

*Mel Bay's Master Anthology of*

# **FINGERSTYLE GUITAR SOLOS**

*volume two*

*Featuring solos by the  
world's finest fingerstyle guitarists!*

.....  
**ANDREA BENZONI**.....

.....  
**TOMMY EMMANUEL**.....

.....  
**JODY FISHER**.....

.....  
**MICHAEL FIX...JIM GOODIN**.....

.....  
**LARS  
JOHANSSON**

.....  
**MICHAEL  
O'DORN**



.....  
**LARRY PATTIS**.....

.....  
**BILL PIBURN...PRESTON REED**.....

.....  
**COLIN REID**.....

.....  
**RICK RUSKIN**.....



*Mel Bay's Master Anthology of*

# **FINGERSTYLE GUITAR SOLOS**

## *volume two*

*Featuring solos by the  
world's finest fingerstyle guitarists!*

### **CD CONTENTS**

[1] Andrea Benzoni Amico Mio .....	[2:49]	[7] Michael O'Dorn Spirit of Brother Marcel .....	[2:23]
[2] Tommy Emmanuel Son of a Gun .....	[2:02]	[8] Larry Pattis Karla's Song .....	[4:13]
[3] Jody Fisher The End of the Beginning .....	[4:02]	[9] Bill Piburn Only My Heart (performed by Tommy Jones) .....	[3:43]
[4] Michael Fix Stringin' the Blues .....	[2:18]	[10] Preston Reed Accufuse .....	[3:00]
[5] Jim Goodin Celtic Overs .....	[4:37]	[11] Colin Reid Clover .....	[3:41]
[6] Lars Johansson Temptation Rag (Henry Lodge 1909) .....	[2:43]	[12] Rick Ruskin The Return of the Flute .....	[1:59]

1 2 3 4 5 6 7 8 9 0



© 2001 BY MEL BAY PUBLICATIONS, INC., PACIFIC, MO 63069.

ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. B.M.I. MADE AND PRINTED IN U.S.A.  
No part of this publication may be reproduced in whole or in part, or stored in a retrieval system, or transmitted in any form  
or by any means, electronic, mechanical, photocopy, recording, or otherwise, without written permission of the publisher.

**Visit us on the Web at [www.melbay.com](http://www.melbay.com) — E-mail us at [email@melbay.com](mailto:email@melbay.com)**

# Contents

<i>Andrea Benzoni</i> .....	5
Amico Mio – Track 1 [2:49]	
<i>Tommy Emmanuel</i> .....	9
Son of a Gun – Track 2 [2:02]	
<i>Jody Fisher</i> .....	17
The End of the Beginning – Track 3 [4:02]	
<i>Michael Fix</i> .....	23
Stringin' the Blues – Track 4 [2:18]	
<i>Jim Goodin</i> .....	29
Celtic Overs – Track 5 [4:37]	
<i>Lars Johansson</i> .....	37
Temptation Rag (Henry Lodge 1909) – Track 6 [2:43]	
<i>Michael O'Dorn</i> .....	43
Spirit of Brother Marcel – Track 7 [2:23]	
<i>Larry Pattis</i> .....	47
Karla's Song – Track 8 [4:13]	
<i>Bill Piburn</i> .....	53
Only My Heart (performed by Tommy Jones) – Track 9 [3:43]	
<i>Preston Reed</i> .....	61
Accufuse – Track 10 [3:41]	
<i>Colin Reid</i> .....	69
Clover – Track 11 [3:00]	
<i>Rick Ruskin</i> .....	75
The Return of the Flute – Track 12 [1:59]	

# Introduction and Acknowledgments

By accident and intent, volume two of Mel Bay's *Master Anthology of Fingerstyle Guitar Solos* presents an international collection of twelve pieces by both relative newcomers and seasoned world class performers. This eclectic group of compositions should appeal to players and listeners alike, be it country, blues, ragtime, jazz, Celtic, or gorgeous ballads that suit your fancy. It will require serious practice for most guitarists to master these tunes, but the rewards should be commensurate whether you play strictly for your own enjoyment or make your living in whole or part as a guitarist.

I owe a debt of gratitude to William Bay and the staff at Mel Bay Publications for their support in executing this project as well as to Jim Ivler, Dan Libertino, Mark Pritchett, and particularly Bill Piburn who did the bulk of the transcribing and music editing for this book. While I don't mean to slight the players who were ready and able to transcribe and notate their own music, it is often the sharp eye and ear of the transcriber that must be credited for bringing guitar music to light. Special thanks to Tommy Jones for his beautiful rendition of Bill Piburn's tune, *Only My Heart*. It gave me great pleasure to work with the individual composer/guitarists in bringing this worthy music to press. Hopefully, it was a constructive learning experience for all concerned. To those who purchase this collection and thereby demonstrate your trust in my musical instincts and judgment, I sincerely hope you enjoy the music in this book and CD.

Best wishes,

Stephen B. Rekas  
Editor/Compiler

*Respectfully dedicated to the memory of Chet Atkins*

*1924-2001*

This page has been left blank to avoid awkward page turns.

# Andrea Benzoni



performs in concert worldwide. He also writes articles for *Guitar Club* and other guitar magazines and maintains an active teaching schedule. Andrea Benzoni endorses Lowden Guitars and J. Pears strings. He has released several CDs.

Born in Italy in 1961, Andrea Benzoni began taking private guitar lessons at fourteen and was playing in dance bands within two years. At eighteen he graduated from high school in the US and met Howard Roberts who introduced him to jazz.

Andrea then spent a year in Paris playing music at the famed Hot Club of France.

On returning to Italy he studied classical guitar, piano, composition and electronic music at a conservatory in Milan. Andrea also studied jazz guitar with Tomaso Lama and fingerstyle guitar with Giovanni Unterberger, and somewhere in the mix, he found the time to study with Joe Pass, John Abercrombie, Jim Hall, Joe Diorio and other outstanding guitarists.

Andrea embarked on his solo career in 1998 creating a unique synthesis from various resources and styles. He has worked as a studio guitarist, arranger, and producer and

## *Amico mio*

*In May of 1999 I was playing in a guitar festival in Soave (Verona, Italy) where I had the chance to meet and perform with Tommy Emmanuel. Afterwards, Tommy asked me how to say "my friend" in Italian and I answered, "amico mio." After the final concert, during the four-hour drive home, I was thinking about how lucky I am to have the God-given talent of music. I was also thinking about two guitarists and friends who are important in my musical life, Tommy Emmanuel and Didi Maglioni- who played in a duo with me for few years.*

*While I was driving, a melody began to form in my mind. By the time I arrived home at 4 a.m., the tune was virtually finished. I took out my guitar and there was Amico mio. I recorded the tune on a Lowden jazz model nylon-string guitar customized to my specifications.*



## Track 1

# Amico Mio

A. Benzoni

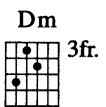
Musical score for guitar showing chords C, B°, E7, FΔ7, and F♯ over a 4/4 time signature. The score includes a treble clef, a key signature of one sharp, and a bass staff below it. Chord diagrams are provided above the staff.

Musical score for guitar. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The first measure is in F major (Fm), with a chord diagram showing fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively. The second measure is in A minor (Am), with a chord diagram showing fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively, and a note at the 5th fret. The third measure is in B-flat dominant 7th (Bb△7), with a chord diagram showing fingers 1, 2, and 3 on the 6th, 5th, and 4th strings respectively, and a note at the 6th fret. The bottom staff shows a bass line with notes and corresponding fingerings: 1-1-1, 3-3; 0-1-3; 3-3-3; 0-5-5; 0-5-5; 0-0-0; 6-6-6; 7-7-7.

Bm7/E 5fr. G<sup>#</sup> Am

1. 2.

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



Musical score for the first section:

Instrument: Guitare

Key: Dm

Time Signature: Common Time

Chord Progression: Dm (3fr.)

Fretboard Diagram:

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

String Diagram:

1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Musical score for the second section:

Instrument: Guitare

Key: Dm

Time Signature: Common Time

Chord Progression: Dm (3fr.)

Fretboard Diagram:

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

String Diagram:

1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--

Chords above staff:

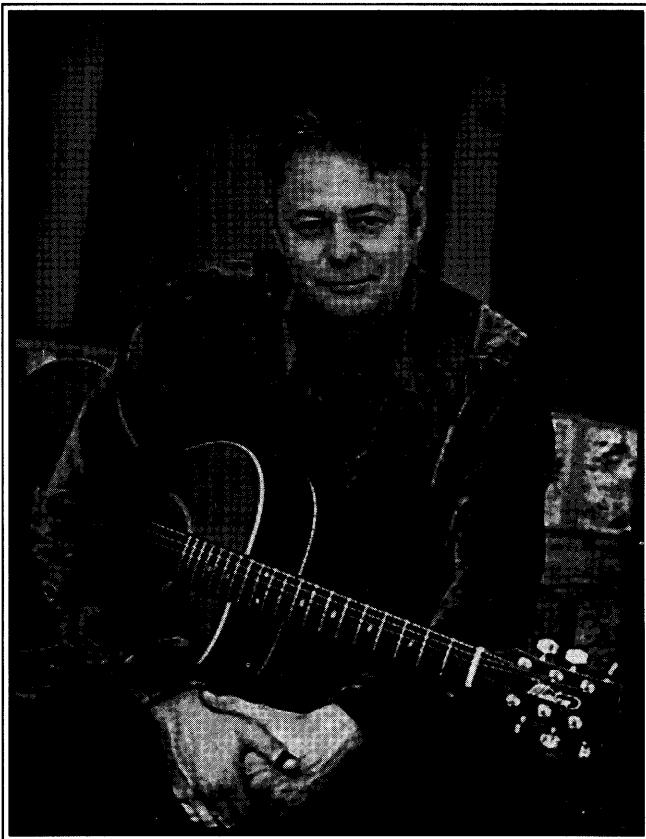
- Dm
- Dm
- Dm
- Dm

D.C.

This page has been left blank to avoid awkward page turns.

# Tommy Emmanuel

Photo Credit: Sara Corwin



Hailed by Chet Atkins as "Without a doubt, one of the greatest guitar players on the planet," Tommy Emmanuel has electrified audiences from Steve Kaufman's diminutive Palace Theater in Maryville, Tennessee to the closing ceremony of the 2000 Olympics in Sydney, Australia. Having concertized throughout much of the civilized world, this dynamic performer who, in his words "happens to be a pretty good guitarist," made his way to the fabled competition in Winfield Kansas as a guest artist for the first time in 2000. Shortly before Tommy's performances there, parking lot pickers were said to have ceased jamming and moved trance-like in droves to a venue designed to hold perhaps 500, now packed with three times that number all to hear Tommy Emmanuel play an acoustic guitar!

Although he has acted as a mentor to a dedicated few young guitarists in his native Australia, Tommy seems destined to make his

mark performing on the world stage. His impeccable taste, flawless technique, and engaging personality have inspired fans and critics alike.

## *Son of a Gun*

*This tune combines Atkins-Travis style thumbpicking with Lenny Breau-type pull-offs in the intro and ending. These elements combined with the very fast tempo present a considerable challenge to the fingerstyle player. Tommy once called his good friend Will Holman and played this tune over the phone for him. After hearing it, all that Will could say was "Son of a gun!" providing the perfect title. Tommy has since dedicated the tune to Thom Bresh.*

*In the intro, the cascading pull-offs and hammer-ons lead to a rapidly arpeggiated Em7 chord played by picking with the thumbpick, index, and middle finger and then plucking and brushing upward with the ring finger from the first through sixth strings. The principal theme at measure 10 is then introduced with a lightly muted 4-bar riff based on an A chord. Small arrows in the score indicate slight bends and the letter "T" indicates notes to be fretted with the left-hand thumb. The abundant horizontal left-hand movement throughout is indicated by lines trailing from affected notes.*

*Through measure 43, Tommy beats his foot at four beats per measure but at measure 44, he shifts the feel to cut time with two "taps" per measure. At measure 52 he returns to a 4-count for the third segment of the tune. He then plays the introductory riff again (with a few minute changes) at measure 56 and then races for the finish line, again with the principal melody. In measure 72, it's back to the hammer-ons and pull-offs leading into the harmonics in measure 73. Then, holding his thumbpick like a plectrum, Tommy tears through the finish with an incredible ending. While this passage is written in triplets, listen to the song carefully and emulate the fluid way Tommy puts the notes together. When you hit the last chord, you too can take a breath and say, "Son of a Gun!"*



Track 2

Transcribed by,  
Mark Pritchard

## Son Of a Gun

Tommy Emmanuel

**1**

**150**

**10**

half step bend  
up to G#

**6**

**9**

13

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

0 7 0 | 0 7 0 | 0 0 2 0

16

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

0 0 0 | 0 7 0 | 0 7 0

19

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

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

*To Coda ♪*

23

0 2 0 | 2 | 5 7 5 7 | 5 8 5 7 0

2 2 | 6 | 0 7 0 | 0 7 0 | 0 7 0

27

Musical score and tablature for guitar part 1 at measure 27. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows six strings with fingerings: 1-0, 0-2, 0-0, 0-5, 6-7, 0-7.

