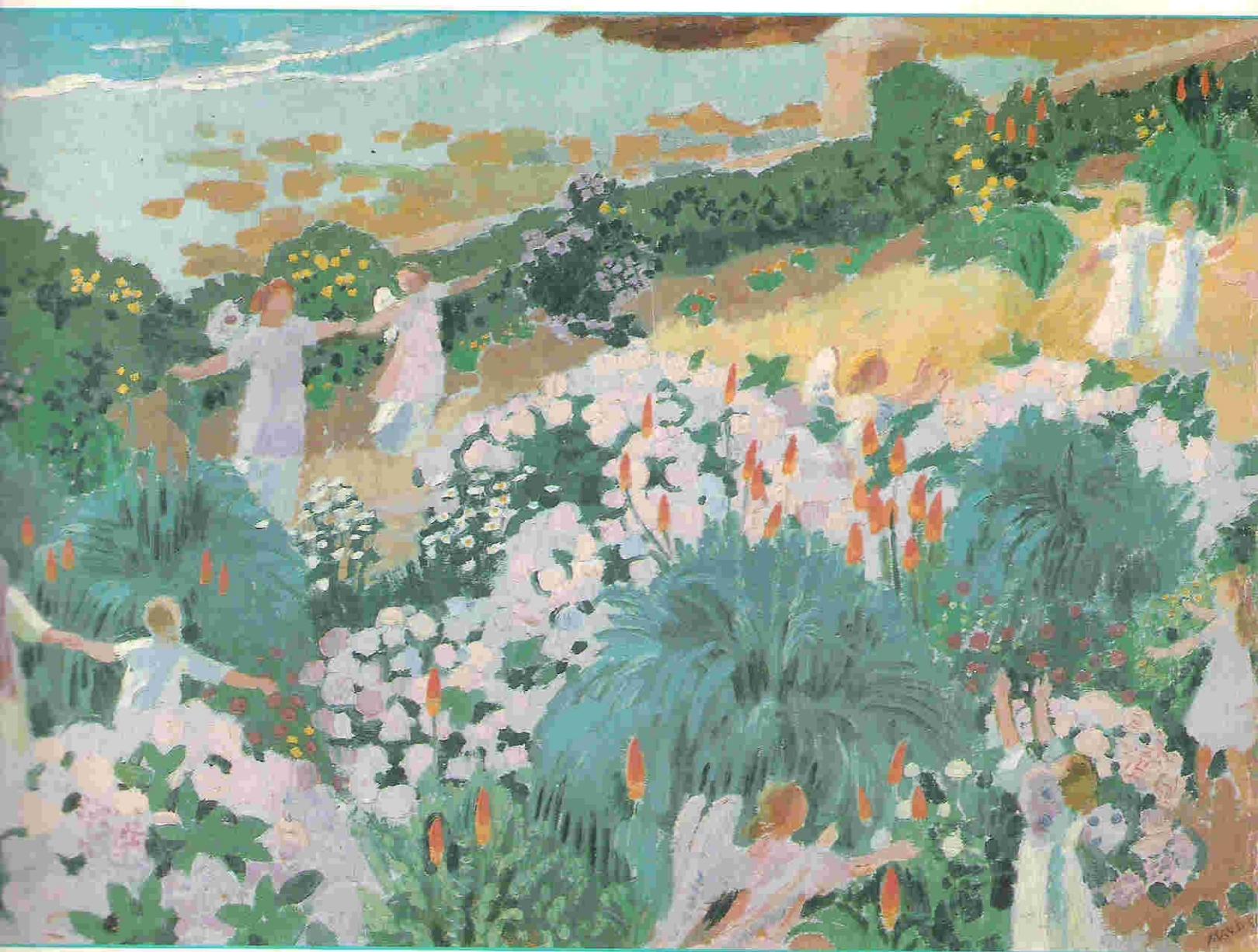


Wedding for Guitar

Solos and Duets with Optional Parts for C Instruments



Arranged by JERRY SNYDER



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Wedding for Guitar

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Music in the Wedding Service

There are certain places in a wedding ceremony where music is traditionally played. Below is an explanation of the different musical categories, followed by a chart suggesting which pieces best fit these categories.

Preservice

Music is played here as guests are being seated. It is best to play pieces not used elsewhere in the service.

Interludes

Interludes may occur in the service when the bride and groom move closer to the altar, when the bride and groom light candles, receive communion, etc. Respond musically to those movements in the service.

Processional

At this time the wedding party and bride proceed down the aisle to the altar. A piece may need to be repeated until the entire wedding party is in place.

Recessional

This music is played as the wedding party leaves the service.

Be sure to rehearse with the wedding party to see how many pieces need to be played and how many (if any) need to be repeated.

Selection	Preservice	Interlude	Processional	Recessional
Air on a G String	X	X		
Ave Maria (Schubert)	X	X		
Ave Maria (Bach/Gounod)	X	X		
Bridal Chorus*			X	X
Canon in D**	X		X	
Jesu, Joy of Man's Desiring	X	X		
Ode to Joy				X
Pavane	X	X		
Romance	X	X		
Trumpet Voluntary***			X	X
Wedding March			X	

*Usually used as a recessional, but can also be used as a processional, as in the movie
Four Weddings and a Funeral.

**Has become one of the most often-requested processionals.

***Used for both a processional and recessional. Because of its lively nature, it is used more often as a recessional.

How to Use This Book

Wedding for Guitar is an extremely flexible and fun way to play music for the wedding service. This book was written so that it can be used in a wide variety of ways with many different combinations of musicians. Every song has four parts: guitar solo, guitar chords and two C-instrument parts (flute, violin, recorder, keyboard, etc.), for any combination of up to four players. Two guitarists can play a duet, or add any C instrument to create an ensemble. You can even add a bass part by playing the roots of the chords to fill out the sound.

