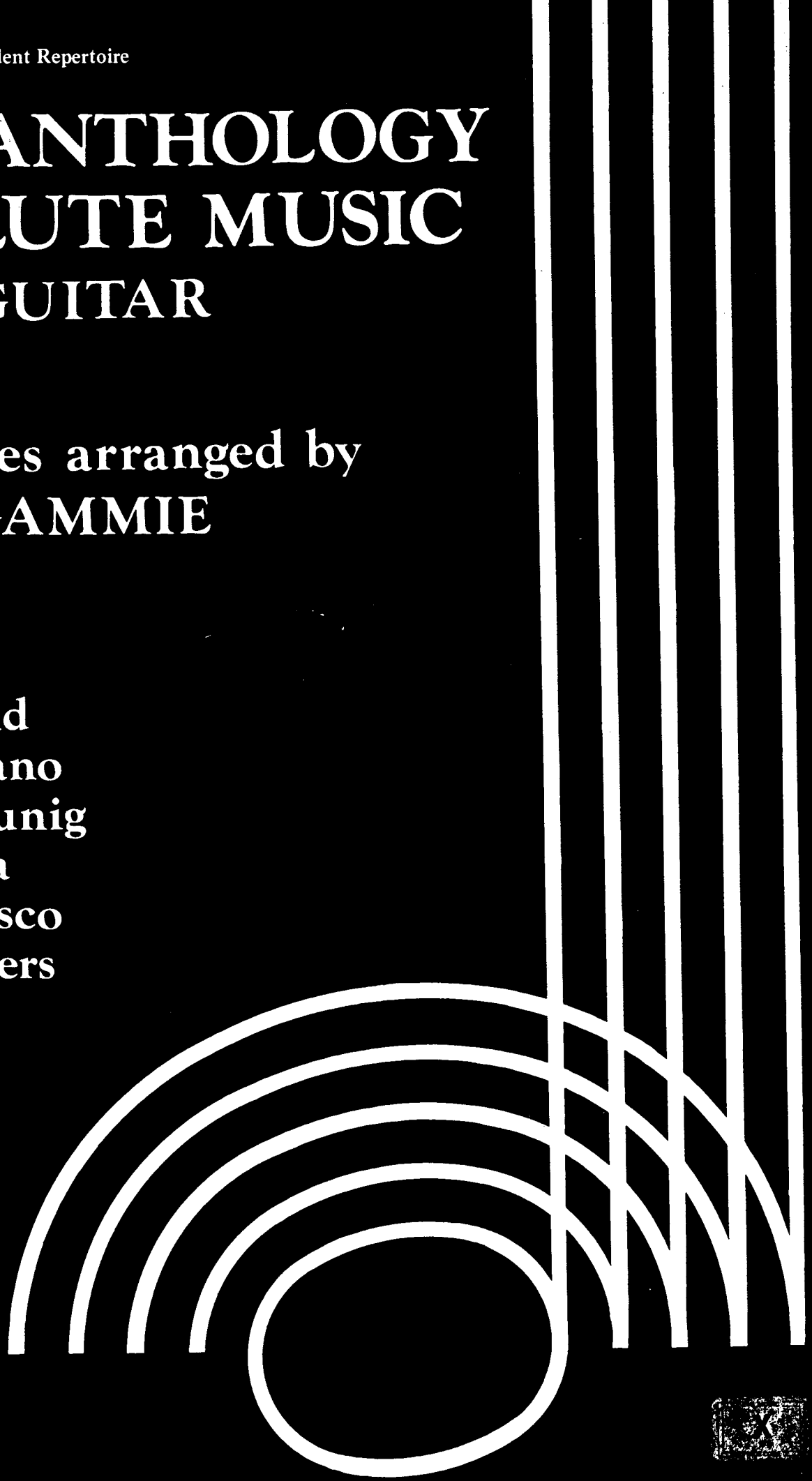
Music from the Student Repertoire

AN ANTHOLOGY OF LUTE MUSIC FOR GUITAR

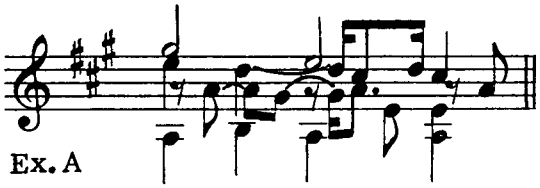
41 pieces arranged by
IAN GAMMIE

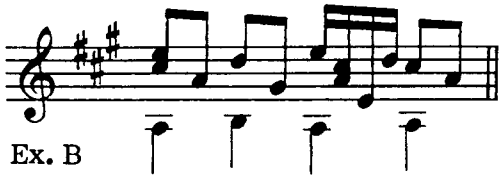
Dowland
Da Milano
Judenkunig
Capirola
Ferrabosco
and others



General Observations

It is best to re-tune the third string of the guitar to F♯ when playing lute music, as this gives the same relative tuning between the strings as on the lute. However many of these pieces can use the normal guitar tuning to perfectly good effect, so I have marked the F♯ tuning only where this is a positive advantage. Fingering has been kept to a minimum, so that players can develop their own ear and instinct for fingering which sustains the separate "voices" in a musical way. Likewise the notation is arranged for visual clarity rather than musicological exactitude.


Ex. A

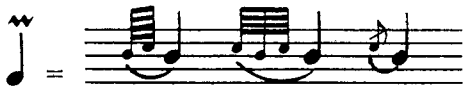

Ex. B

Example A is a nightmare for the eye, Example B played sostenuto will give the correct musical effect.

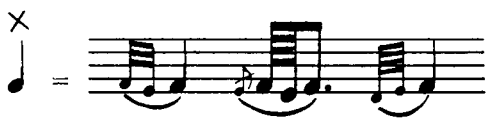
The Music

These pieces have been recorded on the lute by Anthony Rooley, who has provided full historical information in the accompanying book "A New Varietie of Lute Lessons".*The music is played on the record at a higher pitch to suit the instrument, but is otherwise as notated here (with the exception of No 18 which has slightly different divisions). Guitarists should try their hand at improvising on some of these pieces in an appropriate style, but remember that it is only with a careful study of 16th century music that one absorbs a feeling for that style. Further information can be found in "A New Varietie of Lute Lessons".

Lute ornamentation uses 2 signs: # and × . The first is printed here as a mordent ⁓ and can be rendered in several ways:



and the second sign thus:



Ornaments similar to these can be added to other pieces at the player's discretion.

Some of these pieces may have a strange tonality for modern ears, but to paraphrases Alonso Mudarra:" Play them well and they will sound fine".

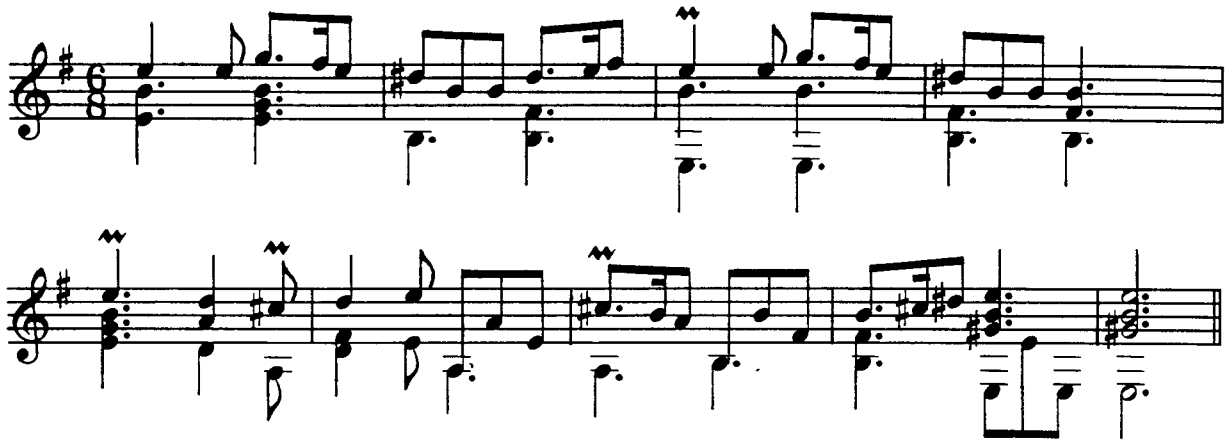
Ian Gammie

*Available from Musical New Services Ltd.

Part one

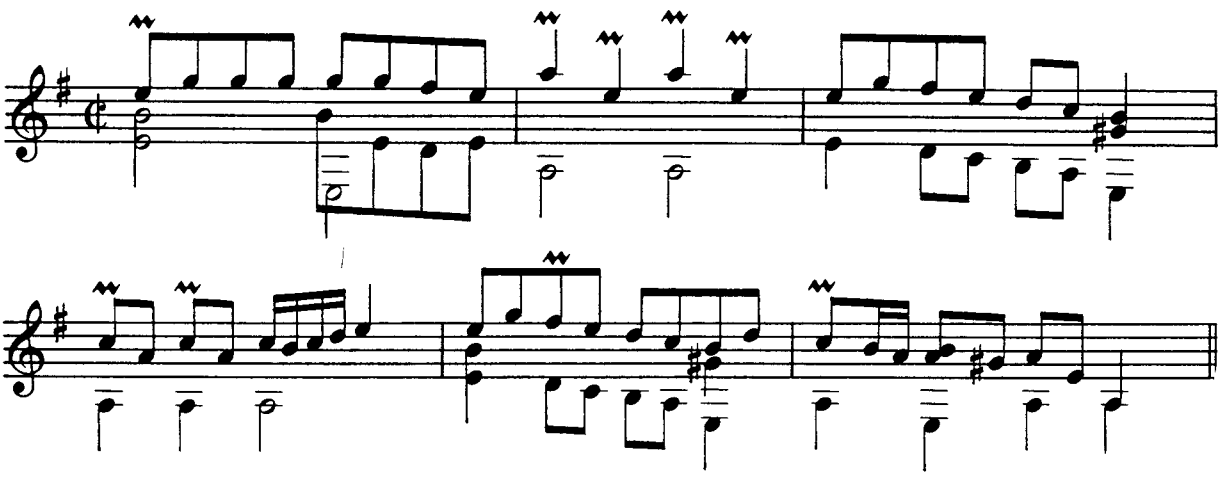
1 WOODICOCKE

ANONYMOUS



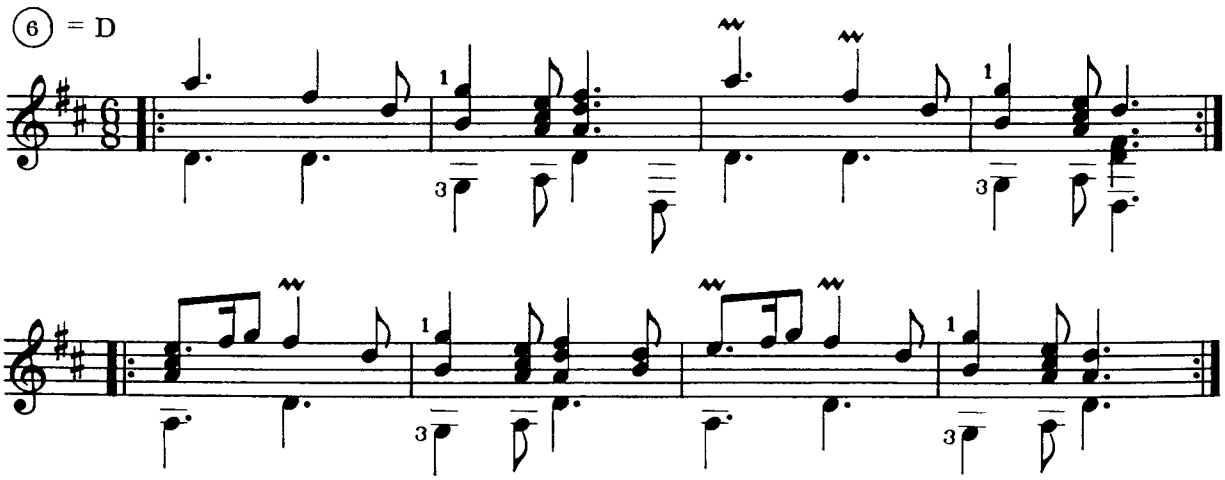
2 SINGERS JIGGE

ANONYMOUS



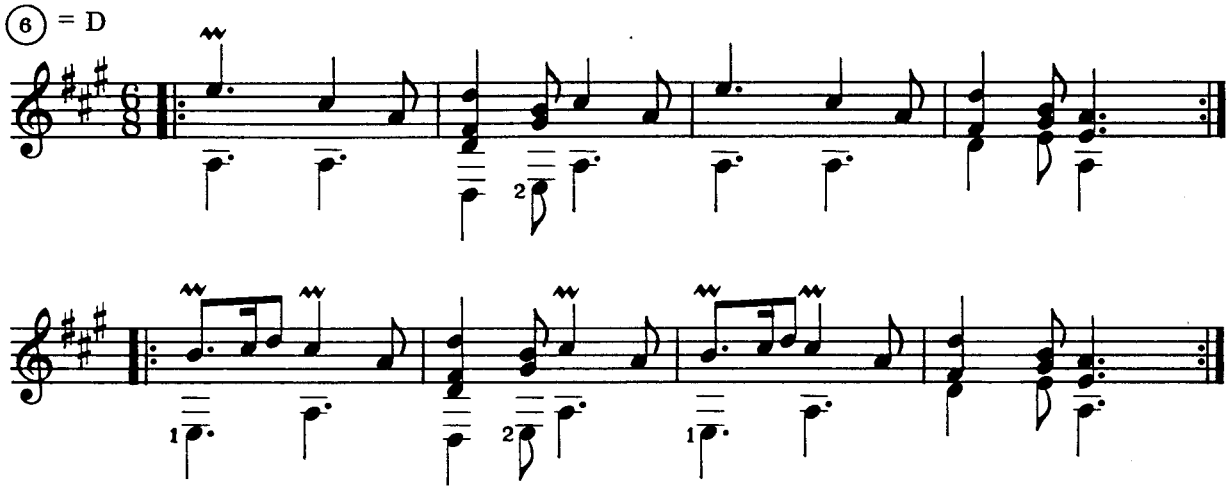
3 THE BOORES DAWNCE

ANONYMOUS



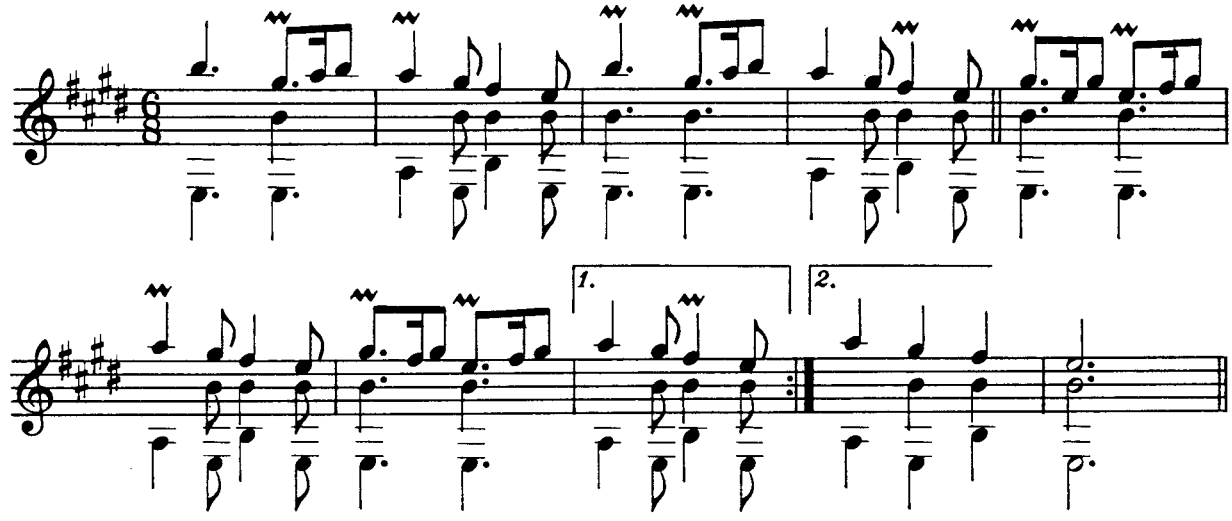
4 LLANTIERO

ANONYMOUS



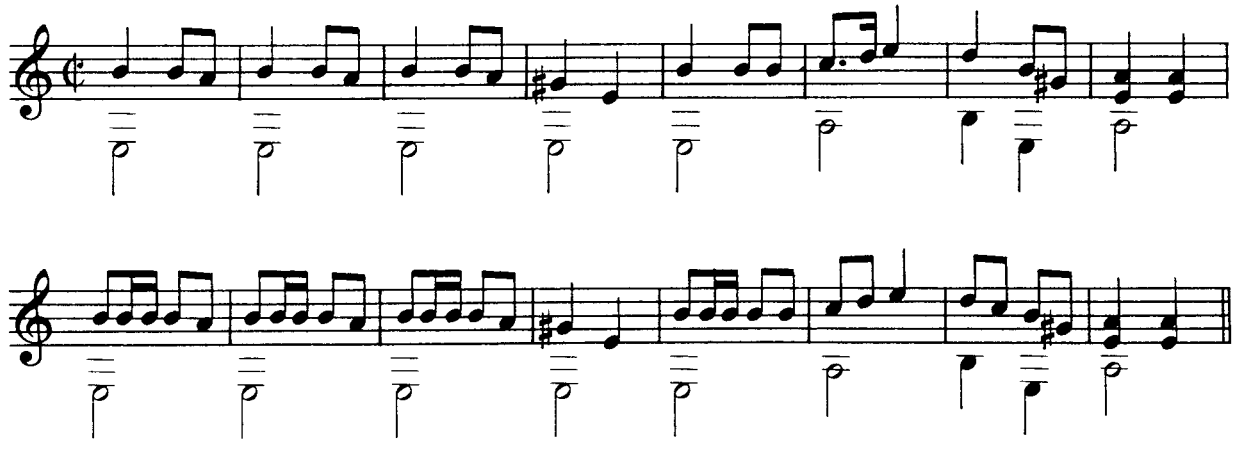
5 CANARIES

ANONYMOUS



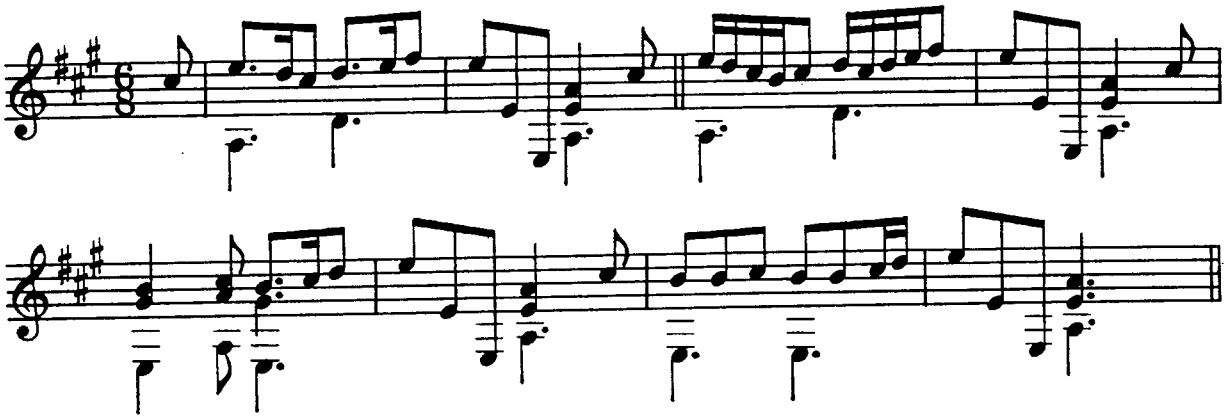
6 TOY No 1

ANONYMOUS



7 TOY No2

ANONYMOUS



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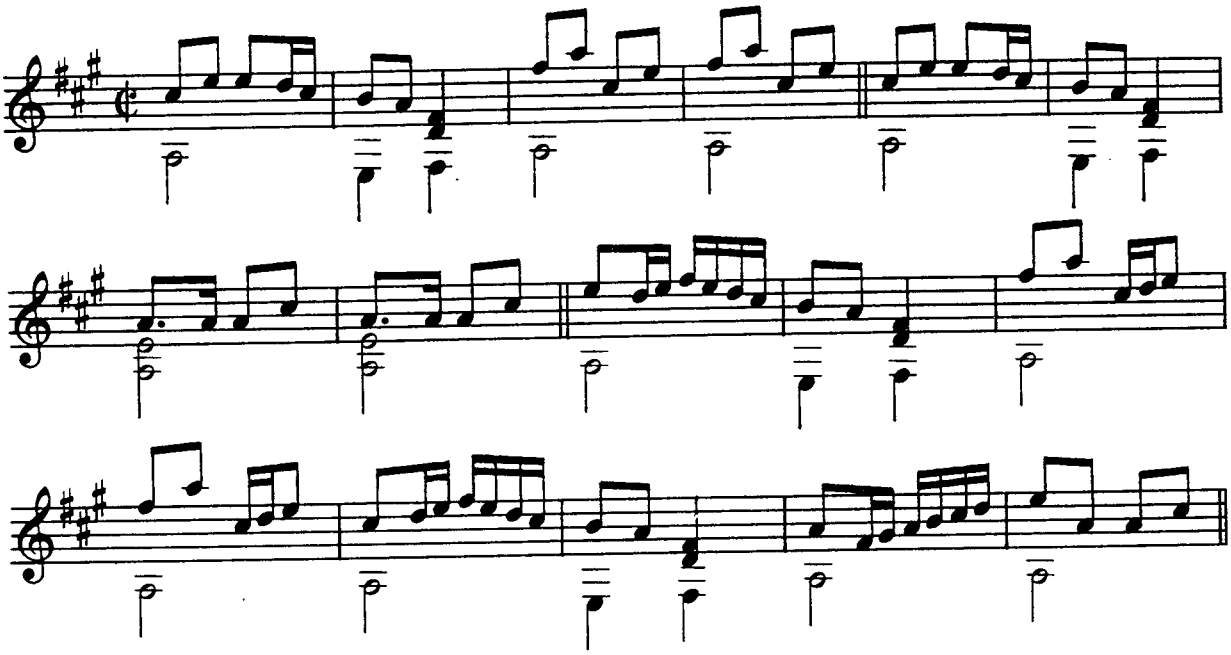
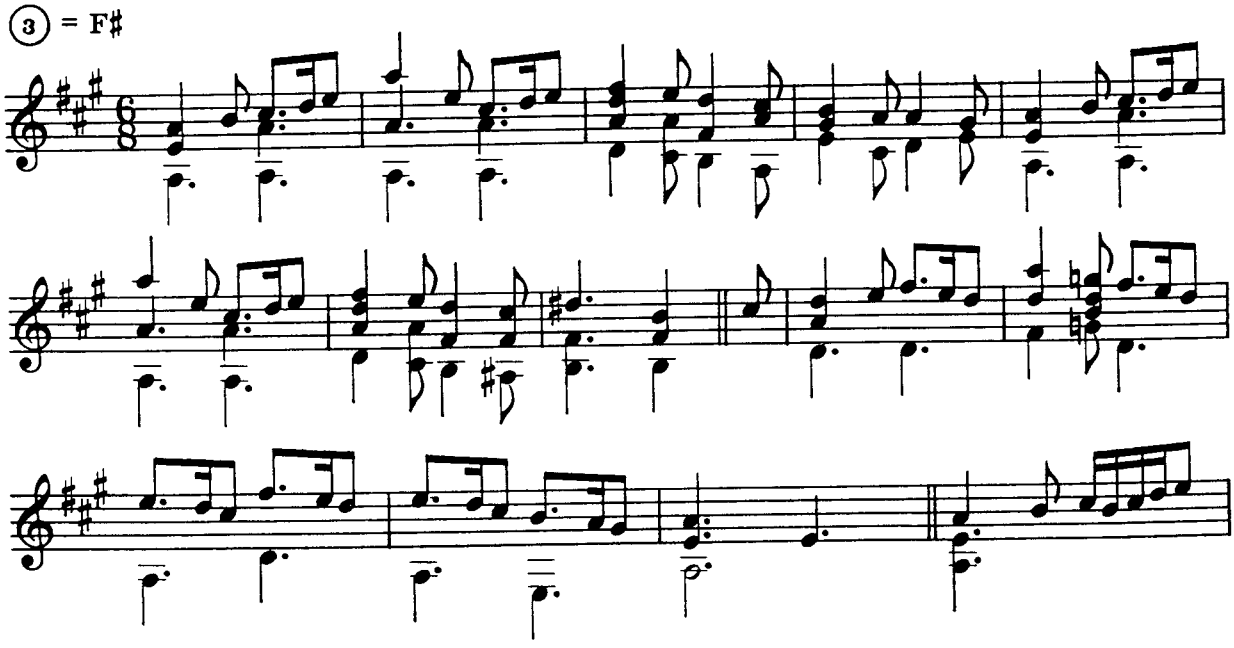
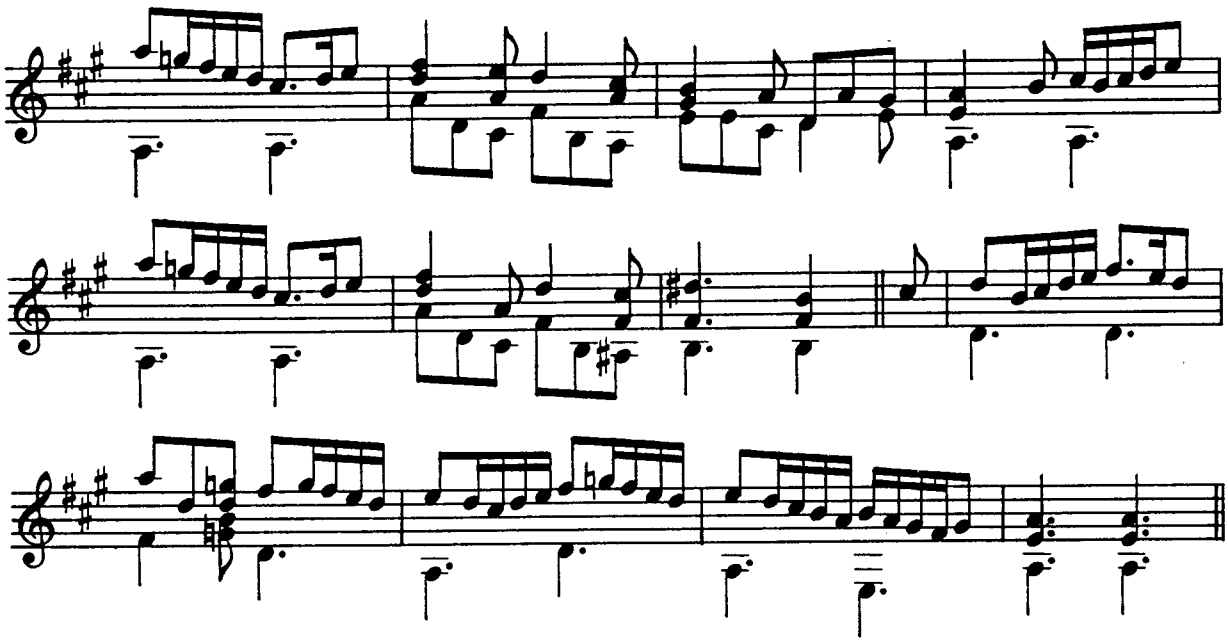


9 THE ENGLISH HUNTSUPPE

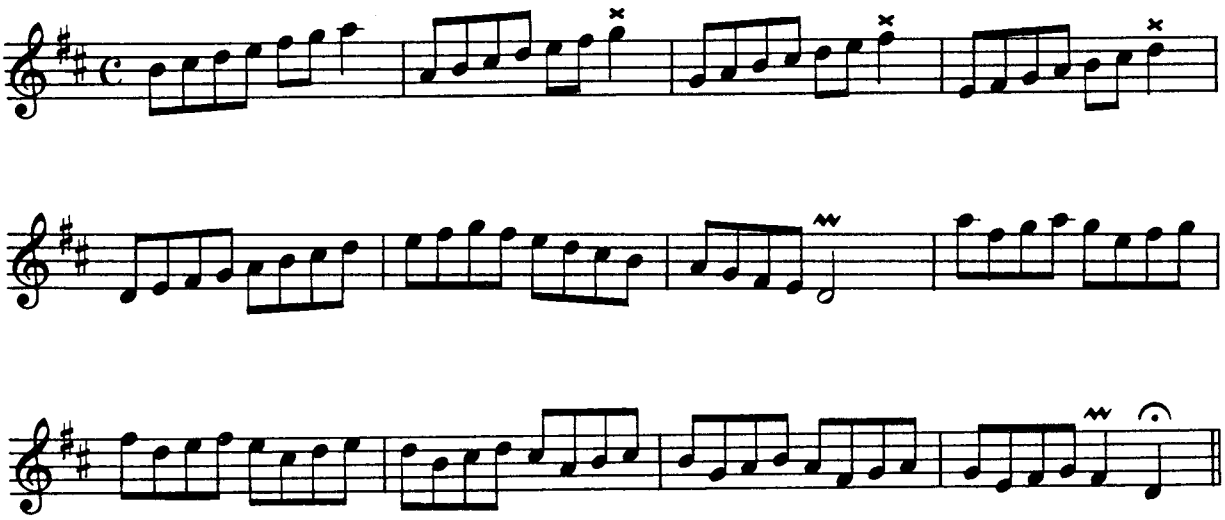
JOHN WHITFELDE





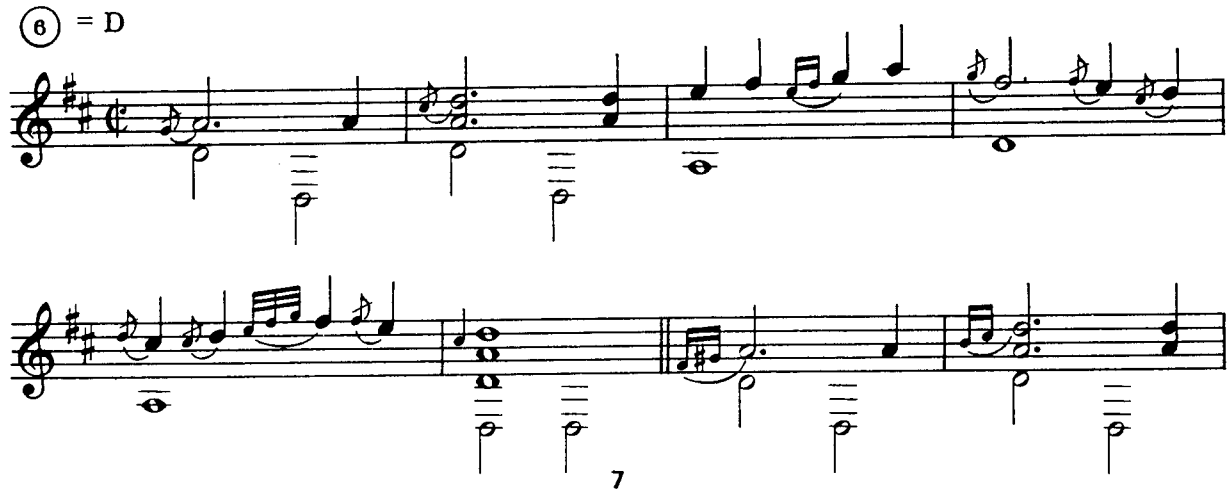
10 A PRELUDE

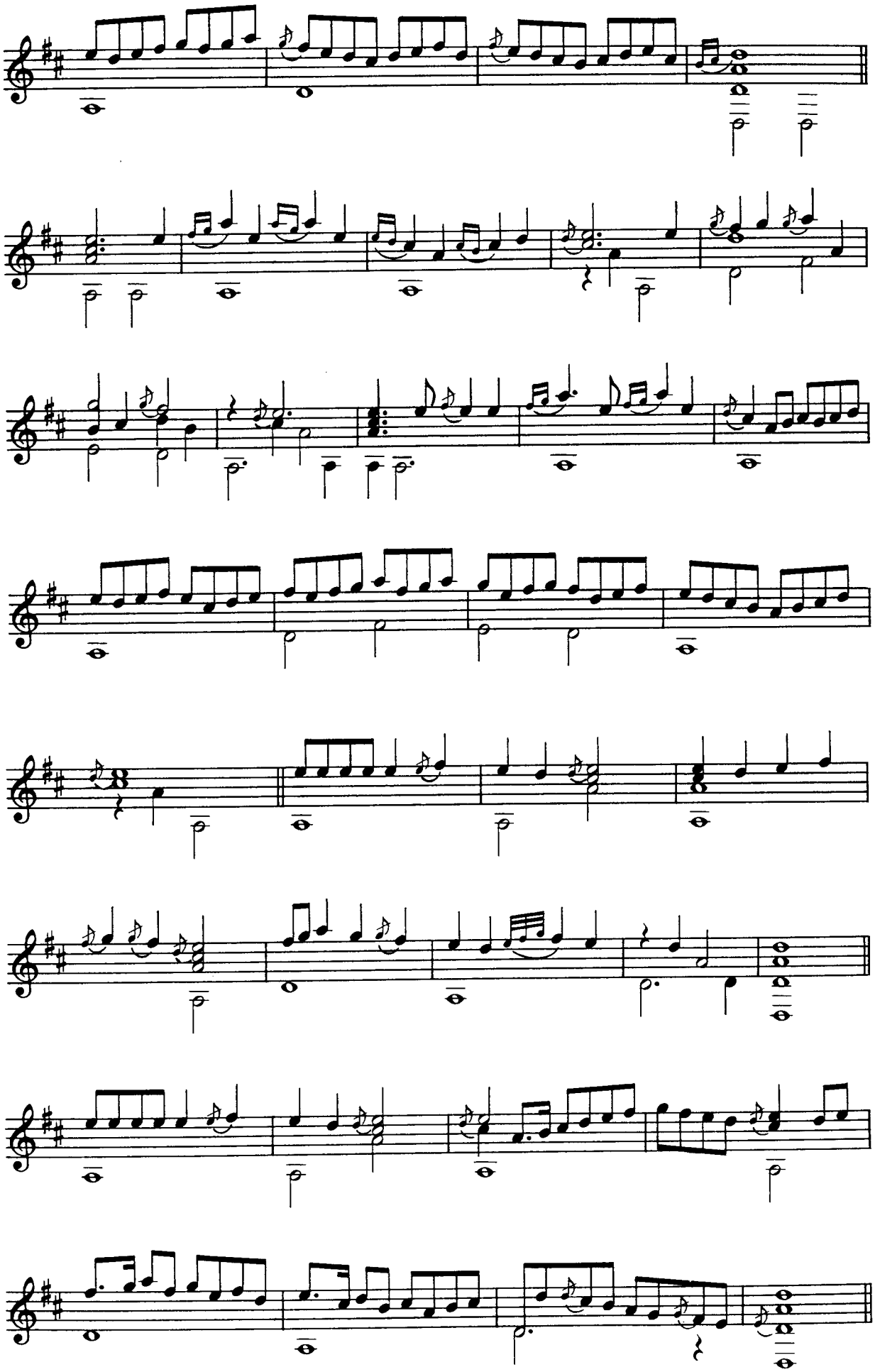
ANONYMOUS



11 MISTRIS WHITES CHOYSE

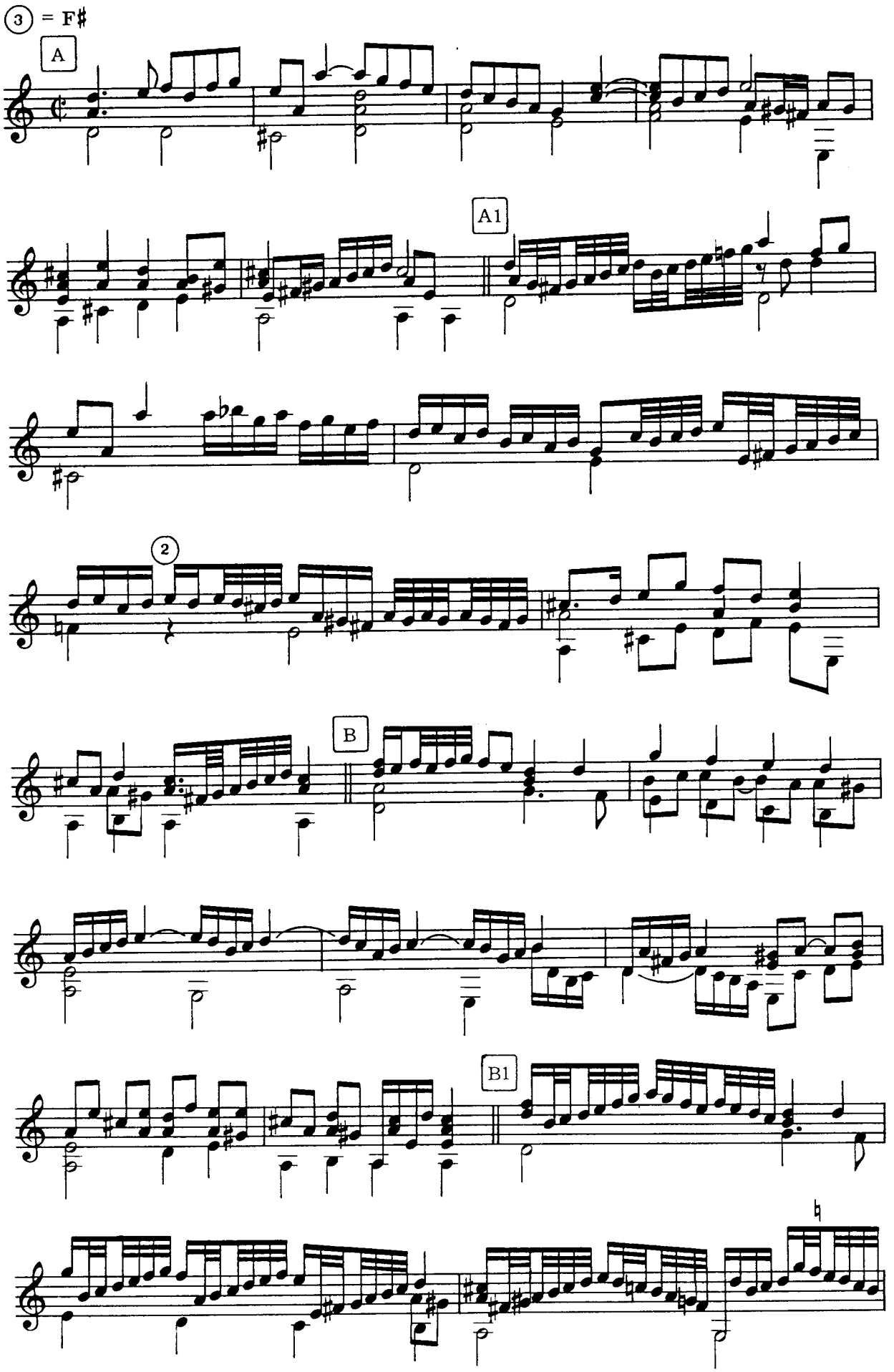
ANONYMOUS

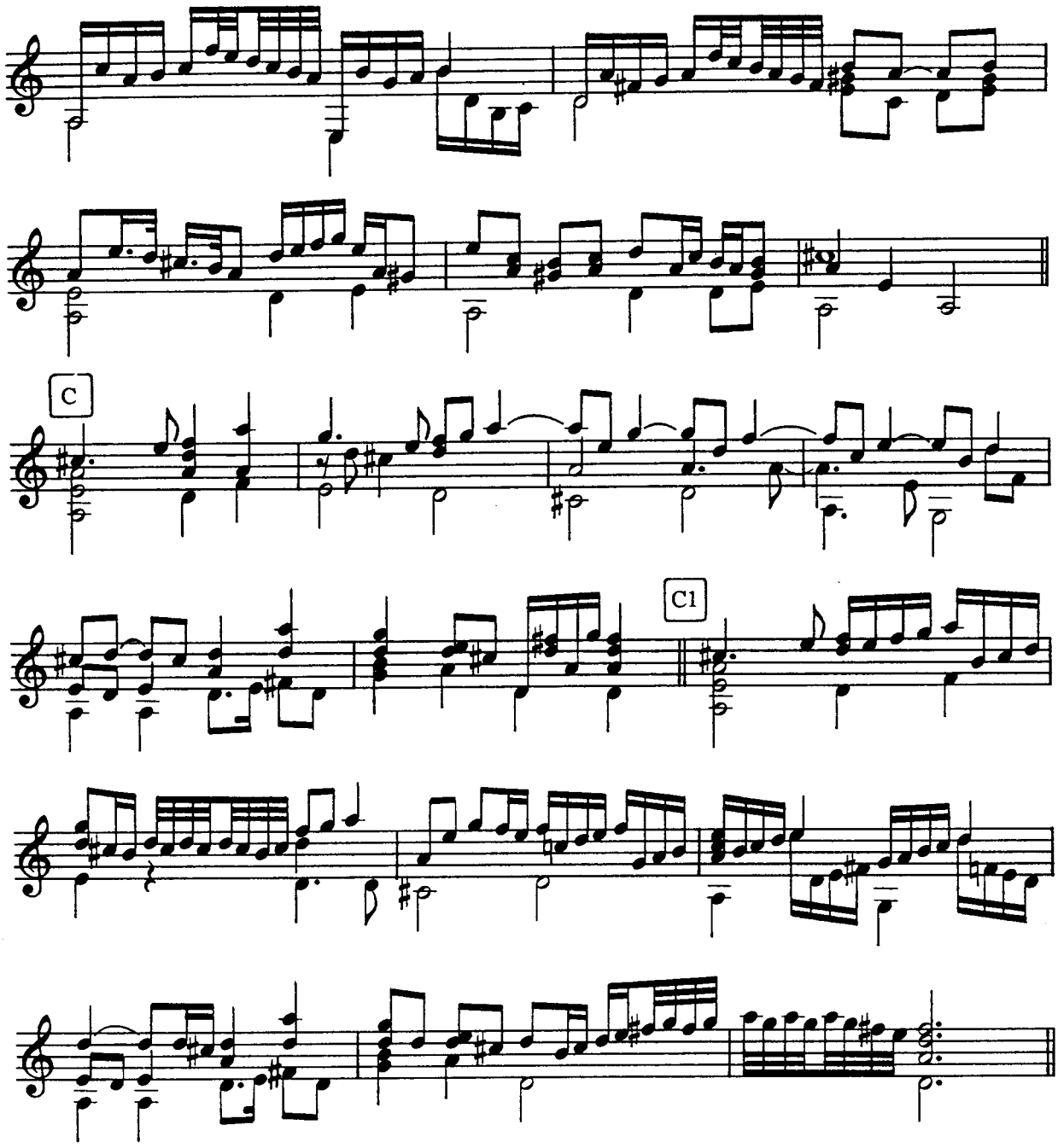




12 THE PAVAN

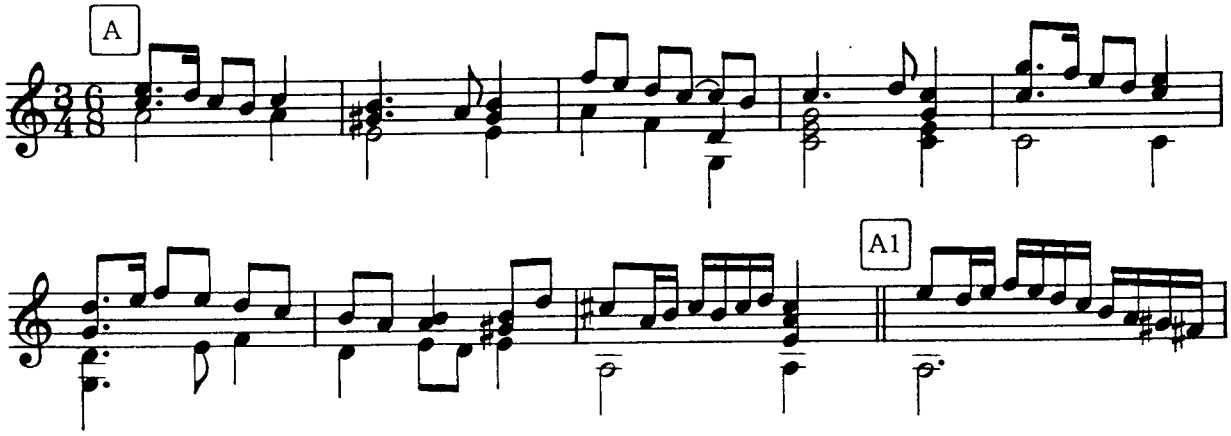
ALFONSO FERRABOSCO

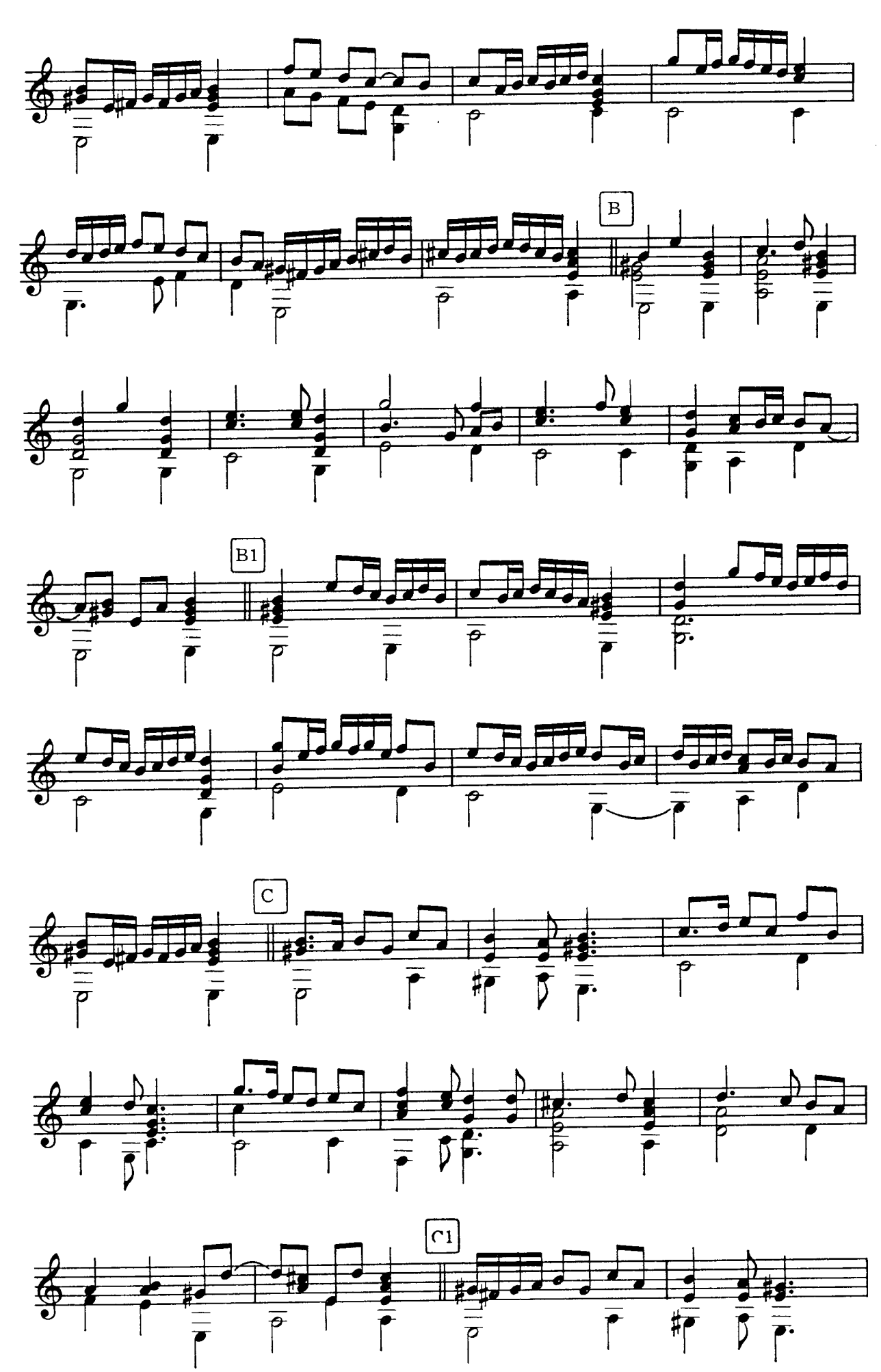


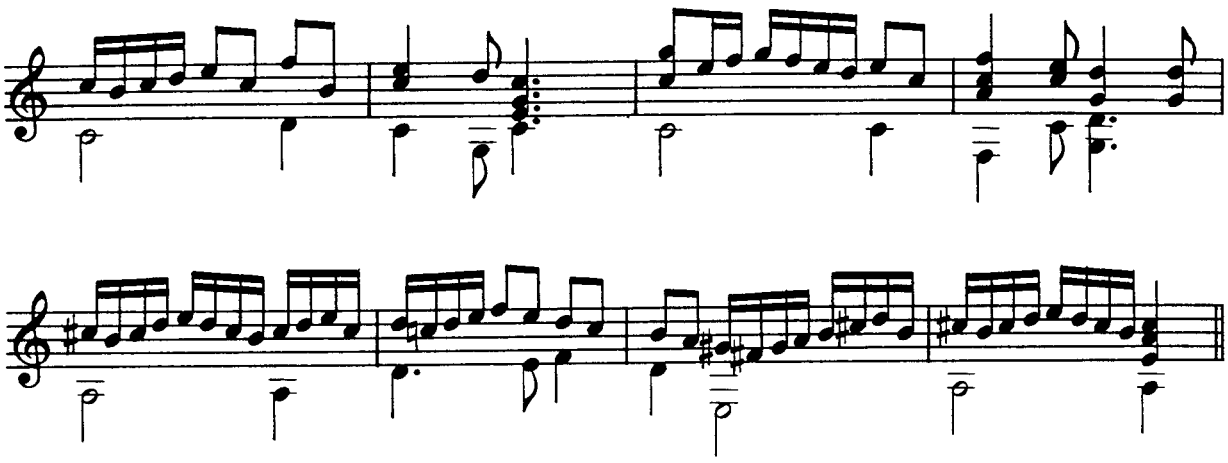


13 THE GALLIARD (PACKINGTOUNE GALLIARD)

ANONYMOUS




B
B1
C
C1



14 THE ALMAN

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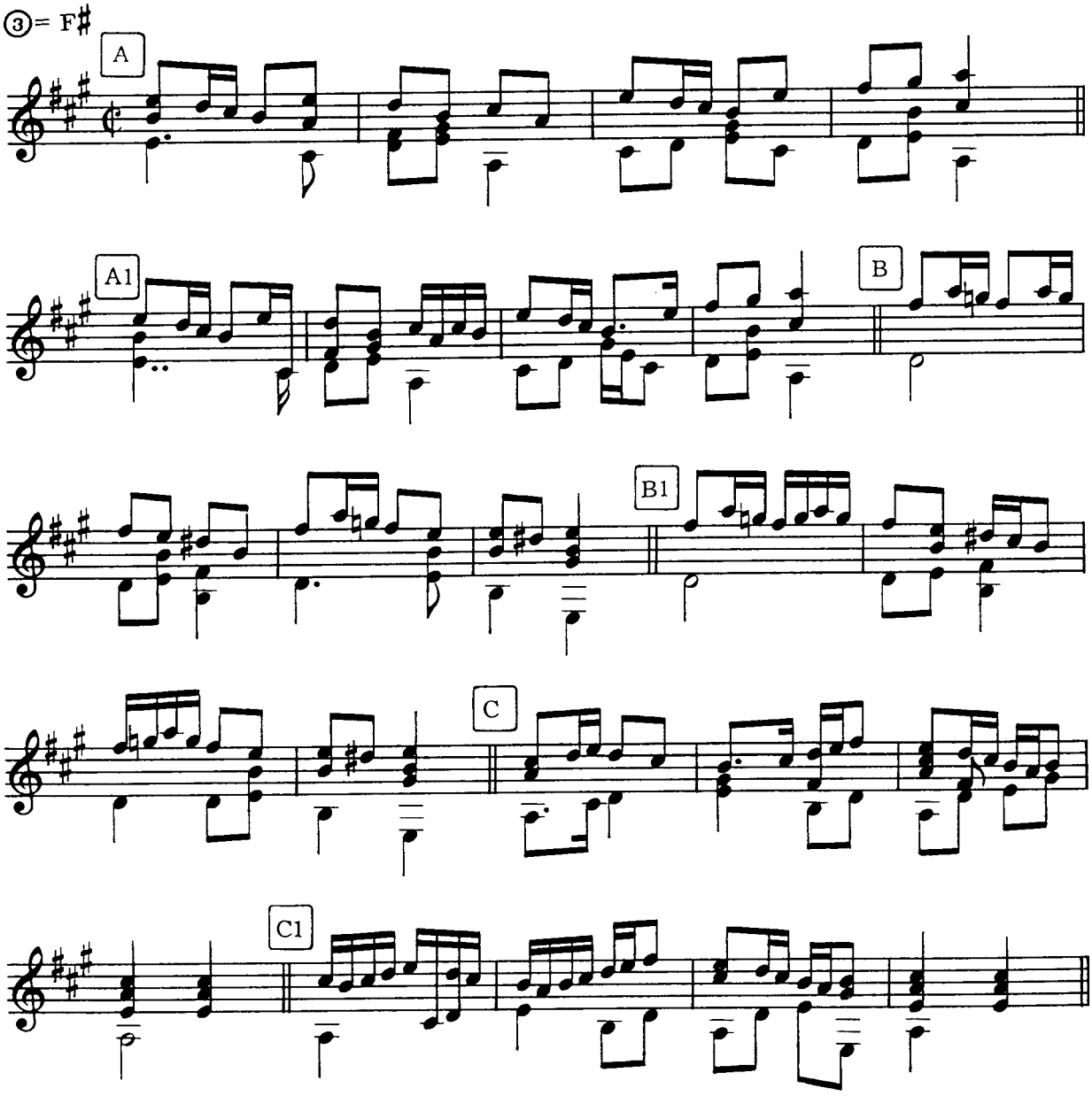

15 THE JIGGE (PACKINGTONES POUND)

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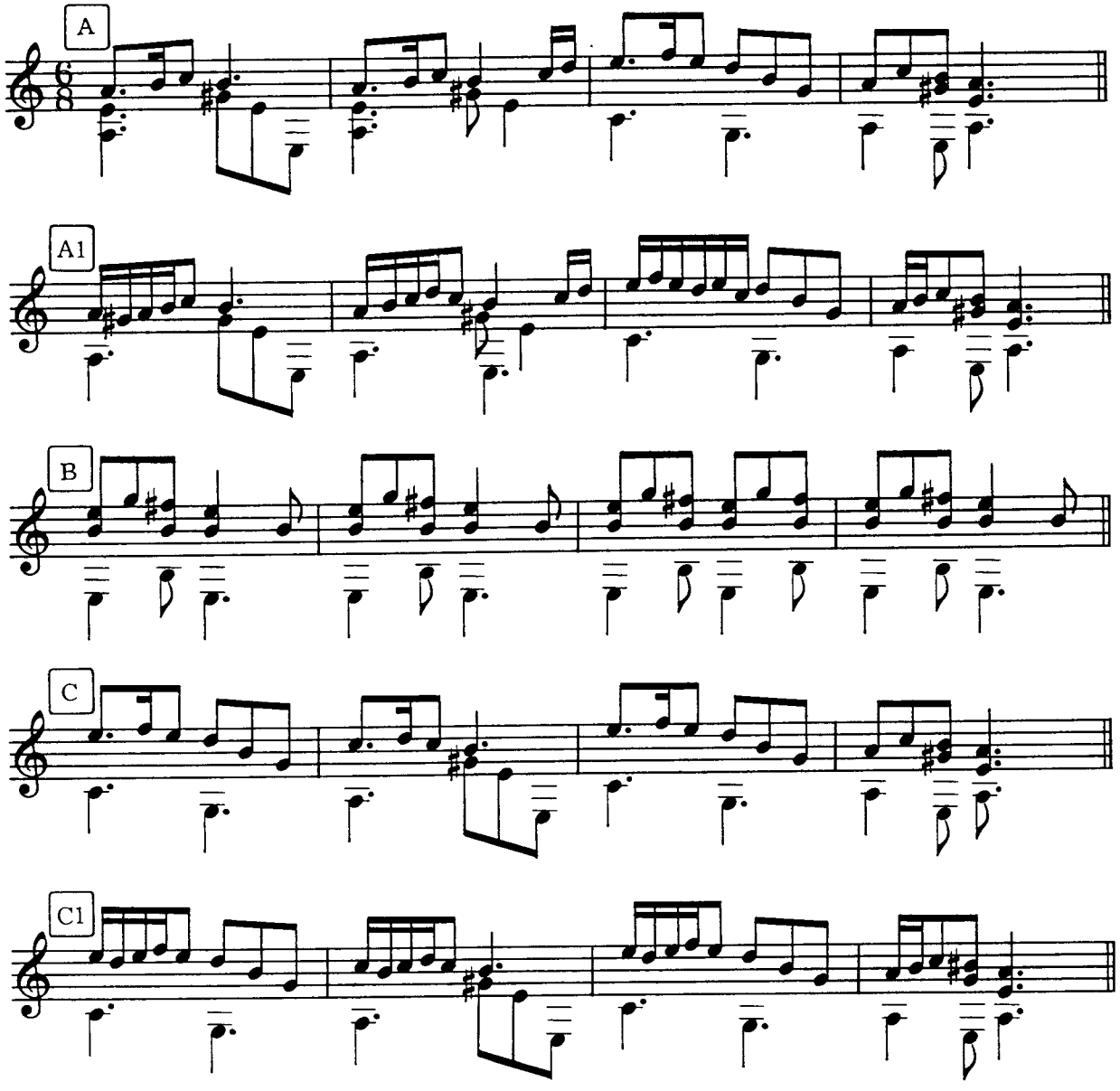

16 THE BRANLE

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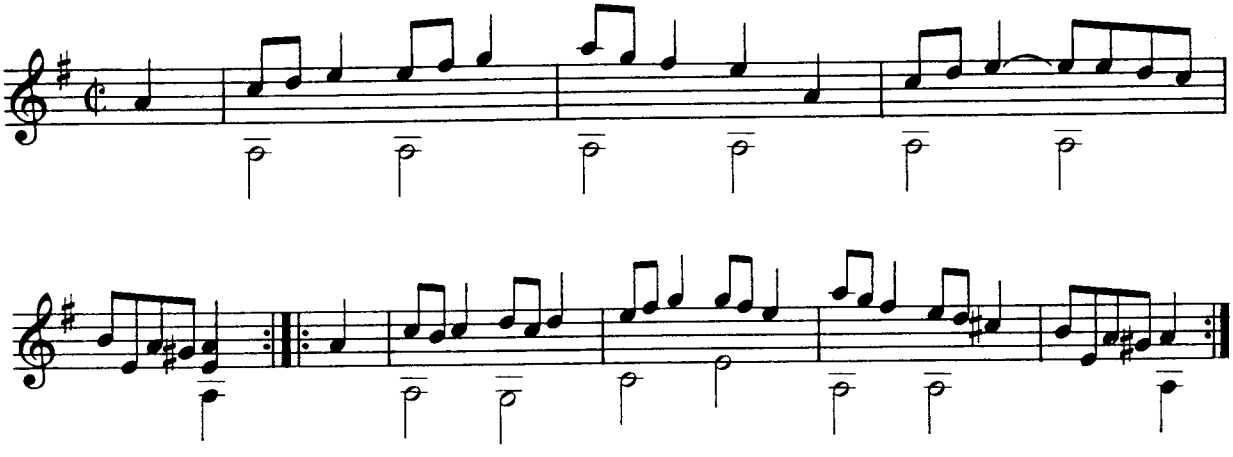
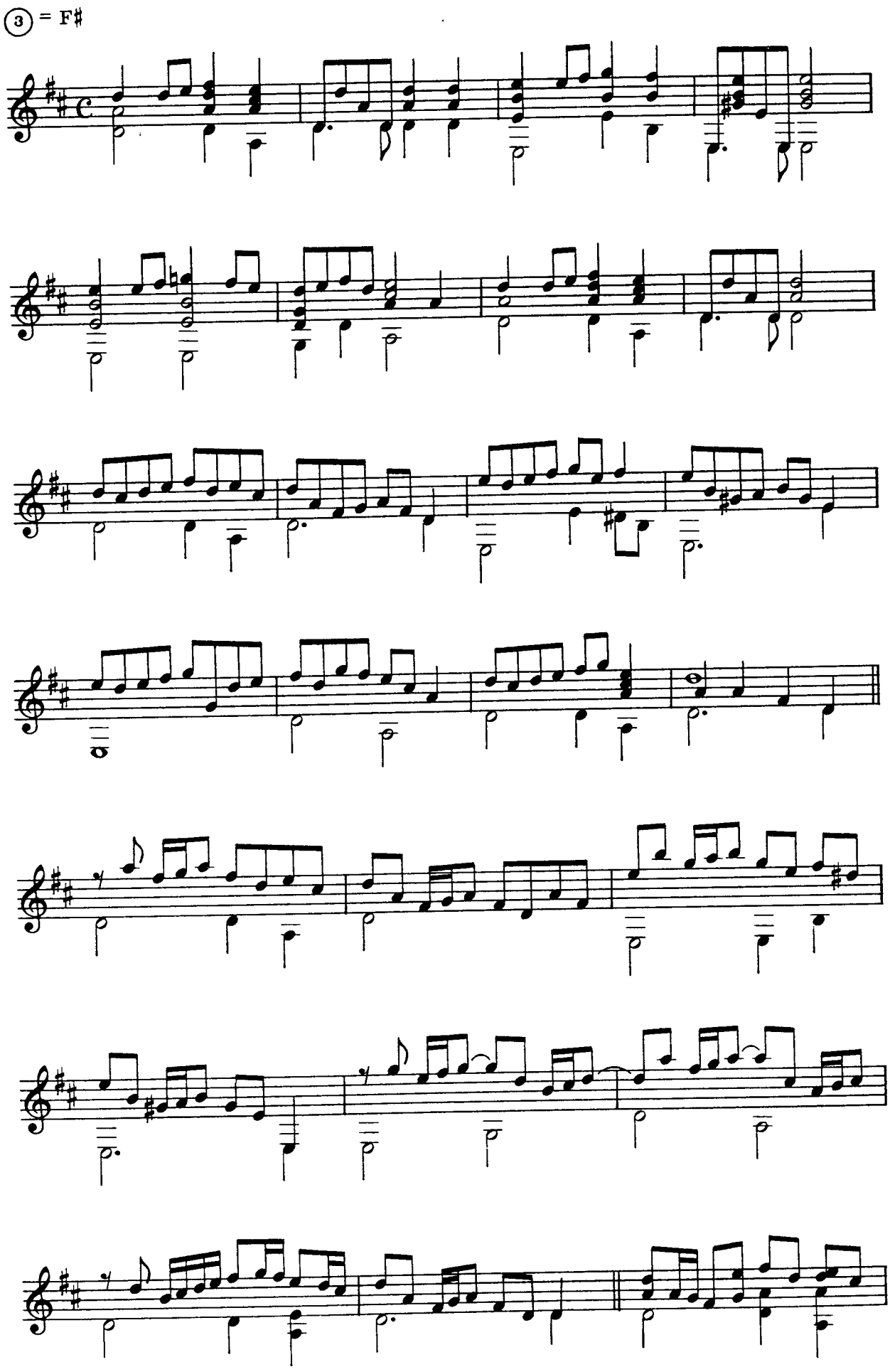
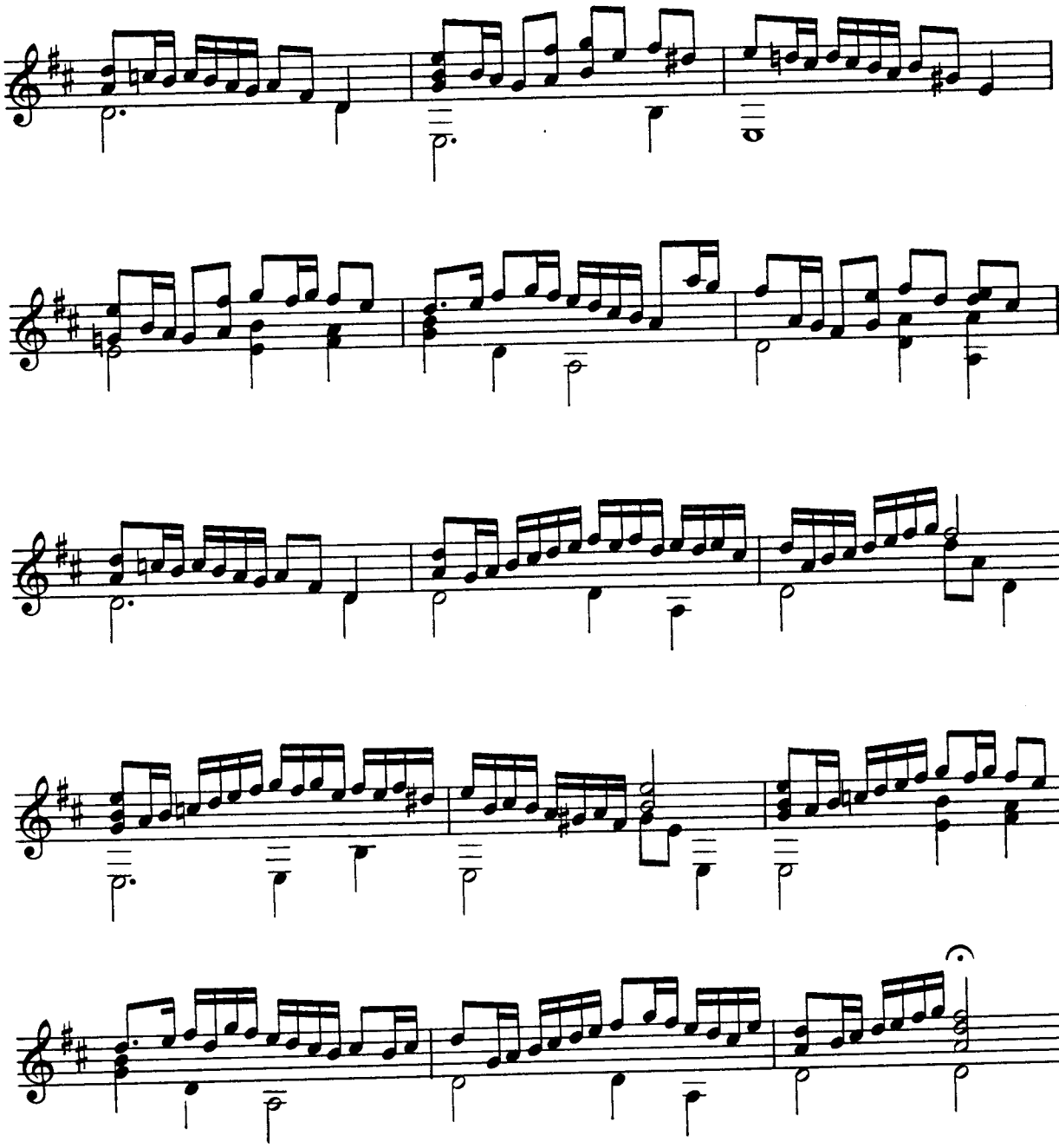


17 GO FROM MY WINDOW

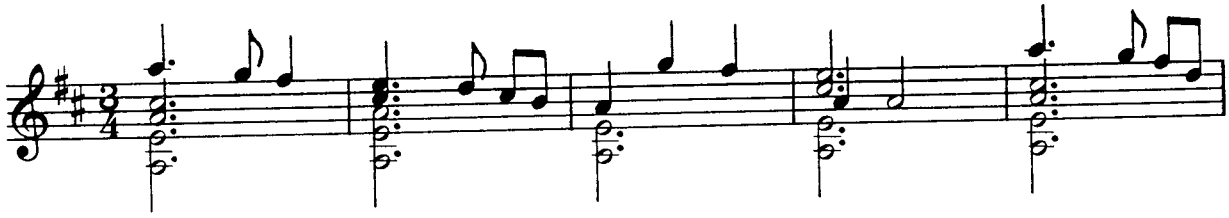
ANONYMOUS

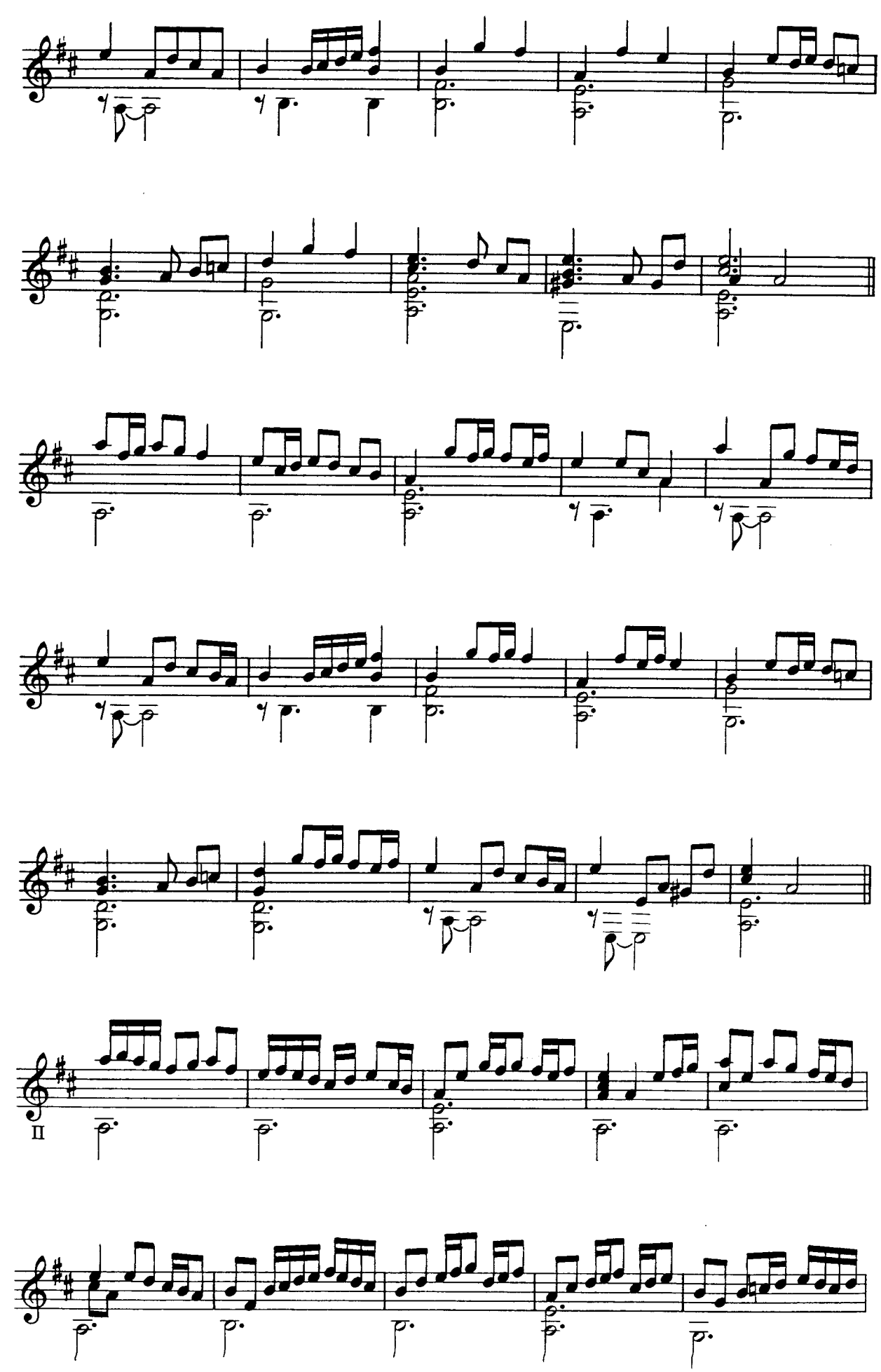




18 LOST IS MY LYBERTY

ANONYMOUS

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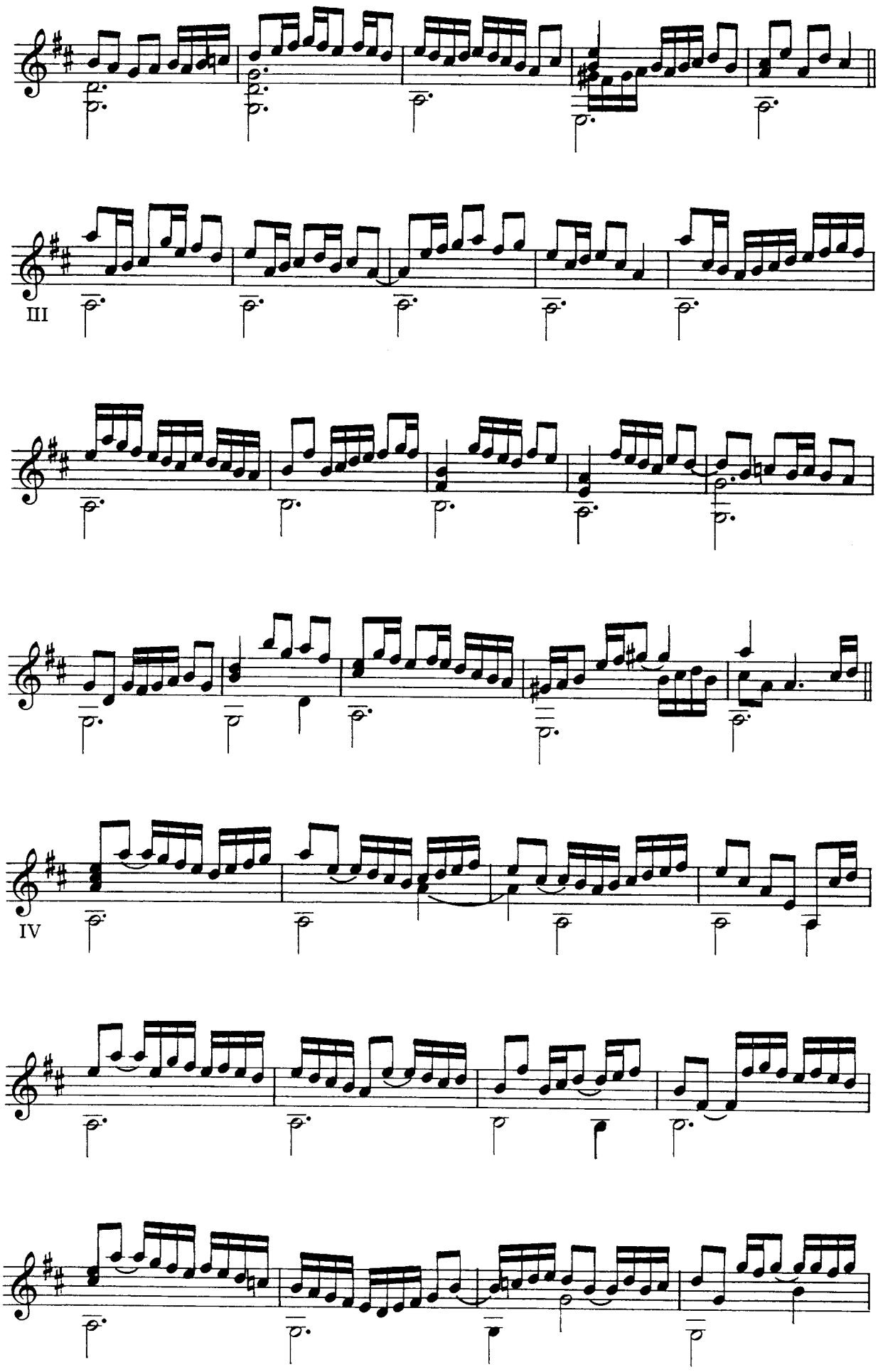
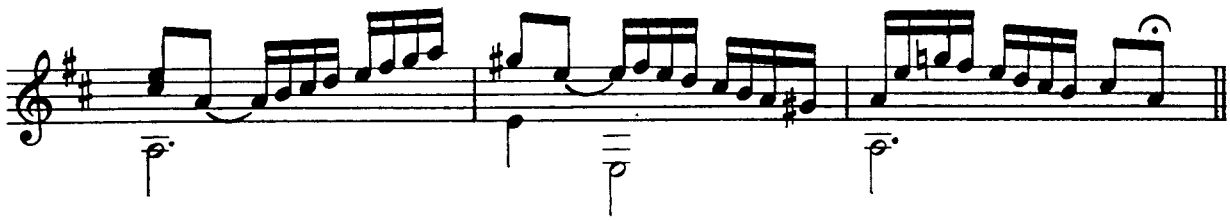
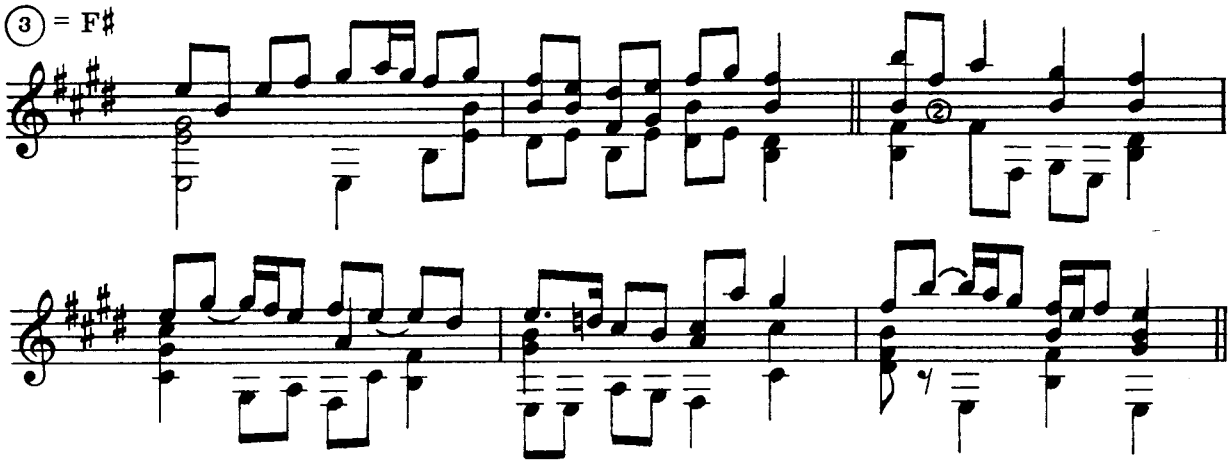

III
IV



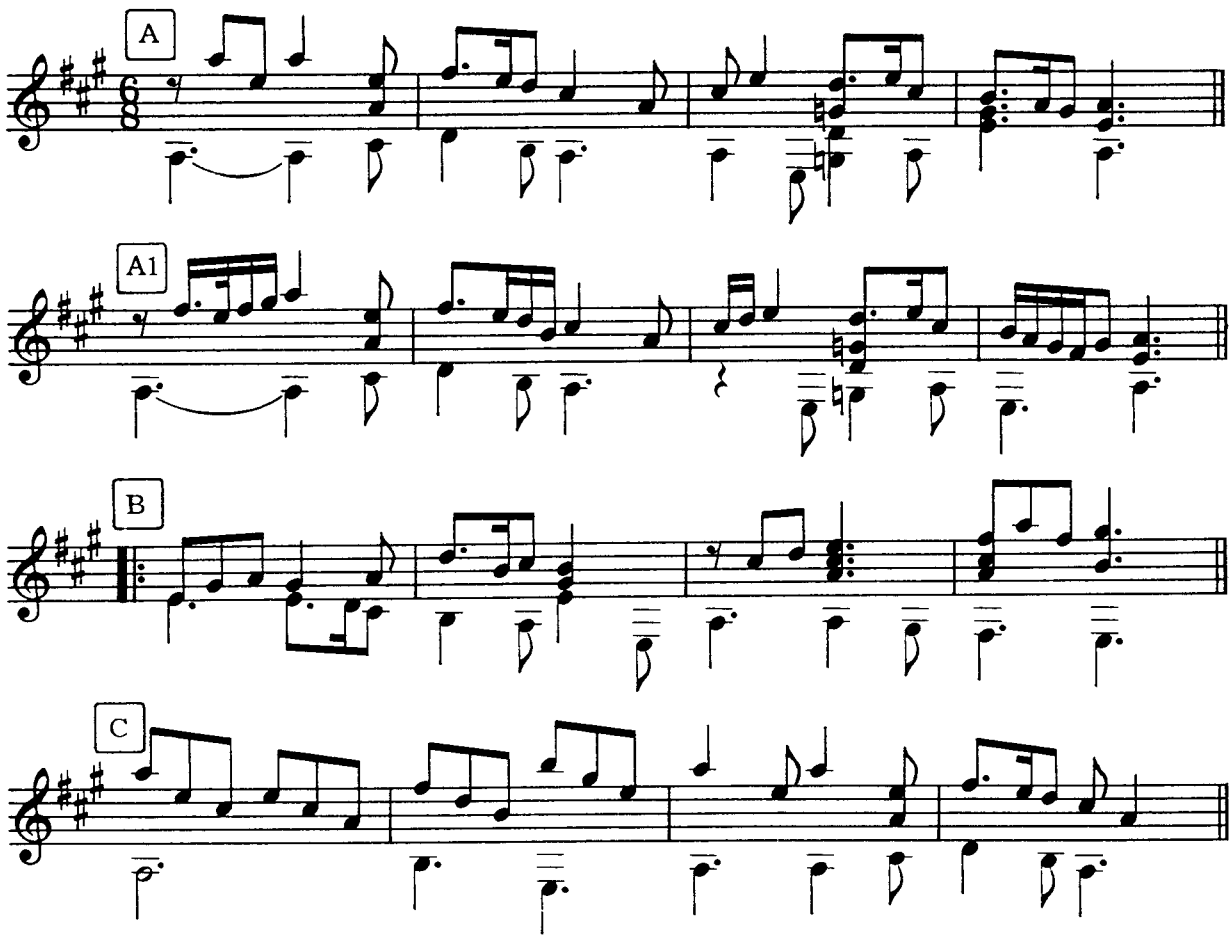
19 MISTRESS NICHOLS ALMAND

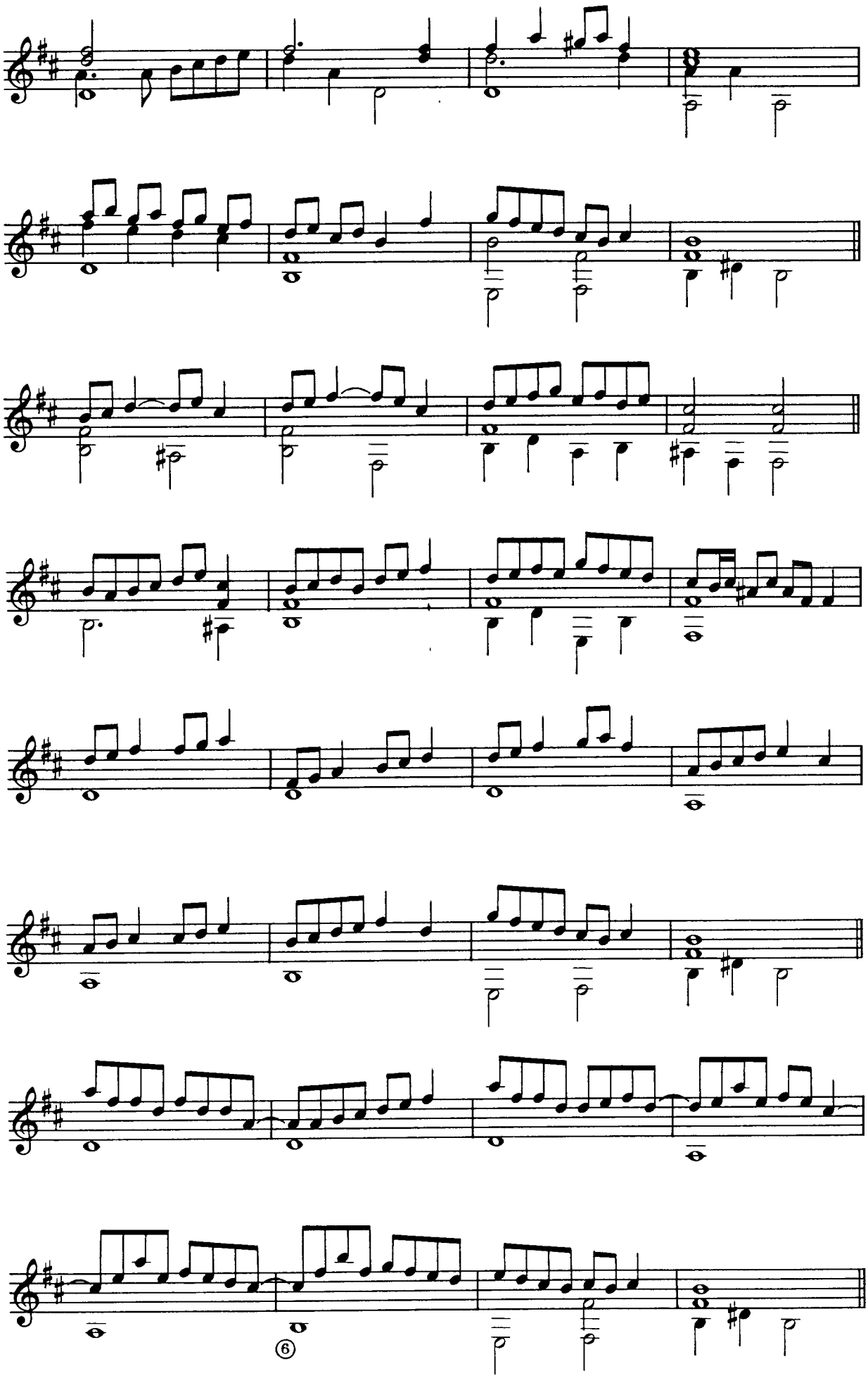
JOHN DOWLAND



20 MISTRIS WINTERS JUMPE

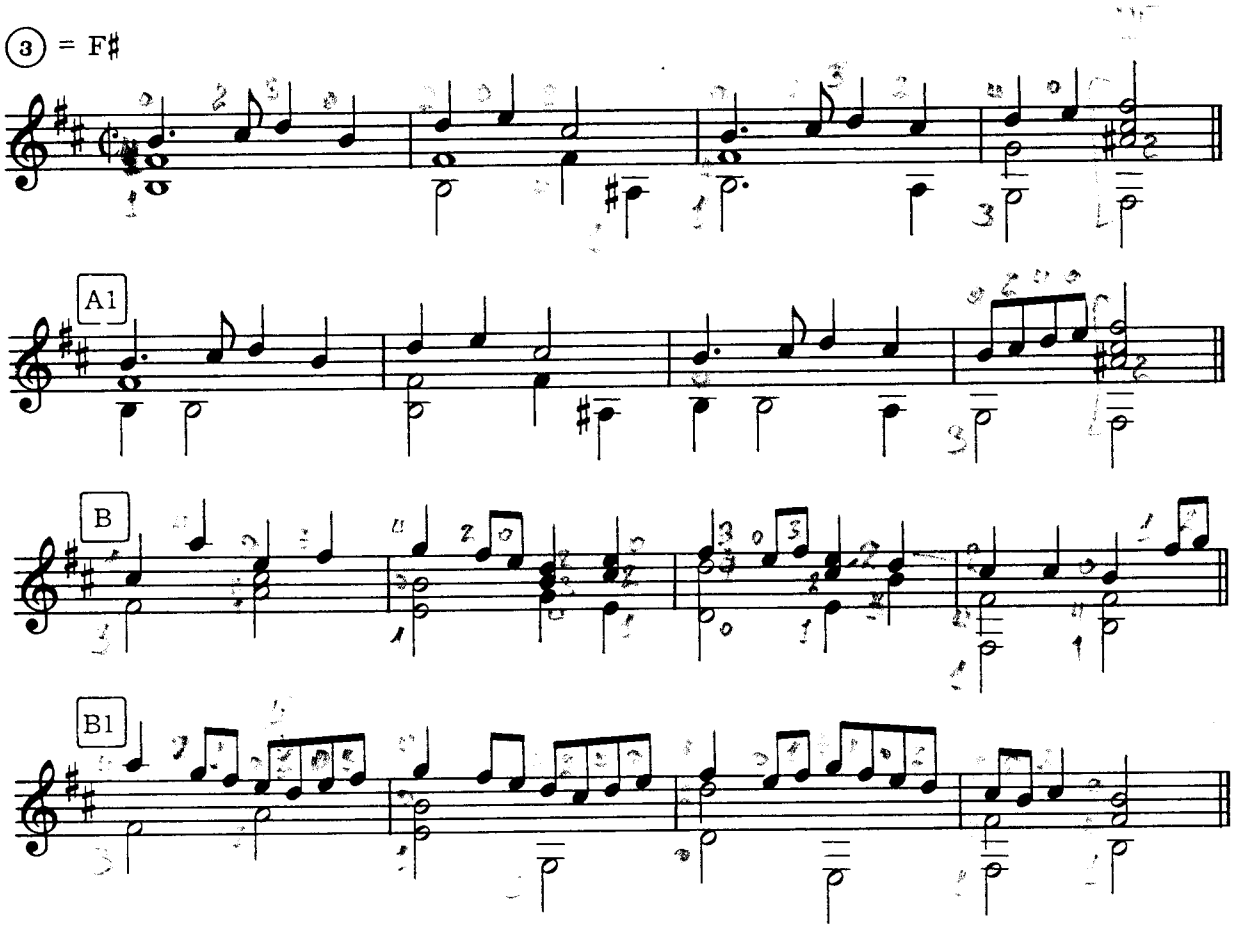
JOHN DOWLAND





23 MR DOWLANDS MIDNIGHT

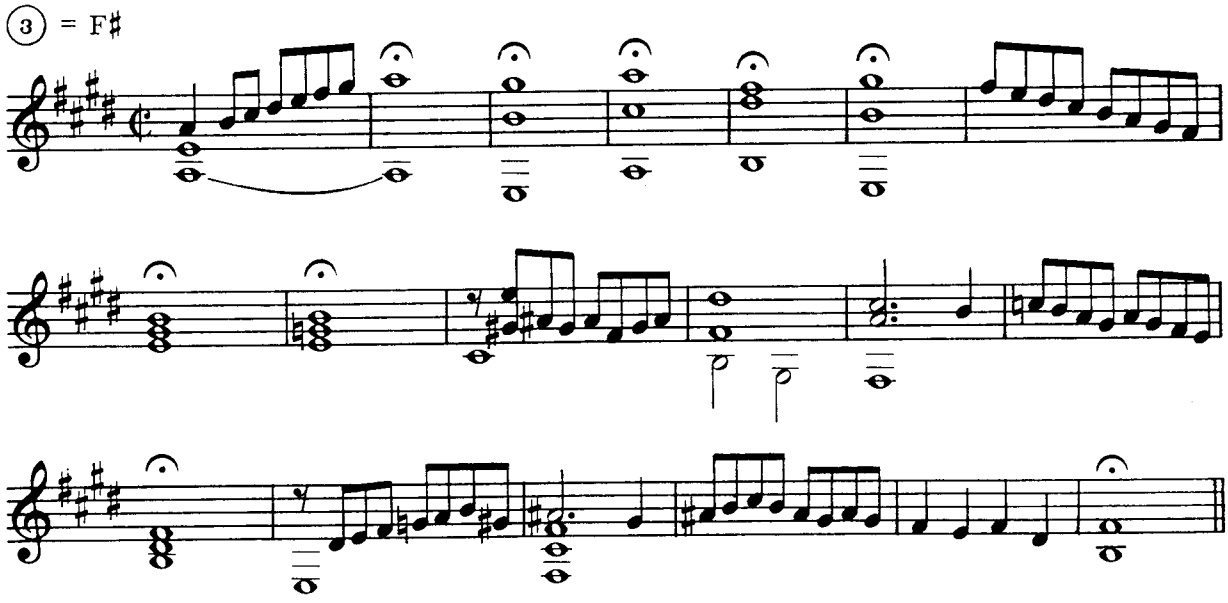
JOHN DOWLAND



Part two

24 TASTAR DE CORDE

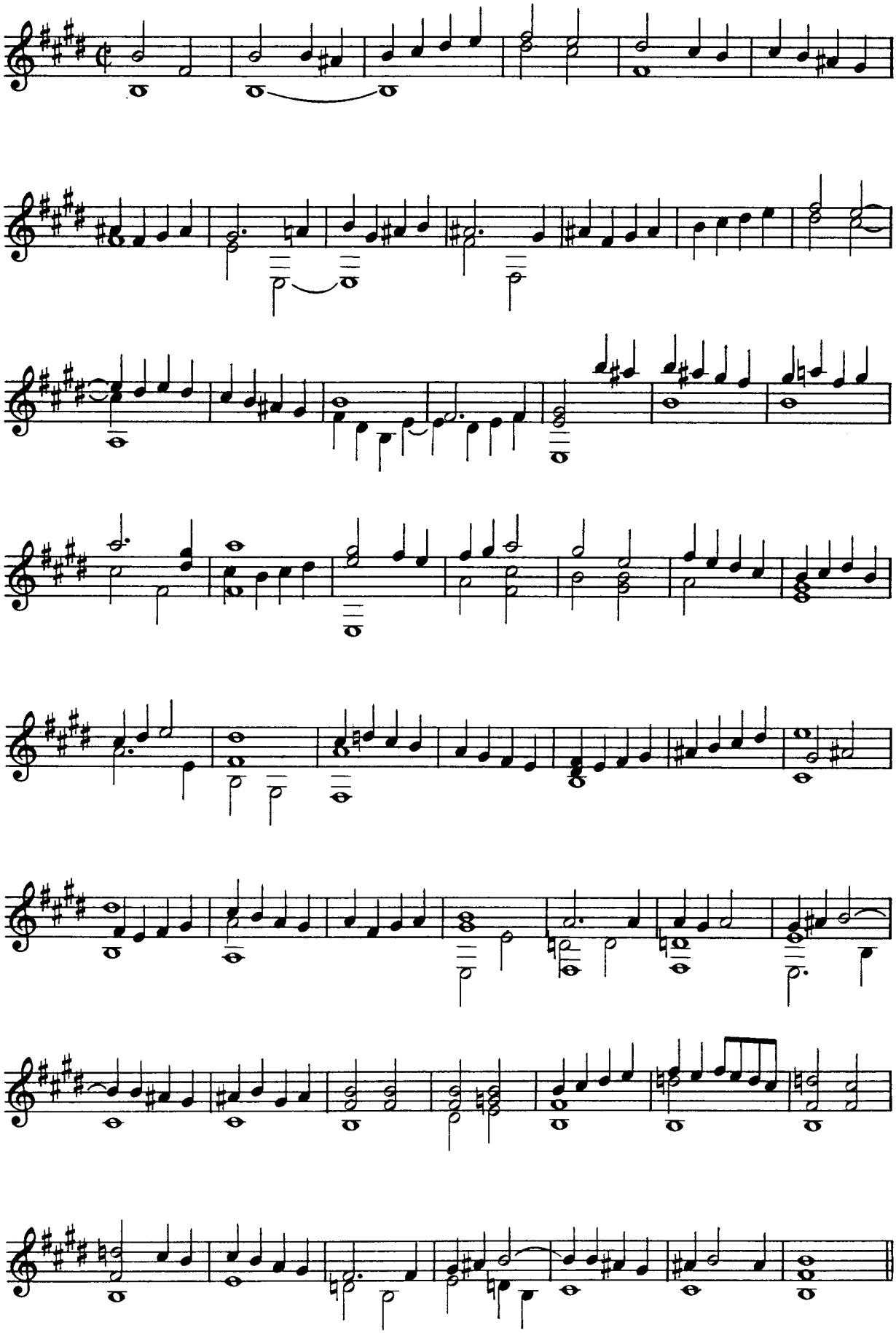
JOAN AMBROSIO DALZA



25 RECERCAR

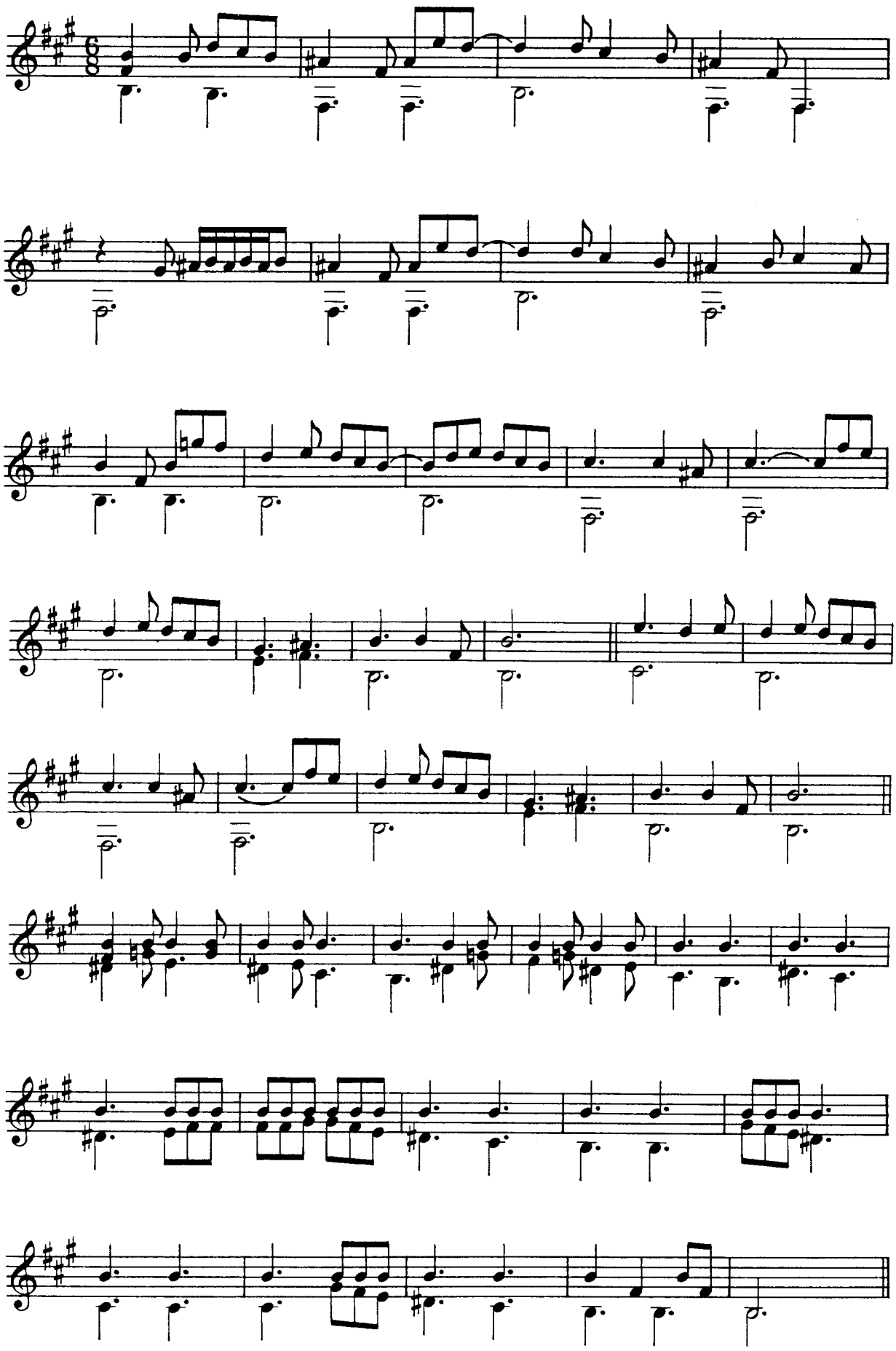
JOAN AMBROSIO DALZA

(3) = F♯



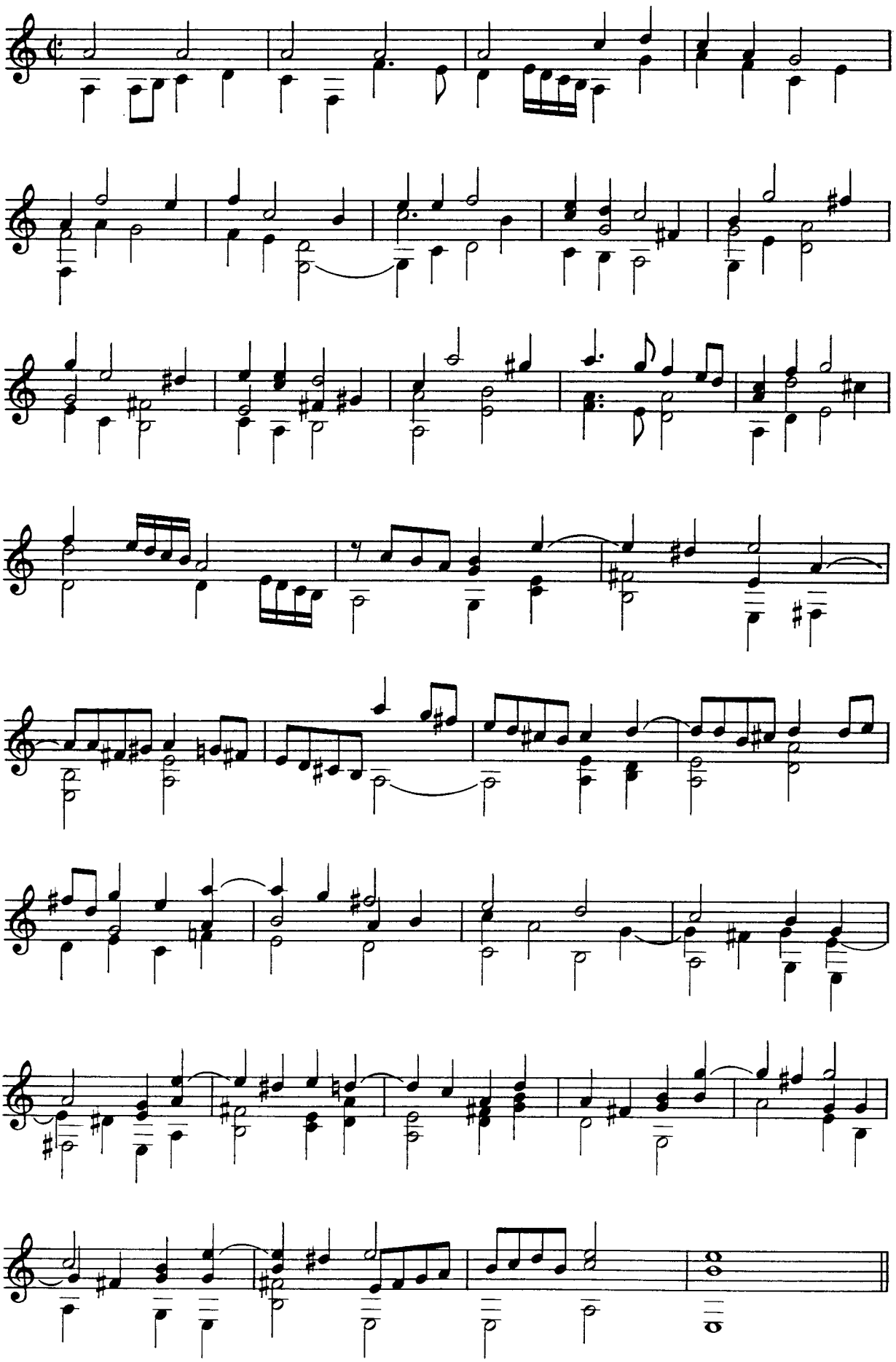
26 CALATA

ANONYMOUS



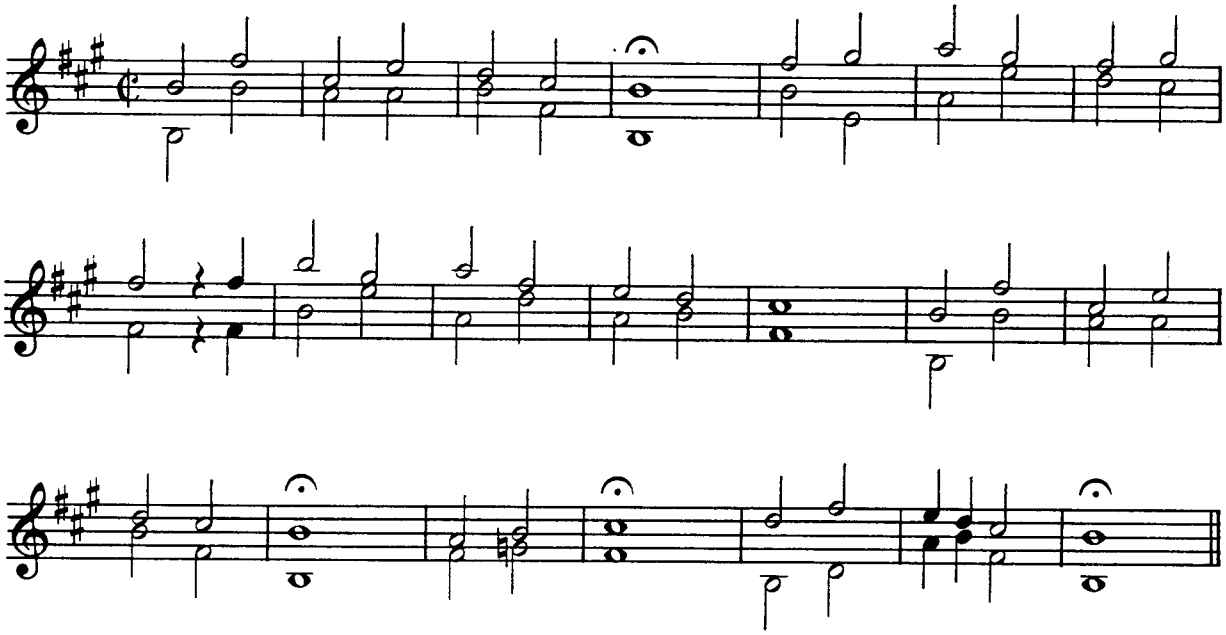
27 PRIAMELL No1

HANS JUDENKUNIG



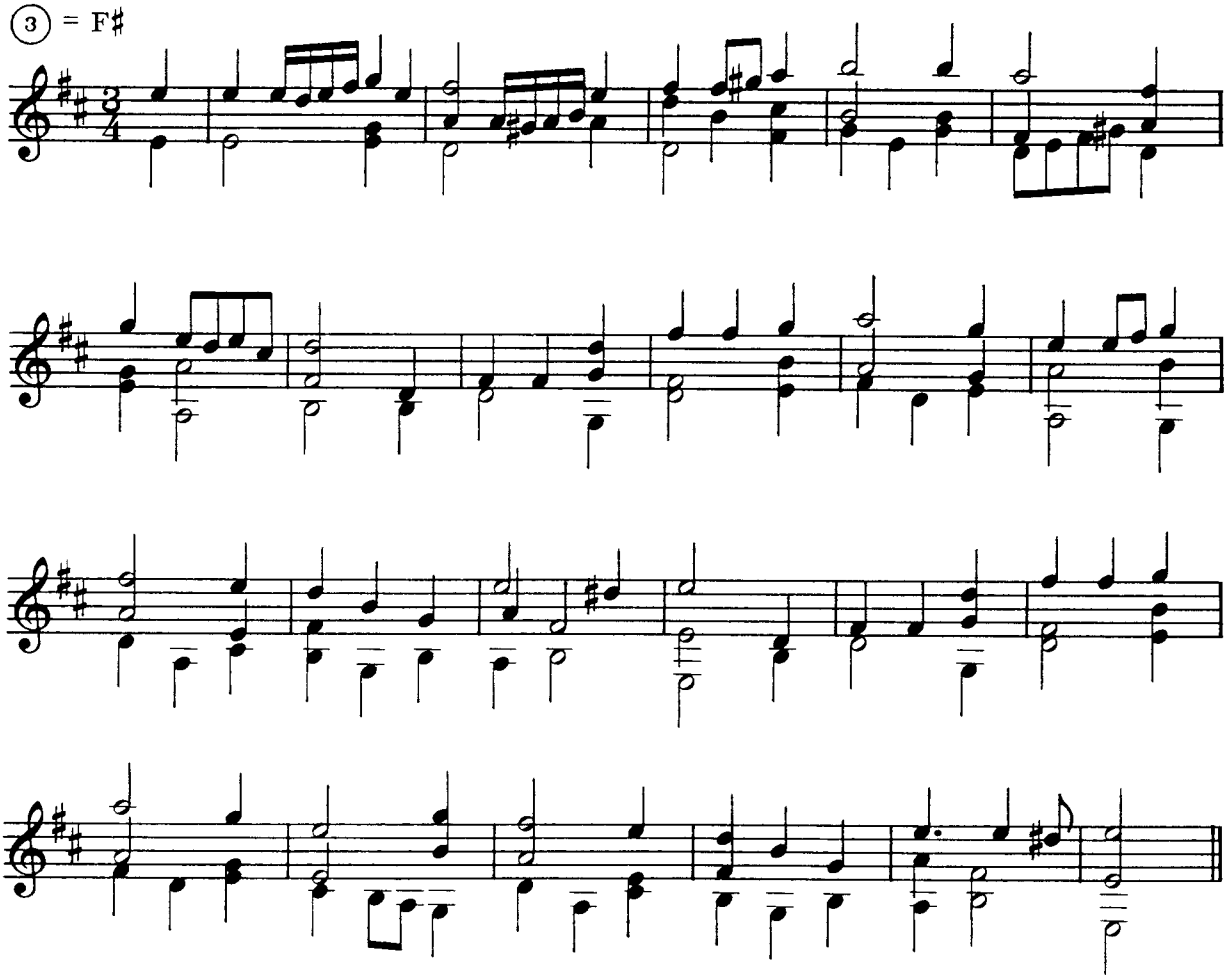
28 CHRIST IST ERSTANDEN

HANS JUDENKUNIG



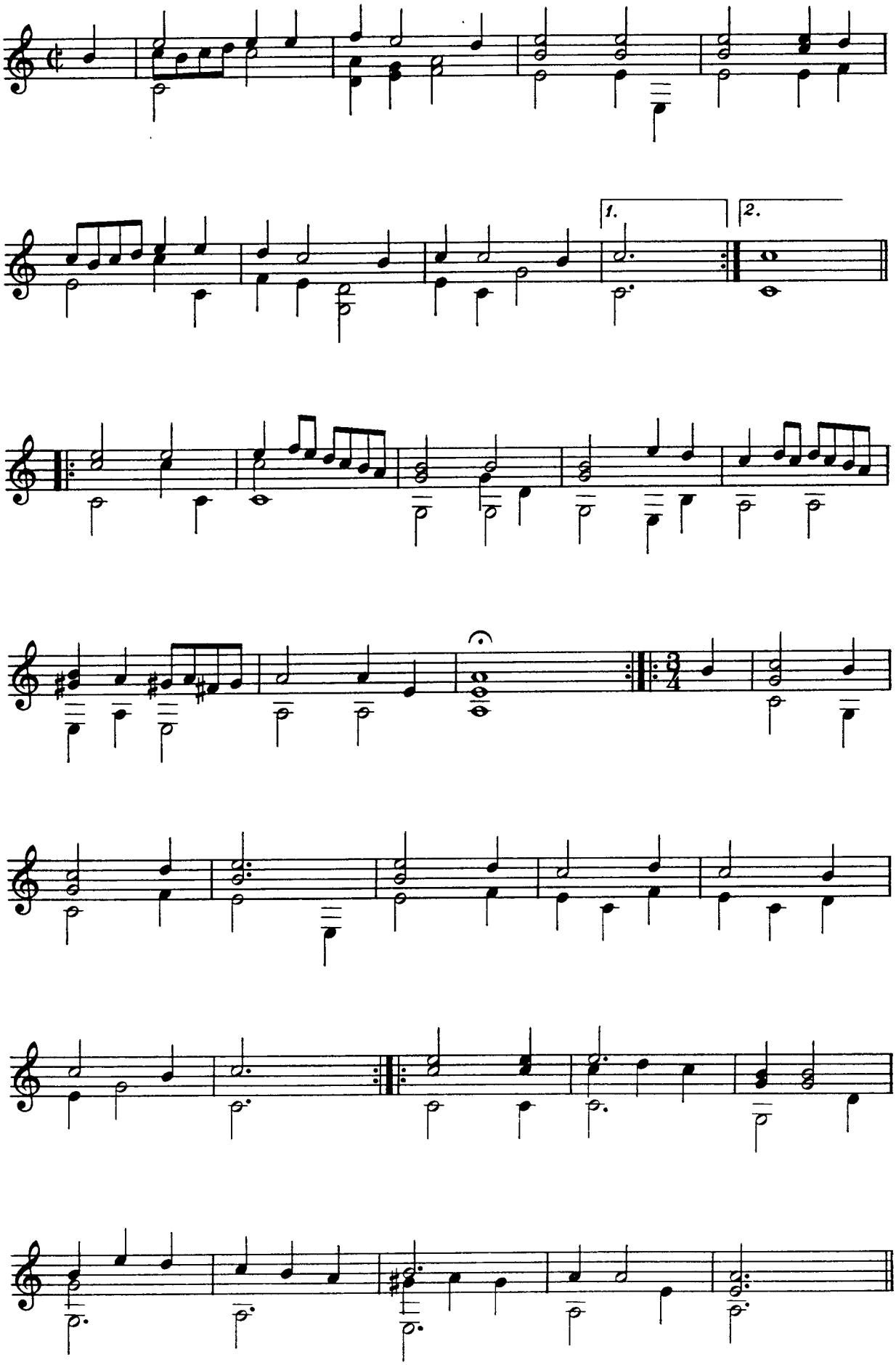
29 ELSLEIN LIEBES ELSLEIN

HANS JUDENKUNIG



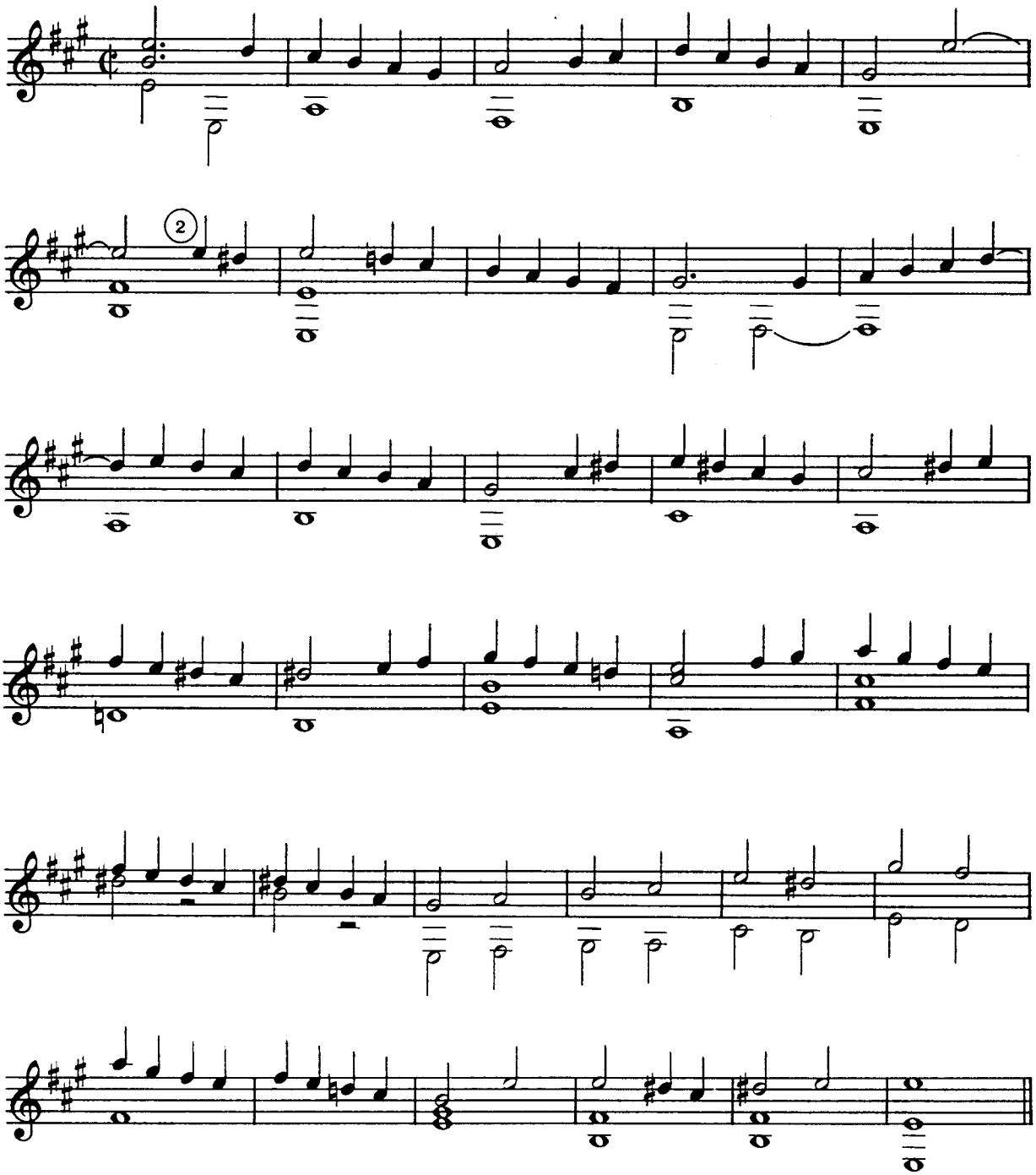
30 ROSSINA

HANS JUDENKUNG



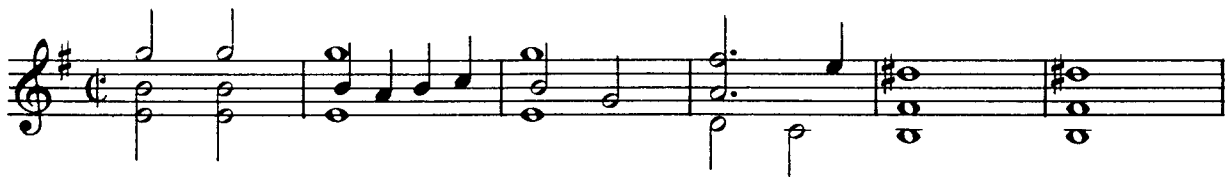
31 RECERCAR 10

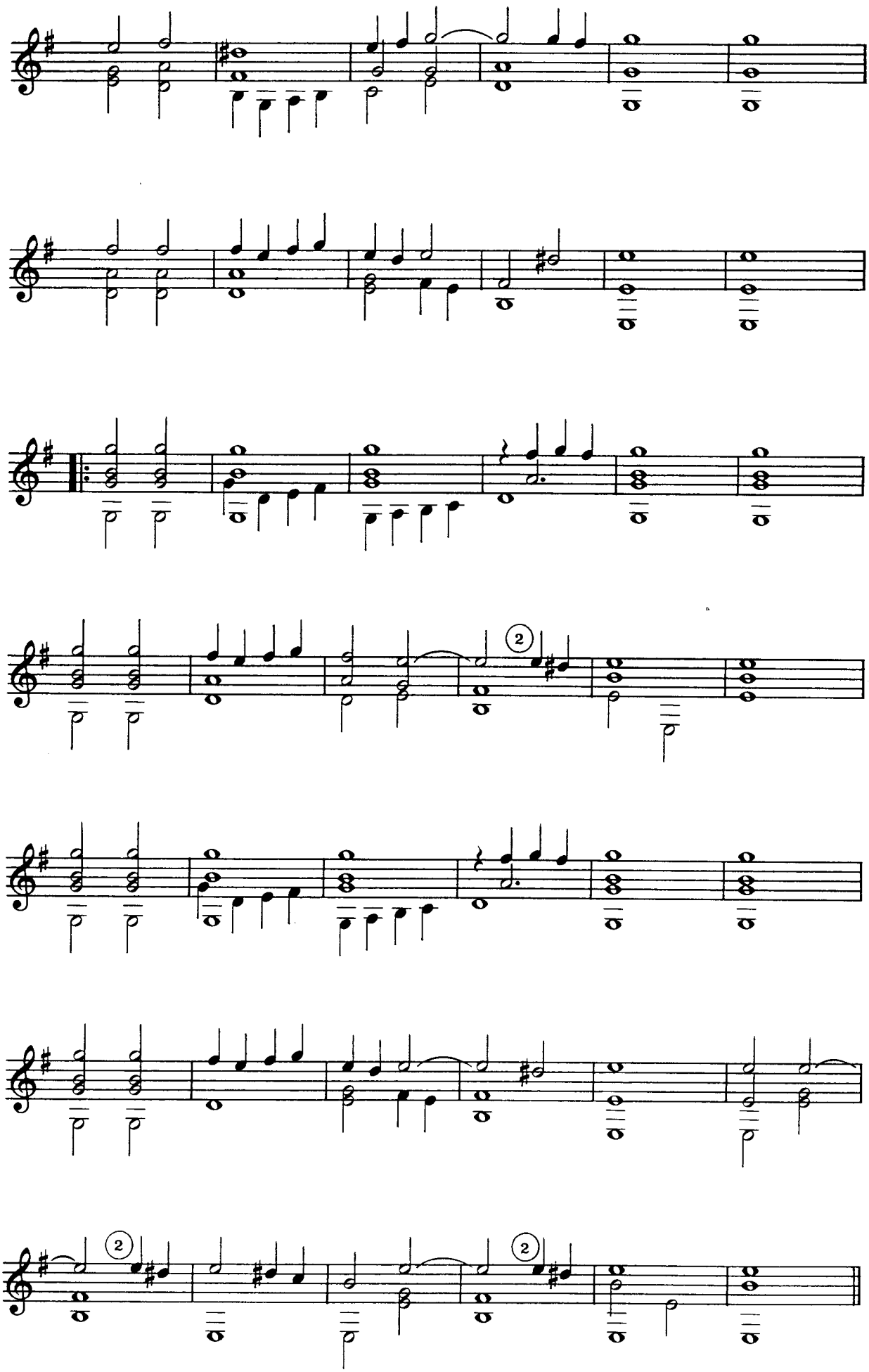
VINCENZO CAPIROLA



32 LA VILANELLA

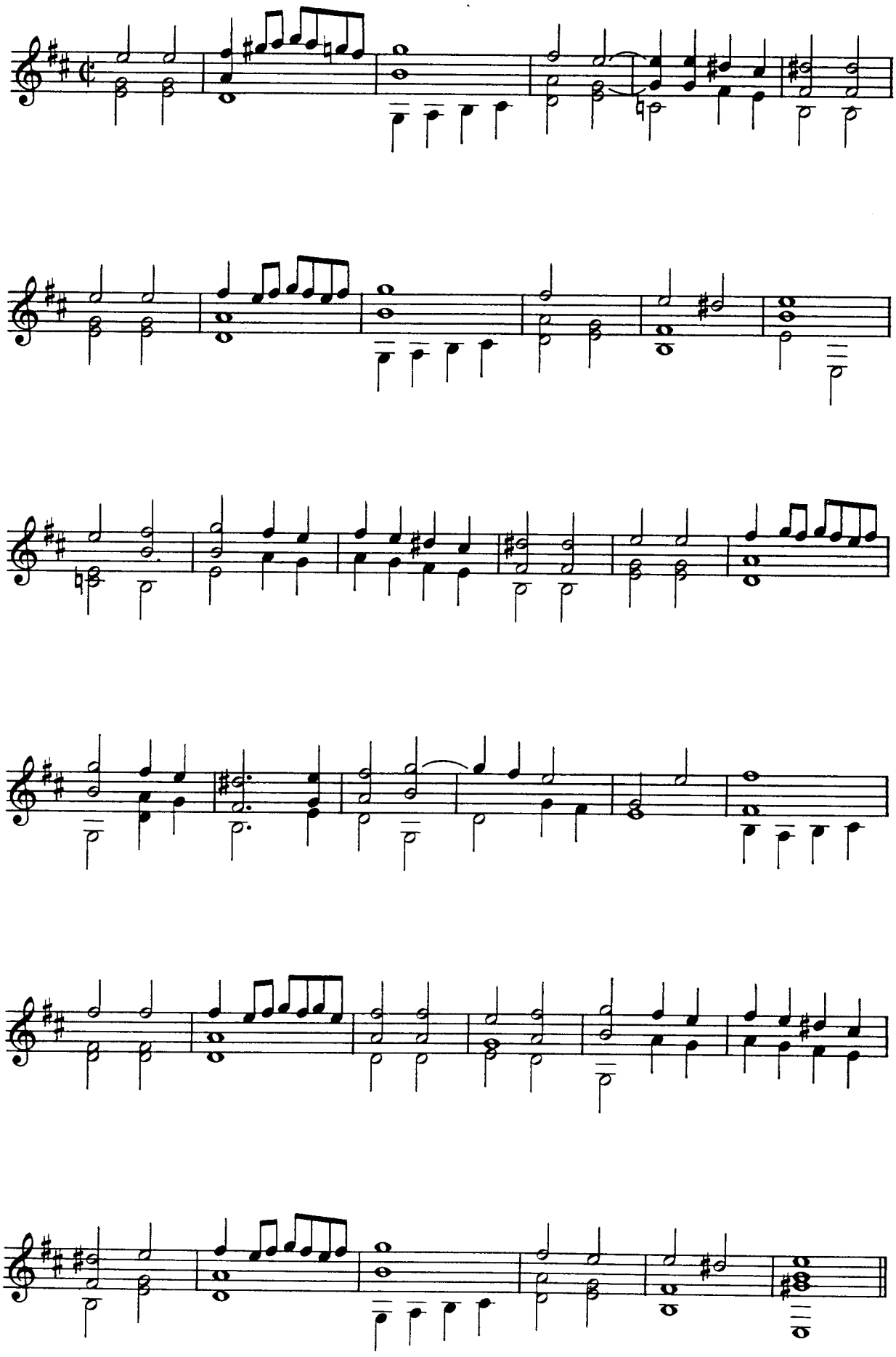
VINCENZO CAPIROLA





33 GENTIL PRINCE

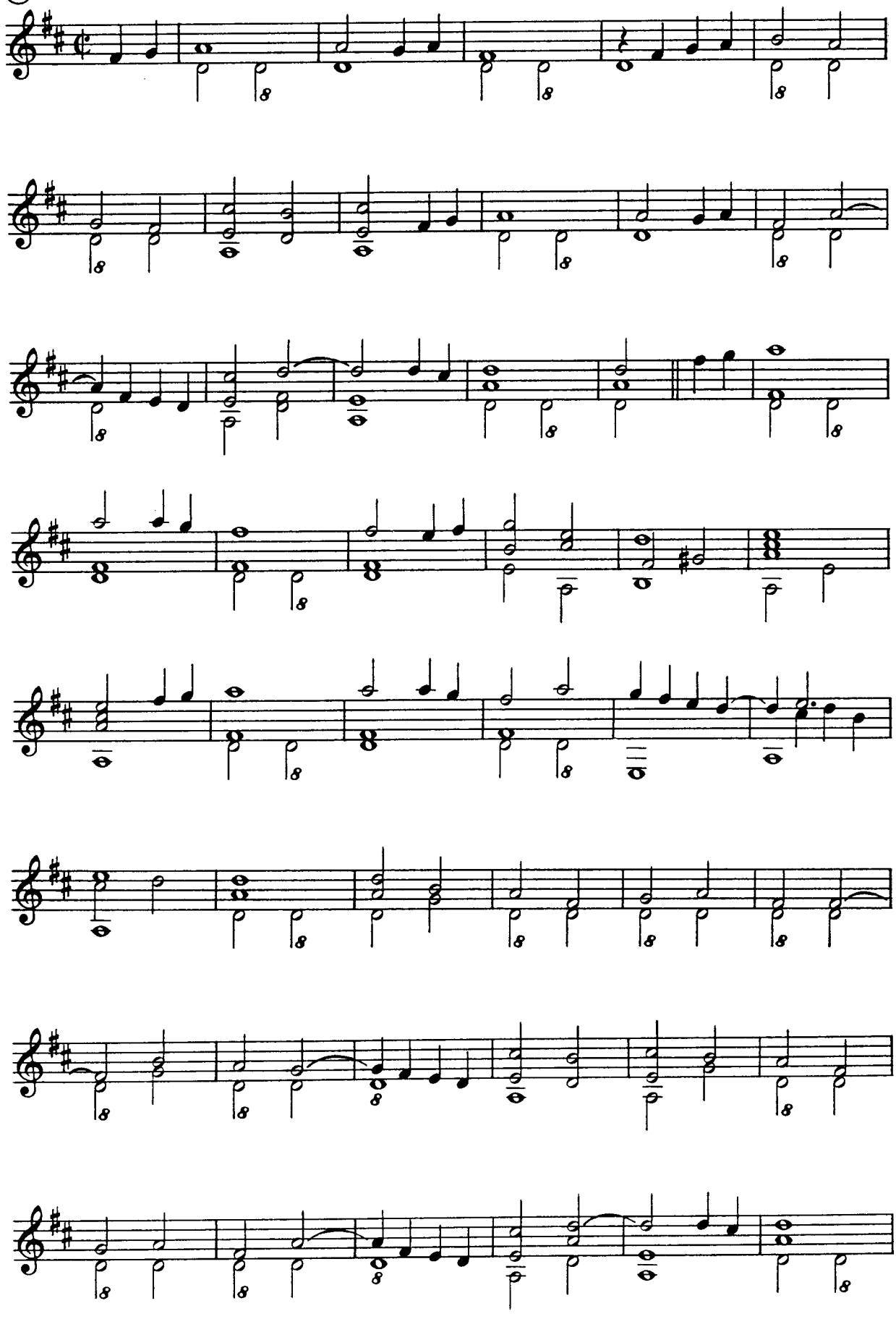
VINCENZO CAPIROLA

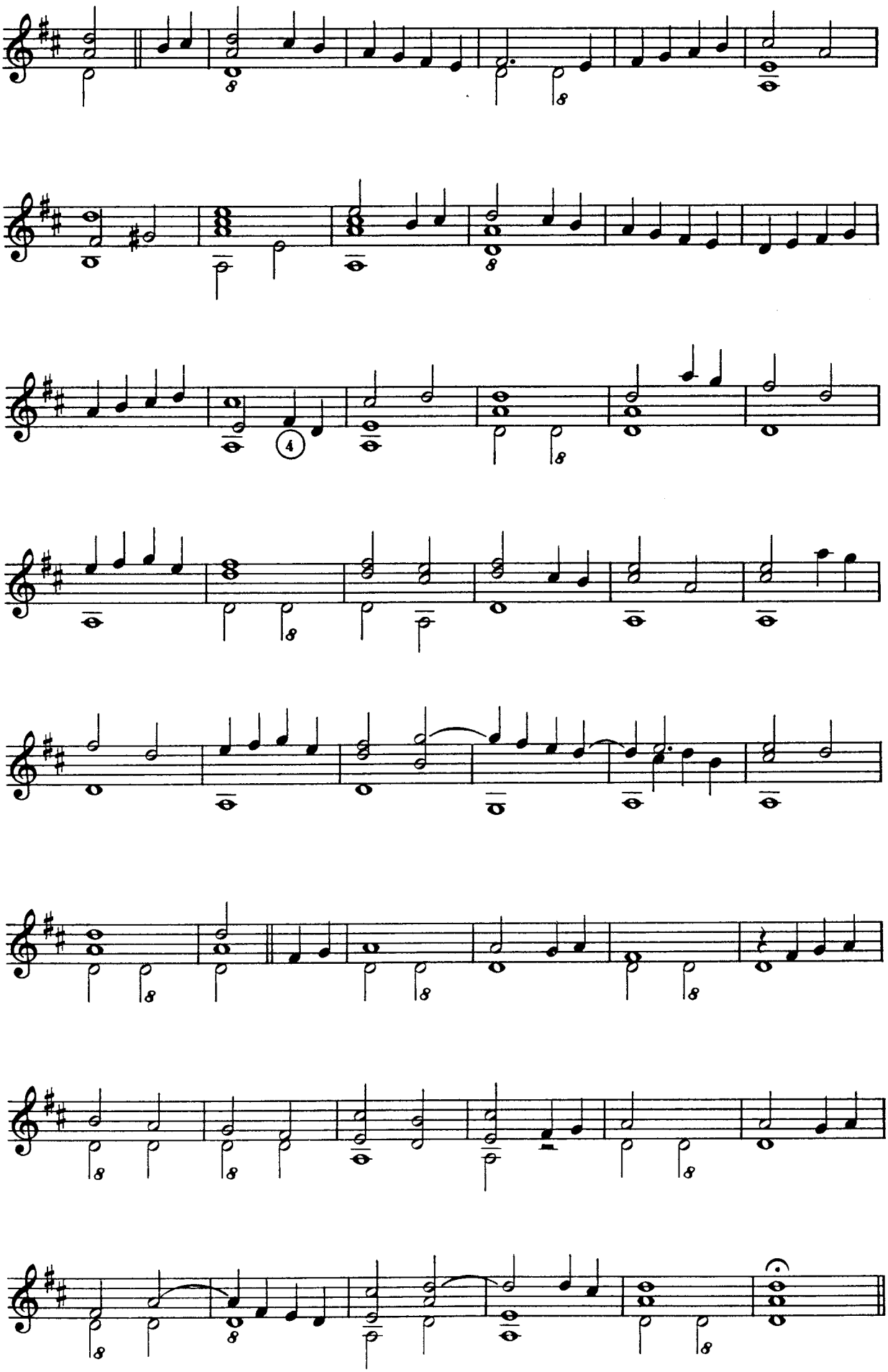


34 PADOANA VENEZIANA

VINCENZO CAPIROLA

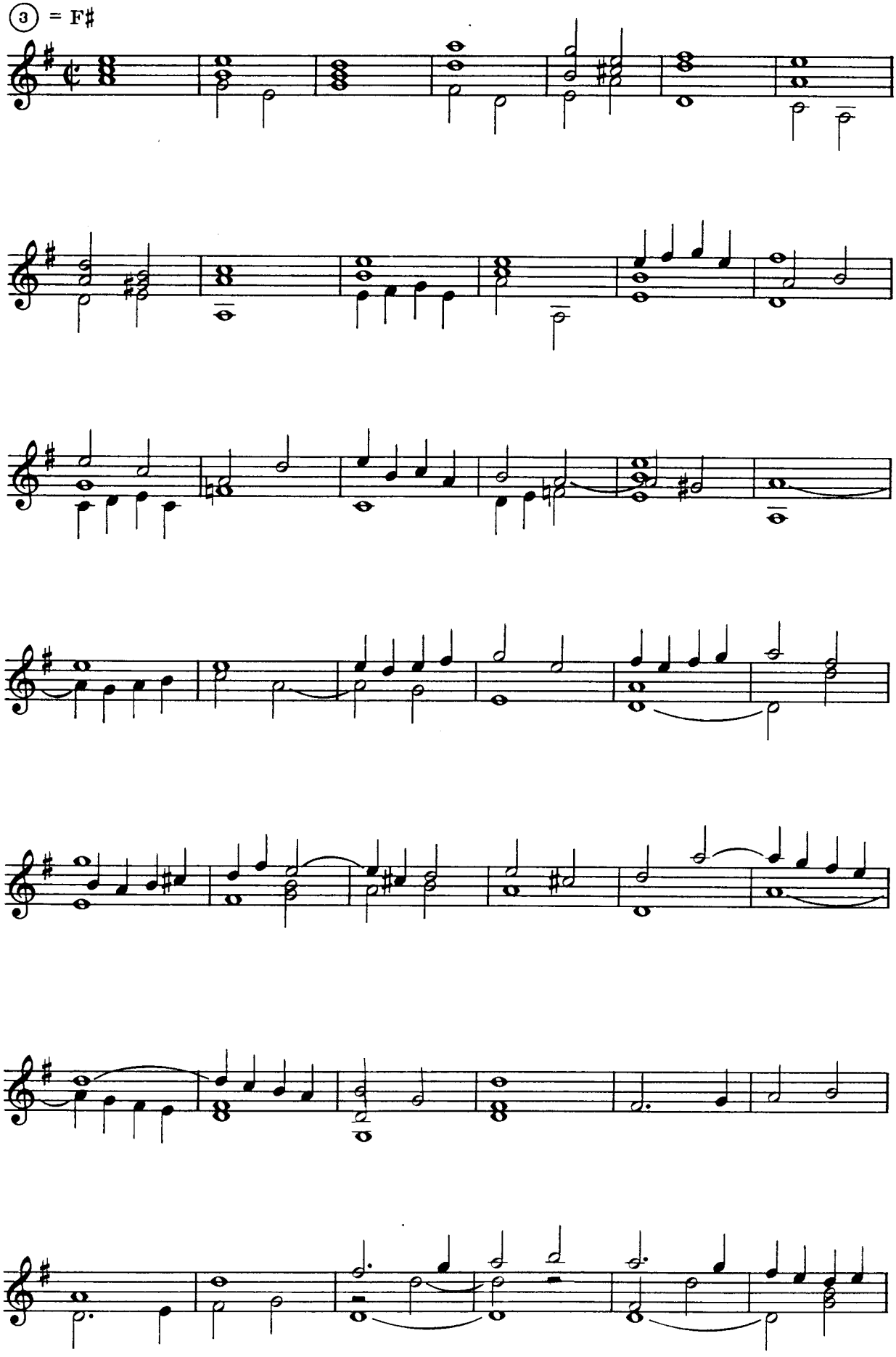
(3) = F♯
(6) = D

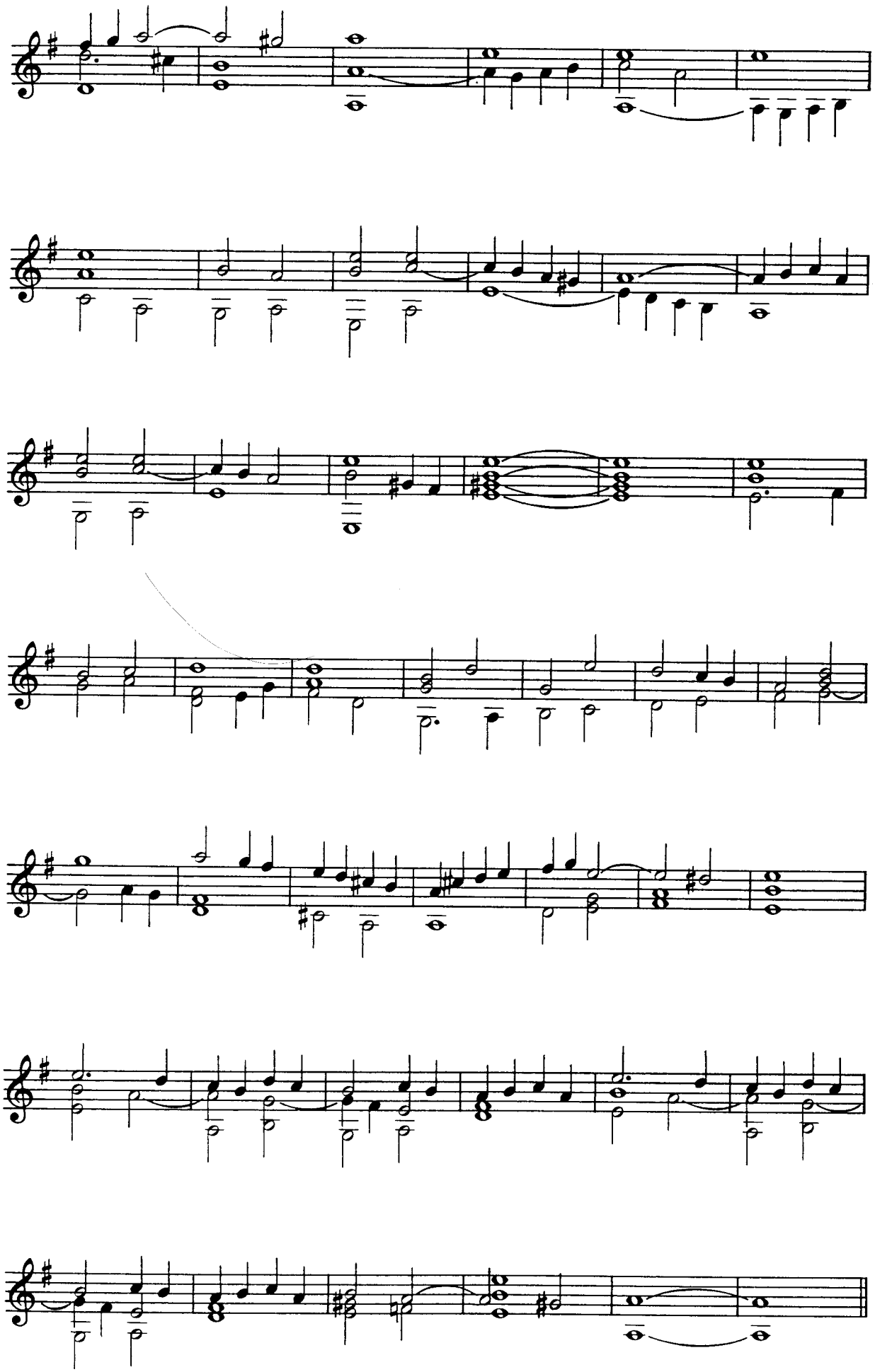




35 FANTASIA No 1

LUIS MILAN





36 PAVANA No 5 (LA BELLA FRANCESCHINA)

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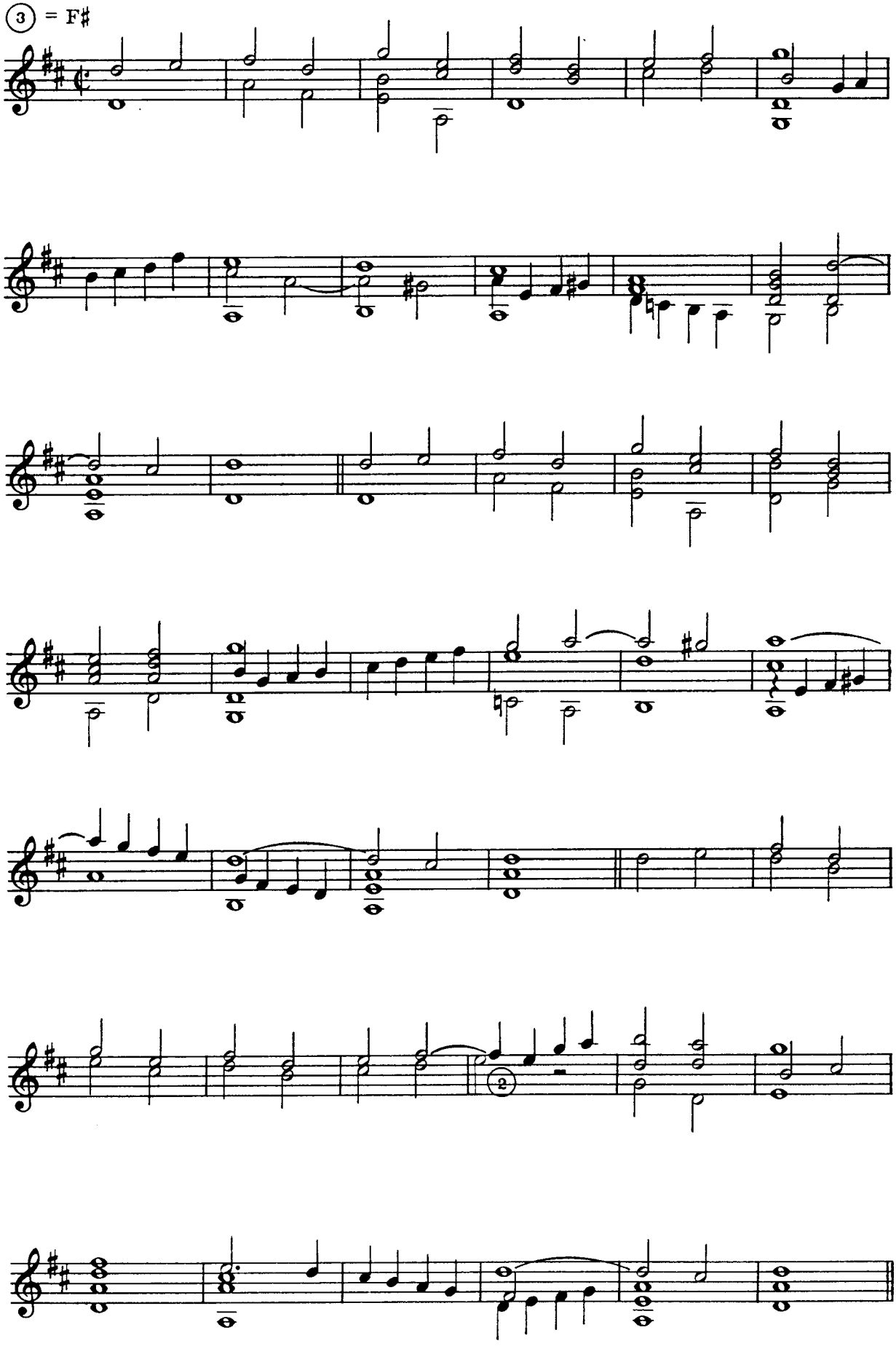

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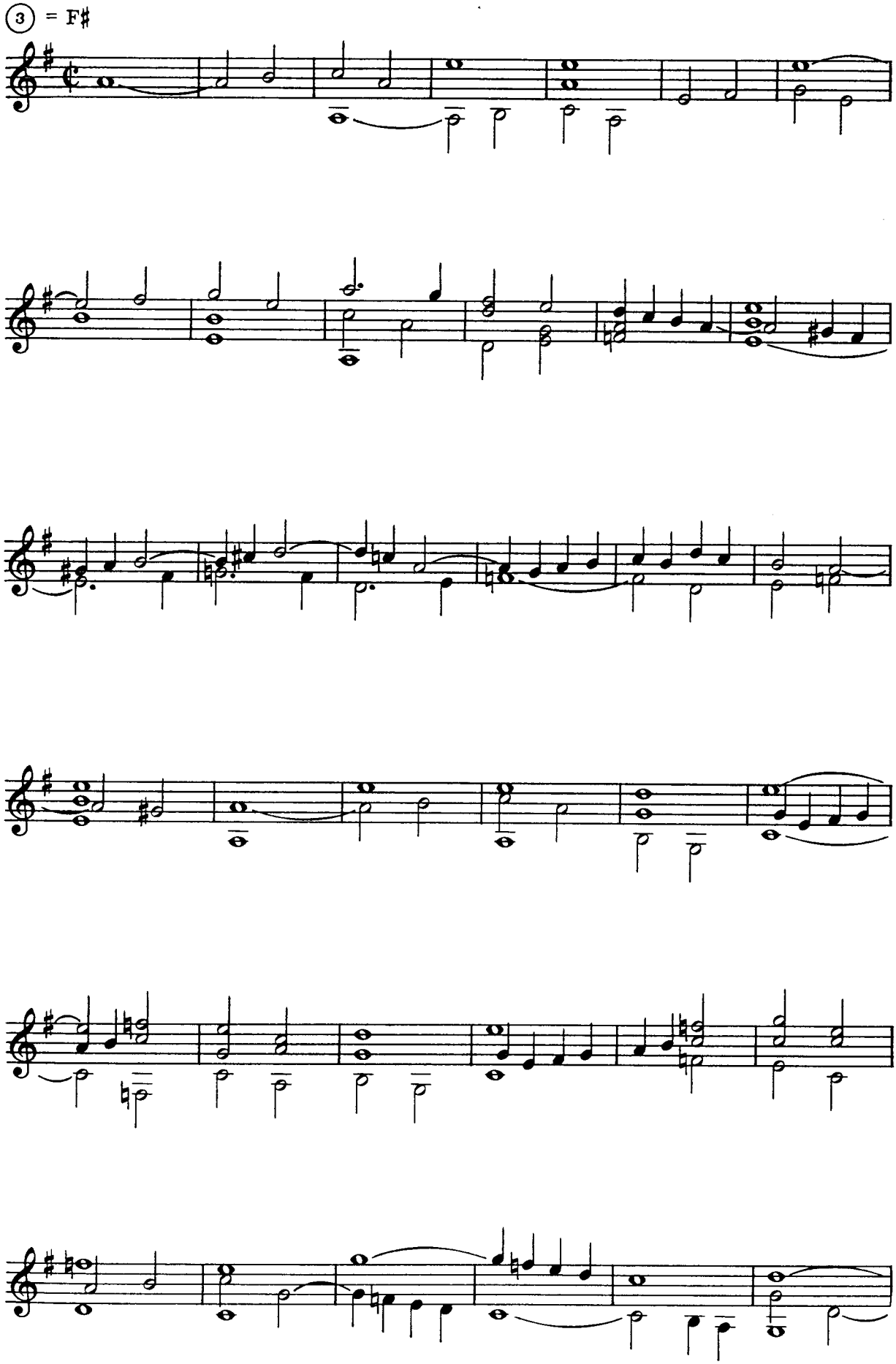

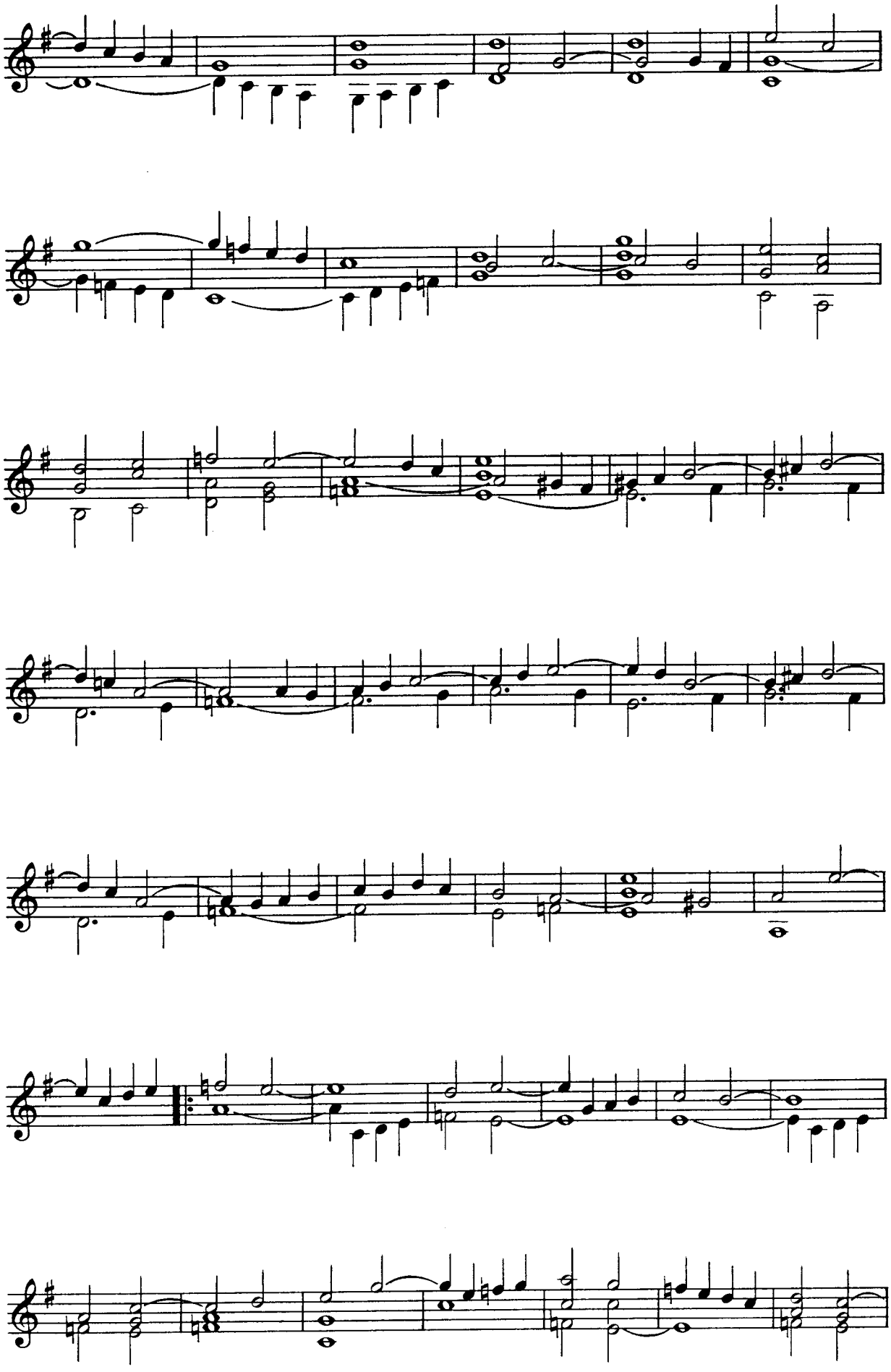

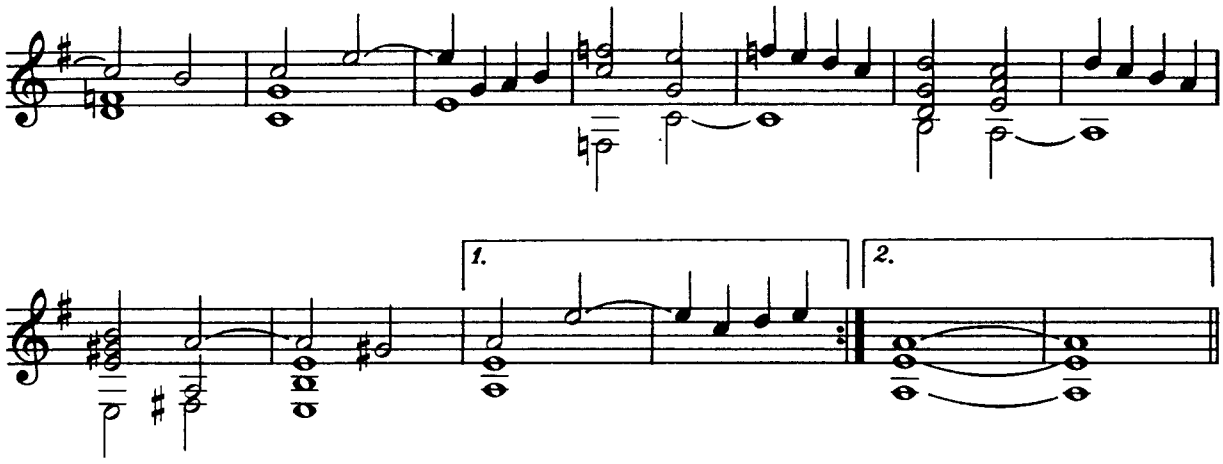

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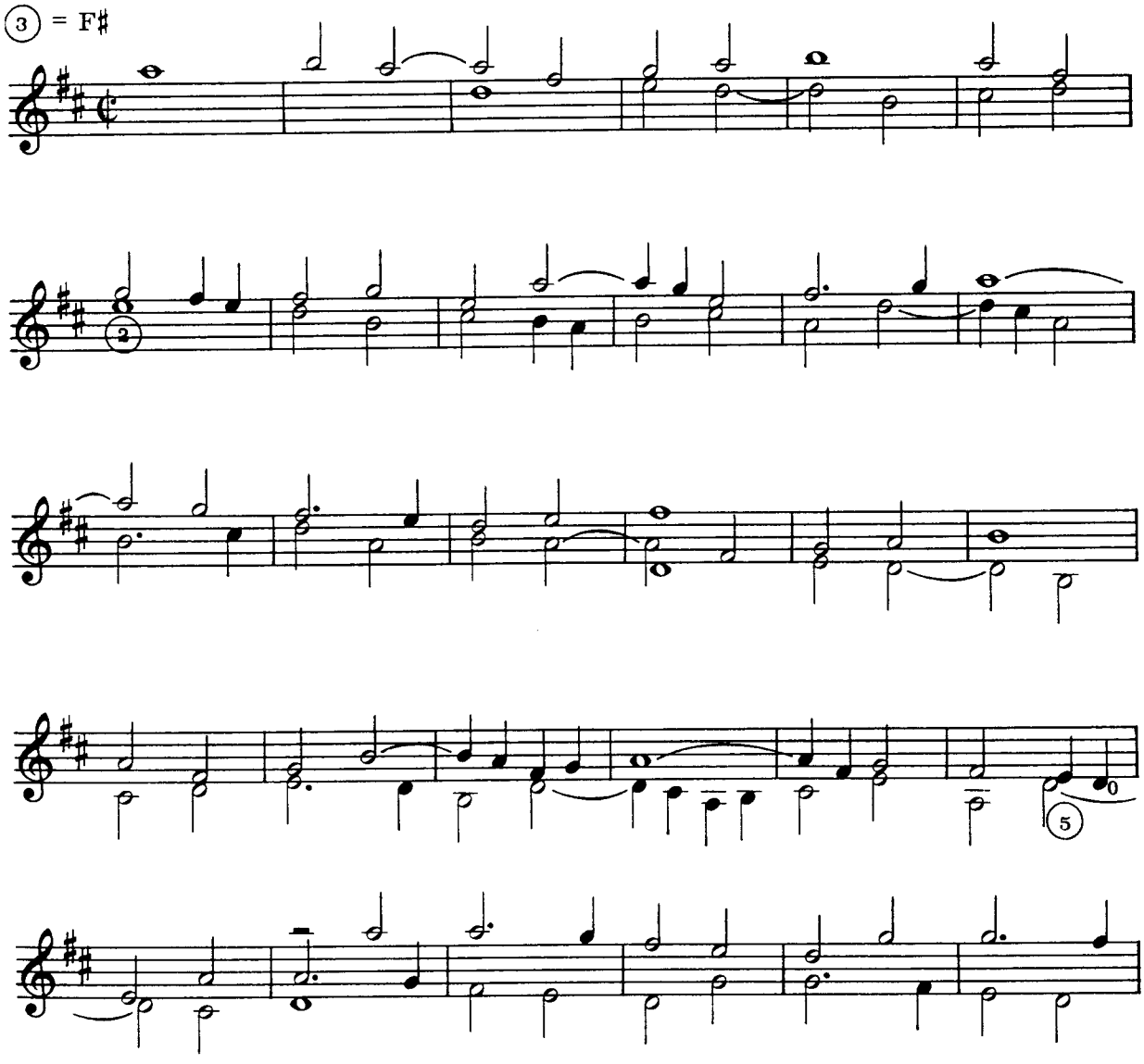

