



# CHRISTOPHER PARKENING

— SOLO PIECES —



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AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# CHRISTOPHER PARKENING

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## — SOLO PIECES —

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# **DEDICATION**

*This folio is dedicated to my wonderful wife Theresa and my son Luke,  
who are so dear to my heart.*



# PREFACE



*Christopher Parkening - Solo Pieces* is part of a published series of new arrangements and transcriptions called “Virtuoso Music for the Guitar.” I have edited and fingered each piece, and most have been recorded for Angel/EMI Records just as they appear here. Each transcription has been kept as faithful to the original work as possible and is suitable for performance by the virtuoso guitarist.

—Christopher Parkening

# ACKNOWLEDGMENTS



Over a lifetime of playing the guitar, there are many people to thank for their contributions to *Solo Pieces*: My friend of many years, arranger/orchestrator Patrick Russ, with whom I edited this publication to match the original recordings as closely as possible; long-time friend and recording producer, David Thomas; David Brandon, who so ably proofread this music; my secretary Sharon Devol who tirelessly assembled it all; and so many talented arrangers whose valuable contributions to the classical guitar repertoire are represented here.

There are also family and friends who have come alongside and helped me throughout my career, a few of which I would like to thank here: My parents Duke and Betty Parkening, my sister and brother-in-law Terry and Dennis Duggan, Scott Bach, John and B.J. Sutherland, Paul and Janet Wilson, Clayton Erb, Jim Fagan, Gilbert Hetherwick, Ed Hobelman, Patti Laursen, Carole McClean, Jonathan Roth, Shirley (and Kelly and Casey) Russ, Jublant and CeCe Sykes, and the staff at Hal Leonard Corporation.

*Soli Deo Gloria!*

Christopher Parkening



# Allegro

BWV 998

by Johann Sebastian Bach (1685-1750)  
Transcribed by Christopher Parkening

Tuning:  
(low to high) D-A-D-G-B-E  
Capo I

$\text{♩} = 68\text{-}72$

TAB notation below the staff:

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

TAB notation below the staff:

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

TAB notation below the staff:

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

TAB notation below the staff:

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

5/6CII ..... 5/6CIV ~ 2/3CII .....

17

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

5/6CII - 5/6CII .....

21

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

5/6CII ..... 5/6CII .....

25

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

CII ..... 2/3CII -

29

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

pont.

33

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

37

nat.

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

5/6CVII

41

dolce

7 8 7 10 8 | 7 7 8 7 8 7 | 10 7 8 7 7 9 | 8 9 7 7 0 4

45

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

CH

49

nat.

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

CH

5/6CH 1/2CH

53

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

57

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

61

2 2 1 2 0 2 | 3 2 1 2 2 3 | 5 7 6 7 7 0 | 7 8 10 7 6 8

65

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

69

2 4 2 0 4 | 2 4 2 4 2 | 2 4 2 2 0 | 0 7 9 7 5

73

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

2/3CH ---

5/6CH --- ② ③

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

4 0 | 2 9 | 0 7 | 9 9 | 6 8

1/2CH ---

④

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

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

②

④

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

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

CIV ---

A tempo

poco rit.

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

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

CIV ---

④

⑤

2/3CH ---

rit.

7 5 4 5 9 0 | 10 7 10 9 7 5 | 0 2 6 | 13 4

4 4 | 0 5 4 2 | 5 2 | 13 6

from *Pleasures of Their Company*



# Allemande

(My Lady Hunssdon's Puffe)

by John Dowland (1563-1626)

Arranged by Christopher Parkening

Tuning:  
(low to high) D-A-D-G-B-E  
Capo III

$\text{J} = 80\text{-}84$

1

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998

999

1000

18

nat.

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

23

2/3CII-*i* 2/3CII-*i*

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

28

2/3 pont. 3 5 10 5 10 | 5 7 5 3 2 0 | 0 4 5 0 | 4 5 0

33

5/6CIII dolce nat.

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

38

5/6CIII \*rit. 2nd time only

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

# Danza

by Diego del Torrijos (1653-1691)  
Arranged by David Brandon

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

$\text{♩} = 60$

Optional Intro

1/2CVII

1/2CVII

1/2CV

1/2CV

1/2CVII

1/2CV

1/2CV

1/2CVII

1/2CV

1/2CIII

pizz. (all right hand pad thumb)

③

pizz. (all right hand pad thumb) -----

20

2/3CII----- 2/3CIV-----

5 7 4 5 7 | 7 5 7 5 4 | 4 5 | 5 7 |

nat., pont. (all right hand thumb nail) -----

22

p

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

\*Rest "a" finger on 1st string.

nat., pont. (all right hand thumb nail)

24

2/3CII----- 2/3CIV----- 2/3CII----- 5/6CII-----

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

26

a a

f

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

28

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

30

5/6CII

p

5/6CII

p

p

0-5-4-2-0 | 2-4-5-4-2-4 | 2-4-5-4-2-4 | 2-4-5-4-2-4 |

32

③

5/6CII

p

p

p

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

34

p

⑤ dolce

Harm.

②

④

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

36

1/2CVII

cresc.

1/2CV

1/2CVII

8 8 8 8 | 10-8-7-8-10-8-7-10 | 8-10-7-5-7-8-7-8-10-8-7-10 | 0 0 |

38

1/2CVII

mf

② ③

①

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

7-10-7-8-10-12-14-15-14-12-15-13-12-14-12 | 2-0-2-3-2-0-2-3-2-0-2 |

1/2CV..... 1/2CVII.....

40

2 3 5 7 8 10  
0 0 0 0

5 7 8 10 8 7 10

42

2 3 2 1  
p rit.

7 10 8 10 12 14 12 15 13 12 14 12 14 12 13 12 14 12 13 12 13 10 8

Maestoso

44

3 2  
Harm.

10 13 12

12 12 12

10 13 12

1/2CV.....

46

5 7 5

10 9 9

5 7

48

2 3 4 5  
Harm.

6 5

thumb nail

5 7 0

12 12

\*Rest "a" finger on 1st string.

# A Fancy

by John Dowland (1563-1626)  
Arranged by David Brandon

Optional: Capo III

$\text{♩} = 60$

1/2CII

$\text{♩} = 65$   
*poco mosso*

CII

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The sheet music consists of four staves of musical notation for a six-string guitar. The top staff is standard musical notation with a treble clef, a key signature of four sharps, and a time signature of common time. The second staff is tablature with 'T' at the top and 'B' at the bottom. The third staff is standard musical notation with a treble clef, a key signature of four sharps, and a time signature of common time. The fourth staff is tablature with 'T' at the top and 'B' at the bottom. Measure numbers 1, 3, 5, and 7 are indicated above the staves. Performance instructions include dynamics (mf, poco mosso), tempo changes (♩ = 60, ♩ = 65), and key changes (1/2CII, CII).

CH-----  
CIV-----  
CH-----

9

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

11

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

13

5/6 CH -  
② 5/6 CH -----

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

15

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

17

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

21 CII..... 1/2CIV-  
 4 0 2 2 3 0 5 4 5 4 2 4 0 | 2 1 1 2 4 1 2 4 1 1 2 4 1 3 4 7  
 2 2 0 0 2 0 | 1 1 2 4 1 2 4 1 1 2 4 1 3 4 7

The image shows a page of sheet music for a guitar. The top staff is in 1/3 CHI tuning (E-A-C-E-G-B) and the bottom staff is in standard tuning (E-A-D-G-B-E). Measure 23 starts with a 16th-note pattern followed by a 16th-note rest. Measure 24 begins with a 16th-note rest, followed by a 16th-note pattern. The tablature below shows the fingerings for both measures.

25

2/3 CH - 1

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

CIV

29

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

4

CII CIV 1/2CII

31

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

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

*poco mosso*

33

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

CII

(5)

35

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

5/6CII

37

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

41

*f p poco mosso*

2 000 3 000 5 000 000 000 000 | 000 000 000 000 000 0 0 0 0 0 0  
2 4 1 2 0 | 2 4 0 4 1 2 4 1 2 4 2

A musical score page featuring a treble clef staff at the top and a six-string guitar tablature staff below. The score consists of eight measures of sixteenth-note patterns. The tablature shows the corresponding fingerings for each note, such as '0' for an open string or '1' for a first-fret note. Measure 1 starts with an open string (0) and continues with various patterns of sixteenth notes. Measures 2 through 8 follow a similar pattern, with measure 8 concluding with a sixteenth-note chord.

## **from *In the Spanish Style***

## Fantasía #10

**“which imitates the harp in the style of Luduvico”**

**Alonso Mudarra (1510-1580)**  
**Adapted by Christopher Parkening**

Tuning, capo III  
(low to high) E-A-D-F<sup>#</sup>-B-E

Compas apresurado  $\approx 112$

*mf*

TAB

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

13

14

17

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

21

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

CIII-----

25

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

3

CIII-----

(4) pont.

29

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

dolce

33

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

nat.

dolce

(4) (3) (2)

5/6CII

4 5 4 2 | 2 2 5 | 4 5 4 2 2 | 2 2 5 | 4 5 4 2 2 | 2

5/6CII

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

5/6CII

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

rit.

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

A tempo

$\text{♩} = 92 - 96$

53

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

57

58CH~

*p* i m i m

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

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

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

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

"Desde aquí fasta"

61

0 2 4 0 4 0 4 0 2 4 0 4 0 2 4 0 2 4 0 4 0 2

4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2

acrea del final hay algunas falsas; taliéndose bien no parecen mal." - A. Madara  
"Although there are dissonances, if played well it will not sound too badly." - A. Madara

65

0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2

2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2

69

0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2

2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2

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

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

73

56CH~

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

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

# Fantasia #40

Francesco da Milano (1497-1544)  
Arranged by David Brandon

Capo III

$\text{j} = \text{approx. } 93$

Sheet music for guitar in 2/4 time, key of G major (two sharps). The first measure starts with a C major chord (G-B-D) followed by eighth-note patterns. The second measure has a fermata over the first two notes. The third measure begins with a bass note (D) and includes a dynamic marking "sim.". The fourth measure starts with a bass note (B) and includes a dynamic marking "1/2CII". The tablature below shows the strings (T, A, B) with corresponding fingerings: (4), (5), (4). The tablature for the first four measures is: 0 0 | 0 3 1 | 2 | 0 2 0 | 2 0 3.

