

Rondo

Sonate Op. 6, No. 2

Francesco Molino
(1768 - 1847)

Allegretto

Measures 1-4 of the Rondo. The music is in G major and 2/4 time. It begins with a piano (*p*) dynamic and features a melodic line with triplets and a bass line with chords. Dynamics change to forte (*f*) in measure 3 and back to piano (*p*) in measure 4. Fingering numbers (1-4) and a -1 (natural) are present.

Measures 5-8 of the Rondo. Measure 5 is marked with a '5' above the staff. The music continues with a melodic line and a bass line. Dynamics change to forte (*f*) in measure 7. Fingering numbers (1-4) and a -1 (natural) are present.

Measures 9-12 of the Rondo. Measure 9 is marked with 'dolce' above the staff. The music features a melodic line with triplets and a bass line. Dynamics change to sfz (*sf*) in measure 10. Fingering numbers (1-4) and circled numbers 1, 2, and 5 are present.

Measures 13-16 of the Rondo. Measure 13 is marked with '13' above the staff. The music continues with a melodic line and a bass line. Dynamics change to piano (*p*) in measure 15. The tempo marking 'a tempo' appears above measure 15, and 'ritardando' is written below the staff. Fingering numbers (1-4) and circled numbers 2 and 3 are present.

Measures 17-20 of the Rondo. Measure 17 is marked with '17' above the staff. The music continues with a melodic line and a bass line. Dynamics change to forte (*f*) in measure 18 and back to piano (*p*) in measure 20. Fingering numbers (1-4) and a -1 (natural) are present.

Measures 21-24 of the Rondo. Measure 21 is marked with '21' above the staff. The music continues with a melodic line and a bass line. Dynamics change to forte (*f*) in measure 22. Fingering numbers (1-4) and a -1 (natural) are present.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

dolce *f*

28 29 30 31 32 33 34 35 36

p *dolce* *f* HB II

37 38 39 40

ff

41 42 43 44

con espress. *p*

45 46 47 48

f

49 50 51 52

p

53 54 55 56

p

53 $\frac{4}{6}$ CII $\frac{4}{6}$ CII

cresc. *f*

57 $\frac{2}{6}$ CVII

p *Adagio*

p *f* *p*

66

f

dolce

sf

74

p

78

f *p*

82

Musical notation for measures 82-85. The piece is in G major (one sharp). Measure 82 starts with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some triplets. Fingering numbers (0-4) are present. Dynamics include *f* and *ff*.

86

Musical notation for measures 86-89. The music continues with similar rhythmic patterns and includes circled fingering numbers (2, 3, 4) and dynamic markings.

90

Musical notation for measures 90-93. This section includes a *f* dynamic marking and a *ff* dynamic marking. The notation shows various rhythmic values and fingering.

94

Musical notation for measures 94-97. This section features a *p* dynamic marking followed by a *f* dynamic marking. It includes complex rhythmic patterns and fingering.

98

Musical notation for measures 98-100. The music consists of eighth notes and chords with various fingering numbers.

101

Musical notation for measures 101-104. Measure 101 includes a circled '1' above a triplet of eighth notes. The section concludes with a *ff* dynamic marking and a final chord.

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1 2 3 4 5 6 7 8 9 10 11 12

5 6 7 8 9 10 11 12

9 10 11 12

13 14 15 16

17

Treble clef, key signature of one sharp (F#). Measures 17-20. Dynamics: *f* (measures 19-20), *p* (measure 20). Fingerings: 1, 2, 4, 1 (measure 17); 2 (measure 18); 1, 2 (measure 19); -1, 3, 0, 2, 4 (measure 20).

TAB: T 0 0 0 1 1 0 | 2 0 3 2 3 5 7 | 8 7 8 7 7 8 | 5 7 3 0 2 3
A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
B 3 3 0 0 2 2 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

21

Treble clef, key signature of one sharp (F#). Measures 21-24. Dynamics: *f* (measures 23-24). Fingerings: 3, 0, 2, 4 (measure 21); 3, 0, 4 (measure 22); 4, 3, 0, 4 (measure 23); 4, 2 (measure 24).

