

MEL BAY PRESENTS

Carlos Barbosa-Lima

CONTEMPORARY ETUDES, PRELUDES & PIECES FOR GUITAR

**By John Griggs
and
Carlos Barbosa-Lima**

Contents

Senorita Azúcar	2	Prelude No. 4	88
Yvette	16	Prelude No. 5	94
Maybe Tomorrow	30	Etude No. 1	102
Blue Clouds	46	Etude No. 2	106
Because of Rain	56	Etude No. 3	111
Prelude No. 1	67	Etude No. 4	114
Prelude No. 2	78	Etude No. 5	117
Prelude No. 3	82		

A recording of the music in this book is now available. The publisher strongly recommends the use of this cassette tape along with the text to insure accuracy of interpretation and ease in learning.



Musical notation system 1:

Chords: Bm, F#7, B

TAB: 4 2 5 4 3 4 2 4 4 | 3 5 4 2 4 5 1 4 4

Musical notation system 2:

Chords: Bm Δ 7, F#7, Bm

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

Musical notation system 3:

Chords: B, E, B, Em, F#7

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

Musical notation system 4:

Chord: Bm

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

Senorita Azúcar

Introd.

Jazz beguine (♩ = 112)

By: John Griggs
Carlos Barbosa-Lima
(BMI)

IX VII V III I II

mf *dim.*

T
A
B

III II A VII II

p *mf* *rit.*

T
A
B

(VII)

cresc.

T
A
B

Musical notation for the first system. The treble clef staff shows a sequence of notes with fingerings: 3, 4, 2, 4, 1, 4, 1, 2, 3, 4, 2, 3, 4. A circled 'I' is above the first measure, and a circled '2' is above the second measure. A circled '1' is above the eighth measure. The word *dim.* is written below the staff. The guitar tablature staff shows fret numbers: 3, 4, 2, 4, 4, 4, 4, 2, 6, 7, 7, 4, 5, 6, 3, 4, 5.

Musical notation for the second system. The treble clef staff shows notes with fingerings: 2, 3, 4, 3, 2, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4. The word *mf* is written below the staff. The word *II* is written above the staff in three places. The guitar tablature staff shows fret numbers: 2, 3, 4, 2, 5, 4, 3, 4, 2, 4, 4, 2, 3, 3, 2, 2, 5, 4, 2, 4, 5, 6, 4.

Musical notation for the third system. The treble clef staff shows notes with fingerings: 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4. The word *II* is written above the staff. The guitar tablature staff shows fret numbers: 4, 4, 4, 4, 4, 4, 3, 0, 5, 4, 3, 0, 6, 3, 2, 3, 3, 2, 4, 2, 3.

Musical notation for the fourth system. The treble clef staff shows notes with fingerings: 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4. The word *cresc.* is written below the staff, and the word *f* is written below the staff. The word *II* is written above the staff. The guitar tablature staff shows fret numbers: 3, 2, 5, 3, 3, 3, 2, 4, 4, 3, 3, 4, 4, 4, 6, 4, 4, 5, 3, 2, 0, 5, 4, 2, 0.

② CIV ⑤ III II

TAB: 3 4 4 4 0 4 5 7 8 7 5 3 2 3 2 1

II II

TAB: 3 2 3 2 3 4 3 4 (4) 3 3 3 2 2 0 2 3 4 4 2 4

(Vamp.)

V ② ⑤ ⑥ ⑤

TAB: 7 7 7 7 7 7 5 6 5 5 7 7 7 7 7

B V ② ① ② ① ③

mf

TAB: 7 5 5 6 5 7 7 8 9 10 8 7 8 5 5 0 2 0 2

①

C#II C#VII VII

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

A 2 3 4 | 4 | 7 7 7 7 7 7 7 7

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

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

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

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

① ② ③ ④

III III II II I

cresc. *f*

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

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

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

CII CI

TAB

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

V

TAB

2	2	0	2	3	5	7	5	5	7	5	10	10	9	0	9	7
0	0	2	4	0	2	4	6	5	6	7	5	7	5	10	9	7
4	0	2	4	0	2	4	6	5	5	7	5	7	5	9	11	8

mf

② C VI CV

TAB

(7)	0	6	5	7	7	5	4	(4)	4	3	6	6	5	0
(7)	8	7	7	6	6	7	6	6	6	5	6	6	5	0
(7)	6	5	0	5	6	0	0	0	6	4	4	4	6	0

① II (I) — I ② ② ② (II) ③ ②

cresc. *f*

TAB

rit. *mf* *a tempo*

TAB

(VI) V CIX CVII

cresc. *f* *dim.*

TAB

(sempre in "tempo", swinging)

mf

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

f

TAB 2 4 0 6 7 9 6 7 9 11 12 10 9 7 10 9

p

TAB 8 9 7 0 6 8 7 0 4 0 6 3 1 0 4 2 4 0 6 3 4 5 6 3 4 4

mf cresc. f

TAB 3 0 3 0 2 3 2 3 2 0 3 0 2 3 2 5 5 6 5 5 6 6 9 6 7

③ ① ② ① ②

p

T
A
B

② ① ② ③ ④ ③ ④

mf

T
A
B

⑤

II

T
A
B

④ ⑤ ②

D.S. al Coda (VI)

T
A
B

⊕ Coda

♩IV ①

mf

TAB 4 0 2 4 3 2 0 3 4 4 4 0 4 6 4 5 4 5 7 0

III II

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

* (III) CII II IX VI ②

cresc. *f*

TAB 3 2 5 3 2 3 6 3 2 5 3 2 9 6 0 5 3 0 3 0 9 6 4 2 2 2

IX ♩VI

Fine

TAB (0) 2 2 2 9 11 11 7 6 6 7 7 6 6 4 3 4 2 4 3 4 2 19

* Cross-barré : 1st finger at F# also barring G at 1st string (with left hand presented leftwards)

Yvette

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Swing blues (♩ = 126)

Chords: A Δ 7, F#7, E7 \flat 9, F#7

Chords: A Δ 7, D Δ 7, F#7, B-7, A# \circ 7, B-7, B7+5

Chords: E7, A, B7+5, E7, A, F#7

Chords: B-7, E7, B-7, E7, C# \circ 7, B7, E \circ 7

Musical notation system 1:

Chords: A Δ 7, F#-7

TAB: 1 2 3 4 3 4 4 | 4 5 2 2 | 4 5 3 4 2 4 | 1 2 4 4

Musical notation system 2:

Chords: A Δ 7, D Δ 7, A Δ 7, G#13, A Δ 7

TAB: 1 2 1 2 1 2 2 | 1 2 1 2 1 2 2 | 1 2 2 4 1 1 2 2

Musical notation system 3:

Chords: D7, A, A7

TAB: 3 4 2 2 4 | 1 0 2 2 | 3 0 4 3 1 2 2 2

Musical notation system 4:

Chords: D7, E7+5, A Δ 7

TAB: 1 2 3 1 1 2 3 1 | 3 1 2 2 | 0 1 0 1 0 3 0 0

Yvette

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Introd.
Slowly (freely) $\text{C}\text{II} \rightarrow \text{C}\text{V}$ IV

mp *mf*

T
A
B

cresc. *f*

T
A
B

p *tasto*

T
A
B

CI — CII — CII — ① — ② — I

p *i p* *mf*
cresc.