\*2nd time, pont., *mp*

Sheet music for guitar in 2/4 time, key of G major (two sharps). Measures 5-8 show eighth-note patterns. The tablature for these measures is: (3) 2 0 2 | 2 2 1 4 2 | 4 1 4 2 4 | 2 0 2 1.

\*\*2nd time, nat.

Sheet music for guitar in 2/4 time, key of G major (two sharps). Measures 9-12 show eighth-note patterns. The tablature for these measures is: 2 2 3 | 0 2 0 2 2 | 0 1 4 2 1 | 0 0 3 2 0.

Sheet music for guitar in 2/4 time, key of G major (two sharps). Measures 13-16 show eighth-note patterns. The tablature for these measures is: 4 3 0 2 0 2 | 2 0 2 3 | 5 3 2 0 | 2 0 2 4 | 2 1 4 2.

17

f

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

21

1/2CII -

(4) mp

2/3CII -

cresc.

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

25

2/3CII -

f

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

30

(4)

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

35

(4)

2/3CII -

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

\*2nd time, rit.

# Fantasia (Ricercar) #28

Francesco da Milano (1497-1544)  
Arranged by David Brandon

Capo III

$\text{j} = \text{approx. 88}$

Sheet music for guitar, Capo III, measures 1-8. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The first measure starts with a fermata over a note, followed by a sixteenth-note pattern. Measures 2-8 show a repeating eighth-note pattern with various slurs and grace notes. The tablature below the staff shows the string numbers (5, 7, 5, 3, 2, 3, 5, 7, 0, 2, 3, 5) corresponding to the notes.

Sheet music for guitar, measures 9-16. The key signature changes to A major (three sharps). The time signature is common time. Measures 9-16 show a sixteenth-note pattern with slurs and grace notes. The tablature below the staff shows the string numbers (3, 2, 0, 3, 0, 2, 5, 4, 2, 0, 3, 2, 2, 3, 3, 5, 2, 2).

Sheet music for guitar, measures 17-24. The key signature changes to A major (three sharps). The time signature is common time. Measures 17-24 show a sixteenth-note pattern with slurs and grace notes. The tablature below the staff shows the string numbers (5, 3, 2, 0, 2, 4, 2, 5, 4, 2, 0, 3, 2, 2, 3, 0, 2).

Sheet music for guitar, measures 25-32. The key signature changes to A major (three sharps). The time signature is common time. Measures 25-32 show a sixteenth-note pattern with slurs and grace notes. The tablature below the staff shows the string numbers (2, 4, 5, 0, 2, 0, 2, 4, 5, 0, 2, 4, 0, 2, 4, 4, 2, 0, 0, 5, 0).

25 2/3CII-----

sim.

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

31 2/3CII-----

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

37

f mp

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

43 2/3CII-----

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

49 1/2CII-----

cresc.

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

55

pont.  
nat.  
pont.

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

61

nat.

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

67

1/2CII --

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

73

1/2CII --  
5/6CII --

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

79

2/3CII --

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

85

1/2CII - - - - -

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

91

CII - - - - -

*mp*

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

97

5/6CII - - - - -

CII (③&④only) - - - - -

2/3CII - - - - -

(3) 0 | 0 | 3 2 | 0 | 3 | 0 | 0

103

CII (③&④only) - - - - -

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

109

2/3CII - - - - -

⑥ dim. e rit.

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

# Fantasia #7

by John Dowland (1563-1626)  
Edited by Christopher Parkening

Tuning:  
(low to high) E-A-D-F#-B-E

$\text{♩} = 86$

The sheet music consists of four staves of musical notation for a six-string guitar. The top staff is a standard staff with note heads and stems. The second staff is a staff with vertical stems. The third staff is a staff with horizontal stems. The bottom staff is a standard staff with note heads and stems. The first staff begins with a dynamic *mf*. Measure 1 starts with a single note followed by a series of eighth-note pairs. Measures 2-4 show a more complex pattern of eighth notes. Measure 5 begins with a sixteenth-note cluster. Measures 6-8 show a continuation of the sixteenth-note patterns. Measures 9-10 show a transition with labels *CII* and *CIII*. Measures 11-12 show a final section with labels *CII*, *CIV*, and *CV*. The tablature below each staff shows the fingerings for each note or chord. The tuning is indicated as E-A-D-F#-B-E.

14

1/2CIV----- CIV----- 2/3CII----- CII----- CH-----

*dolce*

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

17

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

20

5/6CII-----

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

23

5/6CIV----- 5/6CII-----

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

26

post.

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

29

dolce

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

32

1/3CH---

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

35

5/6CH---

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

38

Broaden

p

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

40

CIV--- CH-----

p

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

43

CII-----, 5/6CIV----- CII-----

pont.

Fingerings (Measure 43): 2 5 4 2 | 6 7 7 6 | 2 2 2 | 0 2 | 0 0 0 | 2 0 0 4

Fingerings (Measure 44): 2 4 | 6 4 6 | 4 | 2 | 0 0 0 | 2 2 1 | 4 0 2

A tempo, poco mosso

46

(2) 5/6CII- $\gamma$

let ring -4 | let ring -4 | let ring -4

Fingerings (Measure 46): 2 0 3 2 0 1 | 0 2 5 0 5 2 4 | 0 0 3 2 0 1 | 0 2 1 2 2 2 | 0 0 3 2 0 1

Fingerings (Measure 47): 0 4 2 0 2 | 0 0 1 3 2 0 1 | 0 2 1 2 2 2 | 0 2 1 3 2 0 1 | 0 0 2 2 0 1

49

5/6CII- $\gamma$  (2)

let ring -4 | let ring -4 | let ring -4

Fingerings (Measure 49): 7 0 5 4 5 5 2 4 | 0 0 1 3 2 0 1 | 0 0 1 3 2 0 1 | 0 9 7 5 4 2 0 2 4 | 0 0 2 2 0 2

Fingerings (Measure 50): 0 4 0 2 0 2 | 0 0 2 2 0 2 | 0 0 2 2 0 2 | 0 0 2 2 0 2 | 0 0 2 2 0 2

52

③ CII-----, ② 5/6CII- $\gamma$

pont. | let ring -4 | let ring -4

Fingerings (Measure 52): 0 7 5 3 2 0 0 1 | 0 2 4 5 2 4 5 2 4 | 0 2 4 5 2 4 | 0 2 0 2 3 0 2 2 0 1 | 0 0 2 2 0 2

55

CII-----, ② 5/6CII- $\gamma$  ③ 5/6CII- $\gamma$  5/6CII-----, 5/6CII- $\gamma$

let ring -4 | let ring -4 | let ring -4 | let ring -4

Fingerings (Measure 55): 0 2 4 5 7 4 5 2 4 | 0 2 0 2 3 5 2 2 0 1 | 0 2 4 5 2 4 5 2 4 | 0 4 2 0 2

Fingerings (Measure 56): 0 4 2 0 2 | 0 0 2 2 0 2 | 0 0 2 2 0 2 | 0 0 2 2 0 2

Faster ♩ = 86

58

rit. let ring

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

0 2

60

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

2 2

62

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

0 0

64

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

7 4

66

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

0 2

Moving forward

The image shows two staves of sheet music for guitar. The top staff is for the left hand (bass) and the bottom staff is for the right hand (treble). Measure 68 starts with a bass note (B) followed by eighth-note pairs (D, G), (E, A), (F, B), (G, C), (A, D), (B, E), (C, F), (D, G). The right hand has eighth-note pairs (D, G), (E, A), (F, B), (G, C), (A, D), (B, E), (C, F), (D, G). Measure 69 begins with a bass note (B) followed by eighth-note pairs (D, G), (E, A), (F, B), (G, C), (A, D), (B, E), (C, F), (D, G). The right hand has eighth-note pairs (D, G), (E, A), (F, B), (G, C), (A, D), (B, E), (C, F), (D, G).

CH------S6CIV-

A musical score page for guitar and piano. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The piano part consists of a bass line with eighth-note chords. The guitar part has sixteenth-note patterns. Measure 70 starts with a piano bass note and a guitar chord. Measures 71-74 show a repeating pattern of eighth-note chords and sixteenth-note patterns. The page number '10' is at the bottom left.

A musical score for guitar featuring two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It contains six measures of sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of eighth-note patterns. Measure numbers 73 and 74 are indicated above the staves.

108

A musical score for guitar and piano. The top staff shows a treble clef, a key signature of G major (two sharps), and a common time signature. The piano part consists of a bass line with various notes and rests. The guitar part below has ten measures of tablature. Measure 1: 0, 2, 4, 0. Measure 2: 0, 4, 2, 5, 4. Measure 3: 0, 4, 2, 4, 0. Measure 4: 0, 4, 2, 5, 4. Measures 5-10 follow a similar pattern of four-note groups, each starting with a '0' and ending with a '4'. The tablature uses a six-string guitar neck with fret numbers 0, 1, 2, 3, 4, 5.

79

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

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

Faster  $\text{♩} = 97$

83

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

87

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

90

5 4 4 2 4 4 1 | 4 2 2 2; 0 0 0 | 0 0 2 4 4 0 | 2 2 1 2 2 2

94

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

98

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

from *Pleasures of Their Company*

# Galliard

by John Dowland (1563-1626)  
Arranged by Christopher Parkening

Capo III

♩ = approx. 160

TAB

\*Repeat: **p** (echo)

CII

2/3CII

2/3CII

2nd time, D.C. al Fine  
(take 1st repeat)  
Fine

5/6CII

rit.

Fine

\*\*Last time only

from *The Artistry of Christopher Parkening and The Great Recordings*



# Fugue

from Violin Sonata No. 1 (BWV 1001)  
by Johann Sebastian Bach (1685-1750)  
Transcribed by Christopher Parkening

Allegro  $\text{♩} = 76\text{-}80$

3  
p p p sim.  
mf

4

T A B

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

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

5  
mf

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

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

7  
mf

legato  
CV CIII

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

0

5 3

9  
mf

cresc.

2/3CIII

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

3 0 5

5/6CV

11

CV CVII

13

15

p

18

CRES.

