

*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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WILLIAM WALTON

## I

**Allegro**  $\text{♩} = 126c.$

5

9

14

19

23

27

*mi p pi m* *a i m* *CV III* *V* *CV III* *CVIII CVIII* *CHH ③* *CHH ③* *CHH CIV CI* *CIX*

*p* *f* *p cresc.* *ff* *p*

② ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿



4 CI ————— CVI

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

61 VI II VI II

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

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*  
19 rit. . .



## II

⑥ to D

Lento  $\text{♩} = 46c.$ 

Musical score for guitar, titled "II", measures 6 to 46. The score is in treble clef with a key signature of two flats (B-flat and E-flat). It features various guitar techniques such as triplets, slurs, and fingering. Measure numbers 9, 18, 24, 30, 38, and 46 are indicated at the start of their respective lines. Roman numerals (III, CV, I, V, X, VIII, CVIII) and circled numbers (1-6) are used as annotations throughout the piece.

Annotations include:

- ⑥ to D
- Lento  $\text{♩} = 46c.$
- p*
- 9
- ② CIII
- CV
- ⑤
- 18
- III
- CV
- CV *sim.*
- III
- CV
- 24
- III
- I
- III
- V
- ②
- CIII
- 30
- ③
- ①
- X
- VIII
- ⑤
- 38
- CVIII
- X
- VIII
- ④
- 12
- ⑥
- ④
- p*
- 46
- ④
- 12
- ⑥
- ②
- CIII

54 *arm. art.*  

5  
*pp*

63 *X* *CVIII*  

6  
*f* *mf*

70 *pizz.* *nat.*  

4 3 2 1  
*p*

77

85

93

99 *(pp)* *dim.*  

6 4  
*pp* *dim.*

106 *arm. art. 8va*  

3 2  
*pp* *molto rit. a piacere* [Tambora]

## III

⑥ to D

**Alla Cubana** ♩ = 88c.  
*arm. art.*

19  
 4  
 8 - *a tempo* [Tambora] [Tambora]  
 11  
 13 CIV  
 16 *espress.* 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 consists of five systems of music. The first system (measures 13-15) starts with a treble clef and a key signature of two sharps. It features a melodic line with natural harmonics (nat.) and artificial harmonics (arm. art. 8va). Fingerings are indicated by numbers 1-5 in circles. A capo (CIV) is indicated above the staff. The second system (measures 16-18) continues the melodic line with a capo (CV) indicated. The third system (measures 19-20) shows a change in the melodic line with a capo (CIV) indicated. The fourth system (measures 21-23) features a more complex melodic line with artificial harmonics (arm. art. 8va) and natural harmonics (nat.). Fingerings are indicated by numbers 1-5 in circles. The score ends with a final measure (measure 23) featuring a natural harmonic (nat.) and a capo (CIV) indicated.

## V

⑥ to E

Con Slancio ♩ = 126c.

②

*ff*

*i m i m p*

④ *i m i m* ②

5

②

*a i m i*

③

9

③

②

③

②

12

*p cresc.*

③

②

③

②

15

③

②

19

④

④

*CIV*

*a i m i m i m* ②

⑤

23

*m1*

*i m i m i m i m*

*II*

*CIV*

②

27

CVII ————— CVI —————

30

CIX ————— CVIII ————— VIII

33

CVII ————— CIX — VIII — CVII —————

36

VIII

39

CV ————— CV —————

42

45

*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 CVIII

81 ② ③ CX ③

84 CX ② ③ X ②

87 ② ③ X ② III

90 ② ③ p i m i p i m i

93 a m p i p p p cresc. ④ sim. ⑤ ③

97 m i m p cresc. a ③ ⑤ ③

100

CIII V

*mf cresc.*

103

III V III

*p i m*

106

*p i m*

109

*sempre cresc.*

112

XII

115

*ff*

*marc.*

118

CVII V

*ff marc.*

122

CV CIII CI V

*ff marc.*