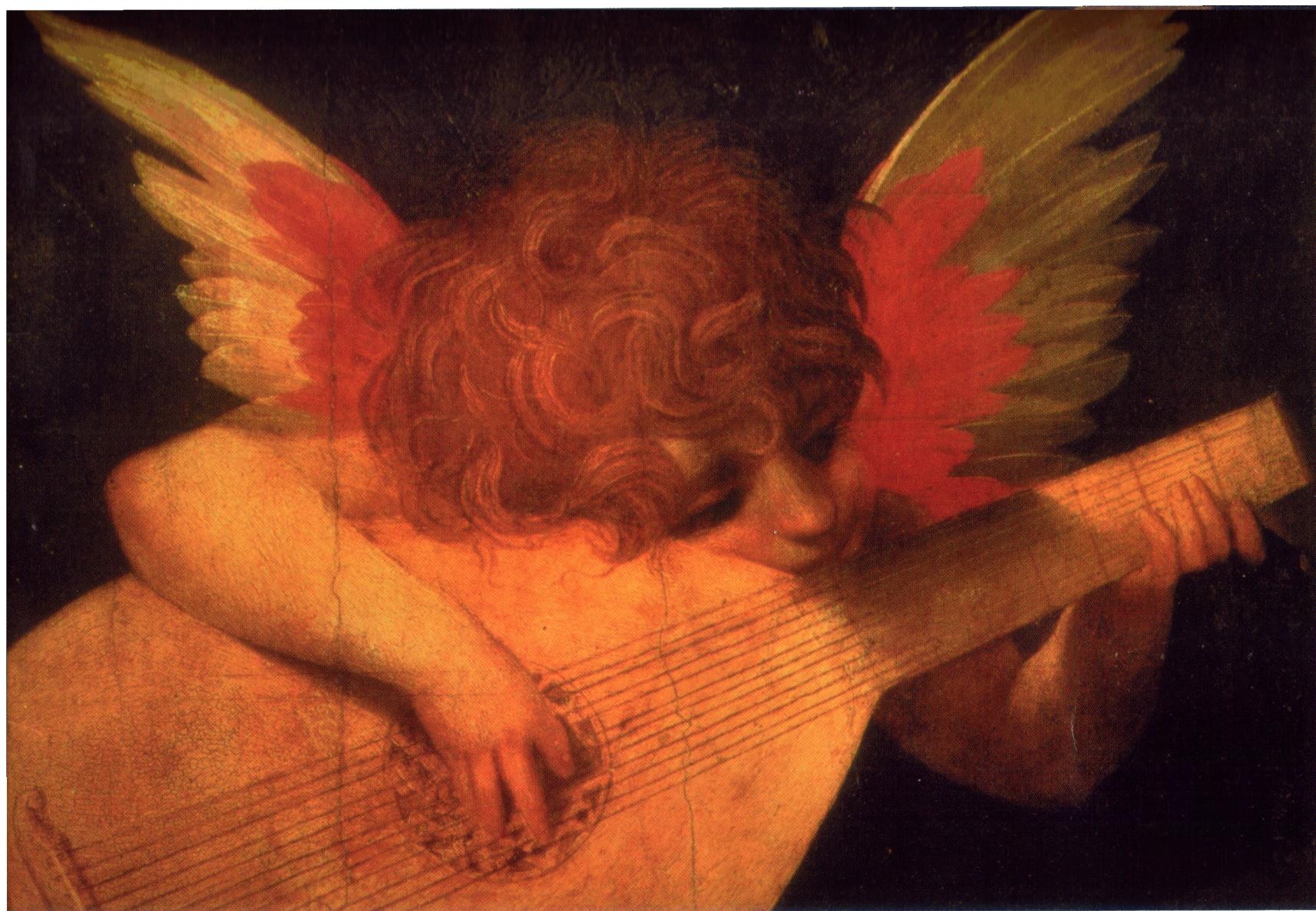


16751

in TAB

Classical for Guitar

*Easy to Intermediate Classics and Transcriptions
for Solo Guitar*



Arranged by JERRY SNYDER



Classical for Guitar

Table of Contents

	Page
How to Use This Book	2
Easy (Grade 1)	
Andantino (Carcassi)	3
Waltz (Carulli)	4
Andante (Sor)	6
Early Intermediate (Grade 2)	
Andante (Carulli)	8
Study (Carulli)	12
Allegro (Giuliani)	14
Intermediate (Grade 3)	
Für Elise (Beethoven)	16
Study in E Minor (Tárrega)	18
Late Intermediate (Grade 4)	
Prelude (Bach)	19
Bourrée (Bach)	24
Gavotte (Bach)	26
Jesu, Joy of Man's Desiring (Bach)	30
Study in A (Carcassi)	34
Canon in D (Pachelbel)	36
Caprice (Paganini)	42
Study in B Minor (Sor)	45
Lagrima (Tárrega)	48



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How to Use This Book

Classical for Guitar in TAB contains ten selections from the standard guitar repertoire by Carcassi, Carulli, Giuliani, Sor and Tárrega and seven transcriptions of Bach, Paganini, Pachelbel and Beethoven. The music spans 250 years. The solos were selected for their proven appeal to students as well as their value for technical development. They represent a variety of grades or difficulties.

About the Grading: The grading is based on the system set forth by the ASTA (American String Teachers Association) Guitar Division. The grading is as follows:

grade 1 Short selections; two-part texture or basic arpeggio patterns; a minimum of simple slurs; no barres; first position only.

grade 2 Mainly two-part texture or arpeggio patterns with greater thumb movement than in grade one; simple shifts between first and second position; slurs; no full barres.

