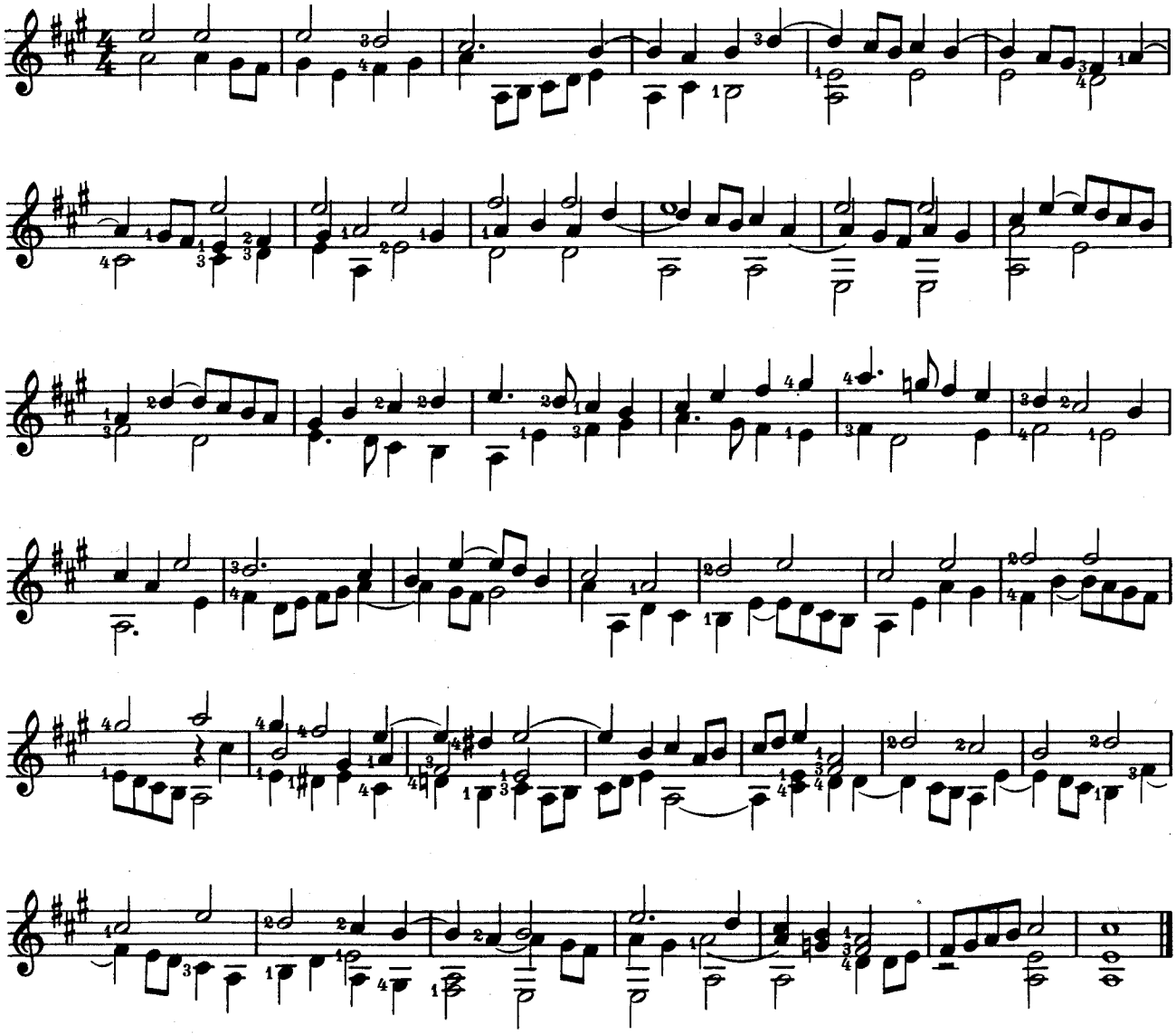
Fantasia

Francesco da Milano

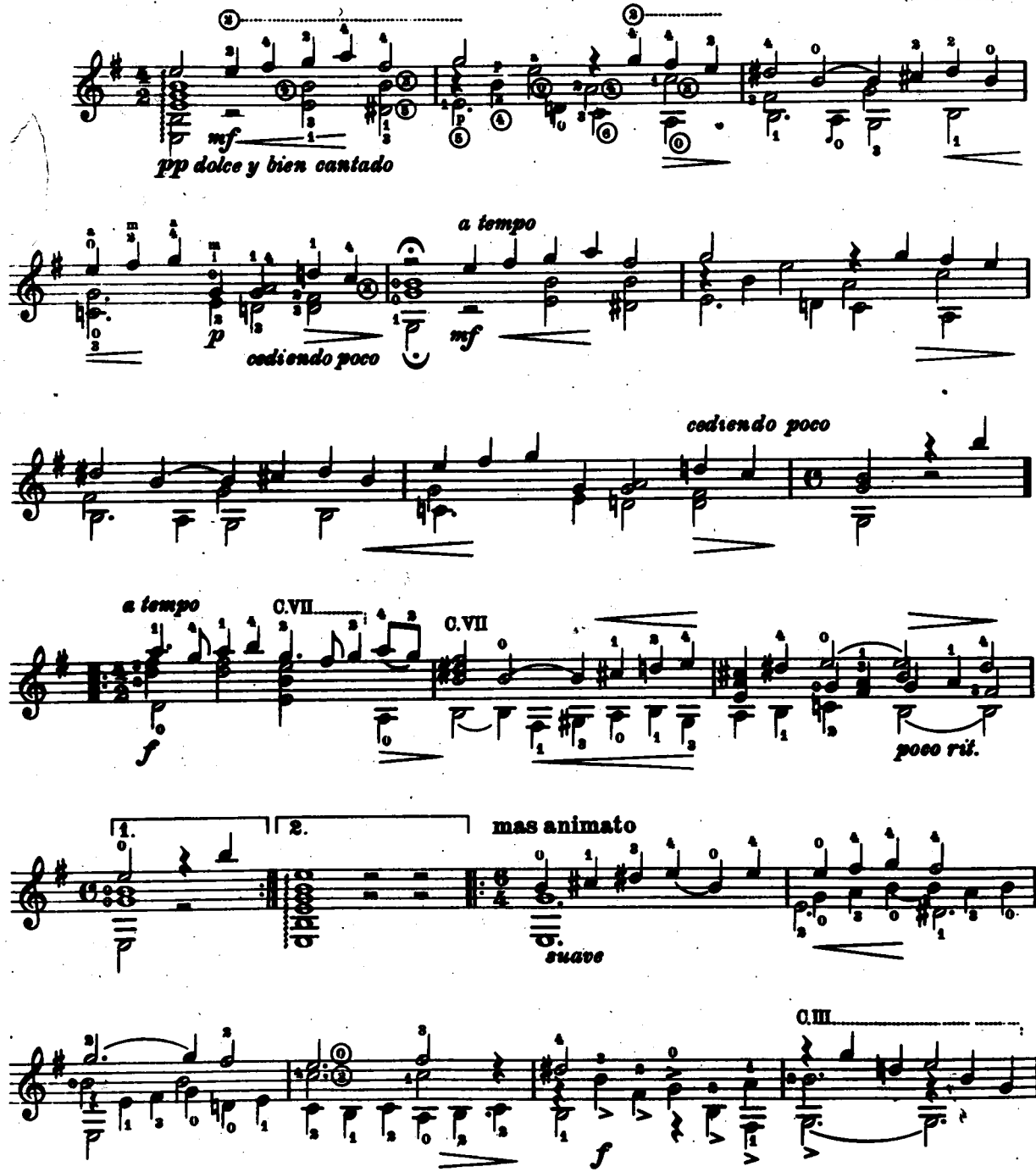


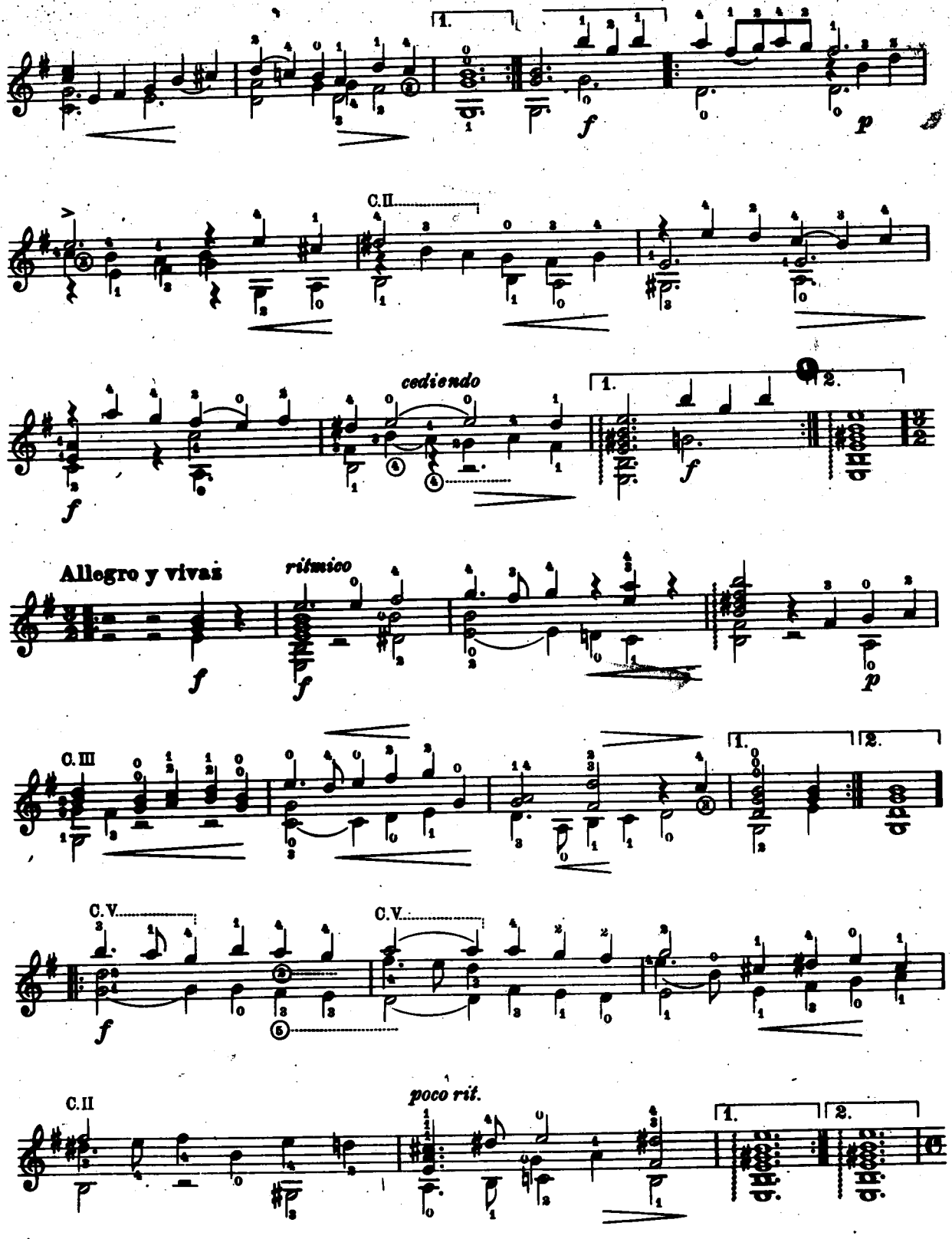
ARIA CON VARIAZIONI

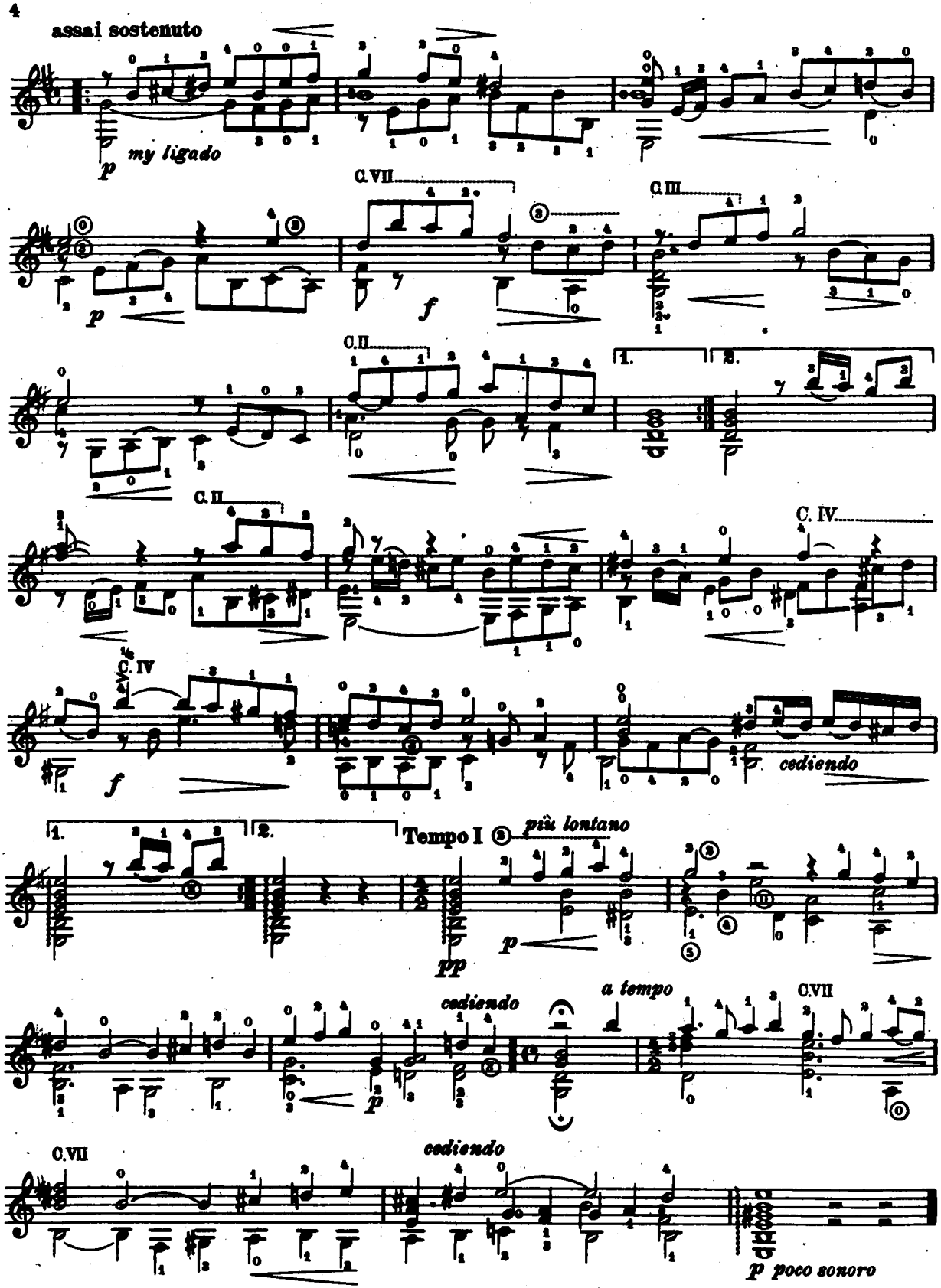
detta „La Frescobalda"

Transcription de
ANDRÉS SEGOVIA

G. Frescobaldi
(1583-1644)



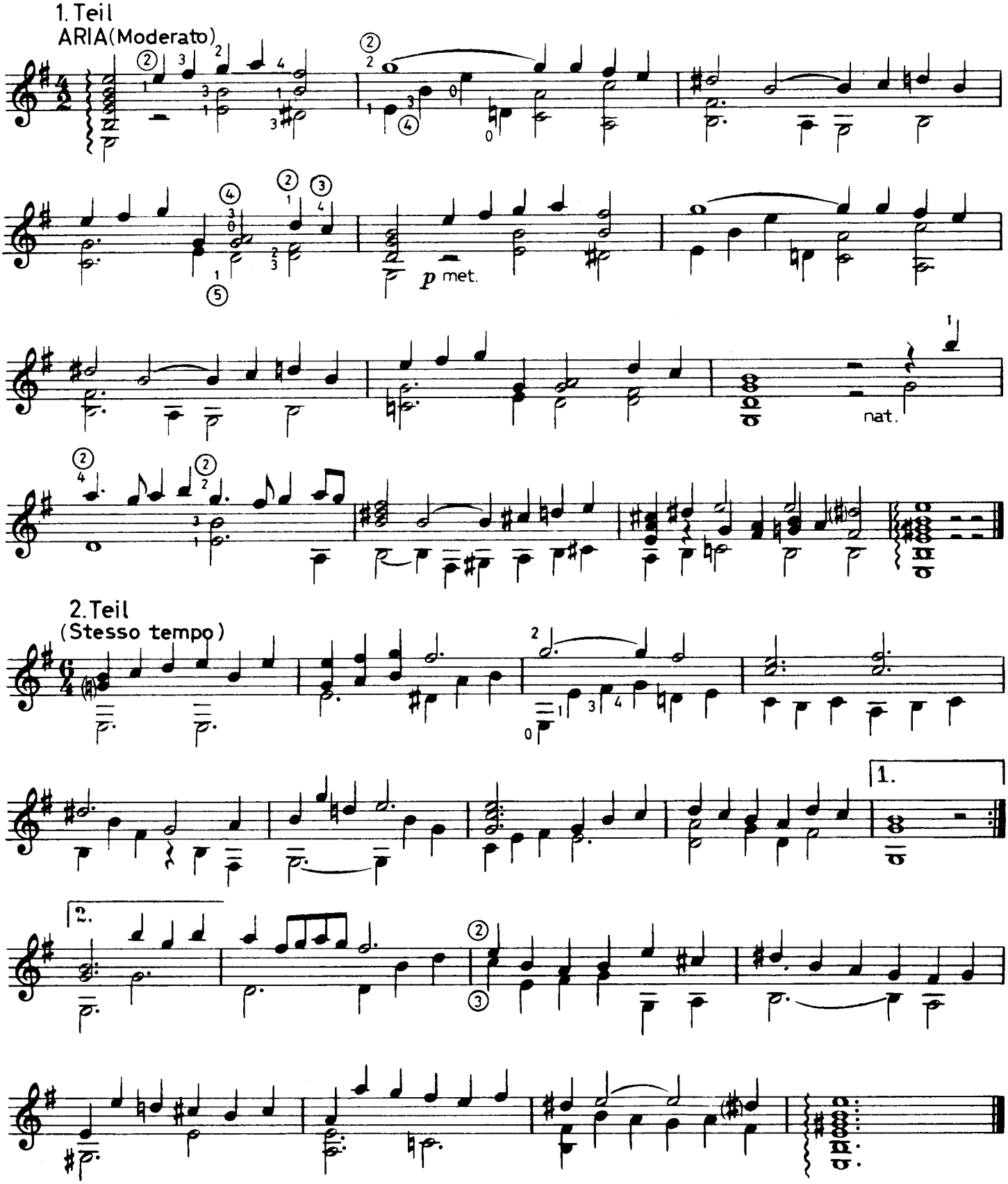

1.
f
p
C.II
cediendo
1.
2.
f
Allegro y vivaz
ritmico
f
f
p
C.III
1.
2.
C.V.
C.V.
f
C.II
poco rit.
1.
2.


assai sostenuto
p
my ligado
C.VII
f
C.III
C.II
1.
2.
C.II
C. IV
C. IV
f
cediendo
1.
2.
Tempo I
più lontano
pp
p
cediendo
a tempo
C.VII
p
C.VII
cediendo
p poco sonoro

La Frescobalda

Arranged and edited by Siegfried Behrend

Girolamo Frescobaldi (1583-1643)



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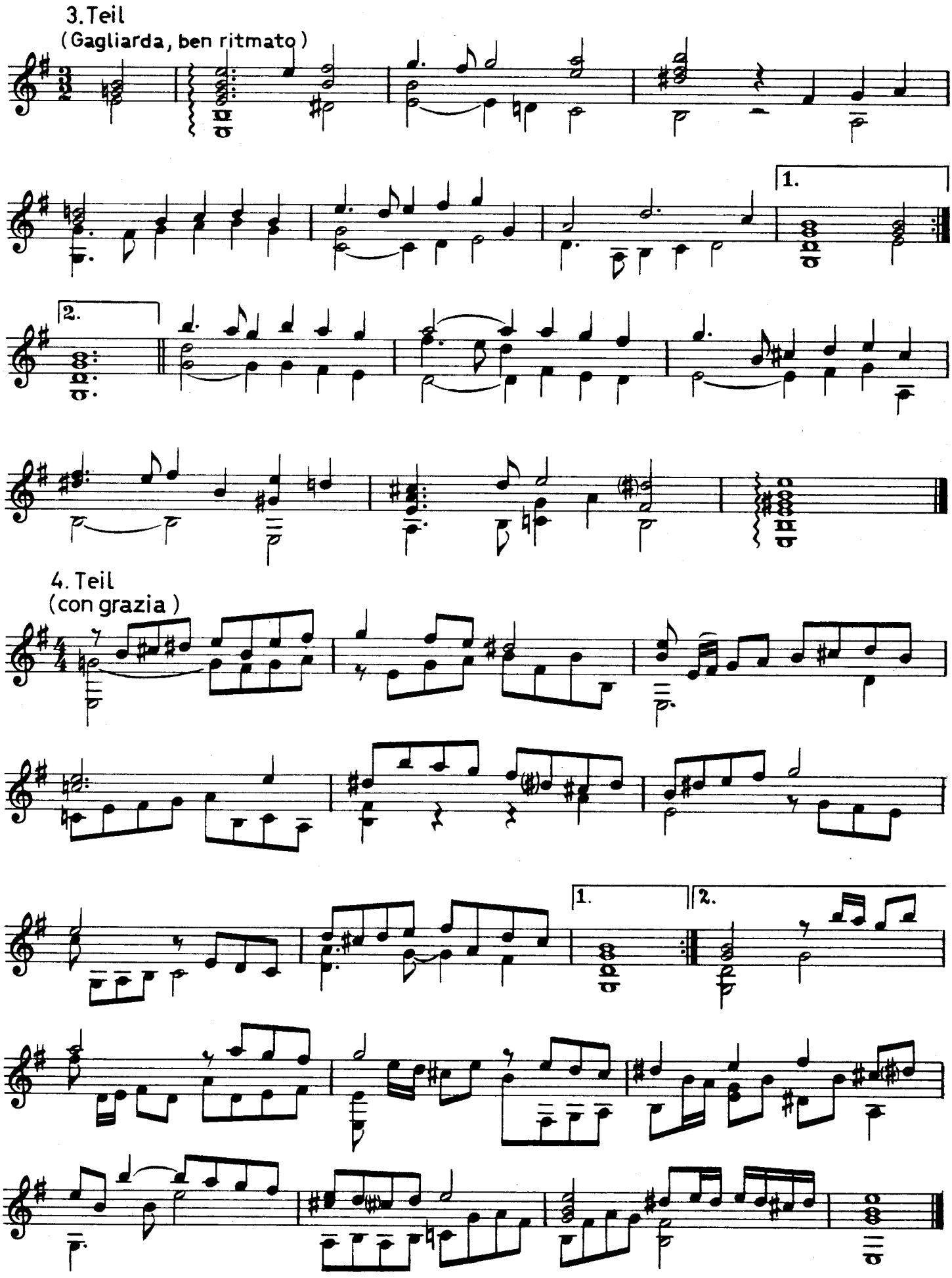
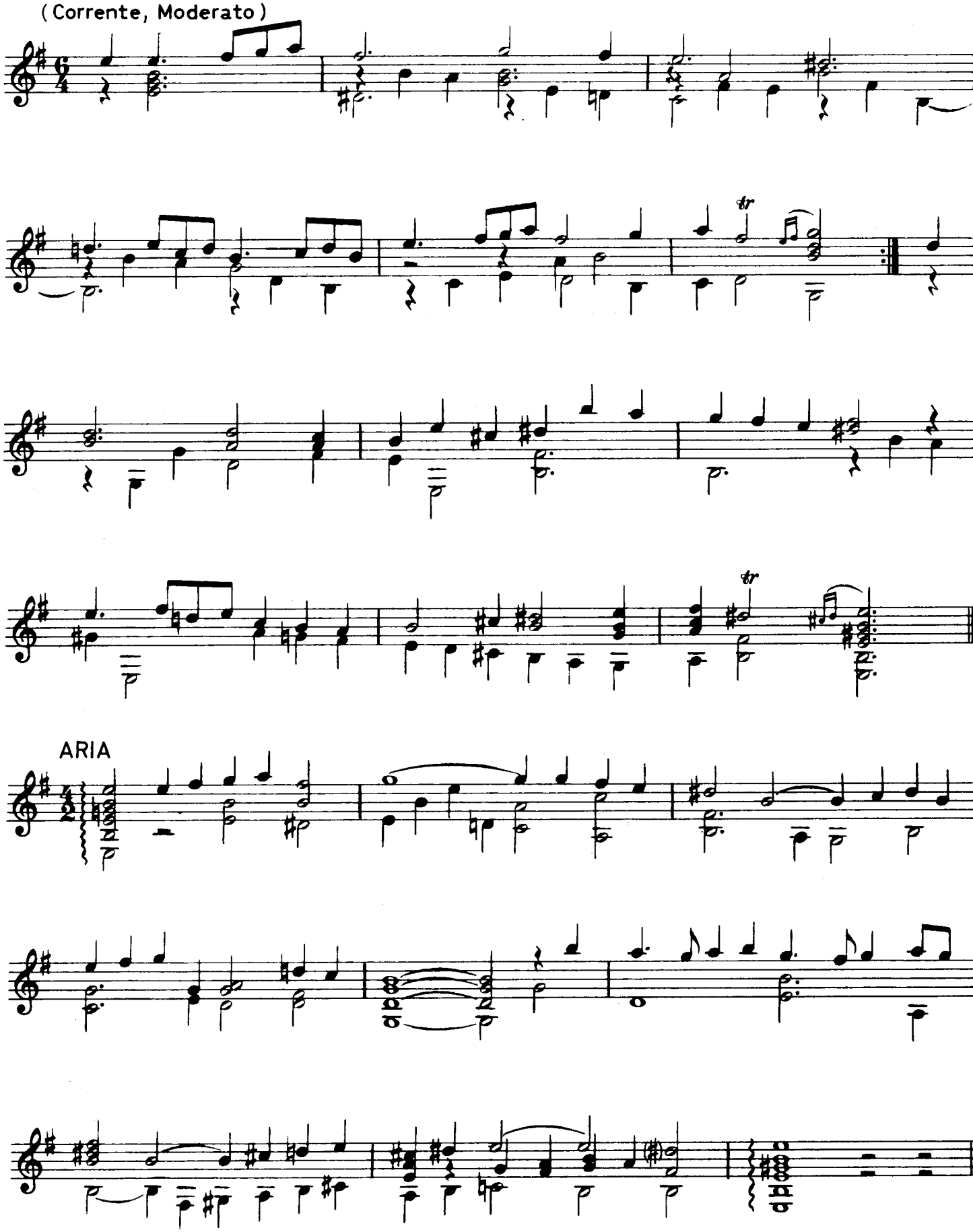

3. Teil
(Gagliarda, ben ritmato)
1.
2.
4. Teil
(con grazia)
1.
2.

5. Teil
(Corrente, Moderato)



АРИЯ С ВАРИАЦИЯМИ

Дж. ФРЕСКОБАЛЬДИ
Переложение А. Сеговии

Calmato (Спокойно)

Гитара шестиструнная

mf

pp dolce y bien cantado

cedendo poco

p

a tempo

mf

a tempo

f

poco rit.

1. **2.**

Animato (Оживленно)

suave

f

p

cedendo

f

Allegro vivace (Быстро, живо)

f *ritmico* *p* *f* *f*

poco rit.

Assai sostenuto (Весьма сдержанно)

p *f* *p*

cedendo

Tempo I (Первый темп)

piu lontano

pp *p* *p*

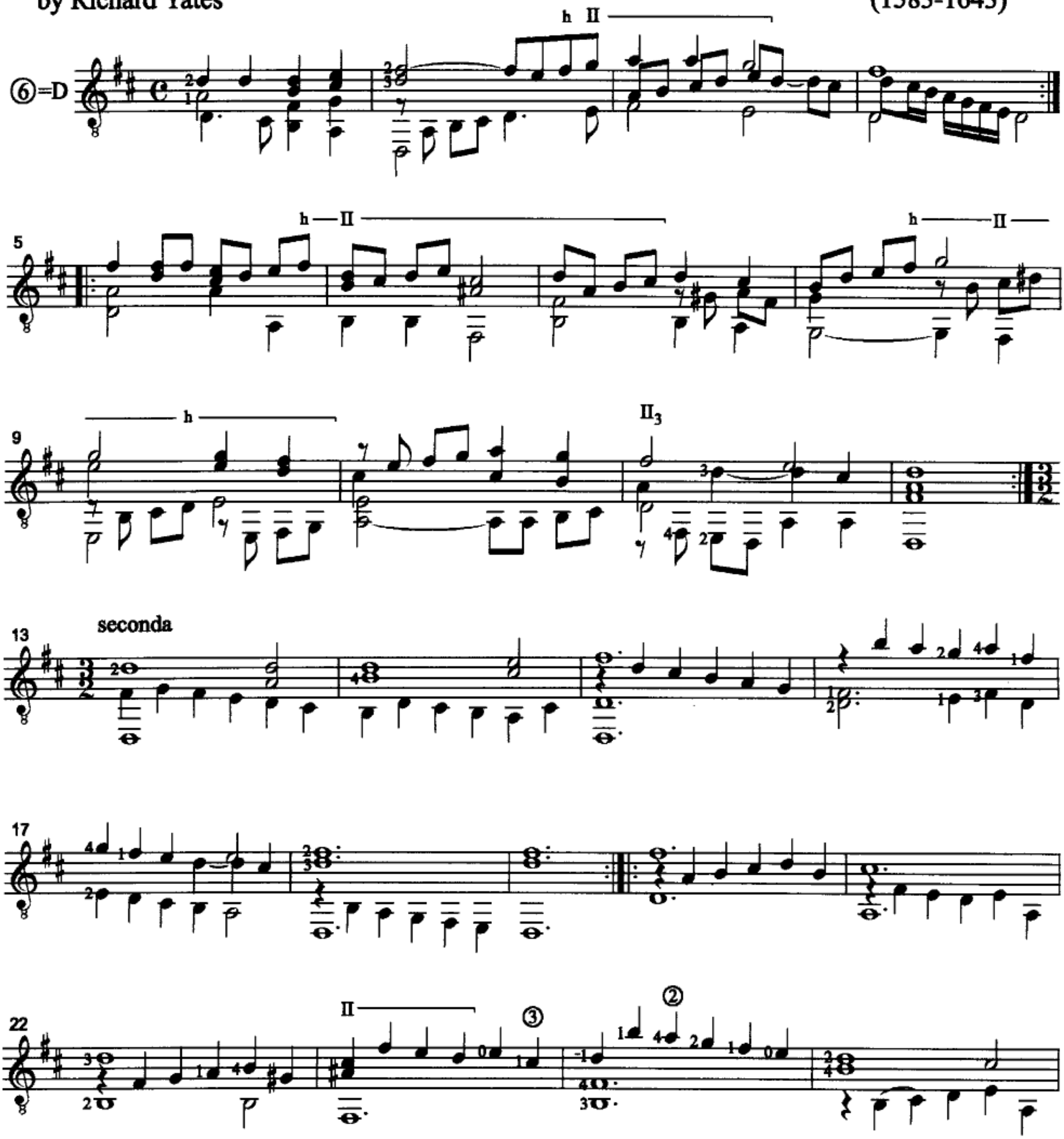
a tempo

cedendo

ARIA DETTO BALLETTO

Transcribed for guitar
by Richard Yates

Girolamo Frescobaldi
(1583-1643)



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26

30

II4

terza

35

II3

37

39

tr

41

②

③

IV

II

43

46

quarta

51

55

59

quinta

II3

II4

61

63

II

II

65

II

67

II

69

sesta

II

72

76

II 4

80

II 4

settima

83

86

89

h

II — II3

91

ottava

94

96

IV

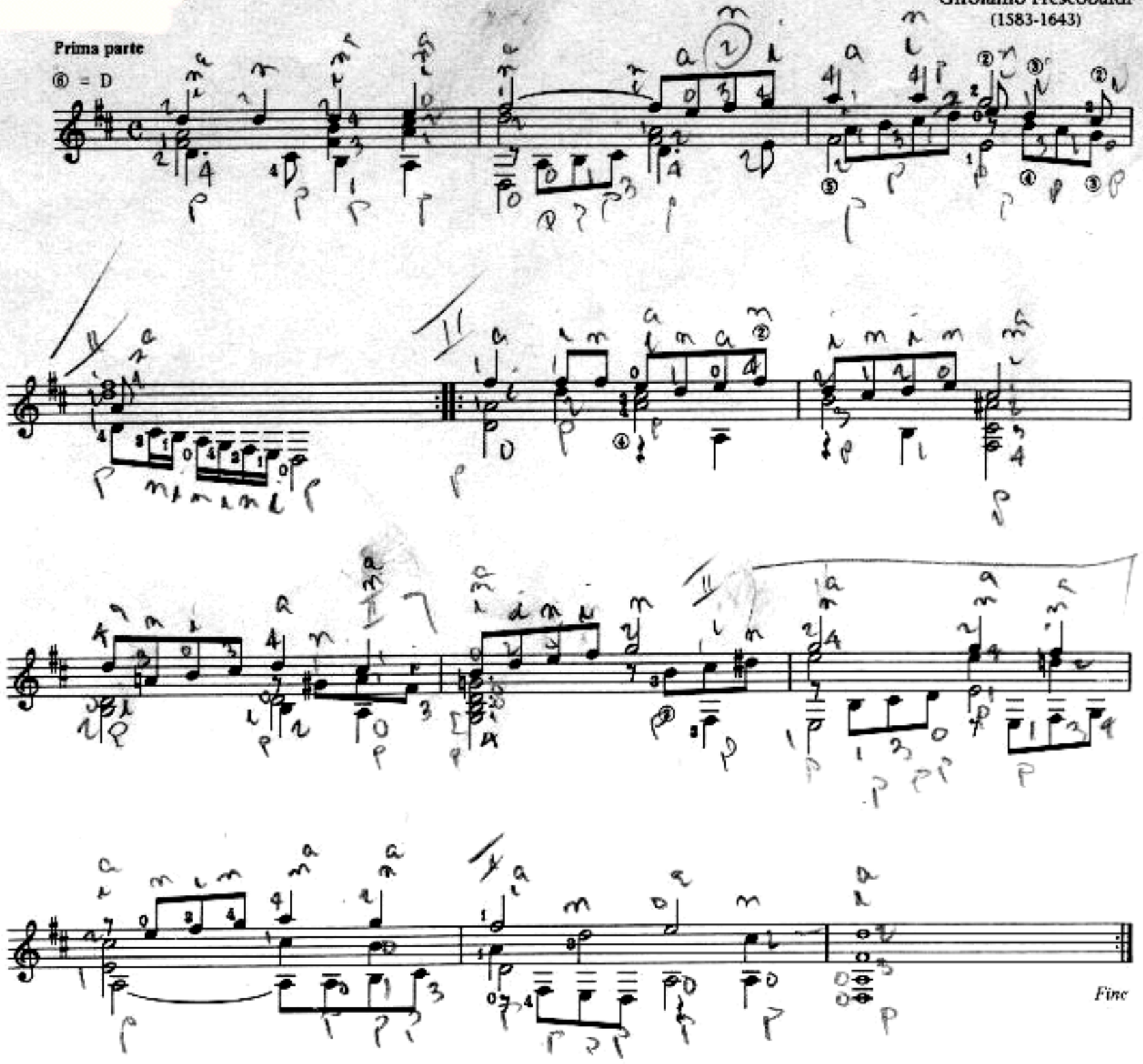
II4

Aria detto Balletto

Girolamo Frescobaldi
(1583-1643)

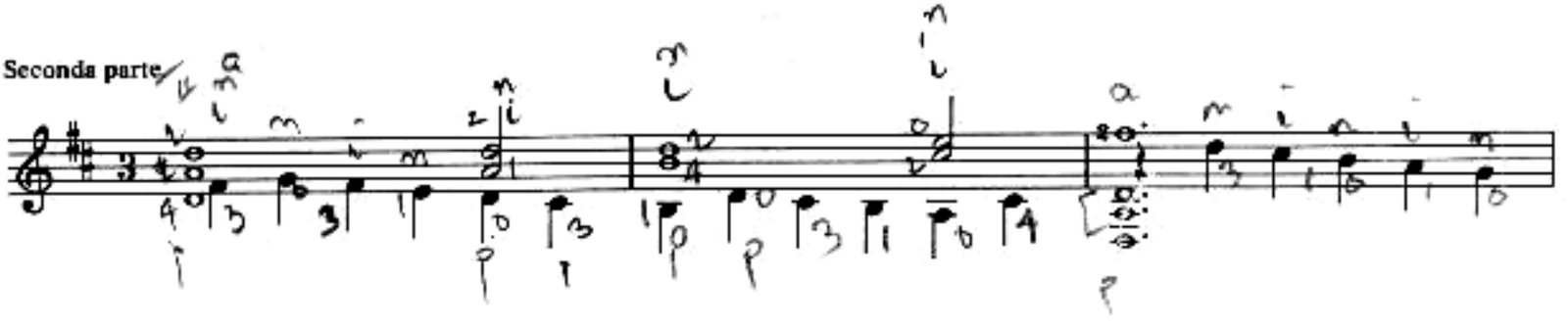
Prima parte

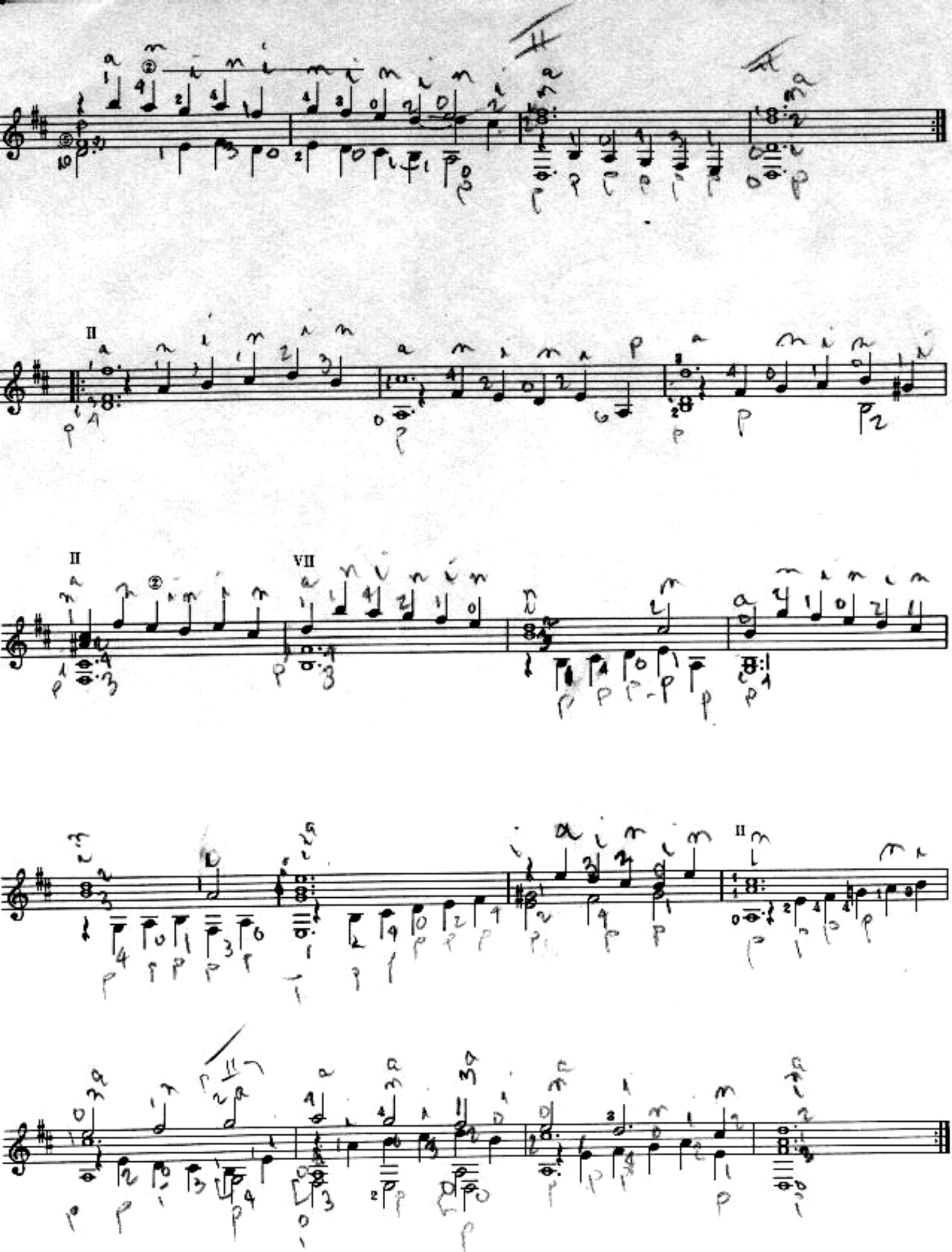
⑥ = D



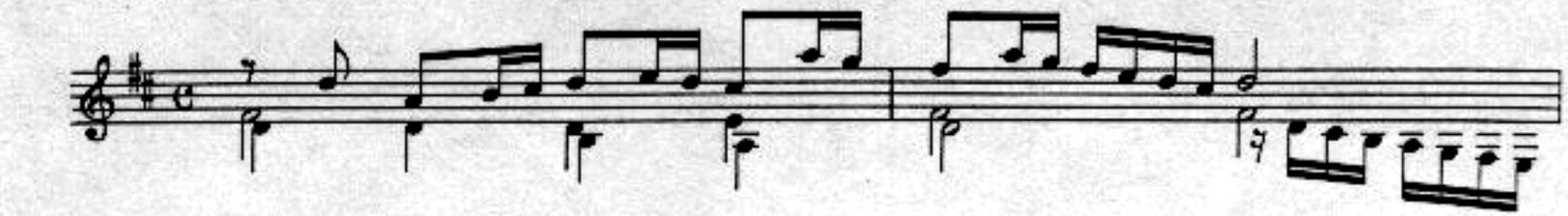
Fine

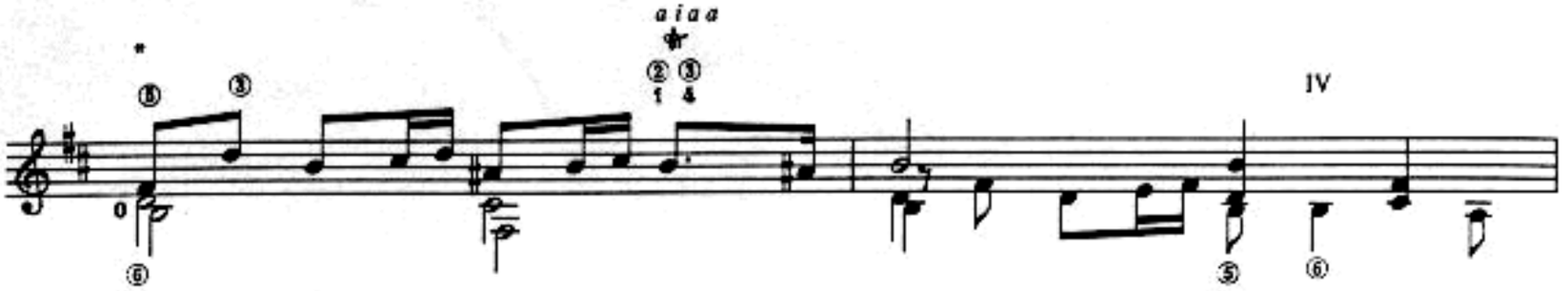
Seconda parte

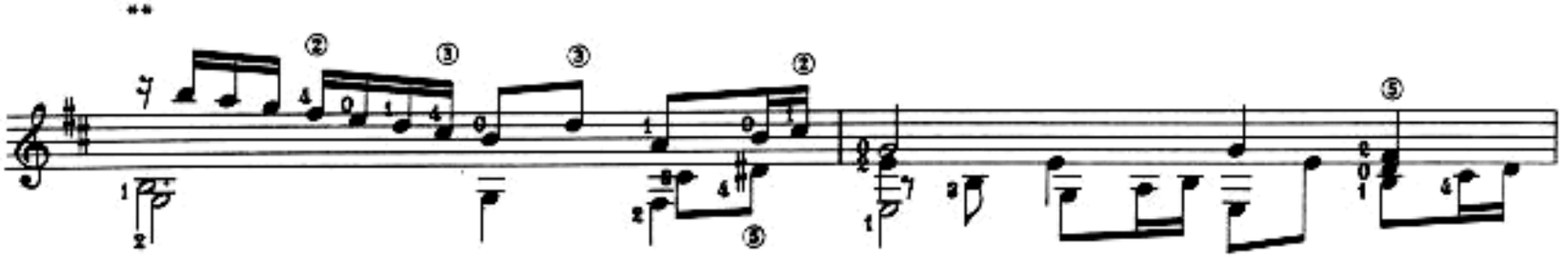


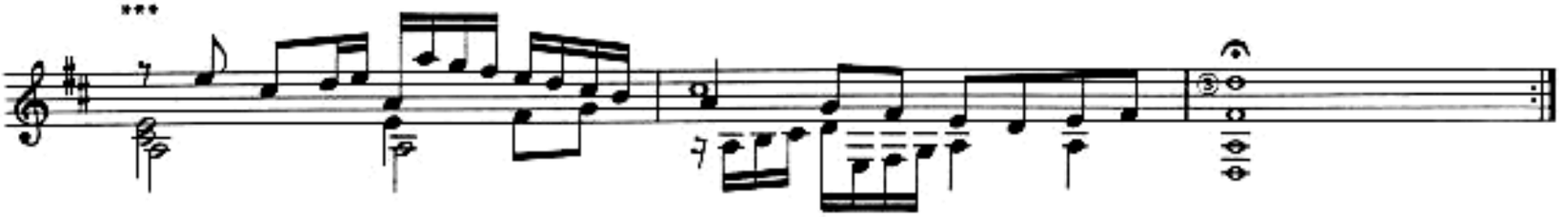


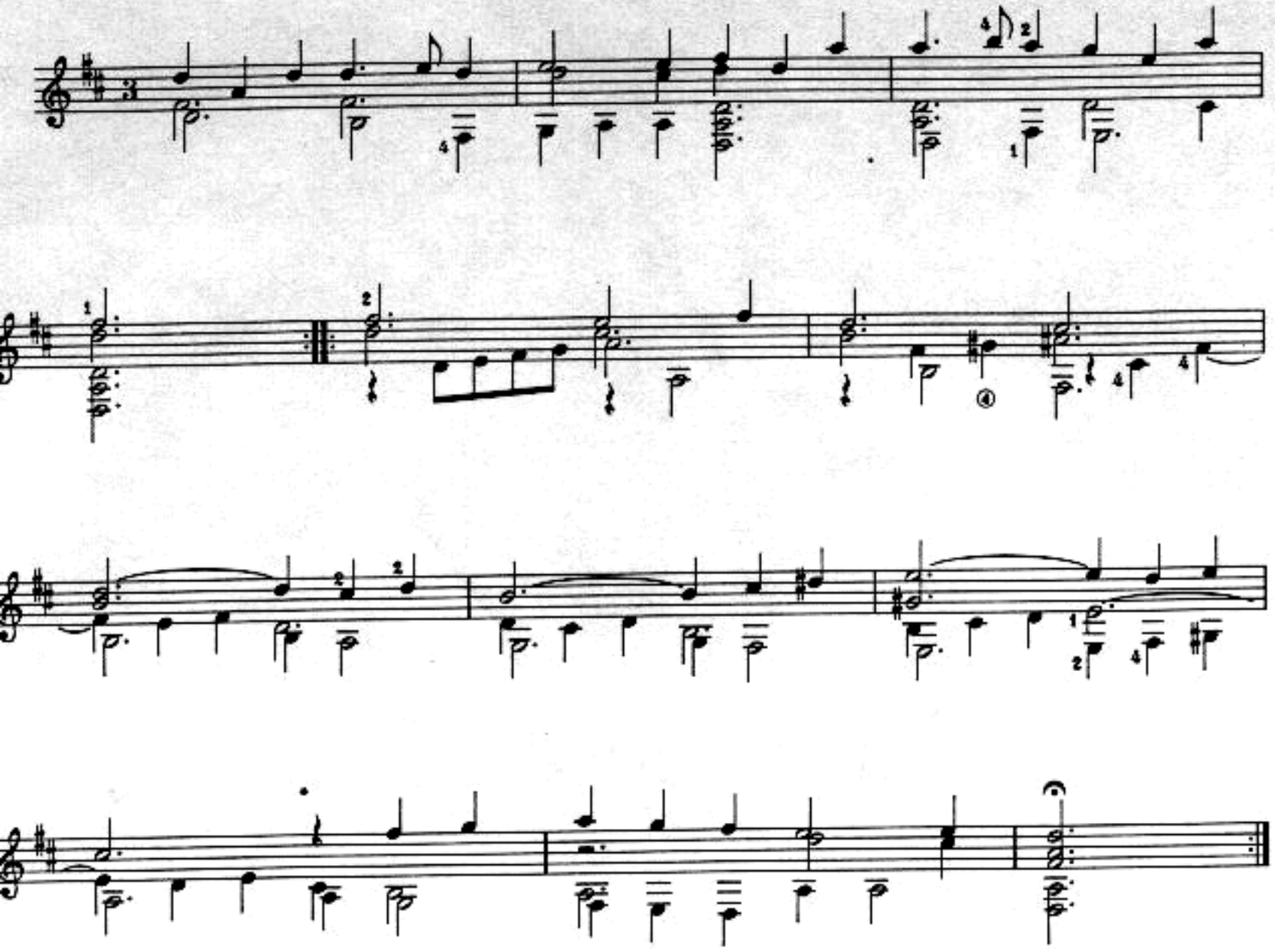
Terza parte



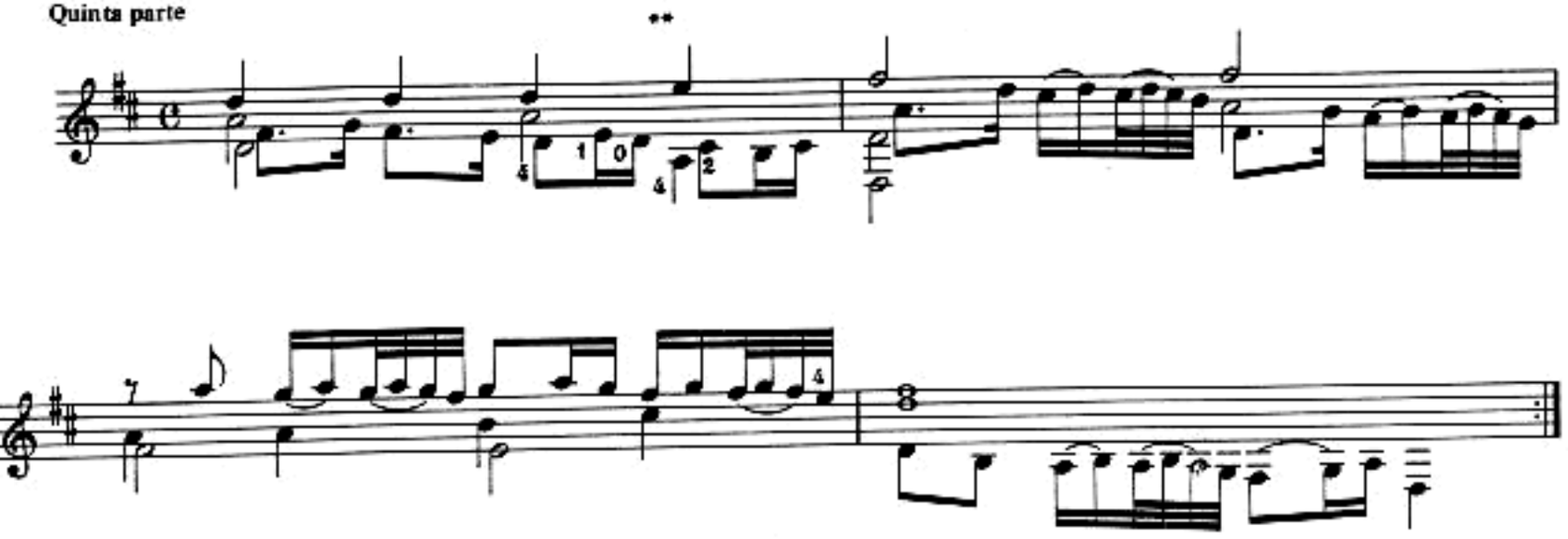


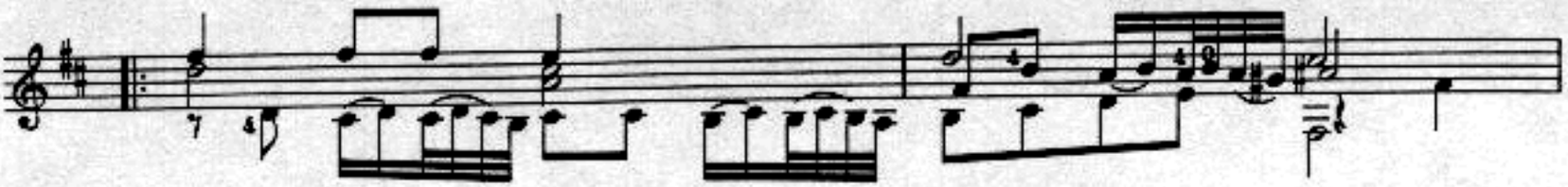


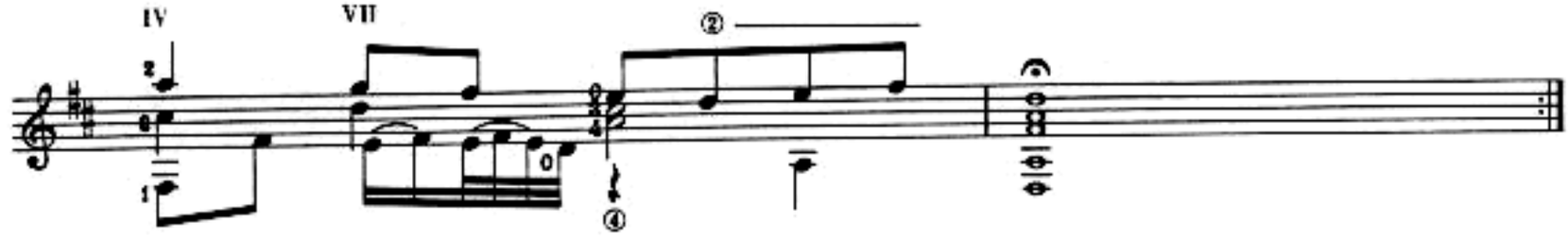




Quinta parte







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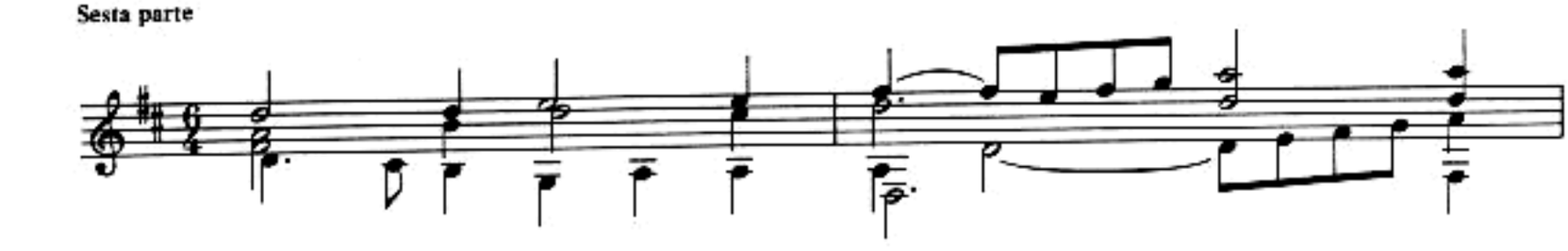
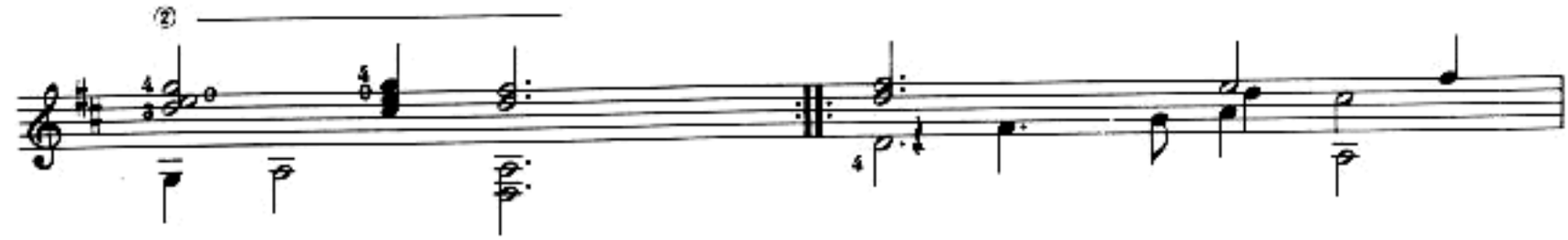
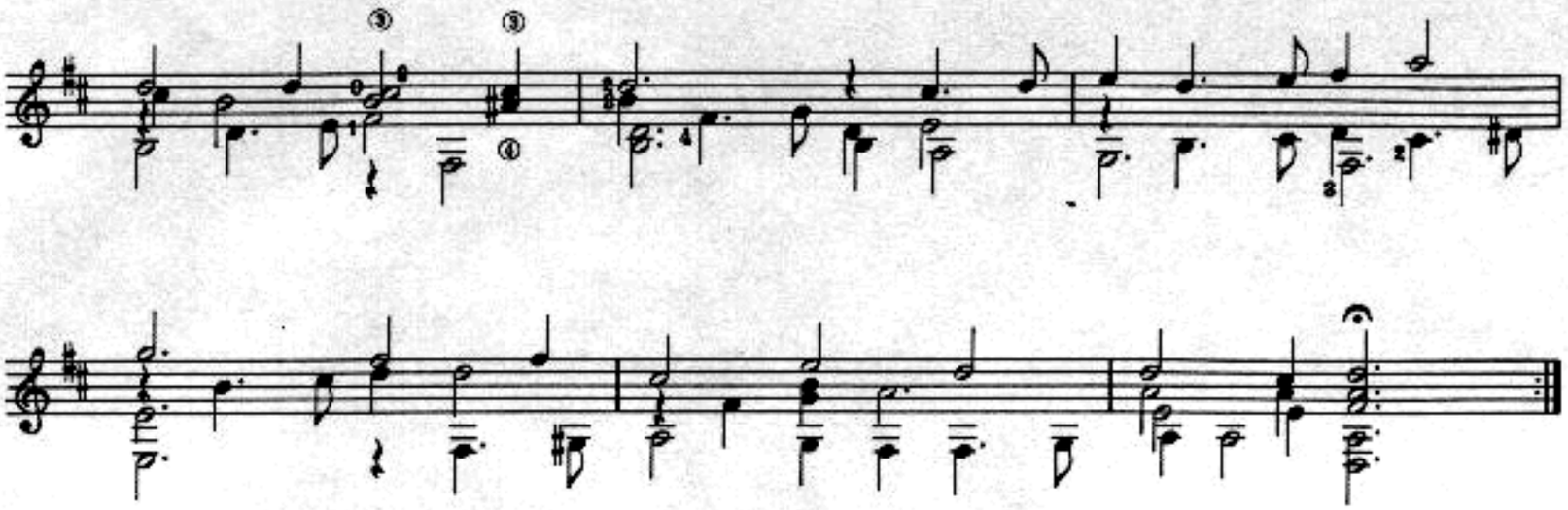
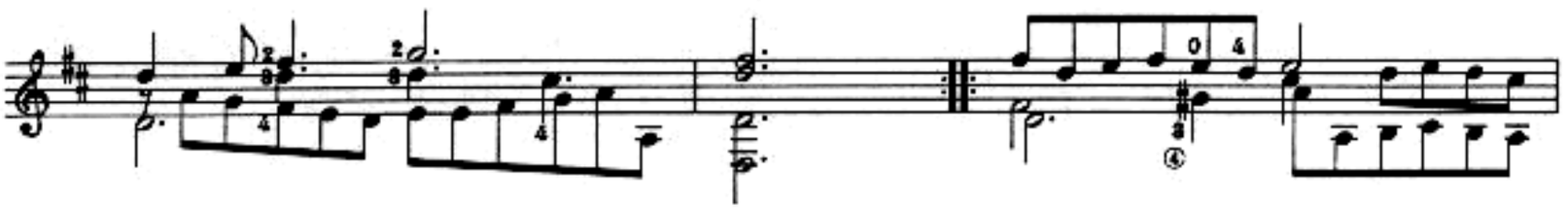






Settima parte



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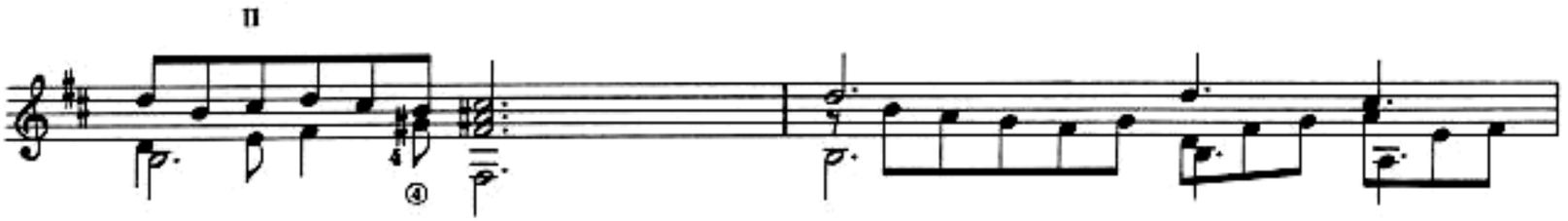

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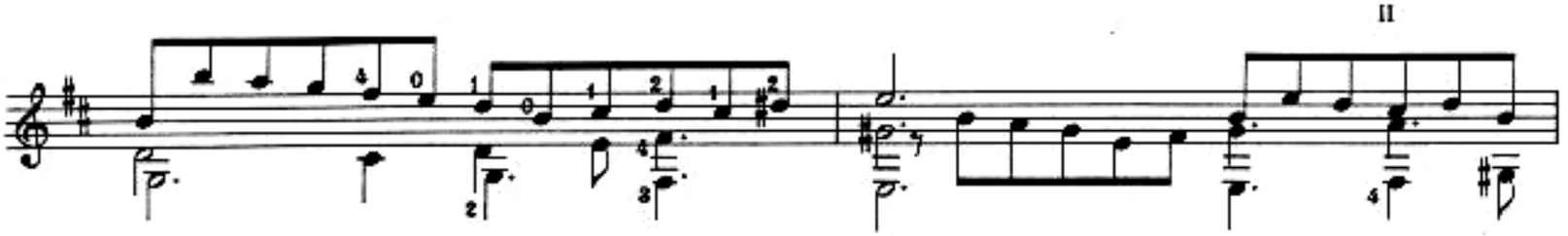
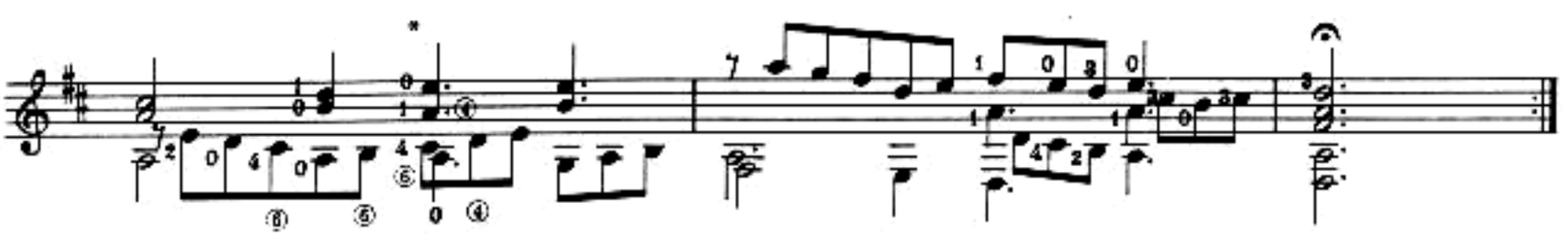
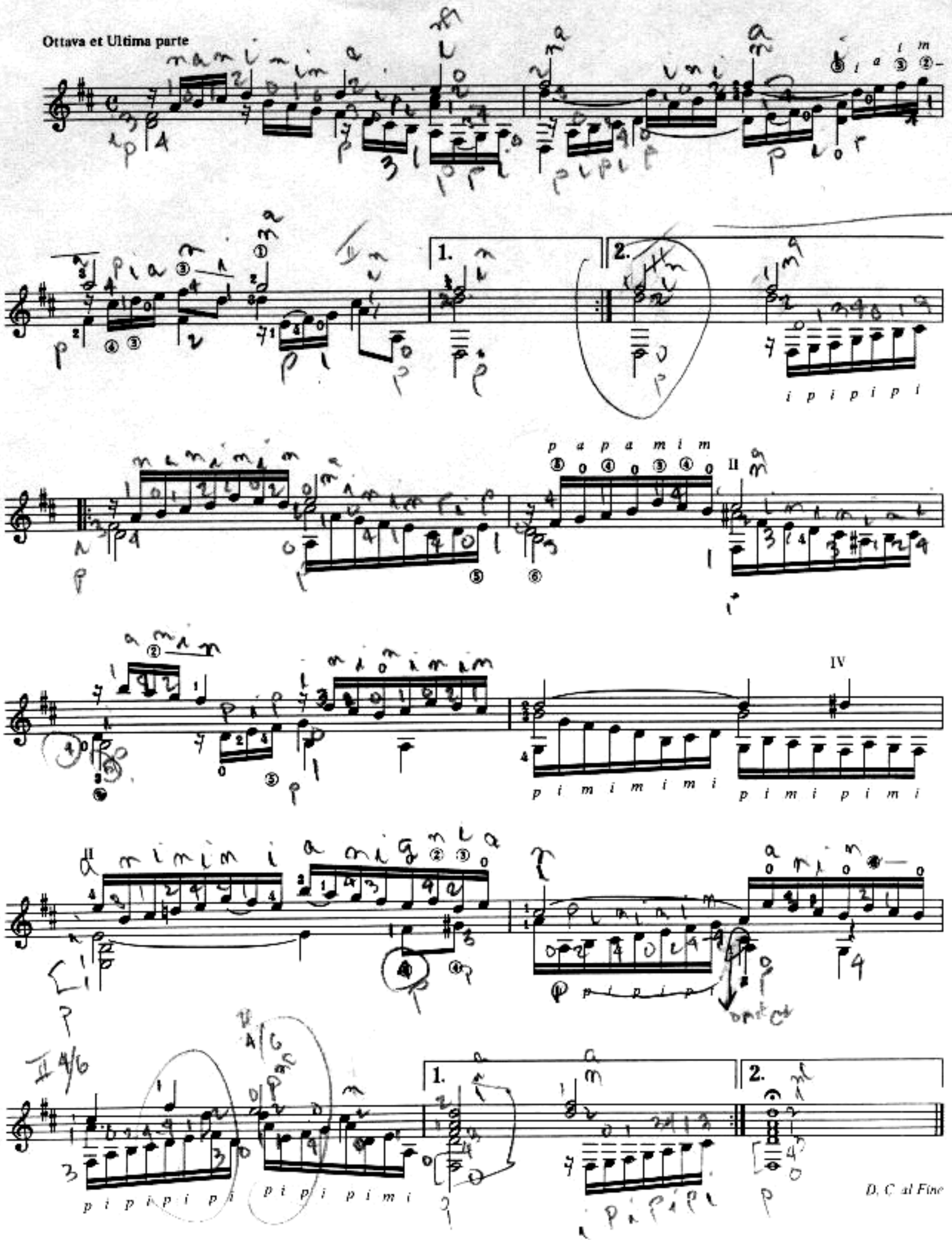




Ottava et Ultima parte

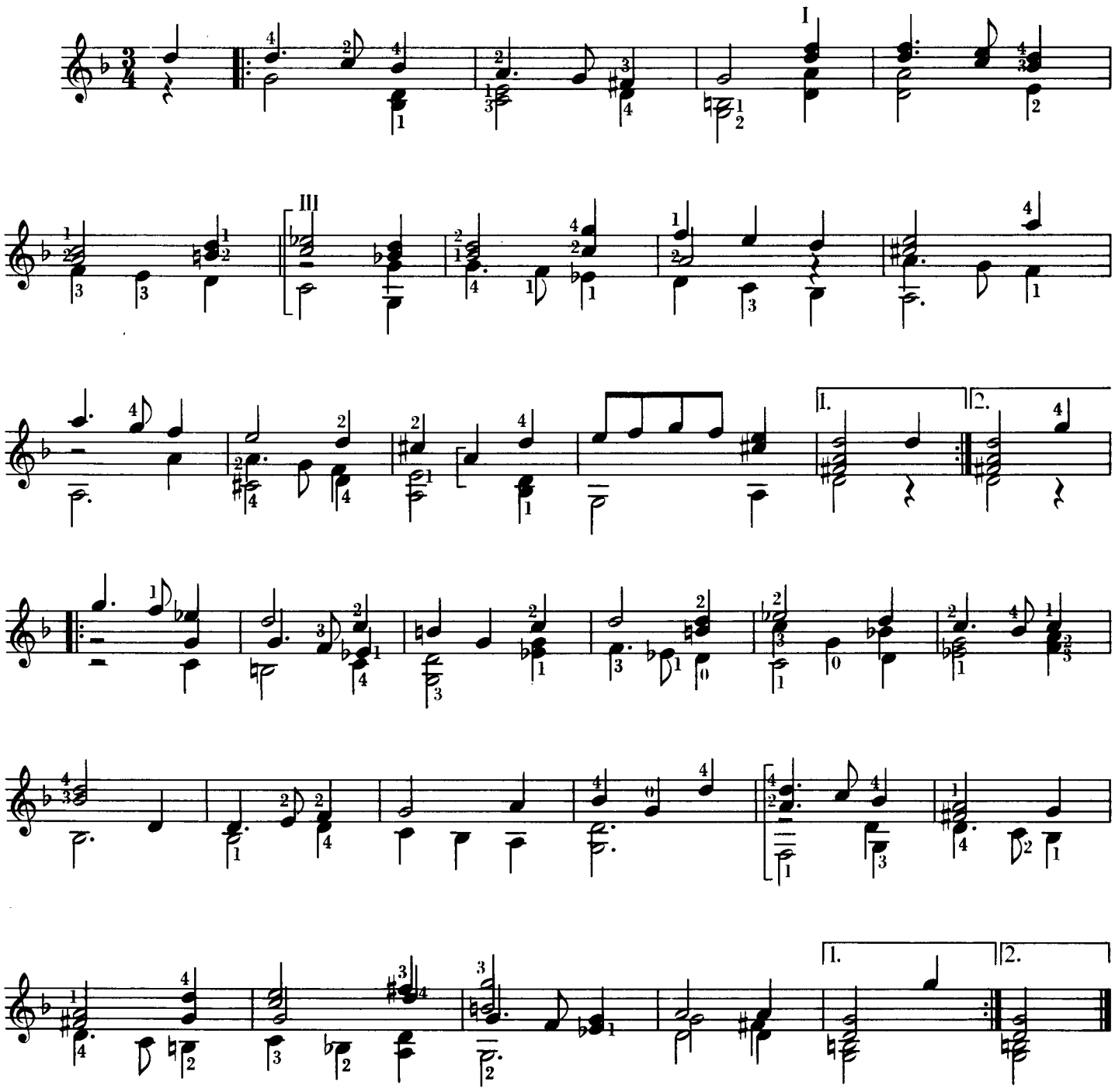


TÄNZE UND VARIATIONEN
DANCES AND VARIATIONS
TÁNCOK ÉS VARIÁCIÓK

1. CORRENTE

Herausgegeben von
Edited by
Miklós MOSÓCZI
György ZASZLAVIK

Girolamo FRESCOBALDI
(1583—1643)



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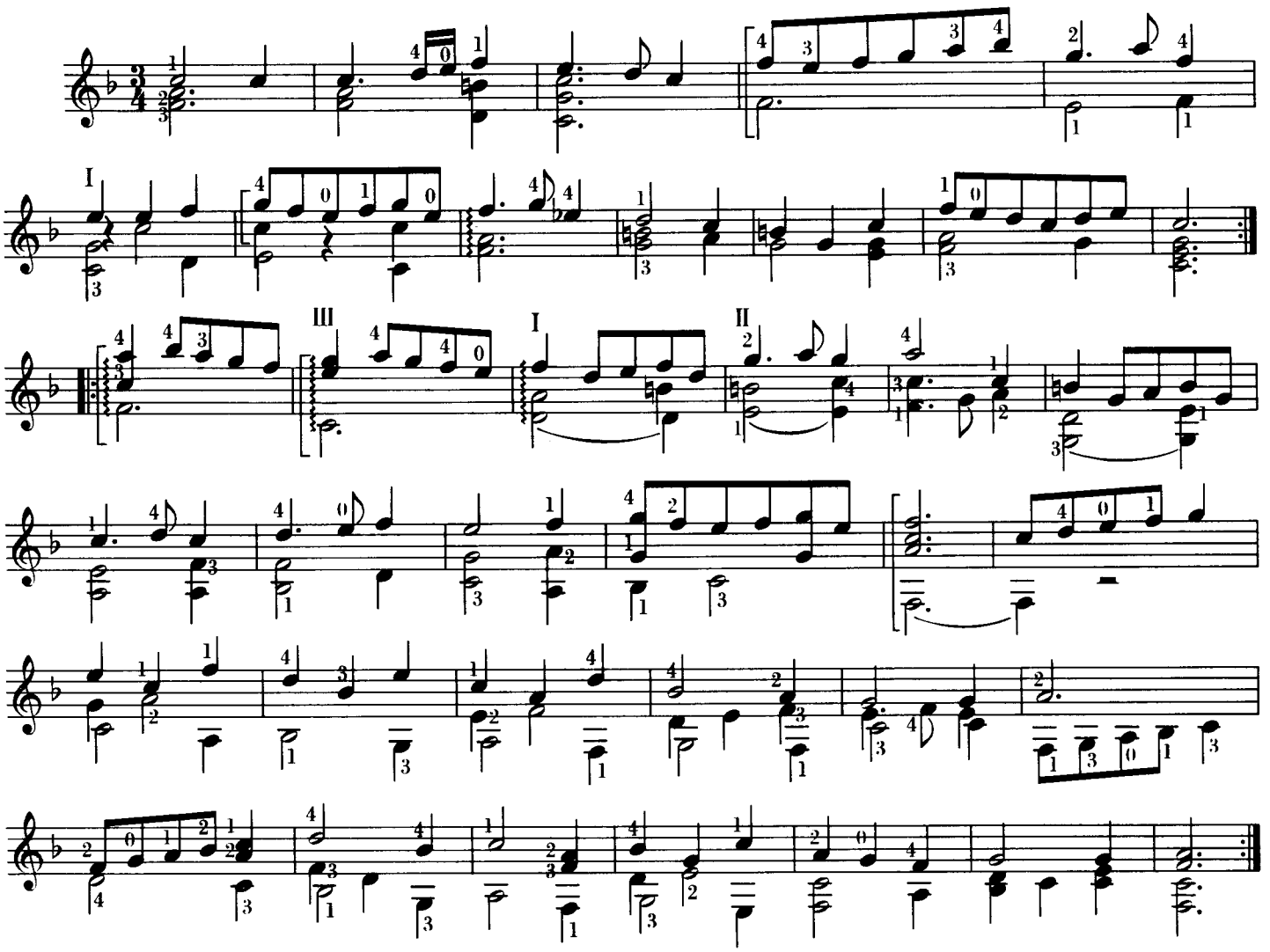

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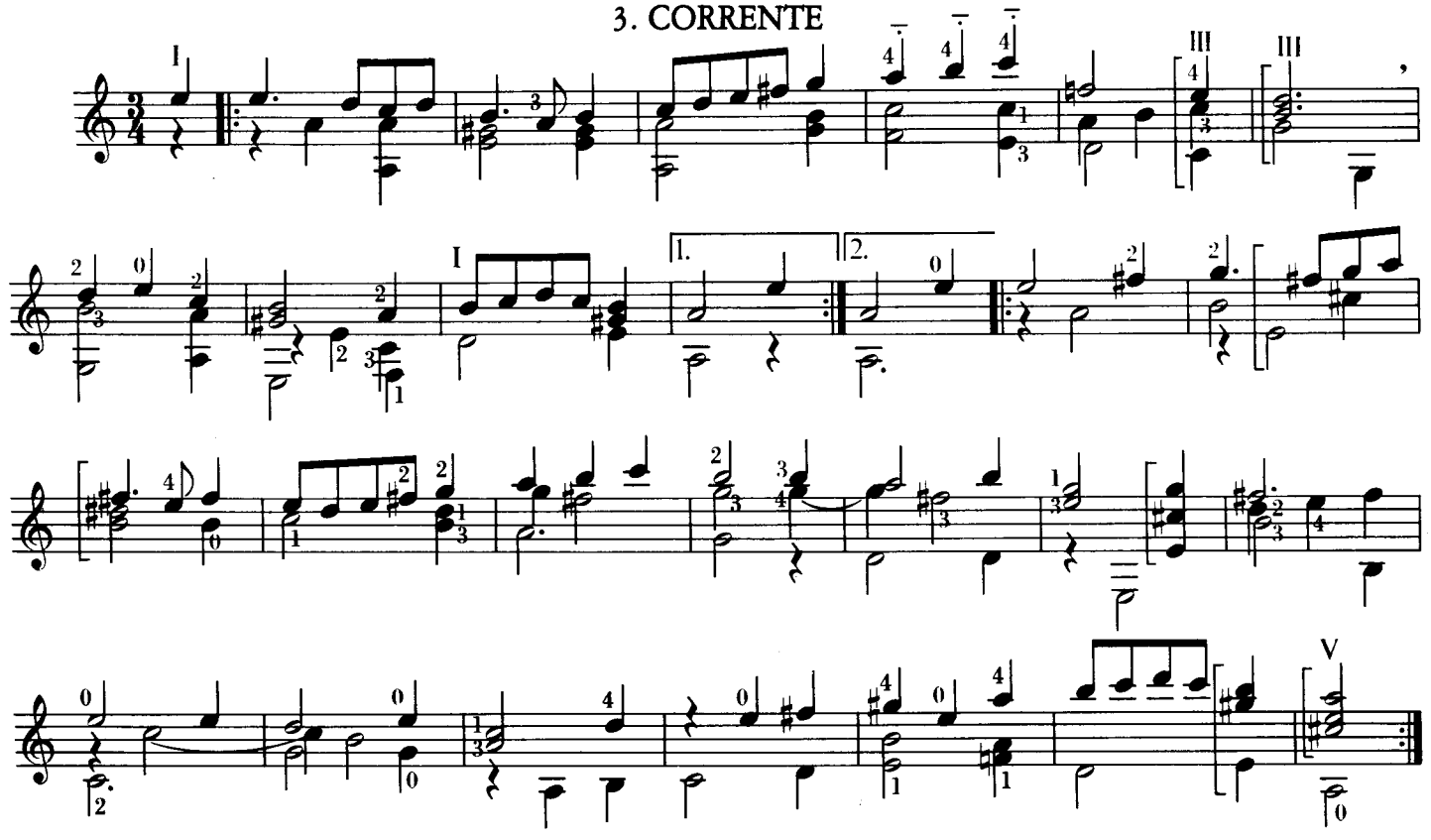

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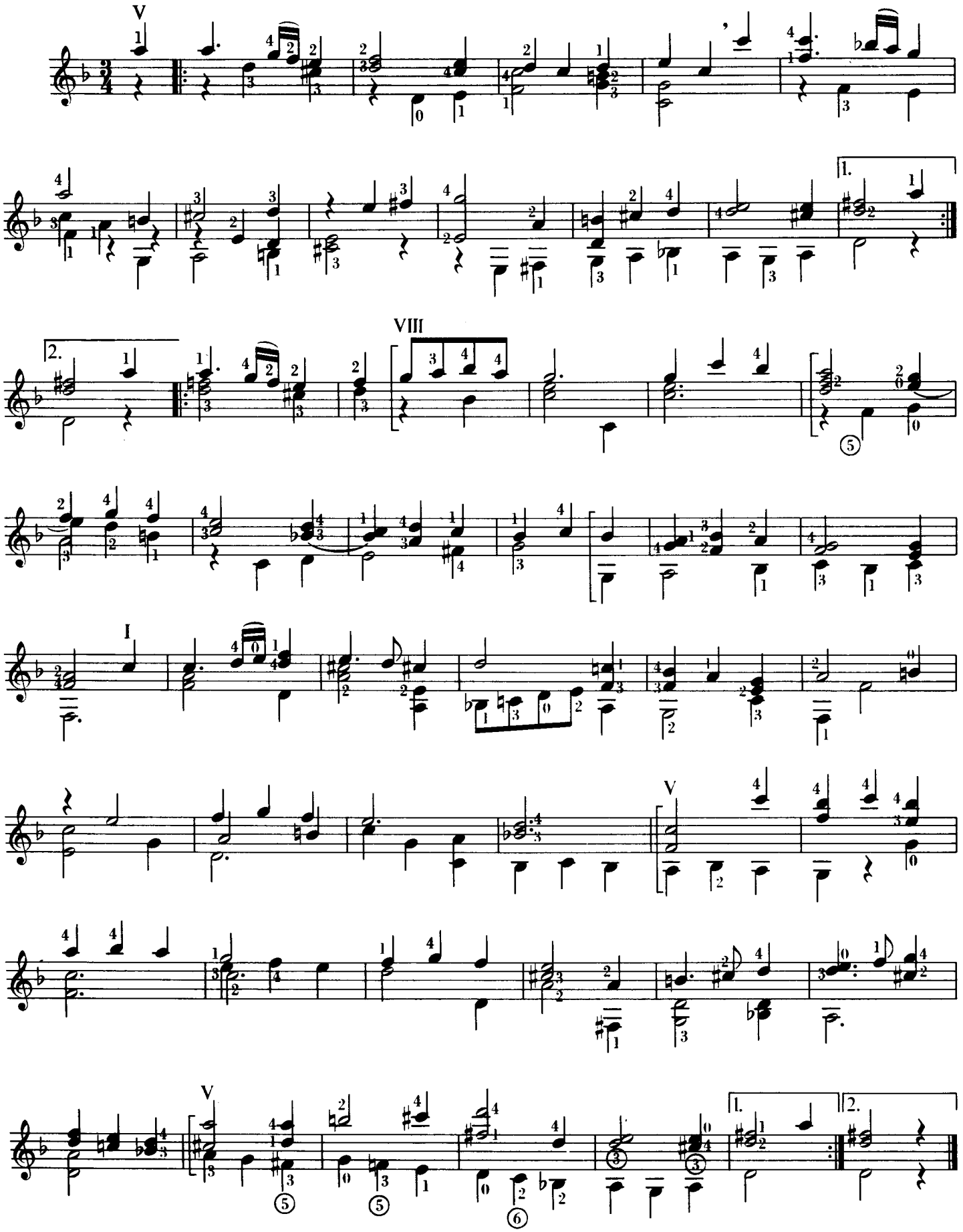

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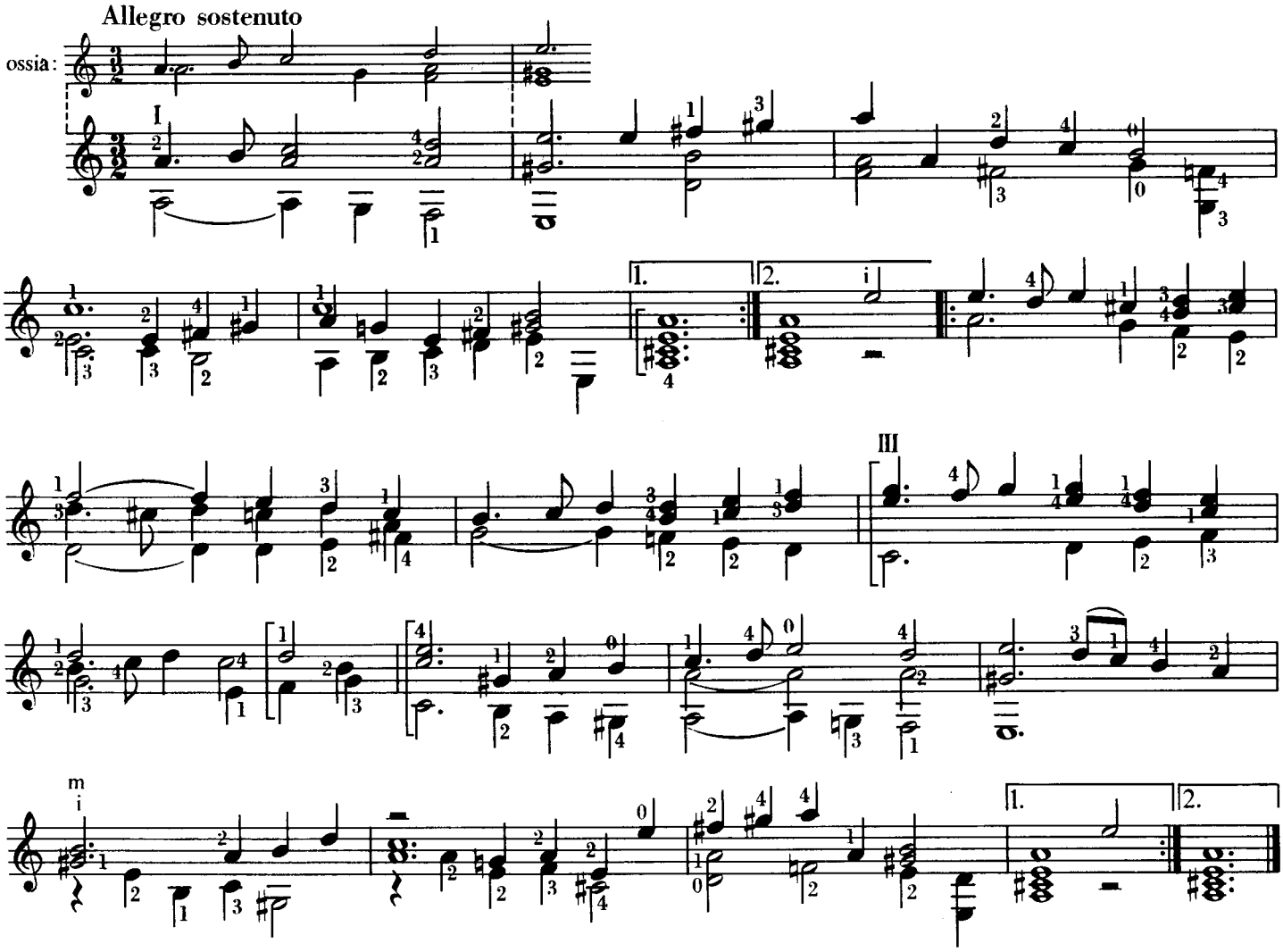
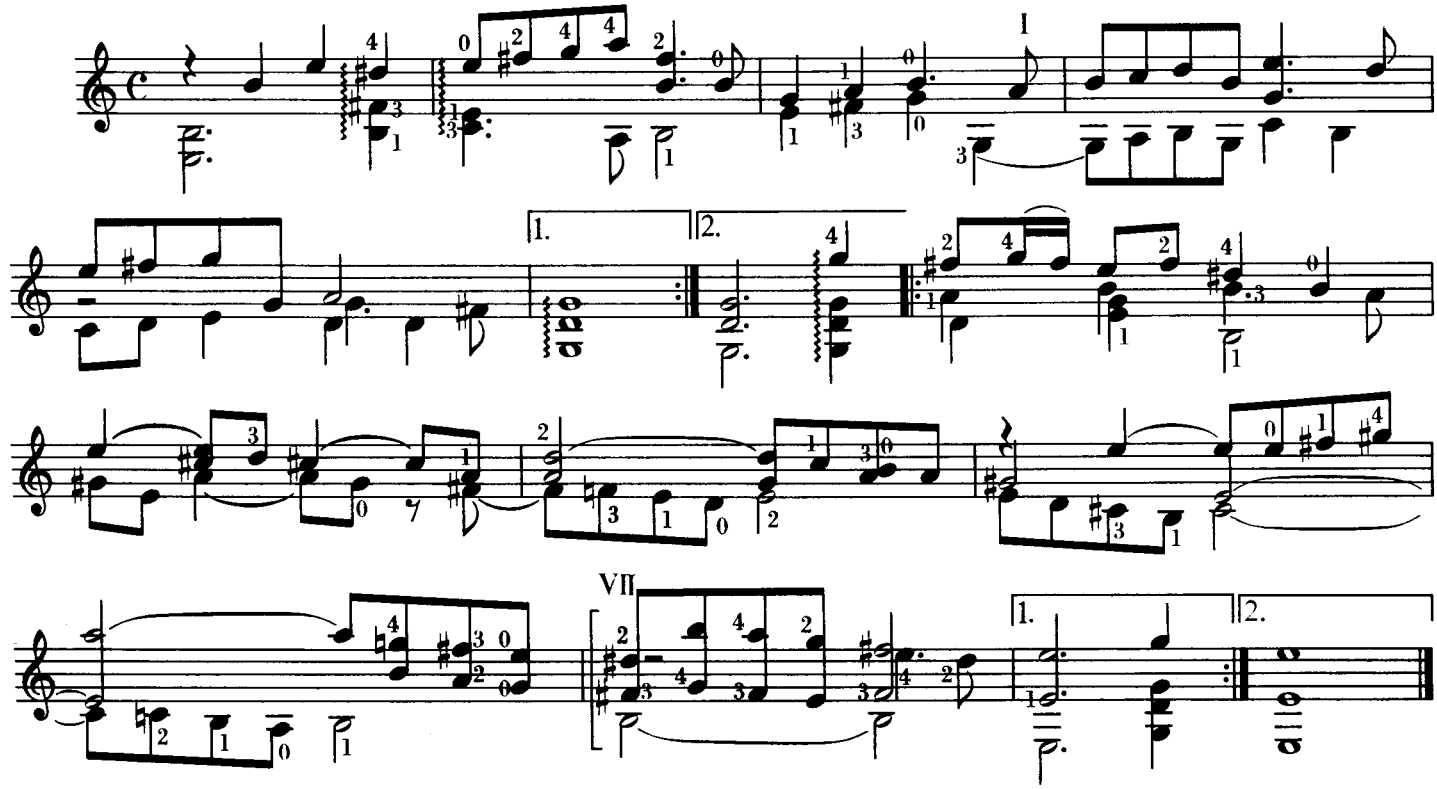
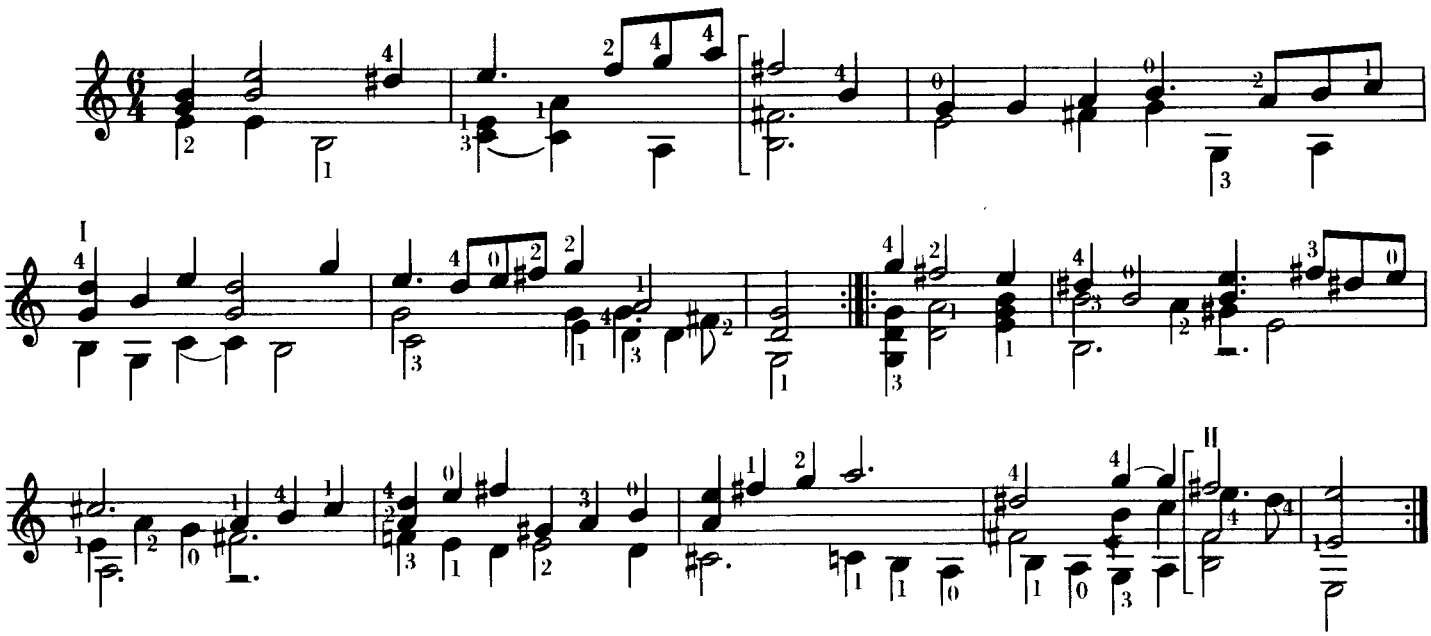


