

# Fingerstyle Guitar Standards

By Bill Piburn

CD INCLUDED!

## 15 Classic Songs

Arranged for Solo Guitar  
in Standard Notation and Tablature

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

- Chet Atkins



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# Fingerstyle Guitar Standards

By Bill Piburn

Recording engineer: John Hurley

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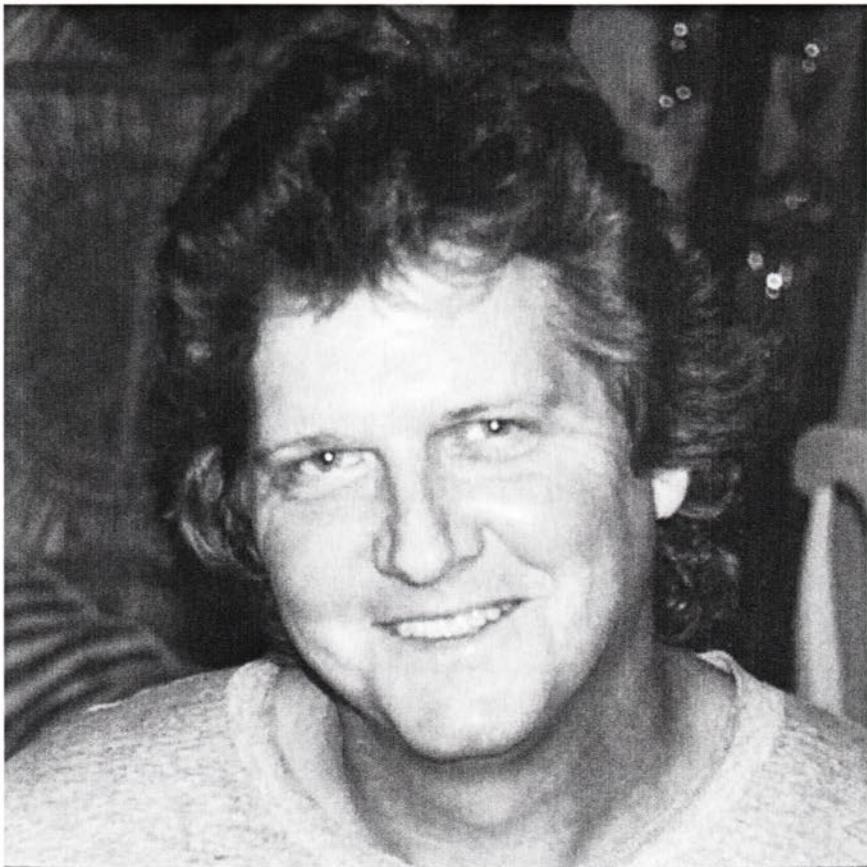


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Bill Piburn has lived in Nashville since 1987. Growing up in Kansas City, Missouri, he began his guitar studies with his father Russell at the age of ten. He went on to study with Douglas Niedt at age sixteen and Christopher Parkening at age nineteen.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

#### DEDICATION:

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

#### THANKS:

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

#### TESTIMONIALS:

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

- Johnny Smith

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

- Andrew York

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

- Douglas Niedt

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

- Howard Morgan

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

- Martin Taylor MBE

# Autumn Leaves

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



Track 1

Musical score for measures 1-4. Key signature: F major (one sharp). Time signature: 4/4. Tempo: = 115. The score consists of a treble clef staff with sixteenth-note chords and a bass staff with eighth-note bass lines. Measure 1 starts with a bass note at the bottom of the staff.

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

Musical score for measures 5-8. Key signature: F major (one sharp). Time signature: 3/6. The score includes a treble clef staff with sixteenth-note chords and a bass staff with eighth-note bass lines. Measure 5 starts with a bass note at the bottom of the staff.

Guitar tablature for measures 5-8. The tab shows the strings T, A, and B. Fingerings are indicated above the strings: measure 5 (2, 2, 2, 4), measure 6 (0, 6, 4), measure 7 (4, 5, 4, 5), and measure 8 (5, 6, 6, 4, 0, 6).

