

# Late-Beginner Collection

Repertoire Supplement for Classical  
Guitar Method Volume 1 & 2



WERNER  
GUITAR  
EDITIONS

# Levels and Contents

These works were collected as supplemental repertoire for my beginner educational books, Classical Guitar Method Volume 1 & 2. *Late-Beginner* is a very flexible term and some students will consider these to be early-intermediate. Regardless of labels, all students can enjoy these relatively uncomplicated compositions.

**Mid-Level** - Practice these after completing my Method Book Volume 1 or during Volume 2.

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*Designed for double sided printing.*

## About this book

This book provides additional repertoire for students to enjoy and practice while completing my Method Book Volume 1 and 2 or for general enjoyment and reading. Studying these extra pieces will help solidify the knowledge gained in the method books and better prepare students for my graded repertoire series.

## Video lessons

Video lessons have been made for each piece in this book to supplement the learning experience. Find the free lessons at the purchase page for this book at This is Classical Guitar or Werner Guitar Editions.

Or at this url: <https://www.thisisclassicalguitar.com/late-beginner-collection-free-pdf/>

## Educational Series from Werner Guitar Editions

**Classical Guitar Method Volume 1 and 2** - Volume 1 is a free beginner method and guides students from their first notes to playing melodies, arpeggios, chords, duets, and basic two-voice solo works. Volume 2 is an exploration of basic key signatures, scales, chords and repertoire for each key. Also introduces basic upper position reading.

**Classical Guitar Technique – Essential Exercises, Scales, & Arpeggios** – Study this book along with the graded series. Hundreds of exercises prepare students for the repertoire they will be practicing from beginner to advanced levels.

**Classical Guitar Repertoire Lessons** - These books offer dedicated lesson material for pieces appropriate to each grade level while gradually introducing new scales, chords, upper position reading and musical ideas. A thoroughly enjoyable learning experience directly connected to repertoire. A separate book is dedicated to each level from grade 1 to 6.

## Legend

### Right Hand Fingering:

p = thumb  
i = index  
m = middle  
a = ring  
c = pinky

### Left Hand Fingering:

1 = index  
2 = middle  
3 = ring finger  
4 = pinky

### Position Numbers:

II. = play in second position (1st finger around the second fret)  
V. = play in fifth position (1st finger around the fifth fret)  
VII. = play in seventh position (1st finger around the seventh fret)

### String Numbers:

① = 1st string (E)  
③ = 3rd string (G)  
⑤ = 5th string (A)

### Dynamics

***f*** - Forte (Loud)  
***p*** - Piano (Soft)  
***mf*** - Mezzo Forte (Medium Loud)  
< - Crescendo (Getting Louder)  
> - Decrescendo (Getting Softer)

### Signs

***Fine*** = Finish, end of the piece  
***D.C. al Fine*** = Return to the beginning of the piece and play to the *fine*.

# Leccion No.1

Antonio Cano  
(1811-1897)

*From Método de Guitarra*

0 2 0 1 1 0 2 0 0 1 4 4 1 0

p i m i

2 1 4 1 2 1 2

p m p i m p

2 0 4 1 2 1 2

p m i

4 2 1 2

p m i

## Comments

Watch the video lesson for this work at the sheet music page for ideas on fingering concepts and musicality.

I've edited the notation measure 8 and 16 to two voices for rhythmic clarity.

# Study on E & Variation

Johann Kaspar Mertz  
(1806-1856)

*Exercise on the E String from Schule für die Gitarre*

## No.1

Musical notation for measures 1-3. The first staff shows a treble clef, common time signature, and a key signature of one sharp (F#). The notes are quarter notes on the E string. Fingerings are indicated by numbers 0, 1, and 2 above the notes. Below the staff, the letters 'p i p i p i p i p i p i' are written, corresponding to the notes.

Musical notation for measures 4-6. The second staff continues the exercise. Fingerings 1, 2, 4, and 4 are indicated above the notes. A double bar line is present at the end of measure 6.