6. BALLETTO



Corrente del BALLETTO



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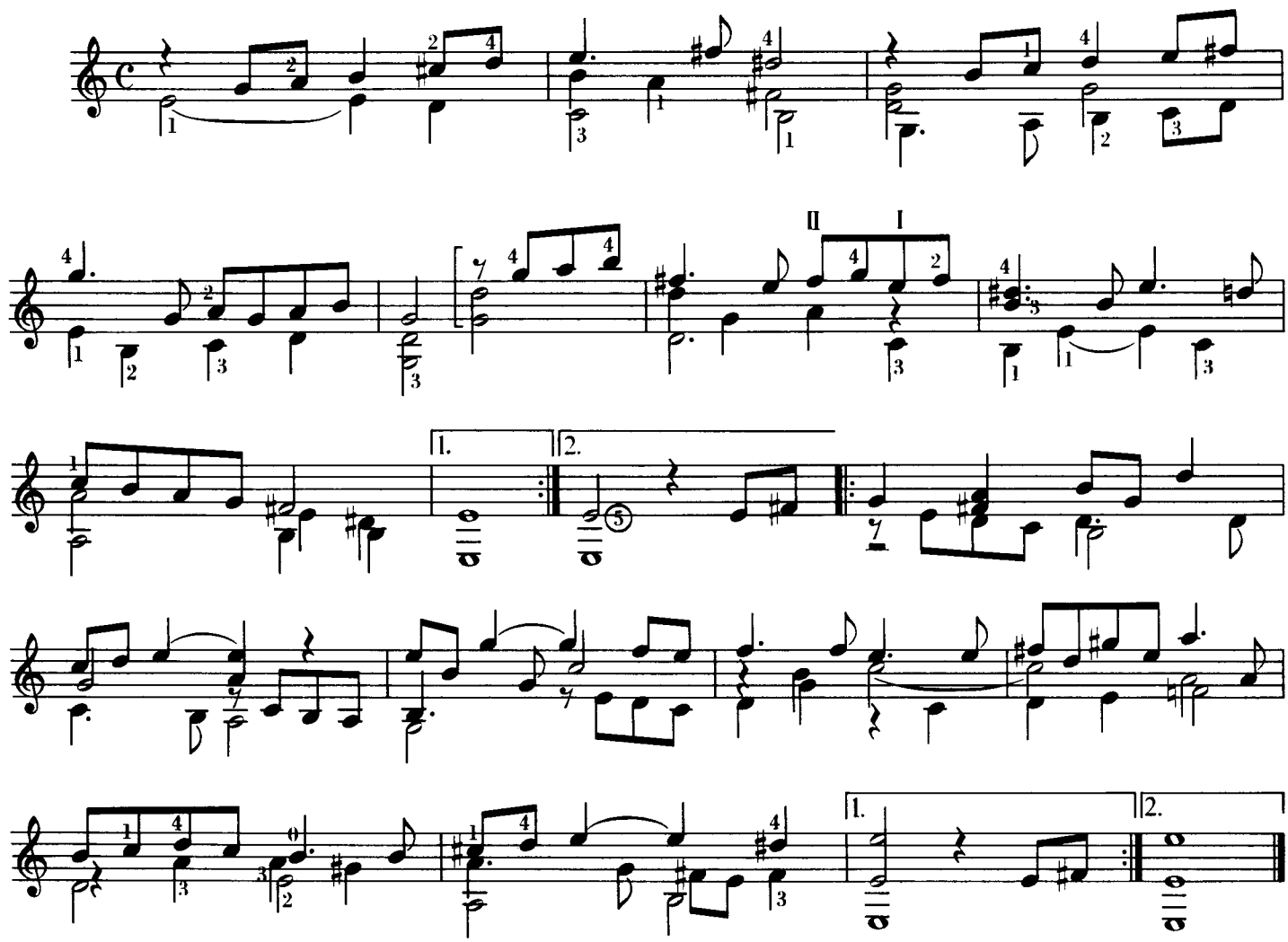

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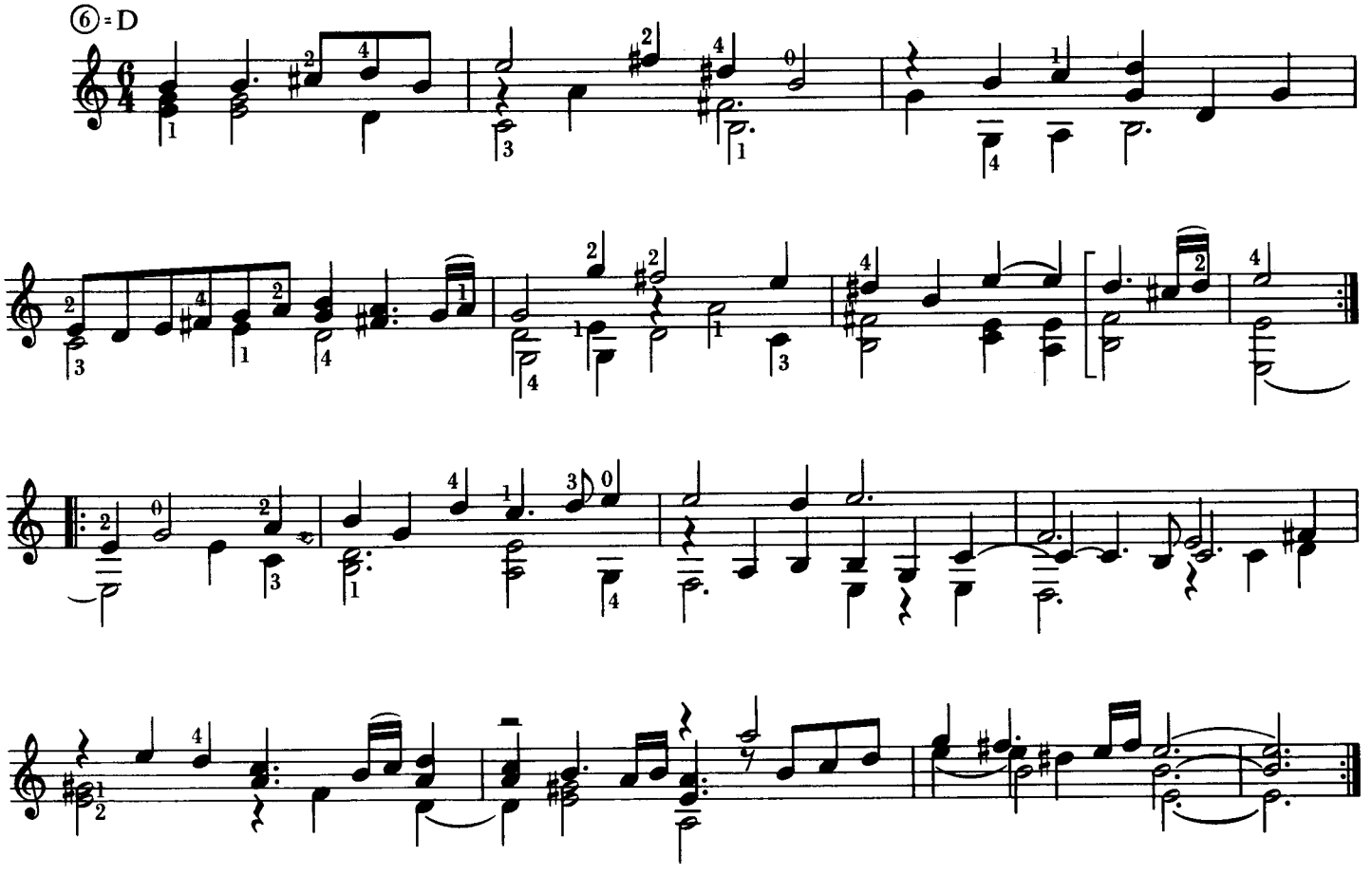
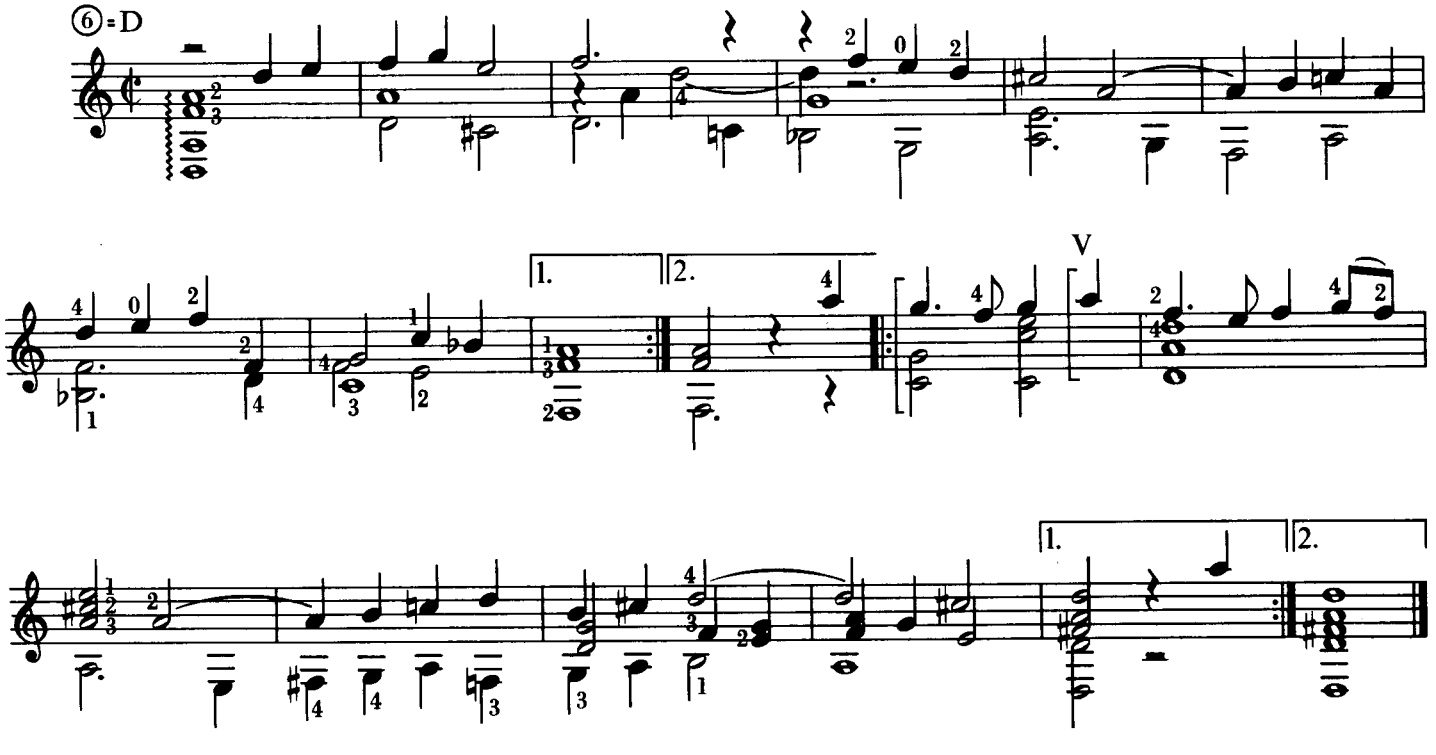
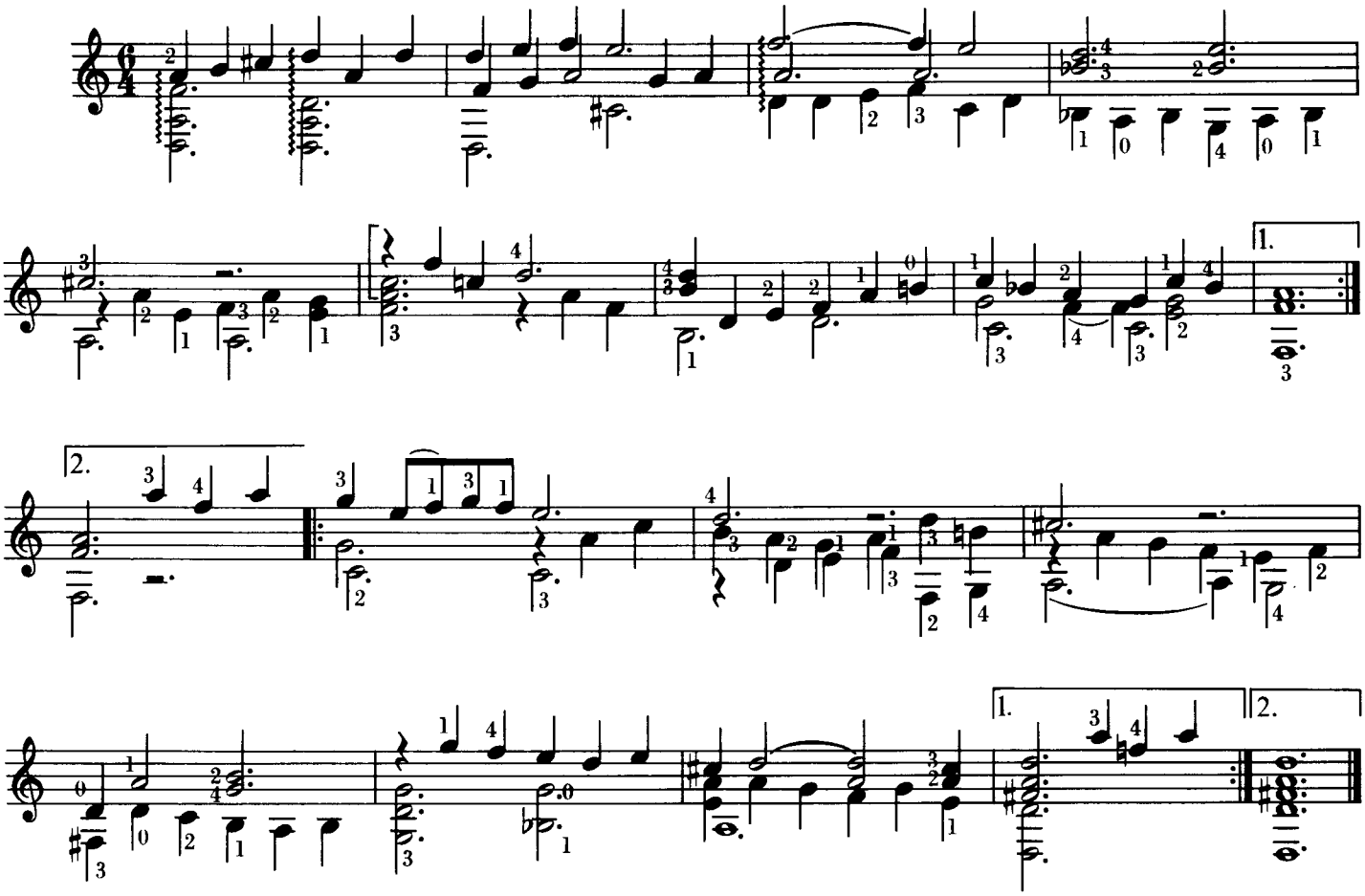


8. ARIA
(detta la Frescobalda)

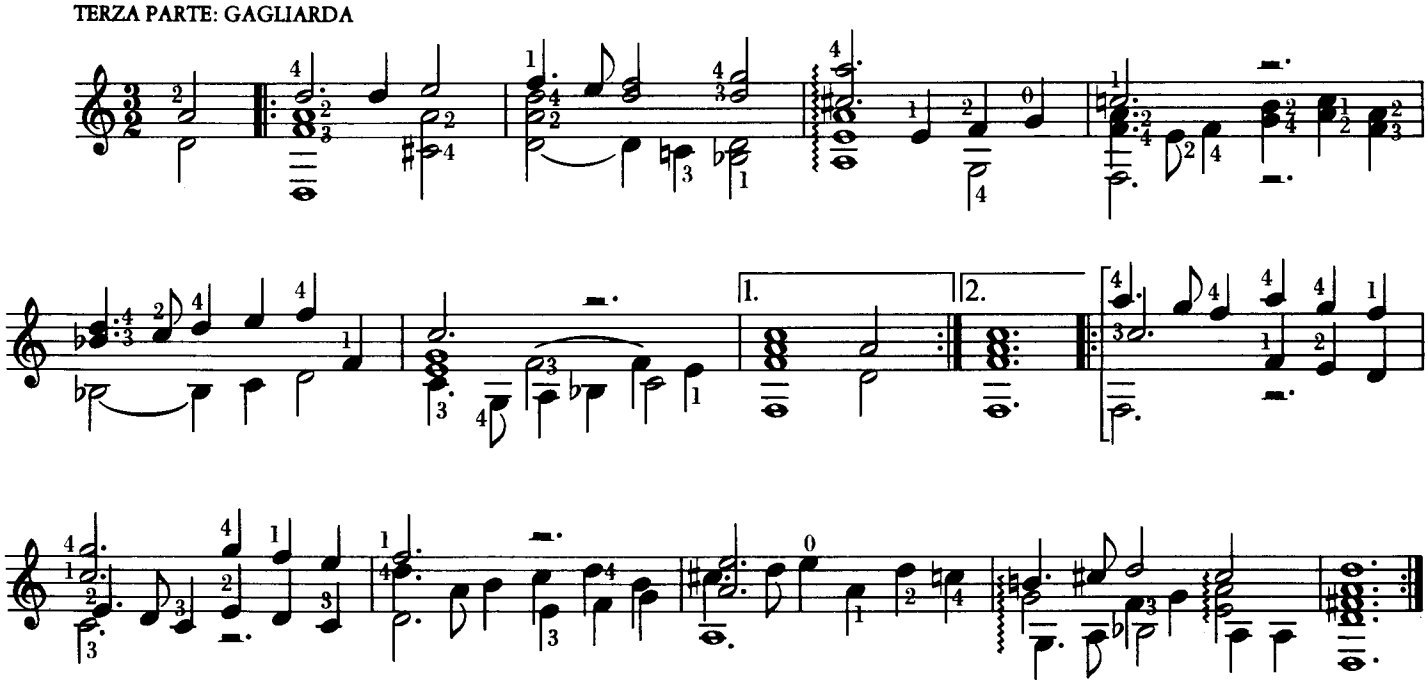
PRIMA PARTE



SECONDA PARTE



TERZA PARTE: GAGLIARDA



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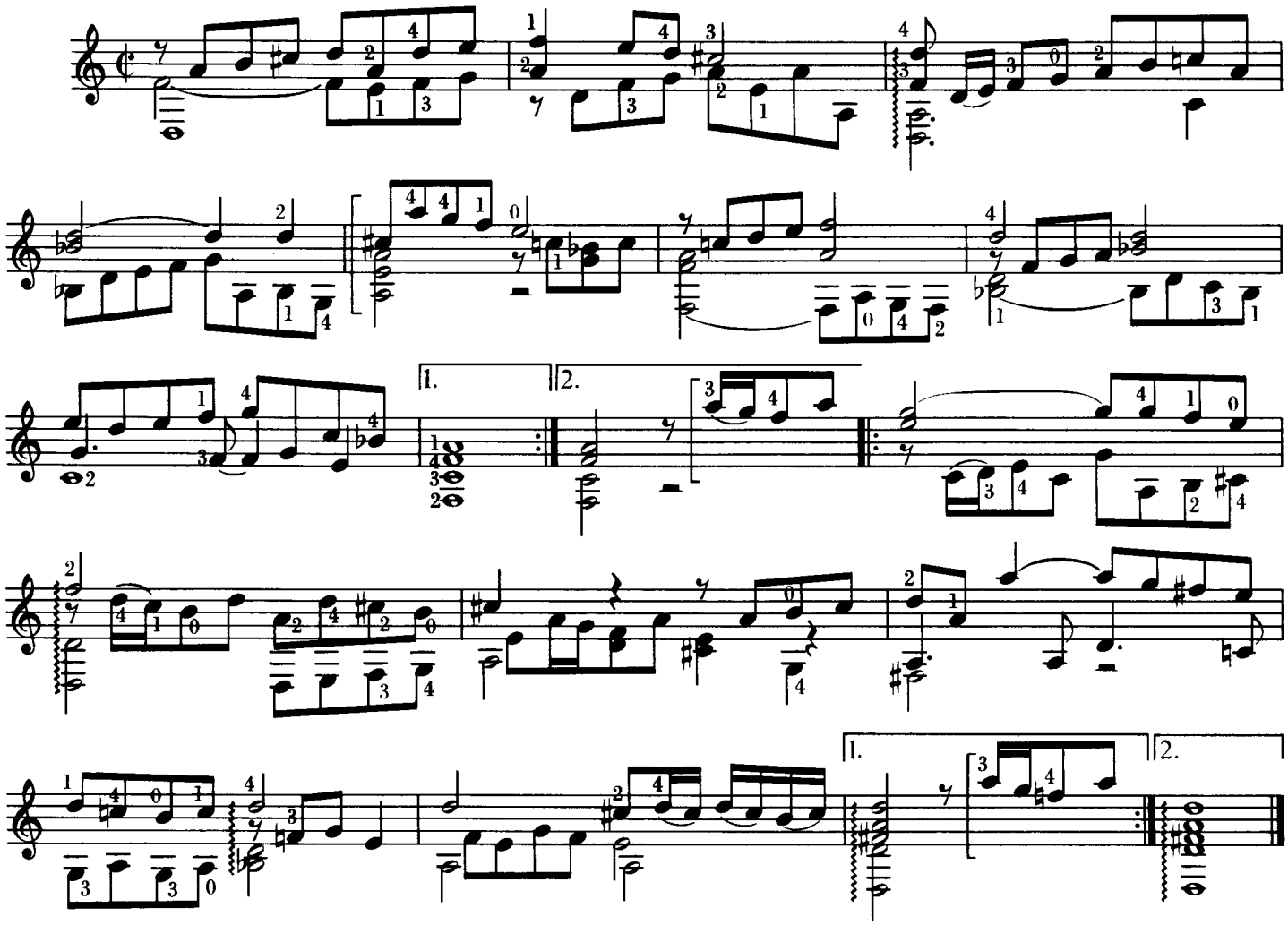
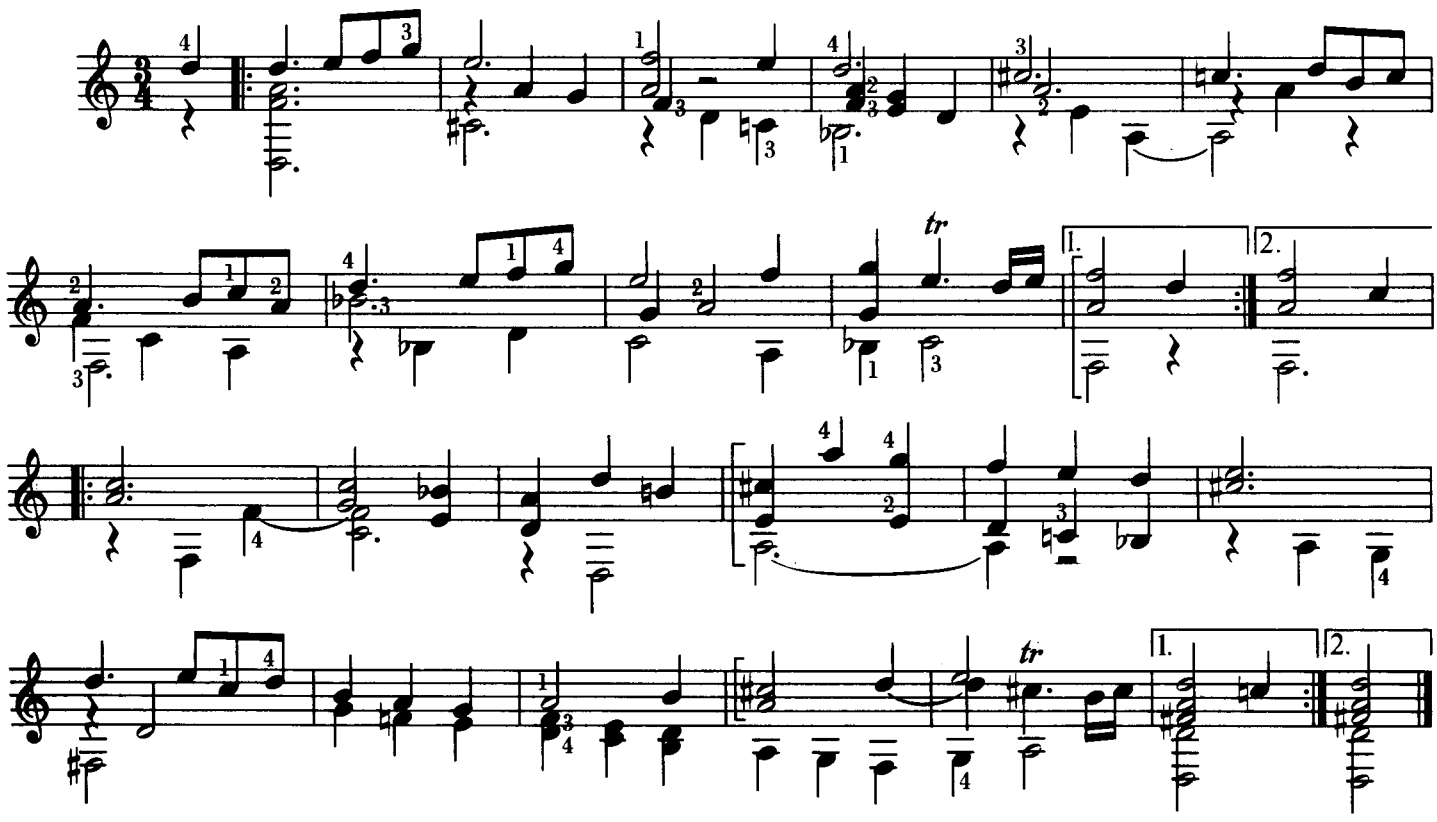


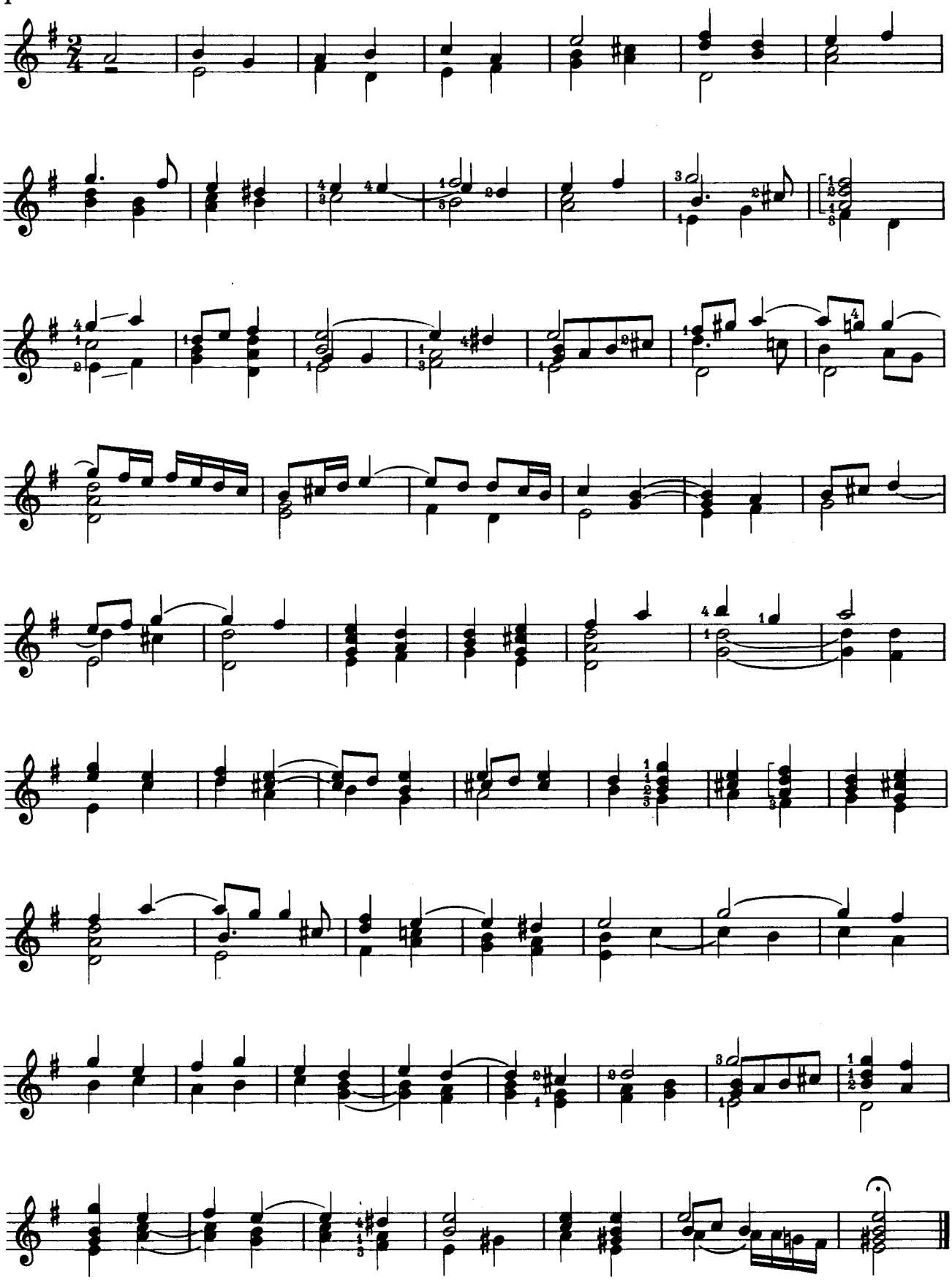
QUINTE PARTE: CORRENTE



2 Fantasien

I

Miguel de Fuenllana



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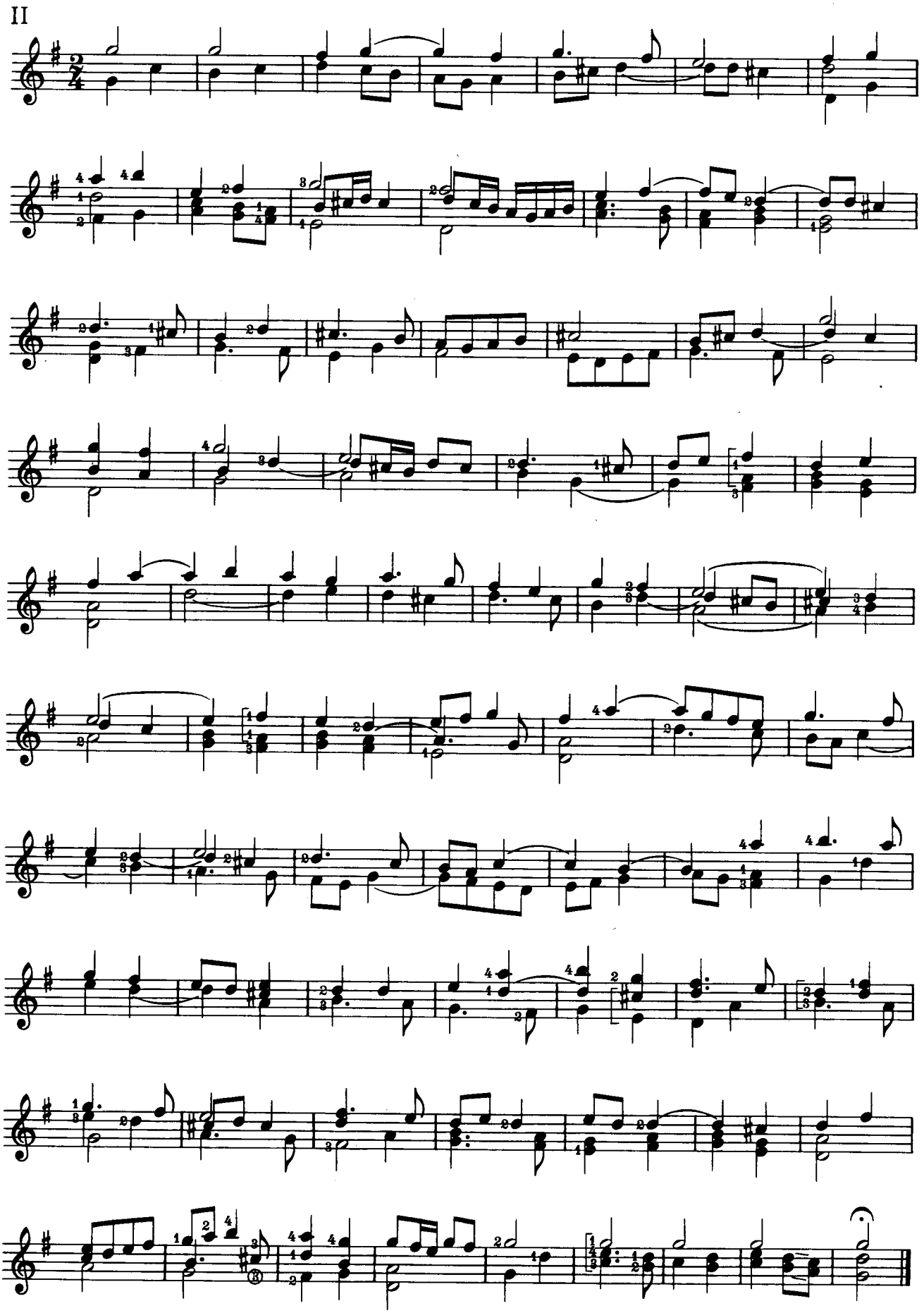
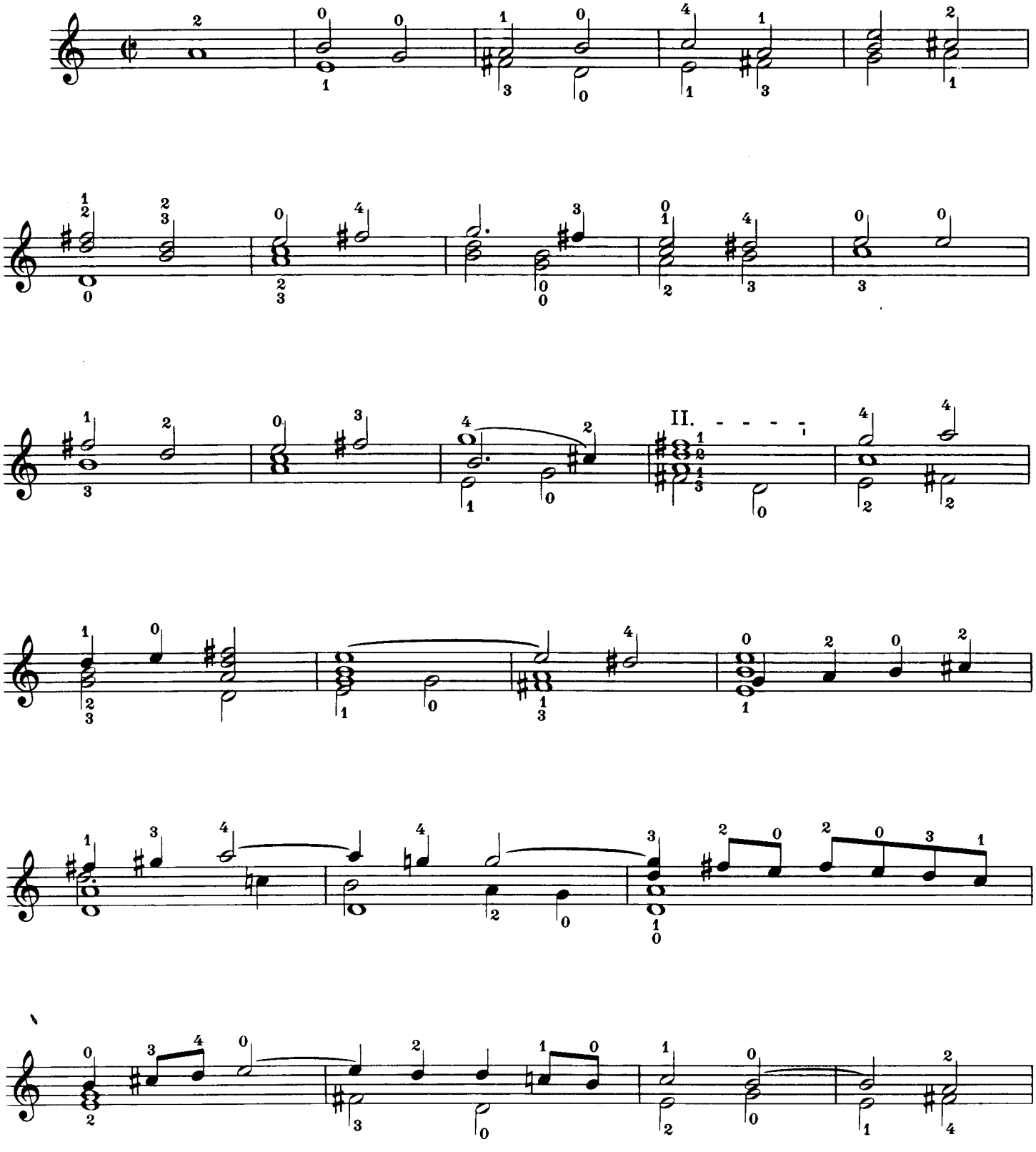
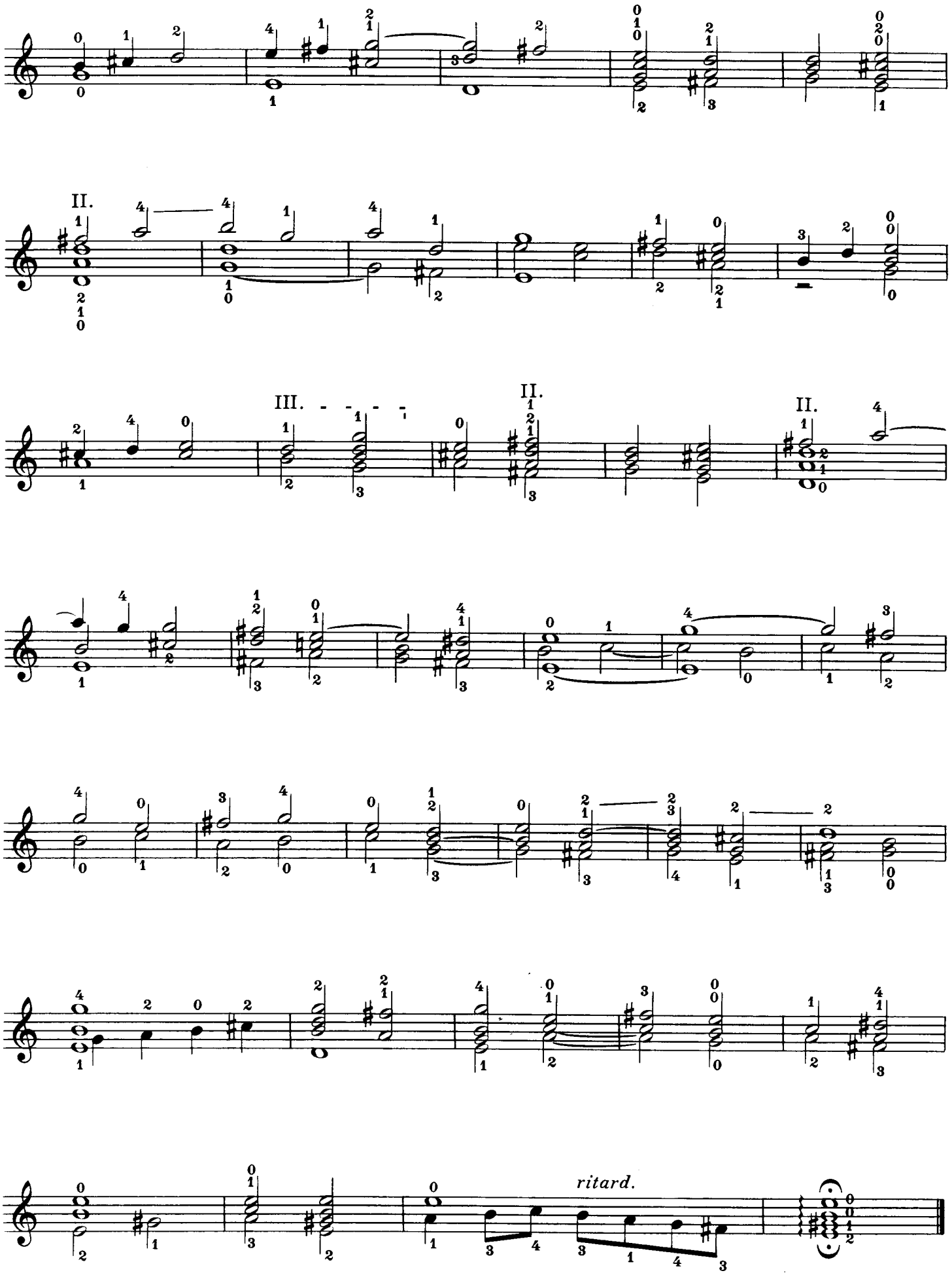


FANTASIA I

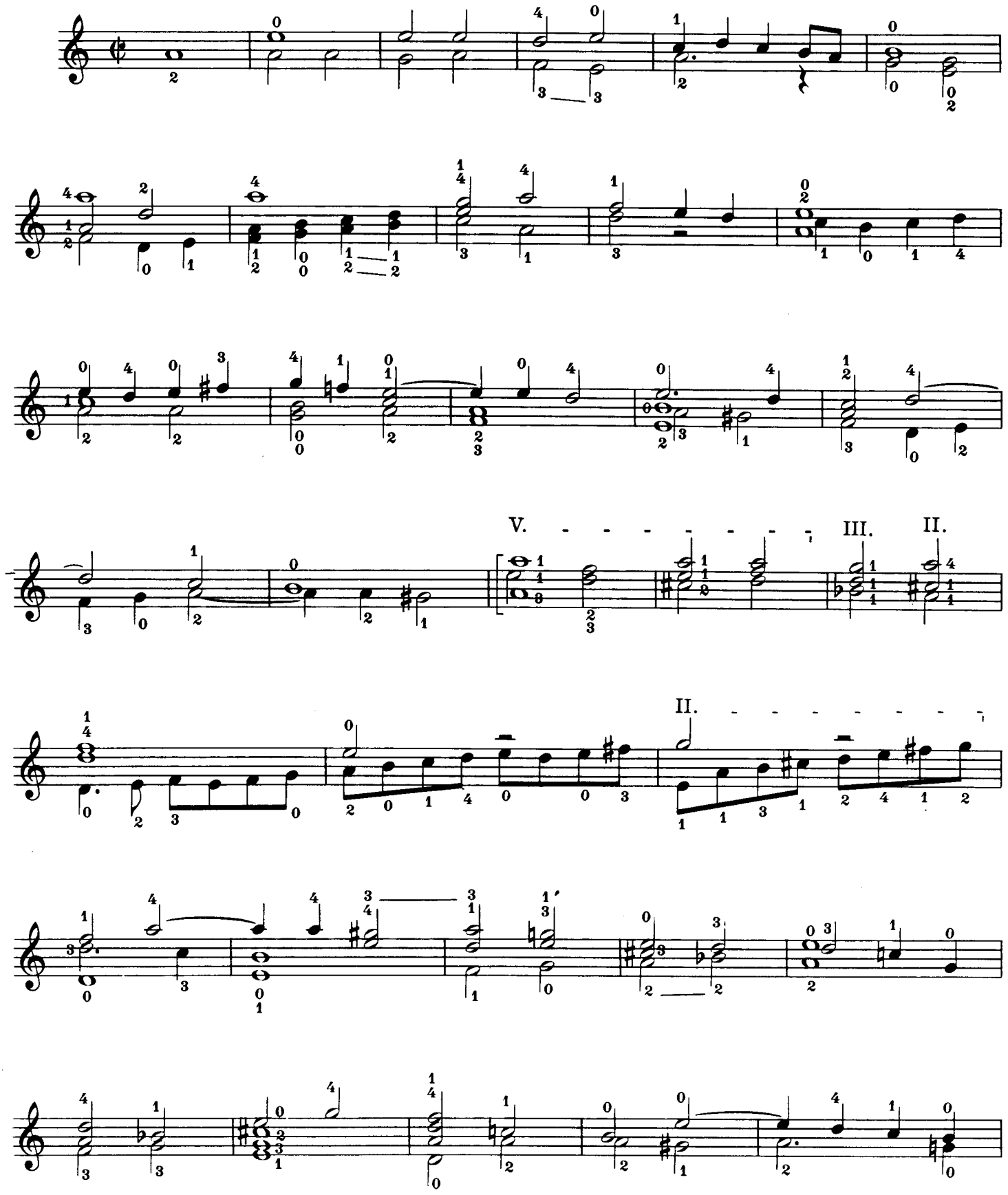
MIGUEL DE FUENLLANA

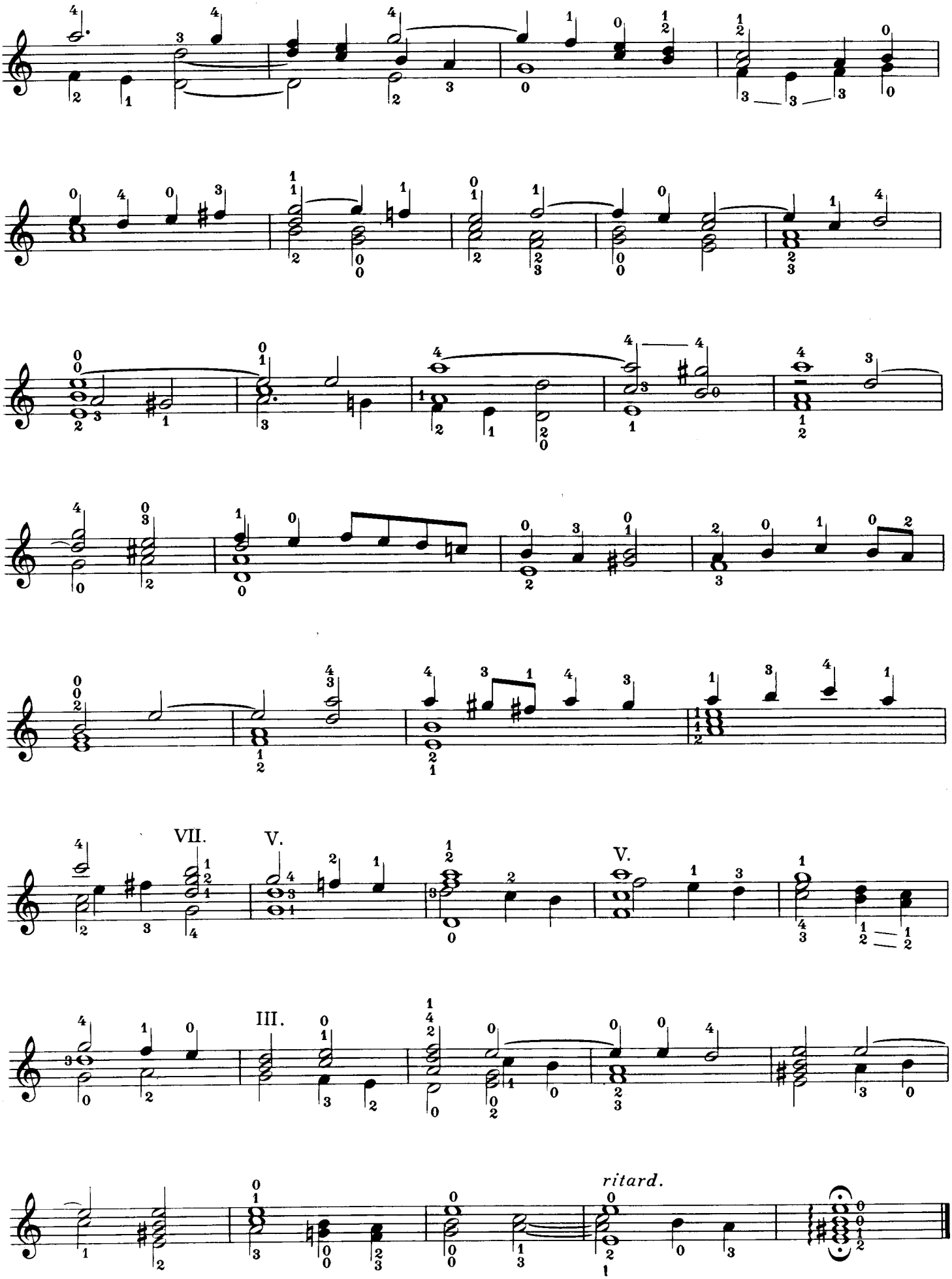



II.
III.
II.
II.
ritard.

FANTASIA II

MIGUEL DE FUENLLANA




VII.
V.
V.
III.
ritard.

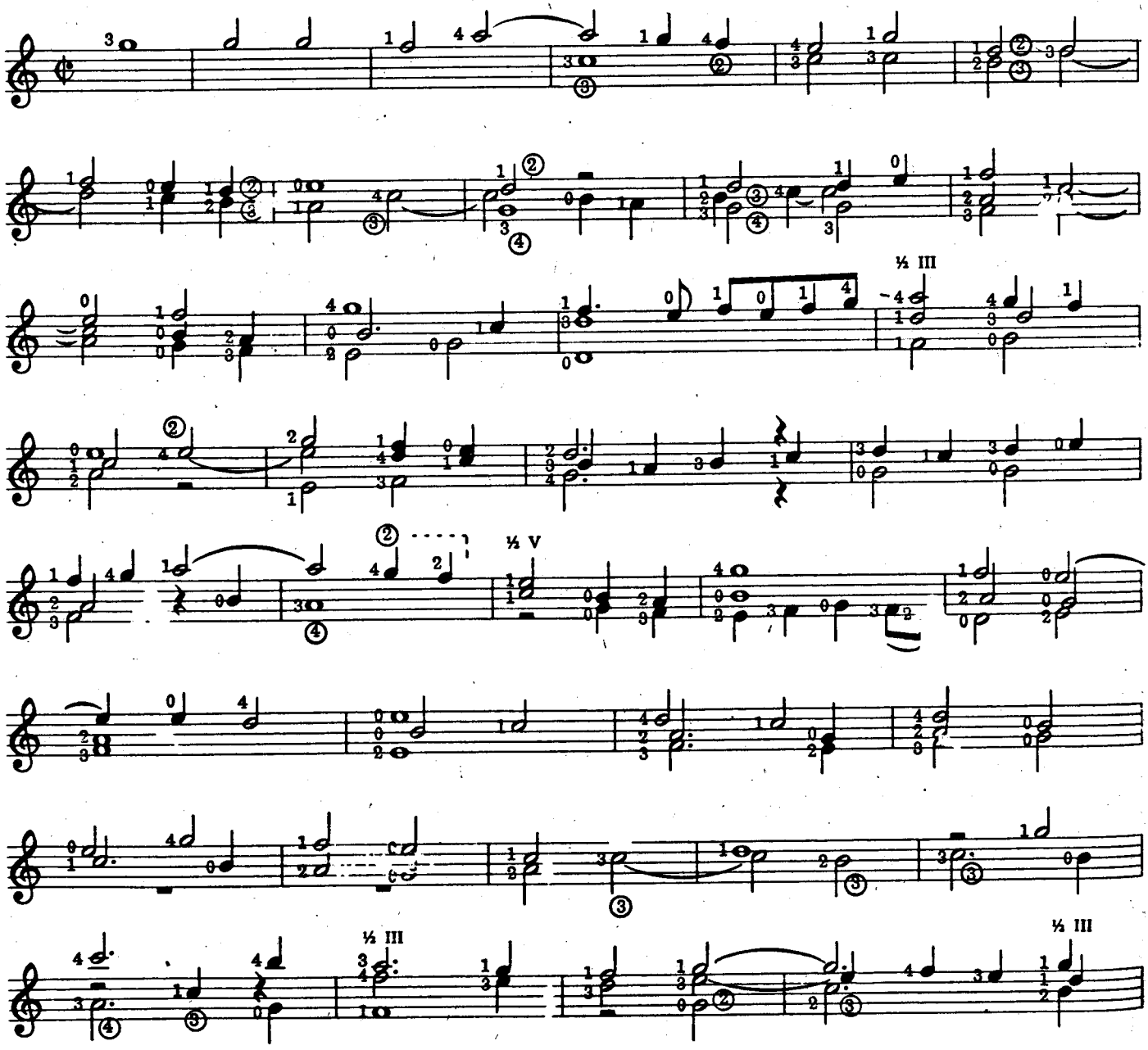
Fantasia

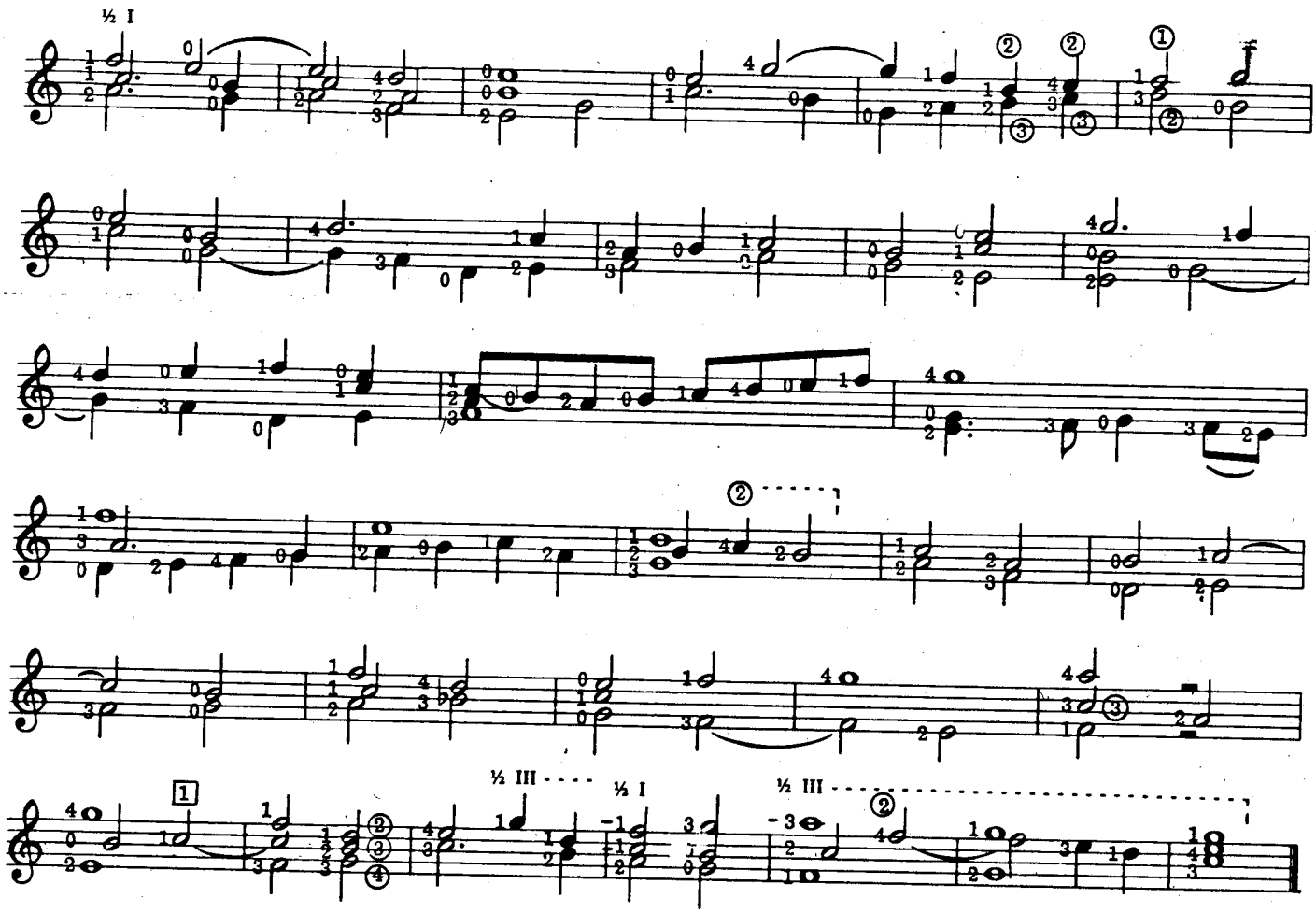
An interesting example of music for the four-string guitar, this piece was published in 1554 in Fuenllana's *Orphenica lyra.* Although blind, the composer was one of the most celebrated players of his time and held a position as musician to the Marquesa de Tarifa. The "Fantasia" shows a more imaginative use of the limited four strings than other published works for guitar during this period. The principal challenge lies in sustaining each voice for its true value.

Suggested tempo is ♩ = 132.

[1] *At this point the first finger should bar the C and the first string F so that the C can be sustained.*

Miguel de Fuenllana



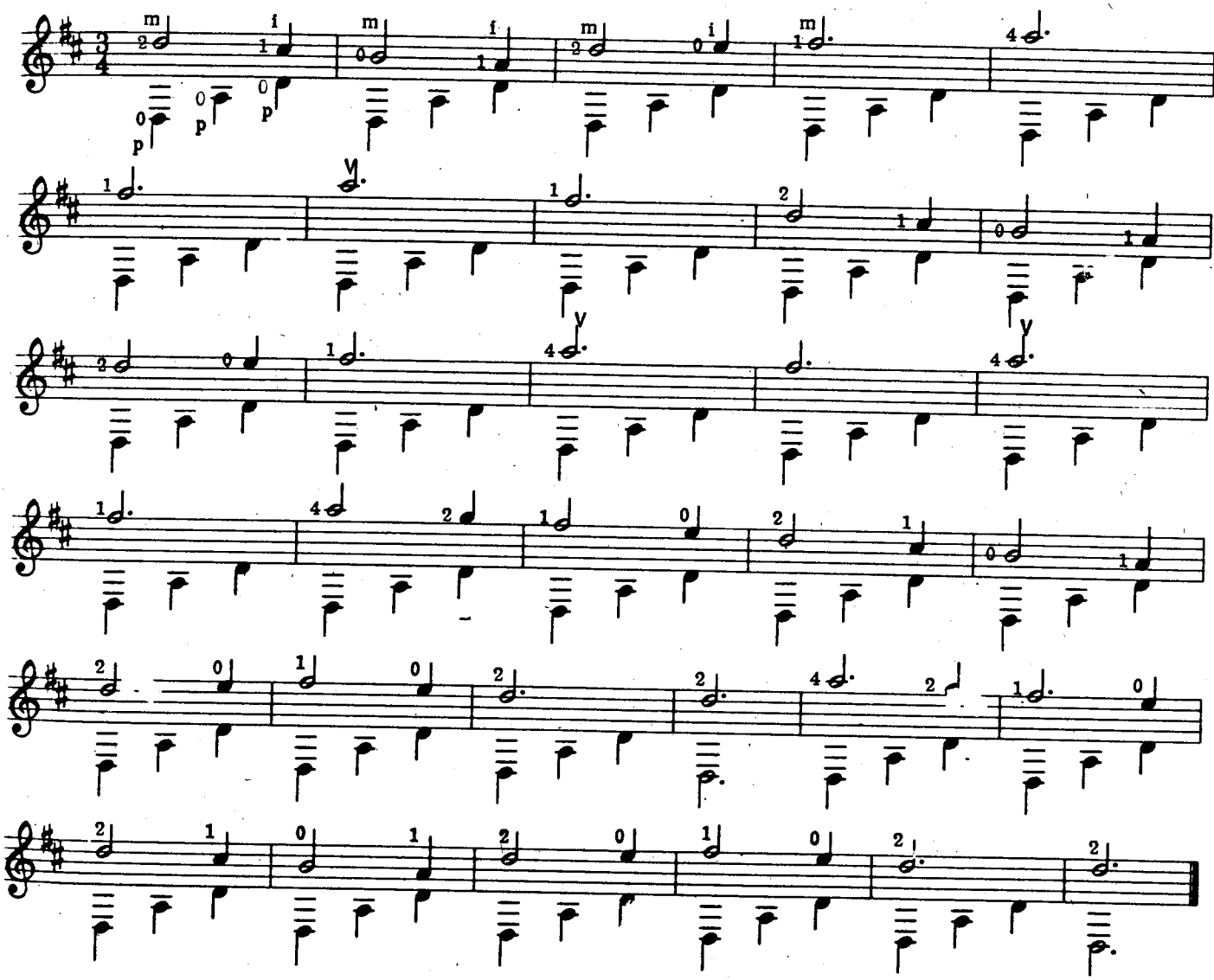

½ I
½ III
½ I
½ III

Tanz

This lighthearted dance is taken from *Testudo Gallo-Germanico*. The word *Testudo* means lute, or more literally "tortoise shell," from the myth that the first lute was the result of a tortoise decaying. Its entrails were stretched across the shell, and when plucked they had a musical sound. This unlikely story is widely quoted in early treatises.
As the bass pattern is the same throughout, it may be practiced by itself before adding the melody. All three bass notes should be played with the thumb, the melody with alternating free strokes.
Suggested tempo is a brisk ♩ = 176.

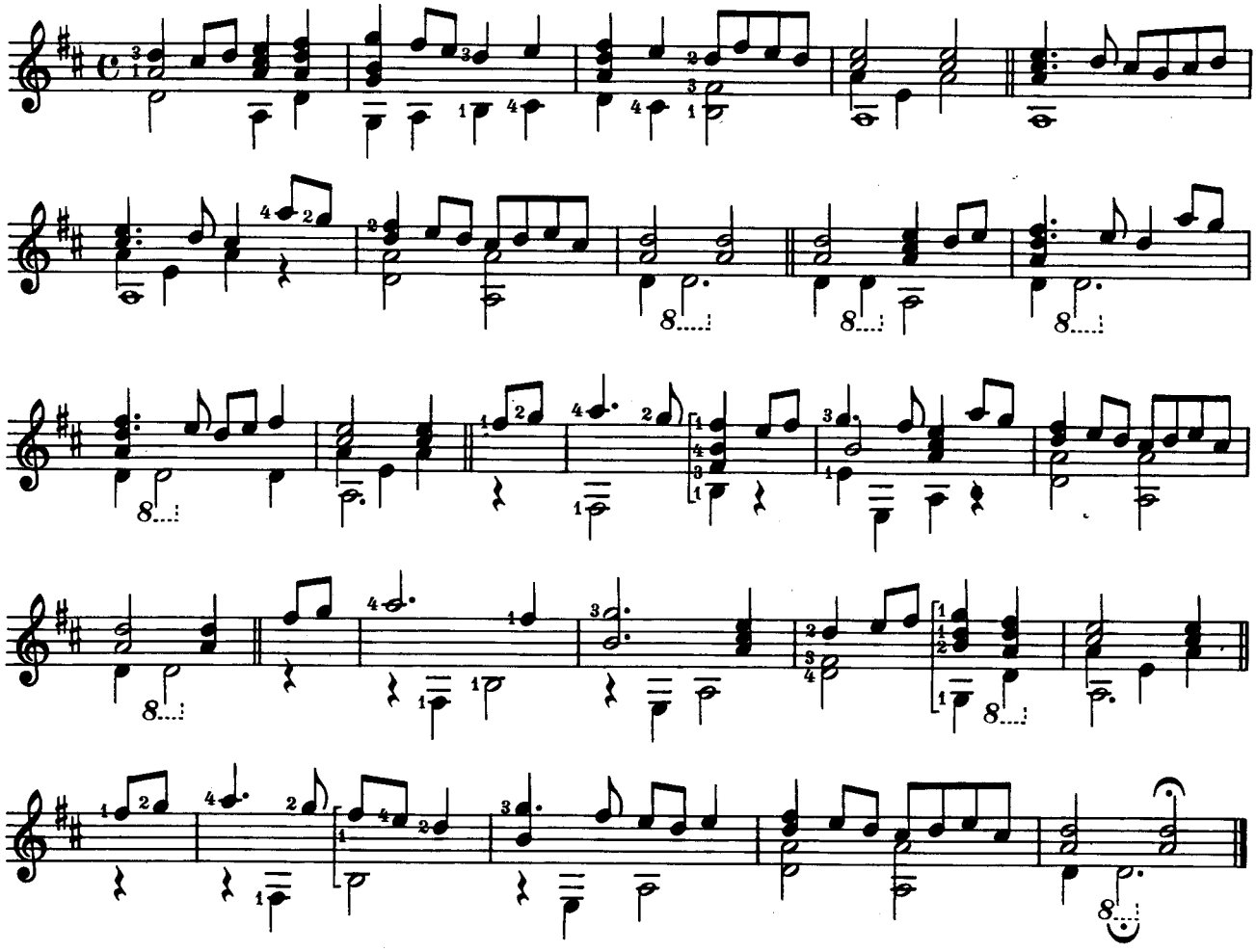
6th to D

Georg Fuhrmann



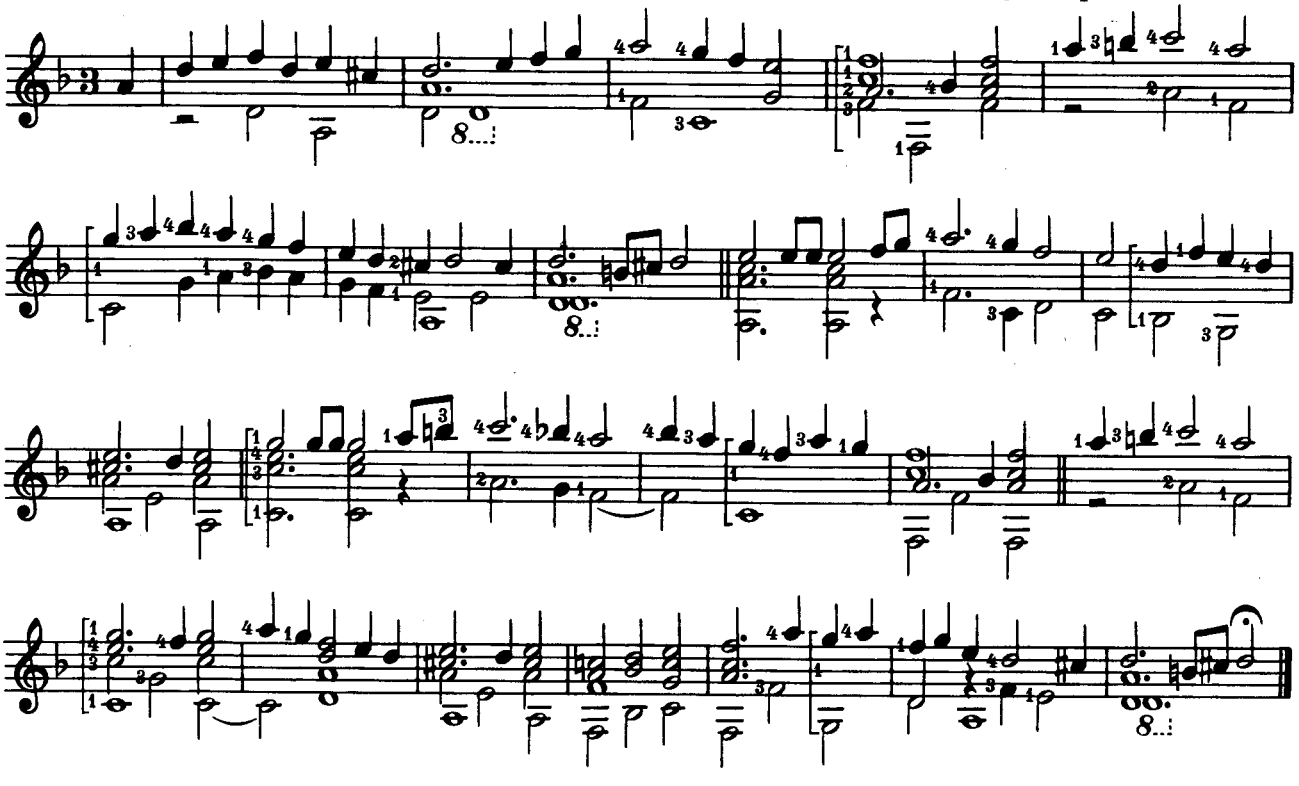
Chorea Anglica

Georg Leopold Fuhrmann



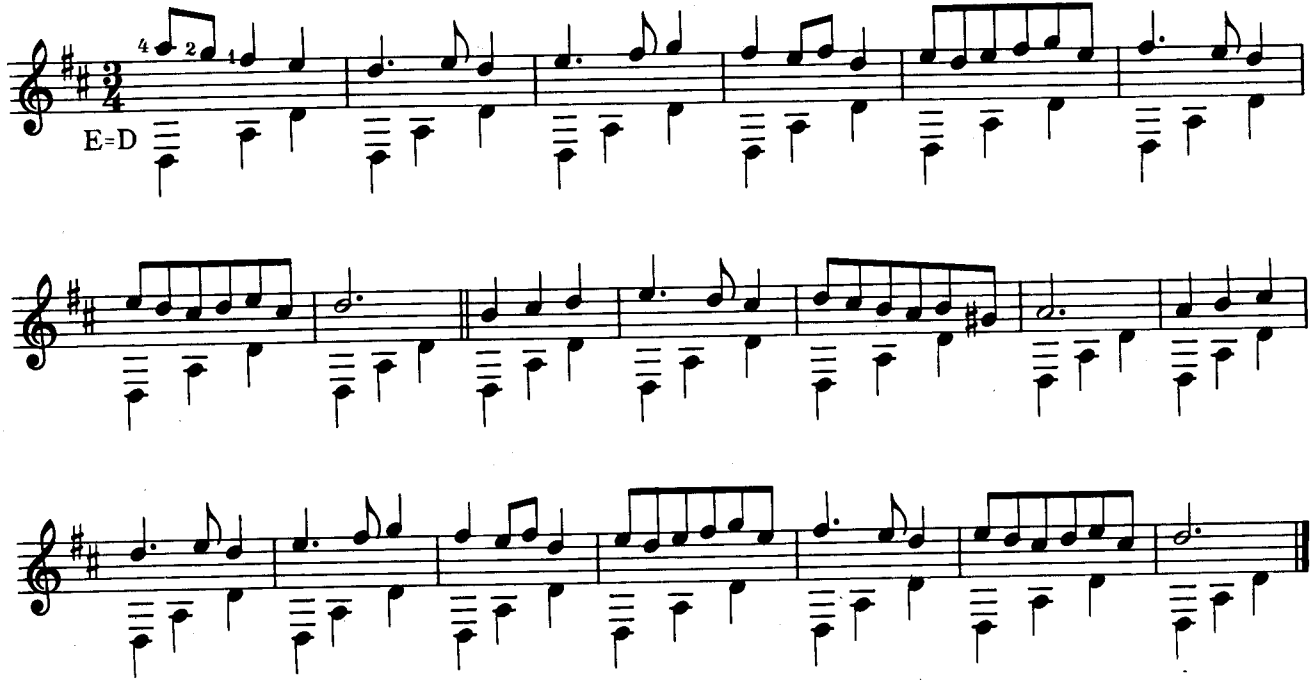
Gagliarde

Georg Leopold Fuhrmann



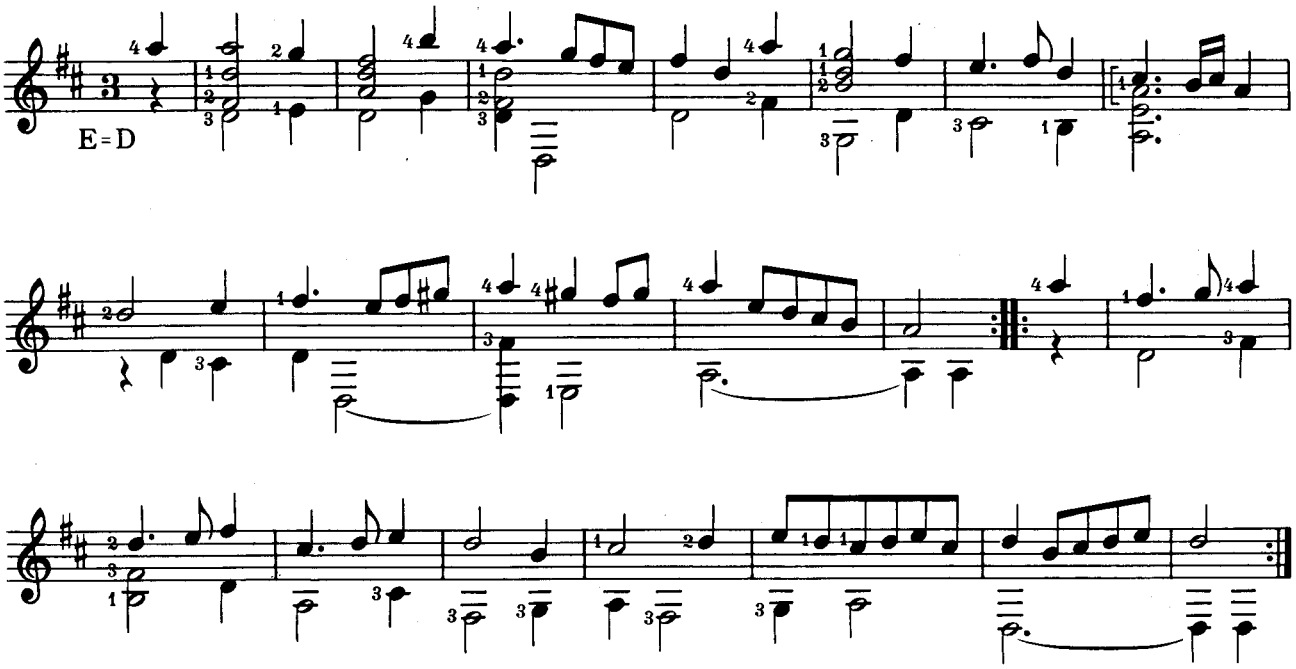
Courante

Georg Leopold Fuhrmann



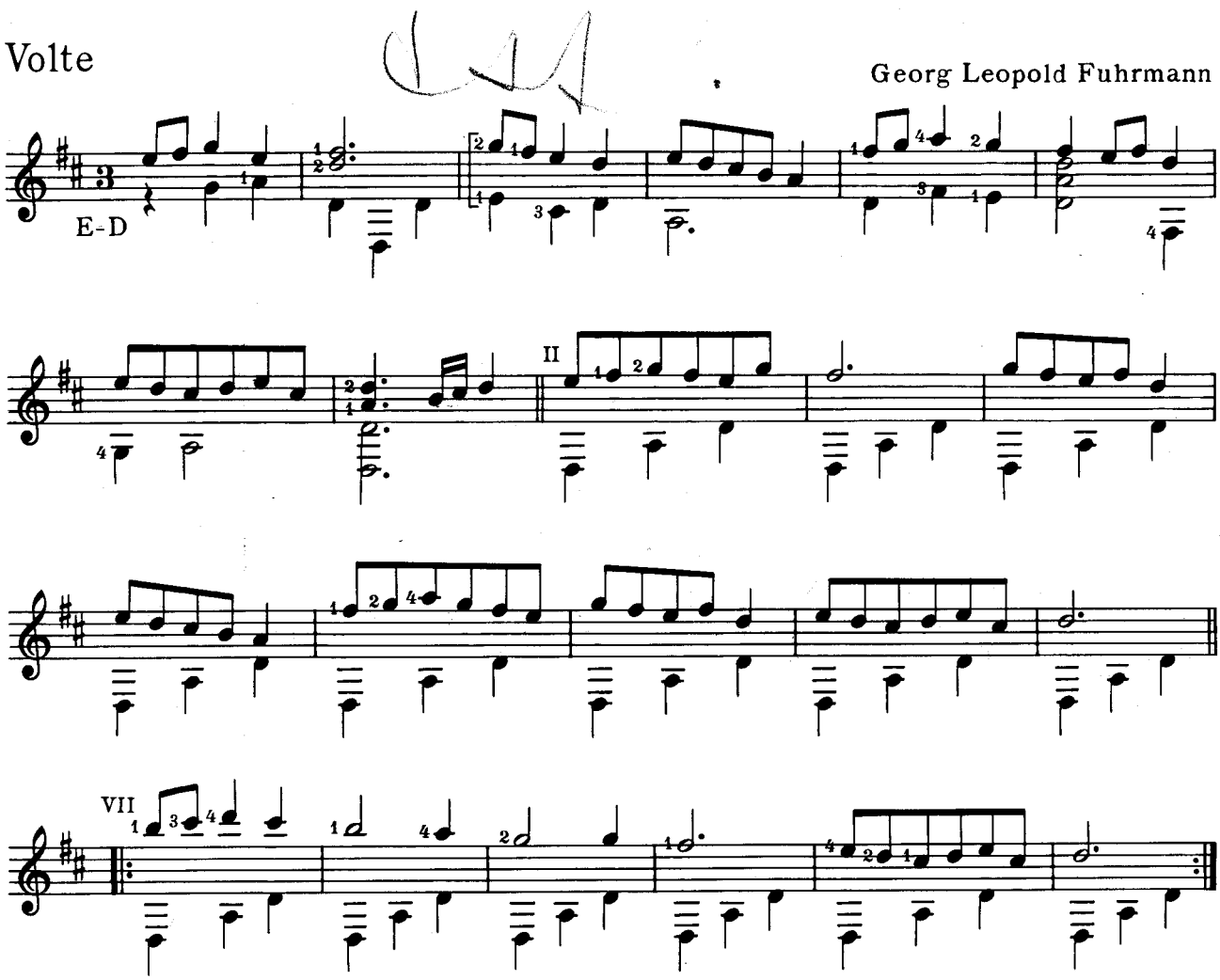
Courante

Georg Leopold Fuhrmann



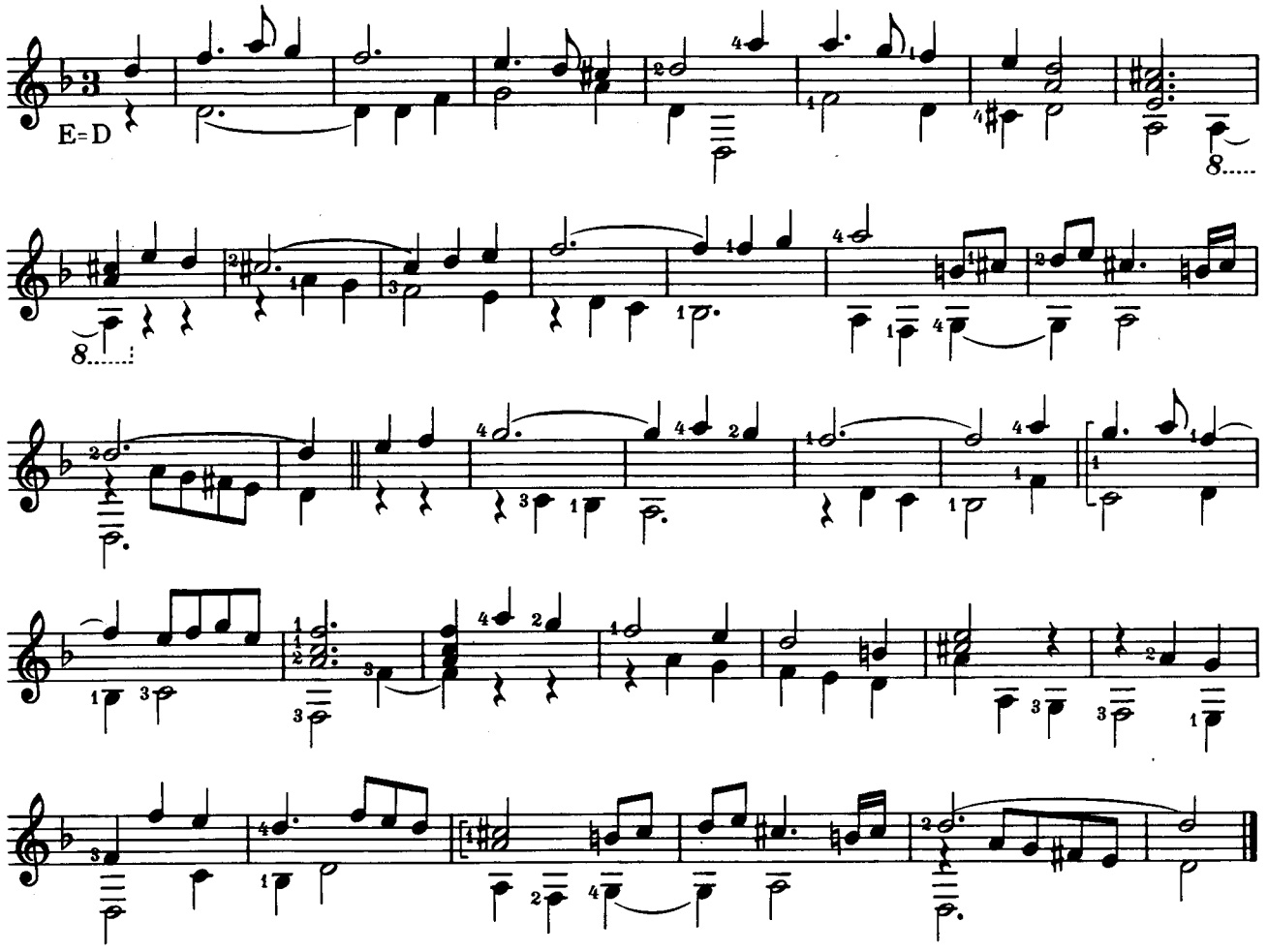
Volte

Georg Leopold Fuhrmann



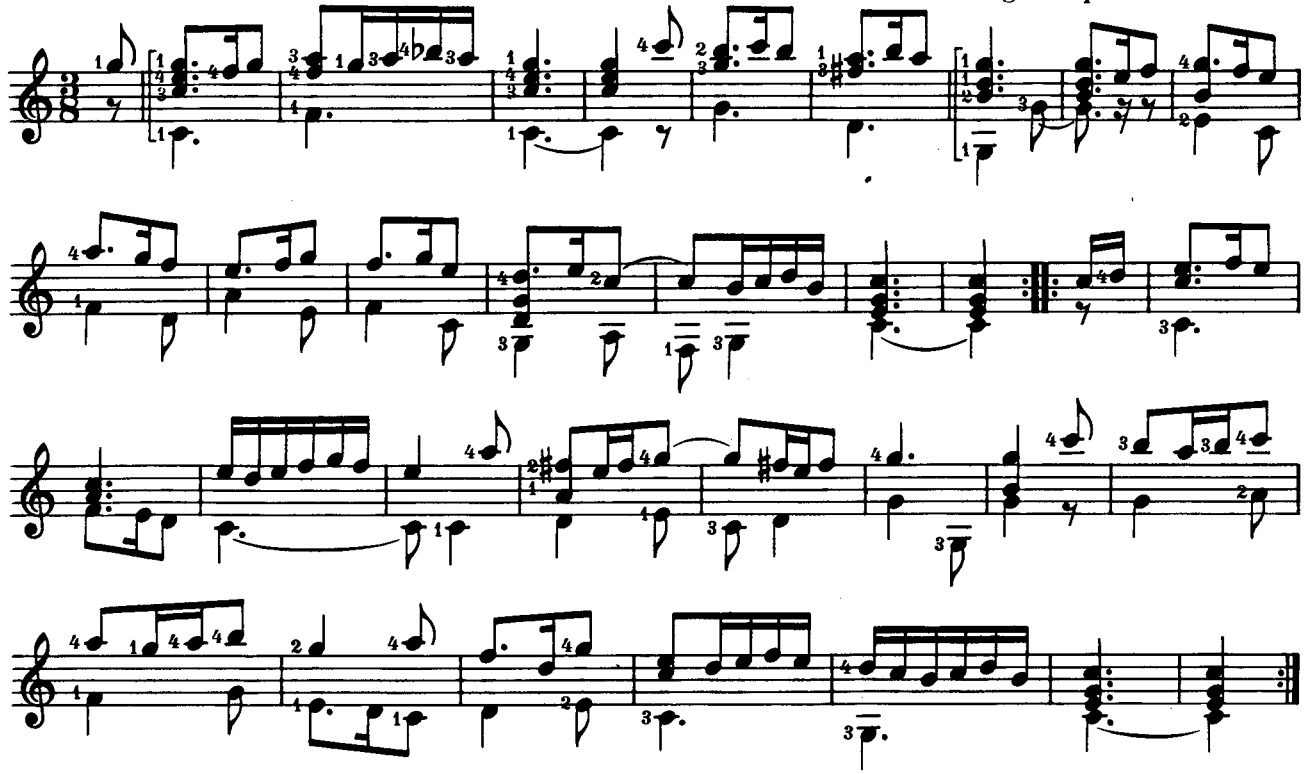
Courante

Georg Leopold Fuhrmann



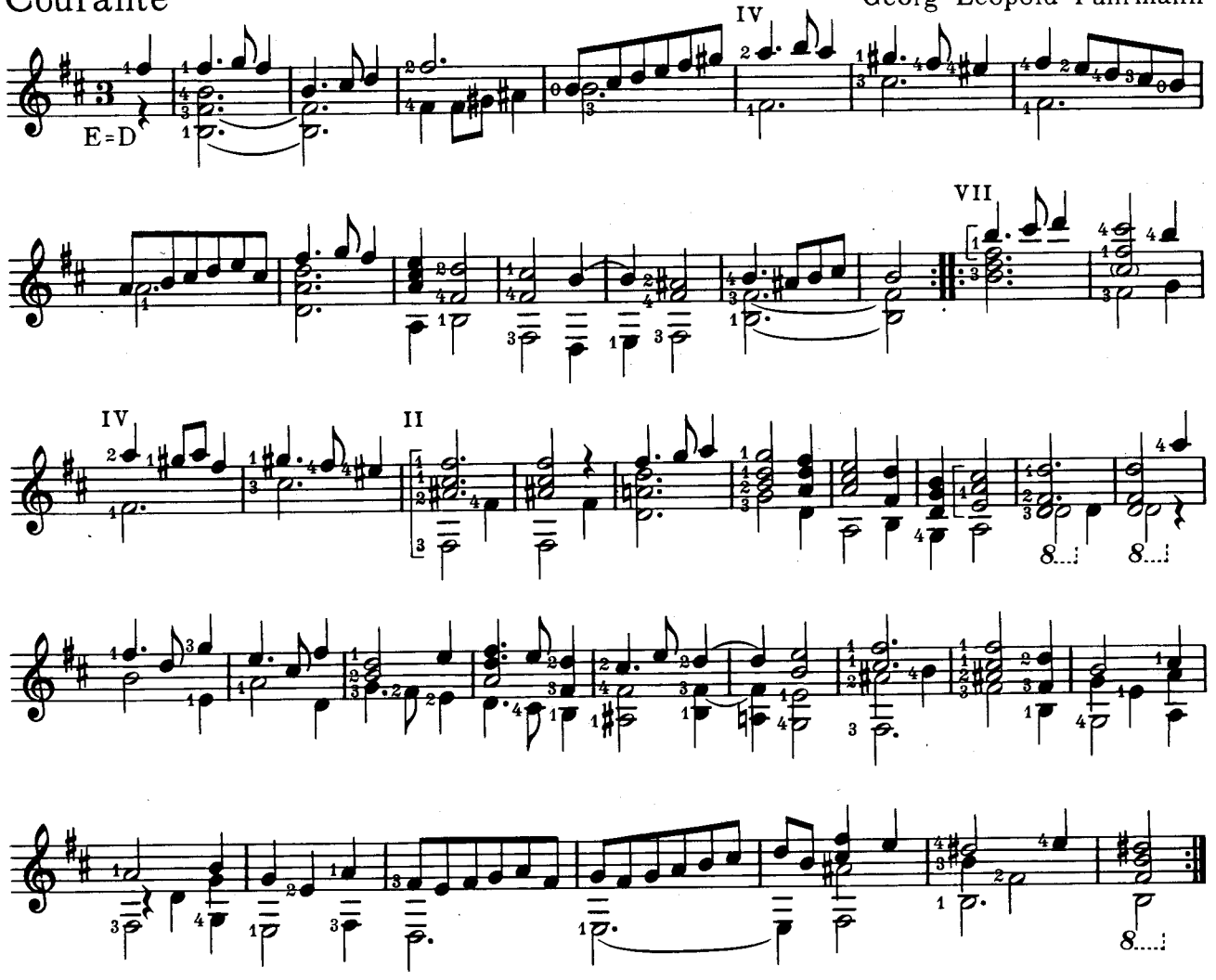
Courante

Georg Leopold Fuhrmann



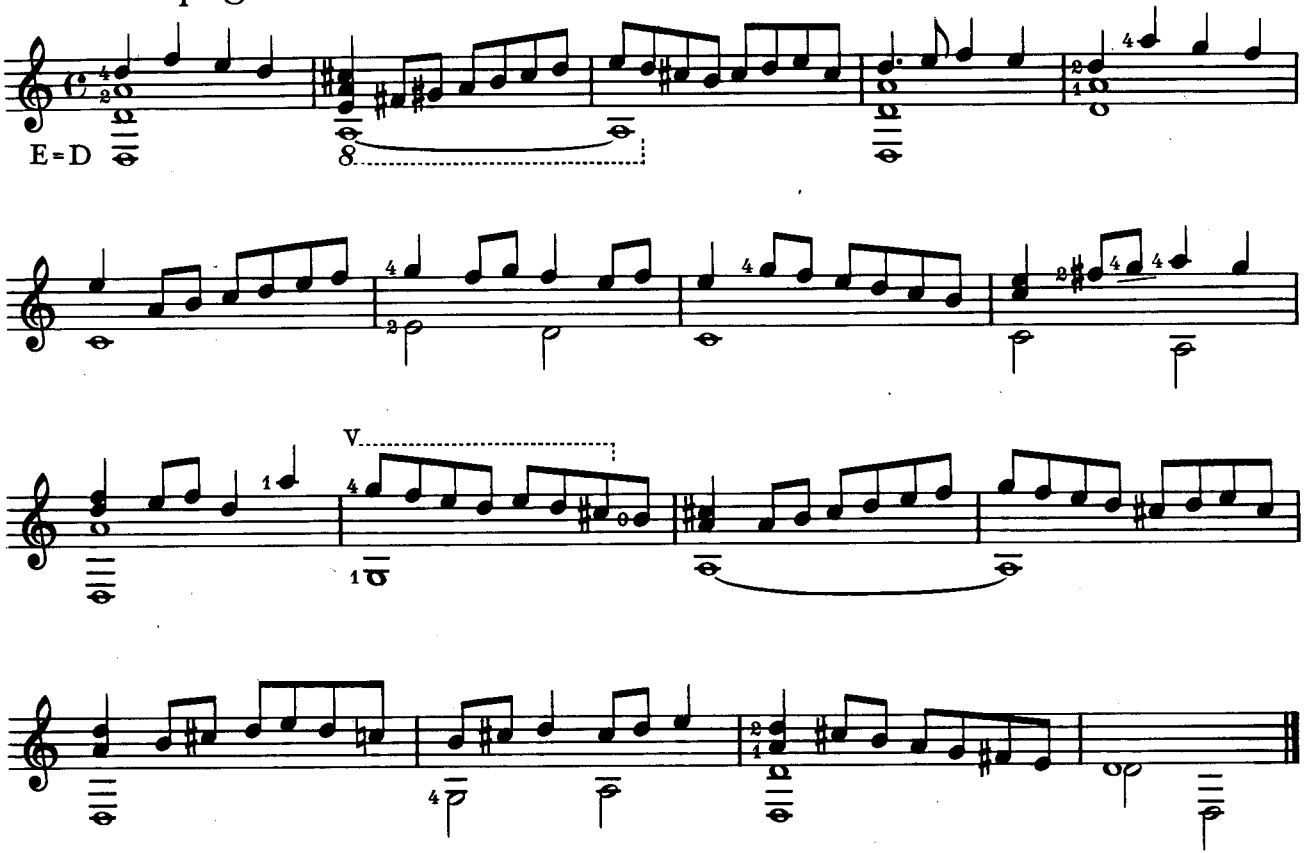
Courante

Georg Leopold Fuhrmann



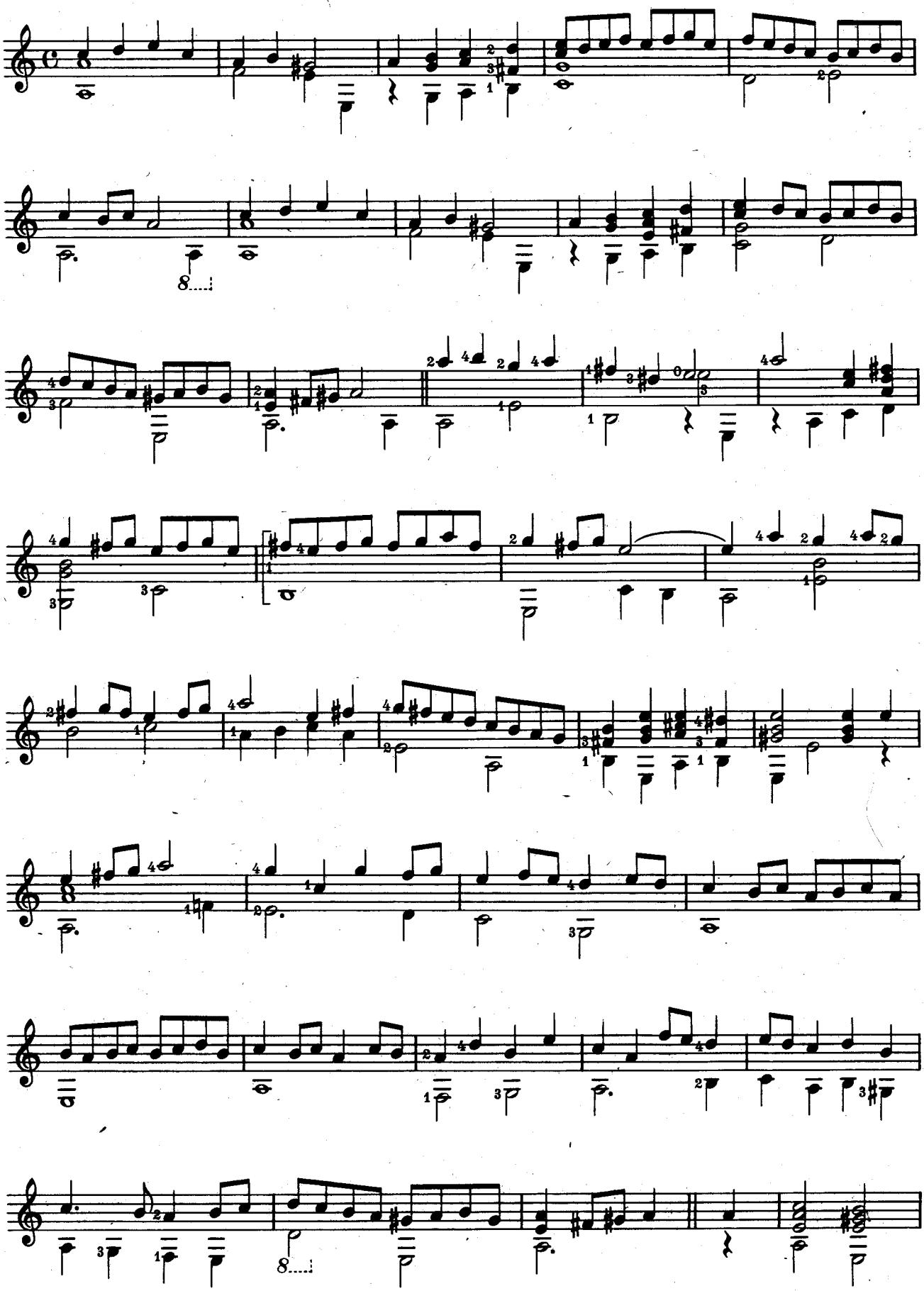
Pavana spagnoletta

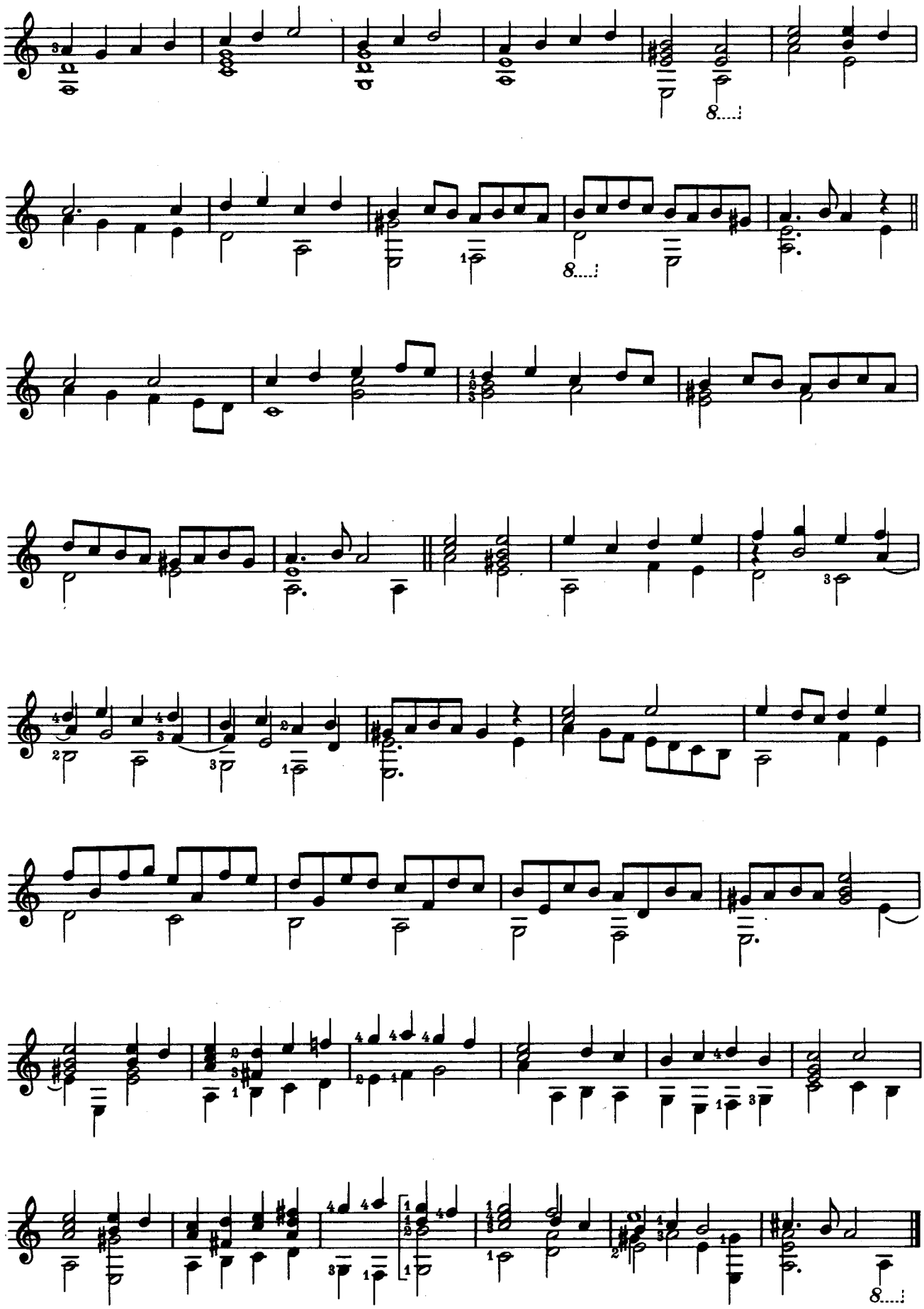
Georg Leopold Fuhrmann



Branle

Georg Leopold Fuhrmann





Italiana

Vincenzo Galilei

Allegro

⑥ = RE

rall.

