Theme Melody of the 20th Century-Fox CinemaScope Production "ANASTASIA"

ANASTASIA

PAUL FRANCIS WEBSTER
ALFRED NEWMAN

Be sure to keep a half-barre at the II fret for the first four measures of this arrangement. The reach for the 3rd and 4th fingers is a full four frets, so a little extra practice may be necessary.

Another long reach is found in measure 25. Here the 3rd finger plays the low G♯ and must remain there while the 2nd and 4th fingers play D and B.

The harmonic in measure 26 is made at the XII fret on the sixth string. Hold your 4th finger just *above* the fret and strike the string with your thumb. Another harmonic occurs in measure 36 and should be played using the same method on the first string at the XII fret.

In measure 33, be sure to hit the A on the first beat with your 3rd finger, as marked, so that you don't run out of fingers for the rest of the measure.

13

CII

17

3

21

3

25

3

H. 12

29

3

33

H. 12

CI

37

CII

i m a p i m a

p

40

43

46

49

p

DEEP PURPLE

PETER DE ROSE

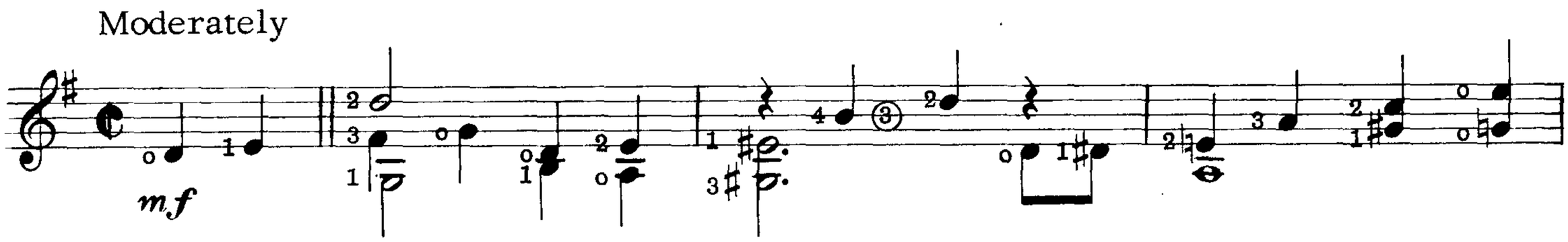
The best way to play the chord progression in measure 9 is to keep a half-barre at the VIII fret for the entire measure. In this way, the barre will be on the third beat where it is needed. The same kind of pattern should be used in the next two measures. Set your position at the beginning of the measure and let it remain there until the end. Only the upper voice line moves.

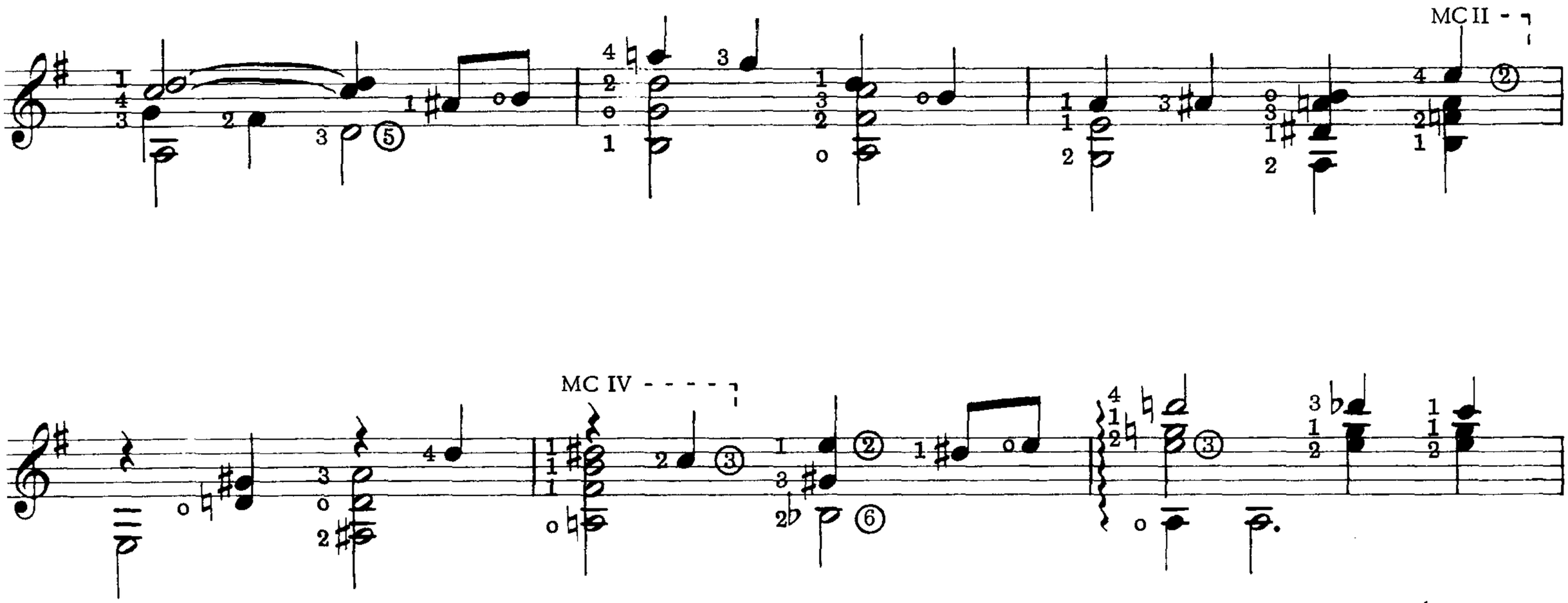
In measure 14, slide the thirds from the V fret to the XI fret as the fingering indicates.

Watch for the movement in measure 19. Remember that a circled number indicates the string on which a note is to be played. The notes are right under the fingers between the VIII and XII frets.

Measure 26 has a very long stretch that may require extra practice. You must have your 1st finger on C, 2nd finger on E♭ and your 4th finger on high B.

The chord on the first beat of measure 31 is executed by playing the two lower notes, in brackets, with your thumb (p), and striking the upper three notes with your fingers. The wavy line in front of the chord means that the chord should be arpeggiated or rolled.





MC VIII

MC VII

MC V

MC VI

MC V

C III

rit.

p

From the MGM Picture "LILI"

