

Aria with variations

Calmato

dolce y bien cantado

Girolamo Frescobaldi
(1583-1643)

Measures 1-3 of the first system. The music is in G major and 4/4 time. It features a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a *pp* dynamic and a *mf* dynamic. Fingerings are indicated with numbers 1-4. A *HB I* marking is present above the first measure.

Measures 4-6 of the second system. The music continues in G major and 4/4 time. It features a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a *p* dynamic and a *mf* dynamic. Fingerings are indicated with numbers 1-4. A *HB I* marking is present above the fifth measure. The tempo marking *a tempo* is above the fifth measure.

Measures 7-10 of the third system. The music continues in G major and 4/4 time. It features a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a *p* dynamic and a *f* dynamic. Fingerings are indicated with numbers 1-4. A *HB I* marking is present above the eighth measure. The tempo marking *a tempo* is above the eighth measure.

Measures 11-14 of the fourth system. The music continues in G major and 4/4 time. It features a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a *p* dynamic and a *poco rit.* dynamic. Fingerings are indicated with numbers 1-4. A *HB II* marking is present above the twelfth measure. The system ends with a first and second ending bracket.

Measures 15-17 of the fifth system. The music changes to 6/4 time. It features a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a *suave* dynamic. Fingerings are indicated with numbers 1-4. A *HB II* marking is present above the sixteenth measure.

Measures 18-20 of the sixth system. The music continues in 6/4 time. It features a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a *f* dynamic. Fingerings are indicated with numbers 1-4. A *HB II* marking is present above the nineteenth measure, with an arrow pointing to a *HB III* marking above the twentieth measure.

21

25

29

33 **Allegro vivace** *ritmico*

37

41

44 $\textcircled{1}$ $\frac{4}{6}$ CII $\frac{5}{6}$ CII $\textcircled{2}$ $\frac{5}{6}$ CII $\textcircled{4}$ $\textcircled{6}$ *poco rit.* 1. 2.

49 **Assai sostenuto** $\frac{3}{6}$ CII

52 $\frac{5}{6}$ CII $\textcircled{3}$ $\textcircled{1}$ $\textcircled{2}$ $\textcircled{3}$ $\frac{6}{6}$ CIII $\textcircled{1}$ *p* *f*

55 $\frac{3}{6}$ CII 1. $\textcircled{3}$

58 2. $\frac{5}{6}$ CII $\frac{4}{6}$ CII $\frac{6}{6}$ CIII $\textcircled{2}$ $\textcircled{4}$

61 $\frac{5}{6}$ CII $\frac{4}{6}$ CIV $\frac{3}{6}$ CIV $\frac{3}{6}$ CIII $\textcircled{3}$ *f*

64 *cedendo* $\frac{5}{6}$ CII

67 *Tempo I* *più lontano* HB I

70 *a m a* *cedendo* *a tempo* $\frac{5}{6}$ CVII

73 $\frac{6}{6}$ CVII $\frac{2}{6}$ HB II $\frac{5}{6}$ CII *cedendo* $\frac{5}{6}$ CII

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HB I

pp *mf*

T 0 0 2 3 5 2 3 0 3 2 0 4 0 (0) 2 4 0
A 0 4 2 1 2 4 0 2 4 0 0 0 0 0
B 2 2 1 2 0 3 0 2 0 3 2

4 *a m a cedendo poco* *a tempo* HB I

p *mf*

T 0 2 3 3 0 2 3 5 2 3 0 3 2 0
A 0 0 2 3 5 0 4 0 2 4 0 2 1
B 3 2 5 4 5 3 2 1 2 4 0 3 0

7 *a m a* *a tempo* $\frac{5}{6}$ CVII

p *f*

T 4 0 (0) 2 4 0 0 2 3 7 5 5 7 8 7 8 5 3
A 4 0 2 3 5 0 2 5 4 5 7 8 7 9 7 8
B 2 0 3 3 5 5 3 0 7 9 9 7 0

11 $\frac{6}{6}$ CVII $\frac{2}{6}$ HB II $\frac{5}{6}$ CII *poco rit.* 1. 2.

p

T 7 0 (0) 2 3 0 2 4 0 (0) 0 7 0 0
A 8 0 2 3 0 2 0 2 0 2 0 0 0 0
B 9 0 2 4 4 5 2 3 2 (2) 0 0 0 0
7 (7) 2 4 4 5 2 3 2 (2) 0 0 0 0

15 **Animato**

6/8
suave

T: 0 2 4 5 0 0 | 0 2 3 (0) 2 0 3 | 2 0 3 0 2

A: 0 0 0 0 0 0 | 0 2 0 2 0 0 | 0 1 3 0 0 0

B: 0 0 0 0 0 0 | 2 2 1 2 0 0 | 2 4 0 0 2

6/6 CII → 6/6 CIII

T: 0 2 1 2 | 4 4 0 2 | 3 3 5 4

A: 3 2 3 0 2 3 | 2 4 2 2 | 3 3 5 4

B: 3 2 3 0 2 3 | 2 4 2 2 | 3 3 5 4

1. 2. ① ② 1.