Musical notation for measures 7-9. The third staff continues the exercise. Fingerings 4, 4, 2, 1, 2, 3 are indicated above the notes.

Musical notation for measures 10-12. The fourth staff continues the exercise. Fingerings 1, 0, 1, 2, 1, 1, 2 are indicated above the notes. The piece concludes with a double bar line and repeat signs.

## No.2

13

8

0 2 3 2

p m i p m i

16

8

0 2 4 2

19

8

2 4 2 3

22

8

2 1 2

### Comments

Original title is *Übungen auf der E saite* (Exercise on the E String). His method book has six exercises on this theme.

I recommend playing No.1 and No.2 as one continuous piece so I've added an editorial fermata.

*p-i* is Mertz's indicated fingering and also my recommendation. However, *p-m* is acceptable as is *p-i-p-m*.

# Tutú Marambá

Brazilian Folk Song

## Lullaby

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is marked with fingerings: 2, 3, 3, 0, 1, 4, 1, 0, 2, 0, 4, 1, 0, 1, 2, 1. The bass line is marked with fingering letters: i, m, i, m, i, p, p, p, p. The second staff starts at measure 5 and continues the melody with fingerings: 0, 2, 1, 2, 0, 2, 3, 1, 4, 1, 0, 2, 0. The bass line is marked with i, m, p. The third staff starts at measure 8 and includes a 'Fine' marking. The melody has fingerings: 4, 0, 4, 1, 2, 1, 0, 2, 1. The bass line is marked with p, p, p, p, p, 3. The fourth staff starts at measure 11 and includes a 'D.C. al Fine' marking. The melody has fingerings: 0, 2, 1, 3, 2, 2, 4, 1, 2, 0, 1, 3, 1, 3. The bass line is marked with p, p, p, p, p.

### Comments

Tutú Maramba: Brazilian folklore, a scary night monster or boogeyman.

Da Capo al Fine - Return to the beginning and play until the Fine at the final barline.

Students should observe the legato use of 3 on A when E occurs before or after, especially at the D.C. al Fine.

Right Hand Fingering - Alternate *i-m* throughout. Restarting with *i* after long note values or ends of phrases is acceptable as occurs in measure 5. Use *p* for all bass voice notes.

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# The Irish Washerwoman

Traditional Celtic Jig

Musical notation for measures 1-4. The key signature is one sharp (F#). The notation includes a treble clef, a common time signature, and a 6/8 time signature. The melody starts with a double bar line and repeat sign. Fingering numbers (4, 1, 0, 0, 4, 1, 2, 4) are placed above the notes. The lyrics "m i m i m i" are written below the first three notes.

Musical notation for measures 5-8. The notation includes a treble clef, a common time signature, and a 6/8 time signature. Fingering numbers (4, 1, 2, 4, 1, 4, 1) are placed above the notes. A first ending bracket labeled "1." spans measures 7 and 8.

Musical notation for measures 9-13. The notation includes a treble clef, a common time signature, and a 6/8 time signature. Fingering numbers (2, 0, 2, 0, 0, 2, 4, 0, 4, 2, 4, 4) are placed above the notes. A second ending bracket labeled "2." spans measures 9 and 10.

Musical notation for measures 14-17. The notation includes a treble clef, a common time signature, and a 6/8 time signature. Fingering numbers (2, 0, 0, 0, 3, 0, 2, 0, 3, 0, 1, 2, 4, 1) are placed above the notes. The lyrics "p m i p m i p p" are written below the notes. First and second ending brackets labeled "1." and "2." span measures 16 and 17.

## Comments

The key signature here indicates to play F sharps (4th string, 4th fret) in measure 12 and 13.

# Django Swing

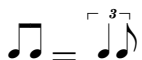
Swing the Eighth Notes

Sheet music for 'Django Swing' in 4/4 time, featuring eighth notes and bass lines with fingerings. The music is divided into five systems, each with a treble clef staff and a bass staff. The bass staff includes fingerings (1-4) and a 'p' (pizzicato) marking. The lyrics are: p i m p p, i m a p, p i m i. The piece concludes with a *Rit.* (Ritardando) marking.

