

# Fingerstyle Guitar Tunes

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# EARLY MUSIC GEMS



Raymond  
Gonzalez



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Gonzalez**



**To access the online audio recording go to:  
[WWW.MELBAY.COM/30919MEB](http://WWW.MELBAY.COM/30919MEB)**

The ECO Pursuit Exotic S Concert CE White Sand guitar image is courtesy of Breedlove Guitar Company.



# Preface

Even after playing classical guitar professionally for decades, I found that many of the tunes in this collection were as new to me as I'm sure they will be to you. To the best of my ability, I have stayed true to the melodies of both vocal and instrumental compositions.

Unlike the previous volumes in this series, I kept to a more traditional rhythmic and harmonic language. Very occasionally you will find an unexpected moving voice or chordal resolution. I did my best to make use of traditional modes from the period. If these modes weren't immediately apparent in the music, I would then draw on my years of playing and study to incorporate modal harmonies which might sound unexpected to the modern Western ear but would be standard practice in the Renaissance and Middle Ages. In addition, as a lover of polyphony, I would make use of multi-layered voices whenever appropriate.

As always please refer to the tablature for fret and string placement. This eliminates a lot of the clutter in the manuscript and allows for easy and smooth reading. When necessary, I added fingering into the manuscript itself.

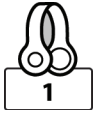
The recording of these arrangements was done on a nylon string guitar, but they are suited to both nylon and steel string guitar equally and should be easily accessible to the intermediate guitarist.

I am really drawn to the unexpected and asymmetrical melodic phrases and unusual harmonic resolutions of this era. I found in creating these arrangements that the music felt very fluid which should make it very comfortable for either sight reading or learning a few together as a performance collection.

All the best,  
*Raymond*

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# Adoro Devote

⑥ = D

Freely

13th Century Plainsong

arr. Raymond Gonzalez

Guitar

**A**

**B**

**C**

13

13

3 2 0 3 0 5 5 7 5 7 10 10 9 9 10

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

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

16

16

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

0 0 0 0 0 0 0 0 0 0 0 7 7 7 7

5 7 2 0 0 4 0 2 4 5 0 0 0 0

*poco rall.*



# Allegro

⑥ = D

Anonymous  
arr. Raymond Gonzalez

♩ = 87

**A**

Guitar

**B**

5

5

9

13





# Alman

Robert Johnson  
arr. Raymond Gonzalez

♩ = 100

Guitar

**A**

4

4

**B**

8

8

12

12

12

12

16 C III -----

16

20

20

24 D

24

28

28

32

32



# An Italian Rant

♩ = 80 Freely

John Playford  
arr. Raymond Gonzalez

Guitar

**A**

nat

4

4

7

10

**B**

13

13

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

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

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

16

16

*poco rit.*

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

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



# Andante

⑥ = D

Anonymous  
arr. Raymond Gonzalez

Gracefully

Guitar

The score is written for guitar in D major (two sharps) and 2/4 time. It consists of four systems of music, each with a treble clef staff and a guitar tablature staff. The tablature staff is labeled 'TAB' and shows fret numbers for each string. The first system starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. The tempo is marked 'Andante' and the performance instruction is 'Gracefully'. The score is arranged by Raymond Gonzalez. The piece is in D major, indicated by the key signature and the circled '6' (D) on the guitar neck diagram. The score is divided into four systems, with measure numbers 5, 9, and 13 marked at the beginning of each system. The tablature includes various techniques such as triplets, slurs, and ties.

5

9

13

17

17

21

21

25

25

Harm RH 16



13

1. 4/4

13

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

3 0 2 0 3 2 2 0 2

16

2. 4/4

16

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

3 0 2 3 0 2 0 2 1

*poco rall.*



# Bear Dance

Moderate ♩ = 82

arr. Raymond Gonzalez

**A**

Guitar

**B**

**C** 1/2 V

6

6

11

11

16

16

21 D

21

26

26

30

30

*rall.*



# Branle Double

Michael Praetorius  
arr. Raymond Gonzalez

**A** Lively ♩ = 94

Guitar

T  
A  
B

5

**B**

9

*poco rit.*

*a tempo*

13

C

Musical notation for section C, measures 17-20. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard with six strings. Measure 17 starts with a triplet of eighth notes (0, 2, 0) on the first string. The piece concludes with a triplet of eighth notes (2, 3, 0) on the first string.

D

Musical notation for section D, measures 21-24. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard with six strings. Measure 21 starts with a triplet of eighth notes (3, 0, 0) on the first string. A double bar line with repeat dots is present at the start of measure 22. A second ending bracket labeled 'II' spans measures 23 and 24. The piece concludes with a triplet of eighth notes (2, 2, 3) on the first string.

Musical notation for section D, measures 25-28. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard with six strings. Measure 25 starts with a triplet of eighth notes (3, 2, 3) on the first string. The piece concludes with a triplet of eighth notes (2, 3, 3) on the first string. The word *rall.* is written above the final measure.



# Canarios

Gaspar Sanz  
arr. Raymond Gonzalez

♩ = 82 Freely

Guitar

Musical notation for the first system, measures 1-3. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The bottom staff is a guitar tablature with fret numbers 3, 0, 2, 3, 2, 3, 2, 5, 3, 2, 0, 2, 3, 5, 3, 2.

Musical notation for the second system, measures 4-7. The top staff continues the melody. The bottom staff has fret numbers 3, 2, 3, 2, 0, 2, 0, 3, 5, 3, 2, 3, 2, 2, 0, 2, 0, 2, 3, 0, 2, 3.

Musical notation for the third system, measures 8-11. The top staff continues the melody. The bottom staff has fret numbers 2, 3, 5, 7, 7, 9, 9, 10, 10, 2, 3, 0, 3, 5, 2, 5, 0, 0, 7, 9, 0, 0.

Musical notation for the fourth system, measures 12-15. The top staff continues the melody. The bottom staff has fret numbers 2, 3, 2, 4, 0, 0, 0, 2, 2, 2, 3, 5, 3, 3, 0, 3, 0, 2, 0.

