

LESSON 17

Learning to Play Sharps

A **sharp sign (#)** indicates that a note is to be raised by 1/2 tone. On the guitar this is accomplished by stopping a particular note one fret higher than usual. Thus, the **G** on the second line of the staff is played with the third string open, whereas **G#** is played by fingering the third string at the first fret. The **C** on the third space of the staff is played by stopping the second string at the first fret, whereas **C#** is played by stopping the string at the second fret. The **F** on the top line of the staff is played by stopping the first string at the first fret, whereas **F#** is played by stopping the string at the second fret. The **G** on the space above the top line of the staff is played by stopping the first string at the third fret, whereas **G#** is played by stopping the string at the fourth fret.

Of course, any note can be played as a sharp; but we will only be concerned with these four notes for now.

G# = third string first fret C# = second string second fret F# = first string second fret G# = first string fourth fret

Exercise 23

Exercise 24

Exercise 25

Exercise 25 is a guitar exercise in 4/4 time, featuring a key signature of one sharp (F#). The exercise is written on two staves. The first staff contains four measures of music, with fingerings (i, m, 2, 3) and accents. The second staff contains four measures of music, also with fingerings and accents. The exercise concludes with a double bar line.

Exercise 26

Note the use of 2nd position fingering in this exercise.

Exercise 26 is a guitar exercise in 3/4 time, featuring a key signature of one sharp (F#). The exercise is written on four staves. The first staff contains four measures of music, with fingerings (i, m, 1, 3) and accents. The second staff contains four measures of music, also with fingerings and accents. The third staff contains four measures of music, with fingerings and accents. The fourth staff contains four measures of music, with fingerings and accents. The exercise concludes with a double bar line.

Sad Waltz

The musical score for "Sad Waltz" is written in 3/4 time and consists of a melody and a guitar accompaniment. The melody is written on a single staff with a treble clef, and the accompaniment is written on a grand staff (treble and bass clefs). The piece begins with a series of eighth notes in the melody, with dynamic markings of *m* (mezzo) and *i* (accent). The accompaniment features a steady eighth-note bass line. The score includes several slurs, accents, and dynamic markings throughout. The piece concludes with a *Fine* marking. A *D.S. al Fine* marking is also present, indicating a double bar line and a repeat of the final section.

Petite Rondo

The musical score for "Petite Rondo" is written in 4/4 time and consists of seven systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The score is annotated with guitar-specific notation, including fret numbers (0, 1, 2, 3, 4) and fingering instructions (m, i). The piece features several first and second endings, marked "Pos. II". The first ending concludes with a double bar line and repeat dots, leading to the second ending. The second ending concludes with a double bar line and repeat dots, leading to the final section. The final section concludes with a double bar line and repeat dots, marked "D.C. al Fine".

Pathetique

Pos. V Pos. IV

Pos. III

Pos. V Pos. IV

Pos. III