LIONA BOYD

FAVORITE SOLOS for CLASSICAL GUITAR

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FAVORITE SOLOS for CLASSICAL GUITAR

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PLAISIR D'AMOUR

(Recorded on The Best of Liona Boyd CBS 37788)

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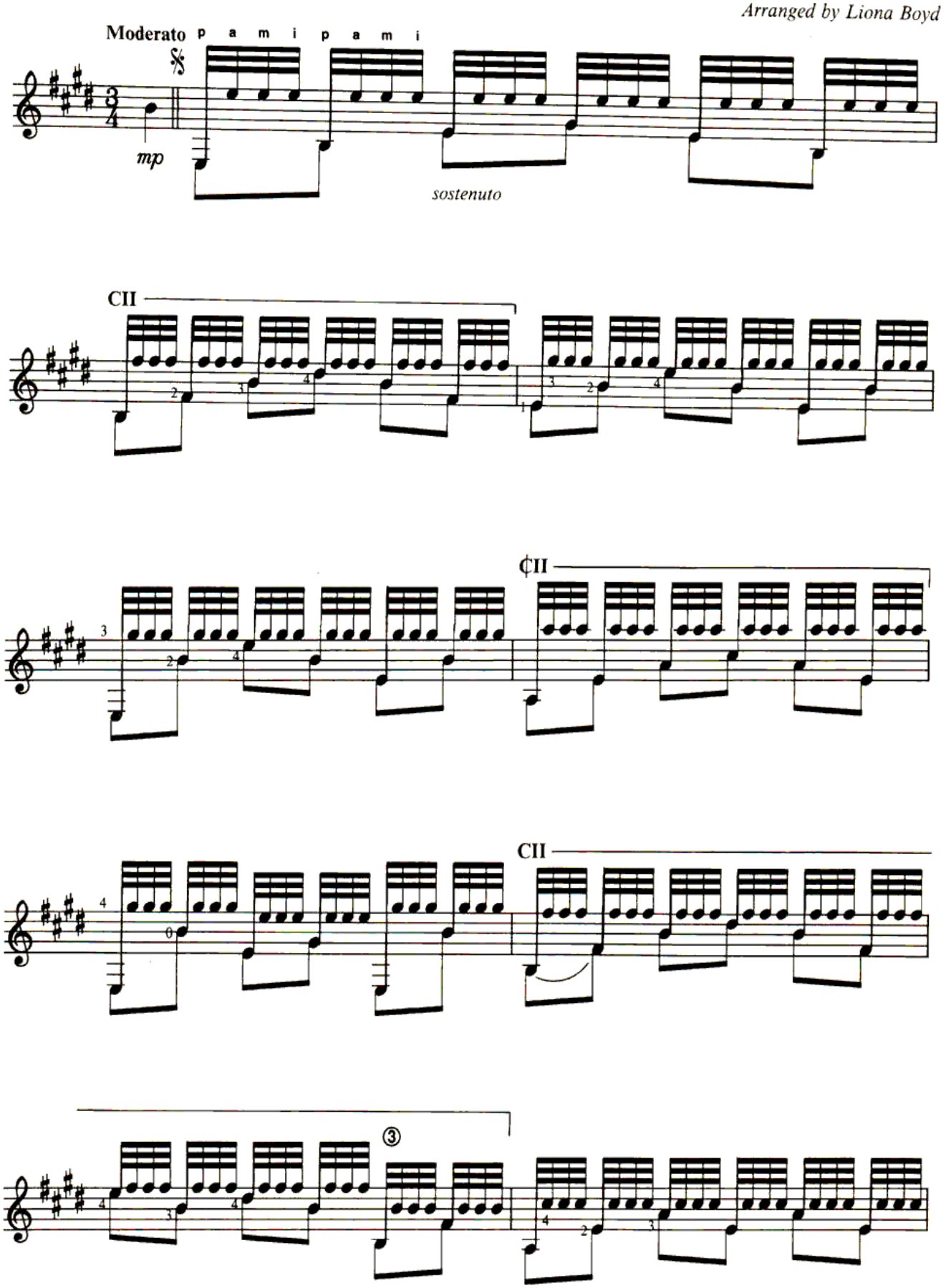
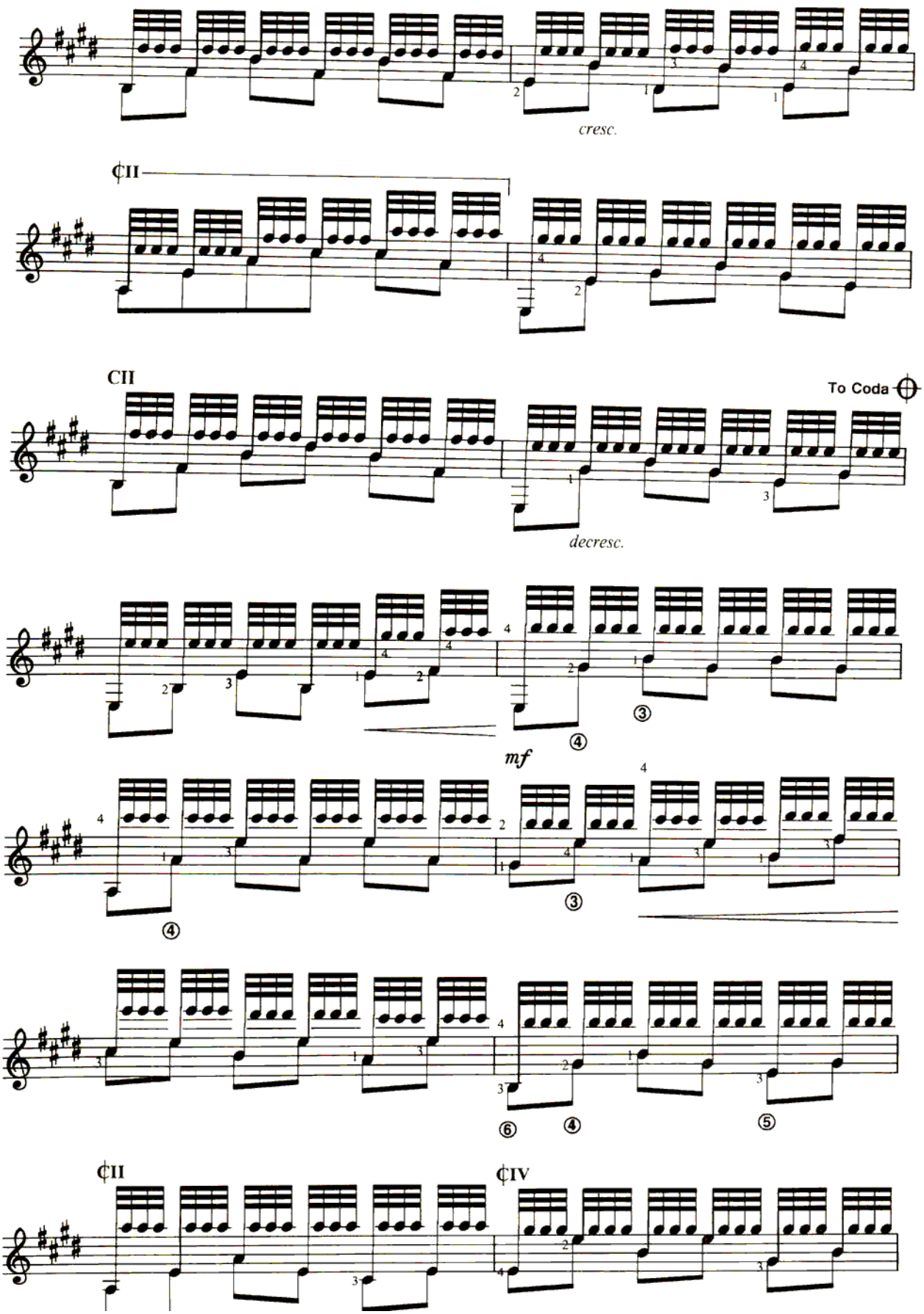
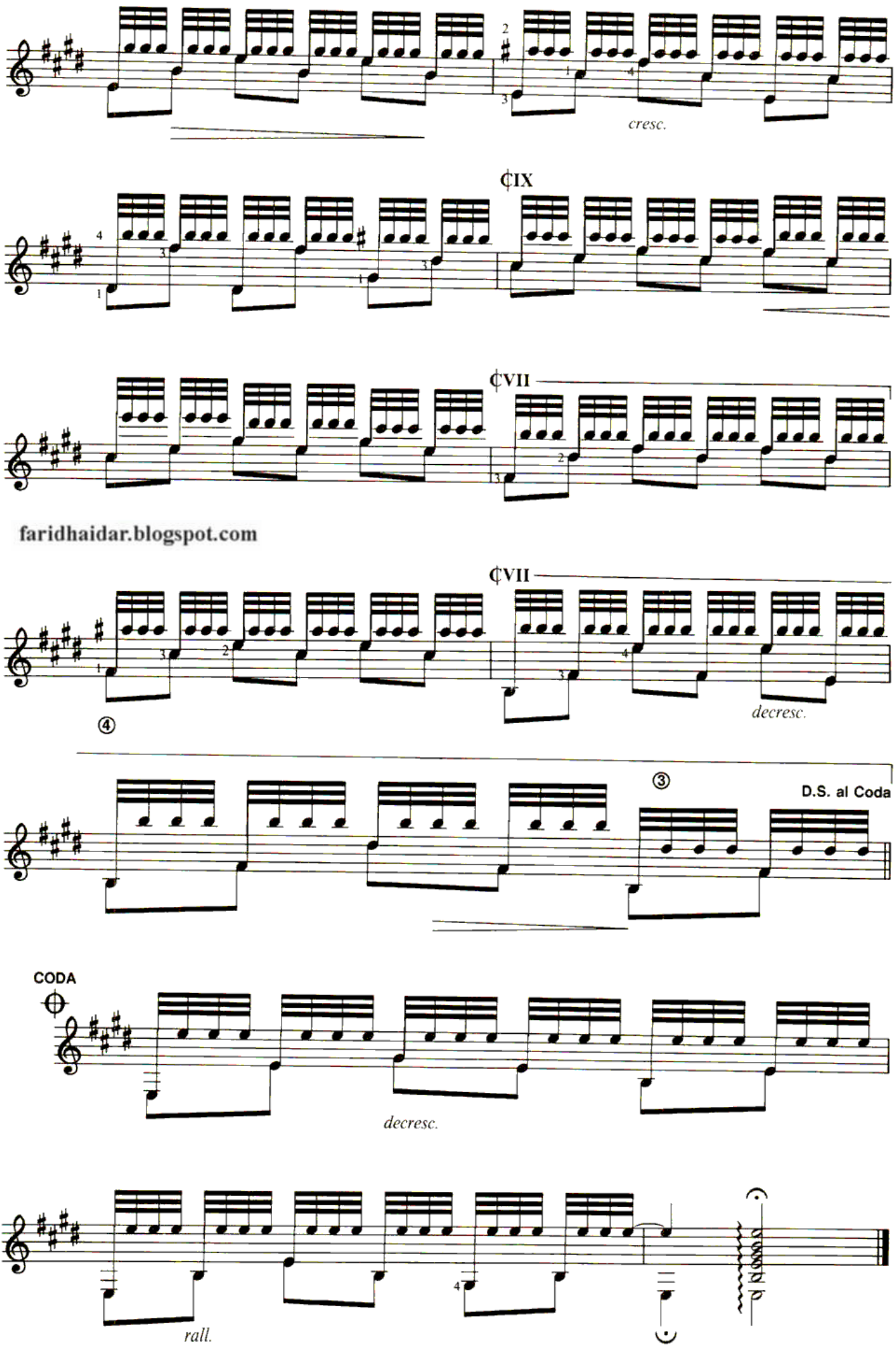
Martini
Arranged by Liona Boyd




cresc.
¢II
CII
To Coda
decresc.
mf
④
③
④
③
⑥
④
⑤
¢II
¢IV


cresc.
CIX
CVII
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CVII
decresc.
D.S. al Coda
CODA
decresc.
rall.

PRELUDE
Opus 28, No. 20

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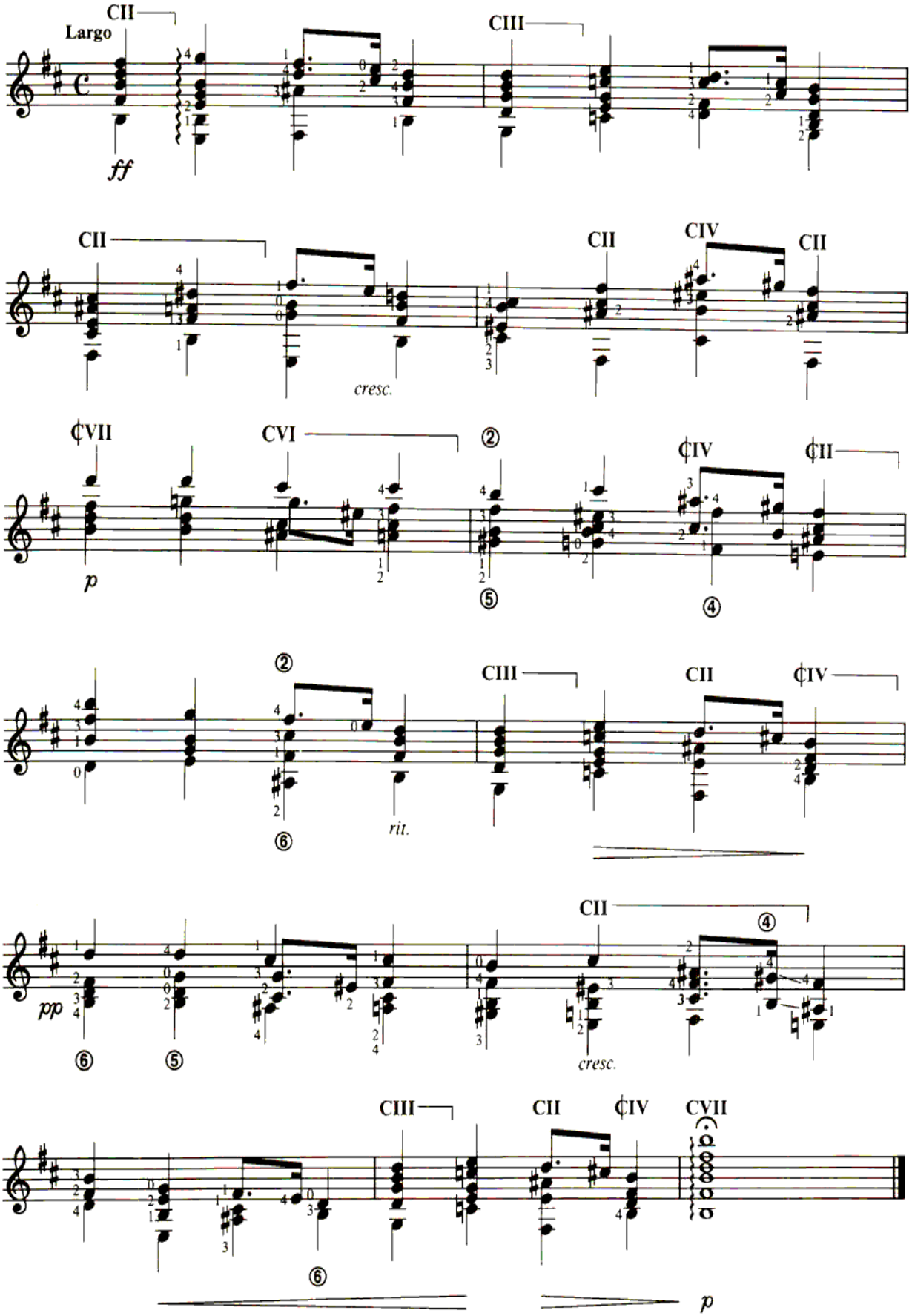
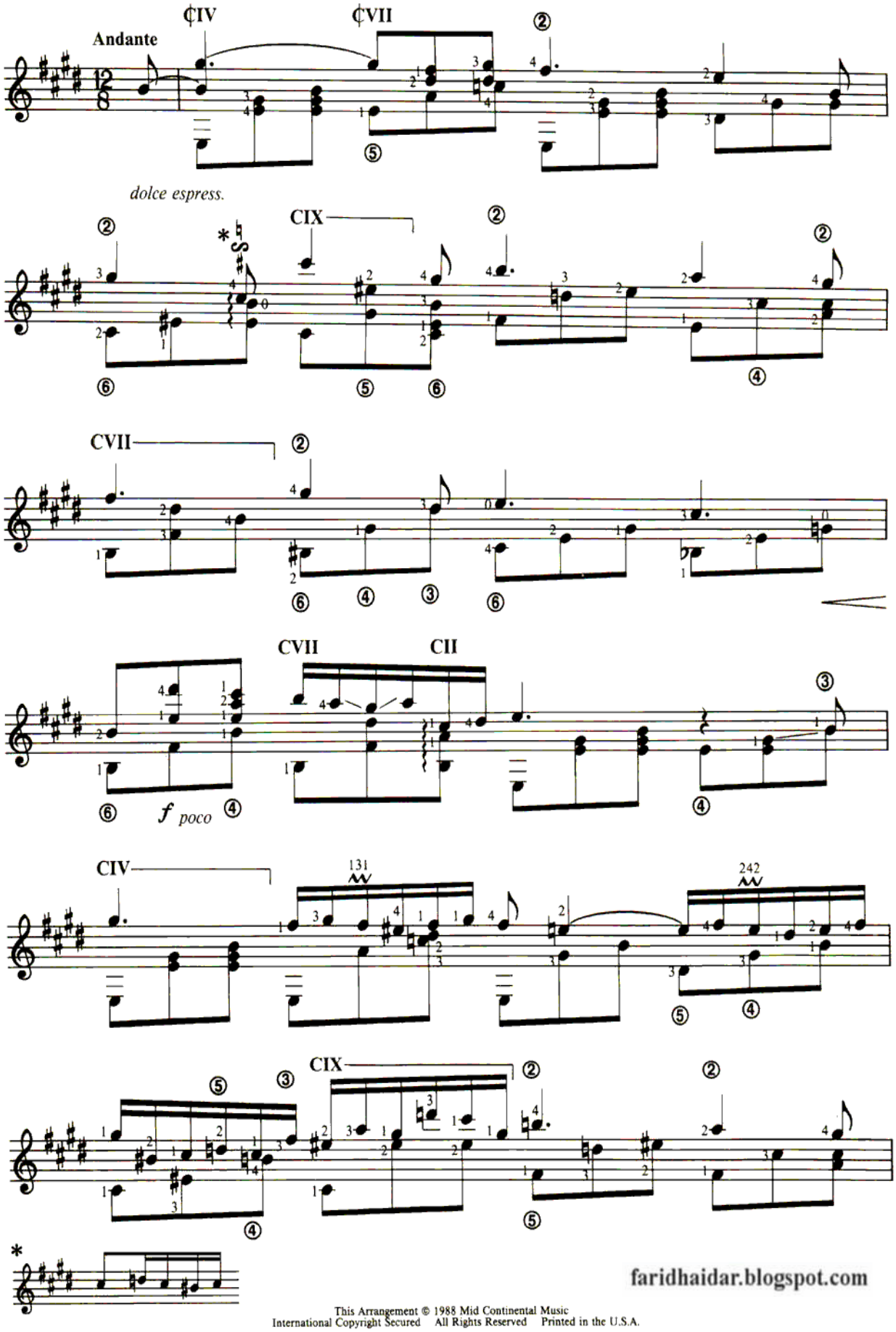
F. Chopin
Transcribed by Liona Boyd



NOCTURNE
Opus 9, No. 2

F. Chopin
Transcribed by Liona Boyd



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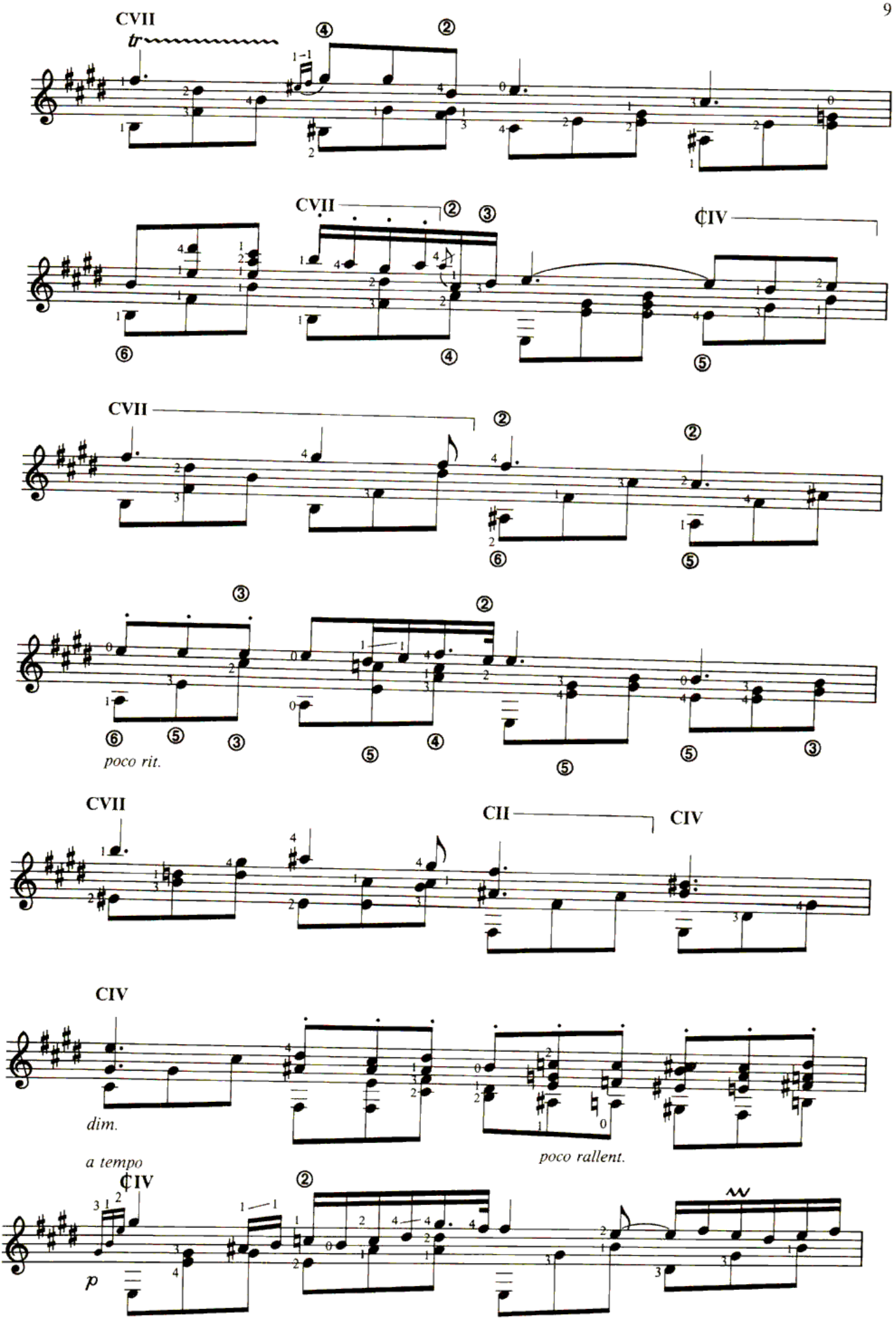

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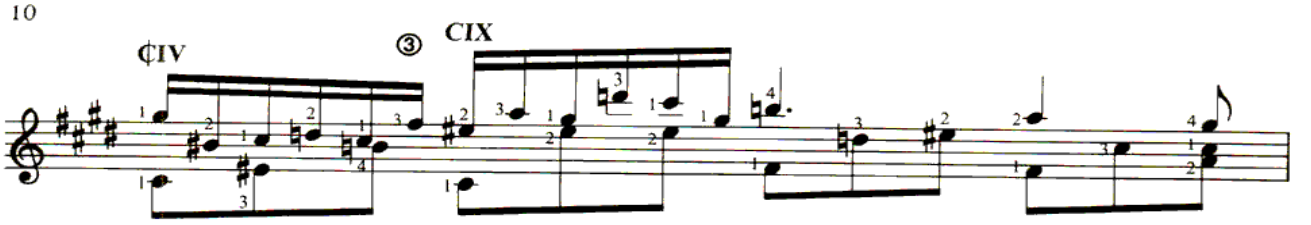

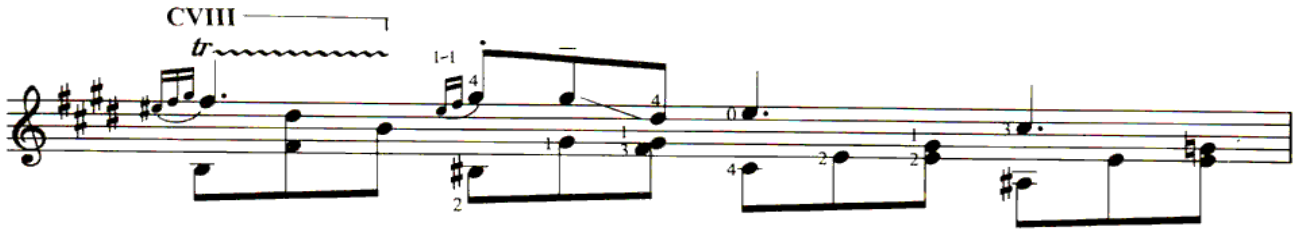

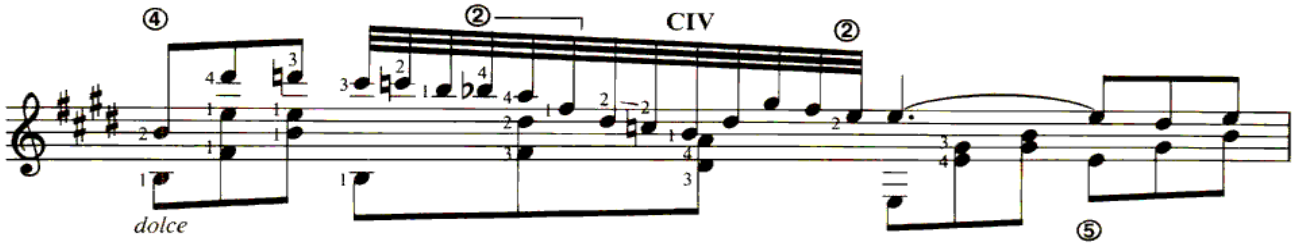

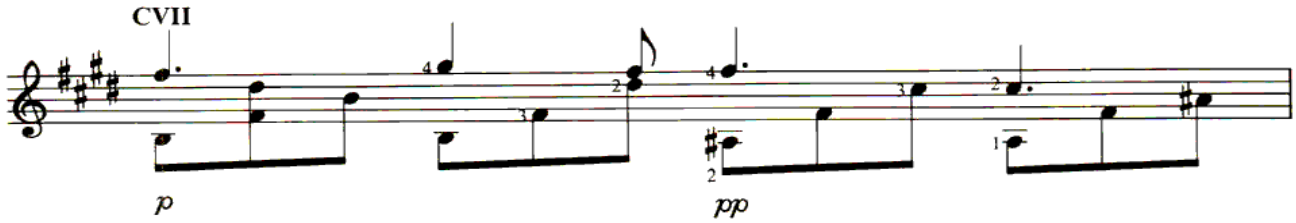

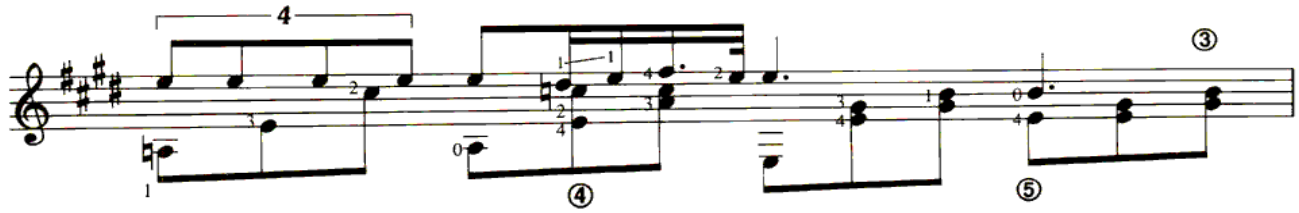

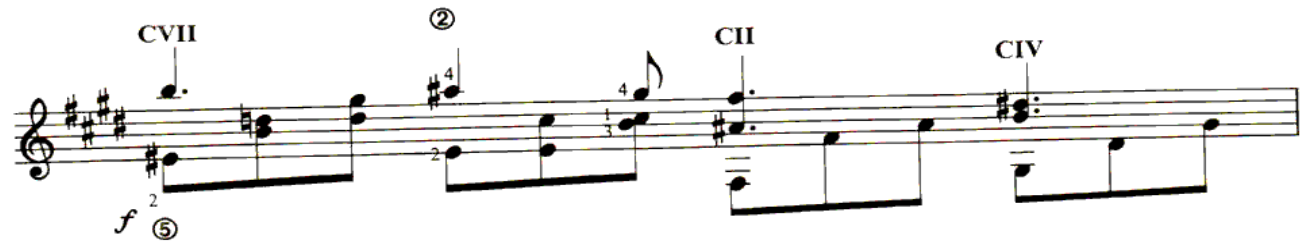

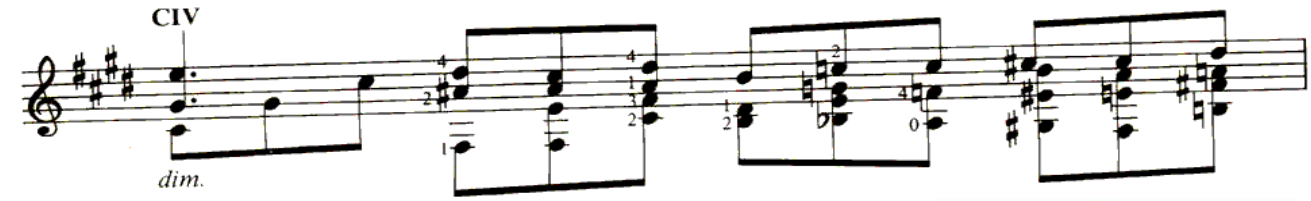

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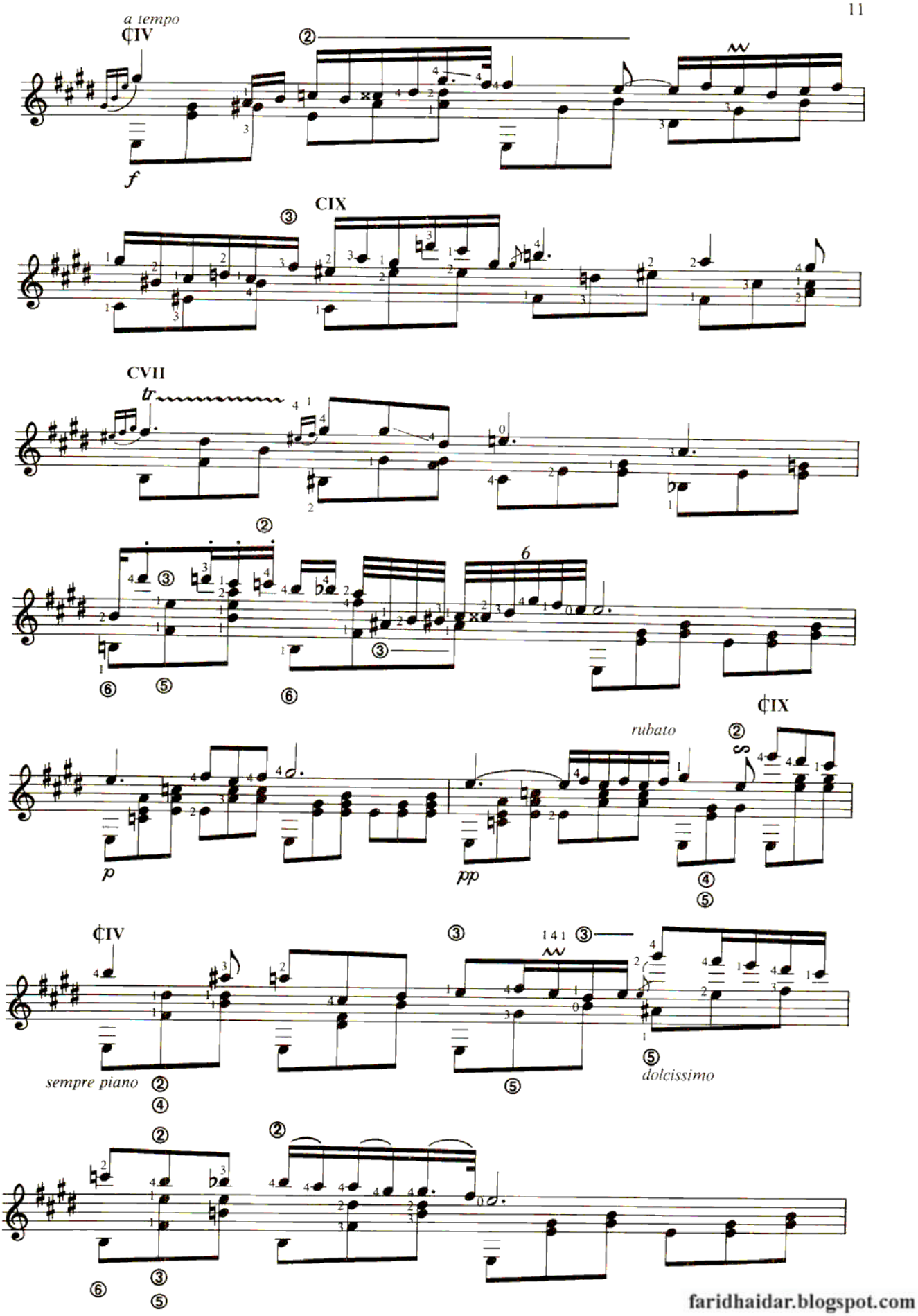