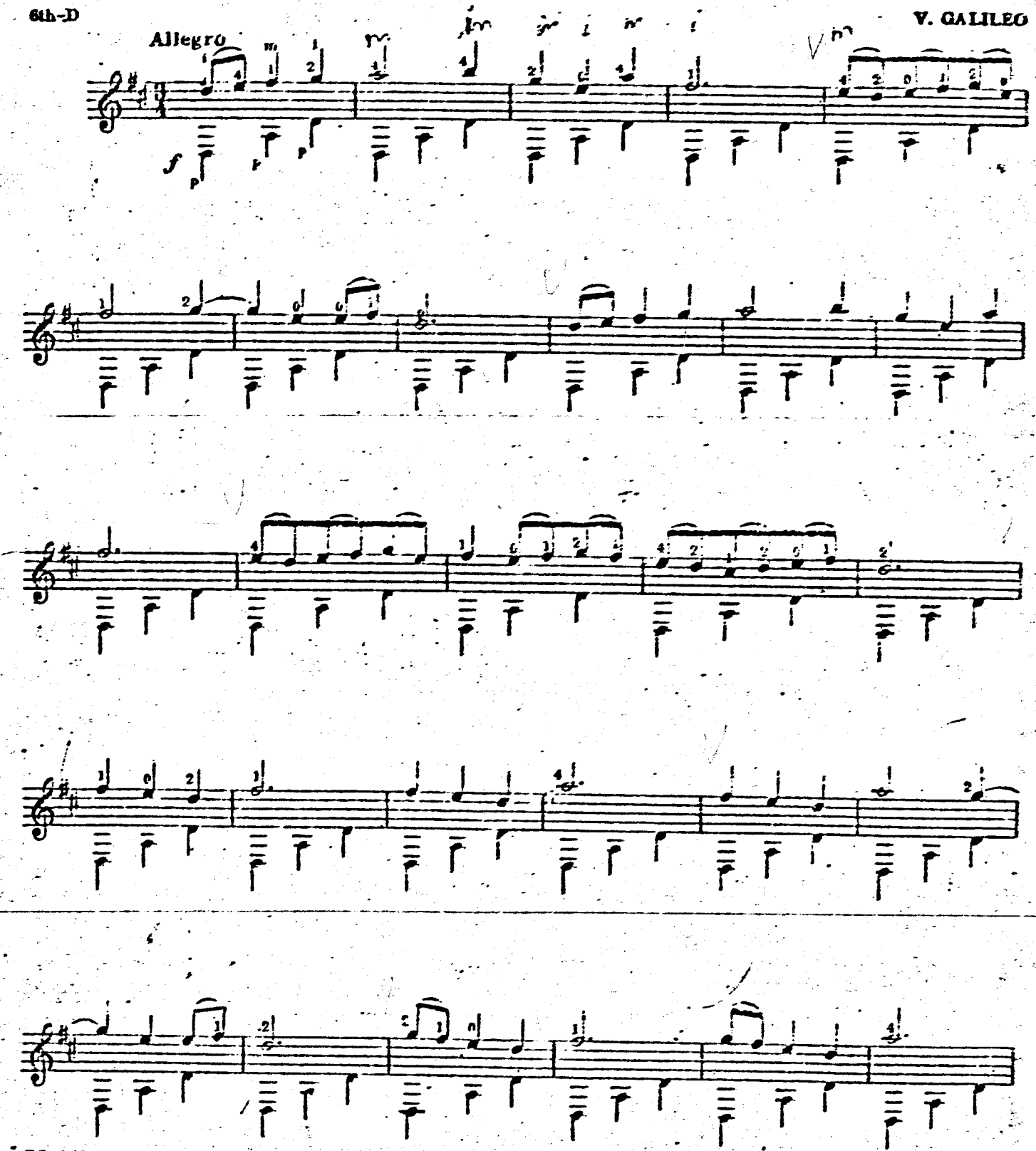
arm. 12

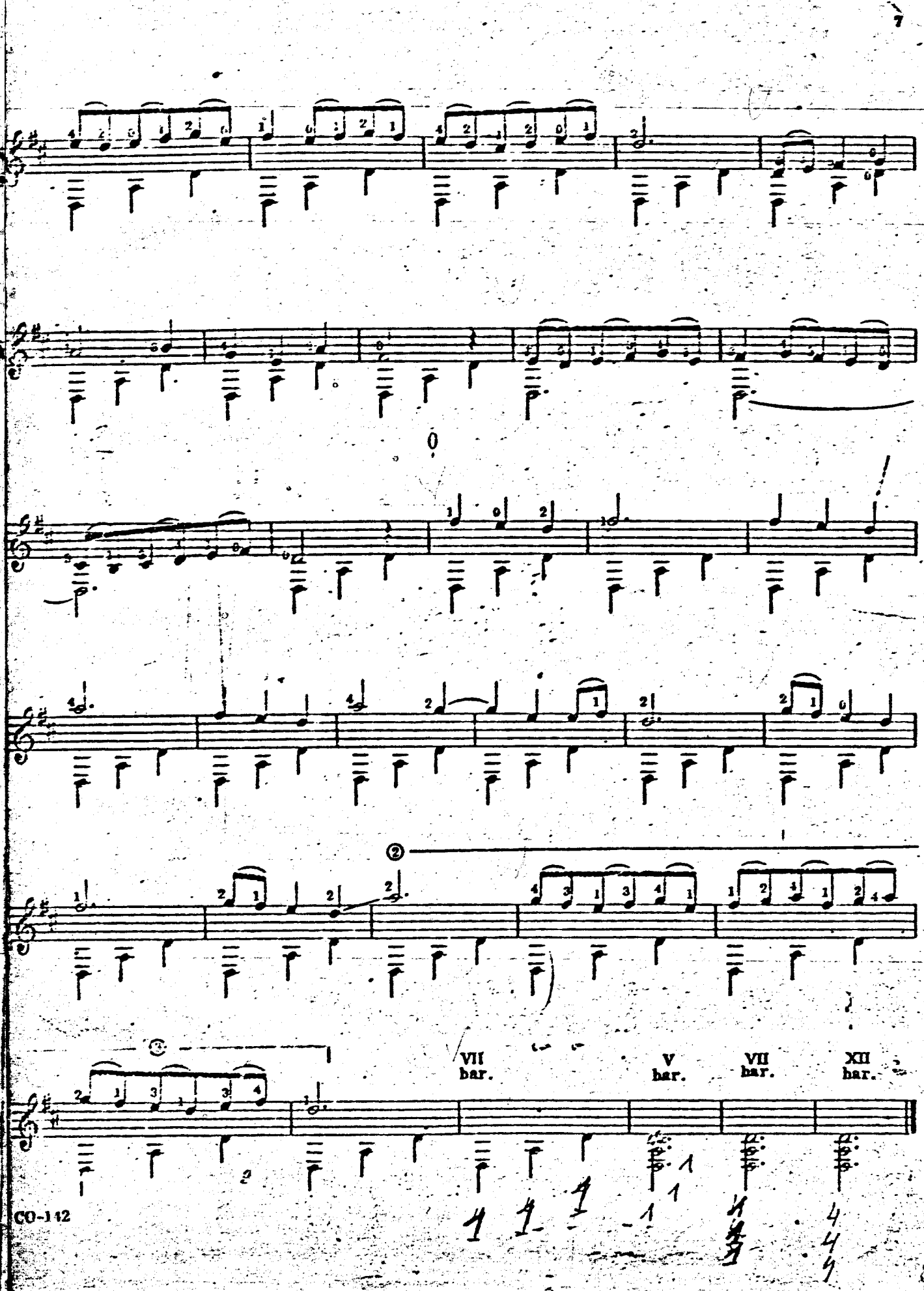
(pat.)

6. Saltarello

6th-D

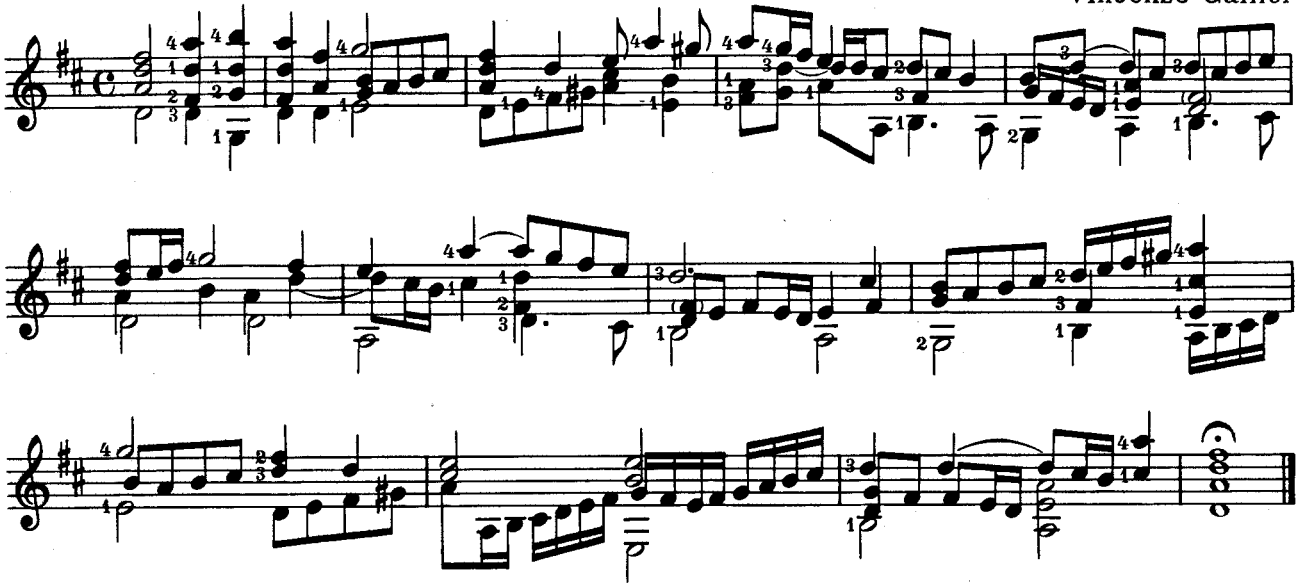
V. GALILEO




VII bar.
V bar.
VII bar.
XII bar.

Recercare

Vincenzo Galilei



Recercare

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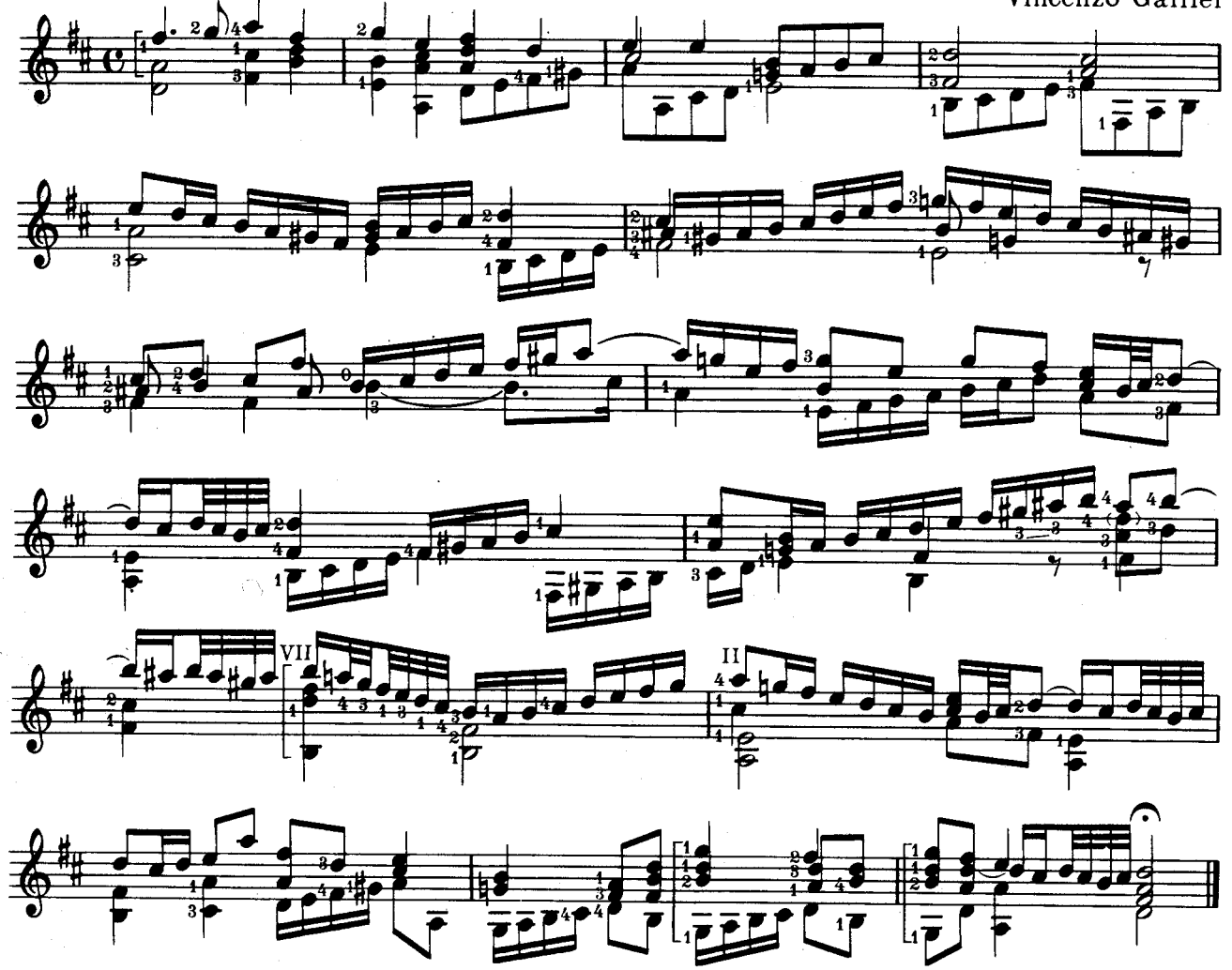

Recercare

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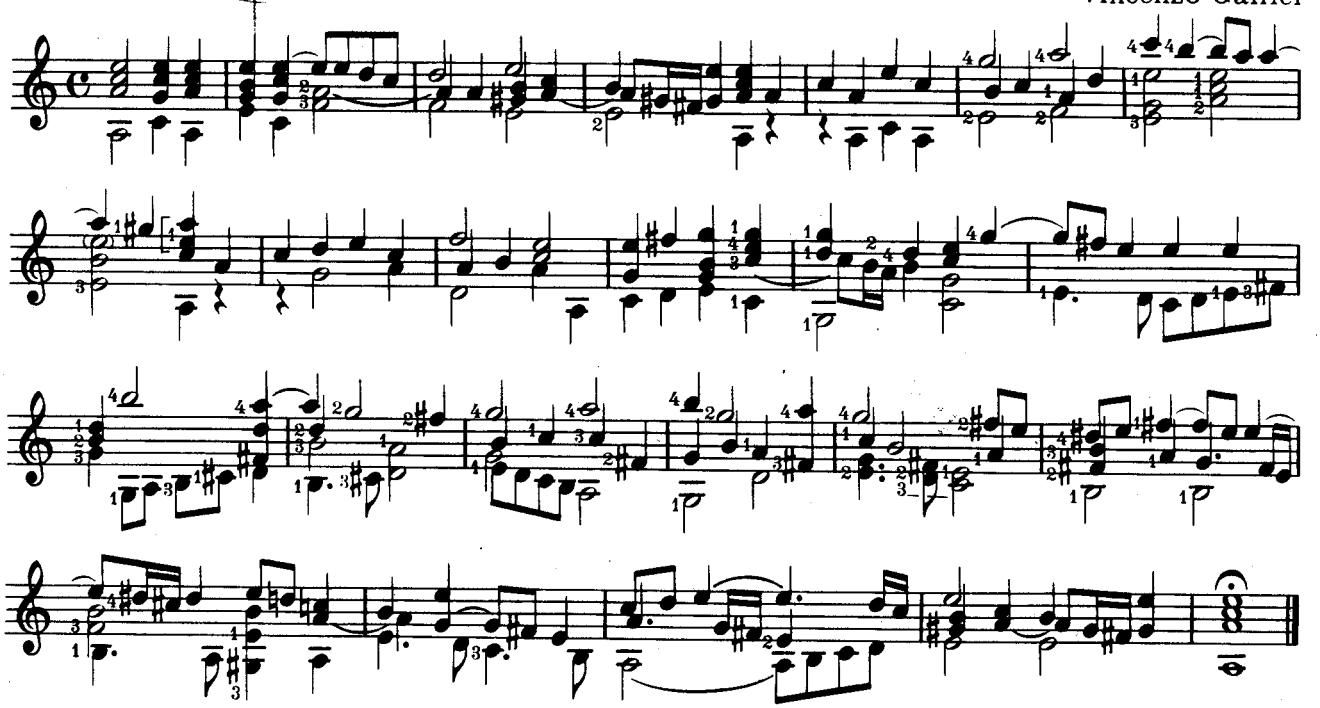

Recercare

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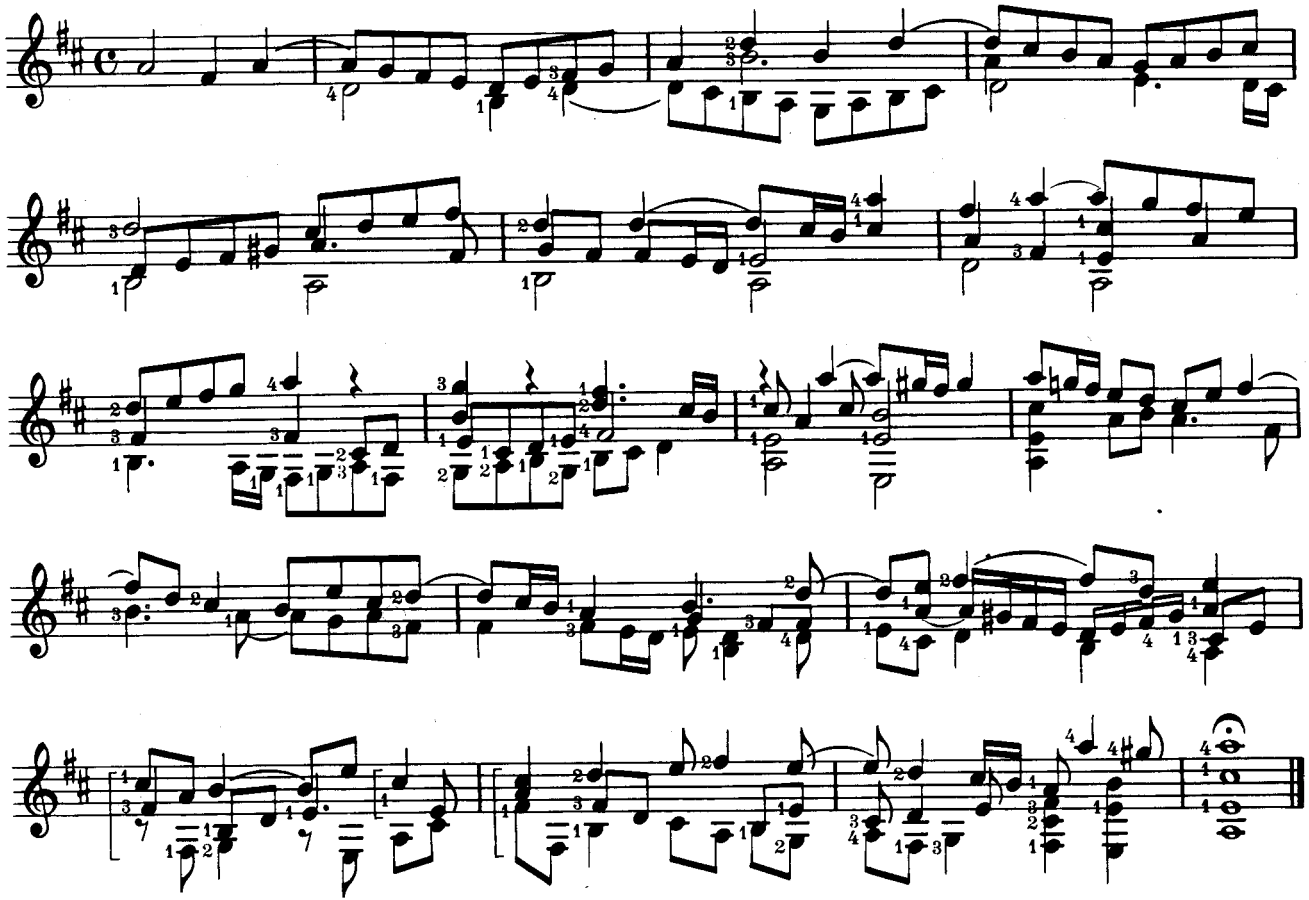
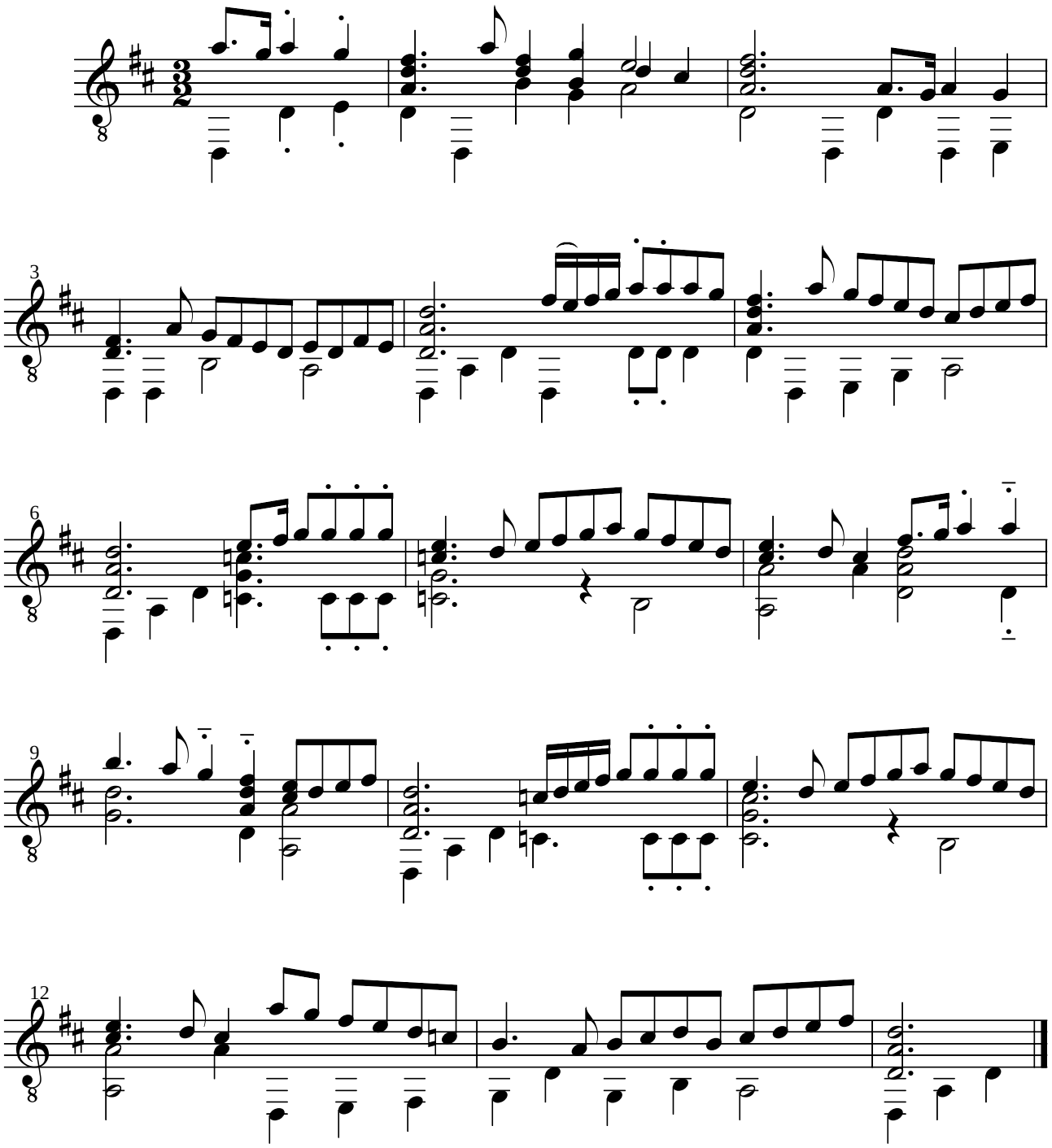


Vincenzo GALILEI (ca. 1520-1591)
GAGLIARDA

de "Libro d'involatura di liuto"
(Firenze, 1584)

Arrangement pour guitare
de Jean François Delcamp



Michel Angelo Galilei *(um 1600)*

Toccata

Tabulaturübertragung
und Gitarrenbearbeitung
HEINZ TEUCHERT

10

③ = fis

m i m i

II

II

II IV II

II

II

II

II

II

II

Michel Angelo Galilei

Volta

Tabulaturübertragung
und Gitarrenbearbeitung
HEINZ TEUCHERT

11

③ = fis

II

m i

f

p

mf

1)
(tr)

IV

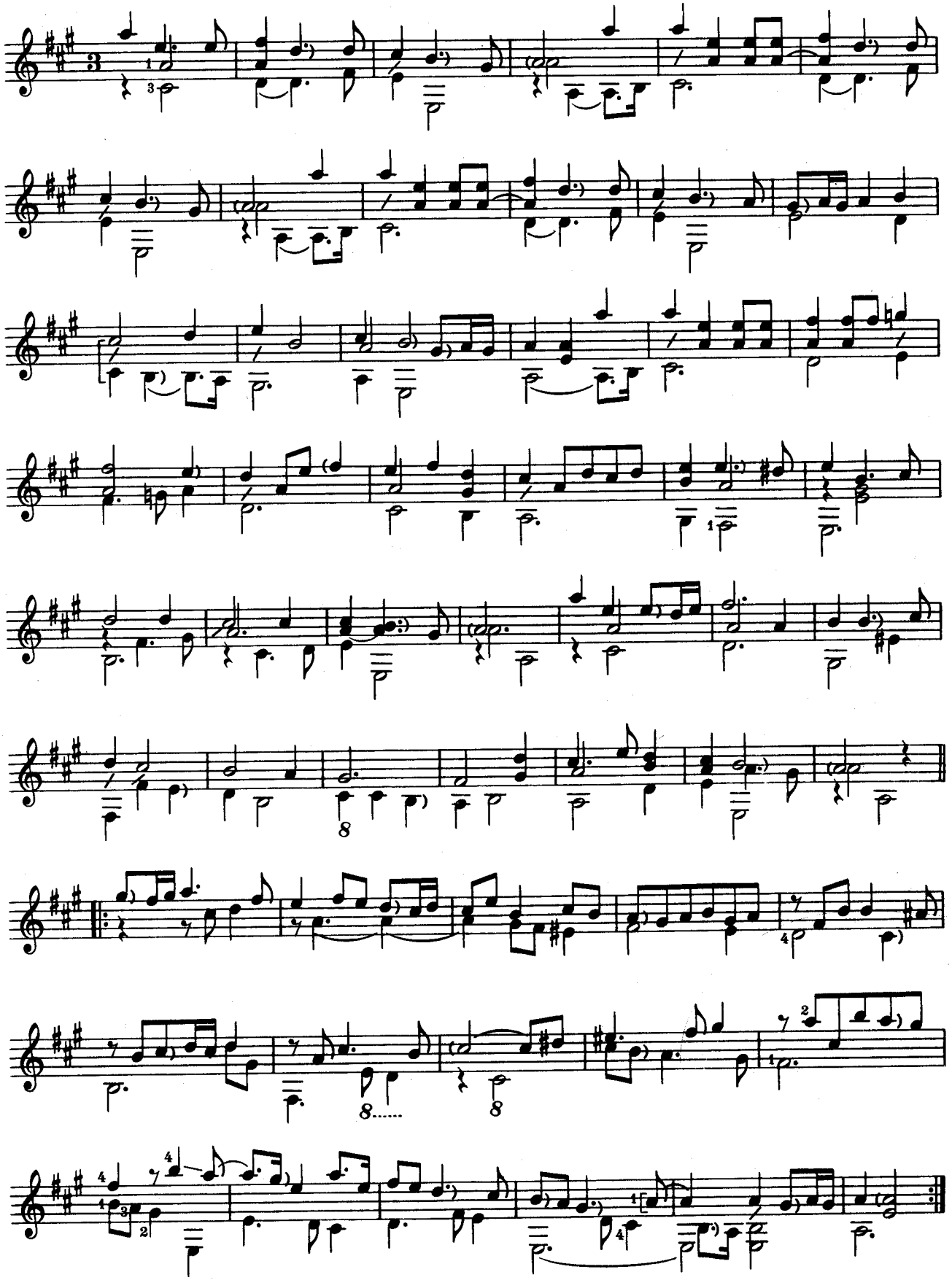
④

2)
(tr)

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

Chaconne

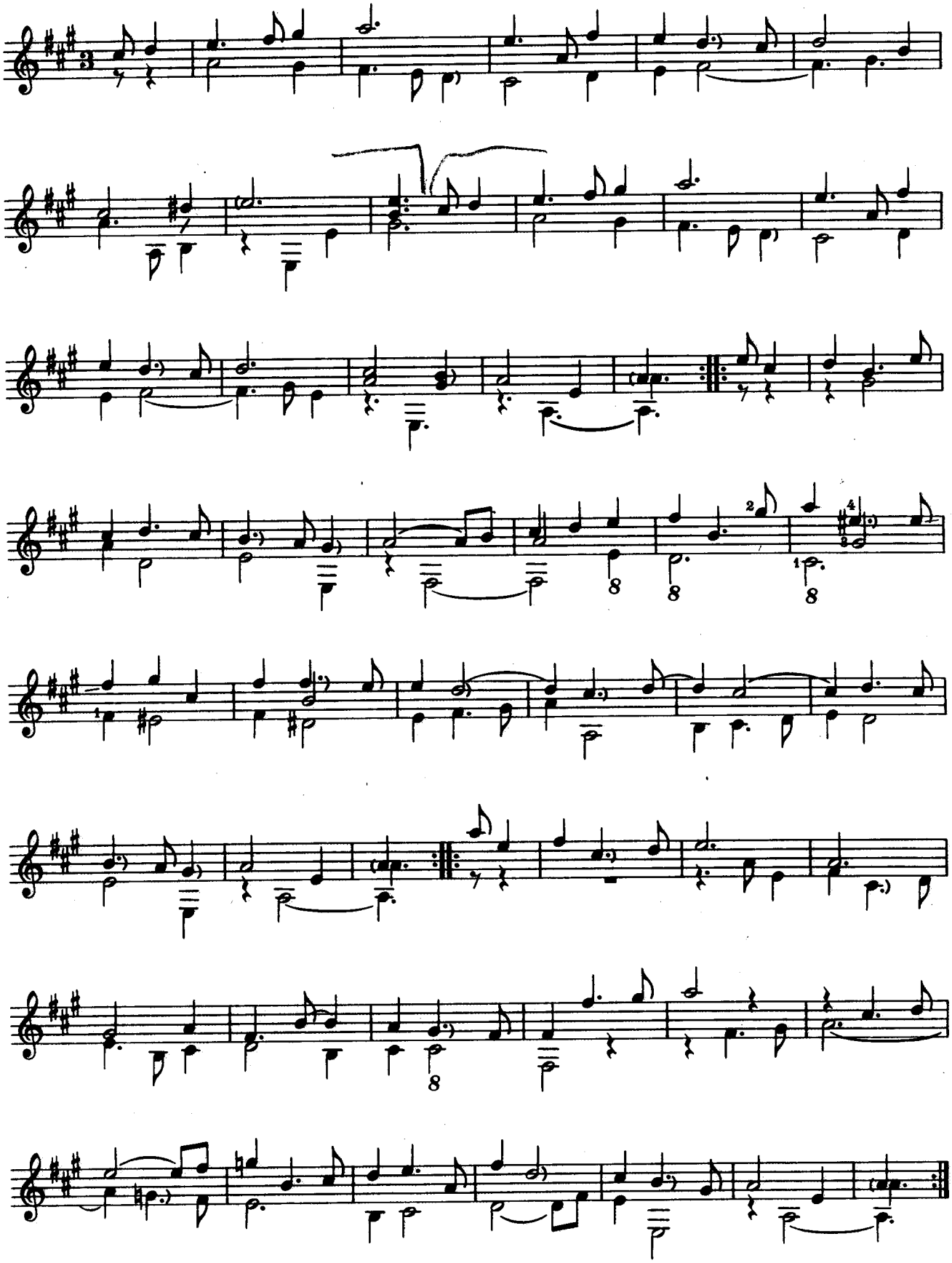
Ennemond Gaultier

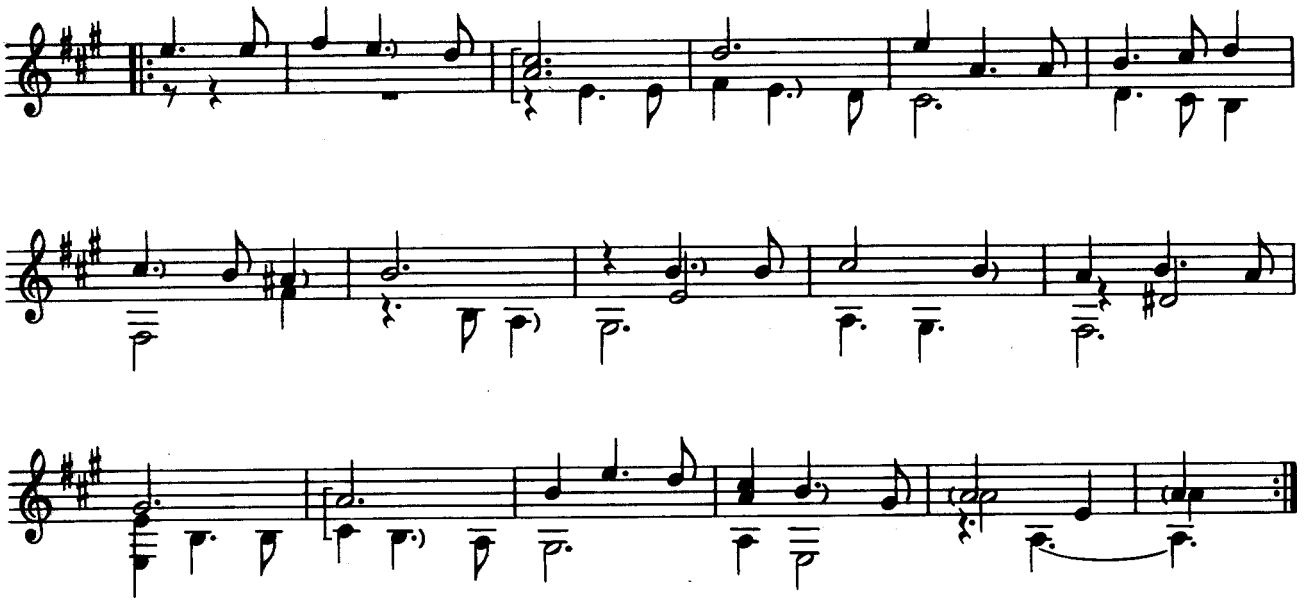


© VEB Deutscher Verlag für Musik Leipzig 1978

Canarie

Gaultier le vieux





Denis Gaultier *(ca. 1603-1672)*

Air

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

13

1) (tr)

p

II (tr)

1) Die eingeklammerten Trillerzeichen stehen nicht im Original.

1) *The trills in brackets are not in the original.*

1) I trilli tra parentesi non sono originali.

Edition RICORDI

Sy. 2225

Denis Gaultier

Tombeau de Mons.r de Lenclos

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

14

vibr.

1) siehe Ausführungshinweise Seite 20

1) *for execution, see page 20*

1) per l'esecuzione vedere a pag.20

Edition RICORDI

Sy. 2225

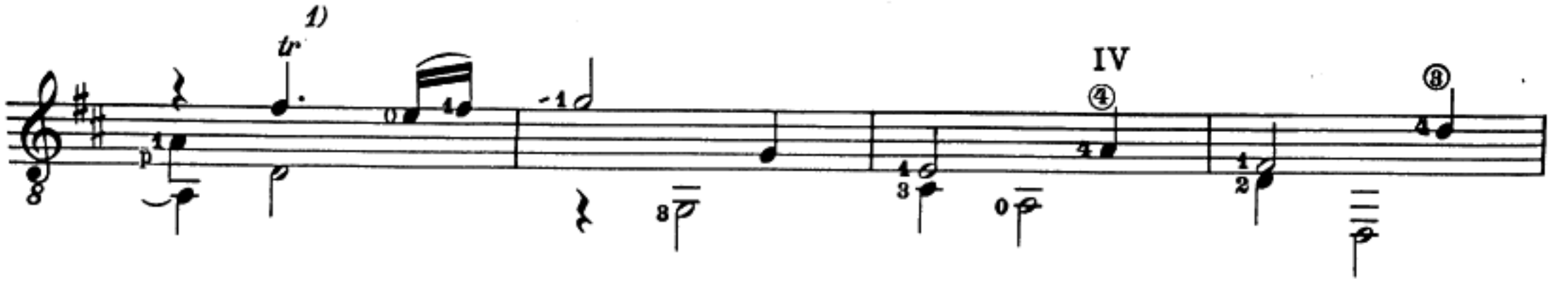
Jacques Gaultier *(um 1630)*

Courante

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

15

⑥ = D



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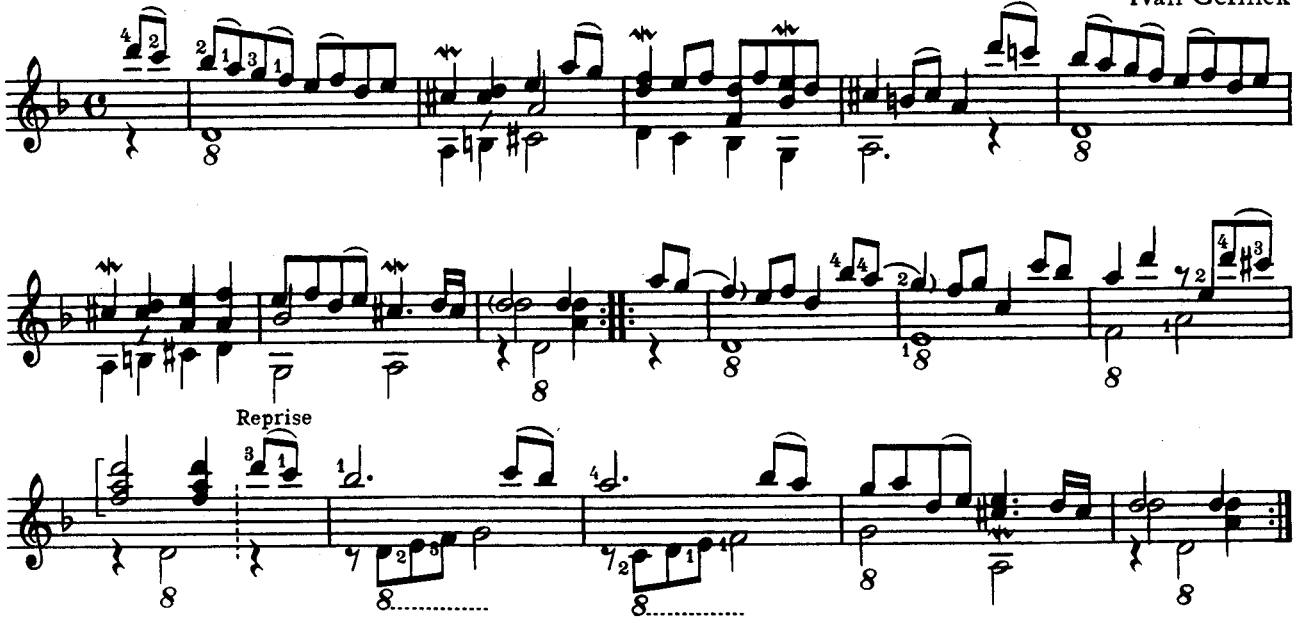
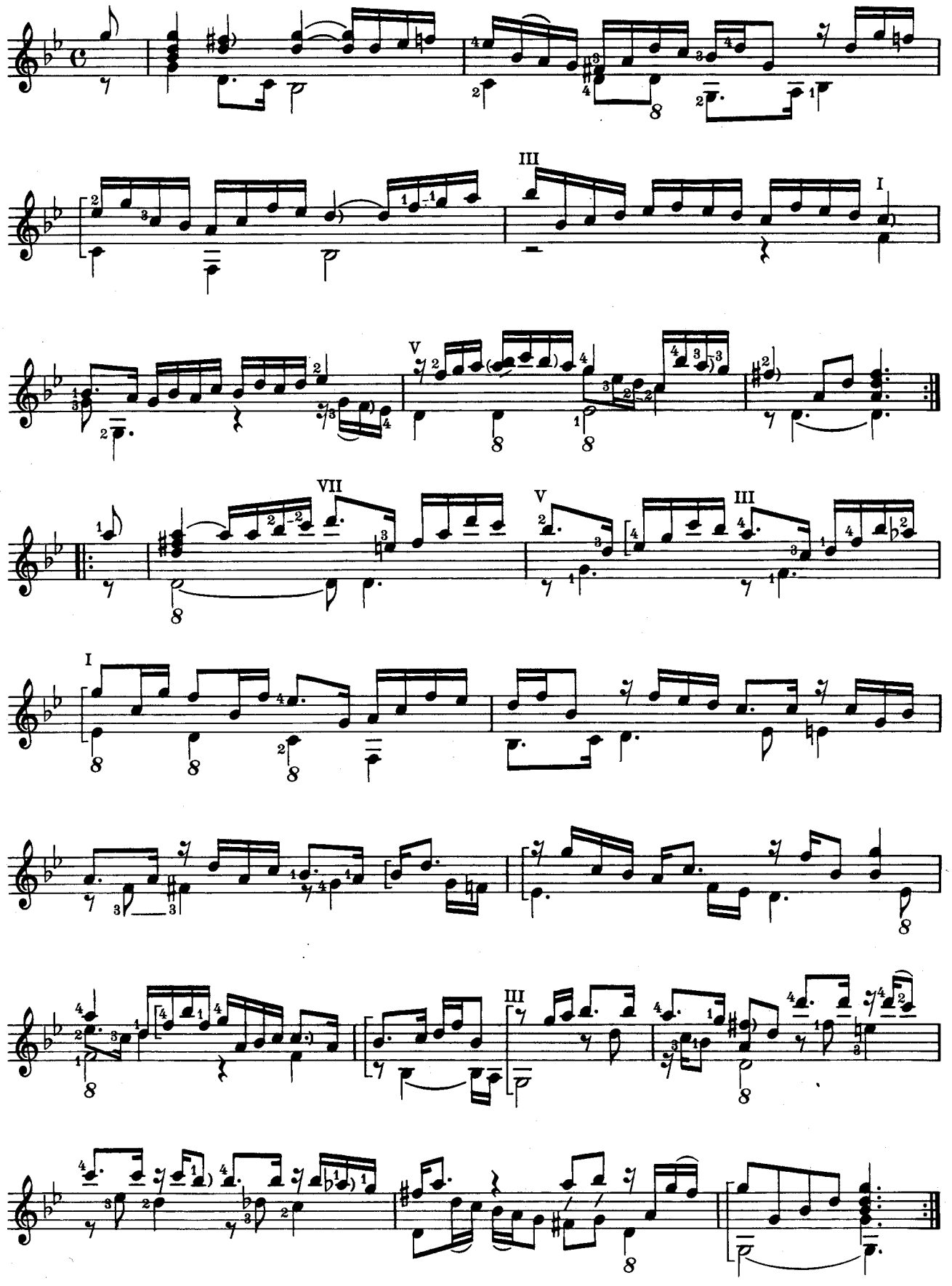
Bourrée

Ivan Gelinek



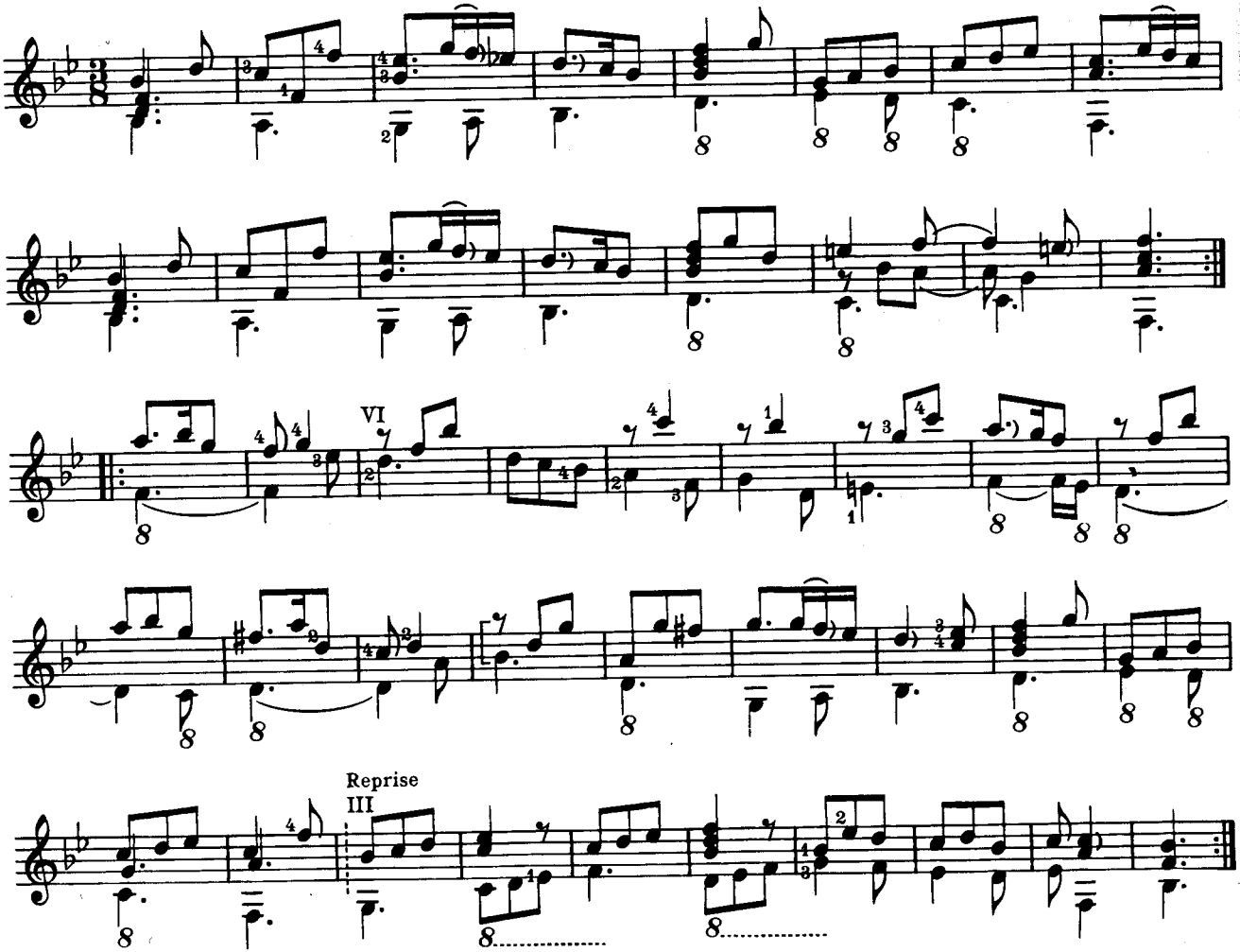
Allemande

Ivan Gelinek



Canarie

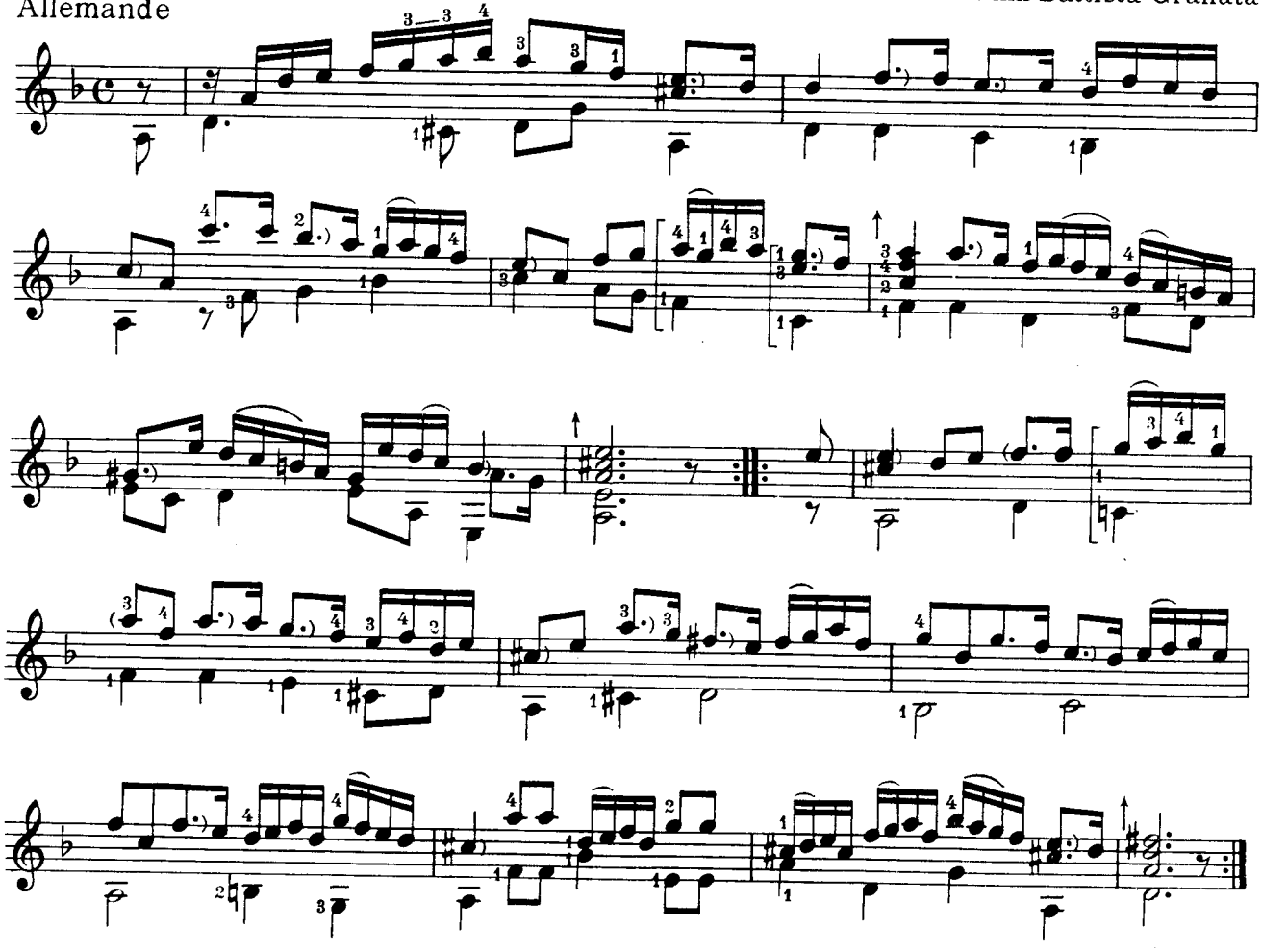
Ivan Gelinek



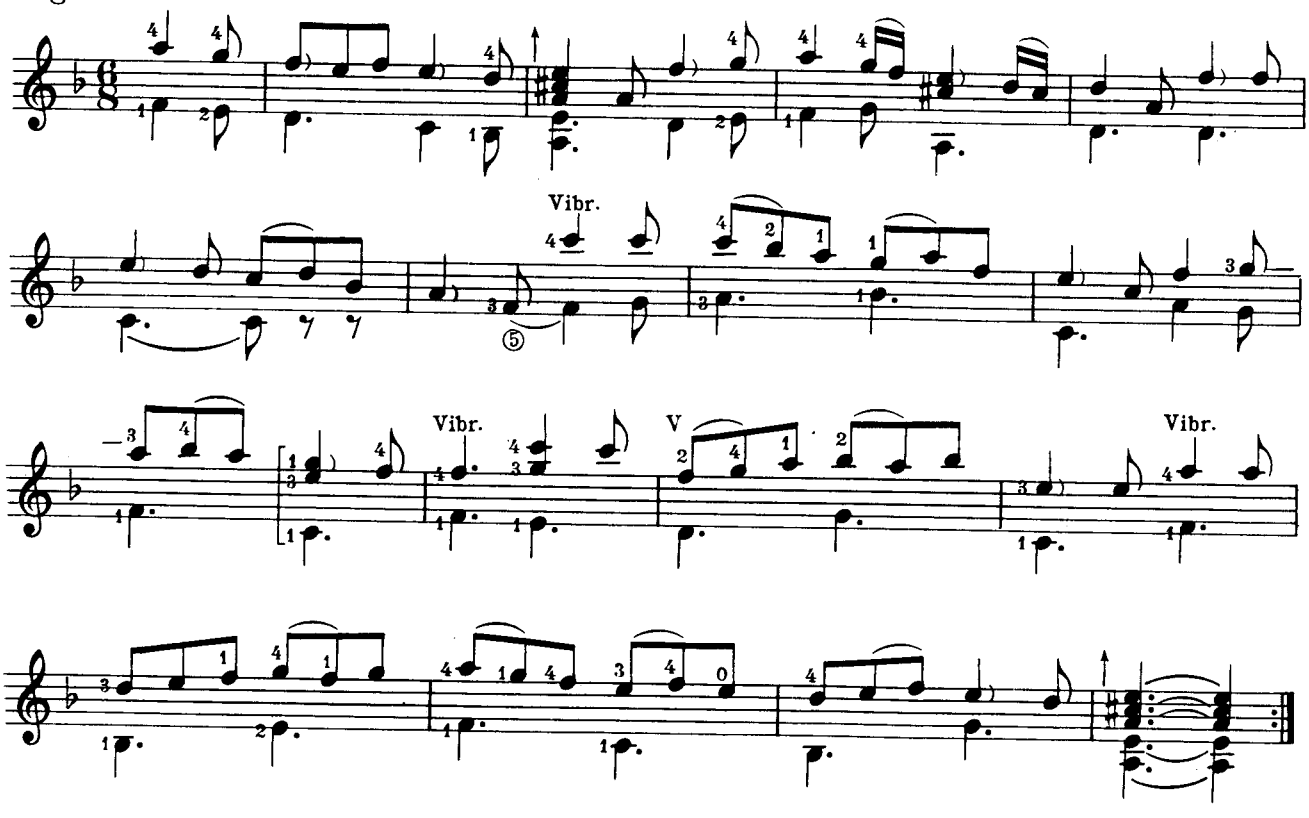
Allemande und Gigue

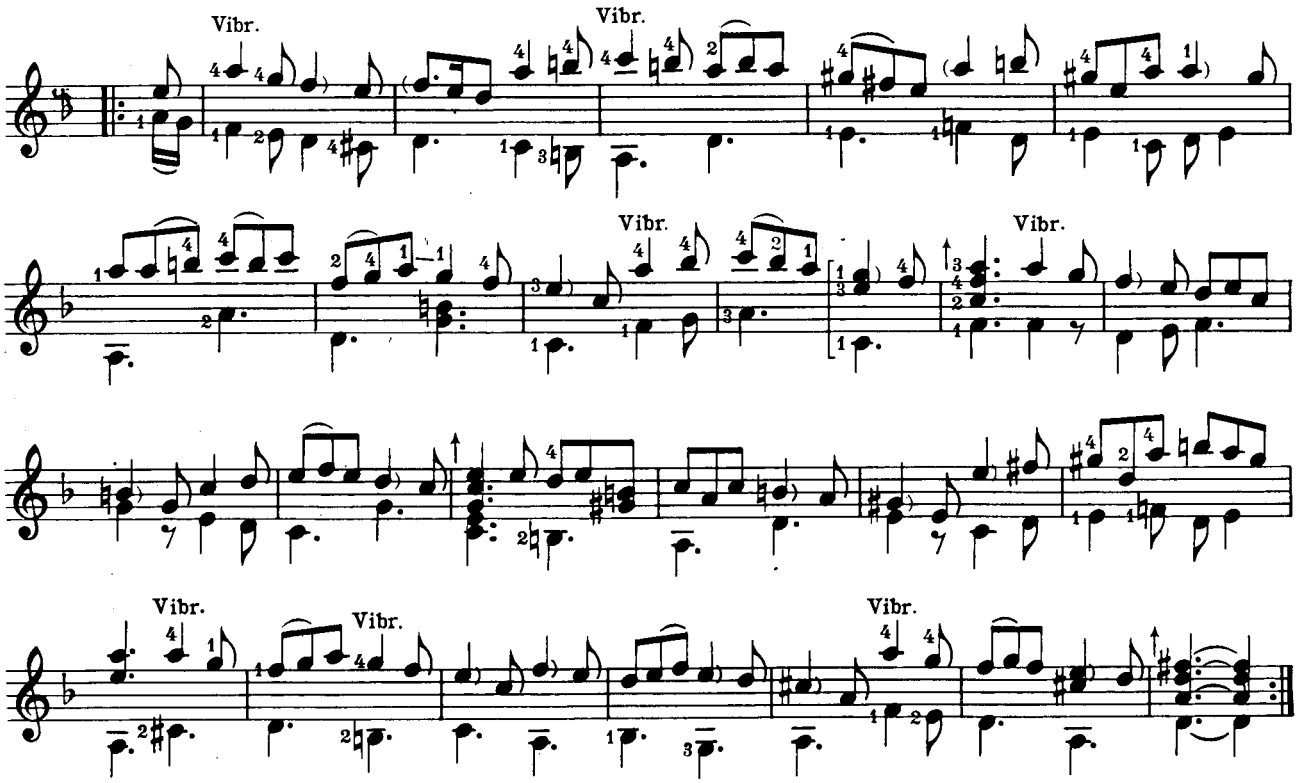
Allemande

Giovanni Battista Granata



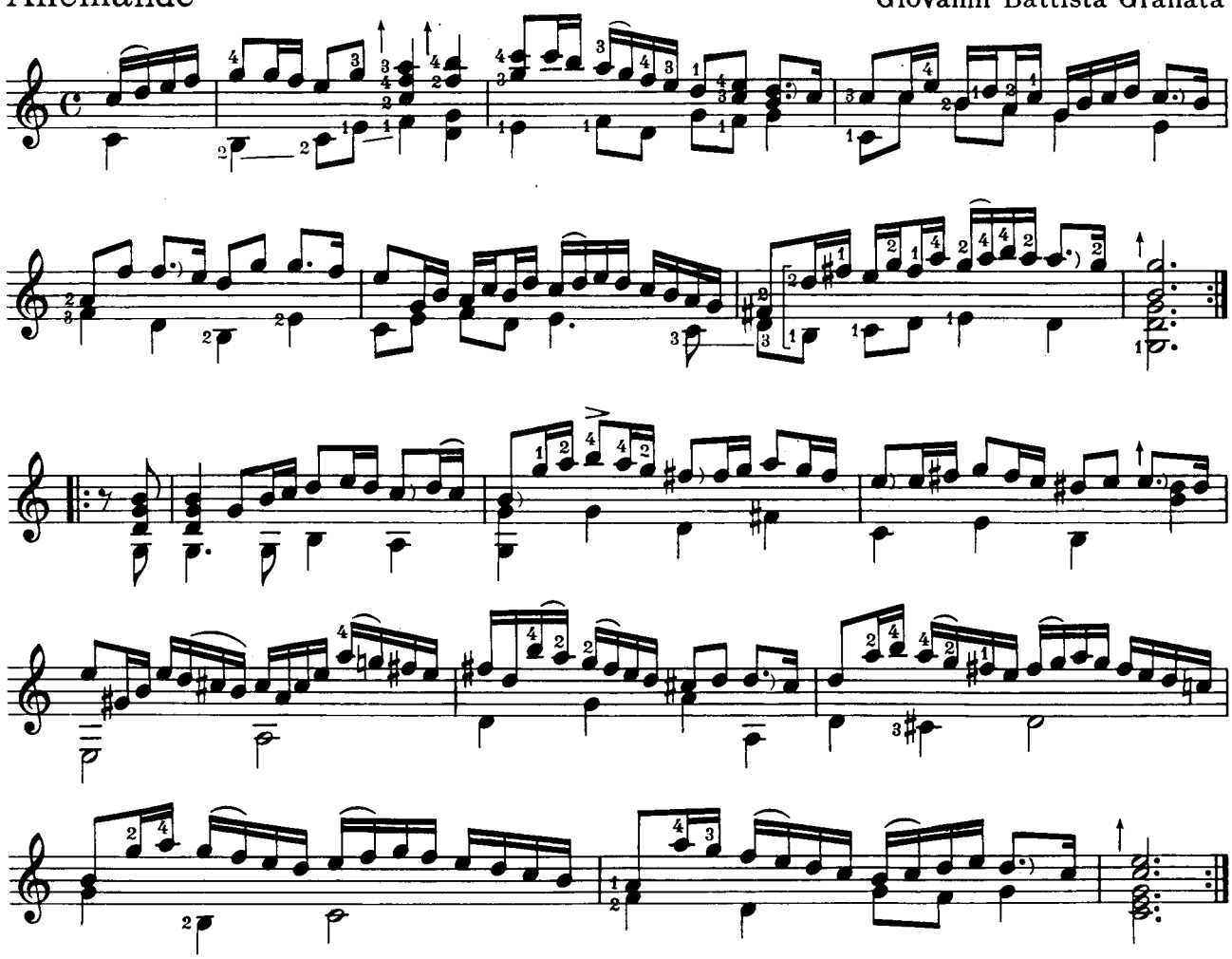
Gigue





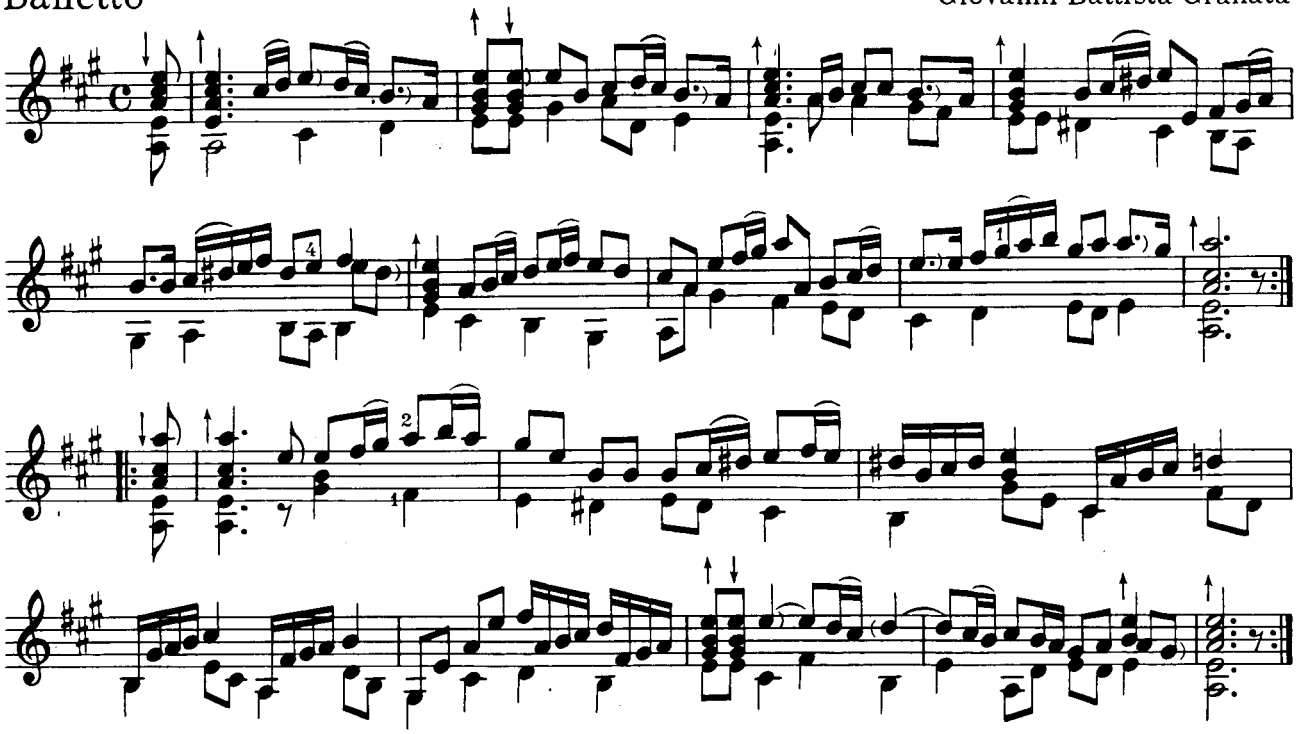
Allemande

Giovanni Battista Granata



Balletto

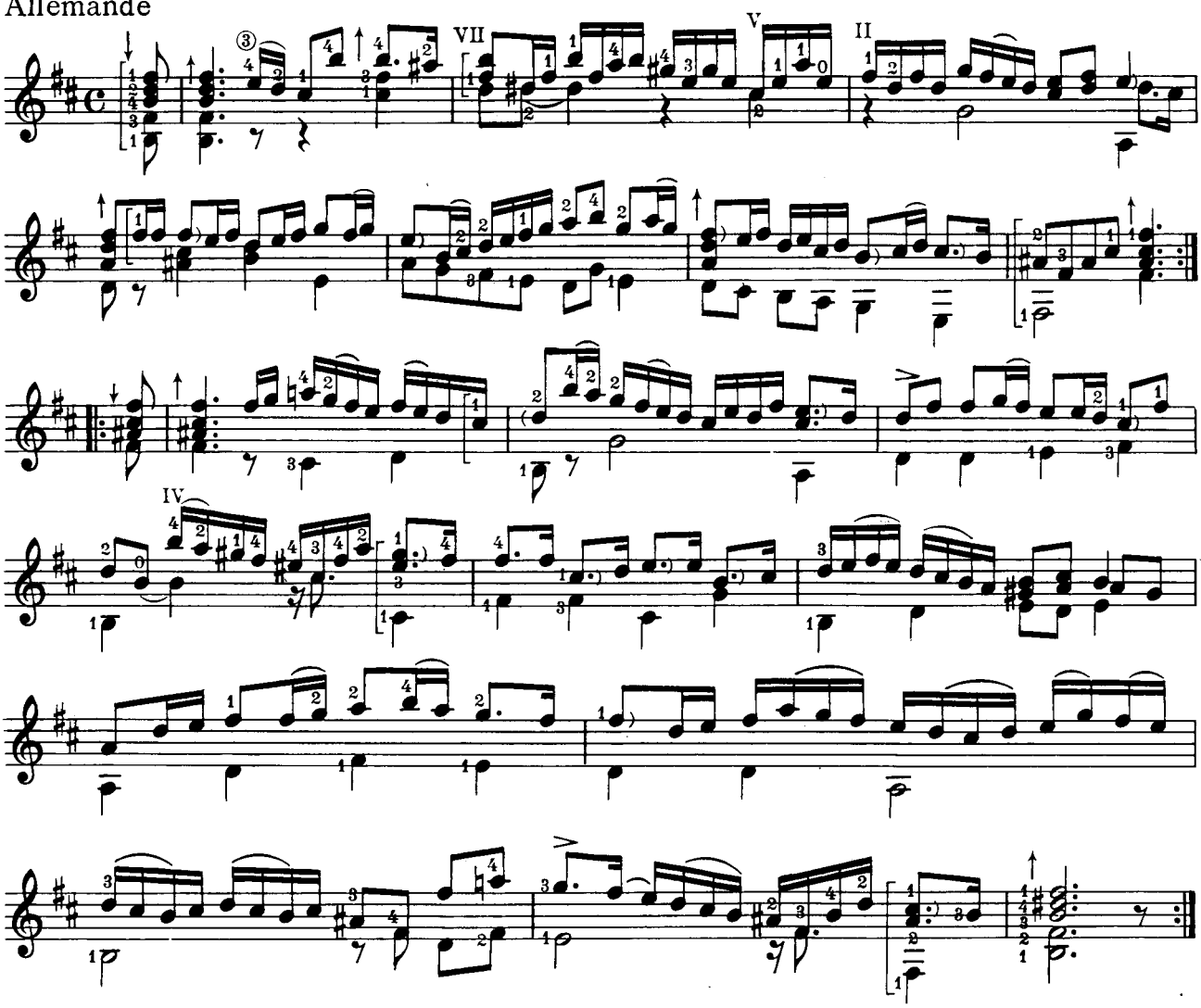
Giovanni Battista Granata



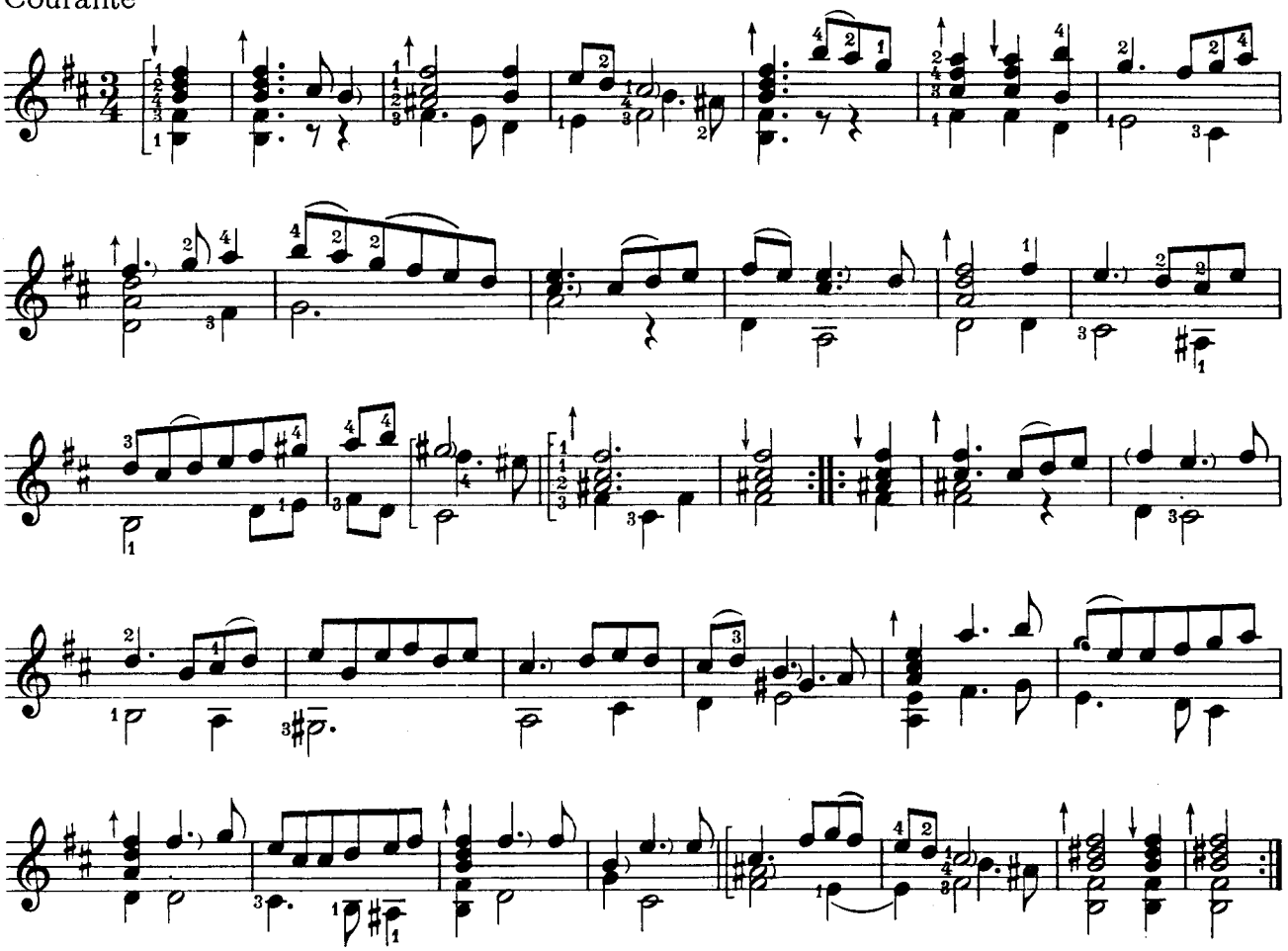
Allemande und Courante

Giovanni Battista Granata

Allemande

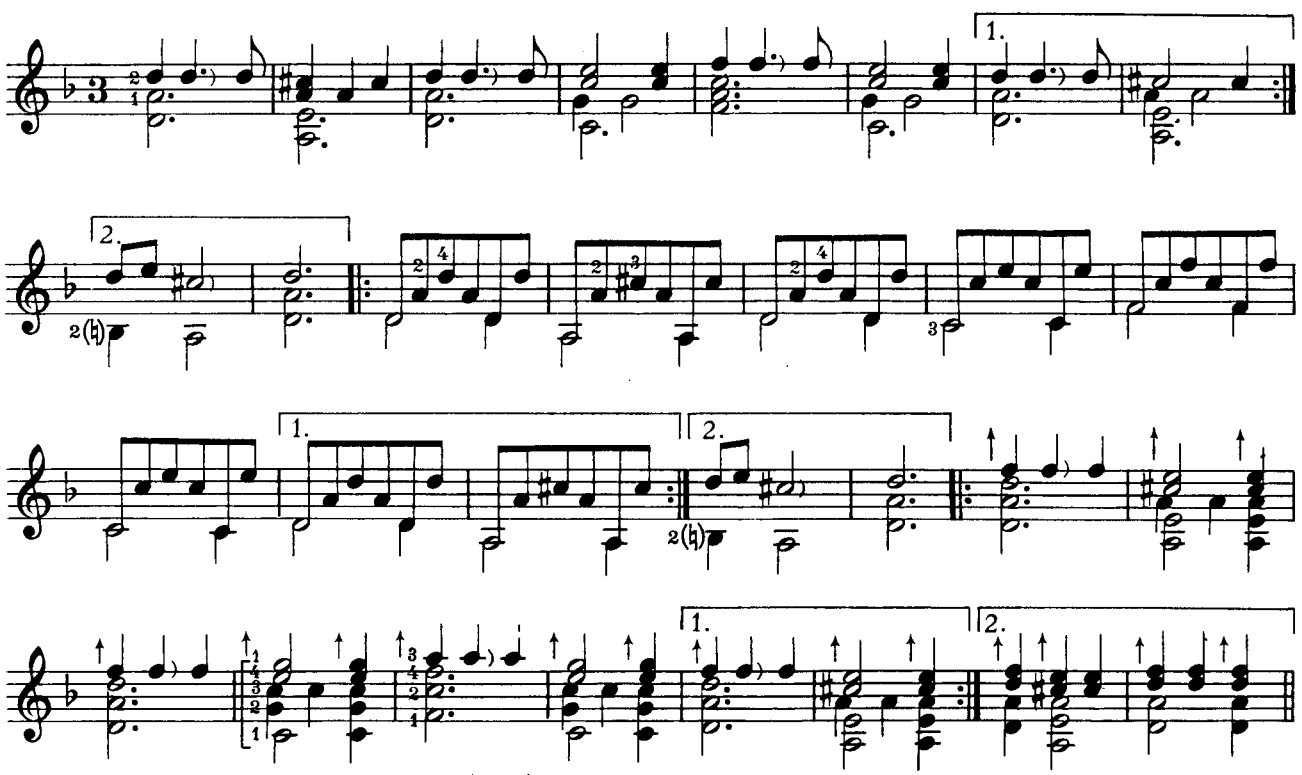


Courante



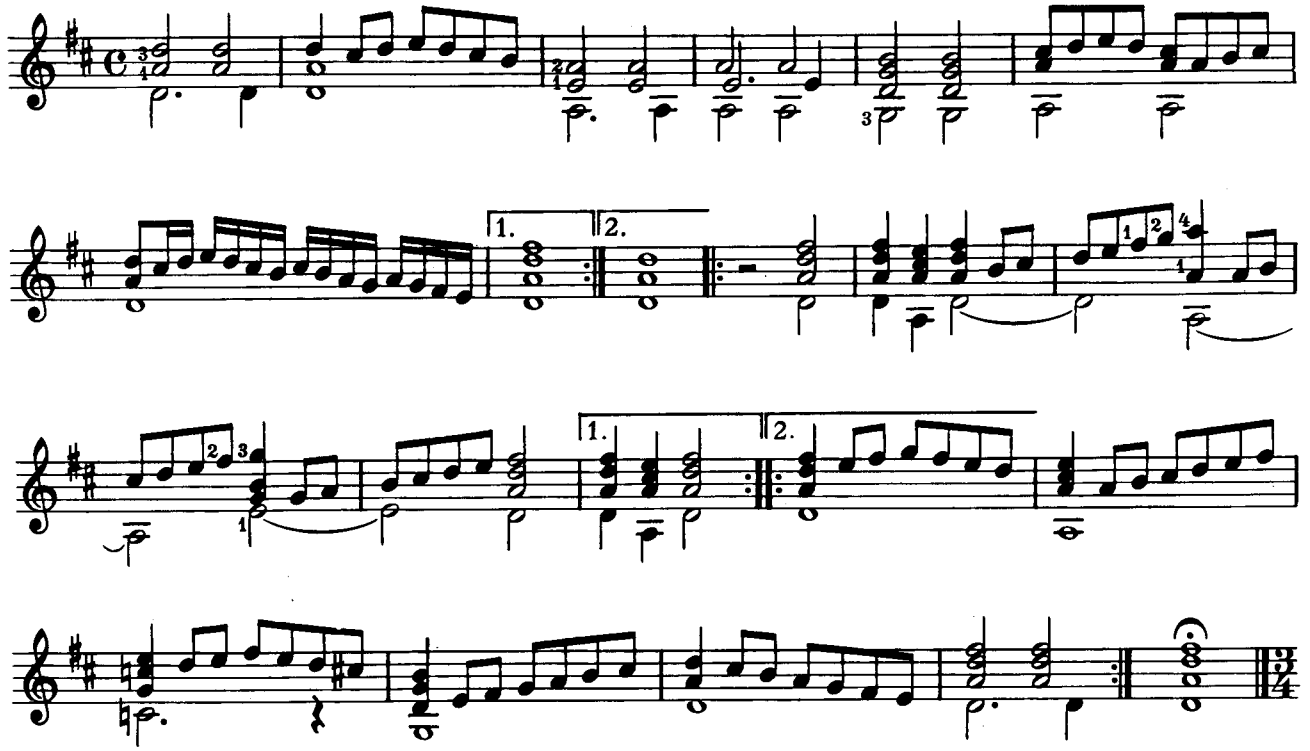
Folie d' Espagne

anonym
(um 1700)

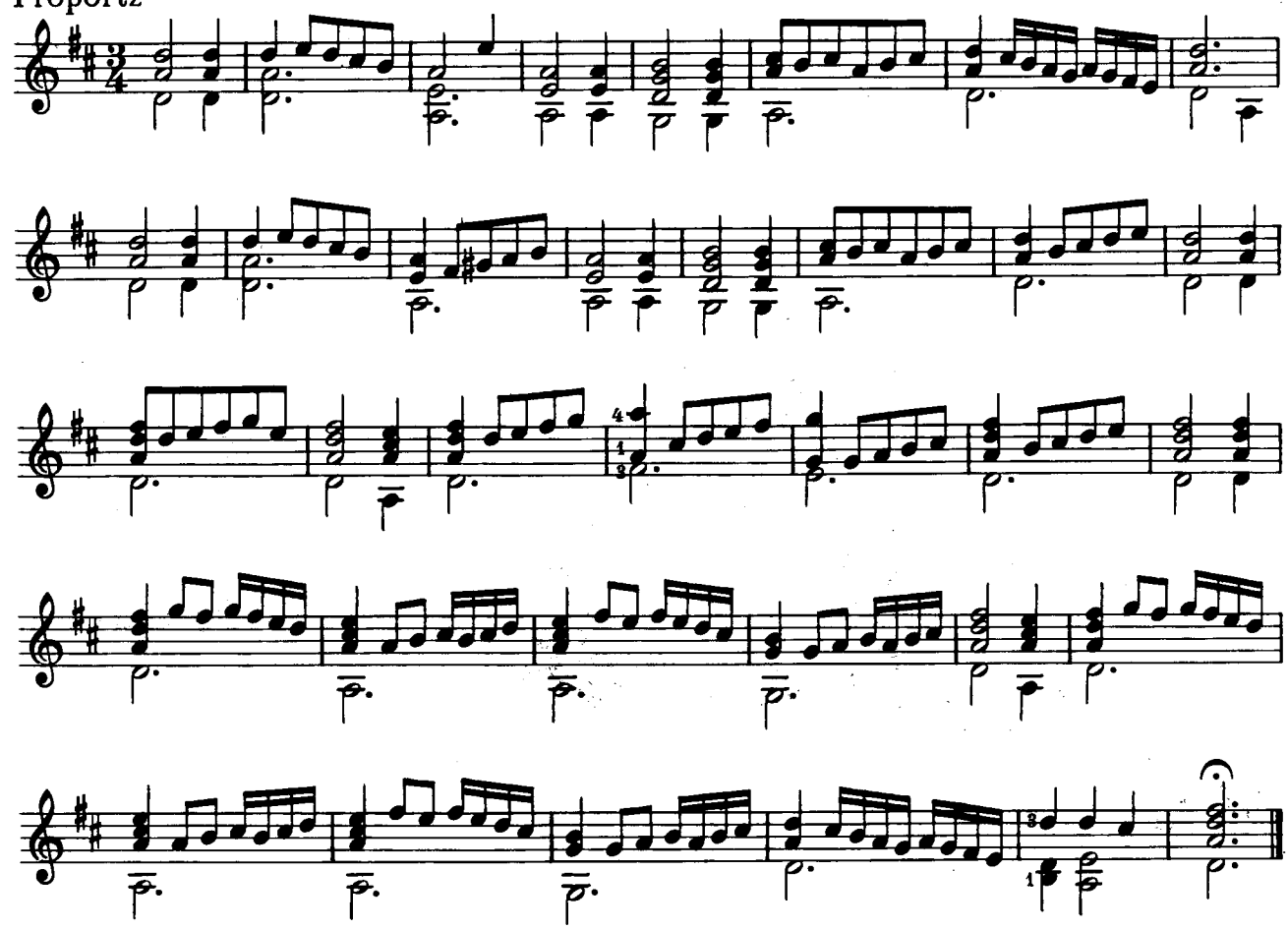


Maruscat - Tanz

Wolff Heckel



Proportz

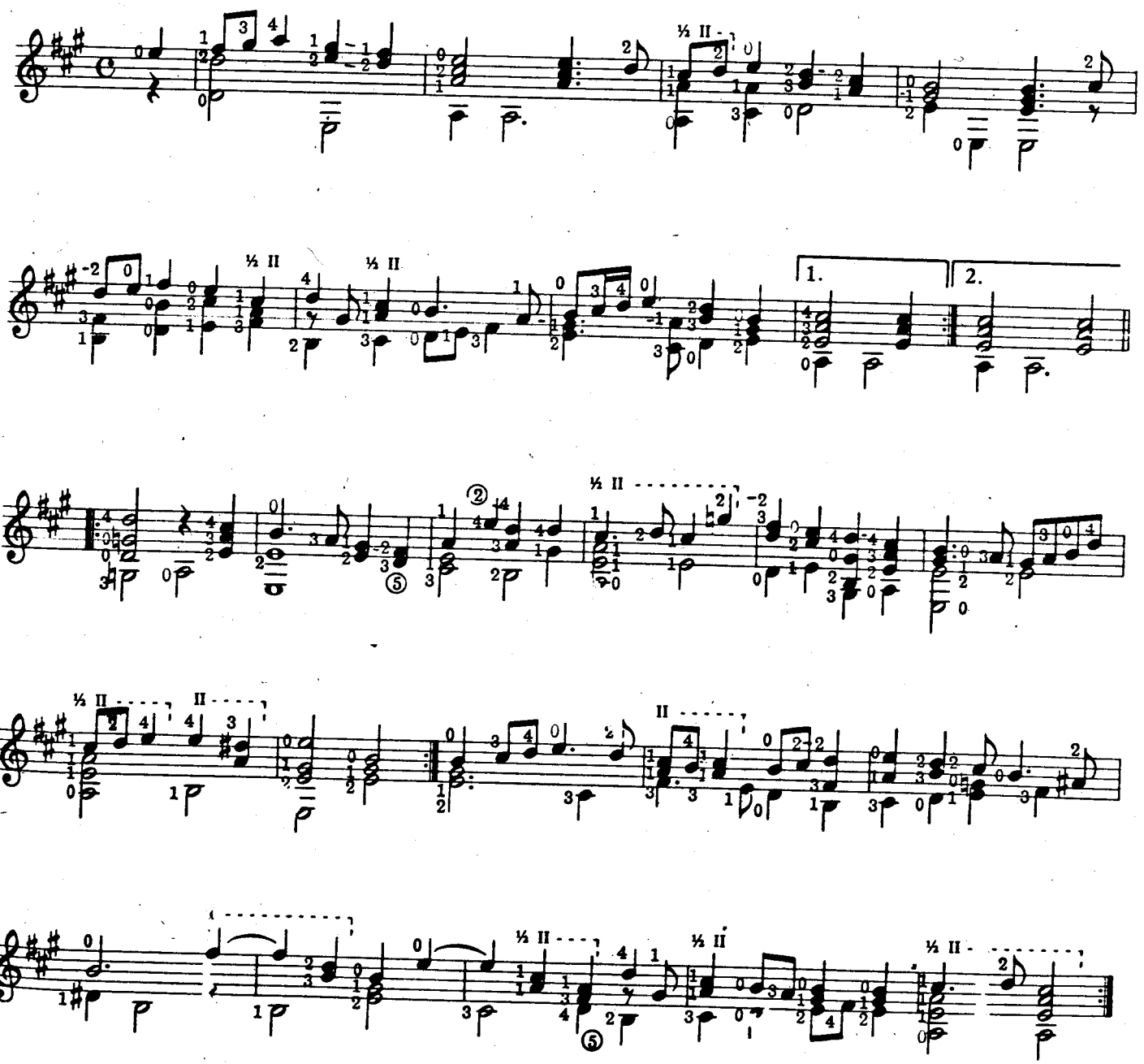


The Night Watch

Holborne wrote versions for both lute and bandore of this piece, which has the air of a popular tune. It makes a pleasant contrast with Holborne's "Galliard," if they are performed as a pair.

The harmonic structure is quite full, which entails some practice to negotiate the chord changes smoothly, but it should be possible to achieve a tempo of about ♩ = 104.

Anthony Holborne



Galliard

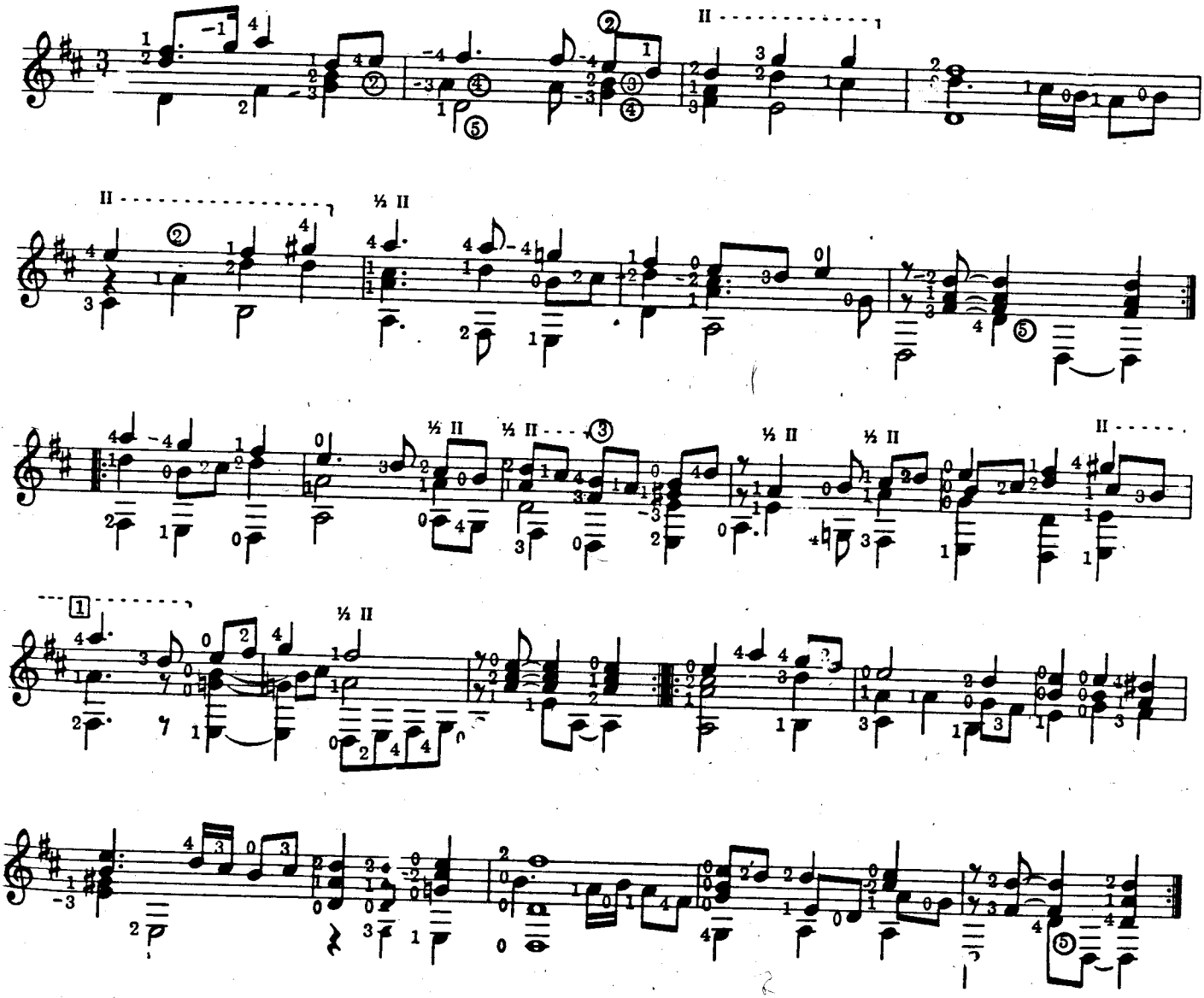
This piece is from the Cambridge University manuscript lute book D.D. 5.78. Players interested in discovering more of Holborne's music should see *The Complete Works of Anthony Holborne,* edited by Maszkata Kanazana (Harvard University Press, 1967). This work contains tablature and piano transcription.

Although many galliards reflect their dance origin and sound well with a brisk strict rhythm, this piece is one of those that seem more lyrical and therefore effective if played with a sustained melodic quality. The suggested tempo is ♩ = 66.

