

# Mazurka

Chopin Op. 33, No. 3

Arr. by Walter Jacobs

Op. 104, No. 2

(1868 - 1945)

**Vivace**



26

*p*

30

34

38

42

*mf*

**D.S. al Coda**

46

51  $\oplus$  Coda

*accelerando*

55

$\frac{5}{6}$  CII

59

*smorzando*

62

$\frac{3}{6}$  CVII

# Mazurka

Chopin Op. 33, No. 3

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(1868 - 1945)

**Vivace**



Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The piece begins with a forte (*f*) dynamic. Measure 1 features a triplet of eighth notes (C4, D4, E4) marked with a  $\frac{3}{8}$  CII. Measures 2-4 contain various rhythmic patterns including eighth and sixteenth notes, with a triplet of eighth notes in measure 4. The bass line consists of chords and single notes, with a circled 4 in measure 4. A guitar tablature (TAB) is provided below the staff, showing fret numbers for strings T, A, and B.

Musical notation for measures 5-8. Measure 5 starts with a circled 5. Measure 8 ends with a repeat sign and a piano (*p*) dynamic marking. The guitar tablature continues below the staff.

Musical notation for measures 9-12. Measure 9 begins with a forte (*f*) dynamic. Measure 12 ends with a circled 5. The guitar tablature continues below the staff.

Musical notation for measures 13-16. Measure 13 starts with a circled 13. Measures 15-16 include first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes with a circled 4. The guitar tablature continues below the staff.

18

3/8 CII

3

4/8 CII

T  
A  
B

22

3/8 CII

3

To Coda

T  
A  
B

26

4/8 CIII

2/8 CI

4/8 CIII

2/8 HB I

6/8 CI

*p*

T  
A  
B

30

4

5/8 CIII

4

4

T  
A  
B

34

4/6 CIII, 2/6 CI, 4/6 CIII, 4/6 CVI

T 3 3 4 5 | 2 1 1 1 | 2 2 4 5 | 7 6 9

A 3 3 3 3 | 1 1 1 1 | 3 3 3 3 | 6 6 6 6

B 1 3 3 3 | 0 3 4 3 | 1 3 3 3 | 6 6 6 6

38

T 7 7 7 7 | 7 | 6 6 6 4 | 4

A 5 5 5 5 | 6 | 5 5 5 5 | 5

B 4 4 4 4 | 4 5 7 8 7 | 4 4 4 4 | 4 5 6 10 11

42

*mf*

T 3 3 (3) 3 | 3 3 (3) 2 | 3 3 (3) 3 | 3 3 (3) 2

A 1 1 1 1 | 2 2 2 2 | 1 1 1 1 | 2 2 2 2

B 1 0 0 0 | 0 0 0 4 | 0 0 0 0 | 0 0 0 4

D.S. al Coda

46

1. 3, 2. 3, 3/6 CII

T 3 3 (3) 3 | 3 3 (3) 2 | 3 3 (3) 3 | 3 3 (3) 2

A 1 1 1 1 | 2 2 2 2 | 1 1 1 1 | 2 2 2 2

B 0 0 0 0 | 0 0 0 4 | 0 0 0 0 | 0 0 0 4

51  $\oplus$  Coda

51 *accelerando*

TAB

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

55  $\frac{5}{6}$  CII

TAB

2	2	2	4	2	0	2	2	2	4	2	0	2	2	4	5	4	2	2	2	4	2	0	0
0	4	4	5	4	2	2	4				0	0	0	4	4	5	4	2	2	4	2	0	0

59 *smorzando*

TAB

2	5	5	7	5	4	6	5	3	3	5	3	2	3	2	5	5	7	5	4	6
0						0	0				0				0					0

62  $\frac{3}{6}$  CVII

TAB

0	3	3	5	3	2	3	2	3	5	7	9	10
0						0	2	0	2			7
												7
												0

# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
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 Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## 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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