(4)

21

2/3CIV

2/3CV

CH

(5) (4)

f

(3)

24

CII- *tr.*

25 *tr.* *mp*

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

30

2/3 CV  $\gamma$  1/2 CIV  $\gamma$  2/3 CH  $\gamma$  1/2 CH  $\gamma$  CH  $\gamma$

dim.

31

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

33

2/3CX - - - 2/3CVII - - - ② 2/3CVII - - -

0 8 6 7 11 12 10 9 8 | 10 8 12 11 11 12 12 10 | 10 7 8 7 7 7 7 7 | 9 10 9 7 7 7 7 10

39

5/6CVII

11 9 11 12 14 15 14 12 14 11

11 9 11 12 14 14 12 14 11

(0) 0 0 0 0 0 0 0 0 0

42

5/6CVII

1/2CV

②

11 9 11 12 14 15 14 12 14 11

11 9 11 12 14 14 12 14 11

0 0 0 0 0 0 0 0 0 0

44

2/3CVII

②

③ ⑤ 1/2CV

10 8 7 6 5 10 5 6 7 7

10 8 7 6 5 10 11 8 0 5 5 6 8 5 6 7 0

46

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

0 2 0 2 0 2 0 2 0 2 0 2

48

i i m a m i i

p

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

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

50

120  
108

2 2 1 0 3 0 1 2 2 1 0 3 0 1 2 | 0 5 3 2 7 10 8 6 7 6 6 4 5 8 7 0

52

5/6CIX-  
2/3CIII-  
Harm.

poco raff.

0 10 10 9 12 | 5 5 6 3 3 3 3 1 3 0 | 1 0 3 4 2 3 0 2 3

0 7 10 7 9 9 12 | 3 3 2 3 0 | 0 1 2 3 2 3

A tempo

55

mp sim.

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

58

CV-  
mf Harm.

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

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

61

esp.

5 5 5 5 6 5 3 1 | 0 5 5 5 5 10 8 6 0

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

CV

*mp*

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

2/3CIII

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

1/2CVII

5 3 5 3 2 3 0 2 0 5 2 3 0 4 | 6 7 0 7 10 7 9 7 10 7 9 11 |

5/6CVII

1/2CV

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

5/6CVII

7 9 0 9 0 10 0 9 0 9 0 10 0 | 7 9 10 9 10 9 9 10 9 10 9 9 |

56CVII

Fingerings for measure 73: 8 7 8 7 8 8 8 7 8 7 8 10 | 10 9 7 9 12 12 12 10 8 10 10  
Fingerings for measure 74: 7 0 7 0 7 0 7 0 7 0 7 0 7 0 12 10 9 12

CVII

Fingerings for measure 75: 10 8 7 8 8 8 7 4 5 | 4 5 5 2 2 3 3 0 | 0 1 0 6 5 8 0 7 8 5 8 7  
Fingerings for measure 76: 0 9 9 4 | 2 5 0 3 | 3 0 7 11 8 0 8 7 0

Fingerings for measure 77: 6 5 8 5 5 6 6 3 | 6 5 3 5 0 1 3 | 1 4 3 1 5 3 7 7 5 6 0 1 3 1 2 4  
Fingerings for measure 78: 0 0 0 0 3 2 3 7 | 6 7 5 6 7 5 5 5 | 4 0 7 5 4 5 7 3 5 5 5

Fingerings for measure 79: 0 0 0 0 3 2 3 7 | 6 7 5 6 7 5 5 5 | 4 0 7 5 4 5 7 3 5 5 5  
Fingerings for measure 80: 3 4 3 3 2 3 | 0 0 0 0 3 2 3 7 | 6 7 5 6 7 5 5 5 | 4 0 7 5 4 5 7 3 5 5 5

Fingerings for measure 81: 5 4 8 7 | 6 5 10 6 5 6 9 5 | 4 3 6 3 5 4 5 7 3 8 4  
Fingerings for measure 82: 4 4 8 7 | 5 5 10 6 5 6 9 5 | 2 0 0 0 3 5 4 2

<sup>②</sup>E<sup>2</sup> melody in Prelude & Fugue No. 9, BWV 539 for organ.  
<sup>③</sup>F<sup>3</sup> melody in Violin Sonata No. 1

*А tempo, poco animo*

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various slurs and grace notes, indicated by small numbers above the main notes. 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 values above the strings and below the strings, along with specific fingerings like '1' and '2'. The score ends with a 'rit.' instruction.

**A tempo, accelerando**

### **from *A Bach Celebration***

## I Stand at the Threshold

## Arioso from Cantata 156

**by Johann Sebastian Bach (1685-1750)**

Transcribed by Patrick Russ

Tuning:  
(low to high) D-A-D-G-B-E  
Optional: Capo I

$\lambda = 60$

0

2/3CVII -

(1) (2)

Harm.

Harm. A.H. +

5 3 2 0 15 | 14 12 14 11 12 11 12 | 10 9 8 7 | 10 8 7 | 12 11 12 14 12 14 15 | 0 19 12 |

2 2 14 12 | 0 0 | 10 10 10 9 | 12

11

1/2CII -

Harm.

12 0 0 3 2 2 3 12 | 3 2 3 2 0 2 3 5 3 2 3 5 7 8 10 8 7 8 7 | 0

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

13

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

14

1/2CII -

1/2CII -

CVII -

(6) Harm.

3 2 3 12 | 2 3 5 3 2 5 | 5 10 7 10 8 0 10 |

2 | 12 0 | 9 9 5

15

1/2CII - - - - -  $\gamma$

1/2CII - - - - -  $\gamma$

1/2CII - - - - -  $\gamma$

1/2CII -  $\gamma$  5/6CII -  $\gamma$  1/2CVII -  $\gamma$

expr.

Harm.

17 1/2CII

18

(8) 12 9 5 2 3 3 3 2 3 2 3 5 3 2 5 3 3 1 3 1 0 1  
11 9 0 2 0 0 0 0 0 0 0 0 0 0 0 4 4 0

2/3 Chorus - 19

CVII - 20

1/2 CV - 21

slow arpeggio



# Prelude

from Prelude, Fugue and Allegro (BWV 998)

by Johann Sebastian Bach (1685-1750)

Transcribed by Christopher Parkening

Tuning:  
(low to high) D-A-D-G-B-E  
Capo I

$\text{♩} = 74$

**f** maestoso, freely

**In tempo**

**mf**

5/6CII -----

**P.**

1/2CII -----

**P.**

9

56CH-----

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

11

1/2CHI-----

pont.

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

1/2CHII-----

1/2CHIII-----

CHI-----

13

③-----

nat.

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

15

②-----

⑤-----

ClI-----

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

17

2/3CHI-----

2

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

6

9

56CH-----

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

11

1/2CHI----- 1/2CHI----- 1/2CHI----- 1/2CHI----- CHI-----

pont.

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

13

③----- ②-----

nat.

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

15

②----- ⑤----- CII----- ④-----

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

17

2/3CHI-----

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

1/2CH ······

19. 

*mp*

2 4 2 2 2 1 2 5 2 2 4 5 | 4 4 7 5 8 5 8 7 5 8 7  
4

CII ······

21. 

*mp*

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

1/2CH ······

23. 

*mp*

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

A tempo

25. 

*mp*

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

27. 

*mp*

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

29

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

31

5/6CII CII  
pont. nat.  
0 2 0 2 0 0 2 0 2 0 | 3 4 2 4 3 2 0 3 4 2 4 3  
4 2 4 0 4 2 4 0 4 2 5

33

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

35

2/3CII 2/3CII 1/2CII  
5 2 0 2 2 3 2 0 2 2 | 2 2 3 3 2 3 2 3 3 2 3  
4 2 0 2 2 3 2 0 2 2 0

37

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

A tempo

39

*rit.* *p* *p subito*

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

41

*cresc.* *rit.* *maestoso* *ff*

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

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

in tempo

43

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

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

45

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

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

47

CII CIV rit. ⑥ ⑤ ④

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

from *A Tribute to Segovia and The Great Recordings*



# La Maja de Goya

Tonadilla

by Enrique Granados (1867-1916)

Arranged by Patrick Russ

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

Allegretto  $\text{♩} = 56$

bass pizzicato

T  
A  
B

CIII..... CVI..... pizz..... 5/6CV.....  
bass pizzicato..... nat.

4 5 7 6 6 7 8 5 6 5 8 5 7

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

2/3CII..... 5/6CII.....  
3 2 0 2 1 10 8 12 5 4 10 8 6 10 3 3

\*A guitar/vocal duet version of this piece is published in *Christopher Parkening - Duets & Concertos* HL00690938

5/6CVI

24

6 9 11 9 8 | 9 11 9 8 9 11 | 10 7 10 | 6 8 7 10 7 15 | 8 10 | 10 6 13 |

6 10 7 10 | 7 | 0 | 8 10 | 10 | 10 6 |

8 | 7 | | 9 | 10 | 10 |

5/6CVII

30

Harm.

7 7 | 9 12 | 10 12 10 14 | 5 5 7 | 10 10 8 12 | 3 3 5 |

7 9 | 9 | 7 | 0 5 | 0 | 5 |

5/6CVIII

36

2/3CV

8 6 | 10 7 10 | 9 7 9 | 5 6 8 | 7 5 7 | 6 6 6 5 6 5 8 |

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

2/3CIII

42

15 13 12 | 4 6 4 3 4 3 6 | 13 11 10 | 11 8 9 | 10 5 5 3 5 | 7 3 5 |

10 5 | 3 6 | 8 | 0 | 11 | 5 4 |

5/6CIII..... 5/6CII.....

poco rit.

pont.

CIII.....

nat.

CV.....

②———③

④

④

Harm.

Harm.

8 5 | 8 1 2 | 12 | 5 9 | 6 4 5 | 12 | 5 9 | 0 1 4

A tempo

poco accel. .... 4

poco rit. .... 4

1/2CVIII..... 1/2CV.....

5 2 0 2 0 | 1 3 4 | 3 1 | 3 10 15 | 11 12 10 | 11 10 10

<sup>a</sup> m

1/2CIII.....

1/2CV.....

1/2CVIII..... 1/2CV.....

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

72

rall.

