



Fingerstyle **LOVE SONGS**

CD INCLUDED!

By Bill Piburn

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

Always on My Mind

Words and Music by Wayne Thompson, Mark James and Johnny Christopher



TRACK 2

$\text{♩} = 73$

II 3/6-----, II 3/6-----, II 3/6-----

*H.H.-----

T 2 2 0 2 2 2 0 2 2 2 0 2 7 8 5 8 7

A <12> <2> <3> <12> 0 <12> <2> <3> <12> 0 <12> <2> <3> <12> 0 <12> 7 8 5 8 7

B <12> <2> <3> <12> 0 <12> <2> <3> <12> 0 <12> <2> <3> <12> 0 <12> 0 0

*see below

5

let ring H.H. let ring H.H.

7 0 6 7 0 0 7 9 11 11 11 9 11 9 2 2 3 3 5 3 5 3 7

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

0 <12> 7 9 11 11 10 9 11 9 2 2 3 3 5 3 5 3 7

9

H.H. Harm. let ring gliss. III

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

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

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

13

II 2/6-----, VII-----

H.H.----- let ring

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

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

0 <12> <12> <3> 4 0 0 0 0 0 4 7 6 7 9 11 7 9 11

*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 and 19th frets.

To Coda Φ

17

VII

H.H.

21

VII-----

II

VII

Lift F# on beat 3 H.H.

25

VII-----

II

II 3/6-----

let ring

H.H.

28

II 3/6-----

II 3/6-----

II 3/6-----

D.S. al Coda

H.H.

Φ Coda

32

II 3/6-----

II 3/6-----

II 3/6-----

II 3/6-----

H.H.

rit.

And I Love You So

Words and Music by Don McLean



TRACK 15

Rubato

③ 7 7 IV Hinge barre I 4/6

let ring

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

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

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

4 IV II 7 7

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

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

9 II IV Hinge barre II II

let ring let ring

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

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

14 I 4/6 II 4/6

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

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

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

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24

VI 5/6----- V 5/6----- II 4/6----- II-----

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

29

II 4/6 II-----

*H.H. - 1

*see below

33

The Rose Tree

H.H.

0 6 4 0 7 9 1 2 4 4 6 6 7 9 7 9 0 2 2 2 1 4 2

37

IV Hinge barre

let ring -----

*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 and 19th frets.

41

II-----

I 4/6

let ring -----

46

II 4/6-----

I-----

II 4/6-----

II-----

51

II 4/6-----

VI 5/6-----

55

V 5/6-----

II 4/6-----

II-----

59

II 4/6

II-----

Dream a Little Dream of Me

Words by Gus Kahn
Music by Wilbur Schwandt and Fabian Andree



TRACK 1

$\text{♩} = 112$ ($\text{♩} = \text{♩}^3$)

Sheet music for guitar, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The music is divided into four systems, each with a guitar staff and a corresponding TAB staff.

System 1: Measures 1-3. Includes first and second endings (I and II). The TAB staff shows fret numbers for the guitar.

System 2: Measures 4-7. Includes a second ending (II). The TAB staff shows fret numbers for the guitar.

System 3: Measures 8-11. Includes a fourth ending (IV) and a 4/6 time signature change. The TAB staff shows fret numbers for the guitar.

System 4: Measures 12-15. Includes a second ending (II). The TAB staff shows fret numbers for the guitar. A gliss. (glissando) is indicated in measure 13.

16

IV-----

II 4/6-----

20

IV IX VI-----

IX VI-----

24

VI----- IV IX VI-----

IX VI-----

28

VIII VII II----- IV 4/6

31

II IV VI 4/6 II-----

To Coda

35

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

7 0 8 7 0 0 1 2 1 0 6 0 4

38

6 7 9 7 11 7 9 8 11 10 7 9 7 0 0

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

42

5 9 5 7 5 3 4 5 4 7 6 5 4 2 4 5

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

Coda

0 6 7

46

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

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

Beauty and the Beast

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by Howard Ashman

Music by Alan Menken



TRACK 13

♩ = 78

First system of musical notation for Track 13, measures 1-4. The system includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in a single staff. Below the melody, there are two staves labeled 'T' (Treble) and 'B' (Bass) for guitar tablature. The tablature includes fret numbers and bar lines. A star symbol (*) is placed above the first measure of the tablature.