TAB: 1 2 3 4 0 0 2 4 | 4 5 1 2 | 1 2 1 2 1 2 | 1 2 1 2 1

IV — ③ — ②

TAB: 1 2 2 4 1 2 4 | 6 4 4 2 2 1 | 2 0 2 2 5 4 | 0 0 2 2 4 4

CII — ③ — ② — CII — II

TAB: 2 2 2 2 1 | 2 0 2 2 5 4 | 2 2 2 2 2 2 | 0 0 4 3 2 4

② — ① — ① — II — (IV) — (II) — II

f

TAB: 0 3 2 5 | 4 0 2 5 | 4 3 4 4 | 4 3 0 2 4 4 | 4 3 0 2 4 4 | 1 1 2 2

② ③ ② ③ ⑤

T
A
B

(poco rubato)

♯II

p dolce

T
A
B

T
A
B

(a tempo)

♯I

♯II

♯I

♯I

♯II

IV

♯II

mf *f*

T
A
B

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time. The staff contains several measures of music with accents and slurs. Below it is a guitar tablature staff with fret numbers and a 'TAB' label.

Second system of musical notation. Treble clef, key signature of two sharps. It features a section labeled 'CII' and a long note with a '15' above it. Dynamics include 'f', 'p', and 'cresc.'. Below is a guitar tablature staff.

Third system of musical notation. Treble clef, key signature of two sharps. It features a section labeled 'CII' and a long note with a '15' above it. Dynamics include 'mf'. Below is a guitar tablature staff.

Fourth system of musical notation. Treble clef, key signature of two sharps. It features a section labeled 'CII' and a long note with a '15' above it. Dynamics include 'p softly'. The system ends with 'Fine'. Below is a guitar tablature staff.

B II — (II) — II

mf (swinging)

TAB

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

IX — II

TAB

9	13	12	10	11	10	12	13	9	13	12	10	0	0	6	2	2	5	2	6	2	4	
9	9	9	9	9	9	9	9	9	9	9	9	2	2	2	2	2	2	2	2	2	2	2

I ~ II IV V VIII ~ IX

f *ff*

TAB

(4)	2	0	2	4	2	4	2	1	2	4	5	8	9	14	9	14	14	14	8	9	14
2	2	0	2	4	2	4	2	1	2	4	5	8	9	14	9	14	14	14	8	9	14

V

II ② V

I II

f

TAB

5 8 5 7 5 7 5 2 0 2 5 9 10 11 1 2 1 2 1 2 5 2

a m i m a

① ② ③ ②

TAB

9 8 7 10 9 8 7 6 9 10 7 8 9 10 12 13

① ② ② ④ ⑤

mf cresc. f mf

II II II II

TAB

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

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody is written on a staff with slurs and accents. Below it is a guitar tablature staff with fret numbers: 2, 2, 2, 6, 2, 2, 2, 4, 2, 2, 2, 6, 2, 2, 2, 4.

Second system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody includes a section marked 'CII' and a 'marcato' section. The guitar tablature includes fret numbers and circled numbers: (4), 2, 2, 4, 2, 4, 4, 4, 4, 2, 4, 2, 4, 2, 4, 3, 4, 2, 5, 2, 0, 2, 1, 2.

Third system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody includes dynamics: *dim.*, *p*, and *legato*. The guitar tablature includes fret numbers and circled numbers: 1, 2, 4, 5, 2, 0, 2, 1, 2, 2, 2, 0, 2, 4, 2, 4, 2, 0, 2, 0, 2, 5.

Trade 4 bars *
 [C] (melody followed by percussive improvisation)

Fourth system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody includes dynamics: *f*, *mf*, *p*, and *mf*. The guitar tablature includes fret numbers and circled numbers: 4, 5, 1, 2, 1, 2, 4, 3, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2.

* Like a trio: Guitar, Double Bass, Drums.

(r.h)

(l.h)
Drum Solo

T
A
B

mp (tasto)

T
A
B

2 4 5 2 4 5 4 2 4 2 5 4 2 5 4 2

(r.h)

(l.h)
Drum Solo

T
A
B

mf (ponticello) sfz mf (più dolce)

gliss. gliss.

T
A
B

2 5 2 1 2 5 13 14 14 13 14 10 11 13 10 11 13 10 11

* 1/4 tone vibrato bend string.

(r.h)

(l.h)
Drum Solo

TAB

(V) (V) VII VII

mf *dim.*

TAB

IV IV II II (r.h)

p (l.h)
Drum Solo

TAB

D.S. al Fine

TAB

Maybe Tomorrow

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Blues (♩. = 56)

F#7 B7 B7b9 E Δ 7 F#7
 rit. a tempo

TAB

5 7 5 4 5 4 6 5 4 6 6 6 6 4 4 6 7 7 7 7 6 4

B7 E Δ 7 E7

TAB

7 4 4 4 7 5 7 7 5 7 4 4 4 4 5 7 4 7 7 7 7 7 9 7

A Am E B7 E A

TAB

5 5 5 7 5 7 4 4 5 7 7 4 7 4 4 4 5 7 4 5 6 6 6 5 4 5

B7 E

TAB

7 4 4 4 7 9 7 7 4 4 4 4 4 6 4 7 4 4 5 7 4

B7 E A E

TAB

5 7 4 6 7 4 6 7 6 4 7 4 6 7 4 6 7 4 4 7 7 7 7

Maybe Tomorrow

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Introd.

Bluesy (♩. = 56)

p (tasto)

0 1 2 2 1 2 0 1 2 0 1 2 0 1 2

0 2 0 2 2 1 2 0 2 2 1 2 0 2 2 1 2

8va

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

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

(8va)

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

0 4 7 0 9 9 0 6 7 6 2 4 2

③

①

②

③

T
A
B

③

②

①

p

⑤

T
A
B

(VII)

rit.

mp

a tempo

⑤

T
A
B

A

②

(IV) II

(V)

(V)

④

⑤

⑥

T
A
B

II (IV) ② CIV

TAB

V

TAB

① (IV) ① mf

TAB

mf sonoro

TAB

VII VII (VII) CIV ①
cresc. *f* *mf*
 TAB: 7 4 0 9 11 7 7 0 2 4
 7 5 5 7 10 7 9 0 2 4
 6 7 7 8 8 8 6 4 0 2 4
 (0) 2 4 0 7 7 9 8 7 0 0 0

CIV (IV) II VII VII (VII) CIV CIV CIV
cresc. *f* *mf*
 TAB: 5 3 4 9 11 7 7 0 2 3
 4 2 4 7 10 7 9 0 2 3
 2 4 0 7 8 8 11 7 0 4 4
 2 4 0 7 7 9 8 7 0 6 6

IV II I II III
cresc. *f*
 TAB: 4 4 4 4 4 4 0 4 2 2 3 0 2 3 5 3
 4 4 4 4 6 4 4 4 3 3 5 3 3 2 3 3 3
 4 4 6 4 4 5 4 4 3 2 3 3 4 2 4 2 3
 4 4 6 4 4 5 4 4 4 3 2 1 2 2 4 2 3

II I II

TAB
2 4 2 1 2 2 3 2

② ② I 8va p rit.

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

(8va) II 7 (V) (V)

TAB
2 2 5 4 2 5 4 2 4 2 2 4 2 4 2 4 7 7 8 7 9 7

① ① 13 cresc.

