Late-Beginner Collection

Repertoire Supplement for Classical Guitar Method Volume 1 & 2

WERNER GUITAR EDITIONS

Levels and Contents

These works were collected as supplemental repertoire for my beginner educational books, Classical Guitar Method Volume 1 & 2. *Late-Beginner* is a very flexible term and some students will consider these to be early-intermediate. Regardless of labels, all students can enjoy these relatively uncomplicated compositions.

Mid-Level - Practice these after completing my Method Book Volume 1 or during Volume 2.

05 Leccion No.1 by Antonio Cano (1811-1897)
06 Study on E and Variation by Johann Kaspar Mertz (1806-1856)
08 Tutu Maramba (Brazilian Folk Song)
09 The Irish Washerwoman (Traditional)
10 Django Swing
11 Prelude in A Minor, Op.59 by Matteo Carcassi (1792-1853)
12 Arpèges de Trois Notes, Op.241 by Ferdinando Carulli (1770-1841)
13 Easy Pieces No.1 by Catharina Pratten (1824-1895)
14 Easy Pieces No.2 by Catharina Pratten (1824-1895)

Late-Level - Practice after completing my Method Book Volume 2. Some works can be played by confident students during Volume 2 once position playing has been clarified.

15 O'Carolan's Cap by Turlough O'Carolan (1670-1738)
16 Sellingers Round (Anonymous Renaissance)
17 Leccion 48, Book 1 by Julio Sagreras (1879-1942)
18 Leccion 61, Book 1 by Julio Sagreras (1879-1942)
19 Allegretto in C, Op.59 by Matteo Carcassi (1792-1853)
20 Andante in C, No.2, Op.241 by Ferdinando Carulli (1770-1841)
22 Waltz in C Major, Op.59 by Matteo Carcassi (1792-1853)
23 Lecon 13 by Jacques Bosch (1825-1895)
24 Estudio Ritmico

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Designed for double sided printing.

About this book

This book provides additional repertoire for students to enjoy and practice while completing my Method Book Volume 1 and 2 or for general enjoyment and reading. Studying these extra pieces will help solidify the knowledge gained in the method books and better prepare students for my graded repertoire series.

Video lessons

Video lessons have been made for each piece in this book to supplement the learning experience. Find the free lessons at the purchase page for this book at This is Classical Guitar or Werner Guitar Editions.

Or at this url: https://www.thisisclassicalguitar.com/late-beginner-collection-free-pdf/

Educational Series from Werner Guitar Editions

Classical Guitar Method Volume 1 and 2 - Volume 1 is a free beginner method and guides students from their first notes to playing melodies, arpeggios, chords, duets, and basic two-voice solo works. Volume 2 is an exploration of basic key signatures, scales, chords and repertoire for each key. Also introduces basic upper position reading.

Classical Guitar Technique – Essential Exercises, Scales, & Arpeggios – Study this book along with the graded series. Hundreds of exercises prepare students for the repertoire they will be practicing from beginner to advanced levels.

Classical Guitar Repertoire Lessons - These books offer dedicated lesson material for pieces appropriate to each grade level while gradually introducing new scales, chords, upper position reading and musical ideas. A thoroughly enjoyable learning experience directly connected to repertoire. A separate book is dedicated to each level from grade 1 to 6.

Legend

Right Hand Fingering:

p = thumb
i = index
m = middle
a = ring
c = pinky

Left Hand Fingering:

1 = index
2 = middle
3 = ring finger
4 = pinky

Position Numbers:

II. = play in second position (1st finger around the second fret)
V. = play in fifth position (1st finger around the fifth fret)
VII. = play in seventh position (1st finger around the seventh fret)

String Numbers:

(1) = 1st string (E)
(3) = 3rd string (G)
(5) = 5th string (A)

Dynamics

f - Forte (Loud)

p - Piano (Soft)

mf - Mezzo Forte (Medium Loud)

< - Crescendo (Getting Louder)

> - Decrescendo (Getting Softer)

Signs

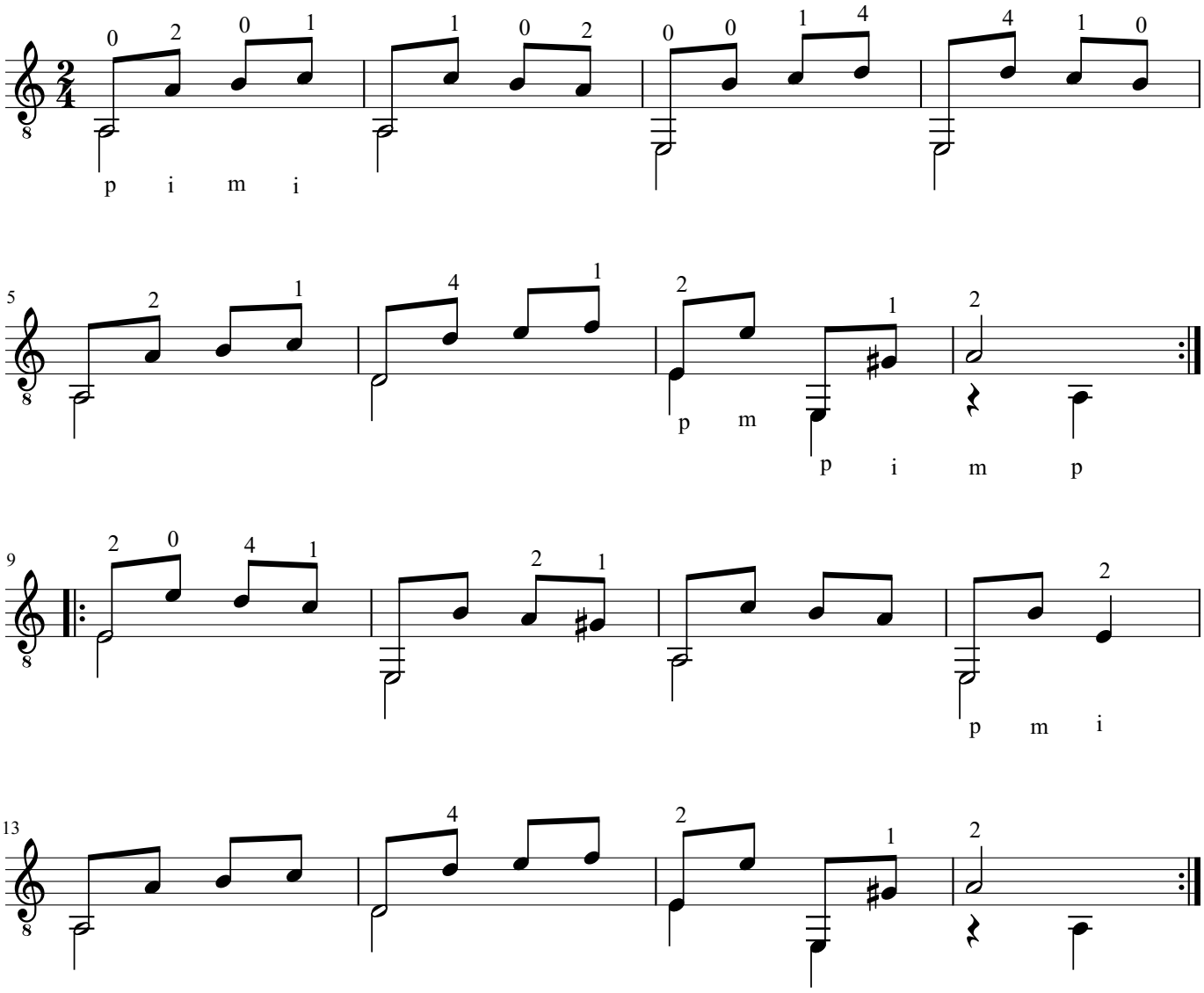
Fine = Finish, end of the piece

D.C. al Fine = Return to the beginning of the piece and play to the *fine*.

Leccion No.1

From Método de Guitarra

Antonio Cano
(1811-1897)



Comments

Watch the video lesson for this work at the sheet music page for ideas on fingering concepts and musicality.

I've edited the notation measure 8 and 16 to two voices for rhythmic clarity.

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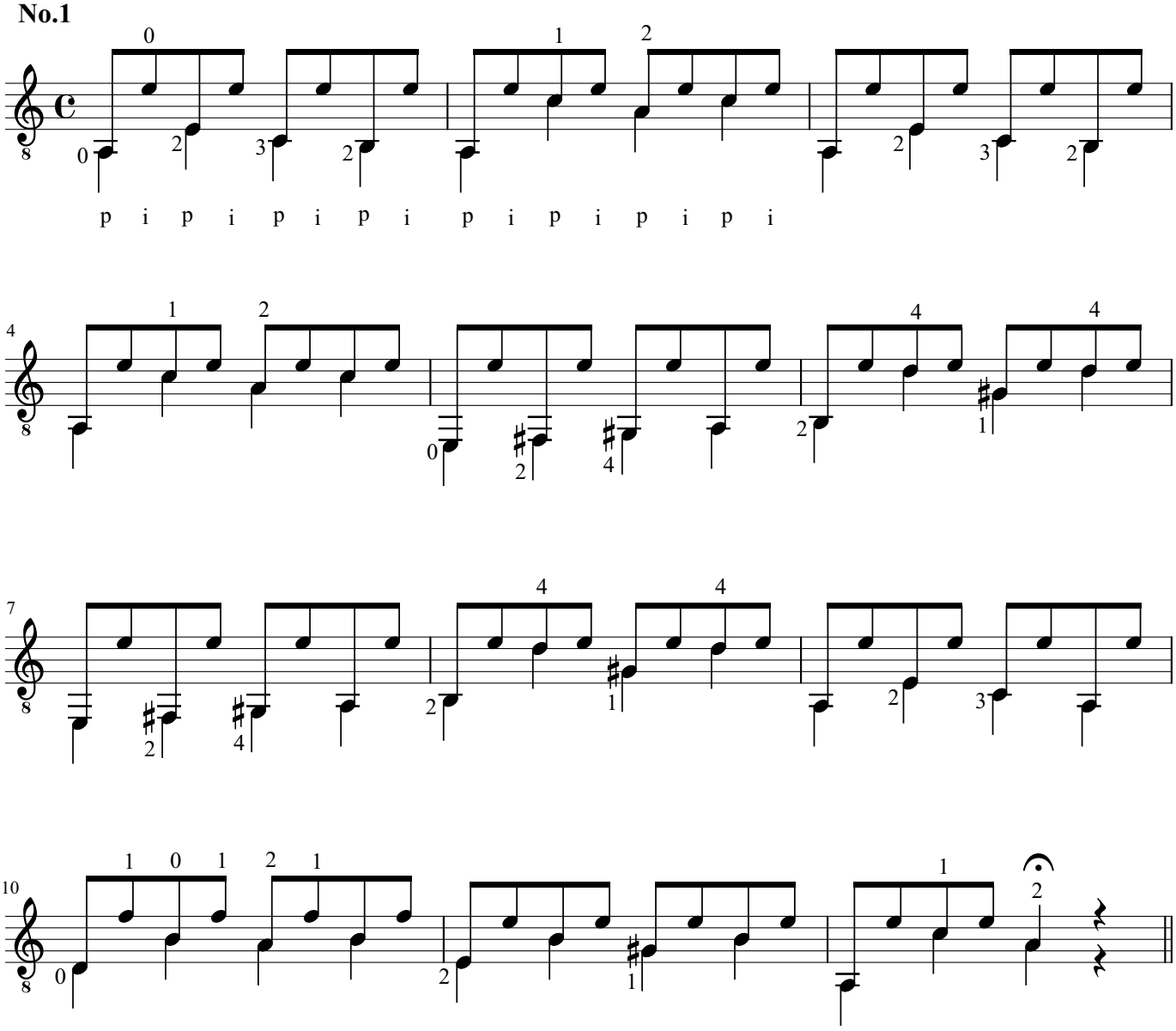
Study on E & Variation

