

L' Automne - Valse

Op. 170 - Valse no. 2

Isaac Albéniz
(1860-1909)

Andantino (♩ = 80)

1 *p* poco a poco cresc.

Musical notation for measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measure 1 starts with a piano (*p*) dynamic and a *poco a poco cresc.* instruction. The notation includes fingerings (0, 1, 2, 3), a circled 3, and a CII fingering bracket.

5 *poco rit.* $\frac{3}{6}$ CII

Musical notation for measures 5-8. Treble clef, key signature of three sharps, 3/4 time signature. Measure 5 starts with a *poco rit.* instruction and a $\frac{3}{6}$ CII fingering bracket. The notation includes fingerings (0, 1, 2, 3) and a circled 3.

9 *a tempo* *marcato* $\frac{5}{6}$ CII $\frac{4}{6}$ CII $\frac{6}{6}$ CII

Musical notation for measures 9-12. Treble clef, key signature of three sharps, 3/4 time signature. Measure 9 starts with a *pp* dynamic and a *marcato* instruction. The notation includes fingerings (0, 1, 3) and CII fingering brackets for $\frac{5}{6}$, $\frac{4}{6}$, and $\frac{6}{6}$.

13 $\frac{6}{6}$ CII $\frac{4}{6}$ CII *cresc.*

Musical notation for measures 13-16. Treble clef, key signature of three sharps, 3/4 time signature. Measure 13 starts with a *cresc.* instruction. The notation includes fingerings (0, 1, 2, 3, 4) and CII fingering brackets for $\frac{6}{6}$ and $\frac{4}{6}$.

17 *poco a poco cresc.* CII

Musical notation for measures 17-20. Treble clef, key signature of three sharps, 3/4 time signature. Measure 17 starts with a *poco a poco cresc.* instruction. The notation includes fingerings (0, 1, 2, 3) and a CII fingering bracket.

21 *poco rit.* $\frac{3}{6}$ CII $\frac{6}{6}$ CII *cresc.*

Musical notation for measures 21-24. Treble clef, key signature of three sharps, 3/4 time signature. Measure 21 starts with a *poco rit.* instruction. The notation includes fingerings (0, 1, 2, 3) and CII fingering brackets for $\frac{3}{6}$ and $\frac{6}{6}$. The piece ends with a *cresc.* instruction.

25 *a tempo*

ff *leggiero*

29

mf

32

1. CII 2. CII

34

p *sotto voce*

38

cresc. *f*

42

p *sotto voce*

46

cresc. *ff*

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Andantino (♩ = 80)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure starts with a piano (*p*) dynamic and a *poco a poco cresc.* instruction. The notation includes a treble clef, a 3/4 time signature, and a capo (CII) at the second fret. The guitar tablature below shows fingerings for the Treble (T), Alto (A), and Bass (B) strings.

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

Musical notation for measures 5-8. The tempo is marked *poco rit.*. The notation includes a treble clef, a 3/4 time signature, and a capo (CII) at the third fret. The guitar tablature shows fingerings for the Treble (T), Alto (A), and Bass (B) strings.

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

Musical notation for measures 9-12. The tempo is marked *a tempo* and the dynamics are *pp* and *marcato*. The notation includes a treble clef, a 3/4 time signature, and a capo (CII) at the fifth fret. The guitar tablature shows fingerings for the Treble (T), Alto (A), and Bass (B) strings.

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

Musical notation for measures 13-16. The dynamics are *cresc.*. The notation includes a treble clef, a 3/4 time signature, and a capo (CII) at the sixth fret. The guitar tablature shows fingerings for the Treble (T), Alto (A), and Bass (B) strings.

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

17

poco a poco cresc.

CII

T
A
B

21

poco rit.

cresc.

$\frac{3}{6}$ CII

$\frac{6}{6}$ CII

T
A
B

25

a tempo

ff

leggiero

T
A
B

29

mf

$\frac{5}{6}$ CII

$\frac{5}{6}$ CIV

T
A
B

32

1. CII

2. CII

T
A
B

34

p sotto voce

TAB

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

38

cresc.

f

TAB

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

42

p sotto voce

TAB

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

46

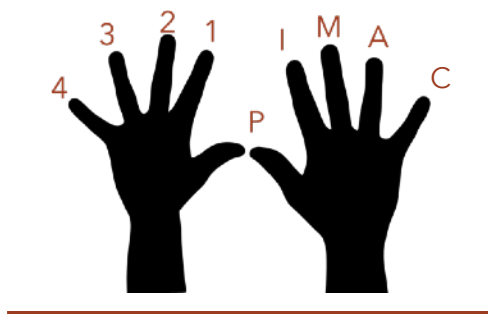
cresc.

ff

TAB

2	4	0	0	2	4	7	5	9	7	9	7	9	0	7	12
0			0					9	7	7	9	8	0	10	9
1			2					8	7	7	8		6	8	9

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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