Continuation of the guitar part 1 tablature from measure 27. The strings show fingerings: 1-0, 0-2, 0-0, 0-5, 6-7, 0-7; 5-7, 5-7, 0-7; 5-8, 5-7, 2-1; 0-7, 0-0.

31

Musical score and tablature for guitar part 1 at measure 31. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows six strings with fingerings: 0-0, 2-0, 0-3, 0-4, 0-0, 0-7; 0-7, 0-7, 0-7; 5-7, 5-7, 0-7; 5-8, 5-7, 0-0.

Continuation of the guitar part 1 tablature from measure 31. The strings show fingerings: 0-0, 2-0, 0-3, 0-4, 0-0, 0-7; 0-7, 0-7, 0-7; 5-7, 5-7, 0-7; 5-8, 5-7, 0-0.

35

Musical score and tablature for guitar part 1 at measure 35. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows six strings with fingerings: 1-0, 0-2, 0-0, 2-0, 2-0, 2-3, 4-4; 0-1-3, 0-2-3, 4-4, 0-2-3; 0-3-1, 0-2-0, 0-0.

Continuation of the guitar part 1 tablature from measure 35. The strings show fingerings: 1-0, 0-2, 0-0, 2-0, 2-0, 2-3, 4-4; 0-1-3, 0-2-3, 4-4, 0-2-3; 0-3-1, 0-2-0, 0-0.

39

Musical score and tablature for guitar part 1 at measure 39. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows six strings with fingerings: 1-0, 2-0, 2-0, 3-3, 3-3, 3-3; 3-3, 1-0, 1-1, 3-3, 3-3, 3-3; 3-3, 0-3, 3-3, 1-1, 3-3, 3-3.

Continuation of the guitar part 1 tablature from measure 39. The strings show fingerings: 1-0, 2-0, 2-0, 3-3, 3-3, 3-3; 3-3, 1-0, 1-1, 3-3, 3-3, 3-3; 3-3, 0-3, 3-3, 1-1, 3-3, 3-3.

43

bend

47

51

55

59

Musical score and tablature for guitar part 1 at measure 59. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows six strings with fingerings: 1-0, 0-2, 2-0, 2-2, 0-7, 7-7.

Continuation of the guitar part 1 tablature from measure 59, showing the progression through measure 63. The tablature shows six strings with fingerings: 1-0, 0-2, 2-0, 2-2, 0-7, 7-7; 5-7, 5-7, 0-7, 7-7; 5-8, 5-7, 2-1, 0-7.

63

Musical score and tablature for guitar part 1 at measure 63. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows six strings with fingerings: 0-2, 0-0, 3-0, 3-0, 0-0, 0-0.

Continuation of the guitar part 1 tablature from measure 63, showing the progression through measure 67. The tablature shows six strings with fingerings: 5-7, 5-7, 0-7, 7-7; 5-8, 5-7, 0-7, 7-7.

67

Musical score and tablature for guitar part 1 at measure 67. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows six strings with fingerings: 1-0, 0-2, 2-0, 2-2, 0-2, 3-3.

Continuation of the guitar part 1 tablature from measure 67, showing the progression through measure 71. The tablature shows six strings with fingerings: 0-1, 3-0, 0-2, 3-2, 0-0.

71

Musical score and tablature for guitar part 1 at measure 71. The score shows a treble clef, a key signature of three sharps, and a common time signature. The tablature below shows six strings with fingerings: 1-0, 2-0, 2-2, 0-0, 1-2, 3-3.

Continuation of the guitar part 1 tablature from measure 71, showing the progression through measure 75. The tablature shows six strings with fingerings: 0-1, 3-0, 0-2, 3-3, 0-2, 0-0.

75

Treble clef, 3/4 time, 3 sharps.

Guitar tablature:

0	2	0	0	5	4-2	2	0	1'2-1-0	0
2	0	0	2	4-2	2	3	2	3	2
			2	2					

muted

79

Treble clef, 3/4 time, 3 sharps.

Muted dynamic.

Guitar tablature:

1'2	1-0	2	0	2	2	2	5	4-2	2	0	1'2	1-0	2	0
3	3	4	3	4	5	4	2	4	2	4	4	3	3	4
			1	2										

83

Treble clef, 3/4 time, 3 sharps.

Guitar tablature:

2	0	2	4	10	12	9	11	9	9	10	7	9	9	7	5
4	5	5	5	9	9	9	9	9	9	9	0	0	7	7	0
				1	2										

87

Treble clef, 3/4 time, 3 sharps.

Guitar tablature:

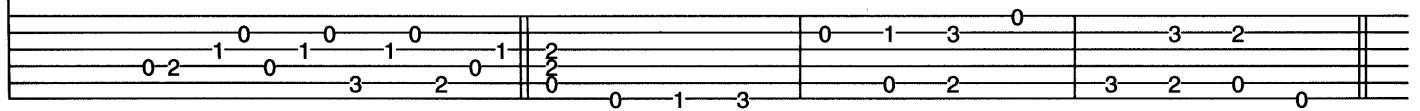
7	5	7	6	10	9	5	7	5-0	6	7	0	0-2	1-1	2	3	2	2	0
0	0	0	7	0	7	6	7	7	6	7	0	0	0	0	0	0	0	0

 Coda

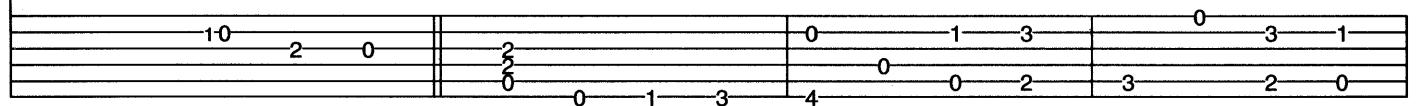
91



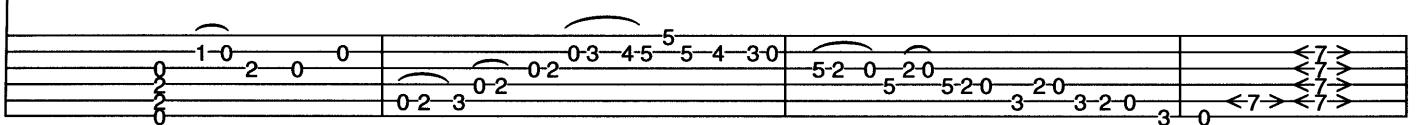
D.S. al Coda



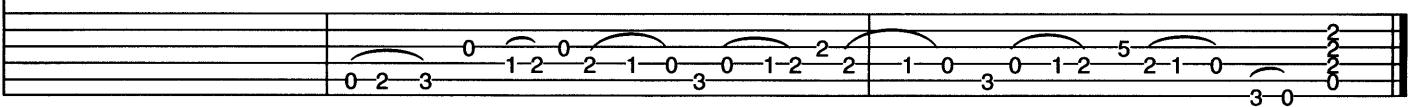
95

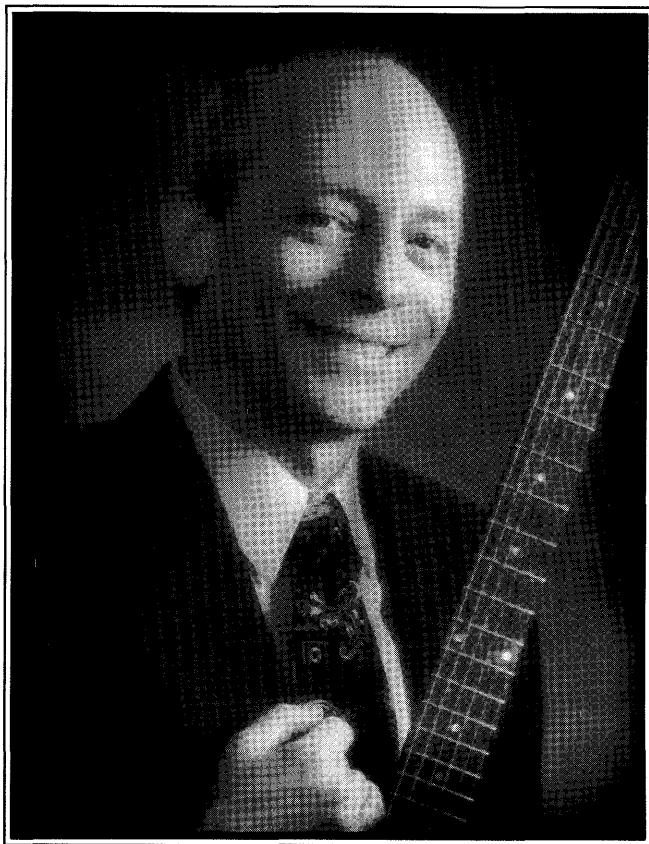
99

103

# Jody Fisher



Jody Fisher's multi-faceted career includes all styles of music from straight-ahead and contemporary jazz to rock, pop and country. Working in the orchestra pit of many live shows as well as backing countless well-known artists have also been mainstays of his experience in the music business. Jody has performed and conducted clinics throughout the United States, Canada and Europe.

As an author, Jody Fisher has published more than a dozen books and several instructional videos that are distributed worldwide. Most of these publications have to do with various aspects of playing jazz guitar along with several reference works. His articles have appeared in *Guitar Player* magazine as well as *Fingerstyle Guitar* and *Just Jazz Guitar*.

As a teacher, Jody was a professor of jazz studies and jazz guitar at the University of Redlands, the University of La Verne and the Idyllwild School of Music and the Arts, and has served as the associate director of the

National Guitar Workshop. Jody Fisher can be reached via his website: <http://www.Jodyfisher.com>.

## The End of the Beginning

*The "A" section of the song lasts for 21 measures (41, including the repeat). There are two important concepts to remember here: First, try to present the melody in four-bar phrases, especially when playing rubato. When playing in time, this seems to occur naturally. I should mention that when you are learning a tune that you plan to play with a rubato feel, it is usually a good idea to learn it "in time" first. This will give you the freedom to interpret it any way you like later on. Secondly, don't make a big deal of the dissonance in the harmony. Play the chords smoothly and do not accent the "funny" intervals found in some of the chords. You'll want to approach them as if they were the most natural sounding harmonies you could play - and they are - when you treat them that way. If they sound a little strange to you, just give them some time. Some people need to "grow" into these sounds before they begin to love them passionately.*

*Section "B" starts off using a combination of natural notes and artificial harmonics simultaneously. If you have never played artificial harmonics before, you may want to explore this technique before trying it in this piece. I play the harmonic by fretting the note with my left hand, making sure I'm pressing firmly and placing my fingertip directly behind the appropriate fret. Lightly touch the string at the fret twelve frets higher than the fretted note with your right hand index finger, and pluck the string with your thumb. Maintain a good distance between your index finger and your thumb. The non-harmonic note is simultaneously played with the third finger of the right hand. At first, you may find that the non-harmonic note is much louder than the harmonic. Strive to make the volume of both notes identical. The little melody that occurs in measures 3-4 and 7-8 is based on the augmented scale.*

*Utilize the same natural note/harmonic technique in section "C" with the addition of the bluesy third-finger bend in each measure. In section "D," try making the bass line the more prominent of the two parts. Give section "E" a "classical" feel. I recorded this tune using a Klein electric guitar with a chambered body. The Klein is headless and has a zero fret. It is outfitted with EMG pickups. The strings are double-ball end GHS Boomers, 10-46. I played the piece through a Fender Twin amp.*



# The End of the Beginning

Transcribed by, Jody Fisher  
and Bill Piburn

Jody Fisher

The sheet music consists of four staves of musical notation, each with a corresponding tablature below it. The first staff is in G major, the second in A major, the third in C major, and the fourth in E major. The music is in 6/8 time. The first staff begins with a bass line and a treble line. The second staff begins with a bass line and a treble line. The third staff begins with a bass line and a treble line. The fourth staff begins with a bass line and a treble line.

To Coda Φ

17

Gliss.

21

26

30

34

B. & R.

B. & R.

B. & R.

B. & R.

11 11  
9 <9> <10> 10-12-10 8

8 8  
8 <8> <8> 10-12-10 8

11 11  
9 <9> <10> 10-12-10 8

8 8  
<6> <8> 10-12-10 8

Musical score for guitar and piano. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The piano part consists of two staves. The first piano staff has a bass clef and includes a bass clef instruction above the staff. The second piano staff has a treble clef. The guitar part is shown below the piano staves, with a six-string guitar neck diagram. Fingerings are indicated above the guitar strings. The score includes measure numbers 42 and 43.

