

# Fingerstyle Guitar Standards

By Bill Piburn

CD INCLUDED!

## 15 Classic Songs

Arranged for Solo Guitar  
in Standard Notation and Tablature

“Bill Piburn is one of the best  
players, arrangers, and teachers  
I have known”

- Chet Atkins



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Recording engineer: John Hurley

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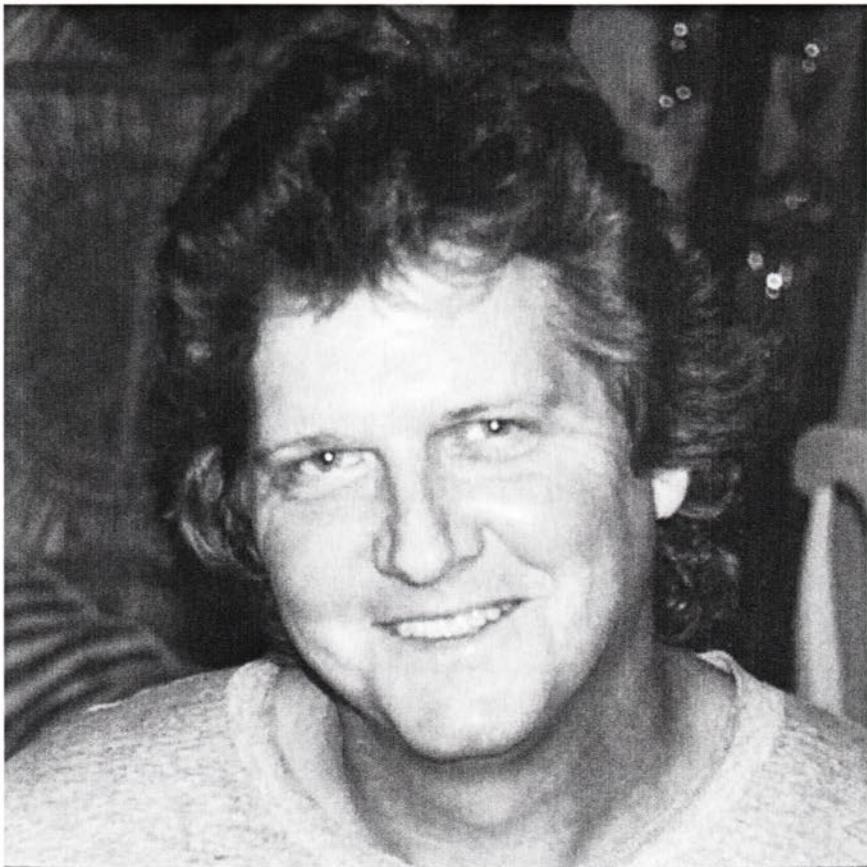


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Bill Piburn has lived in Nashville since 1987. Growing up in Kansas City, Missouri, he began his guitar studies with his father Russell at the age of ten. He went on to study with Douglas Niedt at age sixteen and Christopher Parkening at age nineteen. He also studied harmony with jazz pianist John Elliot. His playing and arranging has won him praise from legendary players such as Martin Taylor, Chet Atkins, Johnny Smith, and Earl Klugh. He is currently editor of Fingerstyle Guitar Magazine.

#### DEDICATION:

I dedicate this work to Deborah Keaton who has encouraged me so much with her kind words, love, and support. You've been a light in my life each day that I've known you.

#### THANKS:

Special thanks to my children Olivia and Jesse for their patience and love through the years. You both have blessed my life.

#### TESTIMONIALS:

"Bill Piburn is a well-rounded musician as well as a very accomplished guitar player."

- Johnny Smith

"Filled with strong grooves and nice turns of harmony, Bill Piburn's arrangements will be a pleasure to play for students and pros alike. It's good to hear old standards approached with such high standards!"

- Andrew York

"I always enjoy Bill Piburn's guitar arrangements. He uses the guitar very effectively as a solo instrument with a clear melody, good bass lines, interesting rhythms, and pleasing harmonic progressions. These are very classy, inventive arrangements that are playable in a relatively short period of time-can't beat that!"

- Douglas Niedt

"Bill Piburn's arrangements are always well crafted, musical, and harmonically interesting. He plays them with a very sensitive, relaxed and warm sound."

- Howard Morgan

"Bill Piburn is a guitarist of great sensitivity and incredible knowledge. His work, both as a guitarist and educator, make him one of the guitar world's best ambassadors."

- Martin Taylor MBE

# Autumn Leaves

English lyric by Johnny Mercer  
French lyric by Jacques Prevert  
Music by Joseph Kosma



Track 1

Musical score for measures 1-4. Key signature: F major (one sharp). Time signature: 4/4. Tempo: = 115. The score consists of a treble clef staff with sixteenth-note chords and a bass staff with eighth-note bass lines. Measure 1: Chords G, C, F, B. Measure 2: Chords G, C, F, B. Measure 3: Chords G, C, F, B. Measure 4: Chords G, C, F, B.

Guitar tablature for measures 1-4. The tab shows the strings T, A, and B. Fingerings: measure 1 (4, 4), (4, 2), (2); measure 2 (5, 5), (4, 4); measure 3 (4, 2), (2); measure 4 (5, 6), (4, 0, 5).

Musical score for measures 5-8. Key signature: F major (one sharp). Time signature: 3/6. The score consists of a treble clef staff with sixteenth-note chords and a bass staff with eighth-note bass lines. Measure 5: Chords G, C, F, B. Measure 6: Chords G, C, F, B. Measure 7: Chords G, C, F, B. Measure 8: Chords G, C, F, B.

Guitar tablature for measures 5-8. The tab shows the strings T, A, and B. Fingerings: measure 5 (2, 2), (2, 4); measure 6 (2, 4), (6, 4); measure 7 (7, 4, 5, 4, 5); measure 8 (5, 6, 6, 4, 7, 7, 6).

