

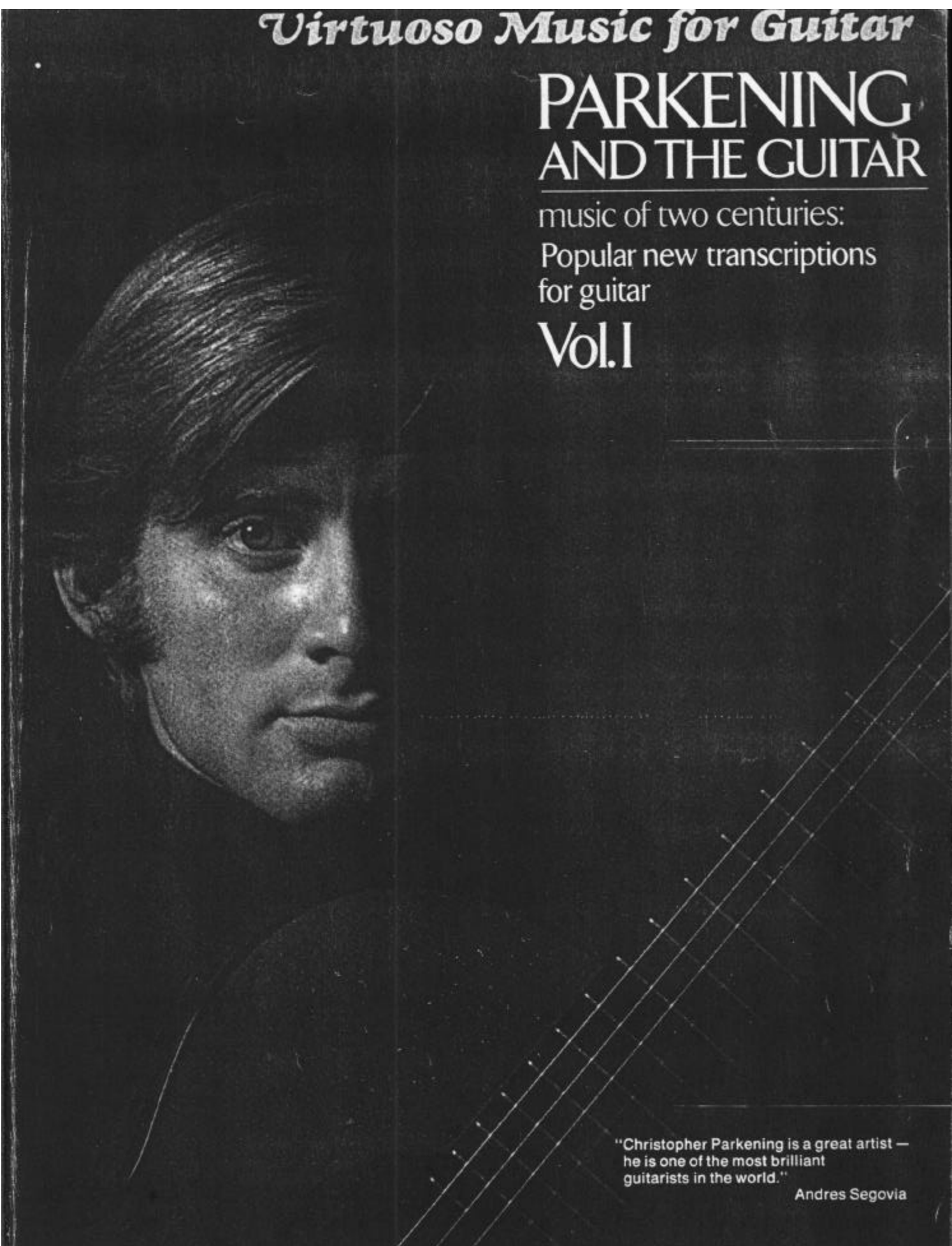
Virtuoso Music for Guitar

PARKENING AND THE GUITAR

music of two centuries:

Popular new transcriptions
for guitar

Vol. I



"Christopher Parkening is a great artist —
he is one of the most brilliant
guitarists in the world."

Andres Segovia

INTRODUCTION

Virtuoso Music for the Guitar is a series of new guitar transcriptions — some volumes contain new compositions, as well — by myself and by accomplished guitarists, composers, and other musicians known to me. I have edited and fingered each piece; proofing and additional editing has been done by James Smith, to whom I would like to extend a special note of thanks. I have recorded many of these pieces for Angel Records just as they appear here. The transcriptions represent beautiful music from all periods and styles, some of which has never before been transcribed for guitar. Every effort has been exerted to make each transcription as faithful to the original work as possible. No compromise has been made in requirements of technique. All these pieces are suitable for performance by the virtuoso guitarist.