Johann Kaspar Mertz
(1806-1856)

Exercise on the E String from Schule für die Guitare

No.1



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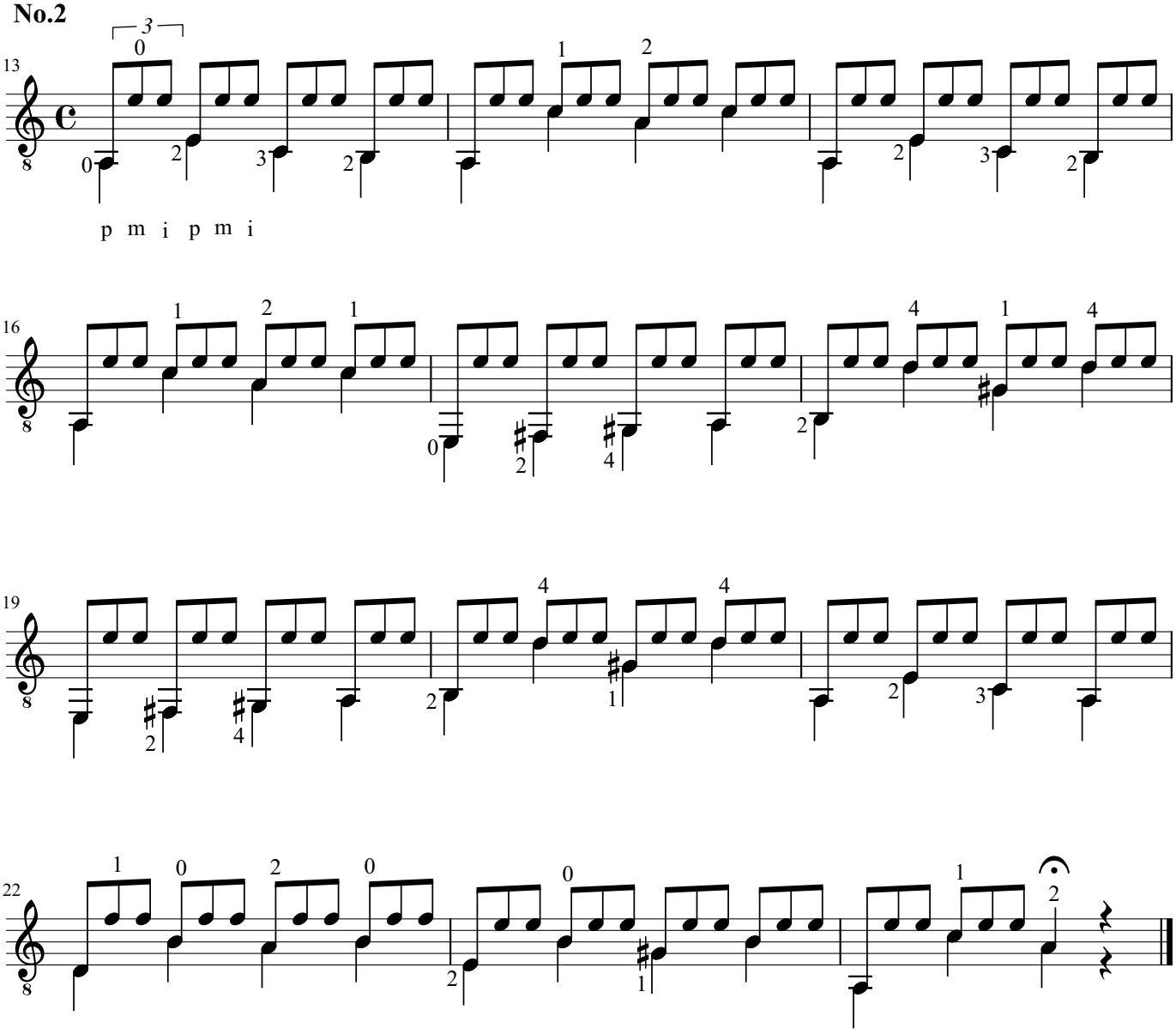
No.2



Comments

Original title is *Übungen auf der E saite* (Exercise on the E String). His method book has six exercises on this theme.

I recommend playing No.1 and No.2 as one continuous piece so I've added an editorial fermata.

p-i is Mertz's indicated fingering and also my recommendation. However, *p-m* is acceptable as is *p-i-p-m*.

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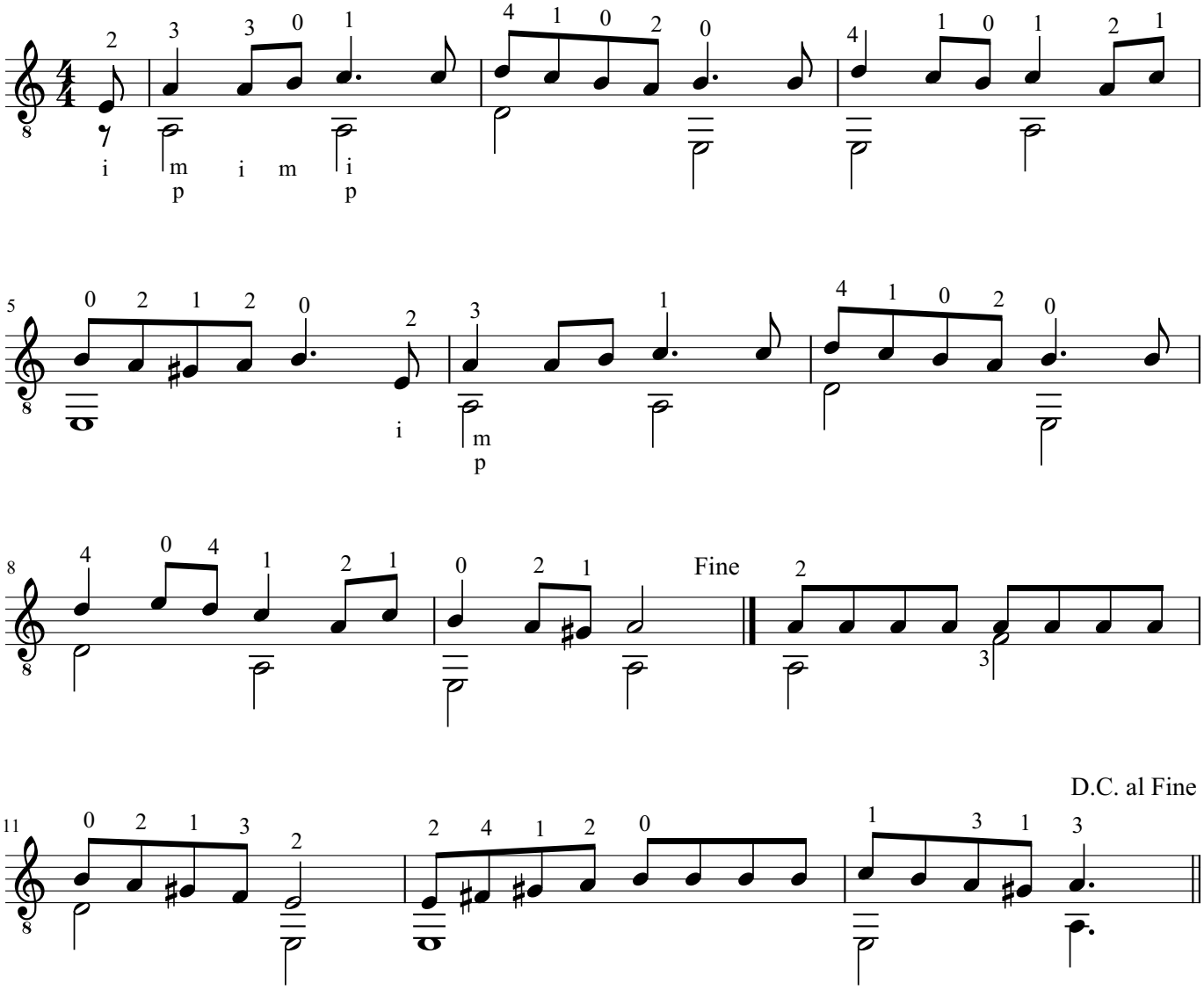
Tutú Marambá

Brazilian Folk Song

Lullaby



Comments

Tutú Maramba: Brazilian folklore, a scary night monster or boogeyman.

Da Capo al Fine - Return to the beginning and play until the Fine at the final barline.

Students should observe the legato use of 3 on A when E occurs before or after, especially at the D.C. al Fine.

Right Hand Fingering - Alternate *i-m* throughout. Restarting with *i* after long note values or ends of phrases is acceptable as occurs in measure 5. Use *p* for all bass voice notes.

