



# WEDDING *Classics*

*20*

BEAUTIFUL PIECES INCLUDING

AVE MARIA, BRIDAL CHORUS, CANON IN D, PANIS ANGELICUS,  
SHEEP MAY SAFELY GRAZE, AND WEDDING MARCH

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CITY MUSIC

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# WEDDING

## *Classics*

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# Air on the G String

By Johann Sebastian Bach

**A**

Very Slowly

TABULATURE FOR SECTION A:

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

TABULATURE FOR SECTION A (CONTINUED):

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

TABULATURE FOR SECTION A (CONTINUED):

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

TABULATURE FOR SECTION B:

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

TABULATURE FOR SECTION B (CONTINUED):

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

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

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

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

1 0 3 6 5 1 | 0 3 1 2 0 3 0 1 0 3  
-0 2 0 0 5 3 2 2 | -0 0 0 3 3 2 3 3 1

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

# Ave Maria

By Franz Schubert

Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

Intro

Very Slowly

G

12/8

pp

T A B

G7

C/G

Cm(addb5)/G

G

Ave Ma - ri - a

Verse

G

Em6

G/D

D7

1. A ve Ma - ri - a

2. A ve Ma - ri - a

Ave Ma - ri - a

D7

a!

a!

Ave Ma - ri - a

D7

G

na, Ma - ri - a gra - ti - a  
i. O - ra pro no - bis pec - ca -

F#7sus4 F#7 D#7

ple - na, Ma - ri - a gra - ti - a ple -  
to - ri - bus, o - ra, o - ra pro no -

Em

na. A - ve, il - ve! Do - mi -  
bis. O - ra, ra pro no -

D/A A7 D

nus, do - mi - nus - te com, Be - ne -  
bis pec - ca - to - ri - bus. None



G Em6 G/D D7

A  
ve Ma - ri

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

G G7

al

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

C/G Cm(addb5)/G G

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

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

# Be Thou With Me (Bist Du Bei Mir)

By Johann Sebastian Bach

## Verse

Slowly

Sheet music for the first verse of "Be Thou With Me". The vocal part starts with a melodic line in E major, followed by a harmonic progression: C#m7, F#m/A, B, B/A, E/G#, F#m, A/E, B7, E. The lyrics are: "1., 2. Bist du bei mir, geh' ich mit Freude den". Below the vocal line is a guitar tablature with standard notation (T, A, B) and tablature (0, 1, 2, 3, 4).

Sheet music for the second verse of "Be Thou With Me". The vocal part starts with a melodic line in E major, followed by a harmonic progression: E#m7b5, B/F#, E/G#, F#/A#, F#, B, E, F#. The lyrics are: "zum Sterben und zu meiner Ruh', zum Sierben und zu meiner". Below the vocal line is a guitar tablature with standard notation (T, A, B) and tablature (0, 1, 2, 3, 4).

Sheet music for the third verse of "Be Thou With Me". The vocal part starts with a melodic line in E major, followed by a harmonic progression: B, B, B/A, E/G#, E7, A, C#7/G#, F#m. The lyrics are: "Ruh', Ruh', 3. Bist du bei mir, geh' ich mit". The section ends with a half-cadence (CII). Below the vocal line is a guitar tablature with standard notation (T, A, B) and tablature (0, 1, 2, 3, 4).

B B $\sharp$ <sup>o</sup> C $\sharp$ m A $\sharp$ m7b5 E/B A/C $\sharp$  B/D $\sharp$  B

Freu - den zum Ster - ben und zu mei - ner Ruh', zum

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

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

E A B E Bridge C $\sharp$ m F $\sharp$

Ster - ben und zu mei - ner Ruh', Ach, wie ver - gnügt

CIV CII

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

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

B/D $\sharp$  G $\sharp$ m F $\sharp$  G $\sharp$ 7 C $\sharp$ m/G $\sharp$

wär' so mein En - de, es drück - ten dei - ne schö - nen

CIV

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

6 4 2 3 4 0 4 3 0 3 4 4 4 4 4

A G $\sharp$ /B $\sharp$  C $\sharp$ m C $\sharp$ m/E G $\sharp$  C $\sharp$ m C $\sharp$ m/B F $\sharp$ /A $\sharp$  F $\sharp$ 7

Hän - de mir die ge-treu - en Au - gen - zu, Ach, wei ver -

CII

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

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

B      B/A      E/G#      F#m      A/E      B7      E      E#m7b5

gnügt      wär' so mein En - de, es drück - ten

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

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

B/F#      E/G#      F#7/A# F#      B      E      F#      B      B/A

dei - ne schö - nen Hän - de mir die ge-tre - en Au - gen - zu.

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

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

**Outro**

E/G#      E7      A      C#7/G#      F#m      B      B#°      C#m      A#m7b5

Bist du bei mir, geh' ich mit Freu - den zum Ster - ben

$\frac{1}{2}$ CII      CII

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

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

E/B      A/C#      B/D#      B      E      A      B      E

und zu mei - ner Ruh', zum Ster - ben und zu mei - ner Ruh'.

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

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

# Canon in D

By Johann Pachelbel

Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

Moderato

TABLATURE (Strings T, A, B):

0	2	3	2	0	
A	0	2	2	2	
B	0	2	4	4	

TABLATURE (Strings T, A, B):

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

TABLATURE (Strings T, A, B):

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

TABLATURE (Strings T, A, B):

3	0				
0	4	0	4	2	
2					

$\frac{1}{2}\text{CII}$

b

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

$\frac{1}{2}\text{CII}$

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

$\frac{2}{3}\text{CII}$

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

$\frac{1}{2}\text{CII}$

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

CII.....