Christopher Parkening

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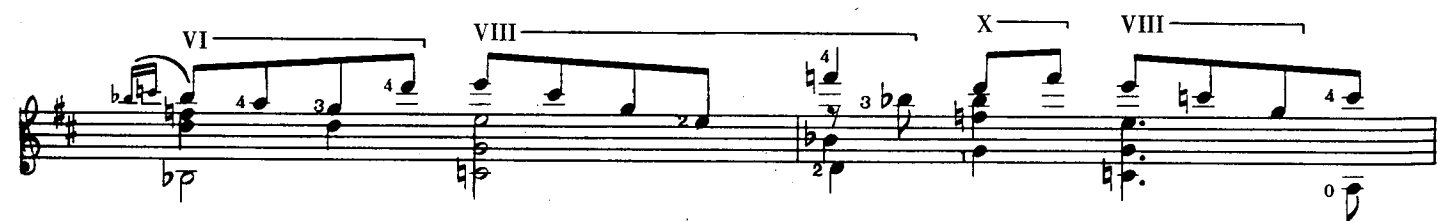
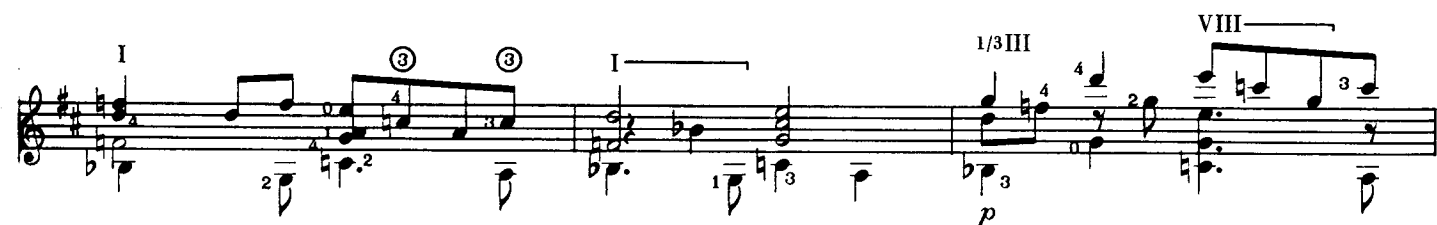
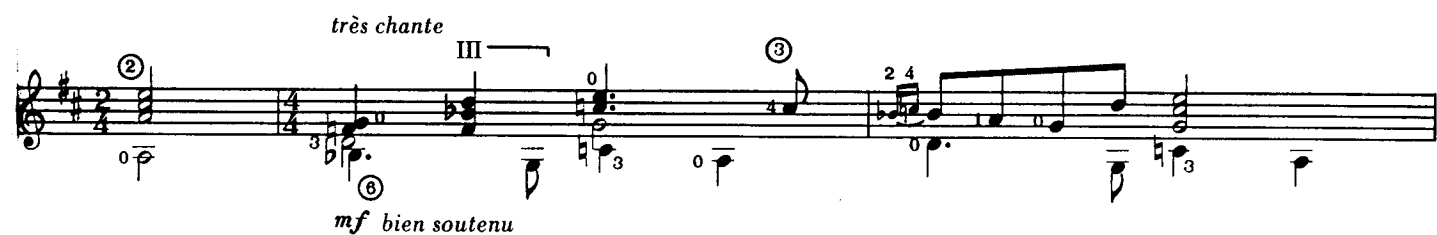