Musical score for page 46, featuring two staves of music with fingerings and a corresponding fretboard diagram.

The top staff consists of two measures of music for a six-string guitar. The first measure starts with a bass note (F#) at the 3rd fret, followed by an eighth-note (D) at the 1st fret, a sixteenth-note (C) at the open string, and another sixteenth-note (C) at the open string. The second measure starts with a bass note (E) at the 3rd fret, followed by an eighth-note (D) at the 2nd fret, a sixteenth-note (C) at the open string, and another sixteenth-note (C) at the open string. Fingerings are indicated above the notes: 1, 1, 3, 1, 2, 1, 3, 2.

The bottom staff is a fretboard diagram for a six-string guitar, showing the first six frets. The strings are numbered 1 through 6 from left to right. The diagram shows the following fingerings: 5, 6, 3, 5 | 3, 1, 5, 6, 5 | 6, 4, 6, 3, 4-5 | 3, 1, 5, 6, 5 | 0. These correspond to the notes played in the top staff.

50

VIII

IX

8 10 11 13

1 10 8 7 10 11 10 11 10 9 10 11 10 11 10 9 8

54

VIII 4/6

11 13 10 11 8 8 11 12 13 11 13 10 9 11 8 10 8 11

10 11 9 10 8 8 11 12 10 11 11 10 9 10 8 10 8 8

58

VI

5 7 8 8 8 6 4 5 3 5 5 6 3 3 8 10 8 11

6 8 8 4 8 10 8 8 8 10 8 8

62

VI

IV

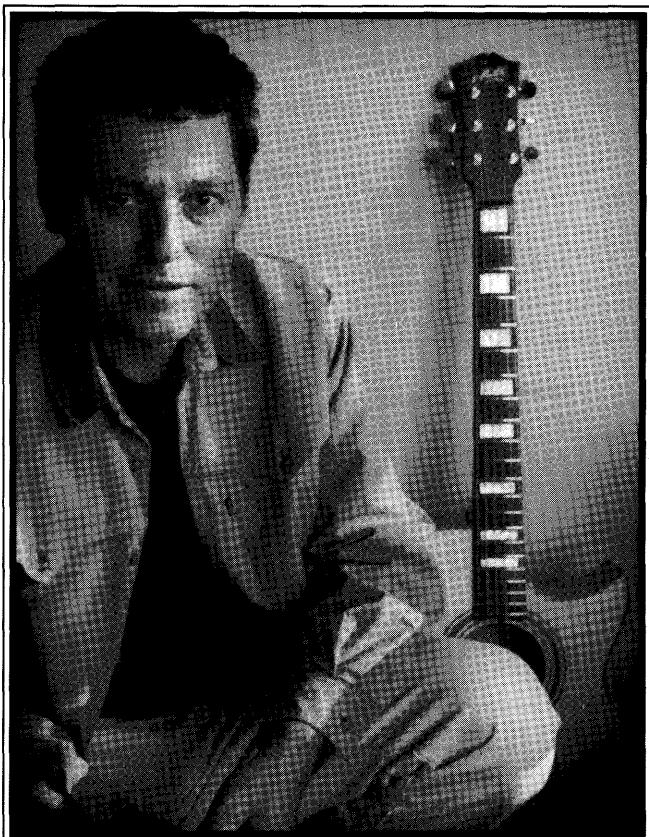
11 13 10 11 5 5 7 8 8 8 6 4 3 5 4 5 6 8 8 11

11 10 6 8 8 4 8 6 4 3 5 4 6 8 8 11

Sheet music for guitar, page 70, section VIII. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef and a time signature of common time. The music consists of two measures of sixteenth-note patterns. Measure 1 starts with a grace note followed by a sixteenth-note pattern of 2-2-2-2. Measure 2 starts with a grace note followed by a sixteenth-note pattern of 2-2-2-2. The bottom staff has a continuous sixteenth-note pattern of 11-11-11-11-10-8-8-8-8-10-11-11-11-11-10-8-8-8-8-8.

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a tempo of 77. The measure begins with a note at the 3rd fret of the 6th string. The first measure ends with a fermata over the 4th and 1st strings. The second measure starts with a note at the 2nd fret of the 6th string, followed by a barline. The third measure starts with a note at the 2nd fret of the 6th string, followed by a barline. The fourth measure starts with a note at the 2nd fret of the 6th string, followed by a barline. The fifth measure starts with a note at the 1st fret of the 6th string, followed by a barline. The sixth measure starts with a note at the 1st fret of the 6th string, followed by a barline. The bottom staff is a tablature showing the fingerings for each note: 2, 2, 1 for the first measure, 2 for the second measure, 2 for the third measure, 2 for the fourth measure, 1 for the fifth measure, and 1 for the sixth measure.

# Michael Fix



Michael Fix is one of Australia's leading guitarists and composers of instrumental music. He has been a finalist in the Country Music Awards of Australia (CMMA) competition every year since 1994 and won the coveted Golden Guitar Award for Instrumental of the Year two years in a row in 1999 and 2000. A onetime protégé of Tommy Emmanuel, Michael is quick to also acknowledge the influence of Chet Atkins on his music. With over twenty-five years as a professional musician, Michael has toured extensively in Australia and New Zealand, offering inspiring workshops on his guitar and recording techniques. Michael has performed and recorded with symphony orchestras as well as performing with Leo Kottke, Martin Taylor, Tommy Emmanuel, and Albert Lee.

## *Stringin' the Blues*

*Firstly, some information about the recording of this piece: I recorded Stringin' the Blues in August 2001 on my then brand-new Michael Fix Custom Maton acoustic guitar. This guitar is basically a BG808 (small body) with a cutaway, sitka spruce top, and Queensland maple back and sides. Maple is to my ear brighter and less bassy than rosewood or blackwood. This built-in "bottom-end roll-off" actually makes the guitar very easy to record.*

*I recorded this tune at home in my own setup (Parklands Studios) onto Pro-Tools. Whenever I record solo guitar, I like to use two condenser mics, spaced about one meter apart, about 50cm. away from the top of the guitar. The guitar sits in the center of the mics, one mic angled in, slightly pointing to the end of the fretboard, the other also angled in, slightly pointing to an area just behind the bridge. This technique gives a nice spacious sound. When the mics are in the right position, I find I don't need to EQ at all, although in mixdown, I might take a little bit out at around 200hz and add a little "air" at around 10 or 12k.*

*Now lets get into the piece itself. I play it fingerstyle with a thumbpick. The form is: intro, AABA after which I repeat the whole thing with a slight variation on the repeated B section.*

*The intro is based on a little harmonic trick - not difficult, just open harmonics struck at the 12th, 7th, and 5th fret on the top two (treble) strings, but a very quick left-hand (LH) movement is required to get from the harmonics to the chord. The A section (bar 6) is based on a descending walking bass-line. It is easier if you break it down into separate parts; concentrate on the bass line first, then learn the melody, then very slowly try to coordinate the two. Note how the slight bend on the G-naturals adds to the bluesy flavor. It's very important to play the open strings and hammer-ons as marked.*

*Bar 11 contains a tricky move involving a pull-off (Eb-D) with the third finger. Bars 12 and 13 contain probably the trickiest lick in the tune, note the slides, and the triplet with open strings. At bar 21, slide the bass note (E -A) to add character, and at bar 29- note the right-hand (RH) fingerings and open strings.*

*At bar 44 there is a repeat of the B section with a variation. Get a nice Chet Atkins groove going with the thumb.*



Track 4

## Stringin' the Blues

By: M. Fix

Transcription by:  
G. Shepherd

INTRO      N.H.      N.H.      N.H.

© 2000 Michael Fix/Larrikin Music (APRA). Used by permission. All rights reserved.

D.S.

1. 2.

Sl. 3

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

3 3

Sl. 3

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

3

H Sl. 3

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

3 3 3

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

3 3 3

The image shows two staves of sheet music for guitar. The top staff is in treble clef and has a key signature of four sharps. The bottom staff is in bass clef. Measure 3 starts with a sixteenth-note rest followed by a sixteenth-note B. Measures 4-5 show a sequence of eighth-note chords: B7, E7, A7, D7, G7, C7, F7, B7. Measure 6 begins with a sixteenth-note rest followed by a sixteenth-note B. The bottom staff provides fingerings and string indications for these measures, such as '3' over a note, '0.' over a note, and '0' over a note. Measure 7 starts with a sixteenth-note rest followed by a sixteenth-note B. Measures 8-9 show a sequence of eighth-note chords: B7, E7, A7, D7, G7, C7, F7, B7.

N.H.

*P*   *P*

3

3

12

4-3 4-3 5-5 6-7 6-5 3-4 0 0 2-0 3 2-1 2 1 2 12

4 4 3-3 6-7-6 5-3-4 4 3 2-0 0 7.

N.H.

N.H.

12 12 : 7 7 : 5 5 : 2 2 : 8 1 : 8 4 : 4 : 3 3 : 2 2 : 1 1 :

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

3

The musical score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of three sharps, and a time signature of common time. It features a series of eighth and sixteenth note chords and single notes. The bottom staff is a tablature for a six-string guitar, showing the fingerings and string indications for the corresponding notes and chords from the top staff.

A musical score for guitar featuring two staves. The top staff is standard musical notation with a treble clef, a key signature of two sharps, and a common time signature. It consists of six measures of music. The bottom staff is tablature, showing six strings with fingerings and dynamic markings like 'H' (harmonics) and grace notes. The tablature includes numerical values above the strings and below the staff, indicating specific frets and picking patterns.

3

SL. 3

3

*P P*

*Sl.* 3 *Sl.*

3 0 0 3 . 0 0 5 5 4 4 3 3 6 6 5 5 6 6 7 7 6 5 3 4 0 0 2 : 0  
0 0 5 5 4 4 3 3 6 6 7 7 6 5 3 4 4 4

N.H. N.H.

*sl.* H

3 2 : 0 0 4 . 4 3 . 3 3 2 2 1 1 0 2 6 6

3 *ritardando* Fine

*sl.* 3 3 8 8

7 6 5 3 - 4 0 0 2 : 0 7 6 5 3 - 4 4 3 2 2 1 2 9 1  
7 6 5 3 - 4 0 2 : 0 3 2 3 - 2 1 2 0 0

3

# Jim Goodin



After pursuing a variety of musical directions including woodwinds during his youth and college years, Jim Goodin settled on the guitar as a solo instrument and compositional tool. In the early 80's he studied classical technique but after a short time went his own way, developing new techniques and working in alternative tunings. During the early 90's Jim studied composition with Frederick Hand and, briefly, fingerstyle technique and arranging with El McMeen. Originally a native of Arkansas, Jim moved to New York in 1991 and now performs throughout New England.

In the late 80's, Jim became engrossed with Celtic music, particularly the works of the 17th-18th century Irish harpist, Turlough O'Carolan. Working with O'Carolan's melodies strongly influenced Jim's own compositional style but his more recent compositions also reflect the influence of Michael Hedges, Will Ackerman, Alex de Grassi, and Ralph Towner.

The imprint of composer, Steve Reich and jazz pianist, Bill Evans, can also be felt in Jim's music.

Jim endorses Headway Electronics Partners of London and is a clinician for GHS Strings.

*"[Jim Goodin plays] solo acoustic guitar music combining Celtic, New Age and World influences, great to unwind with at the end of a long day."*

- Derek Sivers, CDBABY.com

*"[Jim's] music has a real natural ease to it- very relaxed and musical."*

- Woody Mann

## *Celtic Overs*

*Celtic Overs is the opening track from my self-produced 1999 CD, Celtic Journey to The Path. In this DADGAD tuning piece, up arrows in the tab (beginning with measure 12) indicate that the chord clusters should be played as a brush/strum with the back of the nails. Although written in 6/8 meter, the feeling throughout is actually one of triplets in 2/4 meter. Use this piece to explore the dynamic and timbrel possibilities of your guitar.*



# Celtic Overs

By Jim Goodin

TUNING: DADGAD

The sheet music consists of five staves. The first four staves are standard musical notation (treble clef, key signature of two sharps) and the fifth staff is guitar tablature (DADGAD tuning). The music is divided into measures by vertical bar lines. The first staff starts with eighth-note pairs. The second staff starts with a sixteenth-note pattern. The third staff starts with eighth-note pairs. The fourth staff starts with eighth-note pairs. The fifth staff starts with a sixteenth-note pattern.

