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DEDICATION

This folio is dedicated to my wonderful wife Theresa and my son Luke, who are so dear to my heart.
PREFACE

*Christopher Parkening - Solo Pieces* is part of a published series of new arrangements and transcriptions called “Virtuoso Music for the Guitar.” I have edited and fingered each piece, and most have been recorded for Angel/EMI Records just as they appear here. Each transcription has been kept as faithful to the original work as possible and is suitable for performance by the virtuoso guitarist.

—Christopher Parkening
ACKNOWLEDGMENTS

Over a lifetime of playing the guitar, there are many people to thank for their contributions to *Solo Pieces*: My friend of many years, arranger/orchestrator Patrick Russ, with whom I edited this publication to match the original recordings as closely as possible; long-time friend and recording producer, David Thomas; David Brandon, who so ably proofread this music; my secretary Sharon Devol who tirelessly assembled it all; and so many talented arrangers whose valuable contributions to the classical guitar repertoire are represented here.

There are also family and friends who have come alongside and helped me throughout my career, a few of which I would like to thank here: My parents Duke and Betty Parkening, my sister and brother-in-law Terry and Dennis Duggan, Scott Bach, John and B.J. Sutherland, Paul and Janet Wilson, Clayton Erb, Jim Fagan, Gilbert Hetherwick, Ed Hobelman, Patti Laursen, Carole McClean, Jonathan Roth, Shirley (and Kelly and Casey) Russ, Jubliant and CeCe Sykes, and the staff at Hal Leonard Corporation.

*Soli Deo Gloria!*

Christopher Parkening
Allegro

BWV 998

by Johann Sebastian Bach (1685-1750)

Transcribed by Christopher Parkening

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from *Pleasures of Their Company*

**Allemande**

(My Lady Hunssdon’s Puffe)

by John Dowland (1563-1626)