*Measures 1, 3, 5 & 7: Hold down bass notes while lowering and raising a barre as needed to play the melody.

Second system of musical notation, measures 5-8. The system includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in a single staff. Below the melody, there are two staves labeled 'T' (Treble) and 'B' (Bass) for guitar tablature. The tablature includes fret numbers and bar lines.

Third system of musical notation, measures 9-12. The system includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in a single staff. Below the melody, there are two staves labeled 'T' (Treble) and 'B' (Bass) for guitar tablature. The tablature includes fret numbers and bar lines. Above the melody, there are Roman numerals indicating chord changes: I, III 4/6, V 4/6, VI, and III.

Fourth system of musical notation, measures 13-16. The system includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in a single staff. Below the melody, there are two staves labeled 'T' (Treble) and 'B' (Bass) for guitar tablature. The tablature includes fret numbers and bar lines. Above the melody, there are Roman numerals indicating chord changes: II 3/6, II, II 3/6, V Hinge barre, and II.

17

II 3/6 II 3/6 ②

21

Barre 2nd str. w/ 4 II Barre 2nd str. w/ 4 II

let ① ring

25

Barre 2nd str. w/ 4 II Hinge barre II

rit.

29

II 3/6 II 3/6

a tempo

slide & hammer on

33

Hinge
barre II

37

Barre 2nd str. w/ 4

Barre 2nd str. w/ 4

let ① ring

41

Barre 2nd str. w/ 4

Hinge
barre II

45

II

49

V 3/6 -----

III -----

52

II 4/6 -----

56

VII ----- IV -----

II -----

IV 3/6 -----

60

IV 5/6 -----

II -----

II ----- IV 4/6 -----

rit.

How Deep Is Your Love

from the Motion Picture SATURDAY NIGHT FEVER

Words and Music by Barry Gibb, Robin Gibb and Maurice Gibb



TRACK 3

♩ = 110

II----- IV 4/6 II 4/6 IV----- Hinge IV

let ring

T
A
B

4 Hinge IV II IV-----

let ring

8 III 3/6 IV----- VI----- IV----- II 4/6

12 II 4/6----- VIII IX VII-----

16

let ring

20

24

To Coda \oplus D.S. al Coda

\oplus Coda

IV 4/6 II

28

32

rit.

I Love How You Love Me

Words and Music by Barry Mann and Larry Kolber



TRACK 7

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

♩. = 48

II 3/6

II

Freely

5

V 4/6

let ring

9

V 4/6

II 3/6

II

Harm.

Harm.

Harm.

To Coda

13

II

II 3/6

17

1. II 3/6--- 2. II 3/6--- II

rit.

21

V 4/6

let ring

25

II 3/6--- II 3/6---

Hammer on w/ barre

29

II 3/6---

rit.

⊕ Coda

D.S. al Coda

33

rit. *mp*

I Will

Words and Music by John Lennon and Paul McCartney



TRACK 9

♩ = 113

I----- III-----

4

V 3/6----- III----- V 3/6----- III-----

8

gliss.

12

V 3/6----- III----- V 3/6-----

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16 V 3/6 ---- III ----

20 III ---- III ----

24 III ---- I ---- III ----

28 V 3/6 ---- III ---- V 3/6 ----

32 V 3/6 ---- III ---- IV ---- VI ---- ②

36

IV 5/6 V 5/6 V 4/6 III 4/6 V III VI VIII 4/6 VIII VI

40

VI III VIII VI III

44

V 3/6 III

48

V 3/6 III V 3/6 III

52

III

a i a i a i i

*H.H.

*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.

Just the Way You Are

Words and Music by Billy Joel



TRACK 5

$\text{♩} = 118$

First system of music notation for "Just the Way You Are". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as $\text{♩} = 118$. The first two measures are marked with a "I 4/6" time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature with strings labeled T, A, B and fret numbers (0, 1, 2, 3).

Second system of music notation, starting at measure 5. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature with strings labeled T, A, B and fret numbers (0, 1, 2, 3, 4, 5, 6, 7).

Third system of music notation, starting at measure 9. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature with strings labeled T, A, B and fret numbers (0, 1, 2, 3, 4, 5, 6, 7).

To Coda 1

To Coda 2

Fourth system of music notation, starting at measure 13. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff is a guitar tablature with strings labeled T, A, B and fret numbers (0, 1, 2, 3, 4, 5, 6, 7).