Watch the video performance and lesson at the sheet music page for musical ideas, advice, and fingering concepts. Intended as a supplemental piece for my volume 1 and 2 method books. Based on the song *Minor Swing* by guitarist Django Reinhardt.

Rit. = Ritardando, slowing down.

Swing the eighth notes - Imitate what you hear in the video. Don't overthink it, use your ear and feel it naturally. It might be helpful to consider swing a longer or lazy first eighth note in a pair or as a triplet figure as shown below.



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# Prelude in A Minor

Matteo Carcassi  
(1792-1853)

*From Méthode complète pour la guitare, Op.59*

0 2 1 3 2 1 0 3 0 2 1 4  
*f*  
p i m i m i p i

3 2 1 2 0 3 1 3 1 2 1 4  
p i m i a i m i

5 2 1 3 2 1 2 1 2 1 0 1 0

7 2 1 0 1 4 0 2 1  
*dim.*

## Comments

Measure 2 - The use of the 3rd finger helps to avoid a finger jump of the 2nd finger to the E of the third beat.

# Arpèges de Trois Notes

Ferdinando Carulli  
(1770 - 1841)

## Arpeggios in Triplets

*From Méthode Op. 241 (c.1825)*

p i m p i m

### Comments

See the video lesson at the sheet music page on [thisclassicalguitar.com](http://thisclassicalguitar.com) for musical context and tips.

# Easy & Progressive Pieces No.1

Catharina Josepha Pratten  
(1824-1895)

Musical notation for measures 1-4. The piece is in 3/4 time. Measure 1 starts with a treble clef and a key signature of one flat. The notes are p, a, m, i, p. Measure 2 has a whole note chord. Measure 3 has a whole note chord. Measure 4 has a whole note chord and a half note m. Fingering: 3, 0, 1, 1, 0, 1, 0, 4, 1, 0, 2.

Musical notation for measures 5-8. Measure 5 has a whole note chord. Measure 6 has a whole note chord. Measure 7 has a whole note chord. Measure 8 has a whole note chord and a half note. Fingering: 3, 1, 1, 1, 1, 3, 1, 3.

Fine

Musical notation for measures 9-12. Measure 9 has a repeat sign and a whole note chord. Measure 10 has a whole note chord. Measure 11 has a whole note chord. Measure 12 has a whole note chord and a half note a, m, a, m. Fingering: 1, 2, 1, 2, 1, 1#, 4, 1, 2.

Musical notation for measures 13-16. Measure 13 has a repeat sign and a whole note chord. Measure 14 has a whole note chord. Measure 15 has a whole note chord. Measure 16 has a whole note chord and a half note. Fingering: 1, 2, 1, 2, 1, 1#, 2.

D.C. al Fine

## Comments

Measure 11-12 - Repeating *i-m* fingering is also an option at slower tempos but practicing the given fingering offers a better solution for alternation at faster tempos and for future development. See video lesson for more context.

# Easy & Progressive Pieces

## No.2

Catharina Josepha Pratten  
(1824-1895)

2 0 1 0 2    2 1 0 1 2    2 0 1    2 0 1

8 0 p i m i m i p i m a m i

5 1 2 0    1 0 0    2 0 4 1 0 2    1 3 2 0 3 2

8 0 p a m i m i m i m i m i m i  
p *rall.*

9 2 1    2 1    2 1    2 1

8

13 2 1    1    2 1 0 1 4    V. 4

8 *rall.* p i m a i m i

### Comments

The repeat in measure 8 is editorial.

Final Three Notes - Although most beginner students have not learned these notes, as they appear only at the very end we will live on the wild side and play it anyway. See the video lesson for extra instruction.

