

# INTERMEDIATE GUITAR SOLOS

WITH COMMENTARY

Arranged by  
*Myrna Sisen*

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# notes on **MYRNA SISLEN**



Myrna Sislen, the brilliant young concert guitarist, is perhaps best known for her work with the internationally acclaimed guitarist Laurindo Almeida. The fruits of their collaboration were recently published in a folio "Contemporary Moods for The Classical Guitar."

In addition to her love for classical guitar, Miss Sislen has broadened her musical horizons through five years of study with the great jazz guitarist Charlie Byrd. His highly original style continues to bear an important influence on her own creativity.

A well-known music figure in the Washington, D.C. area, Myrna Sislen has performed the music for the world premiere production of John Arden's "The Waters Of Babylon" at the Washington Theatre Club as well as the East Coast Premiere of the "Concertina for Piano and Guitar" by Radames Gnattali.

Miss Sislen has also made every effort to encourage new guitar players by teaching at The Guitar Shop in Washington, D.C. Among her students are the children of many Congressmen and government officials.

Her growing list of performance credits encompasses appearances at college campuses throughout the nation including American University, the University of California and the University of Delaware. Miss Sislen also recently completed a highly successful tour of Europe where she performed concerts for piano and solo guitar.

## FINGERING EXPLANATIONS

### RIGHT HAND FINGERING =

p—pulgar (*thumb*)

i—indice (*index*)

m—medio (*middle*)

a—anular (*ring*)

② = A circled number is the number of the string

C = Bar

$\frac{1}{2}$ C =  $\frac{1}{2}$  Bar or bar only the first three strings

MC = Bar only the middle strings

V = Roman numerals indicate the number of the fret

$\frac{1}{2}$ C VI =  $\frac{1}{2}$  bar at the sixth fret

APOYANDO = The apoyando or rest stroke is achieved by brushing across one string and coming to rest on the next string. It should be used to bring out melody lines.

TIRANDO = The tirando or free stroke is accomplished by brushing the string in a kind of arc without touching the next string. Tirando is a chord stroke and should be used when playing fast scale passages or tremolo.

You will always find that the arabic numbers to the left of the note refer to the fingers of the left hand. The circled numbers to the right of the note refer to the string.

# (There's) ALWAYS SOMETHING THERE TO REMIND ME

Words by  
HAL DAVID

Music by  
BURT F. BACHARACH

Play the last note ("F") of measure 5, with your 4th finger, on the ② string. This will put you in the proper position for measure 6.

Keep a C III for all of measure 7.

In measure 14, finger the second note "F" on the ② string and the other notes in the measure just as they are marked. This will help put you in position for the next measure.

In measure 15, keep your C VIII for the whole measure. You should then play the last "B" on the ② string.

In measure 19, keep the C I chord sounding by using a hinge-type bar. A hinge bar, in this case, is done by keeping your fingers in place and moving your bar slightly so that just the first string will be open. Then you can play the open "E" and set the bar down again to play the "F", and so on. . The same thing happens in measure 23. Keep this hinge idea in mind and use it whenever you must play an open string, while the notes under a bar continue to sound.

Keep a C VIII for all of measures 20 and 21.

## Bossa Nova beat

1

C

Cmaj7  
C III

Em7

C7  
C III

Gm

5

1. I walk a - long the cit - y streets you used to  
2. When shad - ows fall I pass the small ca - fe where  
3. If you should find you miss the sweet and ten - der

F

Fm6

C

Cmaj7  
C III

8

walk a - long - with me; ——— And ev - 'ry step I take re -  
we would dance at night; ——— And I can't help re - call - ing  
love we used to share; ——— Just come back to the plac - es

C7  
C III

Gm

F

Fmaj7

C VIII

12

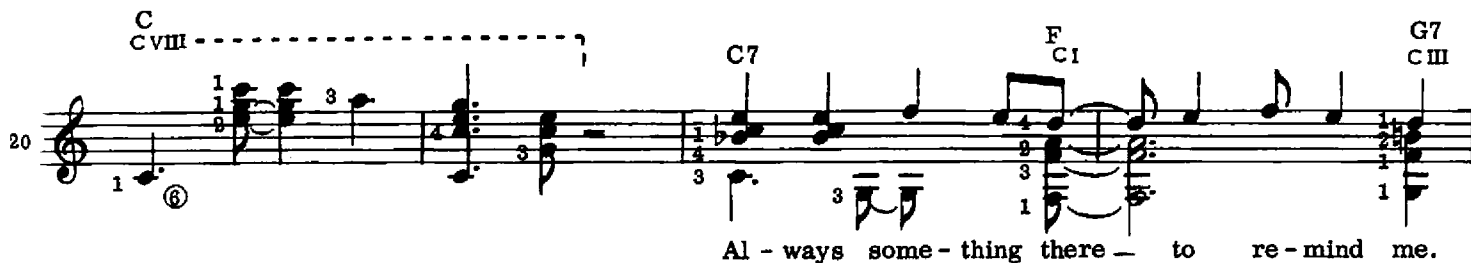
calls how much in love we used to be. ——— } Oh, how can I for -  
how it felt to kiss and hold you tight. ——— }  
where we used to go and I'll be there. ——— }

16



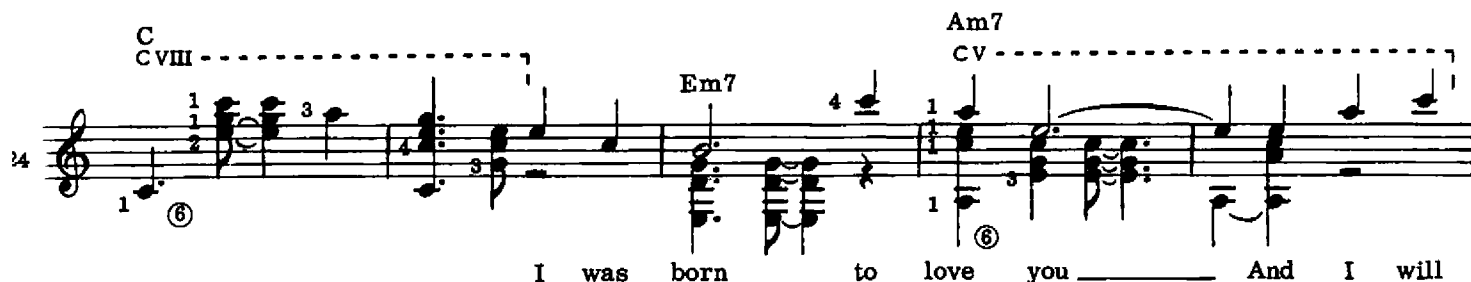
get you, — When there is al - ways some - thing there — to re - mind me;

20



Al - ways some - thing there — to re - mind me.

24




I was born to love you — And I will

29



nev - er be free, You'll al - ways be a part of me. — Wo - wo -

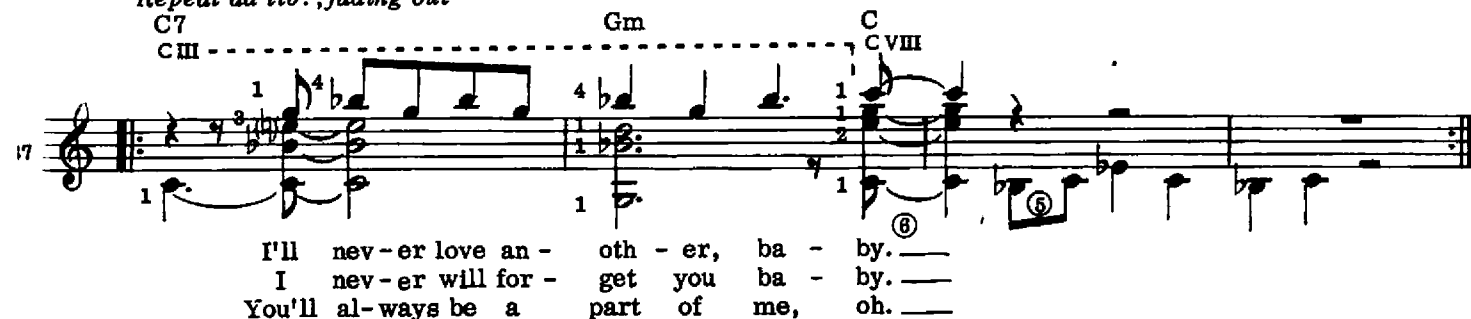
33



wo. — wo. —

Repeat ad lib., fading out

37



I'll nev - er love an - oth - er, ba - by. —  
 I nev - er will for - get you ba - by. —  
 You'll al - ways be a part of me, oh. —

## GENTLE ON MY MIND

By  
JOHN HARTFORD

Most of this arrangement is played in the first position, so it should be relatively easy to execute.

