



Franco Morone

# BASIC FINGERSTYLE

Antologia di brani facili per chitarra acustica  
Easy Collection For Acoustic Guitar



CD include esercizi e brani  
CD includes exercises and songs

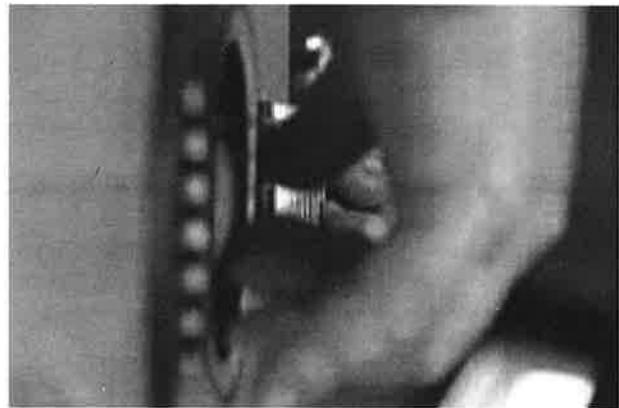
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Franco Morone

# Basic Fingerstyle

Easy Collection for Acoustic Guitar



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## Progetto di questo lavoro

### Perchè una raccolta di brani facili?

E' auspicabile che muovendo i primi passi con il fingerstyle, si incomincino ad affrontare esercizi e brani facili. In realtà, molti sono attratti da brani impegnativi, perchè guarda caso, sono anche quelli musicalmente più interessanti. Spesso questa abitudine porta a scoraggiarsi in fretta, non avendo l'esperienza e le basi necessarie per affrontare esecuzioni del genere. In veste d'insegnante, ho sempre consigliato un percorso di brani, che possa creare una base solida sulla quale muovere i passi successivi. Ho anche però riscontrato come sia difficile trovare brani semplici che risultino piacevoli da suonare. Ancor più un testo unico con simili contenuti. Mi limitavo quindi, a raccogliere stralci di musica e tablature da testi diversi che assolvessero, almeno in parte, le mie aspettative e quelle dei miei allievi. Ma simbologie diverse, diteggiature mancanti, carenza di supporti audio, mi hanno spinto alla realizzazione di questo progetto: una raccolta di brani stimolanti di primo repertorio, che consenta di raggiungere una certa fluidità d'esecuzione in tempi ragionevoli e senza cadute di entusiasmo.

Questo il mio obiettivo e spero almeno in parte, d'esserci riuscito.

## Chitarra Acustica e Chitarra Classica

Sebbene questa raccolta sia dedicata alla chitarra acustica, risulta senz'altro fruibile anche dal chitarrista classico.

Sappiamo come i due strumenti siano diversi nelle misure e nel suono. La chitarra classica con corde in nylon ha un manico più largo e una diversa spaziatura di corde. La chitarra acustica ha corde in metallo, il manico più stretto e richiede unghie molto resistenti. Chitarristi esperti, possono utilizzare entrambi gli strumenti per diversi repertori ed avere un suono più adatto, a seconda dei casi. Ma, in una fase di studio iniziale, sarebbe preferibile decidere fin da subito la chitarra adatta alle nostre esigenze, perchè cambiando poi strumento occorrerà del tempo per abituarsi alle diverse caratteristiche.

Anche consultare un esperto o un liutaio per controllare l'intonazione e l'altezza giusta delle corde, sono elementi che risultano decisivi per avere la massima soddisfazione dal proprio strumento.

## Project about this work

### Why an easy tunes collection?

It is hoped that those who are taking their first steps in fingerstyle will start by encountering easy exercises and tunes. In fact, many are attracted by difficult pieces, because in most cases they are more interesting musically. But this tendency can often lead to discouragement, because the necessary experience for such pieces is lacking.

As a teacher, I always suggest a series of tunes which will build a solid base, on which to develop the subsequent steps. But I have also discovered how difficult it can be to locate easy tunes which are also enjoyable to play. Harder still was finding a single book which combined all of these features.

So, in order to even partially fulfill the expectations of my students and myself, I was forced to search out musical notations and tablatures from many different publications. But varying symbols, missing fingerings, and lack of audio supports, persuaded me of the need to start working on this project: a basic collection of stimulating pieces for a first repertoire, capable of developing a satisfying fluency of execution, within a reasonable time, without a loss of enthusiasm. This is my aim and I hope I have, in part at least, achieved it.

## Acoustic Guitar and Classical Guitar

This collection, even if dedicated to the acoustic guitar, is undoubtedly useful for classical guitarists too. We know how these two instruments differ in size and sound.

The classical guitar, with nylon strings, has a wider fretboard and different string spacing.

The acoustic guitar has steel strings, a narrow fretboard, and requires stronger nails.

Expert guitarists can use both instruments to play different repertoires, producing a different sound for different situations. But, at the beginning of the learning process, it is probably better to choose the right guitar for our needs, because changing an instrument requires time, and familiarity with all the different features.

It will also involve consulting a luthier, to check the intonation and the action of the strings; very important points if we are to have maximum satisfaction with our instrument.

## Termini e significati a confronto: dal Fingerpicking al Basic Fingerstyle

Il Fingerpicking è nato come un insieme di tecniche di chitarra per eseguire il Blues ed il Folk Nord Americano, quindi questo termine da sempre è associato a questo tipo di musica tradizionale.

Il termine Fingerstyle ha invece origini più recenti e si riferisce, genericamente, all'utilizzo delle dita della mano destra, ragion per cui questa parola è associata ad un'altra che definisce il genere musicale, così si parla spesso di: Classic Fingerstyle, Jazz Fingerstyle o Celtic Fingerstyle. Ad esempio il Blues

Fingerstyle, ha molto in comune con il Fingerpicking, ma nei casi più frequenti si riferisce ad un blues contemporaneo o nuovi arrangiamenti di vecchi blues ma non esattamente gli originali che fanno parte del traditional Fingerpicking.

Comunque, al di là di queste sfumature, i primi bluesmen con il basso alternato, ostinato e walking, introdussero un importante elemento nell'arte di utilizzare le dita della mano destra: il ritmo.

Oltre ad essere una tecnica polifonica che esegue melodia e basso allo stesso tempo, essa ha la caratteristica di essere poliritmica, cioè di produrre accenti diversi sulle due linee. E' senz'altro questo uno dei motivi per cui generazioni di chitarristi hanno evoluto ed introdotto con successo questa tecnica anche in altri generi musicali.

Basic Fingerstyle non esprime un genere musicale definito, bensì associa dei brani facili alla tecnica del Fingerstyle. Ma è inevitabile che, trattando principalmente di chitarra acustica, buona parte del materiale contenuto in questa raccolta derivi da generi tradizionali che, oltretutto, risultano da sempre i brani più adatti ad un percorso didattico iniziale.



## Terms and meanings in the face: from Fingerpicking to Basic Fingerstyle

Fingerpicking was born as the most suitable sort of guitar technique for playing North American Blues and Folk, so for many years it has been associated with this kind of traditional music. The term Fingerstyle, has a more recent origin, referring to the use of the right hand fingers generally, and for this reason it is often combined with another word describing the musical genre. So, we often talk about: Classic Fingerstyle, Jazz Fingerstyle or Celtic Fingerstyle.

Fingerstyle Blues, for example, has a lot in common with Fingerpicking, but more frequently it's used predominantly for contemporary blues and new arrangements of old blues. It's not really the same as the original ones which are part of traditional Fingerpicking. Such details apart, early bluesmen, using the alternate-bass rhythm, ostinato and walking bass, introduced an important element in the art of using the fingers of the right hand: the rhythm. More than a polyphonic technique that plays melody and bass at the same time, it also has the peculiarity of being polyrhythmic, thus producing different accents in each of the lines. For this reason generations of guitarists have successfully used and evolved this technique for other kinds of music. Basic Fingerstyle, far from expressing a musical genre, establishes a connection between easy tunes and Fingerstyle. But because we are mainly interested in acoustic guitar, a significant part of this collection comes from traditional music, which, after all, turns out to be the best repertoire for a basic instructional training.