TAB
0 0 2 4 0 2 4 1 2 4 1 2 0 2 4 0 2 4 5 6

①

mf

⑥

12

TAB

7 7 7 7 7 7 7 9 7 7 7

0 0 2 4 7 12 0 0 6 8 6

V

① ②

VII

p

p

⑥

TAB

5 6 7 7 6 7 5 7 0 0 9 6 7 7 10 11 8 11 7 9 7 0

5 6 7 7 6 7 5 7 0 0 9 6 7 7 10 11 8 11 7 9 7 0

①

IV

(p)

sfz

cresc.

mf

①

TAB

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

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

VII

VII

VII

mf

p

TAB

5 2 2 2 2 5 2 4 5 4 5 7 4 8 7 9 10 11 7 9 7 7 7 7

5 2 2 2 2 5 2 4 5 4 5 7 4 8 7 9 10 11 7 9 7 7 7 7

IV

f *mf*

TAB

7 7 4 4 7 0 0 4 7 6 6 4 0 7 0 0 4 7 6 6 4 0 7 5 4 6 8 6 7 9 6

(V) II

mp *dim.* To Coda ⊕

TAB

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

mp

TAB

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

CI

mf 18

TAB

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

B *a m i m i p*

12 13 14 15

C IV C II

T
A
B

(molto legato) *m a m a m a*

15 16 17 18

p *cresc.*

i p p i

T
A
B

18 19 20 21 22

T
A
B

i a m i m a

22 23 24 25

mf *dim.*

T
A
B

Musical notation system 1. Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a melodic line with triplets of eighth notes, each triplet marked with a circled number (3 or 4). The bass line contains a series of notes with fret numbers 0, 6, 7, 6, 0, 4, 0, 6, 4, 2, 0, 4, 2, 1, 0, 2, 1, 0. The system ends with a measure containing a circled 15 and an 8/8 time signature. Dynamics include *p*.

Musical notation system 2. Treble clef, key signature of three sharps, 8/8 time signature. The staff contains a melodic line with sixteenth-note runs and triplets, marked with circled numbers (5, 4, 3). The bass line contains notes with fret numbers 2, 1, 2, 1, 2, 1, 2, 0, 2, 0, 2, 0, 2, 4, 0, 4, 7, 4, 0, 10, 7. The system ends with a measure containing a circled 19 and an 8/8 time signature. Dynamics include *mf*.

Musical notation system 3. Treble clef, key signature of three sharps, 8/8 time signature. The staff contains a melodic line with eighth-note runs, marked with circled numbers (2) and a section labeled CVII . The bass line contains notes with fret numbers 7, 6, 5, 4, 7, 6, 0, 4, 3, 0, 1, 1, 0, 0, 2, 0, 7, 7, 9, 11, 0. A *rit.* (ritardando) marking is present. Dynamics include *p*.

Musical notation system 4. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note runs, marked with circled numbers (V, IV, II) and a section labeled CVII . The bass line contains notes with fret numbers 5, 5, 8, 9, 4, 4, 6, 7, 2, 2, 4, 6, 0, 0, 1, 4, 0. Dynamics include *p*.

p *i m i m i m*

③ ② ①

cresc.

TAB

0 2 4 0 2 4 6 7 9 6 7 9 6 9 9 11 9 10 12 9 11 12 14 12

f

mf accel.

poco cresc.

II III IV V

TAB

11 12 11 9 11 9 7 9 7 4 5 4 | 5 2 6 3 7 4 8 5
 9 11 9 7 9 7 6 7 6 2 4 2 | 2 2 3 3 4 4 5 5
 0 0 0 0 0 0 2 2 3 3 4 4 5 5

mp

a tempo

Ⓞ

TAB

0 0 0 0 8 10 10 9 10 9 7 9 7
 6 9 6 11 10 11 9 11 9 8 9 8

Ⓞ

Ⓞ

TAB

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

II I I II *8va*

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

④ ③ ① *ii* *i* → *p* ② ③ VII

TAB 0 0 7 4 2 2 4 0 0 0 0 9 9 9 7 9 7

0 0 0 0 0 3 1 0 0 0 7 0

② ③ ④ ⑤ ⑥

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

⑤ ①

TAB 0 2 0 1 0 0 4 3 3 4 7 0 12 9 9 11 11 12

0 2 0 1 0 0 4 3 3 4 7 0 12 9 9 11 11 12

ff *dim.* *mp*

TAB

f *CVII*

TAB

dim. *p*

TAB

mf *p*

TAB

IV III

poco cresc.

TAB

II 8va

dim. *p*

TAB

VII VI V IV III II I

D.S. al Coda ⊕
e Fine

mf cresc. *f* *cresc.* *ff* *mp*

TAB

⊕ Coda

Fine

TAB

Blue Clouds

by: John Griggs
Carlos Barbosa-Lima
(BMI)

Swing waltz (♩ = 138)

Musical notation for the first system, including a treble clef staff with notes and a guitar TAB staff with fret numbers. Chords indicated above the staff are B \flat , D, A $+$, D7 \flat 5, and D \flat Δ 7.

Musical notation for the second system, including a treble clef staff with notes and a guitar TAB staff with fret numbers. Chords indicated above the staff are C, G $+$, C7 \flat 5, G \flat Δ 7, and F $+$.

Musical notation for the third system, including a treble clef staff with notes and a guitar TAB staff with fret numbers. Chords indicated above the staff are B \flat , E \flat 7, B \flat , B \flat 7, and E \flat 7.

Musical notation for the fourth system, including a treble clef staff with notes and a guitar TAB staff with fret numbers. Chords indicated above the staff are B \flat , F7, E \flat 7, B \flat , and F7 $+$.

Musical notation for the fifth system, including a treble clef staff with notes and a guitar TAB staff with fret numbers. Chords indicated above the staff are B \flat , G-7, F \sharp -7, B7, and E7.

F7 F#7 F7 C-7 F7

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

Bb Eb7 Bb Bb7 Eb7

TAB 8 7 6 6 7 8 | 6 | 8 6 7 6 7 9 | 6 | 6 8 8 6 6 9 | 8

Bb F7 Eb7 Bb

TAB 8 6 7 8 6 7 | 8 | 6 8 8 6 9 8 | 6 | 6 7 6 7 6 8 | 6

F7 E7 Eb7

TAB 5 8 6 5 8 | 8 | 4 7 5 4 7 | 7 | 3 6 4 3 6 | 6

Ab C G+ Ab F7 Bb

TAB 4 6 | 4 6 4 | 3 5 5 | 4 4 3 | 4 5 | 6

Blue Clouds

Introd.

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Swing waltz (♩ = 138)

The first system of music features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff with various fingerings indicated by circled numbers (1-5) and slurs. The bass line is shown as a three-line staff with fret numbers (0-4) for the Treble (T), Alto (A), and Bass (B) positions. The first measure includes the instruction *(p) pizz.*

The second system continues the piece with a treble clef, one flat key signature, and 3/4 time. It includes dynamic markings *mp*, *poco cresc.*, and *poco rit.*. The notation features slurs and fingering numbers. The bass line is a three-line staff with fret numbers. The system is divided into sections labeled III and I.

The third system begins with the tempo marking *a tempo* and the dynamic *mf sonoro*. It features a treble clef, one flat key signature, and 3/4 time. The notation includes slurs and fingering numbers. The bass line is a three-line staff with fret numbers. The system is divided into sections labeled I, III, II, and CII.