4 5 | 8 7 5 | 0 8 | 8 7 5 | 0 7 | 3 3 |

A tempo

CVII.....

78

p

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

CVII.....

2/3CVII-γ ②

85

Harm.

10 7 3 | 3 5 3 5 7 | 8 10 12 | 8 7 8 | 5 7 7 | 3 2 3 | 6 5 |

§

56CH-γ

92

Harm. - - - - -

5 3 | 2 3 | 5 2 3 | 6 8 | 10 8 11 | 10 6 |

98

1/2CIII..... CVIII..... 1/2CX..... 5/6CVIII.....

3 0 5 | 8 10 | 10 11 11 | 10 13 11 10 8 | 10 10 7 |  
 3 12 8 | 8 | 10 10 6 | 10 10 7 |

103

5/6CV..... CVI..... 5/6CV..... 1/2CIV ~ 1/2CVI ~

(optional rest) Harm. 15ms pont.

(5 10 8) 5 | 6 8 10 | 5 8 5 | 3 5 5 | 5 6 |  
 Pitch: D G

108

1/2CVIII ~ 1/2CVI ~ 1/2CIV ~ 1/2CV..... cantabile Harm. 1/2CV.....

pont. rit. 6 5 6 5 6 10 15 10 12 5 5 | 10 |

6 5 | 6 5 | 6 0 | 0 10 0 | 0 12 9 | 12 5 5 | 10 |

113

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

8 7 5 | 7 0 | 0 4 0 | 15 12 13 17 | 14 11 9 0 | 7 5 0 |

To Coda ♪

A tempo

118

1/2CVII.....

2/3CX-②

② 1/2CV-γ

rit.

3 11 9 7 0 0 8 7 10 15 12 13 12 5 3 3 5 3 5 7 0

CVII.....

123

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

0

2/3CVII-γ ②

CVII.....

129

7 3 3 5 7 8 10 12 8 10 8 7 8 5 7 3

10 0

2nd time, D.S. al Coda

♪ Coda

134

1/2CV-γ

② 1/2CV-γ

Harm.

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

1 2 0

from *Christopher Parkening Celebrates Segovia*

# Sevilla

by Isaac Albeniz (1860-1909)  
Transcribed by Patrick Russ

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

Vivo energico

♩ = approx. 104-110

The sheet music consists of four staves of musical notation for guitar, with corresponding TAB (Tablature) below each staff. The notation includes various rhythmic patterns, dynamic markings like 'p' (piano), 'f' (forte), and 'Rasg.' (rasper), and time signatures such as 1/2CVII, 5/6CVII, 1/2CVII, 5/6CVII, and 2/3CX. The TAB shows the fingerings for each note or chord across the six strings of the guitar.

CIII

13

(echo)

p

mf ④

3-4-6 3-5-3 | 3-4-6 3-5-3 | 3-5-3-3 | 3-5-5 |

2/3CX

16

0-0-5-7-6-4 | 4-5-3-12-13-12 | 8-7-7-10-9-8 | 8-7-7-7-7 |

1/2CVII

5/6CVII

1/2CVI

1/3CVII

1/3CX

1/3CXI

19

6-7-10-9-8-7 | 0-4-5-3-4-6 | 6-7-6-12-11-12 | 6-7-6-12-11-12 |

dim. e poco accel.

22

12-12-11-12-11-12-11 | 12-12-11-12-11-12-11 | 0-0-0-0-0-0-0-0-0-0-0-0 |

Tempo I

5/6CVIII

25

0-0-0-0-0-0-0 | 8-10-8-8-8-8 | 8-10-8-11-8-12-10 |

5/6CVIII-----

28

Cl----- 5/6CVIII-----

9-11 0-3 1-3 1-3 | 0-3 1-3 1-4 1-3 5-3 | 11 8-10 8-8 10-11

5/6CVIII-----

31

2/3CVII----- 5/6CII----- 1/2CII-----

8-10 8-11 10-11 10-12 | 7-8-10 4-2 5-2 | 4-2 4-3 4-3 0 2-5 2-0

5/6CVII-----

34

1/2CII----- 5/6CII-----

10 { 7-7 8-10 | 7-9-7 10-8-9 | 7-8-10 4-2 5-2

1/2CII----- 2/3CVII----- 5/6CVIII----- 5/6CVIII-----

37

sfz sfz

4-4 4-3 0 2-4 2-7 7-8 8-10 10-9 10-10

5/6CVIII-----

40

sfz sfz

10 7-8-7 10 | 7-8-7 8-10-8 10-9-10 10-8

42

43

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

Musical score for guitar, page 10, measures 44-45. The score includes a melodic line with grace notes and a harmonic line with sustained notes. Measure 44 starts with a grace note followed by a sustained note. Measure 45 begins with a grace note and continues the harmonic line. The tablature below shows the guitar strings with fingerings and string muting (mf) markings.

The image shows a page of sheet music for a guitar part. The title "56CHII" is at the top left. The key signature has two sharps. Measure 46 starts with a bass note followed by a treble note. Measures 47-50 show a repeating pattern of two eighth-note chords. Measures 51-52 show a similar pattern. Measures 53-56 show another variation of the pattern. The tablature below the staff shows the corresponding fingerings for each note.

53

2/3CVII -  
p  
(3)

2/3CX -  
p sim.  
(4)

1/2CVII -  
p  
(3)

Rasg.

Fretboard markings: 12 14 12 10 | 0 7 | 12 14 12 10 | 0 7 | 0 5 4 5 0 3 | 0 0 3

56

2/3CVII -  
p  
(3)

2/3CX -  
p sim.  
(4)

1/2CVII -  
p  
(3)

Rasg.

Fretboard markings: 15 14 10 | 0 7 | 12 14 12 10 | 0 7 | 0 4 7 5 7 5 7

59

2/3CVII -  
p  
(3)

2/3CX -  
p sim.  
(4)

1/2CVII -  
p  
(3)

Rasg.

Fretboard markings: 0 3 5 3 5 0 0 3 | 0 3 4 3 3 1 2 | 0 3 4 6 3 2 1

62

5/6CIII -  
p

(echo)

2/3CX -  
p  
(3)

5/6CII -  
mf  
(4)

5/6CIII -  
p

Fretboard markings: 4 3 4 6 3 5 | 4 3 4 6 3 5 | 3 5 3 3 2 3 5

65

2/3CVII -  
p  
(3)

2/3CX -  
p  
(4)

1/2CVII -  
p  
(3)

5/6CVII -  
p  
(4)

Fretboard markings: 0 0 1 0 5 7 6 4 | 4 5 3 12 13 12 10 12 | 8 7 7 7 8 7 7 | 0 0 8 7 7 7

Musical score for page 68, measures 1/2CVII through 1/3CXI. The score includes two staves of music with corresponding fingering and string markings below each note.

Meno mosso

74

*p* molto legato, espressive

5 7 8 6 9

77

A tempo  
1/2 CI --

poco raff.

13      11 9 8 6 8 9 6      8 9 8 6 4 6 4 3      5 3 4 8      8      5 6 4 3 4 1 4

The image shows a page of sheet music for a guitar and harmonica. The top staff is for the guitar, featuring a treble clef, a key signature of one flat, and a tempo marking of 80 BPM. The bottom staff is for the harmonica, indicated by the text "Harm." at the end of the line. The music consists of two measures. The first measure starts with a dynamic of  $p$ . The second measure begins with a dynamic of  $f$ . The notation includes various rhythmic patterns, such as eighth-note pairs and sixteenth-note groups, with some notes having slurs and stems pointing in different directions. The guitar part ends with a  $\frac{1}{2}$  chord, while the harmonica part ends with a  $\frac{1}{2}$  chord.

1/2CVIII-

83

*cantando*

10 1 3 4 1 4 | 11 10 8 6 6 10 8 6 6 9 | 6 8 6 9 8 6 8 9 11 8 9 |

86

8 9 8 10 8 8 7 8 6 8 6 8 6 | 7 8 7 5 8 7 10 12 13 10 12 13 | 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 1 3 1 | *accel.* |

A tempo

89

*dim.* | *rit.* | *cantando*

0 0 3 0 3 8 7 10 10 | 0 3 3 8 7 10 10 | 15 8 8 8 8 8 |

CVI-

92

*Harm.* |

8 6 7 8 6 8 9 | 8 9 8 6 3 6 4 6 4 3 5 | 4 7 0 12 12 5 |

CVI

95

*Harm.* |

5 8 8 8 8 8 | 8 6 7 8 6 8 9 6 8 6 9 | 8 9 8 6 7 8 6 8 6 8 7 5 |

2/3CX----- 2/3CVII----- 2/3CIV----- 2/3CI-----

98 ② 5/6CVII----- 5/6CIV-----

*poco a poco accel. e cresc.*

0 13 13 16 10 10 13 7 7 | 10 4 4 8 1 1 4 3 3 | 3 6 6 9 9 7 7 10 10 4 4  
 10 13 12 10 9 | 7 6 5 3 1 0 | 0 3 6 7 10 4

CVI----- CIII-----

101 ff mf dim. rit.

7 7 6 6 10 10 3 3 6 6 0 0 | 0 0 0 0 0 0 0 0 0 0 | 0

Meno mosso

104 ③ ② ③

**p** molto legato

poco rall.

5 7 8 6 9 | 13 11 9 8 6 8 9 6 | 8 9 8 6 4 6 4 3 5 3 4 8

107 1/2CI-----

Cl-----

8 6 4 3 4 1 4 | 3 4 3 1 4 3 4 1 3 | 3 1 4 3 | 1 1 | 3 5 3 5 1 3 5 5 3

5/6CV----- 1/2CIII-----

poco mosso

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

**Freely**

113

rit. e cresc. Rasg.

fff f

3 5 0 3 5 0

1/2CVII----- 5/6CVII-----

116

7 10 9 8 7 7 0 12 14 12 12 10 10

Rasg.

2/3CX----- 2/3CVII-----

119

7 8 10 0 4 7 5 7 8 7 0 15 12 14 12 12 10 10

2/3CVII-----

122 p sim.