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

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

$\frac{1}{2}\text{CII}.....$

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

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

$\frac{1}{2}\text{CII}.....$

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

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

$\frac{1}{2}\text{CII}.....$

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

A page of sheet music for guitar, featuring a treble clef and a key signature of one sharp. The music consists of four staves. The top two staves show standard musical notation with eighth-note patterns. The bottom two staves provide tablature, showing the fingerings and string numbers for each note. Measure 16 starts with a 4/4 time signature. Measures 17 and 18 begin with a common time signature. Measure 19 starts with a 3/4 time signature. The tablature shows the following fingerings: measure 16 (4th string: 0, 2, 0; 3rd string: 4, 2, 4; 2nd string: 0, 2, 4; 1st string: 5); measure 17 (4th string: 0, 2, 0; 3rd string: 4, 2, 4; 2nd string: 0, 2, 4; 1st string: 5); measure 18 (4th string: 0, 2, 0; 3rd string: 4, 2, 4; 2nd string: 0, 2, 4; 1st string: 5); measure 19 (4th string: 0, 2, 0; 3rd string: 4, 2, 4; 2nd string: 0, 2, 4; 1st string: 5). The music concludes with a final section labeled '1/2CII' over both staves.

$\frac{1}{2}\text{CII}$ .....

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

0 0 0 4 2 0 5

5 0 0 7 6 0 7 6 5

$\frac{1}{2}\text{CVII}$

$\frac{2}{3}\text{CII}$ .....

$\frac{1}{2}\text{CII}$ .....

10 7 2 3 2 2 3 4 0 0 2 4 0 2 4 2 4 0 2 4 4 4 2 0 4 3 0 6 0 2

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

$\frac{1}{2}\text{CII}$

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

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

CII.....

$\frac{2}{3}\text{CII}$ .....

$\frac{2}{3}\text{CII}$ .....

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

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

1/2 CV..... CII.....

Guitar tablature for measures 1-6:

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

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

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

1/2 CV.....

Guitar tablature for measures 7-12:

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

3	2	2	3	2	2
4	4	4	4	2	2
2	4	4	4	2	2

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

CII.....

Guitar tablature for measures 13-18:

3	3	2	2	2	2
4	4	4	4	2	2
2	4	4	4	2	2

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

1/2 CH.....

Guitar tablature for measures 19-24:

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

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

CII

CV.....

CV.....

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII.....

$\frac{1}{2}$ CIII.....

$\frac{1}{2}$ CII

CII.....

$\frac{1}{2}$ CII

$\frac{1}{2}$ CIII.....

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII.....

# Because

Words by Edward Teschemacher  
Music by Guy D'Hardelot

**Verse**  
**Slowly**

1. Be - cause you come to me with naught save love, and cause God made thee mine, I'll cher - ish CIV.

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

hold light my hand and lift mine eyes above, a wi - der world of hope and joy I and dark-ness thru all time to be, and pray His love may make our love di -

CII ..... , 2/3 CII .....

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

see, vine, be - cause you come to me, be - cause you speak to me.

To Coda ⊕ Interlude

G#m

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

F#m              B7              Bridge              A

Chorus: Be - cause you speak to me in ac-cent-s sweet, I

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

The musical score consists of three staves. The top staff shows a vocal line in F#7, Bm, and G#7 chords, with lyrics: "find the ros-es wak-ing 'round my feet." and "And I am led through tears and joy to". The middle staff shows another vocal line in the same chords, with lyrics: "CII." and "CIV.". The bottom staff is a guitar/banjo part, showing a continuous line of chords and fingerings: 2, 3, 2, 5, 2, 3, 2, 5, 2; 2, 4, 3, 4, 4, 4, 3, 2, 4; 5, 4, 8, 4, 5, 4, 4, 7.

C<sup>#</sup>m                    C+                    F<sup>#</sup>m/A                    F<sup>#</sup>m                    B7  
 thee. \_\_\_\_\_ be - cause \_\_\_\_\_ you speak to me.  
 CIV. .... CII ....

# Bridal Chorus

Music by Richard Wagner

Drop D Tuning:

① = E    ④ = D  
② = B    ⑤ = A  
③ = G    ⑥ = D

**A**

Moderately

Sheet music and tablature for section A of the Bridal Chorus. The music is in 2/4 time with a key signature of one sharp. The tablature shows the guitar strings with fingerings: T (Treble) and A (A) on the top two strings, and B (B) on the bottom string.

Continuation of the music for section A. The tablature shows the guitar strings with fingerings: T (Treble) and A (A) on the top two strings, and B (B) on the bottom string.

Continuation of the music for section A, including a CII chord. The tablature shows the guitar strings with fingerings: T (Treble) and A (A) on the top two strings, and B (B) on the bottom string.

Sheet music and tablature for section B of the Bridal Chorus. The music is in 2/4 time with a key signature of one sharp. The tablature shows the guitar strings with fingerings: T (Treble) and A (A) on the top two strings, and B (B) on the bottom string.

CIV.....

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

1/2 CIV..... CIV 1/2 CII

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

1/2 CII ..... CII ..... CIV ..... 1/3 CII .....

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

**C**

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

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

CII.....

