

Musical notation for measures 1-18. The piece is in A major (three sharps). Measure 1 starts with a treble clef and a key signature of three sharps. The notation includes a VII barre over measures 1-3, with fingerings 4, 4, 4. Measure 4 has a *p* dynamic and a circled 4. Measure 5 has a circled 3. Measure 6 has a circled 2. Measure 7 has a circled 3. Measure 8 has a circled 1. Measure 9 has a circled 4. Measure 10 has a circled 1. Measure 11 has a circled 2. Measure 12 has a circled 3. Measure 13 has a circled 1. Measure 14 has a circled 4. Measure 15 has a circled 2. Measure 16 has a circled 3. Measure 17 has a circled 1. Measure 18 has a circled 4.

Musical notation for measures 19-21. Measure 19 starts with a treble clef and a key signature of three sharps. The notation includes a $\frac{5}{6}$ CII barre over measures 19-21, with fingerings 1, 1, 1. Measure 20 has a *loco* marking. Measure 21 has a circled 4.

Musical notation for measures 22-24. Measure 22 starts with a treble clef and a key signature of three sharps. The notation includes a circled 2 and a circled 3. Measure 23 has a $\frac{6}{6}$ CIV barre over measures 23-24, with fingerings 4, 1/2, 1/2. Measure 24 has a *loco* marking and a circled 3. Measure 25 has a $\frac{5}{6}$ CII barre over measures 25-27, with fingerings 0, 4, 4. Measure 26 has a *dolce ...* marking. Measure 27 has a circled 1.

Musical notation for measures 25-27. Measure 25 starts with a treble clef and a key signature of three sharps. The notation includes a circled 1 and a circled 2. Measure 26 has a *cresc.* marking. Measure 27 has a circled 1.

Musical notation for measures 28-30. Measure 28 starts with a treble clef and a key signature of three sharps. The notation includes a circled 4, a circled 2, and a circled 3. Measure 29 has a *loco* marking and a circled 3. Measure 30 has a circled 3.

Musical notation for measures 31-33. Measure 31 starts with a treble clef and a key signature of three sharps. The notation includes a circled 2, a circled 3, and a circled 1. Measure 32 has a circled 2. Measure 33 has a *loco* marking and a circled 2.

33

36

38

41

44

47

50

mf

53

VII IX

56

loco

59

p

62

3 2

65

cresc.

Mazurka

Three Dances

Luigi Legnani
(1790-1877)

First system of musical notation (measures 1-3). The treble clef staff shows a melody in 3/4 time with a key signature of two sharps (F# and C#). The first measure starts with a forte (*f*) dynamic. The second measure features a trill on the 4th fret. The third measure includes a triplet and a *loco* marking. The bass clef staff shows a simple accompaniment. Below the bass staff are three lines for guitar tablature (T, A, B strings).

Second system of musical notation (measures 4-6). The treble clef staff continues the melody with a triplet in measure 4 and a trill on the 4th fret in measure 6. The bass clef staff continues the accompaniment. Below the bass staff are three lines for guitar tablature.

Third system of musical notation (measures 7-9). The treble clef staff shows a triplet in measure 7 and a change to 3/6 time in measure 9, marked with a CII. The bass clef staff continues the accompaniment. Below the bass staff are three lines for guitar tablature.

Fourth system of musical notation (measures 10-12). The treble clef staff shows a *mf* dynamic in measure 10 and a trill on the 4th fret in measure 11. The bass clef staff continues the accompaniment. Below the bass staff are three lines for guitar tablature, with fret numbers 7, 9, 10, and 12 indicated.

11

f

loco

TAB

14

p

$\frac{3}{8}$ CII

TAB

VII

p

TAB

19

$\frac{5}{8}$ CII

loco

TAB

22

6/6 CIV HB IV *loco* 5/6 CII *dolce ...*

T
A
B

25

cresc.

T
A
B

28

f *loco* *p*

T
A
B

31

loco

T
A
B

33

TAB: 0 2 0 2 0 3 2 3 0 2 4 5 2 2

TAB: 2 2 2 2 2 2 2 5 4 2 4 2 2 2 2

38

TAB: 4 2 4 2 7 5 4 2 2 2 2 2 2 2 2 4 3 3 3 3

41

TAB: 4 4 2 2 2 2 2 2 2 1 2 2 2 2 2 1 1 1 1 1 1 1

44

sf *p* *f* *loco* *p*

TAB: 0 0 0 0 0 0 | 9 7 5 4 7 0 2 | 0 2 0 2 0 0

47

p *f* *loco*

TAB: 3 0 3 5 3 0 3 | 2 3 0 0 0 0 | 9 7 5 4 7 0 2

50

p *mf* $\frac{3}{8}$ CII

TAB: 2 2 0 2 0 0 | 3 2 3 0 2 4 | 5 0 0 0 0 0

53

VII IX

TAB: 7 9 10 0 0 0 | 9 10 12 0 0 0 | 10 9 10 9 10 9

56

loco

TAB

7	0	0	0	0	7	4	5	7	9	7	5	4	7	0	2	0	2	0	0
9															2	2			2
0					0				0					0	0				0

59

p

TAB

3	2	3	0	2	4				5										
4	3	4							2										
0			0						0					0	0	0	4	2	1

62

TAB

2		4	2	1	2				3		5	3	2	3					
0	0	0	0	0	0	0	0	0	4	0	0	4	3	4	0	0	0	0	0

65

cresc.

TAB

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

68

TAB

5		7	5	4	5			2		4	2	1	2		7		9	7	6
								3											
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

71

IX

loco

f

TAB

9 10-9 8 9 12 10 12 9 10 0 0 0 0 5 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

74

TAB

4 0 0 0 0 4 0 5 0 0 0 0 5 0 4 0 0 0 0 4 0

3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3

0 0

77

TAB

5 0 0 0 0 4 0 5 0 0 0 0 4 0 5 0 0 0 0 4 0

2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2

0 0

80

$\frac{4}{6}$ CII

TAB

5 0 0 0 0 4 0 5 5 5 5 5 5 5 5 5

2 3 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

83

$\frac{4}{6}$ CII

$\frac{2}{6}$ CV

$\frac{4}{6}$ CII

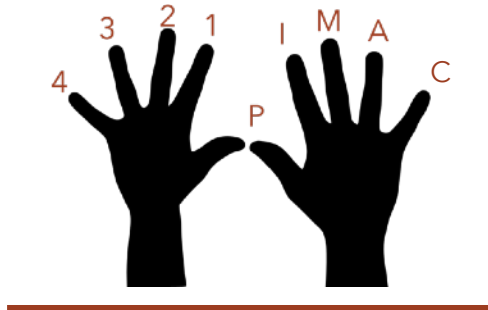
TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

2 6 7 0 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fingering Notations



Practice Tips

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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