

ALFABETO

	#	A	B	C	D	E	F	G	H	I	K	L
	E min	G	C	D	A min	D min	E	F	B \flat	A	B \flat min	C m(add2)
T	0	3	0	2	0	1	0	1	1	0	1	3
A	0	3	1	3	1	3	0	1	3	2	2	3
B	0	0	0	2	2	2	1	2	3	2	3	0
B	2	0	2	0	2	0	2	3	3	2	3	1
B	2	2	3	0	0	0	2	3	1	0	1	3

	L	M	N	O	P	Q	R	S	T	V	X	Y
	C min	E \flat	A \flat	G min	F min	F \sharp	B	E	A	F \sharp min	B min	G
	3	3	4	3	1	2	2	4	5	2	2	3
	4	4	1	3	1	2	4	5	2	2	3	3
	0	3	1	0	1	3	4	4	2	2	4	4
	1	1	1	0	3	4	4	2	2	4	4	5
	3	1	3	1	3	4	2	2	4	4	2	5

	Z	Q	P	R\acute{c}	B\acute{c}	G$\acute{3}$	H$\acute{1}$	M$\acute{3}$	N$\acute{3}$	K$\acute{3}$	P$\acute{3}$	M$\acute{3}$
	C	D \flat	E m(add6)	F min	G7	G7	C	F	B \flat	C min	G min	E \flat min
	3	1	3	4	3	3	3	5	6	3	3	2
	5	2	1	6	3	3	5	6	3	4	3	4
	5	1	4	5	0	4	5	5	3	5	3	3
	5	3	2	3	3	3	5	3	3	5	5	1
	3	4	2	3	2	5	3	3	5	3	5	1

The chart above renders a 17th century guitar chord "alphabet" into notation that will make sense to a player of the modern guitar. The five courses of the baroque guitar have the same pitches as the top five strings of the modern guitar, give or take an octave, so fingering the chords as one would on a modern guitar will give the right chords on the baroque instrument, though they will be in a different register. The chord fingerings are taken from the original *Alfabeto*. A representation of the chords is also given in modern tablature with the highest pitched string represented by the top line. (The *Alfabeto* tablature runs in the opposite direction.) Finally, modern chord symbols are included between the musical staff and the tab staff.