- A - 5th fret, 1st string
- C - 8th fret, 1st string
- A - 17th fret, 1st string

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# O'Carolan's Cap

Turlough O'Carolan  
(1670-1738)

Giocoso

The musical score is written in 2/4 time and consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 8. The melody starts with a quarter note G4 (fret 0) and a quarter note A4 (fret 1). The second staff continues the melody with a quarter note B4 (fret 2), a quarter note C5 (fret 3), and a quarter note B4 (fret 2). The third staff features a quarter note A4 (fret 1), a quarter note G4 (fret 0), a quarter note F4 (fret 1), and a quarter note E4 (fret 0). The fourth staff concludes the piece with a quarter note D4 (fret 0), a quarter note C4 (fret 0), and a quarter note B3 (fret 0). The score includes various fingering instructions such as 'm', 'i', and 'p' for the left hand, and fret numbers (0-4) for the right hand. There are also first and second endings marked with '1.' and '2.'.

## Comments

Originally for Baroque Irish harp.

I recommend alternating *m-i* fingering throughout for a flowing melody and practice for playing through string-crossings.

# Sellingers Round

Anonymous  
TCD MS 408/2

8

0 2 0 2 0 3 2 3 1

a m i a m i

m p m p

Detailed description: This system of musical notation is for the first system of the piece. It features a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The melody is written on a single staff with a treble clef. The bass line is indicated by a bass clef and a 'C' time signature, with notes placed below the staff. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. The lyrics 'a m i a m i' are written below the first two measures, with 'm p' (mezzo-piano) below the first and second notes of each measure.

5

II. 1 2 4 I. 2 4 0 4 2

Detailed description: This system of musical notation is for the second system. It begins with a repeat sign and a second ending bracket labeled 'II.'. The melody continues on the treble staff. The bass line continues on the lower staff. Fingerings are indicated by numbers 1, 2, 4, 1, 2, 4, 0, 4, 2. The first ending is marked 'I.' and ends with a repeat sign.

9

4 2 1 2 4 1 2 1 4 1 3 2

Detailed description: This system of musical notation is for the third system. The melody continues on the treble staff. The bass line continues on the lower staff. Fingerings are indicated by numbers 4, 2, 1, 2, 4, 1, 2, 1, 4, 1, 3, 2. The system ends with a repeat sign.

## Comments

Originally for lute. This work comes from a book that was bound with the William Ballet Lute Book.  
Source: Trinity College, Dublin MS 408/2.

The right hand fingering here is only a suggestion, mainly *i-m* alternation with repeated fingers on the chords is acceptable in this texture. In general, alternate fingers for melodic passages while playing chords as needed.



# Lección No.48

Julio Sagreras  
(1879-1942)

## Las Primeras Lecciones de Guitarra

p i m i a i m i a i m i a i m i

### Comments

The upper voice (stems up played with the *a* finger) should be accented throughout. You can still add dynamic shaping within the measure but the inner accompaniment should be soft in relation to the upper voice.

Measure 6-7: If you want a smoother transition you can play the A in measure 6 with the 3rd finger to avoid the 2nd finger jump.

# Lección No.61

*Las Primeras Lecciones de Guitarra*

Julio Sagreras  
(1879-1942)

The musical score consists of five staves of music in 3/4 time. Each staff begins with a treble clef and a common time signature of 8. The notation includes various chords and melodic lines with specific fingerings (1, 2, 3) and dynamics (p, m). The first staff includes the letters 'i' and 'm' above the notes. The fifth staff ends with the letters 'p', 'i', 'a', 'm', and 'p' below the notes, indicating a specific performance instruction.

## Comments

Bring out the bass melody and soften the upper accompaniment. Sagreras recommends rest strokes in the thumb. I recommend occasional practice with rest stroke but performance with free stroke.



