

HERNÁN NAVARRO

*21 Piezas progresivas
para guitarra Vol. 1*

I. EUROPA

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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.

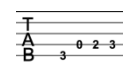
Finally, I would like to thank Oscar Herrero and Carmen Monreal for having faith in me to publish this work, and also Ana Elena Ferrández Gasch for her help, patience and technical suggestions for each piece.

Hernán Navarro

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La Paloma

(Habanera)

S. de Yradier
Arr.: Hernán Navarro

0 p mp ip

4 Φ II

p i mp ip m mp

7 CVII

mp ip p i mp ip

10 Φ II

m ip mp mp

13 Φ II

mp ip m

16 vibr. Φ II

mp ip ip

La Paloma

(Habanera)

S. de Yradier
Arr.: Hernán Navarro

♩ = c. 60

First system of guitar tablature. Treble clef. Time signature is common time. The system consists of three staves: Treble (T), Bass (B), and a combined Bass/Treble staff. The Treble staff has notes 2, 2, 0, 2, 2, 0. The Bass staff has notes 0, 2, 2, 2, 2, 0. The combined staff has notes 0, 2, 2, 2, 2, 0. Fingering numbers 1, 2, 3, 4 are shown above the notes. Dynamics include *p*, *mp*, and *ip*.

ΦII

Second system of guitar tablature, starting at measure 4. Treble clef. Time signature is common time. The system consists of three staves. The Treble staff has notes 2, 3, 2, 3, 4, 5, 2, 3, 4, 4. The Bass staff has notes 2, 2, 0, 2, 2, 2, 2, 2, 3, 1, 2. The combined staff has notes 0, 2, 2, 0, 2, 2, 2, 2, 0, 2, 2. Fingering numbers 1, 2, 3, 4 are shown above the notes. Dynamics include *p*, *i*, *mp*, *ip*, and *m*.

CVII

Third system of guitar tablature, starting at measure 7. Treble clef. Time signature is common time. The system consists of three staves. The Treble staff has notes 0, 7, 3, 4, 7, 4. The Bass staff has notes 1, 2, 2, 0, 7, 9, 7, 0, 7, 9, 7. The combined staff has notes 0, 2, 2, 0, 7, 9, 7, 0, 7, 9, 7. Fingering numbers 1, 3, 4 are shown above the notes. Dynamics include *mp*, *ip*, *p*, *i*, *mp*, and *ip*.

ΦII

Fourth system of guitar tablature, starting at measure 10. Treble clef. Time signature is common time. The system consists of three staves. The Treble staff has notes 4, 3, 1, 0, 2. The Bass staff has notes 10, 9, 7, 0, 3, 2, 2, 2, 2, 0, 2, 2, 2. The combined staff has notes 0, 7, 2, 0, 2, 2, 2, 2, 0, 2, 2, 2. Fingering numbers 1, 2 are shown above the notes. Dynamics include *m*, *ip*, *mp*, and *mp*.

ΦII

Fifth system of guitar tablature, starting at measure 13. Treble clef. Time signature is common time. The system consists of three staves. The Treble staff has notes 2, 1, 4, 5, 5, 5, 5, 4. The Bass staff has notes 2, 2, 2, 0, 2, 2, 2, 0, 2, 2. The combined staff has notes 0, 2, 2, 2, 0, 2, 2, 2, 0, 2, 2. Fingering numbers 1, 2, 3, 4 are shown above the notes. Dynamics include *mp* and *ip*.

vibr. ΦII

Sixth system of guitar tablature, starting at measure 16. Treble clef. Time signature is common time. The system consists of three staves. The Treble staff has notes 4, 4, 3, 4, 2, 2, 4, 2, 0. The Bass staff has notes 2, 2, 2, 0, 2, 1, 2, 0, 2, 1, 2. The combined staff has notes 0, 2, 2, 0, 2, 2, 2, 0, 2, 2. Fingering numbers 1, 2, 3, 4 are shown above the notes. 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 a m i p i m

20

p a m i p m i a

CII

ϕV

Ojos Negros

(Romanza)

Trad. de Rusia
Arr.: Hernán Navarro

$\text{♩} = \text{c. } 80$
a tempo

T
A
B

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

4

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

8

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

12

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

$\text{♩} = \text{c. } 152$
a tempo

16

i m a p m i a m p i m

20

p a i m a p m i a m

El Cóndor Pasa

(Pasacalle)

Daniel A. Robles
Arr.: Hernán Navarro

Ad Libitum dedillo

T
A
B

simile

simile

a tempo
♩ = c. 80

p

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

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

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