12 12 14 12 10 8 7 10 0 4 7 5 7 8 7 0 15 12 14 12 12 10 10

1/2CIII----- 1/2CI----- 5/6CIII----- 5/6CIII-----

125

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

56CIII

128

(echo)

*p*

*mf* (4)

*f* (3)

2/3CX-γ

1/3CVII

5/6CVII

1/2CVII

5/6CVII

131

*f*

1/2CVI

1/3CVII

1/3CX

1/3CXI-γ

1/2CIII

*dim.*

*poco accel.*

134

*f*

A tempo

137

*tambura*

*poco rit.*

*f*

139

*rit.*

*p*

*f* nat.

# Sonata in D

by Mateo Albeniz (d. 1831)  
Transcribed by Patrick Russ

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

$\frac{2}{4}$  = 60

1/2CII CV  
T A B

1/2CII CV ②  
mf ③

1/2CVII ① CV  
1/2CVII ②

1/2CVII ③ CV  
1/2CVII ④ CV  
1/2CVII ⑤ CV

12

16

1/3CH-----

post.

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

20

1/2CVI<sub>1</sub> 1/2CVII-----

dolce

7 6 7 7 10 | 18 6 6 | 2 0 2 3 5 | 3 3 3 3 3  
0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

24

3 1 3 | 5 1 3 5 3 5 | 6 | 5 6 5 | 3 1 0 1 0 1  
0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

28

5/6CVIII-----

3 2 1 0 6 8 | 10 6 8 10 8 10 | 11 10 11 10 | 8 6 5 6 5 6  
0 0 0 0 0 0 | 0 0 0 0 0 0 | 10 8 10 8 10 8 | 7 7 7 7 7 7

32

1/2CV-----

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

1/2CV

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

1/2CH

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

1. 2.

3-2-4-5 0-3 | 2-3-2-4-2-4 | 8 | 8 | 3-5

46

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

pont.

52

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

55

2/3C1 -----

3 4 | 3 1 | 3 | 3 1 3

0 0 | 0 | 0 | 0 3

59

2/3C1 ----- 2/3CVI ----- 2/3CVI -----

*dolce*

3 1 | 4 3 1 3 | 3 | 2 3 4 | 6 8 6 | 6 8 6 | 6 3 1 4 3 1 3

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

63

2/3C1 ----- 1/2CIII -----

pont.

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

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

67

5/6CIII ----- 1/2CIII -----

*dolce*

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

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

71

CIII -----

*f pont.*

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

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

75

1/2CHI-----

p dolce

79 ①

1/2CHI-----

nat.

83 post. ② dolce

1/2CVII-<sub>1</sub> 1/2CVII-<sub>1</sub>

87 1/2CVII-<sub>1</sub> CV-----

91 1. 2.

\*Trill last time only.

from *A Tribute to Segovia*

# Suite Española

by Gaspar Sanz (1640-1710)  
Transcribed by Christopher Parkening



## I. Españoletas

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

$\text{J} = \text{approx. } 152$

Musical score and tablature for the first section of the piece. The score consists of two staves: a standard staff with a treble clef and a staff below it with a bass clef. The tablature shows the strings of a guitar with 'T' (Treble) at the top and 'B' (Bass) at the bottom. Fingerings are indicated above the notes. Measure numbers 1 through 6 are shown above the staff.

Continuation of the musical score and tablature. The score shows measures 7 through 12. The tablature shows the strings of a guitar with 'T' (Treble) at the top and 'B' (Bass) at the bottom. Fingerings are indicated above the notes. Measure numbers 7 through 12 are shown above the staff.

Continuation of the musical score and tablature. The score shows measures 13 through 18. The tablature shows the strings of a guitar with 'T' (Treble) at the top and 'B' (Bass) at the bottom. Fingerings are indicated above the notes. Measure numbers 13 through 18 are shown above the staff. Dynamic markings include *mp dolce*.

Final section of the musical score and tablature. The score shows measures 19 through 23. The tablature shows the strings of a guitar with 'T' (Treble) at the top and 'B' (Bass) at the bottom. Fingerings are indicated above the notes. Measure numbers 19 through 23 are shown above the staff. Dynamic markings include *pont. (grad. nat. al fine)* and *dim.*

## **II. Rujero y paradetas**

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

Rulero  $\beta = 110$

Rojero  $\text{♩} = 110$

**Rojero**

mf

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

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

B 0 | 0 | 0 | 0 | 0

5

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

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

9

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

④ ③ ⑤ 0 | 0 | 0 | 0 | 0

13

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

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

56CH-----

**Paradetas**  $\text{♩} = 75$

mf nat.

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

22

2/3CII---

2-3 2-0 3 | 2-3 2-0 3 | 2-3 2-0 2 | 2-4 | 2-3 2-0 2 | 5, 3

28

2-3 2-0 2 | 5, 3 | 2-3 2-0 3 | 0-2, 0, 3, 0 | 3-2, 3-5, 3

33

3-2, 3, 0 | 2-3, 2, 0, 3 | 2-5, 3 | 2-2, 0, 3 | 3-2, 3, 0 | 2-2, 0, 3

39

2-2, 0, 3 | 2-2, 0, 2 | 2-4 | 2-2, 0, 2 | 5, 3

44

2-2, 0, 2 | 5, 3 | 2-3, 2-0, 3 | 6-2, 0, 3, 0 | 3-3, 6, 3-5, 3

### III. La Miñona de Cataluña

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

d = 104

The image shows a page of sheet music for guitar, featuring six staves of musical notation. The first staff includes TAB (Tablature) below the staff, with fingerings (e.g., 5, 7, 5; 0, 0) and performance instructions like 'mp' (mezzo-piano) and 'dolce' (dolcissimo). The second staff continues the musical line with TAB and fingerings. The third staff begins with a dynamic 'p' (pianissimo), followed by '1/3CIII' markings above the staff, and includes TAB with fingerings. The fourth staff continues with '1/3CIII' markings and TAB. The fifth staff begins with a dynamic 'p' and includes TAB with fingerings. The sixth staff begins with a dynamic 'p' and includes TAB with fingerings. The music consists of eighth-note patterns and rests, with some sixteenth-note patterns appearing in the later staves.

1/3CIII-----

23

p  
pont.

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

25

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

1/2CII-----

29

p  
dolce

mp  
pont.

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

1/2CII-----

34

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

pp

1/2CII-----

38

f

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

42

pont.

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

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

46

(echo)

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

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

52

pont.

① ② ②

*p dolce*

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

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

58

1/2CH --

*ff*

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

5 0 | 5 | 0 | 0 | 5 7 |

63

2/3CH --

*mf dolce*

*f pont.*

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

## IV. Folia

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

♩ = approx. 48



2

*mf*  
*dolce*

5/6CIII-----

5 6 5 3 5 3 5

5

4  
pont.

1/2CII-----

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

10

2  
pont.

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

2/3CI-----

*dolce*

A tempo

Fine

2  
pont.  
poco rit.

1/2CV - 1/2CIII

14

1 2 3 2 0 3 1 2 2 1 0 10 8 6 5 6 5 3 2 0 3 2

\*Notes in brackets played last time only.

19

pont.

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

23

2/3CII-  
dolce  
3 5 3  
0 3 1

1/2CV-  
1/2CIII-  
pont.  
10 8 6 5  
7 6 5 3  
2 3 2 0  
0 3 2

27

dolce  
meno mosso  
3 5 3  
0 3 2

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

3 5 3  
0 2

Faster  $\text{♩} = 88$

32

3 5 3  
0 2

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

3 5 3  
0 2

CIII-  
dolce  
mp  
pizz. bass  
3 5 3  
0 2

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

3 5 3  
0 2

CIII-  
pizz. bass  
3 5 3  
0 2

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

3 5 3  
0 2

37

mf nat.  
3 5 3  
0 2

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

3 5 3  
0 2

2/3CII-  
dolce  
0 2 3 2  
0 3 1  
3 0 1 3  
3 6 5  
5 2 4 6 7  
5 0 8

37

Faster  $\text{♩} = 68$ 

47

*mp dolce*

(7) 5 | 5 | 6 5 3 5 6 3 | 2 0 2 3 5 2 |

51 CIII-----

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

55

*dolce* | *mf* pont. | 6 5 3 5 6 3 | 2 0 2 4 6 2 | 1 0 3 0 1 3 | 2 0 2 3 5 2 |

59

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

1. 2.

D.C. al Fine

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

## V. Passacalle de la cavalleria de Napoles

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

• = 72

Musical score and tablature for guitar, measures 11-12. The score shows a treble clef, a key signature of one sharp, and a common time signature. The dynamic is *p*. The tablature below shows the strings and frets for each note. Measure 11 starts with a quarter note on the 3rd string at the 2nd fret. Measure 12 begins with a eighth-note triplet on the 3rd string at the 2nd fret, followed by a eighth-note triplet on the 2nd string at the 3rd fret.

A musical score for guitar in 4/4 time with a key signature of one sharp. The score consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass clef guitar. Measure 4 starts with a half note in the treble staff followed by a fermata. The bass staff has a bass note. Measure 5 begins with a bass note in the bass staff, followed by a treble note. The treble staff has a bass note, a treble note, and another bass note. The bass staff has a bass note, a bass note, and a bass note.

7

*mf*

A musical score for guitar featuring three staves. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It consists of three measures of sixteenth-note chords. The middle staff shows a bass clef and a time signature of common time, with a dynamic marking 'f' at the beginning of the third measure. It also contains three measures of sixteenth-note chords. The bottom staff shows a bass clef and a time signature of common time, with a dynamic marking 'f' at the beginning of the third measure. It contains three measures of sixteenth-note chords.

16

19

\*Use thumb for all strokes.  
\*\*Thumb pad, next 4 1/2 meas.

22

*mp dolce*

25

28

1/2CIX-5

10 10 9 10 7 9-10 9 | 10 2 2 2 | 2 2 2 | 0 0 0 2 2 2  
11 0 11 5 9 0 | 11 0 0 0 0 | 0 0 0 2 4 4 4

35

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

39

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

43

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

47

f p pp c | 2 2 0 2 3 2 0 2 3 2 0 2 3 2

\*Callous thumb, breathy sound

## VI. Canarios

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

♩ = approx. 126

1

*mf*

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

0 0 5 0 0 0 0 0 0 0 0 0

5

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

4 2 0 4 5 0 0 0 2 2

9

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

5 7 9 0 2 4 0 0 0 0

14

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

0 0 2 4 0 0 0 0 0 0

18

*dolce* *nat.*

2 3 2 3 10 7 9 10 0 3 3 2 0 2 4 0 2 0

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

22

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

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

26

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

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

1/2CII -----

30

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

5 | 5 | 5 | 5 | 5 | 4 | 2

34

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

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

38

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

9 | 0 | 4 | 0 | 4 | 0 | 2 2

(5)

<sup>(3)</sup>

pont.