Since it is an arpeggio type arrangement, you must keep the melody notes strong while playing a smooth accompaniment. The best way to do this is to use an apoyando stroke for the melody notes.

The only other difficulty might be in counting the syncopated rhythm. Remember to count out each voice separately and then play the measure slowly.

In measure 16, keep the C III for the entire measure.

Brightly



1. It's know-ing that your door\_ is al - ways o - pen\_ and your path\_

\_ is free to walk, that

makes me tend\_ to leave my sleep-ing bag\_ rolled up and stashed be - hind your

17 *C* *To Coda*

couch, And it's

21 *Cmaj7* *C6* *C*

know-ing I'm not shack-led by for-got-ten words and bonds— And the

25 *Dm*

ink stains that have dried up-on— some line,

30 *Dm(maj7)* *Dm7*

That keeps you in the back-roads— by the riv-ers of— my

34 *G7* *Dm7* *G7* *C*

mem-'ry, that keeps you ev-er Gen-tle On My Mind.

39 *1. 2.* *3.* *D.S. al Coda*

2. It's not 4. I

*Coda*

43 cupped hands\_ 'round a tin can I pre - tend to hold you to my breast and

47 find that you're

51 wav - ing from the back - roads by the riv - ers of my mem - 'ry, ev - er

55 smil - ing; - ev - er Gen - tle On My Mind.

2. It's not clinging to the rocks and ivy planted on their columns now that binds me  
Or something that somebody said because they thought we fit together walkin'.  
It's just knowing that the world will not be cursing or forgiving when I walk along  
Some railroad track and find  
That you're moving on the backroads by the rivers of my memory and for hours  
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways  
Come between us  
And some other woman crying to her mother 'cause she turned and I was gone.  
I still might run in silence, tears of joy might stain my face and a summer sun might  
Burn me 'til I'm blind  
But not to where I cannot see you walkin' on the backroads by the rivers flowing  
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard  
My beard a rough'ning coal pile and a dirty hat pulled low across my face.  
Through cupped hands 'round a tin can I pretend I hold you to my breast and find  
That you're waving from the backroads by the rivers of my memory ever smilin'  
Ever gentle on my mind.



# SPINNING WHEEL

Words and Music by  
DAVID C. THOMAS

In measure 2, practice moving to the C III to be sure that you will hit the correct notes. On the last beat of measure 5, slide your 3rd finger "C" to "C#" and then to "D" on the first beat of measure 6.

The grace note on the second beat of measure 7 is meant to be a lead-in for the next chord. Play it quickly and keep your finger on the note so it will sound while you play the chord.

In measure 10, keep your fingers on the "G" chord for the last two beats of rhythm.

The glissando effect in measure 13 is achieved by sliding your 2nd finger quickly from "F#" to "G#", without any break in the sound. The same technique is used in measure 14, where your 2nd finger slides from "B" to "C#".

On the second beat of measure 18, slide your 1st finger from "C" natural to "D" so you will be in position to set down the D7 chord.

In measure 23, once you are in position for the A<sup>b</sup> chord, just slide your fingers to the third fret and you will be in position for the "G" chord.

In measure 26, when you place your fingers for the first chord, keep them in the same position for the rest of the measure. The same thing happens in measures 27 and 28.

Moderately slow, with a beat

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three systems of music, each with a vocal line and a guitar accompaniment line. The guitar line includes chord diagrams and fingering instructions. The lyrics are written below the vocal line.

**System 1 (Measures 1-3):** The guitar line starts with a C III chord. The lyrics are "What goes up must come down,".

**System 2 (Measures 4-6):** The guitar line features chords E7, A7, D7, and G C III. The lyrics are "Spin-ning Wheel got to go 'round... Talk - in' 'bout your trou-bles, it's a".

**System 3 (Measures 7-9):** The guitar line features chords D7, G C III, D7, and D9. The lyrics are "cry - in' sin, - Ride a paint - ed po - ny, let the Spin - ning Wheel - spin."

13

E7 A7 D7 G E7 A7

You got no mon - ey, you got no home, — Spin - ning Wheel

16

D7 G CIII E7 A7 D7 G CIII

all a - lone, — Talk - in' 'bout your trou - bles and you, you nev - er learn, —

19

D7 D9 C

Ride a paint - ed po - ny let the Spin - ning Wheel turn. Did you find your di -

22

Bb Ab CIV G CIII

rect - ing sign — on the straight and nar - row high - way, —

25

C Bb Ab CIV

Would you mind — a re - flect - ing sign? — Just let it shine — with -

8

G CIII      Ab (G bass)      Bb      C

in your mind\_ and show you\_ the col - ors that are real.\_\_\_\_\_

2

D9      E7      A7

Some - one is wait - ing

5

D7      G      E7      A7      D7      G CIII

just for you,\_ Spin - ning Wheel spin - ning true, \_

3

E7      A7      D7      G CIII      D7

Drop all your trou - bles on the riv - er - side, \_ Catch a paint - ed po - ny on the

1

*Repeat and fade*

D9      E7      A7      D7      G

Spin - ning Wheel ride.

# FANETTE

English words by MORT SHUMAN and ERIC BLAU  
 French words by JACQUES BREL

Music by JACQUES BREL



There are many bars required in this arrangement, so it will be helpful to develop a technique of "breathing" with the bar. The "breathing" will give you an opportunity to rest your hand and enable you to play for a longer period of time, without getting tired. For example, a CIII is required for the first four measures. You should raise the bar (breath) for a second after each measure.

You can use the same technique in measures 5 and 6. Bar only five strings in the 5th measure and then "breath" when you change to a six string bar in measure 6.

Keep your fingers in the same position as measure 11, to play the arpeggio in measure 12.

In measure 14, slide your bar from the IV to the Vth fret. Your fingers will stay in almost the same position: merely lift your 2nd finger for the second chord.

Keep a C VIII for all of measure 25.

You must keep a CIII for all of measures 29, 30, and 31. Practice it several times to make sure that your fingers don't get tired while you are finding the notes of the chord.

On the last beat of measure 32, slide your 3rd finger from "D" to "C" on the ③ string. This will help you get in position for the next measure.

Slow Waltz, with feeling

CIII

Cm CIII Gm7 CIII Cm CIII Gm7

1. We were two friends in love, Fa-nette and I, \_\_\_\_\_  
 2. We were two friends in love, Fa-nette and I, \_\_\_\_\_  
 3. — We were nev-er two friends, Fa-nette and I, \_\_\_\_\_

Cm CIII Bb7 Fm Ebmaj7

The emp-ty beach was warm and sleep-y in Ju-ly. \_\_\_\_\_  
 The emp-ty beach was warm, de-cept-ful in Ju-ly. \_\_\_\_\_  
 The emp-ty streets are cold and cry-ing in Ju-ly. \_\_\_\_\_

Ab CIV Bbm CVI Eb Ab CIV

If the sea re-calls, the waves would sure-ly say I sang so man-y  
 If the sea re-calls, the waves would sure-ly say I stopped sing-ing my  
 But when the waves are still, I still can hear it yet, I hear a lit-tle

16 *G7* CIII *To Coda* Cmaj7 F Cmaj7 F CI Dm7 G7

songs for Fa - nette each day. \_\_\_\_\_  
 songs for Fa - nette that day. \_\_\_\_\_  
 song — I hear Fa -

21 Cmaj7 Em Cmaj7 CIII Em7 CVIII Em7 CVII

She was, \_\_\_\_\_ she was as beau-ti-ful as rain-bows in the sky. She  
 I saw, \_\_\_\_\_ I saw them arm in arm, en - fold - ed by the sea, they

25 C CVIII Dm Dm7 G7 CIII

was so beau-ti - ful and looked so much in love, they not at all am I. \_\_\_\_\_ She was, \_  
 nev - er looked at me. \_\_\_\_\_ They saw, \_

30 CIII

she was there on the sand, \_\_\_\_\_ as gold as she was brown, and  
 they saw me and they laughed, \_\_\_\_\_ they stood and watched me cry, and

34 Dm (F bass) G7 CIII C6 Cmaj7 C

when I held her hand, I held the world a - round. \_\_\_\_\_  
 sang their lit - tle song, I cursed the sum - mer sky. \_\_\_\_\_

37 Gm  
CIII

I was, \_\_\_\_\_  
You sea, \_\_\_\_\_

I was so cra-zy I'd like to tell you then to think that it could be, I how they swam so well that day, they

41 F  
CI

thought that I was hers, \_\_\_\_\_ I be-lieved that she was for me; \_\_\_\_\_  
swam so far a-way, \_\_\_\_\_ you'll nev-er see them now; \_\_\_\_\_

44

But we, \_\_\_\_\_ we nev-er learned, \_\_\_\_\_ un-til it's too  
No, no, \_\_\_\_\_ we nev-er learn, "But let's talk of something else".