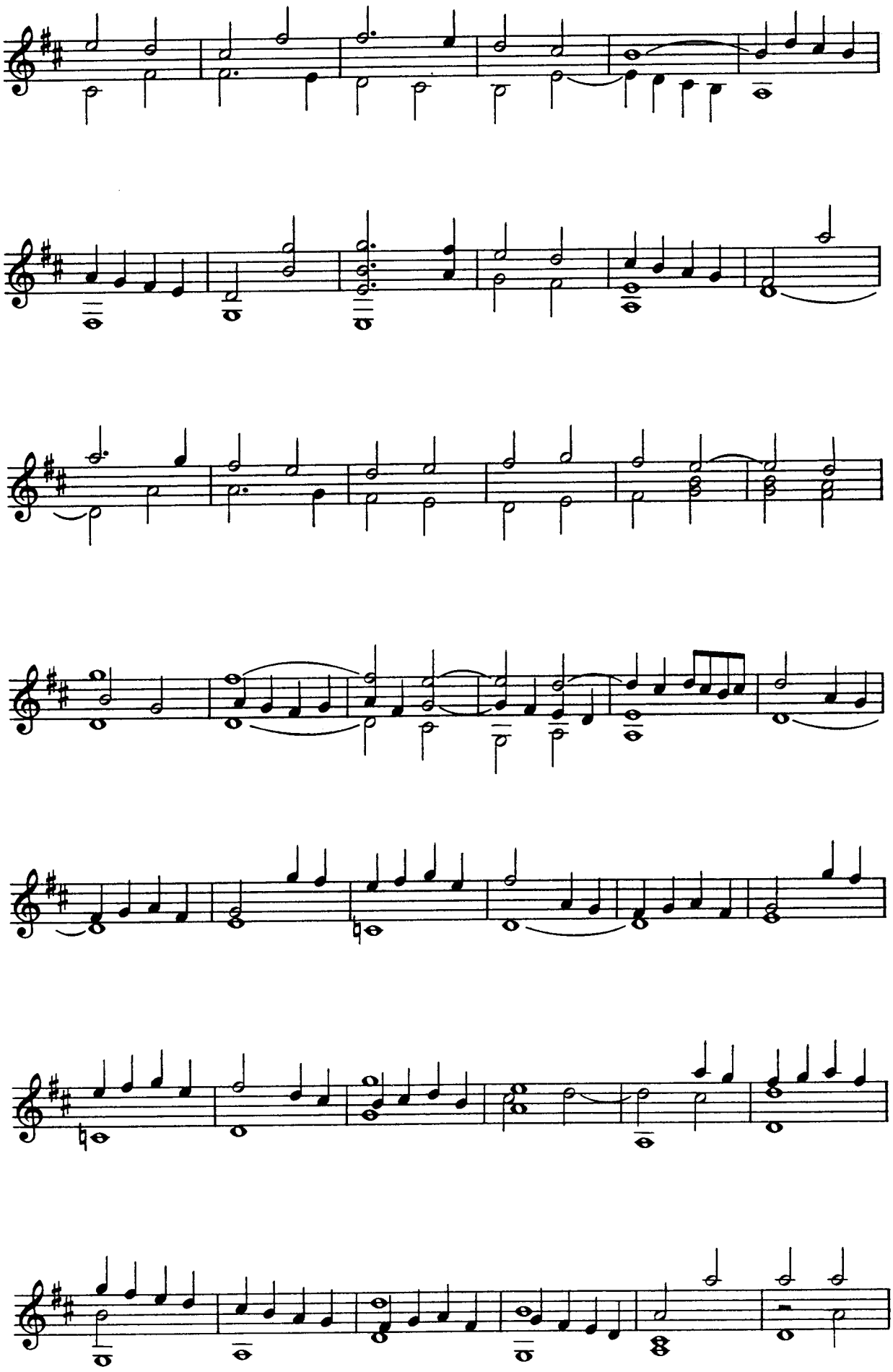

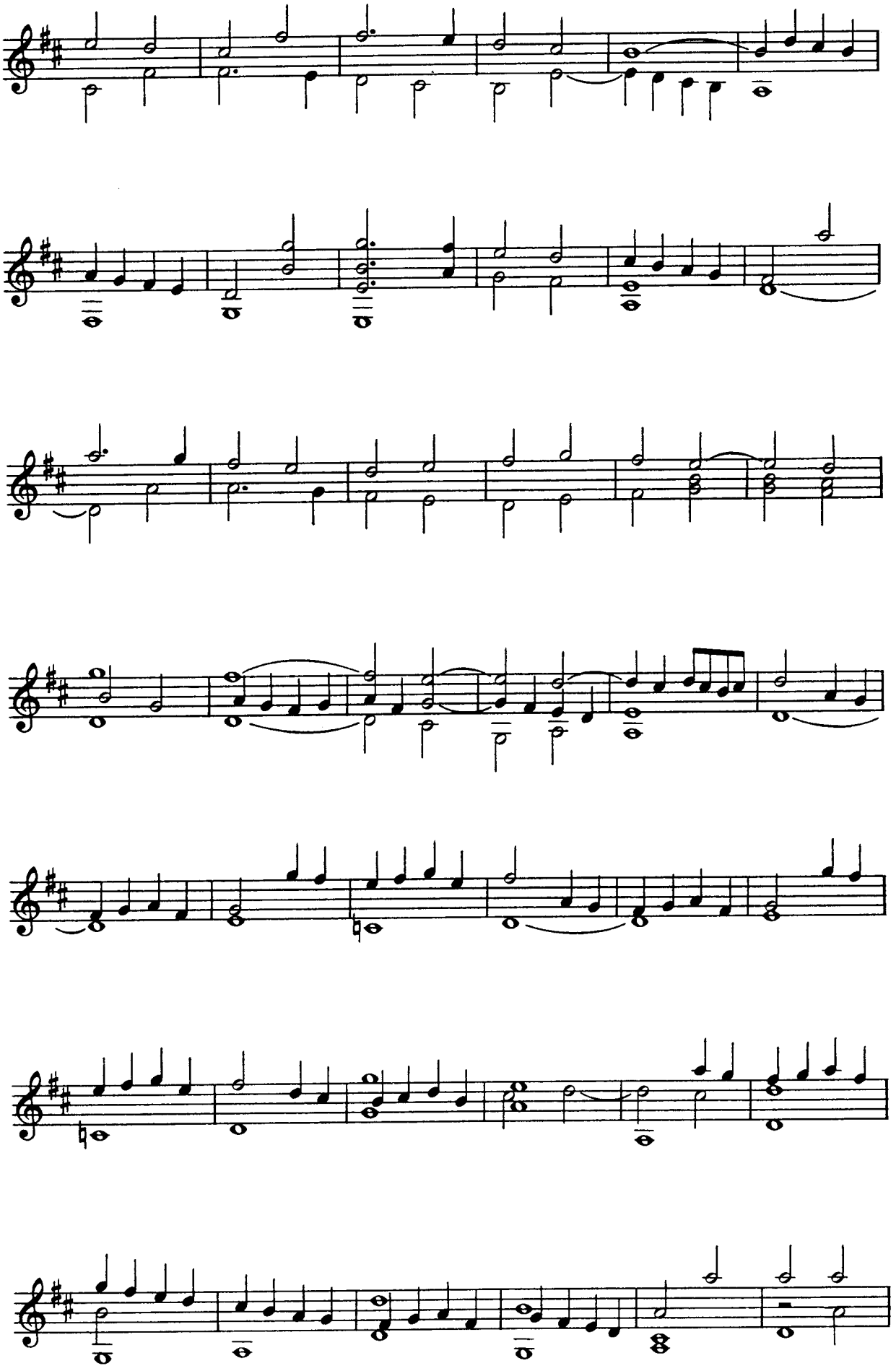

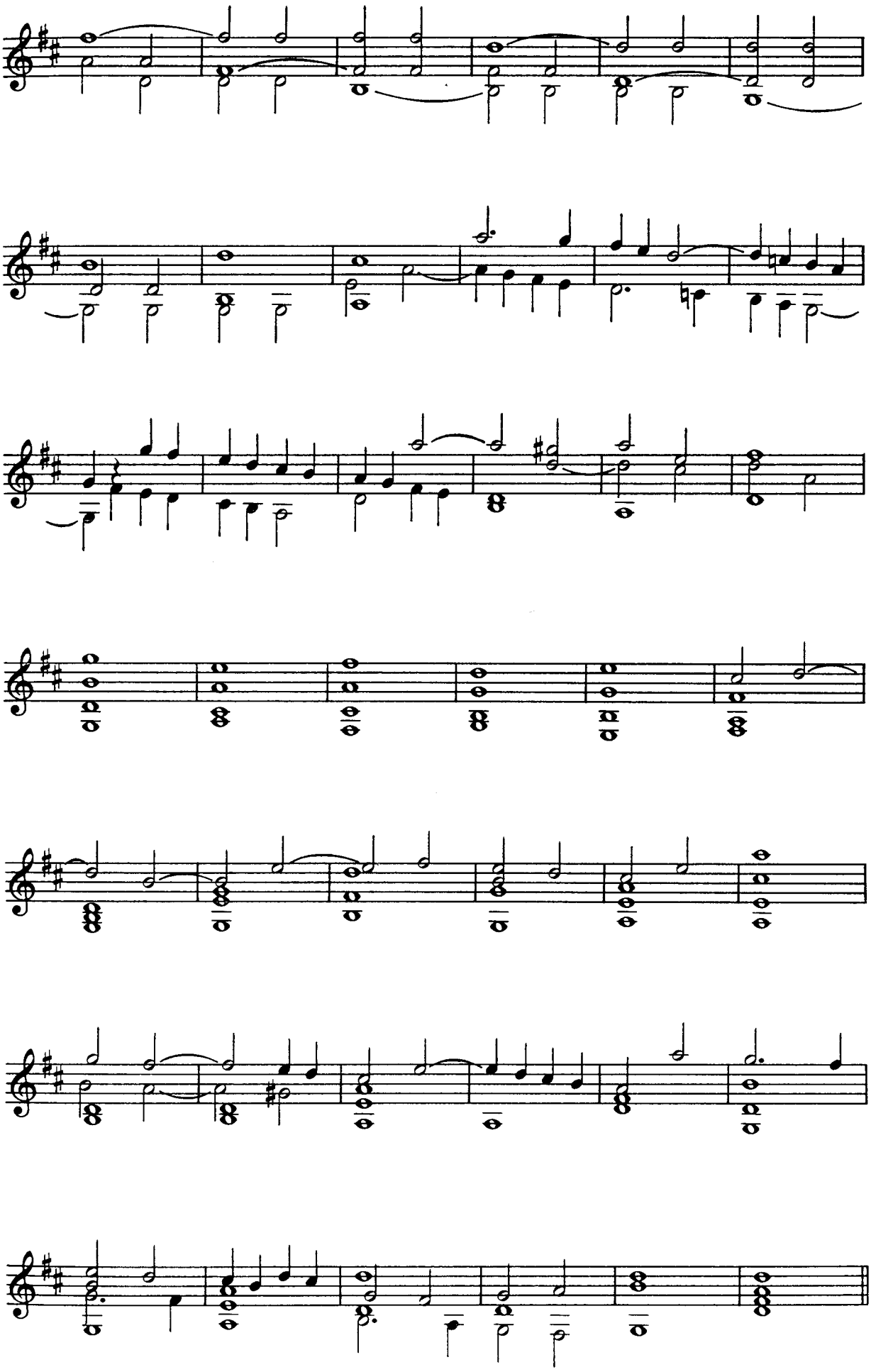

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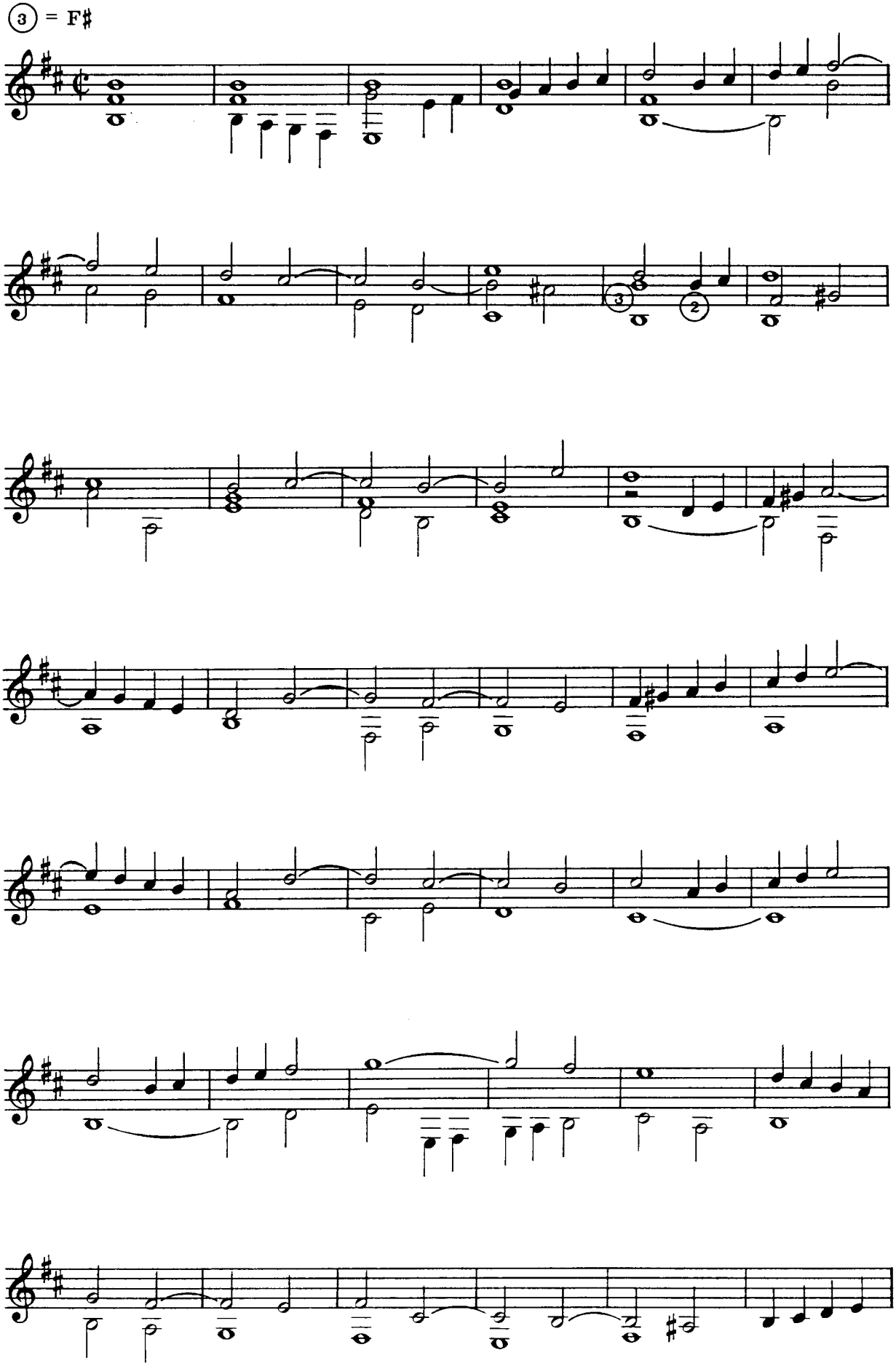

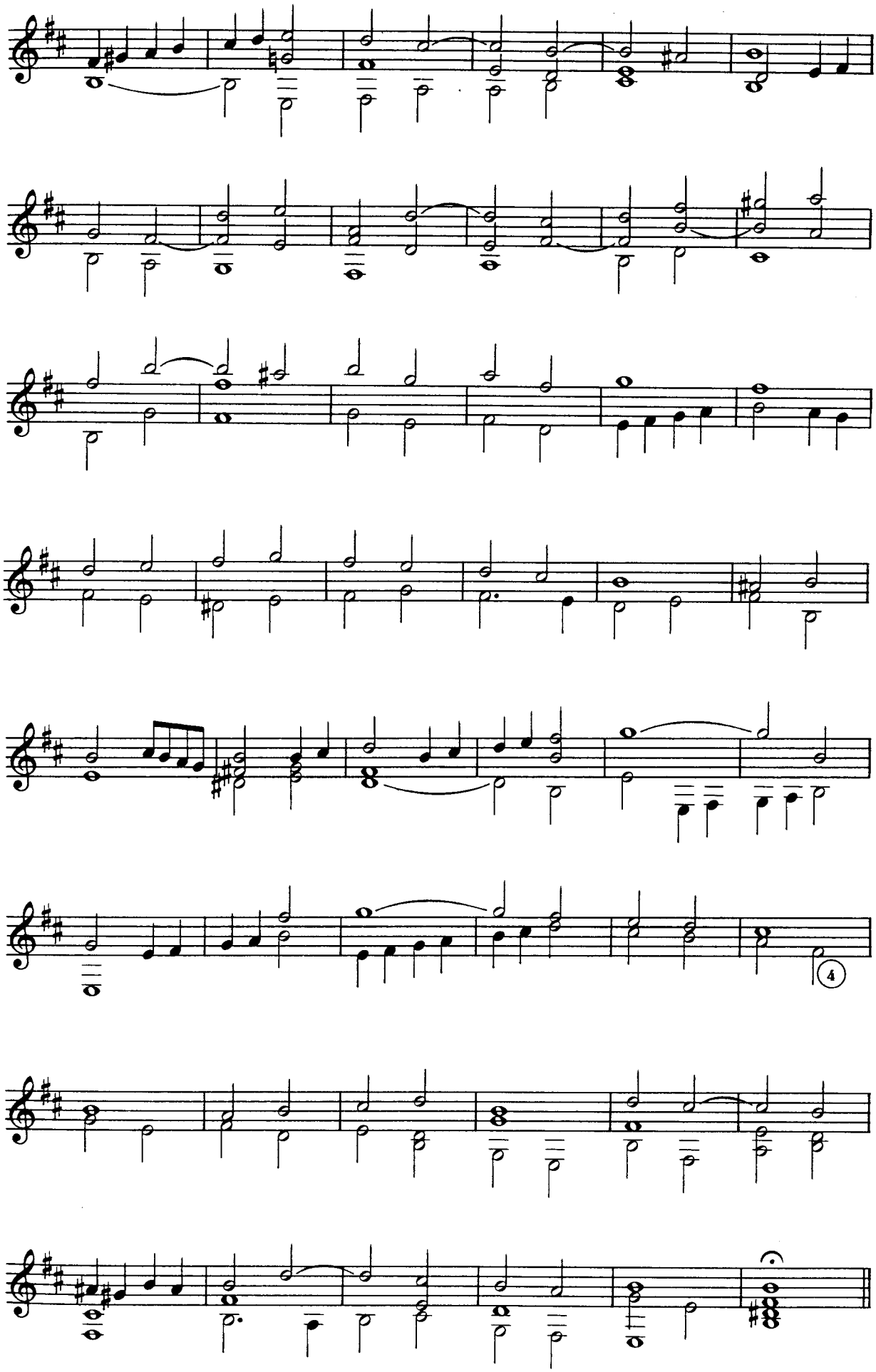
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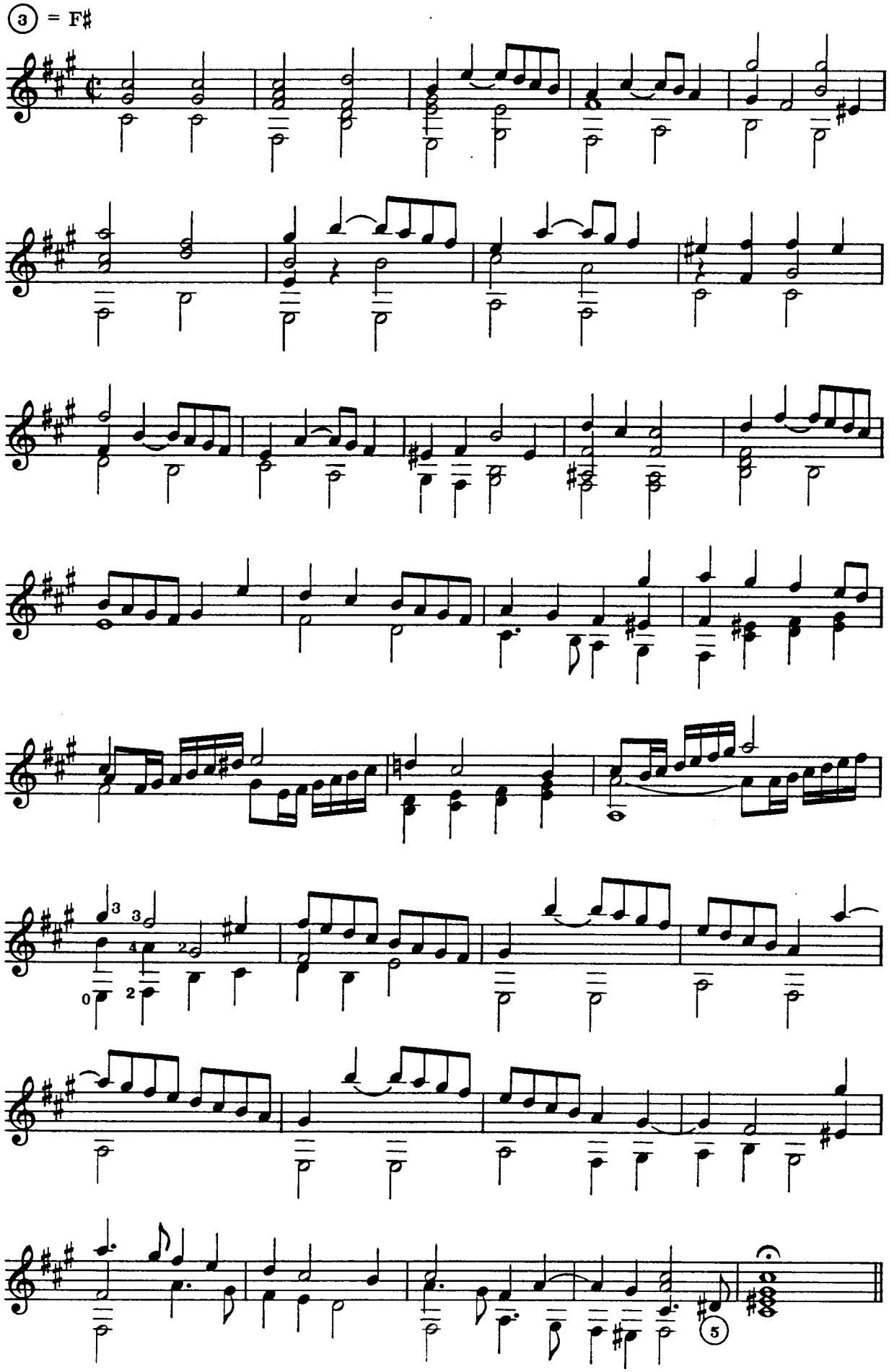
FRANCESCO DA MILANO



41 FINALE

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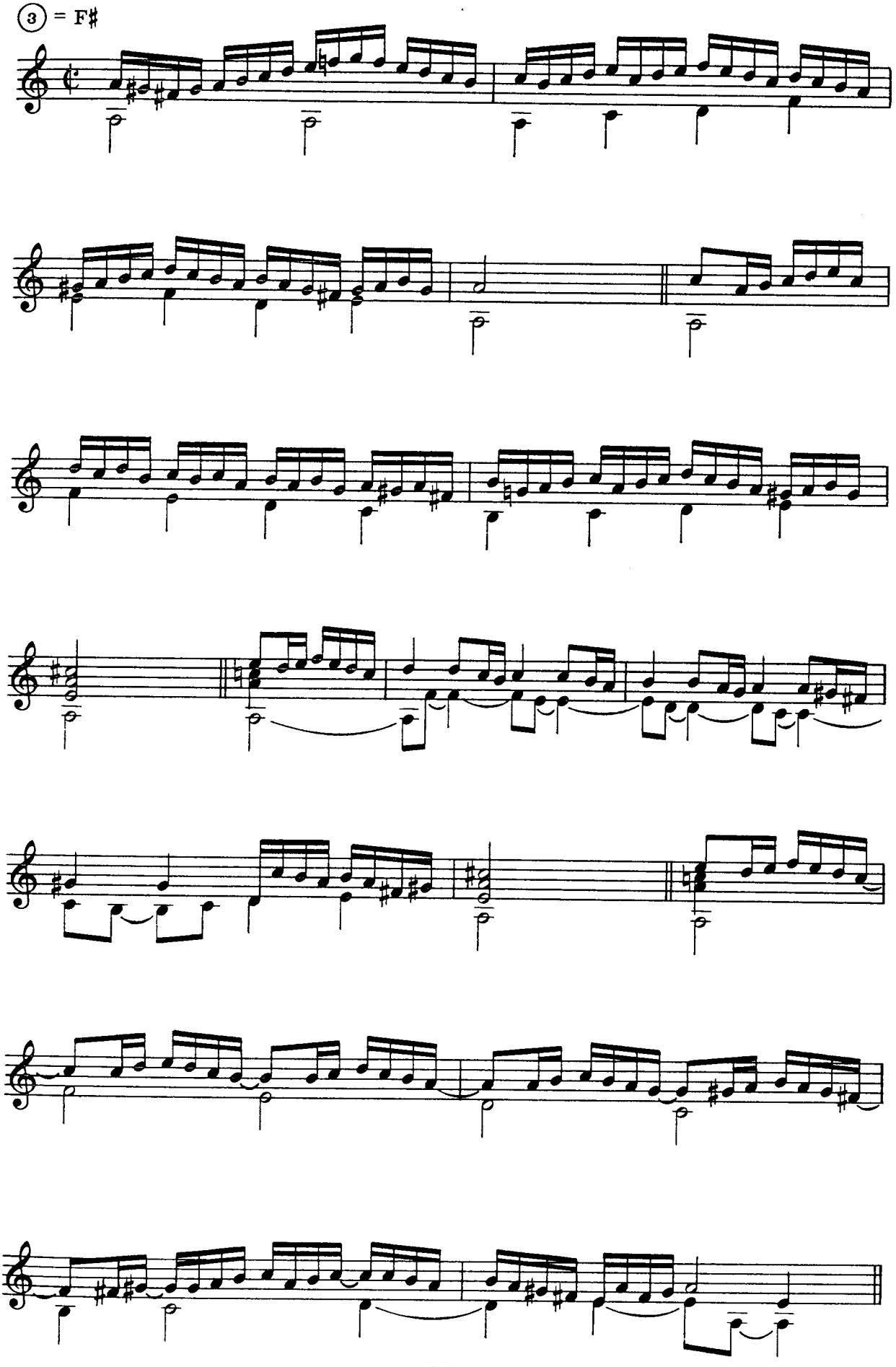

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POUR GUITARE

Anonyme

(18ème siècle)

SUITE
en sol mineur

POUR GUITARE

Réalisation d'après la tablature pour guitare baroque par

PETER PIETERS

Éditions Musicales
TRANSATLANTIQUES
Paris

SUITE en Sol mineur

Bart Roose

pour Guitare

Réalisation
d'après la tablature pour guitare baroque
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Anonyme
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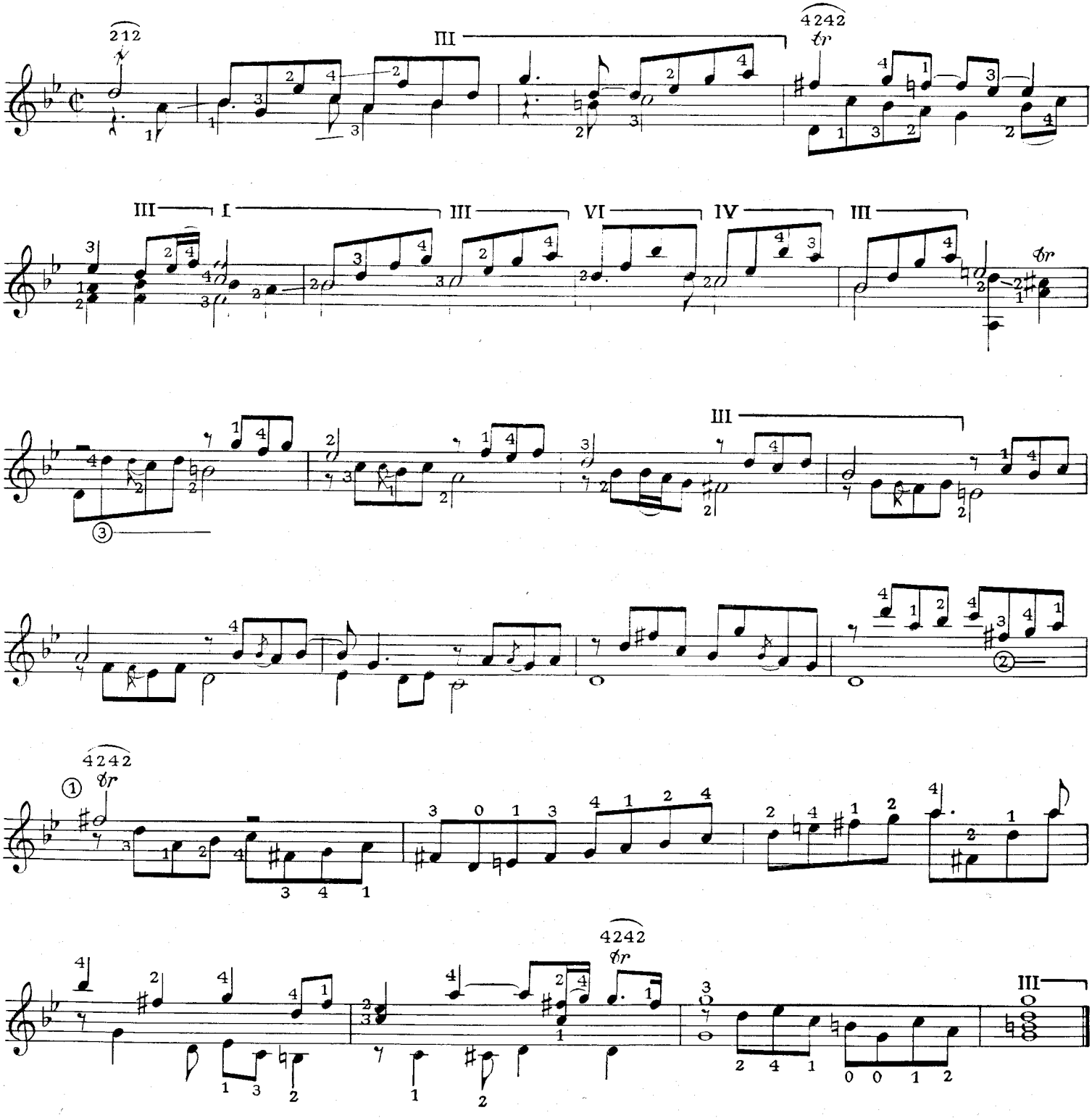

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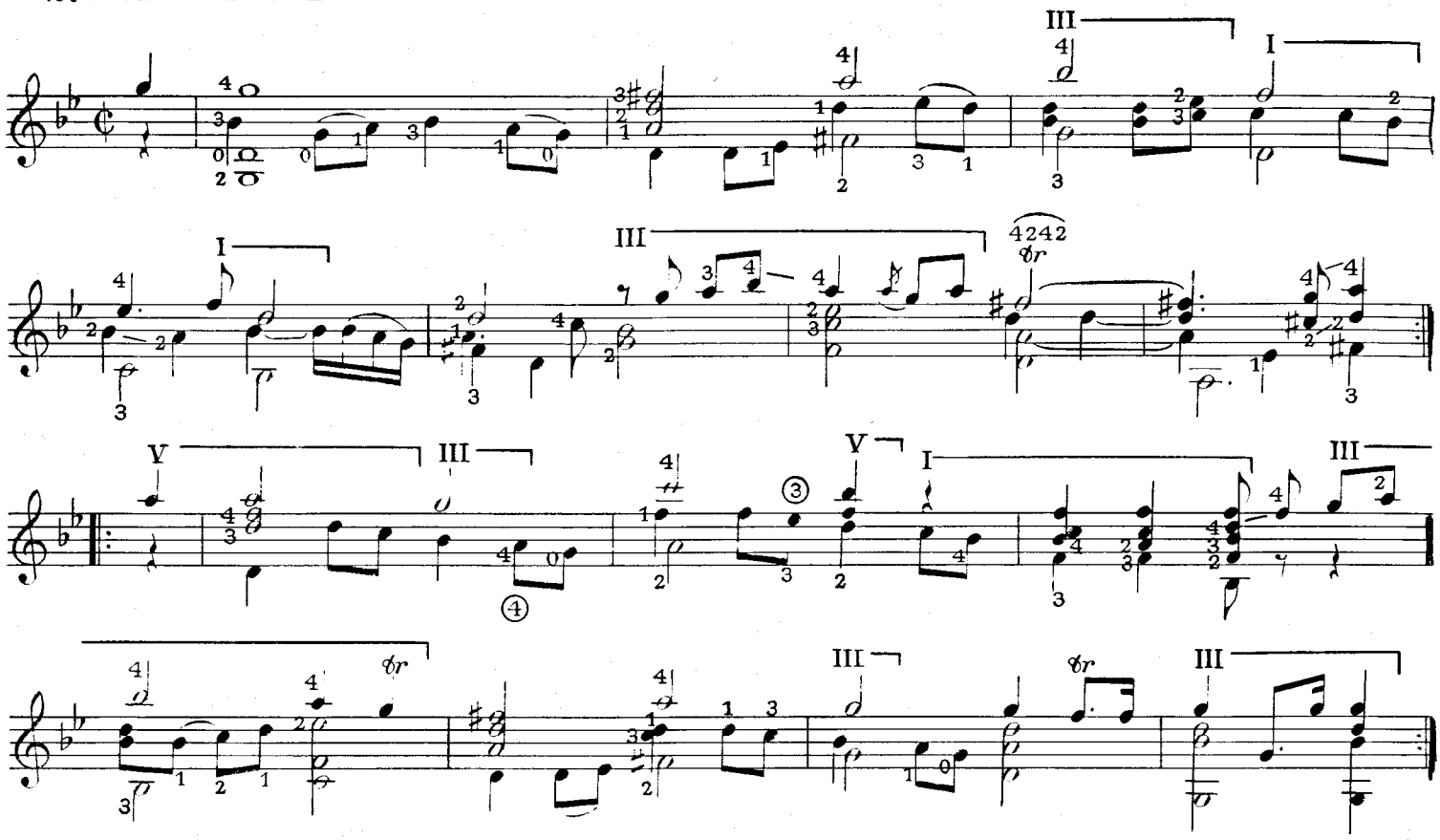

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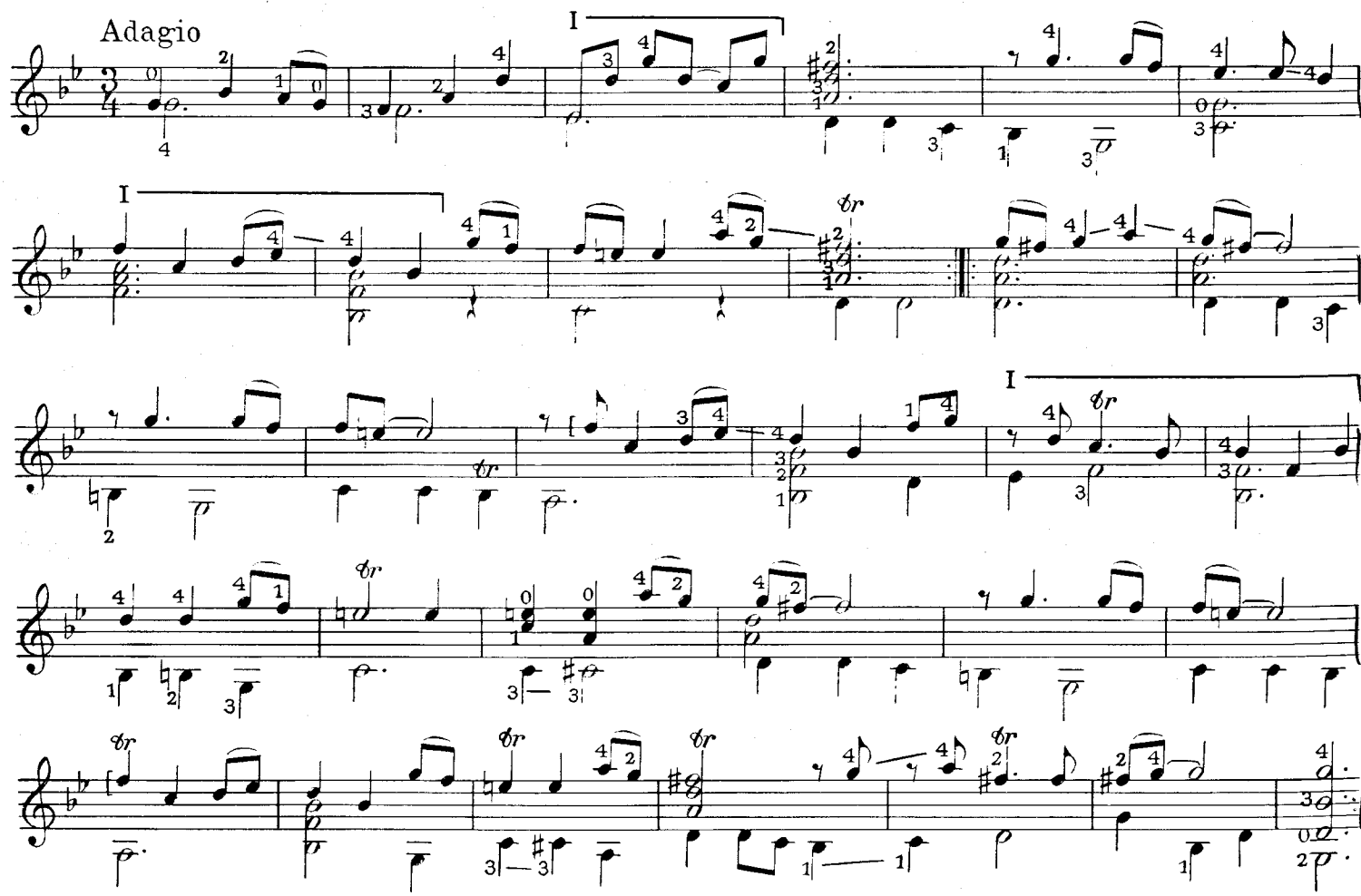

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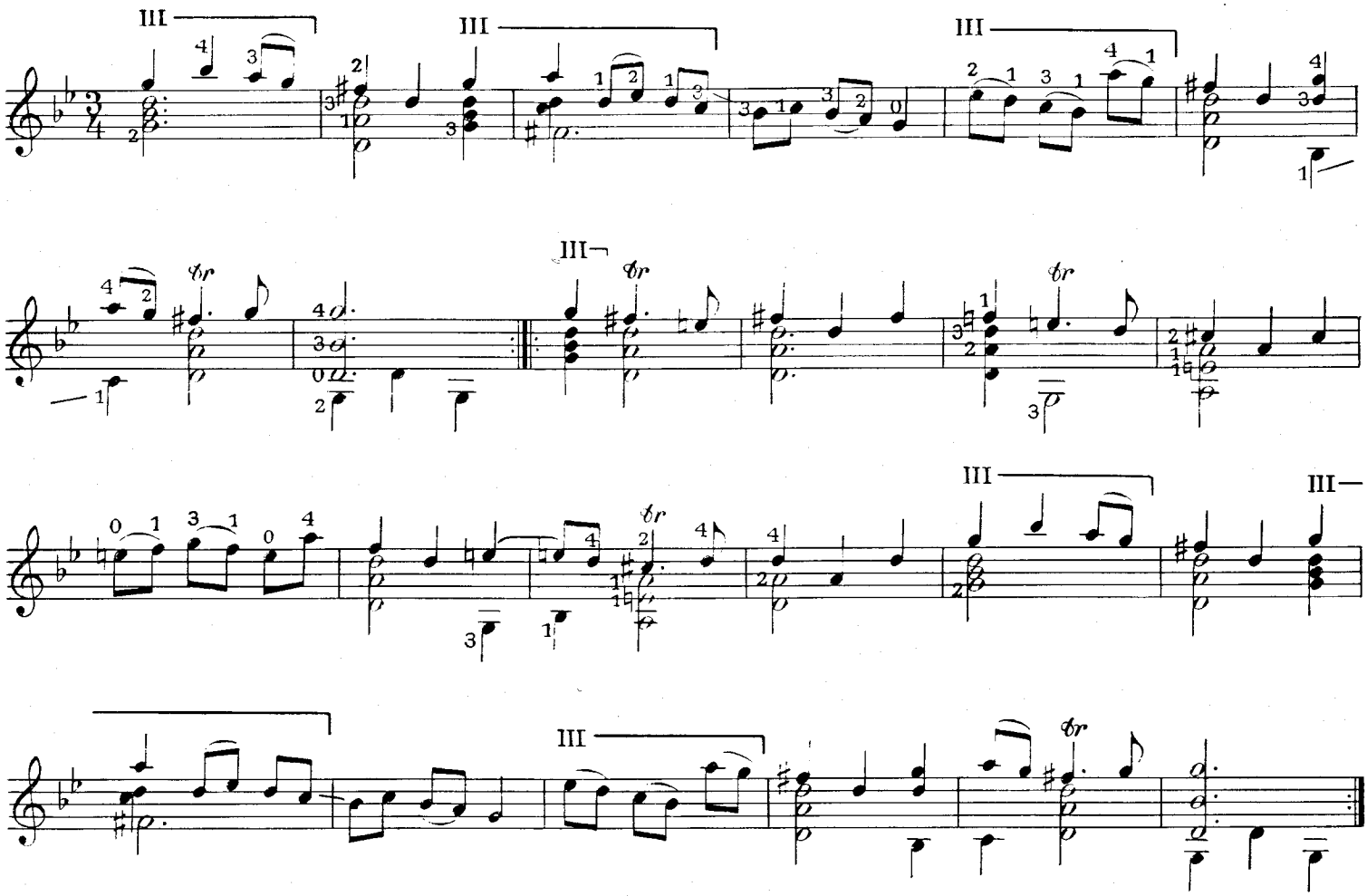

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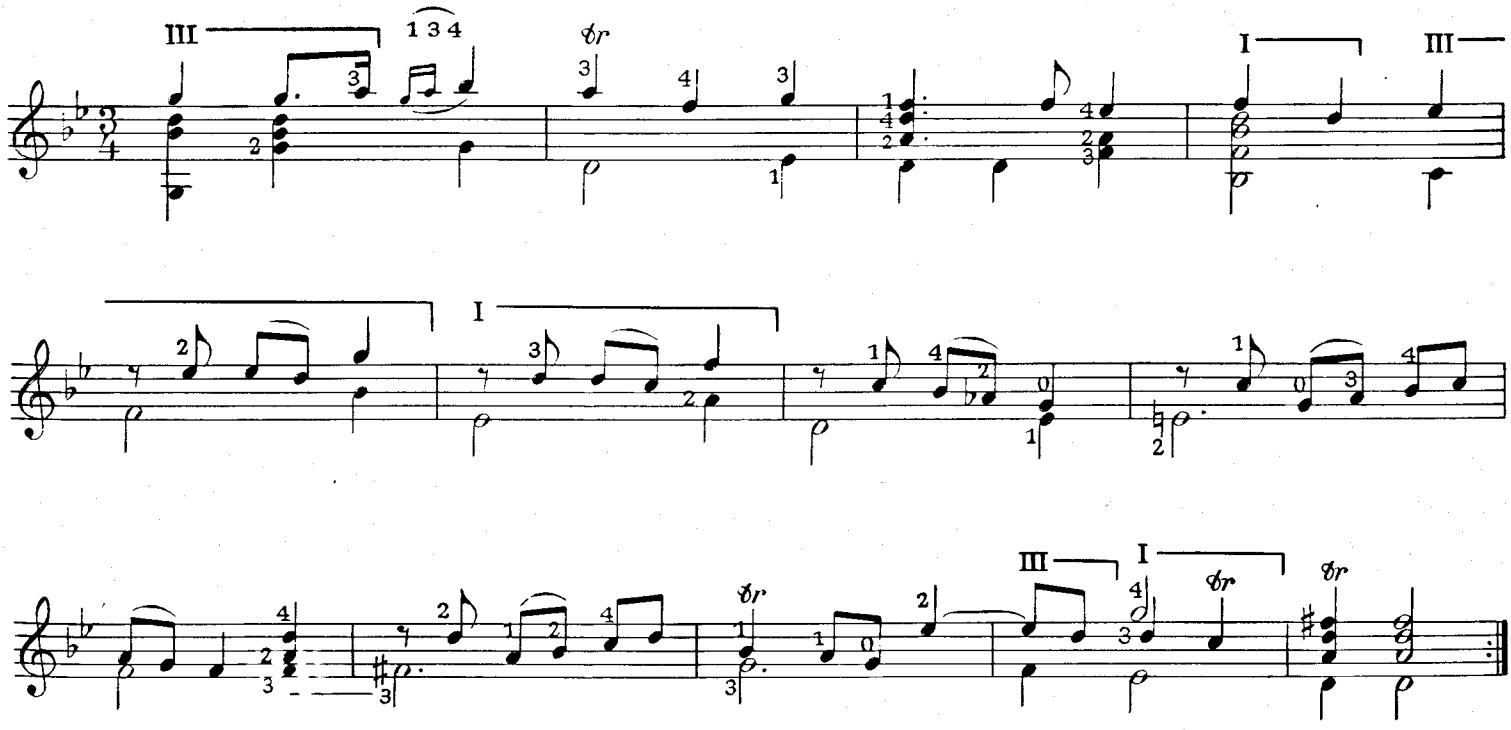

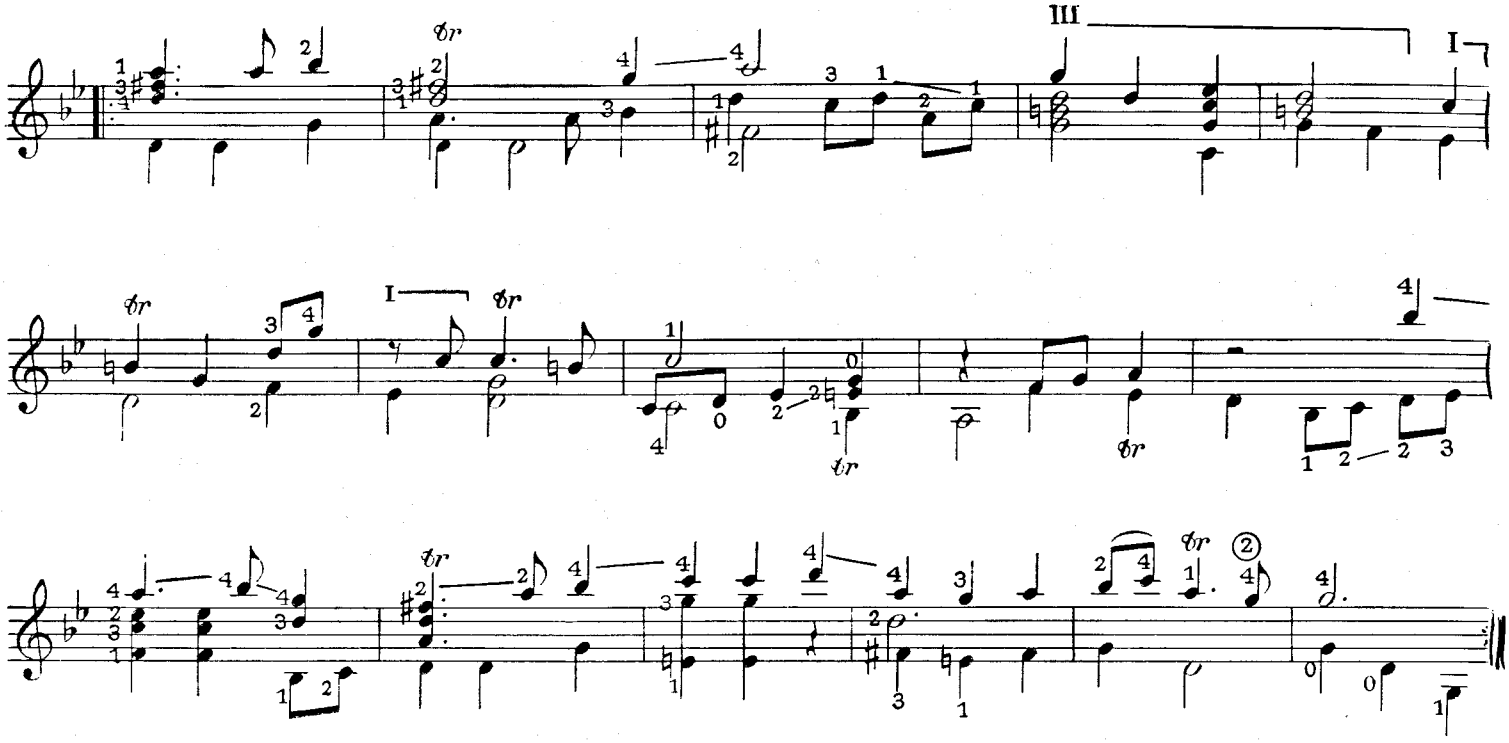

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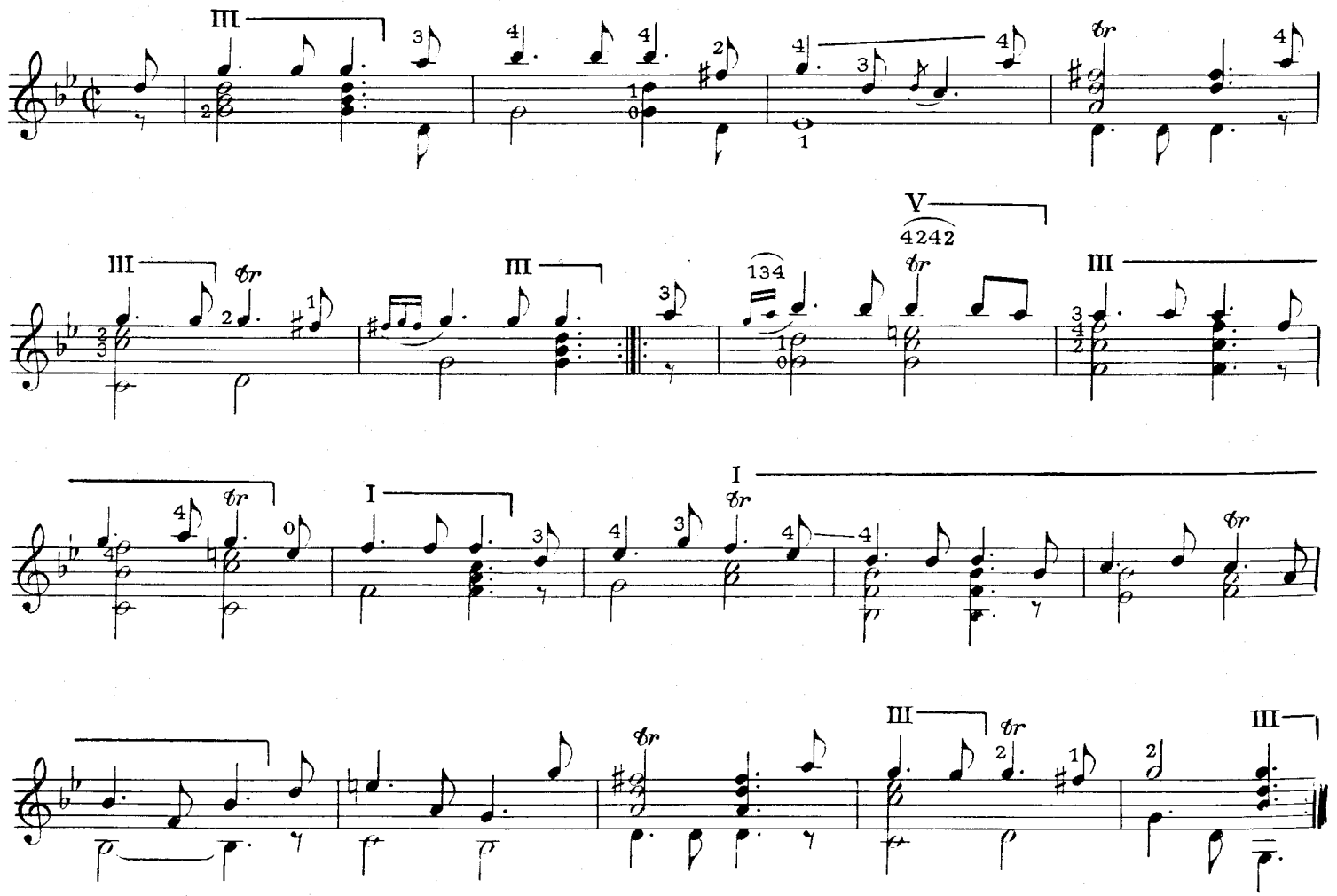


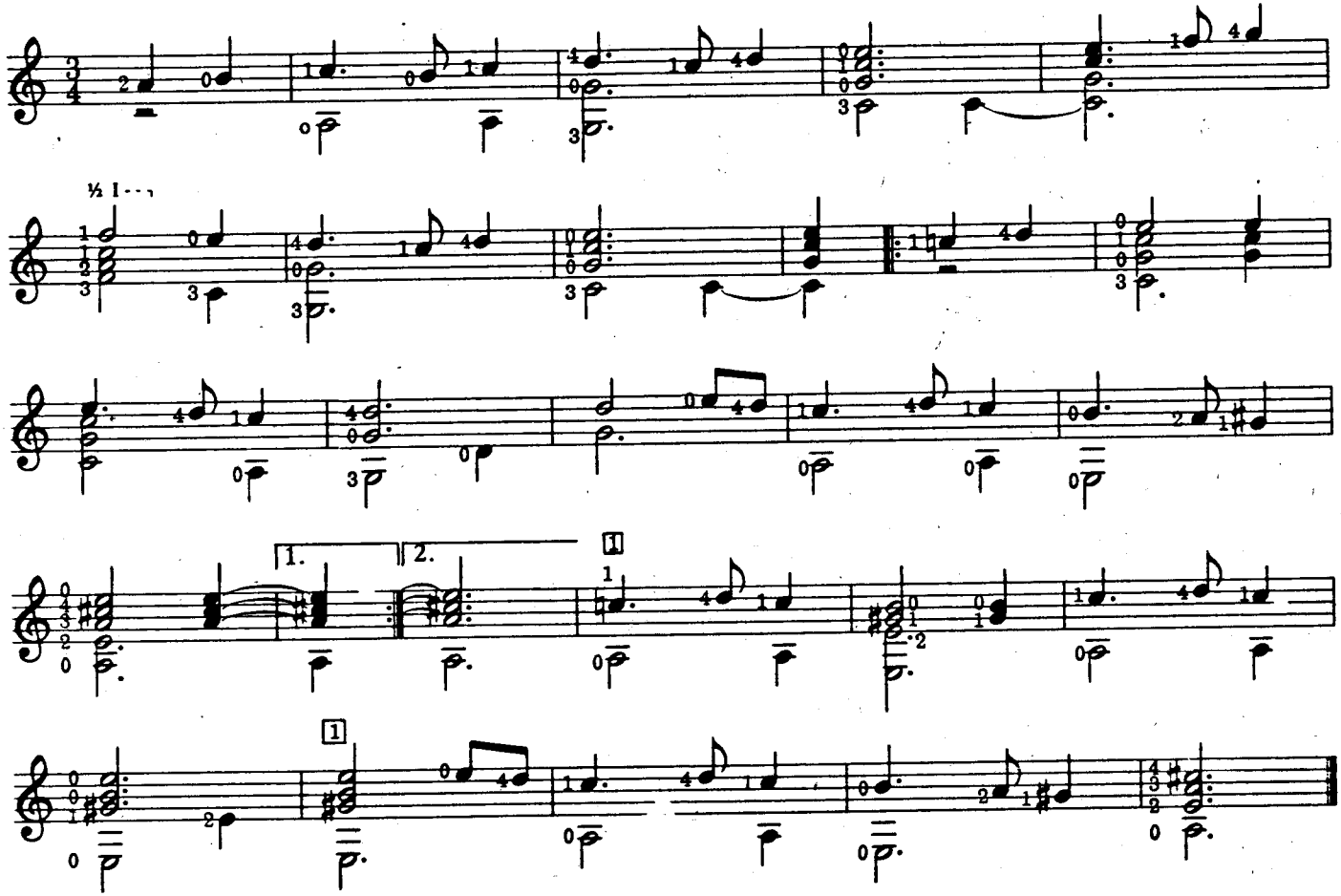
Spagnoletta

This piece, taken from an Italian manuscript source by the nineteenth-century musicologist Oscar Chilesotti, is an example of the popular tune *Españoleta*, or "Little Spanish Tune." An orchestrated version of the tune may be heard in Joachin Rodrigo's *Fantasia para un gentilhombre* for guitar and orchestra.

The tempo should be moderate, about ♩ = 116, but with a lilt and no heaviness.

[1] *A slight stress on the first beat here will help to establish the changed pattern of phrase.*

Anonymous

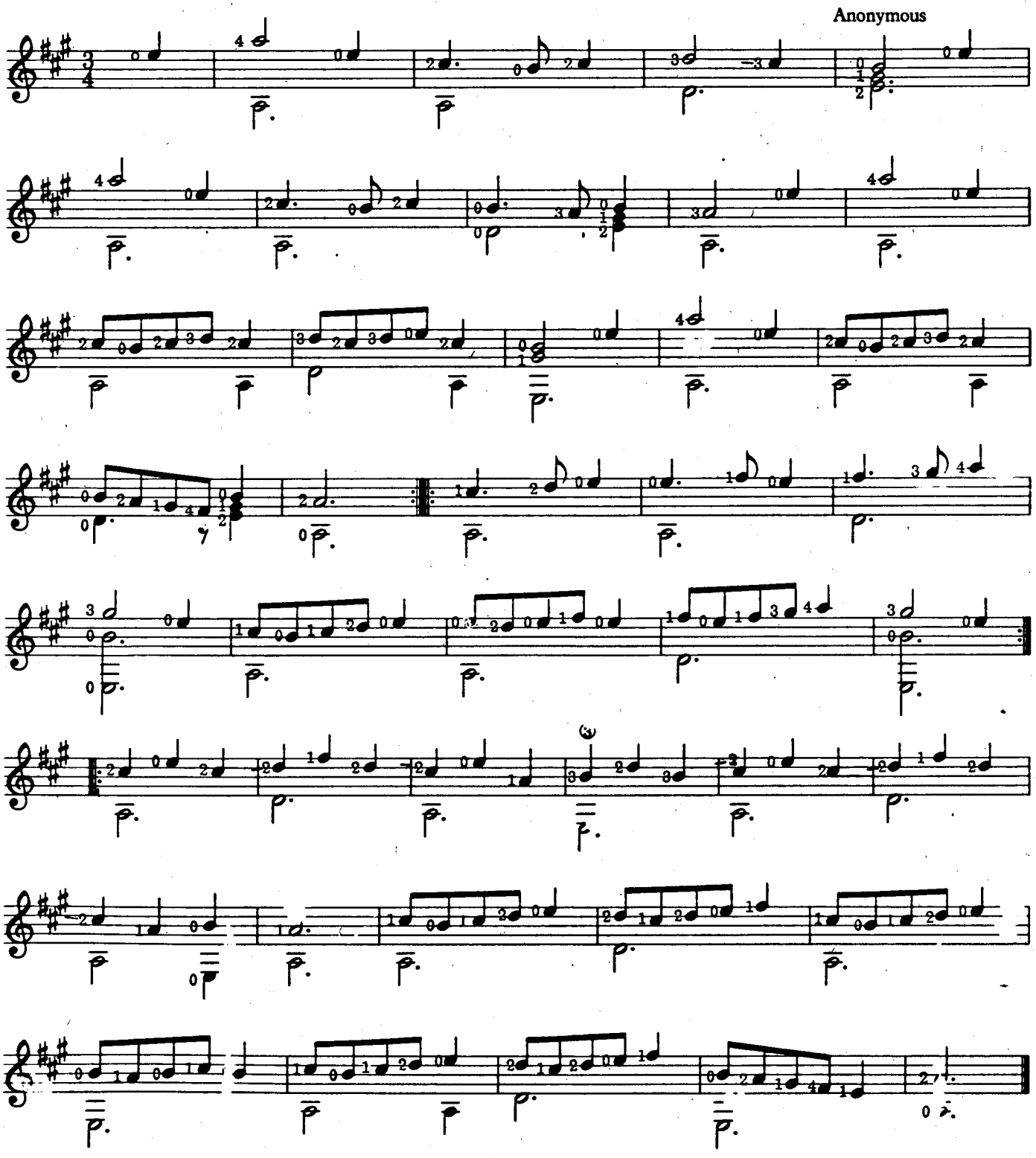


Wilson's Wilde

This piece is from the Dowland lute book. Although easy to play, it is a very effective composition because of the amount of variety in a simple framework. Each of three themes is followed by an ornamented repeat; if the themes are treated with a sustained quality, the repeats may be given an interesting contrast by being played with a brisk attack.

Suggested tempo is ♩ = 152.

Anonymous

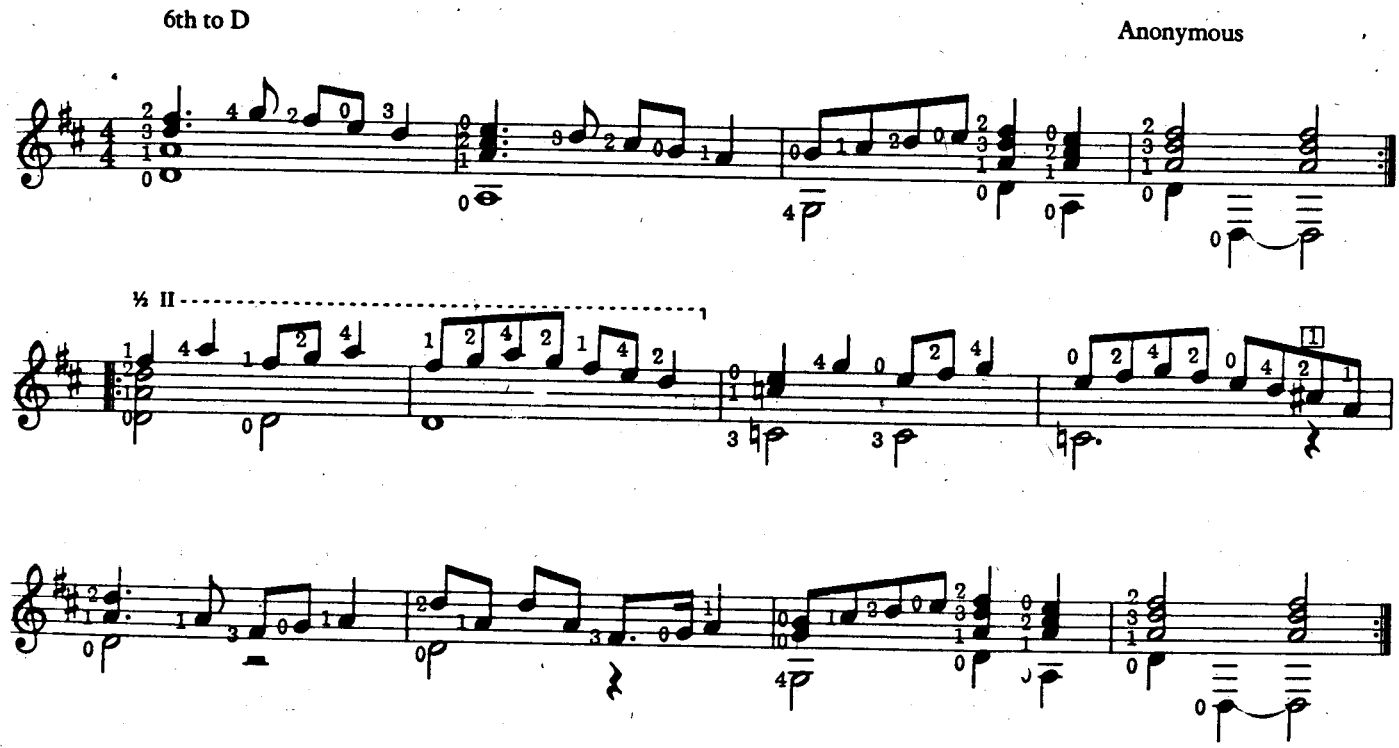


The Parlement

From the Dowland manuscript, this piece seems to be based on *Kemp's Jig,* a popular tune of the time associated with Will Kemp, the famous English comic actor and dancer.

Suggested tempo is brisk, about ♩ = 144.

[1] *It is important to release the third finger from the low C at this point to avoid an ugly clash with the upper C♯ . The change of key is somewhat sudden, but it is helped by stressing the C♯ .*



Volt

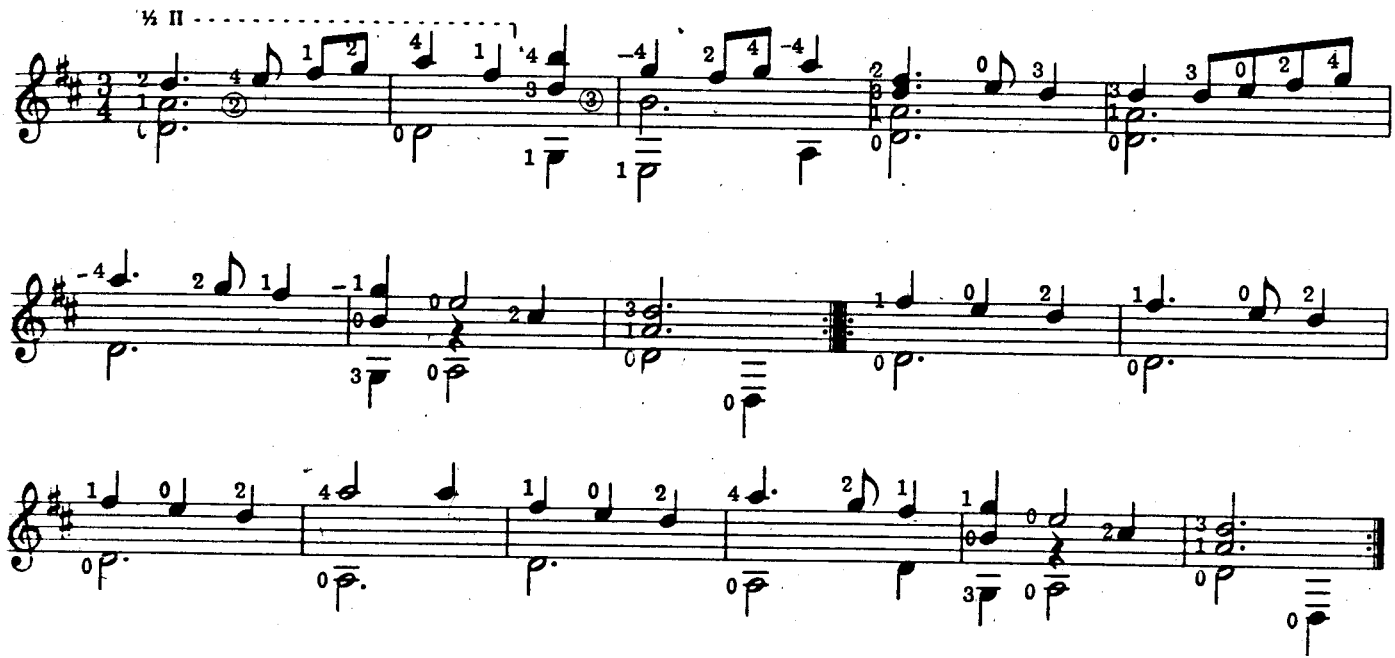
This very popular piece was untitled in the Dowland manuscript but appears elsewhere under the title of *Volt* or *La volta.* It appears frequently in Italian lute sources and was probably originally Italian.

Suggested tempo is ♩ = 116.

I *The only technical problem lies in the first two measures, where the change from the second to fifth position should be made evenly and without hurry.*

6th to D

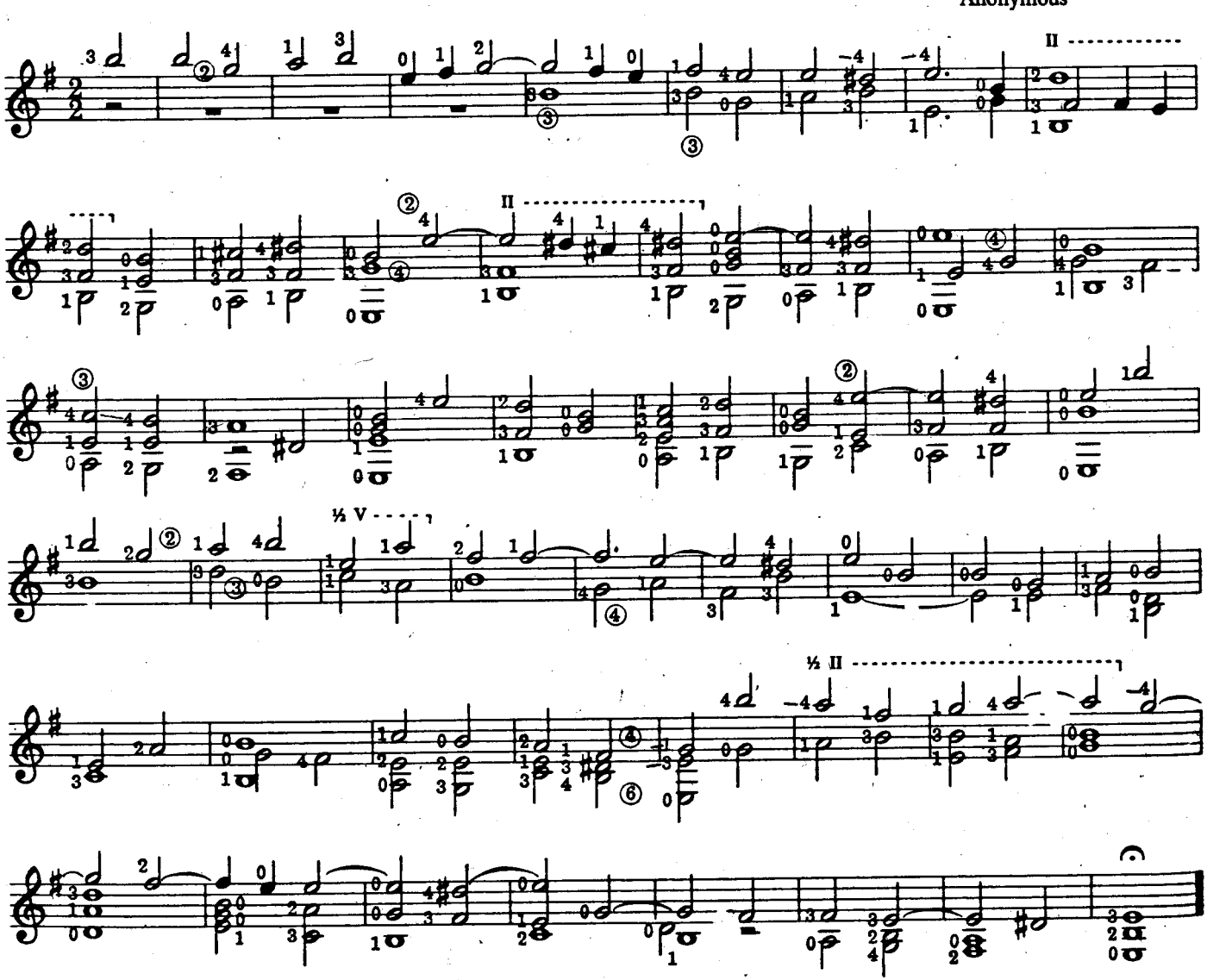
Anonymous



Fantasia

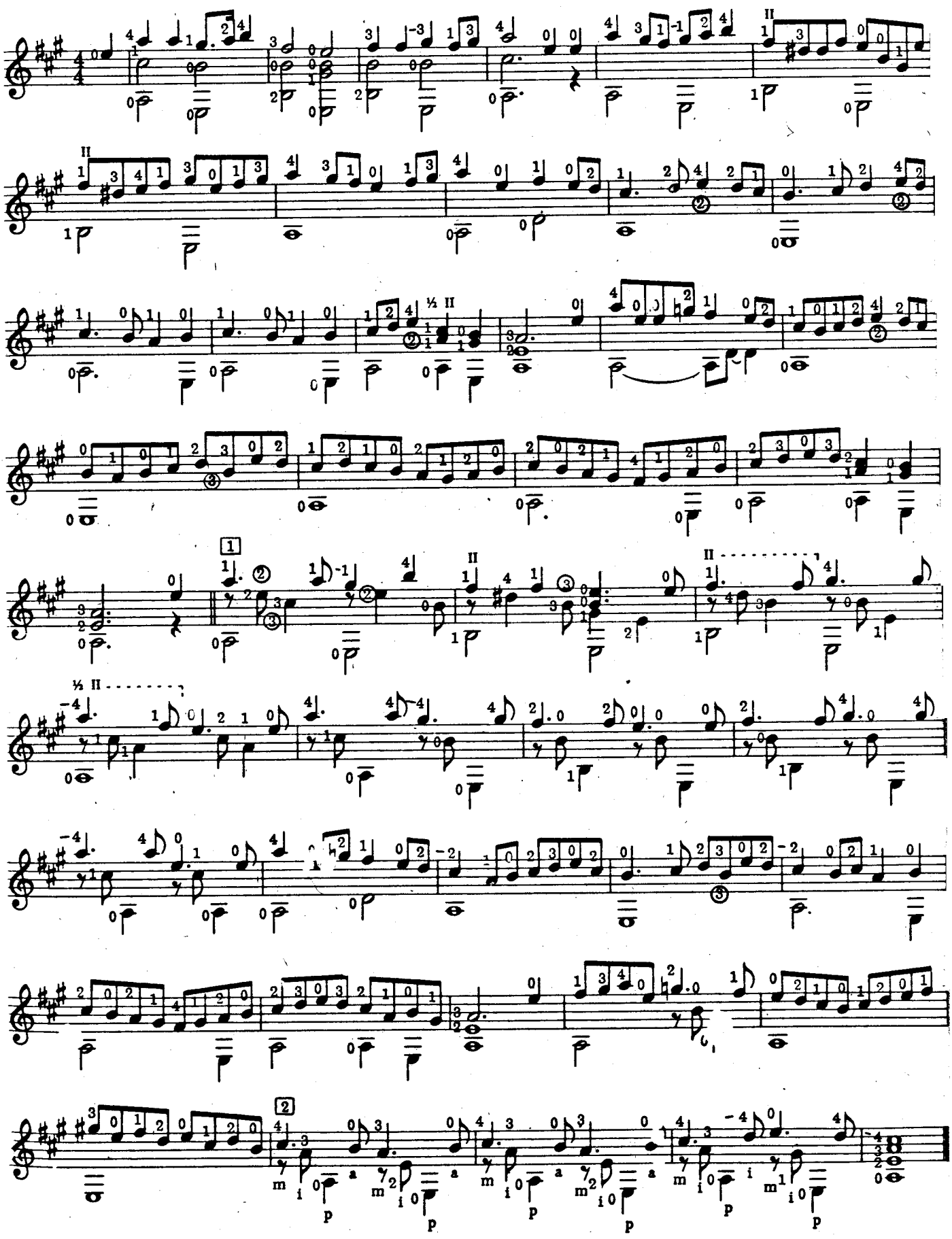
This piece (originally untitled) was transcribed by Oscar Chilesotti from a Sixteenth-century manuscript lute book. It is chosen here as a straightforward example of a common style of piece which was purely instrumental and unrelated to dance forms. The aim of the player is to bring out the contrapuntal (multiline) quality of the piece by carefully sustaining tied and held notes for their full value. It is important to recognize the original tune as it reoccurs in other voices. The "Fantasia" seems to sound well at a stately $\text{♩} = 76$.

Anonymous



The Cobbler

Anonymous



Go From My Window

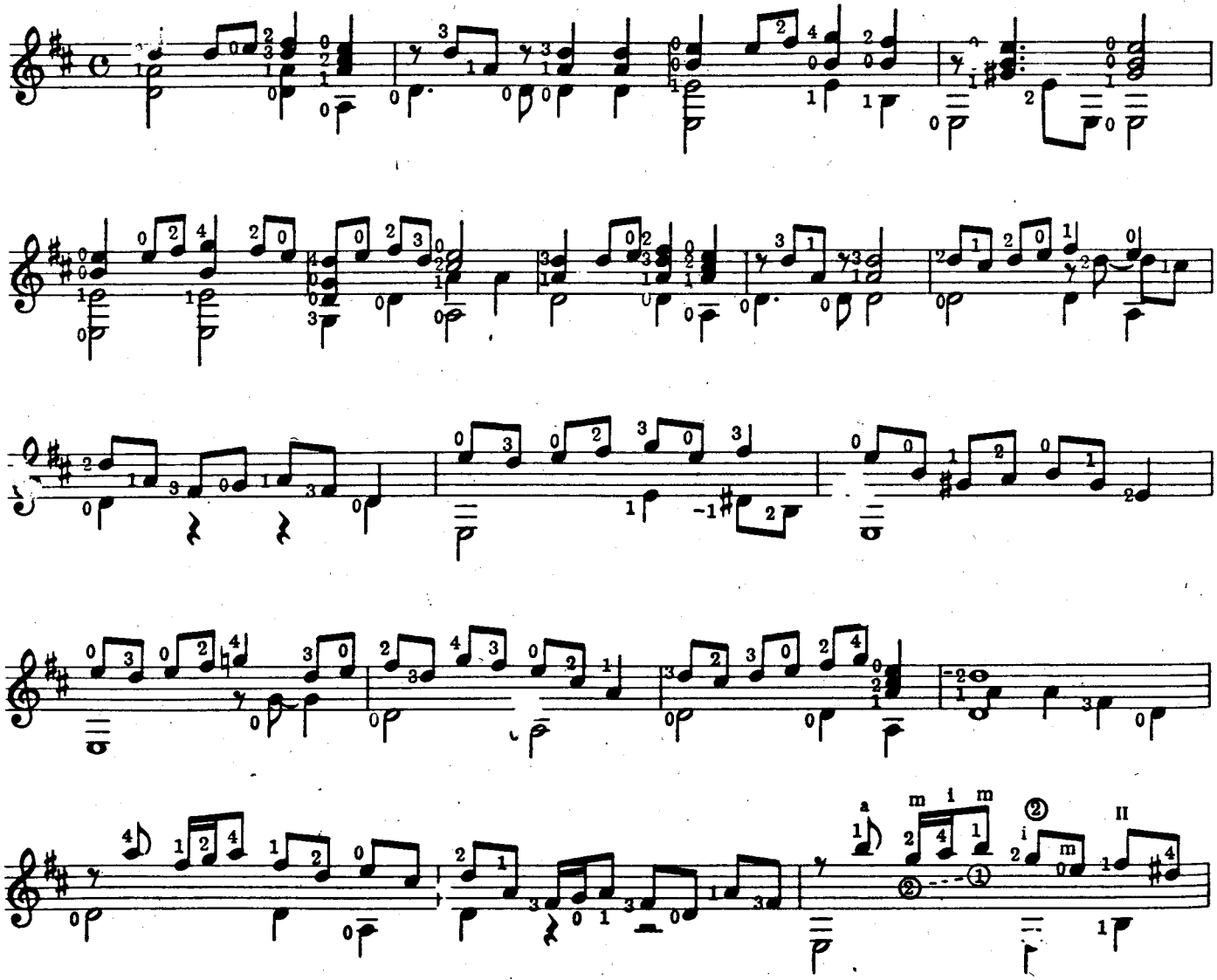
This song is from the Dowland manuscript. Like"The Cobbler,"it was a popular folk song. In Francis Beaumont's *Knight of the Burning Pestle,* old Merrythought sings:

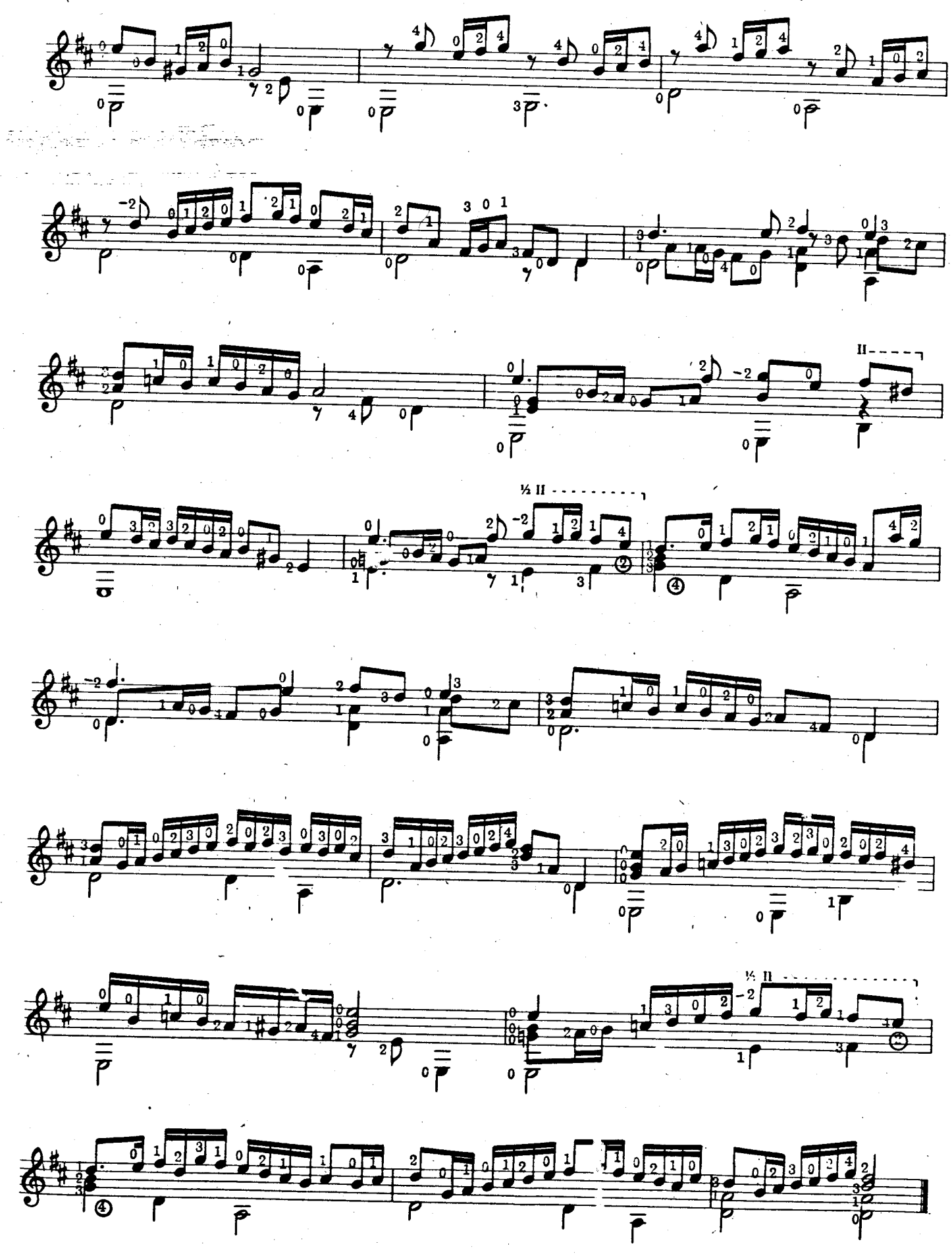
Go from my window, love, go;
Go from my window, my dear;
The wind and the rain
Will drive you back again,
You cannot be lodged here.

Chappell's book, mentioned in the note on p. 52, gives further information about this song on p. 140.

Technically the piece should not present too much difficulty provided that care is taken to notice where the fingering indicates a change from first to second position or the reverse. There is considerable variety in the variations, and the rhythmic differences should be emphasized for contrast. Suggested tempo is ♩ = 96.

Anonymous





As I Went To Walsingham

Walsingham was a popular folk song arranged by almost all the Elizabethan composers. The song, from the Cambridge lute book (D.D.2.11), relates to the traditional pilgrimage to the Church of Our Lady at Walsingham, Norfolk, which was a shrine famous for miracles. Since the priory there was dissolved in 1538, the tune is clearly a very old one.

In *Popular Music of the Olden Time* William Chappell gives the following words–

As I went to Walsingham,
To the shrine with speed,
Met I with a jolly palmer
In a pilgrim's weed.

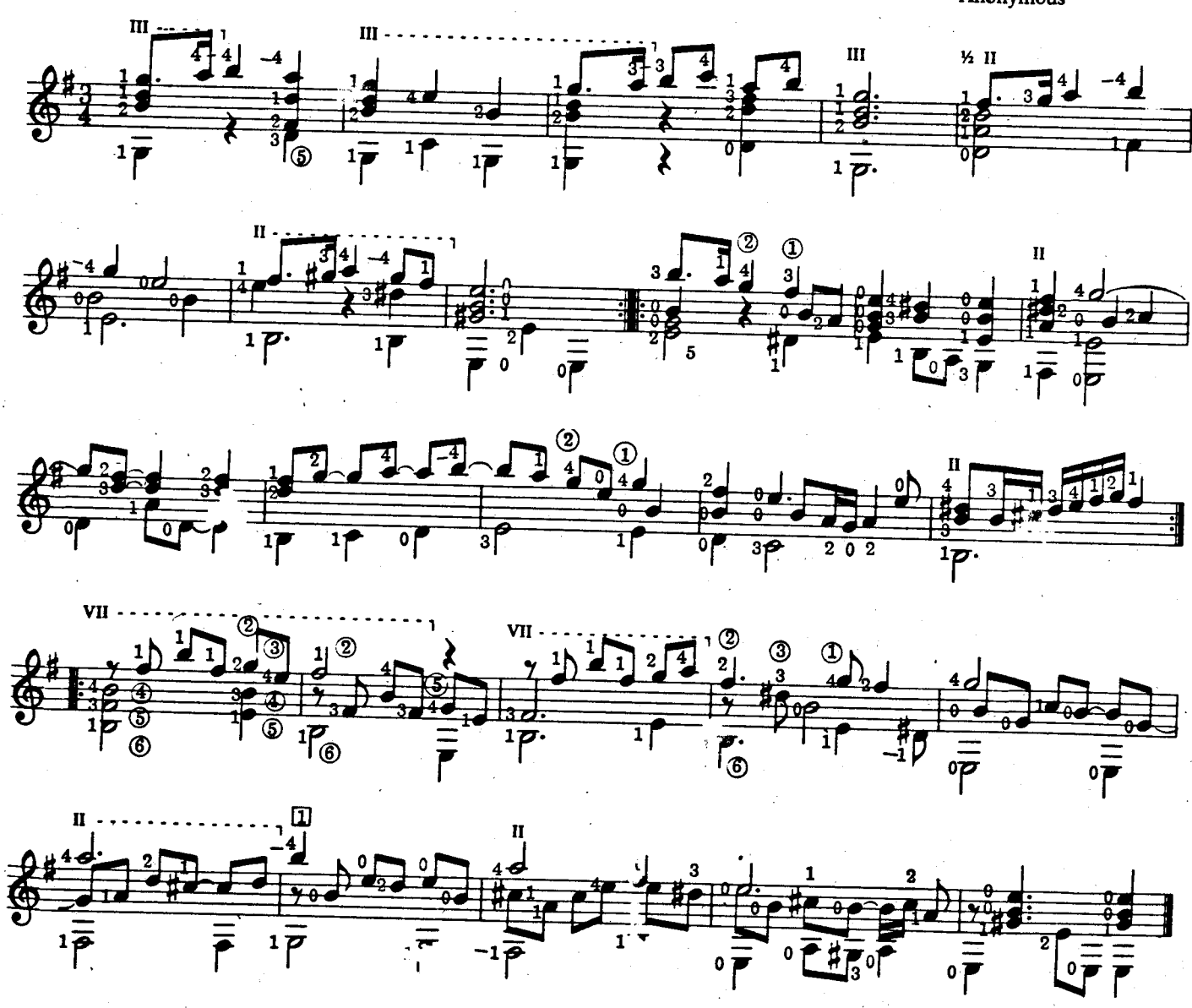
A palmer was a monk who went from shrine to shrine.

Suggested tempo is ♩ = 80.

Although some of the chord changes need practice, the leisurely tempo should make this piece not too difficult technically.

[1] *The high B can be held over on the lute, but it is unfortunately not possible to do so on the guitar. A crescendo up to this point is effective.*

Anonymous



Minuet In E

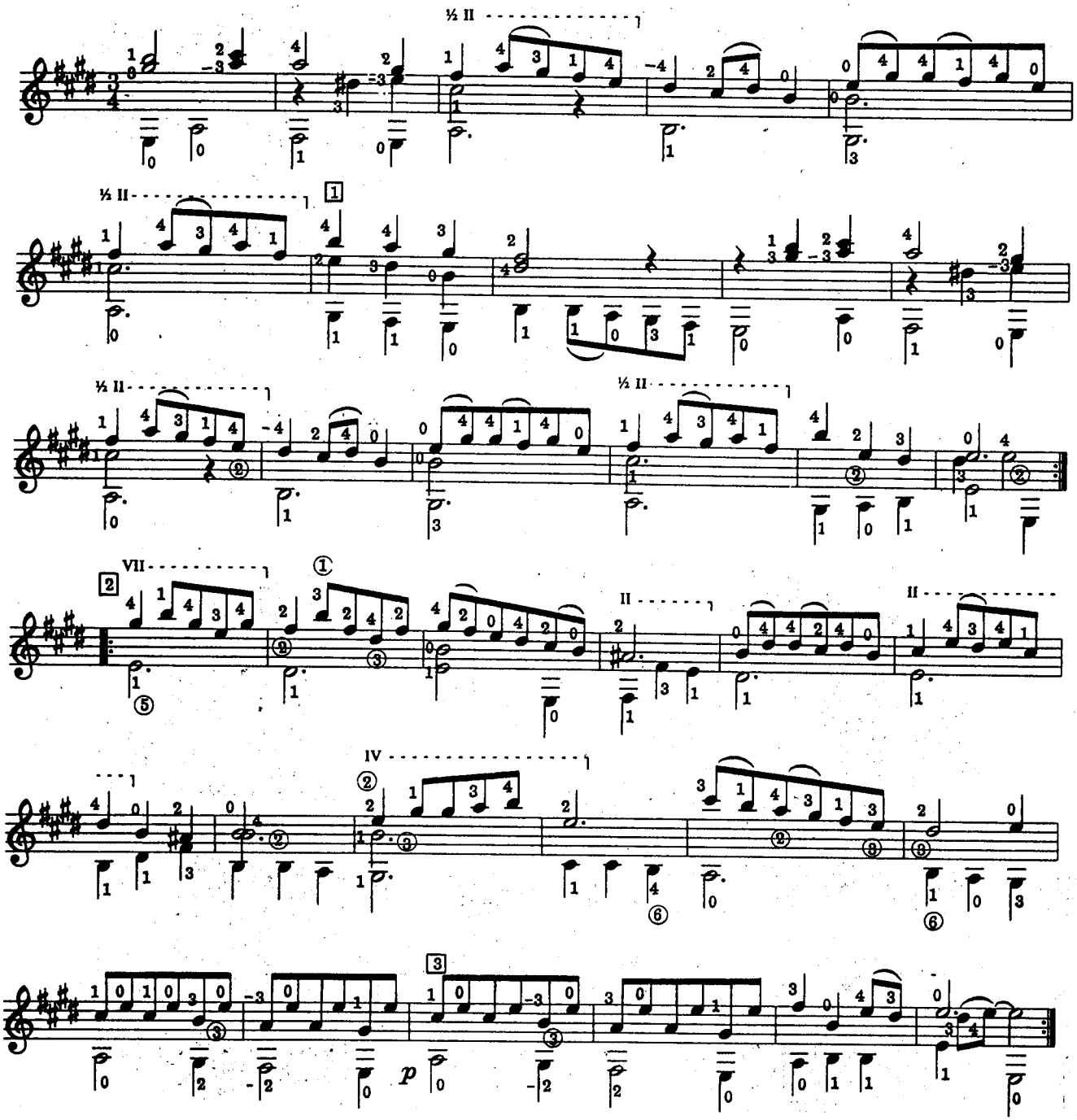
This minuet from the lute book mentioned in the note on p. 18, was chosen for its pleasing balance of the melodic and broken styles of composition. The lyrical opening suggests a moderate tempo, about ♩ = 96.

[1] *This sequence of chords should be practiced separately to achieve clarity in each of the three voices.*

[2] *This measure and the two which follow are slightly more difficult on the guitar than on the lute. The changes of position should be practiced until they are smooth and unhurried.*

[3] *Note the typical* repeat in echo *of these two measures.*

Anonymous
(18th Century)



PARTIE

Präludium

anonym

E=D

Arioso

Trio

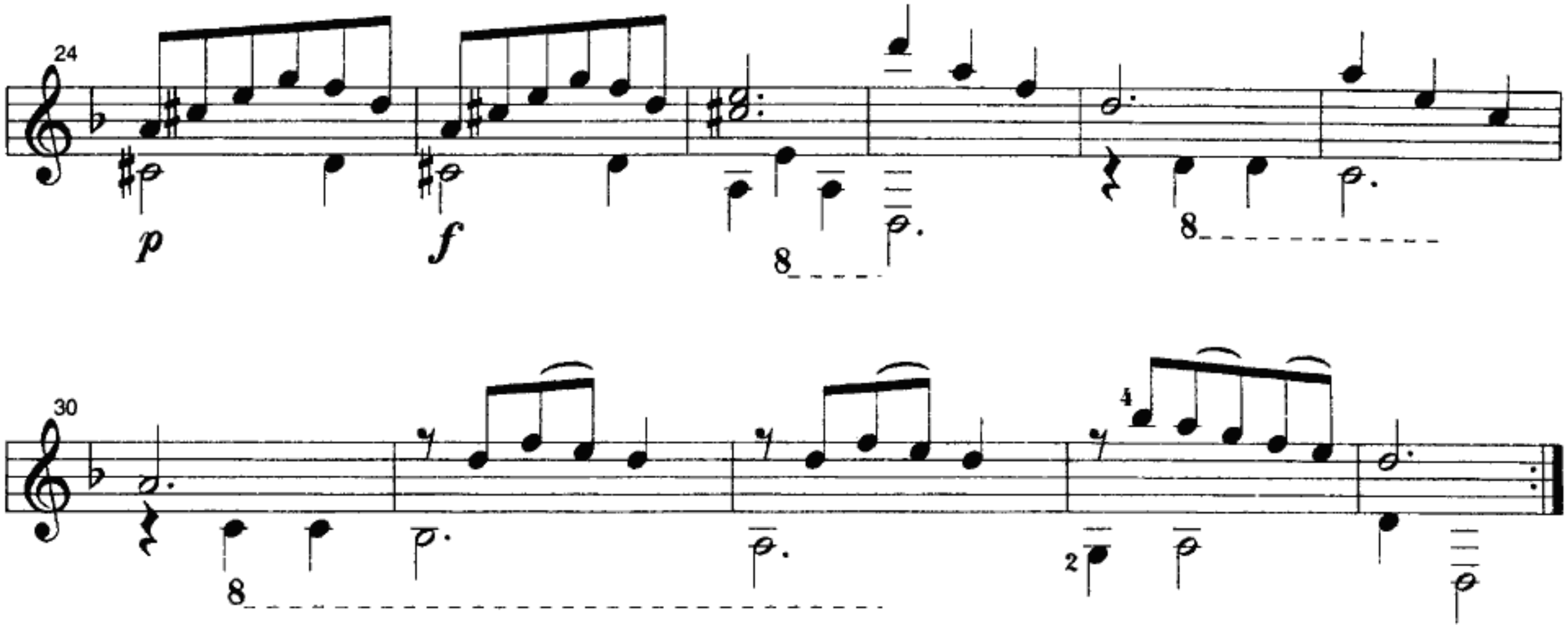
Arioso d. c.

Mesto

ARIOSO

Cantabile

Jardißime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f
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Sarabande

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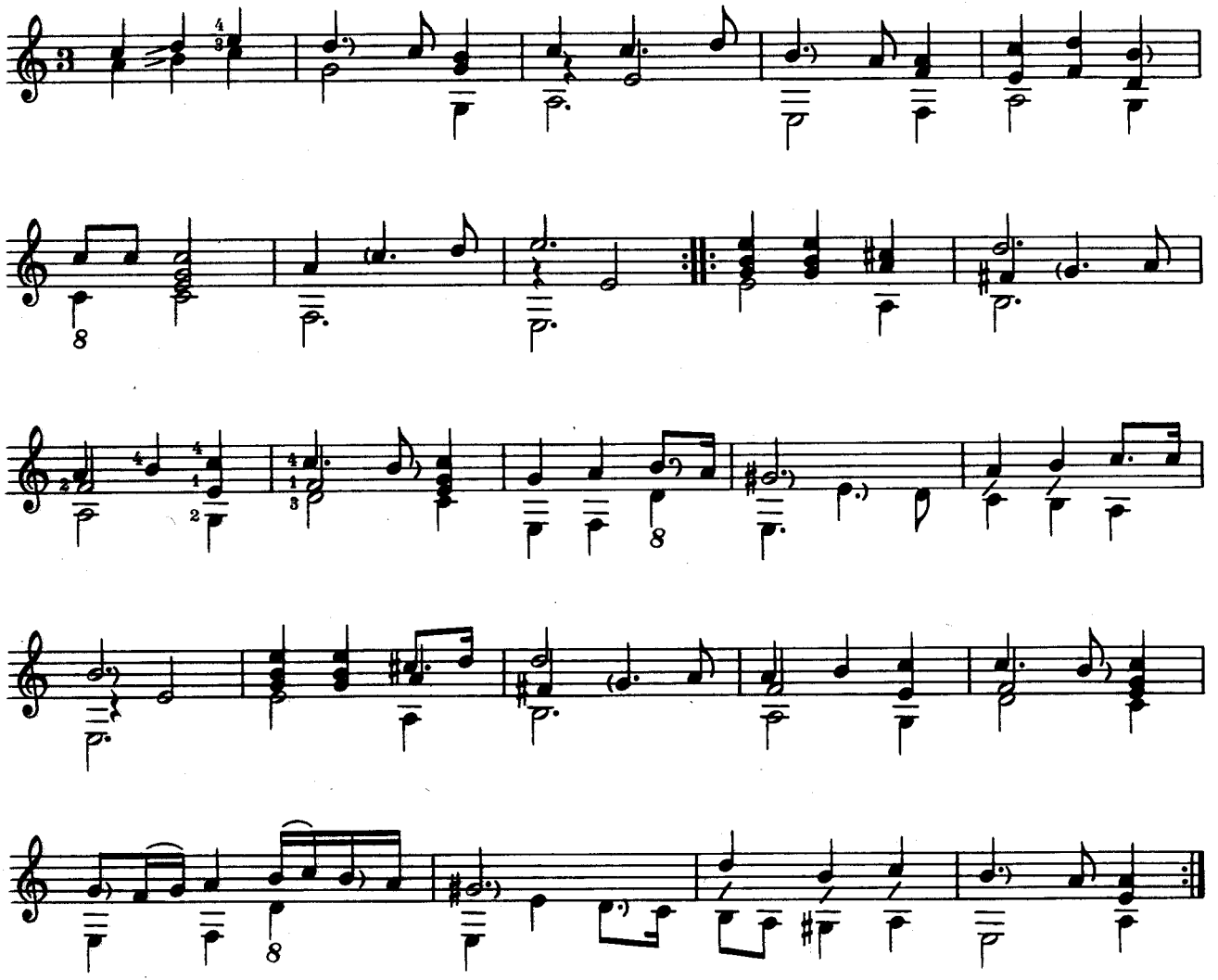

Courante

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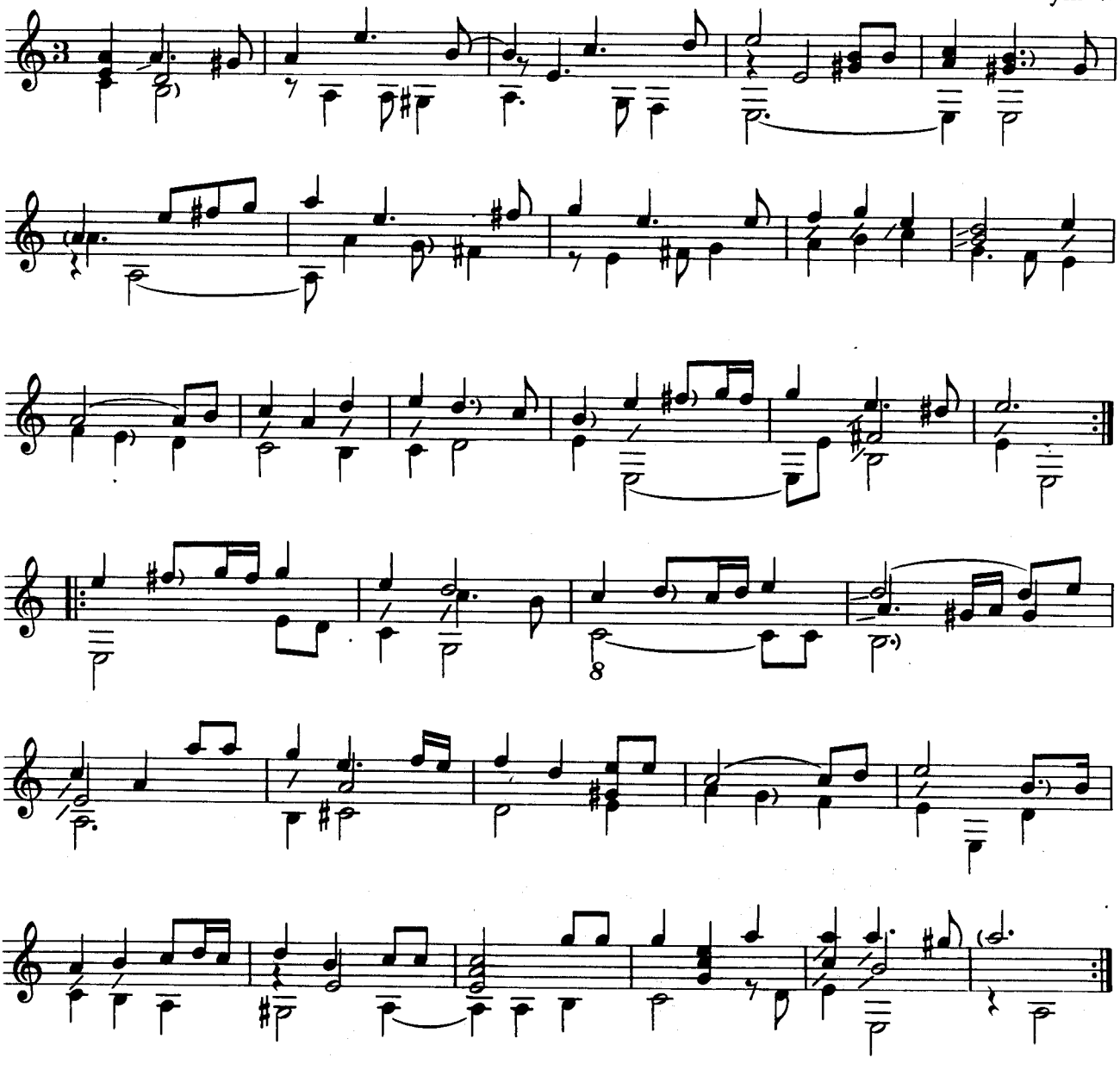

Bourrée

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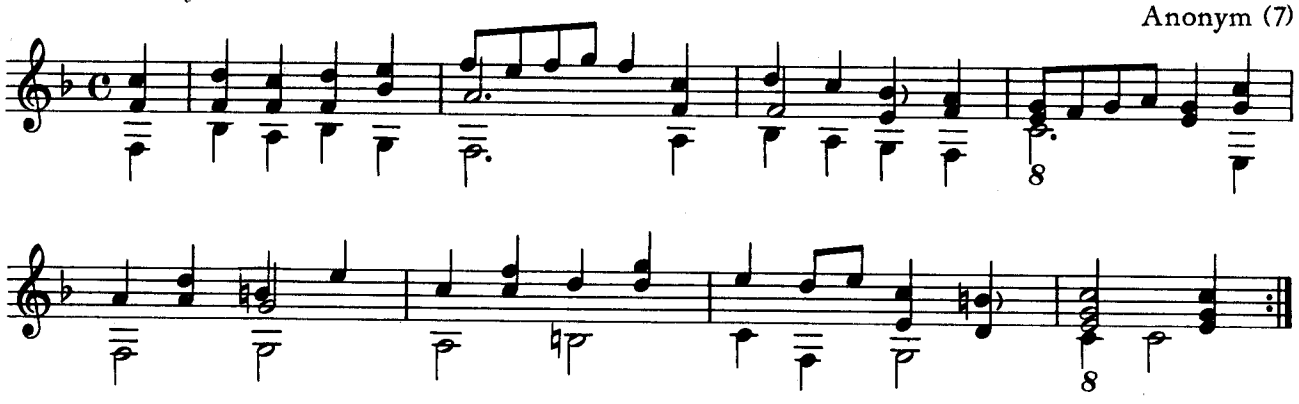

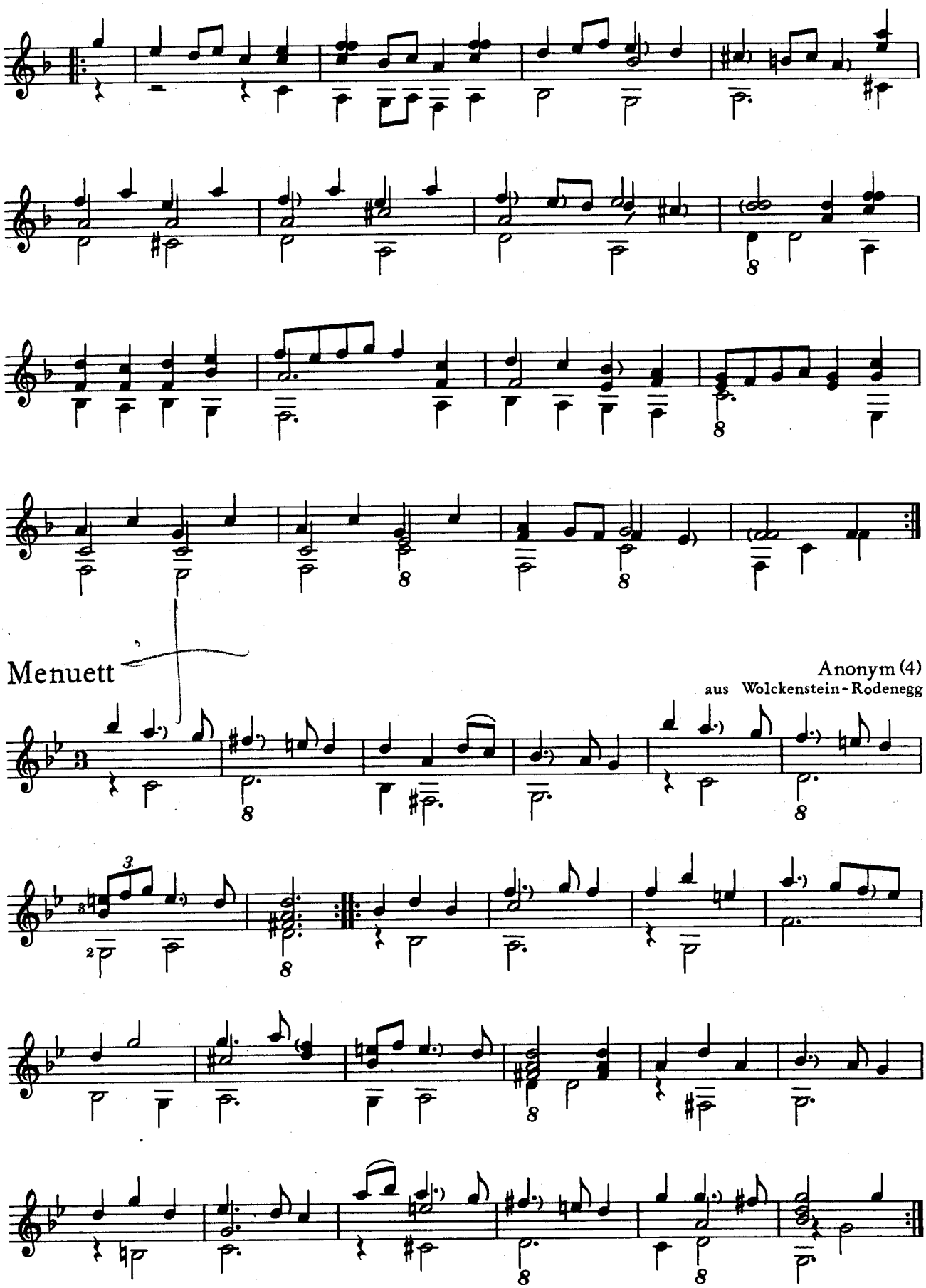
Menuett
Anonym (4)
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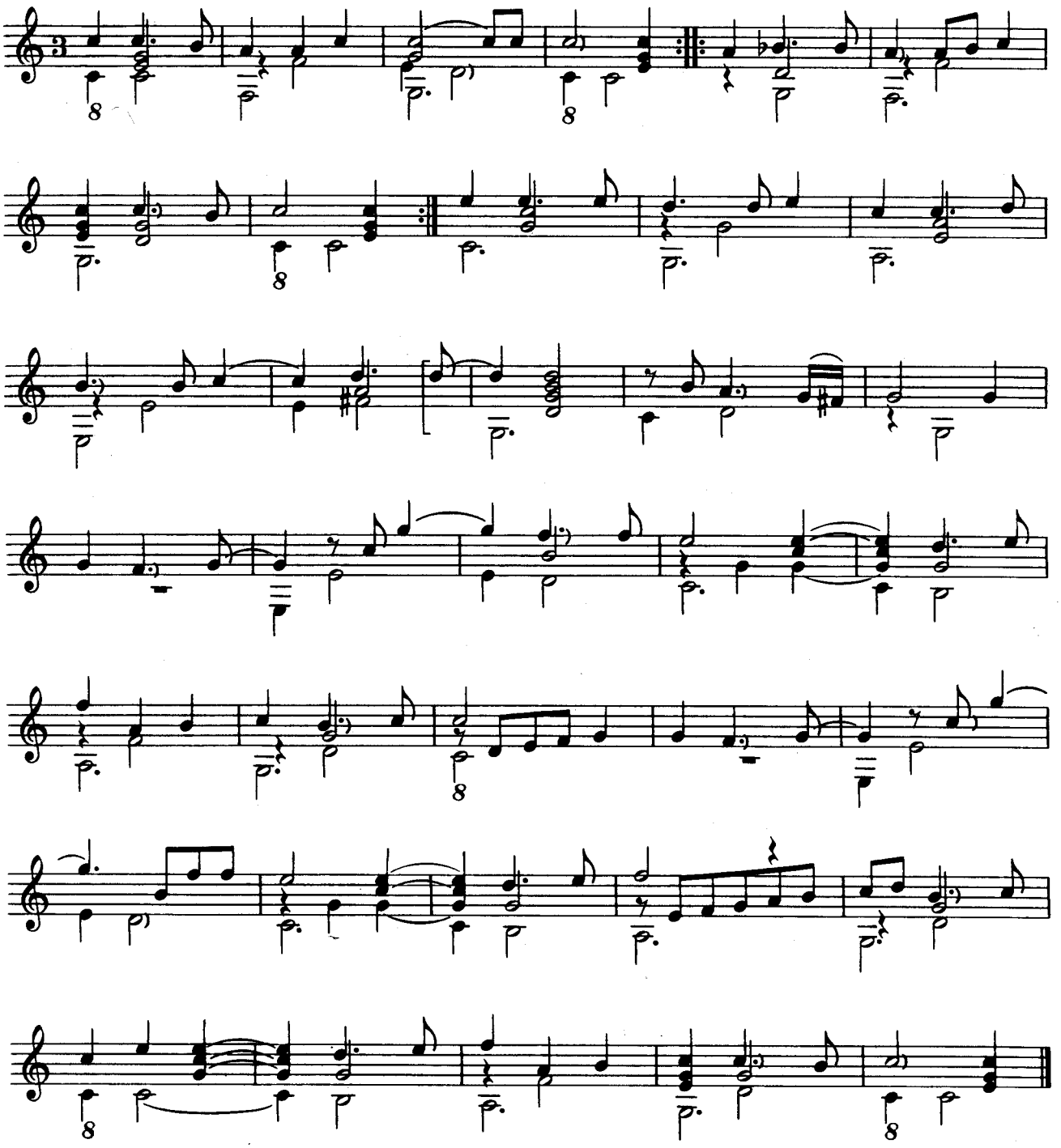
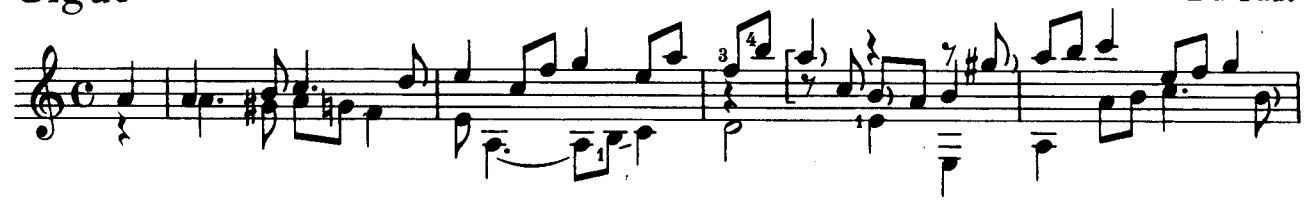
Sarabande

Anonym (2)



Gigue

Du Faut



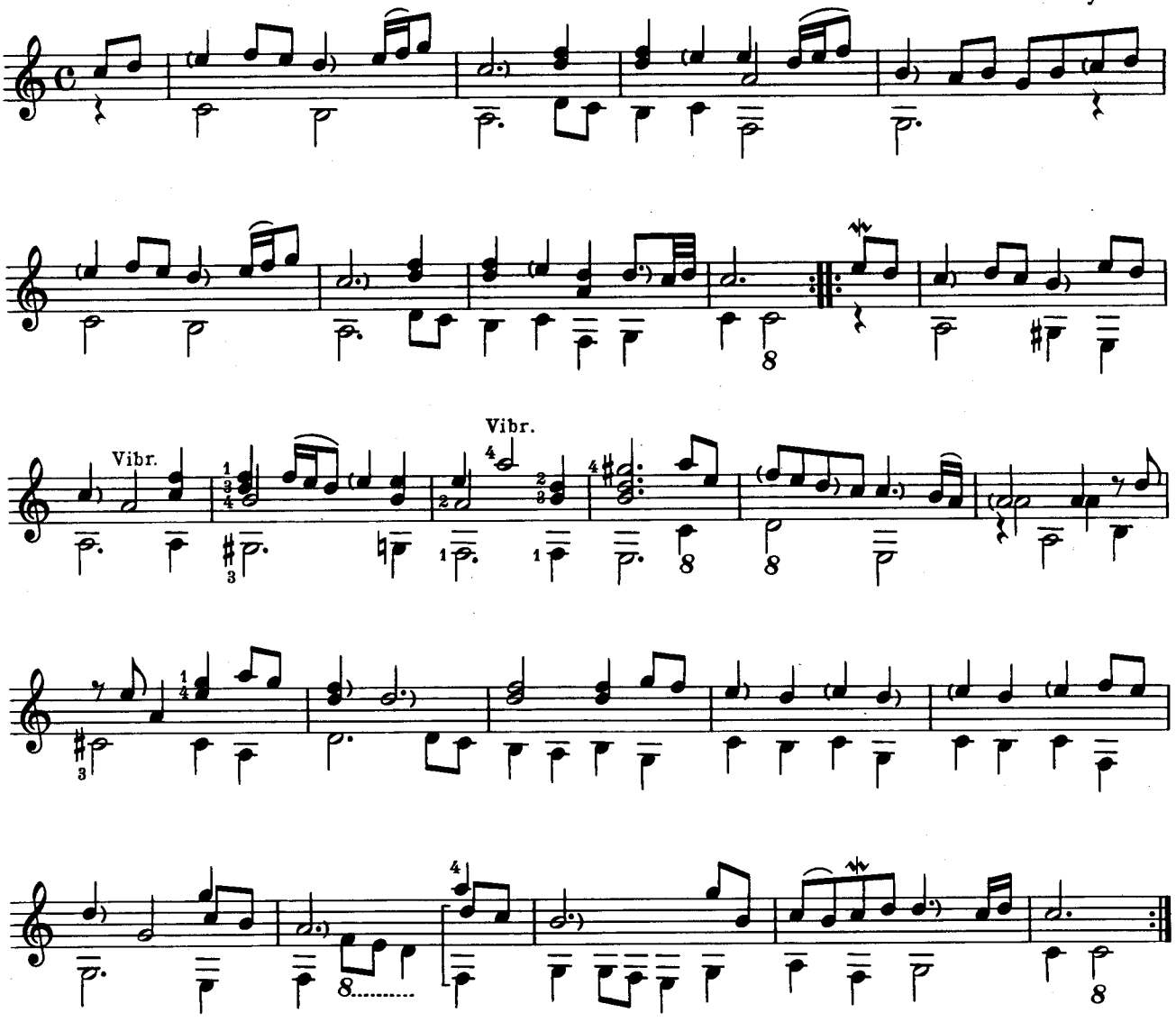
III

Menuett

Anonym (17)

Bourrée

Anonym (11)



Rondeau

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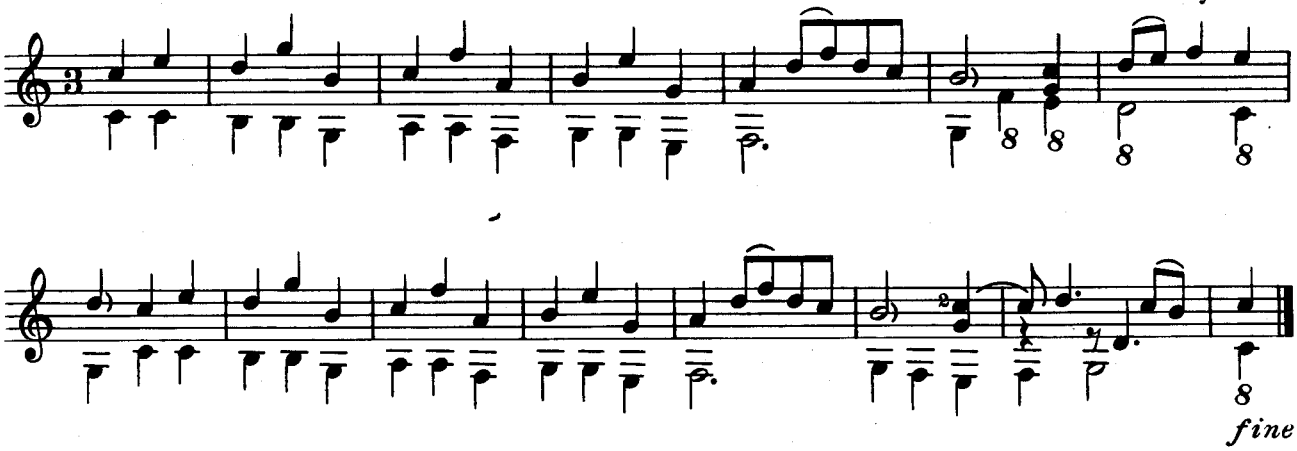

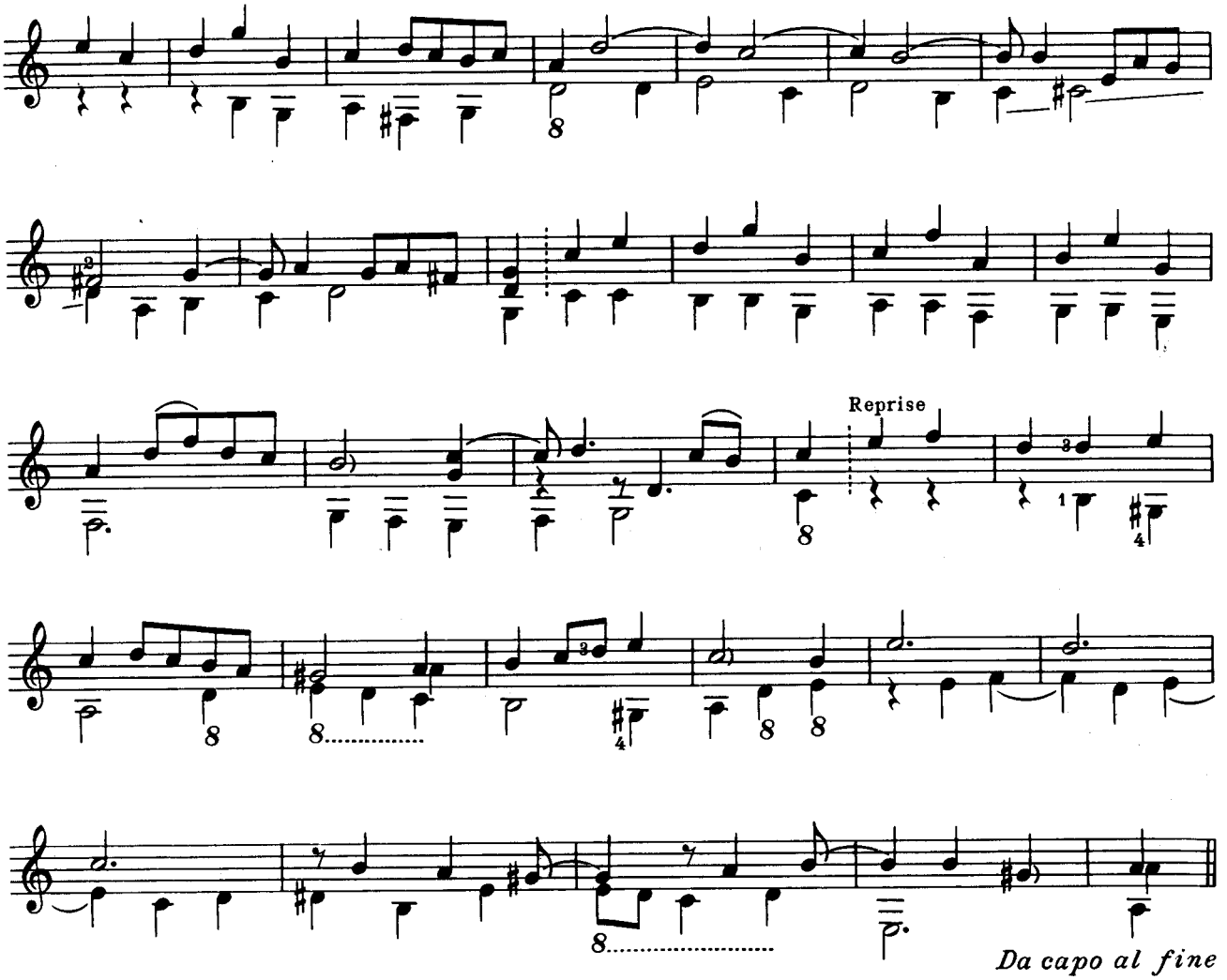

Rigaudon

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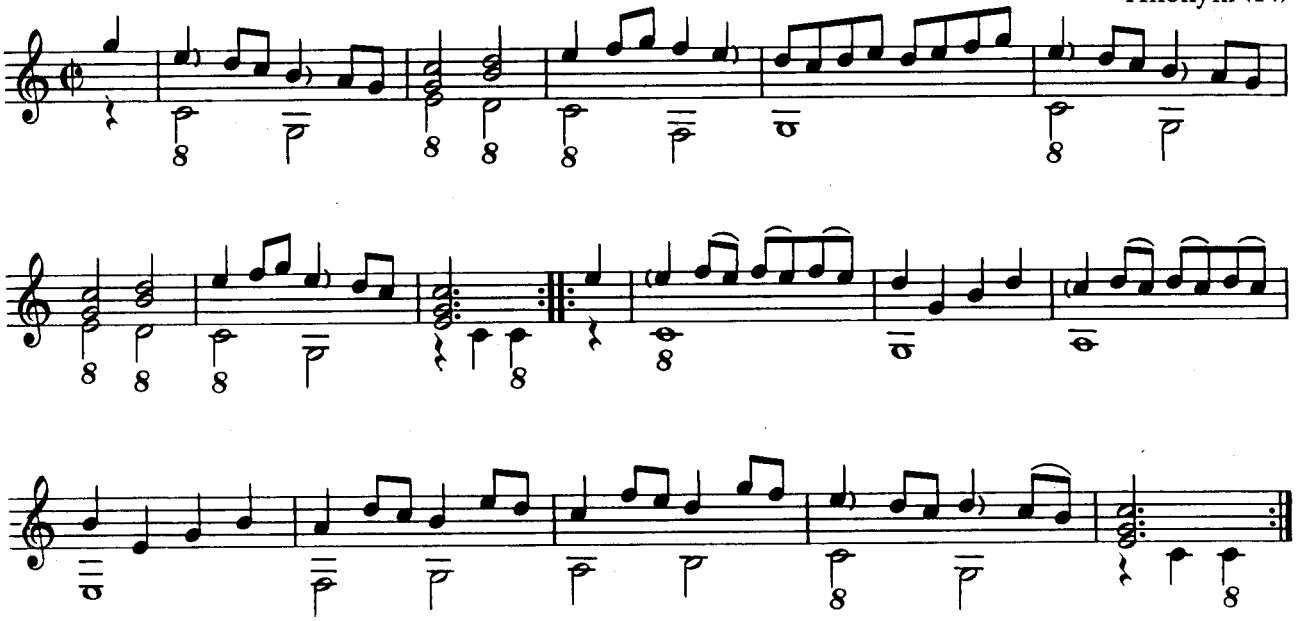
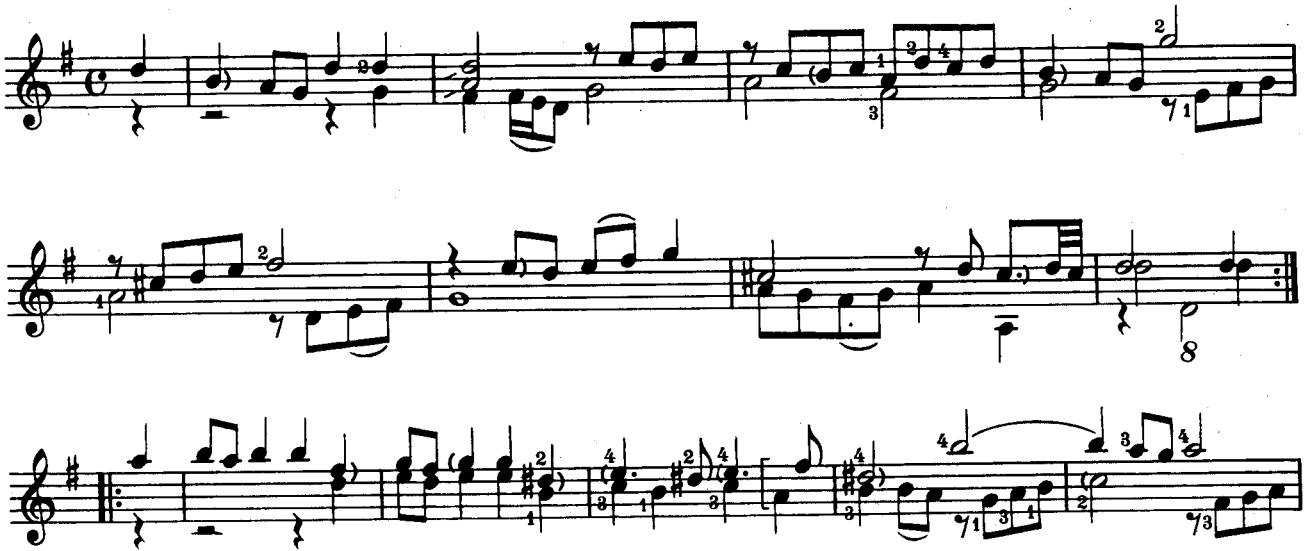
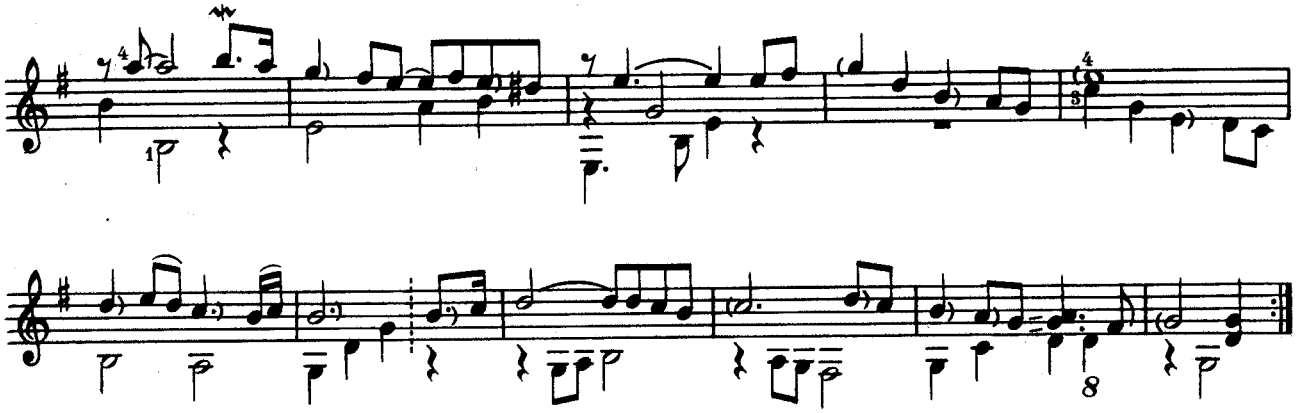


Bourrée

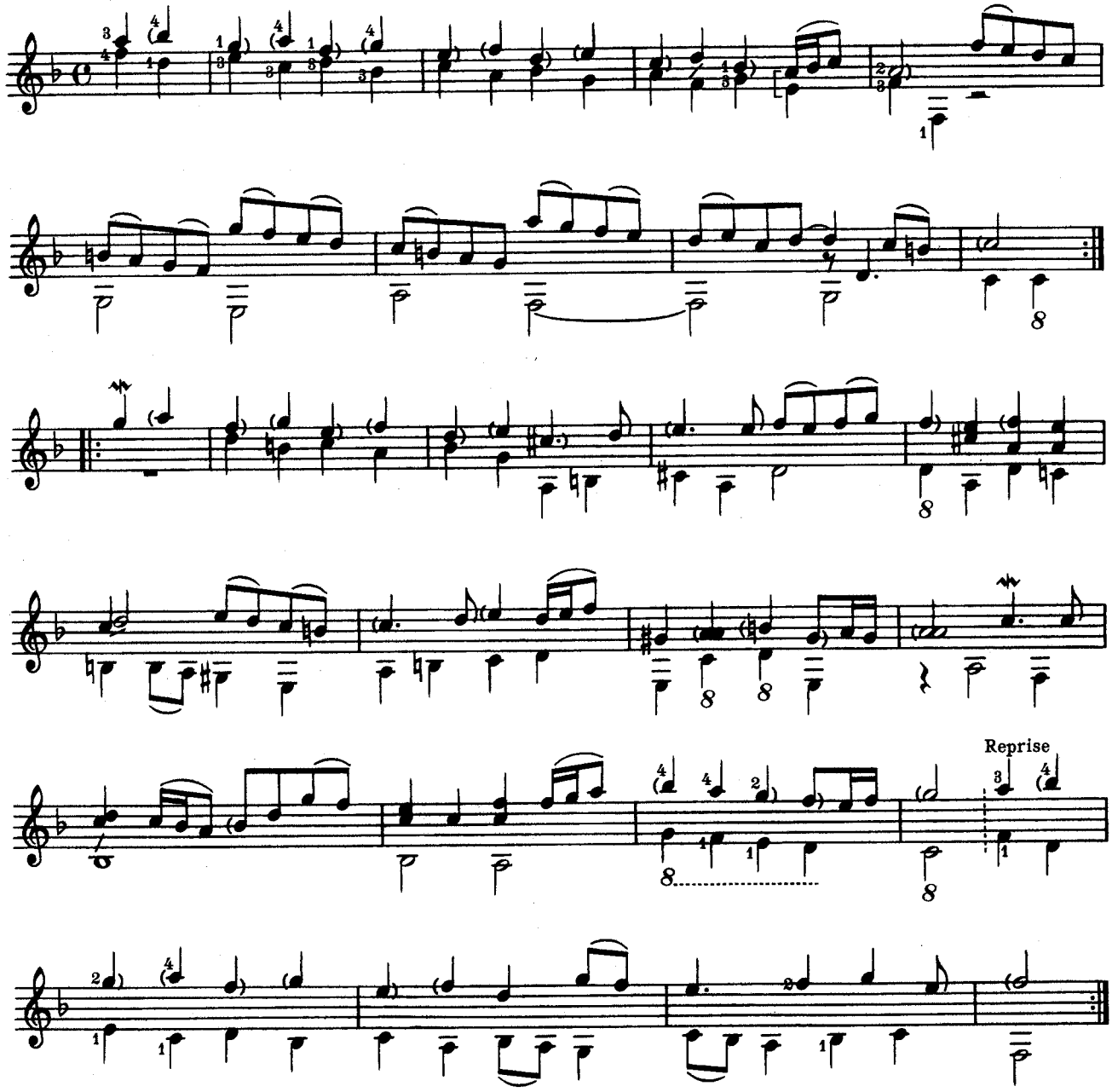
Anonym (9)





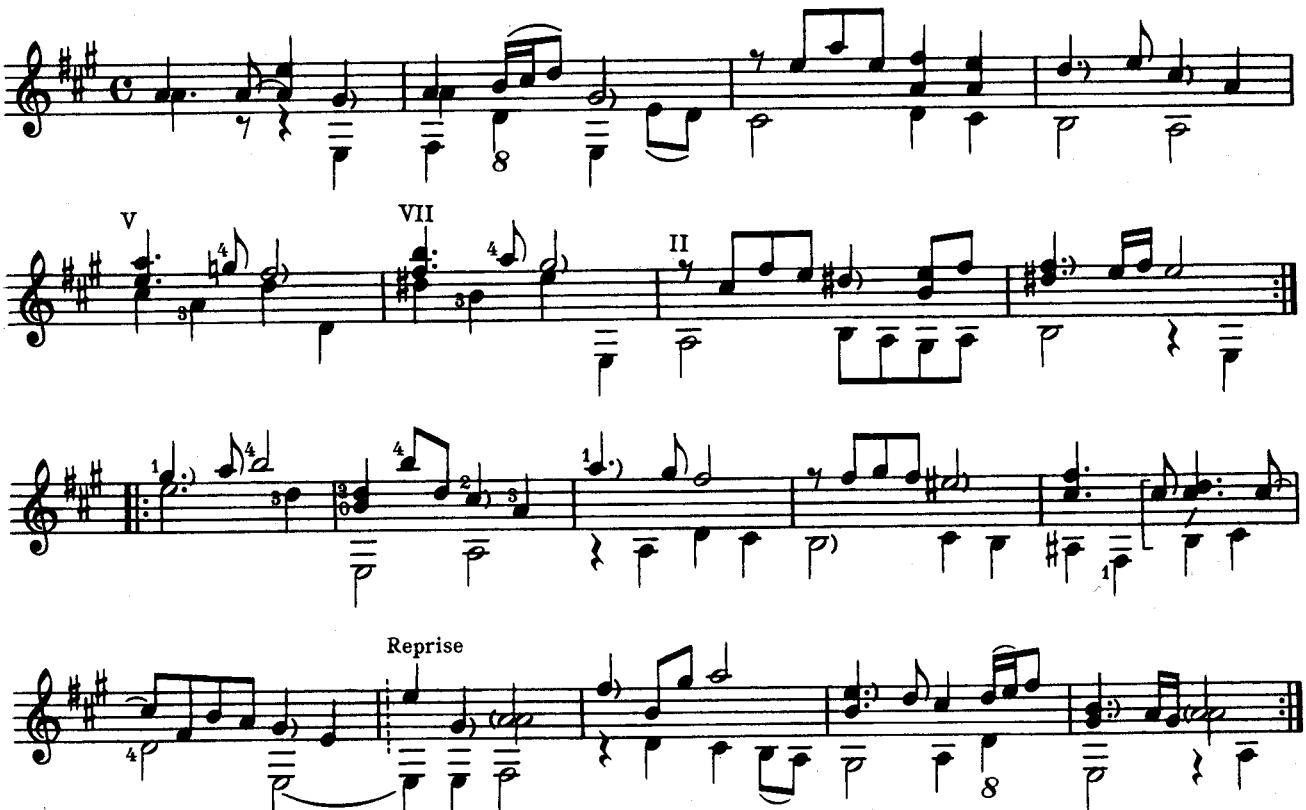
Gavotte

Anonym (9)



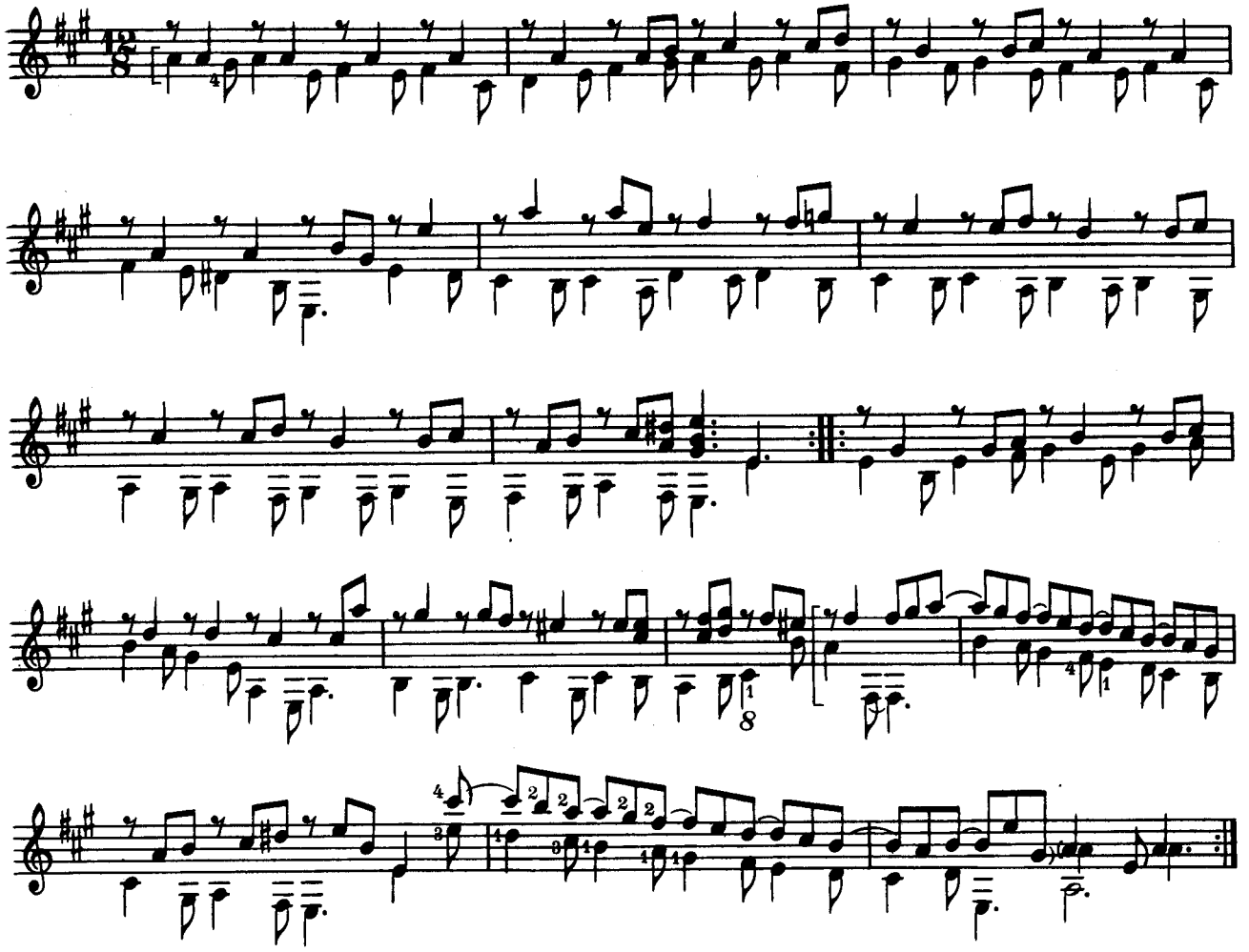
Entrée

Anonym (12)



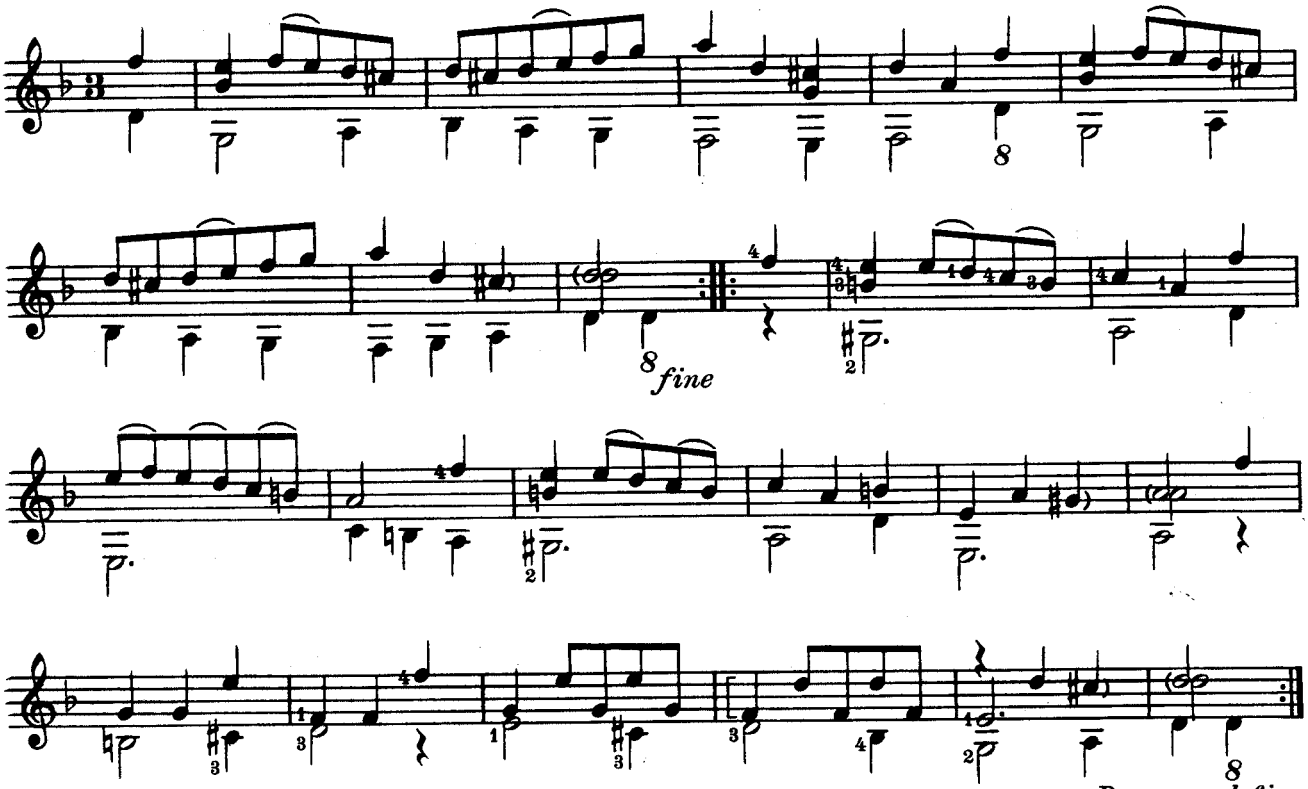
Gigue

Anonym (12)



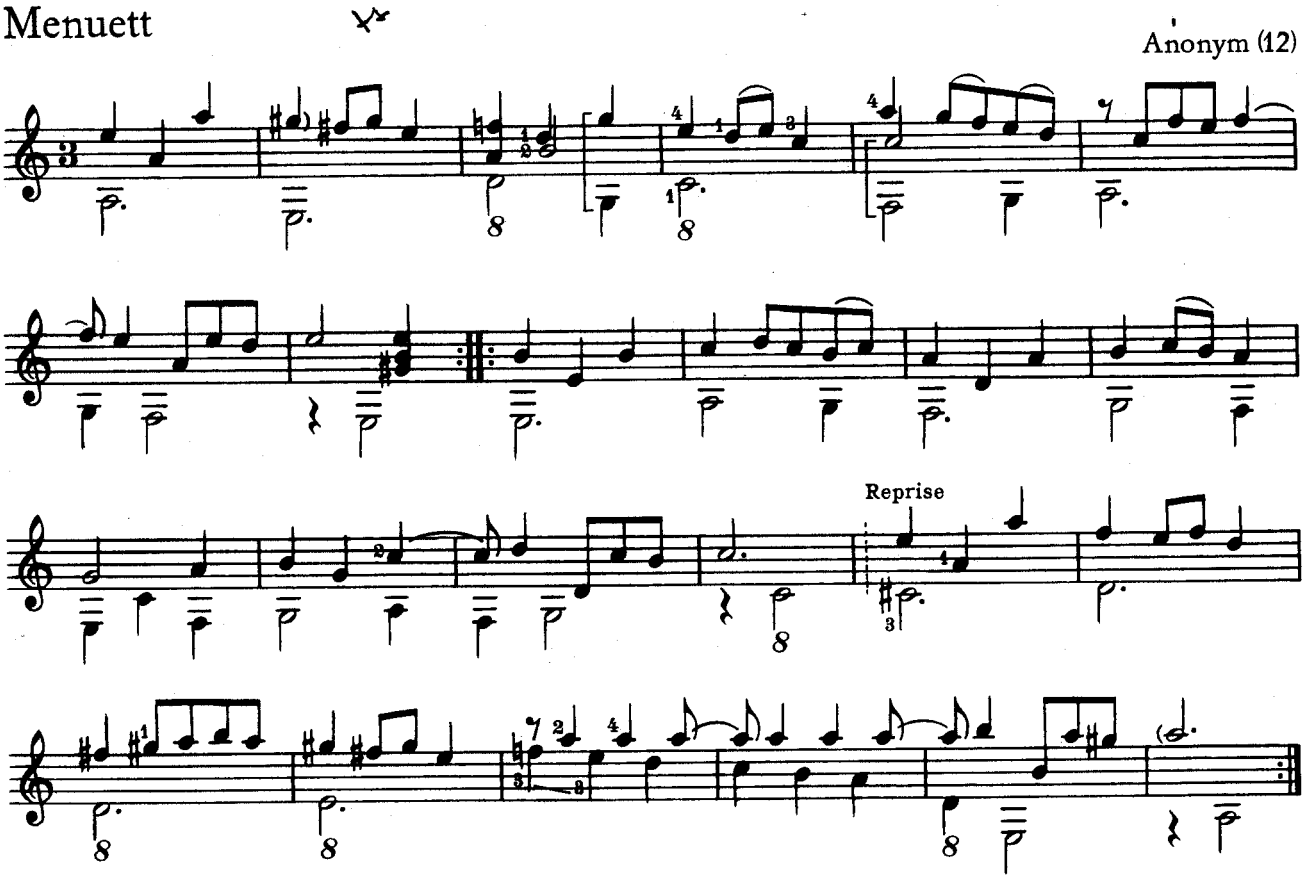
Menuett

Anonym (12)



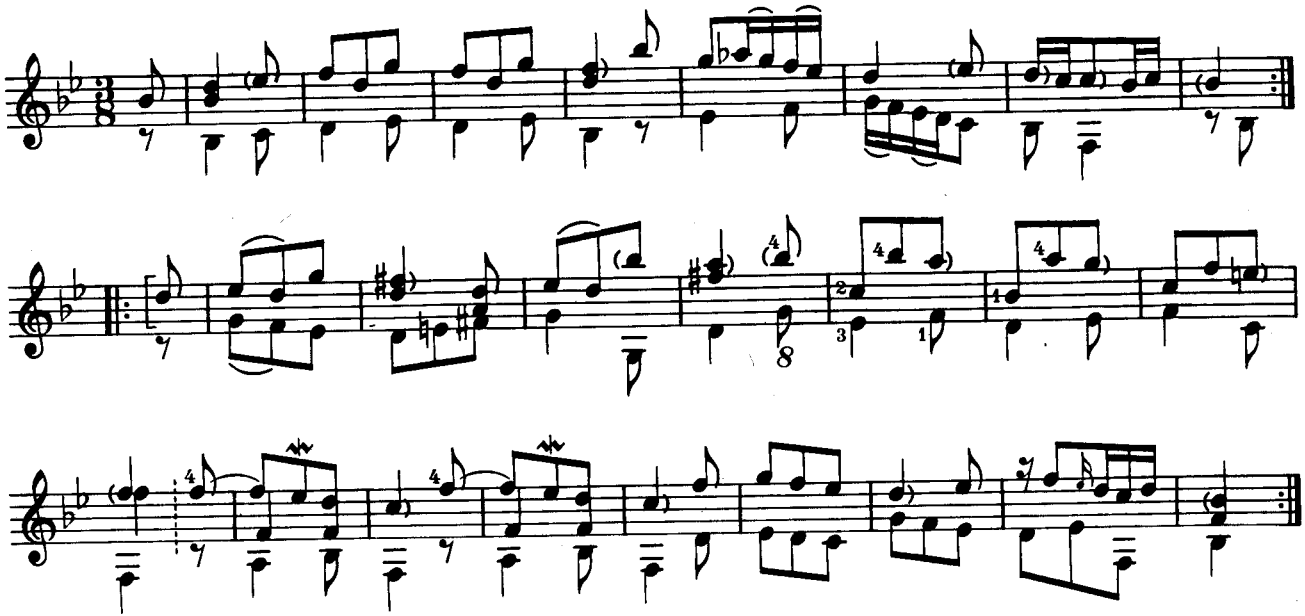
Menuett

Anonym (12)



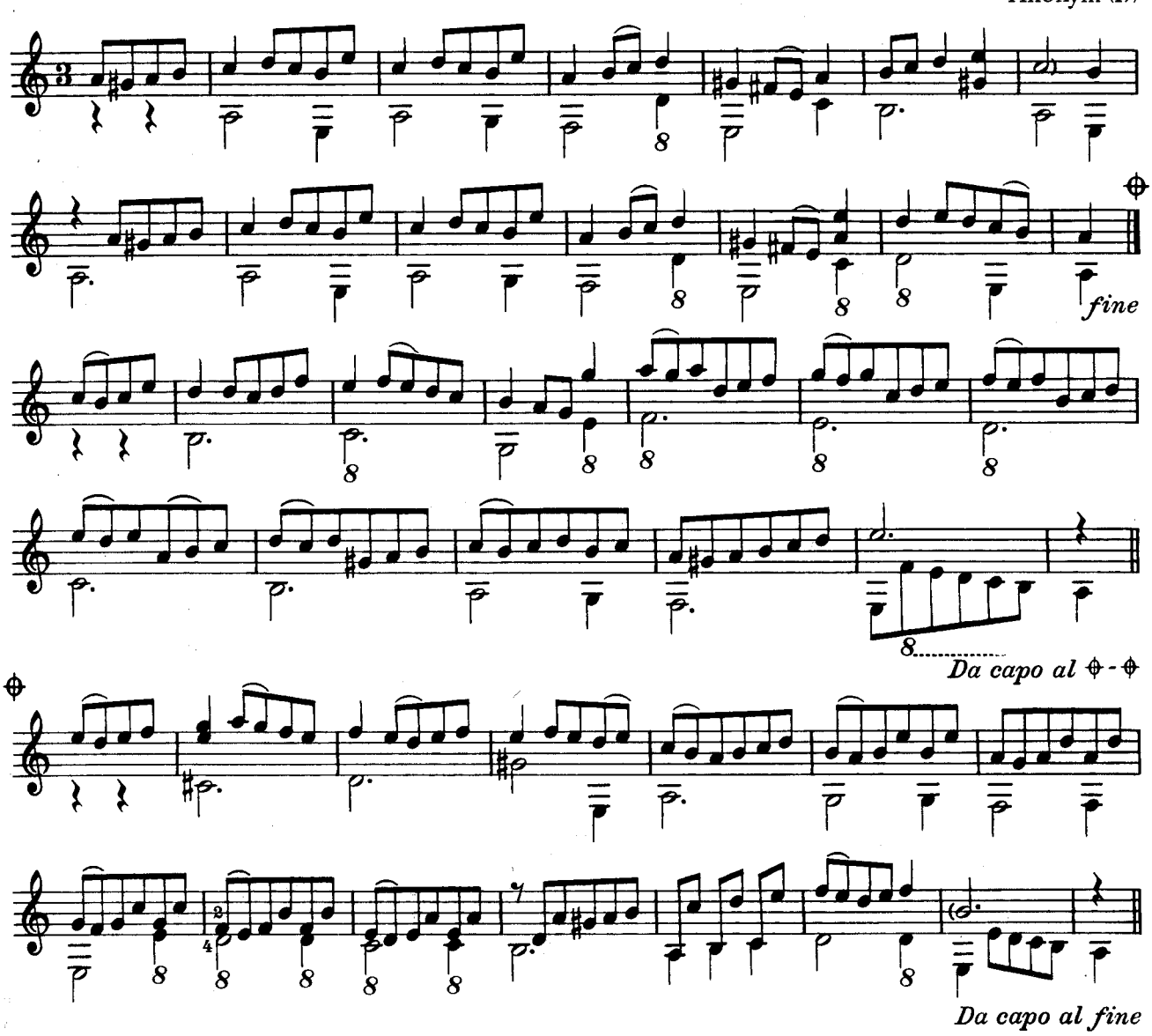
Passepied

Anonym (16)



Rondeau

Anonym (15)



Bourrée

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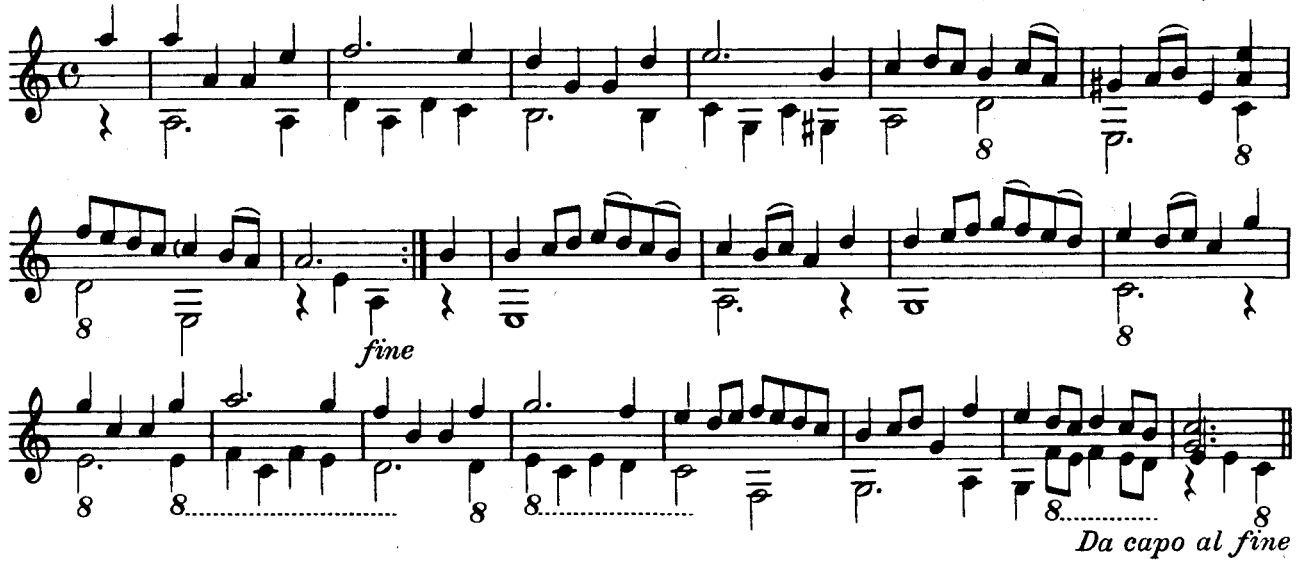
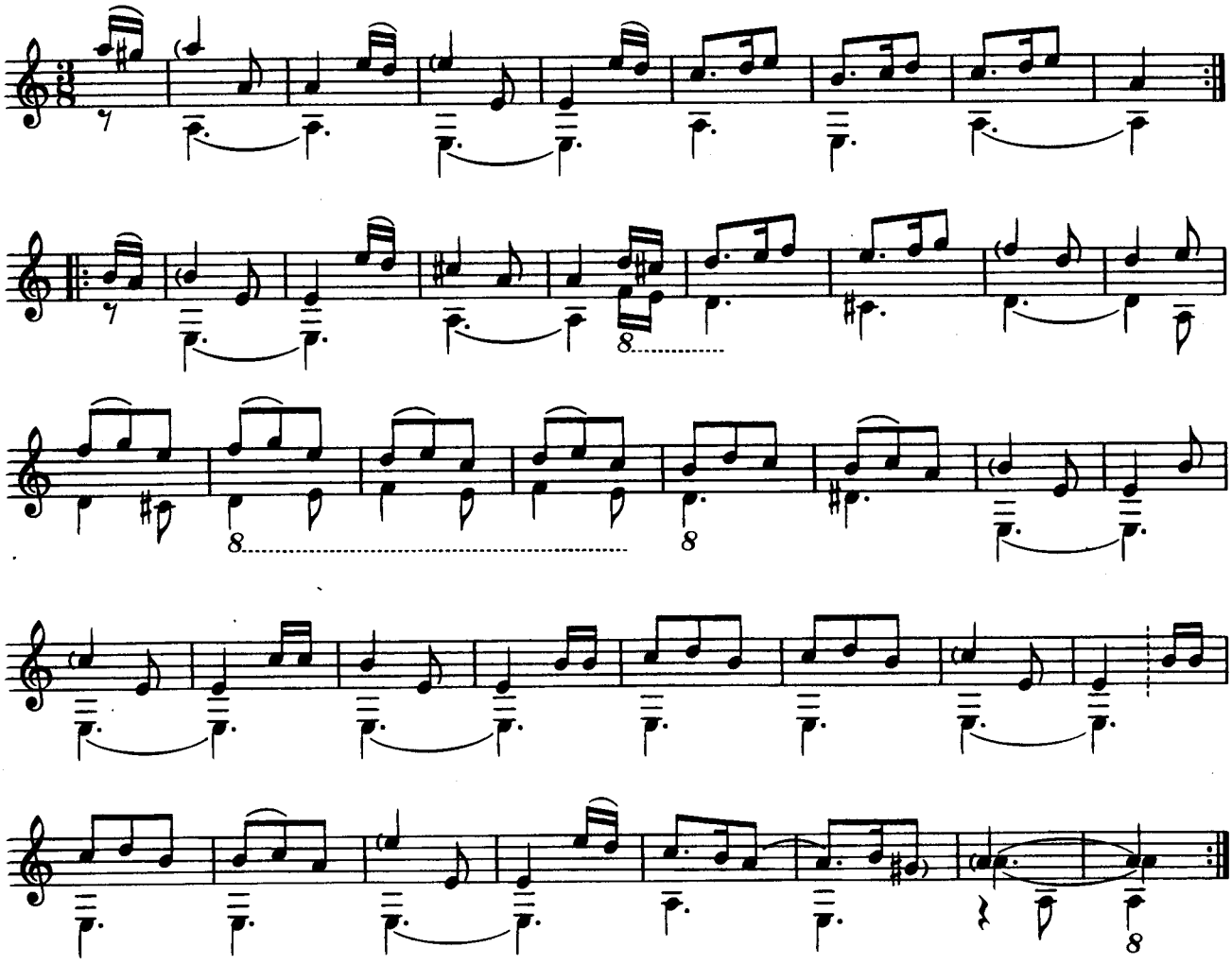


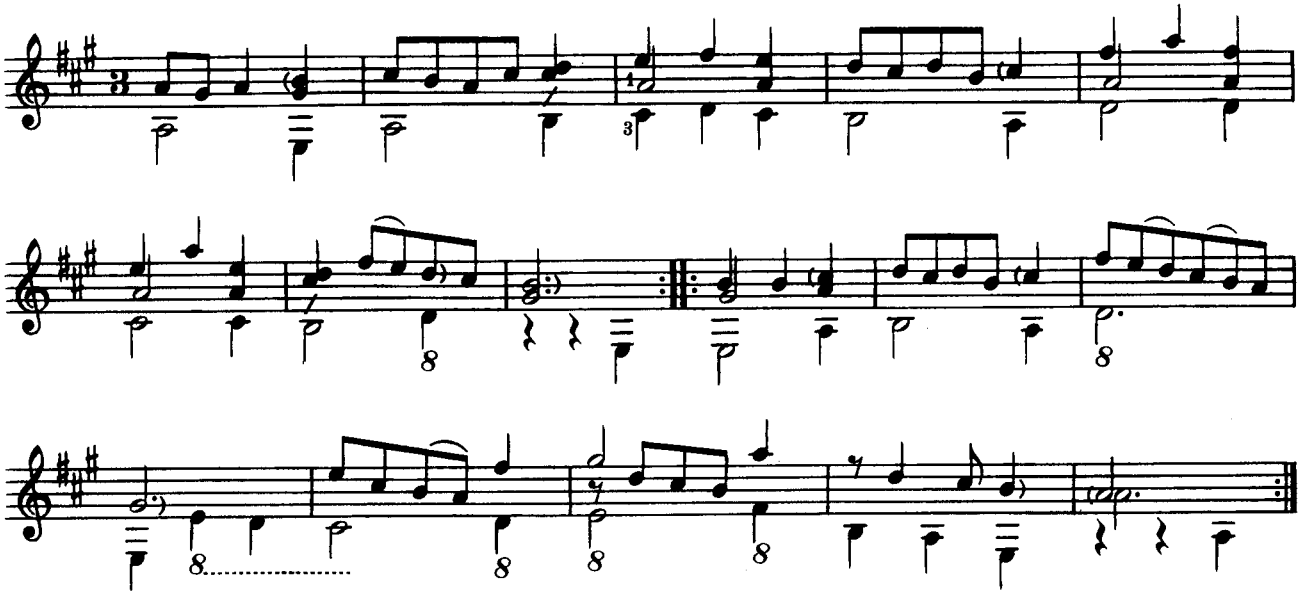
Furlana italiana

Anonym (14)



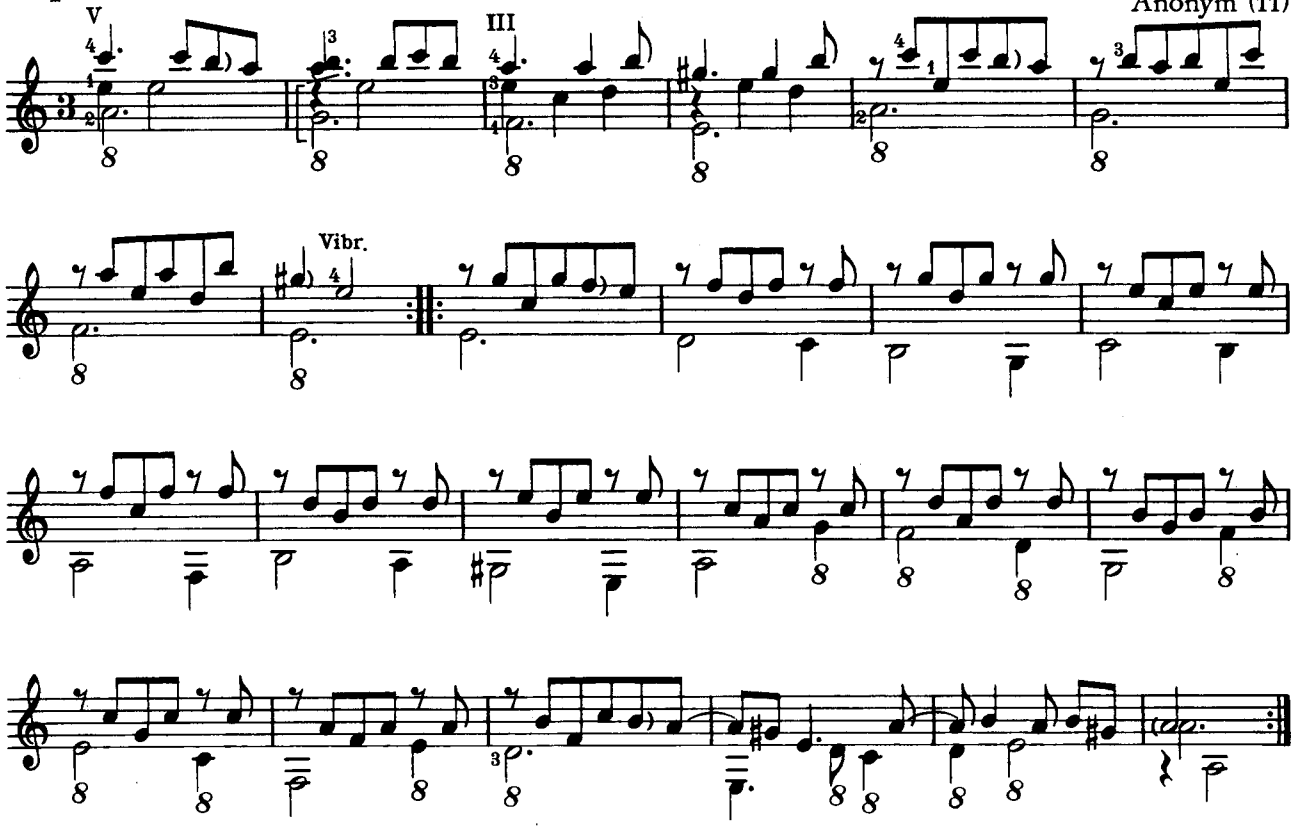
Menuett

Anonym (15)