♯IV — IV — ② — ①

TAB

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

II — II (I) (II) (I) II (I) — I

TAB

2	5	3	4	2	3	2	2	1	2	1	2	1	2	1	1	2	2
3						3	3	3	3	3	3	3	3	3	2	2	3
2						2	2	4	4	4	2	2	2	2	1		

③ III — I — ② — ③ — I

TAB

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

(I) — ♯III — ④ — ⑤ — ⑥

TAB

3	1	4	3	2	2	(2)	3	4	1	3	5	6	(6)	3	3	5	6
3	1	1	1	1	1	4	3	2	1	3	1			3	3	5	6

I (4) III I (V) rit.

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

III III II II

TAB: 6 3 3 3 6 3 3 3 6 | 5 2 2 2 2 | 5 4 2 4 2 2 2 2

(2) I II

TAB: 3 2 4 2 4 | 3 1 2 1 0 1 | 1 2 3 2 1 2 | 2 3 4 3 2 3 2 2 3

I VIII V III I

TAB: 1 3 1 2 2 4 2 1 0 3 1 0 | 8 8 11 10 8 6 8 5 6 | 5 3 6 4 3 1 2 3 4 3 4 3

I ♯III CI

TAB: 3 3 1 3 3 3 2 0 3 6 3 6 3 3 1 3 0

I VI Al Coda ⊕

TAB: 2 3 4 2 1 0 4 6 8 6 7 8 6 7 6 8 9 6 6 7

♯VIII VIII VII

TAB: 10 8 11 10 8 10 8 10 12 7 6 9 7 10 9 7 7 9 7

VI

TAB: 7 9 6 5 8 6 9 8 6 8 6 6 6 5 6 0 6 4 6

IV I CIV CIII

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

(♩ = 138) CIII V

6 3 3 3 3 3 7 7 6 7 6 7 6 6 5 7 6 9 6 5

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

III

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

System 1: Treble clef, key signature of one flat, 4/4 time. Melodic line with notes and accidentals. TAB system with fret numbers and fingerings (1-5).

System 2: Continuation of the melodic line. TAB system with fret numbers and fingerings (3, 4, 5, 6).

System 3: Melodic line with triplets and a dynamic marking *p*. TAB system with fret numbers up to 12 and fingerings (1-4).

System 4: Melodic line with a section marked **III** and a repeat sign. TAB system with fret numbers and fingerings (1-6).

(♩ = 138)

VI III V

TAB

III CIII III

TAB

IV V D.S. al Coda ⊕ Coda

dim. *p* *Fine*

TAB

Because of Rain

By: John Griggs
Carlos Barbosa-Lima
(BMI)

With expression (♩ = 82)

The first system of musical notation consists of a treble clef staff and a guitar tablature staff. The treble staff contains four measures of music in 4/4 time, starting with a half note G4 and a quarter note A4. The first measure has an FΔ7 chord above it. The second measure has a G-7 chord above it. The third measure has a C7 chord above it. The fourth measure has a G-7 chord above it. The tablature staff shows the following fret numbers: 5 6 5, 5 6 5, 5 8 8, and 5 8 5.

The second system of musical notation consists of a treble clef staff and a guitar tablature staff. The treble staff contains four measures of music. The first measure has a G-7 chord above it. The second measure has a C7 chord above it. The third measure has a G-7 chord above it. The fourth measure has a C7 chord above it. The tablature staff shows the following fret numbers: 5 8 5, 5 7 5 5 7, 5 6 8 8, and 7.

The third system of musical notation consists of a treble clef staff and a guitar tablature staff. The treble staff contains four measures of music. The first measure has a C7+5 chord above it. The second measure has an FΔ7 chord above it. The third measure has a BbΔ7 chord above it. The fourth measure has an FΔ7 chord above it. The tablature staff shows the following fret numbers: 8 4 5 5, 5 5 6 5, 8 5 7 7, and 5 6 5.

The fourth system of musical notation consists of a treble clef staff and a guitar tablature staff. The treble staff contains four measures of music. The first measure has a G-7 chord above it. The second measure has a C7 chord above it. The third measure has a D-7 chord above it. The fourth measure has a G-7 chord above it. The tablature staff shows the following fret numbers: 8 7 5 5 5 6 5, 10 8 6 5 8 8, 6 5 8 5, and 5.

C7 G-7 C7 G-7 B7 C7

TAB: 5 7 6 5 8 7 7 5 6 5 8 5 6 5 6 7 7 8 8 5 6 5

F Δ 7 D-7 G-7 C7 G-7 C7

TAB: 5 5 6 5 5 5 6 5 8 7 5 5 5 5 5 7 5

G-7 C7 G-7 C7 C7+5 F Δ 7 A-7

TAB: 8 5 7 5 7 5 8 6 5 6 8 4 5 5 5 5 5 7 8

D-7 G-7 C7 G-7 C7 G-7

TAB: 8 5 5 5 8 5 5 7 5 8 5 5 6 6 8 6 5 8

C7 G-7 C7 G-7 C7 F Δ 7

TAB: 5 6 5 5 7 5 6 8 5 6 10 10 5 6

Because of Rain

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Introd.

(ad lib)

mf *espressivo* *poco cresc.* *f*

TAB: 10 9 8 8 9 7 6 6 7 5 6 5 1 3 0 0 3 2 2 3 2 4 3 3

mp *accel.* *cresc.* *poco rit.*

TAB: 11 13 11 9 11 9 8 9 8 6 8 6 4 6 4 5 6 5 3 5 3 2 3 0

f *mf*

TAB: 3 3 2 0 0 2 3 2 1 1 3 1 2 3 1 1 2

① ③ ④ *ten.* Start slowly CII

f *dim.* *rall.* (*p*) *cresc.*

TAB

CI CI CII A Tempo ($\text{♩} = 82$)

mf gradually *accelerando cresc. sempre* *sfz poco rit.* *mp dolce*

TAB

still rubato but with a pulse (♩)
very expressive

TAB

1 2 1 2 1 2 1 2 1 2

11

TAB

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

TAB

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

TAB

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

TAB

6 7 1 0 5 5 6 7 5 5 6 7 5 5 5 5 3 3 5 5 6 5 5 5

III VIII III II III

TAB

III VII VIII III

cresc. *f* *mf*

TAB

I III

TAB

III III III III

TAB

System 1: Treble clef, 3/4 time signature. Staff 1 contains a melodic line with slurs and ties. Staff 2 is a guitar tablature with fret numbers and a circled '4' with a dashed line.

System 2: Treble clef. Staff 1 contains a melodic line with slurs and ties. Staff 2 is a guitar tablature with fret numbers and circled '2' and '5'.

System 3: Treble clef. Staff 1 contains a melodic line with slurs and ties. Staff 2 is a guitar tablature with fret numbers. Dynamics include *cresc.* and *f*.

System 4: Treble clef. Staff 1 contains a melodic line with slurs and ties. Staff 2 is a guitar tablature with fret numbers. Dynamics include *ff*. The piece ends with *Fine*.

Solid beat (♩), swinging!