49 1. Gm7 CIII 2. Gm7 CIII D.S. al Coda

late. \_\_\_\_\_

54 Coda C G7 Dm7 1/2 cv C6 G7 C

nette. \_\_\_\_\_ rit.

# EASY TO BE HARD

Words by  
JAMES RADO  
GEROME RAGNI

Music by  
GALT MacDERMOT

On the third beat of measure 3, just slide your bar from the 1st to the 3rd position. This will help to make the music smooth and flowing.

Slide your 1st finger from "C" to "D" in measure 6. Then you will be in position to play the D7 chord that falls on the second beat of the measure.

The section beginning on measure 13 has some difficult position shifts that will require extra practice. Most of the shifts occur between the 8th and the 3rd positions. It is best to practice this section by moving from one chord to another and then adding the other notes.

In measure 14, slide your 4th finger to play the melody notes.

Moderate 4

How \_\_\_\_\_ can peo-ple be so heart-less? How \_\_\_\_\_ can peo-ple  
How \_\_\_\_\_ can peo-ple have no feel-ings? How \_\_\_\_\_ can they ig-

be so cruel? Eas-y To Be Hard, Eas-y to be  
nore their friends? Eas-y to be proud, Eas-y to say

cold. \_\_\_\_\_ "No". \_\_\_\_\_

13

C (CVIII) Gm (CIII) C Gm (CIII) C Gm

Es - pe - c'ly peo - ple who care a - bout stran - gers, who care a - bout e - vil and

16

C Gm (CIII) Am7 D7 Am (1/2 CV) D7

so - cial in - jus - tice. Do you on - ly care a - bout the bleed - ing crowd?

19

Am7 D7 G Fmaj7 (CI) Gm (CIII)

How \_\_\_\_\_ a - bout a need - ing friend? How \_\_\_\_\_ can peo - ple

22

Am D7 Fmaj7 (CI) Gm (CIII) Am D7 1/2 CV

be so heart - less? How \_\_\_\_\_ can peo - ple be so cruel? Eas - y to give

25

G (CIII) Am D7 (1/2 CV) G CIII G7

in, Eas - y to help out. \_\_\_\_\_

*D.S. al Coda* %



*Coda*

Fmaj7 C1 Gm CIII Am D7 Fmaj7 C1 Gm CIII

29 How \_\_\_\_\_ can peo - ple have no feel - ings? You \_\_\_\_\_ know I'm hung

Am D7 1/2 CV G7 CIII Am D7 1/2 CV

32 up on you. Hard\_\_ to sur - ren - der, Hard\_\_ to be

G CIII Am D7 Fmaj7 C1 Gm CIII

35 eas - y. \_\_\_\_\_ How \_\_\_\_\_ can peo - ple

Am D7 Fmaj7 C1 Gm CIII Am D7

38 be so heart - less? How \_\_\_\_\_ can peo - ple be so cruel? Eas - y To Be

*Repeat and fade*

G CIII Am D7 1/2 CV G CIII Am D7 1/2 CV

41 Hard, proud, Eas - y to be cold. Eas - y to say "No". Eas - y to be Eas - y to be

# I LOVED

English words by MORT SHUMAN and ERIC BLAU  
 French words by JACQUES BREL

Music by GERARD JOUANNEST  
 and FRANÇOIS RAUBER



This arrangement consists almost entirely of arpeggios. Two things should be considered when you play an arpeggio type arrangement: first, try to bring out the melody (stems up) by using an apoyando stroke. Second, make a smooth arpeggio by using the appropriate right hand fingering (as it is marked).

In measure 24, it will be easier if you use only a four string bar.

The first chord in measure 25 is a long stretch. Be sure to hold the chord for the entire measure.

Measure 25 begins a rather difficult sequence. You must move to a CIV in measure 26, and then to a CVI in measure 27. Practice these three measures several times to make sure that you can play them smoothly.

Be sure to finger the chord in measure 29 exactly as it is marked.

The first chord in measure 30 is difficult and will require extra practice. You must put your 4th finger on "D" (5) while your 2nd finger is on "Ab" (1) and you keep a CIII.

In measure 46, play the last two "G's" on the (1) string with your 4th finger.

Moderate Waltz

1. I loved all games and fair - y tales, As strange - ly  
 2. You leaped build - ings in sin - gle bounds, Al - though I  
 3. I loved the towns where we made love, And the ho -

odd as that may seem; I loved fire - light and  
 may well ask you how; You bayed the moon just  
 tels where we played games; You thought I'd nev - er

witch - es tales, You see you were there in my dreams.  
 like a hound, I knew I a - dored you now.  
 live it down. Yet you see I've for - got - ten your name.



# IF MY FRIENDS COULD SEE ME NOW !

Lyric by  
DOROTHY FIELDS

Music by  
CY COLEMAN

In measure 6, slide your 4th finger to play the melody notes, while the chord is still sounding.

On the last two beats of measure 11, move from a C VI to a C IV and then to a C III at measure 12. Be sure that you are fingering the last chord in measure 11 correctly with your 4th finger on "Gb" on ② .

In measure 14, slide the 4th finger to play the melody notes, while the chord is still sounding.

Beginning at measure 18, you must hold a C III for three measures. This might be a little difficult at first since you must keep your 4, 3, and 2 fingers down at the same time. Be sure to coordinate the bass line with the melody chords. This kind of sequence is repeated several times during the arrangement.

Measures 22 through 24 are played in a similar manner, but with a C I.

Be sure to keep a C II for all of measures 26 and 27.

**Strut tempo**

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-4. Chord diagrams are shown above the treble staff, and bass line notes are shown below the bass staff. The lyrics are written below the treble staff.

**System 1 (Measures 1-5):** Chords: C CVIII, Cmaj7. Lyrics: To-night at eight you should-a seen a chauffeur

**System 2 (Measures 6-10):** Chords: G7, Dm7 1/2 C V, G7 CIII, Dm, G7 CIII, Ab7. Lyrics: pull up in a rent-ed lim-ou - sine! My neigh-bors burned!

**System 3 (Measures 11-15):** Chords: Bbm C VI, Ab7 C IV, G7 CIII, Ab7, Bbm C VI, Ab7 C IV. Lyrics: They like to die. When I tell them who is get-tin' in and

**System 4 (Measures 16-20):** Chords: G7 CIII, C CIII, C7. Lyrics: go-ing out is I I. If they could see me now, — that lit-tle gang of mine,  
2. see me now, — my lit-tle dust-y group,  
3. see me now, — a-lone with Mis-ter V. —

21

I'm eat - ing fan - cy chow and drink - ing fan - cy wine. I'd like those  
 Traip - sin' 'round this mil - lion dol - lar chick - en coup. I'd hear those  
 Who's wait - in' on me like he was a mai - tre d'. I hear my

26

stum - ble bums to see for a fact. The kind of top - drawer  
 thrift shop cats say: "Broth - er, get her! Draped on a bed - spread  
 bud - dies say - ing: "Cra - zy, what gives? To - night she's liv - ing

31

first - rate chums I at - tract. All I can say is, "Wow - ee! Look - a  
 made from three kinds of fur." All I can say is, "Wow! Wait till the  
 like the oth - er half lives." To think the high - est brow, Which I must

36

where I am. To - night I land - ed, pow! right in a pot of jam."  
 riff and raff, See just ex - act - ly how he signed this au - to - graph."  
 say is he, Should pick the low - est brow, which there's no doubt is me.

