



# Ode to Joy

Ludwig van Beethoven  
(1770-1827)

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

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

TAB

2 2 3 0 0 0 0

Detailed description: This system contains the first four measures of the piece. The top staff is a treble clef in 4/4 time, with notes and fingerings (0, 1, 4, 4, 1, 0, 4, 1, 1, 4, 0, 0, 4, 0) corresponding to the lyrics above. The bottom staff is a guitar tablature with two lines, showing fret numbers (0, 0, 1, 3, 3, 1, 0, 3, 1, 1, 3, 0, 0, 3, 3) and a bass line (2, 2, 3, 0, 0, 0, 0).

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

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

TAB

2 2 3 0 0 1 1

Detailed description: This system contains measures 5 through 8. The notation follows the same format as the first system, with lyrics, musical notes, and guitar tablature.

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

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

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Detailed description: This system contains measures 9 through 12. The lyrics include accents (a) over 'a' and 'm'. The musical notation includes slurs and accents. The guitar tablature shows fret numbers and a bass line.

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

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

TAB

2 2 3 0 3 2 2

Detailed description: This system contains measures 13 through 16. The notation follows the same format as the previous systems, ending with a double bar line and repeat dots.

# Ode to Joy

**Allegro**

Ludwig van Beethoven  
(1770-1827)

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

*mf*

The first system of musical notation for 'Ode to Joy' is in 4/4 time. It consists of two staves. The upper staff contains a melody of eighth notes with fingerings (0, 1, 2, 4, 4, 1, 0, 4, 1, 4, 0, 4, 0, 4) and accents. The lower staff provides a bass accompaniment of eighth notes with fingerings (0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2). The dynamic marking *mf* is placed below the first staff.

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

5

The second system of musical notation continues the piece. It features the same two-staff structure. The upper staff melody has fingerings (0, 1, 2, 4, 4, 1, 0, 4, 1, 4, 0, 4, 0, 4) and accents. The lower staff accompaniment has fingerings (0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2). The system begins with a measure number '5'.

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

9

*mp*

The third system of musical notation continues the piece. The upper staff melody includes accents and fingerings (0, 1, 4, 0, 2, 0, 1, 4, 0, 2, 0, 4, 1, 4, 0, 4). The lower staff accompaniment has fingerings (0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1). The dynamic marking *mp* is placed below the first staff. The system begins with a measure number '9'.

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

**molto rit.**

13

*mf*

The fourth system of musical notation concludes the piece. The upper staff melody has fingerings (1, 0, 2, 4, 4, 1, 0, 4, 1, 4, 0, 4, 0, 4) and accents. The lower staff accompaniment has fingerings (0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2). The dynamic marking *mf* is placed below the first staff. The tempo marking **molto rit.** is placed above the second staff. The system begins with a measure number '13'.

# Ode to Joy

**Allegro**

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

*mf*

TAB

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

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

2 2 3 0 | 0 3 3

0 0

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

TAB

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

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

2 2 3 0 | 2

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

*mp*

TAB

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

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

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

**molto rit.**

*mf*

TAB

(0) 0 1 3 | 3 1 0 3 | 1 1 3 0 | 3 1 1

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

# Practice Tips

## The 7 Steps to Learn Any Piece

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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

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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

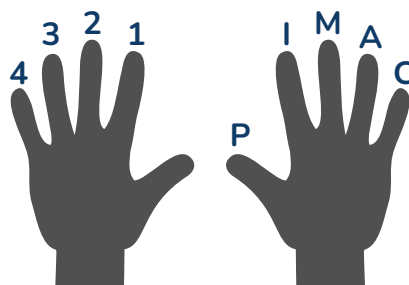
## Tips for Good Practice

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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

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## Hello!

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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