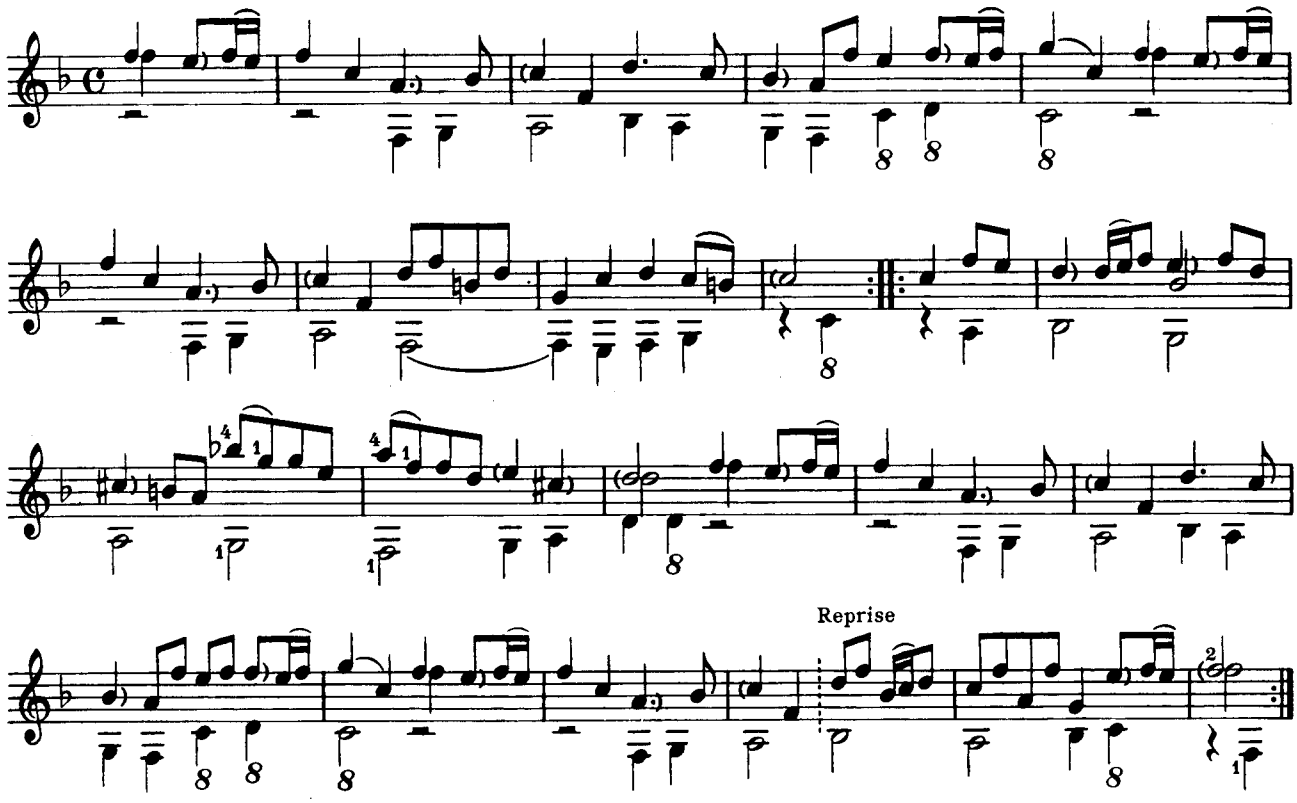
Caprice

Anonym (11)



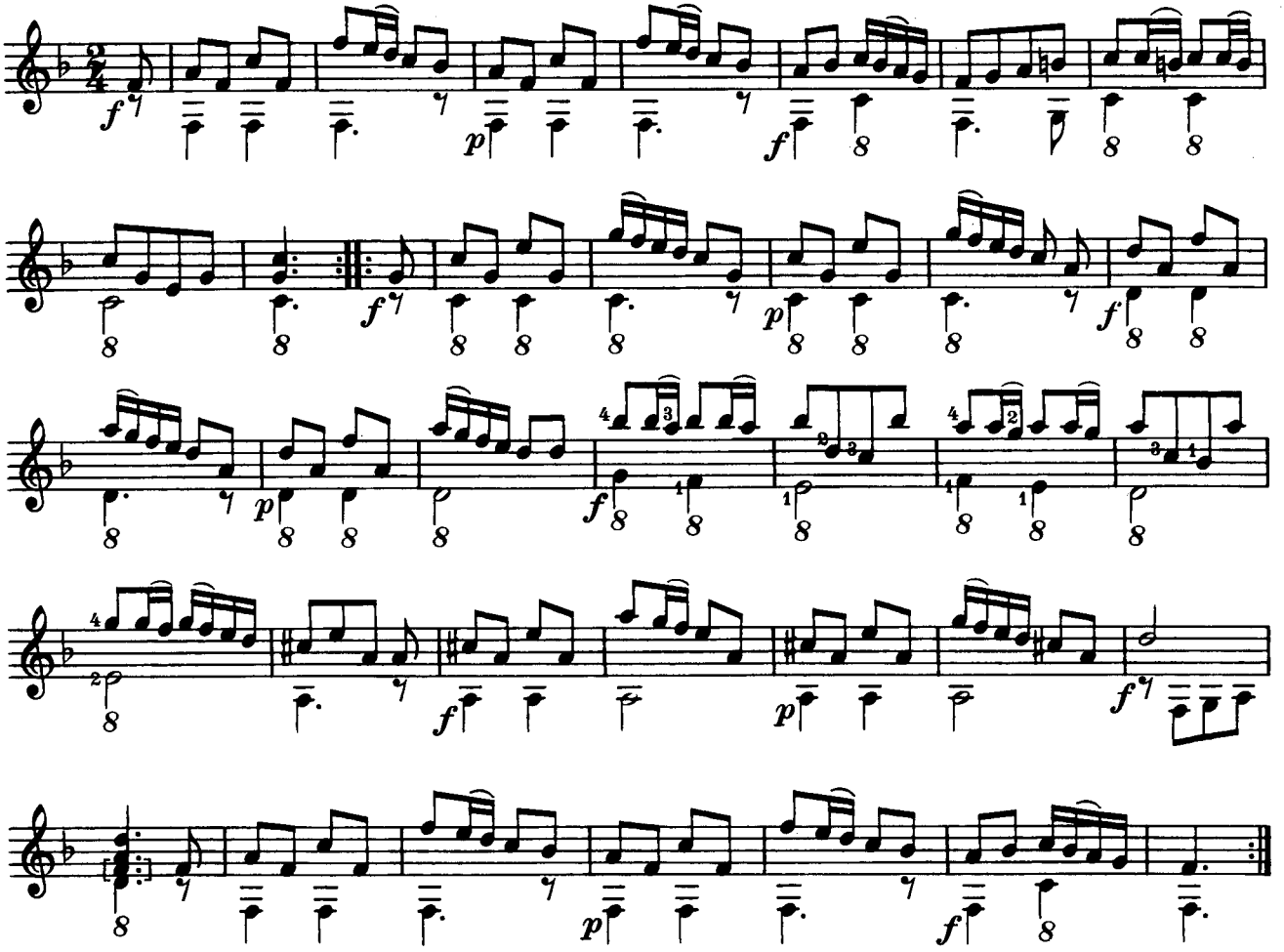
Gavotte

Anonym (14)



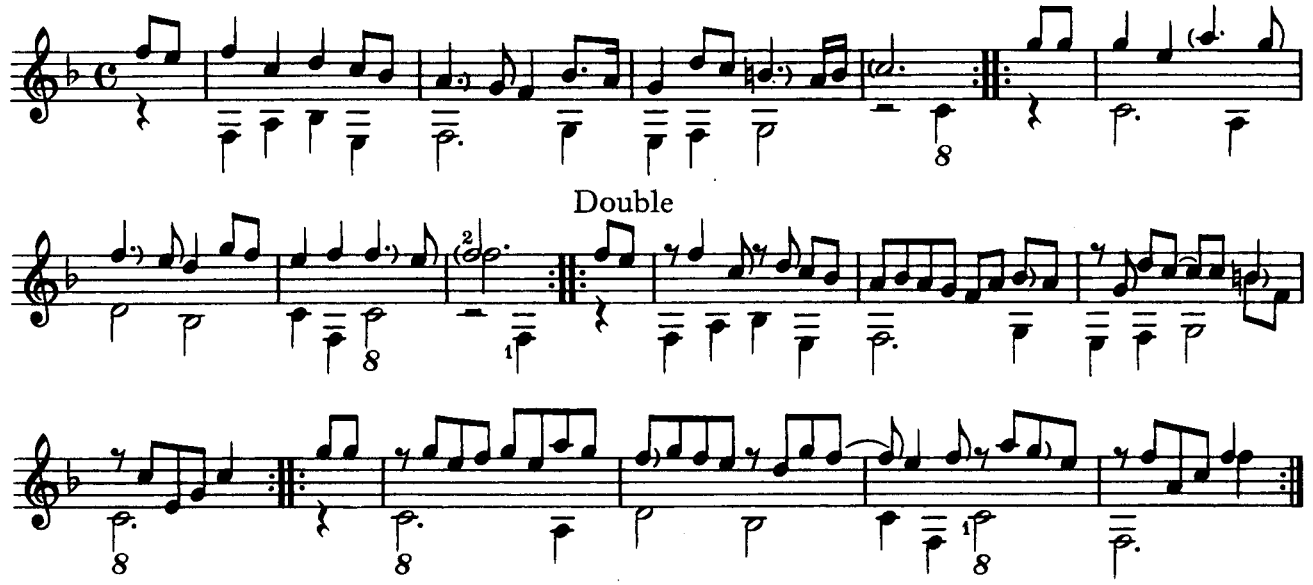
Harlequin

Anonym (13)



Bourrée *)

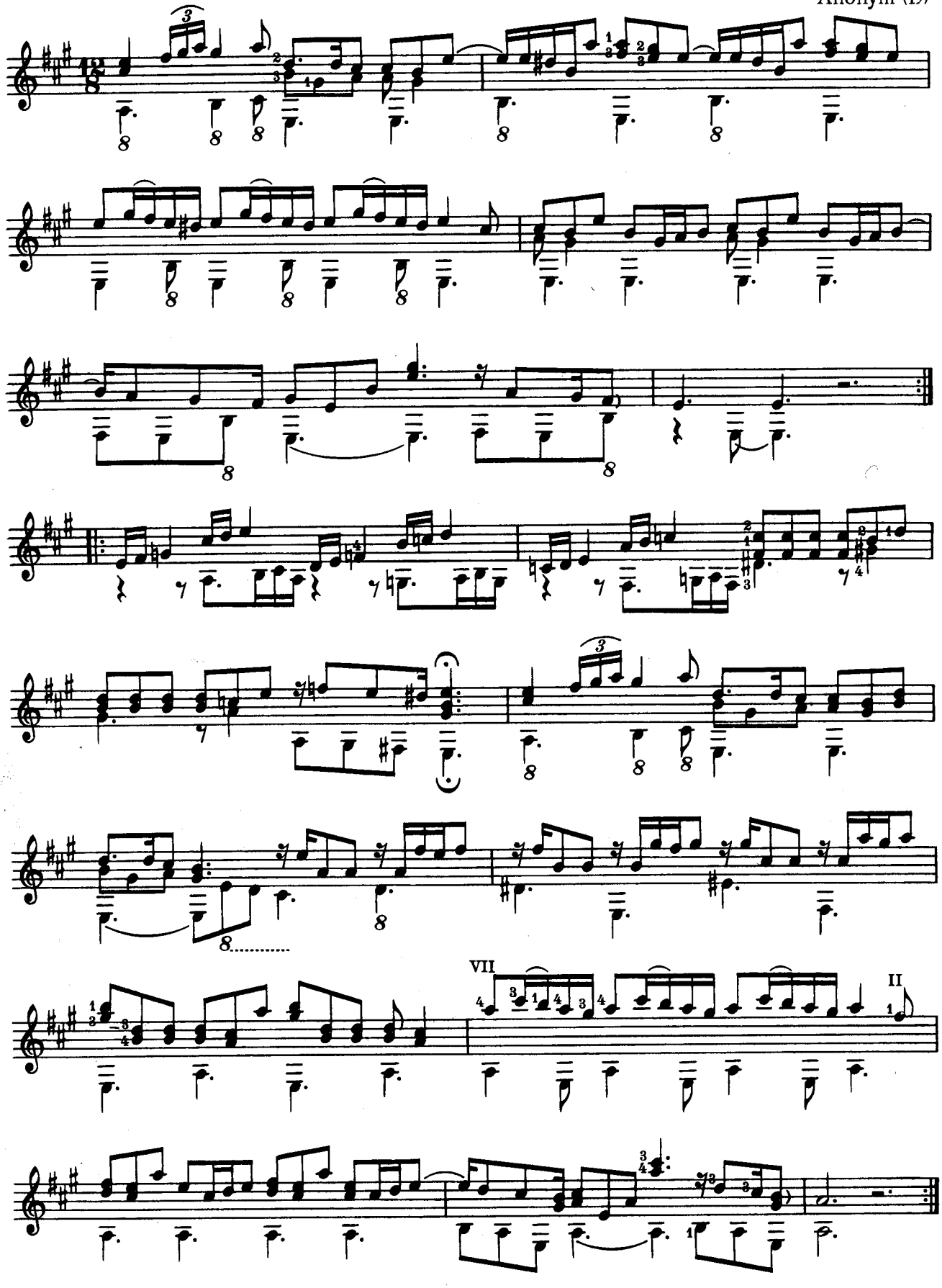
Anonym (3)



*) original: Gavotte

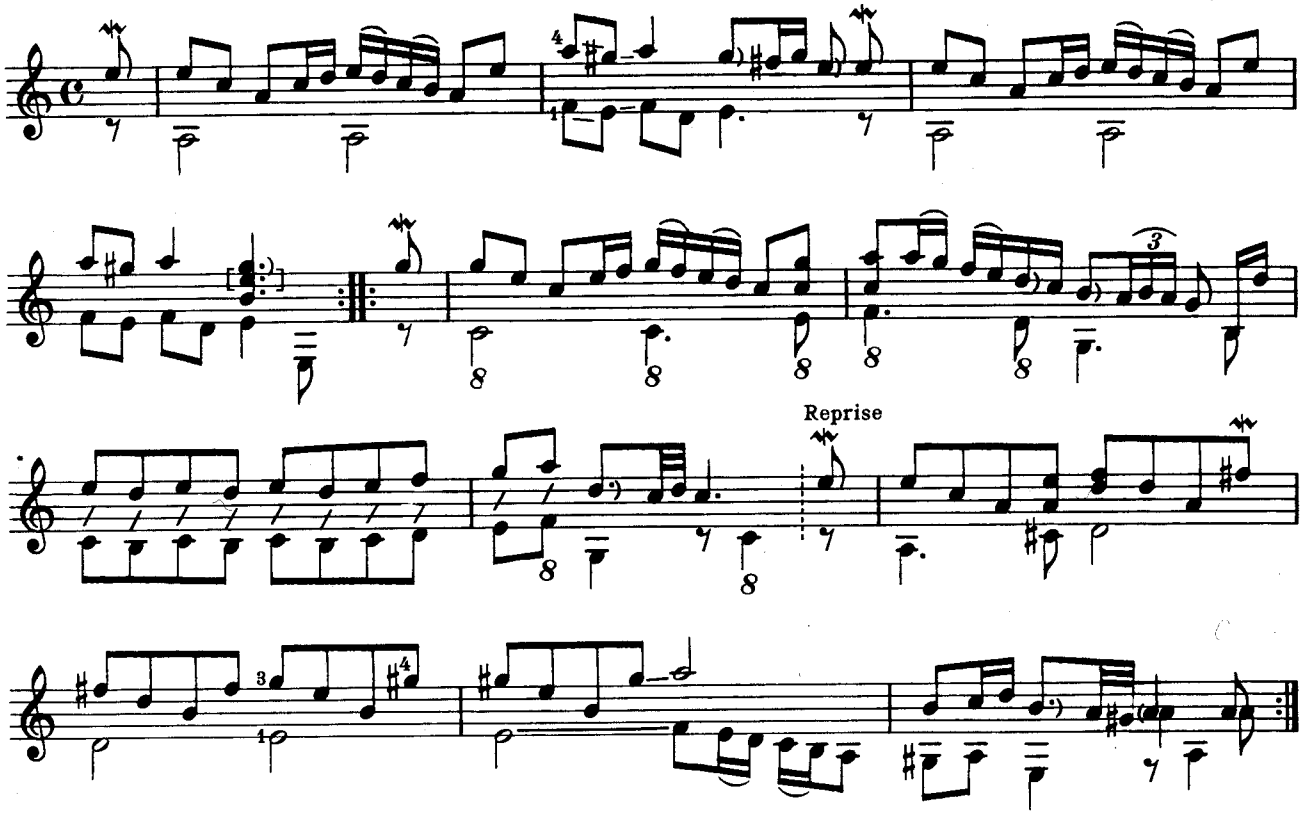
Siciliana

Anonym (13)



Air angloise

Anonym (11)



Bourrée

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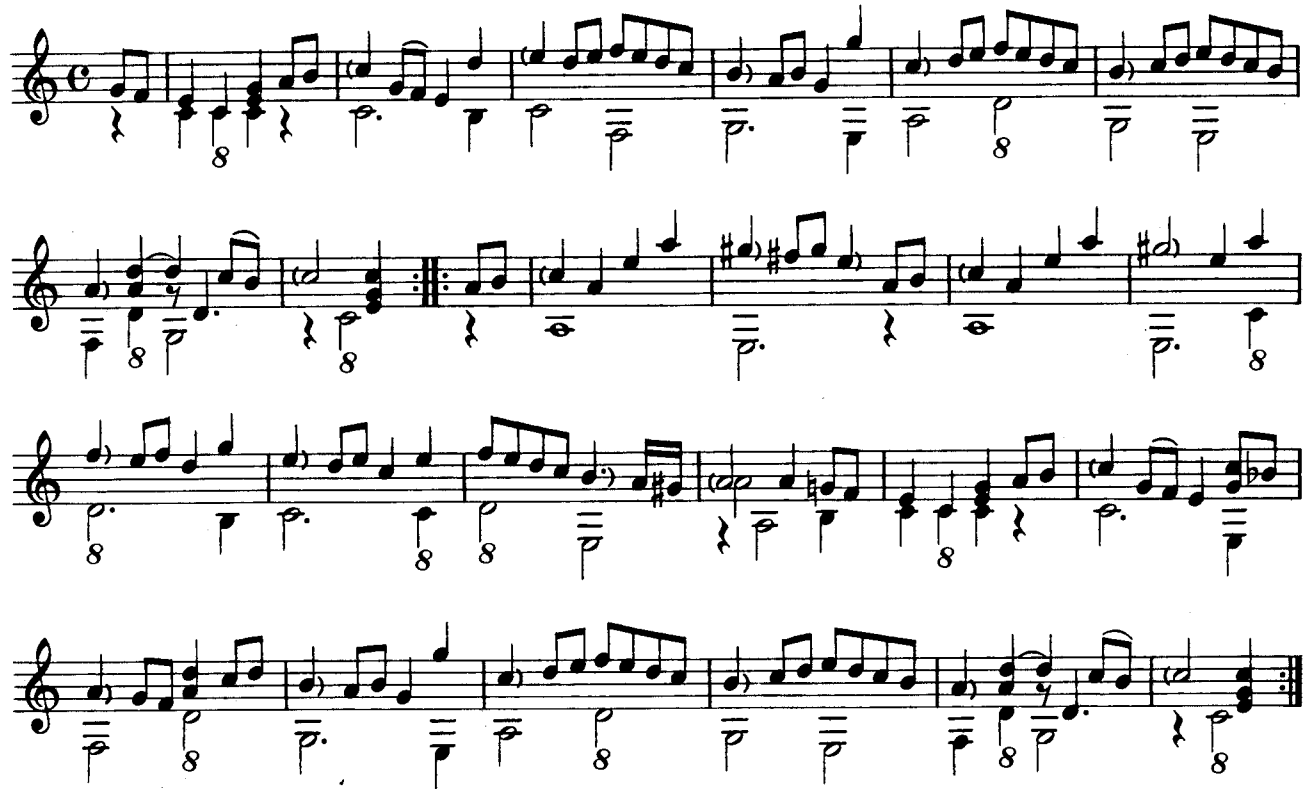

Gavotte

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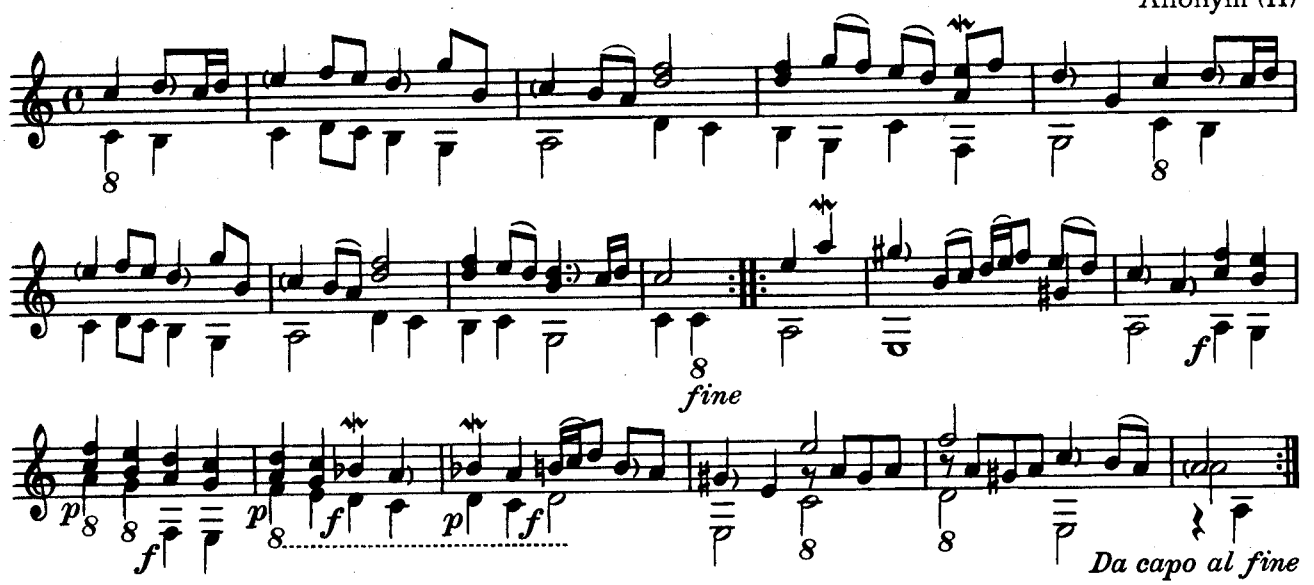

Bourrée

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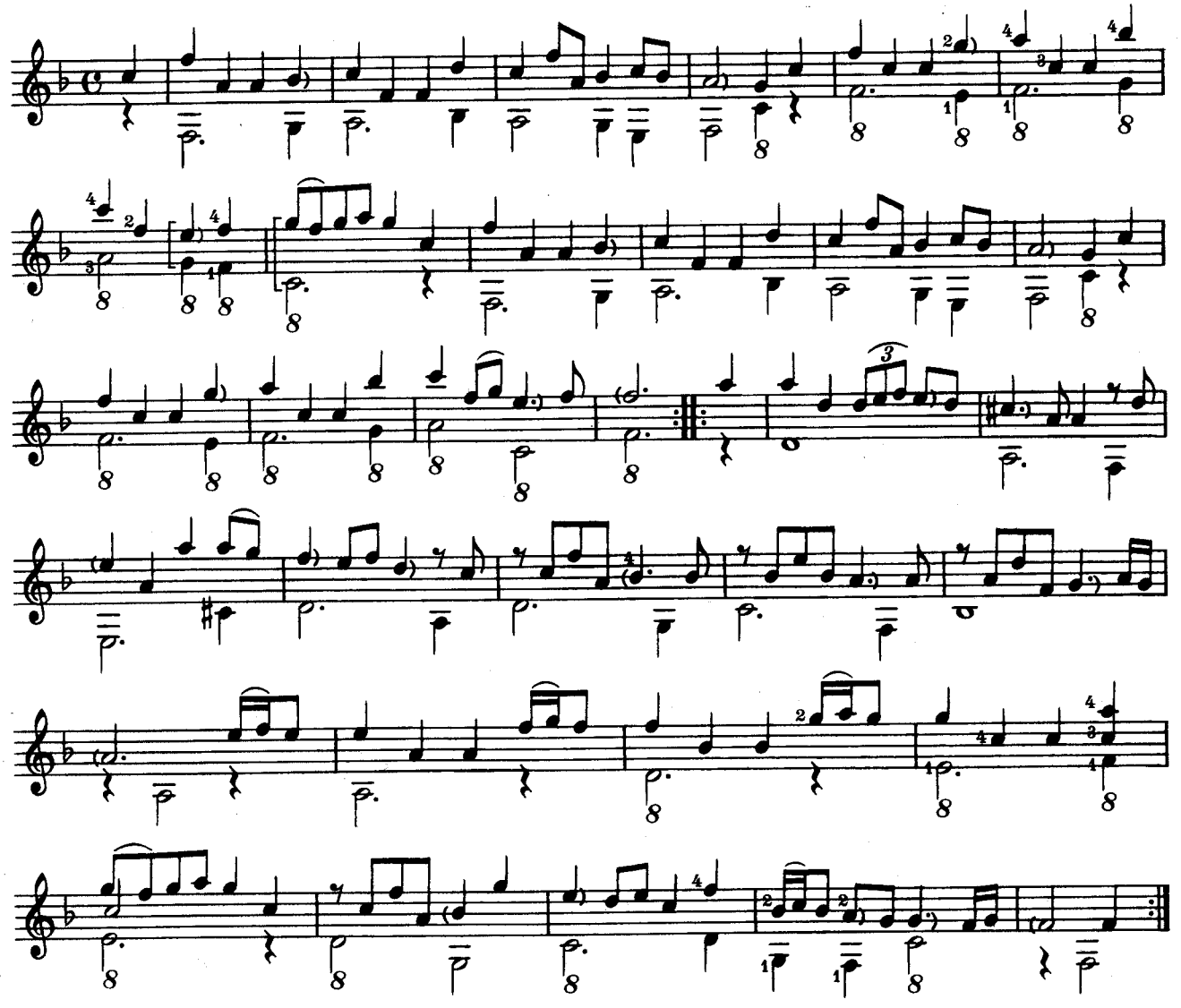
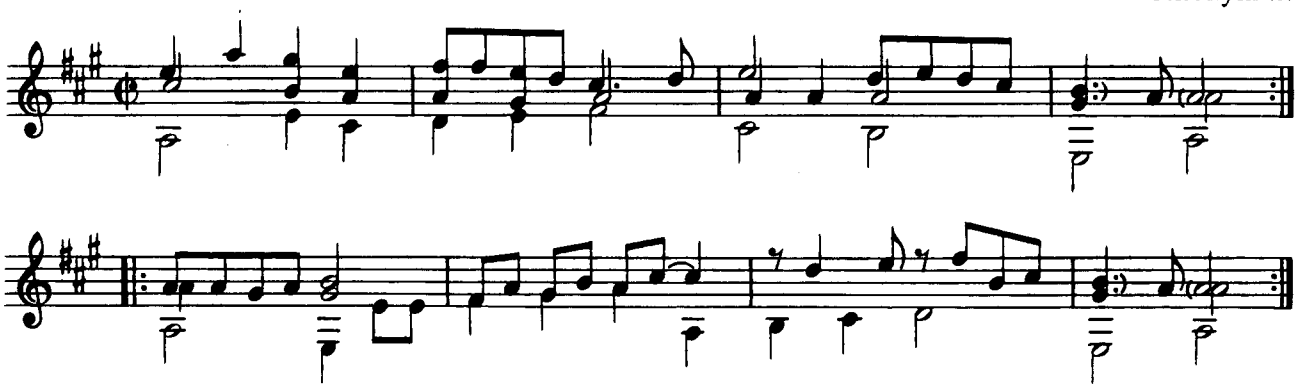


Gavotte

Anonym (6)



Gavotte

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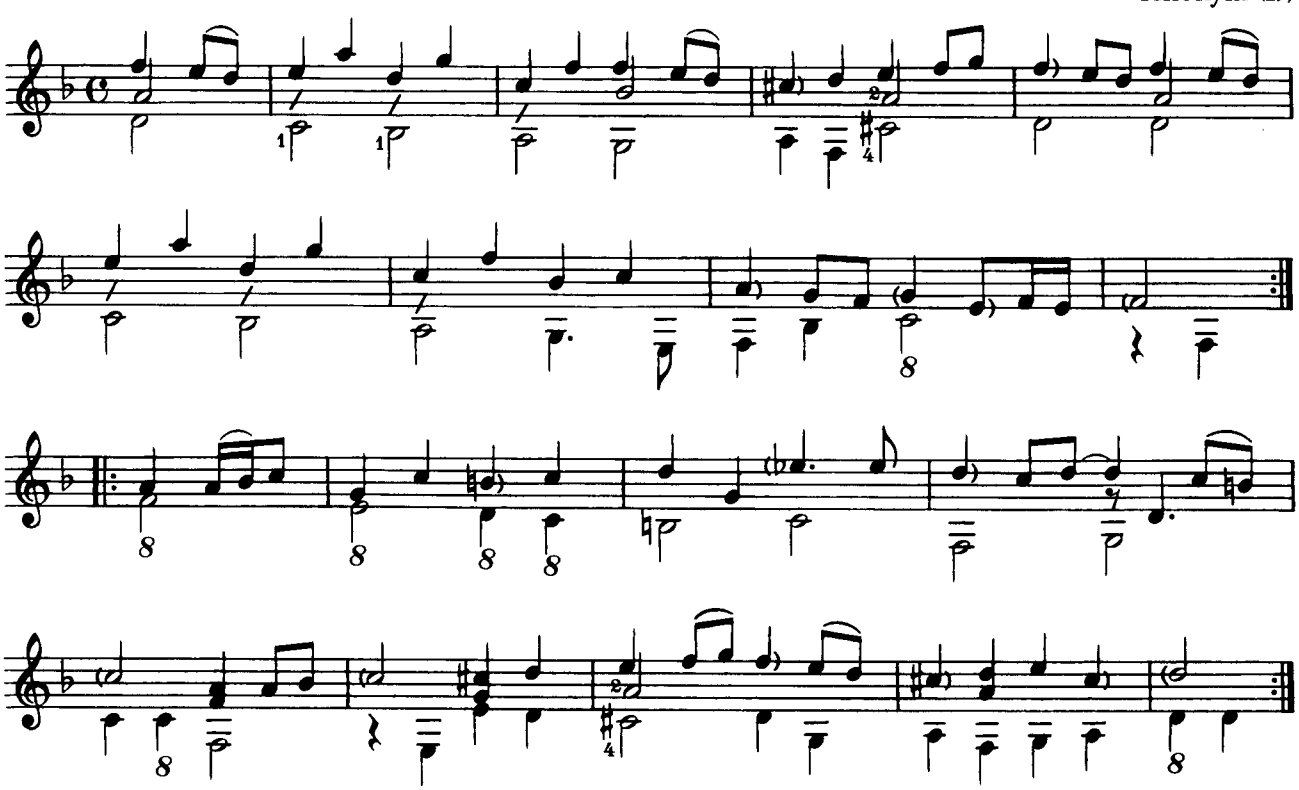
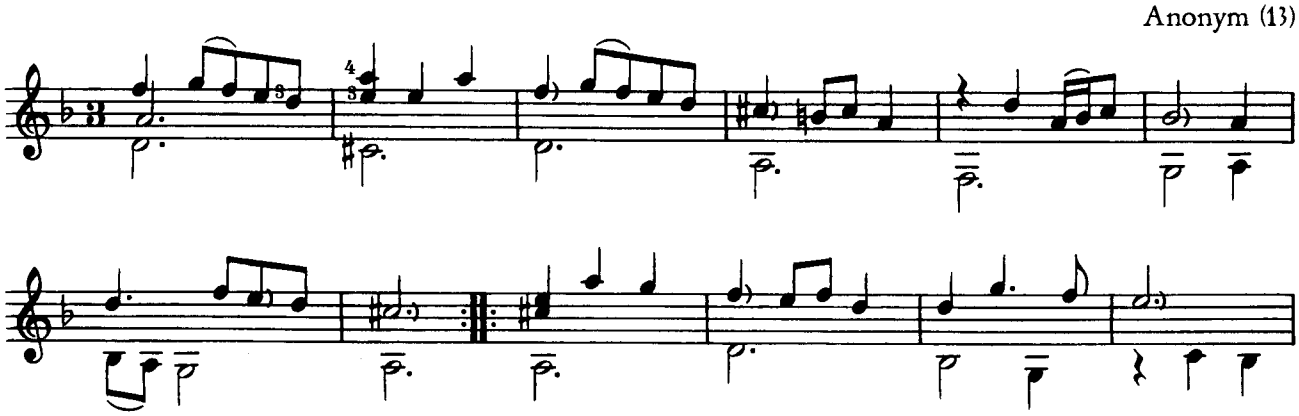
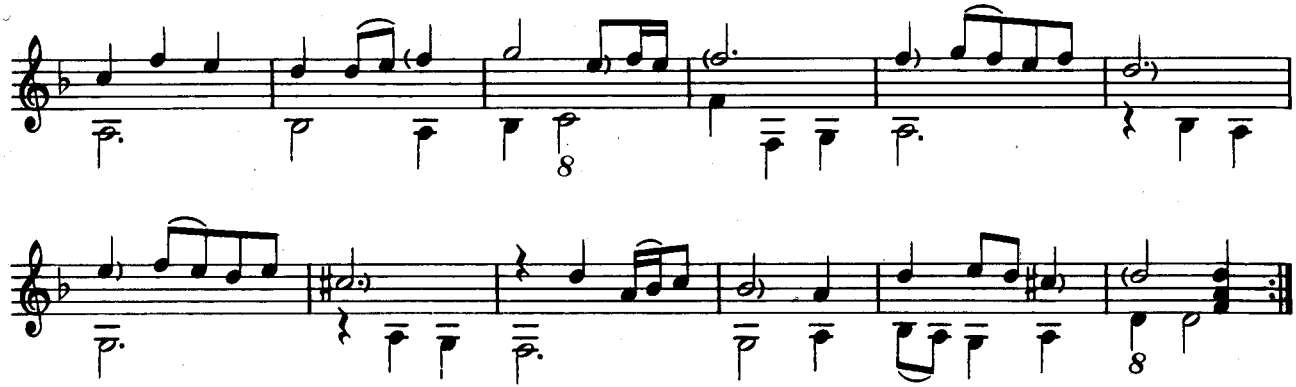


Menuett

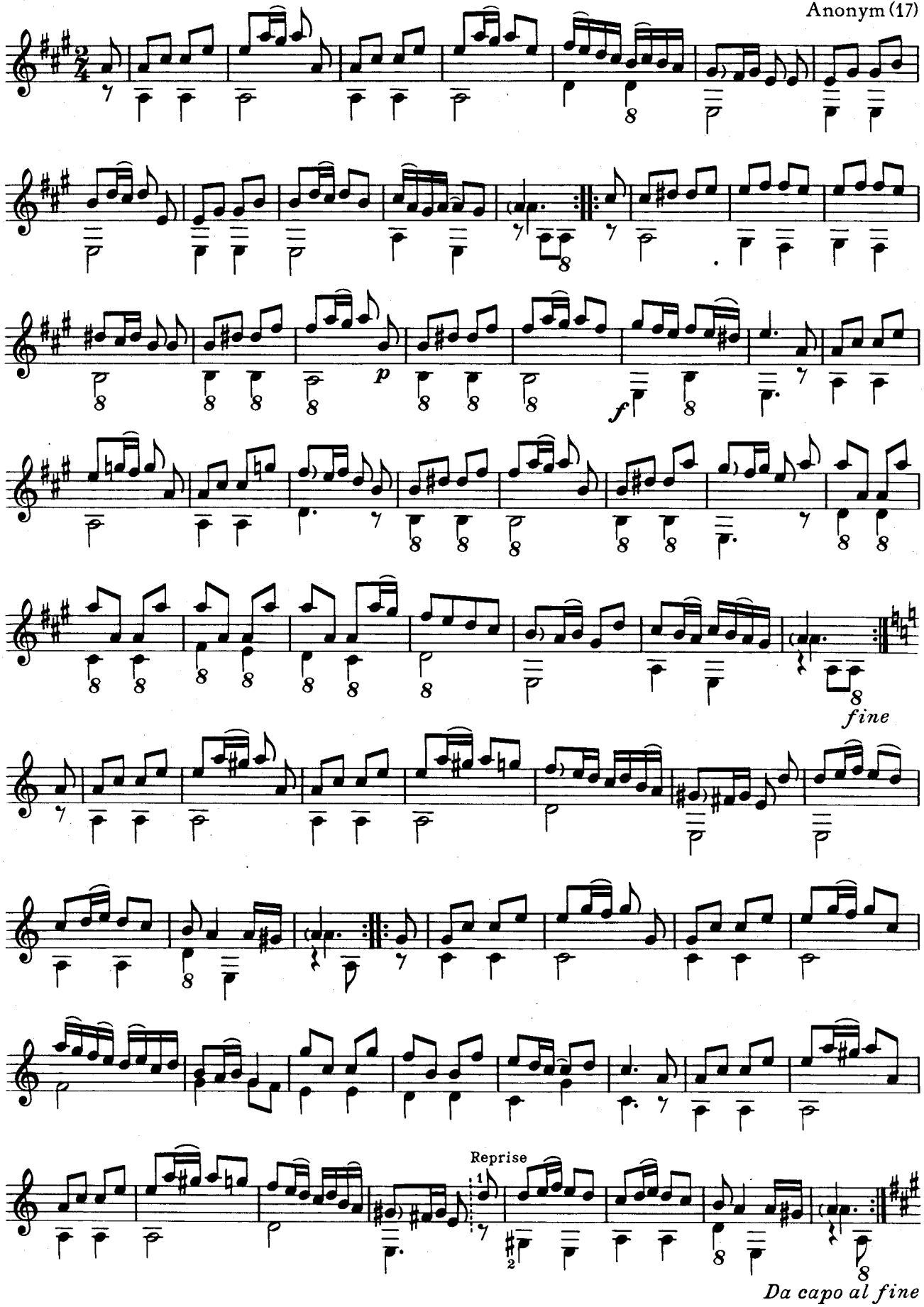
Anonym (13)





Pièce

Anonym (17)



Menuett

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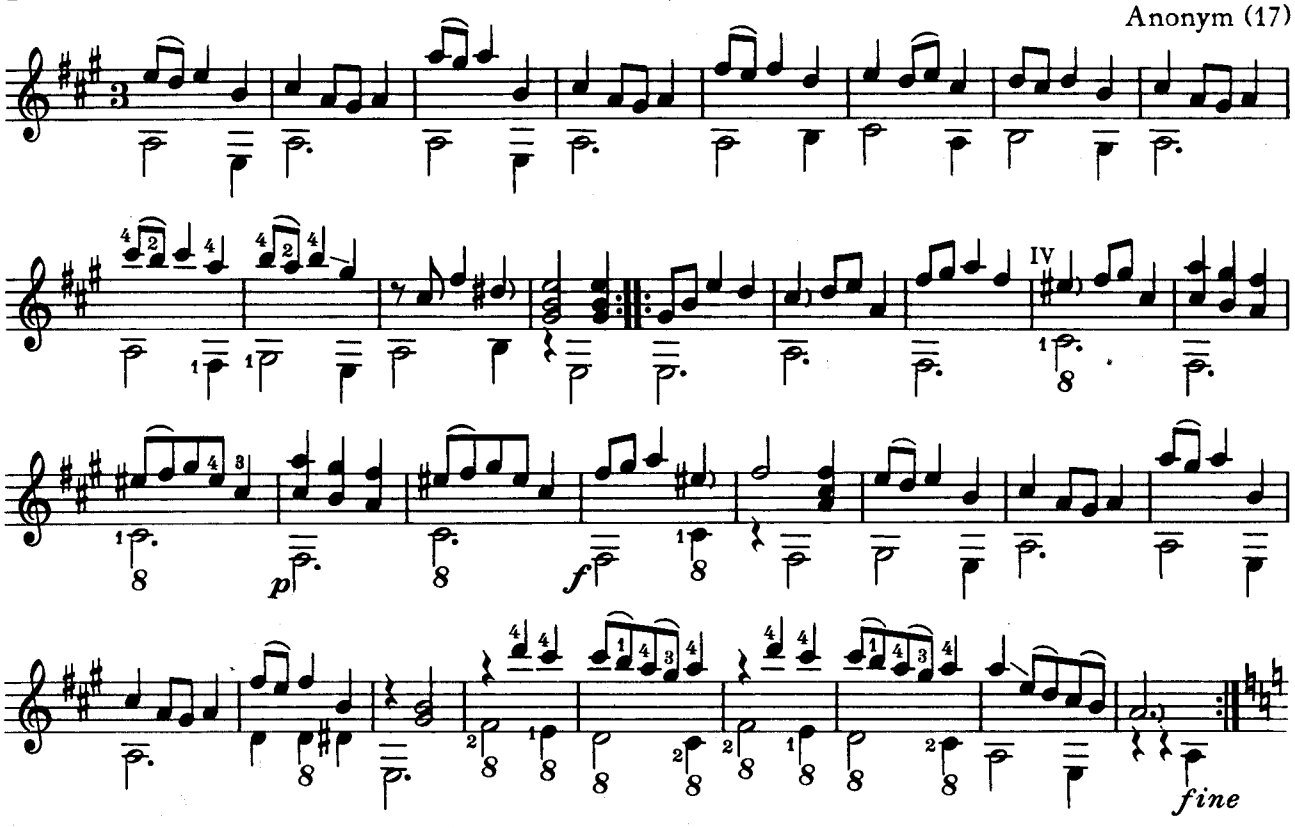
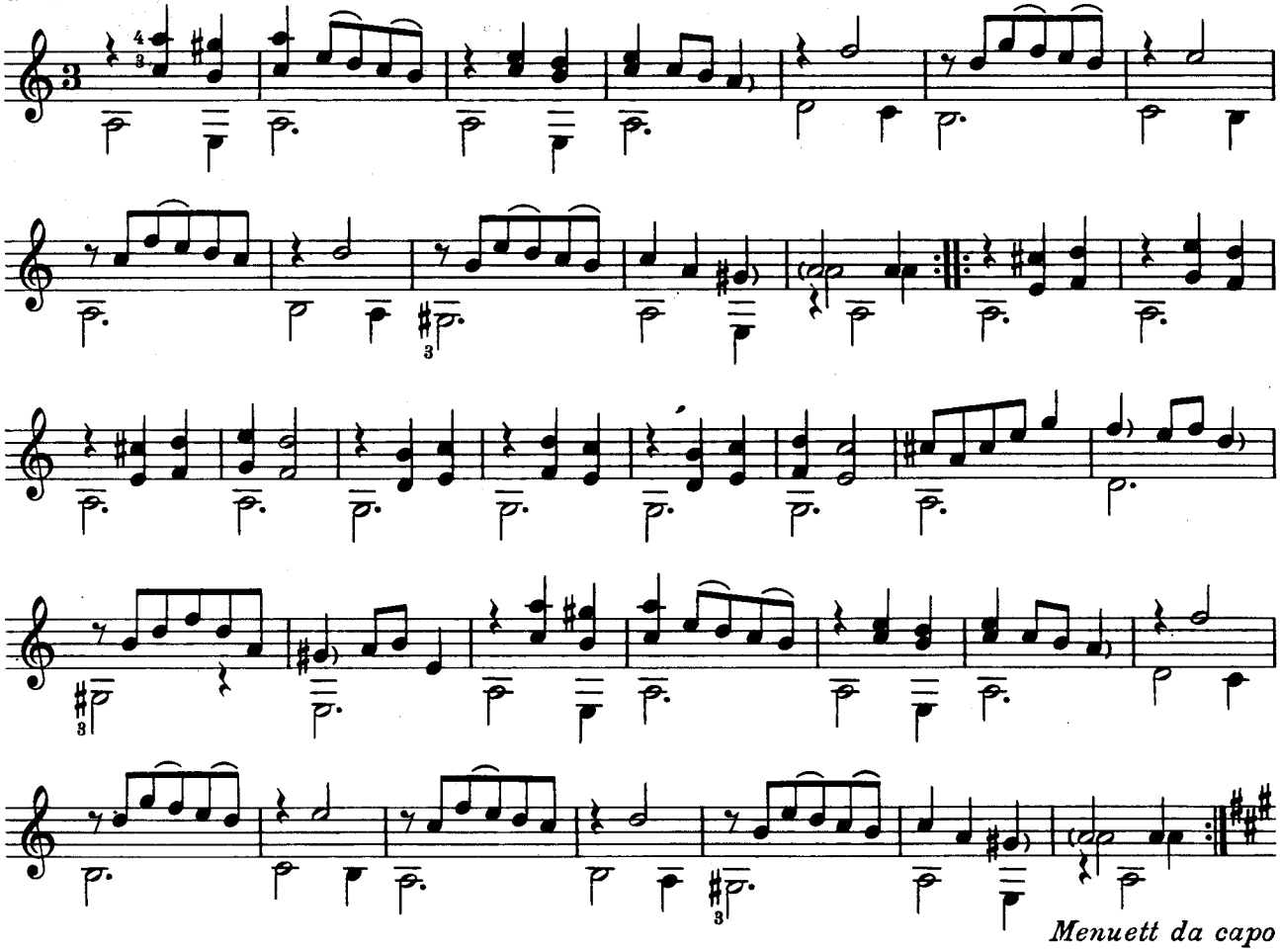


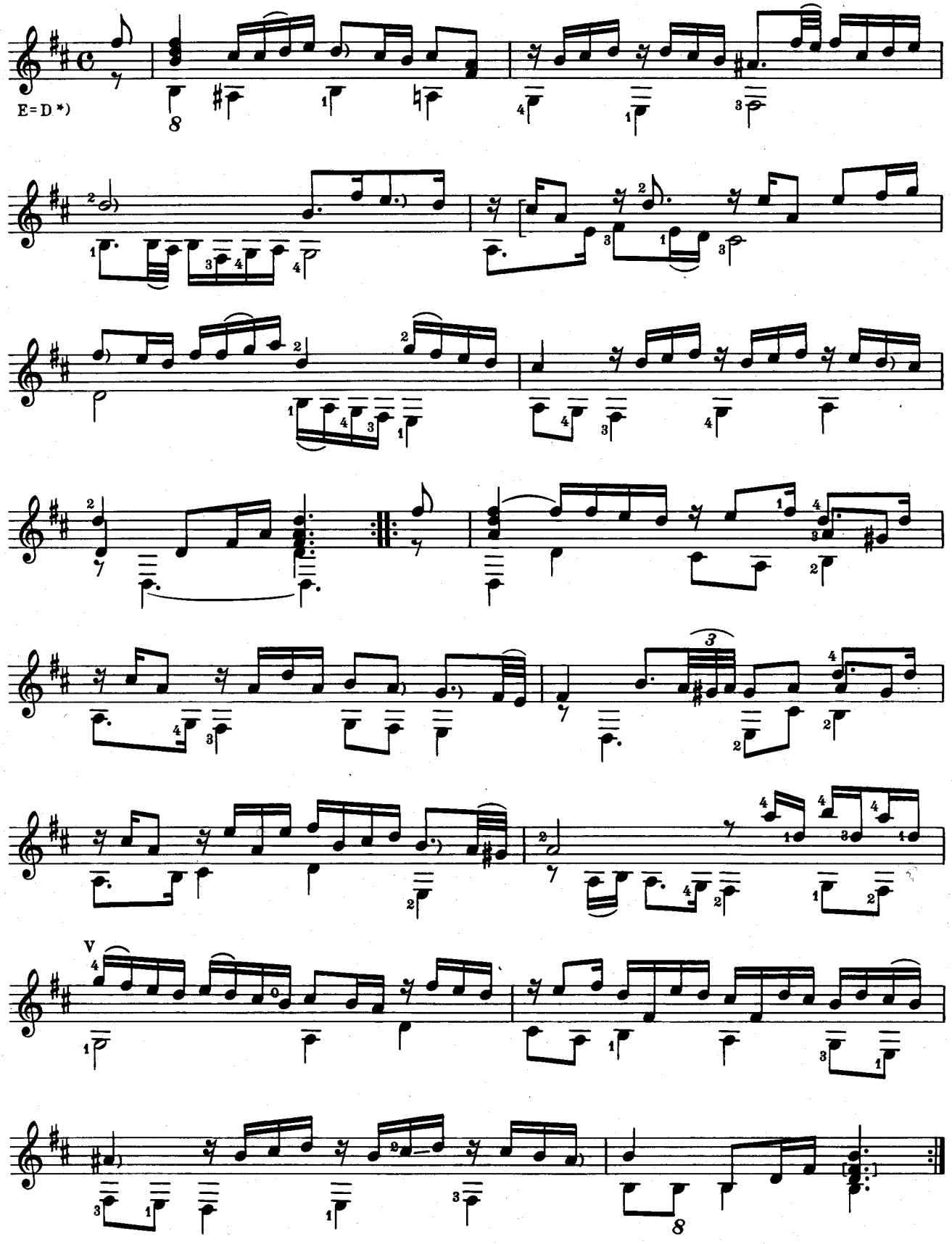
Trio



Suite

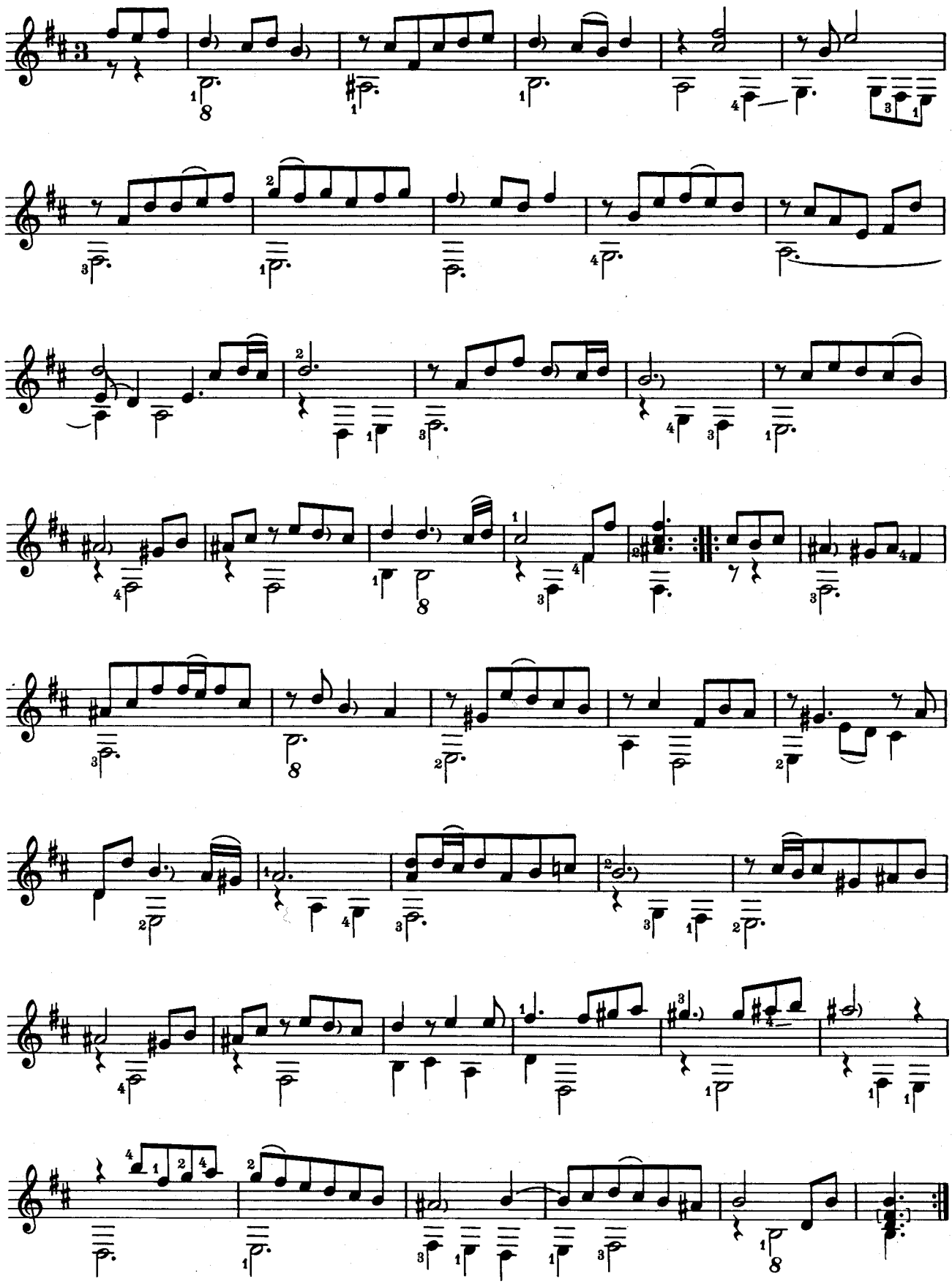
Allemande

Anonym (8)

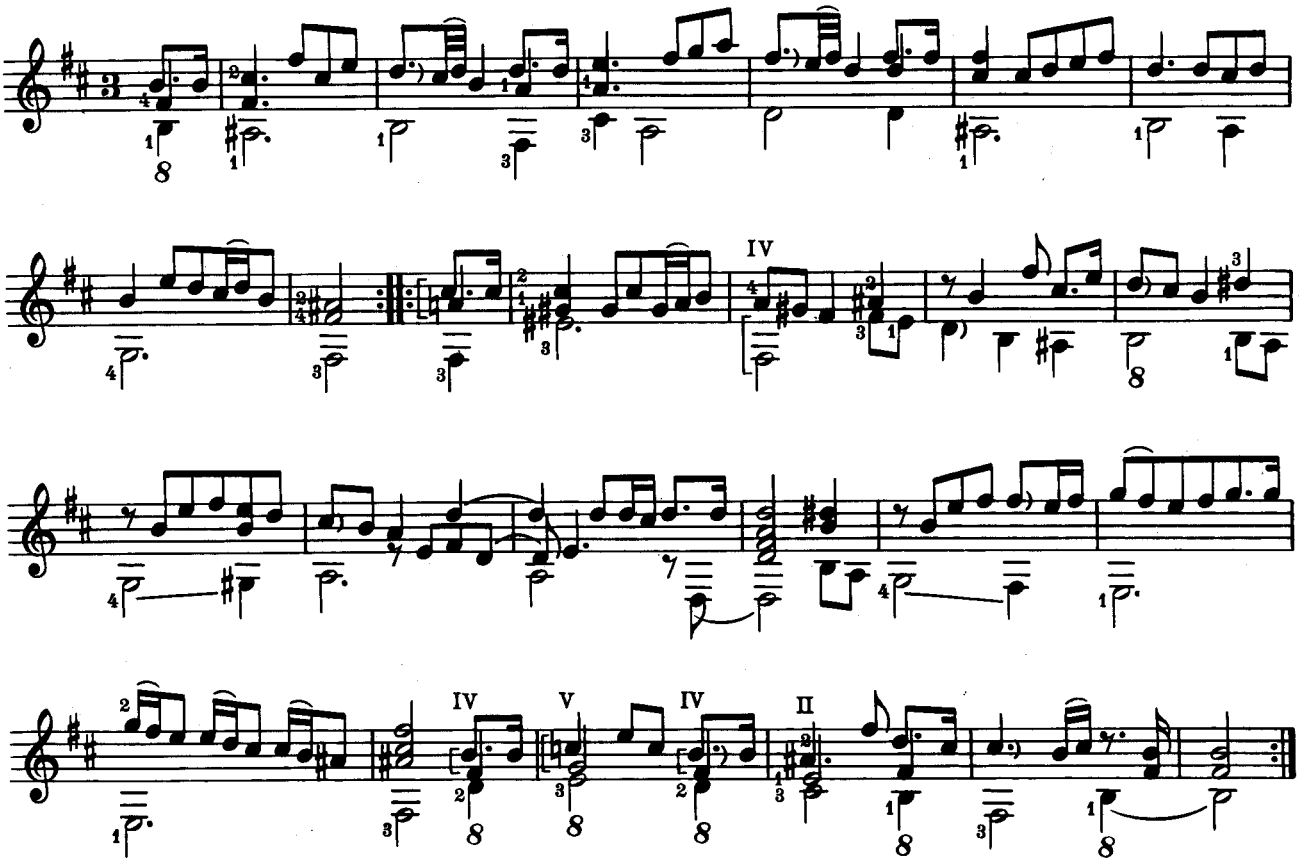


*) Umstimmen der E-Saite nach D · Tune E string to D

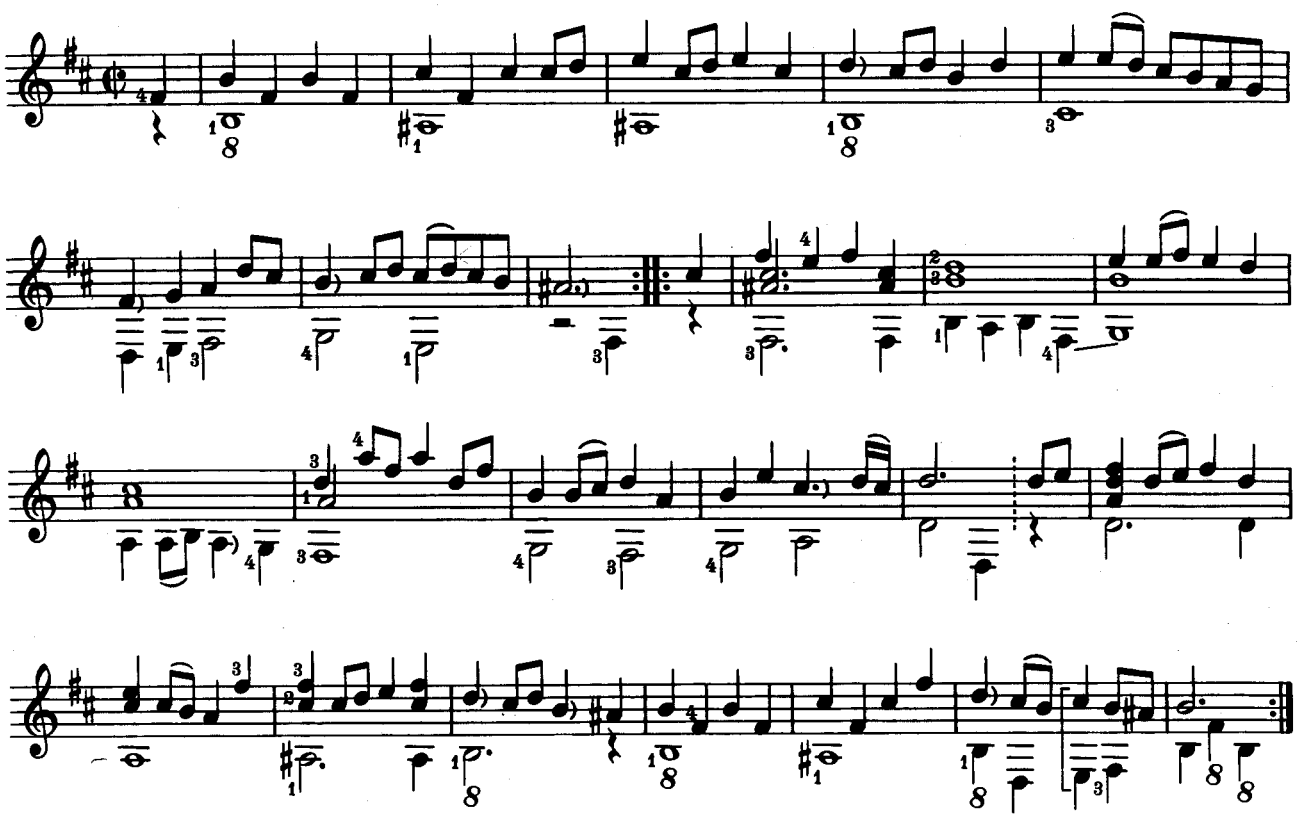
Courante



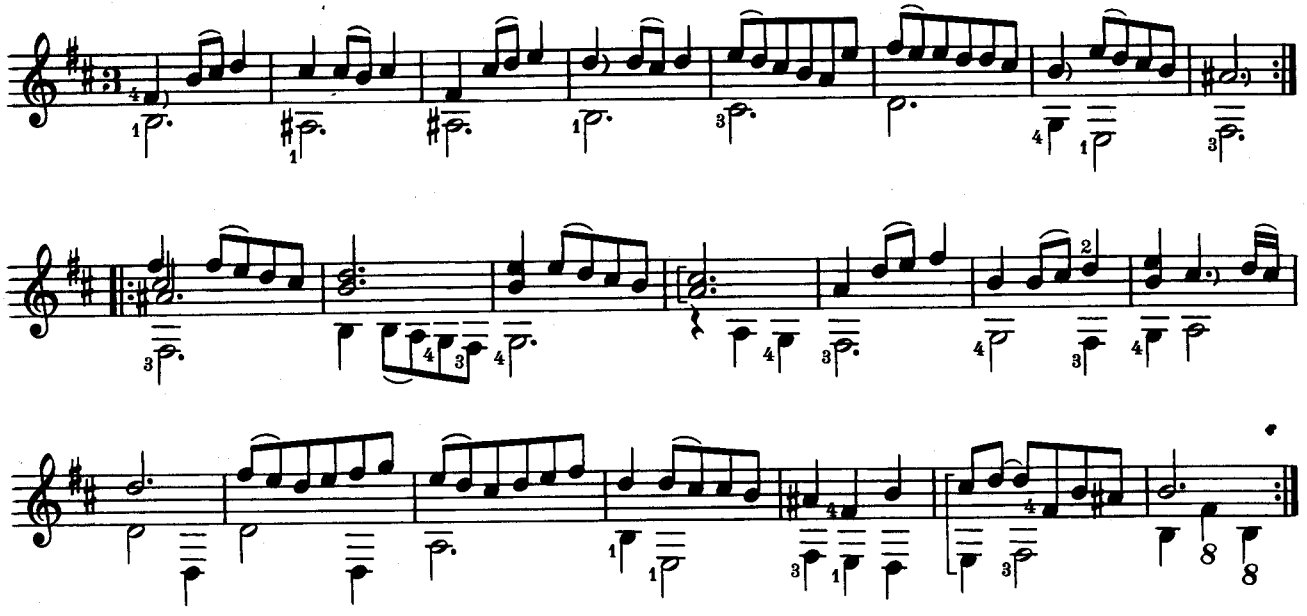
Sarabande



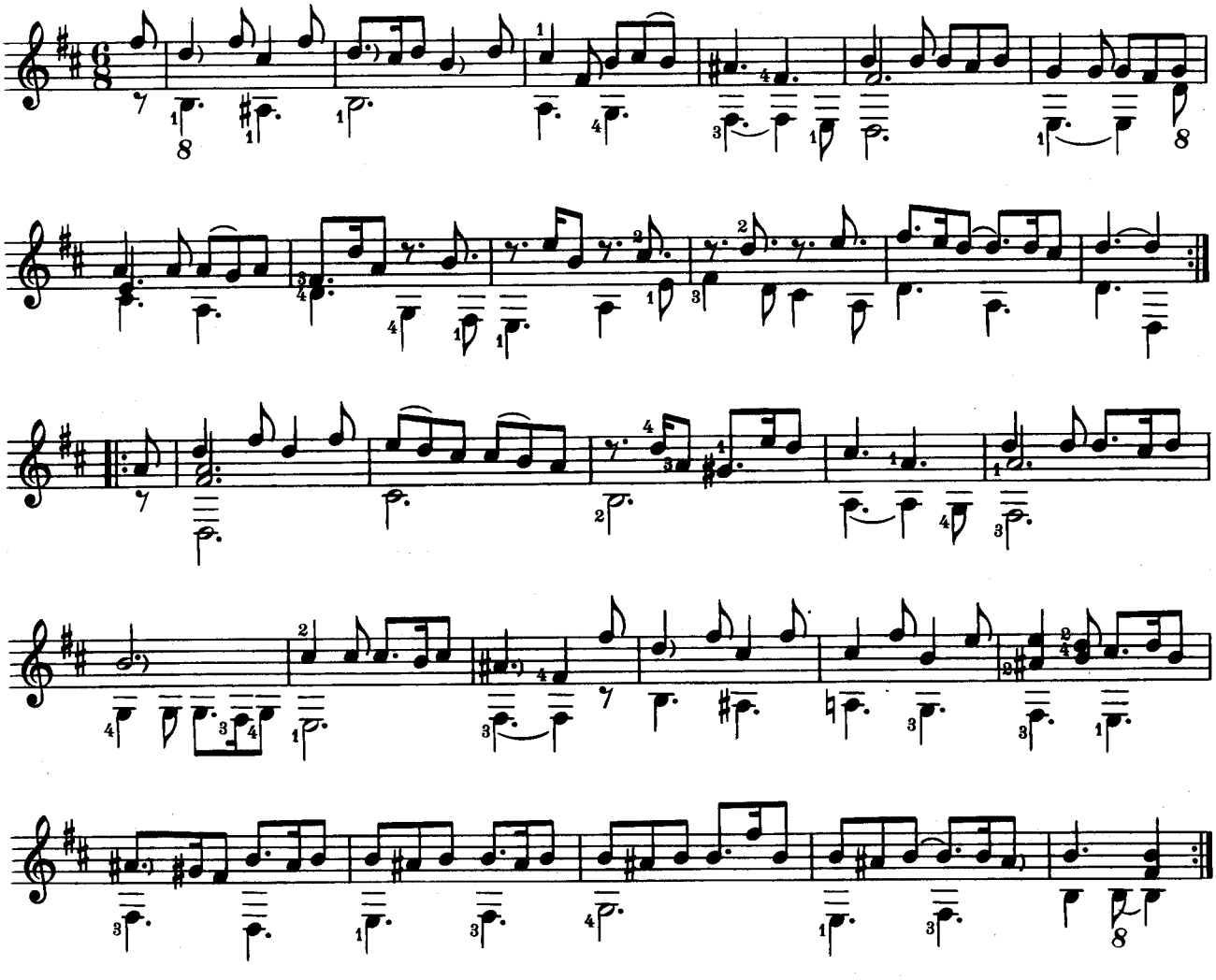
Bourrée



Menuett

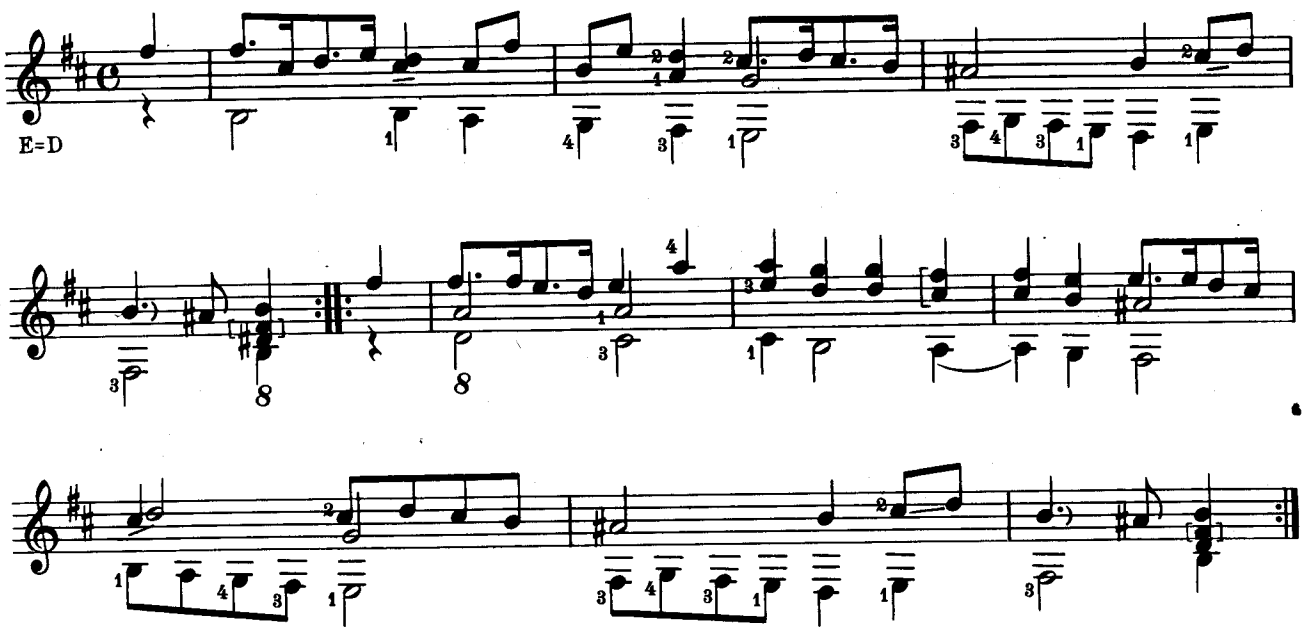


Gigue



Aria

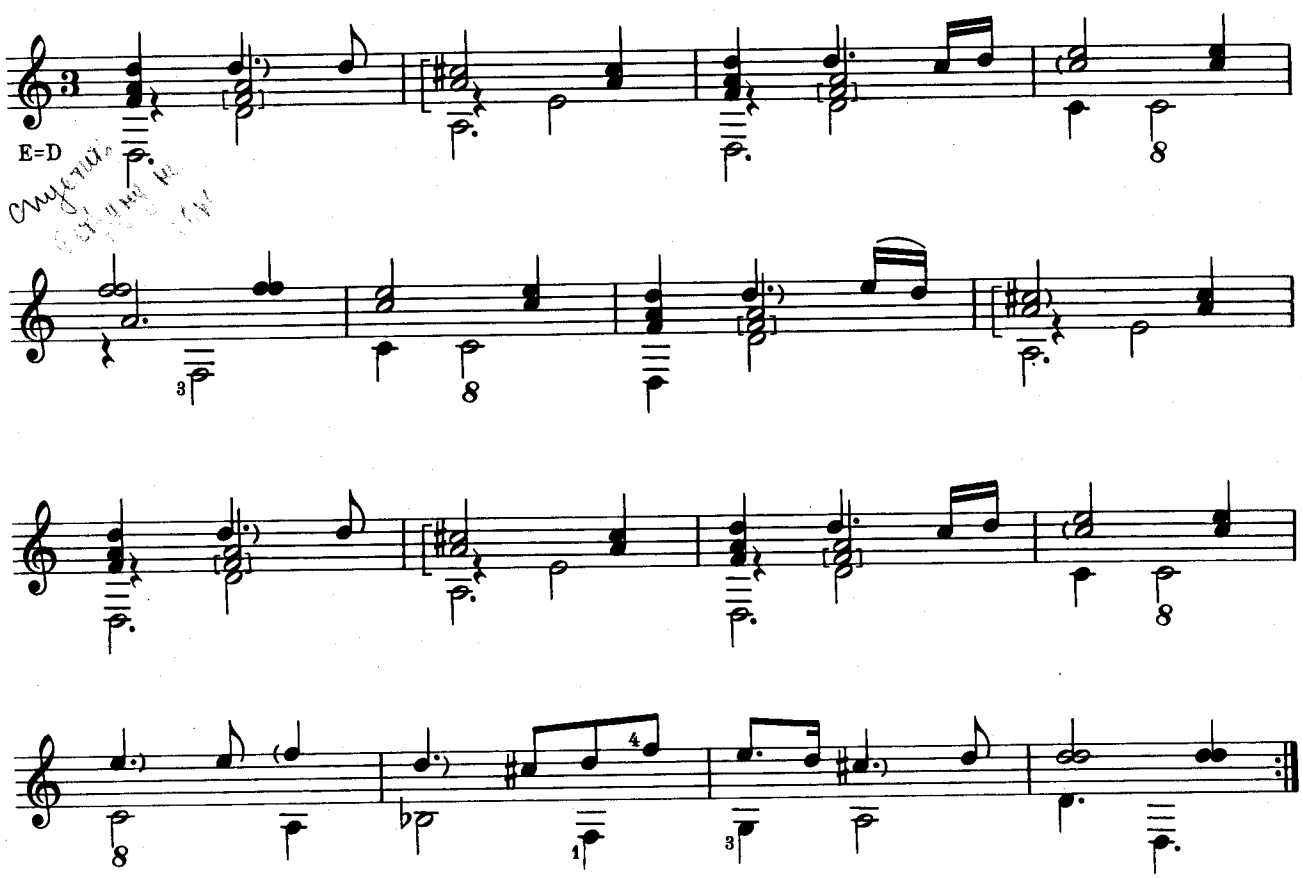
Anonym (6)



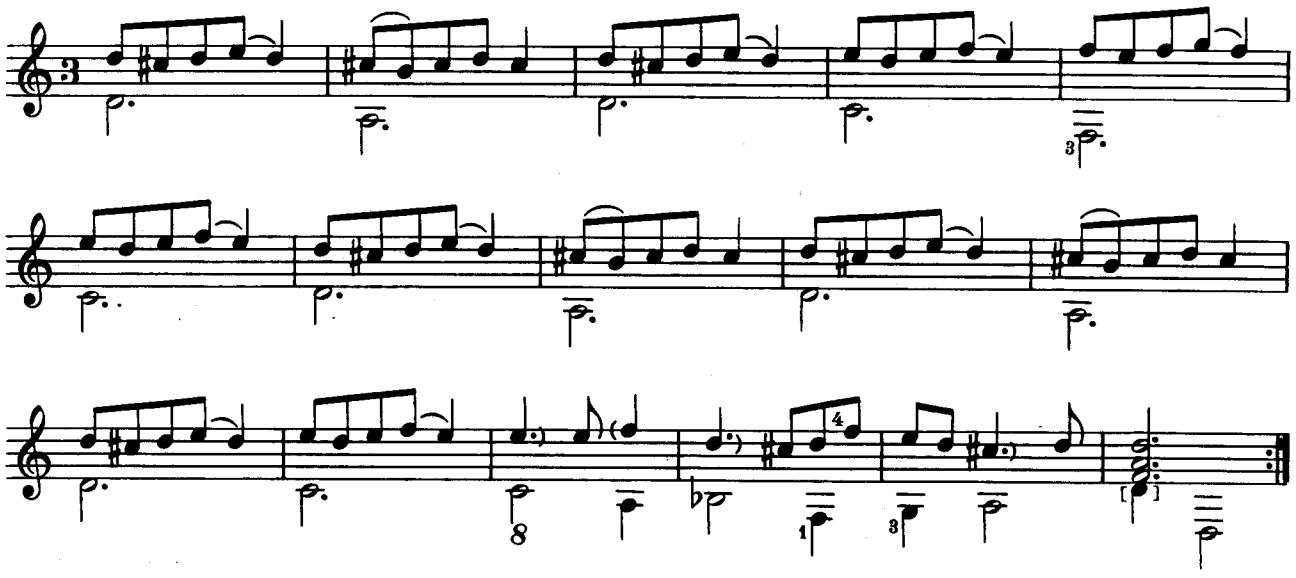
Sarabande

La Folie d'Espangne

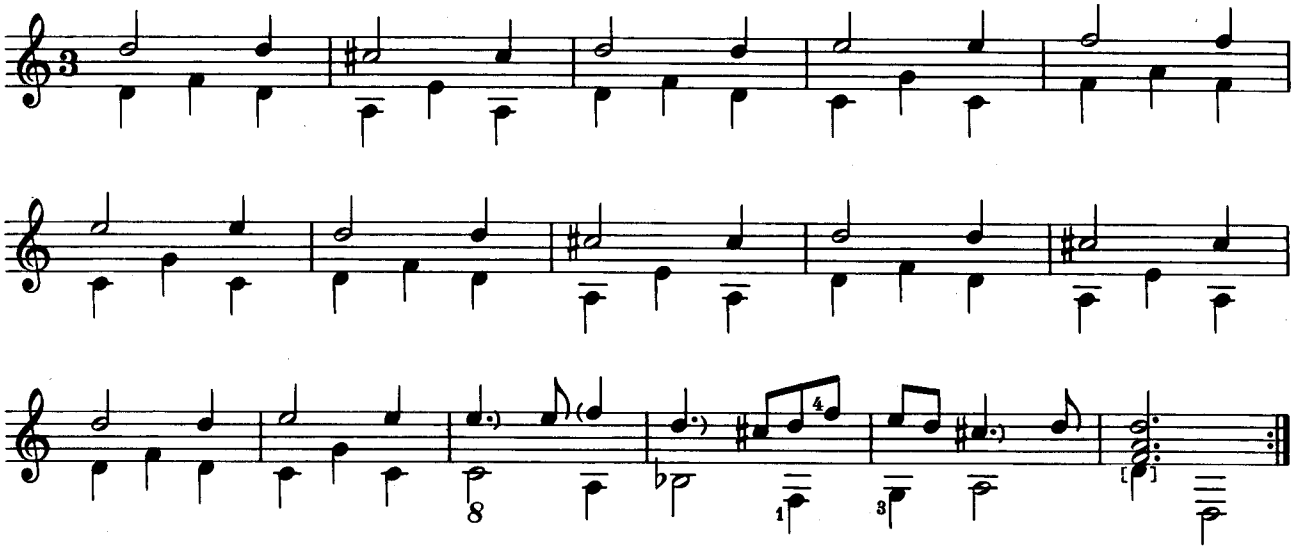
Anonym (6)



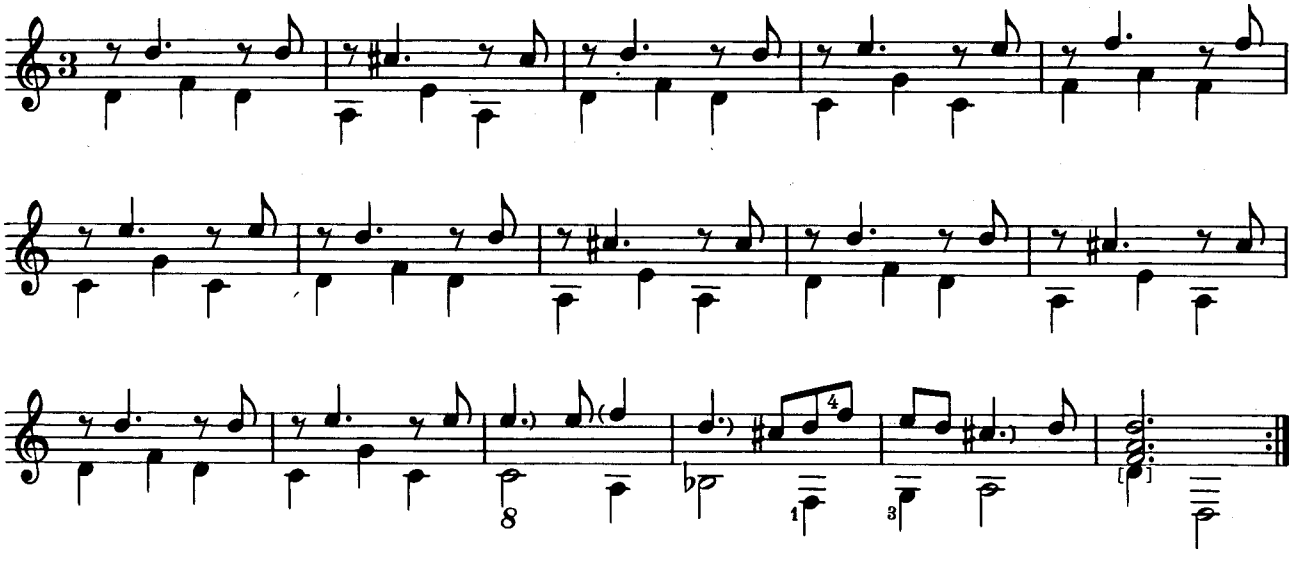
1. Variation



2. Variation



3. Variation



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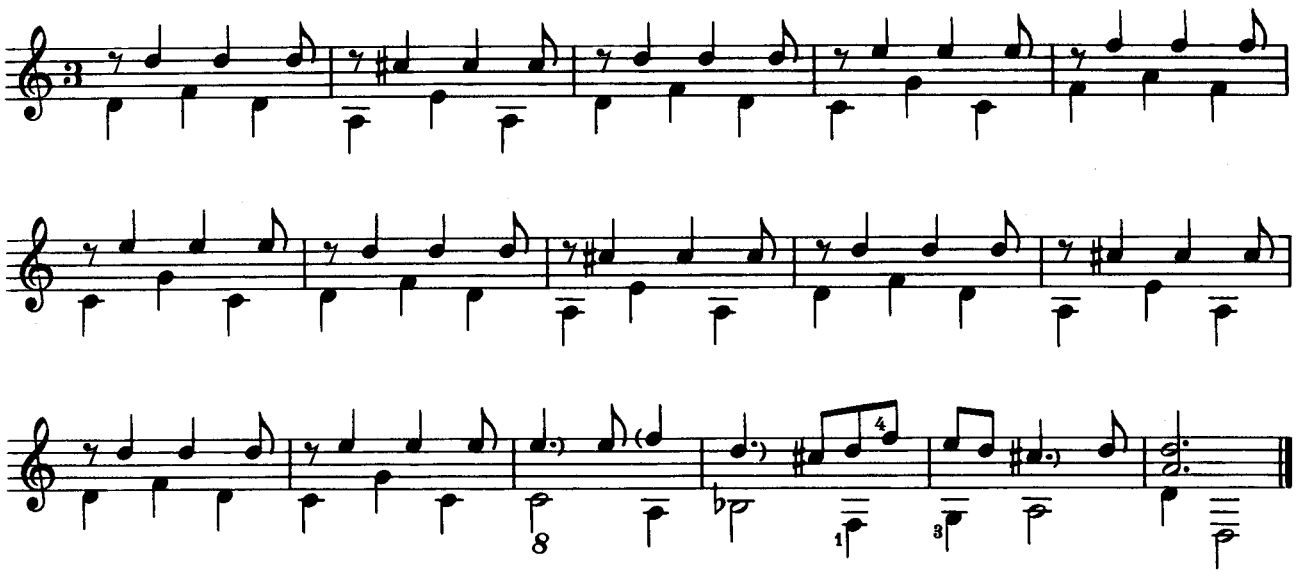
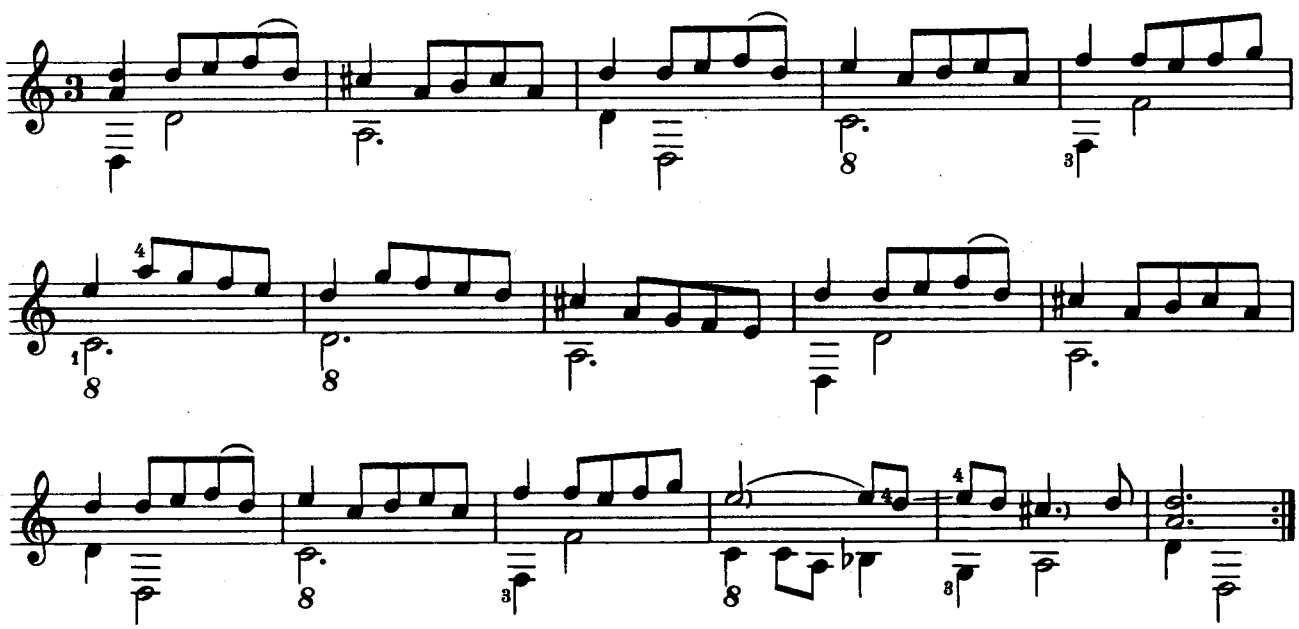
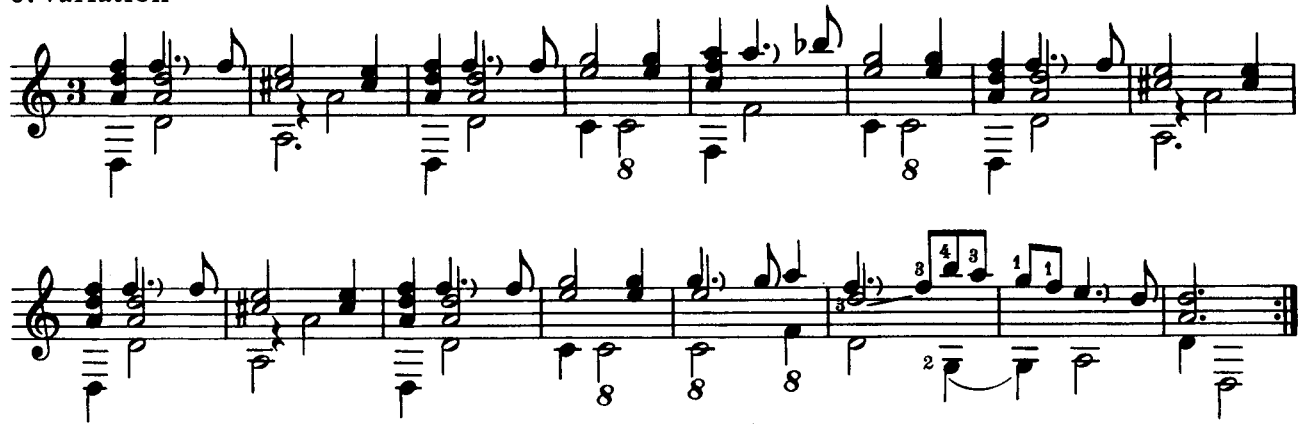


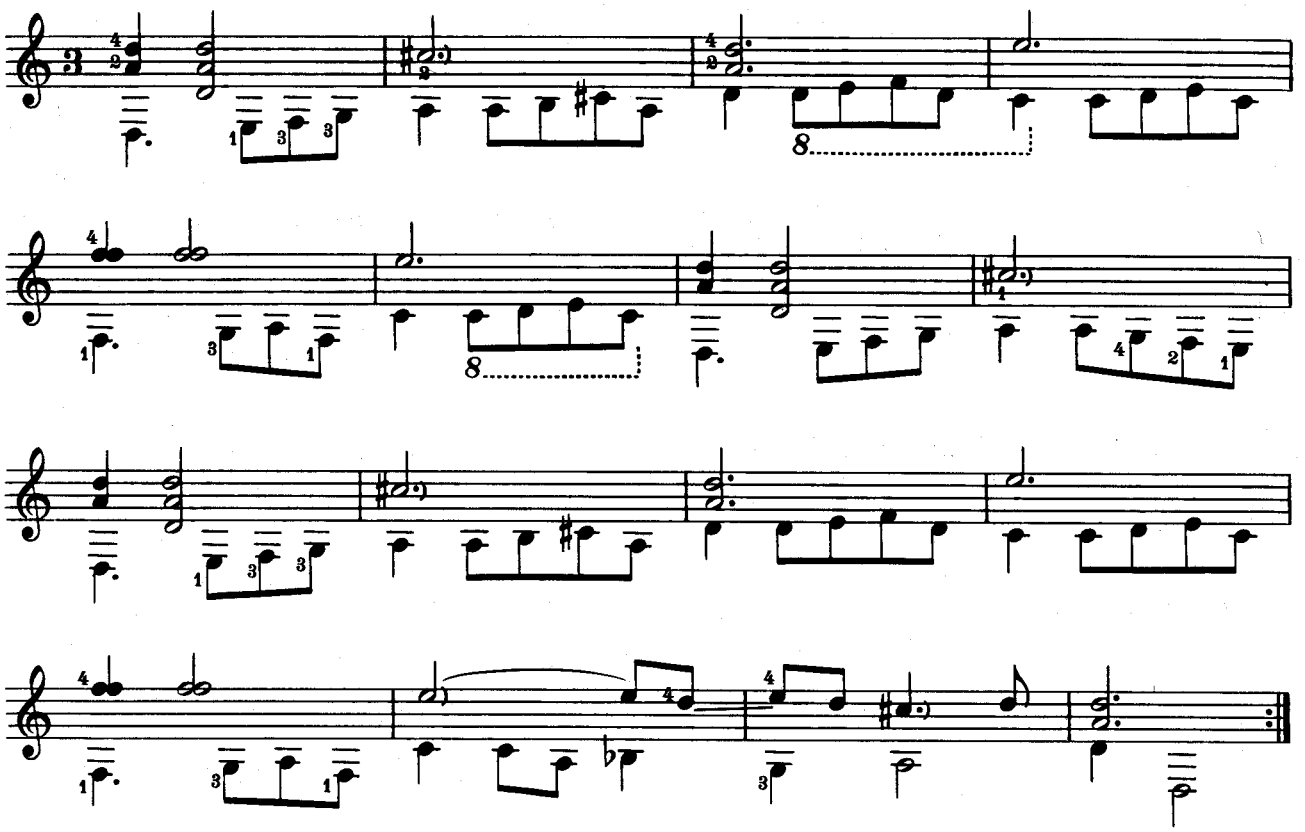
5. Variation



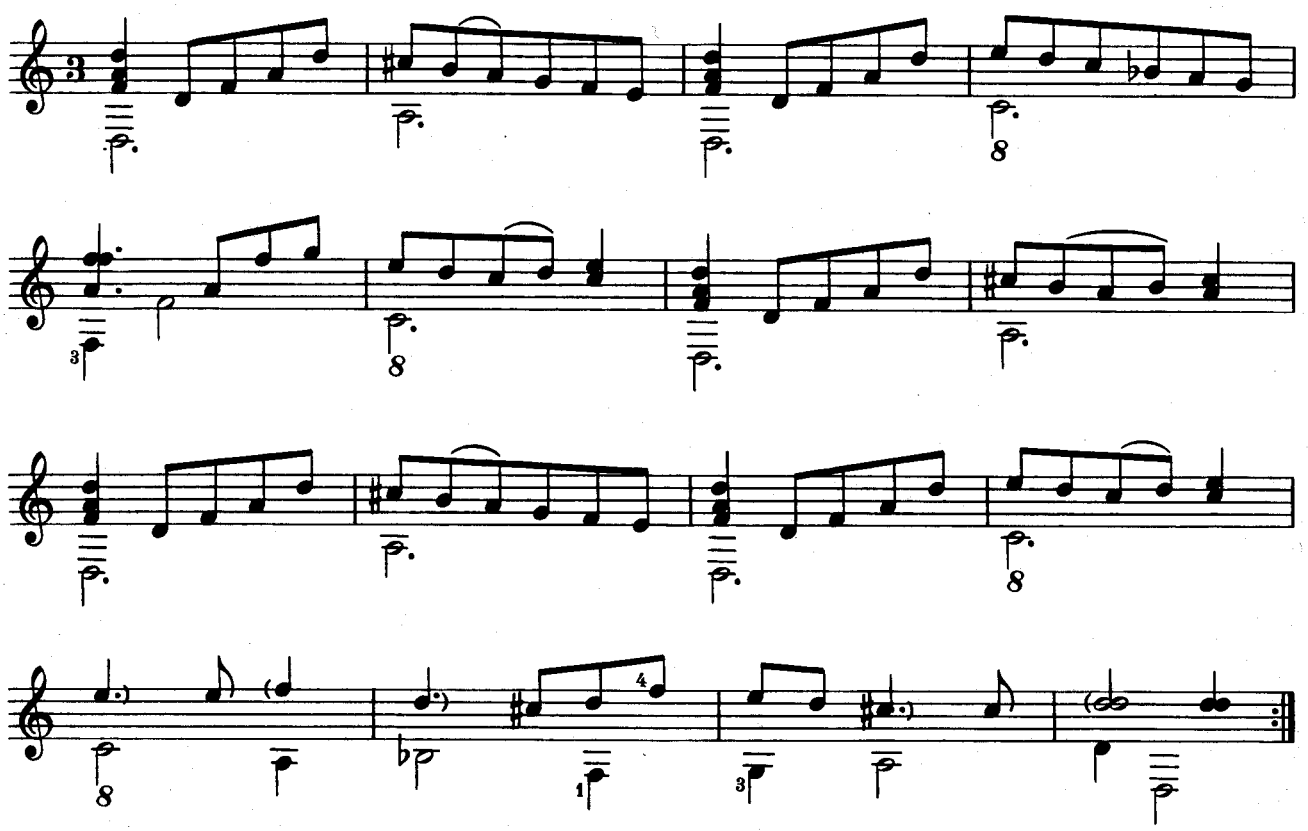
6. Variation



7. Variation

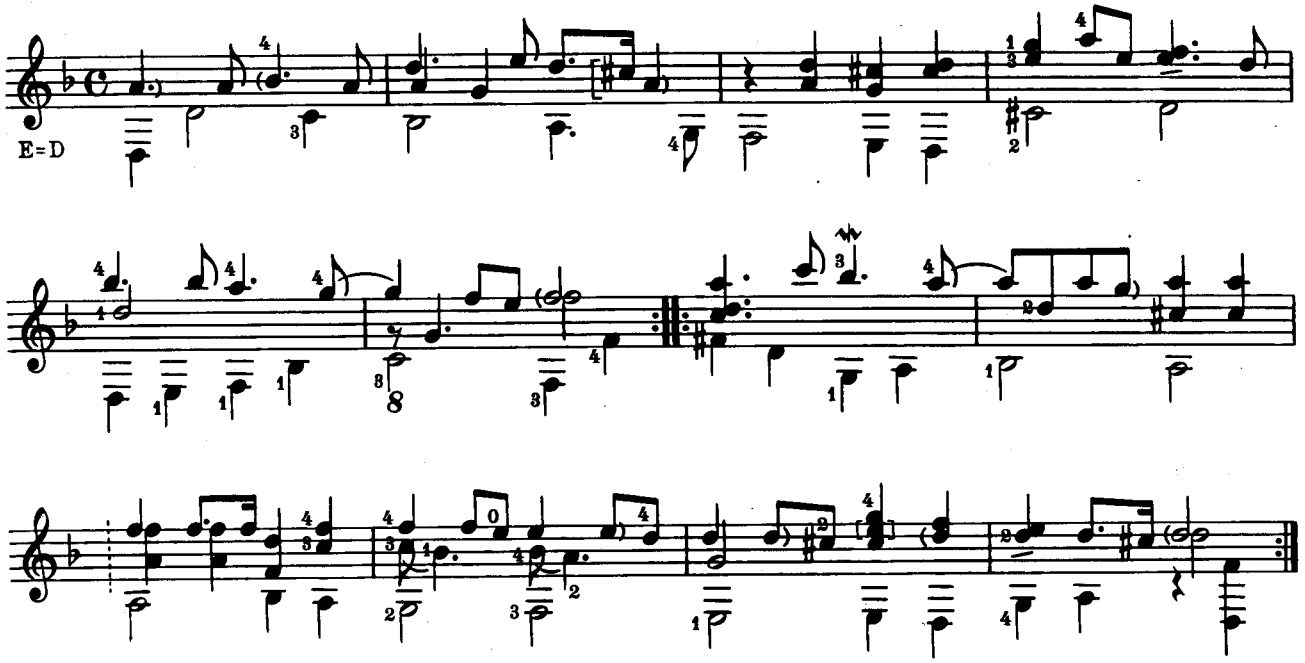


8. Variation



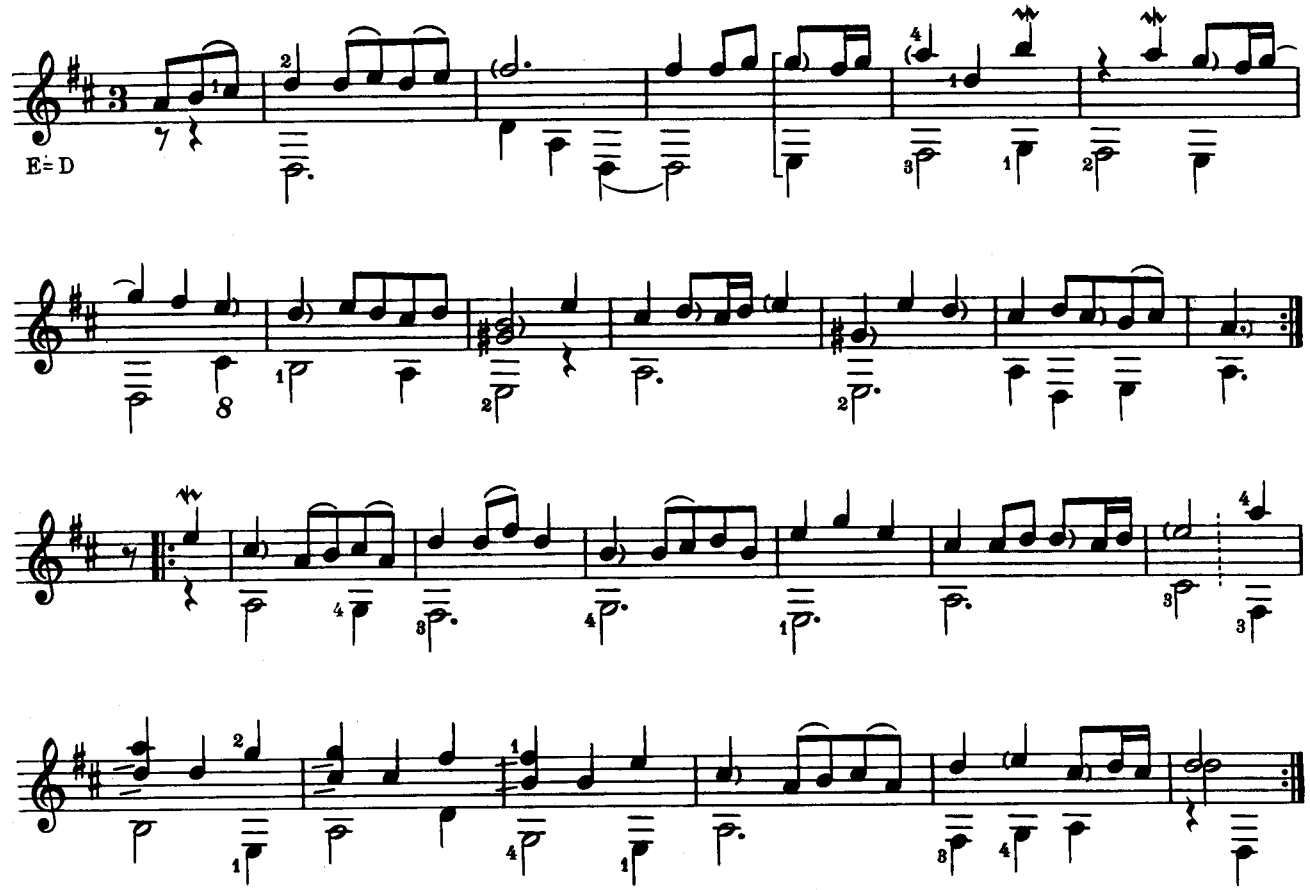
Aria

Anonym (6)



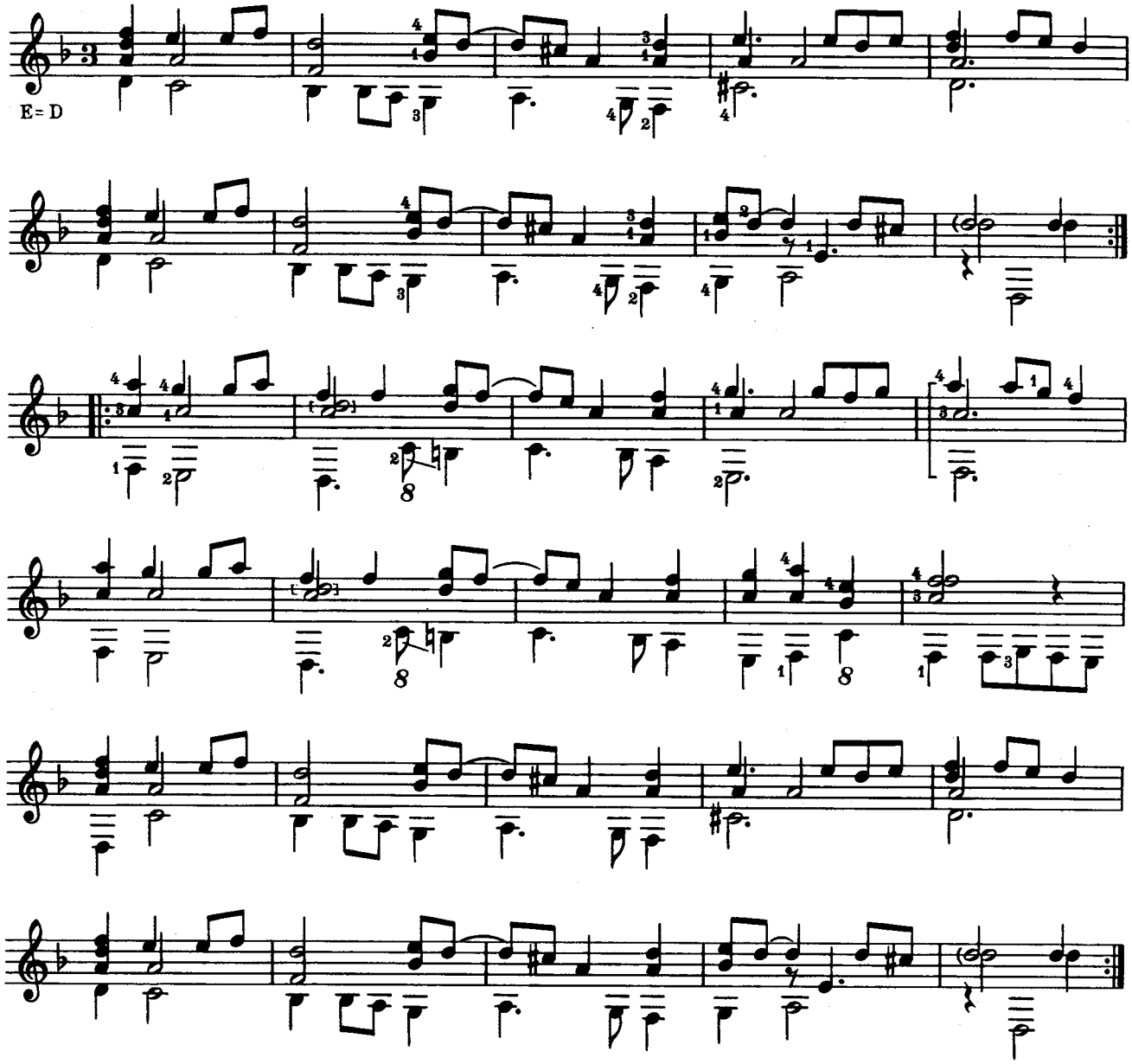
Menuett

Anonym (9)



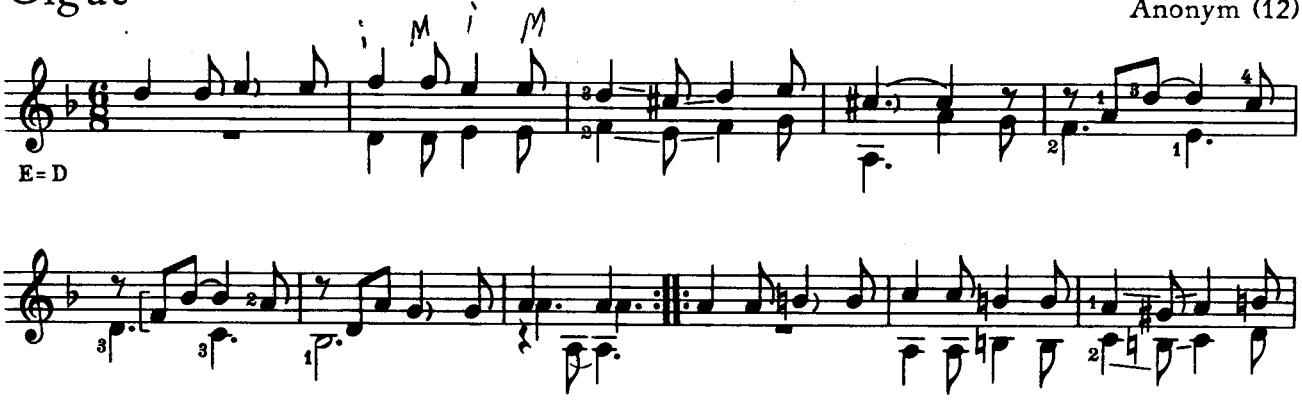
Rondeau

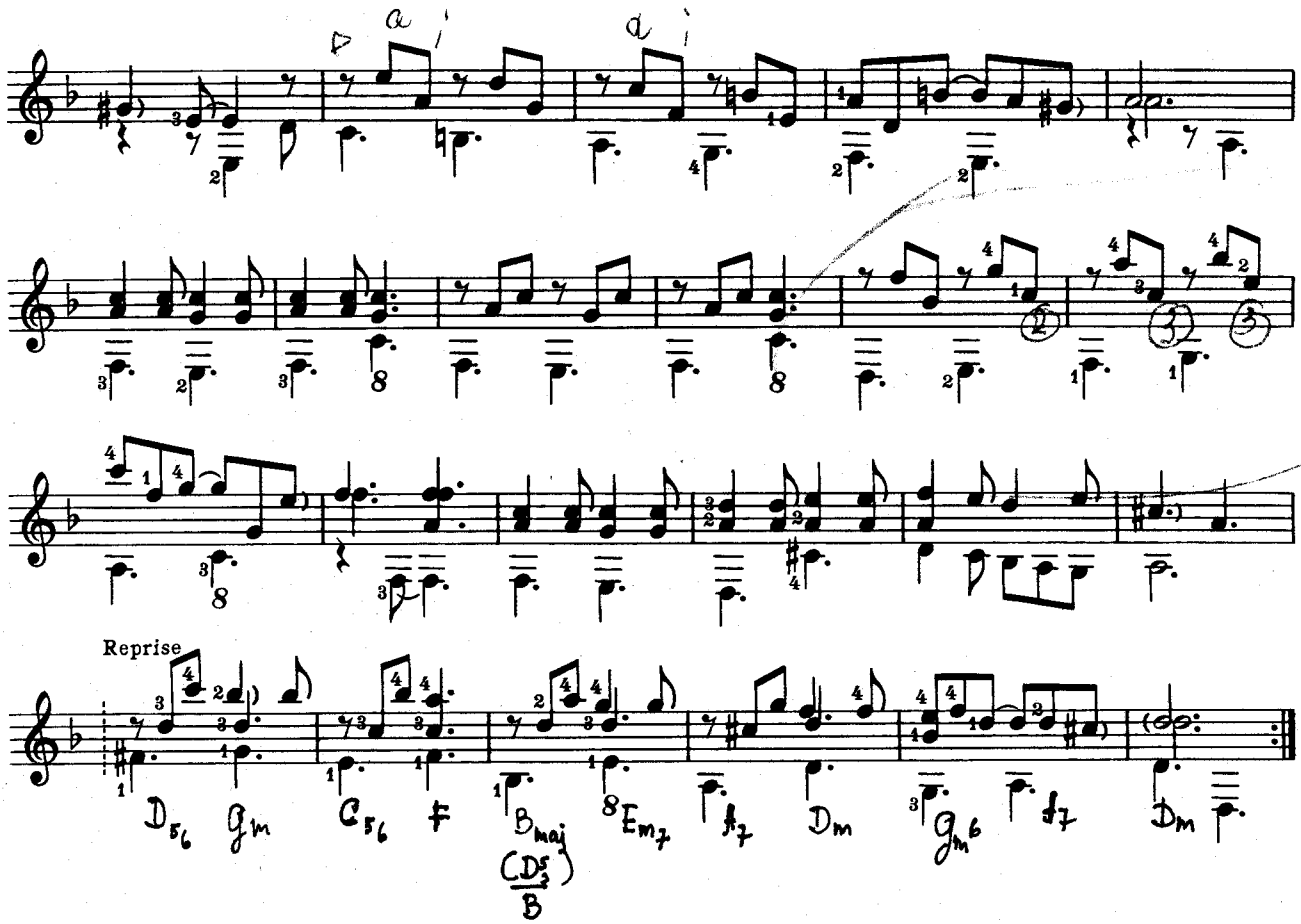
Anonym (10)



Gigue

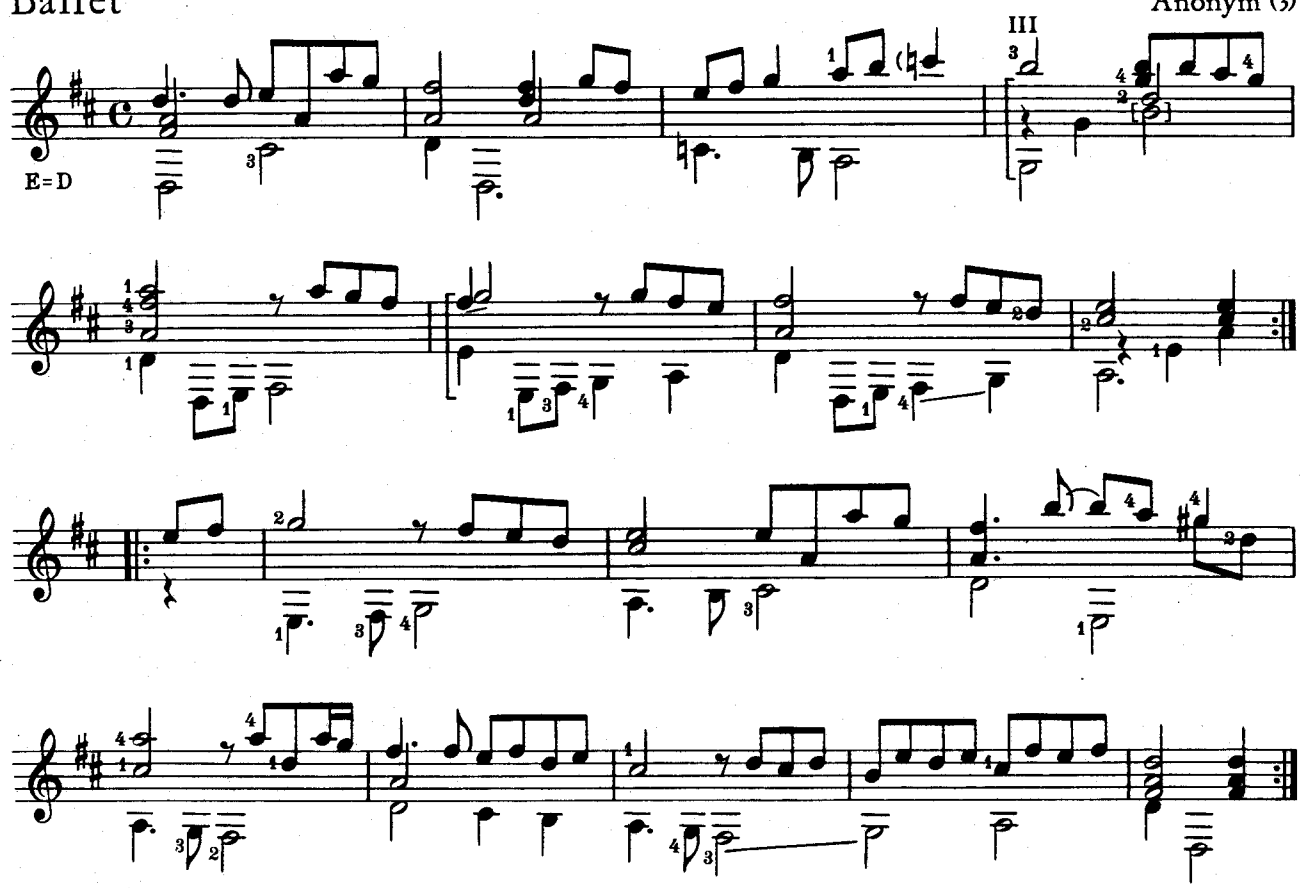
Anonym (12)





Ballet

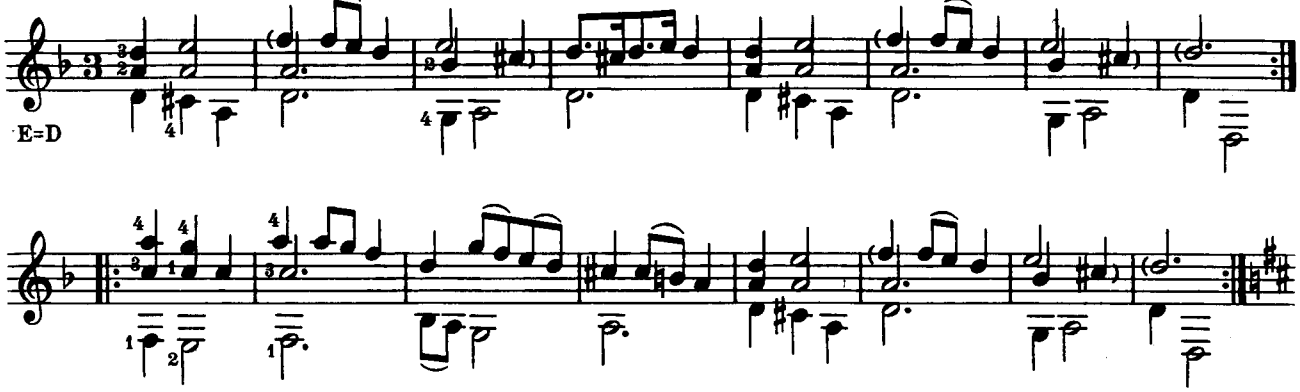
Anonym (3)



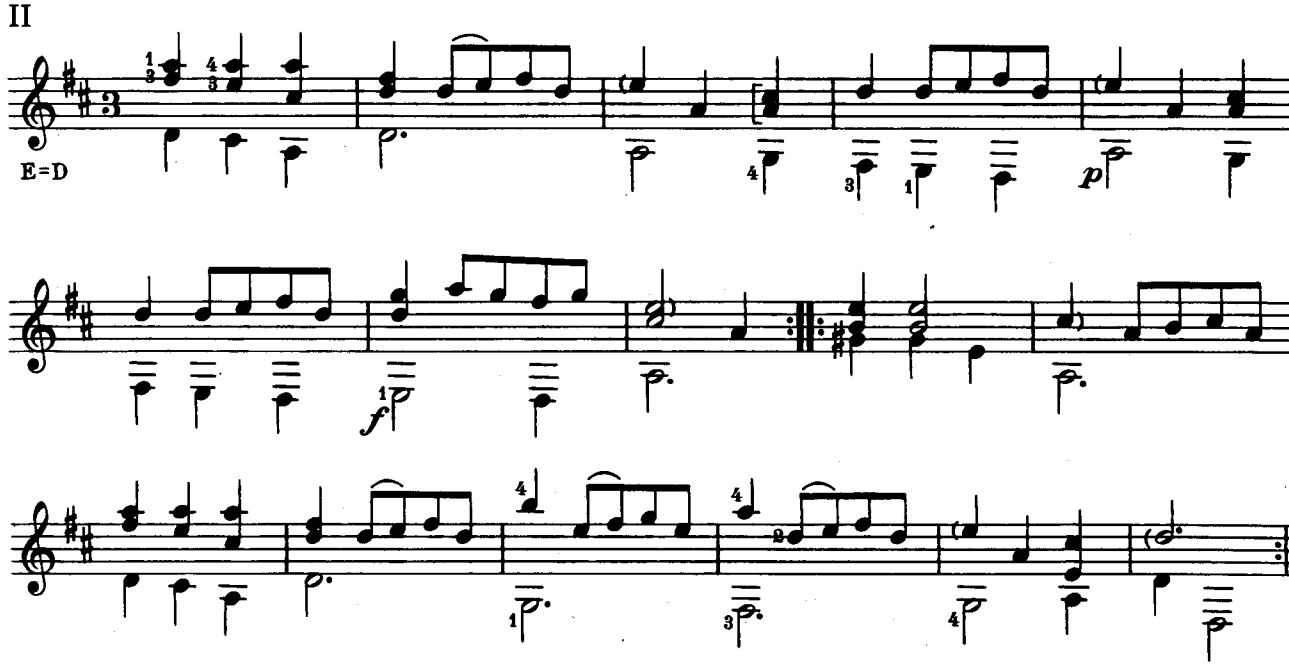
Zwei Menuette

I

Anonym (13)

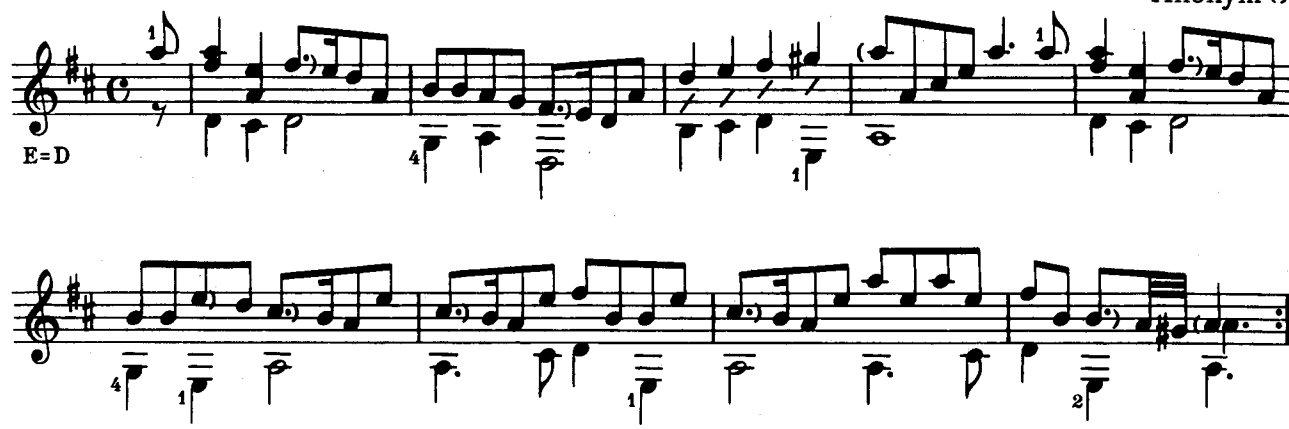


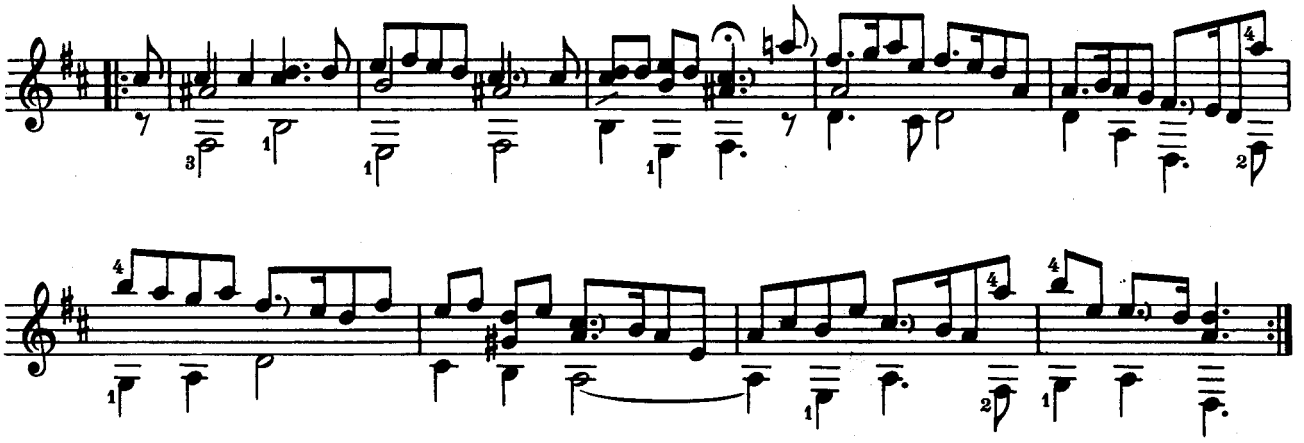
II



Marsch

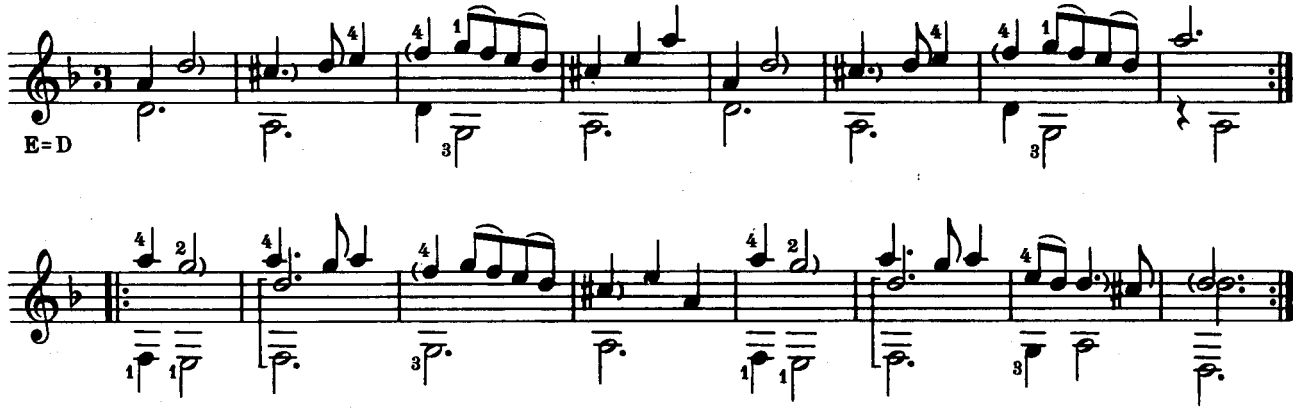
Anonym (3)



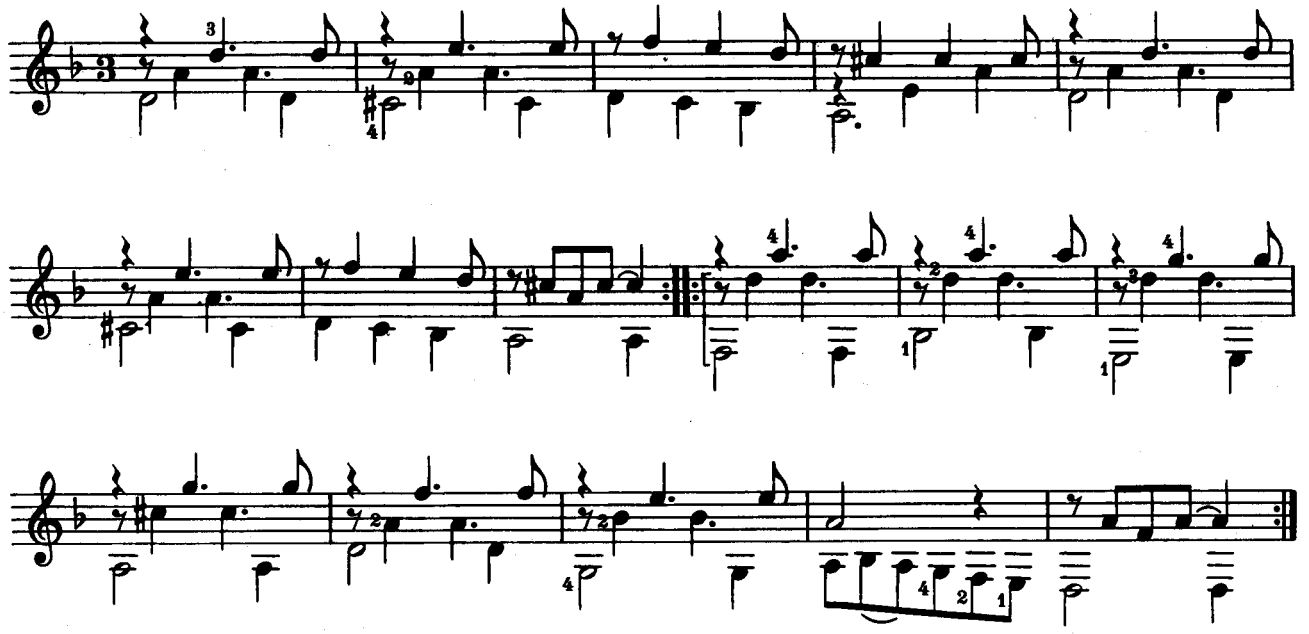


Menuett mit Variation

Anonym (16)



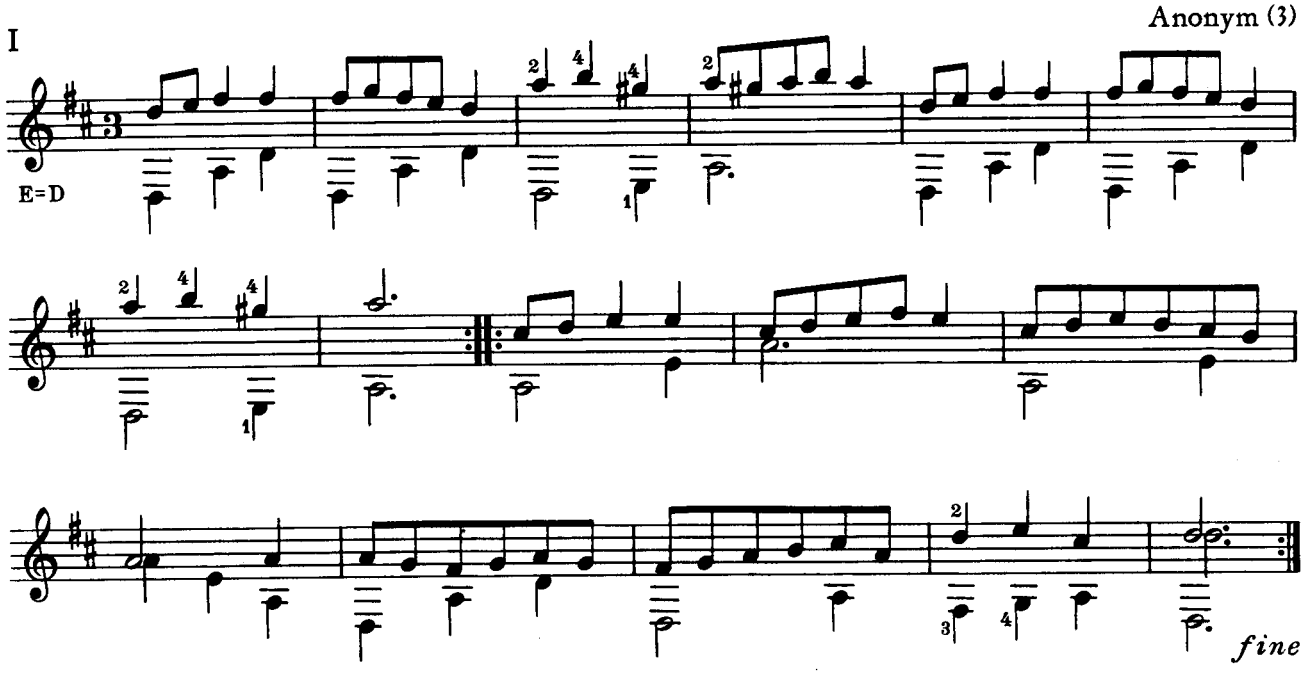
Variation



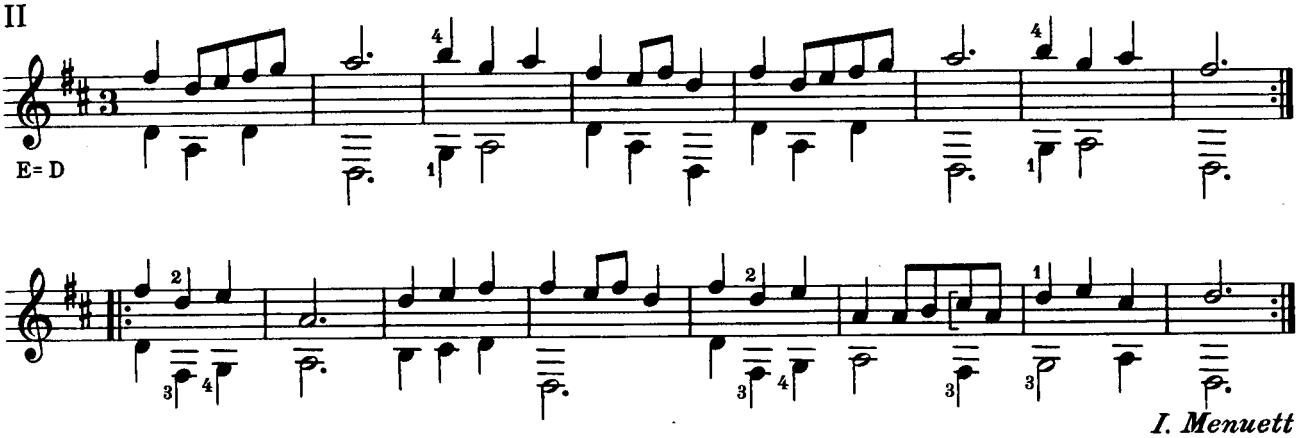
Zwei Menuette

Anonym (3)

I

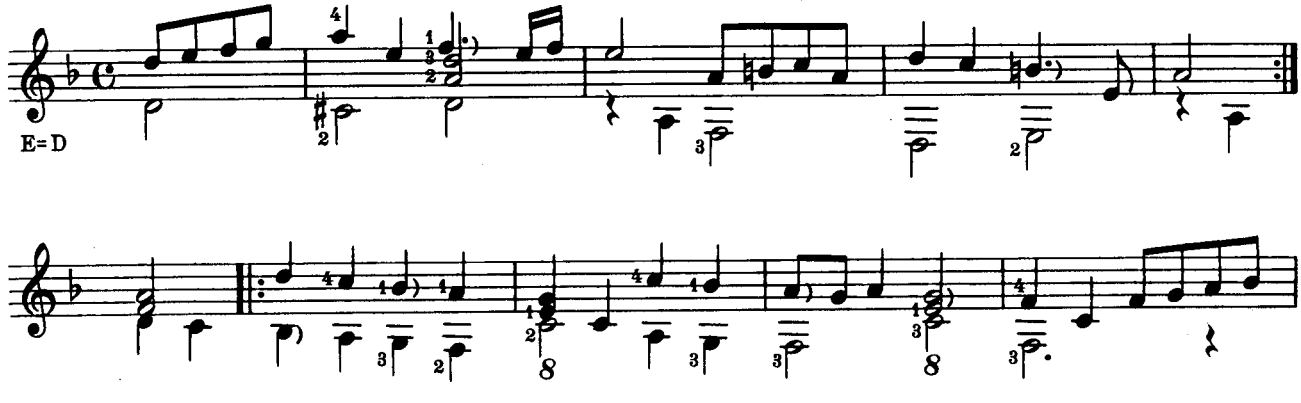


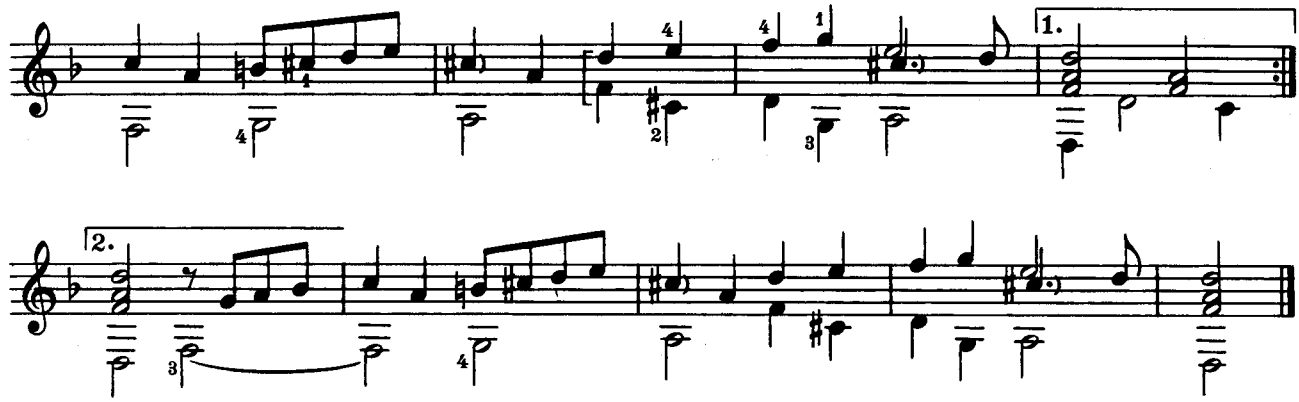
II



Branle des Frondeurs

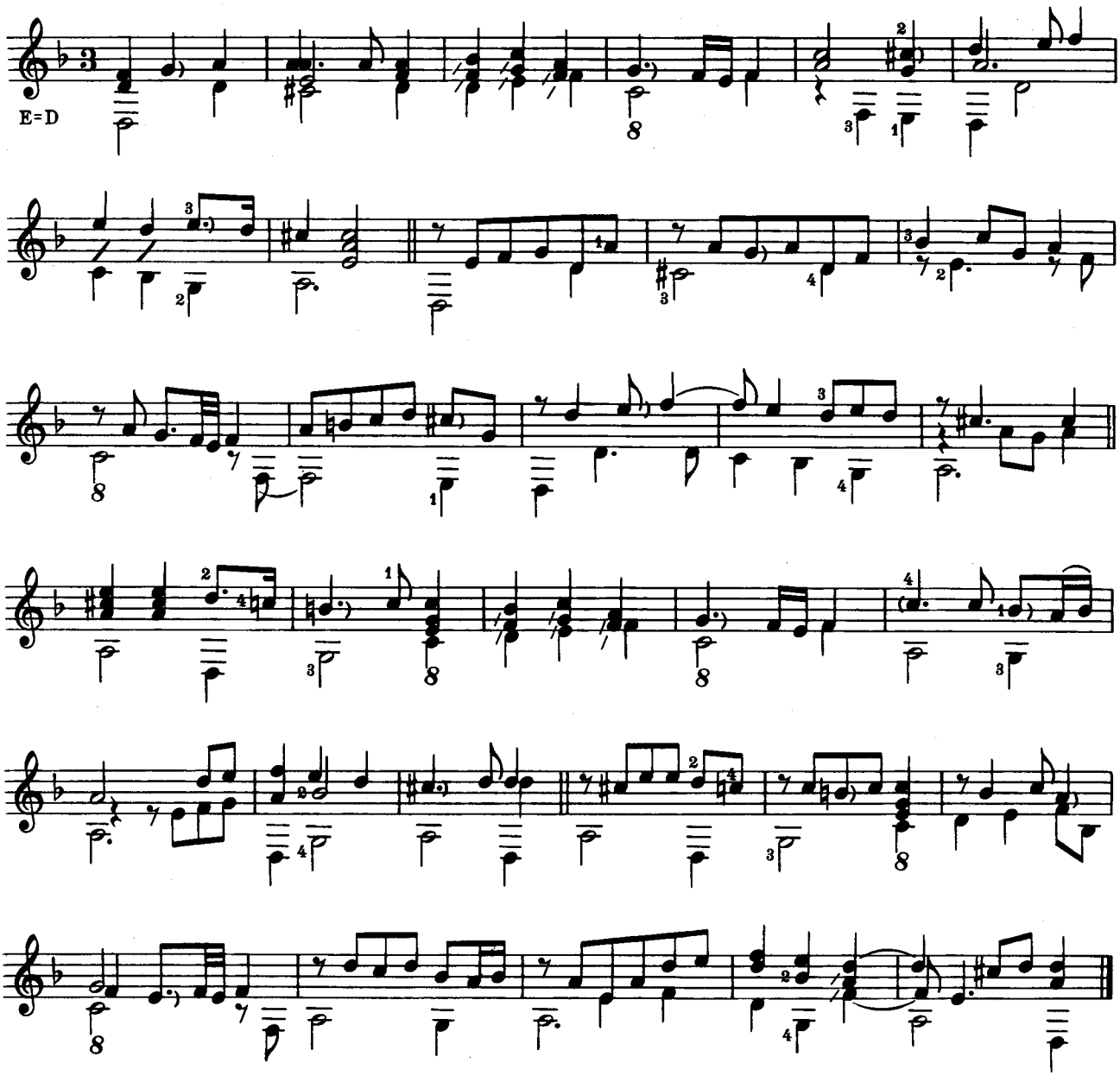
Germain (?) Pinell





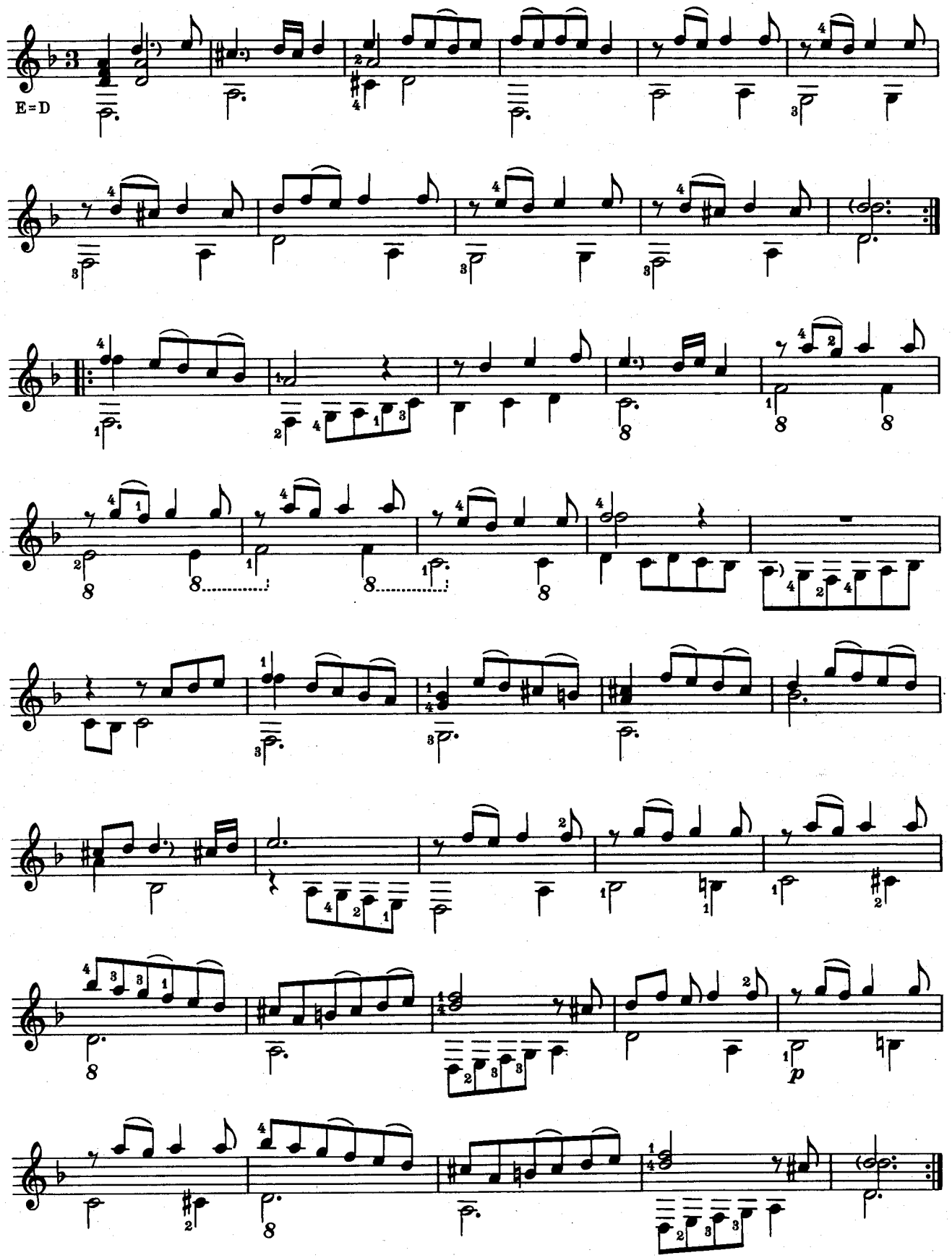
Sarabande

Anonym (3)



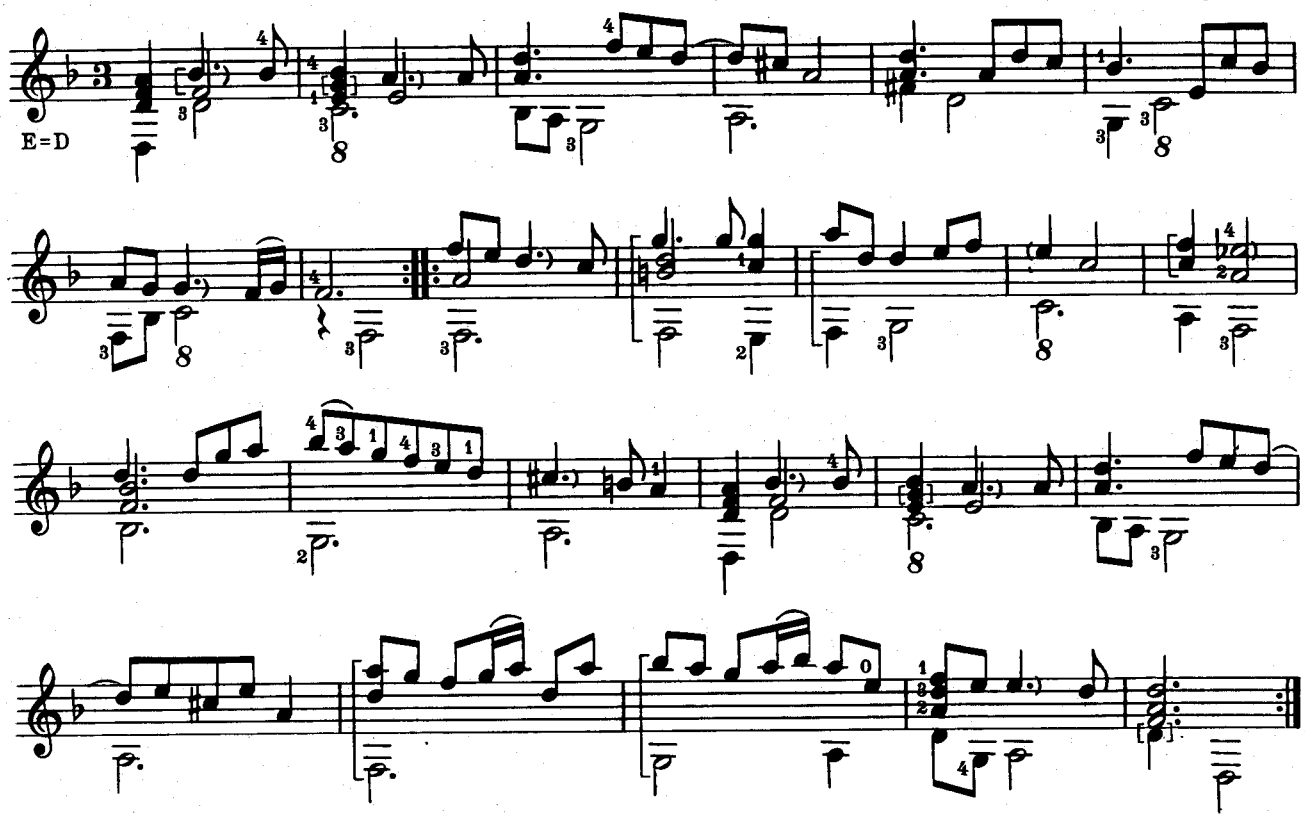
Menuett

Anonym (14)



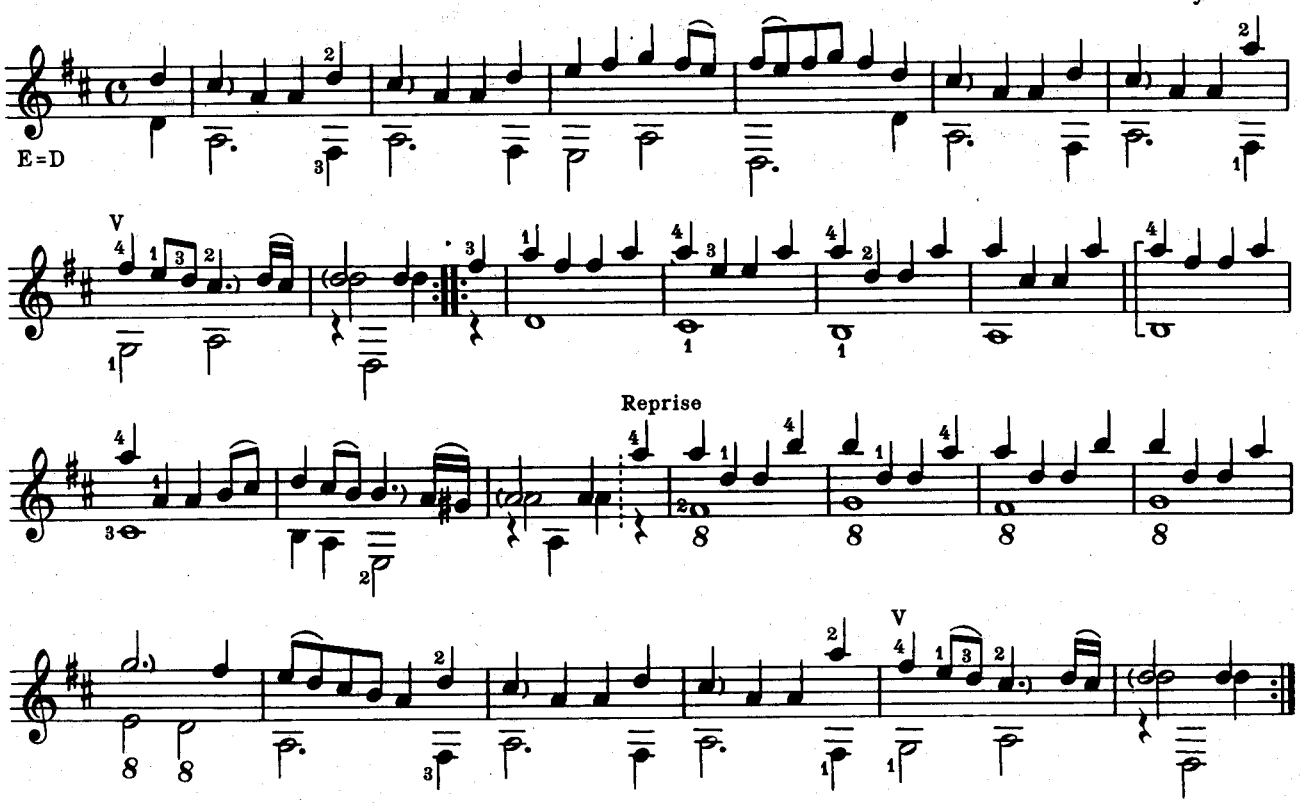
Sarabande

Anonym (14)



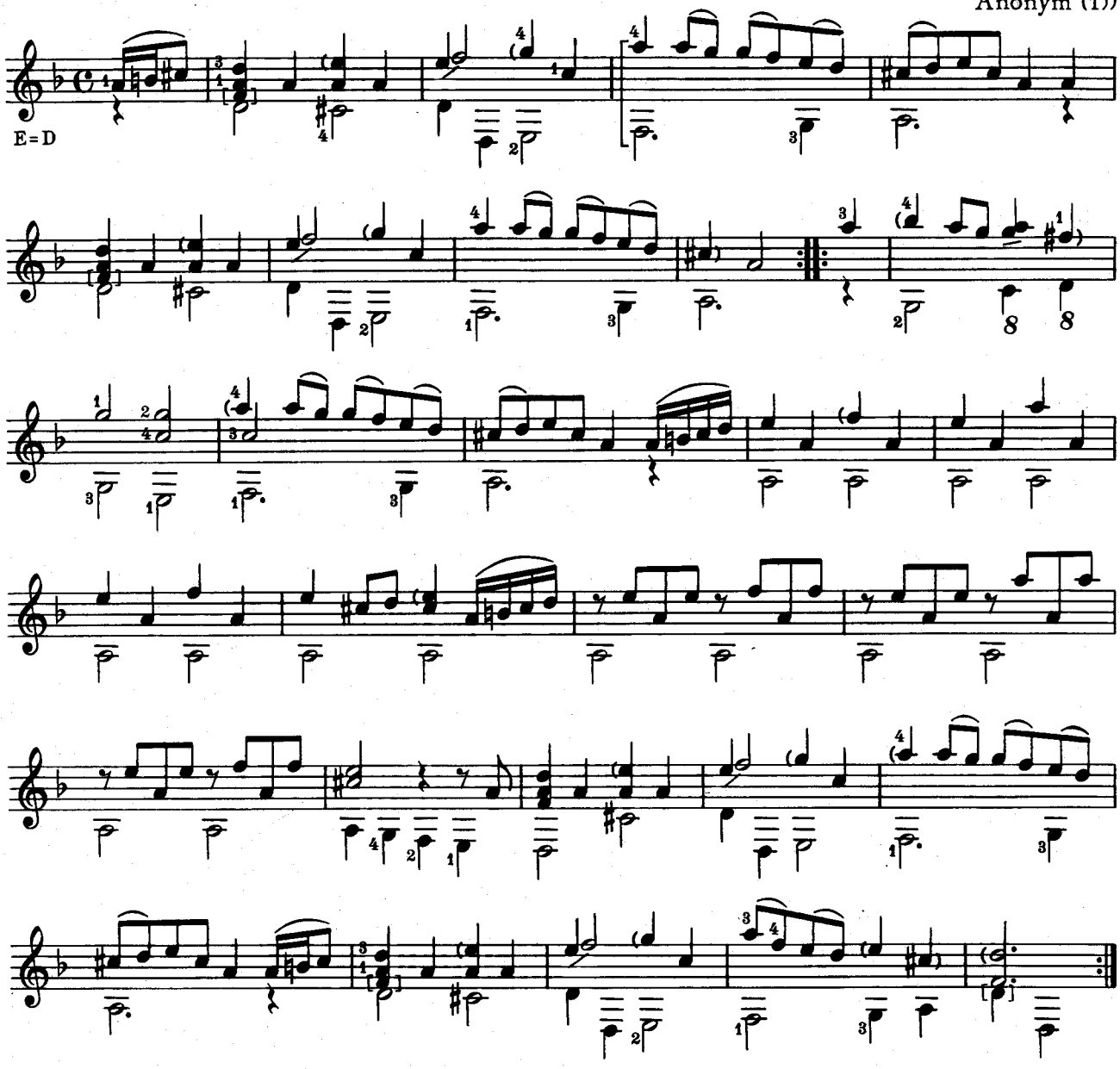
Bourrée

Anonym (12)



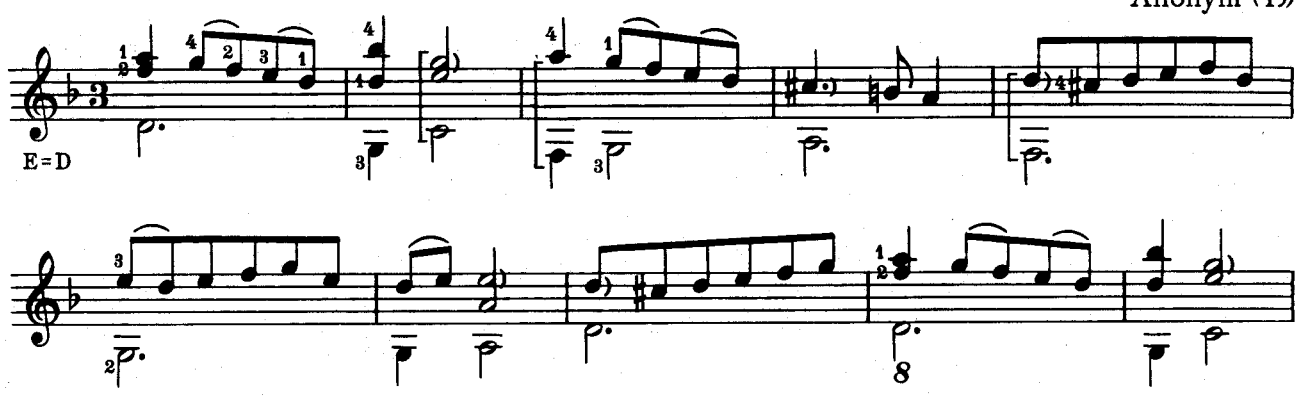
Bourrée

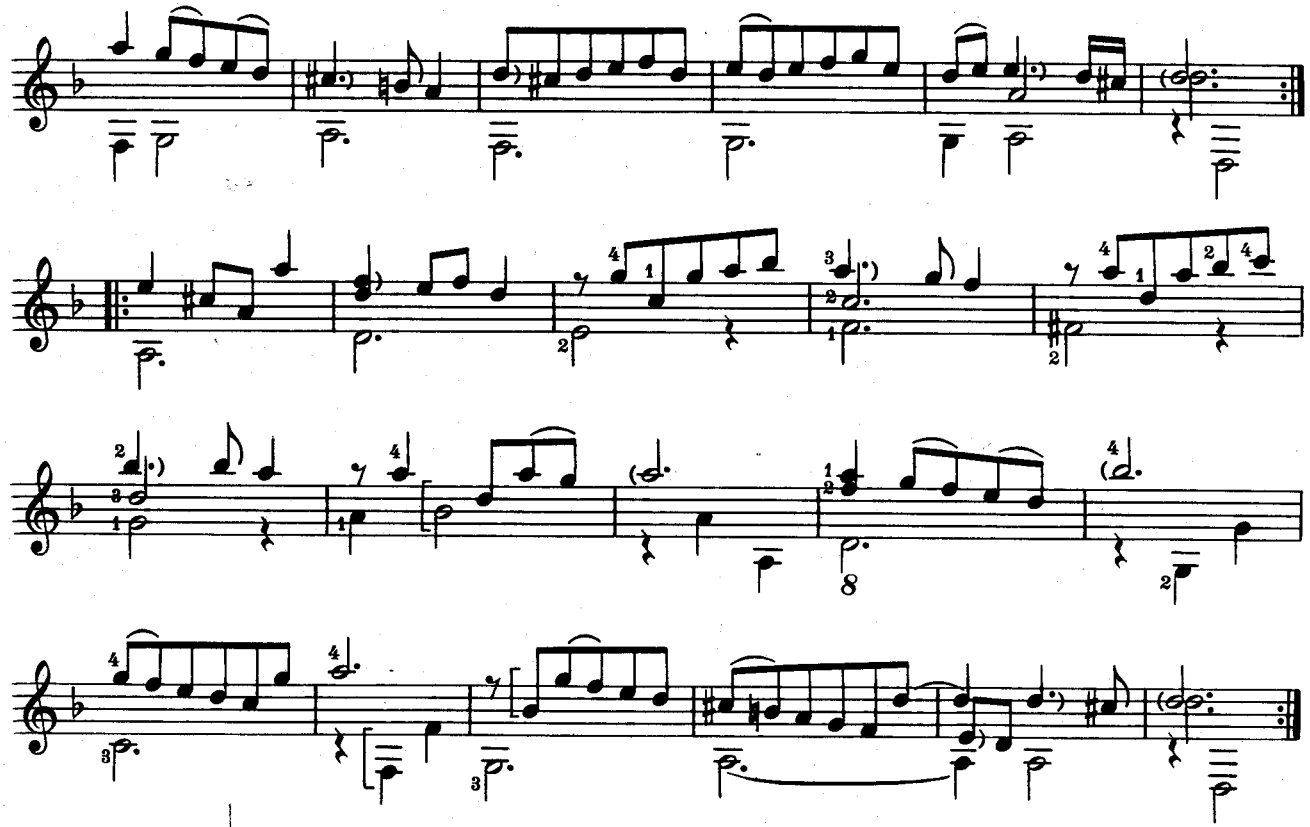
Anonym (15)



Menuett

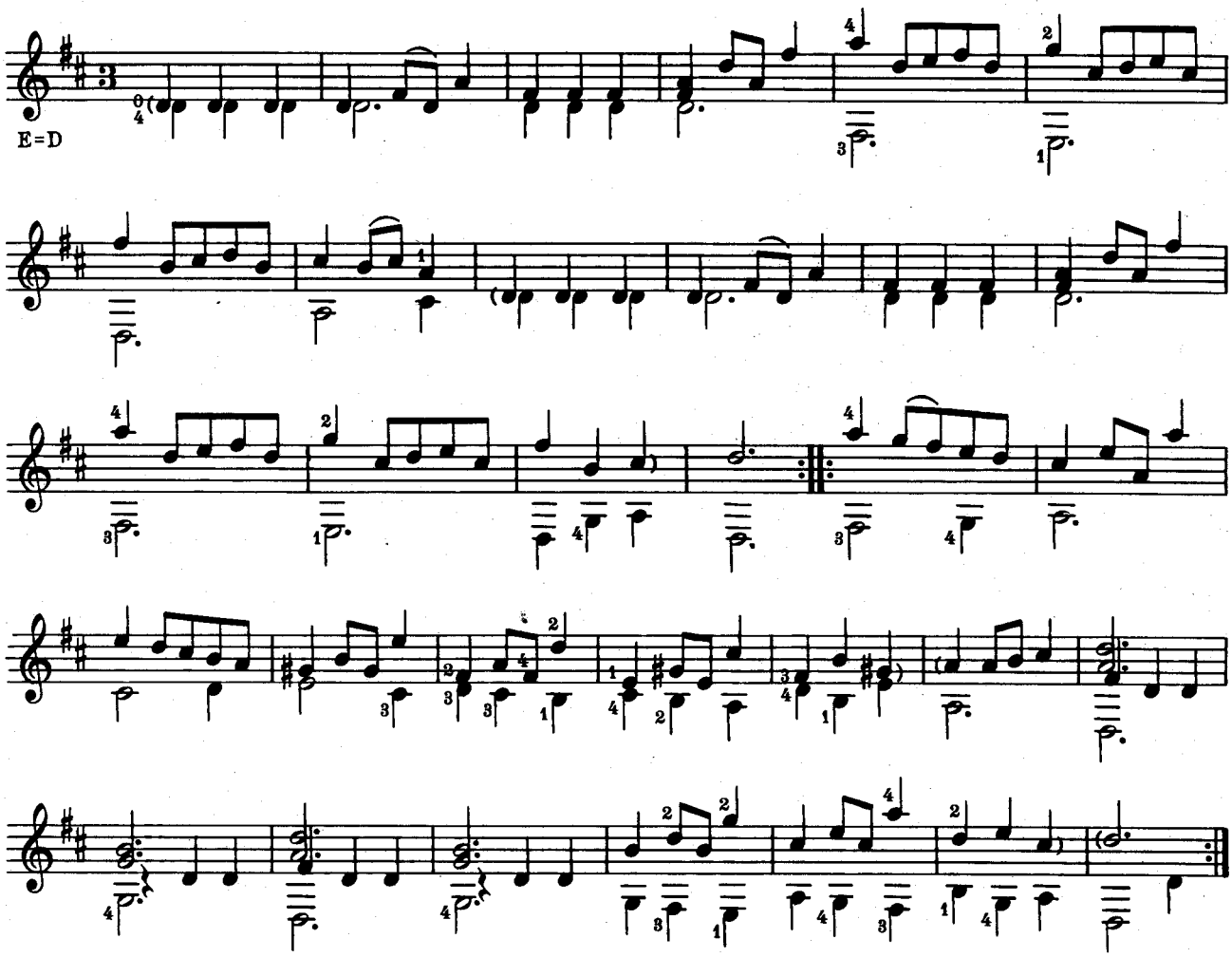
Anonym (13)