16

16

3 3 5 2 3 5 0 2 3 2 3 10 7 9 10 0 2

4 0 2 0 0 2 0 2 0 2

20

20

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

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

24

24

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

0 2 4 0 0 0 0 0 0 0 0

28

28

3 3 5 7 7 9 9 10 10 2 3 0 3 5 2 5

0 0 0 7 9 0 0 0 0 0 0

32

32

2 3 2 3 2 0 2 0 4 2 4 5 3 5 5 3 5 7 5 7 9 7 9

2 0 4 0 0 0 0 0 0 0 0

36

36

10 10 10 10 10 10 10 10 9 9

7 7 7 7 8 8 7 7 10 10

5 0 0 0 0 0 0 0 0 0

40

40

10 10 10 9 9 7 7 5 5 3 3 5 5

7 7 7 10 10 8 8 7 7 5 5 2 2

0 0 0 0 0 0 0 0 0 0 0 0

44

44

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

3 7 7 6 6 4 4 2 2 0 0 2 2

0 0 0 0 0 0 0 0 0 0 0 0

48

48

10 7 8 7 5 3 2 3 2 0 3 2

3 7 8 7 5 3 2 3 2 0 3 2

0 0 0 0 0 0 4 0 0 0 0

52

52

3 5 2 3 2 3 2 3 2 3 10 7 9 10 9 10 9

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

56

56

*rall.*

60

60



# Childgrove

Playford Collection  
arr. Raymond Gonzalez

$\text{♩} = 70$

Guitar

**A**

4

**B**

8

**C**

12

16 **D** 4/6 V ----- 1 4

16 0 0 2 0 0 0 7 0 0 5 2 3 3 2 0 3 0 5 5 8 3 0 0 7 0 2 0

20

20 2 3 0 0 3 0 3 0 0 2 2 4 0 4 2 0 4 0 2 4 0 2 0 1

24 **E**

24 2 4 0 4 2 0 4 0 0 7 12 7 0 8 8 7 5 7 7 5 0 7 5

28

28 3 0 0 2 3 0 2 8 5 7 8 8 7 5 5 8 7 8 5 7 0 0 7 8

32 *rall.*

32 3 2 0 2 0 4 0 0 0 0 2 0 0 0 0 0 0 0 0



# Come With Me, My Giselle

Adam de la Halle  
arr. Raymond Gonzalez

Andante ♩ = 76

**A**

Guitar

5

**B**

9

**C**

13

17

17

21

21

25

25

*poco rit.*

29

29



# Dont vient cela

Susato Danserye 1551  
arr. Raymond Gonzalez

Moderato ♩ = 90

**A**

Guitar

6

6

11

11

**B**

16

16

VII VI VII

21

21

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

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

3 | 3

26

26

3 2 3 5 | 7 6 5 | 7 0 5 3 2 | 3 0 2 0 3 | 0 2 3 2

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

31

31

0 4 | 0 5 | 12 12 | 5 7 | 3 5 5

3 0 2 4 2 | 0 4 | 0 7 | 0 7 | 3

0 7 7 | 3

C III

36

36

2 4 2 | 5 5 8 7 5 | 2 3 2 | 0 4 | 0 0 0

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

2 0 2 | 2 | 0

II 1/2V tr rit.



**B**

Musical notation for measures 17-20. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody features eighth-note patterns and triplets. The guitar accompaniment uses a mix of open strings and fretted notes, with fingerings indicated by numbers 0-5. A second ending bracket labeled "II" spans the final measure of this system.

Musical notation for measures 21-24. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody continues with eighth-note patterns. The guitar accompaniment features a prominent bass line with fingerings 2, 4, 5, 7, 8. A first ending bracket labeled "1/2V" spans the final measure of this system.

Musical notation for measures 25-28. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of dotted quarter notes. The guitar accompaniment uses a mix of open strings and fretted notes, with fingerings 7, 8, 5, 4, 5, 7, 10, 9, 7, 5, 6, 4, 4.

Musical notation for measures 29-32. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody features eighth-note patterns. The guitar accompaniment uses a mix of open strings and fretted notes, with fingerings 0, 4, 4, 3, 1, 0, 2, 2, 4, 2, 0, 1, 0, 5, 3, 2, 0, 2, 0, 3, 2, 4, 0, 0, 0, 0, 2, 4, 2. The instruction "poco rit." is written above the final measure.

Musical notation for measure 33. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is a whole note chord. The guitar accompaniment consists of a single open string (0) in the bass.



