

Adagio

original in G minor

Tomaso Giovanni Albinoni
(1671-1751)

Musical notation for measures 1-4. The piece is in 3/4 time and G minor. Measure 1 starts with a treble clef and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of whole notes: G2, C3, F2, and G2. A dynamic marking of *mp* is present below the first measure.

Musical notation for measures 5-8. The melody continues with quarter notes D5, E5, and F5. Measure 6 features a triplet of eighth notes (G4, A4, B4) and a quarter note C5. Measure 7 has a triplet of eighth notes (D5, E5, F5) and a quarter note G5. Measure 8 ends with a half note G4. A dynamic marking of *mp* is present below the first measure.

Musical notation for measures 9-12. The melody features eighth notes and quarter notes. Measure 9 starts with a treble clef and a 3/4 time signature. The bass line consists of a series of whole notes: G2, C3, F2, and G2. A dynamic marking of *mf* is present below the first measure.

Musical notation for measures 13-16. The melody continues with quarter notes and eighth notes. Measure 13 starts with a treble clef and a 3/4 time signature. The bass line consists of a series of whole notes: G2, C3, F2, and G2. A dynamic marking of *mf* is present below the first measure.

Musical notation for measures 17-20. The melody features quarter notes and eighth notes. Measure 17 starts with a treble clef and a 3/4 time signature. The bass line consists of a series of whole notes: G2, C3, F2, and G2. A dynamic marking of *f* is present below the first measure.

Musical notation for measures 21-24. The melody features quarter notes and eighth notes. Measure 21 starts with a treble clef and a 3/4 time signature. The bass line consists of a series of whole notes: G2, C3, F2, and G2. A dynamic marking of *poco a poco più p* is present below the first measure.

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Musical score for guitar, measures 25-28. The score is written in treble clef with a 4/6 time signature. Measure 25 begins with a CIII barre and a circled 6. The melody consists of eighth notes with fingerings 1, 3, 4, 3, 1. The bass line has a circled 4. Measure 26 has a circled 2 above the staff and continues the melody with fingerings 1, 3, 4, 3, 1. Measure 27 has a circled 2 above the staff and continues the melody with fingerings 1, 2, 4, 2, 1. Measure 28 has a circled 2 above the staff and continues the melody with fingerings 0, 1, 3, 1, 0. The piece ends with a final chord marked with a circled 0.

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Am Am F Am

mp

T	2	(2)	2	0 1 (1)	2	2
A	0	0	0	3	3	3
B	0	0	0	1	1	1

5 Dm D#o7 E7 Am

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

9 Am E7 Am

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

13 Am Dm G C

T	5	3	5	6	3	0	1	3	0	1	3	0	1	3	0	1
A	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0
B	3	3	3	3	0	0	0	2	2	2	2	2	2	2	2	2

2

17

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

B $^{\circ}$

C *rit.*

F7 $\frac{4}{6}$ Cl

Am

①---

f

T 1 0 1 0 1 3 0 1 3 0 1 1 0 5

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

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

21

N.C.

A7 *a tempo*

Dm

Am

ad libitum

poco a poco più p

T 7 8 7 5 4 5 3 3 5 6 5 3 1 3 1 5 0 1 0 5

A 0

B 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

25

B \flat $\frac{4}{6}$ Cl III

Am

E7

Am

T 3 3 5 6 5 3 1 1 3 5 3 1 0 0 1 3 1 0 2

A 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

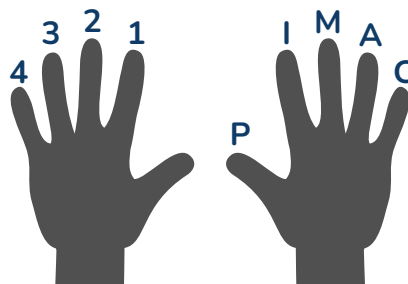
Musical Expression Starting Points

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



If you like Baroque music, [click here](#) to check out our Baroque book!