Musical score for measures 9-12. Key signature: F major (one sharp). Time signature: 3/6. The score includes a treble clef staff with sixteenth-note chords and a bass staff with eighth-note bass lines. Measure 9 starts with a bass note at the bottom of the staff. A grace note (gliss.) is indicated above the bass line in measure 10.

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

13

IV 3/6 - - -

(5)

17

II - - -

*gliss.*

21

I 4/6 - - - III

25

V 3/6

IV 3/6 - - -

*③*

*④*

*②*

29

II 3/6

IV - - -

II 2/6

33

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

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

IV

37

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

9 9 7 6 | 0 0 | 0 0 | 0 0

let ring

II 4/6

41

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

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

VII

IV 4/6

45

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

7 6 | 7 | 7 0 | 0 6 9 6

IV 4/6

II

49

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

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

2 3 2 1 2

53

I                    I 4/6                    IV                    III

4 1 1 3-4 | 3 1 4 6-4 | 5 6 6 5 | 4 6 3 3

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

57

V 3/6                  IV 3/6                  ③                  ④                  ⑤

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

61

II 3/6                  IV                  3

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

65

II 2/6                  II 2/6

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

69

II

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

# Cast Your Fate to the Wind

Words and Music by Vince Guaraldi and Carel Werver



Track 2

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

$\text{♩} = 116$

The first measure shows a treble clef, a common time signature, and a key signature of one sharp (F#). The melody consists of eighth-note patterns. The second measure shows a bass clef, a common time signature, and a key signature of one sharp (F#). The bass line consists of quarter notes.

$\text{♩} = 116$

III 4/6-----

This section starts with a treble clef and a key signature of one sharp (F#). The melody is in 4/6 time, indicated by a bracket over the first four measures. The bass line continues with quarter notes. Measures 7 and 8 show a change in bass line, with measure 8 ending on a half note.

III 4/6-----

This section continues with a treble clef and a key signature of one sharp (F#). The melody is in 4/6 time. The bass line changes again in measure 11, ending on a half note.

13

This section begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note patterns. The bass line ends on a half note. The page number 10 is located at the bottom left.

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( $\text{D} = \text{D}^3$ )

17

III

V

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

21

III

V

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

25

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

29

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

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

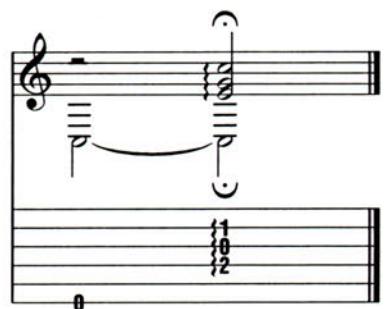
To Coda  $\odot$

D.S. al Coda  
(take repeat)

33

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

$\odot$  Coda



# Cheek to Cheek

from the RKO Radio Motion Picture TOP HAT

Words and Music by Irving Berlin



*d* = 64

Musical score and guitar tab for measures 1-4. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tab shows the strings T, A, and B with corresponding fingerings: 4, 2, 0; 0, 5, 3; 5, 4; 4, 2, 0; 0, 5, 3.

Guitar tab for measures 1-4, showing the strings T, A, and B with fingerings: 4, 2, 0; 0, 5, 3; 5, 4; 4, 2, 0; 0, 5, 3.

Musical score and guitar tab for measures 5-8. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tab shows the strings T, A, and B with corresponding fingerings: 0, 3, 4; 2, 0; 0, 5, 0; 5, 4; 0, 3, 4; 2, 0; 0, 5, 0; 5, 4.

Guitar tab for measures 5-8, showing the strings T, A, and B with fingerings: 0, 3, 4; 2, 0; 0, 5, 0; 5, 4; 0, 3, 4; 2, 0; 0, 5, 0; 5, 4.

Musical score and guitar tab for measures 9-12. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tab shows the strings T, A, and B with corresponding fingerings: 0, 2, 0; 3, 2, 0; 3, 2, 5, 3; 7; 8, 7, 8, 7; VII; 2, 1, 0, 2, 1, 0. The label "VII" is placed above the 7th measure.

