

YAMAHA

Classic
Guitar
Course

Curso de
Guitarra
Clasica

1-a

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1

BASS RUNS & PASSING BASS / MOVIMIENTOS DEL BAJO y NOTA DE PASO DEL BAJO

Practice / Práctica

- Passing Bass : Bass line movement appears when the chord changes from one to another .
- Nota de Paso : Movimiento en la línea del bajo aparece cuando cambiamos de un acorde a otro.

Puzzle / Rompecabezas

Fill in the appropriate Passing Bass in the ○.

Llene con la Nota de Paso apropiada en el espacio ○.

SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

● AMERICAN SONG ● Canción Americana

Allegretto

She'll be com - in' 'round the moun - tain when she comes.

C

She'll be com - in' 'round the moun - tain when she comes.

C G7

She'll be com - in' 'round the moun - tain, she'll be com - in' 'round the

G7 C C7 F

p

moun - tain, she'll be com - in' 'round the moun - tain when she comes.

F C^{on}G G7 C

Chord Play /Acompañamiento

Fm-chord

The diagram shows the Fm chord on a guitar fretboard with dots indicating finger positions: 1st finger on the 1st string (F), 2nd finger on the 2nd string (A), 3rd finger on the 3rd string (C), and the 4th, 5th, and 6th strings are open. Below it is the musical notation for the Fm chord in treble clef.

- Key of C major
- Tonalidad de Do mayor

A musical staff showing a chord progression in C major: C, C7, F, Fm, C^{on}G, G7, C. Each chord is represented by a vertical stack of notes on a treble clef staff.

Allegretto

Two staves of musical notation for the 'Allegretto' section. The first staff has chords C, G7, and C. The second staff has chords C, C7, F, Fm, C^{on}G, G7, and C. The notes are written in a rhythmic pattern on a treble clef staff.

TEACHER • MAESTRO

Allegretto

Two staves of musical notation for the 'TEACHER • MAESTRO' section. The first staff has chords C, G7, and C. The second staff has chords C, C7, F, Fm, C^{on}G, G7, and C. The notes are written in a rhythmic pattern on a treble clef staff.

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"SUMMER"
from the Suite "Four Seasons"
by Hidenori Yamaguchi

Puzzle /Rompecabezas

Fill in the chord names in ○ according to the above chord pattern.

Ponga los nombres del acorde en ○ de acuerdo al patrón armónico de arriba.

Two staves of musical notation for the 'Puzzle' section. The first staff has chords C and G. The second staff has chords C, ○, F, ○, C^{on}G, ○, and C. The notes are written in a rhythmic pattern on a treble clef staff.

WHEN THE SAINTS GO MARCHIN' IN

● AMERICAN SONG ● Canción Americana

Moderately fast

The first system of music consists of three staves. The top staff is the melody in treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The middle staff contains rhythmic accompaniment with eighth notes. The bottom staff shows chordal accompaniment with chords: C (C4-E4-G4) in the first measure, and a sequence of chords (C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4) in the second measure.

The second system of music consists of three staves. The top staff continues the melody. The middle staff continues the rhythmic accompaniment. The bottom staff shows chordal accompaniment with chords: C (C4-E4-G4) in the first measure, a sequence of chords (C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4) in the second measure, and G7 (G4-B4-D4-F4) in the third measure.

The third system of music consists of three staves. The top staff continues the melody. The middle staff continues the rhythmic accompaniment, including a triplet of eighth notes in the second measure. The bottom staff shows chordal accompaniment with chords: G7 (G4-B4-D4-F4) in the first measure, C (C4-E4-G4) in the second measure, C7 (C4-E4-G4-F4) in the third measure, and F (F4-A4-C5) in the fourth measure.

The fourth system of music consists of three staves. The top staff continues the melody. The middle staff continues the rhythmic accompaniment. The bottom staff shows chordal accompaniment with chords: Fm (F4-Ab4-C5) in the first measure, C (C4-E4-G4) in the second measure, G7 (G4-B4-D4-F4) in the third measure, and C (C4-E4-G4) in the fourth measure.