Here are just a few of the many ways this book can be used:

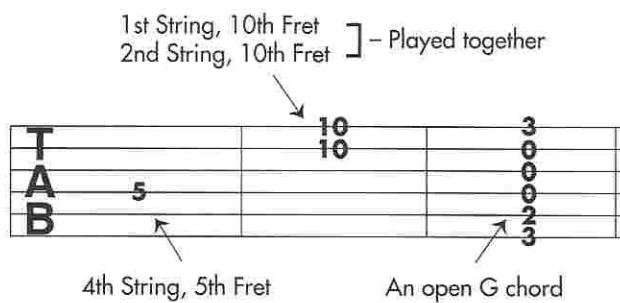
Guitar: Each piece is arranged so that it sounds complete as a solo. As you play the solos, you can use the chord frames above the music as a guide for fingering. To strum, use the chord symbols above the chord frames or above the duet parts; on page 48 you will find a chart of chord frames that correspond to these symbols. When playing with a C instrument, alternate between playing the solo and strumming.

C Instruments: The top line is usually the melody and the bottom line is usually the harmony. The parts were written with the flute in mind as the melody and violin as the harmony. If you wish to alternate parts or if the parts exceed the range of your instrument, just transpose them either one octave up or down whenever necessary.

Bass: Play the root note of the chord except where the desired bass note is indicated after a slash. For example, the symbol C/G indicates that G is the bass note.

Tablature Explanation

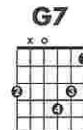
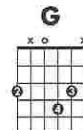
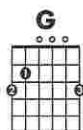
Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which indicates the fret or finger position to be picked, on the appropriate string. For example:



The C-instrument parts are inserted into the center of this book. You can easily remove the insert by gently pulling it away from the rest of the book.

Ave Maria

Franz Schubert



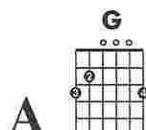
Larghetto

6



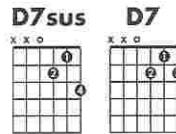
5

BIII



9

4p.



13

F#

T A B

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



Gaug

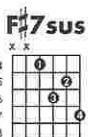


17

B

T A B

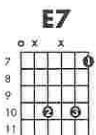
3 0 0 0 0 | 0 0 0 0 | 7 0 0 4 5 3 | 2 0 (0) 7 9 | 3



21

T A B

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



25

T A B

3 0 0 0 2 | 0 4 | 7 5 5 3 (5) 2 | 0 9 7 10 7 9 | 0

D/A A7 A7 D

29 rit. a tempo

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

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

B 0 0 0 0

D7 G G

C ½ BIV ½ BV

T 5 0 4 5 5 4 5 4 5 5 7 3 0 0 0 3 0 0

A 0 4 5 5 4 5 4 5 5 7 3 0 0 0 3 0 0

B 0 0 0 3

D7 Em

37

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

A 0 4 5 5 0 0 2 0 0 2 0 2 0 2 0

B 0 0 0 0 0 0 0 0 0

D D B7

½ BII

T 5 0 2 3 5 7 7 5 7 10 8 9 10 9 10 5 5 5 0

A 0 2 3 5 6 7 6 0 0

B 0 0 0 0

Am Am Am

Cmaj7 **C6** **A7(\flat 9)/E** **A7(\flat 9)/E** **D** **D** **D/C**

$\frac{1}{2}$ BII $\frac{1}{2}$ BV (2) $\frac{1}{2}$ BII

45

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

A 0 0 0 0 | 3 6 5 8 0 0 | 0 2 3 2 3 2 | 2 3 2 3 2

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

G **A7/E** **G/D** **D7**

D

49

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

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

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

G **G** **G7**

53

T 3 0 0 0 | 0 0 0 0 | 0 4 3 4 0 | 4 3 1 3 4

A 0 0 0 0 | 0 0 0 0 | 0 4 3 4 0 | 4 3 1 3 4

B 3 0 0 0 | 0 3 | 3 0 3 | 3

C/G **Cm/G** **G** **G**

BIII

57

T 0 1 0 1 0 | 5 5 4 5 5 | 0 4 3 4 0 | 0 0 0 0 0

A 0 1 0 1 0 | 5 5 4 5 5 | 0 4 3 4 0 | 0 0 0 0 0

B 3 0 0 0 0 | 3 0 0 0 0 | 3 0 0 0 0 | 3

Ave Maria

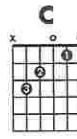
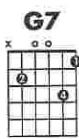


Moderato

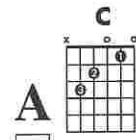
i m

a

3



3



A

5

Dm/C



7

G7

4d

Charles Gounod

Accompaniment adapted from
Johann Sebastian Bach's Prelude No. 1

Guitar tablature showing three chords: Am, Am, and D. The Am chords are in standard tuning (E, A, C, E, G, B). The D chord is in first position (D, G, B, E, A, C). Below the chords is a measure labeled $\frac{1}{2}$ BV.

Measure 9:

- String 6:** 1 (down), 3 (up), 1 (up).
- String 5:** 0 (down), 2 (up), 3 (up).
- String 4:** 0 (down), 2 (up), 3 (up).
- String 3:** 0 (down), 1 (up), 0 (down), 1 (up).
- String 2:** 2 (down), 3 (up), 1 (down), 2 (up).
- String 1:** 3 (down), 1 (up), 2 (up), 3 (down).

Bass Tab:

T	5					
A	7	5	5	5	7	0
B	0	2	2	2	0	0

Guitar tablature for measures 15-16. The first measure shows a G chord (x, 0, 0) and the second measure shows a Gdim chord (x, 0, x). The tablature includes a treble clef, a key signature of one sharp, and a common time signature. The strings are numbered 1 through 6 from bottom to top. The first measure has sixteenth-note patterns on the 6th and 5th strings. The second measure has eighth-note patterns on the 6th and 5th strings. The third measure starts with a bass note on the 4th string. The fourth measure continues with eighth-note patterns on the 6th and 5th strings.

Dm/F Dm/F Fm6

17

T A B

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

C F Am/C

19

T A B

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

Dm Dm/F G7 G G/B

21

T A B

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

C C C7

23

T A B

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

Fmaj7

Fmaj7

F#dim7

F#dim7

Cm

Cm

Dm7(b5)

A#dim7

G7

D

BIII

C/G

G7sus

G7

G7

BIII

37

C7

C7

F/C

BIII

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

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

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

The image shows a musical score for guitar and bass. At the top left is a chord diagram for G7 with fingerings (1, 2, 3) over the strings. The number 39 is in a box to the left. At the top right is a chord diagram for C with fingerings (1, 2, 3). Below the chords is a treble clef staff with a eighth-note rhythm pattern. A bass staff below it has a eighth-note pattern with slurs and fingerings (3, 2, 1). The bottom part shows a bass line with tablature (T, A, B) and a corresponding note head above each string. The tablature includes a 1 above the first string and a 0 above the others.