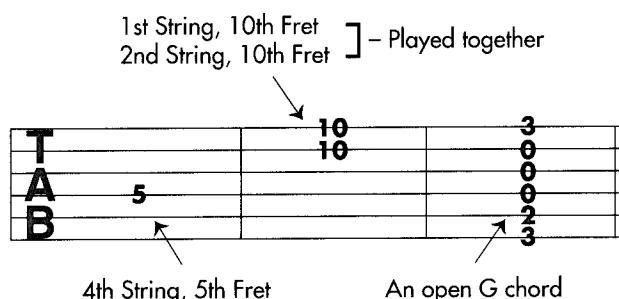
grade 3 Chordal textures in common keys; some upper positions in conjunction with open-string basses only; half-barres for short periods; simple shifts with guide fingers only.

grade 4 More extended pieces; more difficult position shifts; full barre for short periods in simple fingerings.

Each piece is arranged in three ways: 1) standard classical guitar notation with right-hand techniques (*p* = *thumb*, *i* = *index*, *m* = *middle finger*, *a* = *ring finger*); 2) chord frames above the music indicating the left-hand position and fingerings; 3) tablature below the standard music notation indicating exactly where on the fingerboard the notes are to be played.

Tablature Explanation

Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which indicates the fret or finger position to be picked, on the appropriate string. For example:



Andantino

Mateo Carcassi (1792–1853)

C/E

G

G7/F

C

Mateo Carcassi (1792–1853)

m i

a i

p

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B. The diagram shows the following fingerings: T (1, 0, 1, 0), A (2, 0, 2, 0), and B (0, 0, 0, 0). The notes are: T (open), A (open), B (open), E (open), G (open), B (open), D (open), F# (open), A (open), C (open), E (open), G (open), B (open).

3

G7

C

C/G

G7

A7/G

Fine

i m

p

1 3 2

Chord diagrams for measure 6:

- G7**: x x x o | 1
- D7**: x x o x | 1
- G/D**: x x x o x | 1
- D7**: x x x o | 1
- G**: x x x o o | 1
- C/E**: x x o | 1

Sheet music for measure 6 (Treble clef):

6

Notes and rests on the staff, with measure numbers 1, 2, 3, 4, 5, 6 above the notes.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings and five frets. The notes are: T (3), A (0), B (0). The 3rd string is muted.

9

D. C. al Fine

Waltz

Ferdinando Carulli (1770–1841)

G

D7/A

G/B

C

G/B

3/4

m i

4

a

i

p.

p.

p.

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

5

G

D7/A

G/B

D7

G

p.

p.

1

2

3 p.

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

9

D7

m

i

G/D

D7

G/D

p.

p.

p.

p.

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

13

D7

G/D

D7

G

p.

p.

p.

p.

Fine

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

17

Em

Em/G

B/D♯

Em

17

T A B

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

p 2 1 2 0.

21

Em

Em/G

B/D♯

Em

21

T A B

0 0 0 0 2 0 0 0
0 2 0 1 2 .

2 0. 1 2 0.

25

B7/F♯

Em/G

B/D♯

Em

25

T A B

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

3 0. 1 2 0.

29

B7/F♯

Em/G

B/D♯

Em

29

T A B

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

3 0. 1 2 0.

Andante

Fernando Sor (1778–1839)

C

C/E

F6

G **G** **G7/F**

4

m *i* *m* *a* *m* *a*

p

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

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

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

5

C

C/E

Dm/F

G

C

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

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

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

9

D7

G/D

D7

G/D

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

A | 0 | 0 | 0 | 0 | 0 | 0 | 0

B | 0 | 0 | 0 | 0 | 0 | 0 | 0

13

D7

G/D

D7

G

Fine

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

A 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0

B | 0 | 0 | 0 | 0 | 0 | 0 | 0

17

C/E

C

G7/D

G/B

C

C/E

G/D

40

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

A 2 0 0 | 0 0 2 | 0 2 | 0

B 3 | 2 | 3 | 0

21

C/E

C

G7/D

G/B

C

Am7

G

40

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

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

B 3 | 2 | 3 | 0

25

C

C/E

F6

G **G** **F**

40

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

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

B 3 | 2 | 3 | 0

29

C/E

Fmaj7

Dm/F

C/G

G/B

C

40

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

A 2 3 2 | 3 2 | 2 3 | 3 2 3

B 0 | 0 | 2 | 3

Andante

Ferdando Carulli (1770–1841)

Am **Dm/A** **Am** **E** **E7**

m i m i *m i*

p

T A B

4

Dm **E7** **Am** **E** **E7**

T A B

7

Am **Dm/A** **Am** **E7** **Am/E** **E**

T A B

10

T A B

13

E E7 Am Dm Am/D E7/D B7(9)/D[#]

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

16

E

Am

Dm/A

Am

TAB: 0 2 0 1 3 1 0 1 3 1 0 1 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am

Dm

E

Am

(1st time
continue to
next page)

Fine

22

TAB

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

25

C: Fret 3, string 1 (x), strings 2-4 (o).
G/B: Frets 2-3, strings 1-3 (x), strings 4-5 (o).
C: Fret 3, string 1 (x), strings 2-4 (o).
G7/D: Frets 2-3, strings 1-3 (x), strings 4-5 (o).

Musical notation: Treble clef, key signature of one sharp. Measures 1-4 show eighth-note patterns. Measure 5 shows a bass line with 'p' dynamic.