2

Practice / Práctica

Two staves of musical notation in treble clef, common time (C). The first staff contains four measures of chords: C^m (with fingerings *i* and *m* above), C^m (with fingerings *i* and *m* above), G7, and G7. The second staff contains five measures of chords: Am, Dm, Cong, G7, and C. Dynamics include *p* (piano) and fingerings 1, 2, 3 are indicated for the Dm chord.

Arpeggio / Arpeggio

Three staves of musical notation in treble clef, common time (C). The first staff shows arpeggiated chords with fingerings *i* and *m* above, and triplets of eighth notes. The second and third staves show continuous eighth-note arpeggiated patterns.

Try to play the following Arpeggio patterns.

Toque con el siguiente Arpeggio.

a)

Musical notation for arpeggio pattern a) in treble clef, common time (C). It shows a sequence of eighth-note arpeggiated chords with fingerings *i*, *m*, *i* above. Dynamics include *p* (piano).

b)

Musical notation for arpeggio pattern b) in treble clef, common time (C). It shows a sequence of eighth-note arpeggiated chords with fingerings *m*, *i*, *m* above. Dynamics include *p* (piano).

AH! VOUS DIRAI-JE, MAMAN (TWINKLE TWINKLE LITTLE STAR)

● FRENCH SONG ● Canción Francésa

The image shows a musical score for the French song 'Ah! Vous Dirai-Je, Maman' (Twinkle Twinkle Little Star). The score is written in treble clef, 2/4 time signature, and G major. It consists of six staves of music. The first staff includes the lyrics 'i m i' and 'i m i m i m i' above the notes. The score features various musical notations such as dynamics (p), articulation (accents), and fingerings (1, 2, 3, 4). The piece concludes with a double bar line.

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ALLEGRETTO ● J. KÜFFNER ●

Musical score for Allegretto by J. Küffner. The piece is in 2/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is marked with fingerings (i, m, a) and dynamics (p). The second staff ends with the instruction "Fine". The third and fourth staves continue the melody with various fingerings and dynamics, ending with "D.C." (Da Capo).

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ANDANTINO ● A. CANO ●

Musical score for Andantino by A. Cano. The piece is in 2/4 time and consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is marked with fingerings (i, m, i) and dynamics (p). The second and third staves continue the melody with various fingerings and dynamics, ending with a double bar line.

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MELODIA ● F. SOR ●

acher
estro

m i p i

The musical score consists of four systems of two staves each. The top staff is the melody, and the bottom staff is the accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *m* (mezzo-forte) and *p* (piano). The piece concludes with a double bar line.

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3

ANDANTE ● J. KÜFFNER ●

Musical score for 'ANDANTE' by J. Küffner. The piece is in 3/4 time and consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *p*. It features double notes with fingerings *i* and *m*, and accents *m* and *i*. The second staff continues with double notes and includes a repeat sign. The third staff concludes the piece with double notes and fingerings *i* and *m*.

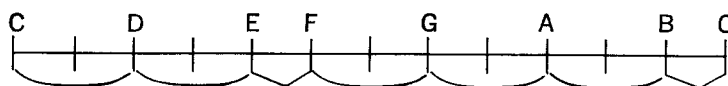
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ANDANTINO ● M. CARCASSI ●

Musical score for 'ANDANTINO' by M. Carcassi. The piece is in 2/4 time and consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *p*. It features double notes with fingerings *m* and *i*, and accents *m* and *i*. The second staff continues with double notes and includes a repeat sign. The third staff concludes the piece with double notes and fingerings *m* and *i*. The fourth staff continues with double notes and fingerings *m* and *i*.

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• Interval :



The difference of pitch between two notes is called the Interval.

It is named according to its degree and quality such as perfect, major, minor, augmented and diminished.

Perfect : first (unison), fourth, fifth, eighth (octave) Major, Minor : second, third, sixth, seventh

• Intervalos :

La diferencia de altura entre 2 notas se llama intervalo.

Su nombre lo recibe de acuerdo a su grado y calidad, tales como, justo, mayor, menor, aumentado y disminuído.

