

Pete Huttlinger's Hymns for Guitar

Volume 1





Pete Huttlinger was born in Washington, D.C., and raised in Danville, California and New Bern, North Carolina. He is one of the finest finger-style guitarists on the music scene today.

Pete has been performing since he was 14. In 1984 he graduated Cum laude from Berklee College of Music in Boston, Mass. Following graduation he moved to Nashville, and during the 20 years since that move, Pete has established himself as a top-notch performer, session player, composer, arranger and songwriter. He has toured and worked in the studio with many great recording artists, most notably John Denver.

He was named the 2000 National Fingerpick Guitar Champion at the famed Walnut Valley Festival in Winfield, Kansas, and his array of DVDs have become top sellers in the world of instructional materials.

Pete spends the majority of his time touring and recording and enjoys fly-fishing whenever and wherever he can.

Pete Huttlinger's Hymns for Guitar

Volume I

Cover design: Frankie Foster <http://www.thebytesite.com>
Music transcriptions and layout: Peter Huttlinger

©2005 Peter J Huttlinger

INSTAR RECORDS PO BOX 158 PEGRAM, TN 37143

Pete Huttlinger's
Hymns for Guitar

Volume I

1. (I've Got) Peace Like A River	1
2. On Eagles' Wings	8
3. Redeemed	13
4. In The Sweet By & By	20
5. 'Tis So Sweet To Trust In Jesus	27
6. Be Thou My Vision	32
7. Wayfaring Stranger	38
8. Come Thou Fount Of Every Blessing	45
9. I Am A Pilgrim	52
10. Here In Your Presence (rhythm)	59
11. Here In Your Presence (melody)	63
12. It Is Well With My Soul (rhythm)	68
13. It Is Well With My Soul (melody)	72

This project of *Hymns For Guitar* came about as a result of many folks asking me over the years to arrange and record some hymns that they could perform at their own churches, concerts or just for friends and family. In the process of arranging I tried to keep in mind that all kinds of guitar players are interested in these tunes. And since I wouldn't want to do arrangements that sound like someone else's, I have included many styles from Celtic to Bossa Nova. From James Taylor to Merle Travis. From traditional block-style chordal playing to Western Swing with a walking bass line.

The arrangements in this collection range from intermediate to advanced and are meant to challenge any guitar player while at the same time offering concert-quality arrangements that the most discerning audience will love to hear again and again.

All of the titles were suggested by guitar players, and lovers-of-guitar, from around the world. I went through many, many tunes to find the melodies that spoke to me most. There are certainly many more great hymns out there and I hope to be able to record more of them in the future. But for now enjoy this collection and most of all have fun as you learn them.

Sincerely,

Pete Huttlinger

(I've Got) Peace Like A River

It's revival time folks! This arrangement is packed with lots of fun and loads of good licks. It's in three (3) keys – G, C and D – to help create a little more excitement. You will do well to learn all of the keys so that the next time your lead singer needs to change keys at the last minute, you'll be ready. I tried to make this one build as each chorus goes by so that it starts out with just the basic melody and chords and by the last chorus there are lots of runs and variations on what you've already learned.

I've Got Peace Like A River

Arr. Pete Huttlinger

The sheet music consists of four staves. The top staff is for the vocal part, featuring a treble clef and a key signature of one sharp (F#). The lyrics are: "I've got peace like a river". The second staff is for the guitar, showing chords G, G7, C, and G, with corresponding fingerings (3, 0; 3, 3, 7, 6, 7, 5; 3, 3, 1, 0; 3, 0, 3, 0) and a 4/4 time signature. The third staff continues the guitar part with chords A9, D7, Eb9(#11), and D7, with fingerings (3, 3, 5, 6, 5, 8; 5, 5, 6, 6, 5, 5; 5, 6, 5, 5, 5, 5; 5, 4, 5, 5, 5, 5). The bottom staff is for the bass guitar, also in 4/4 time, with fingerings (3, 0, 4, 0; 0, 5, 6, 5, 0, 5; 5, 5, 6, 5, 5, 5; 5, 4, 5, 5, 5, 5).

G G7 C G

18

T A/B

G A9 D7 D7

22

T A/B

G G7 C G

26

T A/B

G D13 A7b9 D7 G G7/B

30

T A/B

C C F F C

C D9 G A_b9 G9 G9/B

C C F F C

C D9 G7 C F C A7

D D7 G D

T 3 3 5 7 5 3 3
A 0 4 0 7 5 0 5
B 0 0 0 0 0 0 0 0

D E9 A7 Bb7 A7

T 3 3 7 7 6 7 6 6 7 6 5 5
A 0 0 7 7 6 7 6 7 7 8 8 7 2 4
B 0 0 0 0 0 0 0 0 0 0 0 0

D D7 G D

T 3 3 5 7 7 5 7 5 3 3 0 4 2 0 2 0
A 0 0 4 0 7 5 0 5 0 5 0 4 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D E9 A D G/D D

T 3 3 6 7 0 5 6 3 3 3 0 4 2 0 4 0
A 0 0 0 7 6 0 7 (0) 4-5 0 5 0 4 0 0 4
B 0 0 0 7 6 0 7 (0) 4-5 0 5 0 4 0 0 4

D D7 G G/D D

T 3 3 5 7 5 7 5 3 0 3 0 4 0 2 0 0
A 0 0 4 0 7 5 0 5 0 5 0 4 0 0 0 0
B 0 0 0 0 7 6 7 6 0 2 0 0 0 0 0 0

D E9 G/D A7 D

T 3 3 7 0 5 8 0 3 6 0 2 0 0 2 0 0
A 0 0 7 6 7 6 0 2 0 4 2 0 0 2 0 0
B 0 0 7 6 7 6 0 2 0 4 2 0 0 2 0 0

D D7 G D

T 3 3 5 7 5 5 7 5 3 0 3 5 3 2 0 2 0 0 2
A 0 0 4 0 7 5 0 0 5 0 5 0 4 0 0 0 0 0 0
B 0 0 0 0 7 6 5 4 0 5 0 0 0 0 0 0 0 0 0 0

D A13 E7b9 A7/C# D G/D D

T 3 3 7 6 5 3 2 0 3 5 3 0 4 5 0 0 0 0 0
A 0 0 7 6 5 4 0 4 5 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 7 6 5 4 0 5 0 0 0 0 0 0 0 0 0 0

D A13 E7**9** A7/C**#** D G/D D

D A13 E \flat 7 Em/D A7/C \sharp D

86

T 3 3 7 | 7 7 5 5 | 2 1 2-1-0 3
 A 0 7 | 7 7 5 5 | 0
 B 0 0 | 6 4 4 | 0

The musical score shows two measures for a guitar part. The key signature is D major (one sharp). Measure 90 starts with a quarter note on the 6th string (D), followed by a half note on the 5th string (F#), another half note on the 5th string (F#), and a quarter note on the 4th string (A). Measure 91 begins with a half note on the 4th string (A), followed by a half note on the 3rd string (C#), and ends with a fermata over the 2nd string (E) and a dash indicating a sustained note.