TAB:

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

27

C/E: Frets 2-3, strings 1-3 (x), strings 4-5 (o).
G7/D: Fret 3, strings 1-3 (x), strings 4-5 (o).
C: Fret 3, string 1 (x), strings 2-4 (o).
G/B: Fret 3, string 1 (x), strings 2-4 (o).
C: Fret 3, string 1 (x), strings 2-4 (o).
G/B: Fret 3, string 1 (x), strings 2-4 (o).

Musical notation: Treble clef, key signature of one sharp. Measures 1-4 show eighth-note patterns. Measure 5 shows a bass line with 'p' dynamic.

TAB:

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

30

C: Fret 3, string 1 (x), strings 2-4 (o).
G7/D: Fret 3, strings 1-3 (x), strings 4-5 (o).
C/E: Fret 3, strings 1-3 (x), strings 4-5 (o).
G7/D: Fret 3, strings 1-3 (x), strings 4-5 (o).
C: Fret 3, string 1 (x), strings 2-4 (o).
G: Fret 3, string 1 (x), strings 2-4 (o).
C: Fret 3, string 1 (x), strings 2-4 (o).

Musical notation: Treble clef, key signature of one sharp. Measures 1-4 show eighth-note patterns. Measure 5 shows a bass line with 'p' dynamic.

TAB:

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

33

G7/F: Fret 3, strings 1-3 (x), strings 4-5 (o).
C/E: Fret 3, strings 1-3 (x), strings 4-5 (o).
G7/D: Fret 3, strings 1-3 (x), strings 4-5 (o).
C: Fret 3, string 1 (x), strings 2-4 (o).

Musical notation: Treble clef, key signature of one sharp. Measures 1-4 show eighth-note patterns. Measure 5 shows a bass line with 'p' dynamic.

TAB:

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

G/B

G7/F

C/E

36

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

G7/D

C

G/B

C

G/B

39

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

C

G7/D

C/E

G7/D

C

G/B

42

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

C

G/B

C

G7/D

C/E

G7/D

C

G/B

C

D. C. al Fine

45

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

Study

Ferdinando Carulli (1770–1841)

Am E Am

Dm Am/C E7/B Am E

TAB

Am E Am

Dm Dm/F Am E Am

TAB

E Am/E

Dm C E7/B Am E

TAB

E Am/E

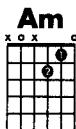
Dm Dm/F Am/E E Am

Fine

TAB

Allegro

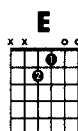
Mauro Giuliani (1781–1829)



4

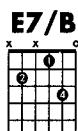
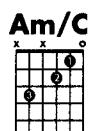
p

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



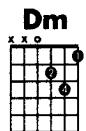
4

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



7

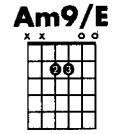
T
A 2 1 0 2 2 1 2 | 1 3 0 1 3 1 | 2 1 0 2 2 1 2
B 3 0 0 0 0 0 0 | 2 0 0 0 0 0 0 | 0 0 0 0 0 0 0



10

Musical staff showing eighth-note patterns and a TAB staff below it. The TAB staff shows fingerings for the strings T (Treble), A, and B.

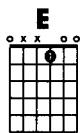
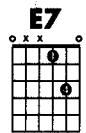
Continuation of the TAB staff for measure 10, showing the progression of notes across the strings.



13

Musical staff showing eighth-note patterns and a TAB staff below it. The TAB staff shows fingerings for the strings T, A, and B.

Continuation of the TAB staff for measure 13, showing the progression of notes across the strings.



16

Musical staff showing eighth-note patterns and a TAB staff below it. The TAB staff shows fingerings for the strings T, A, and B.

Continuation of the TAB staff for measure 16, showing the progression of notes across the strings.



19

Musical staff showing eighth-note patterns and a TAB staff below it. The TAB staff shows fingerings for the strings T, A, and B.

Continuation of the TAB staff for measure 19, showing the progression of notes across the strings.

Für Elise

Ludwig van Beethoven (1770–1827)

Poco moto

②

Am

E

Guitar Tablature:

String 6: 0, 1 (downstroke)

String 5: 2, 0, 0 (downstroke), 2 (upstroke)

String 4: 0 (downstroke), 3, 1 (upstroke)

String 3: 0 (downstroke), 2, 1 (upstroke)

String 2: 0 (downstroke), 2, 1 (upstroke)

String 1: 0 (downstroke), 2, 1 (upstroke)

Bass Tablature:

T: 0, 4 (downstroke), 5 (upstroke), 4, 0, 5, 1 (upstroke)

A: 2, 0, 3, 2, 3, 2, 2, 0, 2, 1, 2, 1, 0

B: 0

Am



Am



4



(2)



T 1 0 4 5 4 0 0 3 1

A 2 2 2

B 0 0 3 3 2 2

E

Am

Am

1.

2.

7

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

C

G

Am

T A B

10

11

Em

a tempo

rit.