[1] *The second finger on the low F♯ is a stretch, but seems preferable to jumping the third finger over the B.*

6th to D

Anthony Holborne



Anthony Holborne (+ 1602)

Galliard

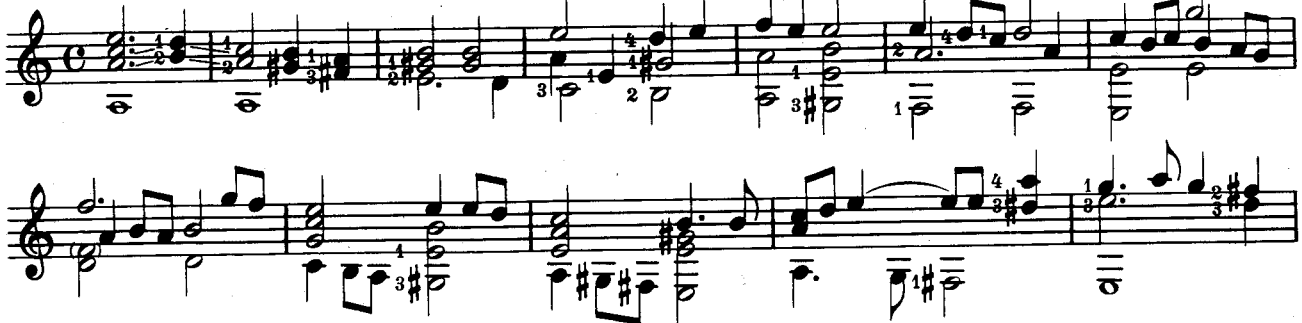
Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

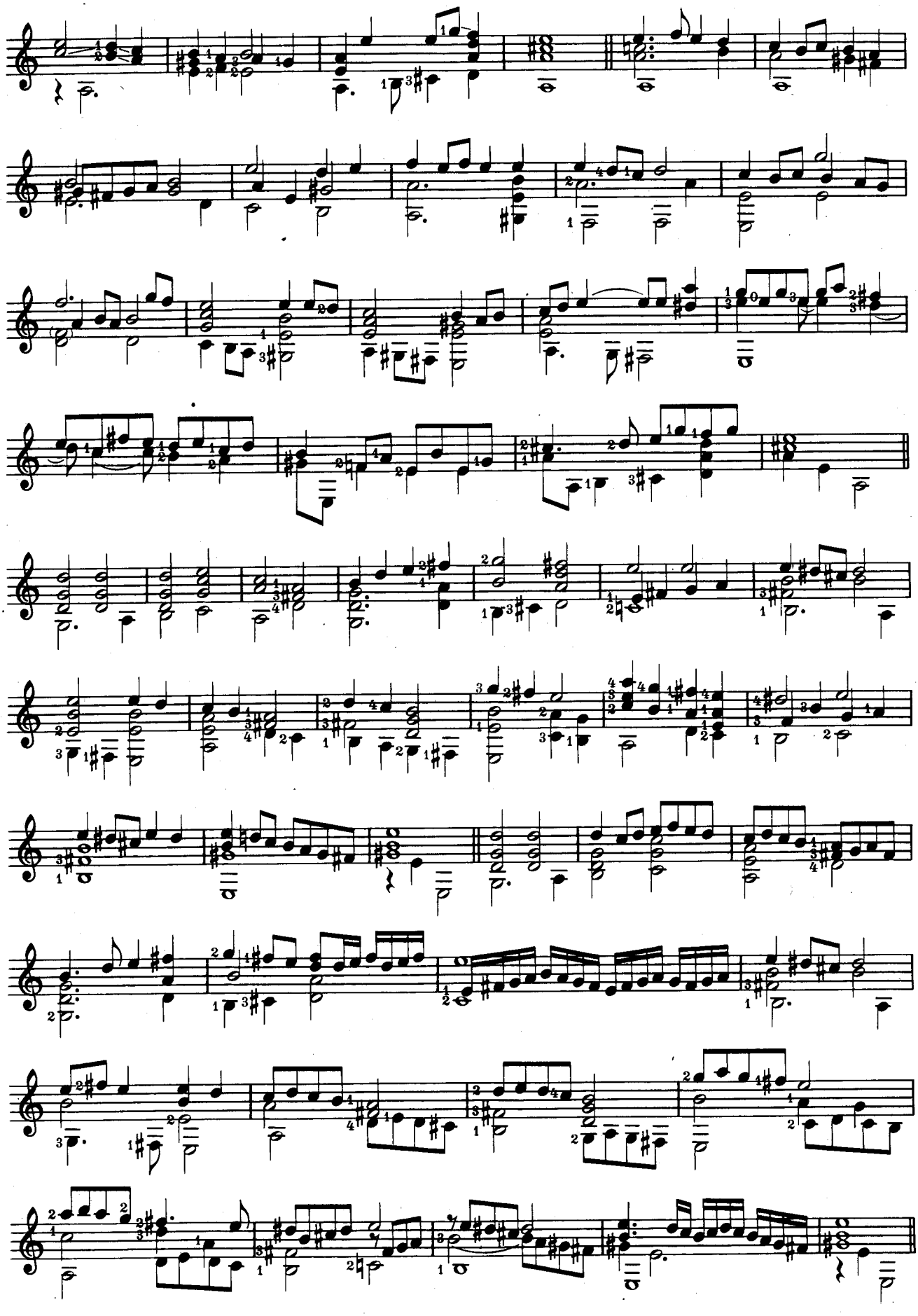
8

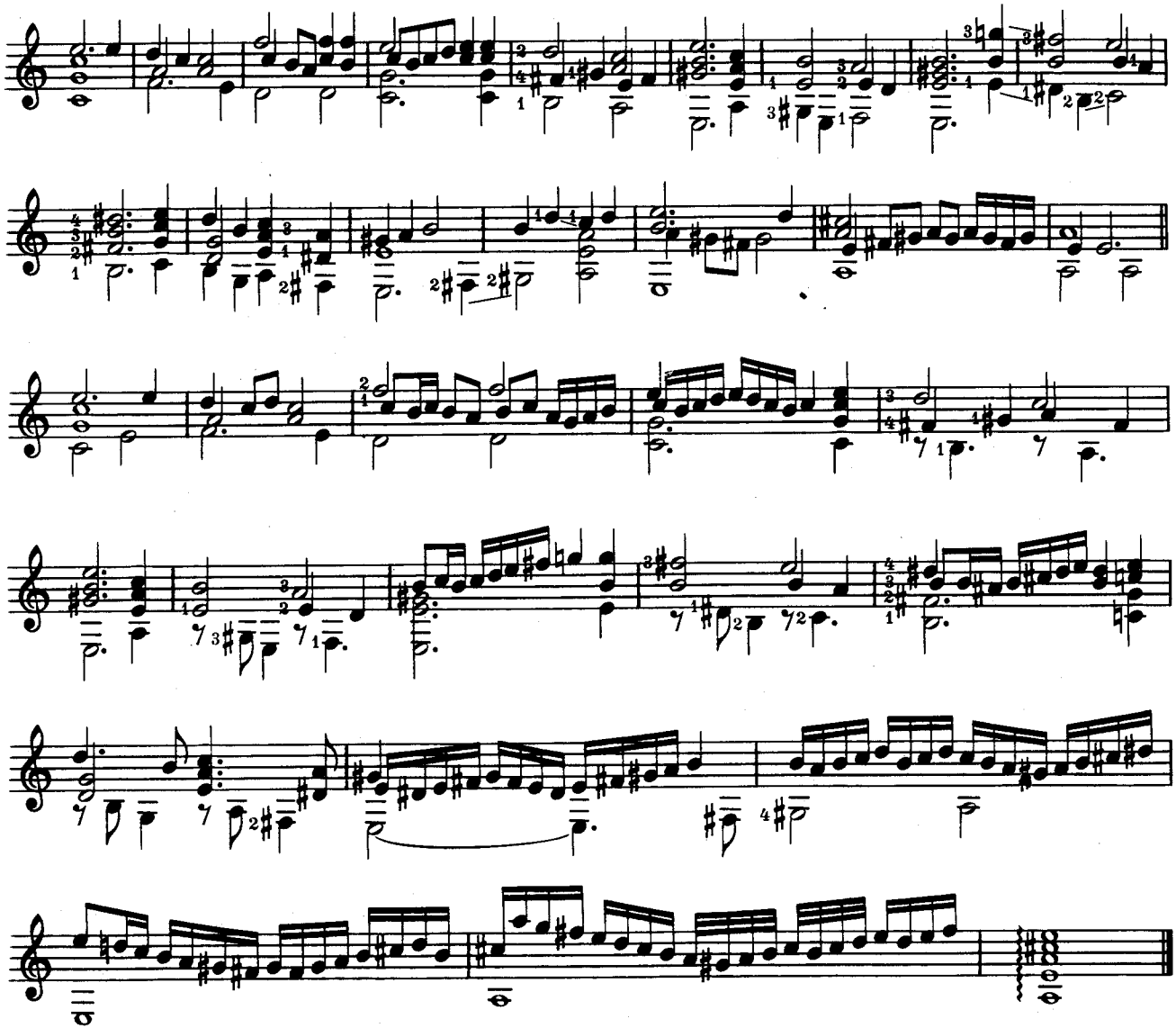
⑥ = D

Pavane

Joachim van den Hove

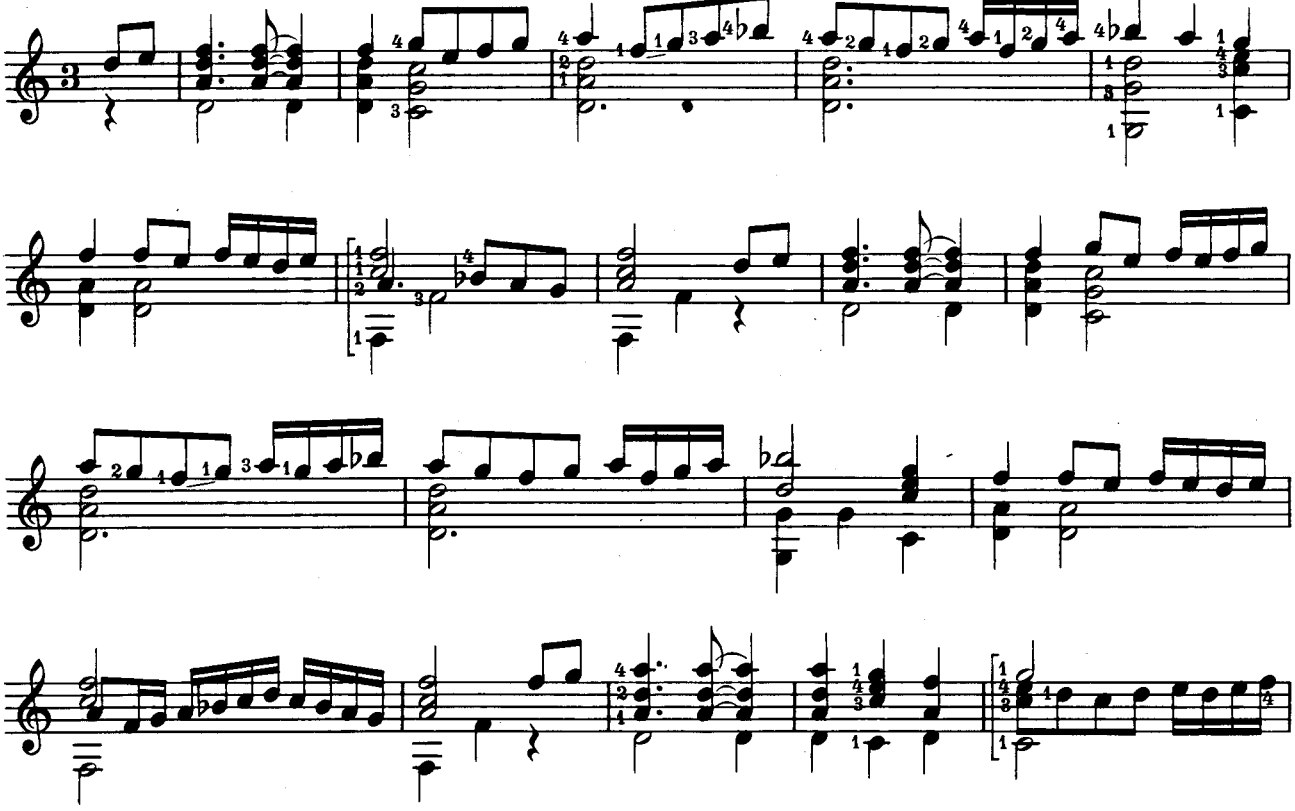


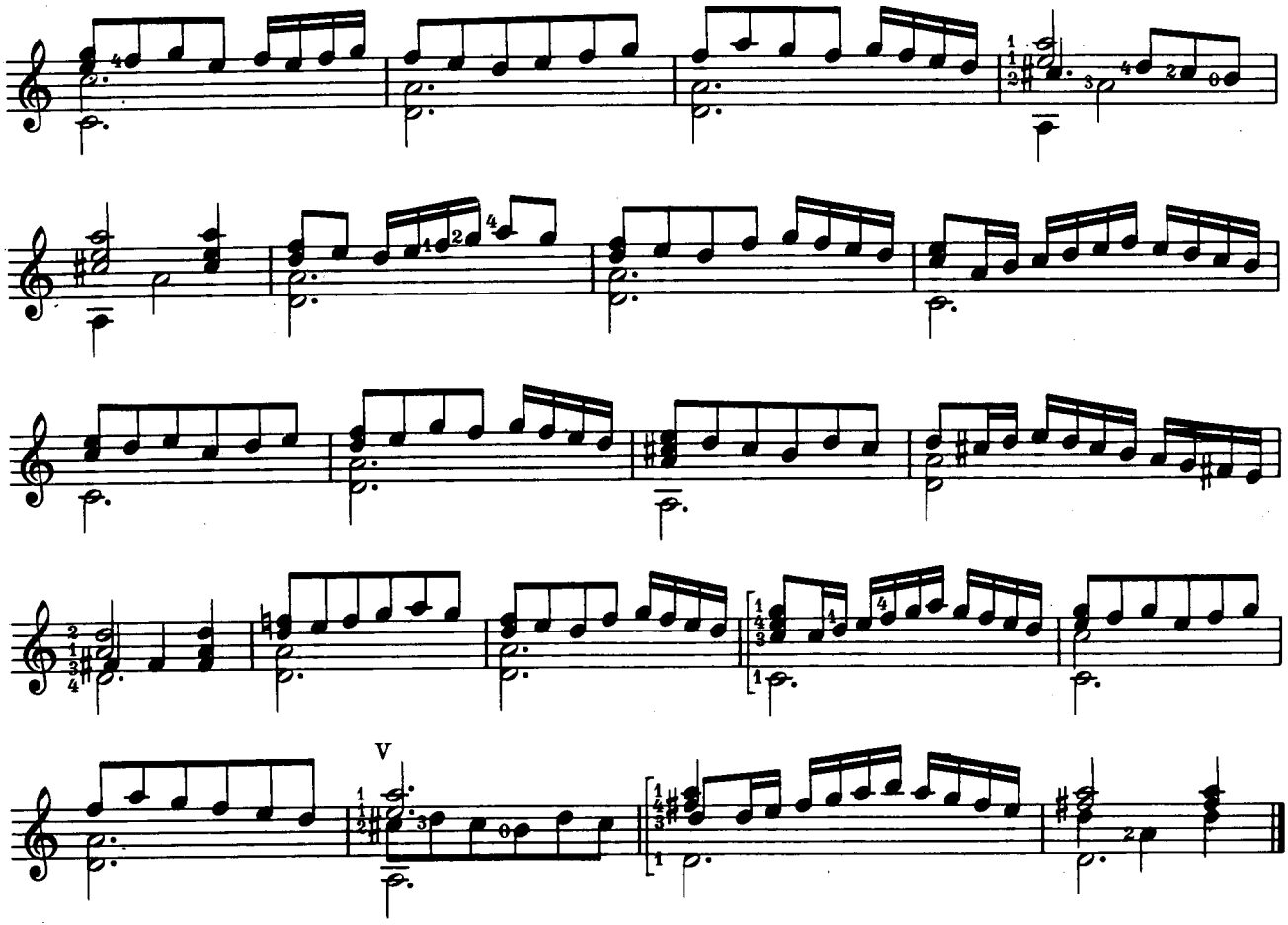




Gagliarde

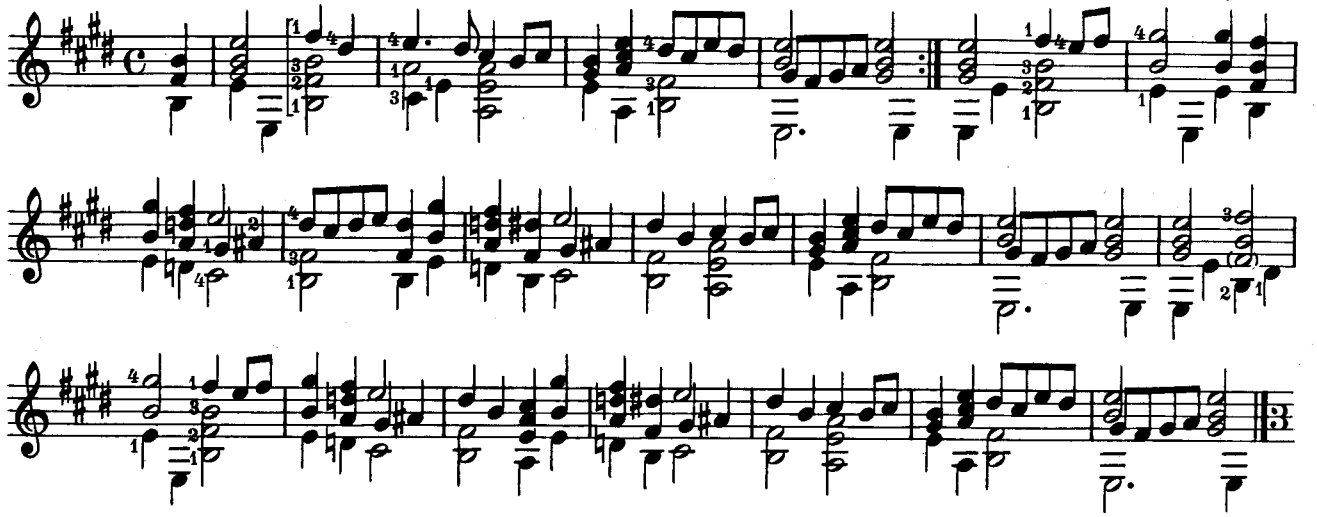
Bernhard Jobin



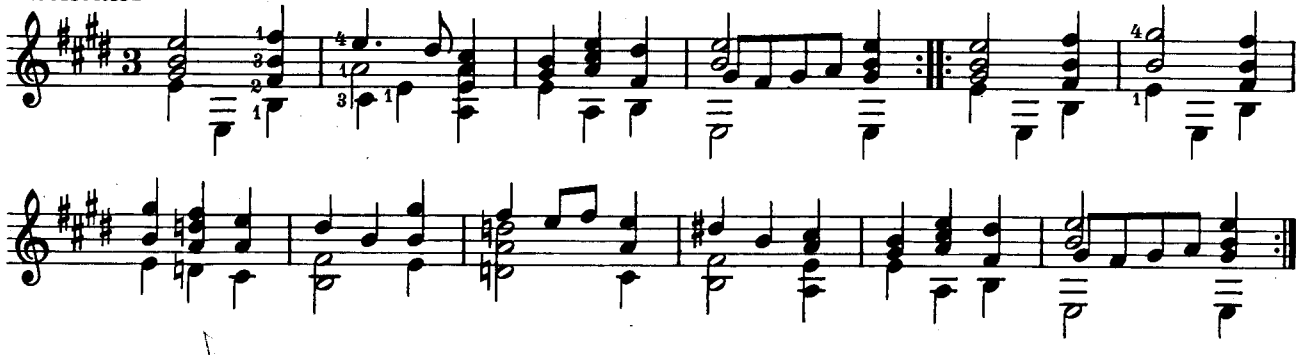

V

Tanz

Bernhard Jobin

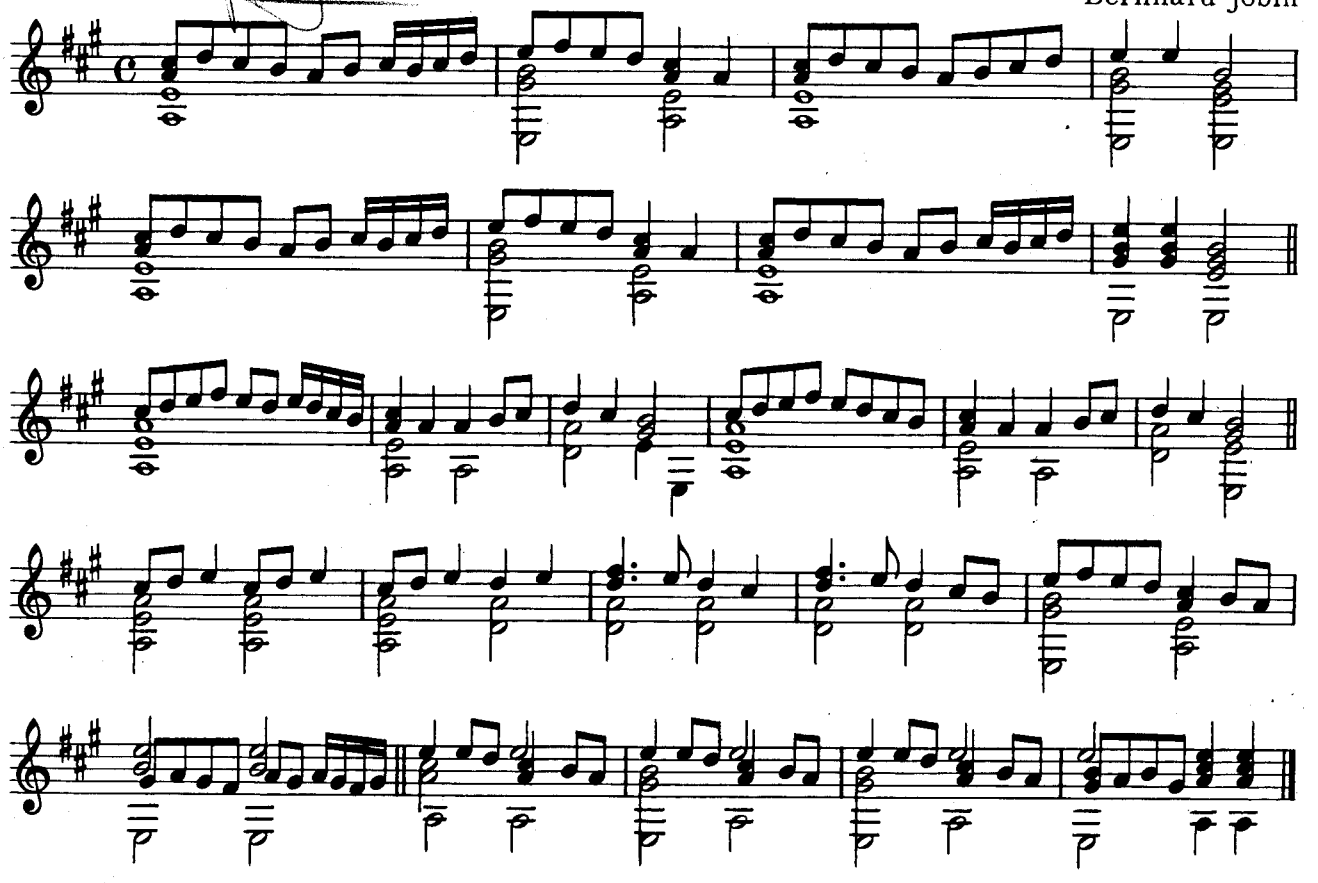


Nachtanz



Branle

Bernhard Jobin



Alman

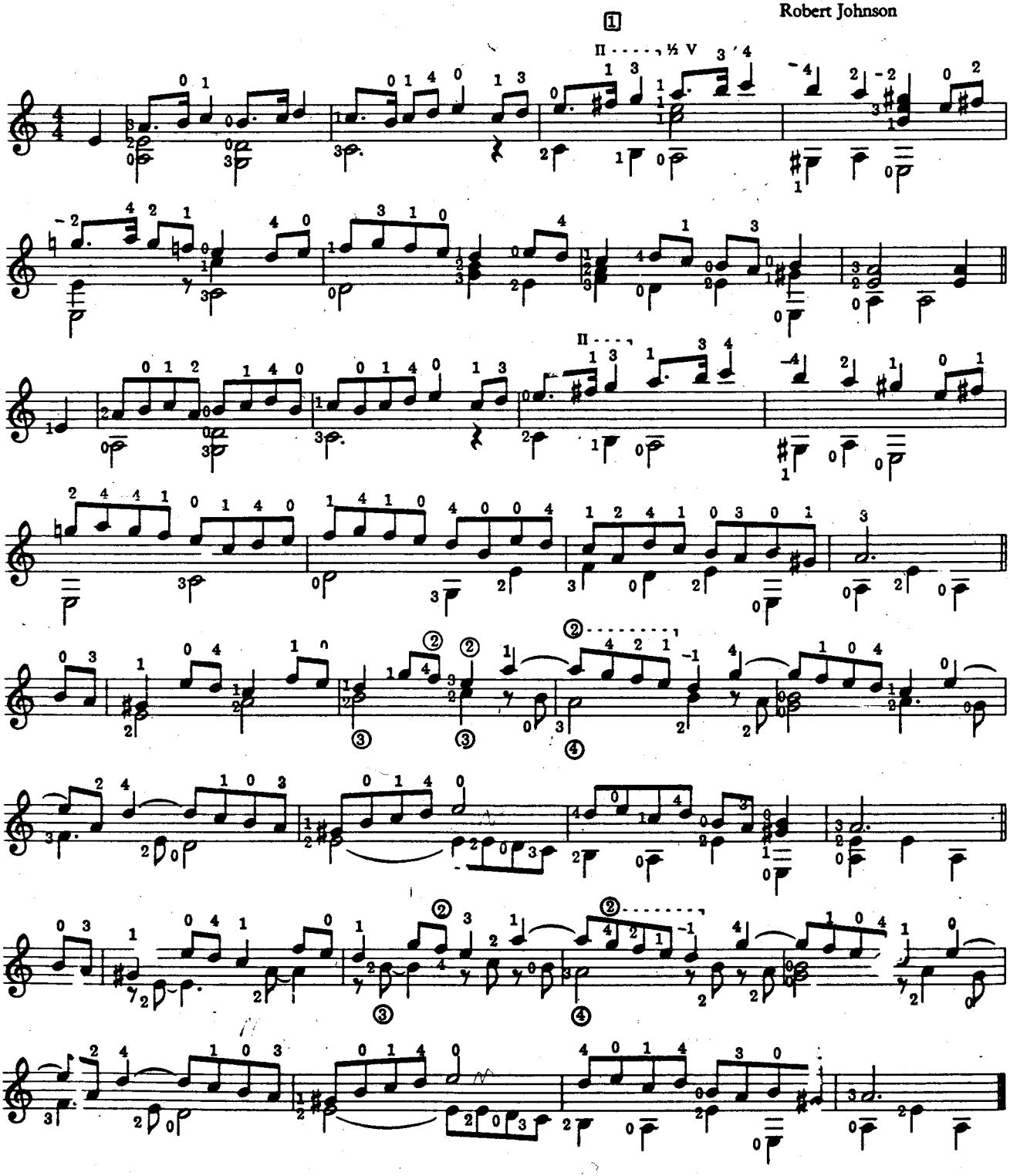
This is a lively contrast to the preceding piece. The word *Alman* is the same as *Allemande,* or German (dance).

The manuscripts contain much solo music of both Robert Johnson (who also wrote many songs) and of his father, John. Robert's music is characteristically simpler and more melodic than the sophisticated compositions of his father.

Suggested tempo is ♩ = 108.

[1] *It is important to place the full bar down for the F# , which takes the difficulty out of the fast change.*

Robert Johnson



Robert Johnson *(um 1600)*

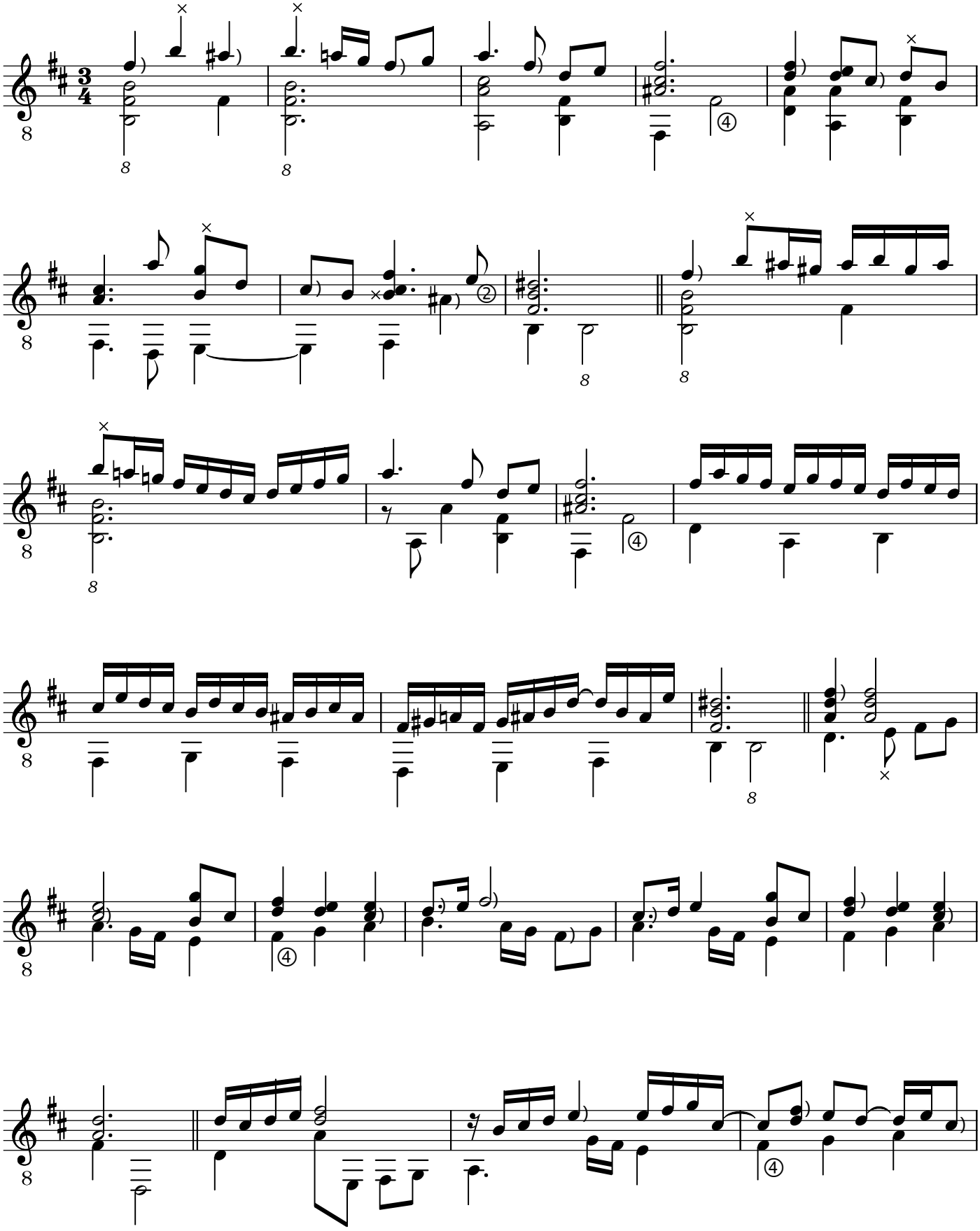
Alman

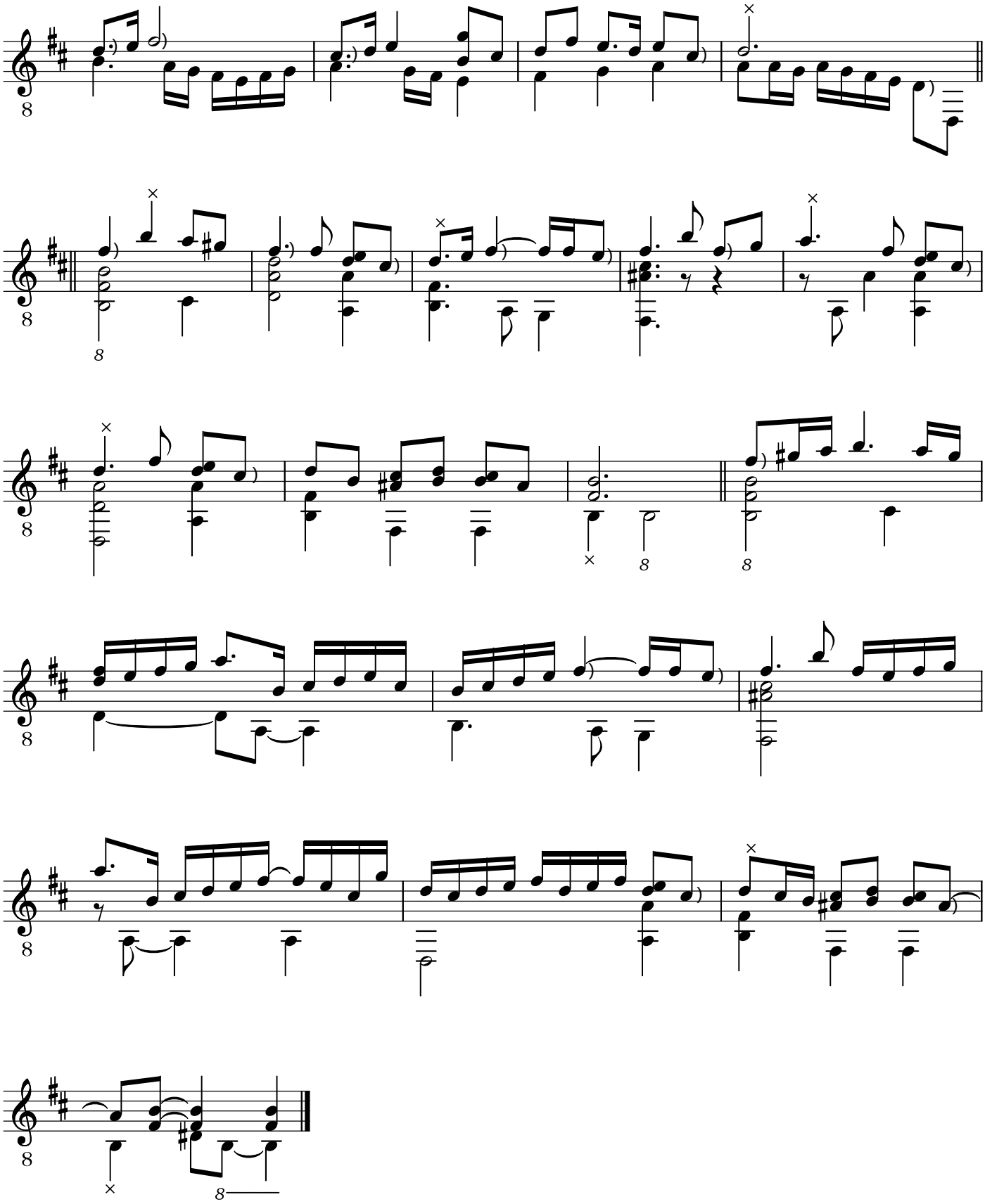
Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

Galliard*

Guitar transcription:
José-Luis Rojo

Robert Johnson (1583-1633)

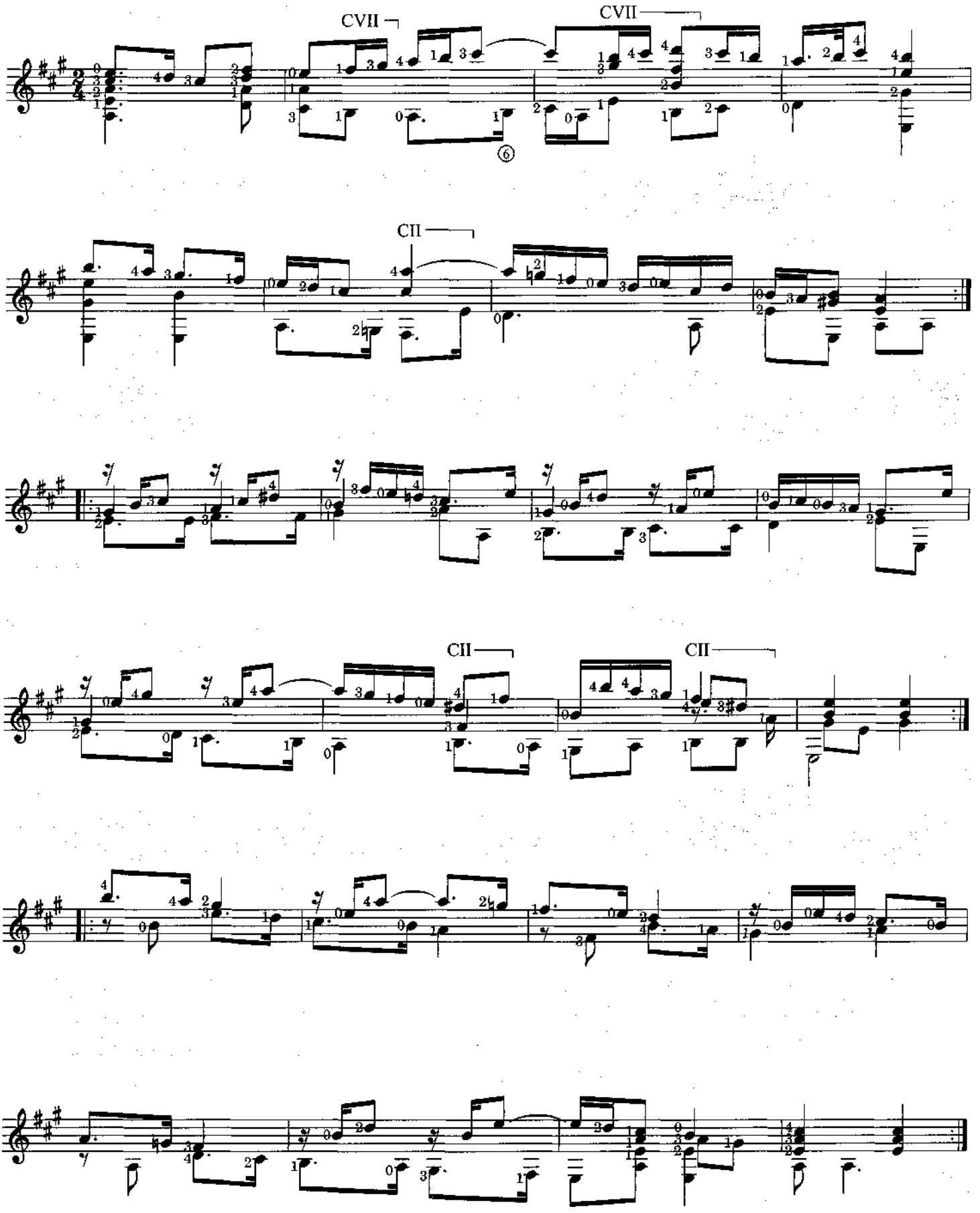




* ML Ms., London British Library Add. Ms. 38539 (c. 1620)

Hit and Take It

Robert Johnson

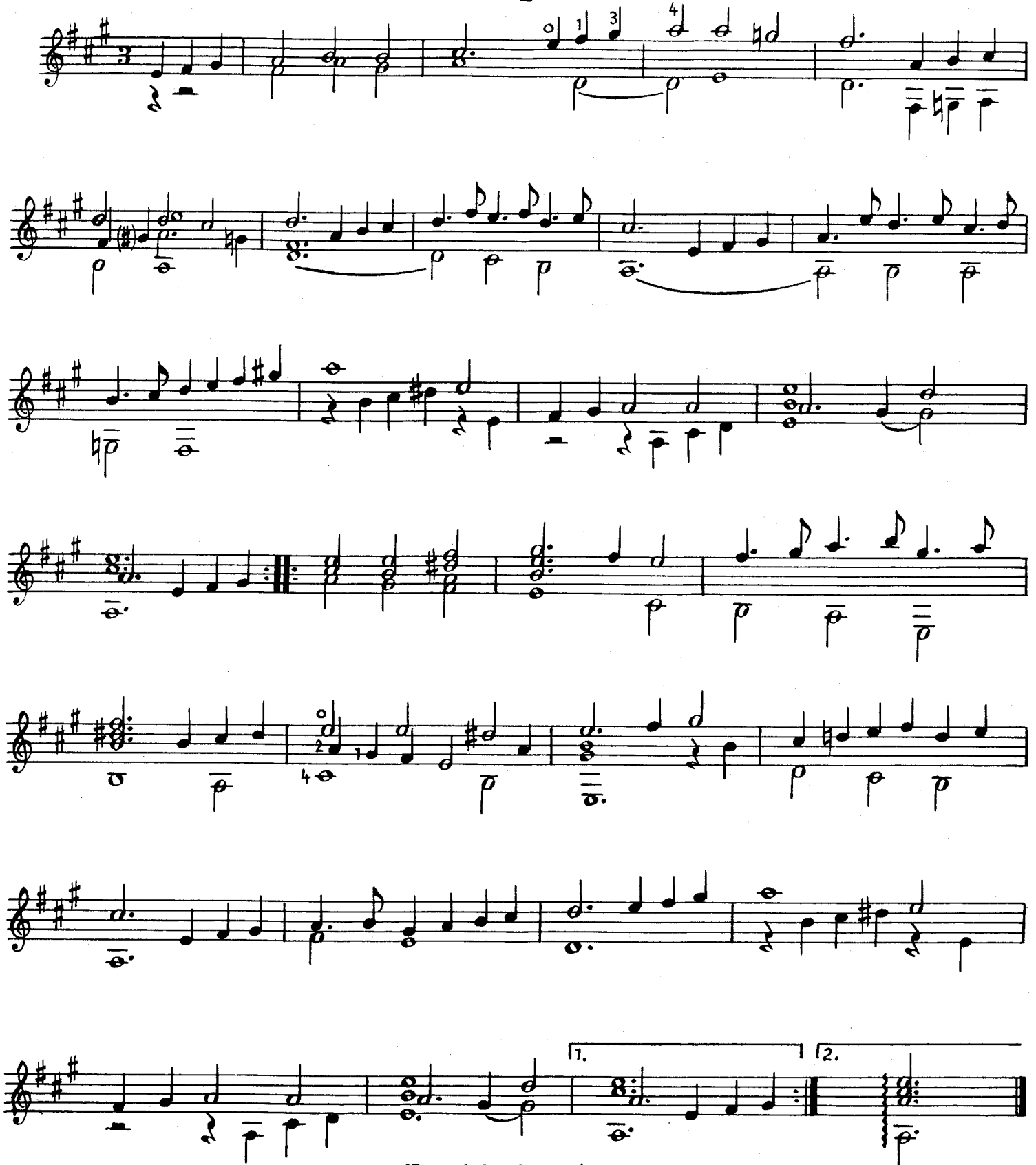


Three Galliards

Transcribed and freely arranged
by Siegfried Behrend

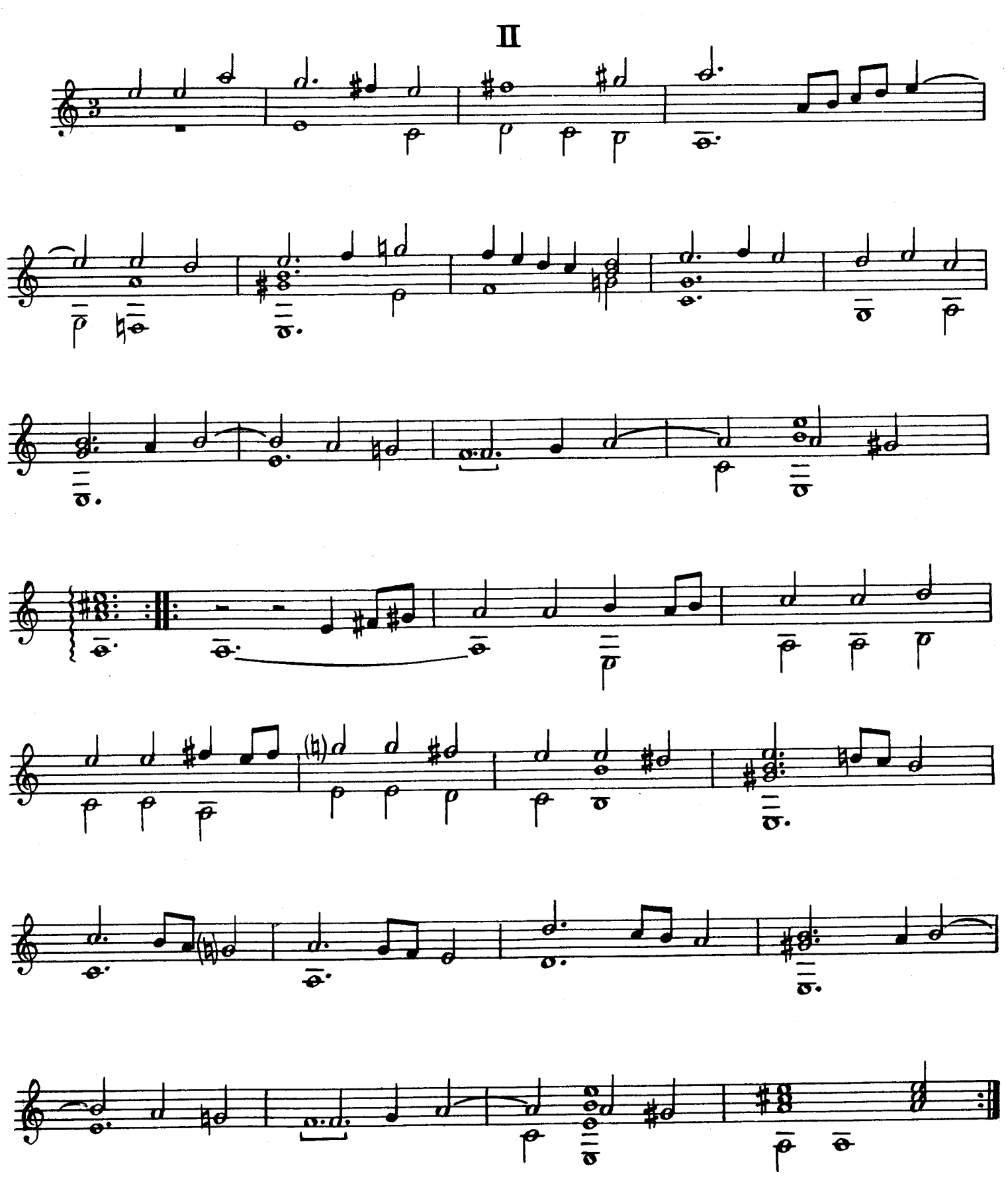
Johann Kapsberger
(ca. 1600-1650)

I



[Recorded: DGG 139/377]

©Copyright 1970 by Bote & Bock, Berlin/Wiesbaden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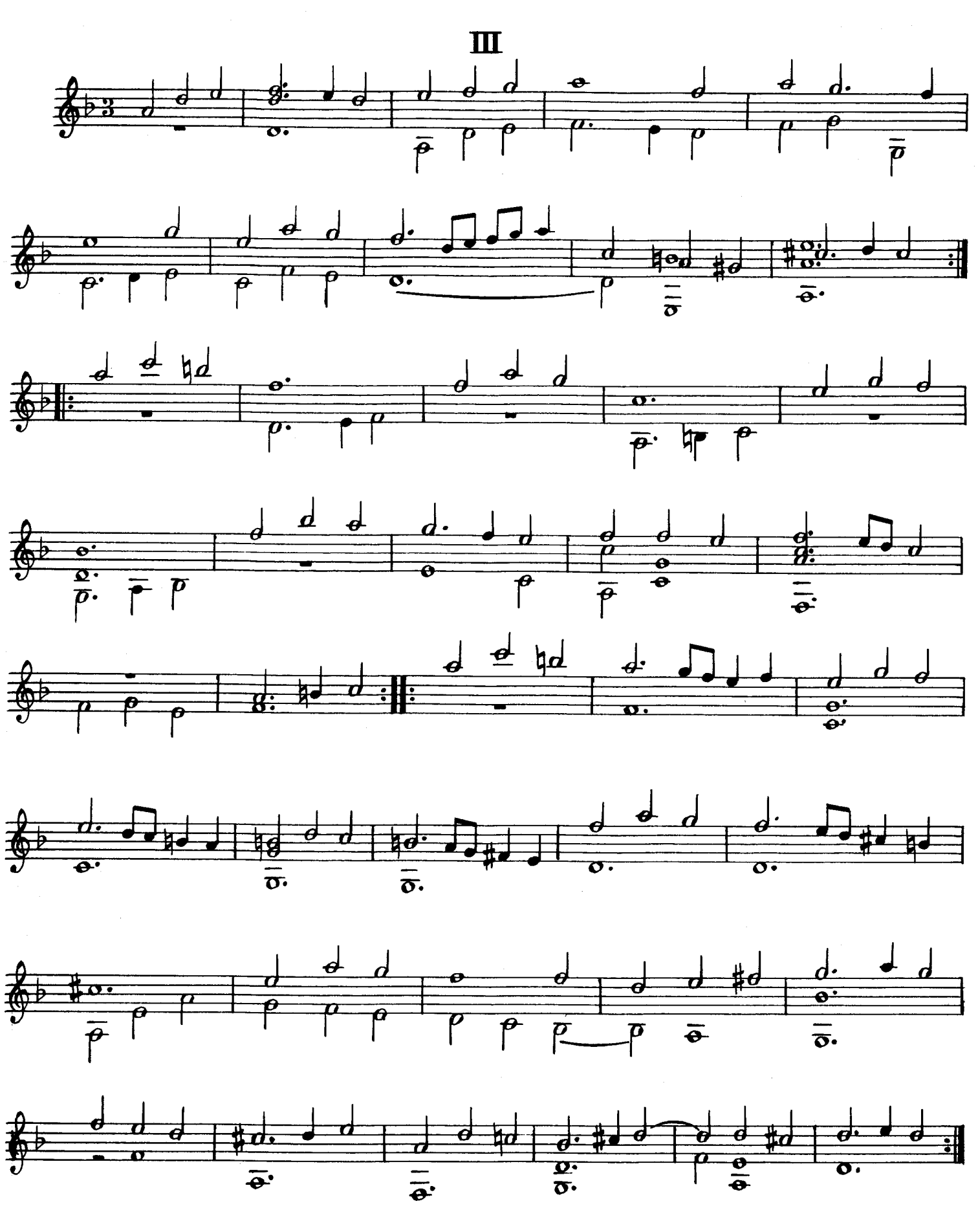
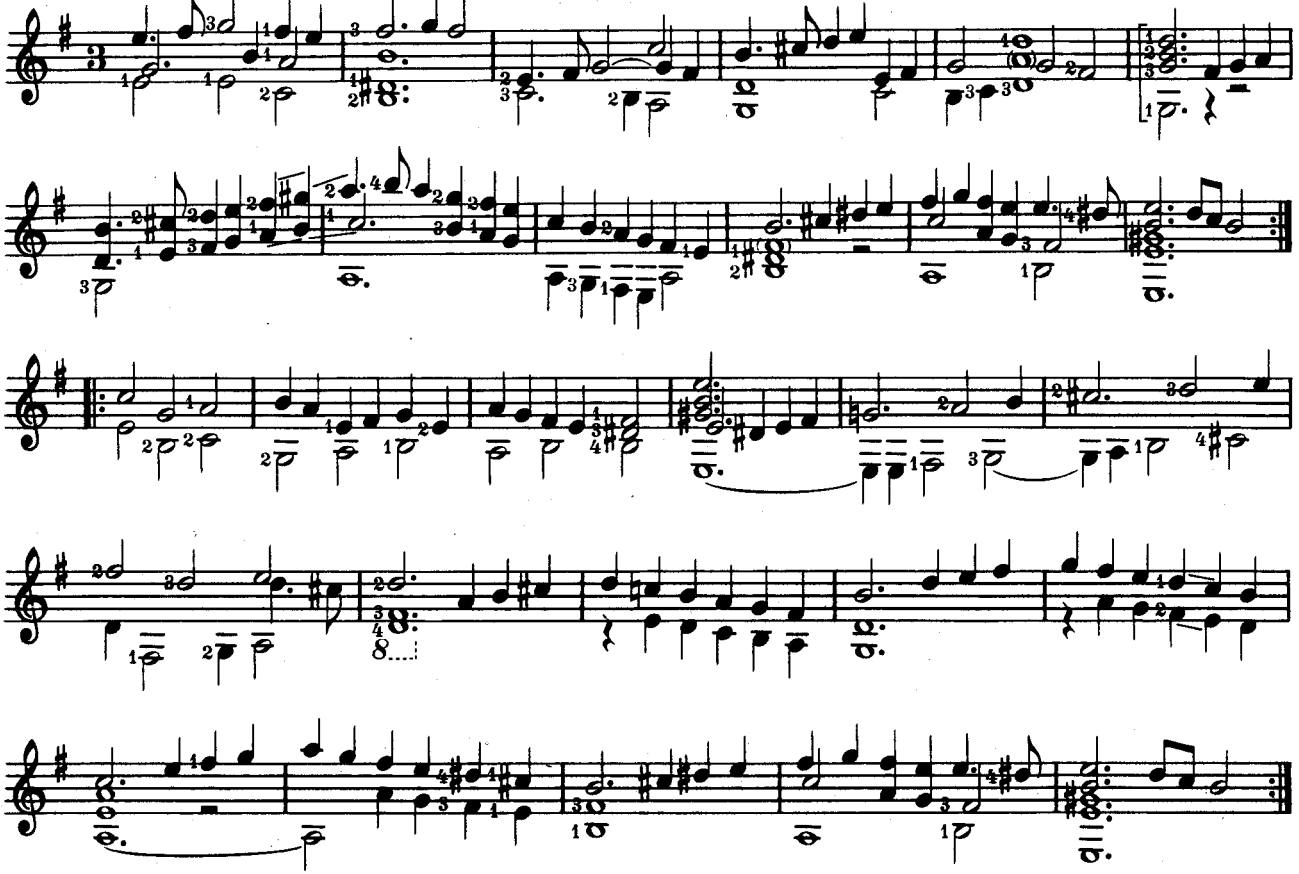

III

Gagliarde

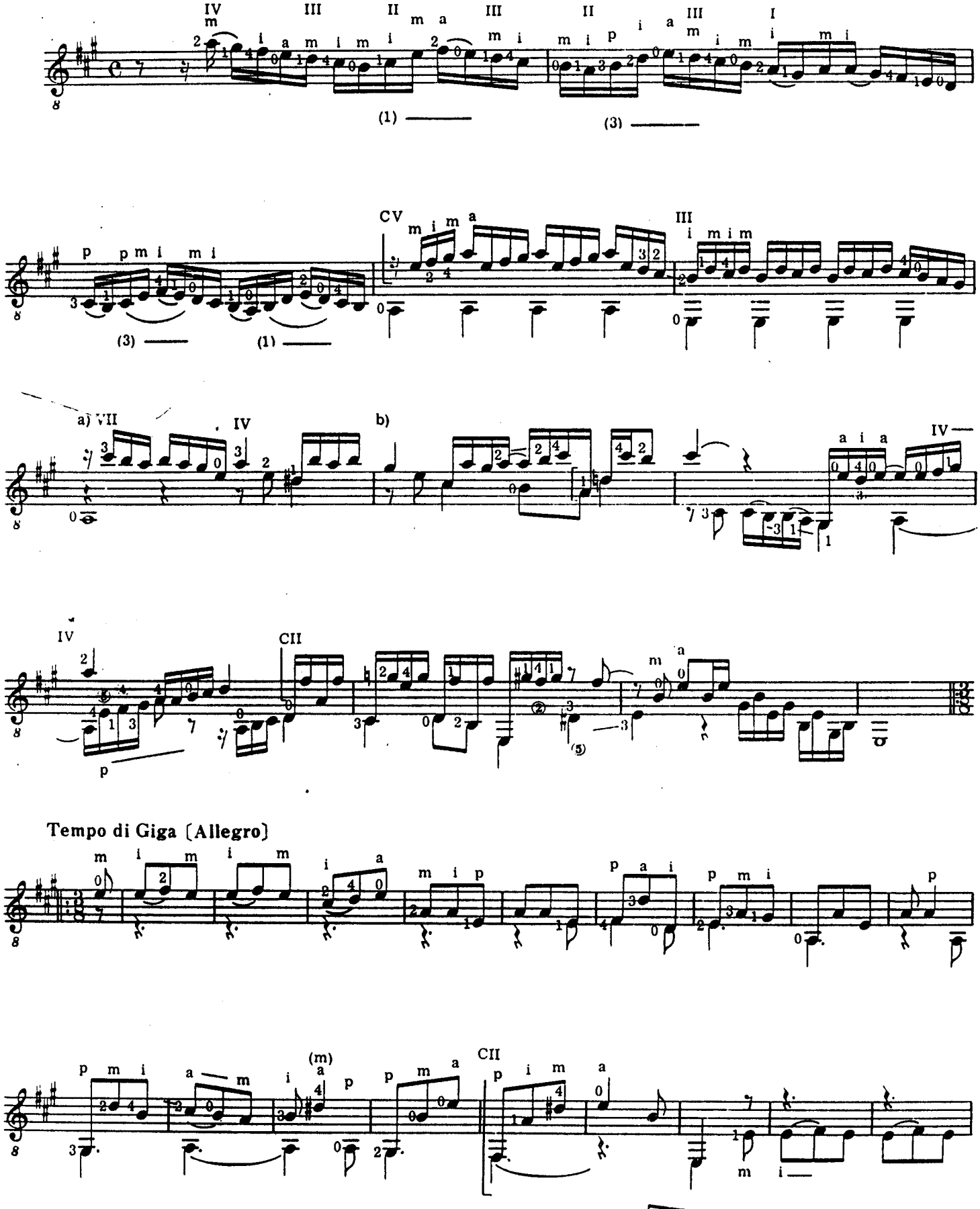
Johannes Hieronymus Kapsberger



Phantasia A dur/A-major

Transcribed for guitar
by Hubert Käppel

DAVID KELLNER
(1670-1748)



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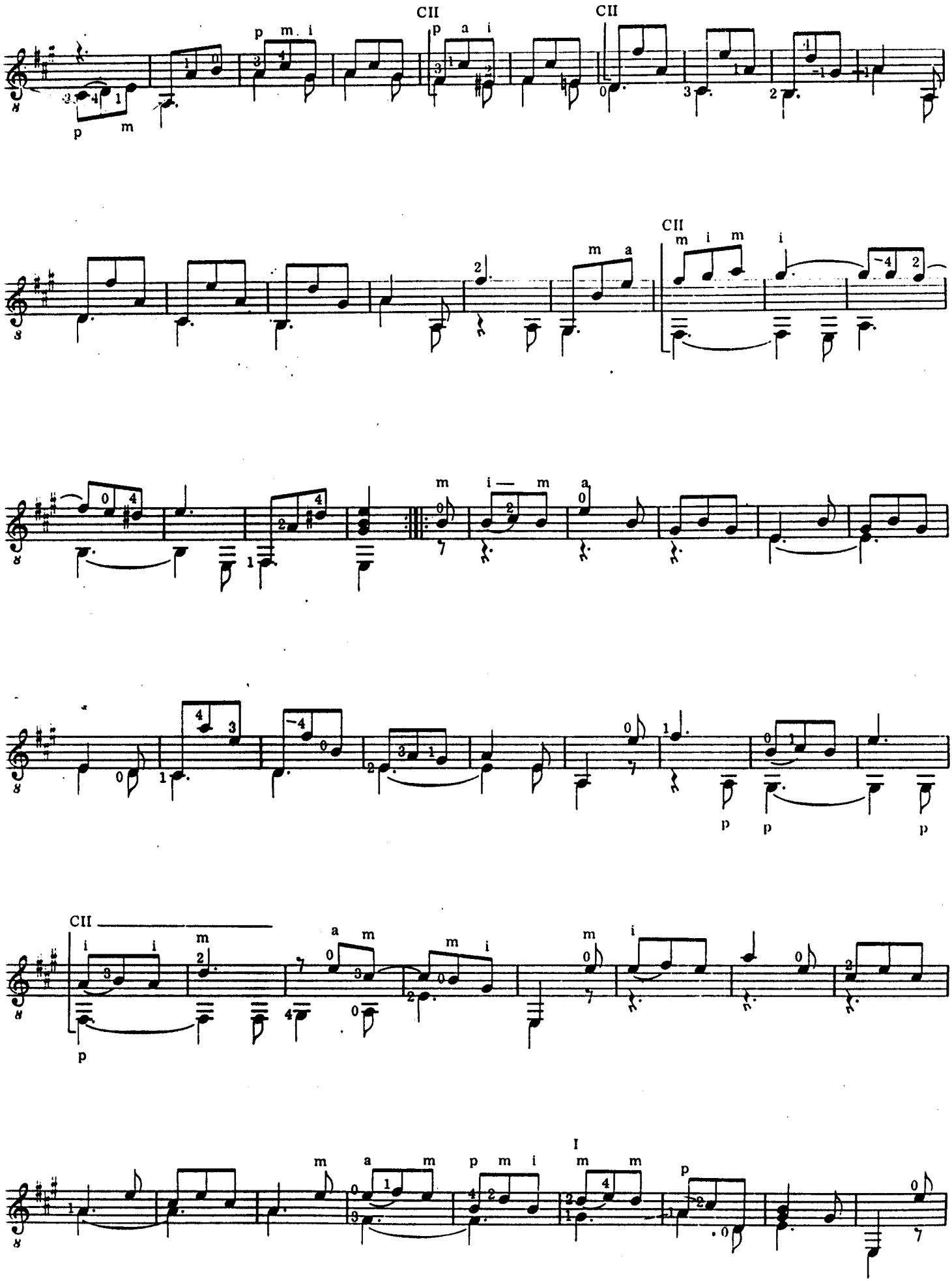
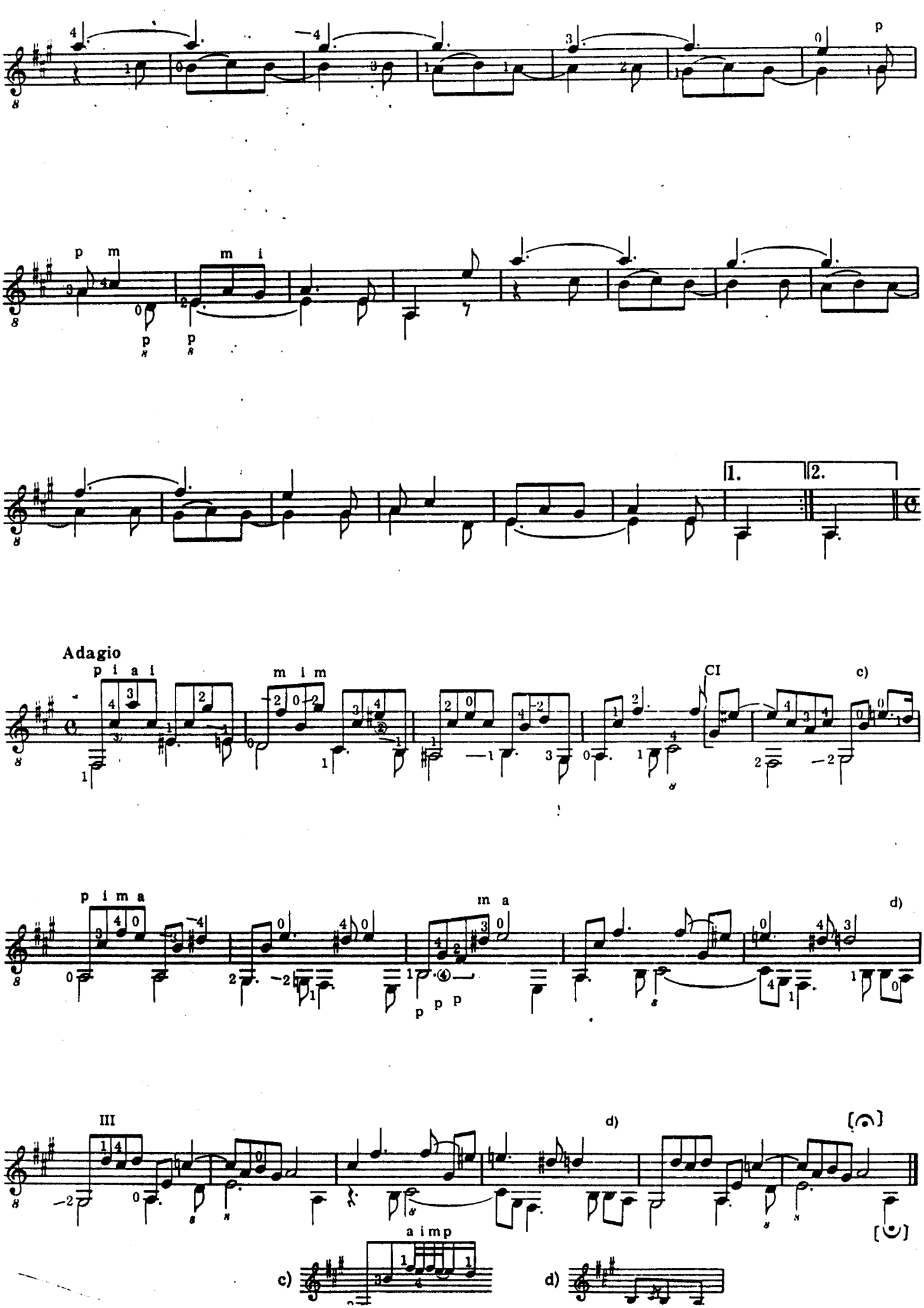
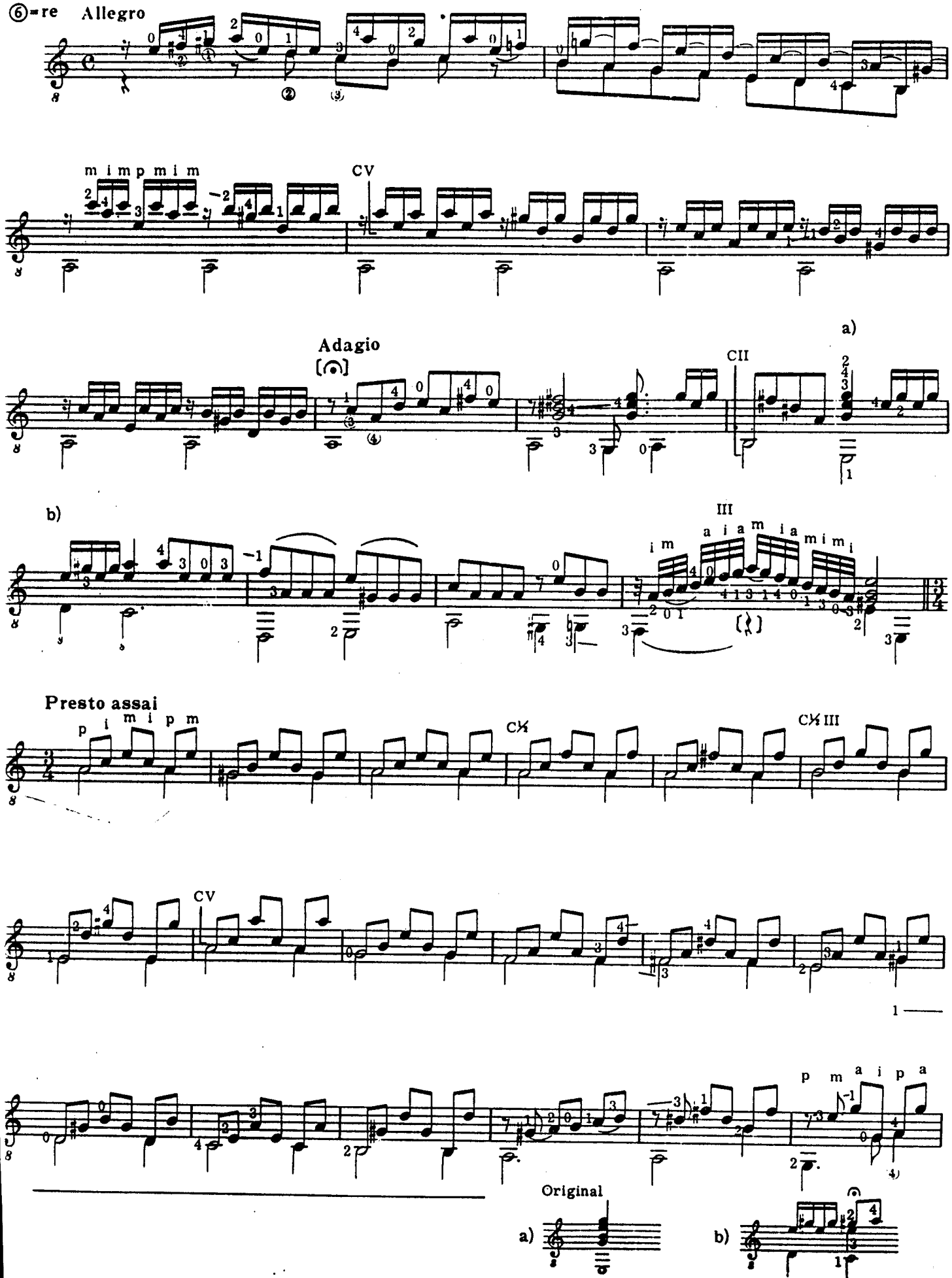

CII
CII
CII
I

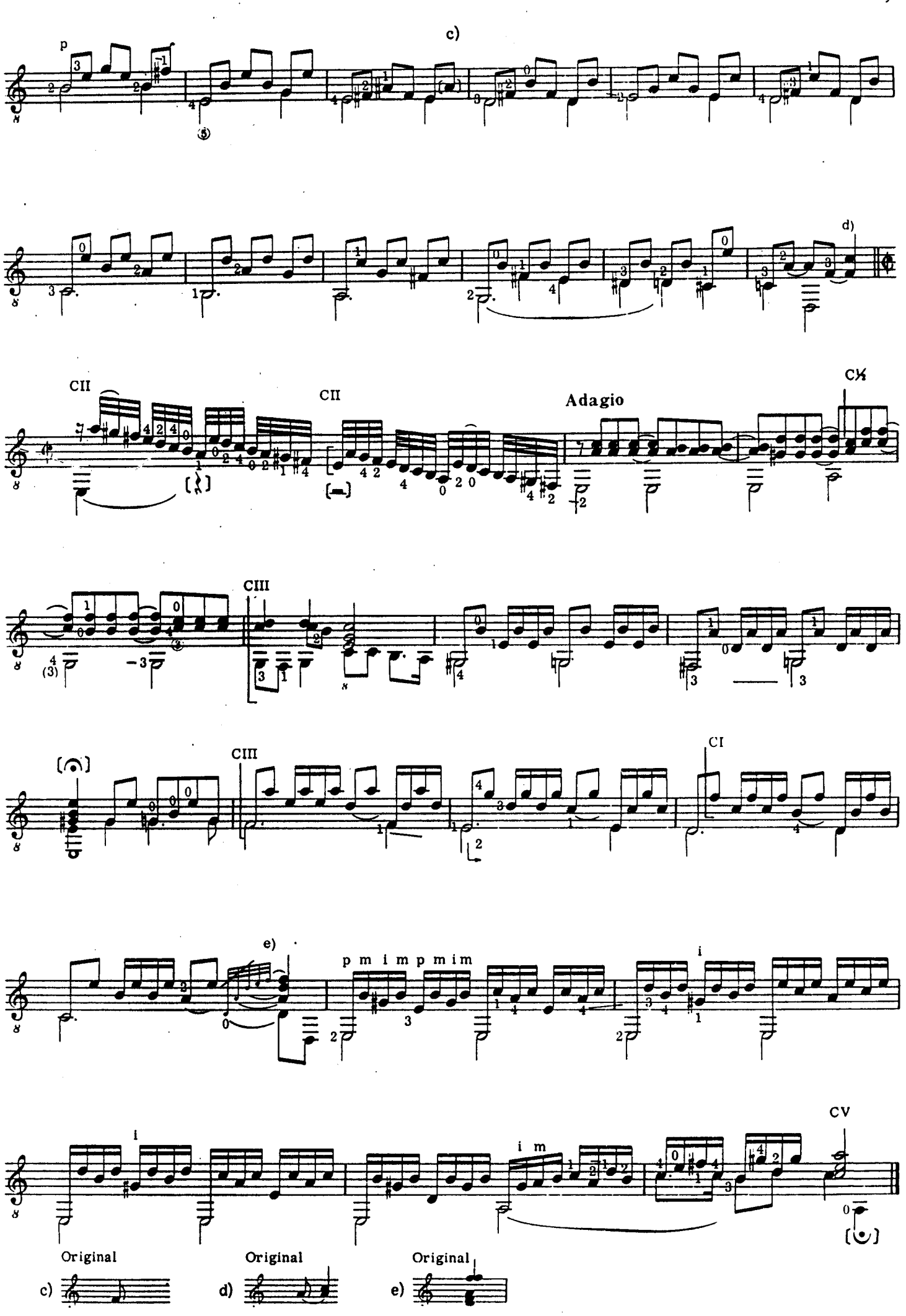

p
p m
m i
p
p
1.
2.
Adagio
p i a i
m i m
CI
c)
p i m a
m a
d)
III
d)
a i m p
c)
d)

Phantasia A-moll /A-minor

Transcribed for guitar
by Hubert Käppel

DAVID KELLNER
(1670-1748).



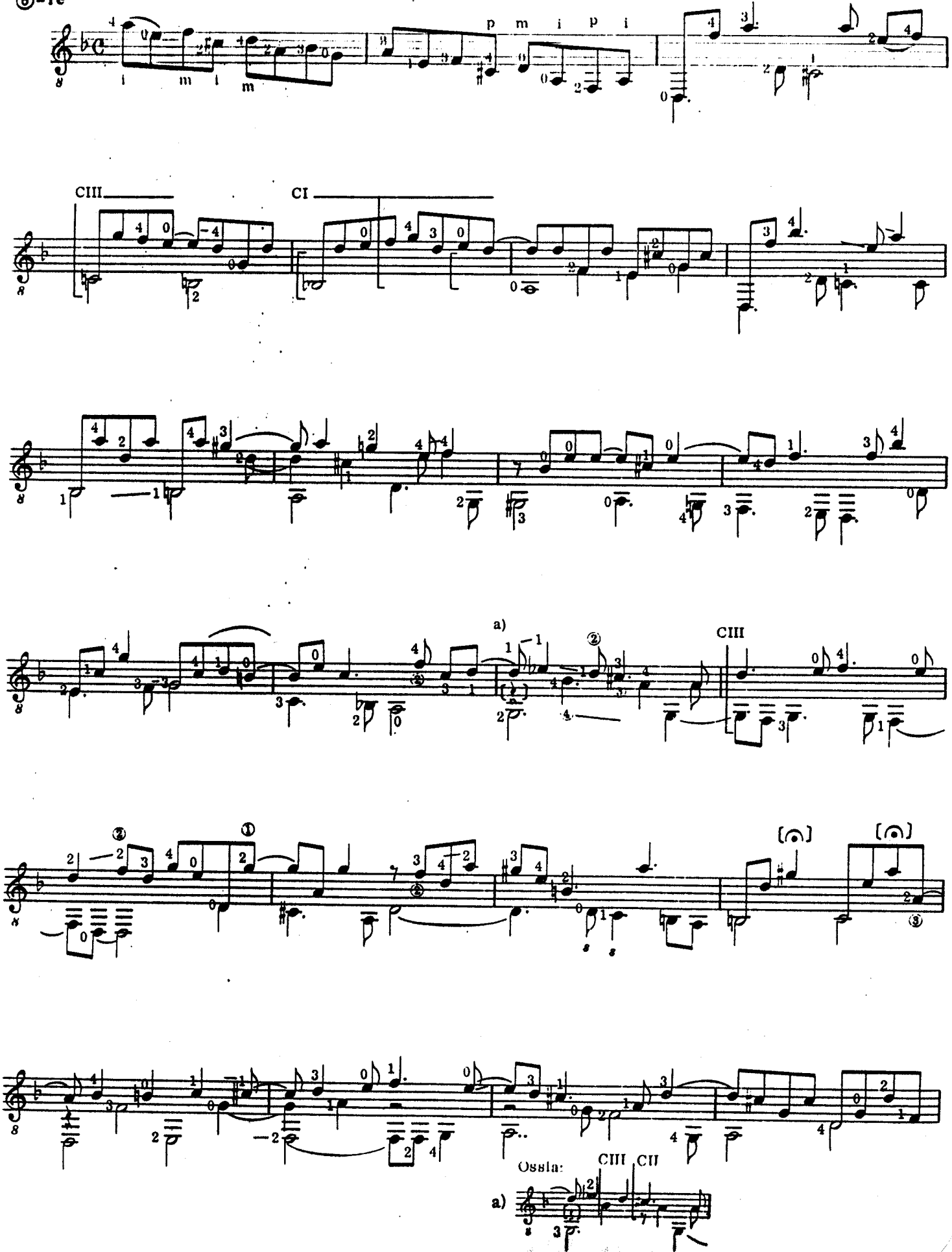

c)
p
d)
CII
CII
Adagio
CX
CIII
CIII
CI
e)
p m i m p m i m
i
i
i m
CV
Original
c)
Original
d)
Original
e)

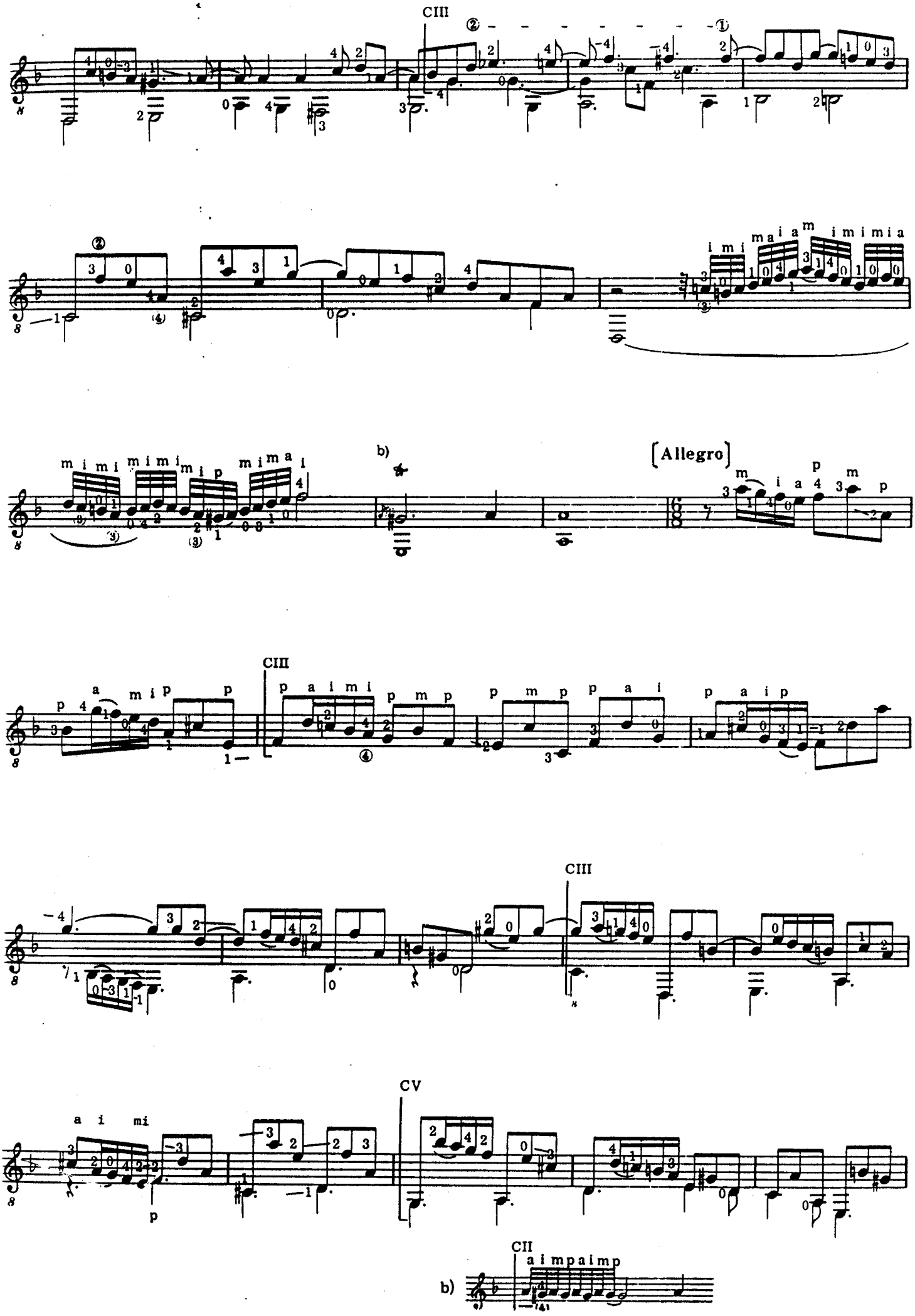
Phantasia D-moll/D-minor

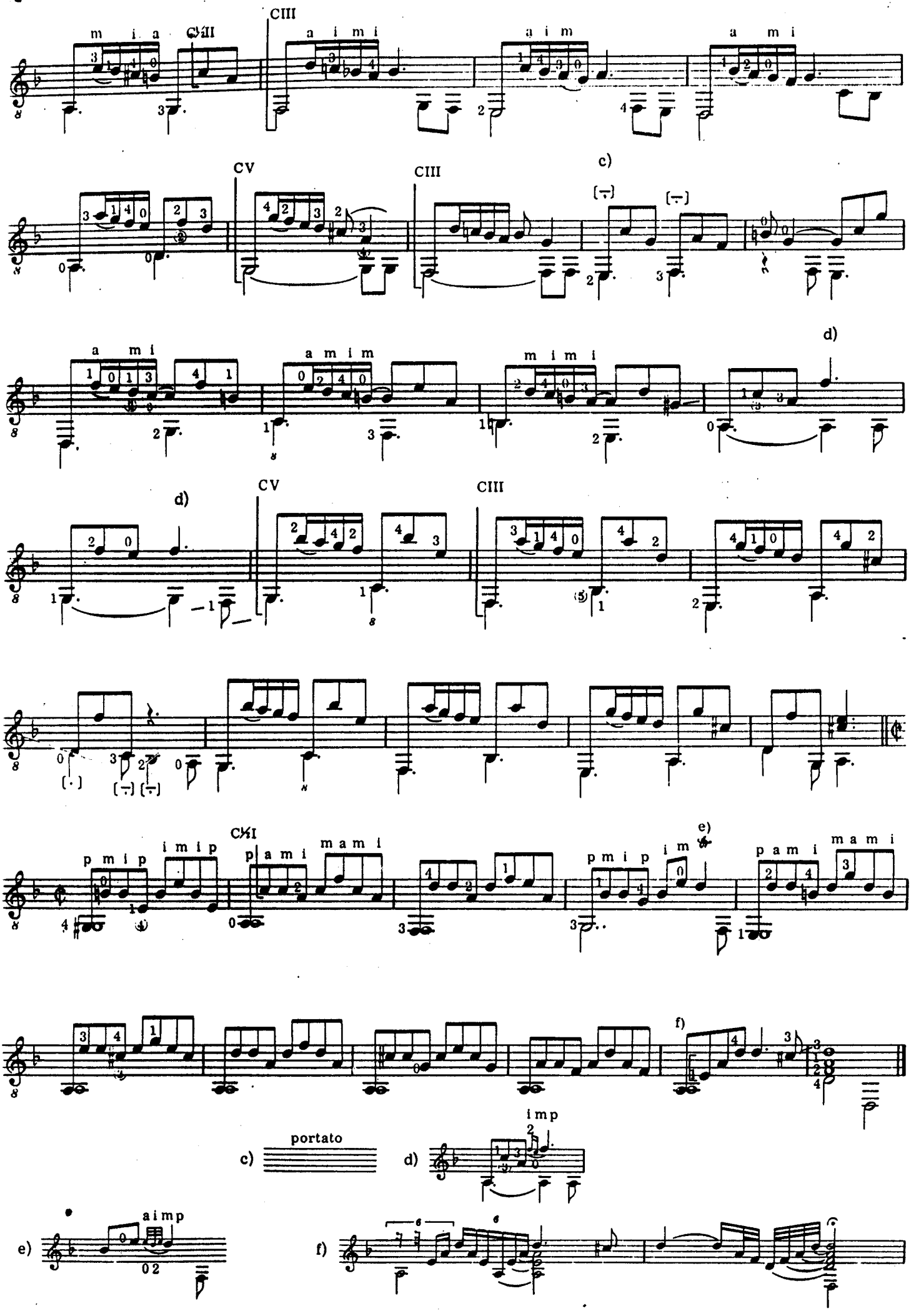
Transcribed for guitar
by Hubert Käppel

DAVID KELLNER
(1670-1748)

⑥=re



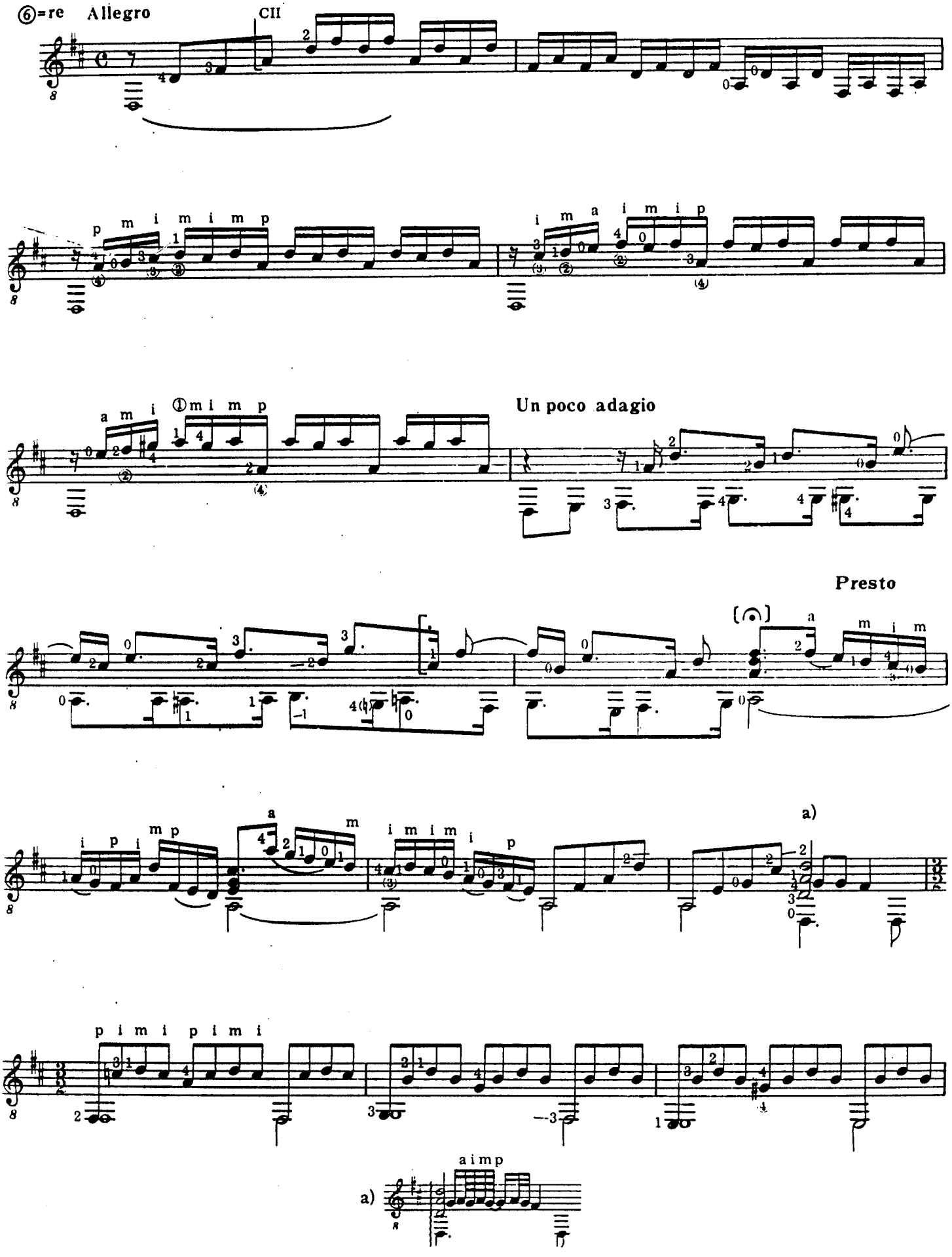

CIII
b)
[Allegro]
CIII
CIII
CV
CII
b)

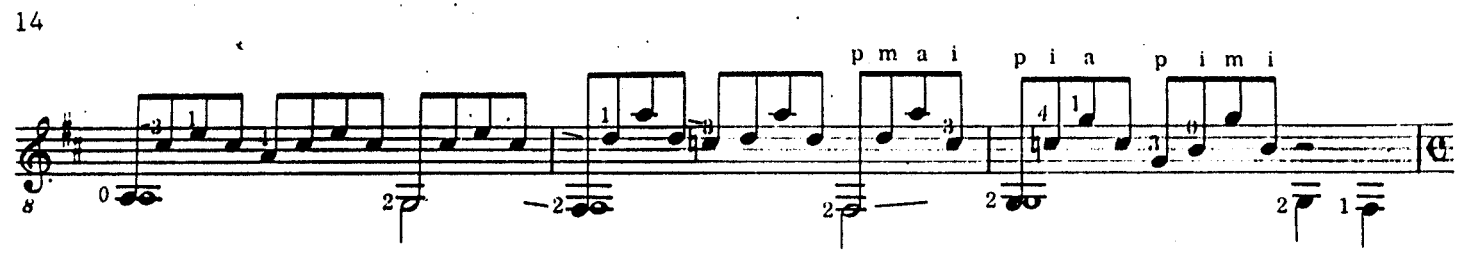

CIII
CV
c)
d)
e)
f)
portato
imp
aimp

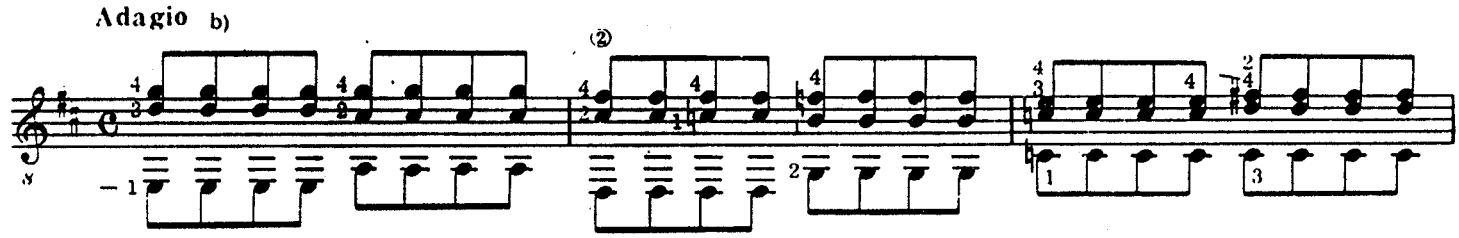
Phantasia D-dur/D-major

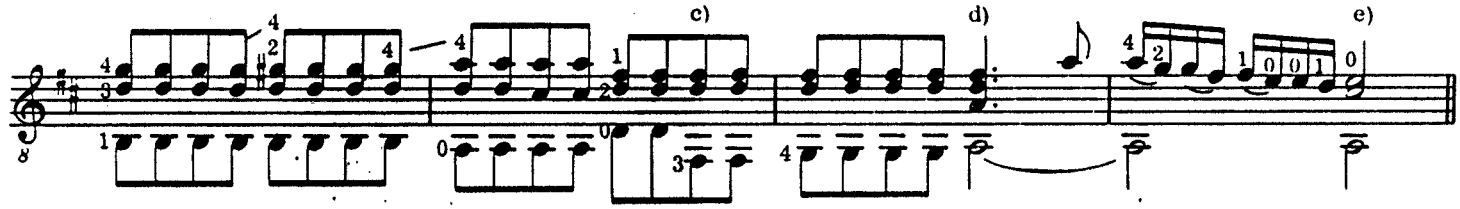
DAVID KELLNER
(1670-1748)