90

D

T

A

B

0 3 0

3 0

On Eagles' Wings

On Eagles' Wings

When I sat down to arrange this one I thought to myself, "What would James Taylor do with this?" I took some elements that JT uses in his playing like the heavily accented bass notes in the intro that fall on the off-beats, the use of the E/A chord resolving to the A chord at the beginning of the chorus and the bass lines that anticipate the 2nd and 3rd measures of the chorus. These are all elements that I hear in his playing and I thought it would make a fun and enjoyable arrangement.

On Eagles Wings

Capo 3rd fret

In the style of James Taylor

Arr. Pete Huttlinger

A . A/C# D/F# B m7 E sus4 A B m7 E sus4

A A/C# D/F# B m7 E sus4 A B m7 E sus4

A E/D A/C# E/D A/C# C#m7

C A m7 C D m9 E sus4 E

B

E/A A E/A A A/B B m7 A/E B m7/E

TABULATION (BASS CLEF)

0	2	1	2	2	2-0	2	0	2	1	2	2	2	2	3	3	3	2	3	3
A							0	2	0	4	2	2	2	3	3	2	4	2	0
B	0	0	2	0	.		0	0	2	0	4	2	2	3	3	2	2	0	0

A/C# Em D A/C# Bm E F#m D A/C# Bm7 E

TABULATION (BASS CLEF)

0	0	3	2	0	2	0.2	0	4	5	0	3	2	4	2	0	2	0	2	1
T							0	4	2	4	0	4	2	4	0	2	0	2	0
A	2	0	2	0	2		0	4	2	4	0	4	2	4	0	2	0	2	1
B	4					0									0	2			

T.A.

A A/C# D/F# B m7 E sus4 A B m7 E sus4

TABULATION (BASS CLEF)

2	2	2	0	2-0	2	0	2	2	2	2	0	2	2	2	0	2	2	0	0
T							2	0	2	4	0	2	0	4	0	2	0	2	0
A	0	2	0		4		2	2	0	2		0	2	0	4	2	2	0	0
B							2	2	0	2		0	2	0	4	2	2	0	0

C

E/D A/C# E/D A/C# C#m7

TABULATION (BASS CLEF)

4	2	5	4	2	4	0	3	2	3	0	2	0	5	4	2	5	4	2	4
T	4	2	5	4	2	4	2	0	2	0	4	2	0	4	2	5	4	2	4
A	0	0	0	0	0	4									0	2	0	1	1
B															4		4		

C A m7 A C D m9 E sus4 E

33

D E/A A E/A A A/B B m7 A/E B m7/E

37

A/C# Em D A/C# Bm E F#m D A/C# Bm7 E

41

A Esus4 E

45

Musical score for guitar (E tuning) with chords and tablature:

Chords: E, E/A, A, E/A, A, A/B, Bm7, A/E, Bm7/E

Tablature (T, A, B strings):

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

Sheet music for guitar showing chords and a solo section. The chords are: A/C# (two measures), Em (one measure), D (one measure), A/C# (one measure), Bm (one measure), E (one measure), F#m (one measure), D (one measure), A/C# (one measure), Bm7 (one measure), and E (one measure). The solo section starts at measure 51.

Musical score and tablature for guitar part 2, measures 59-60. The score shows a treble clef, key signature of A major (two sharps), and a time signature of common time. The tablature shows the strings (T, A, B) and frets for each string. Measure 59 starts with an A major chord (A, C#, E). Measure 60 begins with a D/F# chord (D, F#, A, C#) followed by a Bm7E sus4 chord (B, D, G, E). The tablature shows the following fingerings: 0, 2-0, 2 | 2 0 2 | 0 0. The next measure continues with the same chords and fingerings.

Redeemed

This is one I learned from my friend Jim Wood. Jim is a great fiddler and he asked me to come up with a part to accompany his melody. I fell in love with the tune and after some time I decided that DADGAD tuning was the way to go with this one. To me, playing in DADGAD gives almost everything a Celtic sound. I capo it on the 1st fret so that I can stay in the original key. And it makes me look at my guitar just a little differently.

Redeemed

Arr. Pete Huttlinger

Capo 1st Fret

DADGAD

D

Bm7

D/F♯

G(add9)

1

T A B

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

Em9

A7sus4

D

D

5

T A B

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

A

D

Bm7

D/F♯

Bm7

9

T A B

0 2 0 2 0 0 4 7 5 9 7 9 0 7 0 0

Em7

A

D

G(add9)

13

T A B

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

D Bm7 D/F# D7

T 0 2 0 0 | 0 0 4 7 | 7 5 9 7 | 3 2 3 0 0
A 2 4 4 | 4 6 0 | 0 0 0 0 | 0
B 0 | 0 | 0 0 2 0 | 2 4

G(add9) Em A7 D D

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

G(add9) Em A7 D

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

Bm E7 A A

T 0 0 0 0 | 0 0 4 1 2 1 | 0 0 0 0 4 6 | 7 0
A 2 4 4 | 2 1 4 1 2 1 | 0 2 0 0 4 6 | 0
B 2 | 0 | 0 0 2 0 | 2 4 | 0

D Bm7 D/F# D7

T 0 0 4-7 7 9 7 3 2 3 0 0
A 2 2 4 4 6 5 3 0
B 0 2 4 0 4 6 0 0

G(add9) Em9 A7 D Em9 D (Guitar)

T 2 0 0 0 4 2 0 0 0 0 0 2-0 2-4
A 0 0 0 2 4 0 4 5 0 0 0 2-0 2-4
B 5 0 0 2 4 0 0 0 0 0 0 0 0

B

D Bm D/F# Bm

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

Em9 PAUSA A7 PAUSA D G(add9)

T 2-4 0 4 0 4 2-4 0 0 4 0 4 4 0 0 2 0 0 4 0
A 2 4 0 4 2 4 0 0 4 0 4 4 0 4 0 2 0 0 4 0
B 2 0 0 4 0 0 0 4 0 0 4 0 0 5 0 0 0 4 0