T A B

13

Am

E

Am

T A B

17

Am

E

Am

T A B

20

Study in E Minor

Francisco Tárrega (1852–1909)

Em **D7sus/A** **D7/A**

B7 **B13** **B7** **Em**

1/2 BII

T A B

5

Em **D7sus/A** **D7/A**

B7 **B13** **B7** **Em**

BII

T A B

9

Em **Am** **D7** **D7sus** **D7** **G**

T A B

13

Em **D7sus/A** **D7/A**

B7 **B13** **B7** **Em**

BII

arm

T A B

Prelude

Johann Sebastian Bach (1685–1750)
from Cello Suite No. 1

D

G/D

A7/D

D

3

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

A

B

D6

E7/G♯

5

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

A

B

A

Bm

BII

7

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

A

B

E/B

A

A

1/2 BV - - - - -

9

0

0 2 0 2 1 3 2 0 5 4 2 0 3
(2) 4 2

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

B7/A

Em

11

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

A 0

B 0

F#7

Bm

13

BII - - - - -

1 2

2

1 2

1 2

1 2

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

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

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

G/D

A7/D

1/2 B II -

T A B

17

D

E7/G#

1/2 B II -

T A B

19

Aadd9/G

A/G

A

1/2 B II -

T A B

21

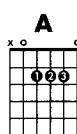
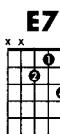
T A B

23



25

Musical staff and tablature for guitar. The staff shows a melody line with grace notes and dynamic markings. The tablature below shows the strings (T, A, B) with fingerings (e.g., 2, 2, 2; 0, 2, 3; etc.) and string muting symbols (e.g., 0, 0, 0).



27

Musical staff and tablature for guitar. The staff shows a melody line with grace notes and dynamic markings. The tablature below shows the strings (T, A, B) with fingerings (e.g., 0, 3, 2; 3, 0; 1, 0, 3; etc.) and string muting symbols (e.g., 0, 0, 0).

A7

29

Musical staff and tablature for guitar. The staff shows a melody line with grace notes and dynamic markings. The tablature below shows the strings (T, A, B) with fingerings (e.g., 3, 2, 0; 3, 2, 0; 2, 3, 2, 0; etc.) and string muting symbols (e.g., 0, 0, 0).

A

31

Musical staff and tablature for guitar. The staff shows a steady eighth-note pattern. The tablature below shows the strings (T, A, B) with fingerings (e.g., 3, 2, 0; 2, 0, 0; 0, 2, 0; etc.) and string muting symbols (e.g., 0, 0, 0).

38

D/A

1/2 B VII

T 2 3 4 5 6 7 8 9 10 7 7 7 10 7 10 7 10 7 10 7
A 2 3 4 5 6 7 8 9 10 7 7 7 10 7 10 7 10 7 10 7
B 0 0 0 0 0 0 0 0 0 0 7 0 7

Asus

A7

D

40

1/2 B VII

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

Bourrée

Johann Sebastian Bach (1685–1750)
from the Lute Suite in Em

The sheet music for "Bourrée" consists of four staves. The top staff shows guitar chords with fingerings: Em, F#m/A, B, F#m/A, G, F#m, Em, D7/F#, G, D/A, B, and F#m/A. The second staff is a treble clef staff with a key signature of one sharp, showing eighth-note patterns labeled B II and B II --. The third staff is a bass clef staff with a key signature of one sharp, showing note positions T, A, B. The fourth staff is a treble clef staff with a key signature of one sharp, showing eighth-note patterns labeled B II and B II --. The music is divided into measures by vertical bar lines. Measure numbers 1, 4, 7, and 10 are indicated in boxes on the left.

Chord Boxes:

- Measure 1: Em, F#m/A, B, F#m/A, G, F#m, Em, D7/F#, G, D/A, B, F#m/A
- Measure 4: G, B, Em, Em, F#m/A, B, F#m/A, G, F#m, Em, D7/F#
- Measure 7: G, Am/C, D, G
- Measure 10: C, E7/G#, Am, G/D, E, Am, Am/E, E, Am, D

TAB Lines:

- Measure 1: T 0 2 3 2 0 4 0 2 | 0 2 4 5 3 1 0 2 0 0 2
- Measure 4: T 0 2 0 4 2 | 0 2 3 2 0 0 2 0 3 2 0 2
- Measure 7: T 0 2 0 4 0 | 0 0 0 0 3 2 1 0 3 3
- Measure 10: T 0 4 3 5 0 2 | 1 2 0 1 0 2 2 0 3 2

13

G G/B C E7/G# Am A/C# D F#7/A# Bm F#7/E F#7

Chord diagrams for measures 13:

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

16

B B VII E E7/D A7/C# A7 D D7/C G/B G7

Chord diagrams for measures 16:

T 0 7 7 9 7 5 5 5 3 2 0 3 3 3 6
A 2 1 2 4 1 7 0 4 0 0 3 2 3
B 3 2 0 2 5 4 2 3 2 0 4 0 3 2 3

19

C Em F#m/A F#m7 B E/G# Am D/F# G C/E

Chord diagrams for measures 19:

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

22

B II B Em Am B Am Em/B Em

Chord diagrams for measures 22:

T 2 0 4 5 4 2 1 2 4 5 4 2 1 2 0
A 4 6 5 0 2 1 2 4 5 2 4 5 4 2 2
B 2 0 0 0 1 2 1 3 5 0 1 2 1 0 0

Gavotte I

*Johann Sebastian Bach (1685–1750)
from Cello Suite VI*

Dm add9 **Dm** **Dm/C** **G/B** **G** **C** **E7/G#**

T A B

12

T A B

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

E7/B **Am/C** **E7/D** **E** **Am** **Am** **Am/G** **D7**

T A B

15

T A B

1 3 2 1 0 2 1 | 2 1 1 1 | 1 0 2 6 1 3 | 2 3 0

G **F** **G/B** **C** **G7/D** **C/E** **G** **C**

T A B

18

T A B

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

Fmaj7 **Dm/F** **G** **G7/F** **C/E** **G7**

T A B

21

T A B

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

Chords: C, C, Fmaj7, G7/F

24

TAB:

```

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

```

Chords: C/E, G6, C, Em/B, A7, A7/C#

27

TAB:

```

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

```

Chords: Dm, G7, Dm/F, Em/G, Am, Dm add9, Dm, Dm/C

30

TAB:

```

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

```

Chords: G/B, G, C, E7/G#, E7/B, Am/C, E7/D, E

33

TAB:

```

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

```

36

Am Am Am/G D7 G F

Guitar tablature for measures 36-37. The first measure shows a 16th-note pattern starting with an Am chord. The second measure continues with a 16th-note pattern. The third measure starts with a D7 chord followed by a 16th-note pattern. The fourth measure starts with a G chord followed by a 16th-note pattern.