41

What a set up! Ho - ly cow!  
 What a build - up! Ho - ly cow! They'd nev - er be - lieve it, If My  
 What a step up! Ho - ly cow!

46

Friends Could See Me Now! 1., 2. 3.  
 2. If they could  
 3. If they could

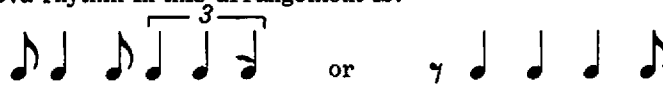
# A DAY IN THE LIFE OF A FOOL

Words by CARL SIGMAN

Music by LUIZ BONFA

In measure 4, be sure to trill the last three notes. A trill is a fast slur and should be done first between "B" and "C", then between "A" and "B", and finally between "G#" and "A".

The bossa nova rhythm in this arrangement is:



It is always a good idea to practice these rhythms to establish them clearly in your mind before you begin to play the piece.

Be sure to keep your 1/2 CV for all of measure 7.

In measure 15, there is a rather quick shift from the Vth position to the IIIrd position. It will help to place the CIII right on the first "D" and thus prepare yourself for the G7 chord.

Keep your 2nd and 3rd fingers in place from the last chord of measure 17, to the first chord of measure 18.

Be sure to keep your 4th finger on "B" for the whole of measure 32.

1

Slowly, with a bossa nova beat

rall. a tempo

A

7

Am Dm6 E7(b9) Am Dm6 E7

1/2 CV

day in the life of a fool,

A

11

Am Dm7 G7 Cmaj7 C6

1/2 CV

sad and a long, lone-ly day. I walk the

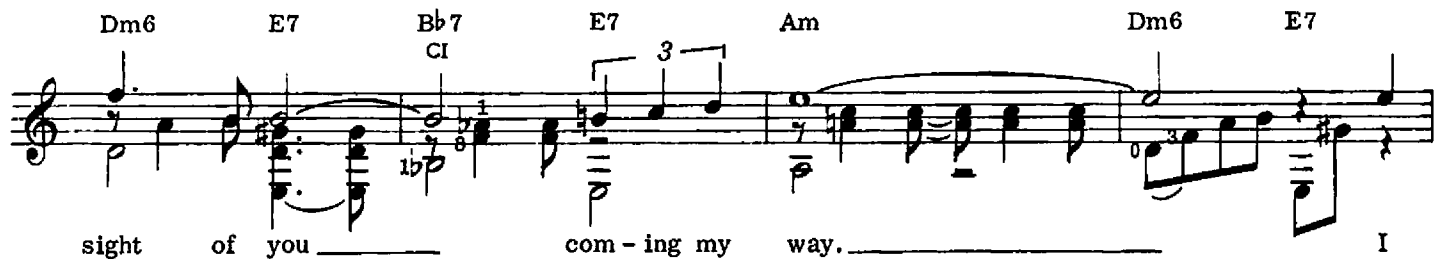
15

Dm7 G7 Cmaj7 C6 Fmaj7

1/2 CV

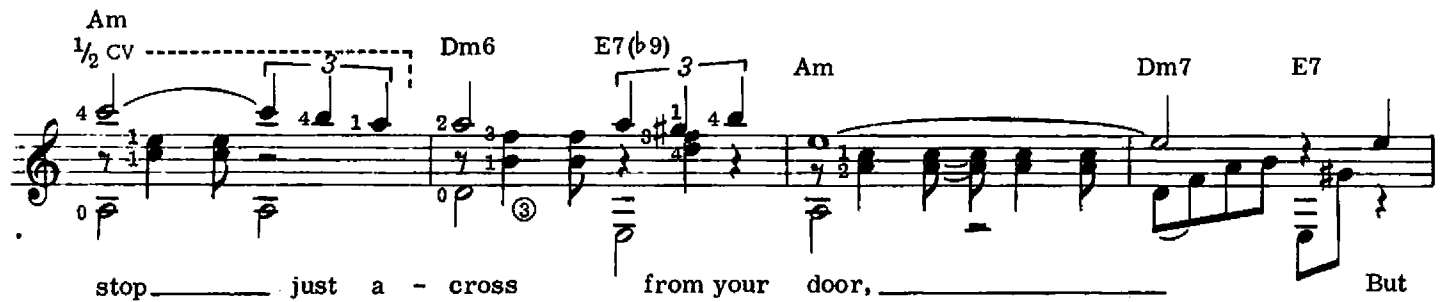
av - e - nue, And hope I'll run in - to The wel - come

Dm6 E7 Bb7 C1 E7 Am Dm6 E7



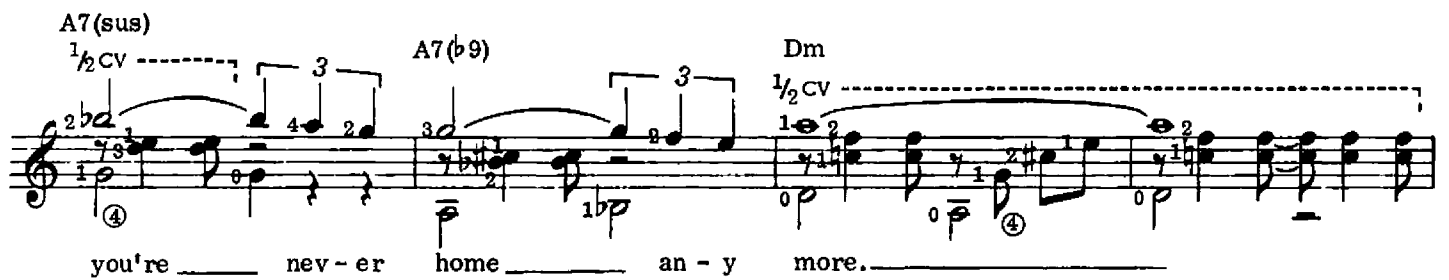
sight of you \_\_\_\_\_ com - ing my way. \_\_\_\_\_ I

Am 1/2 CV Dm6 E7(b9) Am Dm7 E7



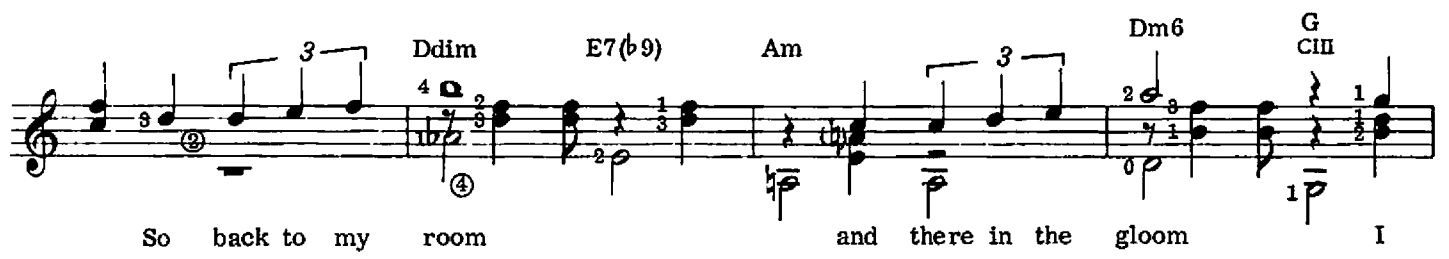
stop \_\_\_\_\_ just a - cross from your door, \_\_\_\_\_ But