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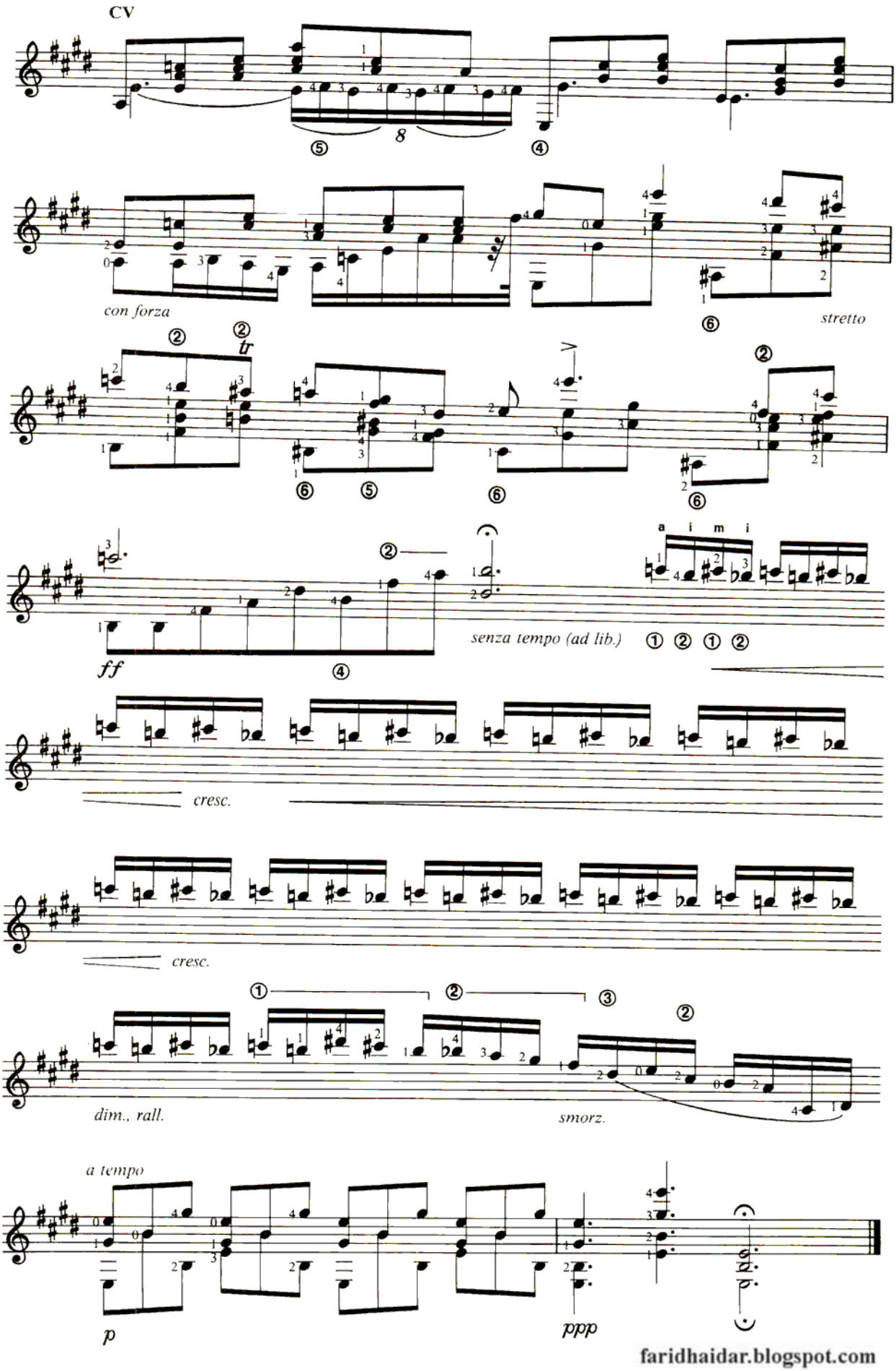

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VALS
Opus 64, No. 2

F. Chopin
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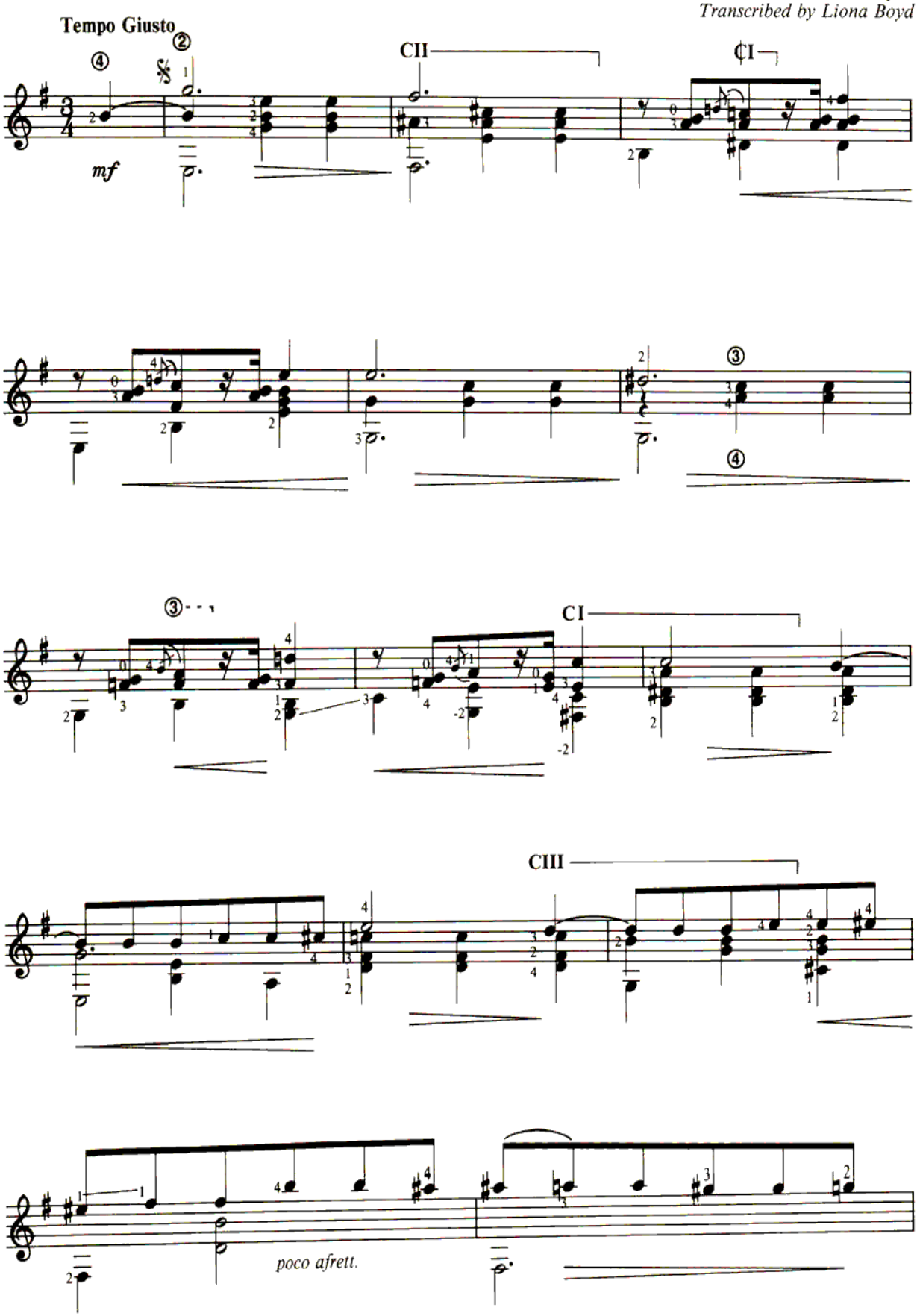

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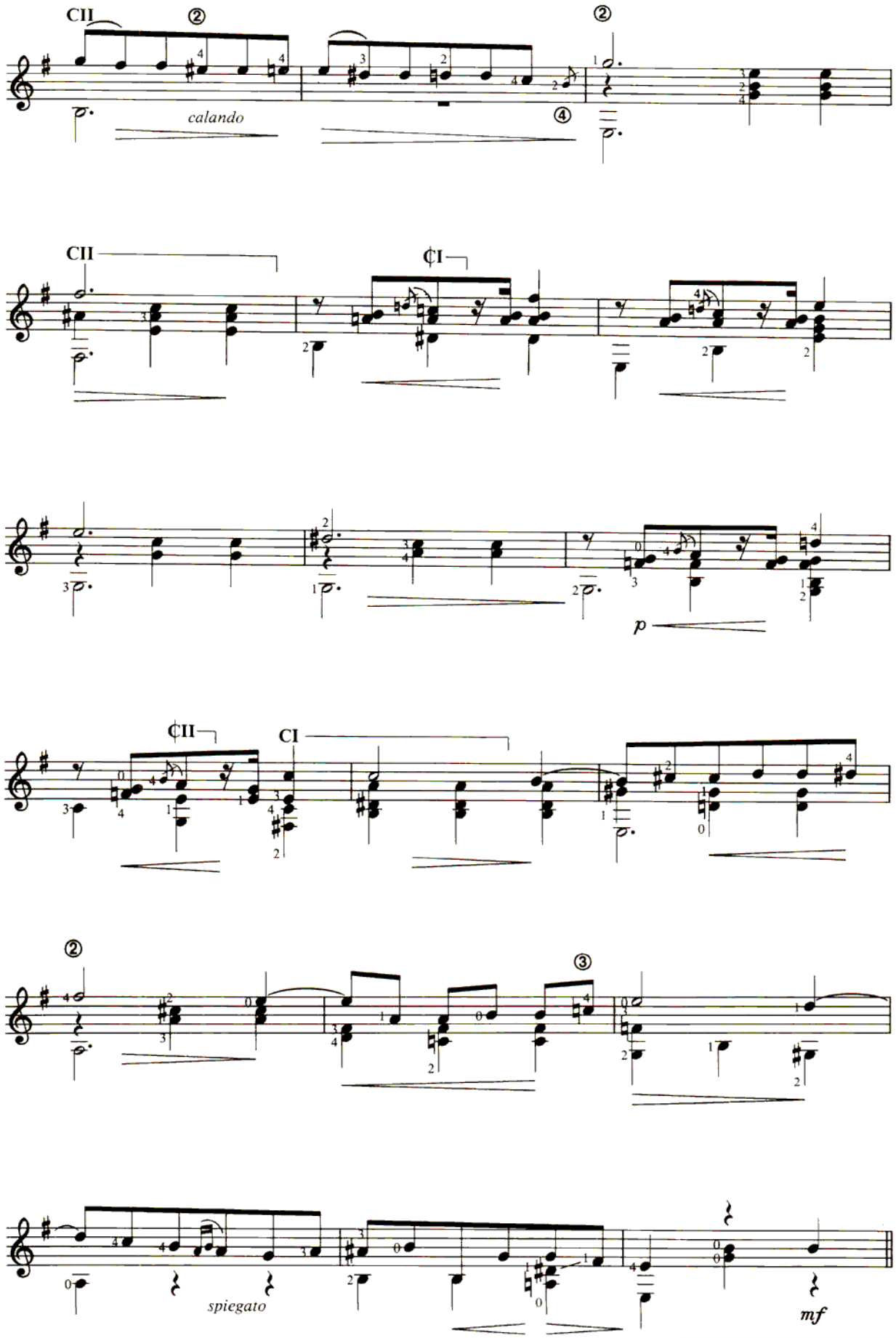

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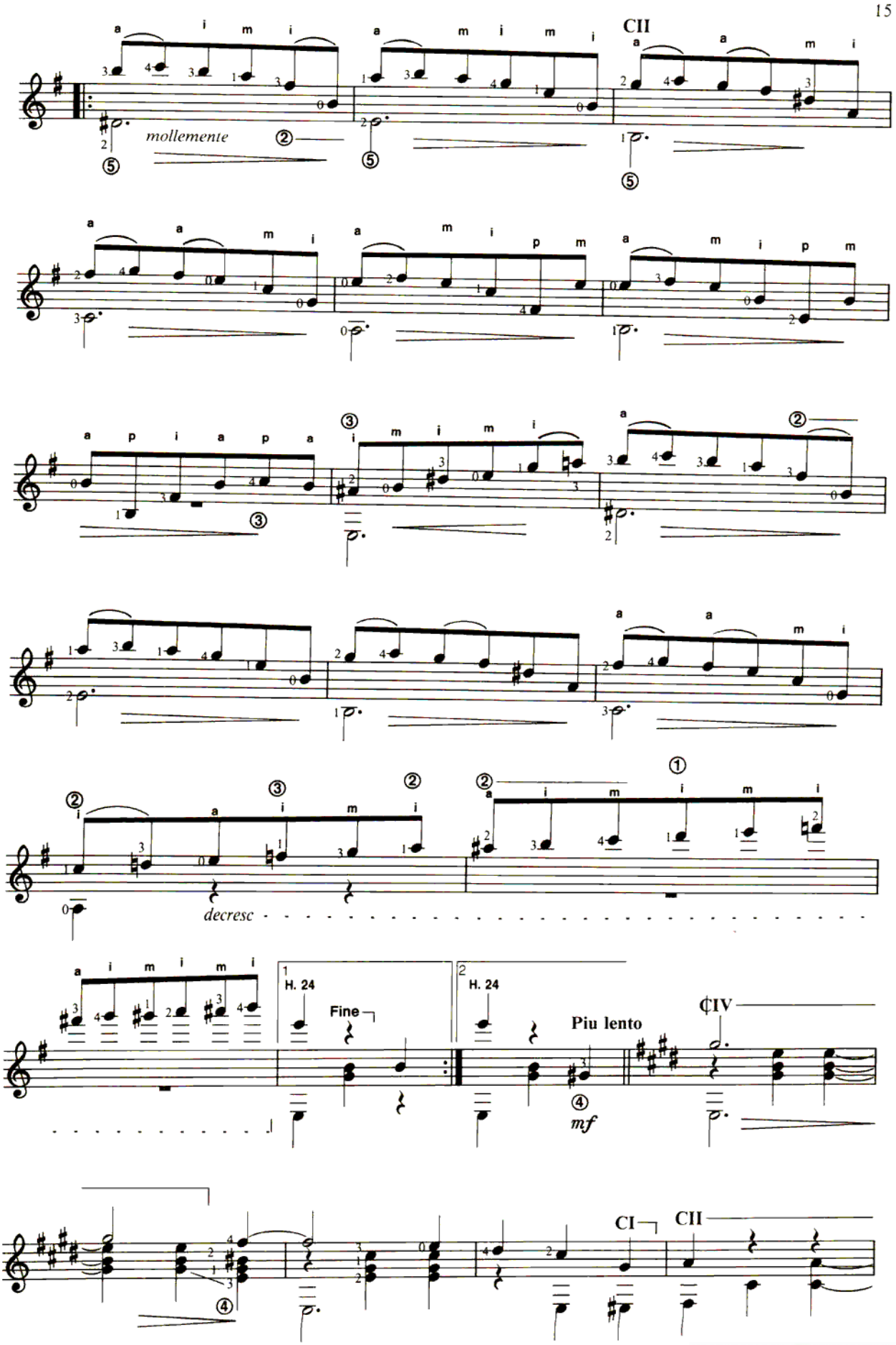

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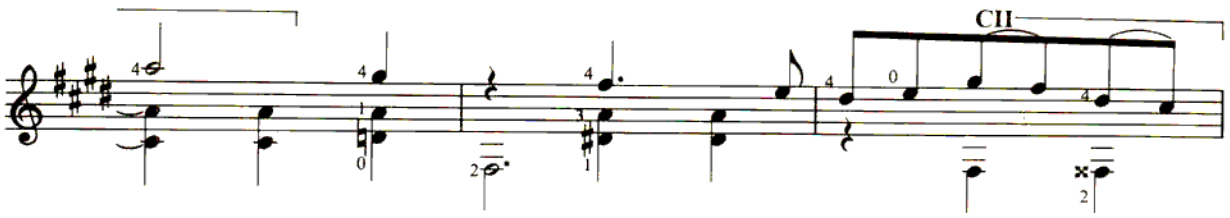

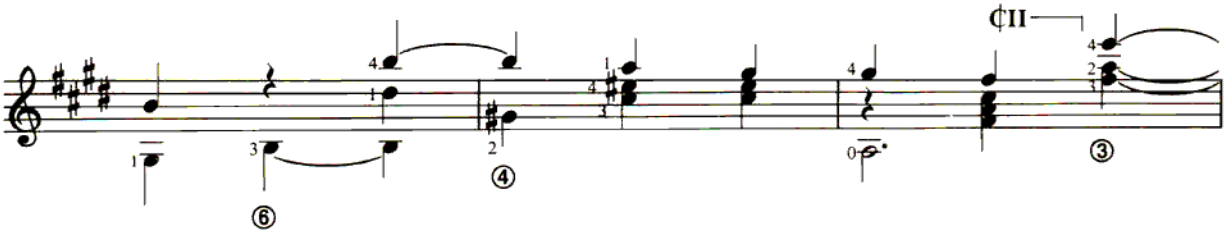

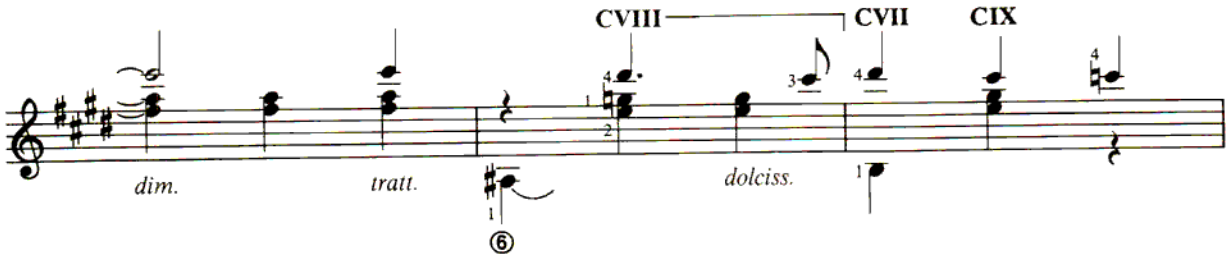

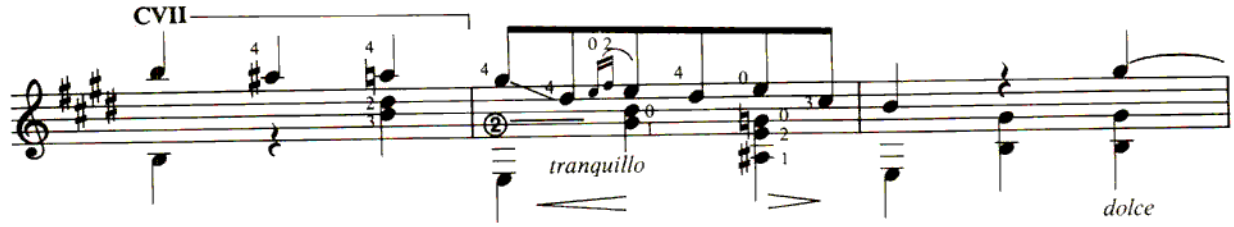

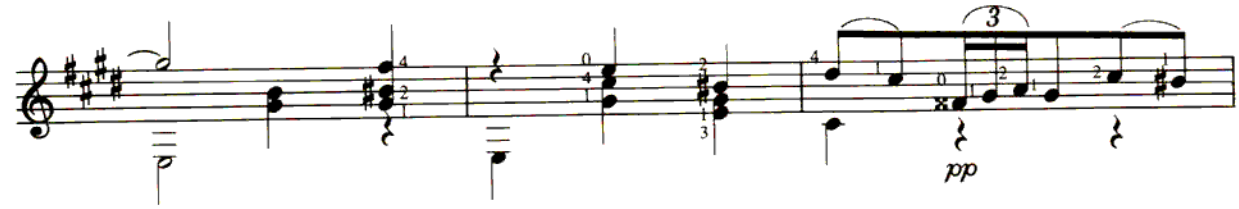

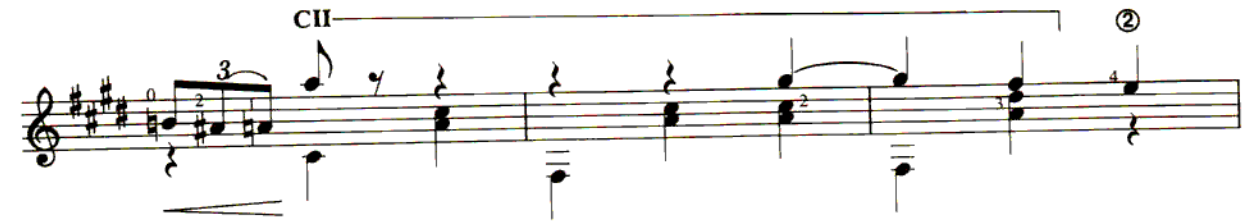

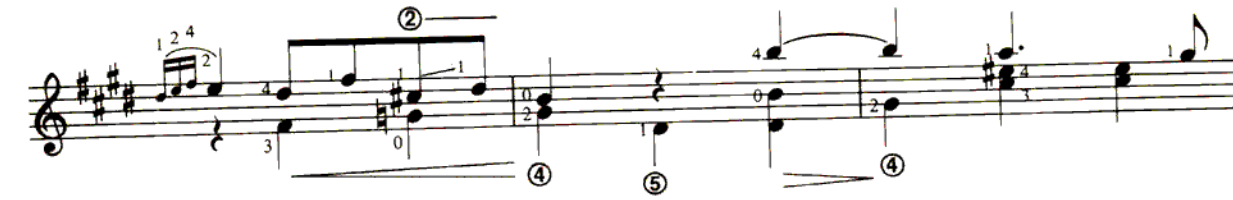

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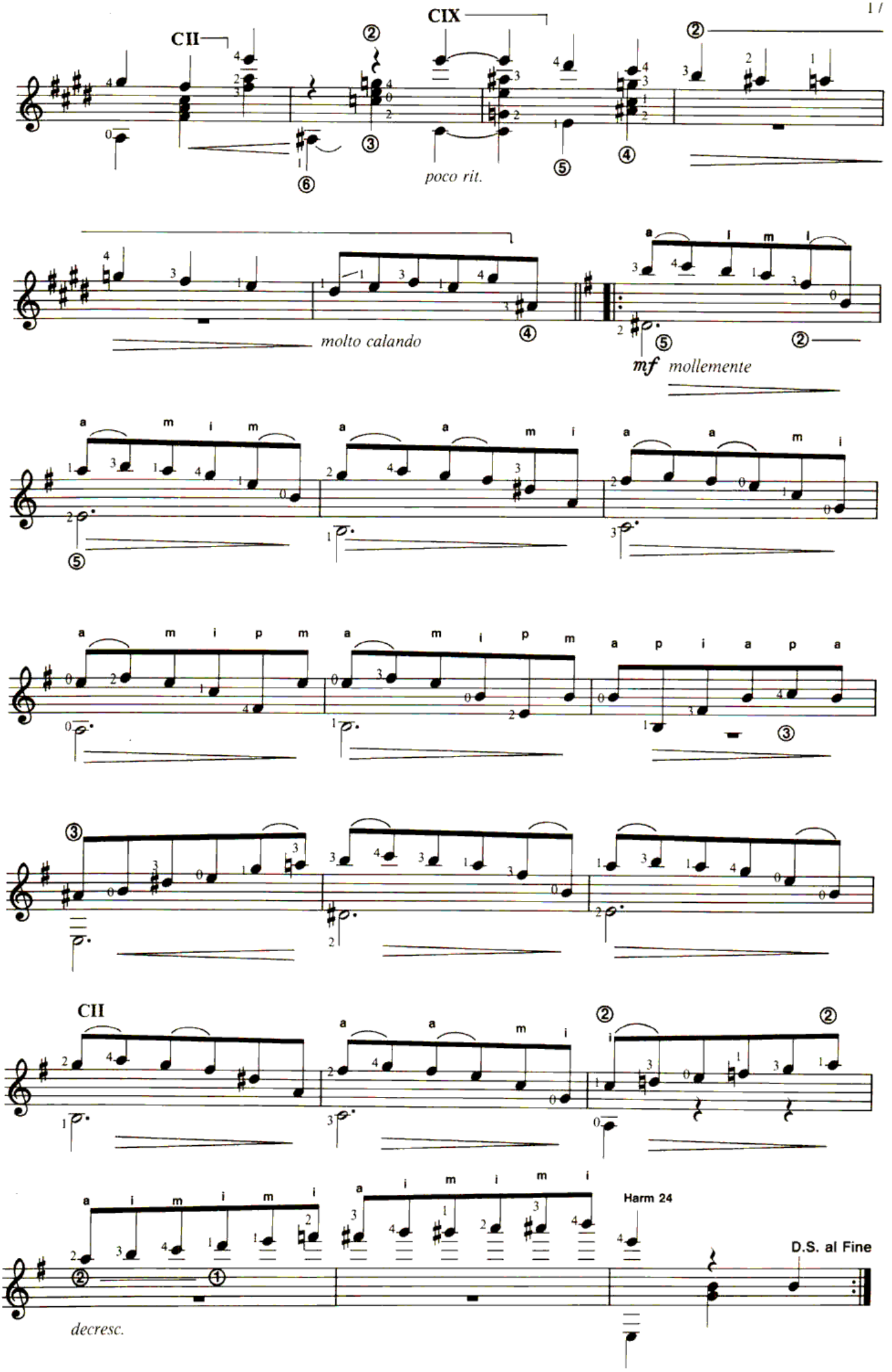

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MINUET

Opus 11, No. 6

(Recorded on Spanish Fantasy – Liona Boyd CBS M36675)

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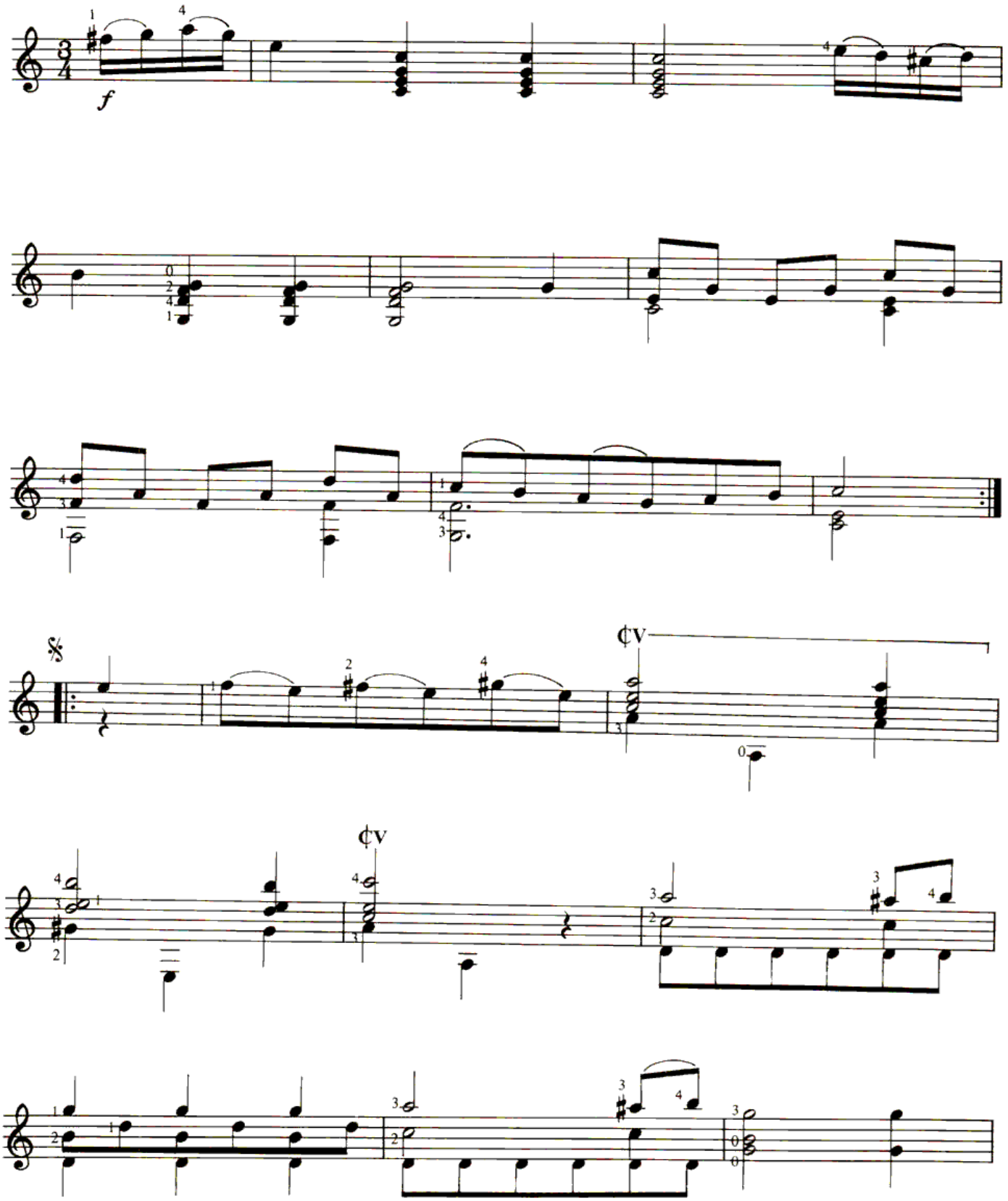
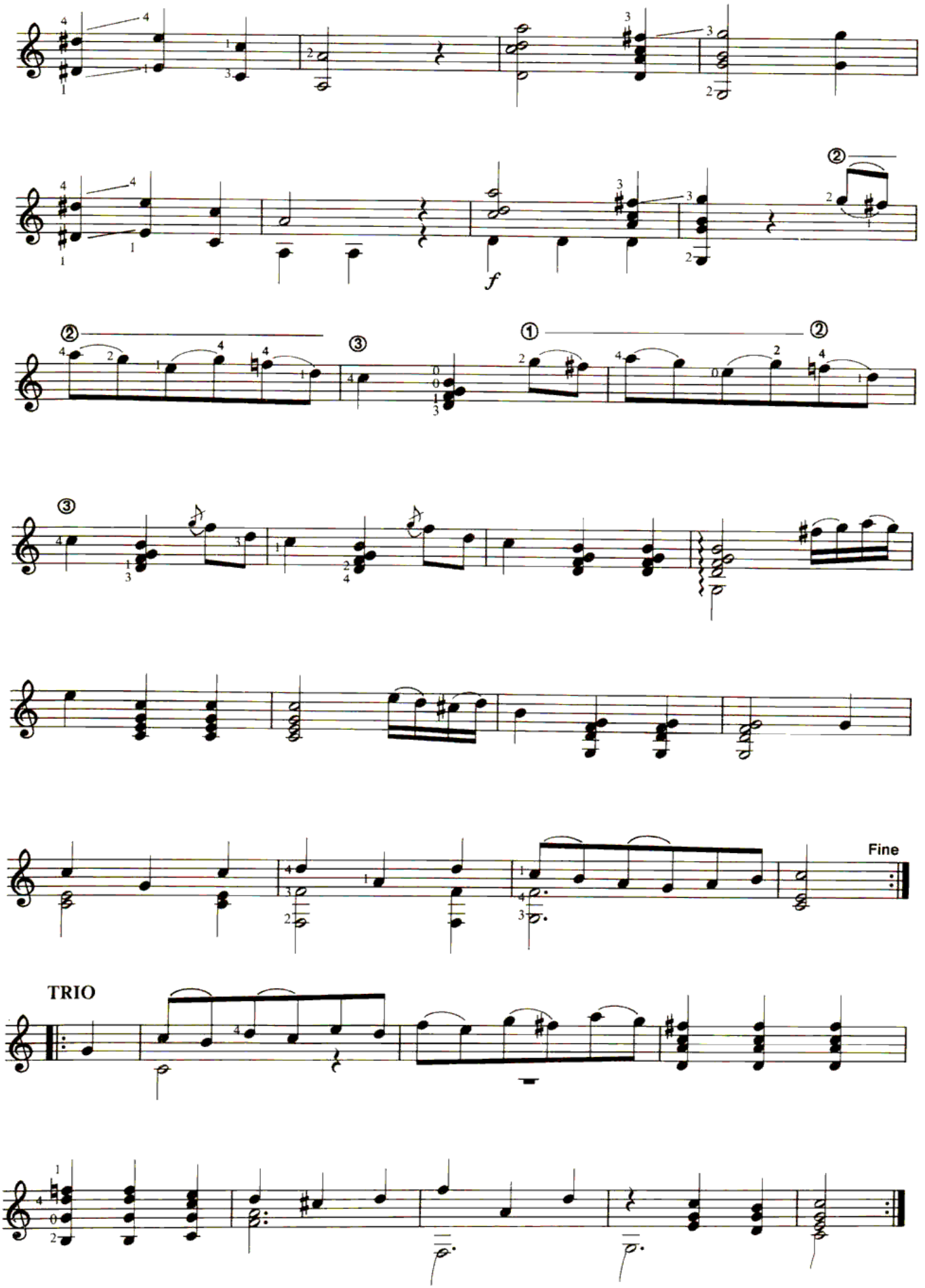
Fernando Sor
Arranged by Liona Boyd





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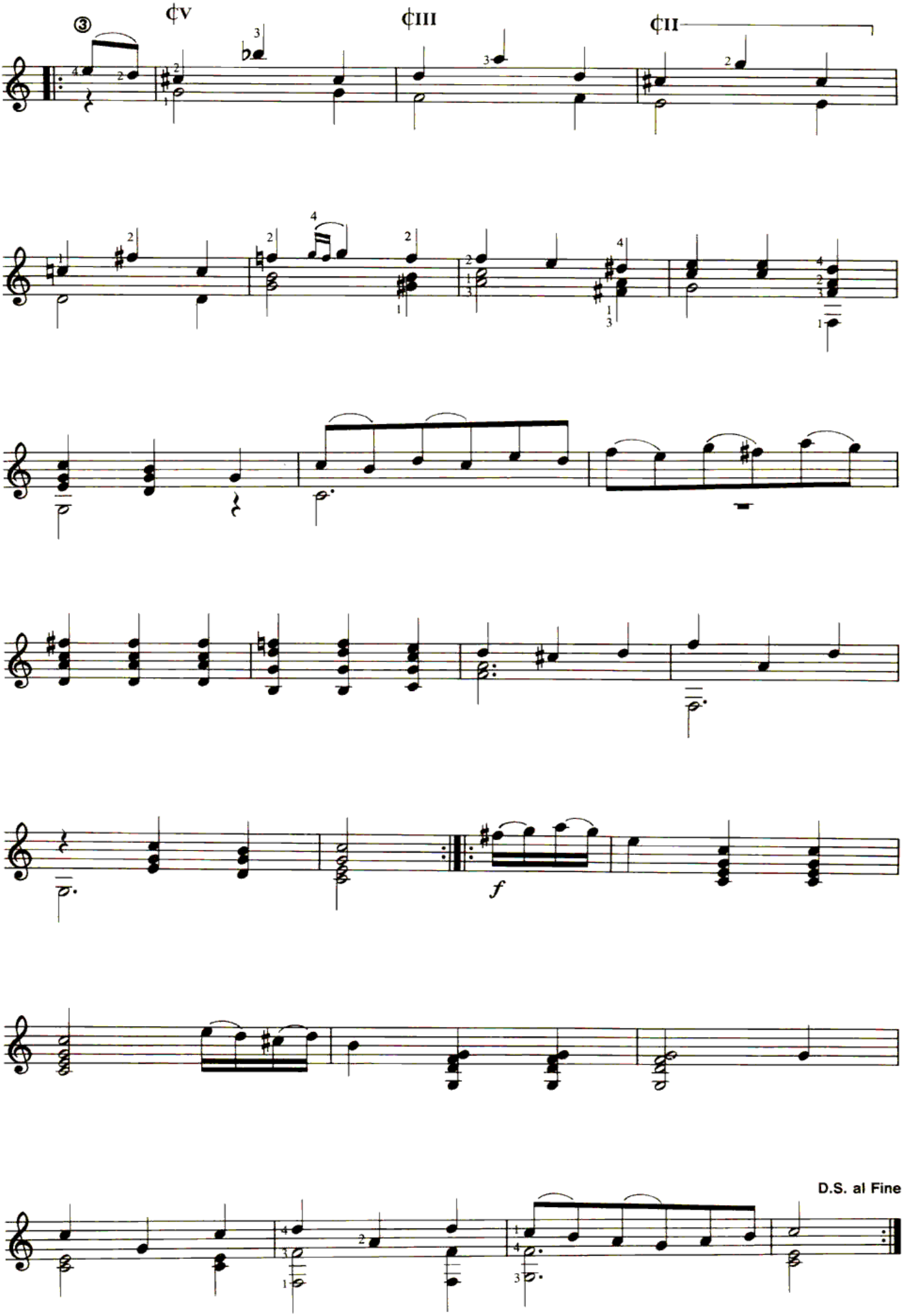
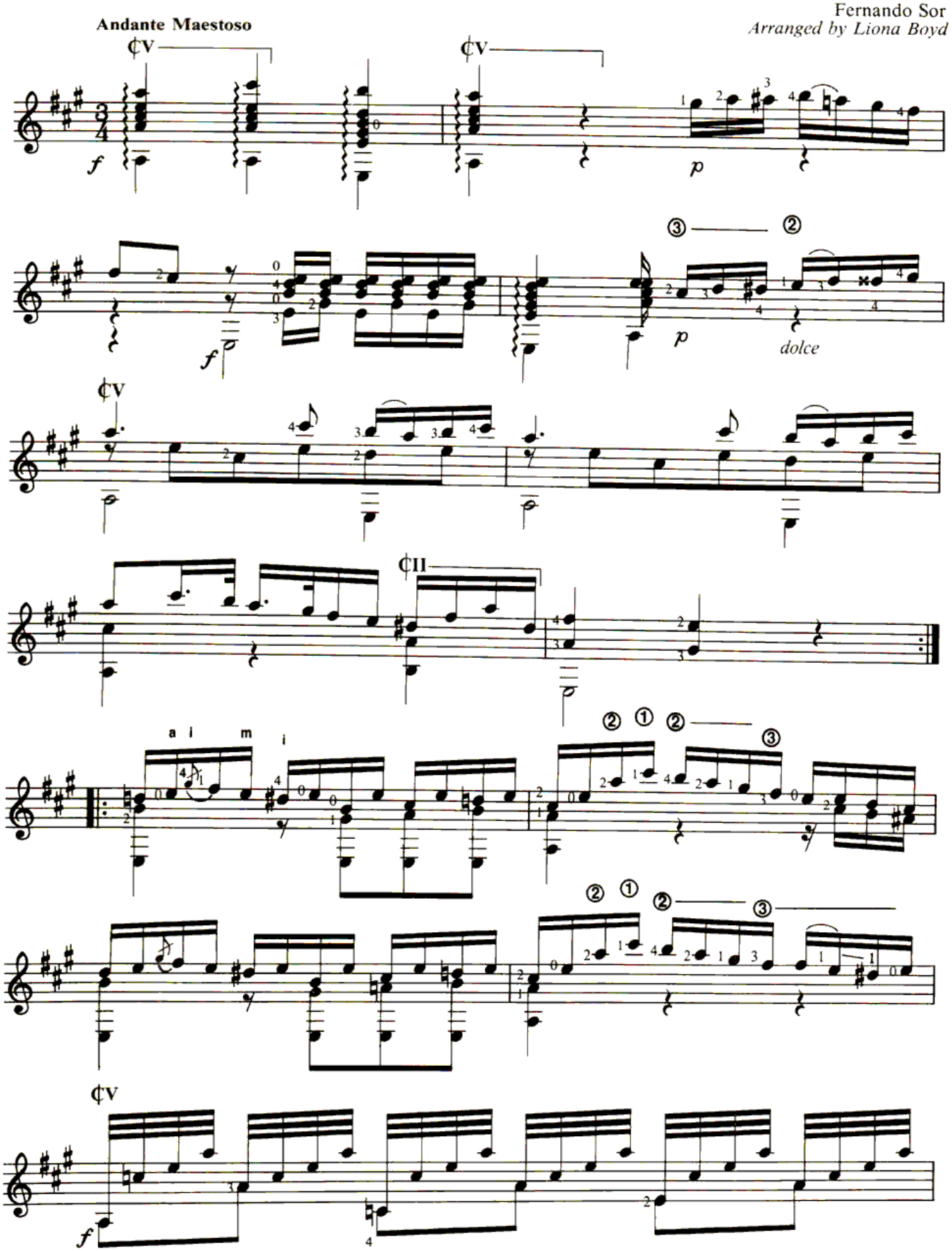

