

Tombeau

Silvius Leopold Weiss
(1687-1750)

The musical score is written for guitar in 4/4 time, featuring a key signature of two sharps (F# and C#). The notation includes standard musical symbols such as treble clefs, notes, rests, and bar lines, along with guitar-specific elements like fret numbers (0-4), natural signs, and various ornaments. The score is divided into six systems, each beginning with a measure number (1, 3, 5, 7, 9, 11). Chordal structures are labeled with Roman numerals and figured bass notation: $\frac{6}{6}$ CVII, $\frac{6}{6}$ CVI \rightarrow $\frac{6}{6}$ CVII, VI, VII, $\frac{5}{6}$ CIV, $\frac{5}{6}$ CII, $\frac{2}{6}$ CV, $\frac{4}{6}$ CII, and $\frac{3}{6}$ CII. Measure 9 includes a performance instruction: "* or 4th finger if too much of a stretch". Measure 11 features a series of double-sharp ornaments (♯♯) above the notes, with a "2-1" fingering indicated for each. The score concludes with a final chord in measure 11.

13 $\frac{3}{6}$ Cl $\frac{5}{6}$ CIV III $\frac{5}{6}$ CIV $\frac{6}{6}$ CII

16 $\frac{6}{6}$ CII $\frac{5}{6}$ CII

18 V III II $\frac{3}{6}$ CII V

20 III II $\frac{6}{6}$ CIV $\frac{5}{6}$ CII

22 III IV V III

24 $\frac{5}{6}$ CIV $\frac{5}{6}$ CVI $\frac{3}{6}$ CVII

26 3

VI $\frac{6}{6}$ CVII

28 VI $\frac{3}{6}$ CVI IV ② ③ ④

30 V III IV ③ $\frac{6}{6}$ CII

32 $(\frac{6}{6} \text{ CII})$ $\frac{6}{6}$ CII

34 $\frac{6}{6}$ CII III ③ ②

36 II ② 0-2-0-2 (tr) IV

Tombeau

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The musical score for "Tombeau" by Silvius Leopold Weiss is presented in four systems. Each system consists of a standard musical staff with a treble clef and a key signature of two sharps (F# and C#), and a corresponding guitar tablature staff below it. The tablature uses numbers 0-9 to indicate fret positions on the strings. The score includes various musical notations such as chords, arpeggios, and fingerings (indicated by numbers 1-4). The piece is divided into measures, with measure numbers 1, 3, 5, and 7 marked at the beginning of their respective systems. The tablature staff is labeled with 'T' for Treble and 'B' for Bass. The score includes various musical notations such as chords, arpeggios, and fingerings (indicated by numbers 1-4). The piece is divided into measures, with measure numbers 1, 3, 5, and 7 marked at the beginning of their respective systems. The tablature staff is labeled with 'T' for Treble and 'B' for Bass.

System 1 (Measures 1-4):

- Measure 1: $\frac{6}{6}$ CVII
- Measure 2: $\frac{6}{6}$ CVI
- Measure 3: $\frac{6}{6}$ CVII
- Measure 4: VI

System 2 (Measures 5-8):

- Measure 5: VII
- Measure 6: ②
- Measure 7: $\frac{5}{6}$ CIV
- Measure 8: ⑥

System 3 (Measures 9-12):

- Measure 9: $\frac{5}{6}$ CII
- Measure 10: VII
- Measure 11: II
- Measure 12: ③

System 4 (Measures 13-16):

- Measure 13: $\frac{2}{6}$ CV
- Measure 14: $\frac{6}{6}$ CII
- Measure 15: ③
- Measure 16: ④

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and bar lines. The guitar part features a complex melody with many accidentals and a key signature change to one sharp. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is divided into two systems, with the first system containing measures 1 through 10 and the second system containing measures 11 through 20. The guitar part is marked with a 'V' at the beginning of the first system and a 'V' at the beginning of the second system. The bass part is marked with a 'T' at the beginning of the first system and a 'T' at the beginning of the second system. The score is a high-quality transcription of the original recording, capturing all the musical details and nuances of the song.

20

III II $\frac{6}{6}$ CIV $\frac{5}{6}$ CII

TAB

22

III IV V III

TAB

24

$\frac{5}{6}$ CIV $\frac{5}{6}$ CVI $\frac{3}{6}$ CVII

TAB

26

VI $\frac{6}{6}$ CVII

TAB

28

VI $\frac{3}{6}$ CVI IV 2

TAB

30

V III IV ③ $\frac{6}{6}$ CII

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

A 4 4 4 4 3

B 2 3 3

32

$\frac{6}{6}$ CII $\frac{6}{6}$ CII

T 0 0 0 1 0 2 0 0 0 2 0 0 2 2

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

B 2 4 2 2 2 2 1 1 1

34

$\frac{6}{6}$ CII III ③ ②

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

A 4 3 (3) 4 1 3 1 0 4 3 4 0 1 2 3

B 2 5 4 3 4 3 4 2

36

0-2-0-2 (tr) IV

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

A 3 2 0 4 4 3 3 0

B 2 2 2 2 7

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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