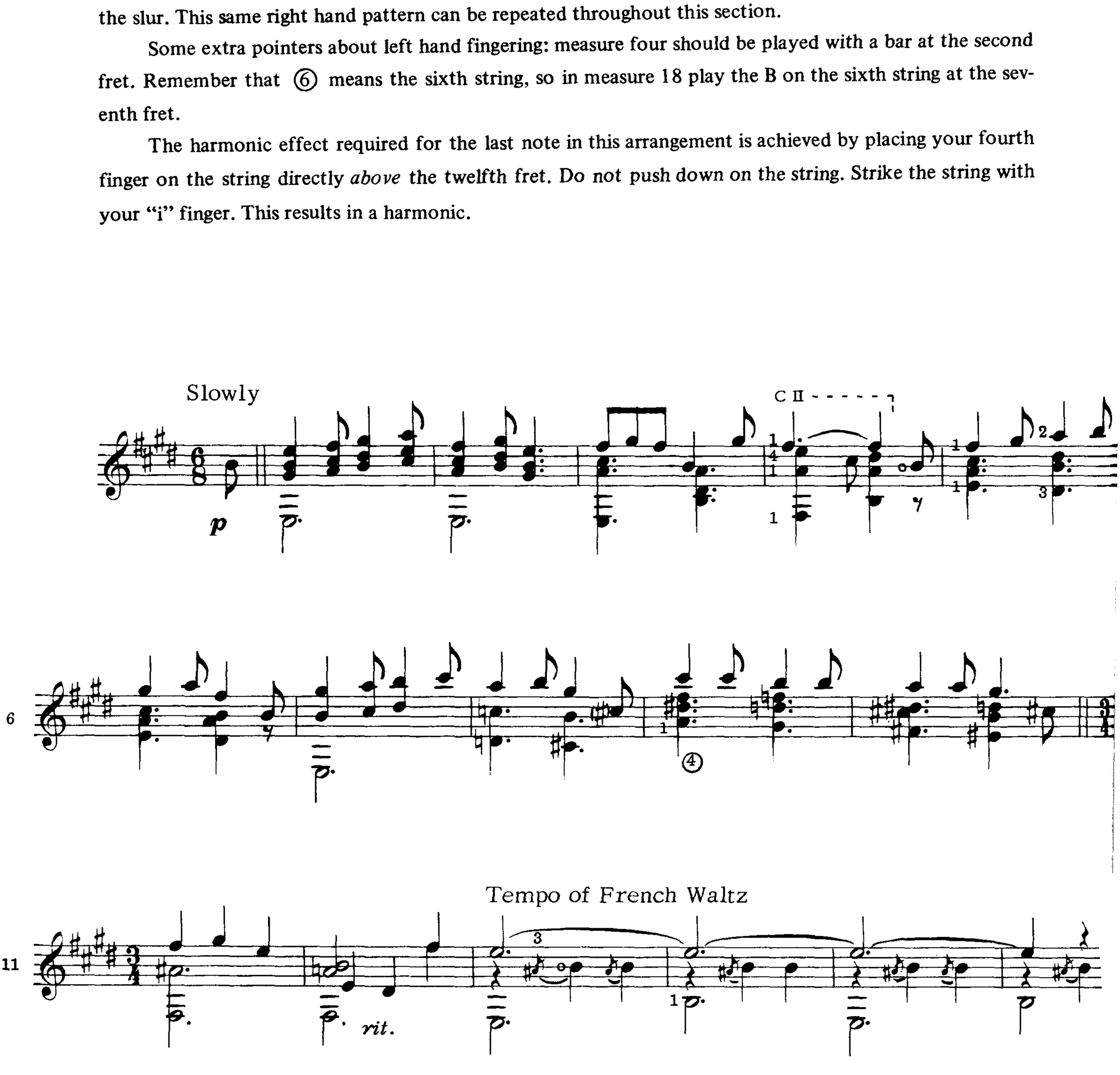
HI-LILI, HI-LO

HELEN DEUTSCH
BRONISLAU KAPER

The little grace notes beginning on measure 13 are played a little differently in this arrangement than they were in "Zorba." Instead of slurring from one note to another on the same string, the slur, this time, is played by quickly going from A♯ on the third string to the open B string. The best right hand fingering for this measure (13) is to have "p" and "a" hit the first two notes together, and then let "i," "m" take care of the slur. This same right hand pattern can be repeated throughout this section.

Some extra pointers about left hand fingering: measure four should be played with a bar at the second fret. Remember that ⑥ means the sixth string, so in measure 18 play the B on the sixth string at the seventh fret.

The harmonic effect required for the last note in this arrangement is achieved by placing your fourth finger on the string directly *above* the twelfth fret. Do not push down on the string. Strike the string with your "i" finger. This results in a harmonic.



C VII

mf

MC II

C VII

C VII

MC IV

C IV

C II

C II

1.

2.

Harm. 12

molto rit.

Based on the Theme of the M-G-M Picture "INVITATION"

INVITATION

PAUL FRANCIS WEBSTER
BRONISLAU KAPER

This arrangement begins with a bar at the fifth fret. The fourth finger must first stretch to hit the lower B and then move to the first string to play the high B.

Once again a triplet rhythm is dominant throughout the piece. This time the rhythm is: $\overset{9}{\overline{\text{♩ ♩ ♩}}}$ = ♩ ♩.

At measure 21, bar the second fret and play the G♯ with your fourth finger. Then slide the fourth finger to A♯ and bar the fourth fret.

Measures 23, 24 and 25 can all be played with a bar at the second fret. In measure 23, play the upper G♯ with the fourth finger while the third finger plays the lower C♯. Keep the third finger on C♯ for the next measure and move the fourth finger to F♯ on the fourth string.

The last measure is played with a bar at the first fret and the fourth finger hitting the B closed on the third string.

17 C VI C IV

21

25

30

35 C III

40

45 C III *rit.*

MIMI

LAURINDO ALMEIDA

Mimi is an original song by Laurindo Almeida and the only Bossa Nova piece in this collection, so it is necessary to say a word about the rhythm. The most frequently found rhythm is as follows:

