

CLASSICAL GUITAR CORNER ACADEMY

EASY CLASSICAL GUITAR VOLUME 1 CLASSICAL

BY DR. SIMON POWIS
GRADES 1 - 3
TAB EDITION



Easy Classical Guitar

By Dr. Simon Powis

Volume 1 : Classical TAB Edition



First Edition

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www.classicalguitarcorner.com

Accompanying materials to this method can be found at
classicalguitarcorner.com/easy

Preface

About the book

This collection of thirty pieces from the classical period features a carefully selected set of repertoire: both musical and approachable.

The works vary from Grade 1 to Grade 3 in difficulty, and while they are not for the absolute beginner classical guitarist, they fall under the 'easy' category, featuring few barres and mostly first-position playing. If you are looking for a complete beginner's guide to playing the classical guitar and learning how to read music notation, I would suggest using the Cornerstone Method for Classical Guitar Grade 1.

I have organized the pieces into ten different sets so that you can combine several short works into one larger performance should you wish to do so.

Have fun!

Simon Powis

Other Publications by Simon Powis

The Cornerstone Method for Classical Guitar
Graded Repertoire for Classical Guitar
20 Practice Routines for Classical Guitar
Graded Duets for Classical Guitar
Complete Major and Minor Scales and Arpeggios
The Classical Guitar Handbook

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CLASSICAL GUITAR CORNER
ACADEMY

About the CGC Academy

The Academy at Classical Guitar Corner has become much more than an online resource to learn classical guitar. It has become a community, a sanctuary for learning, a source of inspiration, and a family.

With a structured approach to learning, students at the Academy benefit from a clear path to progress. That path guides them through the maze of materials that make up the learning process and leaves them feeling positive about music. The feeling of achievement, of success, and of mutual respect fuels further dedicated practice and a virtuous cycle ensues.

If you find that these materials suit your learning style and help you focus in your practice sessions, then I highly encourage you to join the CGC Academy as it is a world class institution filled with people who are passionate about the classical guitar. Learn more at www.classicalguitarcorner.com

Contents

About the Composers		6
About the editions		10
Lessons & Performances		11
 Matteo Carcassi <i>From Opus 51</i>		
Prelude	Grade 1	12
Siciliano	Grade 2	14
Andantino Grazioso	Grade 2	17
 Ferdinando Carulli <i>From Opus 241</i>		
Andantino	Grade 2	19
Larghetto	Grade 3	21
Walze	Grade 2	23
 Dionisio Aguado <i>From Nuevo Método de Guitarra</i>		
Ejercicio 8	Grade 3	25
Lección 39	Grade 3	27
Lección 20	Grade 2	29
 Ferdinando Carulli <i>From Opus 241</i>		
Poco Allegretto	Grade 2	31
Allegretto	Grade 3	33
 Fernando Sor <i>From Opus 35</i>		
Andante	Grade 2	36
Larghetto	Grade 3	38
Allegretto	Grade 3	40
 Joseph Küffner <i>From Opus 80</i>		
Allegretto	Grade 2	43
Andante Poco Adagio	Grade 2	44
Allegretto	Grade 2	45
 Ferdinando Carulli <i>From Opus 241</i>		
Andante Grazioso	Grade 2	46
Andante	Grade 2	48
 Mauro Giuliani <i>From Opus 50</i>		
Andantino	Grade 1	51
Allegro	Grade 2	53
Allegretto	Grade 2	54
Allegretto	Grade 3	55
 Fernando Sor <i>From Opus 44</i>		
Andante	Grade 1	57
Andantino	Grade 2	59
Moderato	Grade 2	60
 Anton Diabelli <i>From Opus 39</i>		
Allegro	Grade 3	62
Andante	Grade 2	64
Scherzo	Grade 2	65
Andante Cantabile	Grade 3	67



CGC Academy

Membership

Transform your musical journey

If you struggle with frustration, overwhelm, and a lack of focus, the CGC Academy can help you transform your musical experience.

With a world-class, progressive, and structured curriculum, you will find a learning pathway that has everything laid out for you. All materials are provided, and you will have access at all hours, allowing you to practice at times that suit your schedule.

Study with dedicated teachers who have worked with thousands of students just like you from all over the world. And, you will not be alone in your journey. Inside the Academy, you will find a supportive community of musicians working to develop their playing and musical expression.

Find out more and signup here:

www.classicalguitarcorner.com/join-cgc

Several years of using self-help method books, online tutorials and video exchange programs had left me frustrated with what always seemed a piecemeal approach to advancing my guitar studies.

When I discovered the CGC Academy with its expertly structured, grades 1-8 curriculum, a highly responsive and dedicated staff, and a global community of fellow students eager to share the journey, I knew I'd found a new home.

Seven years on and I could not be happier with my decision – coaching calls, performance seminars, member challenges, open mics, summer school, feedback from fellow students and instructors – all have served to take my playing to a level I never thought possible.

- Mark C. (member for seven years)