Air on a G String

Johann Sebastian Bach

C

Am

G

F

F

D7

Adagio

4

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

G

G7

Em7(b5)

A7

4 *tr*

T 1 0 | 2 0 | 3 | 0, 3, 2 | 3, 2, 3, 1
A 2 | 0 | 1 | 0 | 3 2 | 0
B 3 | 1 | 0 | 0 | 4 4 | 0

Dm

G7

C

G

7

T 3 | 2 | 0 | 2 | 3 | 0 | 2 | 0 | 1 | 0 | 2 | 3
A 2 | 0 | 3 | 0 | 2 | 3 | 0 | 2 | 3 | 2 | 0
B 3 | 1 | 0 | 0 | 2 | 3 | 0 | 2 | 3 | 0 | 0

Am

D7

G

C

D7

G

10

T 1 | 3 3 | 0 2 2 | 0 1 0 | 2 0 | 0 2 3 | 0 3 2 0
A 1 | 3 3 | 0 2 2 | 0 1 0 | 2 0 | 0 2 3 | 0 3 2 0
B 0 | 4 0 | 3 0 | 2 0 | 3 | 2 3 | 0 3 2 0

16

G, G/F, Em7(b5), A7

13

T 0 0 (0) 1 0 2 0 | 3 2 3 (0) 3 2 | 5 3 1 0
A 3 3 | 1 0 | 2 |
B 3 | 1 | 0 |

Dm, Dm/C, E, Am, E7, E7(b9), E7

16

T 1 (1) 0 3 1 0 2 | 1 2 0 (0) 1 3 | 0 1 0
A 0 0 3 3 | 2 0 | 1 |
B 4 | 2 | 4 |

Am, F, E7, Am, Am7, D7

19

T 3 1 0 2 0 1 3 1 0 | 2 2 0 | 1 4 2 0
A 3 0 0 | 0 | 2 |
B 0 | 3 | 2 | 0 |

D7, G, D7, G, G7/F

22

T 5 3 2 0 3 3 | 0 2 0 1 1 0 | 2 0 2 3 0 | 3 2 0 1 1 0 | 2 0 2 3 1
A 4 0 2 4 0 3 | 2 2 3 0 3 1 | 2 2 3 0 3 1 | 2 0 2 3 1
B 3 | 3 | 3 | 1 |

Am Fmaj7 D/F# G7 E7 A7

25

T 1 2 3 2 0 0 | 3 0 2 0 2 1 0 | 0 2 0 2 3 3 1
A 0 1 2 3 2 0 | 2 3 0 2 3 4 | 0
B 0 1 2 3 2 0 | 2 3 0 2 3 4 | 0

Dm G7 C C7

28

T 1 3 3 1 | 0 0 3 1 | 1 3 0 0 | 1 3
A 0 0 3 | 2 2 3 | 3 3 1 1 |
B 0 0 3 | 2 2 3 | 3 3 1 1 |

F C7 F C G7 C

31

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

G7 C F C G7 C

34

T 1 0 1 (1) 0 3 | 1 0 2 (2) 0 0 (0) 1 1
A 0 0 3 | 3 3 1 | 0 0 3 2 | 0 2 |
B 0 0 3 | 3 3 1 | 3 3 2 3 | 3 2 |

F Em Dm

D.S. al Coda (optional)*

D

TAB

T	1	0	3	2	0	2	2	0	2	0	3	1	2
A	1	0	2	3	2	2	2	1	2	2	2	0	2
B	3	0	3	2	2	2	0	0	0	4	4	4	0
	1	1	0	0	0	0	0	2	4	4	4	4	0

Chord diagrams for measure 31:

- E
- E7
- A/C♯
- F♯m
- A
- B7
- E

Measure 31 Tablature:

31

Music staff with notes and rests corresponding to the chords above.

Measure 32 Tablature:

T	0	4	3	2		0	2	4	5	2	2	0	2	2	0	0
A	1	1	0	1		2	2	2	4	2	2	1	2	1	1	0
B	0	0		0		4					2		0	2	2	0

E

37

A Am

C

G7/F

C

Am

G

T 0 0 1 3 0 3 2 1 0 0 0 2 3 1
A 2 1 2 1 0 0 1 0 1 2 0 0
B 2 2 0 2 3 3 0 2 0 3 0 0

43 $\frac{1}{2}$ BII - D.S. al Coda

TAB

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

Coda

TAB

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

*Optional D.S. for shorter version of the *Bridal Chorus*.

Wedding March

Felix Mendelssohn



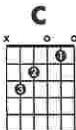
Allegro maestoso

T								
A							0	0
B	3 3 3	3	3 3 3	3	3 3 3	$\frac{2}{3}$	2 2 2	$\frac{2}{3}$

A guitar chord chart showing fingerings for Am6, B7, Em, Dm, C/G, G7/B, and C chords. The musical score below shows a treble clef staff with a key signature of one sharp (F#), a time signature of 5/4, and a tempo of 120 BPM. The lyrics "Ain't No Sunshine" are written above the staff.

T	8	7	7	5	3	1		0	1	0	1	0	3
A	. 7	. 7	7	0	0	0	3	3	1	3	0	0	0
B	. 5	. 8		0	0	2	2	3	0	3	2	0	1
	. 0		7	0	2	2	2	3	3	3	3	2	1

The figure shows a guitar chord chart with seven chords: Am6, B7, Em, Dm, C/G, G7/B, and C. Below the chart is a musical score for a guitar solo, starting with a measure numbered 9. The score consists of six measures of music, each featuring a different guitar chord. The chords correspond to the ones shown in the chart above them. The music includes various note heads, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Measure 9 starts with an Am6 chord.



