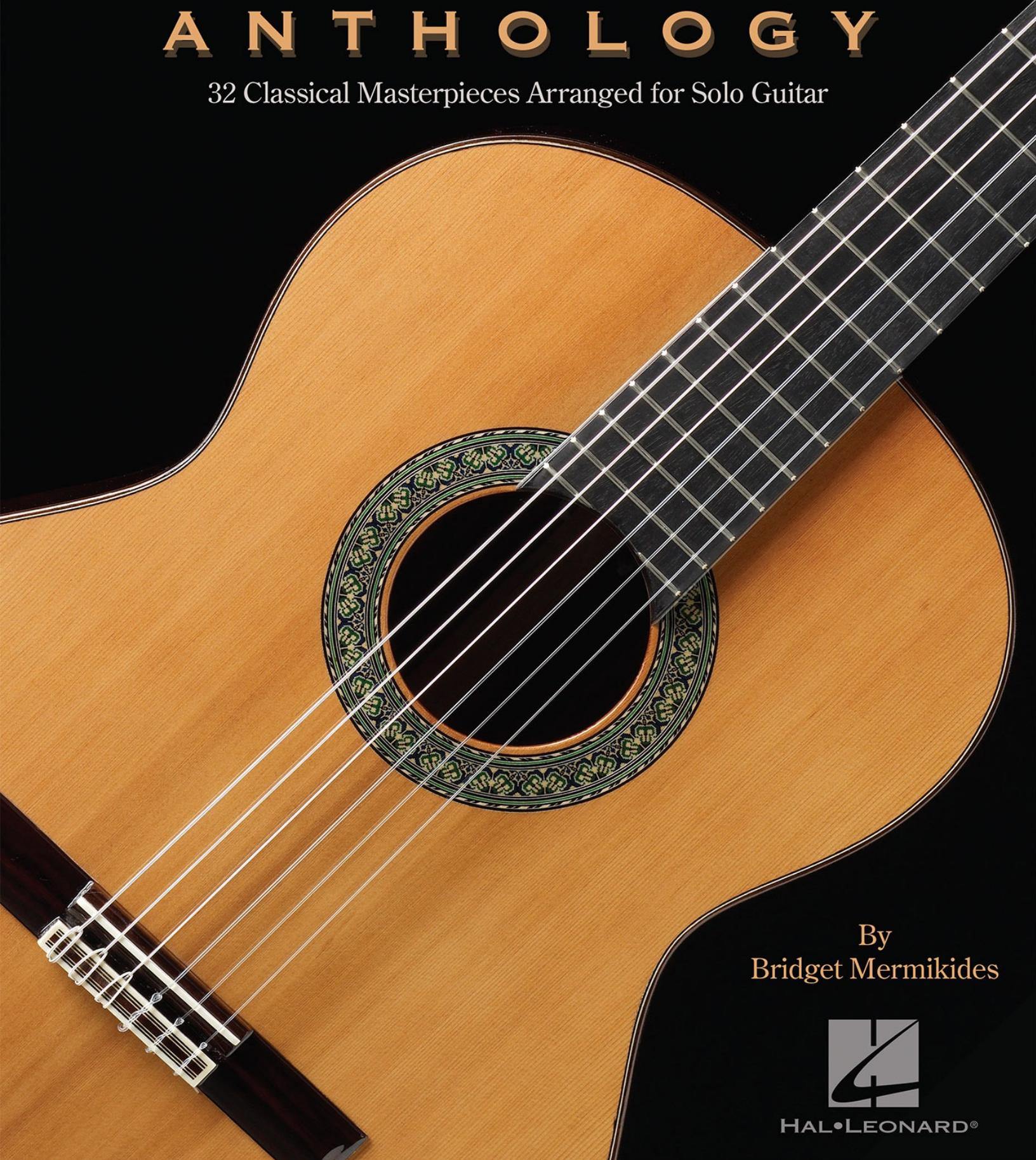


Audio Included 

Classical Guitar

ANTHOLOGY

32 Classical Masterpieces Arranged for Solo Guitar



By
Bridget Mermikides



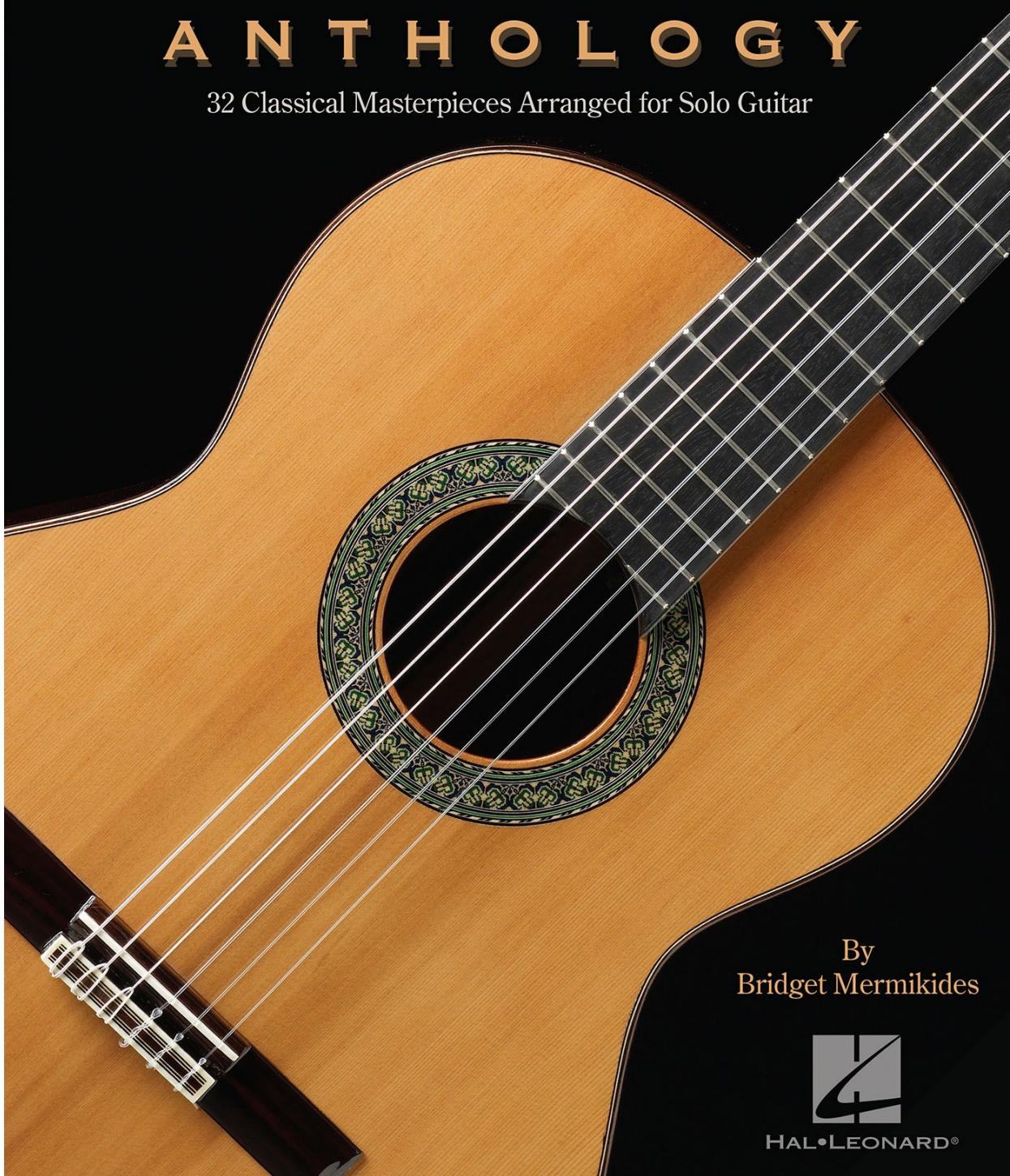
HAL LEONARD®

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In Australia Contact:
Hal Leonard Australia Pty. Ltd.
4 Lentara Court
Cheltenham, Victoria, 3192 Australia

Email: ausadmin@halleonard.com.au

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I dedicate this book to my late mother Mary Upson,
who would have loved listening to these pieces.

All arrangements and performances by Bridget Mermikides.
Audio production and engineering by Milton Mermikides.

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Introduction

Many thanks for purchasing the *Classical Guitar Anthology*. The positive response to my first book of arrangements *The Classical Guitar Compendium* has been hugely appreciated, and I am indebted to Hal Leonard and the many guitarists from around the world for their continued support.

This book represents a substantial amount of work bringing a diverse set of beautiful and timeless pieces to the classical guitar. I've worked hard to preserve the sentiment and musical content of the original works, while making them enjoyable to play and listen to. As a result there is a wide range of technical challenges here, and some of these may need significant investment, but are well worth the effort.

In addition to my arrangements I have included two pieces – the only ones here originally written for guitar – by Francisco Tárrega, which are a lovely addition to any repertoire.

Also included are downloadable recordings of me playing every one of these arrangements, which you may find useful while learning the pieces, or deciding what to learn next.

Enjoy,

Bridget

Asturias-Leyenda Suite Espanola No. 5

Isaac Albéniz

Arranged by Bridget Mermikides



$\text{♩} = \text{ca. } 108$

*5/6CVII-----

p i p i p i p i p i

T 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
A 7 9 10 7 9 10 | 7 9 10 7 9 10 | 7 9 10 7 9 10
B 7 9 10 7 9 10 | 7 9 10 7 9 10 | 7 9 10 7 9 10

*4th & 5th strings only.

5/6CVII-----

T 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
A 7 9 10 7 9 10 | 7 9 10 7 9 10 | 7 9 10 7 9 10
B 7 9 10 7 9 10 | 7 9 10 7 9 10 | 7 9 10 7 9 10

5/6CVII----- 1/2CVII-----

T 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
A 7 9 10 7 9 10 | 7 9 10 7 10 8 | 9 10 7 9 9
B 7 9 10 7 9 10 | 7 9 10 7 10 8 | 7 9 10 7 9 9

**4th-6th strings only.

1/2CVII-----

T 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
A 9 10 7 9 9 | 7 9 7 9 10 12 | 9 10 7 9 10 9
B 7 9 10 7 9 9 | 7 9 7 9 10 12 | 9 10 7 9 10 9

*4th-6th strings only.

18

3 3 3 3 3 3 3 3 3 3 3 3

G major (3 measures) C major (3 measures) D major (3 measures)

G major (3 measures) C major (3 measures) D major (3 measures)

Bass line: 0 7 4 0 7 5 0 7 0 7 4 0 7 0 0 7 0 7 4 0 7 5 0 7 7 4 0 7 0 0 7 7

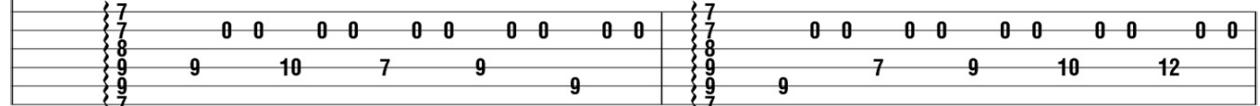
Guitar tablature for measures 22-27. The top staff shows a sixteenth-note pattern with grace notes. The bottom staff shows the corresponding fingerings: 0 7 0 7 0 7 0 7 | 0 7 0 7 0 7 0 7 0 0 7. Measure 27 includes a bass note at the beginning.

26 CVII-
CVII-
26

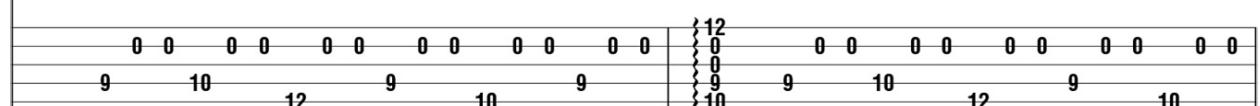
The image shows two measures of guitar sheet music. The first measure starts with a bass note followed by a sixteenth-note pattern: > [3] [3] [3] [3]. The second measure continues with a similar pattern: > [3] [3] [3] [3]. Below the staff, a tablature shows the corresponding fingerings: 9, 10, 7, 9, 9. The tablature has six vertical lines representing strings, with the bottom line being the 6th string and the top line being the 1st string.

Guitar tablature for measure 28. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The tab consists of six strings and six horizontal lines representing the frets. The first six measures show a repeating pattern of eighth notes. Measure 28 begins with a vertical brace. The first two measures of the brace have a '3' above them, indicating a triplet. The next four measures have a '3' above them, indicating a triplet. The bass staff below shows a continuous bass line with the following notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The tab numbers 9, 10, 7, 9, 10, 9 are written below the strings. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It also features a vertical brace. The first two measures of the brace have a '7' above them, indicating a septuplet. The next four measures have a '7' above them, indicating a septuplet. The bass line continues with the following notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The tab numbers 9, 10, 7, 9, 10, 9 are written below the strings.

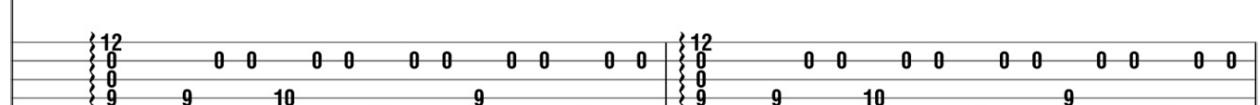
CVII-
 30 > 



 CVII-
 32 > 

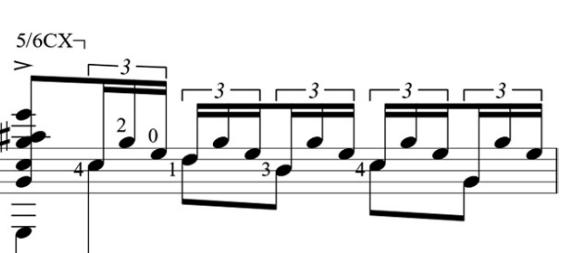


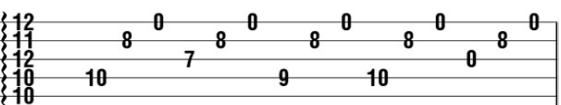
 34 > 



 36 > 



 5/6CX-


 p i m p i m p i m p i m


38

5/6CX- ↗

12 8 0 7 8 0 8 0 8 0 8 0
12 10 7 9 10 0 10 7 9 10 0 8 0
10 10 0 0 0 0 0 0 0 0 0 0 0

40

5/6CVII- ↗

7 8 7 8 7 8 7 8 7 8 7 8
7 9 10 7 7 9 9 10 8 8 7 9 8 7 9

CVII- ↗

7 8 7 8 7 8 7 8 7 8 7 8
7 9 10 8 8 7 9 8 7 8 7 9

42

CVIII- ↗

8 9 8 12 9 9 9 10 9 8 10
8 10 9 12 9 9 9 10 9 8 10

CVII- ↗

7 8 7 10 8 8 7 9 8 7 8 7
7 9 8 10 8 8 7 9 8 7 8 7

44

CVIII- ↗

8 9 8 12 9 9 9 10 9 8 10
8 10 9 12 9 9 9 10 9 8 10

CVII- ↗

7 4 0 7 5 0 7 7 0 7 4 0 7 0 0 7
7 9 8 4 0 7 5 0 7 7 0 7 4 0 7 0 0 7

46

48

*4th-6th strings only.

50

53

CVII -

55

8 7 8 7 9 8 10 8 7 8 8 7 9 8 7 | 8 0 0 8 0 10 8 7 9 8 0 10

7 9 10 8 7 8 9 10 8 7 8 9 10 8 7

CVII -

57

8 7 8 7 9 8 10 8 7 8 8 7 10 8 7 | 9 8 7 10 8 7 8 8 7 10 8 7 9 8 7 9

7 9 10 8 7 8 9 10 8 7 8 9 10 8 7

To Coda

59

A.H.

2/3CVII -

7 11 9 8 7 | 8 7 | 7 11 14 | 0(19) | 4 4 6 7

$\text{♩} = \text{ca. } 76$

63

A.H.

7 5 7 | 10 7 8 7 5 | 7 8 9 7 9 5 7 | 0(19) | 7 5 7

9 7 9 7 9 9 9 7 9 7 9

68

CIII

A.H.

