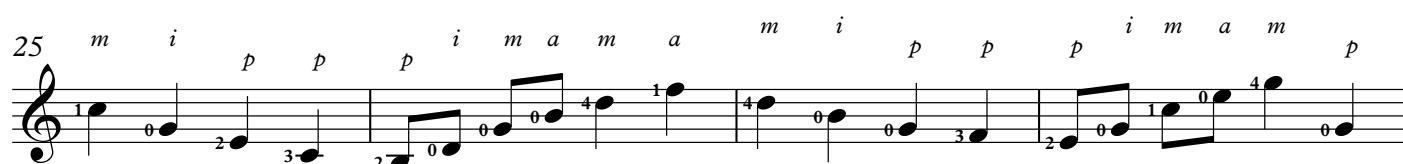
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Etude No. 1

Op. 44

Fernando Sor
(1778-1839)**Andante**



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

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Ejercicio

José Ferrer
(1835-1916)

Allegro moderato (♩ = 84 - 100)

The musical score is written for guitar in 3/4 time, key of D major (one sharp). It consists of four staves of music, each containing a treble clef staff and a bass clef staff. The notation includes various guitar-specific elements:

- Staff 1 (Measures 1-4):** Treble staff has notes with fingerings (m, i) and dynamics (p). Bass staff has fret numbers (0, 2, 3, 2, 0) and fingerings (3, 2, 3, 2, 0).
- Staff 2 (Measures 5-8):** Treble staff continues with fingerings (m, i) and dynamics (p). Bass staff has fret numbers (0, 2, 3, 0, 2, 3, 0) and fingerings (2, 3, 0, 2, 3, 0).
- Staff 3 (Measures 9-12):** Treble staff has notes with fingerings (m, i) and dynamics (p). Bass staff has fret numbers (0, 3, 2, 0, 3, 2, 0) and fingerings (3, 2, 0, 3, 2, 0). Measure 11 starts with a *mf* dynamic.
- Staff 4 (Measures 13-16):** Treble staff has notes with fingerings (a, m) and dynamics (p). Bass staff has fret numbers (0, 1, 2, 3, 0, 0, 0) and fingerings (1, 2, 3, 0, 0, 0). Measure 15 starts with a *f* dynamic. The piece ends with a double bar line.

Additional markings include *cresc.* at the beginning of the fourth staff and various articulation marks like accents and slurs.

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Branle Englese

Emmanuel Adriaenssen
(1554-1604)

The musical score for "Branle Englese" by Emmanuel Adriaenssen is presented in four systems. Each system contains a treble and bass staff. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes fingerings (0-4), breath marks (a, m), and dynamic markings (p). The lyrics "i m i m a m i a m i i m i m a m i a m i m i" are written above the first staff, and "m i m a m i a m i i m i m a m i a m i m i" above the second staff. The third and fourth staves continue the melody without lyrics.

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Allegretto

Op. 50, No. 5

Mauro Giuliani
(1781-1829)

♩ = 104

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

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

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

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

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

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

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

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

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

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

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

Listen here: <https://classicalguitarshed.com/allegretto-mauro-giuliani/>

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

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

29 *i p m i i p m i p p rit. i m i p a i p*

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Virelai: "Quant je suis mis"