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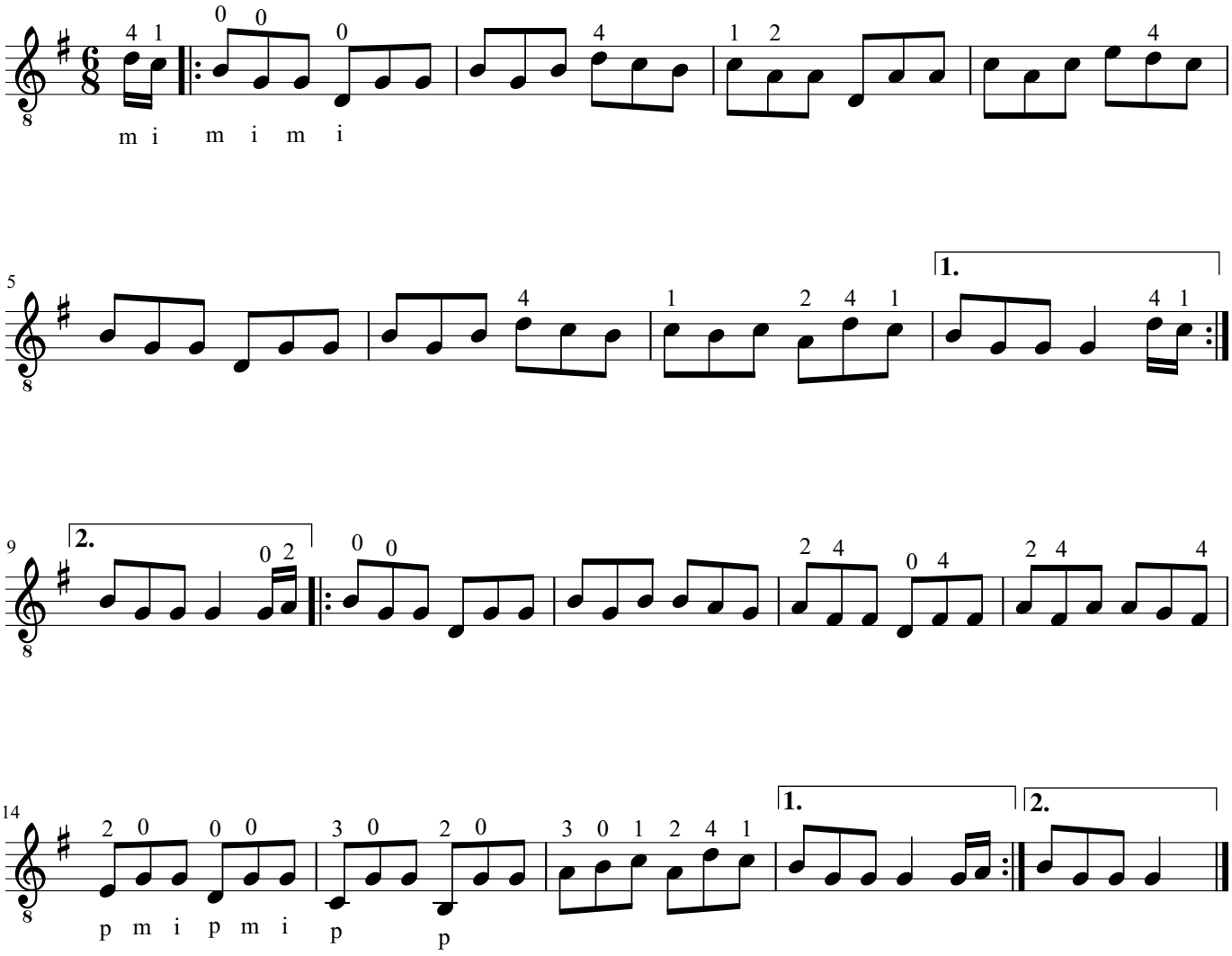
The Irish Washerwoman

Traditional Celtic Jig



Comments

The key signature here indicates to play F sharps (4th string, 4th fret) in measure 12 and 13.

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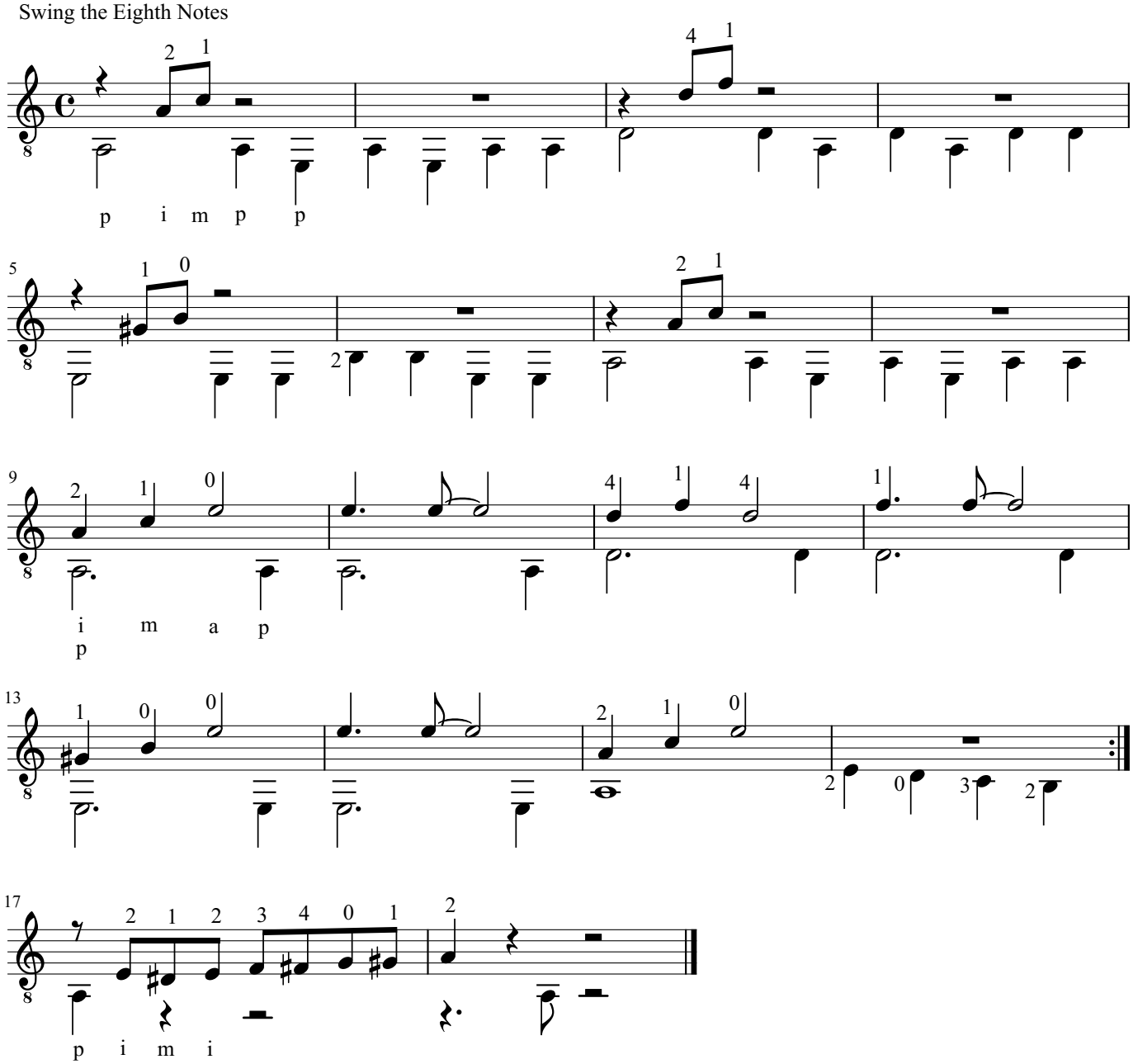
Django Swing

Swing the Eighth Notes

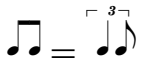


Rit.

Watch the video performance and lesson at the sheet music page for musical ideas, advice, and fingering concepts. Intended as a supplemental piece for my volume 1 and 2 method books. Based on the song *Minor Swing* by guitarist Django Reinhardt.

Rit. = Ritardando, slowing down.

Swing the eighth notes - Imitate what you hear in the video. Don't overthink it, use your ear and feel it naturally. It might be helpful to consider swing a longer or lazy first eighth note in a pair or as a triplet figure as shown below.



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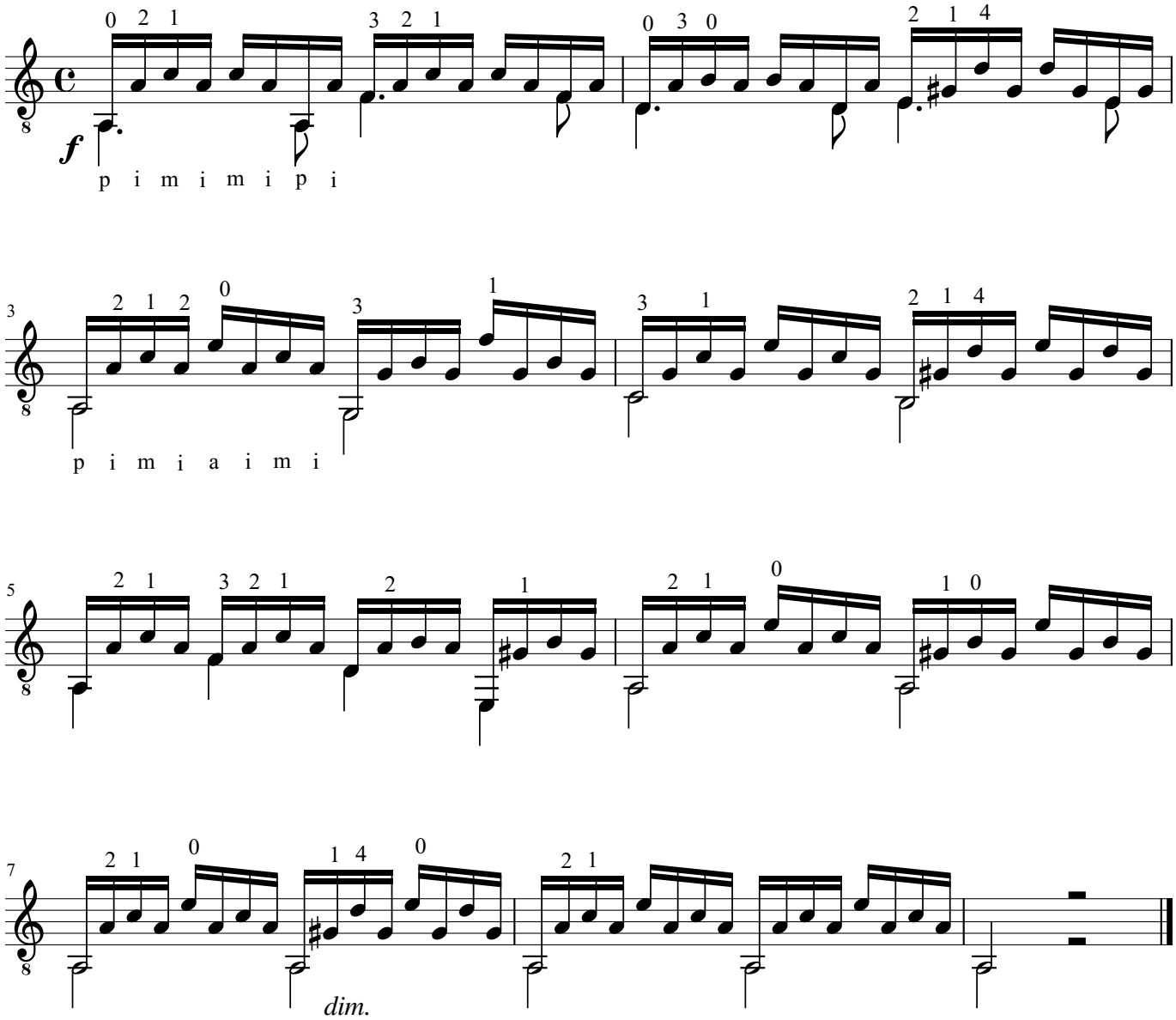
Prelude in A Minor

From Méthode complète pour la guitare, Op.59

Matteo Carcassi
(1792-1853)



Comments

Measure 2 - The use of the 3rd finger helps to avoid a finger jump of the 2nd finger to the E of the third beat.