Broken down to eighth notes

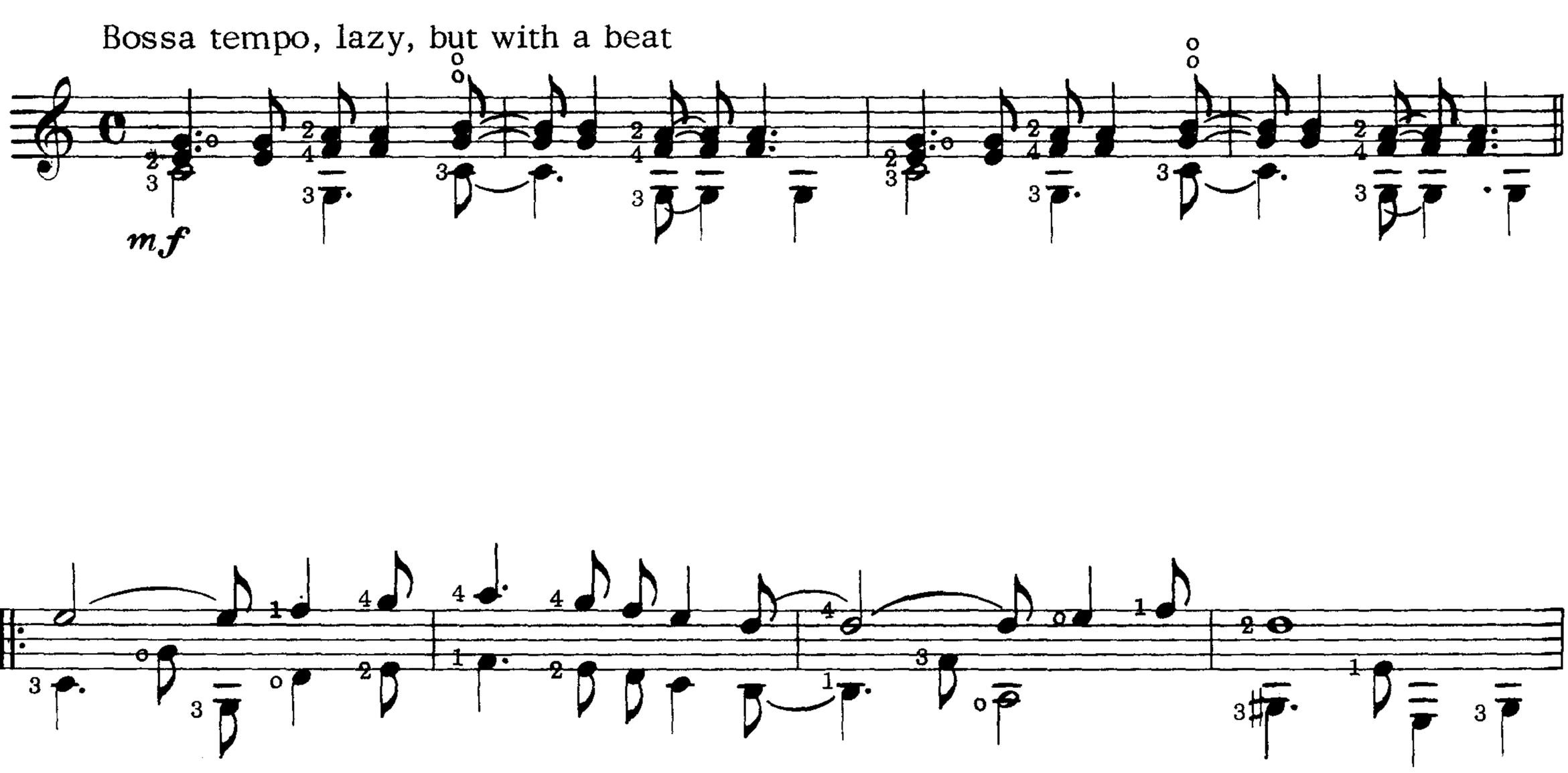
or, as it appears

Practice this rhythm several times before getting into the music, just to get the feel of the Bossa beat.

In measure 14, use a half-barre X for the first chord and merely move it one fret lower to half-barre IX for the second chord.

The easiest way to play measure 15 is to keep a barre at VII fret for the entire measure.

Barre the VII fret on the third beat of measure 22 and keep the barre for the rest of the measure. In this way your first finger is right in position for the B on the last beat of the measure.



9

13

17

21

25

From the M-G-M Picture "THE WIZARD OF OZ"

OVER THE RAINBOW

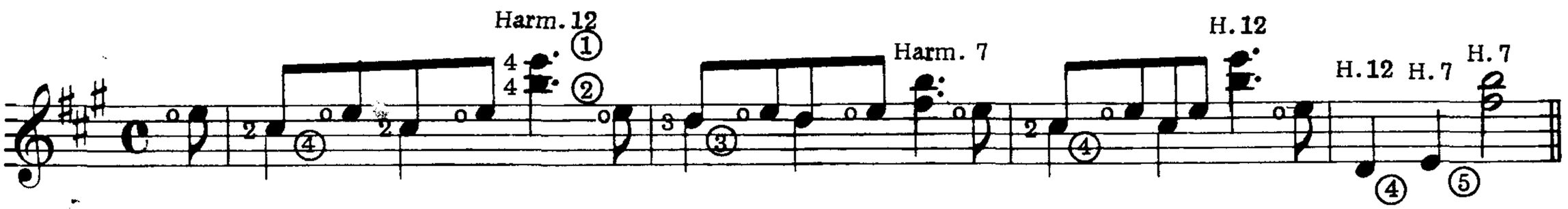
E. Y. HARBURG
HAROLD ARLEN

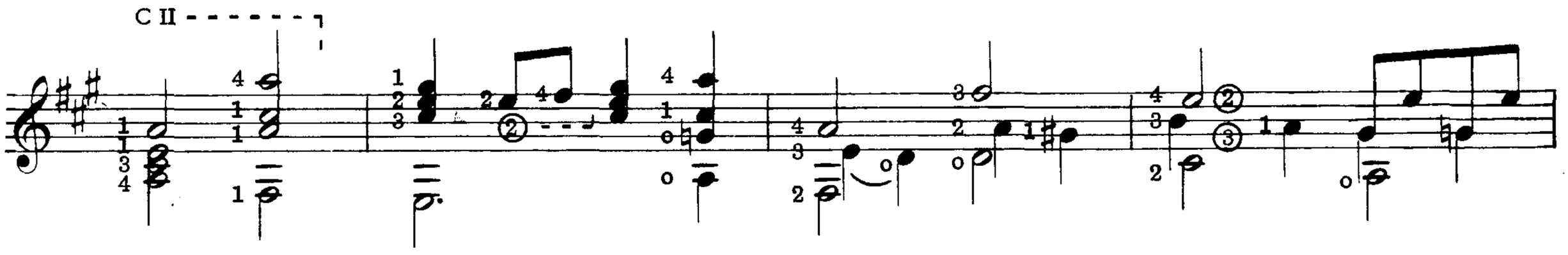
The harmonics in the first measure are executed by placing the 4th finger directly over the XII fret of the first and second strings and striking them lightly with your thumb, "p," and "i" finger. Do the same thing in the second measure at the VII fret.

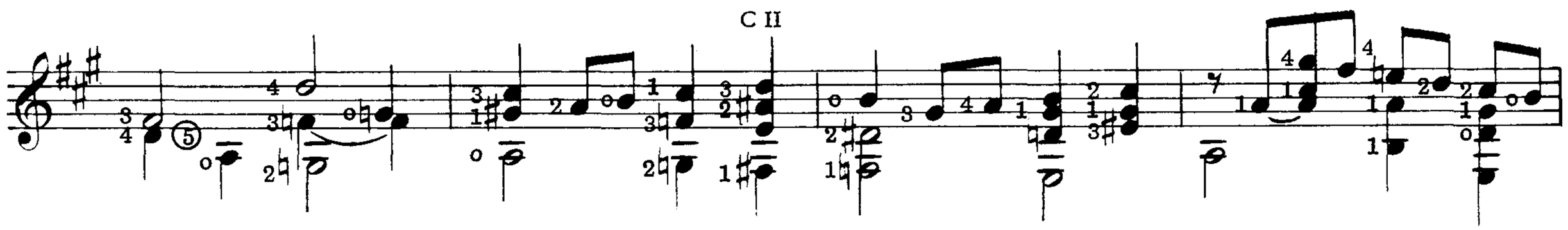
In measure 7, the E in the first chord is to be slurred to D. This is done with the 3rd finger and may cause some difficulty, so practice it several times.

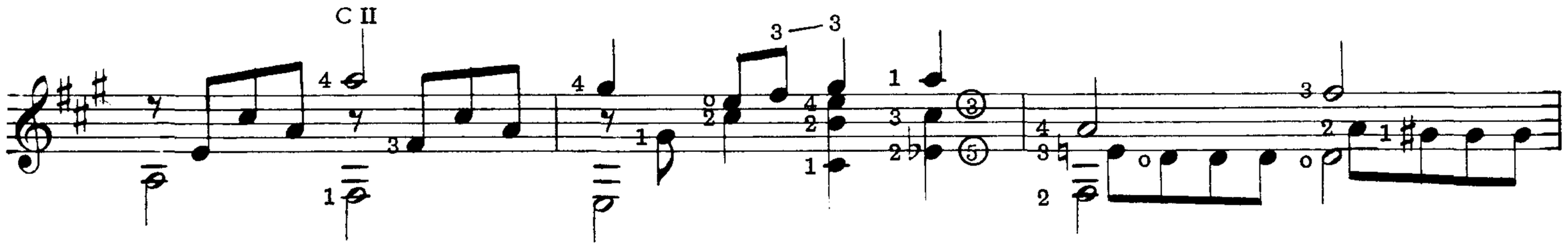
The first chord in measure 18 requires a five fret reach with the 1st finger on C♯, the 2nd finger stretching two frets to B, and the 4th finger on G♯. It is always easier to make an extra stretch between the 1st and 2nd fingers than between the 3rd and 4th fingers. This is the reason for this fingering.