D Bm D/F# D7

49

T A G B D G

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

G(add9) Em9 D D

53

T A G B D G

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

G Em7 A7 D

57

T A G B D G

0 6 6 | 2 0 0 | 0 2 0 0 | 0 0 2 2

Bm7 E7 A7sus4 A7sus4

61

T A G B D G

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

D Bm D/F# D7

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

G(add9) Em9 D D

T A B
0~2 0 0 4 0 | 2~4 0 4 2~4 | 0 0 0 2 0 | 2~4 0

C

D Bm7 D/F# Bm

T A B
0 2 0 2 | 0 4 0 4 | 7 6 5 9 7 | 9 0 7 0

Em A D G(add9)

T A B
2 0 2 0 | 2 2 0 0 | 2~4 0 2 0 | 0 2 0 4 0

D **Bm7** **D/F#** **D7**

81

T A G B

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

G(add9) **Em9** **A7** **D**

85

T A G B

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



In The Sweet By And By

This one may give some of you the biggest challenge in this collection. It's a bit tricky to keep the walking bass line going throughout the tune and make it sound really independent of the melody. The 2nd verse gets fun when I add full chords behind the melody while the bass line is still going. Just take a little at a time and it will come together quickly.

The image shows a handwritten musical score for three voices. The top staff is for the soprano, the middle for the alto, and the bottom for the bass. The music consists of four-line staves with vertical stems pointing up or down. The lyrics are written above the notes in a cursive font. The first section of the song includes the following lyrics:

Soprano: In the sweet by and by
Alto: I'll meet you there
Bass: And walk through the valley of death no more.
Soprano: In the sweet by and by
Alto: I'll meet you there
Bass: And walk through the valley of death no more.

The second section begins with the bass taking a prominent role:

Bass: I'll meet you there
Soprano: And walk through the valley of death no more.

Below the musical score, the number "20" is centered.

In The Sweet By And By

Arr. PeteHuttlinger

Music for the first section:

Top Staff: Treble clef, 4/4 time, key signature of E major (no sharps or flats). Measures show chords E6, E6, E6, E6.

Bass Staff: Bass clef, 4/4 time, key signature of E major. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Music for the second section:

Top Staff: Treble clef, 4/4 time, key signature of E major. Measures show chords E6, E6, A/B.

Bass Staff: Bass clef, 4/4 time, key signature of E major. Fingerings: 5, 5, 5, 5, 5, 5, 7, 9, 7.

Music for the third section:

Top Staff: Treble clef, 4/4 time, key signature of E major. Measures show chords E, E, A6, E, E6.

Bass Staff: Bass clef, 4/4 time, key signature of E major. Fingerings: 9, 11, 9, 11, 12, 11, 9, 6, 0, 7, 6, 7, 0, 7, 6, 7.

Music for the fourth section:

Top Staff: Treble clef, 4/4 time, key signature of E major. Measures show chords E, C#m7, F#7, B7, B7.

Bass Staff: Bass clef, 4/4 time, key signature of E major. Fingerings: 9, 9, 9, 12, 12, 9, 7, 7, 6, 4, 4, 4, 2, 4, 2.

E A6 E E6

T A B 9 11 9 | 11 9 6 | 4 | 6 9 7
0 7 9 11 | 12 11 9 6 | 0 7 6 7 | 0 7 6 7

E B7 E E

T A B 9 7 5 | 7 9 8 | 9 | 4 5
0 4 5 6 | 7 6 9 8 | 0 7 9 7 | 0

B E E B7 B7

T A B 7 | 9 5 | 7 | 7 9
0 7 7 4 | 6 9 6 | 6 7 | 7 6 7

F#m7 B7 E E

T A B 10 10 10 | 10 9 7 | 9 | 4 5
9 11 12 | 11 9 7 | 6 | 7 5 4 2

E Bm7 E7 A

T
A
B

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

E E B

T
A
B

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

T.A. E6 E6 A/B

T
A
B

5 6 8 0 7 6 7 | 5 6 8 0 7 6 7 | 5 6 7 0 7 6 7 | 5 6 7 9 7

C E A6 E

T
A
B

9 11 11 9 12 11 | 9 6 11 9 6 12 | 6 7 6 7 0 7 6 7 | 6 6 9 7

G[#]m7(♭5)/D

49

Piano chords: E, G[#]m7/D[#], C[#]m7, F[#]7, C+7, B7, B7.

Guitar tablature (T-A-B):

T	9	9	11	11	12	12	9	7	7	6	4	4	5	2
A	11	9	9	9	9	11	8	8	7	6	4	4	4	2
B	0	9	11	10	9	11	9	8	7				4	2

E A6 E

53

Piano chords: E, A6, E.

Guitar tablature (T-A-B):

T	9	11	9	11	11	11	9	6	4	6	6	6	9	7
A	0	12	9	11	12	11	9	6	0	7	6	7	0	7
B													6	7

E A[#]7 B7 F[#]m7 F7 E

57

Piano chords: E, A[#]7, B7, F[#]m7, F7, E.

Guitar tablature (T-A-B):

T	9	7	5	7	6	7	9	8	9	0	7	9	7	0
A	0	4	5	6	7	6	9	8	9				4	5
B														

D E E B7 B7

61

Piano chords: D, E, E, B7, B7.

Guitar tablature (T-A-B):

T	7	7	4	6	0	9	5	7	4	6	7	4	6	7
A	0	7	7	4	6	0	9	6	7	7	4	6	7	9
B														

F#m7 B7 E E

T 10 10 10 | 10 9 7 9 | 4 5

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

E Bm7 E7 A A

T 7 | 7 6 7 | 5 6 4 | 7 4 5 7 6

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

E E E

T 4 5 9 | 7 9 8 9 | 4 5

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

Tag E Bm7 E7 A A

T 7 | 7 6 7 | 5 6 4 | 7 4 5 6

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

E C#7#9 G7(♭9) F#m7 B7sus4 F7 E

81

T A B

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

E6

85

T A B

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

E6

89

T A B

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

E6

93

T A B

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

E6

97

T A B

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

D9 D#9 E9

0 3 2 1 0 2 | 10 11 12 9 10 11 | 0 10 11 0

'Tis So Sweet To Trust In Jesus

I first learned this song to play at a friend's wedding. I kept the arrangement in my back pocket for a few years before recording it on my Naked Pop CD. I changed a few little things in this version but it is basically the same as the Naked Pop version. It's the only other tune from this project in DADGAD and it lends itself beautifully to this tuning. Now if you learn *Redeemed* and *'Tis So Sweet To Trust In Jesus* you'll have two pieces in this tuning to play for your friends, neighbors, church service etc... I think you'll be glad you learned these.

