

Variations on the Folia of Spain

Op. 45

Andantino

Theme

Mauro Giuliani
(1781-1829)

mf

4/6 CII

6

4/6 CII

11

5/6 CI

Variation N° 1

mf

4/6 CIII

5

4/6 CIII

9

5/6 CIII

13

5/6 CIII

⑤ ⑥

15

f

3

[illegible]

Variation N° 4

[illegible]

Un poco più adagio

Variation N° 5

5

1 *mf* $\frac{4}{6}$ CII

5 *f* $\frac{3}{6}$ CII *mf* *f*

9 *p* *mf*

12 *sf* $\frac{6}{6}$ CV HBIII *f* $\frac{4}{6}$ CII

15 *sf* *p*

19 *sf*

22 HB II *p*

25 $\frac{4}{6}$ CII *pp*

29 $\frac{6}{6}$ CII $\frac{3}{6}$ CII *cresc.* *poco* *a* *poco* *attacca subito*

Variation N° 6

Allegro vivace

ff *p*

5 $\frac{4}{6}$ CII

9 $\frac{3}{6}$ CII $\frac{4}{6}$ CII *p* *f* *bar off*

12 *p*

16 $\frac{4}{6}$ CII *sf*

20 $\frac{4}{6}$ CII

pp *sf* *sf*

24 $\frac{4}{6}$ CII

cresc. *poco* *a* *poco* *sf*

28 $\frac{2}{6}$ CV

p *sf* *sf*

32 $\frac{4}{6}$ CII

sf *p* *sf*

35

sf *p* *sf*

39

sf *sf*

43

mf *f*

47

mf

50

f

$\frac{3}{6}$ CII

53

$\frac{3}{6}$ CII → HBV → $\frac{3}{6}$ CVII

ff ⑤

Variations on the Folia of Spain

Op. 45

Andantino

Theme

Mauro Giuliani
(1781-1829)

First system of the Theme, measures 1-5. The music is in 3/4 time, key of B-flat major. The guitar part features a melody with a 4/6 CII chromaticism indicated above the staff. The bass part provides harmonic support with a simple bass line. The dynamic marking is *mf*.

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

Second system of the Theme, measures 6-10. The music continues with the same melodic and harmonic patterns. The guitar part features a melody with a 4/6 CII chromaticism indicated above the staff. The bass part provides harmonic support with a simple bass line.

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

Third system of the Theme, measures 11-15. The music continues with the same melodic and harmonic patterns. The guitar part features a melody with a 5/6 CI chromaticism indicated above the staff. The bass part provides harmonic support with a simple bass line.

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

Variation N°1

First system of Variation N°1, measures 1-4. The music is in 3/4 time, key of B-flat major. The guitar part features a melody with a 4/6 CII chromaticism indicated above the staff. The bass part provides harmonic support with a simple bass line. The dynamic marking is *mf*.

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

2

5 $\frac{4}{6}$ CIII

TAB

9

mf

TAB

13 $\frac{5}{6}$ CIII

TAB

Variation N° 2

mf *p* *mf*

TAB

4

p *mf*

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

7

cresc.

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

9

f *p* *mf*

T	0-2-3-2-3-2-0-2	2-3-2-2-2-2-2-2	0-2-3-2-3-2-0-2
A	0-3-0-2-3-4-0	4-0-2-4-0	0-3-0-2-3-2
B			

12

p *cresc.*

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

15

f

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

Variation N° 3

3/6 CV 3

mf

TAB

6/6 CVIII

4

TAB

3/6 CX → 3/6 CIX

7

TAB

3/6 CV

9

TAB

12 $\frac{6}{8}$ CVIII

TAB

8 8 9 9 8 8 9 8 10 10 10 10 9 8 9 8 9 8

15 $\frac{3}{8}$ CX

TAB

10 10 8 0 11 12 9 14 10 13 10 10 10 10 0 0

Variation N° 4

mf

TAB

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

3

TAB

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

6

5

TAB

7

TAB

9

TAB

11

TAB

13

TAB

15

f

3/8 CII

T 3 3 0 2 3 2 3

A 0 1 3 0 2 0 1

B 0 1 3 0 2 0 1

Variation N° 5

Un poco più adagio

mf

4/6 CII

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

A 0 4 0 2 4 1 2 2 4 0 2 4 1 2

B 0 4 0 2 4 1 2 2 4 0 2 4 1 2

5

f

mf

f

3/6 CII

T 5 5 5 3 3 3 2 0 3 2 0 2 0 3 2 0 2 0

A 7 7 7 5 5 5 3 2 0 2 0 1 2 2 3 2 0 2 0

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

9

p

mf

p

T 3 3 3 0 2 0 3 2 2 3 2 2 3 2 3

A 0 2 0 0 2 4 2 4 1 2 2 1 4 2 0 2 0 2 0 4 2 4 1

B 0 2 4 2 0 4 2 4 1 2 2 1 4 2 0 2 0 2 4 2 4 1

29

cresc. *poco* *a* *poco* *attacca subito*

6/6 CII 3/6 CII

TAB

Variation N° 6

Allegro vivace

ff *p*

TAB

5

4/6 CII

TAB

9

3/6 CI 4/6 CII bar off *p* *f*

TAB

12

p

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

16

sf

T	5	5	4-5	3	3	2-3	1	0	0	10
A	5	5	5	2	2	2	3	3	2	6
B	3	3	3	2	2	2	0	0	2	7

20

pp *sf* *sf*

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

24

cresc. *poco* *a* *poco* *sf*

T	2	2	2-2	3	2	3	0	0	1	0	5
A	2	2	2	2	2	2	2	2	2	2	5
B	5	5	5	3	2	0	4	4	0	4	7

28

p *sf* *sf*

T	1	3-1	0-1	0	5	0	1	3-1	0-1	3	8	8
A	2	2	2	2	6	2	2	2	2	1	8	8
B	0	0	0	4	0		0	0	0	2	9	9

32 $\frac{4}{6}$ CII

TAB

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

35

TAB

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

39

TAB

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

43

TAB

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

47

TAB

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

50

f

3/6 CII

3/6 CII

T 3 2 3 2 3 2 0 2 3 2 3 5 2

A 2 3 2 3 2 3 2 0 2 3 2 3 2

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

53

3/6 CII → HBV → 3/6 CVII

ff ⑤

T 3 3 5 10 3 3 3 3 3 3

A 2 2 7 7 4 4 4 4 4 4

B 0 0 0 0 5 5 5 5 5 5

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
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 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, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide 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 the ones 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 (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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