

Bailecito.

Hector Iglesias Villand

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat. The first measure is marked with a box containing the number 1. The notation consists of eighth and sixteenth notes with stems pointing up. There are dynamic markings *pp* and *mf* throughout the system. A large bracket is drawn under the first four measures.

Handwritten musical notation on a five-line staff. It continues with eighth and sixteenth notes. A box with the number 8 is present. There are dynamic markings *p* and *mf*. A large bracket is drawn under the first four measures.

Handwritten musical notation on a five-line staff. It features a dense texture of notes, including some triplets. A box with the number 12 is present. There are dynamic markings *p* and *mf*. A large bracket is drawn under the first four measures.

Handwritten musical notation on a five-line staff. It continues with dense note patterns. A box with the number 16 is present. There are dynamic markings *mf* and *p*. A large bracket is drawn under the first four measures.

Handwritten musical notation on a five-line staff. It features a mix of note values and rests. A box with the number 20 is present. There are dynamic markings *p* and *mf*. A large bracket is drawn under the first four measures.

Handwritten musical notation on a five-line staff. It continues with eighth and sixteenth notes. A box with the number 24 is present. There are dynamic markings *mp. dim.*, *p*, and *mf*. A large bracket is drawn under the first four measures.

Handwritten musical notation on a five-line staff. It features a mix of note values and rests. A box with the number 28 is present. There are dynamic markings *mf* and *pp*. A large bracket is drawn under the first four measures.

Handwritten musical notation on a five-line staff. It features a mix of note values and rests. A box with the number 32 is present. There are dynamic markings *mf* and *pp*. A large bracket is drawn under the first four measures.

tombado *nat.* *tombado* *nat.* *tombado* *nat.*

I I II II I

tombado *nat.* XII

quinto

pp cresc.

Copiado para mi amigo Vladimir

Bailecito

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1 2 3 4 5 6 7 8

9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24 25

30

35

traste

mp din

FF

40

45

50

pp. cresc. *tambors II mat.* *tamb.* *mat.*

tamb. *mat.* *tamb.* *mat.*

forte

mf

tamb. mat. *tamb. mat.*

tamb. mat. *tamb. mat.* *tamb. mat.* *tamb. mat.*

tamb. *mat.*

Commentary

Duets

The pieces in this unit are written for a guitar duet, but the solo part can also be played on a violin or a flute. These duets can be interesting to the guitarist, wishing to play a duet with a guitarist friend, a violinist or a flutist, as well as to teachers of guitar, who can play duets with their pupils. All of these duets are written in a style that can be related to popular music because I used chord progressions and keys from popular music in accompaniment and melodies.

“Morning Song”, “Lullaby”, “Dance of the Forest Gnomes”

The solo parts of the first three duets are easy to play since each of them is played on one string and consists of three notes. Thus, in “Morning Song”, “Lullaby”, and “Dance of the Forest Gnomes” the beginner guitarist gets acquainted with notes on the fingerboard, their duration, pauses, rhythm and technique. And all this is not just in theory, but in practice, playing beautiful music.

“Light Rain”

The solo part is performed with a change of timbre by means of the right hand. Play with a cheerful character and precise rhythm in the introduction. To play harmonics on open strings in the solo part, lightly touch the string at the specified fret with a left-hand finger, and pluck the string with the right hand.

“Happy Couple”

The solo and accompaniment in this duet are played in jazz style. Be careful to play the bass part in the accompaniment evenly.

“The Small Ballad”

The solo part of this duet is written in quarter and half notes. Therefore, in the theme, the jazz style is not felt. But the accompaniment needs to be played jazz style.

“At a Circus”

It is a duet-picture. Before playing this piece, imagine a very funny clown and other characters of this show. Humor and ease should be present in your performance. A relaxed rate will allow you to work in all the details of the piece and to convey its cheerful character.