arr. Jeffrey Ashton

Guillaume Machaut

c. 1330-1377

a m i p m i m i a m i a m i m a m i
 1 0 4 0 1 3 2 0 1 0 4 1 0 3 0 3

a m i p m a m i a m i m i a m i
 4 0 4 1 3 0 4 1 0 2 0 2 0 4

m i p a a m i m a m i
 3 1 4 1 0 1 4 3 4

m i p i m a m a m i m
 3 0 3 0 1 0 2 0 2 0 1 3 2 0

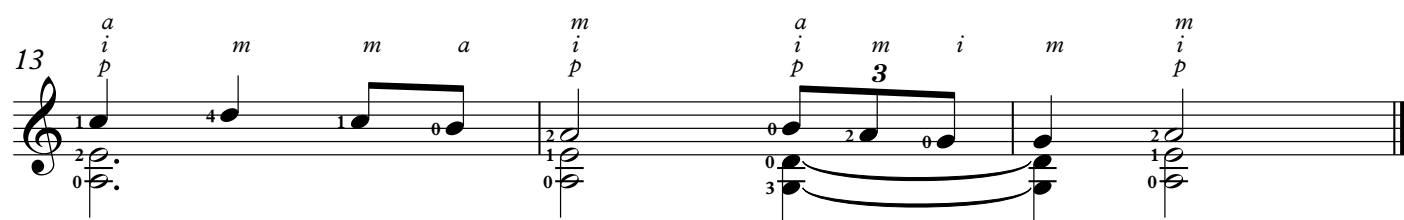
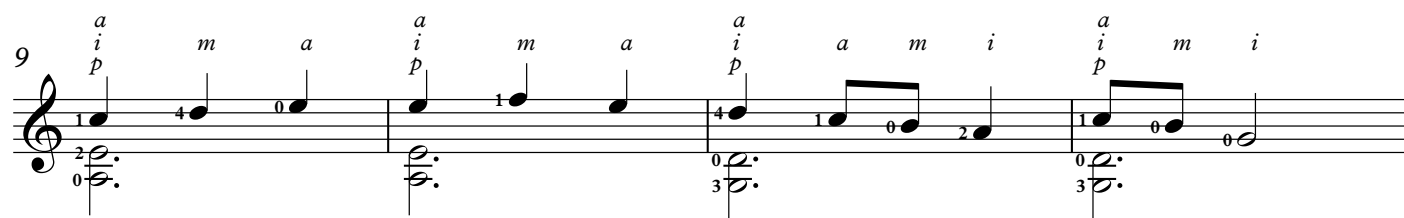
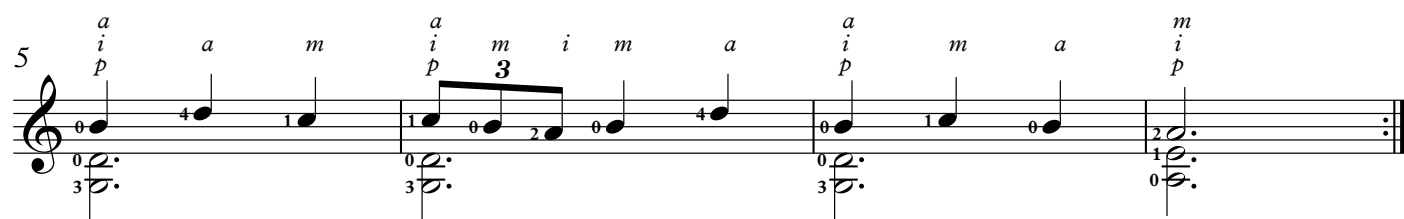
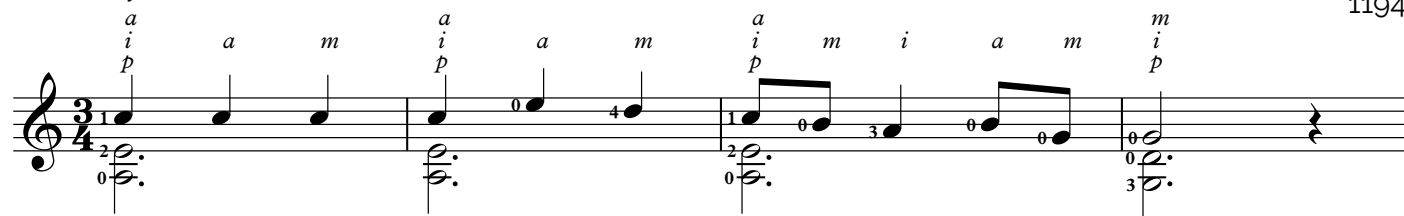
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Ja Nuns Hons Pris

arr. Jeffrey Ashton

Richard the Lion-Hearted

1194

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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

mf

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

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

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

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Gallarda

Gaspar Sanz
(1640-1710)

Allegretto (♩ = 66)

The musical score for "Gallarda" by Gaspar Sanz is presented in four systems. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto" with a quarter note equal to 66 beats per minute. The score includes guitar-specific notation such as fingerings (i, m, a, p), dynamics (f, mf, p), and guitar tablature (numbers 0-4 on the staff lines). The piece begins with a forte (f) dynamic and concludes with a repeat sign.