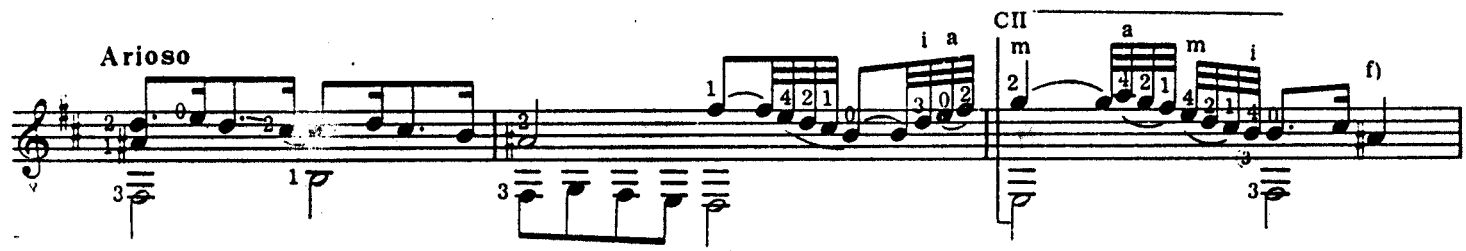
Transcribed for guitar
by Hubert Käppel

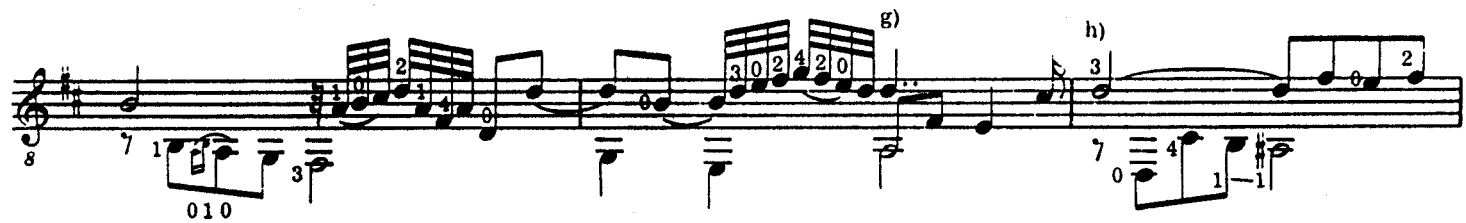


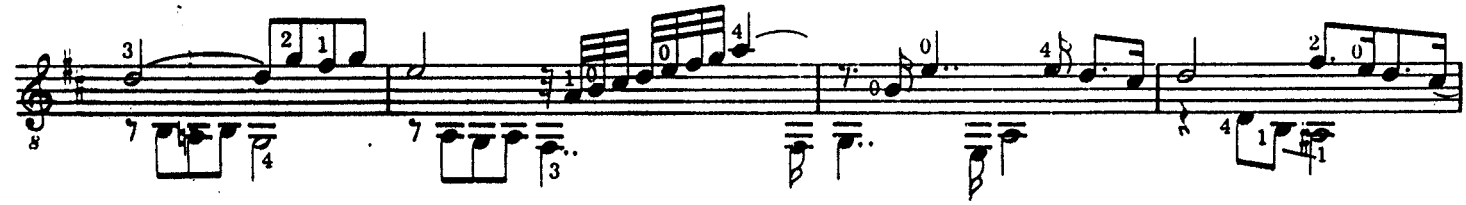




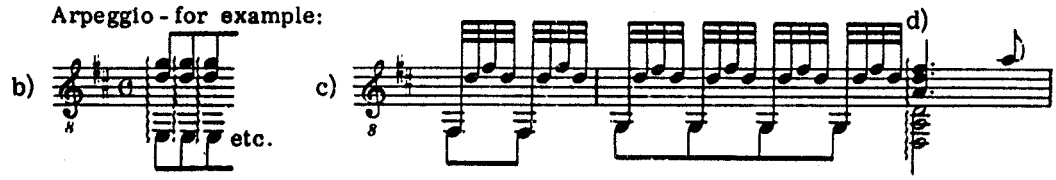


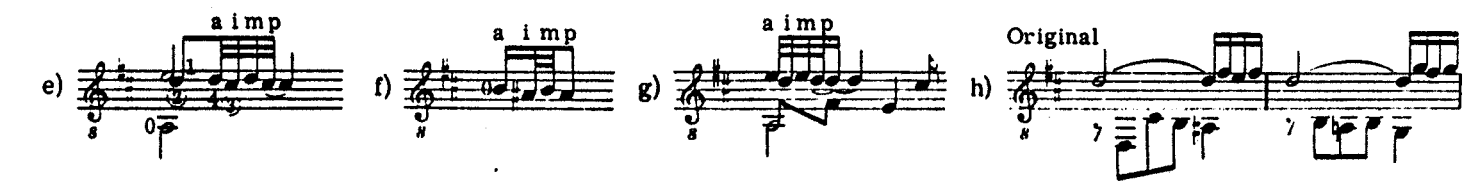


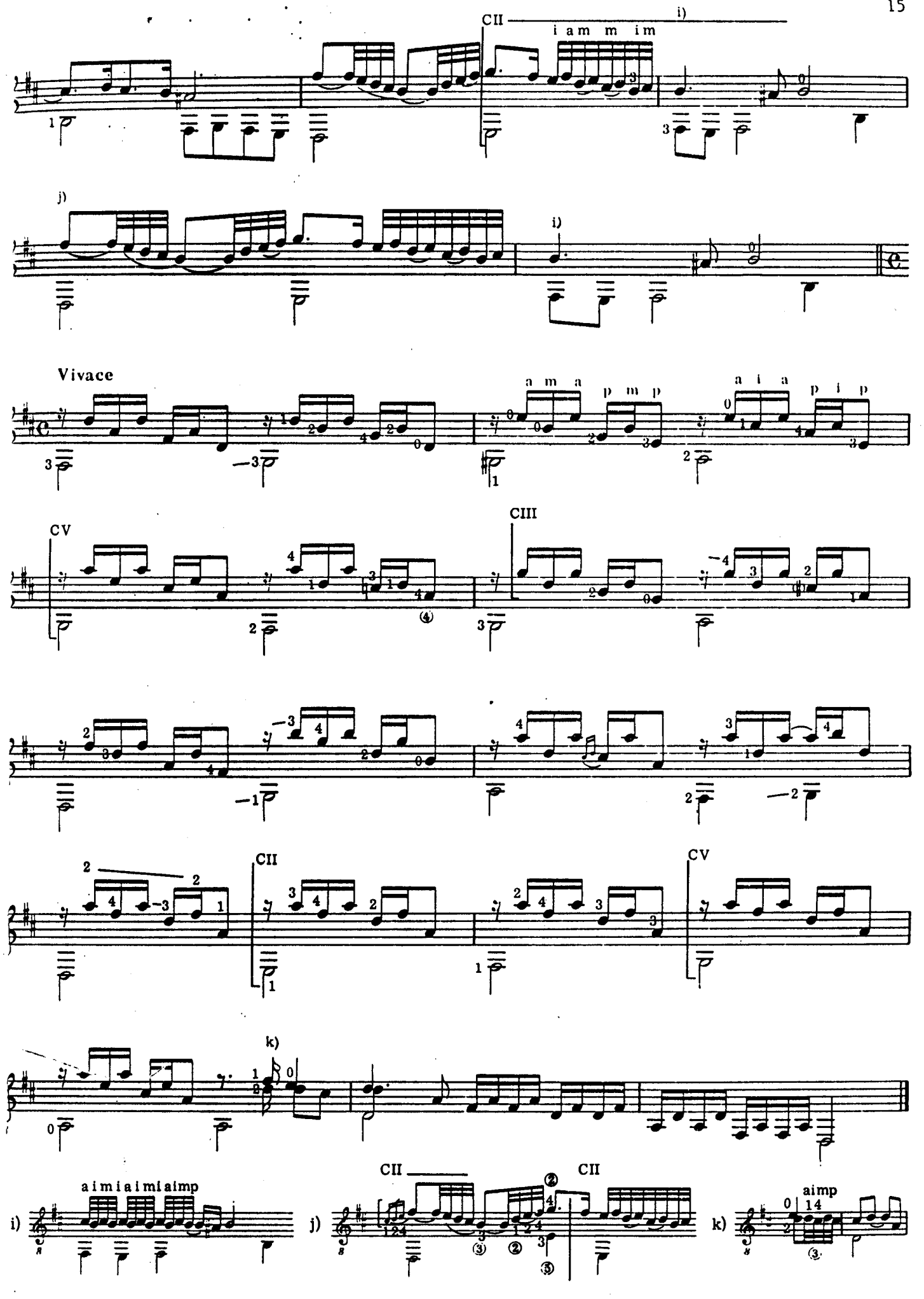




Arpeggio - for example:





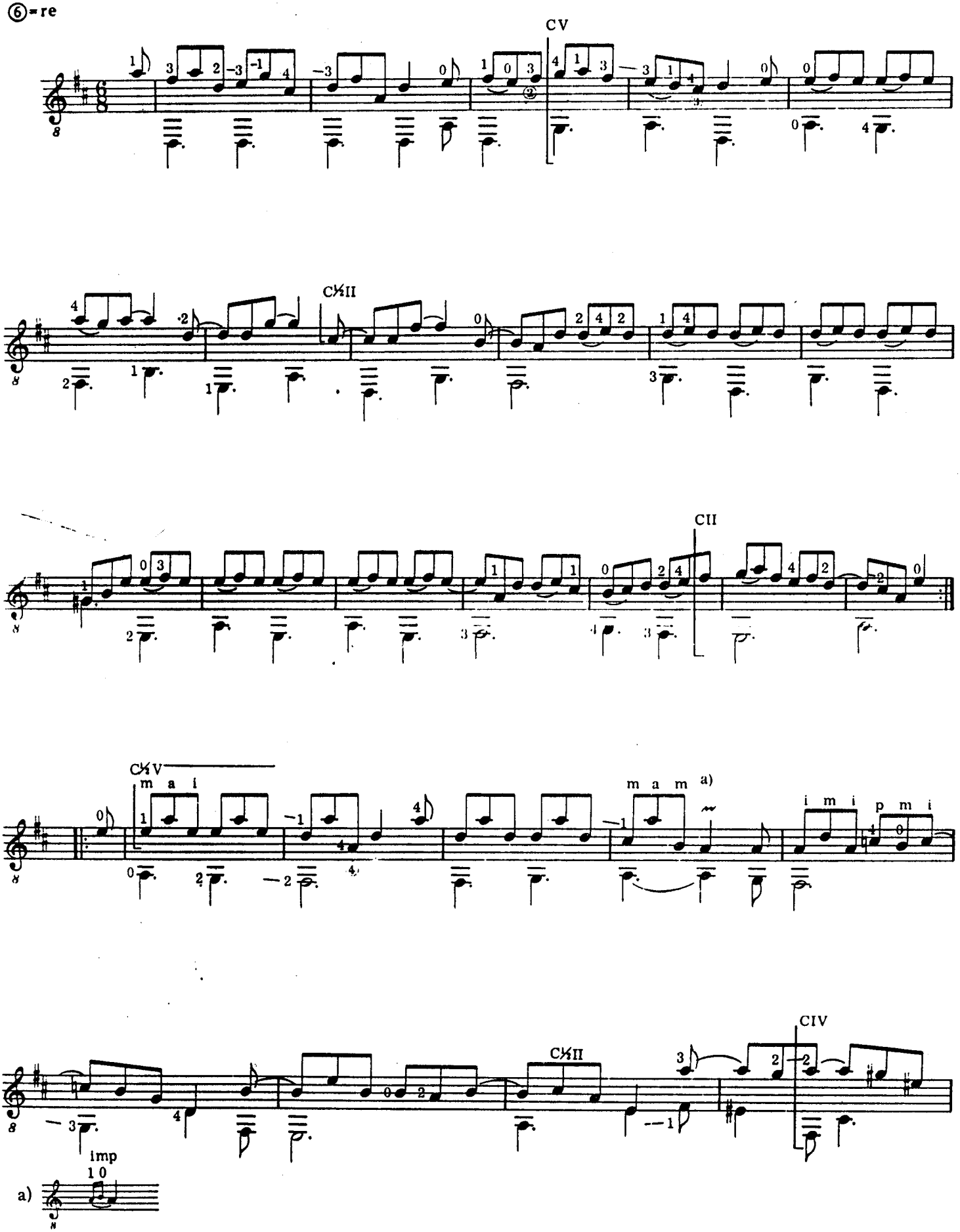

CII
i a m m i m
i)
j)
i)
Vivace
a m a
p m p
a i a
p i p
CV
CIII
CII
CV
k)
a i m i a i m i a i m p
i)
CII
CII
j)
k)
a i m p

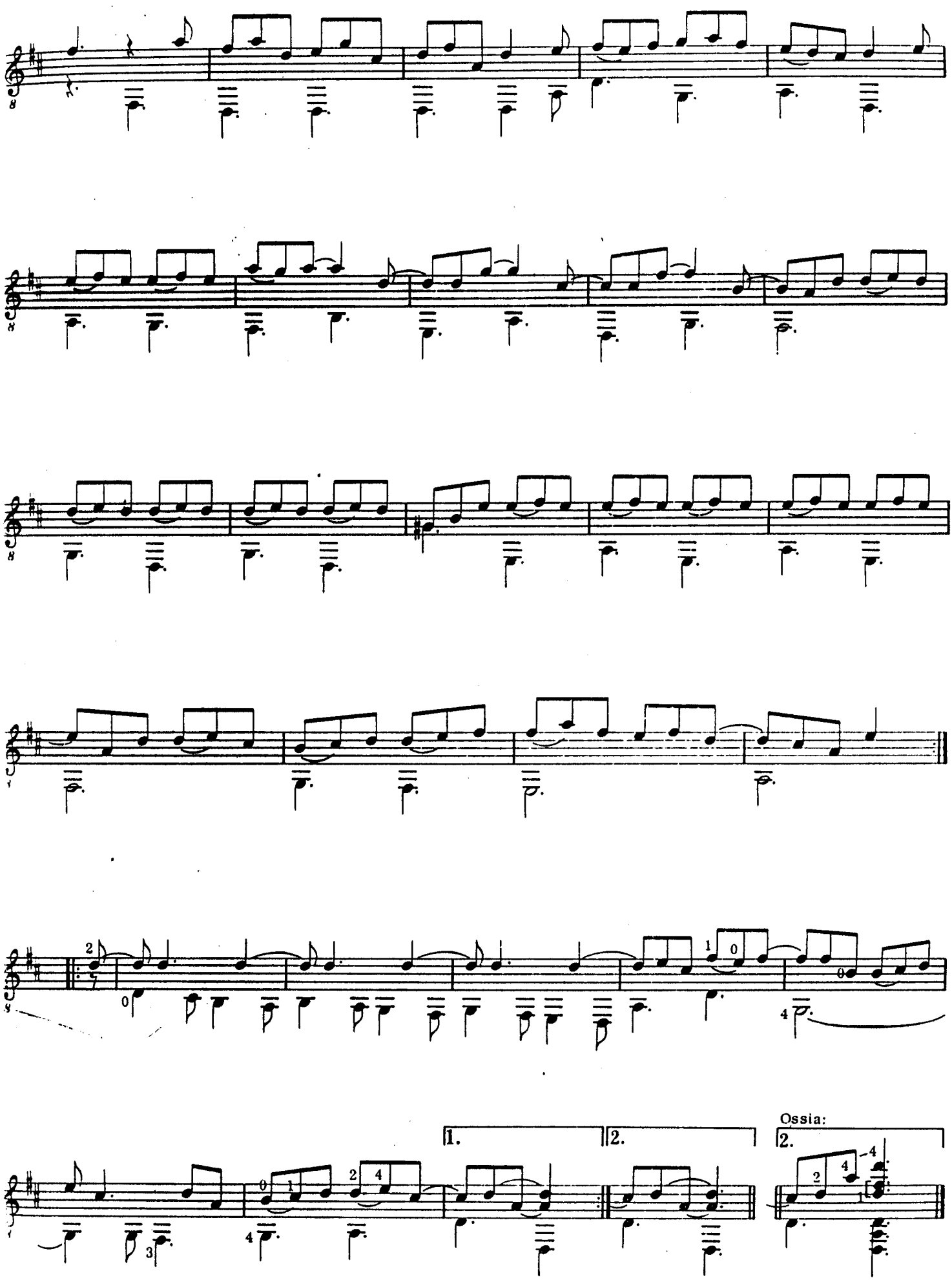
Giga

Transcribed for guitar
by Hubert Käppel

DAVID KELLNER
(1670-1748)

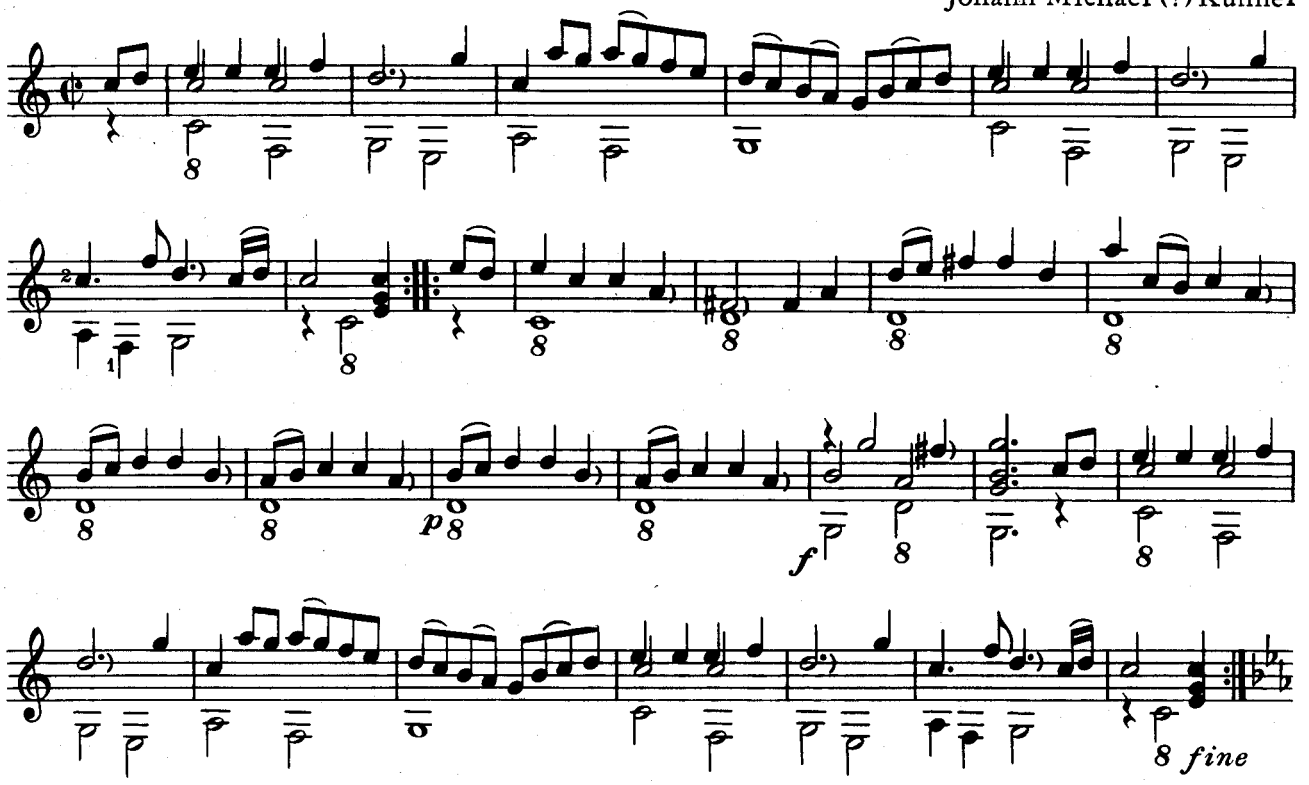
⑥=re



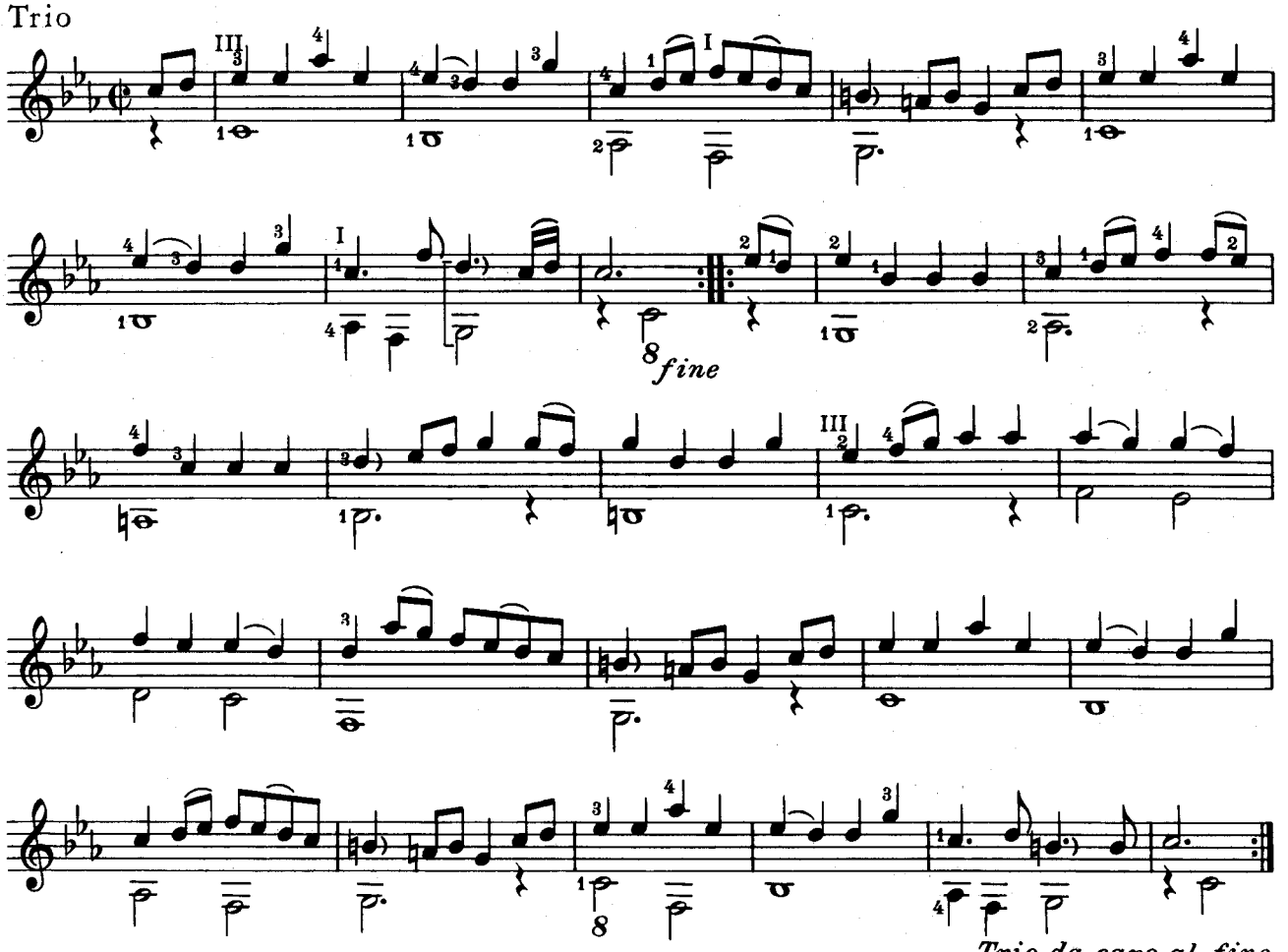

1.
2.
Ossia:
2.

Bourrée

Johann Michael (?) Kühnel



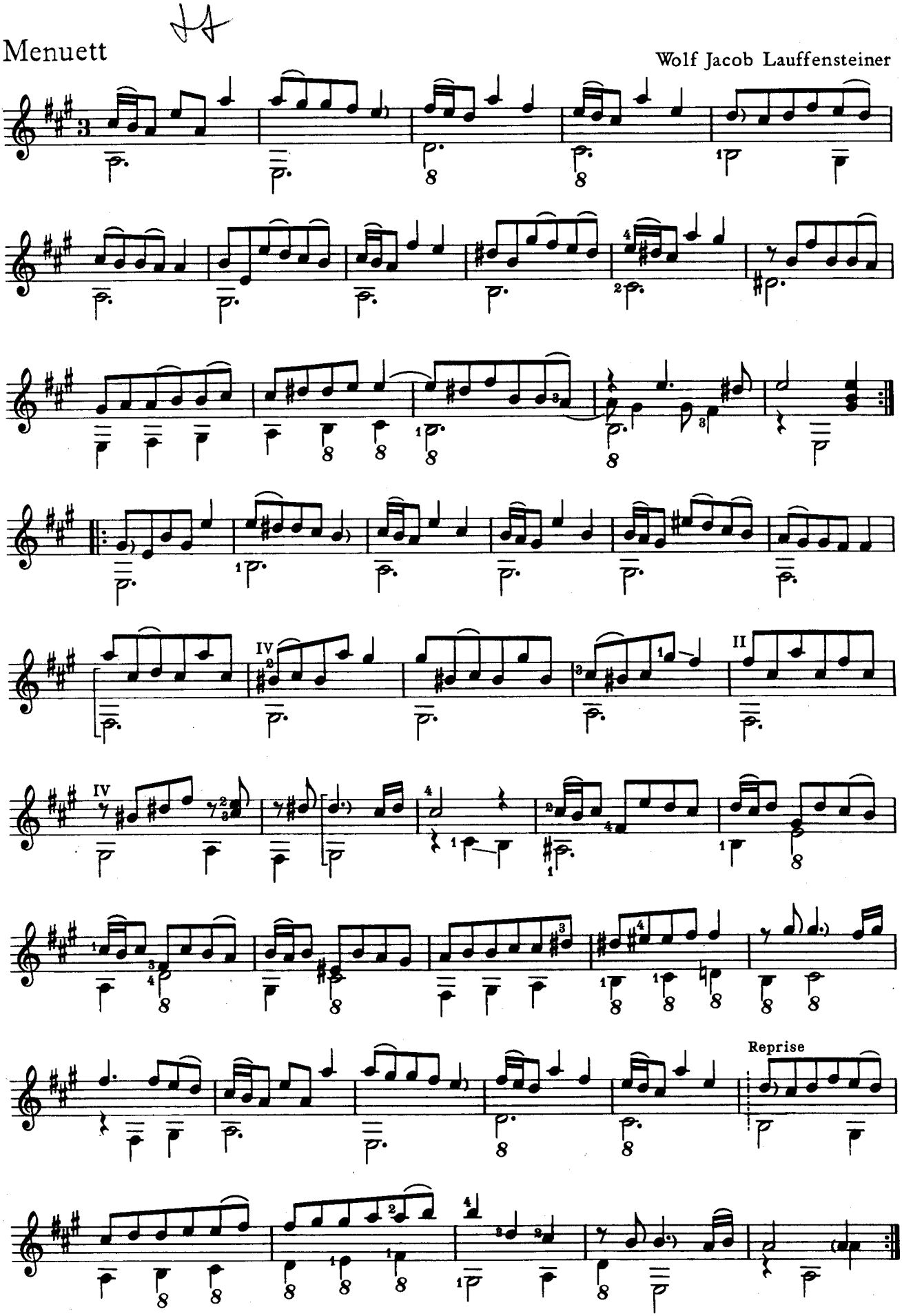
Trio



Trio da capo al fine
dann Bourrée da capo

Menuett

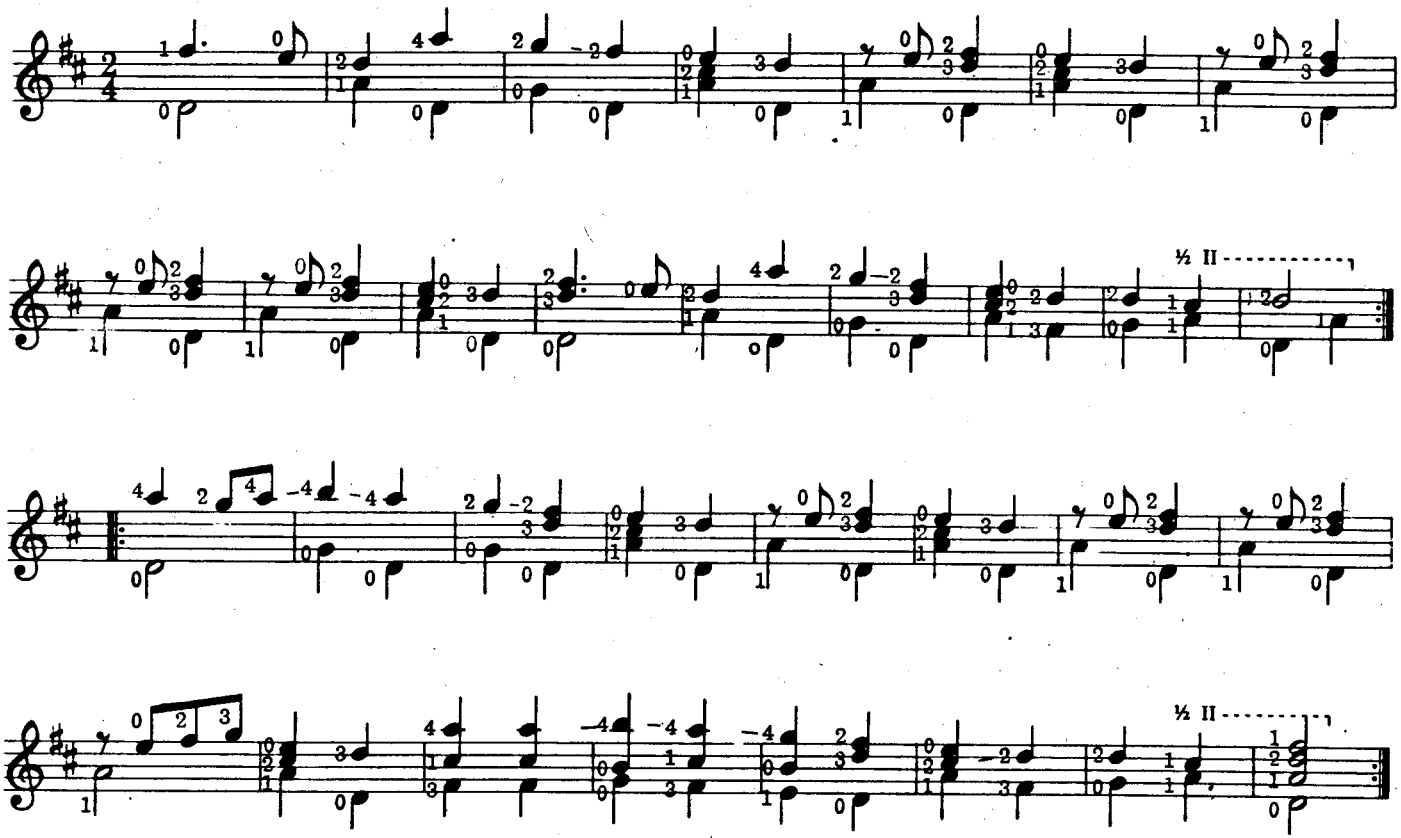
Wolf Jacob Lauffensteiner



Branle De Bourgogne

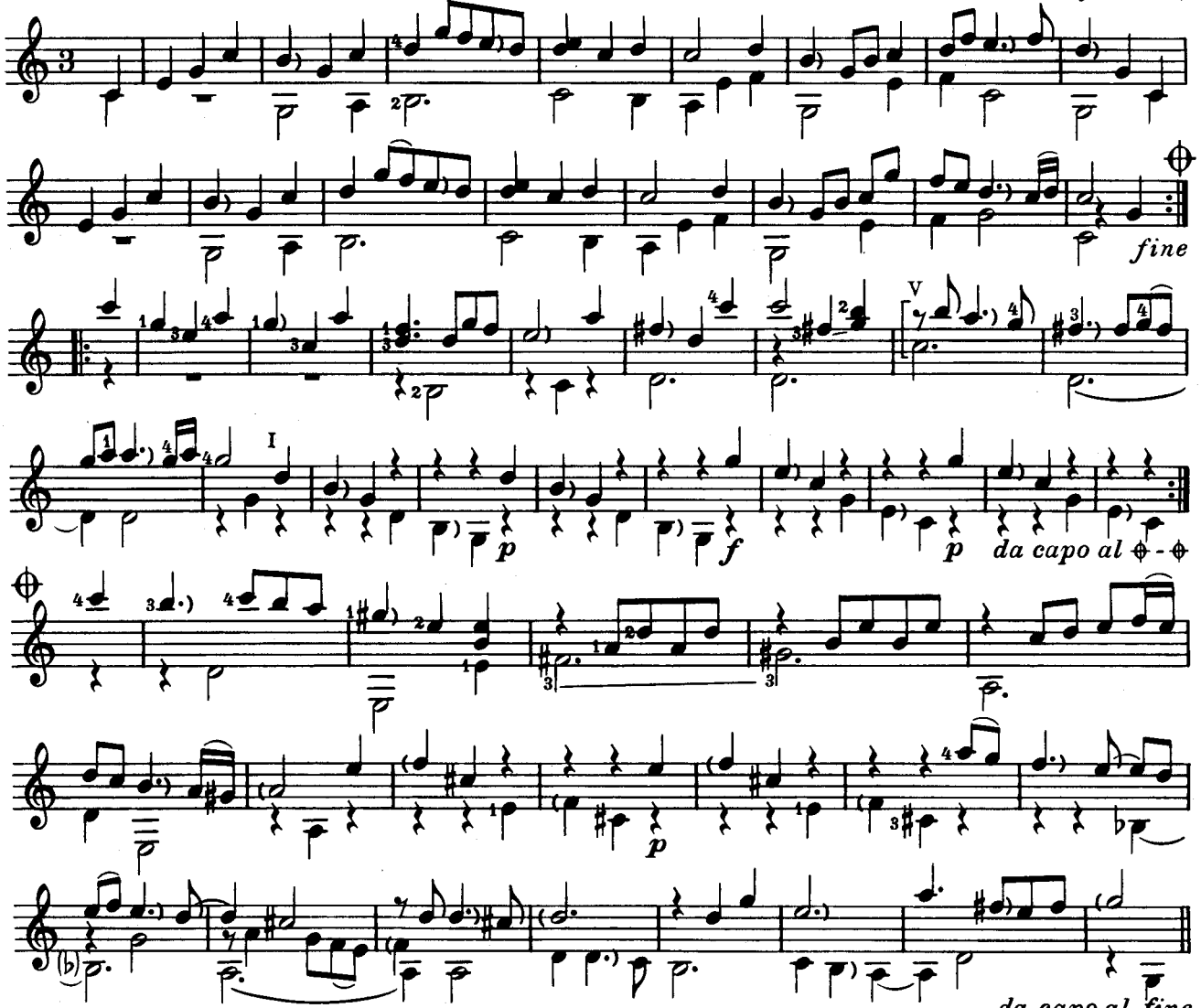
Taken from Le Roy's *First Book of Tablature for the Guitar* (1551), this country dance is one of the earliest examples of printed guitar music.
An extra stress should be given to the first beat of each measure to give a dance feeling, particularly to the single A beginning measure five, and wherever this figure is repeated.
Suggested tempo is a lively ♩ = 120.

Adrien Le Roy



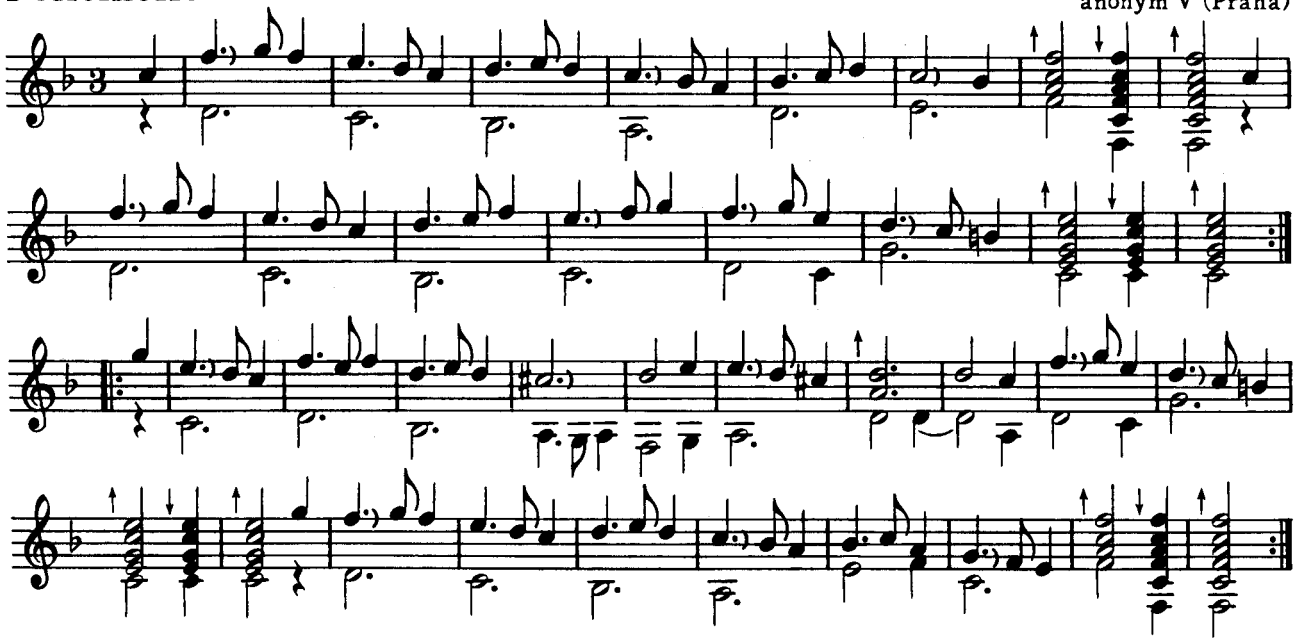
Rondeau

Jan Antonin Losy
anonym (Brno)



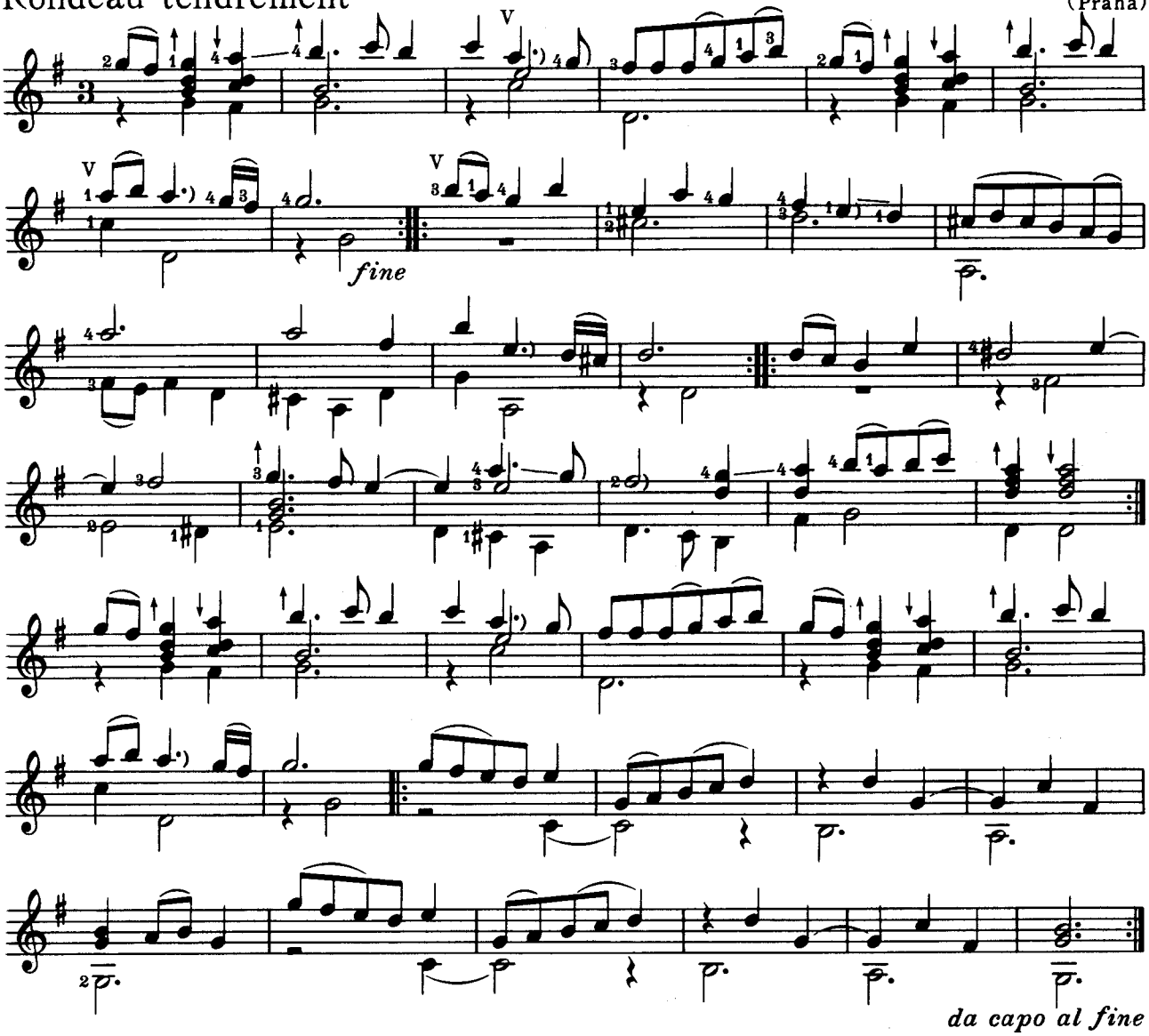
Policinello

Jan Antonin Losy
anonym V (Praha)



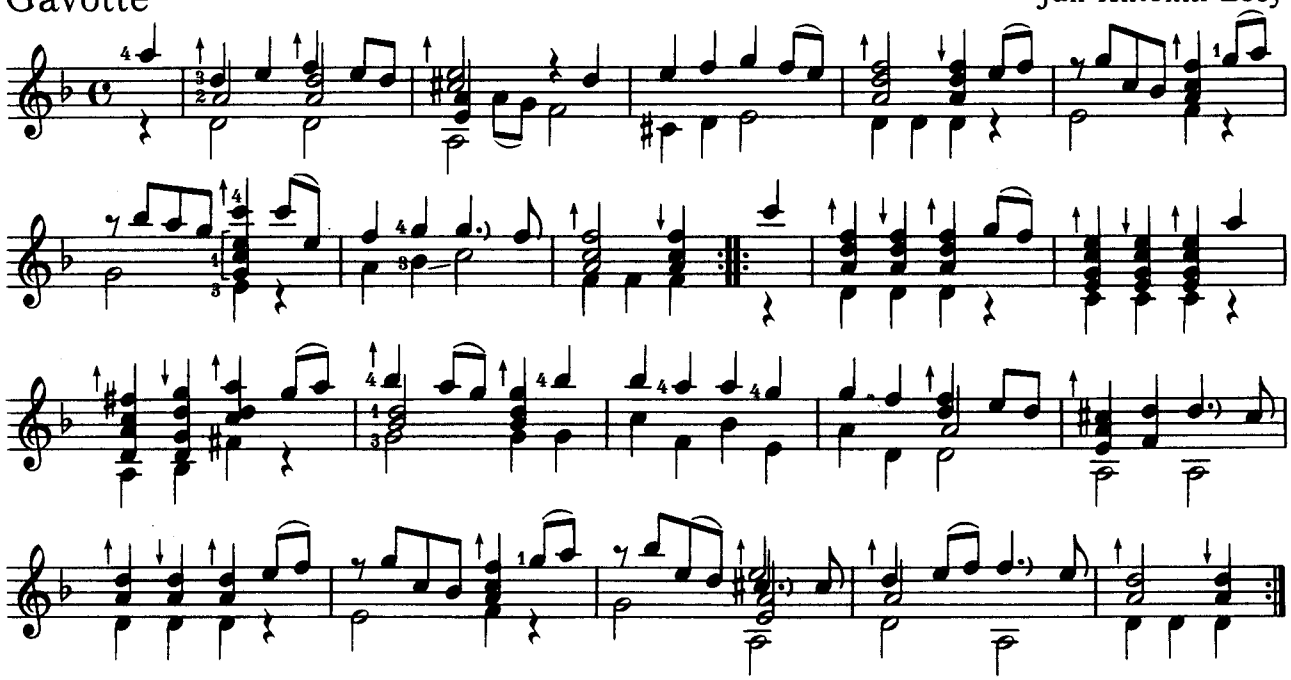
Rondeau tendrement

Jan Antonín Losy
(Praha)



Gavotte

Jan Antonín Losy



Thomas Mace *(1613 - ca.1709)*

Coranto

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

17

⑥ = D

1) tr

2) tr

III

1. II 2.

3) tr

VIII VIII

I

4) tr

1. 2.

1) bis 4) Siehe Ausfürungshinweise Seite 20 | *1) to 4) for execution, see page 20* | 1) a 4) per l'esecuzione vedere a pag. 20

Thomas Mace

Seraband

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

18

⑥ = D

1) 2) 3)

1)bis 3) siehe Ausführungshinweise Seite 20 | *1) to 3), for execution, see page 20* | 1) a 3) per l'esecuzione vedere a pag. 20

Thomas Mace

Tattle de Moy

Tabulaturübertragung
und Bearbeitung
HEINZ TEUCHERT

19

⑥ = D

II

I

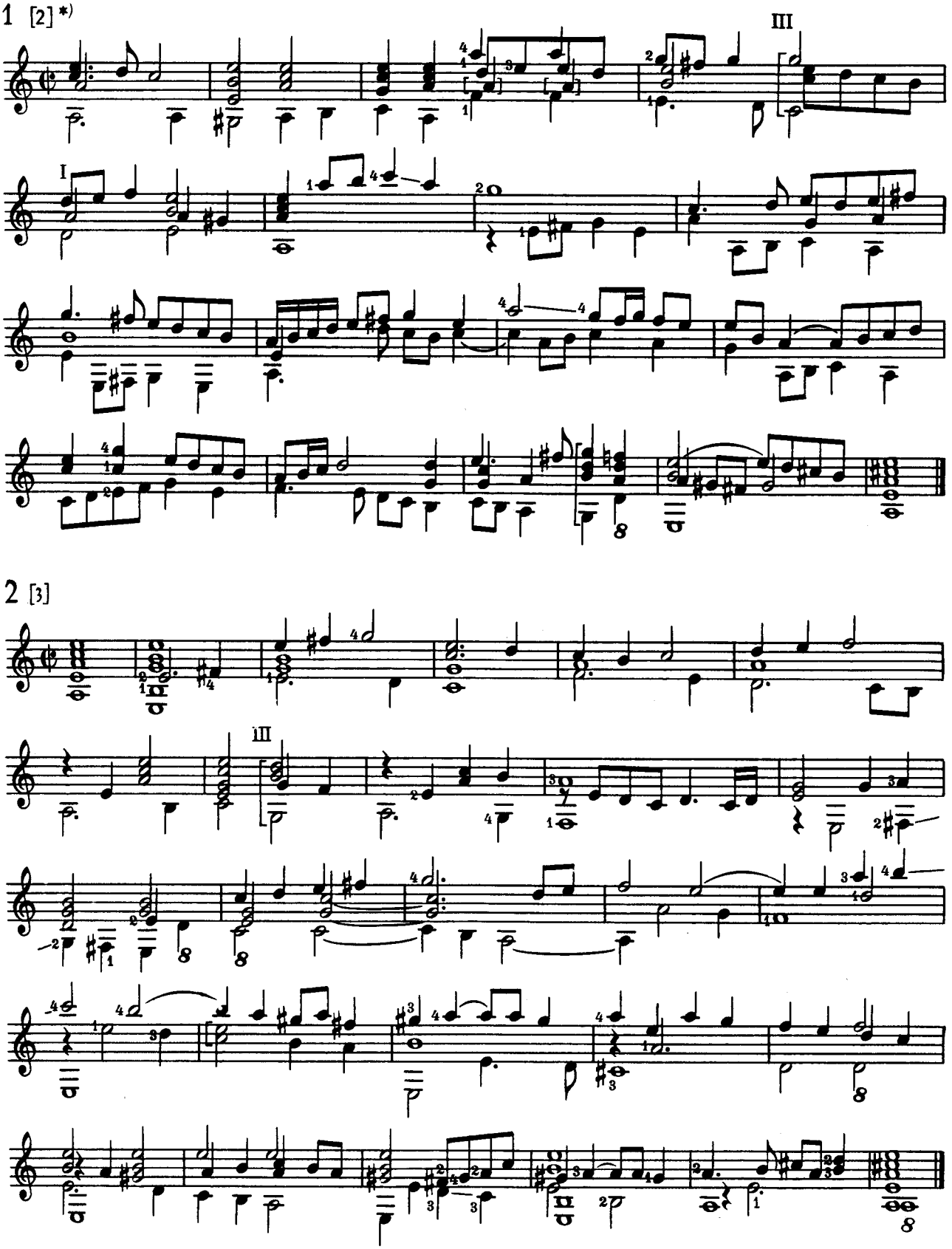
p i m

a

III

X

83 Präludien von Elias Mertel
83 Preludes by Elias Mertel



* Zählung innerhalb der Originaltabulatur · Numeration within the original tabulature

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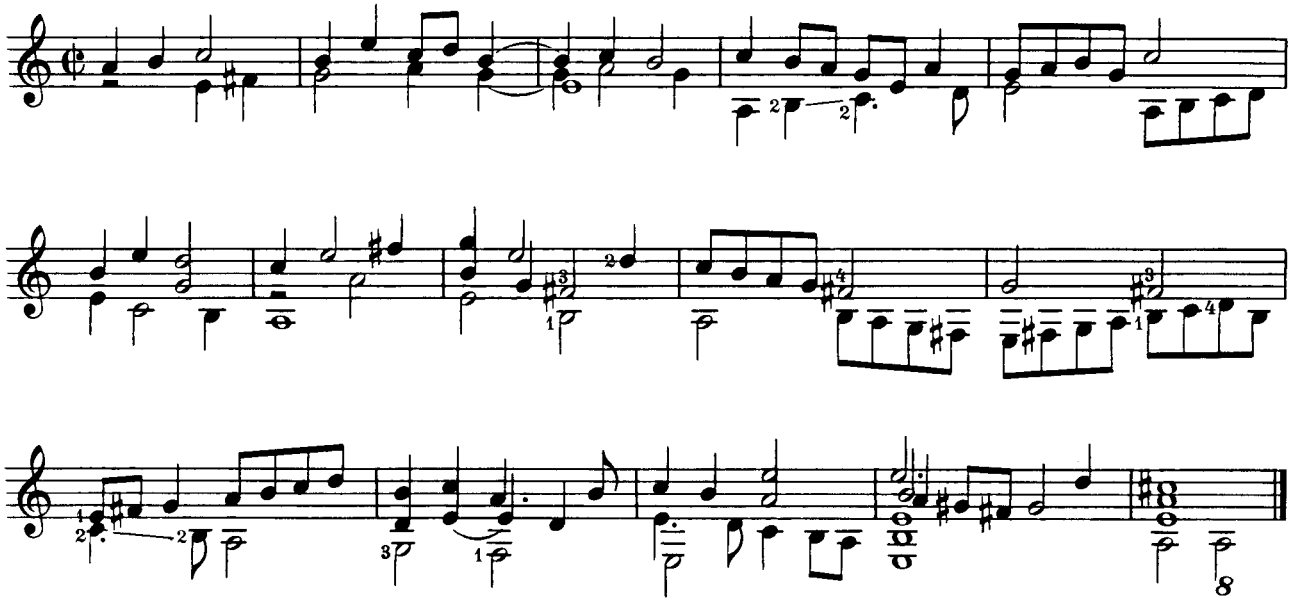

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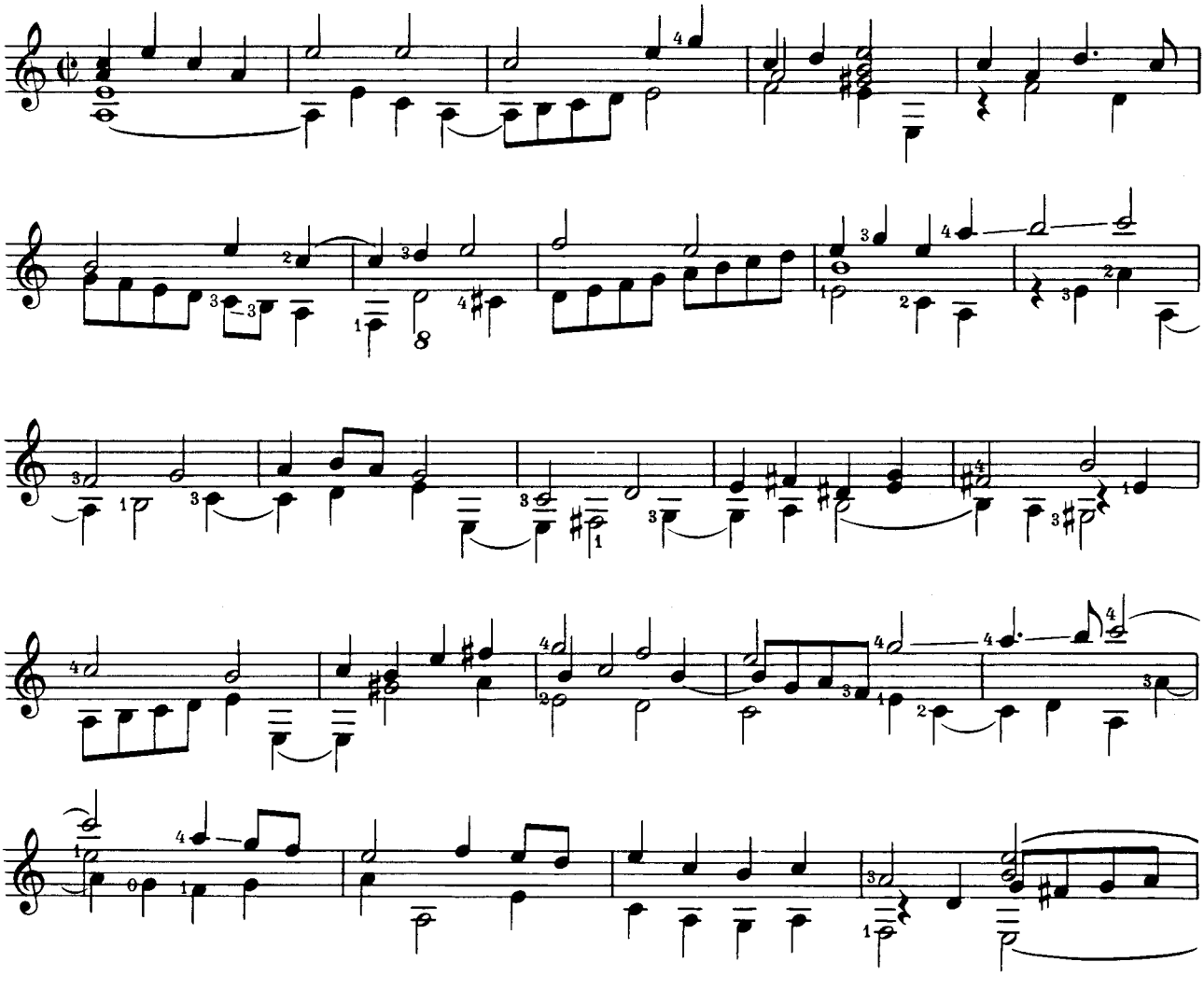
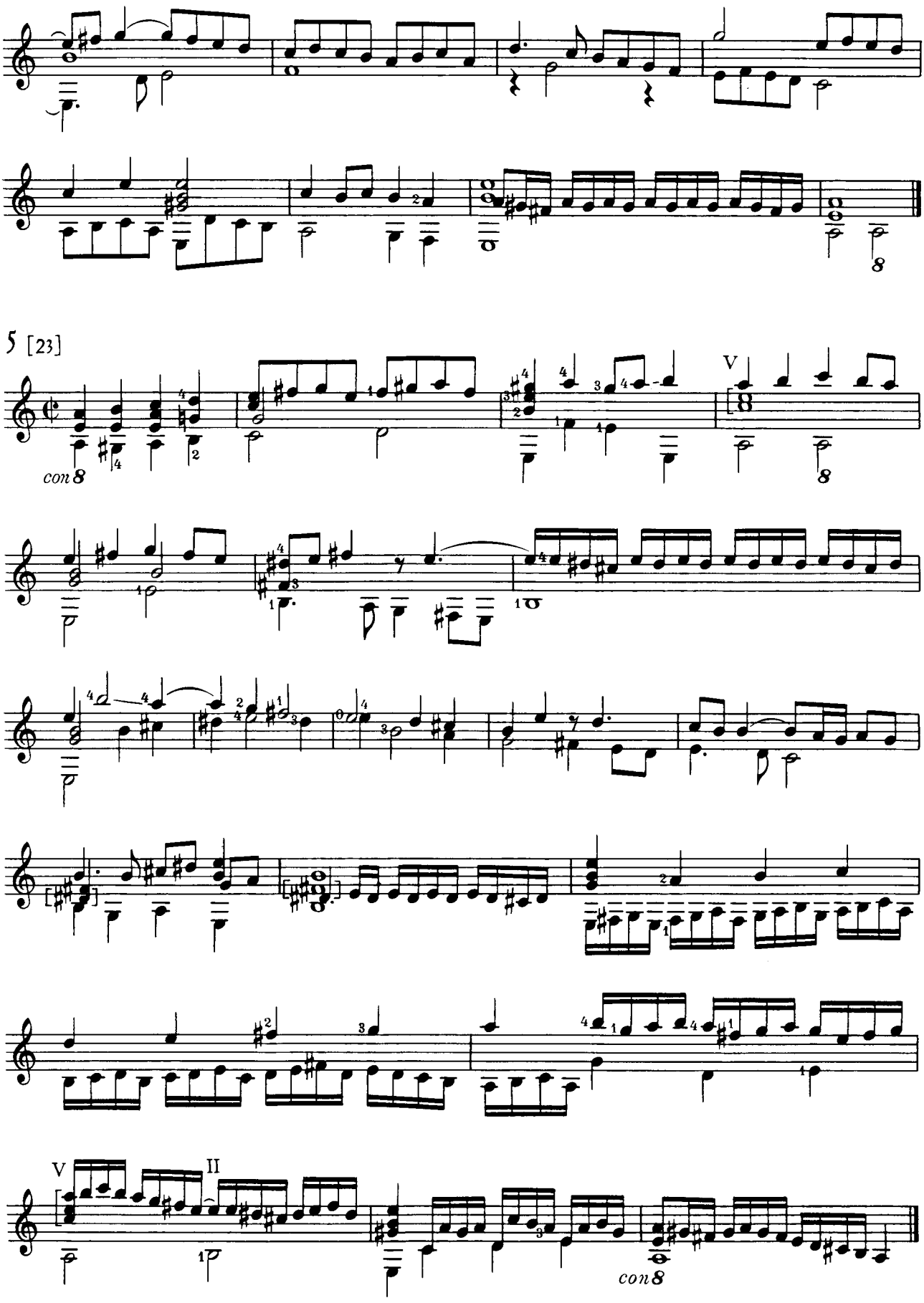
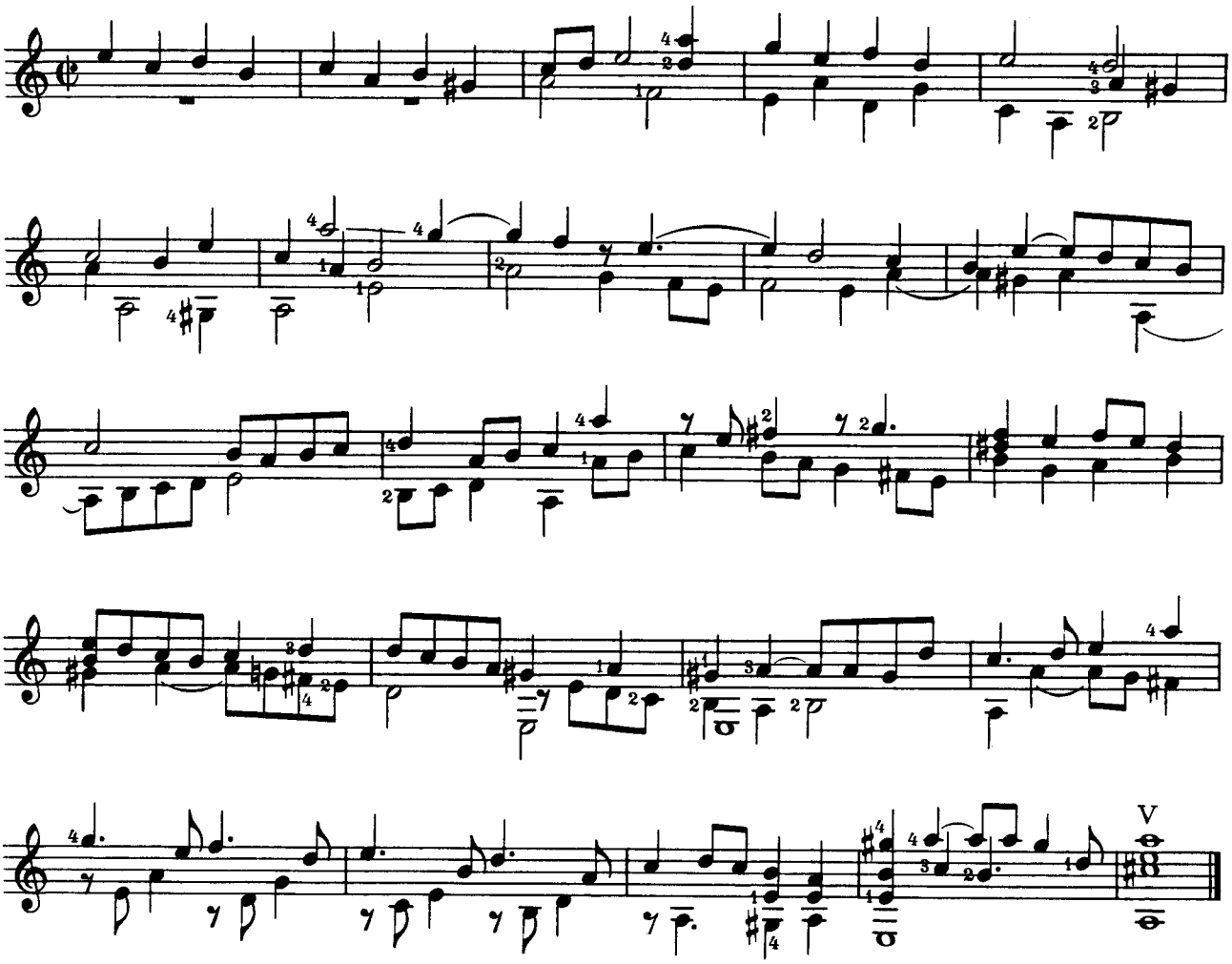
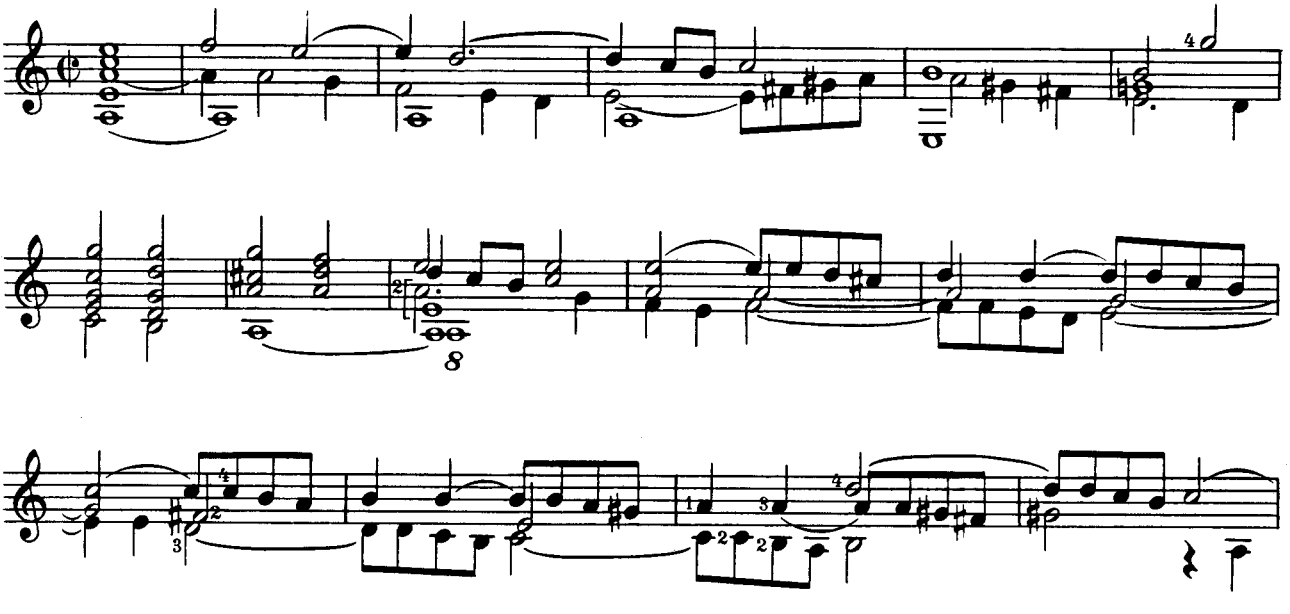


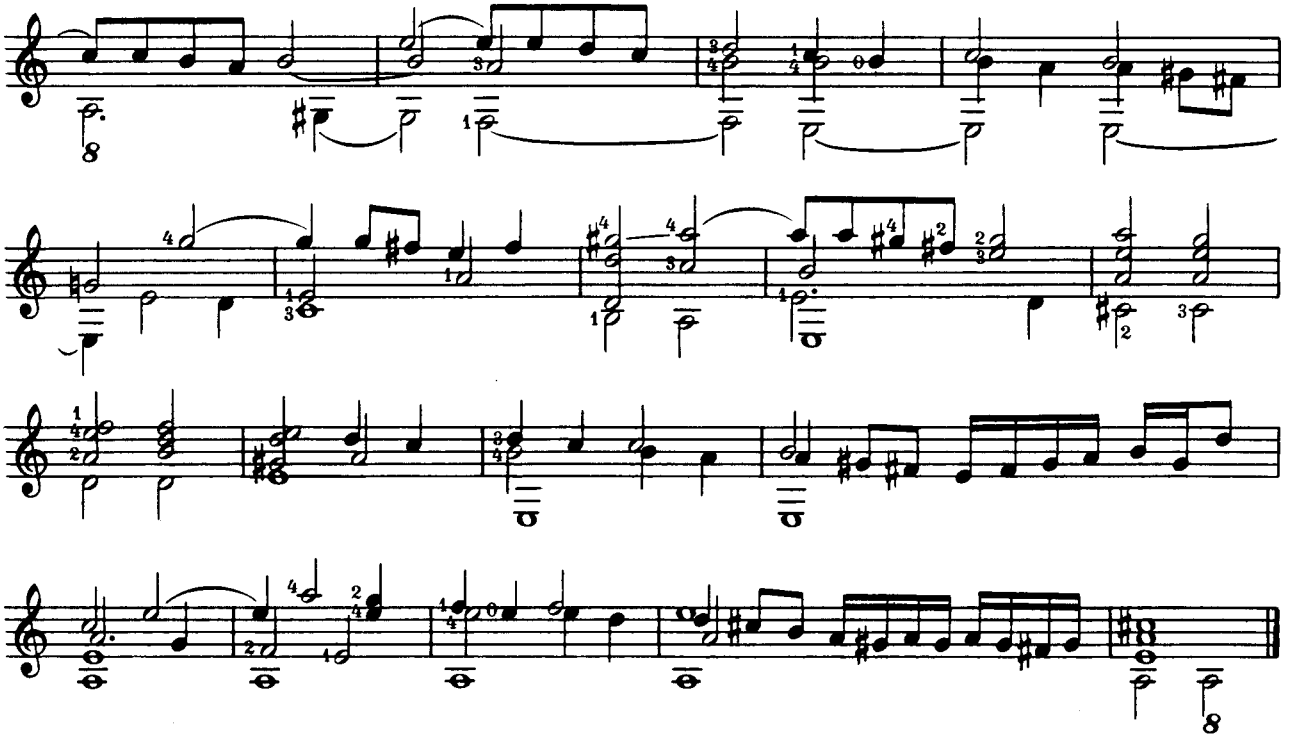

5 [23]
con 8
V
8
V
II
con 8

6 [24]



7 [21]





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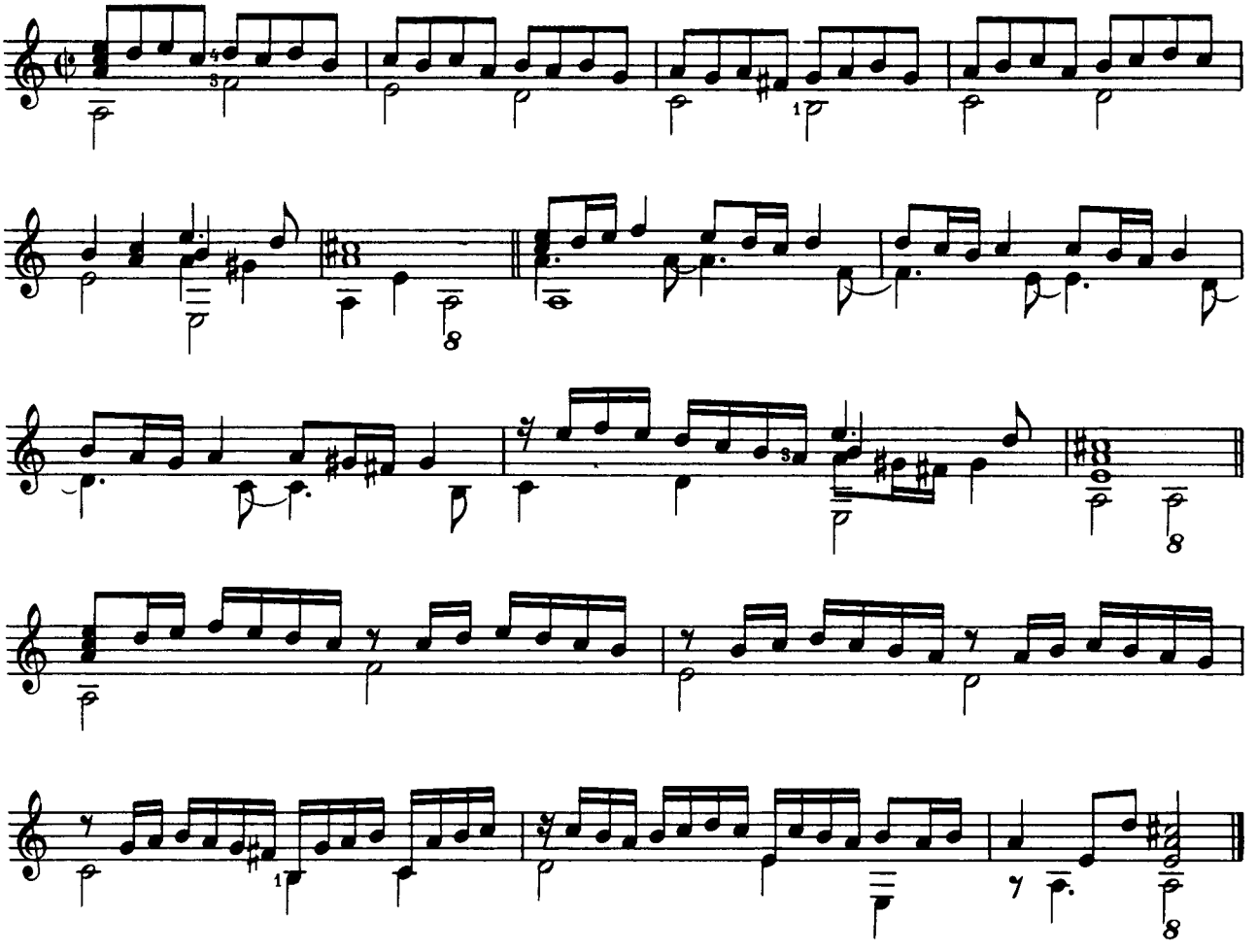

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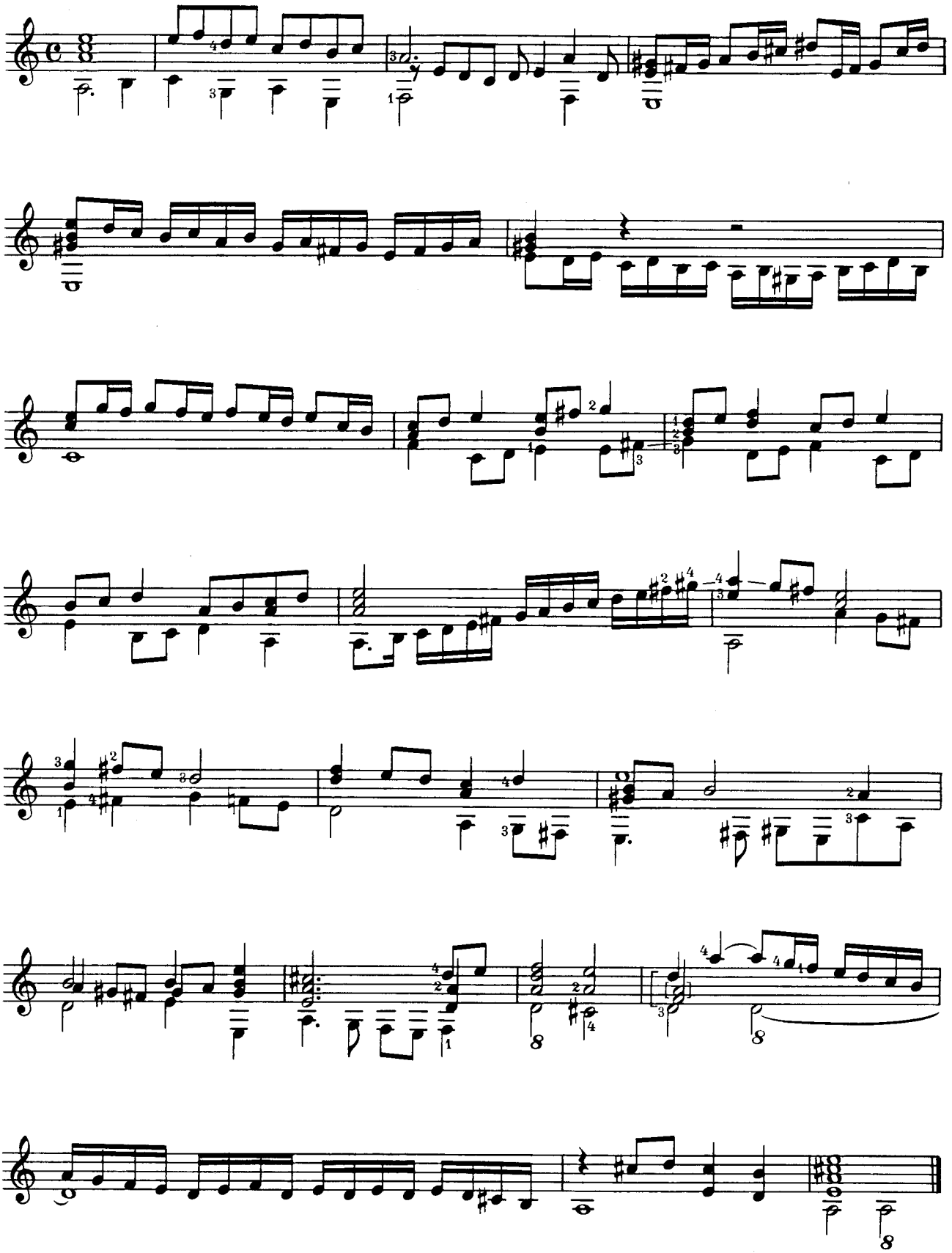

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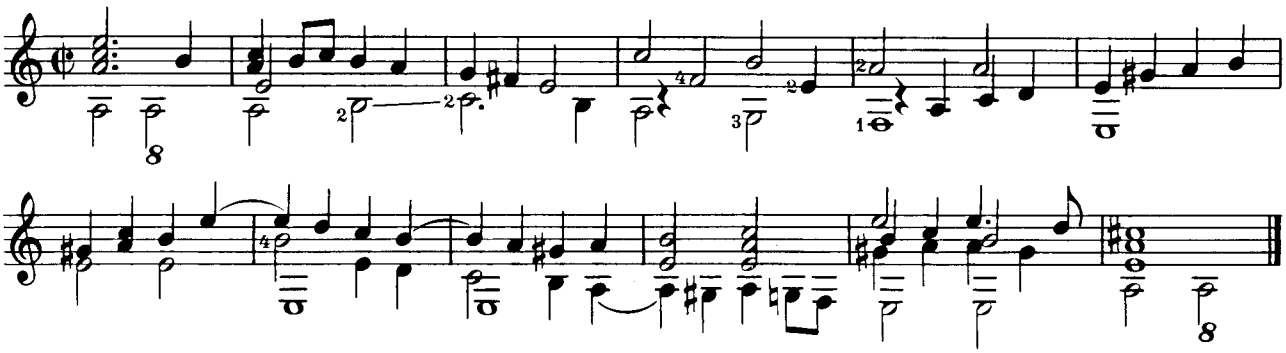

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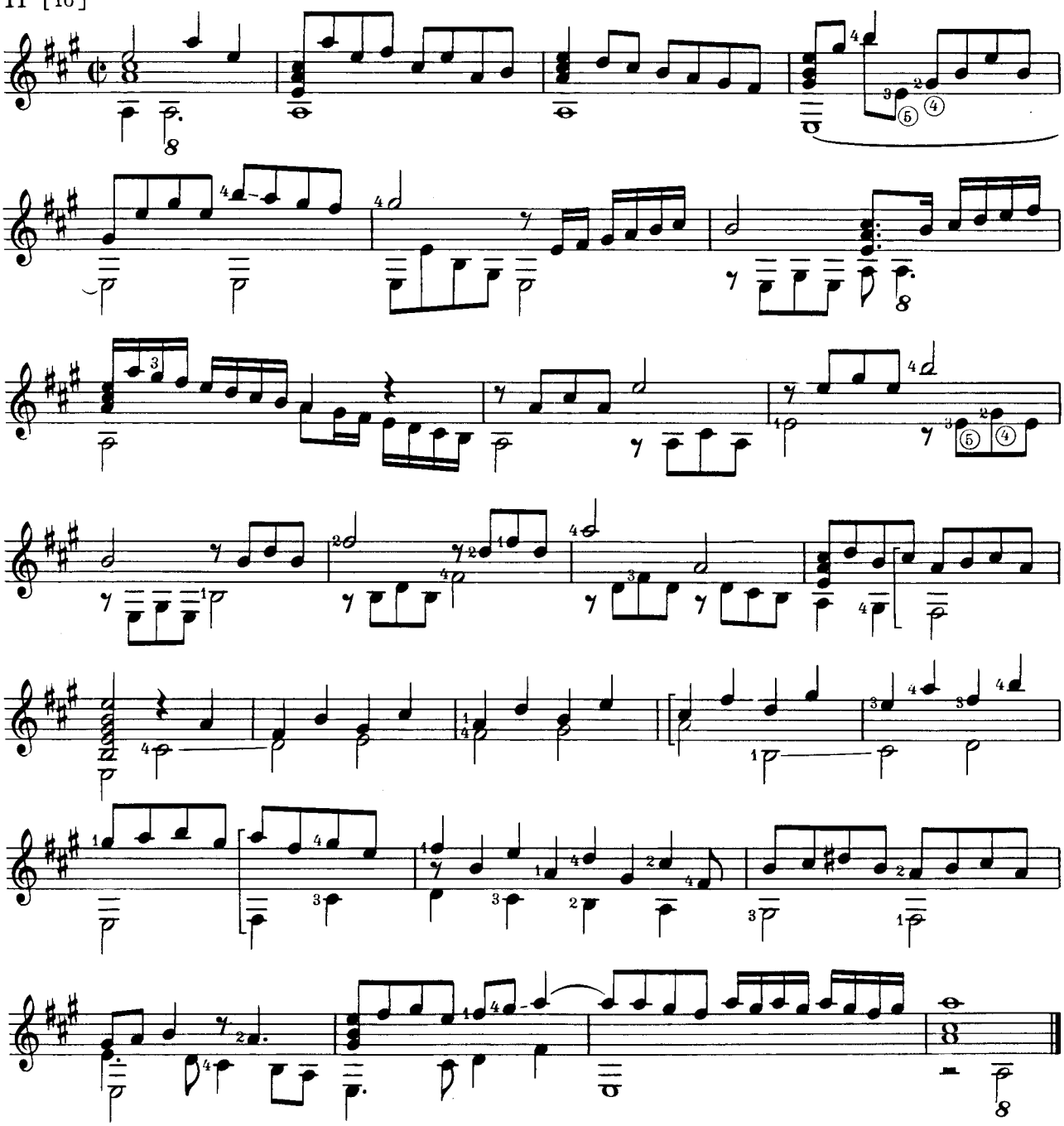

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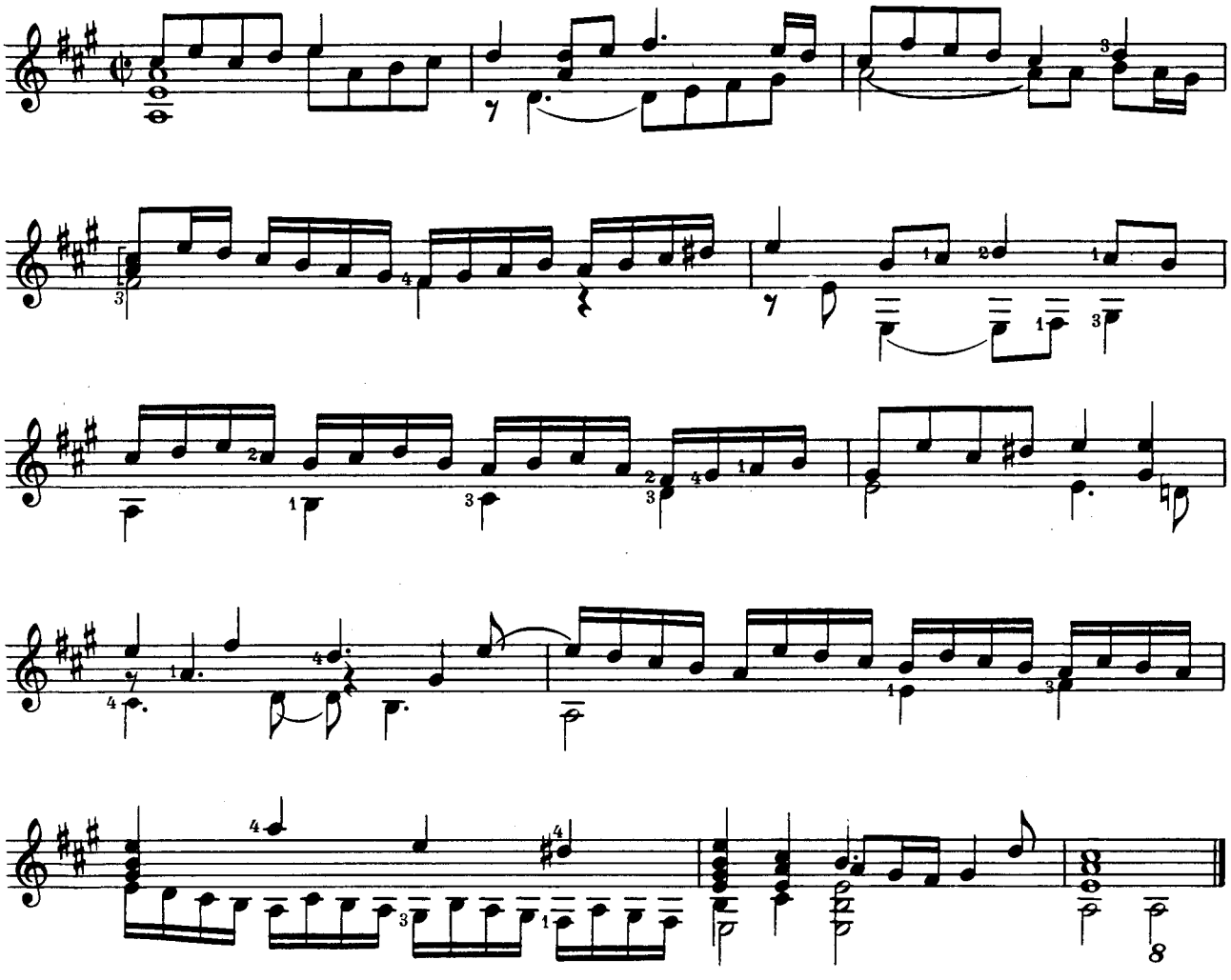

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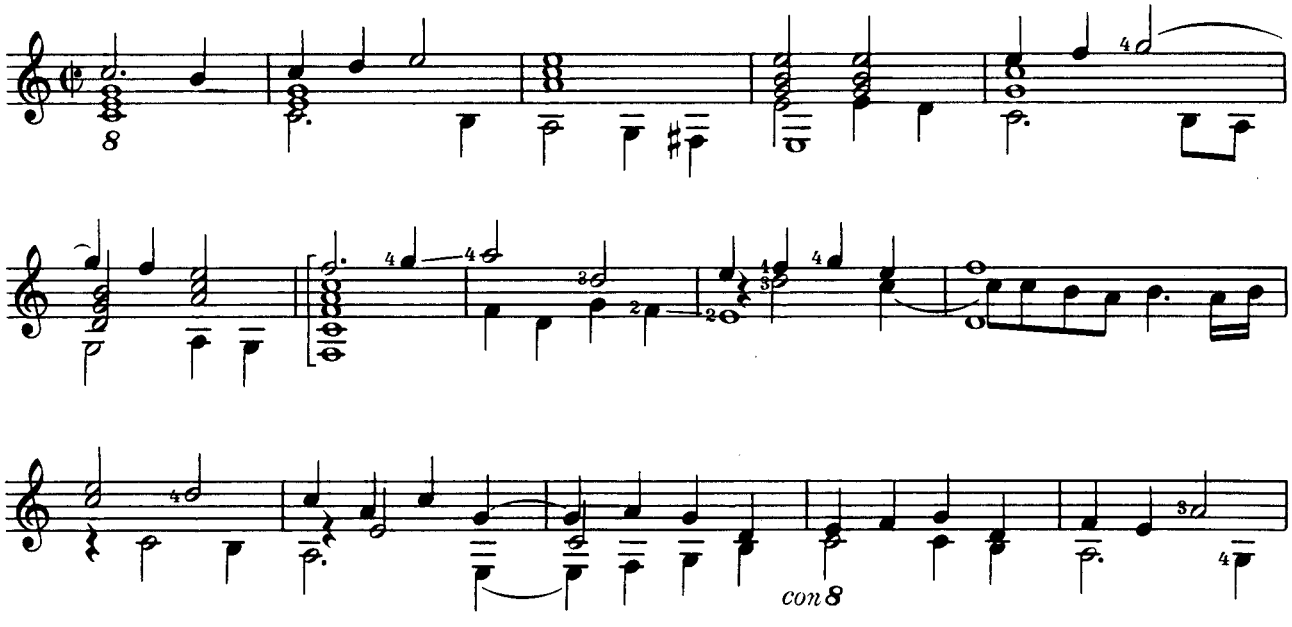

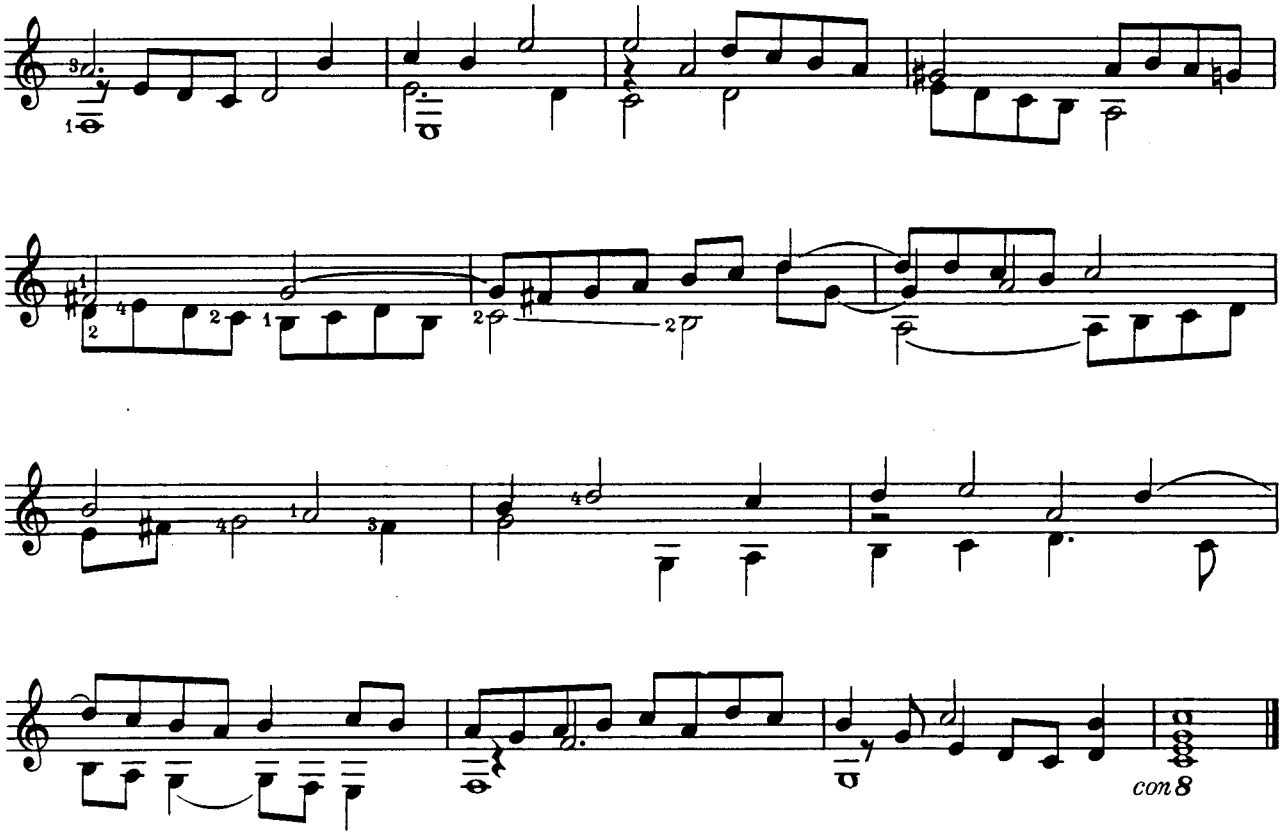

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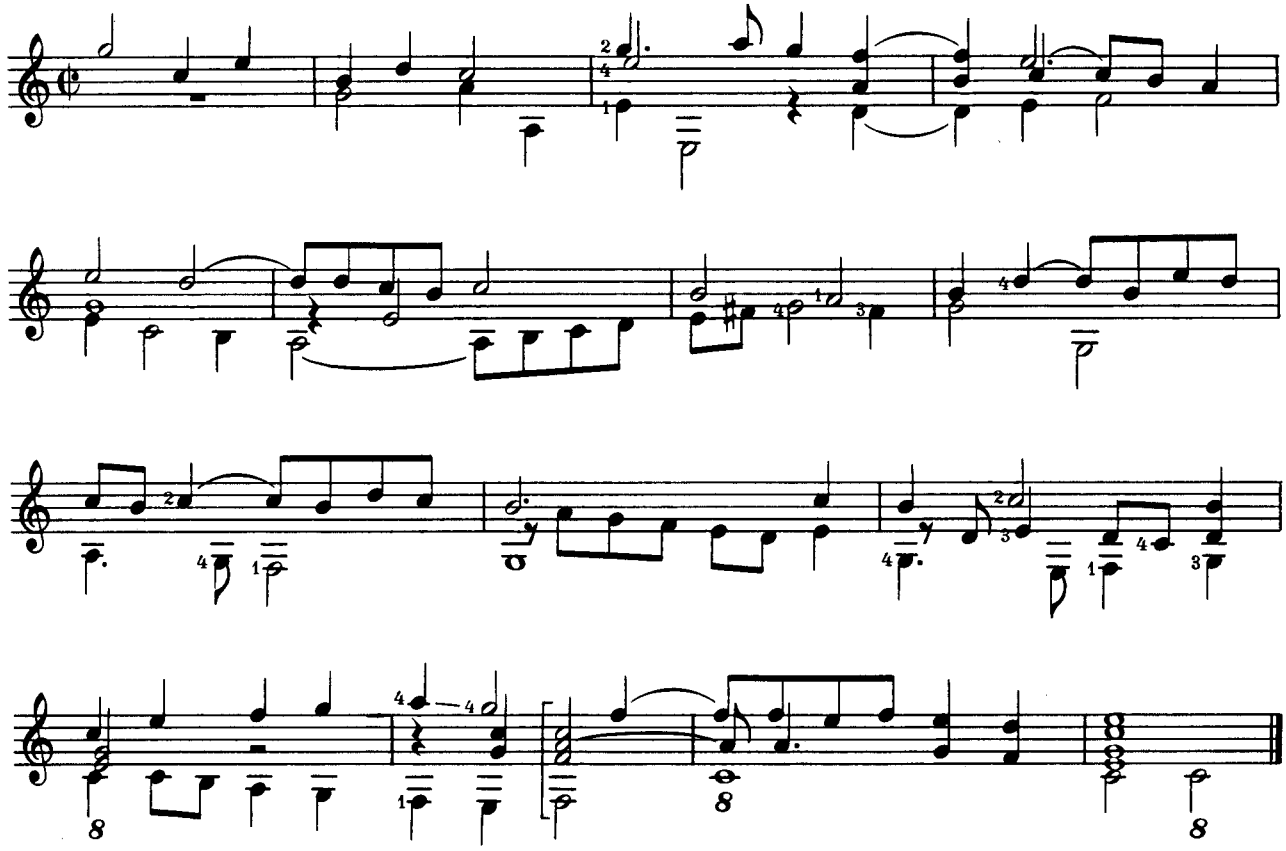

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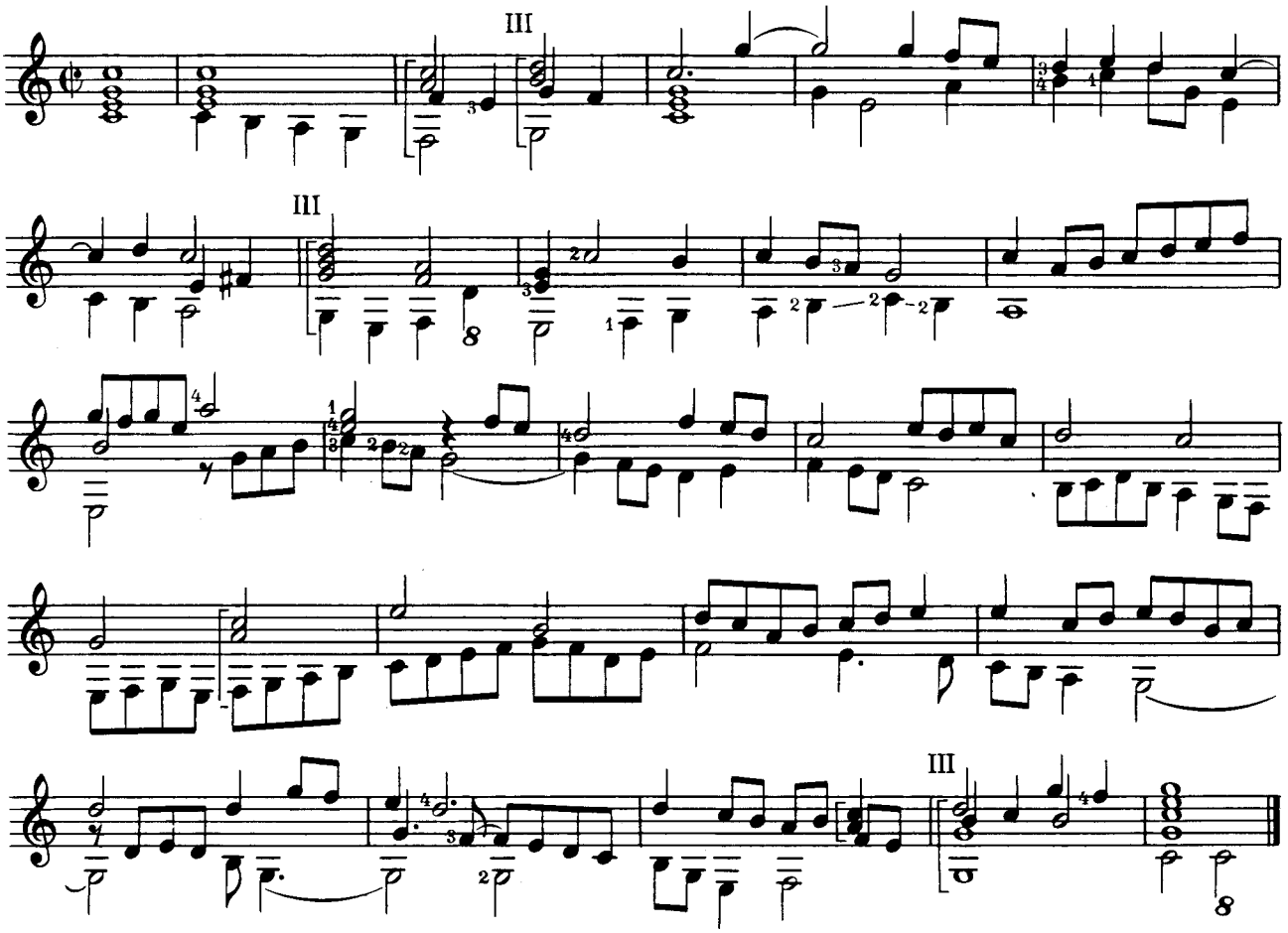