# Symbols - Simbologia

A musical staff with a treble clef and a 'G' time signature. It shows two notes with stems pointing down, marked with 'i', 'm', and 'a'. Below the staff is a tablature with six horizontal lines representing strings. Fret numbers are indicated above the lines: 0, 3, 0, 2, 0, 0. A note with a stem pointing up is preceded by a 'p' symbol.

Nel pentagramma le note col gambo rivolto verso il basso sono sempre pizzicate dal pollice della mano destra. Le eccezioni sono segnalate con la lettera *p*. Le note con il gambo rivolto verso l'alto sono pizzicate da: indice, medio e anulare. L'indice pizzica la 3° corda, il medio la 2° e l'anulare la 1°.

Le eccezioni a questa regola sono segnalate dalle lettere *i*, *m*, *a*. Le linee dell'intavolatura rappresentano le sei corde, i numeri sulle linee indicano i tasti

*Notes with the stem down are played by the thumb of the right hand. Exceptions are marked by the letter p. Notes with the stem up are played by the index, middle and third finger of the right hand. Index plays the 3rd string, middle the 2nd, and third the 1st one. Exceptions are marked by letters i, m, a. Tablature lines are the six strings, numbers on the lines, the frets on the fret-board.*

A musical staff with a treble clef and a 'G' time signature. It shows four notes with stems pointing up, each followed by a number (1, 2, 3, 4) and a sharp sign (#). Below the staff is a tablature with six horizontal lines. Fret numbers are indicated below the lines: 1, 2, 3, 4. A note with a stem pointing down is preceded by a small 't' symbol. A note with a stem pointing up is preceded by a large 'T' symbol.

I numeri accanto alle note indicano le dita della mano sinistra, rispettivamente il primo, secondo, terzo e quarto dito.

La t minuscola posta di fianco al numero indica che il dito va tenuto fermo perché riutilizzato poco dopo.

La T maiuscola si riferisce al pollice della mano sinistra.

*Numbers aside, the notes represent the left hand fingers: they are finger 1, 2, 3, 4. A minuscule t after the number, means the finger should continue holding down the note because it will play again shortly.*

*A capital T means that that note is played by using the left hand thumb.*

A musical staff with a treble clef and a 'G' time signature. It shows a sequence of notes connected by slurs. The first note has a '1' below it. The second note has a '1' above it and a '3' below it. The third note has a '3' above it and a '1' below it. The fourth note has a '1' above it and a '3' below it. The fifth note has a '3' above it and a '1' below it.

La legatura di valore unisce due note uguali in altezza.

La seconda nota è il prolungamento della prima e non va ripizzicata.

L'intavolatura non segnala il numero relativo alla seconda nota.

Sia la legatura ascendente che quella discendente uniscono due note di altezza diversa. L'intavolatura mostra i numeri riferiti alle due note in entrambe legature.

*The tie is a curve connecting two notes of the same pitch.*

*The second note extends the duration of the first one and is not replayed.*

*The tablature does not show the number of the second note. The hammer-on and the pull-off are connecting two ascending notes with a different pitch. Both slurs show the numbers related to the two notes on the tablature.*

A musical staff with a treble clef and a 'G' time signature. It shows a barre chord (B) and a partial barre chord (2/6 BI). The tablature below shows the fingerings: for the B chord, all six strings are marked with a '1'; for the partial barre chord, the first two strings are marked with a '1' and the next four strings are marked with a '0'.

Il barrè è eseguito dall'indice della mano sinistra su tutte le corde ed è segnalato da una B seguita dal numero romano che indica il tasto.

Il barrè parziale è eseguito dall'indice della mano sinistra soltanto sulle corde segnalate dalla frazione che precede la B, nell'esempio a fianco l'indice esegue il barrè parziale sulle prime due corde.

*The bar chord is played by finger 1 of the left hand covering all the strings, and is marked by the letter B, followed by a roman numeral to show the fret. A Part-Barré chord is played by finger 1 of the left hand, only on the strings indicated by the fraction before the letter B, in the accompanying example finger 1 makes a Part-Barré chord just on first two strings.*

bend      bend release

3 (4)    3 (4)    3

La nota tirata è segnalata con il termine bend ed è eseguita da un dito della mano sinistra che tira la corda verso l'alto o verso il basso fino ad ottenere la nota scritta sul pentagramma. Sulla intavolatura il numero del tasto di arrivo è posto fra parentesi. Al termine release corrisponde un ritorno alla posizione iniziale della nota, che è riaccompagnata. In presenza del solo release la nota dovrà essere prima tirata, quindi suonata solo nell'atto del rilascio.

*Bending is indicated by the term bend, and it's played by a finger of the left hand: by pulling the string up or down, the pitch of the note changes as written in the musical notation. Tablature shows a bending note in brackets. The term release means that the pulled strings will return to the normal position. When the term 'release' is written on its own, the pitch of the note must be raised, but played only while returning to normal position.*

3 5 5 3

Il glissato si esegue facendo scorrere avanti o indietro lo stesso dito che pigia la prima nota e si indica con una linea che unisce le due note legate. La sola linea senza l'arco della legatura indica che la seconda nota è ripizzicata.

*The slide is played by sliding backwards or forwards the same finger used for the first note, and it's indicated by a line with a slur linking the two notes. The presence of a line with no slur, means that the second note has to be played again.*

Swing

scrittura      esecuzione

0 0 0 0

2      2

3

La dicitura swing a capo del brano segnala che il tempo scritto in 4/4 è suonato in 12/8. Ogni quarto è suddiviso in tre movimenti (triple feel to beat). I primi due movimenti sono relativi al primo ottavo ed il terzo movimento al secondo ottavo.

The term swing in front of a tune, means that the time written as 4/4 is played in 12/8. Each quarter is split into three movements (triple feel to beat). The first two movements concern the 1st octave, the third movement the 2nd octave, as the accompanying figure shows.

1      2

La parte compresa fra i due punti va ripetuta.  
Le battute sovrastate dalla linea con il numero 1 non vanno ripetute e al loro posto vanno eseguite le battute sovrastate dalla linea con il numero 2.

*The section between two dots is to be repeated.  
Bars under the line showing no. 1 are not to be replayed, and instead of these must to be played bars under the line showing no. 2.*

Musical notation example showing grace notes and tablature. The top part shows a treble clef staff with a grace note (small note with a dash) and a main note. Below it is a tablature staff with numbers 5, 6, 5, 7, 1, 3, and 3. A bracket labeled "play together" connects the grace note and the main note. The bottom part shows two percussions indicated by the text "perc.".

Nella notazione musicale, l'acciaccatura è rappresentata da una piccola nota con un segno sul gambo e sulla intavolatura da un piccolo numero. Si tratta di un ornamento da suonare velocemente alla nota principale ed è eseguita spesso come legatura ascendente, discendente o glissato. L'acciaccatura va suonata sempre contemporaneamente alla nota bassa o ad altre note principali senza ornamento, se presenti.

*The grace note is shown in standard notation by a small note with a dash through the stem, and in tablature by a tiny number. A grace note is a very quick ornament to the main note, and should be played quickly. It is most commonly executed as a hammer-on, pull-off or slide. The grace note always has to be played simultaneously with the bass note, or with other main notes without ornaments, if noted.*

Musical notation example showing percussion and tablature. The top part shows a treble clef staff with a note followed by a rest. Below it is a tablature staff with numbers 0, 0, 4, and 0. The bottom part shows two percussions indicated by the text "perc.".

La percussione è segnalata sul pentagramma con il termine perc. e da una pausa sulla linea dei bassi. Non è segnalata sull'intavolatura. Il pollice della mano destra batte su una delle corde basse che dovrà essere pizzicata poco dopo, permettendo alle note alte suonate in precedenza di continuare a vibrare.

*Percussion is represented in musical notation by the term perc. with a rest along the bass line. It's not written on tablature. The right hand thumb strikes directly the bass string that will be played shortly afterwards. In this way high notes played before will continue to sound.*

Musical notation example showing arpeggios and tablature. The top part shows a treble clef staff with a small spiral with an arrow indicating direction. Below it is a tablature staff with numbers 1, 0, 2, 3, 1, 0, 2, 3. The bottom part shows two arm positions indicated by the text "Arm.".

Una serpentina posta a fianco delle note indica che queste vanno arpeggiate velocemente con le dita della mano destra nella direzione indicata dalla freccia. La linea dritta indica che le note vanno suonate con un unico movimento a mò di plettro con il dorso dell'unghia dell'indice. Il segno è presente solo sul pentagramma.