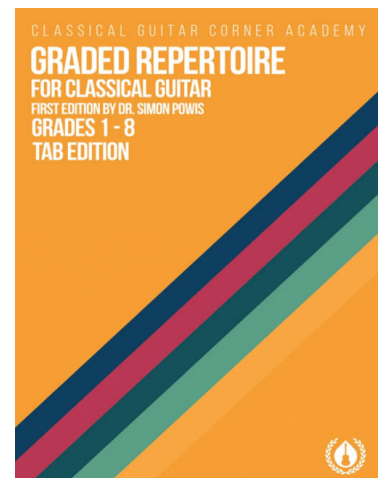
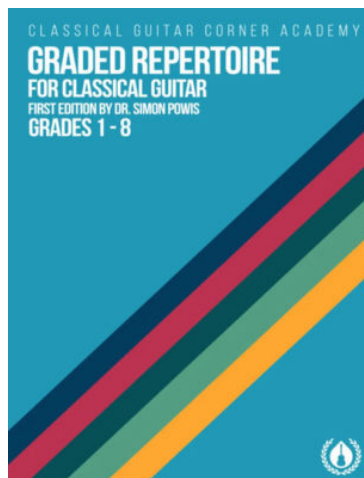
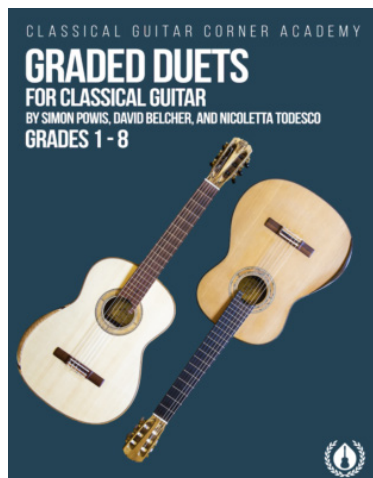
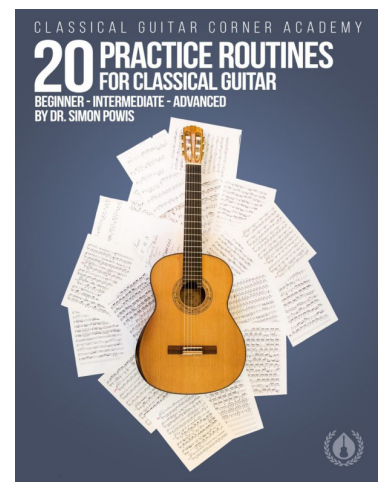
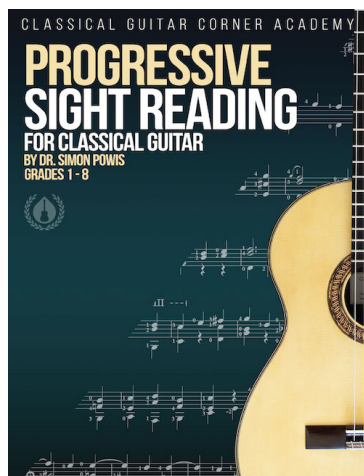
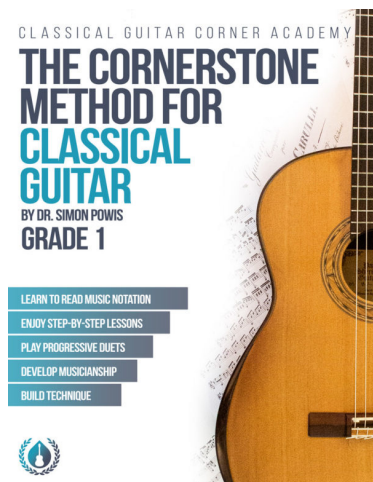
Other Publications

From CGC Publishing

Classical Guitar Corner Publishing

CGC Publishing offers a variety of classical guitar sheet music and books that are available to the public. These books give you the opportunity to study the CGC Academy curriculum either at home or with your teacher. You will find each book available as a physical print edition or as a direct PDF download.

www.classicalguitarcorner.com/books





About the Composers

By Dave Belcher

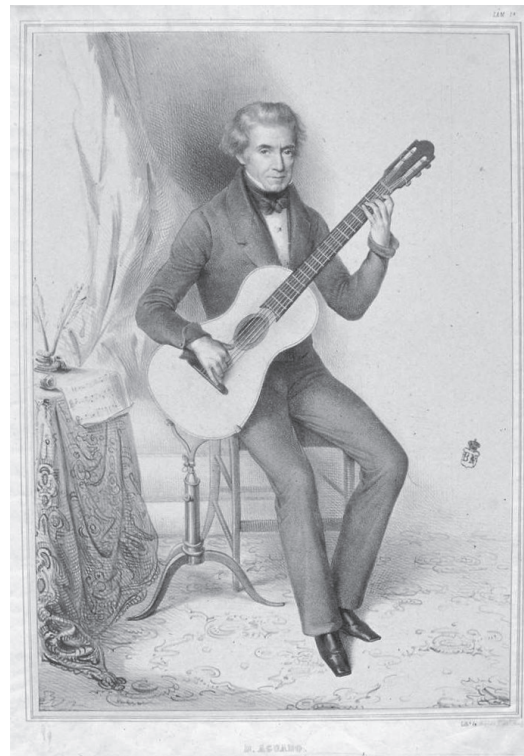
Dionisio Aguado

Dionisio Aguado (1784 – 1849) was a Spanish composer and guitarist. While Aguado was born in Madrid, he spent the majority of his career living and working in Paris. He lived for a time with the great Spanish composer Fernando Sor, and Sor wrote a duet in honor of their friendship (*Les Deux Amis*).

Aguado left a lasting legacy on guitar pedagogy in the form of his two methods and his many easier pieces for amateurs and beginners. After completing his first method, *Escuela de Guitarra*, in 1825, he revised it in a second publication called *Nuevo Método* in 1834. In his method he describes many elements of guitar technique and learning that have become foundational for classical guitar pedagogy. He even invented a device to hold the guitar that has been inspirational for today's guitar supports.

The Spanish composer's most important and substantial works are the 3 Rondos (Op. 2). These are virtuosic works that require a great deal from the performer. Equally, the *Le Menuet Affandango* (Op. 15) and *Fandango Varié* (Op. 16) are substantial works for the concert guitarist.

He also wrote many other short and simpler pieces, some for the amateur and the beginner. These include a series of minuets, waltzes, contredanses, and other small pieces.