Justos : primera, cuarta, quinta, octava Mayor, Menor : segunda, tercera, sexta, séptima

<p>perfect first primera justa</p> <p>(unison) (unisono)</p>	<p>minor second segunda menor</p> <p>(semitone : 1) (semitono : 1)</p>	<p>major second segunda mayor</p> <p>(whole tone : 1) (tono : 1)</p>
<p>perfect fourth cuarta justa</p> <p>(whole tone : 2) (semitone : 1) (tonos : 2) (semitono : 1)</p>	<p>minor third tercera menor</p> <p>(whole tone : 1) (semitone : 1) (tono : 1) (semitono : 1)</p>	<p>major third tercera mayor</p> <p>(whole tone : 2) (tonos : 2)</p>
<p>perfect fifth quinta justa</p> <p>(whole tone : 3) (semitone : 1) (tonos : 3) (semitono : 1)</p>	<p>minor sixth sexta menor</p> <p>(whole tone : 3) (semitone : 2) (tonos : 3) (semitonos : 2)</p>	<p>major sixth sexta mayor</p> <p>(whole tone : 4) (semitone : 1) (tonos : 4) (semitono : 1)</p>
<p>perfect eighth octava justa</p> <p>(whole tone : 5) (semitone : 2) (tonos : 5) (semitonos : 2)</p>	<p>minor seventh séptima menor</p> <p>(whole tone : 4) (semitone : 2) (tonos : 4) (semitonos : 2)</p>	<p>major seventh séptima mayor</p> <p>(whole tone : 5) (semitone : 1) (tonos : 5) (semitono : 1)</p>

The interval of more than eighth is called Compound Interval.

Often, one octave is eliminated when counting the interval, but this does not change the quality (perfect, major, minor, etc.) of the interval.

El intervalo de más de una octava se llama Intervalo Compuesto.

Frecuentemente, se elimina una octava cuando se cuenta el intervalo, pero ésto no cambia la cualidad del mismo (justo, mayor, menor, etc.).

ANDANTINO ● J. KÜFFNER ●

Andantino

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a key signature change from one sharp (F#) to one flat (Bb). The lower staff is in bass clef. The music features a steady accompaniment in the bass and a melodic line in the treble.

The second system continues the piece. The upper staff shows a melodic line with some chromatic movement. The lower staff provides a consistent harmonic support. A fermata is placed over the final note of the system in the upper staff.

The third system features a change in the upper staff's melodic pattern. The lower staff continues with its accompaniment. The system concludes with a fermata in the upper staff.

The fourth system is the final one on the page. It shows the concluding melodic and accompaniment lines. The system ends with a fermata in the upper staff.

ANDANTE ● J. KÜFFNER ●

Andante

p

f

ff

Fine

D.C.

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Puzzle/Rompecabezas

Fill in the interval in (). (Indicate the quality of interval.)

Ponga el intervalo en (). (Indique la cualidad del intervalo.)

() () () () ()

() ()

4

WALTZ ● H. J. ELLIS ●

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- **Harmonics:** A harmonic tone is created by gently placing a left-hand finger on the fret of the string which has just been plucked by a right-hand finger. It is indicated by "Harm." or just "ar." together with the number of string.
- **Armónicos:** El armónico se produce colocando suavemente el dedo de la mano izquierda, sin hacer presión, en el traste de la cuerda que se acaba de tocar con el dedo de la mano derecha, ésto se indica por las letras "Harm." ó "ar.", junto con el número de la cuerda.

- **Reference:** The following shows the position of strings and frets.
- **Referencia:** La siguiente tabla muestra la posición de las cuerdas y trastes.

GALLOP ● M. CARCASSI ●

The musical score for 'Gallop' by M. Carcassi consists of four systems of guitar notation. The first system is in 2/4 time and features a melody with fingerings *m i p i* and *m i p*. The second system continues the melody and includes a 'Fine' marking. The third system has fingerings ② ④ ③ ④ and ② ④ ③, and a dynamic marking *f*. The fourth system has fingerings *i m* and *a m*, and a dynamic marking *f*. The piece concludes with a 'D.C.' (Da Capo) instruction.

