

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.

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<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

Julius Benedict
(1804-1885)

Moderately

The musical score is written for guitar in 3/4 time. It consists of six systems of music, each with a treble clef and a key signature of one flat (B-flat). The score includes various dynamics such as *p* (piano) and *mf* (mezzo-forte), and articulation like accents and slurs. Fingerings and fret numbers are indicated throughout. The piece features a recurring melodic motif in the right hand, often accompanied by a bass line in the left hand. The notation includes many slurs and accents, particularly over the melodic lines. The piece concludes with a final cadence.

★ As an optional alternative, you can use *im* 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.

Ricercar

Franciscus Bossinensis
(1485-1535)

Andante

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

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

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

Ode to Joy

Allegro

Ludwig van Beethoven
(1770-1827)

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

mf

Detailed description: This system contains the first four measures of the piece. The music is in 4/4 time. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The second measure has a bass clef and notes G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). The third measure has a treble clef and notes D4 (quarter), E4 (quarter), F#4 (quarter), and G4 (quarter). The fourth measure has a bass clef and notes D3 (quarter), E3 (quarter), F#3 (quarter), and G3 (quarter). Fingerings are indicated by numbers 0-4. Dynamics include mezzo-forte (mf) and piano (p).

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

Detailed description: This system contains measures 5 through 8. The notation continues with similar rhythmic patterns and fingerings. Dynamics include mezzo-forte (mf) and piano (p).

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

mp

Detailed description: This system contains measures 9 through 12. The music features a change in dynamics to mezzo-piano (mp). The notes continue the melodic line with some accents. Dynamics include mezzo-piano (mp) and piano (p).

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

molto rit.

mf

Detailed description: This system contains measures 13 through 16. The tempo marking 'molto rit.' (molto ritardando) is present above the staff. The music concludes with a double bar line. Dynamics include mezzo-forte (mf) and piano (p).

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

i m i m i m i m i m

Fine

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

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

D.C. al Fine

Sicilienne

Matteo Carcassi
(1792-1853)

Allegretto

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

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

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

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

Listen here: <https://www.classicalguitarshed.com/carcassi-sicilienne/>©2025 Allen W. Mathews LLC <https://ClassicalGuitarShed.com>

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

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

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

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

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

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

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

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

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 G major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble clef and a key signature of one sharp. The tempo is marked 'Allegro moderato' with a metronome marking of quarter note = 84-100. The score includes various guitar-specific notations such as fret numbers (0, 1, 2, 3, 4), fingerings (1, 2, 3, 4), and dynamics (p, mf, f, cresc.).

System 1 (Measures 1-4): Starts with a *p* dynamic. Measure 1 has a triplet of eighth notes (fret 3, 3, 3) and a quarter note (fret 0). Measure 2 has a quarter note (fret 0) and a quarter rest. Measure 3 has a quarter note (fret 0) and a quarter rest. Measure 4 has a quarter note (fret 0) and a quarter rest. Fingerings 'm i' are indicated above the notes.

System 2 (Measures 5-8): Measure 5 has a quarter note (fret 0) and a quarter rest. Measure 6 has a quarter note (fret 0) and a quarter rest. Measure 7 has a quarter note (fret 0) and a quarter rest. Measure 8 has a quarter note (fret 0) and a quarter rest. Fingerings 'm i' are indicated above the notes.

System 3 (Measures 9-12): Measure 9 has a quarter note (fret 0) and a quarter rest. Measure 10 has a quarter note (fret 0) and a quarter rest. Measure 11 has a quarter note (fret 0) and a quarter rest. Measure 12 has a quarter note (fret 0) and a quarter rest. Fingerings 'm i' are indicated above the notes.

System 4 (Measures 13-16): Measure 13 has a quarter note (fret 2) and a quarter rest. Measure 14 has a quarter note (fret 3) and a quarter rest. Measure 15 has a quarter note (fret 4) and a quarter rest. Measure 16 has a quarter note (fret 0) and a quarter rest. Fingerings 'a m' are indicated above the notes. The piece ends with a *f* dynamic and a *cresc.* marking.

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

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Branle Englese

Emmanuel Adriaenssen
(1554-1604)

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

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

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

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

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

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

The Water is Wide

English Folk tune

Andante

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

mf

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

5

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

9

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

13

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

mf

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

21

25

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

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

29

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

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

rit.

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

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Virelai: "Quant je suis mis"

arr. Jeffrey Ashton

Guillaume Machaut
c. 1330-1377

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

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

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

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

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

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Ja Nuns Hons Pris

arr. Jeffrey Ashton

Richard the Lion-Hearted

1194

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

5 *a* *i* *p* *a* *m* *a* *i* *p* *m* *3* *i* *m* *a* *a* *i* *p* *m* *a* *m* *i* *p*

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

13 *a* *i* *p* *m* *m* *a* *m* *i* *p* *a* *i* *p* *m* *3* *i* *m* *m* *i* *p*

Listen here: <https://www.classicalguitarshed.com/ja-nuns-hons-pris/>©2025 Allen W. Mathews LLC <https://ClassicalGuitarShed.com>

Espanoleta

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

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

12 *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

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

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Gallarda

Gaspar Sanz
(1640-1710)

Allegretto (♩ = 66)

The first staff of music is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes. Fingerings are indicated by numbers 1-4 above the notes. Accents (*a*) are placed above the first and fifth measures. Dynamic markings include *f*, *m*, *p*, and *pp*. The staff ends with a repeat sign.