Musical score for measures 9-12. Key signature: F major (one sharp). Time signature: 3/6. The score consists of a treble clef staff with sixteenth-note chords and a bass staff with eighth-note bass lines. Measure 9: Chords G, C, F, B. Measure 10: Chords G, C, F, B. Measure 11: Chords G, C, F, B. Measure 12: Chords G, C, F, B.

Guitar tablature for measures 9-12. The tab shows the strings T, A, and B. Fingerings: measure 9 (6, 7), (6, 7), (0, 6); measure 10 (2, 1, 3, 5); measure 11 (0, 4, 2, 4); measure 12 (2, 1, 0, 5).

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13

IV 3/6 - - -

(5)

17

II - - -

*gliss.*

21

I 4/6 - - - III

25

V 3/6

IV 3/6 - - -

*③ - - - ④ - - - ⑤ - - -*

29

II 3/6

IV - - -

II 2/6

33

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

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

IV

let ring

37

(7) 9 7 9 8 | 9 7 5 | 6 4 7 4 4 | 0 6 4 6

9 9 | 7 6 | 0 0 | 0 0

II 4/6

41

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

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

VII

IV 4/6

45

(7) 5 4 7 5 | 4 6 4 7 4 | 0 9 9/11 | 0 6 9 5

7 6 | 7 | 0 0 | 0 0

II

49

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

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

53

I                    I 4/6                    IV                    III

57

V 3/6                    IV 3/6                    ③                    ④                    ⑤

61

II 3/6                    IV

65

II 2/6                    II 2/6

69

II

# Cast Your Fate to the Wind

Words and Music by Vince Guaraldi and Carel Werver



Track 2

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

$\text{♩} = 116$

$\text{♩} = 116$

III 4/6-----

III 4/6-----

13

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( $\text{D} = \overline{\text{D}}\text{D}$ )

17

III III III

$\begin{matrix} 5 & 5 \\ 5 & 5 \\ 5 & 5 \\ 5 & 5 \end{matrix}$     $\begin{matrix} 6 & 7 \\ 3 & 0 \\ 10 & 0 \end{matrix}$     $\begin{matrix} 3 & 3 \\ 3 & 3 \\ 5 & 5 \end{matrix}$     $\begin{matrix} 5 & 5 \\ 5 & 5 \\ 5 & 5 \end{matrix}$     $\begin{matrix} 5 & 7 \\ 5 & 8 \end{matrix}$

$\begin{matrix} 0 & 2 \\ 0 & 9 \\ 3 & 4 \end{matrix}$     $\begin{matrix} 5 & 2 \\ 5 & 5 \\ 2 & 3 \end{matrix}$     $\begin{matrix} 2 & 3 \\ 3 & 4 \end{matrix}$     $\begin{matrix} 6 & 4 \\ 3 & 5 \\ 4 & 0 \end{matrix}$     $\begin{matrix} 2 & 2 \\ 2 & 0 \end{matrix}$

V V

21

$\begin{matrix} 5 & 8 \\ 5 & 7 \\ 8 & 7 \\ 10 & 10 \end{matrix}$     $\begin{matrix} 6 & 7 \\ 5 & 6 \\ 7 & 6 \\ 6 & 6 \end{matrix}$     $\begin{matrix} 8 & 7 \\ 5 & 4 \\ 7 & 5 \\ 5 & 0 \end{matrix}$     $\begin{matrix} 6 & 7 \\ 3 & 0 \\ 6 & 0 \\ 3 & 0 \end{matrix}$

$\begin{matrix} 5 & 7 \\ 5 & 8 \\ 8 & 9 \\ 9 & 9 \end{matrix}$     $\begin{matrix} 4 & 5 \\ 4 & 4 \\ 5 & 0 \\ 4 & 0 \end{matrix}$     $\begin{matrix} 0 & 4 \\ 0 & 5 \\ 4 & 5 \\ 5 & 6 \end{matrix}$     $\begin{matrix} 0 & 5 \\ 0 & 4 \\ 5 & 4 \\ 4 & 2 \end{matrix}$

25

$\begin{matrix} 3 & 0 \\ 3 & 6 \\ 0 & 6 \end{matrix}$     $\begin{matrix} 3 & 5 \\ 4 & 5 \\ 0 & 5 \end{matrix}$     $\begin{matrix} 3 & 0 \\ 3 & 2 \\ 0 & 2 \end{matrix}$     $\begin{matrix} 0 & 4 \\ 0 & 5 \\ 4 & 5 \end{matrix}$     $\begin{matrix} 0 & 0 \\ 0 & 5 \\ 5 & 2 \end{matrix}$

29

( $\text{D} = \text{D}$ )

$\begin{matrix} 3 & 4 \\ 0 & 5 \\ 4 & 2 \\ 2 & 1 \end{matrix}$     $\begin{matrix} 0 & 0 \\ 5 & 4 \\ 4 & 2 \end{matrix}$     $\begin{matrix} 0 & 0 \\ 0 & 0 \\ 0 & 0 \end{matrix}$     $\begin{matrix} 0 & 0 \\ 0 & 0 \\ 0 & 0 \end{matrix}$

To Coda  $\odot$

D.S. al Coda  
(take repeat)

33

$\begin{matrix} 0 & 0 \\ 0 & 0 \\ 0 & 0 \end{matrix}$     $\begin{matrix} 0 & 0 \\ 0 & 0 \\ 0 & 0 \end{matrix}$

$\odot$  Coda

$\begin{matrix} 1 \\ 2 \end{matrix}$

# Cheek to Cheek

from the RKO Radio Motion Picture TOP HAT

Words and Music by Irving Berlin



*d* = 64

Musical score for measures 1-4. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a guitar tab with strings T, A, and B. Measure 1: T(4), A(2), B(0). Measure 2: T(5), A(0), B(5). Measure 3: T(5), A(4), B(0). Measure 4: T(5), A(5), B(4).

