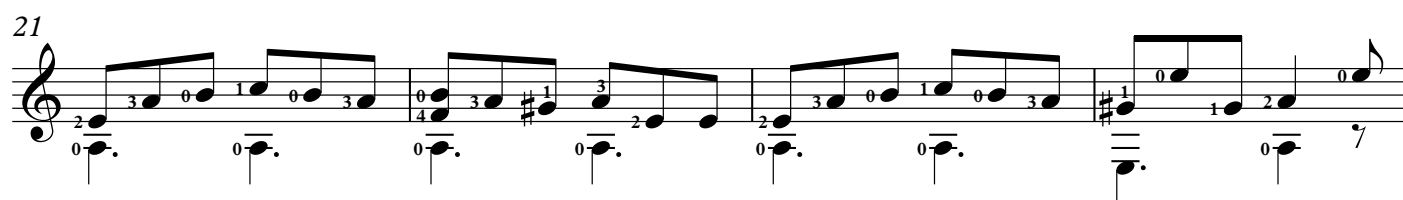
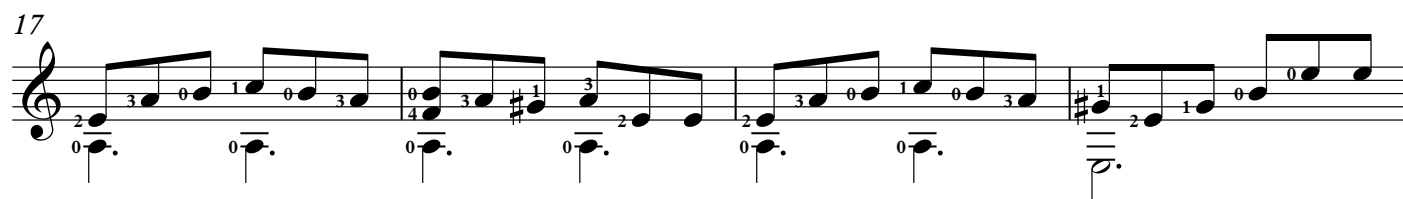
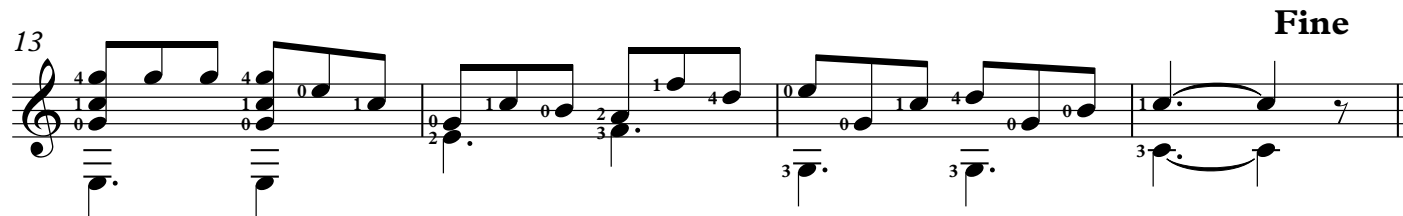
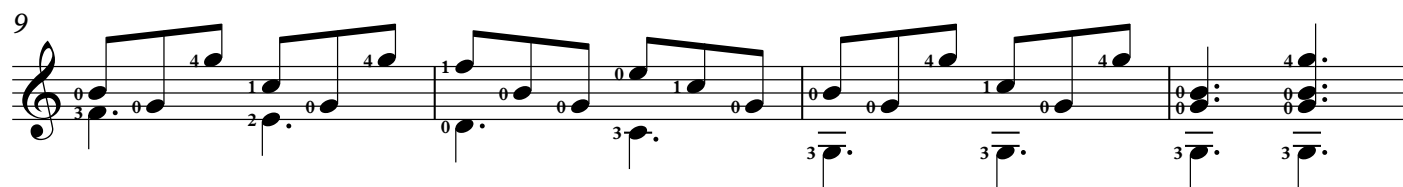
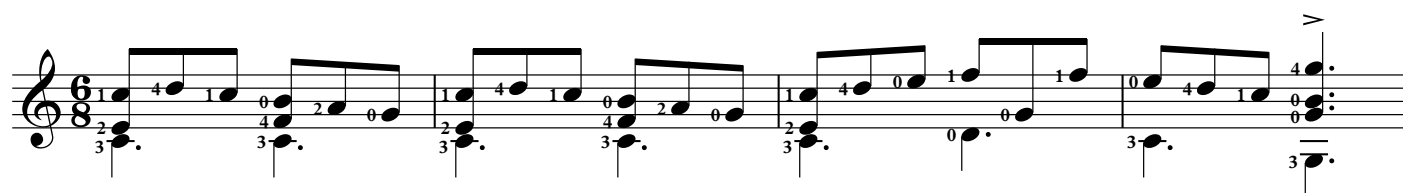