'Tis So Sweet To Trust In Jesus

Tuning
DADGAD

Arr. Peter J Huttlinger

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature is aligned with the corresponding notes in the staff above it.

The image shows a musical score for guitar. The top part is standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. It includes various note heads, stems, and slurs. The bottom part is tablature for a six-string guitar, showing the fingerings and positions for each string. The tablature is divided into measures by vertical bar lines.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with various note heads and stems, some with numerical markings like '1', '2', '3', '4', and '0'. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature is organized into measures separated by vertical bar lines.

T	4	2	0	4	4	0	0	0	4/7	7	0	4	7	6	4	7	6	0
A	0	2	2		4	0	4	0	0	6	0	0	7	6	6	5	0	
B					5		5		0	0			0					

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a common time signature. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The music consists of several measures, with measure 4 ending in a double bar line.

VII 1/3

Sheet music for guitar (Treble clef) in 4/4 time. The key signature has two sharps. The music consists of four measures. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2 and 3 continue with eighth-note patterns. Measure 4 ends with a half note. Below the staff is a tablature for three strings (T, A, B) with corresponding fingerings and rests.

Tablature (T-A-B):

4/7	7	7	4	7	0	7	4	7	0	9	7	9	7	9	7	6	4	7	7	0
2	6	0	.	0	0	.	0	0	9	0	7	0	0	0	6	7	5	6	0	
0																				

Sheet music for guitar (Treble clef) in 4/4 time. The key signature has two sharps. The music consists of four measures. Measure 5 starts with a dotted half note followed by eighth notes. Measures 6 and 7 continue with eighth-note patterns. Measure 8 ends with a half note. Below the staff is a tablature for three strings (T, A, B) with corresponding fingerings and rests.

Tablature (T-A-B):

4	2	0	0	0	5	4	7	0	0	0	2/4	4/2	0	4	0	0	5	5	2	4
2	0	0	0	0	5	2	4	2	2	0	0	5	0	0	0	5	5	2	0	
0																				

Sheet music for guitar (Treble clef) in 4/4 time. The key signature has two sharps. The music consists of four measures. Measure 9 starts with a dotted half note followed by eighth notes. Measures 10 and 11 continue with eighth-note patterns. Measure 12 ends with a half note. Below the staff is a tablature for three strings (T, A, B) with corresponding fingerings and rests.

Tablature (T-A-B):

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

Sheet music for guitar (Treble clef) in 4/4 time. The key signature has two sharps. The music consists of four measures. Measure 13 starts with a dotted half note followed by eighth notes. Measures 14 and 15 continue with eighth-note patterns. Measure 16 ends with a half note. Below the staff is a tablature for three strings (T, A, B) with corresponding fingerings and rests.

Tablature (T-A-B):

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

VII 1/3

TABLATURE (T = Treble, B = Bass)

Measure 1: 4/7, 5, 7, 4 | 7, 0, 7, 4 | 7, 6, 7, 0 | 9, 7, 9, 7 | 9

Measure 2: 2, 6, 0 | 0, 0 | 9, 0 | 9

TABLATURE (T = Treble, B = Bass)

Measure 1: 3, 2, 0 | 0, 0 | 3, 2 | 1, 1 | 1, 1

Measure 2: 6, 4, 7, 6 | 0, 0 | 2, 2, 4, 2, 0 | 4, 4, 0 | 5, 4, 7, 0 | 4, 4 | 2

TABLATURE (T = Treble, B = Bass)

Measure 1: 0, 2/4, 4/2 | 0, 0 | 0, 4, 0, 2 | 5, 2, 4 | 0, 5, 6, 6 | 0, 0 | 4, 4, 0, 5 | 0, 5, 5

TABLATURE (T = Treble, B = Bass)

Measure 1: 0, 2, 0, 2 | 0, 2/4, 0, 2 | 0, 4, 0, 2 | 4, 7, 7, 12, 12, 11 | 6, 6, 11, 11, 9, 6 | 6, 6 | 4, 4, 0, 5 | 0, 5, 5

The image shows a page of sheet music for guitar. The top half contains a musical staff with a treble clef, a key signature of two sharps, and a time signature of common time. It features several measures of music with various note heads and stems. The bottom half provides a corresponding tablature for three strings (T, A, B) across six frets. The tablature includes numerical values above the strings, such as '4' over the T string at the 4th fret, and '0' over the A string at the 0th fret. There are also diagonal slashes and dots indicating specific techniques like slides or hammer-ons.

Be Thou My Vision

One of the greatest hymns of all time. This was almost the title of this project. I had so many, many requests for it that there could not even be a 2nd or 3rd place tune. The closest one was 4th place. It's an old Irish hymn but I purposefully avoided playing this one in DADGAD so that it would not sound too Celtic. I thought that would almost be taking the easy way out. I stayed pretty close to the hymnal version with a few exceptions. This one will give you some good left hand work.

DADGAD C#m7 Chord

Be Thou My Vision

Arr. Pete Huttlinger

D

E m/D

D M7

E m/D

D

E m/D

D M7

Em/D

D

G

D

D

A

A

D

A

G D A G/A A9 D6

17

T 7 9 10 9 | 7 10 7 | 5 3 2 | 4 2
A 0 | 0 | 6 0 | 4 5
B | | 0 | 5

Bm D D/F# G A7sus4 D

21

T 3 2 5 | 7-5 7 3 2 0 3 3 5 3
A 4 4 0 | 4 4 0 0 3 2 4 4 4 4
B 2 | | 0 | 5 | 0 | 5 | 4 | 4

D E m D/F# G Bm /A G6 D

25

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

A A D/G D/F# D A

29

T 0 0 0 0 2 2 5 7 5 7 5 6 5 6 5
A 0 2 2 0 2 2 5 4 0 0 6 6 6 5 5
B 0 0 0 0 5 4 0 0 0 0 0 0 0 0 0

33

G E m B m D A G/A A 9 D 6

T 7 7 9 10 9 7 10 7 5 3 2 4 4 2
A 7 9 6 5 0 4 5 0
B 10 7 0 0 5

37

B m D D/F# G B m A 7sus4 D

T 3 2 5 7 5 7 3 2 0 3 3 3 3 0
A 4 4 0 4 2 4 5 4 5 5 4 5 4 0
B 2 0 0 4 0 5 0 5 0 0 5 0 0 0

41

D E m/D D M7 E m/D

T 3 2 3 5 4 5 7 6 7 5 4 5 4 5
A 4 4 0 5 4 5 7 7 7 5 4 5 4 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