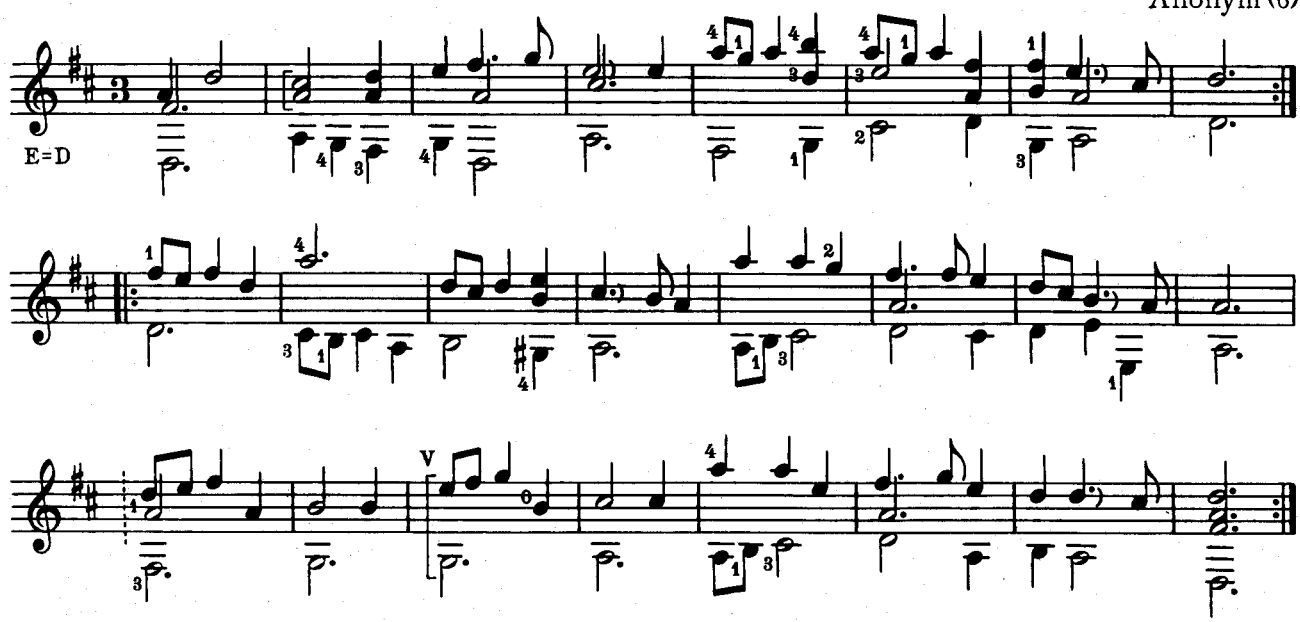
Menuett

Anonym (5)



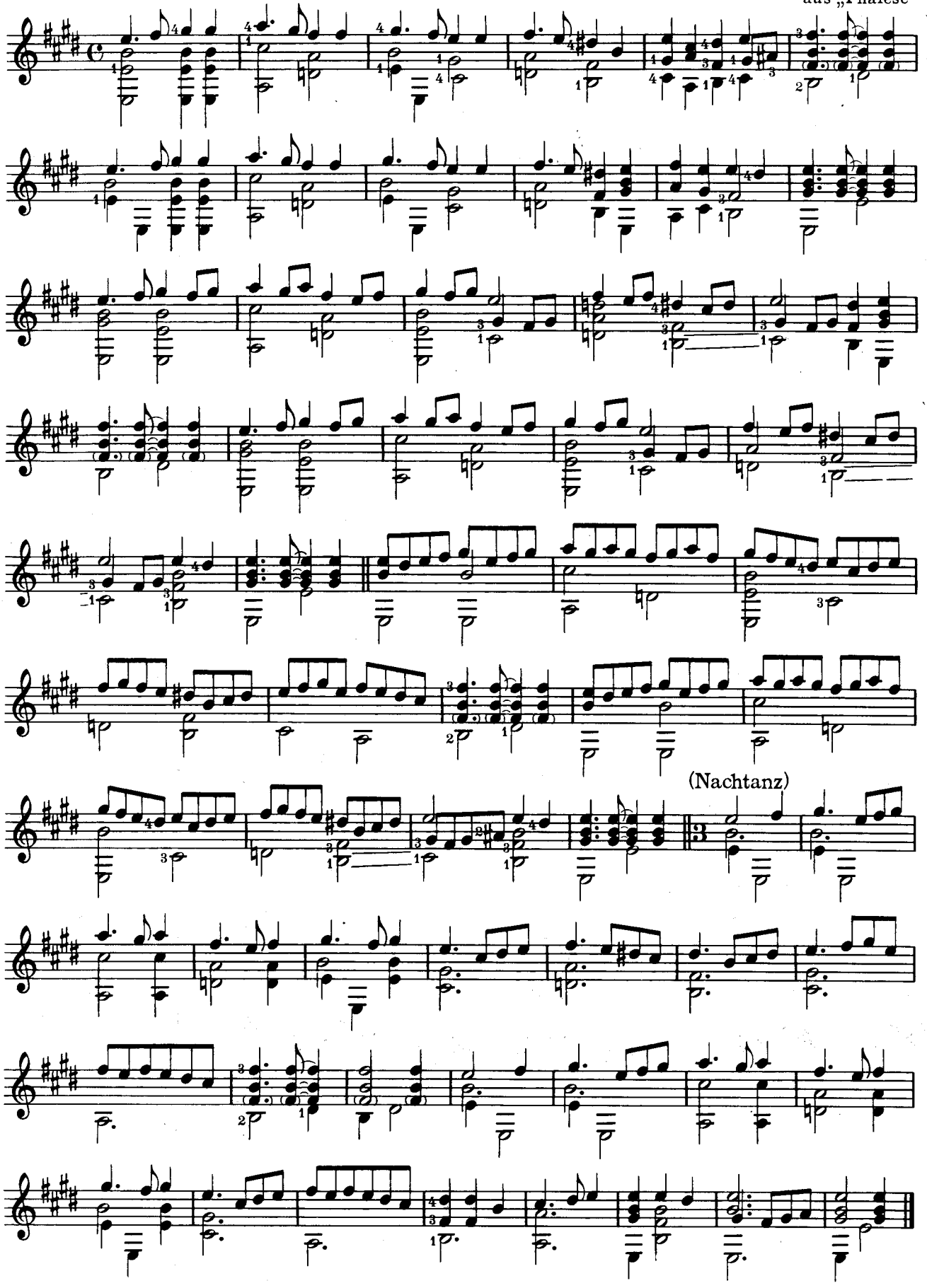
Favorita

Anonym (6)



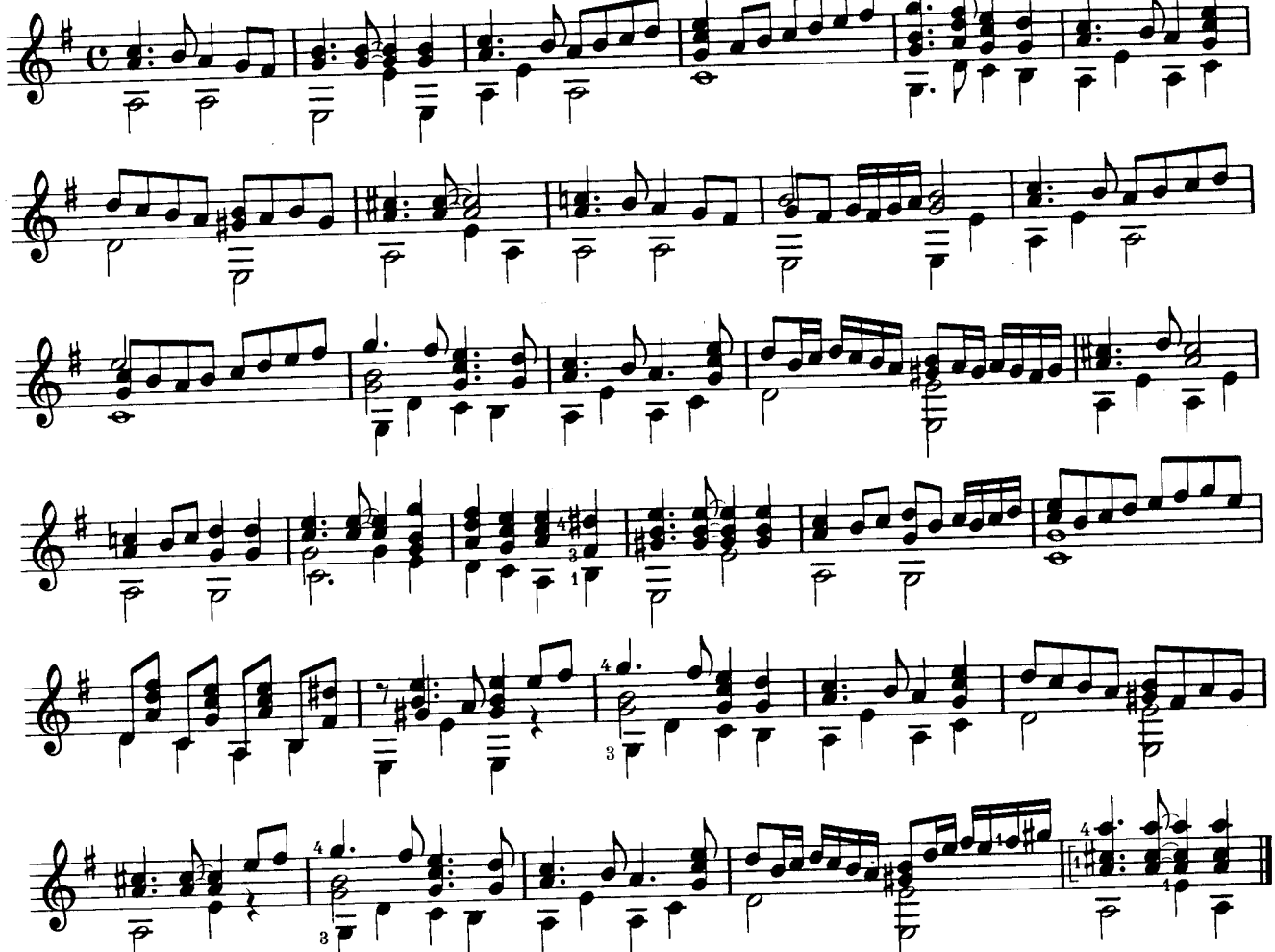
Allemande

anonym
aus „Phalèse“



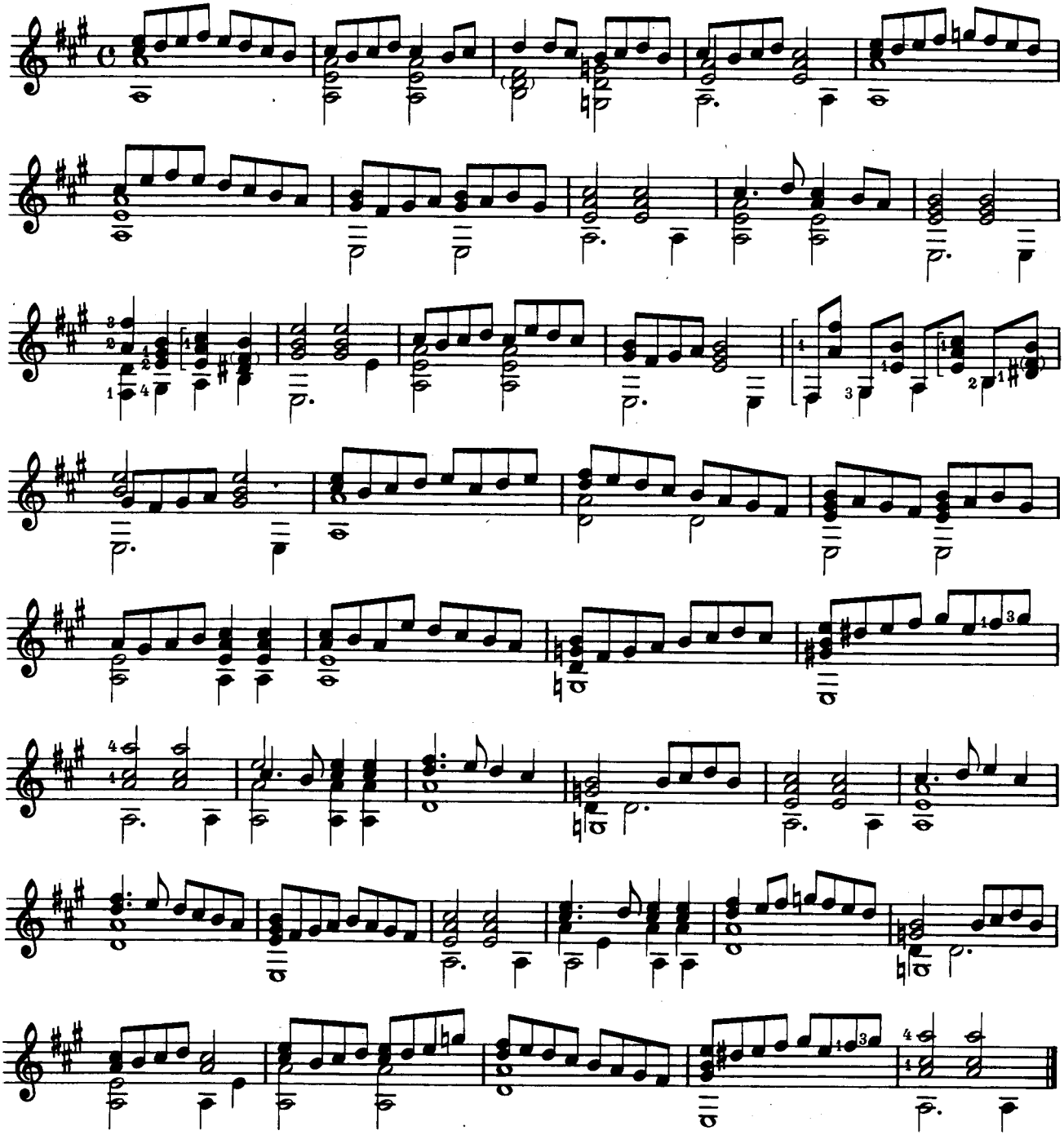
Allemande

anonym
aus „Phalèse“



Allemande (la rocha)

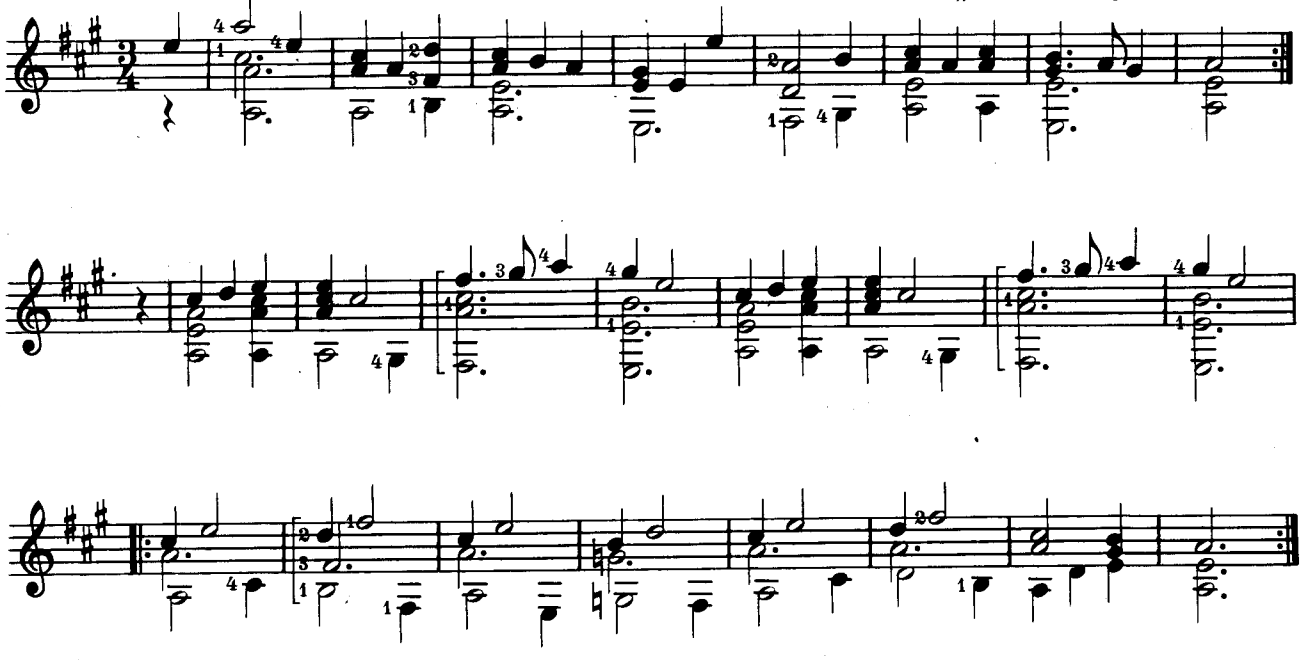
anonym
aus „Phalèse“



Anglica

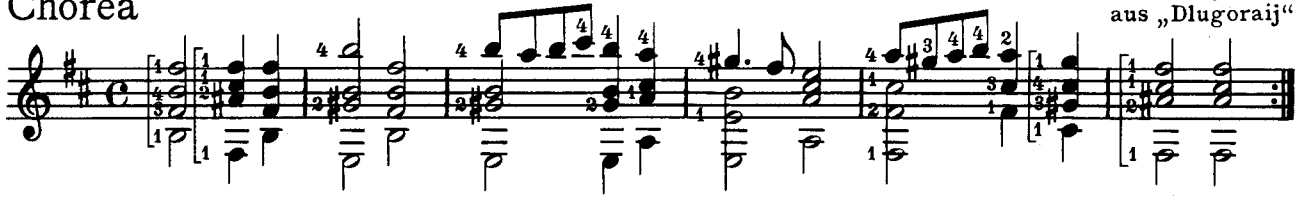
anonym

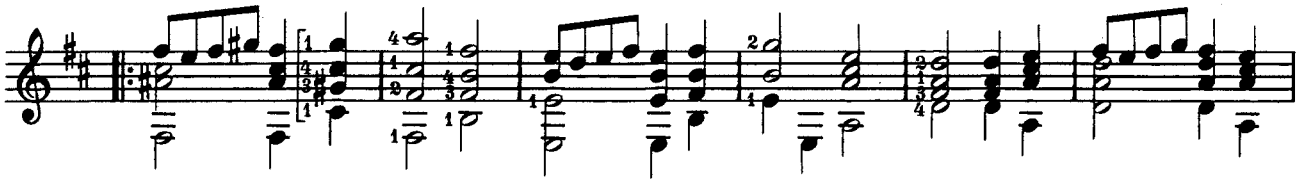
aus „Liederbuch Jenenser Stud.“



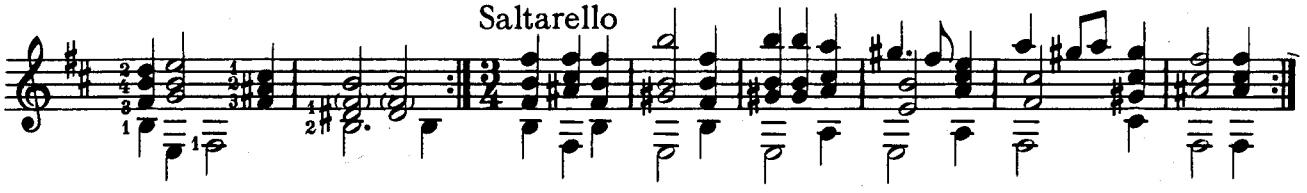
Chorea

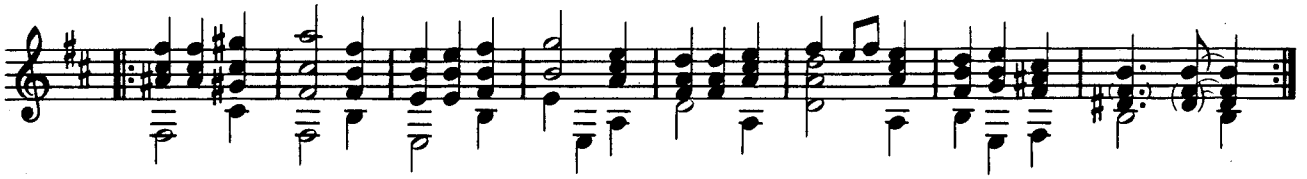
anonym
aus „Dlugoraij“





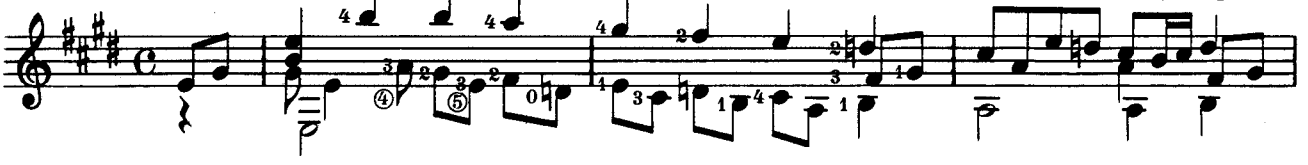
Saltarello

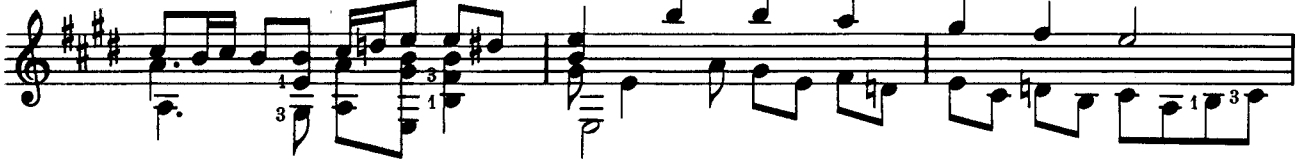


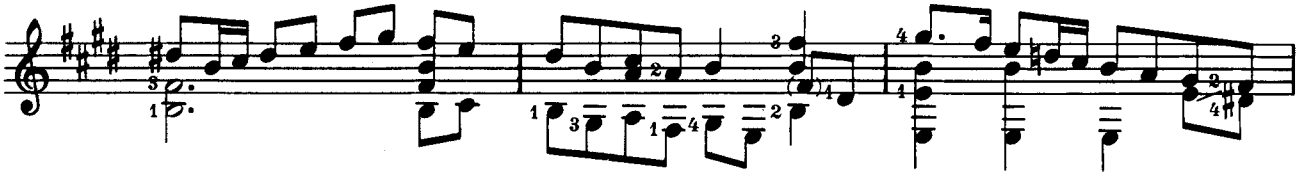


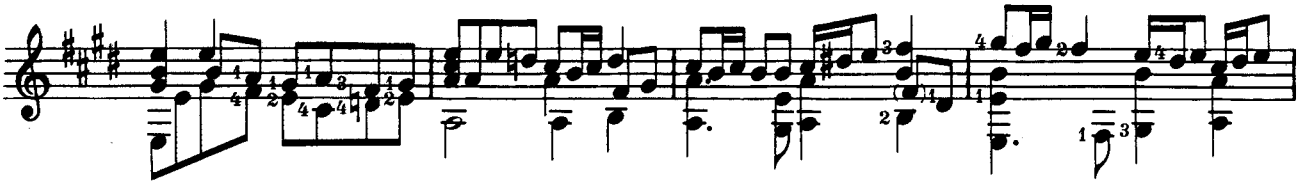
Passamezzo

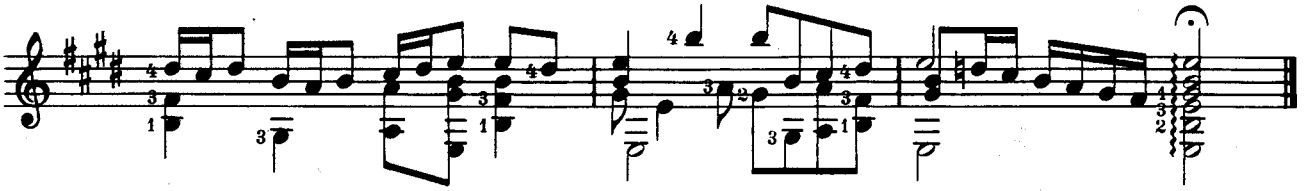
anonym
aus „Dlugoraij“





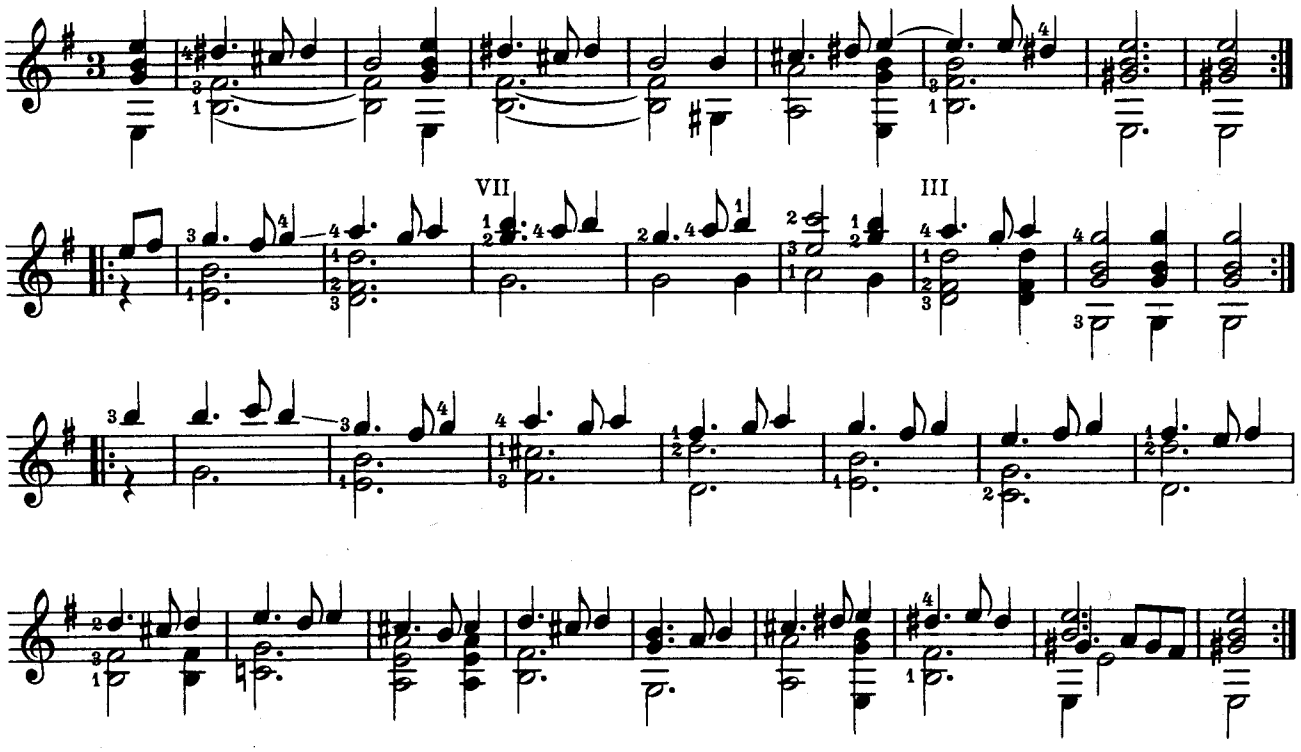






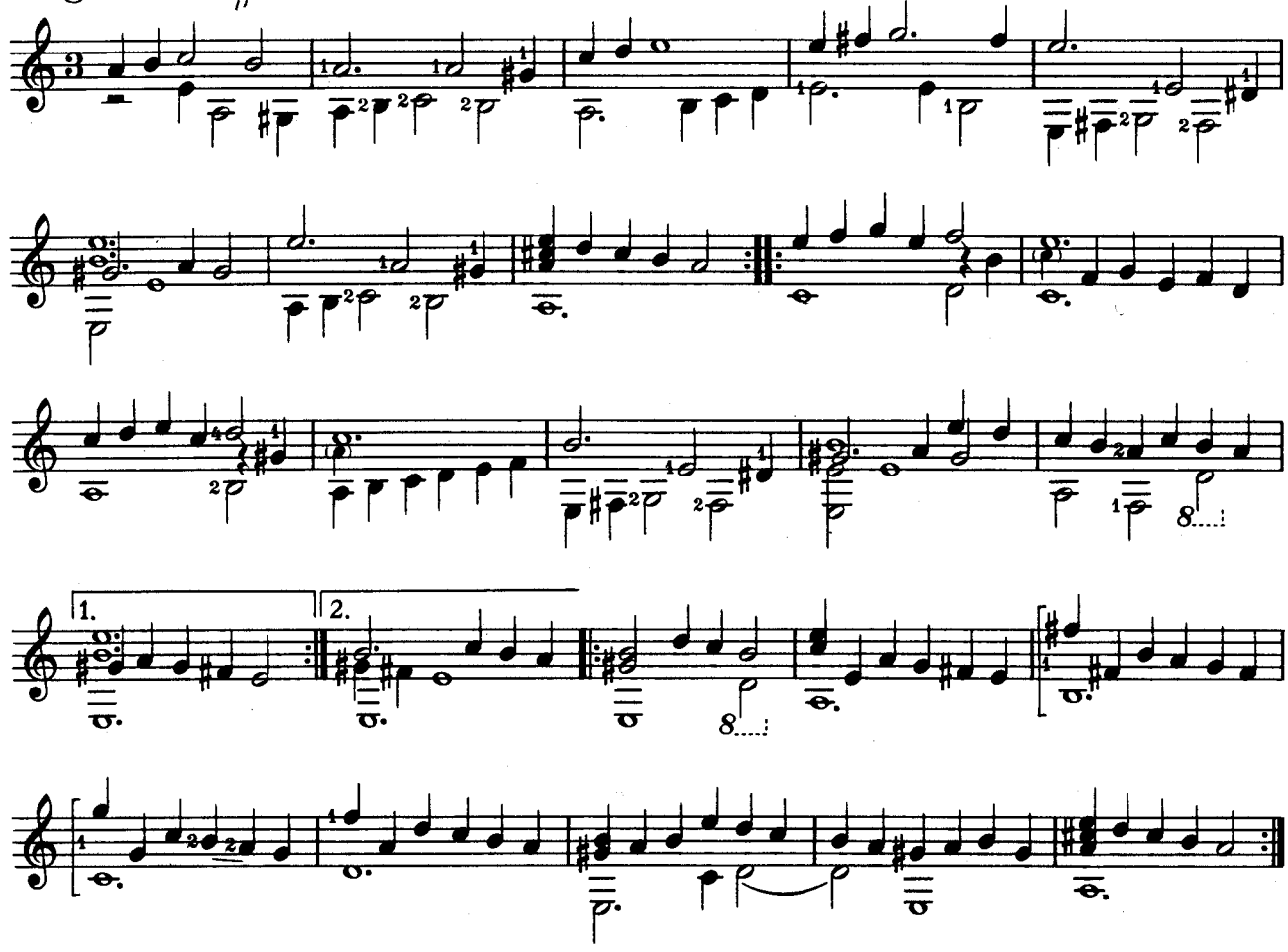
Courante

anonym
aus „Dlugoraij“



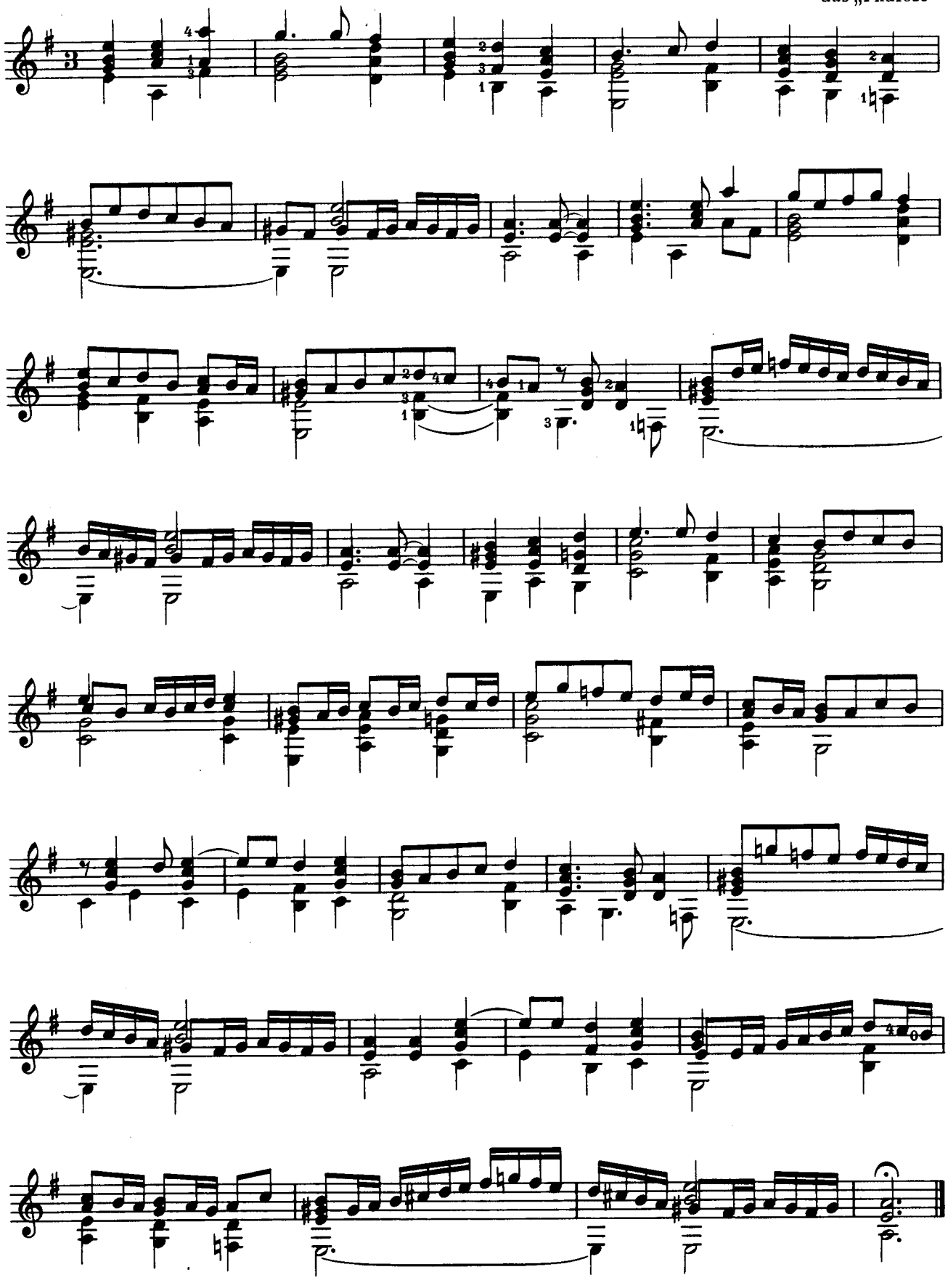
Gagliarde

anonym
aus „Liederbuch Jenenser Stud.“



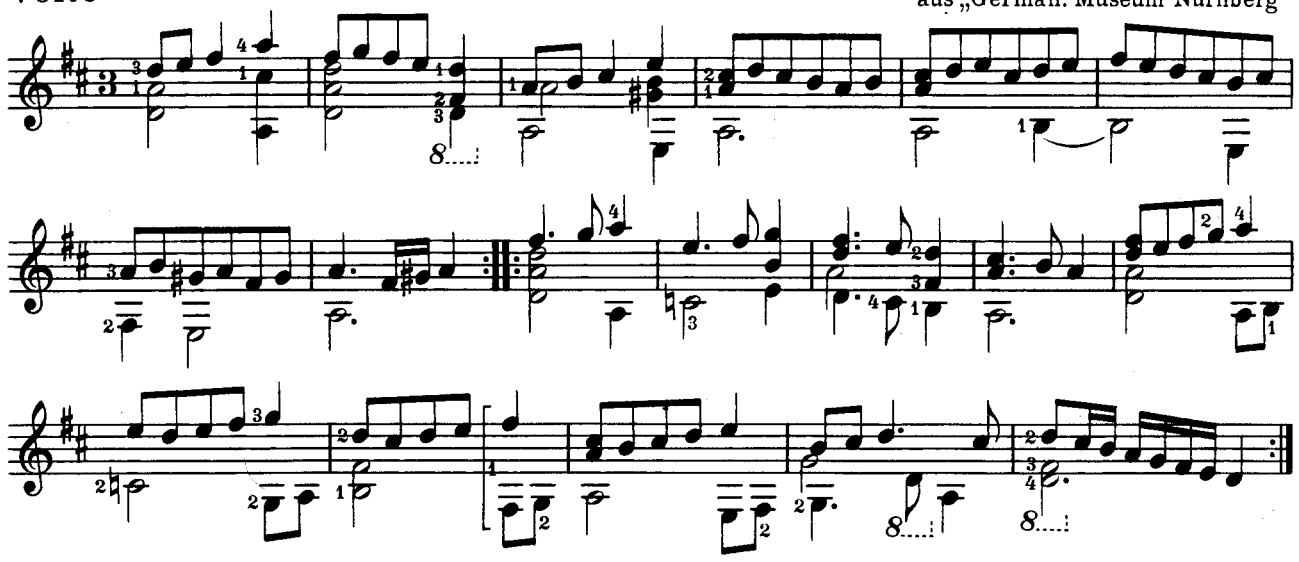
Gagliarde

anonym
aus „Phalèse“



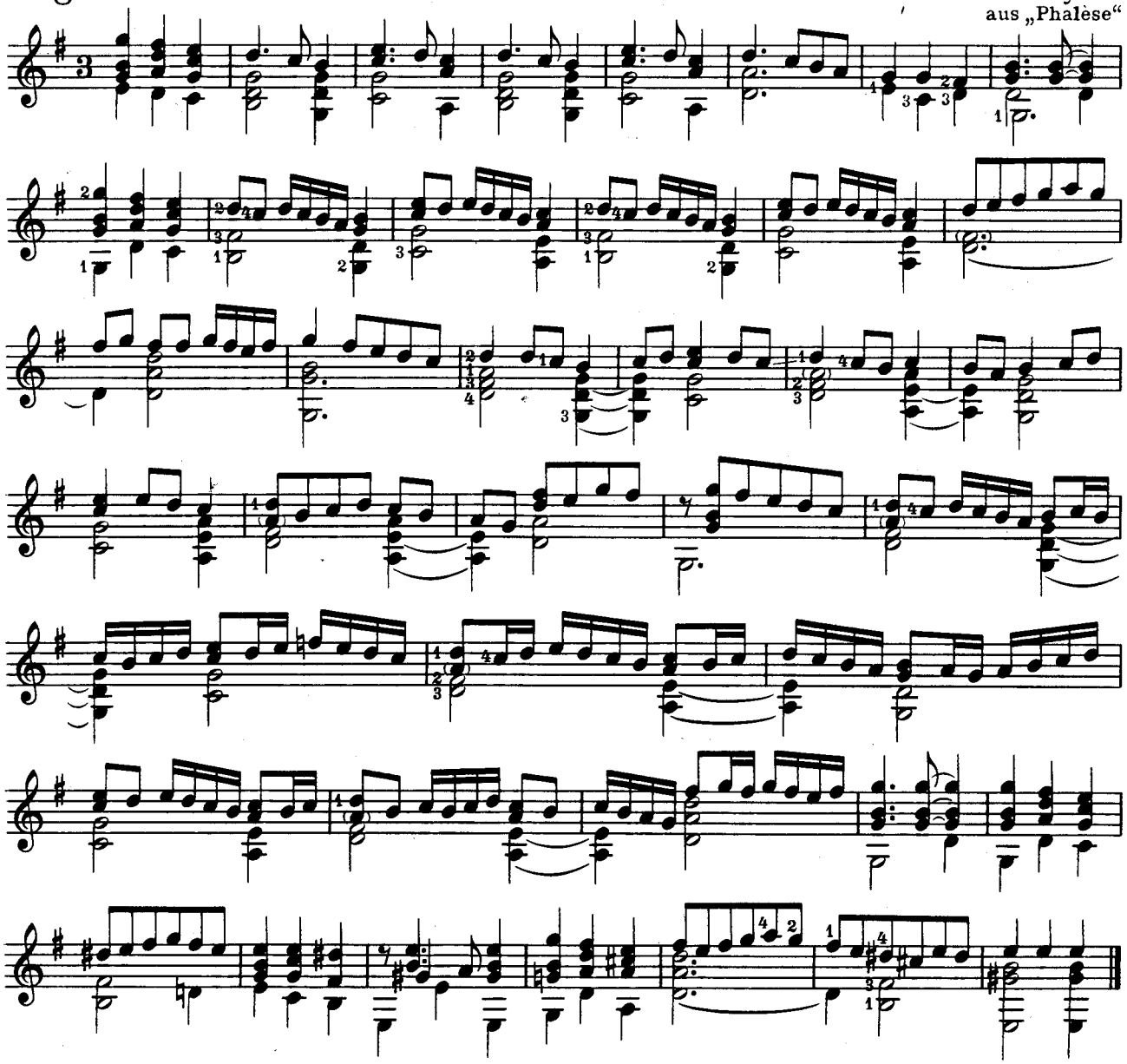
Volte

anonym
aus „German. Museum Nürnberg“



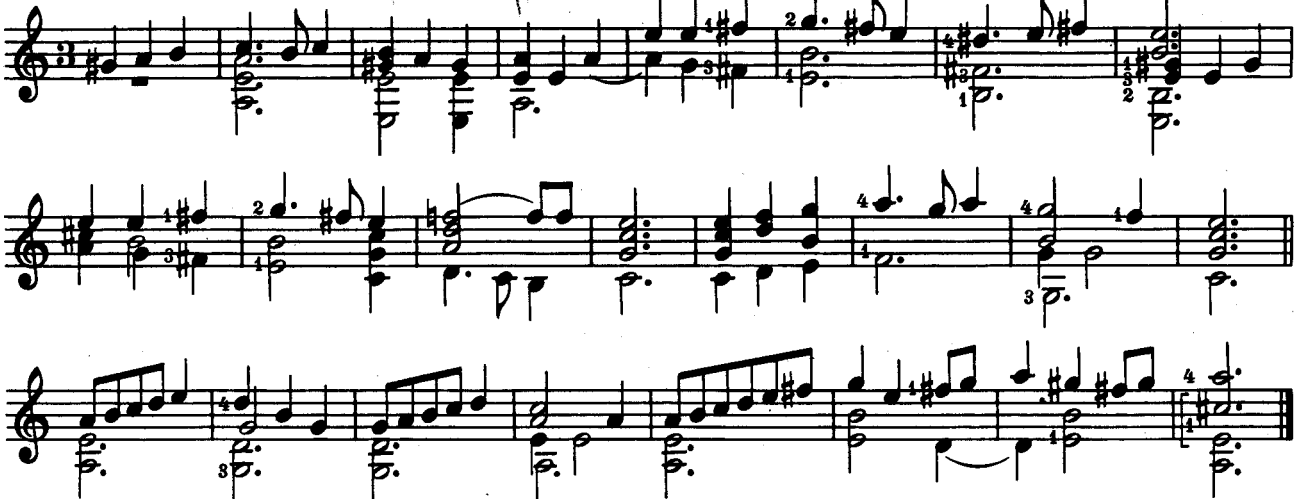
Gagliarde

anonym
aus „Phalèse“



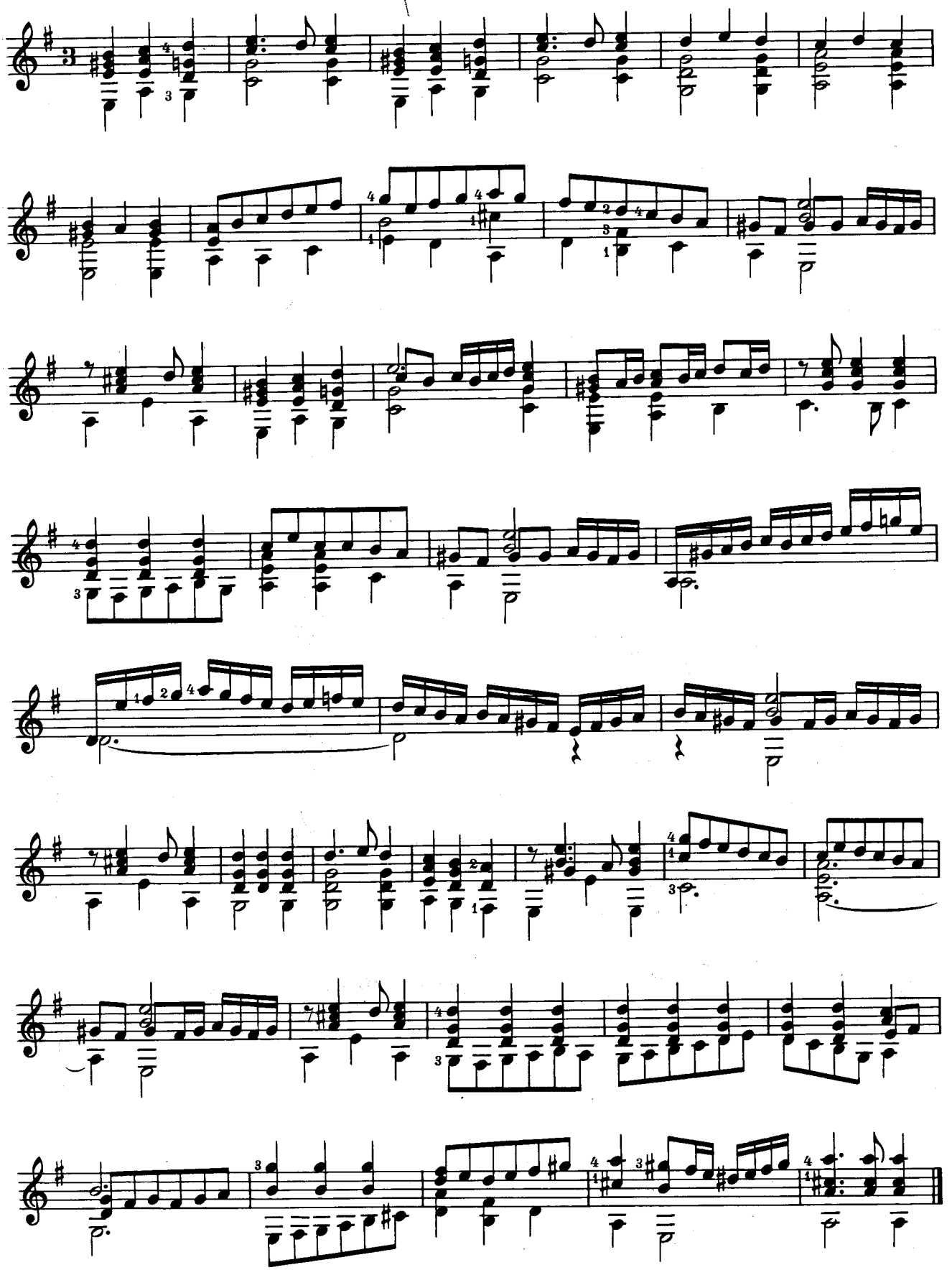
Courante Italia

anonym
aus „German. Museum Nürnberg“



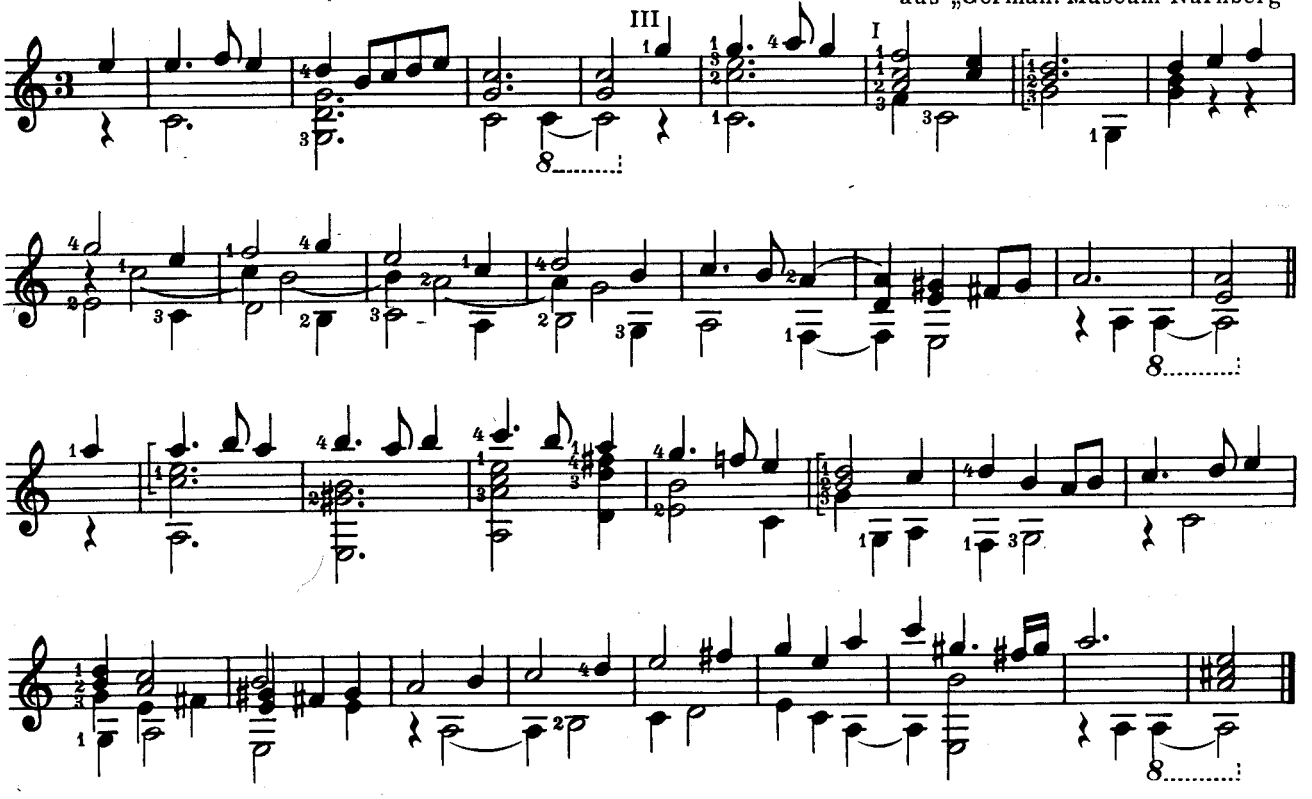
Gagliarde (Morette)

aus „Phalèse“

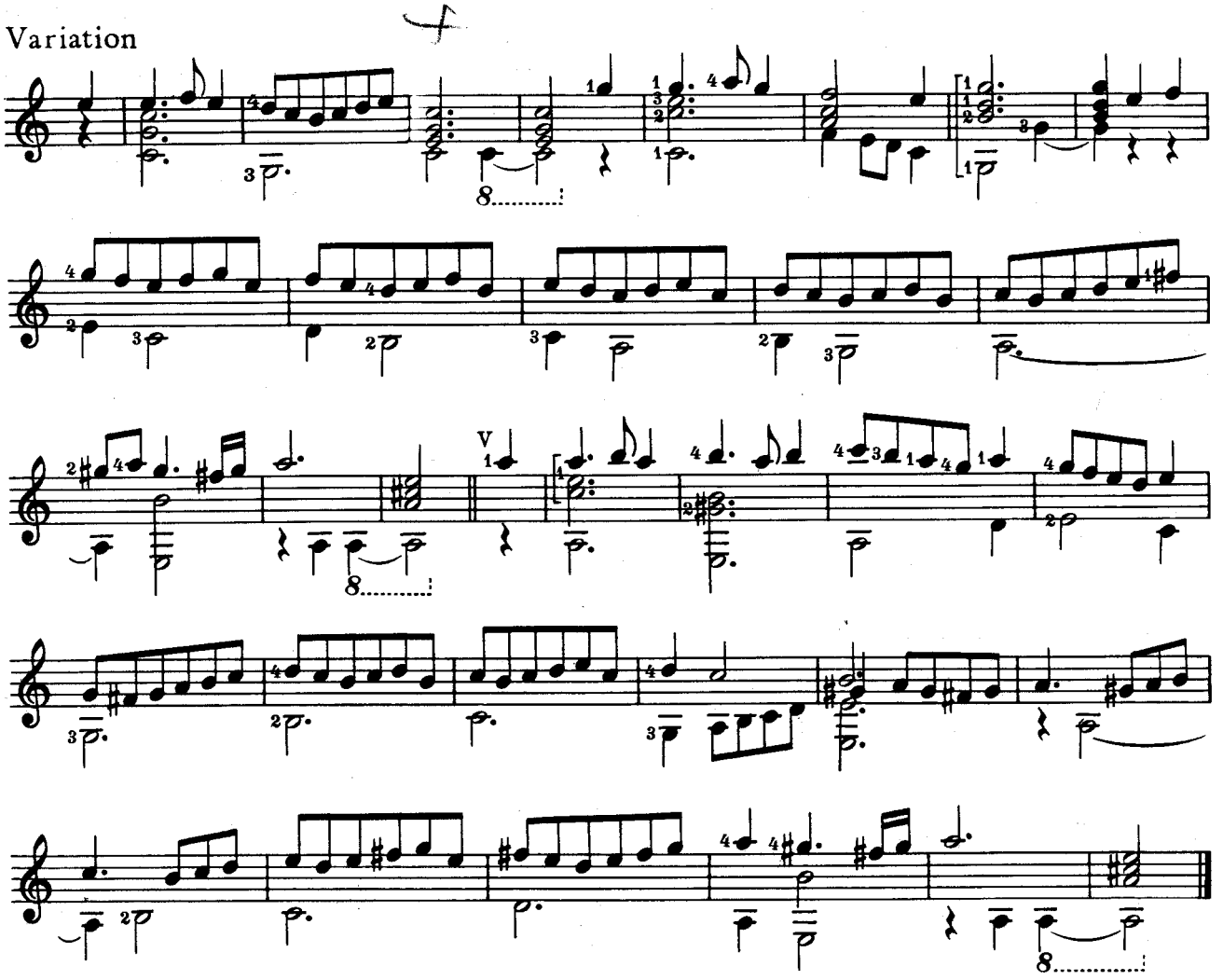


Courante

anonym
aus „German. Museum Nürnberg“



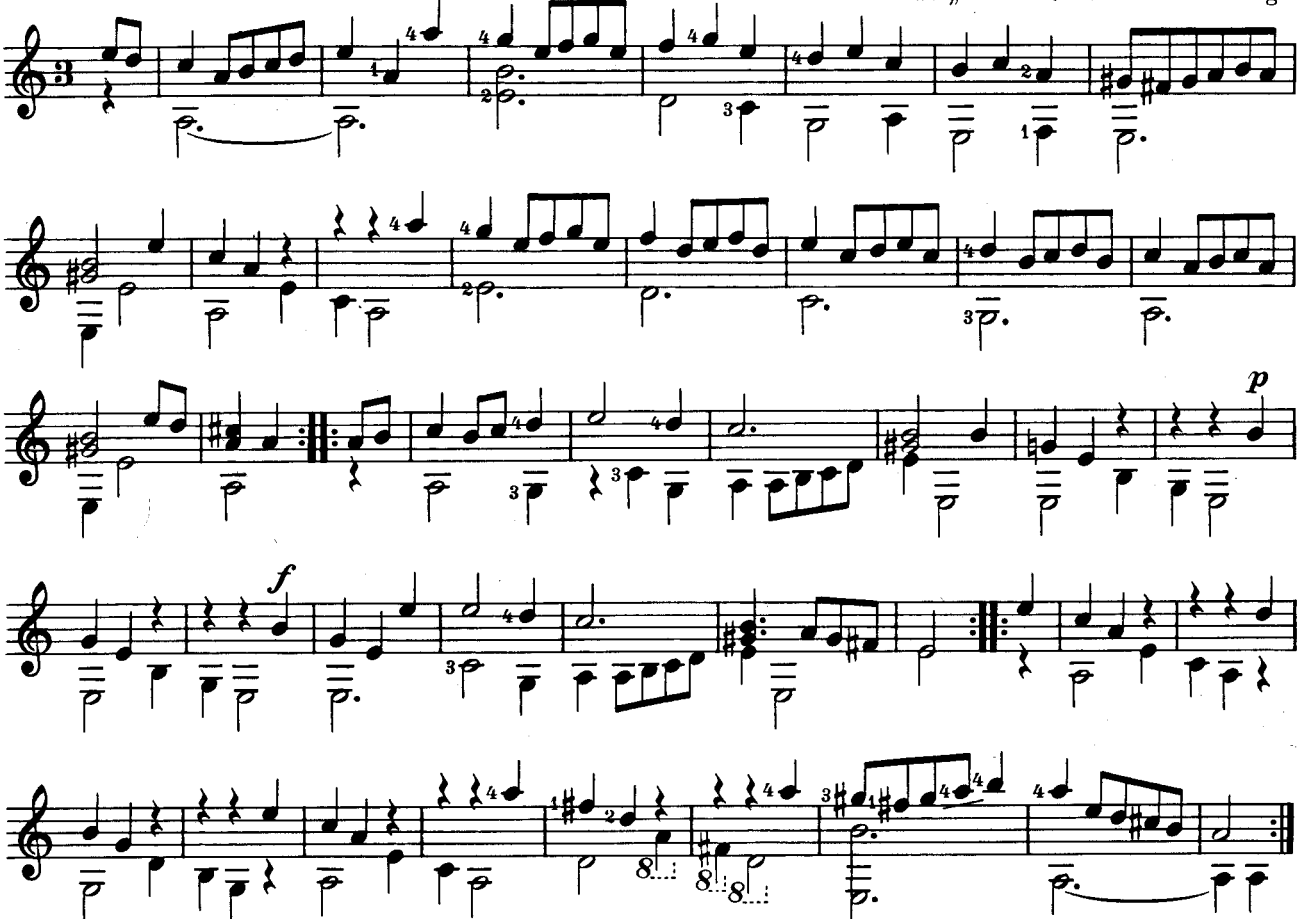
Variation



Courante

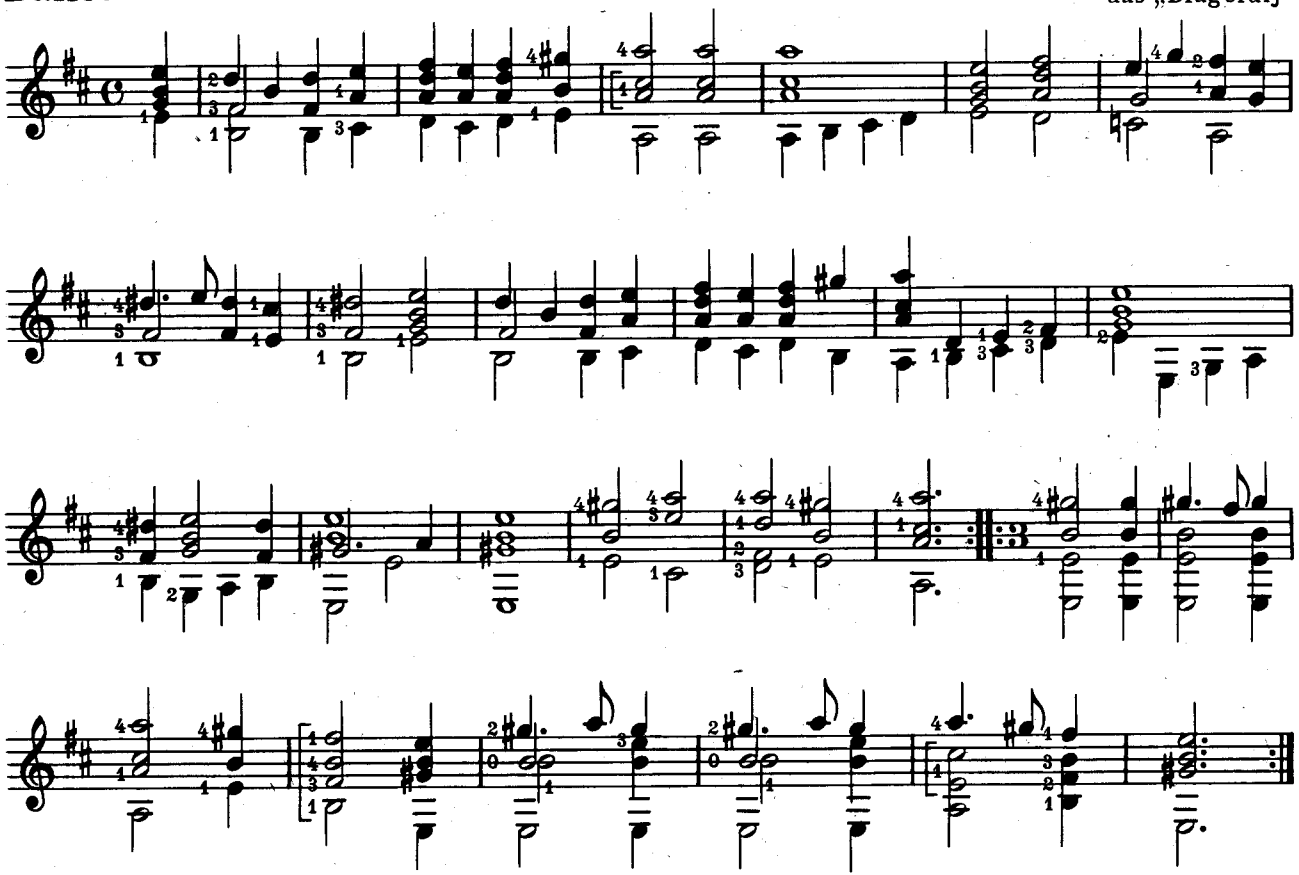
anonym

aus „German. Museum Nürnberg“



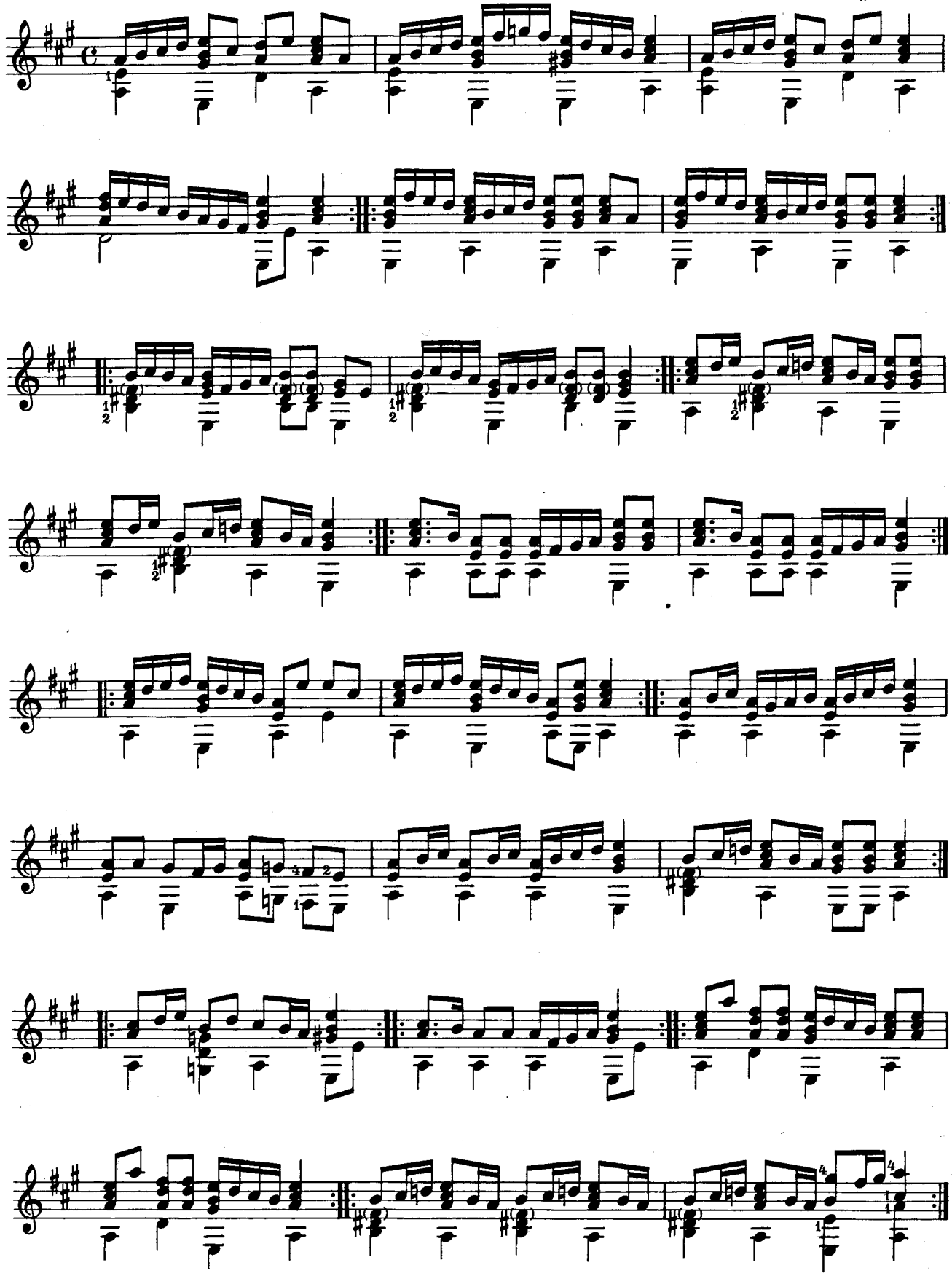
Ballet

anonym
aus „Dlugoraij“



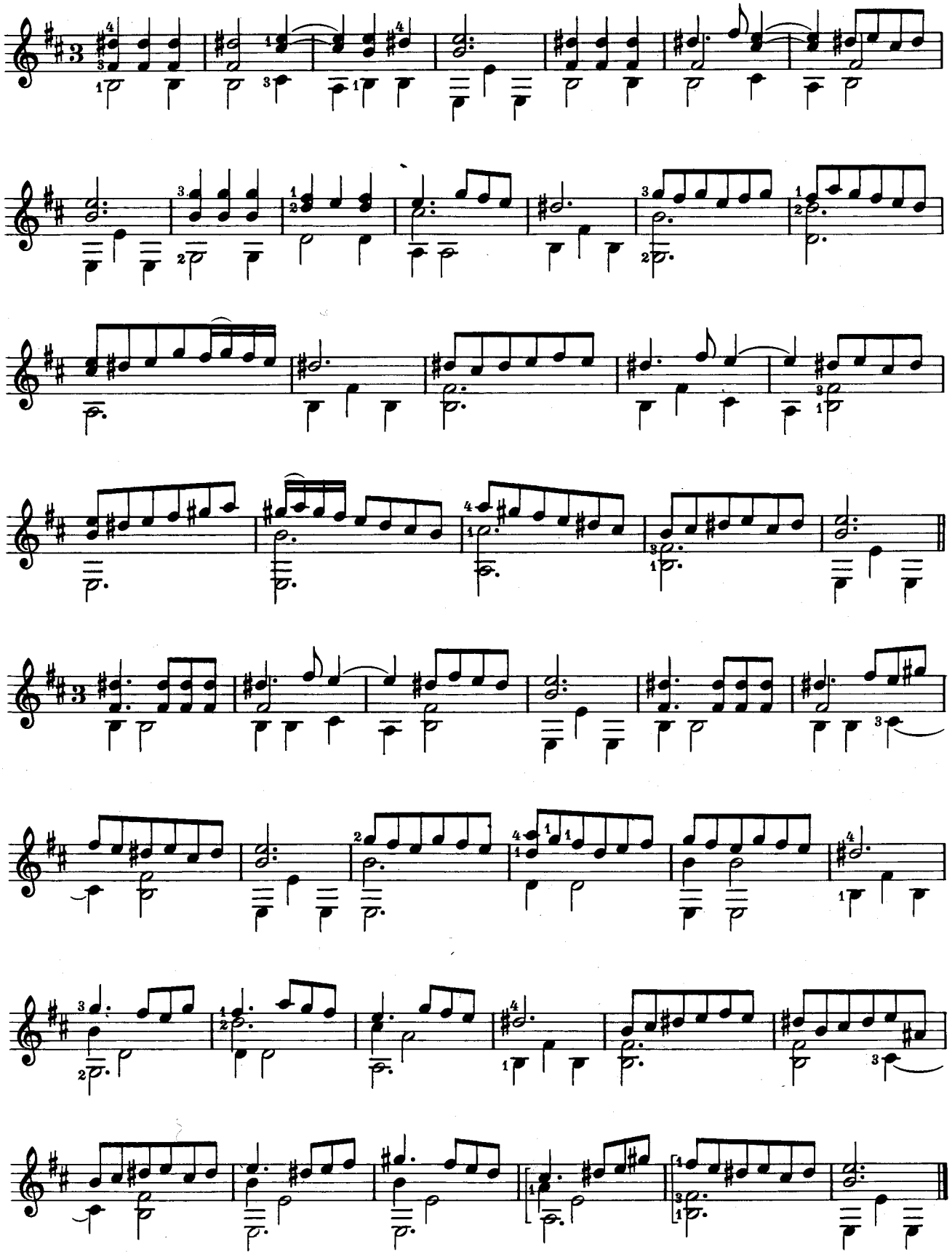
Branle de Champaigne

anonym
aus „Phalèse“



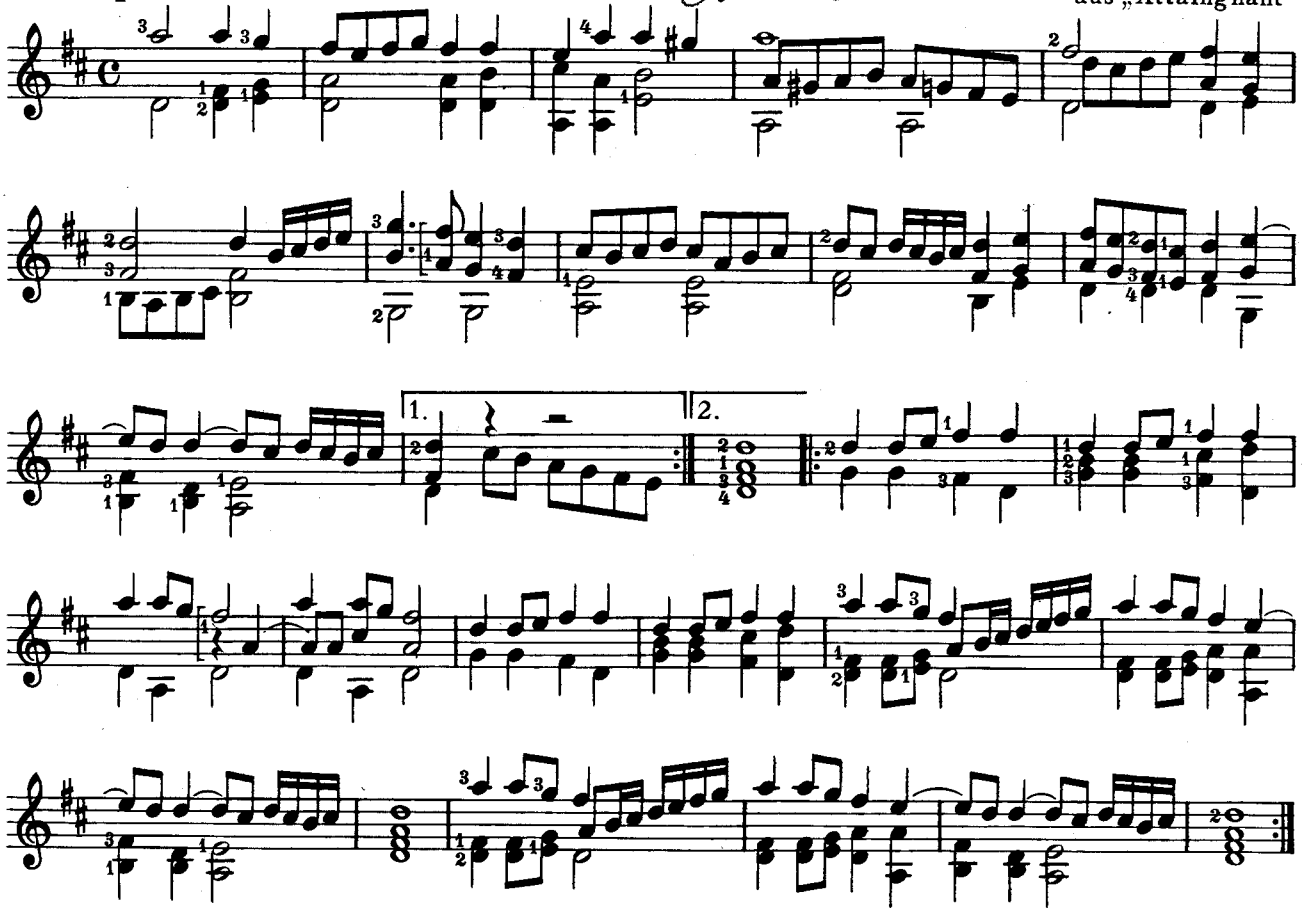
Springtanz (la meza gamba)

anonym
aus „Wyssenbach“



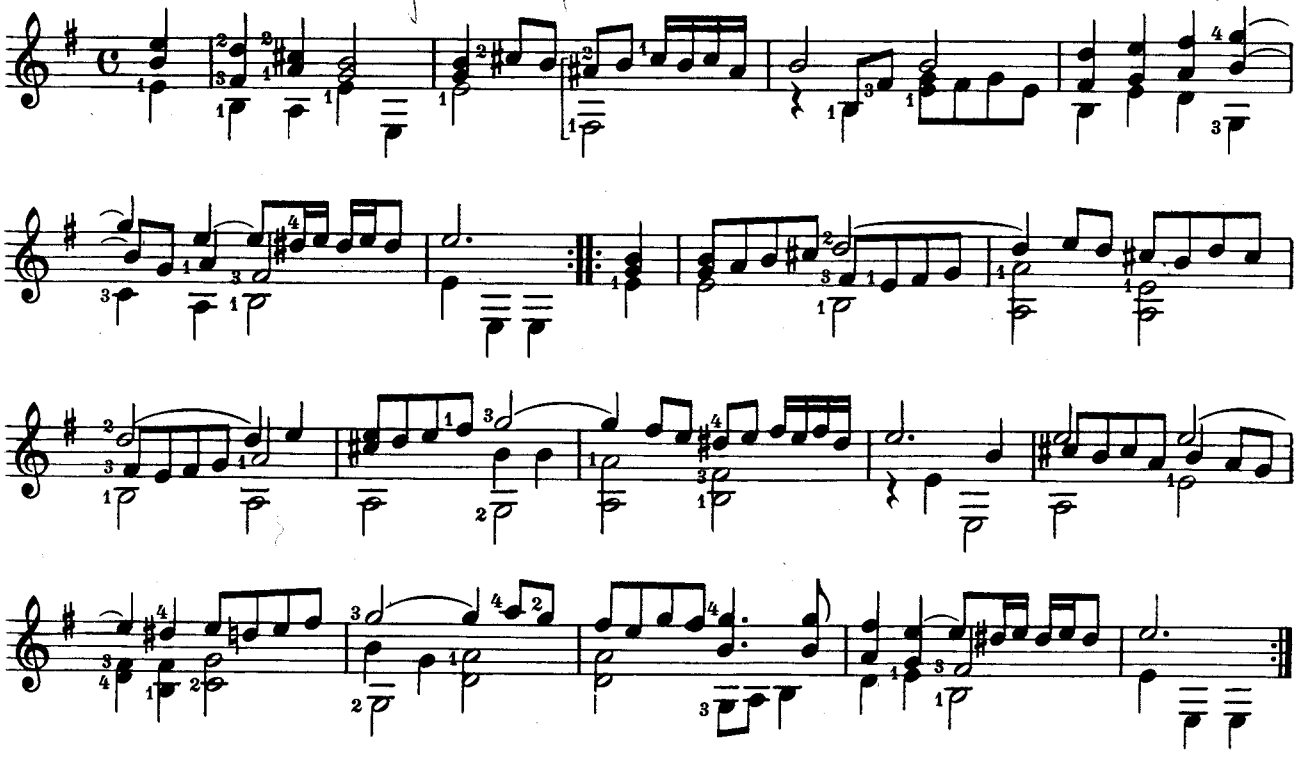
Tant que vivrai

anonym
aus „Attaingnant“



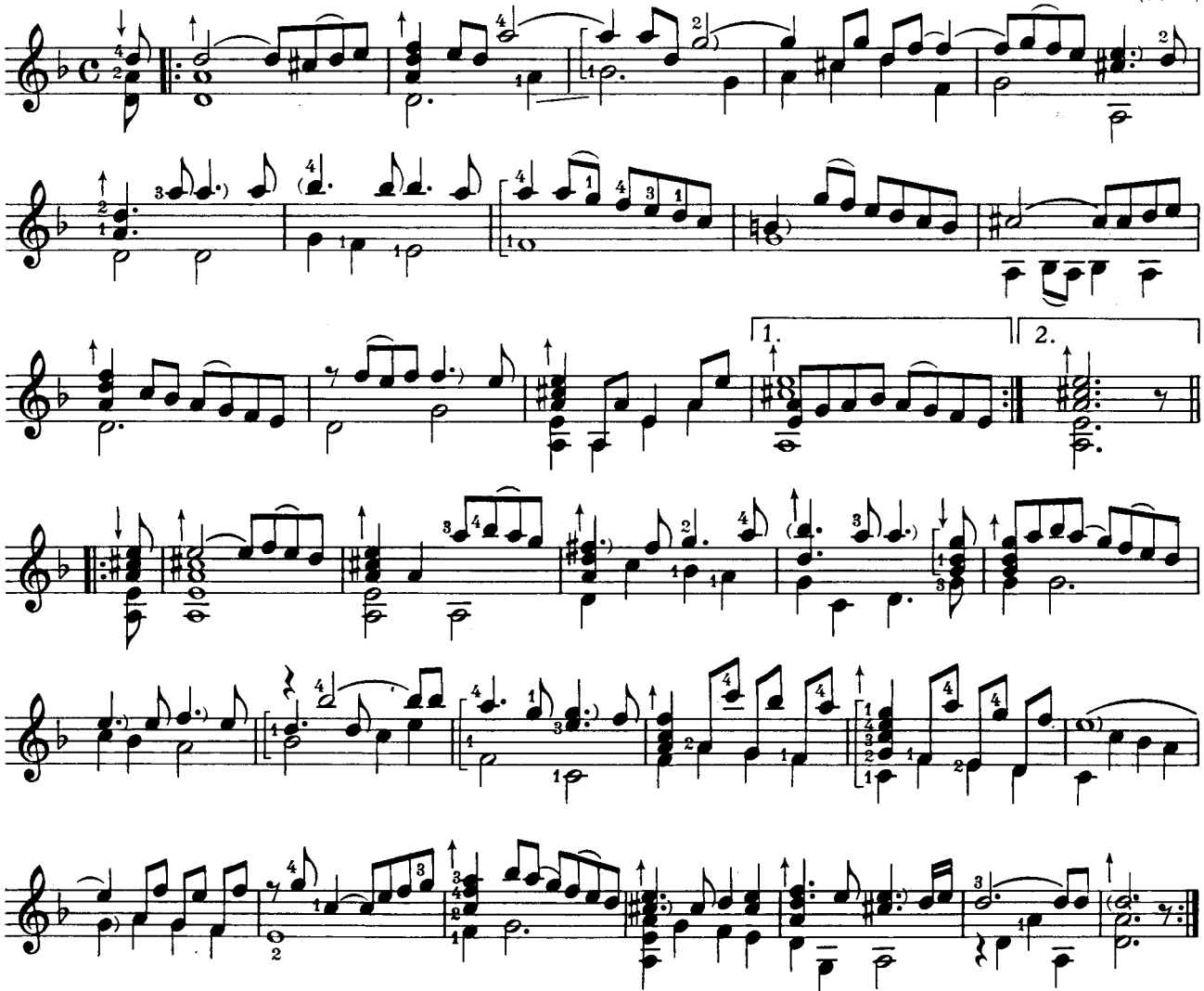
Basse dance

P. B.
aus „Attaingnant“



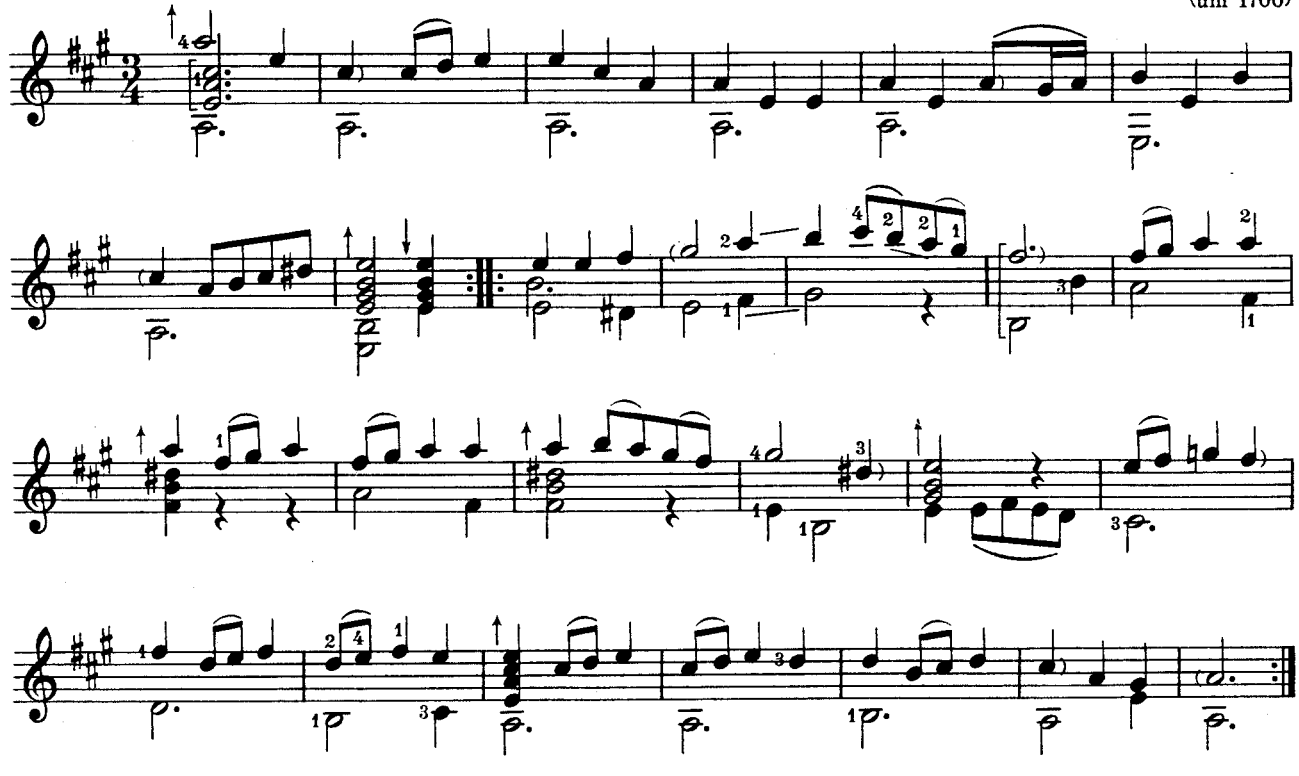
Allemande

anonym
(1670)



Menuett

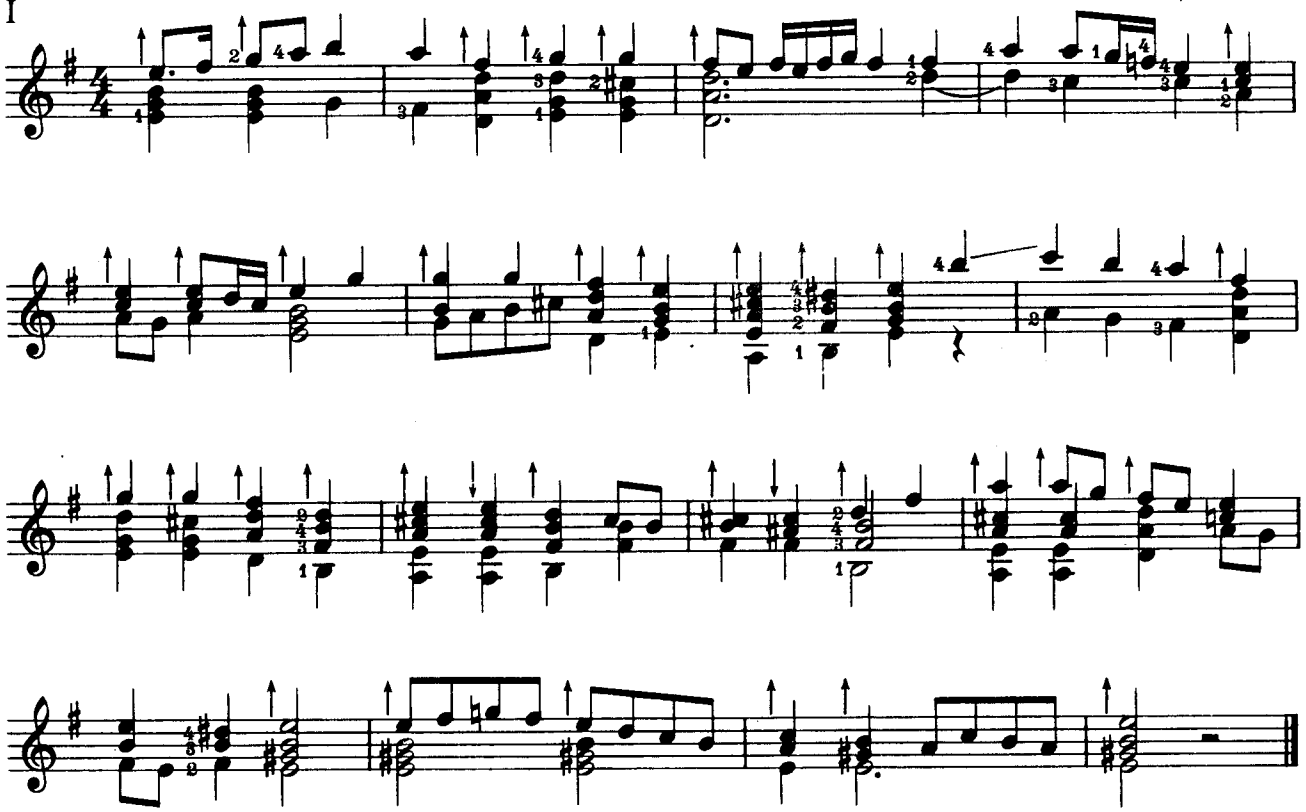
anonym
(um 1700)



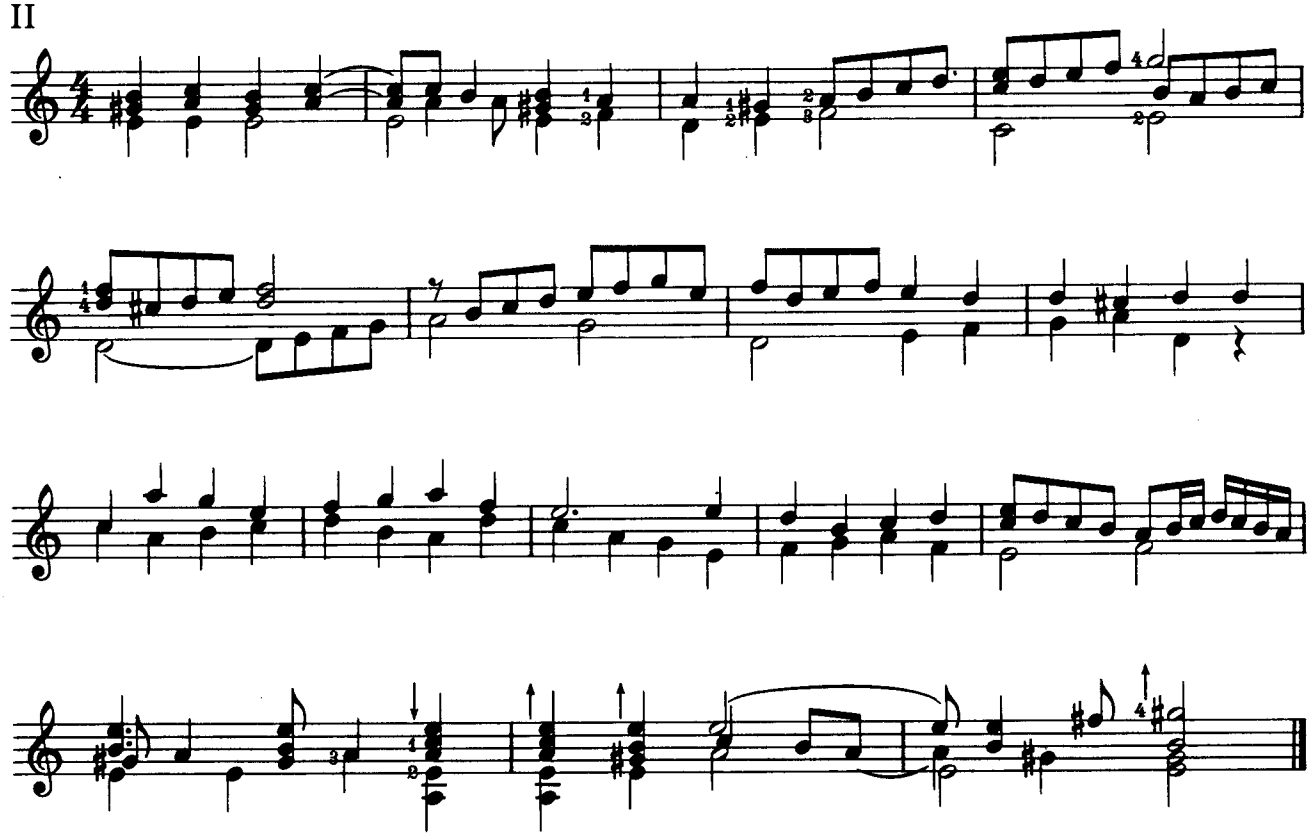
2 Fantasien

anonym
aus „Phalèse“

I

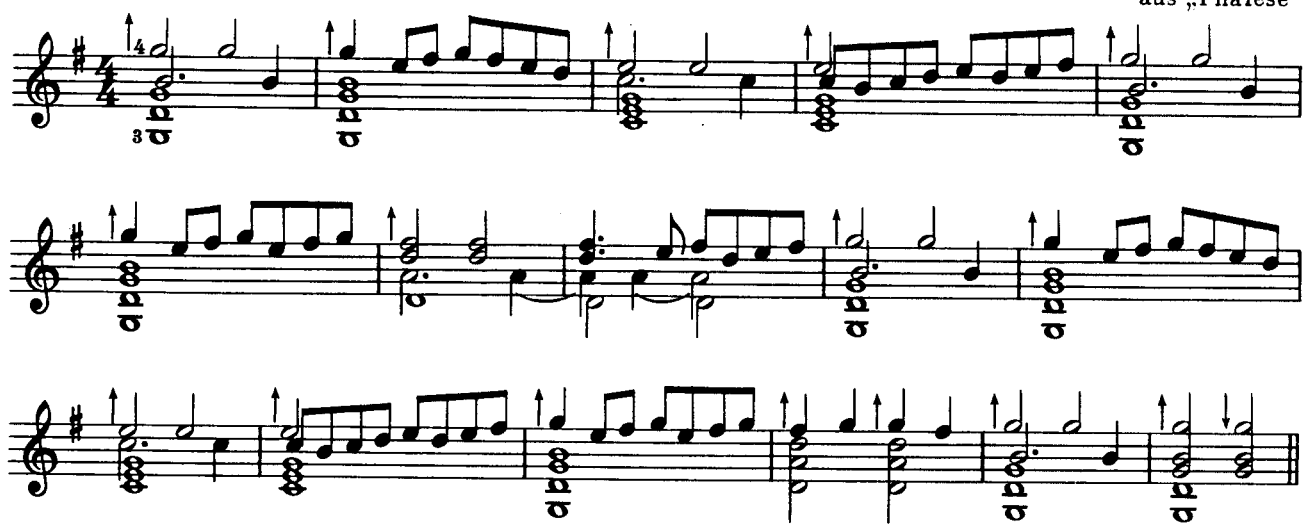


II

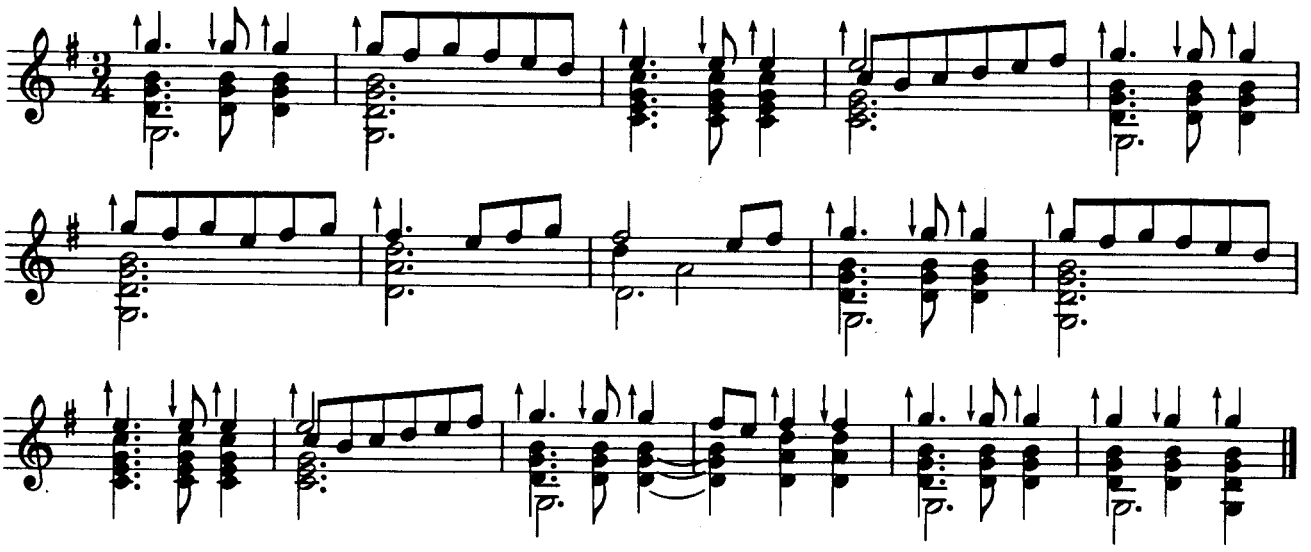


Pavane des bouffons

anonym
aus „Phalèse“

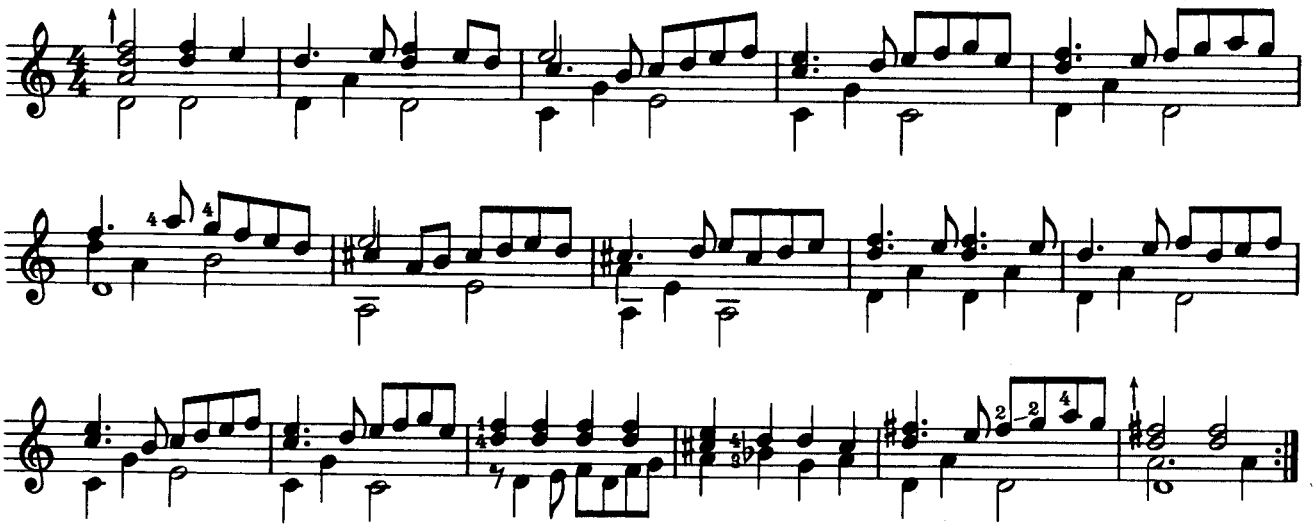


Gagliarde



Passamezzo

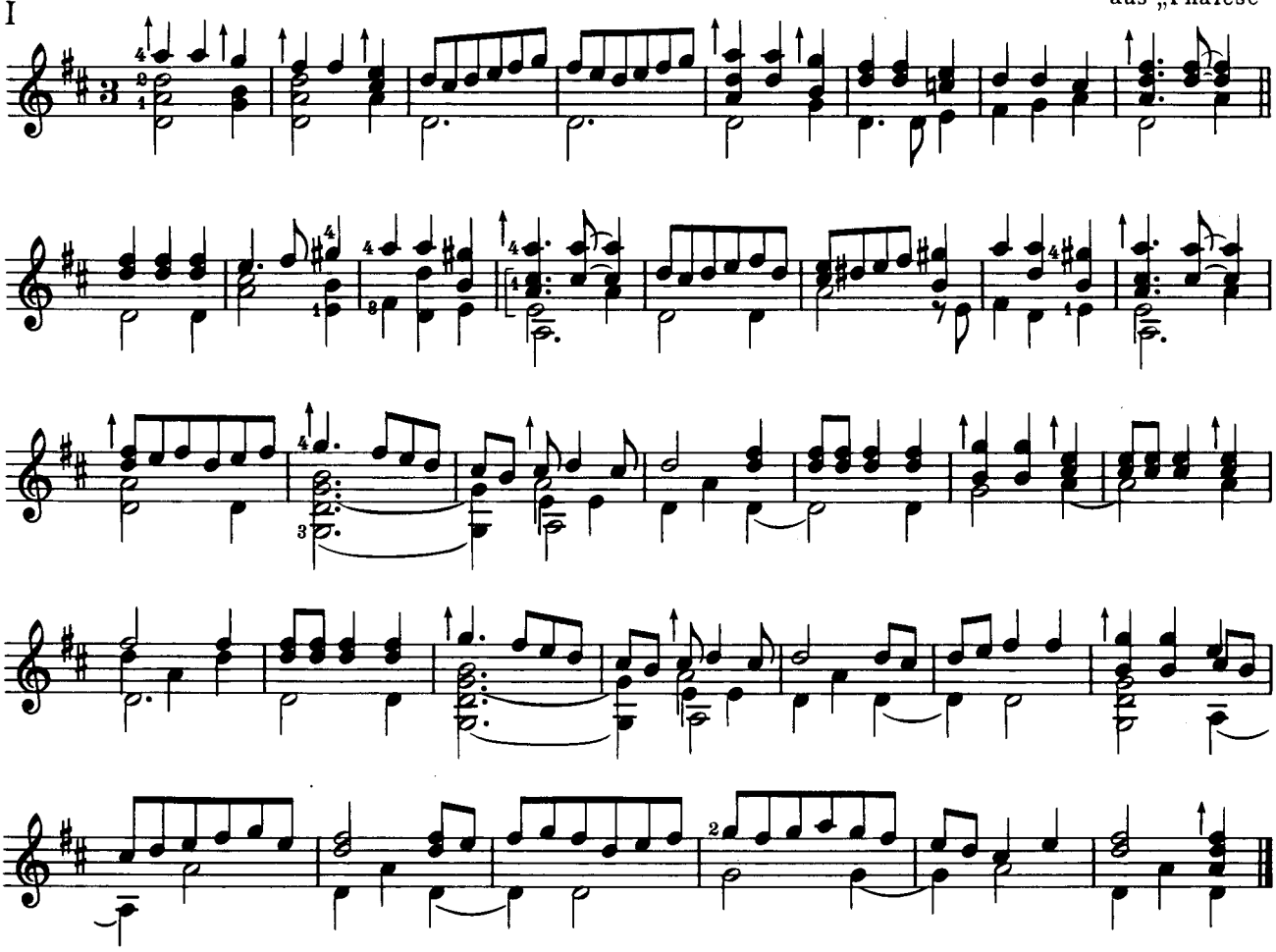
anonym
aus „Phalèse“



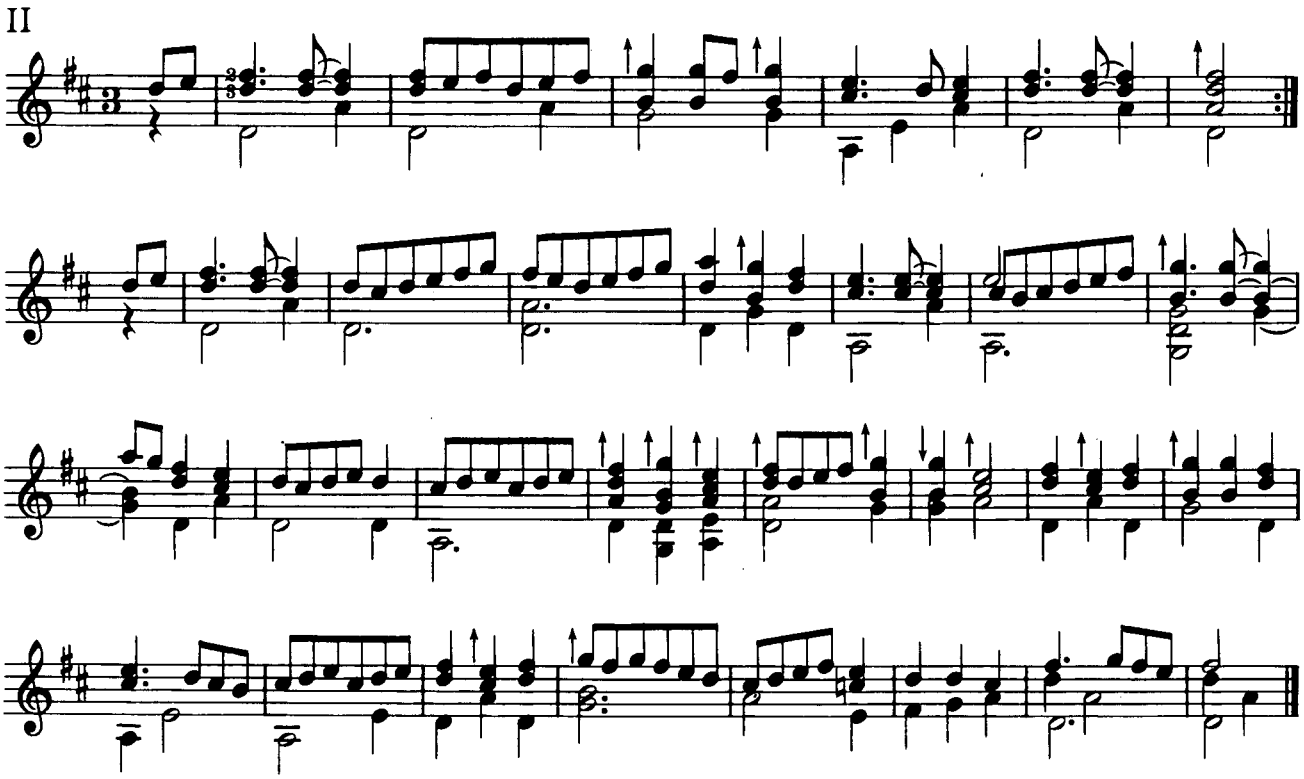
2 Gagliarden

anonym
aus „Phalèse“

I



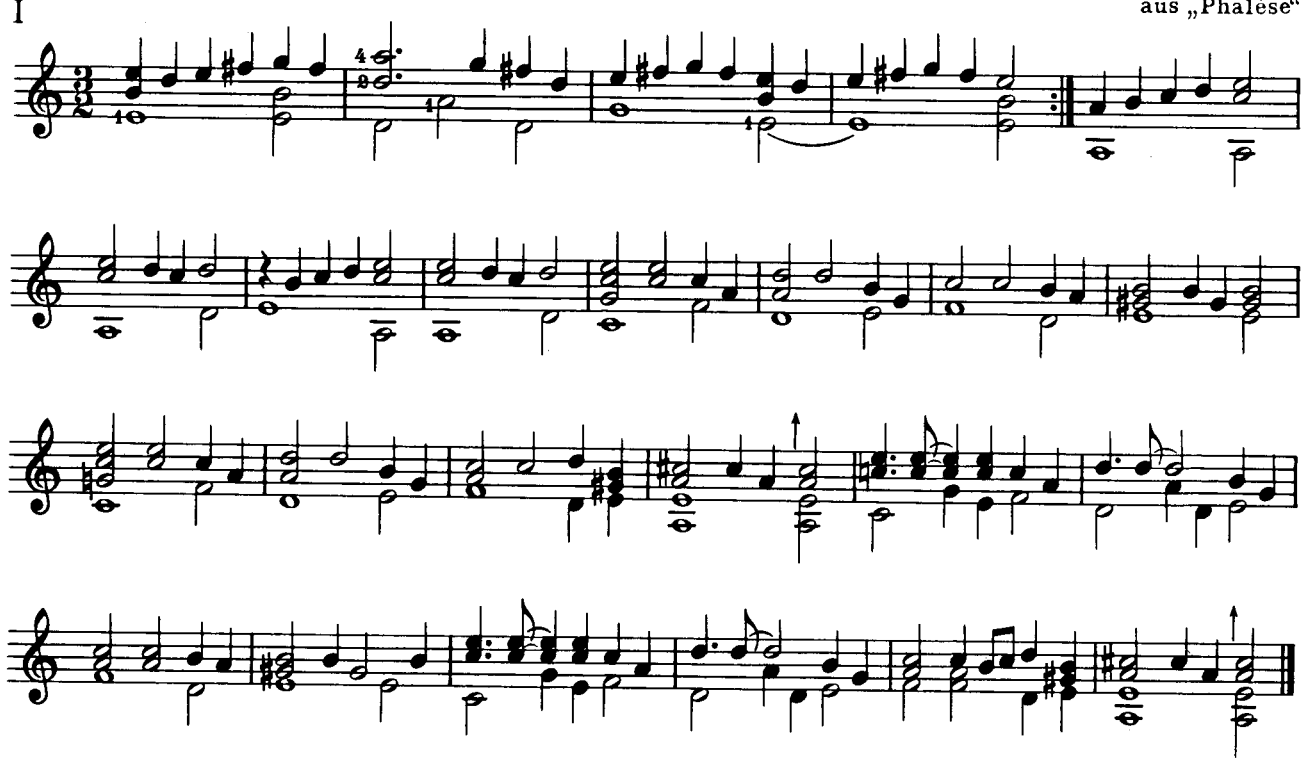
II



3 Branles

anonym
aus „Phalèse“

I



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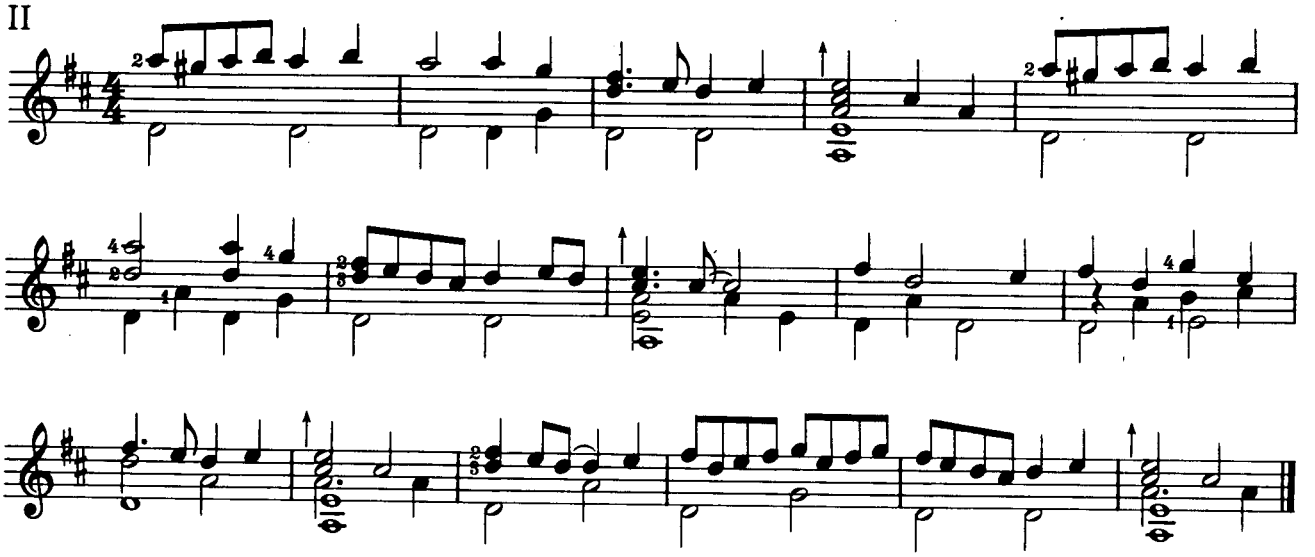

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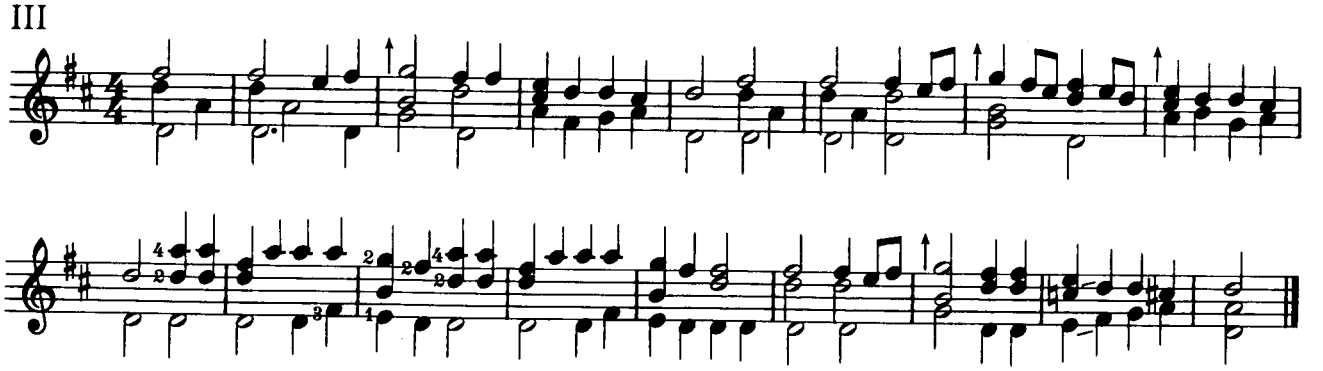

9 Branles de Bourgogne

anonym
aus „Phalèse“

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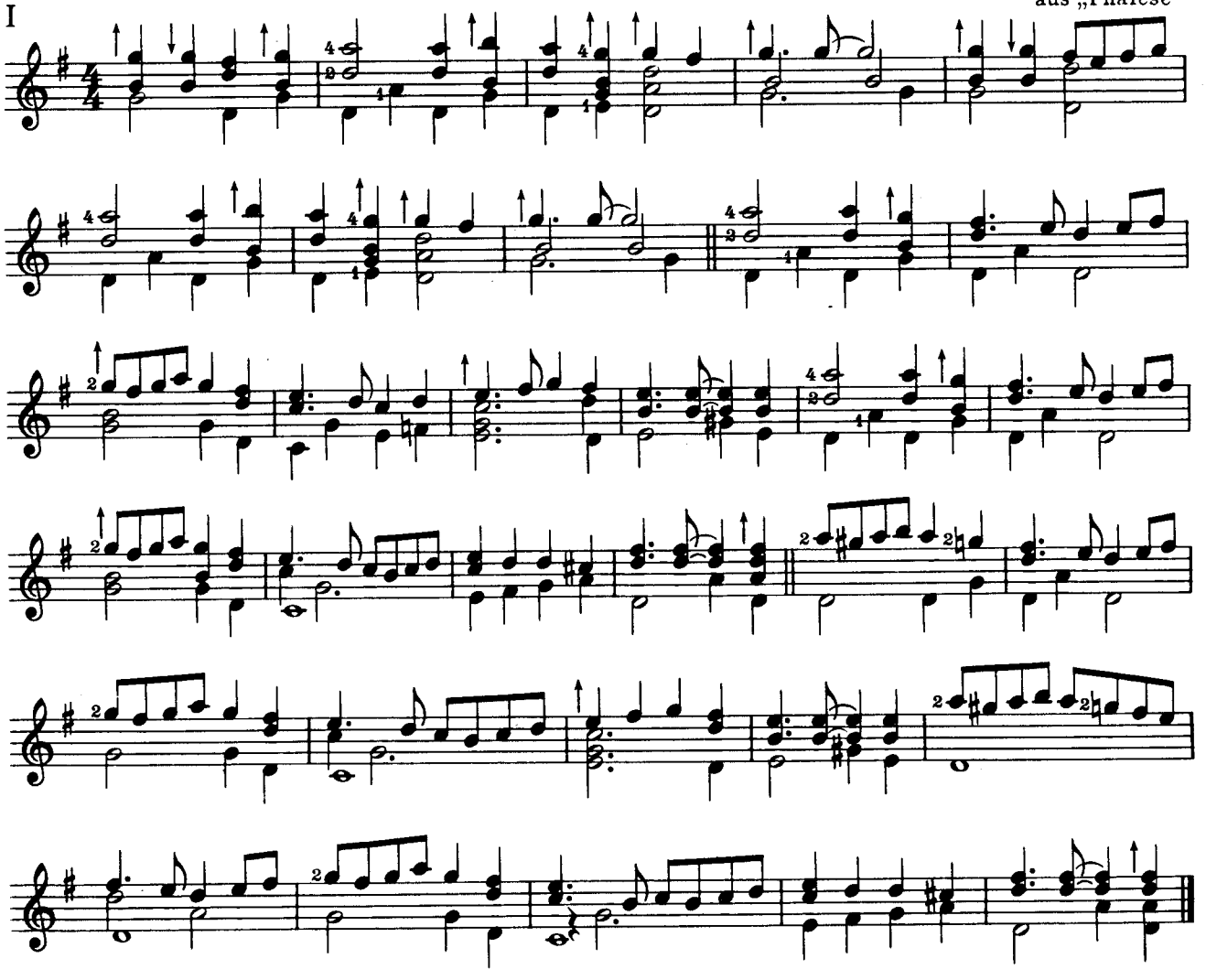

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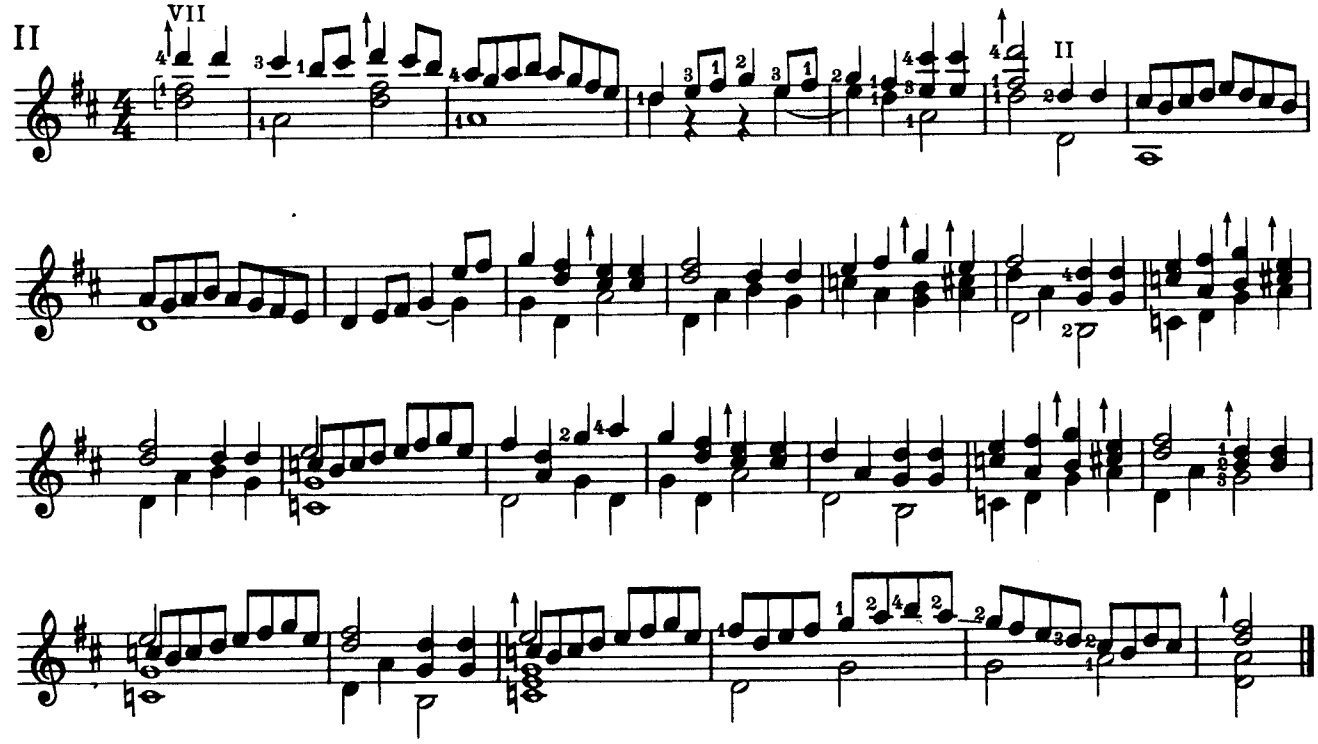

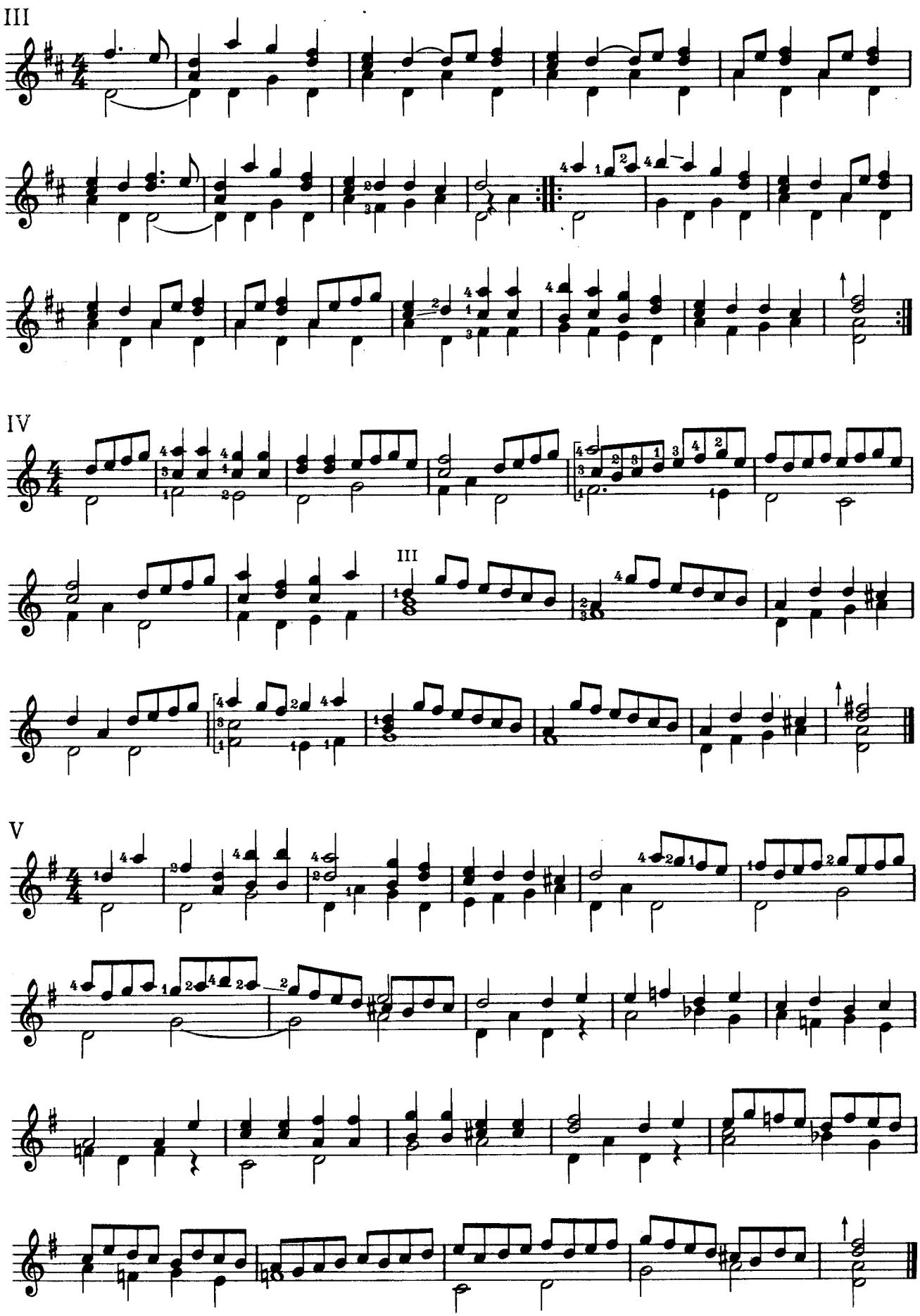
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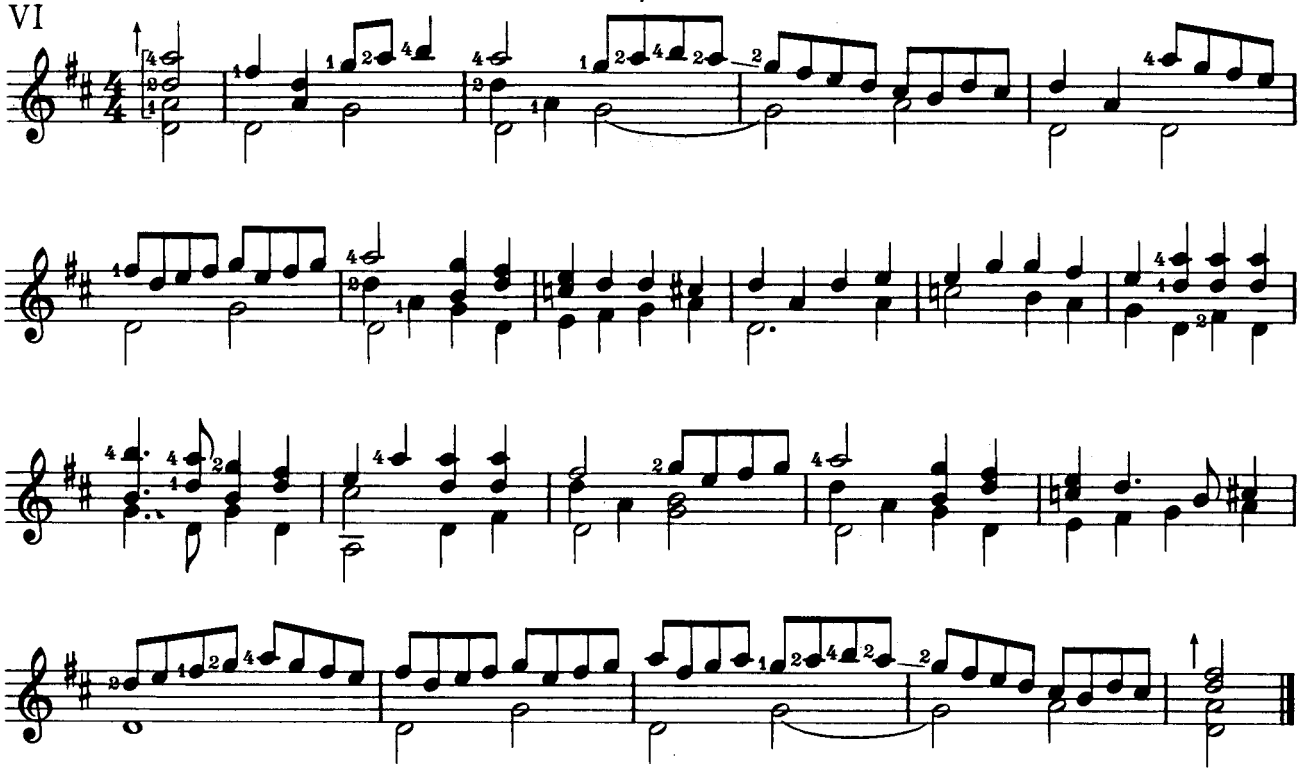
IV
III
V

VI



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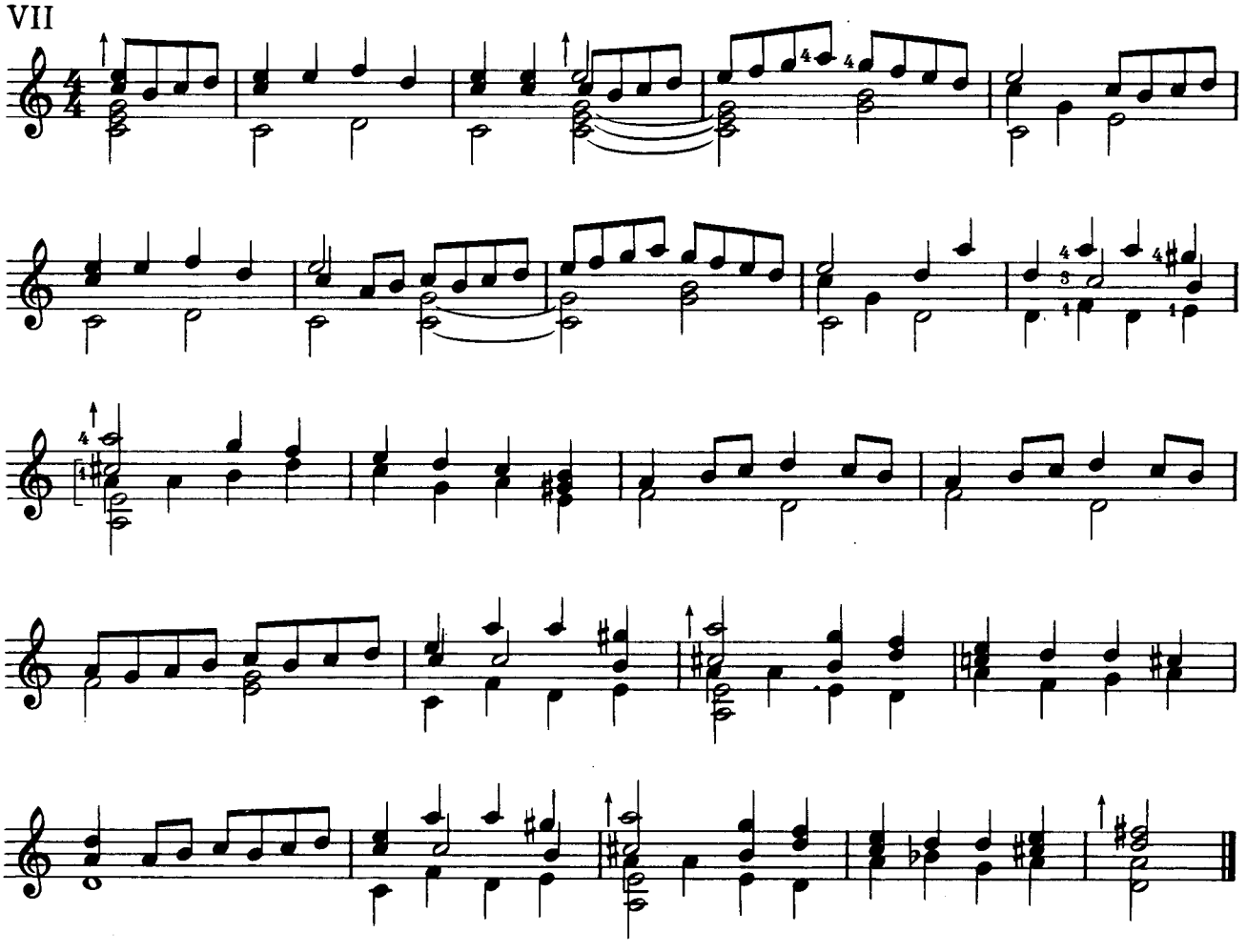

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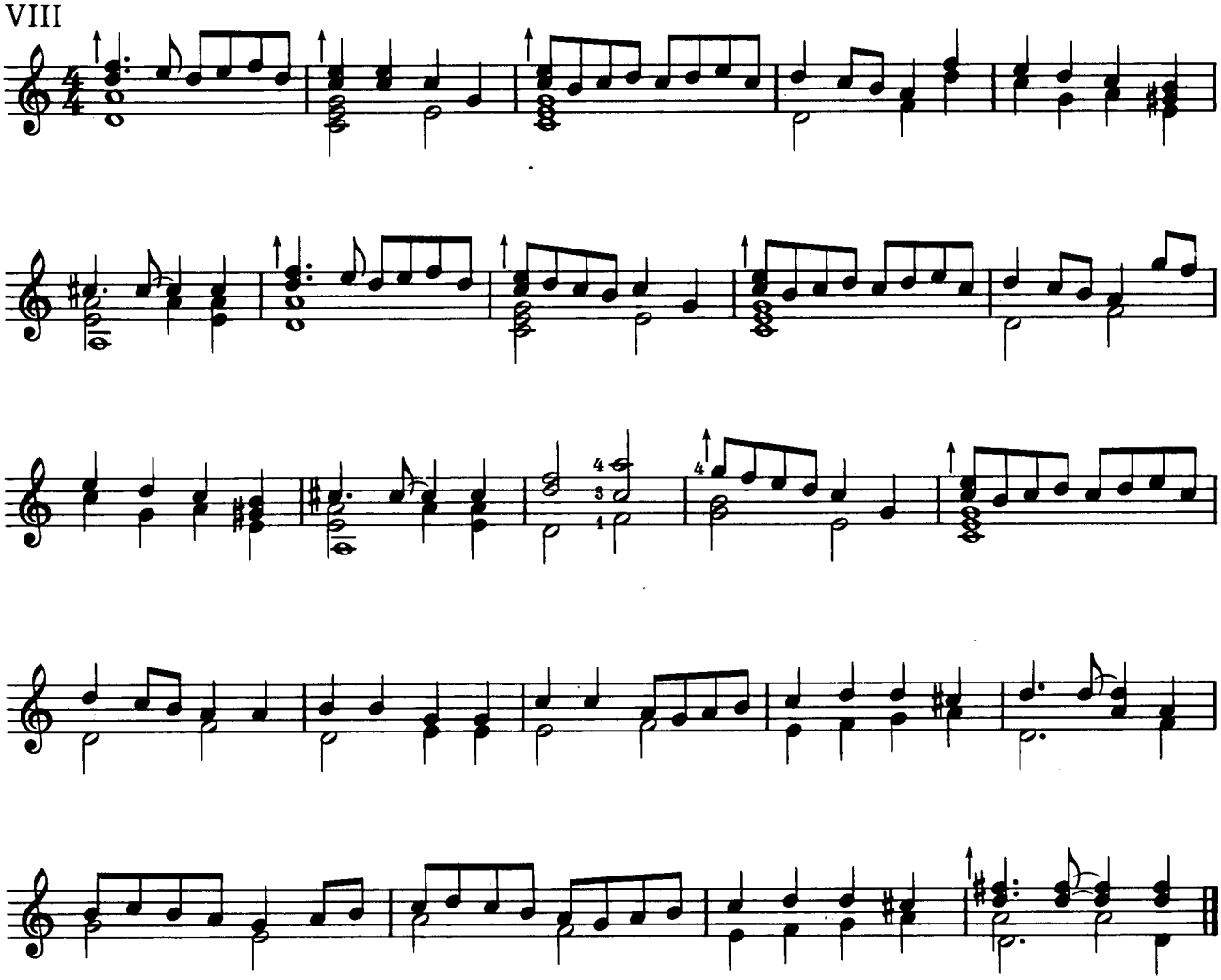

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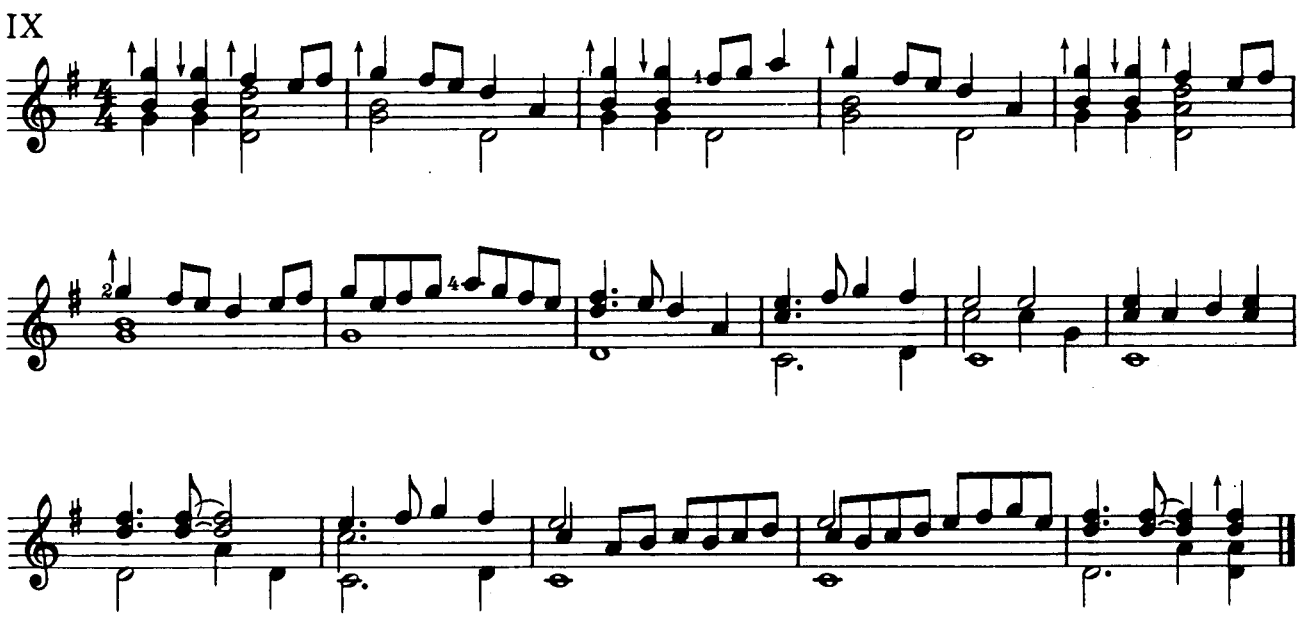
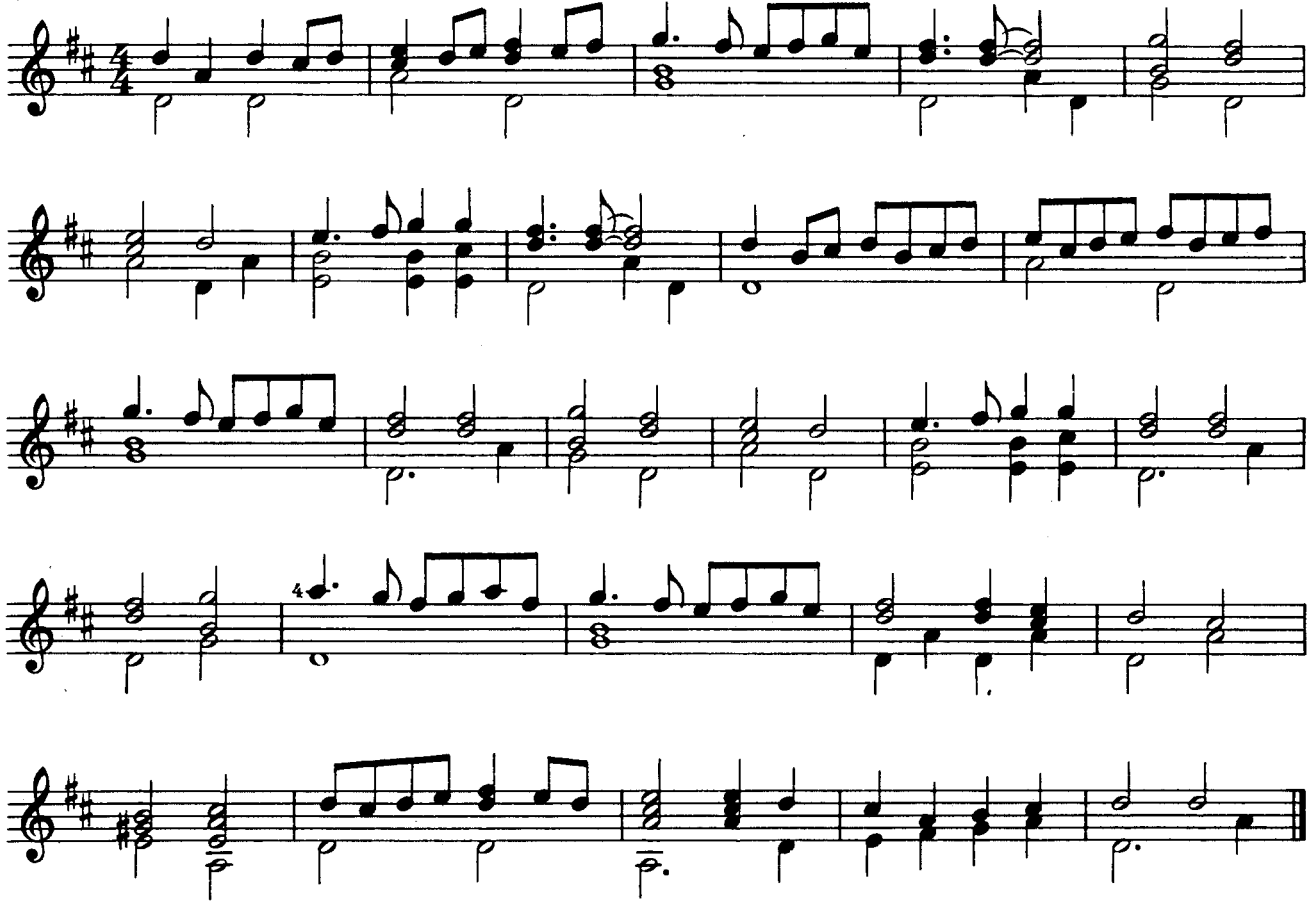


4 Allemanden

anonym
aus „Phalèse“

I



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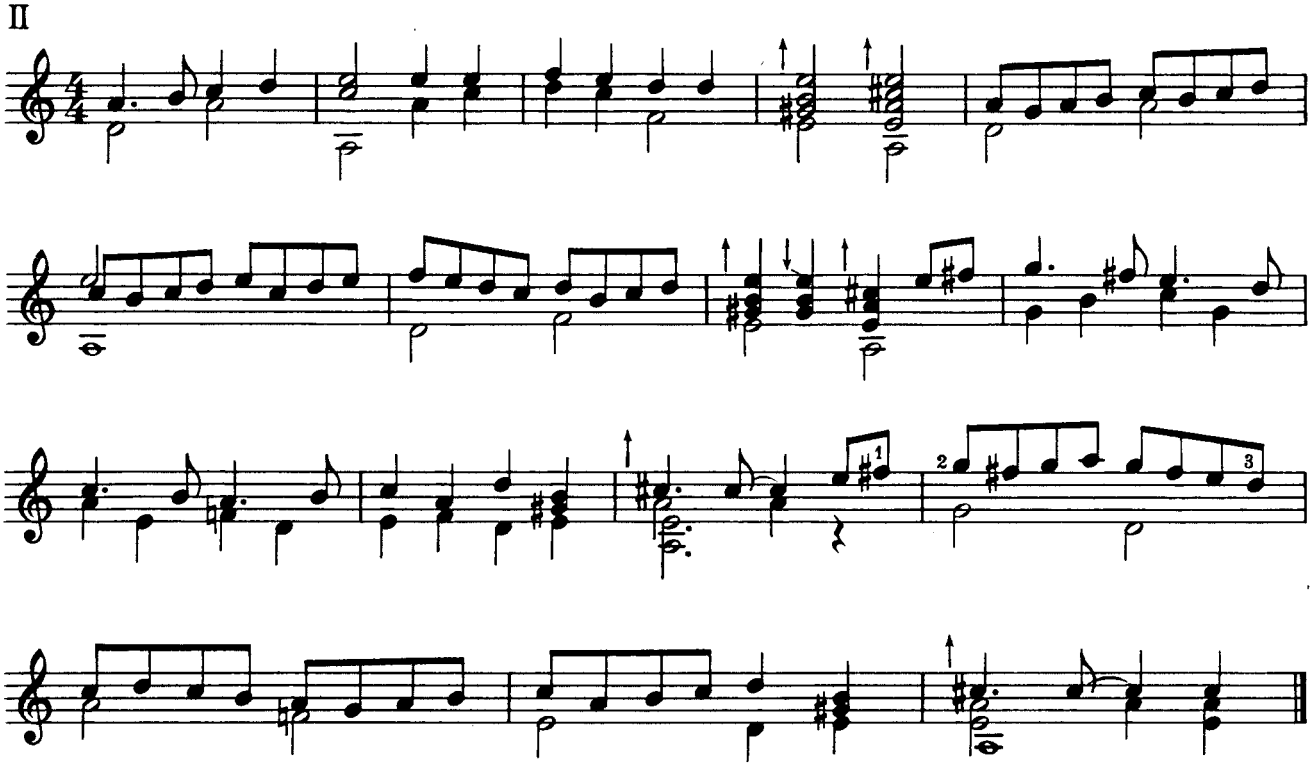

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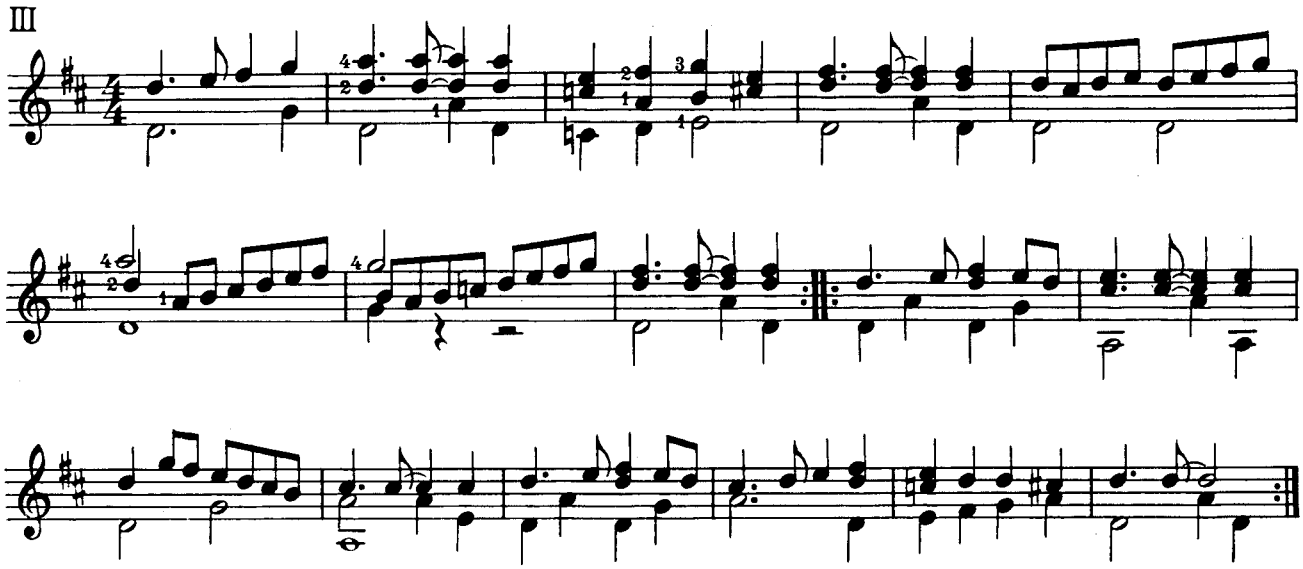

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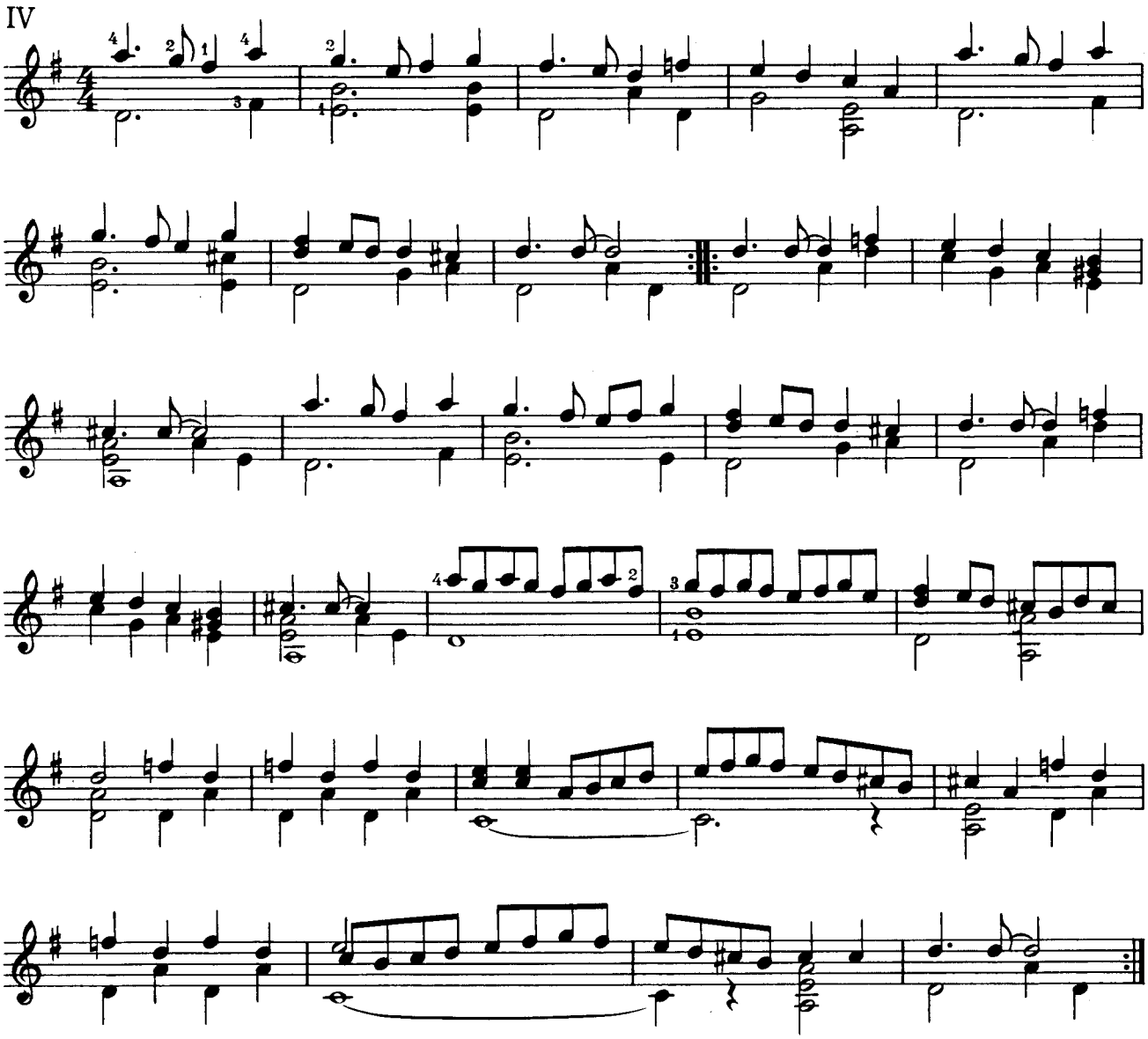
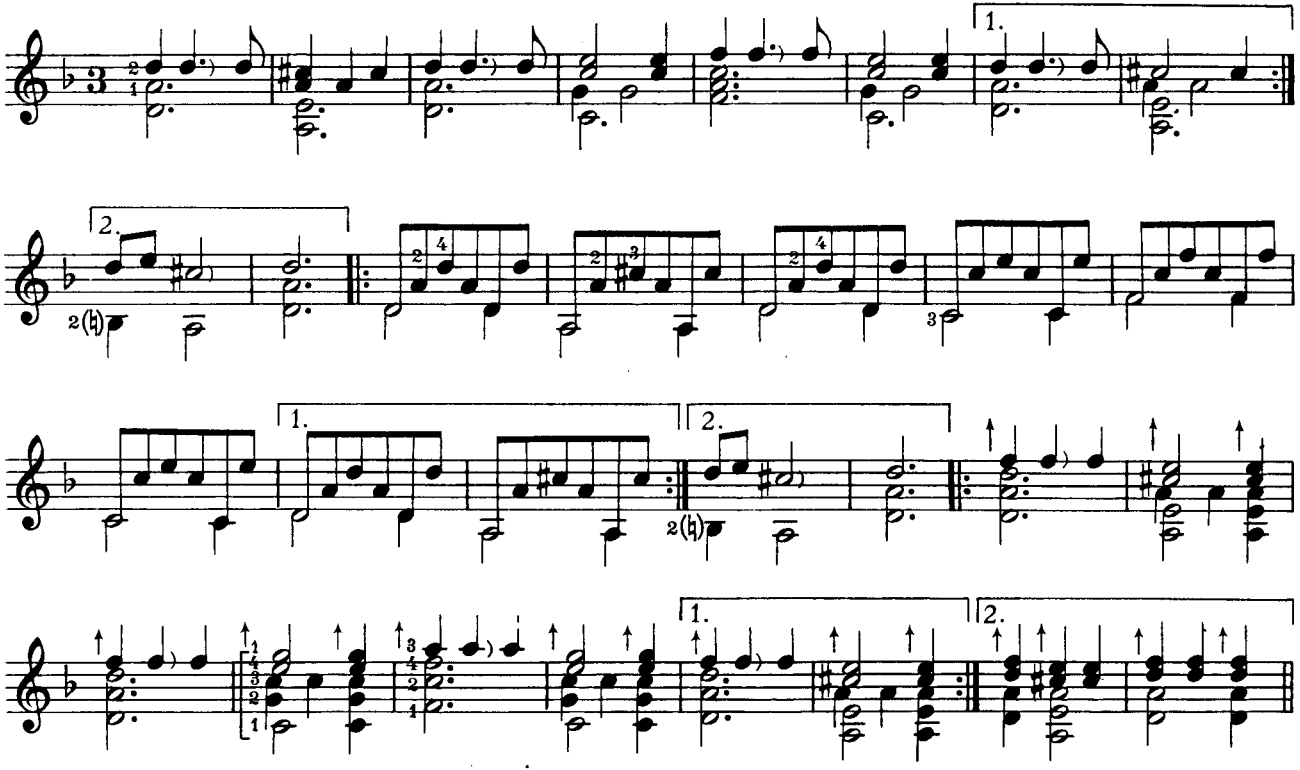
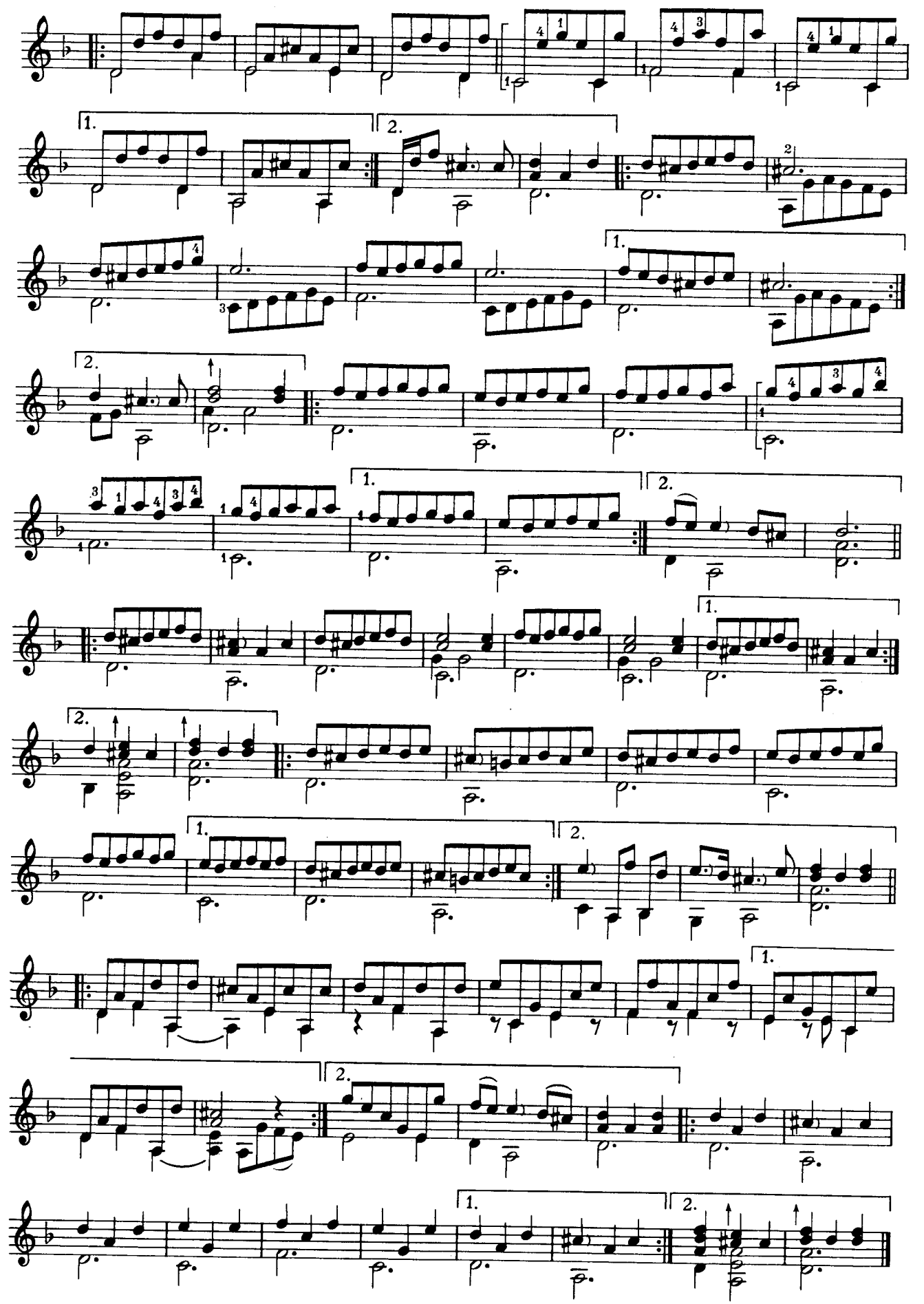


Folie d' Espagne

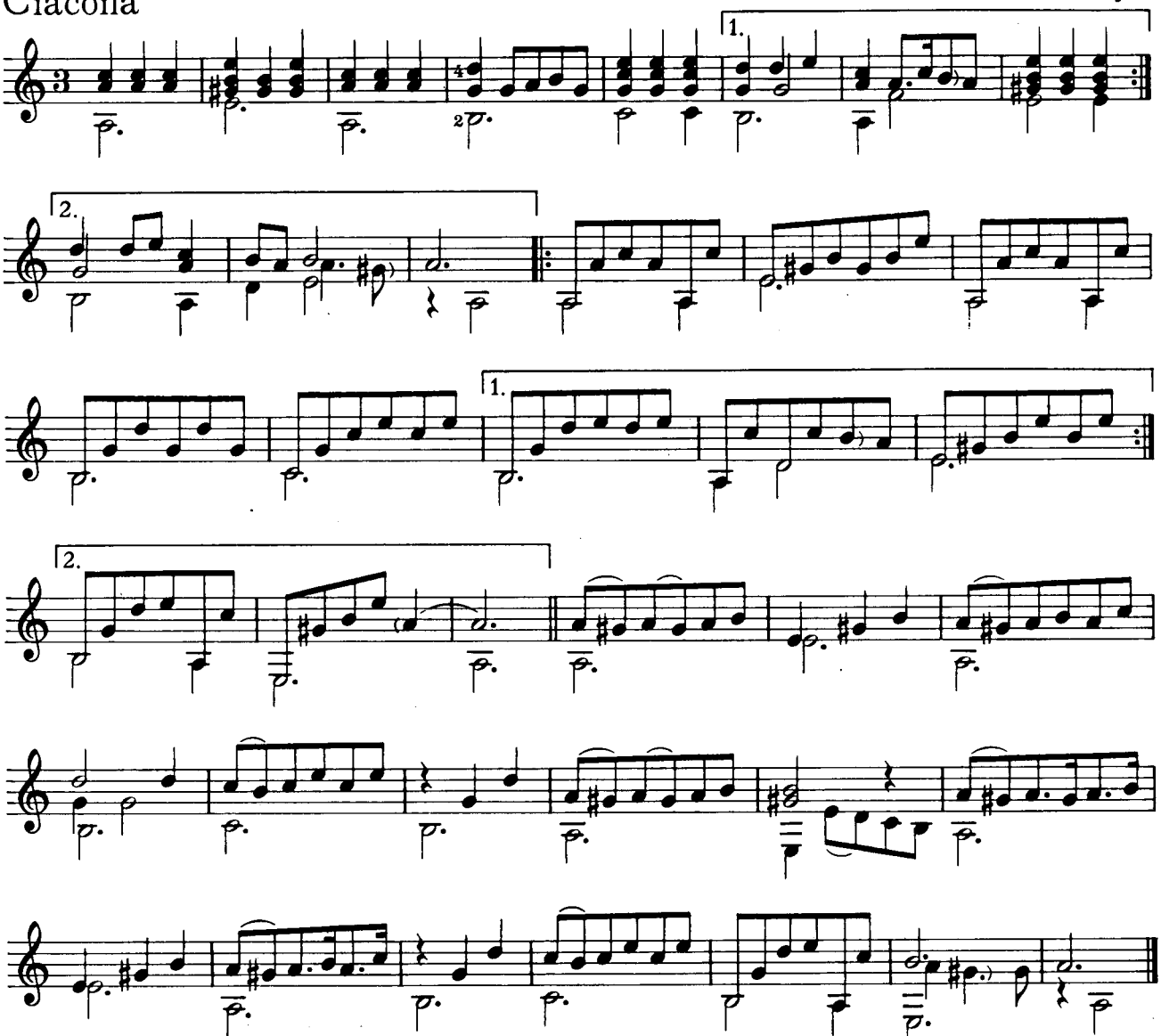
anonym
(um 1700)