Guitar tab for measures 9-12, showing the strings T, A, and B with fingerings: 0, 2, 0; 3, 2, 0; 3, 2, 5, 3; 7; 8, 7, 8, 7; VII; 2, 1, 0, 2, 1, 0.

13

V      V 4/6

III Hinge barre

17

m i

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

21

2. III-----

V  
III-----

25

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

29

1.

2.

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

33

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

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

37

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

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

41

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

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

45

VII V V 4/6

49

III Hinge barre

53

V VII

57

V III V

# A Day in the Life of a Fool

(Manhã de Carnaval)

Words by Carl Sigman  
Music by Luiz Bonfá



Track 4

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

$\text{♩} = 114$

V ----- IV

V 3/6 ----- IV 2/6

V 5/6 ----- VII 3 ----- V ---

Harm. gliss.

VII ----- ③ 3 -----

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

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

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

25

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

6

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

Musical score for guitar and piano, page 29, measures 29-30. The score includes two staves: a treble clef staff for the piano and a six-string staff for the guitar. Measure 29 begins with a piano bass note (B) followed by a guitar chord (E, G, B). The piano then plays a eighth-note pattern (D, E, F#) over a sustained bass note (B). The guitar plays a six-note scale-like pattern (E, G, B, D, F#, A). Measure 30 begins with a piano bass note (A) followed by a guitar chord (A, C, E). The piano then plays a eighth-note pattern (G, A, B, C) over a sustained bass note (A). The guitar plays a six-note scale-like pattern (A, C, E, G, B, D). The score concludes with a piano bass note (G).

Musical score for guitar and piano, page 33, measures 1-2. The score includes two staves: a treble clef staff for the piano and a six-string staff for the guitar. Measure 1 starts with a piano dynamic of  $\text{f}$ . The piano part consists of eighth-note chords. The guitar part features a bass line with notes at the 5th, 4th, and 3rd frets, and a treble line with notes at the 5th, 4th, and 3rd frets. Measure 2 begins with a piano dynamic of  $\text{ff}$ . The piano part continues with eighth-note chords. The guitar part has a bass line with notes at the 5th, 4th, and 3rd frets, and a treble line with notes at the 5th, 4th, and 3rd frets.

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

Musical score for guitar and piano, page 37, measures 37-38. The score includes two staves: a treble clef staff for the piano and a six-string staff for the guitar. Measure 37 starts with a piano dynamic of  $\frac{3}{4}$  followed by a melodic line. Measure 38 begins with a piano dynamic of  $\frac{2}{4}$ . The guitar part features a repeating pattern of chords and notes, with specific fingerings indicated above the strings.

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

41

3 3 V VII I  
Harm. gloss.

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

Musical score for guitar and piano, page 10, measures 45-50. The score includes two staves: a treble clef staff for the piano and a six-string staff for the guitar. Measure 45 starts with a piano dynamic of  $\frac{3}{4}$ . Measures 46-47 show a piano section with various chords and bass notes. Measure 48 begins with a piano dynamic of  $\frac{2}{4}$ , followed by a guitar section with a melodic line and harmonic support. Measure 49 continues the piano section. Measure 50 concludes the section with a piano dynamic of  $\frac{2}{4}$ .

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

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

61

IV V

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

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

70

III VII H.H.

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

7 7 1 1 0 0 1 1 3 3

75

rit. *freely*

0 3 5  
<0> 2  
0 3 5  
0 2  
0 3 0  
1 3 0 2 0

# Georgia on My Mind

Words by Stuart Gorrell  
Music by Hoagy Carmichael



Track 5

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

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

③ ----- 7

V 4/6

$\text{x}$

I II

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

II ----- 7

④ ----- 3

③ ----- 3

The continuation of the musical score and tab starts at measure 4. The top staff continues with sixteenth-note patterns and rests. The bottom staff shows a continuation of the guitar tab with fingerings and string skipping. Measures 5 through 7 are shown.

II 3/6

VII ----- 7

gliss.