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

# Doxology

Traditional

Drop D Tuning:

- (1) = E    (4) = D  
(2) = B    (5) = A  
(3) = G    (6) = D

Verse

Moderately

1. Praise God from whom all blessings flow. Praise Him, all creatures  
2/3 CII

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

here be - low, Praise Him a - bove, ye heav'n - ly host, Praise  
2/3 CII

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

Fa - ther, Son and Ho - ly Ghost.. 2. Praise  
1/2 CII

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

## Verse

G A7 D

God from whom all blessings flow.

Praise

3 2 0 0 2 0 5 0

2 3 2 0 2 2

A Em D A Bm7

Him, all creatures here below.

Praise  
CII-----

2 2 0

2 2 2 3 2 2 0 2

3 2, 2 0 2

0, 2 2 2 2 3 2

A/C# D A/C# D/F# G A D

Him above, ye heav'n ly host.

Praise  
1/2 CII-----

0 2 0

2 0 2 2 3 0

0 2

3 2, 2 4 2 2 2

5

4 4, 5 2 2 2 0

Em D/A A7 G/D D

Fa - ther, Son and Ho - ly Ghost.

D

2 3 0 0

0 2 3 2 0

3 2, 0 2 0

3 5 4 5 5 4 5 3 2

# Du Ring an Meinem Finger

By Robert Schumann

Verse

Moderately

Sheet music for the first verse of "Du Ring an Meinem Finger". The vocal part starts with a C major chord, followed by Am, F, and C. The lyrics are: "1. Du Ring an mei - nem Fin ger, mein \_\_". The guitar tablature below shows the chords T (C), A (Am), and B (F) with corresponding fingerings: 0, 0, 3; 1, 0, 2; 2, 2. The vocal part continues with G/B, G7/B, G, C, and Am. The lyrics are: "gol - de - nes Rin - ge - lein, ich \_\_ drük - ke dich fromm an die". The guitar tablature shows chords 0, 1, 2, 3; 0, 2; 1, 0, 0, 0; 0, 0, 3; 1, 2, 0.

Sheet music for the second part of "Du Ring an Meinem Finger". The vocal part starts with Am, G/B, G7/B, G, C, and Am. The lyrics are: "gol - de - nes Rin - ge - lein, ich \_\_ drük - ke dich fromm an die". The guitar tablature shows chords 0, 1, 2, 3; 0, 2; 1, 0, 0, 0; 0, 0, 3; 1, 2, 0. The vocal part continues with F, C, Am, G/D, Dsus4, and G. The lyrics are: "Lip - pen, dich \_\_ fromm an die Lip - pen, an das Her - - ze mein. Ich". The guitar tablature shows chords 2, 3, 0, 1, 0, 1, 3; 0, 1, 0, 2, 3, 3, 7, 5; 3, 2, 3, 0, 0, 3.

Sheet music for the final part of "Du Ring an Meinem Finger". The vocal part starts with F, C, Am, G/D, Dsus4, and G. The lyrics are: "Lip - pen, dich \_\_ fromm an die Lip - pen, an das Her - - ze mein. Ich". The guitar tablature shows chords 2, 3, 0, 1, 0, 1, 3; 0, 1, 0, 2, 3, 3, 7, 5; 3, 2, 3, 0, 0, 3. The vocal part ends with a G major chord.

G/F C/E Dm7 Dm7/G C G/F C/E

hatt' ihn aus - ge - träu - met, der Kind - heit fried - lich

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

B♭/D C/E F C/E F/A C/G

schön - en Traum, ich fund all ein mich, ver - lo - ren im

CI.....

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

Dm/F C/G G Verse C Am

ö - den un - end - lich - en Raum. 2. Du Ring an mei - nem

gloss.

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

F C Am G/B G7/B G

Fin - ger, da hast du mich erst be - lehrt, hast

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

C Am F C Am G/D  
 meinem Blick erschlos - sen des Le - bens un - en - li - chen.  
 0 1 3 0 0 2 2 | 2 0 1 0 1 3 0 1 2 3 7 5  
 3 0 0 1 3 3 0

Dsus4 G A Dm B Em C  
 tie - fen Wert. Ich will ihm die - nem, ihm le - ben, ihm  
 CV..... CVII..... CVIII.....  
 3 2 3 0 0 5 5 | 0 7 6 5 7 7 5 7 0 8  
 0 2 3 0 0 5 5 | 0 7 6 5 7 7 5 7 0 10 9  
 3

A D D7 G C  
 an - ge - hö - ren ganz, hin sel - ber mich ge - ben und  
 CVIII..... CVIII.....  
 8 9 8 9 10 9 10 | 10 7 7 7 8 7 8 7 0 8 8  
 9 8 9 10 9 10 | 0 7 9 0 8 7 8 7 0 8 8  
 8

Am B Em Dm C G7/B G  
 fin - den ver - klärt mich, und fin - den ver - klärt mich in sei - nem Glanz. 3. Du  
 CVIII.....  
 10 8 8 7 0 7 7 | 0 7 10 8 6 6 0 3 1 3 1 3  
 9 8 9 10 9 10 | 7 9 7 0 8 7 8 7 0 8 8  
 0 7 3 2 3 0

**Verse**

C Am F C Am G/B

Ring an mein - nem Fin - ger, mein - gol - de - nes Ring - ge -

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

G7/B G C F/A Dm/F Am7 G/B

lein, ich drük - ke dich fromm an die Lip - pen, dich

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

C A7 D7 C Outro

C F/C G

fromm an die Lip - pen, an das Her - ze mein.  
CIII

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

C F/C G D7/F# G C

C

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

# I Love You Truly

Words and Music by Carrie Jacobs-Bond

Drop D Tuning:

