

HERNÁN NAVARRO

*21 Piezas progresivas  
para guitarra Vol. 2*

*I. MEDIEVO Y RENACIMIENTO*

*II. BARROCO*

*III. ROMANTICISMO*

## PRÓLOGO

Las obras que aparecen en el siguiente volumen, constituyen una selección muy acertada para aquellos que se dedican profesionalmente a la enseñanza de la guitarra, como para quienes estén iniciándose en la práctica del instrumento y quieran disponer en un solo libro de música, de diversos autores que, desde el medioevo al siglo XX, han dejado obras inmortales pensadas tanto para la guitarra como para el laúd, la tiorba y el piano, o para agrupaciones instrumentales de cámara y sinfónicas.

En este segundo volumen de la colección didáctica “21 Piezas Progresivas para Guitarra”, nos encontramos con transcripciones y arreglos para guitarra (algunos por primera vez), que ofrecen un resultado muy satisfactorio, tanto en comodidad como sonoridad, digitación y técnica.

Además, al estar este libro ordenado de forma progresiva y disponer tanto de las partituras como de la tablatura, prácticamente cualquier guitarrista profesional, estudiante o aficionado puede descubrir, interpretar y sumergirse en las sonoridades de la música medieval, renacentista, barroca, clásica y romántica.

Ernesto Bitetti

## PROLOGUE

The works that appear in this volume have been selected both for guitar teachers and students who are beginning their studies of the instrument and want to have, in a single book, pieces by many composers ranging from the Middle Ages to the 20th century. These composers have left us immortal works ranging from pieces originally composed for guitar, lute, theorbo, piano, as well as instrumental arrangements for chamber and symphony orchestras.

In this second volume of the didactic series “21 Progressive Pieces for Guitar,” we find transcriptions and arrangements for guitar (some for the first time), that are very satisfying, both in terms of comfort and sonority, fingering and technique.

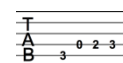
Furthermore, the pieces being ordered progressively, and written both as scores and as tablature, practically any professional, student or amateur guitarist can discover, interpret and immerse himself in the sounds of Medieval, Renaissance, Baroque, classical and romantic music.

Ernesto Bitetti

# I. MEDIEVO Y RENACIMIENTO

## ÍNDICE / CONTENTS

PARTITURAS / SCORES

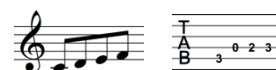


<b>Signos de notación / Notation signs</b>	<b>8</b>	
<b>Brian Boru's March</b>	<b>9</b>	<b>45</b>
<b>Danza Polaca</b>	<b>10</b>	<b>46</b>
<b>Wascha Mesa</b>	<b>11</b>	<b>47</b>
<b>Scarborough Fair</b>	<b>13</b>	<b>49</b>
<b>Saltarello</b>	<b>15</b>	<b>51</b>
<b>Mascarada</b>	<b>17</b>	<b>53</b>
<b>Greensleaves</b>	<b>19</b>	<b>55</b>

## II. BARROCO

### ÍNDICE / CONTENTS

PARTITURAS / SCORES

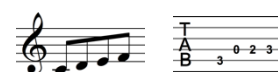


<b>Signos de notación / Notation signs</b>	<b>8</b>	
<b>Capriccio (J. A. Losy)</b>	<b>21</b>	<b>57</b>
<b>Gavotte (J. S. Bach)</b>	<b>22</b>	<b>58</b>
<b>Villanos (G. Sanz)</b>	<b>23</b>	<b>59</b>
<b>Menuet I – II (C. Petzold)</b>	<b>24</b>	<b>60</b>
<b>Courante (S. L. Weiss)</b>	<b>26</b>	<b>62</b>
<b>Musette (J. S. Bach)</b>	<b>27</b>	<b>63</b>
<b>Tocatta Arpegiata (J. H. Kapsberger)</b>	<b>28</b>	<b>64</b>