System 1: Starts with a forte (f) dynamic. The melody is marked with fingerings *i* and *m*. The bass line includes a triplet of eighth notes.

System 2: Continues the melody and bass line. The melody is marked with fingerings *i* and *m*. The bass line includes a triplet of eighth notes.

System 3: Features a melodic line with fingerings *i*, *m*, *i*, *m*, *i* and a bass line with fingerings *p*, *p*, *p*, *p*. The melody is marked with fingerings *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*.

System 4: Continues the melodic and bass lines. The melody is marked with fingerings *m*, *p*, *p*, *p*, *p*, *i*, *m*, *i*, *a*, *m*, *i*, *m*, *i*, *p*, *p*, *p*, *p*, *i*, *m*, *i*, *m*, *a*, *p*, *p*, *p*, *m*, *p*.

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Etude No. 2

Op. 51

Mauro Giuliani
(1781-1829)

Grazioso

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

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Canary Dance

Joachim van den Hove
(1567-1620)

Allegro ♩ = 70

The musical score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of three systems of music, each with a treble staff and a guitar-specific staff below it showing fret numbers (0-4) and fingerings (0-4). The melody is written above the guitar staff with fingerings (a, m, i) and dynamics (p). The score is divided into measures by bar lines, with some measures containing triplets or other rhythmic markings. The first system ends with a repeat sign. The second system begins with a measure rest labeled '5'. The third system begins with a measure rest labeled '9'. The piece concludes with a final double bar line.

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

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

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

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Cowboy Tune

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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

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

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

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

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

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 m i*

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*

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

Listen here: <https://www.classicalguitarshed.com/fur-elise/>

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No. 6

Based on a Hungarian Folk Tune

Béla Bartók
(1881-1945)**Allegro**From *Gyermekeknek* ("For Children"), Volume 1

Musical score for No. 6, based on a Hungarian folk tune by Béla Bartók. The score is in 2/4 time and consists of 25 measures. It features a treble clef and a key signature of one sharp (F#). The score is divided into systems of four measures each. The first system (measures 1-4) starts with a forte (*f*) dynamic and a piano (*p*) marking. The second system (measures 5-8) is marked *molto marc.* and *f*. The third system (measures 9-12) is marked *sf*. The fourth system (measures 13-16) is marked *mf*. The fifth system (measures 17-20) is marked *sf*. The sixth system (measures 21-24) is marked *sf*. The seventh system (measures 25-28) is marked *sf*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

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

p

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

p

37

p

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

pp

45 *i*

p

49 *i*

ppp

53 *i*

p

Listen here: <https://classicalguitarshed.com/sm-bartok-study-no6/>

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Anonymous (16th Century)

Anonimous (16th century)

This musical score is for a piece by an anonymous 16th-century composer. It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a time signature of 6/8. The score is divided into four systems, each containing five measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Above the staff, there are letters (i, m, a) and dynamic markings (p) that likely represent a vocal line or a specific instrumental texture. The piece concludes with a double bar line at the end of the fourth system.

Listen here: <https://www.classicalguitarshed.com/greensleeves/>

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Adagio

Johann Kaspar Mertz
(1806 – 1856)

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five systems of music, each with a measure number (1, 5, 9, 13, 17) at the beginning. The notation includes various guitar-specific elements:

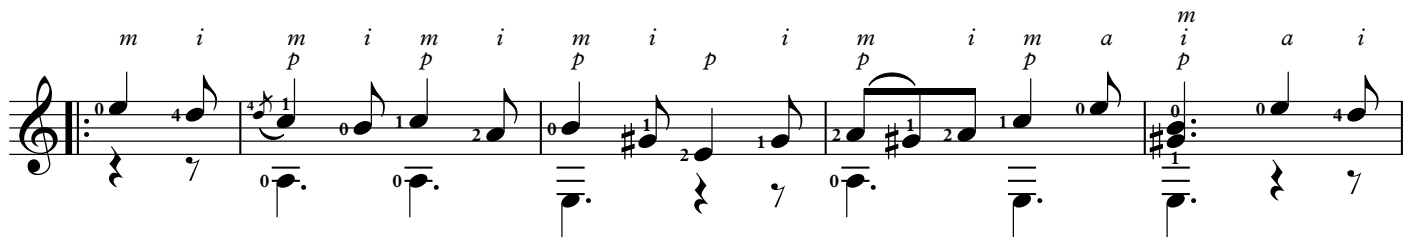
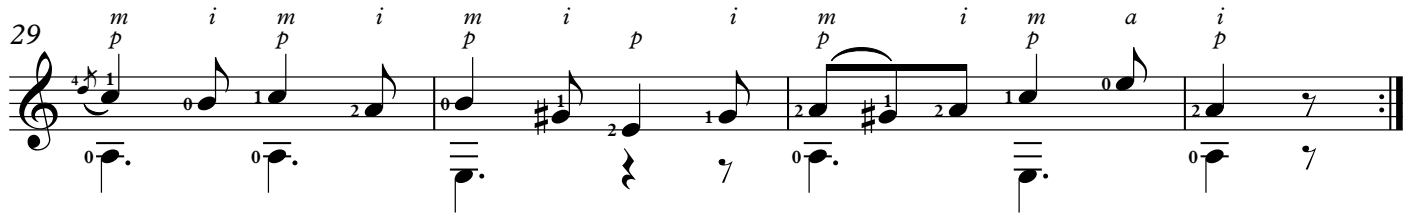
- Fingering:** Letters 'm' (middle), 'i' (index), and 'a' (annular/ring) are placed above notes to indicate fingerings. Numbers 1-4 are placed above notes for specific fingerings.
- Accents:** An accent (>) is placed over a note in measure 9.
- Trills:** Trills are indicated by a vertical line with a dot over a note in measures 9 and 17.
- Ornaments:** Ornaments are indicated by a vertical line with a dot over a note in measures 13 and 17.
- Dynamic Markings:** The dynamic 'p' (piano) is used in measures 1, 9, and 13.
- Arpeggios:** Arpeggios are indicated by a vertical line with a dot over a note in measures 1, 5, 9, 13, and 17.
- Slurs:** Slurs are used to group notes in measures 1, 5, 9, 13, and 17.
- Accumulated Fingering:** Numbers 1-4 are placed below notes to indicate accumulated fingerings.
- Capo:** A capo is indicated by a vertical line with a dot over a note in measures 1, 5, 9, 13, and 17.
- Trills:** Trills are indicated by a vertical line with a dot over a note in measures 9 and 17.
- Ornaments:** Ornaments are indicated by a vertical line with a dot over a note in measures 13 and 17.
- Dynamic Markings:** The dynamic 'p' (piano) is used in measures 1, 9, and 13.
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- Capo:** A capo is indicated by a vertical line with a dot over a note in measures 1, 5, 9, 13, and 17.

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

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Francesco Molino
(1768 - 1847)

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

**D.C. al Fine**

Valse

Op. 50, No. 7

Ferdinando Carulli
(1770-1841)

Moderato (♩ = 100 - 112)