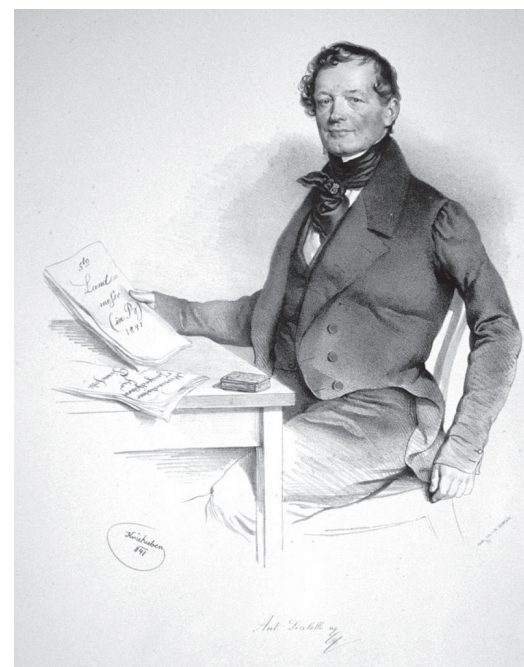


Anton Diabelli

Anton Diabelli (1781 – 1858) was an Austrian music editor, publisher, pianist, guitarist, and composer. He learned music at a young age and began to compose for both piano and guitar while living in Salzburg. In 1803 he moved to Vienna where he learned the music publishing business and started a firm with partner Pietro Cappi in 1818.

Diabelli wrote many piano compositions and he is most well known for writing the waltz on which Ludwig van Beethoven wrote his *Diabelli Variations* (Op. 120). However, the greatest number of his works were written for the guitar.

Among Diabelli's substantial works for guitar are an *Ouverture* and a march on the death of Michael Haydn (one of Diabelli's early teachers).



Ferdinando Carulli

Ferdinando Carulli (1770 – 1841) was an Italian composer and guitarist. Though born in Naples, he settled in Paris, like many of his contemporaries. Unlike many of his contemporaries, however, he did not discover the guitar until he was twenty years old. His first instrument was the cello.

Carulli was best known during his time in Paris as a teacher. He composed many important pedagogical works for the guitar. His most important work was his *Méthode Complète*, Op.27, published in 1810. This method for the guitar received 4 further printings and a substantial revision in Op.241. In addition to these there is a supplement (Op.192) that contains additional material to go with the method. He also published a book on harmony, a book on solfège, a book on accompaniment for guitarists, and more.

Carulli also wrote many substantial pieces for two guitars. His *Duo in G*, Op.34, became a well-established piece in the guitar duo repertoire.



Matteo Carcassi

Matteo Carcassi (1796 – 1853) was an Italian composer and guitarist who was born in Florence in 1796 and died in Paris in 1853. It appears that he settled in Paris from a relatively young age and it became his new home. In fact, Carcassi even served France as a soldier in the Napoleonic Wars. His first publications, for the solo guitar, were published in the 1820s.

Carcassi's most important publication, however, was his *Méthode complète pour la Guitare* (Op. 59) in 1836. In it he announces the publication of "études Op. 60," which would follow publication after the method. However, it appears this latter book was not published until either shortly before or shortly after Carcassi's death in 1853. Brian Jeffrey includes a great deal of historical information about Carcassi and his etudes in his Tecla edition of the works.

The French title of the Op.60 set of etudes is *25 Etudes Mélodiques Progressives*, or *25 Melodic and Progressive Studies*. Thus, each etude is progressively more difficult than the previous. Each etude focuses on a different technical and/or musical element. Some focus on left-hand slurs, others on the barre, still others focus on scales or arpeggios, and some develop musical suspensions or dynamics. The etudes conclude with an exciting virtuosic piece (No. 25) that brings all of these elements together in a showstopper. The contrasting nature of each of the etudes means they work quite well when performed as a collection, but each also stands alone in its own right.



Fernando Sor

Fernando Sor (1778 – 1839) was a Spanish composer and guitarist. Sor was one of the greatest virtuoso guitarists of his time, but he has left a much more lasting legacy as a composer than performer for the instrument.

While he was born in and lived his early life in Spain, Sor eventually settled in Paris, like other fellow compatriots. It was in Paris that he became a teacher and where he composed most of his studies, especially the beginner studies in Op. 60, Op. 35, and Op. 31.

His most important works include his *Method for the Guitar* (1830), *Variations on a Theme of Mozart* (Op.9), and his more than one hundred studies for students at all levels. One of his last most important works is a series of progressive studies for the complete beginner, “*Introduction to the Study of the Guitar: 25 Progressive Lessons*,” Op.60.



Joseph Küffner

Joseph Küffner (1776-1856) was a distinguished German composer and musician, renowned for his contributions to the classical and romantic periods. Born in Würzburg, Bavaria, Küffner showed early musical talent, particularly in violin and guitar. He rose to prominence as the Kapellmeister in the court orchestra of Würzburg in 1814, where he significantly influenced regional musical life.

Küffner’s versatility is evident in his extensive range of compositions, including operas, symphonies, chamber music, and choral works. Notably, he adapted many of Ludwig van Beethoven’s symphonies into “*Harmoniemusik*” for wind instruments, greatly popularizing Beethoven’s work.

Contributing numerous works for guitar, both solo and in ensemble, Küffner has written some charming beginner repertoire that are full of character and accessible to play.



Mauro Giuliani

Mauro Giuliani (1781 – 1829) was an Italian composer, guitarist, singer, and cellist. Giuliani was born in Bisceglie, and spent the first two decades of his life just northwest up the coast in Barletta—including marrying and having one son, Michael. However, he spent the formative part of his career as a composer, teacher, and performer in Vienna. While in Vienna he met and began a relationship with Anna Wiesenberger, with whom he had four daughters. Among his daughters was the celebrated guitarist and composer Emilia Guglielmi-Giuliani.