- (1) = E      (4) = D
- (2) = B      (5) = A
- (3) = G      (6) = D

Verse

Moderately

D    A7sus4                          A7                          Em6                          A7

1. I love you truly, to truly feel your kind.  
2. Ah! love, 'tis some thing to truly feel your kind.

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

D                                  A7sus4                          A7

dear hand, Life Ah! with yes, its 'tis soft some - row, thing by

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

Em6                          A7                          D                          F#7/A#

life your with side its to stand. fades Gone in is to the

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

Bm Bm/D E<sup>#</sup>7

dreams when I feel you are near.  
sor row, gone doubt and fear.

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

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

The sheet music consists of three staves. The top staff shows lyrics: "For I love you me tru ly, tru ly". The middle staff shows a bass line with eighth-note patterns. The bottom staff shows a guitar tab with a six-string neck and a six-line staff below it. Chords are indicated above the staff: D, A, and A7.

# Jesu, Joy of Man's Desiring

By Johann Sebastian Bach

Andante Con Moto  $\text{♩} = 66$

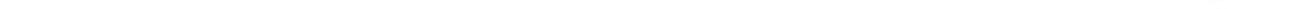
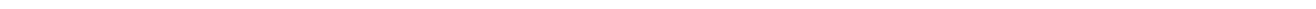
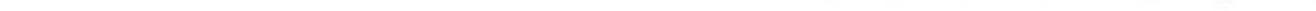
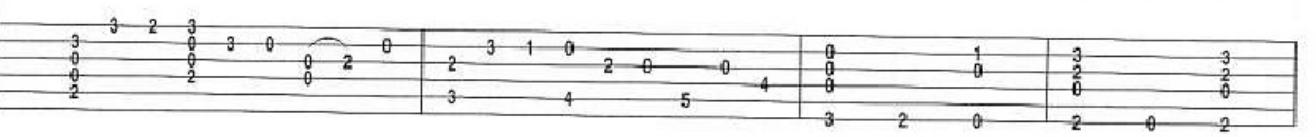
Musical notation for guitar in common time (indicated by '8'). The key signature has one sharp (F#). The first measure starts with a bass note followed by six eighth-note pairs. The second measure begins with a bass note and continues with eighth-note pairs. The third measure starts with a bass note and concludes with a fermata over the last note. Below the staff is a dynamic marking 'mf'. The guitar tab below shows the strings T, A, and B. Fingerings are indicated above the strings: 0, 2, 0, 3, 1, 1, 0, 3; 3, 3, 2, 3, 3, 0, 0, 2, 0; 1, 3, 0, 3, 1, 0, 2, 0.

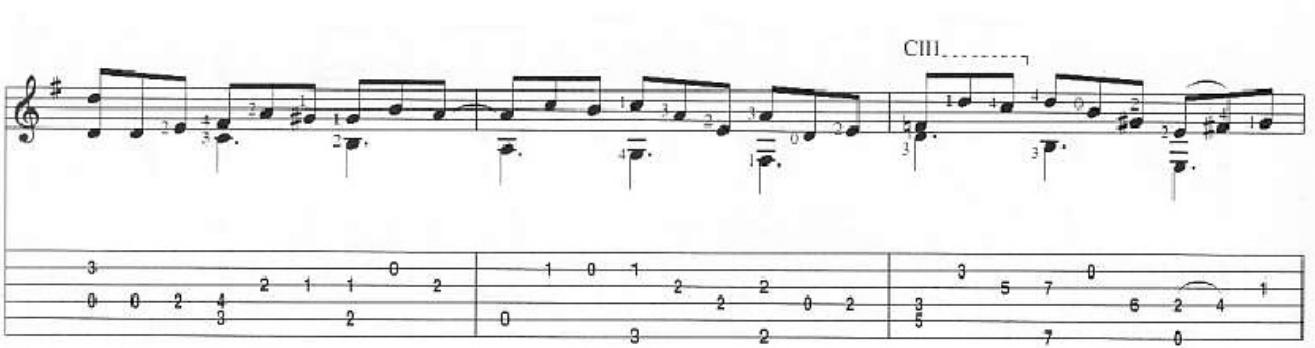
Musical notation for guitar in common time (indicated by '8'). The key signature has one sharp (F#). The first measure starts with a bass note followed by six eighth-note pairs. The second measure begins with a bass note and continues with eighth-note pairs. The third measure starts with a bass note and concludes with a fermata over the last note. The guitar tab below shows the strings T, A, and B. Fingerings are indicated above the strings: 0, 2, 1, 0, 2, 0, 0, 0, 2, 0, 3, 1, 1, 0, 3; 3, 3, 2, 3, 3, 0, 0, 2, 0.

CIII.....

Musical notation for guitar in common time (indicated by '8'). The key signature has one sharp (F#). The first measure starts with a bass note followed by six eighth-note pairs. The second measure begins with a bass note and continues with eighth-note pairs. The third measure starts with a bass note and concludes with a fermata over the last note. The guitar tab below shows the strings T, A, and B. Fingerings are indicated above the strings: 2, 3, 1, 0, 2, 0, 0, 4, 5, 4, 3, 3, 0, 3; 3, 3, 2, 3, 3, 0, 0, 2.

