

HAL LEONARD

GUITAR METHOD

Supplement to Any Guitar Method

CLASSICAL GUITAR PIECES

24 Pieces Arranged for Solo Classical Guitar in Standard Notation

BY PAUL HENRY



CD INCLUDED



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ANDANTE

TRACK 1

Matteo Carcassi
(1792-1853)

a *i m i m i m*

p *p* *mf* *p*

cresc. *p*

i m m i a m a i m i m i m m i m

dim. *p* *p* *p* *p* *p* *p*

i a

p *p* *p* *p*

pp

<http://faridhaidar.blogspot.com>



ESTUDIO IN C

TRACK 2

Fernando Sor
(1778-1839)

m i m a

i i a m i

m i a i

m i m i

m i m i

a

m i i



DANCE FOR LUTE

TRACK 5

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

G.L. Fuhrmann
from Testudo-Gallo Germanica 1615

m *i* *m* *i* *m* *i* *m*

<http://faridhaidar.blogspot.com>



CANCION I

TRACK 6

Spanish Traditional

m i m i m i m i i i i i i i m i m i m i m i i i i i i i

 **CANCION II**
TRACK 7

Spanish Traditional



SIMPLE GIFTS

American Traditional

TRACK 8

1 m i a i m

3 3 3 3 3

p p



ALLEGRO

TRACK 9

W.A. Mozart
(1756-1791)

The musical score consists of seven staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It includes dynamic markings such as *p* (piano), *i* (pizzicato), *m* (mezzo-forte), and *a* (accents). The second staff continues the melodic line with various rhythmic patterns. The third staff features a repeat sign and ends with a *mf* (mezzo-forte) dynamic. The fourth staff includes a *m* (mezzo-forte) dynamic and a *p* (piano) dynamic. The fifth staff has *i* (pizzicato) and *m* (mezzo-forte) markings. The sixth staff continues the melodic development. The seventh staff concludes with a *poco rit.* (poco ritardando) marking.



ANDANTE IN C

TRACK 10

Fernando Sor
(1778-1839)



MENUETT

TRACK 12

Johann Kreiger
(1651-1735)

a m i a

 **GAVOTTE**
TRACK 13

G.P. Telemann
(1681-1767)



Musical staff 1: Treble clef, 3/4 time signature. The staff contains a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and rests. The piece begins with a repeat sign.



Musical staff 2: Treble clef, 3/4 time signature. This staff includes dynamic markings such as *m* (mezzo) and *p* (piano). It features a first ending bracket labeled "1." and a second ending bracket labeled "2.".



Musical staff 3: Treble clef, 3/4 time signature. This staff includes dynamic markings such as *m* and *p*. It features a first ending bracket labeled "1." and a second ending bracket labeled "2.".



Musical staff 4: Treble clef, 3/4 time signature. This staff continues the melodic line with various fingering numbers and rests.



Musical staff 5: Treble clef, 3/4 time signature. This staff includes dynamic markings such as *p* and features a first ending bracket labeled "1." and a second ending bracket labeled "2.".

 **CARAVAN**
TRACK 14

Iberian Traditional



KEMP'S JIG

TRACK 15

Anonymou
English Folk Son

First system of musical notation for Kemp's Jig. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the treble staff, there are accents 'a' over the first two notes and 'm i' over the next two. The bass staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated by numbers 1-4. Dynamics 'p' are marked under the first two notes of the bass line.

Second system of musical notation for Kemp's Jig. It continues the melody and bass line from the first system. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings and dynamics are consistent with the first system.

1/2 CII -

Third system of musical notation for Kemp's Jig, marked '1/2 CII'. It continues the melody and bass line. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings and dynamics are consistent with the previous systems.

Fourth system of musical notation for Kemp's Jig. It continues the melody and bass line. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings and dynamics are consistent with the previous systems.

1/2 CI -

Fifth system of musical notation for Kemp's Jig, marked '1/2 CI'. It continues the melody and bass line. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings and dynamics are consistent with the previous systems. A circled '2' is placed above the treble staff in the second measure of this system.

Sixth system of musical notation for Kemp's Jig. It continues the melody and bass line. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings and dynamics are consistent with the previous systems.



