

To Malcolm Arnold

Five Bagatelles for Guitar

WILLIAM WALTON

Edited by Julian Bream

Five Bagatelles were written for Julian Bream and dedicated to Malcolm Arnold 'with admiration and affection for his 50th birthday'.

They were given their first performance by Julian Bream on 27 May 1972 at Bath and have been recorded by him on RCA SB 6876.

Duration 12½ minutes

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FIVE BAGATELLES

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I

Allegro $\text{♩} = 126\text{c.}$

The score consists of seven staves of music. The first staff begins with the tempo marking 'Allegro' and a quarter note equal to 126 crotchets. The music is written in a single melodic line on a treble clef staff. It features a variety of ornaments, including mordents, grace notes, and trills, often marked with 'a' for accents. The dynamics range from piano (p) to fortissimo (ff). The piece is divided into sections labeled with Roman numerals: CV, III, V, CV, III, CVIII, CIII, CIII, CI, and CIX. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 2/4 and back to 3/4. The piece concludes with a final cadence.

5

9

14

19

23

27

ff

p cresc.

p

4 CI ————— CVI

59 *p* *p* *i* *m* *a* *i*

61 VI II VI II

63 CI CV
(l'istesso mov.) *p*

dim. *pp*

66 *espress.* *sim.* *f*

70 *p* (meno mosso rubato) CII CII
(*pp*)

75 *rit. molto*

79 CV *arm. art.* *a tempo* *simile* *pp* *sim. naturale*

84 CII

86 CII *naturale* *rit. . .*

II

⑥ to D

Lento $\text{♩} = 46c.$

Musical score for guitar, titled "II", consisting of six staves of music. The score is in D major and 3/4 time, marked "Lento" with a tempo of 46c. The music features various chords, triplets, and fingering indications. The staves are numbered 6, 9, 18, 24, 30, 38, and 46. The score includes dynamic markings like "p" and "sim.", and articulation like "acc.". The piece concludes with a final chord marked "CIII".

Staff 6: p

Staff 9: CIII, CV

Staff 18: III, CV, CV *sim.*, III, CV

Staff 24: III, I, III, V, CIII

Staff 30: X, VIII

Staff 38: CVIII, X, VIII, p

Staff 46: CIII

54 *arm. art.*

pp

63 *X* *CVIII*

f *mf*

70 *pizz.* *nat.*

p

77

85

93

99 *(pp)* *dim.*

pp

106 *arm. art. 8va*

pp *molto rit. a piacere* [Tambora]

III

⑥ to D

Alla Cubana ♩ = 88c.
arm. art.

19

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

4

(*poco rit.*)

8 *- a tempo* [Tambora]

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

11 *i* *m* *a* *i* *m* *a* *i* *m* *i* *p* *i* *a* *m* *i* *p*

13 *i* *m* *i* *m* *i* *a* *m* *i* *p* *p* *CIV*

16 *espress.* *p* *CII*

20

24 *(poco rit.)*

28 *- a tempo* [Tambora]

31

33 CIV *f* *passionato*

37 *mf* *p*

40 *(rit.)* IV V IV V

44 *- a tempo* [CVI] *p dim.*

48 CIX CVII *pizz.* *secco* *ff* *rasg.*

IV

⑥ to E
 ♩ = ♪ = 126c.
pp
arm. art. 8va
sim.
poco marc.

4 I CIII

7 I

10 *sfz*
sul pont.

Harmonics:-

Notes marked thus: sound one octave higher.
 Notes marked thus: or are at written pitch.

13 *arm. art. 8va* III

nat. 7 4 4b 1 2 4 12 5

16 CV

19 CIV

21 *arm. art. 8va* *nat.* 4-4

Detailed description of the musical score: The score is written for guitar in treble clef. It begins at measure 13 with a natural harmonic (nat.) on the 7th fret, followed by a series of notes with fingerings 4, 4b, 1, 2, 4, 12, and 5. An artificial harmonic (arm. art. 8va) is indicated above the staff, and a capo (CIV) is shown. Measure 16 features a capo (CV) and continues with a melodic line. Measure 19 has a capo (CIV) and includes a natural harmonic (nat.) on the 12th fret. Measure 21 starts with an artificial harmonic (arm. art. 8va) and a natural harmonic (nat.) on the 4th fret. The score includes various guitar techniques and fingerings throughout.

V

⑥ to E

Con Slancio ♩ = 126c.

②

ff

i m i m p

④ *m i m* ②

5

②

a i m i

③

9

③

②

③

②

12

p cresc.

15

③

②

19

④

④

CIV

a i m i m i m

②

23

m1

i m i m i m i m

CIV

②

27

CVII ——— CVI ———

i m i m a m i m

30

CIX ——— CVIII ——— VIII

33

CVII ——— CIX — VIII CVII ———

a p i m

36

VIII

39

CV ——— CV ———

a p i m i

42

45

a i m i m i p i

pp cresc.

48 *dim.* II

51 CIII CIII

54 VI

57 IX VIII VI

60 CIX CVII CIX CVII

64 CV CIV

67 CIV

70 CIV CV

74 ②---i p m i m i m i m **CVI** ②---

78 ③ ② **CIX** ③ **CVIII** ③

81 ②--- ③ **CX** ③

84 **CX** ②--- ③ **X** ③ ②

87 ②--- ③ **X** ③ ② **III** ③

90 ②--- ③ p i m i p i m i

93 a m p i p **pp cresc.** ④ **sim.** ④

97 m i m **p cresc.** ③ ③ ③

100 *mf cresc.* CIII V

103 p i m III V III p i m

106 p i m *sempre cresc.*

109

112 XII

115 *ff* 12 12 7 2 3 1 3#

118 CVII CVII *ff marcatis.* m a m a m a

122 CV CIII CI CV CIII