The marking "𝄪" indicates a double sharp. In other words, sharp the sharp. So in measure 22, Fx is the same as G.









16

C II

19

23

MC II

p i m a m i p

p p i m a m i p

poco rit.

a tempo

26

C II

C II

rit.

29

m i m

p *a tempo*

poco rit.

31

a tempo

a m i p

p

poco rit.

ten

33

Rubato

C IX

C IX

C VII

C VII

rit.

36

H. 12

H. 7

a tempo

rall

SOFTLY, AS I LEAVE YOU

(PIANO)

G. CALABRESE
HAL SHAPER
A. DE VITA

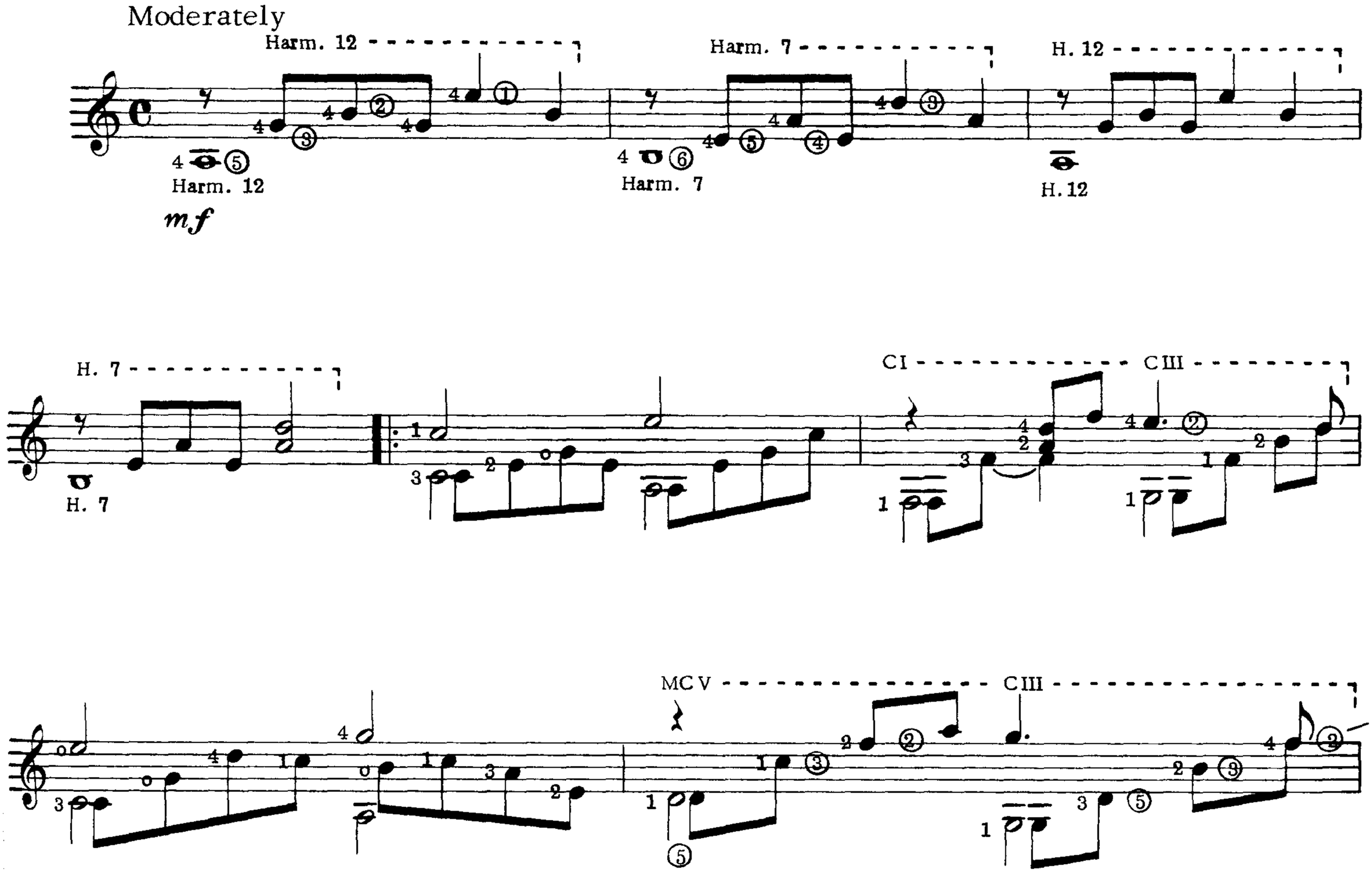
The entire introduction of this arrangement is played using harmonics instead of regular notes. To play the harmonics, place your 4th finger lightly on the appropriate string, just above the fret. For the first A, put your 4th finger on the fifth string at the XII fret. Then strike the string and the result should be a harmonic. If it is not, it is very likely that your finger is not directly above the fret. Keep experimenting until the right spot is found. Also, remember that a circled number is the number of the string.

In measure 6, the F in the chord on the second beat is a tied note and is therefore not played. Only hit the upper two notes: A and D of the chord.

To play the second half of measure 16, it is necessary to move first finger from B♭ to A♭ as part of the arpeggio. The first finger should not be used as a barre in this case.

There is a rather difficult reach starting on the third beat of measure 26, so be careful that your fingers are properly placed. Your second finger is on E on the fifth string and your first finger is on C on the third string.

Another big stretch is found in measure 27. The fourth finger must stay on C at the VIII fret for the entire measure. Then the third finger moves from A♭ to E♭ within the arpeggio.



9 MC V MC III C III

12 C III

14 C I MC VI

16 C VIII MC VIII

18 MC VI C VI

20 C I C III

23 MC V C III MC V

CVIII

CIV

CVI

1.

CIII

2.

CIII

MCV

CIII

CVIII

rit. molto

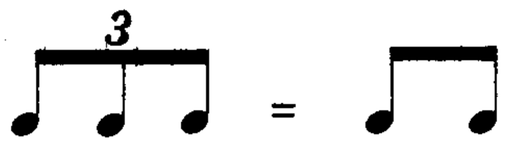
SPRING IS HERE

(Featured in Dwight Deere Wiman's Musical Comedy "I MARRIED AN ANGEL")

LORENZ HART
RICHARD RODGERS

Make sure that your middle barre in measure two only covers three strings, because the D must be left open when it is hit on the third beat. The same kind of barre situation occurs in measure 3.

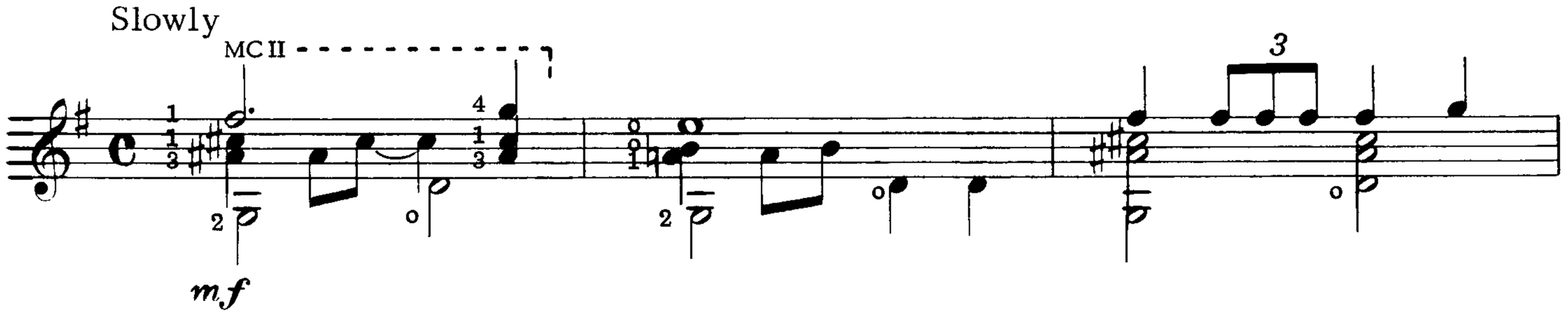
Also in measure 3, you will find a triplet. That is, three notes played in the same time span as two:

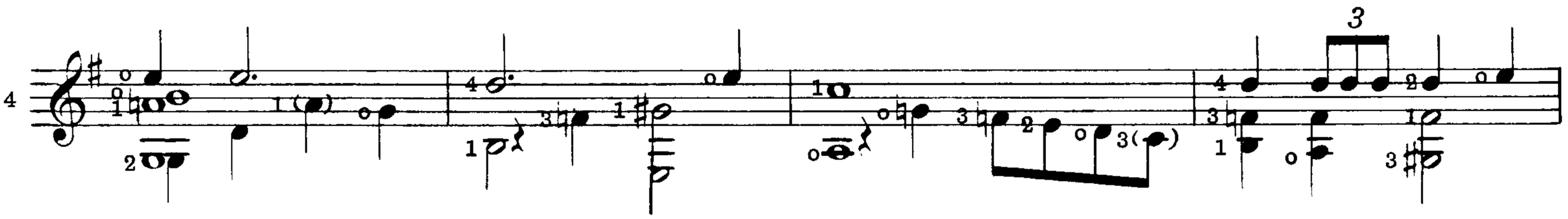


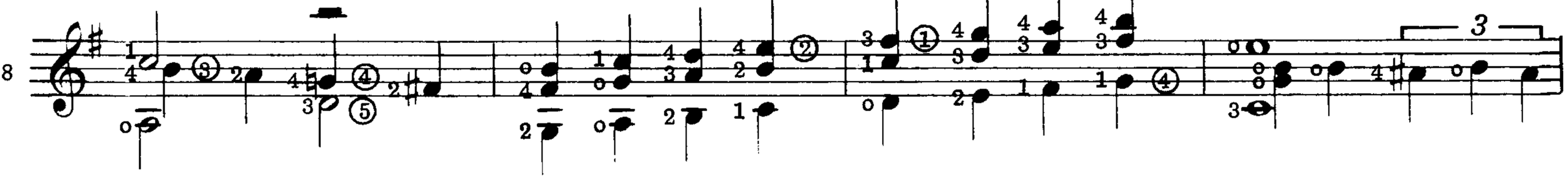
The chord progressions beginning on measures 9 and 13 are very beautiful and move from the first position to the seventh position. Be careful to hit the notes on the strings as marked. Remember, a circled number indicates the number of the string on which the note is to be played.

The wavy line in front of the chord in measure 12 means that the chord should be arpeggiated or rolled. In other words, strike all the notes of the chord quickly in succession from the bottom to the top.

In measure 16, bar the V fret for the entire second half of the measure.







MC II

12

16

20

24

28

rit. molto

31

ten.

STAR EYES

DON RAYE and
GENE dePAUL

This arrangement has some tricky spots, but with practice can be very smooth and beautiful.

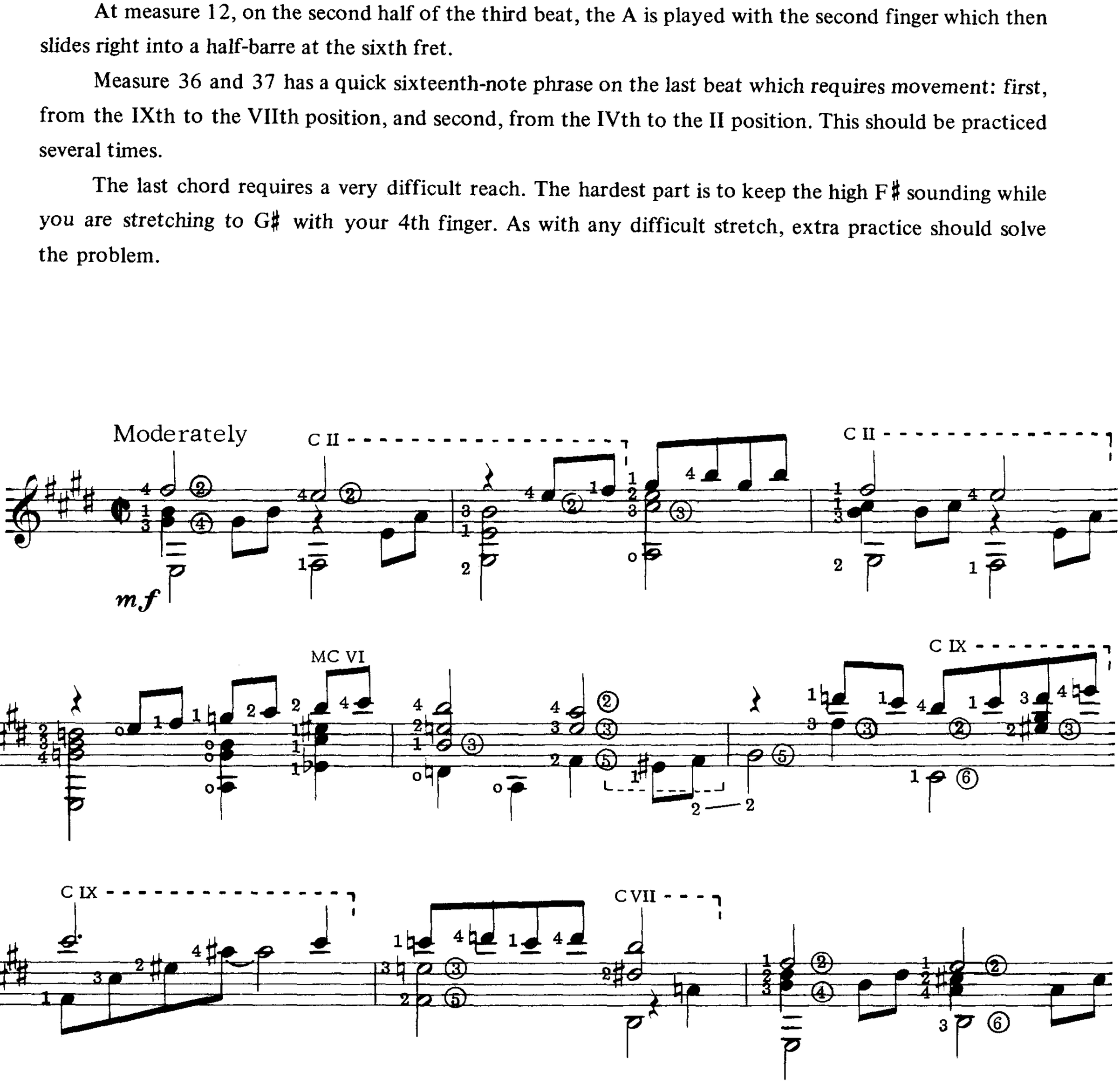
First of all, be sure to keep the bar at the second fret from the first to the second measure, as it is marked. The same passage is repeated several times through the song.

There is a difficult part beginning on the third beat of measure 5. Play the third beat chord on the appropriate strings (②③⑤) as it is marked. Then on the second half of the fourth beat your second finger slides up to the XIth fret. On the second beat of measure 6, the first finger will move to hit both the D♮ and then C♯, and will be right in position to move into a CIX. The same thing is found in measures 14, 15 and 30, 31.

