

Preface

“Where language ends,
there music begins.”
E.T.A. Hoffmann

This collection is designed to make tuneful and appealing pieces accessible to all those who enjoy classical guitar music. Carefully selected compositions are clearly presented in such a way that they are easy to read. The two parallel forms of notation used here bring together the worlds of musical notation and tablature, making classical music more readily accessible to those who wish to come to enjoy playing the guitar without a formal grounding in reading music. There is, of course, no reason why we should look down on the use of tablature, for it is not a new system of notation, but one with a long tradition behind it. Each piece is introduced with a brief comment on its special qualities of the music. Further assistance is provided with the accompanying CD, which serves both as a model and as a reliable and readily available duo partner.

The book is divided into four sections covering different musical periods: Renaissance/Baroque, Classical and Romantic/Folk music. These have proved useful categories, while to some extent arbitrary, may assist the development of historical awareness. You may be surprised to find Paganini in the classical section, where a virtuoso who defined the essence of the Romantic period. His compositions for guitar, like the other, have much to classical principles.

As well as presenting music in its historical context, this collection is a testament to music as a unifying force. Almost all the composers represented here were born in Europe and many of them found a new home in a neighbouring country. Musical fashions travelled all over the continent, too, along with the performing musicians: the Italian opera from France, even who made itself at home in Vienna, while the Polish composer was welcomed with open arms in Spain.

These fifty pieces from five different centuries offer a rich variety of styles, ranging from the simplest folk dance and folk song to the most elaborate symphonies and operas. This book reflects the wealth of diversity in Western music. A reminder of the observation by Hector Berlioz, who called the guitar “a little orchestra”.

At this point, I should like to thank those who have helped in the planning and production of this book. I am grateful to the many music libraries, museums and those working for the publisher Schott in Mainz. In particular, I thank my friend Norbert Haur from Reutlingen for encouraging me to write this book. I would also like to express my thanks and appreciation to the guitarist Thomas and Helmut Müller for their work on the CD.

Valentin, my son, has musical confidence “a pleasure for the ears” and “a delight for the spirit”. He has always believed that the conscious experience of beauty could even deepen our sense of life. In the same spirit the author now hopes that this collection may provide you with inspiration and enrichment.

Mainz, Spring 2000

Stephan Schmidt

Explanation of symbols

In the musical notation

Structure

Capital letters inside a circle (A) denote the different parts of a composition. (A) indicates a variation of section (A).

Bar numbers

A figure inside a rectangle indicates a bar further illustrated with a separate wiring diagram.

Position

A Roman numeral indicates the fret position for the left hand. VII (the Roman numeral) indicates that the index finger is placed on this fret, with the other three fingers placed on the required eighth, ninth or tenth frets.

Fermata

The fermata sign (pause) shows that the note is to be held for longer than its value.

Barre

If a Roman numeral is followed by a horizontal line, it indicates that the string is to be played barre or partly barre until the end of the line.



Octave
A figure below the line of music indicates a reminder that guitar music sounds an octave deeper than its notated pitch.

Fingering
Numbers below the notes indicate the fingers to be used on the left hand:
1 = index finger, 2 = middle finger, 3 = ring finger, 4 = little finger.

Tie
Linking a note to another at the same pitch prolongs the first note by the value of the second. The first note simply continues to sound, rather than being struck again.

Slurs

A tie linking to a higher or a lower note indicates an upward or downward slur with the left hand.

Chord symbols

Chord abbreviations below the line of music do not always stand for common chord fingerings; they often merely indicate the general harmonic sequence. The internationally recognised B⁷ abbreviation is used here.

Retuning the 6th string (not featured in the musical example)

For some pieces (e.g. page 14) the sixth string has to be tuned down by a tone: from E to D. (6) The indication = D then appears below the time signature at the beginning of the first line of music.

The line of tablature in the twin system of notation

Having twin systems of notation combines the advantages of traditional musical notation and tablature. Musical developments and harmonic structures can best be identified in the line of musical notation, while purely technical information to assist performance can be presented more clearly in the tablature. The six lines in tablature correspond to the six strings of the guitar, with the bottom line representing the sixth string (E string).

open E-string

stopped E-string

half-note

Open E string

The 0 sign on a line indicates that the string is to be played open (unstopped).

Stopped E string

The number 3 on a line means that this string is to be played stopped, that is with the third fret stopped. The same goes for the numbers 1 = first fret, 2 = second fret, etc.

Minims (half-notes)

A minim (half-note) is represented by a single elongated triangle. Crotchets (quarter-notes), quavers (eighth-notes) and semiquavers (sixteenth-notes) have stems, tails or beams as in conventional musical notation.

Slurs

Some slurs indicate fret position only, for example – only appear in the musical notation, so that the tablature remains easy to read without being overloaded with too many repetitions of the same information. In the tablature, however, only unison chords are marked: the varying length of melodic lines of notes is not shown, and ties are not generally used. Slurs are marked as in the musical notation. A technical distinction is made between an upward and a downward slur. A slur leading to a higher number indicates an upward slur: the second note is played by a finger on the left hand pulling the string upwards. A slur leading to a lower number indicates a downward slur: the second note is played by a finger on the left hand pulling the string sideways. The trill (tr) that occurs in some music is produced by rapid alternation of upward and downward slurs.

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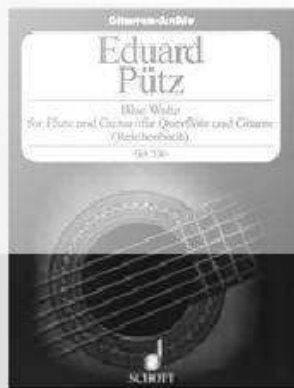
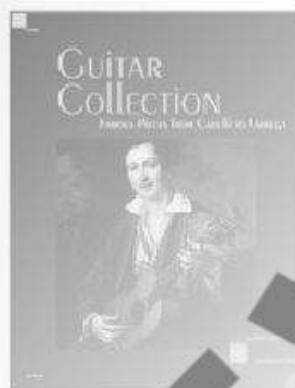
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RENAISSANCE