③
¢V
¢III
¢II
f
D.S. al Fine

MINUET
Opus 22
(Recorded on Spanish Fantasy – Liona Boyd CBS M36675)

Fernando Sor
Arranged by Liona Boyd



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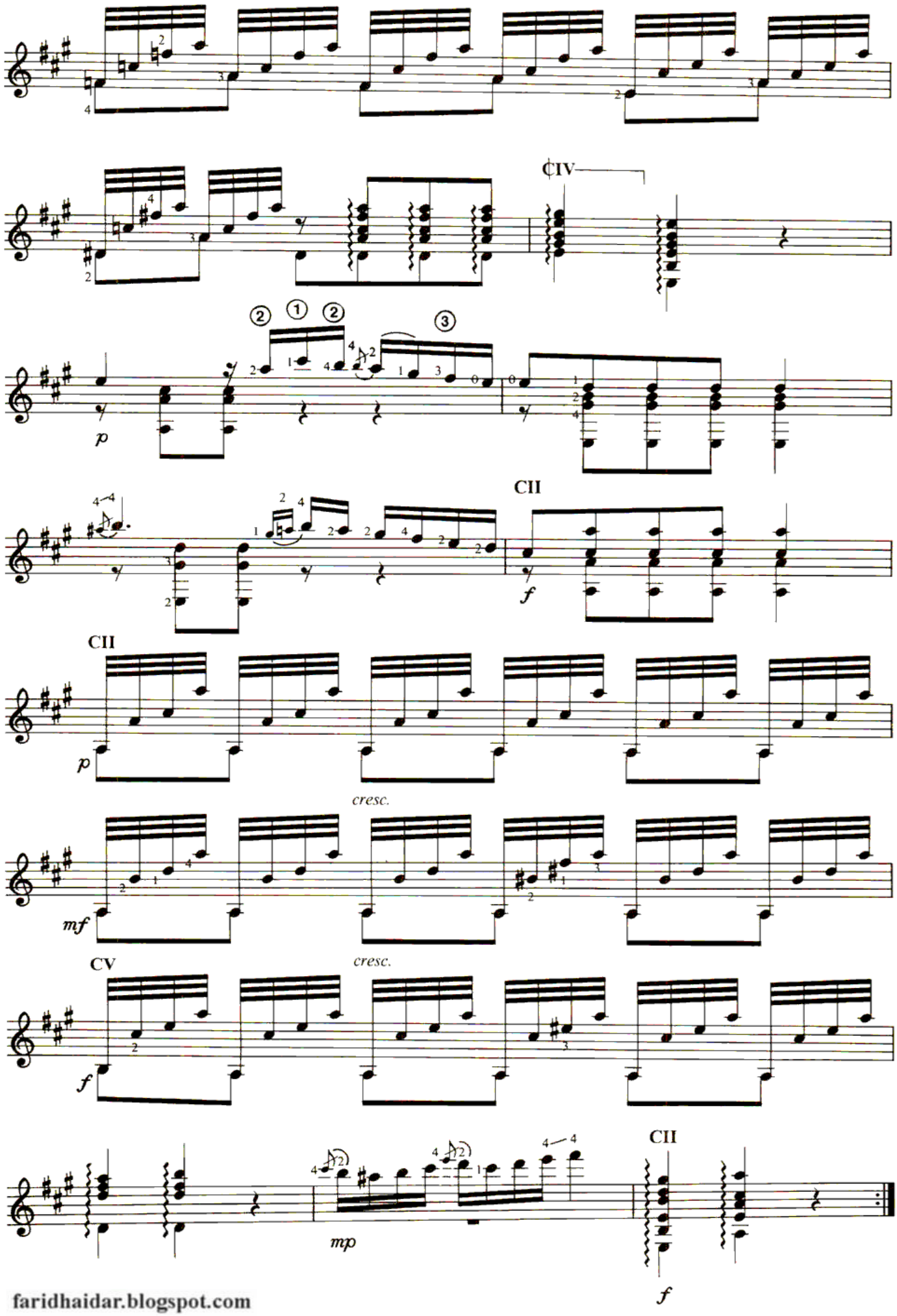

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FALLINGBROOK RAG

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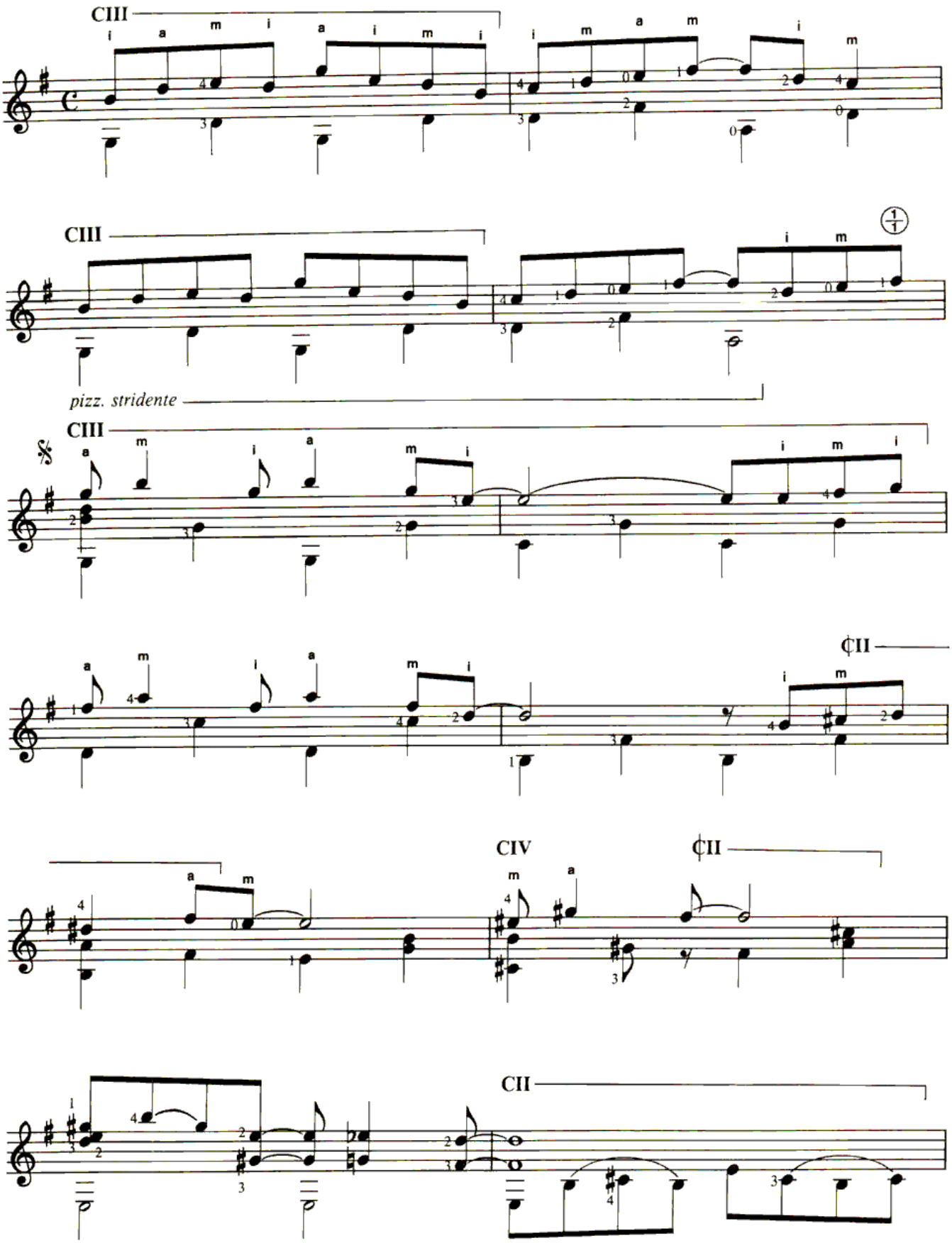
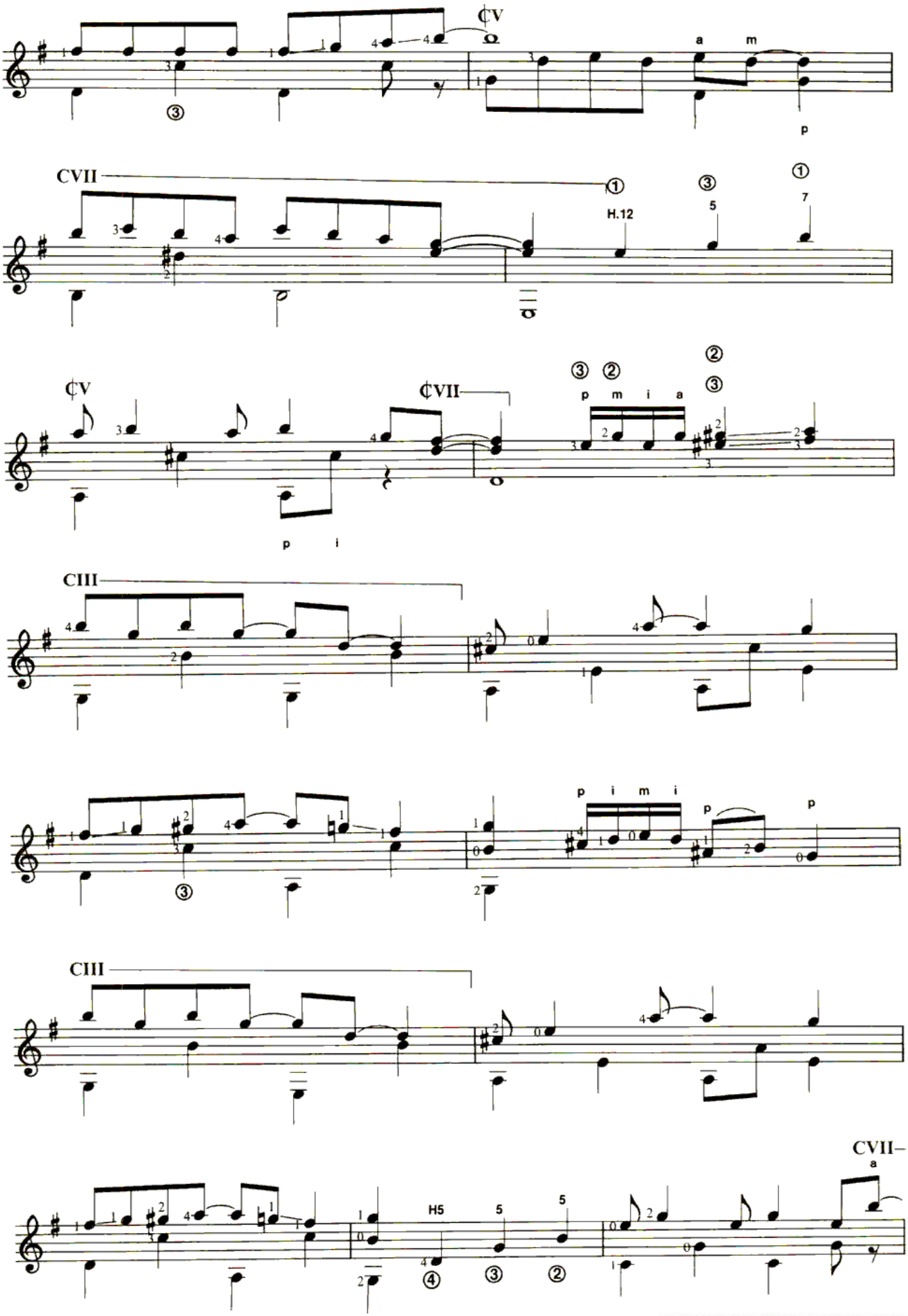
Liona Boyd and Richard Fortin





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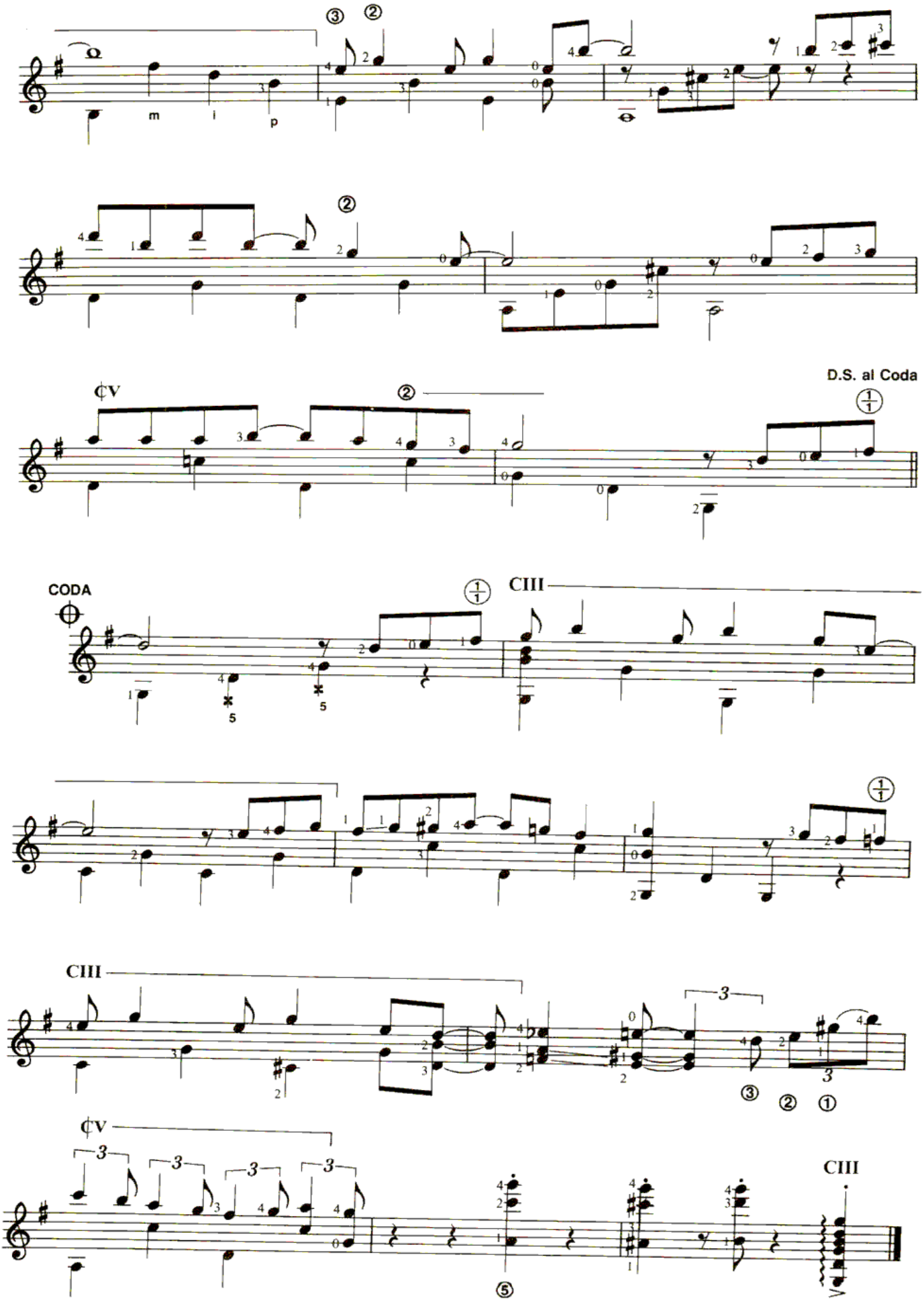

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SHADOWS OF THE WIND

(In memory of Lenny Breau)

(Recorded on the Romantic Guitar of Liona Boyd CBS)

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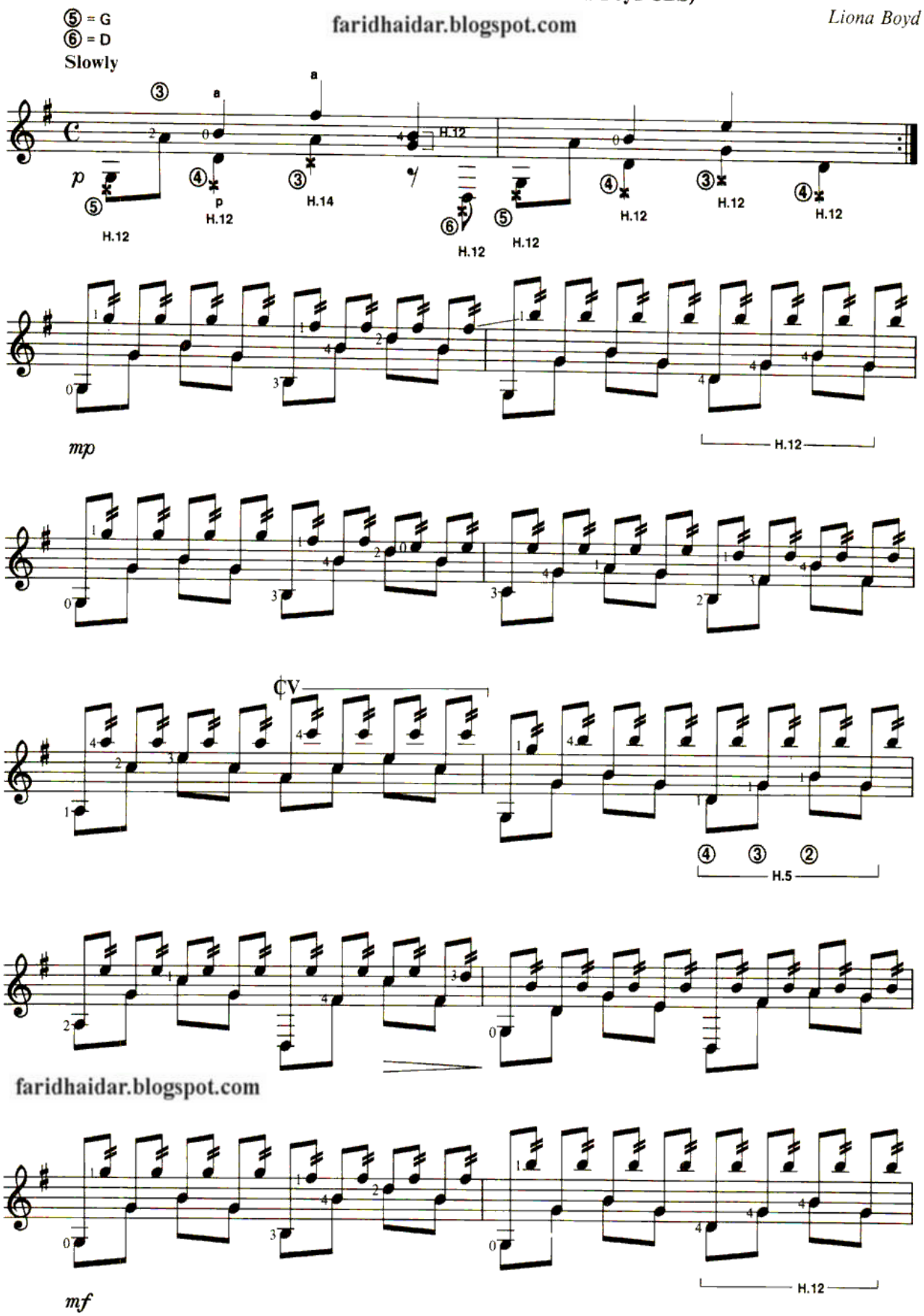
Liona Boyd



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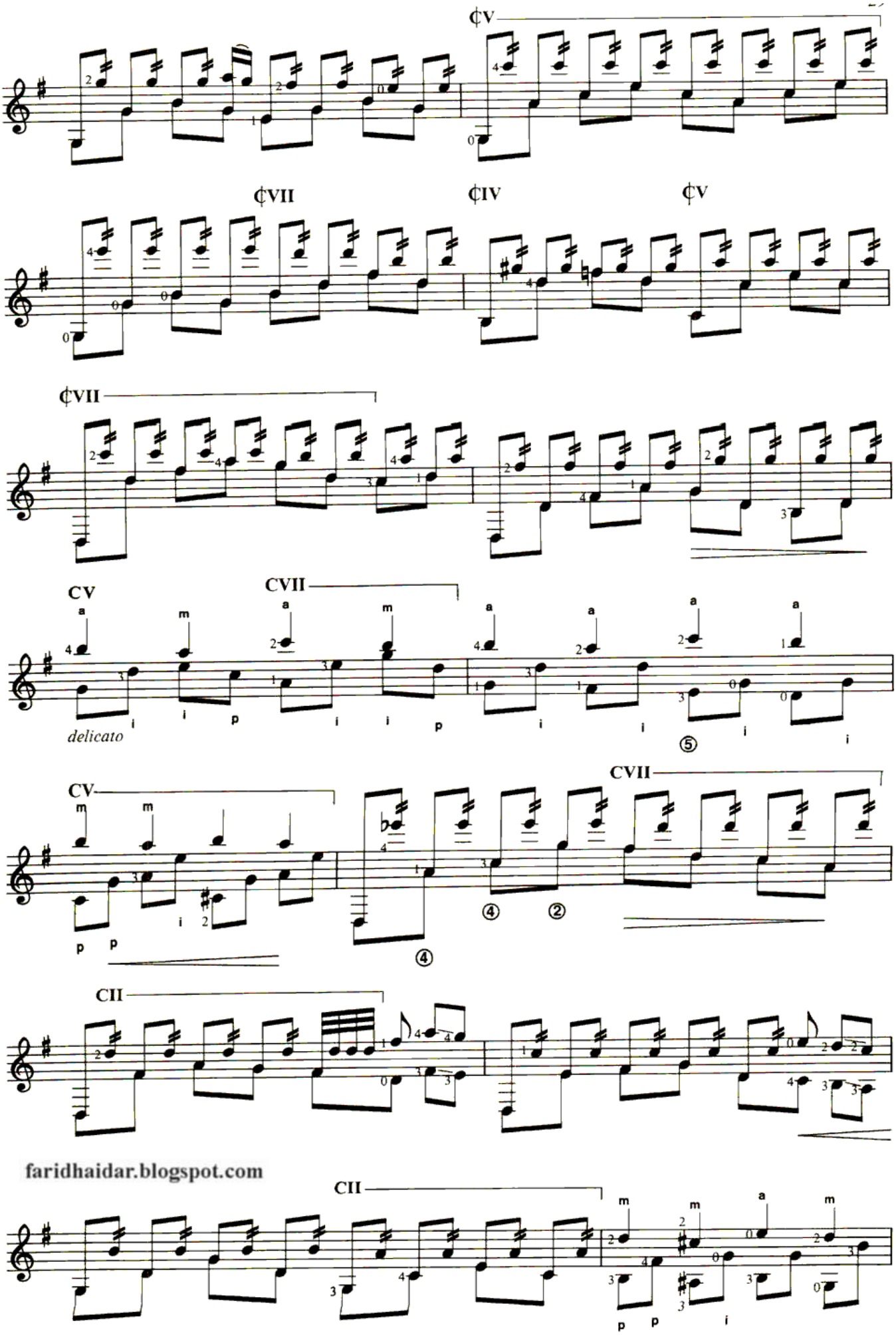

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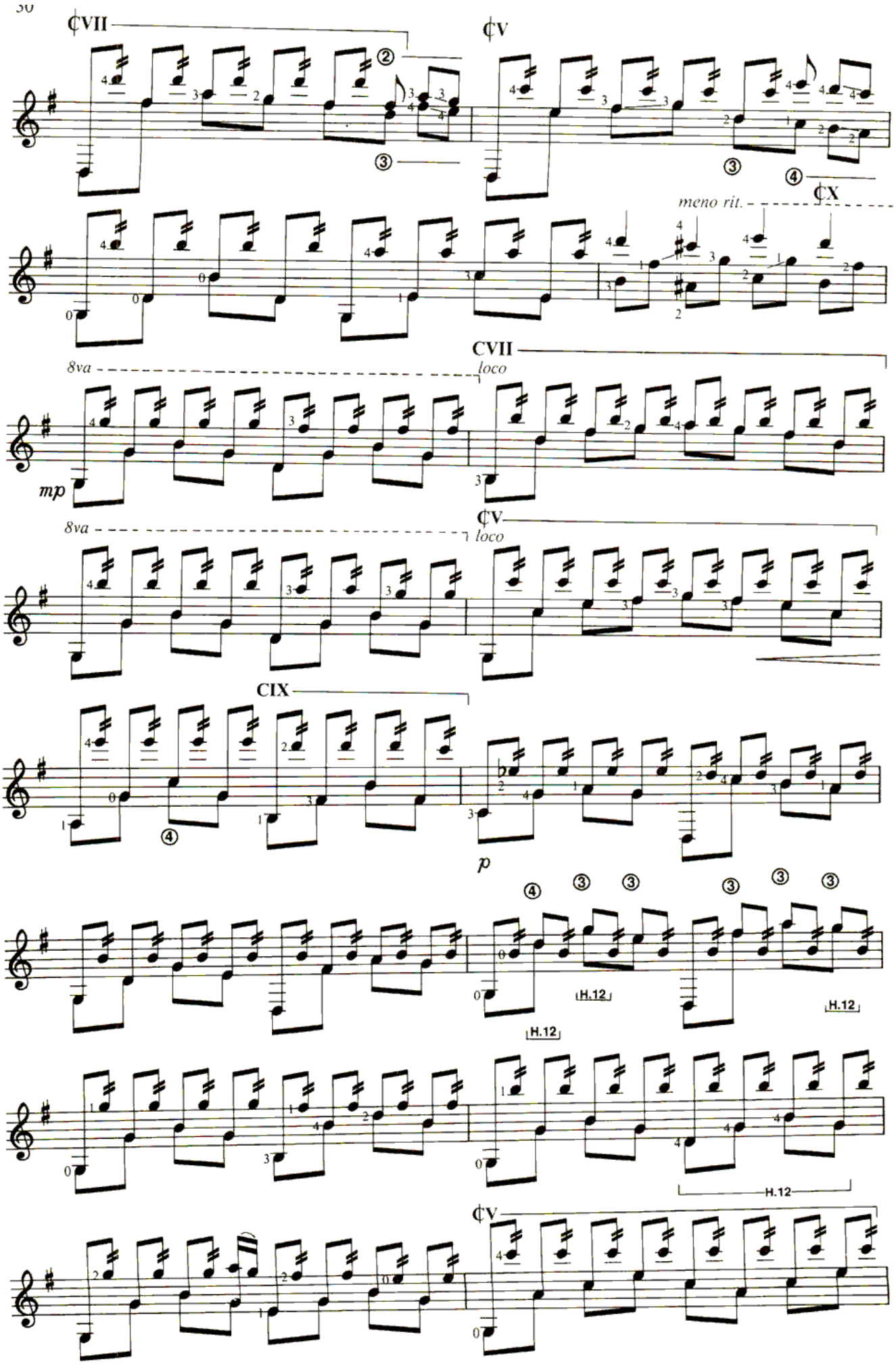

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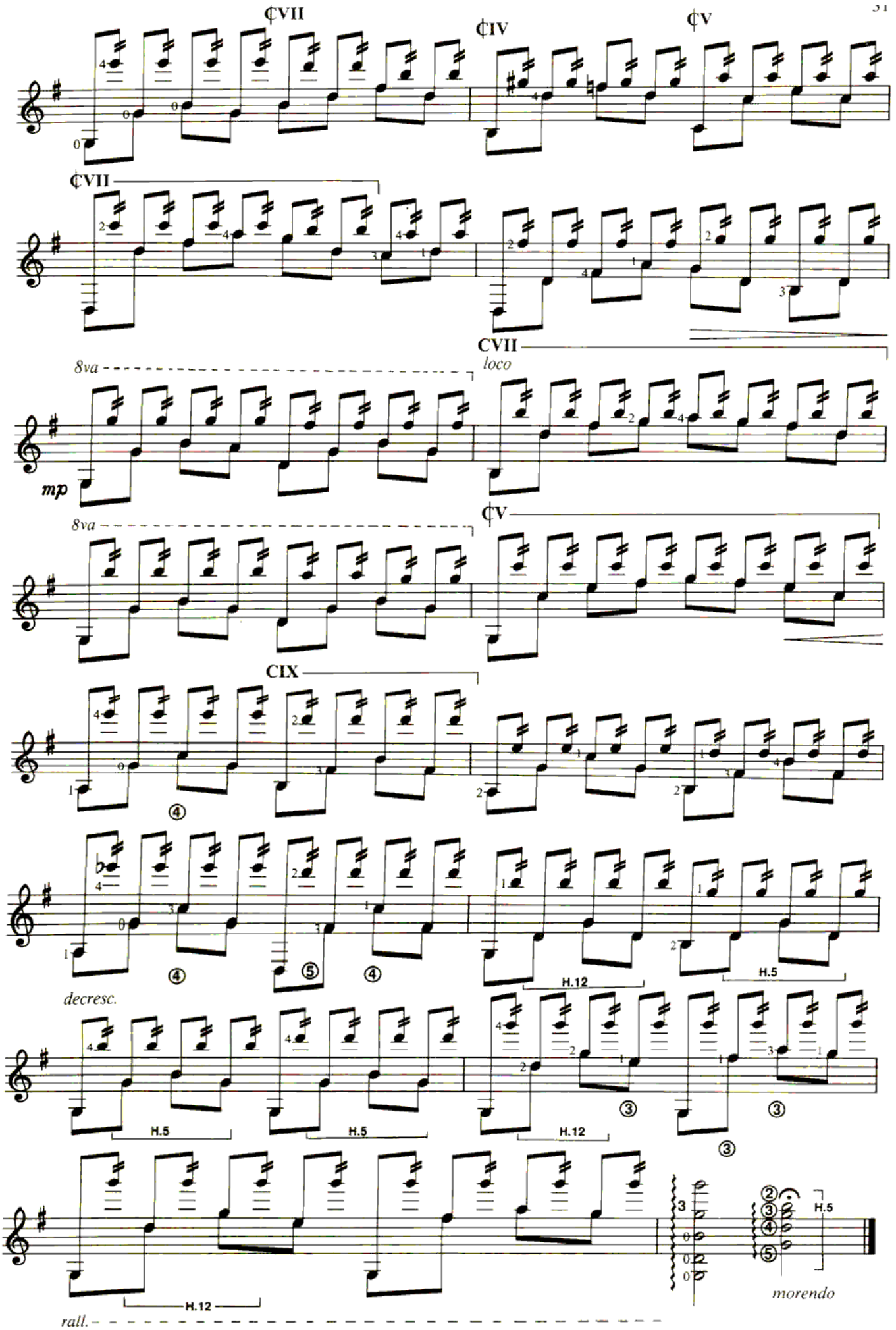