Measure 5:

Measure 9:

Measure 13:

Measure A:

17

21

25

29

33

*slower*

**B**

37

*slower a tempo*

0 12 0 12 0 12 0 12 | 0 9 0 9 0 9 0 9 | 9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 0 | 10 10

41

9 0 9 0 0 0 | 7 0 7 0 0 7 | 0 7 0 7 0 7 | 9 0 0 0 | 9 9 0 7 | 7 7 7 7 | 9 9

45

11 0 0 0 | 9 0 0 0 | 11 0 0 0 | 11 0 0 0 | 10 10 | 9 9 | 10 10 | 10 10

**C**

49

let ring

11 0 0 0 | 2 0 3 0 3 0 0 | 4 5 0 0 5 0 0 5 | 2 0 3 0 3 0 0 | 10 10 | 0 | 0 | 0

53

4 5 0 0 5 0 0 5 | 7 0 0 0 0 | 7 0 0 0 0 | 8 0 0 0 0 | 10 0 0 0 0 | 8 8 | 10 10 | 10 10



Guitar tablature for measures 57-60. The tab shows six strings and six frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. String numbers below the tab are 7, 7, 8, 8, 7, 7.



Guitar tablature for measures 61-64. The tab shows six strings and six frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. String numbers below the tab are 10, 10, 12, 12, 12, 12.



Guitar tablature for measures 65-68. The tab shows six strings and six frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. String numbers below the tab are 9, 9, 9, 9, 9, 9.



Guitar tablature for measures 69-72. The tab shows six strings and six frets. Fingerings are indicated above the strings: 7, 0, 7, 0, 7, 0; 7, 0, 7, 0, 7, 0; 9, 0, 0, 0, 0, 0; 10, 11, 0, 0, 0, 0; 9, 0, 0, 0, 0, 0. String numbers below the tab are 7, 7, 9, 9, 10, 10.



Guitar tablature for measures 73-76. The tab shows six strings and six frets. Fingerings are indicated above the strings: 0, 0, 0, 0, 0, 0; 11, 0, 0, 0, 0, 0; 11, 0, 0, 0, 0, 0; 11, 0, 0, 0, 0, 0; 0, 7, 0, 7, 0, 7; 7, 0, 7, 0, 7, 0. String numbers below the tab are 10, 11, 11, 11, 7, 7.



Musical score and tablature for guitar, measures 81-84. The score shows a treble clef, a key signature of two sharps, and a tempo of 81 BPM. The tablature shows six strings and six frets. Fingerings are indicated above the strings.

81

↑ 0 0 0 5 0 5 | 0 5 0 5 0 5 | 0 5 0 5 0 5 | ↑ 0 0 0 5 0 5 |

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

Musical score and tablature for guitar, measures 85-88. The score shows a treble clef, a key signature of two sharps, and a tempo of 85 BPM. The tablature shows six strings and six frets. Fingerings are indicated above the strings.

85

↑ 0 0 0 5 0 5 | 0 5 0 5 0 5 | 0 5 0 5 0 5 | 0 5 0 5 0 5 |

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

Musical score and tablature for guitar, measures 89-92. The score shows a treble clef, a key signature of two sharps, and a tempo of 89 BPM. The tablature shows six strings and six frets. Fingerings are indicated above the strings.

89

0 5 0 5 0 5 | ↑ 7 0 7 0 7 | 0 9 0 9 0 9 | 0 10 0 10 0 10 |

3 3 5 3 5 5 | 5 5 7 5 7 7 | 7 7 9 7 9 9 | 8 8 10 8 10 10 |

Musical score and tablature for guitar, measures 93-96. The score shows a treble clef, a key signature of two sharps, and a tempo of 93 BPM. The tablature shows six strings and six frets. Fingerings are indicated above the strings.

93

0 12 0 12 0 12 | 0 12 0 12 0 12 | 0 12 0 12 0 12 | 0 12 0 12 0 12 |

10 10 12 10 12 | 10 10 12 10 12 | 10 10 12 10 12 | 10 10 12 10 12 |



Guitar tablature showing fingerings for the first section. The tablature has six horizontal lines representing the strings. Fingerings are indicated above the strings: 9, 9, 0, 9, 9, 0; 9, 0, 9, 0, 0; 9, 0, 9, 9, 0, 9; 9, 0, 9, 9, 0; 9, 0, 9, 0, 0.



Guitar tablature showing fingerings for the second section. The tablature has six horizontal lines representing the strings. Fingerings are indicated above the strings: 7, 0, 7, 0, 7, 0; 0, 7, 7, 0, 7, 0; 7, 7, 7, 9, 9; 10, 10, 0, 0.

105

Musical staff showing sixteenth-note patterns. The staff consists of five lines and four spaces. The notes are grouped by vertical bar lines. A bracket labeled "1." is positioned above the third measure.

Guitar tablature showing fingerings for the third section. The tablature has six horizontal lines representing the strings. Fingerings are indicated above the strings: 9, 0, 0, 0; 11, 0, 0, 0; 11, 0, 0, 0; 11, 0, 0, 0.

109

Musical staff showing sixteenth-note patterns. The staff consists of five lines and four spaces. The notes are grouped by vertical bar lines. A bracket labeled "2." is positioned above the third measure.

Guitar tablature showing fingerings for the fourth section. The tablature has six horizontal lines representing the strings. Fingerings are indicated above the strings: 11, 0, 0, 0; 9, 0, 0, 0; 11, 0, 0, 0; 11, 0, 0, 0.

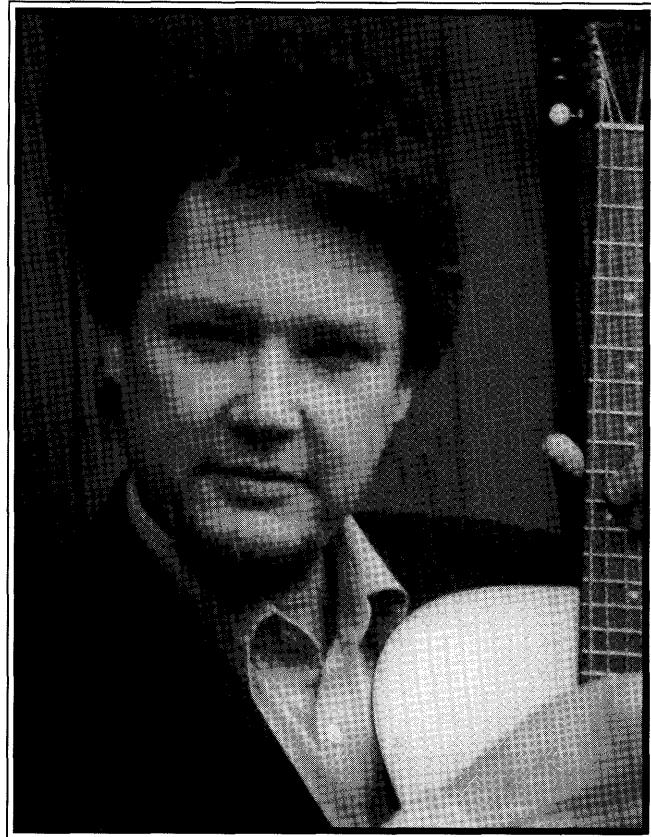
113

Musical staff showing sixteenth-note patterns. The staff consists of five lines and four spaces. The notes are grouped by vertical bar lines.

Guitar tablature showing fingerings for the fifth section. The tablature has six horizontal lines representing the strings. Fingerings are indicated above the strings: 11, 0, 0, 0; 10, 10, 0, 0.

This page has been left blank to avoid awkward page turns.

# Lars Johansson



Born in 1949 in Stockholm, Sweden-Lars Johansson began playing the guitar in the mid 60s. His main early influences were Doc Watson and Merle Travis. Lars recorded his first fingerpicking arrangement, *Maple Leaf Rag*, in 1969. A meeting with Stefan Grossman in 1970 inspired Lars to continue arranging classic ragtime pieces for the guitar, and in 1974 he recorded his first album, *March and Two-Step* consisting of ragtime guitar solos and particularly duets which defined his guitar style during this period.

*March and Two-Step* was re-released on Kicking Mule Records and Lars and duet partner Claes Palmqvist continued to record music derived from classic nineteenth century piano rags. *King Porter Stomp* (1980), an album featuring arrangements of Jelly Roll Morton's music, was also issued as a book by Mel Bay Publications. His Mel Bay book *Early Jazz for Fingerstyle Guitar* is currently under development.

## Temptation Rag

Henry Lodge first published Temptation Rag in 1910. Lodge belonged to the second generation of classic ragtime composers that followed the initial great composers who inaugurated the ragtime era. Temptation Rag is his most popular rag. I first heard this rag in a jug band version in the 60s, by Dave van Ronk and the Ragtime Jug Stompers. My arrangement is more or less based on what I heard the band play as studying the sheet music didn't really change it to any great extent. To better suit the fingerpicking guitar style, I've taken the liberty of changing the playing order of the different sections indicated in the piano score.

The first section is a melodic strain in A minor. To be able to play both the melody and bass lines more easily, I use only my index and middle fingers for some chord positions. For the E chord, I straddle the fourth and fifth string at the second fret with my middle finger, in order to catch both notes with one finger. This way, I can use both ring and middle fingers for the melody. I use the same technique to play the A minor chord shape. In measure 16, there is a little triplet that I play as a roll with the thumb, index and middle fingers. The tricky bit is to bring the thumb back for the bass note that follows in the next bar.

The second section presents chord changes that move up the neck. For the F and A chords on the first fret, I use a partial barre fingering with the index finger holding down the first string at the first fret. The left-hand thumb gets busy in measures 27 and 28 and yes, I do use my left-hand thumb to fret the bass note on the fifth string in measure 29.

The third section changes chord positions twice per measure, which means you're moving pretty quickly. The slide between measures 43 and 44 is done with the little finger; you then turn that finger to catch the following melody note on the first string. Once again, the first bass note on the sixth string is fretted with the left-hand thumb.

The fourth section starts off with a long slide on the sixth string that I perform with my middle finger. The diminished chords on the eighth and first frets are followed by that same C chord with the left-hand thumb on the first string. For effect you could try playing a roll on these diminished chords, especially the high chord. The rag ends with a repetition of the second section.



# Temptation Rag

Henery Lodge

Transcribed and arranged  
by Lars Johansson

Standard tuning, Capo II

The sheet music consists of four staves of musical notation for a guitar. The top staff is a treble clef staff with rhythmic values indicated by numbers above the notes. The second staff is a standard six-string guitar tablature. The third staff continues the treble clef notation. The fourth staff is another guitar tablature. Measure numbers 4, 5, 9, and 13 are indicated at the beginning of their respective staves. Dynamic markings include *P* (piano) and *P simile*. Fingerings are shown above certain notes in the treble clef staves.

4

5

9

13

*P*

*P simile*

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

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

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

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

17

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

21

2.

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

25

V

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

29

III

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

## VIII

33

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

37

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

41

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

45

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

49

VII

III

50

53

1.

2.

54

57

V 5/6

58

61

III

III

62

65

1 4 4 2

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

VIII

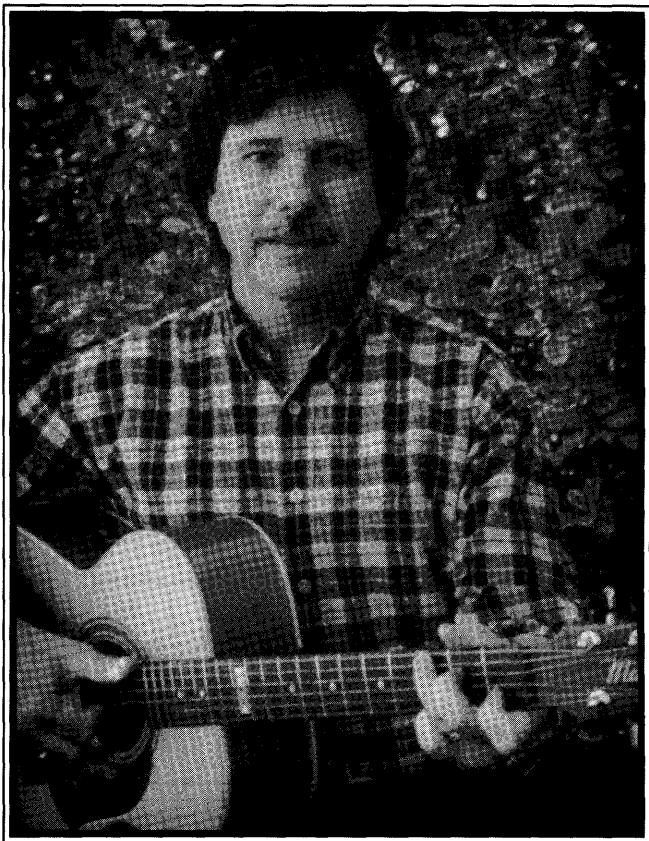
69

4 4 3 2 4 2

10 12 10 8 10 | 3 5 3 0 3 | 1 8 | 7 8 | 3 3 0 3 3 8

Gliss.

