

HERNÁN NAVARRO

*21 Piezas progresivas
para guitarra Vol. 1*

I. EUROPA

II. USA

III. LATINOAMÉRICA

PRÓLOGO

Tras varios años dando clases de guitarra a estudiantes de todas las edades, niveles e inquietudes, fui recopilando y arreglando una gran cantidad de partituras y tablaturas específicas para cada uno de ellos.

El presente volumen es el primero de una serie que irá lanzándose paulatinamente.

Espero que aquellos que enseñan guitarra dispongan de una herramienta novedosa, útil y amena para desarrollar los recursos técnicos propios del instrumento que han sido aplicados en las distintas piezas.

Además, me he propuesto ofrecer tanto a profesores como a estudiantes una gran diversidad de estilos musicales contemporáneos, por lo que también puede ser un buen primer paso para adentrarse en el vasto mundo de la música tradicional folclórica europea, latinoamericana, y la música de Estados Unidos de América, al tratarse en su gran mayoría de arreglos y composiciones originales que no se encuentran en otras ediciones dedicadas a la guitarra.

Por último, mi agradecimiento a Oscar Herrero y a Carmen Monreal por confiar en este proyecto a través de su editorial, y a la profesora Ana Elena Ferrández Gasch por su ayuda, paciencia y sugerencias con los detalles técnicos de cada pieza.

Hernán Navarro

PROLOGUE

After many years of giving guitar classes to students of all ages and levels, I have compiled a large number of scores and tablatures specific to each one.

This present volume is the first in a series that will be put out over time.

I hope these studies are useful, interesting and enjoyable to those who teach guitar, and help to develop one's own way of teaching the techniques that have been focused on in each of these pieces.

Moreover, I have decided to offer to professors as well as students a wide range of contemporary music styles, which can serve as a jumping off point into the vast range of traditional European, Latin American and North American folk music, given that the majority of the pieces herein are either new arrangements or original compositions that can't be found elsewhere.

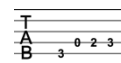
Finally, I would like to thank Oscar Herrero and Carmen Monreal for having faith in me to publish this work, and also Ana Elena Ferrández Gasch for her help, patience and technical suggestions for each piece.

Hernán Navarro

I. EUROPA

ÍNDICE / CONTENTS

PARTITURAS / SCORES



Signos de notación / Notation signs	8	
Tamo Daleko (trad. serbia)	9	45
Birnie Boozle (trad. escocesa)	10	46
Tarantela Napolitana (trad. italiana)	11	47
Dos Guitarras (trad. rusa)	12	48
Banish Misfortune (trad. irlandesa)	13	49
La Paloma (S. de Yradier)	14	50
Ojos negros (trad. rusa)	16	52

II. USA

ÍNDICE / CONTENTS

PARTITURAS / SCORES



Signos de notación / Notation signs	8	
Arkansas Traveler (Bluegrass)	18	54
The House Of The Rising Sun (Folk)	19	55
When The Saints Go Marching In (Dixieland)	20	56
Summertime (Jazz standard)	22	58
Jerry Reed (Country Blues)	24	60
Riverboat Blues (Blues)	25	61
The Entertainer (Ragtime)	27	63

III. LATINOAMÉRICA

ÍNDICE / CONTENTS

PARTITURAS / SCORES



Signos de notación / <i>Notation signs</i>	8	
La Bamba (Son jarocho)	30	66
Candela (Son montuno)	31	67
El Cóndor Pasa (Pasacalle)	33	69
El Choclo (Tango)	35	71
Pajarillo Verde (Joropo)	37	73
Chôro Anónimo (Chôro)	39	75
Luz Mala (Milonga campera)	41	77

La Paloma

(Habanera)

S. de Yradier
Arr.: Hernán Navarro

♩ = c. 60

First system of guitar tablature. Treble clef. Time signature 3/4. Tempo marking: ♩ = c. 60. The system includes a treble staff with a TAB line and a bass staff. The treble staff contains a melodic line with notes 2, 2, 0, 2, 2, 0, 2, 2. The bass staff contains a bass line with notes 0, 2, 2, 0, 2, 2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *p*, *mp*, and *ip*.

ΦII

Second system of guitar tablature, starting at measure 4. Treble clef. Time signature 3/4. The system includes a treble staff with a TAB line and a bass staff. The treble staff contains a melodic line with notes 2, 3, 2, 3, 4, 5, 2, 3, 4, 4, 3, 4. The bass staff contains a bass line with notes 2, 2, 0, 2, 2, 0, 2, 2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *p*, *i*, *mp*, *ip*, and *m*.

CVII

Third system of guitar tablature, starting at measure 7. Treble clef. Time signature 3/4. The system includes a treble staff with a TAB line and a bass staff. The treble staff contains a melodic line with notes 0, 1, 0, 7, 9, 7, 3, 4, 7, 4. The bass staff contains a bass line with notes 0, 2, 2, 0, 7, 9, 7, 0, 7, 9, 7. Fingerings are indicated by numbers 1, 3, 4. Dynamics include *mp*, *ip*, *p*, *i*, and *mp*.