Fretboard diagram for the first measure of the guitar tablature. The diagram shows six strings with the following fingerings: T (3), A (3), B (3). The 3rd string has a '2' above it, indicating a bend or specific note. The 4th string has a '0' below it, indicating an open string. The 5th string has a '(3)' below it, indicating a muted or muted-like note. The 6th string has a '3' below it.

C **C/G** **G7** **C** **C/G** **G7**

17 2. **B**

T A B T A B

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

C **F** **F6** **D/F#** **G** **N.C.**

21

T A B T A B

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

Am6 **B7** **Em** **Dm** **C/G** **G7/B** **C**

C $\frac{1}{2}$ BV BVII

25

T A B T A B

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

Am6 **B7** **Em** **Dm** **C/G** **G7/B** **C**

$\frac{1}{2}$ BV BVII

29

T A B T A B

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

Trumpet Voluntary

Jeremiah Clarke

Andante moderato

The sheet music consists of six staves. The top staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G/B, C, and G/B. The next two measures show chords C, G/B, C, and G/B. The bottom staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G/B, C, and G/B. The next two measures show chords C, G/B, C, and G/B. The third staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G/B, C, and G/B. The next two measures show chords C, G/B, C, and G/B. The fourth staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G/B, C, and G/B. The next two measures show chords C, G/B, C, and G/B. The fifth staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G7, C, and C. The next two measures show chords C, D, and A. The sixth staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G7, C, and C. The next two measures show chords C, D, and A. The seventh staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G7, C, and C. The next two measures show chords C, D, and A. The eighth staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G7, C, and C. The next two measures show chords C, D, and A. The ninth staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G7, C, and C. The next two measures show chords C, D, and A. The tenth staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. It includes a dynamic instruction 'Andante moderato'. The first four measures show chords C, G7, C, and C. The next two measures show chords C, D, and A.

13

D G G7 C

T 0 2 0 2 3 0 0 0
A 0 0 2 0 0 0 0 0
B 3 0 3 3 0 0 0 0

16

G C G/B C G/B

T 3 0 2 0 0 0 0 0
A 0 0 2 0 3 2 0 0
B 2 0 3 2 0 0 0 0

B \$

19

C G/B C G C G/B

T 1 0 3 0 0 0 0 0
A 0 0 0 0 1 0 0 0
B 3 2 3 3 2 3 3 2

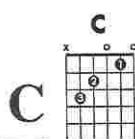
22

C G/B C G7 C

T 0 1 0 3 1 0 3 0
A 0 0 0 0 2 3 0 0
B 3 3 2 3 3 3 0 0

Fine
(2nd time)

24



25

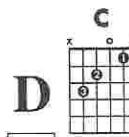
Musical staff showing a sequence of eighth notes and sixteenth notes. The notes are primarily on the 6th and 5th strings, with occasional notes on the 4th and 3rd strings. The rhythm pattern consists of eighth note pairs followed by sixteenth note pairs.

Fretboard diagram showing the fingerings for various chords. The first two boxes are labeled G/B, the next two are C, and the last two are G/B. The bottom row shows the corresponding fingerings: 0, 2, 3, 0; 0, 2, 3, 0; 0, 2, 3, 0; 0, 2, 3, 0; 0, 2, 3, 0; 0, 2, 3, 0.

29

Musical staff showing a sequence of eighth notes and sixteenth notes. The notes are primarily on the 6th and 5th strings, with occasional notes on the 4th and 3rd strings. The rhythm pattern consists of eighth note pairs followed by sixteenth note pairs.

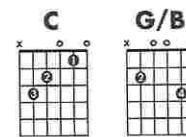
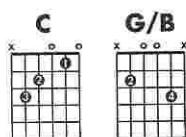
Fretboard diagram showing the fingerings for various chords. The first two boxes are labeled C, the next two are G/B, and the last two are C. The bottom row shows the corresponding fingerings: 3, 0, 1, 3, 1; 3, 0, 1, 3, 1; 3, 1, 0, 2; 0, 0, 2, 0; 3, 2, 0.



33

Musical staff showing a sequence of eighth notes and sixteenth notes. The notes are primarily on the 6th and 5th strings, with occasional notes on the 4th and 3rd strings. The rhythm pattern consists of eighth note pairs followed by sixteenth note pairs.

Fretboard diagram showing the fingerings for various chords. The first two boxes are labeled C, the next two are G/B, and the last two are C. The bottom row shows the corresponding fingerings: 0, 2, 3, 0, 1; 0, 2, 3, 0, 1; 0, 2, 3, 0, 1; 0, 0, 0, 0, 0, 0.



Musical staff showing a sequence of eighth notes and sixteenth notes. The notes are primarily on the 6th and 5th strings, with occasional notes on the 4th and 3rd strings. The rhythm pattern consists of eighth note pairs followed by sixteenth note pairs.

Fretboard diagram showing the fingerings for various chords. The first two boxes are labeled C, the next two are G/B, and the last two are C. The bottom row shows the corresponding fingerings: 3, 0, 1, 3, 1; 3, 0, 1, 3, 1; 3, 1, 0, 2; 0, 0, 4, 3, 0.

D.S. al Fine

Ode to Joy

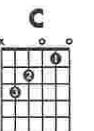
Ludwig van Beethoven

Allegro

4

7

A

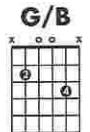
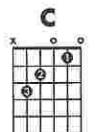
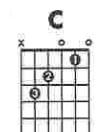
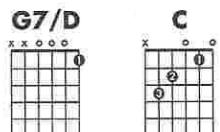
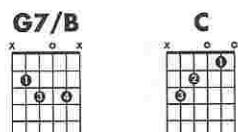


13

Guitar tablature and chord progression:

Chords: C, G7/C, C, G, C/E, F6

String values: T 0 0 1 3 | 3 1 0 3 | 1 1 3 0
A 3 3 | 3 3 | 0 1 |
B 3 | 3 | 0 | 1 |

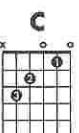
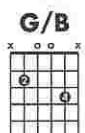
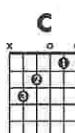


16

Guitar tablature and chord progression:

