

La Lira

Introduction

Julián Arcas
(1832-1882)

Tempo di Valzer

Musical notation for the first system (measures 1-4). The piece is in G major (one sharp) and 3/4 time. Measure 1 features a 4/6 CII fingering. Measures 2-4 contain a triplet of eighth notes (4-1-0) over a bass line of 2-3-0.

Musical notation for the second system (measures 5-8). This system continues the triplet pattern from the first system.

Musical notation for the third system (measures 9-12). Measure 9 has a 4/3 V fingering. Measure 12 has a 3/6 CIX fingering. A circled 4 is present below the bass line in measures 10 and 11.

Musical notation for the fourth system (measures 13-16). This system features a 4/6 CII fingering and consists of sustained chords in the bass line.

Vals

Musical notation for the first system of the waltz (measures 17-20). Measure 17 has a circled 2 above the staff. Measures 18-19 have a circled 1 above the staff. Measure 20 is marked *loco*. The bass line consists of sustained chords.

Musical notation for the second system of the waltz (measures 21-24). Measure 21 has a circled 4 above the staff. Measure 22 has a circled 3 above the staff. Measure 23 has a circled 3 above the staff. Measure 24 has a circled 4 below the staff. A 2/6 CV fingering is indicated above the staff. The bass line consists of sustained chords.

25 ^②-----
3x 1 -1 2x 1 -1 3x 1 -1 loco 1 2 0 4

29 ³/₀ CVII loco CII 1 2 0 4

33 3 3 1 4 - 4/6 CIX 1 4 1 4 1 0

37 3 0 4 0 4 0 1 3 0 1 4 - 4/6 CIX 1 4 4 4 4 0

41 4 0 4 0 4 0 1 3 0 1 4 - ① ② ③

44 ③ ④ 4/6 CII ②-----
arm XII 4 ⑤

47 ^②-----
3x 1 -1 2x 1 -1 3x 1 -1 loco 1 2 0 4

51

55

59

63

67

71

75

104 (Fagot)-----
Fagot-----

108 (Fagot)-----

112

116

120

124

128

3/6 CVII

131

3/6 CVII

3/6 CII

135

3/6 CII

3/6 CVII

139

3/6 CVII

3/6 CII

143

3/6 CII

3/6 CVII

3/6 CVII

147

loco

151

2/6 CV

arm VII

155

loco

159

loco

Final

162

166

170

174

177

La Lira

Introduction

Julián Arcas
(1832-1882)

Tempo di Valzer

4/6 CII

TAB

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

5

TAB

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

9

V

3/6 CIX

TAB

0	4	7	12
0	3	5	9
1	4	7	9
0	2	6	0

13

4/6 CII

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	2	2	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	2	2	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

47

②

loco

T 12-10 9 10-9 7 9-7 5 2 2 0 5

A

B 0 0 0 0 0 0 2 2 0 5

51

④

③

③

①

$\frac{2}{6}$ CV

arm VII

④

T 5 3 4 3 4 4 4 0 4 4-7 5 5 6 6 5 2-10 7 6

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

55

②

loco

T 12-10 9 10-9 7 9-7 5 2 2 0 5

A

B 0 0 0 0 0 0 2 2 0 5

59

④

①

③

④

$\frac{3}{6}$ CVII

loco

CII

T 9 7 7 7 9 7 7 0 1 0 4 2 2 2 0 5 2

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

63

arm IV 4 ④

arm V 5 ⑤

3/8 CII

TAB

67

arm III 3 ⑤

arm IV 4 ⑤

arm V 4 ⑤

3/8 CII

TAB

71

arm IV 4 ④

arm XII 4 ①

3/8 CII

TAB

75

0 ⑤

0 ⑤

3/8 CII

TAB

79

TAB

2	0	2	0	2	0	2	0	2	2	2	2	2	0	2	5
		0		0		0		0	2	2	2	2	0	2	2
		1		1		1		1	2	2	2	2	0	2	2
		2		2		2		2	2	2	2	2	0	2	2
0				0				0					0		

83

TAB

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

87

TAB

2	0	2	0	2	0	2	0	2	0	2	2	2	2	0	2	5
		0		0		0		0		0	2	2	2	0	2	2
		1		1		1		1		1	2	2	2	0	2	2
		2		2		2		2		2	2	2	2	0	2	2
0				0				0						0		

91

TAB

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

112

4/6 CIX

3/6 CIX

116

CII

120

4/6 CIX

3/6 CIX

124

3

128

3/6 C VII

T
A
B

131

3/6 C II

T
A
B

135

3/6 C II

T
A
B

139

3/6 C II

T
A
B

10

143

TAB

0 0 1 2 3 4 | 0 4 2 3 2 5 | 10 7 7 0 | 10 7 7 2-10

147

TAB

12-10 9 | 10-9 7 | 9-7 5 | 2 2 0 5

151

TAB

5 3 4 | 4 3 0 4 | 4-7 5 5 | 5 2-10

155

TAB

12-10 9 | 10-9 7 | 9-7 5 | 2 2 0 5

159

3/6 C VII

loco

C II

T
A
B

Final

162

4/6 C II

3

3

3

3

T
A
B

166

4/6 C II

C II

3

T
A
B

170

T
A
B

174

$\frac{3}{6}$ CII

3

TAB

5 0 0 0 0 4 2 4 5 0 0 0 0

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

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

0 0 0 0 0 0 0 0 0 0 0 0

177

$\frac{3}{6}$ CII

$\frac{5}{6}$ CIX

$\frac{6}{6}$ CV

TAB

4 2 4 5 12 5

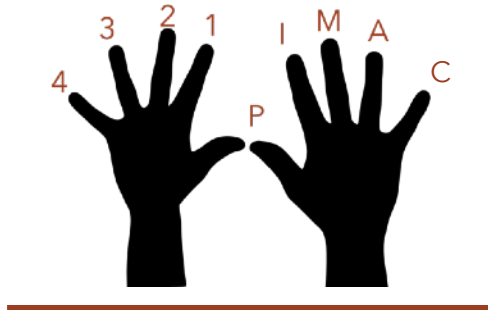
3 3 3 2 9 5

4 4 4 2 9 6

0 0 0 0 11 7

0 0 0 0 0 5

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.

[Click here to learn more and see if it's a fit for you.](#)