Musical notation for guitar in common time (indicated by '8'). The key signature has one sharp (F#). The first measure starts with a bass note followed by six eighth-note pairs. The second measure begins with a bass note and continues with eighth-note pairs. The third measure starts with a bass note and concludes with a fermata over the last note. The guitar tab below shows the strings T, A, and B. Fingerings are indicated above the strings: 1, 0, 0, 0, 1, 0, 1, 2, 0, 2, 0, 0, 0, 1, 0, 2, 0, 0, 0, 1.





Musical score and tablature for guitar, measures 1-4. The score shows a treble clef, a key signature of one sharp, and common time. The tablature below shows the six strings of the guitar with fingerings indicated above the strings.

Measure 1: 1 0 1 0 3 3 | 1 0 0 5 4 5 0

Measure 2: 2 3 0 3 5 2 | 0 1 2 2 1

Measure 3: 0 3 5 2 | 0 1 2 2 1

Musical score and tablature for guitar, measures 5-8. The score shows a treble clef, a key signature of one sharp, and common time. The tablature below shows the six strings of the guitar with fingerings indicated above the strings. Measure 6 includes circled numbers ① and ②.

Measure 4: 1 0 5 3 | 0 1 3 0 8 6 8 6 5

Measure 5: 2 1 0 2 | 3 0 7 0

Measure 6: 0 7 8 6 0 1 3 0 1 | ① ②

Measure 7: 0 0 2 | 3 0 7 0

Musical score and tablature for guitar, measures 9-12. The score shows a treble clef, a key signature of one sharp, and common time. The tablature below shows the six strings of the guitar with fingerings indicated above the strings. Measure 10 includes a 'CL' (coda) instruction.

Measure 8: 0 3 1 3 1 0 2 3 | 2 1 4 1 2 0 2 3

Measure 9: 3 0 3 1 3 1 0 2 3 | 2 1 4 1 2 0 2 3

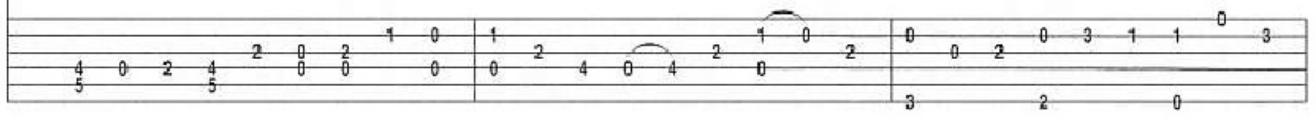
Measure 10: CL 2 3 0 3 2 3 3 0 2 0 | 2 3 0 3 2 3 3 0 2 0

Musical score and tablature for guitar, measures 13-16. The score shows a treble clef, a key signature of one sharp, and common time. The tablature below shows the six strings of the guitar with fingerings indicated above the strings.

Measure 11: 0 0 2 0 3 1 1 0 3 | 3 3 2 3 3 0 2 0

Measure 12: 2 0 3 1 1 0 3 | 2 0 3 0 2 0

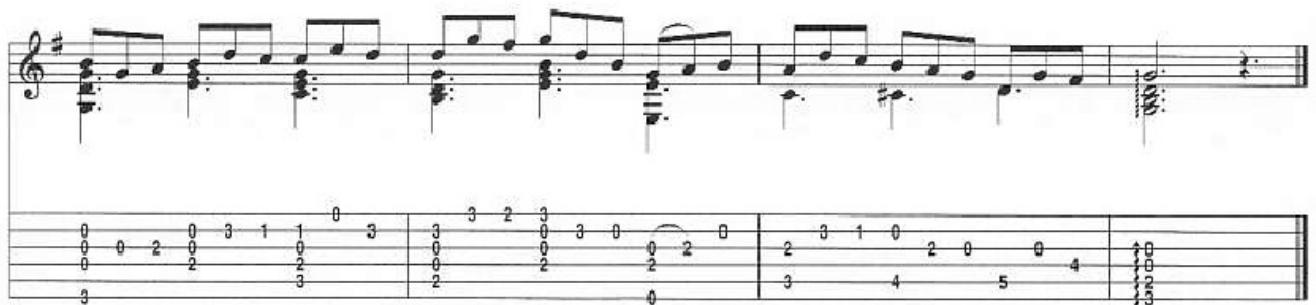
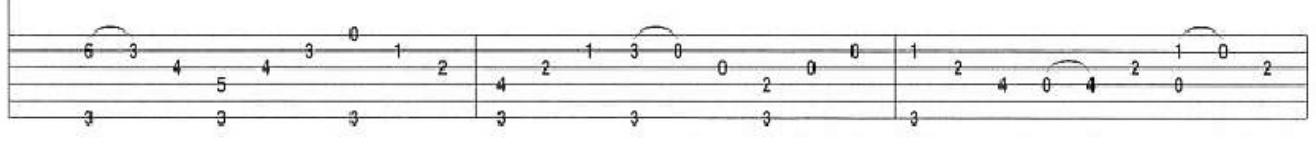
Measure 13: 0 2 0 3 1 1 0 3 | 0 2 3 0 2 0



CIII.....



CIII.....