A7(sus) 1/2 CV A7(b9) Dm 1/2 CV



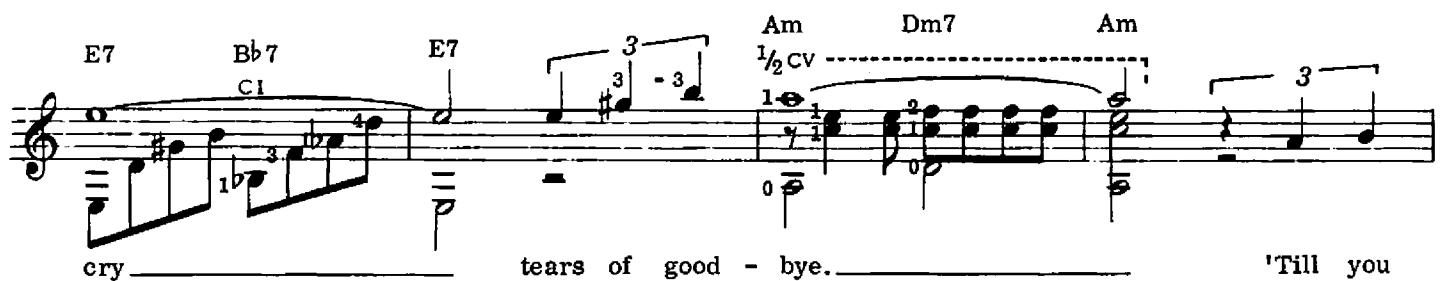
you're \_\_\_\_\_ nev - er home \_\_\_\_\_ an - y more. \_\_\_\_\_

Ddim E7(b9) Am Dm6 G C1



So back to my room and there in the gloom I

E7 Bb7 C1 E7 Am Dm7 Am 1/2 CV



cry \_\_\_\_\_ tears of good - bye. \_\_\_\_\_ 'Till you

Dm7 Am7 Dm7 Am7 Dm7 Em7 Am CV



come back to me, that's the way it will be ev - 'ry day in the life of a fool. \_\_\_\_\_

*Repeat and fade a tempo*

*rall.*

# WHOSE GARDEN WAS THIS?

Words and Music by  
TOM PAXTON

This arrangement is relatively easy and will be good for someone who is beginning to read in the Vth position. Moving from the 1st to the Vth position will give you some idea of how the notes relate to one another as you move up the fingerboard.

In measure 1, keep your fingers on the C#m chord for the entire measure. Keep your fingers on the Amaj7 chord from the last beat of the first measure all the way through the 2nd measure, except for the last beat of measure 2.

In measure 3, start with a three string bar and then on the third beat change to a five string bar.

In measures 5 and 16, be sure to slur from "G#" to "F#", on the third beat. Keep a CIV for all of measures 7 and 8.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four systems of music, each with a corresponding line of lyrics. Chord diagrams are provided above the staff, and fingering numbers (1-4) are indicated below the notes. Measure numbers 1, 4, 8, and 12 are marked at the beginning of their respective systems.

**System 1 (Measures 1-3):** Chords: A, Amaj7, D, Bm/CII, Bm7. Lyrics: "Whose Gar-den Was This?— It must have been love - ly. —"

**System 2 (Measures 4-6):** Chords: E, C#m/CIV, C#m7. Lyrics: "Did it have flow - ers? — I've seen pic-tures of flow - ers, —"

**System 3 (Measures 7-8):** Chords: D, F#m/CII, F#m7, CII. Includes markings "To next strain" and "Fine". Lyrics: "And I'd love to have smelled one! —"

**System 4 (Measures 9-16):** Chords: A, m, Amaj7, D, Bm/CII, Bm7. Lyrics: "Whose riv-er was this? — You say it ran free - ly? —  
Whose gray-sky was this? — Or was it a blue one? —"



15

Blue was it's col - or? I've seen  
Nights there were breez - es? I've heard

18

blue in some pic - tures, And I'd love to have been there!\_  
rec - ords of breez - es, And you tell me you felt one.\_

21

Ah, tell me a - gain I need to know: The for - est had

25

trees, The mead - ows were green, The o - ceans were blue, And

30

birds real - ly flew, Can you swear that was true?

34

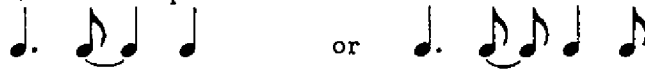
1. | 2. *D. C. al Fine*

From the Motion Picture "BLACK ORPHEUS"  
**GOODBYE TRISTESSE**  
 (A Felicidade)

Words by HAL SHAPER

Music by ANTONIO CARLOS JOBIM

The rhythmic problems in this arrangement are not as complicated as they were in the "Samba". The basic patterns are:



Count these rhythms out a few times before you start to play them.

The rest of the arrangement is not too difficult. In the first measure, the wavy line in front of the chord means that you are to brush down across the strings with your thumb (p). Also in the first measure, keep the first chord in place for the entire measure.

Be sure to use the fingering, as it is marked, to help you move back to the 1st position in measure 2.

You must keep your CII in place for all of measure 3 and 4. Move only your 2nd, 3rd and 4th fingers to make the chords that are called for.

In measure 14, use a kind of hinge bar at the 1st fret so that you can play the open "E" string without stopping the sound of the chord.

The sequence in measures 21 and 22 is the most difficult of this arrangement and is repeated several times. You are to move from the VIIth to the 1st position. The shift is made a little easier if you slide the 4th finger for the first three beats and 2nd finger for the last beat of measure 21 and the first beat of measure 22. Practice this sequence separately before continuing with the arrangement.

The last five measures of the coda require a CII that should be held for the entire time. It will take a while to build up the strength you will need to hold a bar for that long. One good trick is to "breathe" with the bar. On each chord change, lift the bar slightly for a moment. This second of rest will enable you to sustain the bar for a much longer period of time.

Moderate Bossa Nova

The musical score is written for guitar in G major, 4/4 time. It consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. Chord diagrams are provided above the notes, and fingering numbers (1-4) are indicated for many notes. A wavy line in the first measure indicates a brush-down technique. A circled '6' is placed below the first measure. A circled '2' is placed below the first measure of the fourth system. A dashed line connects the F#7 CII chord in measure 13 to the Bm7 chord in measure 14.

1 Good - bye, Tris - tesse, good - bye;

4 For why should I be sad?

8 Soon her kiss will fill my heart with

12 glad - ness - and I can bear the sad - ness un - til then.

16

D7 D7(-5) G Em Bm E7 F#7 CII

And when I've found her, my arms will fold a - round her, And

21

Bm Am6 Em7 F#7 To Coda Bm D

love will start to warm my heart a - gain. Will the chill Bra -

26

Em D D Am D7

zil - ian nights for - ev - er hide - her? Deep in - to the Au - tumn of my

31

G6 CIII Em7 A7 1/2 CV D CVII

days, My search nev - er end - ing, my heart nev - er

36

1/2 CVII C#7 CVIII CVI F#m7 C7 CIII

mend - ing The con - stant mem - o - ry of her — and the joy it was to



# YOU'RE NOT ALONE

English words by MORT SHUMAN and ERIC BLAU  
 French words by JACQUES BREL

Music by JACQUES BREL



The beginning of this arrangement has a very important moving bass line that you must work to bring out. This can be done if you keep your fingers on each chord while you are playing the melody. Don't let go until you must move to the next chord. The section lasts for nine measures.

Keep a C III for all of measures 12 and 13.

In measures 15, 16, 17, and 18 your 4th finger can help you by moving on the first string from "G#" to "A" and back again to form the E and Fmaj7 chords.

Beginning at measure 24 and continuing for most of the arrangement, there is one chord to be played on the first beat of each measure. This chord should be held while the melody notes in the measure are being played. There are a few measures, like 30 and 41, where it will be a little more difficult to keep the first chord down, but with extra practice you should be able to achieve the desired effect.

Moderate Waltz

The musical score is written in 3/4 time and consists of four systems of music. Each system includes a treble clef staff with a melody line and a bass clef staff with a bass line. Chord symbols are placed above the staffs, and fingerings are indicated with numbers 1-4. The lyrics are written below the staffs.

1. No, love, you're not a - lone, it's all - right if you cry, If things don't turn out  
 2. No, love, you're not a - lone, no mat - ter how you feel, When shad - ows cut like

right all we can do is try, We'll see a show to - night, there's some - thing we can  
 knives, and none of this seems real, We wish a - way our lives, yet some - how we sur -

buy. No, love, you're not a - lone, don't let it get you down, It's just an - oth - er  
 vive. No, love, you're not a - lone, your wounds one day will heal, Per - haps you feel too

day and ev - ry - thing's turned brown, You've walked your blood - y mile, I'll hold you for a while.  
 much and may - be that's the crime, Per - haps you pray too much and there isn't a - ny shrine.