*A small spiral with an arrow, beside the notes, means they are to be played as fast as an arpeggio, in the direction of the arrow, by the right hand fingers. A straight line with an arrow, beside the notes, means they are to be played flat style by using the back nail of the index finger. These signs are only marked in musical notation.*

Musical notation example showing harmonics and tablature. The top part shows a treble clef staff with two arm positions indicated by the text "Arm.". Below it is a tablature staff with three occurrences of the sign <12>. The bottom part shows three occurrences of the sign <12>.

Gli armonici sono prodotti poggiando leggermente un dito della mano sinistra sulla corda all'altezza del tasto metallico. Sul pentagramma è segnalato dalle lettere Arm. e sulla intavolatura il numero e posto fra i segni < >.

Harmonics are played by means of a left hand finger touching lightly on the string, directly above the metal fret. In the musical notation it is marked by letters Arm. and on the tablature, the number referring to the note is between the signs < >.

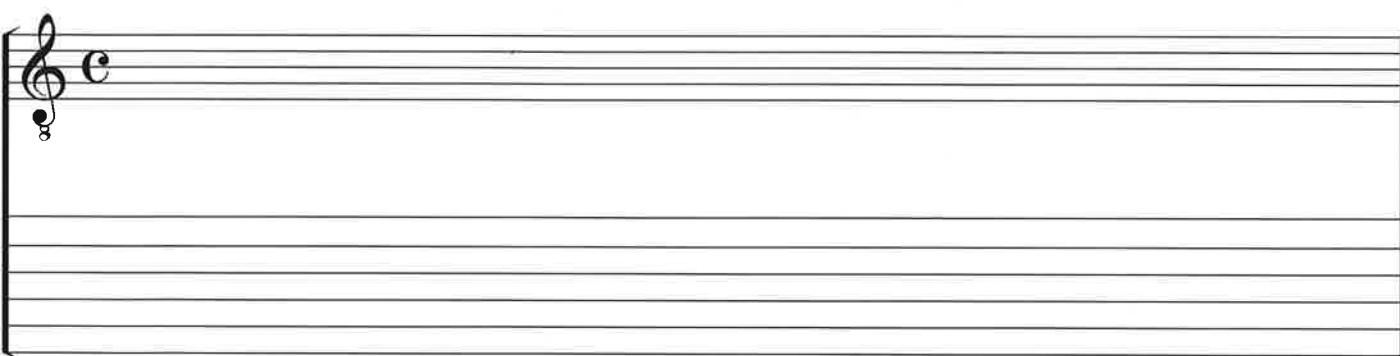
# Before Playing

## Lettura sul pentagramma ed intavolatura

Le notazioni per chitarra oggi contengono sia il pentagramma che l'intavolatura. Per una lettura che garantisca migliori risultati è opportuno tenere d'occhio entrambe le notazioni, al pari dei pianisti. Questa pratica consentirà di avere subito chiaro e visibile, il valore delle note e la diteggiatura sul pentagramma, quindi la locazione dei tasti sull'intavolatura. Prima di suonare un brano si raccomanda di leggere attentamente la simbologia e le segnalazioni di fine pagina.

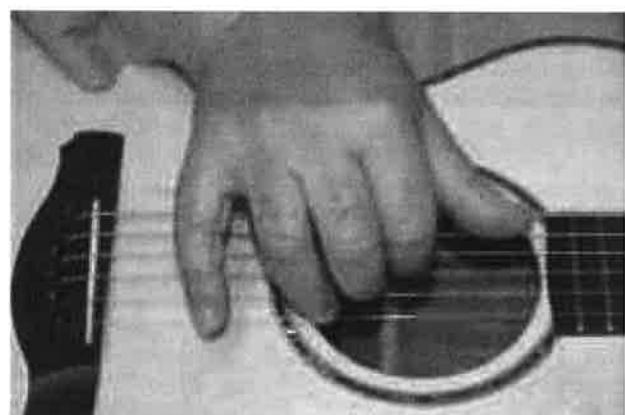
## Reading musical notation and tablature

*Nowadays guitar music has both musical notation and tablature. To get the best results from reading, it is necessary to take a look at both of these systems, as piano players do. This practice will allow you to gain immediate knowledge of note values and fingering on the musical notation and the location of frets on the tablature. Before playing a tune, it is recommended that you read carefully the symbols and remarks at the foot of the page.*



Il suono migliore è prodotto utilizzando le unghie e disponendo le dita in senso perpendicolare al piano armonico. Pizzicare le corde cercando di muovere solo la parte finale dell'indice, medio ed anulare.

*To obtain the best sound use the nails, and position the fingers perpendicular to the top of the guitar. Pick the strings by trying to move only the last part of the index, middle and third fingers.*



**Capo II:** Il capo mobile al secondo tasto è utilizzato per facilitare i movimenti della mano sinistra.

**Capo II:** *The capo at the second fret is used to make the movement of the left hand easier. (Capo II)*





# Playing Scales

Sheet music for guitar, Treble Clef, 8th note time signature. The music consists of ten measures. Measures 1-4 show a descending scale pattern: 2 (down), 4 (up), 1 (down), 3 (up), 4 (down), 1 (up), 3 (down), 4 (up). Measures 5-8 show a descending scale pattern: 5 (down), 4 (up), 2 (down), 5 (up), 4 (down), 2 (up), 5 (down), 3 (up). Measures 9-10 show a descending scale pattern: 2 (down), 5 (up), 3 (down).

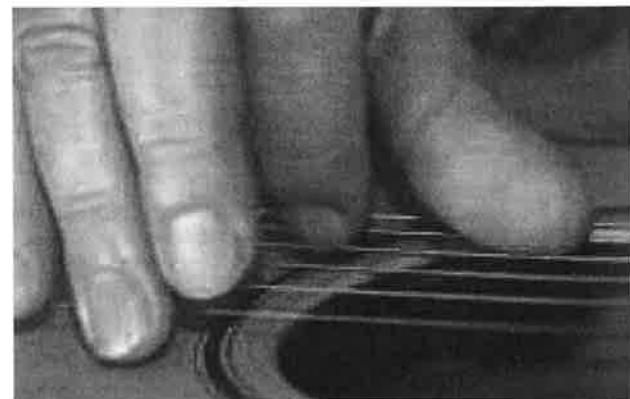
A musical score for guitar in G major (one sharp) and common time. The top staff shows a melodic line with quarter notes and rests, accompanied by fingerings (e.g., 1, 2, 3, 4) below each note. The bottom staff shows a harmonic progression with chords: G (3), C (5), D (2, 3), E (5), A (2, 4, 5), D (5, 4, 2), G (5, 3, 2), and C (5, 3). The music consists of two measures.

### **Esecuzione di scale alternando pollice/indice della mano destra**

**pollice, indice della mano destra**  
Per ottenere la migliore impostazione della mano destra eseguire scale alternando le note su di una stessa corda. In questo modo il pollice si muoverà in avanti rispetto all'indice. Si riporta un esempio di scale maggiori di Do e di Sol, ma si consiglia di esercitarsi anche su altre scale.

### **Playing scales alternating thumb/index of the right hand**

*To have the best right hand position play scales alternating notes on the same string. In this way the thumb will move forward comparing to the index. Here is a little example of C and G major scales, but it is advisable to exercise with other scales too.*

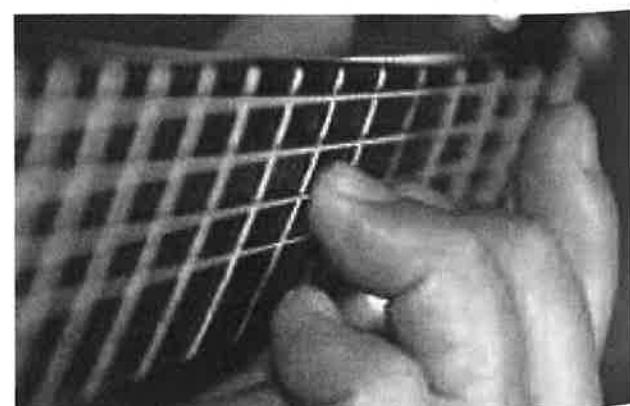


#### **Posizione delle dita della mano sinistra**

**Posizione delle dita della mano sinistra**  
Le estremità delle dita dovranno premere sui tasti in modo che siano il più possibile perpendicolari alla tastiera. Premendo qualsiasi tasto con qualsiasi dito sulla 2°, 3°, 4°, 5° corda, sia la corda sottostante che quella sovrastante a quella premuta, dovranno suonare a vuoto senza essere stoppate involontariamente.