Guitar tab for measures 1-4. The strings are labeled T, A, and B. The tab shows the fingerings for each note: measure 1 (T4, A2, B0), measure 2 (T5, A0, B5), measure 3 (T5, A4, B0), and measure 4 (T5, A5, B4).

Musical score for measures 5-8. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a guitar tab with strings T, A, and B. Measure 5: T(3), A(4), B(2). Measure 6: T(0), A(5), B(0). Measure 7: T(0), A(5), B(4). Measure 8: T(3), A(4), B(2).

Guitar tab for measures 5-8. The strings are labeled T, A, and B. The tab shows the fingerings for each note: measure 5 (T3, A4, B2), measure 6 (T0, A5, B0), measure 7 (T0, A5, B4), and measure 8 (T3, A4, B2).

Musical score for measures 9-12. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a guitar tab with strings T, A, and B. Measure 9: T(3), A(4), B(2). Measure 10: T(1), A(0), B(1). Measure 11: T(3), A(2), B(2). Measure 12: T(7), A(8), B(8). Measure 13: T(7), A(8), B(8). Measure 14: T(2), A(7), B(7). Measure 15: T(5), A(6), B(0). Measure 16: T(5), A(6), B(0).

Guitar tab for measures 9-12. The strings are labeled T, A, and B. The tab shows the fingerings for each note: measure 9 (T3, A4, B2), measure 10 (T1, A0, B1), measure 11 (T3, A2, B2), measure 12 (T7, A8, B8), measure 13 (T7, A8, B8), measure 14 (T2, A7, B7), measure 15 (T5, A6, B0), and measure 16 (T5, A6, B0).

13

V      V 4/6

III Hinge barre

17

m i

V-----  
III-----  
V-----

21

2. III-----

V  
III-----

25

V  
III-----  
V  
III-----

29

1.

2.

30 0 0 | 5 5 4 | 2 | 3 3 0 | 3 0 | 3 3 2 | 3 3 1 1 |

33

(3) 0 0 5 8 | 6 6 6 5 | 6 5 6 5 | 5 4 5 5 4 |

37

(5) 4 5 4 | 0 0 0 | 0 2 5 4 | 3 4 2 0 |

41

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

45

VII V V 4/6

49

III Hinge barre

53

V VII

57

V III V

# A Day in the Life of a Fool

## (Manhã de Carnaval)

Words by Carl Sigman  
Music by Luiz Bonfá



Track 4

Open Gm Tuning:  
(low to high) D-G-D-G-B♭-D

$\text{♩} = 114$

V ..... IV

V 3/6 ..... IV 2/6 ..... V .....

V 5/6 ..... VII ..... V .....

Harm. gliss.

VII .....

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17

II 5/6-----

V-----

\*H.H.-----

5 0 5 0 | 4 1 0 <5> <0> <0> <0> <7> <5> <4> 0

2 4 0 <0> <0> <0> <0> <7> <5> <4> 0

\*see below

Musical score and tablature for guitar, measures 21-22.

**Measure 21:** V 3/6. The score shows a melodic line with grace notes and a bass line. The tablature below shows the guitar strings with fingerings: 7, 0, 0, 7, 5; 5, 5, 2, 0, 7; 4, 0, 0, <12>, <12>; 0, 7, 5, 7, 5, 4, 0.

**Measure 22:** IV 2/6. The score shows a melodic line with grace notes and a bass line. The tablature below shows the guitar strings with fingerings: 0, 0, 0, 7, 5; 2, 0, 0, 7, 5; 0, 0, <12>, <12>; 0, 7, 5, 7, 5, 4, 0.

25

V 4/6 - - - IV - - - V - - -

6

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

Sheet music for guitar and piano, page 29. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The piano part includes a bass line with various notes and rests. The bottom staff is a six-string guitar tablature. Fingerings are indicated above the strings: 5, 5, 7, 5; 7, 5, 5, 4; 0; 3, 5, 0; 5; 1, 1. Measure numbers 29, 30, and 31 are present above the staff.

33

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

\*Harp Harmonic: The note is fretted normally and a harmonic is produced by gently resting the right hand's index finger 12 frets (one octave) above the indicated fret while the right hand's thumb assists by plucking the appropriate string. This technique also applies to unfretted harmonics played at the 12th fret.

Musical score and tablature for guitar part 2 at measure 37. The score shows a treble clef, a key signature of one flat, and a time signature of common time. The tablature shows the six strings of the guitar with fingerings and string muting symbols (0). The score includes dynamic markings like  $\textcircled{2}$ ,  $V$ , and Harm., and a tempo marking of  $\frac{4}{4}$ .

Musical score and tablature for guitar, page 41. The score shows a treble clef staff with various markings like '3', 'V', 'VII', 'I', 'Harm.', 'gloss.', and '41'. The tablature below shows the guitar strings with fingerings and a scale diagram.

41

3 3 V VII I  
Harm. gloss.

7 8 4 6 5 0 7 5 | 5 5 5 8 7 5 10 | 7 7 0 <12> <12> | 0 1 3 5  
0 0 7 5 8 7 8 0 | 8 3 1 0 5

Sheet music for guitar and piano, page 10, measures 45-50. The top staff shows a melodic line with various note heads and stems. The bottom staff shows a guitar tablature with fingerings and string numbers.

Measure 45: Treble clef, B-flat key signature. Measures 46-47: Bass clef, E major key signature. Measure 48: Treble clef, B-flat key signature. Measures 49-50: Bass clef, E major key signature.