15

No, love, you're not a - lone, I swear the sun will rise, I prom - ise youyou'll  
 No, love, you're not a - lone, I swear the earth will stay, why doves will soon fly

18

laugh, here, love, dry your eyes. Come on. \_\_\_\_\_  
 down, I promise you your day. Come on. \_\_\_\_\_

22

Come! We've got each oth - er, now that's got to be e - nough, pre - tend you're  
 Come! We'll sing old mel - o - dies, we'll sit with birds and trees, and sing for

26

real - ly tough. Love, \_\_\_\_\_ Come on, love, come on, We've got each oth - er  
 whom it pleas - es. \_\_\_\_\_ Love, \_\_\_\_\_ come on, We'll dance a - cross the

30

now and if that's not e - nough re - mem - ber be - ing young. \_\_\_\_\_  
 moon, turn mid - night in - to noon, put per - fume on the breez - es.

34

The days all strung with bells, we caught the sea in shells, We con - quered wish - ing  
 Where noth - ing ev - er grows, where no one ev - er goes, In lands of storms and

37 Amaj7 Bm7 E7 Bm C II

wells and songs of car-ou - sels. Love, and if you still feel  
 snows, we'll plant one bur-ning rose. Love, and if you still feel

41 Bm(+7) Bm7 C II E7 to Coda A

sad, re - mem - ber mak - ing love it real - ly was n't bad, when that was all we had. \_\_\_\_\_  
 sad, I'll size the pass - ing years, I'll squeeze out all the tears, the news - reel of our

45 A6 C#7 F#m C II F#m7

The par - a - dise in bed, re - mem - ber that in - stead, in - stead of all these

49 B7 C II F#m C II E D.C. al Coda

sor - rows, So rest here in my arms, love, For we still hold to - mor - row.

*Coda*

54 Bm A A6

life, I'll play it in re - verse. \_\_\_\_\_

57 C#7 F#m C II F#m7

Your pain will fall a - way, we'll re - live yes - ter - day, and start where we be -

60 B7 C II F#m C II E

gan, love, \_\_\_\_\_ We'll do it if we can, love, \_\_\_\_\_ We'll do it if we can.

From the American Tribal Love-Rock Musical "HAIR"  
**LET THE SUNSHINE IN**

Words by  
 JAMES RADO  
 GEROME RAGNI

Music by  
 GALT MacDERMOT

Keep your C II in place for the entire 1st measure and the first half of the 2nd measure.

The same thing happens in measure 7. Keep your CVIII down because the other notes will fall under the bar.

In measure 11, slide your 4th finger from "C#" to "D" on the ③ string. Then play the open "E" and use that time to move back to the IInd position.

When you play the first "D" in measure 14, begin to set your fingers down on the D chord right away. Always learn to read ahead, so you can anticipate any problems that might arise.

Moderately

We starve, look at one another short of breath, walk -

ing proud-ly in our win-ter coats, Wear - ing smells from lab-'ra-tor - ies,

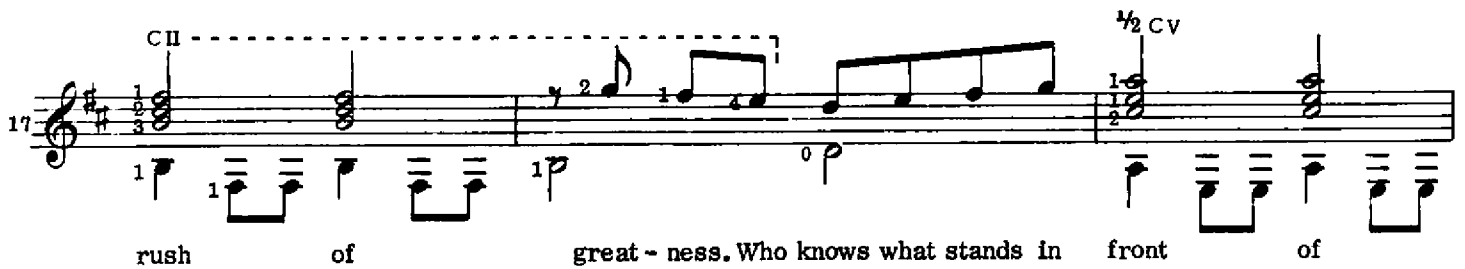
fac-ing a dy-ing na - tion of mov-ing pa - per fan-ta-sy,

Lis - t'ning for the new told lies with su - preme vi-sions of

lone-ly tunes. Some - where, in - side some-thing, there is a

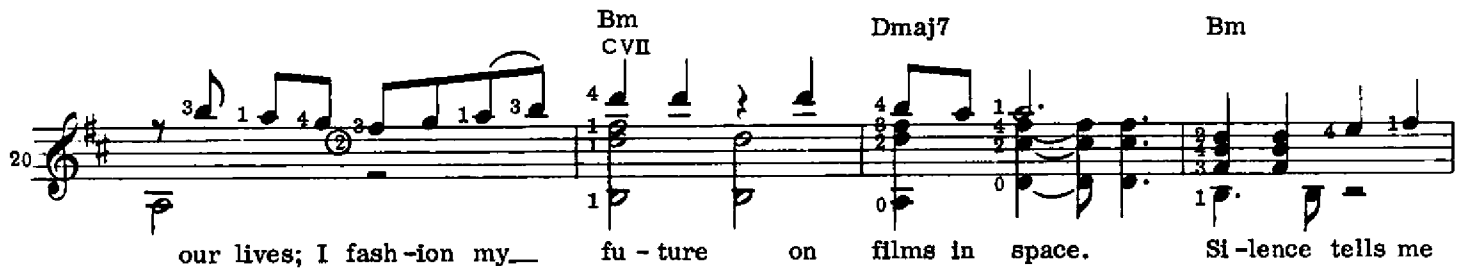


17 *CII*  $\frac{1}{2}$  *CV*



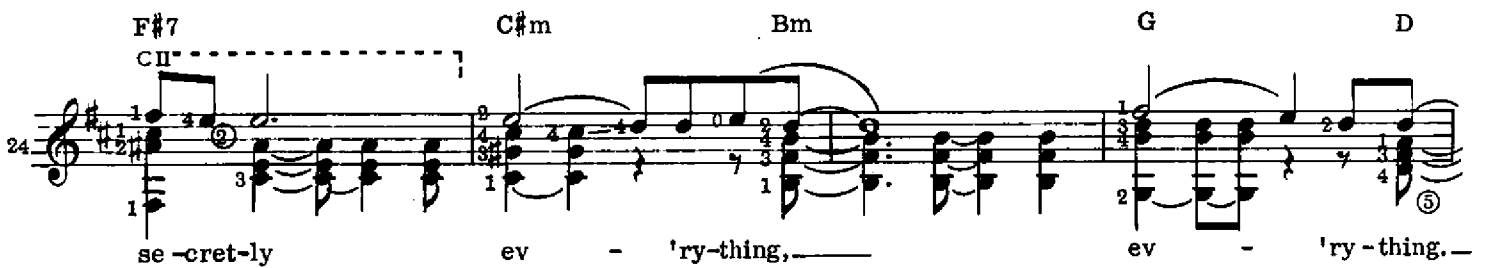
rush of great-ness. Who knows what stands in front of

20 *Bm CVII* *Dmaj7* *Bm*



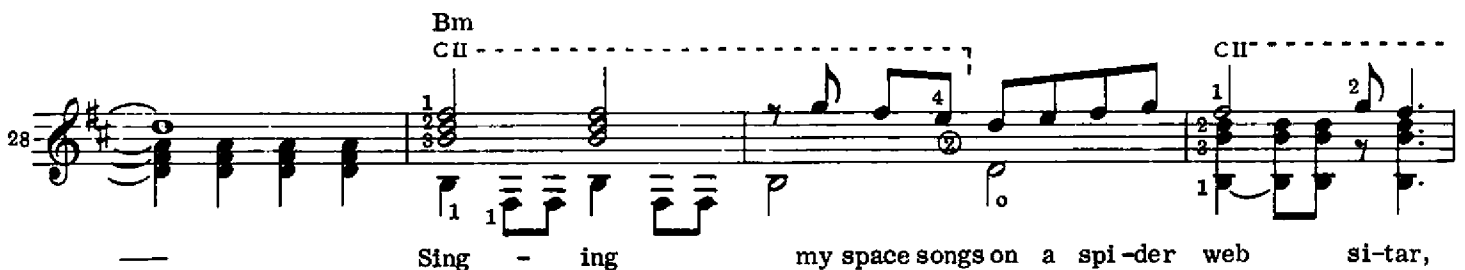
our lives; I fash-ion my fu-ture on films in space. Si-lence tells me

24 *F#7 CII* *C#m* *Bm* *G* *D*



se-cret-ly ev-'ry-thing, ev-'ry-thing.