### **Fingers left hand position**

**Fingers left hand position**  
When pressing onto a fret, the fingers of the left hand should be as perpendicular as possible, in relation to the fretboard. So that any fingertip pressing a fret on the 2nd, 3rd, 4th or 5th string, will not unintentionally stop an upper or lower string, which should sound as open.



# Arpeggio 1



Capo II

Sheet music for Arpeggio 1, Capo II, in G major (one sharp). The music is divided into four staves, each consisting of two measures. The first staff starts with a dynamic *p*, followed by a grace note (i), a main note (m), and another grace note (a). The second staff begins with a grace note (i) and a main note (m). The third staff starts with a grace note (i) and a main note (m). The fourth staff begins with a grace note (i) and a main note (m).

**Staff 1:**

i	m	a
8 1	4 1t	3 p
0 2	4 0	0 3
5 2	4 0	0 3

**Staff 2:**

i	m	a
8 3	4 p	3 p
0 2	4 0	0 2
5 4	4 0	0 4

**Staff 3:**

i	m	a
8 5	4 p	3 p
0 2	4 0	0 2
5 4	4 0	0 2

**Staff 4:**

i	m	a
8 7	4 p	3 p
0 2	4 0	0 3
5 4	4 0	0 3

La t minuscola accanto al numero indica che il dito della mano sinistra dovrà continuare a premere sullo stesso tasto, perché la stessa nota sarà risuonata poco dopo. Non stoppare il suono e confrontare l'esecuzione con quella del cd.

A minuscule *t* beside the number, means that the left hand finger will continue to press on the same fret, because that note will be played next. Do not stop the sound, and carefully compare your playing with the cd.

# Arpeggio 2



Capo II

The tablature consists of four staves, each representing a different position of the capo. The first staff (Capo II) starts with a dynamic 'p' and a grace note 'i'. The second staff (Capo III) starts with a dynamic 'p'. The third staff (Capo IV) starts with a dynamic 'p'. The fourth staff (Capo V) starts with a dynamic 'p'. Each staff has a treble clef, a key signature of one sharp, and a common time signature.

In questo esercizio la mano destra arpeggia un corda in giù rispetto al precedente. Passando dal primo al secondo arpeggio si consiglia di scendere leggermente tutto l'avambraccio, di modo che le dita conservino la stessa posizione .

*In this exercise, compared with the previous one, the right hand plays the arpeggio one string down. Going from the first to the second arpeggio it's suggested that you move all of the forearm slightly downwards, so the fingers will maintain the same position.*

# Arpeggio 3



Capo II

Sheet music for Arpeggio 3, Capo II, in C major (two sharps). The music is divided into four staves, each consisting of two measures. The first staff starts with a grace note (i) followed by a main note (m) with a 'a' above it. The second staff begins with a grace note (p). The third staff begins with a grace note (p). The fourth staff begins with a grace note (p).

**Staff 1:**

Measure 1	Measure 2
i m 1 3t 1	1 4 1
0 2 3 0 2 0 3 0	4 2 3 0 2 0 3 0

**Staff 2:**

Measure 1	Measure 2
p 3	p
0 2 3 0 3 2 3 0 3 0 3 2 0 3 0 3 0 3 0 3 0	4 2 3 0 3 2 3 0 3 0 3 2 0 3 0 3 0 3 0 3 0

**Staff 3:**

Measure 1	Measure 2
p 5	p
0 2 3 2 0 3 0 0 2 0 3 0 0 0 0	4 2 3 2 0 3 0 0 2 0 3 0 0 0 0

**Staff 4:**

Measure 1	Measure 2
p 7	p
0 2 0 3 2 0 0 0 2 0 3 0 2 0 0 0	4 2 4 3 2 4 0 0 0 2 0 2 3 0 2 0 0

In questo esercizio la mano destra arpeggia un corda in giù rispetto al precedente .  
 Si raccomanda di seguire l'avvertenza già segnalata per l'arpeggio 2

*In this excercise the right hand plays the arpeggio one string down.  
 It's recommended to follow the note already written for arpeggio 2*

## Open String Arpeggio 1



## Capo II

Capo II

2 : 4

**1**

**2**

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**5**

**6**

**7**

**8**

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Solo in questo esercizio e in quello successivo le note suonate dal pollice della mano destra hanno il gambo rivolto verso l'alto. Il pollice segnalato con la lettera P pizzica rispettivamente 5°, 4° e 6° corda, l'indice la 3°, il medio la 2° e l'anulare la 1° corda.

*Only in this exercise and the next one, the notes played by thumb have the stem up. The thumb marked by the letter p, plays, in order, the 5th, 4th and 6th string. The index plays the 3rd string, the middle the 2nd, and the third the 1st string.*

The image shows two staves of fingerstyle guitar sheet music. The top staff is in common time (indicated by 'C') and has a key signature of three sharps (G major). It features a treble clef and a staff line with note heads. The bottom staff is also in common time and has a key signature of one sharp (A major). It features a treble clef and a staff line with note heads. Both staves have fingerings indicated below the strings: the top staff uses '5 7 6 0' and '5 7 6 0'; the bottom staff uses '7 7 6 0' and '7 7 6 0'. Measure numbers '1t' and '2t' are placed above the first measure of each staff, and a 'D. C.' (Da Capo) instruction is placed at the end of the second staff.



# Open String Arpeggio 2



Capo II

Sheet music for Open String Arpeggio 2, Capo II. The music is in common time (indicated by a 'C') and consists of four staves, each with a treble clef and a key signature of two sharps (F# major). The first staff starts with a measure of eighth notes (4t, 3t) followed by a measure of eighth notes (1). The second staff starts with a measure of eighth notes (2). The third staff starts with a measure of eighth notes (3). The fourth staff starts with a measure of eighth notes (4).

**Staff 1:**

- Measure 1: 4t (p), 3t (i), p, m, i, p, a.
- Measure 2: 1 (p), i, p, m, i, p.

**Staff 2:**

- Measure 1: 2 (p), p, p, —.
- Measure 2: p, p, p, —.

**Staff 3:**

- Measure 1: 4t (p), 2t (p), 1t (p, —).
- Measure 2: 3 (p), 2t (p), 1t (p, —).

**Staff 4:**

- Measure 1: 2 (p), 3t (p), 1t (p, —).
- Measure 2: 1 (p), 3t (p), 2t (p, —).

**Fretboard Diagrams:**

- Staff 1:** Fret 1: 0, 7; Fret 2: 6, 7; Fret 3: 6, 7; Fret 4: 4.
- Staff 2:** Fret 2: 5, 7; Fret 3: 6, 7; Fret 4: 7, 7; Fret 5: 0.
- Staff 3:** Fret 3: 9, 7; Fret 4: 6, 7; Fret 5: 8, 7; Fret 6: 0.
- Staff 4:** Fret 4: 7, 6, 7; Fret 5: 6, 7; Fret 6: 6, 7; Fret 7: 0.

The musical example consists of two staves. The top staff is in 3/8 time with a key signature of three sharps. It features a melody line with dynamic markings: *p*, *<sup>1t</sup>*, *<sup>3t</sup>*, *<sup>2t</sup>*, *p*, *p*, *p*, *p*. The bass line consists of notes 5, 6, 7, 0, 6, 7. The bottom staff continues the melody and bass line, ending with *D. C.* (Da Capo).

## Alternating Basses

Nei brani seguenti con ritmo di 4/4 è quasi sempre presente il basso alternato. Queste note in battuta con il gambo rivolto verso il basso, eseguite dal pollice, sono sempre accentate sul 2º e 4º quarto e segnalate nell'esempio con il segno >.

Ascoltare attentamente il cd per confrontare l'esecuzione.