45

D E m/D D M7 E m/D

T 3 2 3 5 4 5 7 6 7 5 4 5 4 5
A 4 4 0 5 4 5 7 7 7 5 4 5 4 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D E m D/F# G B m /A G6 D

49

T A B

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

A A D/G D/F# D A

53

T A B

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

G D A G/A A9 D6 A9

57

T A B

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

B m A D D/F# G B m A7sus4 D

61

T A B

3 2 5 7-5 7 3 2 0 3 3 2 3 0 3 2 0 0 0 0 0 0 0 0

D E m/D D M7 E m/D D

65

T 3 3 5 5 7 7 5 3 3
A 4 2 4 5 4 5 7 6 7 4 5 4
B 0 0 0 0 0 0 0 0 0 0 0 0



Wayfaring Stranger

Anyone for some "Travis" picking? I started this bass line in the intro and loved the feel so much that I decided it had to carry the tune along. With that in mind, I know that the chords on the verse are not exactly standard but I felt that the strength of the bass line warranted it. I also like using the F6 and CMajor7 chords in the chorus instead of the straight F and C triads. It gives the tune a nice lift.

Wayfaring Stranger

Arr. Pete Huttlinger

Am

Sheet music for 'Wayfaring Stranger' in Am, 4/4 time. The vocal part consists of eighth-note patterns. The guitar part (Tunings: T-A-B) has a rhythmic pattern of quarter notes and eighth-note pairs.

Am

Continuation of the Am section, showing a change in vocal line and guitar chords.

Verse

Am

Sheet music for the 'Verse' section in Am, 4/4 time. The vocal part features eighth-note patterns. The guitar part (Tunings: T-A-B) includes chords like A and D.

Dm

Am

Sheet music for the 'Dm' and 'Am' sections, showing a return to the Am key. The vocal part continues eighth-note patterns. The guitar part (Tunings: T-A-B) includes chords like Dm and Am.

Am

18

T A B

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

Dm

22

T A B

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

Chorus

26

T A B

5 5 5 3 5 3 | 5 3 3 3 5 4 | 3 5 4 5 3 5 | 4 5 3 5 3 5 | 3

30

T A B

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

Verse

Am

34

Dm

E

Am

38

T.A.

Am

42

Verse

Am

46

Dm

Am

50

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

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

B 3 | . | 2 | 0 | 3 | 2 | 1 |

Am

54

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

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

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

Dm

E

Am

58

T 3 2 2 3 2 | 3 2 0 | 1 - 2 | 1 - 2 | 1 | 2 2 | 5 5 | 3

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

B 3 | . | 0 | 1 | 0 | 3 | 2 | 1

Chorus

F6

F6/C

CM7

62

T 5 | 3 | 5 | 3 | 5 | 3 | 3 | 5 | 3 | 4 | 3 | 5 | 5 | 3 | 4 | 5 | 5 | 3 | 5

A 3 | 5 | 3 | 3 | 5 | 3 | 3 | 5 | 3 | 4 | 3 | 5 | 5 | 3 | 4 | 5 | 5 | 3 | 5

B 3 | . | 3 | . | 3 | . | 3 | . | 3 | . | 3 | . | 3 | . | 3 | . | 3 | . | 3 | .

Verse

Am

70

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

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

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

Dm

Am

74

T 3 2 2 3 2 3 | 3 0 1-2 1-2 | 1 2 | 6 5
A 0 0 2 0 0 2 | 0 0 0 2 | 2 0 7 0 5
B 0 3 2 0 0 3 | 2 0 0 3 | 0 0 0 5

TAG

Dm E Am

78

T 3 2 2 3 2 3 | 3 0 2 0 1-2 1-2 | 1 2 2 | 6 5
A 0 3 2 | 0 2 0 1-2 1-2 | 0 2 1 2 2 | 0 0 7 0 5
B 0 3 2 | 0 2 0 1-2 1-2 | 0 2 1 2 2 | 0 0 7 0 5

TAG

Dm E Am

T 3 2 2 3 2 3 | 3 0 2 0 1 2 | 1 2 0 2 1 0 | 3 0 3 | 1/4

A 0 3 | 2 0 0 | 1 0 2 | 3 0 | 1/4

B 3 | 0 0 0 | 1 0 0 | 3 0 | 3 | 1/4

Am

T 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 1

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

B 3 | 1 0 | 3 | 1 0 | 0 | 1/4

Am

T 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 1

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

B 3 | 1 0 | 3 | 1 0 | 0 | 1/4

Repeat & fade...

Come Thou Fount Of Every Blessing

This is a nice standard that I had several requests for. I played the intro softly and let the rest of the tune follow in that manner. The chords in the chorus are very pretty though a bit tricky to get to with the quick melody leading into it. The 3rd time through the tune I decide to go to the relative minor key (F# minor) for the verse. It would be good to do a separate study of relative major/minor keys and try transposing some things on your own. The G(add9) chord in the last chorus is a nice jazzy sound and a good place to pause in the music if you are so inclined.

Come Thou Fount of Every Blessing

Arr. Pete Huttlinger

A F♯m E D/A Bm7 A/E E

T A B

A/D Bm9 C♯m7 G A/G G E

T A B

A F♯m E D/A Bm7 A/E E

T A B

A/D Bm9 C♯m7 G A/G G E

T A B

Counts Your Pennies Blues

17

A E D E7 A

T A B

2 2 0 | 0 0 0-2 0 | 0.2 0 | 2 0 | 2 0

21

A E D E7 A

T A B

2 2 0 | 0 0 0-2 0 | 0.2 0 | 2 0 | 5 7 4

25

D E/D D A D E/D E9 A

T A B

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

29

A E D E7 A

T A B

2 2 0 | 0 0 0-2 0 | 0.2 0 | 2 0 | 2 0

A E/A D B m7/E A

33

T A B

2 2 0 0-2 0 | 0 0 0-2 0 | 2 0 2 0 | 2 0 2 0 | 2 0

A E/A D B m7/E A

37

T A B

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

D C#m7 Bm7 F#m D C#m7 Bm7 A

41

T A B

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

A E/A D B m7/E A

45

T A B

2 2 0 0-2 0 | 0 0 0-2 0 | 2 0 2 0 | 2 0 2 0

Guitar tablature for the first 12 measures of the solo. The top staff shows the melody with chords A, F#m, A, E, D/A, Bm7, A/E, and E. The bottom staff shows the guitar tab with strings T, A, and B.

