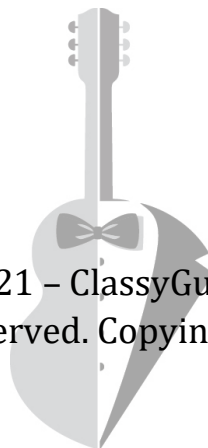


# FIRST MASTERWORKS FOR THE CLASSICAL GUITAR

arranged by

Richard and Kevin McChesney



Classy Guitar Music

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# FIRST MASTERWORKS FOR THE CLASSICAL GUITAR

Foreword by Kevin McChesney (2021)

My father, Richard McChesney (1934-2020), was a lifelong classical guitar enthusiast and an expert in music history, compositional style, performance practice, and classical literature. He brought his extensive experience as researcher, critic, and knowledgeable teacher to his arrangements, writing almost exclusively for guitar and for guitar with other instruments, notably flute and recorder.

His work went largely unpublished in his lifetime, though when my brother, Darrell, and I were growing up we performed many of his works in small recitals given by our family. However, **FIRST MASTERWORKS FOR THE CLASSICAL GUITAR** was published in 1978 and provided fine material for classical guitar students in their first and second year.

This excellent collection is here offered with the few changes to the original being some small matters of updated notation and technical considerations. The selections are generally in order of difficulty, easiest to most difficult. All are in the easy to early intermediate range.

These arrangements reflect my father's strict attention to stylistic authenticity as well as musical and technical clarity. They also show his energetic devotion to making beautiful and fulfilling music available to players at all levels of experience.

The comments in his Foreword as well as the superb quality of the arrangements show my father in the role he loved most: that of educating and inspiring people to enjoy the wonders of classical music. The Afterword reveals his light-hearted side.

Whatever successes I may have had in music are largely due to the unflagging enthusiasm and generous teachings of this man. I hope he will continue to broaden the musical lives of players and listeners through this collection and his other works.

Thanks, Dad.

KEVIN MCCHESENEY



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# FIRST MASTERWORKS FOR THE CLASSICAL GUITAR

Foreword by Richard McChesney (1978)

This collection is intended primarily for the classical guitarist who is in the first year to year-and-a-half of study, but the more advanced guitarist will find it very useful for sight-reading practice.

It seems a shame that little music by well-known composers is available to beginning guitarists except in a few commendable but expensive foreign publications and endless watered-down arrangements of familiar symphonic themes which are mostly quite unsuitable to the instrument. This little volume attempts to point the way to an improved standard of beginning guitar repertoire by master composers.

The music has been selected primarily from keyboard and vocal works by some of the foremost composers of the Western world. Although few of the pieces are really well-known, great care has been taken to choose pieces which are both suitable to the guitar and reasonably typical of their composers.

The word "transcription," presumably intended to imply a more literal rendering of the original music than an "arrangement," is considerably overworked in the guitar literature. The composer's music, after all, would have been quite different anyway had he himself written it for the guitar instead of the piano or harpsichord. Accordingly, since none of the pieces in this album were originally intended for the guitar, no apology is made for describing all of them as "arranged." One item is actually an arrangement of an arrangement: Brahms' folk-song settings are among his most charming output and most of his other works, unfortunately, are too pianistic to be performed convincingly on the guitar at an elementary technical level.

In accordance with the prevailing practice in guitar arrangements of pre-20th century music, no tempo indications are given. Few dynamic markings are provided and these are purely editorial. Such directions that have come down to us through the years are largely untrustworthy as they are seldom the composer's own. A little experimentation will reveal the speed and general dynamic level at which each piece seems most effective.

Left-hand fingerings are given except where they are obvious from what has gone before or when there are multiple solutions that allow ease of execution. Since the right hand has only minimal technical problems, right-hand fingerings are largely self-evident and so have been omitted in the interest of improved legibility.

RICHARD MCCHESENEY

# Musette

Anon., 17th Century Serbian  
Arr. Richard and Kevin McChesney

0 1 2

5 6 7 8

9 10 11 12

13 14 15 16

*rit. second time*



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# Nonesuch

Anon., Playford Collection, 17th Century English  
Arr. Richard and Kevin McChesney

1 3

5

9 0 2

13 *rit second time* 1. 2.



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# Branle

Claude Gervaise  
Arr. Richard and Kevin McChesney

1 0 2 3

5 2

9 2 (1)

13

17 rit.



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# Allemande

Claude Gervaise  
Arr. Richard and Kevin McChesney

0 2 3 2 0 1

5 4 2 3

9

13 *rit.*



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# Song Tune

Henry Purcell  
Arr. Richard and Kevin McChesney

5

9

13

*rit. second time*

1 -1 4 -4  
2 -2



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# Sarabande

Johann Jakob Froberger  
Arr. Richard and Kevin McChesney

4 -4

5 3 4

9 4 -4 3 -3 -3 4

13 *rit. second time* 2 4 3 1 3 2

Classy Guitar Music

# Passepied

George Frederic Handel  
Arr. Richard and Kevin McChesney

5

9

13

*rit. second time*

1. 2.

