

# Choral

F. Tárrega edition

G. F. Handel  
(1685-1759)

## Adagio

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

4/6 CII

6/6 CII

4/6 CII

6/6 CII → 6/6 CIV

3/6 CII

5/6 CII

rit.

a tempo

HB II

HB II

4/6 CII

1. 4/6 CII

2. 4/6 CII

f

5/6 CIV

4/6 CII

3/6 CIII → 3/6 CIV

4/6 CII

rit.

26

*p* *a tempo* ⑤

30

*ff* *p* *rit.* *pp* *ppp*

# Choral

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## Adagio

First system of musical notation (measures 1-4). The treble clef staff shows a melody in D major (two sharps) and 2/4 time. The guitar tablature (TAB) is shown below the staff, with fret numbers and fingerings. The system includes a 4/6 CII fingering instruction.

Second system of musical notation (measures 5-8). The treble clef staff continues the melody. The guitar tablature (TAB) is shown below the staff. The system includes a 5/6 CII fingering instruction, a 4/6 CII fingering instruction, a 6/6 CII → 6/6 CIV fingering instruction, a 3/6 CII fingering instruction, and a 5/6 CII fingering instruction. The system ends with a *rit.* (ritardando) marking.

Third system of musical notation (measures 9-12). The treble clef staff continues the melody. The guitar tablature (TAB) is shown below the staff. The system includes a 4/6 CII fingering instruction, a 4/6 CII fingering instruction, and a *a tempo* marking.

Fourth system of musical notation (measures 13-16). The treble clef staff continues the melody. The guitar tablature (TAB) is shown below the staff. The system includes a 4/6 CII fingering instruction, a HB II (Harmonics II) marking, a 4/6 CII fingering instruction, a 1. 4/6 CII fingering instruction, and a 2. 4/6 CII fingering instruction.

18

*f*

5/6 CIV

T  
A  
B

22

4/6 CII → 3/6 CIII → 3/6 CIV → 4/6 CII

*rit.*

T  
A  
B

26

*p* *a tempo*

4/6 CII

4/6 CII

4/6 CII

T  
A  
B

30

4/6 CII

HB II → HB IV

HB II

4/6 CII

*ff* *p* *rit.* *pp* *ppp*

T  
A  
B

# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## 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, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

## Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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