1/2CII -----

42

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

46

dolce  
nat.

2 3 2 3 10 | 9 10 0 | 0 2 4 | 3 3 2 0 | 2 4 2 0 2 0  
0 | 0 | 0 | 0 | 0

50

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

54

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

58

1/2CHI-----  
mp cresc.  
2/3CHI-----

10 10 | 2 4 | 0 0 2 2 2 | 3 0 | 0 | 2 3 2 | 0 2 0 4 2 4  
9 | | | | | | | | | | | |

62

1/2CVII---  
Rasg.

\*lam i i i m i i m | 10 10 10 10 10 10 \*10  
ff

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

\*Rasgueado: l, a, m, i = little, anular, middle and index fingers of right hand.

\*\*Optional repeat

1/2CVII -  
Rasg.  
*simile*

67

lami

10 10 10 9 9 9 10 7 7 7 0 0 0 10 7 7 7 0 0 0 10 9 9 9 10 9 9 9 10 8 7 7 7 0 0 0 5 5 5 7 7 7 0 0 0

**\*\*Dampen 1st string with 4th finger.**

from *A Tribute to Segovia*

# Torre Bermeja

**by Isaac Albeniz (1860-1909)**  
**Transcribed by Patrick Russ**

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

$\phi$  = approx. 61

§

1/2CVII ~ CV.....

2/3CII ~ 2/3CH ~

i m p      i m p i m i p i m      CV

i m p      i m p i m i p i m      CV

*f*

TAB

\*2nd time Rasg.

CV.....

CV.....

CVII.....

CV.....

i m p a m i

CV.....

i m p a m i

i m

(echo)

mp

CV.....

CV.....

CVII.....

CV.....

i m p a m i

24

25

2/3CVI

40

To Coda ♦

2/3CV

1/2CX

CV

CV

A tempo

rit.

p m i a m i

1/2CV

1/2CIX

(6)

58

1/2CX-----  
1/3CVIII-  
1/3CVI-  
1/3CVIII-

12 11 15 14 14 | 12 11 10 10 12 | 9 8 8 7 6 6 9 8 8  
(D)

59

1/2CIX-  
*p*  
Harm.

1/2CX-----

9 11 11 9 9 10 | 12 11 15 14 14 13 14 | 12 11 10 10 12 11  
12

62

1/2CVIII-  
1/2CVI-  
1/2CVIII-

1/2CV----- a m i  
1/2CV----- a m i

0 8 8 6 6 8 8 | 5 5 0 8 7 0 8 7 | 5 5 0 8 7 0 8 7  
(12)

65

p i m a m i a m i  
p i m a m i a m i

6 10 0 11 7 8 6 10 | 0 10 | 5 5 5 | 7 7 7 | 10 10 10  
0 10

②  
rif.

Lo stesso tempo

69

1/2CH-----  
1/2CH-----

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

1/2CIII-  
74

A.H. (sounds 8va) -----  
1/2CII-----  
1/2CII-----  
1/2CII-  
10 12 14 12 10  
4 12 6 0 11 12  
12 10 11  
2(14) 3(15) 3(15)  
0(12) 2(14) 2(14)

A.H.-----  
1/2CII-----  
79

1/2CVII-  
2(14) 2(14)  
0(12) 3(15)  
0 10 11 13  
0 11 10 8 6 5(8)  
0 0 0(12)

84

pont.  
nat.  
0 0  
5 5 5 5  
6 6 6 6  
6 6 6 6

1/2CI-  
89

1/2CII-----  
1/2CII-----  
1/2CX-  
pont.  
3 1 5  
3 10 12 0  
0 11 12  
12 10 10 12  
12 14 12

1/2CX-  
1/2CVIII-  
94

1/2CVIII-  
1/2CVI-  
1/2CV-  
1/2CVI-  
1/2CVI-  
1/2CIII-  
1/2CVI-----  
10 12 8  
10 6 7 6 3  
0 0 0 0 0 0 0 0

99

CIII-  
(③) & (④) only

2/3CIII-  
esp. pont.

1 3 5 5 8 6 6 5 8

104

1/2CVII-  
1/2CH-  
1/2CIII-

nat.

CHI-----  
④ ④  
⑤ Harm.  
pizz.

5 10 2 3 6 10 9 8 5 6 5 3 5 4 5 10 8 12

109

nat.

②  
⑤ Harm.  
**p**

1/2CIII-----  
2/3CII- ②  
⑥ Harm.

11 15 12 13 12 15 | 14 12 17 | 3 5 3 | 2 5 10

113

② a m i a m i  
② a m i a m i  
2/3CV-  
①  
**f**

②  
rit.

7 6 10 0 11 7 0 8 7 | 7 6 10 0 11 7 0 8 7 | 5 5 5 | 10 10 10

A tempo

117

1/3CII - - -

*ben marcato*

2 0 0 | 0 0 0 | 2 0 0 | 0 0 0

A tempo

121

1/2CII - - - 1/2CIII - - -

*nat.*

3 2 5 | 3 10 12 | 14 12 10 | 12 10 11

4 0 | 4 12 12 | 0 11 12 | 12 11

A.H. (sounds 8va)

125

1/2CII - - - 1/2CII - - - 1/2CII - - -

*mp*

2(14) 3(15) 3(15) | 0(12) 2(14) 3(14) | 0(12) 2(14) 2(14) | 2(14) 0(12) 3(15)

0 0 | 0 12 12 | 0 0 | 4 12 12

129

② ② 1/2CVII-i

5 Harm. pent.

8 10 11 13 | 11 10 8 6 8 | 8 10 | 0(12) 5 7 0

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

133

nat.

137

*pizz.*

Harm.

3 1 8  
3 10 12  
3 13 12 10  
0 6 7  
0 8 12

141

*p*

*f* pont.

D.S. al Coda

right hand finger pads

③

*p*

pad thumb

*rit.*

*f*

*nat.*

3 5 3 6 3 5  
0 0

1 2 3 3 1 2  
0 0

0 3 2 3 0 2  
0 0

0 5  
0 7

## ① Coda

A tempo

CV-----

149

rit.

5 8 7 5-6 8 13-11-8 | 10-8 10-3 2-3 2-3 | 0 0 2-3 2-5 3 | 6-5 3 2-3 5 2-3

153

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

156

1/2CH----- 1/2CV----- 1/2CX----- 1/2CII-----

rit. e dim.

2 4 0 2 4 5 2 4 | 4 3 2 2 2 3 7 | 11 10 3 2 2 2 3

159

1/2CV----- 1/2CX----- 1/2CXI----- 1/2CX----- 1/2CVII-----

rit. e dim.

pp

Rasg. ff

5 7 11 10 10 12 11 | 11 10 7 6 | 10 7 6

from *Parkening Plays Vivaldi, Warlock & Praetorius*

# Suite in D

from TERPSICHORE

by Michael Praetorius (1571-1621)  
Transcribed by Patrick Russ



## I. Courante

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

$\text{♩} = 72$

1

2

3

4

12

CII (④&③only) 1/2CII CII

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

15

2/3CII 1/2CII

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

16

*dim.* *p poco a poco cresc.*

3 3 2 2 | 3 3 3 3 3 | 3 3 3 3 3

21

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

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

23 2/3CII-  
(poco a poco cresc.)

25 2/3CIII-

27 2/3CV-  
④

29 1/2CII- 2/3CII- 1. || 2. f  
ff

## II. Ballet

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

J = approx. 100

*mp dolce*

1/2CII- 1/2CIII- 1/2CII-

T A B

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

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

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

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

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

14

CV-----  
2/3CII-----  
CV-----

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

CV-----  
17 CIII-----  
CV-----  
⑤

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

CV-----  
CIII-----  
CV-----  
poet.

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

CIII-----  
CIII-----  
2/3CII-----  
CV-----

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

28 CIII-----  
CV-----  
② ③

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

34 1/3CIII

*meno mosso*

Harm.

38

1/2 CH = CH - - - - -

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

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

3 0 | 0 | 2 4 | 0 | 0

45

2/3 CII

rit.

### III. Gavotte

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

$\text{♩} = 100$

1st measure: **p dolce**, **sim.**  
2nd measure: **TAB**: 2 2 0 3 2 5  
3rd measure: **TAB**: 0 2 0 3 2 5

4th measure: **p**, **#**  
5th measure: **TAB**: 2 2 0 3  
6th measure: **TAB**: 5

\*Callous thumb

7th measure: **TAB**: 2 5  
8th measure: **TAB**: 3 0 2 3  
9th measure: **TAB**: 4 0 2 4  
10th measure: **TAB**: 0

1/2CII-----

nat.

10th measure: **TAB**: 2 3  
11th measure: **TAB**: 4  
12th measure: **TAB**: 0

2/3CII-----

1/2CVII-----

5/6CVII-----

1/2CV-----

p

⑤

p

9 10 9 7

7

6

5 6

6

5

13 (echo) ② 1/2CHI----- 2/3CHI----- 1/2CVII----- 5/6CVII-----  
*p*  
 3 5 2 3 | 5 5  
 4 5 2 4 | 3 4  
 0 0 0 0 | 0 0 0 0

16 1/2CV----- 2/3CHII- CV----- 2/3CHI----- 1/2CHI----- 1/2CHII- CV-----  
*p*  
 0 0 0 0 | 0 0 0 0  
 5 5 7 8 | 5 3 2 3 | 5 7 7 8 | 4 5

To Coda ③

20 2/3CHI----- (Rag.) 2/3CHI----- 1/2CHI----- 1/2CHII-----  
*p* *p* *p* *p* *p*  
 ff post. sim.  
 3 2 5 3 | 5 7 3 | 5 3 3 3 | 2 3 0 0

23 1/2CHI----- 2/3CHI----- 2/3CHI----- 1/2CHI----- 1/2CHII-----  
*p* *p* *p* *p* *p*  
 mf pont.  
 5 3 | 5 3 | 5 3 | 2 3 | 0 2 3 | 2 3 | 0 2 3 | 2 3

27 ② ③ *p* (echo) dolce  
 0 2 3 | 2 3 | 0 13 | 5 7 8 | 7 7

2

30

5 7 7 | 5 7 8 | 7 7 | 5 7 |

1/2 CII -----

33

p *punt.*

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

1/2 CII -----

37

(echo) *p dolce*

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

2/3 CII -----

40

(Rasg.)