# Chestnut

John Playford  
arr. Raymond Gonzalez

$\text{♩} = 106$

**A**

Guitar

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

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

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

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

**B**

0 0 1 3 1 0 3 3 0 1 0 3 1 0 0 3 1 3 1 0

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

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

roll and *rall* 2nd time only

13 0 1 0 1 0 3 1 3 0 3 0 3 1 0 1 2 2 3 3 0 0 1 1 2 2 0

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



# Gavotte

Michael Praetorius  
arr. Raymond Gonzalez

**A** ♩ = 106

Guitar

5

**B**

9

13

13



# Greensleeves

⑥ = D

Andante

arr. Raymond Gonzalez

Guitar

**A**

5

5

10

10

**B**

15

15

20

20

25

25

30

30

34

34

39

39

44

44

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

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

**D**

49

5 5 5 8 7 5 3 0 1 3 0

0 0 0 0 3 2 0 2

53

53

6 0 0 6 3 3 3 1 3 0 2 0 1 8 8

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

58

58

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

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

1/2 II

63

63

*poco rall.*

3 2 0 3 2 3 3

0 0 0 0 0 0



# Greensleeves with key change

⑥ = D

arr. Raymond Gonzalez

Andante

Guitar

**A**

5

5

10

10

15

15

**B**

T  
A  
B

3 1 3 5 6 5 3 0 1 3 0

2 3 5 0 2 3 3 2 0

0 0 0 0 0 0 0 0 0 0

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

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

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

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

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

0 0 0 0 0 0 0 0 0 0 0 0 0

20

20

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

0 2 | 0 | 3 | 1 | 0

25

25

8 8 | 8 7 | 8 6 5 0 | 7 5 | 3 0 | 1 0 | 1 3 0 | 1 0 3 | 8 7 | 0

8 7 | 0 | 3 | 2 | 0 | 2 | 0 | 2 | 0 | 3 | 0

30

30

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

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

35

35

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

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

40

40

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

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

45 D

45

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

0 2 | 2 4 | 3 | 2

50

50

8 7 5 | 3 0 | 1 3 0 | 6 0 0 6 3 | 3 3 1 3

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

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

55

55

0 0 2 0 1 | 2 2 | 8 8 | 8 7 5 | 3 0

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

0 0 0 0 0 8 7 | 0 0 0 0 0 3 2

60 1/2II - - - - - *poco rall.*

60

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

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

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



# Guardeme las vacas

Luis de Narváez  
arr. Raymond Gonzalez

Allegro ♩ = 120

Guitar

4

7

10

T  
A  
B

13

13

16

16

19

19

22

22

26

26

29

29

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

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

32

32

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

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

*poco rall.*

*This page has been left blank to avoid an awkward page turn.*

# Grimstock

♩ = 50

arr. Raymond Gonzalez

**A**

Guitar



5



**B**

9



13



C

Musical notation for section C, measures 17-20. The score consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with various chords and single notes. Fingering numbers (0-5) are indicated below the bass staff notes.

Musical notation for section C, measures 21-24. The score continues with the same treble and bass clef staves. The treble staff shows a continuation of the melodic line. The bass staff includes more complex chordal textures and fingering. A double bar line is present at the end of measure 24.

D

Musical notation for section D, measures 25-28. The score continues with the same treble and bass clef staves. The treble staff features a melodic line with some slurs. The bass staff has a steady bass line with various chords and fingering. A double bar line is present at the end of measure 28.

Musical notation for section D, measures 29-32. The score continues with the same treble and bass clef staves. The treble staff shows a melodic line with a slur over measures 29-30. The bass staff includes a *poco rall.* marking above measure 31. The piece concludes with a double bar line at the end of measure 32.

# Kemp's Jig

arr. Raymond Gonzalez

♩ = 110

Guitar

**A**



**B**



**C**



6

6

11

11

16

16

21

21

D

26

26

E

31

31

36

36

rall.