4 1

2

4

0

0

2

3



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# Minuet

Anon., 18th Century German  
Arr. Richard and Kevin McChesney

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords. Fingerings are indicated by numbers 1-4 above the notes. A large, semi-transparent watermark reading 'return to classyguitar.com to purchase' is overlaid diagonally across the score. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign at the beginning. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The sixth staff starts at measure 21 and includes the instruction 'rit. second time' above the first few notes. The score concludes with a double bar line and repeat dots.

# Gavotte

Johann Pachelbel  
Arr. Richard and Kevin McChesney

2 0 0 4 1 0 2 0 1 4 1 -4 2 4

3 1 4 -1 2 3 4

3 -3 2 1 2 1 2 3 4

7 0 1 -1 4 0 3 3 2 1

*rit. 2nd time*



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# Minuet

Leopold Mozart  
Arr. Richard and Kevin McChesney

III

5

9

*mf* *p*

13

*mf* *rit. second time*

\*On repeat, first finger may be used to "hinge" into the full bar.



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# Minuet

Leopold Mozart  
Arr. Richard and Kevin McChesney

4 0 2 -2 0 2  
1 1 3 1 -1 4

5 II -2 2

9 -2 2 2 4 3  
1 3 0 3

13 4 2 0 2 -2  
mf 3

17 -2 1 3  
p mf

*rit. second time*

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# German Dance

Ludwig van Beethoven  
Arr. Richard and Kevin McChesney

The musical score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of six staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music begins with a quarter rest, followed by a quarter note G4 (fingering 2), a quarter note A4 (fingering 0), a quarter note B4 (fingering 3), a quarter note C5 (fingering -2), and a quarter note D5 (fingering 1). This is followed by a repeat sign. The second staff continues with a quarter note E5 (fingering 2), a quarter note F#5 (fingering 1), a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6 (fingering -1). The third staff has a quarter note D6 (fingering 0), a quarter note E6 (fingering 4), and a quarter note F#6 (fingering 2). The fourth staff starts with a quarter note G6 (fingering 1), a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The fifth staff has a quarter note F#7, a quarter note G7, a quarter note A7, a quarter note B7, a quarter note C8, and a quarter note D8. The sixth staff has a quarter note E8, a quarter note F#8, a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9. The score includes various guitar-specific notations such as fingerings, bar lines, and dynamics. A large watermark 'return to classyguitar.com to purchase' is overlaid diagonally across the page.



# Das Wandern

(Wandering)

from a song by Franz Schubert  
Arr. Richard and Kevin McChesney

The musical score is written for guitar in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter rest, and then a quarter note A4. The accompaniment consists of a bass line with a quarter note G2, a quarter note B1, and a quarter note D2. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody and accompaniment. The third staff features a dynamic change to *p* (piano) and includes a four-measure rest. The fourth staff has a dynamic change to *mf* (mezzo-forte) and includes a four-measure rest. The fifth staff has a dynamic change to *p* and includes a four-measure rest. The sixth staff has a dynamic change to *f* (forte) and includes a four-measure rest. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4). A large watermark "return to classyguitar.com to purchase" is overlaid diagonally across the page.

# Melody

Robert Schumann  
Arr. Richard and Kevin McChesney

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# German Dance

Franz Joseph Haydn  
Arr. Richard and Kevin McChesney

2 1 3 4 4 1/2II

5 4 1 0 0 3 2 1 1 2 3 0

9 1/2II 4 3 1 1/2II 1/2II

13 rit. 2nd time 1 2



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# Andante

Henry Purcell  
Arr. Richard and Kevin McChesney

The musical score is written in treble clef with a common time signature (C). It consists of nine measures of music. Measure 1 starts with a quarter note G4, followed by a dotted quarter note G4, and then a half note G4. Measure 2 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 3 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 4 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 5 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 6 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 7 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 8 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 9 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The score includes various guitar-specific notations such as fingerings (1-4), a capo (0), and a trill (4). Dynamics include *mf* and *p*. A *rit.* marking is present above measure 8. A large watermark 'Return to classyguitar.com to purchase' is overlaid diagonally across the page, and the word 'PREMIUM' is written vertically in large letters.

# Aria

Wolfgang Amadeus Mozart  
Arr. Richard and Kevin McChesney

Musical score for guitar, measures 1-13. The score is written in treble clef with a 3/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Measures 1-4: Treble clef, 3/4 time. Slurs over measures 1-2 and 3-4. Fingerings: 4, 4, 3, 3.

Measure 5: Treble clef, 3/4 time. Slur over measures 5-6. Fingerings: 3, 4, 2, 1, 4, 3.

Measures 9-12: Treble clef, 3/4 time. Slur over measures 9-12. Fingerings: 2, 4, 2, 4, 2, 0, 4, 1.

Measure 13: Treble clef, 3/4 time. Slur over measures 13-14. Fingerings: 4, 3, 1, 2, 3, 4. Dynamic marking: *rit. second time*.