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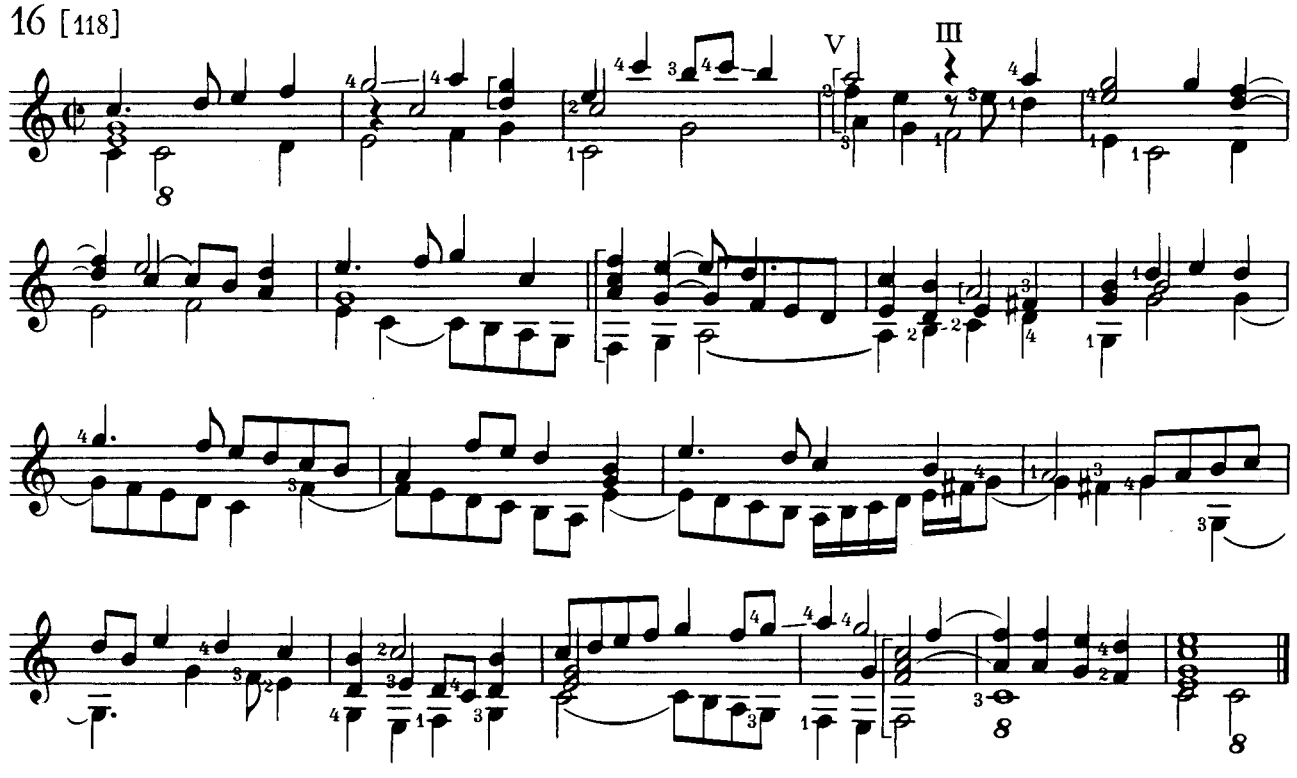

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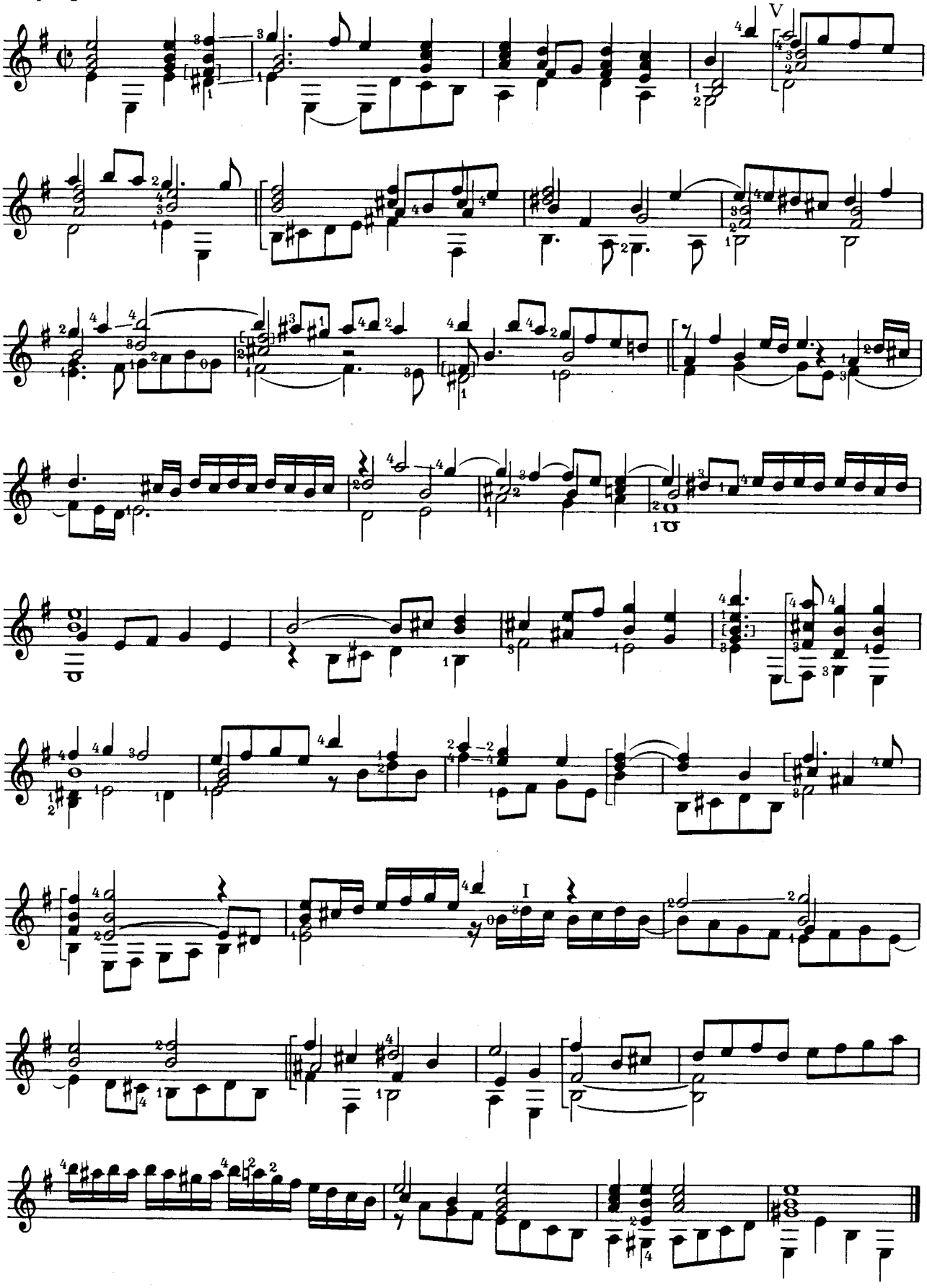

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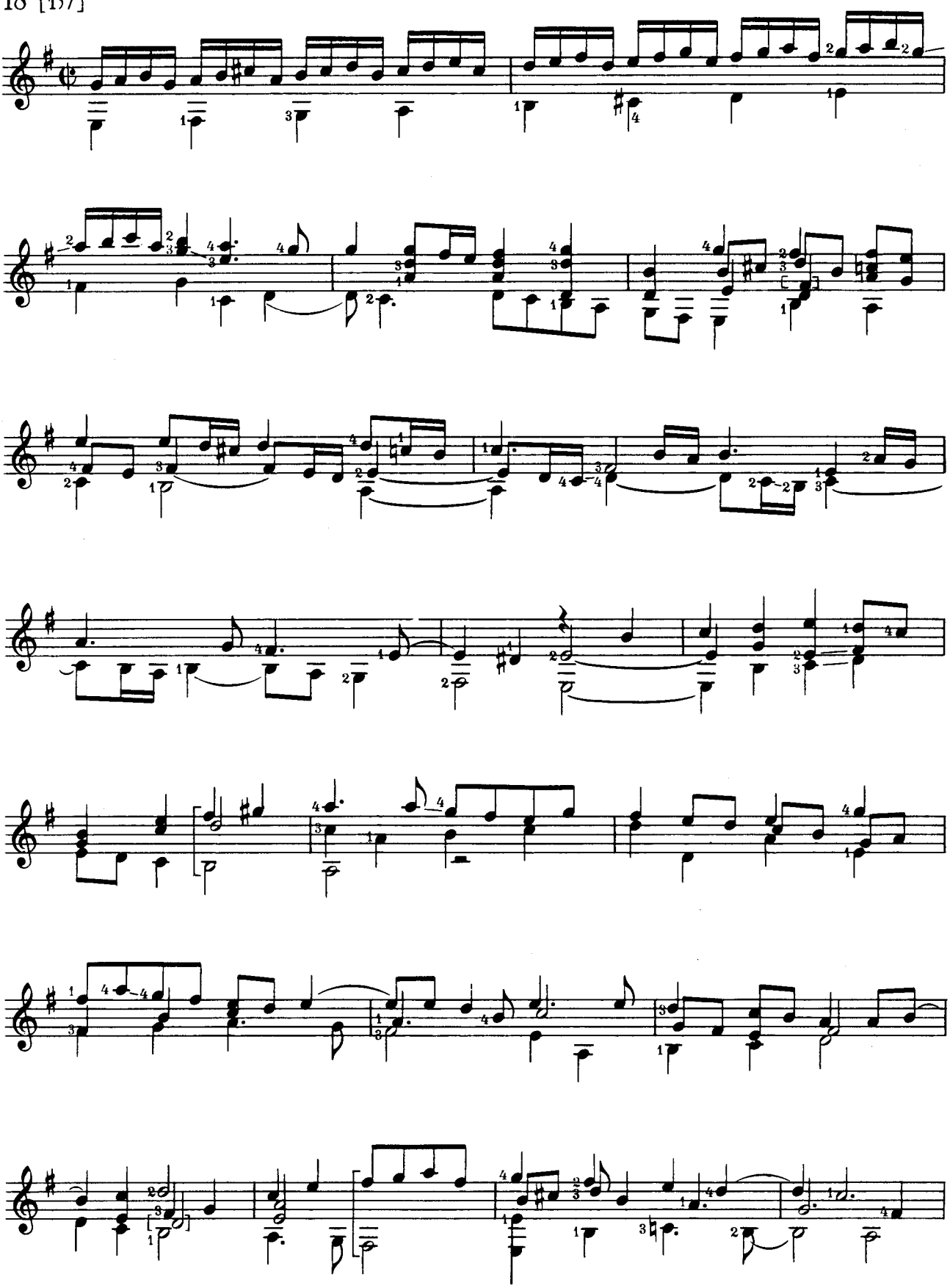

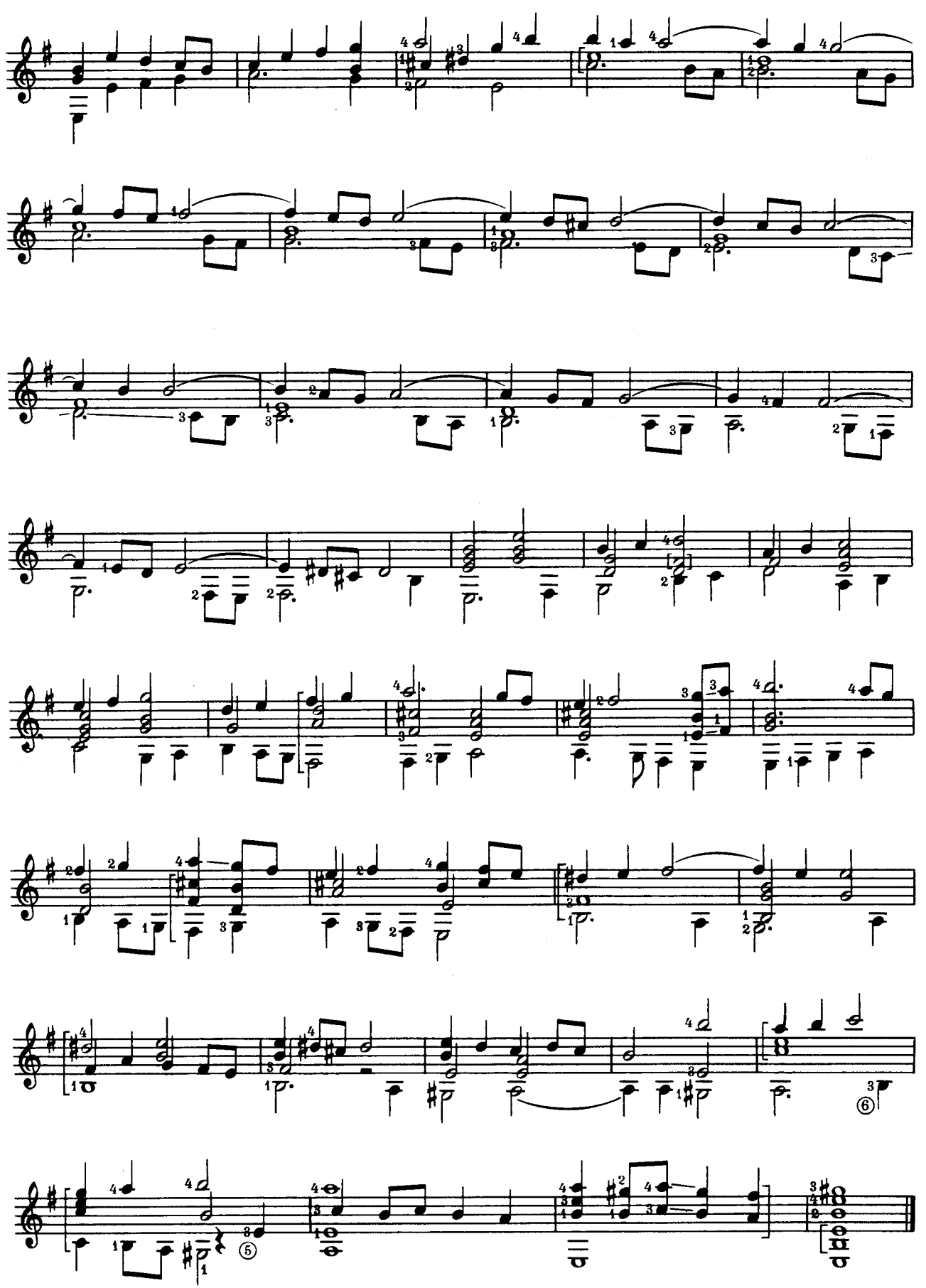

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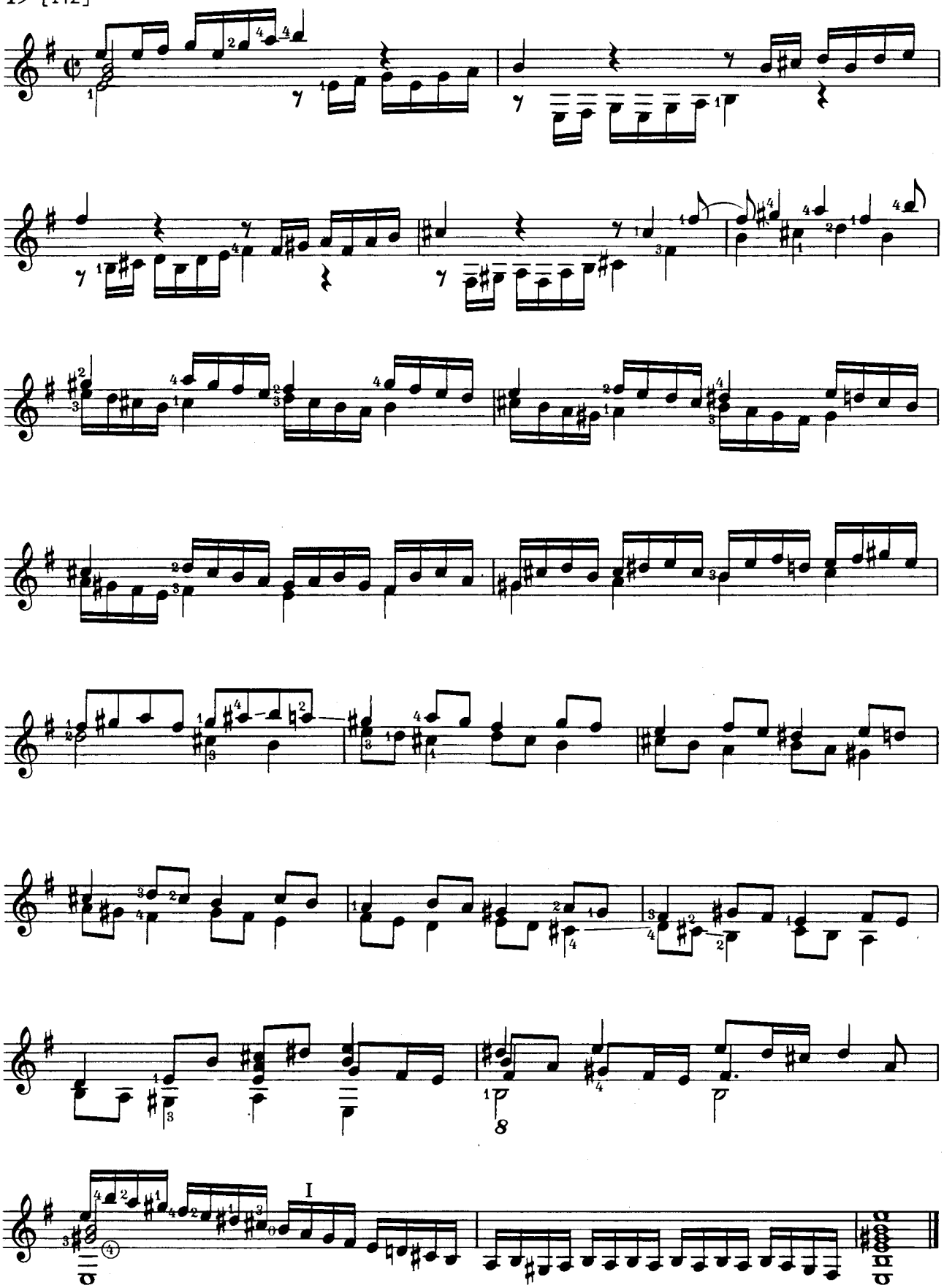

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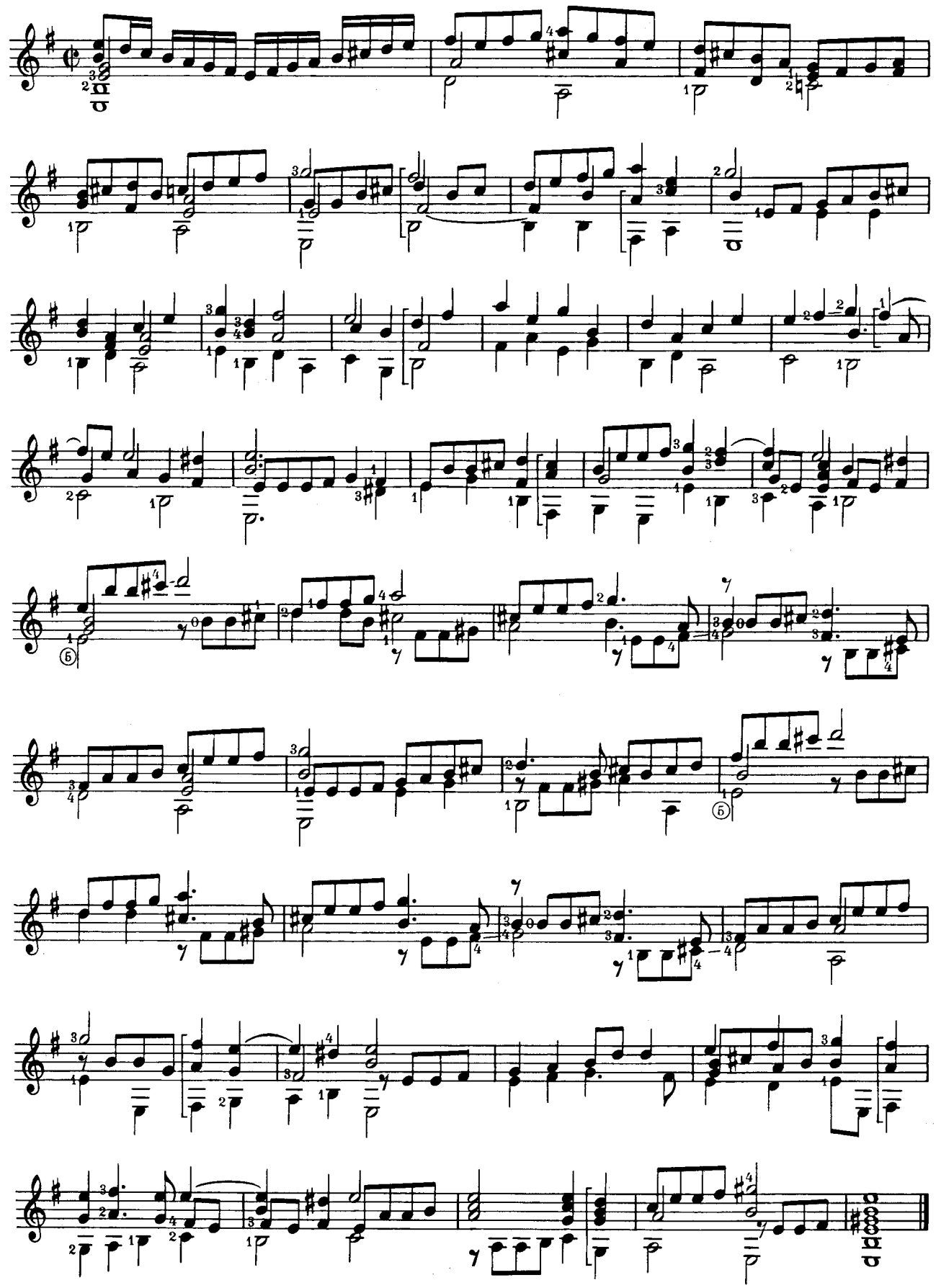

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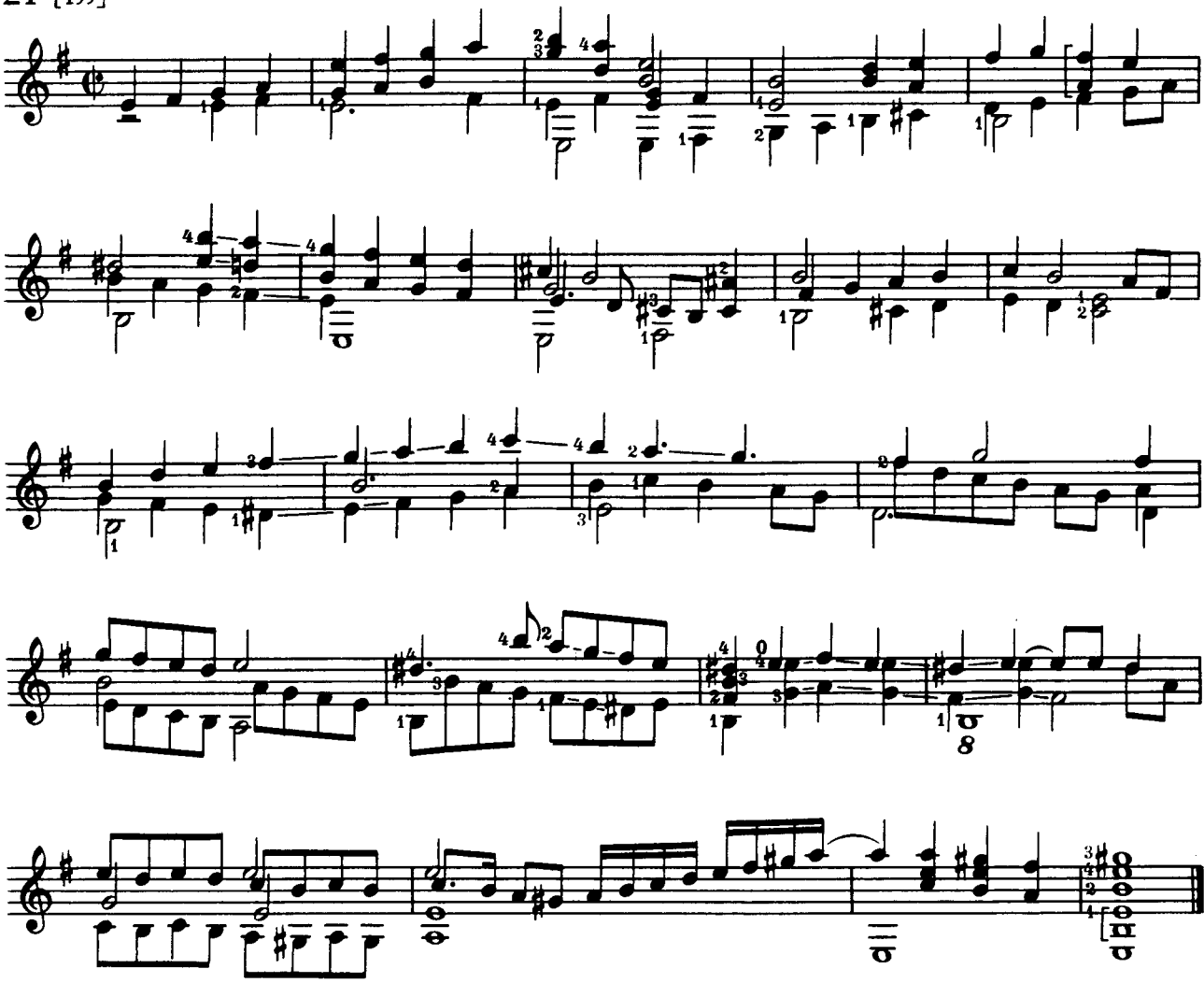

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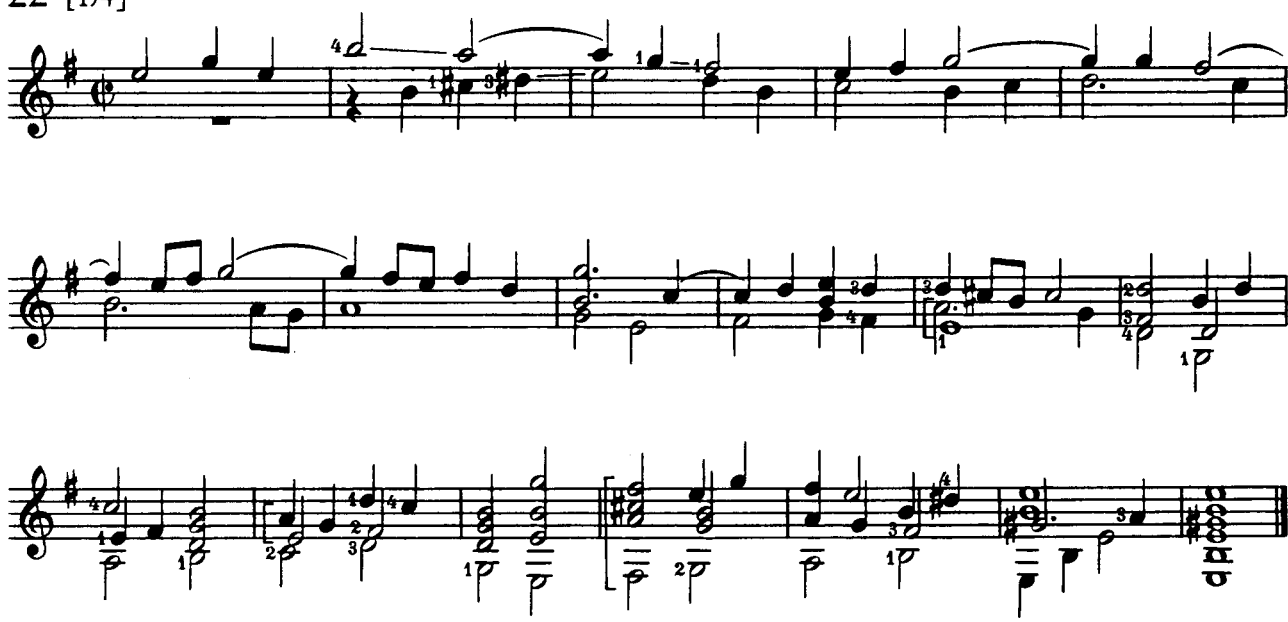

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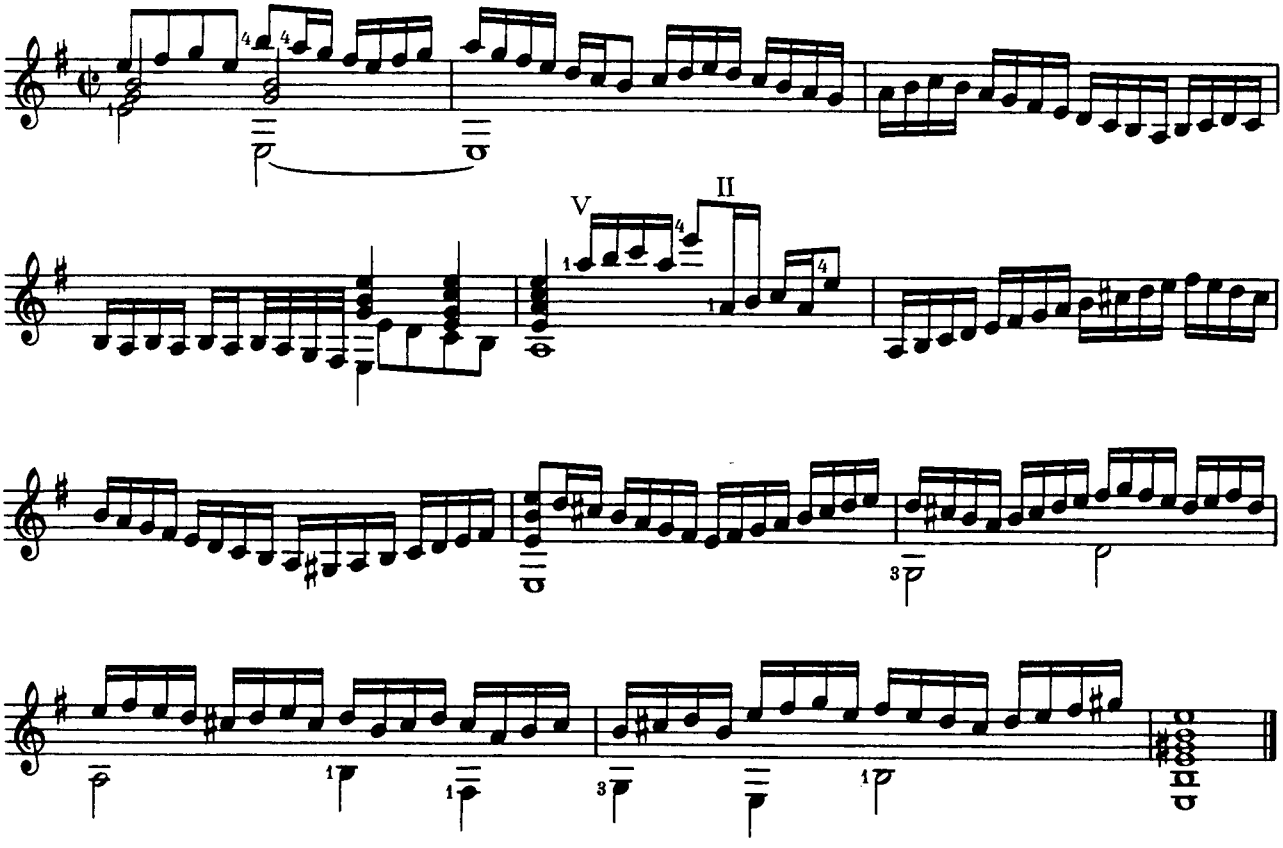

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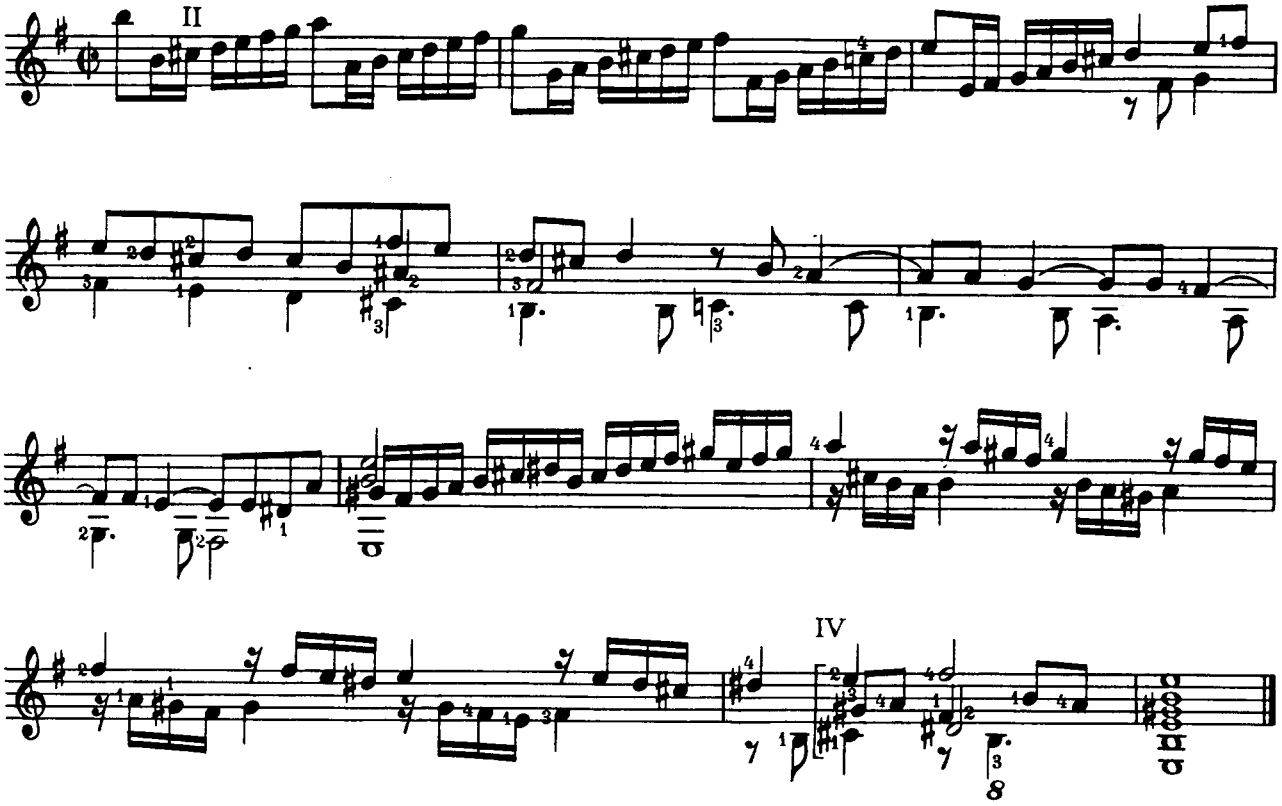

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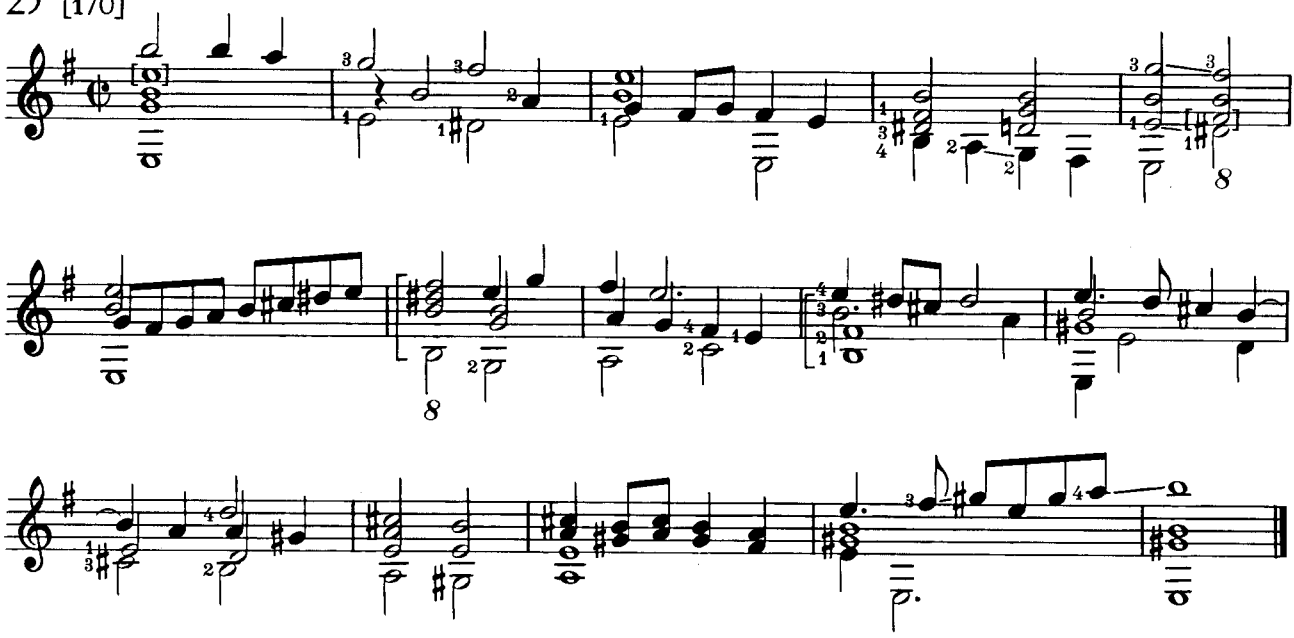

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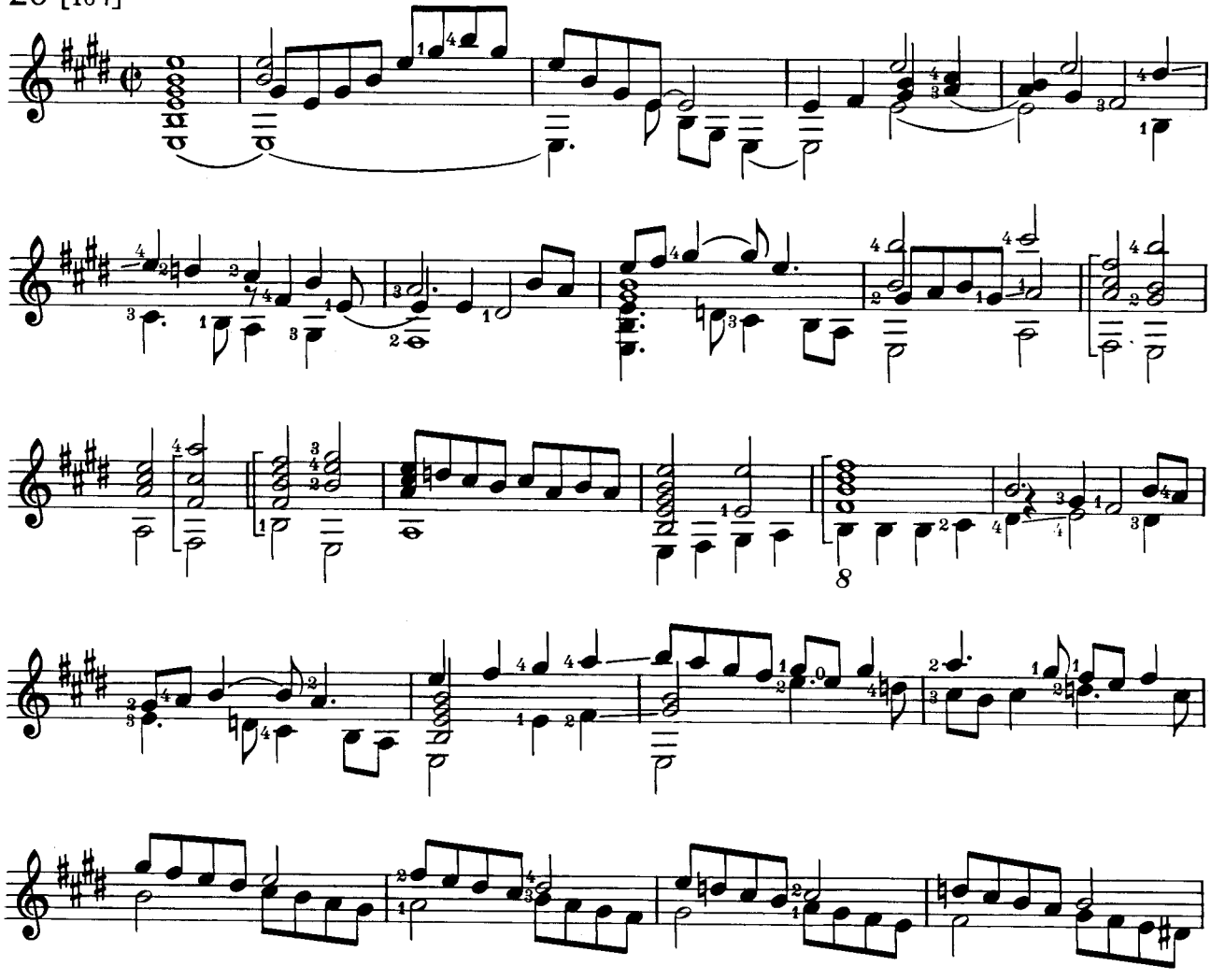

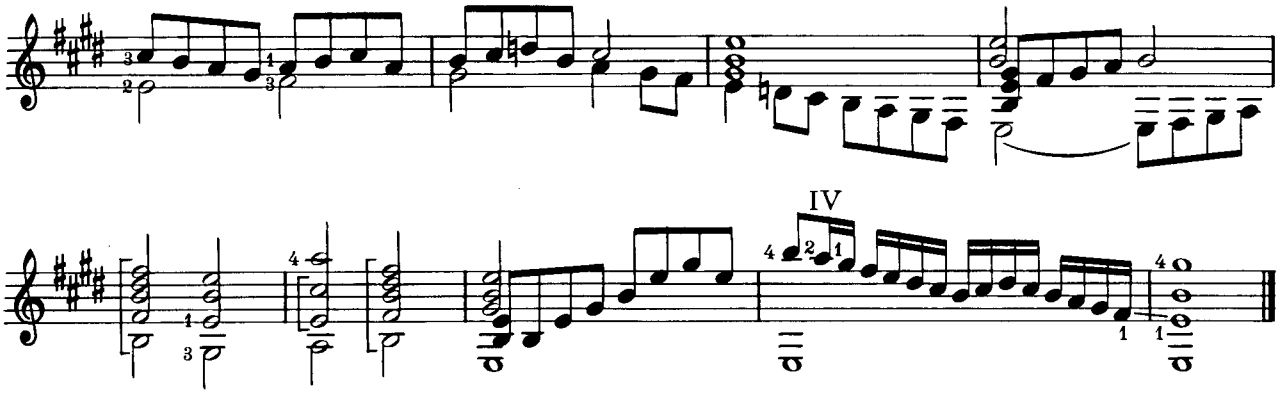

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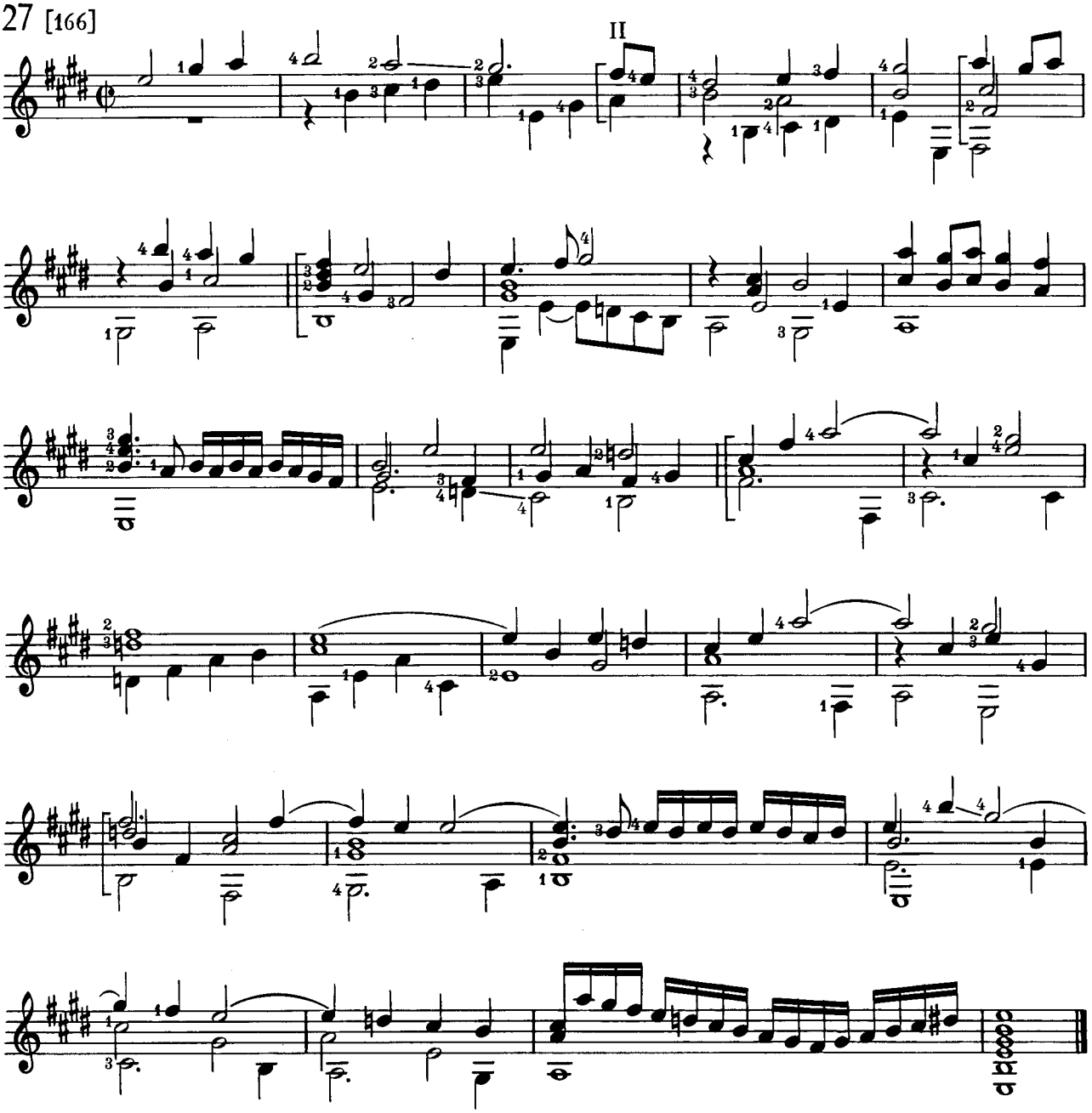

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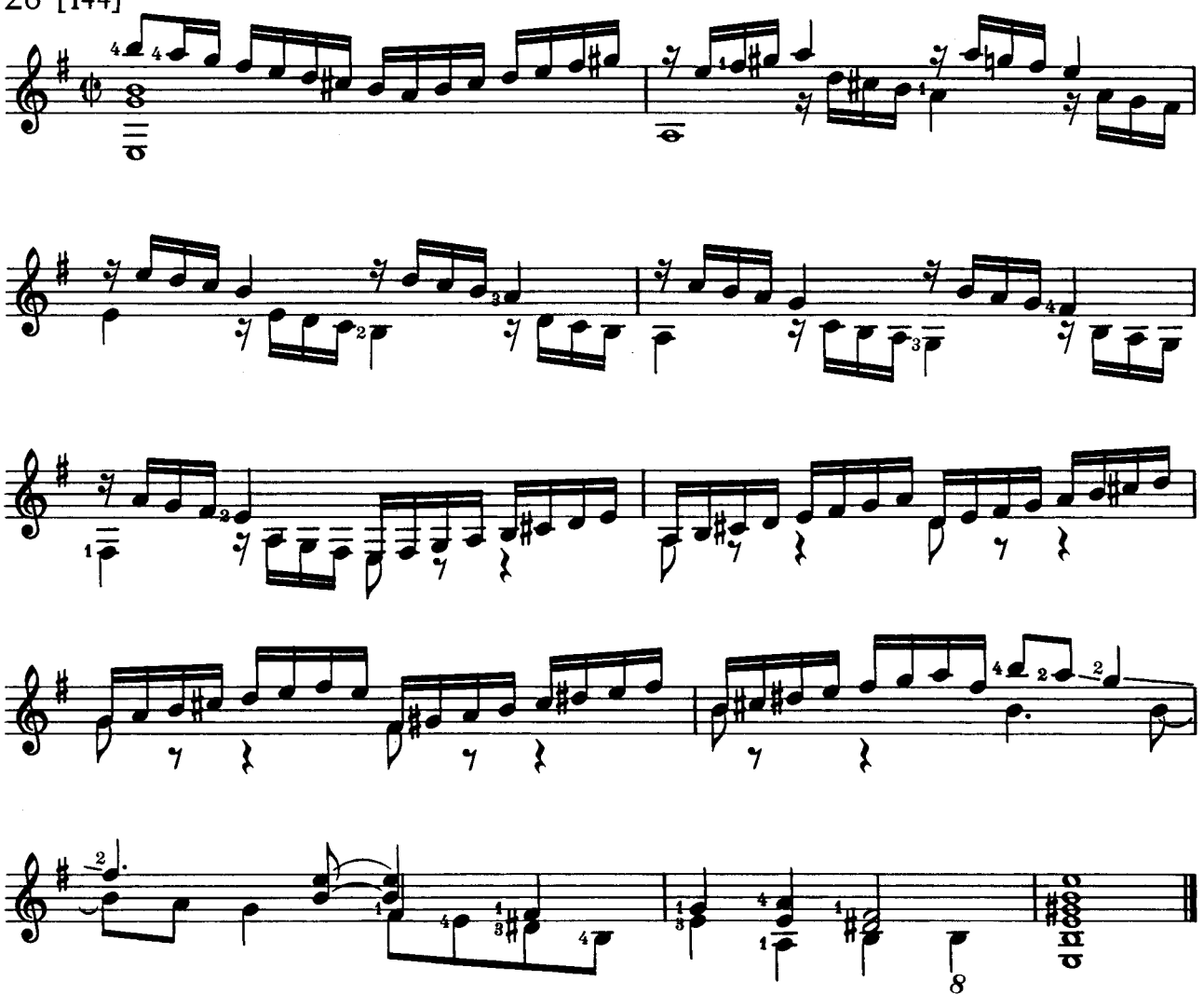

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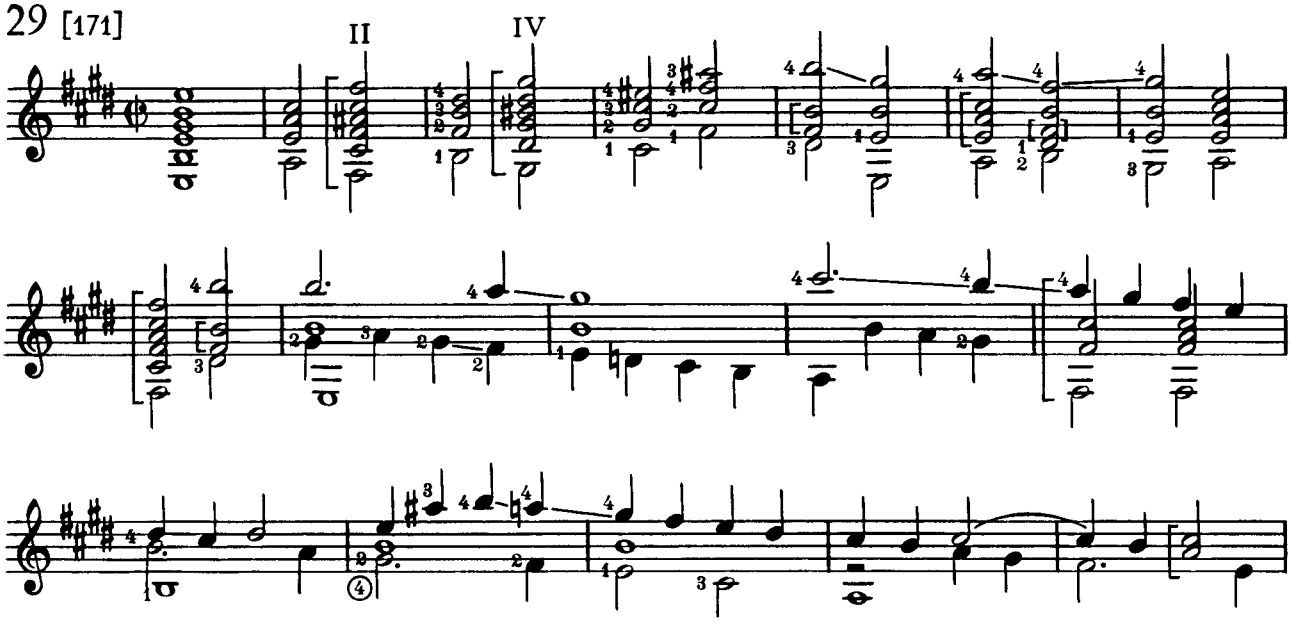

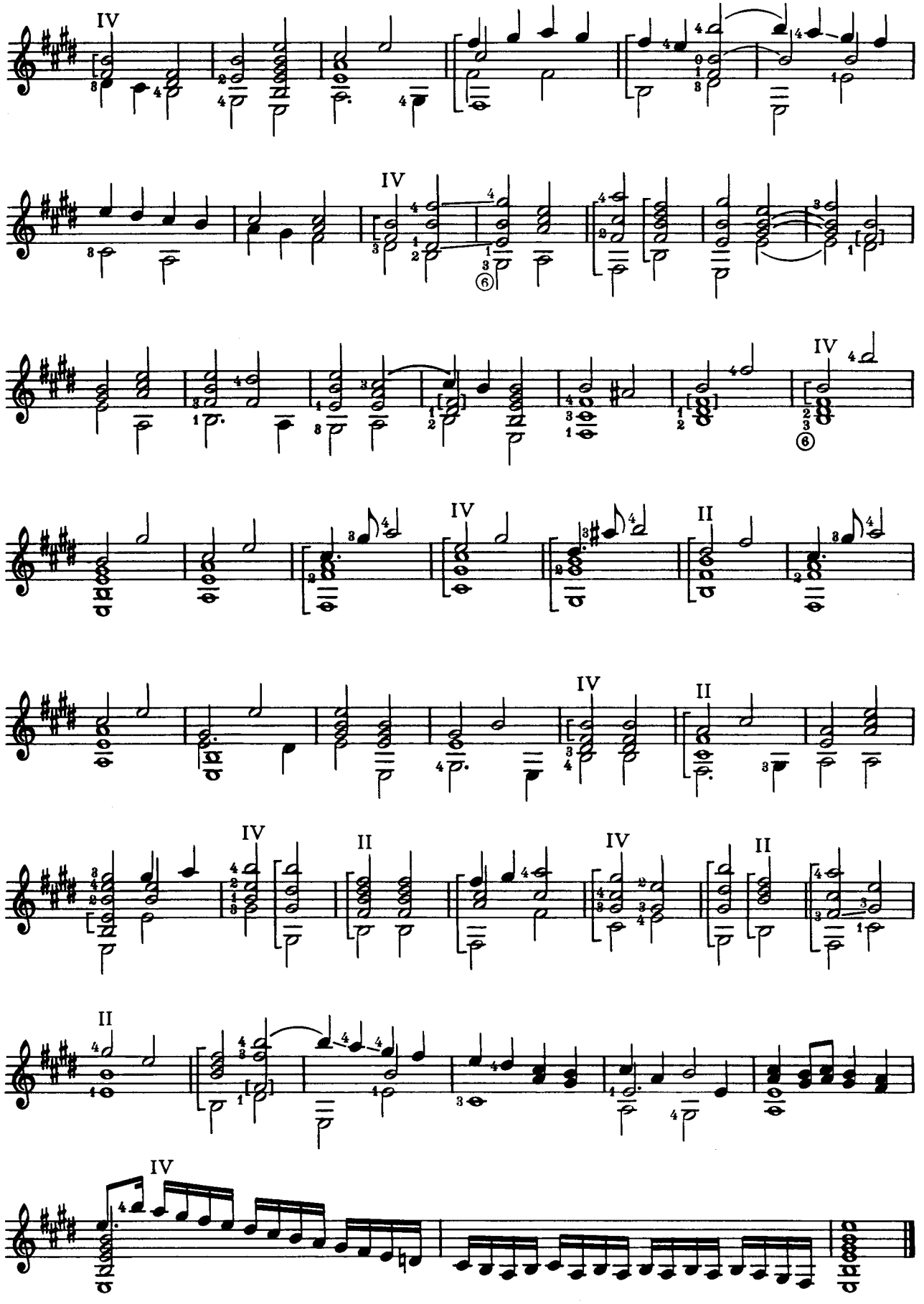
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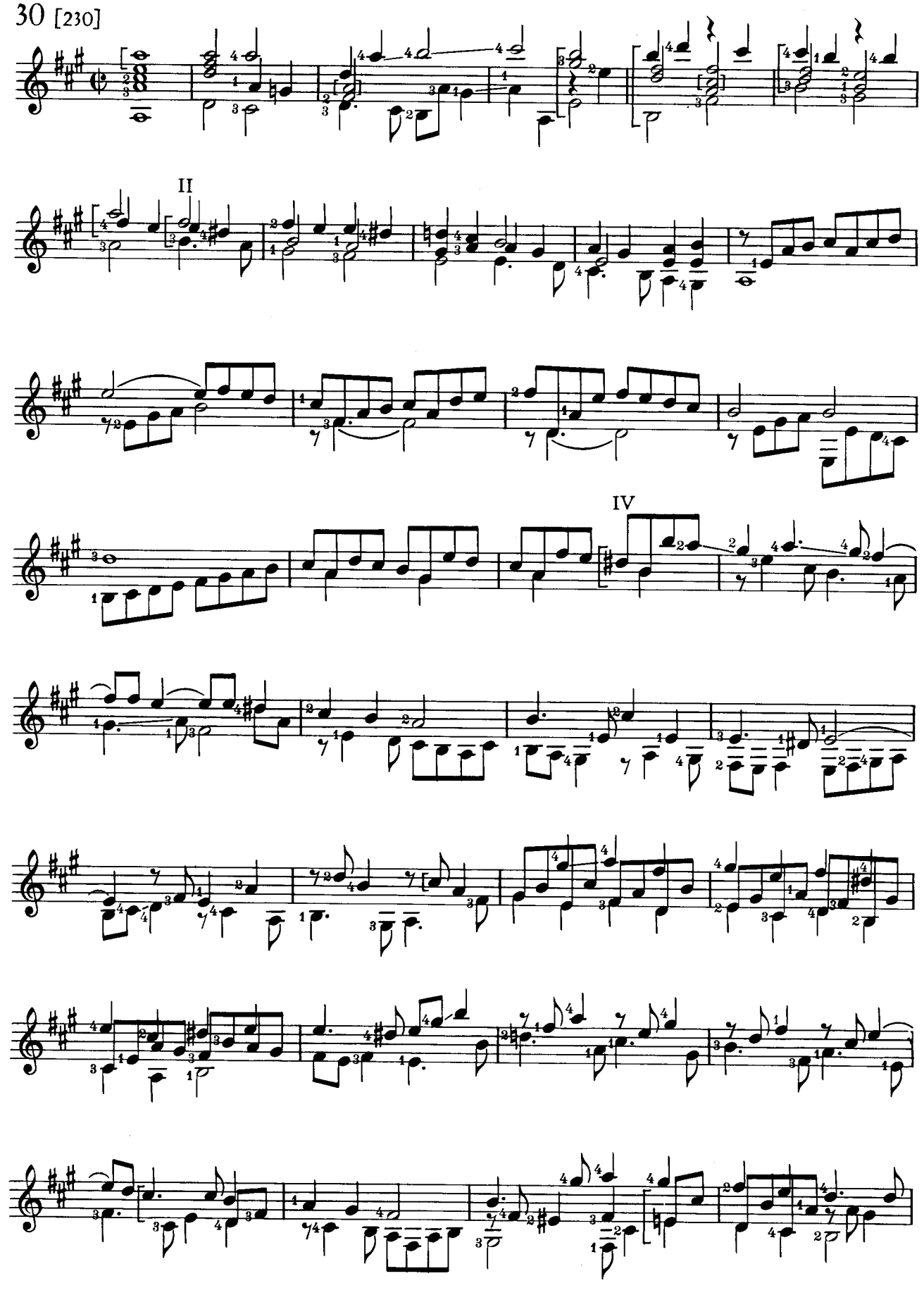

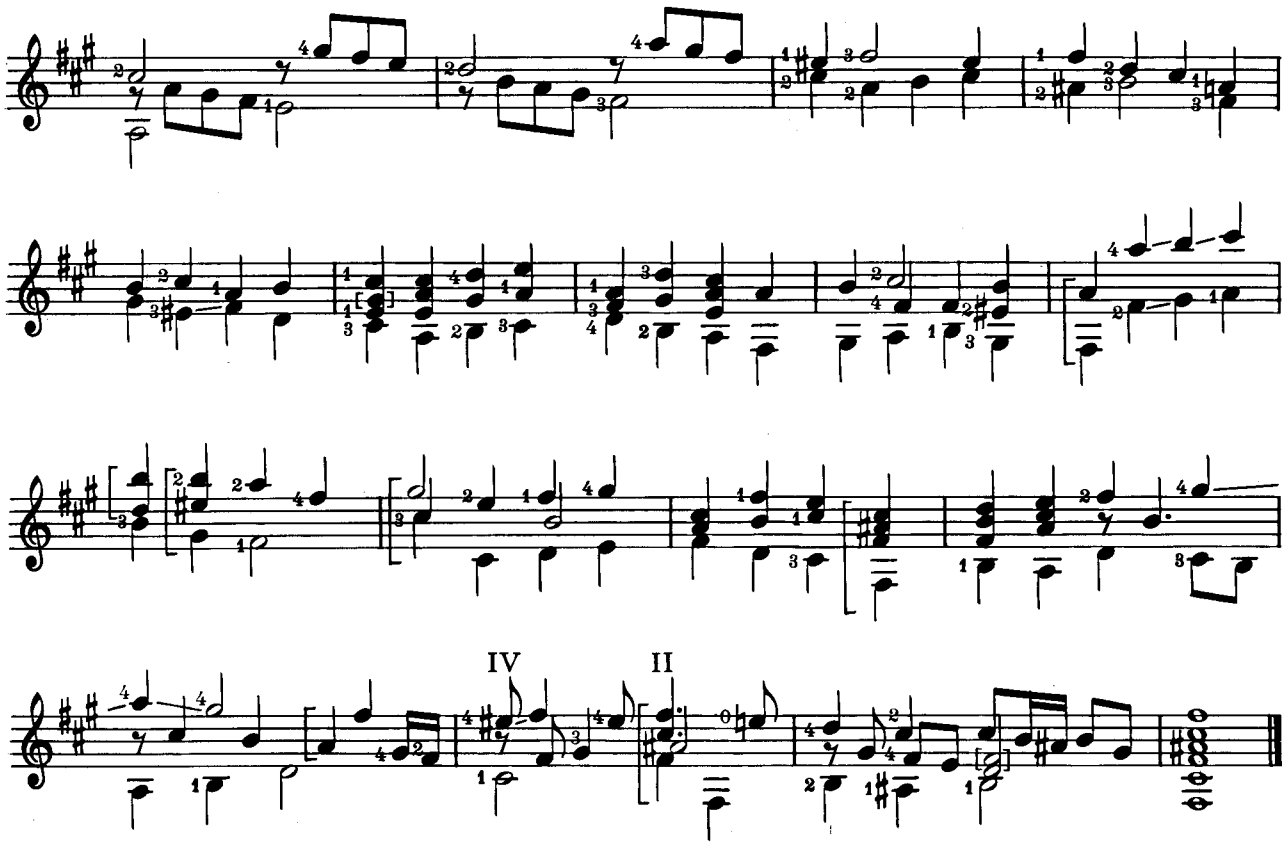

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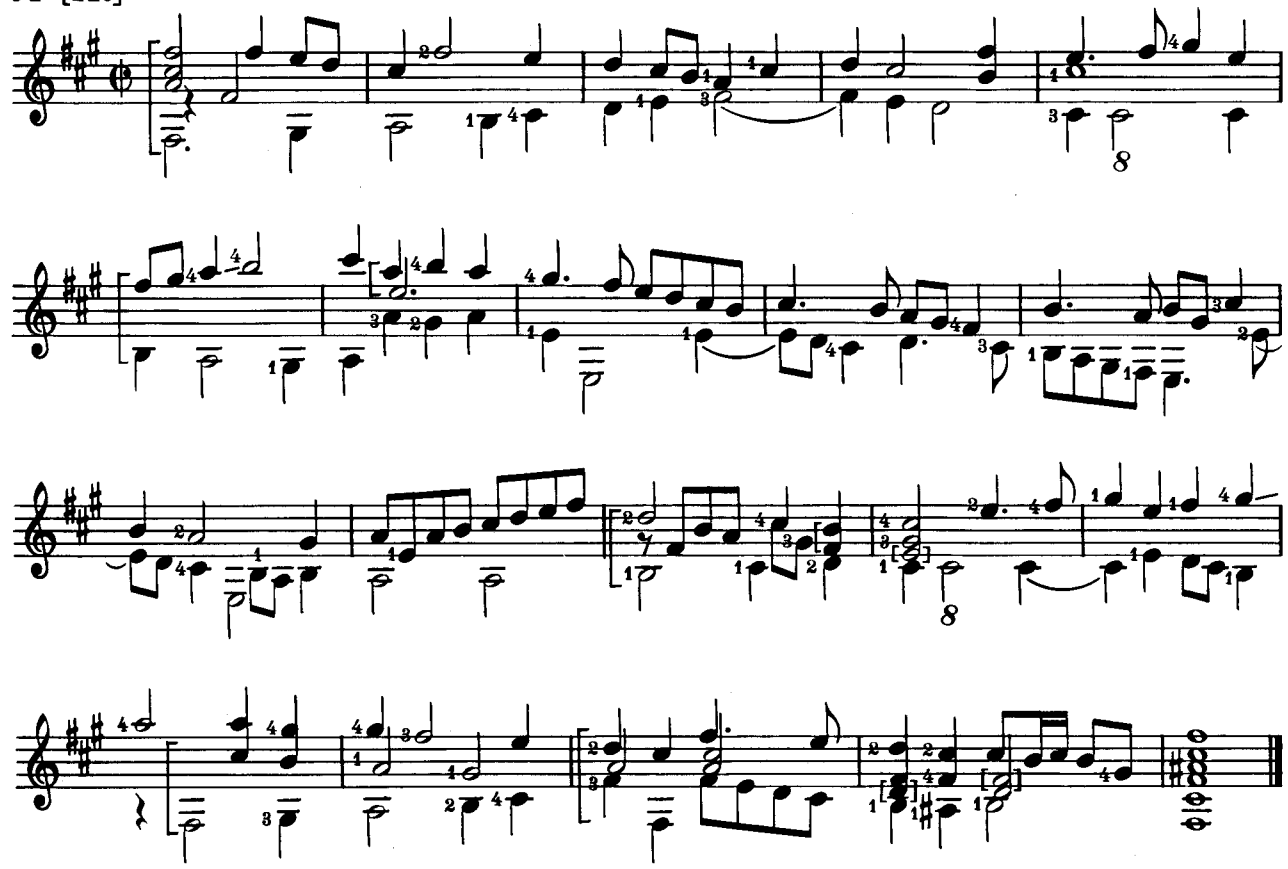

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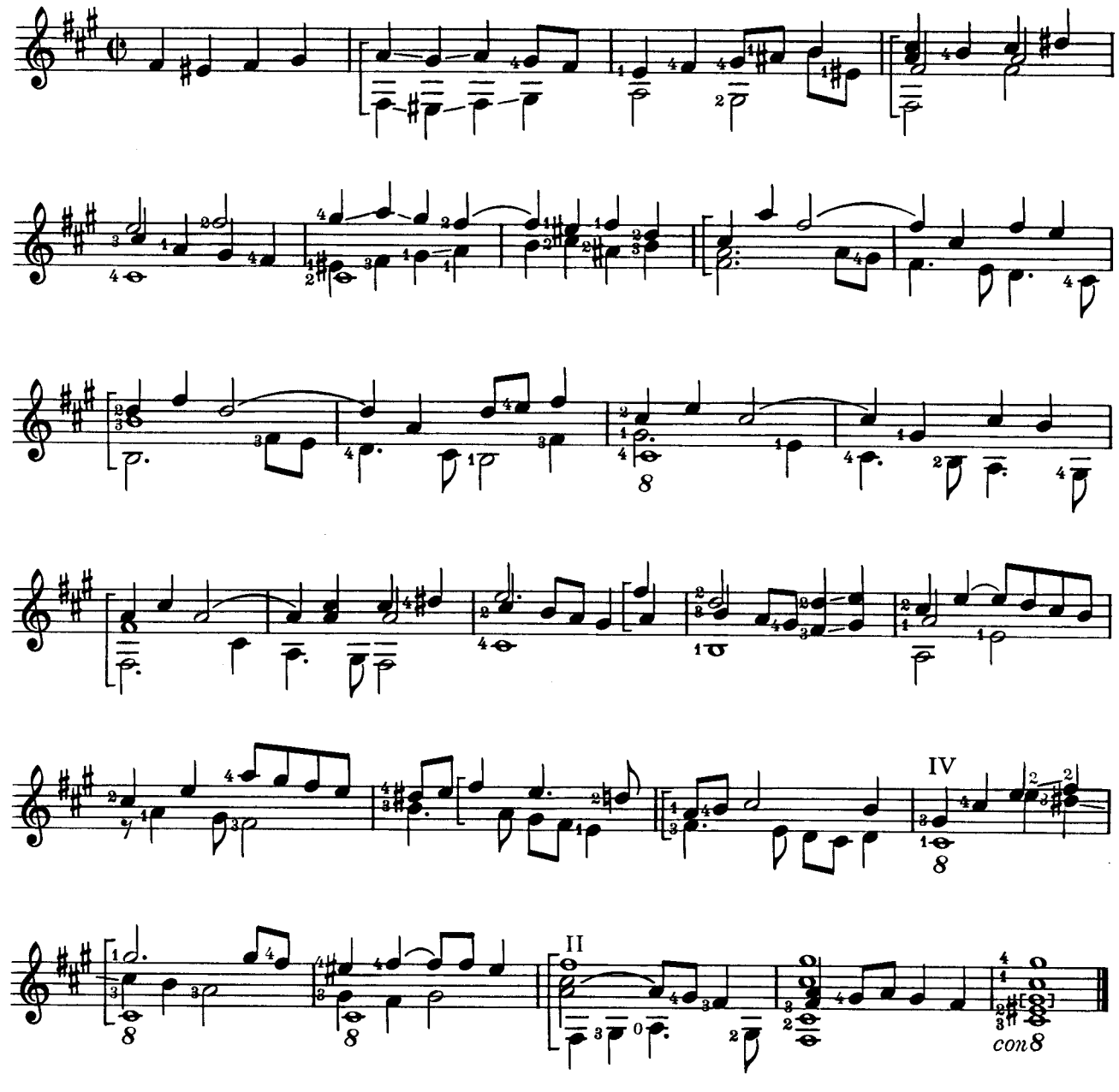

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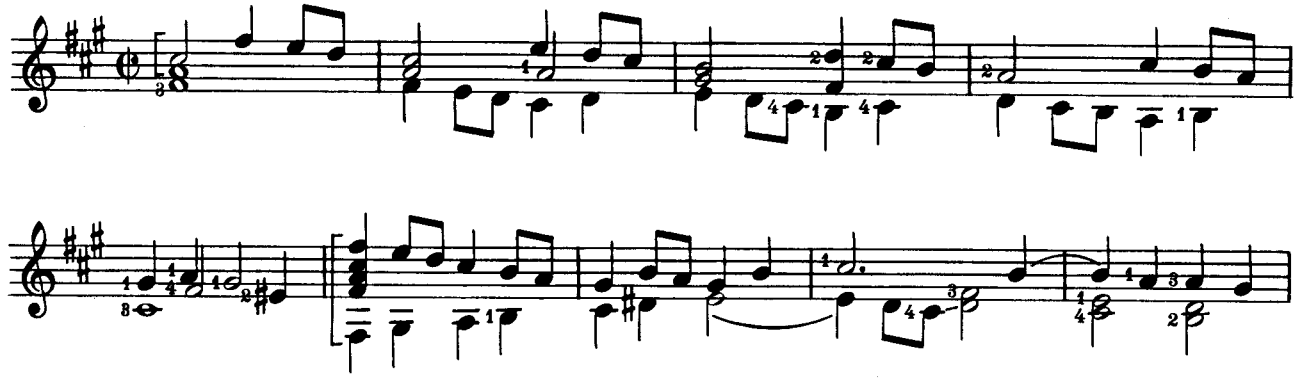

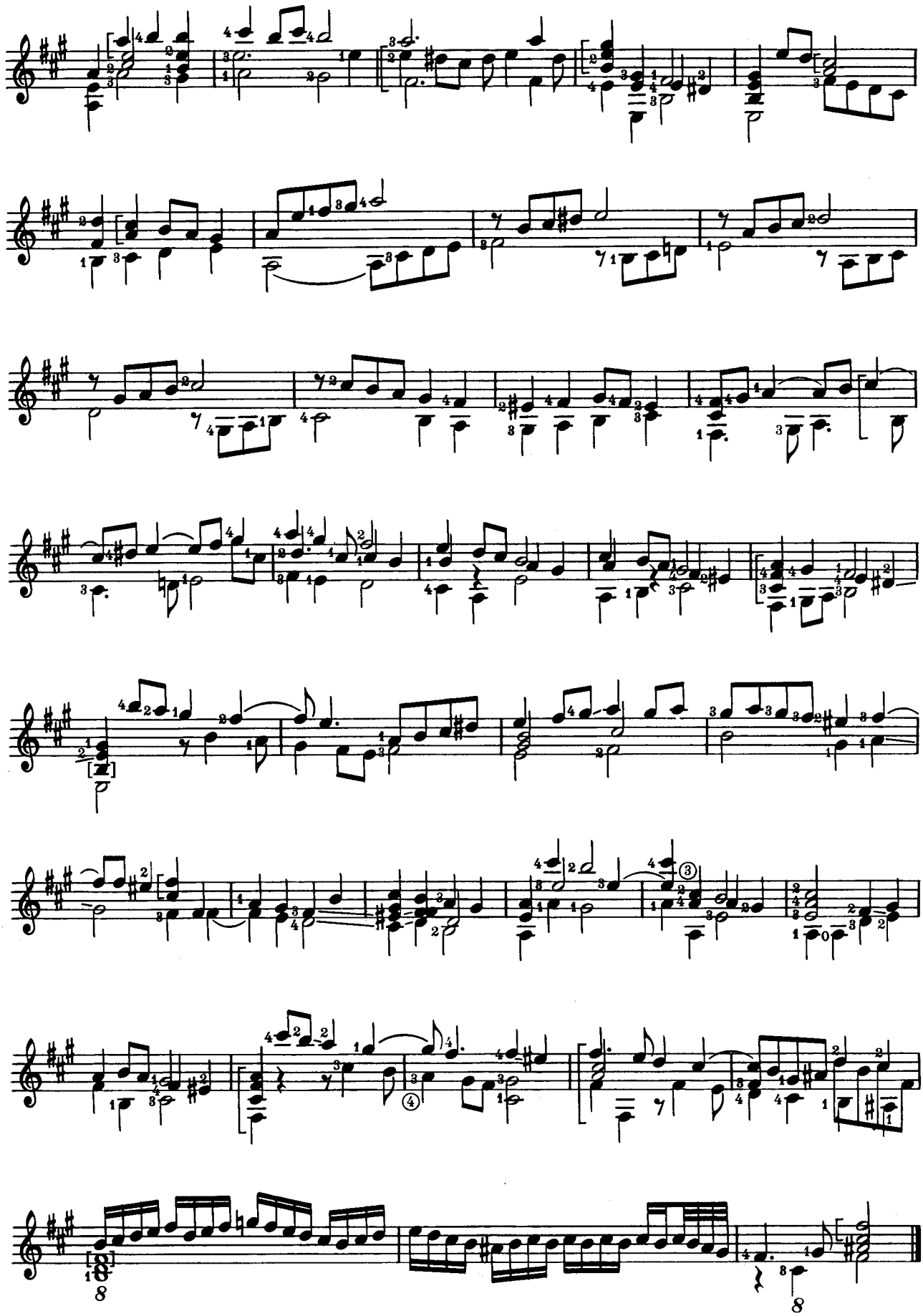

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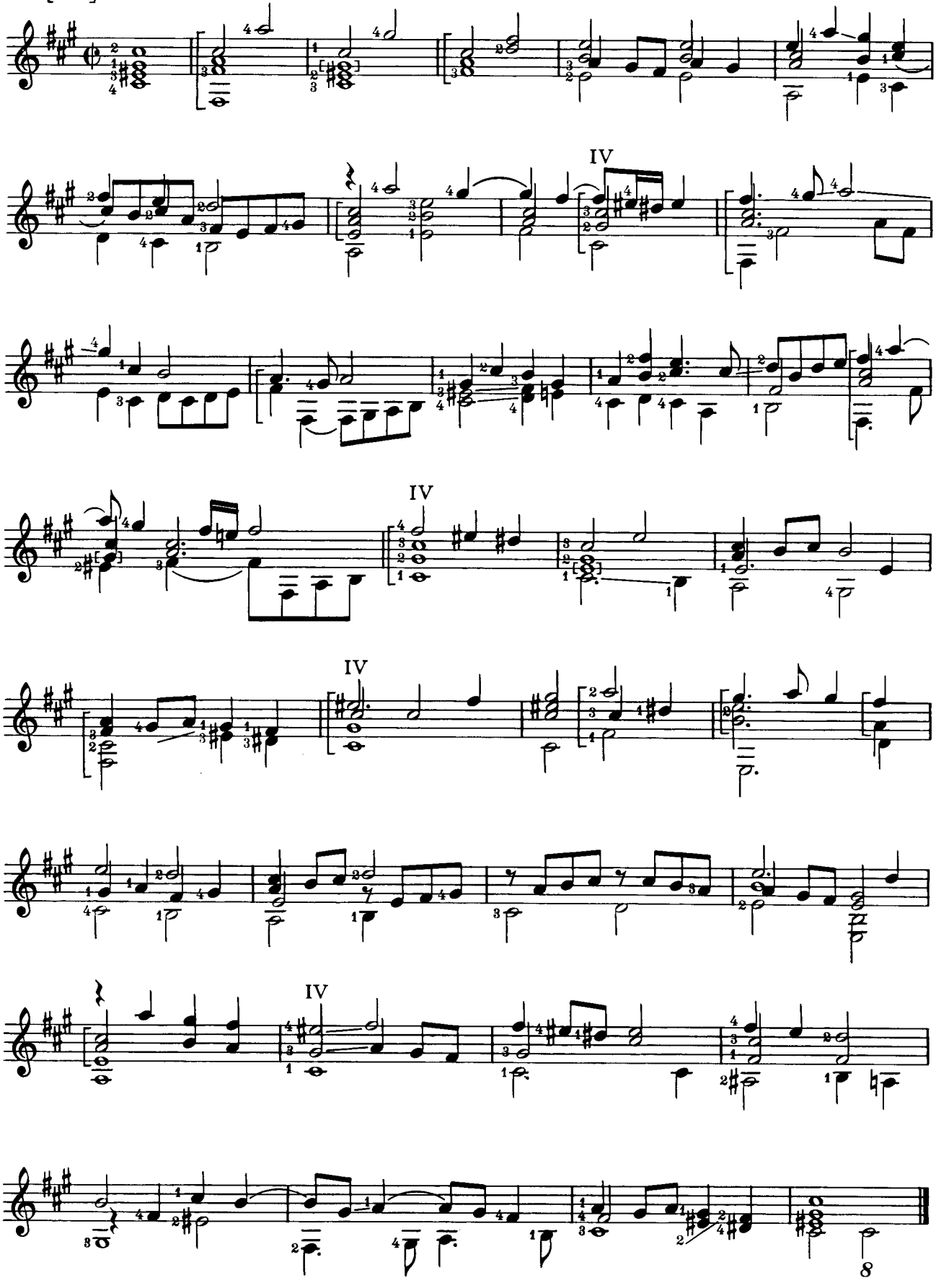

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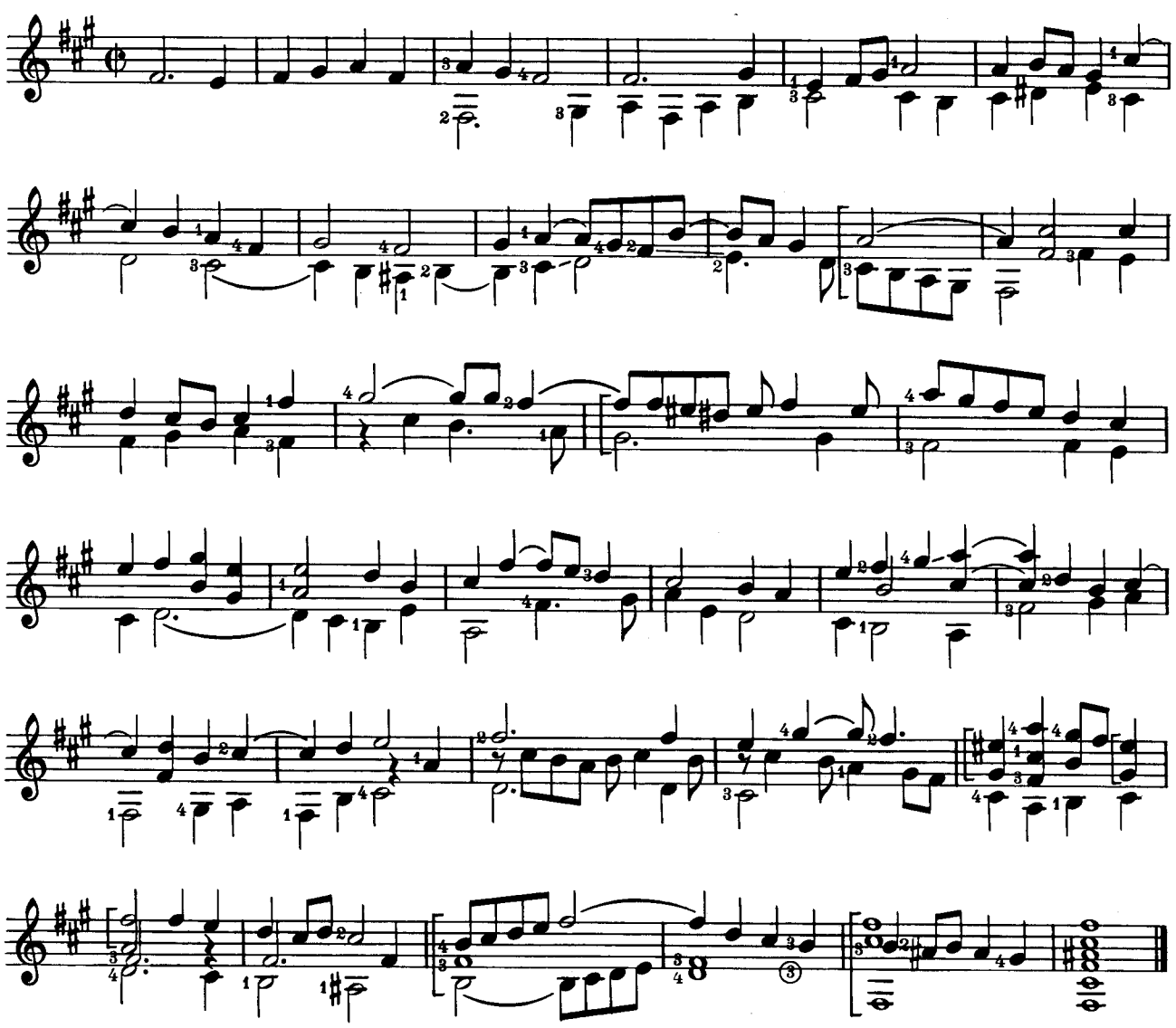

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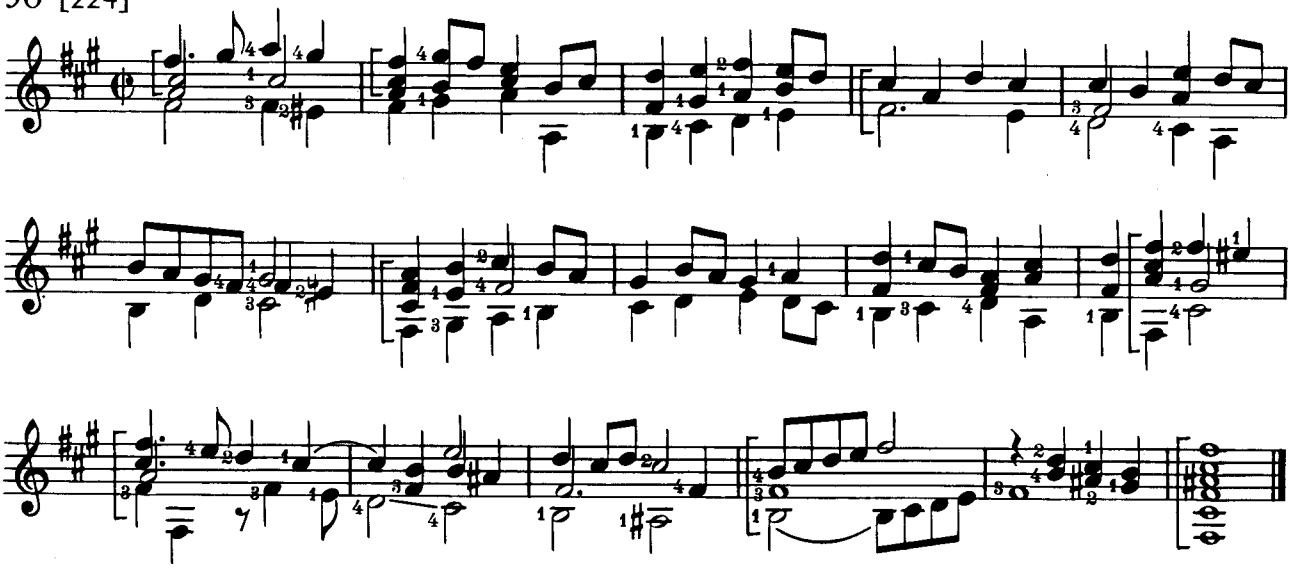

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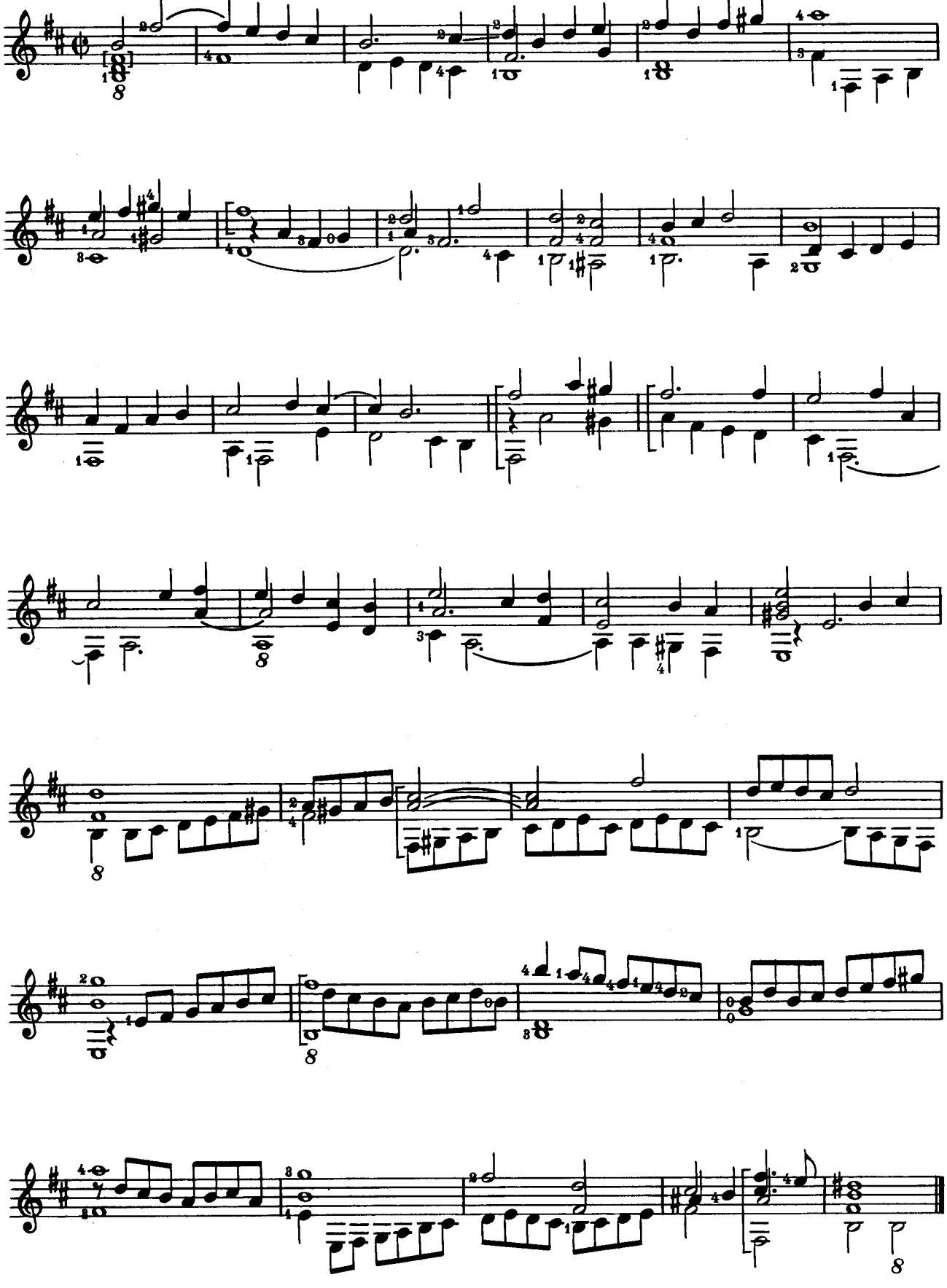

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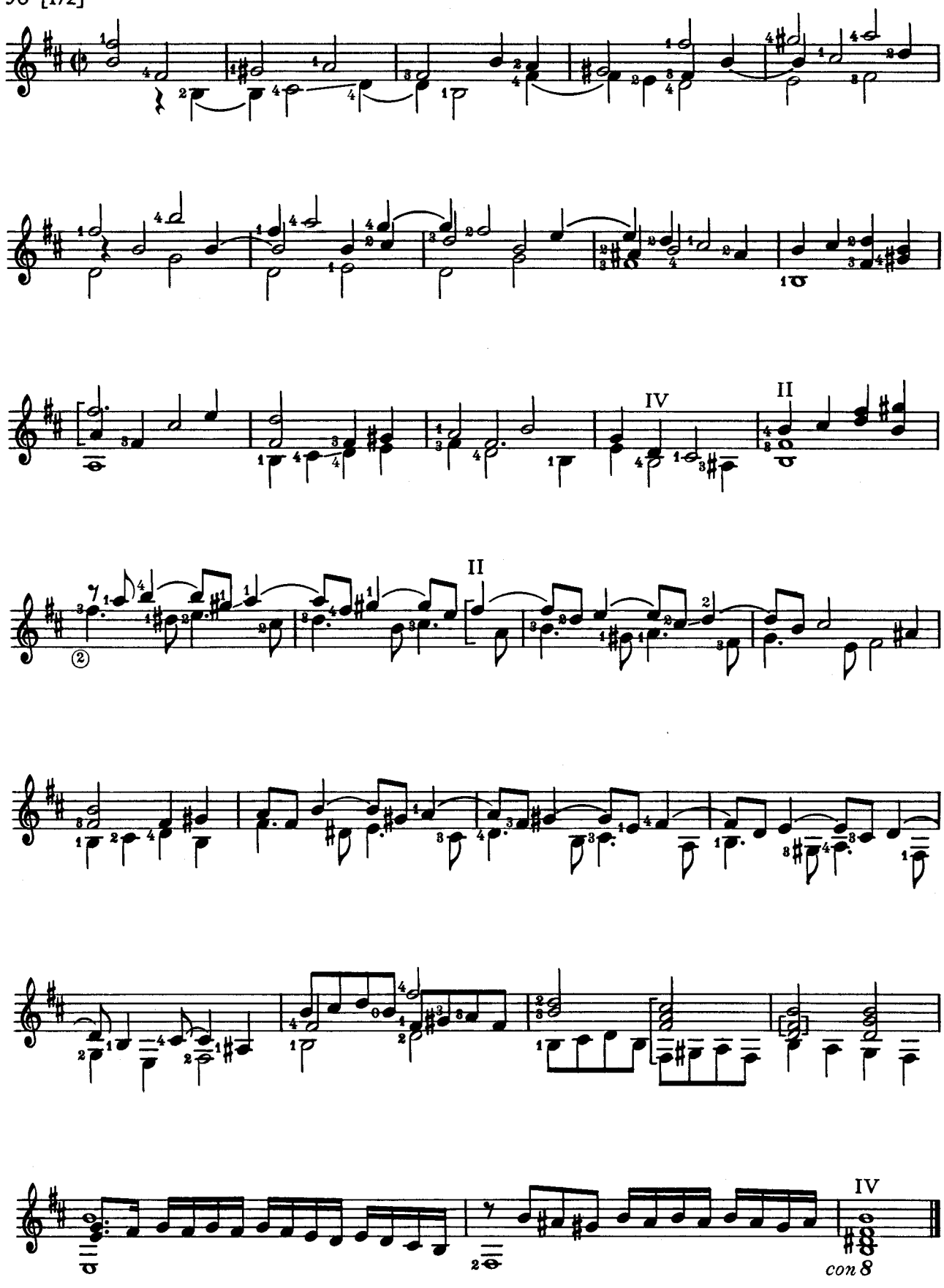