# Michael O'Dorn



Inspired by his father's recordings and the gift of an early '50s Gibson acoustic, Michael O'Dorn began playing guitar when he was about six years old. He learned to play fingerstyle listening to records repeatedly until he was able to figure out progressions and licks.

Michael's early influences included Merle Travis and Chet Atkins, and later Marcel Dadi; he would eventually meet all three of his guitar heroes. When he was in his 20's, Travis encouraged Michael to "keep pickin'" and even showed him some of his original licks. Michael recalls, "I went home and practiced 'til my fingers fell off."

Michael's diligence paid off in the form of an endorsement relationship with D'Aquisto Strings which lead to meeting Marcel Dadi at a NAMM Show. Marcel and Teddy Krause of D'Aquisto Strings arranged for Michael to perform at the 1994 Atkins-Dadi guitar festival in Issoudun, France. There, Mark Pritchett, the president of the *Chet Atkins Appreciation Society* invited Michael to perform a concert set and teach a workshop on the music and style of Merle Travis at the annual CAAS convention in Nashville. Michael has been invited back every year since.

In 1995 Michael and Marcel Dadi were driving around Nashville when Marcel asked him to pull over at a familiar mansion on Seventeenth Avenue. To his surprise, he spent the day with *Mister Guitar* himself – Chet Atkins. Chet gave Michael a theory lesson and taught him his arrangement of *Mister Bojangles*.

Michael currently enjoys the benefits of many more endorsements including Maton Guitars of Australia. He is affiliated with several professional organizations related to the music industry. He has also created guitar tutorials for PlayPro Software, Inc. and presents clinics and guitar concerts for American Music Importers (Haidin Demaj). His discography and fan base continue to grow.

## *Spirit of Brother Marcel*

*I was sitting around one day making up a song as all we guitar players do from time to time. I started fooling around with a little melody in the key of C but also tried it in D and E; it didn't seem to work in any of those keys. I played with the melody as though I was singing and it came to a high part that required a change from open chords to barre chords on the ninth fret. I remembered watching Merle and how he played up the neck and still kept all six strings going. I tried to keep that in mind and that's how I finished the bridge to the tune.*

*Around 1995, during one of the NAMM shows in Nashville, I was working on the yet untitled tune in Marcel Dadi's hotel room. Marcel listened to the melody and said, "Why don't you finish this tune? It's a good melody, Michael." I completed Spirit of Brother Marcel in 1996 as a tribute to Marcel who was like a brother to me.*

*I would like to take this opportunity to tell all my fellow guitar players everywhere, believe in yourself and your dreams, and keep pickin'!*



# SPIRIT OF BROTHER MARCEL

TRANSCRIBED  
by  
D. LIBERTINO

MUSIC  
by  
MICHAEL O'DORN

*Intro*

$\text{♩} = \text{ca. 75}$   $\text{��} = \overline{\text{J}}^3 \text{J}$

**C**

**A**

**F7**  $\frac{1}{2}$

**C**

**G**

**F7**  $\frac{1}{2}$

16 G G7 1. C

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

-3 3 3 -3 -3 3 3 3 3 3 3 3 3 2 2 2

20 2.3.  
C C7 F  
B  
E7

21 2.3.  
C C7 F  
B  
E7

22 2.3.  
C C7 F  
B  
E7

23 2.3.  
C C7 F  
B  
E7

24

To Coda

F.

1.

C

A7

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

8 10 8 10 | 8 10 10 0 0 3 3 3 0 0 0 7 0 7

Musical score for guitar and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The piano part includes chords D9, D9/A♭, G9, C, F, and G. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The guitar part provides a harmonic chart with fingerings: 3-0, 5-3, 3-3, 3-2, 0-3, 0-0, 6-5, 6-10, 5-5, 0-0, 3-0, 3-0, 0-0.

32 G7 C D.S. al Coda

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

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

Coda

35 F G G7 C

Fretboard diagram:

6 5	8 10	5 3	0
5	3	0	0
8	8	3	2

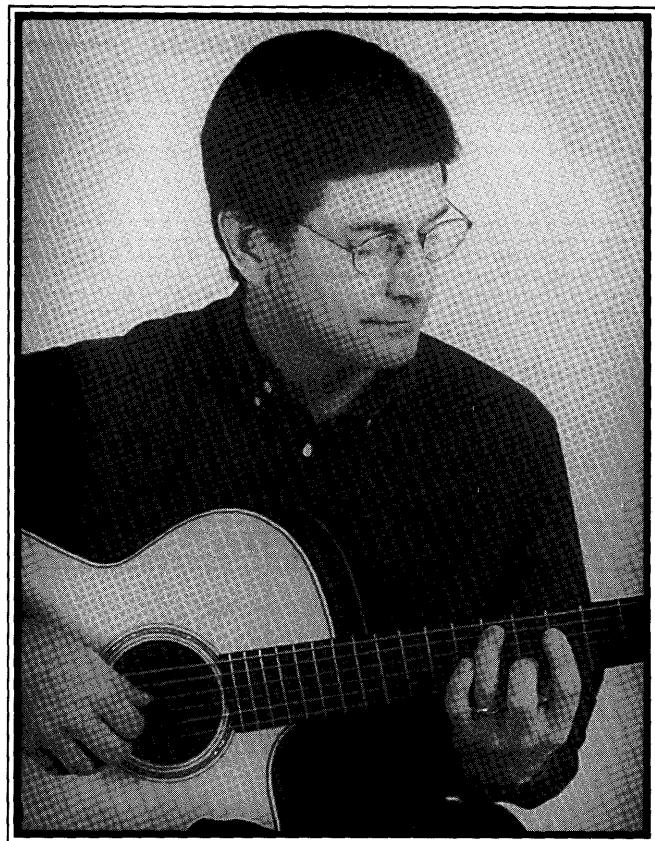
-3	0	3	0	0
0	0	0	0	0
3	3	3	3	3

3	0	3	0	-1
0	0	0	0	0
3	3	3	3	3

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

0	0	0	0	0
0	0	0	0	0
0	1	2	1	2

# Larry Pattis



Larry Pattis was born and raised in suburban Chicago. Now based in Salt Lake City, Utah, he has toured throughout the US both as a solo act and with his partner and fellow Mel Bay artist El McMeen. Their show *Fingerstyle Guitar Odyssey: Celtic to Contemporary* has been greeted enthusiastically wherever they perform.

Larry succeeds in merging styles of instrumental guitar not normally found in the same room together. His love of classical music is evident in the lyrical nature of his compositions. Strong melodic themes are developed, explored and reprised in ways that hark back to the early innovators of the guitar as a solo instrument. At the same time, Pattis is very much rooted in the modern world with the textures and sensibilities of the guitar as it exists today.

He allows the experiences of life, both large and small, to influence his writing. His pieces are inspired by his relationships to

places and friends, but also to the emotions we all have in common. His musical explorations can be strong or tender, lighthearted or melancholy, but an artful contrast is always at the forefront of his compositions. Most of all, he loves the guitar in all its forms and many voices. Larry has embraced the instrument and its complex character, taking what pleases him most, then adding his own voice to a grand chorus of composers who have delighted audiences for centuries with the simplicity and elegance the solo guitar can offer.

*“...Larry Pattis’ album, Random Chance has us standing up and taking notes. Pattis is a gifted writer and acoustic guitarist. The mostly original works range from exquisite ballads that bring to mind Ed Gerhard and El McMeen, to up-tempo compositions that roll from his fingers with hints of early Pierre Bensusan.”*

- Fingerstyle Guitar Magazine

## *Karla's Song*

*Karla's Song should be played slowly and deliberately, with little regard for the time signature. This is not to say that tempo is not important (of course it is!); it's just that the tune should be played freely, with extreme rubato. Keep in mind the mood and tone that would accompany the setting that I have described.*

*I currently play custom guitars by Bill Tippin, a version of his OOO-12 fret cutaway with Kaya (African) Mahogany back & sides and an Adirondack Spruce top. I use ELIXIR strings exclusively, and EMF Acoustics (B-band) amplification gear for my live performances.*

*I also want to say thanks to my touring partner (and best buddy) El McMeen for introducing me to the Mel Bay “family,” to Jim Ivler for invaluable help and support in transcribing Karla’s Song, and of course to my wife Karla, who was the real “creator” of this piece.*



# Karla's Song

Tuning = DADGBE

L. Pattis

1

2

3

4

E B G D A D

7 7 7 9 5 2  
3 2 0 3 3 0  
0 3 3 2 3 2 5 2  
5

4

$\frac{2}{3}$  CII

*animato*

5

0 0 0 2 2 2  
0 0 2 2 2 3  
0 2 0 0 2 4 2  
5 7 5 7 8 5 7

8

5

B

*a tempo*

7 11 10 11 <12> 10 11  
0 11 10 11 12 <12> 10 12 15  
10 11 11 10 11 10 0  
0

11

$\frac{2}{3}$  CVII

0

<12> 10 0 10 6 10  
9 8 7 7 9 7 7  
0

15

C

*rit.*

*a tempo*

3 0 2 3  
4 0 4  
0 0 0 0

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

2 0 0 0

5

7 6 5  
6 7 6 7  
0 7 6 6

19

$\frac{2}{3}$  CVII -----

8 7 8 7 7 9 7  
7 7 7  
0

2 0 3  
0 0 0  
4 5

23

$\frac{2}{3}$  CII

*rit.*

*a tempo*

6 6 7 5 5  
7 6 5  
0

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

2 0 0 0  
4 2 0 0 0  
5

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

27

2 3 5 5  
4 2 4 2  
0

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

0 0 2 2 0  
0 0 0  
5 4  
0

31

3 0 2 0 2  
5 4 0  
0

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

*freely*

35

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

39

*rit.* *a tempo*  $\frac{4}{6}$  CV *freely* *rit.*

7-5 8-7 8 9 8 8  
9 7 9 9 9 8  
7 5 9 7 5 4 7 5  
7 5 8-7 5 7 5 0  
6 0 0 0 0 0 0  
7 0 7 5 7 5 8-7  
0 0 7 0 0 7 0

44

*a tempo*

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

48

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

52

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

57

*a tempo*

*rit.*

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

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

61

*a tempo*

10 11 10 11 10 0  
<12> 10 0 10 9 10 6 10  
7 9 7 7 9 7 7  
0 7 8 9 7 7 9 7 7  
10

65

1. *a tempo*

2. *rit.*

8 7 7 3 2  
9 7 0 2  
0 5 0 0

3 0 2 3  
4 0 4  
0 7 0 0

8 7 8 7 9 10  
9 7 9 9 7  
0 7 0 7

**This page has been left blank to avoid awkward page turns.**

# Bill Piburn



A native of Kansas City, Missouri, Bill Piburn now resides in Nashville, Tennessee where he leads a creative life as a guitarist, author, transcriber/arranger, music typesetter, and editor of *Fingerstyle Guitar* magazine. Bill studied classical guitar with Douglas Niedt, Christopher Parkening and Pepe Romero, and undertook additional jazz studies with pianist John Elliott. Bill's transcriptions have appeared in numerous Mel Bay Publications books as well as in *Acoustic Guitar* and *Just Jazz Guitar* magazines. He is the author of Mel Bay's *Complete Book of Fiddle Tunes for Acoustic Guitar* (MB95471) and *French Music for Guitar* (97064BCD).

Bill's performance and arranging skills have won praise from such celebrated guitarists as Martin Taylor, Charlie Byrd, Jorge Morel, Chet Atkins and Jack Wilkins. He made his recording debut with the *American Heritage Society* in 2000 with a collection of Christmas tunes called *Cuna de Navidad*

(*Christmas Cradlesong*).

*[Bill Piburn is] one of the best arrangers, players, and teachers I have known.*

-Chet Atkins

## *Only My Heart*

*Only My Heart* was spontaneously composed in 1986 while Bill was performing at the Adam's Mark Hotel in Kansas City, Missouri. Bill submitted his creation to Chet Atkins who initially turned it down. Later, the gifted country/classical guitarist Tommy Jones would record the tune on a record called *Chet Atkins Presents Tommy Jones*. The tune next appeared on Narada's compilation, *Fingerstyle Guitar*, Volume 1. Finally, Tommy Jones recorded *Only My Heart* a third time as a duet with Chet Atkins playing his Delvecchio resonator guitar backed by a sixteen-piece orchestra. This version appears on Tommy's *Artifex* album, *Tide Pool*.

*Bill notes that, "Being the artist he is, Tommy Jones has put his own indelible fingerprint on the piece. The current transcription is a note-for-note rendition of the way Tommy plays *Only My Heart* on the Narada recording."*



Track 9

As recorded by  
Tommy Jones

## Only My Heart

Bill Piburn

Rubato

IV 3/6      II 4/6

5

IV 3/6

9

13

© 2001 Bransong Music (BMI). Used by permission. All rights reserved.