Giuliani was among the most innovative of guitarists in the nineteenth century and he applied compositional techniques from the biggest composers of his day in Vienna, including Beethoven and Rossini. It is said that he played cello in the premiere of Beethoven's Seventh Symphony in 1813. And among Giuliani's most important works are a set of Theme and Variations on themes from the operas of Rossini, the "Rossiniana" (Opp. 119-124).

The composer wrote some of the most substantial works for the guitar of his generation, including two very important sonatas, Sonata Brilliant, Op.15, and Gran Sonata Eroica, Op.150, and the Grand Overture, Op.61.

However, he was also a great pedagogue. And although Giuliani did not write a method for guitar like many of his guitar contemporaries, he did write many substantial pedagogical works. In addition to more than 100 exercises and progressive lessons and studies for students at various levels, Giuliani's very first published work is a thorough, four-part set of studies of the right hand, intervals, and progressive lessons. Studio, Op.1 holds its place as one of the most important pedagogical works of his time, alongside the methods of Sor and Aguado.



Discover more composers at Classical Guitar Corner

www.classicalguitarcorner.com/composers



About the Editions

Original Editions

In an effort to be true to the original compositions, I have used early manuscripts as my source for each of these scores. In my research, it was common to find additions, changes, and omissions in modern editions freely found on the internet. Surprisingly, some pieces had titles and numbering that were completely different from the original source. I hope that this collection serves to provide a clear and clean modern edition that observes the original intent of each composer.

I have chosen to retain a certain amount of layout choices that were used in original editions. Most prominently, when an anacrusis appears at the beginning of a new phrase, it is sometimes added to the following system. To me, this creates a very clear beginning to a particular phrase, however, it does confuse the measure numbers somewhat. In order to be clear, I have added measure numbers in brackets to indicate that the anacrusis is part of the previous system.

Fingering

While the notes, rhythms, and even score layouts have taken a great deal from the original sources, the fingerings in each piece are mine. Not only were many of the fingerings limited but they were also varied in their approach.

I have used fingerings that take into consideration the original intent of each piece but also incorporate modern approaches. Where possible, I have avoided the use of the barre technique in an effort to keep the pieces as easy as possible.

Sets

You will see in the page of contents that I have grouped the pieces together into ten different sets. Many of the works are short and these sets will offer a more substantial musical offering.

Each set contains works from the same composer and opus number. They have been chosen based on key, musical contrast, and my own personal sense of what might make a nice performance set. None of these sets were designated by the composers.

Grades

At the CGC Academy, we use a grading system to communicate a level of technical and musical difficulty. Grades go from Grade 1 (beginner) to Grade 8 (advanced). All of the pieces in this collection fall within the range of Grade 1 to Grade 3, and while not for the absolute beginner, they would generally be classified as easy within the context of classical guitar repertoire.

Have Fun!

I hope you enjoy these editions and if you do upload a performance online, please share it with us so we can enjoy your efforts. You can reach us by email at support@classicalguitarcorner.com

LESSONS & PERFORMANCES

Lessons

Lessons for each piece in this book will be provided inside the Classical Guitar Corner Academy. These lessons cover technique, interpretation, practice, and fingering approaches.

You can join the CGC Academy here:

www.classicalguitarcorner.com/join-cgc

Performances

Performances of each work are freely available on the public website of Classical Guitar Corner. These videos will be useful for observing how each piece is played and understanding the music's sound.

You can watch all performance videos here:

www.classicalguitarcorner.com/easy



Prelude

Op. 59

Classical Guitar Corner Academy

Matteo Carcassi (1792 - 1853)
classicalguitarcorner.com

p i m i m i p i

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

2

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

p i m i a i m i

3

0 2 1 2 2 1 2 0 0 0 1 0 0 0

4

3 0 1 0 0 1 0 1 3 1 0 1 3 1

5

T
A
B

6

T
A
B

7

dim.

T
A
B

8

T
A
B

Siciliano

Op. 59, No.22

Classical Guitar Corner Academy

Matteo Carcassi (1792 - 1853)
classicalguitarcorner.com

i m i m i m i

p

TAB

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

3

TAB

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

5

TAB

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

7

f

TAB

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

9 *m i m*

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

A 2 3 0 2 0 2 0 0 0 3

B 2 3 0 2 0 2 0 0 0 3

12

T 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

B 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

15

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

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

18 **Fine**

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

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

23

0 2 1 2 0 2 2 3 0 1 2

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

0 0 0 0

25

TAB 2 0 3 2 5 5 4 2
2 4
0 0 0 0

27 D.C. al Fine

The musical score for measures 27-32 is as follows:

Measure	Melody (Notes)	Tablature (Frets)
27	G4 (half note)	0 2
28	A4 (half note)	2 2
29	B4 (half note)	3 4
30	G4 (half note)	0 1
31	G4 (half note)	2 0
32	G4 (half note)	0 2

Andantino Grazioso

Op. 59, No.1

Classical Guitar Corner Academy

Matteo Carcassi (1792 - 1853)

classicalguitarcorner.com

Andantino grazioso

pf
(poco forte)

p

i m i m i

TAB

0 0 1 0 0 3 0 3 1 0 0 3 0

2 0 0 0 0 0 0 0 0 0 0 0

3 3 2

3

TAB

0 1 1 0 0 0 2 3 0 0

0 0 0 0 0 0 0 0 0 0

3 2 3 2 3

5

TAB

0 1 3 3 1 0 3 0

0 0 0 0 0 0 0 0

2 3 2

7

p

TAB

0 1 3 0 0 0 1 0 2 0

0 2 3 0 0 0 3 0 0 3

3 3 3

(8)

cresc.

