

# Air from the "Magic Flute" - Mozart

Fifty original compositions and arrangements  
for guitar solo - Op. 27, No. 39

Charles J. Dorn  
(1839 - 1909)

## Andantino

5

9

13

17

21

25

*mf*

*pp*

*f*

*p*

*pp*

*f*

*p*

*f*

# Air from the "Magic Flute" - Mozart

Fifty original compositions and arrangements  
for guitar solo - Op. 27, No. 39

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## Andantino

Musical notation for measures 1-4. The piece is in G major and 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The guitar tablature is provided below the staff, with strings labeled T (Treble), A (Acoustic), and B (Bass). The tablature shows fingerings for each string and fret numbers. Chord diagrams are indicated above the staff:  $\frac{4}{6}$  CII and  $\frac{3}{6}$  CII. The piece is marked *Andantino*.

Musical notation for measures 5-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The guitar tablature is provided below the staff, with strings labeled T (Treble), A (Acoustic), and B (Bass). The tablature shows fingerings for each string and fret numbers. Chord diagrams are indicated above the staff:  $\frac{3}{6}$  CII. The piece is marked *Andantino*.

Musical notation for measures 9-12. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The guitar tablature is provided below the staff, with strings labeled T (Treble), A (Acoustic), and B (Bass). The tablature shows fingerings for each string and fret numbers. Chord diagrams are indicated above the staff:  $\frac{3}{6}$  CVII,  $\frac{3}{6}$  CV, HB IV, and  $\frac{3}{6}$  CV. The piece is marked *Andantino* and includes dynamic markings *f* and *pp*.

Musical notation for measures 13-16. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The guitar tablature is provided below the staff, with strings labeled T (Treble), A (Acoustic), and B (Bass). The tablature shows fingerings for each string and fret numbers. Chord diagrams are indicated above the staff:  $\frac{3}{6}$  CII and  $\frac{3}{6}$  CIII. The piece is marked *Andantino* and includes a dynamic marking *mf*.

17

*p* *pp* *f*

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

21

*p* *f*

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

25

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

# 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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