



CHRISTOPHER PARKENING

— SOLO PIECES —



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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

CHRISTOPHER PARKENING

— 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, Jubliant and CeCe Sykes, and the staff at Hal Leonard Corporation.

Soli Deo Gloria!

Christopher Parkening

from *Parkening Plays Bach and The Great Recordings*

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

$\text{♩} = 68.72$

Sheet music for Allegro BWV 998, measures 1-4. The music is in 3/8 time with a key signature of one sharp. The first measure starts with a bass note followed by sixteenth-note patterns. The second measure begins with a bass note. The third measure starts with a bass note. The fourth measure starts with a bass note.

Sheet music for Allegro BWV 998, measures 5-8. The music is in 2/3 time with a key signature of one sharp. Measure 5 starts with a bass note. Measure 6 starts with a bass note. Measure 7 starts with a bass note. Measure 8 starts with a bass note.

Sheet music for Allegro BWV 998, measures 9-12. The music is in 2/3 time with a key signature of one sharp. Measure 9 starts with a bass note. Measure 10 starts with a bass note. Measure 11 starts with a bass note. Measure 12 starts with a bass note.

Sheet music for Allegro BWV 998, measures 13-16. The music is in 1/2 time with a key signature of one sharp. Measure 13 starts with a bass note. Measure 14 starts with a bass note. Measure 15 starts with a bass note. Measure 16 starts with a bass note.

17

5/6CII ----- ③ ⑤ ③ 5/6CTIV - 2/3CII -----

21

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

25

29

ClI ----- 2/3CII -

33

pont.

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

dolce

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

45

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

CII

nat.

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

CII

5/6CII

1/2CII

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

57

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

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

2/3CII-----

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

73

CII-----

2/3CII -----

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

2/3CII ---

5/6CII - ② ③

77

Fingerings below the strings:

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

1/2CII - ④

81

Fingerings below the strings:

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

②
④

85

Fingerings below the strings:

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

CIV ---
③ ④

A tempo

poco rit.

90

Fingerings below the strings:

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

CIV ---
④ ⑤

2/3CII -

rit.

93

Fingerings below the strings:

7 5 4 5 9 0 | 10 7 10 9 4 5 | 0 2 | 1 2 4 | .

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

$\text{♩} = 80-84$

Sheet music for Allemande, measures 1-4. The music is in 2/4 time, key signature of one sharp (F#). The first measure starts with a forte dynamic (f) followed by a piano dynamic (p). The second measure begins with a piano dynamic (p) and ends with a dynamic marking "mf dolce". The third measure starts with a forte dynamic (f) followed by a piano dynamic (p). The fourth measure begins with a piano dynamic (p) and ends with a dynamic marking "mf dolce". The TAB (Tablature) below shows the guitar strings with fingerings: 5 5 7, 0; 3 2 5 3, 0; 5 5 7, 0; 3 2 5 3, 0.

Sheet music for Allemande, measures 5-8. The music continues in 2/4 time, key signature of one sharp (F#). The first measure starts with a forte dynamic (f) followed by a piano dynamic (p). The second measure begins with a piano dynamic (p) and ends with a dynamic marking "mf". The third measure starts with a forte dynamic (f) followed by a piano dynamic (p). The fourth measure begins with a piano dynamic (p) and ends with a dynamic marking "mf". The TAB shows the guitar strings with fingerings: 3 3 2 0 3, 0; 2 3 2 0 2 1, 0; 0 2 3, 5 2 0; 3 4 5 0.

Sheet music for Allemande, measures 9-12. The music continues in 2/4 time, key signature of one sharp (F#). The first measure starts with a forte dynamic (f) followed by a piano dynamic (p). The second measure begins with a piano dynamic (p) and ends with a dynamic marking "mf". The third measure starts with a forte dynamic (f) followed by a piano dynamic (p). The fourth measure begins with a piano dynamic (p) and ends with a dynamic marking "mf". The TAB shows the guitar strings with fingerings: 3 5 2 3 5 5 2 7, 0; 5 7 5 3 2 2 5 3, 0; 3 5 2 3 5 2 7, 0; 5 2 3 0 2 3 5, 0.

Sheet music for Allemande, measures 13-16. The music continues in 2/4 time, key signature of one sharp (F#). The first measure starts with a forte dynamic (f) followed by a piano dynamic (p). The second measure begins with a piano dynamic (p) and ends with a dynamic marking "mf". The third measure starts with a forte dynamic (f) followed by a piano dynamic (p). The fourth measure begins with a piano dynamic (p) and ends with a dynamic marking "mf". The TAB shows the guitar strings with fingerings: 3 5 3 5 2 2, 0; 0 2 3 0 2 3 0 2, 0; 3 2 0 3 3 2 0, 0; 3 4 5 0, 0.

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

1/2CII 2/3CII

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

28

pont.

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

33

mf dolce

nat.

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

36

5/6CII

*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 3 3 2 0 | 3 4 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

Guitar tablature for the optional intro. The first two measures show a bass line with chords G and D. The third measure shows a bass line with chords D and G. The fourth measure shows a bass line with chords G and D.

Thumnbial

Guitar tablature for the thumbnail section. The first measure shows a bass line with chords G and D. The second measure shows a bass line with chords D and G. The third measure shows a bass line with chords G and D.

mp

(echo)

Guitar tablature for the echo section. The first measure shows a bass line with chords G and D. The second measure shows a bass line with chords D and G. The third measure shows a bass line with chords G and D.

5/6CVII

Guitar tablature for the 5/6CVII section. The first measure shows a bass line with chords G and D. The second measure shows a bass line with chords D and G. The third measure shows a bass line with chords G and D.

5/6CVII

Guitar tablature for the second 5/6CVII section. The first measure shows a bass line with chords G and D. The second measure shows a bass line with chords D and G. The third measure shows a bass line with chords G and D.

1/2CVII

10

10 8 7 8 10 8 7 8 | 10 8 7 8 10 8 7 8 10 8 7 8 10 8 7 8

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

1/2CVII

12

Harm.

10 15 10 15 10 8 7 8 10 8 7 8 | 10 8 7 8 10 8 7 5 3

12 6 8 0 0 7 9 7

1/2CV

1/2CVII

1/2CV

14

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

7 7 0 0 5 7 0 0 0

1/2CV

1/2CVII

1/2CV

1/2CIII

16

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

6 0 0 0 0 0

pizz. (all right hand pad thumb)

18

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

4 0 0 0 0 0 0 0

③

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

4 0 0 0 0 0 0 0

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

20

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

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----- 5/8CII-----

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

26

f

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

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

32

5/6CII.....
p p

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

34

p dolce
Harm.

② ④

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

36

1/2CVII.....
cresc.

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

38

mf

② ③ ①

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

40

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

Fretboard positions: 3, 2, 3, 5, 3, 5, 7, 6, 5, 7, 5 | 7, 5, 7, 8, 7, 8, 10, 8, 7, 8, 10, 8, 7, 10

42

Fretboard positions: 10, 7, 8, 10, 12, 14, 14, 12, 15, 13, 12, 14, 12 | 14, 12, 13, 12, 14, 12, 14, 12, 13, 12, 13, 10, 8

rit.

44

Maestoso

Harm.

Fretboard positions: 12, 8, 12, 12 | 10, 13, 12

46

1/2CV.....

Fretboard positions: 5, 7, 5 | 7, 10, 9 | 5, 7, 7

49

Harm.

(6) (5)

thumb nail

Fretboard positions: 5, 7, 0 | 7, 12, 12 | 10, 9, 7

*Rest "a" finger on 1st string.

A Fancy

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

Optional: Capo III

$\text{♩} = 60$

mf

TAB

1/2CII.....

This block contains two staves. The top staff is musical notation with a treble clef, a key signature of four sharps, and a 4/4 time signature. It features sixteenth-note patterns and includes a dynamic marking 'mf'. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (e.g., 7, 7, 5, 5, 5, 5) corresponding to the notes above. A 'TAB' label is positioned to the left of the tablature staff.

5/6CIV.....

This block contains two staves. The top staff is musical notation with a treble clef, a key signature of four sharps, and a 5/6 time signature. It features sixteenth-note patterns. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (e.g., 0, 2, 4, 2, 0, 5, 7, 5, 7, 6, 0, 6, 4) corresponding to the notes above.

CH.....

$\text{♩} = 65$

poco mosso

This block contains two staves. The top staff is musical notation with a treble clef, a key signature of four sharps, and a common time signature. It features sixteenth-note patterns. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (e.g., 0, 4, 2, 1, 0, 5, 5, 4, 2, 0, 4, 2, 0, 2, 1, 0, 4, 0) corresponding to the notes above.

CII.....

This block contains two staves. The top staff is musical notation with a treble clef, a key signature of four sharps, and a common time signature. It features sixteenth-note patterns. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (e.g., 0, 1, 2, 0, 0, 2, 4, 0, 4, 0, 2, 0, 2, 2, 4, 5, 2, 2, 4) corresponding to the notes above.

CII.....

A tempo

CIV.....

CII.....

9

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

(2) 0

11

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

5/6CII-γ

(2)

5/6CII.....

13

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

15

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

17

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

19

CII

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

(0) 2 4 0 2 4 0 4 2 0 2 4 2 4 4

21

CII

1/2CIV

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

2 0 0 2 0

23

1/3CII

⑥

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

25

2/3CII

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

27

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

CIV

29

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

4 7 4 | 6 2 2 4 2 0 4

CII

CIV

1/2CII

31

2 5 4 4 2 2 | 0 0 0 4

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

1/2CIV

1/2CII

2/3CII

33

pianissimo

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

CII

35

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

5/6CII

37

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

A tempo

1/2 Clr-----

Musical score for guitar. The top staff shows sixteenth-note patterns with dynamic markings *poco rit.*, *mf*, and *p*. The bottom staff shows corresponding fingerings and note heads. Measure 39 ends with a repeat sign.

39

1/2 Clr-----

poco rit. *mf*

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

Musical score for guitar. The top staff shows sixteenth-note patterns with dynamic markings *f* and *p*. The bottom staff shows corresponding fingerings and note heads. Measure 41 ends with a repeat sign.