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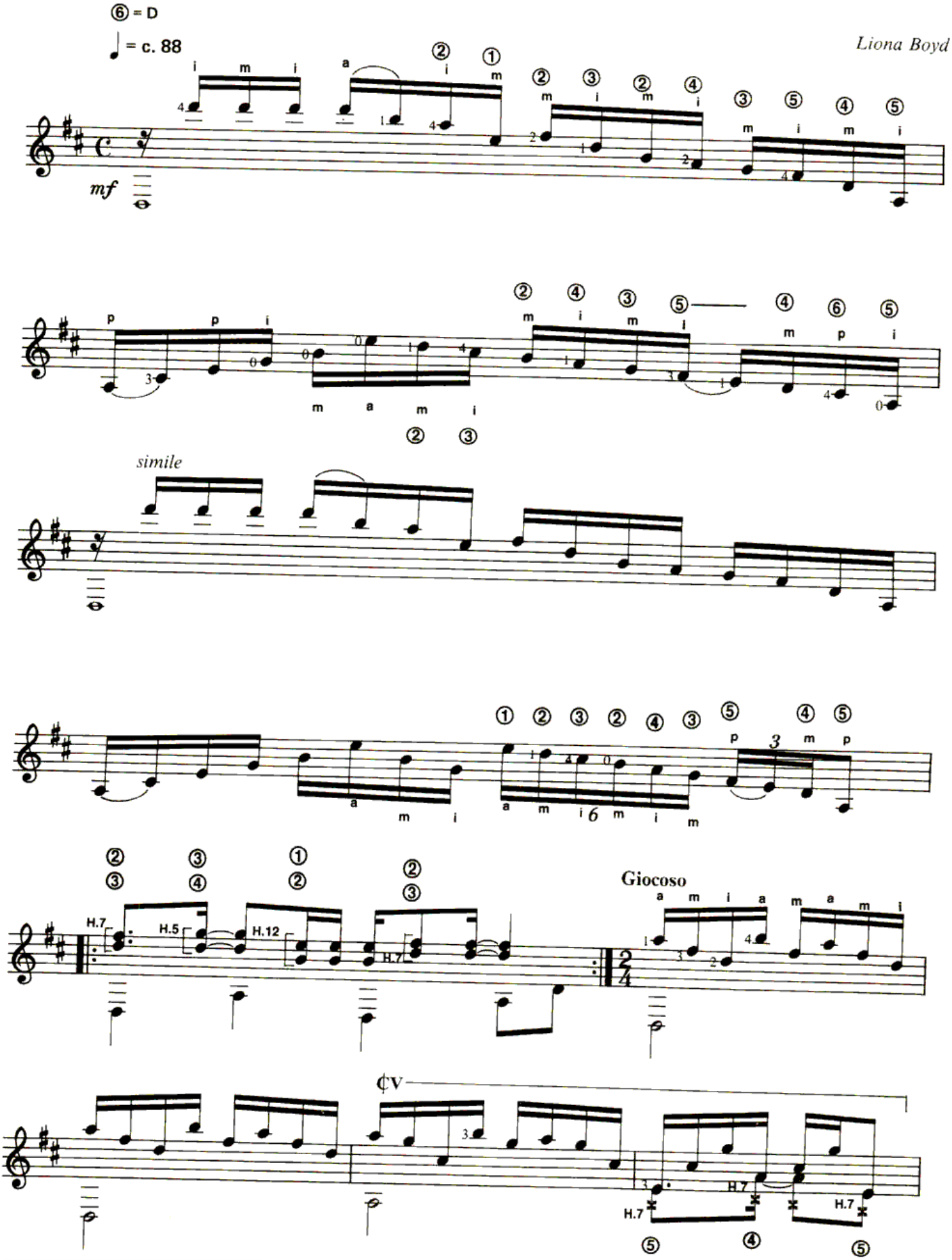
PARRANDA

(Recorded on future release "Encore!" CBS)



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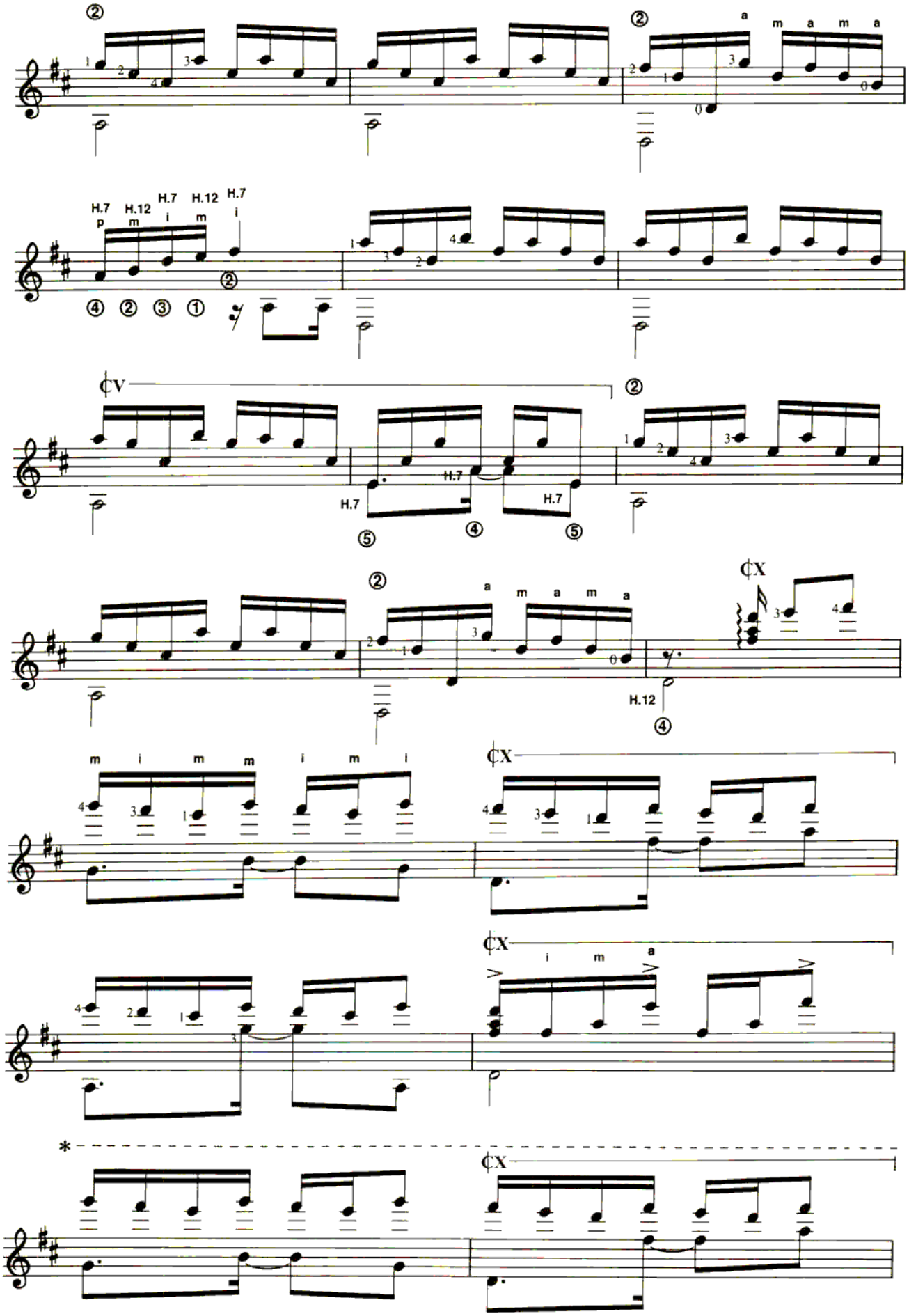

* Take the 4th finger of the right hand and position the fingertip on the bridge at the 1st string. Hold this in place as the other fingers pluck the strings in a normal fashion and you will hear an interesting pizzicato melody.

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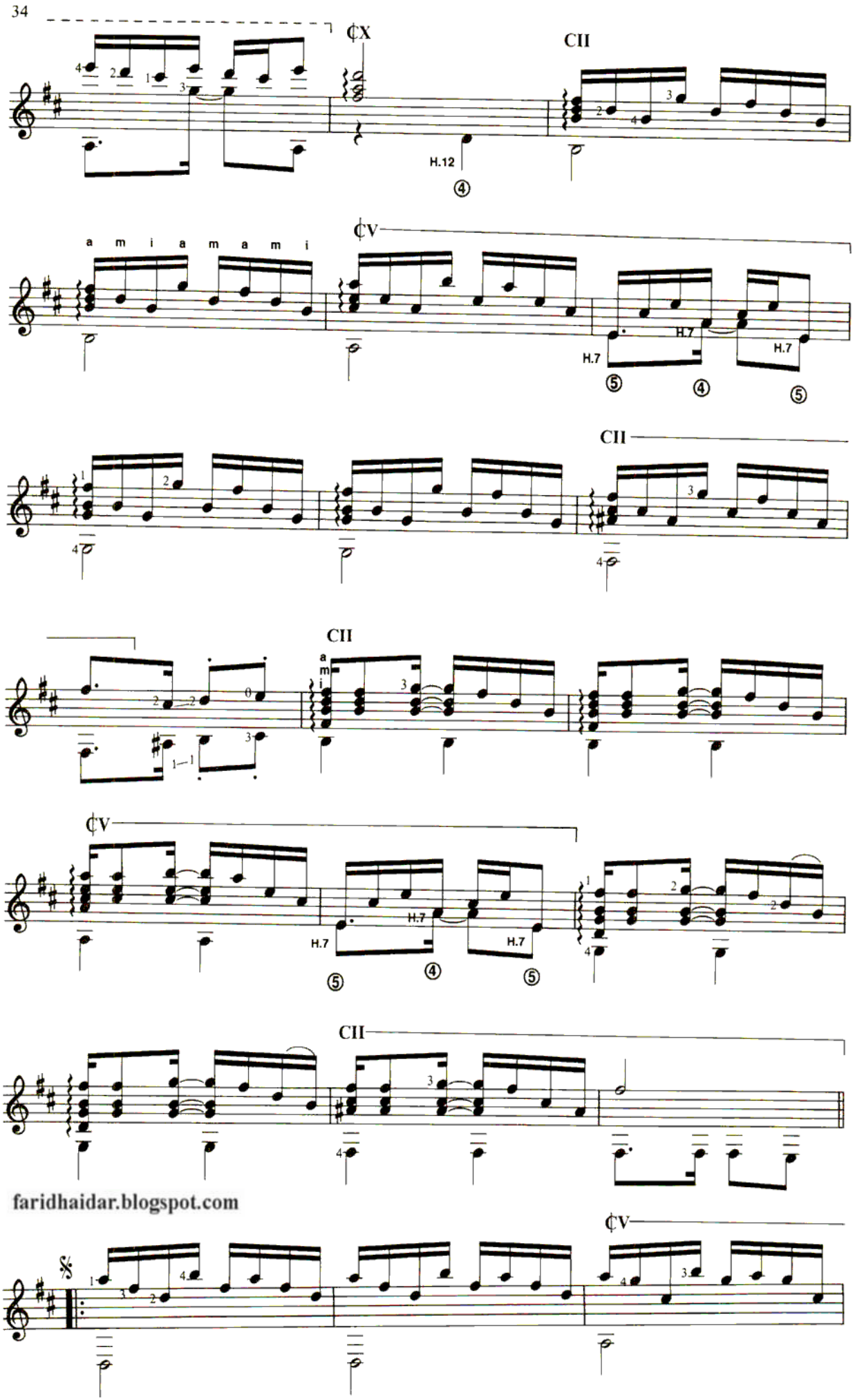
¢X
CII
H.12
a m i a m a m i
¢V
H.7
CII
CII
a m i
¢V
H.7
CII
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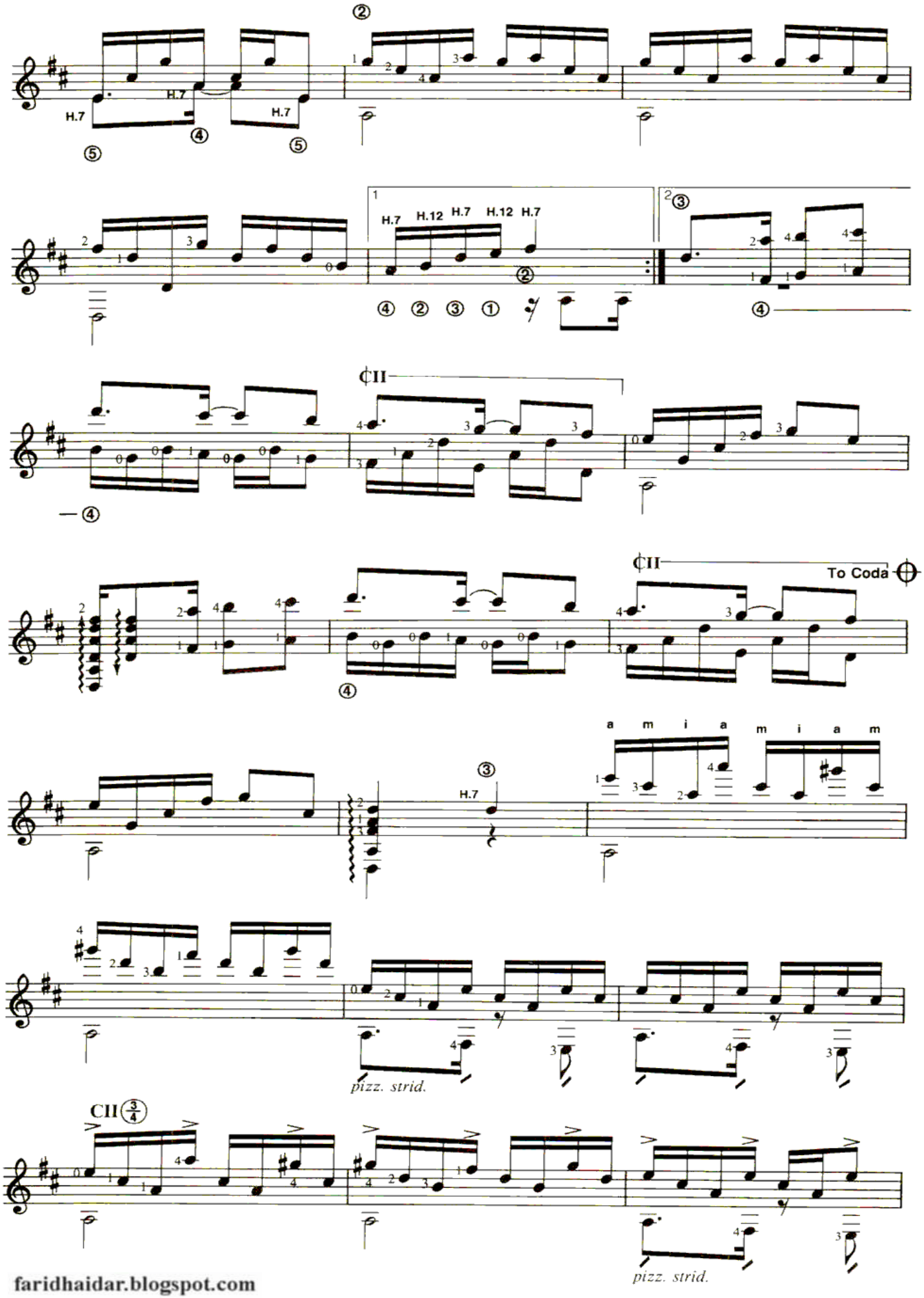
¢V



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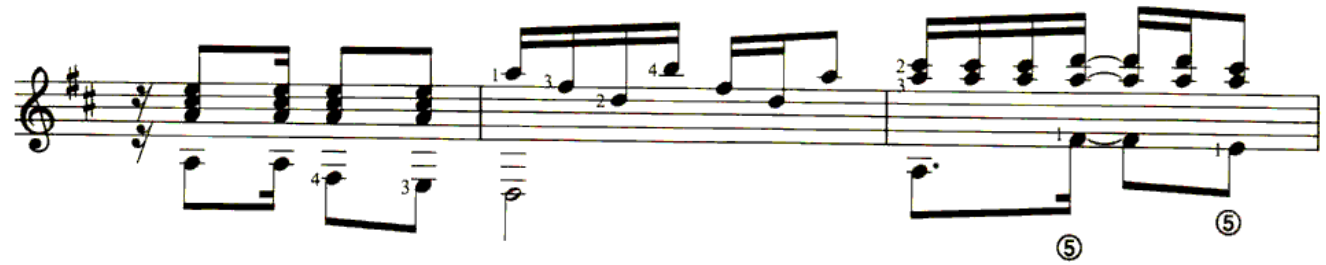

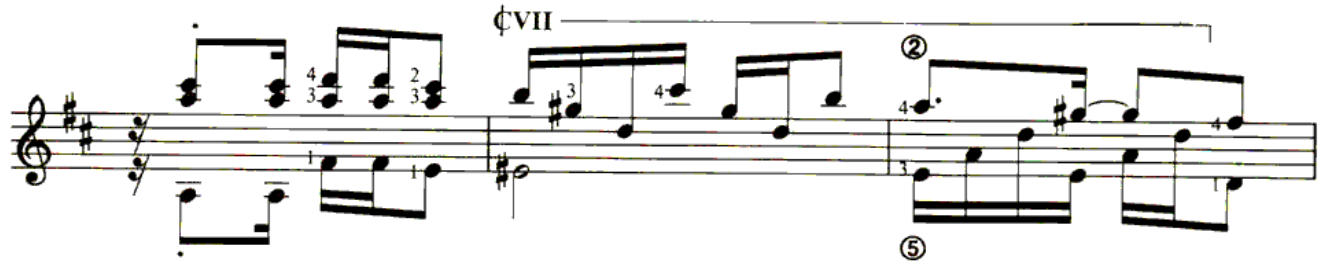

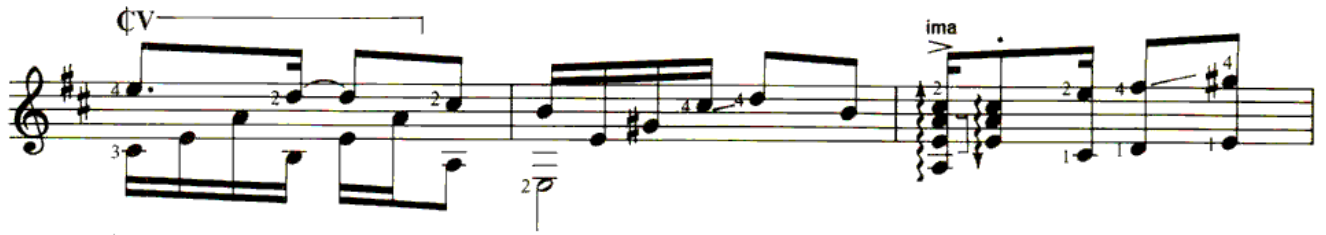

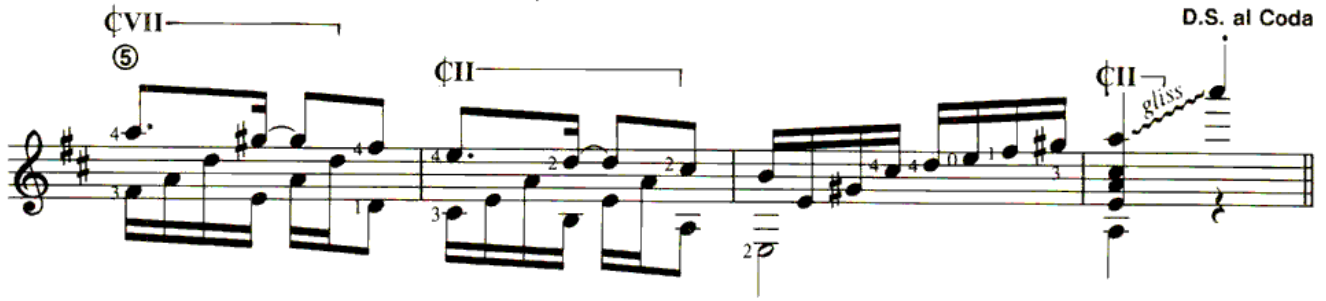

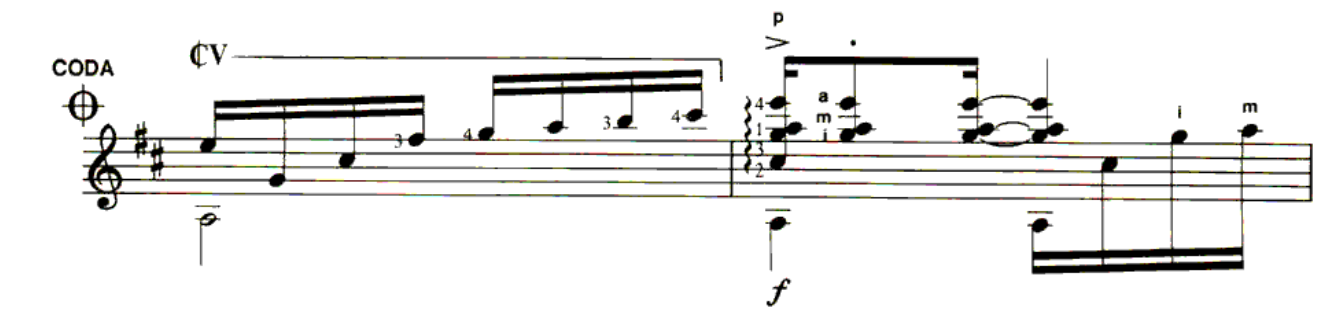

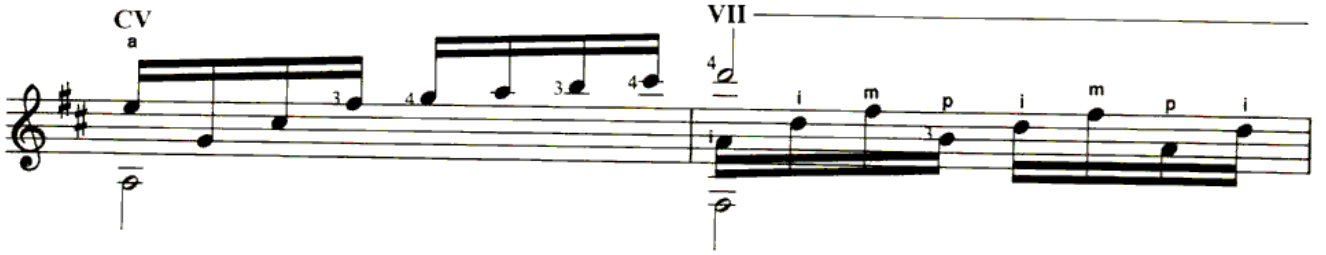

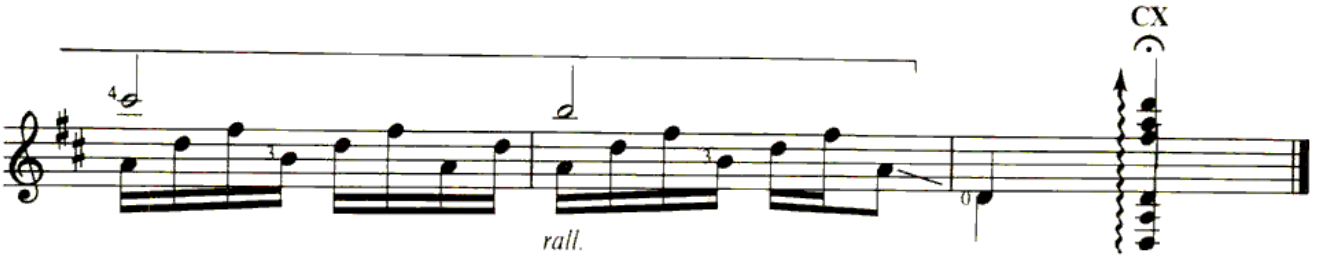

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ENSUENO

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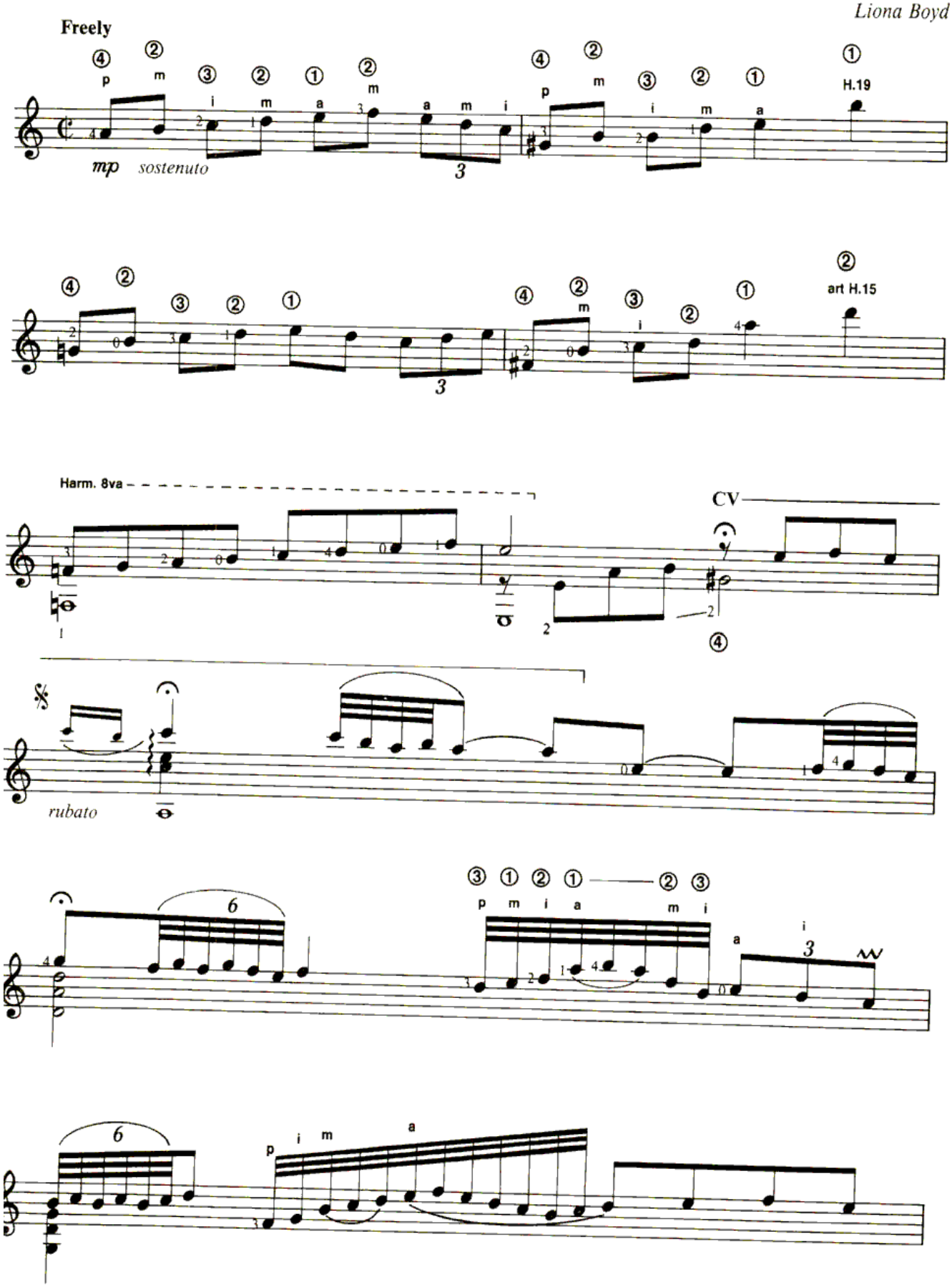
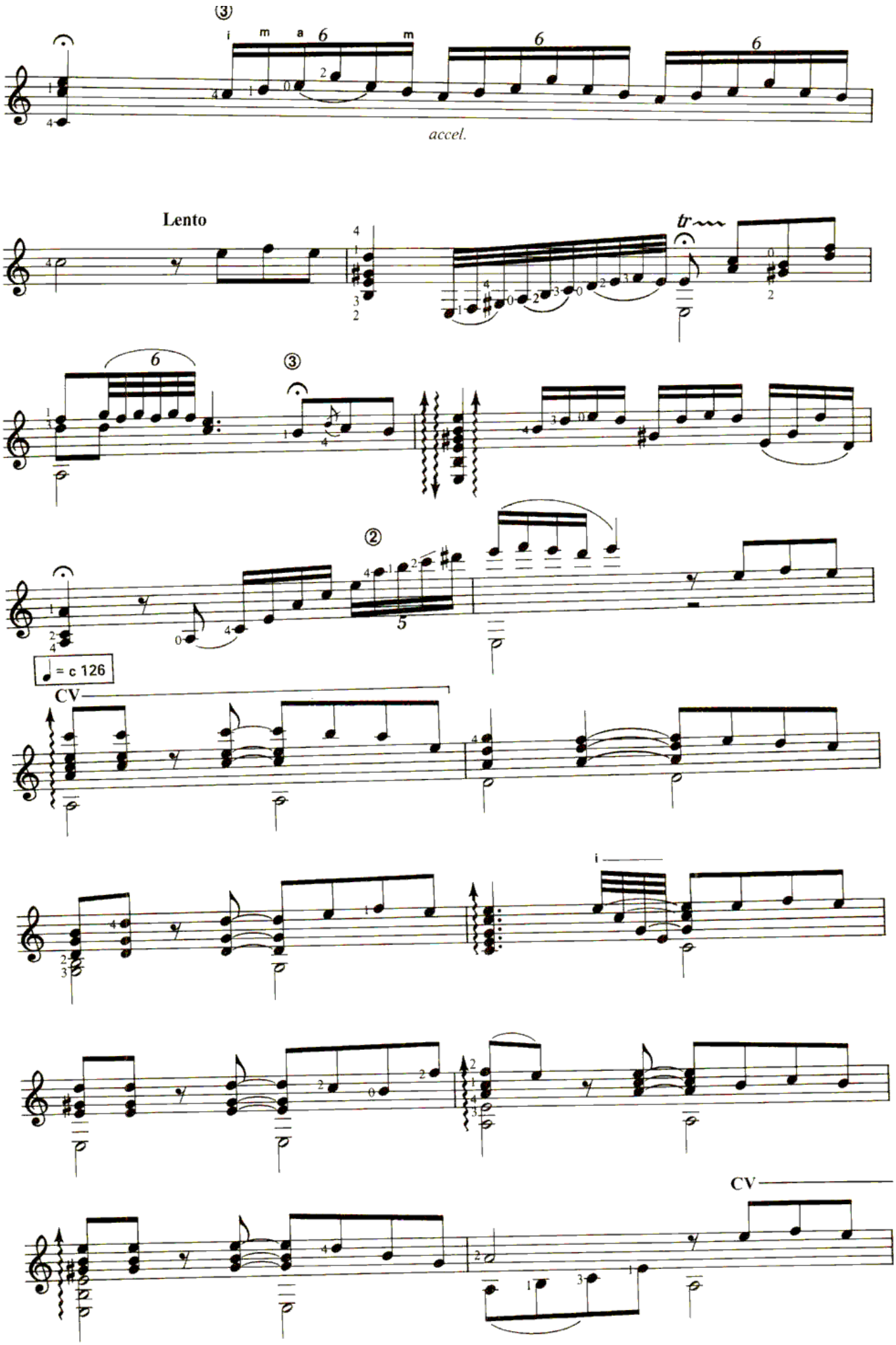
Liona Boyd

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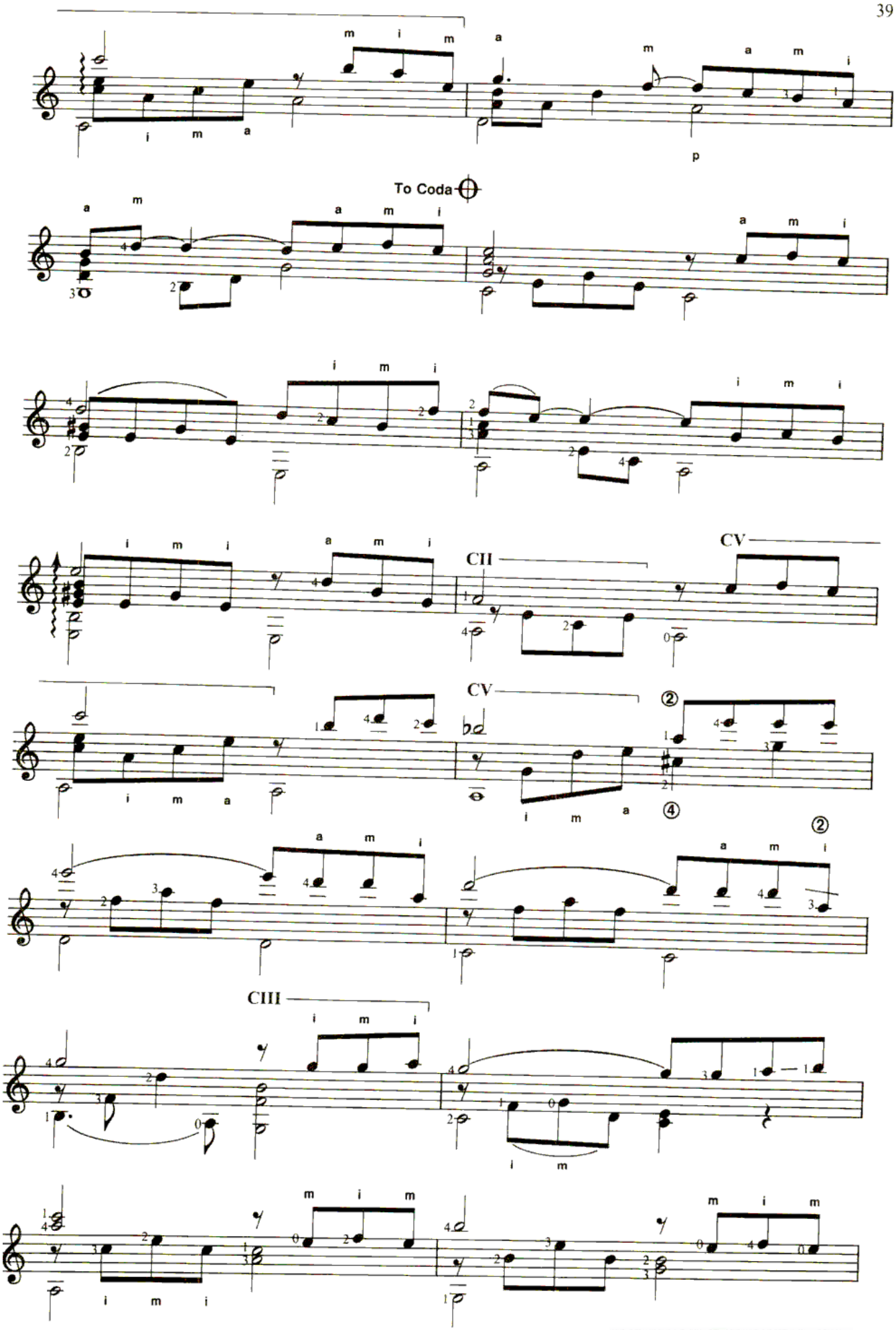