$\text{♩} = \text{ca. } 113$

74

A.H.

2/3CIV

80

86

91

96

100

m i a
i m
p p

104

CVII

112

3 3 3 3 3 3

3 3 3 3 3 3

p i m p i m p i m p i m p i m

8 7 8 7 8 7 8 7 8 7 | 7 7 7 7 7 7 7 7 7 7 7 7

10 8 9 8 9 8 9 | 10 8 9 8 9

D.C. al Coda

*8va - -----

*Applies to upstemmed notes only.

Φ Coda

123

1/3CI-----

Guitar tab (string 6 at top):
 4 0 | 0 2 | 0 0 | 1 2 | 0 0 | 1 2 3
 4 3 | 2 0 | 0 0 | 2 0 | 2 0 | 0
 6 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0
 7 3 | 0 0 | 0 0 | 0 0 | 0 0 | 0

129

1/3CI-

P.M. -----

Guitar tab (string 6 at top):
 1 0 | 0 0 | 8 0 2 | 0 4 0 5 0 2 0 4 0 0
 2 5 | 7 0 4 | 2 4 5 0 2 4 5 | 0

133

P.M. -----

Guitar tab (string 6 at top):
 0 4 0 5 0 2 0 4 0 0 | 2 3 2 0 1 2 0 3 2 0 1 2 0 3 2 0

135

Guitar tab (string 6 at top):
 1 2 0 3 2 0 1 2 0 3 2 0 1 2 0 3 2 0 | 2 0 2 0 2 0

Granada

Isaac Albéniz
Arranged by Bridget Mermikides



$\text{♪} = \text{ca. } 100$

1

a m i p a m p a m p a m i p a m m m

T A B

5

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

2/3CIV - 2/3CVII - 1/3CVII -

9

7 4 7 7 7 4 6 7 7 9 8 11 7 8 10 6 8 6 9 7 8 10 7 8 10

2/3CIV - 2/3CVII - 1/3CVII -

13

$\begin{matrix} 7 & 7 & 7 \\ 4 & 6 & 8 \\ 4 & 7 & 9 \end{matrix}$ | $\begin{matrix} 7 & 9 & 7 \\ 8 & 8 & 8 \end{matrix}$ | $\begin{matrix} 10 & 6 & 8 & 6 \\ 8 & 9 \end{matrix}$ | $\begin{matrix} 10 & 8 \\ 8 & 9 \end{matrix}$ | $\begin{matrix} 10 & 8 & 7 \\ 8 & 8 & 10 \end{matrix}$

17

$\begin{matrix} 7 & 7 & 7 \\ 9 & 9 & 9 \\ 9 & 9 & 9 \end{matrix}$ | $\begin{matrix} 7 & 7 & 7 \\ 9 & 8 & 6 \\ 9 & 6 & 8 \end{matrix}$ | $\begin{matrix} 7 & 9 & 7 \\ 6 & 8 & 6 \\ 6 & 9 & 9 \end{matrix}$ | $\begin{matrix} 7 & 7 & 7 \\ 9 & 9 & 9 \\ 9 & 9 & 9 \end{matrix}$

1/2CVII -

21

a
m
i
p

$\begin{matrix} 7 & 8 & 7 & 8 \\ 8 & 7 & 8 & 7 \\ 7 & 6 & 9 & 7 \\ 0 & 0 & 11 & 11 \end{matrix}$ | $\begin{matrix} 7 & 8 & 7 & 8 \\ 8 & 9 & 7 & 9 \\ 9 & 11 & 9 & 11 \\ 0 & 0 & 0 & 0 \end{matrix}$ | $\begin{matrix} 7 & 8 & 7 & 8 \\ 8 & 9 & 7 & 9 \\ 9 & 11 & 9 & 11 \\ 0 & 0 & 0 & 0 \end{matrix}$ | $\begin{matrix} 7 & 8 & 7 & 8 \\ 8 & 9 & 7 & 9 \\ 9 & 10 & 8 & 11 \\ 0 & 0 & 0 & 0 \end{matrix}$

2/3CIV - 2/3CVII - CIX -

25

$\begin{matrix} 7 & 7 & 7 \\ 4 & 6 & 8 \\ 4 & 7 & 9 \end{matrix}$ | $\begin{matrix} 7 & 7 & 7 \\ 7 & 10 & 8 \\ 6 & 9 & 11 \end{matrix}$ | $\begin{matrix} 7 & 9 & 7 \\ 6 & 8 & 6 \\ 6 & 9 & 9 \end{matrix}$ | $\begin{matrix} 9 & 9 & 9 \\ 10 & 10 & 10 \\ 10 & 11 & 11 \end{matrix}$

29

5/6CII --- 7

2/3CIV -----

5/6CII --- 7

2/3CIV -----

5 4 5 2
2 4 5 2
4 4

5 4 2 5
2 2 2
0

4 5 4 6
5 4 4 7
0

4 5 4 4
5 4 4 4
4 5 4 4

33

2/3CIV --- 7

2/3CIV -----

2/3CIV --- 7

2/3CIV -----

4 5 4 5
5 4 2 5
6 4 2

4 5 4 5
5 5 5 5
6 4 7

4 5 4 4
5 4 4 4
4 5 4 4

37

2/3CIV -- 7

2/3CIV ----- 7

rit.

2/3CIV -- 7

2/3CIV ----- 7

rit.

4 5 4 5
5 4 2 5
6 4 2

4 5 4 5
5 5 5 5
6 4 7

4 5 4 4
5 4 4 4
2

41

a tempo

0 2

1 2

0 2

1 2

45

2/3CIV - - -

0 0 | 4 0 | 7 0 | 0 2 | 2 3 5 3 2

0 2 | 7 4 | 0 7 | 0 2 | 2 4 | 5 3 5 3 2

49

1/2CIV -

7 0 2 3 2 0 | 4 0 3 4 7 5 | 0 2 4 5 4 2 | 0 3 2 0 3 2 |

0 2 | 7 | 0 2 | 0 2 | 2 4 | 5 4 5 4 2 | 1 3 2 0 3 2 |

53

2/3CIV - - -

1/3CIV -

0 0 | 4 0 | 7 0 | 0 7 4 5 4 7 |

0 2 | 7 | 0 7 | 0 7 | 2 4 | 5 4 5 4 7 |

57

1/2CII - - - -

5/6CII -

7 0 2 4 2 0 | 5 2 2 4 0 4 | 0 2 4 1 | 1 0 |

1 | 2 | 0 | 2 | 2 | 1 |

1/2CI ↗ 2/3CIII ----- ↗

61

1/2CI ↗

66

1/2CI ↗ 2/3CIII ↗ 1/2CI ↗

71

75

a p
m i p

79

0 1 0 0 | 0 1 0 0 | 0 2 0 2 | 2 4 2 0 | 0 1 0 1 | 1 1 1

3

83

5/6CII - - - - -

0 1 3 1 0 | 0 1 1 1 | 5 4 2 4 5 2 | 4 2 4 2 4 2 | #

1 3 1 0 | 0 1 1 1 | 5 4 2 4 5 2 | 4 2 4 2 4 2 | #

0

87

2/3CIV - - - -

0 0 4 0 | 7 4 0 7 0 | 2 4 5 3 5 3 2 |

0 2 | 7 | 0 7 | 2 4 5 3 5 3 2 |

91

1/2CIV - -

7 0 2 3 2 0 | 4 0 3 4 7 5 | 0 2 4 5 4 2 | 1 3 2 0 3 2 |

7 0 2 3 2 0 | 4 0 3 4 7 5 | 0 2 4 5 4 2 | 1 3 2 0 3 2 |

95

2/3CIV - -

1/3CIV - - -

Guitar tablature for measure 95:

0	0	4	0	7	0	0	7	4	5	4	5	4	7
0	2	7	4	0	7	6	7	4	5	4	5	4	1

Guitar tablature for measure 100:

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

100

1/2CII - -

5/6CII -

1/2CI -

Guitar tablature for measure 100:

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

106

1/2CI -

Guitar tablature for measure 106:

(0)	0	4	2	0	1	1	4	2	0	1	0	0	3	1
1	1	1	3	2	0	1	1	2	2	1	0	0	3	1

112

5/6CII - - -

5/6CII - - -

Guitar tablature for measure 112:

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

117

1/3CVII \neg 5/6CII \neg

rit.

2 3 4 0 4 3 0 2 9
 2 7 7 9
 2

121

a tempo

7 9 9 9 7 8 6 9 6 8 7 6 8 6 9 7 9 9 9
0

125

7 9 9 9 7 8 6 9 6 8 7 6 8 6 9 7 9 9 9
0

2/3CIV \neg 2/3CVII \neg 1/3CVII \neg

129

7 4 7 7 9 8 7 7 9 11 8 7 8 10 8 6 9 10 8 7 8 10 8 7 8
0

2/3CIV- 2/3CVII----- 1/3CVII-----

133

137

1/2CVII-----

141

2/3CIV- 2/3CVII----- 1/3CVII----- CIX-----

145

Musical score for guitar, measure 149:

Key signature: F major (one sharp). Time signature: 5/6 CII - - -

Measure 149 (cont'd) to Measure 150 (start):

Time signature: 2/3 CIV - - -

Tablature (bottom staff):

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

a tempo

rit.

0 2 1 2 1 | 0 1 2 1 | 0 4 5 7 | 9 12

rit.

Tango in D, Op. 165, No. 2

Isaac Albéniz

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

\downarrow = ca. 45

Harm.

Harm.

*Harm.

*5th string only.

Harm.

CIX- - - - -

16 5/6CVII- -

Harm.

12 9 10 12 9 | 12 10 9 9 7 | 5
10 9 11 9 | 7 | 6
11 9 9 | 7 | 0 6 7 11 9 7 | 4 4 4 4 7 5 4 | 7 0 12 4
10 9 11 9 | 7 | 0 6 7 11 9 7 | 4 4 4 4 7 5 4 | 7 0 12 4

21 2/3CII- -

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

26 1/2CVII- -

1/2CVII- - 5/6CII- -

2 3 10 9 12 14 12 7 | 10 7 6 7 10 8 7 | 2 5 7 5 0 | 3
3 4 0 9 | 9 | 5 2 | 4 3 4 7 5 4
2 4 | 9 | 2 | 2 | 4 | 2

CIV- - - - -

CIV- -

7 9 10 9 7 | 6 6 6 9 7 6 4 | 9 6 6 5 6 | 7 9 13 13 0 11 9
7 6 | 6 4 3 4 8 5 4 | 4 4 4 4 4 | 8 4

36

CIV-
CIV-----
5/6CIX-----

6 4 6 4 2 7 | 7 6 4 6 6 | 7 7 8 9 11 11 9 | 12 9 13 0 11 14
6 3 4 6 6 4 | 4 6 4 | 4 4 | 10 9 9 11 11 14

40

CV-
CIX-
CII-
5/6CII-
2/3CII-
2/3CVII-----

p *p*

rit. a tempo

11 5 10 12 | 5 8 15 9 | 2 2 5 3 | 2 5 12 5 6 | 7 7 7 7 10 8 7
11 5 0 6 9 10 9 | 3 5 2 2 5 0 | 7 7 7 7 0 0 | 0 0 0 0 0 0

45

5/6CVI-
Harm.
Harm.

10 10 12 | 14 9 12 10 7 7 | 8 8 10 | 12 9 12 10 0 | 10 9 12 12 12
11 11 11 14 11 6 7 | 7 6 7 0 | 11 12 0 7 6 7 11 0

50

*Harm.

10 10 9 3 | 7 5 10 | 10 10 11 10 12 | 15 13 8 5 6 5 | 8 6
8 11 11 12 0 | 0 6 7 0 | 8 9 10 10 11 10 12 | 0 0 0 0 0 0 0

*5th string only.

54

5/6CII-

58

Arioso from Cantata, BWV 156

Johann Sebastian Bach
Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

$\text{♩} = \text{ca. } 33$

am i p i m
p

7

2/3CVII -

5 8 0 5 0 | 4 2 5 7 8 5 7 8 11 14 0 10
2 2 7 6 0 2 4 2 5 5 6 7 13 9

9

8 7 0 15 14 12 14 11 12 | 10 8 7 10 8 7 11 12 14 14 12
0 0 0 0 0 0 0 0 0 0 10 9 10 9 0 13 9 9

11

1/2CII-----

2/3CVII -

12 3 2 5 3 | 2 0 2 3 5 7 8 10 8 7 8
0 9 0 4 2 0 0 4 2 3 2 0 7 0 7 0

13

2/3CII-----

(8) 7 0 2 3 2 2 3 2 3 5 3 5 2 0 2
5 4 2 4 2 0

14

1/2CVII -

rit. *a tempo*

3 2 3 12 7 8 5 7 10 8 9 10 8 7 5
12 6 0 9 11 7 0 9 7 0 0 0 5 7 4 7 0
4

16

tr. *tr.*

2 0 2 3 5 3 10 7 8 | 10 8 7 8 12 9 10 5 5 5
4 2 2 4 2 9 9 0 7 6 0 7 0 0 5 4 0 5
9

18

CVI - - -

2/3CII - - -

tr. *tr.*

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

Prelude in C

Johann Sebastian Bach

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

J = 60



 p p i m a i m a p p i m a i m a

T A B

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

9

p i p i m p i m

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

11 CV-----

13

CIII - - -

p p i m a i m a

3 0 2 3 0 2 3 | 3 0 2 3 0 2 3 | 3 6 5 3 4 5 3 4 | 3 6 5 3 4 5 3 4

15

1/3CI-----

0 0 1 0 1 0 1 | 2 3 2 1 2 1 1
2 3 2 3 3 2 3 | 2 3 2 1 2 1 1

17

1/3CI-----

1 1 1 1 2 1 0 3 2 1 2 1 1 | 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1
0 3 2 1 2 1 0 3 2 1 2 1 1 | 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1

19

0 1 0 0 1 0 0 1 0 | 0 3 1 0 3 1 0
3 2 0 1 0 0 1 0 | 3 2 0 1 0 0 1 0

21

CIV-----

0 1 0 2 1 0 | 3 2 1 0 2 1 0
3 2 1 2 1 0 | 3 2 1 2 1 0

Musical score for piano, page 23, section CIII. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns with various dynamics and rests.

Musical score for piano, page 25, measures 1-3 CI. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 1 starts with a quarter note followed by an eighth note. Measures 2 and 3 continue with eighth-note patterns. Measure 4 begins with a half note. Measure 5 starts with a quarter note followed by an eighth note. Measures 6 and 7 continue with eighth-note patterns. Measure 8 begins with a half note. Measure 9 starts with a quarter note followed by an eighth note. Measures 10 and 11 continue with eighth-note patterns. Measure 12 begins with a half note. Measure 13 starts with a quarter note followed by an eighth note. Measures 14 and 15 continue with eighth-note patterns. Measure 16 begins with a half note. Measure 17 starts with a quarter note followed by an eighth note. Measures 18 and 19 continue with eighth-note patterns. Measure 20 begins with a half note. Measure 21 starts with a quarter note followed by an eighth note. Measures 22 and 23 continue with eighth-note patterns. Measure 24 begins with a half note. Measure 25 starts with a quarter note followed by an eighth note. Measures 26 and 27 continue with eighth-note patterns. Measure 28 begins with a half note. Measure 29 starts with a quarter note followed by an eighth note. Measures 30 and 31 continue with eighth-note patterns. Measure 32 begins with a half note. Measure 33 starts with a quarter note followed by an eighth note. Measures 34 and 35 continue with eighth-note patterns. Measure 36 begins with a half note. Measure 37 starts with a quarter note followed by an eighth note. Measures 38 and 39 continue with eighth-note patterns. Measure 40 begins with a half note.