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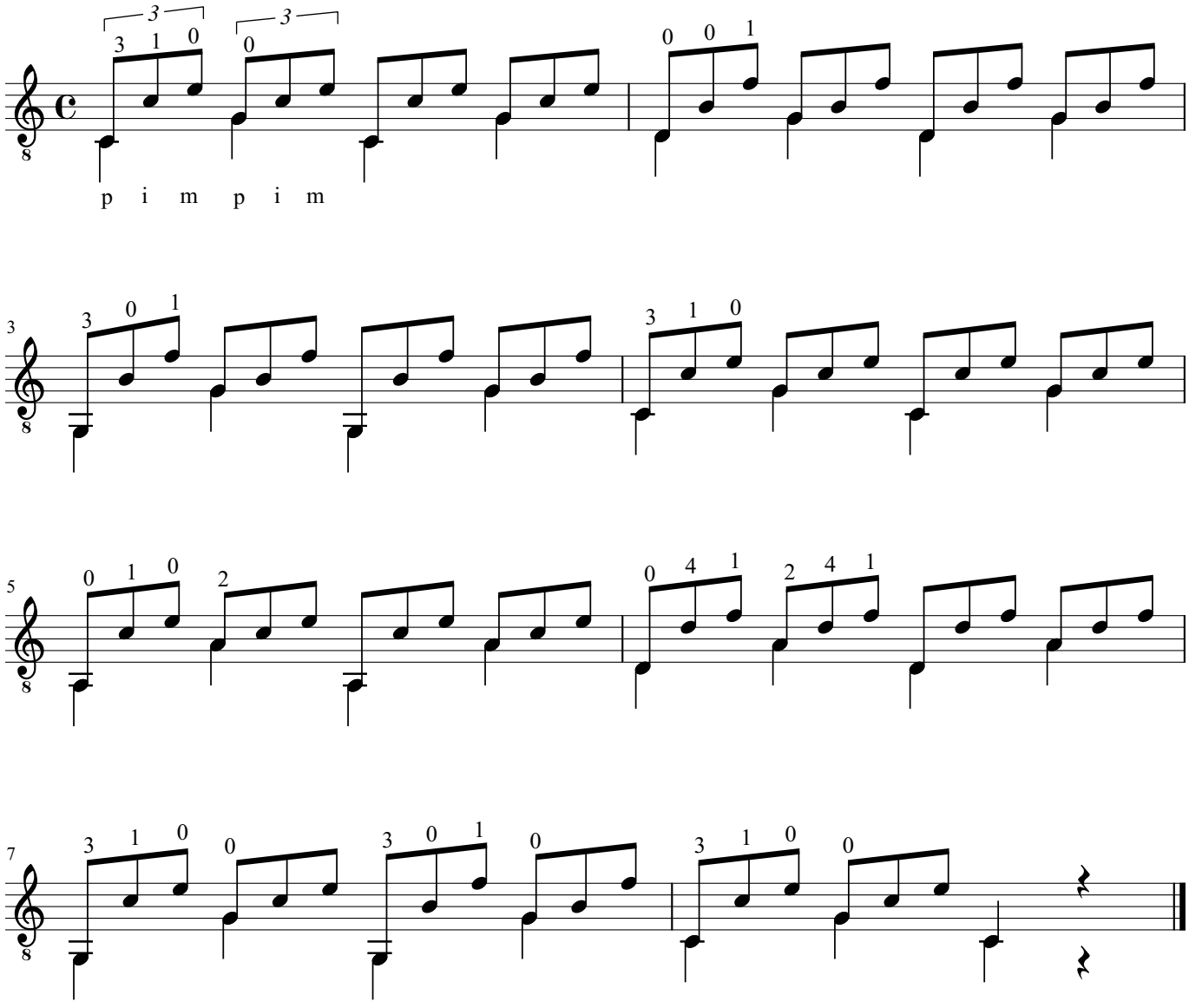
Arpèges de Trois Notes

Arpeggios in Triplets

From Méthode Op. 241 (c.1825)

Ferdinando Carulli
(1770 - 1841)



Comments

See the video lesson at the sheet music page on thisisclassicalguitar.com for musical context and tips.

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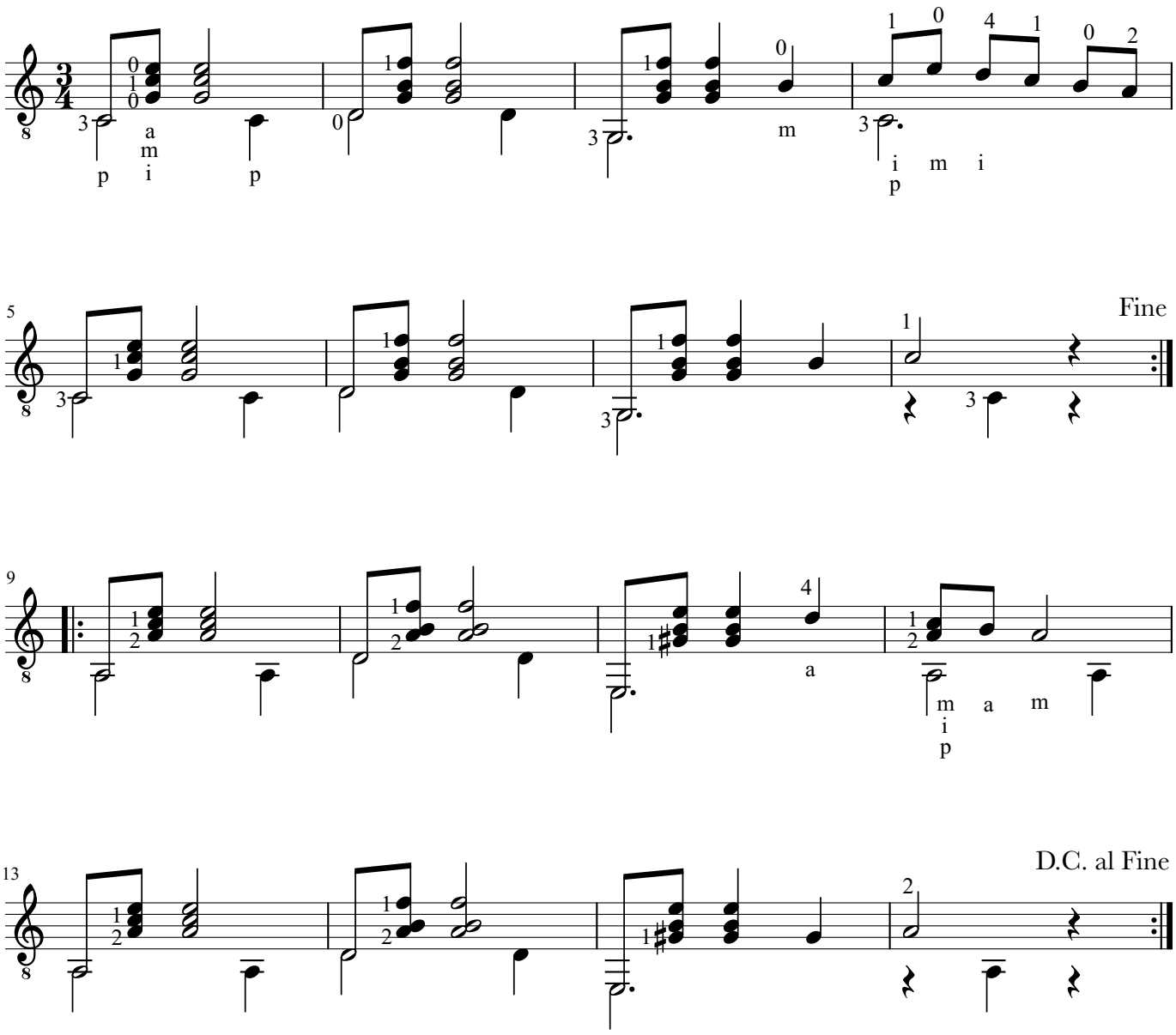
Easy & Progressive Pieces
No.1

Catharina Josepha Pratten
(1824-1895)



Comments

Measure 11-12 - Repeating *i-m* fingering is also an option at slower tempos but practicing the given fingering offers a better solution for alternation at faster tempos and for future development. See video lesson for more context.

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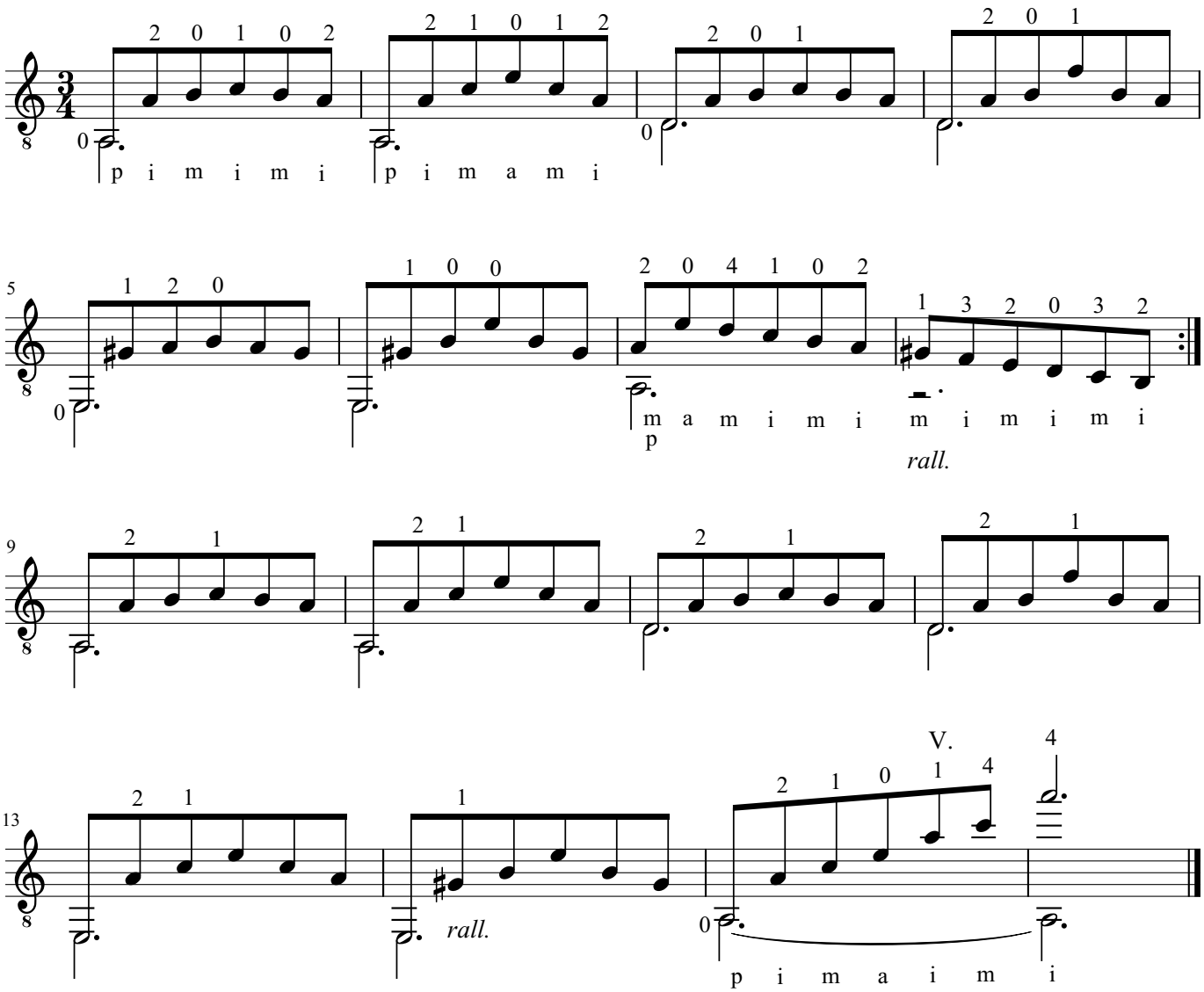
Easy & Progressive Pieces
No.2

Catharina Josepha Pratten
(1824-1895)



Comments

The repeat in measure 8 is editorial.