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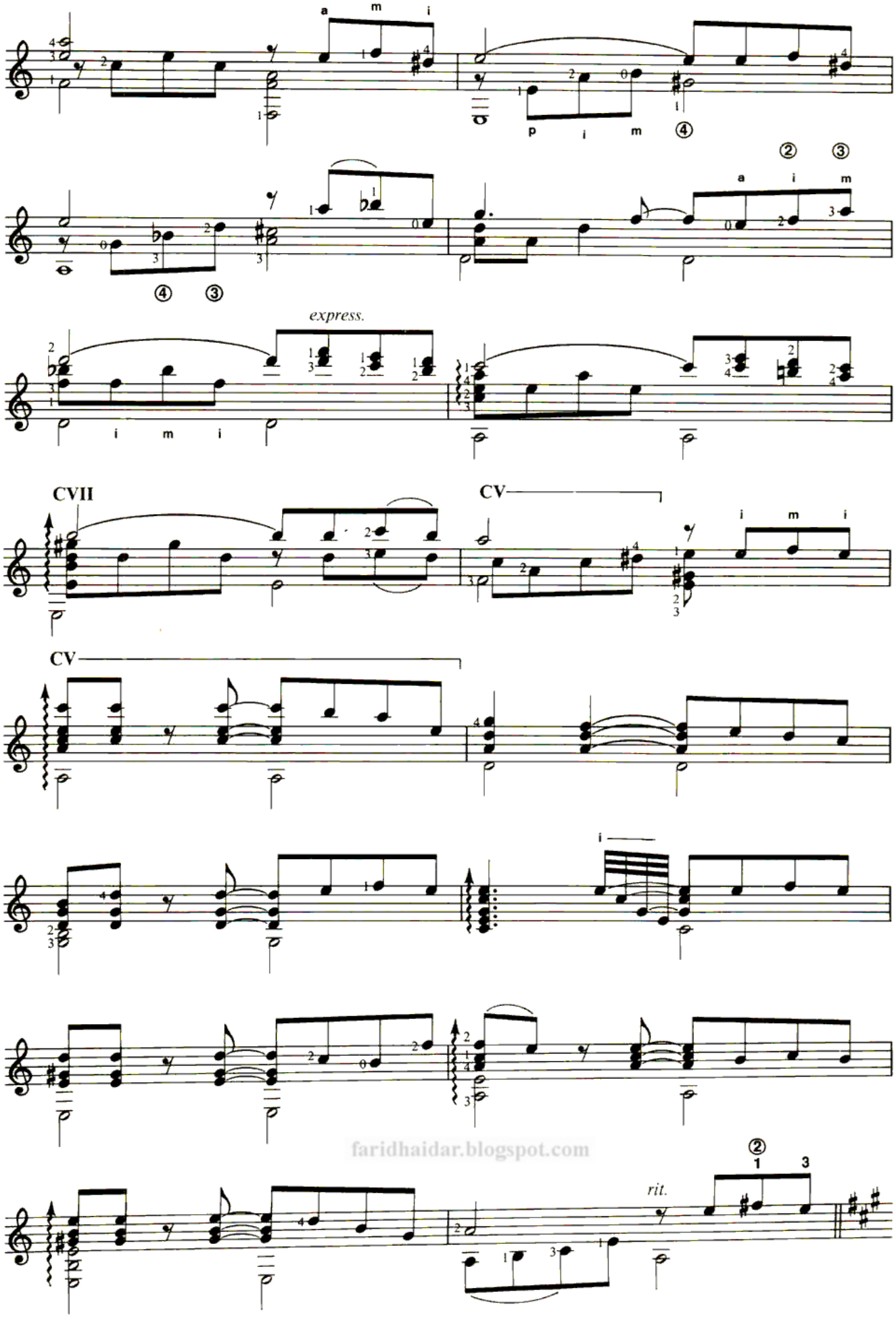

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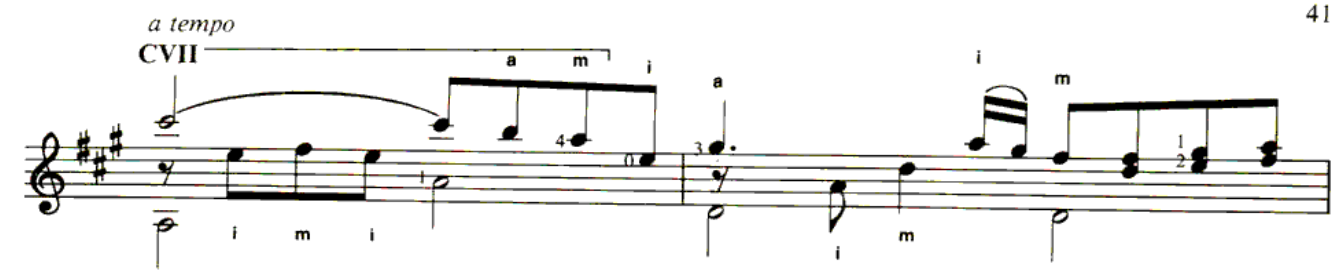

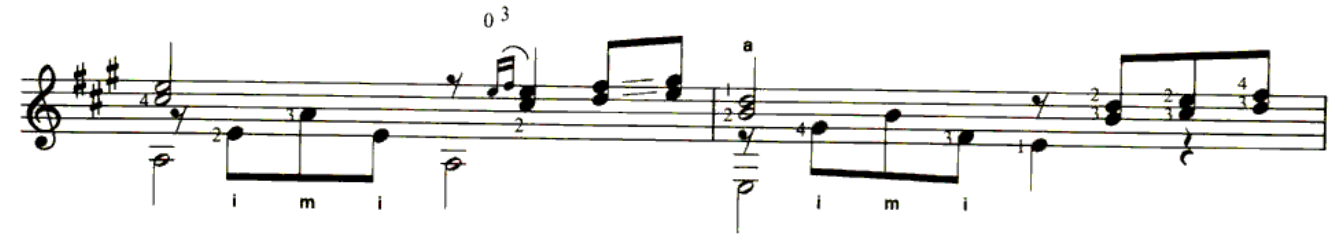

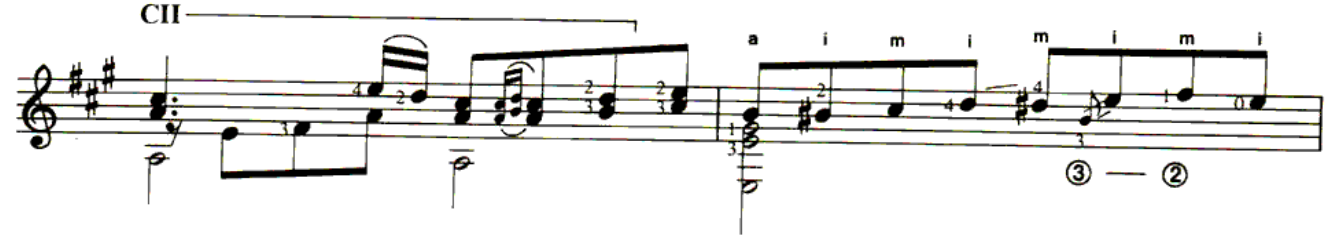

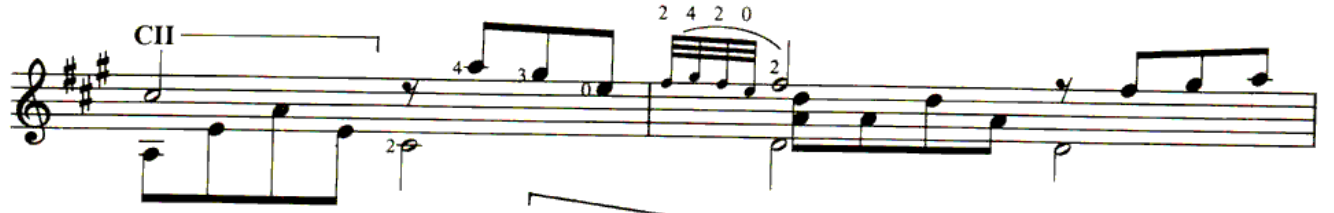

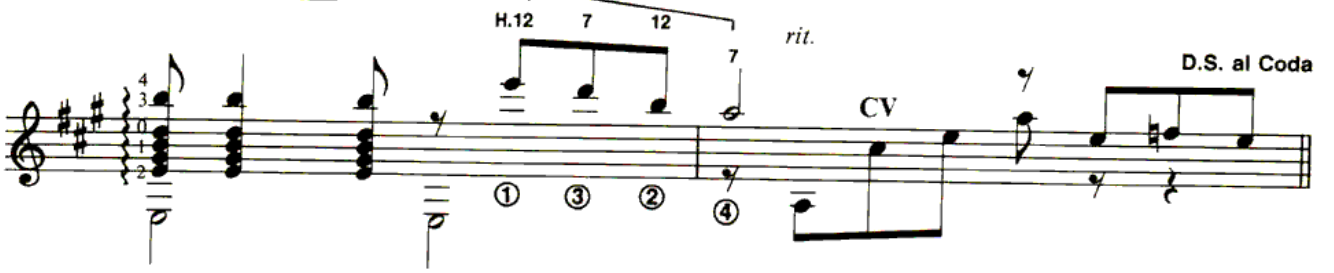

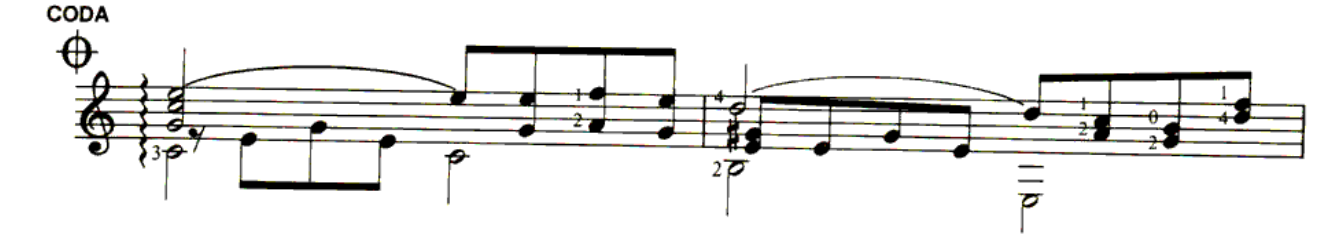

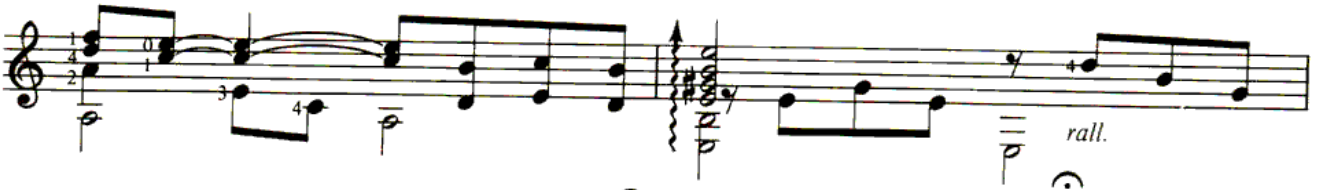

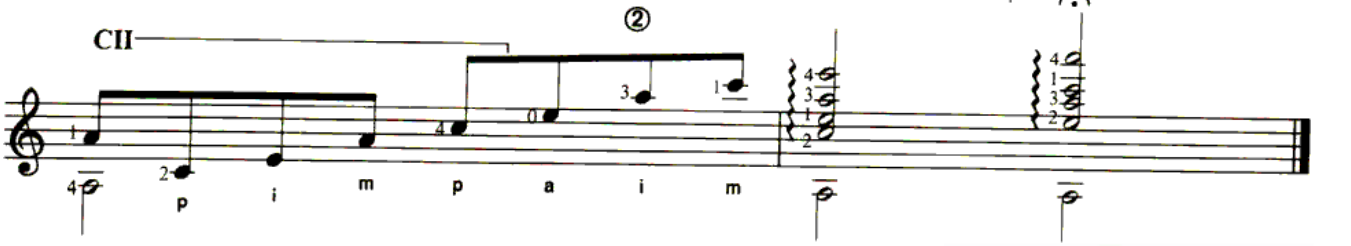

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(Recorded on The Best of Liona Boyd CBS 37788)

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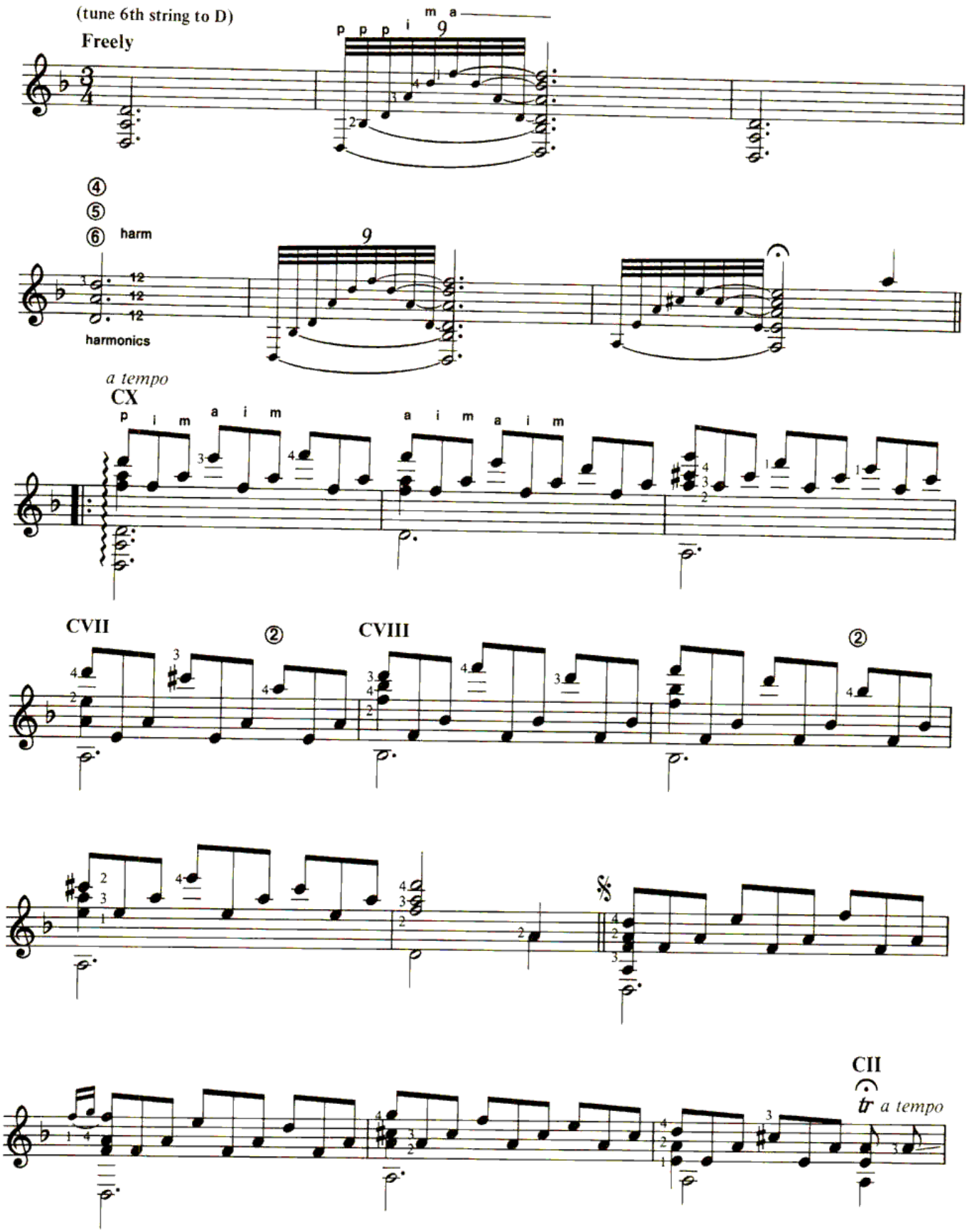

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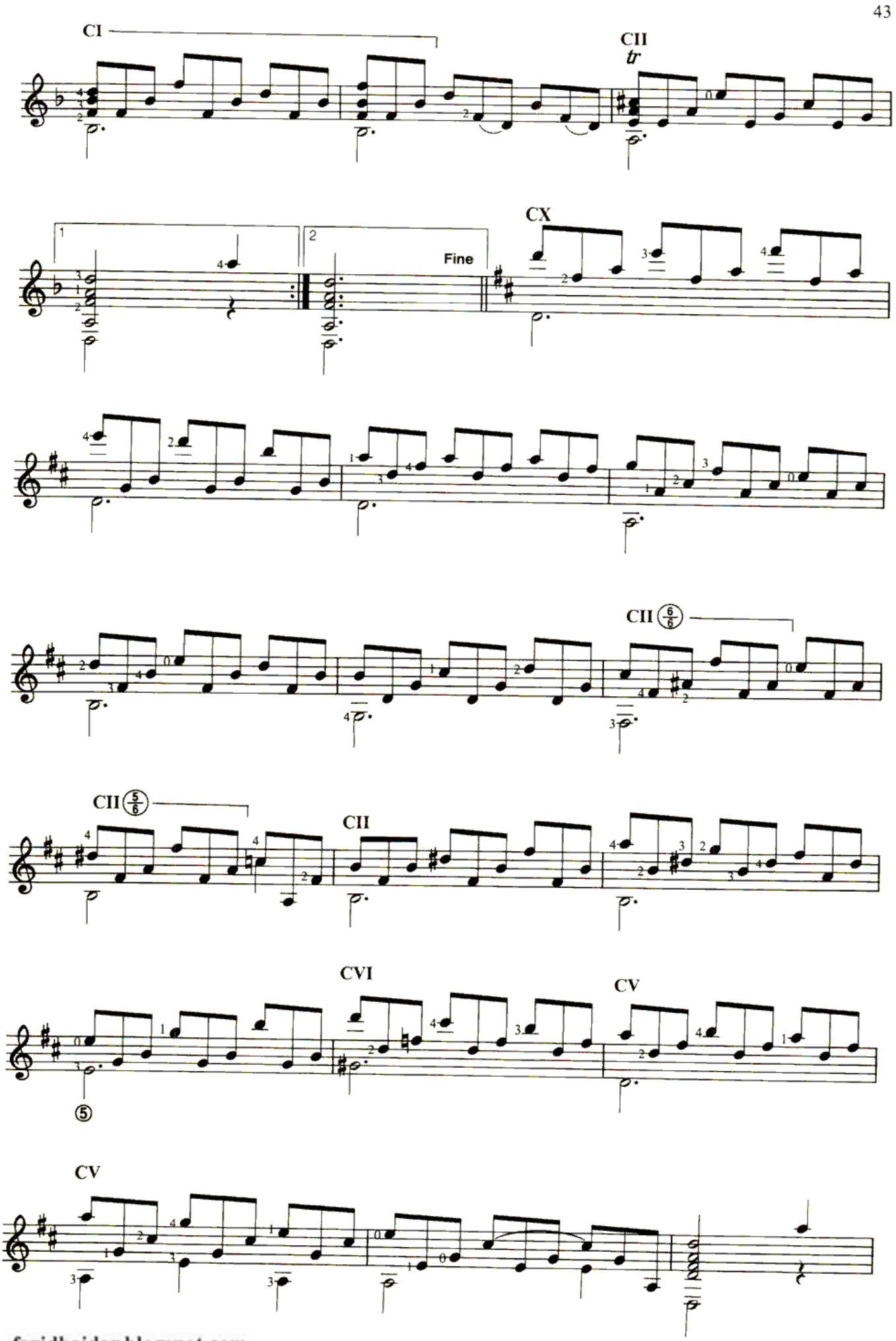

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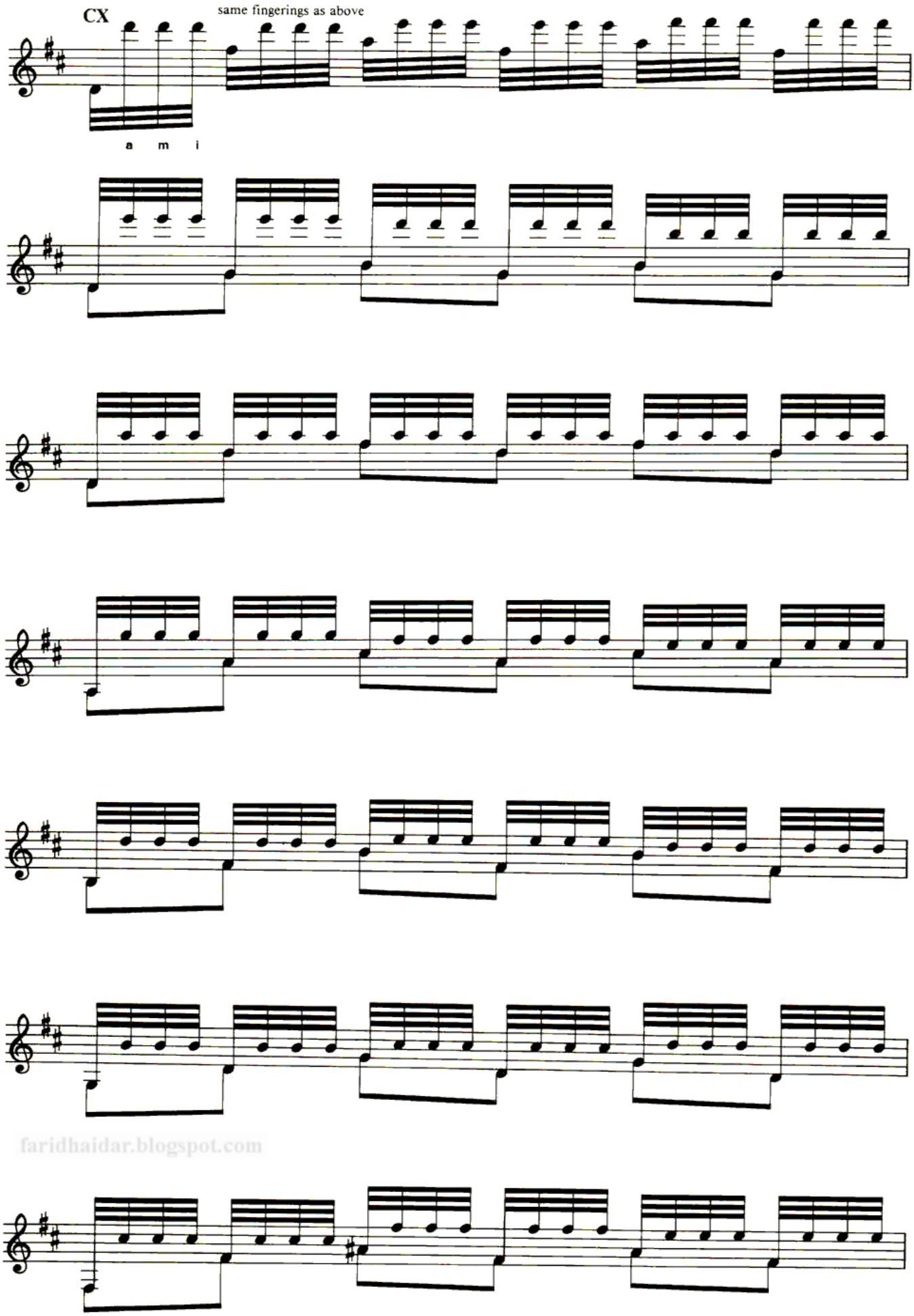

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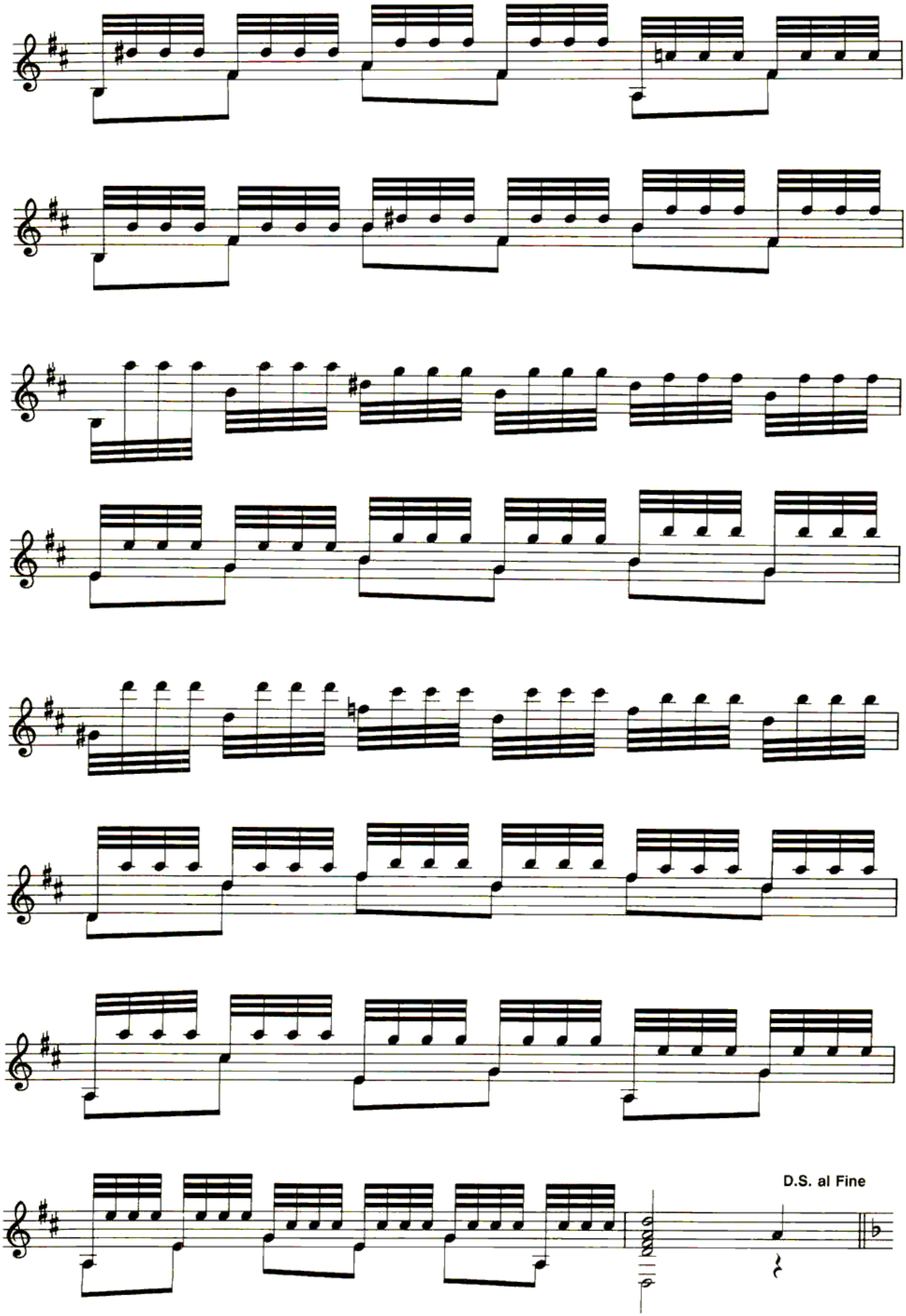
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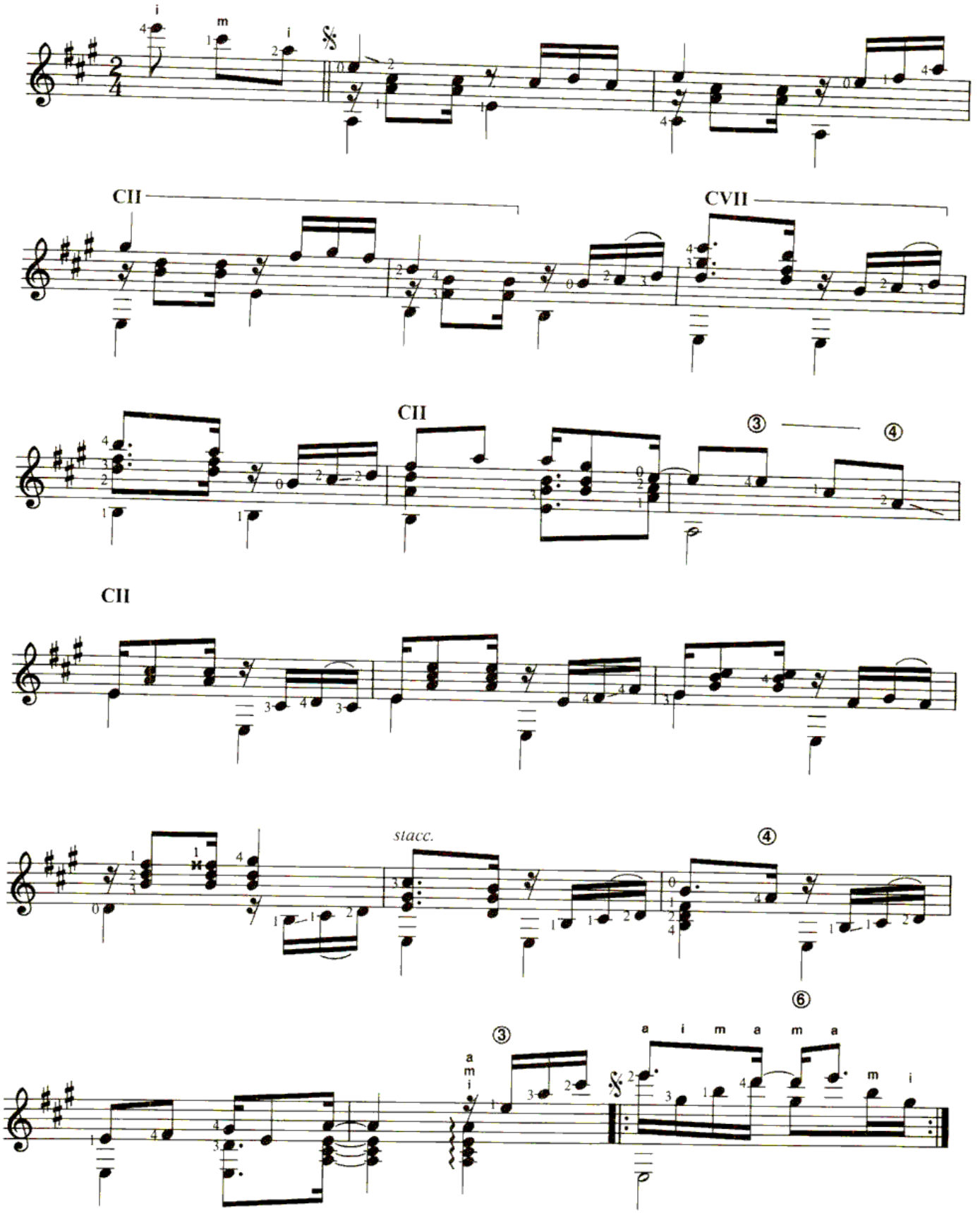
Liona Boyd



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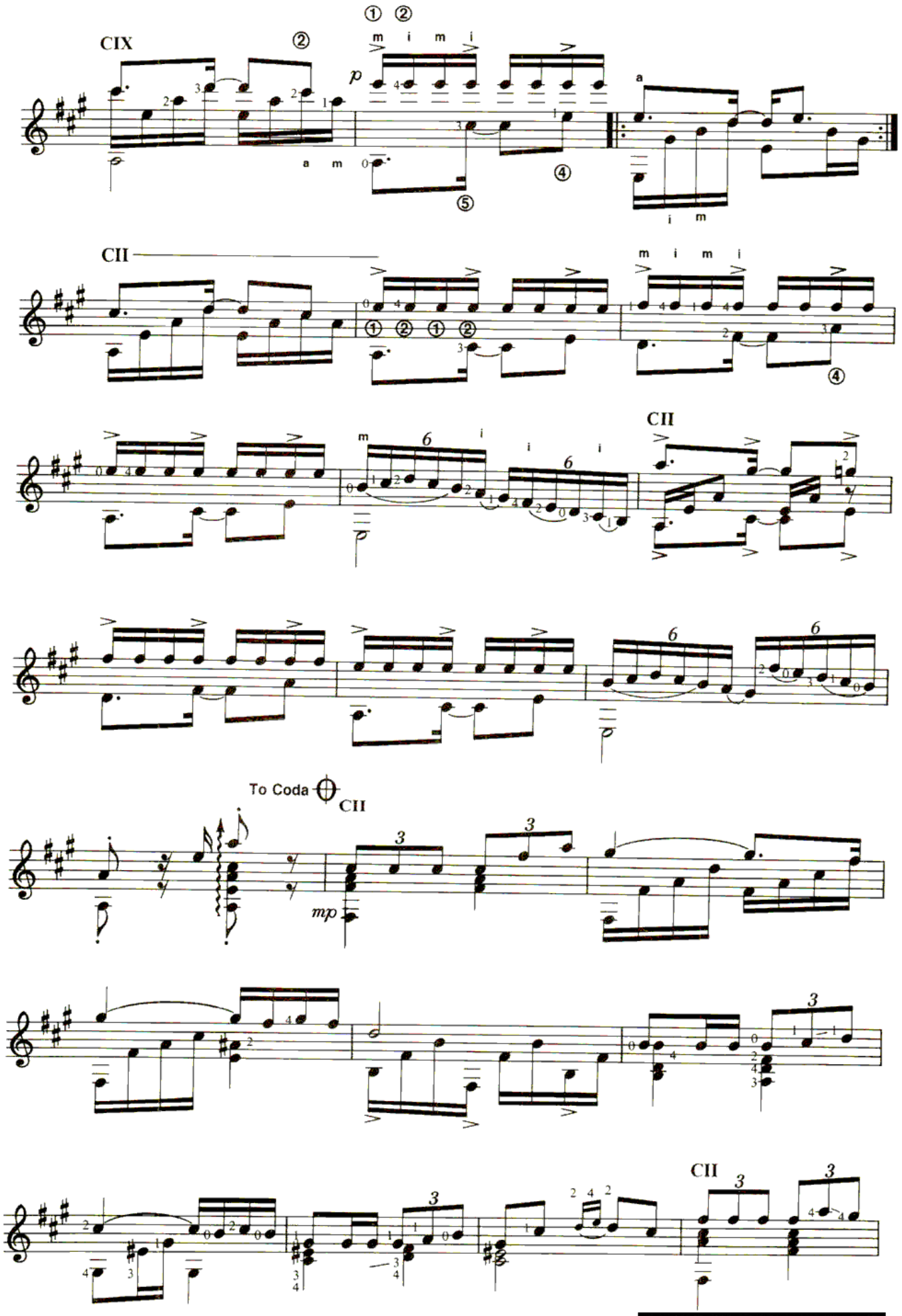

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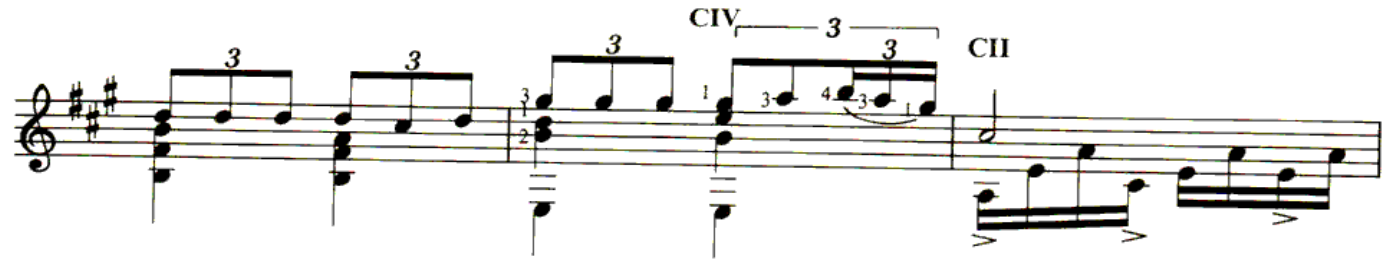