Fretboard diagram for guitar string 5. The diagram shows the notes and fingerings for the first two measures of a scale or pattern. The notes are: 0, 2, 0, 1, 0, 0, 1, 0, 2, 0, 0, 1, 0, 1, 0, 0, 1, 1, 0, 1, 1, 0, 0, 1, 1, 0, 1, 1. The fingerings are: 0, 2, 0, 1, 0, 0, 1, 0, 2, 0, 0, 1, 0, 1, 0, 0, 1, 1, 0, 1, 1, 0, 0, 1, 1, 0, 1, 1.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 0; string 5 has a 0; string 4 has a 0; string 3 has a 1; string 2 has a 0; string 1 has a 1. The frets are numbered 5, 6, 7, 5, 6, 7 at the bottom.

Musical score for piano, page 29, measures 1-4. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#). Measure 1: Right hand eighth-note triplets (A, B, C), left hand eighth-note triplets (D, E, F). Measure 2: Right hand eighth-note triplets (G, A, B), left hand eighth-note triplets (C, D, E). Measure 3: Right hand eighth-note triplets (B, C, D), left hand eighth-note triplets (F, G, A). Measure 4: Right hand eighth-note triplets (E, F, G), left hand eighth-note triplets (B, C, D).

Fretboard diagram for the first measure of the C major scale on a six-string guitar. The diagram shows the strings from left to right, corresponding to the notes: E, B, G, D, A, E. The notes are indicated by the following fingerings: 5, 7, 5, 5, 8, 5. The 5th string (B) has two 5's above it, indicating it is played twice. The 6th string (E) has one 5 above it.

31

1/3 CI-----
32

0 0 1 0 0 1 | 0 0 1 0 0 1 | 0 3 1 3 1 0 | 0 3 1 3 1 0 | 5 5 3 3

33

1/3 CI-----
34

rit.
3 3 2 1 2 1 2 3 2 3 0 3 0 | 0 0 3 1 3 0 3 0 0 | 0 3 2 0 1 0 | 3 3 2 3

Prelude in D Minor, BWV 999

Johann Sebastian Bach
Arranged by Bridget Mermikides



$\text{♩} = 72$

1

p i m a m i m i p i p i p i

T A B 0 7 6 7 7 8 | 0 7 6 7 7 8 | 0 7 8 8 7 8 7 5 7

4

p i p i

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

7

5/6 CI

T A B 0 2 3 2 3 2 3 2 0 2 | 3 2 3 2 3 2 0 2 | 1 2 3 2 3 2 3 2 0 2

10

#

T A B 2 3 1 3 2 3 2 3 2 0 2 | 4 3 1 3 4 3 4 3 4 0 4 | 4 3 1 3 4 3 4 1 0 2

1/2CV-----

13

0 1 0 1 1 4 1 4 2 4 4 | 2 1 0 1 2 1 2 3 2 2 | 5 5 5 5 5 5 5 7 5 5

16

4 6 5 6 4 6 4 0 4 | 4 3 4 3 4 2 4 2 | 4 3 4 3 4 2 4 4

1/2CV-----

1/2CVII-----

19

5 5 5 5 5 5 5 | 7 9 7 9 7 0 7 | 9 10 10 9 10 9 7 9

2/3CIX-----

22

9 9 10 9 9 9 9 | 8 10 8 10 8 7 8 | 7 6 7 6 7 6 7 7

25

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

28

2 1 2 1 2 1 2 1 2 2 | 1 0 1 0 1 1 0 1 2 | 2 1 0 1 2 1 2 2 2
0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

31

2 0 3 0 2 0 2 3 2 0 2 | 1 0 3 0 1 0 1 2 1 1 2 | 1 0 3 0 1 0 1 3 1 0 1
0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0

34

2/3CII-----

2 0 3 2 2 2 2 2 2 | 4 3 4 3 4 3 4 0 4 | 7 9 7 9 7 9 7 0 7
0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

1/2CVII-----

1/3CV-----

37

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

0 0 0

1/2CI-----

40

1 3 1 3 1 3 1 0 1 | 1 3 1 3 1 3 1 3 1 0 1

0 0 0

42

2 2 0 2 2 0 6 7 0 4 | 5 5 6 0

0 0 0

Minuet in G

Johann Sebastian Bach

Arranged by Bridget Mermikides



$\text{♩} = 120$

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

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

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

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

17

Musical notation for measure 17. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with grace notes. The bottom staff shows a bass line with quarter notes and rests.

Fretboard diagram for measure 17. The diagram shows the strings and frets with fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4) corresponding to the notes in the music.

21

Musical notation for measure 21. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns. The bottom staff shows a bass line with quarter notes and rests.

Fretboard diagram for measure 21. The diagram shows the strings and frets with fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4) corresponding to the notes in the music.

25

Musical notation for measure 25. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns. The bottom staff shows a bass line with quarter notes and rests.

Fretboard diagram for measure 25. The diagram shows the strings and frets with fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4) corresponding to the notes in the music.

29

Musical notation for measure 29. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns. The bottom staff shows a bass line with quarter notes and rests.

Fretboard diagram for measure 29. The diagram shows the strings and frets with fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4) corresponding to the notes in the music.

Ode to Joy

Ludwig van Beethoven
Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

$\text{♩} = 108$

Musical staff in G major, 4/4 time. Notes are eighth notes.

Guitar tablature for the first four measures. The strings are labeled T (top), A, and B (bottom). Fret numbers are indicated below each string: 4, 4, 5, 7 | 7, 5, 4, 7 | 5, 5, 7, 4 | 4, 7, 7.

Musical staff in G major, 4/4 time. Notes are eighth notes.

Guitar tablature for the second set of four measures. Fret numbers: 4, 4, 5, 7 | 7, 5, 4, 7 | 5, 5, 7, 4 | 7, 5, 5.

Musical staff in G major, 4/4 time. Notes are eighth notes. Measure 9 starts with a bass note.

CII-7

Guitar tablature for the third set of four measures. Fret numbers: 4, 4, 0, 2 | 2, 0, 4, 5, 2 | 0, 0, 2, 4 | 4, 2, 2, 0.

Musical staff in G major, 4/4 time. Notes are eighth notes. Measure 13 starts with a bass note.

Guitar tablature for the fourth set of four measures. Fret numbers: (0), 4, 0, 2 | 2, 0, 4, 5, 2 | 0, 0, 2, 5, 4, 2, 0 | 2, 0, 0, 4.

17

Musical staff for measure 17. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns with various dynamics like $\frac{1}{8}$, $\frac{3}{8}$, and $\frac{4}{8}$. The bottom staff shows a bass line with notes at positions 2, 2, 4, 0, 2; 4, 4, 0; 2, 4, 0; 1, 2.

21

Musical staff for measure 21. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns with dynamics like $\frac{4}{8}$, $\frac{2}{8}$, and $\frac{3}{8}$. The bottom staff shows a bass line with notes at positions (4) 0, 4, 0, 2; 2, 0, 4, 5, 2; 0, 0, 2, 5, 4, 2, 0; 2, 0, 0, 4.

25

Musical staff for measure 25. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns with dynamics like $\frac{1}{8}$, $\frac{3}{8}$, and $\frac{4}{8}$. The bottom staff shows a bass line with notes at positions 2, 2, 4, 0, 2; 4, 4, 0; 2, 4, 0; 1, 2.

29

Musical staff for measure 29. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns with dynamics like $\frac{4}{8}$, $\frac{2}{8}$, and $\frac{3}{8}$. The bottom staff shows a bass line with notes at positions (4) 0, 4, 0, 2; 2, 0, 4, 5, 2; 0, 0, 2, 5, 4, 2, 0; 2, 0, 0, 2.

Continuation of the musical staff for measure 29. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns with dynamics like $\frac{4}{8}$, $\frac{2}{8}$, and $\frac{3}{8}$. The bottom staff shows a bass line with notes at positions (4) 0, 4, 0, 2; 2, 0, 4, 5, 2; 0, 0, 2, 5, 4, 2, 0; 2, 0, 0, 2.

33

2 3 5 | 5 3 2 3 0 | 3 3 0 2 | 2 0 0

0 | 0 | 4 2 0 | 0 4 2 0 |

37

2 3 5 | 5 3 2 3 0 | 3 3 0 2 | 0 2 3 3

0 | 0 | 4 2 0 | 0 4 2 0 | 0 | 0 |

41

0 0 3 3 | 0 2 3 3 | 0 2 3 0 | 3 0 2

2 3 4 | 0 2 4 | 0 4 2 | 2 5 |

45

(2) 2 3 5 | 5 3 2 3 0 | 3 3 0 2 | 0 2 3 3

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

49

1/2CII ↗

53

5/6CII ↗

57

1/2CII ↗

61

65

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

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

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

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

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

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

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

3	0	0	0	2	3
2	4	2	4	0	0
0	6	4	0	0	0

69

rit.

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

(2)	2	3	5	5	3
0	5	5	0	6	3
0	0	0	0	0	0

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

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

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

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

Fingerings for the bottom staff (strings 6, 5, 4, 3, 2, 1):

2	0	3	3	2	0
2	0	3	3	2	0
0	0	0	0	0	0

Minuet and Trio

Luigi Boccherini

Arranged by Bridget Mermikides



MINUETTO

$\text{♩} = \text{ca. } 72$

Sheet music for the Minuetto section. The top staff shows a treble clef, a key signature of three sharps, and a time signature of $\frac{3}{4}$. The tempo is indicated as $\text{♩} = \text{ca. } 72$. The bottom staff is a guitar tablature with three strings labeled T, A, and B. The tab shows a sequence of notes and chords, with fingerings like 5, 7, 4, 5, 7 above the first measure. The music ends with a fermata over the last note of the first measure.

Sheet music for the first part of the Trio section. The top staff shows a treble clef, a key signature of three sharps, and a time signature of $\frac{3}{4}$. The tempo is indicated as $\text{♩} = \text{ca. } 72$. The bottom staff is a guitar tablature with three strings labeled T, A, and B. The tab shows a sequence of notes and chords, with fingerings like 3, 2, 2, 2, 5, 2 above the first measure. The music ends with a fermata over the last note of the first measure.

Sheet music for the second part of the Trio section. The top staff shows a treble clef, a key signature of three sharps, and a time signature of $\frac{3}{4}$. The bottom staff is a guitar tablature with three strings labeled T, A, and B. The tab shows a sequence of notes and chords, with fingerings like 8, 5, 7, 5, 5, 5, 5, 0 above the first measure. The music ends with a fermata over the last note of the first measure.

12

2/3CII-----

rit. *a tempo*

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

16

Fine

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

TRIO

$\text{♩} = \text{ca. } 92$

0 2 4 2 0 2 4 0 3 2 0 5 3 2 2 0 2 0 2 3 5 2 3 5 2
 2 3 0 0 5 6 5 6 5 6 0 0 2 0 .

24

2 2 0 3 5 2 3 2 0 2 4 0 0 0 0 6 6 6 5 4 2 1 2 2 0 .

1/2CII- ↗

2 3 | 0 0 2 3 2 4 | 0 0 2 3 2 4 | 0 2 3 5 3 2 4 | 5 7 5 7 5 2 3 | 5 7 5 7 5 2 3 |

33

1/2CII- ↗

1/2CII- ↗

0 0 2 3 2 4 | 0 0 2 3 2 4 | 0 2 3 5 3 2 0 | 5 3 2 0 | 3 2 3 5 | 0 0 2 3 | 2 3 |

37

2/3CII- ↗

1/2CII- - - - ↗

0 2 0 2 3 | 0 3 2 0 | 5 3 2 0 | 2 0 2 3 | 0 2 3 5 | 2 2 3 5 | 3 2 0 |

*2nd time, D.C. al Fine
(no repeats)*

41

1/2CII- ↗

CII- - - ↗ CIII- - - ↗

3 2 0 2 4 | 0 0 2 2 | 0 2 3 5 5 3 2 0 | 3 3 0 4 0 | .

Habanera

Georges Bizet

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

\downarrow = ca. 53

5

8 8 8 7 6 | 5 5 4 3 | 1 3 1 0 1 3 1 0 | 0 10 9

0 8 0 0 0 3 0 | 0 0 0 | 0 3 0 0 | 0 8 8

A musical score for guitar featuring a treble clef, a key signature of one sharp, and a time signature of common time. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, some with numerical markings like '3' or '2'. The bottom staff is a standard six-string guitar tablature, showing fingerings and string numbers (e.g., 1, 2, 3) above the strings. The tablature includes a measure number '9' at the beginning.

13

8 8 8 7 6 5 5 4 3 1 3 1 0 1 3 1 0 10 9
0 8 0 0 0 3 0 0 0 8 8

17

8 8 8 7 6 5 5 8 6 2 1 0 3 0 1 0 3 10 9
0 8 8 0 8 8 0 0 0 0 0 9 0

1/2CVII---

21

8 8 8 7 6 5 5 4 3 3 2 3 2 0 2 3 2 0 10 9
7 7 0 4 0 7 7 0 4 0 0 4 0 0 9 9

1/2CVII---

25

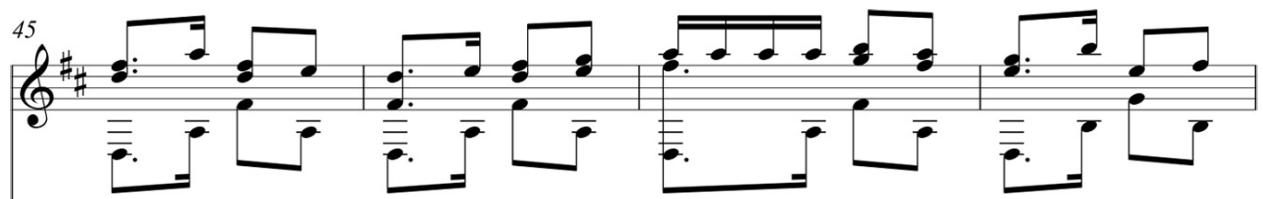
8 8 8 7 6 5 5 3 2 2 2 0 3 0 2 0 3 5 0
0 9 9 0 2 2 0 0 0 0 4 0

29

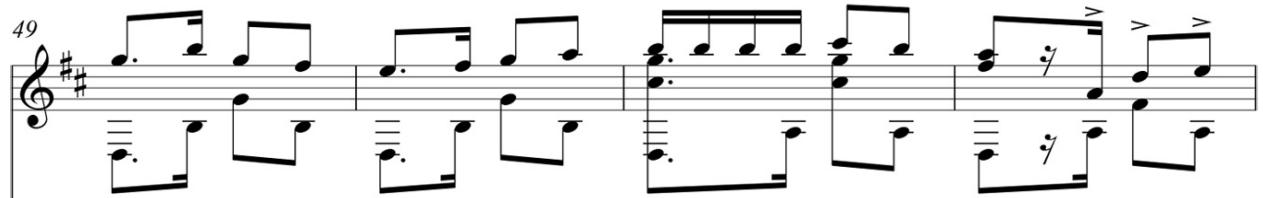
33

37

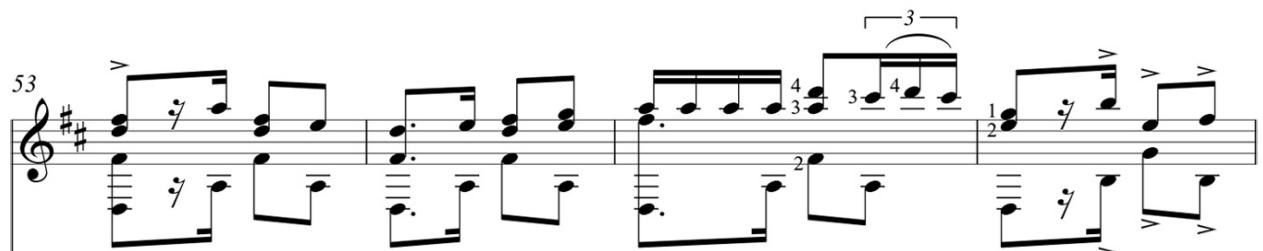
41



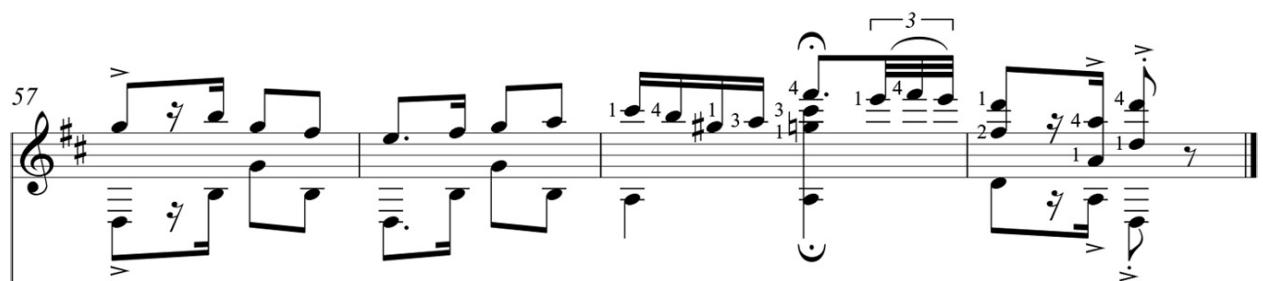
2 5 2 0 | 3 0 2 3 3 | 5 5 5 5 7 | 3 7 0 7
0 0 4 0 | 0 0 4 0 | 0 9 0 | 0 9 9



8 7 8 7 | 0 2 3 5 | 7 7 7 7 9 7 | 5 2 3 0
0 9 9 | 0 2 2 | 0 0 | 0 0 4 0



3 5 2 0 | 3 0 2 3 3 | 5 5 5 10 9 10 | 8 7 0 7
4 0 4 0 | 4 0 4 0 | 0 9 0 | 0 9 9



8 7 8 7 | 0 2 3 5 | 9 12 9 10 14 12 | 10 5 10
0 9 9 | 0 2 2 | 0 0 | 11 0 2 7 | 0 0

O Solé Mio

Eduardo di Capua

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

$\text{♩} = 68$

Sheet music and guitar tab for measures 1-4. The music is in 2/4 time with a key signature of two sharps. The tab shows the strings T, A, and B with corresponding fingerings: 10, 8, 7; 5, 3; 3, 5; 2, 3; 2, 0; 2, 3; 0. Measure 4 ends with a fermata over the first string.