TAB

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

11

m i m i m i m i m

p

TAB

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

13

TAB

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

15

TAB

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

Andantino

Opus 241, No.5
Classical Guitar Corner Academy

Ferdinando Carulli (1770 - 1841)
classicalguitarcorner.com

Andantino

First system of the musical score for 'Andantino'. The melody is in treble clef, key of D major (one sharp), and 2/4 time. It begins with a mezzo-forte (mf) dynamic and includes fingerings (m, i, m, i) and piano (p) markings. The guitar tablature below the staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Second system of the musical score. The melody continues with fingerings and piano (p) dynamics. The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

Third system of the musical score, concluding the piece. The melody ends with a double bar line. The guitar tablature shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

9

i m i

m i

i i

p *p* *p* *p*

TAB

12

i m

p *p* *p* *p*

TAB

15

a m i

m i *m i*

i

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

TAB

Larghetto

Opus 241, No.36

Classical Guitar Corner Academy

Ferdinando Carulli (1770 - 1841)
classicalguitarcorner.com

Larghetto *a m i* *a m i*

mf p p p p p p p

TAB

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

5

TAB

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

(8)

TAB

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

13

TAB

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

17 II_6

p *p*

TAB

20 II_6

TAB

24 *p i m a p m i m*

TAB

26

TAB

Walze

Opus 241, No.21

Classical Guitar Corner Academy

Ferdinando Carulli (1770 - 1841)
classicalguitarcorner.com

Measures 1-4 of the piece. The treble staff shows a melodic line with fingerings *m i i m i* and *m i m i m i*. Dynamics *p* are marked. The guitar tablature staff shows fret numbers 0, 2, 1, 2, 3, 2, 3, 2.

Measures 5-8. Measure 5 is marked with a '5'. The piece concludes with a double bar line and repeat dots.

Measures 9-12. Measure 9 is marked with a '9'. The piece includes a repeat sign at the start of measure 9. The notation continues with melodic lines and guitar tablature.

Measures 13-16. Measure 13 is marked with a '13'. The piece concludes with a double bar line and repeat dots, marked 'Fine'.

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

p

T A B

21

T A B

25 *i i m i*

p p p

T A B

29 **D.C. al Fine**

T A B

Ejercicio 8

From Nuevo Método de Guitarra
Classical Guitar Corner Academy

Dionisio Aguado (1784 - 1849)
classicalguitarcorner.com

i m

p

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3				2	3		0	2	3			2		3	

3

TAB

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

5

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3				2	3		0	2	3			2		3	

7

TAB

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

9

T
A
B

2 0 3 0 2 3 4 0 2 0

11

T
A
B

2 0 2 3 0 2 3 0

13

T
A
B

3 0 2 3 0 2 3 0 2 0 2 2 2 2

15

T
A
B

3 2 3 0

Lección 39

From Nuevo Método de Guitarra
Classical Guitar Corner Academy

Allegro moderato

Dionisio Aguado (1784 - 1849)
classicalguitarcorner.com

Measures 1-6 of the piece. The notation includes fingerings (m, i, m, i, m, i, m) and dynamics (p). The guitar tablature shows fret numbers for strings T, A, and B.

Measures 7-8 of the piece. The notation includes fingerings (i, m, i, m, i) and dynamics (p). The guitar tablature shows fret numbers for strings T, A, and B.

Measures 9-10 of the piece. The notation includes fingerings (3, 4, 1, 2) and dynamics (p). The guitar tablature shows fret numbers for strings T, A, and B.

Measures 11-12 of the piece. The notation includes fingerings (3, 4, 1, 2) and dynamics (p). The guitar tablature shows fret numbers for strings T, A, and B.

10

TAB

1	3	0	1	3	3	1	1	4
					2			

12

TAB

4	3	4	5	5	4	0	0
5		4	5	5		5	

14

TAB

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

16

TAB

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

Lección 20

From Nuevo Método de Guitarra
Classical Guitar Corner Academy

Dionisio Aguado (1784 - 1849)
classicalguitarcorner.com

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

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

3

TAB: 4 5 0 5 4 5 5 | 0 0 5 0 5 3 0 0

5

TAB: 0 3 0 3 0 3 | 1 0 1 0 1 0

7

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

9

TAB

3 4 4 3 4 3 4

2 4 2 5 5 5

0 3 0

11

TAB

1 2 2 1 2 1 2

0 0 3 0 3 0 3

0 2 0 0 2

13

TAB

0 3 0 3 0 3

1 3 1 3 2 3

3 2 0 1 1

15

TAB

3 3 3 3 2 1 2

0 0 3 3

Poco Allegretto

Opus 241, No.16

Classical Guitar Corner Academy

Ferdinando Carulli (1770 - 1841)
classicalguitarcorner.com

Poco allegretto

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

Measures 1-4 of the piece. The treble clef staff shows a melody in 3/8 time with a key signature of one flat. The guitar tablature below shows fingerings for the right hand (T, A, B strings) and includes a capo sign at the beginning.

Measures 5-8 of the piece. The treble clef staff continues the melody. The guitar tablature shows fingerings and includes a capo sign at the beginning of measure 5.

Measures 9-12 of the piece. The treble clef staff continues the melody. The guitar tablature shows fingerings and includes a capo sign at the beginning of measure 9.

Measures 13-16 of the piece. The treble clef staff continues the melody. The guitar tablature shows fingerings and includes a capo sign at the beginning of measure 13. Measure 16 ends with a double bar line and a repeat sign.

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

TAB

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

TAB

25

TAB

29 *I₂*

TAB

Allegretto

Opus 241, No.22
Classical Guitar Corner Academy

Ferdinando Carulli (1770 - 1841)
classicalguitarcorner.com

Allegretto

(8)

I₂

11

28

TAB

32

TAB

35

TAB

38

TAB

Andante

Op. 35, No.1

Classical Guitar Corner Academy

Fernando Sor (1778 - 1839)
classicalguitarcorner.com

Andante

Measures 1-4 of the piece. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff. Fingerings are indicated by letters m (middle), i (index), and fingers 1-4. Dynamics include piano (p). A slur is placed over measures 1 and 2. The guitar tablature (TAB) is provided below the staff, showing fret numbers for each note.