# La Folias

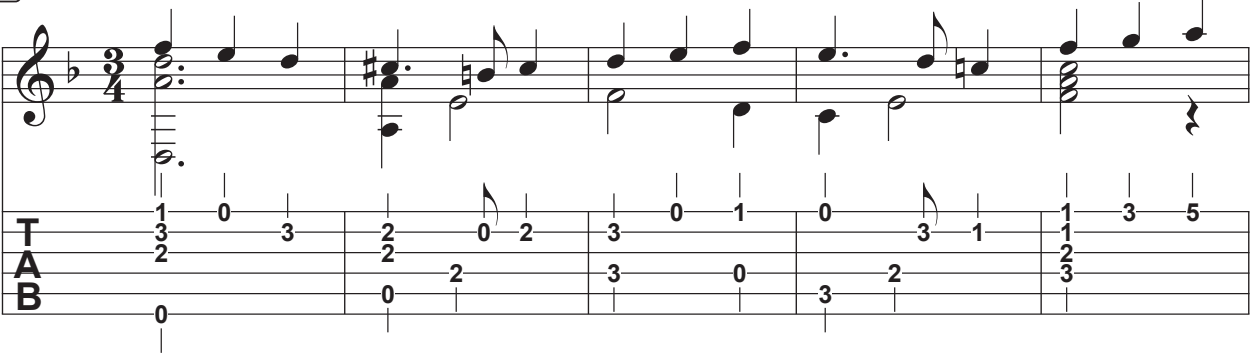
⑥ = D

arr. Raymond Gonzalez

♩ = 118 Freely

**A**

Guitar

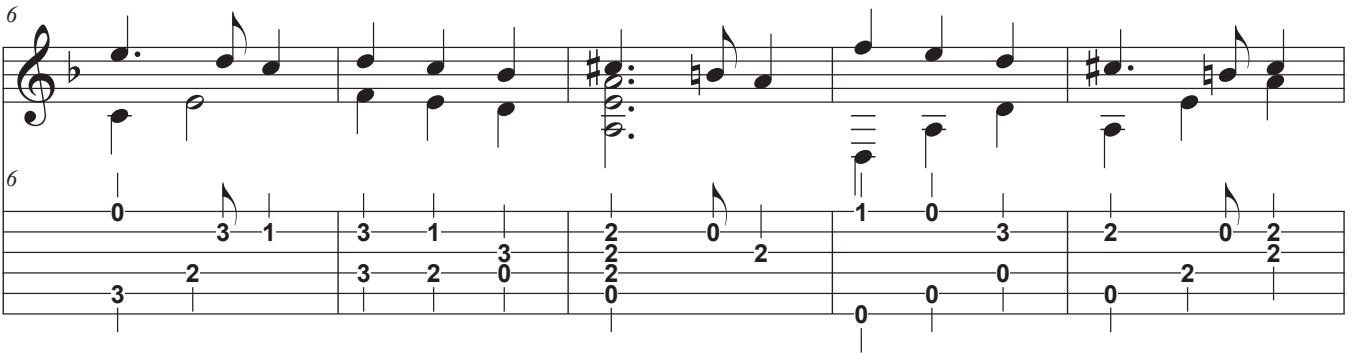


1 0 3 2 0 2 3 0 1 0 3 1 1 3 5

3 2 0 2 3 0 3 2 1 3 3

0 0 0 0 3 2 3

6



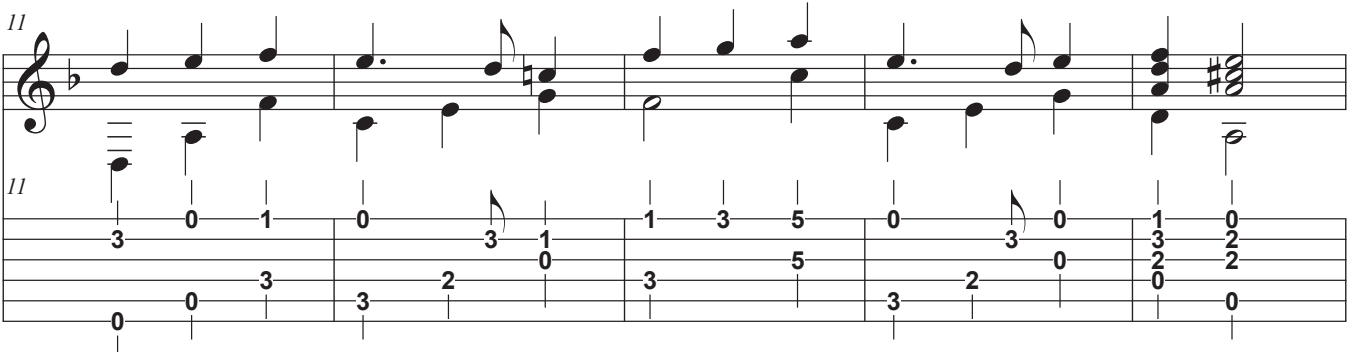
6

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

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

3 0 0 3 2 3 0 0 0 2 2

11



11

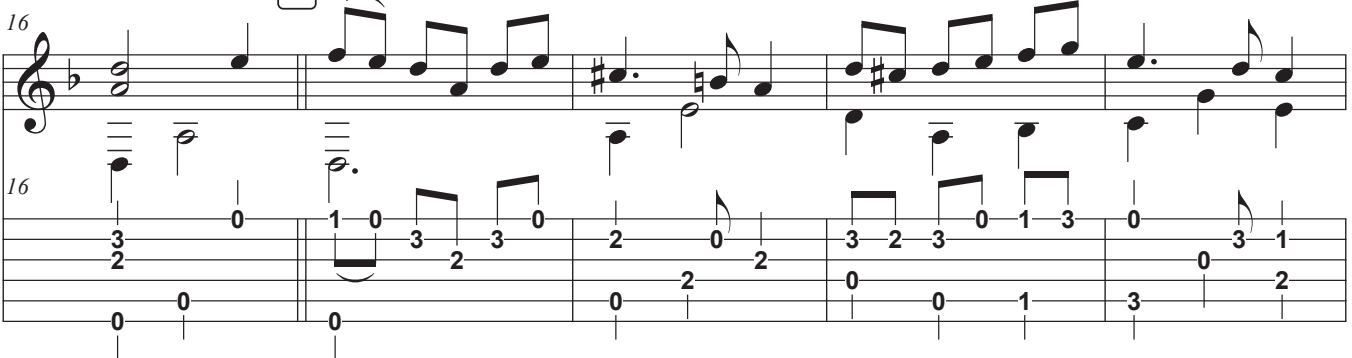
3 0 1 0 3 1 1 3 5 0 3 0 1 0 0 2

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

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

**B**

16



16

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

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

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

21

21

26

26

31

31

36

36

41

41



C

Musical score for section C, measures 21-25. The score is written for guitar in treble clef with a key signature of two sharps (F# and C#). The guitar part is shown in a six-line staff with fret numbers (0-5) and fingerings (1-3) indicated below the notes. The melody consists of eighth and quarter notes, with some triplets and slurs. Measure 21 starts with a triplet of eighth notes (1-3, 0-2, 3) and continues with various rhythmic patterns.

D

Musical score for section D, measures 26-30. The score continues in the same key signature and clef. Measures 26-30 feature a mix of eighth and quarter notes, with some slurs and dynamic markings. The guitar part includes various fret numbers and fingerings, such as triplets and slurs. Measure 26 starts with a triplet of eighth notes (3-0, 2-3, 0-2).

Musical score for section D, measures 31-35. The score continues in the same key signature and clef. Measures 31-35 feature a mix of eighth and quarter notes, with some slurs and dynamic markings. The guitar part includes various fret numbers and fingerings, such as triplets and slurs. Measure 31 starts with a triplet of eighth notes (0-2, 2-3, 3).

Musical score for section D, measures 36-40. The score continues in the same key signature and clef. Measures 36-40 feature a mix of eighth and quarter notes, with some slurs and dynamic markings. The guitar part includes various fret numbers and fingerings, such as triplets and slurs. Measure 36 starts with a triplet of eighth notes (2-0, 0-2, 0-2). The word "rall." is written above the staff in measure 38, indicating a deceleration. The score ends with a double bar line in measure 40.