1. V 4/6

17

2. V 4/6 V 5/6 III VII

21

VII D.S. al Coda I

25

⊕ Coda 1

V 4/6 V 5/6 III

III VII III X

29

III

33

D.S. al Coda 2

⊕ Coda 2

My Cherie Amour

Words and Music by Stevie Wonder, Sylvia Moy and Henry Cosby



TRACK 10

First System: $\text{♩} = 113$, $\text{II } 3/6$

Second System: $\text{II } 3/6$, $\text{IV } 3/6$, $\text{II } 3/6$, $\text{II } 4/6$

Third System: II , IV , $\text{Barre 2nd str. w/ 4}$, IV , *gliss.*

Fourth System: II , IV , *To Coda*, 1., 2.

Fifth System: 14, II , IV

The musical score is written for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The rhythm is primarily 3/6, with some 4/6 and 3/4 changes. The score includes various guitar techniques such as triplets, barre, and glissando. The fretboard is indicated by numbers 0 through 9 on the bass staff.

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18 V 4/6 ----- II IV V VII IX 3/6 VII 3/6 XII 2/6

22 X VII 4/6 VII 3/6 IX 3/6 VII- VII-

26 VII- IX- IX-

30 VII- VI Hinge barre D.S. al Coda

⊕ Coda

35 IV 3/6 IV 3/6

To Coda

19

II 4/6

23

I

28

VII

III

II 3/6

VII

33

VII

VII 3/6

let ring

37

II 4/6

II

I

41

II I

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

46

III IV 4/6 IV 4/6

(0) 0 0 1 4 3 4 3 3 6 7 5 8 5 4 7 0 4

50

IV 4/6 III II

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

54

II VII Hinge barre 4

(4) 5 7 7 7 9 10 9 7 10 9 7 7 6 7 7 0 6 9 7 10 9 9 (9) 5

58

II I

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

⊕ Coda

63 *D.S. al Coda*

II

I

68

II I

II I

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

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

73

②

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

78

I

2 4 0

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

2 2 1 2 3 1 2 3 1 2 3 1

*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.

Lyric by Hal David
Music by Burt Bacharach

TRACK 14

[illegible]

*see below

III VIII VIII X 4/6 Hinge III V 4/6

15

Cross barre
Bb melody as
you hold E bass

6 8 8 10 11 10 8 6 8 10 12 10 3 0 0 3 3 0 5
3 3 3 9 8 8 7 8 9 10 10 1 0 3 3 0 5
3 3 8 8 8 8 8 1 4 0 0 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.

20 V 4/6 III

25 III III II V

29 V III 1. rit. a tempo

33 2. III a tempo

38 III III Barre 2nd str. w/ 4

True Love

from HIGH SOCIETY
Words and Music by Cole Porter



TRACK 11

♩ = 88

II 3/6

gliss.

let ring

TAB

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

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

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

5

let ③ ring

*H.H.

<12>

*See below

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

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

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

9

VII

H.H.

let ring

<12>

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

0 6 6 7 9 9 8 7 8 8 0 0 7

0 6 6 7 9 9 8 7 8 8 9 9 7

13

V

H.H.

<12>

0 3 7 7 6 5 5

6 9 7 0 0 6 7 7 5 5 0 0

0 9 7 0 0 4 0 6 7 7 0 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.

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17 V----- VII----- VII

let 4 ring -----

21 V----- III----- VI-----

let ring Harm.

25 II 3/6----- To Coda

gliss. H.H.-----

29 VII----- D.S. al Coda

*Harm.----- let 1 ring----- Harm.-----

*Note: Cut off E harm. with *p* just after A harm. in the next bar.