T A B

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

2 2 2 | 0 0 2 | 3

0 0 3 | 2 | 3

39

G/B C G7/D C/E G C Fmaj7 Dm/F

Guitar tablature for measures 39-40. The first measure shows a 16th-note pattern starting with a G/B chord. The second measure continues with a 16th-note pattern. The third measure starts with a C chord followed by a 16th-note pattern. The fourth measure starts with a G7/D chord followed by a 16th-note pattern. The fifth measure starts with a C/E chord followed by a 16th-note pattern. The sixth measure starts with a G chord followed by a 16th-note pattern. The seventh measure starts with a C chord followed by a 16th-note pattern. The eighth measure starts with a Fmaj7 chord followed by a 16th-note pattern. The ninth measure starts with a Dm/F chord followed by a 16th-note pattern.

T A B

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

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

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

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

45

Fmaj7 G7/F C/E G6 C

Guitar tablature for measures 45-46. The first measure shows a 16th-note pattern starting with an Fmaj7 chord. The second measure continues with a 16th-note pattern. The third measure starts with a G7/F chord followed by a 16th-note pattern. The fourth measure starts with a C/E chord followed by a 16th-note pattern. The fifth measure starts with a G6 chord followed by a 16th-note pattern. The sixth measure starts with a C chord followed by a 16th-note pattern.

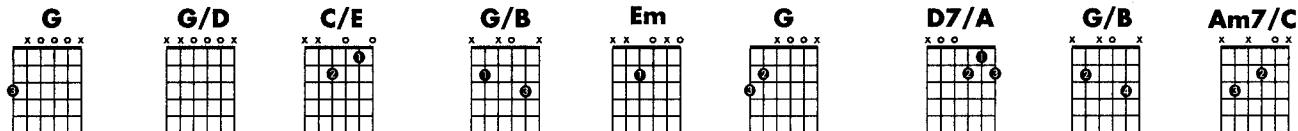
T A B

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

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

Jesu, Joy of Man's Desiring

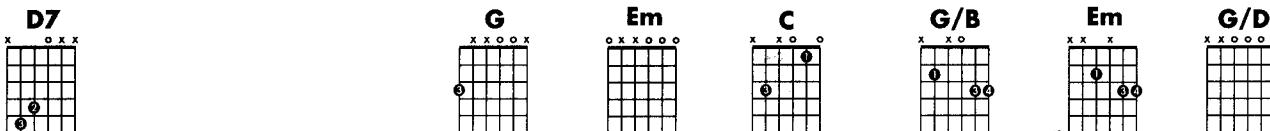
Johann Sebastian Bach (1685–1750)



Andante moderato

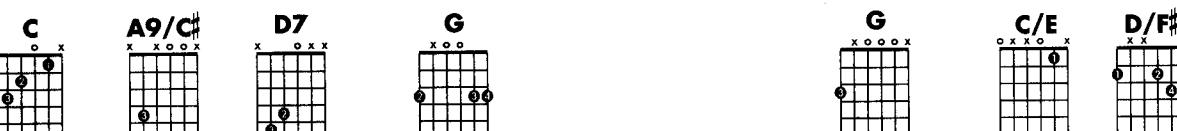
Music staff and TAB staff for measures 1-3.

Music staff and TAB staff for measures 1-3.



Music staff and TAB staff for measures 4-6.

Music staff and TAB staff for measures 4-6.



Music staff and TAB staff for measures 7-9.

Music staff and TAB staff for measures 7-9.



Music staff and TAB staff for measures 11-13.

Music staff and TAB staff for measures 11-13.

15

G/B Em D7/C G/D D7/C G Em C G/B Em G

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

19

D7/A G/B Am7/C D7 G Em C

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

22

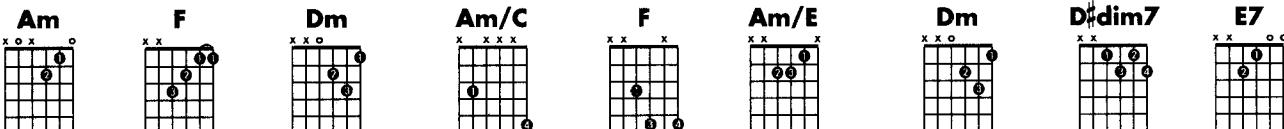
G/B Em G/D C A9/C# D7 G

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

25

D E7/B Am F Bm7(b5) E7

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



28

Musical score and tablature for measures 28-30. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T (top), A, and B with corresponding fingerings: 2, 1, 0; 1, 0; 3, 3; 1, 0; 0, 5; 4, 5; 0; 1, 0; 3, 1, 0; 2, 2, 2, 1.



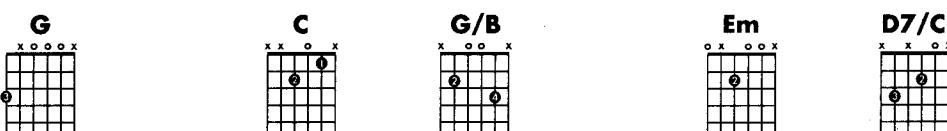
31

Musical score and tablature for measures 31-33. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B with corresponding fingerings: 1, 2; 3, 0; 0, 1; 2, 0; 3, 2; 0, 1; 3, 0; 0, 1; 3.