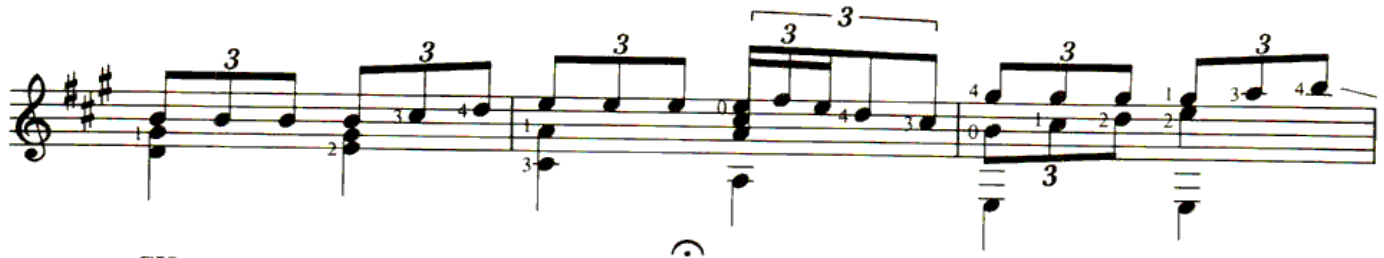

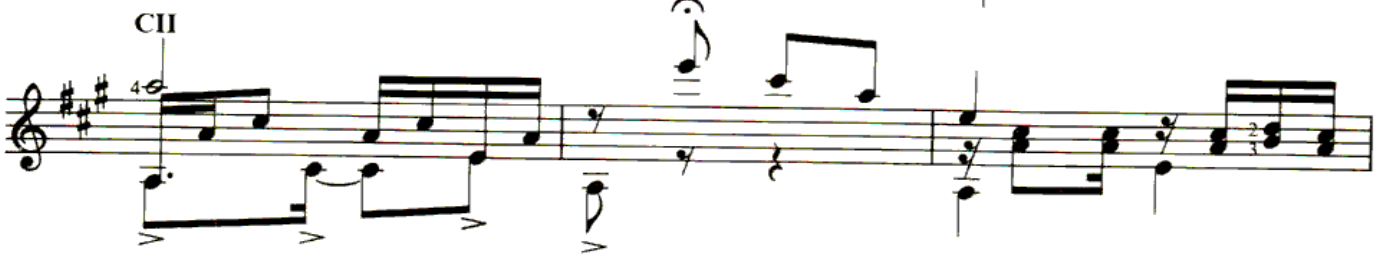

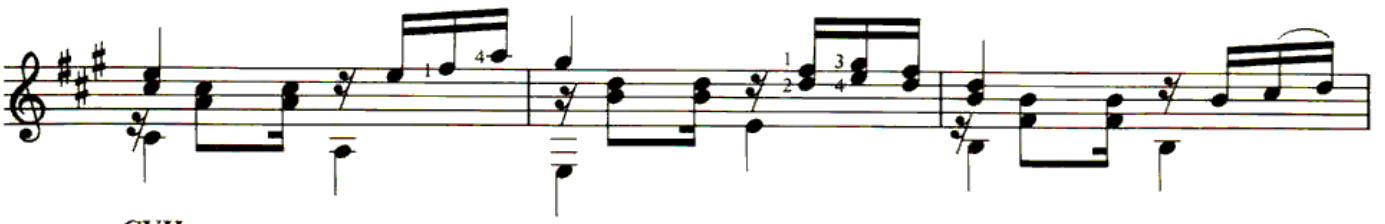

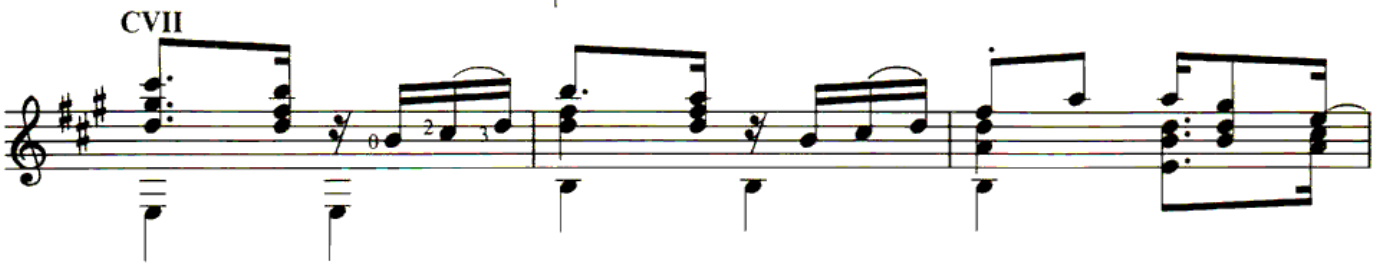

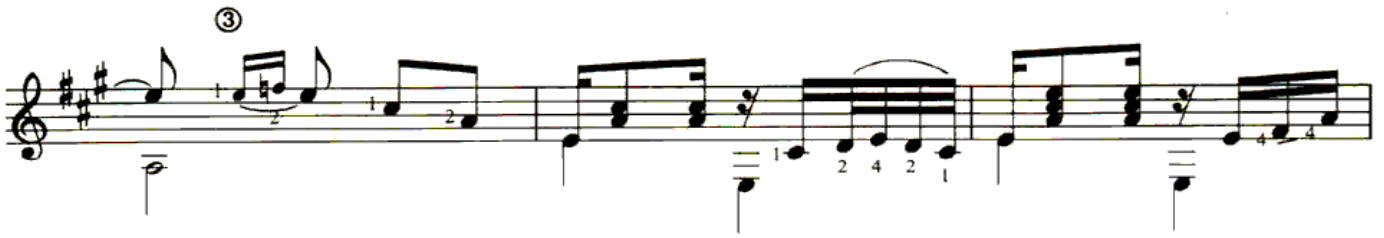

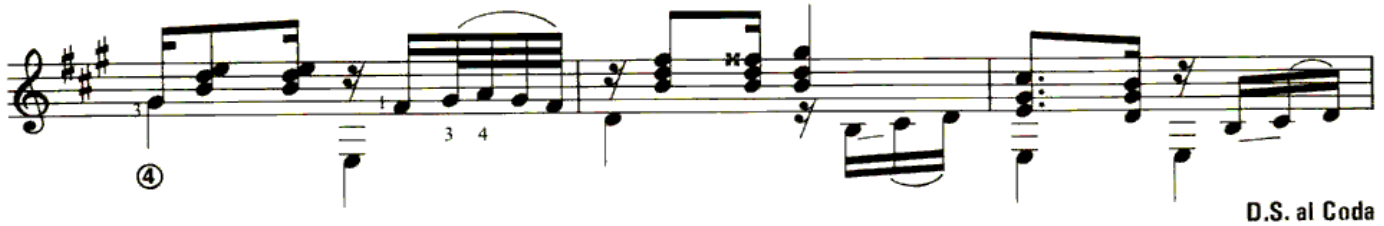

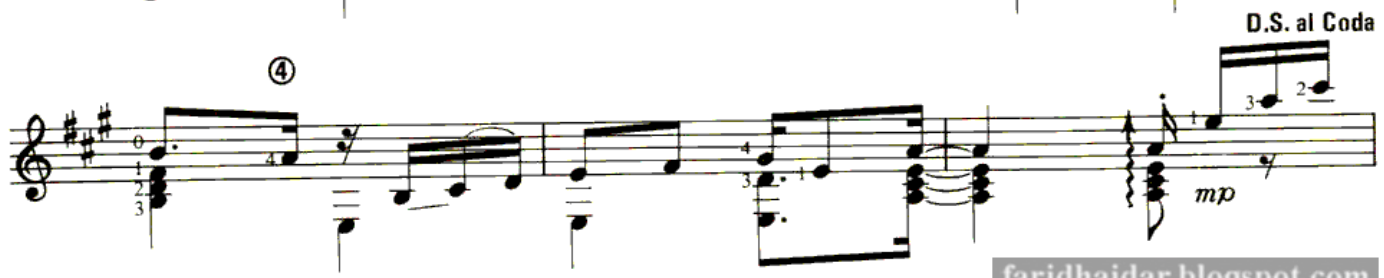

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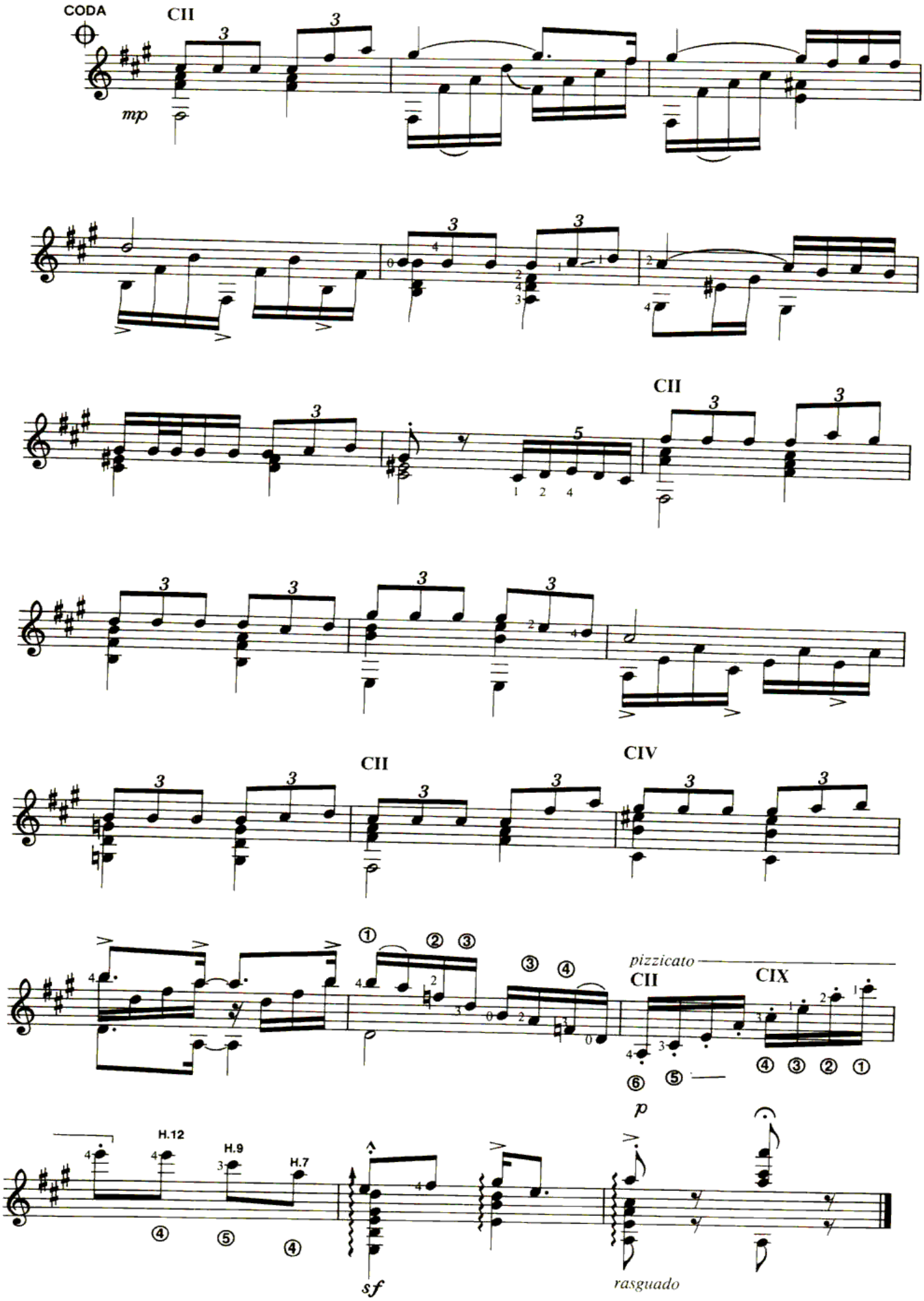
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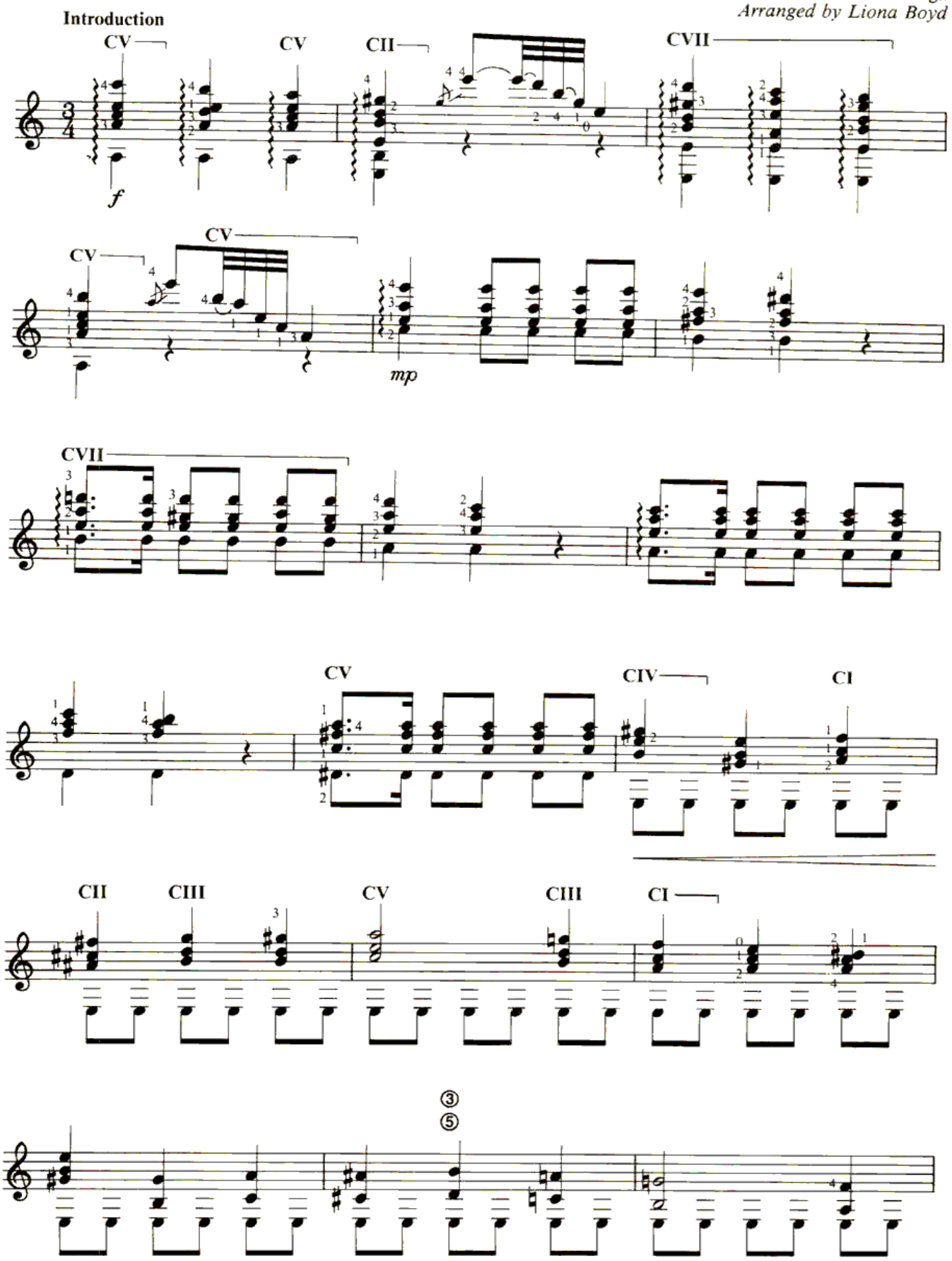
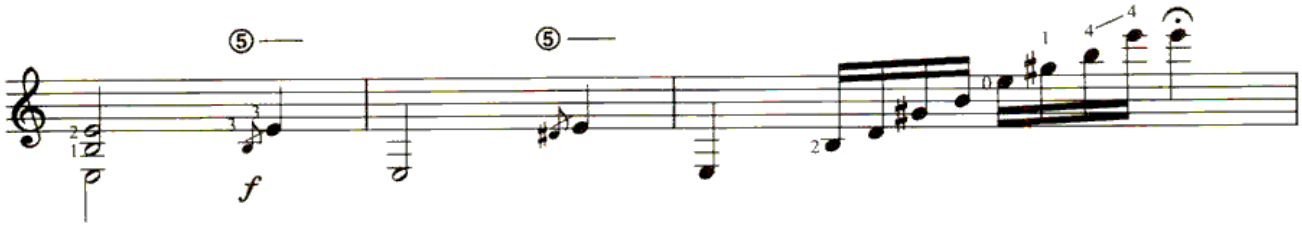
Francisco Tarrega
Arranged by Liona Boyd

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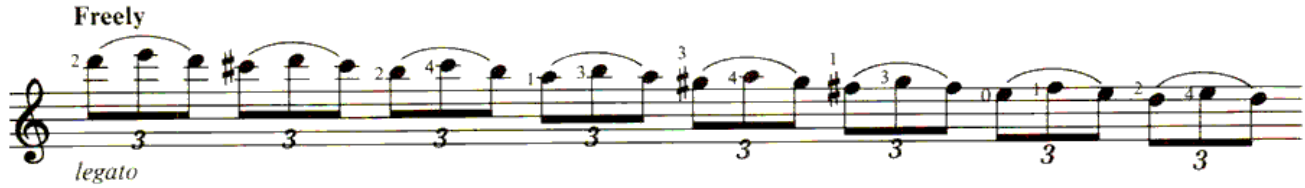
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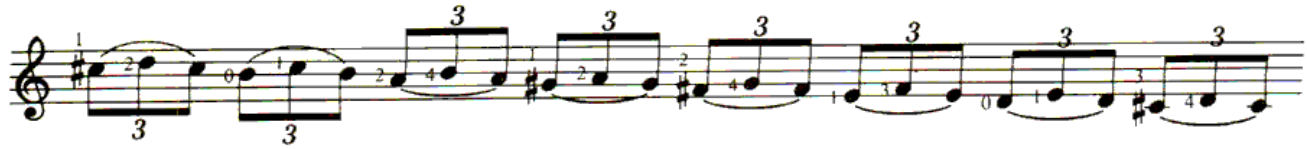

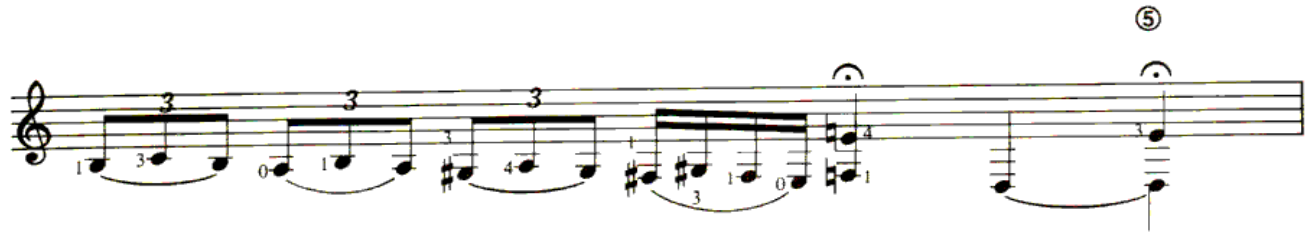
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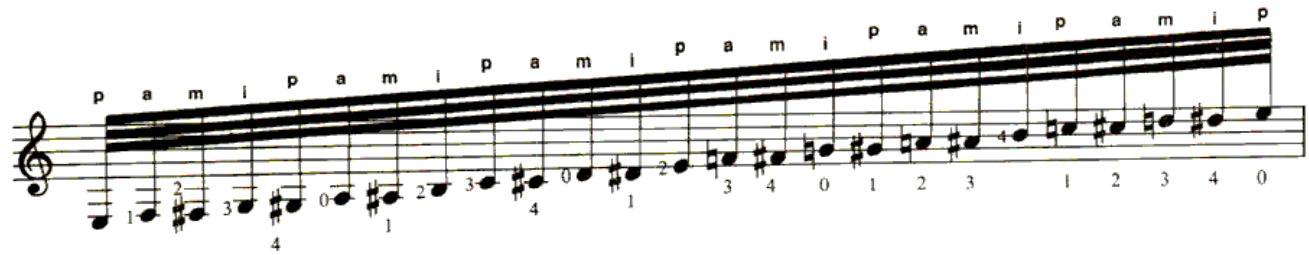
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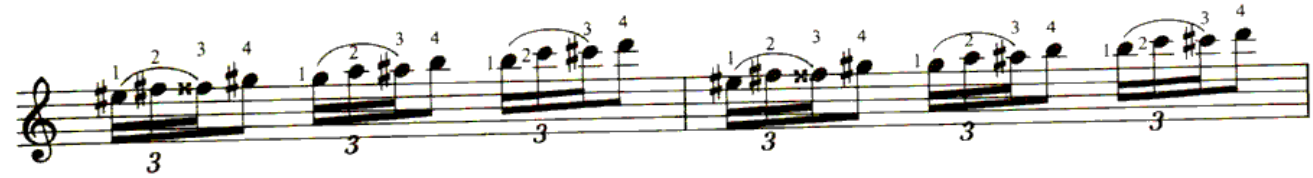

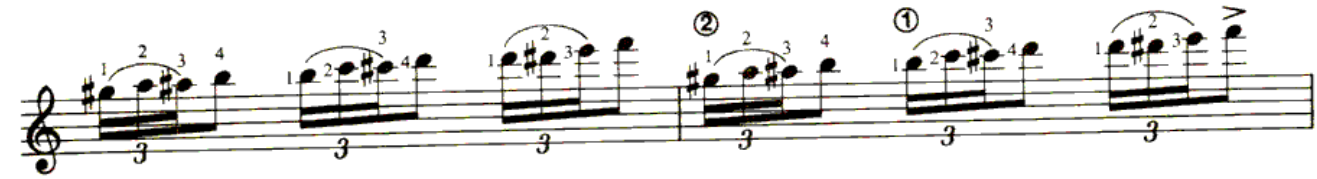
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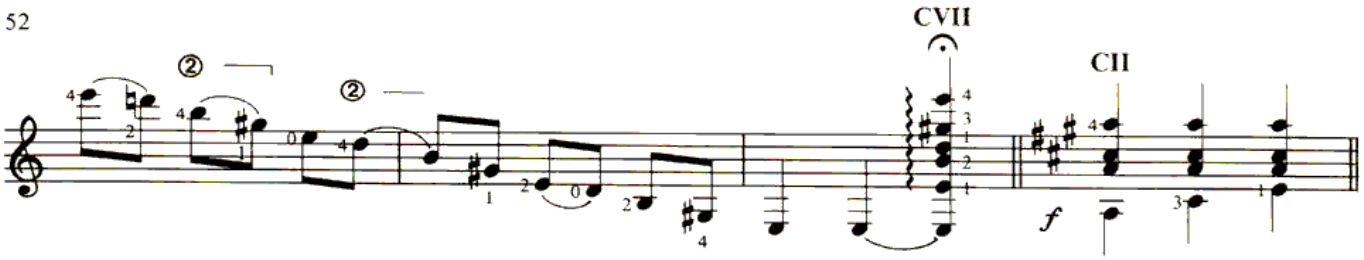
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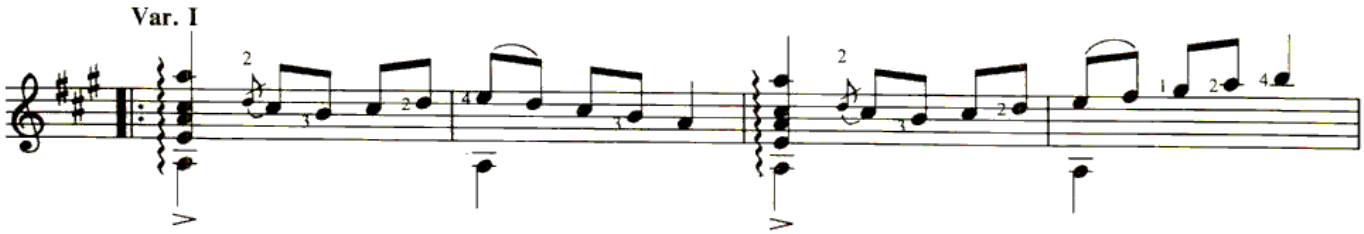
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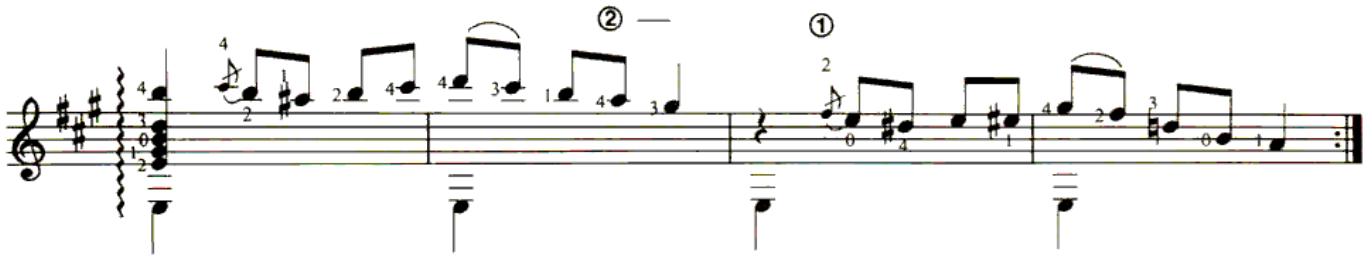

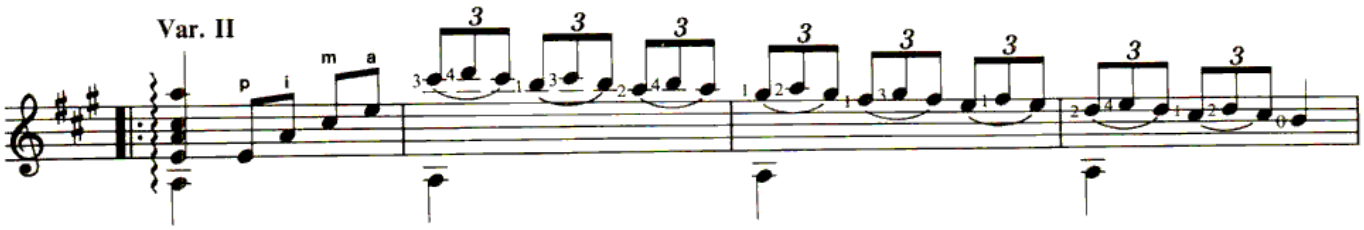
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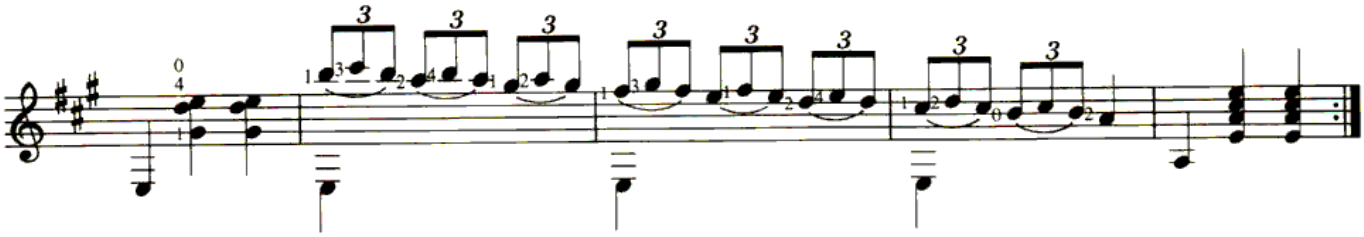

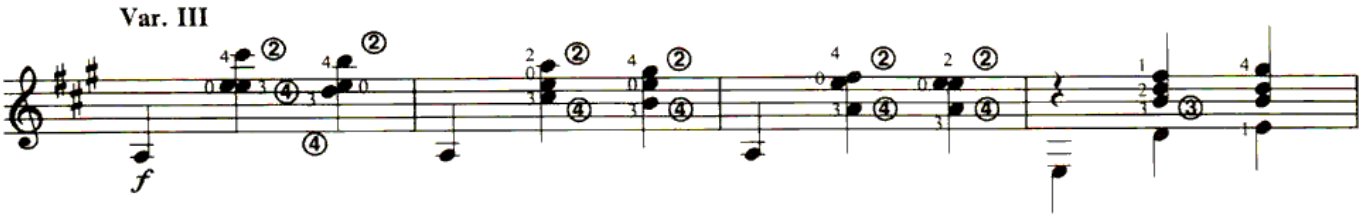
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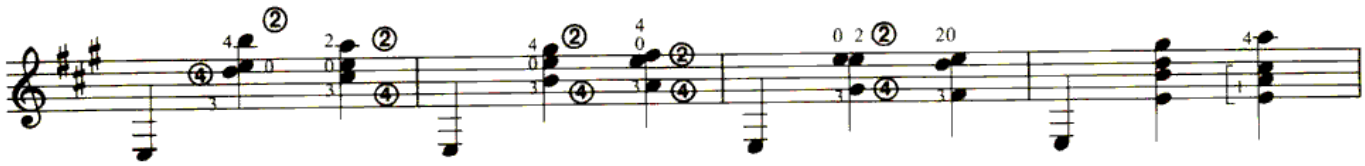