① I III ② III VIII

mf

TAB: 5 6 5 1 2 3 6 5 0 3 5 6 5 10 9 11 10

3 5 3 2 3 3 3 3 10 9 10 8

1 1 2 3 3 2 3 10 8

CV CIII CV CI CIII III CI III

TAB: 6 6 5 3 6 5 3 1 5 3 0 3 0 1 2 5

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

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

② ③ ② ① I ② ③ ④

p *mf*

TAB: (5) 2 3 1 0 (0) 3 3 5 3 5 3 1 0 1 3 4 3

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

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

III CV

② ③ ② ③

T
A
B

CI

② ③ ② ① ② ③

T
A
B

VIII X

④ ④ ③ ② ③ ④

T
A
B

X IX X VII VIII VII VIII CI

TAB 12 10 11 9 10 11 12 7 8 11 7 8 9 5 6 5 6 1 3 1

III CV

TAB 5 6 5 6 3 5 6 8 6 5 8 6 5 8 7 5 7 5 8 7

II

TAB 1 4 3 1 0 1 4 3 1 3 2 0 3 2 0 3 1 5 3 2 0 7 5 4 0 12 6

IV CV III

TAB 6 7 5 4 7 5 8 4 5 8 5 6 8 5 6 3 5 0 3 3 3 4

VIII VI V

TAB 8 9 10 11 7 7 8 6 8 5 7 5 0 2 4 0

III *cresc.* *ff* *mp* *cadenza (ad lib.)*

TAB 3 6 5 3 5 4 3 5 3 5 3 7 3 7 5 7 3 2 5 6 5 8 8 7 7 8 7

V III *p*

TAB 6 6 7 6 7 6 5 4 5 6 0 3 4 4 5 5 4 5 6 0 2 3 3 4 4 5

mf *rit.* *(p)* *rit.* *(pp)* *a tempo* *mp dolce* *D.S. al Fine*

TAB 3 5 6 0 4 5 4 6 6 3 0 2 3 3 5 5 6 5 5 7 5

Prelude No. 1

By: John Griggs
Carlos Barbosa-Lima
(BMI)

♩ = 138
Calypso-swing

♩ = 138
Calypso-swing

Section A: CII

Section B: CIV CIX

Dynamic markings: *mp*, *mf*, *cresc.*

Tablature (T, A, B strings):

5	4	7	5	9	14	12	14	12	0	14	12	0
2	2	7	5	9	14	12	14	13	14	14	13	14
0	2	6	4	0	14	11	0	0	0	0	0	0

Section C: CIX

Dynamic markings: *f*, *mf*

Annotation: thumb (l.h.)

Tablature (T, A, B strings):

14	12	10	10	9	12	9	12	9	10	9	12	9
14	12	9	9	9	11	9	11	9	9	9	11	12
0	0	7	7	0	0	0	0	0	0	0	7	0

Section D: CIX CII CIV

Dynamic markings: *f*, *mp*, *cresc.*

Tablature (T, A, B strings):

12	9	12	13	9	12	9	10	7	0	5	4	7	5
9	9	9	9	9	12	9	9	7	1	2	2	7	5
0	0	0	0	0	0	0	0	0	0	0	2	6	4

CX CX CVII

mf

TAB: 0 14 12 14 12 9 14 12 9 10
 0 14 11 0 11 7 0 11 7 0

CVII VI VII VII VII CV

f

TAB: 10 9 10 6 7 9 7 9 7 12 9 5
 7 7 7 6 7 10 8 7 7 9 7 5
 0 0 0 6 7 7 9 8 7 6 12 6 6

CX

(pizz.) dim. p cresc. mf p (pizz.)

TAB: (5) 9 10 11 12 9 10 11 14 (14) 12
 0 4 2 0 11 12 13 14 14 14
 0 0 4 2 0 0 4 2

CX V IX

mf f p mf

TAB: 9 10 11 12 9 12 0 8 (8) 5 9 11 9 12 9 10
 9 11 12 13 9 11 10 7 (7) 6 9 10 12 9 10
 0 0 0 7 (6) 6 9 9 9 9 10

(II) — I —

mf *mp* *f*

T
A
B

(in tempo, a bit faster)

(swinging)

mf

T
A
B

VII — A bit rubato ②

poco a poco rit. cresc. *f* *cresc. molto* *ff*

T
A
B

p i m a ④ ③ ② *m i p* ① *a m i p* ② ③ ④ *i m a* ①

mp (molto legato) "a la Harp" *f* *mp* *f*

T
A
B

Musical notation for guitar, including a treble clef staff with chords and a tablature staff with fret numbers. The notation features three measures of music, each starting with a ΦV chord. The first measure has a 4-fingered chord (3, 4, 5, 7) on strings 3, 4, 5, and 6. The second measure has a 1-2-3-4 chord (1, 2, 3, 4) on strings 1, 2, 3, and 4. The third measure has a 4-5-2 chord (4, 5, 2) on strings 3, 4, and 5. The tablature staff shows fret numbers: 0, 5, 7, 8, 5, 7, 10, 9, 0, 5, 7, 8, 5, 7, 12, 13, 14, 0, 5, 7, 8, 5, 7, 17, 17, 17.

E * With expression, a bit Rubato

Musical notation for guitar with lyrics "m a m i m i p p i m a". The notation includes a treble clef staff with dynamics *ff* (very bright), *p*, *mp*, and *dolce*. The tablature staff shows fret numbers: 0, 12, 11, 12, 0, 12, 9, 12, 5, 4, 2, 2, 2, 5, 2, 2, 2, 2, 4, 5, 4, 2, 2, 5.

Musical notation for guitar with a *cresc.* marking. The notation includes a treble clef staff and a tablature staff. The tablature staff shows fret numbers: 4, 4, 2, 2, 2, 4, 2, 2, 2, 2, 4, 7, 7, 6, 7, 7, 6, 7, 7, 6, 7, 7, 7, 7, 6, 7, 7.

* within the overall dynamic flow, each measure should have a *cresc.* and *dim.* as indicated in the first two measures of this section

CII IX

mf *dim.*

TAB

(sempre a bit rubato)

IX CIX

p 8va 8va

TAB

CIV CII CVI CIV CXI VII

p *(mf)* *mp*

TAB

VI

mp

TAB

II

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

♭VII

V

TAB
0 11 9 7 7 7 7 9 11 0 11 9 7 7 7 0 5 9 7 7 7 9 5 0 5 9 7 7 5

8va

G

TAB
12 19 21 19 22 21 19 12 19 9 19 10 9 19 0 0 4 5 2 5 2 5 4 0 0 0 4 5 2 5

TAB
0 0 5 6 3 6 3 6 5 0 0 0 5 6 3 6 0 0 2 3 0 3 0 3 2 0 0 0 2 3 0 3

First system of musical notation. Treble clef, key signature of two sharps, 7/4 time signature. The staff contains a melodic line with various rhythmic values and slurs. Below it is a guitar tablature with fret numbers: 0 0 4 5 2 5 2 5 4 0 0 4 5 2 5 0 0 12 13 10 13 10 13 12 0 0 12 13 10 13.

Second system of musical notation. Treble clef, key signature of two sharps, 7/4 time signature. The staff contains a melodic line with various rhythmic values and slurs. Below it is a guitar tablature with fret numbers: 0 0 7 8 5 8 7 0 0 7 8 5 8 0 0 9 10 7 10 7 10 9 0 0 9 10 7 10.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The staff includes slurs and accents. Dynamic markings include *cresc.* and *f (poco stent.)*. The tablature has fret numbers: 10 9 8 7 6 5 4 3 2 1 0 4 3 0 0 0 0 0 0 0 0 4 3 2 0 0.