Chords: G7/B, C, C, G7/D, C, G/B

String values: T 3 1 1 | 0 0 1 3 | 3 1 0 3 |
A 3 2 | 3 3 | 2 0 0 0 | 3 0 |
B 2 | 3 | 3 3 | 0 2 |

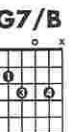
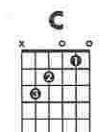


19

Guitar tablature and chord progression:

Chords: C, G/B, C, G, G7/B, C, G7/D, C

String values: T 1 0 1 0 3 0 | 0 0 3 3 | 0 0 1 3 |
A 3 3 2 3 | 3 3 | 3 3 0 0 2 0 |
B 3 | 3 2 | 3 |



22

Guitar tablature and chord progression:

Chords: G7/D, C, G/B, C, G/B, C, G7/B, C

String values: T 3 1 0 3 0 | 1 0 1 3 0 | 0 3 1 1 0 0 |
A 2 0 0 3 2 | 3 3 2 3 | 2 0 3 2 3 | 1 0 0 2 3 | 1 1 2 3 |
B 3 | 3 2 | 3 | 3 3 | 2 3 | 3 2 |

C **25**

T A B

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

Am **D/F#** **G** **C** **G7** **C** **to Coda**

28

T A B

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

G7 **C** **G** **C** **G7** **G7/B** **C** **D.S. al Coda**

30

T A B

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

Coda **C** **G7/D** **C** **G7/D** **C** **G/B** **C/E** **F6** **G7/B** **C**

33

T A B

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

Pavane

Gabriel Fauré



Andante, molto moderato

4

Dsus



Bm7



Cadd9



Am7



3

B7



Em/G



Em



5

Am7



Dm7



Gsus



F#7sus



F#7



7

B7

Em

Cmaj7

A

9

10

T 0 0 1 0 0 0 0 2 3 (3) 5
A 4 0 2 0 0 4 2 0 0 0 0 0
B

Dsus

Bm7

Cadd9

Am7

BII

11

12

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

B7

Em

G

13

14

T 0 2 1 2 1 1 2 1 2 0 3 5 7 (7) 8
A 2 1 0 1 0 1 2 1 0 0 0 5 0 0 0
B

Em

Dm

C

B7sus

B7

BV

15

16

T 7 5 7 3 5 6 5 7 6 7 3 4 3 2 0 5 4 2
A 8 7 8 5 6 7 7 0 5 4 3 5 3 2 4 4 2
B 9 5 7

Em

B7

B

T A B

17

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

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

Em/G

F#7

B7

D/F#

BII

T A B

19

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

0 2 3 2 | 2 1 0 (0)

Gmaj7

A7sus

Bm

A7sus

T A B

21

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

0 2 | 2 0 (0) 2 0 2

Bm

A7sus

D

Am/C

T A B

23

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

0 2 | 2 0 3 2 3 0 2 0

B7

25 *pizz.*

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

T 4 2 | 4 5 2 4 2 1 3 0 1 2 0 0
A 4 5 2 4 2 1 3 0 1 2 0 0
B 2 4 2 4 2 1 3 0 1 2 0 0

C 27

Em

Cmaj7

Dsus

Bm7

BII

Fretboard diagrams for chords: C (x x o o o), Em (x x o o o), Cmaj7 (x x o o o), Dsus (x x o o o), Bm7 (x o o o o). Musical staff shows eighth-note patterns. Tablature below shows fingerings: T 0 (0) 2 3 (2) 5 3 2 3 0 2 (2) 3 3; A 2 0 0 0 0 2 2 2 2 2; B 3 | 0 2 2 (2).

Chord diagrams for the first measure:

- Cadd9**: x x o .
x o o .
o o o .
- Am7**: x o o .
o o o .
o o o .
- B7**: x o o .
o o o .
o o o .
- Em**: x x o o .
o o o .
- G**: x x o o .
5 6 7 8 9 .

Measure 29 (T 29):

29

Music staff: Treble clef, key signature of one sharp. The staff shows a sequence of eighth and sixteenth note patterns across the strings.

Fretboard diagram: Shows fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4, 5, 6) for the notes played.

Measure 30 (T 30):

T 30

Music staff: Treble clef, key signature of one sharp. The staff shows a sequence of eighth and sixteenth note patterns across the strings.

Fretboard diagram: Shows fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4, 5, 6) for the notes played.

Em

Dm

C

B7sus

B7

32

BV

T 7 5 7 8 3 5 6 (5) 7 6 7 | 3 5 2 4 3 0 5 3 4 2
A 5 7 7 0 2 | 2

A7

C/E

B7sus

B7

34

sffz

T 0 2 4 4 2 1 2 2 1 | 3 5 2 4 3 0 5 4 2
A 0 0 0 0 0 0 0 0 0 | 3 5 4 5 2 2 1 2 2
B 0 0 0 0 0 0 0 0 0 | 0 2 2 2 2 2 2 2

A7

C/E

B7sus

B7

Em

36

sffz

T 0 2 4 4 2 1 2 2 1 | 0 0 0 0 0 0 0 0 | 0 0
A 0 0 0 0 0 0 0 0 | 5 4 5 2 2 1 2 2 | 2 2 2 2 2 2
B 0 0 0 0 0 0 0 0 | 0 2 2 2 2 2 2 | 0 0

D

Cmaj7

G

Am7

39

T 0 3 0 0 (0) 2 | 4 5 4 5 2 4 2 5 4 | 0 (0) 4
A 2 (2) 4 5 4 5 4 5 4 | 0 5 4 5 4 5 4 5 | 0 4
B 0 0 0 0 0 0 0 0 0 | 0 2 2 2 2 2 2 2 | 0 0

Em

Am7

Em

Am7

Em

freely

41

T 0 (0) 5 | 0 (0) 5 | 5
A 2 1 2 4 5 4 | 2 1 2 4 5 4 | 4 2 1 2 0 5 8 4 5 7 8
B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Em

F#7



Em7/B



A7



G/B



N.C.

pizz. - - -

49

49

12

T A B

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

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

Romance

Anonymous

Em**Andante**

Em

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

A 0 0 0 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 0 0 | 0

3

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

A 0 0 0 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 0 0 | 0

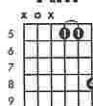
Em

5

T 12 0 12 0 12 0 0 | 12 0 10 0 0 0 0 | 0

A 0 0 0 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 0 0 | 0

Am

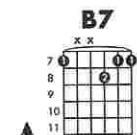
½ BV

7

T 8 5 7 5 5 5 | 5 5 7 5 5 5 | 0

A 0 0 0 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 0 0 | 0



A BVII

9

Musical score for B7 chord progression. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The notes are primarily eighth notes with some sixteenth-note patterns. The bottom staff shows a bass clef, and the notes correspond to the strings of a guitar: T (6th string), A (5th string), and B (4th string). The bass line consists of eighth notes.