Arranged by Christopher Parkening

Tuning:
(low to high) D-A-D-G-B-E

Capo III

\[ \text{j = 80-84} \]

```
\text{TAB} \hspace{1cm} \text{\textbf{\textit{mf dolce}}} \\
5 \hspace{1cm} 3 \hspace{1cm} 5 \hspace{1cm} 3 \hspace{1cm} 5 \hspace{1cm} 3 \\
3 \hspace{1cm} 0 \hspace{1cm} 2 \hspace{1cm} 0 \hspace{1cm} 2 \hspace{1cm} 0 \\
3 \hspace{1cm} 5 \hspace{1cm} 2 \hspace{1cm} 5 \hspace{1cm} 2 \hspace{1cm} 7 \\
0 \hspace{1cm} 0 \hspace{1cm} 0 \hspace{1cm} 0 \hspace{1cm} 0 \hspace{1cm} 0 \\
5 \hspace{1cm} 3 \hspace{1cm} 5 \hspace{1cm} 3 \hspace{1cm} 5 \hspace{1cm} 3 \\
3 \hspace{1cm} 0 \hspace{1cm} 2 \hspace{1cm} 0 \hspace{1cm} 2 \hspace{1cm} 0 \\
5 \hspace{1cm} 3 \hspace{1cm} 5 \hspace{1cm} 3 \hspace{1cm} 5 \hspace{1cm} 3 \\
3 \hspace{1cm} 3 \hspace{1cm} 3 \hspace{1cm} 3 \hspace{1cm} 3 \\
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Danza

by Diego del Torrijos (1653-1691)
Arranged by David Brandon
Rest "a" finger on 1st string.

*Rest "a" finger on 1st string.
Maestoso

Rest "a" finger on 1st string.
A Fancy
by John Dowland (1563-1626)
Arranged by David Brandon

Optional: Capo III

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from *In the Spanish Style*

**Fantasía #10**

“which imitates the harp in the style of Luduvico”

Alonso Mudarra (1510-1580)

Adapted by Christopher Parkening

Tuning, capo III
(low to high) E-A-D-F♯-B-E

Compas apresurado \( \frac{j}{\text{112}} \)

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Fantasia (Ricercar) #28

Francesco da Milano (1497-1544)
Arranged by David Brandon

Capo III

\( \text{Tempo} = \text{approx. 88} \)

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**Galliard**

by John Dowland (1563-1626)
Arranged by Christopher Parkening

Capo III

\[ \text{Tempo: approx. 160} \]

\[ \text{Repeat: } p \text{ (echo)} \]

2nd time, D.C. al Fine
(take 1st repeat)

Fine

*Last time only*

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Fugue

from Violin Sonata No. 1 (BWV 1001)
by Johann Sebastian Bach (1685-1750)
Transcribed by Christopher Parkening
from A Bach Celebration

I Stand at the Threshold

Arioso from Cantata 156
by Johann Sebastian Bach (1685-1750)
Transcribed by Patrick Russ

Tuning: (low to high) D-A-D-G-B-E
Optional: Capo 1

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from *Parkening Plays Bach*

**Prelude**

from Prelude, Fugue and Allegro (BWV 998)

by Johann Sebastian Bach (1685-1750)

Transcribed by Christopher Parkening

---

**Tuning:**
D-A-D-G-B-E

**Capo:** 1

**Tempo:** 74

**Maestoso, freely**

**In tempo**
La Maja de Goya

Tonadilla

by Enrique Granados (1867-1916)

Arranged by Patrick Russ

Allegretto $J = 56$

Tuning:
(low to high) D-G-D-G-B-E

* * * * *

*A guitar/vocal duet version of this piece is published in Christopher Parkening - Duets & Concertos HL.00690938*
from Christopher Parkening Celebrates Segovia

Sevilla

by Isaac Albeniz (1860-1909)
Transcribed by Patrick Russ

Vivo energico
\( \text{approx. 104-110} \)

Tuning:
(low to high) D-G-D-G-B-E

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Sonata in D

by Mateo Albeniz (d. 1831)
Transcribed by Patrick Russ

Tuning:
(low to high) D.A.D.G.B.E.

 Tempo: 60

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from A Tribute to Segovia

Suite Española

by Gaspar Sanz (1640-1710)
Transcribed by Christopher Parkening

I. Españolletas

Tuning: (low to high) D-A-D-G-B-E

\[ \text{\textit{f} } \approx \text{ approx. 152} \]

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75
II. Rujero y paradetas

Tuning: (low to high) D-A-D-G-B-E

Rujero \( \text{\textit{J}} = 110 \)

Paradetas \( \text{\textit{J}} = 75 \)

\[ \text{mf} \]
III. La Miñona de Cataluña
Tuning:
(low to high) D-A-D-G-B-E

\( \text{\textbf{\textit{T}}}=104 \)

dolce

post.
IV. Folias
V. Passacalle de la cavalleria de Napoles
VI. Canarios
Rag.

*Raguedo: l, a, m, i = little, annular, middle and index fingers of right hand.

**Optional repeat

**Dampen 1st string with 4th finger.
from A Tribute to Segovia

Torre Bermeja

by Isaac Albeniz (1860-1909)
Transcribed by Patrick Russ

Tuning:
(low to high) D-A-D-G-B-E

\( \approx \text{approx. 61} \)

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Suite in D

from TERPSICHORE
by Michael Praetorius (1571-1621)
Transcribed by Patrick Russ

I. Courante

Tuning:
(low to high) D-A-D-G-B-E

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II. Ballet
Tuning:
(low to high) D-A-D-G-B-E

\[ \text{= approx. 100} \]
III. Gavotte
Tuning:
(low to high) D-A-D-G-B-E

\( \text{\textit{p}} \) \textit{dolce} \\

*Callous thumb*
IV. Spagnoletta
V. Bransle double
VI. Courante I & II
I.

Tuning:
(low to high) D-A-D-G-B-E

\[ \text{\( \frac{d}{2} \) Ch} \]

\[ \text{mf} \]

\[ \text{TAB} \]

3 5 2 0 2 2 1

5 3 2 0 3 5 7 3

0 2 0 0 5

56\text{th Ch}

\[ \text{pont.} \]

3 5 3 5 7 3 3 3

5 4 5 4 0
II.

VII. Volte
Tuning: (low to high) D-A-D-G-B-E

\( \frac{3}{4} = 78 \)

*Drive forward on eighth-note runs.*

---

pont.
II. Allegro
III. Zarabanda despacio
V. Despacio
VI. Giga allegro dulzaina
Suite No. 9 in D Minor

by Robert de Visée (ca. 1655 - ca. 1732)
Transcribed by Christopher Parkening and Patrick Russ

I. Prelude

Tuning:
(low to high) D-A-D-G-B-E

\[ J = \text{approx. 80} \]

II. Allemande
Tuning:
(low to high) D-A-D-G-B-E

$J = 112$

IV. Sarabande
VI. Gigue
from A Tribute to Segovia

Villanesca

by Enrique Granados (1867-1916)

Transcribed by Patrick Russ

Transcribed by Patrick Russ

Tuning: (low to high) D-G-D-G-B-E

\[ j = 79 \]

\[ \text{Rest "a" or "I" finger on 1st string for stability, next 6 meas.} \]

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