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

2/3 CII -----

44

*pp tambo*

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

2/3 CII.....

47

(end tambor) nat.

50

f pont.

54

1/2CII

D.C. al Coda

57

◊ Coda

2/3CII-----

1/2CII-----

2/3CII-----

61

Rasg. continues  
rit.

## IV. Spagnoletta

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



♩ = approx. 124

mp dolce

2 CIII CIII

T 3 | 6 5 6 3 6 3 | 5 5 5 5

A | 6 5 3 | 5 3 | 5 5

B | 3 | 3 | 3 | 3 | 3 | 3

3 CIII 1/3CI CIII 2/3CII

5 3 1 3 | 5 5 3 | 6 0 1 3 1 3

5 3 | 5 | 5 3 | 5 | 5 3 | 5

5 CIII CIII 1/3CI CIII ②

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

5 3 | 5 | 5 3 | 5 | 5 3 | 5

7 CIII CIII CIII CI

10 12 10 6 8 10 | 6 10 3 5 3 6 3 1

Harm.

12

*dolce*

(2) (4) (6)

p nat.

5 10 | 6 8-10 10 8 6 | 8 10 | 13 3

15

CIII (2) CIII-

p pont. p dolce

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

18

(3) (4) (5) (4) (1)

nat. mf

p pont.

7 5 10 7 | 5 3 1 2 3 2 3 12 3

21

(2) (3) (3) (4) (3) (4) (2) (2) (3) (2) (3) (3) (4)

p dolce (5) fif. p

p pont.

3 1 3 2 7 | 7 5 10 | 10 8 6 5 7 6 | 7 5 0 12 3 4

## V. Bransle double

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

$\beta$  = approx. 74

\*2nd time, *p* (echo)

\*\*2nd time, **p** (echo)

The image shows a page of sheet music for guitar, specifically measures 7 through 11. The music is in common time (indicated by 'C') and uses a treble clef. The key signature changes between measures, indicated by Roman numerals above the staff: I, II, III, IV, V, VI, VII, and VIII. The first measure (7) starts with a sixteenth-note pattern. Measures 8 and 9 show eighth-note patterns. Measure 10 begins with a sixteenth-note pattern followed by eighth-note patterns. Measure 11 concludes with a sixteenth-note pattern. The tablature below the staff provides a fret-by-fret guide for the guitar player. Measure 7 starts at the 2nd fret of the 6th string. Measure 8 starts at the 3rd fret of the 6th string. Measure 9 starts at the 4th fret of the 6th string. Measure 10 starts at the 2nd fret of the 6th string. Measure 11 starts at the 3rd fret of the 6th string. The music includes dynamic markings like 'mf' and 'dolce' and performance instructions like '1/2CHI -' and '1/3CHI ----'.

13

nat.

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

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

16

2/3CII | 0 2 3 | 2 3 3 2 | 2 3 0 2 |

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

19

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

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

1/2CII | 0 2 3 4 5 4 | 2 3 4 5 | 2 3 4 5 |

p pont.

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

0 5 0 | 2 0 | 0 2 |

22

5/6CII | 0 2 3 4 5 | 2 4 3 0 2 | 3 2 0 3 4 | 0 2 3 4 5 |

1/2CII | 0 2 3 4 5 | 2 4 3 0 2 | 3 2 0 3 4 | 0 2 3 4 5 |

dolce

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

## VI. Courante I & II

# I.

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



♩ = 66

S

1/2CII-----

mf

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

3

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

5 86CII-----

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

7

pont.  
6 3 5 2 3 5 3 5 | 5 4 0 4 0 5 4 0

2/3CII.....  
(echo)

**p dolce**

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

2/3CII..... 2/3CV..... 2/3CVI..... 2/3CVII..... CV.....

**mf nat.** (4) (4) (4) (4) (4) p

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

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

**p** rocking motion

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

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

**p** (p) (p) (p)

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

CIII..... (2) CII.....

**pont.** dolce

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

5/6CII -

2/3CII -

\*final time

\*\*Add parenthetical A on final chord.

Fine

## II.

21

\*\*\* pont.

\*\*\*2nd time, **p** (echo)

23

† Add parenthetical A 2nd time only.

25

pont.

dolce

(3) CIII -

CIII -

2/3CII -

D.S. al Fine

## VII. Volte

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

七三

The musical score shows a melodic line with grace notes and a harmonic section. The tablature below provides the fingerings for the guitar parts.

\*Drive forward on eighth-note runs.

11

10 8 5 7 0 0 0 0 0 0 0 0

16

pont.

3 2 0 3 2 3 2 2 0 3 5

6 5 4 3

21

*mp dolce*

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

26

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

31

*f*

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

36

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

41

(6)

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

\*2nd time, use fingerings in meas. 9 - 16.

46

5 3 2 | 0 3 0 | 3 | 14 17 15 | 14 15 14

0 0 2 0 | 0 0 0 | 0 | 0 0 0 | 0 0

51

14 17 15 | 17 | 14 17 15 | 17 15 14 | 17 15 17 | 15

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

57

*p* pizz. bass

14 17 15 | 14 15 14 | 14 17 15 | 17 | 14 17 15 | 17 15 14

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

61

*pizz. bass*

Harm.

*f* nat.

CLII-*n*

17 15 14 15 17 14 | 19 | 3 5 2 3 | 5 2 | 3 0 5

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

68

*rif.*

*p*

1/2CVII-*n*

2 3 | 5 3 0 2 3 0 | 2 0 2 3 2 | 5 3 2 3 0 2 | 3 0 0 | 10

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

\*Last time only.

\*\*Thumb nail strum.

from *A Tribute to Segovia*

# Suite in D Minor

by Santiago de Murcia (1682-1732)  
Transcribed by Patrick Russ



## I. Preludio

$\text{♩} = \text{approx. } 102$

$\text{♩} = \text{approx. } 102$

(2) (1)

separated

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

**B**

legato.

C1

2/3CII

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

p

CII (2)&(3)only

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

1/2CV

dolce

6 6 6 6 6 5 | 5 3 3 3 3 3 | 5 3 3 3 3 3 | 5 5 5 3

nat.

1/2C1 -----

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

19

dolce | 5 | 3 |

3 2 0 3 | 0 10 10 9 | 10 10 8 | 0 10 9 7 |

1/2CV ----- 1/2CV ----- 1/2CIII-----

23 2 8 6 | 5 5 5 | 5 5 5 | 8 5 3 |

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

② | 5 | nat. |

27

pont. | 10 2 4 | 0 1 | 3 0 | 1 3 |

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

31

nat. | rit. | molto rit. |

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

## II. Allegro

*L.* = 74



②

*f*

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

A 0 | 0 0 | 3 0 | 4 0 | 0

B | | | | | |

CII (③ & ④ only) -

② 1/2CV -----

③

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

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

1/2CV -----

④

② ③ ③

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

17

②

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

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

23

pont.

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

28

nat.

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

33

pont.

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

38

rit.

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

A tempo

43

rit.

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

### III. Zarabanda despacio

$\text{♩} = \text{approx. } 128$



*mf*

1 2 3 4 5 6 0

T A B

2 0 0 4 0 3

1/2CV -----

2 3 0 0 7 5 7 6 5

(3) 1 0 0 5 0 6 5

1/2CV ----- 1/2CIII ----- 2/3CII -----

pont.

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

1/2CV -----

nat.

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

4 0 3 1 0 0 0

19

1/2CV -----  
1/2CHI -----  
2/3CHI -----

(2)  
③

pont.

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

23

24

1/2CV

23

24

27

①

3 6 5 | 5 3 | 3 2 | 3 5 3

0 3 2 0

35

*dolce*

*rit.*

0 | 9 10 | 11 10 8 10 9 7 | 10 6 3 0 | 6 1 0 3 2 3 0 |

IV. Gabota

$\phi = \text{approx. } 52^\circ$

*mf* pont.

nat.

A musical score for guitar, page 7. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score includes fingerings (e.g., 2, 4, 6, 8, 10) and string indications (e.g., 1, 2, 3). The tablature below the staff shows fret numbers (e.g., 10, 9, 8, 5, 3) and string numbers (e.g., 1, 2, 3). The score includes markings like "1/2CV-----" and "1/2CIII-----". A note labeled "pont." is present between measures 10 and 11.

1/2CII -

*p* pont.

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

11

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

13

2/3CV -

(6) nat.

1-0-1 0 3 | 5 6-8-3 5 6-3 5-6-6 5-6, 6

15

(2) (1)

(5) pont.

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

17

CH (3) & (4) only -

dolce

3 10 9 8 10 5 | 6 6 3 5 6 5 (5) 3 3 2 3 | 0

## V. Despacio

= approx. 84



2 5 2 5 2  
5 5 5  
mp dolce, legato sùm.  
CIII

T 6 6 6 | 6 6 6 | 10 10 10 | 6 6 6 | 5 5 5  
A 7 7 7 | 7 7 7 | 8 8 8 | 3 3 3 | 6 3 3  
B 5 5 5 | 5 5 5 | 8 8 8 | 3 3 3 | 3 3 3

2 3 5  
5 4 5  
5/6CIII  
post.

