

Sueño

Mazurka

Francisco Tárrega
(1852 – 1909)

Allegretto

Measures 1-4 of the piece. The first measure is marked *mf* and contains a triplet of eighth notes (m i m i m i) and a quarter note (a). The piece is in 3/4 time with a key signature of one sharp (F#).

Measures 5-8. Measure 5 starts with a triplet of eighth notes (1 3 3) and a quarter note (a). Measure 8 is marked *rit.* and contains a triplet of eighth notes (3).

Measures 9-12. Measure 9 is marked **a tempo**. Measure 12 is marked *rit.* and contains a triplet of eighth notes (3).

Measures 13-16. Measure 13 is marked *rit.*. Measure 16 is marked **Fine** and contains a triplet of eighth notes (3).

Measures 17-20. Measure 17 is marked **a tempo**. Measure 17 contains a triplet of eighth notes (3) and a quarter note (CV). Measure 20 is marked *rit.* and contains a triplet of eighth notes (3).

Measures 21-24. Measure 21 is marked *rit.*. Measure 24 is marked *rit.* and contains a triplet of eighth notes (3).

Measures 25-28. Measure 25 is marked **a tempo** and *f*. Measure 25 contains a triplet of eighth notes (3) and a quarter note (CV). Measure 28 is marked *rit.* and contains a triplet of eighth notes (3). The piece ends with the instruction **D.C. al Fine**.

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Allegretto

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The first measure starts with a *mf* dynamic and a triplet of eighth notes. Fingerings are indicated above the notes: m, m, m, i, a. The guitar tablature below shows the fretting for each string (T, A, B).

T	0	1	2	0	1	3	5	1	2	3	8	8	7	5	5	7	5	0	1
A	3	3	3	3	2	0	5	0	0	1	1	6	6					8	0
B	3			3	3			0	1	2	7	7						0	2

Measures 5-8. Measure 5 begins with a triplet of eighth notes. Measure 8 is marked with *rit.* and a triplet of eighth notes. Fingerings are indicated above the notes.

T	3	5	3	1	1	3	1	0	0	0	3	3	1	1	0	2	0	0	3
A	0	6	3	0	0	0	1	0	0	2	2	3	2	0	0	2	0	0	0
B	0			2	3		2	3	1	1			0	0	0	2	0	0	3

Measures 9-12. Measure 9 is marked *a tempo*. The music continues with the same rhythmic and melodic patterns as the previous section. Measure 12 ends with a triplet of eighth notes.

T	0	1	2	0	1	3	5	1	2	3	8	8	7	5	5	7	5	0	1
A	3	3	3	3	2	0	5	0	0	1	1	6	6					8	0
B	3			3	3			0	1	2	7	7						0	2

Measures 13-16. Measure 13 begins with a triplet of eighth notes. Measure 16 is marked *rit.* and ends with a *Fine* instruction. Fingerings are indicated above the notes.

T	3	5	3	1	1	3	1	0	0	0	3	3	0	0	0	1	0	0	1
A	0	6	3	0	0	0	1	0	0	2	2	3	0	0	0	0	0	0	0
B	0			2	3		2	3	1	1			0	0	0	2	3	2	3

2 **a tempo**

17 $\frac{3}{6}$ CV $\frac{3}{6}$ CIII

T
A
B

21 *rit.*

T
A
B

25 **a tempo** $\frac{3}{6}$ CV $\frac{3}{6}$ CIII **D.C. al Fine**

T
A
B

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

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, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide 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 the ones 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 (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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