The second staff continues the melody from the first staff. It features a mix of quarter and eighth notes. Fingerings and accents are clearly marked. Dynamic markings include *m*, *p*, and *pp*. The staff concludes with a repeat sign.

The third staff begins with a mezzo-forte (*mf*) dynamic. The melody is more rhythmic, featuring eighth and sixteenth notes. Fingerings and accents are indicated. Dynamic markings include *p* and *pp*. The staff ends with a repeat sign.

The fourth staff starts with a measure number '9' and continues the piece. It contains a variety of rhythmic patterns, including eighth and sixteenth notes. Fingerings and accents are marked throughout. Dynamic markings include *m*, *p*, and *pp*. The staff ends with a repeat sign.

Listen here: <https://www.classicalguitarshed.com/sm-sanz-gallarda/>

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Home on the Range

Cowboy Tune

Peacefully

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

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

Chorus

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

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

Listen here: <https://www.classicalguitarshed.com/home-on-the-range/>

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Für Elise

Ludwig van Beethoven
(1770-1827)

Poco moto

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

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

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

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

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

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

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

28 *m i m p i m a 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 *Gyermeknek* ("For Children"), Volume 1

The musical score is presented in seven systems, each with a treble and bass staff. The first system (measures 1-4) is marked *f* and *p*. The second system (measures 5-8) is marked *f*, *i*, *m*, and *molto marc.*. The third system (measures 9-12) is marked *i*, *m*, and *sf*. The fourth system (measures 13-16) features a long melodic line in the treble clef. The fifth system (measures 17-20) is marked *i* and *mf*. The sixth system (measures 21-24) is marked *i* and *sf*, and includes a circled '3' and a '4/6 Cl' marking. The seventh system (measures 25-28) is marked *sf* and features a sharp sign on the bass line.

Greensleeves

Anonymous (16th Century)

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

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

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

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

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

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Adagio

Johann Kaspar Mertz
(1806 – 1856)

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

p

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

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

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

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

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

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La Fanfare

La Tersicore

Francesco Molino
(1768 - 1847)

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

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

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

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

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

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

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

D.C. al Fine

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

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*

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

p *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*

Musical notation for measures 25-28. The piece is in G major (one sharp) and 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated by letters 'm' (middle) and 'i' (index). Dynamics include 'm' (mezzo-forte) and 'a' (accent). Measure numbers 25, 26, 27, and 28 are written above the staff. The bass line consists of a steady eighth-note accompaniment.

Musical notation for measures 29-32. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated by letters 'm' (middle) and 'i' (index). Dynamics include 'm' (mezzo-forte) and 'a' (accent). Measure numbers 29, 30, 31, and 32 are written above the staff. The piece concludes with a double bar line and repeat dots. The text "D.C. al Fine" is written to the right of the staff.

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

Nostalgia

Op. 19, N° 5

Julio Salvador Sagreras
(1879-1942)

Minuet in G

Johann Sebastian Bach
(1685-1750)

Moderato

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

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

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

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

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

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

Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

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

$\frac{3}{6}$ Cl

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

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

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

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

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

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Amazing Grace

Adagio

Traditional

The musical score is written in 3/4 time and consists of six systems of music. Each system includes a treble clef staff with notes and rests, and a bass clef staff with guitar-specific notation including fret numbers (0-4), bar lines, and fingering numbers (1-4). Above the treble staff, the lyrics are written in a stylized font, often with a dot above the letter 'i' to indicate a specific pronunciation. Dynamic markings such as *m* (mezzo-forte), *p* (piano), and *a* (accanto) are placed above the notes. Performance instructions include *rit.* (ritardando) and *6/6 Cl* (change to 6/6 time signature). The score includes repeat signs and first/second endings. The piece concludes with a final cadence in 6/6 time.

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

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33 *m i m i m i m i m i m i*
p p p p p p p p p p
mf

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

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

48 *m i m i m a m a m i m a m i m a i m i*
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
f

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

49 *m p i m a m* arm XII *a m i m i i p p i p i p p p p i*

52 *m i i p p p i p p p p p i* *a m i a m i a m i* $\frac{3}{6} CV$

Listen here: <https://classicalguitarshed.com/sm-arcas-bolero/>

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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

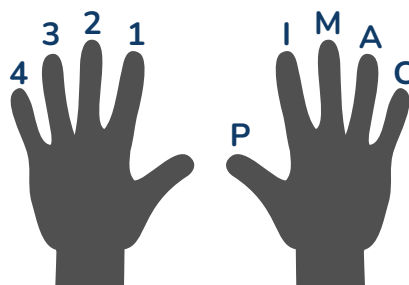
Musical Expression Starting Points

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