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

mf

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

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

f

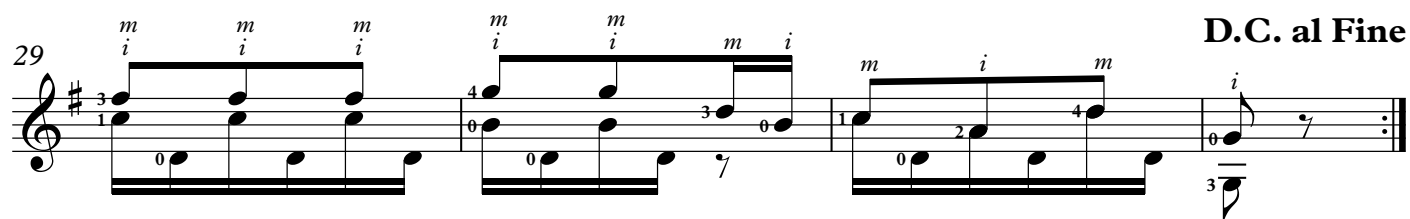
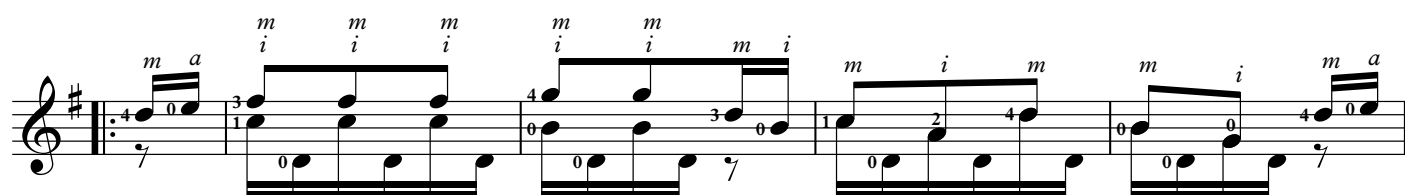
13 *a i m i a i a i m i a i a i m i m i a m i* **Fine**

Trio

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

sf

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



Listen here: <https://classicalguitarshed.com/carulli-valse/>

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Nostalgia

Op. 19, N° 5

Julio Salvador Sagreras
(1879-1942)

Musical score for "Nostalgia" by Julio Salvador Sagreras, Op. 19, N° 5. The score is written for guitar in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of 18 measures. The notation includes various musical symbols such as notes, rests, and fingerings, along with dynamic markings like *a* (accendo), *m* (marcato), *i* (ritardando), *p* (piano), and *f* (forte). The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-18, and 19-22. The piece concludes with a "Fine" marking at the end of measure 18.

21

24

D.C. al Fine

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

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

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

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

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

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

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

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

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

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

$\frac{3}{6}$ CII

f

The first system of the musical score for 'The Little Boat' is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 2/4. The score begins with a measure of whole rest, followed by a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *f* (forte). The system concludes with a repeat sign and a final measure of whole rest.

12 *mp*

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

1. *i p m i*

2. *i p m i*

Amazing Grace

Adagio

Traditional

The musical score for "Amazing Grace" is written in 3/4 time and Adagio tempo. It features a single melodic line on a guitar staff. The score includes various musical notations such as fingerings (e.g., 0, 1, 2, 3, 4), dynamics (e.g., *p*, *f*, *rit.*), and articulations (e.g., accents, slurs). The piece is divided into measures, with measure numbers 3, 6, 9, 12, and 15 indicated. The score concludes with a double bar line and a repeat sign.

Listen here: <https://www.classicalguitarshed.com/amazing-grace/>

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[illegible]

33 *m i m i m i 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
mf

38 *i m i m i a m i i a m a m i*
p p p p p p p p p p p p p p p p
f

43 *m i a m a i m i m i a m i m i a m i*
p p p p p p p p p p p p p p p p
decresc.

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

53 *m i m i m i a m i m i a m i m i a m i*
p p p p p p p p p p p p p p p p
f

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

65 *i p m i m i m i p p i p m i m i m i p m i m i m i m i*

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

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

81 *m p i m i p m i m p i m i p p m i m i m i*

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

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

Listen here: <https://classicalguitarshed.com/packingtons-pound/>

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[illegible]

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, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

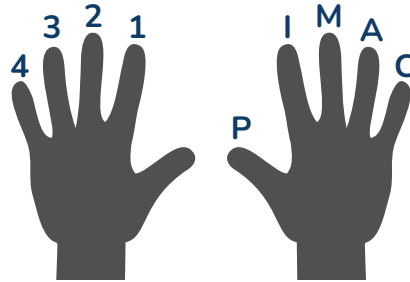
Musical Expression Starting Points

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

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



Hello!



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.