Ciacona

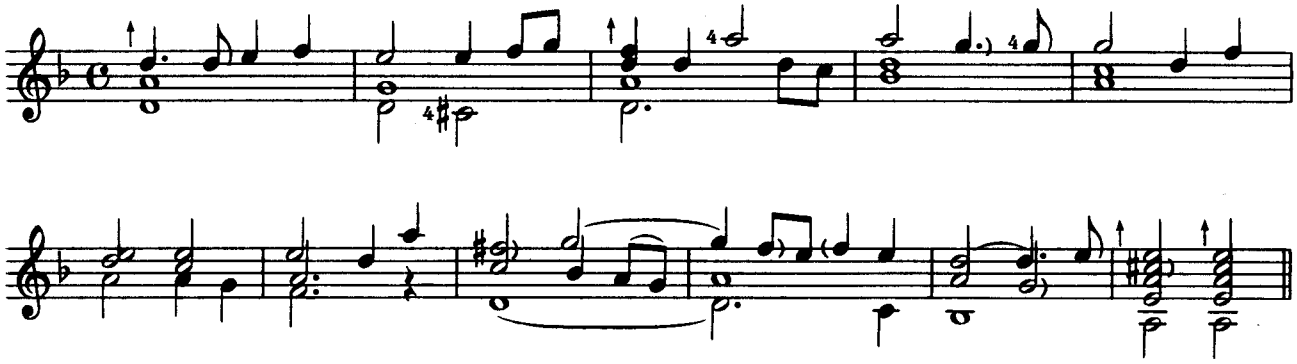
anonym



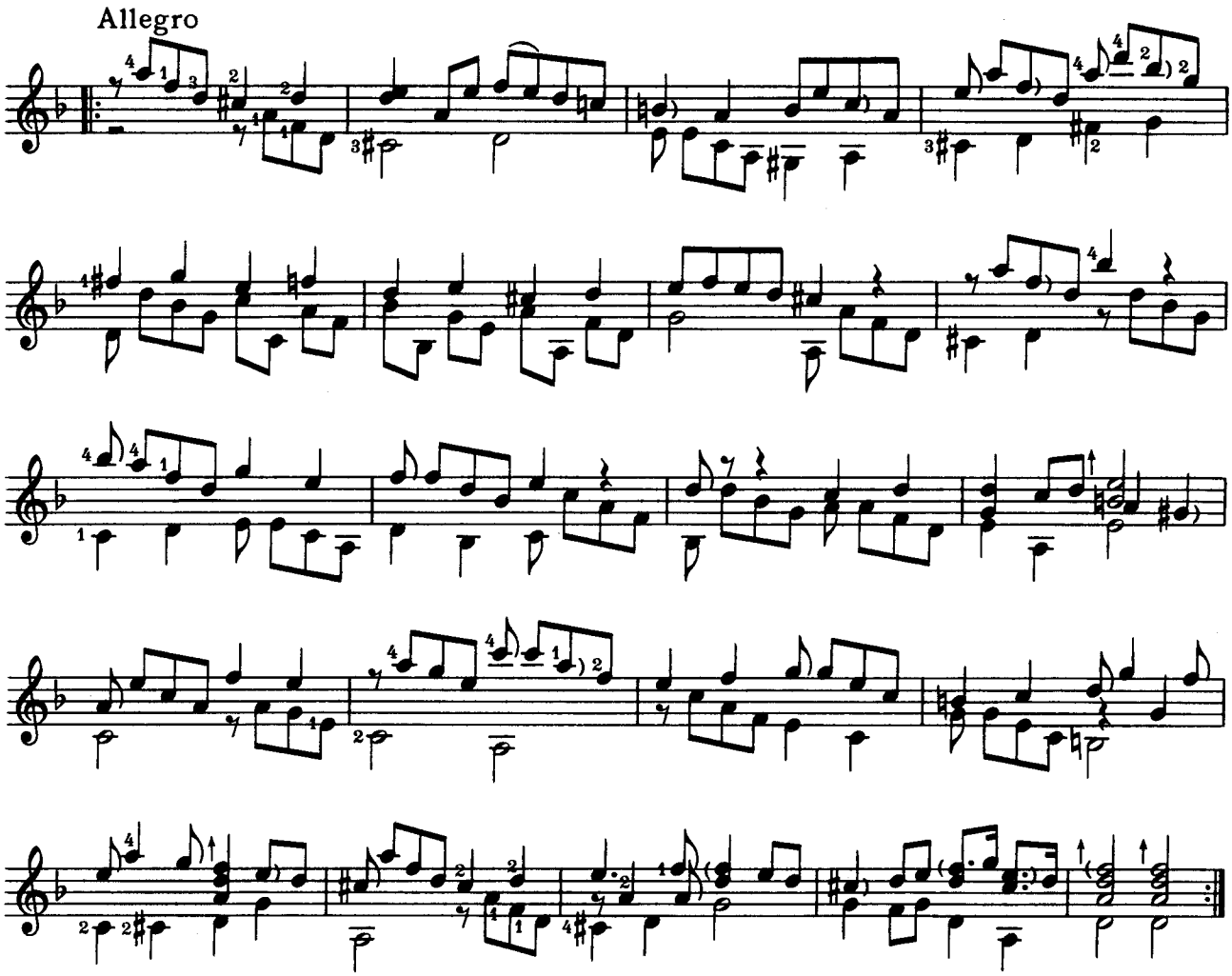
Suite

Ouverture

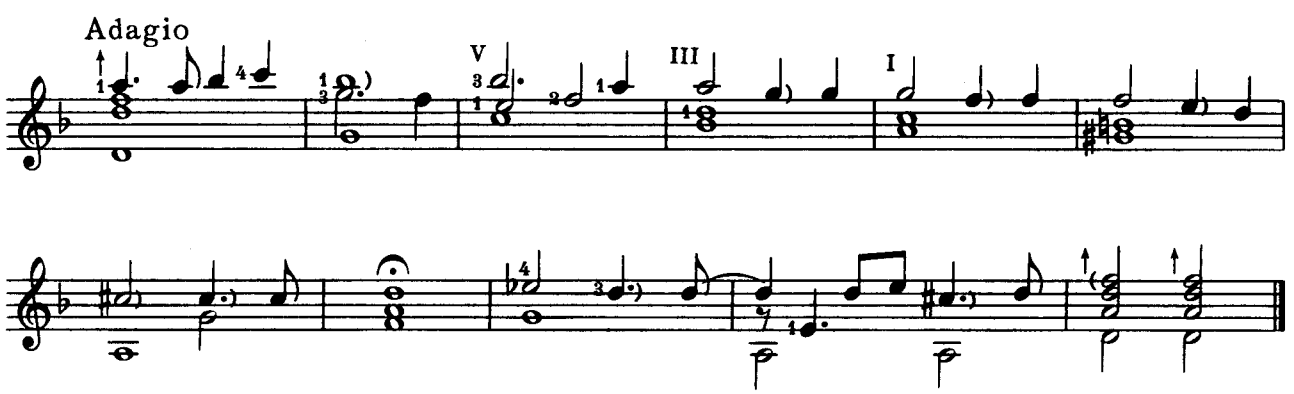
anonym III
(Praha)



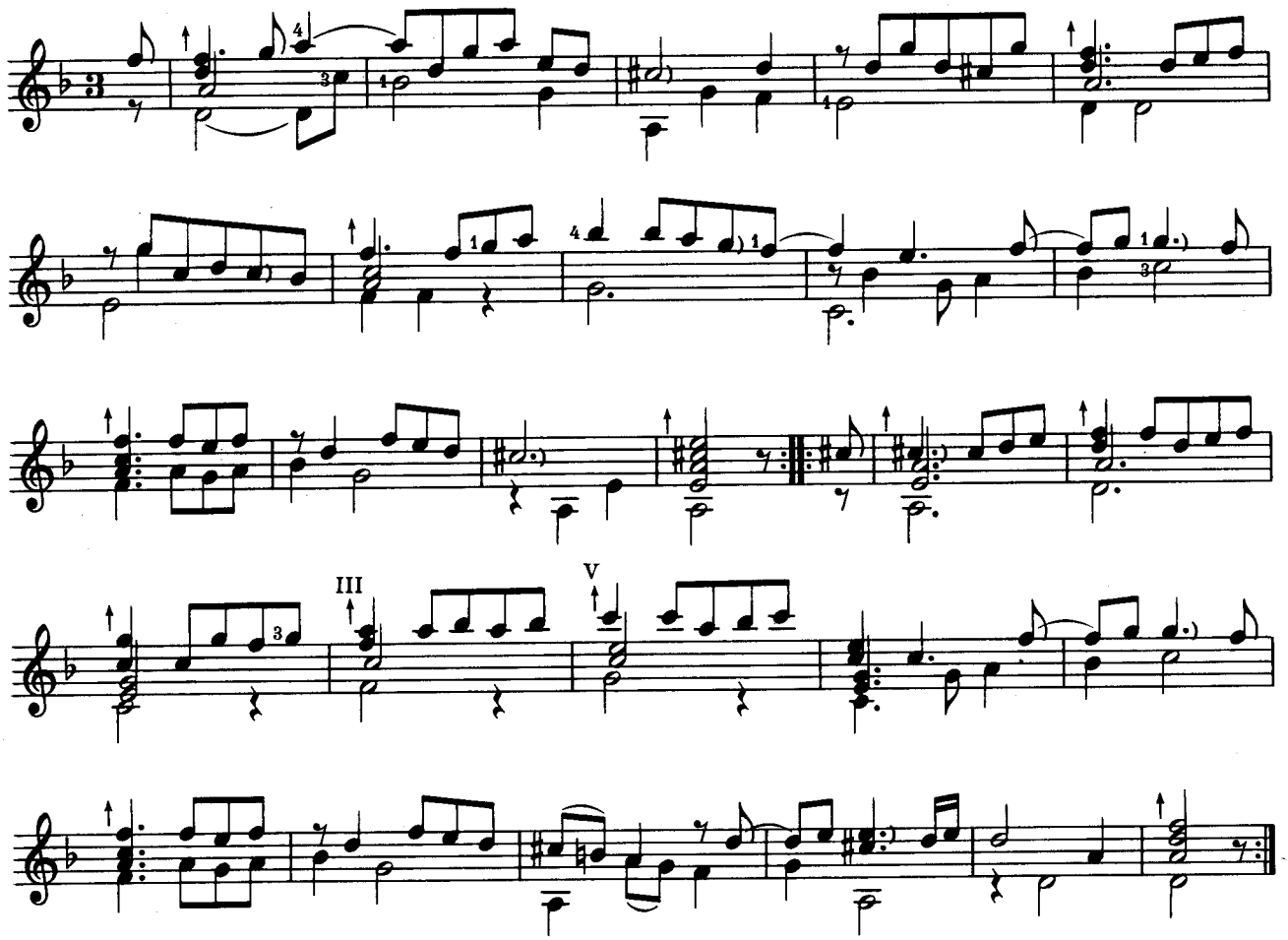
Allegro



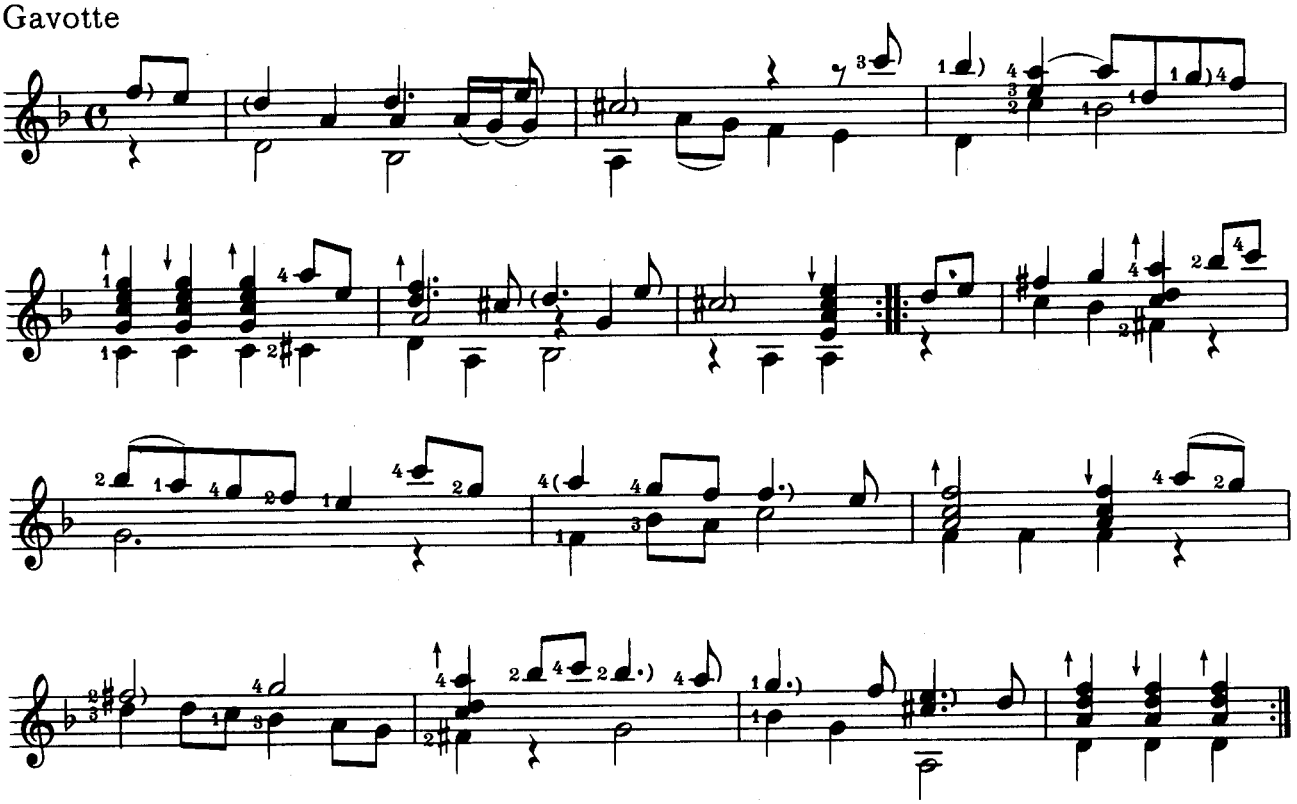
Adagio

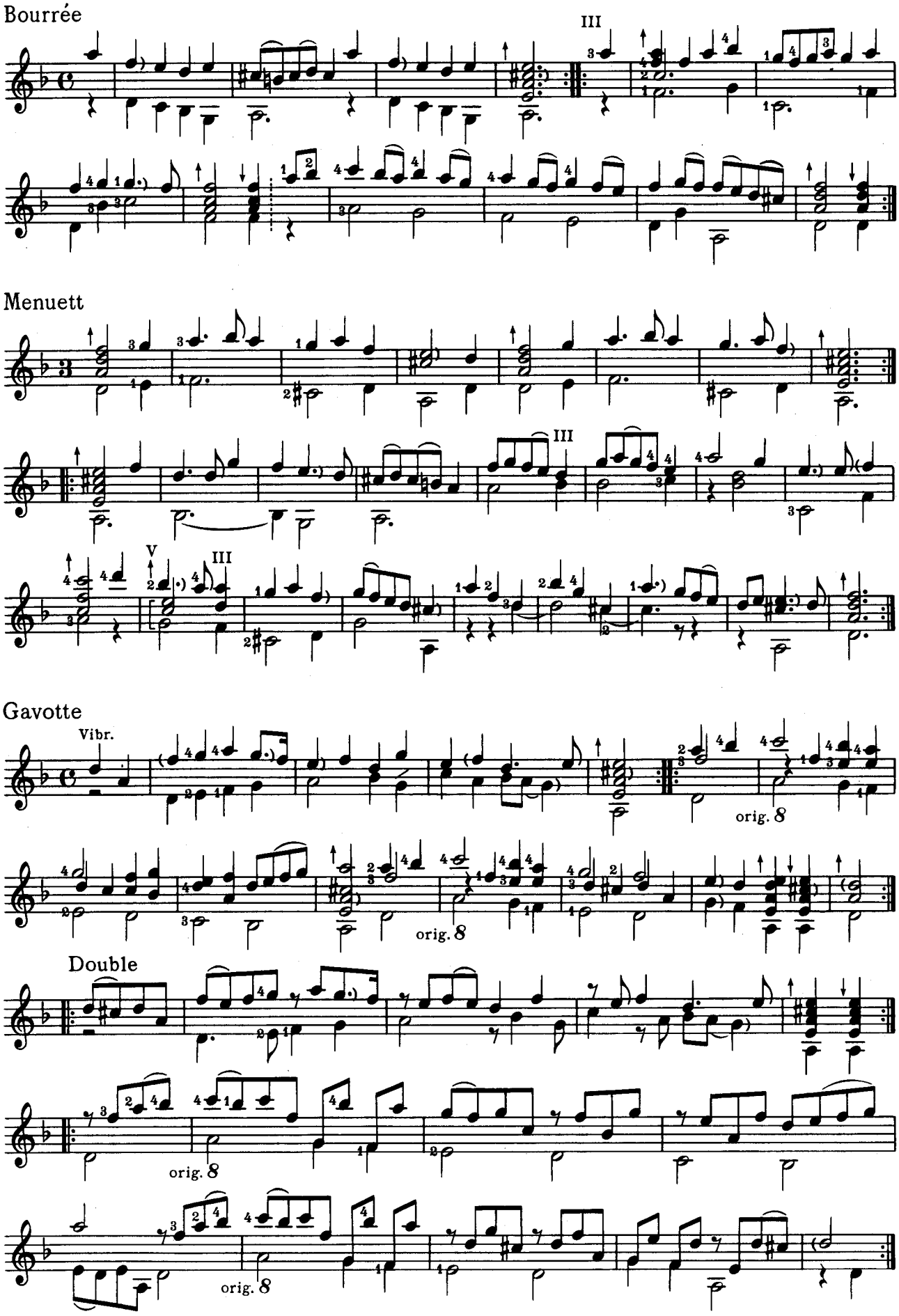


Courante



Gavotte

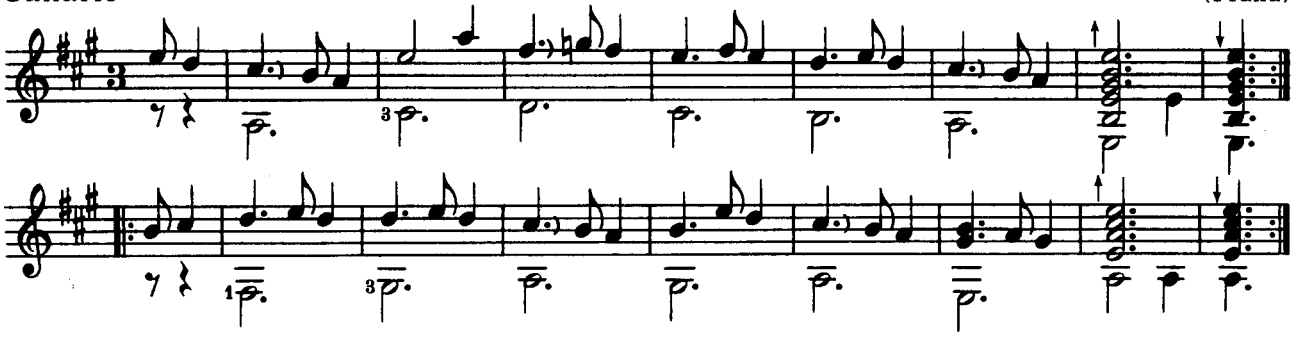



Bourrée
III
Menuett
III
V
III
Gavotte
Vibr.
orig. 8
orig. 8
Double
orig. 8
orig. 8

6 Stücke

anonym III
(Praha)

Canarie



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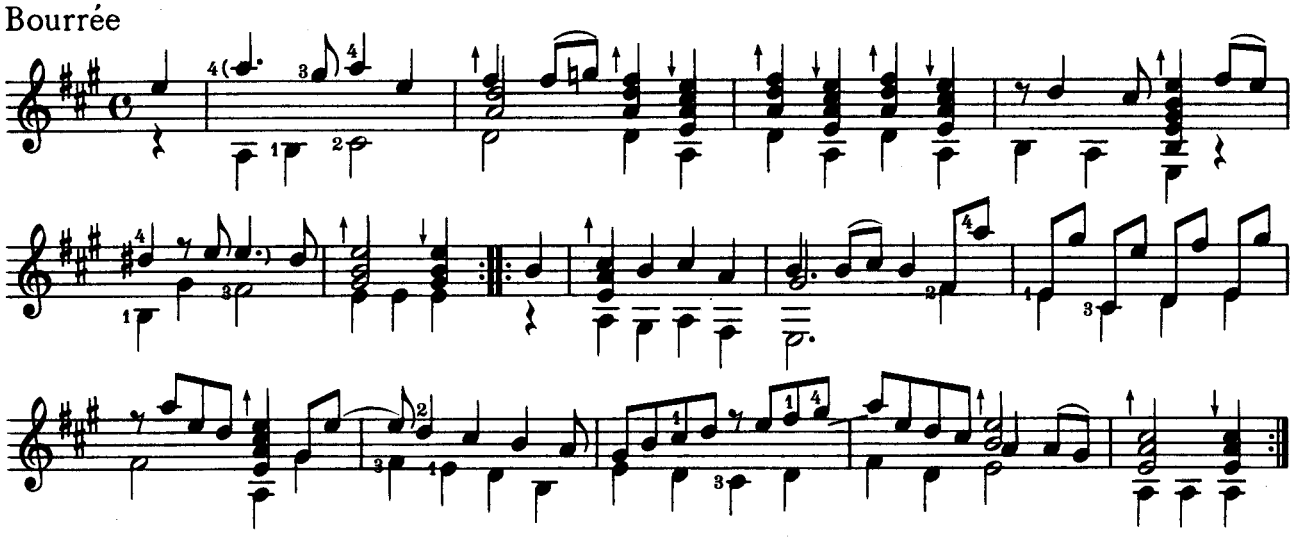

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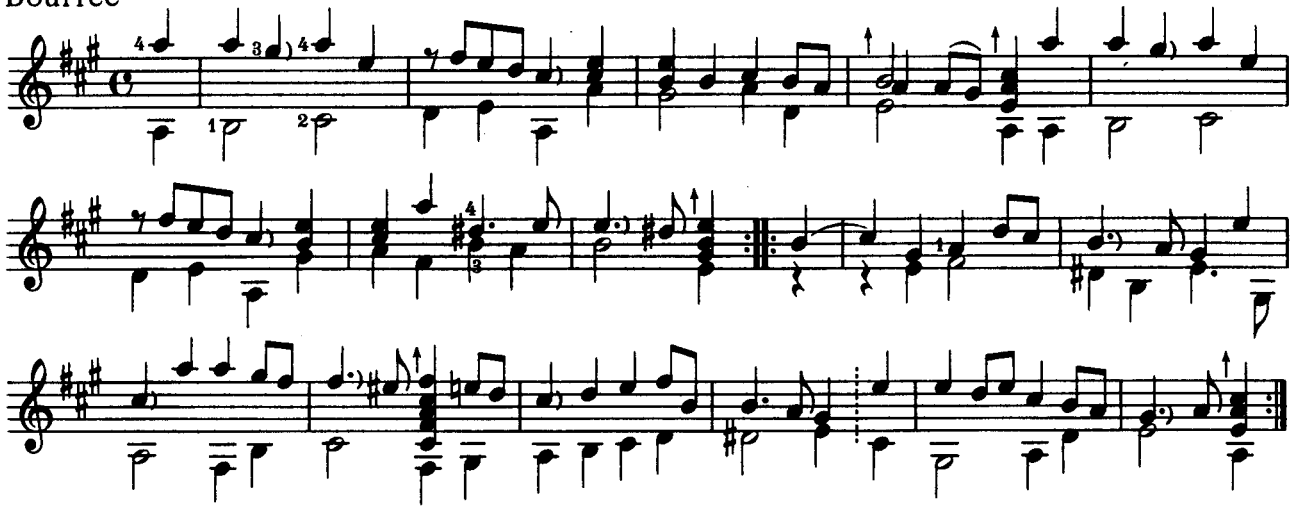

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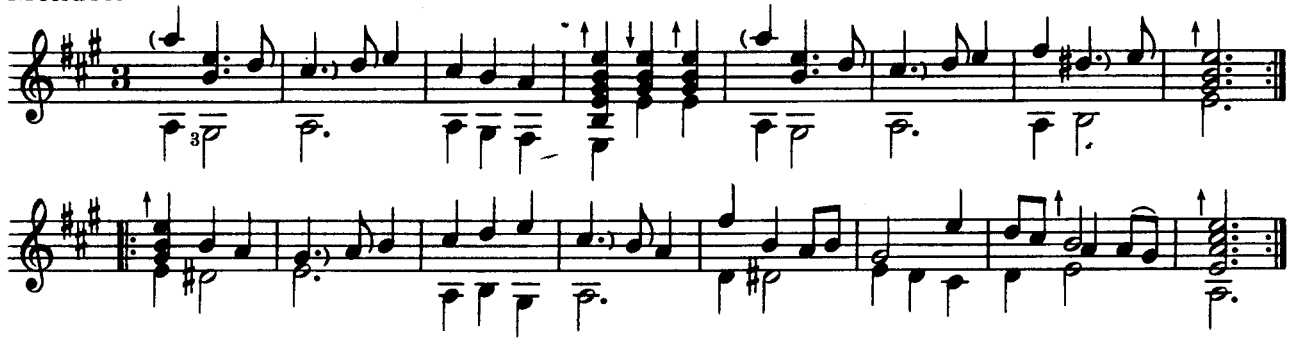
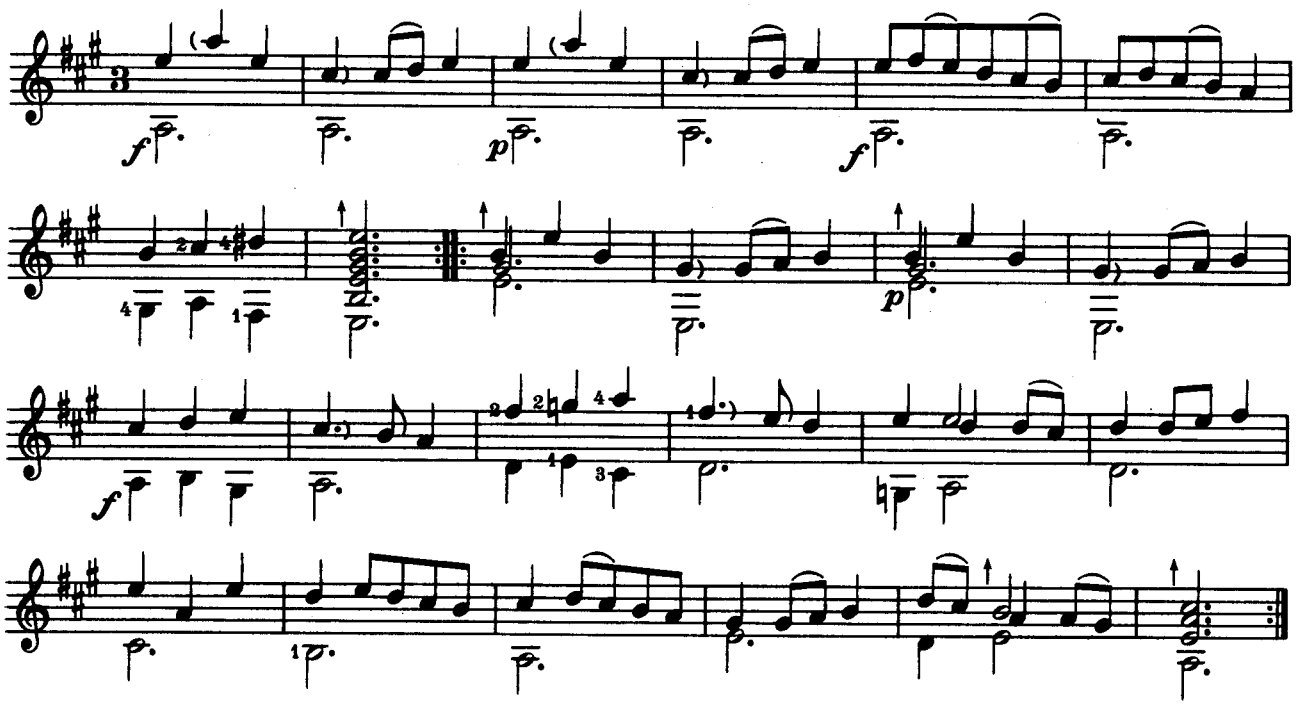


Menuett



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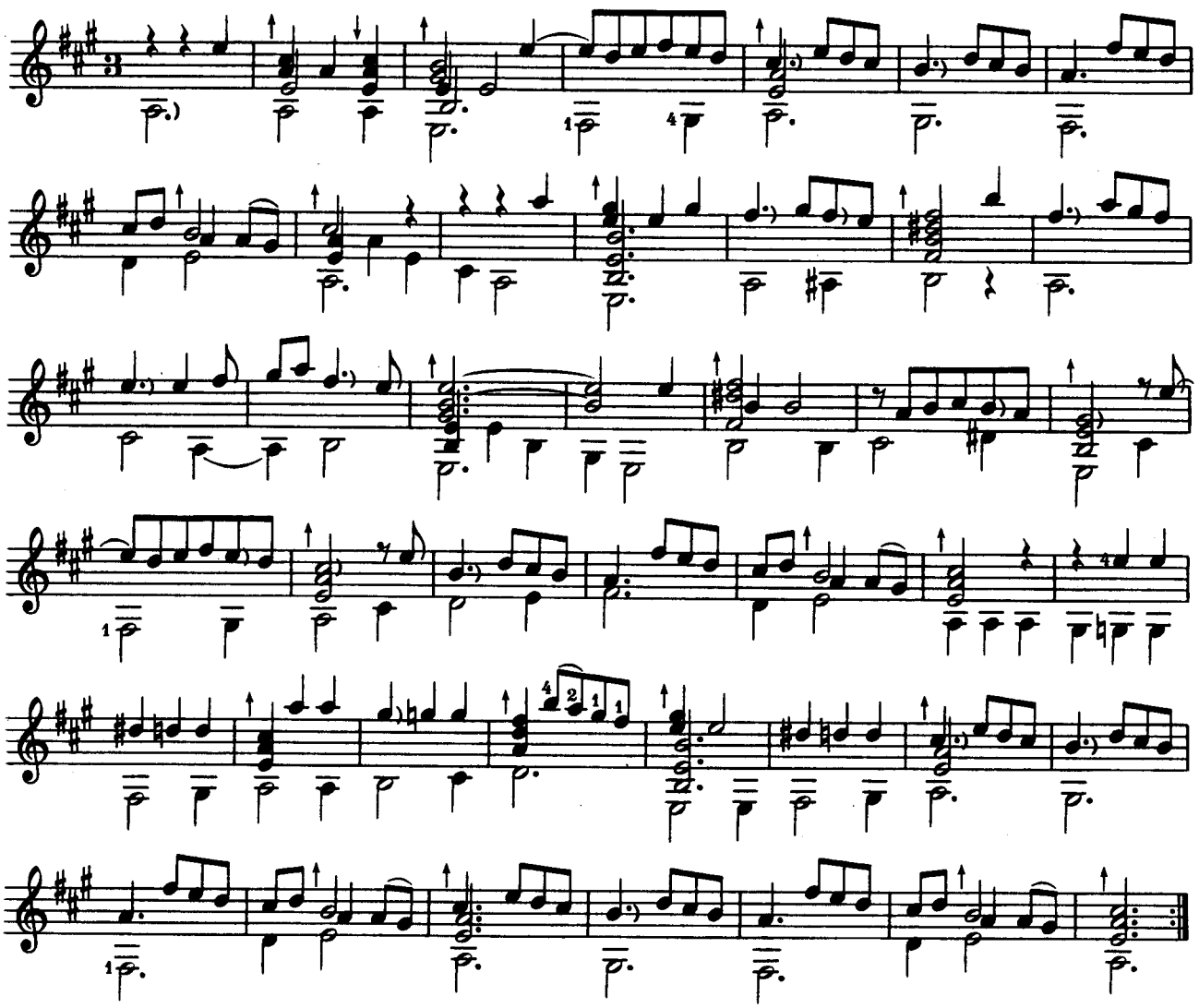
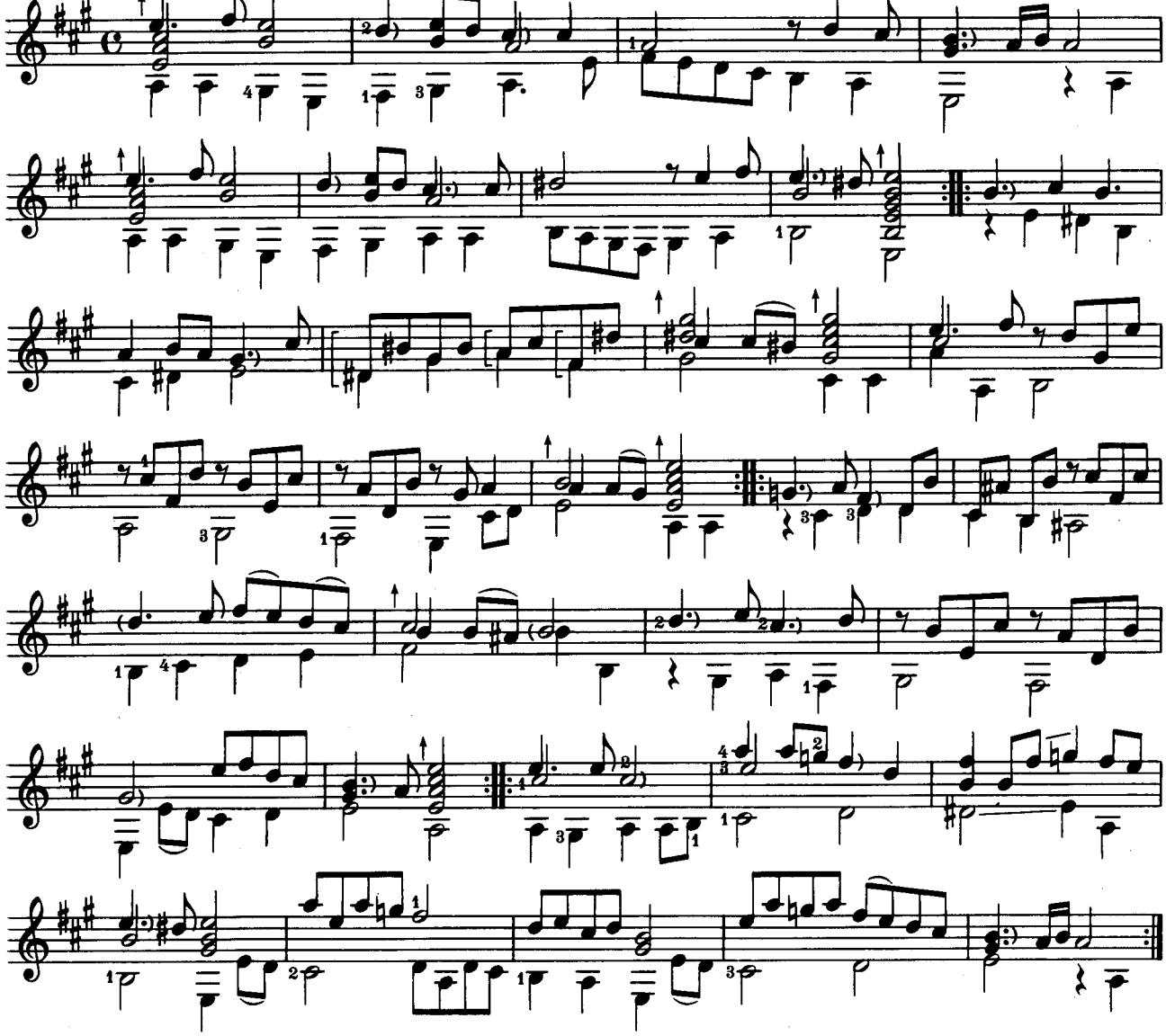


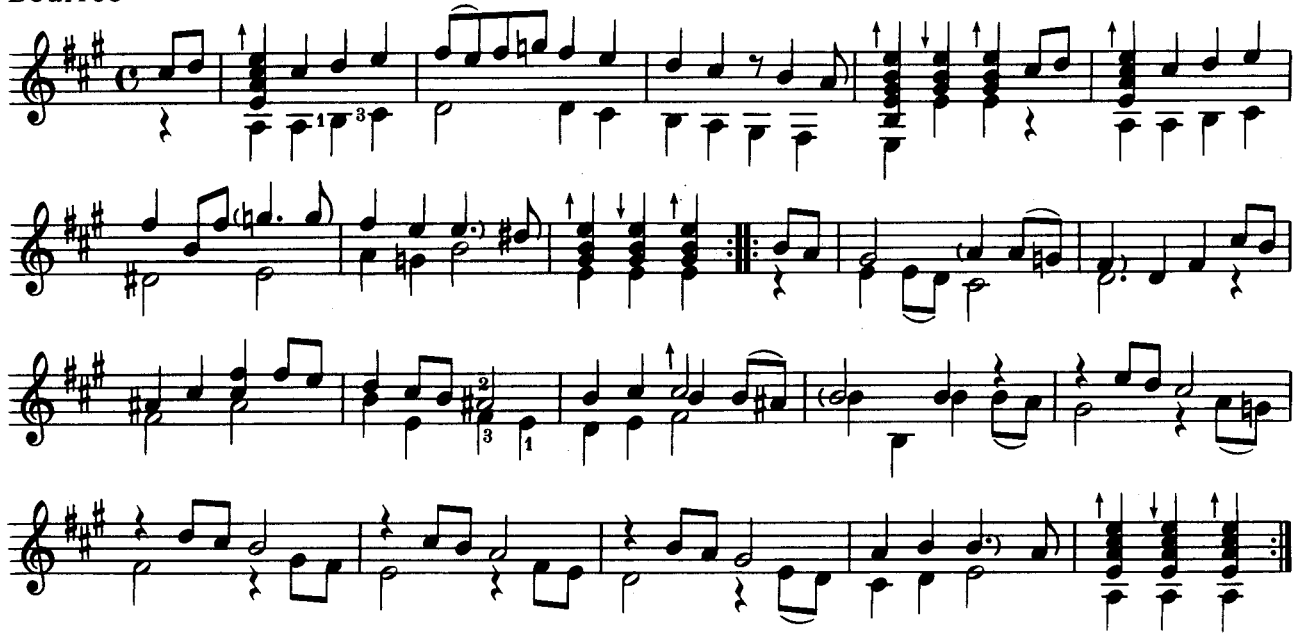
4 Stücke

Gavotte en Rondeau

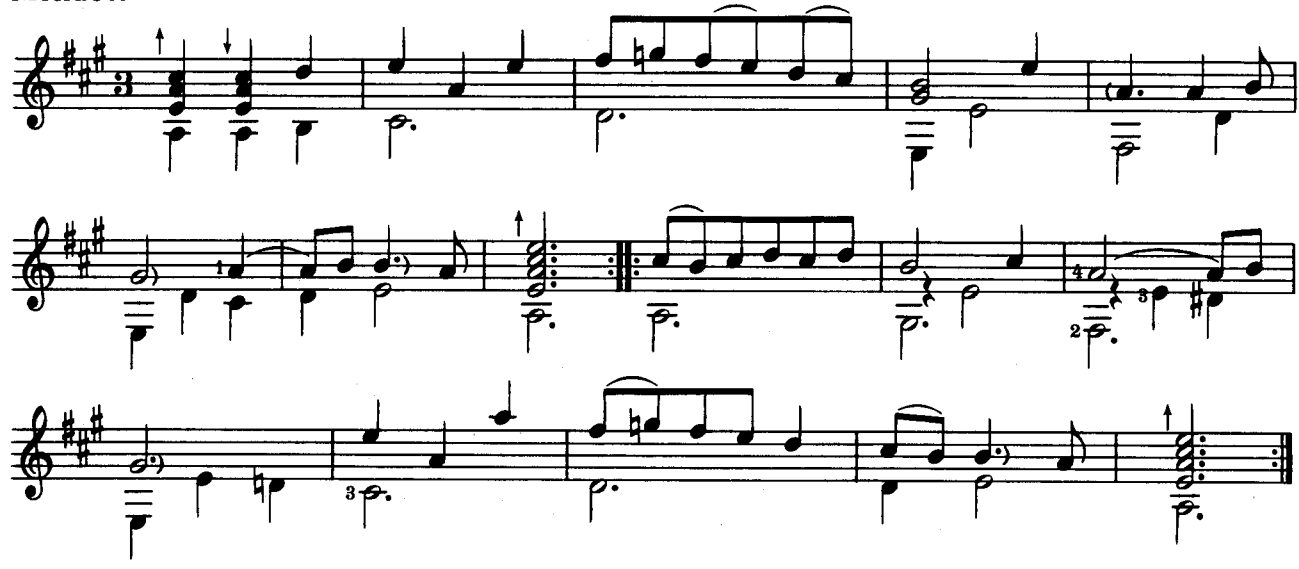
anonym IV
(Praha)



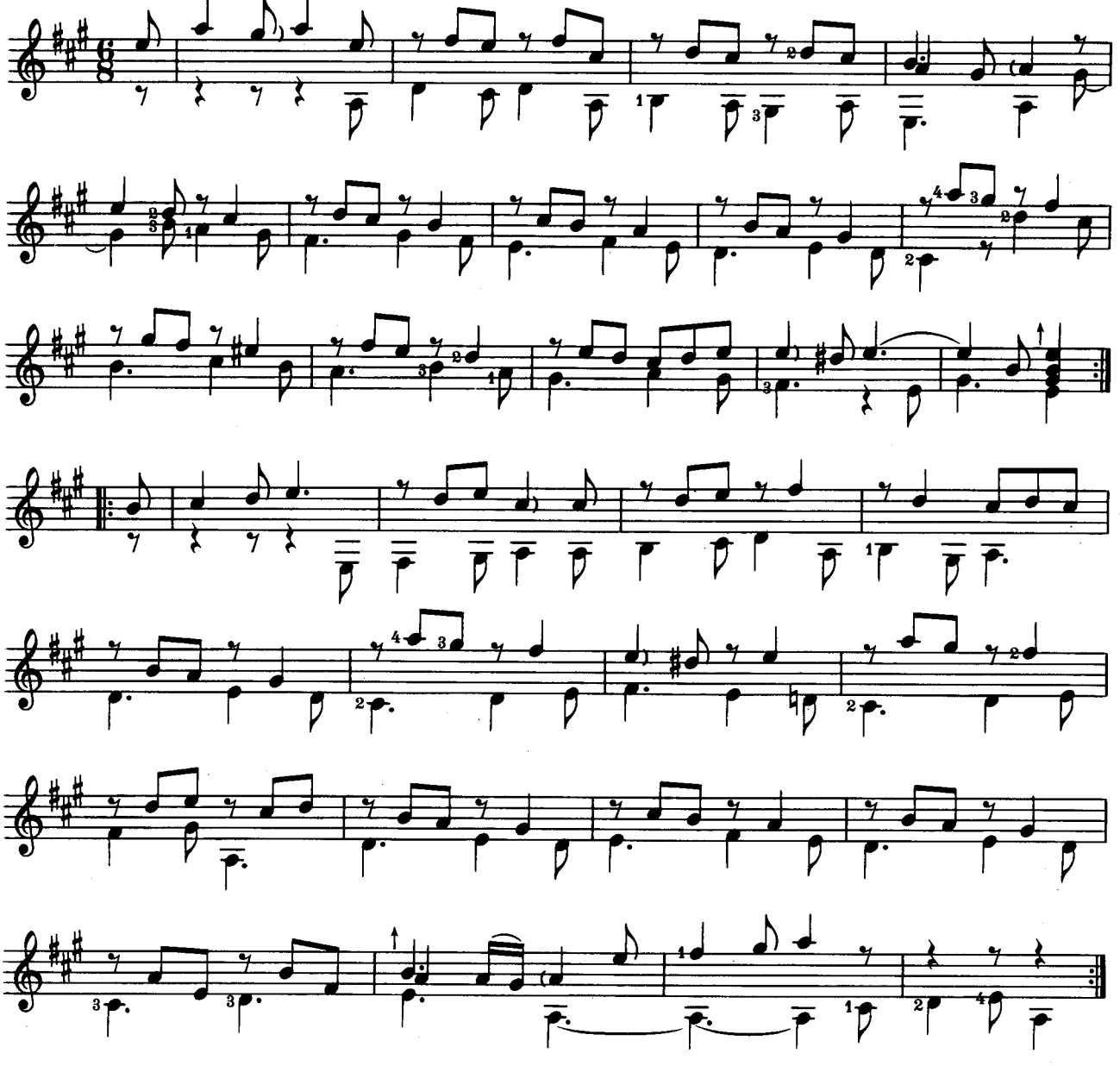
Bourrée



Menuett



Gigue

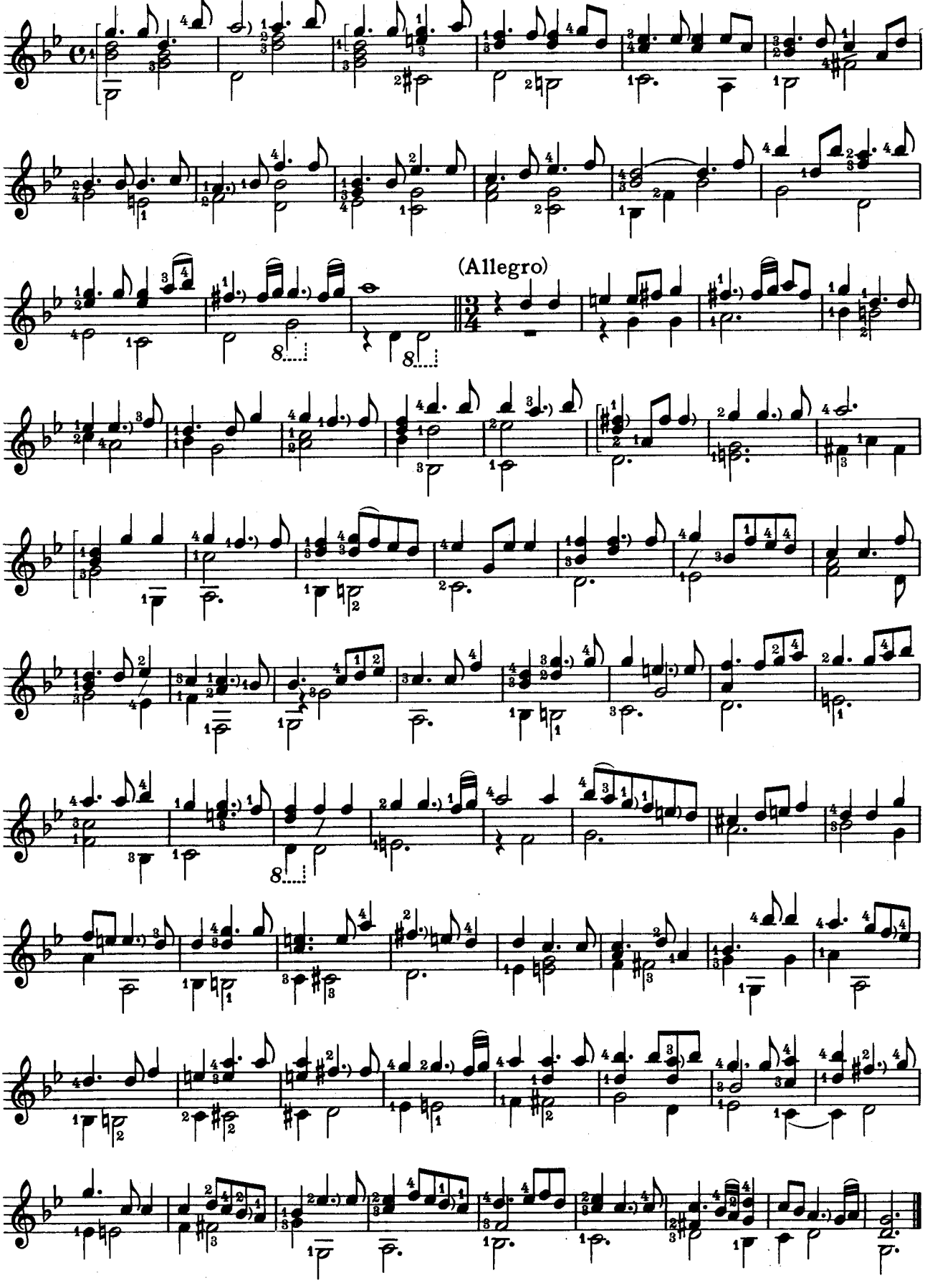


Ouverture

(Andante)

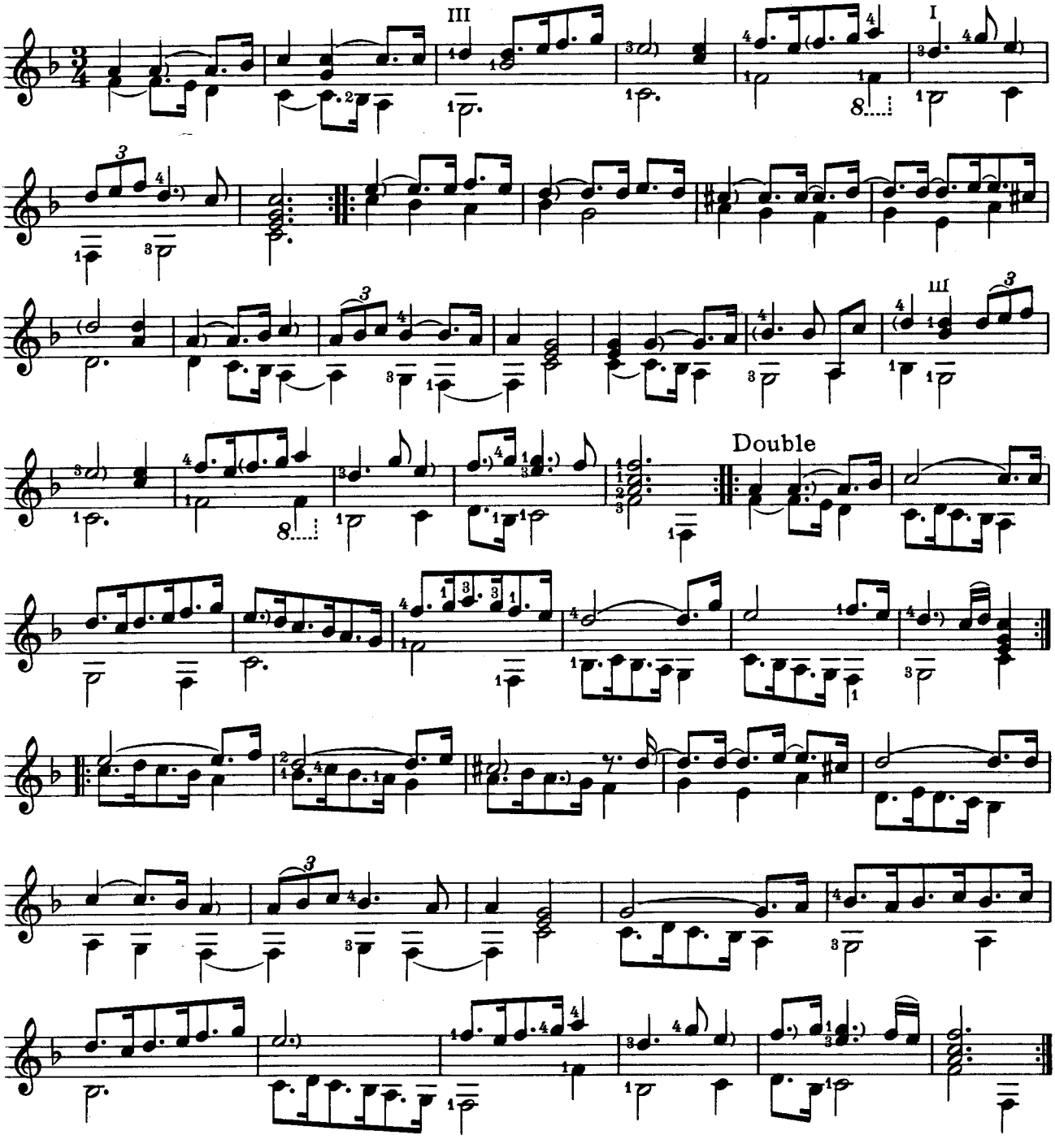
anonym
(Schwerin)

(Allegro)

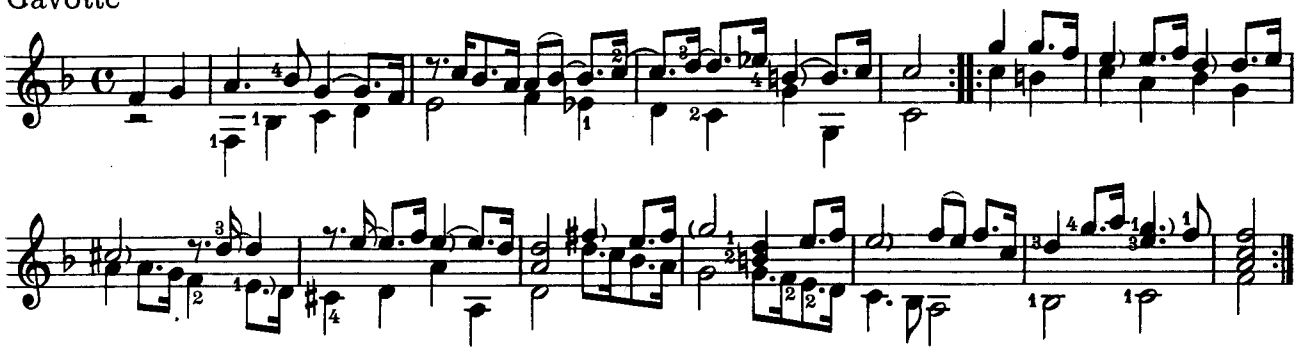


Sarabande

anonym
(Schwerin)



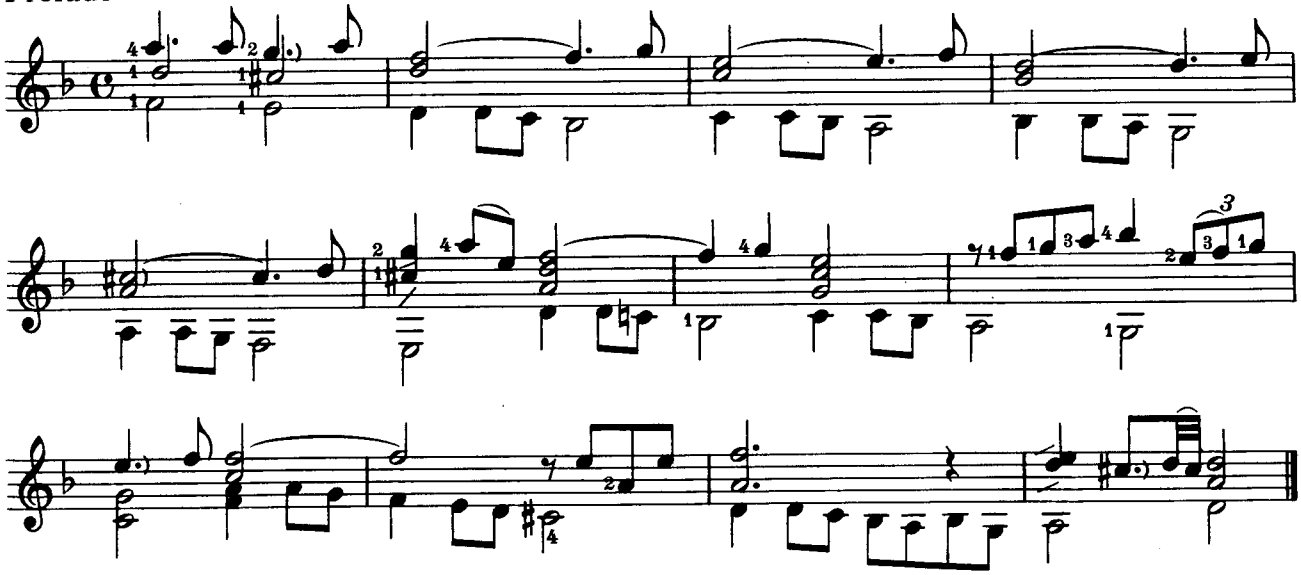
Gavotte



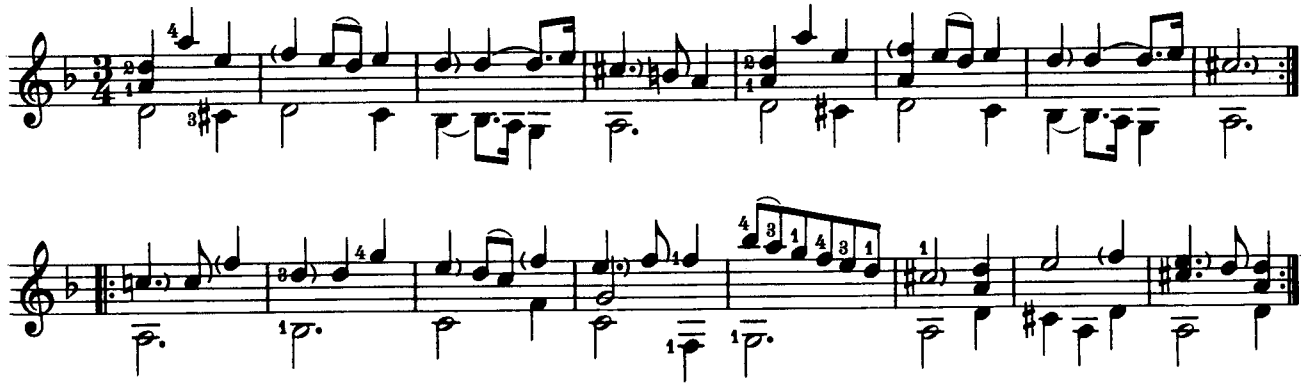
Partie

Prelude

anonym



Menuett



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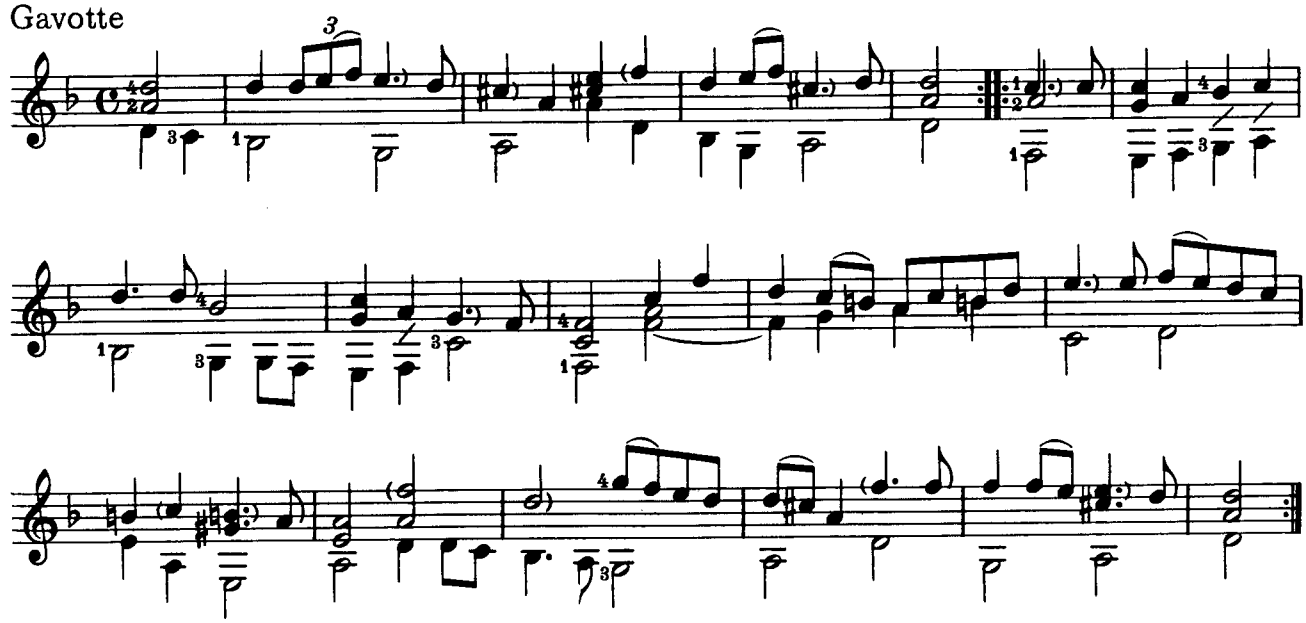
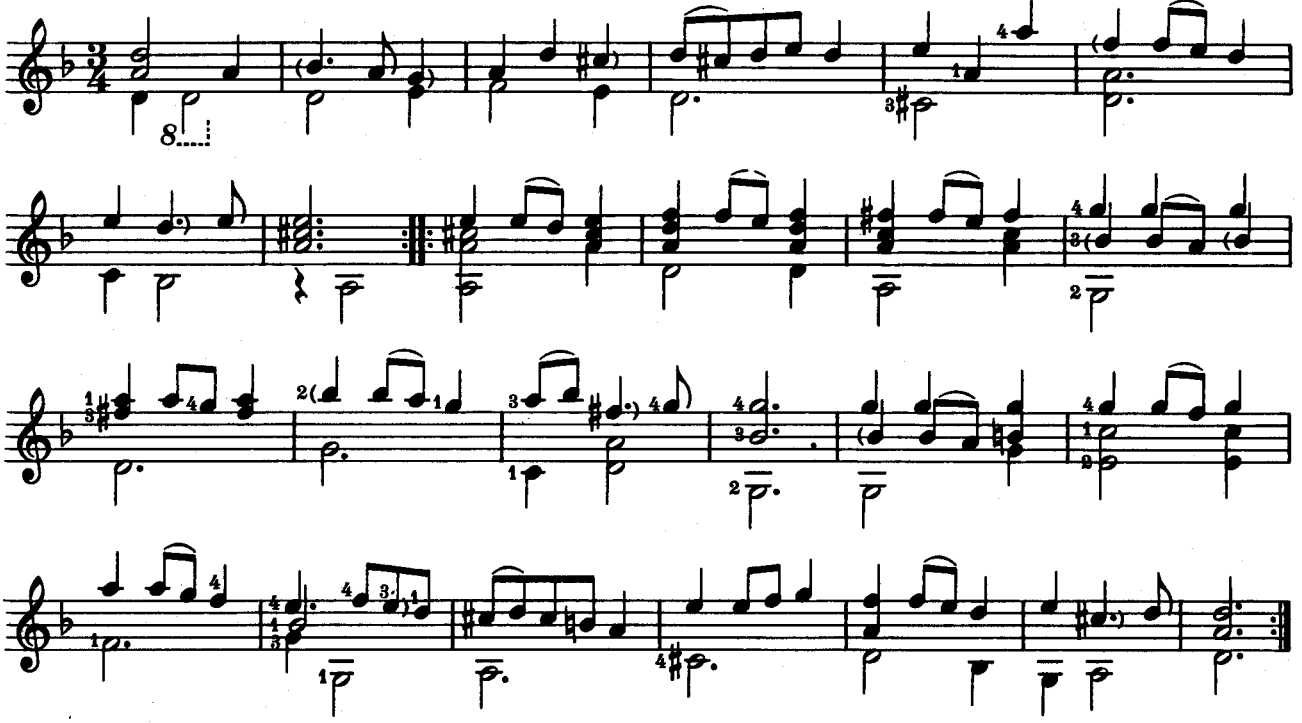


Sarabande



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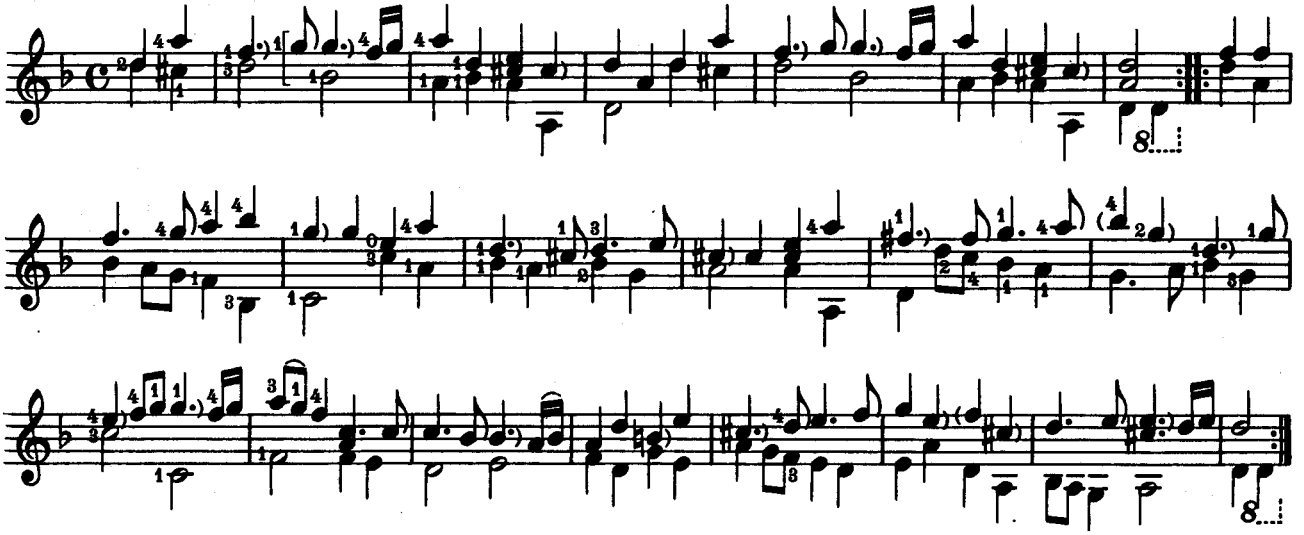
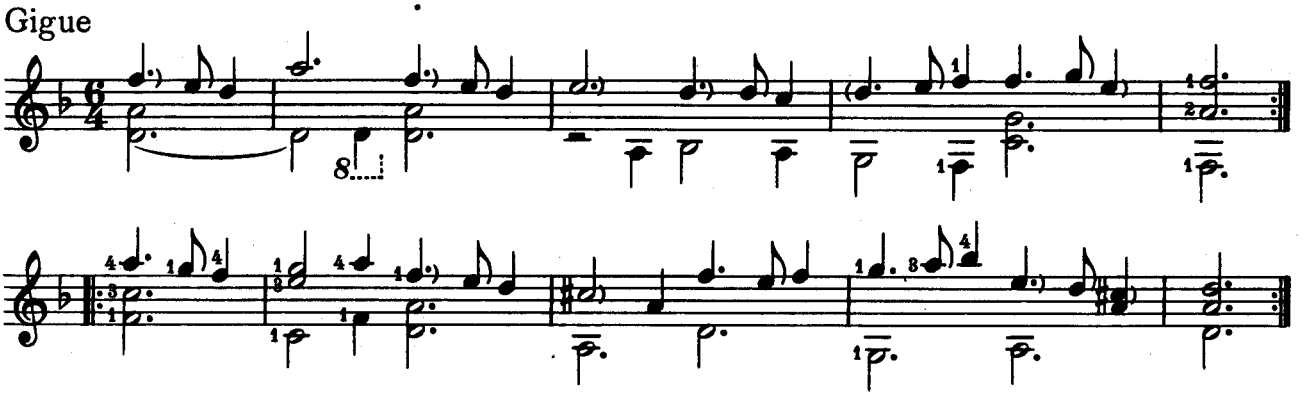


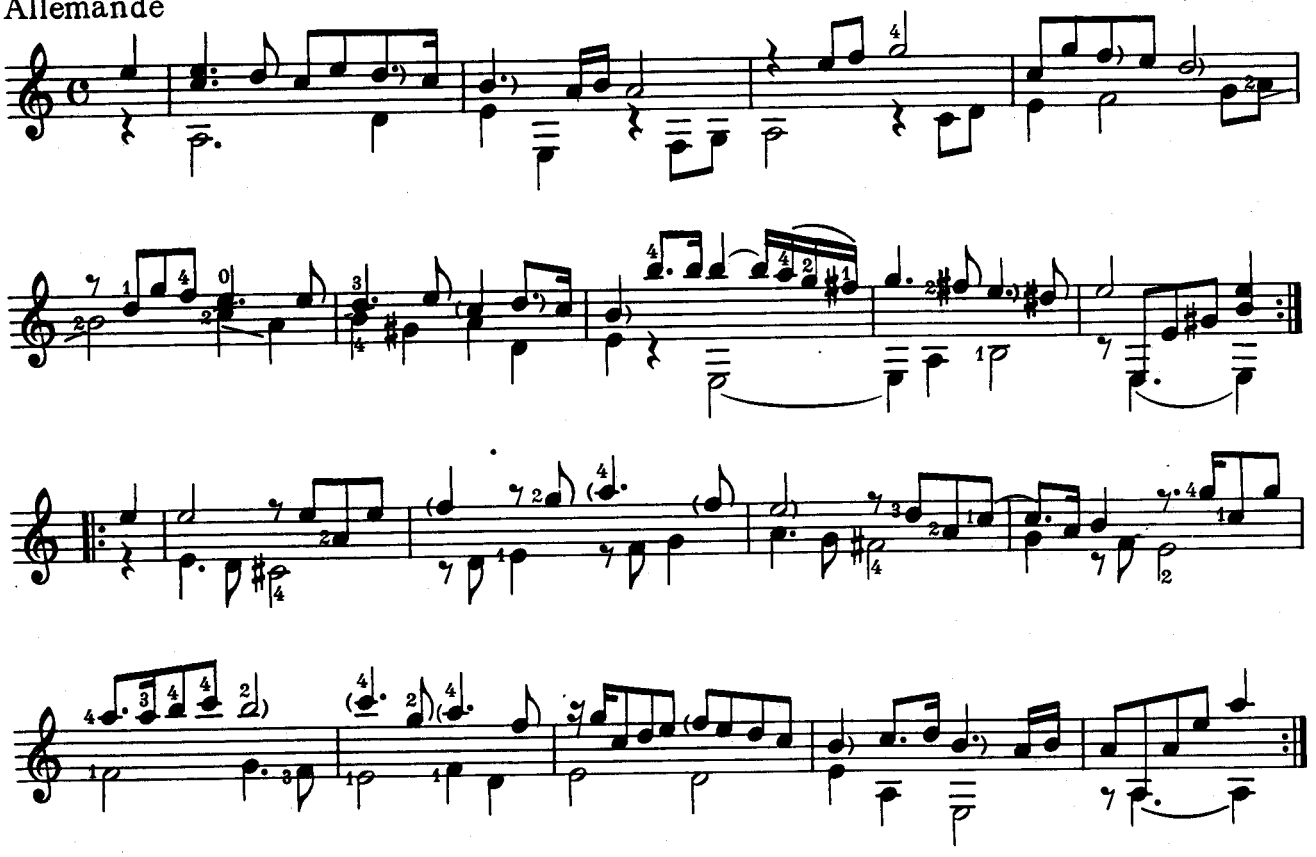
Gigue



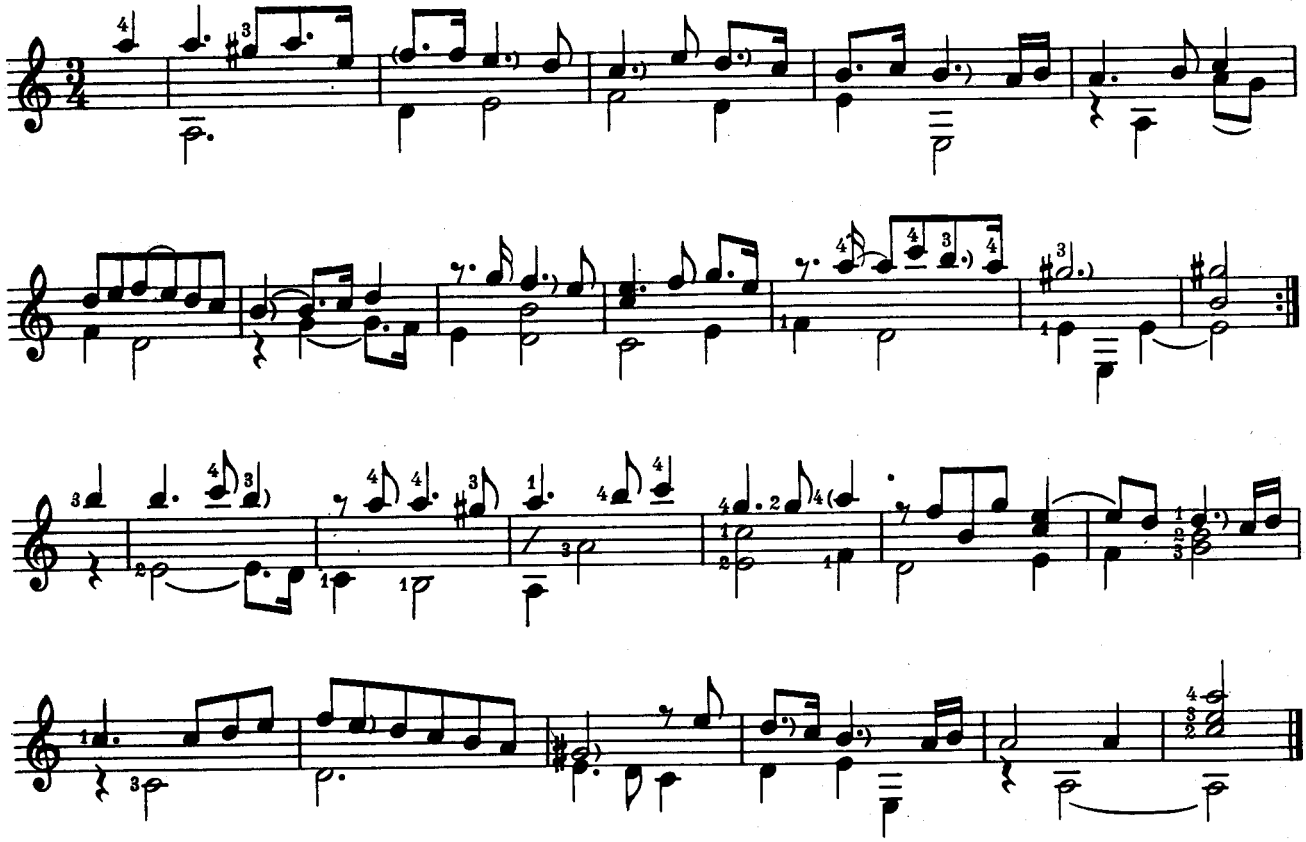
Partie

anonym
(Schwerin)

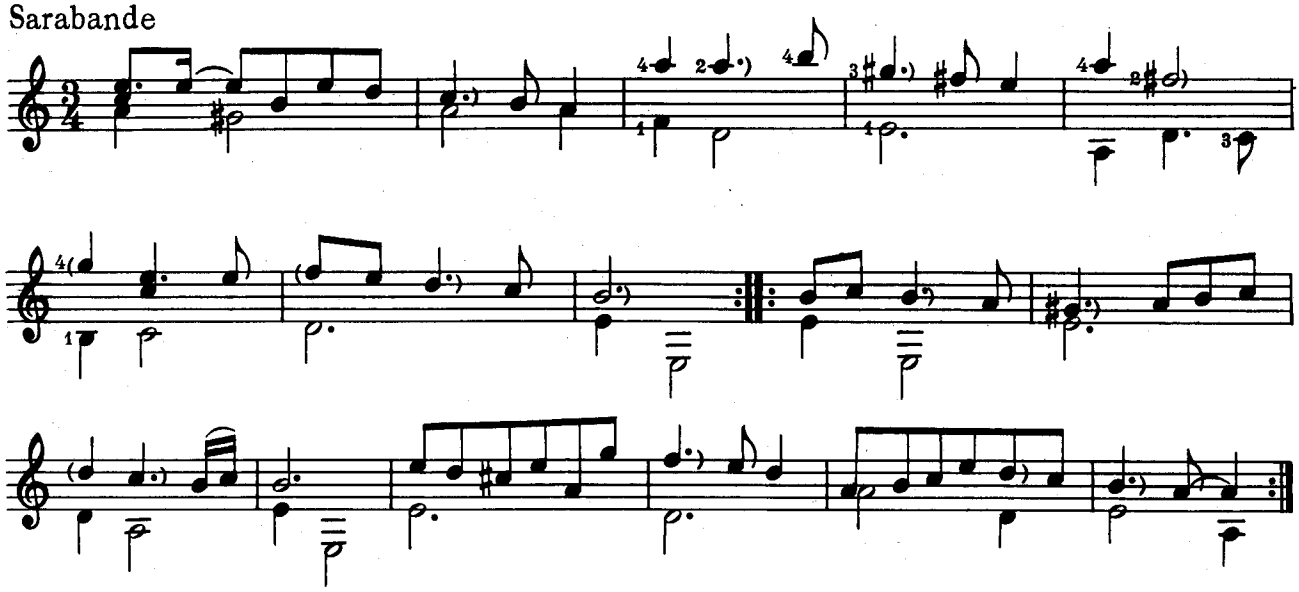
Allemande



Courante



Sarabande



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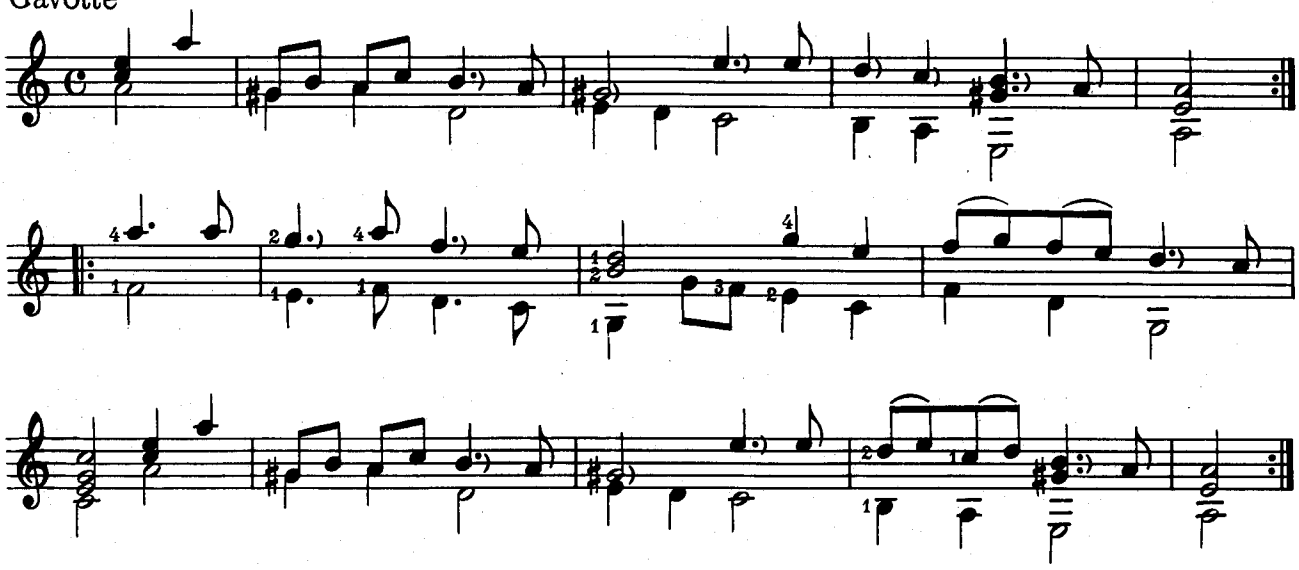

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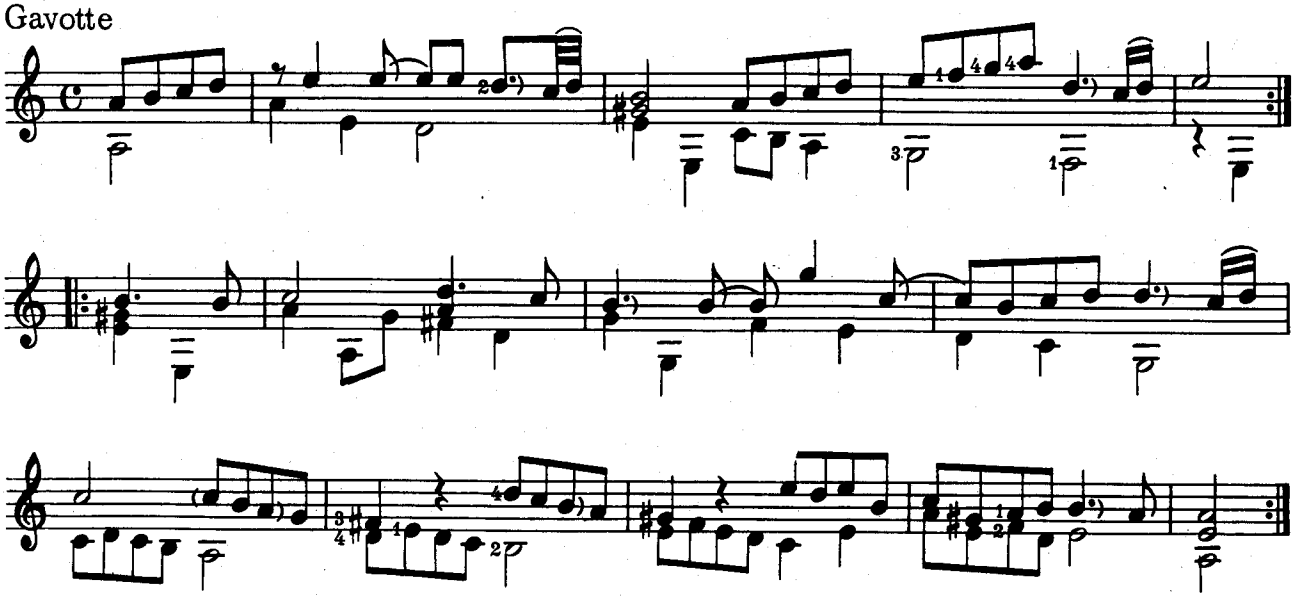
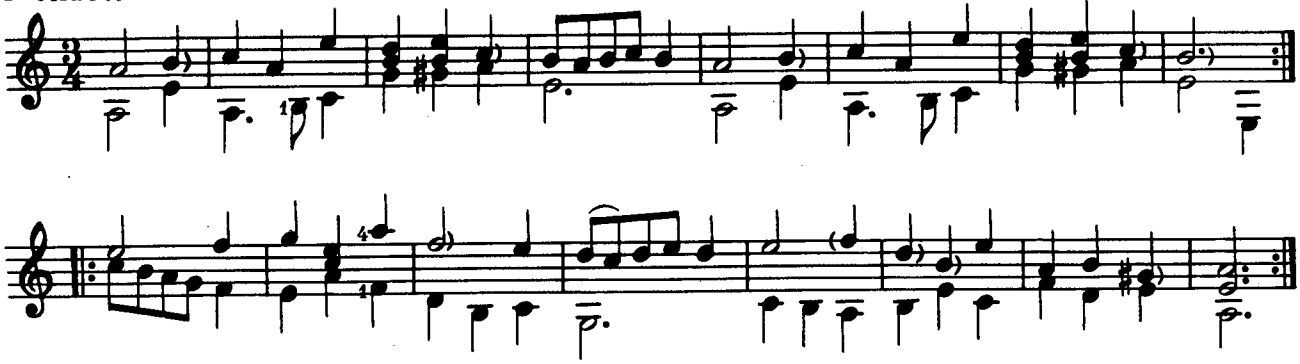
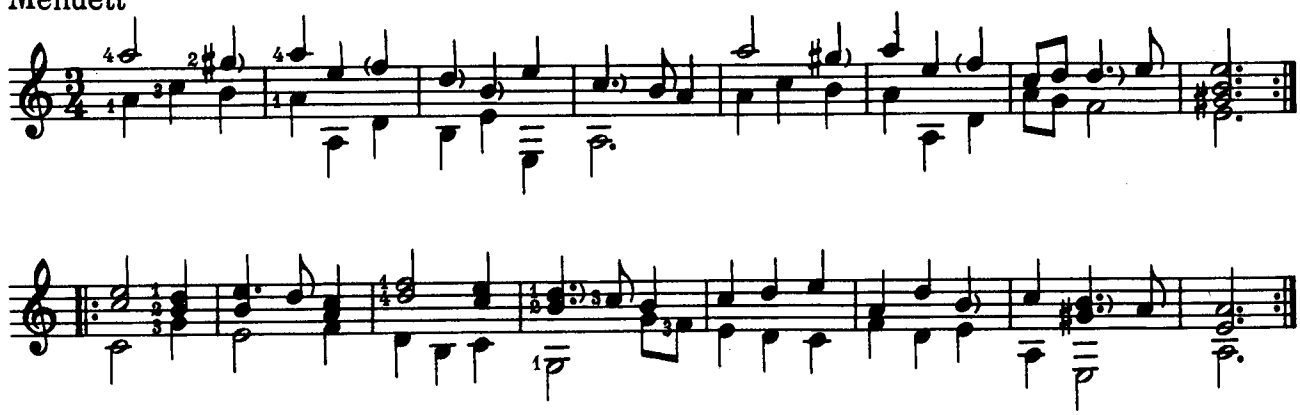


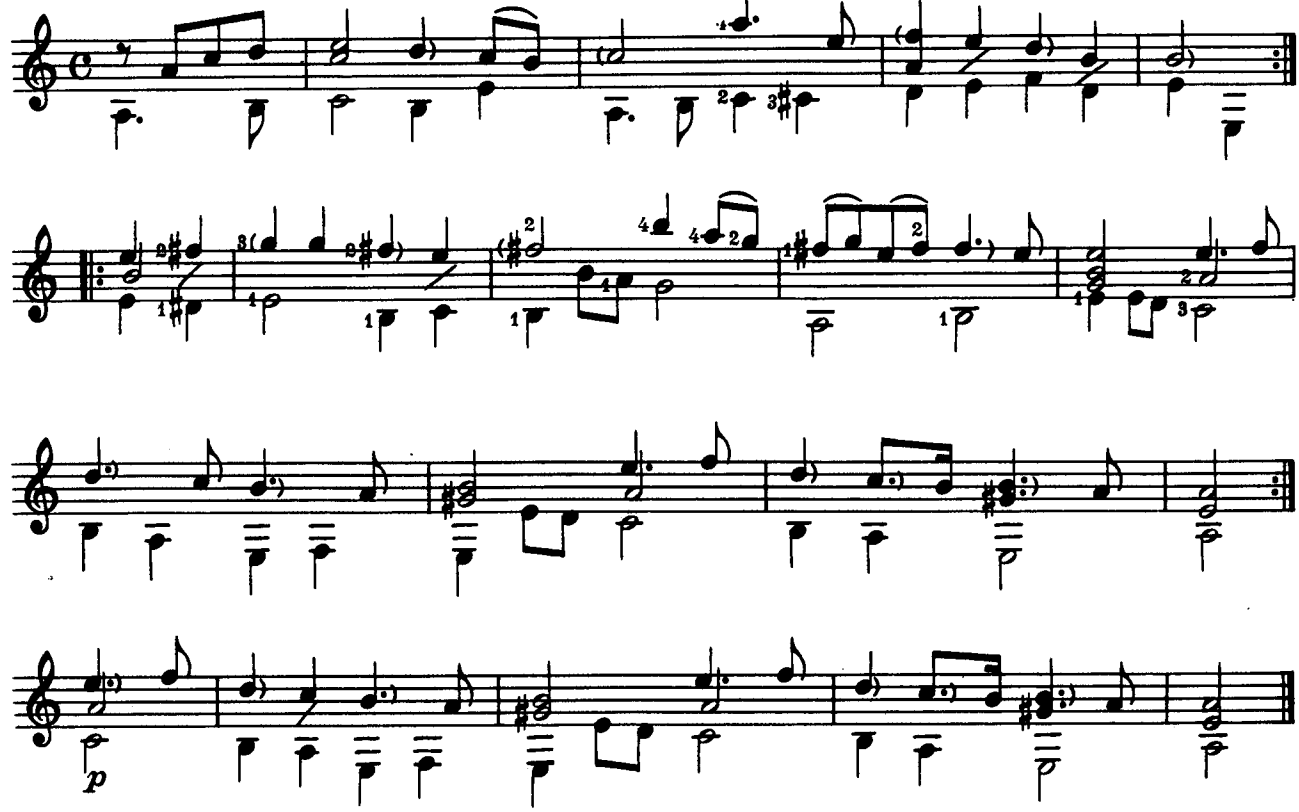
Menuett



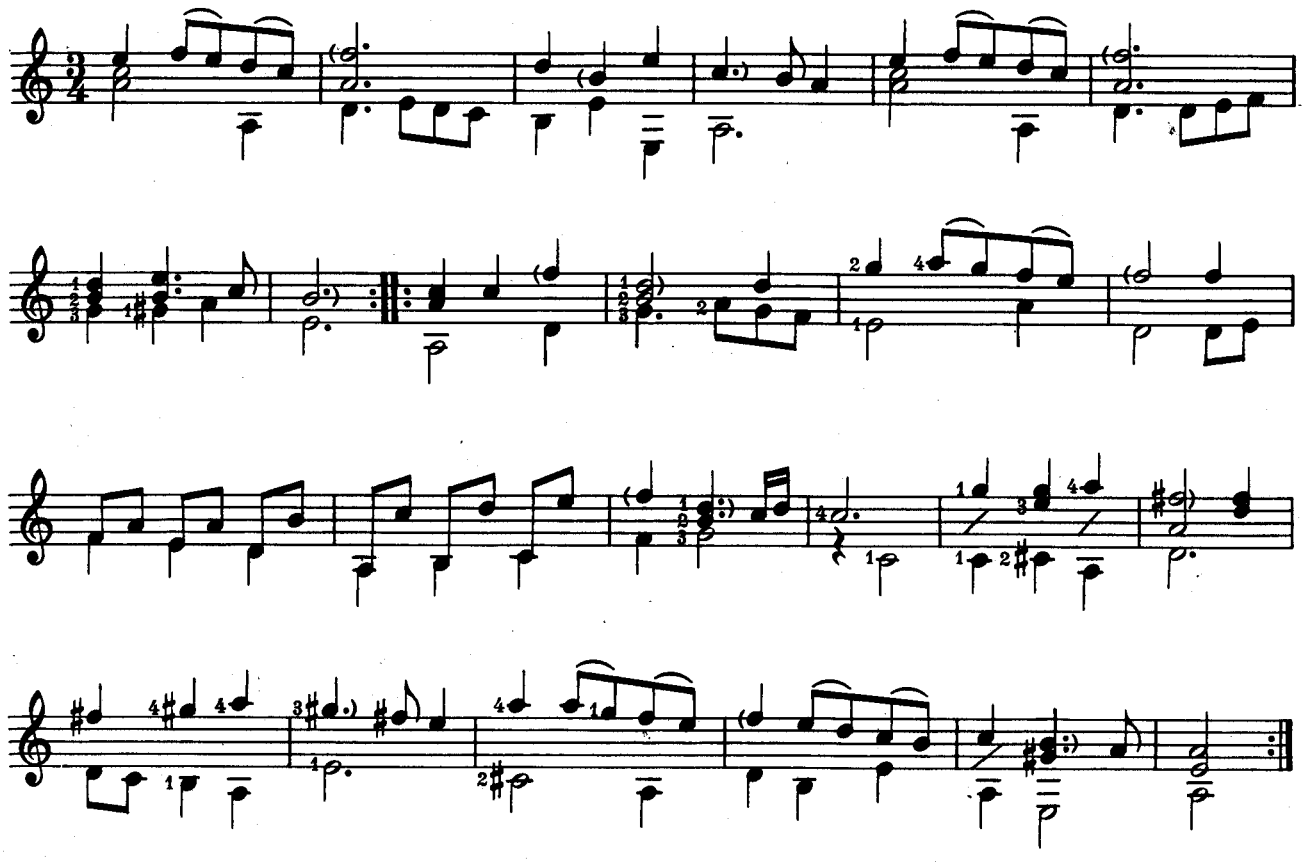
Menuett



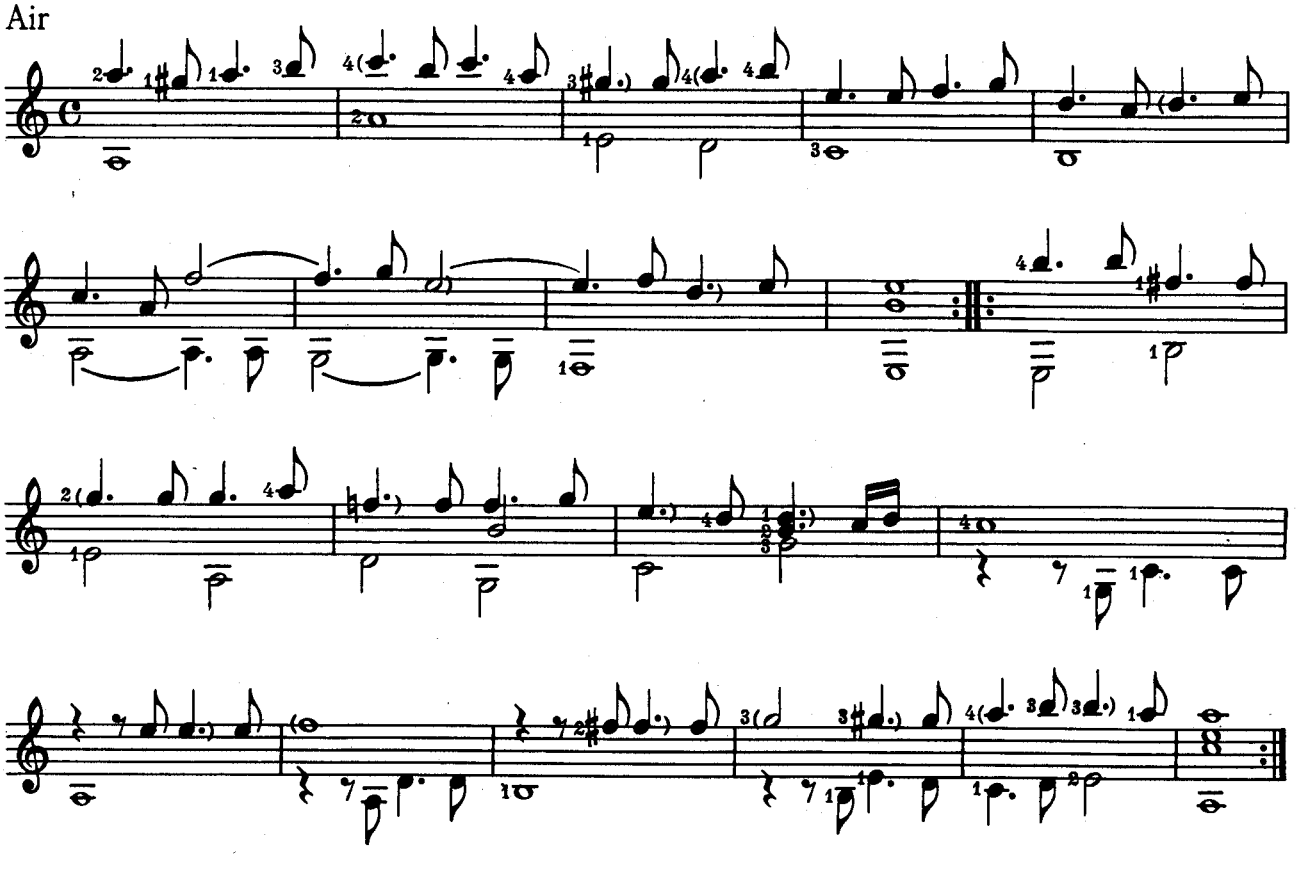
Air



Air



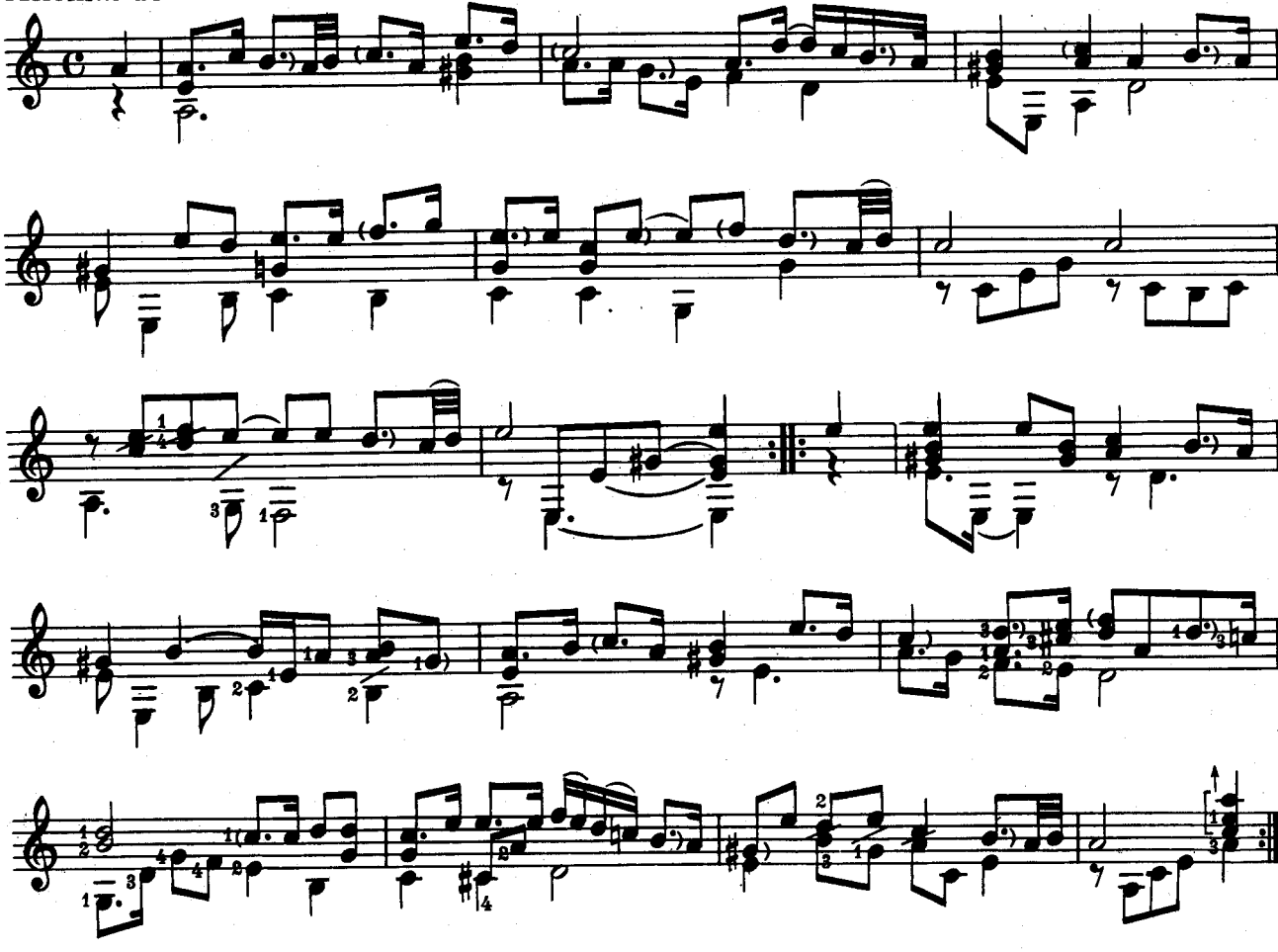
Air



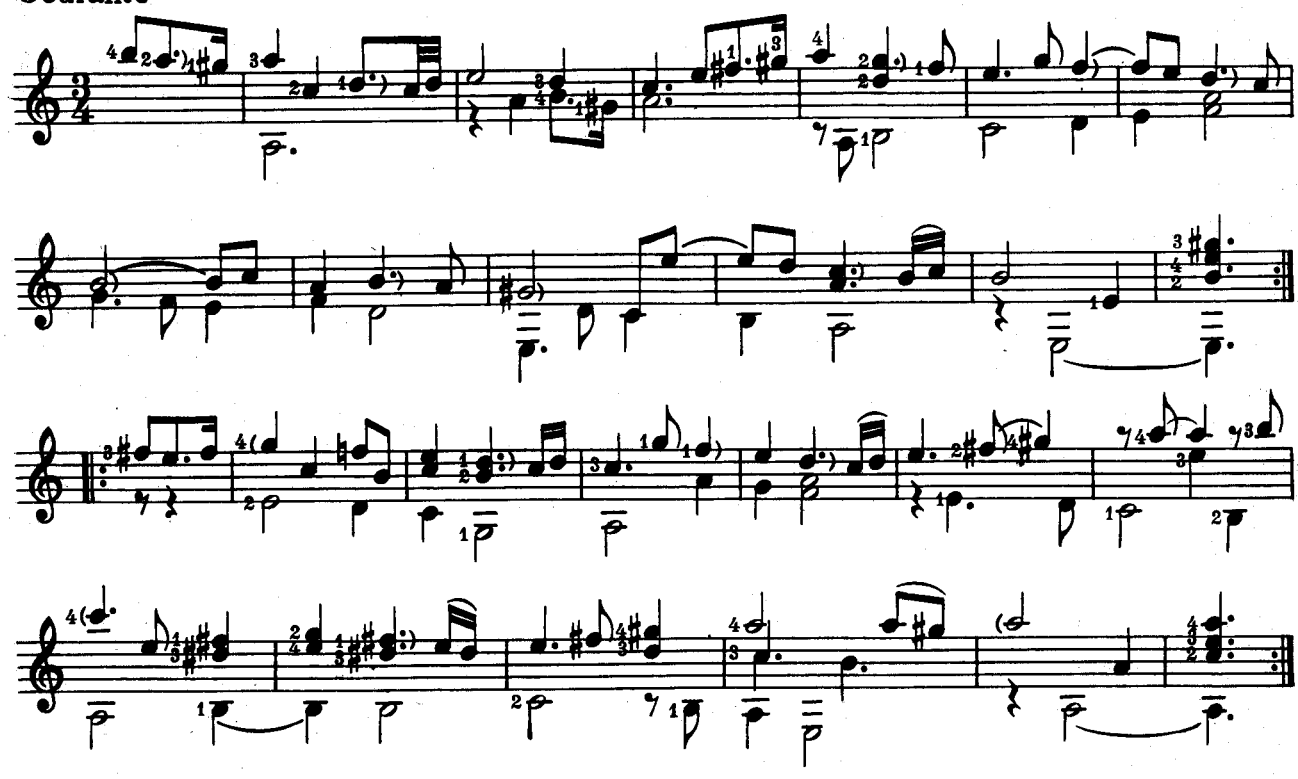
Partie

anonym
(Schwerin)

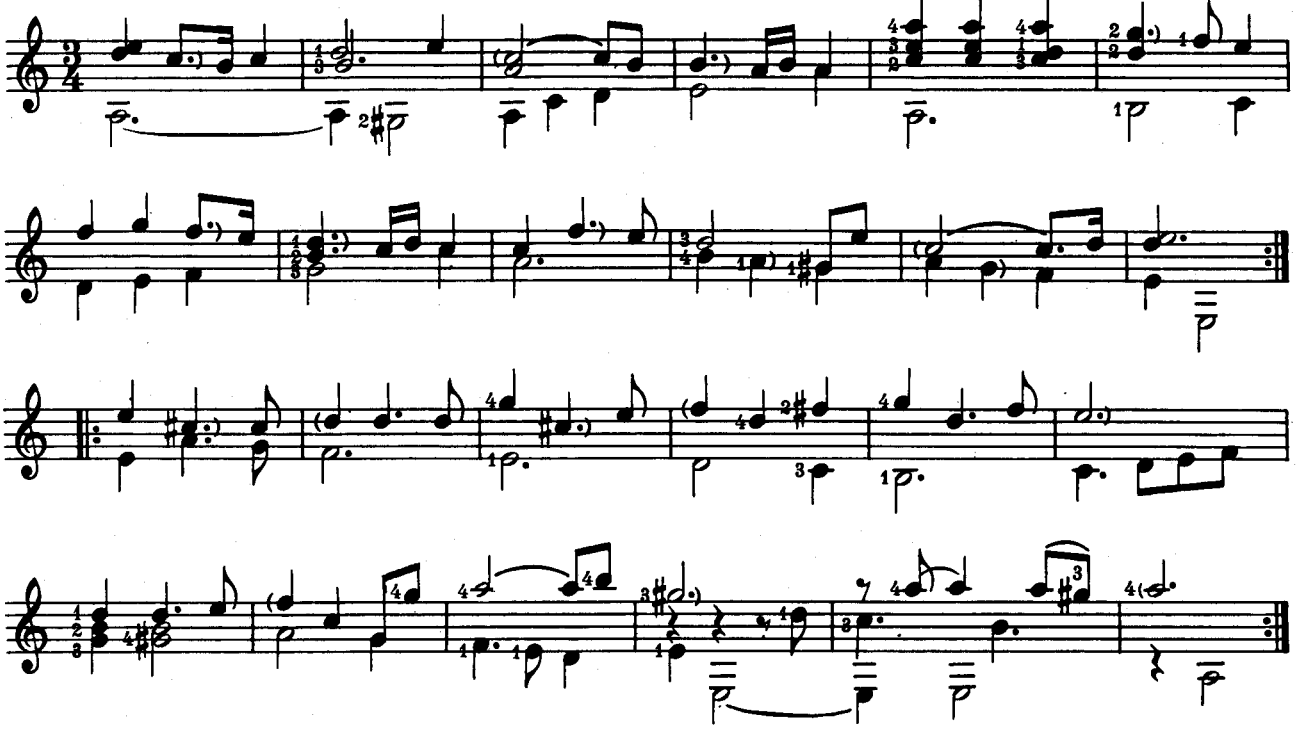
Allemande



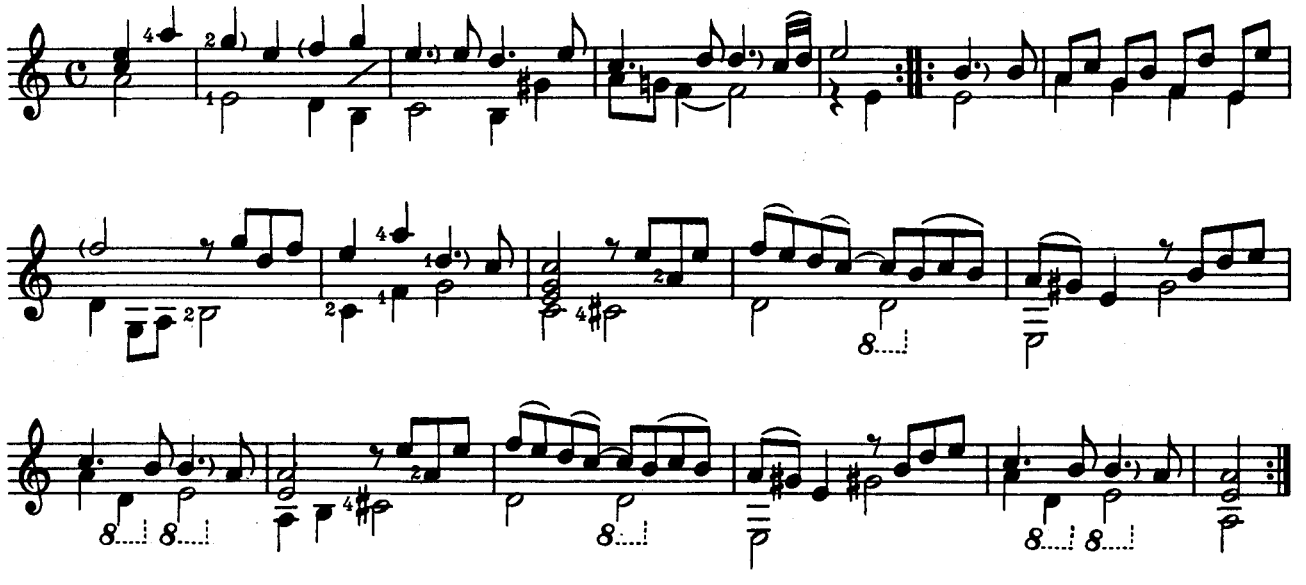
Courante



Sarabande



Gavotte



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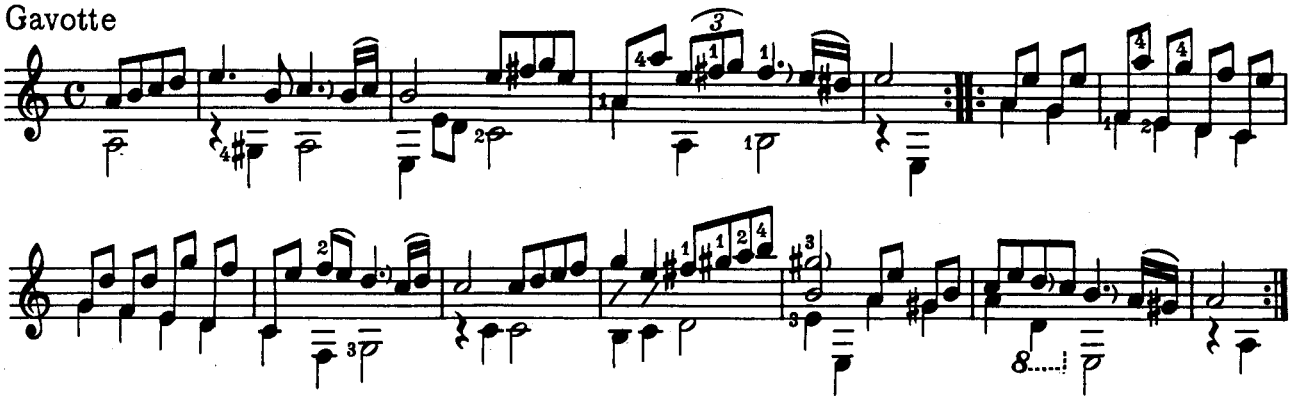
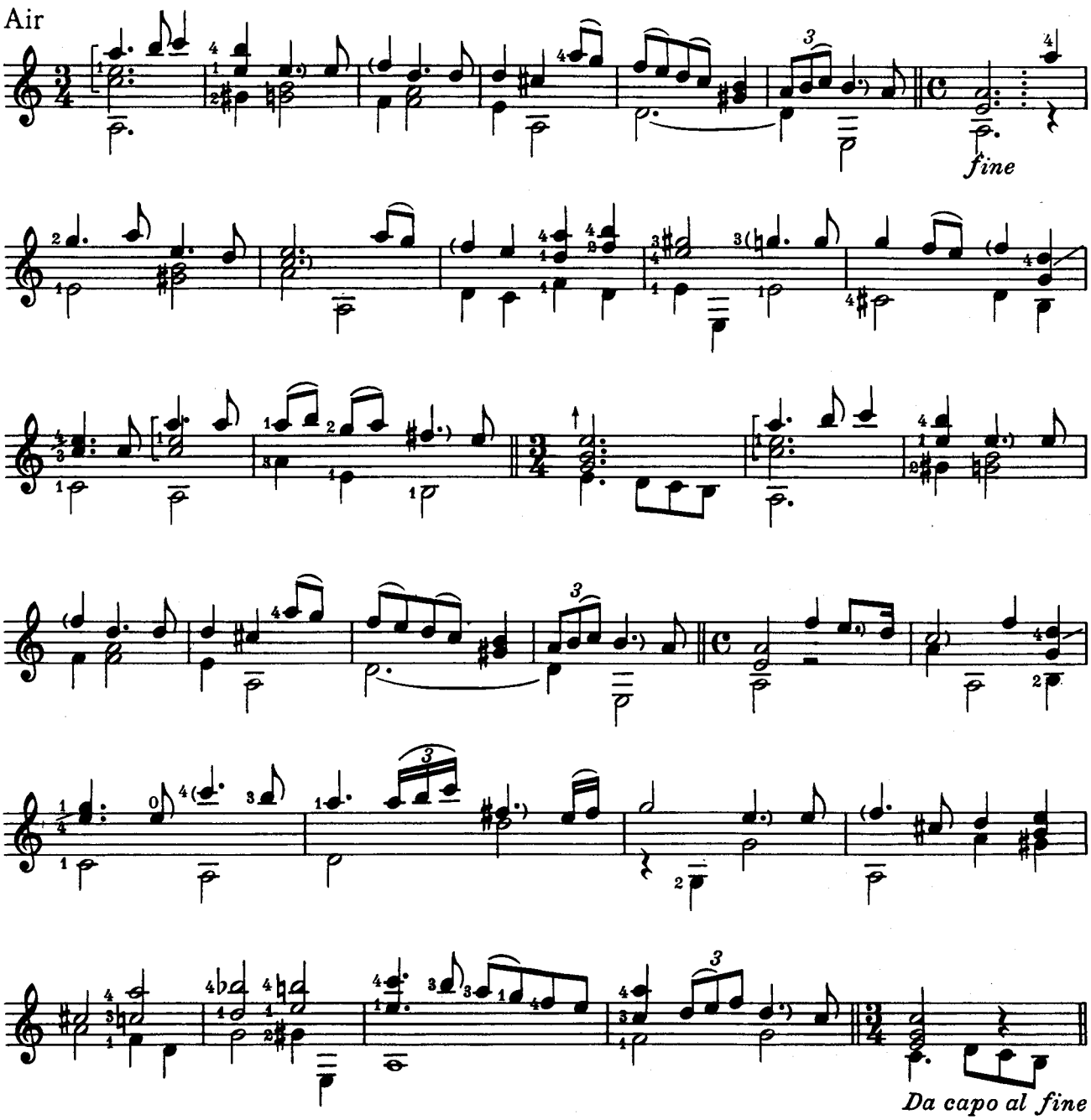
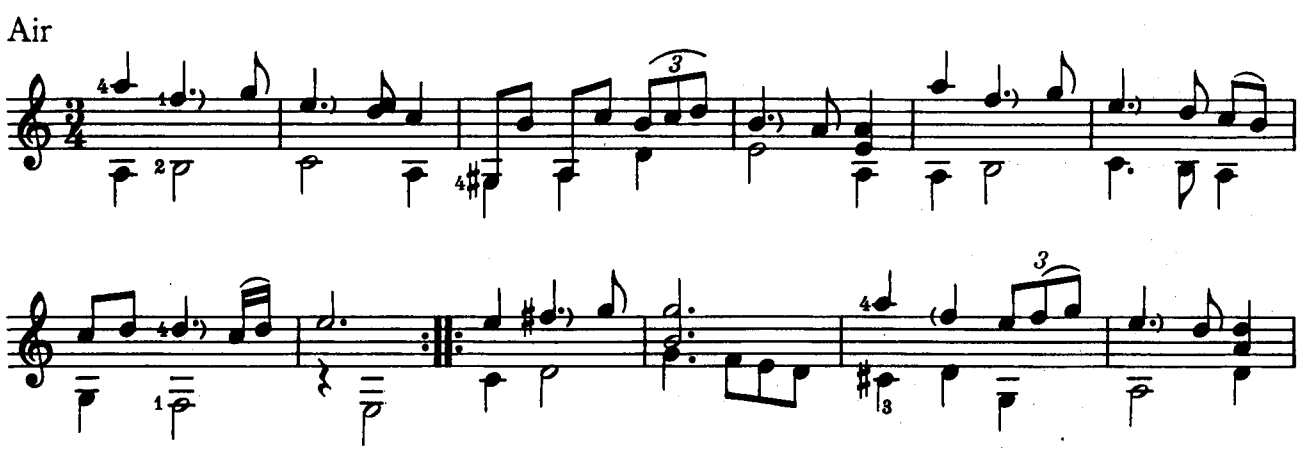



Air
fine
Da capo al fine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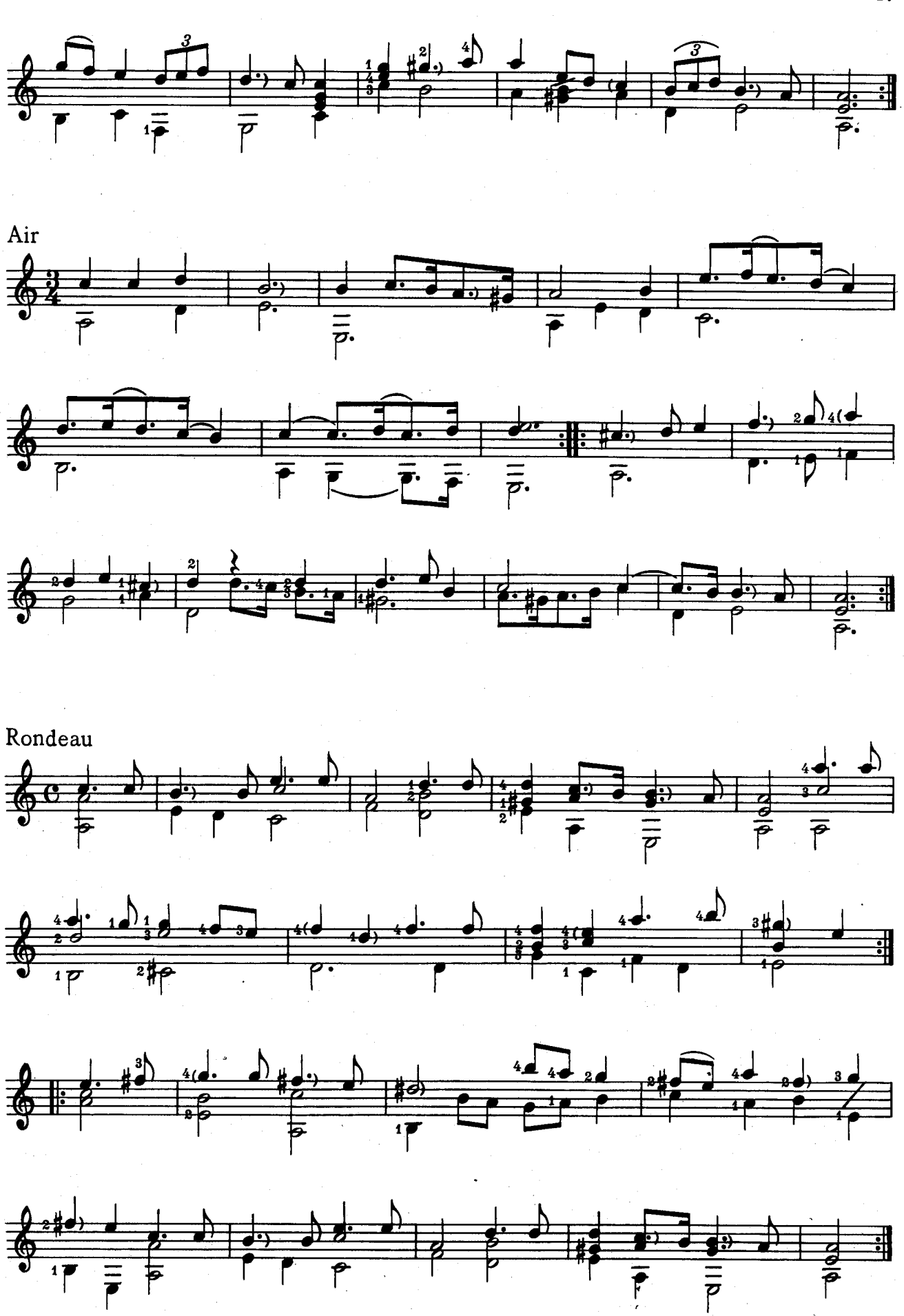
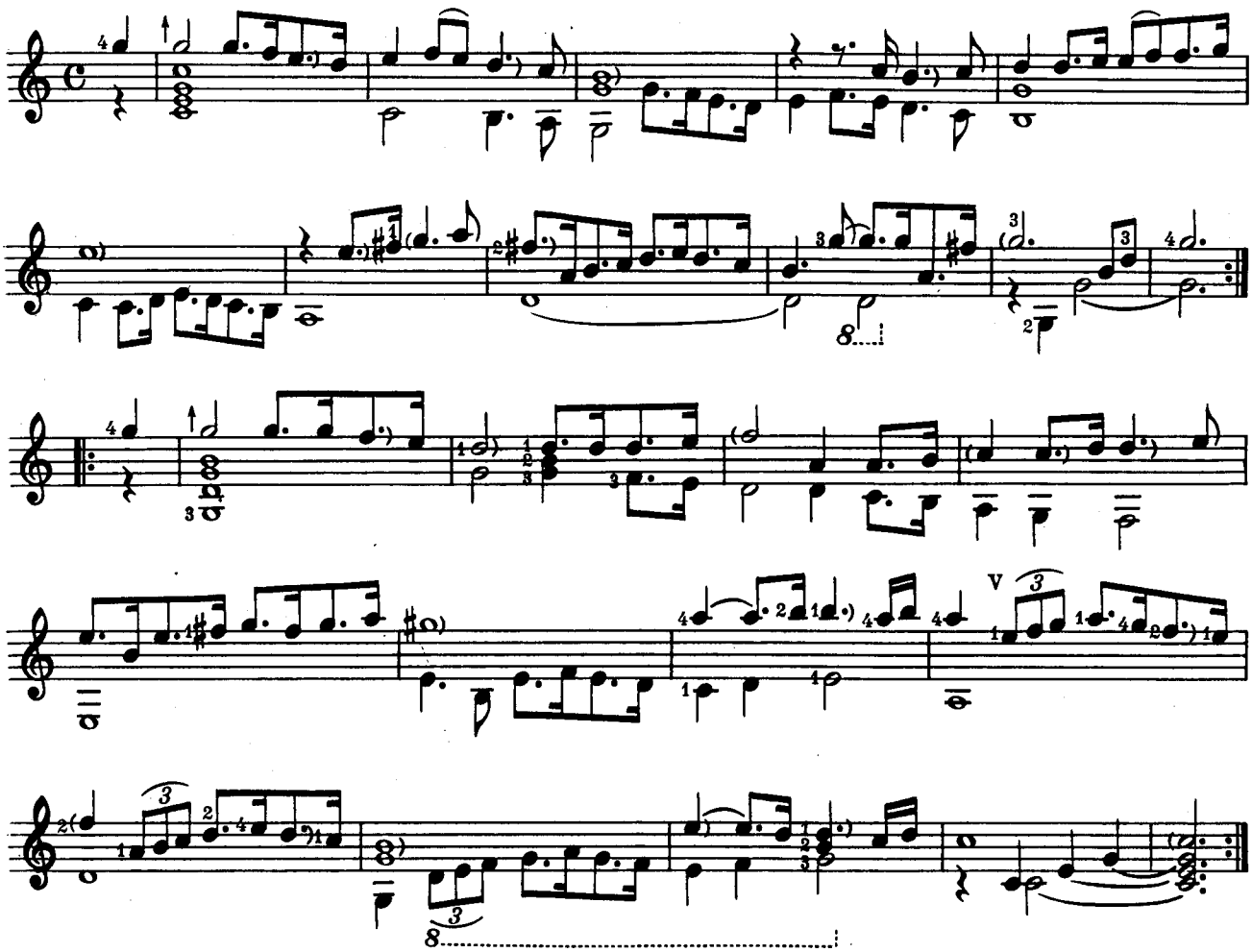

Air
Rondeau

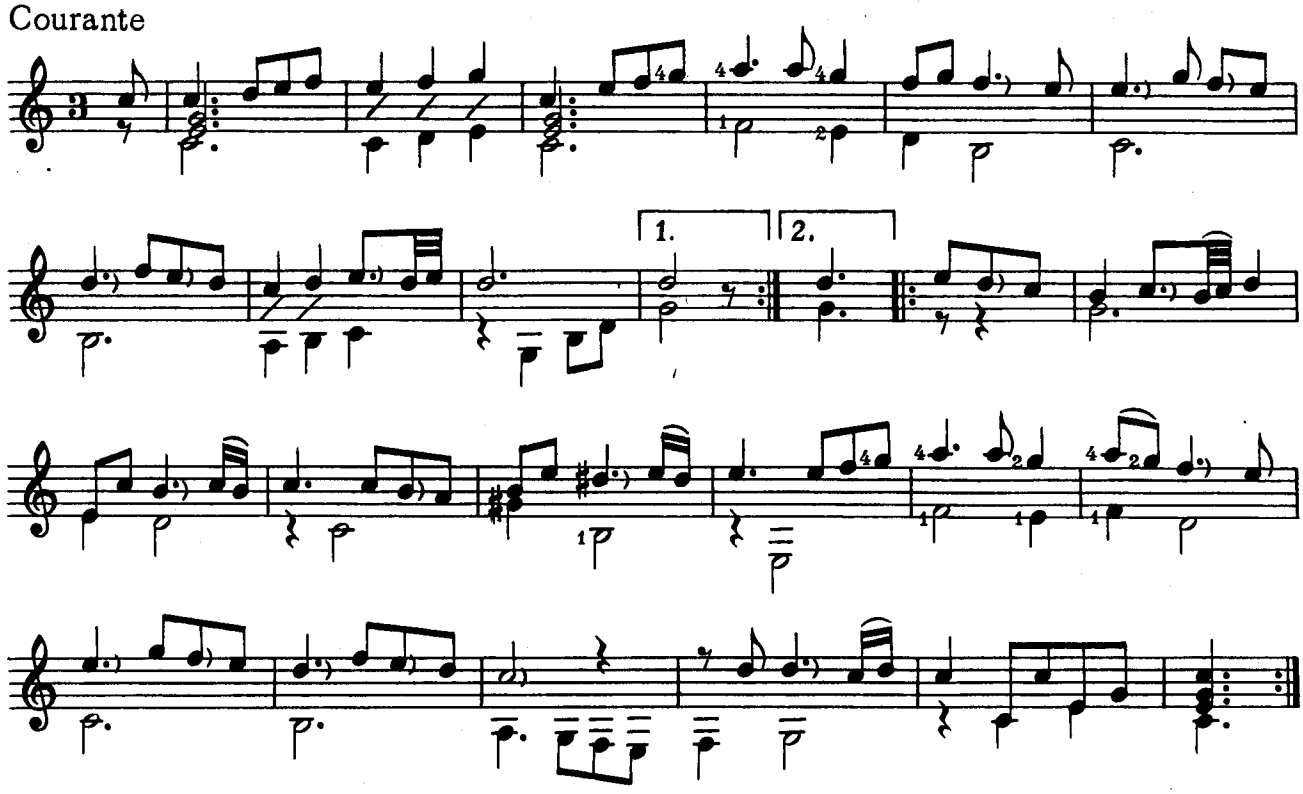
Suite

anonym
(Schwerin)

Allemande



Courante



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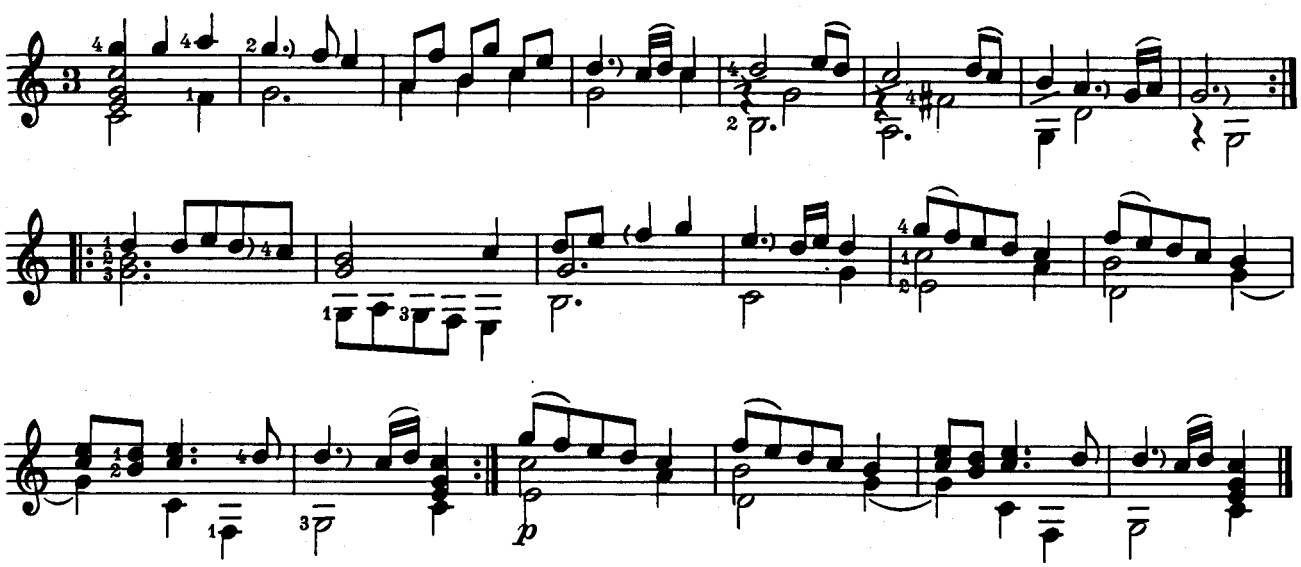

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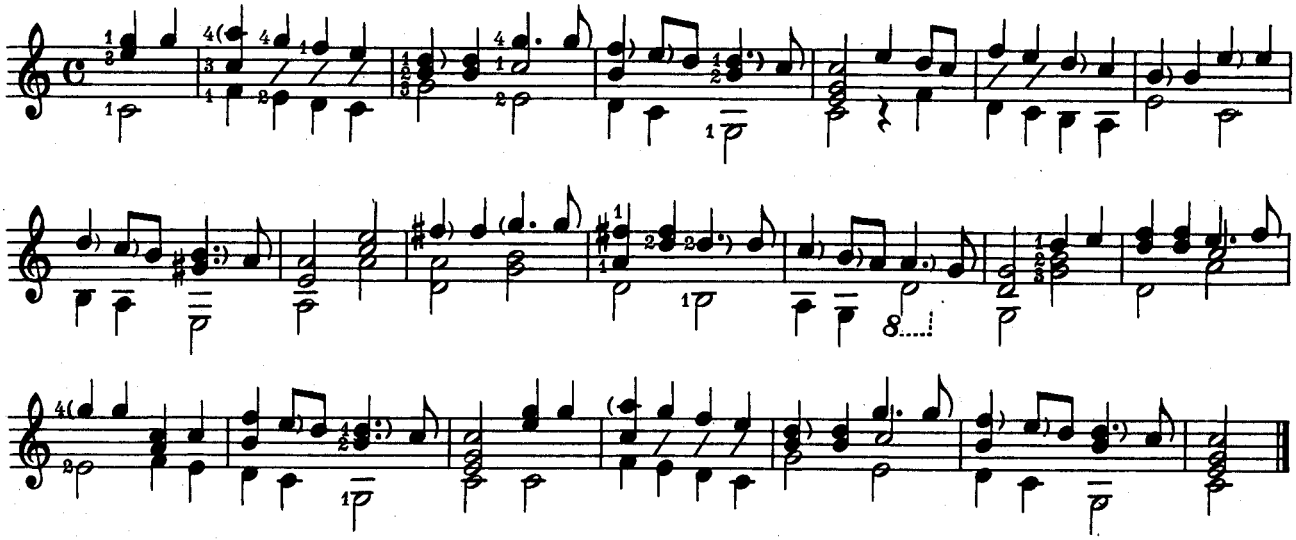

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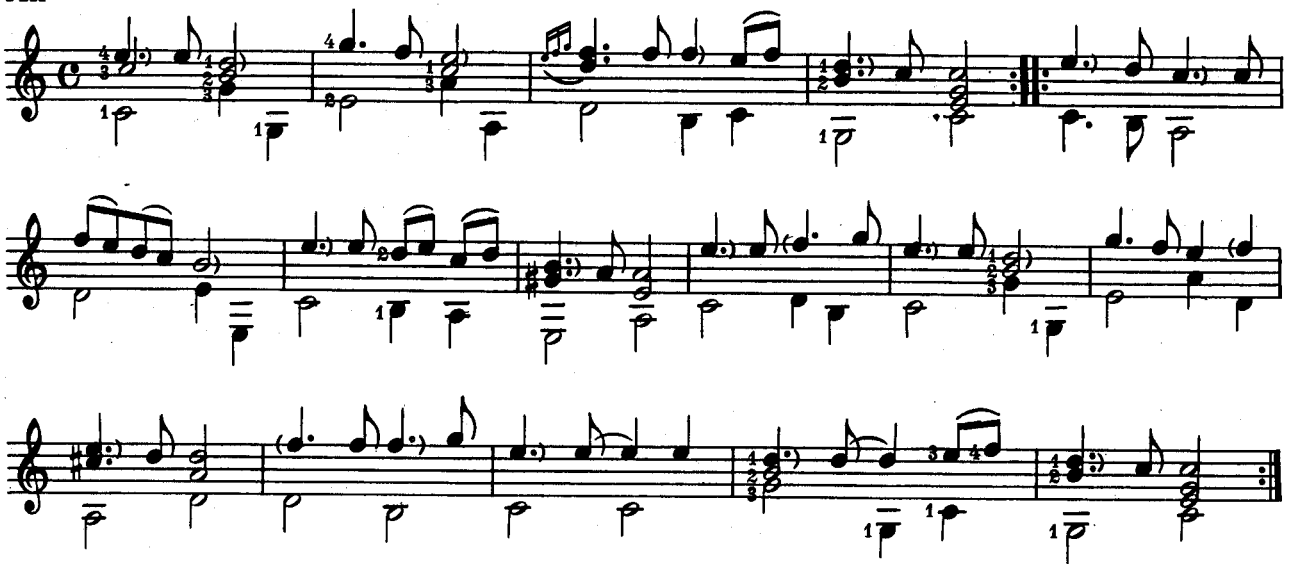
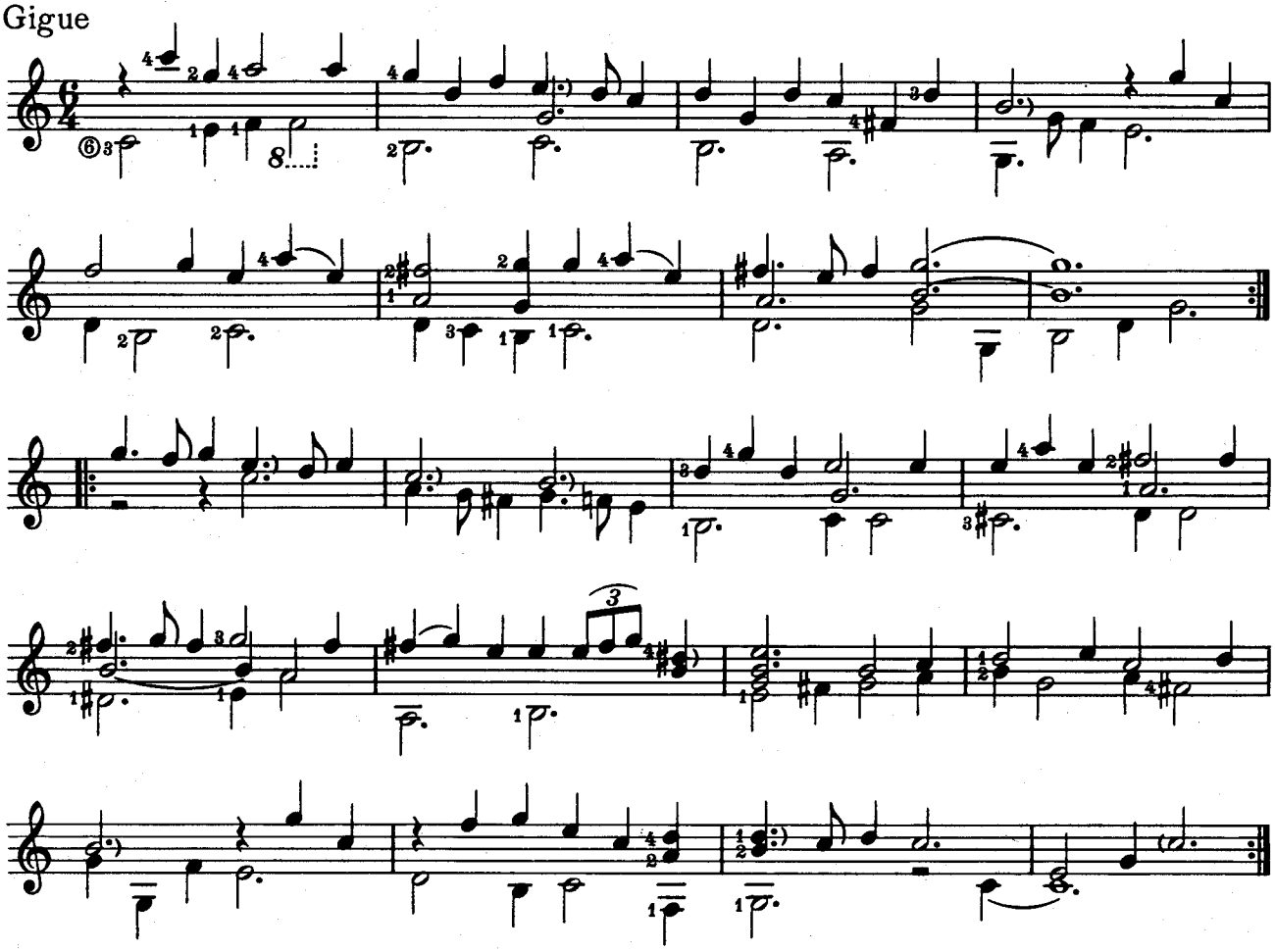


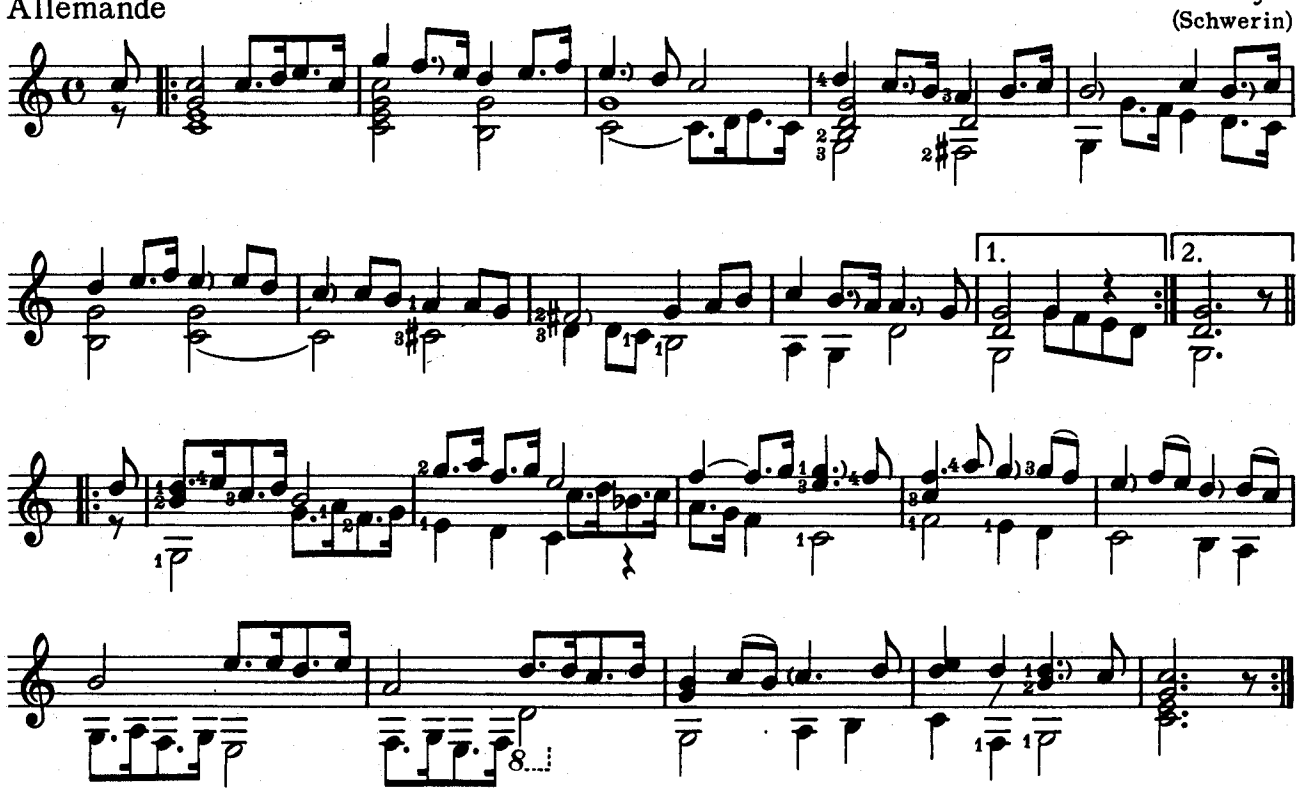
Gigue



Suite

Allemande

anonym
(Schwerin)



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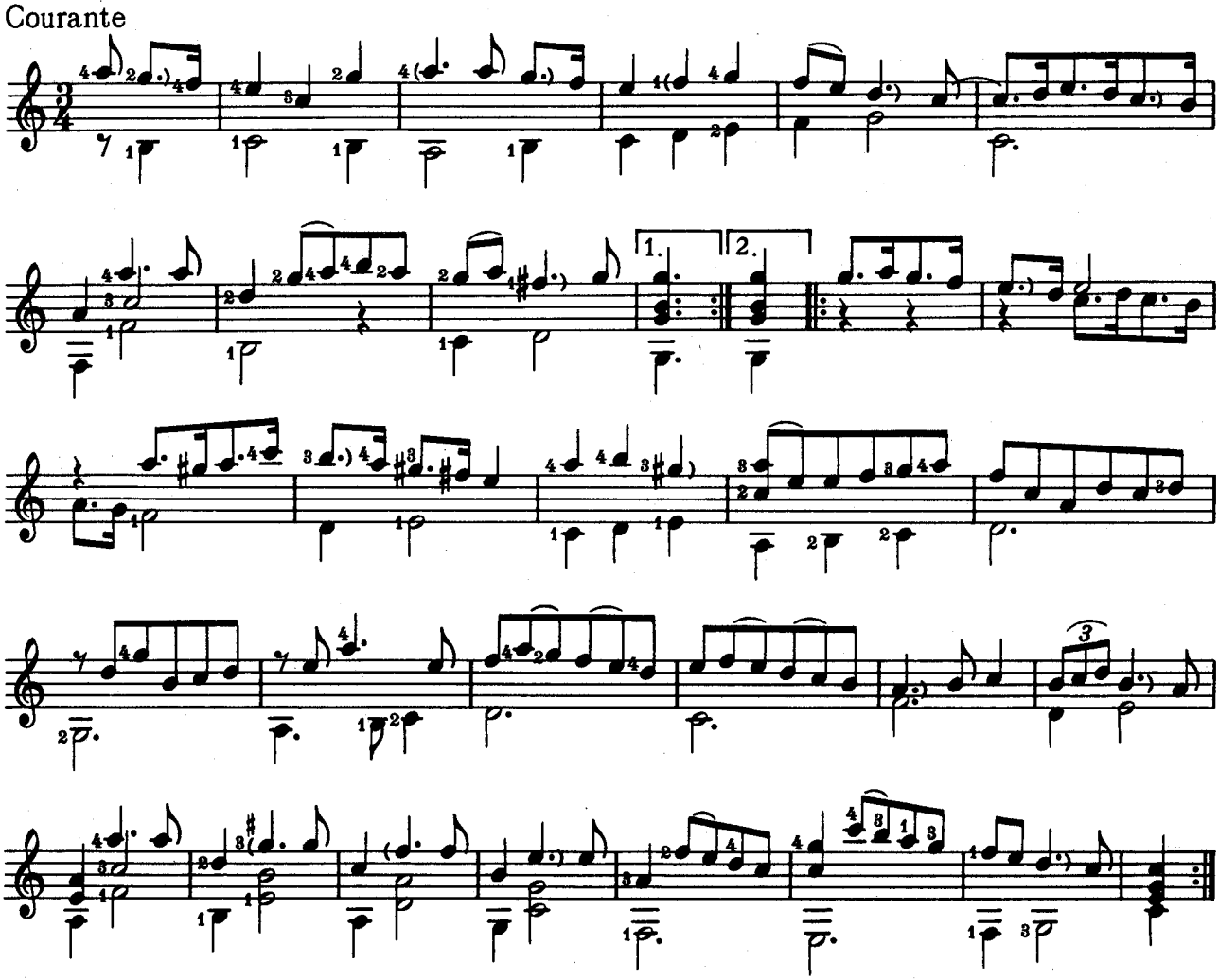

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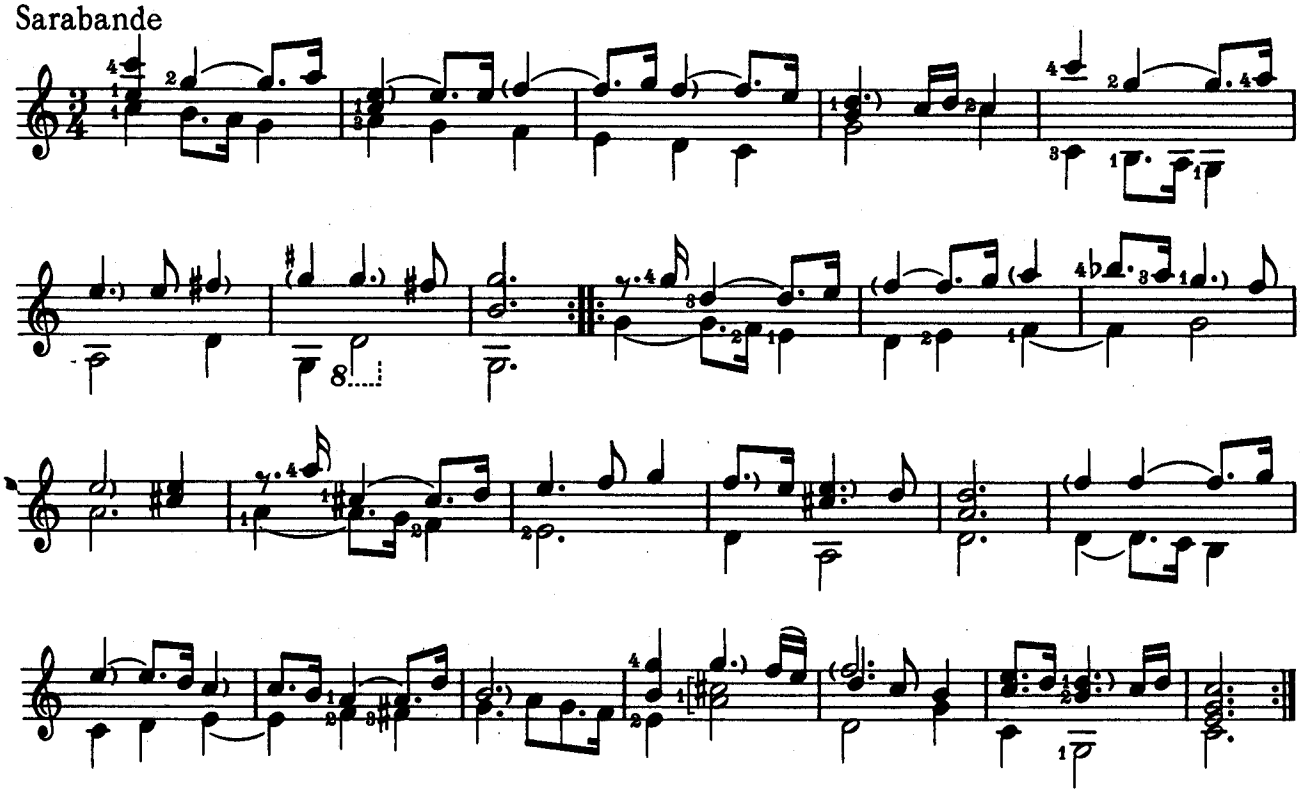

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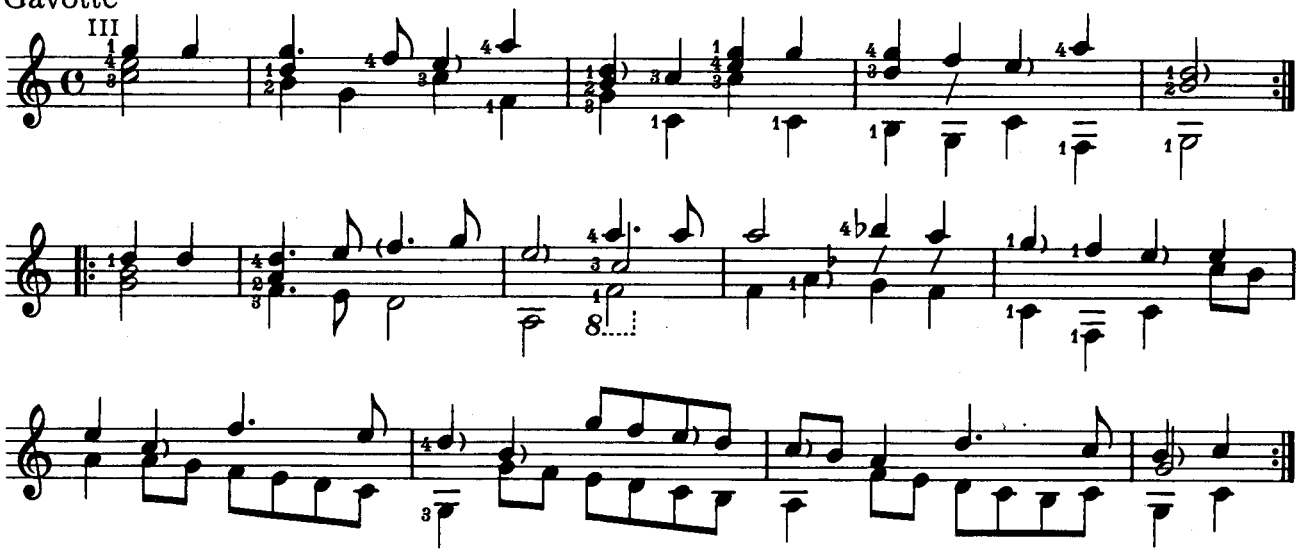
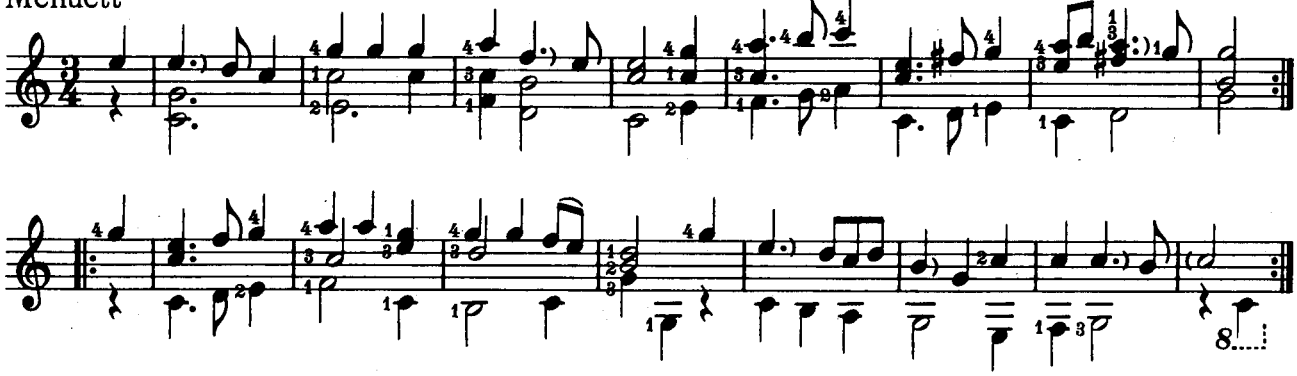


Menuett



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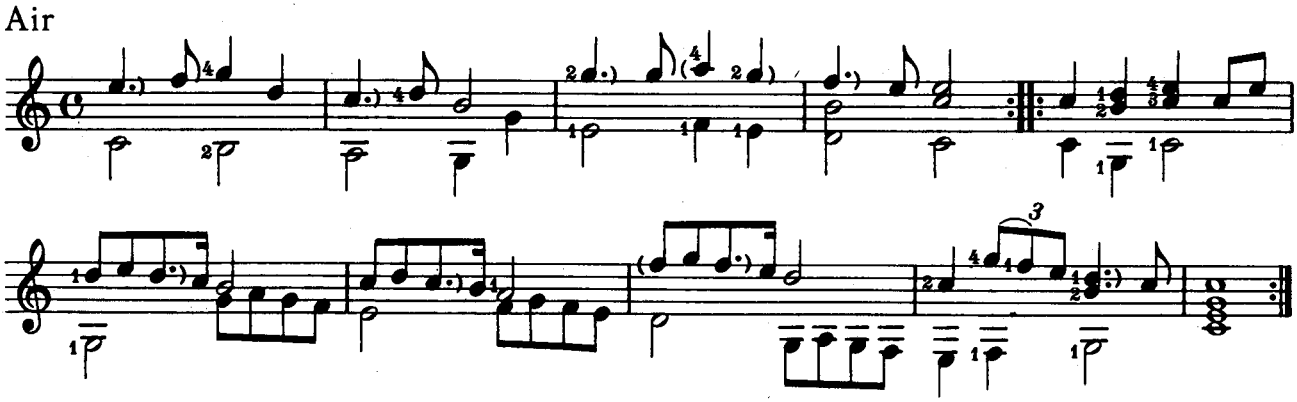
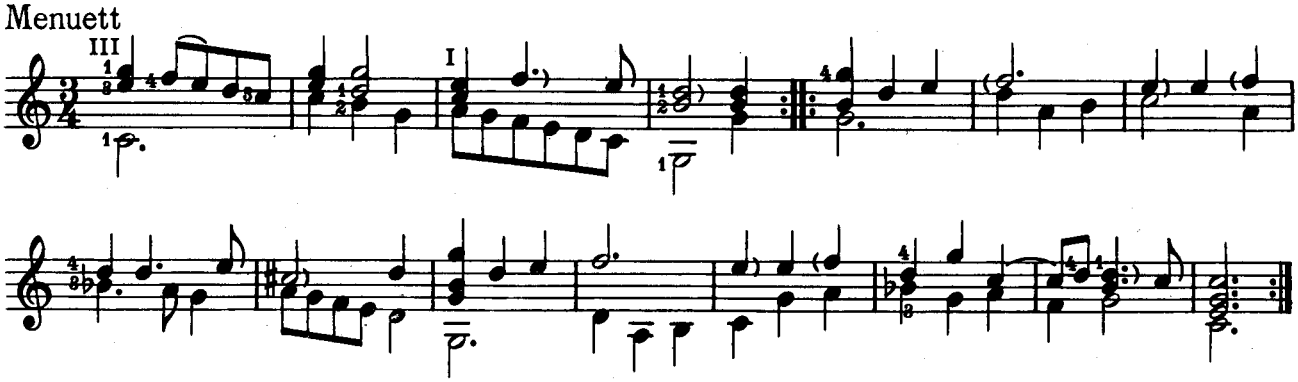
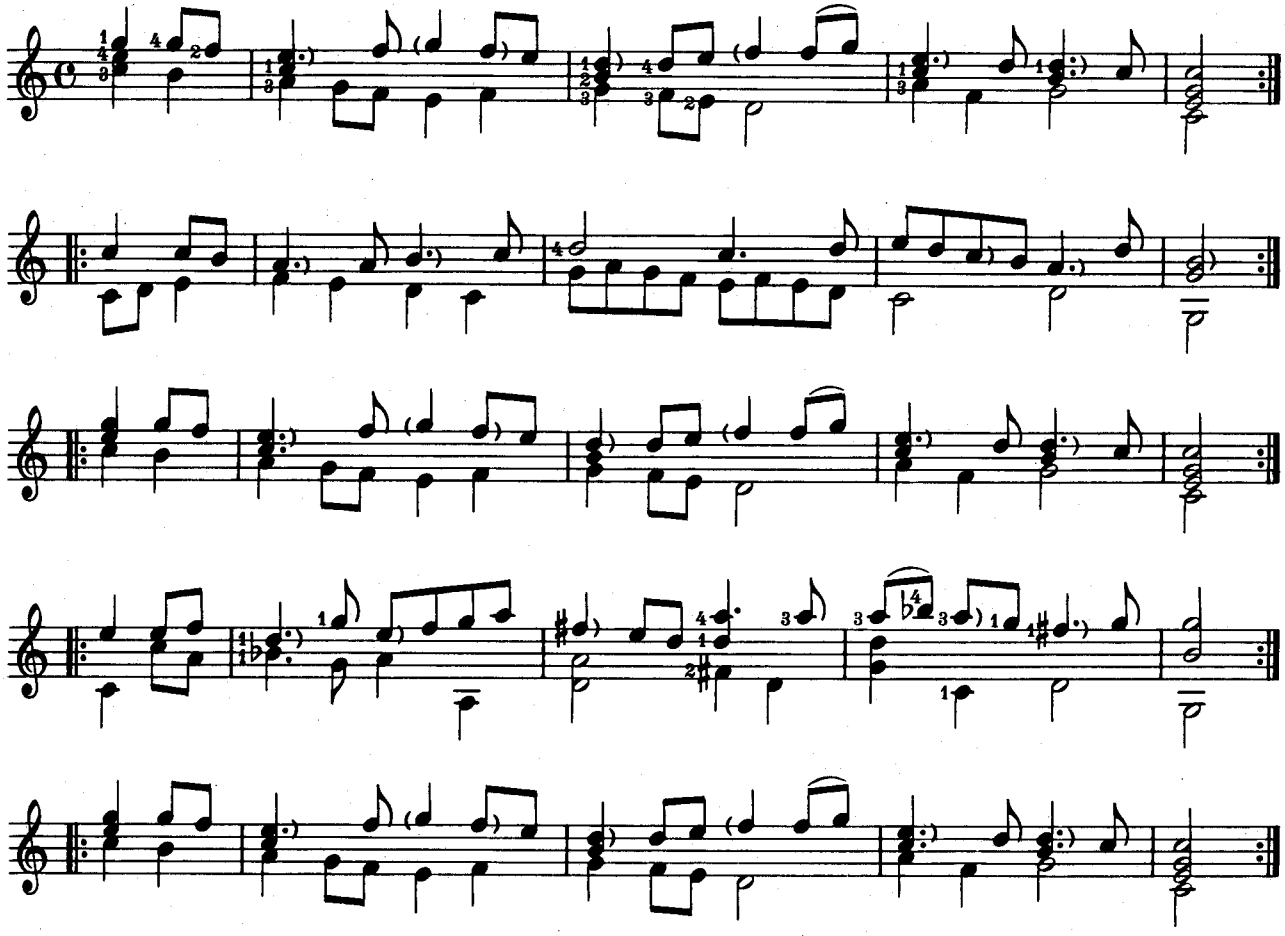


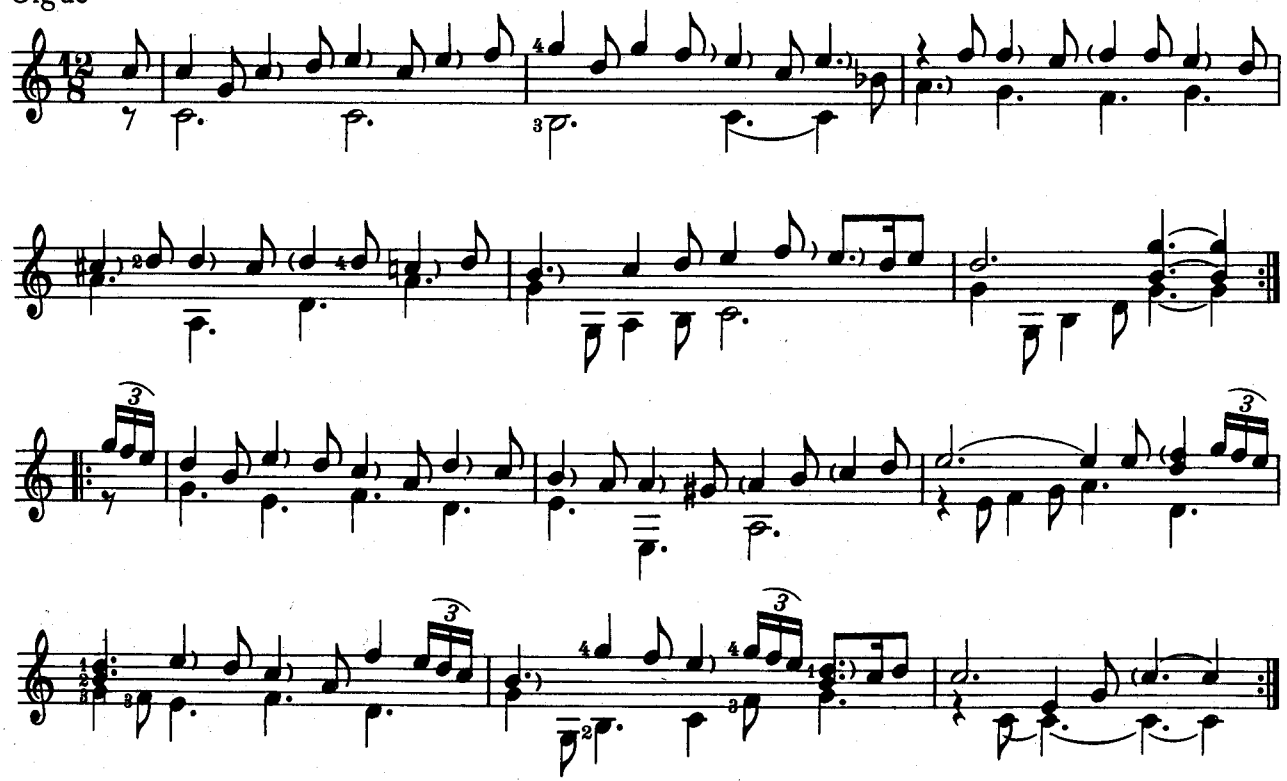
Menuett



Gavotte en Rondeau

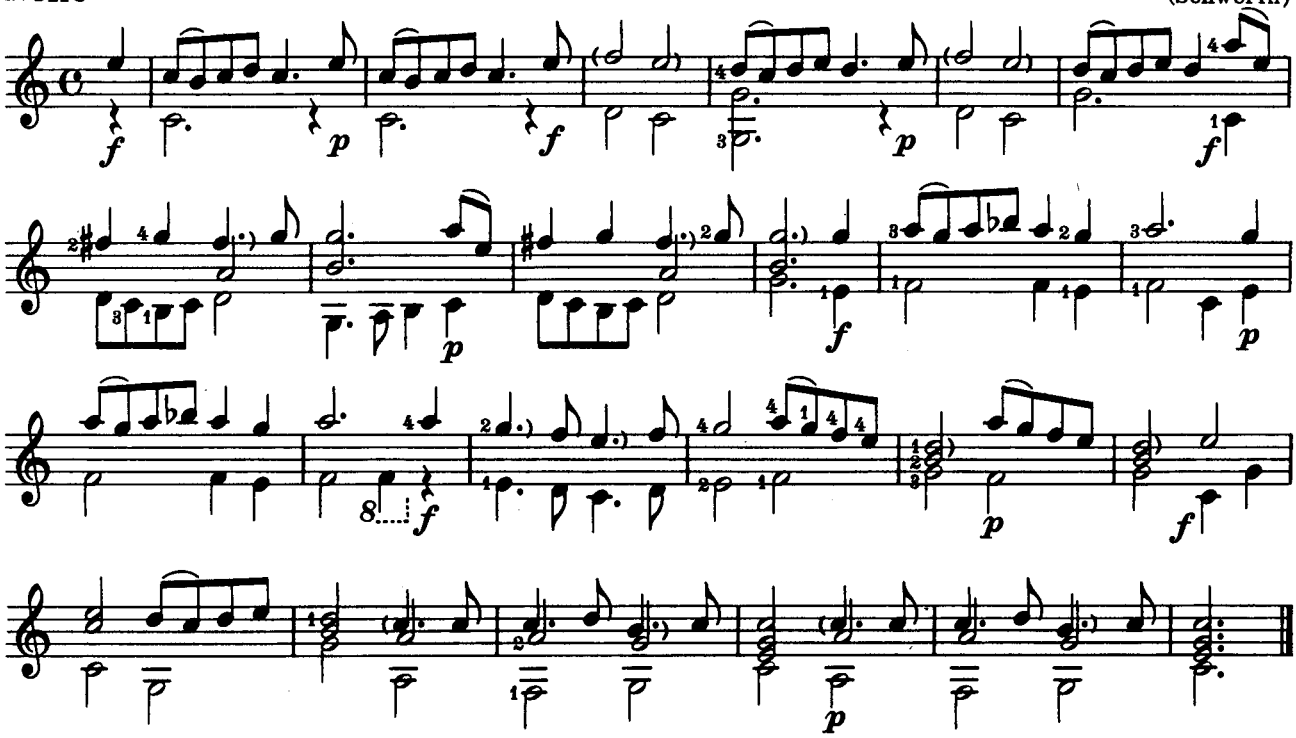


Gigue



Echo

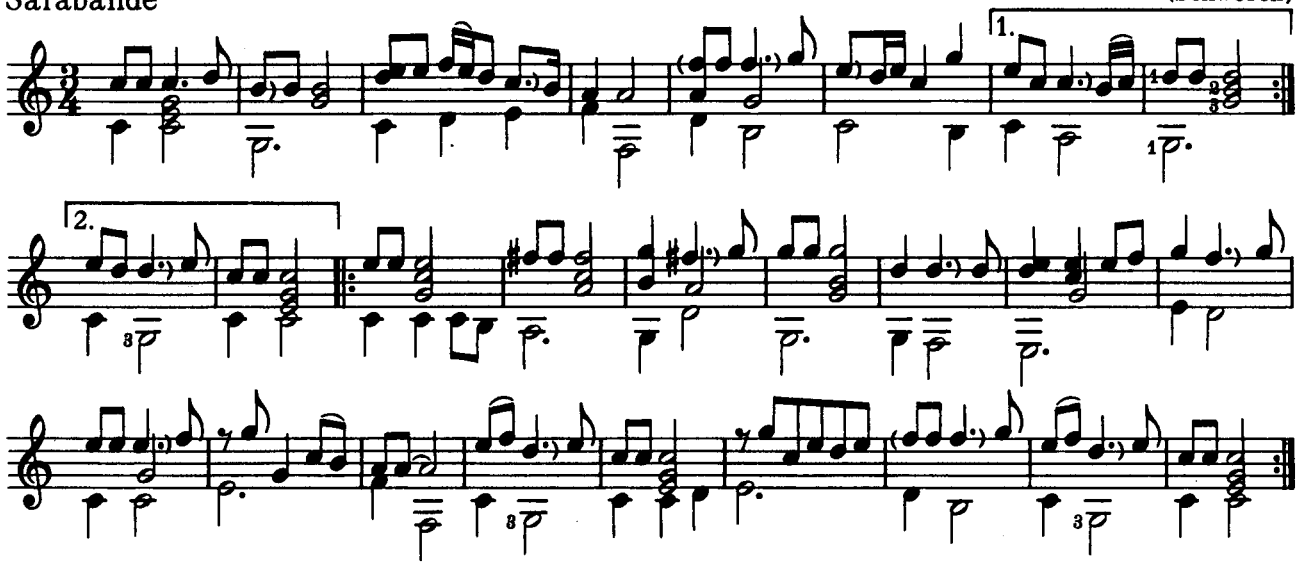
anonym
(Schwerin)



