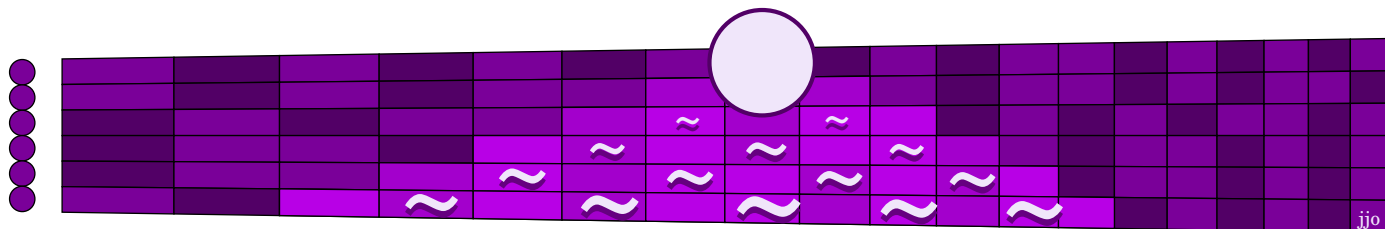


# September Fretboard Exercises

## Another Moonlight Sightread



### Exercise 1: I 2

Exercise 1: I 2

Tempo:  $\text{♩} = 60$

Exercise 1 consists of five staves of music, numbered 1 through 13. The music is written in treble clef, C major, and 4/4 time. It features a series of eighth and sixteenth notes, often grouped in triplets. The first staff starts with a treble clef and a C major key signature. The subsequent staves show various key signatures and accidentals, including flats and sharps. The exercise ends with a double bar line on the fifth staff.

### Exercise 2: I 2

Exercise 2: I 2

Tempo:  $\text{♩} = 60$

Exercise 2 consists of four staves of music, numbered 31 through 40. The music is written in treble clef, C major, and 4/4 time. It features a series of eighth and sixteenth notes, often grouped in triplets. The first staff starts with a treble clef and a C major key signature. The subsequent staves show various key signatures and accidentals, including flats and sharps. The exercise ends with a double bar line on the fourth staff.

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**Moonlight Sonata** was not Beethoven's name for this piece. He dubbed it *Sonata Quasi una Fantasia* to suggest a free-flowing improvisation. The idea of moonlight over Lake Lucern didn't appear until after his death. These links are for the original piano version. I include the piano score because you don't have to be a pianist to enjoy playing it.

- [https://en.wikipedia.org/wiki/Piano\\_Sonata\\_No.\\_14\\_\(Beethoven\)](https://en.wikipedia.org/wiki/Piano_Sonata_No._14_(Beethoven))
- <https://imslp.org/wiki/Special:ImagefromIndex/419635/hfpb> (piano score)
- <https://www.youtube.com/watch?v=4Tr0otuiQuU> (Romano, 2010)

I always thought those arpeggiated chord progressions were perfect for guitar and was pleased to discover **Tárrega's old arrangement** on IMSLP and even made an urtext in 2015 for legibility. To fit this piece into guitar range, Tárrega changed the key to D minor (close to Beethoven's C # minor) and used drop-D tuning, yet he still topped out in measure 34 at highest note on the fretboard (the fifth ledger line at “ludicrous B”) and had to lower measures 35 and 36 an extra octave just when Beethoven was reaching the high point of his diminished credenzas. You can see Baranov hitting Tárrega's ludicrous B at 2:11 in the youtube below.

- <https://imslp.org/wiki/Special:ImagefromIndex/293004/hfpb> (Tárrega score, c1890)
- <https://imslp.org/wiki/Special:ImagefromIndex/556930/hfpb> (Tárrega urtext, 2015)
- <https://www.youtube.com/watch?v=WF9EEtTvYSU> (Anton Baranov, 2020)

But his arrangement is hard on the left hand (notice all the wide stretches in Baranov's performance). So I recast **Tárrega's work as a duet** in 2016; it sounds the same while sharing the effort, but it's still not as easy as playing it on piano:

- <https://imslp.org/wiki/Special:ImagefromIndex/556935/hfpb> (Tárrega as a duet, 2016)

Still looking for an easier arrangement, back in 2017 I reduced it to just a melody line in A minor and broke it into four separate sightreading exercises. Realizing they sounded better together, I just this week published this **melodic reduction for solo guitar with optional secundo**:

- <https://imslp.org/wiki/Special:ImagefromIndex/992394/hfpb> (a playable version! 2025)

It's basically a first-position sightread with modified fingering to keep the triplet arpeggios ringing like a chord. The optional secundo allows a second guitar/bass to help sustain the low notes.

**Exercises 1 and 2** are sample sightreads from 2017. The first has measures 1-14, showing the familiar start, and the second has measures 31-42, showing my own compromises to fit measures 35 and 36 into first position while still keeping them as the diminished credenza high point. My newest edition will keep them together as the longest single sightread with nearly 800 notes.

*These exercises are from the yet to be released book “Chromatic Fretboard Exercises”, which contains over a thousand such exercises and will be made available for free on IMSLP. The contents may be freely copied and modified, but with the condition that they be attributed to J. J. Olson (CC-BY license).*

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*P.S. It easiest to follow these links if you **get the pdf** as indicated on the first page.*