

Grossienne No. 1

Erik Satie
(1866 - 1925)

Lento (♩ = 35)

p

(play the bass notes with the flesh of the thumb)

ppp

ppp

Very shining

(*ppp*)

(*eco*)

(*còmodo*)

Questioning

p

13

15

17

From the edges of thought

19

21

23

25 $\frac{3}{8}$ CV

Apply within yourself

27

29 *step by step*

31

33 $\frac{3}{8}$ CV

On your tongue

35 $\frac{3}{8}$ CV

Grossienne No. 1

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(1866 - 1925)

Lento (♩ = 35)

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass clef staff contains a simple accompaniment. The dynamic marking is *p*. A performance instruction reads: *(play the bass notes with the flesh of the thumb)*. The guitar tablature below shows fret numbers for the treble and bass strings.

Second system of musical notation. The treble clef staff includes a $\frac{5}{8}$ CII time signature change and a $\frac{3}{4}$ CV time signature change. The dynamic marking is *ppp*. The guitar tablature includes a circled 2 and a circled 4.

Third system of musical notation. The treble clef staff includes a $\frac{3}{8}$ CV time signature change and a circled 1. The dynamic marking is *ppp*. The performance instruction *Very shining* is present. The guitar tablature includes a circled 2.

Fourth system of musical notation. The treble clef staff includes a $\frac{3}{8}$ CV time signature change and a circled 1. The dynamic marking is *(ppp)*. The performance instruction *(eco)* is present. The guitar tablature includes a circled 1.

17 $\frac{3}{8}$ CV

(eco)

TAB

5 8-7 5 8-7 3-2 2-0 (0) 0 0 0 0

5 7 5 7 5 7 0 0 0 0

0 0 0 0 0 0 0 0 0 0

From the edges of thought

19

TAB

7 10 9 7 7 6 0 0 7 10 9 7 11-12 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

21

TAB

7 10 9 7 7 6 0 0 7 10 9 7 11-12 0 0 8

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

23 $\frac{3}{8}$ CV

TAB

5 8-7 5 8-7 3-2 2-0 (0) 0 0 0 0 8

5 7 5 7 5 7 0 0 0 0 0 0 0 0

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

25 $\frac{3}{8}$ CV

TAB: 5 8-7 5 8-7 3-2 2-0 (0) 0 0 0 0

Apply within yourself

27

TAB: 12 9-11-12-14-18-14-12-14-12 14-12 12-11 8-7 7-6 0 0 0 0 0 0 0 0

29 *step by step*

TAB: 3-2 2-0 (0) 0 0 0 0 12 9-11-12-14-18-14-12-14-12 0 0 0 0

31

TAB: 14-12 12-11 8-7 7-6 3-2 2-0 (0) 0 0 0 0 8 0 0 0 0 0

33

3/8 CV

①

②

T 5 8-7 5 8 3-2 2-0 (0) 0 0 0 8

A 5 7 5 5 0 0 0 0 0

B 0 7 7 0 7 7 0 0 0

35

On your tongue

3/8 CV

rallentando

perdendosi

①

T 5 8-7 5 8 3-2 2-0 (0) 0 0 0 0

A 5 7 5 5 0 0 0 0 0

B 0 7 7 0 7 7 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

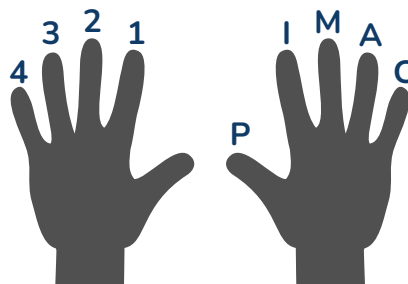
Musical Expression Starting Points

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 liked this, [click here](#) to check out our book of other fun pieces!