TAB: T 0 0 0 1 1 0 | 2 0 3 3 2 0 | 0 0 0 1 3 2 | 1 2 1 0
A 0 0 0 0 0 0 | 2 0 3 0 3 0 | 0 1 0 1 3 2 | 1 2 1 0
B 3 3 0 0 2 2 | 0 0 0 0 0 0 | 3 3 0 0 0 0 | 0 0 0 0 0 0

Treble clef, key signature of one sharp (F#). Measures 25-27. Dynamics: *dolce* (measures 25-26), *f* (measure 27). Fingerings: 3, 2, 0, 4 (measure 25); 0, 0, 0, 0, 2, 3 (measure 26); 2, 0, 2, 0, 2, 3, 5 (measure 27).

TAB: T 3 2 0 4 | 0 0 0 0 2 3 | 2 0 2 0 2 3 5 | 3 0 2 0
A 0 0 0 0 0 0 | 2 0 2 0 2 0 2 3 5 | 3 0 2 0 4 0
B 2 2 1 2 3 0 1 2 3 0 1

28

Treble clef, key signature of one sharp (F#). Measures 28-31. Dynamics: *p* (measures 28-29), *dolce* (measures 30-31), *f* (measure 31). Fingerings: 1 (measure 28); 1, 2, 3, 4 (measure 29); 1, 2, 3, 4 (measure 30); 1, 2, 3, 4 (measure 31). HB II (measure 31).

TAB: T 0 4 3 2 0 4 | 0 0 0 0 2 3 | 2 0 2 0 2 3 5 | 3 0 2 4 0
A 0 0 0 0 0 0 | 2 0 2 0 2 0 2 3 5 | 3 0 2 4 0 0 0
B 2 2 1 2 3 0 1 2 3 0 1 2 3 0 2 0

Treble clef, key signature of one sharp (F#). Measures 32-35. Dynamics: *ff* (measures 32-35). Fingerings: 4, 2, 4, 0 (measure 32); 1, 0, 1 (measure 33); 1, 0, 3, 0 (measure 34); 4, 2, 4, 1 (measure 35).

TAB: T 3 2 3 0 | 1 1 0 1 0 | 1 0 3 0 3 2 3 1 | 3 3 3 1 4 0 1 4 1
A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 3 0 0 0 0 0 0 | 4 0 0 1 4 1
B 3 2 3 2 0 3 0 | 2 0 2 0 0 0 | 2 0 2 0 0 0 | 3 0 2 0 2 0

37

con espress. *p*

T
A
B

41

f

T
A
B

45

p

T
A
B

49

V $\frac{3}{6}$ CV III $\frac{2}{6}$ CIII

T
A
B

53

cresc. *f*

T
A
B

57 ^① $\frac{2}{6}$ CVII

p Adagio

TAB: 3-2-5-3-7-5-8-7 | 10-8-7-8-7-8 | 7-7-10-8-7-8 | 7-7-8-7-10-8-7 | 0 | 0 | 0 | 0

p *f* *p*

TAB: 3-0-2-3 | 0-0-1-1 | 2-3-2-3-5-7 | 8-8-7-7-8-7 | 10-7-3-0-2-3 | 3-3-0-0 | 2 | 0-0-0-0 | 0

66

f

TAB: 0-0-0-1-1-0 | 2-0-3-3-2-0-3 | 0-1-0-1-3-2-1-2-1-0 | 3-3-0-0 | 3-3-0-0

dolce

f

TAB: 3-0-7-8 | 5-5-7-7 | 7-8-8-9-10-10-1 | 0-3-1-0 | 3-0-7-8 | 0-0-0-0 | 0-0-0-0 | 0-0-0-0 | 2-4-5

74

5 5 7 7 7 8 10 7 8 0 1 1 1 3 0 2 3
7 7 8 8 9 10 10 9 10 1 2 2 2 0 2 3
0 0 0 0 0 0 0 0 0 0 0 0 4 0

78

0 0 1 1 2 3 2 3 5 7 8 7 8 7 8 7 8 5 7 3 0 2 3
0
3 3 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

82

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

86

0 3 2 0 3 2 0 3 2 0 3 2 0 7 5 4
1 5 3 1 4 0 0 0 5 3 1 5 3 1 4 0 0 0 0 4
0 0

90

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

94

3 3 3 2 7 3 3 3 7 5 4 3 0 0 0 3 0 0 0 5 3 2 2 2 0 0 0 0 4 2 2 0 3 2 3 0

98

3 0 2 3 3 3 8 7 7 8 2 3 3 3 2 3 0 2 3 3 3 8 0 0 0 0

101

7 8 2 3 3 3 2 1 0 0 10 7 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 2 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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