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TOM DOOLEY ● AMERICAN SONG ● Canción Americana

The musical score for 'Tom Dooley' by Tom Dooley consists of two systems of guitar notation. The first system is in 3/4 time and features a melody with chord diagrams ④, ⑤, ③, ②, ④, ⑤, ③, and ④. The second system continues the melody with chord diagrams 12, 7, 12, 7, 12, 7, and 12.

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ETUDE ● F. CARULLI ●



i m i m i

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Melody Play / Tocar la Melodía

SONG FROM THE BACKWOODS

● IRISH SONG ● Canción Irlandesa

Rhythm • Ritmo

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Puzzle / Rompecabezas

Write the proper chord names in ○.

Escriba los nombres del acorde en ○.

Chord Numbers
Números del acorde

I IV V7 I

- Key of G major (G) ○ ○ ○
- Tonalidad de Sol mayor
- Key of D major (D) ○ ○ ○
- Tonalidad de Re mayor

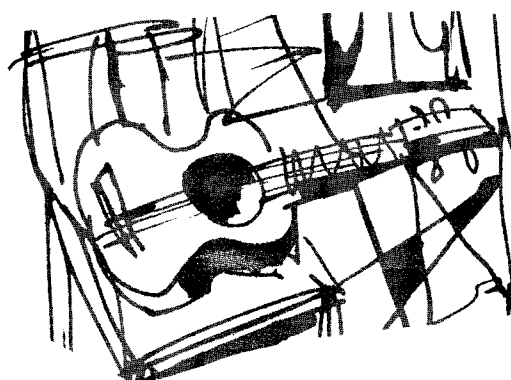
SEVILLANAS ● SPANISH SONG ● Canción Española

Allegro



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- Sevillanas is a type of dance native to the Sevilla district. It is a happy dance, performed on the beat of castanets.
- Sevillana es un tipo de danza del Distrito de Sevilla, España. Es una danza alegre, ejecutada al sonido castañuelas.



Practice / Práctica

Ex. 1

On Ascendente

Draw Back Descendente

Ex. 2

On Ascendente

Draw Back Descendente

Ex. 3 Slur involving different strings: Ligadura en cuerdas diferentes:

Vibration Golpeando

Slide Deslizando

- Play the first note normally and play the second note by tapping the string with left-hand finger.
- Pulse solo la primera nota y toque la 2ª golpeando la cuerda con el dedo de la mano izquierda.

- Play by sliding right-hand finger.
- Toque deslizando el dedo de la mano izquierda.

- Slur : A curved line, placed over two or more notes of different pitch, indicates that they are played smoothly. First note is plucked and the following notes are played by tapping (ascending) or releasing with a slight pluck (descending) with the left-hand.
- Ligadura : Una línea curva, colocada sobre 2 ó más notas de diferente altura, indica que éstas deben tocarse suavemente. La 1ª nota se pulsa y las siguientes se hacen sonar golpeando con el dedo de la mano izquierda (ascendente) o soltando con un pequeño jalón (descendente).

Finger Training • Práctica de Dedos

Chromatic Scale Escala Cromática

When playing the ascending notes, place the fingers on the positions, and when descending, remove one by one. Practice these on every string.

Cuando se tocan las notas ascendentes, ponga los dedos en las posiciones y al descender quítelos uno por uno. Práctiquelo en todas las cuerdas.

SLUR WALTZ ● H. J. ELLIS ●

Musical score for "Slur Waltz" by H. J. Ellis. The piece is in 3/4 time and features a melody with slurs and a piano accompaniment. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a slur over a triplet of eighth notes (F#, G, A), followed by a slur over a quarter note (B) and an eighth note (A). The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment. The piece concludes with a double bar line and the word "Fine".

p *i* *m*

p *i* *p* *i* *p* *i*

Fine

D.C.