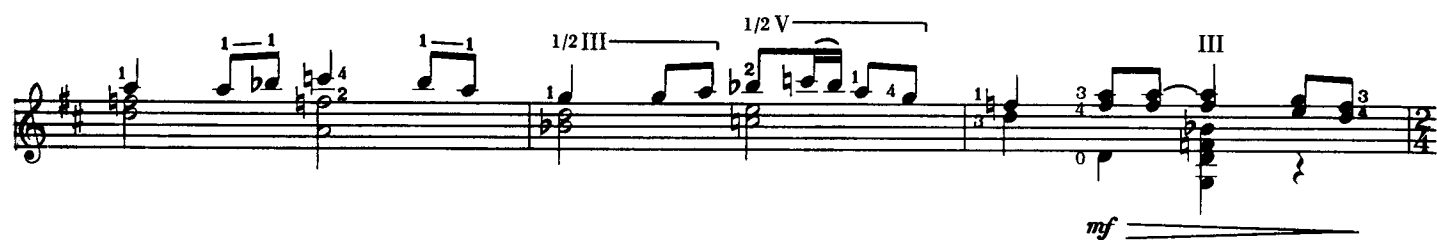
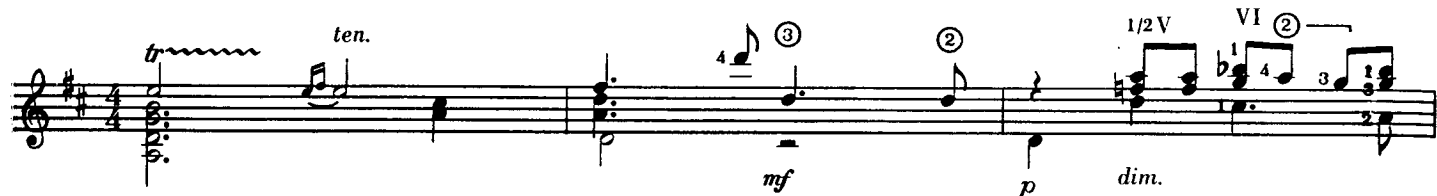
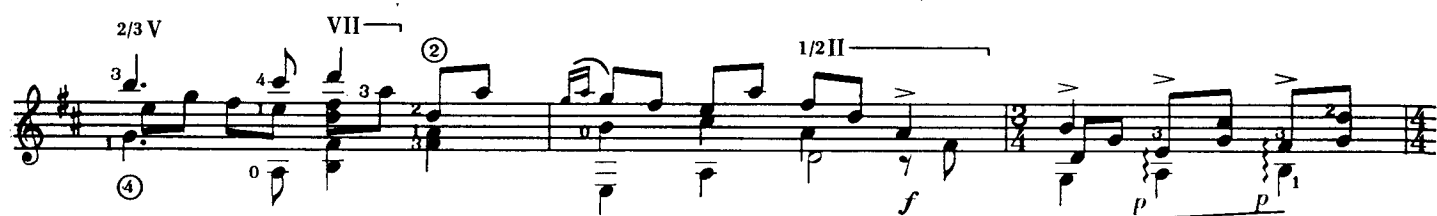
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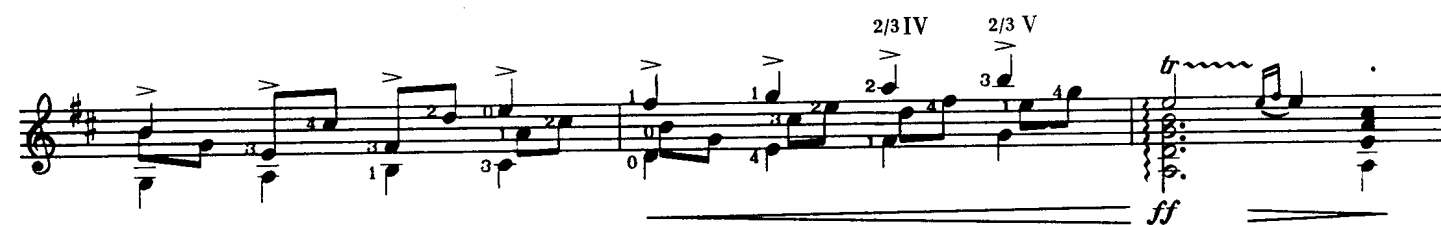
PASTOURELLE