Bottom staff (Guitar Tablature):

(5)	5 5		5	0 1	3			0			
(5)	5 5	8 5	1 2	0 3	1	0	0 3	3 0	1	1 0	2 0

49 II 5/6 - - - -  
V - - - -  
H.H. - - - -  
5 2 2 2 0 5  
2 5 5 0 5 0 | 4 2 0 0 0 0 0 0 0 5 0  
4 1 0 <5> <0> <0> <0> <7> <5> <4> 0

Musical score for guitar and piano, page 53, showing measures 53-54. The score includes two staves: a treble clef staff for the piano and a six-string staff for the guitar. Measure 53 begins with a piano dynamic  $\text{p}$ . The piano part features a melodic line with grace notes and a bass line. The guitar part shows a complex harmonic progression with various chords and fingerings. Measure 54 starts with a piano dynamic  $\text{f}$ . The piano part continues its melodic line. The guitar part shows a continuation of the harmonic progression, with fingerings like 7, 5, 0, 7, 8, 5, 0, 7, 8, 5, 0, 2, 5, 4, and 0.

61

IV V

5 5 7 5 7 5 4 0 0 5 0 1 1 0

Sheet music for guitar and piano, page 65, measures 1-10. The music is in common time, key signature of B-flat major (two flats). The piano part includes dynamic markings like 'V' and 'v', and various performance techniques such as grace notes, slurs, and triplets. The guitar tablature below shows fingerings (e.g., 4/5, 5, 4) and string muting (e.g., m). Measures 1-10 show a progression from a G major-like chord through various B-flat major chords and back to G major.

70

III VII

H.H.

7 7 5/7 0 <2><0> 0 <0><2><3> 0 <2><0> 0 <0>

7 7 1 1 0 0 1 1 3 3

# Georgia on My Mind

Words by Stuart Gorrell  
Music by Hoagy Carmichael



Track 5

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

$\text{J} = 75$  (  $\text{D}\text{D} = \text{D}\text{D}$  )

③ ----- 7

V 4/6

$\text{x}$

I II

The musical score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a 4/4 time signature. It features sixteenth-note patterns and rests. The bottom staff is a guitar tab with six horizontal lines representing the strings, labeled T (top), A, and B from left to right. The tab shows fingerings and string skipping. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

4

II ----- 7

④ ----- 3

$\text{③}$

The musical score continues with a treble clef, one sharp key signature, and 4/4 time. It includes sixteenth-note patterns and rests. The guitar tab below shows fingerings and string skipping across six measures. Measure numbers 2, 3, 4, 5, 6, and 7 are indicated above the tab.

II 3/6

VII ----- 7

gliss.

The musical score changes to a treble clef, one sharp key signature, and 3/6 time. It features sixteenth-note patterns and rests. The guitar tab shows fingerings and string skipping across seven measures. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the tab. A 'gliss.' (glissando) instruction is present in the score.

10

II                                  ③ IV ④

2 4 3 4 2 5 4 8      1 2 5  
5 2 0 2 0 0 4 2      0 2 0 4 5

13

II I V 3/6                          IV

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

16

To Coda ◎

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

19

III - - - -

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

22

II                                  ③ - - - -  
5 2 4 3 3 4 7 | 4 3 4 0 0 3 2 | 10 7 9 10 9 7  
0 2 6 2 0 5 4 | 2 0 0 5 5 4 9 11 8

Musical score and tablature for guitar, page 25. The score shows two staves. The top staff is in 4/6 time with II, V, and II chords. The bottom staff is in 2/6 time with various chords and fingerings. The tablature below shows the corresponding fingerings for each note or chord.

25

II 4/6      V      II

II 2/6

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

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

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

Musical score and tablature for guitar part 2 at measure 28.

**Score:**

- Measure 28 starts with a treble clef, two sharps (F# and C#), and a common time signature.
- The first six measures show a melodic line with various note heads and stems.
- Measure 7 begins with a bass clef, one sharp (F#), and common time.
- Measure 8 starts with a treble clef, two sharps (F# and C#), and common time.
- Measure 9 starts with a bass clef, one sharp (F#), and common time.
- Measure 10 starts with a treble clef, two sharps (F# and C#), and common time.
- Measure 11 starts with a bass clef, one sharp (F#), and common time.
- Measure 12 starts with a treble clef, two sharps (F# and C#), and common time.

**Tablature:**

2	0	2	3	5	3	9		7	7	7	6	0		7	7	1		2	3	4	5	3	3	3	0
2	3	2	3	5	2	8		7	7	7	6	1		2	3	4		2	3	4	5	3	3	3	0
4								8	9	8	8	7		2				2							

**Coda**

III -----

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

37

II

gliss.

3 0 2 5 2 4 7 4 3 0 2

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

2 4 2 0 6

40

VII  
II  
I  
II

10 7 9 7 5 2 5 2 0 2 5 7 6 5 7 0

9 7 6 8 3 4 2 1 1 2 4 5 6 0 0

43

VII

gliss.

1 2 5 2 4 3 2 0 2 3 5 3 2 9 8 7 7 7 6 1

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

46

II 3/6  
V 4/6  
II 2/6

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

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

49

III  
IV  
V  
VI  
VII  
VIII  
IX  
X

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

0 4 5 6 0 0 4 5 6 0 0 4 5 6 0 0 4 5 6 0 0 4 5 6 0

# It's Only a Paper Moon

Lyric by Billy Rose and E.Y. Harburg  
Music by Harold Arlen



Track 6

$\text{♩} = 115$  ( $\text{♩} \text{♩} = \overline{\text{♩}} \text{♩}$ )

IV VII

The musical score shows a treble clef staff with a key signature of two sharps and a time signature of 4/4. It includes markings for IV and VII chords. Below the staff is a six-string guitar tab with the strings labeled T, A, and B. The tab shows fingerings and string muting symbols (m) for each note.

5 II 4/6 1.

The musical score continues with a treble clef staff and a key signature of two sharps. It features a II 4/6 chord and a 1. ending. The guitar tab below shows fingerings for the strings T, A, and B.

9 II 12.

The musical score shows a treble clef staff with a key signature of two sharps. It includes a II chord and a 12. ending. The guitar tab below shows fingerings for the strings T, A, and B.