Em



11

Musical score for Em chord progression. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The notes are primarily eighth notes with some sixteenth-note patterns. The bottom staff shows a bass clef, and the notes correspond to the strings of a guitar: T (6th string), A (5th string), and B (4th string). The bass line consists of eighth notes.

F#7



B7



13 BII

Musical score for BII chord progression. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The notes are primarily eighth notes with some sixteenth-note patterns. The bottom staff shows a bass clef, and the notes correspond to the strings of a guitar: T (6th string), A (5th string), and B (4th string). The bass line consists of eighth notes.

Em



1., 2. to next strain

Fine

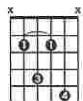
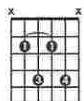
harm.

Musical score for concluding section. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The notes are primarily eighth notes with some sixteenth-note patterns. The bottom staff shows a bass clef, and the notes correspond to the strings of a guitar: T (6th string), A (5th string), and B (4th string). The bass line consists of eighth notes. The score ends with a fermata over the final note.

**B**

18

Sheet music for guitar (tablature) in E major. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows standard guitar tablature with strings T, A, and B. Chords shown: E major (18), B7sus (20), and B7 (22). Fingerings and dynamic markings are included.

B7sus**B7**

20

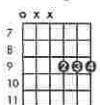
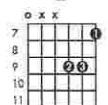
Sheet music for guitar (tablature) in E major. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows standard guitar tablature with strings T, A, and B. Chords shown: B7sus (20), BII (20), and B7 (22). Fingerings and dynamic markings are included.

B7

BVI

22

Sheet music for guitar (tablature) in E major. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows standard guitar tablature with strings T, A, and B. Chords shown: B7 (22), and E6 (24). Fingerings and dynamic markings are included.

E6**E**

24

Sheet music for guitar (tablature) in E major. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows standard guitar tablature with strings T, A, and B. Chords shown: E6 (24), and E major (24). Fingerings and dynamic markings are included.

E

C BIX

26

T 12 9 12 9 12 9 9 | 12 9 11 9 9 10 9 9

A

B 0

F#m

A

A

% BVI

28

T 9 7 9 7 6 9 7 6 | 9 5 7 5 6 5 5 6

A

B 0 0

E

B13

B7

BII

30

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

A 2

B 2

E

D.C. al Fine

32

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

A 2 2

B 4

Canon in D

Johann Pachelbel

The sheet music for 'Canon in D' by Johann Pachelbel is presented in six staves, each with a corresponding chord diagram above it. The chords are: D, A, Bm, F#m, G, and D. The music is in common time (indicated by '4') and includes dynamic markings like 'p' (piano) and 'f' (forte). The first staff begins with a 'BIX' instruction, followed by measures 1-3. The second staff begins with 'BII'. The third staff begins with 'BII'. The fourth staff begins with 'A' and includes measure 4. The fifth staff begins with 'BII'. The sixth staff begins with 'A' and includes measure 7. The seventh staff begins with 'D/F#'. The eighth staff begins with 'A' and includes measure 10.

Chord Diagrams:

- D:** 7th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- A:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- Bm:** 7th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- F#m:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 9th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- D:** 7th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 7th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- A:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- D:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- A:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- Bm:** 7th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- F#m:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 7th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- D/F#:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 7th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- A:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- D:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- A:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- Bm:** 7th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- F#m:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 7th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- D/F#:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 7th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- A:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- Bm:** 7th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- F#m:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 7th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- D/F#:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)
- G:** 7th fret, 1st string (o), 2nd string (x), 3rd string (o), 4th string (x), 5th string (o), 6th string (x)
- A:** 8th fret, 1st string (x), 2nd string (o), 3rd string (x), 4th string (o), 5th string (x), 6th string (o)

Measure Numbers:

- 1 (BIX)
- 2 (BII)
- 3 (BII)
- 4 (A)
- 5 (BII)
- 6 (A)
- 7 (D/F#)
- 8 (A)
- 9 (D/F#)
- 10 (G)

Fretboard Diagrams:

The fretboard diagrams below each staff show the fingerings for each note. The strings are labeled T (Thick), A, and B from bottom to top. Fingerings include numbers (1-4) and dashes (—).

D

A

Bm

F#m

B

13

$\frac{1}{2}$ BII ----- BII -----

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

G

D

G

A

$\frac{1}{2}$ BII

15

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

D

A

Bm

F#m

17

T 3 2 3 0 2 | 0 2 3 2 0 7 5 7
A 0 0 0 4 2 | 2 0 0 0 4 4 4 4
B 2 2 2 2 2 | 2 2 2 2 2 2 2 2

G

D

G

A

D

A

$\frac{1}{2}$ BV -----

19

C

T 3 2 0 3 2 | 0 3 2 0 2 0 2 3 5 5 5 8
A 0 0 0 2 0 | 0 2 0 4 2 2 0 5 5 5 0
B 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 2 0

Bm F#m G D G A

BVII ----- ½ BII ----- ½ BVII ----- ½ BV -----

22

T 7 10 8 5 3 2 5 | 3 0 7 9 10 9 7 10 | 3 2 0 7 5 7 5 8
A 7 4 | 0 0 7 0 | 0 0 7 6 | 0 0 7 0
B 7 3 | 3 3 0 3 | 3 3 0 0 | 3 3 0 0