41

f *p* *poco mosso*

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

Musical score for guitar. The top staff shows sixteenth-note patterns. The bottom staff shows corresponding fingerings and note heads. Measure 43 ends with a repeat sign.

43

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

Musical score for guitar. The top staff shows sixteenth-note patterns. The bottom staff shows corresponding fingerings and note heads. Measure 44 ends with a repeat sign.

44

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

Musical score for guitar. The top staff shows sixteenth-note patterns. The bottom staff shows corresponding fingerings and note heads. The section ends with a final dynamic marking *molto rit.*.

45

rit. *ff* *molto rit.*

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

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[#]-B-E

Compas apresurado $\text{J} = 112$

Sheet music and tablature for the first section of Fantasia #10. The music is in common time, key signature of one sharp (F#), and dynamic *mf*. The tablature shows a six-string guitar with the strings tuned E-A-D-F[#]-B-E. The first measure starts with a grace note at the 0th fret of the A string.

Sheet music and tablature for the second section of Fantasia #10, starting at measure 5. The dynamic changes to *p*. The tablature shows the guitar strings with fingerings: (1) (3) (2) (1) for the first measure. Measures 6-7 show a repeating pattern of notes on the A and D strings. Measure 8 starts with a grace note at the 0th fret of the A string.

Sheet music and tablature for the third section of Fantasia #10, starting at measure 9. The dynamic is *p*. The tablature shows the guitar strings with fingerings: (3) (2) (3) (1) (2) for the first measure. Measures 10-11 show a repeating pattern of notes on the A and D strings. Measure 12 starts with a grace note at the 0th fret of the A string.

Sheet music and tablature for the final section of Fantasia #10, starting at measure 13. The dynamic is *p*. The tablature shows the guitar strings with fingerings: (4) (3) (1) (3) for the first measure. Measures 14-15 show a repeating pattern of notes on the A and D strings. Measure 16 starts with a grace note at the 0th fret of the A string.

17

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

CIII-----

25

(7) 3 5 7 3 5 5 | 3 5 7 5 7 3 | 5 3 3 4 | 5 5 3 0

④ pont.

29

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

dolce

33

nat. 3 0 3 3 2 0 | 0 1 2 2 3 3 2 0 | 0 3 1 0 3 1 0 | 2 4 1 3 0 2 4 5

dolce

④ ③ ②

37

5/6CII - - - - -

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

41

5/6CII - - - - -

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

45

5/6CII - - - - -

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

49

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

rit.

A tempo

$\text{♩} = 92 \cdot 96$

53

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

57

"Desde aquí fasta

61

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

65

69

73

5/6CII⁷

Fantasia #40

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

Capo III

$\text{♩} = \text{approx. } 93$

Sheet music for guitar in 2/4 time, key signature of three sharps. The music consists of two staves: a standard staff with sixteenth-note patterns and a tablature staff below it. Measure 1 starts with a sixteenth-note rest followed by a sixteenth-note note. Measures 2-4 continue with sixteenth-note patterns. Measure 4 ends with a fermata over the first two notes of the next measure. The tablature shows fingerings (4, 5, 4) and a dynamic marking *mf*. Measure 5 begins with a sixteenth-note rest followed by a sixteenth-note note.

*2nd time, pont., *mp*

Sheet music for guitar in 2/4 time, key signature of three sharps. Measures 5-8 show sixteenth-note patterns. The tablature shows fingerings (3, 2, 0, 2, 4), (2, 2, 1, 5, 2), (4, 1, 4, 2, 4, 5), and (2, 2, 0, 2, 1).

**2nd time, nat.

Sheet music for guitar in 2/4 time, key signature of three sharps. Measures 9-12 show sixteenth-note patterns. The tablature shows fingerings (2, 4, 2, 3), (0, 2, 0, 2, 2), (0, 1, 4, 2, 1), and (2, 0, 3, 2, 0).

Sheet music for guitar in 2/4 time, key signature of three sharps. Measures 13-16 show sixteenth-note patterns. The tablature shows fingerings (2, 3, 0, 2, 2), (1, 0, 2, 3), (5, 3, 2, 0), and (2, 1, 4, 2).

17

f

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

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

21

1/2CII - - - - -

(4) *mp*

2/3CII - - - - -

cresc.

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

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

26

2/3CII - - - - -

f

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

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

30

(4)

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

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

35

(4)

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

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

*2nd time, rit.

2/3CII - - - - -

Fantasia (Ricercar) #28

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

Capo III

♩ = approx. 88

Sheet music and tablature for the first section of Fantasia (Ricercar) #28. The music is in 2/4 time with a key signature of two sharps. The tablature shows the guitar strings with fingerings and a capo at the third fret.

Sheet music and tablature for the second section of Fantasia (Ricercar) #28. The section begins with a melodic line followed by a harmonic progression. The tablature includes fingerings and a capo at the third fret.

Sheet music and tablature for the third section of Fantasia (Ricercar) #28. The section begins with a melodic line followed by a harmonic progression. The tablature includes fingerings and a capo at the third fret.

Sheet music and tablature for the final section of Fantasia (Ricercar) #28. The section begins with a melodic line followed by a harmonic progression. The tablature includes fingerings and a capo at the third fret.

25 2/3CII -----

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

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

43 2/3CII -----

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

49 1/2CII -----

cresc.

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

55

1/2CII.....
pont.
nat.
pont.

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

61

nat.

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

67

1/2CII --

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

73

1/2CII.....
5/6CII.....
2

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

79

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

85

1/2CII ---

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

91

mp

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

97

5/6CII ---

CII (③&④only) ---

2/3CII >

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

103

CII (③&④only) ---

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

109

2/3CII ---

(6) dim. e rit.

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

Fantasia #7

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

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

♩ = 86

①

TAB

5

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

6

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

11

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

14

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

p dolce

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

17

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

20

5/6CII -----
5/6CII -----
⑤

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

23

5/6CIV -----
5/6CII -----
③ ②

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

26

p post.

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

29

dolce

32

1/3CII---

35

5/6CII---

38

Broaden

40

CIV--- CII-----

43

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

pont.

Fingerings:

- Measure 1: 2 5 4 2 | 6 7 7 6 | 2 2 2 | 0 2 | 0 0 0 | 2 0 4
- Measure 2: 2 4 | 6 4 6 | 4 | 0 0 0 | 2 0 2 | 4 0 2

A tempo, poco mosso

46

5/6CII-----

②

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

Fingerings:

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

49

5/6CII-----

②

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

Fingerings:

- Measure 1: 7 0 5 4 5 2 4 | 0 0 0 3 2 2 0 1 | 0 4 0 2 0 2 0 | 0 4 0 2 0 2 0 2
- Measure 2: 0 0 0 3 2 2 0 1 | 0 2 1 3 2 2 0 1 | 0 0 0 3 2 2 0 1 | 0 0 0 3 2 2 0 1
- Measure 3: 9 7 5 4 2 0 2 4 | 0 0 0 3 2 2 0 1 | 0 0 0 3 2 2 0 1 | 0 0 0 3 2 2 0 1

52

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

③

pont. ②

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

Fingerings:

- Measure 1: 0 7 5 3 2 0 2 0 1 | 0 0 2 4 5 2 4 5 2 4 | 0 0 2 4 5 2 4 5 2 4 | 0 0 2 4 5 2 4 5 2 4
- Measure 2: 0 7 5 3 2 0 2 0 1 | 0 0 2 4 5 2 4 5 2 4 | 0 0 2 4 5 2 4 5 2 4 | 0 0 2 4 5 2 4 5 2 4
- Measure 3: 0 0 2 4 5 2 4 5 2 4 | 0 0 2 4 5 2 4 5 2 4 | 0 0 2 4 5 2 4 5 2 4 | 0 0 2 4 5 2 4 5 2 4

55

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

②

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

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

Fingerings:

- Measure 1: 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4
- Measure 2: 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4
- Measure 3: 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4 | 0 0 2 4 5 7 4 5 2 4

Faster $\text{♩} = 86$

58

rit. let ring $\cdots\cdots$ **f**

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

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

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

66

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

Moving forward

68

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

Chorus 5/6 CIV - 1

70

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

73

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

$\text{♩} = 88$

75

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

79

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

Faster $\text{♩} = 97$

83

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

87

3 3 | 3 3 | 0 0 | 1 1

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

90

3 3 | 1 1 | 0 0 | 2 2

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

94

2 0 | 0 | 0 | 0

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

98

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

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

from *Pleasures of Their Company*

Galliard

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

Capo III

$\text{♩} = \text{approx. } 160$

^f

TAB

*Repeat: **p** (echo)

CII-----

2/3CII-----

2/3CII-----

5/6CII-----

**rit.

**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 $\text{♩} = 76\text{-}80$

Sheet music for the first page of the Fugue transcription. The music is in 4/4 time, Allegro tempo. The key signature is A major (no sharps or flats). The notation includes standard musical symbols like eighth and sixteenth notes, and tablature below the staff showing fingerings (e.g., 1, 2, 3, 4) and string numbers (e.g., T, A, B). Measure 1 starts with three eighth-note chords (p p p) followed by a sixteenth-note pattern. Measure 2 shows a bass line with eighth-note chords. Measures 3-4 show a more complex melodic line with sixteenth-note patterns. Measure 5 concludes with a sixteenth-note pattern.

Sheet music for the second page of the Fugue transcription. The music continues in 4/4 time, Allegro tempo. The key signature changes to C major (no sharps or flats). The notation includes standard musical symbols and tablature. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show a melodic line with sixteenth-note patterns. Measure 4 concludes with a sixteenth-note pattern.

Sheet music for the third page of the Fugue transcription. The music continues in 4/4 time, Allegro tempo. The key signature changes to G major (one sharp). The notation includes standard musical symbols and tablature. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show a melodic line with sixteenth-note patterns. Measure 4 concludes with a sixteenth-note pattern.

Sheet music for the fourth page of the Fugue transcription. The music continues in 4/4 time, Allegro tempo. The key signature changes to D major (two sharps). The notation includes standard musical symbols and tablature. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show a melodic line with sixteenth-note patterns. Measure 4 concludes with a sixteenth-note pattern.