Sheet music and guitar tab for measures 5-8. The tab shows the strings T, A, and B with fingerings: 2, 0, 0; 0, 2, 3; 0, 0, 2; 10, 8, 7; 5, 3; 4. Measure 8 ends with a fermata over the first string.

Sheet music and guitar tab for measures 9-12. The tab shows the strings T, A, and B with fingerings: 3, 5; 2, 0; 2, 3; 2, 2; 2, 0; 2, 3; 0. Measure 12 ends with a fermata over the first string.

Sheet music and guitar tab for measures 13-16. The tab shows the strings T, A, and B with fingerings: 3, 5; 2, 0; 2, 3; 2, 2; 2, 0; 5, 2; 5, 3; 5, 6; 7. Measure 16 ends with a fermata over the first string.

15

5 7 5 3 | 0 2 4 0 | 0 | 10 10 12 10 9 | 5 5 7 7 7 | 9 9 7 | 6

5/6CVII-----

19

8 | 9 9 7 | 3 3 2 2 | 5 2 3 5 | 0 0 2 4 0

CV-----

24

(5) 5 | 6 5 7 5 | 8 10 11 | 5 5 7 7 | 7 5 7

2/3CV-----

29

5 | 0 5 6 5 | 7 6 7 5 7 | 3 0 2 4 0 | 10 10 9 | 5 5 7 7

34

2/3CII- 2/3CV-

(5) 9 9 7 3 2 2 0 0 7 9 7 5 5 7 5 8 7 0 5 5 6 5

39

1/2CII-

3 2 10 8 7 5 3 2 3 5 2 3 2 4 2 2 0 2

44

(0) 2 3 0 | 2 0 0 | 0 2 3 5 | 0 0 2 4 0 | 10 8 7

2 2 0 | 0 2 2 | 0 2 0 | 0 0 0 | 0

54

2/3CV ----- 7

5 6 7 | 5 7 5 3 | 10 10 12 10 9 | 5 7 7

0 5 0 | 0 2 0 | 0 | 0 7 7

58

5/6CVII ----- 7

2/3CII ----- 7

(5) 9 9 7 | 8 | 9 9 7 | 3 | 3 2 2 | 2 | 5 2 3

0 6 | 7 9 9 | 7 | 0 2 2 | 2 | 0 | 0

63

CV ----- 7

5 2 4 | 0 0 2 4 | 5 6 5 7 8 5 | 8 10 11 | 5 5 7 7

0 0 | 0 0 | 5 5 | 5 5 | 0 7 7

68

2/3CV ----- 7

2/3CVII ----- 7

1/2CVII -

(5) 7 5 7 | 5 5 6 5 | 10 12 10 10 | 7 7 7 | 10 7 0 0

0 | 0 | 0 | 0 | 0

Nimrod

Edward Elgar

Arranged by Bridget Mermikides



00:00 / 00:00



Drop D tuning:
(low to high) D-A-D-G-B-E

$\text{♩} = \text{ca. } 40$

1/2CII- γ

1/2CII- γ 1/2CVII- γ

T	2	3	3	0
A	2	0	2	2
B	2	4	0	2

1/2CII- γ 1/2CIV- γ 2/3CVII- γ CII--- γ

2	5	14	4
3	10	7	4
0	11	4	0

12	2	7	
9	5	7	
9	3	7	
9	7	7	

10	7	4	5
9	7	4	2
6	4	2	2

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

1/2CII- γ 1/2CII- γ 2/3CVII- γ

2	3	0	
2	0	2	
0	2	4	

5	0	2	3
2	2	0	2
0	0	2	2

2	5	10	0
2	7	7	1
0	9	2	2

9	3	0	3
6	6	4	2
0	0	0	2

13

1/2CII ↗ 2/3CV ↗ 2/3CII ↗

17

1/2CII ↗ 2/3CII ↗ 1/2CII--- ↗ 1/2CVII ↗

21

1/2CHI----- ↗

25

1/2CII- ↗

29

1/2CII-7 1/2CVII-7

5 0 0 3 | 2 5 10 0 | 9 0 3 | 2 5 14 8
2 2 0 2 | 2 7 1 3 | 6 0 2 0 | 2 11 0 9
4 0 9 2 | 0 0 0 2 | 4 0 2 0 | 0 0 0 0

33

12 8 7 | 9 0 7 | 5 2 | 5 0 2 0 | 3 0 2 0 | 3 0 2 0
12 11 8 | 0 5 2 | 4 0 | 2 6 2 | 0 5 2 | 0 5 2
11 12 9 | 0 5 5 | 4 3 2 | 4 2 2 | 4 2 2 | 4 2 2

2/3CV-7 2/3CII-7

38

3 3 2 2 | 2 0 | 2 3 0 | 5 0 3 | 2 0 | 2 3 0 | 5 0 3 | 2 0
3 3 4 2 | 0 | 4 2 | 5 6 2 | 0 | 4 2 | 5 6 2 | 0

5/6CII----7 1/2CII-7 1/2CII-7

Solveig's Song

Edvard Grieg
Arranged by Bridget Mermikides



$\text{♩} = \text{ca. } 63$

Music staff and guitar tablature for the first section. The music is in 4/4 time with a key signature of one sharp. The tablature shows strings T, A, and B with fingerings 4, 5, 4, 9, 11; 11 9 7; 7 9 7; 8 10; 7 12.

Music staff and guitar tablature for the second section. The music is in 4/4 time with a key signature of one sharp. The tablature shows strings T, A, and B with fingerings 4 9; 2 7; 7 8; 0 0; 0 0; 0 0.

Music staff and guitar tablature for the third section. The music is in 2/3 time with a key signature of one sharp. The tablature shows strings T, A, and B with fingerings 0 2 3 5 7 8; 0 8 7 0 0 3; 3 2 2 4 4 0; 12 0.

Harm.

Music staff and guitar tablature for the fourth section. The music is in 5/6 time with a key signature of one sharp. The tablature shows strings T, A, and B with fingerings 0 0 2 3 5 7 8; 0 7 7 8 0 0 3; 3 2 2 3 3 0 0; 12 0.

Harm.

18

0 7 8 0 7 6 | 2 5 4 0 3 0 | 3 2 2 0 7 0 | 4 8 7 8 0 7 7 6

7 4 3 2 1 0 6 7

22

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

3 2 2 0 0 0 0 0 0 0 0 0 0 0 0

2/3CVII-

25

(7) 9 7 10 9 10 7 9 7 9 10 9 10 7 9 9

8 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2/3CVII-----

2/3CVII-----

29

7 9 7 9 7 9 9 7 9 7 8 9 8 0 9 9 7 9

8 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2/3CVII-----

2/3CVII-----

33

2/3CVII - - -

11 9 9 7 9 7
9 9 9 7 9 7
9 8 8 0 9 8
7 9 8 7 9 8 7

37

0 0 10 12
1 2 9 11
2 4 0 0

41

2/3CVII - - -

5/6CII - - - - -

Harm.

0 2 3 5 7 8 8 7 7 3 0 0 3 3 2 2 4 4 4 0 0 12 0

45

1/2CVII - - -

Harm.

0 0 2 3 5 7 8 8 7 7 0 0 3 3 2 2 3 3 0 0 12 0

49

0 7 8 0 7 6 | 2 5 4 0 3 0 | 3 2 2 0 7 0 | 4 8 7 8 0 7 7 6
7 4 3 2 1 0 6 7

53

2 2 5 4 0 0 | 3 2 2 3 2 0 | 0 2 0 7
1 0 2 2 1 0 7

2/3CVII-

56

(7) 9 7 10 9 10 | 7 9 7 9 8 7 10 9 10 | 7 9 9
8 7 0 0 0 0 0 0 0 0

2/3CVII-----

60

7 9 7 9 | 7 9 7 9 9 0 | 9 7 9 7 8 8 0 | 9 9 7 9
8 7 0 0 0 0 0 0 0 0

2/3CVII-----

64

2/3 CVII

3

11 9 9 7 9 7 9 9 9 7 9 7 8 9 8 7 9 8 7 9 8 7

Sheet music for guitar in 4/4 time, key signature of A major (three sharps). The music starts at measure 68. The tablature below shows the fingerings for the notes on the strings.

68

0 0 10 12
1 2 9 11 9
2 4 6 7

72

Harm.

8 9 8 10 | 7 12 | 4 9 | 2 7 | 0

New World Symphony (Theme)

Antonín Dvorák
Arranged by Bridget Mermikides



Tuning:
(low to high) C-G-C-G-C-E

\downarrow = ca. 37

Sheet music and guitar tab for measures 1-2. The sheet music shows a treble clef, 4/4 time, and a key signature of one sharp. The guitar tab shows the strings T, A, and B with corresponding fingerings and note heads.

Sheet music and guitar tab for measures 1-2.

Sheet music and guitar tab for measures 3-4. The sheet music shows a treble clef, 4/4 time, and a key signature of one sharp. The guitar tab shows the strings T, A, and B with corresponding fingerings and note heads.

Sheet music and guitar tab for measures 3-4.

Sheet music and guitar tab for measures 5-6. The sheet music shows a treble clef, 4/4 time, and a key signature of one sharp. The guitar tab shows the strings T, A, and B with corresponding fingerings and note heads. The tab includes a "CV" label above the first two measures.

Sheet music and guitar tab for measures 5-6.

The image shows a page of sheet music for guitar, starting at measure 10. The music consists of six measures of sixteenth-note patterns. The tablature below the staff provides a detailed fretting guide for each note. The first measure starts with a C major chord (E-B-G) followed by a G major chord (D-B-G). Measures 2-4 show a repeating pattern of chords. Measure 5 begins with a D major chord (A-F#-C) and ends with a G major chord. Measure 6 concludes with a C major chord. The tablature uses numbers above the strings to indicate which string to play and which fret to press.

10

2 0 3 0 2
4 4 4 4 2
0 5 4 5 4 2
0 0 5 4 5 4 5 0 | 0 0 3 3 0 2 0 8 0 10 12
0 4 0 9 0 0 0 0

12

1/2CV -

1/2CII - - -

1/2CII - -

10 8 10 5 8 | 2 0 2 2 0
0 9 10 0 4 0 0 4 0 | 0 5 2 0 2 2 0
0 0 0 2 4 2 0 0

14

4.

3.

2.

2/3 CV-7

3.

rit.

Harm.

10 8 10 5 | 8
0 0 0 7 | 0
10 10 10 4 | 0
9 9 9 0 | 0

0 0 0 0 | 0

12 12
12 12 | 0

Eine Kleine Nachtmusik

Wolfgang Amadeus Mozart

Arranged by Bridget Mermikides



$\text{♩} = 110$

Sheet music for measures 1-4. The top part shows a treble clef staff with eighth-note patterns. The bottom part shows a guitar tab with strings T, A, and B. Fingerings are indicated above the notes.

T 3 2 3 2 | 3 2 3 2 5 | 3 5 3 5 | 3 5 2 5 2
A 0 0 0 | 0 0 4 | 0 2 | 0 2 4 0
B 0 0 0 | 0 0 4 | 2 | 2 4 0

Sheet music for measures 5-8. The top part shows a treble clef staff with sixteenth-note patterns. The bottom part shows a guitar tab with strings T, A, and B. Fingerings are indicated above the notes.

3 3 2 0 3 | 3 2 2 0 3 | 0 3 3 2 | 0 3 3 2 0 3 | 3 2 2 0 3
5 5 5 5 5 0 0 0 | 0 0 0 0 0 0 0 | 4 5 5 5 5 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0

Sheet music for measures 9-12. The top part shows a treble clef staff with sixteenth-note patterns. The bottom part shows a guitar tab with strings T, A, and B. Fingerings are indicated above the notes.

2/3CII- - -
3 3 3 2 4 2 3 3 2 0 | 2 2 5 3 2 3 5 | 2 0 0 | 2 0 0 5 4 4
0 2 4 4 4 | 0 2 4 | 4 | 0 2 5 4 4

Sheet music for measures 13-16. The top part shows a treble clef staff with sixteenth-note patterns. The bottom part shows a guitar tab with strings T, A, and B. Fingerings are indicated above the notes.

5/6CII- - -
4 2 2 0 4 5 4 | 0 2 6 5 | 5 7 8 | 5 3 3 3 3 2 2 2 | 2 0 0 0 3 2 0 2
3 3 5 4 5 4 | 2 | | 0 2 | 3 0 0 | 3 2 0 2

18

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

22

5 0 4 0 4 0 | 5 0 4 0 4 0 | 5 5 5 5 5 5
6 4 4 4 4 4 | 0 0 0 0 0 0 0 | 0 2 4 2 0 2 4 0
0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 2 4 2 0 2 4 0

25

1/2CIV₇ 1/2CIV₇

a m a m a m a m
m i m i m i m
p p p p

(5) 5 5 5 5 | 4 0 5 0 4 0 5 0 | 4 0 0 0 0 0
5 2 4 2 0 2 4 6 | 0 6 4 6 0 7 7 7 7
0 0 0 0 | 0 0 0 0 | 0 7 7 7 7

28

5 3 2 0 2 2 | 3 0 0 1 | 2 3 4 2 1 4 3 | 2 0 2 2 1 0 2
- | 1 | 4 0 | 2 0 | 1 | 4 0 | 2 2 1 0 2

32

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

1/2CII ↗

35

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

1/2CII ↗

38

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

41

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

44

1/2CII-

1/2CII-

47

50

53

1/2CIX-

A musical score for piano, page 10, system 1. The page number '10' is at the top left. The music starts with a treble clef, two sharps, and a tempo marking of 60. It consists of eight measures of piano music.

A musical score for piano, showing a single staff in G major (two sharps) and common time. The measure begins with a forte dynamic. The melody consists of eighth-note patterns, some with grace notes and slurs. The bass line provides harmonic support with sustained notes and eighth-note chords.

Fretboard diagram for the first measure of the C major scale on a guitar neck. The diagram shows the first six frets. Fret 0: 0, 2, 4. Fret 1: 0, 2, 4. Fret 2: 0, 2, 4. Fret 3: 0, 2, 4. Fret 4: 0, 2, 4. Fret 5: 0, 2, 4.

73

Musical notation for measure 73. The treble clef staff shows sixteenth-note patterns. Below it is a tablature staff with fingerings: 0 5 5 5 5 | 0 5 4 | 2 | 0 2 | 3 5 7 9. The tablature is based on a standard guitar neck diagram.