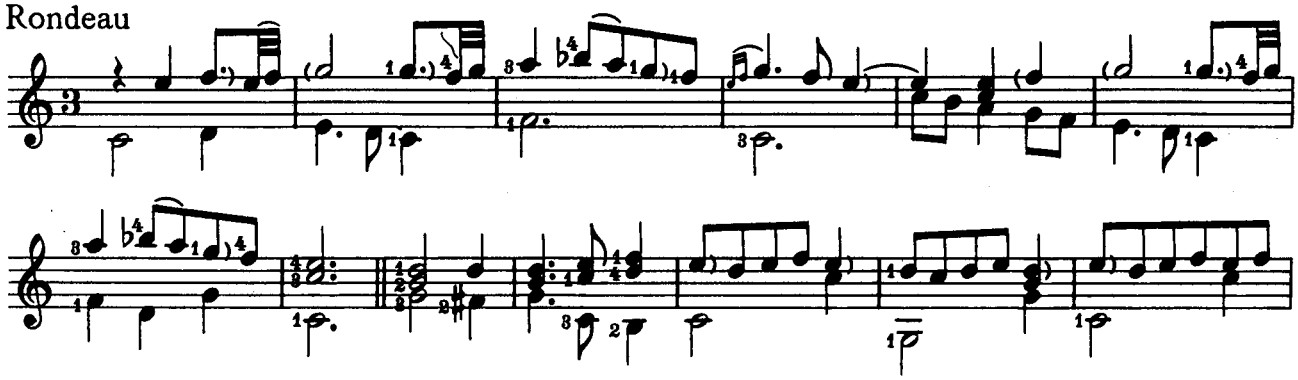
Sarabande und Rondeau

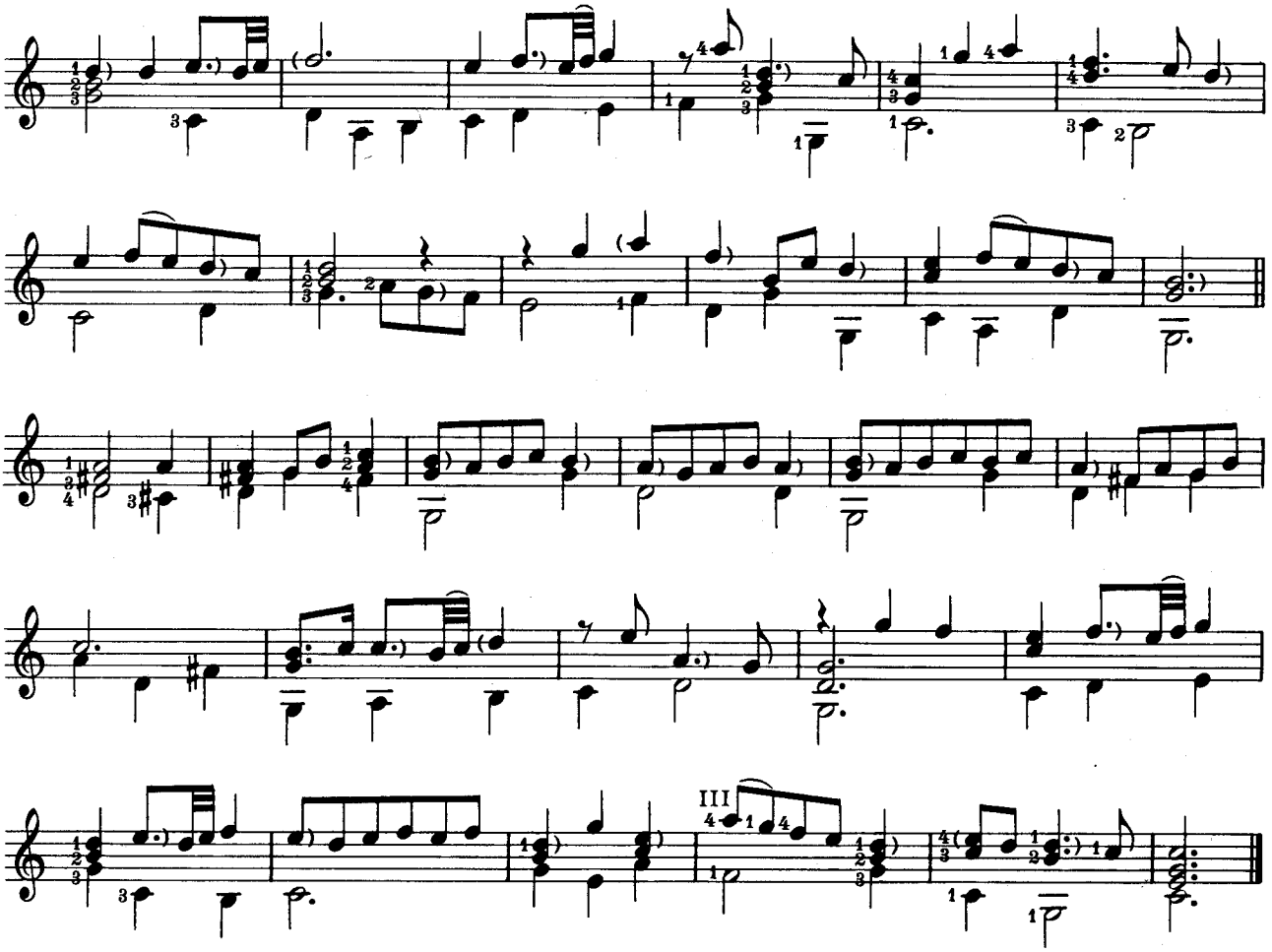
Sarabande

anonym
(Schwerin)



Rondeau

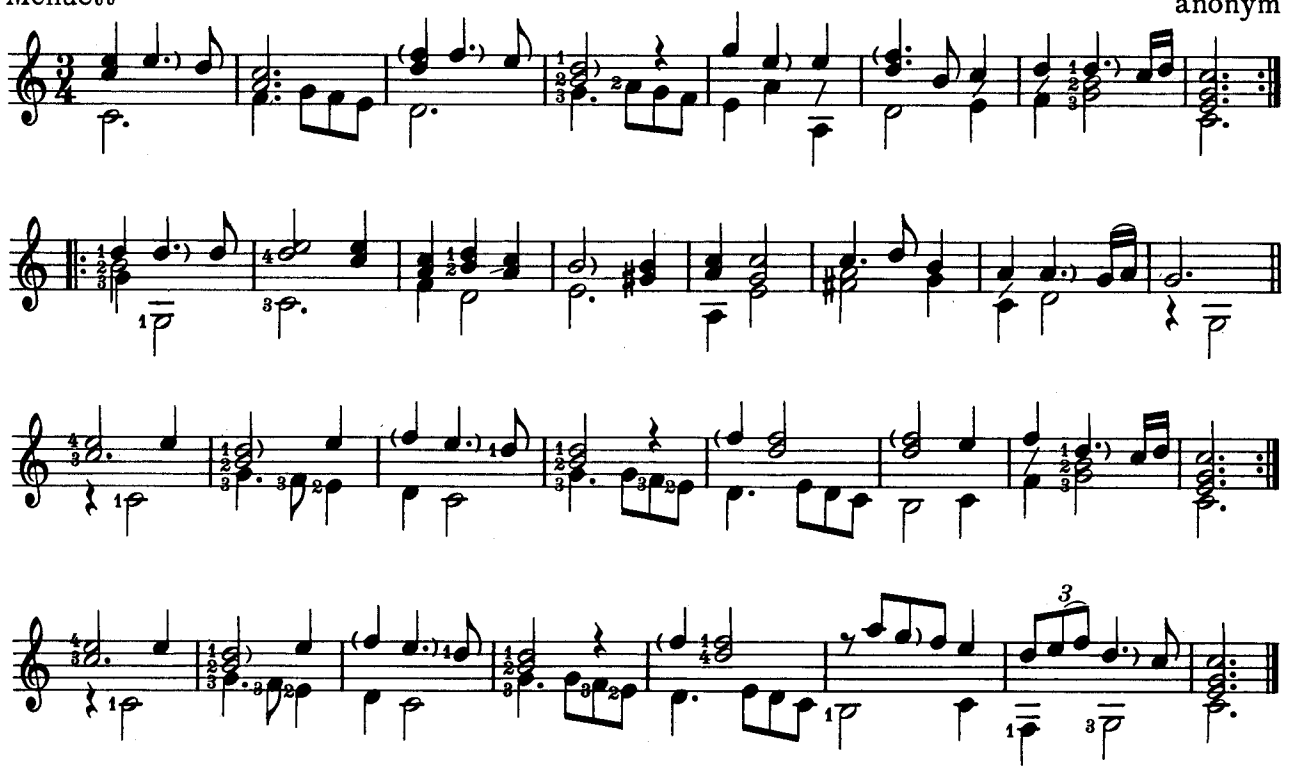




Menuett und Air

Menuett

anonym



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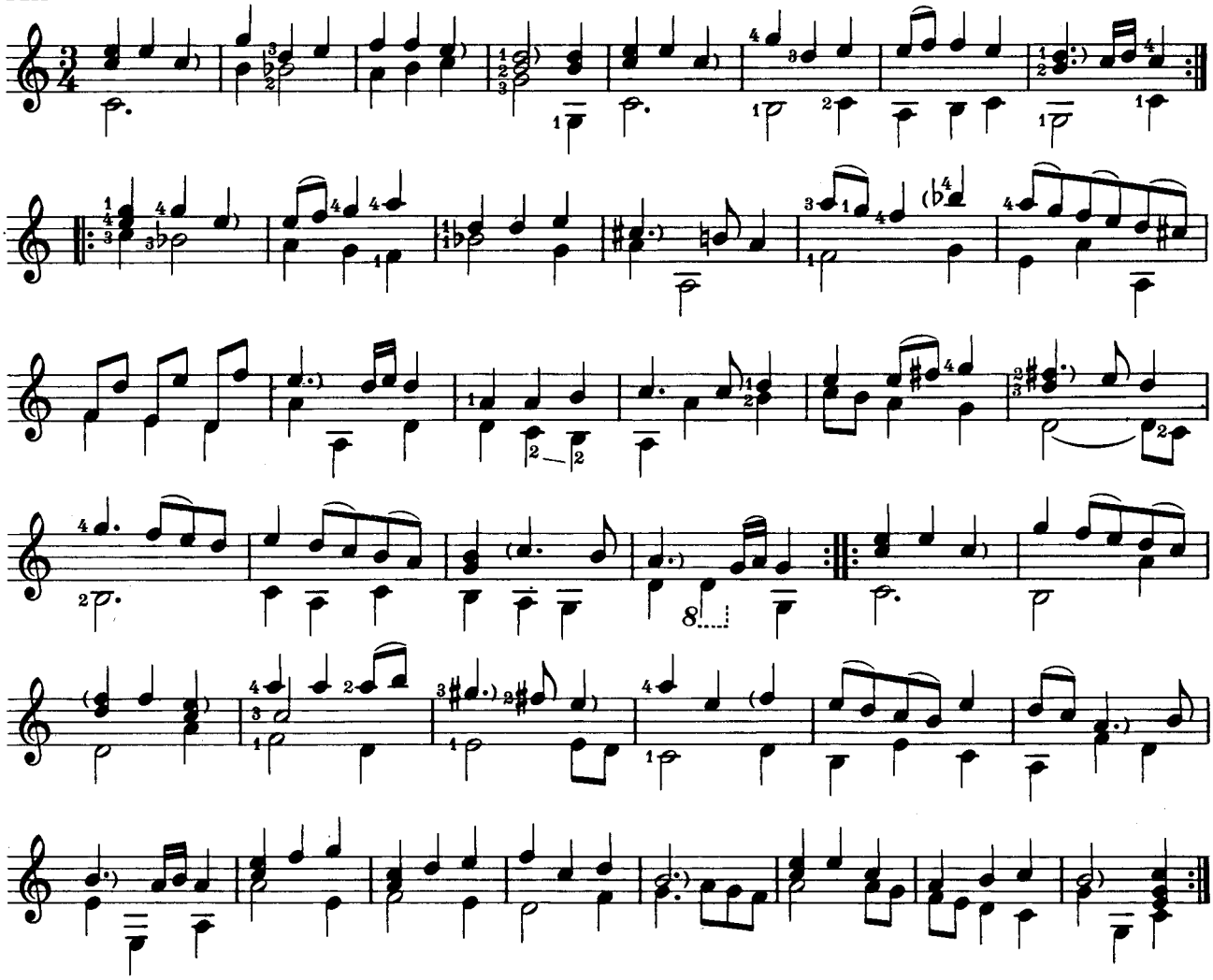
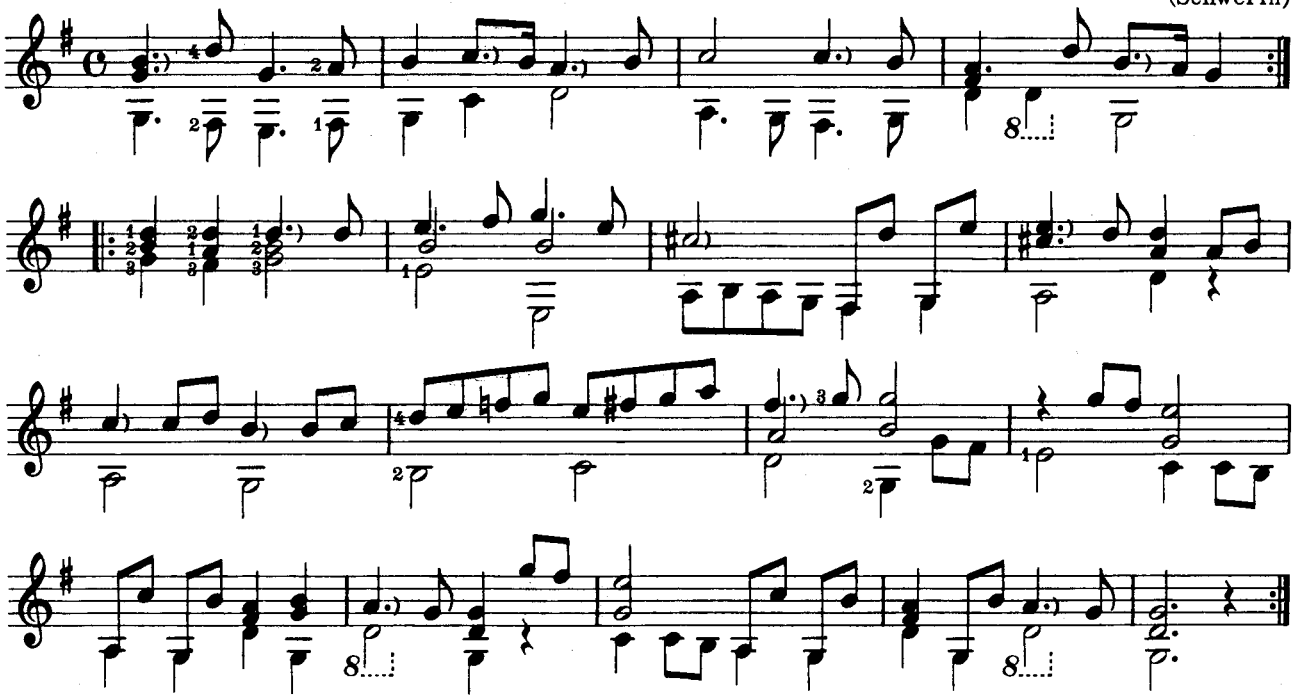


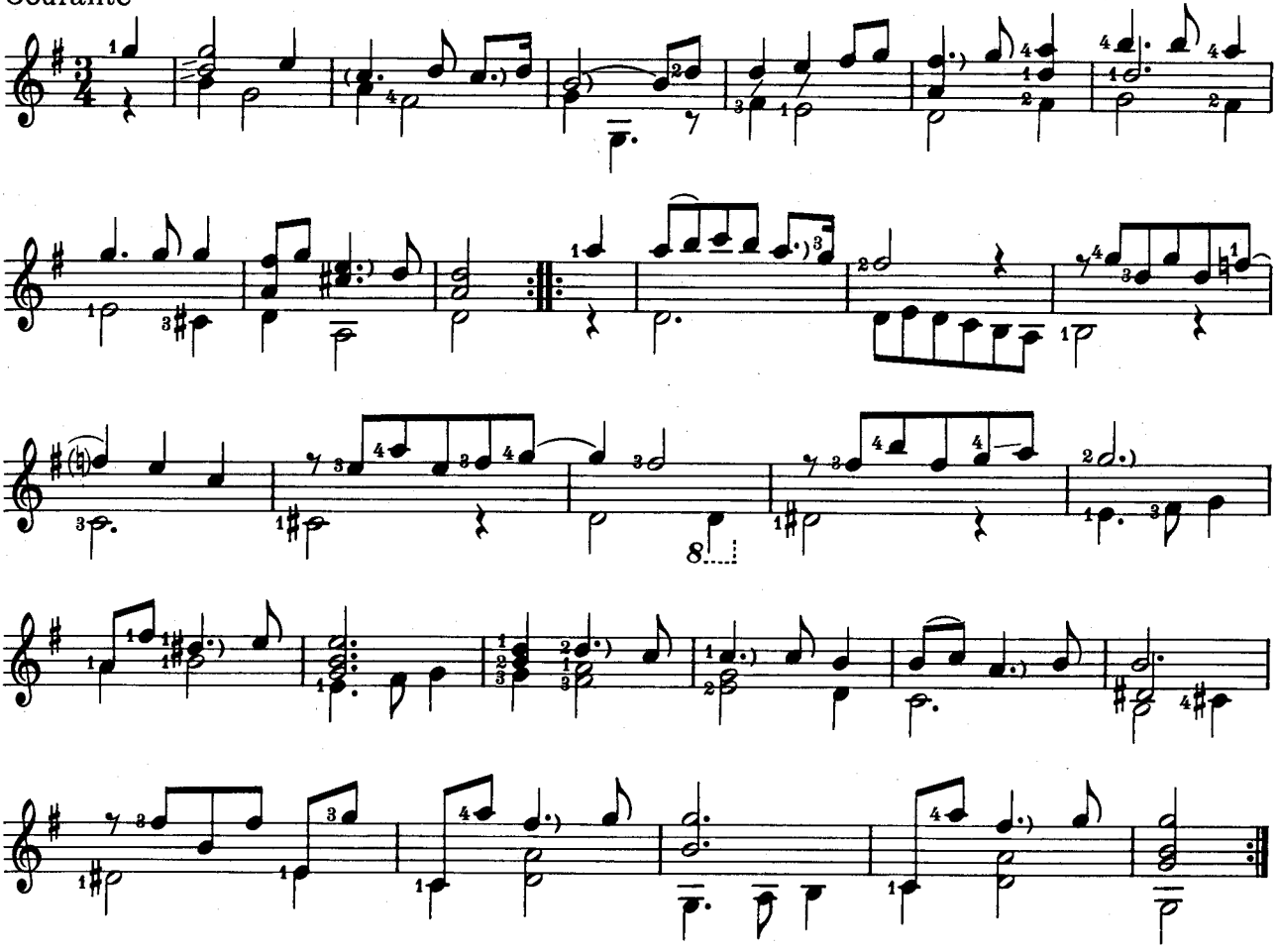
Partie

Air (Entrée)

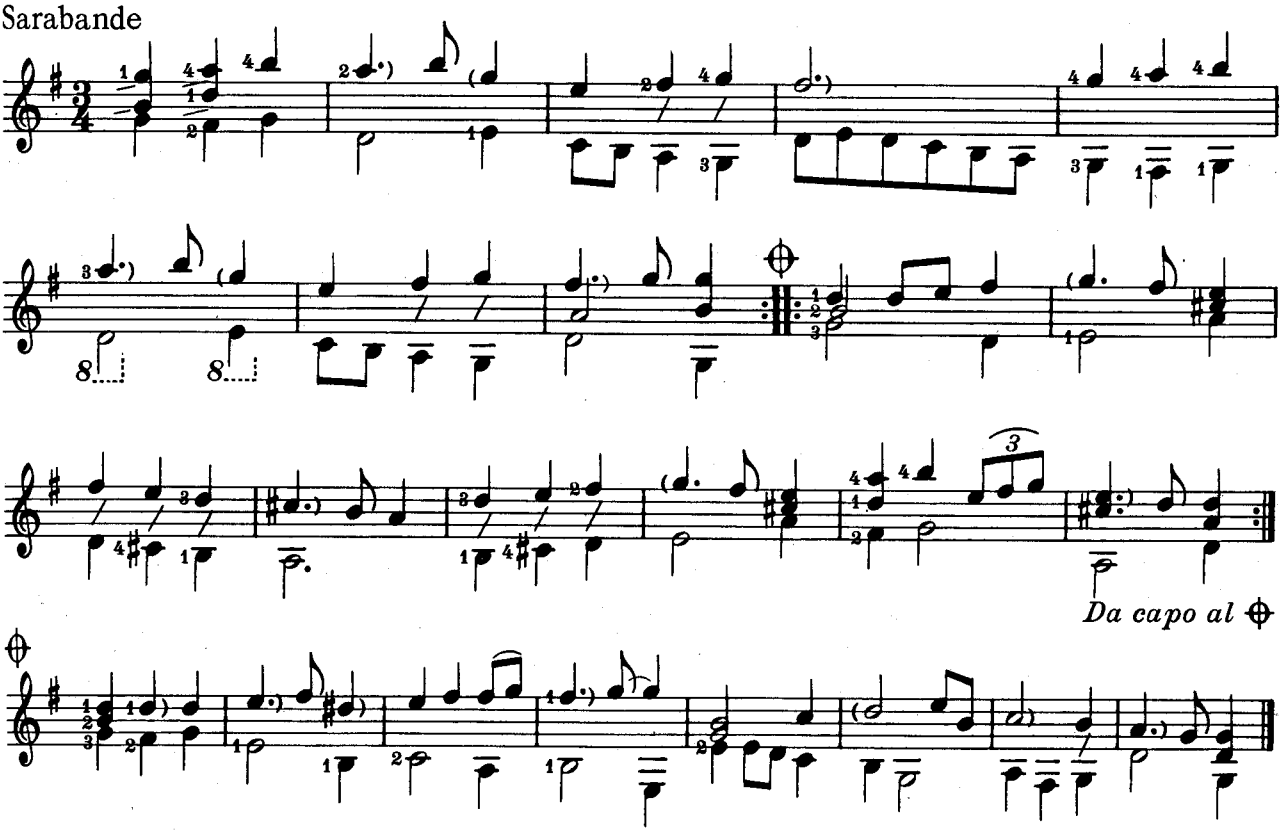
anonym
(Schwerin)



Courante



Sarabande



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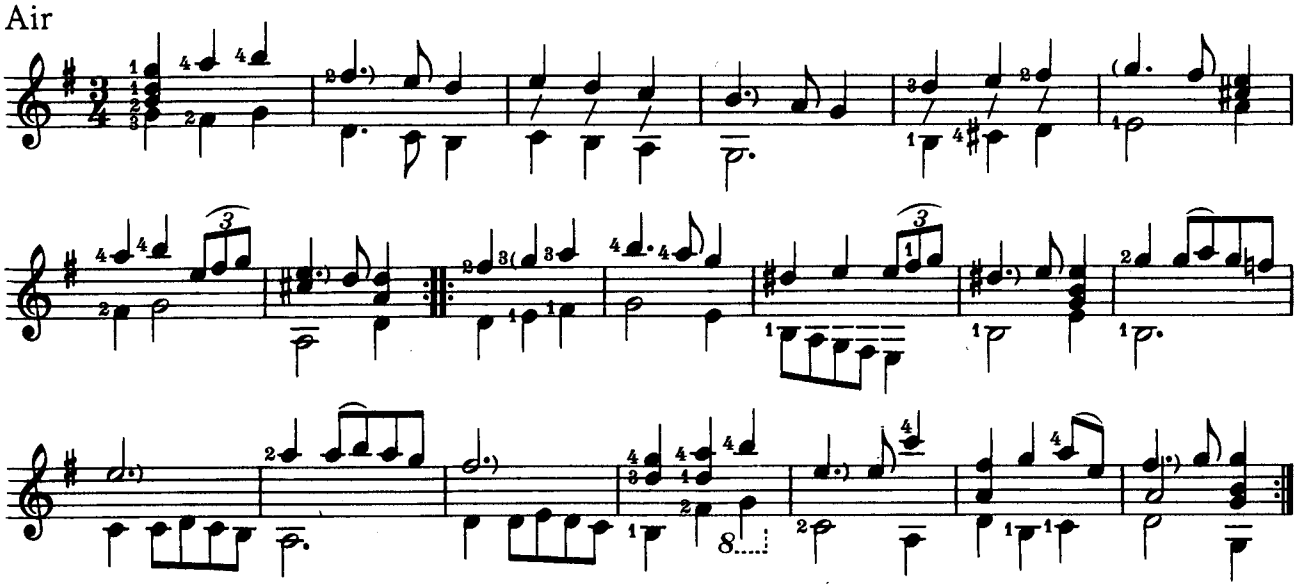

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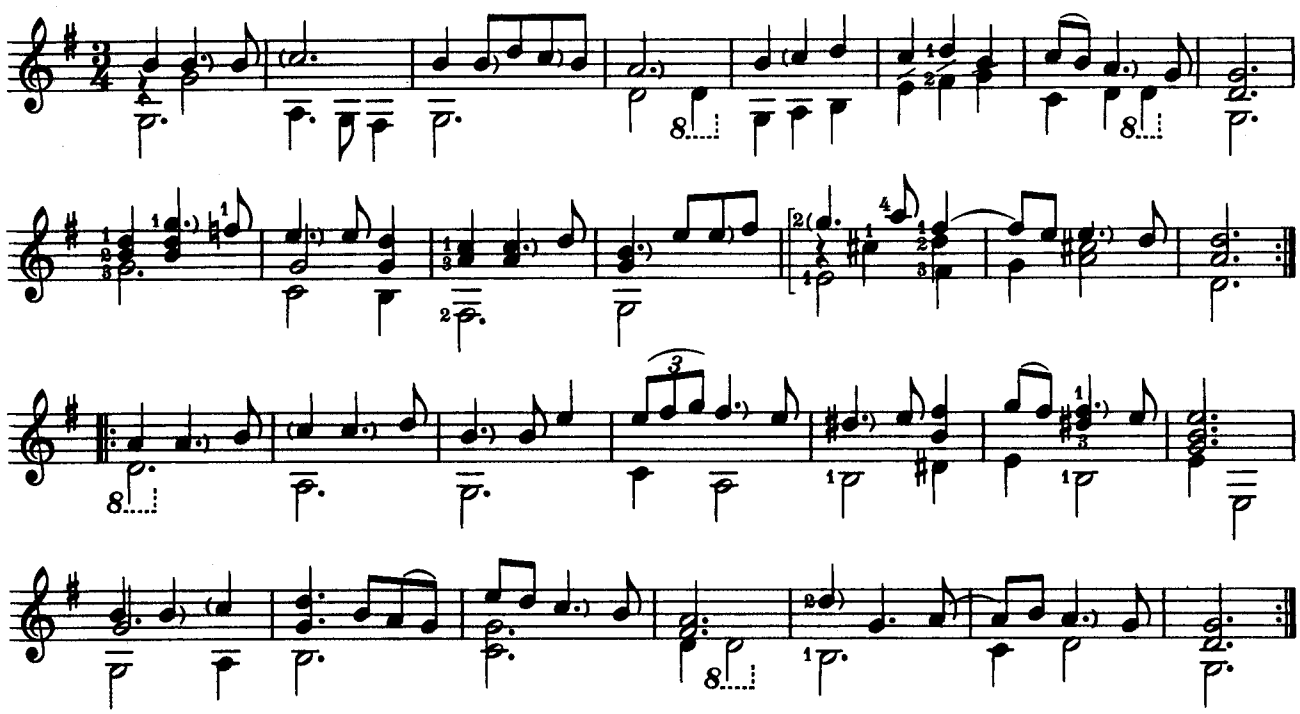
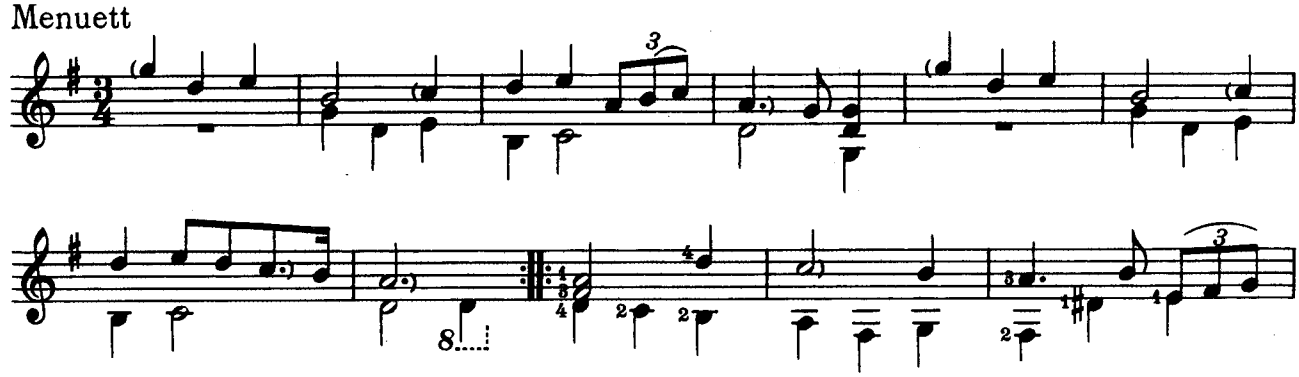
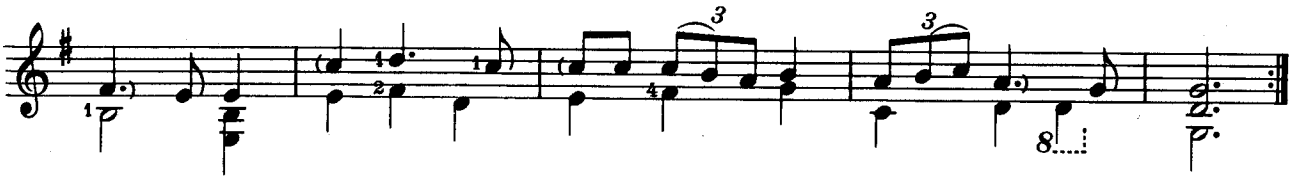
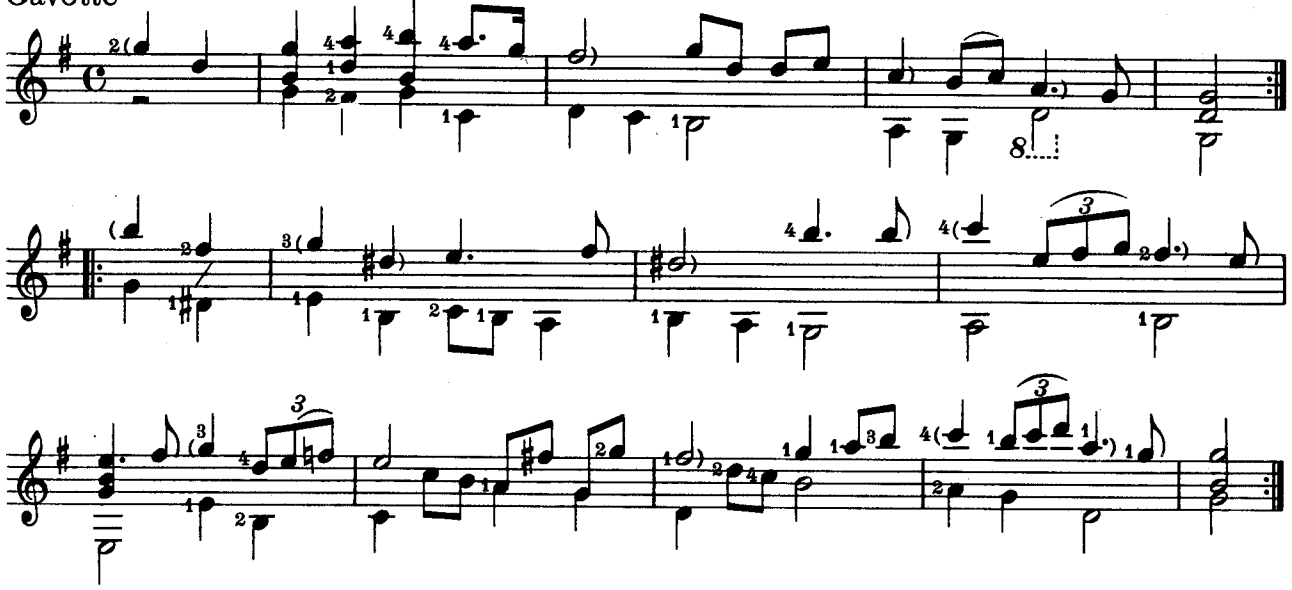


Menuett





Gavotte



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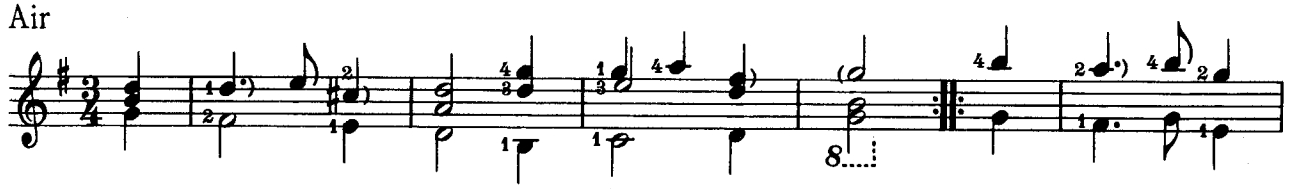
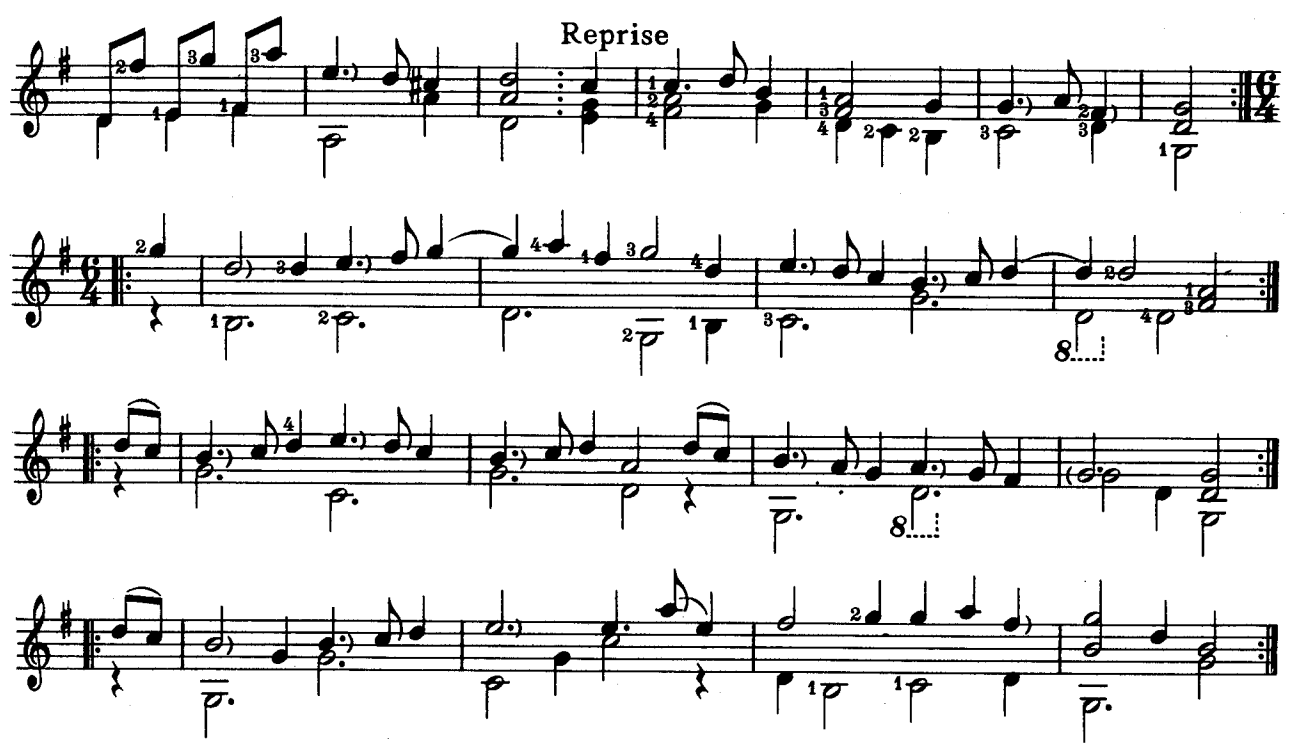
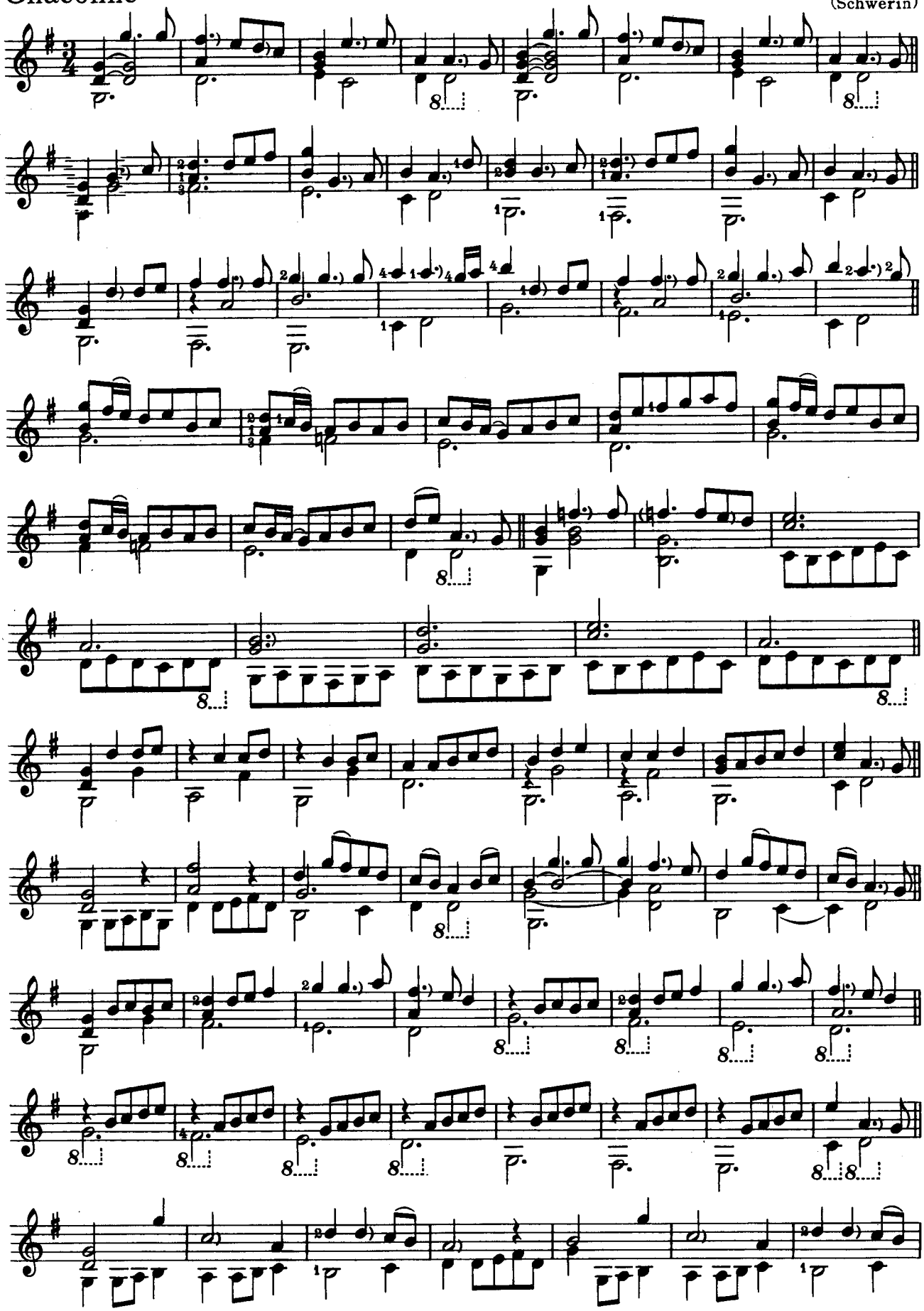


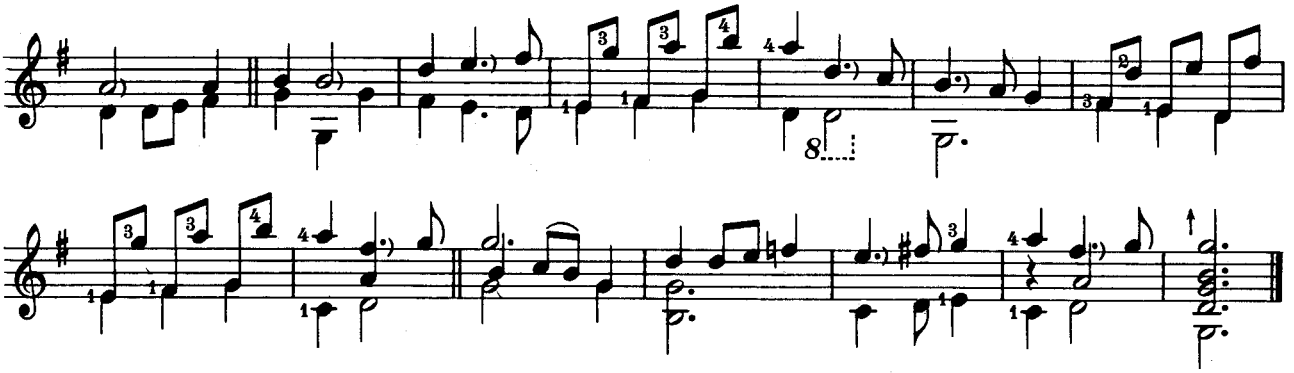
Reprise



Chaconne

anonym
(Schwerin)

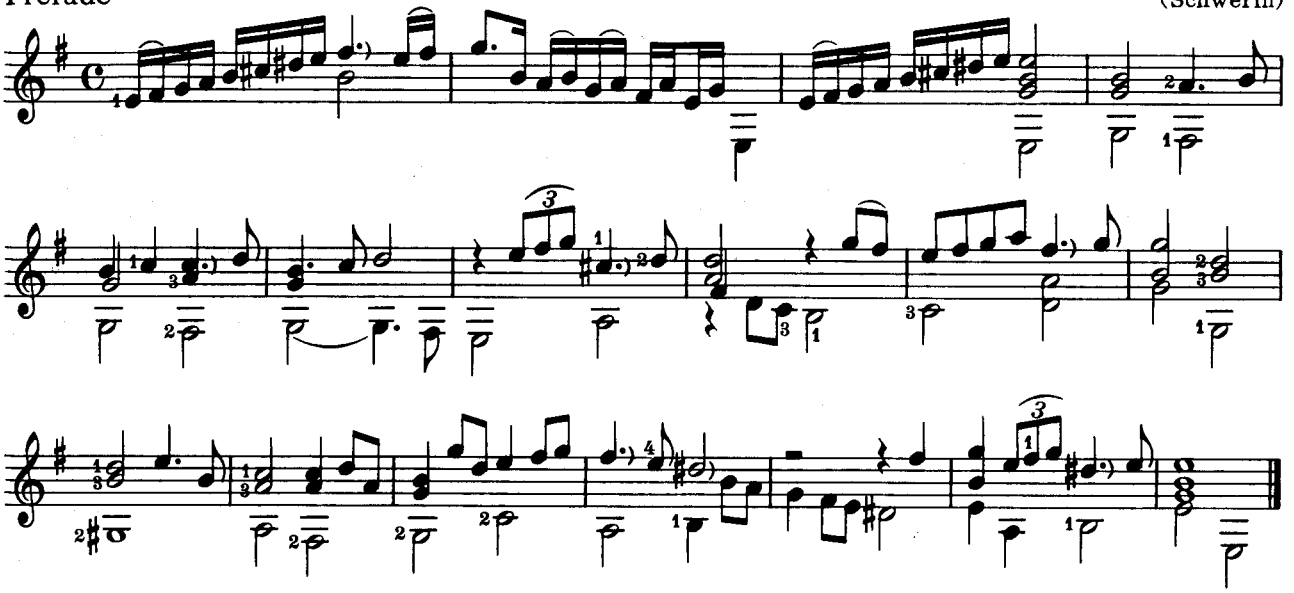




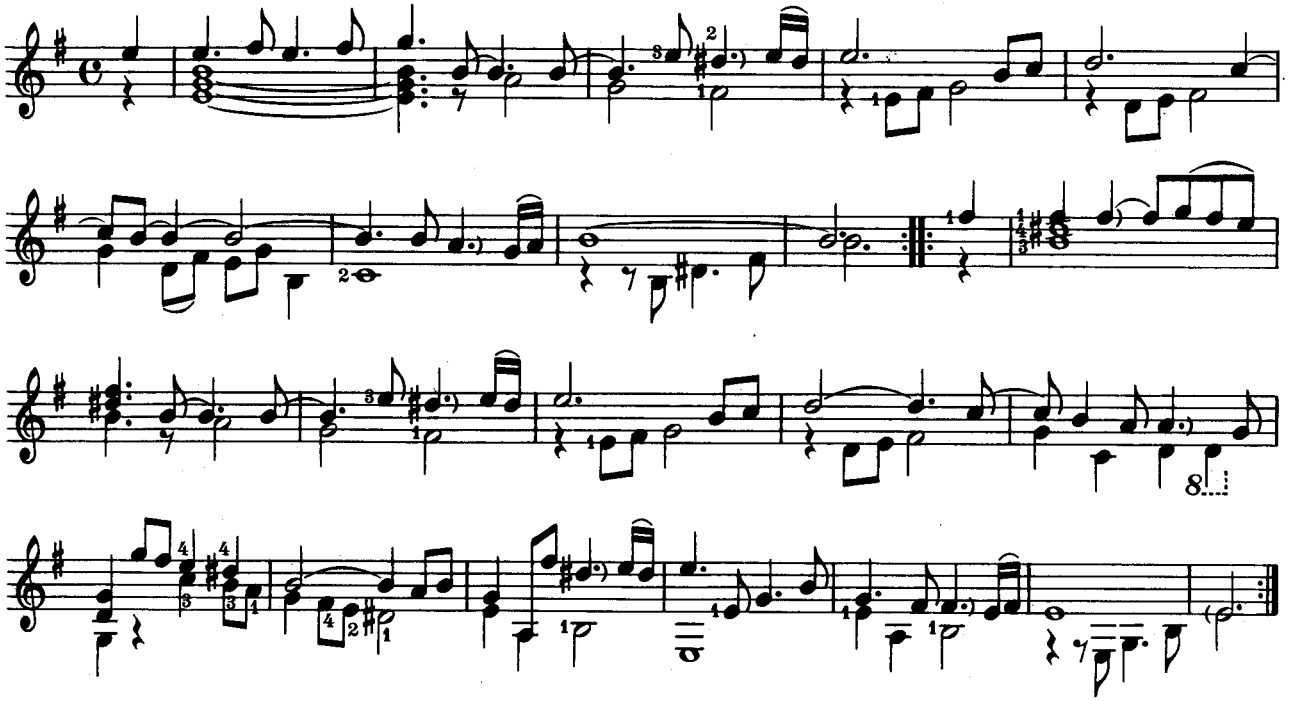
Suite

anonym
(Schwerin)

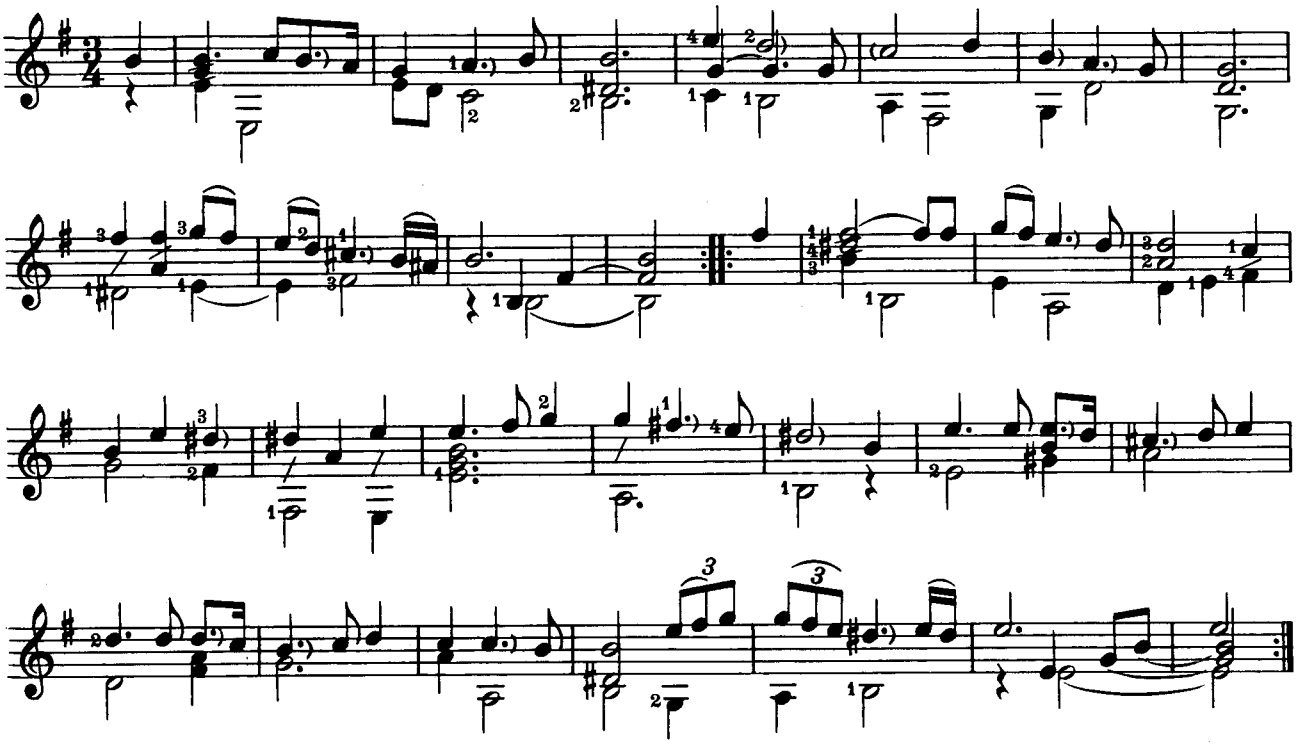
Prelude



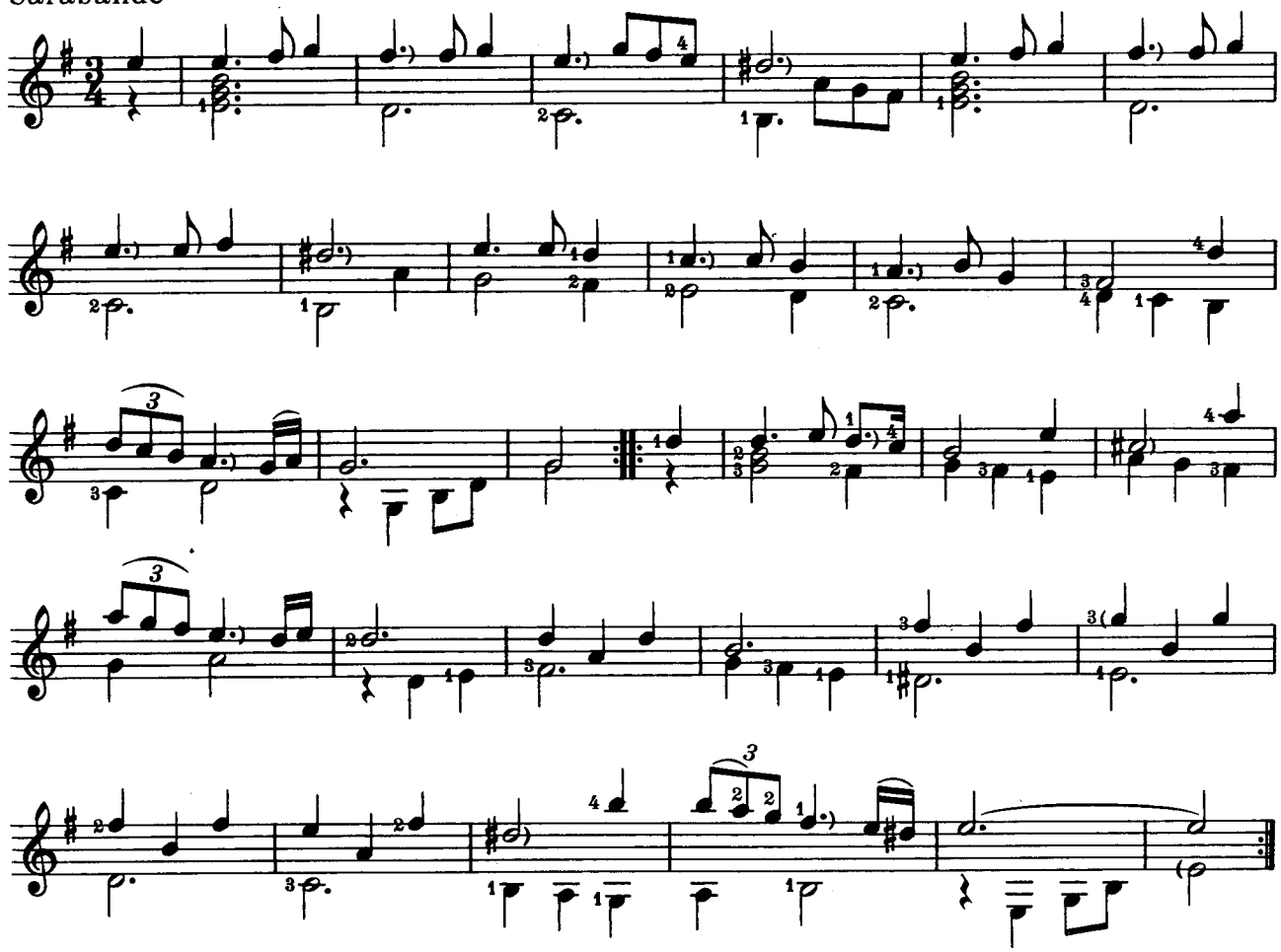
Allemande



Courante



Sarabande



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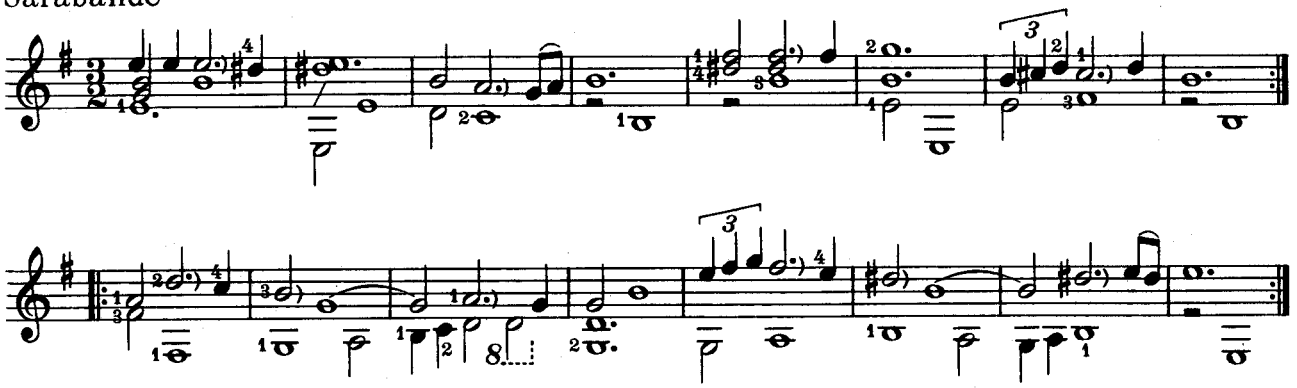
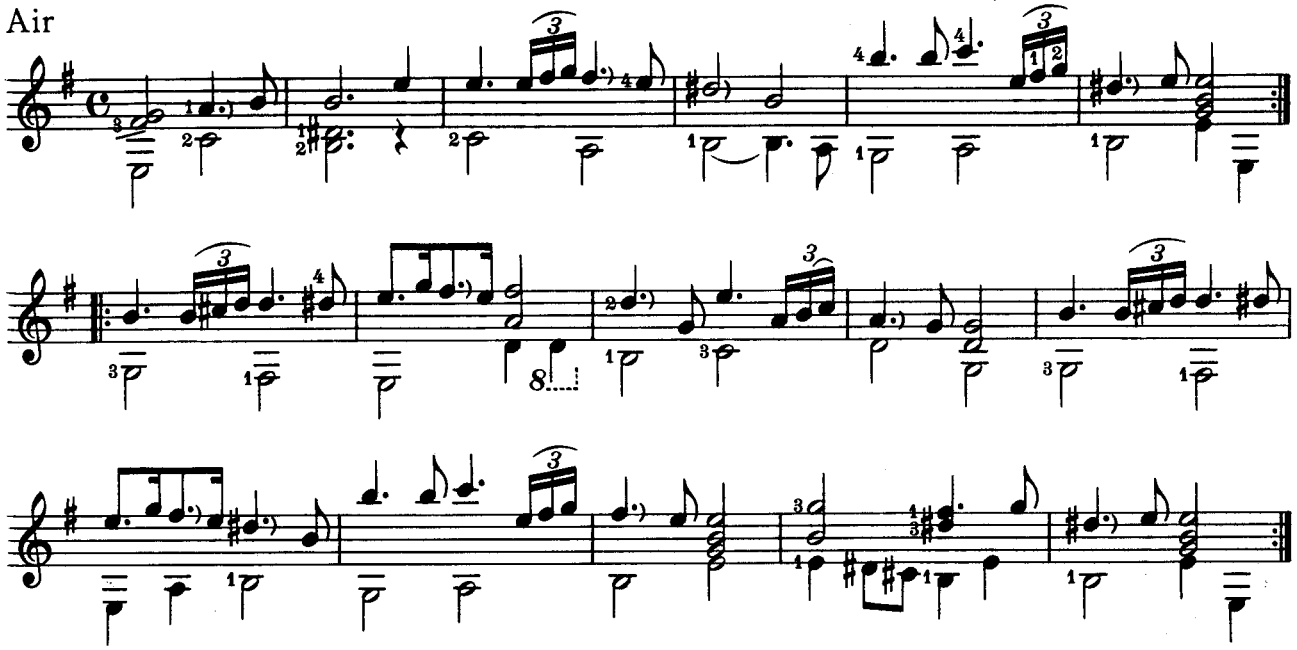


Air



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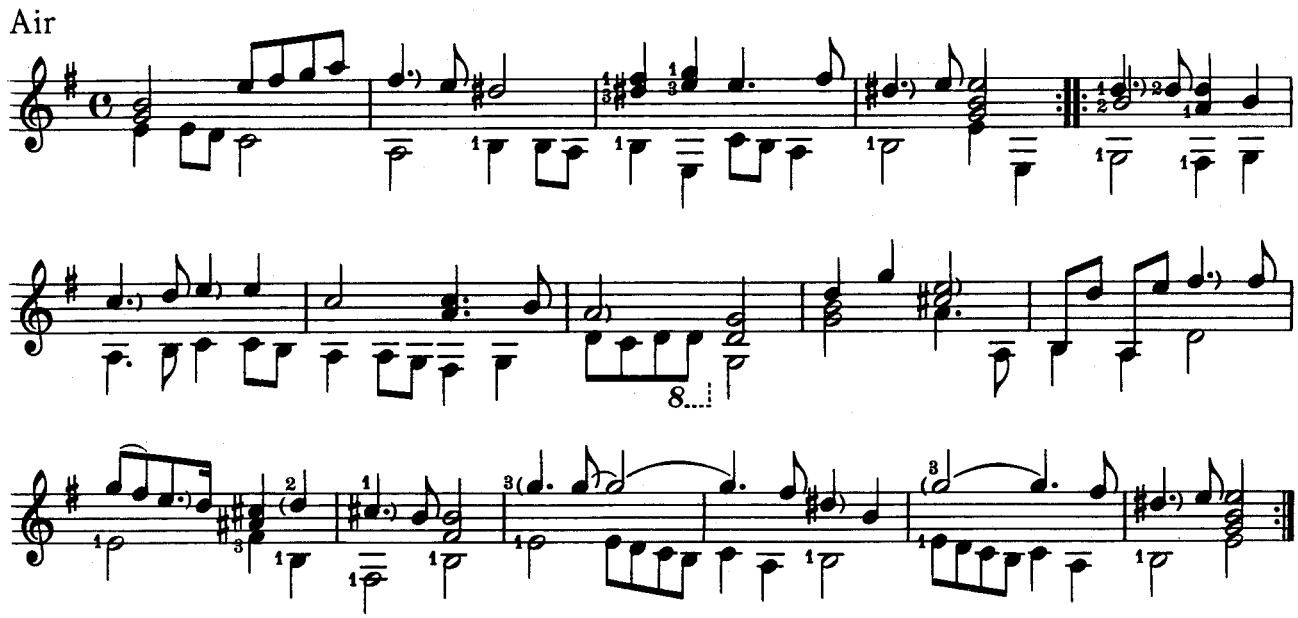

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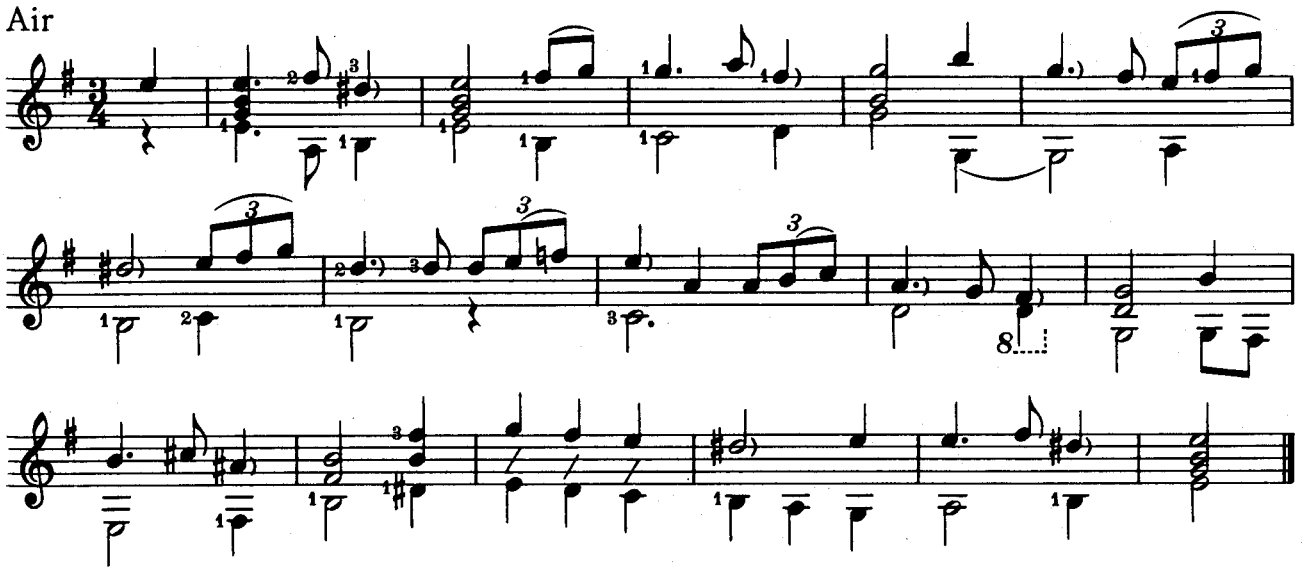
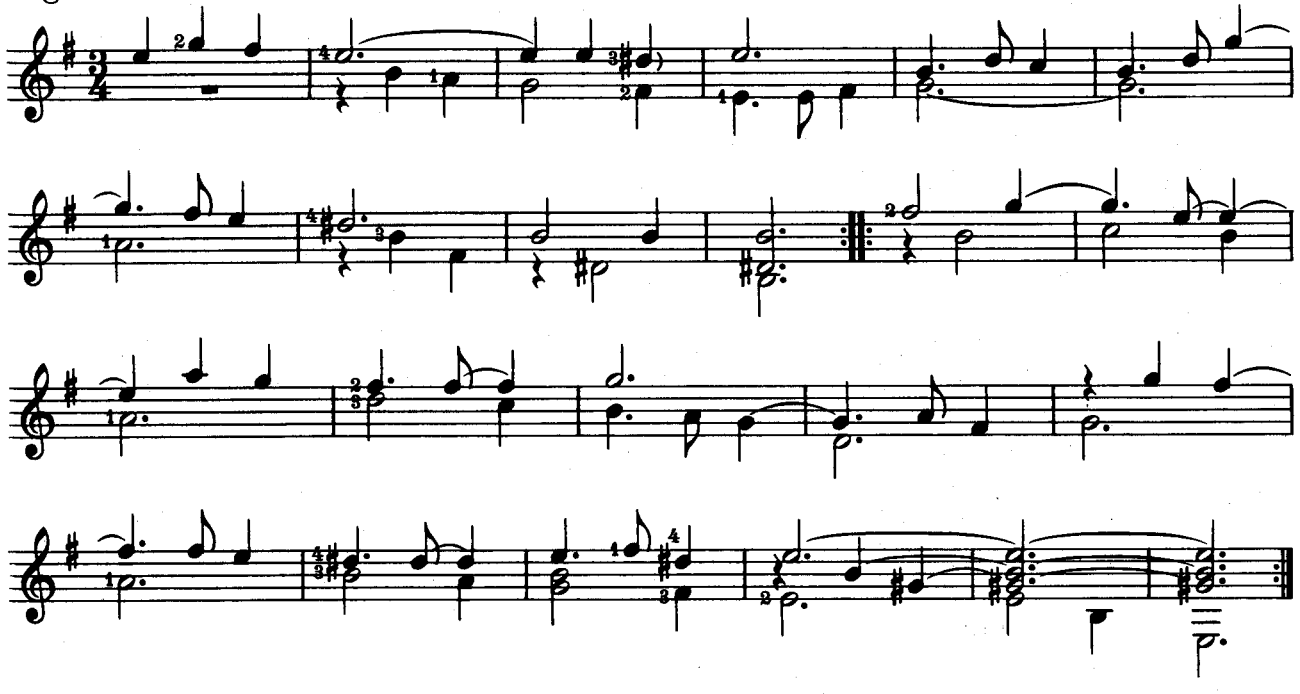


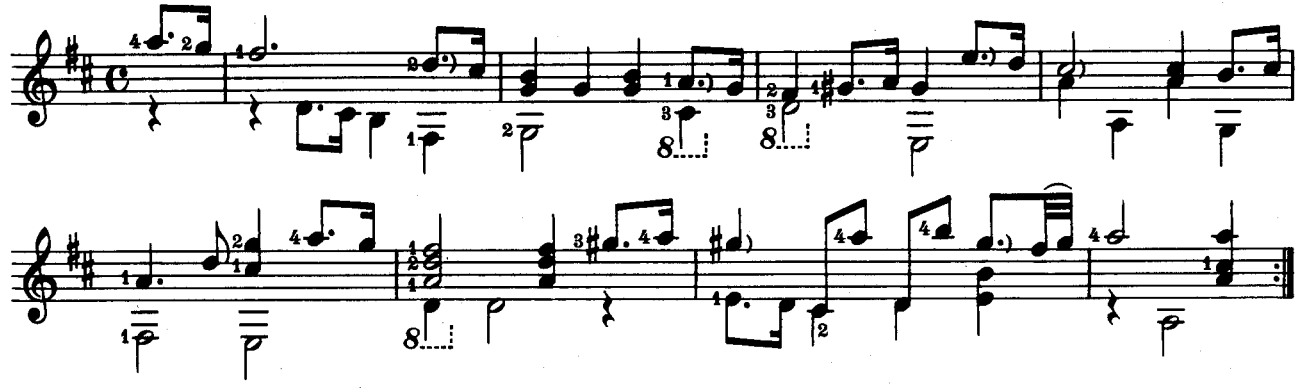
Gigue

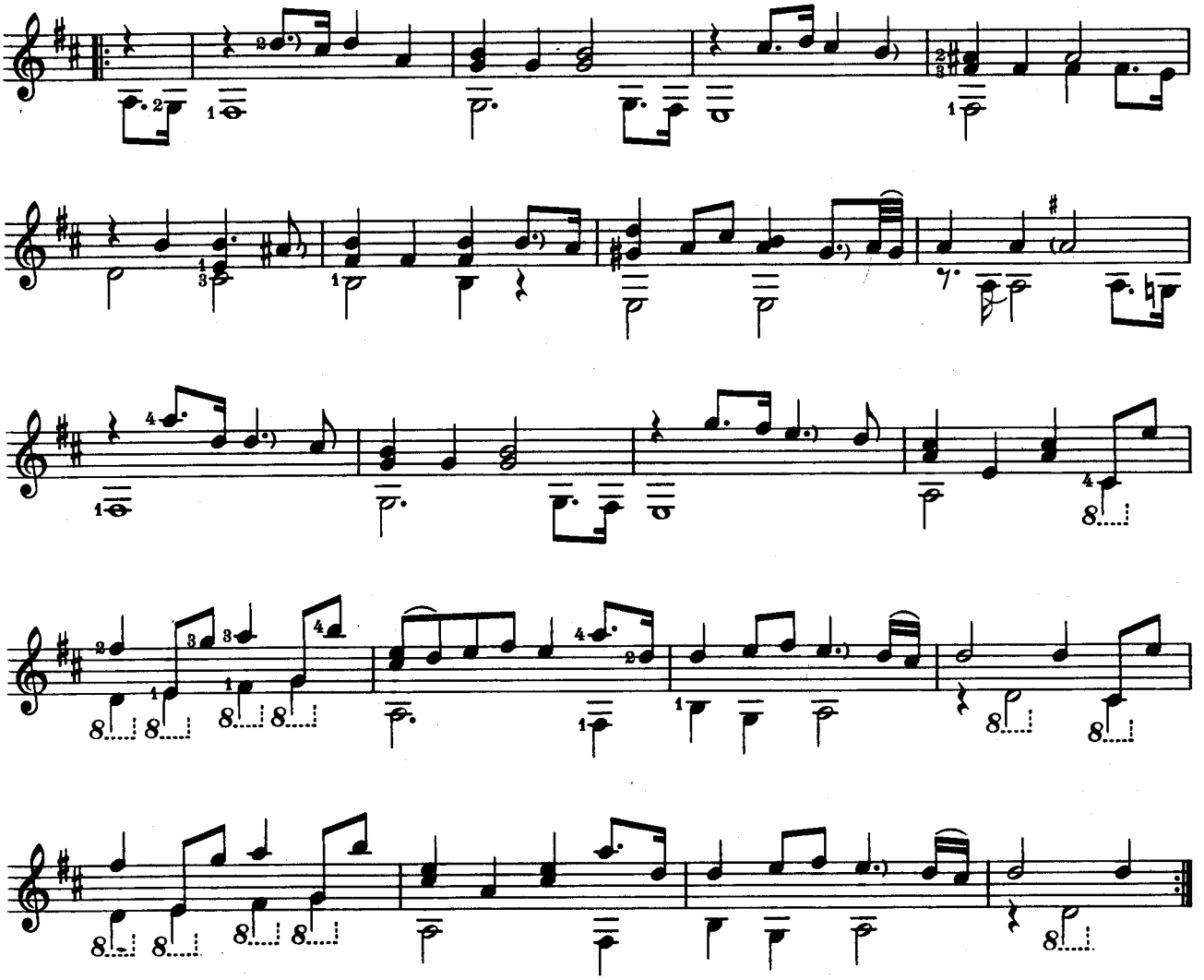


Partie

Air (Entrée)

anonym
(Schwerin)





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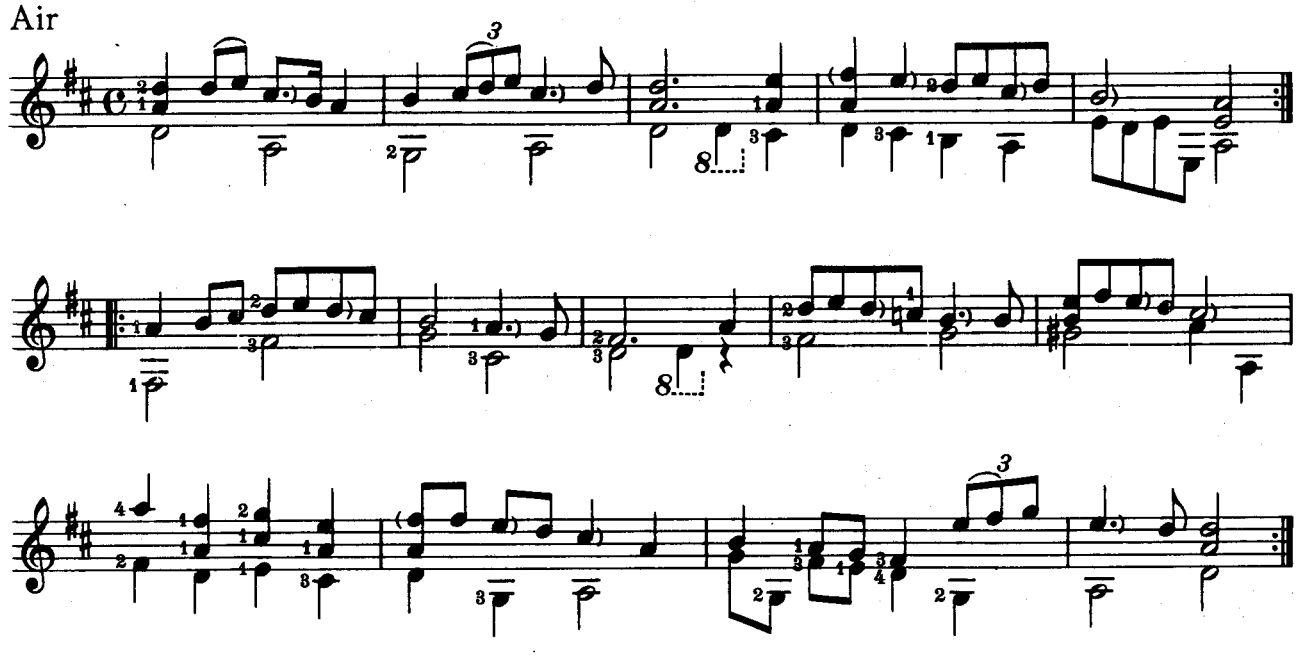
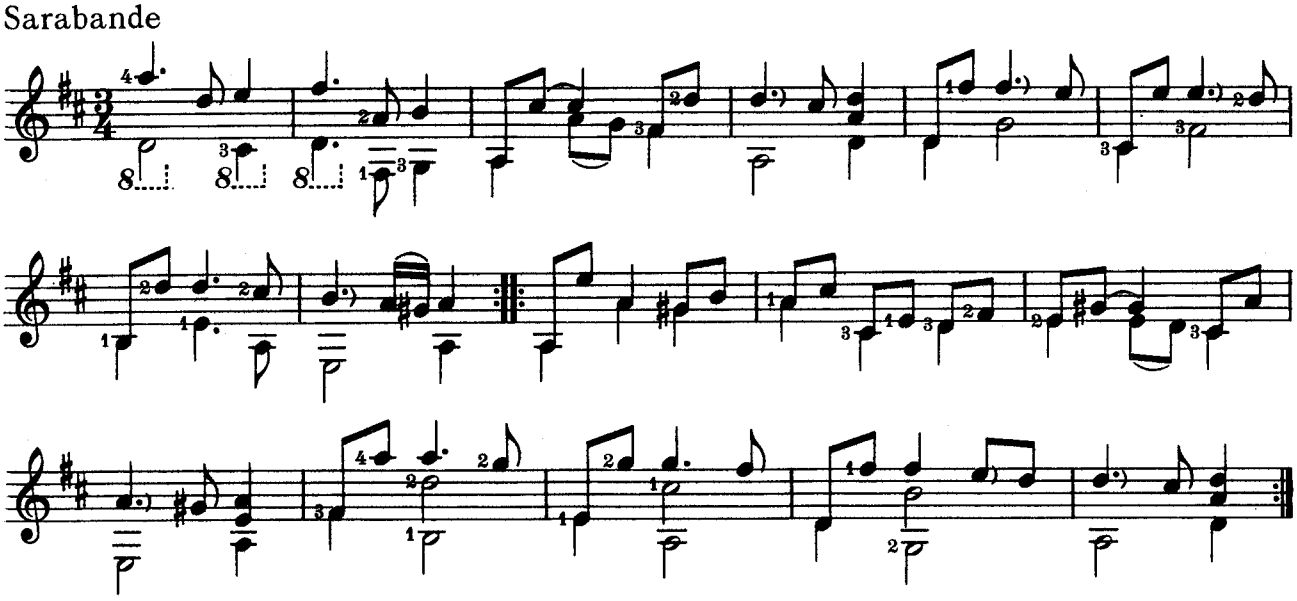


Sarabande



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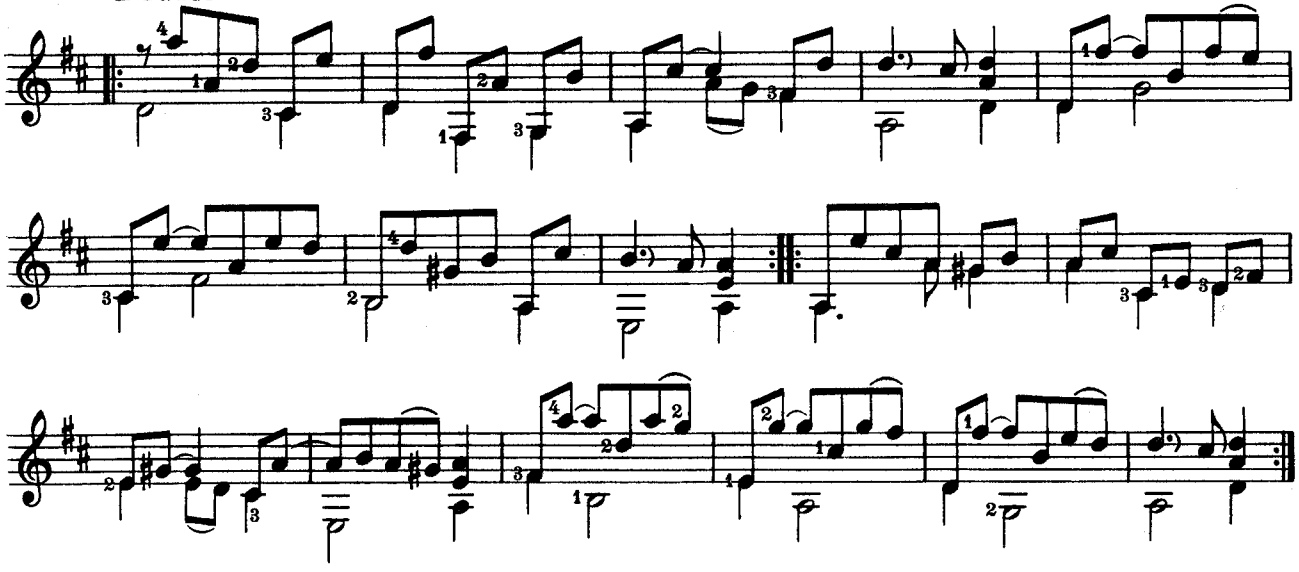
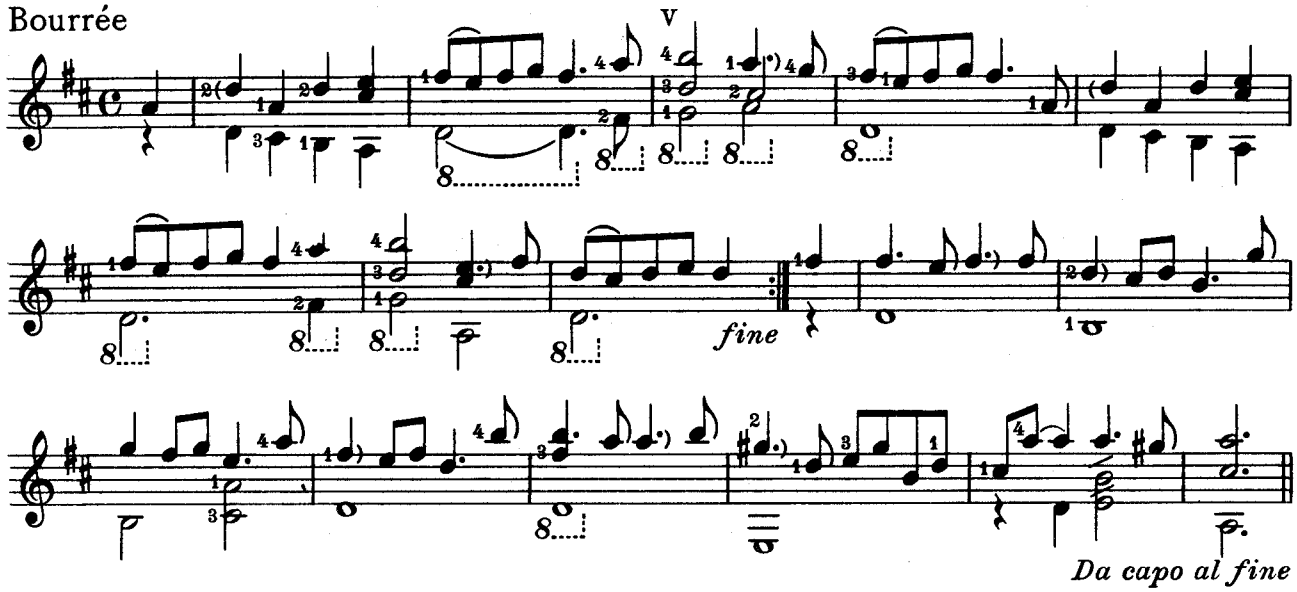
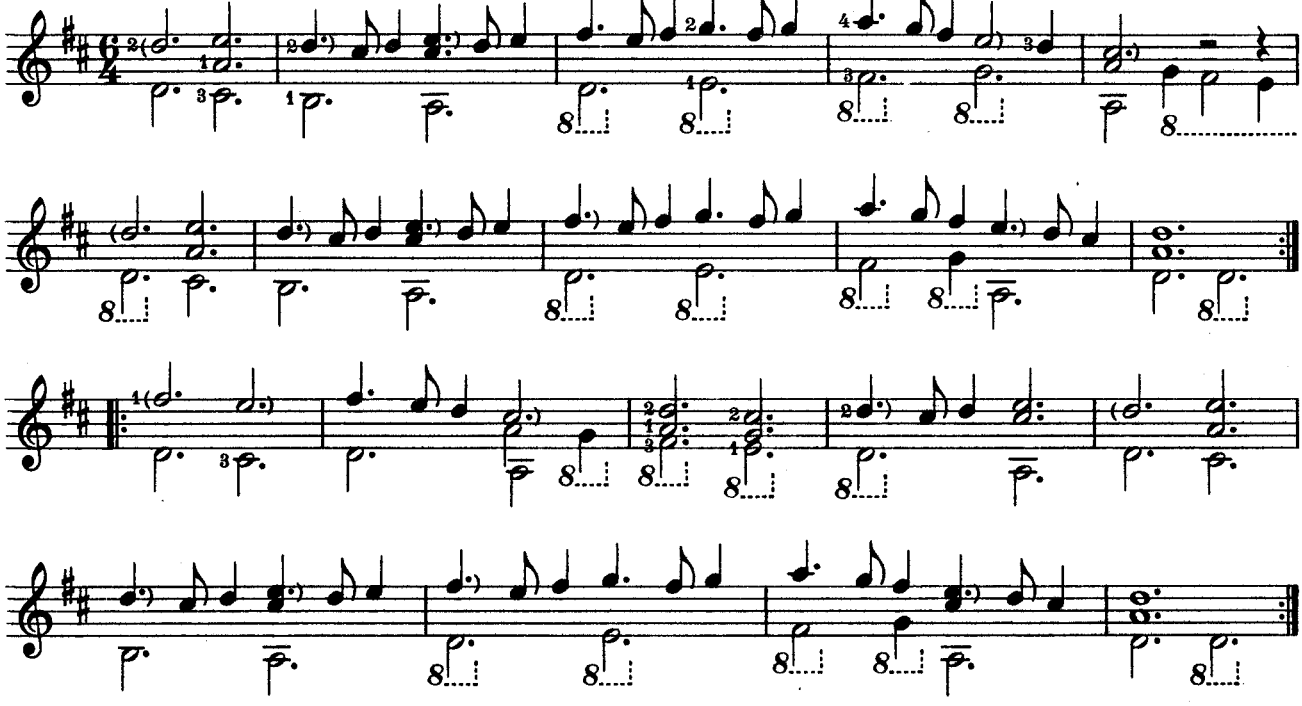


Bourrée



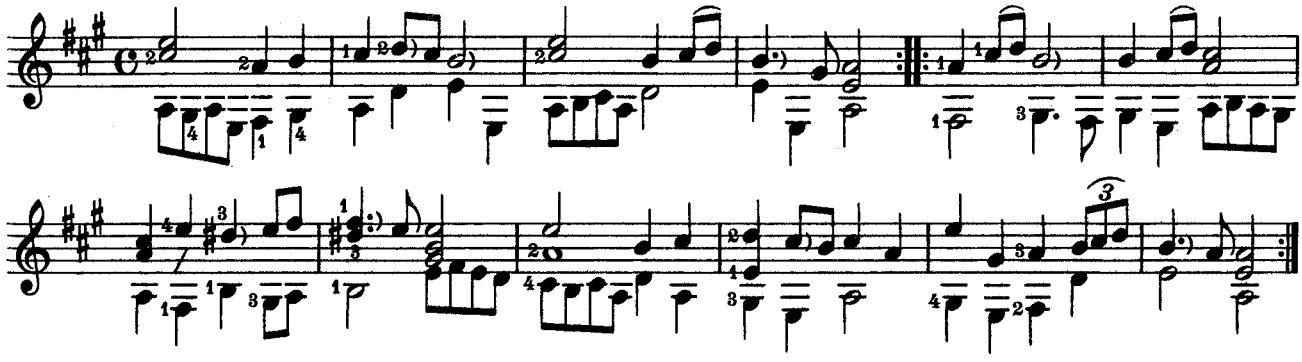
Gigue



Partie

anonym
(Schwerin)

Entrée



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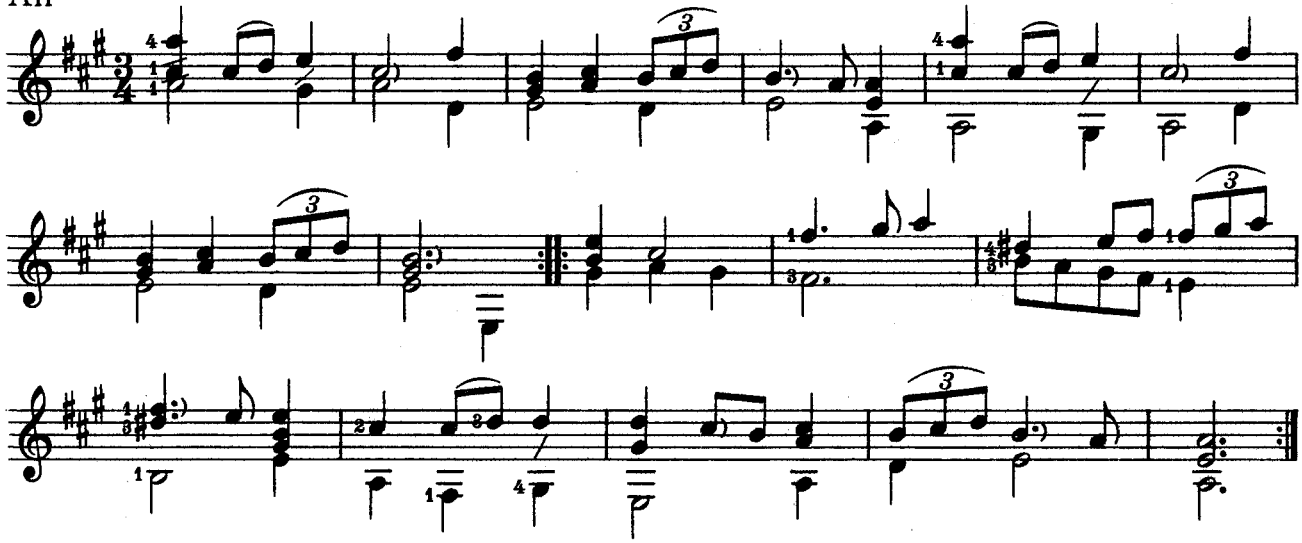

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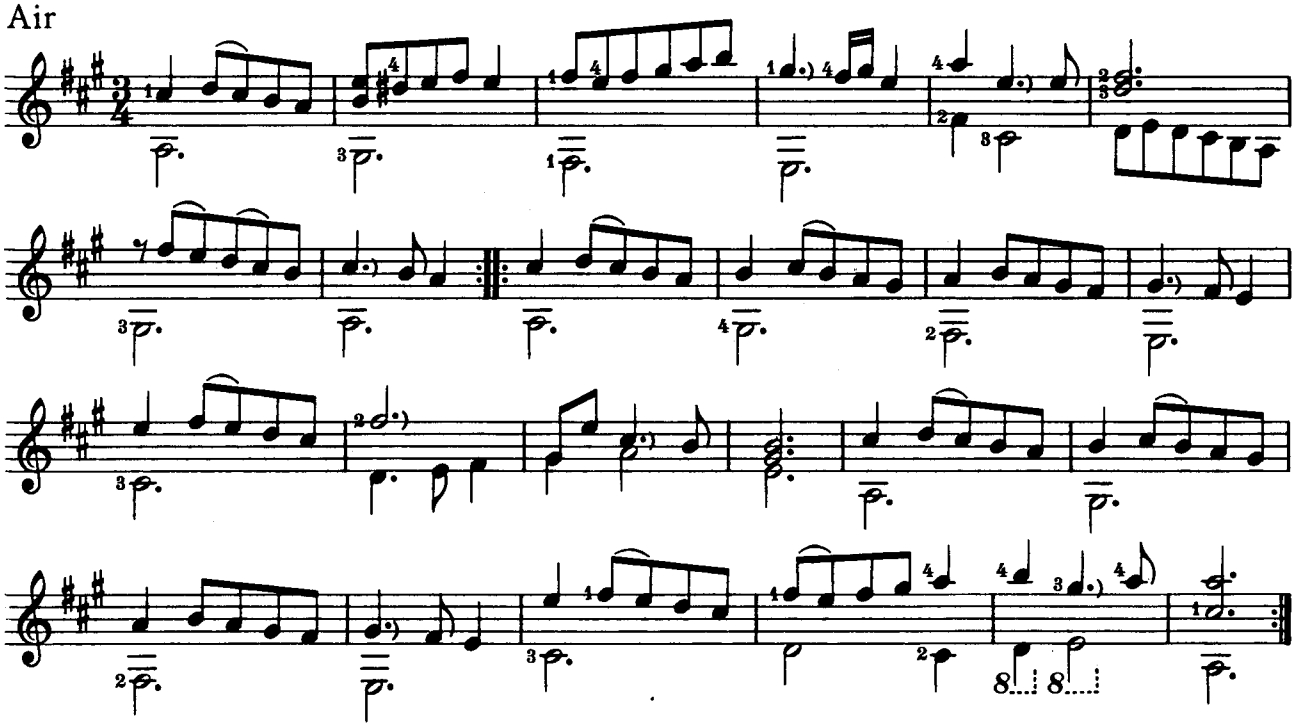

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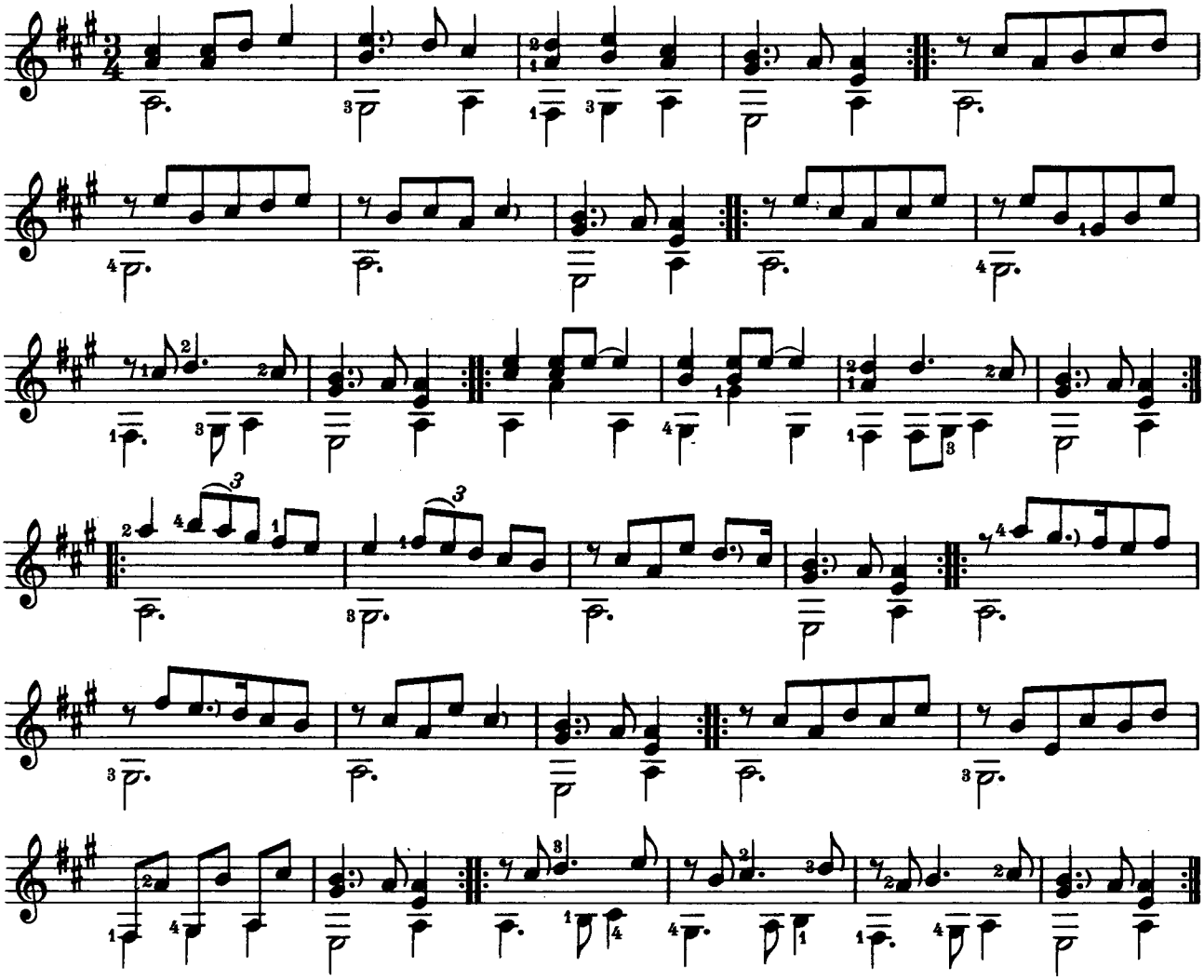
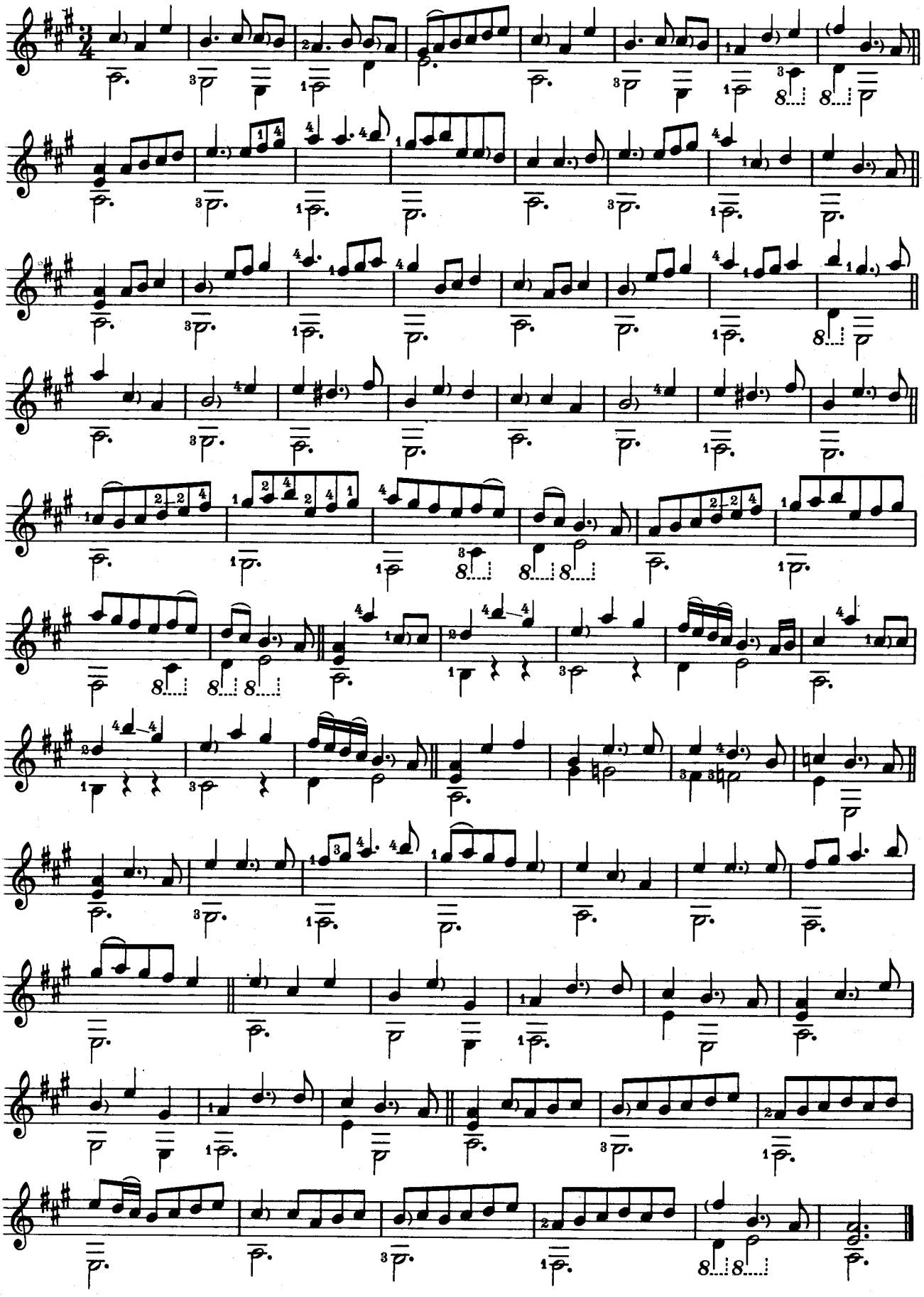


Passacaille

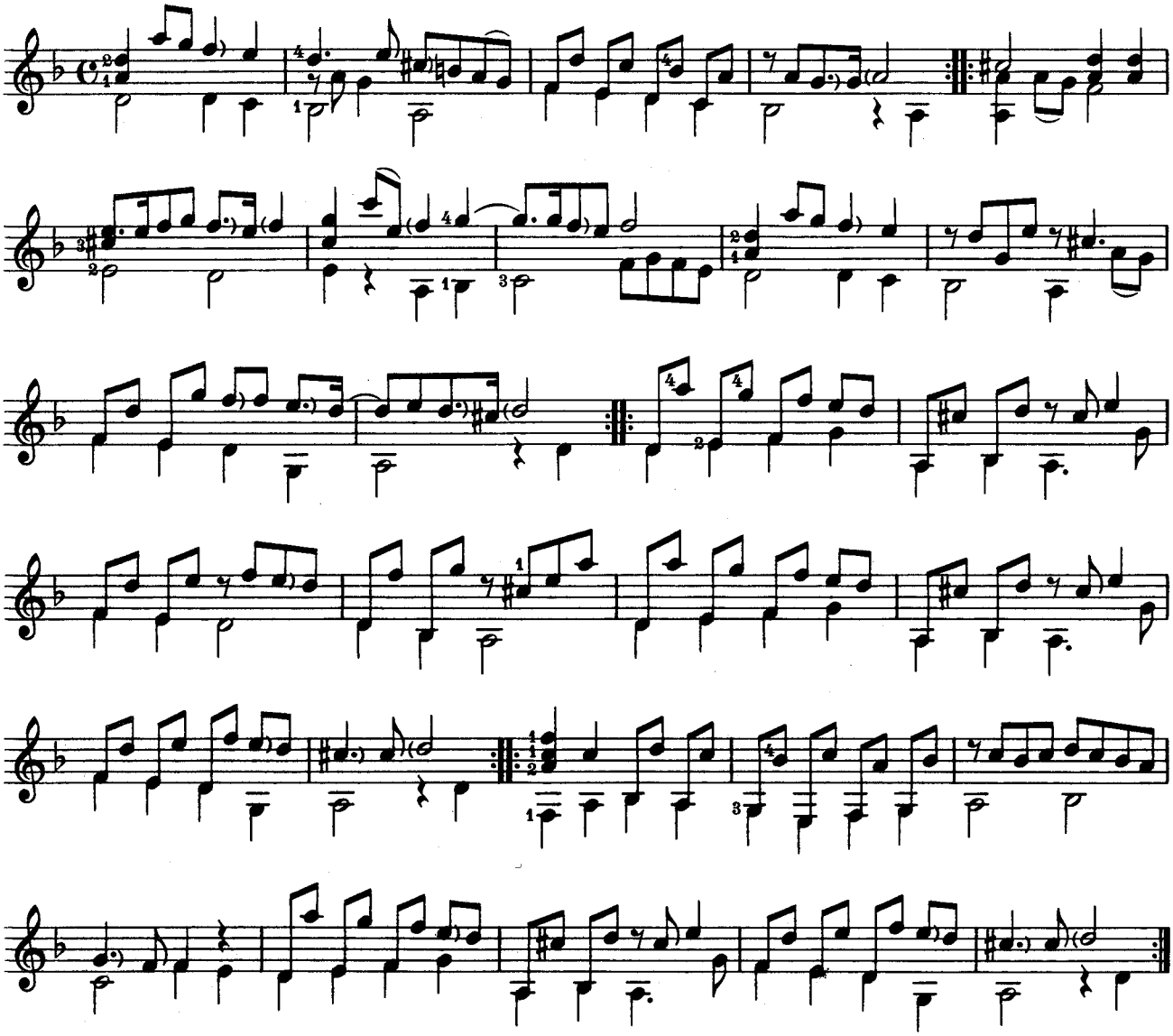
anonym
(Schwerin)



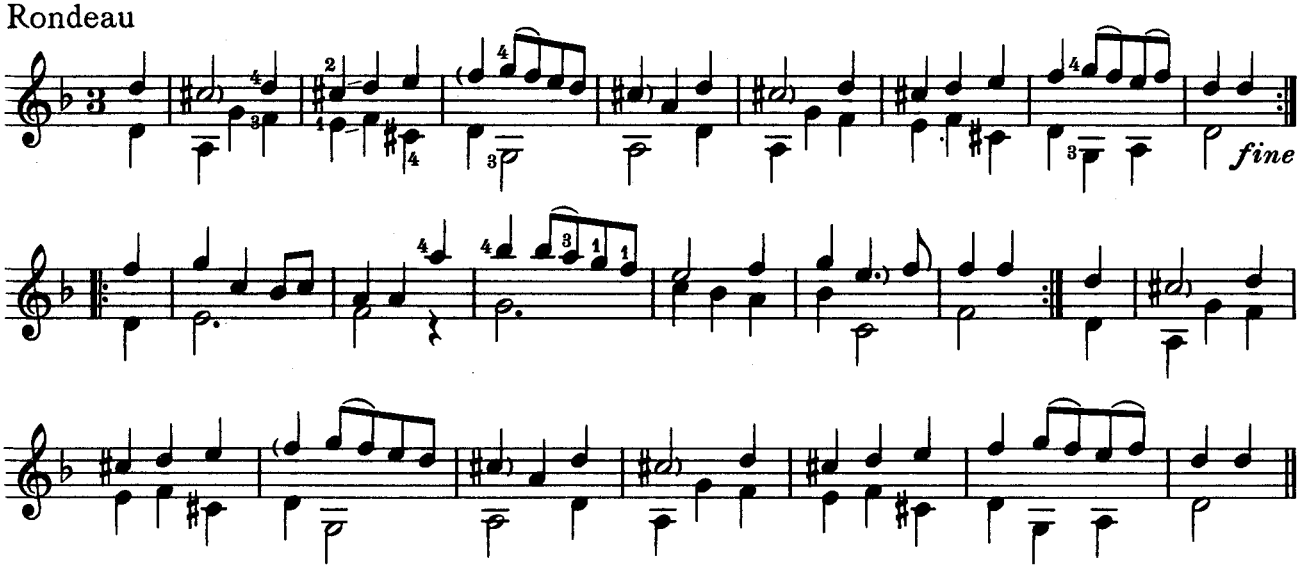
2 Gavotten und Rondeau

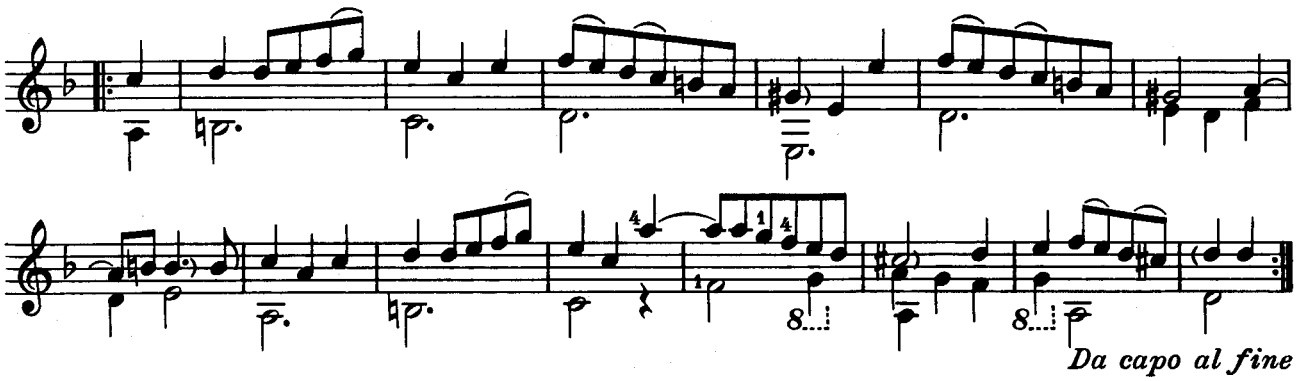
anonym
(Brno)

Gavotte



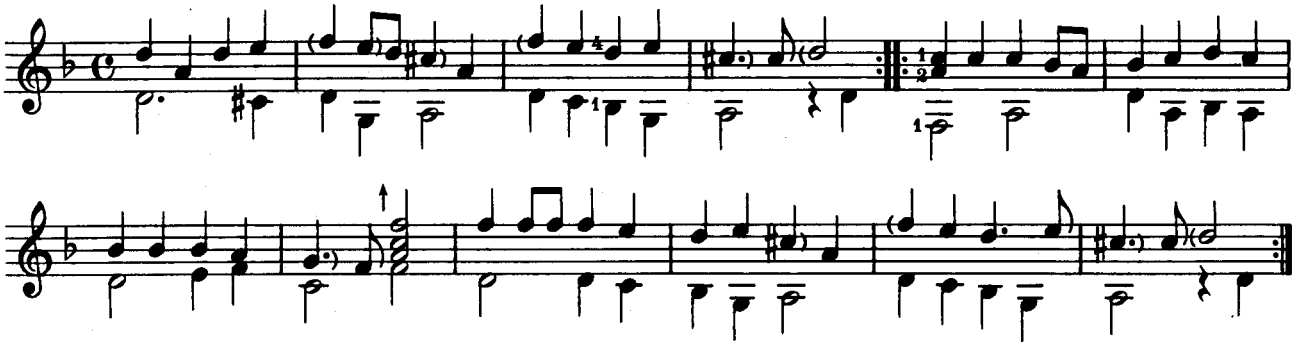
Rondeau





Da capo al fine

Gavotte



2 Menuette

anonym
(Brno)

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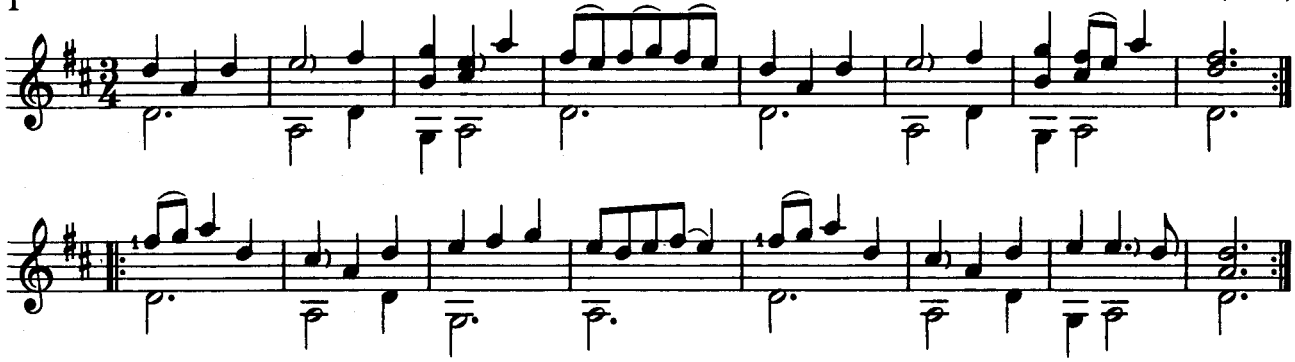

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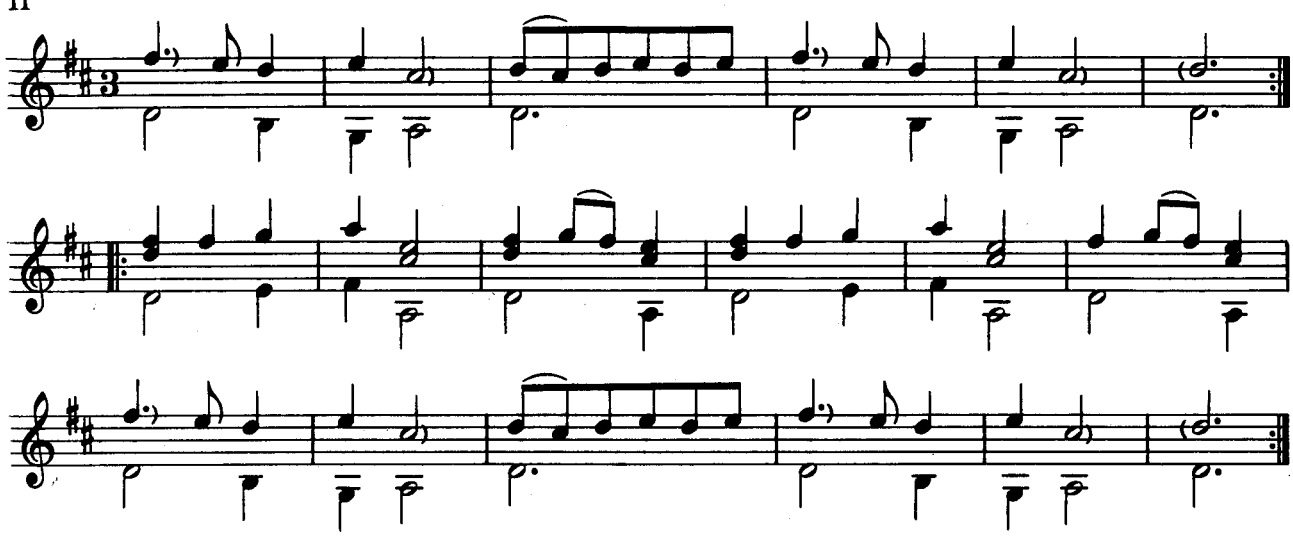
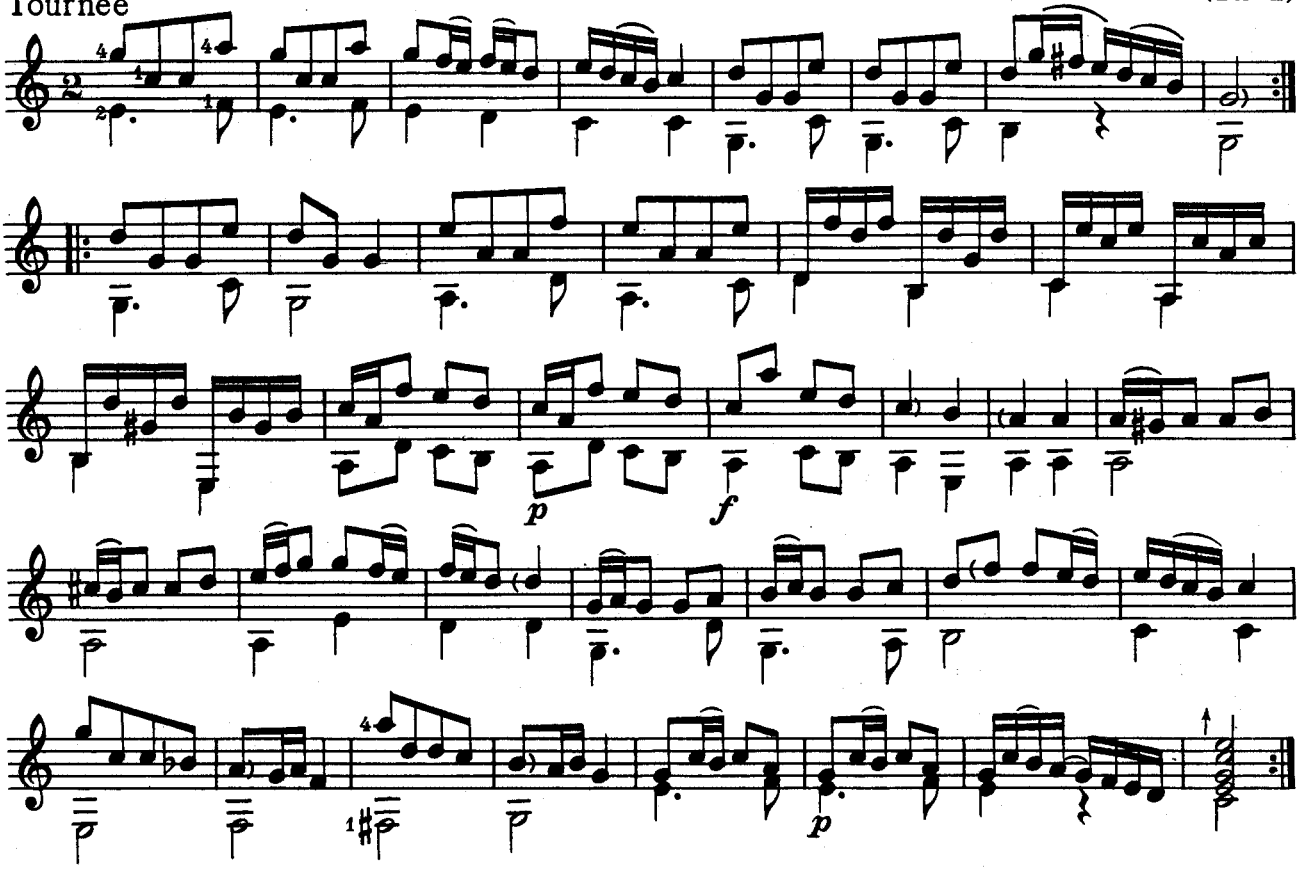


Tournée und Entrée

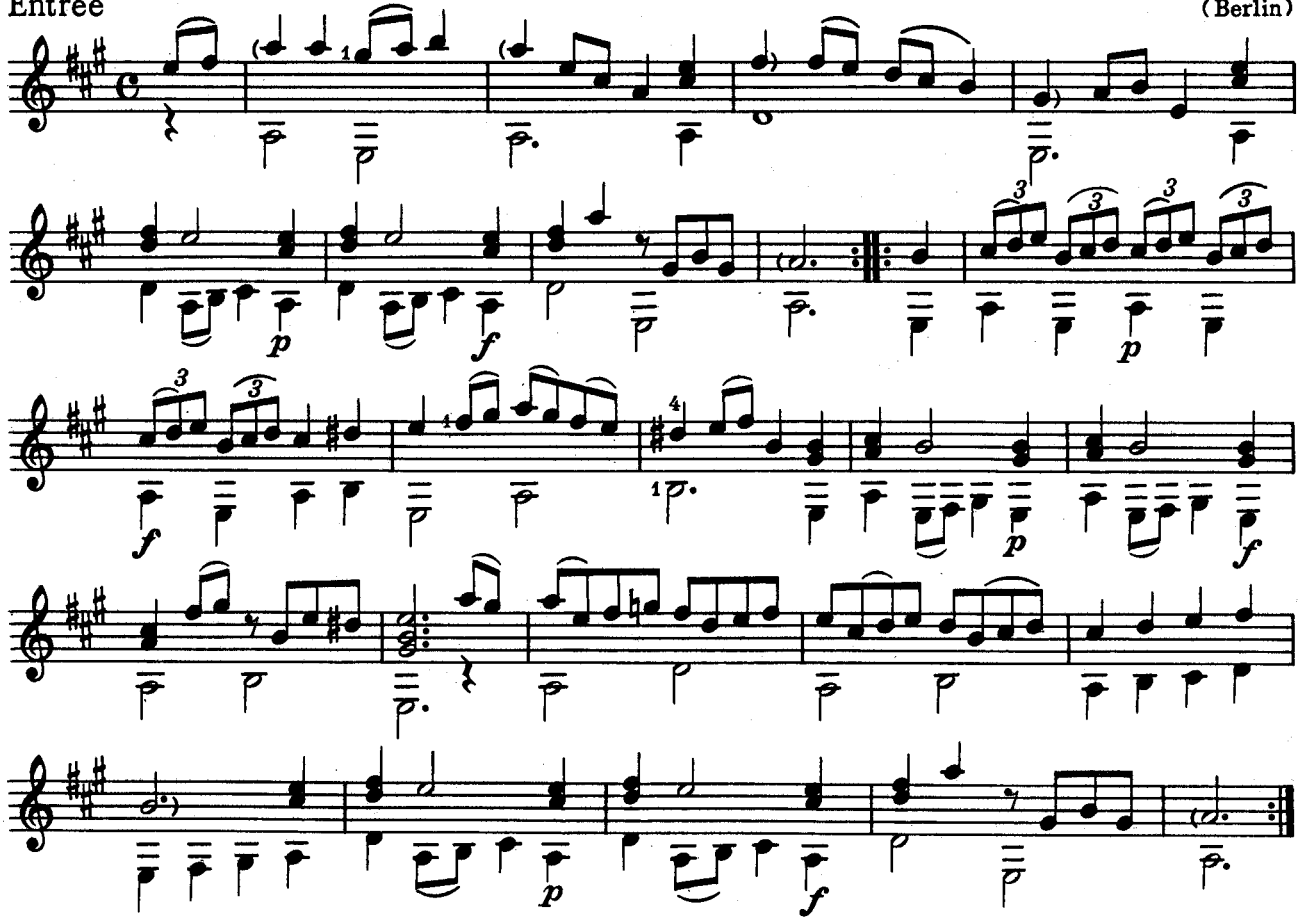
Tournée

anonym
(Berlin)



Entrée

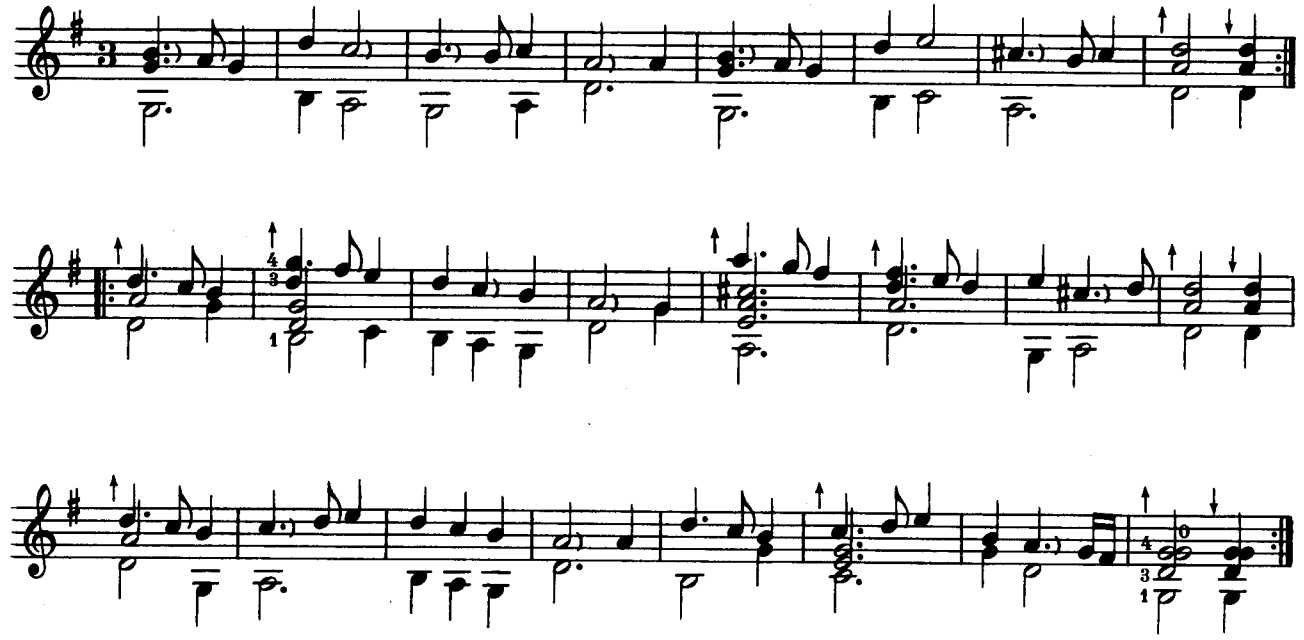
anonym
(Berlin)



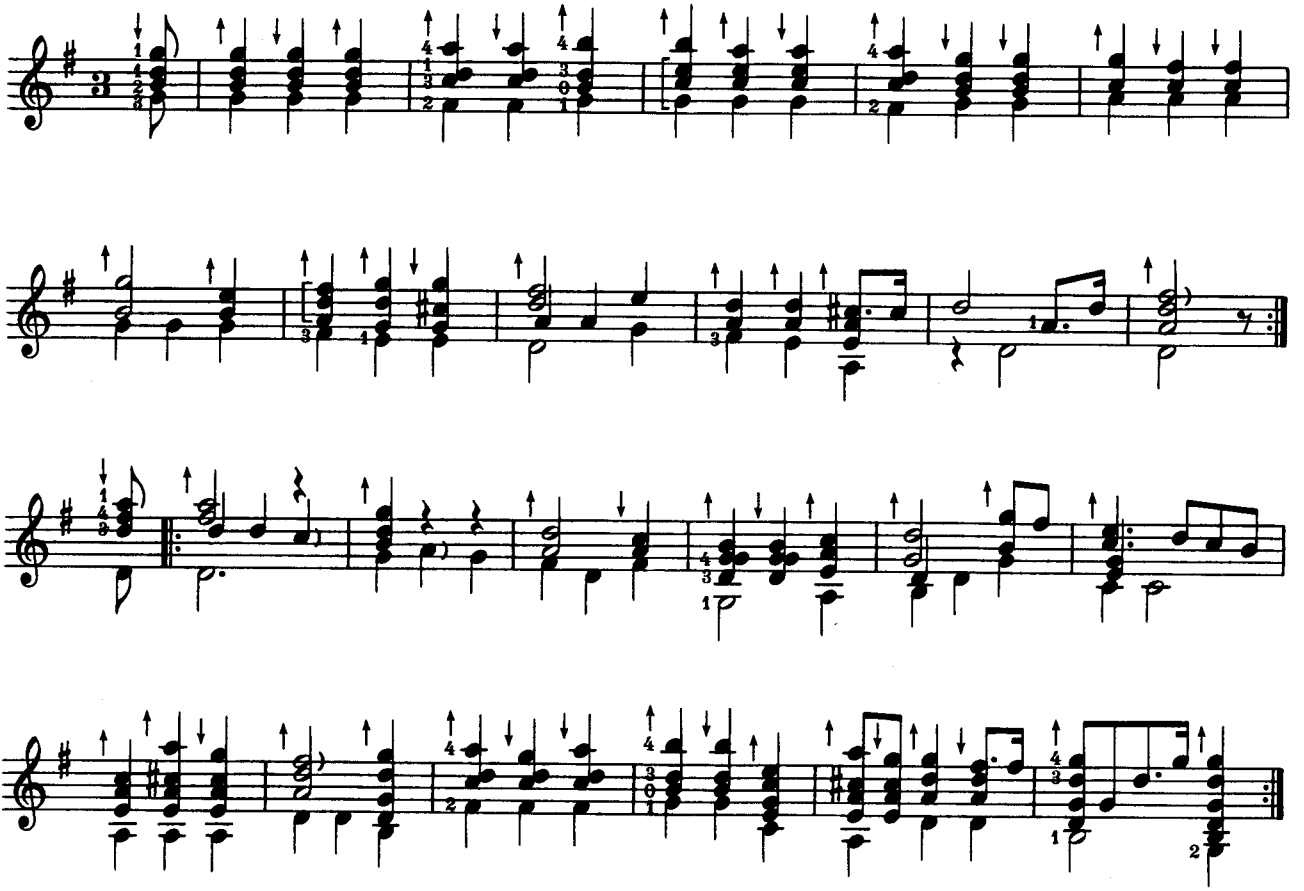
10 Stücke

Menuett

anonym V
(Praha)



Sarabande



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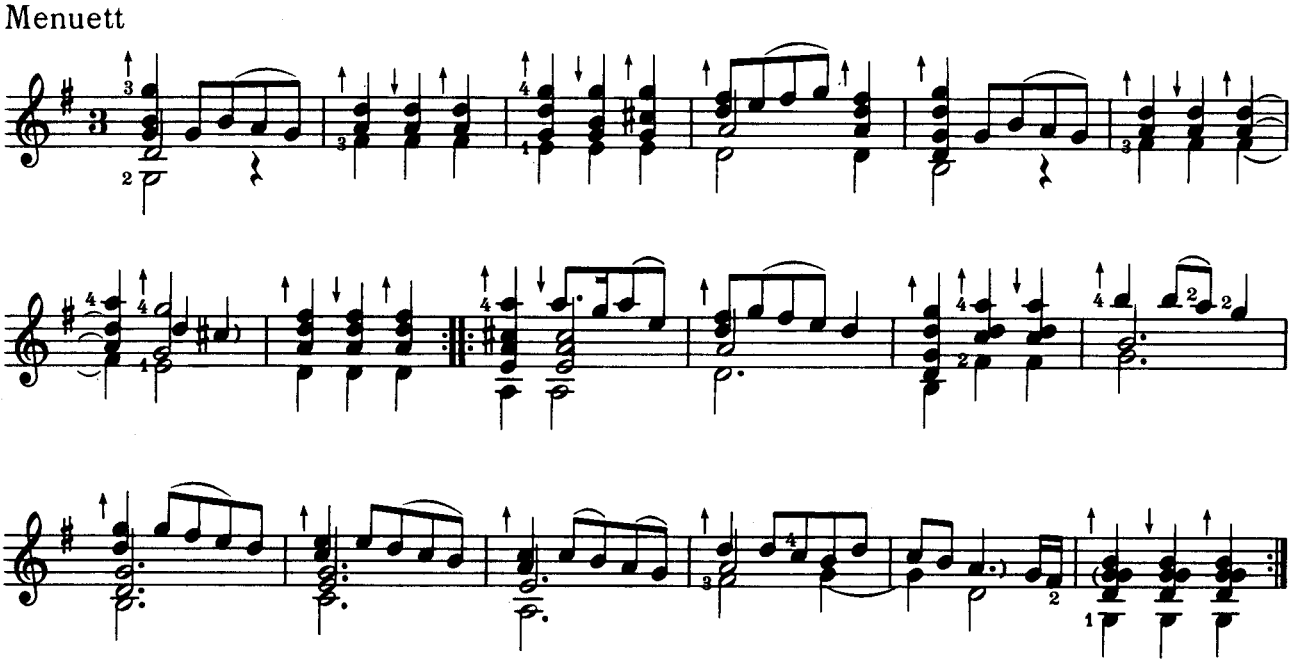
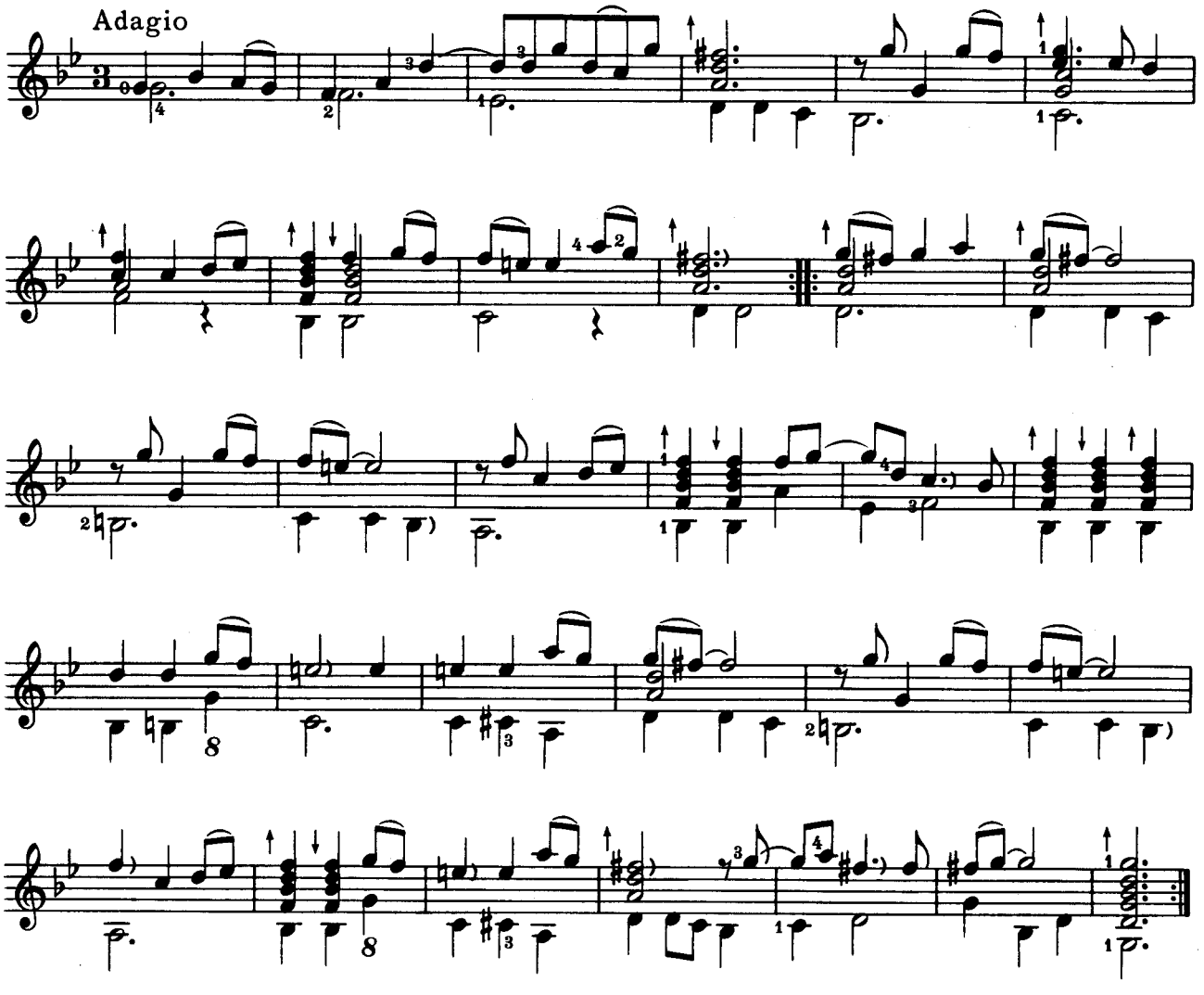
Menuett

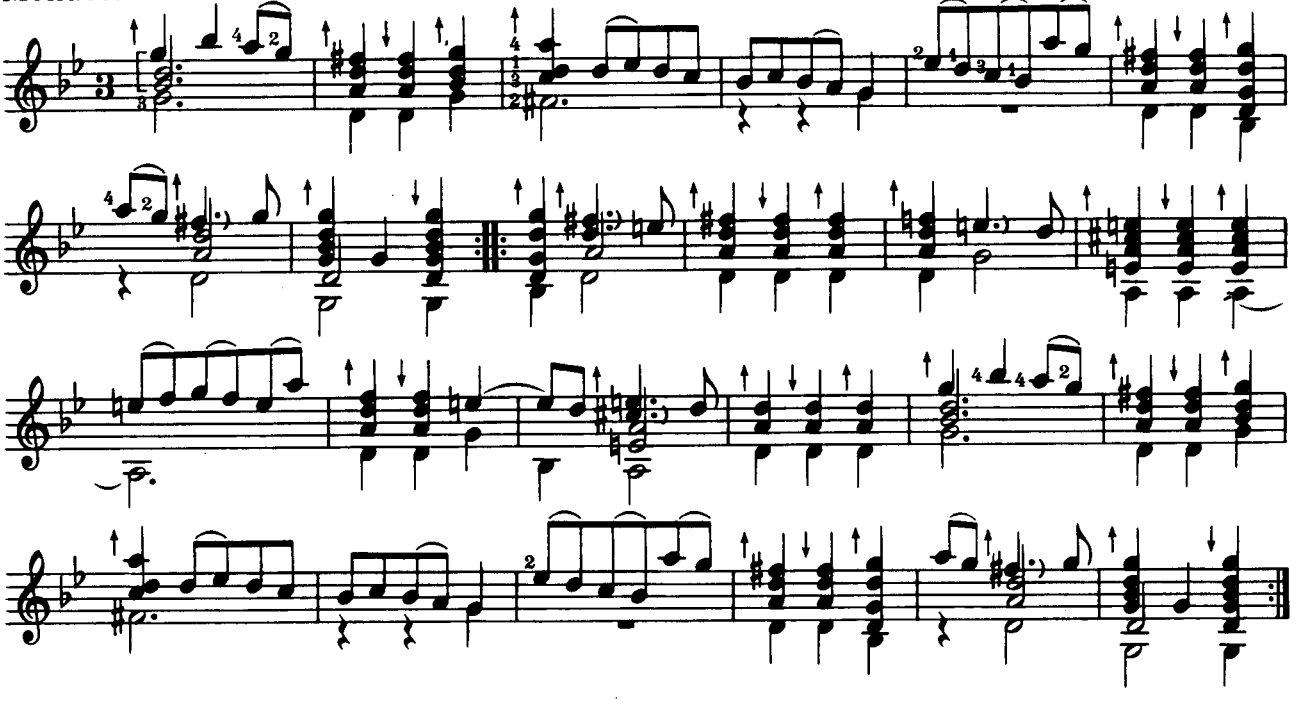


Aria

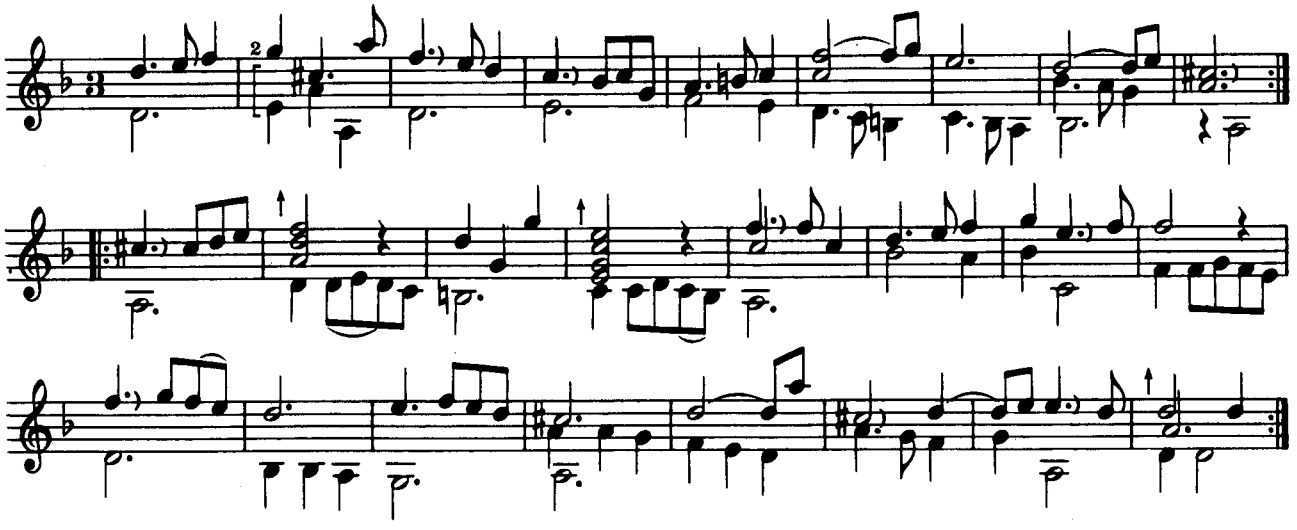
Adagio



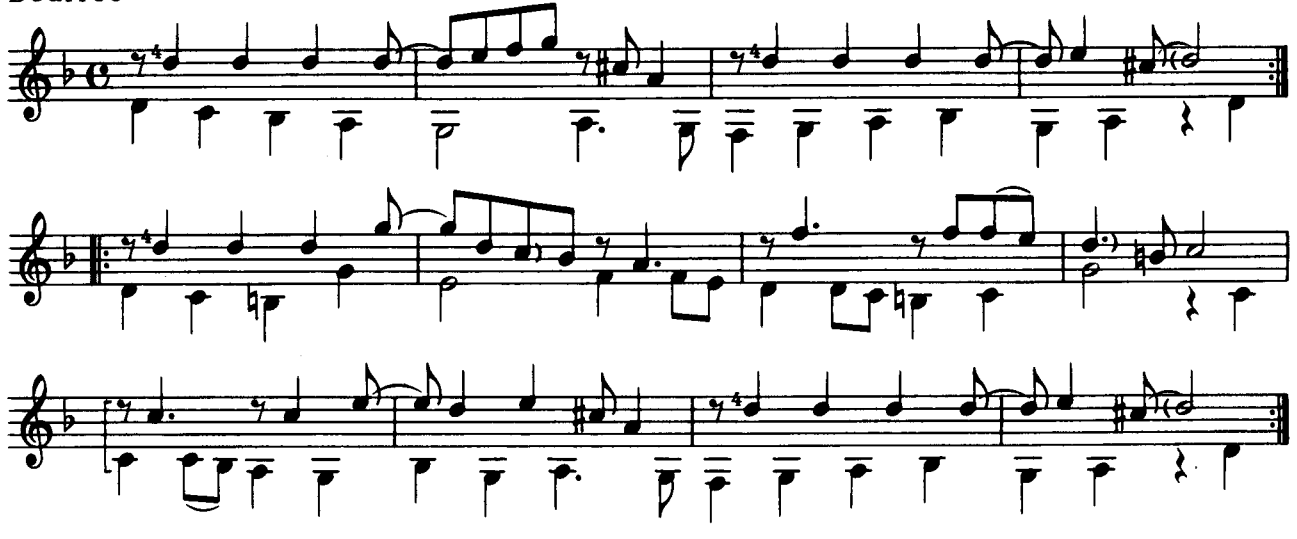
Menuett



Sarabande



Bourrée



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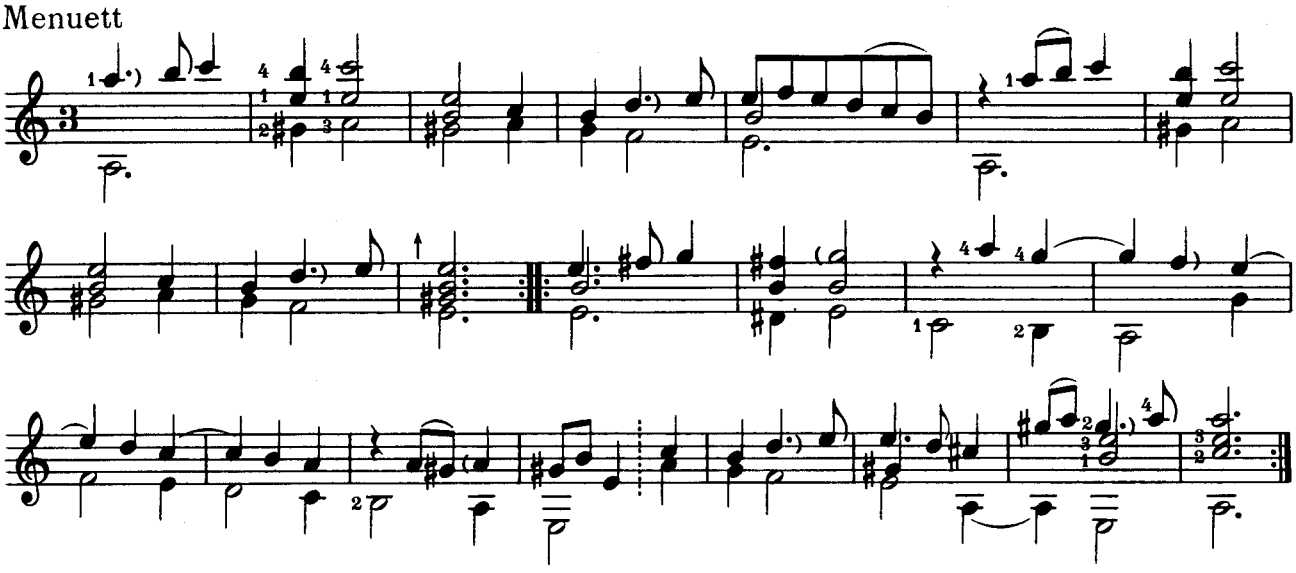
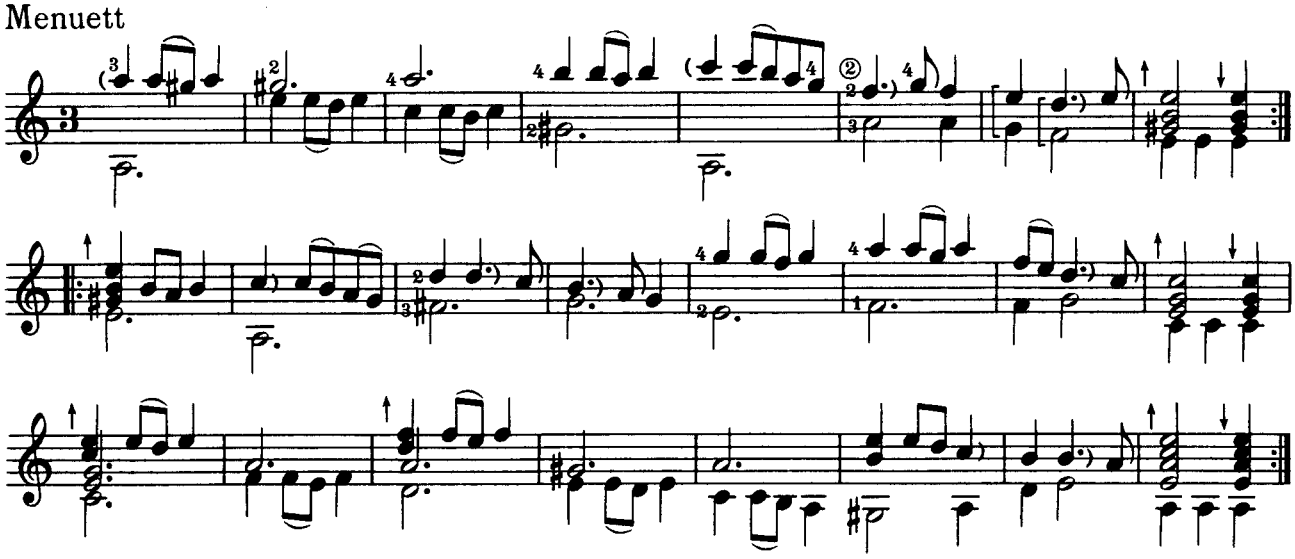
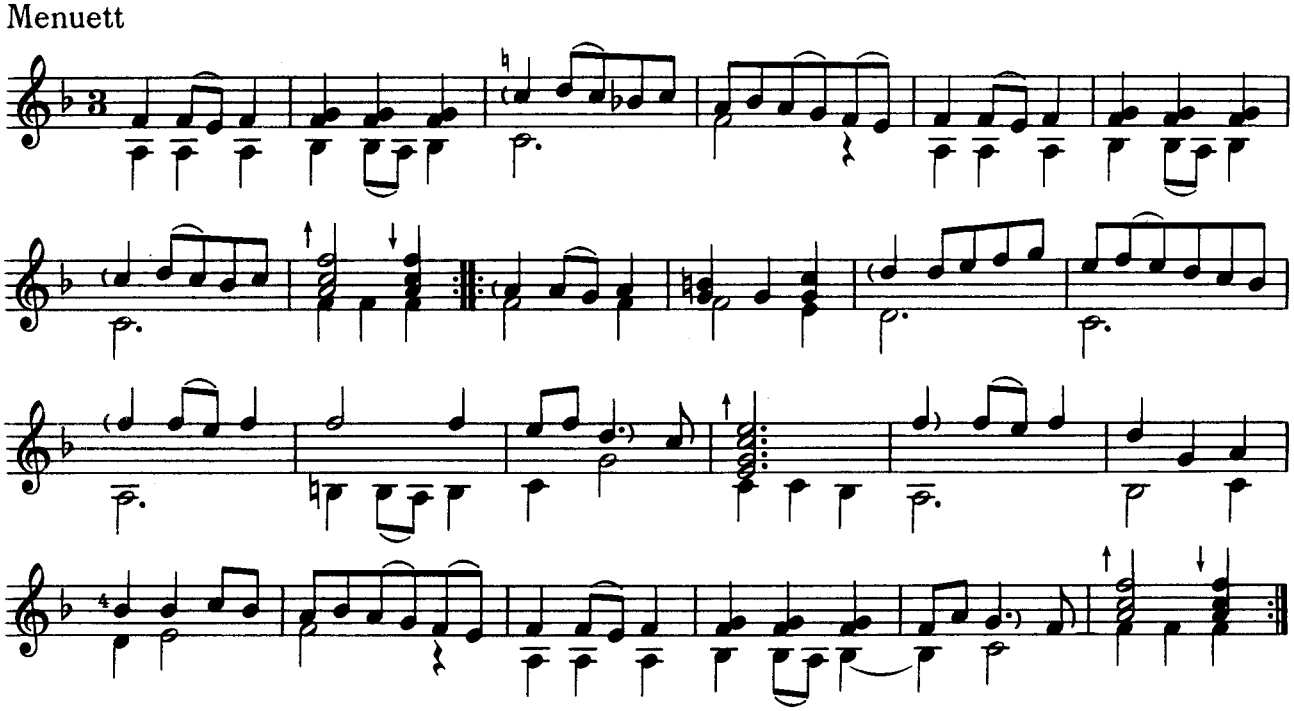


Menuett



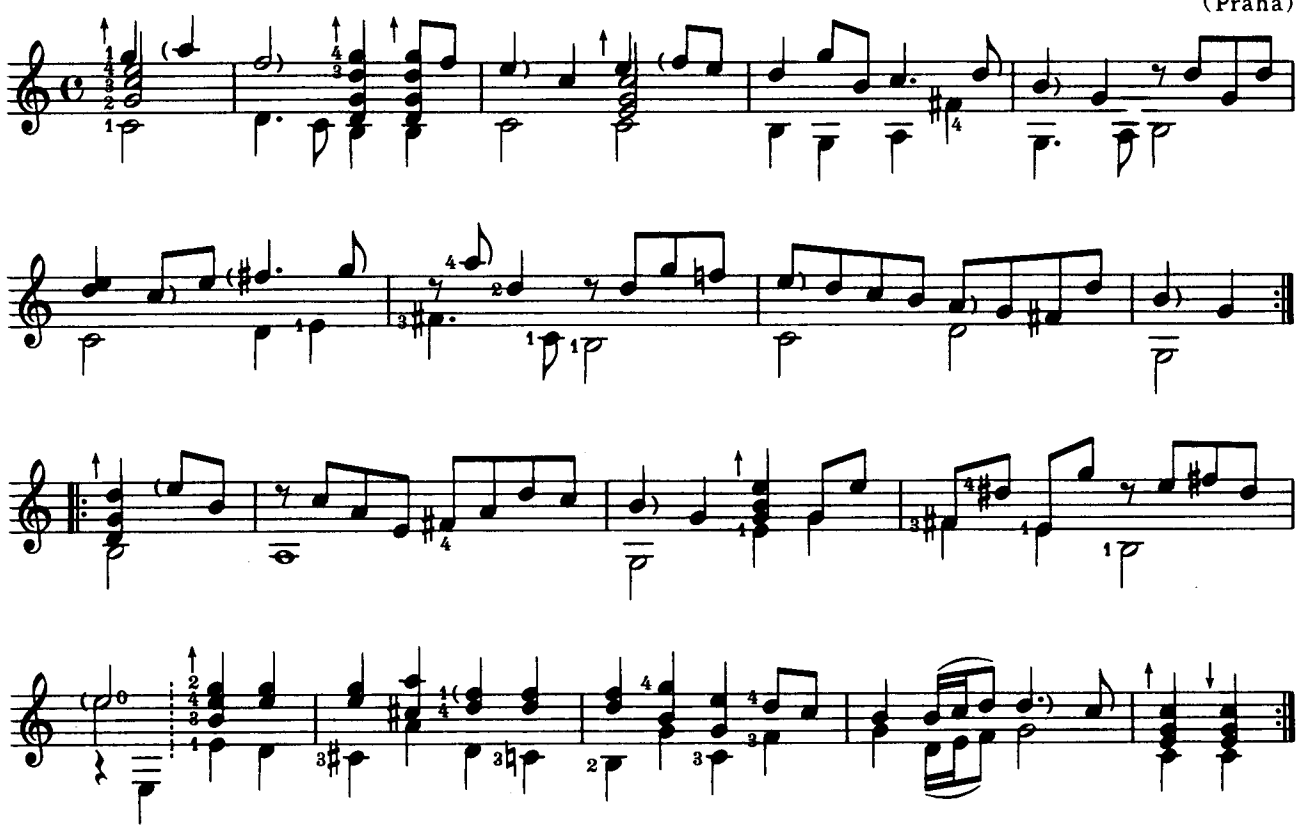
Menuett



Gavotte und 3 Passepieds

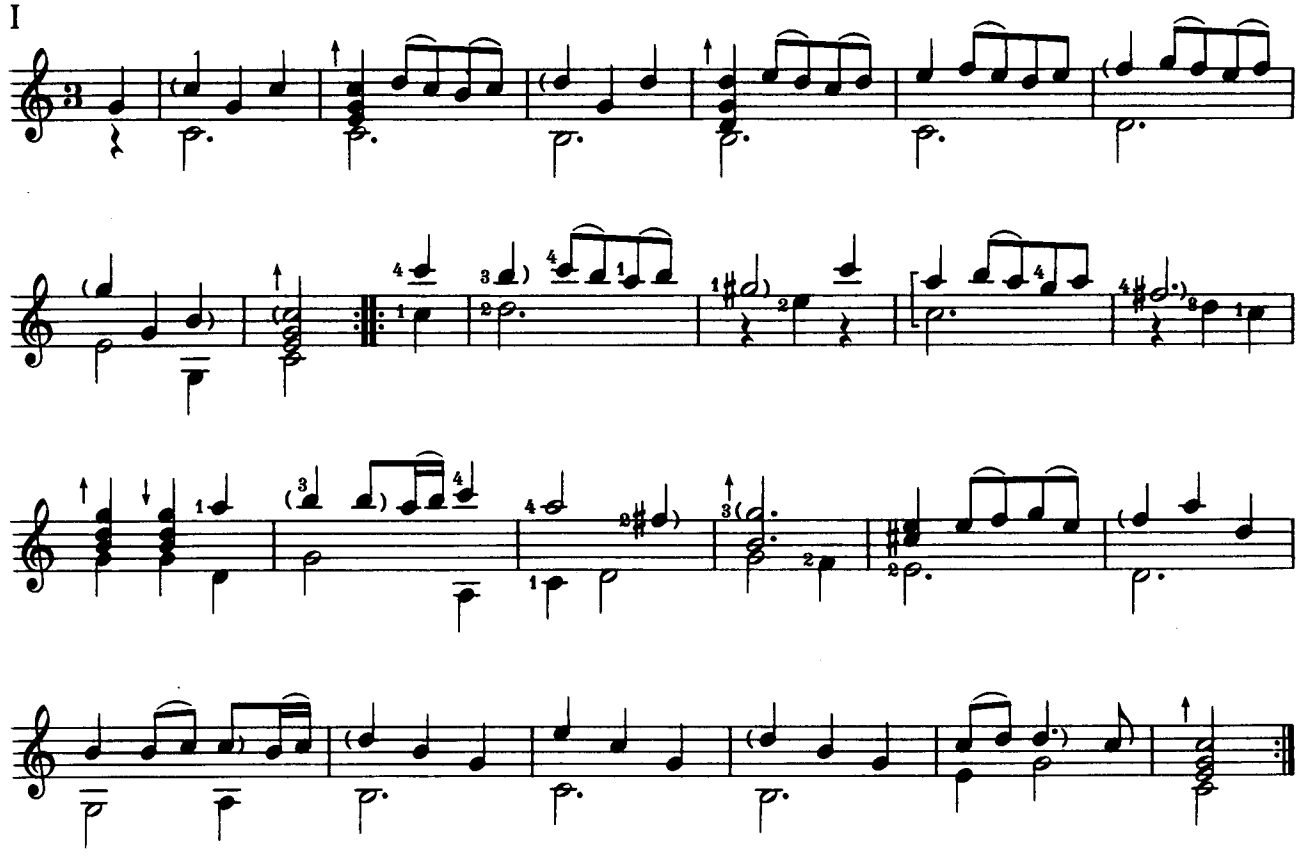
Gavotte

anonym I
(Praha)



Passepieds

I



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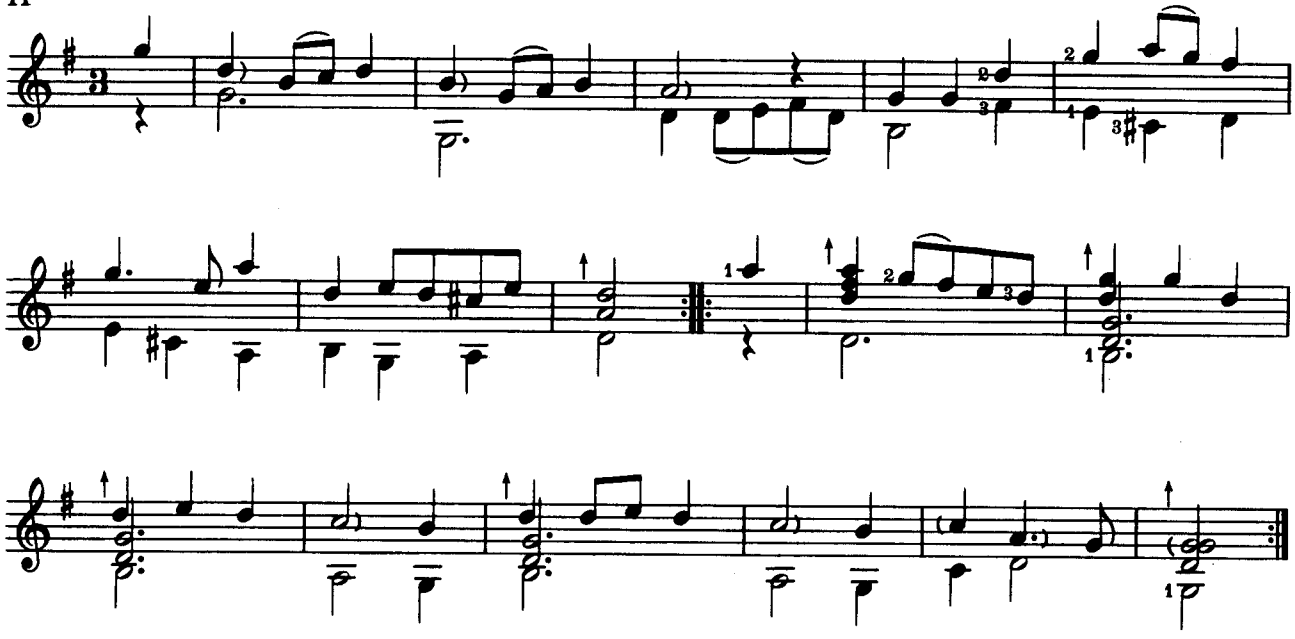