The image shows a page of sheet music for a guitar. The top staff is a melodic line in 5/6 time, C major (G major), with a dynamic of *f*. It features eighth-note patterns and grace notes. The bottom staff is a harmonic bass line, also in 5/6 time and C major, consisting of eighth-note chords. The page number 11 is at the top left, and the key signature is G major (one sharp). The title "5/6CV" is centered above the staves.

13 CV..... CVII..... ④

14 6 6 7 7 8 7 5 7 7 10 0 7 6 7

15 12 12 12 10 8 10 7

The image shows a page of sheet music for guitar. The top half contains a musical staff with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads, some with stems and some with vertical dashes. There are two circled '2' markings above the staff. The bottom half shows a tablature for a six-string guitar, with each string numbered from 6 at the bottom to 1 at the top. The tablature consists of a series of numbers representing fingerings for each string across different frets.

21

2/3CIV - 1 2/3CV ----- 1 CII ----- 1

(5) (4)

f

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

Cl.....

24

mp

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

1/2CV-*v*

27

mf *sf*

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

2/3CV-*v* 1/2CIV-*v* 2/3CH-*v* 1/2CH-*v* CII-*v* CII-*v*

30

dim.

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

2/3CX-*v* 2/3CVII-*v* ② 2/3CVII-*v*

33

sf *sf*

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

2/3CVII-*v* ② ② CVII-*v*

36

sf *sf*

7 7 7 7 5 5 5 8 | 4 4 4 4 10 8 10 7 | 8 7 6 10 8 10 7 11

39

6 7 8 9 10 11 | 11 9 11 12 14 15 | 14 12 | 11 9 11 12 14 12 14 11

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

5/6CVII

42

p f

9 8 7 12 7 8 9 | 12 10 8 10 7 9 9 | 0 7 5 5 5 5 7 | 10 8 6 8 5 6 7

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

2/3CVII

44

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

46

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

48

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

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

52

5/6CIX-*γ* 2/3CIII-*γ* 2/3CII-*γ*

Harm. poco rall.

0 10 10 9 12 5 5 3 3 3 1 3 0 1 0 3 4 2 3 0 2 3 | 7 10 7 9 12 6 3 3 2 3 2 0 1 2 3 1 2 3

A tempo

55

mp sim.

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

58

CV 5/6CX-*γ* ② 5/6CVIII-*γ* 1/2CIII-*γ* CII-*γ*

mf Harm.

5 5 5 5 7 5 7 9 10 10 10 10 10 8 7 8 10 12 10 9 7 9 10 10 8 8 10 7 5 3 5 0 6 3 0 0 | 5 5 5 5 7 5 7 9 10 10 10 10 10 8 7 8 10 12 10 9 7 9 10 10 8 8 10 7 5 3 5 0 6 3 0 0

61

② CV-*γ* ⑥

espr.

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

CV-1

63

mp

64

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

8 0 2 | 3 3 0 3 2

2/3CIII-----

65

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

3 3 | 7 0 0 1

67

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

5/6CVII-----

69

p xim.

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

0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 11

5/6CVII-----

71

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

7 9 7 0 7 9 7 0 7 9 7 0 7 9 7 0 7 9 11

5/6CVII

73

Fingerings for m. 73: 8 7 8 7 8 8 7 8 7 8 10 10 9 7 12 12 12 12 10 10 9 12

2/3CIV

75

Fingerings for m. 75: 10 8 7 6 8 8 7 4 5 4 5 5 2 2 3 3 0 3 1 0 6 5 6 0 7 11 8 6 8 7 0

CVII

③

78

Fingerings for m. 78: 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 0

2/3CIV

80

Fingerings for m. 80: 0 0 0 0 3 2 3 7 7 7 5 7 5 4 5 4 7 5 4 5 7 3 5 5 5 3 5 2 2 5 0

④

f

83

Fingerings for m. 83: 5 4 8 7 6 5 5 10 6 5 6 9 5 3 6 3 5 4 5 7 3 5 4 2 5 3 6 2 4 5 4 0 7 8 7 8 0

CV

②

CV

①

1/2CIV

1/2CV

*E[#] melody in Prelude & Fugue No. 9, BWV 539 for organ.
F[#] melody in Violin Sonata No. 1

A tempo, poco meno

1/2CV-1 1/2CIV-1 1/2CV-----1



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

$\lambda = 60$

1/2CII $\cdots \cdots \cdots$
1/2CHI $\cdots \cdots \cdots$
1/2CVII $\cdots \cdots \cdots$
1/2CVII $\cdots \cdots \cdots$
1/2CII $\cdots \cdots \cdots$
CVII $\cdots \cdots \cdots$
1/2CV $\cdots \cdots \cdots$
1/2CII $\cdots \cdots \cdots$
1/2CIV $\cdots \cdots \cdots$
2/3CHI $\cdots \cdots \cdots$
2/3CHI $\cdots \cdots \cdots$
CIX $\cdots \cdots \cdots$
CHI $\cdots \cdots \cdots$
2/3CII $\cdots \cdots \cdots$
CIV $\cdots \cdots \cdots$
1/2CII $\cdots \cdots \cdots$
1/2CVIII $\cdots \cdots \cdots$
1/2CVIII $\cdots \cdots \cdots$

9

2/3CVII - *tr.*

Harm.

Harm. A.H. &

D-----

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

11

1/2CII - *tr.*

1/2CVII - *tr.*

Harm.

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

13

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

14

1/2CII - *tr.*

1/2CII - *tr.*

CVII - *tr.*

(6) Harm.

3 2 3 12 | 2 3 5 3 2 5 10 7 10 8 9 10
2 11 12 0 5 9 7 9 5

15

1/2CH-----

1/2CH-----

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

(2) (4)

Harm. (6)

espr.

3 2 3 2 1 2 | 3 2 5 3 7 | 0 2 2 3 2 5 5 3 3 7 10 7 10 8
2 4 4 2 4 2 9 12 | 0 4 2 9 9 9

17

1/2CH-----

12 5 3 3 2 3 | 3 2 3 5 3 2 5 3 3 1 0 1
8 0 0 0 0 0 0 4 4 4 0

18

2/3CH----- 2/3CIII-----

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

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

19

2/3CII-----

CVII-----

1/2CV-----

slow arpeggio

2 7 4 5 | 7 9 10 9 10 14 5 | 5 5 5 5 5 5
3 0 4 9 9 9 | 0 0 0 0 0 0

from *Parkening Plays Bach*

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

L. = 74

Sheet music for the first measure of the Prelude. The music is in 12/8 time, key signature of one sharp (F#), and dynamic **f maestoso, freely**. The measure consists of six eighth-note pairs. The tablature below shows the strings (T, A, B) and the frets (10, 9, 10, 5, 8, 7, 7, 8, 7). The tablature indicates a capo at the first fret.

In tempo

Sheet music for the second measure of the Prelude. The music is in 3/4 time, key signature of one sharp (F#), and dynamic **mf**. The measure consists of six eighth-note pairs. The tablature below shows the strings (T, A, B) and the frets (7, 5, 7, 7, 6, 0, 3, 2, 2, 1, 4). The tablature indicates a capo at the first fret.

Sheet music for the third measure of the Prelude. The music is in 5/6 CII time, key signature of one sharp (F#), and dynamic **p**. The measure consists of six eighth-note pairs. The tablature below shows the strings (T, A, B) and the frets (3, 4, 2, 4, 2, 1, 0, 3, 7, 5, 7). The tablature indicates a capo at the first fret.

Sheet music for the fourth measure of the Prelude. The music is in 1/2 CII time, key signature of one sharp (F#), and dynamic **p**. The measure consists of six eighth-note pairs. The tablature below shows the strings (T, A, B) and the frets (5, 3, 5, 2, 2, 0, 3, 4, 6, 9, 7). The tablature indicates a capo at the first fret.

9

5/6CII

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

11

1/2CII 1/2CIII CII

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 CII ④

⑤

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

17

2/3CII

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

9

5/6CII

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

11

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

17

2/3CII

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

19

1/2CII.....

mp

mf

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

2 6

21

CII.....

mp

mf

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

2 5 4 5

23

1/2CII.....

poco rit.

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

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

31

pont. nat. CII

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

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

33

CII

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

35

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

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

37

CV - (2) (3)

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

1 0 4 5 5 4 5 | 5

A tempo

Musical score for guitar, page 1, measures 39-40. The score consists of two staves. The top staff is for the left hand (bass) and the bottom staff is for the right hand (melody). Measure 39 starts with a bass note followed by eighth-note pairs. Measure 40 begins with a dynamic *p*, followed by eighth-note pairs. The right hand melody includes fingerings like 4, 5, 6, 7, and 8.

Musical score for guitar, page 1, measures 41-42. The left hand bass line features eighth-note pairs. The right hand melody includes fingerings like 7, 5, 3, 0, 3, 2, 0, 5, 4, 0, 3, 10, 9, 10, 5, 8, 7, 7, 8, 7, 8, 7. Dynamics include *Cresc.*, *rit.*, and *maestoso ff*.

in tempo

Musical score for guitar, page 1, measures 43-44. The left hand bass line consists of eighth-note pairs. The right hand melody includes fingerings like 5, 3, 5, 3, 2, 5, 8, 4, 6, 5, 8, 0, 7, 5, 7, 7, 5, 4, 3, 3, 4, 2, 0. The dynamic *ff* is indicated.

Musical score for guitar, page 1, measures 45-46. The left hand bass line consists of eighth-note pairs. The right hand melody includes fingerings like 2, 3, 2, 0, 4, 0, 2, 0, 5, 4, 2, 4, 2, 3, 7, 10, 8, 7, 8, 0, 2, 5, 3. Fingerings 2/3CH are shown above the strings.

Musical score for guitar, page 1, measures 47-48. The left hand bass line consists of eighth-note pairs. The right hand melody includes fingerings like 5, 5, 4, 6, 7, 5, 0, 7, 5, 2, 3, 2, 4, 7, 5, 0, 0, 4, 5, 7, 5, 1, 5, 4. Fingerings CII and CIV are shown above the strings. Dynamics include *rit.*, *p*, and *p* subito.

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 $\frac{2}{4}$ = 56

Sheet music for 'La Maja de Goya'. The top staff shows bass pizzicato notes with a 3/8 time signature. The bottom staff is a guitar TAB staff with a 2/4 time signature, showing fingerings (3, 0, 1, 0, 3) and string numbers (3, 0, 1, 0, 3).