*In the following tunes with a 4/4 tempo, the alternating bass is almost always used. Those down beat notes with the stem down, played by the thumb, are always accented on the 2nd and 4th beat and marked on the example with the sign >.*

*Listen to the cd carefully to compare it with your own execution.*

The musical example shows a single staff in common time (indicated by 'C'). It features a melody line with a bass note at the beginning, followed by two pairs of alternating bass notes (stem down) marked with a > symbol. The bass notes are labeled 3, 2, 3, 2. The staff ends with a repeat sign.

## Sur le Pont D'Avignon



Capo II

Fingerstyle guitar tablature for "Sur le Pont D'Avignon" in four staves. The staffs show the left hand fingers (1, 2, 3, 4) and the right hand picking pattern. The first staff starts with a capo at the second fret. The subsequent staves start with a capo at the third, fourth, and fifth frets respectively. The tablature uses a treble clef and a common time signature.

Staff 1 (Capo II):

	1						
3		2					
1							
3							
1	1	1					
2							
3							

Staff 2 (Capo III):

	1		4		1		
3							
0	1	3		1			
3							
2							
3							

Staff 3 (Capo IV):

5							
1	1	1					
2							
3							

Staff 4 (Capo V):

7							
0	1	3	1		3	0	1
3							
2							
3							

**A**

9

11

13

15

Rallentare

**A** Solo in questa pagina, dalla battuta n° 9, le note della melodia suonate in levare sono segnalate con il segno V. Visualizzate la posizione di queste note in mezzo ai bassi sottostanti in battere per facilitare la lettura e l'esecuzione.

*Only on this page, from the bar n° 9, the melody up-beat notes are marked with a V sign. To make reading and playing easier visualize the central position of these notes, compared with the position of the down beat basses.*



# Amazing Grace

Capo II

Nelle legature discendenti preparare in anticipo il dito occorrente per la seconda nota. In quelle discendenti battere con forza il dito sul tasto. Tenere il suono premendo sui tasti finchè non occorre muovere le dita per le posizioni successive.

*On the Pull Off, prepare the finger needed for the second note in advance. On the Hammer On, the finger hits strongly on the fret. Hold the sound, pressing on the frets until you need to move the fingers for next positions.*

# What Shall We Do With The Drunken Sailor



Capo II

Sheet music for guitar in common time (indicated by a 'c' in a circle). The music consists of four staves, each with six strings. Fingerings are indicated above the notes: 'a', 'm', 'i', '3', '1', '4t', '3t'. String numbers below the notes indicate which string to play: 1, 2, 3, 4, 5, 6. The first staff starts with a capo on the second fret. The second staff starts with a capo on the fifth fret. The third staff starts with a capo on the ninth fret. The fourth staff starts with a capo on the thirteenth fret. The music concludes with the instruction 'D.C. sfumando'.

Dove non segnalato la mano destra pizzica la 3° corda con l'indice, la 2° con il medio, la 1° con l'anulare.

*Where not marked, the right hand plays the 3rd string with the index finger, the 2nd with the middle, the 1st with the third.*



# When The Saints Go Marching In

Capo II  
Swing

1

4

4/6 B II

13

Il 4/6 di Barrè nella battuta 11 è eseguito premendo il dito 1 sulle prime quattro corde .

*The 4/6 Bar chord on the bar n°11 is esecuted pressing the finger 1 on the first four strings*

The image shows four staves of fingerstyle guitar sheet music. Each staff consists of a musical staff above a tablature staff. The tablature staff uses the standard six-fret guitar neck, with fret numbers 0, 1, 2, 3, 4, and 5 indicated below the strings. Fingerings are shown above the notes in the musical staff, and picking patterns are indicated by vertical strokes or dots below the tablature.

**Staff 1 (Measures 17-20):**

- Measure 17: 3 0 | 0 0 | 4 3 | 3 3
- Measure 18: 0 2 2 2 | 3 3 | 3 3 2 | 3 3 2
- Measure 19: 0 0 3 2 | 3 3 | 3 3 2 | 3 3 2
- Measure 20: 0 0 1 | 3 3 | 3 3 2 | 3 3 2

**Staff 2 (Measures 21-24):**

- Measure 21: 0 1 | 3 1 | 2 3 2 | 3 2 3 | 3 2 | 3 2 3 2
- Measure 22: 1 0 1 | 3 1 | 1 0 1 | 3 1 | 1 0 1 | 3 1
- Measure 23: 3 2 3 | 3 2 | 3 2 | 3 2 | 3 2 | 3 2
- Measure 24: 3 2 3 2 | 3 2 | 3 2 | 3 2 | 3 2 | 3 2

**Staff 3 (Measures 25-28):**

- Measure 25: 0 1 | 3 0 | 2 0 | 3 2 0 | 0 2 2 | 3 2 0 | 2 0 | 2 0
- Measure 26: 1 0 1 | 3 0 | 1 0 | 3 2 0 | 1 2 2 | 3 2 0 | 2 0 | 2 0
- Measure 27: 3 2 3 | 3 2 | 3 2 | 3 2 | 3 2 | 3 2
- Measure 28: 3 2 3 2 | 3 2 | 3 2 | 3 2 | 3 2 | 3 2

**Staff 4 (Measures 29-32):**

- Measure 29: 0 0 3 | 1 1 | 0 3 | 3 3 | 0 3 | 0 3
- Measure 30: 3 3 | 3 2 3 2 | 1 2 1 2 | 0 3 1 | 0 3 0 3
- Measure 31: 3 3 | 3 2 3 2 | 1 2 1 2 | 0 3 1 | 0 3 0 3
- Measure 32: 3 3 | 3 2 3 2 | 1 2 1 2 | 0 3 1 | 0 3 0 3

**Staff 1 (Measure 1):**

- Measure 1: 1, 1, 0, 1, 3, 0, 1, 3, 2, 2, 1, 3, 1, 3, 2, 3.
- Measure 2: 3, 2, 3, 3, 2, 3, 2, 3, 3, 2, 3, 3, 3, 2, 3, 2.

**Staff 2 (Measure 2):**

- Measure 1: 1, 1, 2, 1, 2, 3, 2, 3, 1, 2, 3, 2, 1, 2, 3, 2.
- Measure 2: 3, 2, 3, 3, 2, 3, 3, 2, 3, 1, 2, 3, 2, 1, 2, 3.

**Swing** = L'esecuzione terzinata non si avverrà nelle battute dove sono presenti soltanto note in battuta dal valore di un quarto. Il ritmo risulta swingato solo nelle battute nelle quali sono presenti anche le note della melodia in levare quindi nelle battute n° 22, 24 , 37, 38 e 39. Controllate quindi che in queste battute la vostra esecuzione sia simile a quella del cd.

*Swing = The triple feel beat is not heard on bars containing just quarter value notes down beat. It is possible to get the swing rhythm just on the bars containing up beat melody notes, as in bars: n° 22, 24, 37, 38 e 39.  
So check your playing in these bars to be sure you're close to what you hear on the cd.*



# Camptown Races



## Capo II

Le note con il punto in alto se trattasi di corde a vuoto sono stoppate dalle dita della mano destra, se trattasi di note sui tasti sollevare le dita della mano sinistra . Ripetere la seconda volta velocemente solo quando si è eseguita la prima correttamente.

Open string notes with a raised dot are muted by the right hand fingers, fretted notes are muted by raising the left hand fingers. Only repeat this a second time, at speed, when it has been played correctly first time.

# Angeline The Baker



## Capo II

$$6^\circ = D$$

Sesta corda abbassata a Re. Continuare a premere le note segnalate con la t minuscola perchè risuonate poco dopo.

*6th string tuned down to D. Hold the notes marked with a small t because they will be replayed shortly after.*

# I Love Flowers



Capo II

**A**

The T refers to the left hand Thumb, otherwise use the finger 1.

D.C. Sfumando

**A**

La T indica il pollice della mano sinistra, in alternativa utilizzare il dito 1.

The T refers to the left hand Thumb, otherwise use the finger 1.

## Joshua



## Capo II Swing

A

Guitar tablature for measure 17. The staff shows a treble clef, a common time signature, and a key signature of one sharp. The tab includes fingerings and a grace note. The notes correspond to the following fret positions: 0, 0, 0, 0, 0, 5, 0, 0, 0, 0, 0, 1, 1, 3, 0, 2, 3, 2, 0, 2, 2, 2, 3, 1, 3.