Arranged by
JACK MARSHALL

FRANCIS POULEN

Modéré-sans lenteur (♩ = 126)





Andante

1/2 VII

②

IV

1/3 II

II

IV

VII

IX

II

2/3 II

Allegro

II

2/3 II

⑧ ⑤ ⑥ ⑤

2/3 VII 2/3 V 2/3 III 2/3 V 2/3 III

IV

1/2 I 1/2 III

1/2 V 1/2 VI 1/2 VIII 1/2 X

3-3 3

Andante 1/2 II

2/3 II

4p p p

PASSACAÏLE

Arranged by
CHRISTOPHER PARKENING

SYLVIVS LEOPOLD WEISS

⑥ =D

2/3 II

2/3 CV tr ②

③

1020 tr

II

CV

② ①

10

II

1/2 II

1/2 II

Nat. Harm. XII

Nat. Harm. XII

Nat. Harm. XII

II

2/3 II

1/2 II

V

① ②

[illegible]

SARABANDE

Transcribed by
CHRISTOPHER PARKENING

G. F. HANDEL

⑥ = D

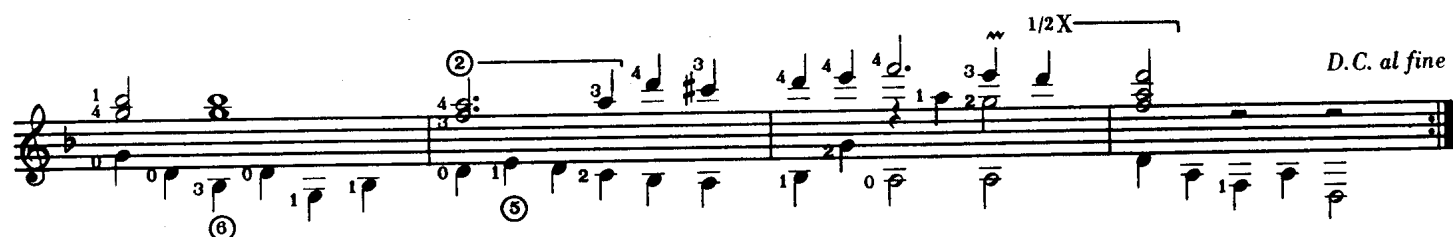
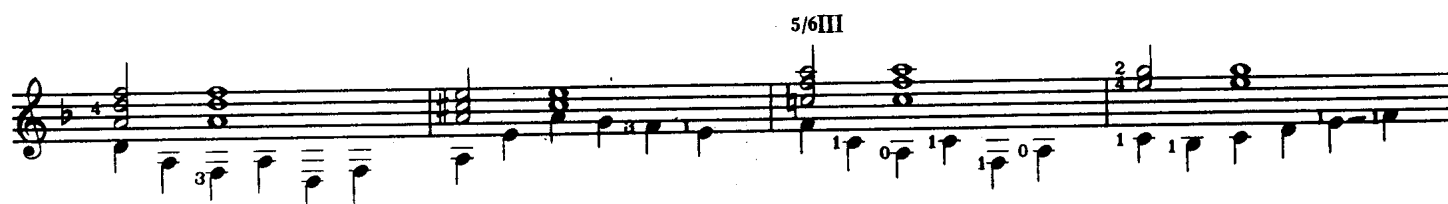
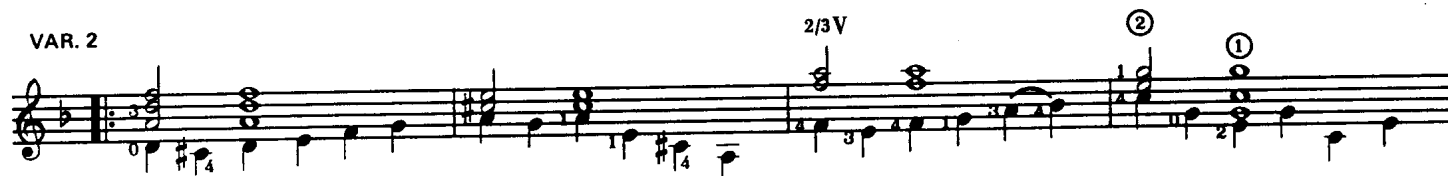
III — III —

V — VIII —

V — 1/2X — Fine

VAR. 1 2/3 III ③ V — III —

IV. V 2/3 VII 1/2 V VIII —



MINUET IN D

Arranged by
CHRISTOPHER PARKENING

G. F. HANDEL

CV

⑥ to D

mf

CH

②

1/2 CH

tr

CH

1/2 CH

CVII

CVII

CVII

1/2 CVII CH

1.

2.

0

④ — ⑤ —

tr

Fine

②

③

1/2 CVII

tr

③

④ 2 4 2

VII~

VII~

③ ④

④

CVII

1/2 CVII

CII

1.

2.

③ — ④ —

④ — ⑤ —

D.C. al Fine

PAVANE FOR A SLEEPING BEAUTY

Arranged by
JERROLD HYMAN

MAURICE RAVEL

The musical score is arranged for guitar and consists of seven staves. It includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (p, pp), and articulation (Rall.). The score is annotated with natural harmonics (Nat. Harm.) at specific points, including XII, VII, and VIII. The piece is in 4/4 time and features a mix of treble and bass clefs. The arrangement includes a variety of musical techniques, including natural harmonics, fingerings, and dynamics, to create a rich and expressive sound.