Sheet music for 'La Maja de Goya'. Measures 6-11. Includes markings for CIII, CVI, pizz., 5/6CV, and nat. The guitar TAB staff shows fingerings (4, 5, 6, 7, 8, 6, 7, 8, 5, 6, 5, 8, 5, 7, 4, 7) and string numbers (3, 8, 5, 6, 5, 6, 5, 7, 4, 7).

Sheet music for 'La Maja de Goya'. Measures 12-17. Includes markings for CIII and 5/6CIII. The guitar TAB staff shows fingerings (0, 3, 4, 5, 6, 7, 8, 6, 7, 8, 5, 6, 5, 8, 5, 7, 4, 7) and string numbers (0, 3, 4, 5, 6, 7, 8, 6, 7, 8, 5, 6, 5, 8, 5, 7, 4, 7).

Sheet music for 'La Maja de Goya'. Measures 18-23. Includes markings for 2/3CII and 5/6CIII. The guitar TAB staff shows fingerings (3, 2, 1, 0, 2, 10, 10, 12, 5, 0, 4, 10, 8, 8, 10, 3, 3) and string numbers (3, 2, 1, 0, 2, 10, 10, 12, 5, 0, 4, 10, 8, 8, 10, 3, 3).

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

5/6CVI

(2)

24

5/6CVII

Harm.

30

5/6CVIII

2/3CV

36

2/3CIII

1/2CIII

42

5/6CIII..... 5/6CH.....

pont.

48

poco rit.

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

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

nat.

CV.....

54

Harm.

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

5 | 5 | 5 | 5 | 6 | 5 9 | 0 | 1 4 |

A tempo

2/3CI.....

60

poco accel. -----4 *poco rit.* -----4

2 0 2 0 | 1 3 4 | 3 1 | 3 10 15 | 16 13 12 | 11 10 5 |

4 3 | 1 0 5 | 3 2 1 | 0 | 16 13 12 | 11 10 5 |

1/2CIII.....

1/2CV.....

66

a m

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

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

72

4 5 8 0 0 8 5 0 7 3 3

A tempo

78

CVII.....

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

85

2/3CVII .. ② CVII..... 1/2CV ..

7 3 5 3 5 7 8 10 12 8 7 5 7 5 2 2 6 5
10 0 0 9 7 0 1 2 0 7

Harm.

§

5/6CHI..... 2/3CVIII .. 1/2CV ..

5 3 2 3 5 2 3 5 8 10 8 11 10 5
0 5 0 2 4 0 0 0 0 0 0 0

Harm.

98

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

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

0 8 | 12 8 | 8 6 | 10 10 7 |

100

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

(optional rest)

Harm. 15ms pont.

Pitch: D G

1/2CVIII ~ 1/2CVI ~ 1/2CIV ~ 1/2CV, cantabile

pont. rit.

Harm. ⑥

10 5 | 6 5 | 6 5 | 3 7 10 | 15 10 | 12 5 5 |

0 0 | 0 0 | 0 0 | 0 0 | 0 12 9 | 0 12 9 | 0 12 9 | 0 12 9 |

10 5 | 6 5 | 6 5 | 3 7 10 | 15 10 | 12 5 5 |

113

1/2CV, 1/2CV, 1/2CV, 1/2CV, 1/2CV,

8 7 5 | 7 0 8 4 | 0 0 12 13 | 0 15 17 | 14 10 8 | 14 11 9 | 0 5 7 | 5 0 0 |

To Coda ♪

A tempo

118

1/2CVII
2/3CX ②
1/2CV
rit.

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

123

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

129

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

♩ Coda

2nd time, D.S. al Coda

134

1/2CV
Harm.
3 2 1 | 0 6 5 7 |

1/2CV
Harm.
12 5 | 0 0 | 0 12 |

rit.

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

Sheet music for guitar in 3/4 time, key of G major. The first measure starts with a dynamic *f*. The music consists of six measures of sixteenth-note patterns. Measure 1: 1/2CVII, 5/6CVII. Measure 2: 1/2CVII, 5/6CVII. Measure 3: 2/3CX. Measures 4-6: 2/3CVII. Fingerings (4) and (3) are indicated above the staff. The guitar tab below shows fingerings T, A, B.

Sheet music for guitar in 3/4 time, key of G major. Measures 4-6 continue the sixteenth-note patterns. Measure 4: 2/3CVII. Measures 5-6: 2/3CVII. Fingerings (4) and (3) are indicated above the staff. The guitar tab below shows fingerings T, A, B.

Sheet music for guitar in 3/4 time, key of G major. Measures 7-9 continue the sixteenth-note patterns. Measure 7: 2/3CX. Measures 8-9: 2/3CVII. Fingerings (4) and (3) are indicated above the staff. The guitar tab below shows fingerings T, A, B.

Sheet music for guitar in 3/4 time, key of G major. Measures 10-12 continue the sixteenth-note patterns. Measure 10: Rasg. Measures 11-12: 1/2CIII, 5/6CIII. Fingerings (4) and (3) are indicated above the staff. The guitar tab below shows fingerings T, A, B.

CIII.....

13

(echo)

p

mf (4)

2/3CX -

16

1/2CVII -

5/6CVII -

1/2CVII -

5/6CVII -

19

1/2CVI -

1/3CVII -

1/3CX -

1/3CIX -

22

dim. e poco accel.

Tempo I
5/6CVIII -

25

11

8 10 8 8 11

8 10 8 11

8 12 8 10

5/6CVIII-----

Cl ----- 5/6CIII-----

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 8 10 11

5/6CVIII-----

2/3CVII-----

5/6CII-----

1/2CII-----

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

5/6CVII-----

5/6CII-----

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

1/2CII-----

2/3CVII-----

5/6CVIII-*i*

5/6CVIII-*i*

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

5/6CVIII-*i*

m

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

42

44

46

48

A tempo

50

53

p

2/3CVII -

(3)

Rasg.

12 12 14 12 10 0 7 10 | 7 8 10 0 4 7 5 7 0 | 8 3 5 3 5 0 2 0 3 | 0

56

(4)

2/3CX -

p sim.

(3)

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

59

Rasg.

1/2CIII -

1/2CI -

5/6CIII -

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

5/6CIII -

(echo)

p

mf (4)

5/6CII -

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

2/3CX -

(2)

1/2CVII -

5/6CVII -

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

1/2CVII ----- 5/6CVII ---
 1/2CIII -
 1/2CVI ----- 1/3CVII --- 1/3CX ----- 1/3CXI ---

71
dim. e poco accel.

Meno mosso

74
rit.

p molto legato, expressive

A tempo

77
poco rall.

1/2CI --

1/2CI

80
Harm.

1/2CVIII-

83

cantando

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

86

accel.

8 9 8 10 8 8 7 8 6 8 6 6 | 7 8 7 5 8 7 10 12 13 | 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 1 3 1 |

A tempo

89

dim. *rit.* *cantando*

0 0 3 0 2 4 0 2 4 5 2 | 0 0 3 3 8 7 10 10 | 15 8 8 8 8 8 |

CVI-----

2/3CIII-----

92

Harm.

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

98

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

(2) 5/6CVII -> 5/6CIV ->

poco a poco accel. e cresc.

101

CVI -> CIII ->

ff **mf** p i dim. rit.

Meno mosso

104

(3) (2) ②

p molto legato

poco raff.

107

1/2CI ->

Cl ->

110

5/6CV ->

1/2CIII ->

poco mosso

Freely

113 5/6CVII rit. e cresc. Rasg. **Tempo I**

116 1/2CVII 5/6CVII 2/3CX 2/3CVII

119 Rasp. 2/3CX

122 2/3CVII Rasp.

125 1/2CIII 1/2CI 5/6CIII 5/6CIII

5/6CIII

128

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

131

1/2CVI - 1/3CVII - 1/3CX - 1/3CXI -

134

A tempo

137

139

Sonata in D

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

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

$\text{♩} = 60$

1/2CII

1/2CII

f

T
A
B

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

CV

1/2CII

CV

1/2CVI^②

mf ③

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

1/2CVII^①

1/2CVII^①

1/2CVII^①

f

CV

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

12

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

⑤

④

16

1/3CII-----

pont.

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

20

1/2CVI-----
1/2CVII-----

dolce

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

24

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

32

1/2CV-----
③-----

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

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

1/2CV

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

40

m i m i pont. | ② ① | ① | 1/2CH |
3 2 4 0 2-4 | 2-3-5 2-3-5 | 7 | 7 | 5-3-2-3-2-0

44

a m i m i p m i p m i | 1. | 2. |
3 2 4 5 | 2 3 2 4 2 4 | 7 | 7 | 3 5

46

② ③ | a m i | pont.
3 5 4 5 | 5-3 | 2-3-5 | 1-3-2-3-2-0 | 0-4-3-5

52

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

55

2/3CI -----

f pont.

Fretboard diagrams for measures 55-58:

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

3	4				
3	2				
3	2				

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

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

59

2/3CI -----

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

dolce

2/3CVI -

① ② ③

Fretboard diagrams for measures 59-62:

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

6	8	6	8	6	
6	8	6	8	6	
6	8	6	8	6	

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

63

2/3CI -----

pont.

1/2CIII -----

Fretboard diagrams for measures 63-66:

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

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

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

67

5/6CIII -----

dolce

1/2CIII -----

Fretboard diagrams for measures 67-70:

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

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

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

71

CIII -----

f pont.

Fretboard diagrams for measures 71-74:

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

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

3	0	0	0	0	0
0	0	0	0	0	0

3	0	0	0	0	0
0	0	0	0	0	0

3	5	2	3	5	
0	0	0	0	0	

75

1/2CII

p

dolce

Fretboard positions: 7, 5 | 7, 5 | 5 3 2 3 2 0 | 3 2 4 5 0 2 | 8 7 9 7 8 10

79

1/2CII

p

nat.

Fretboard positions: 7, 5 | 7, 5 | 5 3 2 3 2 0 | 3 2 4 0 | 2 0 3 0 2 0

83

1/2CVII- γ 1/2CVII- γ

p

post.