Guitar tablature for measure 20. The staff shows a treble clef, a common time signature, and a key signature of one sharp. The tab includes fingerings and a grace note. The notes correspond to the following fret positions: 0, 0, 0, 0, 0, 3, 1, 0, 2, 2, 2, 0, 0, 2, 4, 0, 2, 0, 2, 2, 0, 0, 2, 4.

Guitar tablature for measure 23. The staff shows a treble clef, a common time signature, and a key signature of one sharp. The tab includes fingerings and a grace note. The notes correspond to the following fret positions: 0, 2, 2, 0, 0, 2, 2, 0, 0, 2, 2, 0, 0, 2, 0, 2, 1, 0, 2, 0.

**A** Le note con il punto in alto se trattasi di corde a vuoto sono stoppate dalle dita della mano destra, se trattasi di note sui tasti sollevare le dita della mano sinistra .

*Open string notes with a raised dot are muted by the right hand fingers, fretted notes are muted by raising the left hand fingers.*

# Le Meglio Storie Con Mia Chitarra



## Capo II

Capo II

1 2 3 4t

1 2 3 4t

1 2 3 4t

1 2 3 4t

17

21

25

29

Dal poi segue:

A

**A** Dopo avere eseguito il glissato il dito 1 resta tenuto sul do ed il dito 3 esegue la seconda legatura discendente La – Sol

After playing the slide, finger 1 holds the note C, and finger 3 plays the Pull Off A - G

# Napoleon Crossing The Rhine



Capo II

6°= D

Guitar tablature for 'Napoleon Crossing The Rhine' in Capo II, Key of D major (6° = D). The tab shows four staves of sixteenth-note patterns with fingerings and strumming markings.

**Staff 1:**

- Measure 1: Open strings (D, G, B, E) followed by a vertical bar line.
- Measure 2: Fingerings 3, 8, 1t, 3, 1, 4, 2.
- Measure 3: Fingerings 0, 2, 2, 2, 3, 0, 2, 5, 3, 3, 2.

**Staff 2:**

- Measure 4: Fingerings 1, 2, 0, 2, 3, 0, 2, 4, 0, 4, 2, 0, 2, 0, 2, 4, 0, 2, 2, 2, 3, 0.

**Staff 3:**

- Measure 5: Fingerings 0, 2, 3, 0, 2, 4, 0, 4, 2, 0, 2, 0, 2, 4, 0, 2, 2, 2, 3, 0.

**Staff 4:**

- Measure 6: Fingerings 1, 2, 0, 2, 5, 3, 3, 2, 0, 2, 3, 0, 2, 5, 0, 2, 4, 0, 2, 2, 2, 3, 0.

**Staff 5:**

- Measure 7: Fingerings 1, 2, 0, 2, 5, 3, 3, 2, 0, 2, 3, 0, 2, 5, 0, 2, 4, 0, 2, 2, 2, 3, 0.

**Staff 6:**

- Measure 8: Fingerings 1, 2, 0, 2, 5, 3, 3, 2, 0, 2, 3, 0, 2, 5, 0, 2, 4, 0, 2, 2, 2, 3, 0.

**Staff 7:**

- Measure 9: Fingerings 1, 2, 0, 2, 5, 3, 3, 2, 0, 2, 3, 0, 2, 5, 0, 2, 4, 0, 2, 2, 2, 3, 0.

**Staff 8:**

- Measure 10: Fingerings 1, 2, 0, 2, 5, 3, 3, 2, 0, 2, 3, 0, 2, 5, 0, 2, 4, 0, 2, 2, 2, 3, 0.

13

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

16

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

Dal al solo  
la 2° poi segue

18

0 0 0 4 0 0 0 0 0 0 0 0 0 0 0 0

# Piccolo Ragtime



Capo II

Sheet music for Piccolo Ragtime, Capo II, in common time (C). The music is divided into four staves, each with a treble clef and a key signature of one sharp (F#). The first staff starts with a measure of two eighth notes (2 and 1) followed by a measure of three eighth notes (3t, 3, 3). The second staff begins with a measure of three eighth notes (3, 3, 3). The third staff starts with a measure of five eighth notes (5, 3, 2t, 3). The fourth staff begins with a measure of three eighth notes (3, 3, 3). The music continues with various measures, including a section labeled "4/6 BII" with a measure of four eighth notes (4, 3, 2, 1). The final staff ends with a measure of three eighth notes (3, 3, 3).

4/6 B II

allegare a fermarsi      A tempo

D.C al §  
poi segue

4/6 B IV

# Giovanottina



## Capo II

Capo II

The tablature consists of four horizontal staves representing the six strings of a guitar. The top two strings are often implied by the context. Each staff has a clef (G), a key signature (one sharp), and a time signature (common time). The first staff starts with a dotted half note followed by a dotted quarter note. The second staff begins with a dotted half note. The third staff starts with a dotted half note. The fourth staff begins with a dotted half note.

**Staff 1:**

- Notes: Dotted half note, dotted quarter note, eighth note, eighth note.
- Fingerings: 1, 4 1, 2.
- Rests: One measure rest.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 3, 2.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 0, 1 0, 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 2 0, 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 0, 1 0, 2 1 2 0.

**Staff 2:**

- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 5, 0.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 1 0 1 3 1 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 0 3 1 0 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 1 0 2 1 2 0.

**Staff 3:**

- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 9, 4 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 5 3 1.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 2 0 1 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 2 3 2 1 2 0.

**Staff 4:**

- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 14 3 3 1 1 0.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 4 2 2 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 3 1 2 3.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 2 0 2 1 2 0.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 3 2 3 2.
- Notes: Eighth note, eighth note, eighth note, eighth note.
- Fingerings: 3 0.



# Scarborough Fair

## Capo II

Capo II

3/4 time signature.

Fretboard positions:

- Staff 1: Fret 8 (1), Fret 1 (0), Fret 2 (2), Fret 3 (0), Fret 2 (2), Fret 0 (0), Fret 2 (2).
- Staff 2: Fret 5 (5), Fret 3 (3), Fret 2 (2), Fret 0 (0), Fret 1 (1), Fret 0 (0), Fret 2 (2), Fret 3 (3).
- Staff 3: Fret 9 (9), Fret 1 (1), Fret 1 (1), Fret 3 (3), Fret 0 (0), Fret 2 (2), Fret 3 (3), Fret 2 (2).
- Staff 4: Fret 13 (13), Fret 0 (0), Fret 2 (2), Fret 1 (1), Fret 5 (5), Fret 5 (5), Fret 5 (5), Fret 3 (3), Fret 2 (2), Fret 0 (0).

Strumming patterns:

- Staff 1: 2t, 3t, 2, 2, 2, 2, 2.
- Staff 2: 1, 2, 2, 2, 2, 0, 3.
- Staff 3: 4, 1, 2, 3, 2, 2, 2.
- Staff 4: 4t, 4t, 5, 5, 5, 3, 2, 0.

Chord boxes and labels:

- Staff 4: Box A labeled "3/6 B V".

**A** Il barrè parziale al quinto tasto è eseguito dal dito 4 e tenuto per tutta la battuta successiva.

The part barré chord on the V° fret is played by the finger 4th and held during the whole next bar.