Final Three Notes - Although most beginner students have not learned these notes, as they appear only at the very end we will live on the wild side and play it anyway. See the video lesson for extra instruction.

A - 5th fret, 1st string
C - 8th fret, 1st string
A - 17th fret, 1st string

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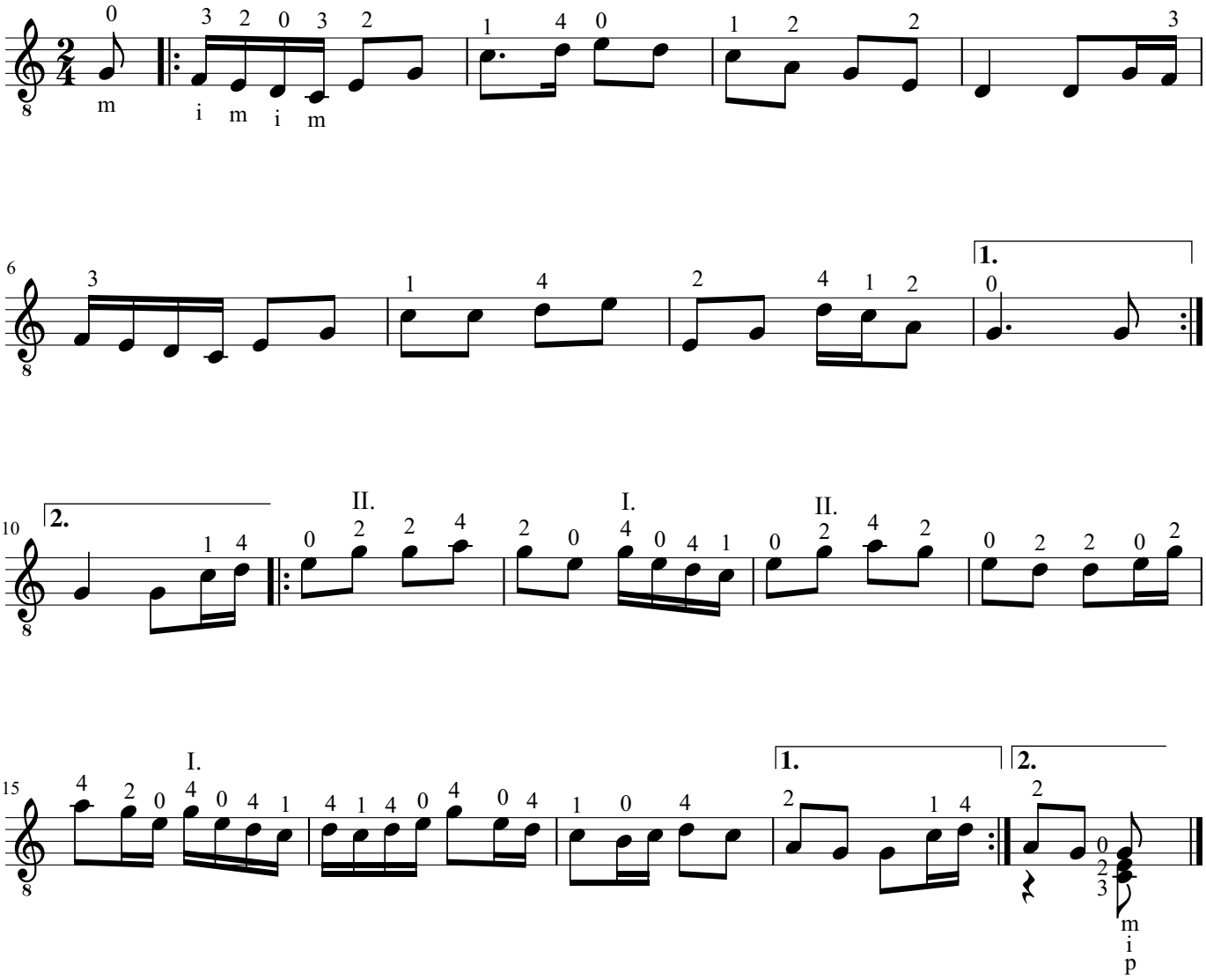
O'Carolan's Cap

Turlough O'Carolan
(1670-1738)

Giocoso



Comments

Originally for Baroque Irish harp.

I recommend alternating *m-i* fingering throughout for a flowing melody and practice for playing through string-crossings.

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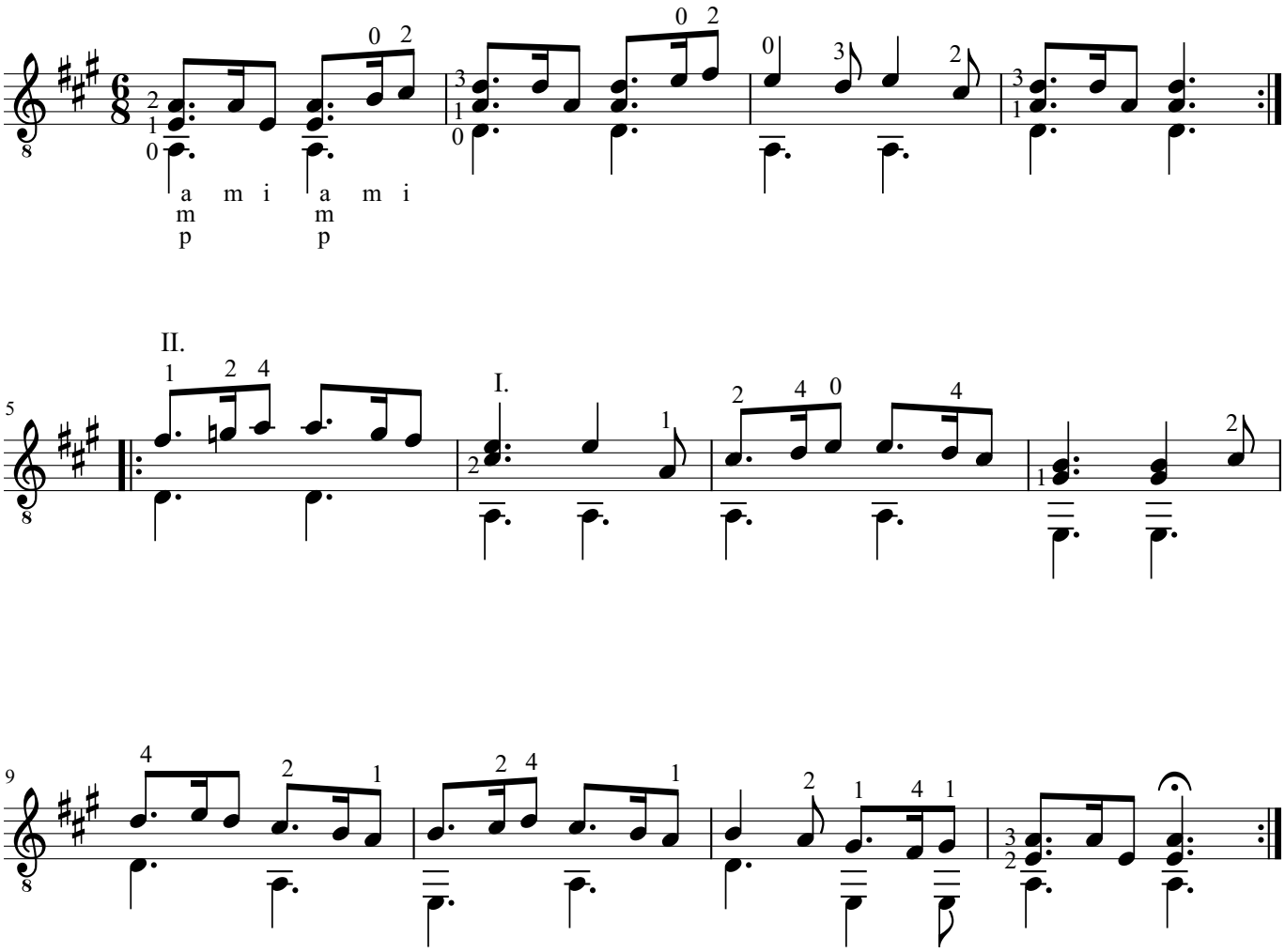
Sellingers Round

Anonymous
TCD MS 408/2



Comments

Originally for lute. This work comes from a book that was bound with the William Ballet Lute Book.
Source: Trinity College, Dublin MS 408/2.

The right hand fingering here is only a suggestion, mainly *i-m* alternation with repeated fingers on the chords is acceptable in this texture. In general, alternate fingers for melodic passages while playing chords as needed.