② dolce

Fretboard positions: 3 2 4 0 | 2 0 3 0 2 0 | 3 4 0 | 10 8 7 10 8 7 10 8

87

1/2CVII- γ CV

Fretboard positions: 10 8 7 5 | 7 6 | 3 2 4 5 2 | 4 3 2 4 2

91

1. 2.

Fretboard positions: 2 0 2 0 | 4 5 | 5 | 3 5 | 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

$\frac{4}{4}$ = approx. 152

Music score for 'I. Españoletas' in 3/4 time, major key. The score consists of two staves. The top staff shows the vocal line with dynamic markings *f* and *CIII*. The bottom staff shows the guitar tablature with fingerings (e.g., 3, 0, 1, 3-1, 0, 1, 0, 5, 3-5, 6-5, 3, 5, 3, 0, 1). The tablature is based on standard tuning (D-A-D-G-B-E).

Continuation of the musical score for 'I. Españoletas'. The top staff starts with *1/2CII*. The bottom staff continues the guitar tablature with fingerings (e.g., 0, 1, 3, 1, 1, 3, 5, 3-5, 6-5, 3, 6, 0, 3-1).

Continuation of the musical score for 'I. Españoletas'. The top staff starts with *13*. The bottom staff continues the guitar tablature with fingerings (e.g., 0, 1, 3, 1-3, 0, 3, 0, 1-0, 3, 2, 3, 0, 1, 0, 2, 10).

Continuation of the musical score for 'I. Españoletas'. The top staff starts with *2/3CIX*. The bottom staff continues the guitar tablature with fingerings (e.g., 9, 10, 12, 10, 9, 11, 0, 1, 0, 2, 3, 0, 2-5, 3, 2, 0, 2-3, 3, 0).



II. Rujero y paradetas

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

Rujero $\text{♩} = 110$

Sheet music for Rujero section. The score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 110$. The bottom staff shows the fingerings for the guitar strings (T-A-B). Measures 1-4 are shown.

Fingerings for the guitar strings (T-A-B):

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

Sheet music for Rujero section, continuing from measure 5. The score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 110$. The bottom staff shows the fingerings for the guitar strings (T-A-B). Measures 5-8 are shown.

Fingerings for the guitar strings (T-A-B):

- Measure 5: 3 2 3 2 3 0 | 2 3 2 0 3 0 | 3 0 2 4 1 | 3 0
- Measure 6: 0 | 0 | 0 | 0

Sheet music for Rujero section, continuing from measure 9. The score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 110$. The bottom staff shows the fingerings for the guitar strings (T-A-B). Measures 9-12 are shown.

Fingerings for the guitar strings (T-A-B):

- Measure 9: 2 1 2 4 | 6 7 6 4 7 4 | 6 7 6 7 7 7 | 6 7 6 4 7
- Measure 10: 0 | 0 | 0 | 0

Sheet music for Rujero section, continuing from measure 13. The score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 110$. The bottom staff shows the fingerings for the guitar strings (T-A-B). Measures 13-16 are shown.

Fingerings for the guitar strings (T-A-B):

- Measure 13: 3 3 3 3 2 | 2 3 2 0 3 0 | 2 3 2 3 0 2 | 3 3 3
- Measure 14: 4 4 2 2 | 0 | 0 | 0

Paradetas $\text{♩} = 75$

Sheet music for Paradetas section. The score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 75$. The bottom staff shows the fingerings for the guitar strings (T-A-B). Measures 17-20 are shown.

Fingerings for the guitar strings (T-A-B):

- Measure 17: 3 2 3 0 | 2 3 2 0 3 | 2 5 3 | 2 3 2 0 3 | 3 0
- Measure 18: 0 | 0 | 0 4 2 | 0 | 0

22

2/3 CH ---

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

(Fretboard diagram)

39

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

44

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

III. La Miñona de Cataluña

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

$\text{♩} = 164$

Sheet music for guitar (TAB) in G major (two sharps). The music consists of five staves, each with a corresponding tablature below it. Measure 1 starts with a dynamic *mp* and a tempo of $\text{♩} = 164$. Measure 2 begins with *dolce*. Measure 3 contains grace notes. Measures 4-5 show a transition with *p*, *tr*, and *tr*. Measure 6 starts with *2/3CII*. Measures 7-8 continue with *2/3CII*. Measure 9 starts with *p* and *1/3CIII*. Measures 10-11 continue with *1/3CIII*. Measure 12 starts with *p* and *tr*. Measures 13-14 continue with *tr*. Measure 15 starts with *p* and *1/3CIII*. Measures 16-17 continue with *1/3CIII*.

Measure 1: *mp*, *dolce*. Tab: 5, 5-7, 5, 3; 7, 5-7, 5, 3; 2-3, 2, 3; 5, 3, 2; 5-3, 2, 3; 5.

Measure 2: Tab: 0, 0; 0, 0; 2, 0; 0, 0; 0, 0.

Measure 3: Tab: 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5.

Measure 4: Tab: 0, 0; 0, 0; 2, 0; 0, 0; 0, 0.

Measure 5: Tab: 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5.

Measure 6: *2/3CII*. Tab: 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5.

Measure 7: Tab: 0, 0; 0, 0; 2, 0; 0, 0; 0, 0.

Measure 8: *2/3CII*. Tab: 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5.

Measure 9: *p*, *1/3CIII*. Tab: 2, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5.

Measure 10: Tab: 0, 0; 0, 0; 2, 0; 0, 0; 0, 0.

Measure 11: *p*, *1/3CIII*. Tab: 2, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5.

Measure 12: *p*, *tr*. Tab: 0, 0; 0, 0; 2, 0; 0, 0; 0, 0.

Measure 13: Tab: 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5, 3, 2; 5.

Measure 14: Tab: 0, 0; 0, 0; 2, 0; 0, 0; 0, 0.

Measure 15: *p*, *1/3CIII*. Tab: 2, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5.

Measure 16: Tab: 0, 0; 0, 0; 2, 0; 0, 0; 0, 0.

Measure 17: *dolce*, *p*, *1/3CIII*. Tab: 2, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5, 3, 5; 5.

1/3CIII-----

21

p pont.

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

25

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

29

1/2CII-----

p dolce

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

1/2CII-

mp pont.

3 3 0 0 | 0 4

34

1/2CII-

1/2CII-----

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

1/2CII-

pp

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

35

1/2CII-----

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

42

pont.

f

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

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

46

(echo)

p

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

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

52

①

pont.

f

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

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

②

(echo)

p dolce

58

1/2CII

ff

0 2 3 5 2 | 3 | 5, 7 | 10 | 15, 3 | 10 | 2, 0 | 10 | 3, 5 | 15, 7 |

5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

63

2/3CII

mf

dolce

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

5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

1/2CII

f pont.

IV. Folias

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

♩ = approx. 48

2

mf
dolce

5/6CIII-----

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

5

4
pont.

1/2CII-----

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

10

2
pont.

2/3CI-----

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

A tempo

Fine

2
dolce

1/2CV - 1/2CIII

poco rit.

14

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

*Notes in brackets played last time only.

19

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

23

2/3CII-^②
dolce

1/2CV-¹ 1/2CIII-¹
pont.

27

dolce

meno mosso

③ 1/2CIII-¹ 2/3CII-¹

(6)

Faster $\dot{\text{v}} = 58$

32

③ ② 2/3CII-¹
dolce

pizz. bass

③ ② CIII-¹
④ ⑤

CIII-¹

37

pizz. bass

③ ② 2/3CII-¹
mf bat.

42

2/3CII-¹
dolce

Faster $\text{♩} = 68$

47

mp dolce

50

51

CIII

pont.

52

55

dolce

mf pont.

56

57

59

dolce

60

61

63

1.

2.

2/3 CII-γ

rit.

D.C. al Fine

64

65

V. Passacalle de la cavalleria de Napoles

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

$\text{♩} = 72$

Musical score and TAB for guitar part 1. The score consists of four staves. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The TAB below the score shows the strings from bottom to top: E, B, G, D, A, D. Fingerings are indicated above the strings, such as 2, 3, 2, 0, 3, 3, 2, etc.

Musical score and TAB for guitar part 2. The score consists of four staves. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The TAB below the score shows the strings from bottom to top: E, B, G, D, A, D. Fingerings are indicated above the strings, such as 2, 3, 2, 0, 3, 3, 2, etc.

Musical score and TAB for guitar part 3. The score consists of four staves. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The TAB below the score shows the strings from bottom to top: E, B, G, D, A, D. Fingerings are indicated above the strings, such as 2, 3, 0, 2, 0, 2, etc.

Musical score and TAB for guitar part 4. The score consists of four staves. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The TAB below the score shows the strings from bottom to top: E, B, G, D, A, D. Fingerings are indicated above the strings, such as 5, 5, 5, 0, etc. Dynamic markings include *p*, *mp*, *mf*, *f*, and *Rasg.*

Musical score and TAB for guitar part 5. The score consists of four staves. The first staff shows a treble clef, common time, and a key signature of one sharp. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The TAB below the score shows the strings from bottom to top: E, B, G, D, A, D. Fingerings are indicated above the strings, such as 2, 2, 0, 2, 2, 0, etc.

16

19

*Use thumb for all strokes.

**Thumb pad, next 4 1/2 meas.

22

mp dolce

10

25

10 9 10 7 9 10 10 9 10 7 9 10 10 9 10 7 9
11 5 9 11 11 7 9 11 11 7 9
0 0 0 0 0 0 0 0

28

point.

10 10 9 10 7 9 10 10 9 10 7 9
11 0 11 7 9 11 7 9
0 0 0 0 0 0

1/2CIX-~

31

10 10 9 10 7 9 10 9 | 10 2 2 2 2 2 | 0 0 0 0 0 0 | 0 0 0 2 2 2 2

11 11 5 9 0 | 11 0 0 0 0 | 0 0 0 0 0 0 | 2 2 4 4 4 4

35

dolce
mp

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

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

39

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

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

43

Rasg.

dolce
ff

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

0 0 0 0 0 | 5 5 5 5 5 | 0 0 0 0 0 | 5 5 5 5 5

47

Tamboura

f p pp p

2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

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

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

0 4 | 5 | 0 | 5 | 0 |

5

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

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

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 |

14

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

0 0 | 0 2 4 | 0 0 |

18

dolce | nat.