Fourth system of musical notation. Treble clef, key signature of two sharps, C major, 3/4 time signature. The staff includes a slur and a fermata. Dynamic marking is *mp*. The tablature has fret numbers: (0) 11 9 9 9 10 9 9 9 9 9 11 0 11 9 9 9 10.

Prelude No. 2

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Jazz waltz (♩. = 66)

VIII

mf (relaxed)

TAB

CVIII

mp

TAB

CV₇ CI

III V

mf

TAB

Musical notation system 1: Treble clef, 2/4 time signature. Includes guitar tablature below. Fingerings: ②, ①, CIII, ②. Dynamics: *(p)*. Performance instruction: *(tasto)*.

Musical notation system 2: Treble clef, 2/4 time signature. Includes guitar tablature below. Fingerings: ②, ①, III. Dynamics: *mp*, *cresc. poco a poco*, *f*, *mp*. Performance instructions: *(poco stent.)*, *(tempo)*.

Musical notation system 3: Treble clef, 2/4 time signature. Includes guitar tablature below. Fingerings: CI, III, III, ②, III. Dynamics: *mf*, *mp*, *cresc.*. Performance instruction: *al Coda* ⊕.

Musical notation system 4: Treble clef, 2/4 time signature. Includes guitar tablature below. Fingerings: ②, ③, III, ④. Dynamics: *f*, *dim.*, *mf*, *poco dim.*.

mp *cresc. poco a poco*

TAB: 3 2 3 | 0 0 | 3 4 0 1 2 3 | 4 5 3 5 | 4 0 1 2 3 4

cresc. sempre

TAB: 5 6 5 6 5 6 | 5 6 2 3 4 5 | 11 12 11 12 11 12 | 5 6 6 6 6 6

dim. poco a poco

TAB: 9 10 9 10 9 10 | 3 4 4 4 4 4 | 7 8 7 8 7 8 | 2 2 2 2 2 2

mp

TAB: 5 6 5 6 5 6 | 4 5 4 5 4 5 | 3 4 3 4 3 4 | 2 3 2 3 2 3

Prelude No. 3

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Jazz samba (♩ = 132) (with a relaxed swing)

mp dolce *poco cresc.* *mf*

TAB

mp (a bit brighter)

TAB

cresc. poco a poco

TAB

II II II

TAB

II III (II) II

f (bright) *mf*

TAB

♩IV
cantabile

mp dolce *cresc.*

TAB

II

poco a poco *f*

TAB

mp (quasi ponticello)

TAB

mf sonoro cresc.

TAB

ff bright mf (quasi tasto)

TAB

al Coda ⊕

TAB

* Almost like a triplet.

** Light percussion with thumb right hand immediately above the soundhole; later, the left hand also does light percussion on the lower rim near the fingerboard.

a *a* ②
 i m i
mf (brighter) *f* (metalico)
 CII V
 TAB: 3 3 3 0 3 0 0 2 3 0 3 3 | 4 4 4 4 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3 3 3 3 3

V ② ③
mf *f*
 TAB: 8 5 7 7 0 4 3 0 3 2 0 3 0 2 2 0 2 0 2 0 2 0 | 5 7 7 0 4 3 0 3 2 0 3 0 2 2 0 2 0 2 0 2 0 2 0 3 4

CII ② ② ①
f *mp* (dolce)
 TAB: 3 2 3 2 2 0 3 2 3 0 3 2 3 3 2 3 3 2 3 3 3 3 | 0 2 2 0 2 0 1 3 0 2 4 0 0 2 3 2 4 1

① ③
p (più dolce)
 TAB: 8 8 5 7 1 3 3 3 7 8 5 6 7 0 4 0 0 1 0 4 0 6 7 4

CII (metalico) ①

f sub.

TAB

CII₇ CII₇ CVII₇ V

mp (poco stacc.) *f*

TAB

III₇ ③ ② ① (legato)

f *mf*

TAB

(V) CVII CV

(l.h.) (r.h.) *f* *ff* (r.h.) *mf* (più dolce)

TAB

III (2) III (3) III

mp dolce *f bright* *ff*

TAB

mf

TAB

D.C. at ⊕ e Fine

p *f*

TAB

⊕ Coda

(l.h.) (r.h.)

ff (very bright) *fff*

Fine

TAB

Prelude No. 4

Jazz "Baião" (♩ = 138)
(swinging)

By: John Griggs
Carlos Barbosa-Lima
(BMI)

mp dolce

TAB

mf

TAB

cresc.

f

TAB

II — CI —

mf

TAB

cresc. *f* *p sub.* *cresc.*

TAB

mf

TAB

CI — CII —

cresc. *f* *mf*

TAB

① ② ① ② ② — II — ②

cresc. *f*

TAB

② ① ① ① II

mf *dim.*

TAB

II ② ① ② ② IV

mp *mf*

TAB

II *al Coda* ②

f *mf*

TAB

III VI ②

cresc. poco a poco

TAB

④ ② II

f

TAB

CI

mp cresc.

TAB

② II CI CIV

metalico

cresc. f mp

TAB

CI

mf sonoro *p*

TAB

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

CII

mf *p* *mf*

TAB

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

CII

p *mf* *p*

TAB

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

①

mf *cresc.* *p* *p* *p* ---

3 4 2 1 3 2 2 3 4 3 2 3 4 3 5 5 5

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

thumb l.h. *f*

② ①

7 7 7 5 4 2 0 3 0 2 4

TAB 0 2 4 0 7 4 0 7 4 7 0 4 2 0 4 0 2 4 0 2

f *mf* *f*

② ③

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

TAB 4 2 0 4 2 0 4 2 0 0 0 0 0 0 0 0 0 0 0

CV *ff*

②

5 5 2

TAB 0 0 2

D.C. al \oplus e Fine

⊕ Coda *p* *Fine*

1 2 4

TAB 0 0 2 4 0

Prelude No. 5

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Jazz mambo (♩ = 76)

* Left hand drums on upper bout of guitar.

II VII

dim. *mf* *cresc.*

TAB 0 0 2 2 0 2 2 4 4 7 7 (7) 7 8 10 7 7 9 7 9 7

V B

f dim. *mp dolce*

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

② ③ ponticello

poco cresc. *mf*

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

VII V III I CI

p *cresc. poco a poco* *f*

TAB 7 7 9 10 7 5 5 5 5 3 3 3 1 1 1 2 1 1 2 2 2 2 1 1 3 1 5

Musical score system 1: Treble clef, key signature of three sharps (F#, C#, G#). It features a melodic line with dynamics *dim.*, *mp*, *cresc.*, and *poco sfz*. Fingering numbers 1-5 are present. A guitar tablature below shows fret numbers for strings 1-6.

Musical score system 2: Treble clef, key signature of three sharps. It features a melodic line with dynamics *f*, *ff*, and *mf*. Fingering numbers 1-5 are present. A guitar tablature below shows fret numbers for strings 1-6.

Musical score system 3: Treble clef, key signature of three sharps. It features a melodic line with dynamics *cresc.*, *f*, and *dim.*. Fingering numbers 1-5 are present. A guitar tablature below shows fret numbers for strings 1-6.

Musical score system 4: Treble clef, key signature of three sharps. It features a melodic line with dynamics *p*, *cresc.*, and *f*. Fingering numbers 1-5 are present. A guitar tablature below shows fret numbers for strings 1-6, including a diamond-shaped fret 12 marker.