17

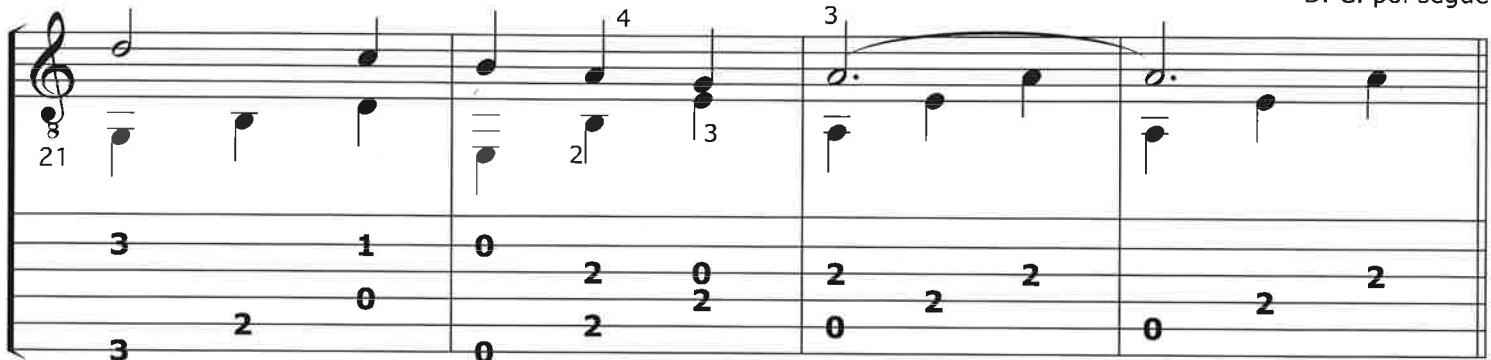
8 4 1  
0 3 1 0 0  
3 2 0 3 2 0  
          3 2 0 0 2 2



D. C. poi segue

21

8 4 3  
0 2 0 2 0  
3 2 0 0 2 2  
          0 2 2



Rallentare

25

—.  
0 5 5  
2 1 0 5 5  
          0



## Cam Caminì



Capo II

1  
2 3 2 3 2 3  
0

5  
0 0 0  
1 0 3  
0

9  
0 1 0  
3 2 0  
2

13  
0 3 1  
0 2 0  
2 0

Cam Caminì (Chim chim cher-ee)

Original words and Music by R.M. Sherman, R. B. Sherman - Italian words by Amurri, Pertitas

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17

0 1 0 3 0 2 3 0 3 3 1 2 3 1  
0 2 1 0 2 1 0 5 6 5 5 1 5 0

21

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

25

Arm. 4 4 0 4 5 7 4 5 7 0 <5> <5>

Dal  $\frac{8}{8}$  al  $\frac{0}{0}$  poi segue Rallentare 4 4 5 7 4 5 7 0

28

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

**A** Gli armonici sono prodotti al quinto tasto con il dito 4 - *Harmonics executed at the fifth fret by the 4 finger.*

# Climbing The Hills



Capo II

Guitar tablature for 'Climbing The Hills' in G major (two sharps). The tabs show six staves of music, each with a corresponding fret and string number below it. The first staff starts with a fermata and includes a '3t' (three strokes) instruction. The second staff includes a '2t' (two strokes) instruction. The third staff includes a '4t' (four strokes) instruction. The fourth staff includes a '3t' (three strokes) instruction. The fifth staff starts with a fermata and includes a '4t' (four strokes) instruction. The sixth staff starts with a fermata and includes a '1t' (one stroke) instruction. The music concludes with a repeat sign and 'D.C. sfumando' (Dynamic Change, fading out).

# Ragtime Blues

TRK  
22

Capo II  
Swing  
 $6^\circ = D$

**Staff 1:**

- Measure 1: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 2: 3/6 BII
- Measure 3: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 4: 3/6 BII

**Staff 2:**

- Measure 1: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 2: 3/6 BII
- Measure 3: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 4: 3/6 BII

**Staff 3:**

- Measure 1: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 2: 3/6 BII
- Measure 3: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 4: 3/6 BII

**Staff 4:**

- Measure 1: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 2: 3/6 BII
- Measure 3: 2/4 (1t), 2/6 BII, 3/6 BII
- Measure 4: 3/6 BII

**Fretboard Diagrams:**

The fretboard diagrams below each staff show the fingerings for each measure. The diagrams use numbers to indicate which string to play and which fret to press. For example, '1' means play the 1st string at the 1st fret.

Sheet music for fingerstyle guitar in G major, 4/4 time. The page contains four staves of musical notation with corresponding fingerings and dynamic markings.

**Staff 1 (Measure 9):**

- Measure 9:  $\text{G} \# \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Dynamic:  $\overline{\text{P}}$ .
- Measure 10:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Dynamic:  $\# \text{P}$ .
- Measure 11:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Dynamic:  $\text{P}$ .
- Measure 12:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 3, 3, 4, 5. Dynamic:  $\text{P}$ .
- Measure 13:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Dynamic:  $\text{P}$ .
- Measure 14:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 2, 1. Dynamic:  $\text{P}$ .
- Measure 15:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 2, 2, 1. Dynamic:  $\text{P}$ .

**Staff 2 (Measure 11):**

- Measure 11:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Dynamic:  $\overline{\text{P}}$ .
- Measure 12:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Dynamic:  $\# \text{P}$ .
- Measure 13:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Dynamic:  $\text{P}$ .
- Measure 14:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 2, 1. Dynamic:  $\text{P}$ .
- Measure 15:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 2, 2, 1. Dynamic:  $\text{P}$ .

**Staff 3 (Measure 13):**

- Measure 13:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 2, 2, 1. Dynamic:  $\text{P}$ .
- Measure 14:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 2, 2, 1. Dynamic:  $\text{P}$ .
- Measure 15:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 2, 2, 1. Dynamic:  $\text{P}$ .

**Staff 4 (Measure 15):**

- Measure 15:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 2, 2, 1. Dynamic:  $\text{P}$ .
- Measure 16:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 2, 1. Dynamic:  $\text{P}$ .
- Measure 17:  $\text{G} \text{A} \text{B}$ ,  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 1, 2, 2, 1. Dynamic:  $\text{P}$ .
- Measure 18:  $\text{D} \text{E} \text{F}$ ,  $\text{C} \text{D} \text{E}$ ,  $\text{G} \text{A} \text{B}$ ,  $\text{G} \text{A} \text{B}$ . Fingering: 2, 1. Dynamic:  $\text{P}$ .

**Text:** Rallentare

# Country Blues Picking



Capo II

**A** Tirare la nota verso il basso con il dito 4 - Bend the note downwards with the finger 4th.

**B** Prima del doppio glissato battere con forza le dita 3 e 2 - Before the double slide hammer fingers 3rd and 2nd strongly.

The image shows four staves of fingerstyle guitar sheet music, each with corresponding tablature below it. The music is in common time (indicated by '8') and uses a treble clef. The key signature has four sharps (F# major). The tablature indicates fingerings (e.g., 1t, 2t) and muting (e.g., 0 with a slash). The first staff starts at measure 13, the second at 16, the third at 19, and the fourth at 22.

**Staff 1 (Measure 13):**

13 | **1t** 2t 0 0 3 4 0 2 0 0 2 0 3 2 2 0 2 0  
0 2 1 2 2 0 1 2 1 2 2 1 2

**Staff 2 (Measure 16):**

16 | 3 1 4 0 2 0 0 2 0 2 1 0 1 0 1  
6 5 4 3 2 1 2 1 2 1 0 1 0 1

**Staff 3 (Measure 19):**

19 | 0 2 0 3 0 2 0 3 2 3 2 3 4 0 2 0 3 2  
0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

**Staff 4 (Measure 22):**

22 | 4 0 2 0 0 1 2 0 2 0 3 0 2 0 3 2 0 0 2  
3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

BII

Dal **Solo** la  
2° poi segue:

25

28

25

28



# Our Fire Place



Capo II

Sheet music for guitar (fingerstyle) in G major (two sharps). The music is divided into four staves, each consisting of a staff diagram and a corresponding tablature below it.

**Staff 1:**

- Key signature: G major (two sharps).
- Time signature: Common time (indicated by 'C').
- Tempo: 120 BPM (indicated by '120').
- Capo: II (indicated by 'Capo II').
- Notes: The staff shows eighth and sixteenth note patterns. Fingerings are indicated above the notes: 1, 2, 3, 4.
- Tablature: Shows the strings (6, 5, 4, 3, 2, 1) and fret positions (e.g., 3, 2, 1, 0).

**Staff 2:**

- Key signature: G major (two sharps).
- Time signature: Common time (indicated by 'C').
- Tempo: 120 BPM (indicated by '120').
- Capo: II (indicated by 'Capo II').
- Notes: The staff shows eighth and sixteenth note patterns. Fingerings are indicated above the notes: 1, 2, 3, 4.
- Tablature: Shows the strings (6, 5, 4, 3, 2, 1) and fret positions (e.g., 3, 2, 1, 0).