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

0 | 0 2 4 | 0 | 0 |

22

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

4-2-0-4
0-2-4-2
0
0

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

1/2CII -----

30

3-2
5-3-2
0-2-3-5-3-2
2-3-(3)-2
0-2-0-3-0-3

5
0
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
0
5
7

38

10-10-2
3-3-5-5
2
0
0-0-2-2
2

9
0
2
4
0
0
2
2

(5)

(3)

pont.

1/2CII -----

42

nat.

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

46

dolce

nat.

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

50

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

54

④

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

58

2/3 CII -----

mp cresc.

10 10
2 4
0 0 2 2 2
3 0
2 3 2
0 2 0 4 2 4

1/2CVII

1/2CVII

Rasg.

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

**Optional repeat

1/2CVII

1/2CVII

Rasg.

simile

2/3CII

Rasg.

lam i

1/2CII

2/3CII

**Rasg.

②

1/2CVII

Rasg.

**Dampen 1st string with 4th finger.

rit.

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

♩ = approx. 61

The sheet music consists of five staves of musical notation for guitar. The first staff includes a tempo marking of ♩ = approx. 61, a key signature of one sharp, and a time signature of 2/3. It features a section labeled "2nd time Rasg." with a tablature below it showing the strings T, A, and B with corresponding fingerings (e.g., 2, 2, 0; 2, 2, 6). The subsequent staves (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) show various rhythmic patterns and fingerings such as "i m p", "CVII", and "CV". The tablature below each staff shows the string numbers (e.g., 5, 6, 7, 8, 9, 10, 11, 12) with specific fingerings indicated above them. The music concludes with a final staff at measure 12.

1/2CV

i m p a m i p a m i p 1/2CV p a m i p

16

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

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

Poco meno $\text{♩} = 60$

dolce

20

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

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

24

2 8 | 5 6 7 7 7 | 0 8 11 0

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

2/3CV

CV

CIII

Cl

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

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

1/2Cl

5/6Cl

2/3CV

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

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

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

36

2/3CVI ----- 2/3CV ----- ②

40

44

2/3CV ----- 1/2CX ----- CV ----- To Coda ④

48

CV ----- A tempo

52

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

56

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

12 11 15 14 14 | 12 11 10 10 12 11 | 9 8 7 6 6 9 8

59

1/2CIX
1/2CX

p
Harms.

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

62

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

f
p

9 8 8 7 6 6 9 8 | 6 5 5 0 8 7 0 8 7 | 6 5 5 0 8 7 0 8 7

65

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

(3) (2) (5) (4) (3) (2) (5) (4)

②
rif.

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

Lo stesso tempo

69

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

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

74

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

*A.H. (sounds 8va) -

Harm.

pizz.

A.H. -

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

Harm.

dolce

84

(4)
pont.
nat.

89

1/2CIII-
1/2CI-
1/2CXIII- 1/2CXI-

pont.
pizz.
dolce

pad thumb

94

1/2CX-
1/2CVIII-
1/2CVIII-
1/2CVI-
1/2CV- 1/2CVI- 1/2CIII-

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

(2)
nat.

99

CIII-
(③) & (④) only
2/3CIII-
esp.
pont.

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

104

1/2CVII- 1/2CIII- 1/2CIII-
nat. CIII-
⑤ ④ Harm.
pizz.

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

109

nat. 1/2CIII- 2/3CII- ②
⑤ Harm. ⑥ Harm.
p

11 15 12 13 12 15 | 14 12 17 | 3 5 3 | 2 5 10 | 7

113

② a m i a m i 2/3CV- ①
⑤ ④ f rit.
7 6 10 0 11 0 8 7 | 7 6 10 0 11 0 8 7 | 5 5 5 | 10 10 10

A tempo

117 1/3CII-----

ben marcato

A tempo

121 1/2CII----- 1/2CIII-----

nat.

pizz.

A.H. (sounds 8va) -----

125 1/2CII----- 1/2CII----- 1/2CII-----

mp

129 ② ② 1/2CVII-----

②

②

⑤ Harm.

post.

133

nat.

137

pizz.

Harm.

141

f pont.

D.S. al Coda

right hand finger pads

pad thumb

rit.

nat.

Coda

A tempo

CV - - - - -

149

CV - - - - -

rit.

5

153

1

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

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

155

0

rit. e dim.

0

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

1/2CX - - - - - 1/2CVII - - - - -

157

158

rit. e dim.

pp

Rasg. ff

5 7 10 10 12 11 | 14 10 11 10 9 | 10 6 5 5 4 |

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

$\dot{\text{A}}$ = 72

1/2CII-----
T A B 2 3 4 2 3 4 2 3 5 2 3 5 2 3 4
2/3CII----- 1/2CII-
3 0 2 3 5 2 3 5 2 3 0 2 3 2 3 0 2
1/2CII- 1/2CII- 2/3CII-
2 3 0 2 5 0 2 3 2 3 0 2 3 2 3 0 2
0 0 5 4 2 0 0 4 0 0 4 0 0 4
2/3CII- 2/3CII-
1. 2.
0 2 3 2 3 5 3 3 2 3 0 3 3 3 0 3
0 2 4 0 4 0 0 5 0 0 5 0 0 5 0 0 5
5 0 5 4 2 0 5 0 5 0 5 0 5 0 5 0 5 0 5

CII (④&③only) -----

1/2CII-----

CII-----

12

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

2/3CII-----

1/2CII-----

15

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

18

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

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

21

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

23 2/3CII

(poco a poco cresc.)

2 2 2 2 2 2 | 2 2 2 2 2 2

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

25 2/3CIII

3 3 3 3 3 3 | 3 3 3 3 3 3

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

27 2/3CV

(4)

5 5 5 5 5 5 | 5 5 5 5 5 5

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

29 1/2CII

ff

1. 2.

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

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

II. Ballet

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

$\text{♩} = \text{approx. } 100$

mp dolce

1/2CII γ 1/2CIII $\cdots\cdots\cdots\gamma$ 1/2CII γ

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

1/2CII γ CII $\cdots\cdots\cdots\gamma$

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

1/2CII $\cdots\cdots\cdots\gamma$ 1/2CII $\cdots\cdots\cdots\gamma$

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

10 11

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

14

2/3CII CV

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

CV ② CIII ④ CV

17

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

CV CIII post.

21

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

CIII CIII 2/3CIII

25

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

CIII

28

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

31

CIII -

1. 2.

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

dolce

34

② *meno mosso*

1/3CIII-----

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

Harm.

38

1/2CII -

CHI-----

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

A tempo

42

② ②

1/2CII-----

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

Harm.

46

2/3CII-----

rit.

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

III. Gavotte

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

$\text{♩} = 100$

Measures 1-2: **4** **G** major. **p dolce**. **sim.**

TAB: **T** 3 2 1 2 | 3 0 1 2 3 | 3 2 1 2 5 |
A 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |
B 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

Measures 3-4: **4** **G** major. **p mf**.

TAB: 3 2 0 2 | 3 0 0 3 | 3 0 2 3 | 3 0 0 3 |

*Callous thumb

Measures 5-6: **7** **G** major. **nat.**

TAB: 2 0 5 | 3 0 0 3 | 3 0 2 3 | 4 0 2 4 |

Measures 7-8: **2/3CII**. **1/2CVII**. **5/6CVII**. **1/2CV**.

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

13 (echo) (2) 1/2CII-----> 2/3CII-----> 1/2CVII-----> 5/6CVII----->

16 1/2CV-----> 2/3CIII-----> CV-----> 2/3CH-----> 1/2CII-----> 1/2CIII-----> CV----->

To Coda

20 2/3CII-----> (Rasg.) 2/3CII-----> 1/2CII----->

23 1/2CII-----> 2/3CII-----> 2/3CII-----> 1/2CII----->

27 (2) 1/2CII-----> 2/3CII-----> 1/2CII-----> 5/6CVII----->

p (echo)
dolce

②

30

5 7 8 7 5 7

33

1/2 CII

p pont.

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

37

1/2 CII

(echo)

p dolce

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

40

2/3 CII (Rasg.)

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

44

2/3 CII

pp tamura

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

2/3 CII-----

47

(end tambor) nat.

50

f pont.

54

1/2CII ~

57

D.C. al Coda

Coda

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

Rasg. continua rit.

IV. Spagnoletta

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

$\text{♩} = \text{approx. } 124$

mp dolce

2 CIII CIII

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

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

B | 5 | 3 | 3 | 3 | 5 | 5 | 3

CIII 1/3CII CIII 2/3CIII pont. ①

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

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

CIII CIII 1/3CII CIII ② dolce

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

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

④ CIII CIII CIII CII

Harm.

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

12 | 8 | 10 | 5 | 3 | 5 | 5 | 3 | 2

12

dolce

(4)

(6)

p

rit.

5 | 6 8 10 10 8 6 | 10 3

15

CIII (2) CIII (3)

pont.

p *dolce*

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

18

(3) (4) (5) (6) *nat.* *mf* (1) (2)

pont.

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

21

(2) (3) (4) (3) (4) (2) (5) *rit.* (2) (3) (3) (4)

p *dolce*

pont.

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

V. Bransle double

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

$\text{♩} = \text{approx. } 74$

Sheet music for guitar in 2/4 time, key signature of one sharp (F#). The music consists of three measures. Measure 1: Chords D, A, D, G, B, E. Fingerings: 0, 2, 0, 0, 2, 0. Dynamic: **f**. Measure 2: Chords D, A, D, G, B, E. Fingerings: 0, 2, 0, 0, 2, 0. Measure 3: Chords D, A, D, G, B, E. Fingerings: 0, 2, 0, 0, 2, 0.

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

Sheet music for guitar in 2/4 time, key signature of one sharp (F#). The music consists of three measures. Measure 4: Chords D, A, D, G, B, E. Fingerings: 4, 2, 0, 5, 0, 0. Measure 5: Chords D, A, D, G, B, E. Fingerings: 3, 2, 0, 2, 4, 0. Measure 6: Chords D, A, D, G, B, E. Fingerings: 2, 3, 2, 0, 5, 0.