At measure 12, on the second half of the third beat, the A is played with the second finger which then slides right into a half-barre at the sixth fret.

Measure 36 and 37 has a quick sixteenth-note phrase on the last beat which requires movement: first, from the IXth to the VIIth position, and second, from the IVth to the II position. This should be practiced several times.

The last chord requires a very difficult reach. The hardest part is to keep the high F♯ sounding while you are stretching to G♯ with your 4th finger. As with any difficult stretch, extra practice should solve the problem.



C II

C IX

C VIII

C VII

C V

MC V

MC II

C II

31

C VII

a m i

p

34

C V

C IV

C II

3

37

MC IV

MC II

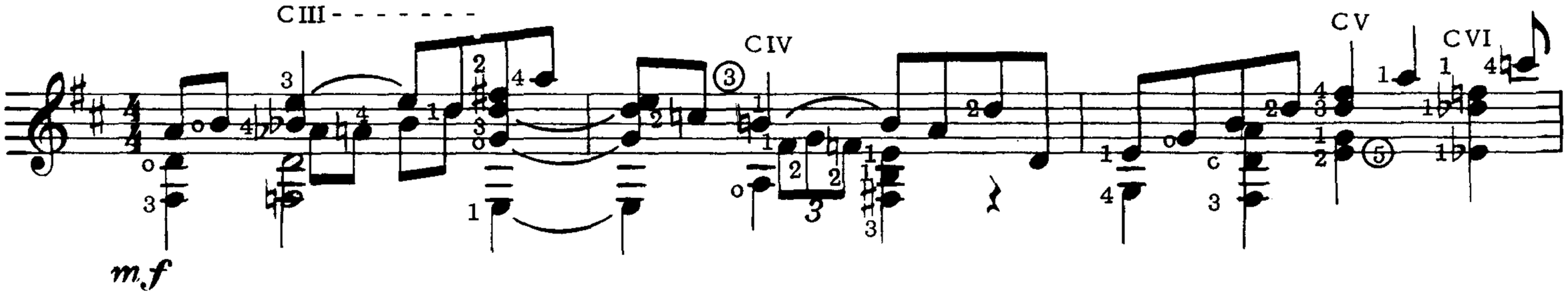
p

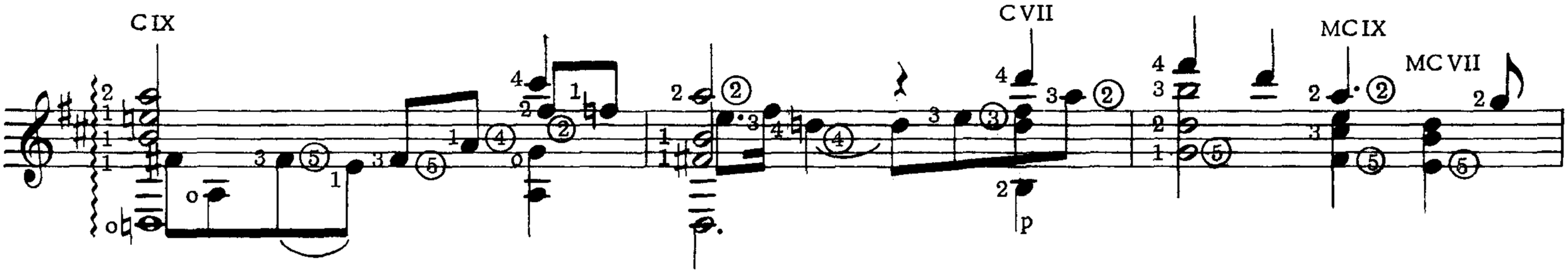
Theme of the M-G-M Film

THE BAD AND THE BEAUTIFUL

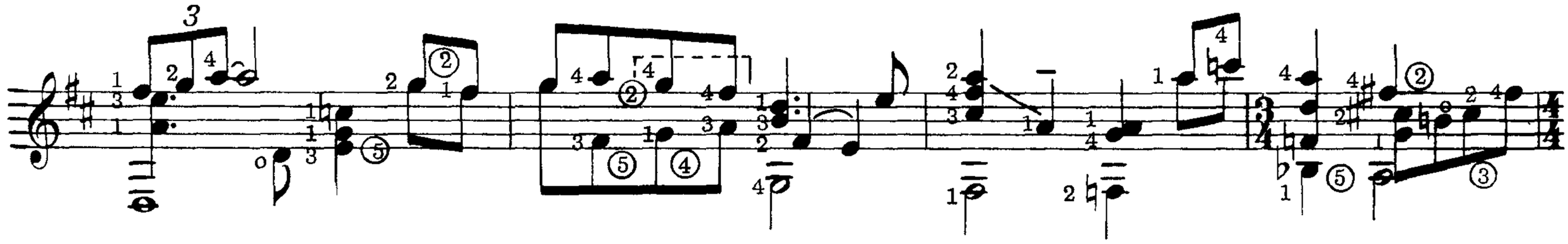
DAVID RAKSIN

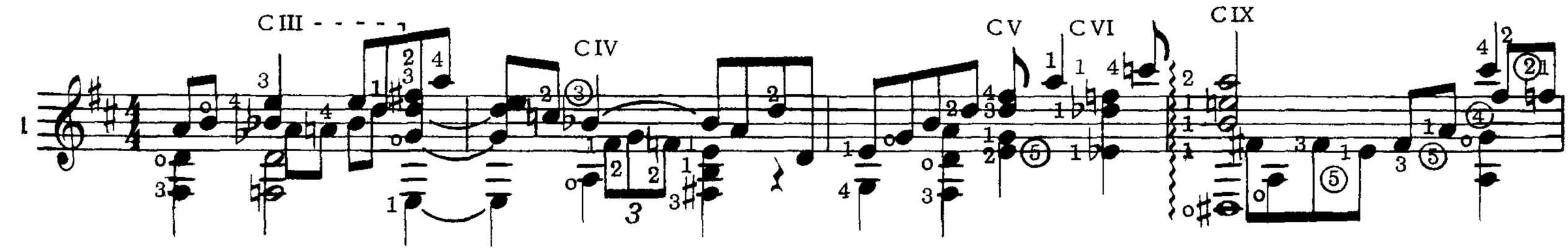
Slowly
Tune 6th String to D

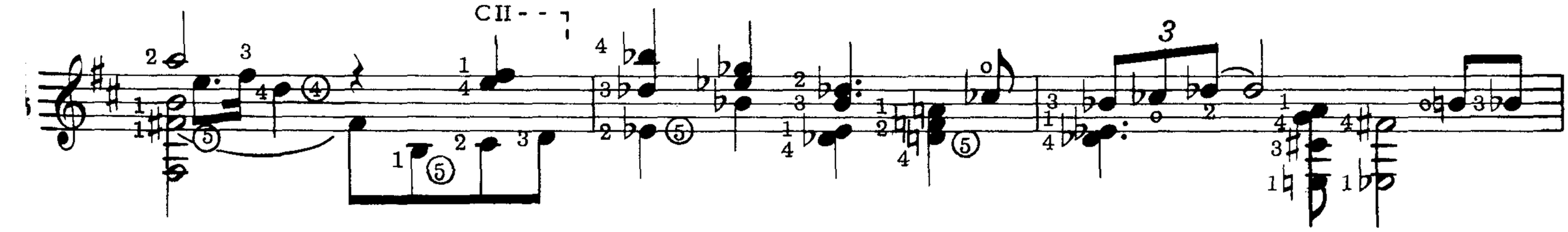




MC VII







MC III

ten.

