

Clair de Lune

Claude Debussy
(1862-1918)

Andante très expressif

Measures 1-3 of the score. Measure 1 starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a half note chord (F4, A4) and a quarter note chord (C4, E4). The second measure contains a half note chord (F4, A4) and a quarter note chord (C4, E4). The third measure contains a half note chord (F4, A4) and a quarter note chord (C4, E4). The piece begins with a piano (*p*) dynamic marking.

Measures 4-6 of the score. Measure 4 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 5 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 6 contains a half note chord (F4, A4) and a quarter note chord (C4, E4).

Measures 7-9 of the score. Measure 7 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 8 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 9 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Fingerings are indicated with numbers 1-4. Chord diagrams are provided for measures 7 and 9.

Measures 10-12 of the score. Measure 10 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 11 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 12 contains a half note chord (F4, A4) and a quarter note chord (C4, E4).

Tempo rubato

Measures 13-15 of the score. Measure 13 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 14 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 15 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). The piece transitions to a piano-piano (*pp*) dynamic marking.

Measures 16-18 of the score. Measure 16 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 17 contains a half note chord (F4, A4) and a quarter note chord (C4, E4). Measure 18 contains a half note chord (F4, A4) and a quarter note chord (C4, E4).

2

peu à peu cresc. et anime

19

22

25

Un poco mosso

dim. molto *pp*

29

p

33

cresc.

37

En animant

più cresc.

41

Calmato

f *dim.* *pp*

44

48

Tempo I

52

56

$\frac{4}{6}$ CII

$\frac{6}{6}$ CIII

60

$\frac{3}{6}$ CV

64

$\frac{2}{6}$ CI

pp *morendo jusqu'a la fin*

68

$\frac{5}{6}$ CIII

arm 8^{va}

Clair de Lune

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(1862-1918)

Andante très expressif

Measures 1-3 of the score. The treble clef staff shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff shows a bass line with notes G2, F2, and E2. The guitar tablature below shows fingerings for both hands, including triplets and a dynamic marking of *p*.

Measures 4-6 of the score. The treble clef staff continues the melodic line with quarter notes D5, E5, F5, and G5. The bass clef staff shows notes G2, F2, and E2. The guitar tablature includes a triplet of notes on the high strings and a dynamic marking of *p*.

Measures 7-9 of the score. The treble clef staff features a melodic line with quarter notes G4, A4, B4, and C5. The bass clef staff shows notes G2, F2, and E2. The guitar tablature includes a triplet of notes on the high strings and a dynamic marking of *p*.

Measures 10-12 of the score. The treble clef staff continues the melodic line with quarter notes D5, E5, F5, and G5. The bass clef staff shows notes G2, F2, and E2. The guitar tablature includes a triplet of notes on the high strings and a dynamic marking of *p*.

Tempo rubato

13

TAB

(1)	1	3	10	8	(8)	0	(0)	3	0	3	1	(1)	2	0	(0)	3	3	3	1	1
	3							2		2				0	2	2	2	2	2	2
	2							2												
	3							0			(0)									

16

TAB

1	0	0	0	1		0	(0)	1	0	0		1	3	1	0	1				
2	2	2	2	2	2	0	2	(2)	2	2	3	2	2	2	2	2				
(0)					3	0				(0)			(0)							
																				3

peu à peu cresc. et anime

19

TAB

(2)		0	0	2		3	3	3	3	0		3		1	2					
3		3		3		3	3	3	3	3		3		3	0	1				
						4	5	5	5	5	5	5		(4)						
				(3)																3

22

TAB

3	3	3	3	0	3		3	1	2		2	2	2	0	1	3				
3	3	3	3	0	3		0		2		2	2	2	0	2	2				
				(2)																
							3	3	(3)		5	3	3	3	3	3				

Un poco mosso

25

dim. molto *pp*

TAB

3	3	3	3	3	6	8	3	6	8
1	1	1	1	5	8	8	5	8	8
0	2	5	4	0	4	8	0	4	8
2	1	3	3	2	2	8	3	2	8
		5	3	3					
			3						

29

p

TAB

8	10	12	8	12	14	12	8	8	0	1	1	2	2	0	0	0	0
9	9				15	13	10	10	1	1	2	2	3	0	0	0	0
					0				2	2	3	3	3	0	0	3	0
8			(8)						3	1	0				3	1	0

33

cresc.

TAB

1	(1)	0	2	3	5	3	3	6	8	3	6	8
2			(2)	3	2	4	5	8	8	5	8	8
0			(0)		3	0	0	4	8	0	4	8
					4		3	2		3	2	
						3						

En animant

37

più cresc.

TAB

1	4	3	3	1	1	1	9	8	1	8	
0	0	3	5	3	4	1	1	8	3	1	9
1	3	1		1	1	1	1	8	3	1	8
					3	2		10			10
								8			10

41 **Calmato**

f *dim.* *pp*

T	11	10	8	6	4	(4)	3	6	4	3	1	3	1	0	(0)	3	1	0	2
A	0					(0)	7	5	3	1	5	3	1	(1)	3	1			0
B	0																		3

44

T	0	3	2	(2)	0	3	2	0	0	3	2	0	2	0	2	2	0	3	2	5	6	5	
A	0	3			0	2	3	3	3	3	3	3	3	3	3	3	3	3	3	5	2	5	4
B	3	(3)			3			(3)		3			(3)										

48 **Tempo I**

T	3	2	5	6	5	10	0	(10)	(10)	8	10	3	1	1	0
A	2	5	2	5	4	7	7	7	9	8	9	2	3		
B	3	5				8	8	8	8	8	(8)				

52

T	(0)	3	0	3	(3)	1	3	1	0	(0)	0	0	0	3	2	0	2	0	2	0	2	0
A	1			(1)	0			2	5	(5)	5	0			2	2	3	2	0	3	2	0
B	2			(2)	2			(2)		3		(5)		3	3			3		3		2

56

4/6 CII

6/6 CIII

TAB

60

3/6 CV

TAB

64

2/6 CI

pp morendo jusqu'a la fin

TAB

68

5/6 CIII

arm 8^{va}

TAB

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

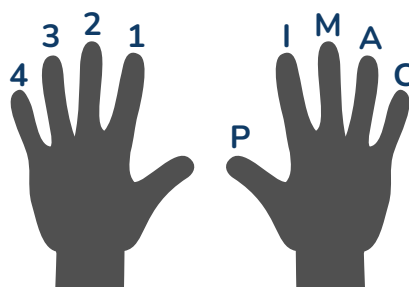
Musical Expression Starting Points

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

A handwritten signature in blue ink that reads "Allen Mathews".



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