The final section of the musical score and tab starts at measure 7. The top staff shows a 3/6 time signature with eighth-note patterns. The bottom staff shows a continuation of the guitar tab with fingerings and string skipping. Measures 8 through 10 are shown, ending with a glissando (slide) indicated by the word "gliss." above the tab.

10

II                                  ③ IV ④

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

13

II I                              V 3/6

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

16

④                              ② ③

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

To Coda ⊕

19

④                              ③

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

22

④                              ③

2 4 3 4 7 6 2 0 0 5 5 4 9 10 9 7 11 8

II                              VII IX VII

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

25

II 4/6      V      II

II 2/6

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

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

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

Musical score and tablature for guitar part 28. The score shows a treble clef staff with various notes and rests, and a bass clef staff below it. Measure 28 begins with a treble clef, a key signature of two sharps, and a common time signature. The first six measures feature a melodic line with grace notes and slurs. Measure 7 starts with a bass clef, a key signature of one sharp, and a common time signature. The tablature below shows the fingerings for the guitar strings, corresponding to the notes in the score. The tablature includes a 'gliss.' instruction and measure numbers 2 through 9.

28

VII

gliss.

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

⊕ Coda

The musical score consists of two staves. The top staff is for piano, showing a melodic line with eighth and sixteenth notes, dynamic markings like forte (F), piano (P), and accents, and a bass line. The bottom staff is for guitar, showing a harmonic progression with chords and fingerings (e.g., 0, 2, 3, 4) above the strings. The score ends with a fermata over the piano staff and a repeat sign with 'III' above the guitar staff.

37

II

gliss.

3 0 2 5 2 4 7 4 3 0 2

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

2 4 2 0 6

40

VII  
II  
I  
II

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

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

43

VII

gliss.

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

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

46

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

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

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

49

III  
IV  
V  
VI  
VII  
VIII  
IX  
X

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

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

# It's Only a Paper Moon

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



Track 6

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

IV VII

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

5 II 4/6 1.

The musical score shows a treble clef staff with a key signature of one sharp and a time signature of 4/6. It includes a marking for II 4/6 and a 1. ending. Below the staff is a six-string guitar tab with the strings labeled T, A, and B. The tab shows fingerings and string muting symbols (m) for each note.

9 II 12.

The musical score shows a treble clef staff with a key signature of one sharp and a time signature of 4/4. It includes a marking for II and a 12. ending. Below the staff is a six-string guitar tab with the strings labeled T, A, and B. The tab shows fingerings and string muting symbols (m) for each note.

13

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

17

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

21

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

24

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

27

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

31

II 4/6

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

35

II VI

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

38

II

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

42

II 3/6 II 4/6

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

46

II 4/6

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

# My Romance

from JUMBO

Words by Lorenz Hart  
Music by Richard Rodgers



Track 8

$\text{♩} = 69$

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

*Freely* \*H.H.

\*see below

5 VII VII 4/6 II

*let ring*

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

9 I Hinge barre II 3/6 II

H.H.

2 2 3 2 0 3 1 5 3 2 6 0 0 0 4 5 2 2 2 2 3 2 1 0 4 0 5 2 5 <2> <5> <3>

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

18

IV 5/6 - III - IV - VII - IX

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

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

21

*let ring*

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

24

Hinge barre

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

27

28

30

*gliss.*

To Coda

30

33

36

D.S. al Coda

Coda

VII 4/6      IV 4/6      II Hinge barre

Rubato

39

(3)

③

H.H.

\*-----\*

5    0    3    0    3    6    0    6    0    0    <6>    <6>    <19>

0    3    6    5    6    6    0    <0>    <0>    <19>

\*Tab refers to R.H.

# Moon River

from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by Johnny Mercer  
Music by Henry Mancini



Track 7

$\text{♩} = 75$

The musical score consists of two staves. The top staff is for the piano, showing a melody with various dynamics and rests. The bottom staff is for the guitar, with tablature indicating fingerings (e.g., 3, 4, 2, 0) and string numbers (T, A, B). The guitar tab shows a sequence of chords and notes, starting with a C major chord, followed by a G major chord, and then a sequence of eighth-note patterns.