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# Minuet

Jean-Phillipe Rameau  
Arr. Richard and Kevin McChesney

4 1 4 4 4 4 4 4

3 2 3 3 3

5 4 4 4 *rit. last time* *Fine*

2 2 3 3

9 4 1 2 1 3

4 2 4 2 4 2

13 4 4 (3) 2 4

-2 3 (2) 3 3 4 2

*D. C. al Fine*  
*(no repeat)*



Classy Guitar Music

# Aria

Johann Sebastian Bach  
Arr. Richard and Kevin McChesney

Musical score for guitar, measures 1-13. The score is written in treble clef with a 3/4 time signature. It features a melody line and a bass line. Fingerings are indicated by numbers 1-4. A double bar line with repeat dots is at the end of measure 13. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Measures 1-4: Melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 4 has a fermata over the G4 note.

Measures 5-8: Melody continues with quarter notes D5, E5, F5, and G5. Bass line continues with quarter notes D2, E2, F2, and G2. Measure 8 has a fermata over the G5 note.

Measures 9-12: Melody starts with a quarter note G5, followed by quarter notes F5, E5, and D5. Bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2. Measure 12 has a fermata over the D5 note.

Measure 13: Melody starts with a quarter note D5, followed by quarter notes C5, B4, and A4. Bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2. Measure 13 has a fermata over the D5 note.

*rit. second time*



Classy Guitar Music

# Minuet

Johann Sebastian Bach  
Arr. Richard and Kevin McChesney

0 2 1 2 -2

0 4 3 1

5 2 1 0 1 2 3 2 0 2 1 4 2 1 2 -1

3 4 1 3 4 2 0 1 3 1 1

10 2 3 4 2 0 1 3 2 0 4 2 0

1 1 3 1 1

14 IV 4 2 4 0 4 -4 3 1 0 4 2 0

1 1 3 1 1

18 0 2 1 0 1 2 1 2 -2

3 1 3 1

22 rit. second time



# Aria

Wolfgang Amadeus Mozart  
Arr. Richard and Kevin McChesney

0 2 -2 1 0  
2 1 3 2 -2

5 1 0 1 3 4 -4 0 4

9 II 3 4 2 2 4 1/2II 1 3 1/2II 0 1

13 2 1 -2 3 0 4 3 1 2

# German Folk Song

Arranged by Johannes Brahms  
Adapted by Richard and Kevin McChesney

1. 2. H7

*molto rit.*

H12 H7



Classy Guitar Music

# Dove Sei?

(Where Art Thou?)

from the opera "Rodelinda"  
by George Frederic Handel  
Arr. Richard and Kevin McChesney

The sheet music is written for guitar in 3/4 time. It consists of seven staves of music, each starting with a measure number (1, 5, 9, 14, 18, 22, 26). The notation includes treble clef, a key signature of one sharp (F#), and various chord voicings and melodic lines. Fingerings are indicated by numbers 1-4. Chord diagrams are shown above the staff, such as 1/2III, 1/2I, III, and 1/2V. A 'rit.' (ritardando) marking is present above the 26th measure. A large watermark 'return to classyguitarmusic.com to purchase' is overlaid diagonally across the page.

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# Gavotte

Francois Couperin  
Arr. Richard and Kevin McChesney

0 2  
2 1 3 0

4

7 *rit. 2nd time*  $1/2II$  *Fine*

10  $IV$   $II$  *D. C. al Fine*



Classy Guitar Music

# Gigue

Georg Philipp Telemann  
Arr. Richard and Kevin McChesney

The musical score for "Gigue" is presented in six staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff contains measures 1-3, featuring a melodic line with a repeat sign and a bass line with a 7th fret barre. Fingerings are indicated as 2, 3, 0, 2, 1, 2, 3. The second staff (measures 4-6) includes a second ending bracket labeled "II" and a 7th fret barre. The third staff (measures 7-9) shows a melodic line with a repeat sign and a 7th fret barre. The fourth staff (measures 10-12) features a melodic line with a repeat sign and a 7th fret barre, with dynamics *mf* and *p* indicated. The fifth staff (measures 13-15) includes a melodic line with a 7th fret barre and dynamics *mf*. The sixth staff (measures 16-18) begins with the instruction "rit. second time" and includes first and second endings. The score concludes with a double bar line.

## A NOTE ON THE ORIGINS AND HISTORY OF THE GUITAR

Of many theories concerning the origin of the guitar as we know it today, the following is perhaps the most charming:

In the Argentine pampas (plains) long ago, a lonely gaucho (cowboy) sought relief from his lack of female companionship. He carved a piece of wood into the shape of a woman and strung it with sinews from the animals he killed for food. Thus, as he sang his songs of love, he could accompany himself while holding the woman's body and caressing her long, graceful neck.

Those interested in less romantic – and more authoritative – points of view on the history of the guitar are referred to these excellent books:

Bellow, Alexander: *The Illustrated History of the Guitar* (Franco Colombo Publications, a division of Belwin/Mills)

Turnbull, Harvey: *The Guitar from the Renaissance to the Present Day* (1974 by Charles Scribner's Sons; 1991 by The Bold Strummer, Ltd.)

RICHARD MCCHESENEY



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