II VII

dim. *mf* *cresc.*

TAB

0 0 2 2 0 2 4 4 4 7 7 (7) 8 10 7

0 2 2 0 2 2 4 7 7 8 9 7 7 9

f *dim.* *mf*

TAB

2 0 3 0 2 3 0 0 2 2 2 3 0 3 0 0 0 0

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

CV *poco metalico* III *(metalico)*

mp *f*

TAB

(0) 0 0 0 7 3 0 3 0 6 3 0 3 1

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

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

III — CI

dim. *p* *p i m* *mf*

TAB

(III) — III *al Coda* ⊕

p *cresc.* *f*

TAB

III — III

mf *p* *mf cresc.* *f* *dim.*

TAB

(IV) — III — II — I

mp *mp*

TAB

II

p
mf
p

T
A
B

(II)

mf
f
mf
p

T
A
B

F

p
mf
f

T
A
B

(VII) VII

(VI)

mf
dim.
p
(mf)

T
A
B

System 1: Treble clef, key signature of one sharp (F#). The melody begins with a quarter rest followed by a quarter note G4, then a quarter note A4 with a circled 5 above it. The bass line starts with a circled 4 below the first note, followed by a circled 5 below the second note. The piece starts with a *pp* dynamic. The system concludes with a *pp* dynamic marking.

System 2: Treble clef, key signature of one sharp (F#). The melody features eighth-note patterns. The first measure has a circled 12 below the note. The second measure has circled 1 and 2 below the notes. The piece starts with a *cresc.* dynamic, moves to *mf*, and ends with *dim. poco a poco*. The bass line includes a circled diamond containing the numbers 12, 12, 12, and 12.

System 3: Treble clef, key signature of one sharp (F#). The melody continues with eighth-note patterns. The piece starts with a *(p)* dynamic, moves to *mf*, and includes a first ending bracket labeled 'I' over the final measures. The bass line features various fingering numbers and rests.

System 4: Treble clef, key signature of one sharp (F#). The melody features eighth-note patterns. The piece starts with a *p* dynamic, moves through *cresc.* to *f*, and ends with *mp*. The bass line includes a circled 4 below the first note and various fingering numbers.

①

p *cresc.*

TAB

f *dim. poco a poco* (*p*)

TAB

mf *f*

TAB

dim. *D.S. al Fine*

TAB

⊕ *Coda* III (III) *rit.* *ff (metalico)* *Fine*

TAB

Etude No. 1

By: John Griggs
Carlos Barbosa-Lima
(BMI)

(♩ = 100) *i m i m a m i m i m a m*

p (*p*)

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

3 2 ♭VIII ♭XII *2* *3* *2* *4* *3* *1* *3* *2* *3* *2* *3* *1* *2* *4* *2*

cresc. *mf* *dim.*

T
A
B
9 8 9 8 7 8 12 12 12 15 12 12 10 13 12 10 12 11 3 1 0 2 0 4 2 0

3 2 VII *3* *2* *4* *2* *4* *2* *4* *3* *1* *3* *4* *2* *4* *2* *4* *3*

p (*p*) *cresc.*

T
A
B
3 2 0 3 2 3 0 2 3 1 2 4 0 2 0 10 8 9 7 8 10 7 8 11 12 14 15 17 19 17 15 14

VII

f *dim.*

TAB

m i m m i m m i m i *i ma*

p (*simile*)

TAB

cresc. *molto*

TAB

ff *fff* *Fine*

TAB

Musical score for guitar, first system. Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *p*, *i*, *m*. Fingerings: circled numbers 1-4.

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

Musical score for guitar, second system. Treble clef, key signature of one sharp (F#). Dynamics: *dim.*, *p*. Fingerings: circled numbers 1-5.

TAB: 1 0 1 0 0 2 4 5 4 2 4 5 4 | 7 9 9 2 2 0 2 0 1 2 4 1 2 4 1

Musical score for guitar, third system. Treble clef, key signature of one sharp (F#). Dynamics: *p*, *cresc.*. Fingerings: circled numbers 1-5.

TAB: 0 2 0 2 4 2 3 3 0 2 0 | 2 4 2 4 4 1 2 1 2 2

Musical score for guitar, fourth system. Treble clef, key signature of one sharp (F#). Fingerings: circled numbers 1-5.

TAB: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB: 0 7 7 9 9 9 7 9

② ② ① ② ② ① ② ② ① ② ②

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

f ⑥ 12 ⑥ 12 *dim.* ⑥ 12 ⑥ 12

T 12 10 12 13 12 13 10 13 10 12 10 12 8 12 8 10 8 10 7 10 7 8 7 8

A 0

B 0

② ② ① ② ③ ④

4 2 1 2 4 1 1 2 1 4 2 1 4 2 1 4 2 1

mf 1 2 1 2 2 4 2 1 4 2 1 4 2 1 4 2 1

T 10 8 10 7 0 2 0 4 1 0 2 0 4 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

dim. sempre (p)

T 12 12

A 0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 2 0 0 2 2

B 0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 2 0 0 2 2

D.C. al Fine

Etude No. 2

By: John Griggs
Carlos Barbosa-Lima
(BMI)

(♩ = 144)

III

f (stately)

IV

TAB

III

rubato

mf

TAB

in tempo, poco a poco accel.

cresc.

(p)

TAB

TAB

poco a poco rit.

f *dim.* *mp* *slowly*

CV CV

TAB 10 0 8 0 6 0 4 0 2 0 4 0
 0 12 8 10 8 6 6 4 0 2 0 4 0
 0 0 0 0 0 0 0 0 0 0 0 0 0

accel.

cresc.

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

poco stent.

poco stent. (II) (III)

TAB 0 1 0 1 0 1 0 0 0 5 2 3 4 5 1 2 3
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

f *mf*

poco stent. ① ② ③ ④ ⑥ (w) 1-2-1

TAB 8 5 6 8 9 8 5 6 8 9 8 8 5 6 0 5 4 3 4 3
 3 4 3 4 3

VII \bar{C} V III Rubato (with a pulse) (r.h.) 12

ff *p (tasto)*

\bar{C} V \bar{C} IV VI (V)

pizz. *pizz.* *pizz.*

\bar{C} III \bar{C} II IV

pizz.

slowly *accel.*

p

tempo, poco rubato

poco rit.

(p) *pizz.* *cresc.*

TAB 7 6 5 6 4 5 6 0 6 0 6 5 4 0 4 0

pizz. *pizz.*

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

mf

mf

TAB 8 5 6 8 9 8 6 5 8 3 3 3 3 3 3 3 3

IV VII X IX VI

p *cresc. poco a poco*

TAB 4 4 5 4 7 7 7 10 10 10 9 9 9 6 6 6 6

III

6

6

ff

T
A
B

CV

6

6

6

② ③ ④

T
A
B

dim. poco a poco

T
A
B

mp

pp

Fine

T
A
B

Etude No. 3

By: John Griggs
Carlos Barbosa-Lima
(BMI)

(♩ = 120)
VI

④
③
⑥
⑤
mf

T
A
B
7 6 7 6 7 6 7 6 7 6 7 6 7 6

IV II
dim.