13

(2) 0 2 4 | 5 4 6 4 | 7 7 8 | 6 5 6 | 7 7 0 0 | 6 6 6 2

17

(2) 0 2 4 | 5 4 5 4 | 7 7 8 | 6 2 5 | 7 5 4 6 | 2 5 5 6

21

VI----- | 7 7 7 7 | 7 6 0 2 4 | 0 2 3 1 2 | 2 0 2 3 4 | 3 5 7 9 8 | 2 6 7 9

24

9 6 7 9 7 6 4 7 7 | 0 7 5 6 7 4 0 8 4 | 0 2 3 1 2 0 1 3 5

27

II 3/6 | 1 2 5 0 3 4 2 2 | 1 2 0 1 1 2 | 0 0 2 3 4 | 0 4 5 6 5 4 | II 4/6 | 1 2 0 1 1 2 | 0 0 2 3 4 | 0 4 5 6 5 4 | ②

31

II 4/6

Guitar tablature (string 6 at top):  
 0 0 2 1 2 | 3 0 0 2 1 2 | 2 2 0 0 | 0 2 4 2 0 3 4 | 0 5 4 6 5 4 |  
 6 7 0 2 1 2 | 3 2 1 1 2 | 2 2 0 0 | 0 2 4 2 0 3 4 | 0 5 4 6 5 4 |  
 0 7 0 2 1 2 | 3 2 1 1 2 | 2 2 0 0 | 0 2 4 2 0 3 4 | 0 5 4 6 5 4 |  
 0 0 2 1 2 | 3 2 1 1 2 | 2 2 0 0 | 0 2 4 2 0 3 4 | 0 5 4 6 5 4 |  
 0 0 2 1 2 | 3 2 1 1 2 | 2 2 0 0 | 0 2 4 2 0 3 4 | 0 5 4 6 5 4 |  
 0 0 2 1 2 | 3 2 1 1 2 | 2 2 0 0 | 0 2 4 2 0 3 4 | 0 5 4 6 5 4 |

35

II VI

Guitar tablature (string 6 at top):  
 0 2 5 2 | 5 5 5 6 | 7 7 7 7 | 0 2 4 |  
 7 3 5 2 | 2 4 6 0 | 7 7 7 6 | 0 2 4 |  
 0 7 2 5 2 | 2 4 6 0 | 7 7 7 6 | 0 2 4 |  
 0 7 2 5 2 | 2 4 6 0 | 7 7 7 6 | 0 2 4 |

38

II

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

42

II 3/6 II 4/6

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

46

II 4/6

Guitar tablature (string 6 at top):  
 2 0 | 0 4 | 7 8 9 11 10 9 |  
 (1) 2 1 1 2 | 0 4 2 3 4 0 0 2 0 | 7 8 9 11 10 9 |  
 0 0 4 | 0 4 2 3 4 0 0 2 0 | 0 0 |

# My Romance

from JUMBO

Words by Lorenz Hart  
Music by Richard Rodgers



Track 8

$\text{♩} = 69$

IV 4/6 VII 4/6 VI 4/6 III IV VI VIII

*Freely* \*H.H.

\*see below

5 VII VII 4/6 II

*let ring*

10 0 2 1 0 3 2 0 2 2 2 0 2 3 0 2 0 2

9 I Hinge barre II 3/6 II

H.H.

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

\*Harp Harmonic: The note is fretted normally and a harmonic is produced by gently resting the right hand's index finger 12 frets (one octave) above the indicated fret while the right hand's thumb assists by plucking the appropriate string. This technique also applies to unfretted harmonics played at the 12th fret.

12

H.H. -----  
freely H.H.  
gliss.

0 0 0 5  
(3) 4 1 0 0 | 2 0 2 <4> 0 2 | 0 6 0 6 2 6  
0 0 0 5  
0 5 4 4 0 6 | 0 6 4 2 0 6 | 0 5 4 2 0 6

15 VI 5/6 IV II 3/6 I II IV 4/6 III 4/6

9 4 2 0 5 4 2 | 0 0 1 2 3 4 6 | 4 5 4 2 0 4 | 7 4 5 4 3 4 5  
6 7 5 4 3 4 3 | 4 2 1 2 3 4 6 | 2 2 0 4 2 0 4 | 0 3

18 IV 5/6 III IV VII IX

0 3 0 1 6 3 | 5 4 7 6 4 5 3 | 6 3 | 5 4 7 7 9 9 10  
4 0 5 | 4 7 6 4 5 3 | 2 4 6 2 4 3 0

21 let ring

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

24 II Hinge barre

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

27

28

30

*gliss.*

To Coda ♦

30

33

36

D.S. al Coda

IV III ♦

VII 4/6 IV 4/6 II Hinge barre

Rubato

39

H.H.

\*-----\*

(3) 5 0 3 0 3 6 5 6 6 6 0 <0> <6> <19> <19>

\*Tab refers to R.H.

# Moon River

from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by Johnny Mercer  
Music by Henry Mancini



Track 7

$\text{♩} = 75$

The musical score consists of two staves. The top staff is for the piano, showing a melody with various dynamics and rests. The bottom staff is for the guitar, with tablature indicating fingerings (e.g., 3, 4, 2, 0) and string numbers (T, A, B). The guitar tab shows a sequence of chords and notes, starting with an open A string (0) and moving through various positions on the neck.

This section begins at measure 6. The piano part features a rhythmic pattern of eighth and sixteenth notes. The guitar tab shows a sequence of chords and notes, including a specific instruction "let ring" over a sustained note. Fingerings are marked above the guitar strings: (4), II 3/6, II 5/6, (3), and (5).

This section begins at measure 10. The piano part features a rhythmic pattern of eighth and sixteenth notes. The guitar tab shows a sequence of chords and notes, including a specific instruction "(6)" below the guitar strings.

15

*let ring*

Fretboard notes for measure 16:

0	2	0	7	0	1
3	3	0	6	0	1
0	2	4	0	2	1

20

*let ring*

Fretboard notes for measure 21:

0	0	3	3	0	2
3	4	0	3	2	4
0	8	0	6	4	8
7	0	7	7	0	7

24

Harm.