MC IX

MC VII

MC IV

MC II

CVIII

ten.

CIII

MC II

CV

CVI

CIX

MC VII

CIII

rit. molto

Harms.

Natural sound

From the Metro-Goldwyn-Mayer Motion Picture "MEET ME IN ST. LOUIS"

THE BOY NEXT DOOR

HUGH MARTIN
RALPH BLANE

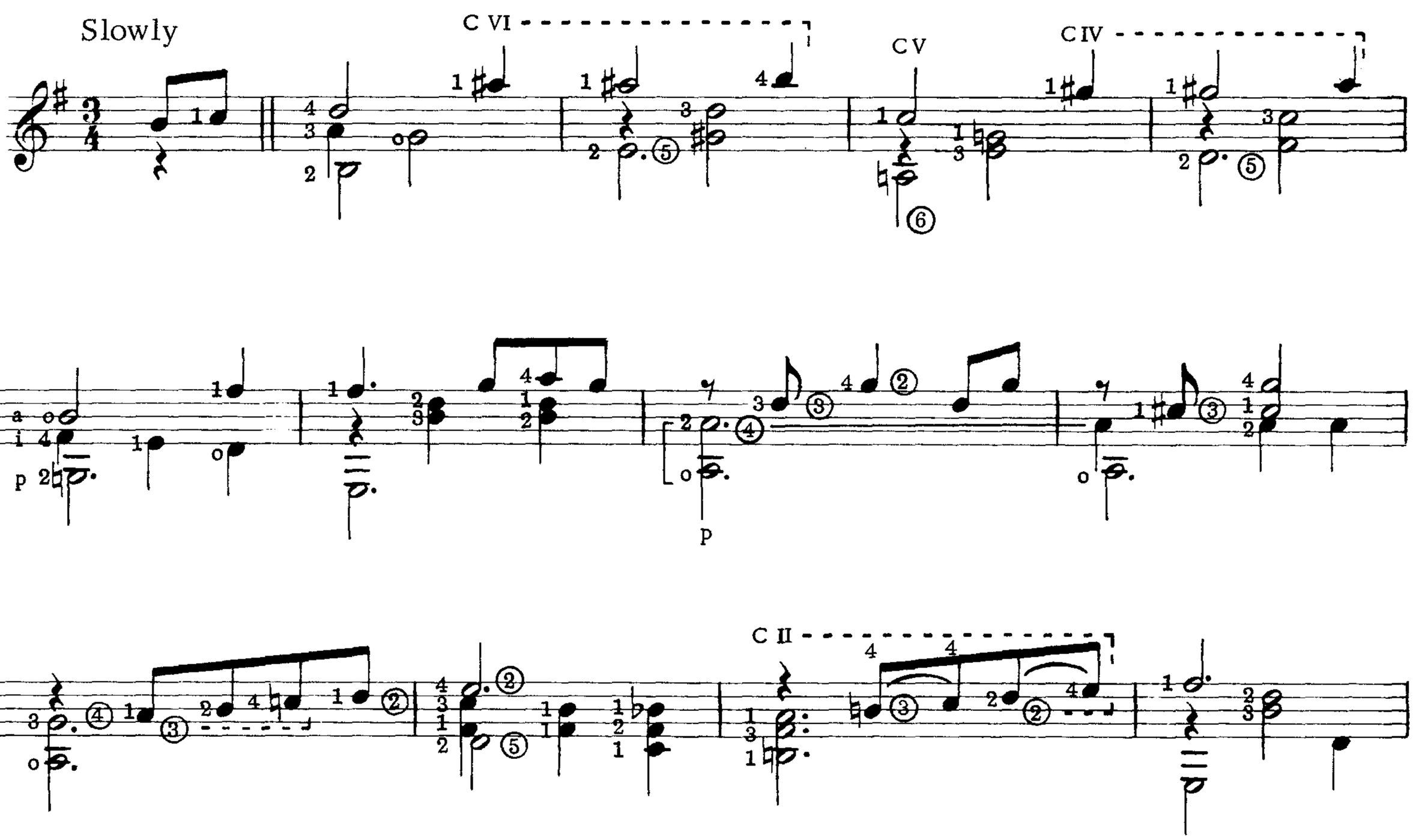
Be sure to set your barre VI in position on the last beat of the first measure, so that you will be ready to play the second measure. This same pattern appears again, beginning on the last beat of the third measure, except this time the barre is at the IV fret.

When bass notes are connected by a bracket, as in measure 7, they are played together with a single stroke of the thumb. Of course to achieve this, the higher A will have to be played on the fourth string at the VII fret, so the two notes will be on adjacent strings.

In measure 11, B on the third string is slurred to C, also on the third string. To execute this slur, the 4th finger must slide from the B to the C. This is difficult and may require extra practice.

There is a tricky change for your 4th finger in measure 14, so be careful to play it just as it is fingered.

In the section beginning on measure 35, play the thirds on the first beat with the E closed on the second string. Use your 3rd and 4th fingers as indicated; then the next third, D and B, should be played with the 1st and 2nd fingers. In this way you can stay within the third position for the entire measure. The pattern is repeated throughout this section and should be played the same way each time.