A/D Bm9 C[#]m7 G A/G G E

53

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

Sheet music for guitar in F#m (57). The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The music consists of five measures. Measure 1: Chord F#m (two notes on the 6th string). Measure 2: Chord G2 (two notes on the 5th string). Measure 3: Chord D (two notes on the 4th string). Measure 4: Chord C#7 (two notes on the 3rd string). Measure 5: Chord F#m (two notes on the 2nd string). The tablature below the staff shows the fingerings for each note: T 2, A 2, B 5; T 0, A 0, B 2; T 0, A 2, B 0; T 2, A 3, B 4; T 2, A 2-4, B 2.

Musical score for guitar tablature, measure 61 to 62. The key signature is F#m. The melody consists of eighth-note pairs and sixteenth-note pairs. The tablature below shows the strings and frets for each note.

Measure 61: Frets 2, 0; Frets 2, 0

Measure 62: Frets 2, 0; Frets 2, 0

65

D C#m7 Bm7 F#m G
D C#m7 Bm7 G(add9)

T A B
5 4 2 0 2 5 2 5 7 4 5 4 2 3 5
0 4 2 - 2 0 6 4 2 0 3
2 0

69

F#m E/G# D/A A Bm7/E A

T A B
2 2 2 5 4 4 2 0 2 0 2 0 2 0 5 7 4
4 2 0 4 0 0 2 0 0 2 0 0 2 0

73

D E/D D A D E/D E9 A

T A B
5 4 2 0 2 0 2 5 7 4 5 4 7 0 5 2 0
7 0 2 0 0 2 0 0 7 6 0 0 2 0

77

A E D E7 A

T A B
2 2 2 0 0 0 0-2 0 0-2 0 2 0 2 0
0 2 0 0 0 0 0 0 0 0 0 0 0 0

A F#m E D/A B m7 A/E E

Guitar tablature for measures 81-85. The top staff shows the melody line with note heads and stems. The bottom staff shows the guitar strings (T, A, B) with fingerings (e.g., 2, 2, 2; 0, 1, 2). Measure 81 starts with a C major chord (3, 2, 1) followed by an F#m chord (1, 2, 3). Measure 82 begins with an E chord (0, 2, 3). Measures 83-84 show a D/A chord (1, 2, 3) and a B minor 7 chord (0, 2, 3). Measure 85 concludes with an A/E chord (1, 2, 3) and an E chord (0, 2, 3).

A/D B m9 A C#m7 G A/G G E

Guitar tablature for measures 85-89. The top staff shows the melody line. The bottom staff shows the guitar strings (T, A, B) with fingerings (e.g., 2, 2, 2; 0, 1, 2). Measure 85 starts with an A/D chord (1, 2, 3) and an F#m9 chord (1, 2, 3). Measure 86 begins with a C#m7 chord (0, 2, 3). Measures 87-88 show a G chord (0, 2, 3) and an A/G chord (1, 2, 3). Measure 89 concludes with a G chord (0, 2, 3) and an E chord (0, 2, 3).

A

Guitar tablature for measure 89 onwards. The top staff shows the melody line. The bottom staff shows the guitar strings (T, A, B) with fingerings (e.g., 2, 2, 2; 0, 1, 2). Measure 89 starts with an A/D chord (1, 2, 3) and an F#m9 chord (1, 2, 3). Measures 90-94 show a C#m7 chord (0, 2, 3) and a G chord (0, 2, 3). Measures 95-98 show an A/G chord (1, 2, 3) and an E chord (0, 2, 3). Measures 99-102 show a G chord (0, 2, 3) and an E chord (0, 2, 3).

I Am A Pilgrim

Alfred Publishing

I Am A Pilgrim

This one is pretty straight ahead but it has several variations. It makes a simple tune like this more interesting for the player as well as the listener. Notice the straight 8th notes in measures 55 & 56. This is a nice little trick to throw in now and then as a transition from one section to another. It creates a great lift going from the E7 chord to the A7 chord.

I Am A Pilgrim

Arr. Pete Huttlinger

1

E . B7 E7 A7/E E7

T A B
4 4 0 4 0 1 2 1 2 1 0 1 0 2 4 1 0 0 0

A B7 B7 E

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

A A E E

T A B
0 0 0 2 0 2 0 2 0 2 2 0 0 1 2 0 2 0 0 0 2 0

E E7 A7 A7

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

E B7 E A A7/E E7

TABULATION:

	4		0	2	0		0	2	0
T	4		1	2	1		1	0	2
A			2	1	2		2	0	4
B	0	4	0	1	.2	0	2	0	0

B B7

TABULATION:

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

A A E E

TABULATION:

	2		0	0	2	0	0	0	2	0
T	2		0	2	0	2	0	2	1	0
A	0	2	0	2	0	2	0	0	2	1
B	0	2	0	2	0	2	0	0	2	1

E A7 A7

TABULATION:

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

E B7 E7 A7/E E7

33

T
A
B

4 0 4 0 1 2 . 1 2 2 1 0 2 0 2 4 0 0 3.4 3 0

C B7 B7 E7 E7

37

T
A
B

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

A7 A7 E E

41

T
A
B

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

E E7 E7 A7 A7

45

T
A
B

0 0 1 1 2 4 4 2 7 7 7 6 0 5 8 8-7 6 0 6 5 4 5 0 0 8-2 0

E G7 F#7 C7 B7 E7 A7/E E7

49

B7 B7 E7 E7

53

A7 A7 E E

57

E E7 A7 A7

61

65

E7

TABULATION:

T	9	8	9	7	9	8	7	5
A	0	7	5	6	4	7	6	4
B	0	7	5	6	7	5	6	7

0-2 0

B7

B7

E

E

TABULATION:

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

A

A

E

E

TABULATION:

T	2	0	0	0-2	0	0	2	0	0-2	0
A	0	2	0	2	2	0	2	0	2	0
B	0	2	0	2	0	2	0	0	2	0

E

E7

A7

A7

TABULATION:

T	8	8	4.7	5	7	6	0	6	7	8
A	1	2	0	2	0	6	7	0	6	5
B	0	0	0	0	0	0	0	0	0	0

E B7 E7 A7/E E7

81

T
A
B

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

0-2 0

Tag E G7 F#7 C7 B7 E7 E6

85

T
A
B

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

Ritard...

Here In Your Presence

A friend in Colorado introduced me to this tune and I knew immediately that it would work in this collection if I arranged it for two guitars. Neither part is particularly difficult but together they make a beautiful sound. So grab a friend and get to work. Each of you should learn both parts so you can switch back and forth. You'll both be better off for it.