ALLEGRETTO OP. 30

TRACK 17

Mauro Giuliani
(1781-1829)



TRACK 16

ANDANTINO IN A MINOR

Fernando Carulli
(1770-1841)

2.

f

a m i m i m

p

1.

p

2.

mf *cresc.*

4 *3* *4*

1.

p

2.

D.S. al Coda
(take 2nd ending)

p

⊕ Coda

rit.



SCARBOROUGH FAIR

TRACK 18

English Traditional

First line of musical notation for Scarborough Fair, featuring a treble clef, 3/4 time signature, and various notes and rests with fingerings.

Second line of musical notation for Scarborough Fair, continuing the melody with fingerings and a circled '3'.

Third line of musical notation for Scarborough Fair, showing a melodic phrase with a slur and fingerings.

Fourth line of musical notation for Scarborough Fair, featuring a circled '3' and various notes.

Fifth line of musical notation for Scarborough Fair, including a first ending bracket and fingerings.

Sixth line of musical notation for Scarborough Fair, including a second ending bracket, a 'rit.' marking, and fingerings.



TRACK 19

ESTUDIO IN E MINOR

Fernando Sor
(1778-1839)

The first line of musical notation is in treble clef, 4/4 time, and E minor. It begins with a double bar line and a repeat sign. The melody starts with a half note G4 (fingered 1), followed by a quarter note A4 (fingered 2), a quarter rest, a quarter note G4 (fingered 1), and a quarter note A4 (fingered 2). This sequence repeats. The bass line consists of a half note chord (E2, G2, B1) with a piano (p) dynamic marking. Above the staff, the syllables 'm i a m i a m i a m a' are written above the notes. The line ends with a repeat sign and a fermata over the final chord.

The second line of musical notation continues the piece. The melody features a half note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4 (fingered 3), and a quarter note A4 (fingered 2). The bass line continues with a half note chord (E2, G2, B1). The line ends with a repeat sign and a fermata over the final chord.

The third line of musical notation continues the piece. The melody features a half note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4 (fingered 3), and a quarter note A4 (fingered 2). The bass line continues with a half note chord (E2, G2, B1). The line ends with a repeat sign and a fermata over the final chord.

The fourth line of musical notation continues the piece. The melody features a half note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4 (fingered 3), and a quarter note A4 (fingered 2). The bass line continues with a half note chord (E2, G2, B1). The line ends with a repeat sign and a fermata over the final chord.

The fifth line of musical notation continues the piece. The melody features a half note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4 (fingered 3), and a quarter note A4 (fingered 2). The bass line continues with a half note chord (E2, G2, B1). The line ends with a repeat sign and a fermata over the final chord. Above the staff, the text '5/6CII ~' is written.



ORLANDO SLEEPETH

TRACK 20

John Dowlar
(1563-162)

1/2CII -----

1/2CII -----

 **ALLEGRETTO**
TRACK 21

Fernando Carulli
(1770-1841)

a m i m a m

a m a m a m

m m m

m i m a m

m i i m

Fine

2nd time, D.C. al Fine (no repeats)



JESU, JOY OF MAN'S DESIRING

TRACK 23

J.S. Bach
(1685-1750)

poco rit.

- Allegretto – Fernando Carulli
- Allegretto Op. 30 – Mauro Giuliani
- Allegro – W.A. Mozart
- Allegro in A Minor – Mauro Giuliani
- Andante – Matteo Carcassi
- Andante in C – Fernando Sor
- Andantino in A Minor – Fernando Carulli
- Bourree – G.F. Handel
- Cancion I – Spanish Traditional
- Cancion II – Spanish Traditional
- Caravan – Iberian Traditional
- Catalan Folk Song – Anonymous
- Dance for Lute – G.L. Fuhrmann
- Estudio in C – Fernando Sor
- Estudio in Em – Fernando Sor
- Gavotte – G.P. Telemann
- Jesu, Joy of Man's Desiring – J.S. Bach
- Kemp's Gig – Anonymous English
- Menuett – Johann Kreiger
- Orlando Sleepeth – John Dowland
- Pastorale – Matteo Carcassi
- The Reaper – Francois Couperin
- Scarborough Fair – English Traditional
- Simple Gifts – American Traditional

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 **BOURREE**
TRACK 24

G.F. Handel
(1685-1759)

CII-----

1.

2.

1.

2.