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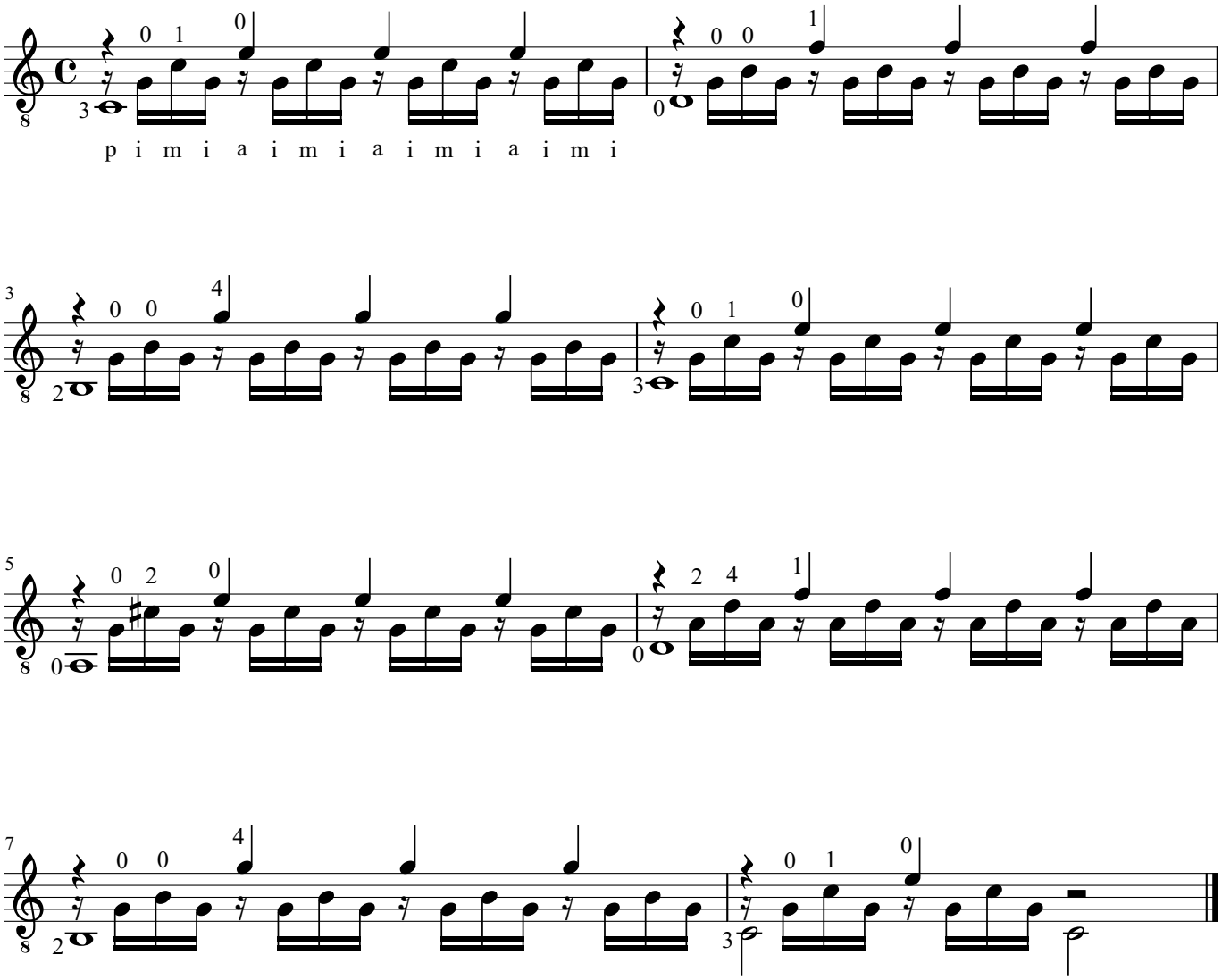
Lección No.48

Las Primeras Lecciones de Guitarra

Julio Sagreras
(1879-1942)



Comments

The upper voice (stems up played with the *a* finger) should be accented throughout. You can still add dynamic shaping within the measure but the inner accompaniment should be soft in relation to the upper voice.

Measure 6-7: If you want a smoother transition you can play the A in measure 6 with the 3rd finger to avoid the 2nd finger jump.

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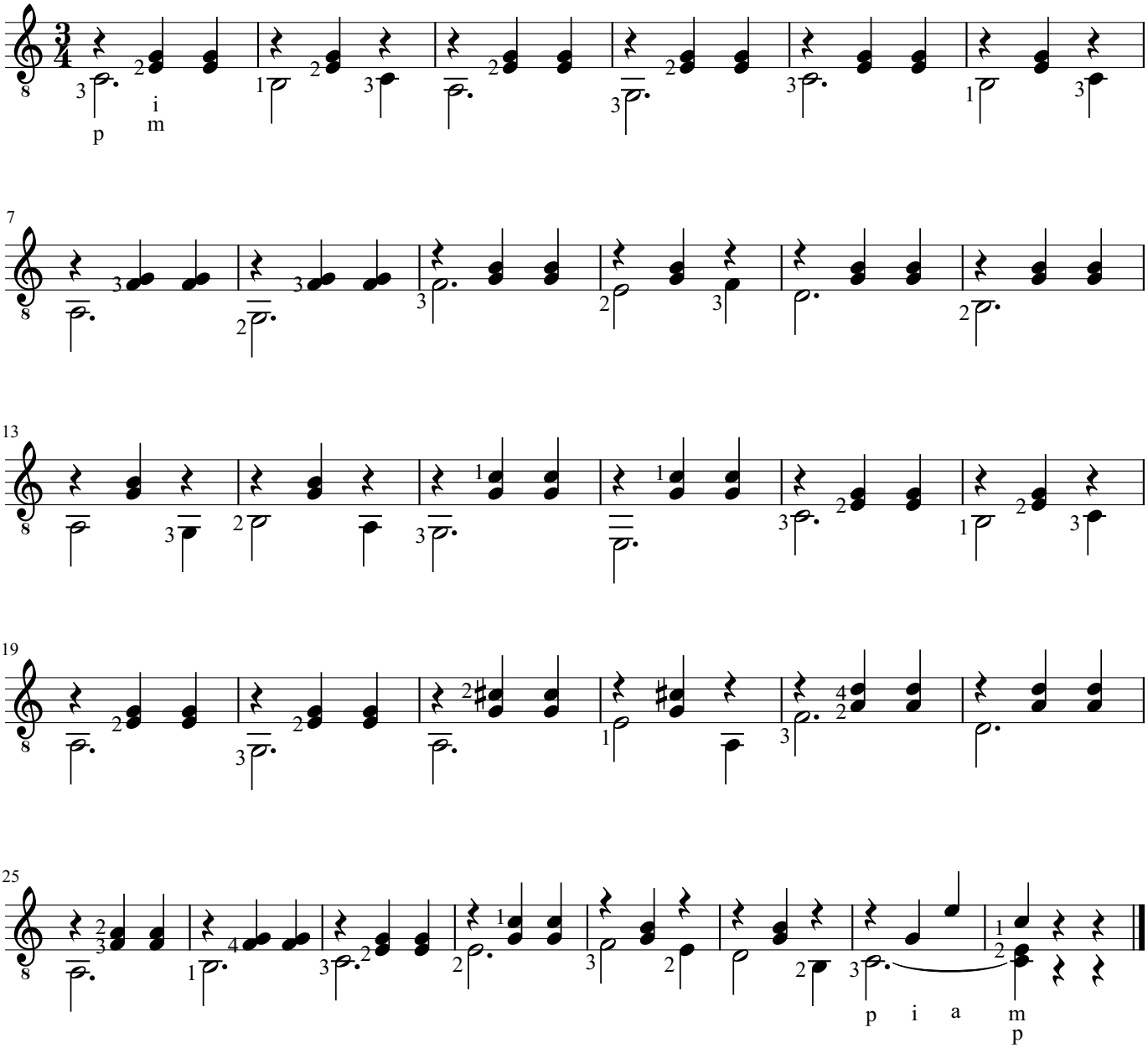
Lección No.61

Las Primeras Lecciones de Guitarra

Julio Sagreras
(1879-1942)



Comments

Bring out the bass melody and soften the upper accompaniment. Sagreras recommends rest strokes in the thumb. I recommend occasional practice with rest stroke but performance with free stroke.

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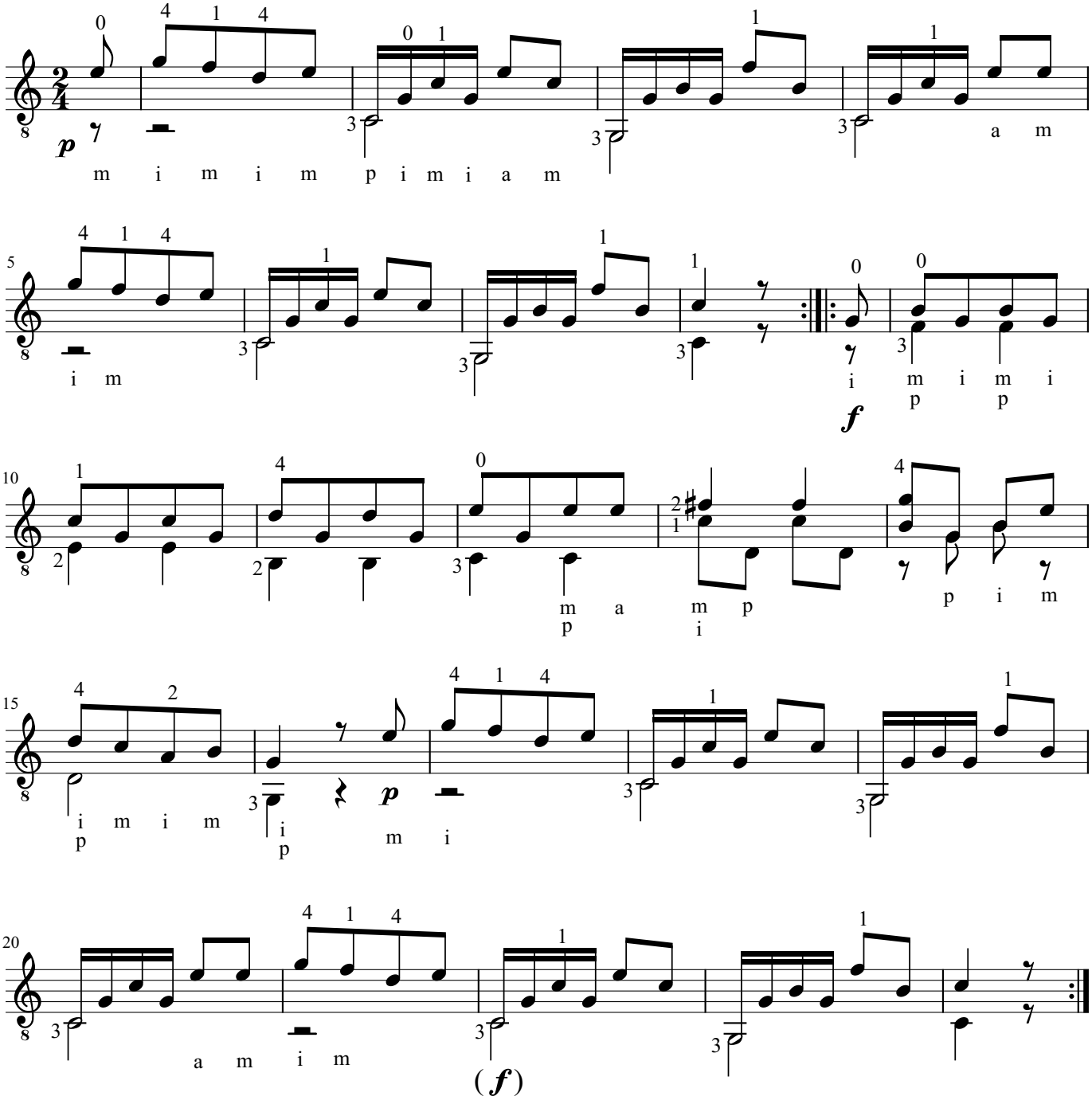
Allegretto in C

Matteo Carcassi
(1792-1853)

From Méthode complète pour la guitare, Op.59



Comments

For the dynamics I crescendo through the middle section and disregard the forte at measure 22.