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

I II
p *cresc.*

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

III IV V VI
p

T
A
B
3 2 3 2 3 4 3 4 3 4 3 4 5 4 5 4 5 6 5 6 5 6 5 6 7 6 6

mf (P) delicato

mf dim.

p cresc.

f stately più dolce

Musical notation for the first system. The treble clef staff shows notes with fingerings (circled numbers) and dynamics: *mf* and *dim.*. The guitar TAB staff shows fret numbers: 8, 7, 9, 10, 8, 4, 6, 3, 5, 6, 2, 4, 1, 2, 3.

Musical notation for the second system. The treble clef staff includes a five-finger roll (marked '5') and notes with fingerings. Dynamics include *p* and *pizz. bass*. The guitar TAB staff shows fret numbers: 0, 0, 0, 1, 2, 3, 12, 0, 0, 2, 8, 10, 9, 0, 6, 7, 8, 0, 8.

Musical notation for the third system. The treble clef staff shows notes with fingerings and dynamics. The guitar TAB staff shows fret numbers: 7, 6, 7, 0, 4, 5, 5, 6, 0, 6, 5, 4, 5, 0, 3, 4, 0, 4.

Musical notation for the fourth system. The treble clef staff includes a *poco rit.* marking, notes with fingerings, and dynamics: *(tasto)*, *pp*, *p*, and *mp dolce*. The system ends with *Fine*. The guitar TAB staff shows fret numbers: 3, 2, 0, 0, 3, 12, 12, 19, 4, 3, 4, 2, 5, 4, 3, 2.

Etude No. 4

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Key of C

(♩ = 108)

Musical notation for the first system of Etude No. 4, Key of C. It features a treble clef staff with a 3/4 time signature and a guitar tablature staff below. The music begins with a 'V' (Vibrato) marking and a '3' (triple) marking. The first measure has a 'mf' (mezzo-forte) dynamic. The tablature shows fret numbers 5, 5, 7, 8, 7, 5, 7, 8, 5, 7, 5, 6, 5.

Musical notation for the second system of Etude No. 4, Key of C. It continues the treble clef staff and guitar tablature. A 'V' marking is present. Circled numbers 2 and 3 indicate specific fret positions. The tablature shows fret numbers 5, 5, 7, 8, 7, 5, 5, 7, 8, 0, 4, 3, 0, 2, 3, 0.

Musical notation for the third system of Etude No. 4, Key of C. It continues the treble clef staff and guitar tablature. A 'III' marking is present. Dynamics include 'mf', 'p', and 'cresc.'. The tablature shows fret numbers 3, 3, 0, 2, 4, 3, 0, 3, 0, 2, 0, 3, 2, 3, 0, 2, 0, 5, 3.

Key of F

Musical notation for the fourth system of Etude No. 4, Key of F. It features a treble clef staff with a 3/4 time signature and a guitar tablature staff below. The music begins with a 'CI' (Crescendo) marking and a '3' (triple) marking. Dynamics include 'p' and 'mf'. The tablature shows fret numbers 0, 0, 2, 3, 2, 0, 0, 2, 3, 4, 1, 1, 1, 1, 1, 1, 1, 3, 3, 0, 1, 0.

metalico *più dolce* I

f *mf*

TAB

sonoro *f*

TAB

(II)-II VIII

Key of Bbm

ff *dim.*

TAB

I

mf *f* *mf*

TAB

III

cresc. *p* *f* *rit.*

TAB

Key of C#m

IV

a tempo

ff *p* *thumb (l.h.)* *pizz. bass*

TAB

II

CI

cresc. *cresc. sempre*

TAB

(ponticello)

CI

ff bright *Fine*

TAB

Etude No. 5

By: John Griggs
Carlos Barbosa-Lima
(BMI)

$\text{♩} = 76$
V

p

TAB

5 6 5 8 7 8 7 6 5 6 9 10 9 10 9 10

mf

p

♩VI

TAB

9 10 9 10 8 7 6 5 6 7 8 7 8 5 6 5 3 1 4 3 0 8 6 6

mf

TAB

8 6 8 9 7 8 5 6 7 8 8 9 6 5 4 3 6 6 3 0 3 4 1 3

p

f

♩VIII

TAB

2 3 2 1 1 0 0 3 5 4 9 8 7 6 9 8 12 11 10 9 8 11 8 8

④ *p* I

TAB 10 8 0 1 3 1 4 3 1 4 0 2 3 0 1 2 3 1 2 0 1 3 4 0

mf *f* I

TAB 1 4 5 3 4 1 2 3 4 4 5 3 1 4 3 1 2 3 2 3 2 3

p *cresc. molto* *f* I

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

p *mf* *m* *i*

TAB 1 0 3 0 7 6 7 6 4 6 4 7 4 6 4 6 7 6 7 4 7 4 1 4 1

p *m* *i* *p* *p* *p* *mf*

Musical notation for the first system, including a treble clef staff with notes and fingerings, and a guitar tablature staff with fret numbers.

f

Musical notation for the second system, including a treble clef staff with notes and fingerings, and a guitar tablature staff with fret numbers.

sempre f

Musical notation for the third system, including a treble clef staff with notes and fingerings, and a guitar tablature staff with fret numbers.

dim. poco a poco *poco rit.* *mp* *Fine*

Musical notation for the fourth system, including a treble clef staff with notes and fingerings, and a guitar tablature staff with fret numbers.

About the Authors

The Brazilian classical guitarist **Carlos Barbosa-Lima** is acclaimed as one of the leading guitarists in the world. Since his first U.S. tour in 1967, he has been catapulted into international attention, performing as guest soloist and in recital with major orchestras and music festivals throughout the world.

At the age of 7, Barbosa-Lima started studying the guitar and made his concert debut at age 12 in Sao Paulo, Brazil. His teachers have included Isaias Savio in Brazil and the legendary Andres Segovia in Spain.

Barbosa-Lima is on the faculty of Manhattan School of Music and teaches privately in New York, where he is based. He has transcribed for the guitar Scarlatti sonatas, and works by Bach and other classical masters. Says Barbosa-Lima, "My greatest inspirer was Johann Sebastian Bach, the greatest transcriber in history." Although his background is in classical music, Barbosa-Lima also gives attention to 20th century masters, including the great Argentinian composer Alberto Ginastera and composers who have attained great popular appeal.



John Griggs founded the Griggs School of Music in 1957. Since that time, he has taught thousands of pupils to play jazz guitar and classical guitar. Many of his pupils have become teachers and performers. Also, John established the first guitar department at the college level in the state of Virginia. Since then, guitar departments have blossomed statewide. Currently, John teaches guitar for Old Dominion University, Virginia Wesleyan College, and Tidewater Community College, in addition to his own private teaching.

Besides teaching, John performs with The John Griggs Trio. They have performed in concert with such notables as Charlie Byrd and Carlos Barbosa-Lima.

For years, John sponsored the Griggs School of Music Concert Series, the most prestigious concert series yet to be presented in the Norfolk/Virginia Beach area of Virginia. The series presented the world's greatest artists in concert, i.e., Andres Segovia, Isaac Stern, Beverly Sills, Van Cliburn, Victor Borge, Roberta Peters, Carlos Montoya, Dave Brubeck, Alicia DeLarocha, Peter Nero, The Houston Ballet, Jose Greco, Roger Williams, The Duke Ellington Orchestra, John Williams, and Julian Bream, to name but a few.

John also finds time to transcribe, arrange, and compose works for the guitar. He has been published by Belwin-Mills and Columbia Music Company. His music has been recorded on Bird Records, Unart Records, and United Artists Records. John was a pupil of Sophocles Papas.