*let ring*

Fretboard notes for measure 25:

7	7	0	10	9	<12>
7	7	0	3	5	5
0	7	6	0	7	6
2	3	2	4	4	5

28

II Hinge barre----

(5)

Fretboard notes for measure 29:

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

32

\*H.H.

Fretboard notes for measure 33:

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

\*Harp Harmonic: The note is fretted normally and a harmonic is produced by gently resting the right hand's index finger 12 frets (one octave) above the indicated fret while the right hand's thumb assists by plucking the appropriate string. This technique also applies to unfretted harmonics played at the 12th fret.

36

let ring

Guitar tablature (bottom staff) fingerings: 2, 0, 3, 0, 3, 1 | 3, 0, 0, 2, 4, 0 | 1, 2, 2, 0 | 4, 3, 0  
2, 0, 3, 0, 3, 1 | 3, 0, 0, 2, 4, 0 | 1, 2, 2, 0 | 4, 3, 0  
3, 2, 3, 0, 3, 1 | 2, 4, 2, 4, 0 | 0, 2, 2, 0 | 4, 3, 2

40

Guitar tablature (bottom staff) fingerings: 0, 5, 3, 0, 6, 5 | 7, 5, 0 | 3, 4, 2 | 5, 3  
0, 2, 0, 3, 2 | 0, 5, 6, 5 | 7, 5, 0 | 3, 4, 2  
3, 2, 4 | 0 | 3 | 0, 4, 2, 0

45

II 3/6-----  
II 5/6-----  
let ring

Guitar tablature (bottom staff) fingerings: 2, 0, 3, 1 | 3, 2, 4, 0 | 2, 0, 3, 5 | 3, 0, 2, 4, 0 | 2, 3, 2, 5, 3  
3, 4, 4, 2 | 0, 2, 4, 0 | 3, 2, 0 | 5, 3  
3, 2, 4 | 0 | 3 | 0, 4, 2, 0

50

II-----  
let ring

Guitar tablature (bottom staff) fingerings: 2, 3, 2, 1 | 0, 2, 4, 0 | 2, 3, 0, 2 | 0, 3, 2, 0 | 7, 0, 1  
2, 1 | 0, 2 | 2, 3 | 0, 3 | 6, 0, 1  
2, 3, 2, 1 | 0, 2, 4, 0 | 2, 3, 0, 2 | 0, 3, 2, 0 | 7, 0, 1  
2, 3, 2, 1 | 0, 2, 4, 0 | 2, 3, 0, 2 | 0, 3, 2, 0 | 7, 0, 1

55

II  
⑤

Guitar tablature (bottom staff) fingerings: 2, 0, 0, 5 | 3, 2, 0 | 2, 3, 0, 2 | 0, 3, 0, 0 | 0, 4, 0, 3  
0, 6 | 4, 1 | 2, 1 | 0, 0 | 3, 4, 0, 3  
0, 6 | 4, 1 | 2, 1 | 0, 0 | 3, 4, 0, 3

59

II

*let ring*

63

*let ring*

67

H.H.

72

\*Hinge barre

\*w/ fleshy side of finger above knuckle

76

*let ring*

*let ring*

*rit. Harm.*

*mp*

Note: Measures 34 and 72 were played as 4/4 bars as indicated. However, the original remains in 3/4. If you choose to remain in 3/4, drop the first beat and play the remaining of the measures as written.

# The Nearness of You

from the Paramount Picture ROMANCE IN THE DARK

Words by Ned Washington

Music by Hoagy Carmichael



Track 9

II 3/6 V 3/6 VII IX V 4/6 II III II

*Freely*

III VI VII

VI V II 3/6 III

11

II 5/6 - - - - -

III - - - - -

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

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

15

III - - - - -

V - - - - -

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

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

19

(3) (2) (3) III - - - - -

II - - - - -

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

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

23

(3) III V VII - - - - -

V 4/6 - - - - - III (2)

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

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

27

II 5/6

gliss. gliss.

1.

31

III

II 3/6 V 3/6

2.

35

(4)

(3)

(3)

(5)

(2)

VII

VI

0

38

(2)

III 4/6

(4)

(5)

(3)

let ring

# Route 66

By Bobby Troup



Track 10

$\text{J} = 64$  ( $\text{D} = \overline{\text{D}\text{D}} = \overline{\text{D}\text{D}}$ )

Musical score for guitar and piano, page 12, section VII. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of seven sharps, and a tempo marking of 12. The bottom staff is for the guitar, showing a standard tuning (EADGBE) with fingerings and a capo at the 3rd fret. The score includes a dynamic marking '7' over the guitar staff.

15

§

VII VI

Sheet music for guitar, measures 22 through the coda. The music is in common time and consists of six staves. The first staff shows a melodic line with various note heads and stems. The second staff contains a bass line with eighth-note patterns. The third staff is a harmonic staff with vertical stems. The fourth staff is another harmonic staff. The fifth staff is a harmonic staff. The sixth staff is a harmonic staff. Measure numbers 22, III, II, VII, and To Coda are indicated above the staves. Measure 22 starts with a measure number 22 above the first staff. Measure III starts with a measure number III above the second staff. Measure II starts with a measure number II above the third staff. Measure VII starts with a measure number VII above the fourth staff. The To Coda section starts with the text To Coda above the fifth staff.

Musical score and tablature for guitar part 25. The score shows a treble clef staff with six measures. Measure 1 starts with a grace note followed by eighth-note pairs. Measures 2-4 show eighth-note patterns with some grace notes. Measure 5 begins with a sixteenth-note pattern. The key signature changes to VI 3/6 and VII at the end of measure 5. The tablature below shows the corresponding fingerings for each note. The first six measures have sixteenth-note fingerings (e.g., 0-1, 2-0, 3-2, 4-3). The final measure has eighth-note fingerings (e.g., 0, 1, 2, 3, 4, 5).