77

Musical notation for measure 77. The treble clef staff shows eighth-note chords. Below it is a tablature staff with fingerings: 5 0 4 0 | 2 0 4 0 | 2 0 4 0 | 5 0 4 0 | 2 0 4 0 | 2 0 4 0. The tablature is based on a standard guitar neck diagram.

1/2CII-

Musical notation for measure 77 continuation. The treble clef staff shows eighth-note chords. Below it is a tablature staff with fingerings: 5 0 4 0 | 2 0 4 0 | 2 0 4 0 | 5 0 4 0 | 2 0 4 0 | 2 0 4 0. The tablature is based on a standard guitar neck diagram.

80

Musical notation for measure 80. The treble clef staff shows sixteenth-note patterns. Below it is a tablature staff with fingerings: 2 2 2 2 2 | 0 0 0 0 0 | 2 | 5 4 2 0 | 1 | 2 5 2 4 0. The tablature is based on a standard guitar neck diagram.

5

Musical notation for measure 80 continuation. The treble clef staff shows sixteenth-note patterns. Below it is a tablature staff with fingerings: 2 2 2 2 2 | 0 0 0 0 0 | 2 | 5 4 2 0 | 1 | 2 5 2 4 0. The tablature is based on a standard guitar neck diagram.

83

Musical notation for measure 83. The treble clef staff shows sixteenth-note patterns. Below it is a tablature staff with fingerings: 2 | 3 5 3 2 4 | 0 | 2 | 3 2 0 3 | 7. The tablature is based on a standard guitar neck diagram.

2

Musical notation for measure 83 continuation. The treble clef staff shows sixteenth-note patterns. Below it is a tablature staff with fingerings: 2 | 3 5 3 2 4 | 0 | 2 | 3 2 0 3 | 7. The tablature is based on a standard guitar neck diagram.

86

89

92

95

98



Fretboard diagram for measure 98. Fingerings: 0-2-0, 2-2-3-2-0-2, 0-2-0, 2-4-2-5-2-2-2, 0-2-0, 2-0-4-2-6-7, 4-6.

101

Musical notation for measure 101. Treble clef, two sharps. The first half consists of eighth-note pairs followed by sixteenth-note pairs. The second half consists of eighth-note pairs followed by sixteenth-note pairs.

Fretboard diagram for measure 101. Fingerings: 5-0, 2-2-3-5-7-9-10-9-7, 7-7-7-5-5-8-7-5, 7-0-0-0-0, 2-4-5-0-4-5-5.

105

Musical notation for measure 105. Treble clef, two sharps. The first half consists of eighth-note pairs followed by sixteenth-note pairs. The second half consists of eighth-note pairs followed by sixteenth-note pairs.

1/2CVII-

Fretboard diagram for measure 105. Fingerings: 3-2-3-2-5-2, 3-2-5-7-7-5, 15-14-15-14-17-9-8, 10-7-3-2-3-2-4-5.

Symphony No. 40 (abridged)

Wolfgang Amadeus Mozart

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

♩ = ca. 148

Musical score and guitar tab for measures 1-4. The score shows a treble clef, a key signature of one flat, and a 4/4 time signature. The tab shows the strings (T, A, B) and frets (0-3) for each measure. Measure 1: T2, A2, B0. Measure 2: T2, A3, B2; T3, A2, B2. Measure 3: T2, A0, B0. Measure 4: T3, A3, B1; T3, A2, B2.

Musical score and guitar tab for measures 5-8. The score shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The tab shows the strings (T, A, B) and frets (0-5) for each measure. Measure 5: T1, A2, B4. Measure 6: T0, A2, B0; T0, A2, B0. Measure 7: T0, A0, B3. Measure 8: T2, A2, B2; T3, A2, B0.

Musical score and guitar tab for measures 9-12. The score shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The tab shows the strings (T, A, B) and frets (0-6) for each measure. Measure 9: T1, A2, B3. Measure 10: T2, A1, B2; T2, A1, B2. Measure 11: T3, A1, B2; T2, A1, B2. Measure 12: T4, A2, B4; T3, A2, B4.

14

Cl-----

Fingerings below strings:

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

19

2/3CII-----

Fingerings below strings:

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

24

Cl-----

CIII-----

Fingerings below strings:

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

29

1/3CII-----

i

Fingerings below strings:

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

5/6CIII-----

38

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

43

5/6CIII - - - - -

8 7 6 8 6 5 8 6 1 1 3 5 6 3

53

5/6CIII

58

5/6CI

63

5/6CI

5/6CIII

CI

67

71

CI - *1/3CI

*w/ base segment of finger

75

CI - 2/3CV - **1/3CI

**As before

79

CIII - CI -

83

CI - 2/3CV -

87 CIII -

91

p i a m i

96 5/6CIII -

100 1/2CII -

105

CV-----

0 2 0 0 2 0 | 0 0 3 | 2 2 3 2 2 0 | 3 3 0 | 6 5 | 5 8 6 5

4 4 | 0 0 | 5 5 | 0 | 5

110

CV-----

3 2 6 5 | 5 8 6 5 | 3 1 0 3 1 3 | 2 2 3 0 | 1 3 1 0 3

0 5 3 | 2 2 | 1 | 1

CV-----

CL-----

115

cresc.

2 2 | 3 1 0 2 3 1 0 2 | 3 1 0 2 3 1 0 2 | 3 1 0 | 3 2 3 | 3 0

0 0 | 0 0 0 0 | 0 0 0 0 | 0 | 0 2 3 | 0

O Mio Babbino Caro

Giacomo Puccini
Arranged by Bridget Mermikides



00:00 / 00:00



Drop D tuning:
(low to high) D-A-D-G-B-E

 $\text{♩} = \text{ca. } 40$

1/2CII ---

T 3 3 3 2 2 | 0 0 2 0 | 3 0 2 3 4 | 10 5 0 2 3 2

A 4 4 0 | 0 0 0 0 | 4 4 0 4 | 11 4 0 2 | 3 2 2

B 0 0 0 | 4 0 0 0 | 0 0 0 | 4 0 0 | 0 2 3 2

*2/3CII -

5 2 0 3 2 | 3 4 3 4 | 3 0 2 3 3 | 0 2 2 2 2 5

2 2 0 2 | 2 4 4 4 | 2 1 2 2 | 0 2 2 2 2 5

*2nd-4th strings only.

1/2CII ---

9 3 2 3 2 2 | 0 0 2 0 0 | 3 0 2 3 4 | 10 5 0 2 2 4

0 0 4 4 | 4 0 0 0 | 0 4 0 4 | 11 0 0 4 0 | 0 0 2 0 2 4

CII -----

5/6CII ---

13 10 0 7 5 3 5 | 2 2 4 2 4 4 | 3 0 2 3 0 0 | 3 3 4 3 4 4

5 2 4 2 2 | 4 2 2 4 4 | 5 2 2 0 2 | 2 3 4 3 4 4

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

5/6CVII-
17

A.H.

10 8 7 10 6 8 | 10 7 10 3 3 2 | 0(12) 0 0 0 0 | 0 0 0 3 2 0
 7 9 0 7 2 | 9 7 2 | 2

1/2CII-
21

3 3 3 2 2 | 0 0 0 2 0 0 | 3 0 2 3 4 3 | 10 5 | 5 0 2 3 2
 0 0 4 4 0 | 4 0 0 0 | 0 4 0 4 11 | 4 4 | 4 0 2 3 2

*2/3CII-
25

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

*As before

1/2CII-
29

3 2 3 2 | 0 0 2 0 | 3 0 2 3 4 3 | 10 5 | 5 0 2 2 4 7
 0 4 4 | 0 0 2 0 | 0 4 0 4 11 | 4 4 | 4 0 2 0 4

Fretboard diagram for the first measure of the C major scale on a 12-fret guitar. The diagram shows the strings from left to right, corresponding to the 12th, 11th, 10th, 9th, 8th, and 7th frets. The notes are: 10th fret (open), 7th fret (0), 5th fret (0), 3rd fret (2), 5th fret (5), 2nd fret (2). The 1st string (low E) is muted (0).

Musical score for piano, page 37, measures 5/6 CVII-7 to 2/3 CVII-7. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature (C). The bottom staff shows a bass clef and a common time signature (C). The music features various note values including eighth and sixteenth notes, rests, and triplets indicated by a '3' over a note. Measure 5/6 CVII-7 starts with a sixteenth-note rest followed by a sixteenth note. Measure 2/3 CVII-7 begins with a sixteenth note. Measure 2/3 CII-7 starts with a sixteenth note. The score includes dynamic markings such as 'p.' (piano) and 'f.' (forte), and performance instructions like 'dotted' and 'staccato' dots above the notes.

A.H.

Fretboard diagram for guitar string 6. The diagram shows the notes and fingerings for the first six measures of the piece. The notes are: 10, 8, 7, 10, 6, 8; 10, 7, 10, 3, 3, 2; 0(12), 0, 2, 0, 0, 0; 0, 0, 0, 0, 0, 3, 2, 0. Fingerings shown are 8, 7, 9, 7, 9, 7; 7, 9, 7, 9, 7, 2; 2; 2.

Musical score for piano, page 41, showing measures 1/2 CII and 1/3 CII. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1/2 CII starts with a dotted half note followed by eighth notes. Measure 1/3 CII starts with a sixteenth note followed by eighth notes. The score includes dynamic markings such as $\frac{2}{3}$, $\frac{3}{4}$, and $\frac{4}{4}$.

Fretboard diagram for the first measure of the guitar solo. The diagram shows six strings and six frets. The notes are: string 6 (B) at the 2nd fret, string 5 (G) at the 0th fret, string 4 (D) at the 2nd fret, string 3 (A) at the 0th fret, string 2 (E) at the 0th fret, and string 1 (B) at the 0th fret.

1/2CII-

A.H.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 3; string 5 has a 0; string 4 has a 0; string 3 has a 2; string 2 has a 3; and string 1 (high E) has a 0. The 5th fret is marked with a vertical line.

Pictures at an Exhibition

Promenade Theme

Modest Mussorgsky
Arranged by Bridget Mermikides



$\text{♩} = \text{ca. } 84$

1

Music staff: Treble clef, key signature of three sharps, time signature changes between $\frac{2}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{4}$. Chords: CII- γ , CVI- γ . Fingerings: T 4, A 2, B 4; 5 2; 4 5 2; 2 4; 4 2; 4 2; 2 4; 4 6; 6 7; 0 9.

Guitar tab staff: Fretboard diagram for strings T, A, B. Fingerings: 4, 2, 2, 4; 5, 2; 4, 5, 2; 2, 4; 4, 2; 4, 2; 2, 4; 4, 6; 6, 7; 0, 9.

4

Music staff: Treble clef, key signature of three sharps, time signature changes between $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{4}$. Chords: CII- γ , CIV- γ , CVI- γ . Fingerings: 0, 0; 2, 2; 4, 4; 6, 7; 0, 0; 2, 4; 4, 2; 4, 1; 2; 0, 0; 2, 2; 2, 0.

Guitar tab staff: Fretboard diagram for strings T, A, B. Fingerings: 0, 0; 2, 2; 4, 4; 6, 7; 0, 0; 2, 4; 4, 2; 4, 1; 2; 0, 0; 2, 2; 2, 0.

7

Music staff: Treble clef, key signature of three sharps, time signature changes between $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$. Chords: $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$. Fingerings: 2, 4; 4, 2; 4, 0; 2, 4, 0; 0, 3, 1; 0, 3, 1; 0, 2, 0; 2, 0, 3; 2, 0.

Guitar tab staff: Fretboard diagram for strings T, A, B. Fingerings: 2, 4; 4, 2; 4, 0; 2, 4, 0; 0, 3, 1; 0, 3, 1; 0, 2, 0; 2, 0, 3; 2, 0.

10

Music staff: Treble clef, key signature of three sharps, time signature changes between $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$. Chords: $\frac{5}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{4}$. Fingerings: 1, 3; 0, 3, 1, 0; 3, 1, 0; 2, 0; 0, 2; 1, 3; 0, 2, 0, 2, 0, 3; 2, 0, 2, 0, 2, 0, 2, 0.

Guitar tab staff: Fretboard diagram for strings T, A, B. Fingerings: 1, 3; 0, 3, 1, 0; 3, 1, 0; 2, 0; 0, 2; 1, 3; 0, 2, 0, 2, 0, 3; 2, 0, 2, 0, 2, 0, 2, 0.

1/2CII- γ

13

CII- ↗ CII- ↗ 5/6CII- ↗ 5/6CIV- ↗ 5/6CII- ↗ CIV- ↗ CII- ↗ CII- ↗ 1/2CII- ↗ 1/2CII- ↗ 1/2CII- ↗

a m m a
i i p p

0 2 4 5 7 5 2 0 4 2 5 4 0 2 | 4 4 5 4 2 0 2 2 | 0 0 2 0 2 0 2 | 6 4 6 4 6 4 6 4

4 2 0 2 4 2 4 2 0 2 4 2 0 2 4 2 0 2 4

16

CII- ↗ CII- - - ↗ CII- - - ↗ 2/3CII- ↗ CII- - - ↗ CII- ↗ CII- ↗

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

19

CII- - - ↗ 2/3CII- ↗ CII- - - ↗ CII- ↗ 5/6CII- ↗ CII- ↗

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

22

2/3CII- ↗ CII- - - ↗ CIV- - - ↗ CII- ↗ CII- ↗ 5/6CII- ↗ CII- ↗

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

Jerusalem

Hubert Parry
Arranged by Bridget Mermikides



00:00 / 00:00



Drop D tuning:
(low to high) D-A-D-G-B-E

$\downarrow = 53$

Sheet music for the first section of "Jerusalem". The top part shows a treble clef staff with chords and notes, and a bass staff with fingerings (e.g., 3, 2, 1, 2, 3, 4). The bottom part shows a guitar neck with fingerings (e.g., 4, 2, 0, 5, 7, 4, 7, 9, 12).

Sheet music for the second section of "Jerusalem". The top part shows a treble clef staff with chords and notes, and a bass staff with fingerings (e.g., 3, 2, 1, 2, 3, 4). The bottom part shows a guitar neck with fingerings (e.g., 0, 7, 5, 3, 11, 0, 2, 5, 0, 4, 7, 0, 9, 7, 5, 2).

Sheet music for the third section of "Jerusalem". The top part shows a treble clef staff with chords and notes, and a bass staff with fingerings (e.g., 5, 7, 5, 8, 5, 7, 0, 3, 4, 4, 0, 5, 7, 4, 0). The bottom part shows a guitar neck with fingerings (e.g., 5, 7, 5, 8, 5, 7, 0, 3, 4, 4, 0, 5, 7, 4, 0).

9

1/2CVII - - - - - 5/6CIX - - - - - 2/3CVII - - - - -

7 10 9 12 10 | 7 9 7 7 | 5 4 2 0 | 3 2

9 9

12 *2/3CII - - - - - 1/2CV - - - - -

5 2 0 0 2 | 3 2 0 5 0 | 3 2 0 2 2 2 | 5

4 0 2 0 5 4 | 2 2 0 7 0 | 2 2 2 2 2 | 2

*2nd-4th strings only.

15 CV - - - - -

7 8 0 0 7 0 0 5 7 | 10 0 8 0 8 7 10 | 12 0 9 10 9 5 7

7 0 0 7 0 0 0 | 9 | 7 0 5

18 CV - - - - -

5 10 7 | 5 7 2 | 0 2 0 | 3 4 2 4 | 5 5

4 2 0 4 9 5 | 4 5 | 0 0 | 0 4 2 | 4 2

21

5/6CII ↗ 1/2CVII ↗

3 7 0 9 12 12 10 9 7 5 3 5 3 7 5
4 8 11 11 0 7 0 2 2 4 0 0 0 0
2 9 12 11 7 0 0 0 0 0 0 0 0 0 0
(2) 0 5 7 7 9 5 0 0 0 0 0 0 0 0 0

Sheet music for guitar, page 24. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 24. The bottom staff shows a standard six-string guitar tablature. The music consists of two measures. The first measure starts with a grace note followed by a eighth note. The second measure starts with a sixteenth note. The tablature shows the following notes and strings:
Measure 1: 7 (string 6), 10 (string 5), 7 (string 4), 10 (string 3), 8 (string 2), 0 (string 1).
Measure 2: 5 (string 6), 7 (string 5), 5 (string 4), 8 (string 3), 7 (string 2), 5 (string 1).