# III. ROMANTICISMO

## ÍNDICE / CONTENTS

### PARTITURAS / SCORES



<b>Signos de notación / <i>Notation signs</i></b>	<b>8</b>	
<b>Oda a la Alegría (L. V. Beethoven)</b>	<b>31</b>	<b>67</b>
<b>Mi Favorita (Anón. S. XIX)</b>	<b>32</b>	<b>68</b>
<b>Romance (Anón. S.XIX)</b>	<b>34</b>	<b>70</b>
<b>Tema - De la Sonata para piano nº 11 (W. A. Mozart)</b>	<b>36</b>	<b>72</b>
<b>Gymnopédie nº1 (E. Satie)</b>	<b>37</b>	<b>73</b>
<b>El Lago de los Cisnes - Final (P. I. Chaikovsky)</b>	<b>39</b>	<b>75</b>
<b>Vals Op. 69 n.o 2 (F. Chopin)</b>	<b>41</b>	<b>77</b>

# Brian Boru's March

Anón. irlandés S.XII  
Arr.: Hernán Navarro

$\text{♩} = c.82$

*p* a *mp* i *mp* a

5 i

9 *mp* i *m* i *mp* i *p* *mp* i *mp* i *mp* i *mp* i

14

19 *mp* i *mp* i

24

29 *mp* i *mp* i *mp* i

34

**Fine**

**D.S. al Fine**



# Capriccio

Jan Antonin Losy  
Arr.: Hernán Navarro

♩ = c. 108

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

5  $\Phi$ II *m* *p* *p* *m* *p* *p* *i* *m* *p* *p* *a* *i* *m* *p* *i* *m*

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

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

18  $\Phi$ II *m* *p* *p* *i* *m* *i* *m* *p* *p* *m* *i* *p*

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



# Capriccio

Jan Antonin Losy  
Arr.: Hernán Navarro

♩ = c. 108

First system of guitar tablature (measures 1-4). Includes treble (T), acoustic (A), and bass (B) staves with fret numbers and fingerings. Fingerings: *i p m i*, *a p*, *i m p p*, *m i p m i*.

Second system of guitar tablature (measures 5-8). Includes treble (T), acoustic (A), and bass (B) staves with fret numbers and fingerings. Fingerings: *m p p*, *m*, *i p p*, *i m p i p a p i m p i m*.

Third system of guitar tablature (measures 9-12). Includes treble (T), acoustic (A), and bass (B) staves with fret numbers and fingerings. Fingerings: *i p m i*, *m p p*, *m p i p i m p m i*.

Fourth system of guitar tablature (measures 13-17). Includes treble (T), acoustic (A), and bass (B) staves with fret numbers and fingerings. Fingerings: *m p p*, *m p*, *i p m p i p*, *m p*, *i p m i*.

Fifth system of guitar tablature (measures 18-21). Includes treble (T), acoustic (A), and bass (B) staves with fret numbers and fingerings. Fingerings: *m p p*, *i p m i*, *m p p*, *m i p*.

Sixth system of guitar tablature (measures 22-25). Includes treble (T), acoustic (A), and bass (B) staves with fret numbers and fingerings. Fingerings: *m p i p a p*, *m i p a m i p i p m p p m i p*. Includes a trill (*tr*) in measure 24.

# Oda a la Alegría

L.V. Beethoven  
Arr.: Hernán Navarro

$\text{♩} = \text{c. } 80$

The musical score is written for guitar in 4/4 time, with a tempo of approximately 80 beats per minute. It consists of eight staves of music, each with lyrics underneath. The lyrics are: *i a i a i m i m i m i a i m i m i m i p i p m p i p m p m i m i a i m i m i m i p i p m p i p m p i p m p m i m*. The score includes various musical notations such as fingerings (0, 1, 2, 3, 4), accents, and dynamic markings (*mf*, *p*, *f*). The piece concludes with a final chord on the eighth staff.