Staff 1: *p* Nat. Harm. XII

Staff 2: Nat. Harm. XII, *pp*

Staff 3: *p*

Staff 4: 1/3 XIII, 1/3 XV, VIII, Nat. Harm. XII, Nat. Harm. XII

Staff 5: 1/2 V, *p*, Nat. Harm. VII, Nat. Harm. XII

Staff 6: 5/6 V, 1/2 VII, 1/2 VIII, Nat. Harm. VII, Nat. Harm. XII, *pp*

Staff 7: *Rall.*

PAVANE FOR A DEAD PRINCESS

Arranged by
JACK MARSHALL

MAURICE RAVEL

Dolce, ma sempre sonoramente ($\text{♩} = 80$)

III II

2/3 V

⑥ = D

p

poco stentando

II

mf

a tempo

Nat. Harm. XII

2/3 IX

mp *p*

un poco rit.

largamente

pp *f*

Tempo I, come da lontano

2/3 IX 2/3 XII

2/3 VII VII 2/3 III 2/3 VII ② 2/3 VII

ben sostenuto

mf

II III

pp

1/2 II 1/2 III 2/3 VII

pp

poco più lento

a tempo mf 1/2 III

f

poco stentando

mf

a tempo 1/2 V 1/2 III 1/2 V

rapido *p*

un poco rit. *Largo* 5/6 IV

pp *ff*

Tempo I Harm. XII 1/2 X V

pp *subito dolcissimo e ben sostenuto* Nat. Harm. XII

Art. Harm. XII 1/2 IV 1/2 III 1/2 III III

pp

l.h. thumb

III 5/6 VII Grave assai a tempo *pp*

ff *sfz* *p*

1/2 X L.h. thumb

Art. Harm. XII VIII ② VIII ③ X *p* Nat. Harm. XII ⑥

III V I Grave assai *ff* *sfz* *p*

Tempo I, marcato e portando il canto 1/2 III 5/6 III 1/2 V *p*

II poco stentando II

a tempo rapido *pp*

rit. molto allarg. 5/6 IX *f* cresc. molto L.h. thumb *ff* Nat. Harm. XII *fffz*

MAURICE RAVEL

Mouv't. de Marche(♩ = 116)

Mouvet de Marenco (116)

1/2 II 1 2 3 1/2 VII 1/2 II 1/2 VII

pp

1/2 II 1/2 VII

1/2 VII 5/6 VII ② 1/2 VII 5/6 VII ② ②

pp

mf

5 *f* *p* *f* *p*

f *pp*

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

5/6 II *p* *mf* *p*

1 2 *m* *mf*

m *p*

p

pp *p* *p* *p*

gliss.

The musical score consists of eight staves of music in G major (one sharp). The notation includes various guitar-specific techniques and dynamics:

- Staff 1:** Features a series of sixteenth-note runs. The first staff ends with a double bar line and the dynamic *ff*.
- Staff 2:** Starts with a forte (*f*) dynamic and a *tambour* (tambourine) effect. It includes a *nat.* (natural) marking and a *ff* dynamic.
- Staff 3:** Continues the *tambour* effect. It includes a *5/6 II* marking and a *pp* (pianissimo) dynamic with circled fingerings 4, 6, and 4.
- Staff 4:** Marked *VII* and *expressif*. It includes circled fingerings 4, 2, 3, 4, 3, 1, 4, and 3.
- Staff 5:** Includes a **II (3 4 5 only)* marking and a *ppp* (pianississimo) dynamic. It features circled fingerings 4 and 2.
- Staff 6:** Includes a *très expressif* marking and a *pp* dynamic. It features circled fingerings 2 and 2, and a *with l.h. thumb* instruction.
- Staff 7:** Includes a *pp* dynamic and a *with l.h. thumb* instruction. It features circled fingerings 4 and 3, and a *pp* dynamic.

*Diamond-shaped notes are artificial harmonics and sound one octave higher than written.

