

# Nocturne

Op. 9, No. 2

Frédéric Chopin  
(1810-1849)  
arr. F. Tárrega

Andante

1 *p*

2

3  $\frac{6}{6}$  CVII  $\frac{6}{6}$  CVIII  $\frac{6}{6}$  CIX  $\frac{6}{6}$  CVI

4

5  $\frac{3}{6}$  CII  $\frac{3}{6}$  CIV

6

2

7  $\frac{6}{6}$  CVII  $\frac{6}{6}$  CVIII  $\frac{6}{6}$  CIX  $\frac{6}{6}$  CVI

8  $\frac{6}{6}$  CVII  $\frac{3}{6}$  CIV

9  $\frac{6}{6}$  CVII

10

11  $\frac{3}{6}$  CVII  $\frac{3}{6}$  CVI  $\frac{6}{6}$  CII  $\frac{6}{6}$  CIV

12  $\frac{6}{6}$  CIV  $\frac{6}{6}$  CII *poco rall.*  $\frac{6}{6}$  CII

13 *a tempo*

14

15 *tr*

16

17



24

25

26

27

28

29

30  $\frac{6}{6}$  CV

31  $\frac{6}{6}$  CVII  $\frac{6}{6}$  CVIII  $\frac{6}{6}$  CIX  $\frac{6}{6}$  CVI

32  $\frac{6}{6}$  CVII

arm 8<sup>va</sup>

2-3 tr 2-4 tr

*ad libitum* *mano izquierda sola*

mano izquierda

simile...

mano derecha

rit.

5/8 CII

35

4/6 CIV

rit. molto



2

5

3/6 CII

3/6 CIV

T 9 0 2 4-2-4-2 6 2 4 4-7 5 4 (5) 7-5-7-5 4 5 7

A 6 7 2 6 5 4 6 4 6 4

B 0 0 0 0 0 6

6

5/6 CIV

T 4 6 4 5 6 7 6 7 6 10 9 15 14 9 12 12 10 10 11 9

A 4 5 6 7 6 7 6 10 9 15 14 9 12 12 10 10 11 9

B 4 4 4 5 6 7 6 7 6 10 9 15 14 9 12 12 10 10 11 9

7

6/6 CVII

6/6 CVIII

6/6 CIX

6/6 CVI

T 7 7 8 10 11 9 8 8 9 11 6 7 10

A 7 7 8 10 11 9 8 8 9 11 6 7 10

B 7 7 8 11 9 11 11 6 7 10

8

6/6 CVII

3/6 CIV

T 0 11 9 7 10 9 10 6 8 5 4 (5) 4 5

A 9 8 7 6 8 5 4 6 4 6 4

B 7 7 7 0 0 0 0 0 0 0

9  $\frac{6}{6}$  CVII

T  
A  
B

10

T  
A  
B

11  $\frac{3}{6}$  CVII  $\frac{3}{6}$  CVI  $\frac{6}{6}$  CII  $\frac{6}{6}$  CIV

T  
A  
B

12  $\frac{6}{6}$  CIV  $\frac{6}{6}$  CII *poco rall.*  $\frac{6}{6}$  CII

T  
A  
B

13 *a tempo*

3/6 CII

3/6 CIV

T  
A  
B

14

3/6 CIV

T  
A  
B

15

6/6 CVII

tr

6/6 CVIII

T  
A  
B

16

T  
A  
B

Musical notation for measures 15 and 16. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). Measure 15 contains a triplet of eighth notes (F#, C#, G#) and a quarter note (F#). Measure 16 contains a quarter note (F#), a quarter note (C#), and a quarter note (G#). The bottom staff shows guitar tablature for the Treble (T), Middle (A), and Bass (B) strings. Measure 15: T (3, 4, 6), A (4, 5, 6), B (7, 8, 13, 11, 9, 9). Measure 16: T (6, 9), A (7, 6, 7), B (0, 7).

Musical notation for measure 17. The top staff is a treble clef with a key signature of three sharps. Measure 17 contains a quarter note (F#), a quarter note (C#), a quarter note (G#), a quarter note (F#), a quarter note (C#), a quarter note (G#), a quarter note (F#), and a quarter note (C#). The bottom staff shows guitar tablature. Measure 17: T (8, 7, 7, 8, 6, 7, 2, 2), A (9, 11, 9, 9, 4, 3, 3), B (7, 11, 9, 9, 4).

Musical notation for measure 18. The top staff is a treble clef with a key signature of three sharps. Measure 18 contains a quarter note (F#), a quarter note (C#), a quarter note (G#), a quarter note (F#), a quarter note (C#), a quarter note (G#), a quarter note (F#), and a quarter note (C#). The bottom staff shows guitar tablature. Measure 18: T (5, 0, 0, 0, 0), A (5, 6, 1), B (4-7, 7, 7, 7, 6, 7, 9, 7, 7, 0).

Musical notation for measure 19. The top staff is a treble clef with a key signature of three sharps. Measure 19 contains a quarter note (F#), a quarter note (C#), a quarter note (G#), a quarter note (F#), a quarter note (C#), a quarter note (G#), a quarter note (F#), and a quarter note (C#). The bottom staff shows guitar tablature. Measure 19: T (7, 9, 0, 2, 2, 4, 4), A (9, 8, 6, 4, 3, 3, 4, 4), B (8, 9, 6, 4, 6, 4).

20

6/8 CII

T  
A  
B

21

T  
A  
B

22

5/8 CIV

6/8 CII

T  
A  
B

23

6/8 CIV

T  
A  
B

24

T  
A  
B

25

T  
A  
B

26

T  
A  
B

27

T  
A  
B



32  $\frac{6}{6}$  CVII

arm 8<sup>va</sup>

ad libitum

mano izquierda sola

TAB

8 7 7 7 7 8 7 8 7 8 7 8 7 9 7 9 7 9 7 9 6 7 6 5 7 5

TAB

4 5 4 2 4 2 0 2 0 4 5 4 2 4 2 0 2 0 2 4 2 1 2 1 4 6 4 2 4 2 6 7 6 4 6 4

TAB

7 7 6 9 7 13 14 12 12 11 14 11 11 9 12 9

TAB

9 7 11 7 7 5 9 5 5 4 7 4 4 2 5 2 2 1 4 1





## 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

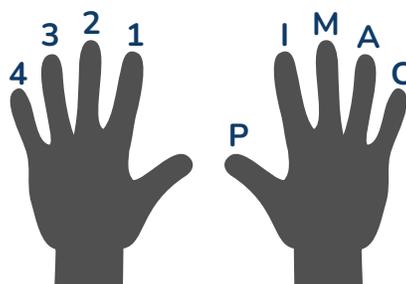
## Musical Expression Starting Points

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



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