28 *Bm CII* *CII*



Sing-ing my space songs on a spi-der web si-tar,

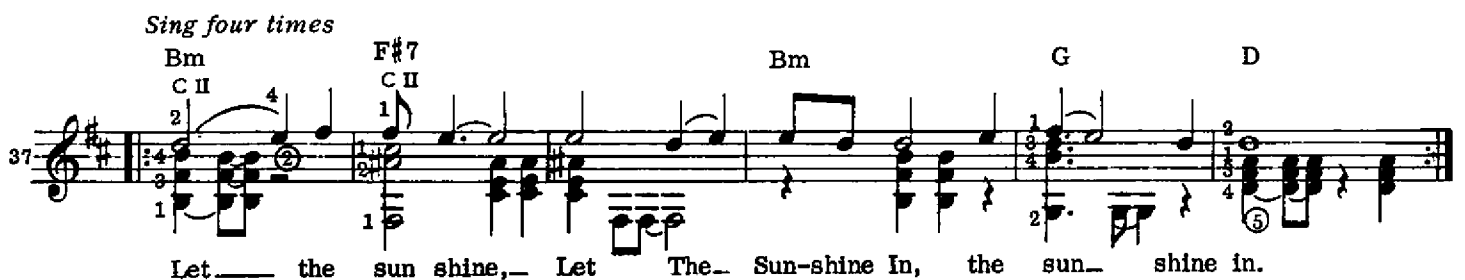
32 *A*  $\frac{1}{2}$  *CV* *Bm CVII*



"Life is a-round you and in you." An-swer for Tim-o-thy Lear-y, dear-y.

*Sing four times*

37 *Bm CII* *F#7 CII* *Bm* *G* *D*



Let the sun shine, Let The Sun-shine in, the sun shine in.

# PIECES OF DREAMS

Lyric by  
MARILYN and ALAN BERGMAN

Music by  
MICHEL LEGRAND

Pieces of Dreams is the first arrangement to use "D" tuning, where the sixth string is tuned down one whole step (from "E" to "D"). As a result, all the ⑥ string notes are now two frets higher than they were before. A good example occurs on the third beat of measure 1. The low "E" is now to be played at the 2nd fret with a C II.

To play the bass notes "F#" and "C#", in measure 6, simply move your 2nd finger from the ⑥ to ⑤. They are both at the same fret.

It will be necessary to practice the scale passages in measures 7 and 23 separately, to make sure the notes come out sounding smooth. Play it in the Vth position, as it is marked. Slide your 4th finger to hit the first three melody notes in measure 9. On the last two beats of that measure, use a four string bar and then on the first beat of measure 10, add the 5th string "B". Keep all your other fingers in the same position.

There is a tricky position shift in the last part of measure 10. You must go from a 5th string "B" to 2nd string "B" at the XIIth fret. Practice it several times and also practice putting the C IX down at the same time you shift to the ② "B".

Keep your fingers on the last chord of measure 13, to play the first two beats of measure 14. This is a difficult chord and will require extra practice.

In measure 27, the last chord is very hard to get into and will require extra practice.

Moderately

⑥ tuned down to D 1/2 C II

1 Lit -tle Boy Lost \_\_\_\_\_ in search of Lit -tle Boy Found. \_\_\_\_\_

4 You go a - won-der-ing, wan-der-ing, stum-bl-ing, tum-bl-ing,

7 round! round! When will you find \_\_\_\_\_ what's on the

11 tip of your mind? \_\_\_\_\_ Why are you blind \_\_\_\_\_ to all you

15 ev-er were, nev-er were, real-ly are, near-ly are? Lit-tle Boy False \_\_\_\_\_

Chords: D, Em7, Bm7, Em7, A7, Dmaj7, F#m7, A7, Am7, A#dim, Bm, C#7, C IX, F#m, F#m7, F#m6, Gmaj7, G6, B7, Em7, A7, D, Em7.

18

22

26

31

35

39

## SNOWBIRD

Words and Music by  
GENE MacLELLAN

This arrangement contains some rather quick position changes, so there are places that will require extra practice.

The first of these occurs in measure 1. Play the first chord at the VIIIth fret, then move the bar to the VIIth fret to play the second beat "B" and that will put you in position for the third beat chord.

In measure 2, use a C III to play the first chord so that you can play the "G" without lifting the other notes. The same thing happens in measure 11.

In the arpeggio section beginning on measure 14, try to accent the melody notes (with stems pointing up) by using an apoyando type stroke.

In measure 26, the wavy } line before the chord indicates that you are to brush down across the strings with your thumb (p).

**Brightly**

Be - neath this snow - y man - tle cold and clean the

un - born grass lies wait - ing for its coat to turn to green.

The Snow - bird sings the song he al - ways sings

and speaks to me of flow - ers that will bloom a - gain in

1. 2. 3. C 4. C

17 spring. \_\_\_\_\_ 2. When flow. \_\_\_\_\_ Yeah \_\_\_\_\_  
3. \_\_\_\_\_  
4. The

G7 Dm7 G7 Dm Fmaj7

$\frac{1}{2}$  C V C III

21 If I could\_ you know\_ that I would fly \_\_\_\_\_

Dm7 Cmaj7 C Cmaj7 C

25 a-way with you. \_\_\_\_\_

2. When I was young my heart was young then too,  
And any thing that it would tell me, that's the thing that I would do.  
But now I feel such emptiness within  
For the thing I want the most in life is the thing that I can't win.
3. Spread your tiny wings and fly away,  
And take the snow back with you where it came from on that day.  
The one I love forever is untrue,  
And if I could you know that I would fly away with you.
4. The breeze along the river seems to say  
That he'll only break my heart again should I decide to stay.  
So, little Snowbird, take me with you when you go  
To that land of gentle breezes where the peaceful waters flow.  
Yeah, if I could you know that I would fly away with you.

## YOU'RE A SWEETHEART

Lyric by  
HAROLD ADAMSON

Music by  
JIMMY McHUGH

Begin playing this arrangement with a five string bar in the Xth position. Keep your 1st finger on the fifth string so you can play the low notes while you move to a five string bar at the VIIth fret.

To achieve the glissando effect called for in measure 10, hit the "G#" with your 1st finger and slide it up to the high "B". Use the whole value of the quarter note to make the glissando.

In measure 11, be sure to keep the third beat chord in place while you are playing the rest of the measure. The same thing happens in measure 13.

To play the last three triplet beats in measure 14, keep the B7 chord position and simply move the formation to the VIth position and then to the Vth position.

In measure 15, be sure to keep the third beat chord in place for the entire measure.

In measure 23, move your 4th finger from the last "G" up to "E" at the XIIth fret. This will help you to get in position for the CIX that occurs on the first beat of measure 24.

Moderately slow

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four systems of music, each with guitar chords and lyrics below the staff.

**System 1 (Measures 1-5):** Chords: G CX, Em7 CVII, Am6 CV, B7 CVII. Lyrics: You're a sweet heart, Life with out you.

**System 2 (Measures 6-8):** Chords: C, D7, C, Gdim. Lyrics: if there ev - er was one, was an in - com - plete dream, if there ev - er you are ev - 'ry

**System 3 (Measures 9-15):** Chords: D7, G, Am CV, Bm CVII, Am CV. Lyrics: was one it's you, sweet dream come

**System 4 (Measures 16-24):** Chords: G CIII, Am7, G, E, Ddim CVI. Includes a glissando instruction in measure 23. Lyrics: true. My search was such a

12

blind one and I was all at sea.

15

I nev - er thought I'd find one quite so per - fect for

18

me. You're a sweet - heart

21

if there ev - er was one, if there ev - er

24

was one, it's you.

