

# El Fagot

## Vals

Julián Arcas  
(1832-1882)

Measures 1-4 of the piece. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 1 contains a first ending bracket with a repeat sign and a second ending bracket. Measure 2 has a circled 4 below the staff. Measure 3 has a circled 4 below the staff. Measure 4 has a circled 4 below the staff.

Measures 5-8 of the piece. Measure 5 has a circled 5 below the staff. Measure 6 has a circled 1 below the staff. Measure 7 has a circled 1 below the staff. Measure 8 has a circled 3 below the staff. A bracket labeled  $\frac{6}{6}$  CII spans measures 6 and 7.

Measures 9-12 of the piece. Measure 9 has a circled 9 below the staff. Measure 10 has a circled 2 below the staff. Measure 11 has a circled 0 below the staff. Measure 12 has a circled 3 below the staff. A bracket labeled  $\frac{3}{6}$  CII spans measures 11 and 12.

Measures 13-16 of the piece. Measure 13 has a circled 13 below the staff. Measure 14 has a circled 4 below the staff. Measure 15 has a circled 3 below the staff. Measure 16 has a circled 1 below the staff. A bracket labeled  $\frac{3}{6}$  CII spans measures 13 and 14. A bracket labeled  $\frac{3}{6}$  CIV spans measures 15 and 16. A bracket labeled  $\frac{6}{6}$  CVII spans measures 16 and 17.

Measures 17-20 of the piece. Measure 17 has a circled 17 below the staff. Measure 18 has a circled 2 below the staff. Measure 19 has a circled 0 below the staff. Measure 20 has a circled 1 below the staff. A bracket labeled  $\frac{5}{6}$  CVII spans measures 19 and 20.

Measures 21-24 of the piece. Measure 21 has a circled 21 below the staff. Measure 22 has a circled 4 below the staff. Measure 23 has a circled 4 below the staff. Measure 24 has a circled 3 below the staff. A bracket labeled 3 spans measures 23 and 24.