13

C II

7

12

MC V

MC V

CIV

CV

26

30

To next strain

Fine

35

MCV

MC II

C III

C I

MCV

C III

D.C.al Fine

MCI

From the Batjac Production "THE ALAMO". A United Artists Release

THE GREEN LEAVES OF SUMMER

PAUL FRANCIS WEBSTER
DIMITRI TIOMKIN

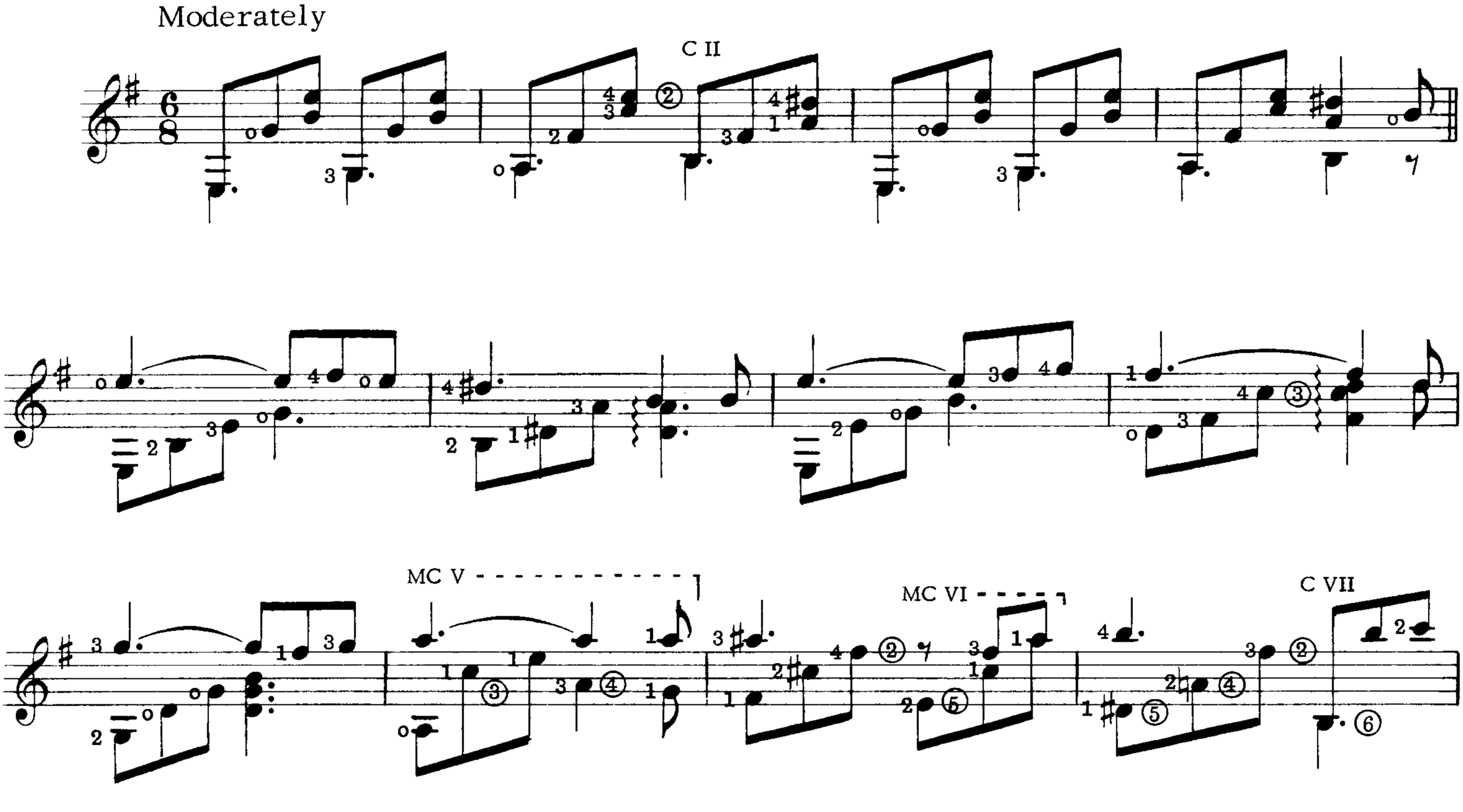
This arrangement consists almost entirely of arpeggios. To continue to play the melody, it becomes necessary to move your fingers within the arpeggio. The first example of this occurs in measure 6, where you must take your finger off the D♯ on the fourth beat, so that the B will be open for the chord.

Also in measure 6, the wavy line in front of the chord indicates it should be arpeggiated. In other words, all the notes are not hit at the same time.

On the fourth beat of measure 13, slide your first finger from B on the fourth string to G♯ also on the fourth string. The first finger slides the same way in measure 15.

The easiest way to play measure 18 is to slide the second and third fingers from the II to the Vth fret, just as it is marked.

Play the harmonics in the last measure by placing the fourth finger on the first three strings just above the 12th fret. Then hit the strings with "p," "i" and "m."



MC V

C III

C II

C VII

MC V

MC VI

MC V

C III

Harm. 12

rit.

Metro-Goldwyn-Mayer and Filmways Present A Martin Ransohoff Production "THE SANDPIPER"

THE SHADOW OF YOUR SMILE

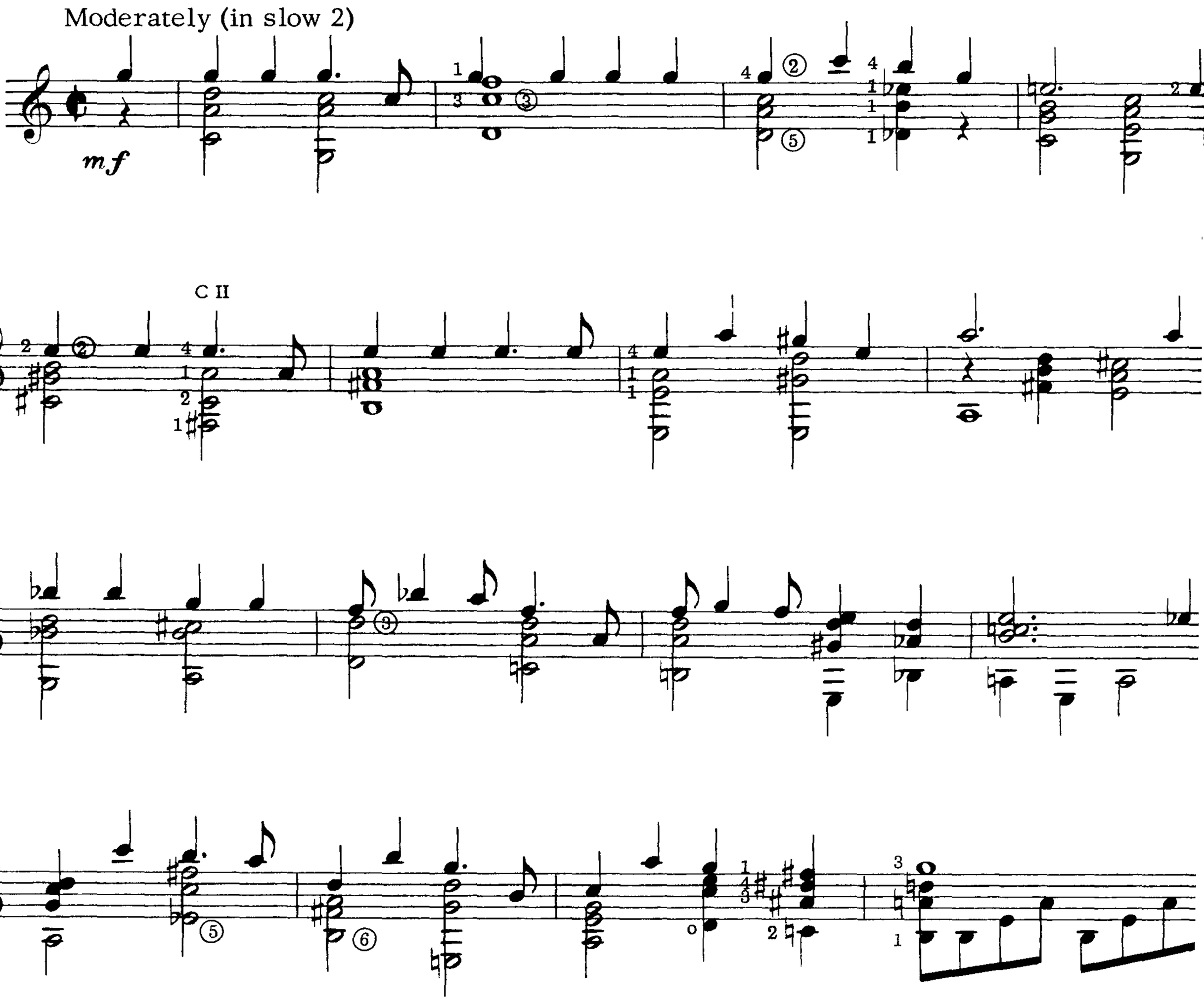
(LOVE THEME FROM "THE SANDPIPER")

PAUL FRANCIS WEBST
JOHNNY MANDEL

The beginning of this arrangement moves around quite a bit, so be careful that you are reading the chords on the proper strings and in the proper positions. For instance, the first measure is in the first position, the second measure moves to the third position, and then the third measure moves to a bar in the fifth position.

Measure 17 is played in the seventh position with the E played on the third string; the F♯ and G on the second string and the high B on the first string.

Measure 26 introduces a bar problem. Play a one-half bar with the fourth finger of your left hand. This may prove difficult the first few times, but it should become easier with more practice. The same thing occurs in measure 40, where the one-half bar is in the seventh position instead of the second position.



Moderately slow

CII

CII

CIII

MCV

CVII