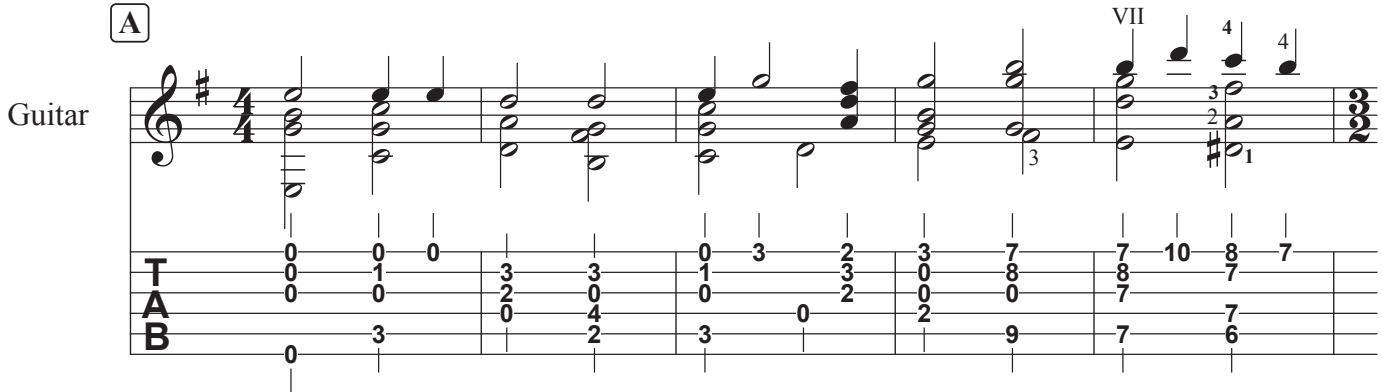
# O Esca Viatorum

Louis Bourgeois 1549  
arr. Raymond Gonzalez

♩ = 78

**A**

Guitar

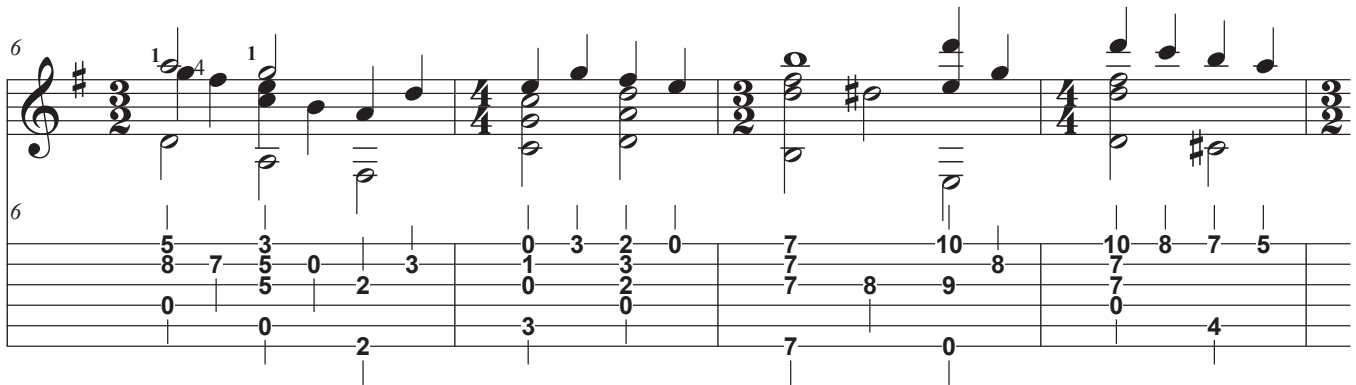


0 0 0 3 3 0 3 3 7 7 10 8 7

0 0 1 3 3 1 3 0 8 8 10 8 7

0 0 0 2 0 0 2 0 0 7 7 7 7

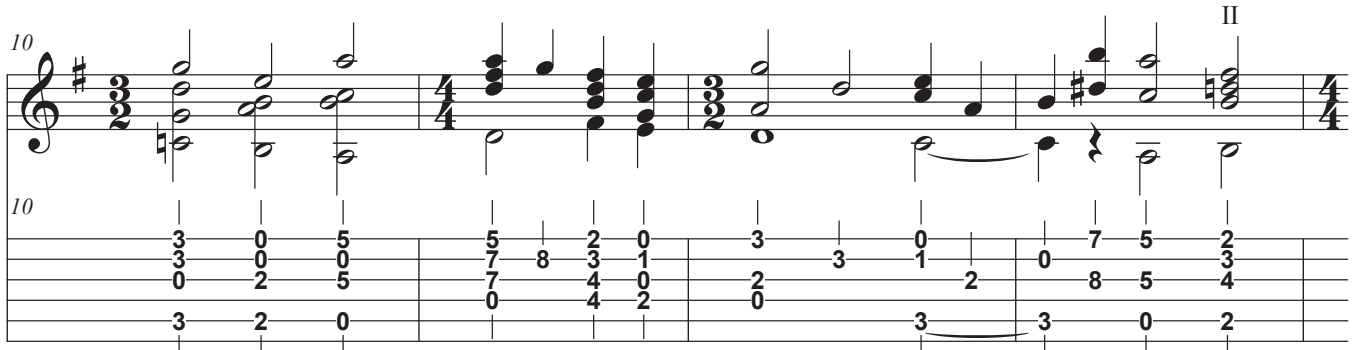
0 3 0 4 2 3 0 2 9 7 6



6 5 8 7 3 5 0 2 3 0 3 2 0 7 7 10 8 10 8 7 5

0 0 2 3 0 2 7 8 9 8 7 0 4

0 0 3 0 0 7 0 3 0 2 0 7 0



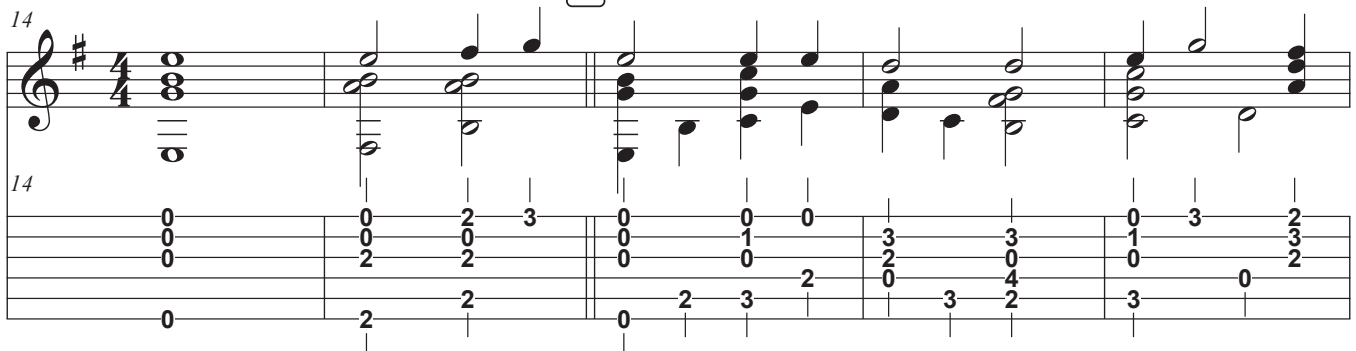
10 3 0 5 5 8 2 0 3 3 0 7 5 2 3

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

3 2 0 0 4 4 2 0 2 0 2 0 8 5 4

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

**B**



14 0 0 2 3 0 0 0 3 3 0 3 2 3

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

0 0 2 2 0 0 2 2 0 0 0 0 0 2

0 2 2 0 2 3 2 3 2 3 0

19

VI - - - 1/2II - - -

19

0 0 3 0 0 7 8 8 7 10 8 7 7 5 2 3 3 3 2 3 3 0 1 1 2 3 2 0

23

II - - - 1/2V - - - 1/2 VII - - -