This section begins at measure 6. The piano part features a rhythmic pattern of eighth-note pairs. The guitar tab shows a sequence of chords and notes, including a G major chord, a D major chord, and a sequence of eighth-note patterns. There are specific instructions: "let ring" over a note in the piano part and a circled "5" over a note in the guitar tab.

This section begins at measure 10. The piano part features a rhythmic pattern of eighth-note pairs. The guitar tab shows a sequence of chords and notes, including a G major chord, a D major chord, and a sequence of eighth-note patterns. There is a circled "6" over a note in the guitar tab.

15

*let ring*

Fretboard notes for measure 16:

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

20

*let ring*

Fretboard notes for measure 21:

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

24

Harm.

*let ring*

Fretboard notes for measure 25:

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

28

II Hinge barre----

(5)

Fretboard notes for measure 29:

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

32

\*H.H.

Fretboard notes for measure 33:

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

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

36

*let ring*

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

40

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

45

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

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

50

II -----  
*let ring*

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

55

II  
(5)

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

59

II

*let ring*

63

*let ring*

67

H.H.

\*Hinge barre

72

\*w/ fleshy side of finger above knuckle

*let ring*

*let ring*

*rit. Harm.*

*mp*

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

# The Nearness of You

from the Paramount Picture ROMANCE IN THE DARK

Words by Ned Washington

Music by Hoagy Carmichael



Track 9

Musical score and guitar tab for the first section of the song. The score includes two staves: a treble clef staff with various chords and rests, and a bass staff with a tempo marking of "Freely". The tab shows fingerings (e.g., 2, 3, 5) and string numbers (T, A, B) for the guitar strings.

Guitar tab for the first section of the song, showing a sequence of chords and notes across the six strings (T, A, B).

Musical score and guitar tab for the second section of the song. The score includes a treble clef staff with chords and rests, and a bass staff. The tab shows fingerings (e.g., 2, 3, 5) and string numbers (T, A, B) for the guitar strings.

Guitar tab for the second section of the song, showing a sequence of chords and notes across the six strings (T, A, B).

Musical score and guitar tab for the third section of the song. The score includes a treble clef staff with chords and rests, and a bass staff. The tab shows fingerings (e.g., 2, 3, 5) and string numbers (T, A, B) for the guitar strings.

11

II 5/6 -----

gliss. gliss.

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

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

15

III -----

V -----

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

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

19

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

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

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

23

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

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

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

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

27

II 5/6

III

III

*gliss.* *gliss.*

1.

31

III

II 3/6 V 3/6

2.

35

④

③

③

②

VII

VI

38

②

III 4/6

④

⑤

③

let ring

# Route 66

By Bobby Troup



Track 10

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

VII

12

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

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

8

VII VI

15

(5) 3 4 x 4 | 0 3 3 4 0 0 | 9 7 6 0 2 3 | 0 4 5 6 2 0 | 7 6 0 4

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

19

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

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

To Coda ♪

③ III II VII

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

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

VI 3/6 VII

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

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

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

28

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

VII VI Hinge barre IV II

32

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

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

36

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

⊕ Coda

39

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

VII XI  
42

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

# Sentimental Journey

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



Track 11

*J = 102 (J = 3)*

7

IV III II ①③

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

10

12.

13

16

19

22

IV - ② III

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

II

25

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

IV

28

IV II IV III

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

II - ④

31

5 ④ 2 b 4  
freely

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

# Stompin' at the Savoy

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



Track 12

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

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

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

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

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10 VII ②

III Hinge barre --

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

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

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

17 ③ ② V VIII VII ②

VI VI 5/6 -

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

21 IV VII VI

IV V 4/6 IV IX VIII VII Hinge barre

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

29

Hinge barre

32

36

39

43

X 4/6

# This Can't Be Love

from THE BOYS FROM SYRACUSE

Words by Lorenz Hart  
Music by Richard Rodgers



Track 13

*Freely*

III 4/6

gliss. gliss.

6

III

\*H.H.  
let ring

\*see below

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

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

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IV 3/6

15

19

23

1.

2.