34

Musical score and tablature for measures 34-36. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B with corresponding fingerings: 1, 3, 2, 3, 0, 1; 2, 0, 2, 3; 2, 1, 0, 1; 2, 0, 2, 3; 2, 0, 2, 3; 0, 2, 4; 3, 0, 2, 4; 2, 0, 2, 3; 2, 0, 2, 3; 0, 2, 4; 2, 0, 2, 3.



37

Musical score and tablature for measures 37-39. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B with corresponding fingerings: 0, 1; 2, 0; 3, 0; 2, 0; 2, 0; 2, 0; 1, 2; 0, 4.

40

G G7 C D7/F#
G/B Em

TAB:

0	3	3	0	0	3	
0	0	3	3	0	0	
3				3		

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

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

43

Am D G C/E G/B Em G

TAB:

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

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

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

46

D7/A G/B Am7/C D7 G Em C

TAB:

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

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

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

49

G/B Em G/D C A9/C# D G

TAB:

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

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

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

Study in A

Mateo Carcassi (1792–1853)

Chord diagrams for measures 1-3:

- A6**: Guitars 1, 2, 3, 4, 5, 6
- A**: Guitars 1, 2, 3, 4, 5, 6
- E9/G♯**: Guitars 1, 2, 3, 4, 5, 6
- E7/G♯**: Guitars 1, 2, 3, 4, 5, 6
- E7sus**: Guitars 1, 2, 3, 4, 5, 6
- E7**: Guitars 1, 2, 3, 4, 5, 6

Music score for measures 1-3:

Measure 1: **4** **simile** **3** **3**

Measure 2: **3** **2** **1** **2** **1** **3**

Measure 3: **4** **3** **2** **1** **3** **2**

Fretboard diagrams for measures 1-3:

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

Chord diagrams for measures 4-6:

- A add9**: Guitars 1, 2, 3, 4, 5, 6
- A**: Guitars 1, 2, 3, 4, 5, 6
- A maj7**: Guitars 1, 2, 3, 4, 5, 6
- A6**: Guitars 1, 2, 3, 4, 5, 6
- A#dim7**: Guitars 1, 2, 3, 4, 5, 6

Music score for measures 4-6:

Measure 4: **4** **1** **2** **1** **4** **1**

Measure 5: **1/2 B V** **1/2 B II** **1/2 B II**

Measure 6: **4** **1** **2** **1** **4** **1**

Fretboard diagrams for measures 4-6:

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

Chord diagrams for measures 7-9:

- B7sus**: Guitars 1, 2, 3, 4, 5, 6
- B7**: Guitars 1, 2, 3, 4, 5, 6
- E**: Guitars 1, 2, 3, 4, 5, 6
- E add9**: Guitars 1, 2, 3, 4, 5, 6
- E**: Guitars 1, 2, 3, 4, 5, 6

Music score for measures 7-9:

Measure 7: **4** **1** **2** **1** **4** **1**

Measure 8: **1** **2** **1** **4** **1** **2**

Measure 9: **0** **2** **1** **0** **2** **1**

Fretboard diagrams for measures 7-9:

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

Chord diagrams for measures 10-12:

- Amaj7/E**: Guitars 1, 2, 3, 4, 5, 6
- A6/E**: Guitars 1, 2, 3, 4, 5, 6
- F#7(b9)/E**: Guitars 1, 2, 3, 4, 5, 6
- F#7/E**: Guitars 1, 2, 3, 4, 5, 6
- E7sus**: Guitars 1, 2, 3, 4, 5, 6
- E7**: Guitars 1, 2, 3, 4, 5, 6

Music score for measures 10-12:

Measure 10: **1/2 B II** **4** **1** **2** **1** **4** **1**

Measure 11: **3** **2** **1** **3** **2** **1** **3**

Measure 12: **2** **3** **2** **1** **3** **2** **1**

Fretboard diagrams for measures 10-12:

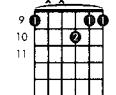
T	2	2	4	2	2	2
A	2	2	2	2	2	2
B	0		2	2	2	2

E dim7sus**E dim7****F#m****Bm/D****D7**

13

1/2 B II - - - 1/2 B VII - - -

Musical score for measures 13-14. The top part shows a treble clef staff with eighth-note patterns and a bass staff with a continuous eighth-note bass line. The bottom part shows a bass staff with a continuous eighth-note bass line. Chords shown: E dim7sus, E dim7, F#m, Bm/D, D7.

C#**A6****A****E7sus/A****E7/A**

16

B IX - - -

Musical score for measures 16-17. The top part shows a treble clef staff with eighth-note patterns and a bass staff with a continuous eighth-note bass line. The bottom part shows a bass staff with a continuous eighth-note bass line. Chords shown: C#, A6, A, E7sus/A, E7/A.

E add9/A**E/A****A add9****A****F#7sus****F#7**

19

1/2 B V - - - ④

Musical score for measures 19-20. The top part shows a treble clef staff with eighth-note patterns and a bass staff with a continuous eighth-note bass line. The bottom part shows a bass staff with a continuous eighth-note bass line. Chords shown: E add9/A, E/A, A add9, A, F#7sus, F#7.

Bm add9/D**Bm/D Bm/D****B7(5)/D#****E7****A**

22

1/2 B VII - - - ④

Musical score for measures 22-23. The top part shows a treble clef staff with eighth-note patterns and a bass staff with a continuous eighth-note bass line. The bottom part shows a bass staff with a continuous eighth-note bass line. Chords shown: Bm add9/D, Bm/D, B7(5)/D#, E7, A.

