

Pavana II

Luis Milán
(1500-1561)

Measures 1-5 of the piece. The music is in G major and 6/8 time. It features a treble clef and a key signature of one sharp (F#). The notation includes a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-4 and 0 for natural. A circled '1' is present under the first measure.

Measures 6-10. Measure 6 starts with a circled '6'. The notation continues with the same melodic and bass lines, including a circled '4' under measure 10.

Measures 11-15. Measure 11 starts with a circled '11'. Above measure 11 is the annotation $\frac{4}{6}$ CV. Above measure 13 is the annotation -4. Circled numbers 3 and 4 are present under measures 13 and 14 respectively.

Measures 16-21. Measure 16 starts with a circled '16'. Above measure 17 is the annotation $\frac{5}{6}$ CII. Above measure 19 is the annotation $\frac{5}{6}$ CII. Circled numbers 4 and 3 are present under measures 17 and 20 respectively.

Measures 22-27. Measure 22 starts with a circled '22'. Above measure 24 is the annotation $\frac{3}{6}$ CIII. Above measure 25 is the annotation $\frac{3}{6}$ CII. Circled numbers 4 and 3 are present under measures 23 and 26 respectively.

Measures 28-32. Measure 28 starts with a circled '28'. Above measure 29 is the annotation $\frac{5}{6}$ CII. Circled numbers 5 and 3 are present under measures 29 and 31 respectively.

34

39

44

50

56

61

66

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

6

T 0 1 3 0 1 3 0 (0) 7 7 7
A 0 0 2 0 2 2 2 0 0 0
B 3 2 0 2 3 5 5 5

11 $\frac{4}{6}$ CV

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

16 $\frac{5}{6}$ CII

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

22

3/6 CIII → 3/6 CII

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

28

5/6 CII

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

34

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

39

4/6 CII

2/6 CIII

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

44

2/6 CIII

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

50

5/6 CII

2/6 CIII

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

56

2/6 CIII

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

61

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

66

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

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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