Measures 5-8 of the piece. The notation continues with the same treble clef and 4/4 time signature. Fingerings and dynamics are indicated. A slur is placed over measures 5 and 6. The guitar tablature (TAB) is provided below the staff, showing fret numbers for each note.

Measures 9-12 of the piece. The notation continues with the same treble clef and 4/4 time signature. Fingerings and dynamics are indicated. The guitar tablature (TAB) is provided below the staff, showing fret numbers for each note.

Measures 13-16 of the piece. The notation continues with the same treble clef and 4/4 time signature. Fingerings and dynamics are indicated. The guitar tablature (TAB) is provided below the staff, showing fret numbers for each note.

17

TAB

21

TAB

25

TAB

29

TAB

Larghetto

Op. 35, No.3

Classical Guitar Corner Academy

Fernando Sor (1778 - 1839)
classicalguitarcorner.com

Larghetto

Measures 1-3 of the piece. The guitar part features a melody with grace notes and a bass line with chords. Fingering is indicated by numbers 1-4. Dynamics include piano (p) and accents (a).

Measures 4-6 of the piece. The guitar part continues the melody and bass line. Measure 5 includes a trill (I3). Fingering and dynamics are clearly marked.

Measures 7-9 of the piece. The guitar part continues the melody and bass line. Measure 8 includes a repeat sign. Fingering and dynamics are clearly marked.

Measures 10-12 of the piece. The guitar part continues the melody and bass line. Measure 11 includes a trill (I6). Fingering and dynamics are clearly marked.

13

TAB

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

16

TAB

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

19

TAB

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

22

TAB

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

No.4 Allegretto

Op. 35

Classical Guitar Corner Academy

Fernando Sor (1778 - 1839)
classicalguitarcorner.com

Allegretto

Measures 1-3 of the piece. The treble staff shows a melodic line with fingerings *i* and *m*, and dynamics *p*. The guitar-specific bass line includes a tablature with fret numbers (0, 2, 3, 4) and a standard bass line with notes.

Measures 4-6. The melodic line continues with fingerings *i* and *m* and dynamics *p*. The guitar-specific bass line shows a sequence of fret numbers: 3, 1, 2, 2, 0, 4, 0, 2, 4, 0, 4, 2, 0.

Measures 7-9. The melodic line includes an accent (*a*) and dynamics *p*. The guitar-specific bass line shows a sequence of fret numbers: 2, 1, 2, 0, 1, 2, 0, 4, 0, 2, 4, 0, 0, 0.

Measures 10-12. The melodic line continues with fingerings *i* and *m* and dynamics *p*. The guitar-specific bass line shows a sequence of fret numbers: 3, 0, 0, 0, 3, 3, 2, 0, 3, 1, 0, 3, 1, 2, 2, 0.

13

TAB

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

16

TAB

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

19

TAB

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

22

TAB

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

25

TAB

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

28

TAB

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

31

TAB

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

34

TAB

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

Allegretto

Opus 80, No.6

Classical Guitar Corner Academy

Joseph Küffner (1777 - 1856)
classicalguitarcorner.com

Allegretto

Measures 1-4 of the piece. The notation includes a treble clef, a 2/4 time signature, and a key signature of one flat. The guitar tablature below the staff shows fingerings for the right hand (T, A, B) and includes dynamic markings (p, i, m) and articulation (accents).

Measures 5-8 of the piece. The notation includes a treble clef, a 2/4 time signature, and a key signature of one flat. The guitar tablature below the staff shows fingerings for the right hand (T, A, B) and includes dynamic markings (p, i, m) and articulation (accents).

Measures 9-12 of the piece. The notation includes a treble clef, a 2/4 time signature, and a key signature of one flat. The guitar tablature below the staff shows fingerings for the right hand (T, A, B) and includes dynamic markings (p, i, m) and articulation (accents).

Measures 13-16 of the piece. The notation includes a treble clef, a 2/4 time signature, and a key signature of one flat. The guitar tablature below the staff shows fingerings for the right hand (T, A, B) and includes dynamic markings (p, i, m) and articulation (accents).

Andante Poco Adagio

Opus 80, No.10

Classical Guitar Corner Academy

Joseph Küffner (1777 - 1856)

classicalguitarcorner.com

Andante poco adagio

I₂

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

p *p* *p* *p* *p* *p* *p* *i* *p*

dolce

TAB

5

I₂

TAB

9

III₂

②

③

TAB

13

I₂

TAB

Allegretto

Opus 80, No.11

Classical Guitar Corner Academy

Joseph Küffner (1777 - 1856)
classicalguitarcorner.com

Allegretto

m i m i m i m i i

p

T A B

5

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

p p p

T A B

9

i i i

p p p

T A B

13

T A B

Andante Grazioso

Opus 241, No.24

Classical Guitar Corner Academy

*This piece did not have the title "Andante Grazioso" in the original edition.

Andante grazioso*

Ferdinando Carulli (1770 - 1841)
classicalguitarcorner.com

Measures 1-3 of the piece. The treble clef staff shows a melody starting with a half note G4 (finger 1), followed by eighth notes A4 (finger 2), B4 (finger 3), and C5 (finger 4). The bass clef staff provides accompaniment with chords and single notes. Fingering is indicated above the treble staff: *i* for the first measure, and *m* for the subsequent measures. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Measures 4-6. The melody continues with eighth notes. Fingering *m* and *i* is shown. The bass staff continues with accompaniment. Dynamics include *p* (piano).