23

2 3 2 4 5 4 4 2 4 8 5 5 5 10 7 7 8 7 5 8 7 3 3 0 0 0 5

26

*poco rall.* II

26

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

*pp*

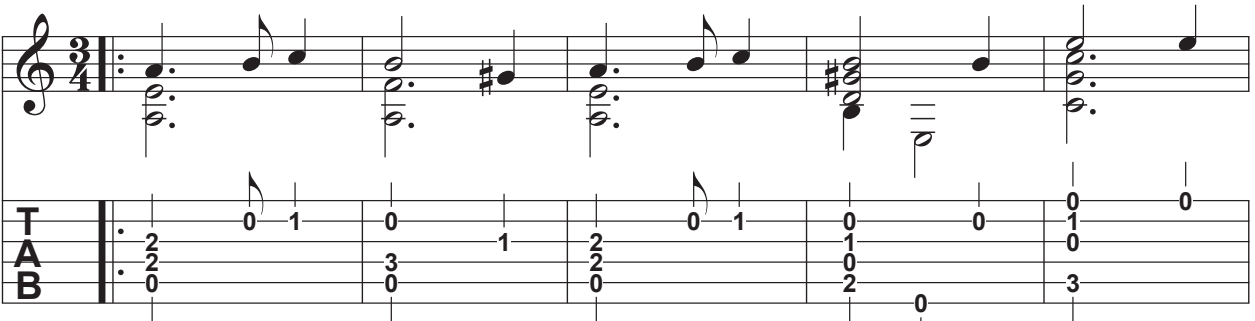
# Packington's Pound

arr. Raymond Gonzalez

♩ = 110

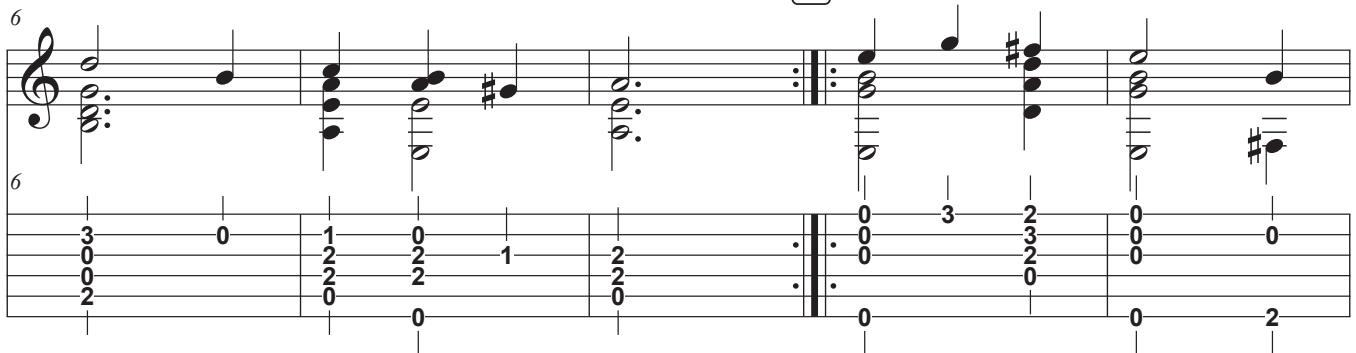
**A**

Guitar

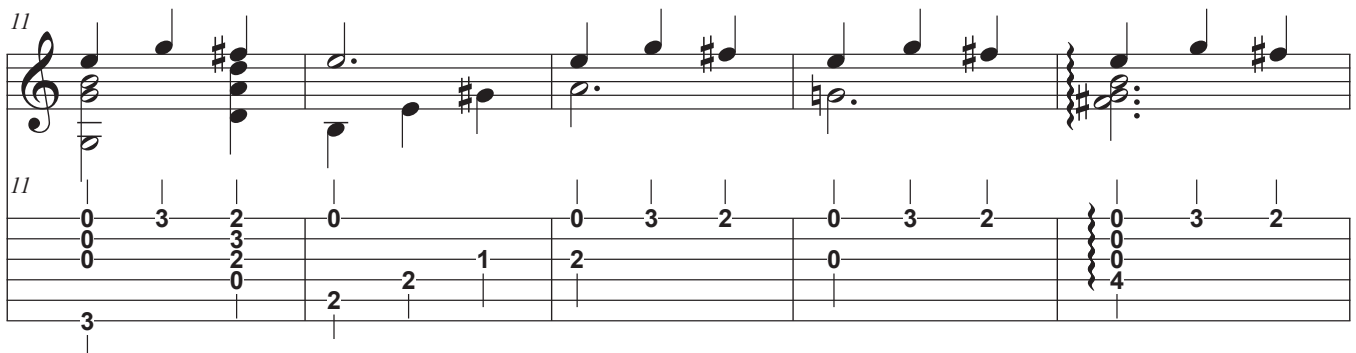


Measures 1-5 of section A. The guitar part features a treble clef and a 3/4 time signature. The melody consists of quarter notes and eighth notes, with some accidentals. The guitar tablature below shows fingerings: 2, 0, 1, 0, 1, 2, 0, 0, 1, 0, 0, 0, 3.

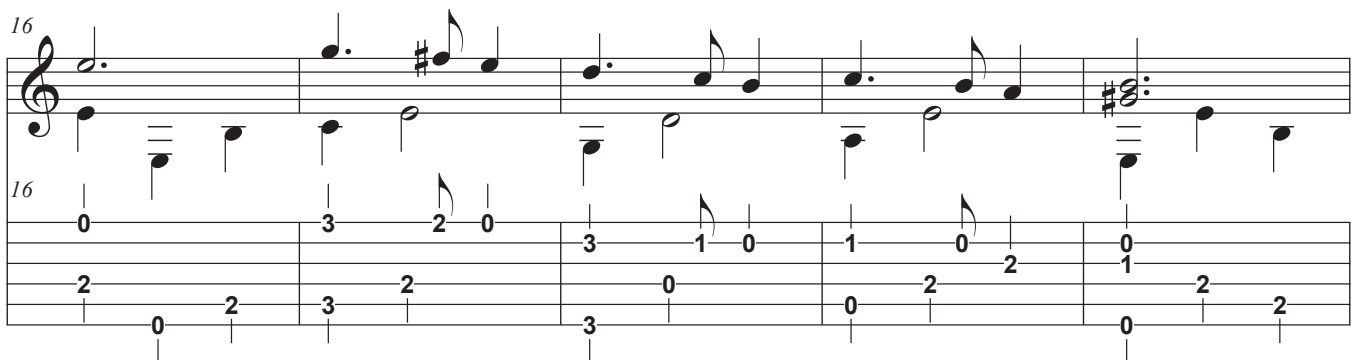
**B**



Measures 6-10 of section B. The guitar part continues with a treble clef. The melody includes quarter notes and eighth notes. The guitar tablature shows fingerings: 3, 0, 0, 0, 0, 1, 2, 2, 2, 1, 2, 2, 0, 0, 0, 3, 2, 2, 0, 0, 0, 0, 2.