# Oh, Promise Me

Words by Clement Scott  
Music by Reginald de Koven

Verse  
Slowly

Sheet music for the first verse of "Oh, Promise Me". The key signature is F# major (one sharp). The tempo is marked "Slowly". The vocal line starts with a D chord, followed by Em and Gm chords. The lyrics are: "Oh, promise me that some-day you and I will take our love to-gether to some CIII...". The guitar tablature below shows the chords D, Em, and Gm, with corresponding fingerings: 2, 2, 2, 2; 3 2 0; 2 3 2 0 2 3; 5 0 0 2 3 3 3 3.

Sheet music for the second verse of "Oh, Promise Me". The key signature changes to A major (no sharps or flats). The vocal line starts with a D chord, followed by A and Em chords. The lyrics are: "sky where we can be a - lone, and faith re - new, and CIII...". The guitar tablature below shows the chords D, A, and Em, with corresponding fingerings: 3 2 3 2 0; 3 3 3 3 7 0 0 2 3; 0 0 0 0 0 0 0 3.

Sheet music for the third verse of "Oh, Promise Me". The key signature changes to G major (one sharp). The vocal line starts with a G chord, followed by Em, F#, A7, D, and Bm/D chords. The lyrics are: "find the hol - lows where these flow - ers grew, Those first sweet vi - o - lets of CIII... CII...". The guitar tablature below shows the chords G, Em, F#, A7, D, and Bm/D, with corresponding fingerings: 3 3 3 3 0; 3 3 0 2 3 2 3 5 5 5 7 5 7 7 2 2 2 2.

F#m A G Em F#

car - - - ly spring, which come in whis - pers, thrill us both, and sing O  
CII----- CIII----- CII-----

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

G Bm/F# Em A+ D

love un - speak - a - ble that is to be: Oh, prom - ise me! Oh, prom - ise  
CII----- CIII----- CII-----

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

D Bm7 Em7 A Verse D

me! 2. Oh, prom - ise me that you will take my  
CII----- CIII----- CII-----

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

Em Gm D A

hand, the most un - wor - thy in this lone - ly land, and  
CII-----

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

**Em**  
  
**G**  
**Em**  
  
**F#**  
**A7**  
**D**  
**Bm/D**  
**F#m**  
**A**  
  
**G**  
**Em**  
**F#**  
**G**  
  
**Bm/F#**  
**Em**  
**A+**  
**D**  
**A7**  
**D**  
**G**  
**D**

# O Perfect Love

**Words by Dorothy Frances Gurney  
Music by Joseph Barnby**

Verse

#### Moderately

A E/G#

1. O per - fect love, all  
 2. O per - fect life, be  
 3. Grant them the joy which

*mf*

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

A C#7 F#m B7 E

kneel in prayer be - forc Thy throne,  
char i ty and stead fast faith,  
peace which calms all earth ly stife.

CII.....

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

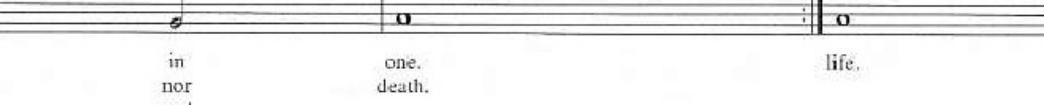
0 4 | 2 2 2 | 0 2 2 2 0 2 1

Dsus#<sup>4</sup> D E7 F#7 D

end - ing, whom Thou for ev - er - more dost  
 dur - ance, with child like trust that fears no  
 mor - row that dawns up on e - ter - nal

CII - - -

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

D6/E                    E7                    | 1., 2.                    | 3.  
 join                    in                    one.                    life.  
 pain                    nor                    death.  
 love                    and  


# Ode to Joy

Words by Henry van Dyke  
Music by Ludwig van Beethoven

Drop D Tuning:

(1)=E (4)=D

(2)=B (5)=A

(3)=G (6)=D

Moderato

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

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

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

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

Musical score for guitar (Treble clef) with tablature below. Measures 1-8.

Musical score for guitar (Treble clef) with tablature below. Measures 9-16.

Musical score for guitar (Treble clef) with tablature below. Measures 17-24.

Musical score for guitar (Treble clef) with tablature below. Measures 25-32.

Musical score for guitar (Treble clef) with tablature below. Measures 33-40.

Musical score for guitar (Treble clef) with tablature below. Measures 41-48. Key changes are indicated: 1/2CII at measure 41, 1/2CIV at measure 42, and 1/2CVII at measure 43.

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

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

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

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

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

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

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

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

Music for guitar (two staves). Treble clef, one sharp, common time.

Guitar neck (bottom staff):

3	3	0	2		
4	4	0	2		
0					

Music for guitar (bottom staff):

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

Music for guitar (two staves). Treble clef, one sharp, common time.

Guitar neck (bottom staff):

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

Music for guitar (two staves). Treble clef, one sharp, common time.

Guitar neck (bottom staff):

2	2	3	5		
0	0	0	0		

Measure 10 starts with a half note CII followed by eighth notes.

Music for guitar (two staves). Treble clef, one sharp, common time.

Guitar neck (bottom staff):

2	2	10			
0	0				

Measure 11 starts with a half note CII followed by eighth notes.

Measure 12 starts with a half note CVII followed by eighth notes.