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LÄNDLER ● J. KÜFFNER ●

Musical score for "Ländler" by J. Küffner. The piece is in 3/4 time and features a melody with slurs and a piano accompaniment. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a slur over a triplet of eighth notes (F#, G, A), followed by a slur over a quarter note (B) and an eighth note (A). The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment. The piece concludes with a double bar line and the word "Fine".

i *m* *i* *m*



p

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MY LADY ● H. J. ELLIS ●

Allegretto

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- Glissando: Like slur, the notes are played smoothly. It is indicated by a stroke and a curve (). Play the first note and then slide the left-hand finger to the next note. Do not pluck the last note.
- Portamento: Play glissando to the additional note and pluck the next note.
- Glissando: Al igual que en la ligadura, las notas se tocan suavemente. Se indica por medio de una línea recta y una curva (). Toque la primera nota y resbale el dedo de la mano izquierda hacia la nota siguiente. No toque la última nota.
- Portamento: Toque como el glissando, pero pulse la última nota.

The following grace notes (Acciacatura) are played by quick slur. Play only the small eighth note with a cross stroke.

Las siguientes notas de adorno (Acciacatura) se tocan haciendo una ligadura rápida. Toque solamente la nota octava pequeña con una raya cruzada.

PENSANDO EN TI ● A. ALBA ●

Habanera

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The following grace notes are played by quick glissando. Play only the small eighth note with a cross stroke.

Las siguientes notas de adorno se tocan por un glissando rápido.

Toque solamente la nota octava pequeña con una raya cruzada.

- E minor scale
- Escala de Mi menor

6

V POSITION & C MAJOR SCALE/POSICION V y ESCALA DE DO MAYOR

MelodyPlay / Tocar la Melodía

MINUET ● J. S. BACH ●

Rhythm • Ritmo

V pos.

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* To play by sliding the same finger is indicated by a "minus" sign (-).
* El tocar deslizando el mismo dedo está indicado con el signo "menos" (-).

ROMANCE DE AMOR ● SPANISH SONG ● Canción Española

Allegro Moderato

The musical score is written for guitar in 3/4 time, key of D major. It consists of five staves of music. The first staff begins with the lyrics 'a mi mi mi' and includes fingerings (4, 3, 3, 3) and accents. The second and third staves contain complex rhythmic patterns with various fingerings (1-4) and accents. The fourth staff includes a 'rall.' (rallentando) marking. The fifth staff concludes the piece with a final chord and a fermata.

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● **Finger Training** ● Práctica de dedos

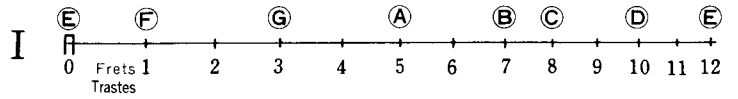
Chromatic Scale

Escala Cromática

The finger training exercise is presented in two staves. The first staff shows an ascending chromatic scale from C4 to C5 with fingerings 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The second staff shows a descending chromatic scale from C5 to C4 with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0. The exercise is divided into six measures, numbered 1 through 6 at the bottom.

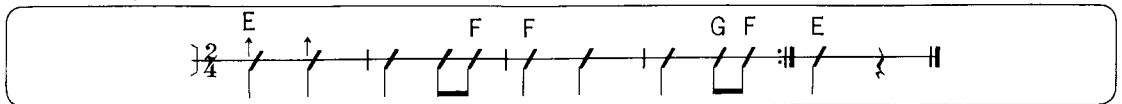
E Chord Form / ACORDE E

- Root on String ⑥
- Fundamental en ⑥



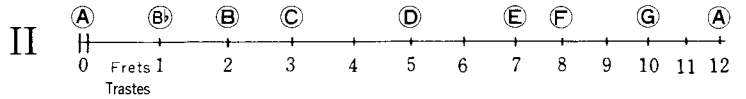
- Major Chord
- Acorde Mayor
- Minor Chord
- Acorde Menor
- Dominant 7th Chord
- Acorde de 7^a de Dominante