27

CVII - - - - -
5/6CIX - - - - -
CVII - - - - -

0 0 0
0 0 0
0 0 0

5 5 5
9 9 9
9 9 9

30

1/3CV- 7

1/2CV- 7

10 9 7 0 5 5 3 0 0 2 3 7 5 0
7 7 6 4 2 0 4 2 0 7
4 0 7 0 0 4 2 0 5 5
9 0 7 0 0 4 2 0 7

A musical score for piano, page 10, system 33. The score consists of two staves. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 33 begins with a forte dynamic. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support. The measure ends with a half note followed by a fermata.

Fretboard diagram for the first measure of a guitar solo. The diagram shows six strings across five frets. The notes are: string 6 (B) at fret 3, string 5 (G) at fret 0, string 4 (D) at fret 8, string 3 (A) at fret 10, string 2 (E) at fret 7, and string 1 (B) at fret 10. The diagram includes a vertical bar at the 5th fret.

A musical score for piano, page 10, system 36. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 36 begins with a half note followed by a quarter note. The right hand then plays a series of eighth-note patterns: a pair of eighth notes followed by a grace note, a pair of eighth notes followed by a grace note, a single eighth note, a pair of eighth notes followed by a grace note, and a pair of eighth notes followed by a grace note. The left hand provides harmonic support with sustained notes and chords.

Fretboard diagram for the C major scale. The neck has 12 frets. Frets 1-6 are on the first string, and frets 7-12 are on the second string. Fingerings are indicated above the strings: 10, 9, 7, 5, 5, 10, 7, 5, 7, 2, 0, 0. The 10th fret is at the 12th position.

Fretboard diagram for the C major scale. The neck has 14 frets. Frets 1-3 are on the 6th string, frets 4-7 are on the 5th string, and frets 8-14 are on the 4th string. The 3rd string is muted. Fingerings are indicated above the strings: 3, 2, 5, 7, 8, 7, 0, 10, 12, 12, 0, 14, 12, 0, 14, 15, 14, 0, 0, 0.

The Aquarium

Camille Saint-Saëns

Arranged by Bridget Mermikides

00:00 / 00:00

$\text{♩} = 80$

2

sim.

3

4

5

9 10 12 12 10 9 10 10 11 11 10 10 10 10 9 10 12 12 10 9 10 10 13 13 9 10 10

2/3CIX-----7

6

2 0 10 10 8 0 8 9 9 8 0 9 9 0 8 10 10 8 0 9 9 12 12 9 9 9

1/2CV-----7 1/2CV-----7 2/3CVII-----7

7

7 5 8 8 5 5 7 7 5 7 7 5 5 8 8 5 5 7 7 7 10 10 7 7 7

8

p p p i m a a a a a p p p i m a a a a a p p p i m a a a a a p p p i m a a a a a
◻-----+ V-----+ □---+ V-----+ □---+ V-----+ □---+ V-----+

0 7 6 7 0 7 6 7 0 7 6 7 0 7 6 7 0 7 6 7 0 7 6 7 0 7 6 7

9

12 14 14 13 11 13 10 12 13 12 | 12 11 9 11 8 10 11 10 9 7 9 6 8 9 8

0 0

11

8 7 5 4 6 7 6 6 5 3 5 2 4 5 4 | 4 3 1 3 0 2 3 2 3 2 0 2 4 3 0

0 0

13

p i m a i i i i p i m a i i i i p i m a i i i i p i m a i i i i
V-----| V-----| V-----| V-----|

9 10 12 12 10 9 10 10 11 11 10 10 10 9 10 12 12 10 9 10 10 10 11 11 10 10 10

0 0

14

10 9 10 12 12 10 9 10 0 7 6 5 5 6 7 0 7 7 6 5 5 6 7 7 7 7 6 5 5 6 7 7

15

9 10 12 12 10 9
10 10 10 10 10 10
0

16

10 9 10 12 12 10 9
10 0 7 7 7 7
0 7 7 7 7 7
7 7 7 7 7 7
5 5 7 7 7 7
7 7 7 7 7 7

17

9 10 12 12 10 9
10 10 10 10 10 10
10 10 9 10 12 12 10 9
10 10 10 10 10 10
9 10 13 13 9 10
10 10 9 10 13 13 9 10

2/3CIX-----

18

9 0 8 10 10 8 0 9 9 0 8 9 9 8 0 9 9 0 8 10 10 8 0 9 9 12 12 9 9 9
11

19

1/2CV----- 1/2CV----- 2/3CVII-----

20

21

23

25

p i m a i i i
V-----|

0 7 6 5 5 6 7 0 0 7 6 7 0 0 7 6 5 5 6 7 0 0 7 6 7 7 6 0

26

1/2CV-----|

5 5 8 8 5 5 7 0 9 10 12 12 10 9 10 9 10 12 12 10 9 10 9 10 12 12 10 9 10

27

0 7 6 5 5 6 7 0 0 7 6 7 0 0 7 6 5 5 6 7 0 0 7 6 7 7 6 0

28

1/2CV-----|

5 5 8 8 5 5 7 0 9 10 12 12 10 9 10 9 10 12 12 10 9 10 9 10 12 12 10 9 10

29

0
2
0
1

7

1 #

7

1 #

Fretboard diagram for guitar string 6. The diagram shows a repeating pattern of notes 9, 10, 12, 8, 10, 12. The notes are marked with circles and connected by arcs indicating fingerings. The positions are indicated by numbers above the strings: 0, 0, 10, 8.

31

2/3CVII----- 3 4 3 2

p i m a i i i
V-----

0 11 9 10 12 10 9 11 0 7 7 7 7 9 10 8 8 10 9 7 9 9 7 7 9 9 9 0

A musical score for piano, showing two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef and has a key signature of one sharp. The score consists of two measures. Measure 1 starts with a forte dynamic. Measure 2 starts with a forte dynamic. The music features eighth-note patterns with grace notes and slurs.

Fretboard diagram for guitar string 6. The notes are marked as follows: 9, 10, 12, 8, 10, 12, 9, 10, 12, 8, 10, 12, 9, 10, 12, 8, 10, 12.

Musical score page 34, measures 34-35. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 34 starts with a dotted half note followed by an eighth note. The melody continues with eighth notes and sixteenth-note patterns. Measure 35 begins with a sixteenth note followed by a eighth note. The melody continues with eighth notes and sixteenth-note patterns. The score is labeled "2/3CVII" above the first measure.

Fretboard diagram for guitar string 6, showing a scale pattern starting at the 0th fret. The notes are: 0, 11, 9, 10, 12, 10, 9, 11, 0, 7, 7, 7, 7, 7, 9, 10, 8, 8, 10, 9, 7, 9, 9, 7, 7, 9, 9, 9.

35

Treble Clef:

Bass Clef:

Tablature:

Measure 35: 9 10 15 17 14 16 13 15 12 14 11 13 10 12 9 11 8 10 7 9 6 8 5 7 10 9 8 7 8 6 7

Measure 36: 0 0

36

Treble Clef:

Bass Clef:

Tablature:

Measure 36: 9 12 11 10 9 8 7 6 5 4 3 2 1 0 4 3
9 12 11 10 9 8 7 6 5 4 3 2 1 0 4 3
0 0

37

Treble Clef:

Bass Clef:

Tablature:

Measure 37: 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 1
0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

38

Treble Clef:

Bass Clef:

Tablature:

Measure 38: 2 2 5 10 9 12 10
2 2 2 2 11 9 12 11 11 11
0 4 2 4 2 12 11 11 11 11

Measure 39: Harm.

Measure 39: 17 14
14 0

Gymnopédie No. 2

Erik Satie
Arranged by Bridget Mermikides



$\text{♩} = 64$

1/3CIII- 1/2CII- 1/3CIII-

II 1/2CII- 1/3CIII- CIII -

5/6CV- - -

Sheet music for Gymnopédie No. 2, arranged for guitar. The music is in 3/4 time, key signature of two sharps, and consists of four staves. The first staff shows chords and bass notes. The second staff shows a bass line with fingerings (e.g., 5, 7, 6, 7, 5). The third staff shows a bass line with fingerings (e.g., 7, 5, 3, 4, 2, 3, 5, 0, 3, 5, 7, 6, 7, 5, 3). The fourth staff shows a bass line with fingerings (e.g., 2, 3, 5, 0, 3, 4, 5, 0, 5, 6, 7, 9, 10, 11). Measure numbers 1, 6, II, and 16 are indicated above the staves.

21

CIII - - - - -

3 5 8 7 5 3 5 5 8 7

4 5 3 4 3 3 5 5 0

*Barre 3rd & 4th strings with 2nd finger.

26

1/2CV - - - - -

5/6CV - - - - - CIII - - - - -

5 7 10 10 6 5 8 8 5 5 3 5

5 0 7 0 5 5 7 5 3 4 5

32

CIII - - - - -

CIII - - - - - CVIII - - -

3 5 3 4 5 6 8 10 8 7

5 3 5 5 5 5 8 10 0

38

1/3CIII - - -

1/2CII - - - - -

5 7 7 8 5 7 3 5 7 2 3 5

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

43

1/3CIII - 1/2CII - 1/3CIII - 1

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

48

1/3CIII - 5/6CV - 1

5 7 10 12 3 5 7 5 6 3 2
6 0 7 0 11 0 4 5 5 7 3 3

54

CIII - 1/3CI - CIII -

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

60

CVIII - 1/2CVII - 1/2CV - 1/2CV -

8 10 7 8 5 7 8 5 0 5 5 0 5 7
9 10 9 7 0 5 7 0 0 7 7 0 7 7

Gnossienne No. 2

Erik Satie
Arranged by Bridget Mermikides



00:00 / 00:00



Tuning:
(low to high) D-G-D-G-B-E

 $\text{♩} = \text{ca. } 53$

2/3CIII -

A.H. --- |

Fretboard markings for measure 9: 6, 3, 4, 6, 4, 3 | 6, 3, 4, 6, 4 | 0(12) 0(12) 0 | 2

Fretboard markings for measure 10: 0 | 2

2/3CIII -

A.H. --- | A.H. --- |

Fretboard markings for measure 11: 6, 3, 4, 6, 8, 10, 8, 6 | 4, 6, 4 | 0(12) 0(12) 0 | 2

Fretboard markings for measure 12: 0 | 2 | 0(12) | 2(14) 0 | 2

5/6CII -

Fretboard markings for measure 14: 3, 2 | 5, 4, 2, 4, 5 | 2, 4, 2 | 3, 2, 3 | 4, 4 | 0

Fretboard markings for measure 15: 2 | 2 | 2 | 4 | 4 | 0

5/6CII -

Fretboard markings for measure 17: 1, 1, 2, 3 | 5, 4, 2, 4, 5 | 2, 4, 2 | 3, 2, 3 | 4, 4 | 0

Fretboard markings for measure 18: 3 | 2 | 2 | 4 | 4 | 0

20

2/3CIII -

23

A.H. --- |

2/3CVIII -

26

A.H. --- | A.H. --- | A.H.

1/2CV -

30

A.H.

Gnossienne No. 3

Erik Satie
Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

$\text{♩} = \text{ca. } 70$

2/3CVII-----

Sheet music and guitar tab for measures 1-4. The sheet music shows a treble clef, 4/4 time, and a key signature of one sharp. The tab shows the strings T, A, and B with fingerings and fret numbers. The music consists of eighth-note patterns with grace notes.

T 10 10 9 9 7 7 | 5 5 4 4 1 1 0 0 1 1
A 7 7 8 8 | 3 3 3 3 2 2 0 2 2
B 0 8 0 | 0 0 0 0 1 2 1 2

2/3CVII-----

Sheet music and guitar tab for measures 5-8. The music continues with eighth-note patterns and grace notes. The tab shows the strings T, A, and B with fingerings and fret numbers.

T 1 1 10 10 9 9 7 7 | 5 5 4 4 1 1 0 0 1 1
A 2 2 7 7 8 8 | 3 2 3 3 2 2 0 2 2
B 0 0 0 0 1 2 1 2

CIII-----

CIII-----

Sheet music and guitar tab for measures 9-12. The music includes grace notes and a melodic line. The tab shows the strings T, A, and B with fingerings and fret numbers.

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

CIII-----

12

Fingerings for the guitar tab (bottom staff):

6	3	5	3	5	3
5		5		5	
5		5		6	3
				5	
					3
					5

Fingerings for the guitar tab (bottom staff):

6	3	5	3	5	3
5		5		5	
5		5		6	3
				5	
				3	
				5	

2/3CII-----

16

Fingerings for the guitar tab (bottom staff):

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

Fingerings for the guitar tab (bottom staff):

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

2/3CII-----

20

Fingerings for the guitar tab (bottom staff):

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

Fingerings for the guitar tab (bottom staff):

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

2/3CII-----

24

Fingerings for the guitar tab (bottom staff):

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

Fingerings for the guitar tab (bottom staff):

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

2/3CII-----

27

2/3CII-----

31

5/6CI-----

35

5/6CI-----

39

43

5/6CI----- 5/6CI----- CIII----- 2/3CVII-----

2 0 1 4 3 1 0 2 | 1 1 2 2 2 | 3 3 3 3 3 | 10 10 9 9 7 7

2 3 3 3 3 2 | 1 3 3 3 3 | 5 5 5 5 5 | 0 7 8 7 8

1 3 3 3 3 1 | 1 3 3 3 3 | 5 5 5 5 5 | 0 7 8 7 8

47

2/3CVII-----

5 5 4 4 1 1 0 0 1 1 1 1 1 1 10 10 9 9 7 7

3 3 3 3 3 3 0 2 2 2 2 2 2 2 0 8 7 8 7 8

0 0 0 0 0 0 | 0 2 2 2 2 2 | 0 2 2 2 2 2 | 0 8 8 8 8 8

51

5 5 4 4 1 1 0 0 1 1 1 1 1 1 10 10 9 9 7 7

3 3 3 3 3 3 0 2 2 2 2 2 2 2 0 8 8 8 8 8

0 0 0 0 0 0 | 0 2 2 2 2 2 | 0 2 2 2 2 2 | 0 8 8 8 8 8

Blue Danube Waltz

Johann Strauss

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

$\text{♩} = 156$

The sheet music consists of five staves of musical notation for guitar. Each staff includes a treble clef, a key signature of two sharps, and a common time indicator. The first staff begins with a quarter note followed by eighth notes. The second staff starts with a half note. The third staff begins with a quarter note followed by eighth notes. The fourth staff starts with a half note. The fifth staff begins with a quarter note followed by eighth notes. Below each staff is a corresponding tablature staff with six horizontal lines representing the guitar strings. The tablature uses numbers to indicate the frets and a '0' to indicate open strings. Measure numbers 1, 7, 14, and 21 are indicated above the staves.

Drop D tuning:
(low to high) D-A-D-G-B-E

1
7
14
21

1/3CVII -
1/2CVII -

5/6CX -

27

2/3CVII -

Harm. -

(7) 4 5 | 14 | 10 7 7 | 2 0 | 0 7 5 | 5 | 3 3 3 2 | m

1 2 | 11 | 9 7 7 | 0 | 5 5 | 3 2 4 | 4 | 0 0

0 12 12 | 9 | 5 | 0 | 0 | 0 | 0 | 0

33

5/6CVII ----- 1/2CVI ----- 1/2CVII -

10 9 | 9 7 7 | 7 9 6 | 6 7 7 | 0 0

9 9 | 7 7 7 | 7 6 6 | 6 7 7 | 7 7

38

1/3CV - 5/6CVII -----

2 2 0 | 5 5 5 | 5 5 5 | 10 9 | 9 7 7 | 7 9 11

2 2 2 | 0 7 7 | 0 6 6 | 7 9 9 | 7 7 7 | 7 7

44

5/6CVII ----- 1/3CV -

12 10 10 | 9 7 7 | 7 5 | 4 2 3 4 | 7 7 7 | 0 5 5 | 5

7 7 | 7 4 | 6 0 | 3 4 | 7 7 7 | 7 6 | 7 0

2/3CII-----

50

*Harm.