Measures 11-15 of section B. The guitar part continues with a treble clef. The melody includes quarter notes and eighth notes. The guitar tablature shows fingerings: 0, 0, 3, 2, 0, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 0, 3, 2, 0, 0, 4.



Measures 16-20 of section B. The guitar part continues with a treble clef. The melody includes quarter notes and eighth notes. The guitar tablature shows fingerings: 0, 3, 2, 0, 3, 1, 0, 1, 0, 2, 0, 2, 2, 1, 0, 2, 2, 0, 2, 2, 0, 2, 2.

21

21

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

26

26

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

30

30

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

34

34

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

*rit.*

# Pastourelle

13th Century French  
arr. Raymond Gonzalez

♩ = 146

Guitar

**A**

**B**

**C**

**D**

32

32

E

40

40

48

48

rall.

# Rendez À Dieu

Louis Bourgeois 1543  
arr. Raymond Gonzalez

♩ = 88

**A**

Guitar

0 2 0 0 0 2 5 4 2 7 0 5 4

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

2 2 2 4 4 4 4 4

**B**

5 2 5 4 2 0 0 0 0 2 5

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

1 1 2 1 2 2 2 0 4 2

IV -----

9 4 4 2 7 5 4 2 0 0 4 0 0 1

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

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

**C**

IV -----

13 7 5 7 5 4 4 5 0 2 4 5 4 4 2 2 0 2 2 0 2 1 2 1

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

4 6 4 4 6 4 2 2 2 2 0 2 2 1 2 1

16 D IV ----- II

16

0 0 0 2 | 0 2 | 4 4 4 | 5 6 6 5 4 2

2 4 4 | 4 4 | 5 | 4 6 6 6 2

0 2 4 0 | 0 | 4 | 4 2

20

20

4 5 5 4 | 0 2 | 7 5 4 | 2 0 0 0

5 7 2 5 | 5 4 | 5 4 | 2 0 0 0

4 4 | 4 4 | 4 4 | 4 4

4 0 | 4 6 4 | 0 2

24

24

0 0 0 0 | 0 0 0 0

0 1 2 | 0 1 2

0 0



# On the Cold Ground

John Playford  
arr. Raymond Gonzalez

♩. = 50

Guitar

**A**

**TAB**

5

**B**

10

15

1. *rit.*

2.