D A Bm F#m

25

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

G D/A G A

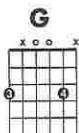
27

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

D A Bm F#m

29

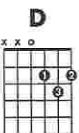
T 5 7 8 5 7 8 5 6 6 7 5 7 6 | 3 4 2 3 4 0 2 0 2 4 0 2
A 7 0 | 0 0 2 0 2 4 0 2 4 0 2 4 0 2
B 0 0 | 2 2 4 2 2 4 2 2 4 2 2 4 2 2



31

31

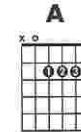
T	0	3	2	0	2	0	2	3	0	3	2	3	2	3	0	2
A	0			2	0	4	0	2		0	2	3	2	0	2	3
B	3							3								



33

33

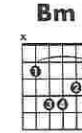
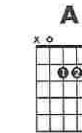
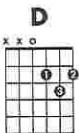
T	2	3	0	2	3	0	2	3	0	2	3	4	2	3	4	2	2	5	4	2
A	2	0		2	2	0	2	3	2	4	2	4	2	2	5	4	2			
B	0			0			2		3	2				2						



35

35

T	0	0	4	2	0	4	0	2	4	2	0	0	2	0	4	2	2	0	4	2
A	0			2	0	0	2	4	2	0	0	2	0	4	2	2	0	4	2	
B	3							3												



37

37

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

G D G A

39

T 0 3 2 0 3 2
A 0 2 3 0 2
B 3 0

D A Bm F#m

41

T 2 0 2 3 2 2 3 2 5
A 0 2 0 2 0 2 0 2
B 0 0 2 0 0 2 0 2

G D G A

43

T 0 0 0 2 2 2 3 2 3
A 0 0 0 0 0 0 0 0
B 3 0 0 0 0 0 0 0

D A Bm F#m

F ½ BV BII

45

T 5 7 5 5 7 5 8 2
A 0 7 5 6 7 6 8 2
B 0 0 2 2 4 4 2 2

G D/F# G A

47

T 3 1 0 1 2 2 3 0 0 3 0 2 2 0
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 3 2 3 0 2 3

D A Bm F#m

$\frac{1}{2}$ BVII ----- BIX BVII ----- $\frac{1}{2}$ BII -----

49

T 10 7 9 10 7 7 5
A 0 7 9 0 7 4 2
B 0 0 7

G D G A D A

51

T 3 0 2 0 0 0 2 0 2 0 2 0 2
A 0 0 2 0 2 2 0 2 2 0 2 0 2
B 3 3 0 3

Bm F#m G D G/E A D

54

T 3 2 2 2 0 8 5 7 0 0 2 0 2
A 0 2 0 0 - 0 0 0 0 0 0 0 0
B 2 2 3 3 0 0 0 0 0 0 0 0

Jesu, Joy of Man's Desiring

Johann Sebastian Bach



Andante moderato

Musical score for measures 1-3. Treble clef, key signature of one sharp (F#), common time. The score consists of two staves: a top staff with eighth-note patterns and a bottom staff with sixteenth-note patterns. Chords indicated above the top staff are G, C, G/B, Em, G, D7/A, G/B, and C.

Tablature for measures 1-3. The left side shows the tablature for the treble clef staff, and the right side shows the tablature for the bass clef staff. The bass staff uses letter names T, A, B for the strings.

Musical score for measures 4-6. Treble clef, key signature of one sharp (F#), common time. The score consists of two staves: a top staff with eighth-note patterns and a bottom staff with sixteenth-note patterns. Chords indicated above the top staff are D7, G, Em, C, G/B, Em, and G.

Tablature for measures 4-6. The left side shows the tablature for the treble clef staff, and the right side shows the tablature for the bass clef staff. The bass staff uses letter names T, A, B for the strings.

Musical score for measures 7-9. Treble clef, key signature of one sharp (F#), common time. The score consists of two staves: a top staff with eighth-note patterns and a bottom staff with sixteenth-note patterns. Chords indicated above the top staff are C, A9/C#, D7, G, G, C/E, and D/F#.

Tablature for measures 7-9. The left side shows the tablature for the treble clef staff, and the right side shows the tablature for the bass clef staff. The bass staff uses letter names T, A, B for the strings.

Musical score for measures 10-12. Treble clef, key signature of one sharp (F#), common time. The score consists of two staves: a top staff with eighth-note patterns and a bottom staff with sixteenth-note patterns. Chords indicated above the top staff are C/E, G, D7/F#, D7, G, and C/E.

Tablature for measures 10-12. The left side shows the tablature for the treble clef staff, and the right side shows the tablature for the bass clef staff. The bass staff uses letter names T, A, B for the strings.

Musical score for measures 13-15. Treble clef, key signature of one sharp (F#), common time. The score consists of two staves: a top staff with eighth-note patterns and a bottom staff with sixteenth-note patterns. Chords indicated above the top staff are G, C/E, and G.

G/B **Em** **D7** **G** **D7** **G** **Em** **C** **G/B** **Em** **G**

15

T 3 0 0 | 2 0 1 0 | 0 0 2 0 3 1 1 0 3 | 3 2 3 0 3 0 0 2 0
A 0 0 2 | 0 2 0 | 0 2 0 1 0 3 | 0 2 0 3 0 2 3
B 2 3 | 3 0 3 | 3 0 3 2 | 3 2 3

D7/A **G/B** **C** **D7** **G** **Em** **C**

19

T 1 3 0 | 3 1 0 2 0 0 | 4 0 2 0 4 2 1 0 2 | 0 0 2 0 3 1 1 0 3
A 2 0 | 2 3 | 5 3 | 3 0
B 0 2 3 | 4 5 0 4 2 | 3 0 3 | 3 0

G/B **Em** **G** **C** **A9/C** **D7** **G**

22

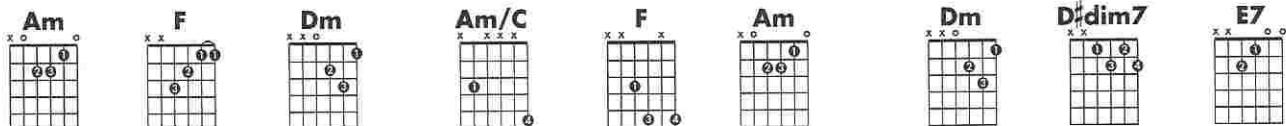
B | 2 2 | 3 3 3 0 0 2 0 | 3 1 0 0 2 0 0 4 | 0 0 3 3 0 0 2 0
T 3 2 3 0 3 0 | 3 1 0 0 2 0 0 4 | 0 0 3 3 0 0 2 0
A 0 2 0 | 2 3 4 5 | 3 4 5 | 3 4 5
B 2 3 | 3 4 5 | 3 4 5 | 3 4 5

D **E7** **Am** **F** **Bm7(♭5)** **E7**

25

T 3 2 0 | 1 2 0 | 1 2 0 1 3 2 | 0 2 0 | 0 2 0 1 3 2
A 2 0 | 3 2 | 0 3 2 | 0 2 | 0 2 0 1 2
B 0 3 | 2 0 | 0 3 | 2 | 0 2

46



28

Musical staff showing notes and rests corresponding to the chords above. Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns.

