Maria

A mi querido amigo el eminente Mandolinista D. Baldomero Cateura.

Francisco Tárrega

(1852-1909)

Gavota

\( \text{dolce a tempo} \)

\( \text{a tempo} \)

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Bar 47 - Many performers end the pizzicato early and allow the final Bb to sustain.

Bar 37 - The first C# in the bar is C natural in the facsimile which I consider an error.

Bar 36 - You can stay in IX position to avoid constant shifts.

Bar 35 - If you want to reduce the amount of glissando, remove the slur and shift during the open E to upper position notes.

Bar 19 - I gliss from the D on the third fret instead so I can sustain the G in the bass.

Bar 16 - Either slide a hinge barre up or form the barre after the glissando.

Bar 3 - Tarrega played the E at the fifth fret as part of a barre, if the shift is too difficult try an open E.

All harmonics have been notated at pitch, one octave below.

The flavour of this work is wrapped up in glissandos (some marked, some not), this makes for some less than ideal fingerings. I’ve mentioned a few alternatives below but the rhapsodic nature of the piece should not be completely ignored for ease of fingering.

Comments
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