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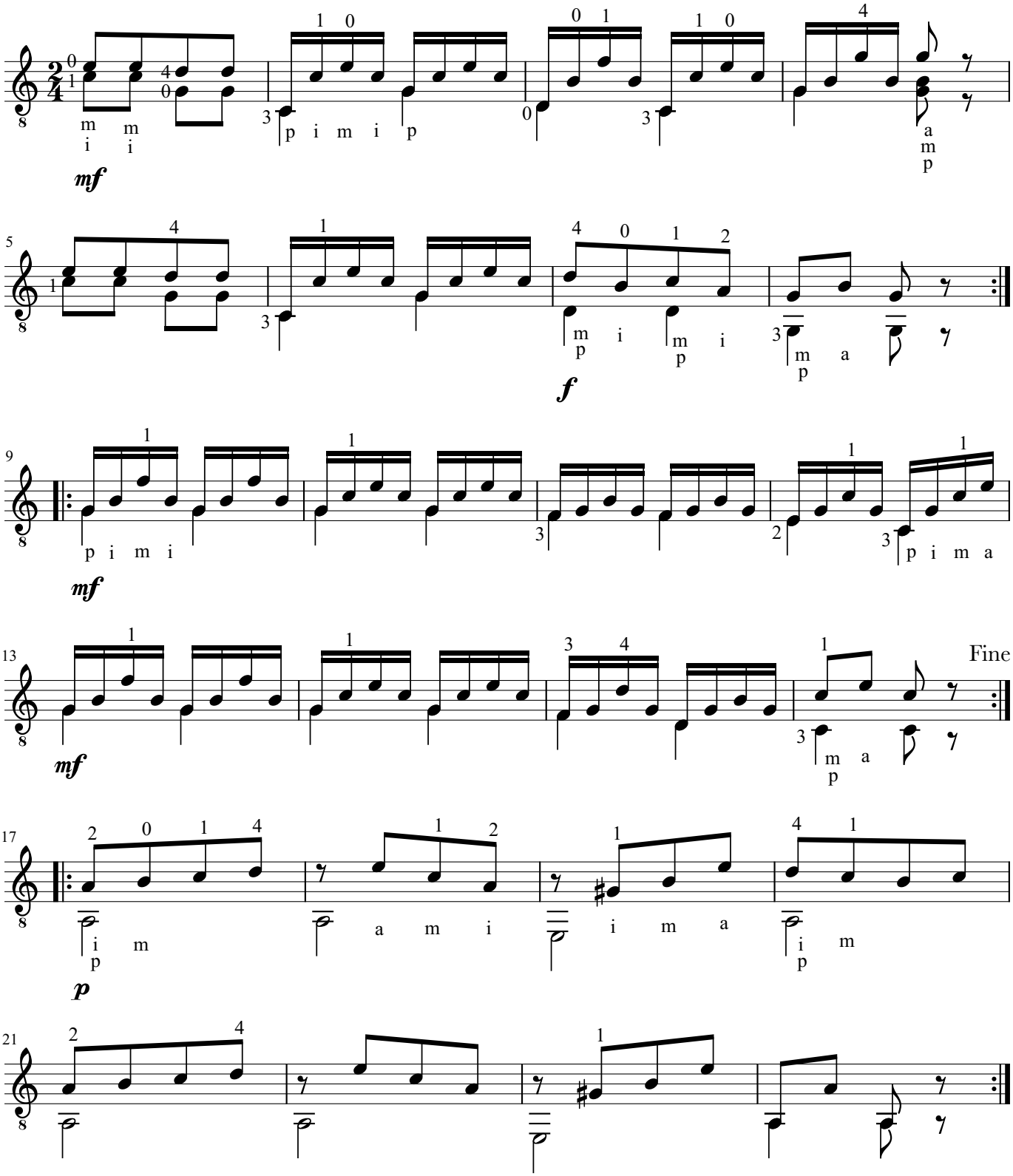
Andante in C Major

Op. 241, No. 2

Ferdinando Carulli
(1770 -1841)



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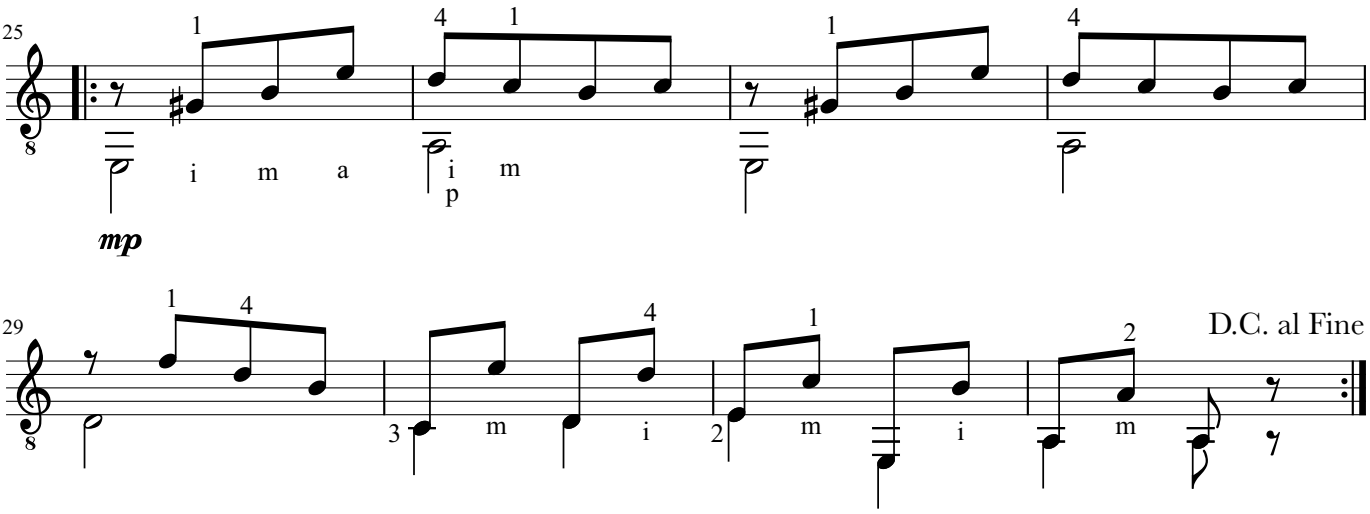

Watch the video lesson for extra musical ideas, context, and fingering concepts.

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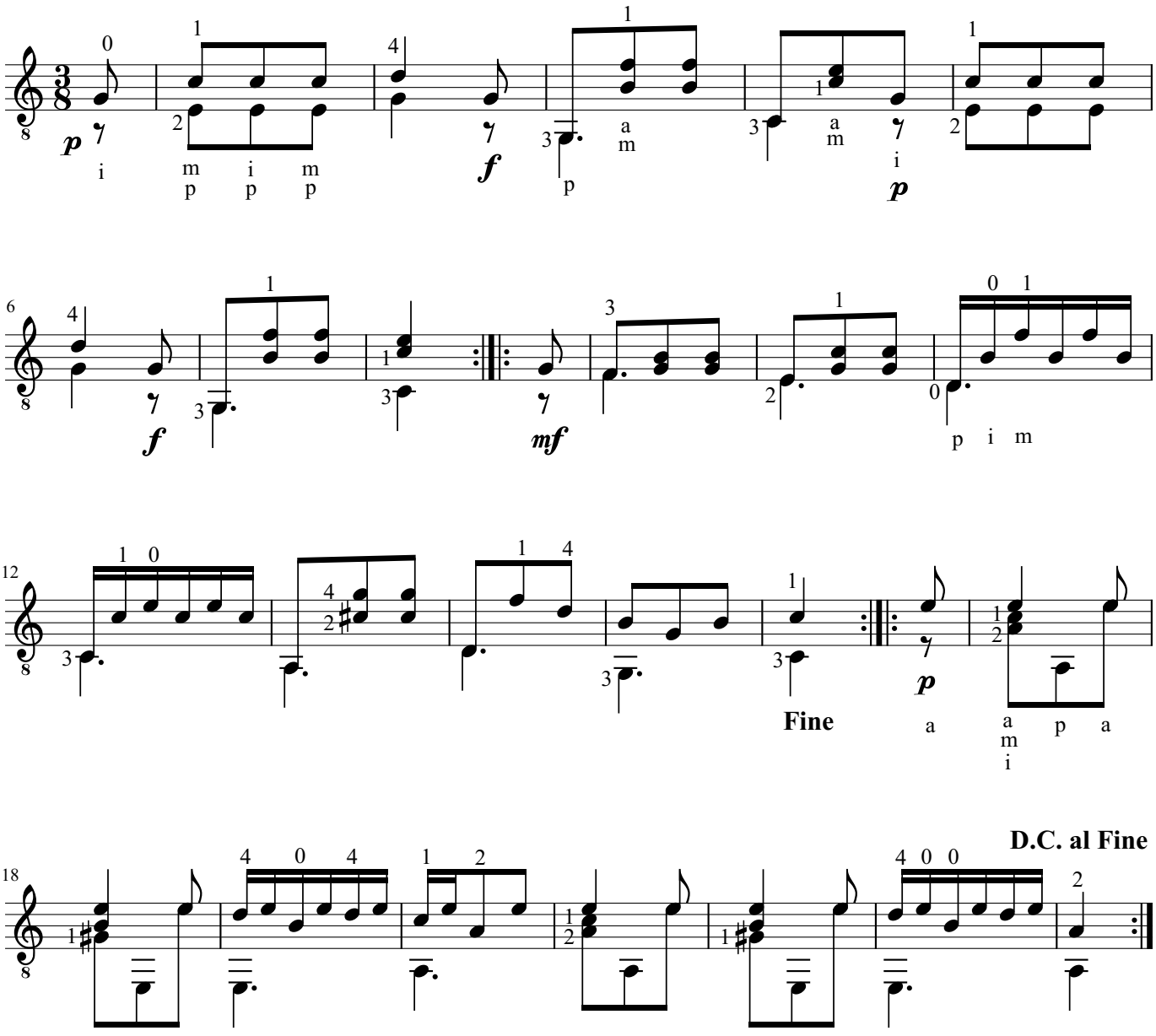
Waltz in C Major

From Méthode complète pour la guitare, Op.59

Matteo Carcassi
(1792-1853)



Watch the video lesson for this work for extra musical ideas, context, and right hand fingering concepts.