# Panis Angelicus (O Lord Most Holy)

By Cesar Franck

Drop D Tuning:

- ① = E
- ④ = D
- ② = B
- ⑤ = A
- ③ = G
- ⑥ = D

Intro

Slowly

mp

D      D+      Bm/D      B/D♯      Em      E9

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

D/A      Em6      D/A      A7      D/A      A

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

D/A      A7      D/A      Amus4      A7      F#7/A#      Bm7/CII

3 2 0 2 3 2 | 0 3 0 5 7 3 | 2 2 2 3 2 | 2 5 2 |  
0 0 0 0 | 0 0 0 1 1 2 | 1 1 2 | 2 5 2 |  
0 | 0 |

Em7/G      Em      D/A      A7      D

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

## Verse

D A7 D A7

1. Pa - nis an - ge - li-eus fit pa - nis

D G/D D/F# G/D Em D

ho - mi-num, Dat pa - nis coe - li - cus fi -

A7 D/A A7 D A7

gu - ris ter - mi - num O res mi -

D F#m C#7 D#7

ra - bi - lis man du - cat Do - mi - num,

1/2 CII -

E9                    E7/B                    A                    E7

Pau - per.        pau - per.        ser - vus et hu - mi -

CII ..... 1/2 CII .....

Fretboard fingerings for guitar:

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

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

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

C#7/E#                    F#m                    G°                    Bm

lis.        pau - per.        pau - per.

1/2 CII .....

Fretboard fingerings for guitar:

2	4	3	3	4	3
3	3	3	3	3	3
4					

2	2	2	2	2	4
4	2	2	2	2	4
4					

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

E                    D                    E                    A                    E                    D                    E7/D

ser - vus et hu - mi - lis.        1/2 CII .....

Fretboard fingerings for guitar:

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

5	2	2	2	2	0	5
0	0	0	0	0	5	
0						

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

A/C#                    E7/D                    A                    A7  
CVII .....

A                    E7                    C#7  
CIV .....

Dm6/F                    A7

CII

Fretboard fingerings for guitar:

5	7	9	4	5	7	9	10	9	7
4	0	0	0	7	0	0	7	0	7
4									

5	4	6	4	4	5	4	3	2	
4	3	4	4	4	5	3	2	2	
4									

Verse

D A7 D A7

2. Pa-nis an-ge-li-cus fit pa-nis

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

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

D G/D D/F# G/D Em D

ho-minum, Dat pa-nis coc-li-cus fi-

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

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

A7 D/A A7 G/A D/A

gu-ris ter-mi-num, O res mi-

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

0 0 0 0 0 4 | 0 0 0 0 0 0 | 0 0 0 0 0 0

A7 G/A A7 G/A A7 G/A

ra-bi-lis man-du-cat Do-mi-num,

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

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

A/G D/A A7 D A7sus4 A7

D B/A Em/G B/D# Em

A7 D A7sus4 A7 D G/B

Gm/Bb A7 D Em/G A7 D 1/2 CII 1/2 CVII

# Prelude No. 1

from Well-Tempered Clavier

By Johann Sebastian Bach

Slowly

1/2 CII.....

Treble staff: 1/2 time, key of C major (two sharps). Bass staff: Fingerings A, B; dynamic mp.

CII.....



Treble staff: Common time, key of C major (two sharps). Bass staff: Fingerings A, B.

CIV.....



Treble staff: Common time, key of C major (two sharps). Bass staff: Fingerings A, B.

CII.....



Treble staff: Common time, key of C major (two sharps). Bass staff: Fingerings A, B.

CII.....



Treble staff: Common time, key of C major (two sharps). Bass staff: Fingerings A, B.

CII.....

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

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

1/2 CIII.....

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

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

1/2 CII.....

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

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

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

Sheet music for guitar in G major (two sharps). The first four measures show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. The tablature below shows the strings and frets for each measure.

Measure 1: 0 2 3 0 2 3 0 2 3 0  
Measure 2: 0 2 3 0 2 3 0 2 3 0  
Measure 3: 1 0 2 0 2 2 0 2 2 0  
Measure 4: 1 0 2 0 2 2 0 2 2 0

1/2 CII ..

Sheet music for guitar in G major (two sharps). Measures 5-8 continue the rhythmic pattern. The tablature shows the strings and frets for each measure.

Measure 5: 0 4 2 3 2 3 2 3 2  
Measure 6: 0 4 2 3 2 3 2 3 2  
Measure 7: 0 2 3 3 2 3 3 2 3  
Measure 8: 0 2 3 3 2 3 3 2 3

Sheet music for guitar in G major (two sharps). Measures 9-12 continue the rhythmic pattern. The tablature shows the strings and frets for each measure.

Measure 9: 0 2 2 3 2 2 3  
Measure 10: 0 2 2 3 2 2 3  
Measure 11: 0 3 4 3 4 3 4  
Measure 12: 0 3 4 3 4 3 4

Sheet music for guitar in G major (two sharps). Measures 13-16 continue the rhythmic pattern. The tablature shows the strings and frets for each measure.

Measure 13: 0 4 2 3 2 3 5  
Measure 14: 0 4 2 3 2 3 5  
Measure 15: 0 2 3 3 2 3 3  
Measure 16: 0 2 3 3 2 3 3

Sheet music for guitar in G major (two sharps). Measures 17-20 continue the rhythmic pattern. The tablature shows the strings and frets for each measure.

Measure 17: 0 2 2 3 2 2 3  
Measure 18: 0 2 2 3 2 2 3  
Measure 19: 0 0 2 1 2 1 2  
Measure 20: 0 0 2 1 2 1 2

1/3 CIII ..

Sheet music for guitar in G major (two sharps). Measures 21-24 continue the rhythmic pattern. The tablature shows the strings and frets for each measure.