2nd time, **p (echo)

Sheet music for guitar in 2/4 time, key signature of one sharp (F#). The music consists of three measures. Measure 7: Chords D, A, D, G, B, E. Fingerings: 0, 2, 0, 5, 0, 0. Measure 8: Chords D, A, D, G, B, E. Fingerings: 2, 3, 0, 2, 4, 0. Measure 9: Chords D, A, D, G, B, E. Fingerings: 3, 2, 0, 2, 4, 0.

dolce

Sheet music for guitar in 2/4 time, key signature of one sharp (F#). The music consists of three measures. Measure 10: Chords D, A, D, G, B, E. Fingerings: 5, 3, 2, 4, 2, 0. Measure 11: Chords D, A, D, G, B, E. Fingerings: 2, 1, 3, 2, 2, 0. Measure 12: Chords D, A, D, G, B, E. Fingerings: 2, 3, 2, 0, 0, 0.

13

nat.

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

16

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

19

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

22

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

VI. Courante I & II

I.

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

*L = 66***S**

1/2CII-----

3

5 58CII-----

7

pont.

2/3CII-----
(echo)

9

p dolce

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

2/3CII----- 2/3CV----- 2/3CV----- 2/3CVII----- CV-----
mf nat. (4) (4) (4) (4) (4)

11

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

1/2CII----- CV----- CIII-----
p rocking motion

13

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

CH----- 1/2CII-----
p

15

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

CHI----- CIII----- (2) CII-----
pont. dolce

17

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

5/6CII -

2/3CII -----

*final time

**Add parenthetical A on final chord.

II.

21

*** pont.

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

23

†Add parenthetical A 2nd time only.

25

pont.

(3) CIII -----

dolce

CIII -----

2/3CII -----

D.S. al Fine

VII. Volte

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

$\text{♩} = 78$

Sheet music and tablature for the first section of a guitar solo. The music is in 3/4 time, key of A major (two sharps). The tablature shows the guitar strings (D-A-D-G-B-E) with fingerings and string muting symbols (mutes). The music consists of eighth-note runs and sixteenth-note patterns. Measure 1 starts with a dynamic **f**. Measures 2-3 show eighth-note runs. Measure 4 contains a sixteenth-note pattern. Measures 5-6 show eighth-note runs. Measure 7 contains a sixteenth-note pattern. Measures 8-9 show eighth-note runs.

*Drive forward on eighth-note runs.

Sheet music and tablature for the second section of the guitar solo. The music continues in 3/4 time, key of A major. The tablature shows the guitar strings (D-A-D-G-B-E) with fingerings and string muting symbols. The music consists of eighth-note runs and sixteenth-note patterns. Measures 1-2 show eighth-note runs. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note runs. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note runs.

Sheet music and tablature for the third section of the guitar solo. The music continues in 3/4 time, key of A major. The tablature shows the guitar strings (D-A-D-G-B-E) with fingerings and string muting symbols. The music consists of eighth-note runs and sixteenth-note patterns. Measures 1-2 show eighth-note runs. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note runs. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note runs.

Sheet music and tablature for the final section of the guitar solo. The music continues in 3/4 time, key of A major. The tablature shows the guitar strings (D-A-D-G-B-E) with fingerings and string muting symbols. The music consists of eighth-note runs and sixteenth-note patterns. Measures 1-2 show eighth-note runs. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note runs. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note runs.

25

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

mp
dolce

26

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

31

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

CII-1

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 5 | 0 0 0 |

41

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 |

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

46

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

51

14 17 15 | 17 | 14 17 15 | 17 15 14 | 17 15 17 | 15 0 0

57

p pizz. bass

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

63

pizz. bass

Harm.

f nat.

CH-1

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

68

*rit.

1/2CVII-1

**p

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

*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

♩ = approx. 102

separated

f

(2) (1)

(4)

(2) (1)

legato

T 3 1 5
A 0 7
B 0 3 0

3 1 3
0 4 0 0

3 0 1 0
2 3 0

C I -----
2/3 C II -----

1 3 3 0 1 3
1 0 3 0 1 3

6
0 4 0

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

C II ((2)&(3) only) -----

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

3 3 1 2
0 3 3 3

3 0 2 2
1 3 0 3 3 2

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

1/2 C V -----
dolce

2/3 C III ----- 1/2 C III -----

1 5 6 8
1 0 5 6 5

5 3
1 3

3 3 3
1 3 3 3

5 5 3
0 2 4

15 1/2Cl -----

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

19

dolce

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

1/2CV -----

1/2CV -----

1/2CIII-----

23

8 7 9 | 5 5 7 5 | 5 5 | 8 5 3

②

5 nat.

27

pont.

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

II. Allegro

d. = 74

Musical score and tablature for measures 1-4. The score shows a treble clef, a key signature of one flat, and a tempo of 74 BPM. Measure 1 starts with a dynamic *f*. Measures 2-4 show eighth-note patterns with dynamics *p*. The tablature below shows the strings T, A, B. Fingerings 2, 3, and 4 are indicated above the notes. Chord boxes are shown below the strings.

TAB

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

Musical score and tablature for measures 5-8. The score shows a treble clef, a key signature of one flat, and a tempo of 74 BPM. Measure 5 starts with a dynamic *p*. Measures 6-8 show eighth-note patterns with dynamics *p* and *(3)*. The tablature below shows the strings T, A, B. Fingerings 2, 3, and 4 are indicated above the notes. Chord boxes are shown below the strings.

CH (3)&(4)only -

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

Musical score and tablature for measures 9-12. The score shows a treble clef, a key signature of one flat, and a tempo of 74 BPM. Measure 9 starts with a dynamic *p*. Measures 10-12 show eighth-note patterns with dynamics *p* and *(3)*. The tablature below shows the strings T, A, B. Fingerings 2, 3, and 4 are indicated above the notes. Chord boxes are shown below the strings.

1/2CV -----

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

Musical score and tablature for measures 13-16. The score shows a treble clef, a key signature of one flat, and a tempo of 74 BPM. Measure 13 starts with a dynamic *p*. Measures 14-16 show eighth-note patterns with dynamics *p* and *(3)*. The tablature below shows the strings T, A, B. Fingerings 2, 3, and 4 are indicated above the notes. Chord boxes are shown below the strings.

13 7 5 | 4 0 5 | 4 3 | 5 6 6 | 0 0 | 3 3

23

pont.

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

38

rit.

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

A tempo

43

nat.

rit.

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

III. Zarabanda despacio

♩ = approx. 128

measures 1-4

mf

T A B

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

5

1/2CV -----

T A B

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

9

1/2CV -----

1/2CIII -----

2/3CII -----

pont.

T A B

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

14

nat.

1/2CV -----

T A B

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

19

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

6 5 5 3 5 5 5 2

23

nat.
1 3 0 0 5 6 8 5 5 5 8

27

3 6 5 3 5 3 2 3 5 3

31

2/3CIII -----
1/2CIII ~
pont.

5 6 5 0 8 6 5 5 3 0 1 3 1 0 3

35

dolce
rit.
tr.
tr.

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

IV. Gabota

$\text{♩} = \text{approx. } 52$

mf pont.

T 3 0 1 3
A 0
B 3 0 1 3

nat.

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

3

(2) dolce
⑥ nat.

1 6 1
0 2 0
8 7

6 8 3
3
1
5 6 8 3
5 8

CIII-----

③
5 6 3 5 6 5 3
3
6
3
1 0 1 0 1 3 5 6 8 10 8 10 9

CII-----

②
⑤ dolce
mp

7

(2)
⑥
pont.

8 10 9 5 8 5 0 3 1 6 1 0 5 3 5 3 5 3 3

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

9

1/2CII -

mf pont.

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

11

tr

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

13

2/3CV -

2/3CIII -

(6) nat.

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

15

(2)

(1)

(5)

pont.

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

17

CII (③&④ only) -

(2)

(3)

(2)

(6) dolce

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

V. Despacio

J = approx. 84

Part 2

2 2 2
5 5 5

CIII:

mp
dolce, legato

sim.

TAB:

6	6	6	6	6	6	10	10	10	3	6	6	5	5	5
7	7	7	7	7	7	7	7	8	8	8	3	3	3	3
B	5	5	5	7	7	8	8	8	3	3	3	3	3	3

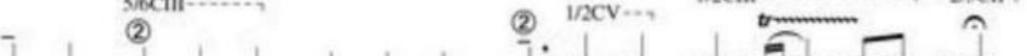
A musical score for guitar featuring two staves. The top staff is in common time (indicated by '4') and has a key signature of one flat. It includes fingerings (2, 3, 4, 5) and a dynamic instruction 'post.'. The bottom staff is a tablature showing six strings and their corresponding fingerings (1, 1, 1, 2, 2, 2).

12

2/3 CIII CIII ③ ②

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

2 2 2 3 3 3 3 3 3 3 3 3 7 7 7

17 5/6CIII - - - - - (2) 1/2CV - - - - - (2) 1/2CIII - - - - - 2/3CII - - - - -


VI. Giga allegro dulzaina

L = approx. 110

2/3CIII -----

1/2CII -----

TAB

f

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

1/2CII -----

2/3CII -----

2/3CIII -----

mf
dolce

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

8

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

CII -----

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

16

mp cresc.

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

20

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

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

27

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

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

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

30

(3) ⑥ mp
dolce

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

34

CIII----- CV-----

③ ③ ② CIII-----

(5) (6) mf

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

3 7 | 3 | 0 6 | 3

38

CIII-----

②

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

7 | 0 | 0 7 | 3

42

CV-----

② ② ②

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

5 7 8 | 7 | 0 7 | 8

46

f

1.

Cl----- 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 | 1

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

2.

5/6Cl----- a m i Cl-----

rit. cresc.

ff

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

1 3 2 | 3 2 | 1

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

$\text{♩} = \text{approx. } 80$

Musical score and tablature for the first measure of the Prelude. The score shows a treble clef, a key signature of one flat, and a tempo of approximately 80 BPM. The tablature below shows the guitar strings with fingerings: T (Treble) 10, A 8, D 10, G 5, B 8, E 6, 5. The tablature is labeled "mf".

Musical score and tablature for the second measure of the Prelude. The score shows a treble clef, a key signature of one flat, and a tempo of "A tempo". The tablature below shows the guitar strings with fingerings: T 6, A 5, D 6, G 3, B 3, E 5. The tablature is labeled "A tempo".