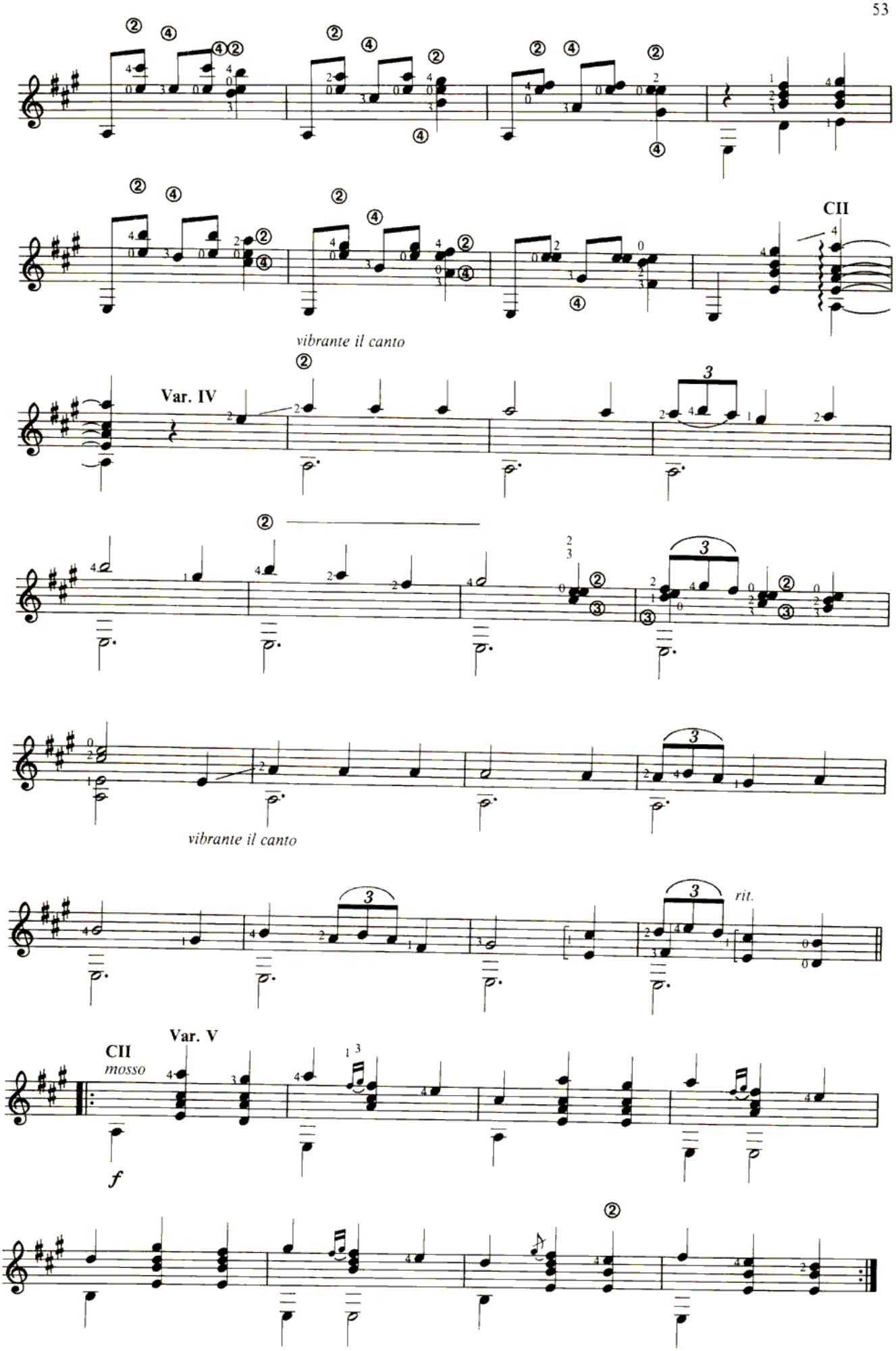
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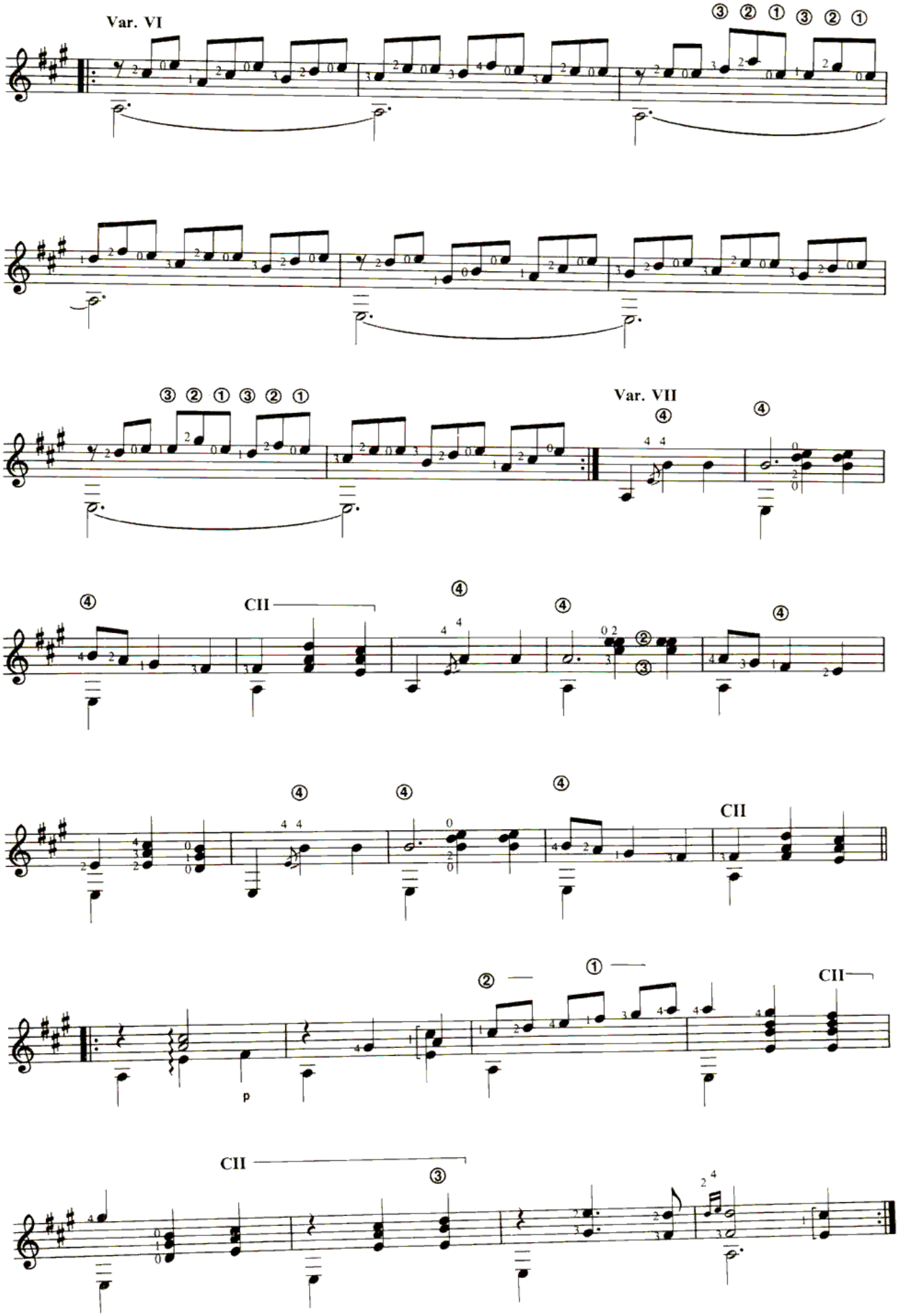
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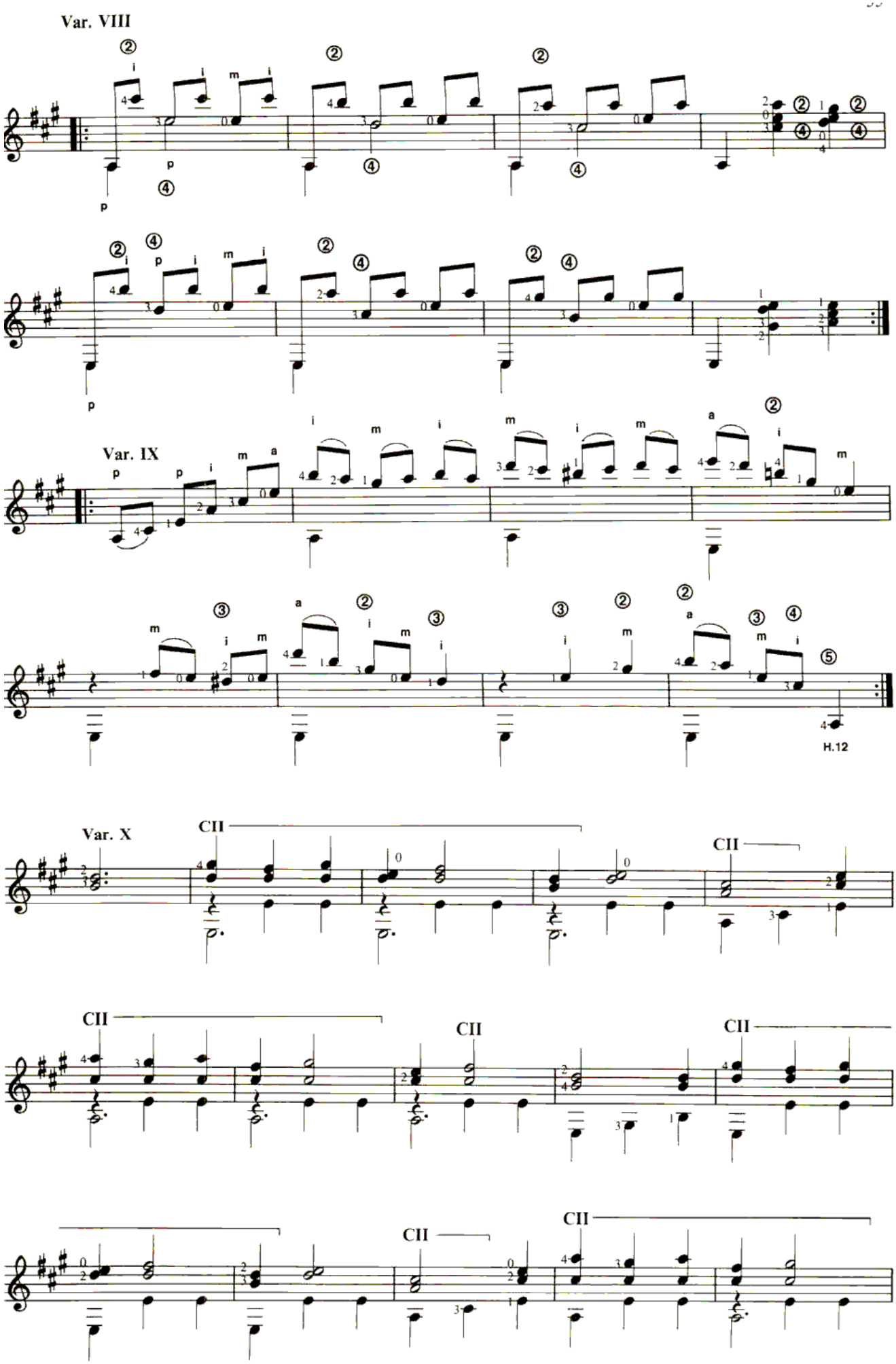
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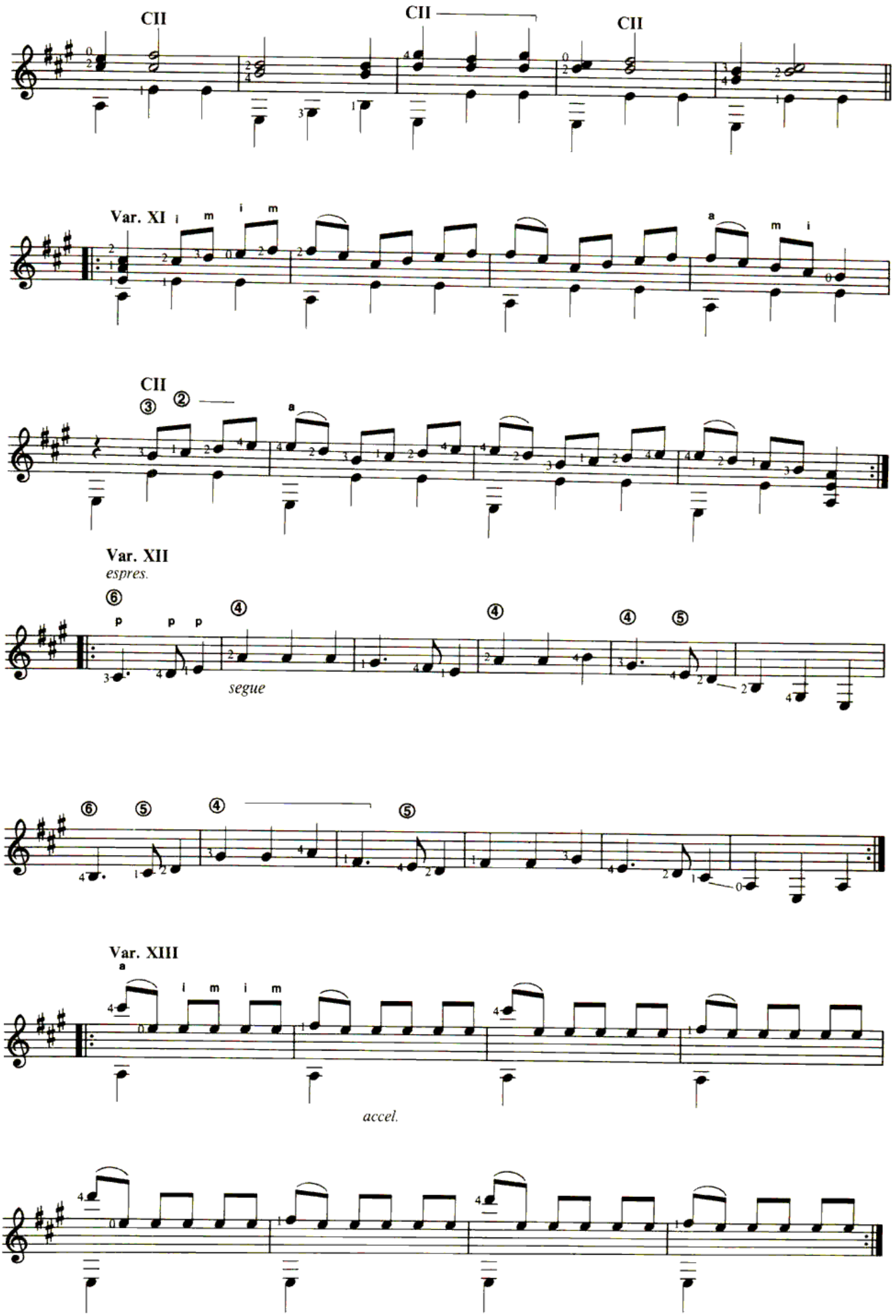
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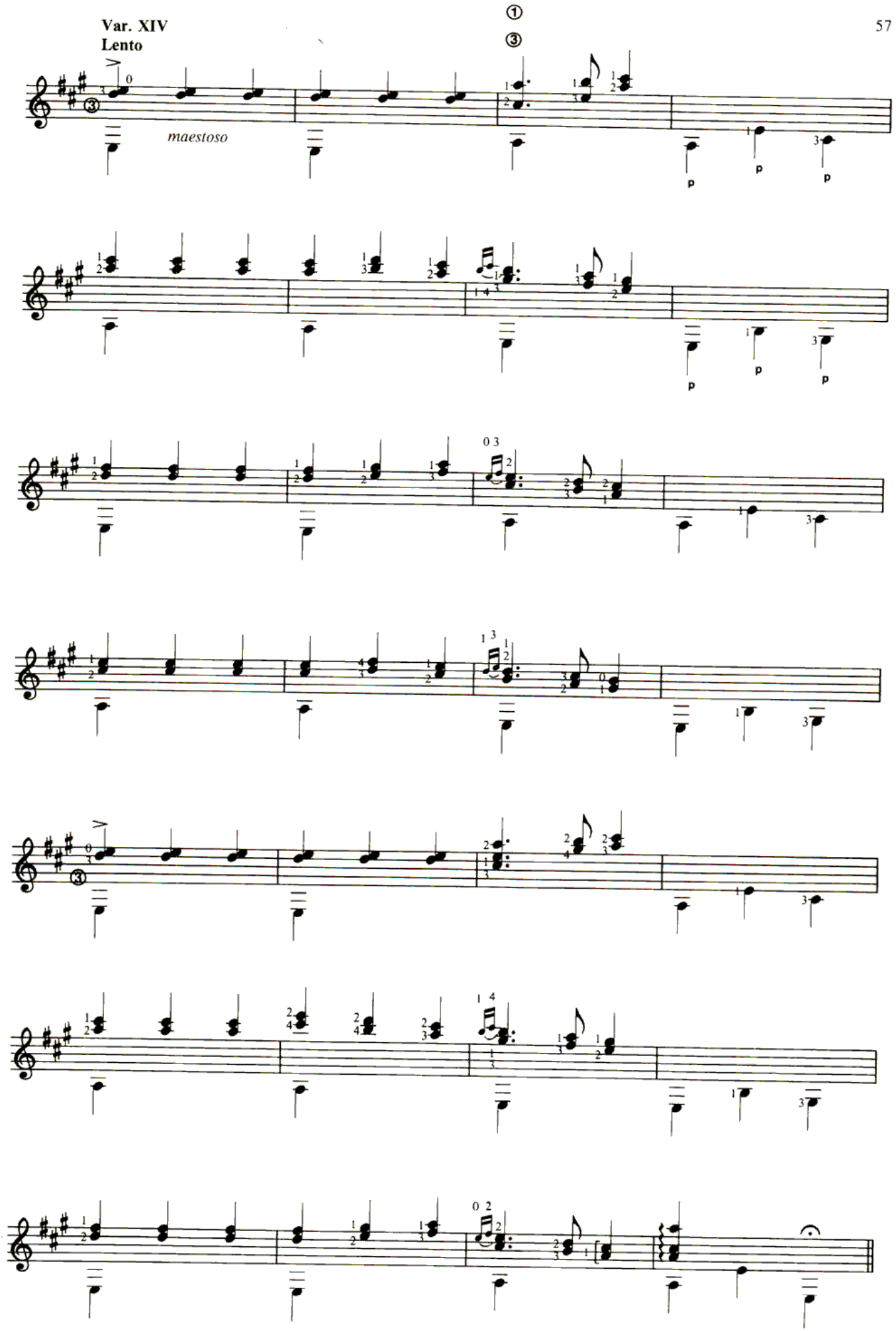
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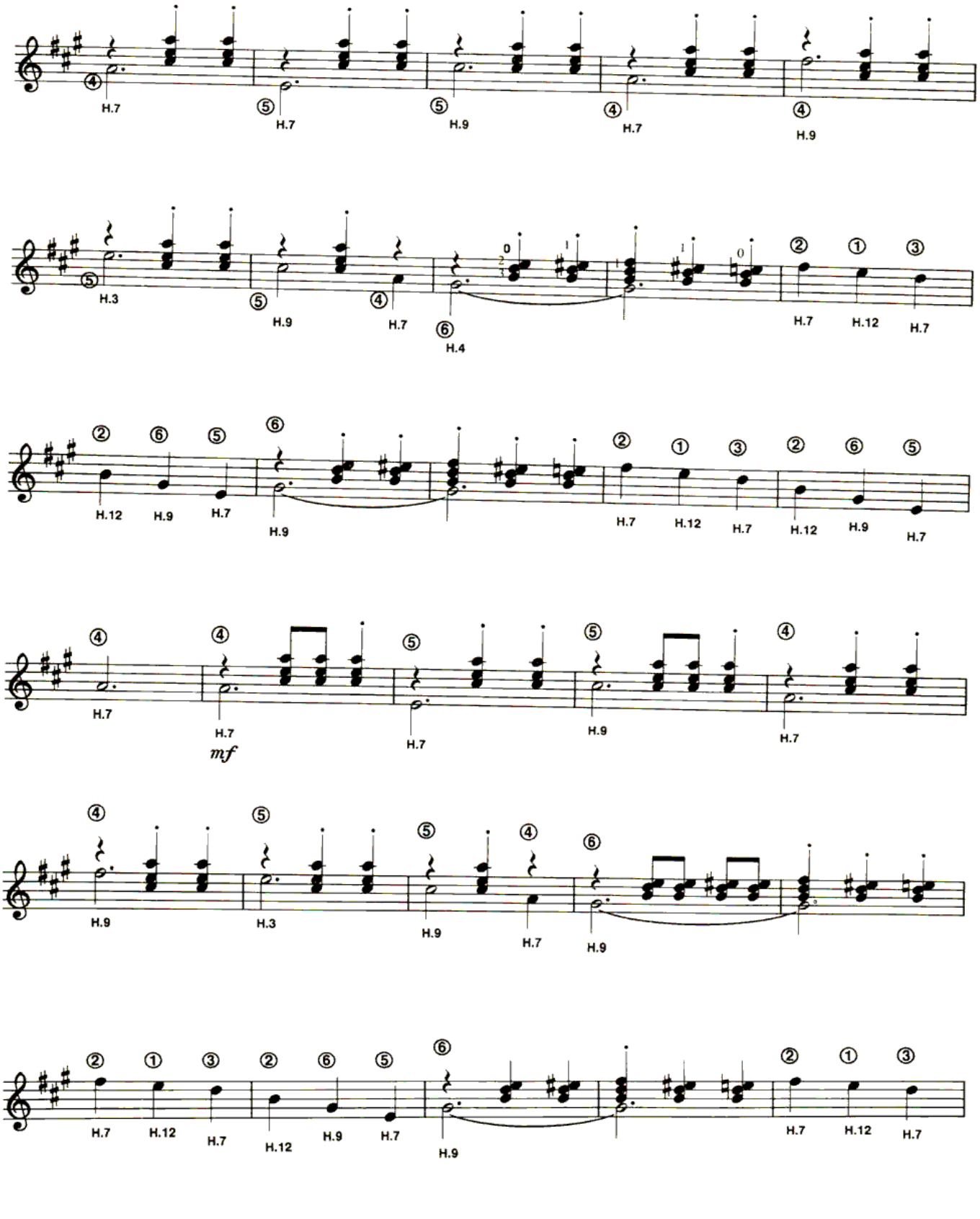

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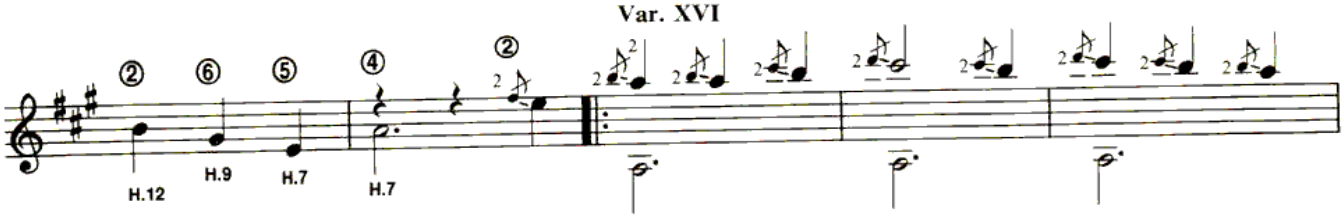

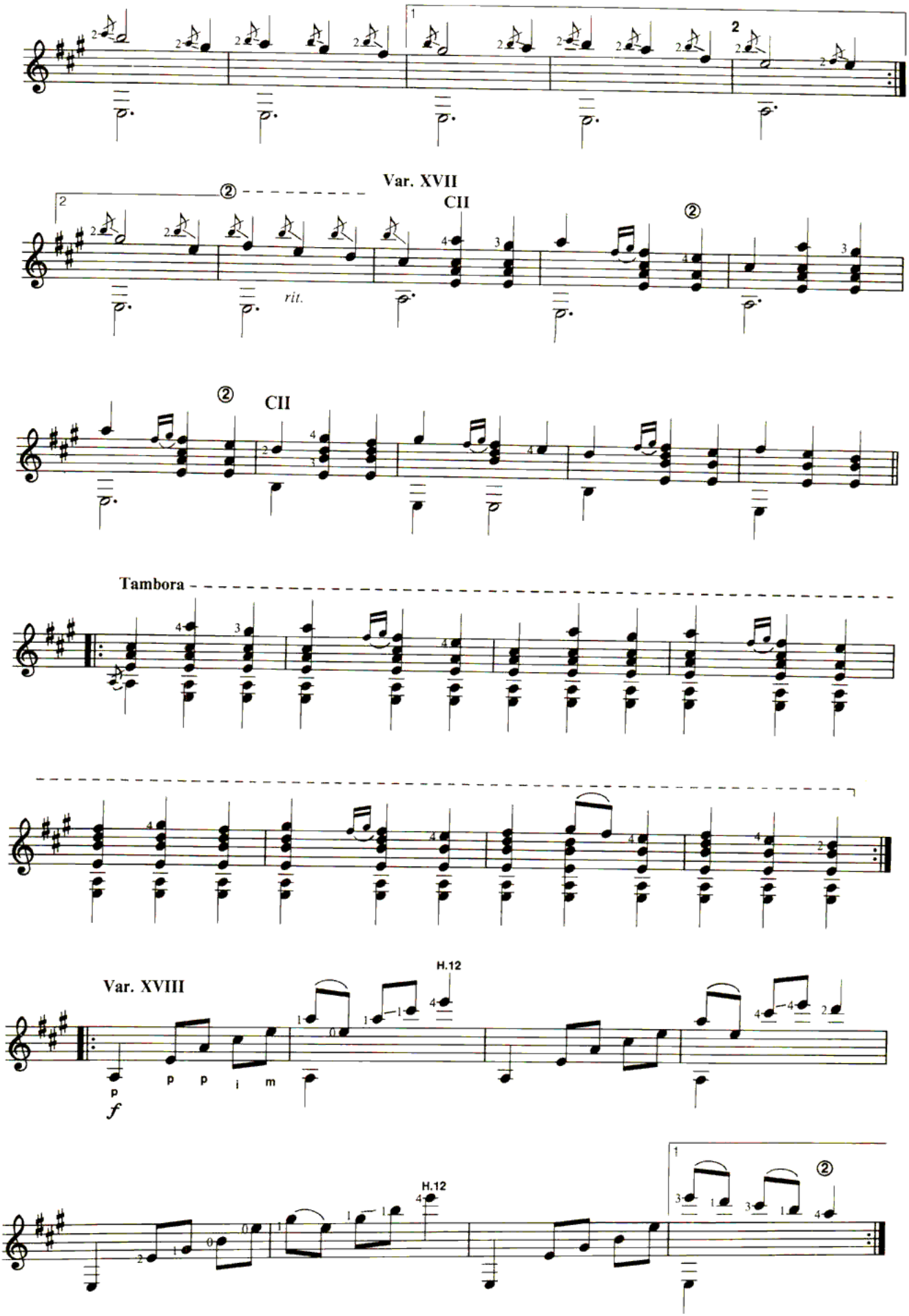
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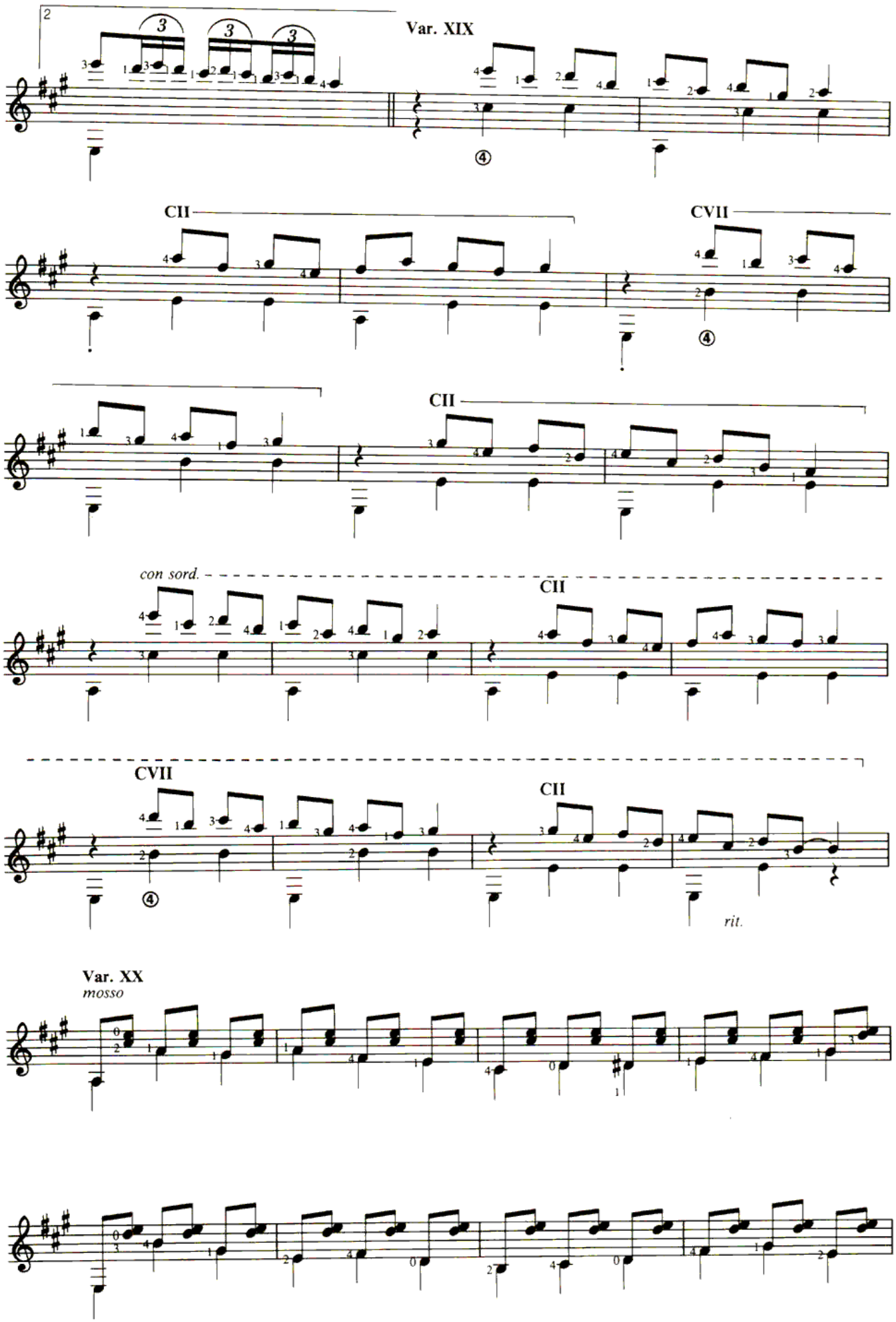
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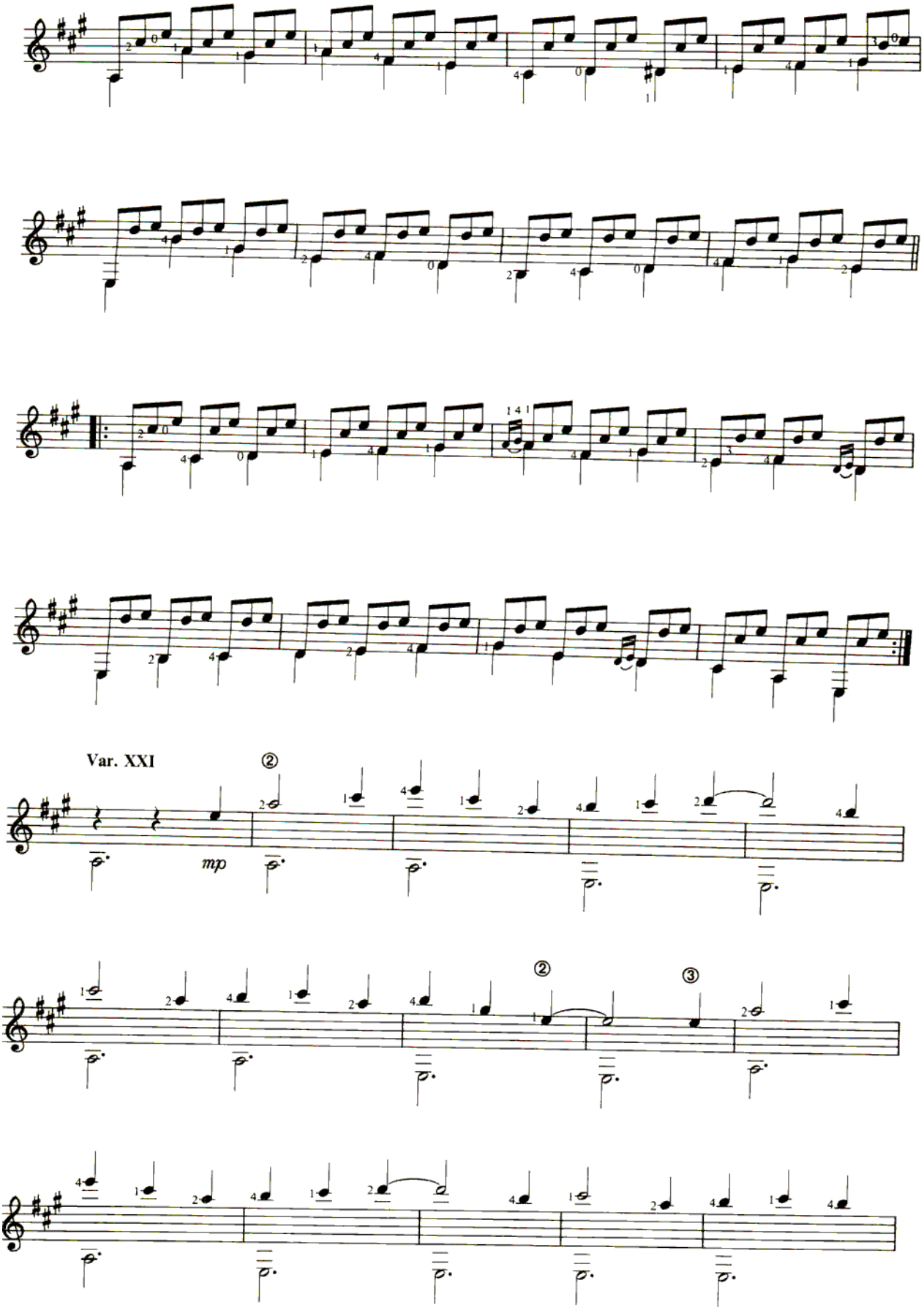
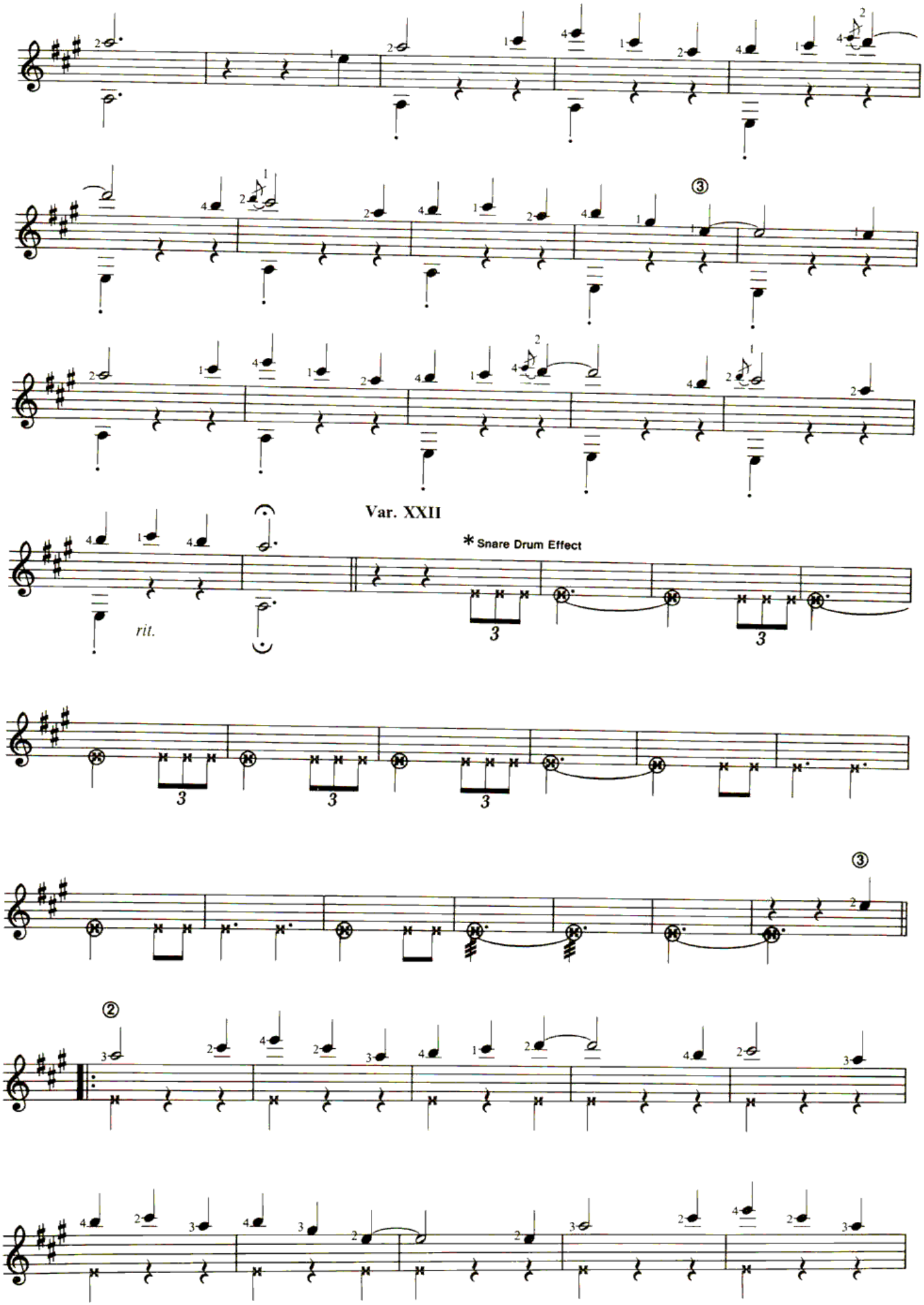
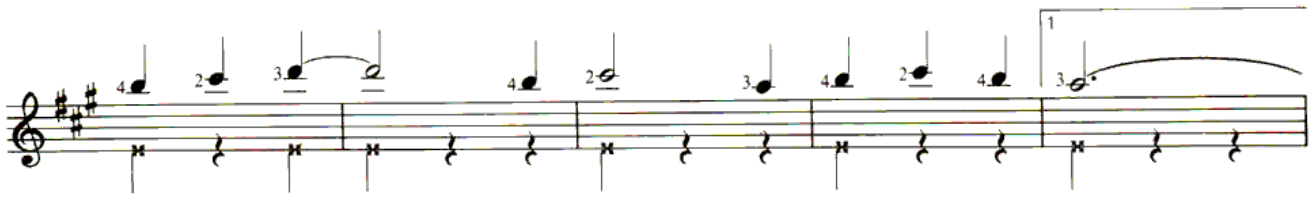
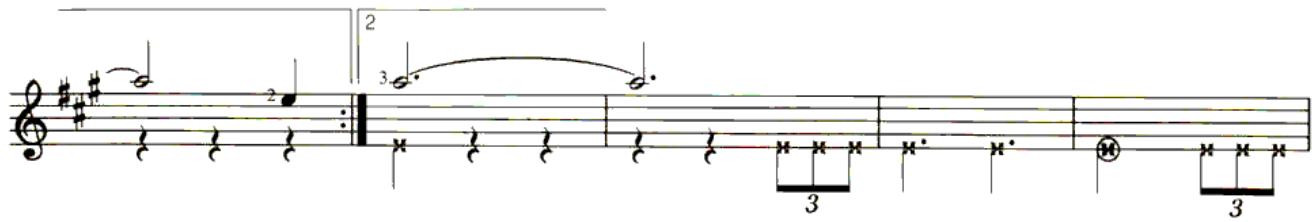
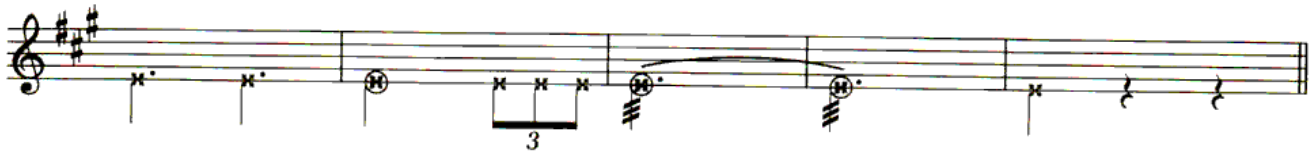

Var. XXI
mp



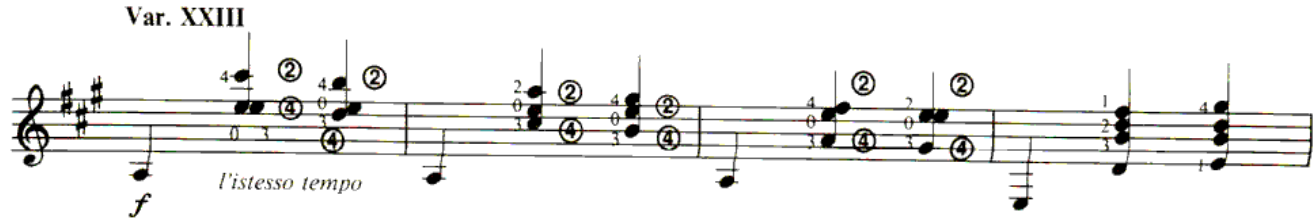
* To obtain this effect, cross strings ⑥ and ⑤ at the 9th fret.