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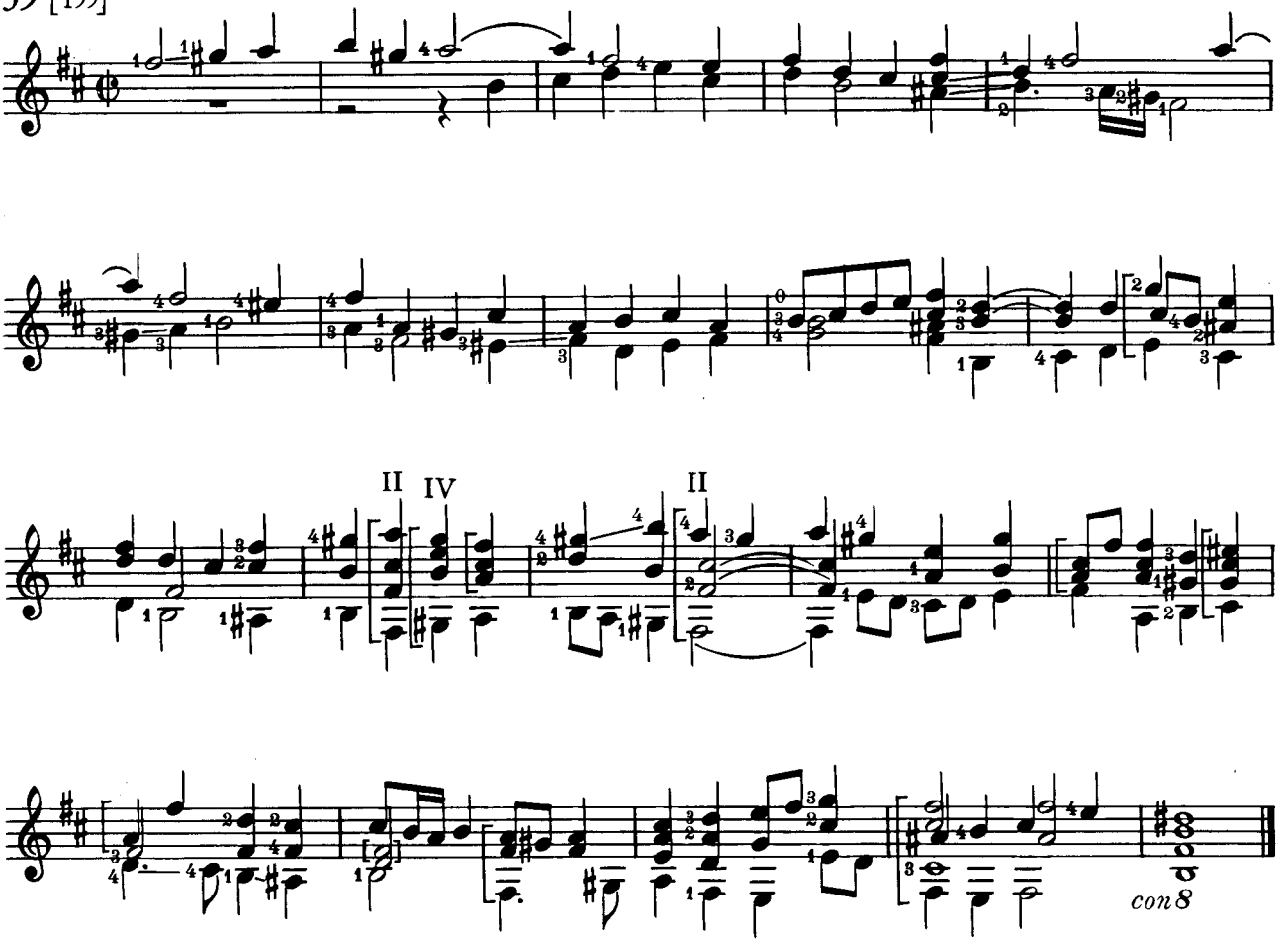

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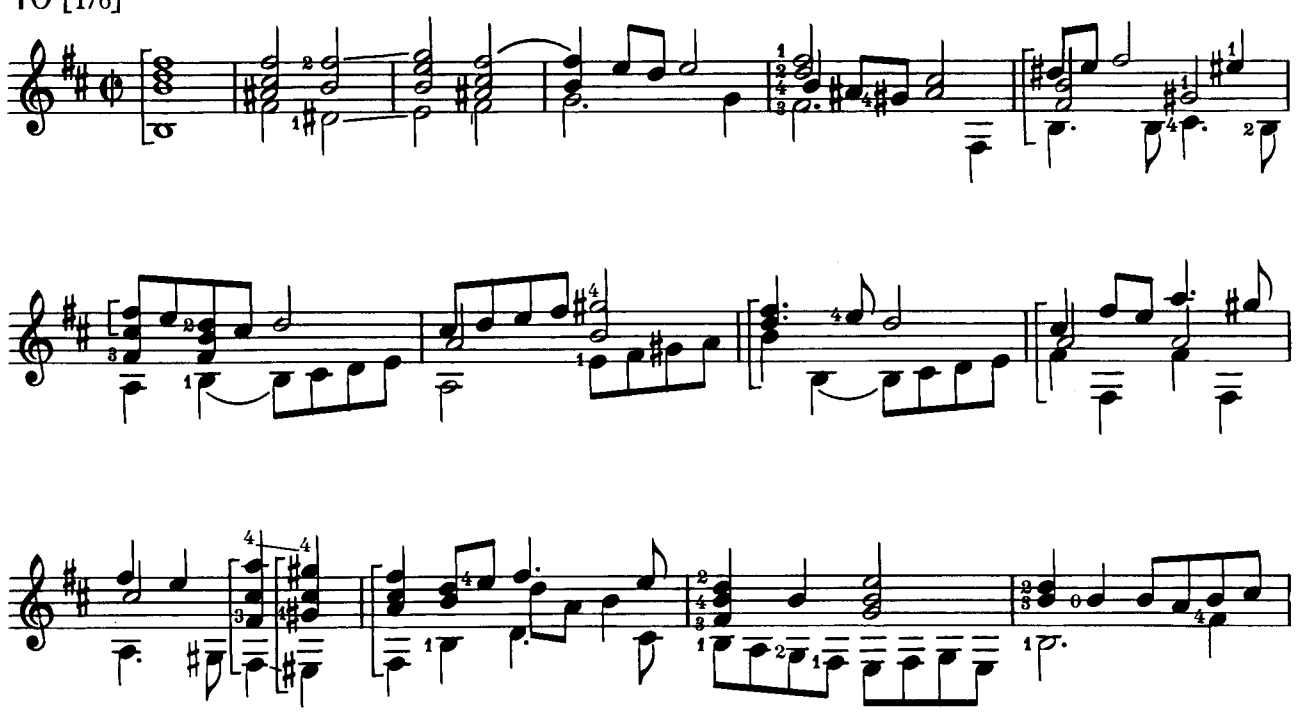

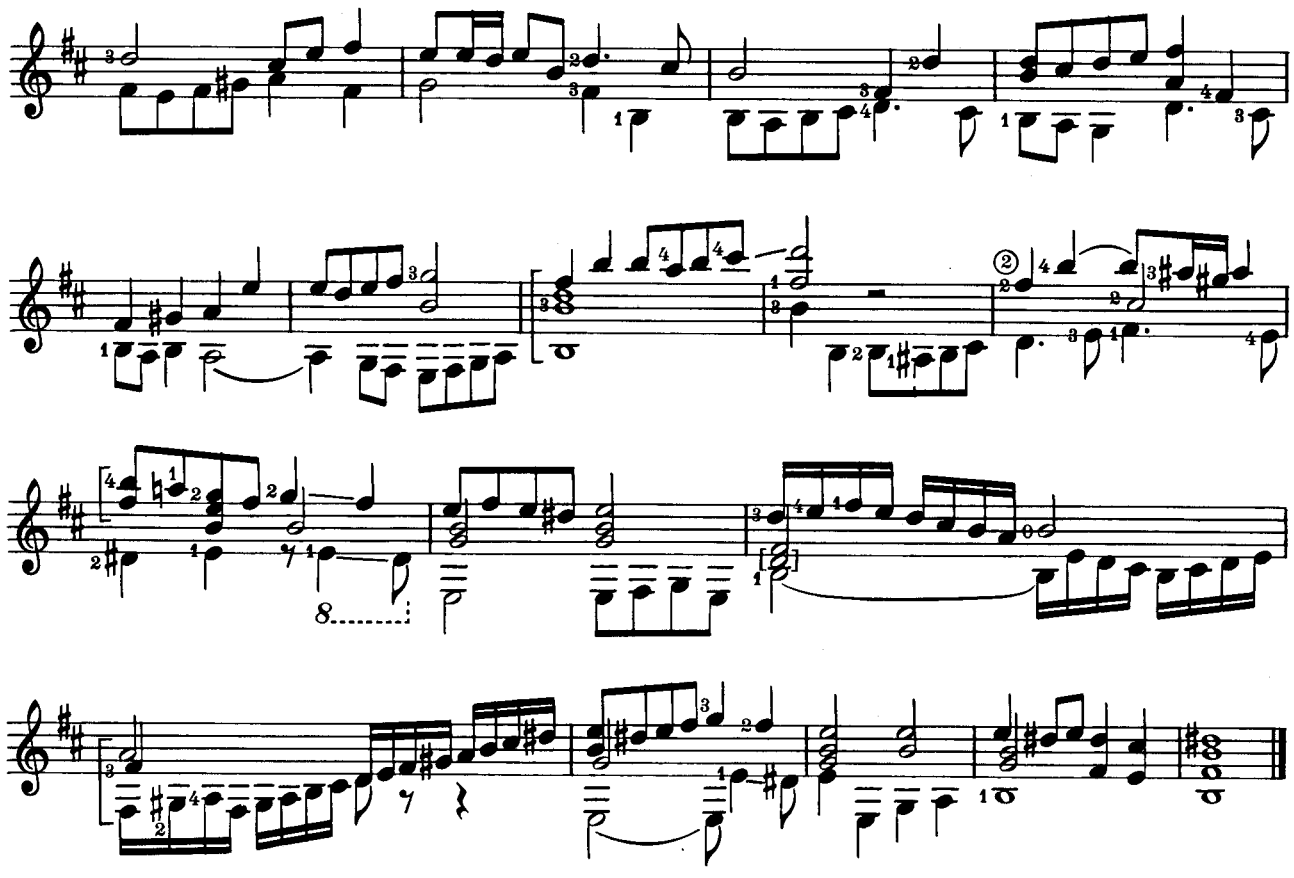

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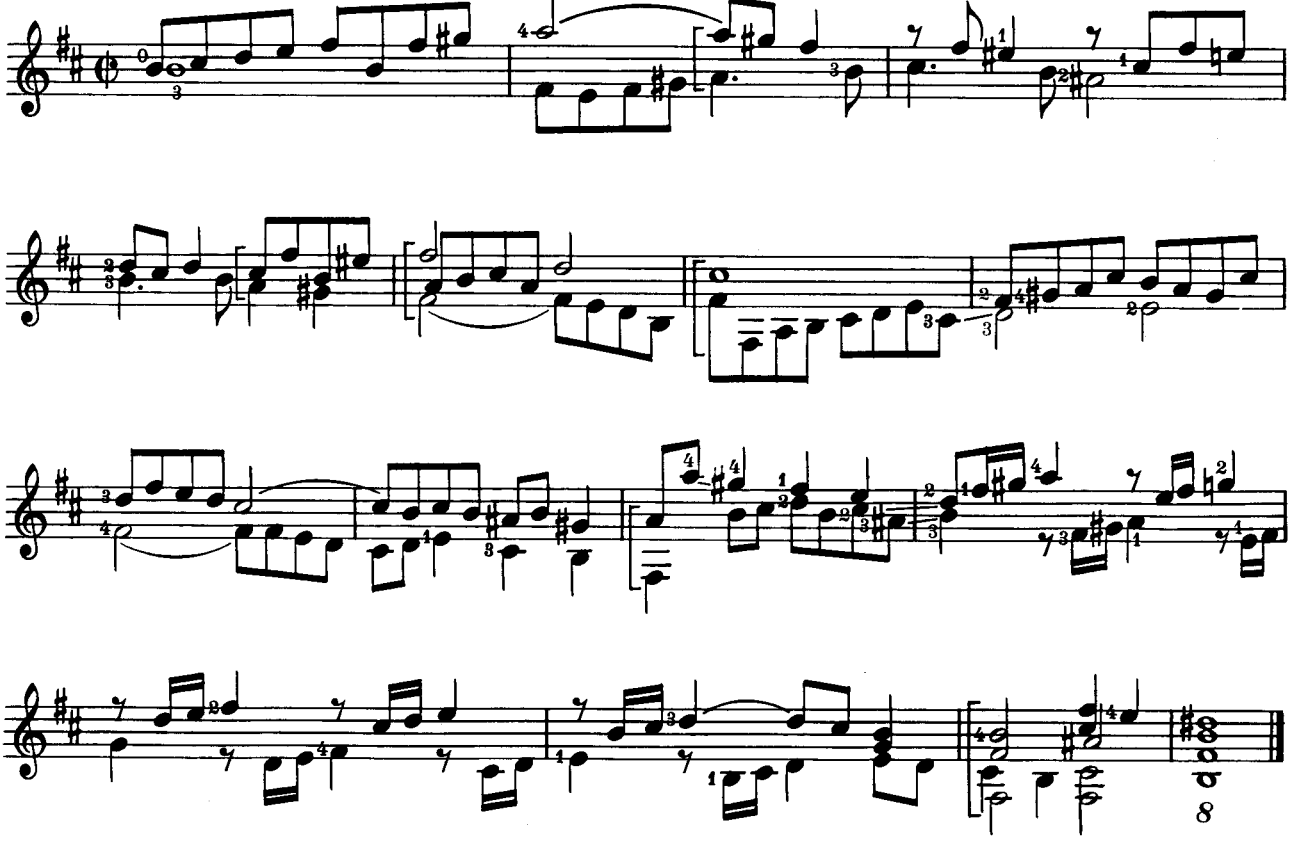

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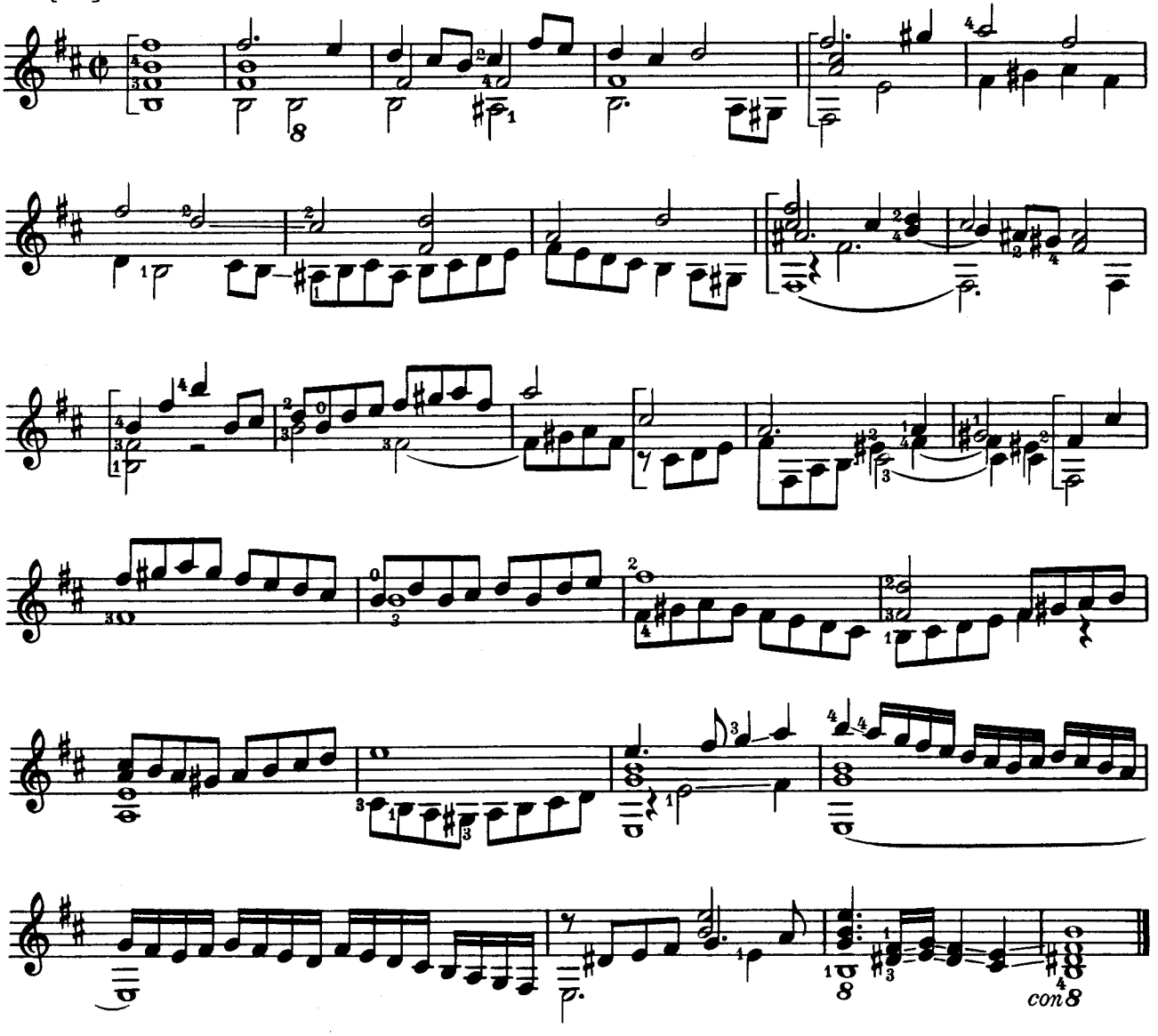

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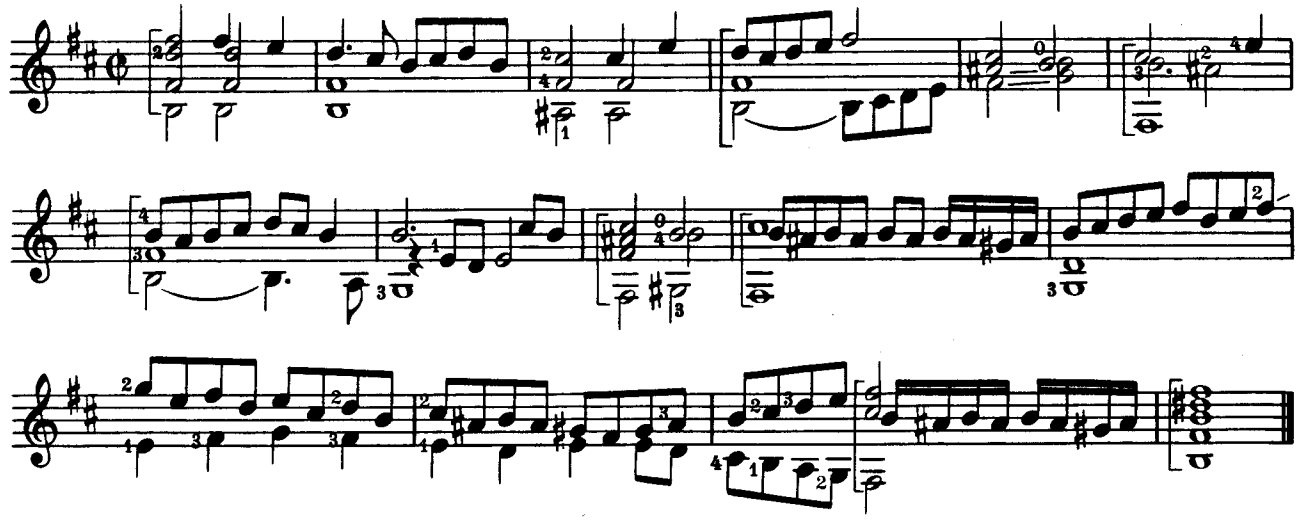

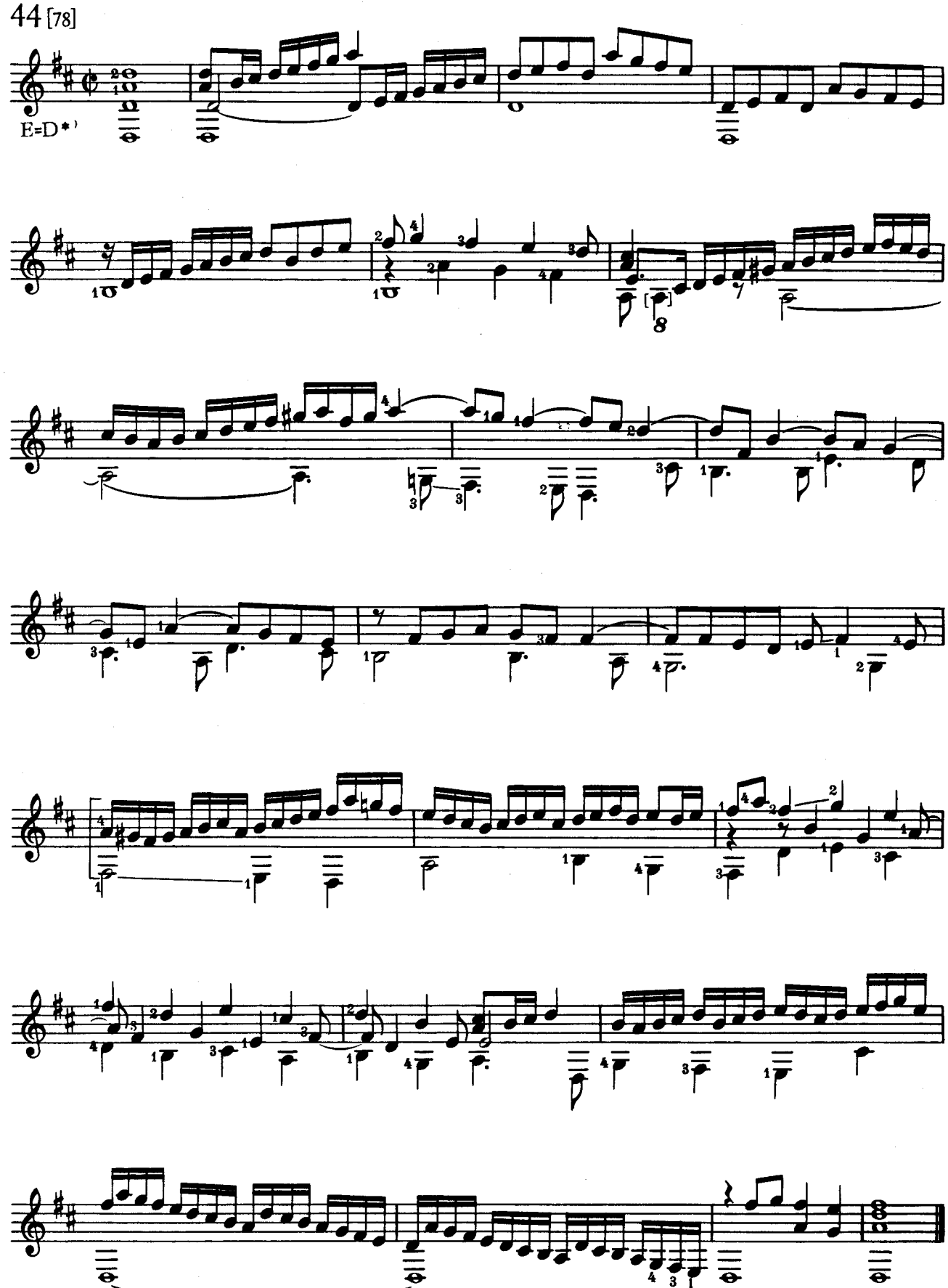

* Umstimmen der E-Saite nach D · Change E string to D

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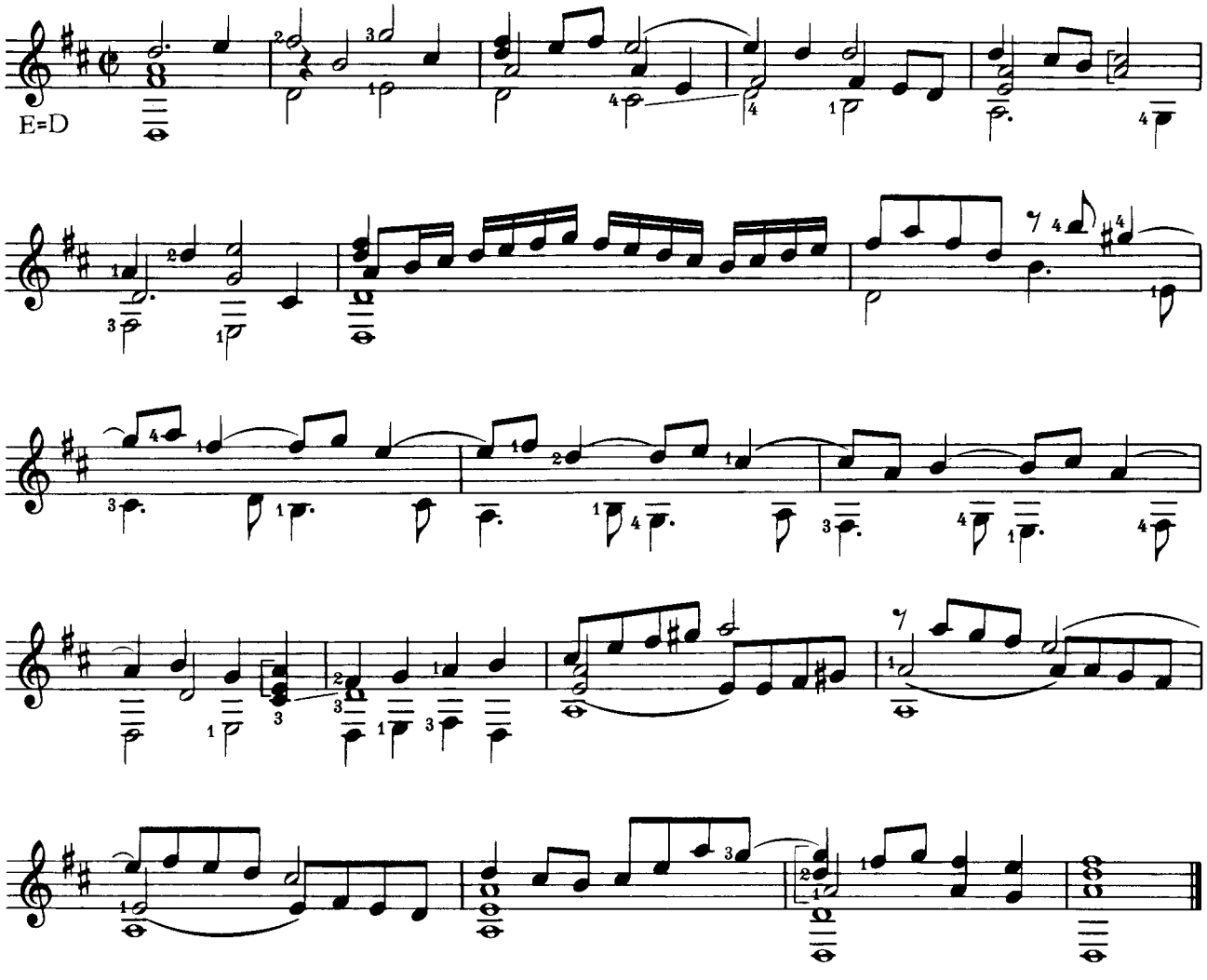

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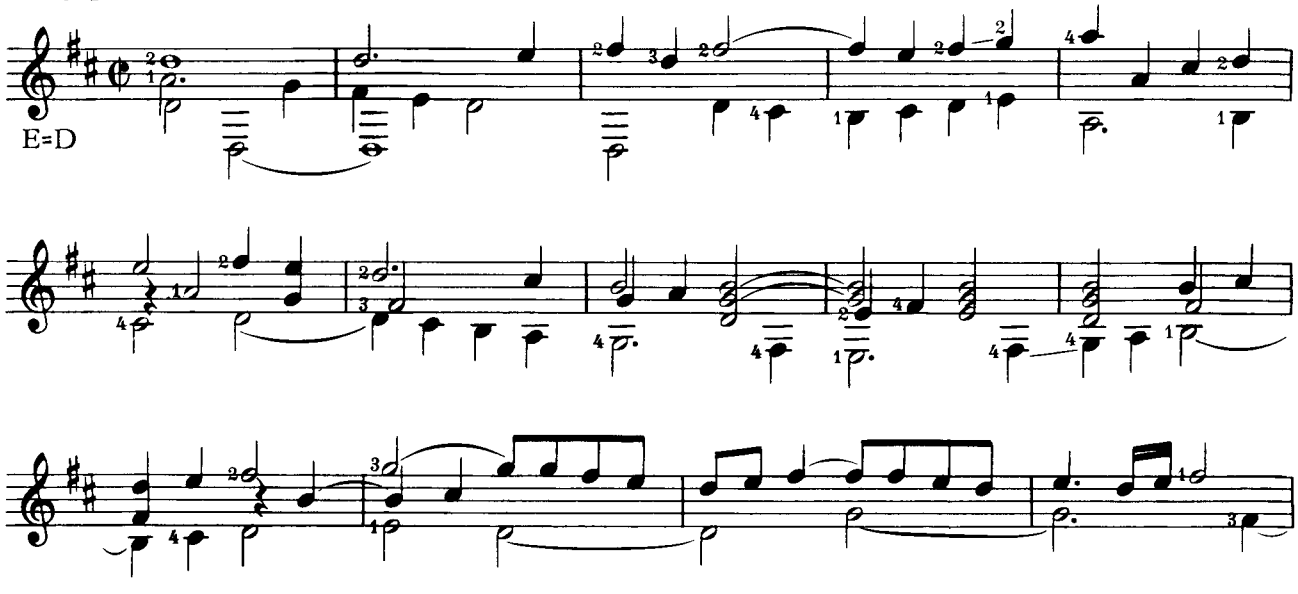

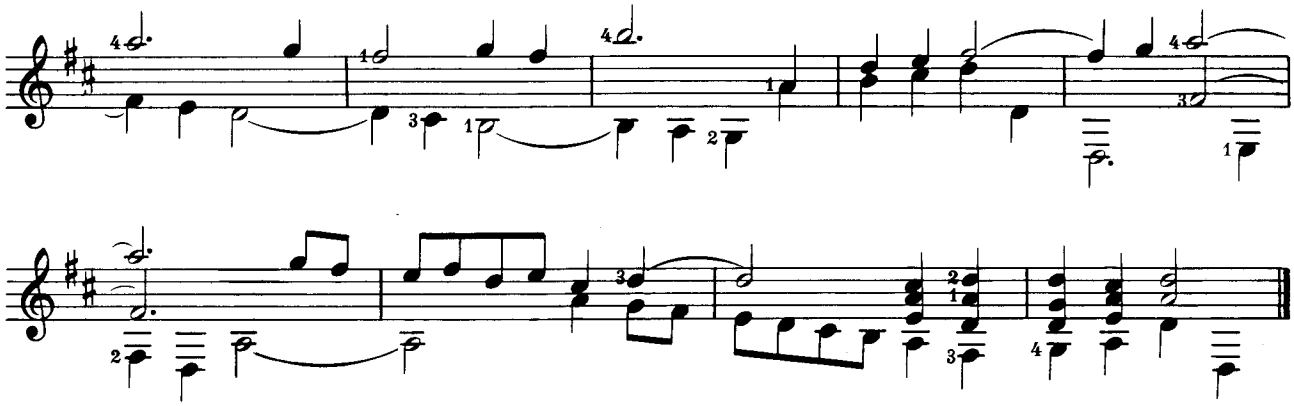

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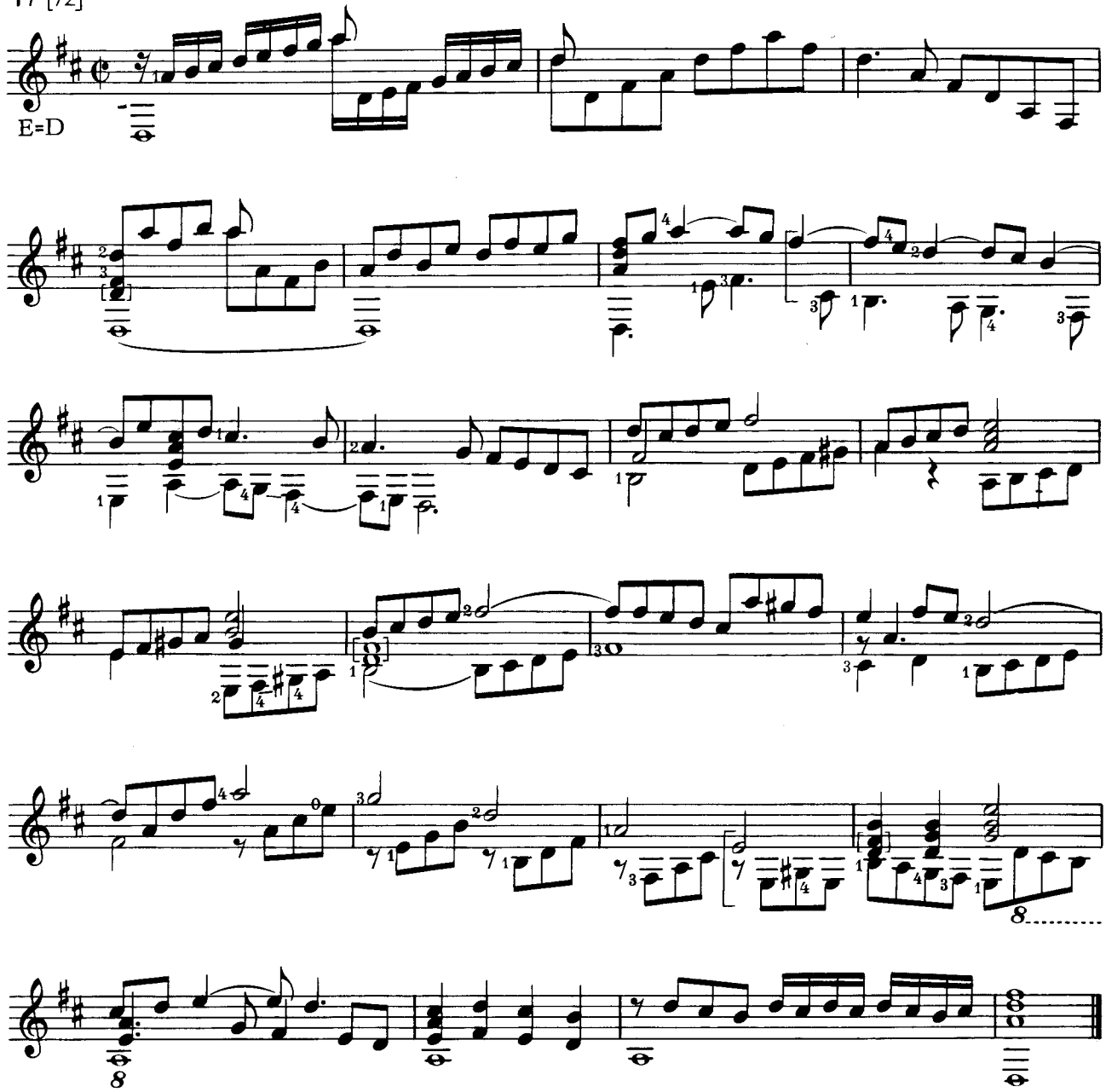

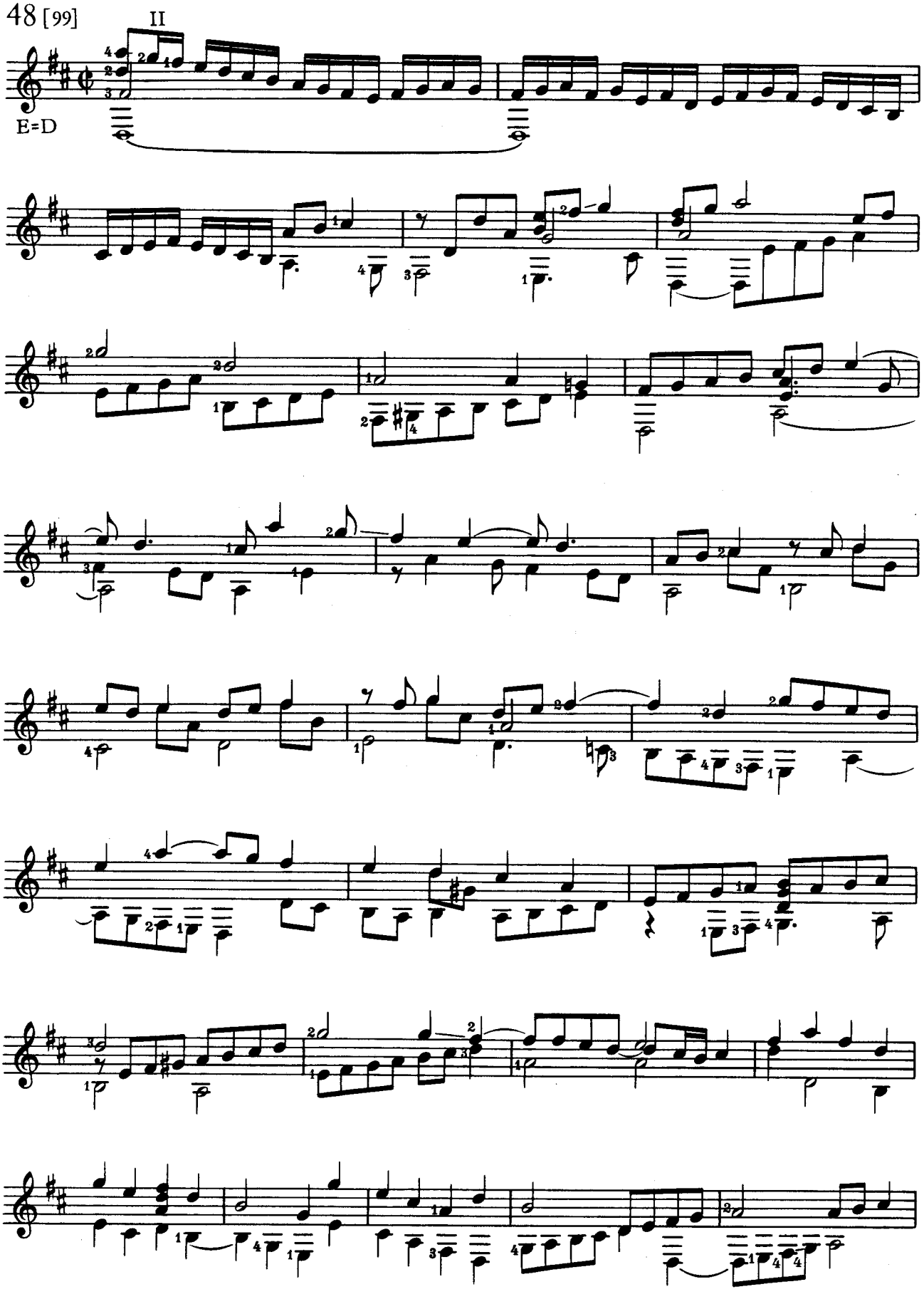
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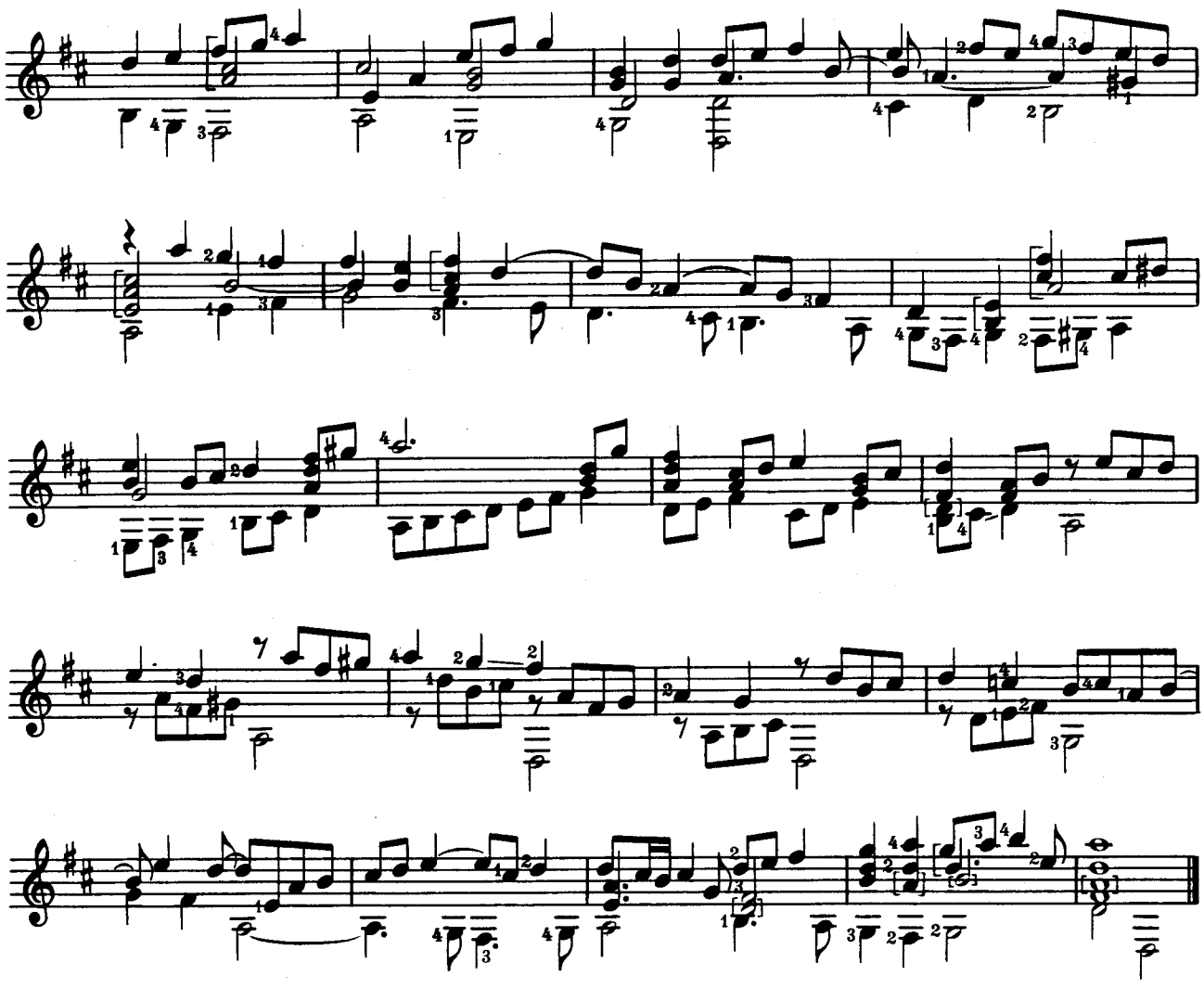

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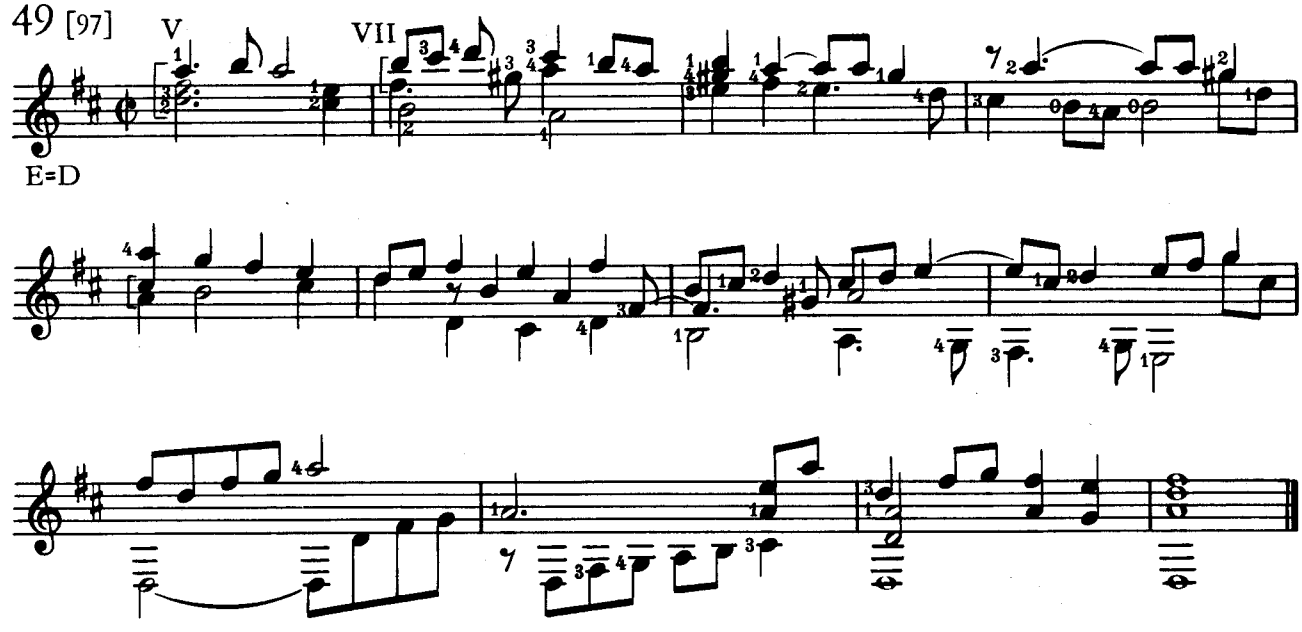

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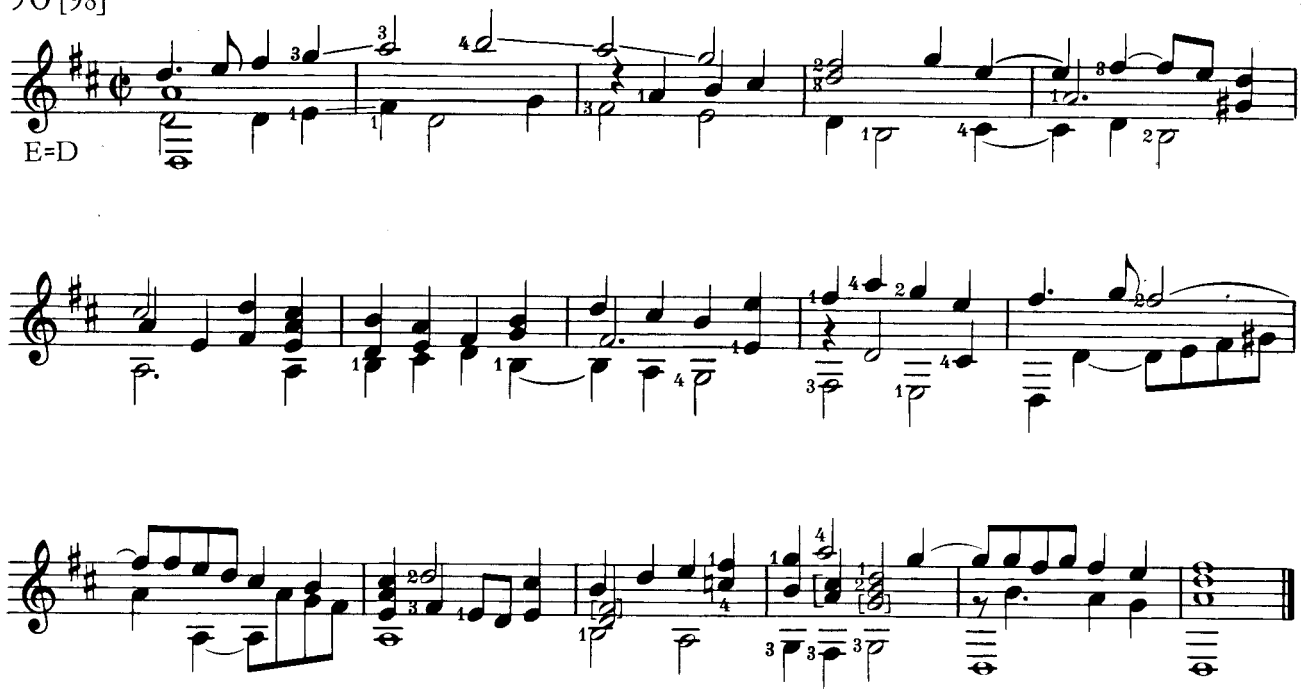

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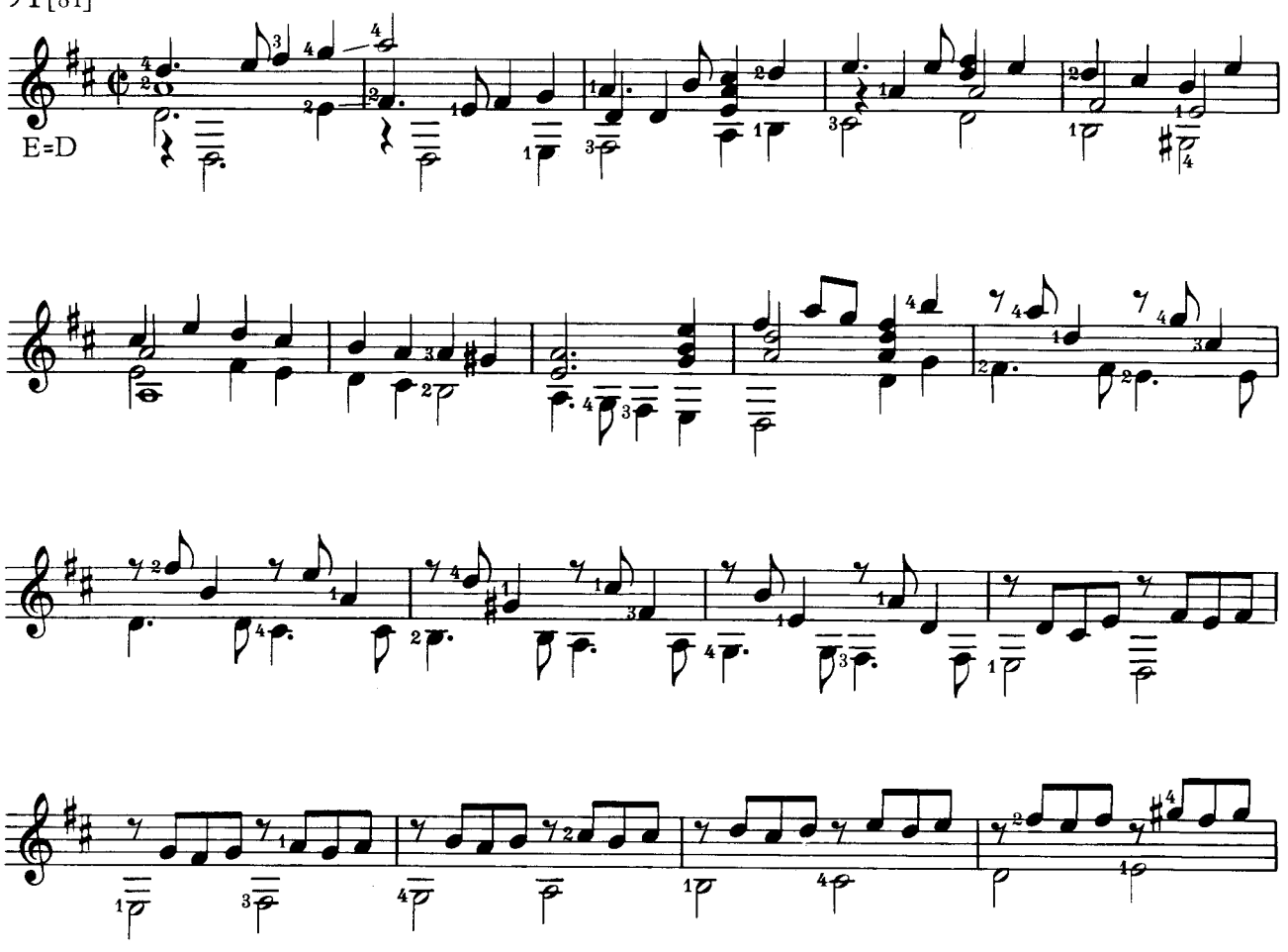

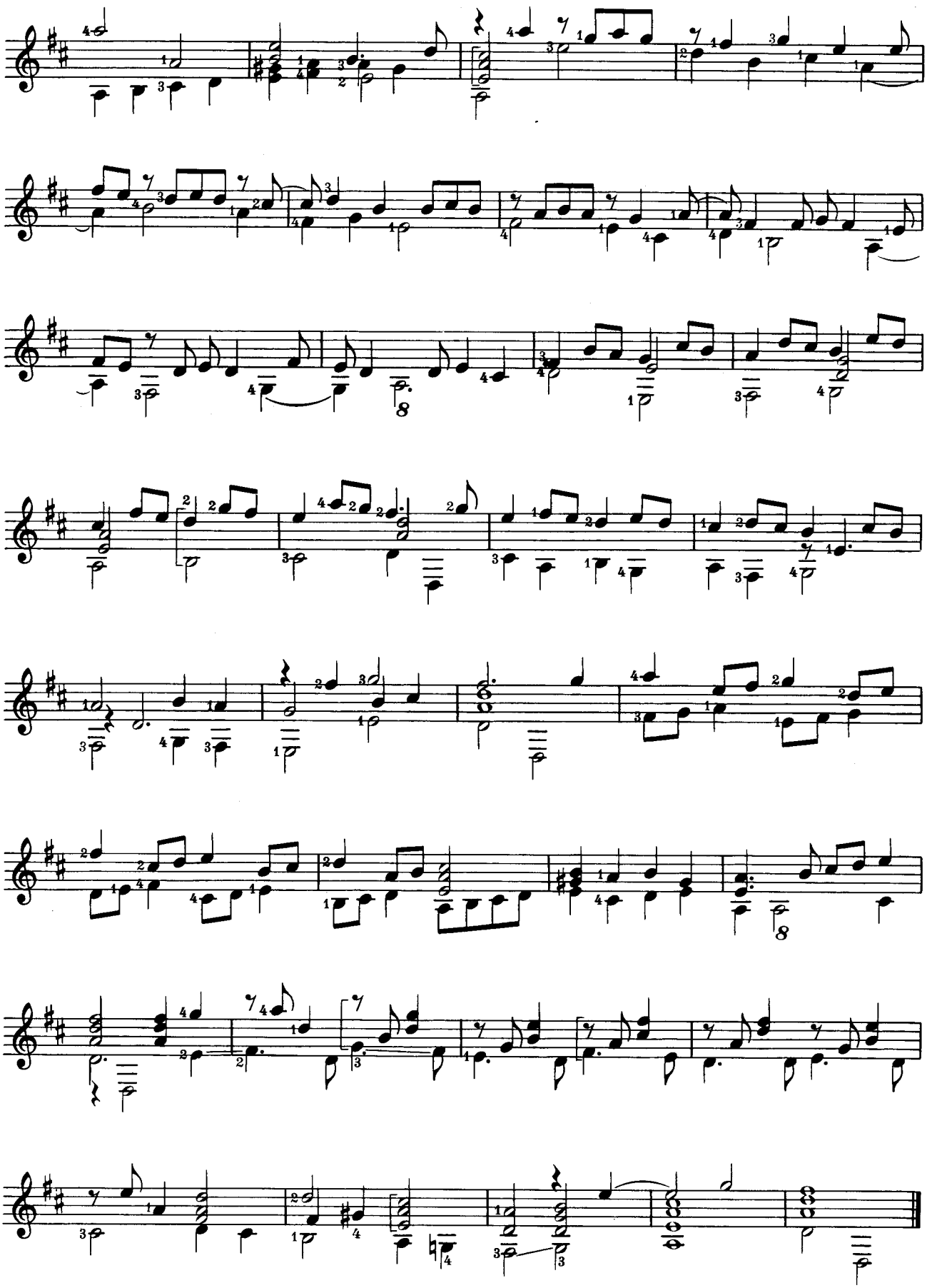

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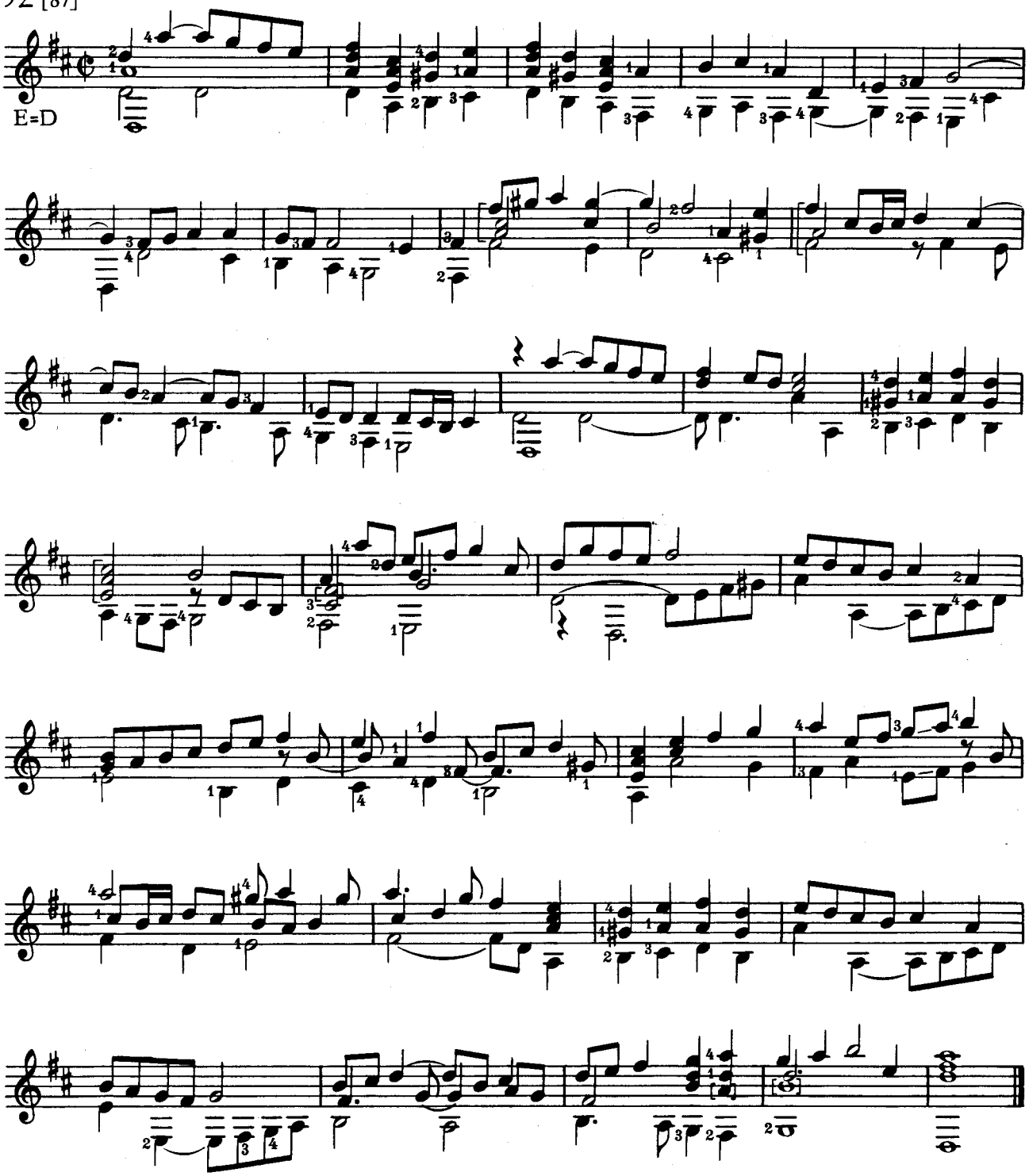

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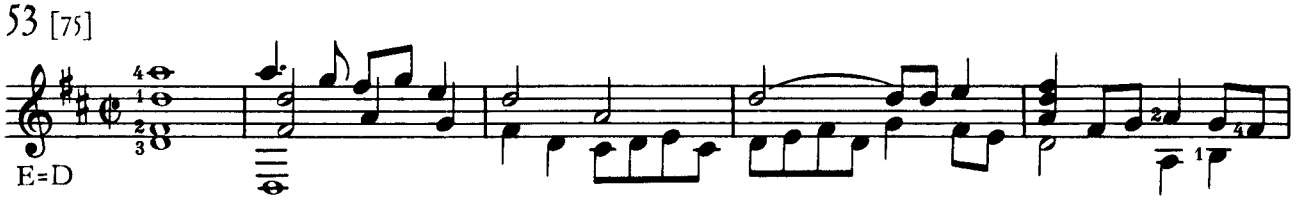

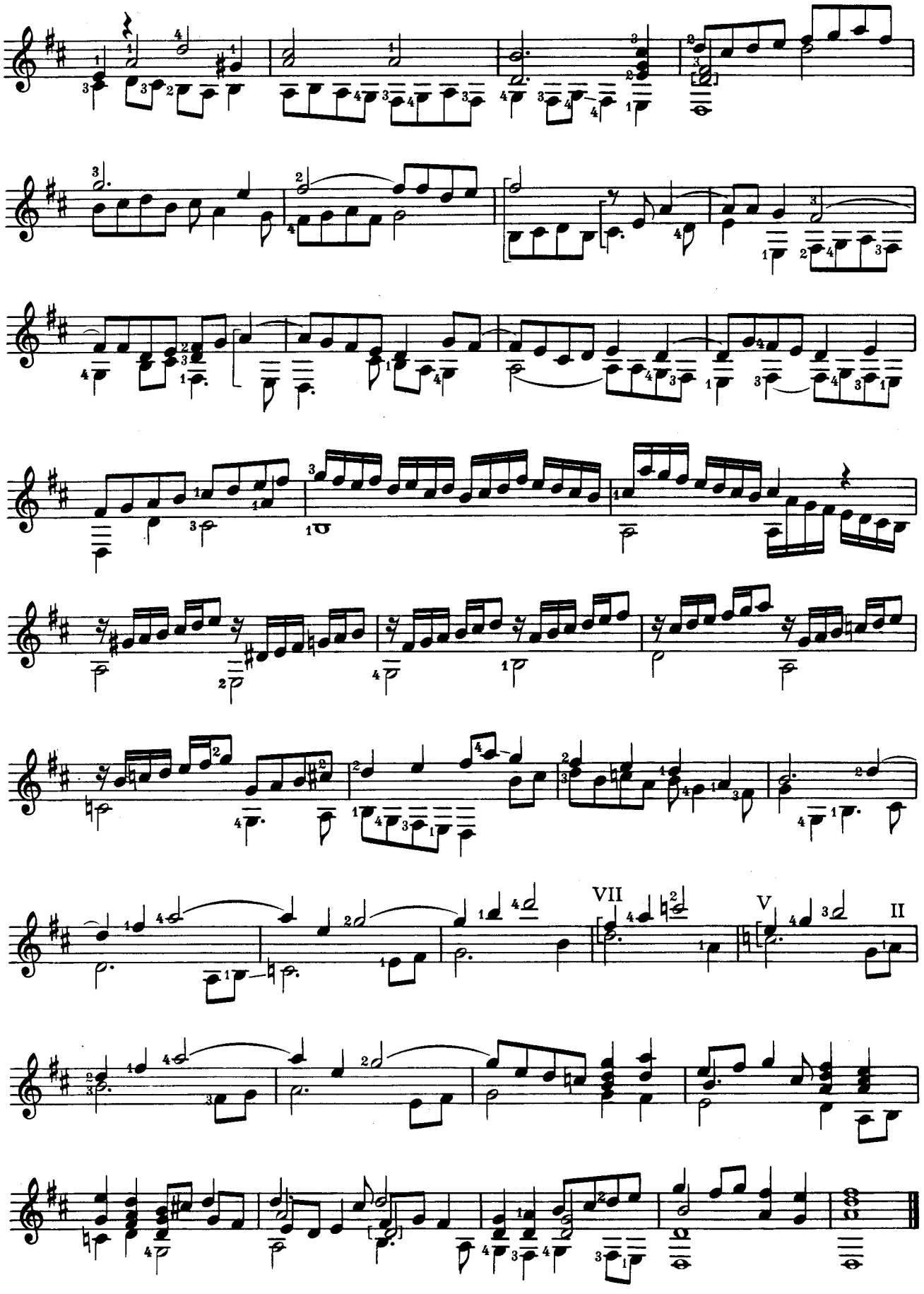
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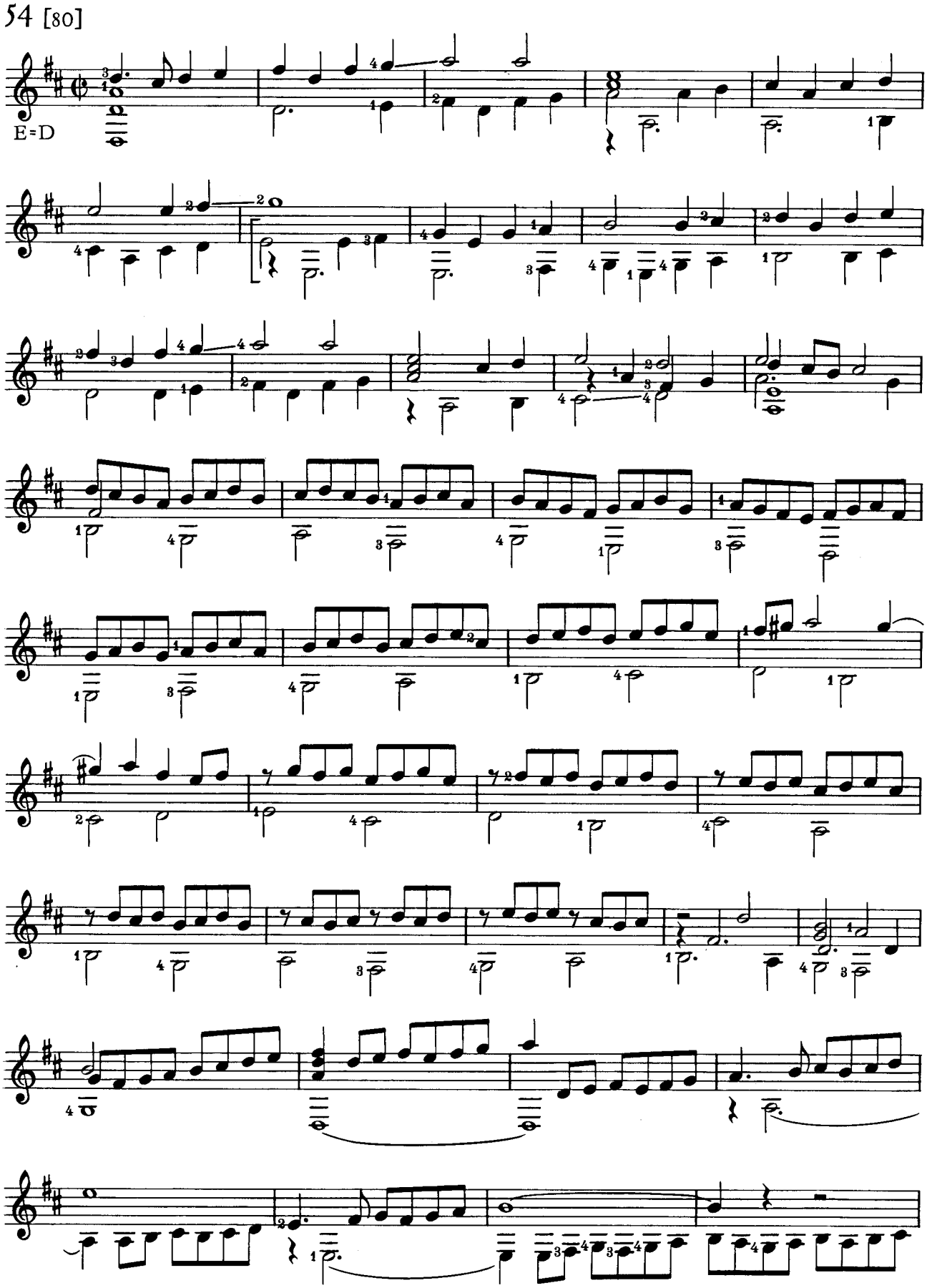
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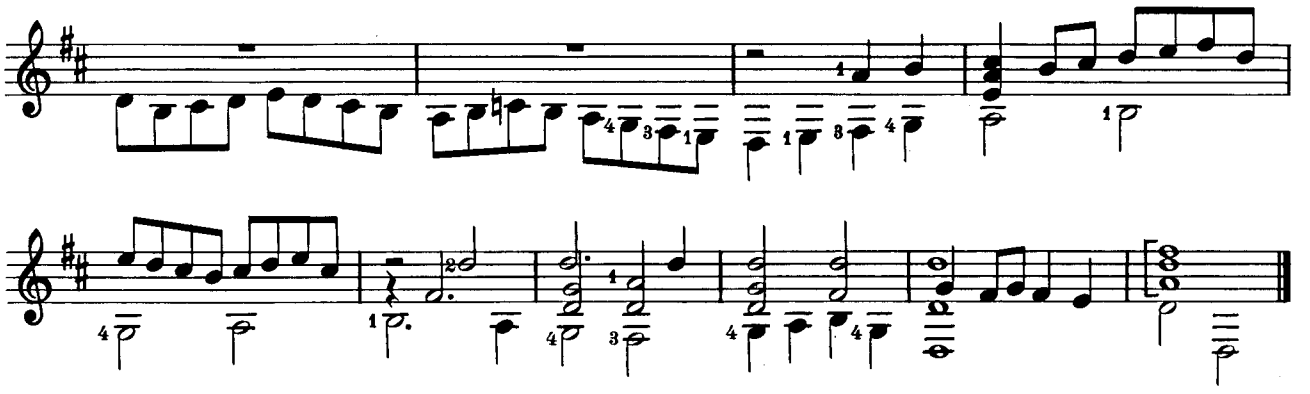

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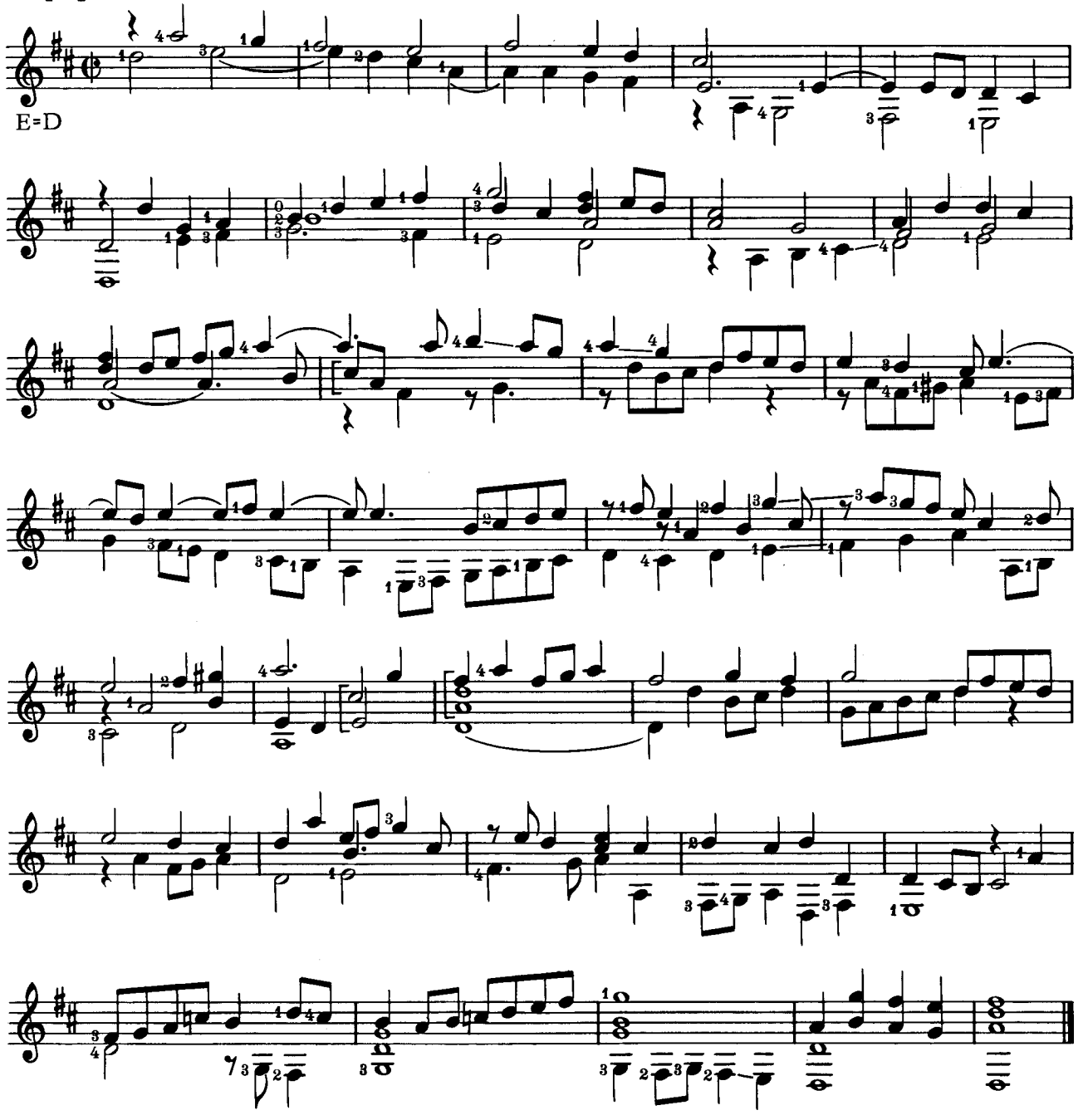

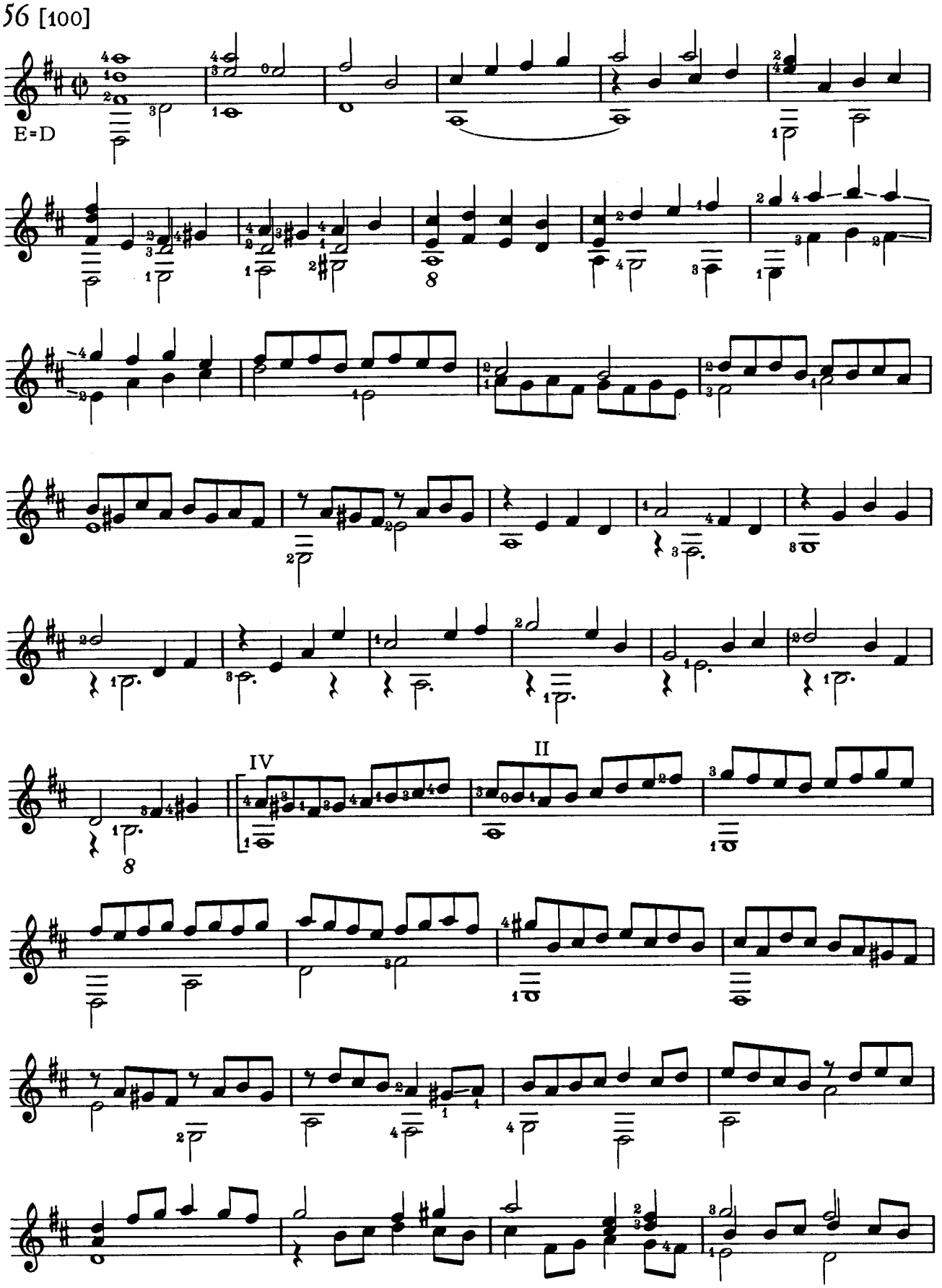
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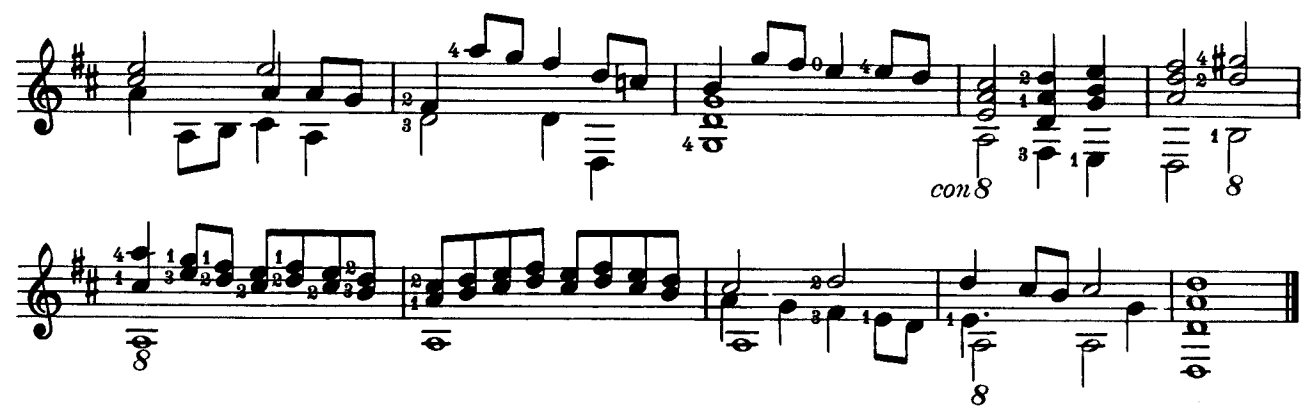

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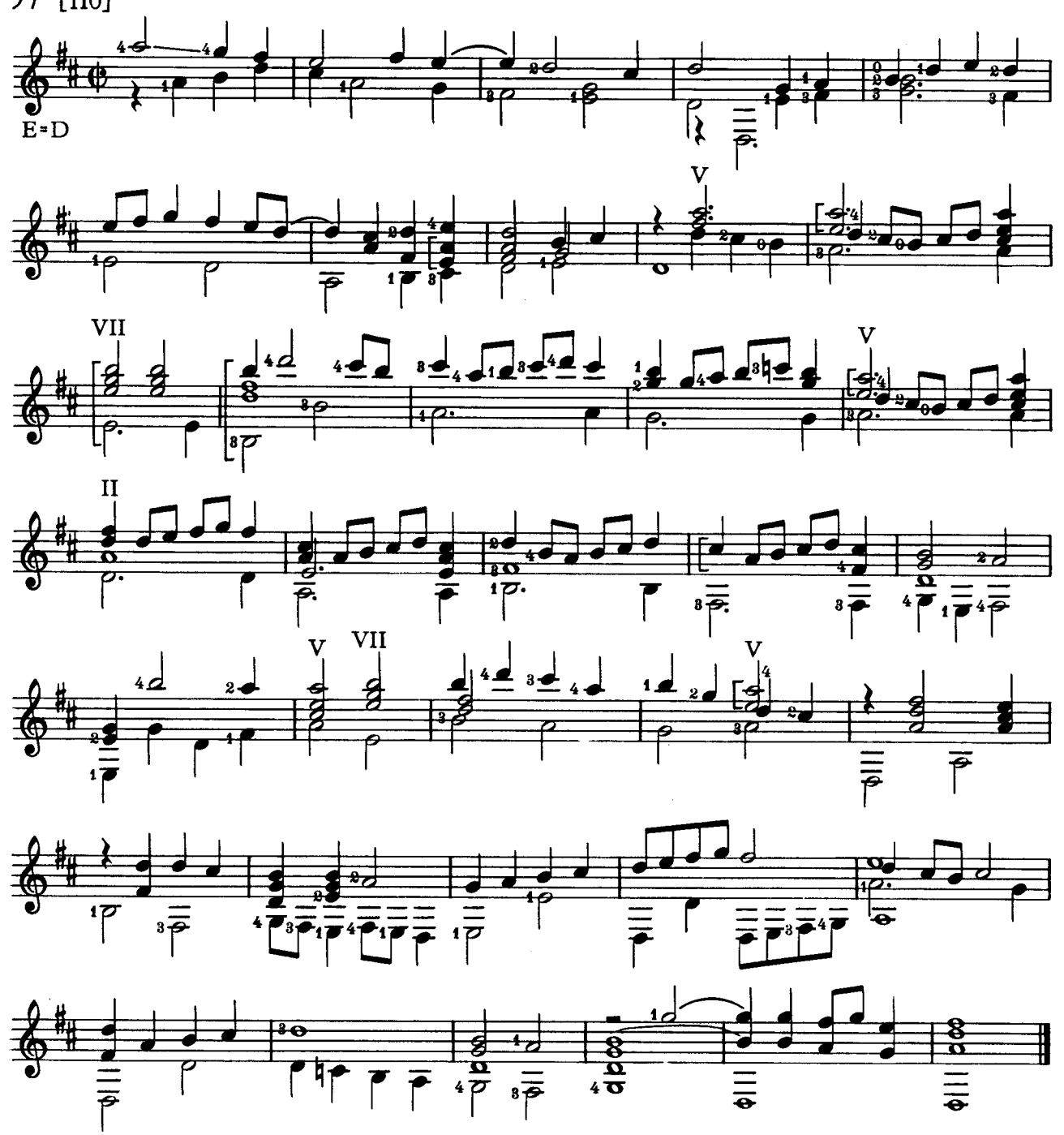

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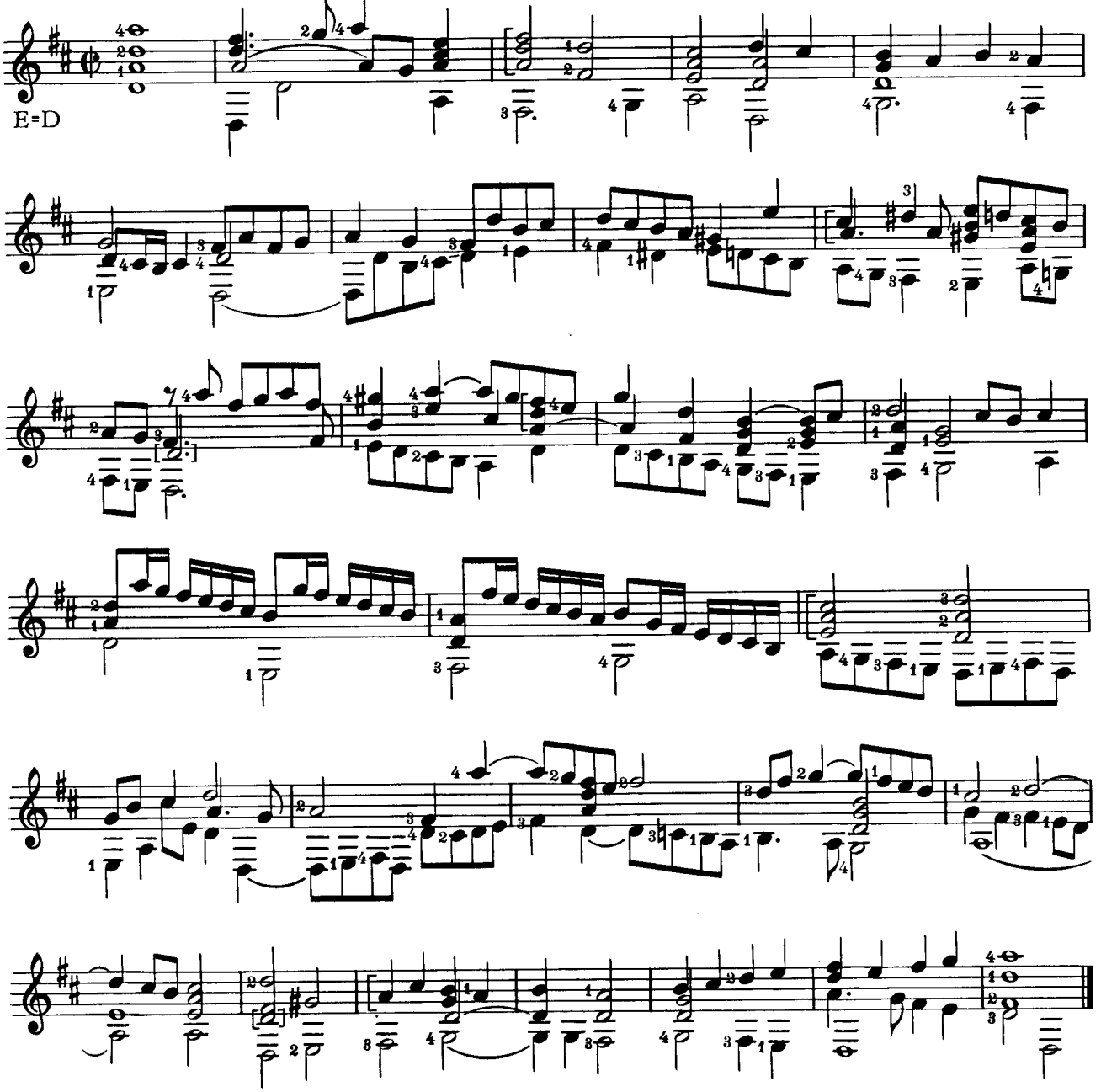

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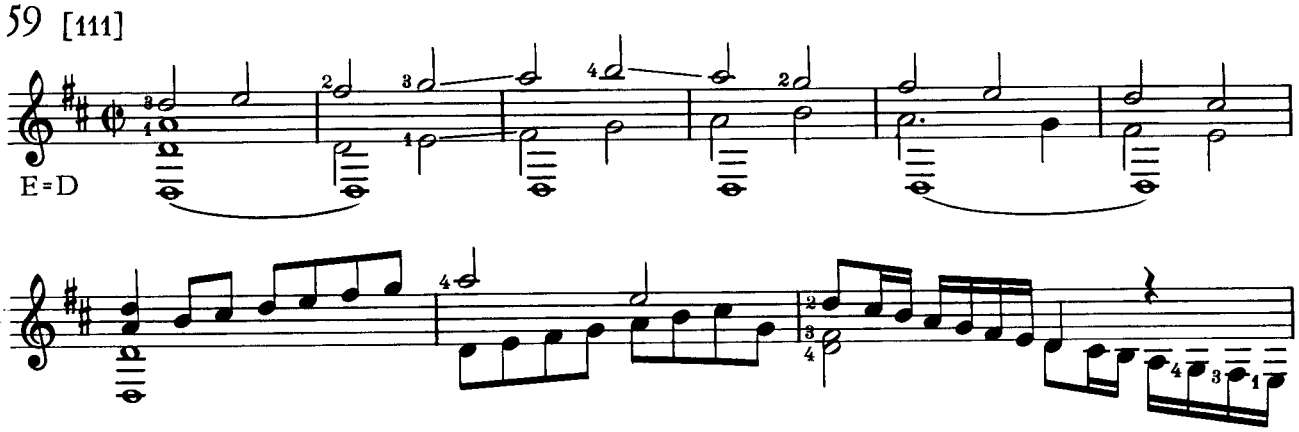

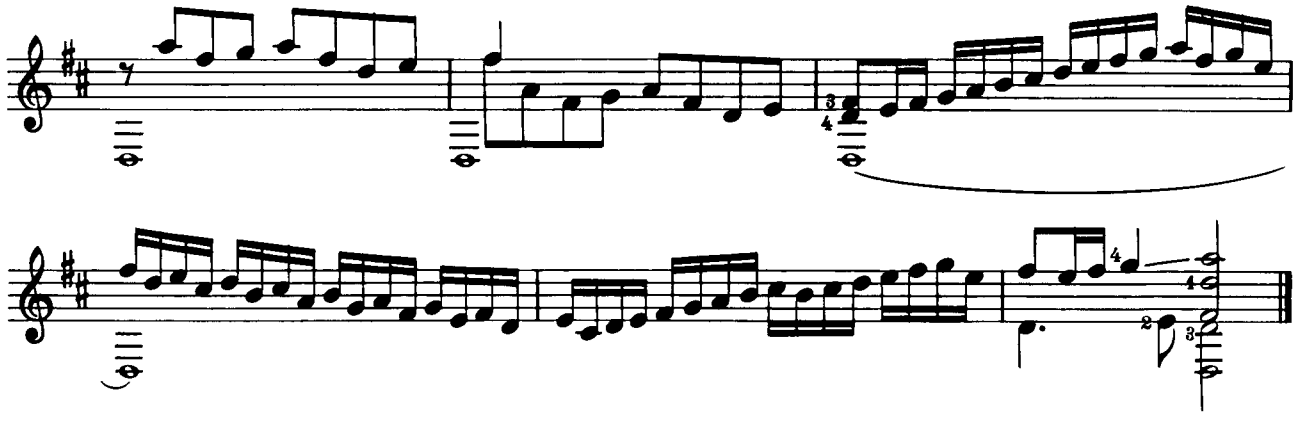

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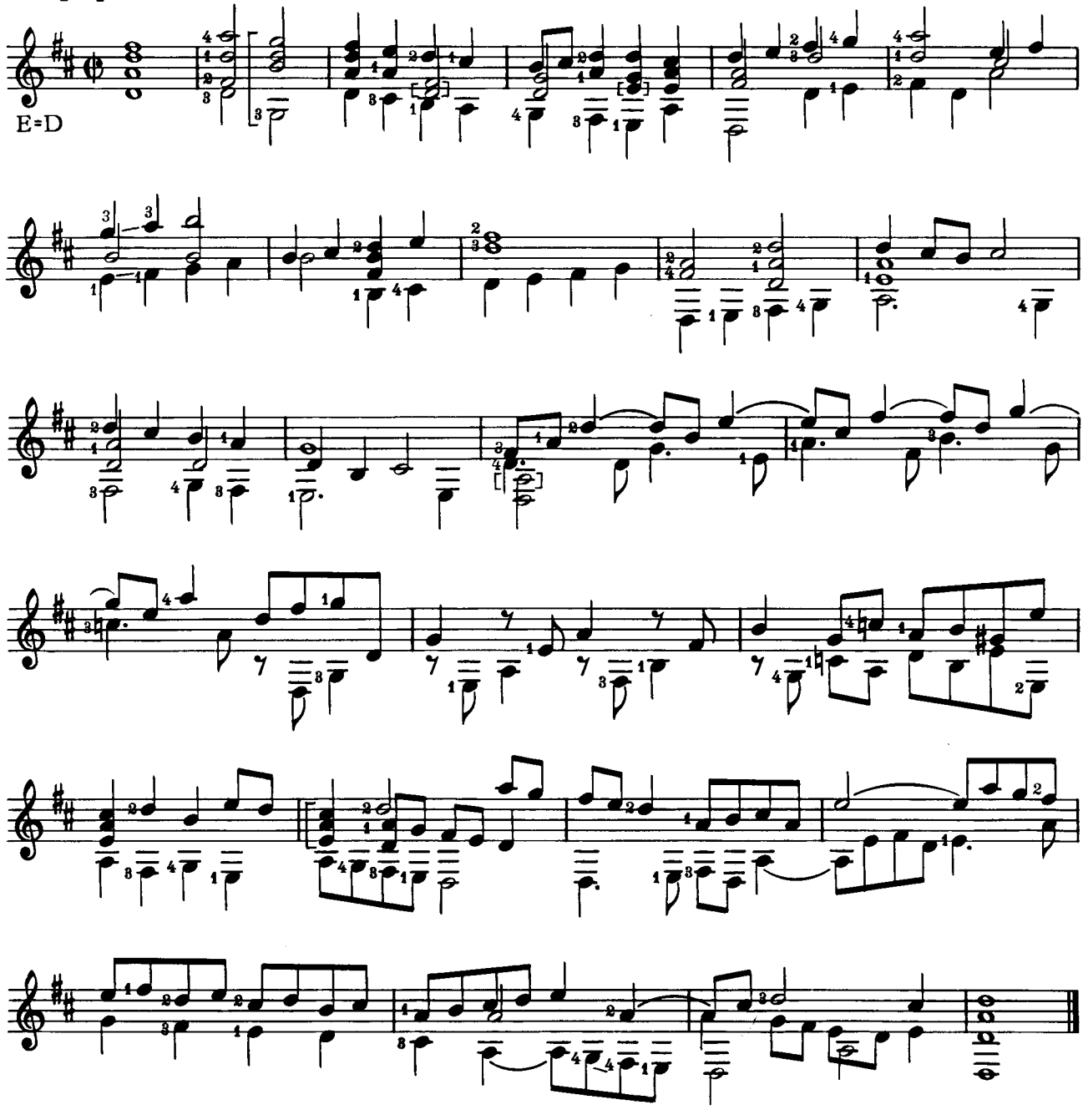