Musical score and tablature for the third measure of the Prelude. The score shows a treble clef, a key signature of one flat, and a tempo of "A tempo". The tablature below shows the guitar strings with fingerings: T 1, A 1, D 0, G 6, B 5, E 5. The tablature is labeled "A tempo".

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II. Allemande

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

♩ = approx. 60

Measures 1-3:

mf

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

4

② 2/3CII- 5/6CII- ② 1/3CII-

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

8

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

mp pont. (echo) mf nat.

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

12

5/6CIII- 1/3CII- 1. 2. 2/3CIII-

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

16

2/3CIII - γ CIII - γ CV - γ 1/2CIII - γ

20

2/3CV - γ

24

2/3CIII - γ 1/2CIII - γ 1/2CIII - γ

28

2/3CHI - γ pont. dolce 2/3CHI - γ nat. *rit.

[1.] [2.]

2/3CHI - γ 2/3CHI - γ

*2nd time

III. Bourrée

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

$\text{♩} = 112$

2/3CIII

TAB

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

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

2/3CIII

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

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

2/3CII

A tempo

1/2CIII

CIII

rit.

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

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

2/3CIII

rit.

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

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

IV. Sarabande

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

$\text{♩} = 65$

5/6CV-----

② ② ② ②

mf
dolce

TAB

2/3CII-~

5 CIII-~ CII----- 2/3CII-~

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

② 1/2CII-~ CIII-~

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

13 1/3CI-~ CIII-~ 2/3CII-----

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

V. Gavotte

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

$\text{♩} = 79$

1.

Sheet music for the first section (measures 1-4). The music is in common time (indicated by a 'C'). The key signature changes between measures. The first measure starts with a half note (D). Measures 2-4 show eighth-note patterns. Measure 4 ends with a half note (E). The bass line consists of eighth notes. Fingerings are indicated above the notes: *mf, 1/2CII-γ, 1/2CII-γ. The guitar tab below shows the strings (T, A, B) with corresponding fingerings: 3, 0; 1, 3, 0, 0; 3, 0; 3, 1, 0, 3; 3, 0.

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

2.

Sheet music for the second section (measures 5-8). The key signature changes again. The first measure starts with a half note (D). Measures 2-4 show eighth-note patterns. Measure 4 ends with a half note (E). The bass line consists of eighth notes. Fingerings are indicated above the notes: *mf, ②. The guitar tab below shows the strings (T, A, B) with corresponding fingerings: 5, 3; 1, 2, 3, 5; 6, 5, 6, 1, 0, 3; 0, 1, 1, 0.

Sheet music for the third section (measures 9-12). The key signature changes again. The first measure starts with a half note (D). Measures 2-4 show eighth-note patterns. Measure 4 ends with a half note (E). The bass line consists of eighth notes. Fingerings are indicated above the notes: 1/2CI-----γ, 2/3CII-----γ, 1/2CII-----γ, 1/2CIII-γ. The guitar tab below shows the strings (T, A, B) with corresponding fingerings: 1, 0; 2, 5, 3; 2, 2, 5, 3, 2; 3, 3, 5, 5, 3.

A tempo

1. [2.]

Sheet music for the fourth section (measures 13-16). The key signature changes again. The first measure starts with a half note (D). Measures 2-4 show eighth-note patterns. Measure 4 ends with a half note (E). The bass line consists of eighth notes. Fingerings are indicated above the notes: ②, ③, ⑤, 2/3CII-----γ, 1/2CIII-γ. The guitar tab below shows the strings (T, A, B) with corresponding fingerings: 6, 6, 6; 6, 6, 6, 3; 2, 2, 5, 3, 2; 2, 3, 3, 5, 3; 5, 5, 5, 5, 5.

VI. Gigue

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

♩ = 71

Sheet music for guitar with tablature. The music is in 3/4 time, key signature of one flat. The first measure starts with a quarter note (D) followed by eighth notes (A, D, G). The second measure has eighth notes (A, D, G) with slurs and fingerings (2, 3). The third measure has eighth notes (D, G, B) with slurs and fingerings (3). The fourth measure has eighth notes (D, G, B) with slurs and fingerings (3). The fifth measure has eighth notes (D, G, B) with slurs and fingerings (3). The sixth measure has eighth notes (D, G, B) with slurs and fingerings (3). The seventh measure has eighth notes (D, G, B) with slurs and fingerings (3). The eighth measure has eighth notes (D, G, B) with slurs and fingerings (3).

Sheet music for guitar with tablature. The music is in 4/4 time, key signature of one flat. The first measure has eighth notes (D, G, B) with slurs and fingerings (3). The second measure has eighth notes (D, G, B) with slurs and fingerings (2). The third measure has eighth notes (D, G, B) with slurs and fingerings (3). The fourth measure has eighth notes (D, G, B) with slurs and fingerings (4).

Sheet music for guitar with tablature. The music is in 4/4 time, key signature of one flat. The first measure has eighth notes (D, G, B) with slurs and fingerings (3). The second measure has eighth notes (D, G, B) with slurs and fingerings (2). The third measure has eighth notes (D, G, B) with slurs and fingerings (3). The fourth measure has eighth notes (D, G, B) with slurs and fingerings (4).

Sheet music for guitar with tablature. The music is in 4/4 time, key signature of one flat. The first measure has eighth notes (D, G, B) with slurs and fingerings (3). The second measure has eighth notes (D, G, B) with slurs and fingerings (2). The third measure has eighth notes (D, G, B) with slurs and fingerings (3). The fourth measure has eighth notes (D, G, B) with slurs and fingerings (4).

18

1
2

3
2
3
3
0

3
2
0
2

5
3
5
3

22

A tempo

poco rit.

mp legato

1
3
1
0

3
0
1
0
1

1
3
0
0

1
5

26

1/2CII

5/6CII

(2)

mf nat.

2
6

3
0

3
0
2

5
2
4

6
0

30

f

2
0
3

3
0

4
2
0

5
3
4

6
0

1.
2.

**A tempo

(2)

2/3CII

CIII

2/3CII

*rit.

6
3
2

5
3
5

5
3
0

8
7
6

*2nd time **2nd time

...

from *A Tribute to Segovia*

Villanesca

by Enrique Granados (1867-1916)

Transcribed by Patrick Russ

Transcribed by Patrick Russ

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

$\text{♩} = 79$

Sheet music and tablature for the first measure. The music is in 2/4 time, key of G major. The tablature shows a hammer-on from the 3rd string to the 2nd string at the 5th fret, followed by a sustained note on the 2nd string at the 5th fret.

Sheet music and tablature for measures 5-10. The tablature shows a sequence of hammer-ons and pull-offs. Measure 5: 0-0, 3(15)-2-4-5. Measure 6: 0-4-2-4, 3(15)-0-2. Measure 7: 2-2, 3(15)-2-4-5-7. Measure 8: 1-5-4-5-2-0. Measure 9: 3(15)-0-2-4. Measure 10: 4-4-1-4-0-2-4. Fingerings: (2)m, (2)m, (2)m, (2)m, (2)m, (2)m. Hammer-ons: Harm., Harm., Harm., Harm., Harm., Harm.

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

Sheet music and tablature for measures 11-14. The tablature shows a sequence of hammer-ons and pull-offs. Measure 11: 5-0. Measure 12: 5-0. Measure 13: 0-0, 0-2-0-1. Measure 14: 1-0, 2-4-0-2. Measure 15: 2-2-2-4-1-3. Fingerings: (2)m, (2)m, (2)m, (2)m, (2)m, (2)m. Hammer-ons: Harm., Harm., Harm., Harm., Harm., Harm. Crescendo: cresc.

Sheet music and tablature for measures 15-19. The tablature shows a sequence of hammer-ons and pull-offs. Measures 15-18: P, P, P, ff. Measures 19-20: 3-1-0-1-0-2-0, 1-1-5-7, 5-3-5-5-7, 6-8-10-12-13, 12-10-12-15. Fingerings: (2), (3).

20

pont.

nat.

1/2CV

ff

Harm.

dolce

Harm.

Harm.

rit.

35

Andante espressivo

39

expr.

rit.

A tempo

Harm.

Harm.

Harm.

15 14 12 10 13 12 5 3 5 3 5 3 5 3 5 15

43

2/3CH-----

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

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

45

A tempo

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

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

53

1/2CV-----

nat.

1 0 1 2 0 | 1 1 5 7 5 7 | 5 3 5 5 3 | 3 3 10 8 10 12 13 | 12 10 12 15 12

58

1/2CVII---- 1/2CV-

f Harm. Harm. p (echo) Harm.

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

63

1/2CVII---- 1/2CV-

Harm. Harm. Harm. Harm.

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

*Andante espressivo**A tempo*

68

(3)

(4) Harm.

rit.

esp.

Harm. -----

14 12 10 13 12 5

3 5 12 0 0 0

1/2CV ~

1/2CIII ~

(4)

Harm.

Harm.

3 5 3 4 5 5

To Coda ♩

1/2CIII

72

(4)

Harm.

Harm.

esp.

Harm.

Harm.

3 5 3 7 3 13 5 0 0 0 5

♩ = approx. 58

1/2CIII

Cantabile

p

Harm.

(2) (4)

molto legato ed esp.

1/2CIII ~ 1/2CIV ~ 2/3CVI ~ CVIII

1/2CVI ~

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

5 7 8 5 7 10 12 12 15 10 13 15 11 10 10 8 6

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

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

1/2CX ----- 1/3CVI ~

(2)

poco cresc.

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

5 7 8 10 14 14 15 10 13 15 11 10 10 8 6

14 14

A tempo

2/3CI ~ 5/8CI ~

(2)

1/2CV -----

1/2CIII ---

rit. *p* *pont.*

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

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

86

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

3 6 5 6 8 6 5 6 3 5 | 6 10 10 10 8 11 8 10 6 8
3 5 7 6 5 7 6 5 7 | 6 10 10 10 8 11 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 | 10 12 12 14 12 15 12 14 19 13
7 8 10 7 8 10 7 8 10 | 8 10 12 12 14 11 15 19 12

90

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

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

D.S. al Coda

92

dolce rit.

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

⑥ Coda

94

molto rit. Harm. Harm.

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