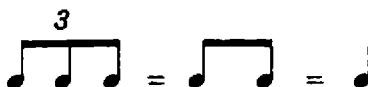
## IF WE ONLY HAVE LOVE

English words by MORT SHUMAN and ERIC BLAU  
 French words by JACQUES BREL

Music by JACQUES BREL



This arrangement is relatively easy and shouldn't give you too much trouble. Watch out for the triplet rhythm that occurs throughout the piece. A triplet consists of three notes played in the same time that you would normally play two notes:



Say "évényly", while you play the triplet, to establish the correct rhythm.

In measure 3, use a hinge type bar on the second beat. Don't lift all the notes to play the "E", just hinge the bar up so you can play the first string.

On the second beat of measure 9, slide your 4th finger from the "G#" to the "B". This will help you get in position for the 1/2 CV that occurs on the third beat.

Be sure to keep your 1/2 CV in place for the last two beats of measure 10 and the first half of measure 11.

To play the first two beats of measures 22 and 23, keep your 2nd and 3rd fingers on the "E" and the "C" while your 4th and 1st fingers play "A" and "G#".

**Slowly**

1. If we on - ly have love, then to - mor - row will dawn;  
 2. If we on - ly have love, we can reach those in pain;

And the days of our years will rise on that morn.  
 We can heal all our wounds, we can use our own names.

If we on - ly have love, to embrace with - out fears; We will kiss with our eyes,  
 If we on - ly have love, we can melt all the guns; And then give the new world

we will sleep with - out tears. If we on - ly have love, with our arms o - pened wide;  
 to our daugh - ters and sons. If we on - ly have love, then Je - ru - sa - lem stands;



Then the young and the old will stand at our side. If we on-ly have love,  
 And then death has no shad-ow, there are no for-eignlands. If we on-ly have love,

love that's fall-ing like rain; Then the parched des-ert earth will grow green a-gain.  
 we will nev-er bow down; We'll be tall as the pines, nei-ther he-ros nor clowns.

If we on-ly have love, for the hymn that we shout; For the song that we sing,  
 If we on-ly have love, then we'll on-ly be men; And we'll drink from the Grail,

then we'll have a way out. Then with noth-ing at all,  
 to be born once a gain.

**Broadly**

but the lit-tle we are, We'll have con-quer-ed all time, all space the sun, and the

stars.

## FRANK MILLS

Words by  
JAMES RADO  
GEROME RAGNI

Music by  
GALT MacDERMOT

Watch the right hand fingering (m, i, a, p,) where it is marked, so that you can play an effective arpeggio.

In the 3rd measure, bar the VIIIth fret on the third beat and play the "A" with your 3rd finger on the ②. Then reach up to get the high "E" at the XIIth fret with your 4th finger.

The third and fourth beats of measure 4 are played by moving the same bar from the Vth to the VIIIth position.

In measure 13, slide your 3rd and 4th fingers, as marked, to help you in shifting from one chord to another.

Trill the "E" in measure 16. The trill is executed by quickly slurring from "E" to "F" and back to "E".

The small note "E" in measure 17, is a grace note. A grace note gets no count of its own, it just borrows time from the "C". Play it quickly and then move right into a CIII for the rest of the measure.

Measure 19 begins with a 1/2 CX. Don't let the Xth position bother you. Play the three note chord and move back to the Vth position.

With a gentle rock beat

1 I met a boy called Frank Mills on Sep - tem - ber twelfth, right

4 here in front of the Wa - ver - ly, but un - for - tun - ate - ly,

7 I lost his ad - dress. He was last seen with his

10 friend, a drum - mer; He re - sem - bles George Har - ri - son of the Bea - tles, But he

13 wears his hair tied in a small bow at the back. I

7  

1  

5  

9

4  

7  

1

# WE'VE ONLY JUST BEGUN

Words by  
PAUL WILLIAMS

Music by  
ROGER NICHOLS

This arrangement is written in the key of B $\flat$ , so be sure to flat all the "B's" and the "E's".

In the first measure, keep your fingers on the notes while you play the arpeggio. It is always best to think of an arpeggio not as single notes, but as a chord where you play each note individually. In that way, your arpeggio will sound smooth instead of staccato.

On the last note of measure 5, move your 4th finger up to "C" at the VIIIth fret. This will prepare you for the first chord in measure 6. The shift involved here is rather difficult and might require extra practice. Be sure to keep the chord in place for the entire measure.

In measure 7, you will have to stretch to get your 3rd finger on "G" while your 4th finger is on the "C" and you keep your 1/2 CV.

Begin measure 16 with a 1/2 CIX and keep it in place for the first half of the measure. The same thing occurs in measure 18.

In measures 21 and 22, you must make a quick shift from the VIIth fret to a bar at the IInd fret. Practice the shift several times to be sure that you can do it smoothly.

Slowly

1

4

7

10

We've On - ly Just Be - gun to  
Be - fore the ris - ing sun we  
And when the eve - ning comes we

live,  
fly,  
smile,

White lace and prom - i - ses  
So man - y roads to choose  
So much of life a - head

A kiss for luck and we're on our way.  
We start out walk - ing and learn to run.  
We'll find a place where there's room to grow.

Am7  
1/2 CV

Dm7

Gm9  
CIII

Gm7

Dm9

Dm7

Gm9  
CIII

To Coda

C7sus

C7

2.

C7sus

Fmaj7

Bbmaj7

And yes, We've Just Be - gun.

D

1/2 CIX

Gmaj7

CVIII

D

Gmaj7

D

1/2 CIX

Gmaj7

CIII

Shar - ing hor - i - zons that are new to us,

Watch - ing the signs a - long the

Dmaj7

Gmaj7

Gb

CII

Cbmaj7

Gb

Cbmaj7

1/2 CII

way,

Talk - ing it o - ver just the

two of us,

Gb

CII

Cbmaj7

C7sus

Gm7

*D.S. al Coda*

Work - ing to - geth - er day to day

to - geth - er.

Coda

Fmaj7

Bbmaj7

We've On - ly Just Be - gun.

C

CVIII

Bbmaj7

A

CV

# YOU DON'T HAVE TO SAY YOU LOVE ME

Original Italian Lyrics by

V. PALLAVICINI

English Lyrics by

VICKI WICKHAM and SIMON NAPIER-BELL

Music by

P. DONAGGIO

The most important thing to be aware of in this arrangement is the triplet rhythm. Almost every measure contains a triplet of some kind. If you are having trouble counting them, take the measure apart and count each beat before trying to play it.

Begin the arrangement in the Vth position and stay there until the last half of measure 3.

On the second beat of measure 3 use the open "E" to move from the Vth to the II<sup>nd</sup> position.

The first chord in measure 7 is a little difficult and will require extra practice.

In measure 17, use the open "E" in the second triplet to move to a C<sup>IV</sup> and the C<sup>#m</sup> chord. This is a difficult shift and will require extra practice.

Be sure to keep the C<sup>IV</sup> for the last two beats of measure 19.

Beginning in measure 39, you will play in the key of F<sup>#</sup> major. F<sup>#</sup> major has six sharps: "F", "C", "G", "D", "A" and "E". Actually, you will play almost the same chords that you did in the key of E major, but now they will be played one fret higher.

Moderately

When I said I need - ed you You said you would

al - ways stay It was - 'nt me who changed but you and

now you've gone a - way. Don't you see that

now you've gone And I'm left here on my own

That I have to fol - low you and beg you to come home.

E C#m CIV CII B7

You don't have to say you love me just be close at hand,

E C#m CIX F#m7 B7 CII

You don't have to stay for - ev - er I will un - der - stand, — Be -

E G#m C#m CIX

lieve me, — be-lieve me — I can't help but love you — But be -

F#m7 B CVII

lieve me I'll nev - er — tie you down. — Left a-lone with just a

Am Am7 D7 Dmaj7 G CIII C Em

mem - o - ry — Life seems dead and quite un - real, — All that's left is

Am B7 CII B7-9 B7+5 Em

lone - li - ness there's noth - ing left to feel. —

33

You don't have to say you love me just be close at hand,

35

You don't have to stay for - ev - er I will un - der - stand, Be -

37

lieve me, be - lieve me. You don't have to say you love me

40

just be close at hand, You don't have to stay for - ev - er

42

I will un - der - stand, Be - lieve me, be -

44