VII IX VII V ② *p*
 3 0 3 II 2/3 IV 4
 3 II 2
 ③ *en dehors et expressif* VII ④ ⑥ *pp*
san nuances *ppp*
 ② *p*
 II 5/6 VII 4 *mf*
 VII 0 3 2 0 0 2 0 3 *p*
 D.S. al Coda
 Coda 8va Nat. Harm. VII

MENUET

Arranged by
JACK MARSHALL

Allegro Moderato (♩ = 92)

MAURICE RAVEL

The musical score for "Menuet" by Maurice Ravel, arranged by Jack Marshall, is presented in seven staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegro Moderato" with a quarter note equal to 92 beats per minute. The score includes various musical notations such as notes, rests, and fingerings, along with performance instructions like "pp", "mp", "p expr.", and "Art. Harm. XII". The score is divided into sections by Roman numerals: VII, II, 5/6II, and VIII.

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2 4 2 4 VIII ——— Art. Harm. 12

pp

Musette

1/2 V V ———

pp

1/2 VI 1/2 III 1/2 I

Art. Harm. 22 8va

V ——— Art. Harm. 22 8va

Art. Harm. 8va V ——— Art. Harm. 8va

Art. Harm. 12

(loco)

III ——— 2/3 I ———

p *1 p* *3 p* *1 p*

III I III ———

mf *1 p* *cresc.* *p* *2 p*

IX VIII VII VIII III VI IV III IV

ff *poco dim.* *f*

III — *soutenu* —

mf

pp

Art. Harm. 12

pp

p

mp

Bar ② - ③ with 4th finger

Detailed description of the musical score: The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords and scales, with a 'III' marking above the first measure and a 'soutenu' marking above the second measure. The dynamics range from 'mf' (mezzo-forte) to 'pp' (pianissimo). The second staff continues the piece with more complex chordal structures and fingerings. The third staff includes a 'Art. Harm. 12' marking, indicating an artificial harmonic. The fourth staff features a 'pp' dynamic and a '1/2 V' marking. The fifth staff includes a '2/3 VII' marking. The sixth staff features a 'VI' marking. The seventh staff includes a 'II' marking. The eighth staff features a 'IV' marking. The ninth staff includes a 'III' marking. The tenth staff includes a 'IV' marking and a note about 'Bar ② - ③ with 4th finger'.

IV VII XI

X VIII/IX V VII V VIII

p *expressif*

pp *expr.* *pp*

poco cresc. *p* *mf*

dim. *poco* *8va*

a *f* *mf* *pp*

Nat. Harm. XII *Art. Harm. XII 22 20 22 22

Nat. Harm. V Nat. Harm. XII norm. Nat. Harm. XII

Ralenti beaucoup Art. Harm. 12 19 12

Nat. Harm. XII *Très lent* Nat. Harm. V

*Artificial harmonics (upward stems) sound an octave higher than written.

AFRO-CUBAN LULL'ABY

Arranged by
JACK MARSHALL
 and **CHRISTOPHER PARKENING**

pizz. - - - - -

The musical score is written for guitar in 4/4 time, featuring a key signature of one sharp (F#). The piece is arranged by Jack Marshall and Christopher Parkening. The notation includes various fret numbers, natural harmonics, and specific playing techniques like pizzicato and bends.

First Staff: Starts with a circled 6 and "=D". The melody begins with a natural harmonic at the 12th fret (Nat. Harm. XII). A pizzicato section is indicated by a dashed line. The staff includes a circled 4, a circled 5, and a circled 6, all with "Nat. Harm. XII" markings. The staff ends with a natural note (Nat.).

Second Staff: Features a sequence of chords and melodic lines. Chord markings include $1/2$ III, $1/3$ III, and 1. The staff includes a circled 4, a circled 5, and a circled 6, all with "Nat. Harm. XII" markings. The staff ends with a natural note (Nat.).

Third Staff: Continues the melodic and harmonic development. Chord markings include $1/2$ II, $2/3$ II, and 2. The staff includes a circled 4, a circled 5, and a circled 6, all with "Nat. Harm. XII" markings. The staff ends with a natural note (Nat.).

Fourth Staff: Features a sequence of chords and melodic lines. Chord markings include $1/2$ I, $5/6$ III, and 3. The staff includes a circled 4, a circled 5, and a circled 6, all with "Nat. Harm. XII" markings. The staff ends with a natural note (Nat.).

Fifth Staff: Continues the melodic and harmonic development. Chord markings include $1/2$ III, $1/2$ I, and $5/6$ III. The staff includes a circled 4, a circled 5, and a circled 6, all with "Nat. Harm. XII" markings. The staff ends with a natural note (Nat.).

1. 2.

2/3 V

2/3 II

1. 2.

pizz.

④ ⑤ ⑥