



2 **Più mosso**

17  $\frac{6}{6}$  CV  $\frac{4}{6}$  CVII  $\frac{6}{6}$  CV  $\frac{3}{6}$  CVII

*f*

20 *rit.* *a tempo*  $\frac{4}{6}$  CVII  $\frac{6}{6}$  CV

*f*

23  $\frac{4}{6}$  CI  $\frac{4}{6}$  CII

*p* *rit.*

25 *a tempo*  $\frac{6}{6}$  CV  $\frac{4}{6}$  CVII  $\frac{6}{6}$  CV

*a tempo*

27  $\frac{3}{6}$  CVII  $\frac{6}{6}$  CV  $\frac{4}{6}$  CVII

*a tempo*

30  $\frac{6}{6}$  CV *rit.*  $\frac{4}{6}$  CI  $\frac{4}{6}$  CII *a tempo*

*p*



# Marieta

## Mazurka

Francisco Tárrega  
(1852-1909)

Lento

First system of musical notation for 'Marieta'. It features a treble clef and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4. The bass line starts with a whole note chord of G2, B2, and D3. The system concludes with a half note chord of G4, B4, and D5. Fingerings are indicated by numbers 1-2 and 3-4. A dynamic marking of *p* is present. A *V<sup>o</sup>CV* bracket spans the first two measures. A circled 2 is above the first measure, and circled 3 and 4 are above the final measure. A circled 1 is below the final measure.

T	1-5	6	6	(6)	5	5	4	4	5	4-5-6-5	8
A				5	5	5			5		
B			0	7	7	7		0	7		

Second system of musical notation. It begins with a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. The bass line features a whole note chord of G2, B2, and D3. The system concludes with a half note chord of G4, B4, and D5. Fingerings are indicated by numbers 1-4 and 3-4. A dynamic marking of *p* is present. A *V<sup>o</sup>CV* bracket spans the first two measures. A circled 2 is above the first measure, and circled 3 and 4 are above the final measure. A circled 1 is below the final measure.

T	8	5	7	6	7	12	12	(12)	10	10	11	11	9	10-11-10	2-2
A		4		7				9	10	9	11	11	9	11	
B	4		0			0		10	10	10	10	10	11		

Third system of musical notation. It begins with a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. The bass line features a whole note chord of G2, B2, and D3. The system concludes with a half note chord of G4, B4, and D5. Fingerings are indicated by numbers 1-4 and 3-4. A dynamic marking of *ritardando* is present. A *V<sup>o</sup>CV* bracket spans the first two measures. A circled 2 is above the first measure, and circled 3 and 4 are above the final measure. A circled 1 is below the final measure.

T	0	(0)	3	2	0	1	3	1	0	1	3	1	0	2	0	0	12	
A	3	2	3	2	0	2			1	2			2					
B			1		0	0			2			4				3	7	8

Fourth system of musical notation. It begins with a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. The bass line features a whole note chord of G2, B2, and D3. The system concludes with a half note chord of G4, B4, and D5. Fingerings are indicated by numbers 1-4 and 3-4. A dynamic marking of *ritardando* is present. A *V<sup>o</sup>CV* bracket spans the first two measures. A circled 2 is above the first measure, and circled 3 and 4 are above the final measure. A circled 1 is below the final measure.

T																		
A																		
B	8	5	7	7	7	6	6	5	7	5	7	6	7	8	7	10		



23

4/6 CI → 4/6 CII

*p* *rit.*

TAB: 12 9 10 0 2 2 4 5 3 1 2 2 2 5

25

*a tempo*

6/6 CV 4/6 CVII 6/6 CV

*p* *rit.*

TAB: 5 5 7 7 9 7 5 5 7 10 12 10 3 7 1 5 7 5 0

27

3/6 CVII 6/6 CV 4/6 CVII

*p* *rit.*

TAB: 10 12 0 7 9 7 7 7 10 9 7 9 0 5 5 7 7 9 7 11 7 9 7 7 7 0 9 7 10 9 7 5

30

6/6 CV 4/6 CI → 4/6 CII

*p* *a tempo*

TAB: 5 5 10 12 10 12 14 12 9 0 2 2 5 3 1 2 2 2 1 5 6 7 7 11 0 0 0 0 2 4 1 2 2 2 4 5

4

33  $\frac{3}{8}$  CV

*p*

T	6	(6)	5	5	4	4	5	4-5-6-5	8
A		5		5					
B	0	7		7		0	7		

35  $\frac{6}{8}$  CIV

T	8	5	7	6	7	12	12	(12)	10	10	11	11	9-10-11	10	2-2
A		4		7				9	10	9			9		
B	4		0			0		10	10	10		10	11		

38 *rit.* *a tempo* arm XII

T	0	(0)	3	0	1	3	1	0	1	3	1	0	2	0	0	12
A	3	2	2	0	2				1		2		2			
B			1		0			2				4		3-7	8	

41  $\frac{6}{8}$  CV

T		5		5		7										
A		7		7		5										
B	8		7		7	6		6		7		6-7-8-7			10	

43

0 9 0 9 0 13 0 8

T 0 9 0 9 0 13 0 8

A 10 9 8 9 14 14 7 8 8 6-7-8-7 9

B 0 0 0 0 0 0 0 0 0 0 0 9 9

46

*rit.*

0 6 3 0 1 2 2 7 3 5 3 0 2 3 5 3 0 2 3 7 7

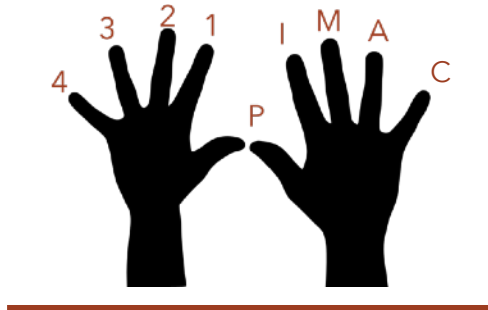
T 6 3 0 1 2 2 7 3 5 3 0 2 3 5 3 0 2 3 7 7

A 7 7 5 3 2 3 2-3-5-3 2 2 3 7 7

B 7 7 5 3 2 3 2-3-5-3 2 2 3 7 7

4/6 CII arm VII

# 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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