# Andante in C Major

Ferdinando Carulli  
(1770 -1841)

Op. 241, No. 2

8 m i m i p i m i p a m p  
*mf*

5 4 1 3 m i m i p a  
*f*

9 1 3 2 3 p i m i p i m a  
*mf*

13 3 4 3 1 m a p  
*mf*

17 2 0 1 4 1 2 1 4 1 p i m a m i m a i m  
*p*

21 2 4 1 p i m a m i m a i m  
*p*

25

8 *mp* i m a i p m

29

8 3 m i 2 m i m 2 D.C. al Fine

Watch the video lesson for extra musical ideas, context, and fingering concepts.

# Waltz in C Major

Matteo Carcassi  
(1792-1853)

*From Méthode complète pour la guitare, Op.59*

0 1 4 1 1 1  
*p* *f* *p*  
i m i m  
p p p  
a m  
a m  
i  
*p*

6 4 1 3 1 3 2 0 1  
*f* *mf* *p* i m

12 1 0 1 4 1 3 1 1 1 1 1  
*p*  
**Fine** a a m p a  
i

18 4 0 4 1 2 4 0 0 2  
**D.C. al Fine**

Watch the video lesson for this work for extra musical ideas, context, and right hand fingering concepts.

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# Leçon No. 13

From *Méthode de guitare* (1890)

Jacques Bosch  
(1825 - 1895)

The musical score is written in 2/4 time and consists of 22 measures. It features a treble clef and a key signature of one sharp (F#). The score includes guitar-specific notation such as fret numbers (0, 1, 2, 3, 4) and rests (7). The lyrics 'i m a a m i' are placed below the notes in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, and 20. The piece concludes with a double bar line in measure 22.

### Comments

The eighth note rests in both voices should be observed as muted silence in bar 2, 6, 10, 11, 12, 14, 18, and 22. Accomplish this by placing the right hand fingers back on the strings to stop the sound and prepare the next notes.

Bar 16 - The use of the 3rd finger avoids leaping the 2nd finger across strings from the bar before.

# Estudio Rítmico

*Supplemental Method Book Repertoire*

**Fast**

Musical notation for the first system (measures 1-4) of 'Estudio Rítmico'. The piece is in 4/4 time and marked 'Fast'. The notation features a treble clef and a key signature of one sharp (F#). The first measure has an accent (>) over the first eighth note. The second measure has an accent (>) over the first eighth note. The third measure has an accent (>) over the first eighth note. The fourth measure has an accent (>) over the first eighth note. The notation includes fingerings (0, 2, 0, 3, 2, 0, 0, 2, 0, 4, 2, 0) and dynamics (p, m, m, i, i).

Musical notation for the second system (measures 5-8) of 'Estudio Rítmico'. The notation includes fingerings (0, 2, 3, 2, 2, #, 3, 3, #, 2) and dynamics (p, m, m, i, i).

Musical notation for the third system (measures 9-12) of 'Estudio Rítmico'. The notation includes fingerings (1, 0, 1, #, #, #, #, #, #, #, #, #) and dynamics (p, m, m, i, i). The system ends with a 'rit.' marking and a dashed line.

**Slow**

Musical notation for the fourth system (measures 13-17) of 'Estudio Rítmico'. The piece is marked 'Slow'. The notation features a treble clef and a key signature of one sharp (F#). The notation includes fingerings (0, 0, 0, 2, 0, 3, 2, 0) and dynamics (p, i, m, a, m, i, m, i). The system ends with a 'rit.' marking and a dashed line.

Musical notation for the fifth system (measures 18-21) of 'Estudio Rítmico'. The notation includes fingerings (3, 2, #, 0) and dynamics (p, i, m, a, m, i, m, i). The system ends with a 'rit.' marking and a dashed line.



### Fast

21

25

29

rit. -----

### Comments

This late-beginner work is influenced by the rhythmic energy of the Estudios of Leo Brouwer which are more at the intermediate to advanced level. His works are intriguing and motivating so I wanted to recreate some of that energy in a piece with minimal left hand requirements.

After completing my Grade 3 repertoire book you can consider exploring Brouwer's first set of estudios.

Watch the video lesson for this work for practice tips and rhythmic advice.