T: 0 1 0 2 | 3 1 0 3 5 | 0 0 7 8 7

A: 0 2 4 2 | 2 0 2 5 4 5 | 0 0 0 0

B: 3 2 4 2 | 0 5 4 5 | 3 0 0 0

2/6 HB II 5/6 CII

T: 5 2 3 5 3 2 | 0 0 0 2 | 4 0 3

A: 0 0 4 3 | 5 2 0 2 | 4 2 0 4 5

B: 0 0 0 0 | 2 4 0 2 | 2 0 2 0 2

cedendo

1. 2. ① ② 1.

T: 5 3 2 0 2 | 4 0 (0) 4 | 0 7 8 7 | 0 0

A: 2 2 2 | 4 4 2 0 2 4 | 1 0 8 | 0 1

B: 3 0 0 | 2 4 2 | 2 2 2 | 2 2 0

33 **Allegro vivace** *ritmico*

f *p*

T 0 0 3 0 3 4 4 7
 A 0 1 1 0 0 1 1 7
 B 2 2 1 2 (2) 0 3 7

37 $\frac{6}{8}$ CIII

f

T 3 0 1 3 0 0 3 0 2 3
 A 4 0 2 4 0 0 3 0 2 3
 B 5 4 0 2 4 0 3 (3) 0 2 0 5 0 4 3 0 5 0 0 2

41 $\frac{4}{8}$ CV $\frac{5}{8}$ CV

f

T 0 7 5 8 7 5 3 7 5 (5) 5 3 2
 A 0 7 (5) 0 4 2 7 5 7 4 2 0
 B 3 5 (5) 4 2 5 (5) 4 2 0

44 $\frac{4}{8}$ CII $\frac{5}{8}$ CII *poco rit.*

f

T 3 0 2 4 0 2 2 4 5 7 0 5 3 2 4 0 4 0 4 0 4 0 1 0 1 1 0 0
 A 5 0 2 4 0 2 4 5 7 0 5 3 2 4 0 4 0 4 0 4 0 1 0 1 1 0 0
 B 2 2 4 2 2 4 2 2 3 2 4 2 2 3 2 2 2 2 2 2 2 2 2 2 2 2 0 0

49 **Assai sostenuto** $\frac{3}{8}$ CII

T 0 2 4 5 0 0 2 3 2 0 4 0 0 4 4 4 0 0 2 4 5 3 0
 A 0 0 2 4 (0) 0 2 0 0 2 4 4 4 0 0 2 4 5 0
 B 0 4 4 2 2 4 2 2 4 2 0 2 4 5 0

52

5/6 CII

6/6 CIII

p

TAB

55

3/6 CII

1.

TAB

58

5/6 CII

4/6 CII

6/6 CIII

2.

TAB

61

5/6 CII

4/6 CIV

3/6 CIV

3/6 CIII

f

TAB

64

5/6 CII

cedendo

1.

2.

TAB

67 *Tempo I* *più lontano*
 HB I

pp p

T 0 0 2 3 5 2 3 0 3 2 0 4 0 (0) 2 4 0
 A 0 4 0 2 1 2 4 0 1 0 4 0 0 2 4 0
 B 2 2 1 2 0 3 0 4 0 2 0 0 3 2

70 *a m a* *cedendo* *a tempo*
⁵/₆ CVII

p

T 0 2 3 3 0 7 5 5 7 8 7 8 5 3
 A 0 0 2 3 5 0 7 8 7 9 7 8 0
 B 3 2 5 4 5 0 0 7 9 9 0

73 ⁶/₆ CVII ²/₆ HB II ⁵/₆ CII *cedendo*
⁵/₆ CII

p

T 7 0 (0) 2 3 0 2 4 0 (0) 4 0 0
 A 8 0 0 2 0 2 0 2 4 0 1
 B 9 0 2 4 0 2 2 3 4 2 2 2
 7 (7) 2 4 4 5 3 2 2 0

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
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 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!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide 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 the ones 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 (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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