⊕ Coda

33 IV 5/6

let 4 ring----- H.H.----- rit. **

**Tab refers to R.H.

Unchained Melody

from the Motion Picture UNCHAINED

Lyric by Hy Zaret

Music by Alex North



TRACK 8

$\text{♩} = 62$

Freely

4

a tempo

7

II-----
Hinge barre

10

let ring *gliss.*

13

Hold F# into E

Hold F# into E

let ring

Hold G# into E

[illegible]

25

II-----

II---

VII 4/6 -

Let D# & E ring together

let ring

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

28

31 II 4/6 VII-
 0 3 0 7 9 7 9 0 2 3 4 1 2 2 2 0 3 0 4 0 6 4 4 4
 0 4 0 7 9 7 9 0 2 3 4 1 2 2 2 0 4 0 6 4 4 4

Hold B# into B_b & let F# ring into G#

II 4/6 IV

34 II 4/6 VII-
 2 2 0 0 7 9 7 9 0 0 2 2 4 1 2 2 2 0 0 6 4 4 4
 0 4 0 2 2 0 0 2 0 2 0 2 3 0 4 0 6 7 9 7 9 7 0 2 4 1 4 1 1 4 2

Hold C# into B & F# into G#

II 4/6 VII-

37
 0 2 3 4 2 0 0 0 2 4 1 4 1 0 1 4 1 4 2 0 2 3 4 2 0 0 2 2 2 2 2 2 2 2
 0 2 4 1 4 1 0 1 4 1 4 2 0 2 3 4 2 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

rit.

40
 0 0 2 4 1 2 2 4 0 0 2 1 2 0 4 0 2 4 2 0 4 6 8 2 4 6 4 6 2 4 2 2 2 2 2 2
 0 0 2 4 1 2 2 4 0 0 2 1 2 0 4 0 2 4 2 0 4 6 8 2 4 6 4 6 2 4 2 2 2 2 2 2

a tempo

let ring

II-

43 IV- VI 5/6
 0 2 4 2 7 9 0 0 6 9 7 9 7 6 4 0 2 0 0 0 2 1 4 2 4 2 0 4 2 0 2
 1 4 2 0 4 7 6 9 7 6 7 6 9 7 9 7 6 4 0 2 0 0 2 1 4 2 4 2 0 4 2 0 2

p

46
 0 0 2 6 2 4 6 2 2 2 0 2 2 1 2 2 0 2 0 0 0 1 4 2 1 1 2
 4 6 6 2 4 6 4 2 6 2 2 2 0 2 2 1 2 2 0 2 0 0 2 4 1 4 2 1 1 2

let ring

gliss.

49

II-----
Hinge barre

II-----

52

Barre 2nd str. w/ 4

gliss.

55 II----- II 3/6 IV----- VII-----

II----- II 3/6 IV----- VII-----

2 4 2 2 0 4 2 0 4 7 4 4 4 4 7 7 4 4 9 7 7 9 10 7 8 8 10

58

[illegible]

The Very Thought of You

Words and Music by Ray Noble



TRACK 12

rubato

a tempo

gliss.

III----- V----- V----- IV--

IV----- VII----- IV--

7 10 7 10 7 9/10 10 8 7 7 0 8 7 0 7 4 0 5

17 IV----- III----- II----- Hinge barre II 3/6-----

21 22 23 24

21 III----- II-----

25 26 27 28

25 III----- V----- V----- IV-----

29 30 31 32

29 IV----- VII-----

33 34 35 36

33 IX----- IV----- III-----

36

III----- II----- III----- V----- II

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

40

III----- III----- V 3/6----- III----- V-----

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

43

V----- VII-----

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

46

IV 3/6 V 3/6----- VII----- Hinge barre

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

50

II----- I----- II 3/6----- gliss.

3 0 3 1 2 2 4 7 9 10 8 9 0 7 7 0 2 3 0 2

54 III----- II-----

gliss.

58 III----- V----- V----- IV-----

61 IV----- VII-----

64 IX-----

67 IV----- III----- II 4/6-----

Only You (And You Alone)

Words and Music by Buck Ram and Ande Rand



TRACK 4

$\text{♩} = 102$ ($\text{♩} = \text{♩}^3$)

IV 3/6----- IV----- II

let ring

5 IV II

10 IV----- II----- IV 4/6

15 V VII

20

II

let ring

25

II I Hinge IV I II

30

II slide chord I 4/6 II 4/6

34

IV I II let ring

39

II 4/6 IV

44

IV----- II----- IV 4/6 VII-----

(5) 4 6 6 6 2 5 5 2 2 5 6 4 7 7 9 7 8 7 3 5

49

IV I 4/6

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

53

let ring

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

57

I Hinge IV I

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

61

II----- slide chord XI 5/6

2 4 2 2 2 4 4 4 0 2 4 4 2 4 3 4 3 2 1 0 1 2 0 12 12 11 11 11 11