# Saltarello

Vincenzo Galilei  
arr. Raymond Gonzalez

⑥ = D

♩ = 100

Guitar

**A**



**TAB**

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

0 0 0 0 0 0 0 0 0 0 5 0 2

**B**



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

0 0 0 0 2 2 0 0 0 0 0 0 0

**C**



11 3 0 5 2 0 3 0 2 3 0 2 3 2 0 3 2 0 2 3 0 2

0 0 0 0 5 0 2 0 0 0 0 2 2

16 3 3 0 2 3 3 0 2 3 5 2 3 4

0 0 0 0 0 0 0 0 0 0 0 4

21

21

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

26

26

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

31

31

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

36

36

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

F

41

41

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

46

46

G

51

51

G

55

55

G

*poco rall.*

# Si Pour

arr. Raymond Gonzalez

$\text{♩} = 110$

**A**

Guitar

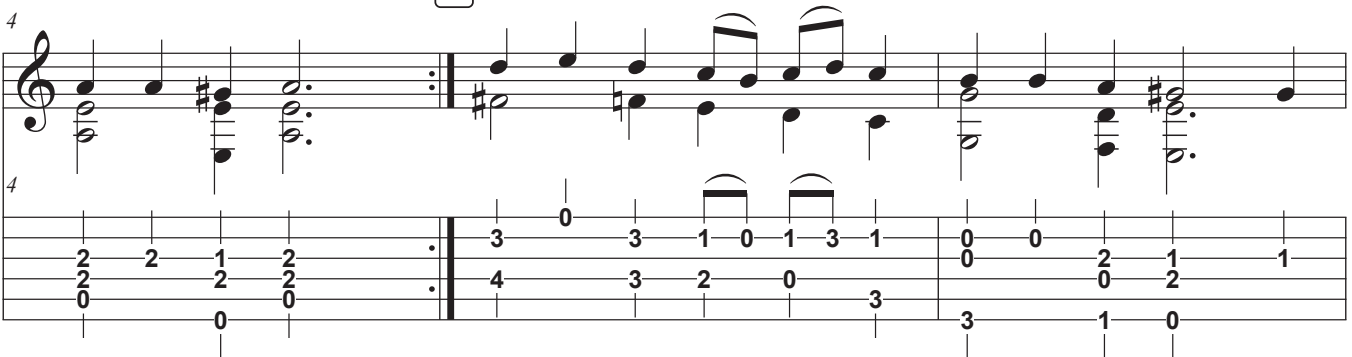


0 0 5 3 3 1 | 0 3 1 0 0 3 | 1 0 2 0 2 0 1 0

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

0 3 | 0 3 | 0 3

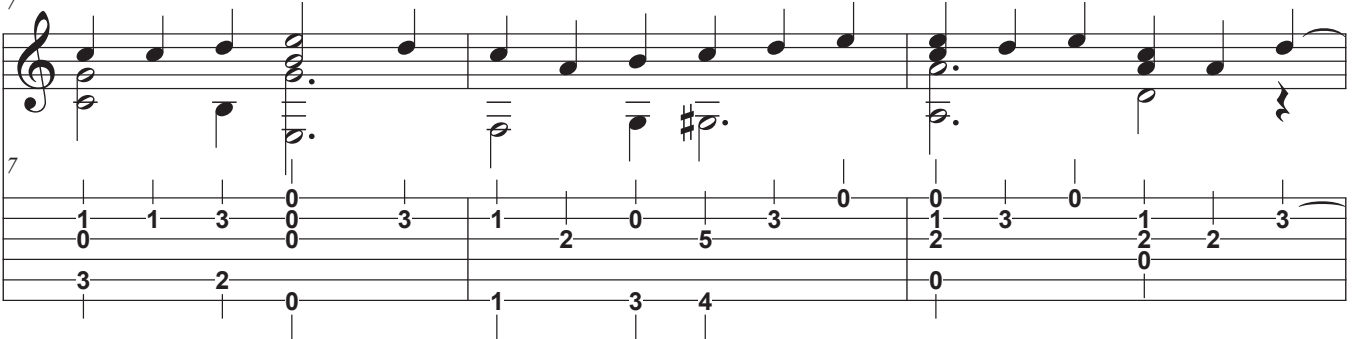
**B**



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

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

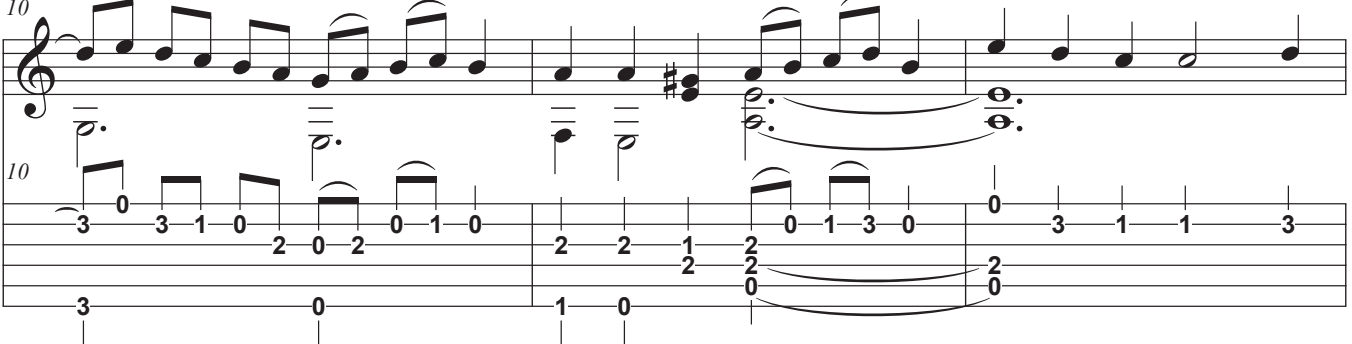
0 0 | 3 1 0



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

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

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



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

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

3 0 | 1 0 | 2 0

13 C

13

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

3 2 1 0 5 5 8 3 1

16

16

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

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

**D**

19

19

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

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

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

**E**

22

22

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

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

0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3

25

25

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

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

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

28

28

3 0 3 1 0 2 0 2 0 1 0

2 2 1 2 0 1 3 0

0 3 1 1 0 3

31

31

3 1 0 2 0 2 0 1 0

2 2 1 2

0 2 2 0

*rit.*

*This page has been left blank to avoid an awkward page turn.*



# Spagnoletta

Michael Praetorius  
arr. Raymond Gonzalez

♩ = 120

**A**

Guitar

T  
A  
B

5

10

**B**

15

20

20

25

25

30

30

35

35

# To Drive the Cold Winter Away

Moderate (♩=127)

arr. Raymond Gonzalez

Guitar



1. 2.

7 at repeat

A B C

16

16

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

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

0 0

D

20

20

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

0 0 1 0

0 0

D

24

24

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

0 0

0 0

1/2V

28

28

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

0 0

0 0

rall.

Harm 7



# St. Martin's

John Playford  
arr. Raymond Gonzalez

♩ = 115

Guitar

Musical notation for measures 1-4. The top staff is a treble clef in 4/4 time. The bottom staff is guitar tablature. Measure 1 starts with a repeat sign. Measure 2 contains a triplet of eighth notes (0, 1, 3) on the bass line. Measure 3 contains a triplet of eighth notes (1, 1, 3) on the bass line. Measure 4 contains a triplet of eighth notes (0, 2, 3) on the bass line.

Musical notation for measures 5-8. Measure 5 starts with a repeat sign. Measure 6 contains a triplet of eighth notes (3, 2, 0) on the bass line. Measure 7 contains a triplet of eighth notes (3, 0, 1) on the bass line. Measure 8 contains a triplet of eighth notes (3, 1, 3) on the bass line. A first ending bracket covers measures 7 and 8.

Musical notation for measures 9-14. Measure 9 starts with a repeat sign. Measure 10 contains a triplet of eighth notes (0, 0, 1) on the bass line. Measure 11 contains a triplet of eighth notes (2, 0, 4) on the bass line. Measure 12 contains a triplet of eighth notes (1, 3, 0) on the bass line. Measure 13 contains a triplet of eighth notes (1, 3, 0) on the bass line. Measure 14 contains a triplet of eighth notes (3, 0, 1) on the bass line.

Musical notation for measures 15-18. Measure 15 starts with a repeat sign. Measure 16 contains a triplet of eighth notes (0, 1, 3) on the bass line. Measure 17 contains a triplet of eighth notes (3, 1, 0) on the bass line. Measure 18 contains a triplet of eighth notes (2, 0, 1) on the bass line. A first ending bracket covers measures 17 and 18. A 'rall.' marking is placed below the first ending. Measure 19 contains a triplet of eighth notes (2, 2, 2) on the bass line. Measure 20 contains a triplet of eighth notes (2, 0, 1) on the bass line.

# Tutte Venite Armati

arr. Raymond Gonzalez

$\text{♩} = 100$

**A**

Guitar



**B**

6



6



12



18

*rall.*



34

# Wilson's Wilde

Allegro ♩=145

arr. Raymond Gonzalez

Guitar

**A**

**B**

**C**

16

16

19

*rit.*

19

# Volte

Michael Praetorius  
arr. Raymond Gonzalez

Allegro ♩ = 115

Guitar

**A**



**B**



**C**



*poco rall.*