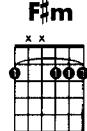
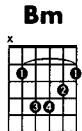
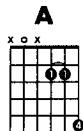
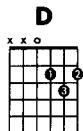
Canon in D

Johann Pachelbel (1653–1706)

The tablature consists of six horizontal staves, each representing a string of a six-string guitar. The top three strings are labeled T (Treble), A, and B from left to right. The bottom three strings are labeled E (Bass), G, and D from left to right. Chords are indicated by diagrams above the staves, and specific notes are marked with dots or dashes below the strings. Measure numbers (1, 4, 7, 10) are placed in boxes on the left side of the first, fourth, seventh, and tenth measures respectively. Measure times (1/2, 1/4, 1/2) are also indicated above the staves.

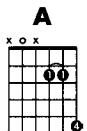
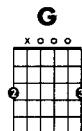
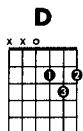
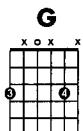
Chord Diagrams:

- D:** All strings are muted (x).
- A:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are open (o).
- Bm:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- F#m:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- D:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- A:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- D:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- A:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- Bm:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- F#m:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- D/F#:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- A:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- D:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- A:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (o).
- Bm:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- F#m:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- D/F#:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- A:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- Bm:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- F#m:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- D/F#:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- G:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).
- A:** Strings 1, 2, and 3 are muted (x); strings 4, 5, and 6 are muted (x).



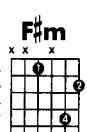
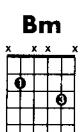
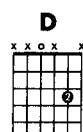
13

Sheet music for guitar (tablature) showing chords D, A, Bm, and F#m. The music starts at measure 13. The first two measures show a sequence of chords: D, A, Bm, F#m. The third measure begins with a half bar of BII (B major), followed by a full bar of BII. The tablature below shows the strings T, A, B with corresponding fingerings.



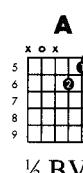
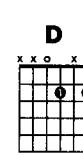
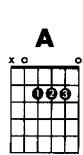
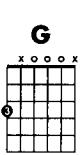
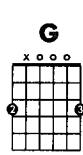
15

Sheet music for guitar (tablature) showing chords G, D, G, and A. The music starts at measure 15. The first three measures show a sequence of chords: G, D, G, A. The fourth measure begins with a half bar of BII (B major). The tablature below shows the strings T, A, B with corresponding fingerings.



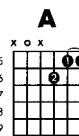
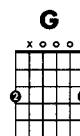
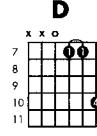
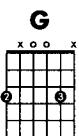
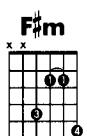
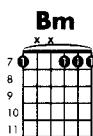
17

Sheet music for guitar (tablature) showing chords D, A/C# (A major with C#), Bm, and F#m. The music starts at measure 17. The first three measures show a sequence of chords: D, A/C#, Bm, F#m. The fourth measure begins with a half bar of BII (B major). The tablature below shows the strings T, A, B with corresponding fingerings.



19

Sheet music for guitar (tablature) showing chords G, D, G, A, D, and A. The music starts at measure 19. The first five measures show a sequence of chords: G, D, G, A, D. The sixth measure begins with a half bar of BV (B minor). The tablature below shows the strings T, A, B with corresponding fingerings.



BVII

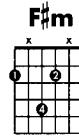
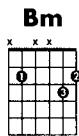
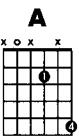
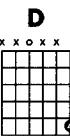
½ BII

½ BVII

½ BV

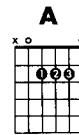
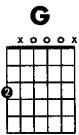
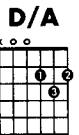
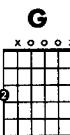
22

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



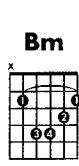
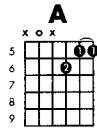
25

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



27

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



BV

BII

29

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

G D G A

31

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

D A Bm F#m

BII

33

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

G D/A G A

35

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

D A Bm F#m

BII

37

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

40

G D G A

39

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

D A Bm F#m

½ BII - BII -

41

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

G D G A

43

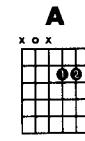
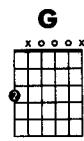
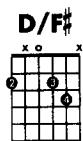
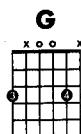
T 0 0 0 2 2 3 2 3 3 1 0 1 2 2 0 2 0
A 0 0 0 0 0 0 2 0 0 0 1 2 0 2 0 2 0
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D A Bm F#m

½ BV - BII -

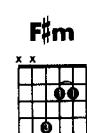
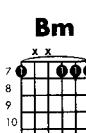
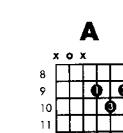
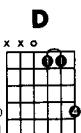
45

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



47

Sheet music and tablature for measures 47-48. The music is in G major (F#) with a 4/4 time signature. The tablature shows the strings (T, A, B) with fingerings: 3, 1, 0, 1; 2, 0, 2, 3; 0, 0, 3, 0; 2, 2, 0, 2.

 $\frac{1}{2}$ BVII

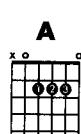
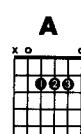
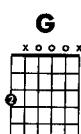
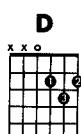
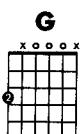
BIX

BVII

 $\frac{1}{2}$ BII

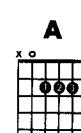
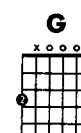
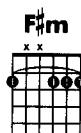
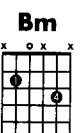
49

Sheet music and tablature for measures 49-50. The music is in G major (F#) with a 4/4 time signature. The tablature shows the strings (T, A, B) with fingerings: 0, 2, 10; 10, 7, 9; 7, 7, 7; 4, 1, 3, 1.