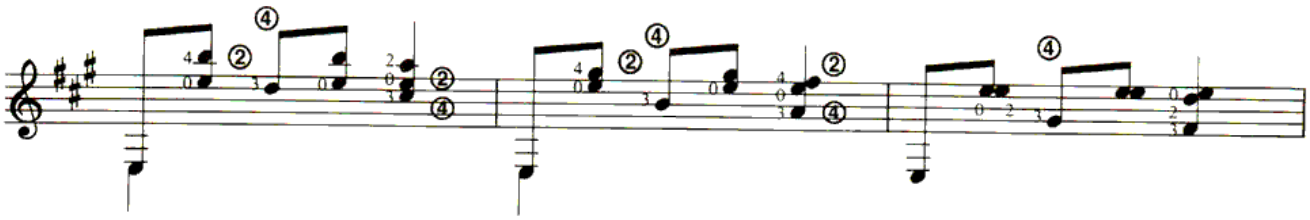


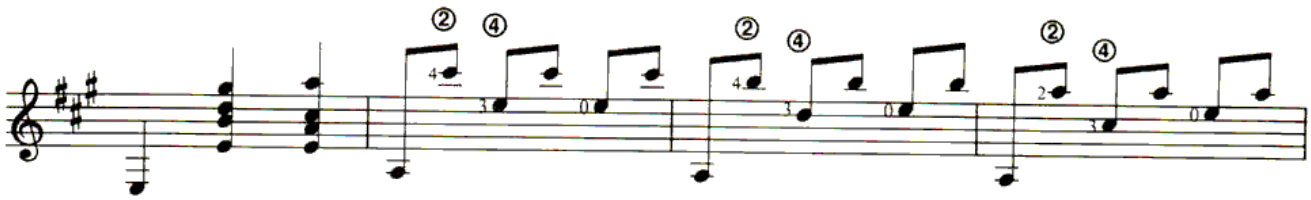


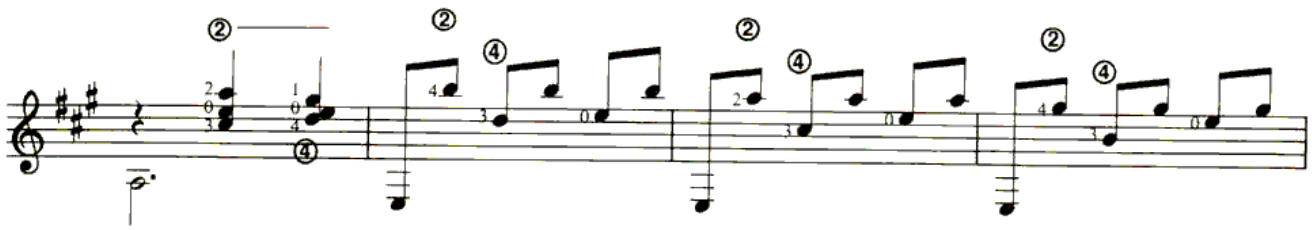


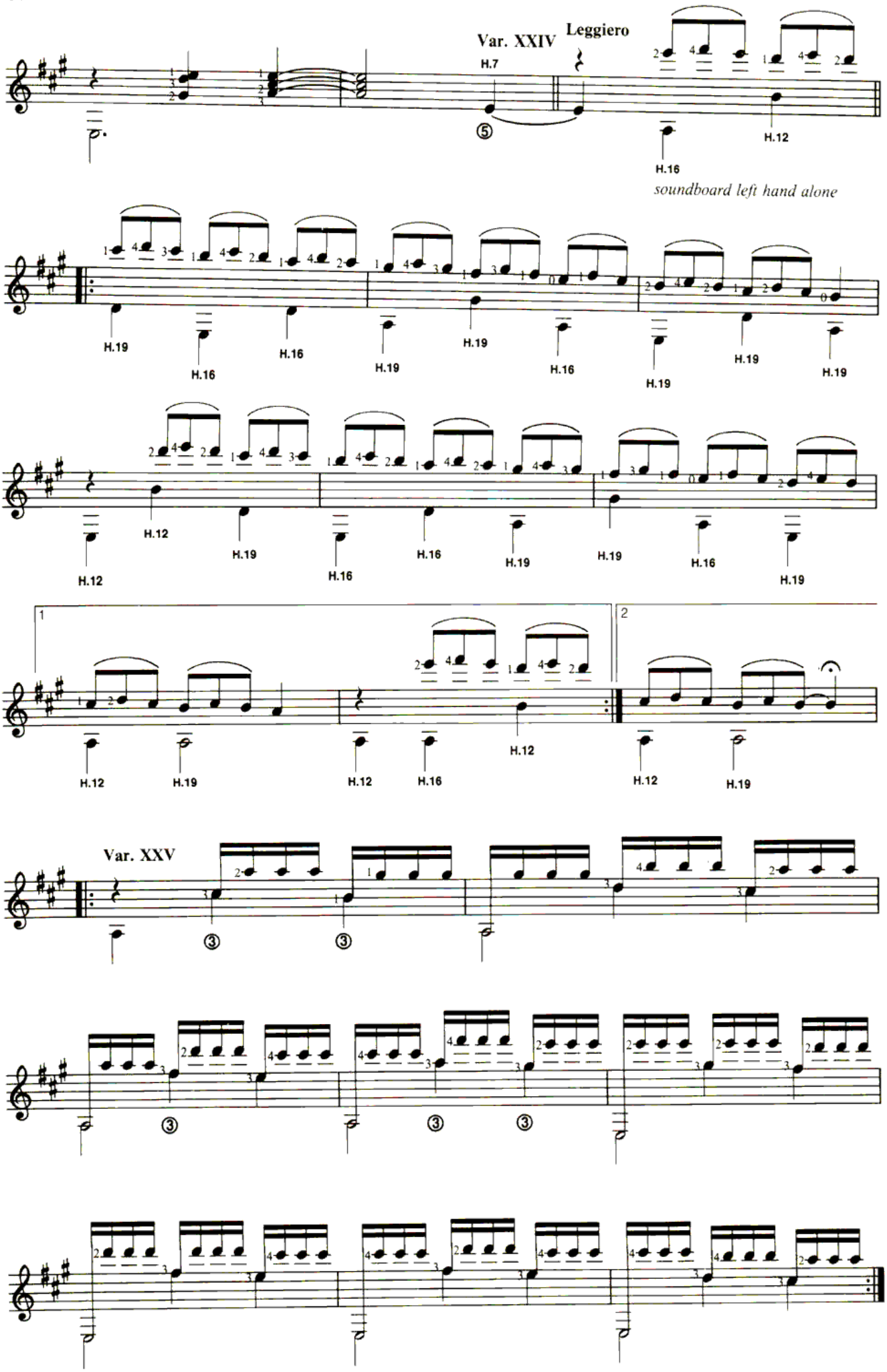
Var. XXIII

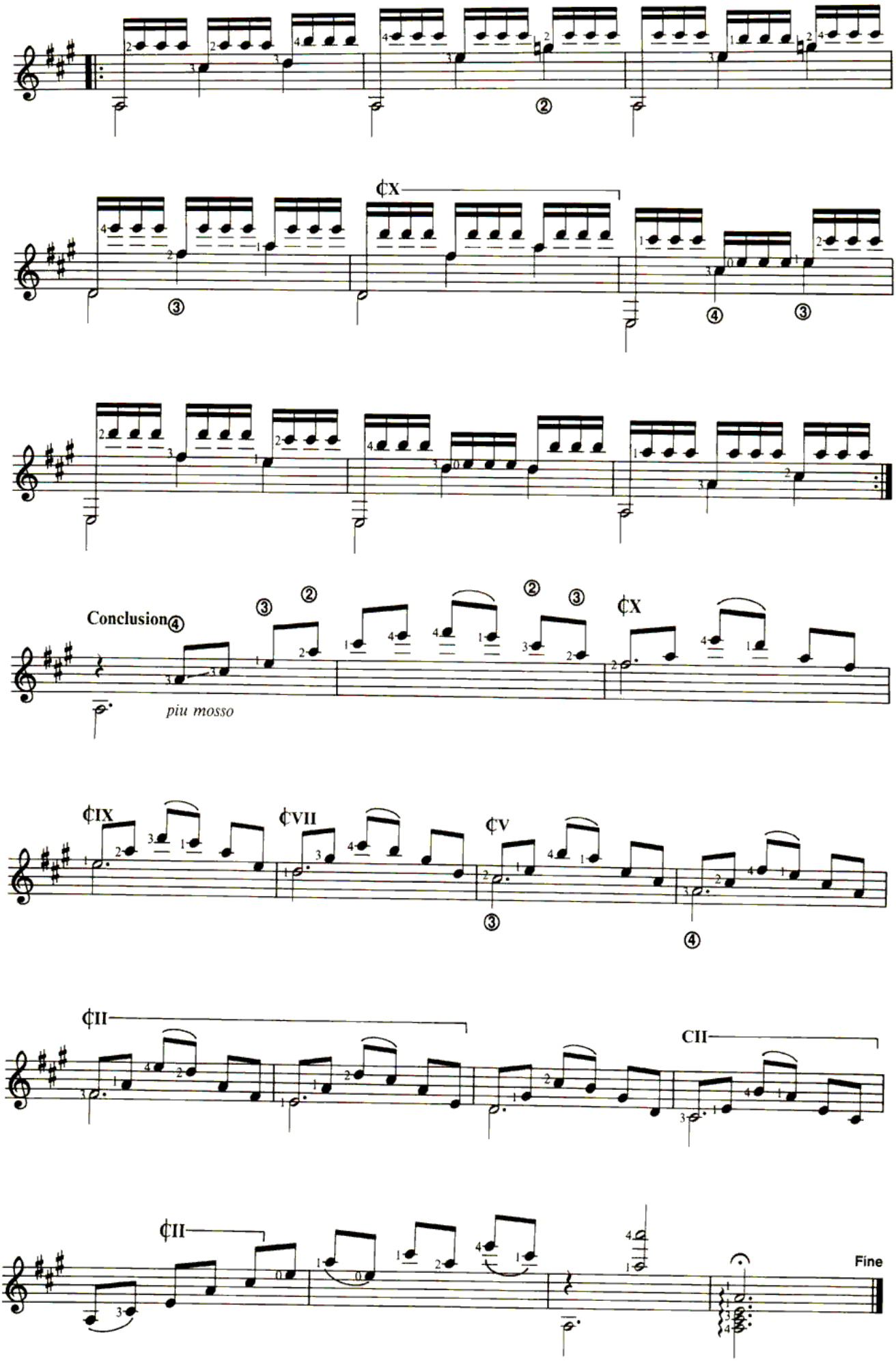








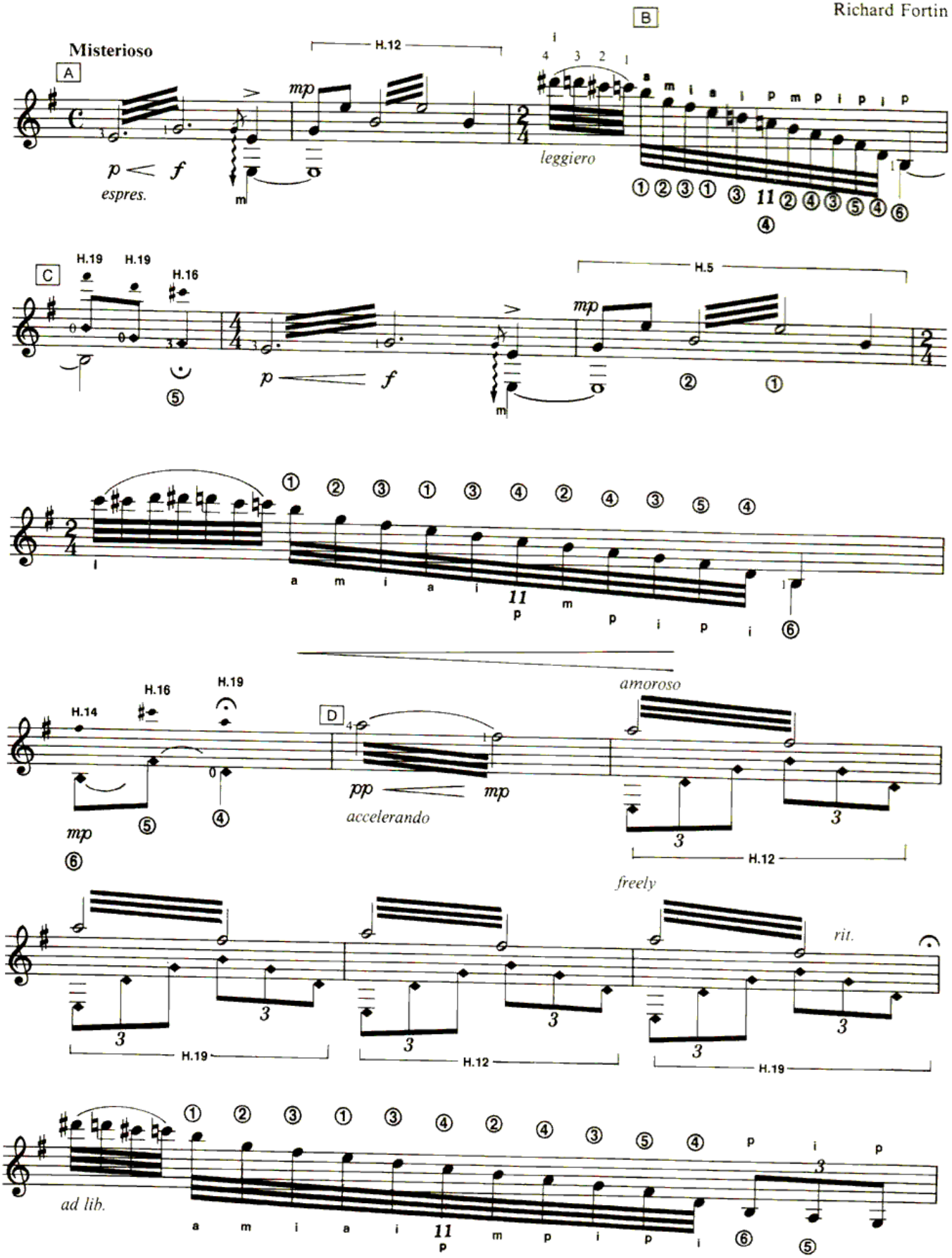

Var. XXIV
Leggiero
H.7
H.16
H.12
soundboard left hand alone
H.19
H.16
H.19
H.16
H.19
H.19
H.19
H.12
H.19
H.16
H.19
H.19
H.16
H.19
H.12
H.19
H.12
H.16
H.12
H.12
H.19
Var. XXV

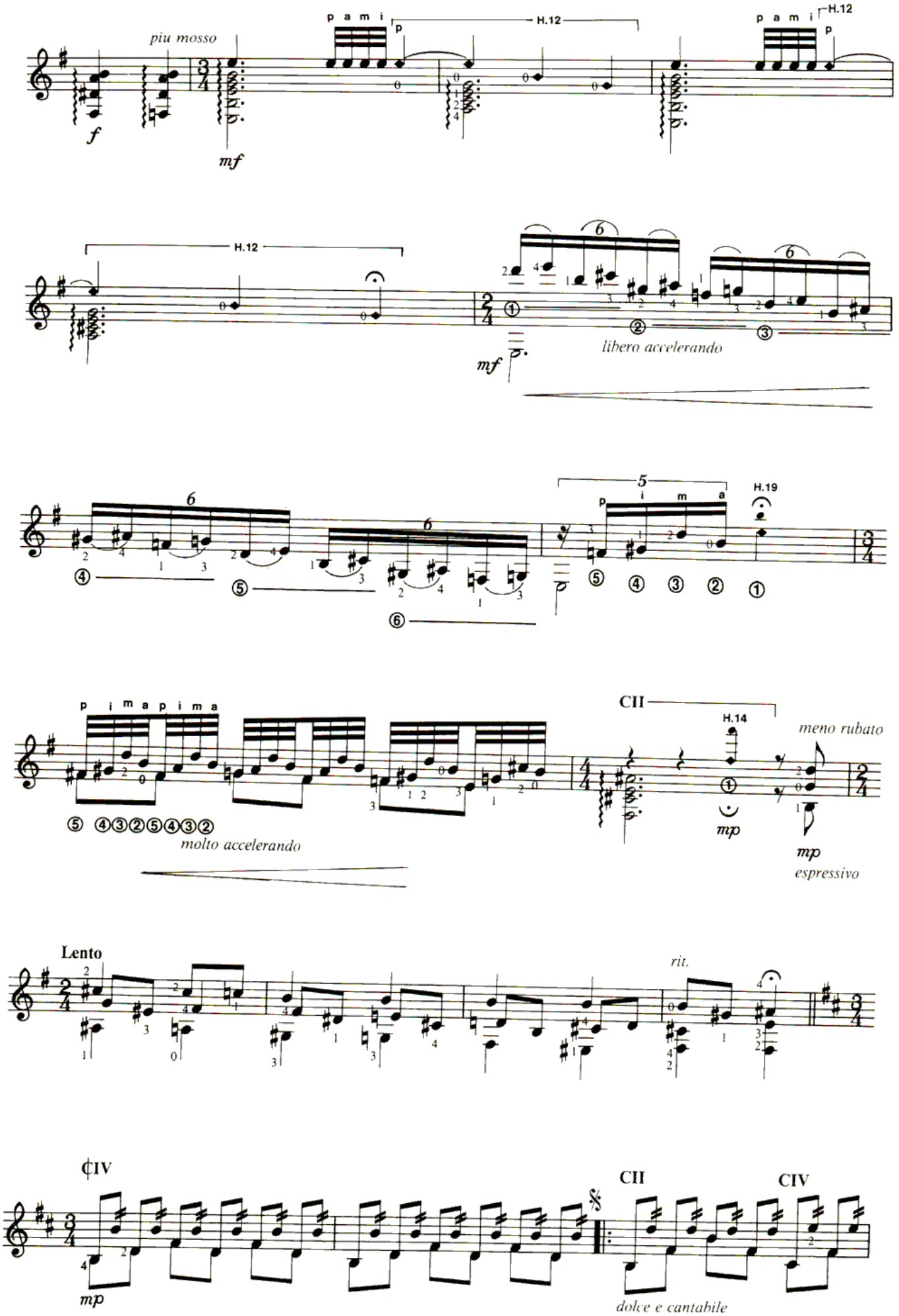

¢X
Conclusion
piu mosso
¢X
¢IX
¢VII
¢V
¢II
CII
¢II
Fine

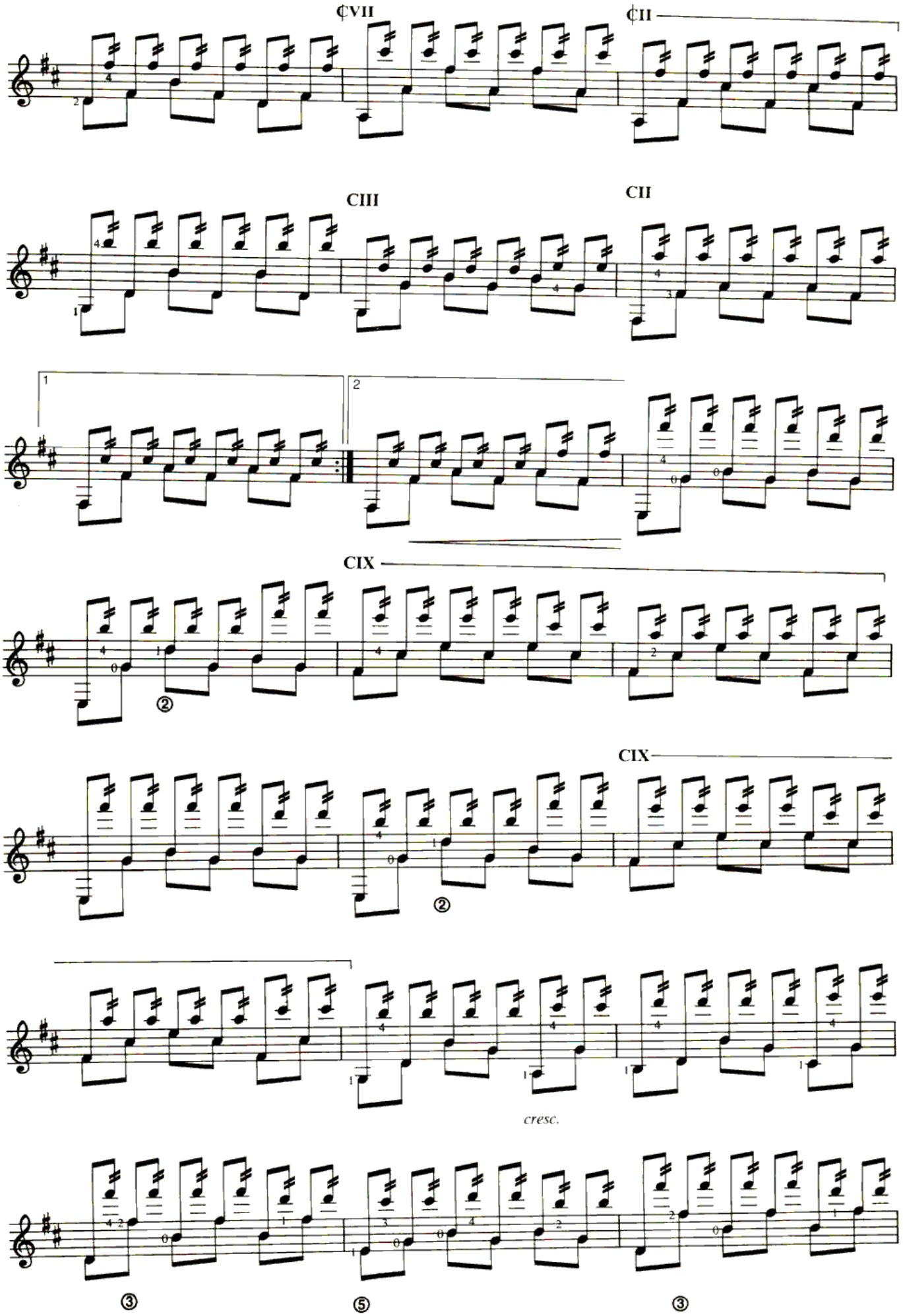
L'OISEAU TRISTE (THE SAD BIRD)

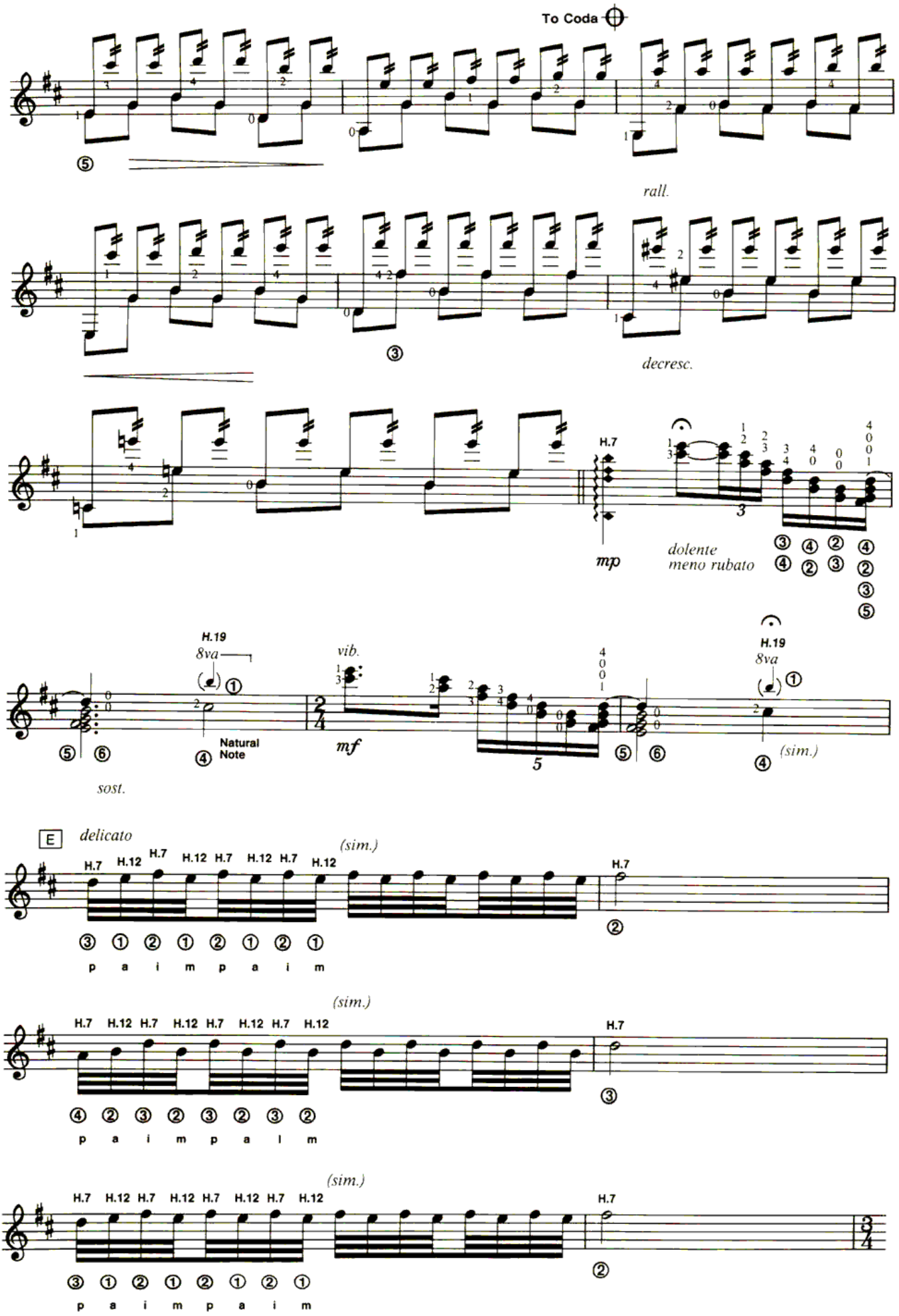
(Phoenix Reborn and Flight of the Phoenix)

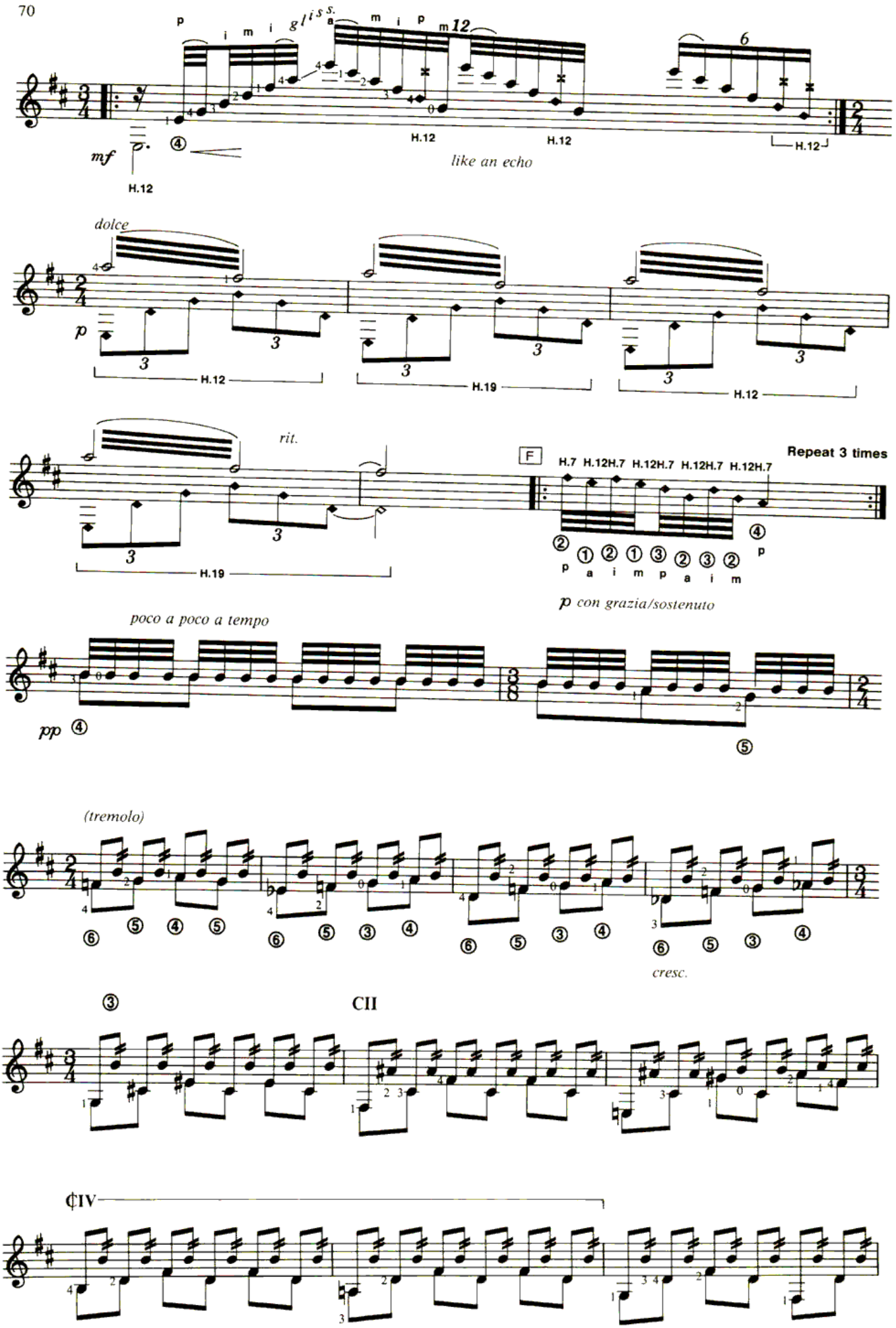
Richard Fortin

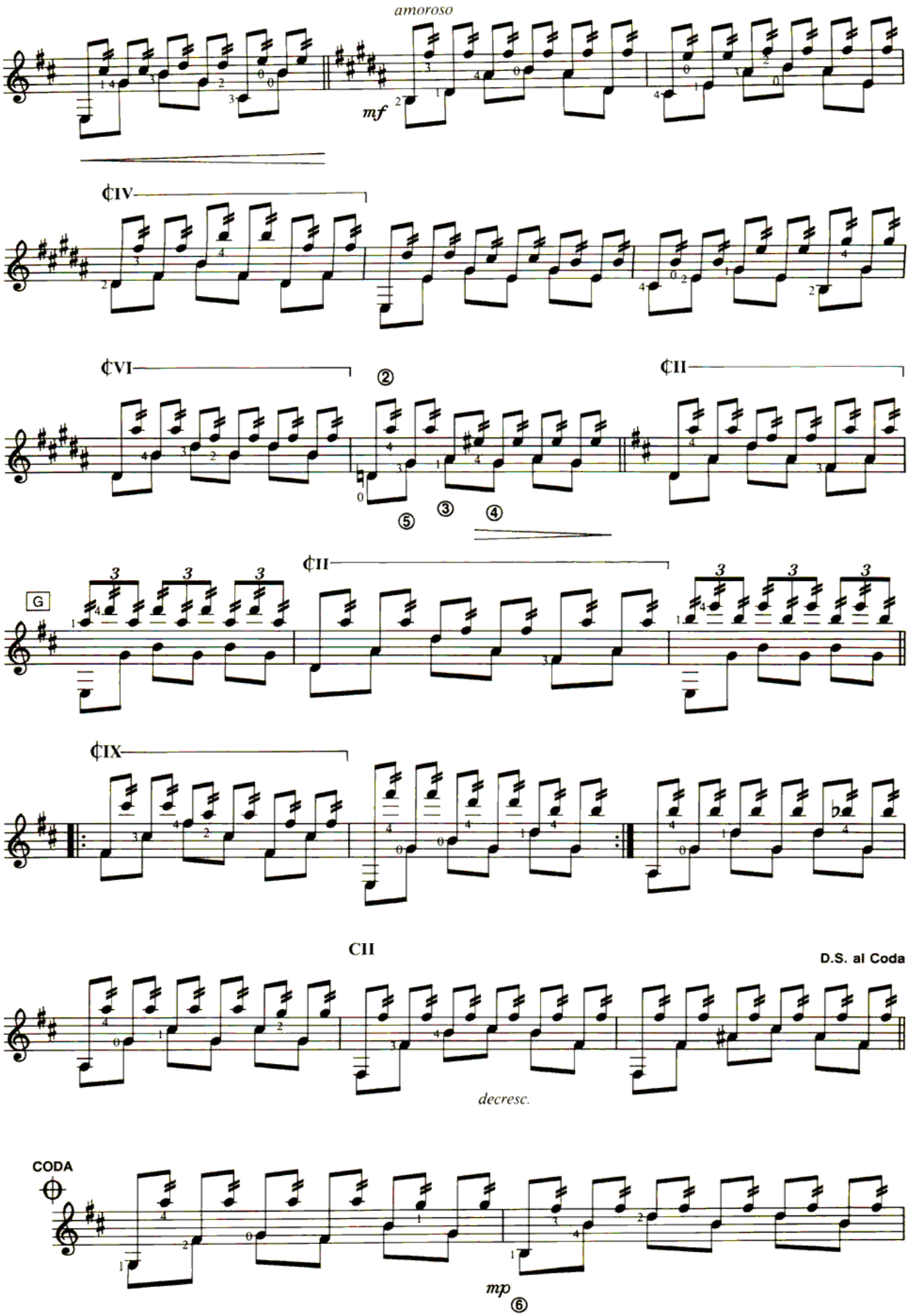



piu mosso
f
mf
p a m i
H.12
libero accelerando
H.19
molto accelerando
CII
H.14
meno rubato
mp
espressivo
Lento
rit.
¢IV
CII
CIV
dolce e cantabile


¢VII
¢II
CIII
CII
1
2
CIX
②
CIX
②
cresc.
③
⑤
③


To Coda
rall.
decresc.
H.7
mp
dolente
meno rubato
H.19
8va
vib.
Natural
Note
mf
sost.
(sim.)
E
delicato
H.7 H.12 H.7 H.12 H.7 H.12 H.7 H.12
p a i m p a i m
H.7 H.12 H.7 H.12 H.7 H.12 H.7 H.12
p a i m p a l m
H.7 H.12 H.7 H.12 H.7 H.12 H.7 H.12
p a i m p a i m


mf
like an echo
H.12
dolce
p
H.19
rit.
F
Repeat 3 times
p con grazia/sostenuto
poco a poco a tempo
pp
(tremolo)
cresc.
CII
¢IV


amoroso
mf
¢IV
¢VI
②
¢II
⑤
③
④
G
¢II
¢IX
CII
D.S. al Coda
decresc.
CODA
mp
⑥

¢VI ¢V ¢IV

H.7 H.7 H.7 H.12 H.7

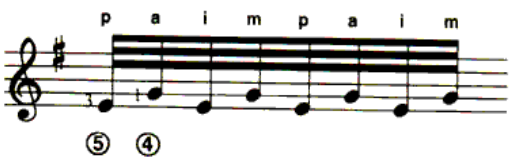
dim. e rall. *dolce*

H.7 H.7 ¢VII

sf *morendo*

Notes For "L'oiseau Triste"

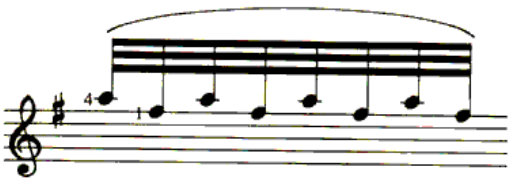
A



B Here is a good example of a technique called "open string scale". This was often used by renaissance lute players, and it adds resonance to the guitar sound by letting previous notes continue to ring on while new notes are being plucked.

C Artificial harmonics are notated in 2 ways in this example in order to clarify the resulting pitch. The lower note indicates the string to be played and the top note shows the actual pitch you'll hear. Pluck the string with the right hand thumb or "a" finger and lightly touch with the tip of the " i " finger the position on the finger board one octave above the note fingered by the left hand. The letter "H" is always followed by a small number that indicates the specific fret.

D



E This is a double string trill using natural harmonics that gives a bird like effect. this is using the same right hand pattern as **A**.

F In this passage the left hand should glide over the strings toward the bass notes. The notes on H.7 are touched by the 1st finger and those on H.12 by the 4th. Both fingers should be positioned simultaneously and held in that stretch for the entire passage.

G Here is a very unique guitar effect using 2 against 3 or 6 against 9. Concentrate on the effect than trying to count the notes precisely.