Measure 21: 5 5 4 3 3 4 4 5 0 0 2 0  
Measure 22: 0 4 2 2 0 2 2 2 2 2  
Measure 23: 0 2 0 3 0 2 0 2 2 2  
Measure 24: 2 0 4 2 5 3 2

# Plaisir d'amour

By Jean Paul Martini

Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

Verse

Moderately

D      A      D      A      D      A  
Plai - sir      d'a -      mour      ne du - re qu'un - mo - ment:      cha .  
*mf*

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

G      A/G      D/F#      G      D/A      A7      D  
grin      d'a -      mour du - re tou - te la vi - e.  
CII -----      CII -----

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

A7      D      Bridge

D

Em/D

D

G

J'ai tout      quit - - - te pour l'in - gra - te Syl -

3 0 0 0 | 0 0 2 3 2 3 | 5 7 7 5 7 9 10 9 7  
5 5 | 0 0 2 3 2 3 | 0 0 7 0 5 0 0 10 9 7

D A7 D E/D A/C# Bm/D

vi - et el - le me quit - te prend - un  
 1/2 CII-----, 1/2 CVII-----

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

A E7 A G/A A Outro  
 au - trea - mant. 1/2 CV. 1/2 CIII. Plai - sur d'a -

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

D A7 D A G A/G

mour ne du re qu'un mo - ment: cha - grin d'a  
 CII-----

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

D/F# G D/A A7 D G D

mour du re tout - te la vi - e. 1/2 CII-----

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

# Romanza

Anonymous

A

Moderato

Sheet music for guitar part A. The music is in 3/4 time with a key signature of one sharp. The first measure shows a melodic line with grace notes and a dynamic marking of *mf*. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and continues with eighth-note chords. The fourth measure begins with a bass note and continues with eighth-note chords.

Continuation of sheet music for guitar part A. The first measure shows a melodic line with grace notes. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and continues with eighth-note chords. The fourth measure begins with a bass note and continues with eighth-note chords.

1/2 CV.....

Continuation of sheet music for guitar part A. The first measure shows a melodic line with grace notes. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and continues with eighth-note chords. The fourth measure begins with a bass note and continues with eighth-note chords.

CVII.....

Continuation of sheet music for guitar part A. The first measure shows a melodic line with grace notes. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and continues with eighth-note chords. The fourth measure begins with a bass note and continues with eighth-note chords.

To Coda ♦

Continuation of sheet music for guitar part A. The first measure shows a melodic line with grace notes. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure starts with a bass note and continues with eighth-note chords. The fourth measure begins with a bass note and continues with eighth-note chords.

1. [2.]

**B**

*pp*      *mf*

CII..... CVII.....

*CVII*

*1/2 CIX*..... *1/3 CV*.....

*1/3 CV*..... CII .....

*poco rit.*      *p*

1. [2.]

D.C. al Coda

**Coda**

# Sheep May Safely Graze

By Johann Sebastian Bach

Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

**A**

Slowly



Guitar tablature for part A, showing fingerings (e.g., 2, 4, 0) and string numbers (T, A, B) for each fret.

Musical notation for the continuation of guitar part A. The key signature changes to two sharps (G major). The music consists of two measures of sixteenth-note patterns.

Guitar tablature for the continuation of part A, showing fingerings and string numbers.

Musical notation for guitar part B. The key signature changes to three sharps (D major). The music consists of three measures of eighth-note chords.

$\frac{1}{2} \text{CII}$

**C**

# Wedding March

By Felix Mendelssohn

Majestically **A**

**C**

**ff**

T A B  
B A G D E C

**Am6** **B**  
**CVII**

T A B  
B A G D E C

**Em** **Dm/F**  
**C/G**

**G** **C**

**Am6** **B**  
**CVII**

T A B  
B A G D E C

**Em** **Dm/F**  
**C/G**

**G7** **I.** **C** **| 2.** **C**

T A B  
B A G D E C

**B**

C G/B G C

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

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

G/B G C F

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

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

Dm/F A D/F# G Am6 B CVII Em Dm/F Cl.....

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

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

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

C/G G C Am6 B CVII

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

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

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

Em Dm/F Cl..... C/G G7 1. C 2. C

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

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

# Rondeau

By Jean-Joseph Mouret

**S A**

Moderate March

Musical score for section S/A. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of "Moderate March". The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns followed by a repeat sign and two measures of sixteenth-note patterns. Fingerings are indicated below the bass staff.

E/G# A D To Coda  $\oplus$  1. E

Continuation of section S/A. The top staff starts with E/G# and A notes. The bottom staff starts with a bass note. The music continues with eighth-note patterns and a repeat sign. Fingerings are indicated below the bass staff.

2.

**B**

Section B. The top staff starts with E and A notes. The bottom staff starts with a bass note. The music consists of eighth-note patterns and a repeat sign. Fingerings are indicated below the bass staff.

E A E A

Continuation of section B. The top staff starts with E and A notes. The bottom staff starts with a bass note. The music consists of eighth-note patterns and a repeat sign. Fingerings are indicated below the bass staff.

D.S. al Coda

$\oplus$  Coda

Section D.S. al Coda. The top staff starts with D and E notes. The bottom staff starts with a bass note. The music consists of eighth-note patterns and a repeat sign. Fingerings are indicated below the bass staff.

Section Coda. The top staff starts with E and A notes. The bottom staff starts with a bass note. The music consists of eighth-note patterns and a repeat sign. Fingerings are indicated below the bass staff.