17

21

25

29

I

33

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

II 3/6

37

To Coda  $\emptyset$

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

VII 3/6

40

V

V 3/6

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

III

44

1.

2.

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

Sheet music for guitar and piano, page 51. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The piano part includes a bass clef and a dynamic marking of forte (f). The bottom staff shows a six-string guitar tablature with a 6/8 time signature. Fingerings are indicated above the strings: 4-5-4-7/9, 7/9-7/5-4, 4-6-4-7/9, 8/6-4, 2-2-4, 0, 2, 2, 2, 6-4-2, 2.

57

IV

II 3/6

58

I

60

0 0 0 | 4 2 2 | 2 0 0

4 1 | 1 2 2 | 1 0

2 | 1 | 0 | 2 | 0 | 0

II 3/6

63

2-4 2  
2-5 4  
2-4 2  
2-6 4

2-0 0  
2-2 1  
1-4

2-0 0  
2-2 4

0-0 0  
2-2 4

66

7 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

3 | 3 | 3 | 3 | 3 | 3 |

m i m i  
1 2 3 4  
V

harm. 12

69

5 7 9 9 9 9 | 5 7 9 9 9 9 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

5 7 9 9 9 9 | 5 7 9 9 9 9 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

Musical score page 72, section III, ending 4. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of eighth-note patterns. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of eighth-note patterns. Measure 4 of the bottom staff has a dynamic marking of  $\frac{1}{4}$ .

75

10

D.S. al Coda

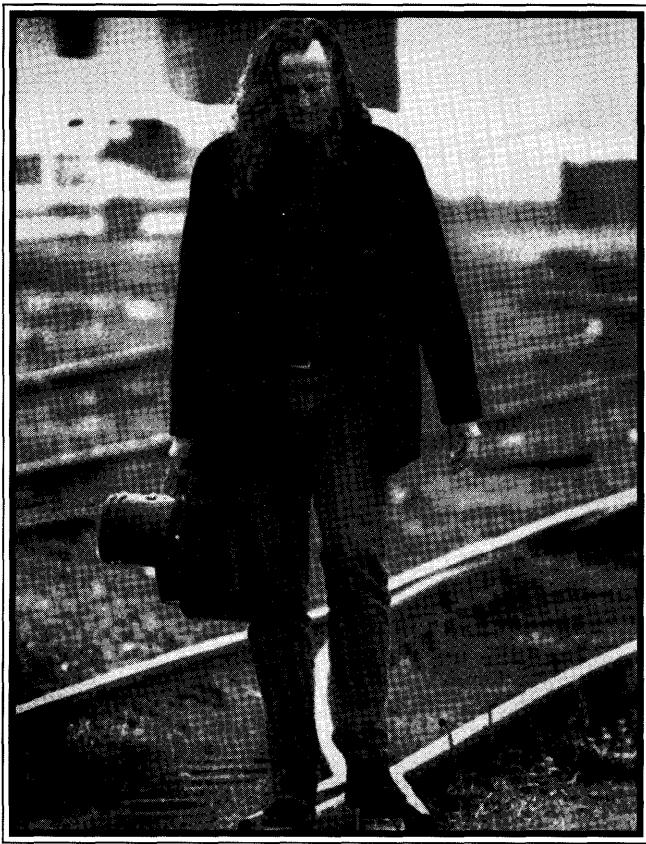
Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a '6'; string 5 has a '5'; string 4 has a '9' above it; string 3 has a '6'; string 2 has a '7' below it; and string 1 has a '5'. The diagram is divided into two sections by a vertical bar line.

∅ Coda

A musical score for page 78 featuring a single melodic line on a five-line staff. The key signature is A major (three sharps). The melody consists of eighth-note pairs, sixteenth-note pairs, and sixteenth-note triplets. Some notes have stems pointing up, while others have stems pointing down or are enclosed in square brackets. The score is labeled "Harmonics" at the top right.

This page has been left blank to avoid awkward page turns.

# Preston Reed



Noted for his two-handed tapping technique and a rhythmic approach to the acoustic guitar that doesn't obscure the other essential elements of music making, Preston Reed has been a major creative force in the acoustic guitar world for better than twenty years. Since his first album in 1979, he has issued more than a dozen recordings and several videos. While virtually any special effect or track can be added in the studio, in a Preston Reed concert, listeners often find it hard to believe that they are hearing a single player in real time. For Preston, it's all in a tune's work to create the illusion of a drummer, bass player, and keyboard player, not to mention - more than one guitarist.

Preston's early influences included John Fahey, Leo Kottke and jazz pianist Bill Evans, but these musicians were not so much copied as emulated before moving on to uncharted territory. Preston studied classical guitar for a time but there is virtually no precedent for

his first paid job as an accompanist to Allen Ginsberg at the Smithsonian Institute- at age seventeen. With this auspicious beginning, Preston worked hard to get beyond the traditional confines of the acoustic guitar and succeeded in coming up with a highly original self-evolved style. Al DiMeola and the late Michael Hedges have described Preston as "phenomenal" and "inspiring."

Preston's composition efforts extend beyond the solo guitar. He has contributed to film soundtracks and his *Groovophrenia*, a four-movement suite for classical guitar quartet, was debuted by the Minneapolis Guitar Quartet in September of 1999. He also presents workshops in which he shares his technical innovations and discoveries.

## Accufuse

*Accufuse is a rhythm-intensive fingerpicking piece in drop-D tuning featuring a thumb ostinato on the bass string. It is both fun to play and a great workout for the left and right-hands. While employing conventional techniques, it has very much of a two-handed feeling owing to the frequent use of left-hand pull-offs and hammer-ons.*

*Much of the movement in Accufuse centers around the bottom three strings. At the end the piece opens up with cross-string runs using a combination of right hand picking, thumb-chunking (strumming the bottom strings aggressively with the thumb and immediately damping them), left hand pull-offs, and open strings. Until you have achieved a level of comfort with the busy left-hand, this piece should be played slowly with an emphasis on rhythmic smoothness.*



# Accufuse

Preston Reed

D<sub>2</sub>A<sub>2</sub>D<sub>3</sub>G<sub>3</sub>B<sub>3</sub>E<sub>4</sub>

J=200

Sheet music staff 1: Treble clef, 4/4 time, key signature of one sharp. The staff shows a series of eighth-note pairs followed by sixteenth-note patterns.

Sheet music staff 2: Bass clef, 4/4 time, key signature of one sharp. It features a bass line with various note heads and rests, with circled numbers 1 through 4 indicating specific fingerings.

Sheet music staff 3: Treble clef, 4/4 time, key signature of one sharp. The top staff has grace notes above the main notes. The bottom staff shows a bass line with circled numbers 7, 5, 12, and 7 indicating specific fingerings.

Sheet music staff 4: Treble clef, 4/4 time, key signature of one sharp. The top staff has grace notes above the main notes. The bottom staff shows a bass line with circled numbers 7, 5, 12, and 7 indicating specific fingerings.

Sheet music staff 5: Treble clef, 4/4 time, key signature of one sharp. The top staff shows a continuation of the eighth-note pairs and sixteenth-note patterns from staff 1. The bottom staff shows a bass line with circled numbers 2, 3, 5, 3, 0, 2, 0, 3, 0, 5, 3, 0, 2, 0, 3, 0, 5 indicating specific fingerings.

Musical score for guitar, measures 17-18. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar tablature. Measure 17 starts with a grace note followed by eighth-note pairs. Measure 18 begins with a sixteenth-note pattern.

17

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

Musical score for guitar, measures 21-22. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar tablature. Measure 21 consists of eighth-note pairs. Measure 22 begins with a sixteenth-note pattern.

21

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

Musical score for guitar, measures 25-26. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar tablature. Measure 25 consists of eighth-note pairs. Measure 26 begins with a sixteenth-note pattern.

25

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

Musical score for guitar, measures 29-30. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar tablature. Measure 29 consists of eighth-note pairs. Measure 30 begins with a sixteenth-note pattern.

29

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

33

The image shows two staves of sheet music for guitar. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a six-string guitar neck with corresponding fingerings below each string. Measure 37 starts with a sixteenth-note pattern followed by a quarter note. Measure 38 begins with a sixteenth-note pattern, followed by a quarter note, and then a sixteenth-note pattern. The guitar tab shows a variety of techniques including open strings, single-note slides, and chords.

48

m 1 0 i 3 m 0 i 1 0 i 0  
p 3 (1) (4) (3) (1) p 3

53

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

57

1 0 3 0 1 0 3 0 1 0 3 0 1 0 3 0 1 0 3 0 1 0 3 0

61

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

65

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

66

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

73

CV 3/6

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

77

CV 3/6

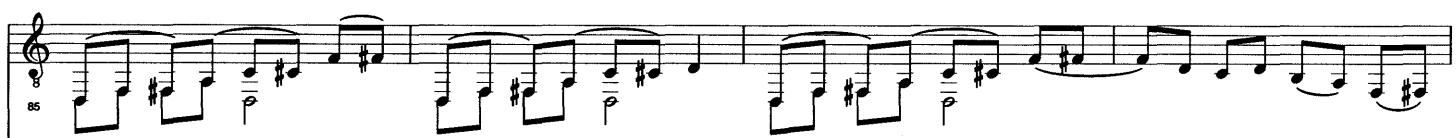
5 5 6 0 5 0 7 0 3 0 5 0 3 0 3 0 5 3 0 2 0 1 0 0 1 0 3 0



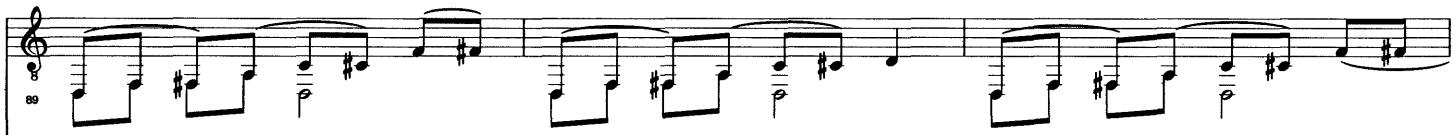
CV 3/6

CV 3/6

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings and a tablature below it. Measure 83 starts with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 84 begins with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.



Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings and a tablature below it. Measure 87 starts with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 88 begins with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.



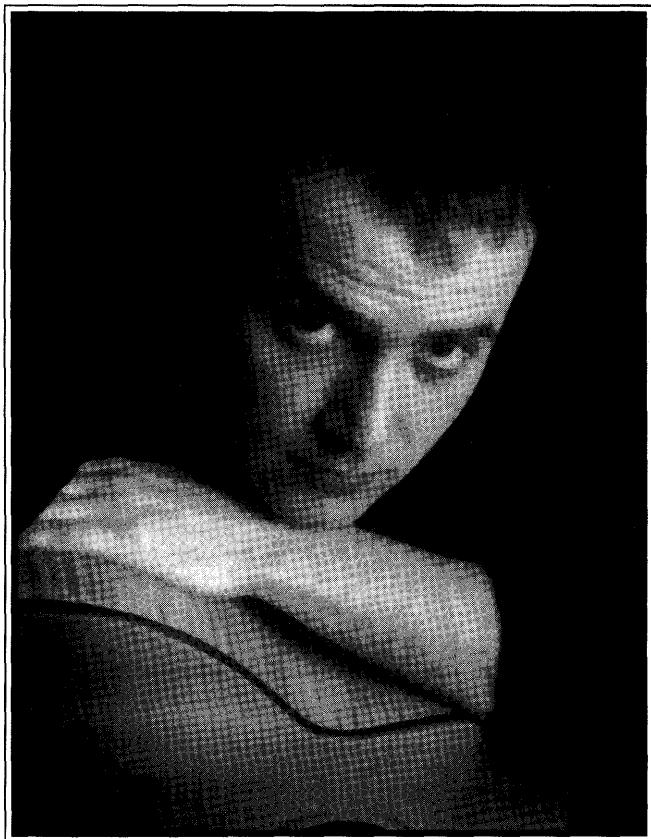
Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings and a tablature below it. Measure 91 starts with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 92 begins with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.

>

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings and a tablature below it. Measure 93 starts with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Measure 94 begins with a bass note, followed by a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair.

**This page has been left blank to avoid awkward page turns.**

# *Colin Reid*



Hailing from Belfast, Ireland, Colin Reid launched his career with his eponymous debut album in January of 1999 on an unknown cottage industry record label called Veesik Records. Since then he has performed at many of the top UK Festivals and made successful debut tours throughout the UK, Spain, Australia, New Zealand, Hong Kong and North America.