25

29

34

**Fine**

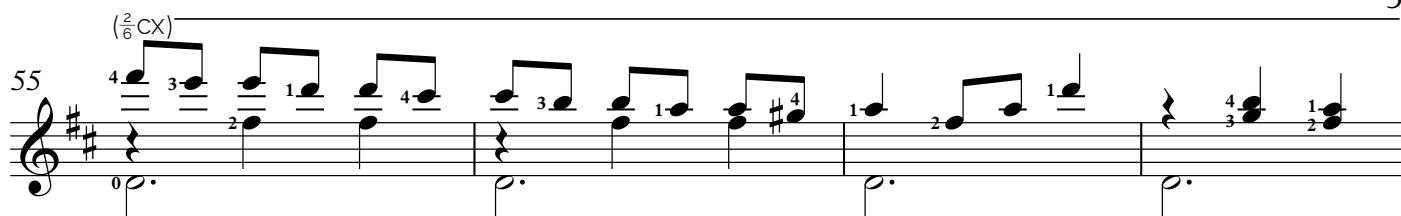
38

42

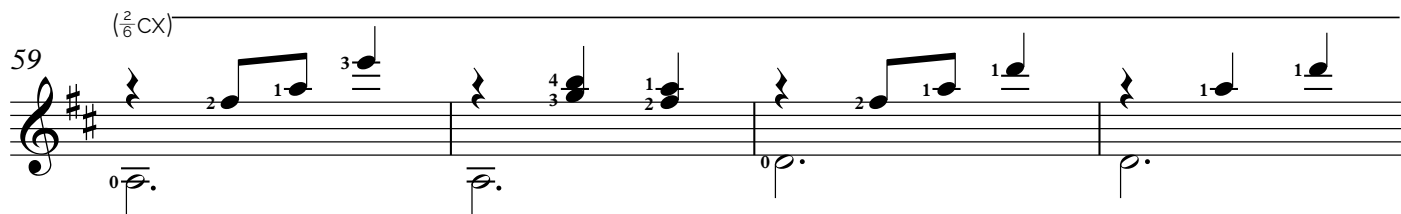
46

51

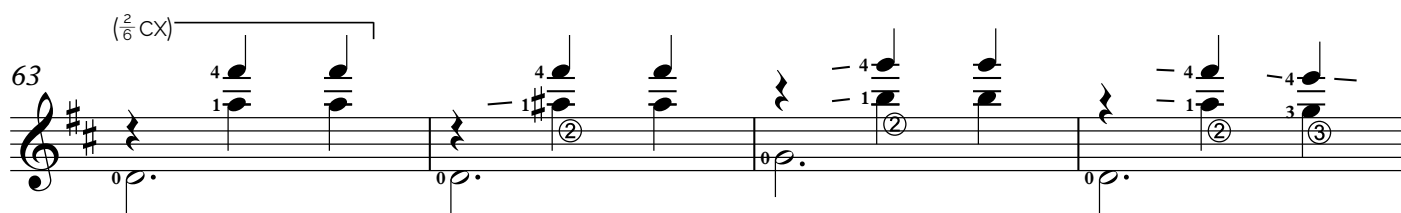
55  $(\frac{2}{6}CX)$



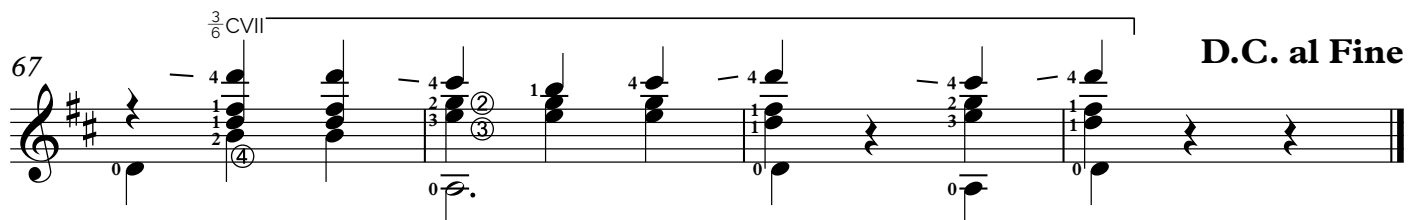
59  $(\frac{2}{6}CX)$



63  $(\frac{2}{6}CX)$



67  $\frac{3}{6}CVII$  **D.C. al Fine**



# El Fagot

## Vals

Julián Arcas  
(1832-1882)

② A F#m6 A F#m6 A F#m6

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes a treble clef, a repeat sign with a second ending bracket, and guitar tablature below. Chords are indicated above the staff: A, F#m6, A, F#m6, A, F#m6. The tablature shows fingerings for strings T, A, and B.

5 E E7 F#m B7

Musical notation for measures 5-8. The notation includes a treble clef and guitar tablature below. Chords are indicated above the staff: E, E7, F#m (with a 6/CII barre), and B7. The tablature shows fingerings for strings T, A, and B.

9 E E7 A A7

Musical notation for measures 9-12. The notation includes a treble clef and guitar tablature below. Chords are indicated above the staff: E, E7, A, and A7 (with a 3/CII barre). The tablature shows fingerings for strings T, A, and B.

13 D B7 E B7

Musical notation for measures 13-16. The notation includes a treble clef and guitar tablature below. Chords are indicated above the staff: D (with a 3/CII barre), B7 (with a 3/CIV barre), E, and B7 (with a 6/CVII barre). The tablature shows fingerings for strings T, A, and B.

17

E E E<sup>7</sup> E<sup>7</sup>

5/6 CVII

T A B

21

A<sup>6</sup> A E<sup>7</sup> A

T A B

25

A<sup>6</sup> A E<sup>7</sup> C<sup>#7</sup>

5/6 CVII

T A B

29

F<sup>#m</sup> D A E<sup>7</sup> A

CII 4/6 CII

T A B

34

A 1. ( $\frac{4}{6}$  CII) **Fine** A 2. ( $\frac{4}{6}$  CII) F#m ( $\frac{6}{6}$  CII) F#m

TAB: 5-2-2-0, 5-2-2-0, 4, 2-2-2-2, (2)-4-0

38

C# ( $\frac{3}{6}$  CI) C# E7 E7

TAB: 4, 1-2-1, 1-2-1, 4-3-4, 0-3-1, 0-3-1, 2-1-2

42

A ( $\frac{3}{6}$  CV) A C#7 C#7

TAB: 2-7, 5-5-6, 5-5-6, (7)-6-4, 4-4-4, 4-4-4, (3)-1-3

46

F#m ( $\frac{3}{6}$  CII) F#m ( $\frac{5}{6}$  CII) E E A

TAB: 4, 2-2-2, 2-2-2, 4, 5-2, 2, 2, 0-2-4

51

A A  $\frac{2}{6}$ CX D D

TAB: 0 4 0 | 14 14 14 14 14 14 | 14 14 14 14 14 14 | 14 14 14 14 14 14

A B: 0 4 0 | 0 11 11 | 0 11 11 | 0 11 11

55

D D D D

$\frac{2}{6}$ CX

TAB: 14 12 12 10 10 | 14 12 12 10 10 | 10 11 10 10 | 12 10

A B: 0 11 11 14 | 0 11 11 13 | 0 11 10 10 | 0 12 11

59

A<sup>6</sup> G A<sup>6</sup> D D

$\frac{2}{6}$ CX

TAB: 11 10 12 | 12 10 12 11 | 11 10 10 | 10 10

A B: 0 11 10 12 | 0 12 11 | 0 11 10 10 | 0 10 10

63

D \*D(#5) G D

$\frac{2}{6}$ CX

TAB: 14 14 | 14 14 | 15 15 | 14 12

A B: 0 10 10 | 0 11 11 | 0 12 12 | 0 10 12

67

Bm  $\frac{3}{6}$  CVII

A<sup>7</sup> D A<sup>7</sup> D

D.C. al Fine

The musical score consists of five measures. The treble clef staff shows the following notes and fingerings: Measure 67: G4 (4), B4 (1), D5 (1), E5 (2), G5 (2), B5 (0). Measure 68: G4 (4), B4 (1), D5 (1), E5 (2), G5 (2), B5 (0). Measure 69: G4 (4), B4 (1), D5 (1), E5 (2), G5 (2), B5 (0). Measure 70: G4 (4), B4 (1), D5 (1), E5 (2), G5 (2), B5 (0). Measure 71: G4 (4), B4 (1), D5 (1), E5 (2), G5 (2), B5 (0). The bass staff shows fret numbers for strings T, A, and B: Measure 67: T(10), A(7), B(0). Measure 68: T(10), A(7), B(0). Measure 69: T(9), A(7), B(0). Measure 70: T(9), A(7), B(0). Measure 71: T(10), A(7), B(0). Chords Bm, A<sup>7</sup>, and D are indicated above the staff.



# 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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