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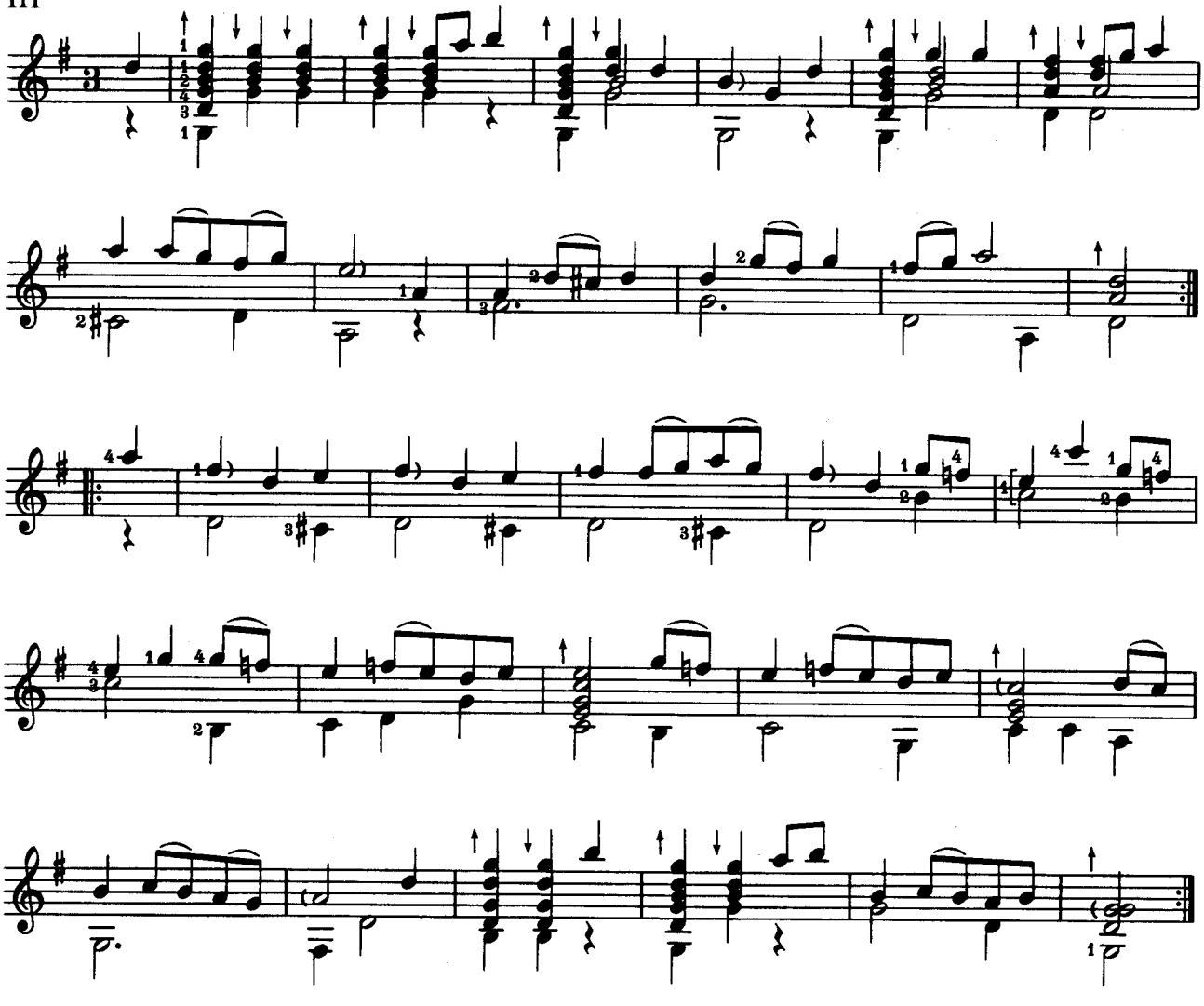
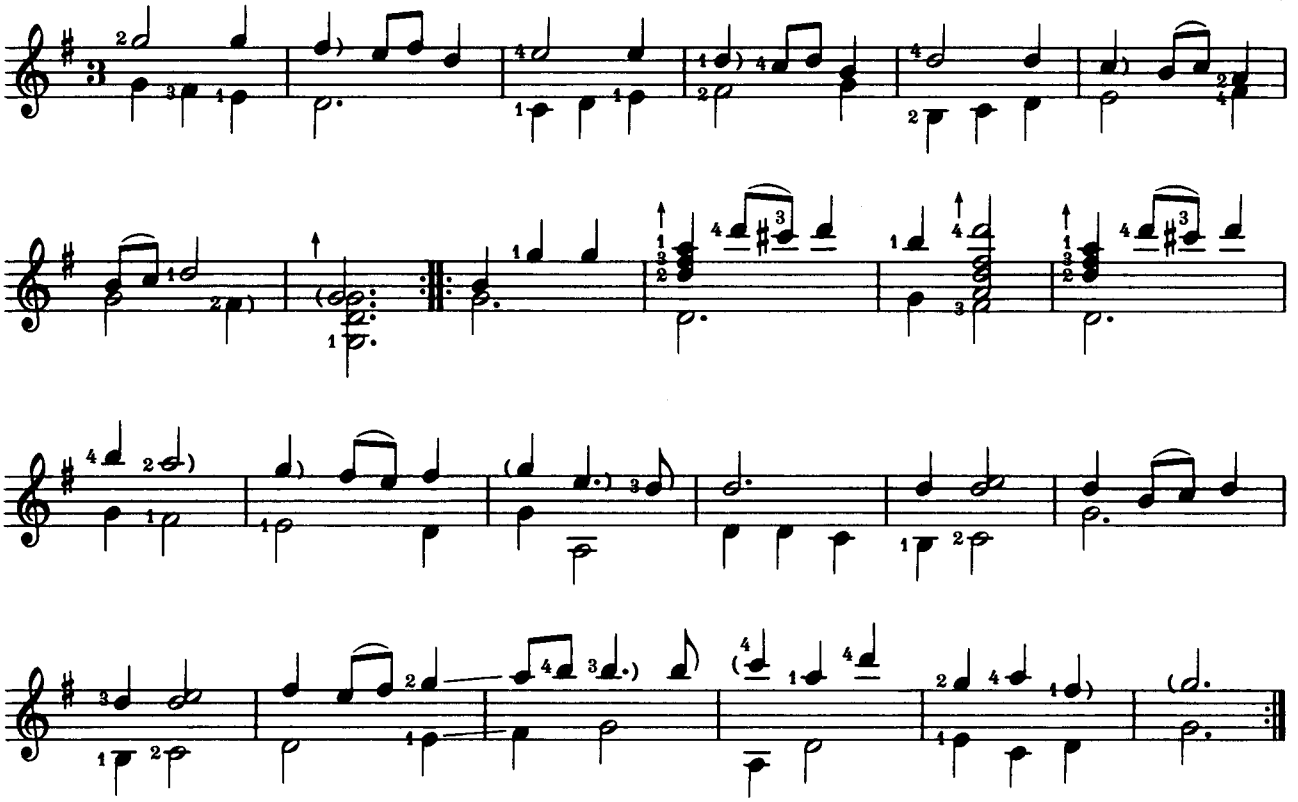


14 Menuette

anonym I
(Praha)

I



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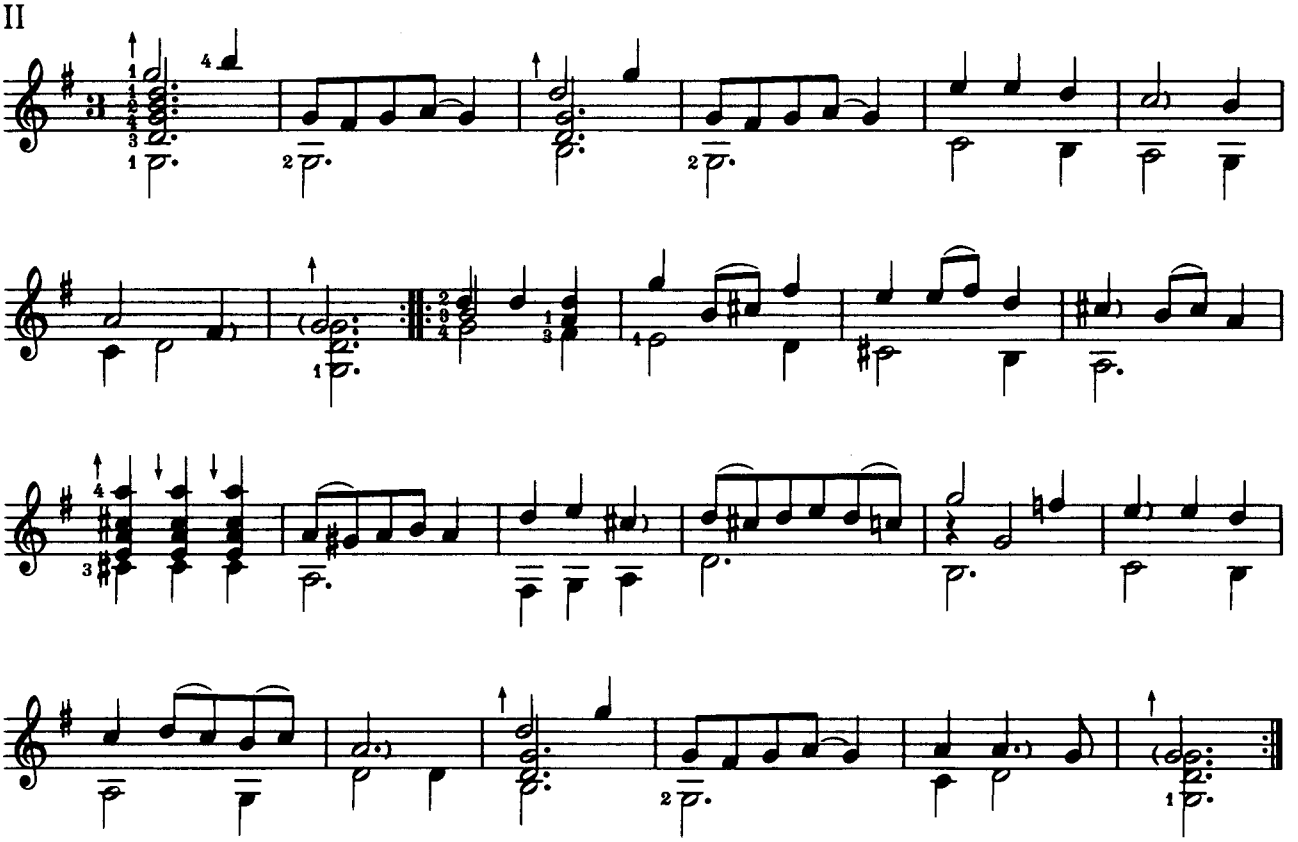

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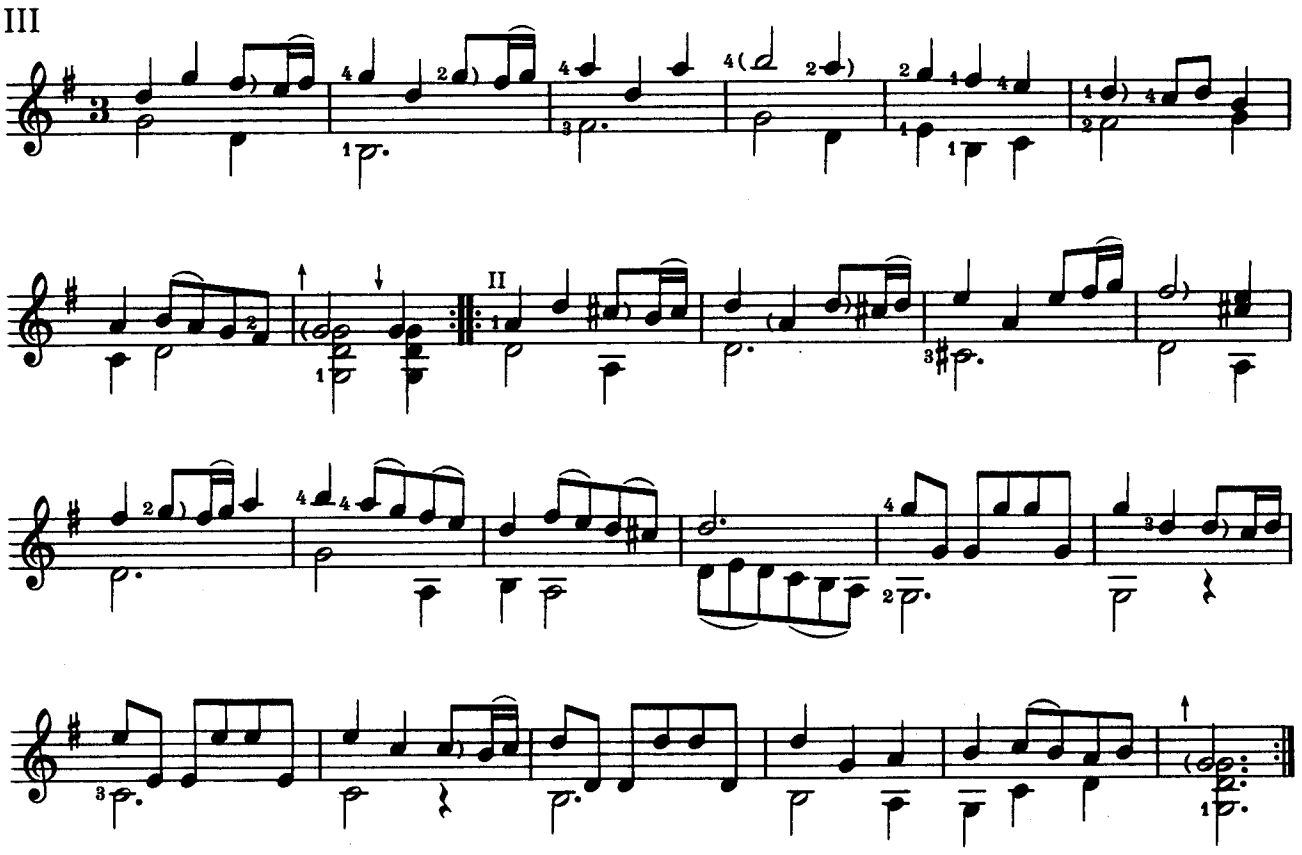

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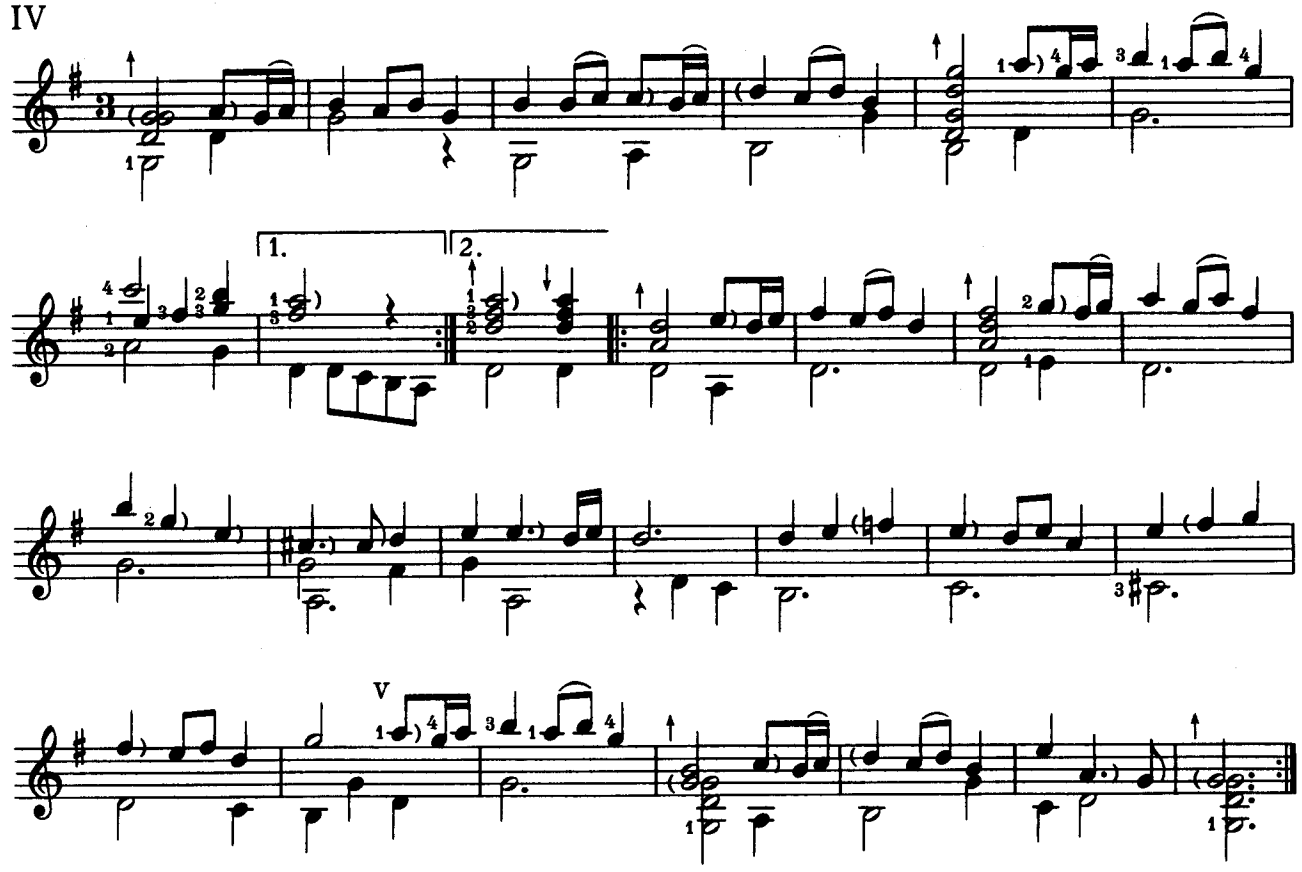

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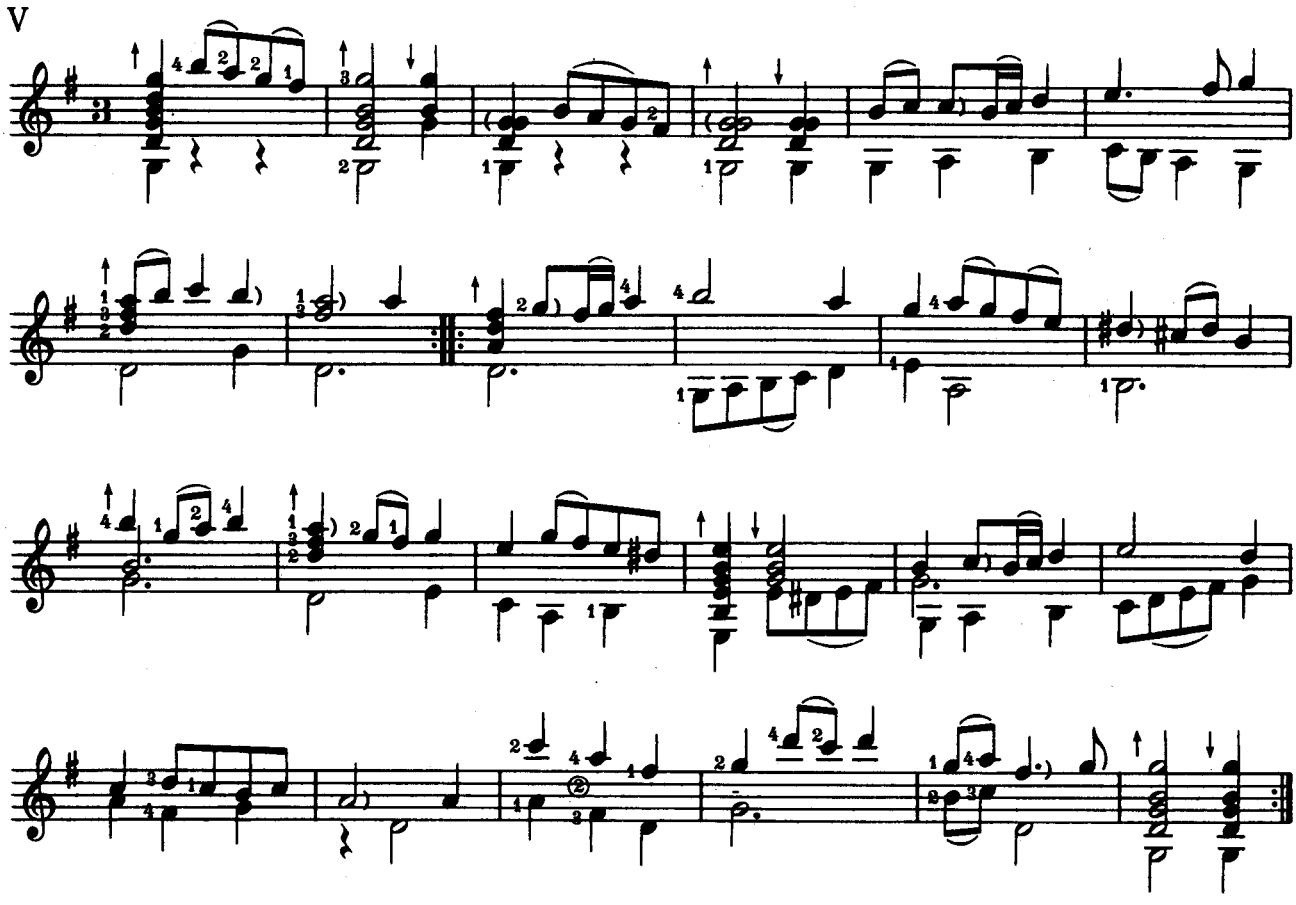

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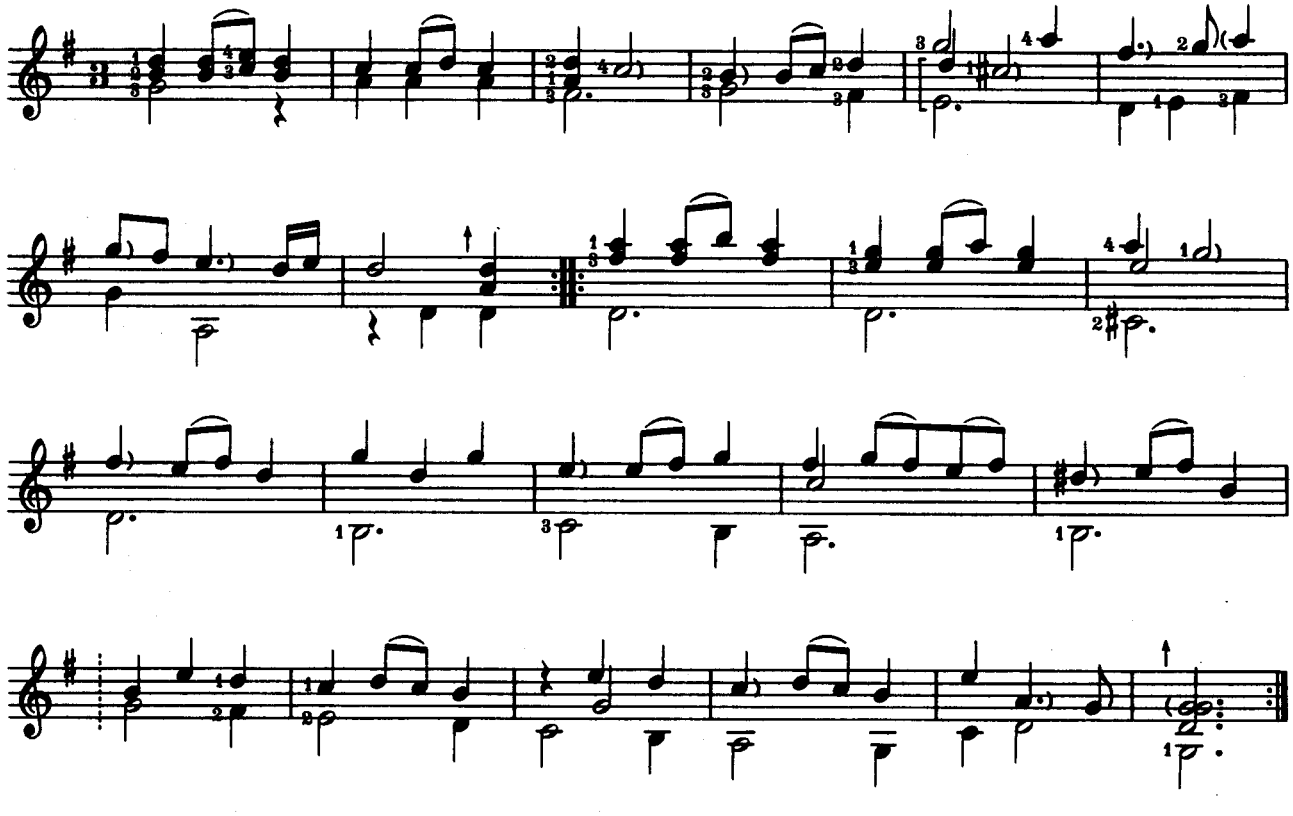

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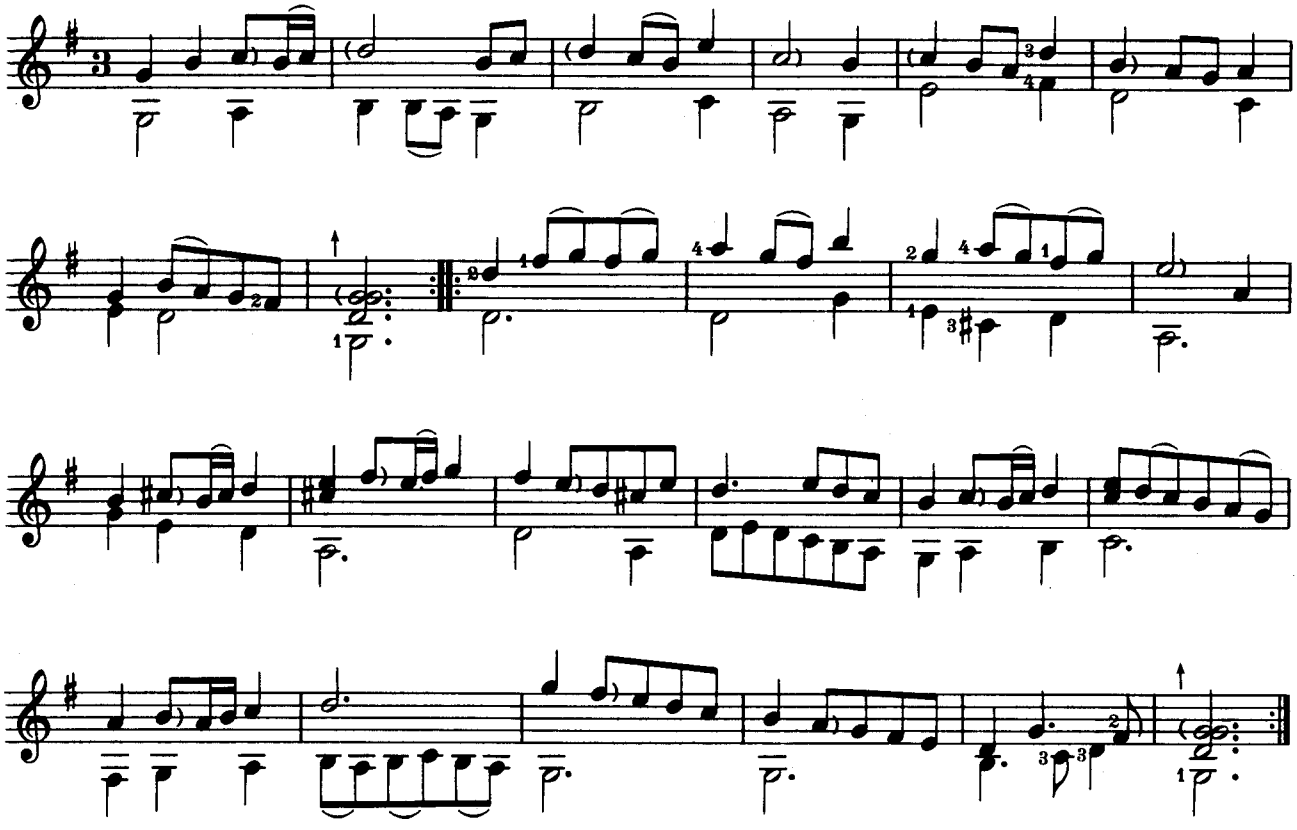
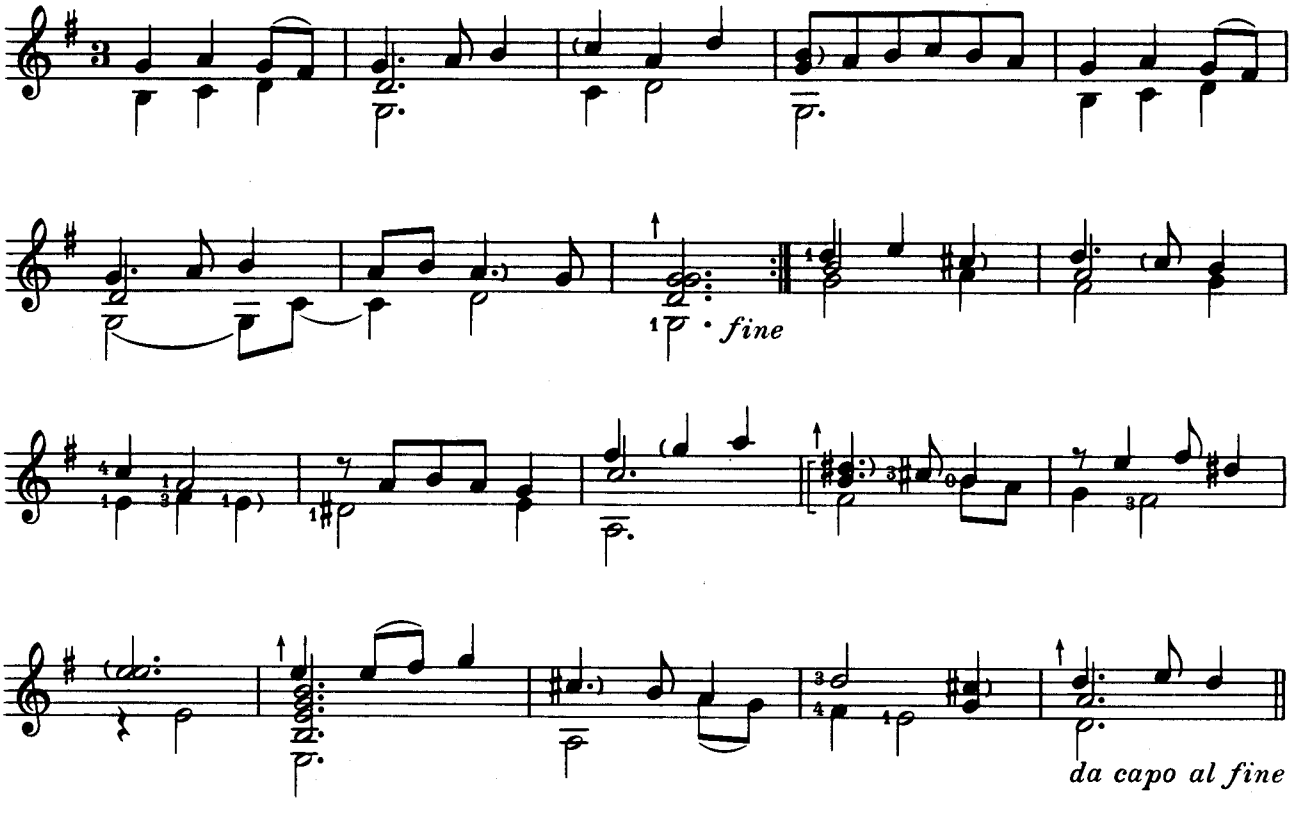


VIII Menuett en Rondeau



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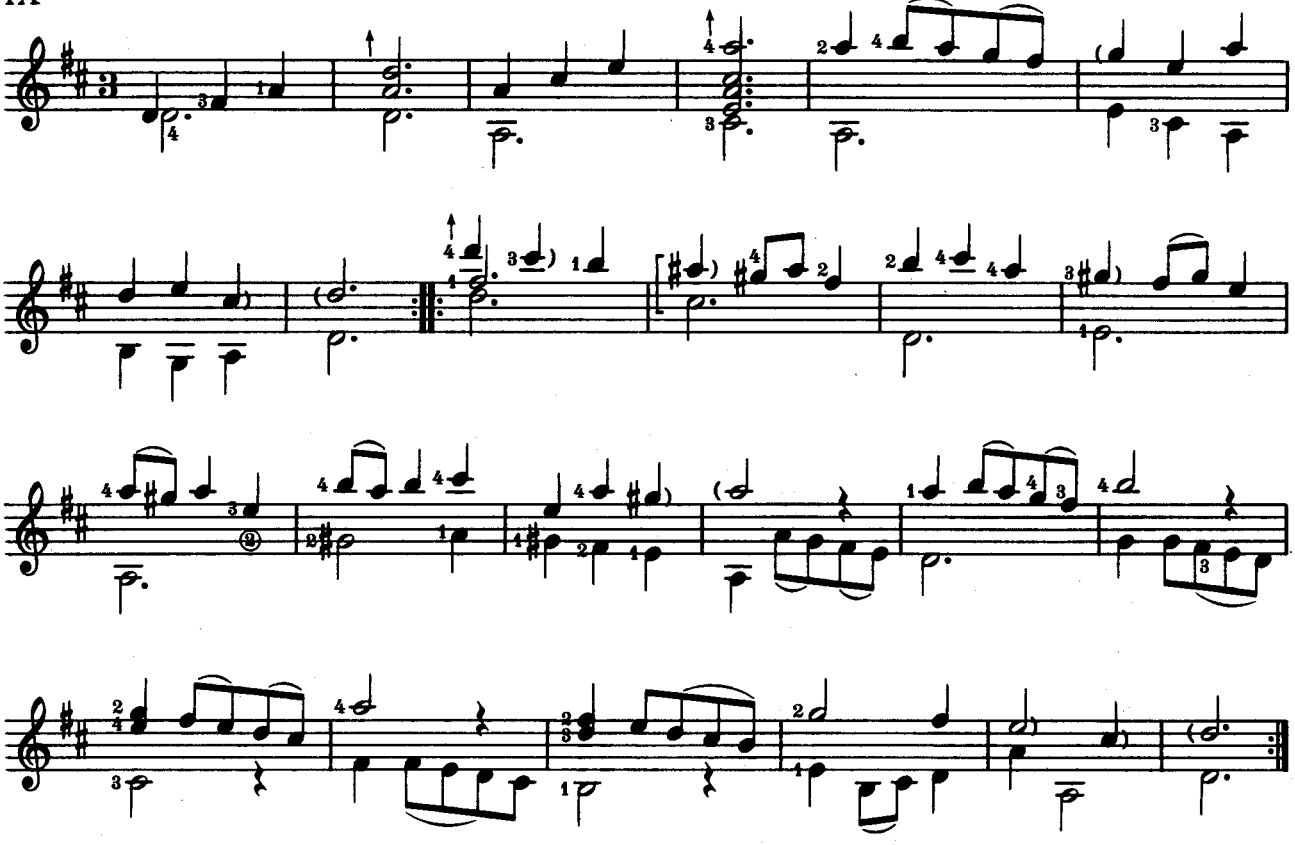

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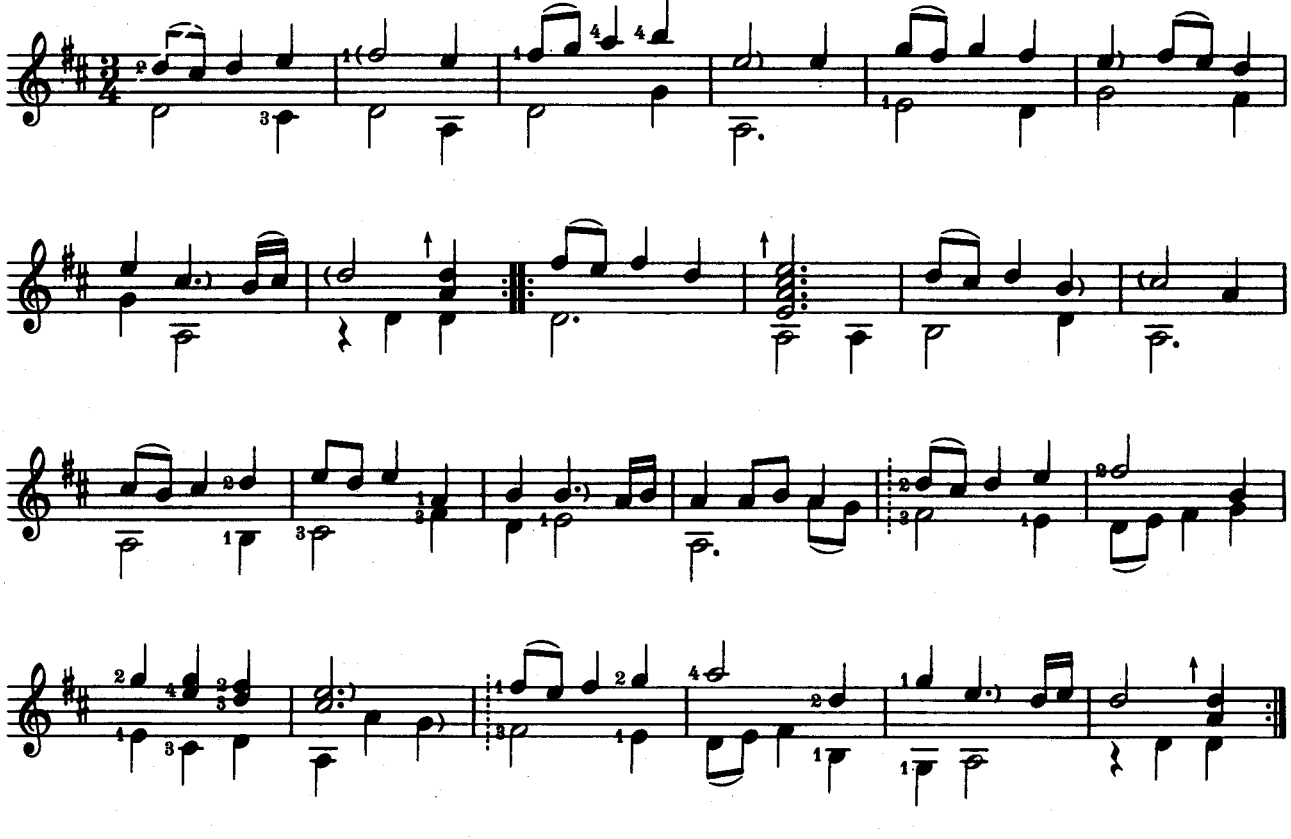

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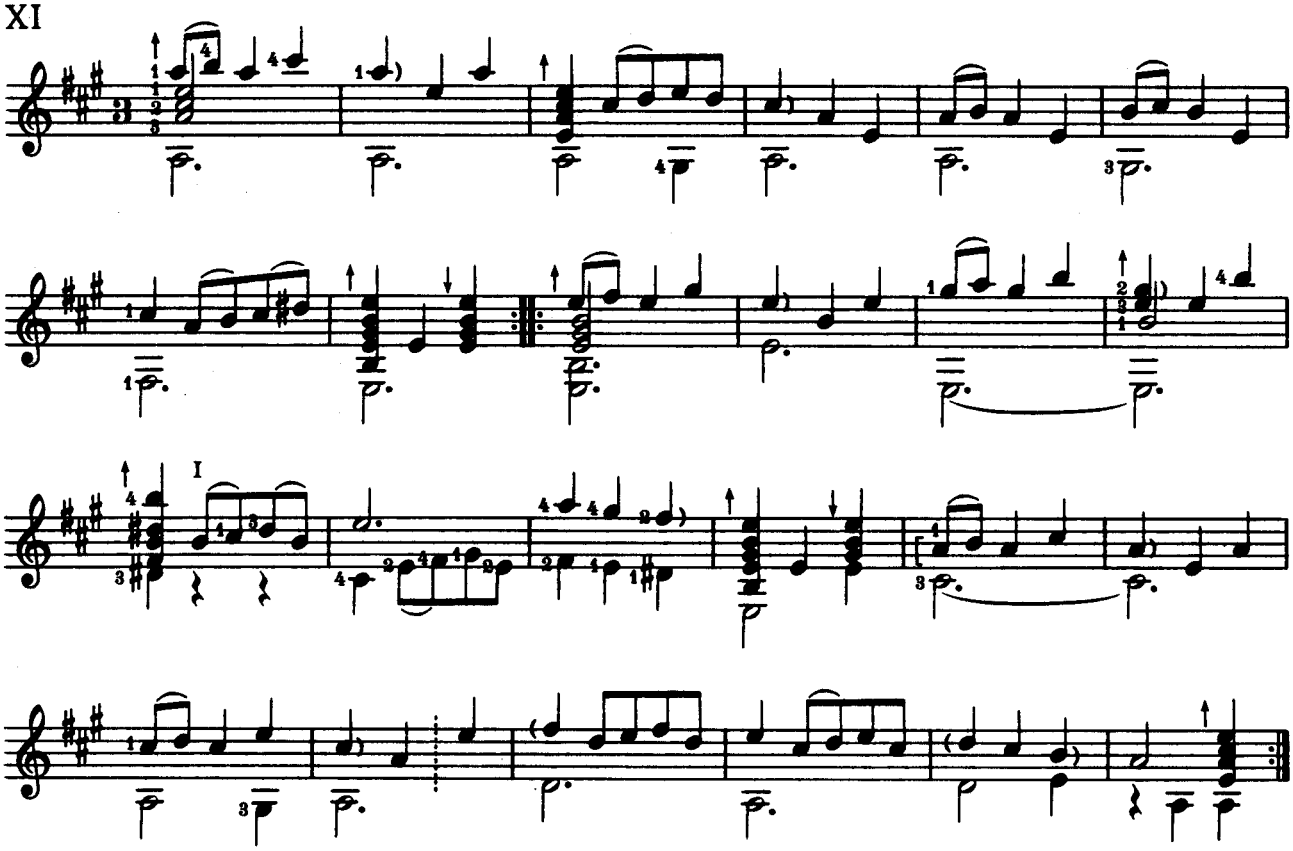

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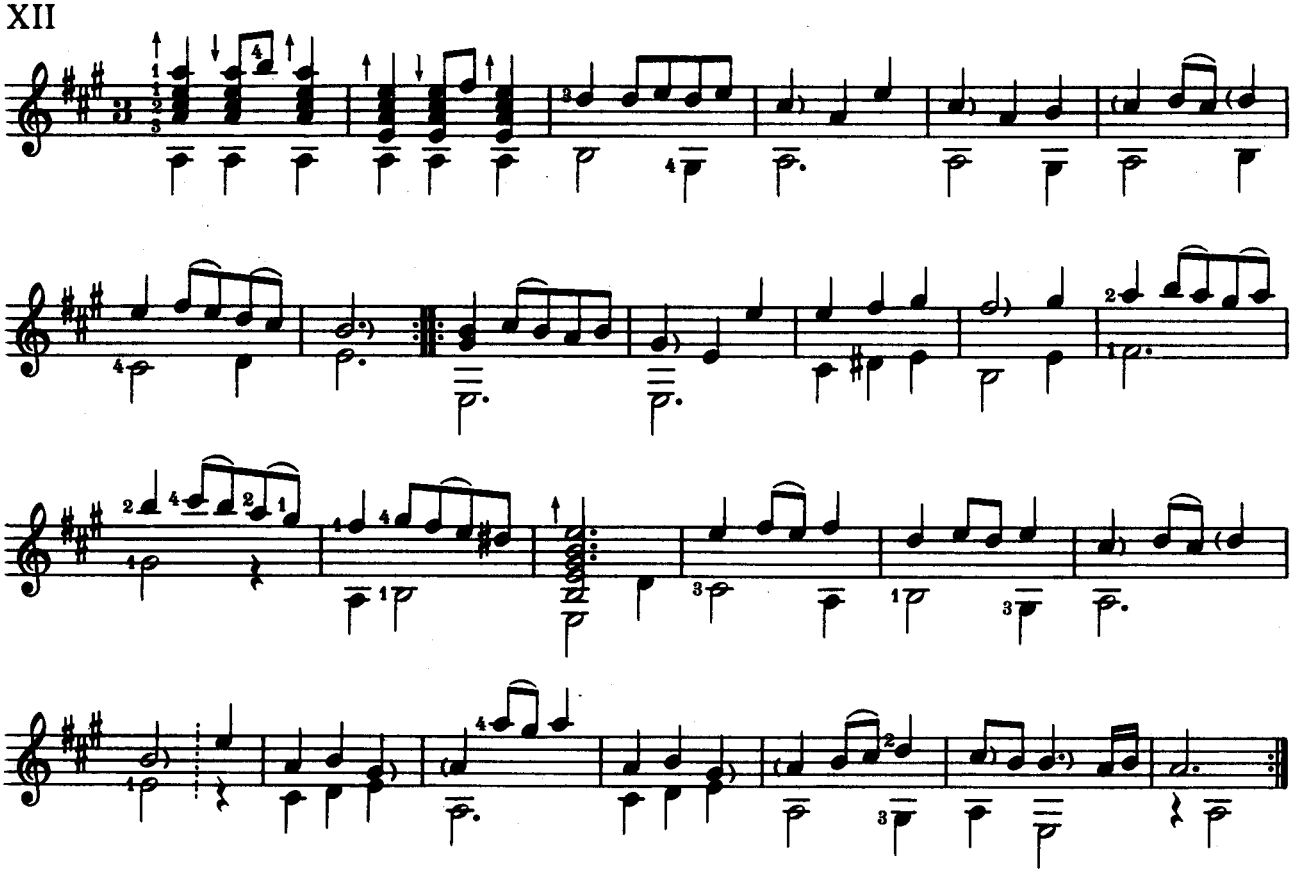

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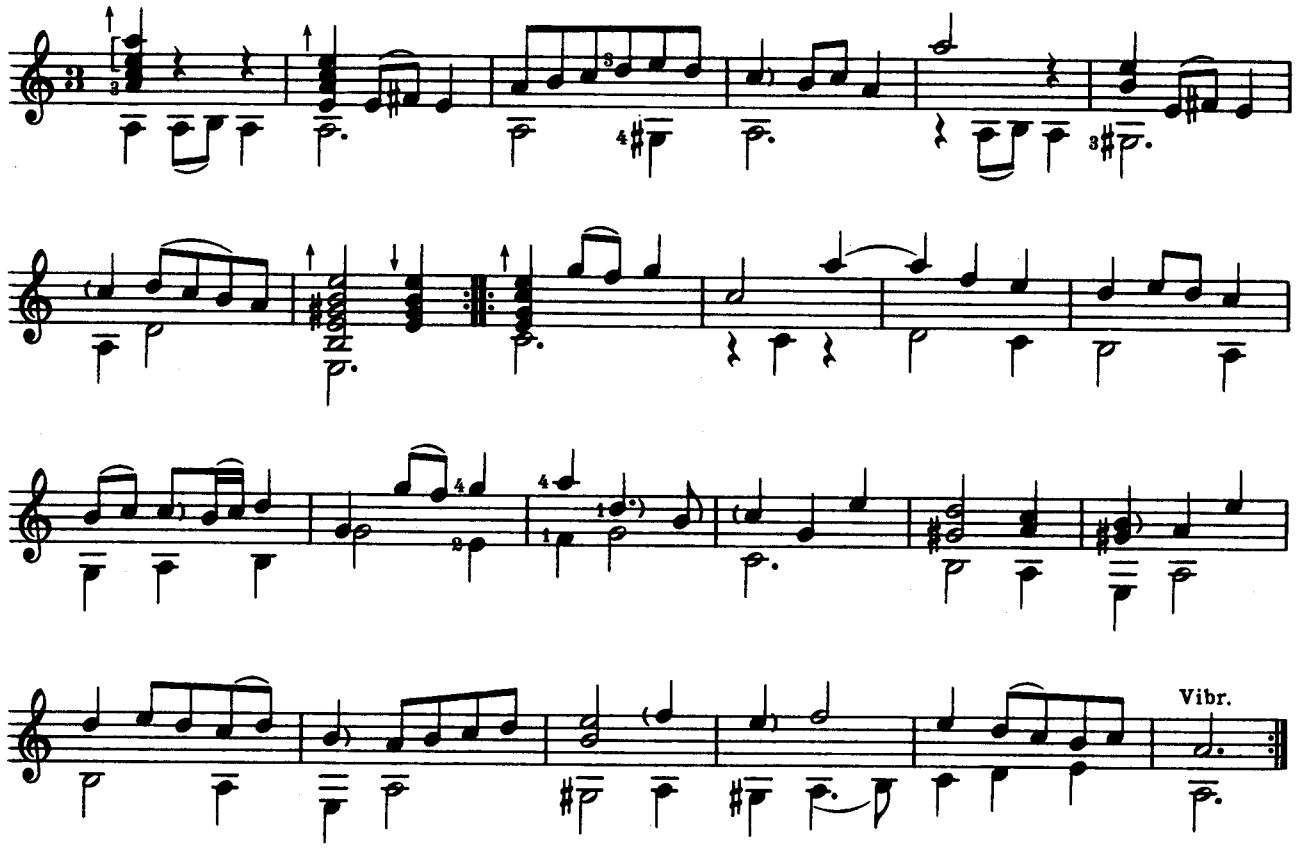

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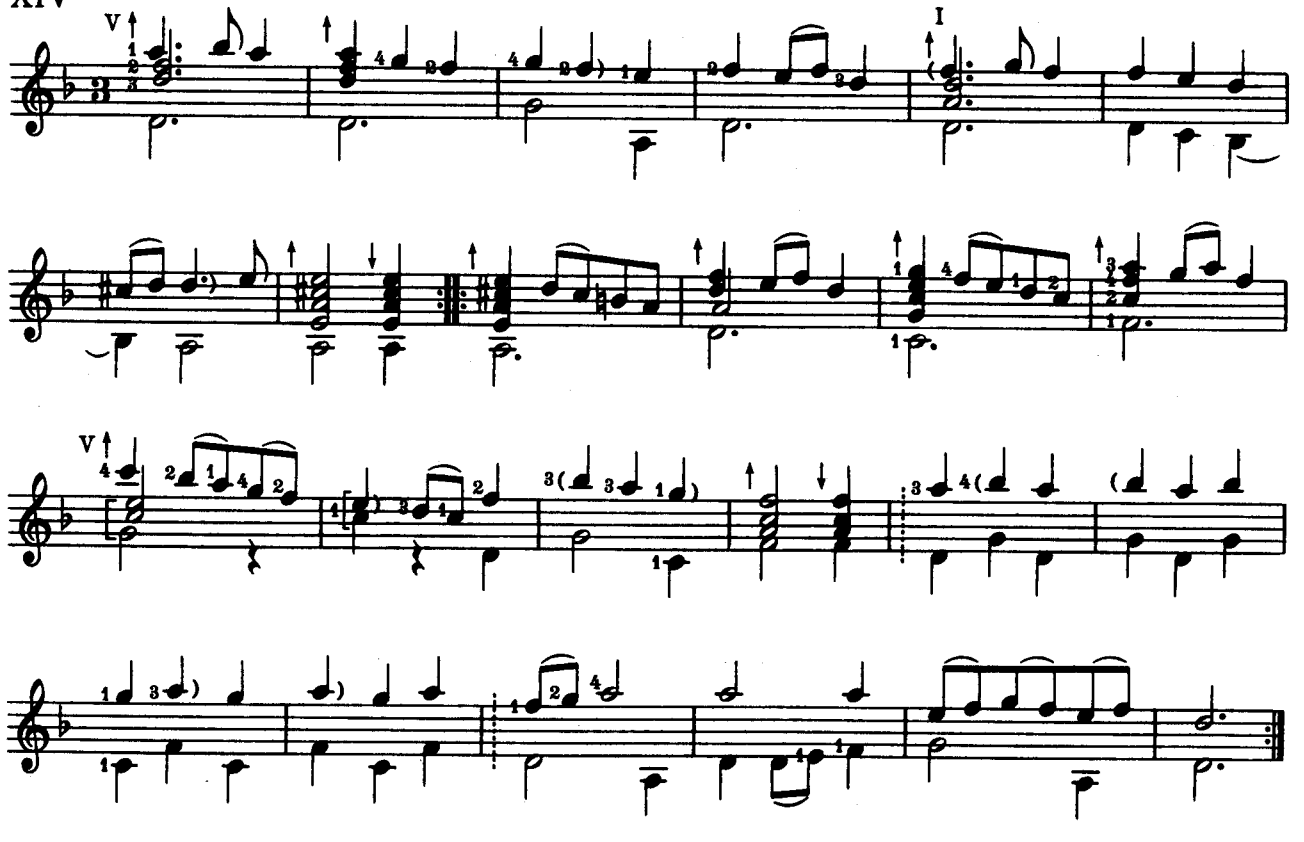


Rondeau

anonym I
(Praha)

VII V VII V

fine

da capo al fine

Plainte pour Madame

anonym I
(Praha)

lentement

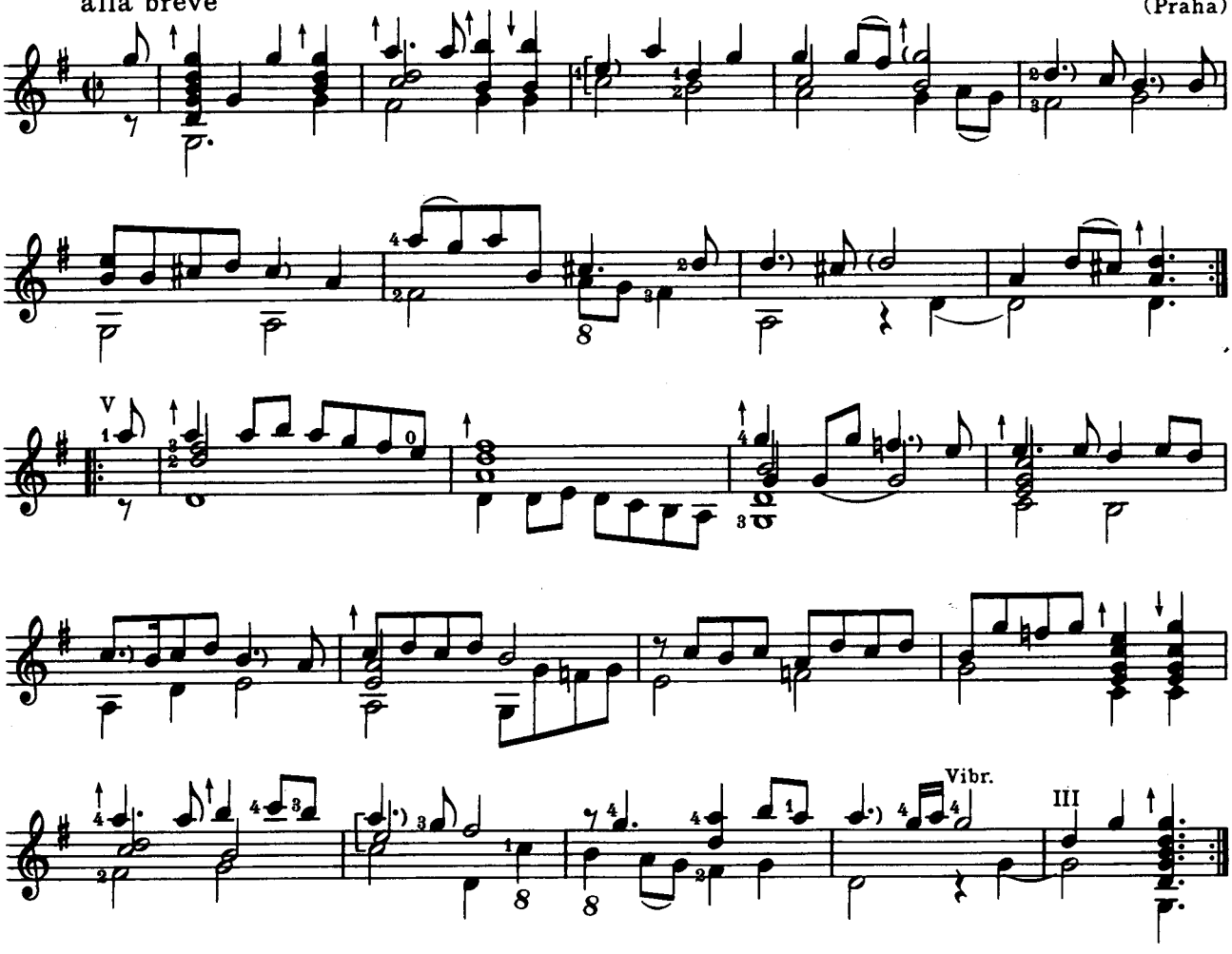
VII

Suite

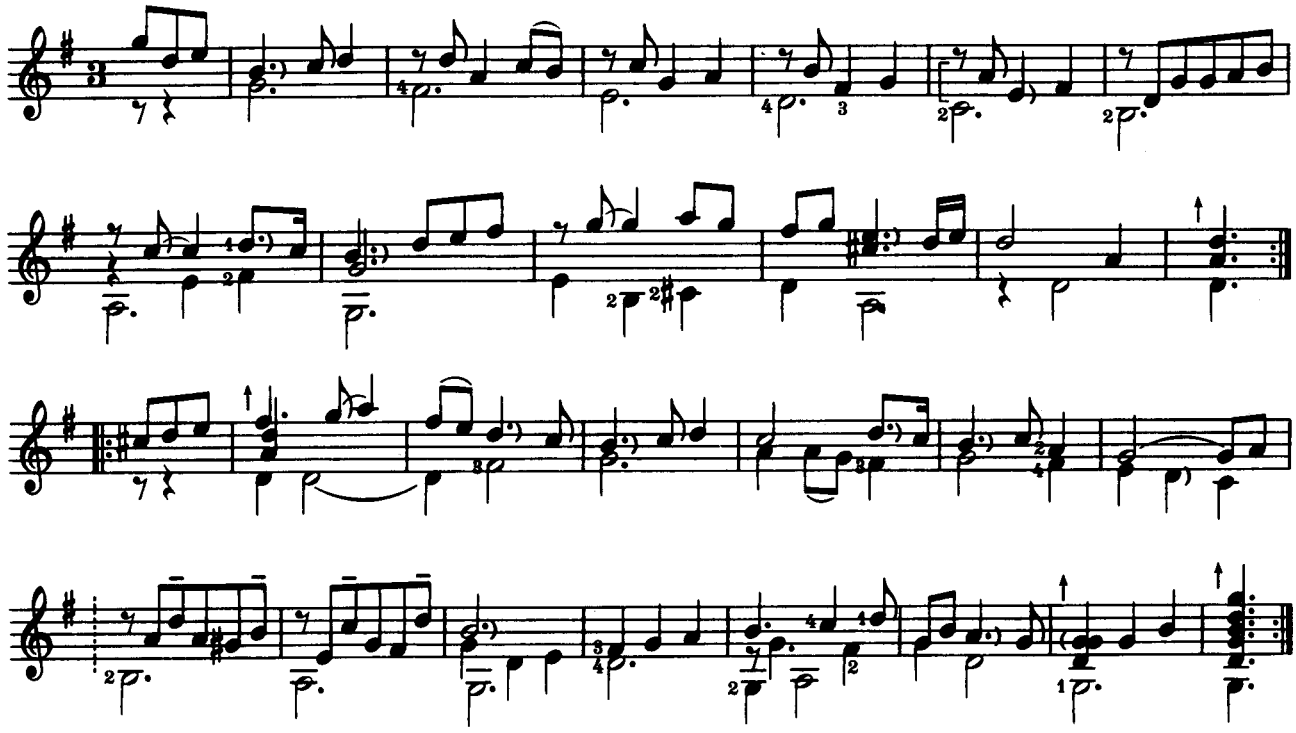
Entrée

alla breve

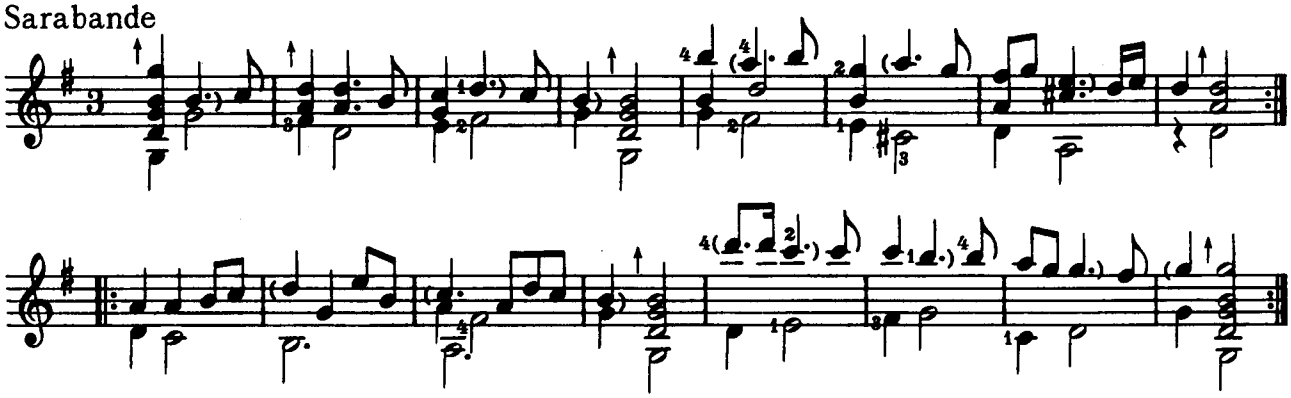
anonym IV
(Praha)



Courante

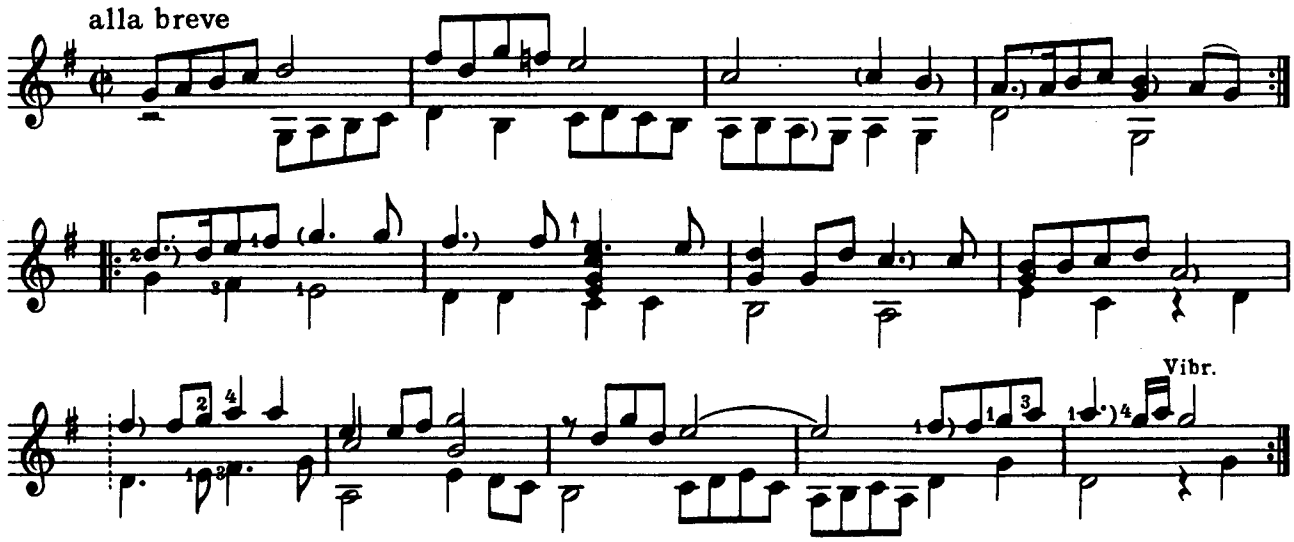


Sarabande

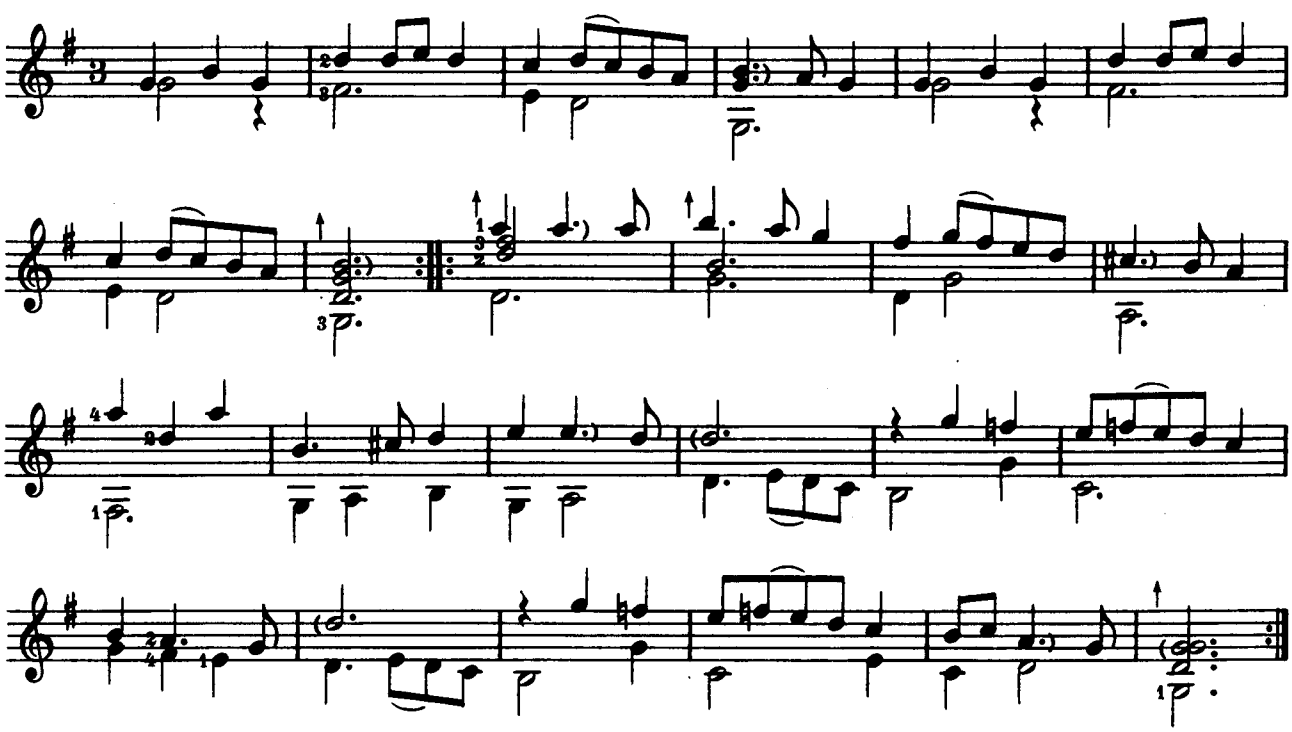


Aria

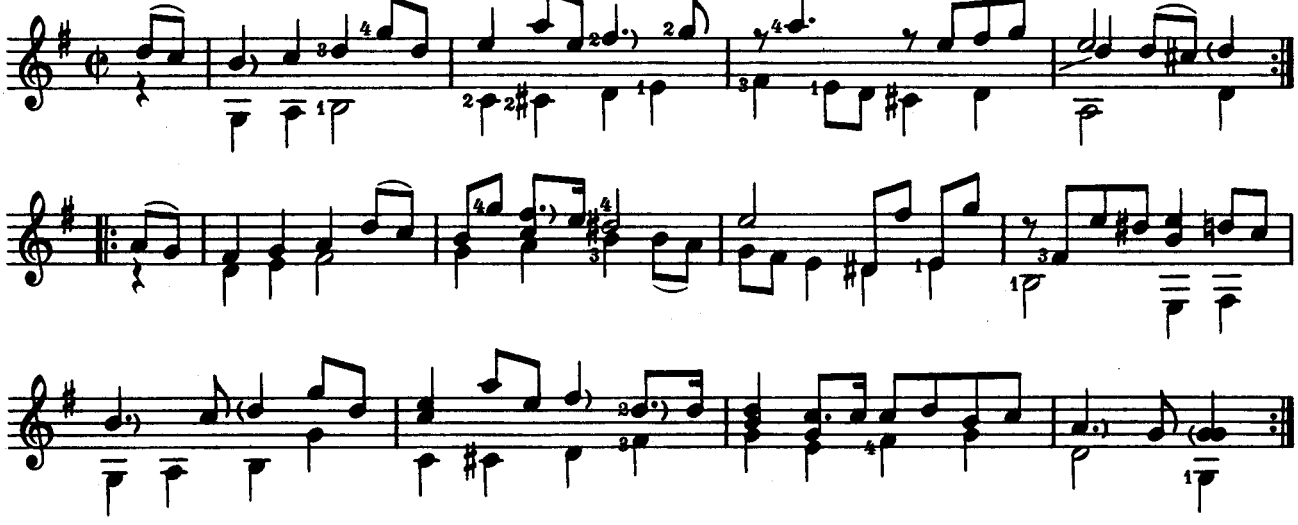
alla breve



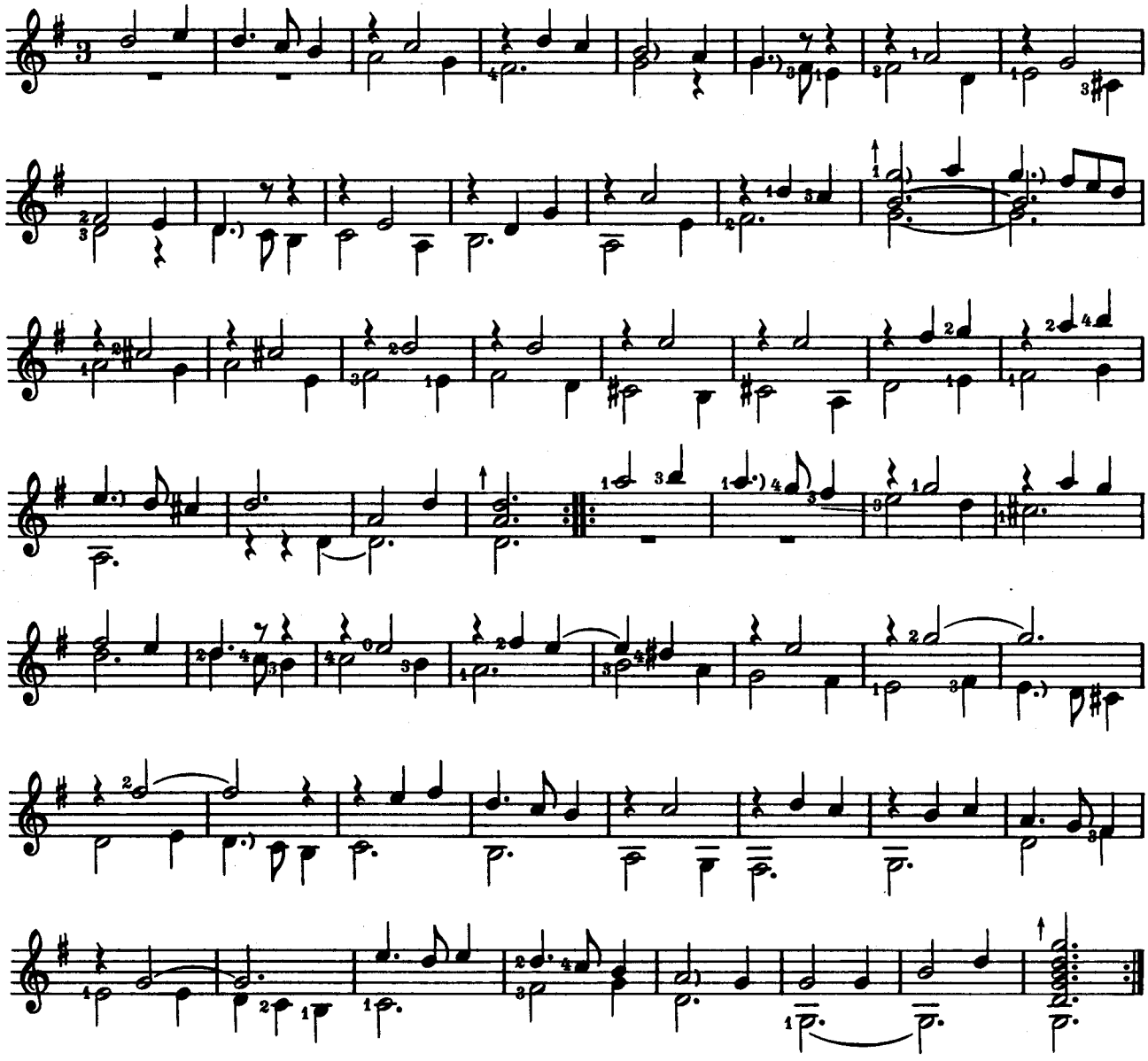
Menuett



Gavotte



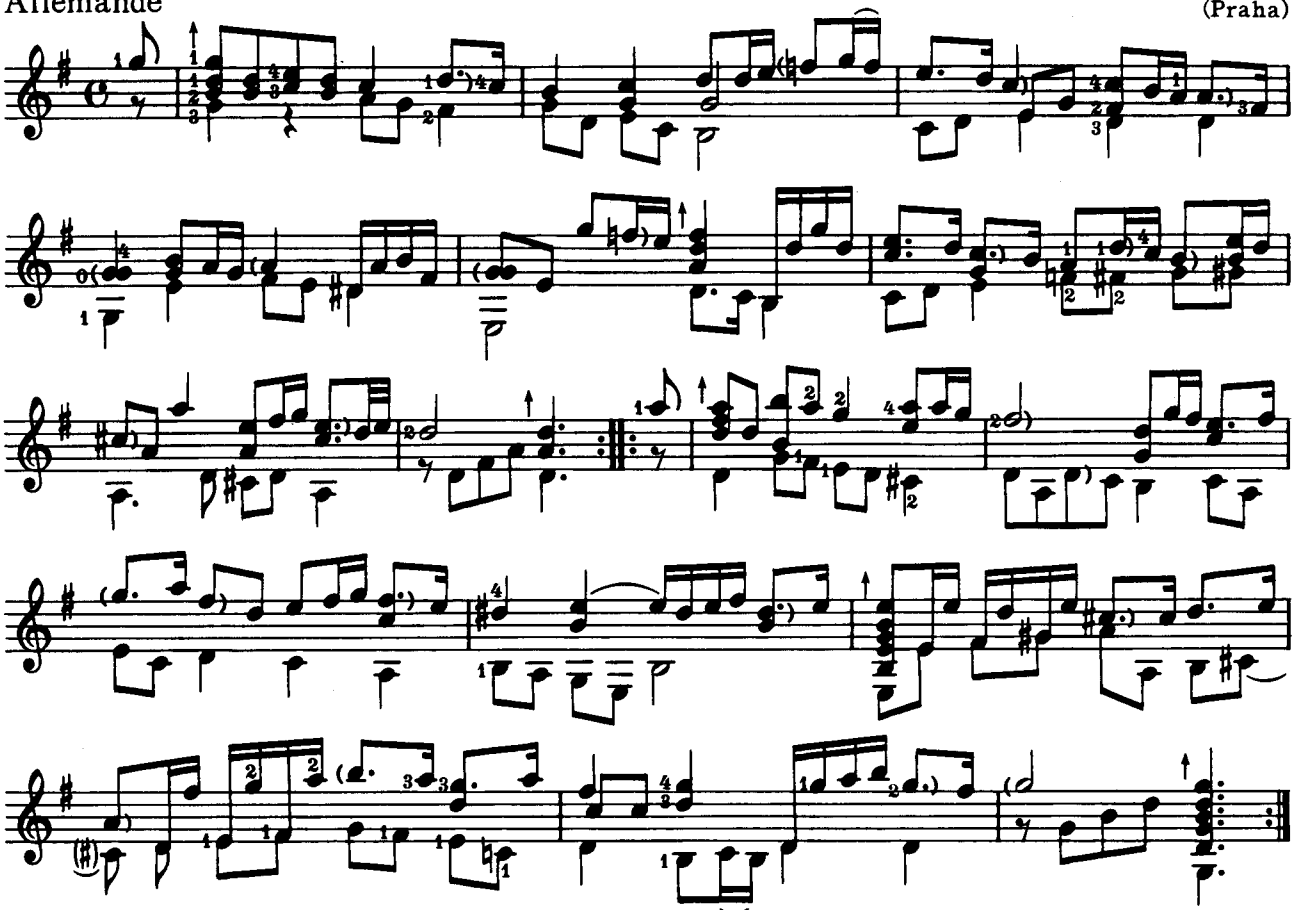
Gigue



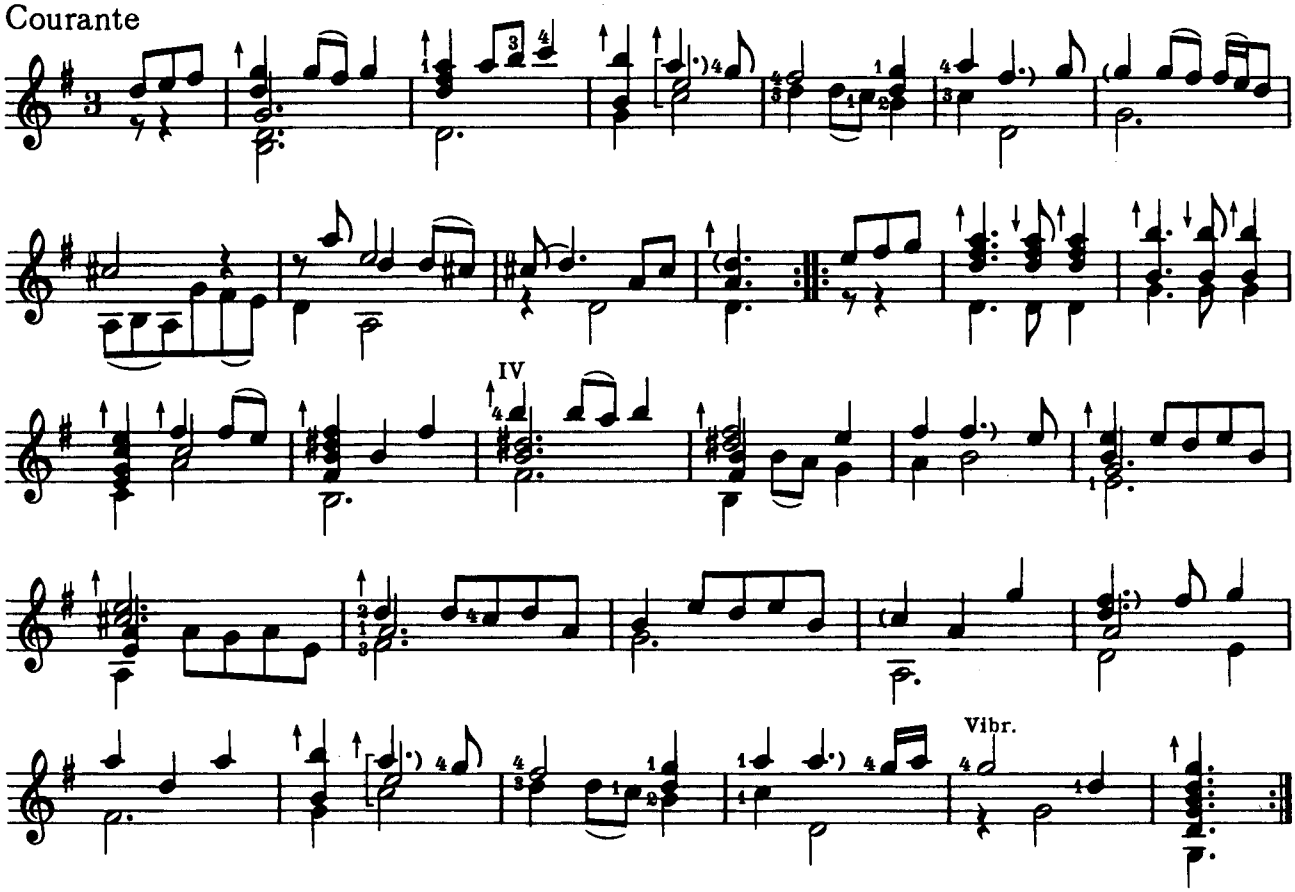
Suite

anonym III
(Praha)

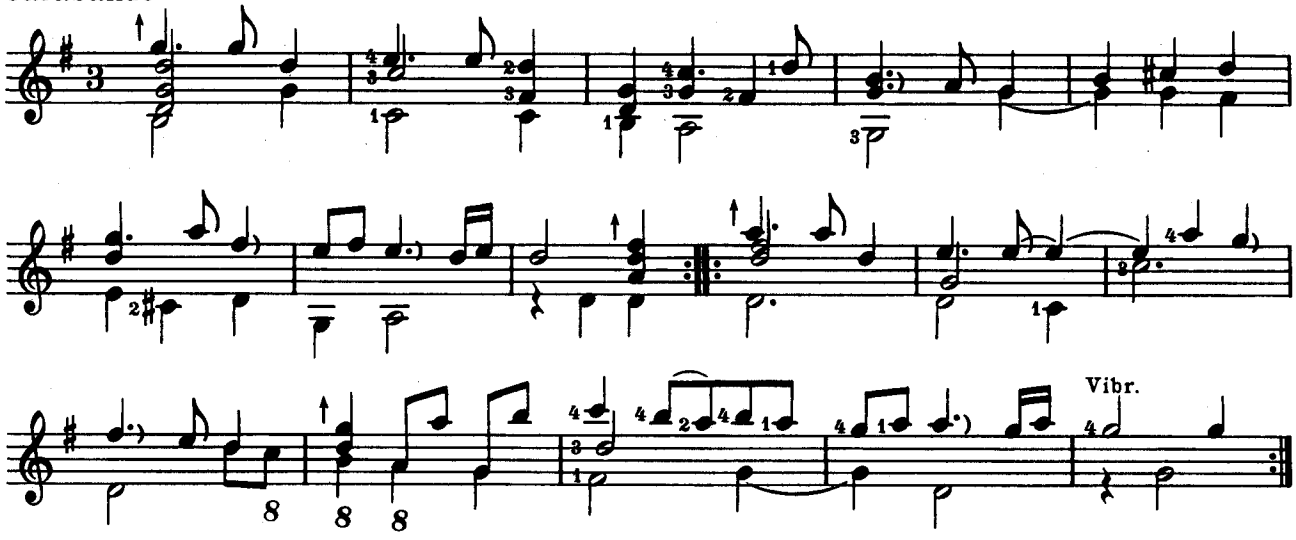
Allemande



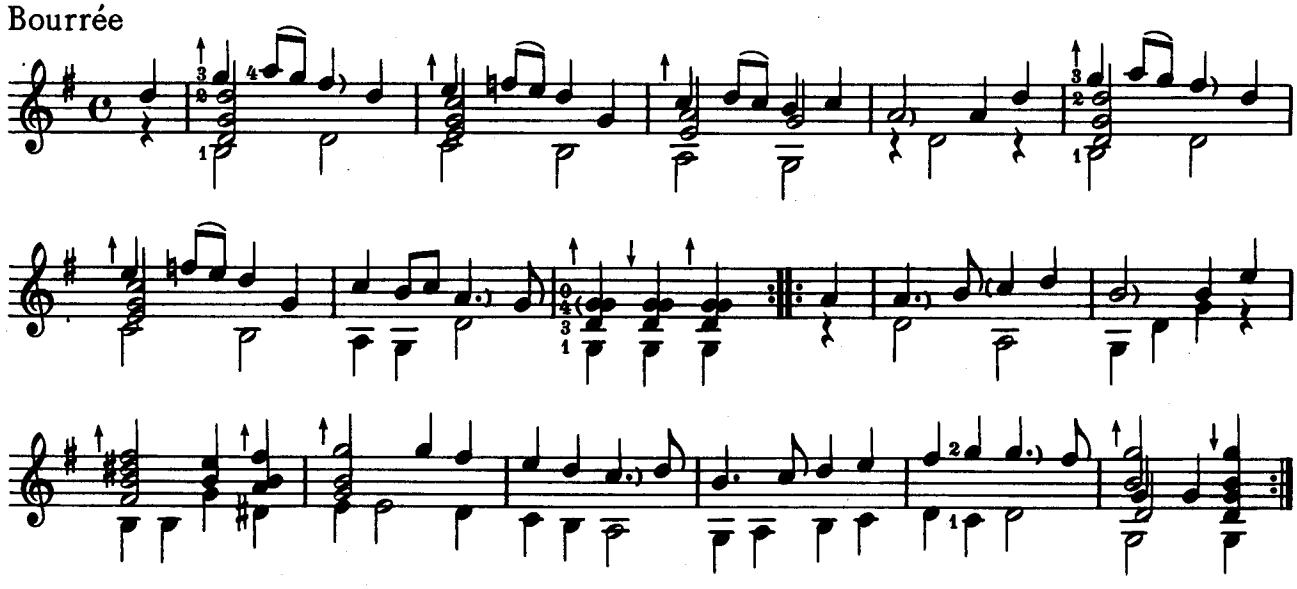
Courante



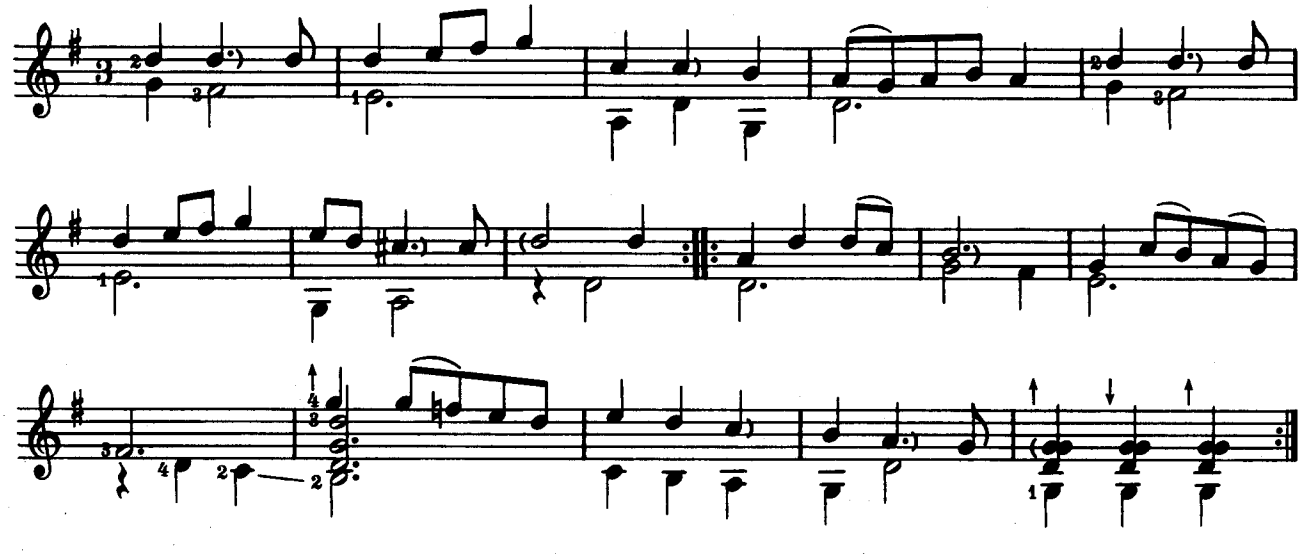
Sarabande



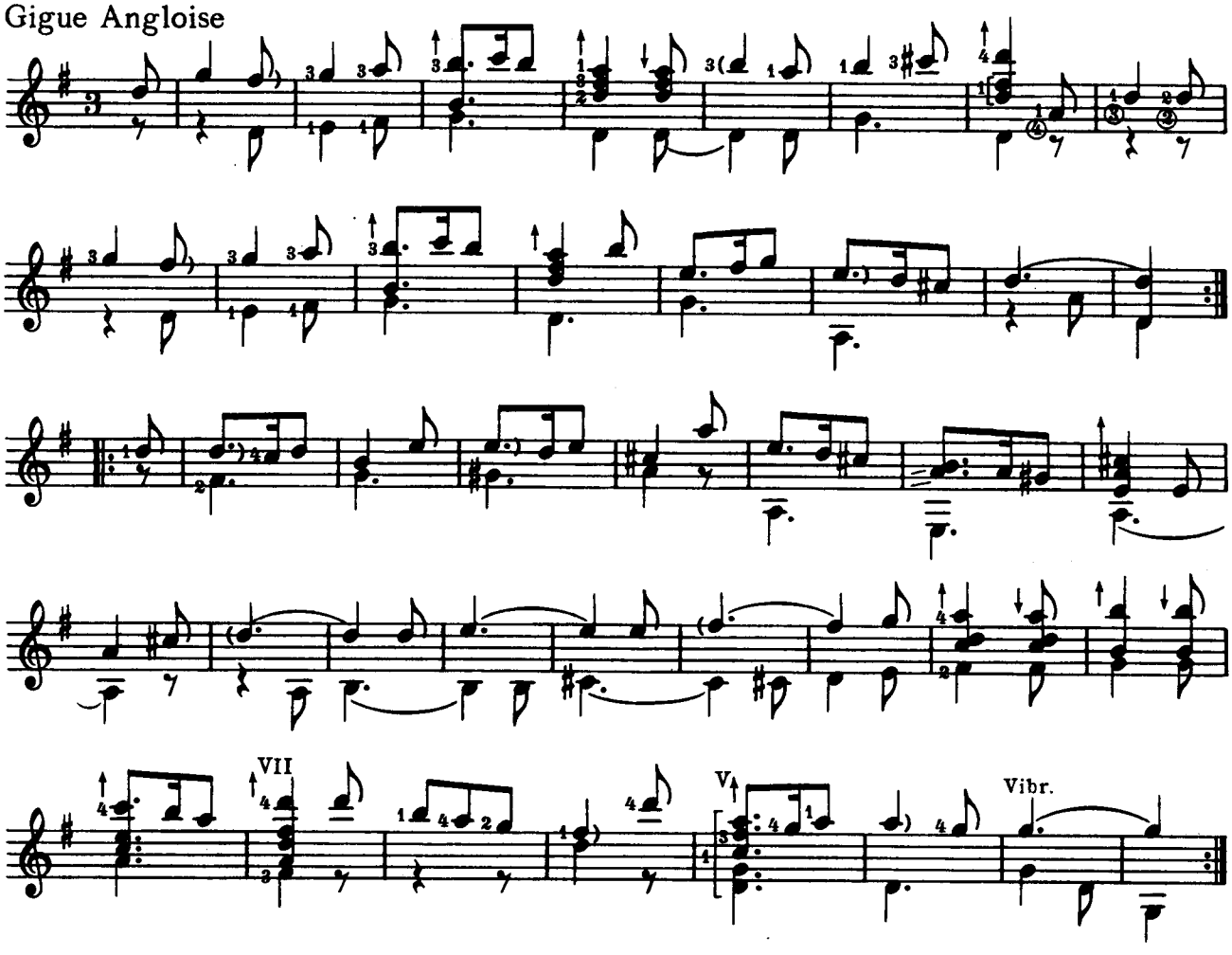
Bourrée



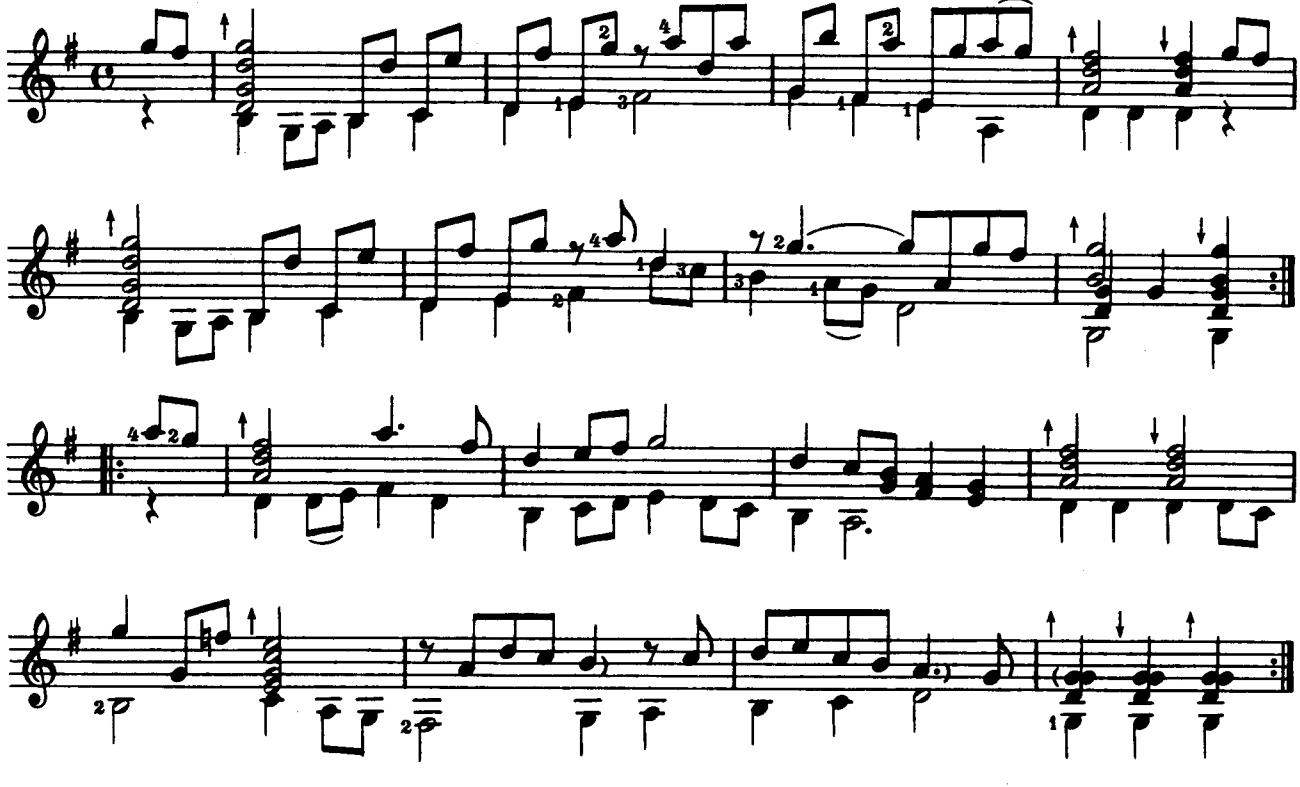
Menuett



Gigue Angloise



Bourrée



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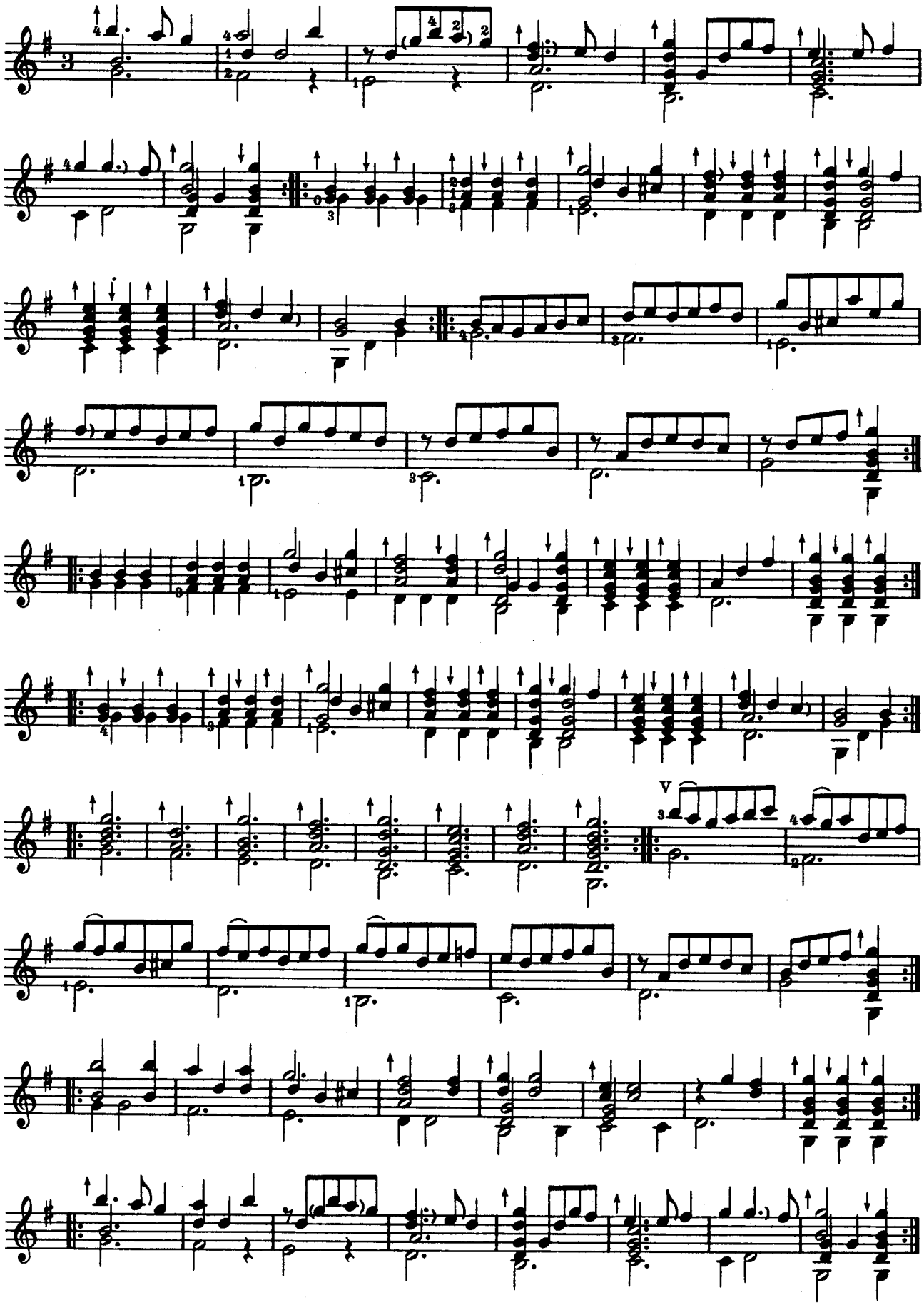
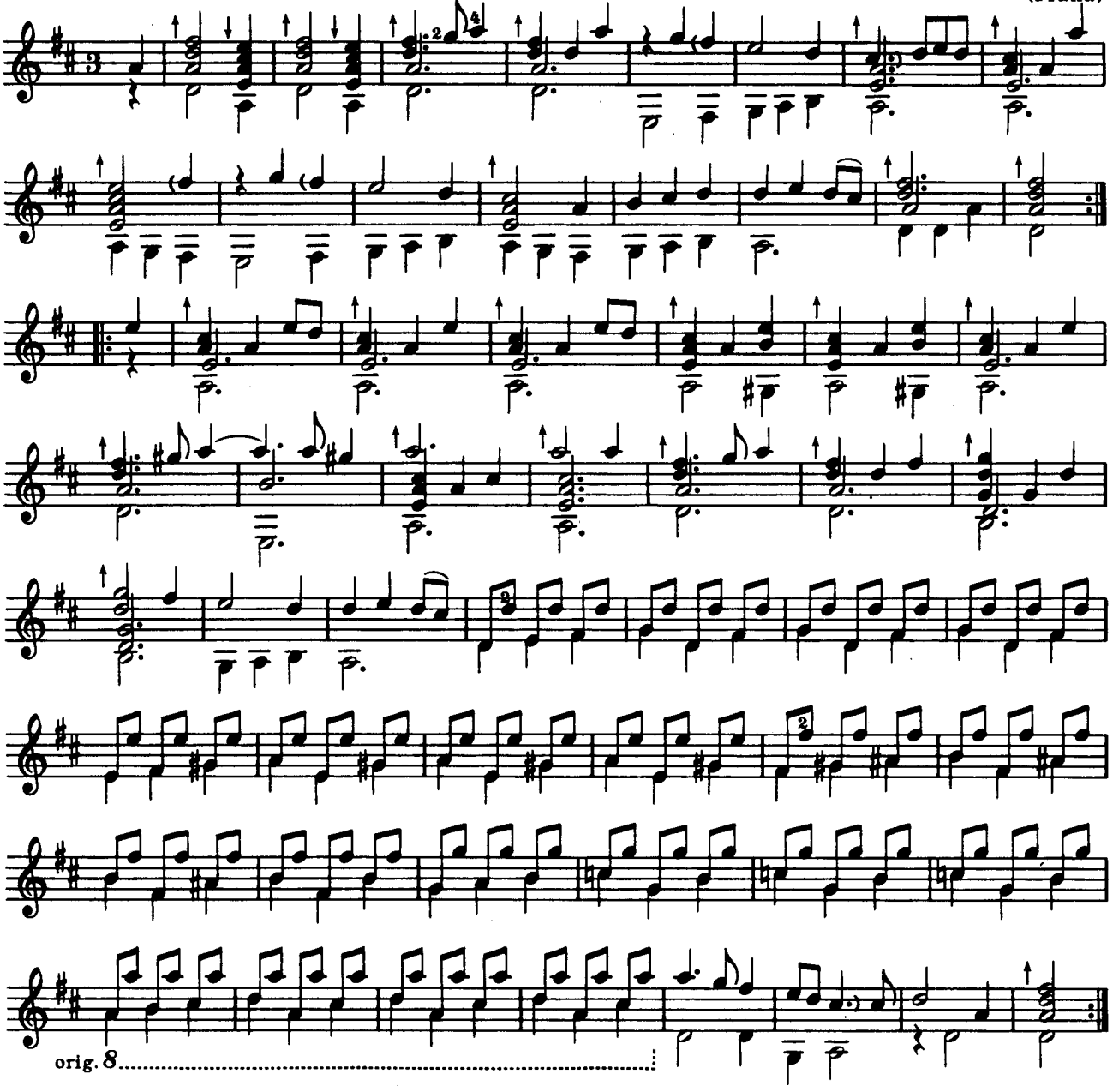


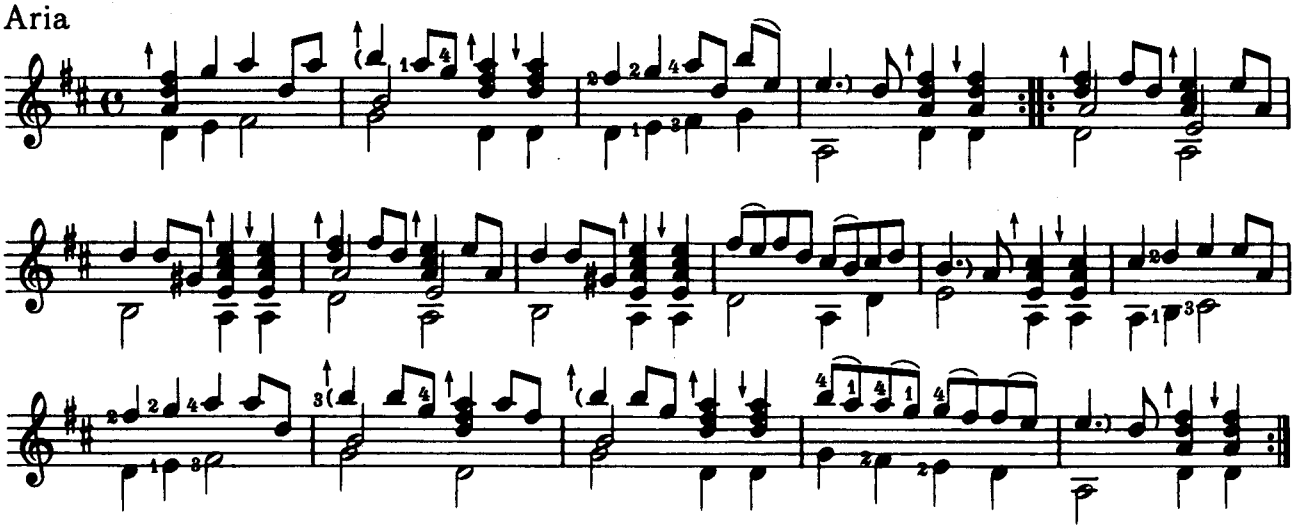
5 Stücke

Courante

anonym IV
(Praha)



Aria



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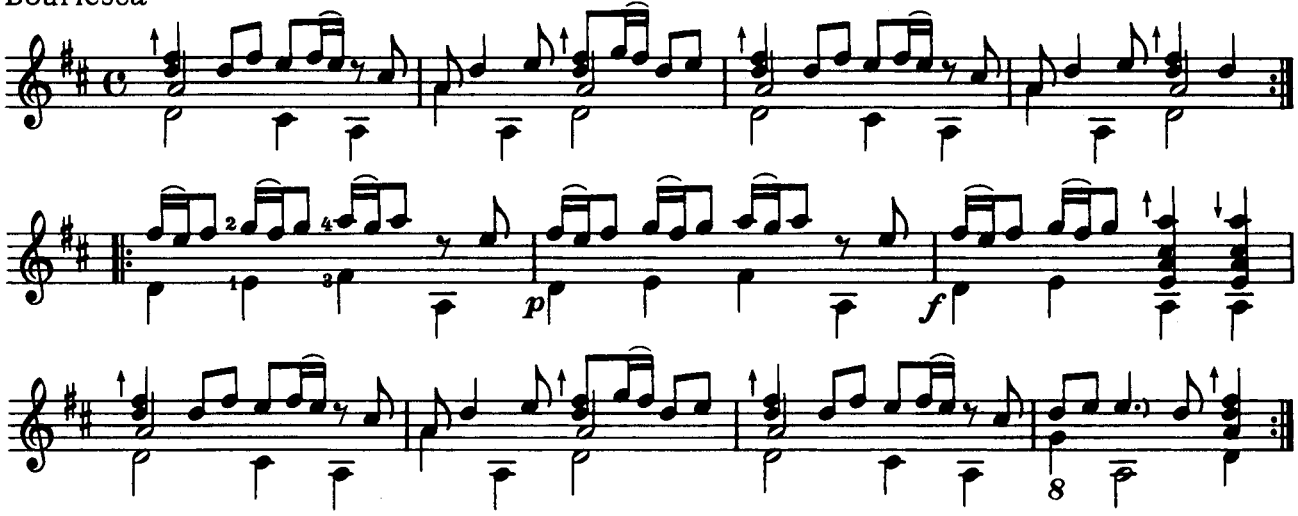
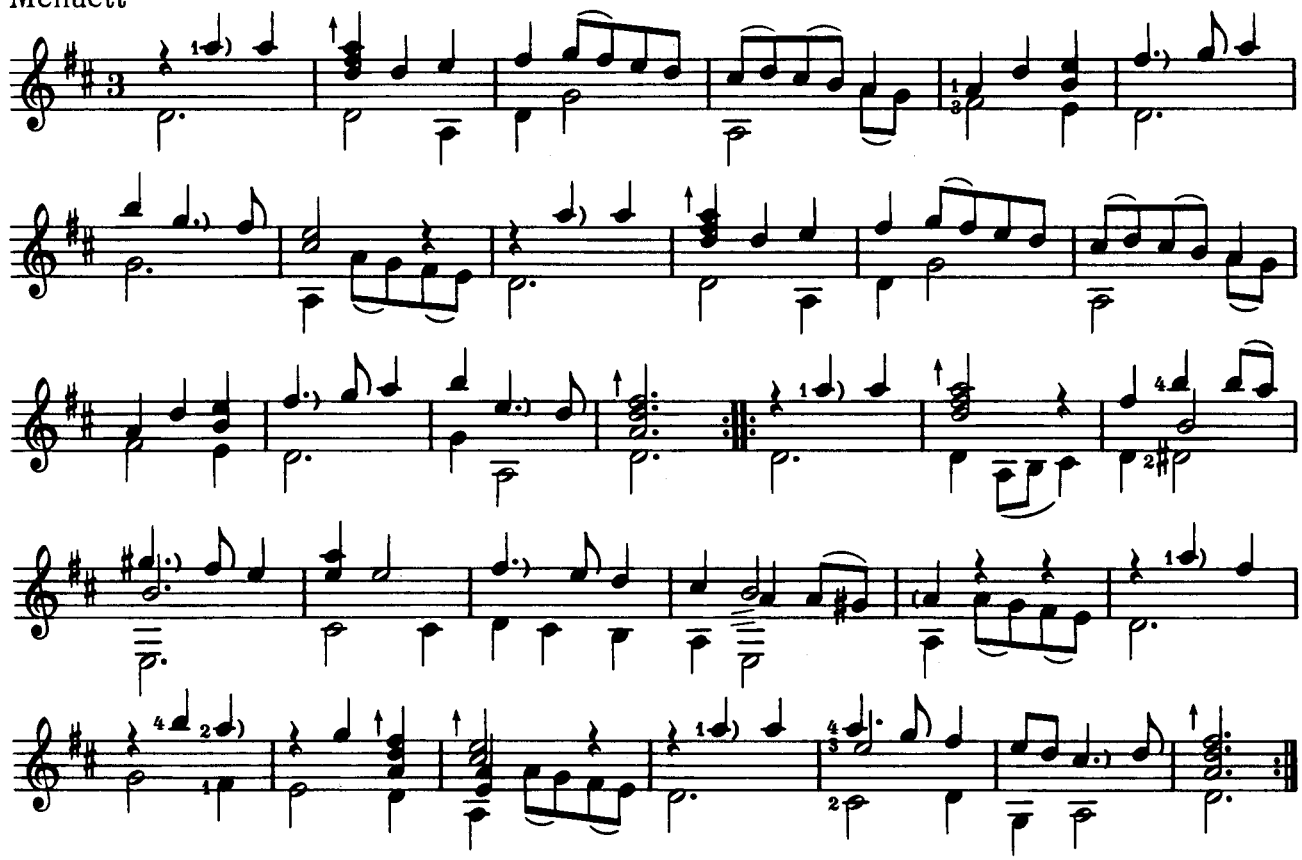


Menuett



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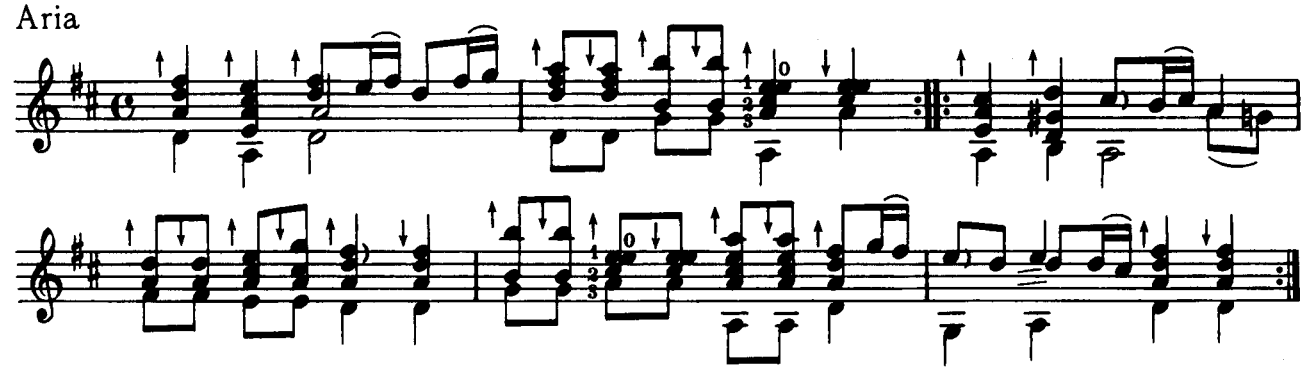
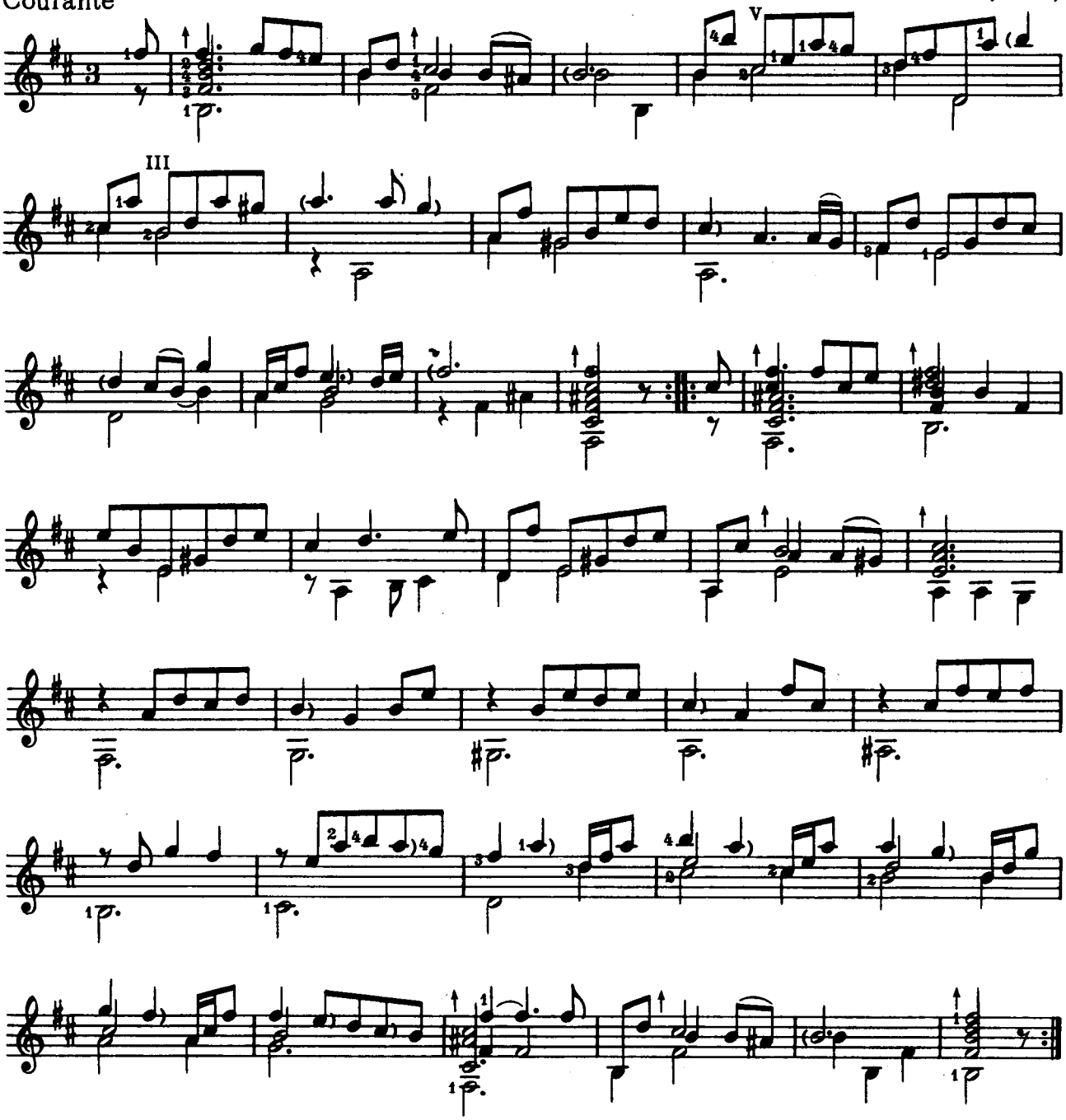


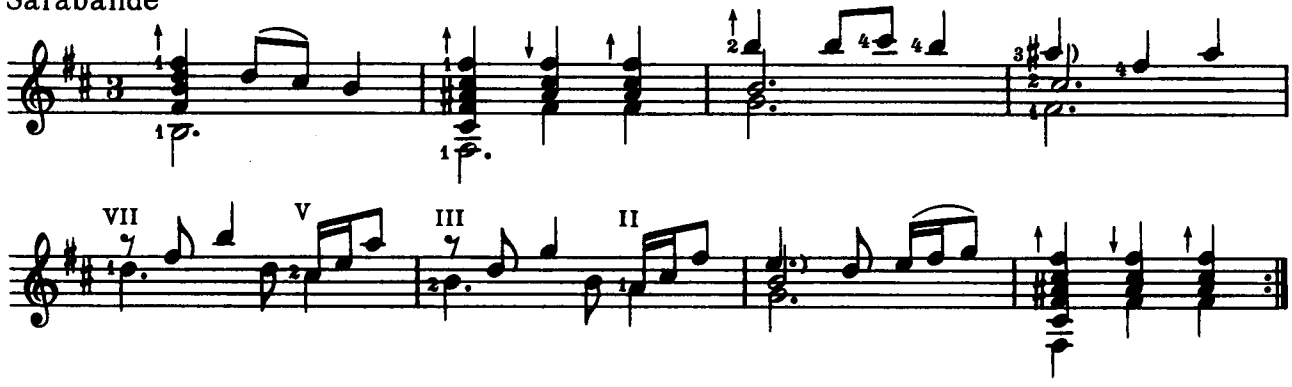
3 Stücke

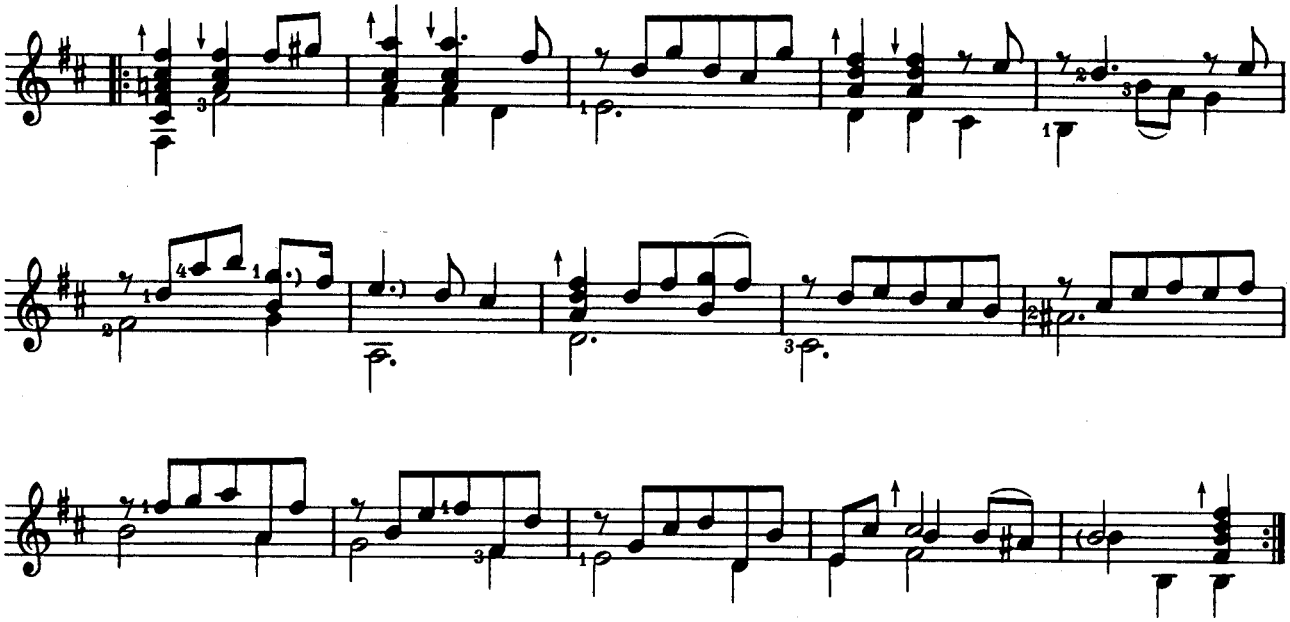
anonym III
(Praha)

Courante



Sarabande





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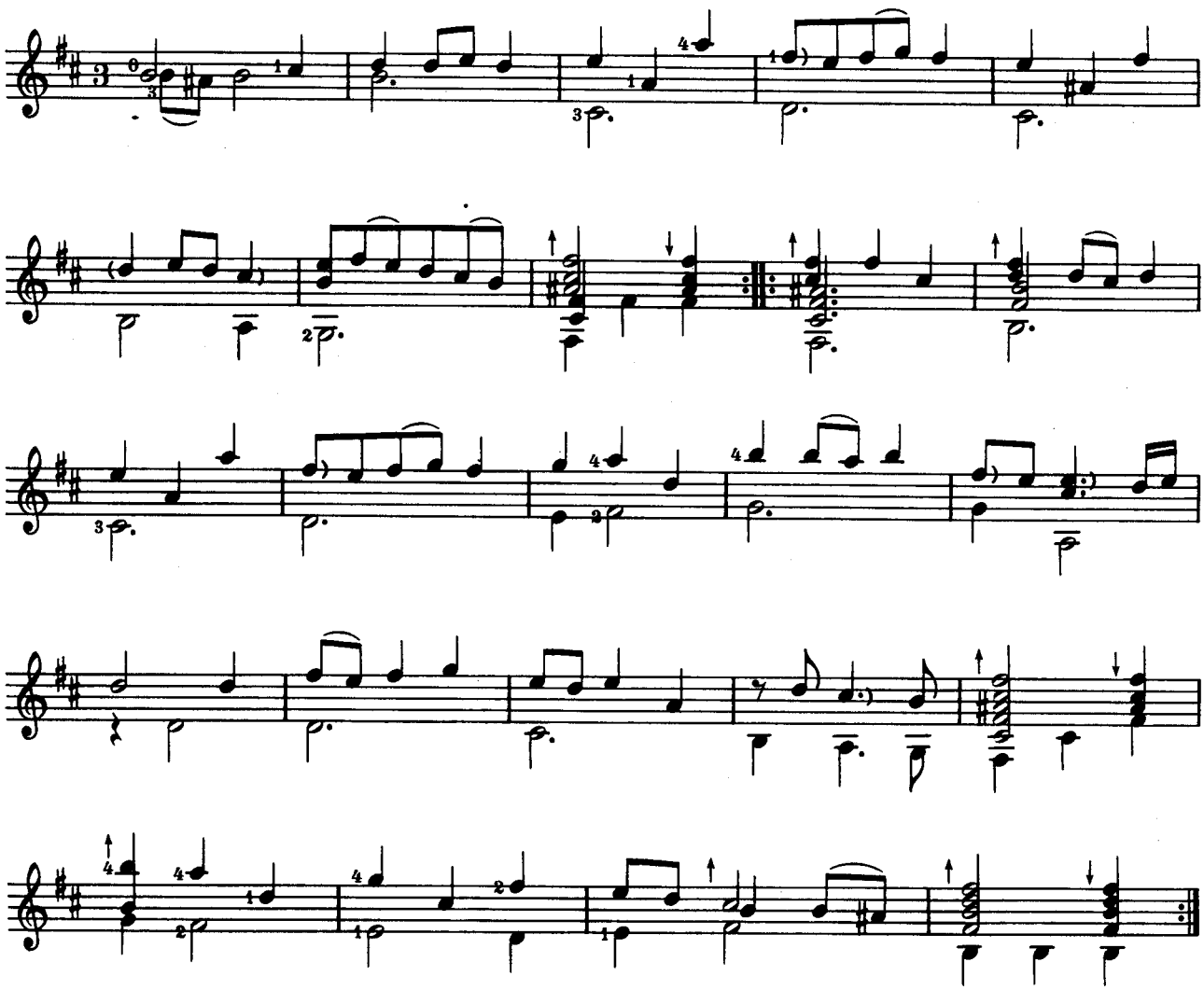
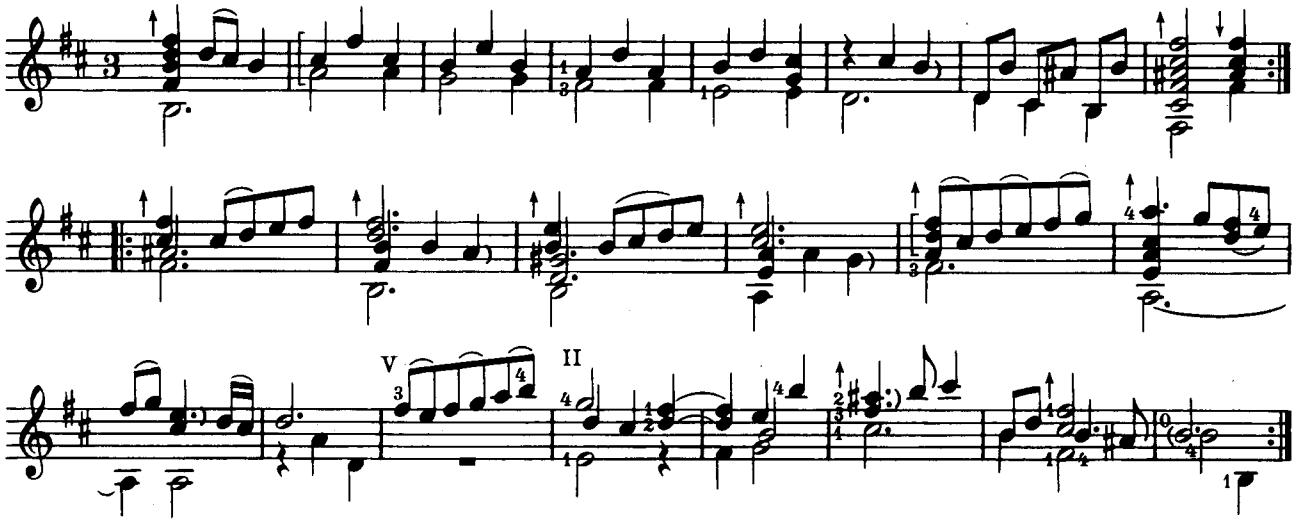


3 Stücke

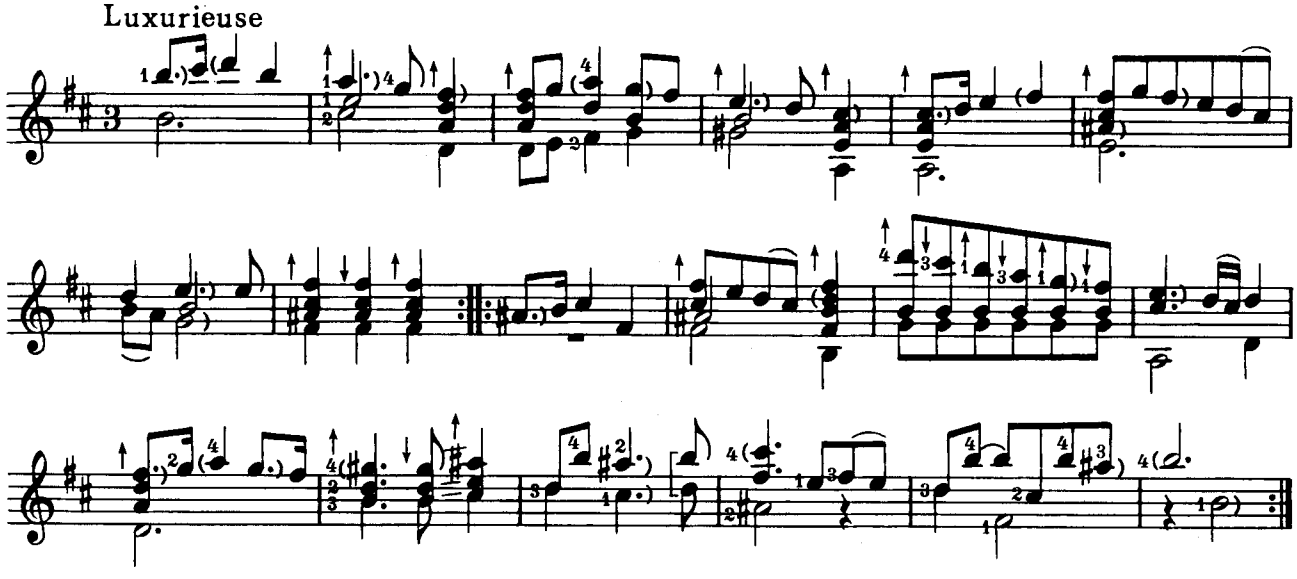
anonym II
(Praha)

Menuett

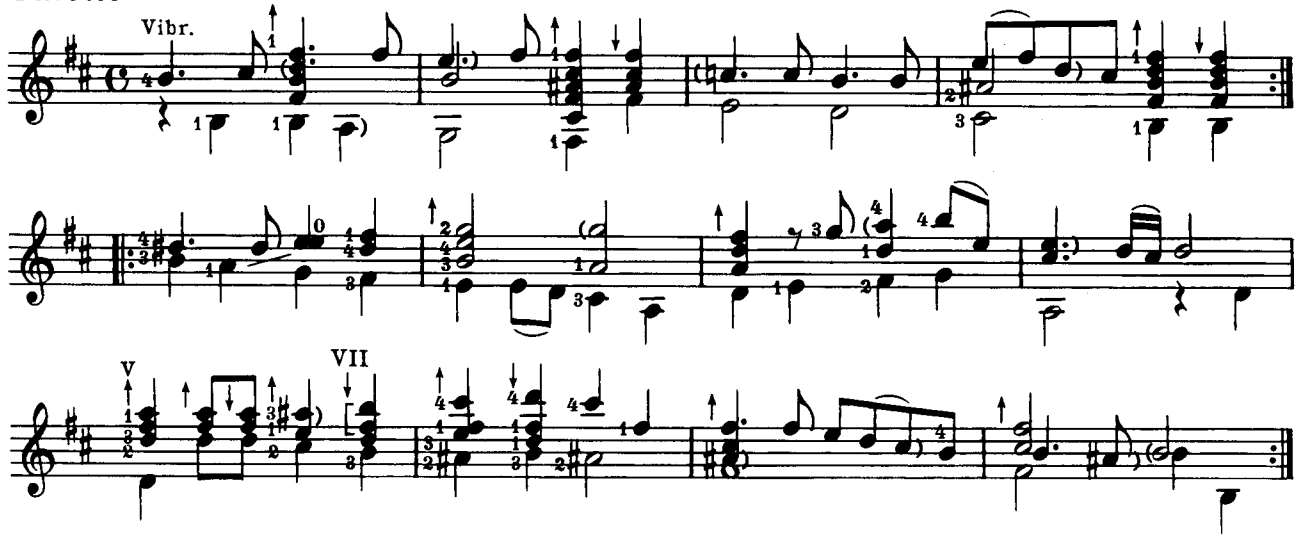


Sarabande

Luxurieuse



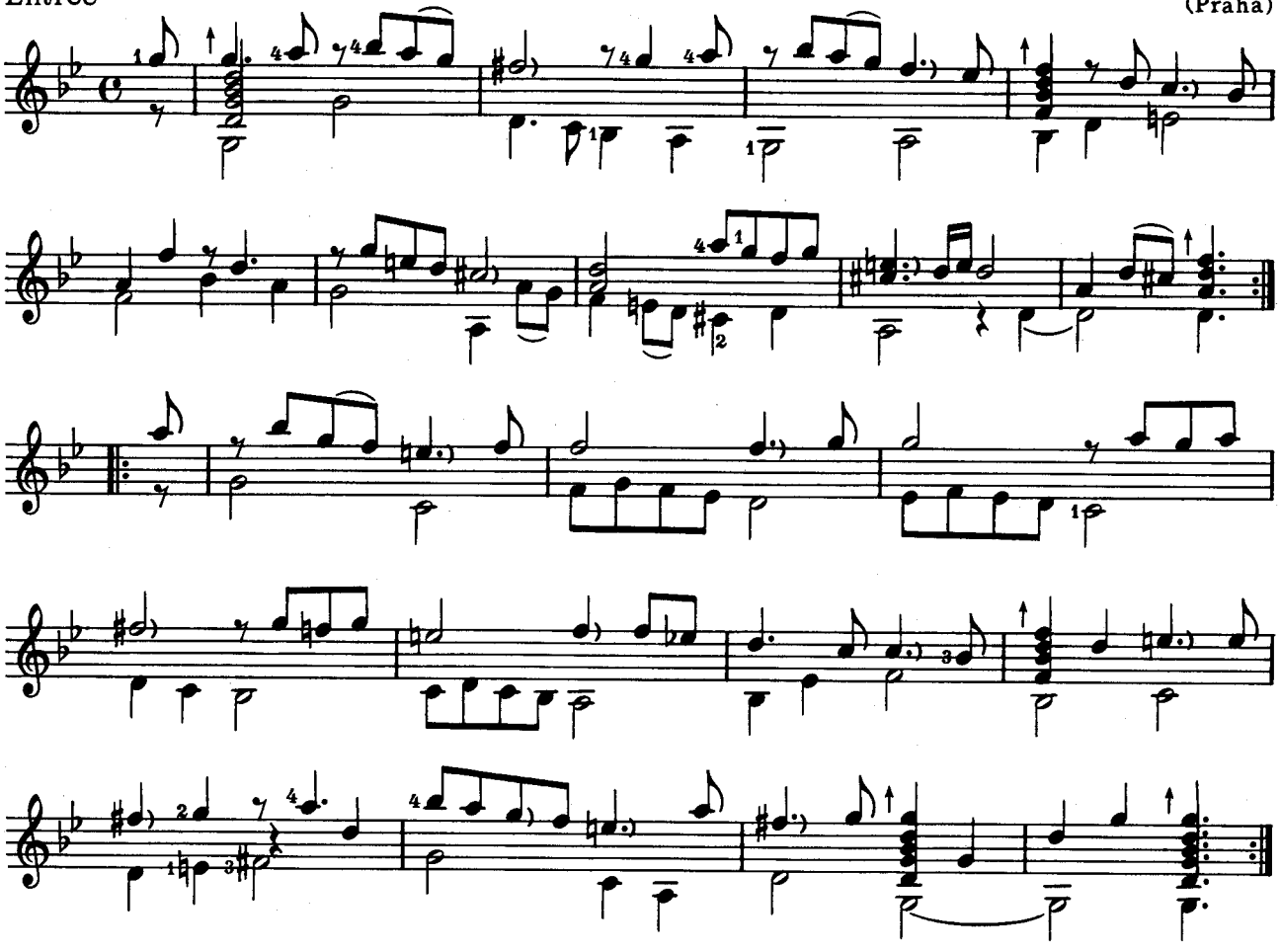
Gavotte



Partie

anonym IV
(Praha)

Entrée



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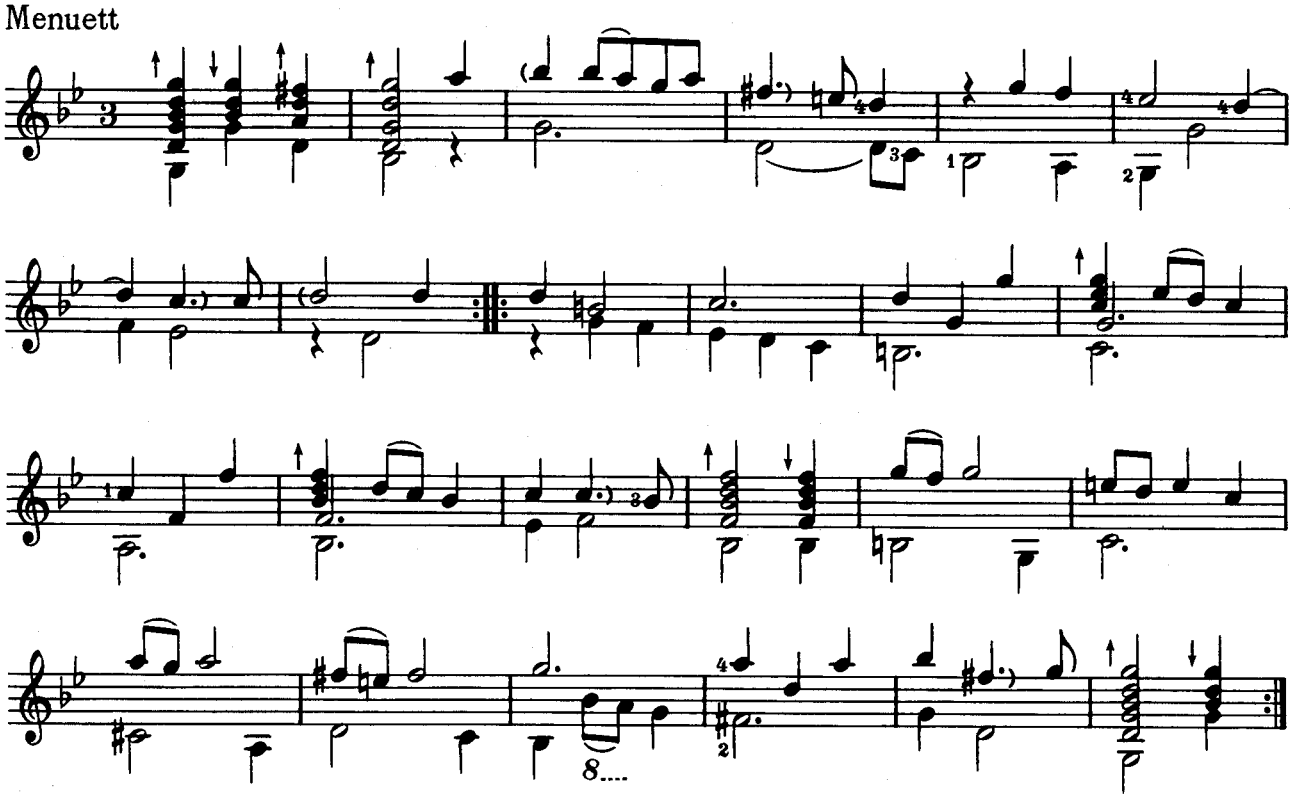

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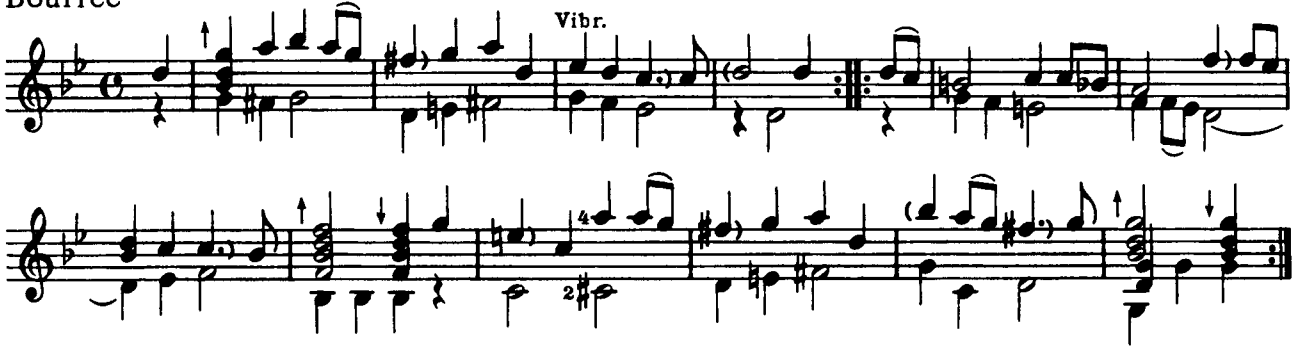

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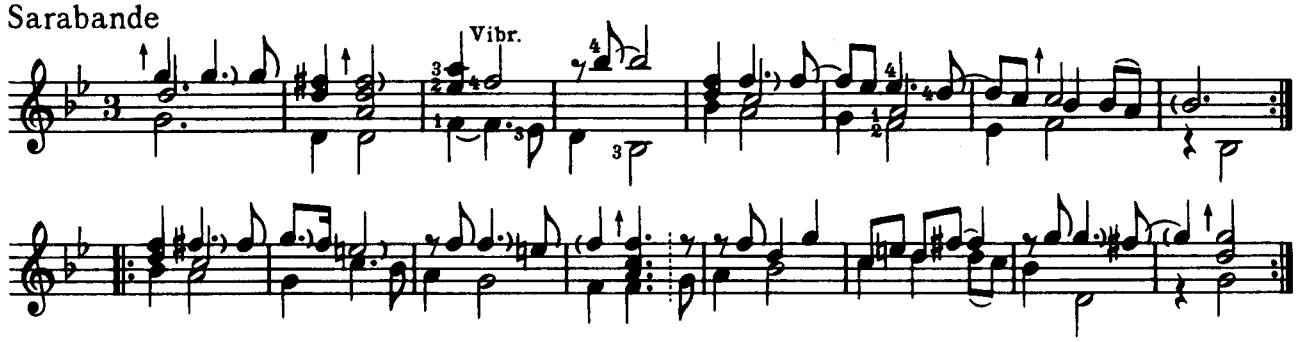

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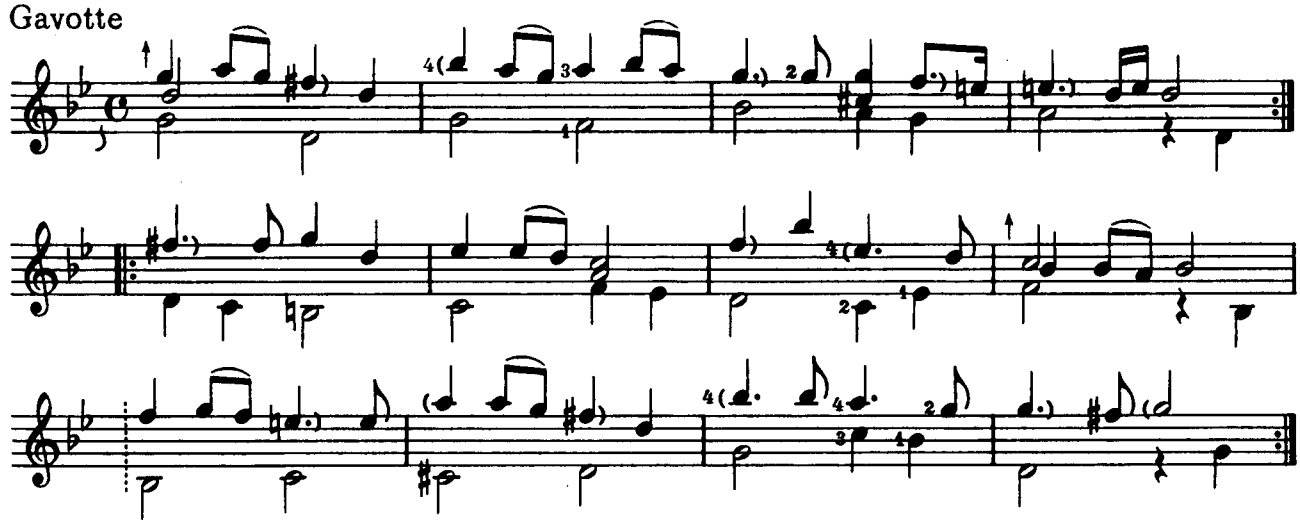

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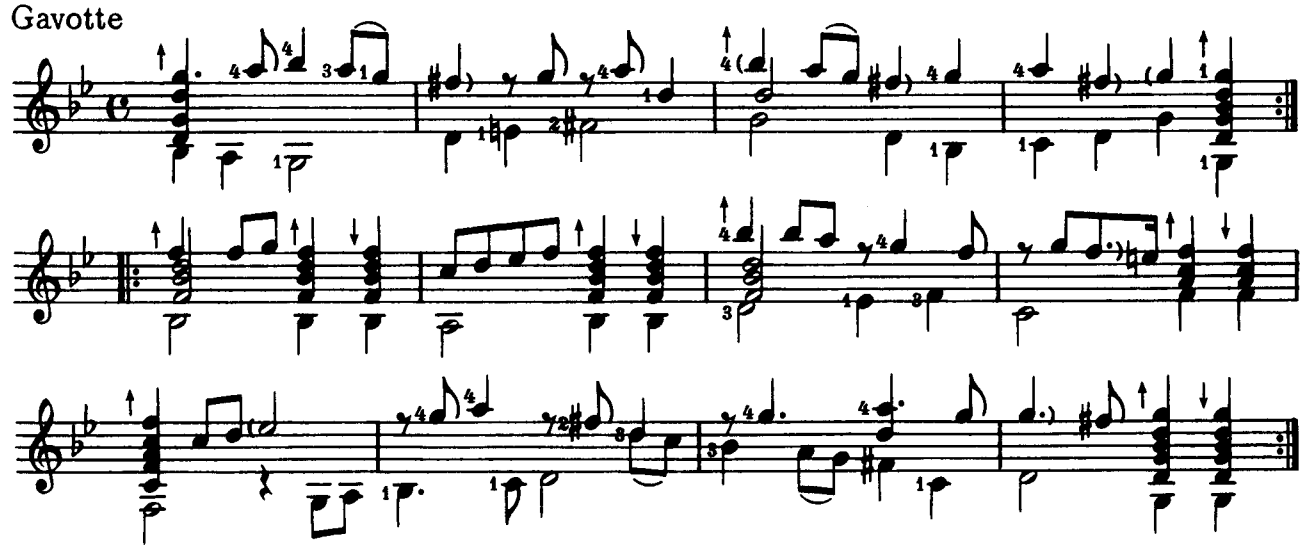

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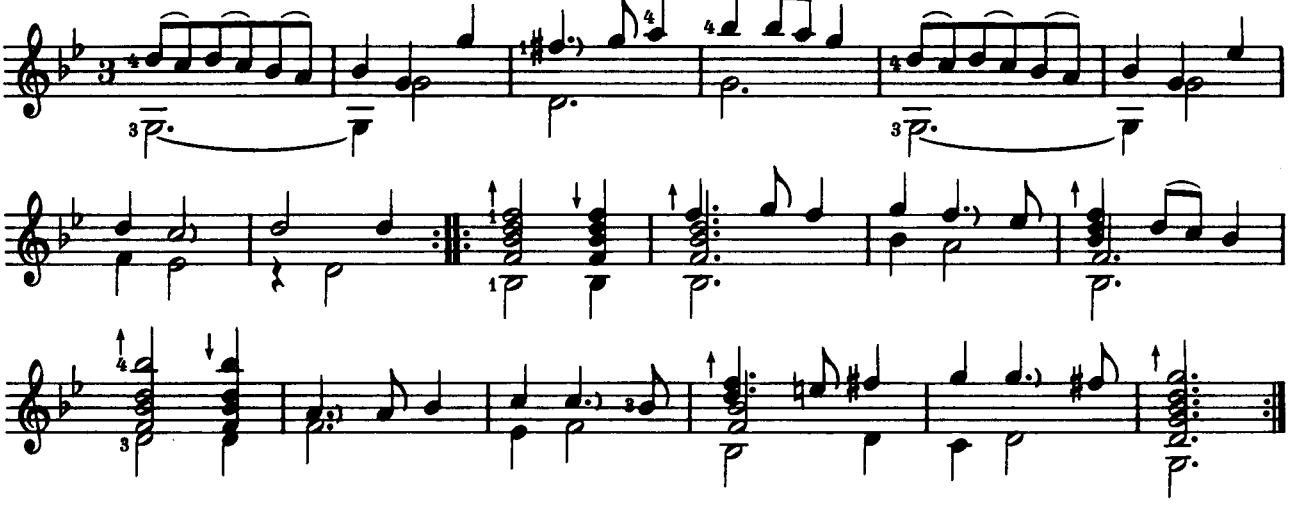

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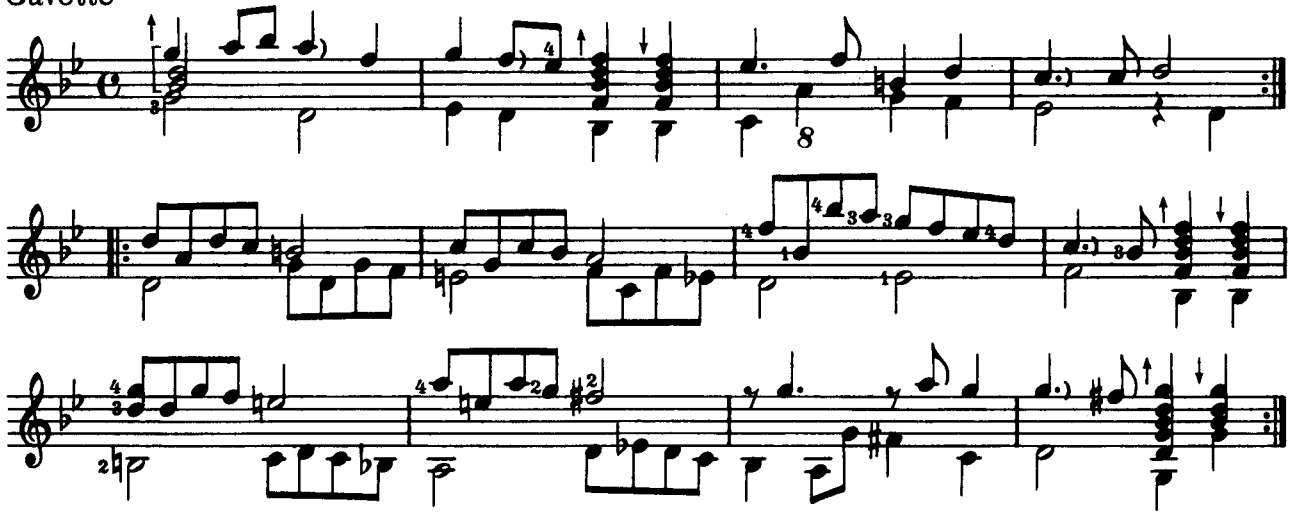

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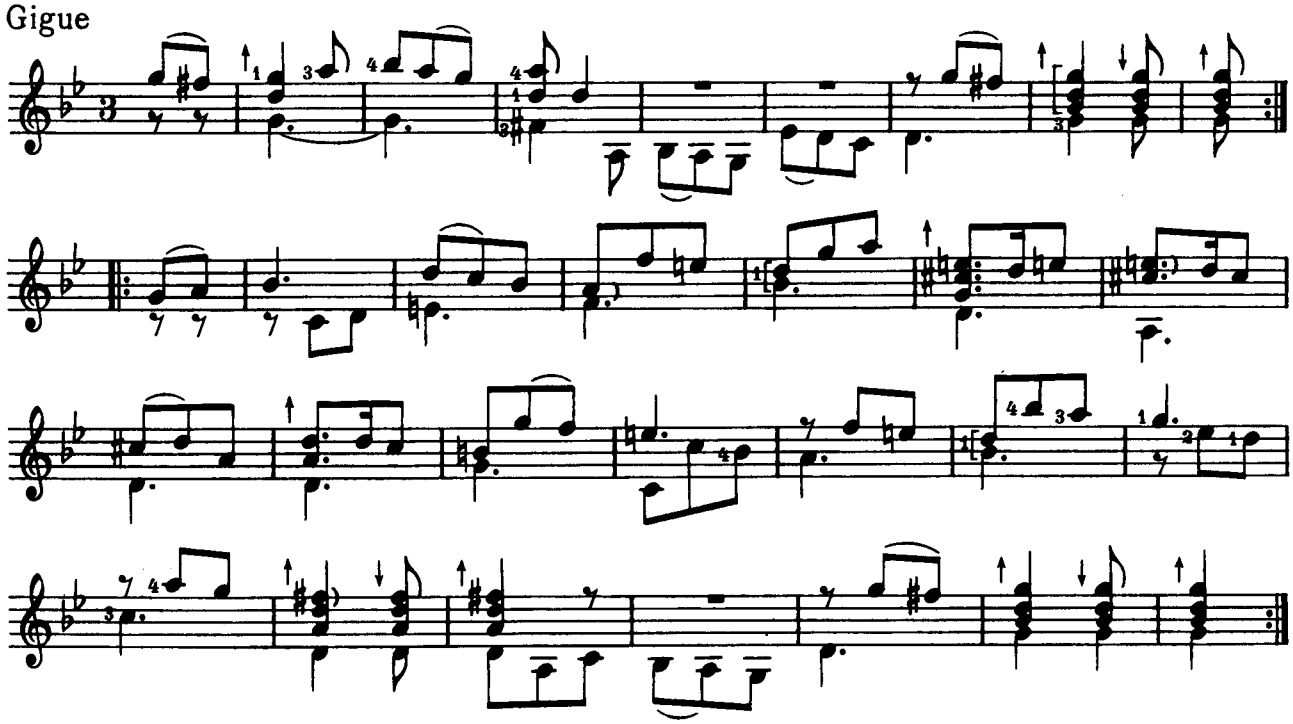
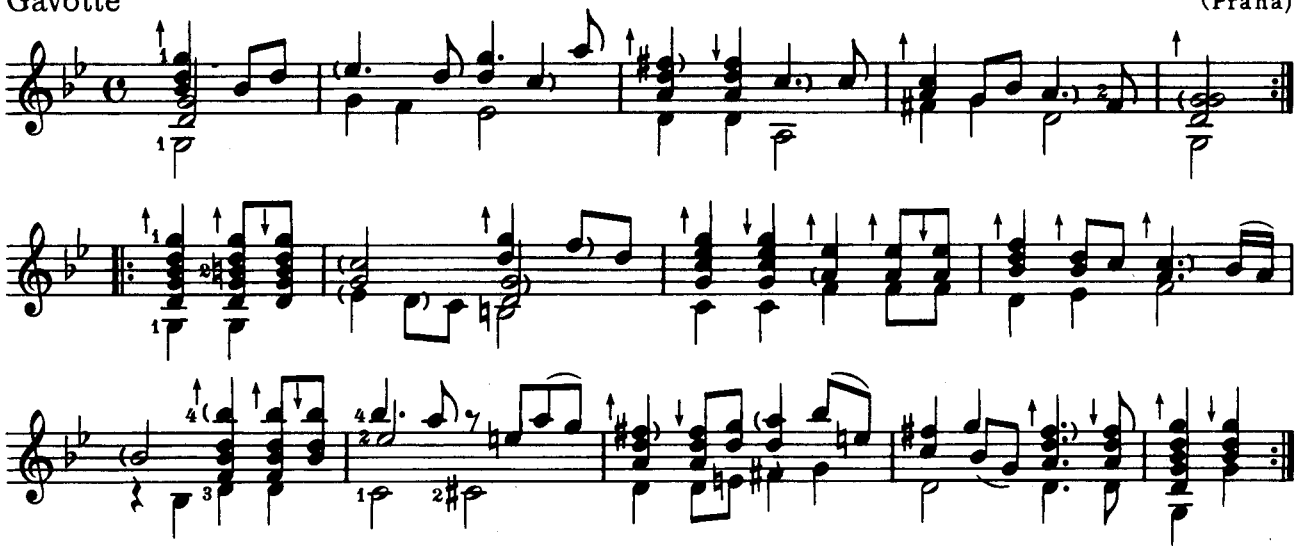


3 Stücke

anonym II
(Praha)

Gavotte



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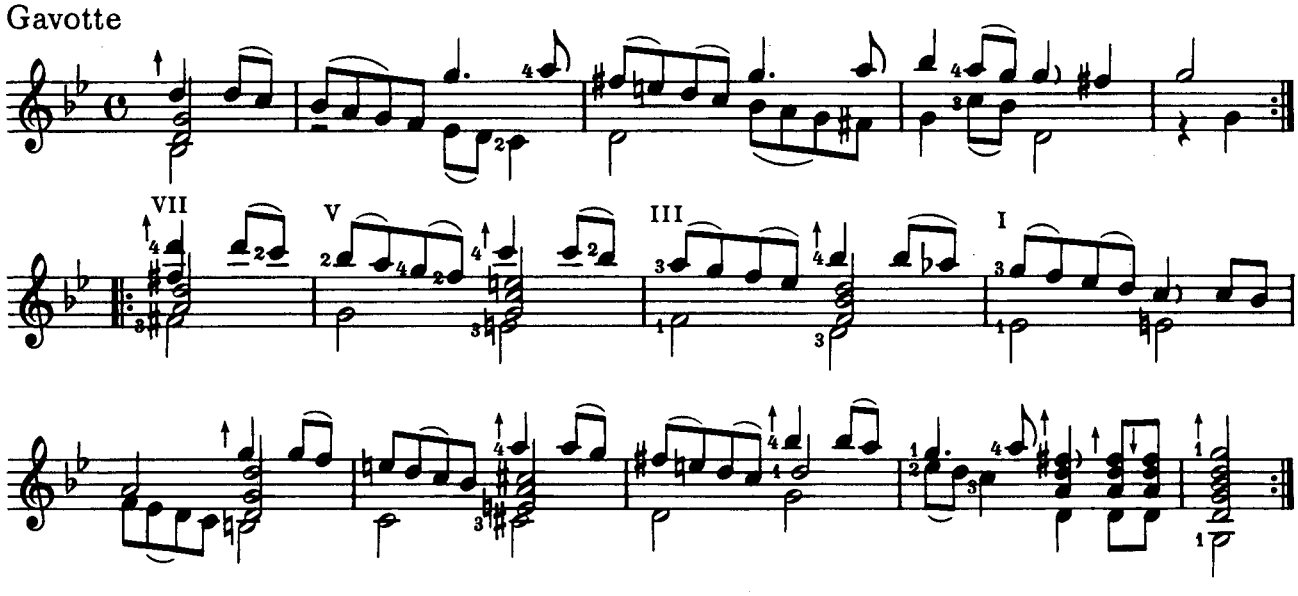

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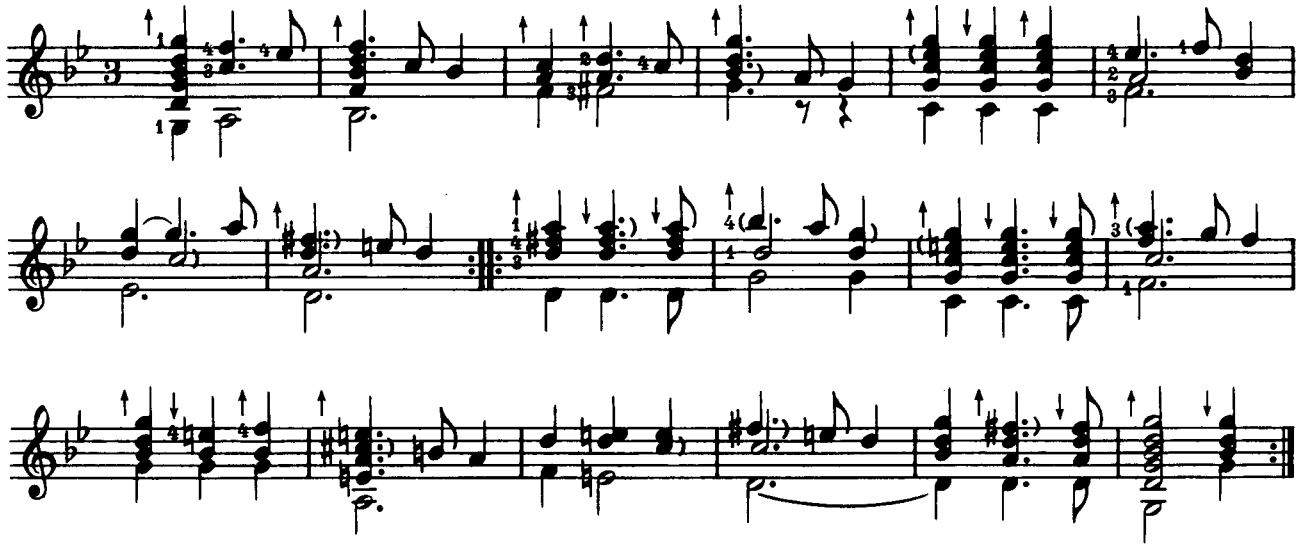


Danza

-D

Allegretto

ANON

f *p* *p* *p*

III ② ½ II

Gagliarda

6th-D

Moderato

½ II

II

har.

½ II

ritard

Se io m'accorgo

:-D

ANON

Moderato

mf

V

III

1.

2.

④

②

V

dolce

③

④

poco rit.

1.

2.