IV

27

§

IV-----

IV-----

31

V

IV

35

II  
I  
III

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

39

II  
I  
III

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

43

*To Coda* ♦

II  
I  
III

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

47

③

II  
I  
III

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

50

II  
III

II  
III

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

54

(0) (1)

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

D.S. al Coda

IV 5/6

57

(6)

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

Coda

61

(0)

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

III 3/6 IV 3/6

65

(0)

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

# When Sunny Gets Blue

Lyric by Jack Segal  
Music by Marvin Fisher



Track 14

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

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

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

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

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

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14

18

22

25

28

Hinge barre  
freely

Cross bar

VII

VI

# You Are My Sunshine

Words and Music by Jimmie Davis and Charles Mitchell



Track 15

1

*Freely*

III

I

T A B

3 1 | 3 2 3 1 | 3 1 2/3 1 2 | 3 5 3 1 3

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

4

I

III

V

②

V 5/6

②

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

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

8

III

V

②

VIII

②

V

III

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

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

12

I I I I

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

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

16

I III IV I

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

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

20

III 3/6 I ② VIII V 5/6

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

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

24

III I 3/6 V ② VIII V 5/6 III

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

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

28

I I I I

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

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

32

V III I

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

36

IV 4/6

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

40

VIII IV 4/6

3 0 6 10 8 7 5 4 5 3 11  
2 5 3 1 7 4 5 2 3 0 3 5 10 8 6 5 4 5 3 11  
1 2 0 3 4 3 0 2 3 4 5 6 5 4 5 3 1 2 0 3 4 3

44

III III

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

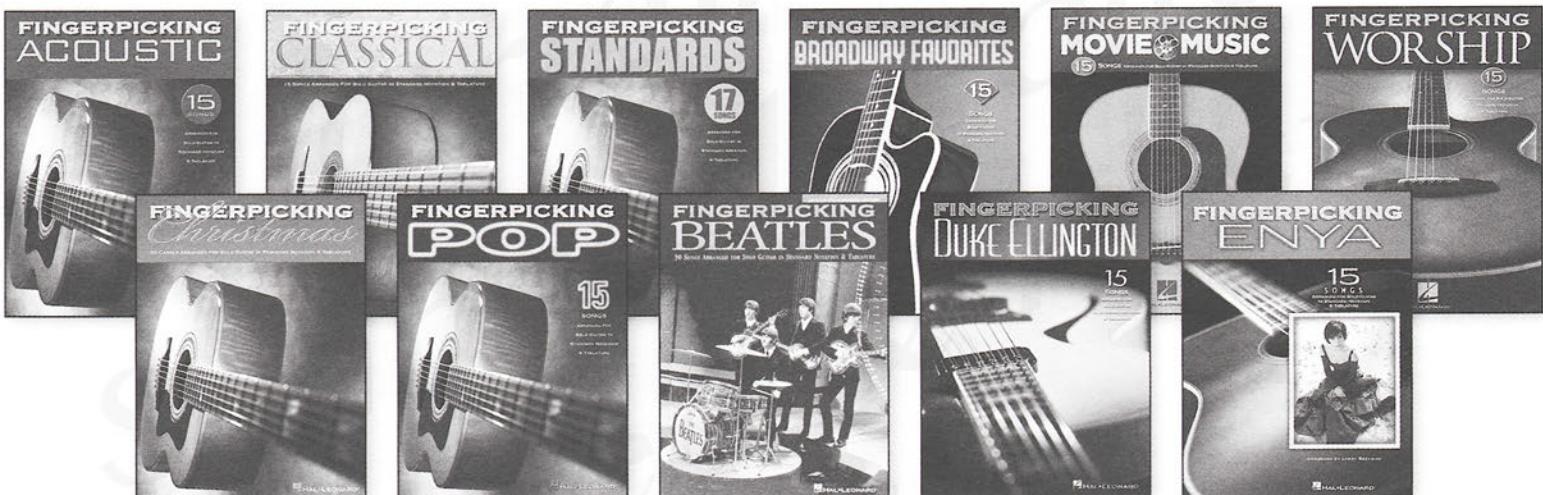
48

VI 3/6 III III V

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

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