Colin combines various styles including ragtime, classical, jazz, country and folk to create a music all his own. The seminal fingerstylist Bert Jansch has said, "Colin reminds me of myself and John Renbourn fused together." Oddly enough, when that comment was made, Reid had only recently been exposed to the music of Jansch and Renbourn. Astute listeners will likely notice the influence of Marcel Dadi (and indirectly, Chet Atkins and Merle Travis), about whose music Colin has said, "When I first heard it, I had no idea that one man could

I wanted to get away from technology. I thought I was hiding behind it."

Seemingly too, Colin has few technical limitations. While he has done his homework, coming up through rock bands and then having studied at the Musicians' Institute in London, it appears as if his academic experience only helped him build up his speed and name the techniques he was already employing intuitively

## *Clover*

*Usually I play this with a capo at the second fret, for no other reason than I like the sound of the piece in that register. It's a relatively straightforward tune to play, albeit with a syncopated melody, so hitting the right mood is essential - slow and easy does it.*

*The piece starts with a favorite of mine - the use of unison notes, in this case the open top E string and the B string fretted at V, played together. Play the fretted note with the fourth finger, and the rest of the left-hand fingerings for section A will become apparent. The right-hand should follow the "never the same finger twice in a row" rule.*

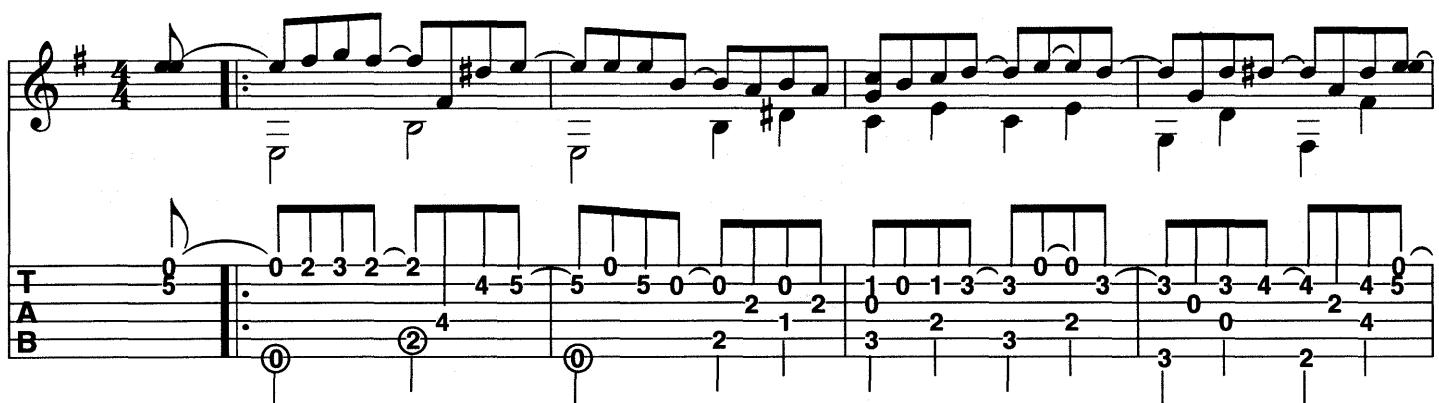
*Section B consists of only the chords Em and B7, with the melody on the B string - simple is best. Play Am at the fifth position at rehearsal letter C, and then back to the beginning. The section at letter D is a little trickier requiring as it does the use of three fingers and the thumb at the same time for the right hand; the chord changes (Am - F#(b9), Am - Edim7) take a little getting used to as well. The section ends with a fretted/harmonics G major at the tenth position. Letter E is straightforward, I think, with its use of the open strings and single-string melody. Again, simple is best.*

*After all that, various sections are reprised - I purposefully didn't return to the main theme at that point - whenever it does reprise, it's a little like meeting an old friend.*

# Clover

Colin Reid

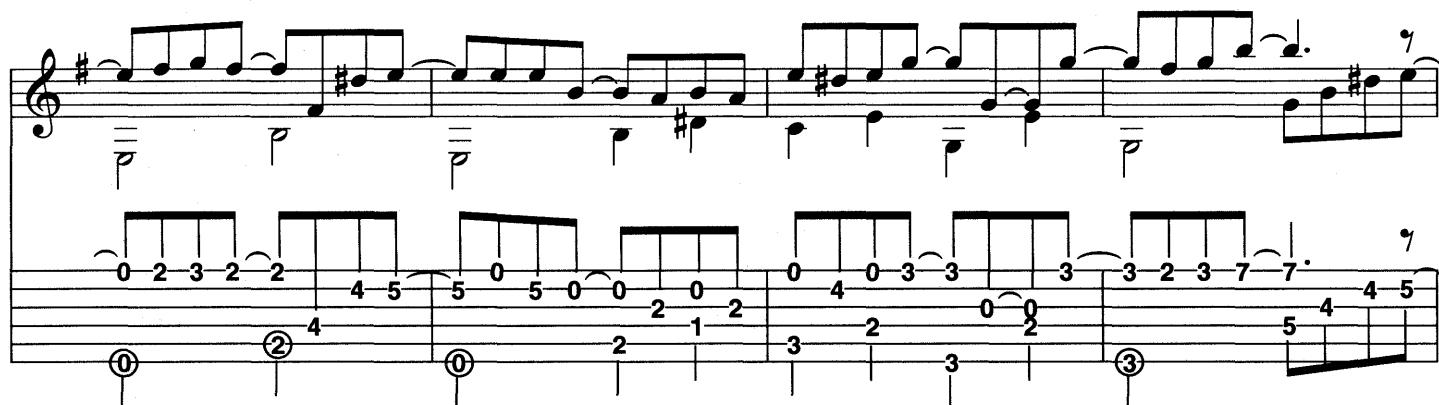
[A]



T  
A  
B

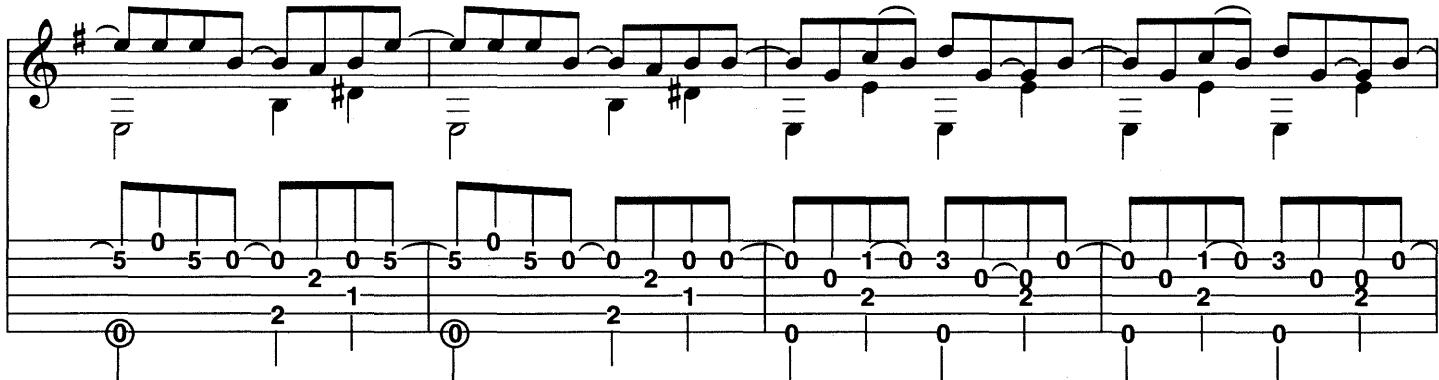
0 2 3 2 2 4 5 5 0 0 2 1 0 1 3 3 0 0 3 0 3 4 4 5  
② 4 ① 2 1 3 2 3 2 3 0 0 2 5 4 5

§

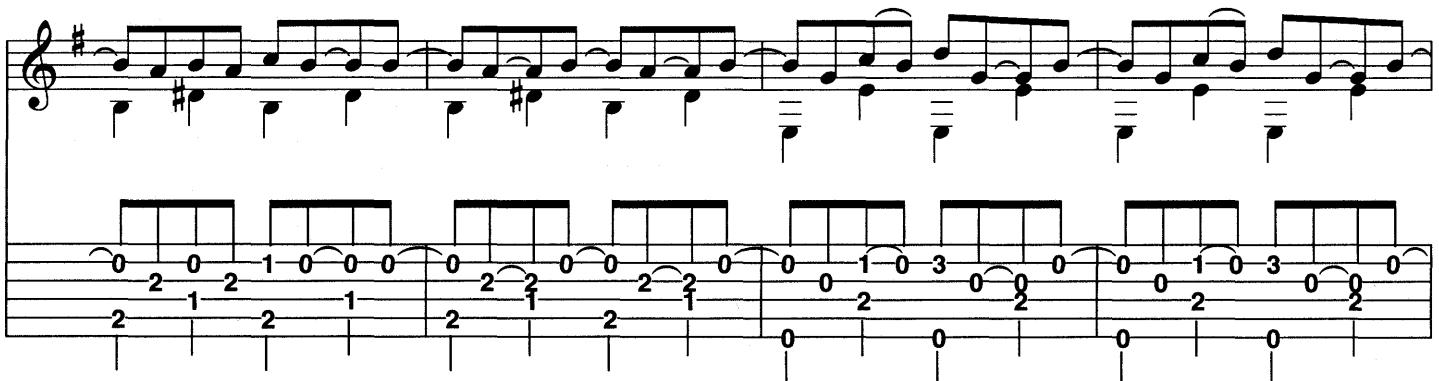


0 2 3 2 2 4 5 5 0 0 2 1 0 0 3 3 0 3 2 3 7 7 5 4 4 5  
② 4 ① 2 1 3 2 3 0 0 2 5 4 5

[B]



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



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

**C**

Sheet music for guitar part C. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string.

Fingerings for the bottom staff (from left to right):

- 0 2 2 1 0 0 0
- 0 2 0 0 4 4 0
- 0 0 5 7 5 5 7
- 0 5 7 5 5 7 5
- 0 5 7 5 5 7 0
- 0 5 7 5 5 7 7

Continuation of sheet music for guitar part C. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string.

Fingerings for the bottom staff (from left to right):

- 7 0 3 0 0 3 5 0
- 0 5 5 0 0 5 5 5
- 5 5 7 5 5 5 7 5
- 7 8 8 5 5 5 7 5
- 7 0 0 2 0 0 2 0
- 0 7 0 0 7 0 0 2

Sheet music for guitar parts 1, 3, and 2. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string.

Fingerings for the bottom staff (from left to right):

Part 1, 3:

- 2 0 2 3 3 0 3 2
- 2 6 6 6 6 8 8 9
- 2 0 2 3 3 0 3 2
- 2 0 2 3 3 0 3 2
- 2 0 0 2 2 0 0 3

Part 2:

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

**D**

Sheet music for guitar part D. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a six-string guitar neck with fingerings below each string.

Fingerings for the bottom staff (from left to right):

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

The image shows two staves of sheet music for guitar. The top staff is a melodic line in treble clef, G major (one sharp), with eighth-note patterns. The bottom staff is a harmonic line in standard notation, with sixteenth-note patterns. Both staves have a common time signature. The harmonic line includes fingerings (e.g., 3, 2, 1, 0) and string indications (e.g., 3, 2, 1, 0). The music concludes with two 'Harm.' markings followed by diamond-shaped endings at the 12th fret.

The image shows a musical score for guitar. The top part is a staff notation in G major (one sharp) with a common time signature. It features a melody consisting of eighth and sixteenth notes, with several grace notes indicated by small vertical strokes and curved stems. The bottom part is a tablature for a six-string guitar, showing the fingerings and string indications for the same melody. The tablature includes numerical fret numbers (e.g., 12, 0, 7, 8) and letter-like symbols (e.g., 0, 0, 7, 8) above the strings, along with vertical bar lines and dots indicating specific notes or positions.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of two measures of sixteenth-note patterns. The bottom part is a tablature for a six-string guitar, showing the fingerings for the same two measures. The tablature uses numbers above the strings to indicate which fret to play, with '0' representing an open string and '5' representing the fifth fret. The first measure starts at the 5th fret of the 6th string and moves down to the 2nd string. The second measure starts at the 5th fret of the 6th string and moves up to the 5th string.