- Ceja Training
- Práctica de Ceja



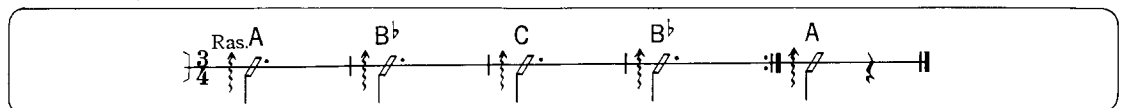
A Chord Form / ACORDE A

- Root on String ⑤
- Fundamental en ⑤



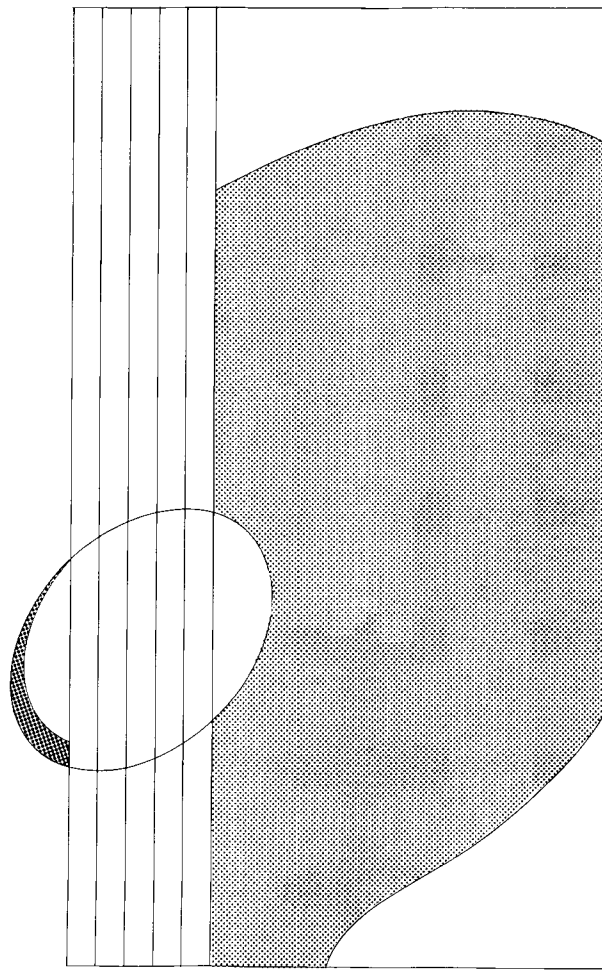
- Major Chord
- Acorde Mayor
- Minor Chord
- Acorde Menor
- Dominant 7th Chord
- Acorde de 7^a de Dominante

- Ceja Training
- Práctica de Ceja



Reference Pieces

PIEZAS DE REFERENCIA



KACHUSHA ● RUSSIAN SONG ● Canción Rusa

Allegretto

Musical score for KACHUSHA, Russian Song. The score is written in treble clef with a 2/4 time signature. It consists of four staves of music. The first staff begins with an Am chord and features a sequence of chords: Am, E7, Am, Am, and A7. The second staff continues with Dm, Am, Dm, Am, and a first ending marked '1. E7'. The third staff shows Am, E7, Am, Dm, E7, and Am. The fourth staff concludes with Am, E7, Am, Dm, E7, and Am. Fingerings are indicated by numbers 1-4 below notes. The piece ends with a double bar line.

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VIDALITA ● ARGENTINE SONG ● Canción Argentina

Moderately

Musical score for VIDALITA, Argentine Song. The score is written in treble clef with a 6/8 time signature. It consists of three staves of music. The first staff begins with a 3/2 measure and includes first and second endings. The second staff continues with various rhythmic patterns and includes a circled '2'. The third staff concludes with a circled '4'. The piece ends with a double bar line.

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PROMENADE ● F. CARULLI ●

The musical score consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The melody is marked with *m i m i* and *p*. The second staff continues the melody with *m i m i* and *p* markings. The third staff features a *3* over a group of notes. The fourth staff includes a *1#* marking. The fifth staff ends with the word *Fine*. The sixth staff has *m i m i* and *p* markings. The seventh staff has a *4* over a group of notes. The eighth staff ends with *p* and *p* markings.



D.C.

