

La Paloma

Moderately

Sebastián Yradier
(1809-1865)

1

5

9

13

17

21

2

Musical notation for measures 25-28. The key signature is two sharps (F# and C#). Measure 25 starts with a treble clef and a sharp sign. The notation includes a slur over measures 25 and 26, with a circled 4 below measure 25. Measure 26 has a circled 3 below it. Measures 27 and 28 feature triplets of chords. Above the first triplet in measure 27 are boxes containing the numbers 8 and 9. Fingering numbers are provided for various notes: -1, 4, 3, 2, 3, 2, 3, -1, -1, -1, 2, 1, 2, 1, 0.

Musical notation for measures 29-32. Measure 29 has a circled 1 below it. Measure 30 has a circled 2 below it. Measure 31 has a circled 3 below it. Measure 32 has a circled 4 below it. The notation includes a slur over measures 29 and 30, and another slur over measures 31 and 32. Above measure 32 are labels: $\frac{2}{6}$ CV, arm VII, arm VII, and arm XII. Fingering numbers are provided: 0, 1, 1, 0, 2, 0, 0, 2, 1, 2, 3, 0, 2, 1, 3, 4, -4, 2, 1, 3, 3, 4, 3, 3, 3.

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1

Musical notation for measures 1-4. The piece is in G major (one sharp) and 2/4 time. Measure 1 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, then an eighth note G4, and a quarter note A4. The bass line consists of a whole note chord G2-B2-D3. Measure 2 continues the melody with a quarter note B4, a quarter note C5, and a quarter note D5. The bass line has a whole note chord G2-B2-D3. Measure 3 features a triplet of eighth notes: G4, A4, B4. The bass line has a whole note chord G2-B2-D3. Measure 4 continues the triplet with C5, D5, and E5. The bass line has a whole note chord G2-B2-D3. A 'CII' fingering is indicated above the first measure.

5

Musical notation for measures 5-8. Measure 5 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord G2-B2-D3. Measure 6 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line has a whole note chord G2-B2-D3. Measure 7 features a triplet of eighth notes: G4, A4, B4. The bass line has a whole note chord G2-B2-D3. Measure 8 continues the triplet with C5, D5, and E5. The bass line has a whole note chord G2-B2-D3. A 'CII' fingering is indicated above the first measure.

9

Musical notation for measures 9-12. Measure 9 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord G2-B2-D3. Measure 10 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line has a whole note chord G2-B2-D3. Measure 11 features a triplet of eighth notes: G4, A4, B4. The bass line has a whole note chord G2-B2-D3. Measure 12 continues the triplet with C5, D5, and E5. The bass line has a whole note chord G2-B2-D3. A 'CII' fingering is indicated above the first measure.

13

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord G2-B2-D3. Measure 14 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line has a whole note chord G2-B2-D3. Measure 15 features a triplet of eighth notes: G4, A4, B4. The bass line has a whole note chord G2-B2-D3. Measure 16 continues the triplet with C5, D5, and E5. The bass line has a whole note chord G2-B2-D3. A 'CII' fingering is indicated above the first measure.

17

3 3 1. CII

T
A
B

21

2. CII 6 7 3 3

T
A
B

25

8 9 3 3 1. 3

T
A
B

29

1. CII 2. 3 3 2/6 CV arm VII arm XII

T
A
B

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

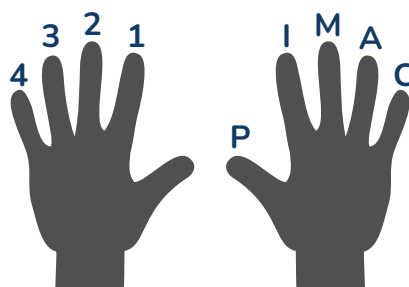
Musical Expression Starting Points

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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