

Sueño

José Viñas
(1828-1888)

Introduction

Musical notation for the first system of the Introduction, measures 1-4. The piece is in 6/8 time. The first staff shows a melodic line with a circled 2 above the second measure and a circled 5 below the third measure. The second staff shows a bass line with a circled 2 above the second measure and a circled 5 below the third measure. The piece ends with a fermata and a circled 2 above the final note. Dynamics include *f*.

Musical notation for the second system of the Introduction, measures 5-8. The first staff shows a melodic line with a circled 2 above the second measure and a circled 5 below the third measure. The second staff shows a bass line with a circled 2 above the second measure and a circled 5 below the third measure. The piece ends with a fermata and a circled 2 above the final note. Dynamics include *f*, *mf*, *dim.*, *rit.*, and *f*. An arm XII instruction is present above the final measure.

Sueño

Musical notation for the first system of the main piece, measures 9-12. The first staff shows a melodic line with the lyrics "a mi a mi a mi" above the first three measures. The second staff shows a bass line. Dynamics include *f*.

Musical notation for the second system of the main piece, measures 11-14. The first staff shows a melodic line with the instruction "tremolo cont. ..." above the first measure. The second staff shows a bass line. Dynamics include *f* and *mf*.

Musical notation for the third system of the main piece, measures 13-16. The first staff shows a melodic line with a circled 2 above the second measure and a circled 5 below the third measure. The second staff shows a bass line with a circled 2 above the second measure and a circled 5 below the third measure. Dynamics include *f*.

Musical notation for the fourth system of the main piece, measures 15-18. The first staff shows a melodic line with the instruction "non tremolo" above the first measure. The second staff shows a bass line with the instruction "non tremolo" above the first measure. Dynamics include *f*, *rit.*, and *mf*.

18 *f* *mf*

20 *tremolo cont. ...* *f*

22 *cresc - - - - - cen - - - - - do* *f* *dimi - - - - -*

24 *non tremolo* *nuendo*

26

28 *non tremolo* *arm XII*

13

Treble clef, 4/4 time signature. Measure 13: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Measure 14: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Dynamics: *f*.

15

Treble clef, 4/4 time signature. Measure 15: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Measure 16: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Measure 17: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Dynamics: *f*, *non tremolo*, *rit.*, *non tremolo*.

18

Treble clef, 4/4 time signature. Measure 18: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Measure 19: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Dynamics: *f*, *mf*.

20

Treble clef, 4/4 time signature. Measure 20: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Measure 21: Treble clef notes: G4 (0), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (0). Bass clef notes: G2 (3), A2 (2), B2 (0), C3 (2), D3 (2), E3 (1). Dynamics: *f*, *tremolo cont. ...*.

22

4

cresc - - - - - *cen* - - - - - *do* **f** *dimi* - - - - -

$\frac{4}{6}$ CV

3

TAB

5 3 4 8 7 5

4 5 4 5 5 5 5

24

non tremolo

nuendo

1.

i *m* *i*

TAB

3 1 3 1 0 2 3 0 2

0 0 0 4 1 0 2 3 0 2

26

2.

TAB

1 0 1 4 3 3 1

3 2 0 4 2 3 3

28

non tremolo

arm XII

arm XII

TAB

1 12 1 12 1

0 0 0 0 0

3 2 3 2 3

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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