Guitar tablature below:

3	2	5	2	2	2
2	0	14	14	14	14
12		0	12	12	12
			0	11	11
				0	0
					0

*5th string only.

2/3CII-----

57

**Harm.

Guitar tablature below:

(12)	10	10	10	10	10
11	11	11	11	11	11
0	2	2	2	2	2
	0	0	0	0	0
			12	12	12
				0	0
					0
					0

**As before

5/6CVI---

64

Guitar tablature below:

2	2	2	0	10	10
3	2	2	0	10	10
2	4	2	5	11	11
0	0	5		8	8
				8	6
				6	10
				6	8
				7	8

5/6CVI---

71

Guitar tablature below:

(8)	8	6	6	7	6
8	7	6	8	7	10
8	8	8	8	10	11
8	8	8	8	10	11
8	8	8	8	11	10
8	8	8	8	8	6
6	6	6	6	10	8
6	6	6	7	7	6

Musical score for piano, page 10, measures 78-79. The score consists of two staves. The left staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by 'C'). The right staff uses a bass clef, a key signature of one sharp (G#), and a common time (indicated by 'C'). Measure 78 begins with a forte dynamic. Measure 79 starts with a half note on the bass staff followed by a measure repeat sign. The music concludes with a final cadence.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) has a 7 at the 6th fret; string 5 has a 5 at the 5th fret; string 4 has a 3 at the 3rd fret; string 3 has a 0 at the 0th fret; string 2 has a 7 at the 7th fret; and string 1 (high E) has a 7 at the 7th fret. The 0 on string 3 indicates an open string.

**Harm.

*As before

**4th string only.

91

2/3CII----- 1/2CV-

***Harm.

***5th string only.

A musical score for piano, page 104, featuring ten measures of music. The key signature changes from C major to G major at measure 5. Measures 1-4 are in common time (indicated by a 'C'). Measures 5-10 are in 2/4 time (indicated by a '2/4'). The score includes a treble clef, a sharp sign, and a bass clef. Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note followed by eighth-note pairs. Measures 6-10 continue with eighth-note patterns, including some with grace notes and slurs.

Musical score for piano, page 13CIII. The score consists of two staves. The left staff uses a treble clef and a key signature of one sharp (F#). The right staff uses a bass clef and a key signature of one sharp (F#). The music is in common time. Measure 111 starts with a forte dynamic (ff) on the first beat. The melody continues with eighth-note patterns and rests. Measure 12 begins with a dynamic of ff. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 13 starts with a dynamic of ff. The melody features eighth-note pairs and sixteenth-note patterns. Measure 14 starts with a dynamic of ff. The melody consists of eighth-note pairs and sixteenth-note patterns.

Musical score for piano, page 118, section 1/3CIII-. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'ff.' (fortissimo) and 'p.' (pianissimo). The score is divided into measures by vertical bar lines.

A musical score for piano, page 124. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, featuring dynamic markings like forte (f), piano (p), and sforzando (sf). The bottom staff provides harmonic support with sustained notes and bassline. The key signature is one sharp, and the time signature is common time.

131

1/2CII----- 1/2CII--- 5/6CII---

138

i m a

144

1/2CII-----

151

1/2CII---- 5/6CII---- 5/6CVII---

157

2/3CVII - rit. 2/3CV a tempo

Fingerings for bottom staff:

10	7 7	7 9 7	7 5 9	8 7 5	7 4 7	7 5	5 5 2
0	7 7	7	0	7	0	0	0 0

164

Fingerings for bottom staff:

5	0	5	5 3	3 0	4 2 9	9 0	7 8
0	0	0 4 7	7	7 0	4	4	0

171

1/3CVII - 1/2CVII -

Fingerings for bottom staff:

8 3	5 0	5 0	4 2 9	9 9	7 7 7	7 7 7	0 9 0	0 4 2
0	0	4	4	0	0	0	9	0

178

Fingerings for bottom staff:

3 10	10 0	10 7	10 7 0	0 4 2	3 0	10 12	10 12 7 8	7 8 0
4	9	7	9 7 0	5	10	12	10 12 7	10 7

185

Harm. -

2/3CVII ↗

0 8 7 0 | 7 6 6 | 4 5 | 14 | 10 | 2 | 0 | 7 5 | 5
 7 | 7 | 0 | 12 12 | 9 | 7 | 0 | 5 | 5

192

p p i p i m i

5 4 7 5 4 7 | 5 4 4 2 1 2 | 3 2 0 3 2 0 | 3 2 7 5 4 5 | 12 10 9 10 10 11

197

i p i

1/2CVII ↗

12 10 9 10 7 7 | 8 7 10 7 7 7 | 9 7 6 7 7 7 | 0 9 | 7 0 | 3 2 4 0

Vienna Blood Waltz

Johann Strauss II

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

$\text{♩} = \text{ca. } 138$

♩

1/2CII - - - - -

Fine

27

2/3CII - - -

0 2 2 | 3 0 0 | 3 2 2 | 3 7 5 | 3 3 3 3 | 3 |

0 5 5 | 0 7 6 7 | 4 4 4 4 | 0 |

33

2/3CII -

m i a m i a
p p

2 3 | 0 | 2 2 2 2 | 2 2 0 | 0 |

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

40

1/2CII -

1/2CII -

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

4 2 4 | 2 | 2 2 2 | 0 | 4 | 4 3 | 2 3 | 3 0 |

D.S. al Fine

47

1/2CII - - - -

rit.

0 0 0 | 1 | 2 2 0 5 | 2 3 2 5 | 5 5 5 5 | 1 2 |

1 2 | 0 | 0 2 | 0 | 0 | 0 |

Radetzky March

Johann Strauss

Arranged by Bridget Mermikides



$\vartheta = \text{ca. } 78$

2/3CVI-7

The image shows a musical score for guitar. The top part is sheet music with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with grace notes indicated by '1' over stems and '2' over stems. The bottom part is a tablature (TAB) for six strings, showing fingerings and a dynamic marking 'm p' at the end of the measure.

5

a m i a m i
i p i p
p p

2 3 2 1 2 3 2 1 2 0 3 2 1 2 3 2 1 2 3 2 1 2 7 5 5 7
2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 0 7

13

2 3 2 1 2 3 2 1 | 2 0 3 2 1 | 2 3 2 1 2 3 2 1 | 2 7 5 5 7
2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 7 0 7

17

1/2CVII-----
9 14 12 | 7 12 10 7 | 9 7 10 8 7 9 | 7 10 7 7 10 9
7 11 0 | 7 0 | 9 0 | 7 0 | 10 7 | 10 2

21

10 12 10 9 10 | 10 15 12 10 9 | 10 12 10 9 10 | 10 12 10 9 | 10 14 10 5
0 0 | 0 0 | 9 9 | 9 9 | 10 2

25

2/3CII-----
2/3CVII-----
5 3 7 | 7 5 7 10 | 9 9 7 10 8 | 7 7 10 8 7
2 2 2 7 | 0 7 7 7 | 0 7 7 7 | 0 7 7 7

29

2/3CII- 5/6CIX- 5/6CIX-

5 2 3 7 | 7 5 7 10 | 9 11 12 10 | 9 11 12 10

0 2 2 7 | 0 9 9 9 | 9 9 9 9 | 9 9 9 9

33

5/6CIX-

14 14 14 14 14 14 | 14 14 14 14 14 14 | 14 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1

11 12 11 12 | 11 12 11 12 | 11 9 9 9 | 9 9 9 9

rit.

14 14 14 14 14 14 | 14 14 14 14 14 14 | 14 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1

11 12 11 12 | 11 12 11 12 | 11 9 9 9 | 9 9 9 9

37

a tempo

2 3 2 1 2 3 2 1 | 2 0 3 2 1 | 2 3 2 1 2 3 2 1 | 2 7 5 7 5 7

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 7 0 7

41

2/3CV-

3 7 5 5 5 | 7 7 5 7 | 9 10 7 9 | 5 9 5 7 5 8

5 4 | 0 0 | 7 7 | 6 0 | 5 5 7 5 8

58

1/3CV-
1/2CVII-----

9 9
5 6 6 7 | 5 5 9 9 9
7 7 7 0 | 6 7 7 4 6 | 7 9 7 7 10
0 | 9 9 7 9 9

62

1/2CVII - - - - - 1/2CIX - - - - -

9 7 7 7 | 9 10 9 9 9 | 6 7 7 7 7 | 5 9 9 |
9 9 9 | 0 11 11 11 | 5 7 7 7 | 0 7 7 7 |
0 9 9 | 0 11 11 11 | 5 7 7 7 | 0 7 7 7 |

66

1/3CV - - - - - 1/2CVII - - - - -

5 9 9 | 5 9 9 9 | 6 7 7 7 | 7 9 7 10 |
6 7 7 6 7 | 5 6 7 6 7 | 0 7 7 | 0 9 7 9 |
0 9 9 | 0 11 11 11 | 0 7 7 | 0 7 7 9 |

70

1/2CVII - - - - - 1/3CV - - - - -

9 7 7 7 | 9 10 9 7, 9 7 | 5 5 5 4 6 | 7 9 7 10 |
9 9 9 9 | 0 0 0 0 | 0 7 7 | 0 7 0 |

74

1/2CVII - - - - - 1/3CV - - - - -

9 7 7 7 | 5 5 9 6 6 9 6 | 6 0 0 0 | 7 9 7 10 |
9 9 9 9 | 0 0 0 0 | 0 0 0 0 | 7 7 0 |

78

1/2CVII-
1/3CV-
1/2CVII-

9 7 7 7 | 6 5 5 9 12 10 9 | 7 5 4 7 5 7 6 4 | 5 9 9
7 0 | 0 | 0 | 0

82

1/3CV-
1/2CVII-
1/2CVII-----

5 9 9 | 5 5 9 9 9 7 | 6 7 7 4,6 | 7 9 7 9 9 10
6 7 6 7 | 0 7 7 7 | 0 7 7 | 0

1. 2.

86

1/2CVII-----
1/3CV-
1/2CVII-----

9 7 7 7 | 9 10 9 7 | 5 5 5 6,7 | 5 5 5
9 9 9 9 | 0 0 0 | 0 0 0 | 0

90

10 10 10 | 14 12 10 | 9 7,6 7 9 10 12 | 10 11
11 0 | 12 11 9 7 | 6 12 | 11 2

94

2 3 2 1 2 3 2 1 | 2 0 3 2 1 | 2 3 2 1 2 3 2 1 | 2 7 5 5 7
2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 7 0 7

98

2/3CV-----
3 7 5 5 5 | 7 7 5 7 | 9 10 7 9 | 5 9 { 5 7 5 8
4 4 | 0 0 | 7 0 | 6 0 { 5 5

102

2 3 2 1 2 3 2 1 | 2 0 3 2 1 | 2 3 2 1 2 3 2 1 | 2 7 5 5 7
2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 7 0 7

106

1/2CVII- | 1/2CVII- | 1/2CVII- |
9 14 12 | 7 12 10 | 7 9 | 7 10 8 7 9 | 7 10 10
7 0 | 0 0 | 0 0 | 0 0 | 0 0

Gran Vals

Francisco Tárrega
Arranged by Bridget Mermikides



$\text{♩} = \text{ca. } 160$

1/2CII -

T A B

2 5 | 5 6 6 | 7 6 6 | 2 2 2 | 4 2 2 | 4 2 2 | 5 2 2 | 5 2 2 |

0 7 7 | 0 7 7 | 0 | 0 | 0 | 0 | 0 | 0 |

5/6CII -

5/6CVII -

4 2 | 3 3 | 2 3 3 | 4 3 3 | 9 9 9 | 7 9 9 | 12 10 | 11 9 |

4 4 | 2 4 5 | 0 | 2 | 0 | 7 | 0 |

1/2CVII -

1/2CII -

Harm.

9 7 | 7 5 | 2 5 | 5 6 6 | 7 6 6 | 2 2 2 |

7 9 | 0 6 5 | 7 0 | 7 6 6 | 0 | 0 |

1/2CII - - -

20

4 2 2 | 4 2 2 | 5 2 2 | 12 11 11 | 10 11 11 | 7 7 7 | 10 10 10

0 0 0 0 0 7 0 0 0 0 0 0

5/6CVII - - -

27

9 10 10 | 5 6 6 | 7 8 9 8 | 7 9 9 7 | 5 6 | 12 11 14 12

7 0 0 7 0 7 9 0 ||

2/3CIX - - -

33

9 11 9 7 9 | 4 5 4 5 4 | 5 4 4 4 | 14 11 12 9 | 12 11 11 | 11 7 9 10

0 0 0 4 4 4 4 9 9 9 9 7 ||

1/2CII - -

39

9 11 9 7 9 | 12 11 14 12 | 9 11 9 7 9 | 7 6 4 5 12 | 12 2 2 | 0 4 6 7 4 6

0 0 0 0 0 0 0 7 6 4 5 12 0 4 6 7 4 6 ||

1. ||2.

45

5/6CII

CII-----

51

CII-----

57

CIV-----

1. ||2.

63

CII

CII-----

2/3CIV-----

2/3CIV-----

69

5/6IX----- 7
5/6CII----- 7

Guitar tab fretboard positions:

7	9	9		
9				
7	10	10		
0	11	12	13	14
	12	11	10	10
	9	9		
2	4	5	2	

75

Guitar tab fretboard positions:

5	4	1	1	
0		4	7	
7	9	9		
9			9	
7	9	9		
11	10	10		
0	11	12	13	14

1. 2.

5/6IX----- CVII-----

Guitar tab fretboard positions:

12	11	10	10
9	9	7	7
7		2	4
0		0	0
4	7	.	.
0	1	2	2
2	4	0	0
2	5		

87

1/2CII----- 7
5/6CII----- 7

Guitar tab fretboard positions:

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

94

5/6 CVII - - - - -

2 3 3 4 4 3 5 9 9 9 7 9 9 12 10 11 9
4 4 5 0 2 0 7 0 0 7 0 0 11 0

100

1/2 CVII - - - - -

Harm.

9 7 7 9 7 5 6 5 2 5 5 6 6 7 7 6 6 2 2 2 2
0 0 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 0

106

1/2 CII - - - - -

CVII - - - - -

4 2 2 4 2 2 5 2 2 12 11 11 10 11 11 7 7 7 10 10 10
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

113

5/6 CVII - - - - -

1/3 CV - - - - -

9 10 10 5 6 6 7 8 8 7 9 9 7 5 5 6 0 7 9 0
7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Recuerdos de la Alhambra

Francisco Tárrega

Arranged by Bridget Mermikides



$\text{♩} = \text{ca. } 72$

The sheet music consists of five staves of musical notation for a classical guitar. The top staff shows a treble clef, a common time signature, and a tempo of ca. 72 BPM. It features sixteenth-note patterns with various slurs and grace notes. The subsequent staves provide tablature for each string (T, A, B) with corresponding fingerings (e.g., 1, 2, 3, 4) and dynamic markings like $\text{\textcircled{p}}$. The music is divided into measures by vertical bar lines, with some measures spanning multiple staves. Fingerings and dynamic markings are placed above the staves where applicable.

*w/ base segment of finger

Musical score for guitar. The top staff shows a melodic line with a treble clef, a '11' measure number, a '2' time signature, and a '2/3CIX-' key signature. The bottom staff shows a harmonic bass line with a bass clef, a '0' measure number, and a 'P.' dynamic. The score includes a 3rd finger pick mark above the first measure of the melodic line.