Here In Your Presence

Rhythm guitar

Don Moen
Arr. Pete Huttlinger

D M7

B m9

A musical score for rhythm guitar. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure (D M7) consists of a bass note on the 1st string followed by six eighth-note chords. The second measure (B m9) consists of six eighth-note chords. Fret numbers are indicated below the strings.

T A B

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

E m9

G M7/A

G/A

A musical score for rhythm guitar. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure (E m9) consists of six eighth-note chords. The second measure (G M7/A) consists of six eighth-note chords. The third measure (G/A) consists of three eighth-note chords. Fret numbers are indicated below the strings.

T A B

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

D M7

B m9

A musical score for rhythm guitar. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure (D M7) consists of six eighth-note chords. The second measure (B m9) consists of six eighth-note chords. Fret numbers are indicated below the strings.

T A B

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

E m9

G M7/A

G/A

A musical score for rhythm guitar. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The first measure (E m9) consists of six eighth-note chords. The second measure (G M7/A) consists of six eighth-note chords. The third measure (G/A) consists of three eighth-note chords. Fret numbers are indicated below the strings.

T A B

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

A

D M7 B m9

T A B

9 11

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

E m9 G M7/A A

T A B

11 13

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

B

A/B Bm Bm7/E E m9

T A B

13 15

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

A/B Bm Bm7/E E m9

T A B

15 17

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

harm.



17

harm.

T

A

B

0

7

0

5

0

4

0

2

0

0

4

0

5

0

7

0

D M7

B m9

19

T

A

B

0

2

4

0

2

4

0

2

2

0

2

2

0

2

0

2

E m9

G M7/A

G/A 3X

21

T

A

B

4

0

3

4

0

3

4

0

3

0

4

0

3

4

0

5

0

D

23

T

A

B

Here In Your Presence

Melody guitar

Don Moen
Arr. Pete Huttlinger

1
Harm.
T
A
B
12
12
9-10-9

Verse

T 10 8 7 | 9 11 11 | 9 7 | 10 8 7 | 9 9

A

B

A musical score for guitar. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The measure starts with a rest followed by a sixteenth-note pattern. The tablature below shows the strings (T, A, B) and fret positions (10, 8, 7, 9, 11, 11, 9, 7, 7-8-7, 9). The measure ends with a single eighth note.

Chorus

Handwritten musical score for the Chorus section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff is a tablature for guitar strings T (top), A, and B. The score consists of two measures. Measure 17 starts with a rest, followed by a sixteenth-note pattern. Measure 18 continues with a similar pattern. The tablature below shows fingerings: 9, 10, 6, 7, 7, 4; 7/10, 4/7; 8, 8; 9, 10, 6, 7, 7, 4.

Handwritten musical score for the Chorus section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff is a tablature for guitar strings T, A, and B. The score consists of two measures. Measure 20 starts with a sixteenth-note pattern. Measure 21 continues with a sixteenth-note pattern. The tablature below shows fingerings: 7/10, 8, 8, 7-8-7, 9-7, 9; 9, 7, 8, 10.

T.A.

Handwritten musical score for the T.A. section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff is a tablature for guitar strings T, A, and B. The score consists of two measures. Measure 23 starts with a sixteenth-note pattern. Measure 24 continues with a sixteenth-note pattern. The tablature below shows fingerings: 5/7, 7-9, 7, 7-8, 10, 10-12.

Verse

Handwritten musical score for the Verse section. The top staff shows a treble clef and a key signature of two sharps. The bottom staff is a tablature for guitar strings T, A, and B. The score consists of two measures. Measure 27 starts with a sixteenth-note pattern. Measure 28 continues with a sixteenth-note pattern. The tablature below shows fingerings: 10, 8, 7, 5, 7, 7, 9, 7, 10, 8, 7, 9, 9.

31

T A B

10 8 7 | 10 8 7 5 7 | 7 8 10 8 | 10 8-7 9

Chorus

35

T A B

9 10 | 7/10 8 8 | 7 9 10 | 9 11 7

AT

38

T A B

7/10 8 8 7-8-7 9-7 | 9 | 9 6 8 10 | 9

T.A.

9213 V

41

T A B

7 11.9 7 | 9.11 10 10 | 10 11.9 7 | 9 9 10 | 7-9 6-7 | 7-9

Verse

45

T A B

10 8 7 6 5 6-7 8 10 8 7 10 8-7 9

9

49

T A B

10 8 7 6 5 6-7 8 10 8 7 10 8-7 9

Chorus

53

T A B

9 10 7 9 11 7 7/10 8 8 7 9 10 7 9 11 7

56

T A B

7/10 8 8 7-8-7 9-7 9 0 0 0 2 2 2 3 4 3 3 5 7 5 5

59

T 5-7 5 5 7/10 5 7 5 5 7-8 10 8-7 7 7/9

63

T 10 11-9-11

It Is Well With My Soul

This may be the biggest stretch for those who are used to hearing traditional arrangements. But I'm sure they have hymns in Brazil, so why not a Bossa Nova version of one of our standards? The rhythm part is classic Bossa Nova rhythm. Right out of the Joao Gilberto school of accompaniment. I learned a lot about playing Brazilian jazz from listening to Joao and decided to try this in his style. I was happy to hear it work out so well with the guitars that I called my friend Jeff Cox to add bass. You can do this with just two guitars or if you have a bass player and percussionist handy, have them play along. They're dancin' in heaven while you're groovin' on this one.

It Is Well With My Soul

Rhythm guitar

Arr. Pete Huttlinger

C⁶

C⁶

F#M7/G

Verse

C⁶

Am7

C/D

D7

G7sus4

G7

C⁶ F13 A7 Dm7 D7 G7

T 3 2 3 | 3 1 5 5 | 6 6 5 | 3 4 3 | 3 3 3 | 3 3 3
A 3 2 1 | 1 5 5 | 5 5 5 | 4 3 3 | 3 3 3 | 3 3 3
B 3 3 | 1 5 | 5 5 | 5 5 | 3 3 | 3 3

Am7 Dm7 G7 C⁶

T 5 5 5 | 3 3 3 | 3 3 3 | 3 3 3
A 5 5 5 | 3 3 3 | 3 3 3 | 3 3 3
B 5 5 | 3 3 | 3 3 | 3 3

Chorus

CM7 C/D G7 CM7 C#7

T 5 4 5 | 3 5 5 | 5 5 5 | 3 3 3 | 5 5 5 | 3 5 5 | 4 5
A 4 5 5 | 3 5 5 | 5 5 5 | 3 3 3 | 5 5 5 | 3 5 5 | 4 5
B 3 3 | 3 3 | 5 5 | 3 3 | 3 3 | 3 3 | 5 5

Dm9 G7sus4 G7 1,2 C⁶ FM7/G

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

3. C⁶

33 Dm7 G7

Chorus

CM7 C/D G7 CM7 C#7

35

Dm9 G7sus4 G7 C⁶

39

C⁶ C⁶

43

Repeat & fade...