IV 2/6 III 2/6 II 2/6 VI VII V

28

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

VII VI Hinge barre IV II

32

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

VII VI IV IV D.S. al Coda  
gliss.

36

7 7 9/10 9 10 7 7 7 6 7 5 4 5 7 0  
8 6 7 6 6 5 5 4 3 5 4 3 2 1  
7 7 7 6 6 5 5 4 3 2 1

⊕ Coda

39

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

VII ② ③ ④ ⑤ XI  
42

8 9 7 8 0 0 3 2 1 0 2 3 2 4 5 6 7 12  
7 7 6 6 0 4 0 1 2 3 3 4 5 6 7 0 11  
7 7 6 6 0 4 0 1 2 3 3 4 5 6 7 0 11

# Sentimental Journey

**Words and Music by Bud Green, Les Brown and Ben Homer**



## Track 11

$\text{J} = 102$  ( $\text{J} \square = \overline{\square \square}^3$ )

4

III II

II

II Hinge barre

(5) 5 4  
6 3 2

3 2 1/2 0 2 1/2 0

7

IV III II ①③

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

10

IV  
III  
II  
I.

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

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

2.

13

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

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

16

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

(3) (5) (6)

IV  
lift A#  
II

19

10 7 10 7 5 6 | 4 4 2 3 3 3 | 0 1 2 1 2 0 | .

8 9 6 6 | 5 5 3 3 3 3 | 2 2 2 1 2 0 | .

V  
IV  
II

22

IV - ② III

1 3 2 0 0 2 1 0 0 4 5 8 4 5  
4 3 1 0 0 2 0 1 0 0 4 4 4 3  
(0) 1 1 0 0 4 4 4 4

II

25

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

IV

28

IV II IV III

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

II - ④

31

5 ④ 2 b 4  
freely

4 3 2 0 3 0 1 0 11 12  
3 2 1 0 4 0 1 2 6 7 0 11 12  
2 2 0 0 4 0 1 2 6 7 0 11 12  
(2) 0 0 4 0 1 2 6 7 0 11 12

# Stompin' at the Savoy

Words and Music by Benny Goodman, Edgar Sampson, Chick Webb and Andy Razaf



Track 12

$\text{J} = 57$  ( $\text{D} = \overline{\text{D}\text{D}} = \overline{\text{D}\text{D}}$ )

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

4  
VII  
III  
III 5/6 Hinge barre

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

7  
III  
III  
V  
VIII

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

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10 VII ②

III Hinge barre --

(8) 10 6 7 7 8 7 6 8 7 6 5 3 5 5 3 1 3 7 7 3

13 ③ m i III 5/6 Hinge barre ③ m i III --

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

17 ③ ② V VIII VII ②

VI VI 5/6 -

(8) 5 7 6 6 5 9 8 10 6 7 8 7 8 7 6 5 5 3 1 5 2 1

21 IV VII VI

IV V 4/6 IV IX VIII VII Hinge barre

6 6 7 7 6 6 8 6 7 6 11 9 8 6 6 6 6 5 6 5

29

Hinge barre

III 5/6

V

(8) 8 9 10 8 10 9 5 5 | 5 5 3 7 | 8 8 7 | 8 9 10 8 12 10 5

(7) 7 0 6 5 5 3 1 3 7 0 6

32

III

V

VIII

VII 5/6

VI

(6) 5 5 3 2 | 3 5 6 7 5 | 8 8 7 10 7 | 6 8 6 7 6

5 5 3 2 | 3 5 6 7 | 8 8 7 7 | 6 8 5 6 7

36

V 4/6

③ VIII

VII

③

③

III

III 5/6

VII 4/6

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

5 9 8 7 8 | 5 7 0 5 5 3 | 1 3 5 8 7

8 10 8 | 6 | 5 5 3 1 3 | 5 5 3 1 3

39

③ i

III

III

③

②

V

②

VII

②

(8) 7 5 0 5 3 | 5 4 3 5 3 | 5 3 6 7 5 10 | 10 8 9 7 6

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

43

③

VI

V

II

I

X 4/6

(6) 8 6 7 6 5 | 2 3 2 1 | 1 3 1 2 | 3 3 2 1 3 | 13 10 12 10

(7) 5 6 7 8 | 2 1 | 1 3 1 2 | 3 3 2 1 3 | 5 6 7 8

# This Can't Be Love

from THE BOYS FROM SYRACUSE

Words by Lorenz Hart  
Music by Richard Rodgers



Track 13

*Freely*

III 4/6

gliss. gliss.

6

III

\*H.H.  
*let ring*

\*see below

$\text{J} = 66$  (  $\text{J} = \overline{\text{J}}\text{J}$  )

\*Harp Harmonic: The note is fretted normally and a harmonic is produced by gently resting the right hand's index finger 12 frets (one octave) above the indicated fret while the right hand's thumb assists by plucking the appropriate string. This technique also applies to unfretted harmonics played at the 12th fret.

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IV 3/6

15

19

23

1.

2.

IV

27

§

IV-----

31

IV-----

V

IV

35

II  
I  
③

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

39

2 5 2 | 5 4 0 4 | 0 6 1 2 | 2 2 2 4 0

43

*To Coda* ♦

(0) 0 1 0 | 0 2 2 | 0 5 6 5 5 6 | 5 5 2 4 3

47

II  
③  
a m i  
a m i  
IV

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

50

II  
III  
②

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

54

(0) (1)

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

D.S. al Coda

IV 5/6

57

(6)

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

Coda

61

(0)

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

III 3/6 IV 3/6

65

(0)

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

# When Sunny Gets Blue

Lyric by Jack Segal  
Music by Marvin Fisher



Track 14

$\text{J} = 74$  ( $\text{D} = \frac{3}{8}$ )

Sheet music and guitar tablature for the first section of the song. The sheet music shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature below shows the guitar strings (E, B, G, D, A, E) with fingerings and strumming patterns. Measures 1-3 are shown above a staff line, followed by measures 4-6 below it.

