

# L' Automne - Valse

Op. 170 - Valse no. 1

Isaac Albéniz  
(1860-1909)

**Andantino** (♩ = 80)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic. The notation includes guitar-specific markings such as fret numbers (0, 2, 3) and fingerings (1, 2, 3).

Musical notation for measures 5-8. Measure 5 is marked with a '5' above the staff. This system features more complex rhythmic patterns and fingerings, including triplets and slurs.

Musical notation for measures 9-12. Measure 9 begins with a forte (*sf*) dynamic. The notation includes various articulations and fingerings throughout the system.

Musical notation for measures 13-16. Measure 13 is marked with a '13' and a  $\frac{5}{5}$  *VII* fingering above the staff. The system includes slurs and dynamic markings like *p*.

Musical notation for measures 17-20. Measure 17 starts with a piano (*p*) dynamic. The notation continues with guitar-specific fret and fingering indications.

Musical notation for measures 21-24. Measure 21 is marked with a '21' above the staff. This system concludes the piece with complex rhythmic patterns and fingerings.



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Andantino (♩ = 80)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Andantino (♩ = 80). The first system shows the treble clef staff with notes and rests, and the guitar tablature below it. The dynamic marking *p* is present. The tablature for measures 1-4 is as follows:

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

Musical notation for measures 5-8. The second system continues the piece. The tablature for measures 5-8 is as follows:

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

Musical notation for measures 9-12. The third system continues the piece. The dynamic marking *sf* is present in measure 9, and *p* is present in measure 11. The tablature for measures 9-12 is as follows:

T	0	2	2	2	0	0	0	2	2	2	0	2
A		0	0	0				2	2	2	2	2
B	3	3	3	3	3	2	2	2	2	2		2

Musical notation for measures 13-16. The fourth system continues the piece. The dynamic marking *sf* is present in measure 13. The tablature for measures 13-16 is as follows:

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



34

leggiero sf

TAB

38

sf

TAB

42

sf sf

TAB

D.C. al Coda

47

cresc. sf

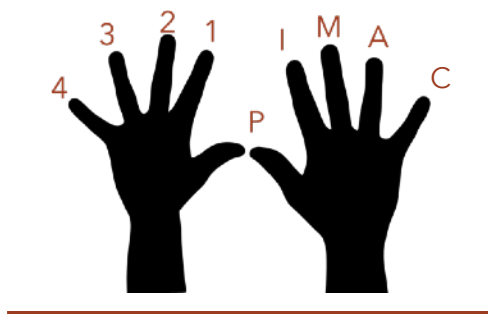
4/6 CII 5/6 CII

TAB

sf

TAB

# Fingering Notations



## Practice Tips

### 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! Count aloud.)
7. Play hands together in rhythm, with a slow metronome, counting aloud.

### 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)
6. Repeated notes get louder (start quiet if you need to)

### Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For problem spots, state the problem out: where, what, how. ("What's going on here?")
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. Record yourself frequently. Listen or watch to decide what to practice next.

If you're planning on playing guitar for years to come, it pays to shore up your basics. We'd love to help. The Woodshed® Classical Guitar Program is a step-by-step method that guarantees flowing music. Train great habits of form, positioning and movement so your hands move freely and you play beautifully.

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