It Is Well With My Soul

Arr. Pete Huttlinger

Handwritten musical score for 'It Is Well With My Soul'. The score consists of two staves. The top staff is for soprano voice (T) and the bottom staff is for bass voice (A/B). The key signature is F major (one sharp). The time signature is common time (4/4). The vocal parts are accompanied by piano chords indicated by numbers above the staff.

Top Staff (Soprano):
1 | 8 | 8 | 8 | - | 8 |
T A/B
12 3 | 5 | 5-8 8 7 8 | 12 |

Handwritten musical score for 'It Is Well With My Soul'. The score consists of two staves. The top staff is for soprano voice (T) and the bottom staff is for bass voice (A/B). The key signature is F major (one sharp). The time signature is common time (4/4). The vocal parts are accompanied by piano chords indicated by numbers above the staff.

Top Staff (Soprano):
8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
6 | 5 | 5-8 8 7 8 | 7-7 5 | 5 | 5 | 5 |

Bass Staff (A/B):
3 | 5 | 5-8 8 7 8 | 7-7 5 | 5 | 5 | 5 |

VS1

Handwritten musical score for 'It Is Well With My Soul'. The score consists of two staves. The top staff is for soprano voice (T) and the bottom staff is for bass voice (A/B). The key signature is F major (one sharp). The time signature is common time (4/4). The vocal parts are accompanied by piano chords indicated by numbers above the staff.

Top Staff (Soprano):
10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
T A/B
8 6 5 5 | 7 5 6 10 8 10 | 9 8 |

Handwritten musical score for 'It Is Well With My Soul'. The score consists of two staves. The top staff is for soprano voice (T) and the bottom staff is for bass voice (A/B). The key signature is F major (one sharp). The time signature is common time (4/4). The vocal parts are accompanied by piano chords indicated by numbers above the staff.

Top Staff (Soprano):
14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 |
T A/B
8 7 10 10 8 7 8 | 8 |

Two More Songs

18

T A B

22

T A B

CH

127
26

T A B

30

T A B

VS2

HD

34

T 8 6 5 | 5 7 5 | 6 10 8 | 10 9 | 8

A

B

38

T 8 7 5 | 5 3 2 | 3, 5, 3 | 5, 4 | 8

A

B

dlo2

42

T 8 8 7 | 10 10 10 | 10 10 8 | 7 10 8

A

B

46

T 8 8 | 8, 7, 8 | 8, 5-6-5, 7, 5 | 8, 8

A

B

CH

54

T 10 10 8 8 7 8 8 8 8 6 5 8 9.7 5 7 5

Solo

66

Treble Clef staff with notes and rests.

T
A 5 5 6 7 5 | 7 7 6 7 | 5-7 6 7 8-10 8 10 8
B 12

Guitar tablature for strings T (top) and A/B (bottom) with fingerings.

70

Treble Clef staff with sixteenth-note patterns.

T
A 9 9 8 7 8 10 8-10 | 8 7-9 8 9-7 5 | 8 8
B

Guitar tablature for strings T (top) and A/B (bottom) with fingerings.

CH

74

Treble Clef staff with eighth-note patterns.

T 8 | 8 8 8 | 7-9 8

Guitar tablature for strings T (top) and A/B (bottom) with fingerings.

78

Treble Clef staff with eighth-note patterns.

T 10 10 8 8 7 8 8 | 8 8

Guitar tablature for strings T (top) and A/B (bottom) with fingerings.

82

T 8 8 8 8 7-9 8

CH

Musical score for Treble and Bass clef parts. The Treble clef part (top) starts with a measure of 8, followed by a rest, then a measure of 7, and ends with a measure of 12. The Bass clef part (bottom) starts with a measure of 5, followed by measures of 8, 7, 8, and 12.

1

Musical score for piano, page 10, measures 8-10. The top staff shows a treble clef, a key signature of one sharp, and a common time signature (indicated by the number 8). The measure begins with a whole note followed by a half note. The next measure starts with a quarter note, followed by a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note. The third measure consists of a single eighth note. The bottom staff shows a bass clef, a common time signature (indicated by the number 5), and a key signature of one sharp. The bass staff has three voices labeled T (Treble), A (Alto), and B (Bass). The notes correspond to the notes in the treble staff above.



CD's:

Catch & Release

Naked Pop

The Santa Rita Connection

The Need

Colors In Time

Colors In Time Volume II

Instructional Materials on DVD and Video:

Learn to Play the Songs of John Denver volumes I, II & III

A GUITARIST'S GUIDE TO BETTER PRACTICING

Arrangements For Solo Acoustic Guitar

Essential Exercises for Fingerstyle Guitar

Books from Pete Huttlinger:

Catch & Release --- Tab and standard notation. Exact transcriptions from the CD.

The Peter Huttlinger Collection Volume I --- Contains note-for-note transcriptions in Tab and standard notation from ***The Santa Rita Connection*** plus selected songs from ***Naked Pop*** and ***Catch & Release***.

All of the above materials are available from Pete's web site.

<http://www.petehuttlinger.com>

Order any time 24 hours a day. Our store is always open.

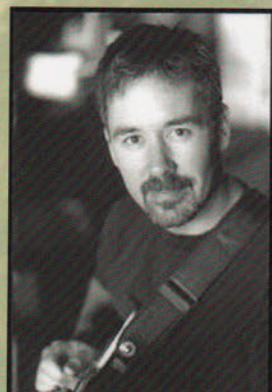
Pete Huttlinger's Hymns for Guitar

Volume 1

- 1 (I've Got) Peace Like A River
- 2 On Eagles' Wings
- 3 Redeemed
- 4 In The Sweet By And By
- 5 'Tis So Sweet To Trust In Jesus
- 6 Be Thou My Vision

- 7 Wayfaring Stranger
- 8 Come Thou Fount Of Every Blessing
- 9 I Am A Pilgram
- 10 Here In Your Presence
- 11 It Is Well With My Soul

Pete Huttlinger is a world-renowned guitarist, arranger and composer. He has performed as a sideman and session player for celebrated artists from John Denver to LeAnn Rimes. But he is legendary for the precision, speed, clarity and sensitivity of his own performances whether live or recorded. Huttlinger was born in Washington DC, raised in California, educated at Boston's Berklee College of Music and resides in Nashville.



9 787770 047022