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

2/3CIII  
CIII  
2  
2 2 2 | 3 3 3 | 3 3 3 | 5 5 5 | 6 3 3  
2 2 2 | 3 3 3 | 3 3 3 | 3 3 3 | 7 7 7

5/6CIII  
1/2CV  
1/2CIII  
2/3CII  
rit.  
slow arpeggio

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

## VI. Giga allegro dulzaina

♩ = approx. 110



1/2CII -----

**f**

T 2 | 3 2 3 0 2 | 1 0 3 3 5 | 5 3 6 0 1 3

A 0 | 0 4 | 0 2 | 3

B |

1/2CII -----

*mf dolce*

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

0 0 4 | 0 4 | 0 2 | 3

6

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

0 0 | 0 | 3 | 3

Cl -----

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

1 3 | 2 | 0 | 0

16

*mp cresc.*

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

3 2 3 4 | 0

20

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

0 4 0 4 0

CIII----- CII----- CII-----

23

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

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

1. 1/2CII -- 2/3CII ---

27

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

2/3CII ----- 2/3CIII ----- CIII -----

30

⑥ ③

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

3 2 3 3 | 0 6 | 3

34 CIII----- CV-----

(5) (6) *mf*

6 5 8 5 | 3 6 0 8 | 8 6 5 3 5 6 | 6 5 5 8

3 7 | 3 | 6 | 3

38 CIII-----

(2) *mf*

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

7 | 8 | 5 | 3

42 CV-----

(2) (2) (2) *mf*

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

5 | 7 | 0 | 0

46 1. CI-----

*f* *a m i* *Cl* *2/3Cl* *p*

6 5 3 1 0 3 | 0 3 1 1 0 3 | 1 3 2 0 3 2 | 3 2 1 1 2 | *f*

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

2. 5/6CI-----

*rit. cresc.* *a m i* *Cl* *C* *ff*

1 3 2 0 3 2 | 3 2 1 1 2 | *ff*

1 1 | 3 2 | 1 2 | *ff*

## **Suite No. 9 in D Minor**

**by Robert de Visee (ca. 1655 - ca. 1732)**  
**Transcribed by Christopher Parkening and Patrick Russ**

## I. Prelude

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

$\vartheta$  = approx. 80°

The image shows a page of sheet music for guitar, specifically measures 10 through 13. The music is in common time (indicated by 'C') and has a key signature of one sharp (F#). Measure 10 starts with a grace note followed by a sixteenth-note pattern (4, 2, 4) over two strings. Measures 11 and 12 continue this pattern with some variations. Measure 13 begins with a sixteenth-note pattern (5, 6, 5, 6) followed by a sustained note (3). The tablature below the staff provides a transcription for the guitar's strings, with the first column representing the 10th fret of the 6th string and the last column representing the 3rd fret of the 6th string.

A tempo

2/3 CIII- $\gamma$

4

Guitar tablature:

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

Musical score for guitar and harmonica. The top staff shows a guitar part with various chords and notes. The bottom staff shows a harmonica part with fingerings and a slide symbol. Measure 7 starts with a 1/3 Cl. II chord. Measure 8 begins with a 1/2 Cl. III chord. The harmonica part includes fingerings ②, ④, and ⑤.

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## **II. Allemande**

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

$\phi$  = approx. 60

2

*mf*

TAB

A musical score for guitar featuring two staves. The top staff uses standard notation with a treble clef, a key signature of one flat, and a common time signature. It includes measure numbers 1 through 4 and various performance markings such as grace notes, slurs, and dynamic markings. The bottom staff is a tablature showing the fret and string information for each note. Measure 1 starts at the open position. Measure 2 begins with a C major chord (3rd string open). Measure 3 starts with a G major chord (3rd string 3rd fret). Measure 4 starts with a D major chord (3rd string 2nd fret).

8

1/2CIII----- 1/2CV-  
2/3CIII----- 1/2CIII+  
*mp* pont. (echo) *mf* nat.  
1 3 6 6 5 5 5 6 5 3 6 0 3 1 1  
1 3 6 6 5 5 5 6 5 3 6 0 3 1 1

2/3CIII -> CIII -> CV -> 1/2CIII ->

2/3CV -> 2/3CIII -> 2/3CV ->

2/3CIII -> 1/2CIII -> 1/2CIII ->

2/3CIII -> 2/3CIII -> 2/3CIII -> 2/3CIII ->

pont. dolce nat. \*rit.

1. 2.

### III. Bourrée

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

J = 112

2/3CIII-  
f

TAB: 3 0 | 1 3 1 3 | 5 3 5 0 | 1 3 2 3 8 6 | 1 0 3 2 3 0  
B: 6 0 | 2 3 4 | 0 0 1 5 | 0 3 2 | 0 2

5 2/3CIII-  
1. 2.

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

10 2/3CII-  
1/2CIII-  
rit.  
CIII-  
A tempo

11 2 2 3 0 | 1 3 0 0 | 2 3 | 3 2 | 3 5  
B: 6 2 3 2 | 0 3 1 0 | 5 0 | 0 0 | 0 5

14 2/3CIII-  
2/3CIII-  
rit.  
1. 2.

6 5 3 1 0 1 3 | 2 5 3 1 0 3 | 2 3 3 2 2 | 3 0 | 3 2  
B: 0 0 | 2 2 3 0 | 2 3 0 | 0 0 | 0 2

## **IV. Sarabande**

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

• 65

13

1/3C1 ~ CIII ~ 2/3CII ~

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

V. Gavotte

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



*j = 79*

1.

*mf*

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

A 0 0 | 3 0 0 | 0 0 | 3 1 | 0 .

B 0 0 | 0 0 | 0 0 | 3 1 | 0 .

\*2nd time, **mp** (echo)

2.

*mf*

T 5 3 | 2 3 5 | 1 2 3 5 | 6 5 6 1 0 3 | 0 1 1 0 .

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

B 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 .

1/2CI-----

2/3CH-----

1/2CH-----

1/2CHI-----

*rit.*

T 1 0 | 3 5 3 | 2 2 5 3 | 2 3 3 5 | 5 3 .

A 2 0 | 1 0 5 | 0 0 | 3 5 | 0 0 .

B 3 0 | 1 0 5 | 0 0 | 3 5 | 0 0 .

A tempo

②

③

2/3CH-----

1/2CHI-----

1.

2.

T 6 0 | 0 3 | 2 2 5 3 | 2 3 3 5 | 0 3 | 3 5 3 .

A 6 0 | 6 1 2 | 6 0 0 | 0 4 | 0 0 .

B 6 0 | 6 1 2 | 6 0 0 | 0 4 | 0 0 .

## VI. Gigue

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

4-71

The image shows two staves of musical notation for guitar. The top staff is a standard staff with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It features dynamic markings 'mf' and 'p'. The bottom staff is a tablature staff with vertical bar lines dividing it into measures. The first measure starts with a 'T' and ends with a 'B'. The second measure starts with a '5' and ends with a '0'. Various numbers and letters (2, 3, a, m, i, 6, 7, 5, 7, 0, 6, 8, 2, 3, 1, 0) are placed above or below the strings to indicate specific notes or techniques.

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 time signature of 2/3. The melody consists of eighth-note patterns. The bottom part is a tablature for a six-string guitar, showing the fingerings for the notes in the melody. The tablature uses numbers from 0 to 3 to indicate which string to play and where to place the fingers.

13

5/8CIII-1 1/3C1-1 1/3C1-1 ① ② ③ ③

1. 2.

1 3 5 8 5 8 6 0 5 5

18

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

22

A tempo

poco rit.  
mp legato

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

26

1/2CII  
5/6CII  
mf nat.

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

30

f

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

34

\*\*A tempo

[1.] [2.]

rit.  
rit.

2nd time  
\*\*2nd time

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



# Villanesca

by Enrique Granados (1867-1916)

Transcribed by Patrick Russ

Transcribed by Patrick Russ

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

 $\text{♩} = 79$ 

\*Rest "a" or "l" finger on 1st string for stability, next 6 meas.





43

2/3CH-----γ

Harm. A.H. A.H. A.H. A.H.

3 4 5 0 | 0 0 3(15) 2 4 5 | 6 4 2 4 3(15) 2 | 2 2 3(15) 4 5 7 | 7 5 4 5 3(15) 0

48

A tempo

A.H. poco rit. A.H. pont. A.H. A.H. A.H.

3(15) 6 4 5 4 6 5 4 | 0 0 3(15) 0 0 0 2 0 1 | 0 2 4 0 2 | 2 2 2 4 1 3

53

1/2CV-----γ

nat. A.H. A.H. A.H. A.H.

5 1 0 1 0 2 0 | 1 1 5 7 5 7 | 5 3 5 5 3 | 3 3 10 10 12 13 | 12 10 12 15

58

1/2CVII-----γ 1/2CV-----γ

f Harm. Harm. p (echo) Harm. Harm.

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

63

1/2CVII-----γ 1/2CV-----γ

Harm. Harm. Harm. Harm.

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

The musical score consists of two staves. The top staff shows a melodic line with various note heads and stems. Above the first note is the instruction "To Coda Ⓛ". Above the second note is "1/2CIII". Above the third note is "3". Above the fourth note is "4". Above the fifth note is "3". Above the sixth note is "4". Below the notes are labels: "Harm.", "Harm.", "espr.", "Harm.", "Harm.", and "Harm.". The bottom staff shows a harmonic line with note heads and stems. Below the notes are labels: "3", "5", "3", "7", "3", "5", "3", "5", "3", and "5". The page number "72" is located at the top left.

86

1/2CIII 1/2CIII~ 1/2CIV~ 1/2CVI~ CVIII 1/2CVI

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

88

1/2CVI 2/3CVIII 1/2CVI~ 2/3CVIII~ 1/2CXII

6 10 6 8 10 11 10 8 10 6 8  
7 8 6 10 7 10 6 10 7 10  
10 12 12 14 14 15 12 14 11 19 13  
14 14 12 12 12 15 11 19 13  
12

90

1/2CX 1/2CVI~ 2/3CIII~ 2/3CI

(18) 17 15 13 15 13 11 10 10 8 8  
11 11 11 0 3 2 0 2 3 3 1 3 1  
8 7 3 2 0 2 3 3 1 3 1 4  
10

D.S. al Coda

92

dolce rit. A.H.

3 1 3 3 5 6 5 3  
1 4 0 3 5 3 5 3  
0 1 0 3 5 3 5 3  
5 3 1 3 2 0 2 3 3 1 3 1 3 (15)  
0 0 1 0 2 0 3 0 2 3 0 0

♩ Coda

94

molto rit. Harm. Harm.

3 4 6 5 10 5