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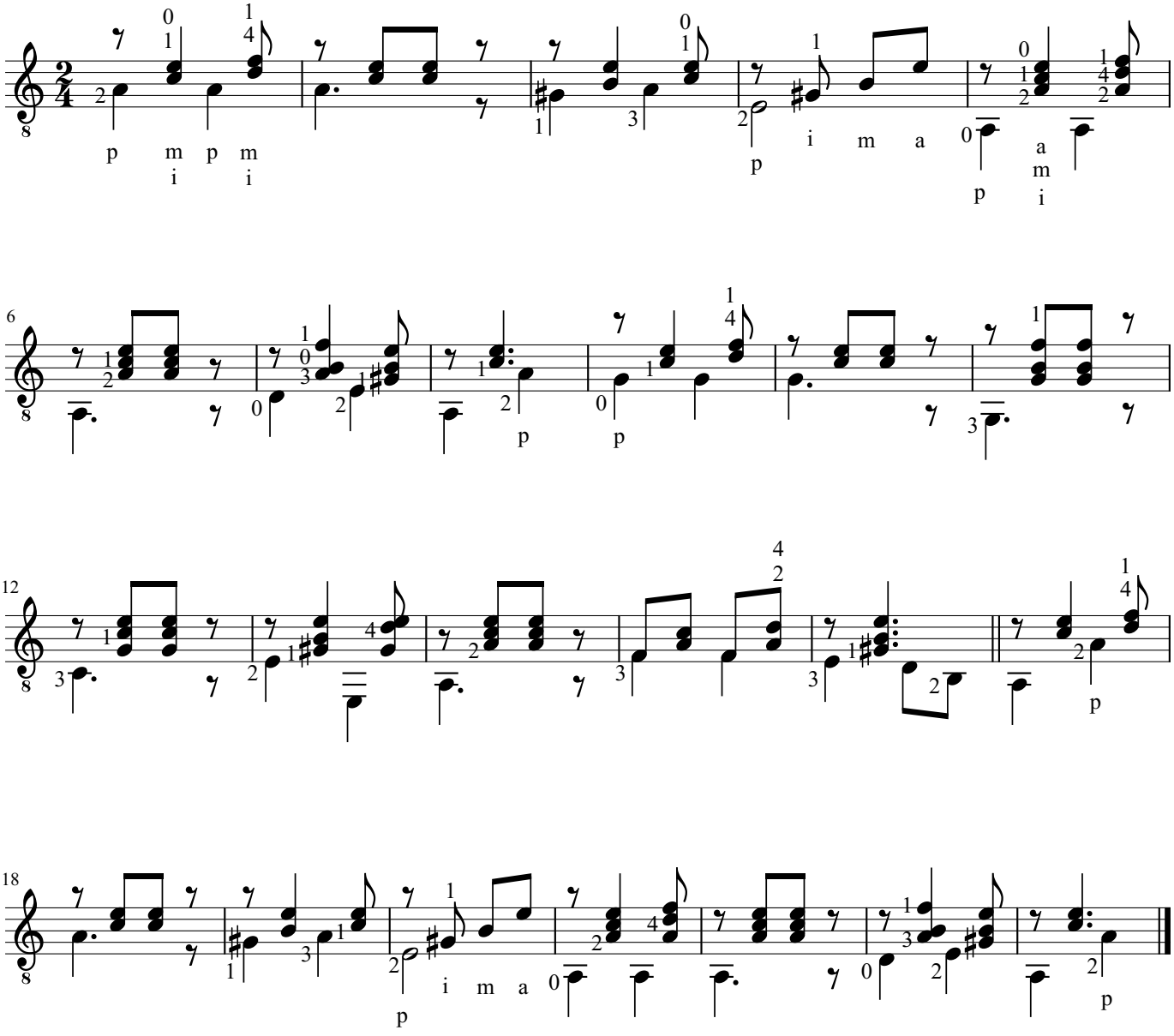
Leçon No. 13

From Méthode de guitare (1890)

Jacques Bosch
(1825 - 1895)



Comments

The eighth note rests in both voices should be observed as muted silence in bar 2, 6, 10, 11, 12, 14, 18, and 22. Accomplish this by placing the right hand fingers back on the strings to stop the sound and prepare the next notes.

Bar 16 - The use of the 3rd finger avoids leaping the 2nd finger across strings from the bar before.

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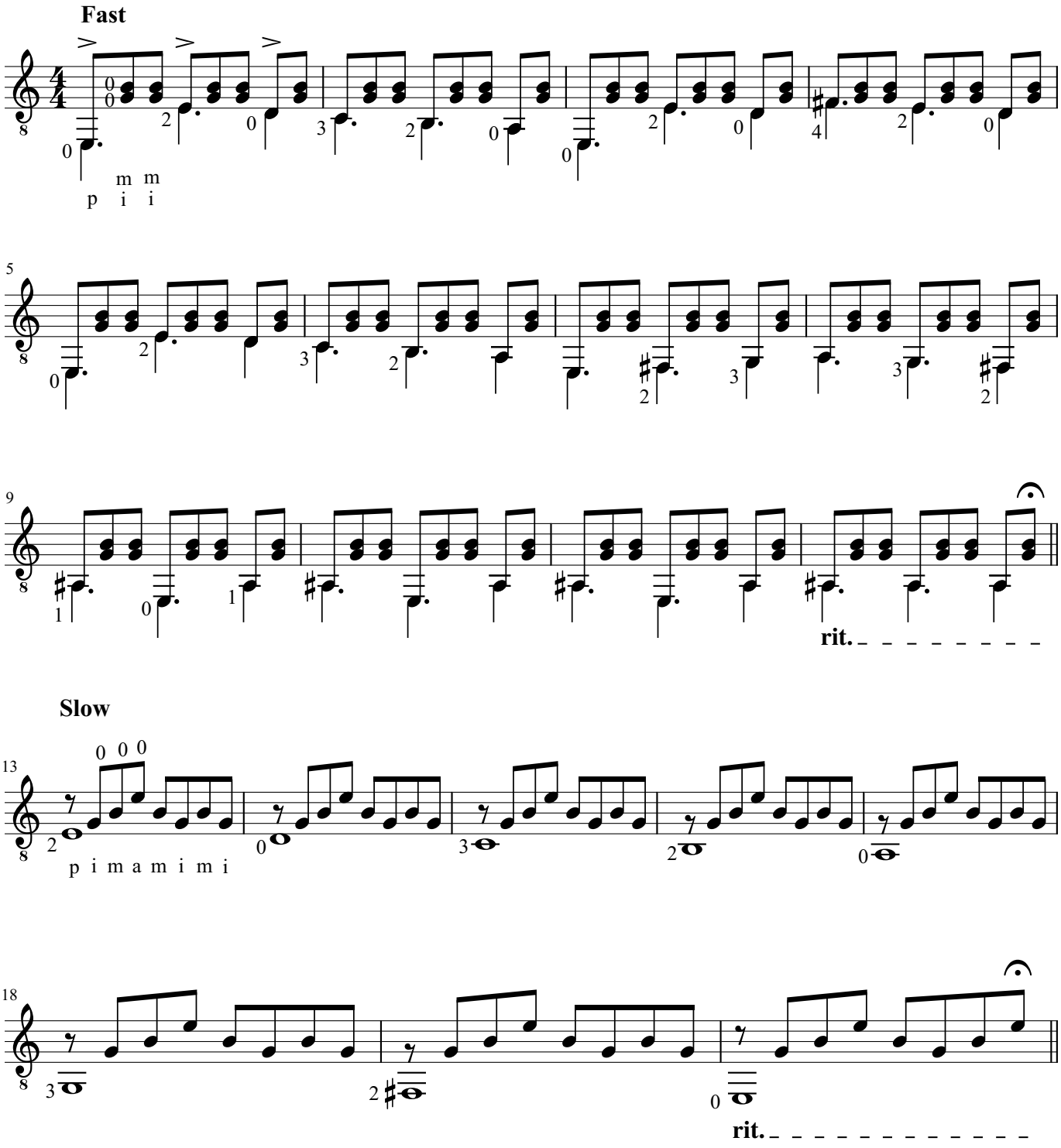
Estudio Rítmico

Supplemental Method Book Repertoire



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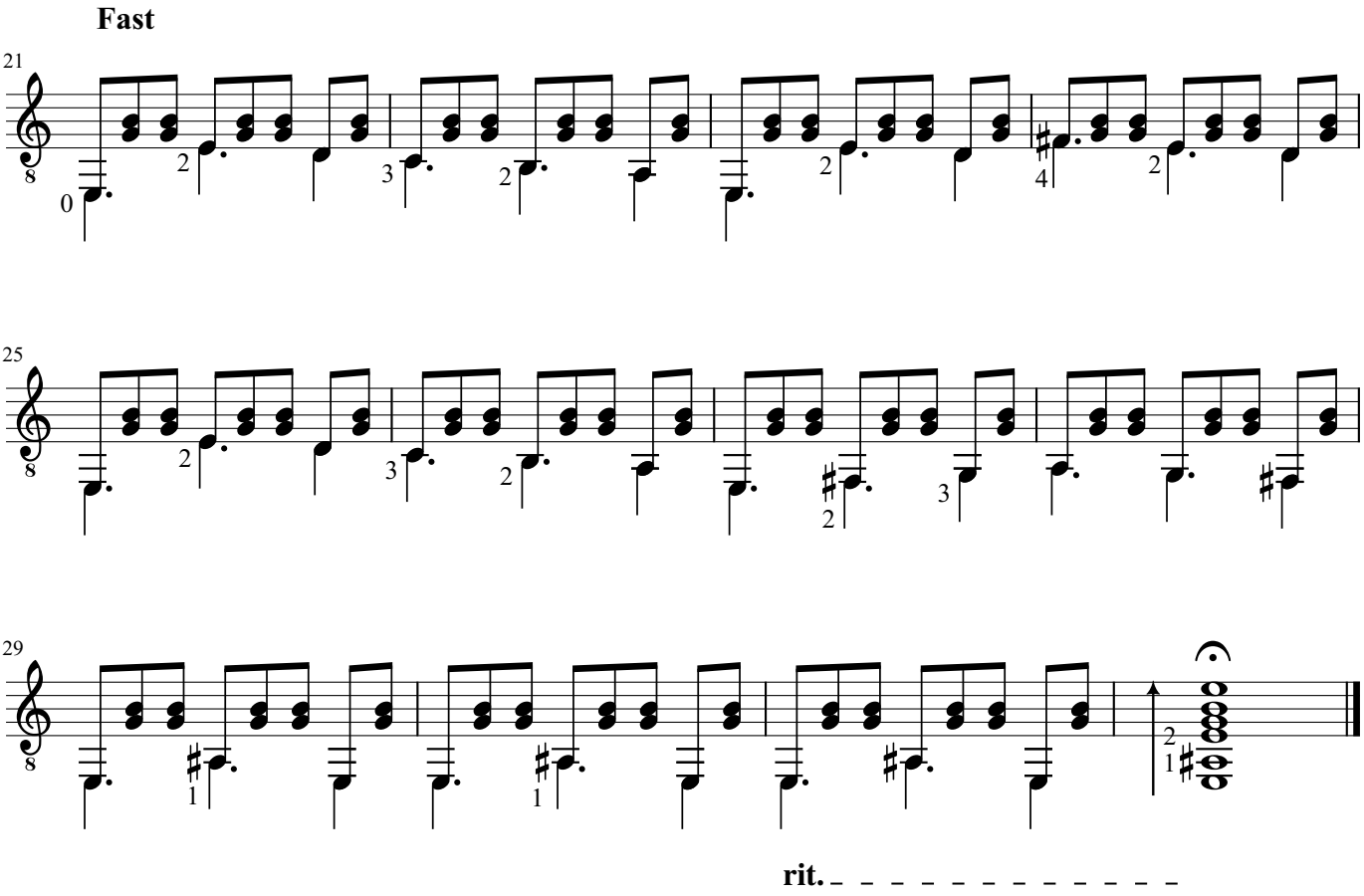

Comments

This late-beginner work is influenced by the rhythmic energy of the Estudios of Leo Brouwer which are more at the intermediate to advanced level. His works are intriguing and motivating so I wanted to recreate some of that energy in a piece with minimal left hand requirements.

After completing my Grade 3 repertoire book you can consider exploring Brouwer's first set of estudios.

Watch the video lesson for this work for practice tips and rhythmic advice.

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