ΦII

Fourth system of guitar tablature, starting at measure 10. Treble clef. Time signature 3/4. The system includes a treble staff with a TAB line and a bass staff. The treble staff contains a melodic line with notes 4, 3, 1, 0, 2, 0, 3, 2, 2, 2, 2, 0, 2, 2, 2. The bass staff contains a bass line with notes 10, 9, 7, 0, 2, 2, 2, 2, 0, 2, 2, 2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *m*, *ip*, *mp*, and *mp*.

ΦII

Fifth system of guitar tablature, starting at measure 13. Treble clef. Time signature 3/4. The system includes a treble staff with a TAB line and a bass staff. The treble staff contains a melodic line with notes 2, 1, 2, 2, 2, 0, 2, 2, 2, 4, 5, 5, 5, 5, 4. The bass staff contains a bass line with notes 2, 2, 2, 0, 2, 2, 2, 0, 2, 2, 2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *mp* and *ip*.

vibr. ΦII

Sixth system of guitar tablature, starting at measure 16. Treble clef. Time signature 3/4. The system includes a treble staff with a TAB line and a bass staff. The treble staff contains a melodic line with notes 4, 4, 3, 4, 2, 2, 4, 2, 0, 1, 1, 1. The bass staff contains a bass line with notes 2, 2, 2, 0, 2, 2, 2, 0, 2, 2. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *mp*, *ip*, *i*, and *p*.

Ojos Negros

(Romanza)

Trad. de Rusia
Arr.: Hernán Navarro

$\text{♩} = \text{c. } 80$
a tempo

i m a p i a m i p i p m p a p m a m i p i p m p a i m

4

a p m a m i p i p m p a p m p a i m

8

i m a p i a m i p i p m p a i m

12

m i m a p i a m i p i p m p a i m

$\text{♩} = \text{c. } 152$
a tempo

16

i m a p m i a m i p i m

20

p a m i a m i

CII

ϕV

Ojos Negros

(Romanza)

Trad. de Rusia
Arr.: Hernán Navarro

$\text{♩} = \text{c. } 80$
a tempo

Measures 1-3 of the guitar tablature. Measure 1: 4-0, 4-0. Measure 2: 2-1, 1-1, 0-0, 1-1. Measure 3: 4-0, 1-1, 2-2, 1-0, 1-2. Fingering numbers are shown above the notes. Dynamics: *i*, *m*, *a p*, *i*, *a m*, *i*, *p*, *i p*, *m p*.

Measures 4-6 of the guitar tablature. Measure 4: 0-4, 5-5, 4-4, 2-3. Measure 5: 0-0, 4-4, 3-4. Measure 6: 0-1, 0-2, 2-2. Fingering numbers are shown above the notes. Dynamics: *a p*, *m*, *a m i*, *p*, *i p*, *m p*, *a p*, *m p*.

Measures 7-9 of the guitar tablature. Measure 7: 2-3, 8-4, 10-10, 4-8, 3-4, 7-7, 2-3. Measure 8: 6-7, 4-4, 8-8, 3-7, 5-5, 5-5. Measure 9: 0-0, 7-7, 0-0, 7-7, 5-5, 5-5. Fingering numbers are shown above the notes. Dynamics: *a i*, *m*, *a p*, *i*, *a m i*, *p*, *m i*, *p*, *a i*, *m*.

Measures 10-12 of the guitar tablature. Measure 10: 4-0, 2-1, 1-0, 0-1. Measure 11: 1-2, 1-0, 2-0, 0-0, 4-4. Measure 12: 0-0, 1-1, 2-2, 2-2. Fingering numbers are shown above the notes. Dynamics: *m i*, *i*, *m*, *a p*, *i*, *a m*, *i*, *p*, *m i*, *a p*, *a m i*, *p*.

$\text{♩} = \text{c. } 152$
a tempo

Measures 13-15 of the guitar tablature. Measure 13: 4-0, 2-1, 1-0, 0-0. Measure 14: 4-0, 2-1, 1-0, 1-2. Measure 15: 0-0, 1-1, 2-2, 2-2. Fingering numbers are shown above the notes. Dynamics: *i*, *m*, *a p*, *m i*, *a m i*, *p*, *i*, *m*.

Measures 16-18 of the guitar tablature. Measure 16: 0-4, 5-5, 2-3, 4-4, 4-3, 4-4, 4-3, 4-4, 3-7, 4-8, 3-7, 5-5, 5-5. Measure 17: 0-2, 1-1, 0-0, 7-7, 5-5, 5-5. Measure 18: 0-0, 1-1, 2-2, 2-2. Fingering numbers are shown above the notes. Dynamics: *p*, *a i*, *m i*, *a p*, *m i*, *a m i*.

El Cóndor Pasa

(Pasacalle)

Daniel A. Robles
Arr.: Hernán Navarro

Ad Libitum dedillo

simile

a tempo
♩ = c. 80

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

a *i* *m* *p* *i* *m* *p* *i* *m* *a* *p* *i* *a* *i* *m* *p* *i* *m*

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

p *i* *m* *p* *p* *a* *i* *m* *p* *i* *m*

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