11 2 2/3CIX-

0 P.

17

CL - - - - -

19

21

23

25

1 3 4 2 3

1 3 4 2 3

2 2 2 2 2 2 3 2 2 2 2 2 10 10 10 10 10 12 10 10 10 10 10 3 2 2 2 2 4

0 4 4 4 0 12 12 12 4

29

CII

CIV-

5 5 5 5 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 4 4 4 4

4 2 2 4 6 5 4 5 6

2 4

Sheet music for guitar, measures 31-32. The key signature is A major (no sharps or flats). Measure 31 starts with a bass note (F#) followed by a treble note (D). The melody consists of eighth-note patterns: (D, E, F#), (G, A, B), (D, E, F#), (G, A, B). Measures 32 begin with a bass note (E) followed by a treble note (D). The melody continues with eighth-note patterns: (D, E, F#), (G, A, B), (D, E, F#), (G, A, B).

33

1.

35

2.

37

39

41

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

0 2 2 2

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

5 6 6 6 6 6

43

3 3 3 3 3 3 2 2 2 2 2 2 0 0 0 0 0 0

3 2 2 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 4 2 2 2 3 2 2 2

2 0

45

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0

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

0

47

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

0 3 2 3 2 3

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

0 2 2 2 2 2

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) has a '0' at the 1st fret; string 5 (B) has a '0' at the 1st fret; string 4 (G) has a '0' at the 1st fret; string 3 (D) has a '2' at the 1st fret; string 2 (A) has a '0' at the 1st fret; and string 1 (E) has a '0' at the 1st fret. The 2nd fret is also indicated on each string.

Musical score for piano, page 51, measures 3-4. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measure 3 starts with a forte dynamic (F) and a sixteenth-note pattern. Measure 4 begins with a piano dynamic (P) and continues the sixteenth-note pattern. Measure 5 starts with a forte dynamic (F) and a sixteenth-note pattern. Measure 6 begins with a piano dynamic (P) and continues the sixteenth-note pattern. Measure 7 starts with a forte dynamic (F) and a sixteenth-note pattern. Measure 8 begins with a piano dynamic (P) and continues the sixteenth-note pattern.

Guitar tablature for the first section of the solo. The left side shows a 12th-fret A major chord followed by a 12th-fret E major chord. The right side shows a 12th-fret A major chord followed by a 12th-fret E major chord.

Musical score for piano, page 10, measures 55-56. The score is in 2/3 time, C major (indicated by a C with a circle). Measure 55 starts with a forte dynamic (F) and a bass note. The melody consists of eighth-note patterns. Measure 56 begins with a bass note followed by a melodic line. The score includes rehearsal marks and measure numbers.

Fretboard diagram for the C major scale. The neck shows six strings and twelve frets. Fingerings are indicated above the strings: 0, 2, 2, 2, 5/10, 10, 11, 0, 2, 2, 2, 4, 5. The 12th fret is marked with a vertical line.

Theme from Swan Lake

Pyotr Ilyich Tchaikovsky

Arranged by Bridget Mermikides



$\text{♩} = \text{ca. } 75$

The image shows a musical score and its corresponding tablature for guitar. The score is in 4/4 time with a key signature of one sharp. It features a treble clef, a sharp sign, and a 4/4 time signature. The tablature below shows six strings and six frets. The first measure has a 'T' above the first string. The second measure starts with a '7' on the 6th string. The third measure starts with a '0' on the 5th string. The fourth measure starts with a '7' on the 6th string. The fifth measure starts with a '0' on the 5th string. The sixth measure starts with a '7' on the 6th string.

7

7 0 8 7 0 8 7 0 3 0 1 3 0 2 0 2 2 0 0 2

10

CII-----

14

CI-----

18

CII-----

21

24

27

31

35

40 CI-----

5/6CII-----

48

p a m i p a m i p a m i p a m i

50

54

7
4
7

0
8
0
8
0
8
0
0
0
0
0
0
0

59

0
2
0
0
2

0
0
0
7
0
5
7
8
5
0
7
0
7
0
7
0
2

65

2
(2)
4

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

La Donna e Mobile

Giuseppe Verdi

Arranged by Bridget Mermikides



$\text{♪} = \text{ca. } 130$

i m a m i

T A B

10 9 5 5 | 9 7 5 5 | 5 4 4 5 | 7 5 7 | 7 0 2 2

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

10 9 9 | 12 10 7 9 | 7 7 7 | 10 9 5 5

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

1/3CII- | 1/3CII- | 1/3CII- | 1/3CII- | 1/3CII---

14 9 7 5 | 5 4 4 5 | 7 5 7 | 7 0 2 2

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

18

0 2 0 0 | 0 0 1 1 | 2 3 2 2 | 2 2 2 2 | 0 2 0 0

1 2 2 2 | 0 2 2 | 1 1 | 2 4 4 | 4

23

{ 2 5 | { 3 5 3 2 0 | 2 9 | 12 12 12 | 12 10 12

{ 2 0 | { 0 2 0 | 4 4 | 0 0 | 11 11 0

28

10 12 10 9 7 | 5 5 5 9 | 12 10 12 13 12 9 | 10 9 10 10 5

12 10 9 7 | 6 6 6 0 | 0 0 0 | 0 0 0 | 0 2

32

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

0 6 4 | 2 | 0 | 0 1 0 | 0

Largo from Winter - 4 Seasons

Antonio Vivaldi

Arranged by Bridget Mermikides



$\text{♩} = \text{ca. } 40$

The sheet music consists of five staves of music for a six-string guitar. Each staff is accompanied by a corresponding tablature below it, showing the fingerings for each note. The music is in common time and major key signature of two sharps (D major). The first staff begins with a sixteenth-note pattern followed by eighth notes. The second staff starts with a eighth-note pattern followed by sixteenth-note patterns. The third staff begins with a eighth-note pattern followed by sixteenth-note patterns. The fourth staff begins with a eighth-note pattern followed by sixteenth-note patterns. The fifth staff begins with a eighth-note pattern followed by sixteenth-note patterns. The tablature shows the fret and string for each note, such as T 3, A 0, B 0 for the first staff's first note.

9

2 5 3 2 4 2 4 2 2 | 3 2 4 2 1 3 3 2 2

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

11

3 2 5 3 2 3 3 2 2 | 0 2 3 0 2 3 2 3 5 2 3 5

0 0 0 0 0 0 0 | 3 3 3 3 0 0 0 0 0 0

13

3 5 2 3 5 7 6 2 3 | 5 2 4 2 2 3 5 2 5 2 2 3

2 2 2 2 0 0 0 0 | 0 0 0 0 0 0 0 0

15

rit.

5 2 2 3 5 2 5 0 5 | 2 0 3 3 2 3 3

4 2 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Waltz of the Flowers

Pyotr Ilyich Tchaikovsky

Arranged by Bridget Mermikides



Drop D tuning:
(low to high) D-A-D-G-B-E

J = 140

2/3CII -----

12

2/3CII - - - - -

7

13

CIX - - - - -

18

2/3CII - - - - -

24

2/3CII - - - - - 5/6CIV - - - - -

(2)

2	2
4	4

2	3	2
4	4	2

3	2
3	3

0

5
3

3

0

2	4
---	---

5	7	4	7	5
4	4	6		

30

1/3CVII - - - - - 2/3CIV - - - - -

8	9	10	7	
9	10	8	10	9
6	5	6	4	6
4	6	5	6	5
7	4	5	6	4
4	6	5	7	
5	6	4	7	5
0				

35

1/2CII - - - - -

5	7	5	6	
6	4	2	4	
2	3	5		
4	2	4		
2	2	4		
0	4	4		
0	5	0		
10	10	9	10	9
10	10	9	10	

41

1/2CII - - - - - 1/2CII - - - - -

3	0	3
2	0	2
2	5	2
0	2	2
0	4	4
11	11	11
10	10	9
11	11	11
2	4	4
2	4	2
0	2	4

47

5/6CIII -

0 7 5 0 | 10 9 8 10 9 10 | 3 0 3 | 4 0 0 | 5 0 5 | 2 0 2 3 0
5 7 0 | 1 2 | 2 3 | 3 5 | 0 5 | 0 2 3 0

53

1/2CII - - - -

2 3 2 2 | 0 2 0 4 | 0 7 5 0 | 10 9 8 10 9 10 | 3 0 3 | 2 2 5 5
4 4 0 7 | 2 4 4 | 5 7 0 | 0 2 | 0 0 | 0 5 5

59

1/2CII - - - -

0 2 2 2 | 10 11 11 11 | 2 3 2 2 | 0 2 0 4 | 0 7 5 0 | 10 9 8 10 9 10
4 4 0 0 | 11 11 11 | 4 4 0 4 | 0 4 4 | 5 7 0 | 0 0

1.

2/3CVII - - - -

65

1/2CII -

10 7 10 | 10 7 10 | 10 5 2 3 4 | 5 2 0 2 4 3 | 10 10 11 12 9 | 10 10 11
7 7 7 | 8 7 7 | 7 | 2 4 3 | 7 | 11 7 8

71

1/2CV--- 2/3CV 1/2CV---

12 10 10 | 7 8 | 10 8 8 | 5 7 | 8 5 5 | 7 5 3 | 7 5 5 | 8 10 11
9 10 10 | 0 4 5 | 10 9 9 | 7 | 0 | 0 | 0 | 9

79

5/6CIX----

12 10 10 | 7 8 | 10 8 8 | 7 | 7 6 | 7 7 10 | 10 11 9 | 7 7 9 6
9 10 10 | 0 4 5 | 10 9 9 | 7 | 5 | 4 7 | 9 9 | 0 7 9

86

1/2CV--- 2/3CV

7 10 11 | 12 10 10 | 7 8 | 10 8 8 | 5 7 | 8 5 5 | 7 5 3
0 7 8 | 9 10 10 | 0 4 5 | 10 9 9 | 7 | 0 7 | 0 5

93

1/2CV--- 5/6CIX----

7 5 5 | 8 10 11 | 12 10 10 | 7 8 | 10 8 8 | 7 6 | 7 7 10 | 10 11
0 9 7 8 | 9 10 10 | 0 4 5 | 10 9 9 | 7 | 5 | 4 7 | 9

101

2 0 0 | 3 0 0 | 2 0 0 | 2 0 0 | 3 2 2 | 2 0 | 0 0 3 | 5 3 2 3

4 4 | 5 5 | 4 4 | 4 4 | 2 2 | 1 1 | 4 4 | 5 5

109

2 0 | 2 0 3 0 | 3 2 2 | 0 0 3 | 3 4 4 | 4 4 3 4 | 2 0 | 3 0 2 3 0

4 4 | 5 5 | 4 4 | 2 2 | 2 2 | 4 4 | 4 4 | 5 5

117

2 0 0 | 3 0 0 | 2 0 0 | 2 0 0 | 3 2 2 | 2 0 | 0 0 3 | 5 3 2 3

4 4 | 5 5 | 4 4 | 4 4 | 2 2 | 1 1 | 4 4 | 5 5

125

2/3CIV-

7 0 3 2 | 7 0 0 | 0 3 3 | 7 7 4 4 | 3 2 3 | 0 3 4 | 10 11

4 4 | 4 4 | 0 4 4 | 7 7 | 4 4 | 4 4 | 2 2 | 7 8

7 0 3 2 | 7 0 0 | 0 3 3 | 7 7 4 4 | 3 2 3 | 0 3 4 | 10 11

4 4 | 4 4 | 0 4 4 | 7 7 | 4 4 | 4 4 | 2 2 | 7 8

Sheet music for guitar in 133 time, key of A major (two sharps). The top staff shows a melodic line with grace notes and dynamic markings like $p.$. The bottom staff is a six-string guitar tablature with fingerings and a 1/2 CV performance instruction.

133

1/2 CV --- 1

12 10 10 | 7 8 10 8 8 5 7 8 5 5 7 5 3 7 5 5 8 10 11
10 10 0 4 5 10 9 9 7 0 0 5 6 0 5 7 5 9 7 8
9

141

12 10 10 | 7 8 | 10 8 8 | 8 | 5 | 7 0 | 7 0 | 7 0 | 7 0 | 7 0 | 7 0 | 0 7 0

162

1/2CII - - - - -
5/6CIII - - - - -
5/6CII - - - - -
CV - - - - -

0 2 3 | 4 2 2 0 | 5 3 4 5 | 2 5 2 5 3 | 5 7 8 5
2 4 4 | 4 | 3 | 2 | 5

CIX - - - - -
167
2/3CII - - - - -

6 9 7 6 7 9 | 12 10 9 10 12 | 0 | 5 4 3 2 0 3 | 2 3 2 2 3 2 | 3 2 3 2 2 2
7 | 9 | 8 10 | 0 | 6 5 | 2 4 4 | 0 | 0

2/3CII - - - - -

173

2 3 | 2 4 4 | 0 | 2 4 | 2 3 2 | 3 2 0 | 5 3 3 | 3 2 0 2 4
0 | 0 | 0 | 0 | 0 | 0 | 4 5 | 0 | 0

5/6CTV - - - - -
179
2/3CIV - - - - -

5 7 4 7 5 | 8 9 10 7 | 9 10 8 10 9 | 6 5 6 4 6 | 7 4 5 6 4 7
4 4 6 | 9 | 0 | 6 | 4 4 6 | 7 4 6 5 7

184

1/2CII -----

190

1/2CII -----

195

1/2CII ---

5/6CIII -

202

1/2CII -----

208

1/2CII - - - -

2 2 0 10 12 10 9 10 2 2 0 2 4 4 11 11 11 3 2 2 0 2 4 4 0 2 4 4 0 7 5 0

214

2/3CVII - - - -

10 9 10 9 8 10 9 10 7 10 7 7 10 7 7 10 9 10 6 7 9 10 9 10 9 10 9 10

219

7 9 7 8 9 10 9 10 9 10 7 9 7 8 9 10 9 10 9 7 10 9 10 9 7

224

1/2CVII - - - - 1/2CVII - - - -

10 9 10 9 7 10 9 10 9 7 10 10 14 15 17 10 10 5 10 7 7 7 0 0 0 7 0



About the Author

Bridget Mermikides (formerly Upson) grew up in a family of classical musicians in the Lake District of England and studied the cello at age 6. Upon hearing a John Williams recording at age 13, she became instantly and irrecoverably smitten with the classical guitar and has since devoted her life to the instrument.

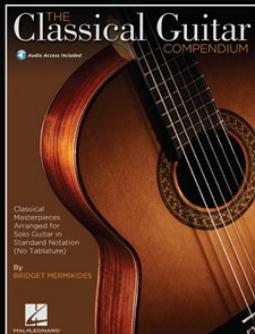
A graduate of the Royal Academy of Music (where she received tuition from John Williams and Julian Bream), Bridget now teaches, performs as a soloist and ensemble player and writes a monthly classical guitar column for *Guitar Techniques* magazine. Bridget lives in London with her husband and daughter.

www.bridgetmermikides.com

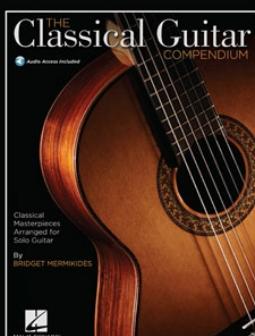


Audio Included

*Also available by
Bridget Mermikides:*



HL00151382
The Classical Guitar
Compendium
(Standard Notation)



HL00116836
The Classical Guitar
Compendium
(Standard Notation & Tab)

Albéniz

Asturias-Leyenda, Suite Espanola No. 5
Granada
Tango in D, Op. 165, No. 2

Bach

Arioso from Cantata, BWV 156
Prelude in C
Prelude in D Minor, BWV 999
Minuet in G

Beethoven

Ode to Joy

Bizet

Habanera

Boccherini

Minuet and Trio

Di Capua

O Solé Mio

Elgar

Nimrod

Dvořák

New World Symphony (Theme)

Grieg

Solveig's Song

Mozart

Eine Kleine Nachtmusik
Symphony No. 40 (abridged)

Mussorgsky

Pictures at an Exhibition,
Promenade Theme

Parry

Jerusalem

Puccini

O Mio Babbino Caro

Saint-Saëns

The Aquarium

Satie

Gymnopédie No. 2
Gnossienne No. 2
Gnossienne No. 3

Strauss

Blue Danube Waltz
Radetzky March

Strauss II

Vienna Blood Waltz

Tárrega

Gran Vals
Recuerdos de la Alhambra

Tchaikovsky

Theme from Swan Lake
Waltz of the Flowers

Verdi

La Donna e Mobile

Vivaldi

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