FAIRY DANCE ● H. J. ELLIS ●

Allegretto

1/3 gliss. 3 V

Harm. 7-

Harm. 7-

Fine

D.C.

VALS ● J. FERRER ●

Vals

The musical score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written on the upper line, and the bass line is on the lower line. The second staff continues the melody and bass line, featuring a repeat sign. The third staff shows a change in the bass line with a 2/4 time signature. The fourth staff continues the melody and bass line. The fifth staff shows a change in the bass line with a 1/4 time signature. The sixth staff concludes the piece with a double bar line and repeat dots.

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ROMANCE ● J. K. MERTZ ●

Adagio

First staff of music, treble clef, key signature of one sharp (F#), common time. It begins with a piano (*p*) dynamic. The melody consists of quarter and eighth notes, with some triplets. Fingering numbers 1, 2, 3, and 4 are indicated. The bass line consists of whole notes and rests.

Second staff of music, treble clef. It continues the melody from the first staff. Fingering numbers 4, 2, 1, 0, 3, 1, 3, 2, 1, 2, 3, 0, 3 are shown. The bass line continues with whole notes and rests.

Third staff of music, treble clef. It continues the melody. Fingering numbers 2, 3, 1, 3, 2, 1, 2, 3, 2, 1, 2, 2 are shown. The bass line continues with whole notes and rests.

Fourth staff of music, treble clef. It continues the melody. Fingering numbers 1, 3, 4, 0, 1, 3, 4, 2, 3, 2, 1, 0, 2, 3, 2, 1, 0 are shown. A circled 6 is present below the second measure. The bass line continues with whole notes and rests. The staff ends with a *rit.* marking and a dashed line.

a tempo

Fifth staff of music, treble clef. It continues the melody. Fingering numbers 1, 3, 2, 1, 4, 1, 2, 4, 3, 4, 1, 2, 1, 3, 4 are shown. The bass line continues with whole notes and rests.

Sixth staff of music, treble clef. It continues the melody. Fingering numbers 3, 4, 4, 3, 3, 4, 4, 4, 4, 4, 2, 1, 3 are shown. The bass line continues with whole notes and rests.

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SONG OF GYPSY ● GYPSY SONG ● Canción Gitana

Tempo di Tango

The musical score is written for guitar in 2/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The notation includes various rhythmic patterns, including triplets and slurs, and is annotated with fingering numbers (1-4) and other performance instructions like 'V' (vibrato) and 'VII' (seventh fret). The piece is titled 'Tempo di Tango'.

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POLKA ● J. KÜFFNER ●

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The music features a melody in the upper voice with fingerings 1, 0, 3, 1 and 1, 0, 3, 0. The lower voice provides a rhythmic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The top staff has fingerings 3, 1, 0, 1 and 2, 4, 1. The bottom staff has a fingering 3. The system concludes with the word *Fine* at the end of the second staff.

The third system of musical notation continues the piece. The top staff has fingerings #2, 3, 1, 4 and #2, 3, 0, 1. The bottom staff has a fingering 2, 3, 0, 3. The system concludes with the word *D.C.* at the end of the second staff.

The fourth system of musical notation continues the piece. The top staff has fingerings 4, #2, 1, 4. The bottom staff has a fingering 4. The system concludes with the word *D.C.* at the end of the second staff.

ALLEGRETTO ● J. KÜFFNER ●

Allegretto

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a series of chords: a G major triad, an F major triad, and a G major triad. The melody then moves to a G4 quarter note, followed by a quarter rest, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The lower staff is in bass clef and provides a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. There are fingerings '2', '1', and '1' under the first three notes of the lower staff.

The second system of musical notation continues the piece. The upper staff has the same chord sequence as the first system. The melody continues with a quarter rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4. The lower staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The system ends with a quarter rest in the upper staff and a quarter note G4 in the lower staff, marked with a fermata and the word 'Fine'.

The third system of musical notation continues the piece. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter rest, and then eighth notes: A4, B4, C5, B4, A4, G4. There are fingerings '2', '3', and '1' above the first three notes. The lower staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The system ends with a quarter rest in the upper staff and a quarter note G4 in the lower staff, marked with a fermata and the word 'D.C.'.