Sheet music and guitar tablature for the second section of the song. The sheet music shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature below shows the guitar strings (E, B, G, D, A, E) with fingerings and strumming patterns. Measures 1-3 are shown above a staff line, followed by measures 4-6 below it.

Sheet music and guitar tablature for the third section of the song. The sheet music shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature below shows the guitar strings (E, B, G, D, A, E) with fingerings and strumming patterns. Measures 1-3 are shown above a staff line, followed by measures 4-6 below it.

Sheet music and guitar tablature for the fourth section of the song. The sheet music shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature below shows the guitar strings (E, B, G, D, A, E) with fingerings and strumming patterns. Measures 1-3 are shown above a staff line, followed by measures 4-6 below it.

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14

18

22

25

28

Hinge barre  
freely

Cross bar

VII

VI

# You Are My Sunshine

Words and Music by Jimmie Davis and Charles Mitchell



Track 15

1

*Freely*

III

I

T 3 1 | 1 3 2 3 1 | 3 1 2 3 1 | 3 3 1 3 | 3 5 3 1 3

A 3 | 1 3 1 2 3 2 | 3 1 1 1 | 3 5 3 2 3 | 3 5 3 1 3

B 3 | 1 3 1 2 3 2 | 3 1 1 1 | 3 5 3 2 3 | 3 5 3 1 3

4

I

III

V

②

V 5/6

②

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

1 3 5 | 6 5 3 | 5 3 | 6 | 5 | 6 7 | 6 | 5 4 5 5 6

8

III

V

②

VIII

②

V

III

(6) 3 2 | 1 3 5 | 8 7 8 | 12 8 10 8 | 6 5 4 3

5 3 | 5 6 | 6 7 7 | 8 10 8 7 | 5 6 5 4 3

3 2 | 5 6 | 6 7 7 | 8 10 8 7 | 5 6 5 4 3

12

I I I I

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

2 4 1 2 | 1 1 3 3 | 3 1 3 1 | 4 6 3 2 4 1 1

16

I III IV I

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

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

20

III 3/6 I ② VIII V 5/6

3 3 5 4 | 8 7 8 | 8 8 10 8 | 6 8 5 5 4 5 6

0 5 6 | 6 7 7 | 12 7 6 6 | 5 8 5 4 6 4

24

III I 3/6 V ② VIII V 5/6 III

(6) 3 1 6 5 | 8 7 8 | 8 8 10 8 | 6 8 5 3 3

5 3 2 5 6 | 6 7 7 | 12 7 6 6 | 5 8 5 4 6 4

28

I I I I

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

2 4 1 2 | 1 1 3 3 | 3 1 3 1 | 4 6 3 2 4 1 1

32

V III I

0 1 1 1 1

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

36

IV 4/6

(1) 1 3 5 5 | 6 5 4 5  
2 3 4 6 | 7 5 4 5  
3 | 6 5 4 5 | 3

40

VIII IV 4/6

gliss.

(3) 3 0 | 6 10 8 | 7 5 4 5 | 3 1  
(2) 5 3 1 | 0 10 8 | 6 5 4 5 | 2 1  
6 5 2 3 | 5 9 10 | 6 | 6 0

44

III III

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

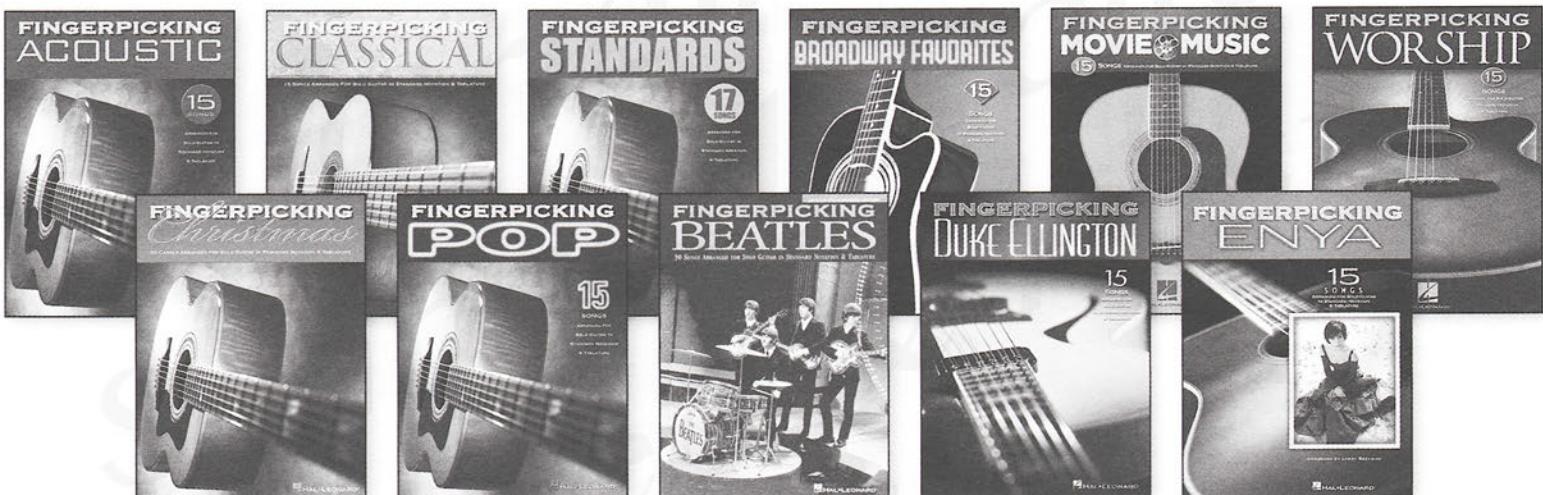
48

VI 3/6 III III V

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

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