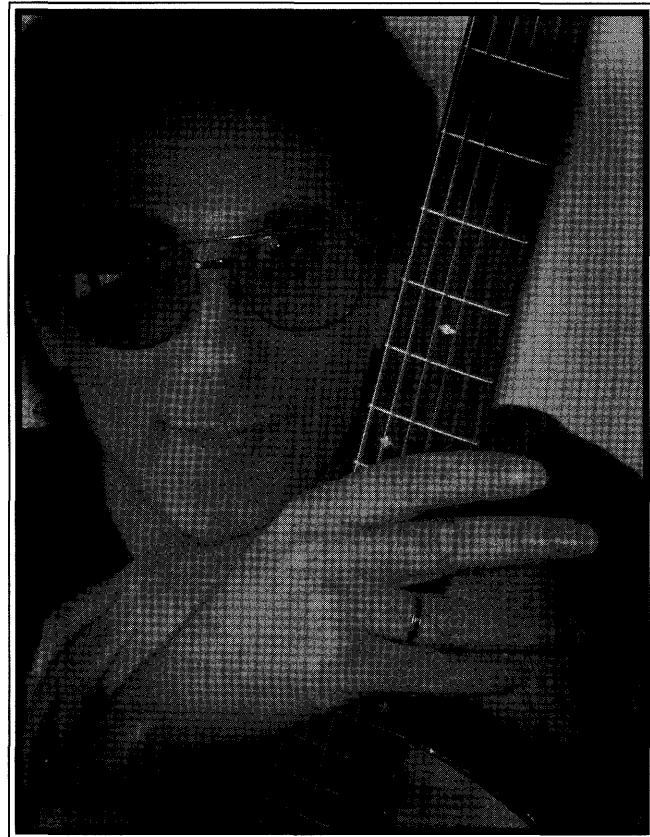
## From B to S

Fine

A musical score for guitar, featuring two staves. The top staff is a standard five-line staff with a treble clef, showing a sequence of notes and rests. The bottom staff is a six-string guitar tablature staff, showing fingerings (1, 0, 1, 3, 3, 0, 0, 3, 3, 0, 3, 4, 4, 2, 4, 5) and string numbers (1, 0, 2, 3, 2, 3, 3, 0, 0, 2, 4, 2, 4, 5, 0). The score concludes with a 'Fine' marking.

This page has been left blank to avoid awkward page turns.

# Rick Ruskin



Rick Ruskin began playing the guitar in 1962 and in the span of just one year became a respected professional musician in his native Detroit, Michigan. In 1964 while still in junior high school, he was chosen to open the bill for the Reverend Gary Davis at Detroit's legendary Retort Coffee House. This engagement resulted in a fast and long-standing friendship with the master blues, ragtime, and gospel guitarist. Rev. Davis was so taken by the young Ruskin's skill and eagerness, that he invited Rick to spend that summer with him at his Long Island home. By the end of the summer, Davis stopped teaching Rick new material saying, "It's time you started paying attention to your own music." Ruskin has been doing just that ever since.

Rick has performed with Jackie De Shannon, Olivia Newton-John and Tanya Tucker and his music has been published by Mel Bay Publications, *Fingerstyle Guitar* magazine, and *FRETS* magazine. As a studio

musician he has appeared on the soundtracks of ABC-TV's *General Hospital* and NBC's-TV's *Santa Barbara* as well as on the film soundtracks of *Jeremiah Johnson*, *A Boy and His Dog*, and *Kid Blue*. He composed the score for the American Film Institute's film, *Gatlin and the Boy*.

In addition, Rick maintains a very active performance schedule in his adoptive home state of Washington and neighboring California and has been an instructor at the *Swannanoa Gathering* in Asheville, North Carolina and at the *Augusta Heritage Festival Blues Week*. He is an instructor and the former director of the *Musical Arts Workshop* in Seattle, Washington and a staff member at the *Puget Sound Guitar Workshop*. Rick has also served as the Guitar Workshop Coordinator for the *California Traditional Music Society's Summer Solstice Festival*. To date, Rick has produced at least a dozen albums and several instructional videos.

*"... In these days of all the high-energy slaps and electronic effects, it is most rewarding to find an inventive guitarist who can deliver the guitar in the original steel and wood sound... Amazing talent"*

-Victory Music Review

## The Return of the Flute

*While still living in Detroit, a good friend of mine announced to me that she had accidentally left her flute at Irving's house. My first reaction to this news was to name a recently penned piece Left My Flute At Irving's. A bit later, I took the same theme and morphed it into a different tune. Hence the title, Return of the Flute.*

*If traditional fingering doesn't work for you on this piece, try fretting the F# and G notes on the 6th string with your thumb. I do this throughout nearly the entire tune. The only exception are the G's in bars 13 and 17.*

# The Return of the Flute

Rick Ruskin

§ Em F♯m G F♯m Em F♯m G

E Dorian

F♯m Em F♯m G A Em F♯m

G Em F♯m G A Em F♯m

G Em CMaj7 C6 Bm7 Em CMaj7 C6

To Coda ♫

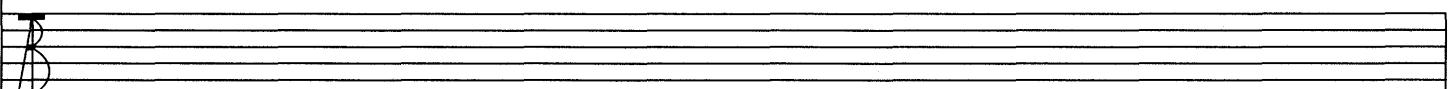
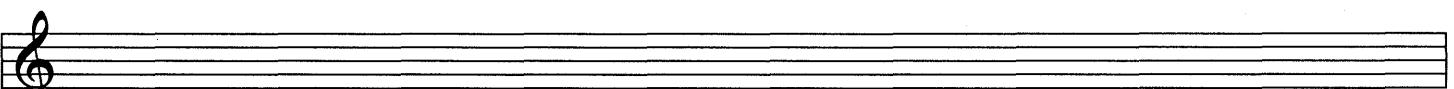
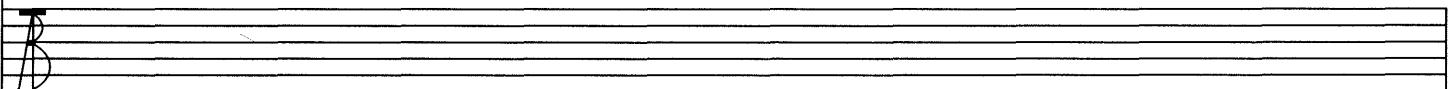
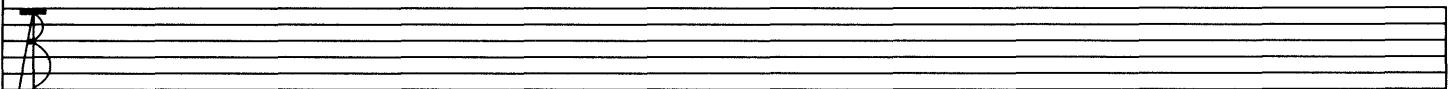
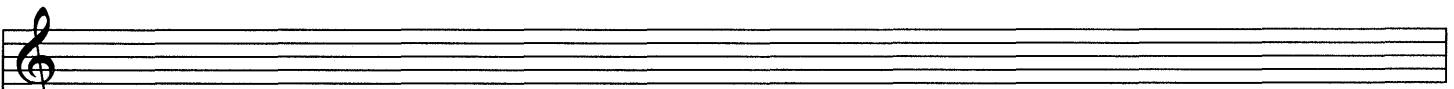
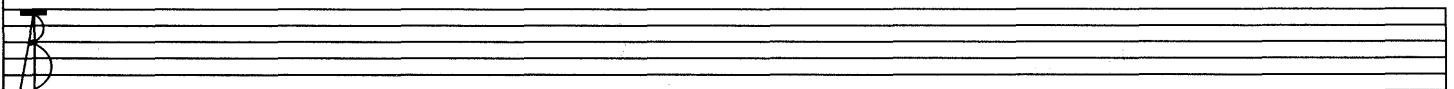
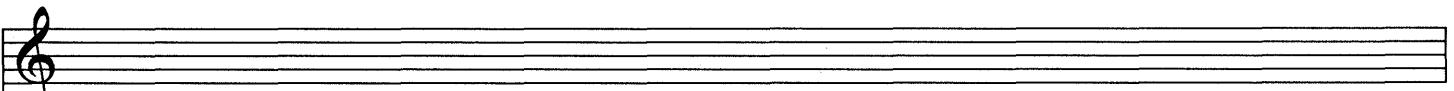
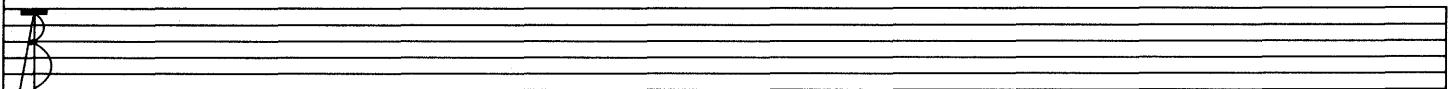
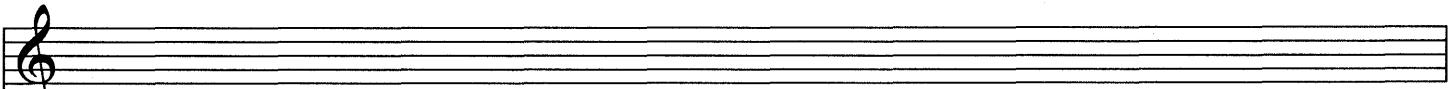
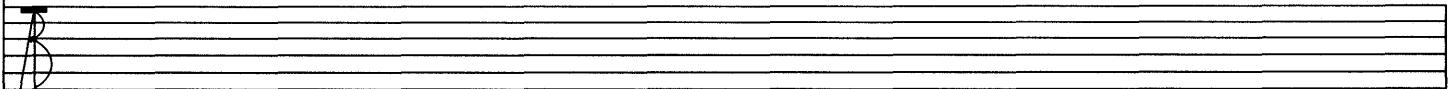
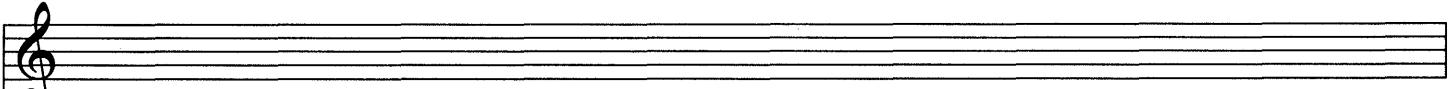
Bm7 Em CMaj7 C6 Bm7 Em Am Em/A

Am Am F#m G#m F#m

B G#m Aadd9 G#m Aadd9 Bsus4/A

Aadd9 E/A F#m11/A E B A B D.S. al Coda

Am





# Mel Bay's Best-Selling Contemporary Celtic/Ragtime & Traditional Fingerpicking Products

101 Fingerstyle Guitar Accompaniment Patterns (96224BCD) — book/CD set  
2000 Fingerpicking (98370BCD) — book/3-CD set  
An Open Tunings Christmas for Guitar (99251BCD) — book/CD set  
Celtic Back-Up for All Instrumentalists (97205BCD) — book/CD set  
Celtic Encyclopedia/Fingerstyle Guitar Edition (96985) — book  
The Classic Rags of Scott Joplin (95268BCD) — book/CD set  
Complete Celtic Fingerstyle Guitar Book (95217BCD) — book/CD set  
Complete Fingerstyle Guitar Book (94561BCD) — book/2-CD set  
Complete Fingerstyle Guitar Method (98722) — book  
Cowboy Songs for Acoustic Guitar (97250BCD) — book/CD set

DADGAD Tuning (95686BCD) — book/CD set  
Deluxe Anthology of O'Carolan Music for Fingerstyle Guitar (Grossman Guitar Workshop) (95266BCD) — book/CD  
Easiest Fingerpicking Guitar Book (94423) — book  
Fingerpicking Scales Book (98651BCD) — book/CD set  
Fingerstyle Pattern Picking/150 Patterns (96936BCD) — book/CD set  
Great Fingerpicking Tunes (98654BCD) — book/CD set  
Guitar Classics in Tab Book (96845BCD) — book/CD set  
Guitar Solos in Open & Altered Tunings (96326BCD) — book/CD set  
Irish & Scottish Airs & Ballads for Acoustic Guitar (95739BCD) — book/CD set  
You Can Teach Yourself® Fingerpicking Guitar (96498) — book/CD set, cassette, & CD

**MEL BAY PUBLICATIONS, INC., #4 Industrial Dr., Pacific, MO 63069**  
**Visit us on the World Wide Web for: Complete product listing, Monthly Hot List**  
**New Releases, Free on-line Guitar Sessions and Creative Keyboard Webzines**  
**and Music Freebies at [www.melbay.com](http://www.melbay.com) • email us at [email@melbay.com](mailto:email@melbay.com)**  
**Toll Free 1-800-8-MEL BAY (1-800-863-5229) • Fax (636) 257-5062**

*All Mel Bay products available from your favorite Music Retailer*

