

# Scotland The Brave

Alba An Àigh

Traditional Scottish Song

## March

Measures 1-4 of the piece. The music is in G major and 2/4 time. The melody consists of eighth and quarter notes. The bass line features chords with fingerings 0/2, 0/2, 2/2, and 0/2.

Measures 5-8. The melody continues with eighth and quarter notes. The bass line includes chords with fingerings 0/3, 0/3, 0/1, and 0/2.

Measures 9-12. The melody continues with eighth and quarter notes. The bass line includes chords with fingerings 0/2, 0/2, 2/2, and 0/2.

Measures 13-16. The melody continues with eighth and quarter notes. The bass line includes chords with fingerings 0/3, 0/3, 1/0, 2/0, 0/0, and 0/3.

Measures 17-20. The melody continues with eighth and quarter notes. The bass line includes chords with fingerings 0/3, 0/3, 2/2, and 0/0. A 2/6 CIII chord is indicated above the final measure.

Measures 21-24. The melody continues with eighth and quarter notes. The bass line includes chords with fingerings 0/0, 1/2, 2/4, and 0/2. A 5/6 CII chord is indicated above the second measure.

25

29

*rit.*

$\frac{6}{6}$  CIII

HB III

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## March

Musical notation for measures 1-4. Chords: G, G, C, G.

The first system of music shows measures 1 through 4. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a guitar tablature with three lines (T, A, B). Chords G, G, C, and G are indicated above the staff. The melody consists of eighth and quarter notes with triplets. The tablature uses numbers 0, 1, 2, 3, and 4 to indicate fret positions.

Musical notation for measures 5-8. Chords: C, G, A7, D7.

The second system of music shows measures 5 through 8. The top staff continues the melody. Chords C, G, A7, and D7 are indicated above the staff. The tablature continues with fret numbers and includes a triplet in measure 7.

Musical notation for measures 9-12. Chords: G, G, C, G.

The third system of music shows measures 9 through 12. The top staff continues the melody. Chords G, G, C, and G are indicated above the staff. The tablature continues with fret numbers and includes a triplet in measure 10.

Musical notation for measures 13-16. Chords: C, G, Em, A7, D7, G.

The fourth system of music shows measures 13 through 16. The top staff continues the melody. Chords C, G, Em, A7, D7, and G are indicated above the staff. The tablature continues with fret numbers and includes a triplet in measure 13.

2

17

D7 D7 G G

5 5 3 | 5 2 3 | 3 7 5 | 3 3 4 3

5 5 | 5 3 | 0 7 5 | 3 4 3

0 0 | 0 0 | 0 0 | 0 0

21

Em Bm A7 D7

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

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

0 0 | 4 4 | 0 0 | 0 0

25

G G C G

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

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

3 3 | 3 3 | 3 3 | 3 3

29

C rit. G Em HB III Am D7 G

1 0 | 2 1 | 1 4 | 3 4 | 2 0 2 | 2 0

0 5 | 4 3 | 5 3 | 5 2 | 0 0 | 0 0

3 3 | 3 0 | 0 7 | 0 0 | 0 2 | 3 3

# 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

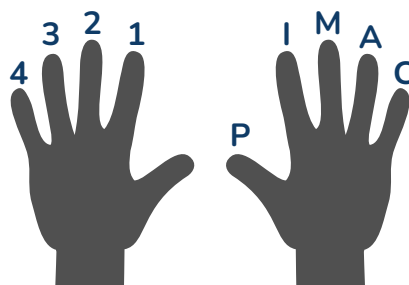
## Tips for Good Practice

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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