Slumber song

Fifty original compositions and arrangements
for guitar solo - Op. 27

Charles J. Dorn
(1839 - 1909)

Andante



2

25

Musical notation for measures 25-28. Measure 25: Treble clef, G4 (0), A4 (1), B4 (2), A4 (1), G4 (0). Bass clef: G3 (0), F#3 (1), G3 (0). Measure 26: Treble clef: G4 (0), A4 (1), B4 (2), A4 (1), G4 (0). Bass clef: G3 (0), F#3 (1), G3 (0). Measure 27: Treble clef: G4 (0), A4 (1), B4 (2), A4 (1), G4 (0). Bass clef: G3 (0), F#3 (1), G3 (0). Measure 28: Treble clef: G4 (0), A4 (1), B4 (2), A4 (1), G4 (0). Bass clef: G3 (0), F#3 (1), G3 (0).

29

Musical notation for measures 29-32. Measure 29: Treble clef: G4 (1), A4 (3), B4 (1), A4 (0), G4 (1), F#4 (0). Bass clef: G3 (0), F#3 (2), G3 (0). Measure 30: Treble clef: G4 (4), A4 (0), B4 (4), A4 (2), G4 (3), F#4 (2). Bass clef: G3 (0), F#3 (0), G3 (0). Measure 31: Treble clef: G4 (2), A4 (0), B4 (3), A4 (3), G4 (0), F#4 (1). Bass clef: G3 (1), F#3 (0), G3 (0). Measure 32: Treble clef: G4 (2), A4 (0), B4 (0), A4 (0), G4 (0), F#4 (0). Bass clef: G3 (0), F#3 (0), G3 (0).

D.C. al Fine

Slumber song

Fifty original compositions and arrangements
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(1839 - 1909)

Andante

Measures 1-4 of the piece. The notation is in 6/8 time. The guitar part features a melody in the treble clef and a bass line in the bass clef. The bass line includes fingerings (1-3-1-0, 1-3-1-0, 1-3-0-1, 0-3-1-0) and a final triplet (3-1-0). The guitar part includes fingerings (1 4 1 0, 1 4 1 0, 1 4 0 1, 0 4 1 0) and a final triplet (3-1-0).

Measures 5-8 of the piece. The notation continues the melody and bass line. The bass line includes fingerings (1-3-1-0, 1-3-1-0, 0-0-1-2, 0-0-3-1) and a final triplet (3-1-0). The guitar part includes fingerings (1 4 1 0, 1 4 1 0, 0 0 2 3, 0 0 4 1) and a final triplet (3-1-0).

Measures 9-12 of the piece. The notation continues the melody and bass line. The bass line includes fingerings (0-3-1-3, 1-0-0-1, 0-0-3-1, 0-0-3-1) and a final triplet (3-1-0). The guitar part includes fingerings (0 0 2 3, 0 0 3 1, 0 0 3 1, 0 0 3 1) and a final triplet (3-1-0).

Measures 13-16 of the piece. The notation continues the melody and bass line. The bass line includes fingerings (3-3-3-0, 1-1-0-1, 0-1-3-0, 1-(1)) and a final triplet (3-(3)). The guitar part includes fingerings (4 4 0 1, 0 1 0 2, 0 1 4 0, 1 4 0 0) and a final triplet (3-(3)).

Fine

21

2 0 1 0 3 0 0 3 1 3 2 2 3 0 1 0 3 1 0 2 0 7

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

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

B 0

[illegible]

29 D.C. al Fine

1 3 1 0 1 0 4 0 4 2 3 2 2 0 3 3 0 1 2 0 7

T 1 3 1 0 3 0 3 1 2 1 1 0 2 2 0 1 2 (2)

A 0 2 0 0 1 2 2 1 0 0 (0)

B 0 0 0 0

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
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 Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

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!)
7. Play hands together in rhythm, with slow metronome

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)

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 (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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