

Folias

Gaspar Sanz
(1640-1710)

Moderato (♩ = 100)

1 0 3 0 2-3 0 1 0-1 4 1

mf *tr*

5 $\frac{2}{6}$ Cl *tr*

1 0 2 3 0-1 4 1 0 3 1 0-1 2-3 0 2

9 1 0 3 0 2-3 0 1 0-1 4 1

tr

13 $\frac{2}{6}$ Cl *p* *mf*

1 0 2 3 0 4 0 1 0 3 2 3-1 4 0 2

17 1 0 1 4 2 1 0 3 2 4 0 4 0-1

tr

21 *tr*

4 4 1 0 1 4 1 4 0 4 3-1 4 0 2

25

29

33

37

41

45

49

53

Musical notation for measures 53-56. Measure 53 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a half note chord with a 4 above it. The second measure has a half note chord with a -4 above it. The third measure has a half note chord with a 4 above it and a circled 2 above the staff. The fourth measure has a half note chord with a 0 above it and a circled 3/6 CII above the staff. The bass line consists of quarter notes with fingerings: 2, 1, 0, 1, 2, 0 in measure 53; 2, 0 in measure 54; 0, 0 in measure 55; and 0, 0 in measure 56.

57

Musical notation for measures 57-60. Measure 57 has a half note chord with a circled 2 above it. Measure 58 has a half note chord with a 0 above it. Measure 59 has a half note chord with a 2 above it. Measure 60 has a half note chord with a 3 above it. The bass line continues with quarter notes: 0, 0 in measure 57; 0, 1 in measure 58; 0, 0 in measure 59; and 3, 0 in measure 60.

61

Musical notation for measures 61-64. Measure 61 has a half note chord with a 4 above it. Measure 62 has a half note chord with a -4 above it. Measure 63 has a half note chord with a 0 above it. Measure 64 has a half note chord with a 2 above it. The bass line continues with quarter notes: 2, 1, 0, 1, 2, 0 in measure 61; 2, 0 in measure 62; 0, 0 in measure 63; and 0, 0 in measure 64.

17

tr 0-1

TAB

1-0-1-0	3	2-3-2	2-0	3	0	3	0-1-0-1-0
0	3	1	0	3	2	0	3
3	1	0	3	2	0	3	0
							3-2-0

21

tr 0-1

TAB

5	3	1	0	1	0	1	0	1	0	3	1	3	0	3	0	5	3	6	0
3	2	0	3							0	3	1	0	3	1	0			
3	2	0	3							3	1	0							

25

tr 0-1

TAB

1	0	3	0	2-3-2-3-2	2-0	3	0	3	0-1-0-1-0
0	3	1	0		3-2	0	3	2	0
3	1	0			3-2	0	3	2	3
									3-2-0

29

p

TAB

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

33 *mf* *tr* 3-4 *tr* 1-0 $\frac{5}{6}$ CIII

T 3 5 6 5 6 5 0 2 3 0 3 1 0 1 0 1 3 5 6 3
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

37 $\frac{5}{6}$ CIII *tr* 3-4 *tr* 1-0

T 3 5 6 5 6 5 3 3 1 0 1 0 1 0 2 3 0
A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

41 *tr* 3-4 *tr* 1-0 $\frac{5}{6}$ CIII

T 3 5 6 5 6 5 0 2 3 0 3 1 0 1 0 1 3 5 6 3
A 0
B 0

45 $\frac{5}{6}$ CIII *tr* 3-4 $\frac{4}{6}$ CIII *p*

T 3 5 6 5 6 5 0 2 0 2 3 2 0 3
A 3 3 3 3 3 3 3 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

49

mf

TAB

53

TAB

57

TAB

61

TAB

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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