Measures 7-9. Measure 7 ends with a double bar line. Measure 8 is a whole rest. Measure 9 begins with a repeat sign. Fingering *i* and *m* is shown. Dynamics include *p* (piano). The word "Fine" is written above measure 8.

Measures 10-12. The melody continues with eighth notes. Fingering *i* and *m* is shown. The bass staff continues with accompaniment.

13

TAB

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

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

16

TAB

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

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

19

TAB

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

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

22

D.C. al Fine

TAB

1 0 0 1 0 | 3 0 0 0 0 | 2 . .

1 0 0 1 0 | 3 0 0 0 0 | 2 . .

Andante

classicalguitarcorner.com

TAB

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

[illegible][illegible]

15

TAB

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

19

TAB

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

23

Fine

TAB

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

26

TAB

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

30

TAB

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

34

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

37

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

41

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

45

D.C. al Fine

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

Andantino

Le Papillon Op. 50, No.1
Classical Guitar Corner Academy

Mauro Giuliani (1781 - 1829)
classicalguitarcorner.com

Andantino

1 1 3 3 0 1 0 3

2 2 0 0

T A B

1 3 0 1 3 0 1

2 0 1 2 3 0 2

T A B

3 0 1 3 3 1 0 1

0 0

T A B

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

0 1 1 3 0 0 2

T A B

17 *m i m i m i*

1 0 0 0 1 0 3 0 0 0 3 0 0 1 0 0 3 0 0 0 0 0

21 *a m i*

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

25

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

29

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

Allegro

Le Papillon Op. 50, No.13
Classical Guitar Corner Academy

Mauro Giuliani (1829 - 1791)
classicalguitarcorner.com

Allegro

p i m i a i m i p i p i p i p i sim.

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

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

Allegretto

Le Papillon Op. 50, No.12
Classical Guitar Corner Academy

Mauro Giuliani (1781 - 1829)
classicalguitarcorner.com

Allegretto

Measures 1-4 of the piece. The notation includes a treble staff and a guitar-specific bass staff with T, A, and B strings. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents (a). Trills are marked with 'i' and 'm'.

Measures 5-8 of the piece. Measure 5 starts with a '5' above the staff. The notation continues with the treble and guitar-specific bass staves, showing various fingerings and a key signature change to D minor in measure 8.

Measures 9-13 of the piece. The notation continues with the treble and guitar-specific bass staves, featuring eighth-note patterns and various fingerings.

Measures 14-18 of the piece. The notation continues with the treble and guitar-specific bass staves, ending with a double bar line in measure 18.

Allegretto

Le Papillon Op. 50 No.3
Classical Guitar Corner Academy

Mauro Giuliani (1781 - 1829)
classicalguitarcorner.com

Allegretto

Measures 1-3 of the piece. The notation shows a treble clef and a key signature of one sharp (F#). The guitar tablature is shown below the staff, with fingerings (m, i) and dynamics (p) indicated.

Measures 4-6 of the piece. The notation continues with a treble clef and a key signature of one sharp (F#). The guitar tablature is shown below the staff, with fingerings (a, m, i) and dynamics (p) indicated.

Measures 7-9 of the piece. The notation continues with a treble clef and a key signature of one sharp (F#). The guitar tablature is shown below the staff, with fingerings (p, i) and dynamics (p) indicated.

Measures 10-12 of the piece. The notation continues with a treble clef and a key signature of one sharp (F#). The guitar tablature is shown below the staff, with fingerings (m, i, m, i) and dynamics (p) indicated.

17

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

21

Musical notation for measure 21, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals. The bass line is indicated by a 'TAB' label and a series of numbers (0, 3, 2, 1, 3, 2, 3, 1, 0, 0, 0, 0, 3, 2, 0, 1) representing fret positions.

25 *i p i m i a m a*

p *p i p i p i p i*

T
A
B

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

29

TAB

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

Andante

Op. 44, No.1

Classical Guitar Corner Academy

Fernando Sor (1778 - 1839)
classicalguitarcorner.com

Andante

Measure 1: a (open), m (1), i (0), p (2), p (3), p (2), i (0), m (0), a (0), i (4), m (1).
Measure 2: i (4), m (0), i (0), p (3), p (2), i (0), m (0), a (0), i (4), m (1).
Measure 3: i (4), m (0), i (0), p (3), p (2), i (0), m (0), a (0), i (4), m (1).
Measure 4: i (4), m (0), i (0), p (3), p (2), i (0), m (0), a (0), i (4), m (1).

Measure 5: p (2), m (1), i (4), m (1), p (0), m (0), i (1), m (0), i (4), p (2), i (4), m (1), i (1), m (0), i (2), p (0).
Measure 6: p (0), m (0), i (1), m (0), i (4), p (2), i (4), m (1), i (1), m (0), i (2), p (0).
Measure 7: p (0), m (0), i (1), m (0), i (4), p (2), i (4), m (1), i (1), m (0), i (2), p (0).
Measure 8: p (0), m (0), i (1), m (0), i (4), p (2), i (4), m (1), i (1), m (0), i (2), p (0).

Measure 9: i (1), m (0), i (2), p (3), p (2), i (0), m (0), a (0), i (4), m (1), i (4), m (0), i (0), p (3), p (2), i (0), m (0), a (0), i (4), m (1).
Measure 10: i (1), m (0), i (2), p (3), p (2), i (0), m (0), a (0), i (4), m (1), i (4), m (0), i (0), p (3), p (2), i (0), m (0), a (0), i (4), m (1).
Measure 11: i (1), m (0), i (2), p (3), p (2), i (0), m (0), a (0), i (4), m (1), i (4), m (0), i (0), p (3), p (2), i (0), m (0), a (0), i (4), m (1).
Measure 12: i (1), m (0), i (2), p (3), p (2), i (0), m (0), a (0), i (4), m (1), i (4), m (0), i (0), p (3), p (2), i (0), m (0), a (0), i (4), m (1).