**Staff 3:**

- Key signature: G major (two sharps).
- Time signature: Common time (indicated by 'C').
- Tempo: 120 BPM (indicated by '120').
- Capo: II (indicated by 'Capo II').
- Notes: The staff shows eighth and sixteenth note patterns. Fingerings are indicated above the notes: 1, 2, 3, 4.
- Tablature: Shows the strings (6, 5, 4, 3, 2, 1) and fret positions (e.g., 3, 2, 1, 0).

**Staff 4:**

- Key signature: G major (two sharps).
- Time signature: Common time (indicated by 'C').
- Tempo: 120 BPM (indicated by '120').
- Capo: II (indicated by 'Capo II').
- Notes: The staff shows eighth and sixteenth note patterns. Fingerings are indicated above the notes: 1, 2, 3, 4.
- Tablature: Shows the strings (6, 5, 4, 3, 2, 1) and fret positions (e.g., 3, 2, 1, 0).

**Staff 5:**

- Key signature: G major (two sharps).
- Time signature: Common time (indicated by 'C').
- Tempo: 120 BPM (indicated by '120').
- Capo: II (indicated by 'Capo II').
- Notes: The staff shows eighth and sixteenth note patterns. Fingerings are indicated above the notes: 1, 2, 3, 4.
- Tablature: Shows the strings (6, 5, 4, 3, 2, 1) and fret positions (e.g., 3, 2, 1, 0).

17

21

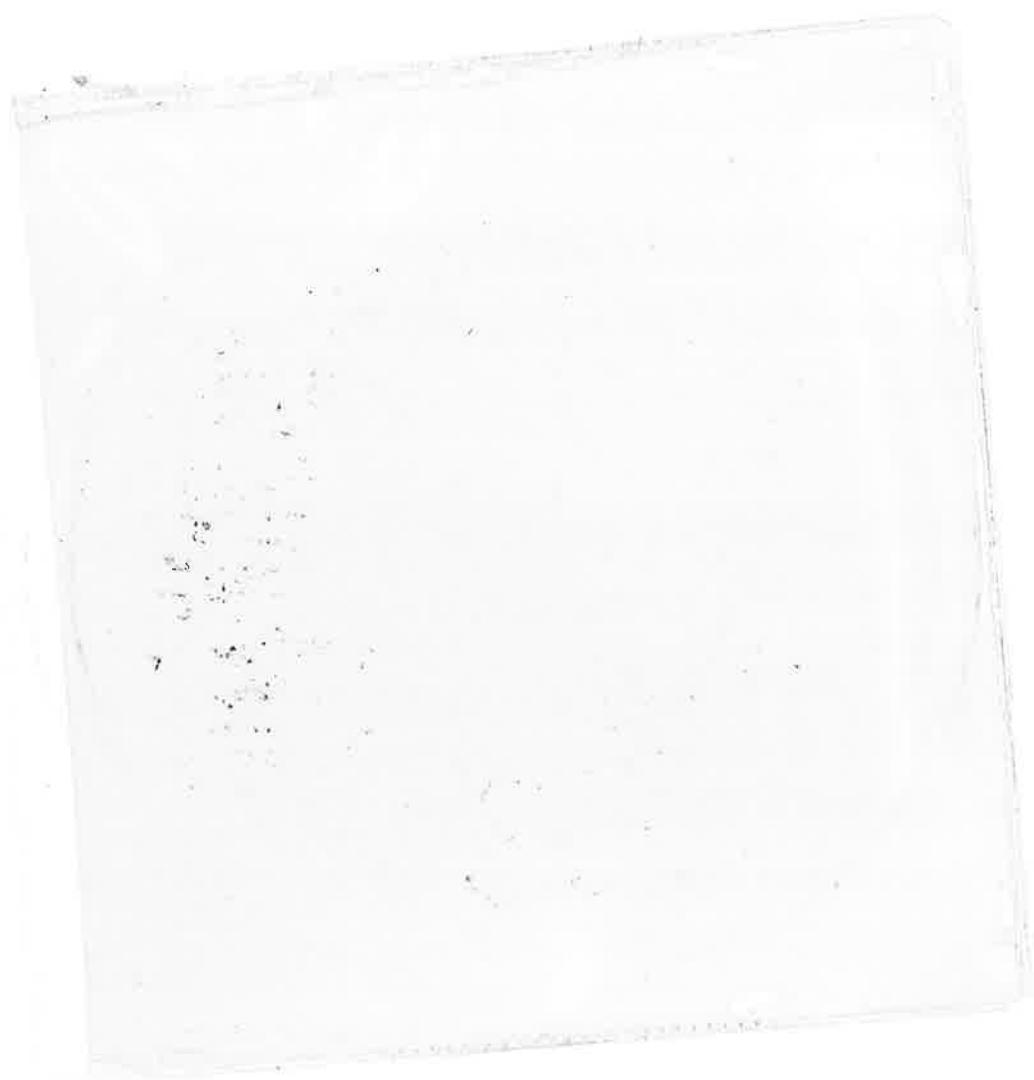
25

D.C.  
poi segue

29

Arm.

<12>



**IL CORSO BASE PER CHITARRA ACUSTICA È UNA RACCOLTA DI BRANI SELEZIONATI PER FACILITARE L'APPRENDIMENTO DEL FINGERSTYLE. QUESTA AFFASCINANTE TECNICA, CONSENTE DI ESEGUIRE CONTEMPORANEAMENTE UNA MELODIA ED UNA LINEA DI BASSI DEL TUTTO AUTONOME, MA RICHIEDE UNA BUONA PADRONANZA DELLO STRUMENTO ED UN BUON SENSO RITMICO.**

**AL FINE DI FACILITARE IL PROCESSO DI APPRENDIMENTO, SONO STATI SCELTI E COMPOSTI PER L'OCCASIONE, BRANI CHE CONSENTONO AL GIOVANE CHITARRISTA DI RAGGIUNGERE RISULTATI SODDISFACENTI E DI AFFINARE LA TECNICA DEL CHITARRISTA GIÀ ESPERTO. INFINE, BASIC FINGERSTYLE, SI RIVELA UN TESTO DI RIFERIMENTO PER NUMEROSI INSEGNANTI CHE GIÀ USANO LE PUBBLICAZIONI DI UN AUTORE, COME FRANCO MORONE, CHE DA SEMPRE STIMOLA L'INTERESSE E LA PASSIONE PER UNO DEGLI STRUMENTI PIÙ AMATI DEL NOSTRO TEMPO.**

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 All The Saints Go Marching In - Camptown Races - Angelique The Baker - I Love Flowers  
 Joshua - Le Meglio Storie Con La Mia Chitarra - Napoleon Crossing The Rhine  
 Piccolo Ragtime - Giovanottina - Scarborough Fair - Cam Camini  
 Climbing The Hills - Ragtime Blues - Country Blues - Our Fire Place**

Franco Morone è considerato uno dei più importanti chitarristi sulla scena internazionale. Secondo la rivista americana 'Acoustic Guitar' il suo tocco è riconoscibile più di chiunque altro oggi suoni la chitarra fingerstyle e la rivista giapponese 'The Acoustic Guitar' lo inserisce fra i primi trenta migliori chitarristi al mondo. Le sue pubblicazioni negli anni, hanno avvicinato alla chitarra acustica numerosi appassionati e molti di loro hanno ripreso a suonare la chitarra dopo averlo ascoltato. Dirige seminari ed è protagonista di prestigiosi festival di musica tradizionale ed acustica in Europa, Stati Uniti e Giappone. [francomore.com](http://francomore.com)



*Franco Morone is considered to be one of the most important guitarists on the international scene.*

*According to the US magazine 'Acoustic Guitar', he has one of most identifiable sounds of anyone playing fingerstyle guitar today, and the Japanese 'The Acoustic Guitar' magazine includes Franco amongst the thirty major world class guitarists. His releases, over the years, have attracted numerous fans to the acoustic guitar; and many have started playing the guitar again after having listened to him. He leads workshops and regularly performs at prestigious festivals in Europe, the United States and Japan. [francomore.com](http://francomore.com)*

#### Cds

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 Melodies of Memories, Running Home,  
 Italian Fingerstyle Guitar,  
 The Road To Lisdoonvarna, Songs We Love.

#### Books

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 Fingerstyle Jazz, First Collection, Guitarea,  
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