T A B

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

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

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



31

Musical staff showing notes and rests corresponding to the chords above. Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns.

T A B

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

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

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



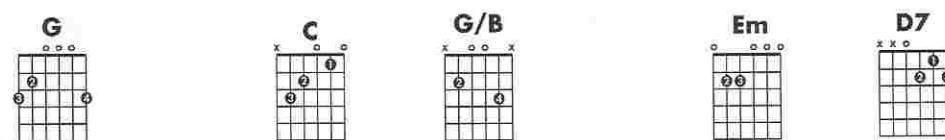
34

Musical staff showing notes and rests corresponding to the chords above. Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns.

T A B

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

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



37

Musical staff showing notes and rests corresponding to the chords above. Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns.

T A B

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

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

C **G/B** **G7** **C** **D7** **G/B** **Em**

40

T A B

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

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

Am **D7** **G** **C** **G** **Em** **G**

43

T A B

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

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

D7/A **G** **C** **D7** **G** **Em** **C**

46

T A B

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

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

G **Em** **G** **C** **A9/C#** **D7** **G**

49

T A B

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

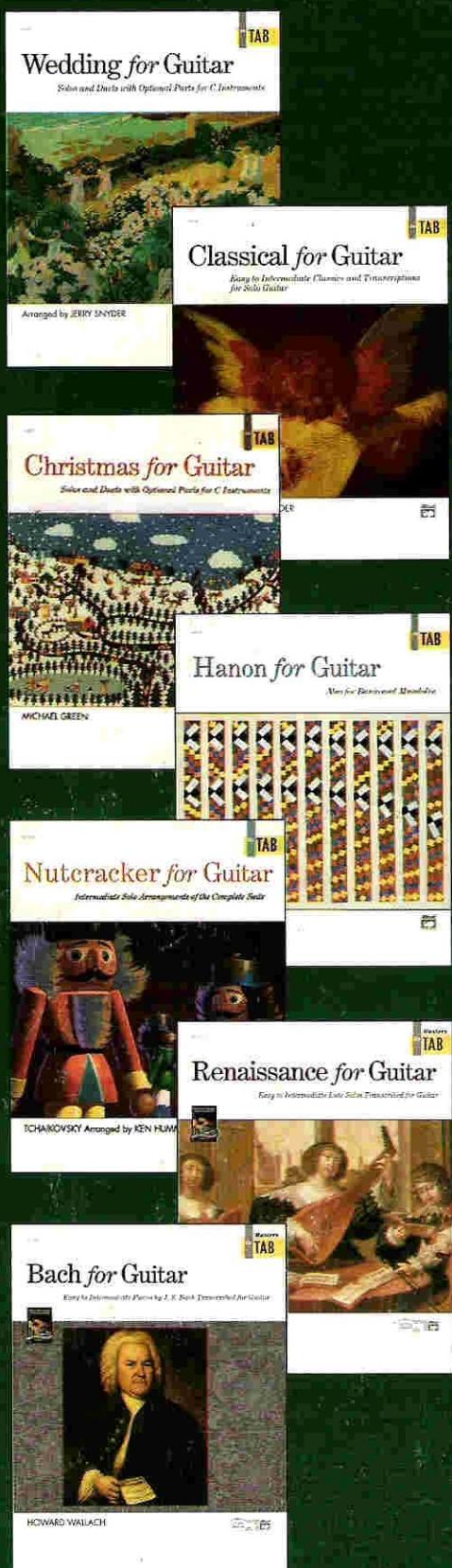
2 2 3 0 2 0 | 2 0 3 4 5 0 4 | 2 4 5 0 3 2 0 3

Chords for Strumming

These are the most common fingerings for chords throughout this book.

C	C/E	C/G	C6	C7	Cmaj7	Cadd9
Cm	Cm/G	D	D/F♯	D/A	D/C	Dsus
D7	D7/F♯	D7/A	D7sus	Dm	Dm/F	Dm/C
Dm7	Dm7(5)	Ddim7	E	E7	E7(9)	Em
Em7/B	Em7(5)	F	F/C	F6	Fmaj7	Fm6
F♯7	F♯7sus	F♯m	F♯dim7	G	G	G/B
G/D	Gmaj7	Gsus	Gdim	Gaug	G7	G7/B
G7/D	G7sus	A.dim7	A	A/C♯	A7	A7/E
A7sus	A7(9)/E	A9/C♯	Am	Am/C	Am6	Am7
B7	B7sus	Bm	Bm/A	Bm7	Bm7(5)	Bm11
						B13

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Renaissance for Guitar in TAB contains a variety of solos originally written for the Renaissance lute and vihuela. All of these beautiful transcriptions are based on the original tablature. The pieces range in difficulty to provide appropriate challenges for players of both modest and advanced levels. Historical information and performance instructions accompany each piece, and helpful fingering suggestions are also included. Each piece is written in both standard classical guitar notation and modern TAB.

Bach for Guitar in TAB contains pieces by J. S. Bach in intermediate-level transcriptions for guitar. Included are some of his most popular pieces including *Jesu*, *Joy of Man's Desiring*, the famous *Bourrée* in E Minor and pieces from *Anna Magdalena Bach's Notebook*. Musical and technical information accompany each piece, and helpful fingering suggestions are also included. Every piece is clearly written in standard music notation and easy-to-read tablature showing exactly where each note should be played on the guitar.



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