Vaghe belleze et bionde treccie d'oro
vedi che per ti moro

6th-D

Andante

ANON

f P

④

②

①

$\frac{1}{2}$ II

dolce

$\frac{1}{2}$ II

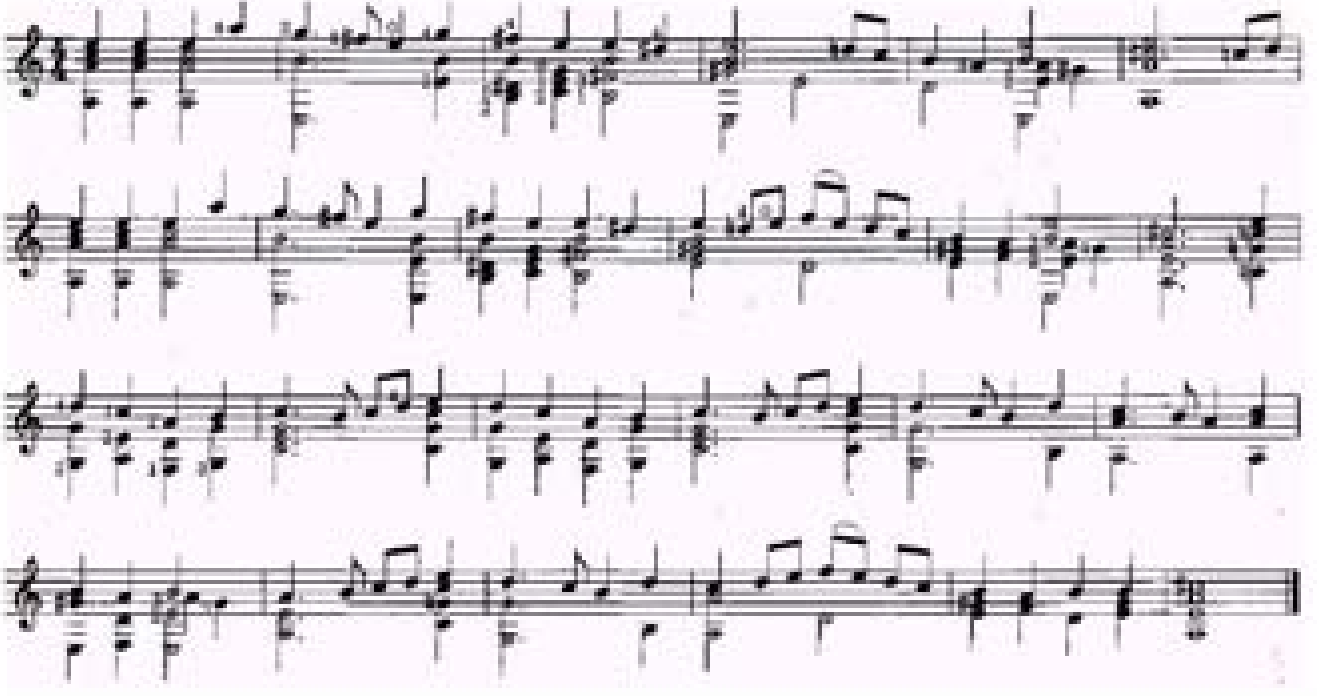
P

③

Pezzo Tedesco

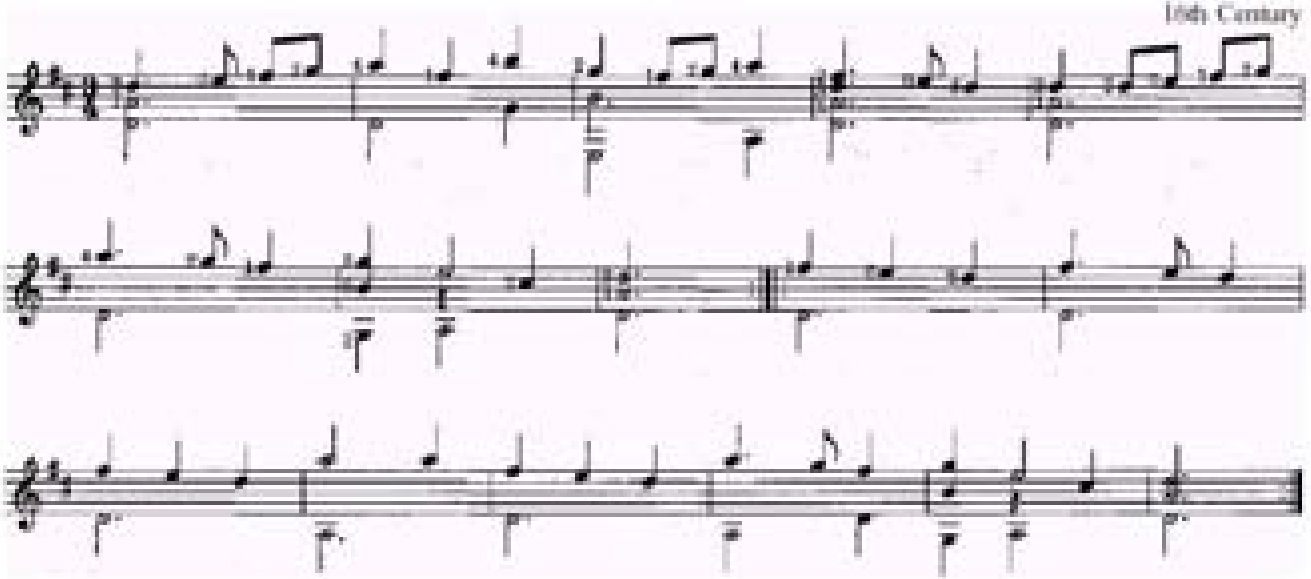
Anonymous

Moderate



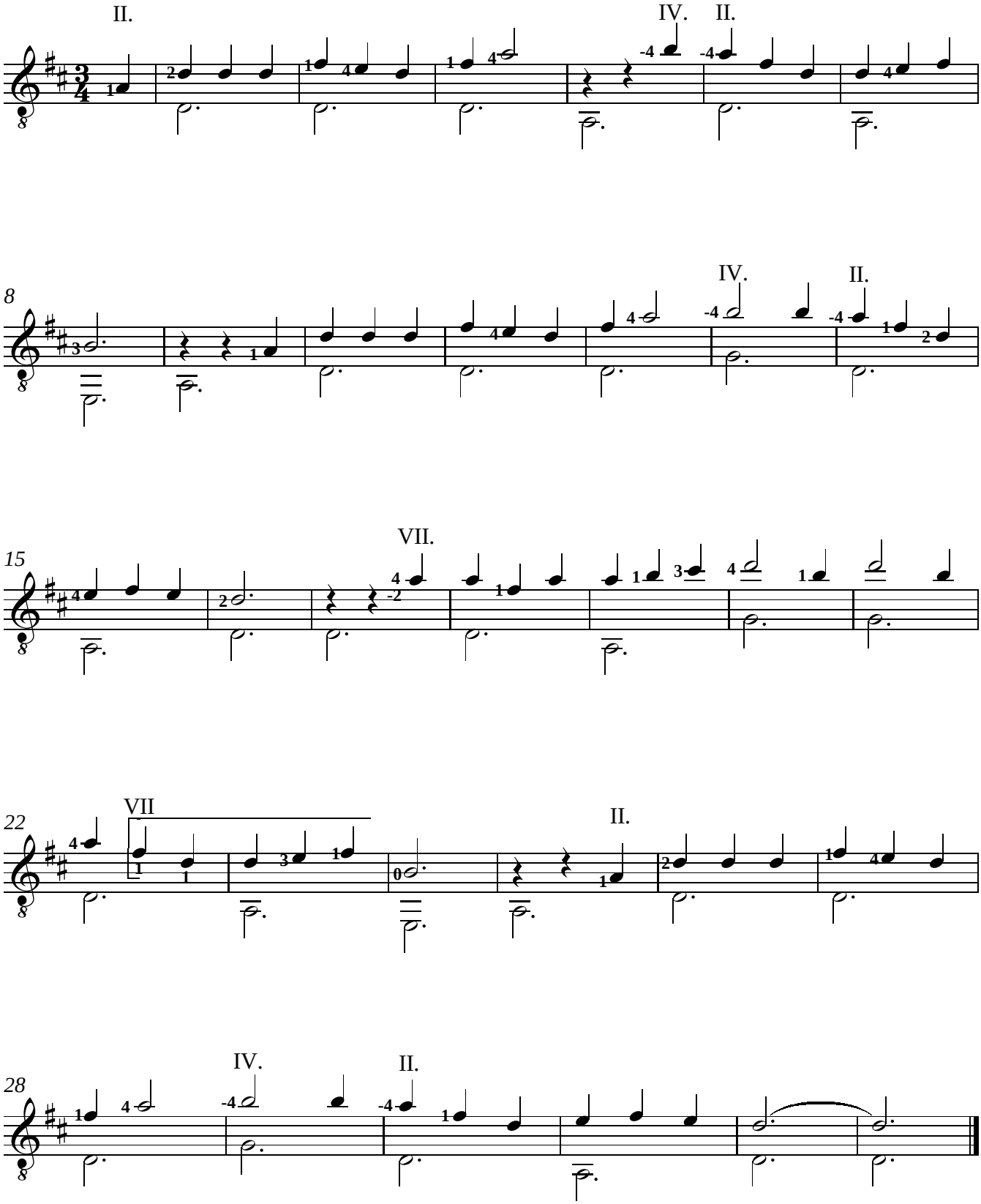
Volte

Anonymous
16th Century



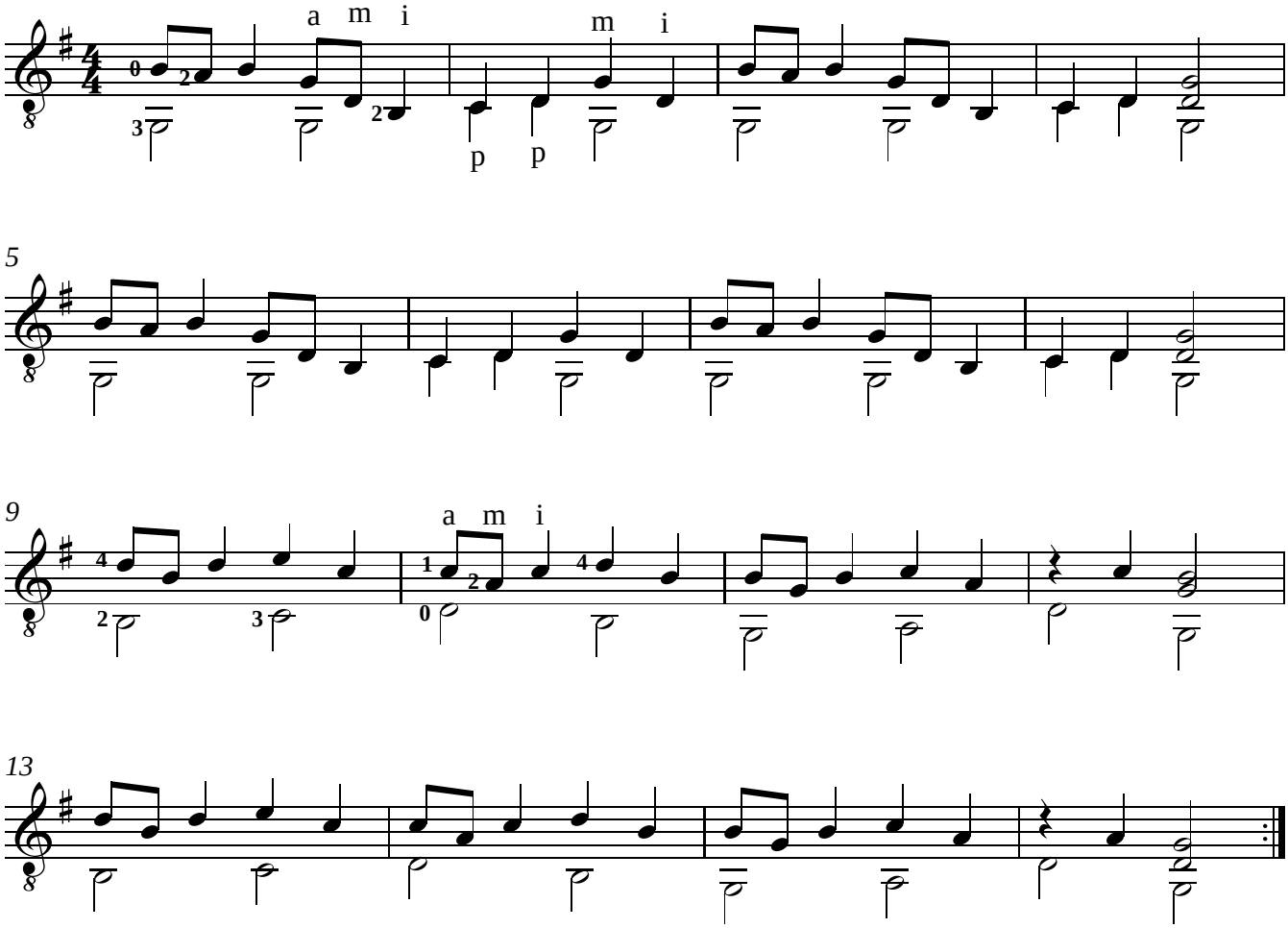
Acres Of Clams

trad.
(Bearb.:M.Bierschenk)



Canario

Anon.
Bearb.:M.Bierschenk



To Sophocles Papas

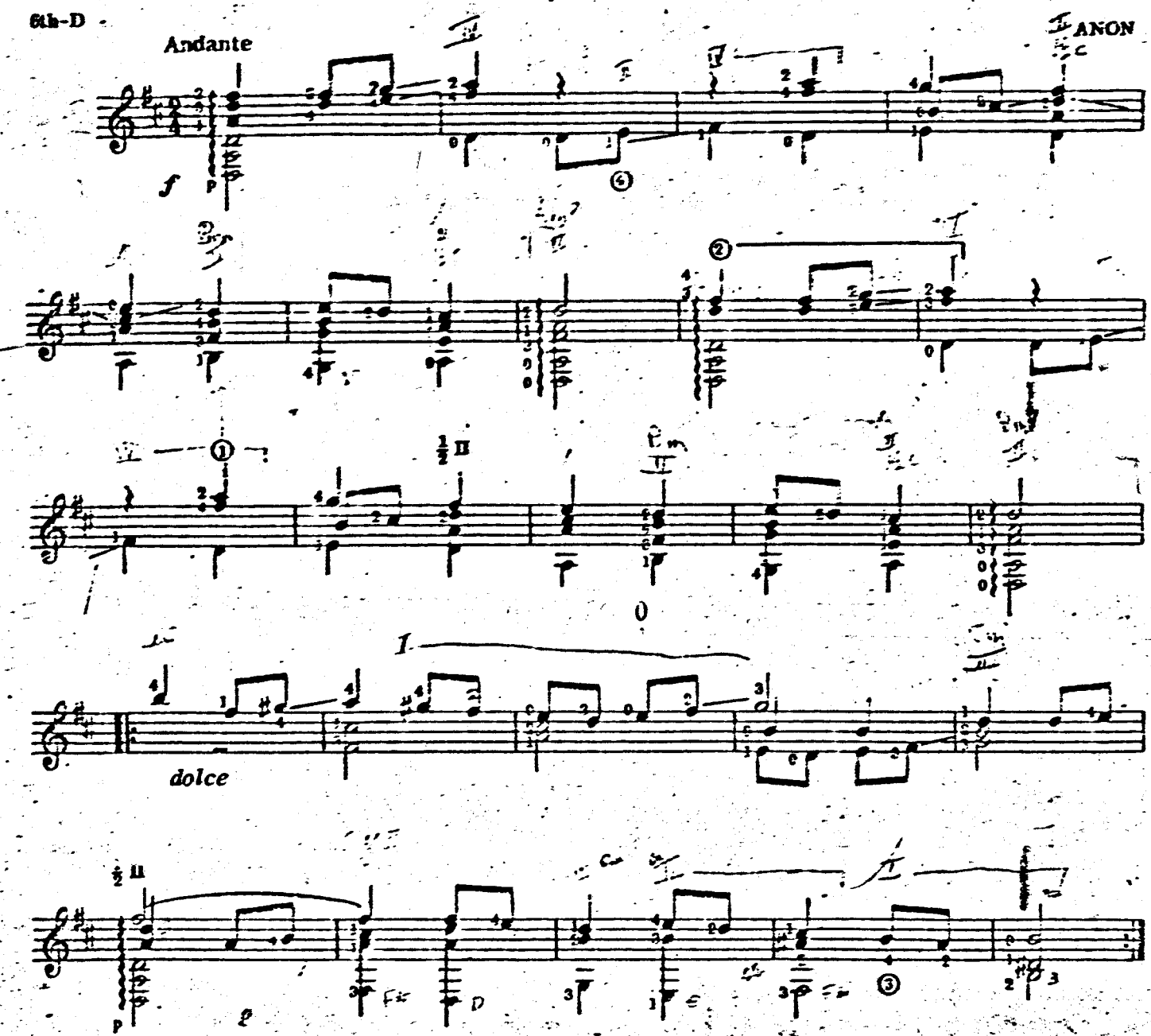
Six Lute Pieces of the Renaissance

Transcribed from the lute tablature
by Oscar Chilesotti

GUITAR SOLO

Edited by ALAN NEIDLE

1. Vaghe belleze et bionde treccie d'oro vedi che per ti moro

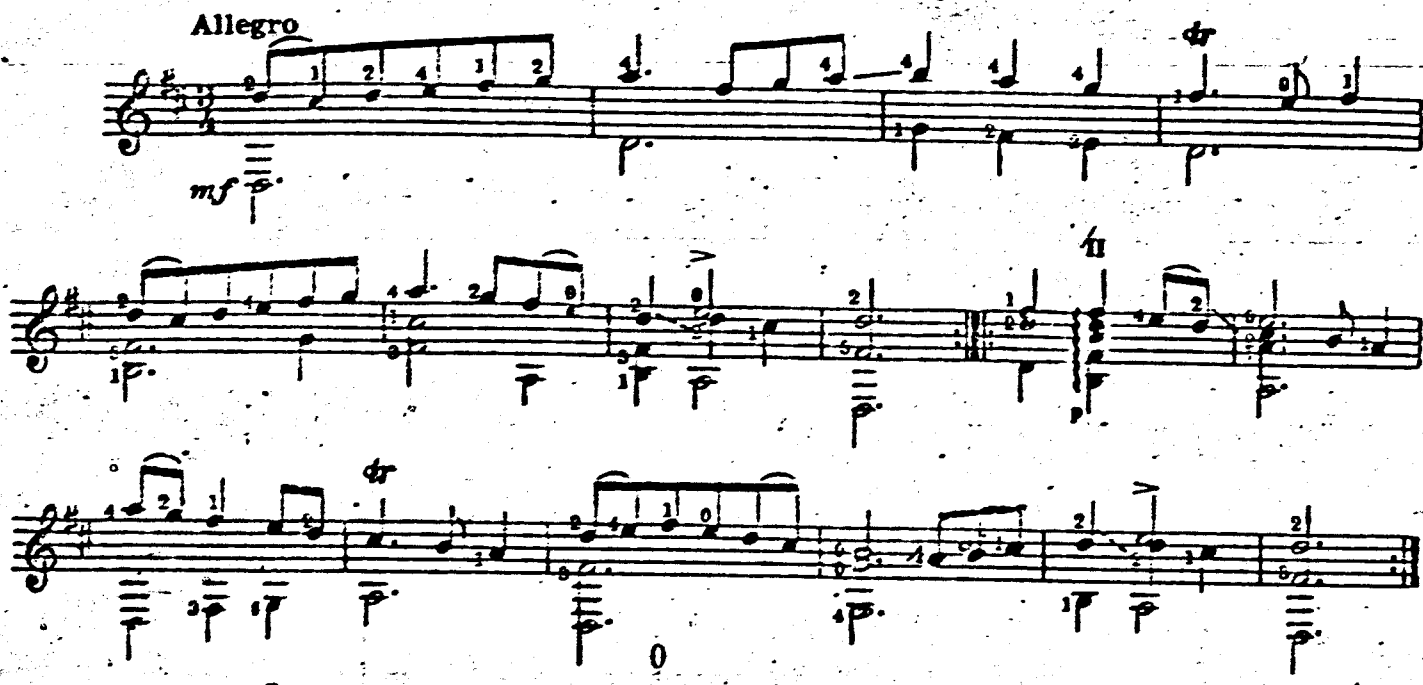


2. Bianco fiore

6th-D

CESARE NEGRI

Allegro

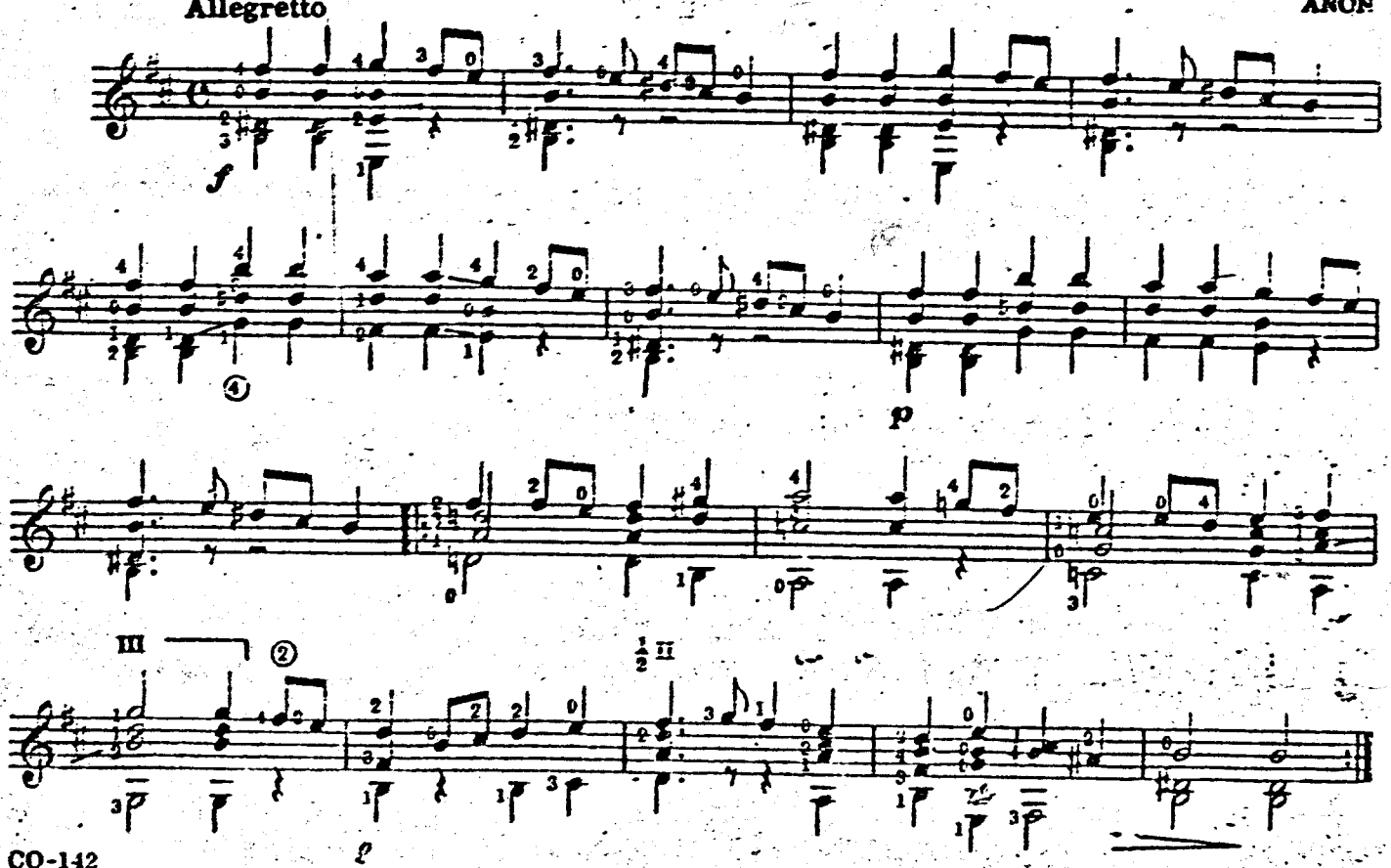


3. Danza

6th-D

Allegretto

ANON



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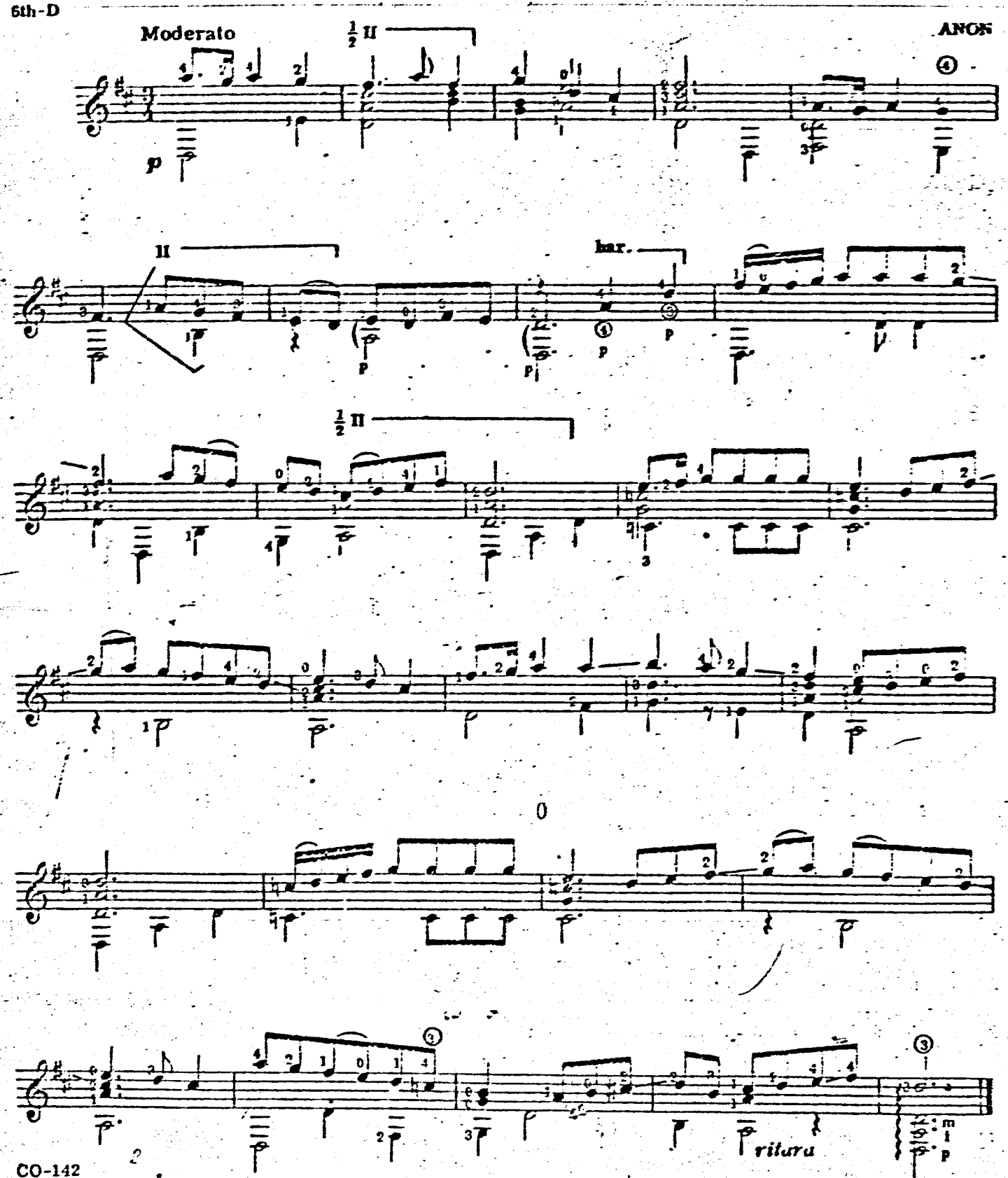
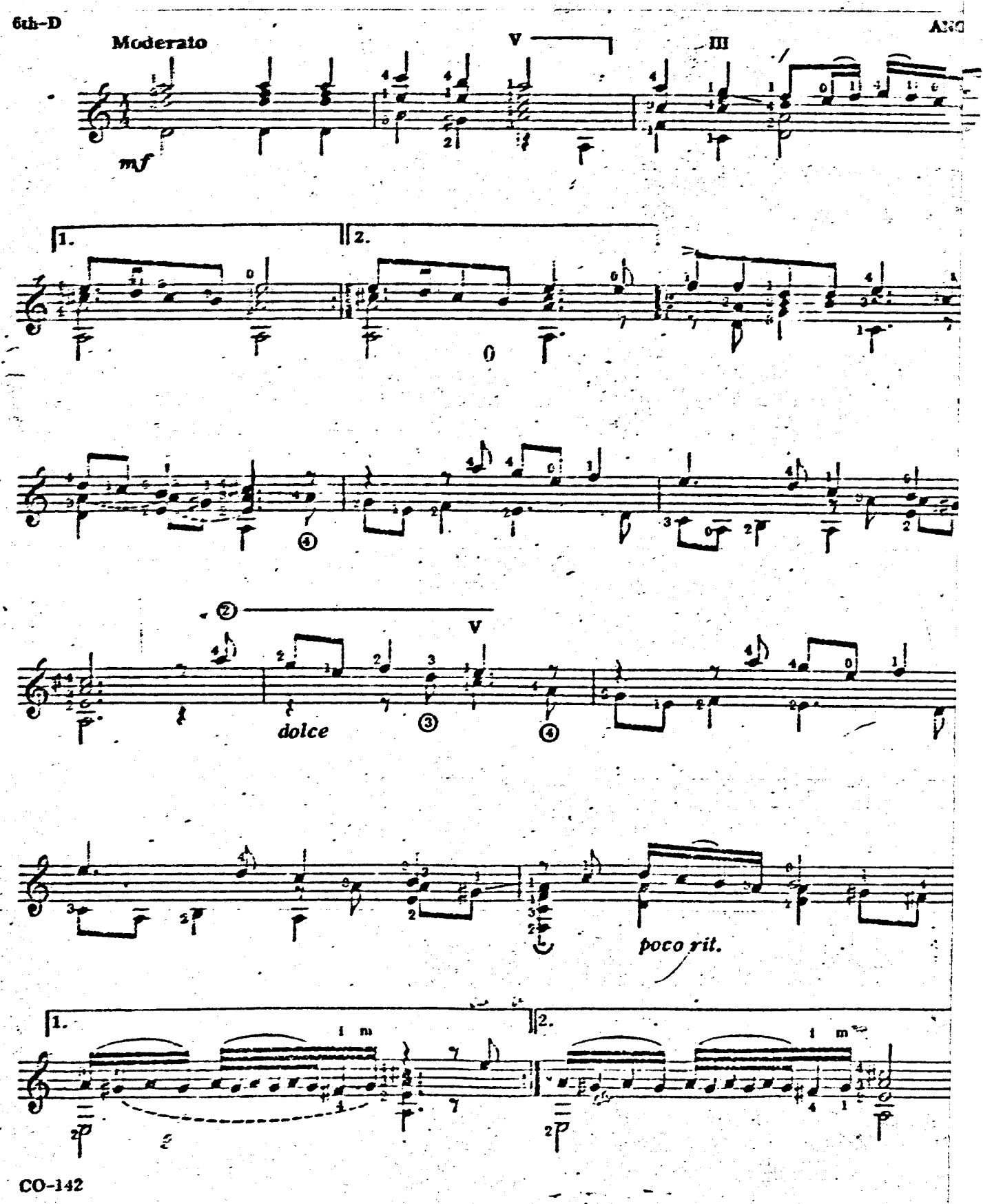
4. Gagliarda

6th-D



5. Se io m'accorgo



Anonym *(16. Jahrhundert)*

Kemp's Jig

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

9

⑥ = D

Fis!

II

1) *2)*

Steg

1) und 2) siehe Ausführungshinweise Seite 20 | *1) & 2) for execution, see page 20* | 1) e 2) per l'esecuzione vedere a pag. 20

Anonym

Lullaby

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

10

⑥ = D

VIII

III

Anonym

Galliard

(The new year's gift)

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

11

1) oppure:

Anonym

Calleno custure me

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

1

Anonym

Air

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

2

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Handschrift des 16. Jahrhunderts *(anonym)*

Drei Lautenstücke

Gitarrenbearbeitung
HEINZ TEUCHERT

Pezzo tedesco

7

f

p

mf

f

Dove son quei fieri occhi?

Gitarrenbearbeitung
HEINZ TEUCHERT

8

III

1. 2.

IV I

1. 2.

Corrente

Gitarrenbearbeitung
HEINZ TEUCHERT

9

II

1. 2.

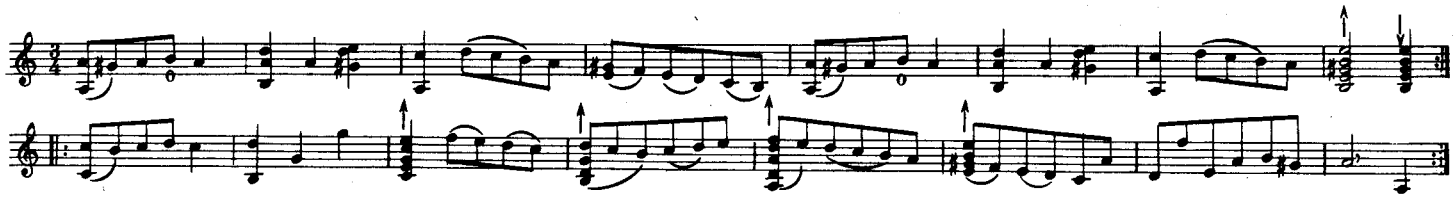
m i

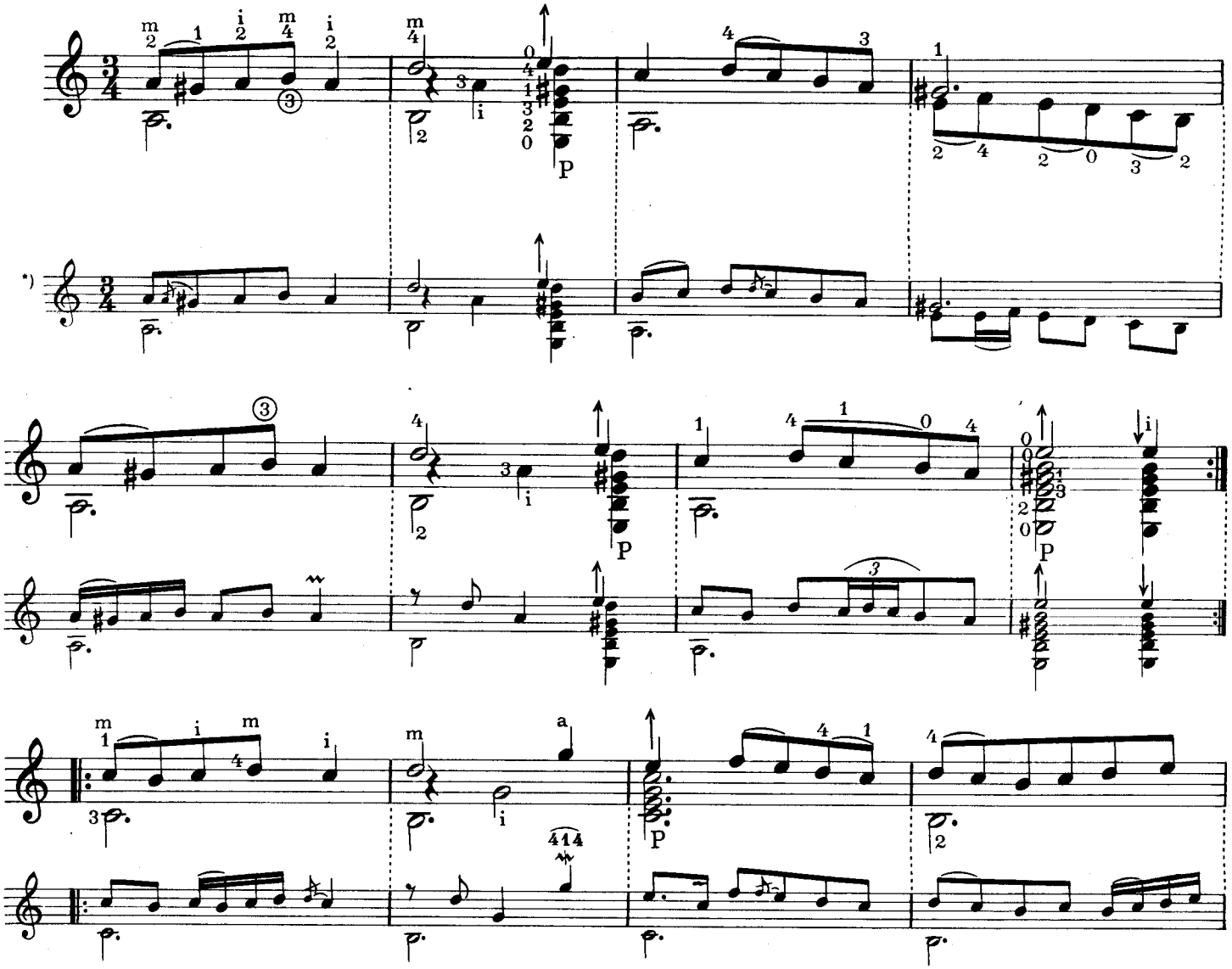
II II 1. II 2. II

Z ČESKÝCH KYTAROVÝCH TABULATUR

1 MENUET

Přepis z tabulatury • Транскрипция из табулатуры • Übertragung aus der Tabulatur • Transcription from tablature





*) Jedna z mnoha možných variací při repetici • Одна из возможных вариаций при исполнении репризы • Eine der vielen Möglichkeiten von Variationen bei der Wiederholung. • One of many possible variations during repetition.

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P 2294

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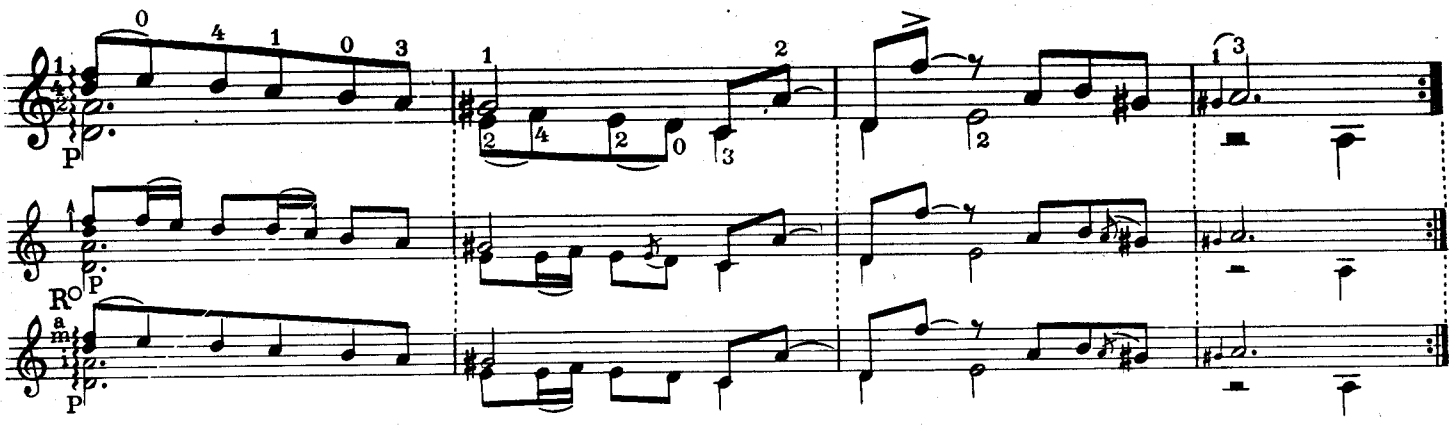
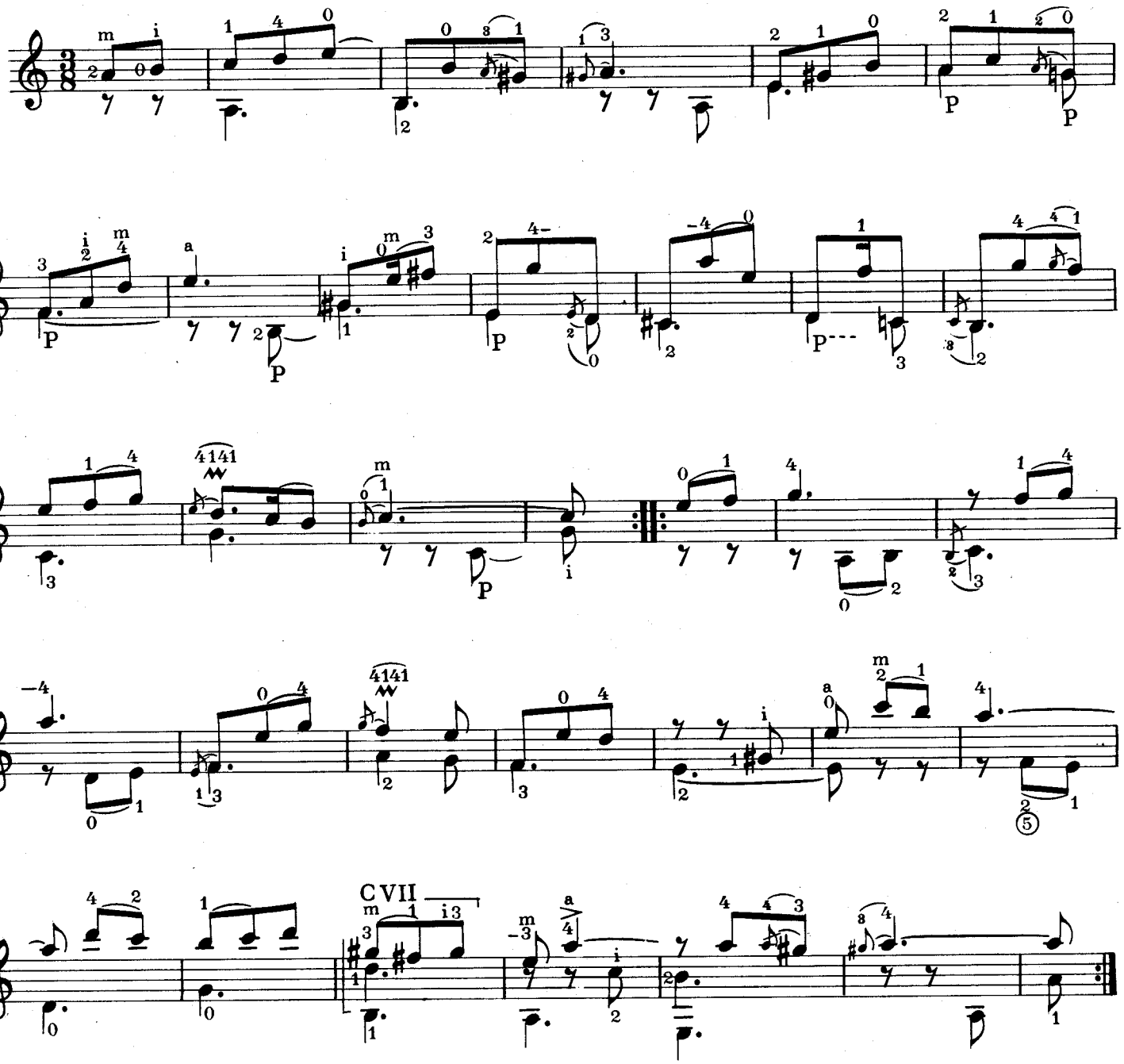


2 GIGUE



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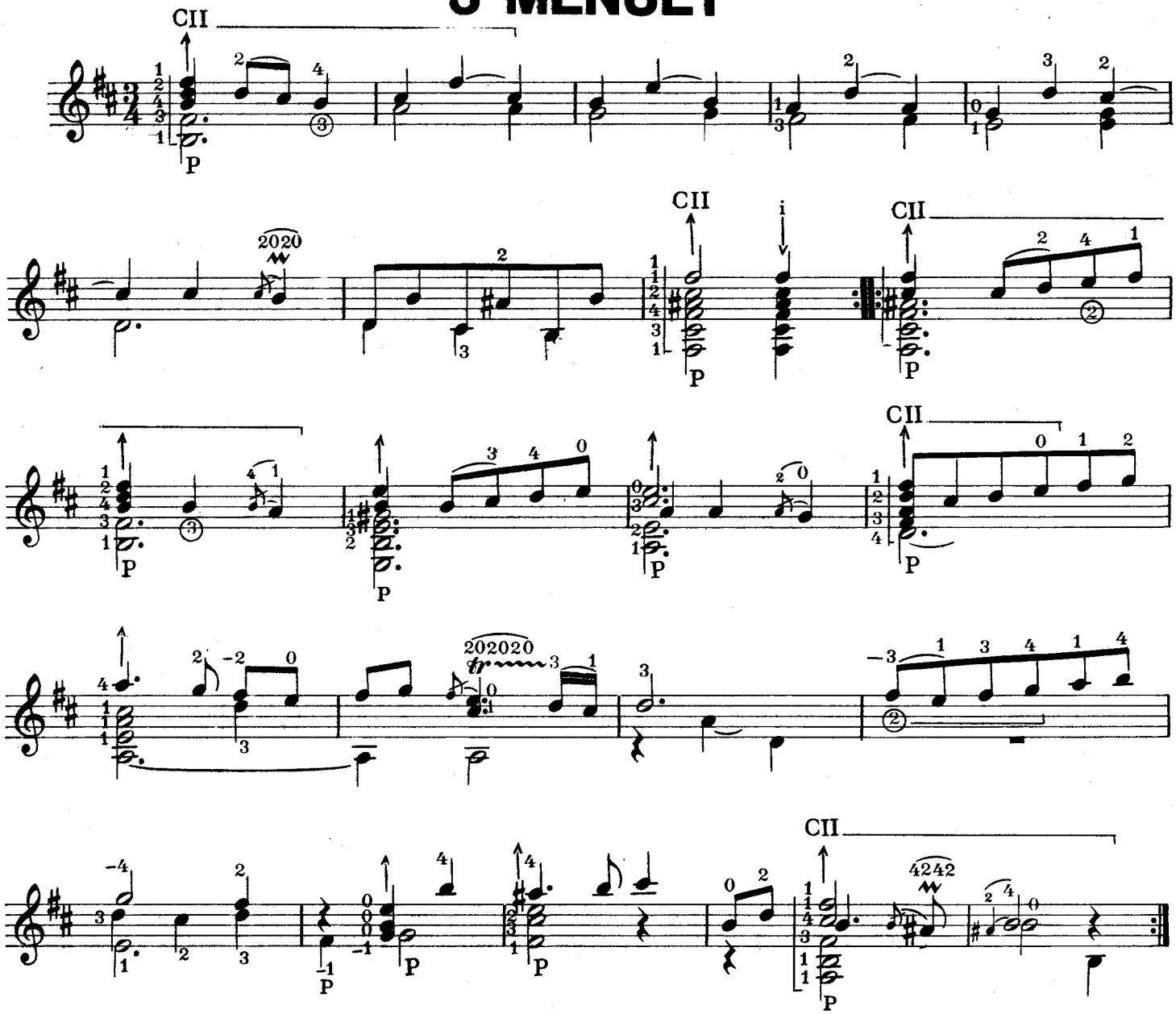

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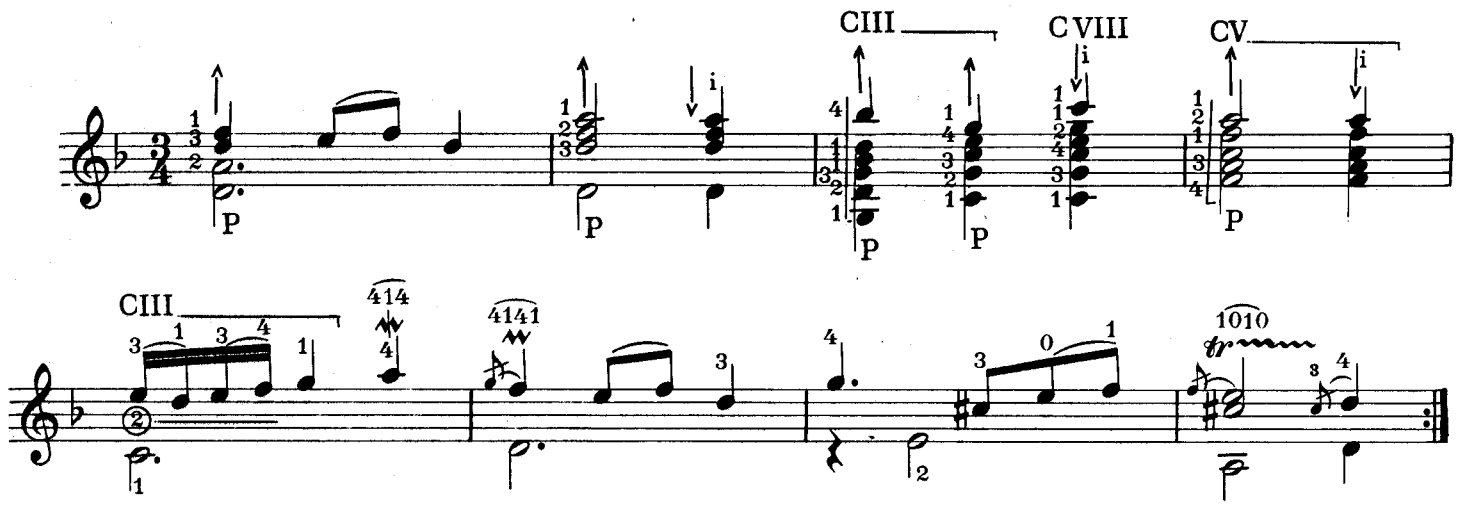
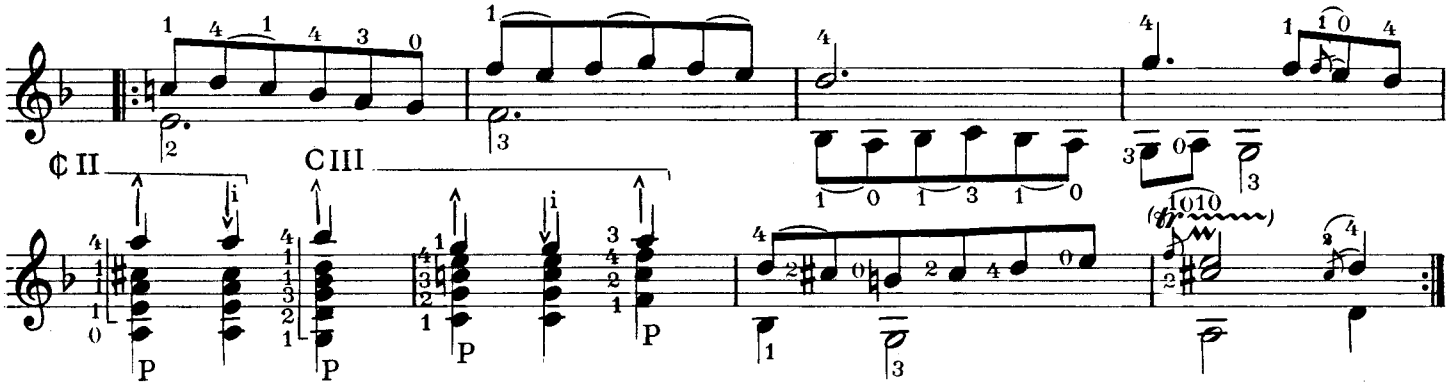
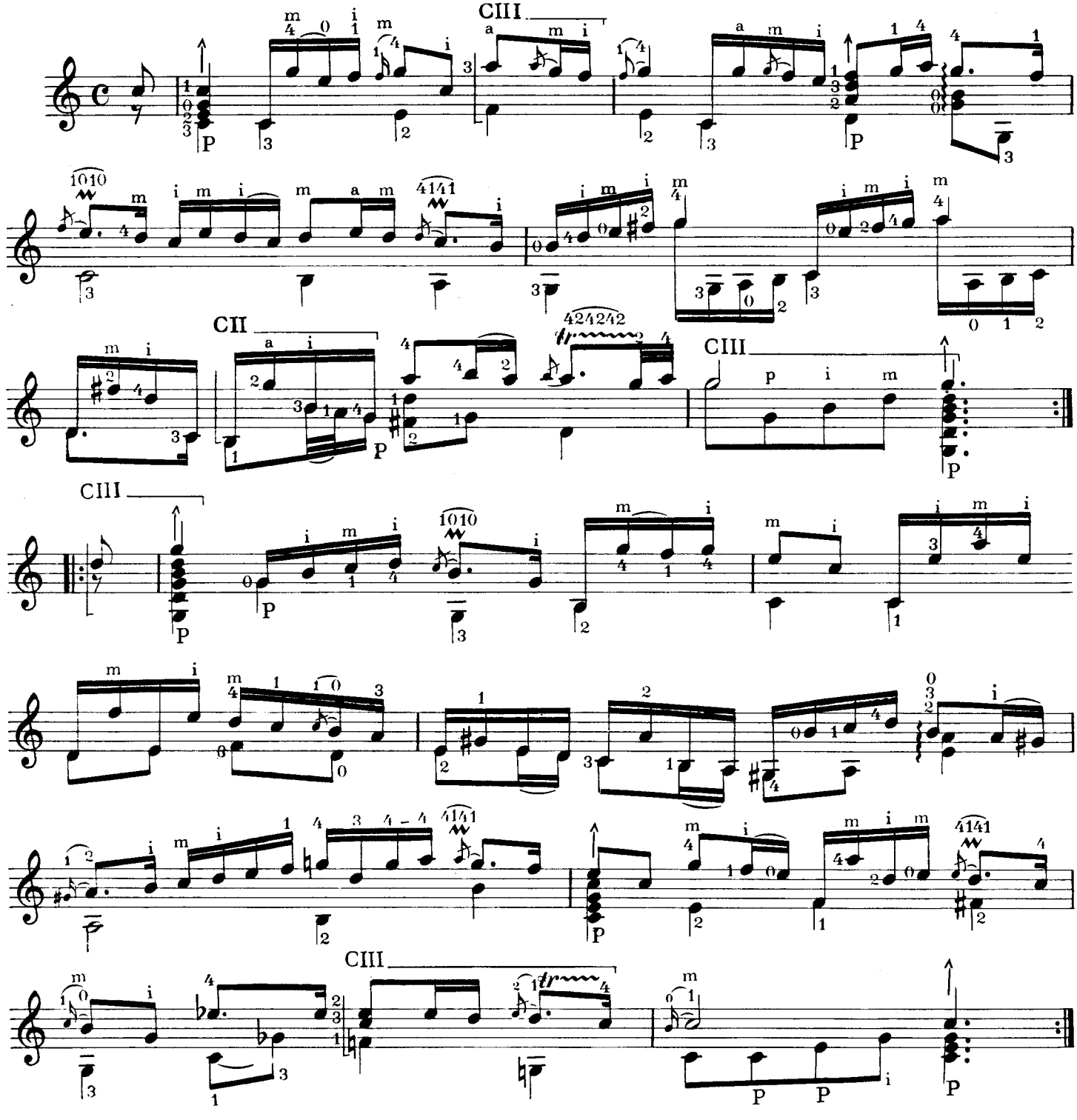




5 ALLEMANDE



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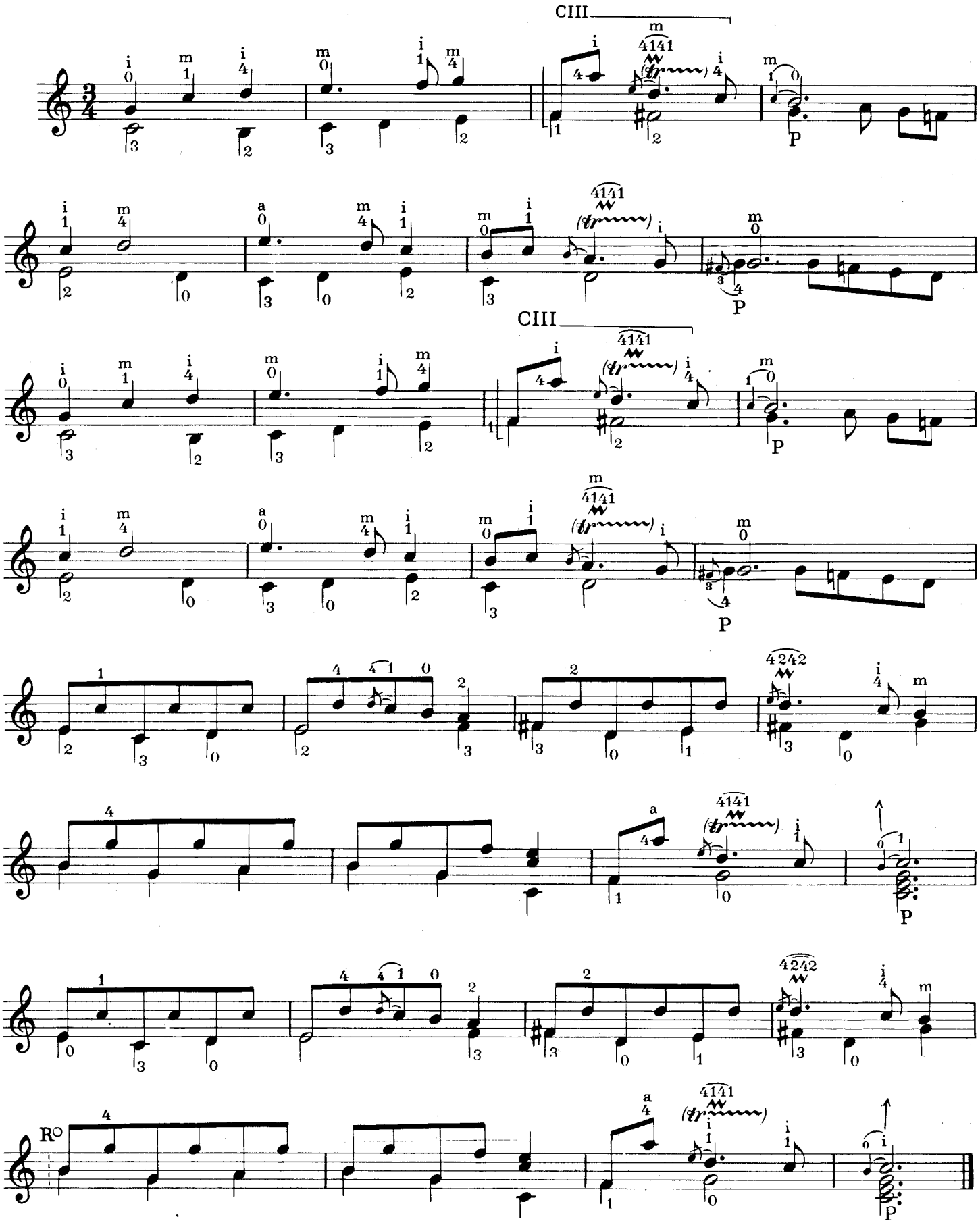
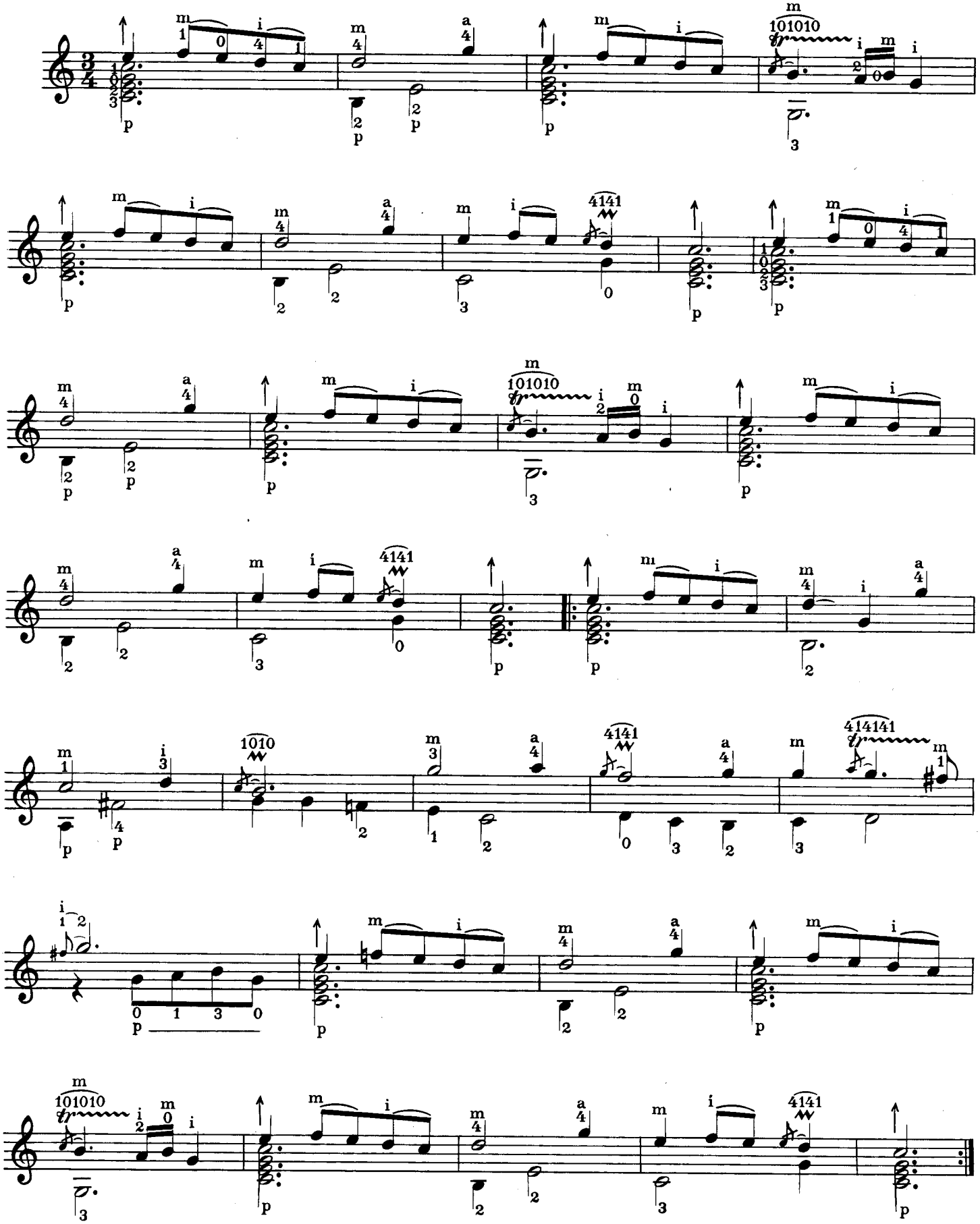


7 MENUET



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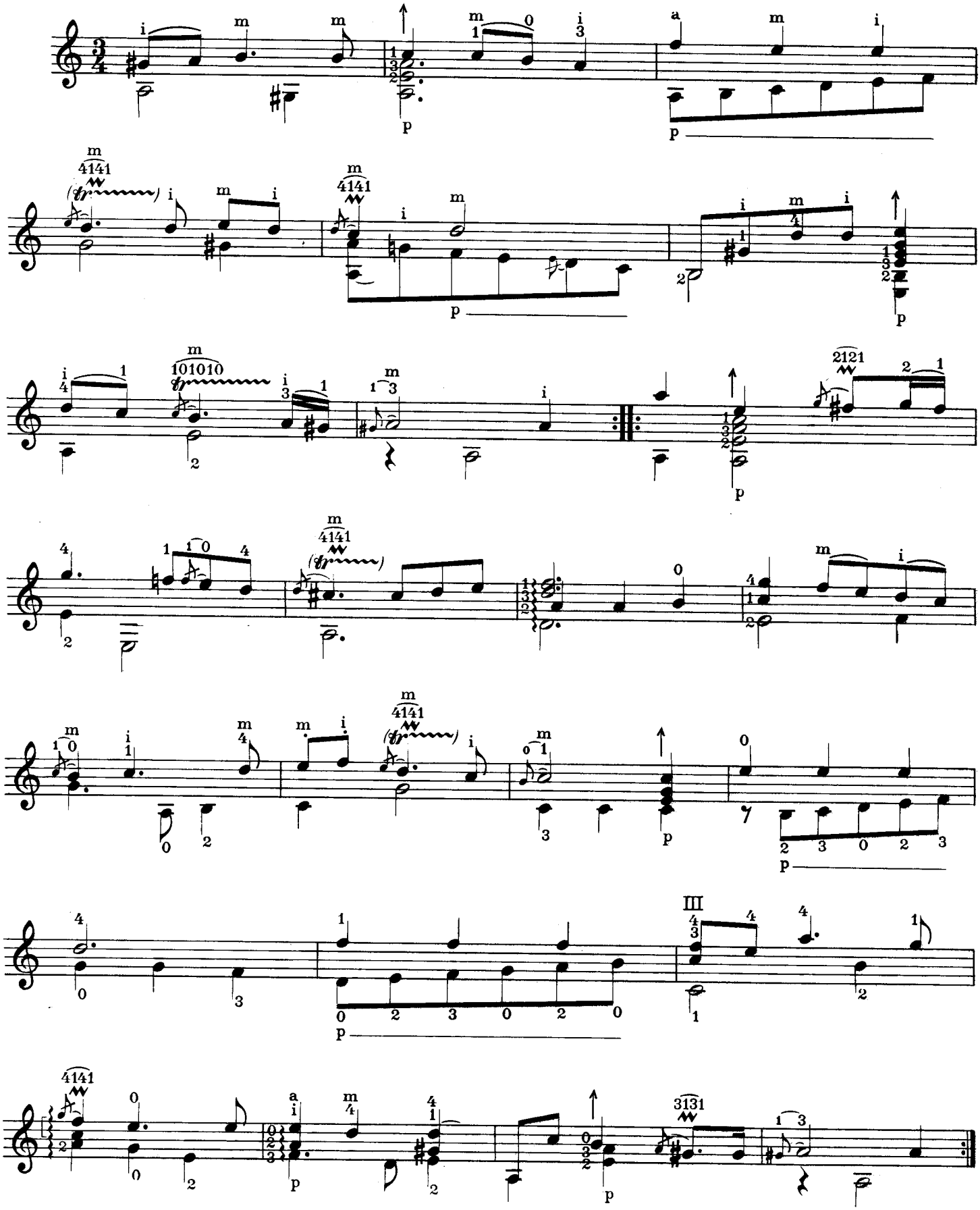

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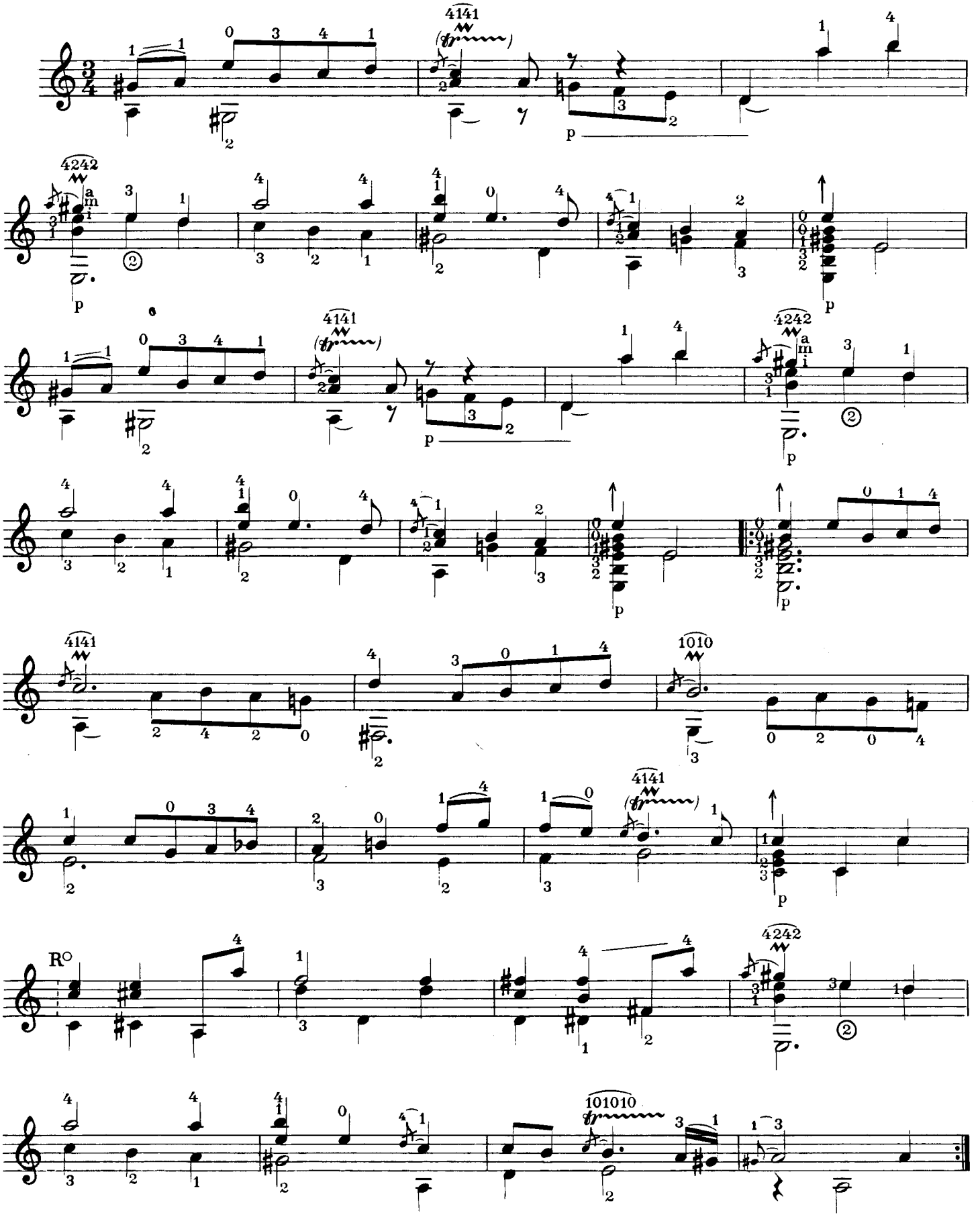

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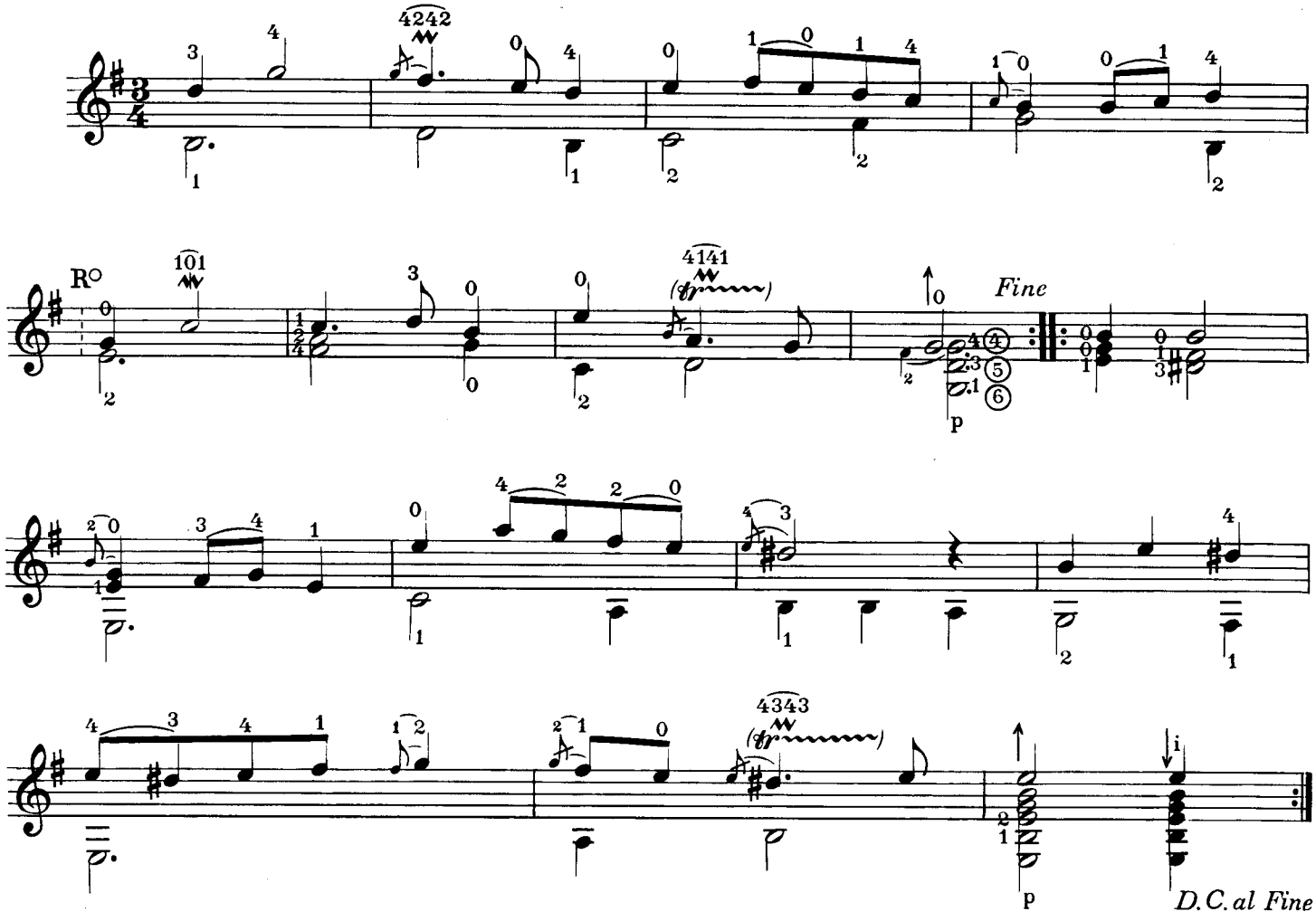

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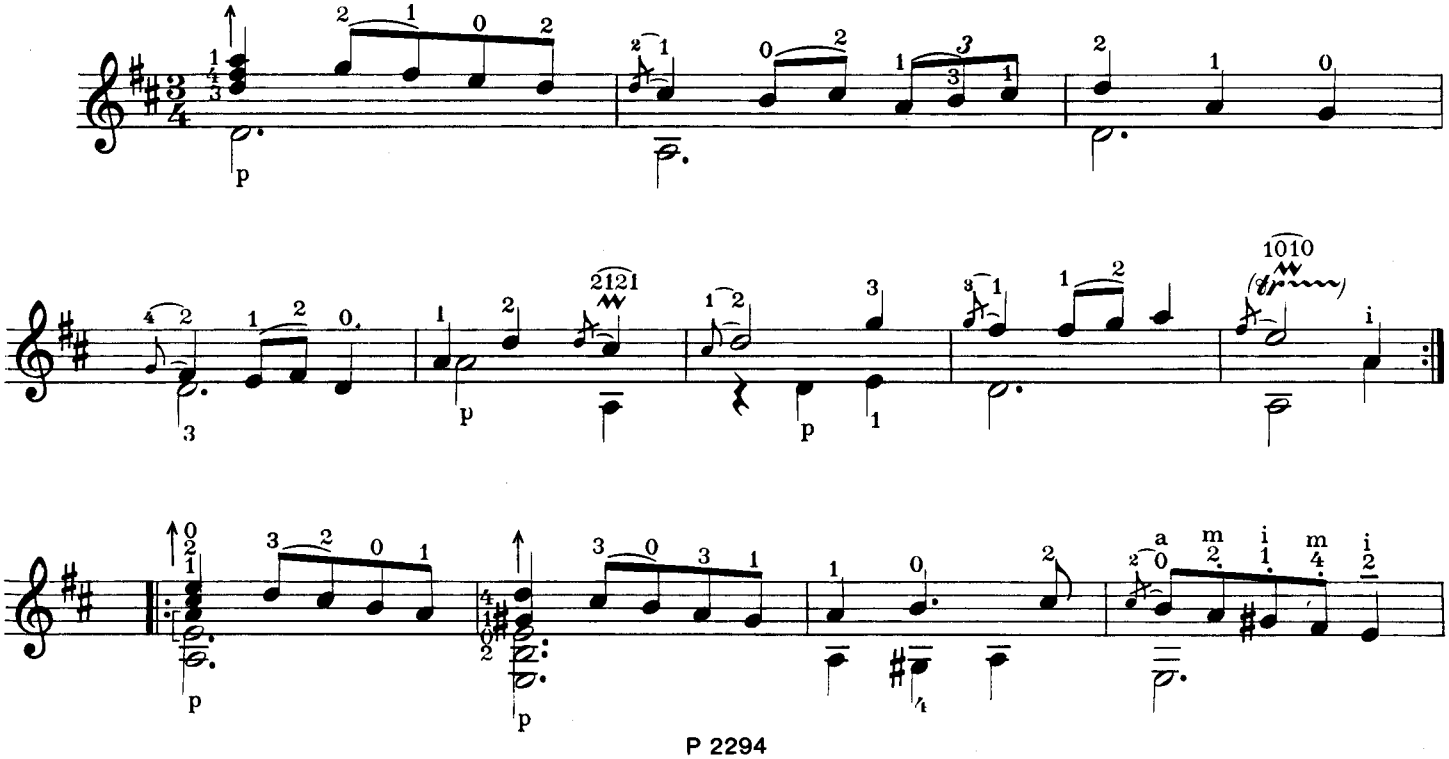

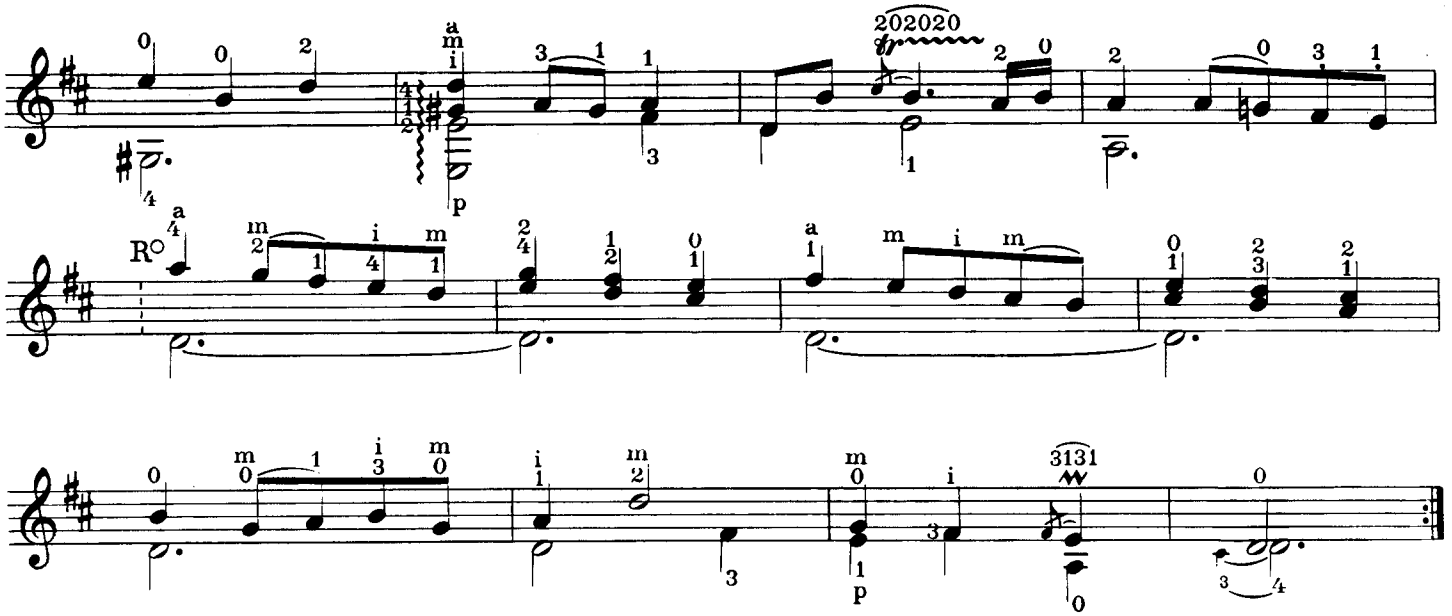

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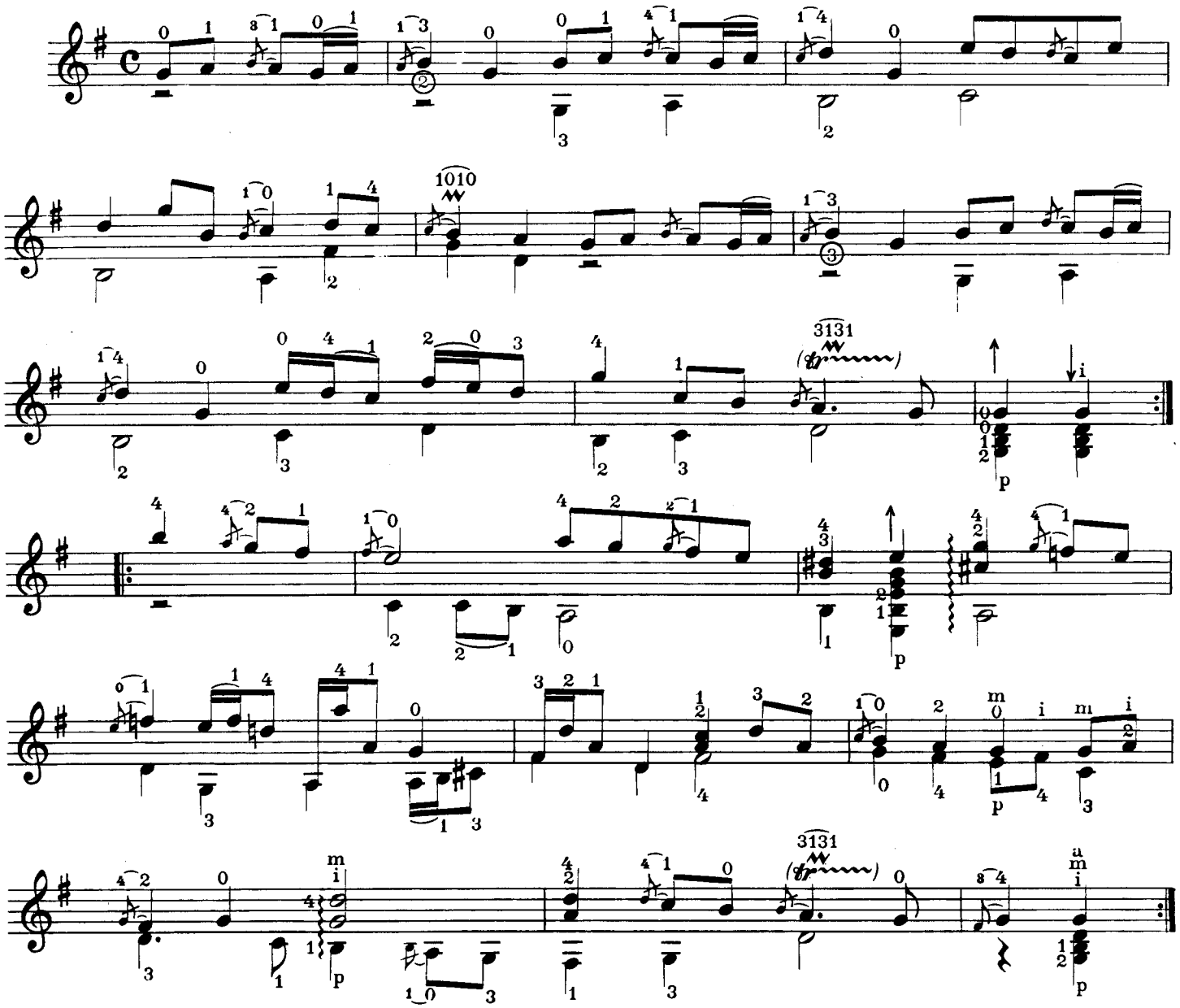

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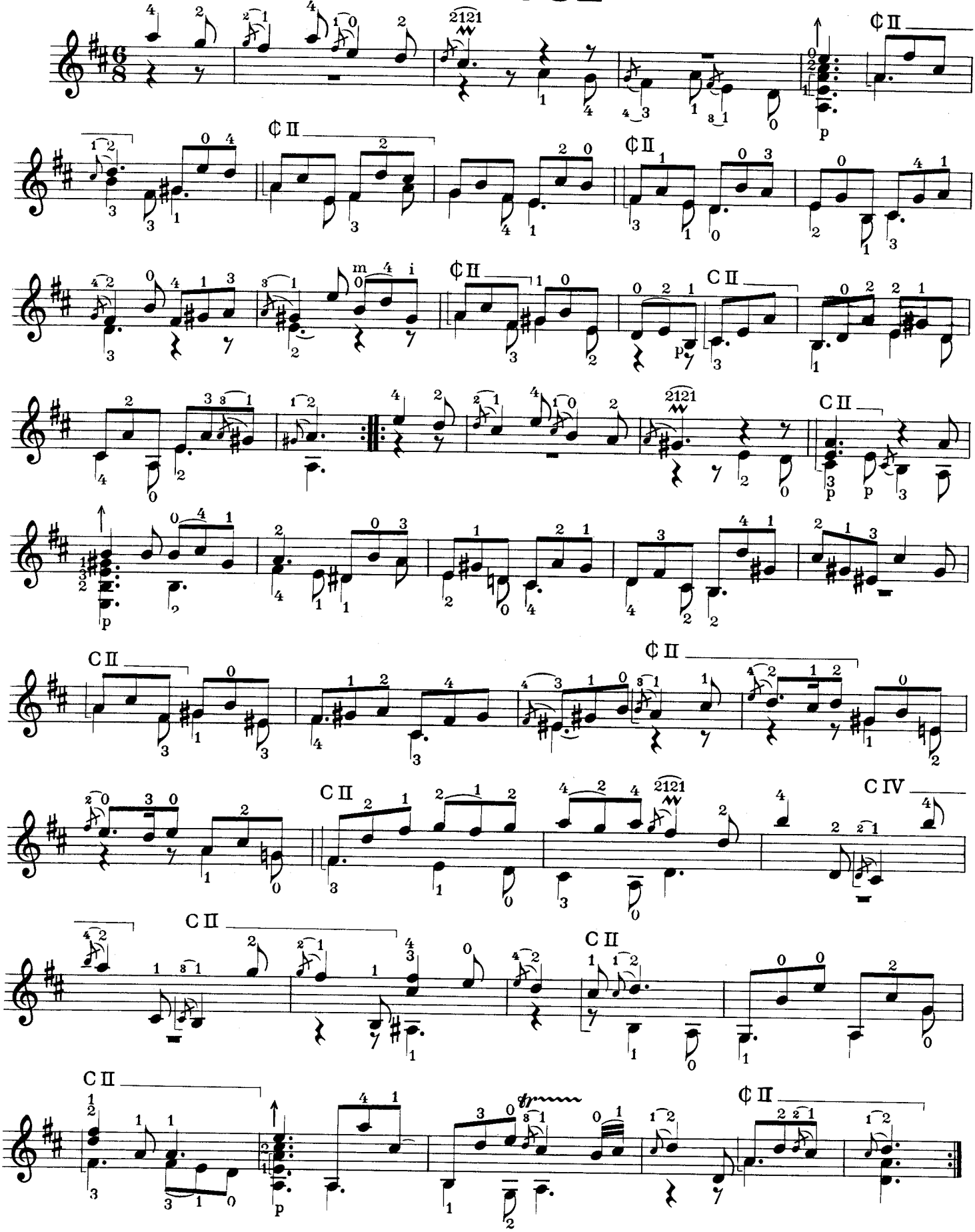

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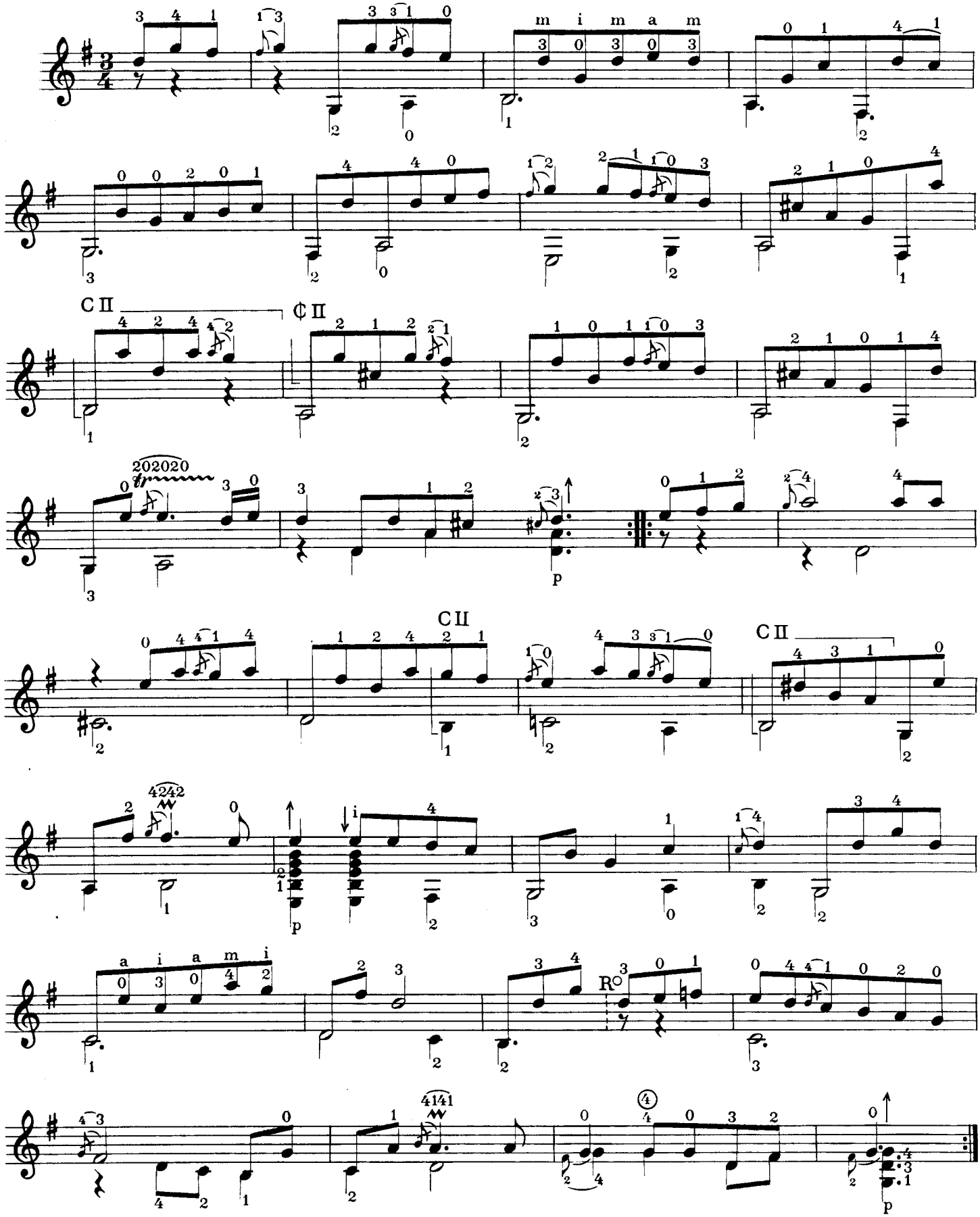

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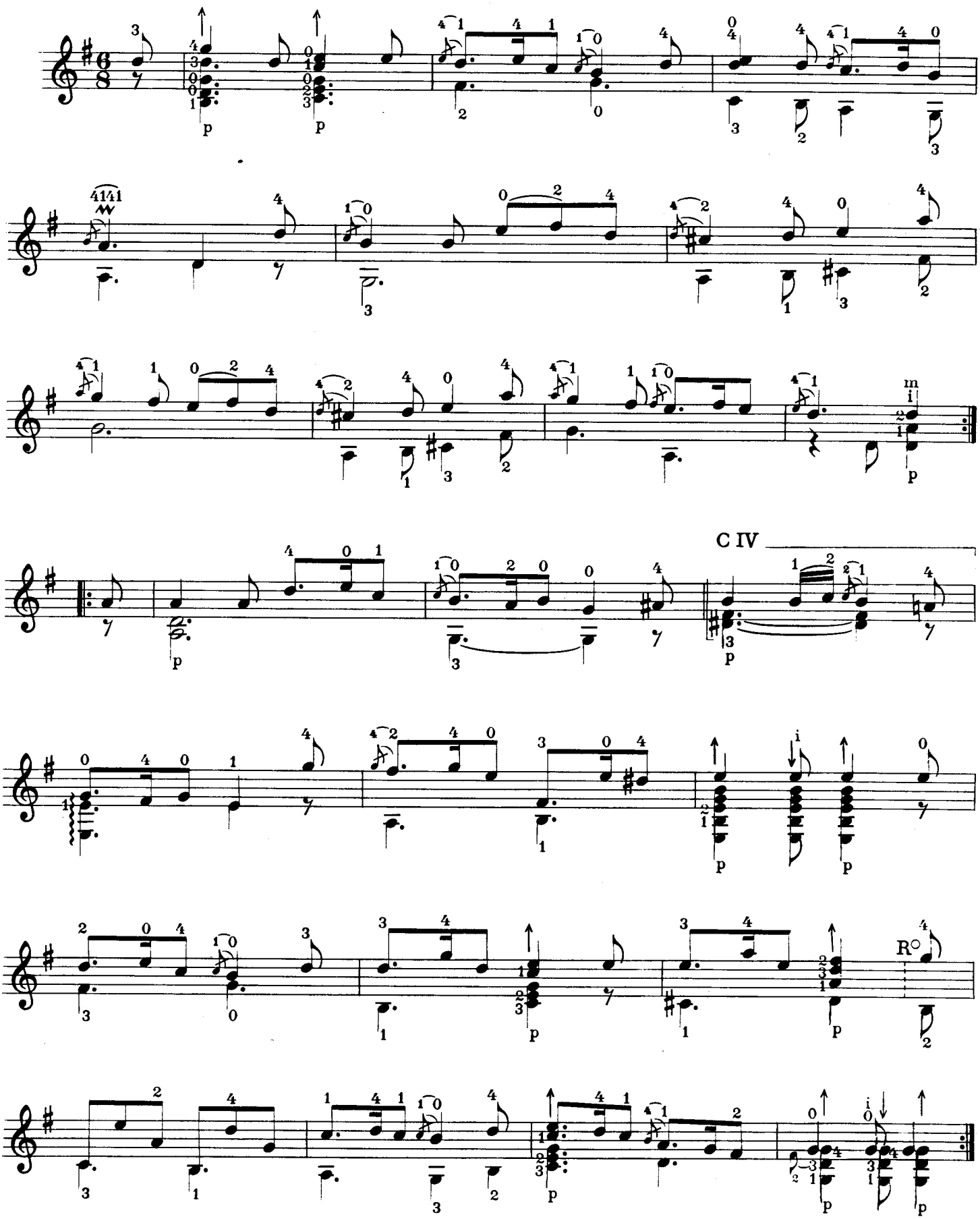

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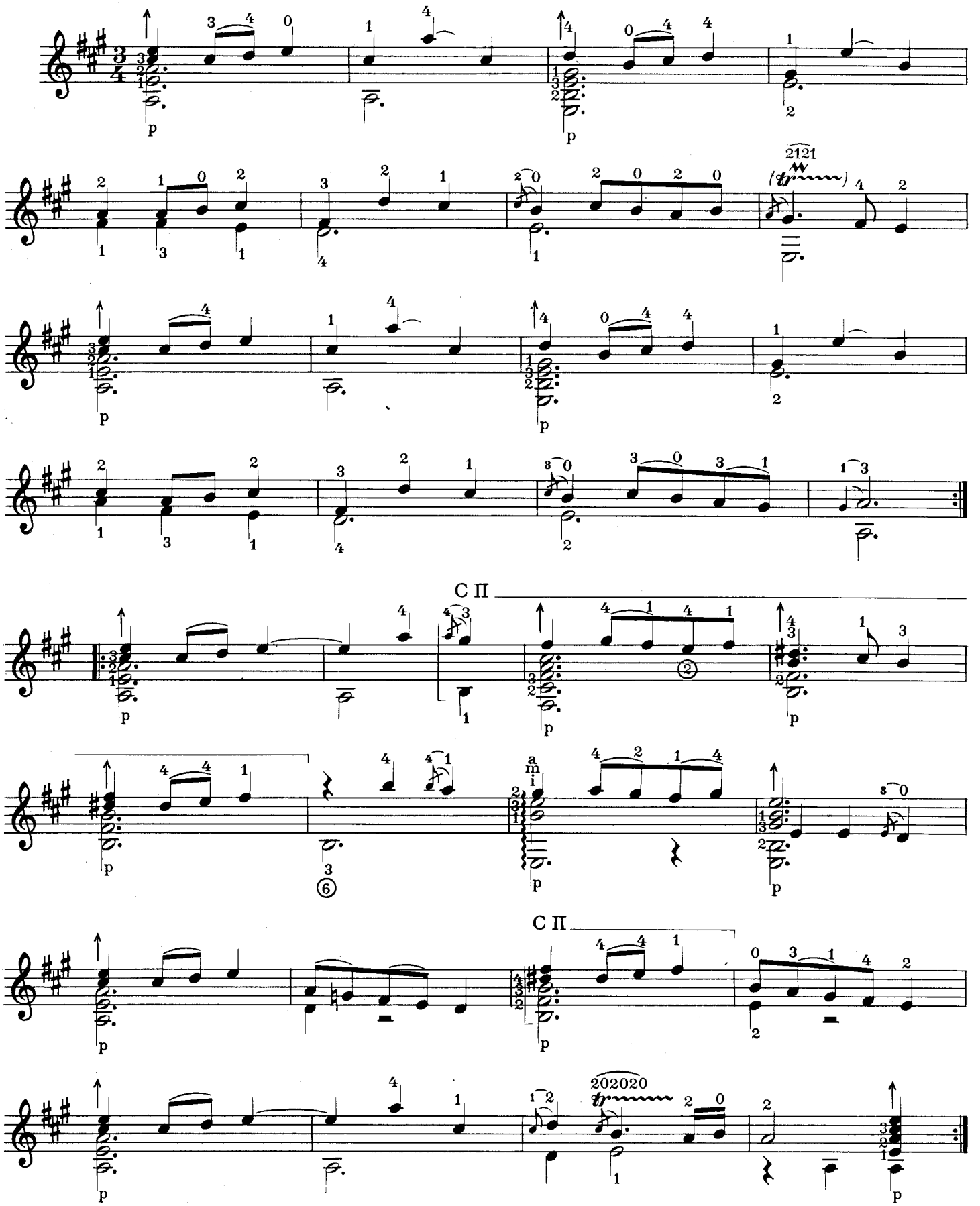

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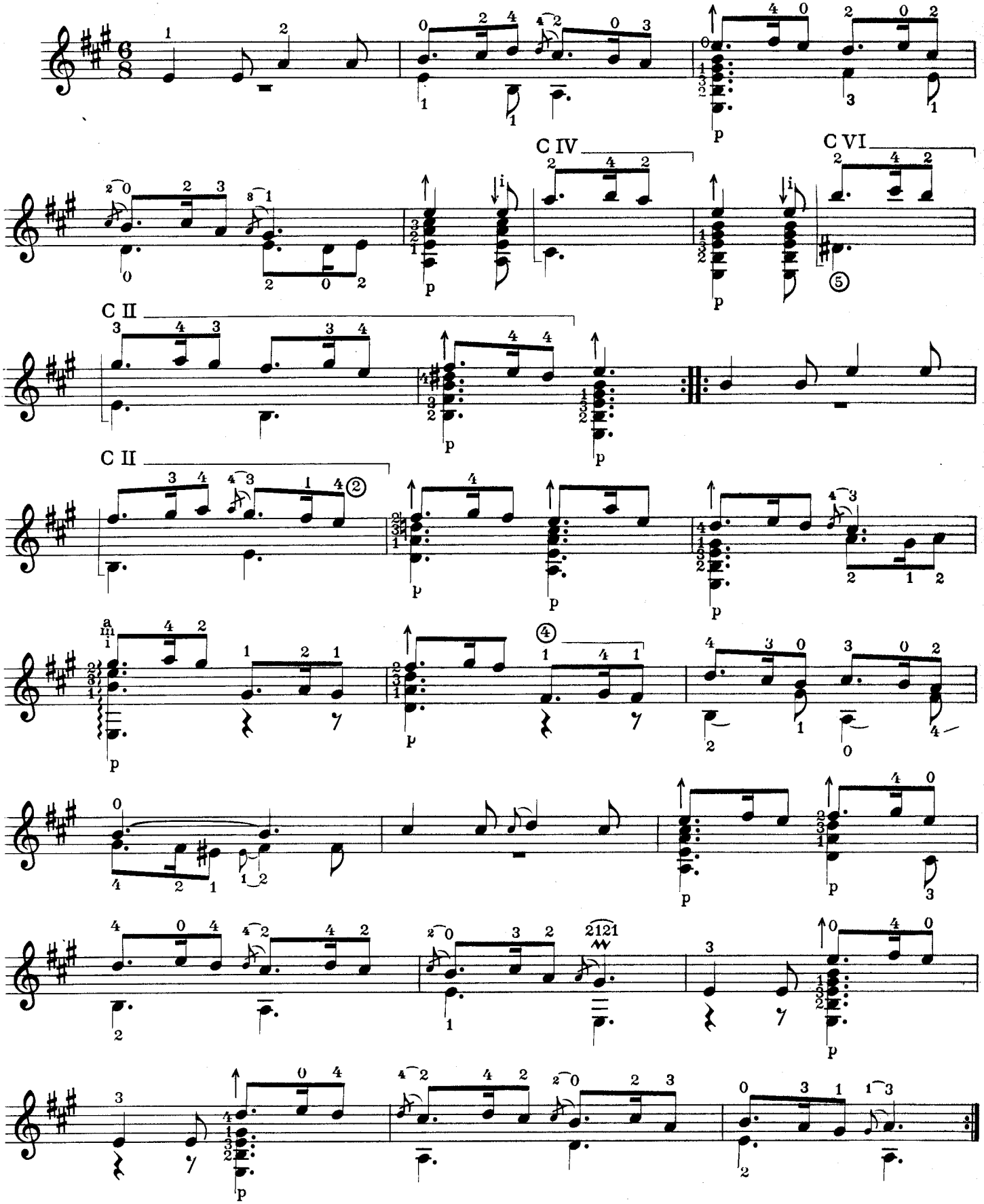

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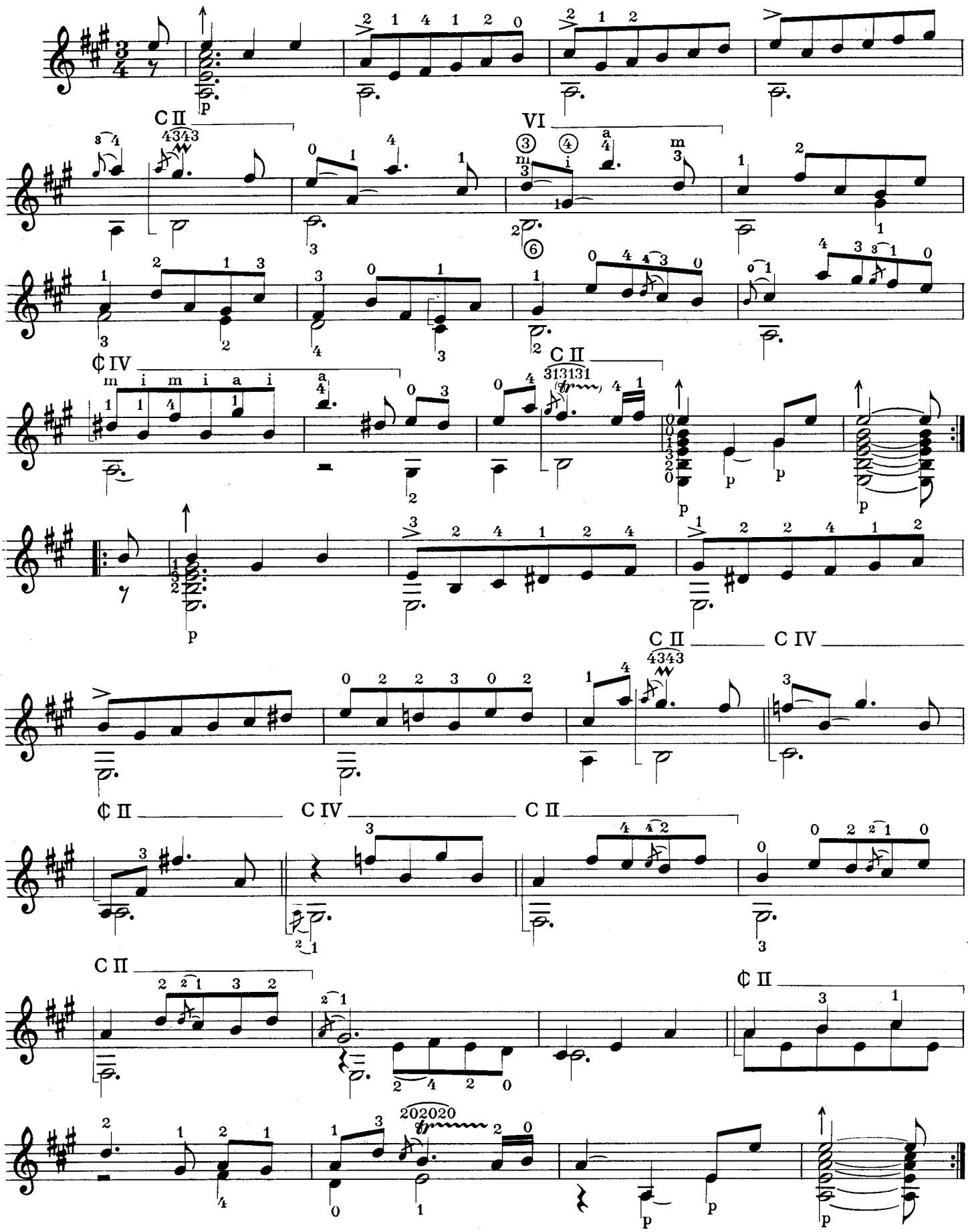

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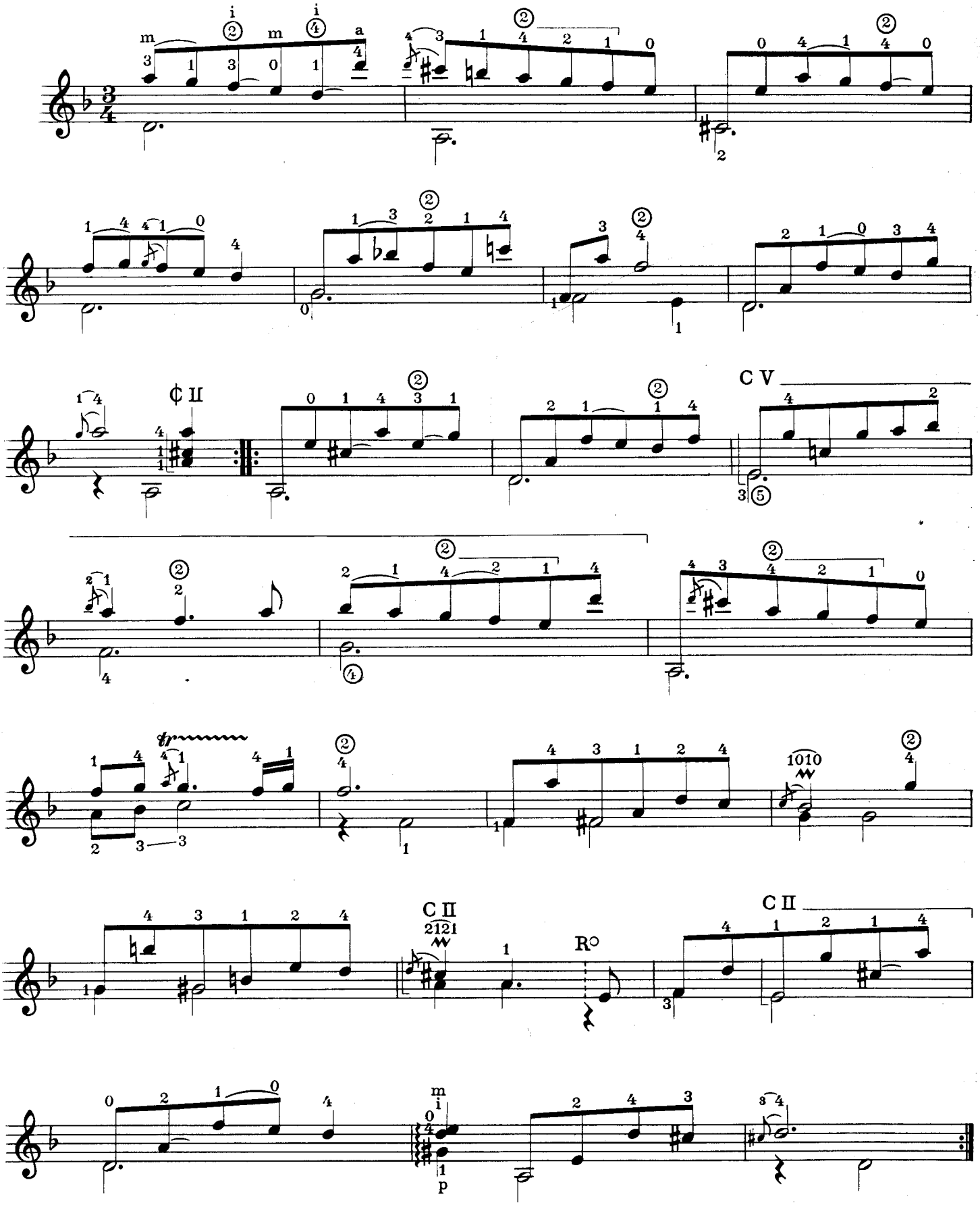

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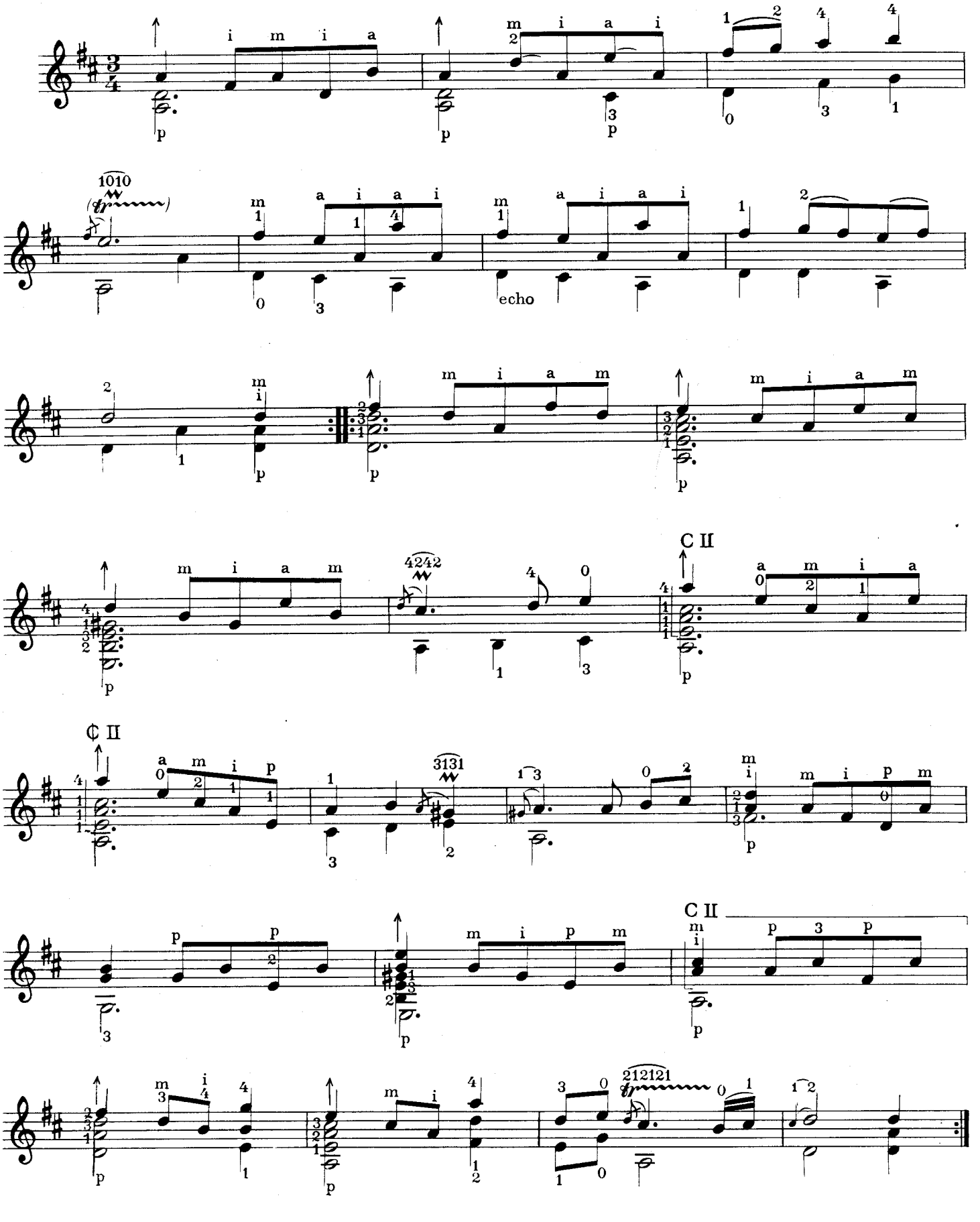

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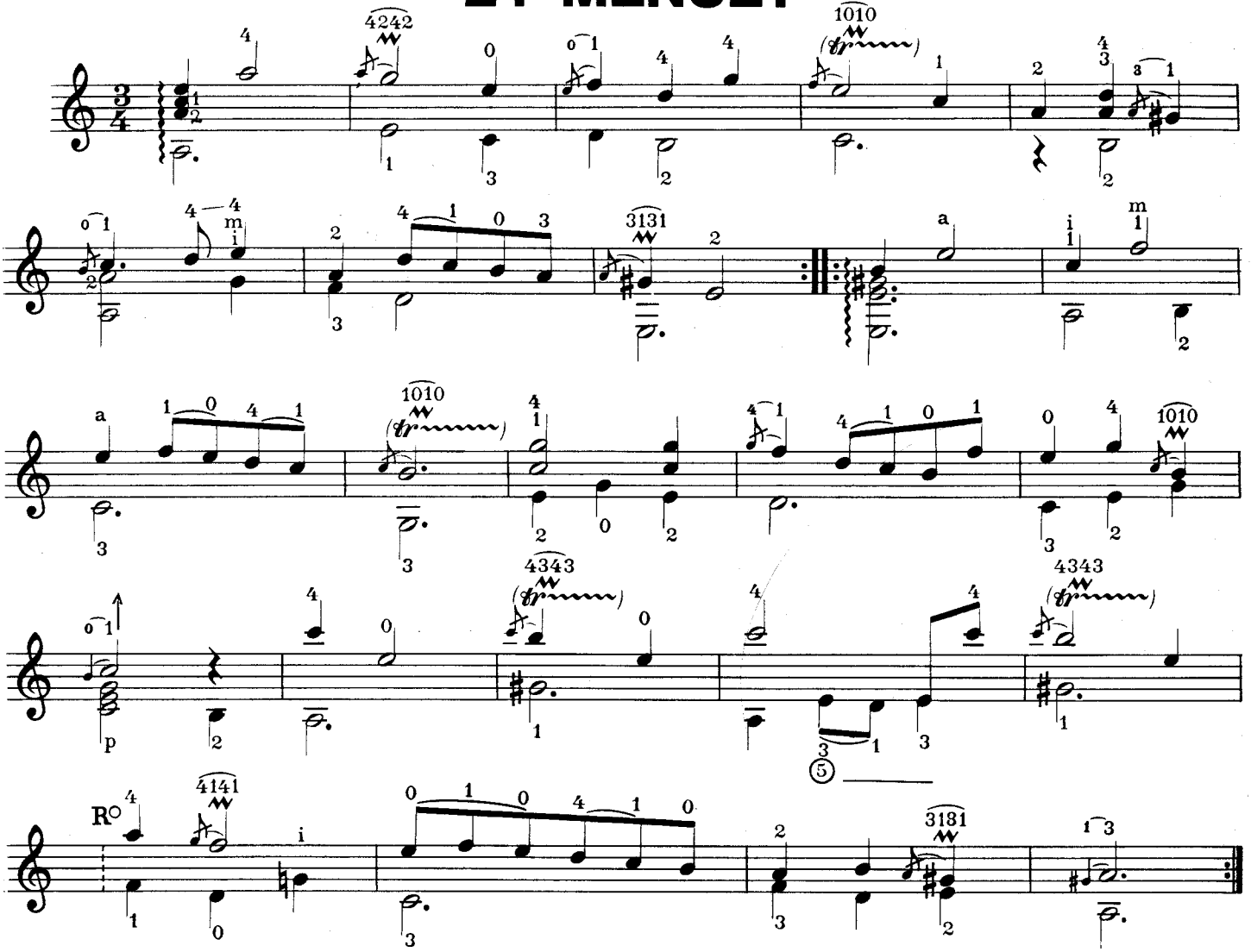

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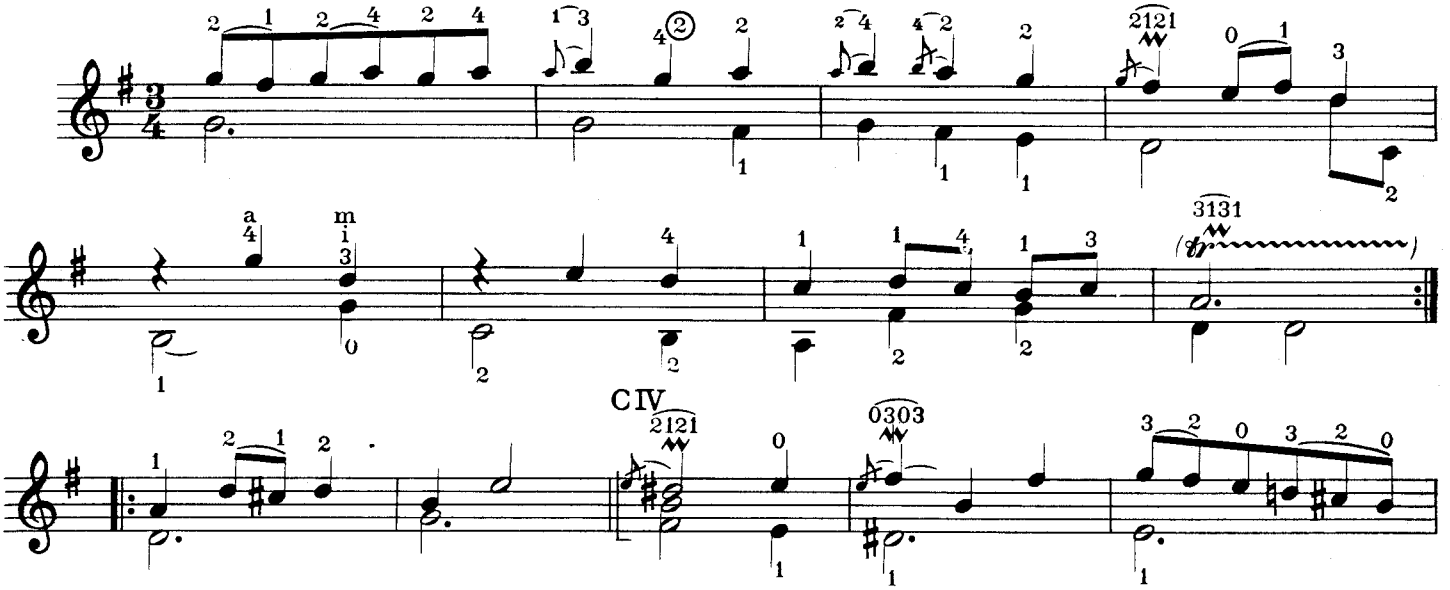

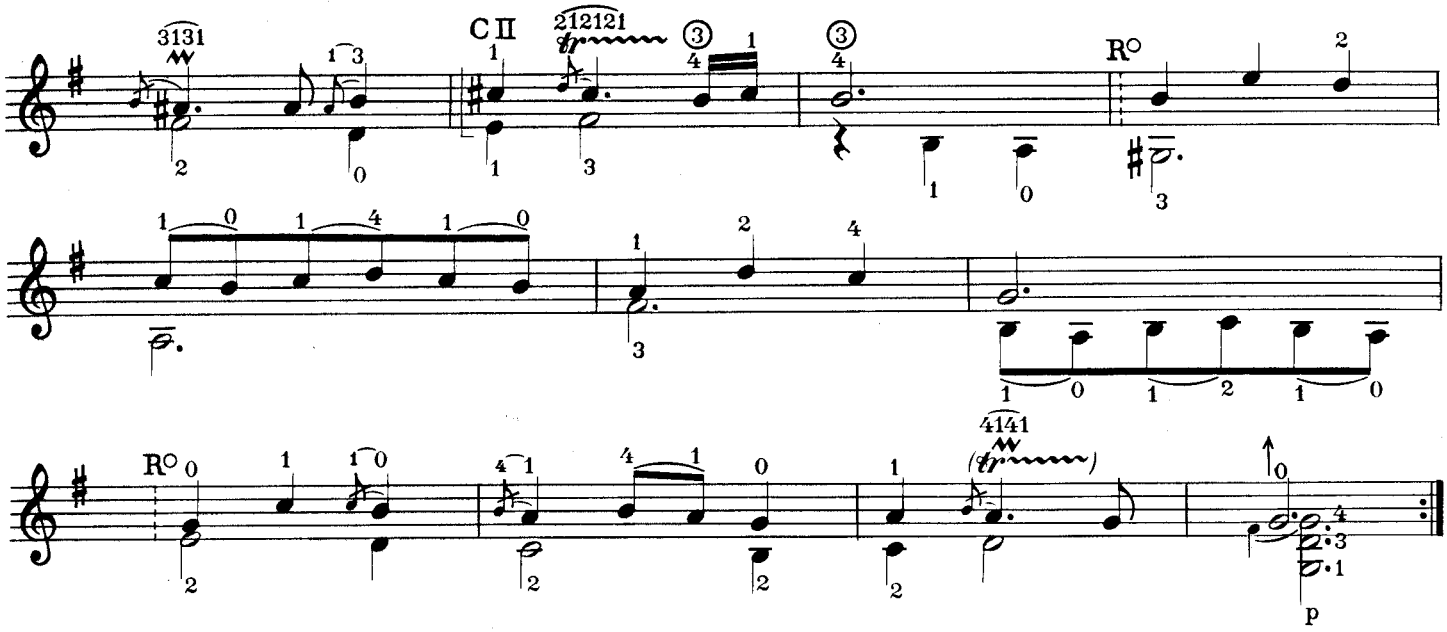

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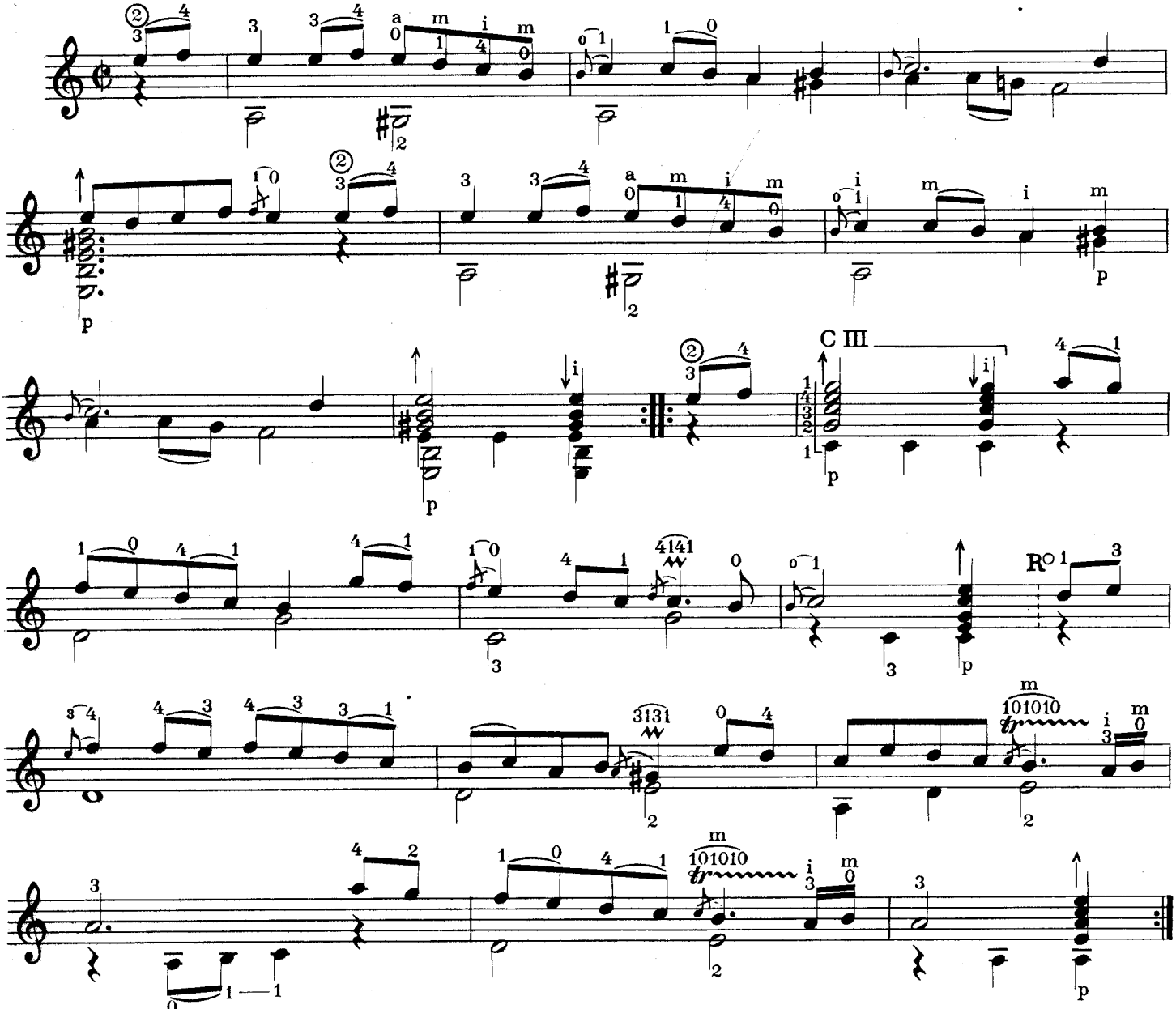

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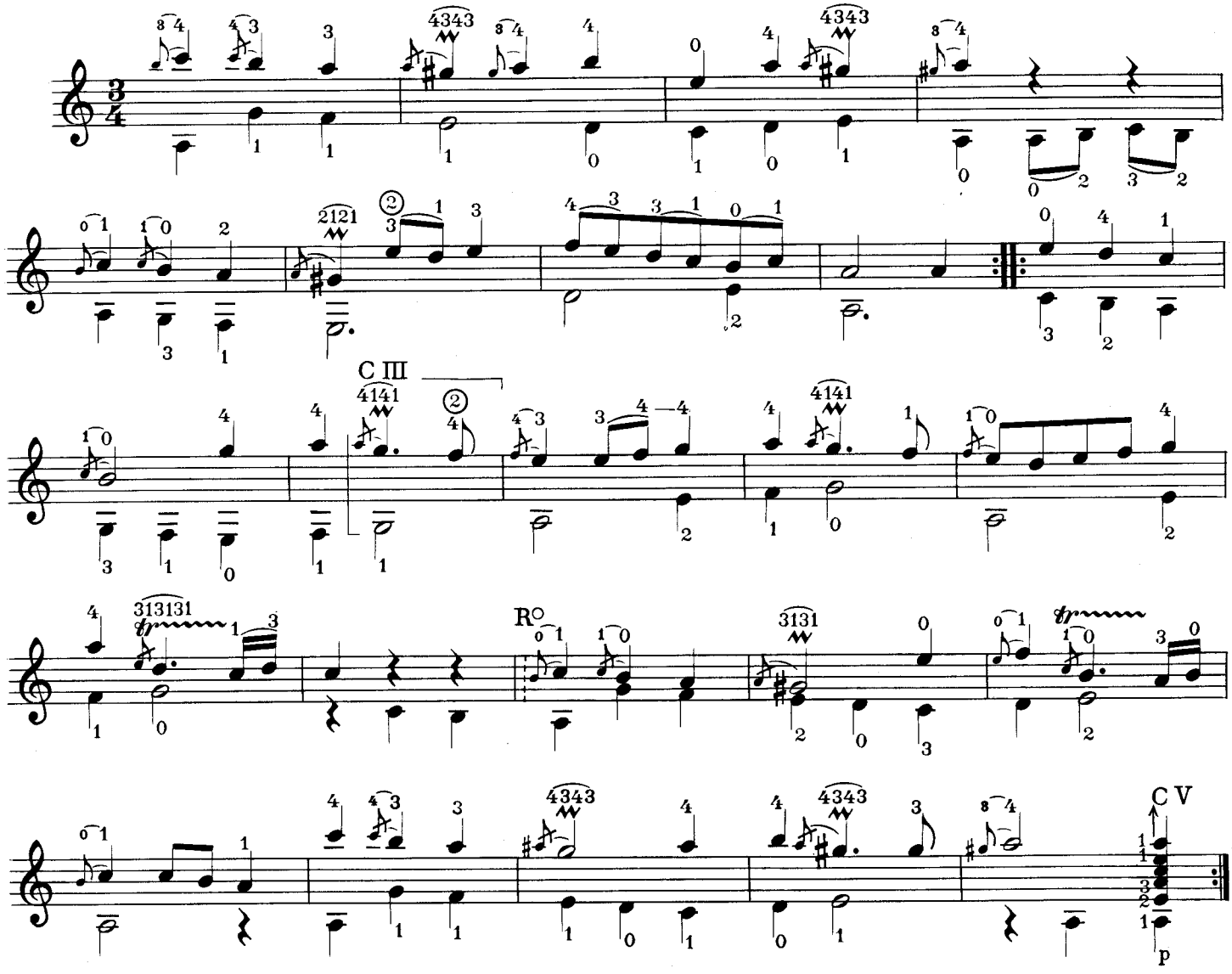

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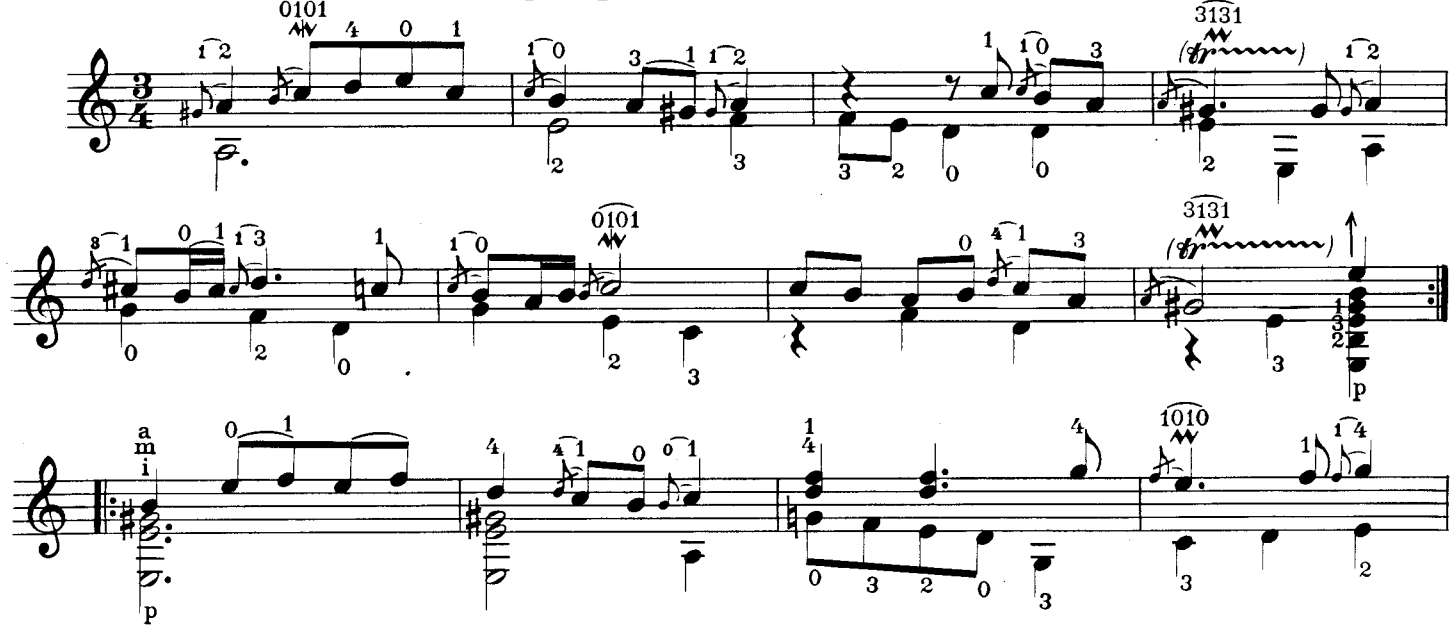

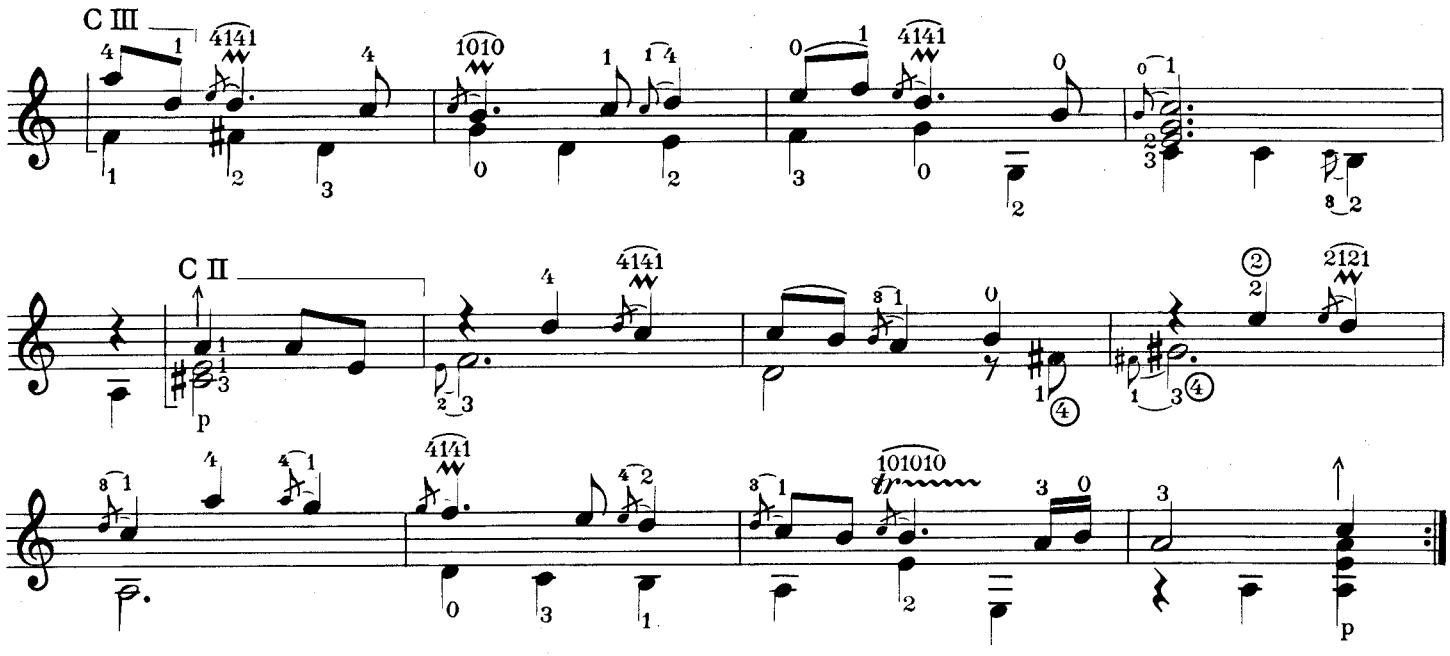

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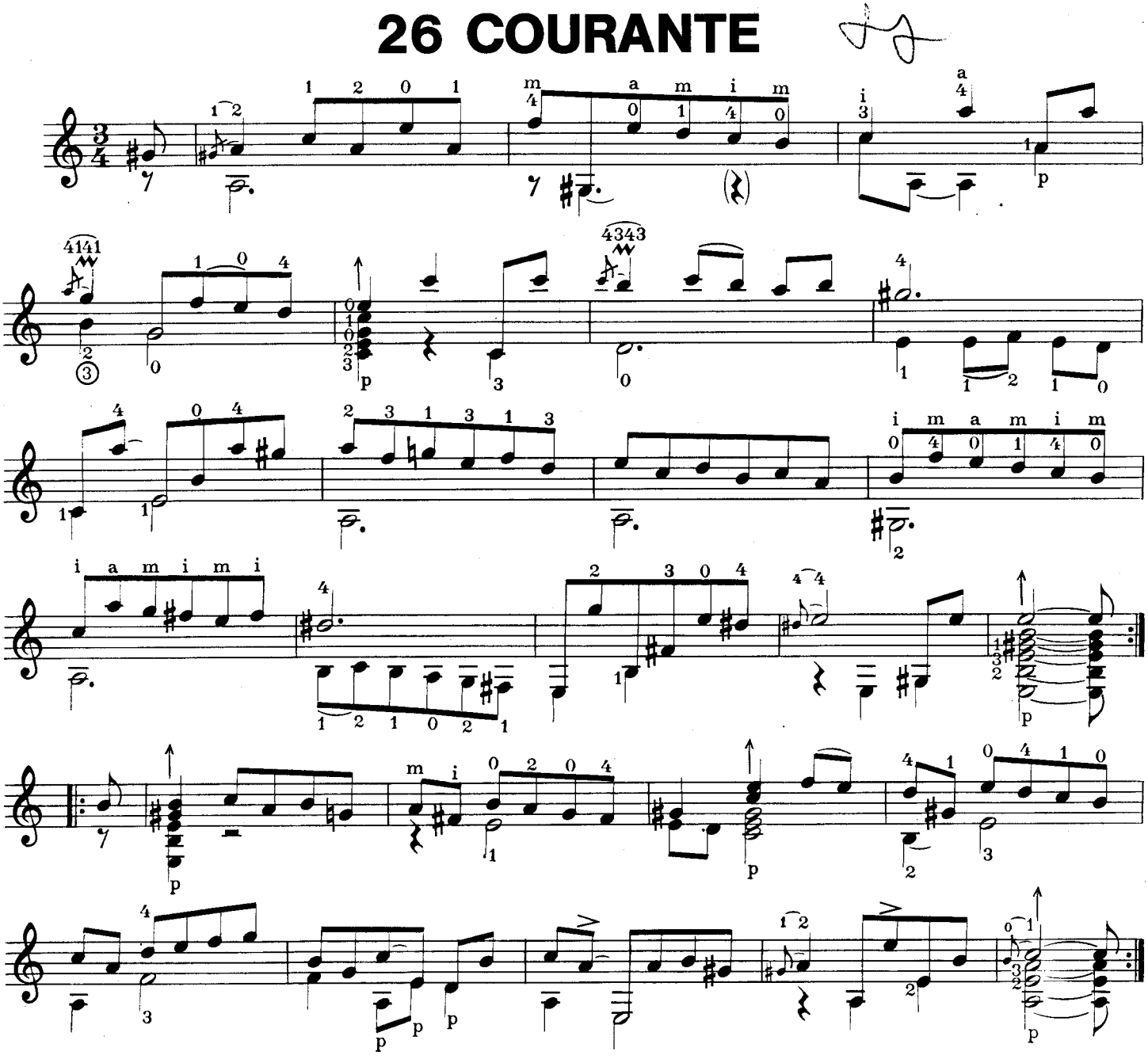

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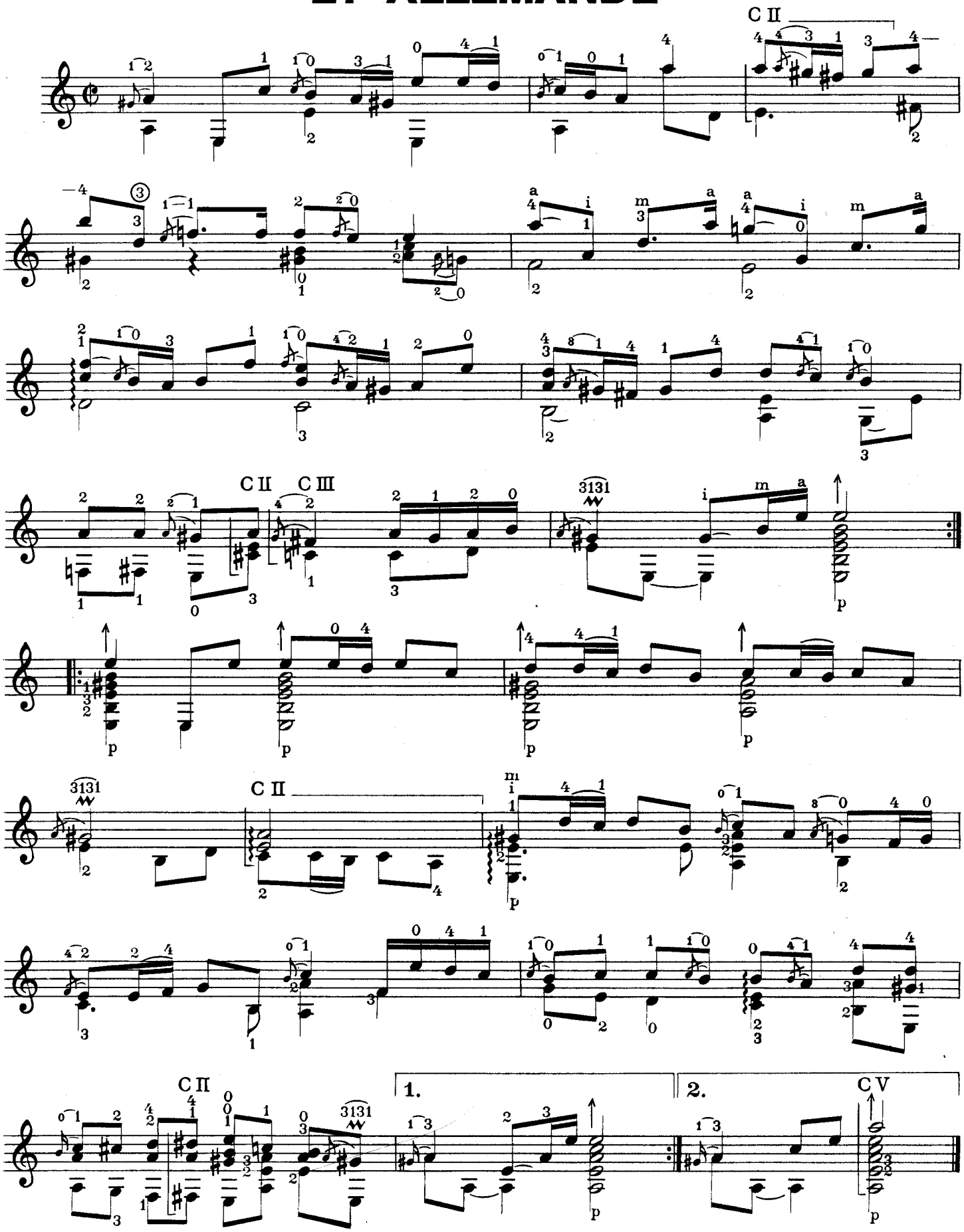

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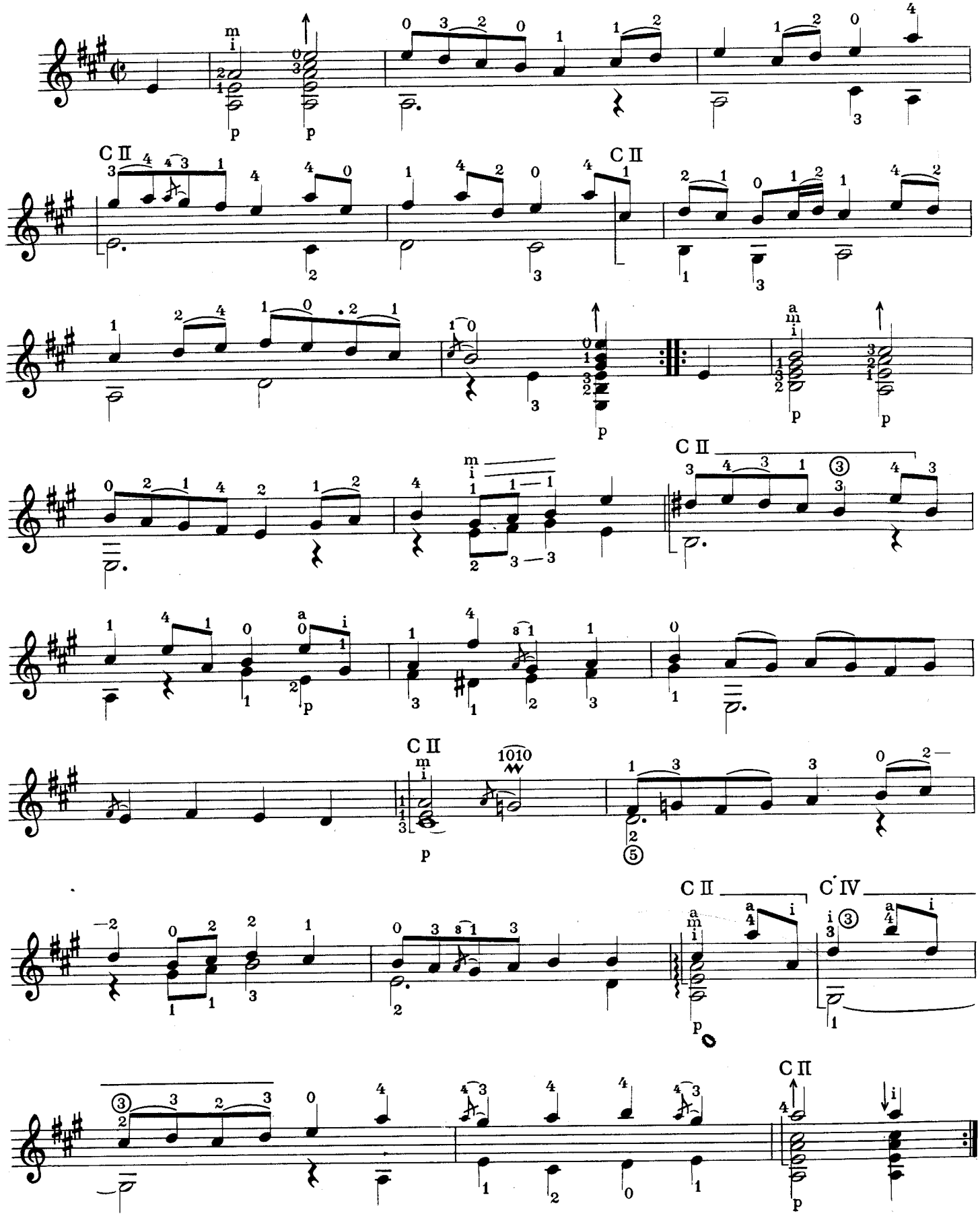

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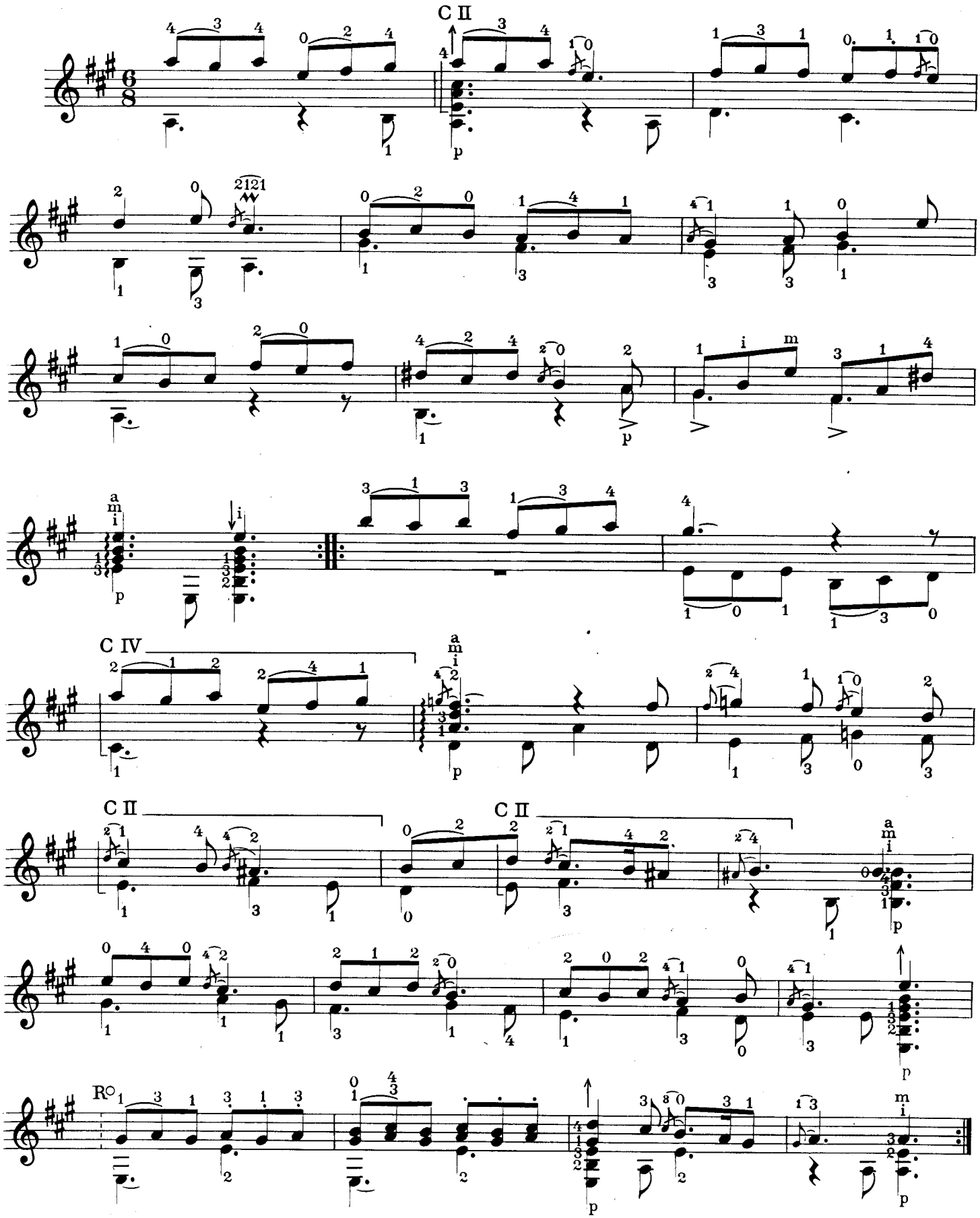

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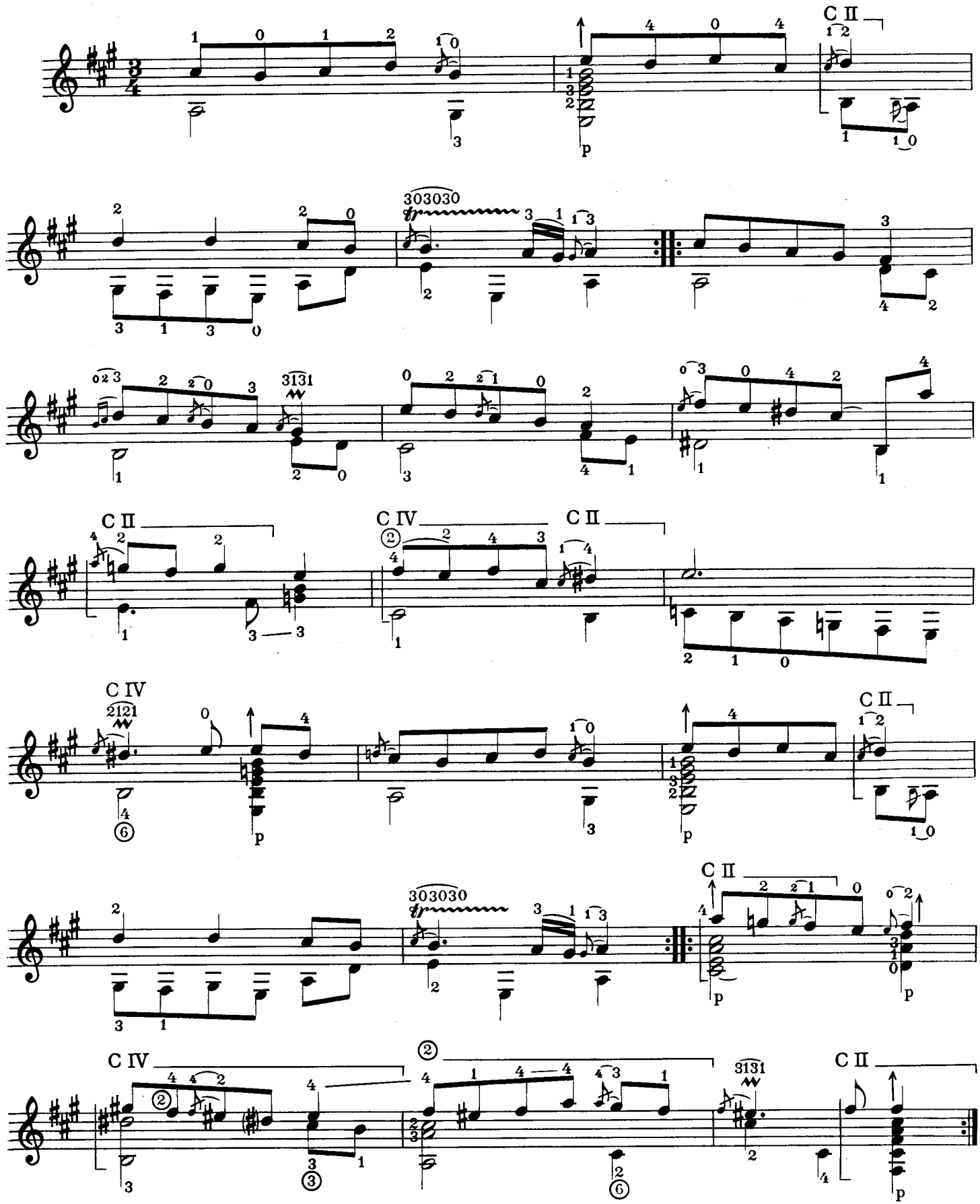

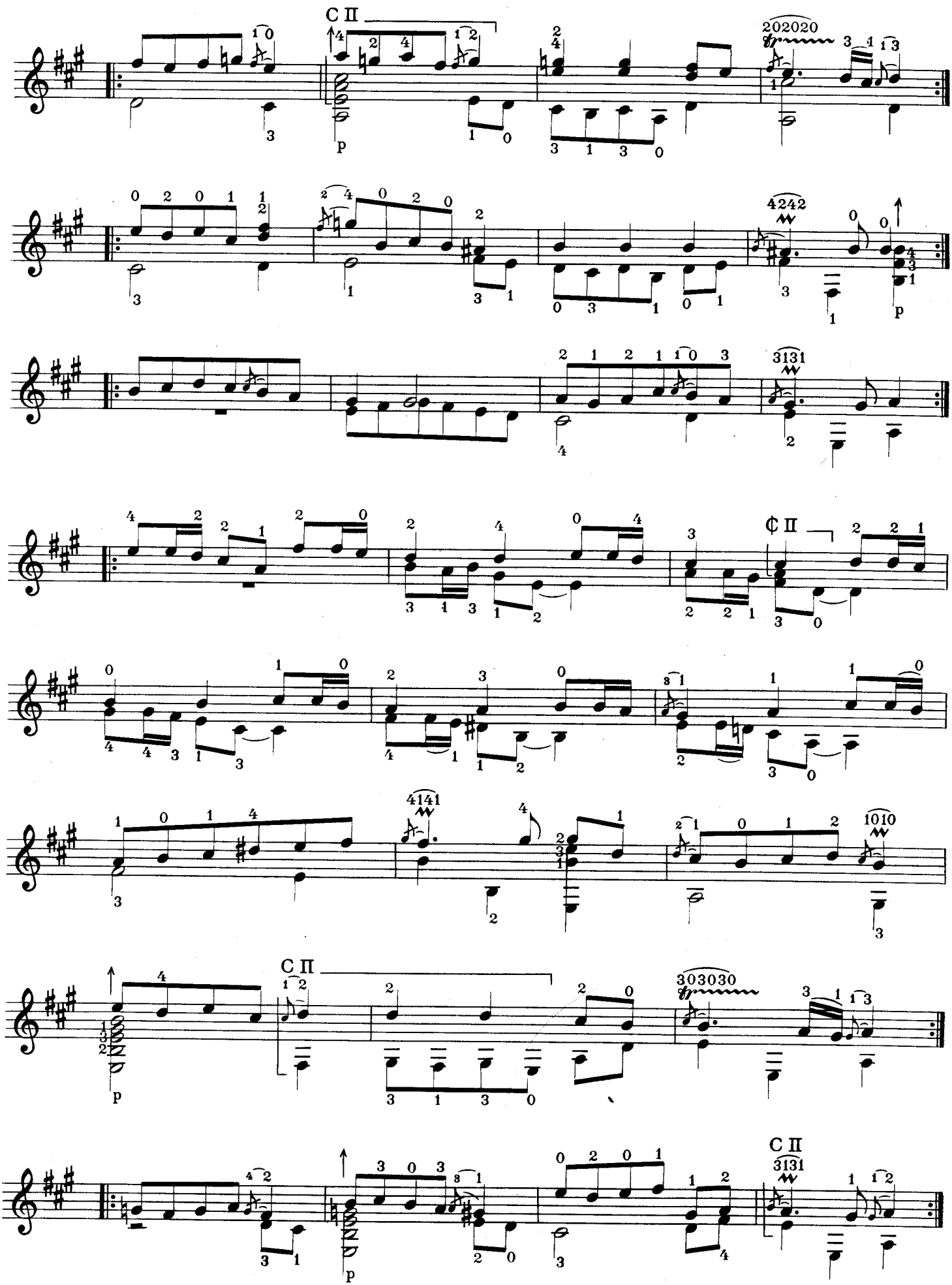
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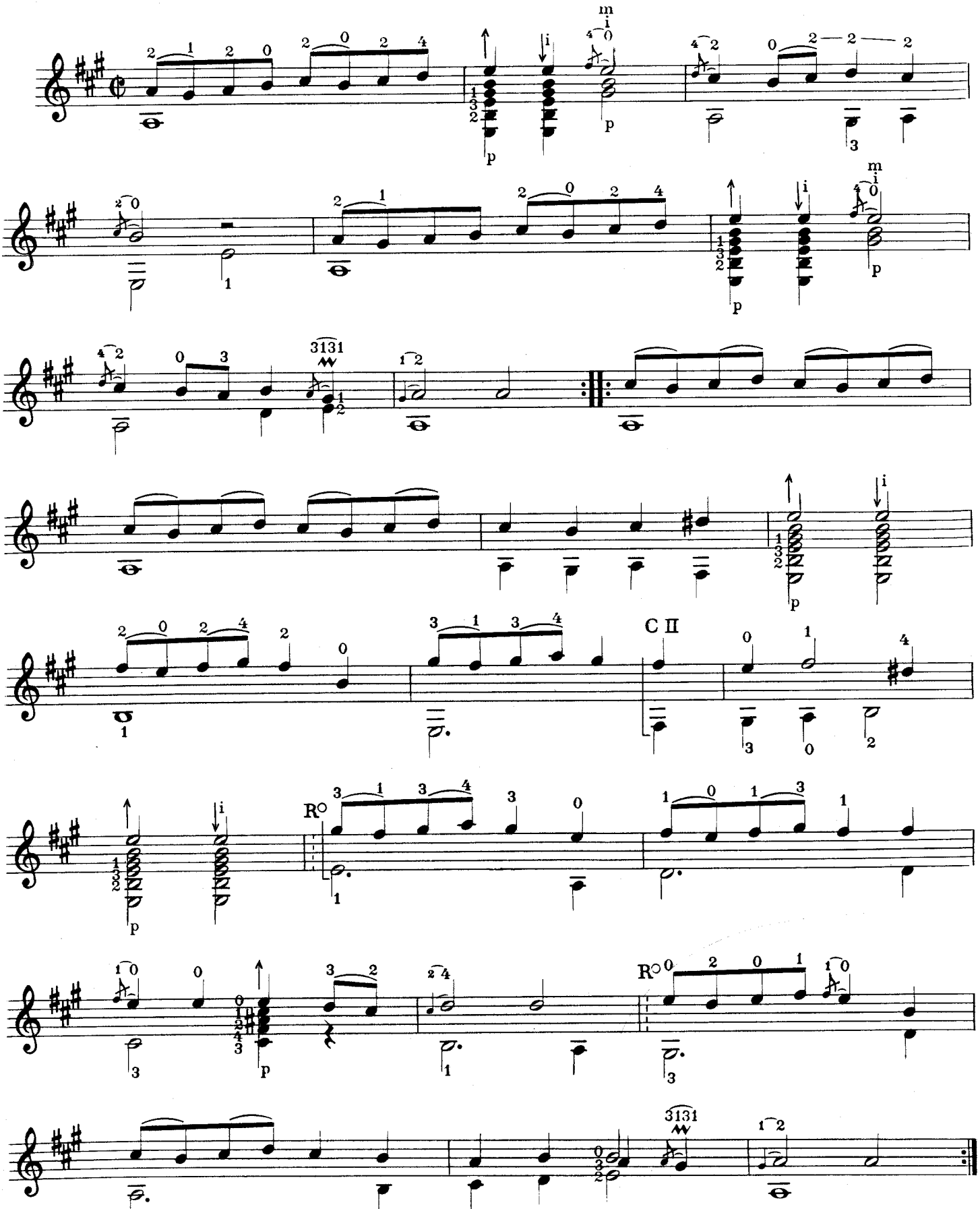
31 LA BELLE PAYSANNE



Ocho Minuets para Guitarra

Pedro Ximenes Abril Tirado

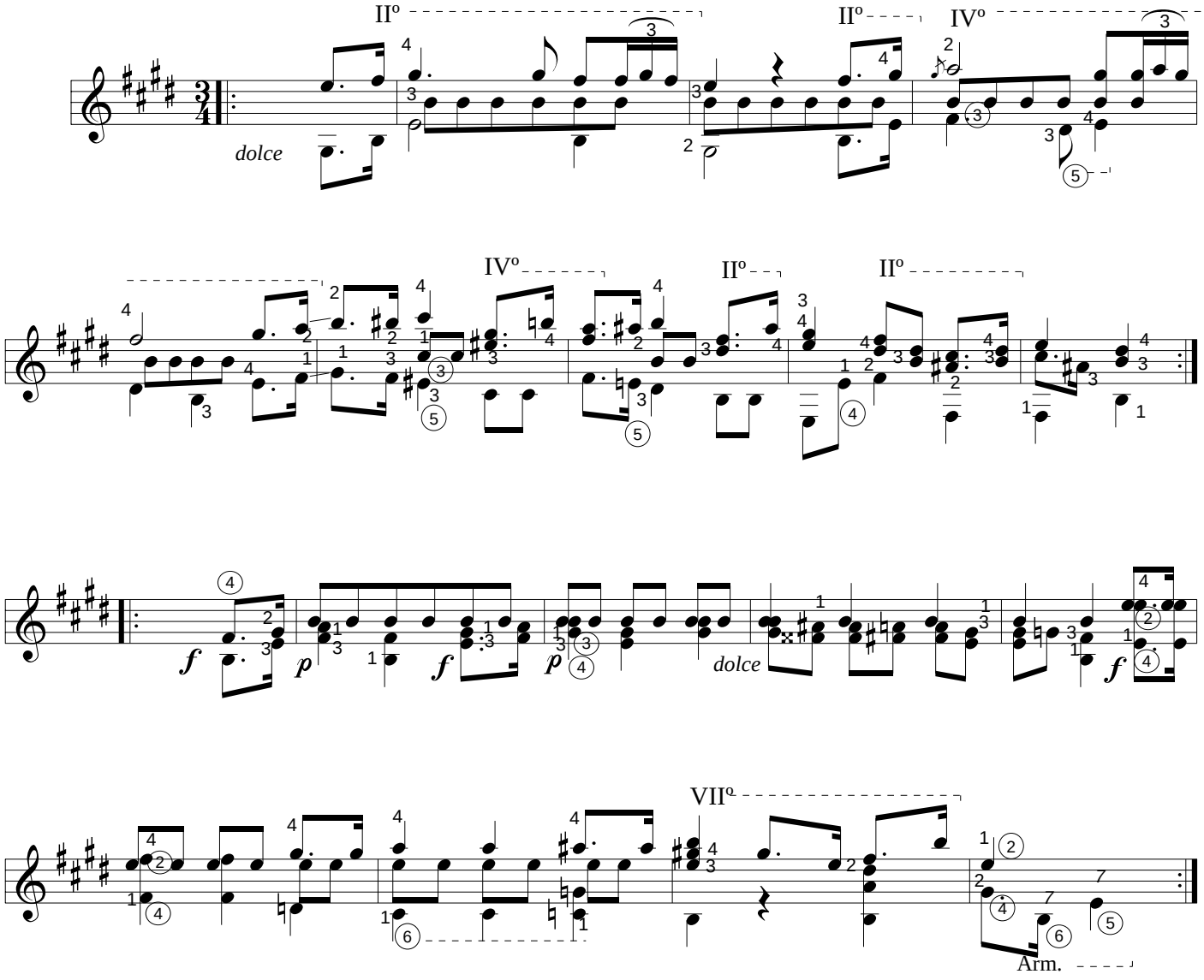
(Perú 1780 - 1856)

Revisión de Néstor Guestrin

P. XIMENES ABRIL TIRADO

Minuet 1

Revisión de Néstor Guestrin



® 2000, Néstor Guestrin