SLIDE WALTZ ● H. J. ELLIS ●

The musical score is arranged in four systems, each with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and fingerings. Chord symbols are placed above the bass staff in each system: D, A7, and G. The first system includes markings for 'gliss.' and 'slur' above the treble staff, and Roman numerals 'IV' and 'IX' above the first two measures. The second system ends with the word 'Fine'. The third system includes a '9' marking above the treble staff. The fourth system includes 'a m i' and 'i p i m' markings above the treble staff, and 'Harm. 12--' above the final measure. The bass staff throughout the piece features a consistent rhythmic accompaniment of eighth notes.

2. 4. 2) -2. -2. 3 2 1 2 3 4 5 6 7 8 9 10 11 12

G D7 G D.C.

Duet • Dúo

THE ENTERTAINER ● S. JOPLIN ●

Not too Fast

1 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12

C F C G7 C

C F D7 G

C F C G7 C

1. 2.

C C7 F Fm C G7 C

FAVOURITE SONGS

WITH

GUITAR

A BAYO (GOOD-BY) ●MIYUKI NAKAJIMA●

Rhythm • Ritmo

Moderately

Tacet Am E7

Am

Dm

Am E7 Am

Dm Am Dm E

Am F Dm C

B^b E E7 Am

Am E7

Am

F.O.

AMAZING GRACE ● AMERICAN SONG ●

Rhythm • Ritmo

Rhythm • Ritmo

or

Moderately

G C G

A - maz - ing grace how sweet the sound that
 grace that tough my heart to fear and

D7

saved a - wretch like me ! I
 grace my - fears re - lieved . How

G C G

once - was last but now am - found ; was blind , but -
 pre - cious did that grace ap - pear the hour I -

D7 1. G 2. G

now I see. 'Twas
 first be - lieved !

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NAMIDA NO REQUEST (REQUEST FOR YOU)

●HIROAKI SERIZAWA●

Rhythm • Ritmo



Fast

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a 'Fast' tempo marking. The score includes various chords such as C, Am, Dm7, G7, F, E7, and Dm3. There are also triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line and a repeat sign.

F.O.

MOLLY DARLING ● W. S. HAYS ●

Rhythm • Ritmo

Rhythm • Ritmo

Moderato

C F C C

Won't you tell me, Mol - ly Dar - ling, That you

G7 C F

love none else but me. For I love you, Mol - ly

C Am E7 Am

Dar - ling, You are all the world to me,

G7 C F C

Oh, tell me dar - ling that you love me,

C G7

Put your lit - tle hand in mine,

C F C

Take my heart sweet Mol - ly Dar - ling,

F C G7 C

Say that you will give me thine.

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GUANTANAMERA ● JOSE MARTI / TRADITIONAL SONG ● Tradicional

Rhythm • Ritmo

Rhythm • Ritmo

or

Medium

G A7 D G A7

Guan - ta - na-me-ra, gua-ji - ra Guan - ta - na-me-ra.

D G A7 D G A7

Guan - ta - na-me - ra. gua-ji - ra Guan - ta - na-me - ra. Yo soy un

G A7 D G A7

hom - bre sin - ce-ro, de don-de cre - ce la pal-ma Yo soy un

G A7 D G A7

hom - bre sin - ce-ro. de don-de cre - ce la pal-ma Yan-tes de

D G A7 D G A7

mor-rir me quie - ro, E-char mis ver - sos del al - ma. *D.C. and F.O.*

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LENGGANG KANGKUNG ● TRADITIONAL ●

Rhythm • Ritmo

or Rhythm • Ritmo

Moderato C F G7 C

Leng - gang leng - gang kang - kung Kang - kung te - pi te - la - ga Leng -

C F G7 C

gang leng - gang kang - kung Kang - kung te - pi te - la - ga Ba -

Am Em Dm G7 C

lik da-ri me - nya - bung ma-kan - lah na - si sa - ha - ja Ba -

Am Em Dm G7 C

lik da-ri me - nya - bung ma-kan - lah na - si sa - ha - ja

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