Measure 13: m (2), p (0), m (1), p (3), p (0), m (1), p (4), p (0), a (0), i (1), m (4), i (0), m (1), i (0), p (3), p (0).
Measure 14: m (2), p (0), m (1), p (3), p (0), m (1), p (4), p (0), a (0), i (1), m (4), i (0), m (1), i (0), p (3), p (0).
Measure 15: m (2), p (0), m (1), p (3), p (0), m (1), p (4), p (0), a (0), i (1), m (4), i (0), m (1), i (0), p (3), p (0).
Measure 16: m (2), p (0), m (1), p (3), p (0), m (1), p (4), p (0), a (0), i (1), m (4), i (0), m (1), i (0), p (3), p (0).

17

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

T 3 0 1 2 4 1 0 3

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

21

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

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

A 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 3

25

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

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 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

29

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

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

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

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

Andantino

Op. 44, No. 9

Classical Guitar Corner Academy

Fernando Sor (1778 - 1839)
classicalguitarcorner.com

Andantino

First system of the piece, measures 1-4. The melody is in treble clef, key of D major (one sharp), and common time. Fingerings are indicated above notes: m, i, m, m, i. Dynamics include *p* (piano). The guitar notation below shows strings T, A, B and fret numbers.

Second system of the piece, measures 5-8. It includes first and second endings. The guitar notation shows complex fingering patterns.

Third system of the piece, measures 9-12. The guitar notation shows strings T, A, B and fret numbers.

Fourth system of the piece, measures 13-16. It includes first and second endings. The guitar notation shows strings T, A, B and fret numbers.

Moderato

Op. 44, No. 6

Classical Guitar Corner Academy

Fernando Sor (1778 - 1839)
classicalguitarcorner.com

Moderato

Measures 1-4 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar tablature is shown below the staff, with fret numbers 0-4 and fingerings 1-4. The piece is marked 'Moderato'.

Measures 5-8 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar tablature is shown below the staff, with fret numbers 0-4 and fingerings 1-4. The piece is marked 'Moderato'.

Measures 9-12 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar tablature is shown below the staff, with fret numbers 0-4 and fingerings 1-4. The piece is marked 'Moderato'.

Measures 13-16 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar tablature is shown below the staff, with fret numbers 0-4 and fingerings 1-4. The piece is marked 'Moderato'.

17

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

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

21

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

TAB 7 8 5 7 8 7 5 8 7 0 3 1 0 3 2 0 3 2 3 0 0 3 0

25

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

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

29

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

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

Allegro

Op.39, No.8

Classical Guitar Corner Academy

Anton Diabelli (1781 - 1858)
classicalguitarcorner.com

Allegro

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

13

TAB

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

0 0 3 3 1 1

16

TAB

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

0 0

19

TAB

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

2 0 0 0 0 0 2 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

22

TAB

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

0 0

Andante

Op.39, No.9

Classical Guitar Corner Academy

Anton Diabelli (1781 - 1858)
classicalguitarcorner.com

Andante

Measures 1-4 of the piece. The treble staff shows a melody with fingerings *i*, *m*, *i* and a dynamic of *p*. The guitar staff shows fret numbers for T, A, and B positions.

Measures 5-8. Measure 5 starts with a finger number 5. Measures 6-8 include a triplet and a dynamic change to *ff*. The guitar staff continues with fret numbers.

Measures 9-12. Measure 9 starts with a finger number 9. Measures 10-12 include a dynamic change to *sfz* and a triplet. The guitar staff continues with fret numbers.

Measures 13-16. Measure 13 starts with a finger number 13. Measures 14-16 include a dynamic change to *f* and a triplet. The guitar staff continues with fret numbers.

Scherzo

Op.39, No.10

Classical Guitar Corner Academy

Anton Diabelli (1781 - 1858)
classicalguitarcorner.com

Allegro

f *p* *p*

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

p. *sfz*

TAB: 2 0, 2 4 3, 2 4 3, 3 0 2

p

TAB: 0 0, 2 0, 0 2

p

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

12

TAB

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

15

TAB

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

18

TAB

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

21

TAB

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

Andante Cantabile

Op.39, No.11

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Andante cantabile

First system of musical notation (measures 1-2). The treble clef staff is in G major (one sharp) and common time. It features a melody with triplets and a bass line with chords. The guitar tablature below shows fingerings: measure 1 has frets 3, 0, 0, 2, 0, 3; measure 2 has frets 2, 1, 2, 0, 2, 3. Dynamics include a forte *f* marking at the start and a piano *p* marking at the end of measure 2.

Second system of musical notation (measures 3-4). The treble clef staff continues the melody. Measure 3 includes a triplet of eighth notes. Measure 4 features a crescendo leading to a forte *f* dynamic. The guitar tablature shows frets: measure 3 has frets 1, 2, 0, 2, 0, 3; measure 4 has frets 0, 0, 2, 3, 0, 2.

Third system of musical notation (measures 5-6). The treble clef staff continues the melody. Measure 5 has a triplet of eighth notes. Measure 6 ends with a half note chord. The guitar tablature shows frets: measure 5 has frets 3, 0, 2, 0, 2, 3; measure 6 has frets 0, 2, 0, 3, 0, 2.

Fourth system of musical notation (measures 7-8). The treble clef staff continues the melody. Measure 7 has a triplet of eighth notes. Measure 8 ends with a double bar line. The guitar tablature shows frets: measure 7 has frets 3, 2, 0, 0, 2, 3; measure 8 has frets 2, 0, 0, 3, 4, 5. A first ending bracket labeled 'I3' spans measures 7 and 8.

9

f *p*

TAB

11

sf *sf*

TAB

13

f *f*

TAB

15

f *f*

TAB