

Guitar I  
6th in E

for Joanne Castellani and Michael Andriaccio

# Prélude, Fugue et Variation Op.18

Arranged for two Guitars  
and fingered by  
Matanya Ophee

## Prélude

CÉSAR FRANCK (1822-1890)

Andantino

*pp* doux et expressif

*dim*

*piu f* *express.*

*dim.* *poco rall.* *a tempo*

CVII CVII

*f* *p*

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25  $\frac{1}{2}$ CIII 3 4

30  $\frac{1}{2}$ CIV 4 7 7 7 7

*cresc.* *f* *dim.*

*piu f*  $\frac{1}{2}$ CVII 3 4 35

① *f* très soutenu

40  $\frac{1}{2}$ CII CII 3 4 CII

*dim.* *pp* ARM. 8va 45

NAT. 50 *rall.* *pp*

Lento \*  $\frac{1}{2}$ CIV 4 4 3 4 4 3 1 3 2# 1 3 3 1 2# 1 2# 1 4 2 1 1 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

*ff* *rall. dim. ff* *rall.* *dim.* ARM.XIX

*ff* CXI *pp* *rall.* *dim.*

\* Do not arpeggiate blocked chords.

# Fugue

Allegretto ma non troppo

*dolce* \*

*mf* ④ toujours très lié  
sempre legato e senza glissando

\* Avoid string noise!

CVII  
cresc.

cresc.

40  
*dim.*

45

50  
*cresc.* *f* CIV

55  
*dim.*

60  
*espress.*  
*p*

65  
*en élargissant*

70  
*cresc.*

75  
*CIV*

80  
*sempre cresc.*

# Variation

Andantino

CVII

*i p i m i*

CVII

CVII

*a m p i m a*

*f p p. très lié.*

*m i p i m i*

CVI

CV

*i m p m i m i m p m i m*

*dim.*

*i m p m i m i m p m i m i m p m i m*

*a i m a m i*

10

CII

15

CII

20

*dim.*

*p*

$\frac{1}{2}$ CVII

25 *cresc.* *f*  $\frac{1}{2}$ CV  $\frac{1}{2}$ CIV

*p* 1 2 4 3

30 3 3

35 *f*

CII 3 4 2 4 0 3 2

*sostenuto*

40 3 3

*pp*

45

50 *poco rall.*

# 6th in D Prélude, Fugue et Variation Op.18

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## Prélude

CÉSAR FRANCK (1822-1890)

Andantino

The musical score is written for two guitars in G major (one sharp) and 3/4 time. It begins with a tempo marking of *Andantino*. The first staff starts with a *pp* dynamic and a *sempre legato* instruction. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics change throughout, including *dim.*, *poco rall.*, and *a tempo*. The score is divided into sections labeled CII, CV, and CIII. A *sostenuto* marking appears at measure 20. The piece concludes with a final chord in measure 25.

CV

*piu f*

35

40

marquez un peu la basse

45

*pizz.*

50

Lento\*

ARM XIX

CXI

\* Do not arpeggiate blocked chords.



# Fugue

Allegretto ma non troppo

8 10

② *sempre legato e senza glissando* *dim.*

15  $\frac{1}{2}$ CVII

*p*

20 4 1 2 4 4 2 1

*cresc.* ②

25  $\frac{1}{2}$ CVIII 4 ②

*dolce sostenuto*

30 ④

35 4 2 1 4 3 2 ④

*cresc.*

40 4 1 2 3 ⑤ *dim.*

45

CII

Musical staff with notes and fingerings. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4 and 5. A circled number 5 is present at the end of the staff.

CII

Musical staff with notes, fingerings, and dynamics. It starts with a measure number of 50. Dynamics include *sf*, *p*, *cresc.*, *sf*, and *dim.*. Fingerings are indicated throughout.

55

Musical staff with notes, fingerings, and dynamics. It starts with a measure number of 55. Dynamics include *p*. Fingerings are indicated throughout.

CII

Musical staff with notes, fingerings, and dynamics. It starts with a measure number of 60. Dynamics include *p* and *express.*. Fingerings are indicated throughout.

65

Musical staff with notes, fingerings, and dynamics. It starts with a measure number of 65. Dynamics include *sostenuto e cresc.* and *en élargissant.*. Fingerings are indicated throughout.

CII

CII

CV

Musical staff with notes, fingerings, and dynamics. It starts with a measure number of 70. Dynamics include *cresc.*. Fingerings are indicated throughout.

CV

Musical staff with notes, fingerings, and dynamics. It starts with a measure number of 75. Dynamics include *cresc.*. Fingerings are indicated throughout.

CIV

CII

CII

ARM.XII

Musical staff with notes, fingerings, and dynamics. It starts with a measure number of 80. Dynamics include *sempre cresc.*, *ff*, and *rit.*. Fingerings are indicated throughout.

# Variation

Andantino

*f* *dim.*

*p.* *dolce*

*p.* 10

15

*più f* *poco rit.* *dim. ----*

20 *p.*

25 *cresc.* *f* *p*

30

*f* *Très soutenu*

35 *sostenuto*

40

ARM. 8va.

*dim.* *pp*

45

NAT.

*pp* *poco rall.* 50

\* Although this note cannot be heard as notated, the player is to maintain playing posture, with finger on string, in order to create the visual illusion of continuing sound until guitar I has finished playing.