51

Sheet music and tablature for measures 51-52. The music is in G major (F#) with a 4/4 time signature. The tablature shows the strings (T, A, B) with fingerings: 0, 0, 2; 0, 0, 0; 0, 2, 2; 0, 2, 2.



54

Sheet music and tablature for measures 54-55. The music is in G major (F#) with a 4/4 time signature. The tablature shows the strings (T, A, B) with fingerings: 3, 2, 2; 0, 7, 5; 0, 0, 2; 0, 2, 3.

Caprice No. 24

Niccolò Paganini (1782–1840)

Theme

Am E Am E

Theme

2/4

T A B

5

Am E Am E

5

T A B

9

A7 Dm G/B C

9

T A B

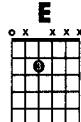
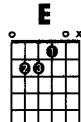
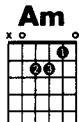
Bdim/D Am/E F7 E7 Am

13

Bdim/D Am/E F7 E7 Am

13

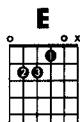
T A B



17 Variation I

a m i

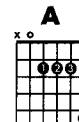
TAB: 0 1 2 2 3 0 | 0 1 2 2 4 0 | 0 1 2 2 3 0 | 2 0



21

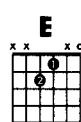
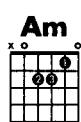
a m i

TAB: 0 1 2 2 3 0 | 0 1 2 2 4 0 | 0 1 2 2 3 0 | 2 0



25

TAB: 5 0 2 2 2 4 | 0 0 3 2 1 0 | 3 3 0 0 2 0 | 3 2 0 1 0



29

TAB: 3 0 1 3 0 2 | 0 1 2 2 3 0 | 0 2 3 2 1 2 | 0 2 0 0 0 0 | 0 0 0 0 0 0

Am **E** **Am** **E**

33 Variation II

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

Am **E** **Am** **E**

37

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

A7 **Dm** **G** **C**

41

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

Bdim7/D **Am** **Bm7(5)** **E** **Am**

45

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

Study in B Minor

Fernando Sor (1778–1839)

46

Am7/E

E[#]dim7

F[#]

29

1 2 4 *a* 2 *a* *m* 2 1 *#* 1 *#* 2 1 *i* *m* *a*

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

Bm

F#7

Bm/F#

33 B II -

Guitar sheet music for measures 33-34. Treble clef, key signature of one sharp. Chords: Bm, F#7, Bm/F#. Fingerings: 1, 2, 3, 4, 5, 6, 7.

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

F#

Bm/F#

Em/G

F#

37 1/2 B II -

Guitar sheet music for measures 37-38. Treble clef, key signature of one sharp. Chords: F#, Bm/F#, Em/G, F#. Fingerings: 1, 2, 3, 4, 5, 6, 7.

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

Bm/D

C#7

F#7

G

41 B IV -

Guitar sheet music for measures 41-42. Treble clef, key signature of one sharp. Chords: Bm/D, C#7, F#7, G. Fingerings: 1, 2, 3, 4, 5, 6, 7.

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

A9/E

Bm/F#

F#7

Bm

45 1/2 B II -

Guitar sheet music for measures 45-46. Treble clef, key signature of one sharp. Chords: A9/E, Bm/F#, F#7, Bm. Fingerings: 1, 2, 3, 4, 5, 6, 7.

T 3 2 3 2 | 2 3 2 3 | 2 2 3 2 (2) | .
A 2 4 2 3 | 4 3 2 3 | 2 3 2 3 | 4 0 2 .
B 2 4 2 3 | 4 3 2 3 | 2 3 2 3 | 2 0 2 .

Lagrima (Prelude)

Francisco Tárraga (1852–1909)

Chord diagrams for measures 1-4:

- E:
- F#m11:
- E/G#:
- B7/D#:
- E:
- F#m11:
- E/G#:
- B7/D#:

String notation (T A B) for measures 1-4:

```

T: 4 0 5 0 7 0 | 2 0 0 0
A: . 2 4 6 | 1 2
B: . . . . | . .

```

Chord diagrams for measures 5-6:

- C#m:
- B11:
- F#m/A:
- E/B:
- F#m7/C#:
- E/B:
- F#m/A:
- B7:
- E:

String notation (T A B) for measures 5-6:

```

T: 12 11 9 7 | 7 9 0 11 10 9 0 2 2
A: 11 9 9 7 | 9 11 9 2 4 2 1
B: . . . . | . . . .

```

Fine

Chord diagrams for measures 9-10:

- Em:
- B7:
- Em:
- Em:
- F#dim/A:
- F#dim:
- B7:

String notation (T A B) for measures 9-10:

```

T: 3 8 7 0 2 3 0 | 1 0 2 0 4 2 4 0 12 8 10 7 9 0 2
A: 0 2 2 0 4 2 4 0 0 7 9 7 9 10 9
B: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

```

Chord diagrams for measures 13-14:

- Em:
- F#m11:
- Em/G:
- Am:
- Em/G:
- D7/A:
- B7:
- Em:

String notation (T A B) for measures 13-14:

```

T: 3 0 5 0 7 0 | 10 8 7 10 8 7 0 2 1 0 2 1 0
A: 2 4 5 0 6 0 | 0 0 2 1 0 2 1 0 0
B: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

```

D. C. al Fine