

# **BRIAN HAYES**     **Solo Guitar Arrangements**

for the Virtuoso Classical Guitarist

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## ABOUT THE MUSIC

It has been my intention from the start of my classical guitar career to build a repertoire that is fresh, with material that the public is not used to hearing on classical guitar. This, of course, is achieved by taking on the task of arranging. When choosing classical pieces for the guitar, I consider ones that have some degree of popularity among the general public. The pieces chosen for this book were chosen with this in mind. Each arrangement is presented in both standard notation and standard notation with tablature with fingerings and string designations thoroughly included in both tablature and non-tablature versions. Every effort was taken to stay true to the original compositions while choosing fingerings that facilitate the smoothest possible movements on the guitar fretboard. No sacrifices were made in the requirements of technique, making them suitable additions for the repertoire of any virtuoso classical guitarist.

Due to the need for an open string for the *pedal bass* section in Beethoven's *Moonlight Sonata*, I believe there are only two keys that could have been chosen for this arrangement. I chose *D minor* over *A minor* due to its close proximity to the original key of *C# minor*. Not that this would matter to most, but just as an added perk, if the guitar were tuned down by one half step, this arrangement is then presented in the original key the piece was written in.

The public's reception of this arrangement of *Ave Maria* by Franz Schubert could not be over-stated. I chose to arrange it in the *tremolo* style and this no doubt adds even more to its impact. Since the chord analysis was part of my arrangement process, I decided to include the chord symbols in this score. Although these symbols are, for the most part, accurate to the score, there are a few instances where I was forced to remove a 7<sup>th</sup> or choose a different bass note and, in these cases, the chord symbol reflects Schubert's original chord voicing and not my own.

*Habanera from Carmen* is the best-known piece from one of the most popular operas in the classical canon and is very easily recognizable to the general public. *Drop D tuning* was the obvious choice for the key of D minor which is also the original key the piece was composed in.

*Dance of the Sugar Plum Fairy*, due to its recognizability as a Christmas song, is an extremely popular piece that is familiar, even to children. Although some might consider this a seasonal piece, this brilliant work by Pyotr Ilyich Tchaikovsky is extremely well-received and certainly worthy to be performed year-round.

*Funeral March of a Marionette* is an amazing yet haunting piece written by Charles Gounod (*originally for solo piano*) in 1872. The piece may have not gained such wide-spread popularity had it not be chosen by Alfred Hitchcock as the theme for his immensely popular television series: “*Alfred Hitchcock Presents*.” I’ve been told on more than one occasion when performing this piece, publicly, that is “*the coolest thing ever played on a classical guitar*.”

Chopin’s *Nocturne (Opus 9, No.2)* has been arranged by others, previously, for solo classical guitar. And although I have enjoyed hearing some of these arrangements performed, I was never able to find a score that I found to be adequate or accurate, so I took on the task of going back to the original piano score, sparing no expense to stay true to the original composition. Although Chopin had written many nocturnes, *Opus 9, No.2* is arguably his most popular of all those that he composed.

*Aguado / Giuliani ‘Suite’* is the only arrangement in this book that comprises pieces (*two separate studies, written by two different composers*) that had initially been written for solo classical guitar. These studies are extremely short so when played separately as individual pieces—especially if not repeated—they can certainly be less impacting and difficult to work into a repertoire. Although it may be unorthodox to combine two pieces from two different composers and refer to it as a “suite,” these two pieces being in the same key and utilizing the same identical arpeggio pattern makes it difficult to resist. Since the definition of “suite” can sometimes be a bit broad, the liberty was taken. This is only an “arrangement” in the sense that the two studies are strung together, each one repeated, (*the Aguado played twice, followed by the Giuliani played twice*) and then culminating in a dynamic outro added by myself; an outro which some of my colleagues have referred to as my “*Agustín Barrios-inspired ending*.” I have found this arrangement to be extremely well-received when performed live. Additionally, when the optimum speed is achieved, it is quite worthy to be performed by the virtuoso player. It is for these reasons that I found it to be an excellent addition to this book of arrangements.

Brian Hayes

# Sonata quasi una Fantasia

## "Moonlight Sonata"

### First Movement

L. van Beethoven (1770-1827)

Arranged for solo guitar by Brian Hayes

♩ = 52

*very softly and sustained throughout.*

Dm Dm/C C1

B $\flat$  E $\flat$ /G A7 Dm Asus4 A7

pp

Dm VII A7/C $\sharp$  C V

Dm C III Gm F/C C VIII C7

\*\* When recording or performing this arrangement in public, credit must be given to the arranger in all printed programs and print media. \*\*

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