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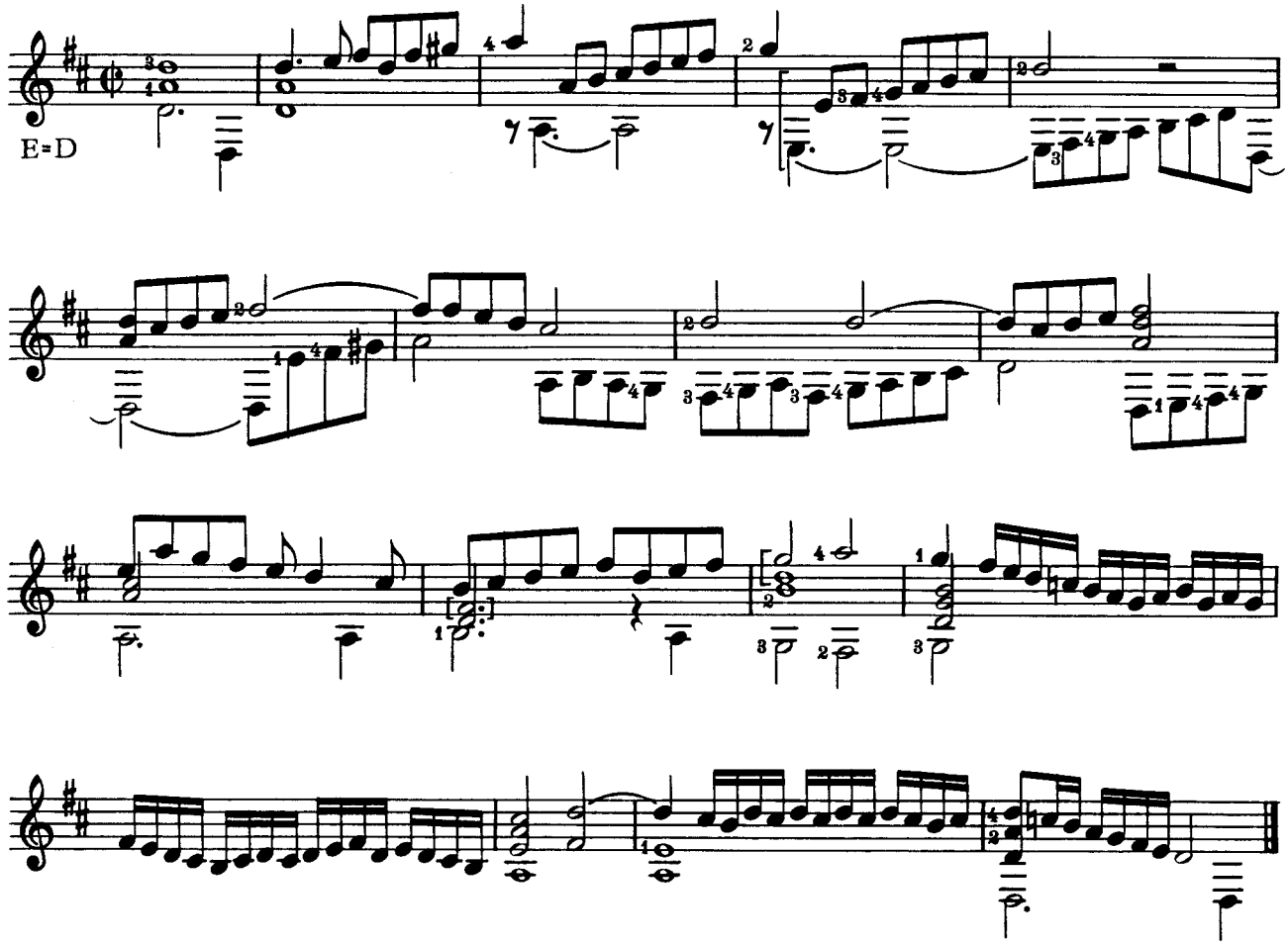

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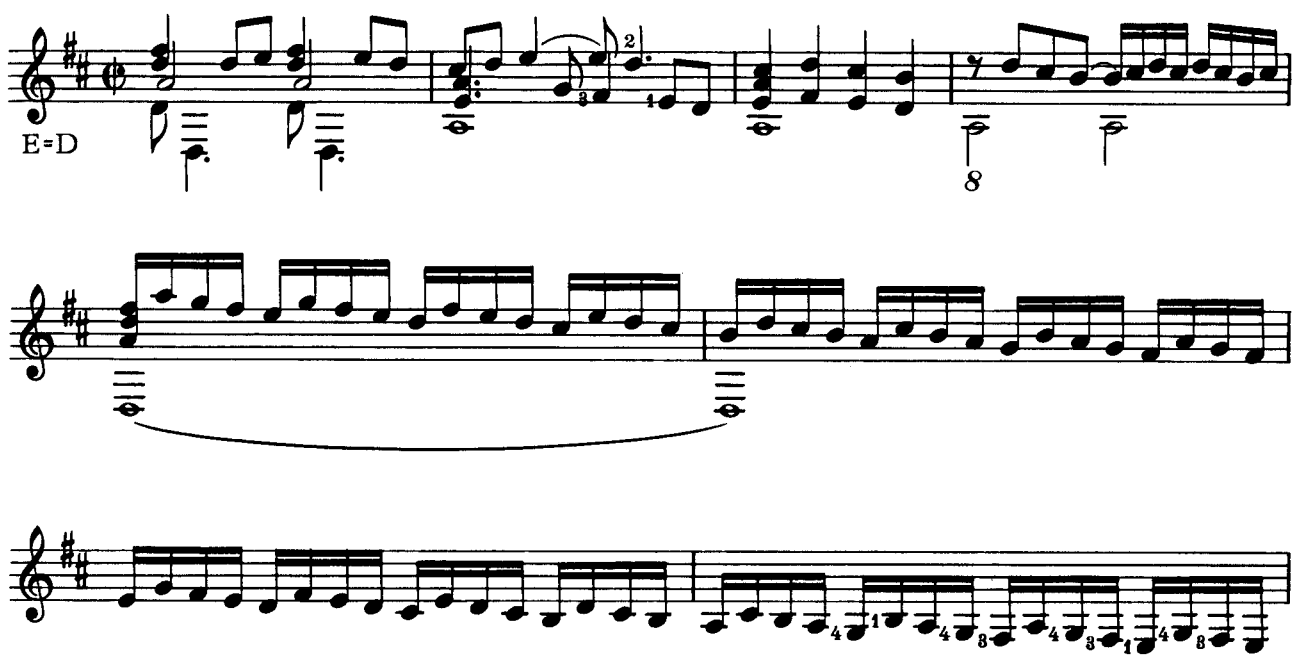

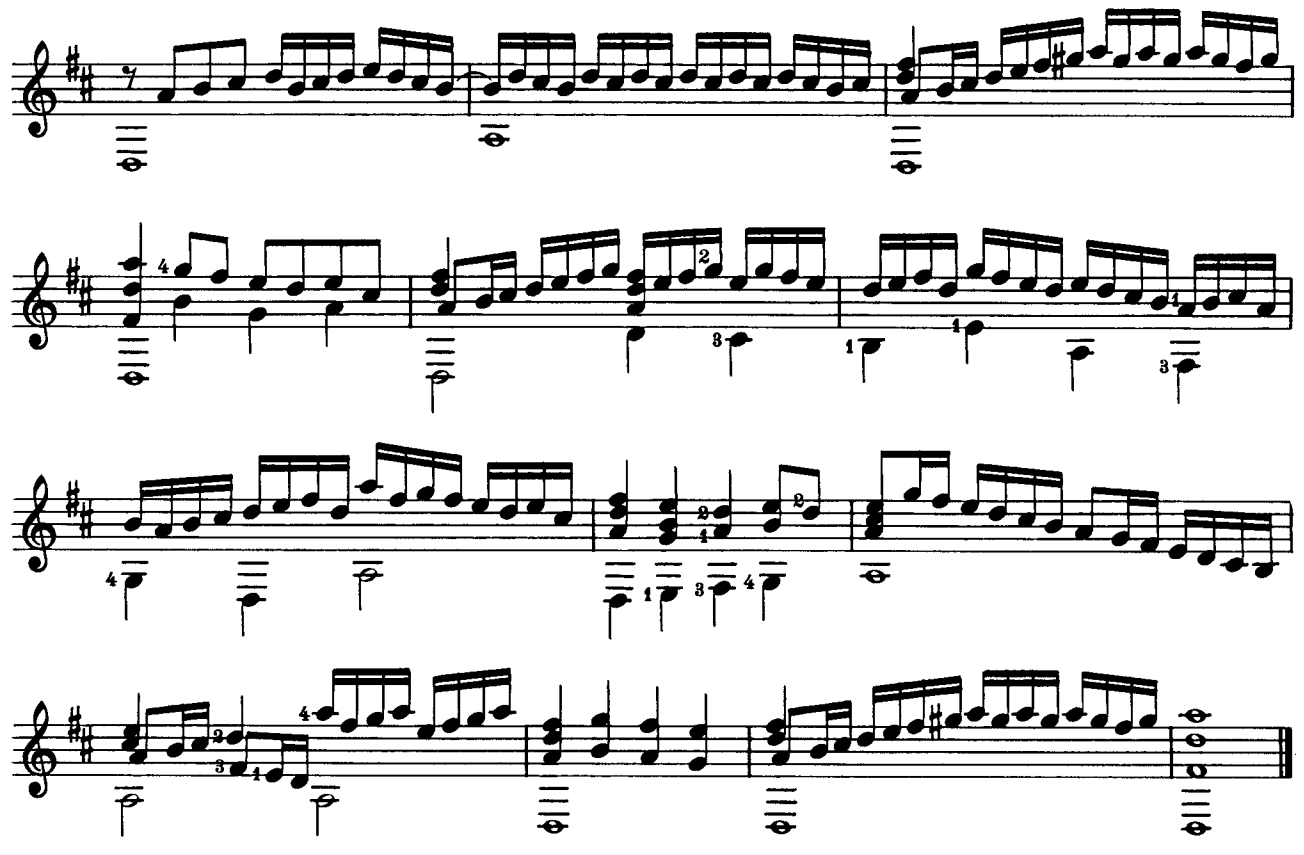

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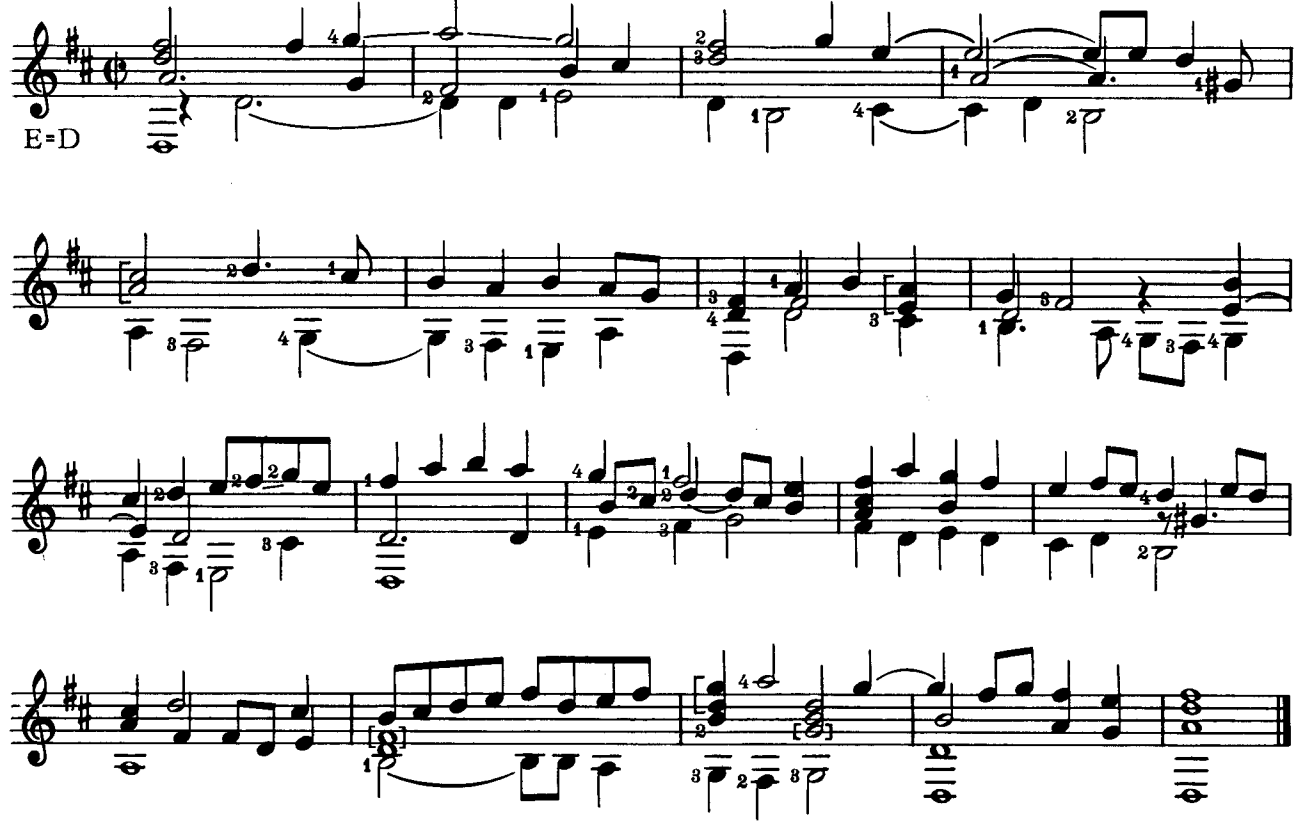

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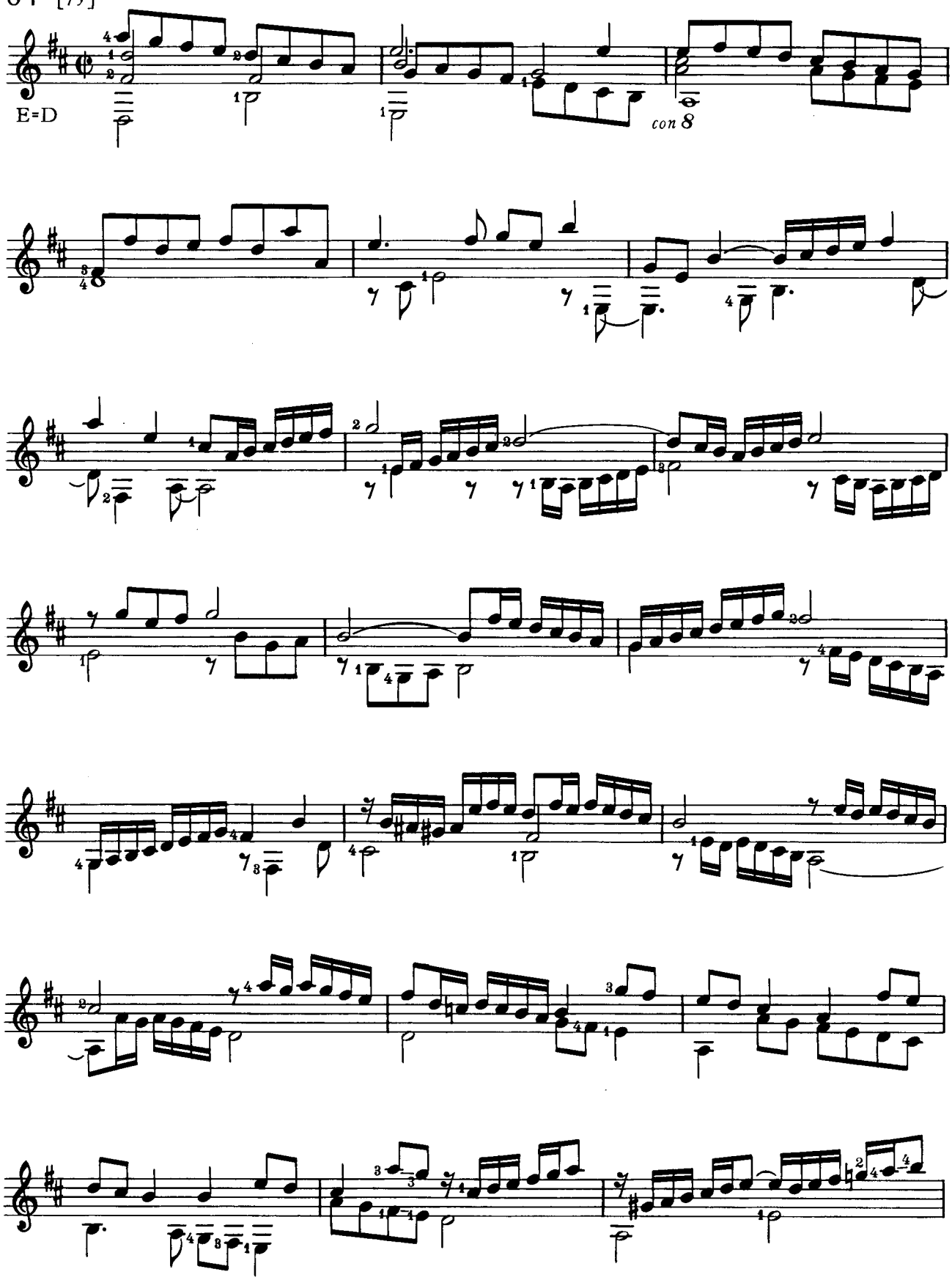

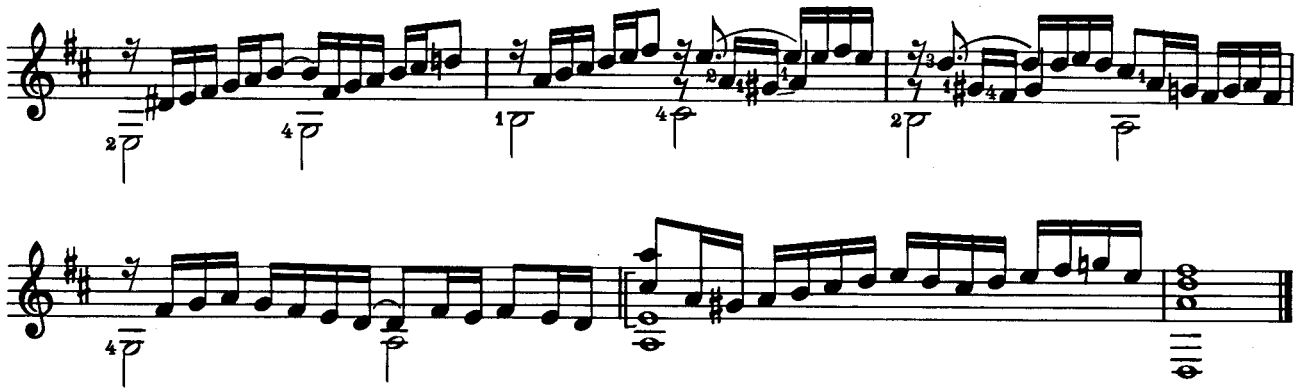

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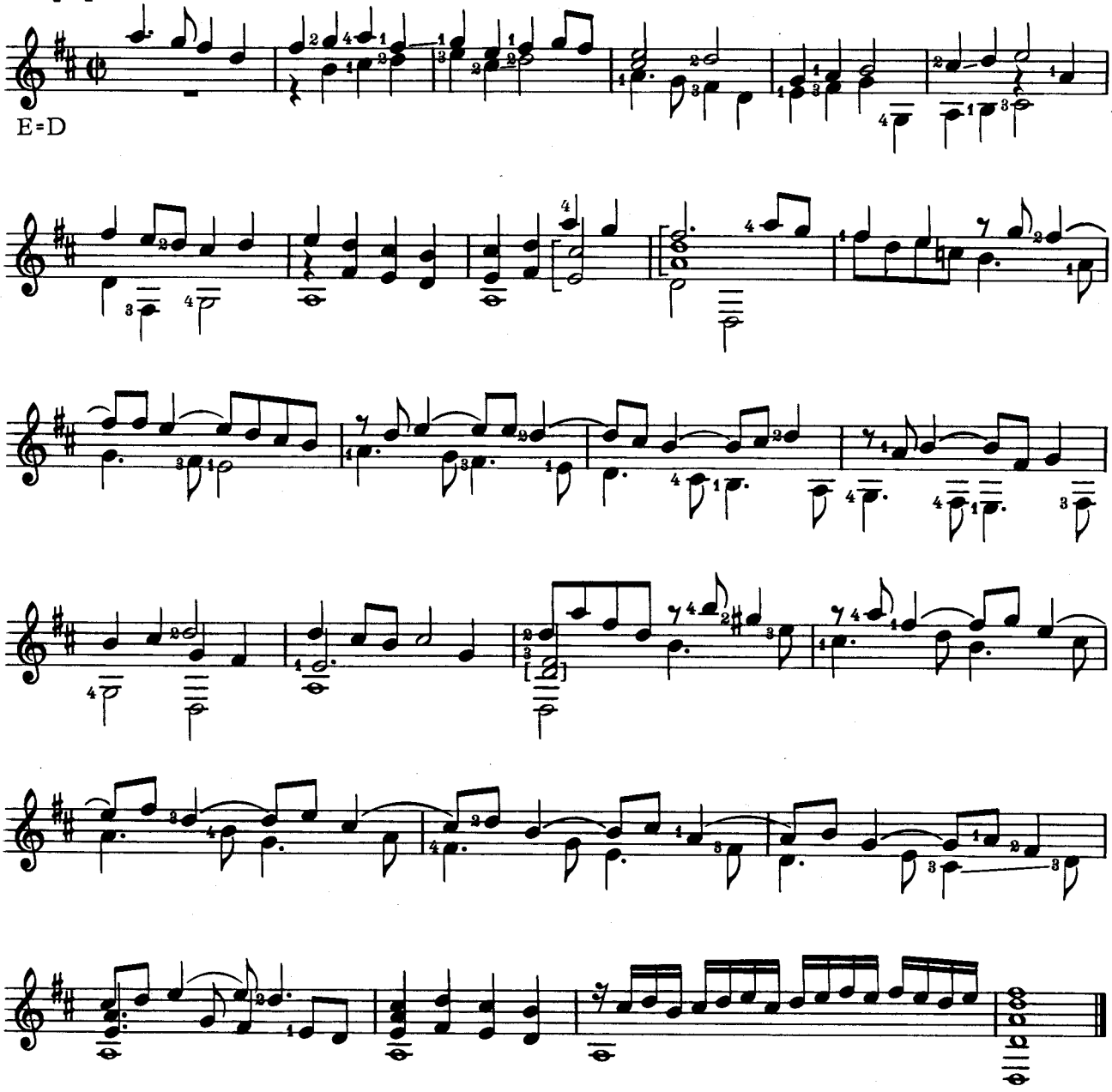

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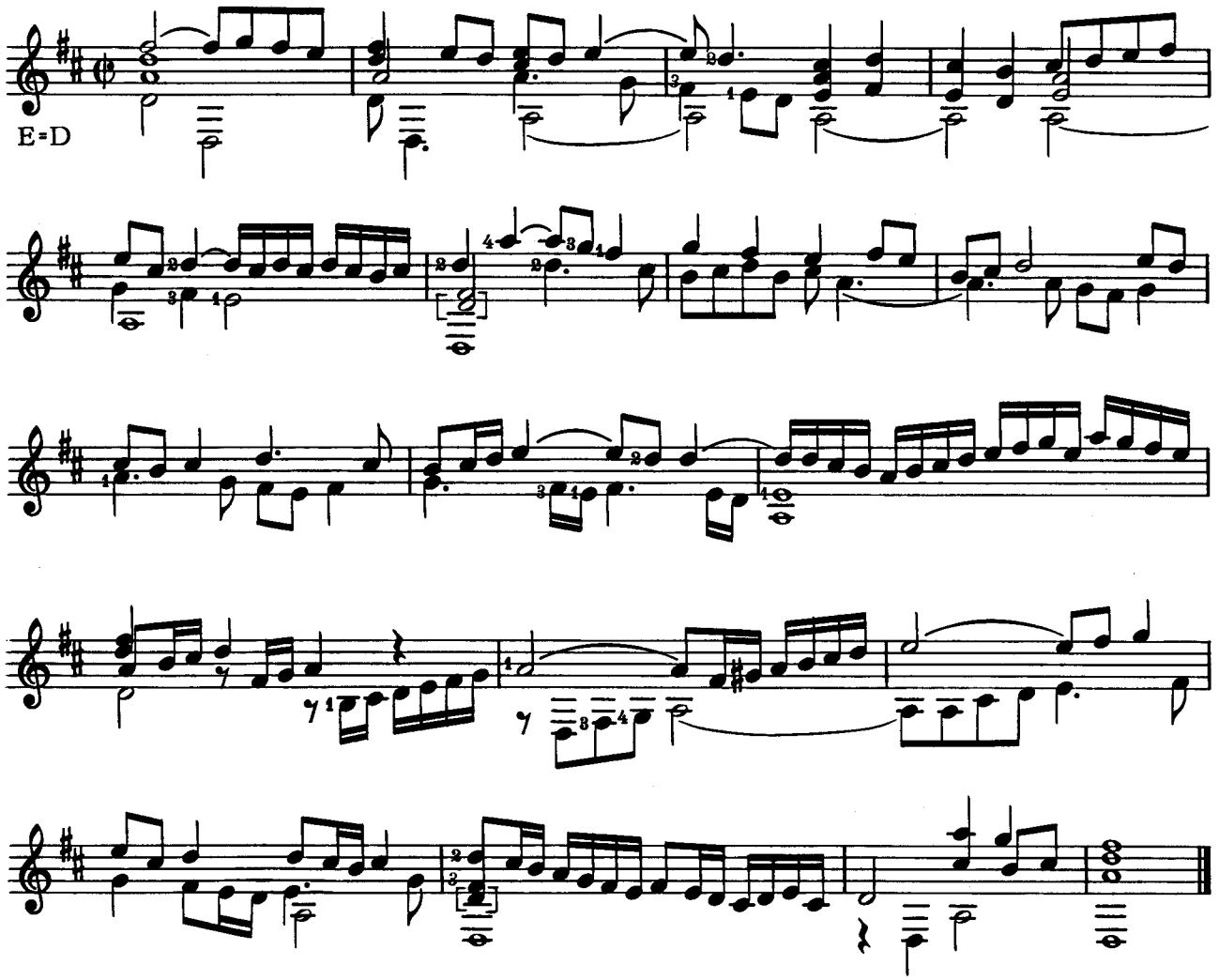

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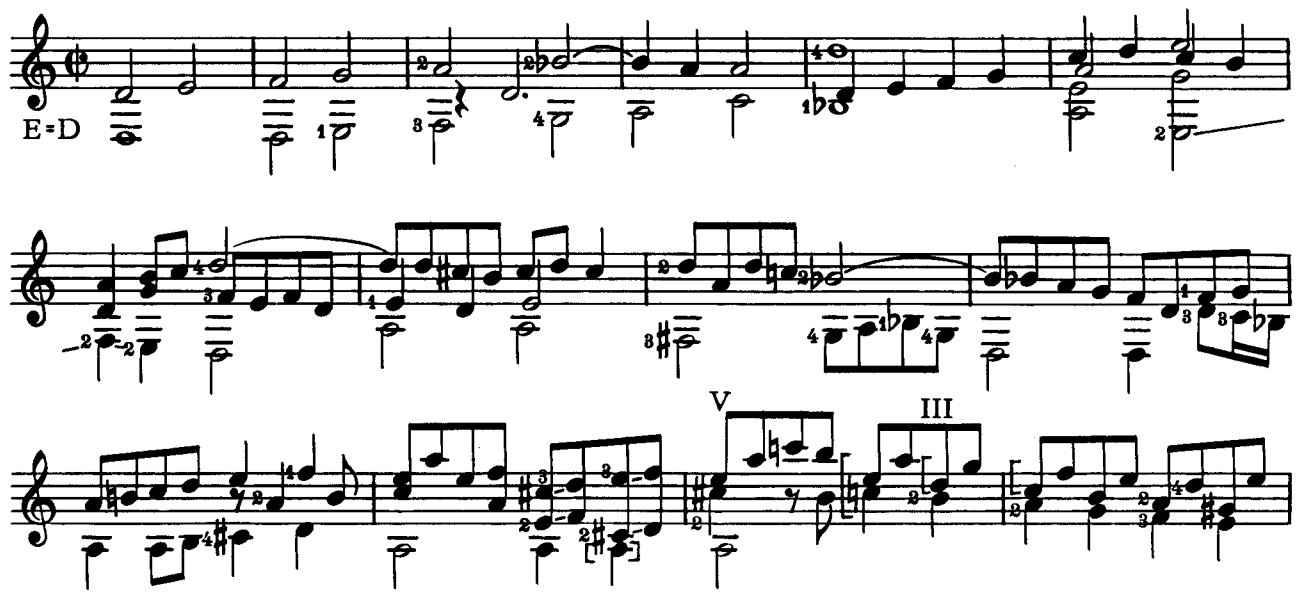

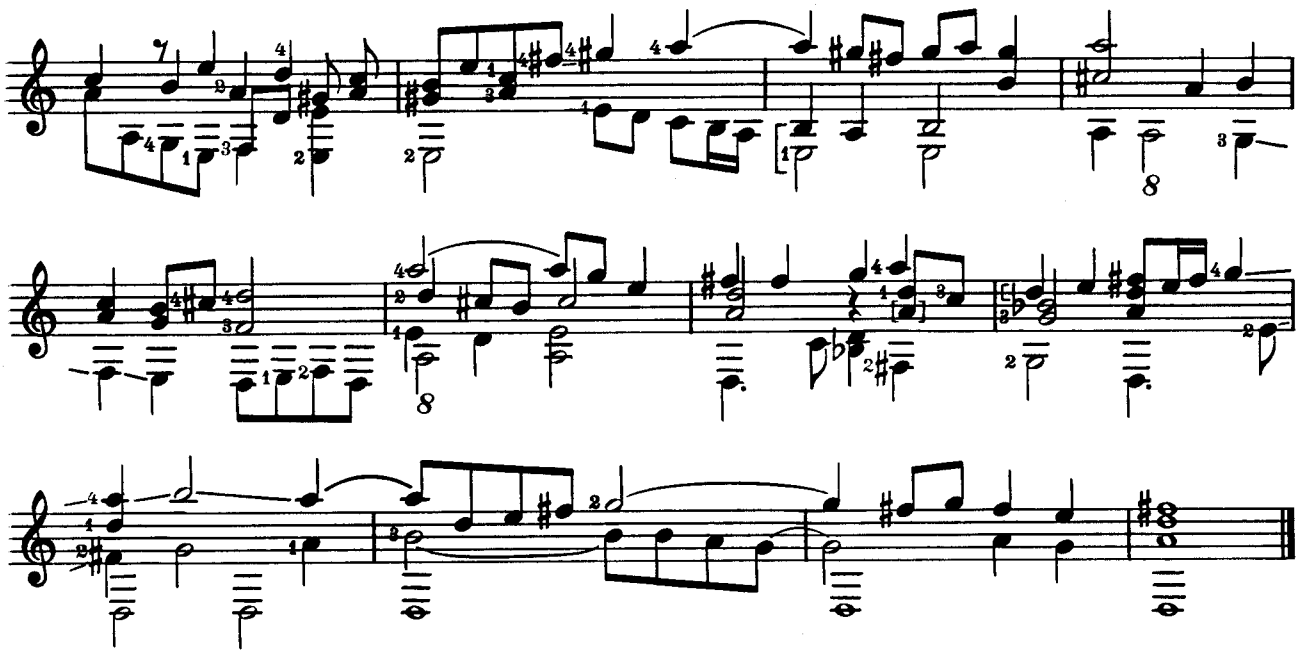

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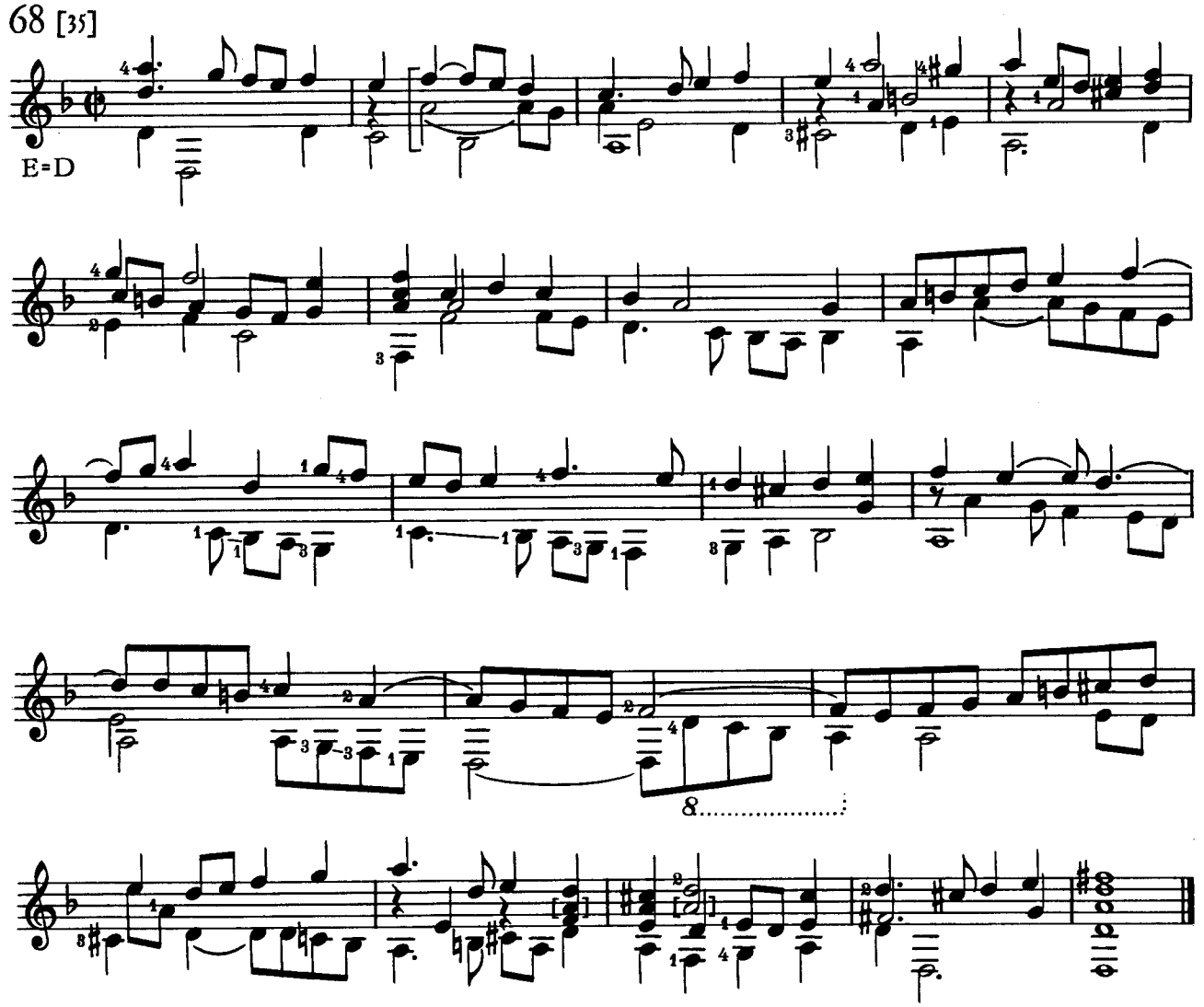

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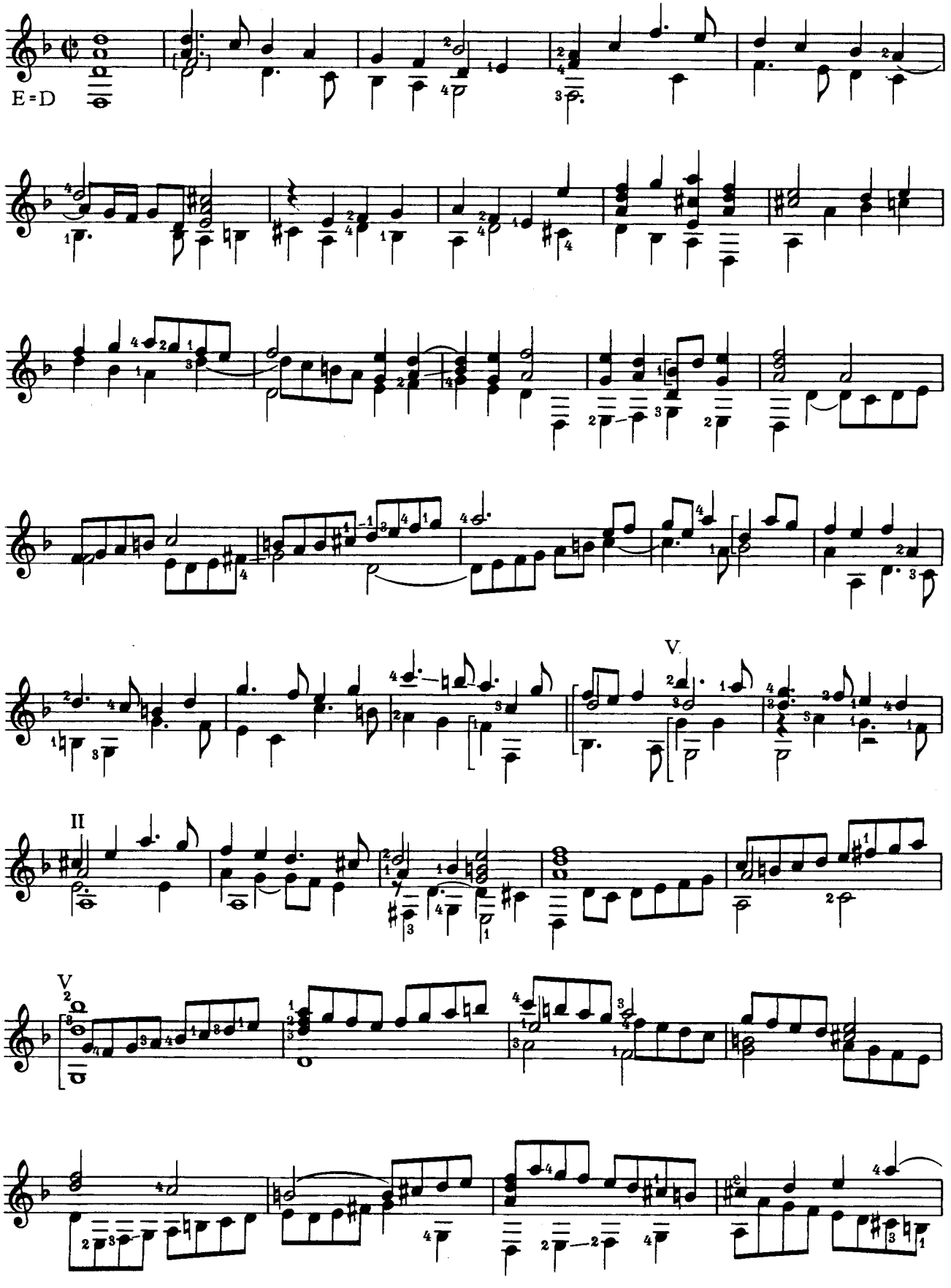

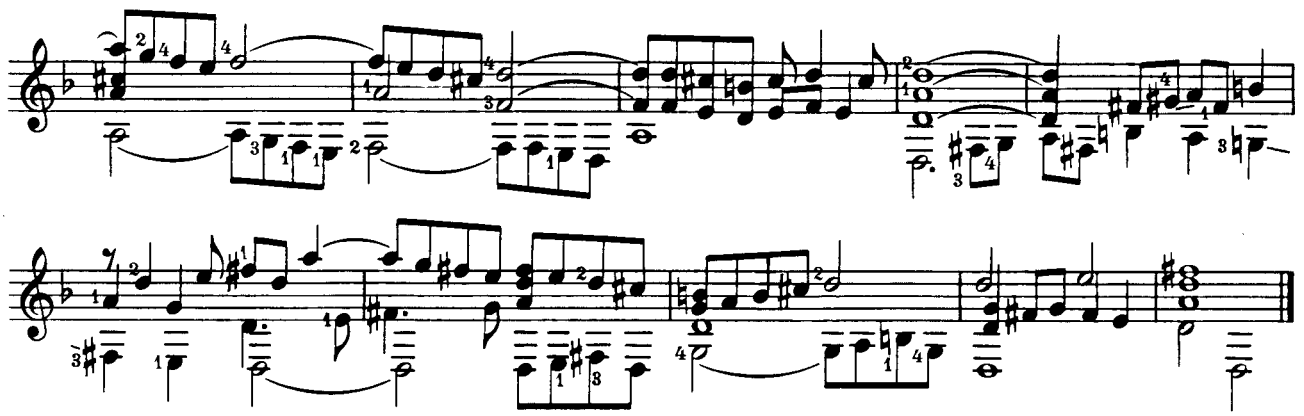

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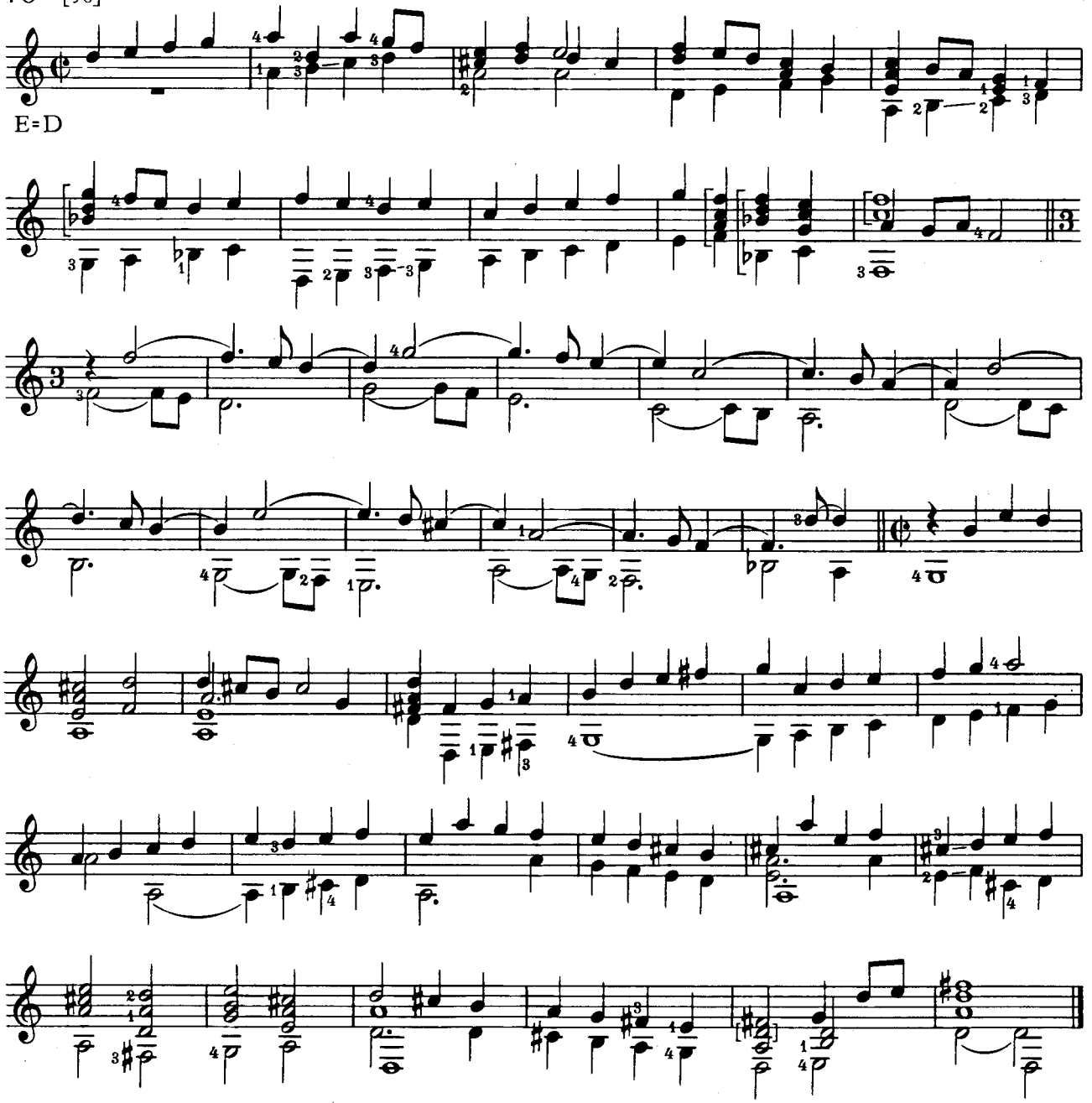

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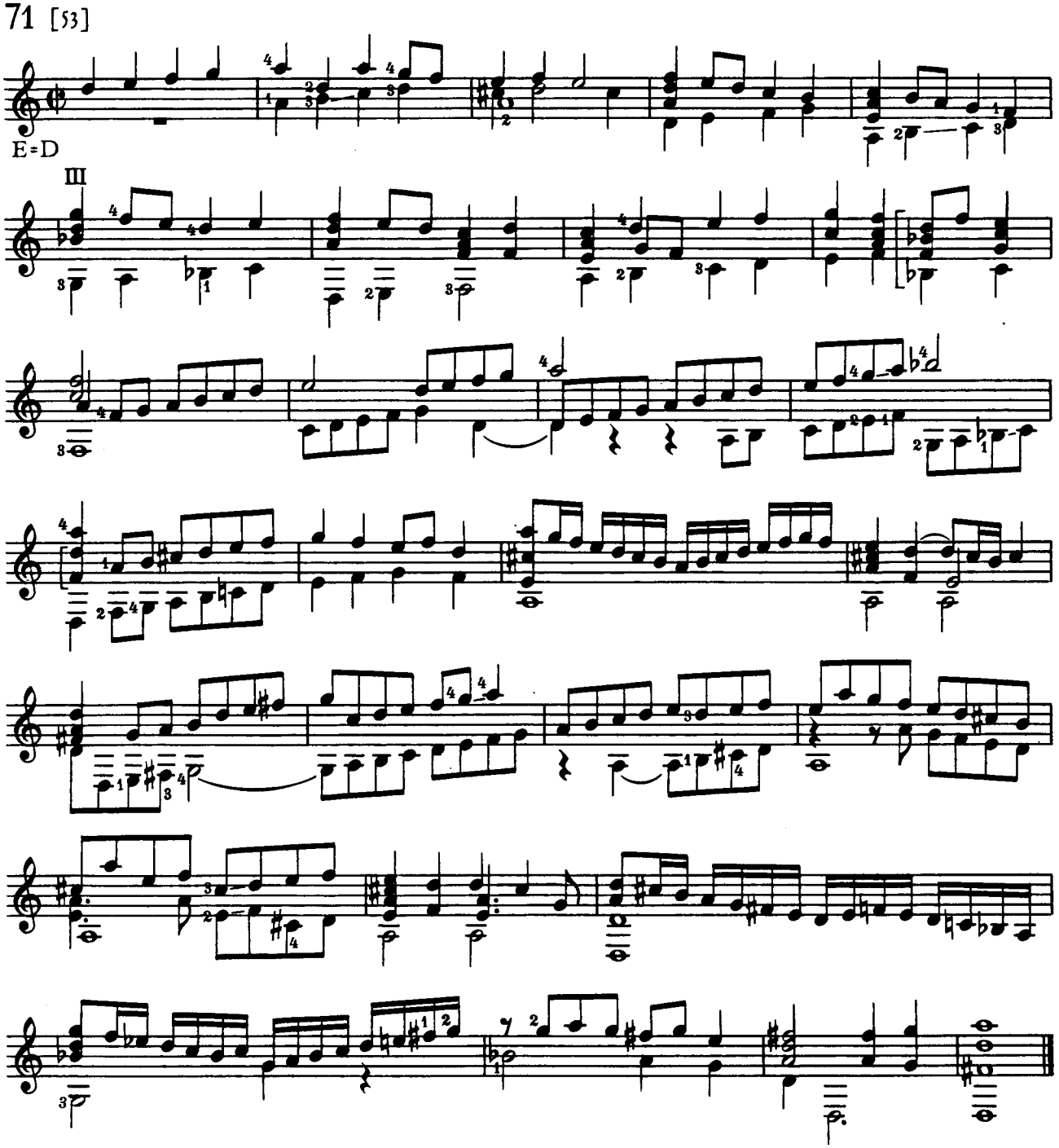

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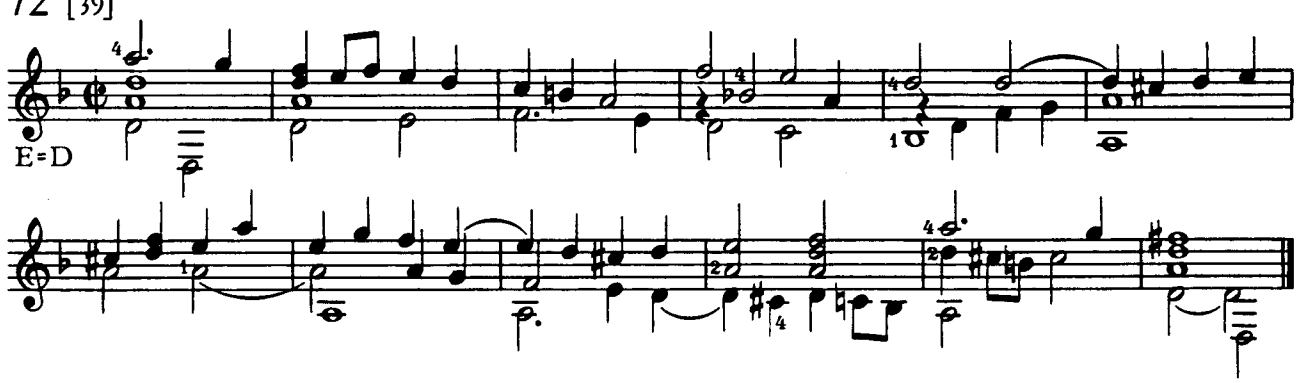

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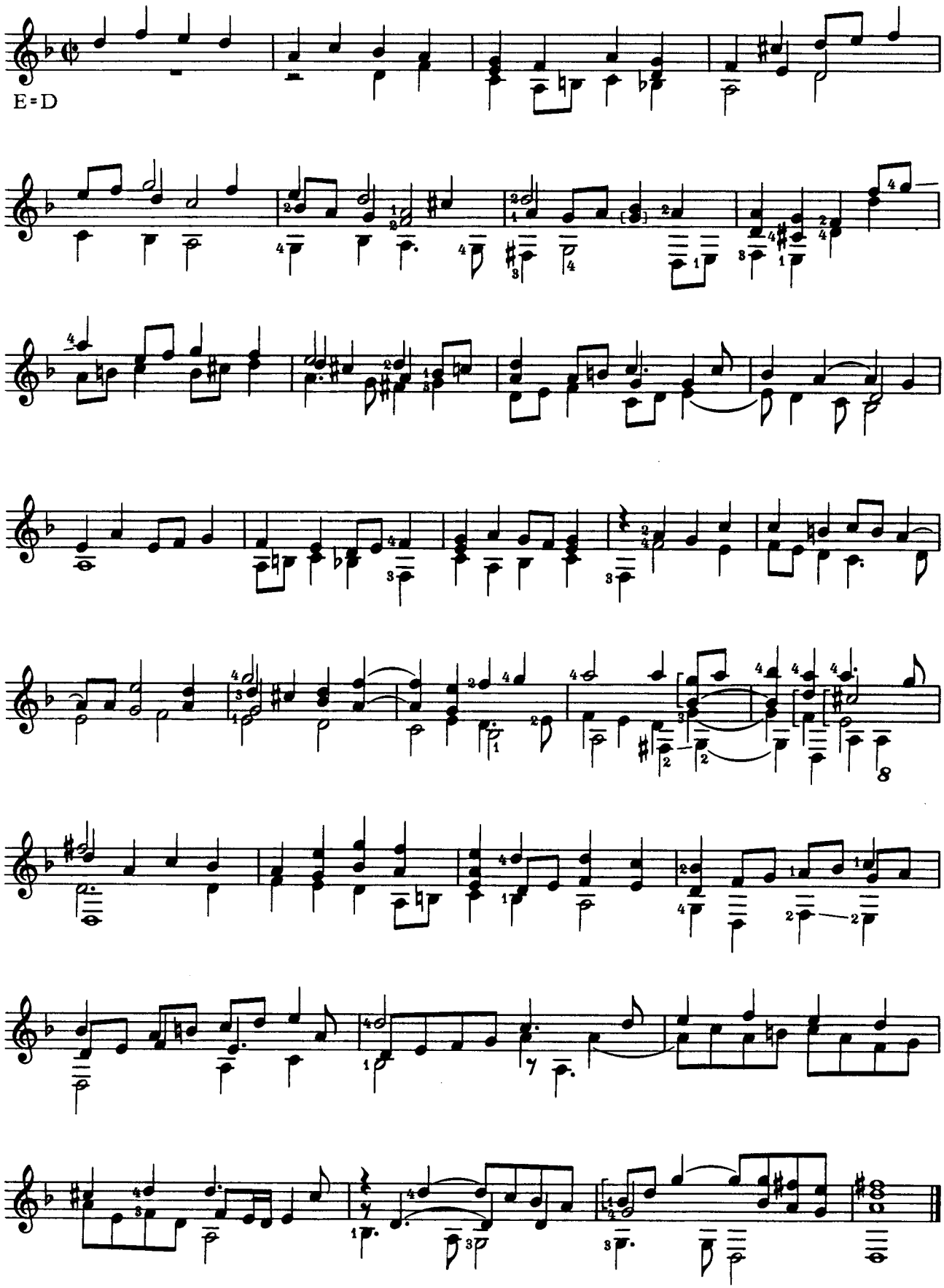

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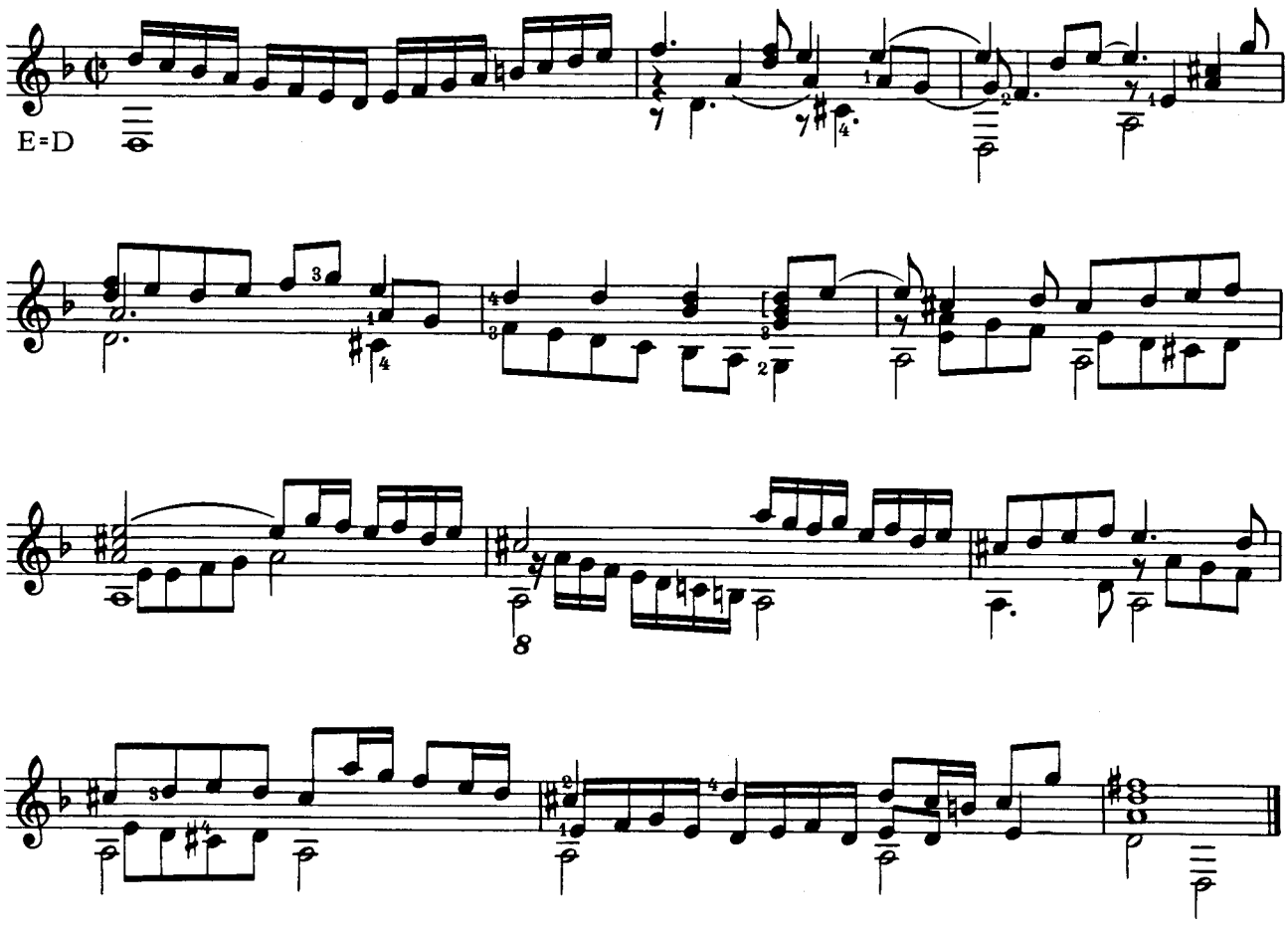

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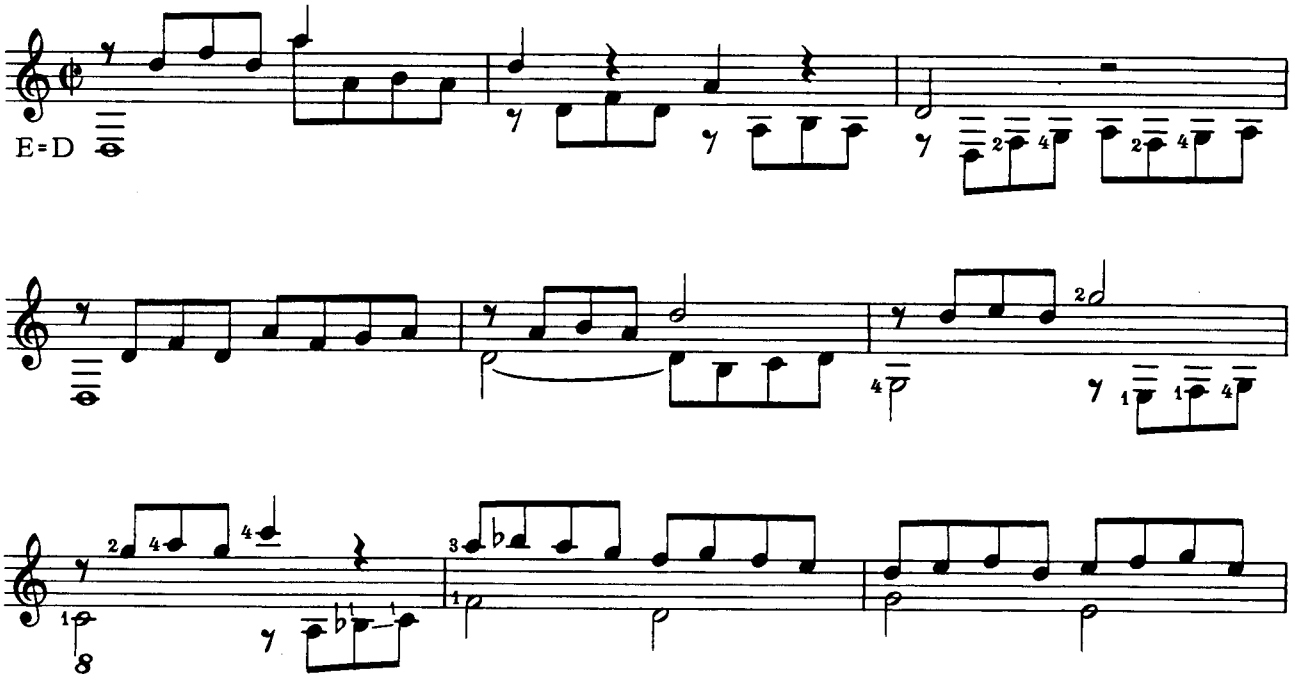

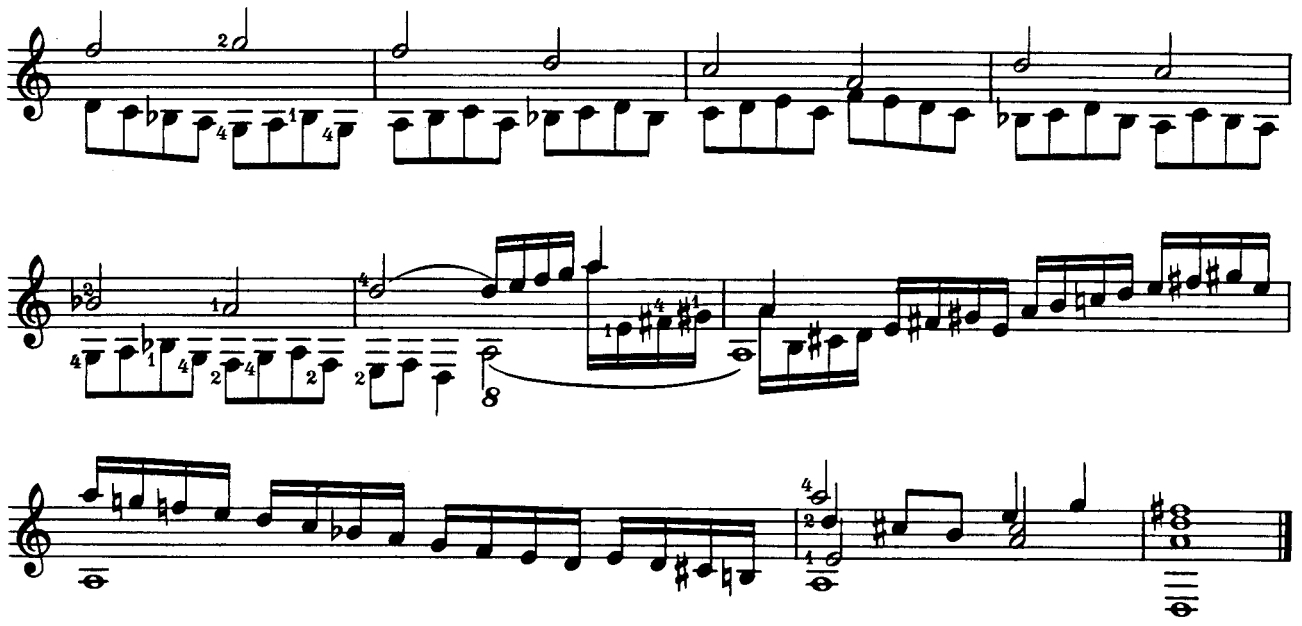

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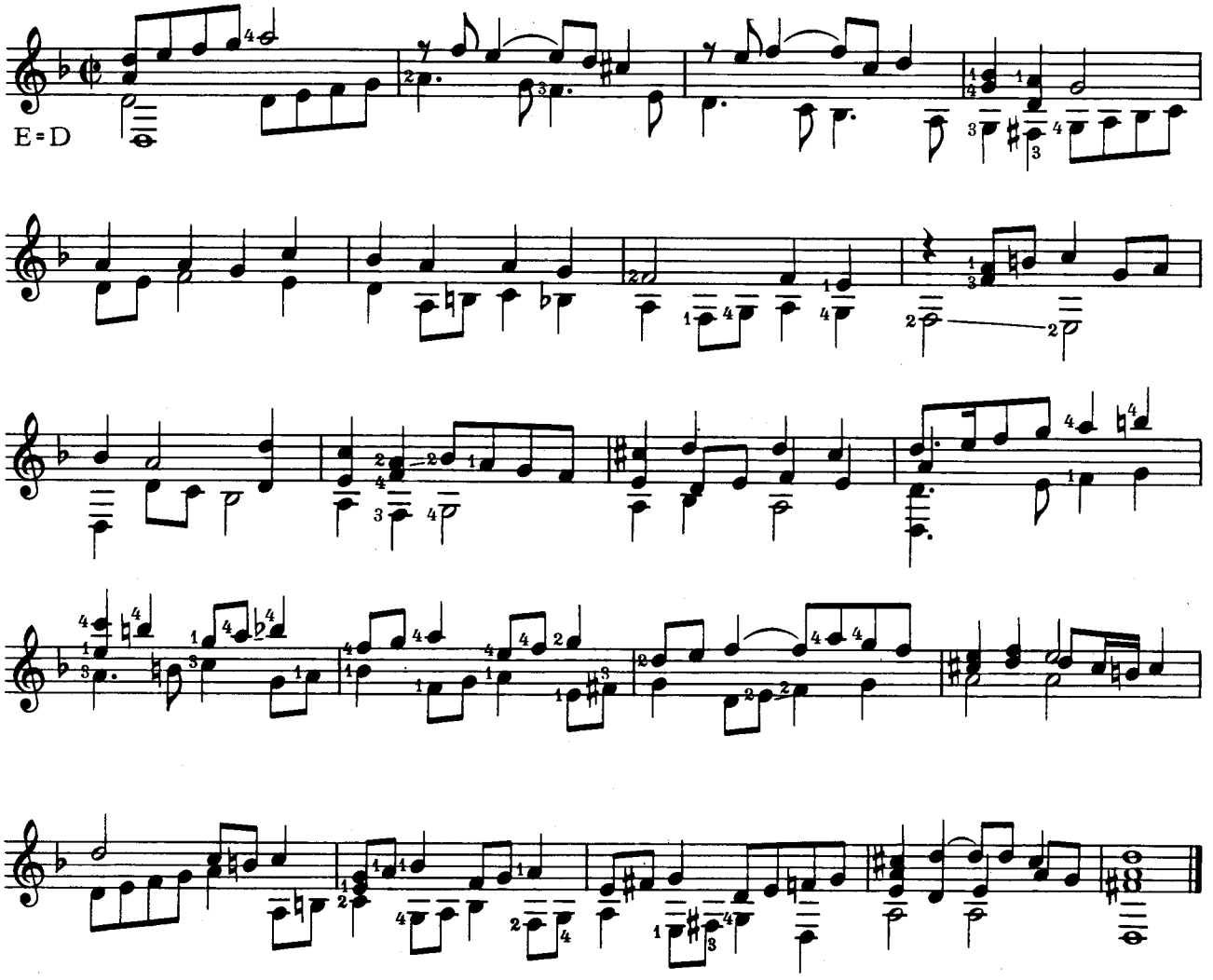

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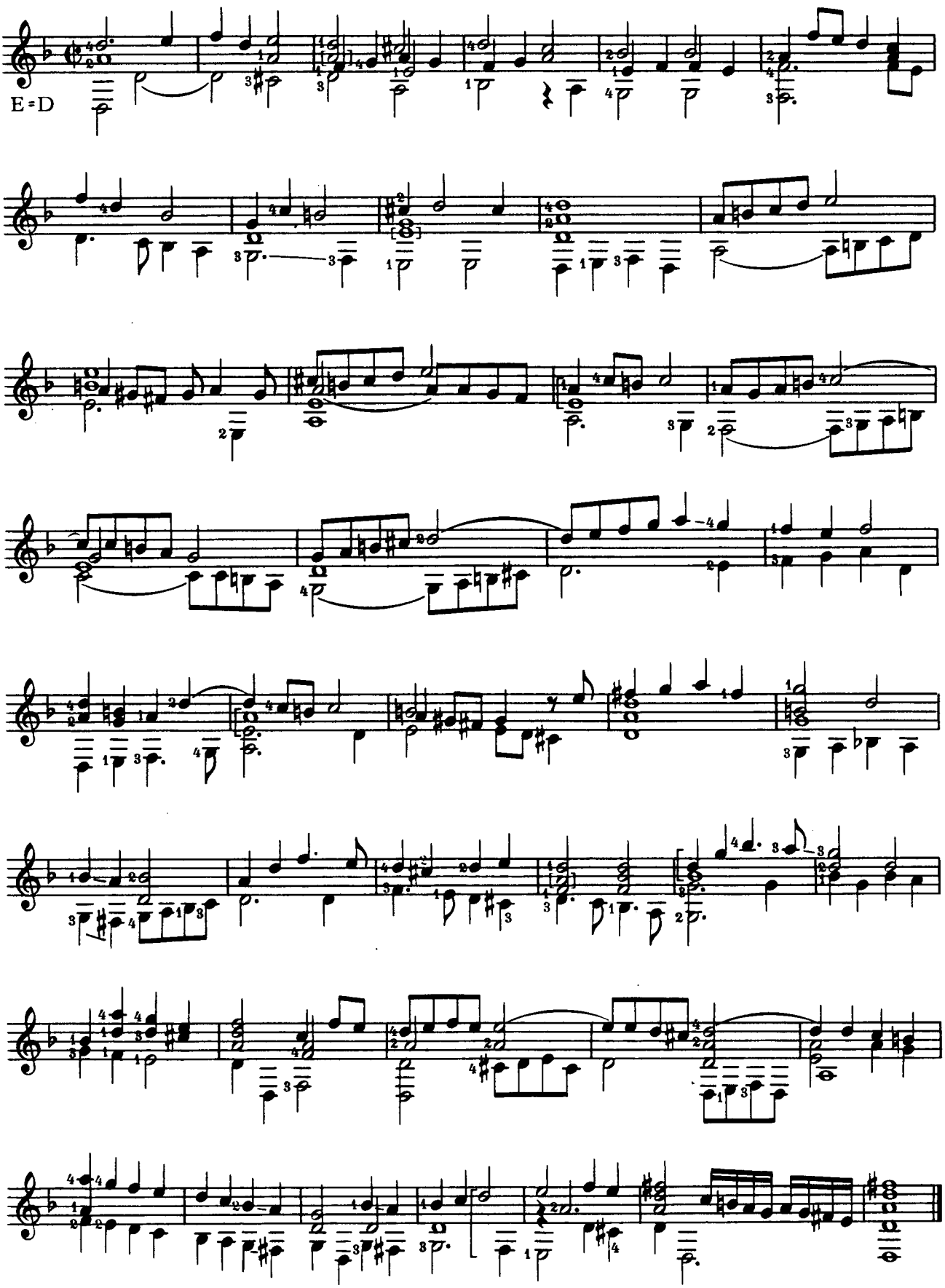

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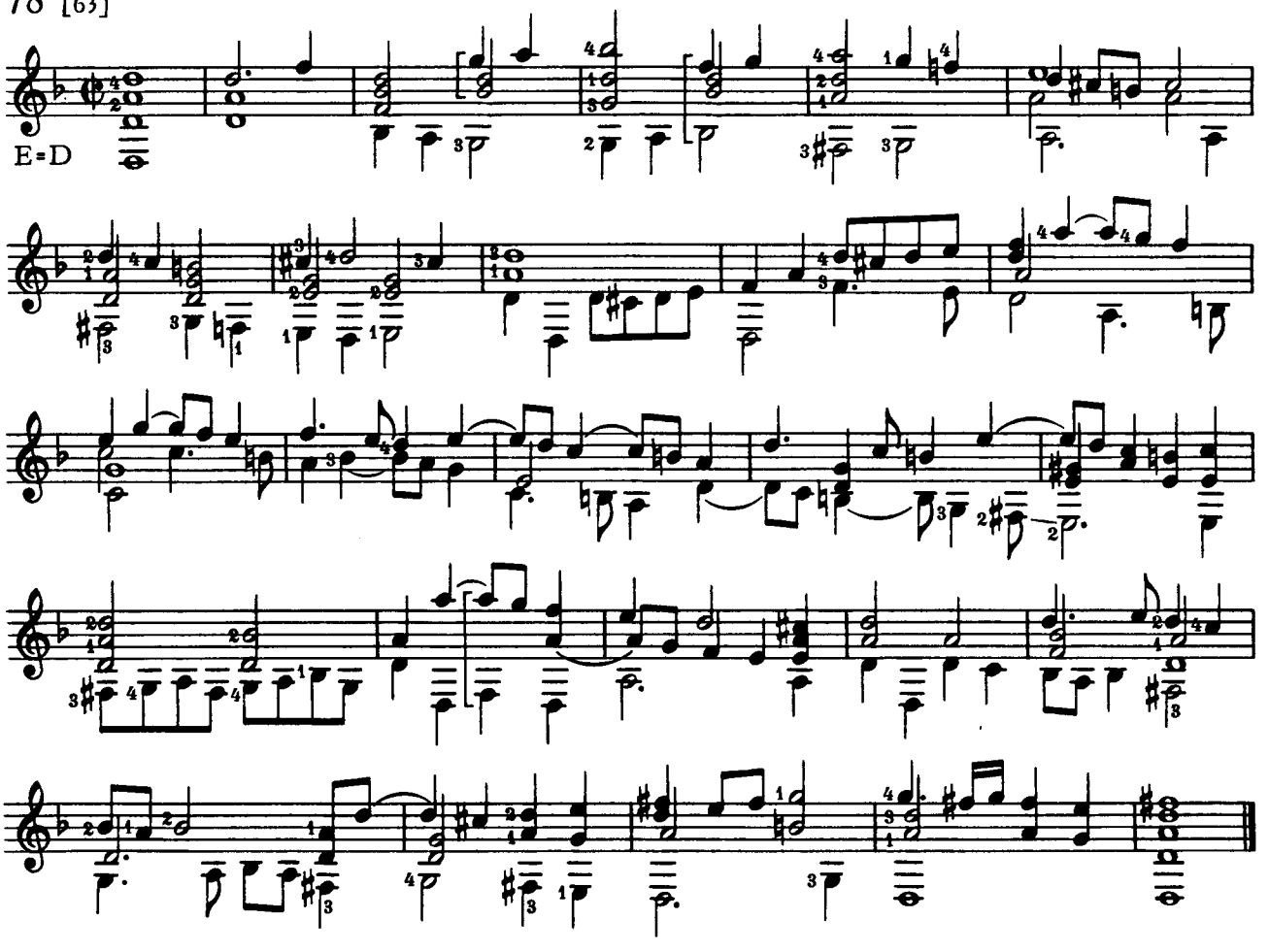

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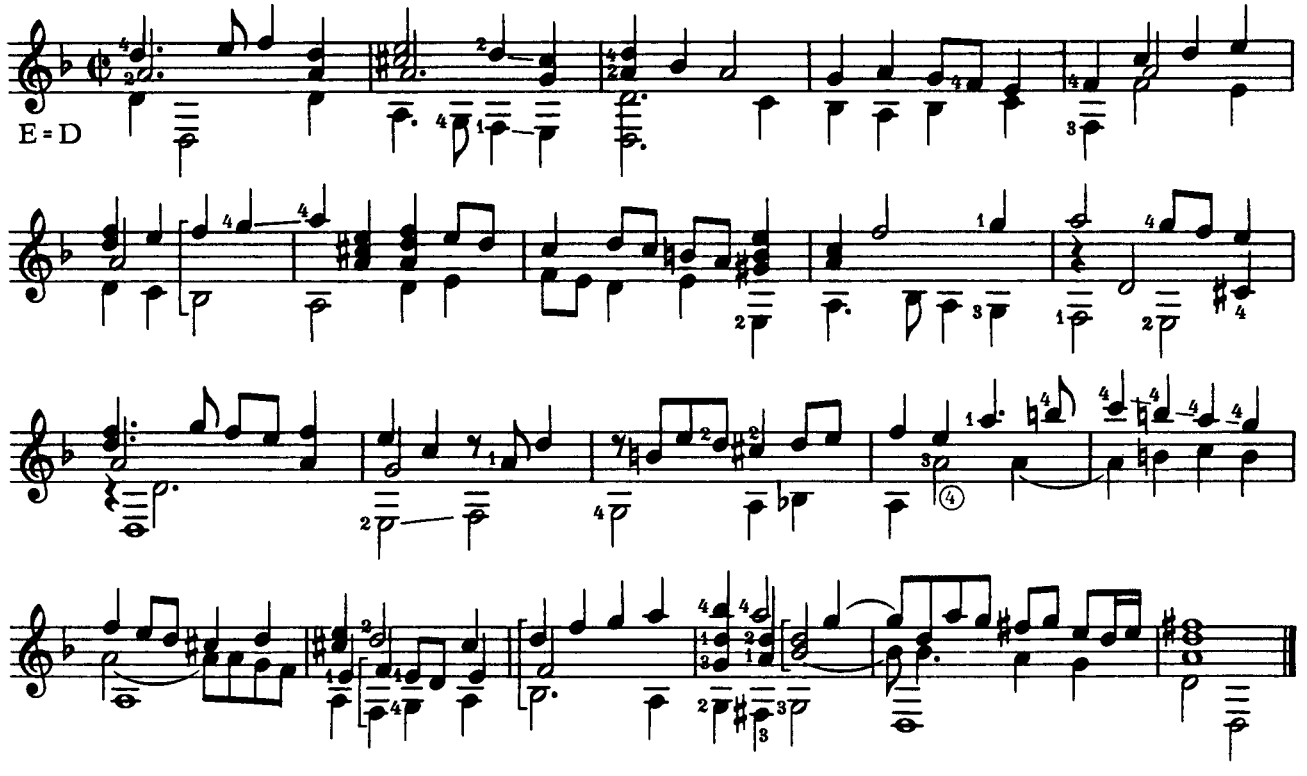

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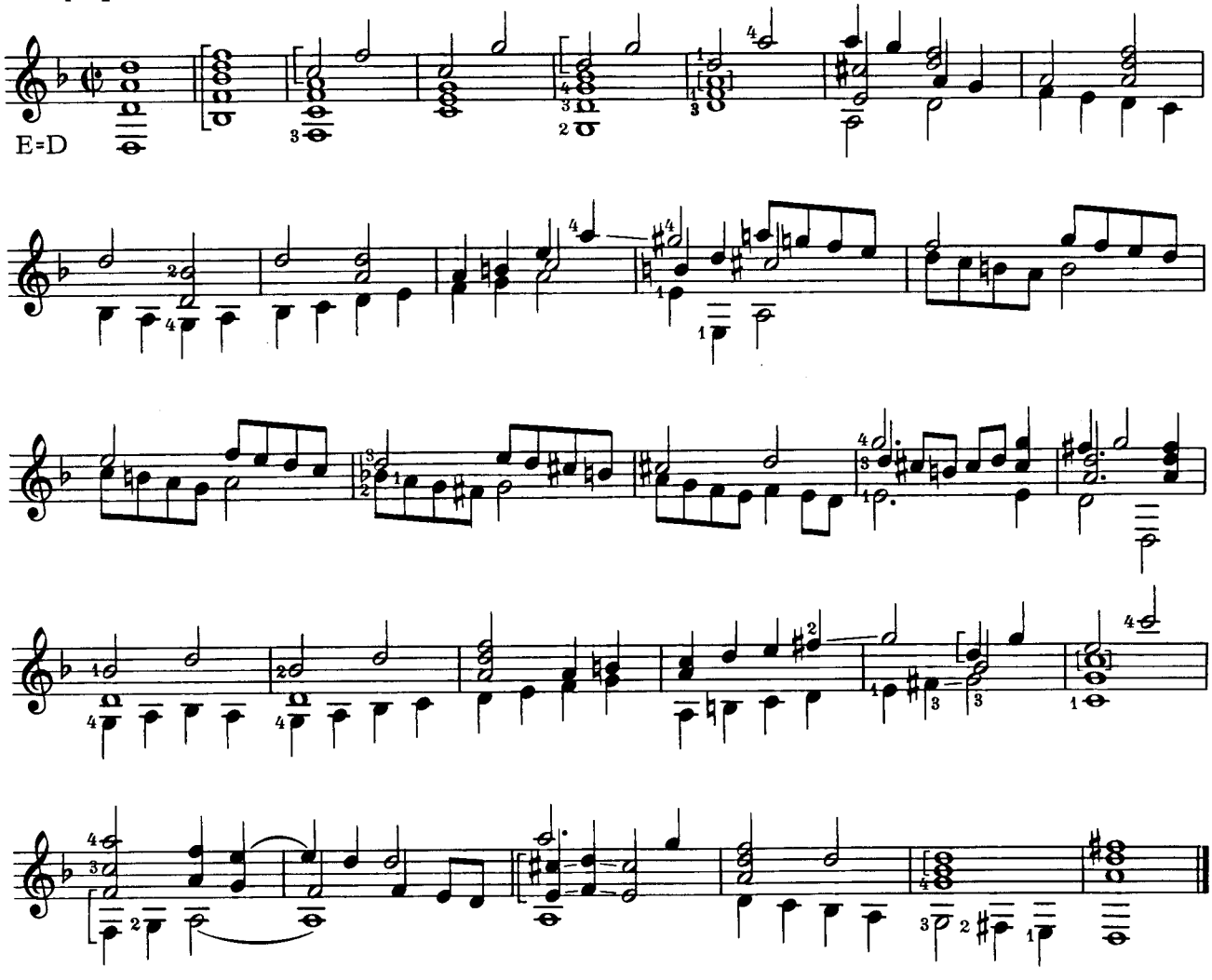

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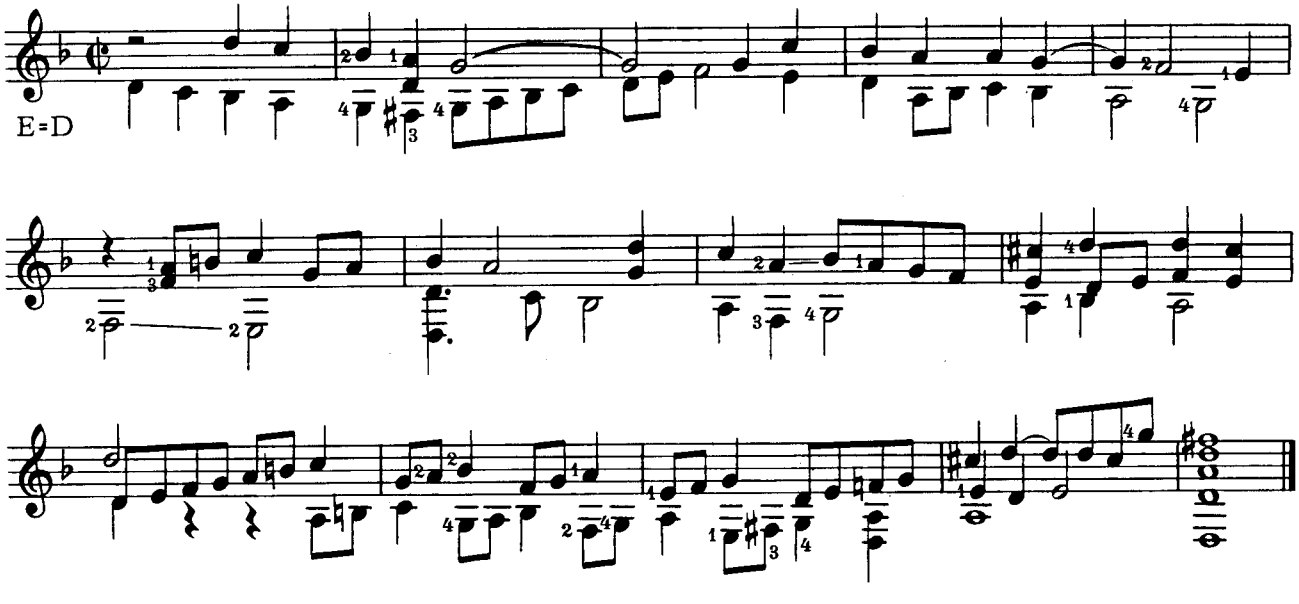

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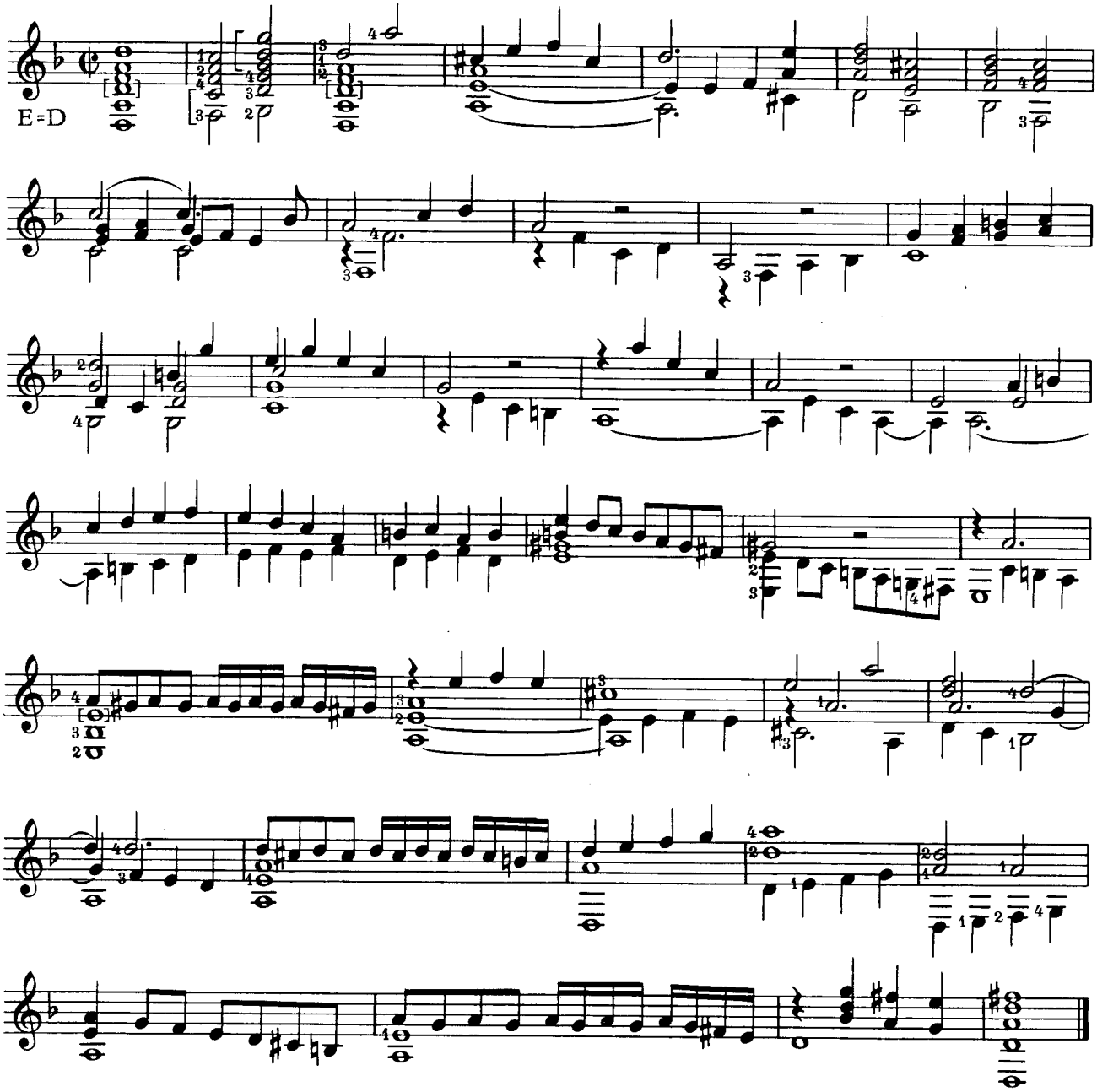

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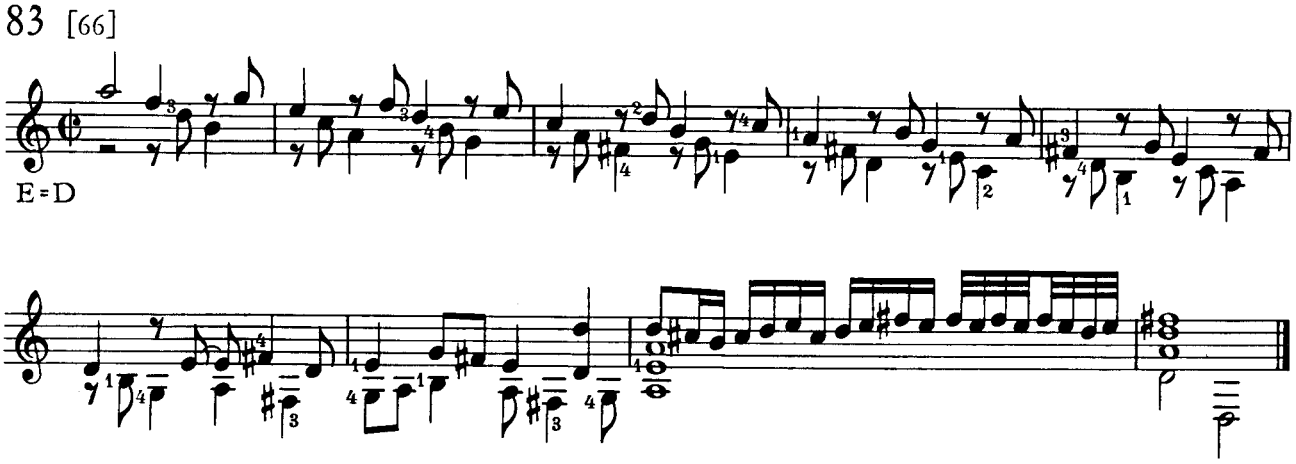


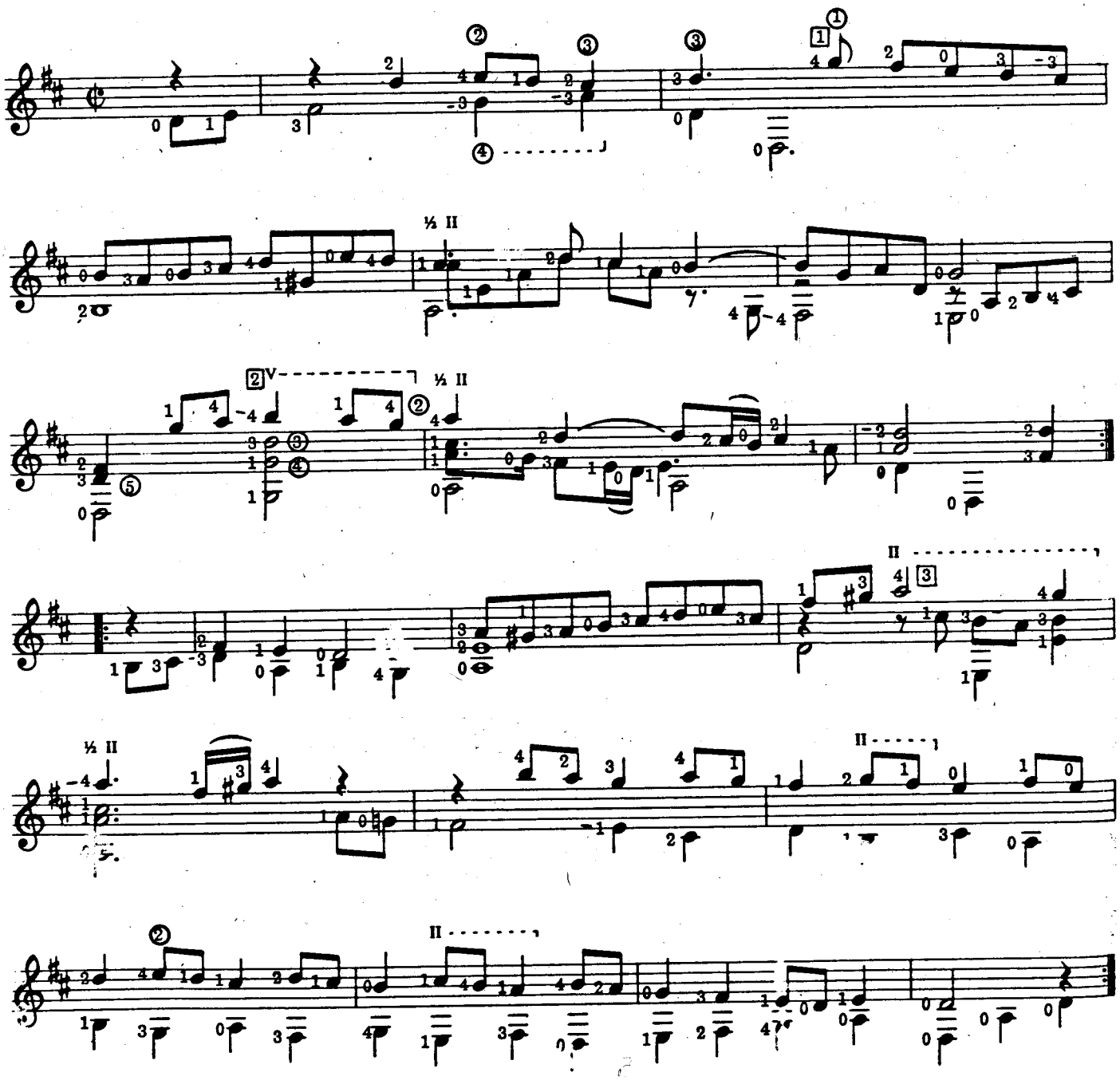
Ballet

Like "Tanz", this piece is from Fuhrmann's *Testudo Gallo-Germanico*. It is in complete contrast to the English lute music, but it has a well-constructed charm of its own. Probably a fairly brisk tempo is appropriate, particularly to avoid tediousness in the last six measures. I would suggest ♩ = 88.

1 *It is important to notice the move back to the first position here.*
2 *This is a difficult change, but the fourth finger helps to guide the hand.*
3 *Be sure to lay the full bar down for the C♯ .*

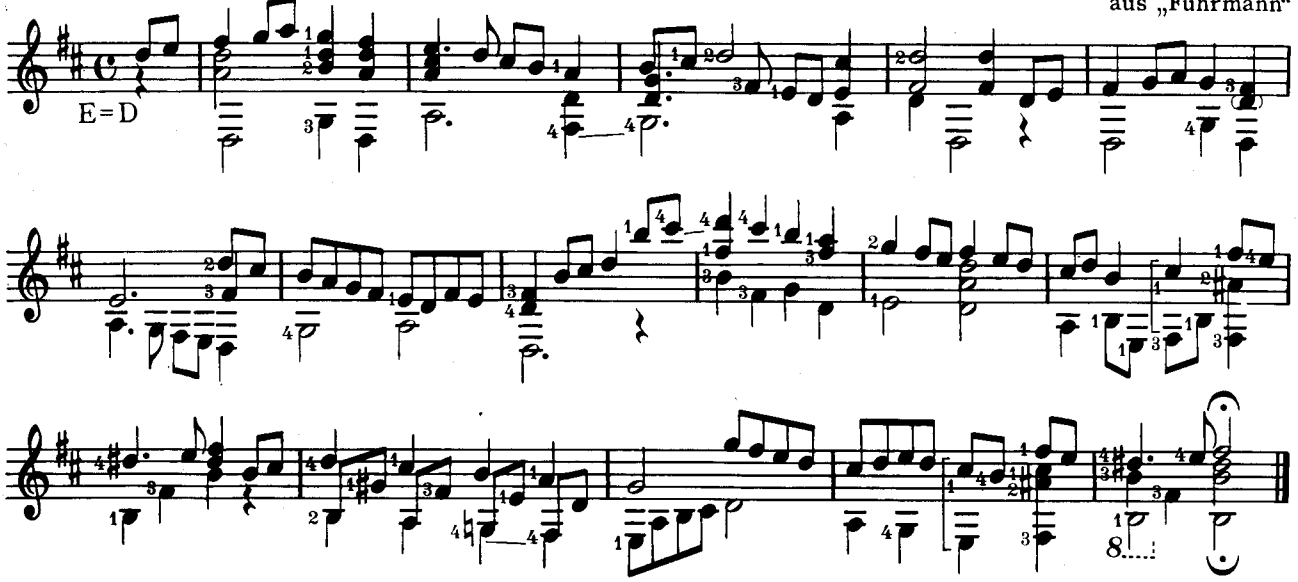
6th to D

Elias Mertel



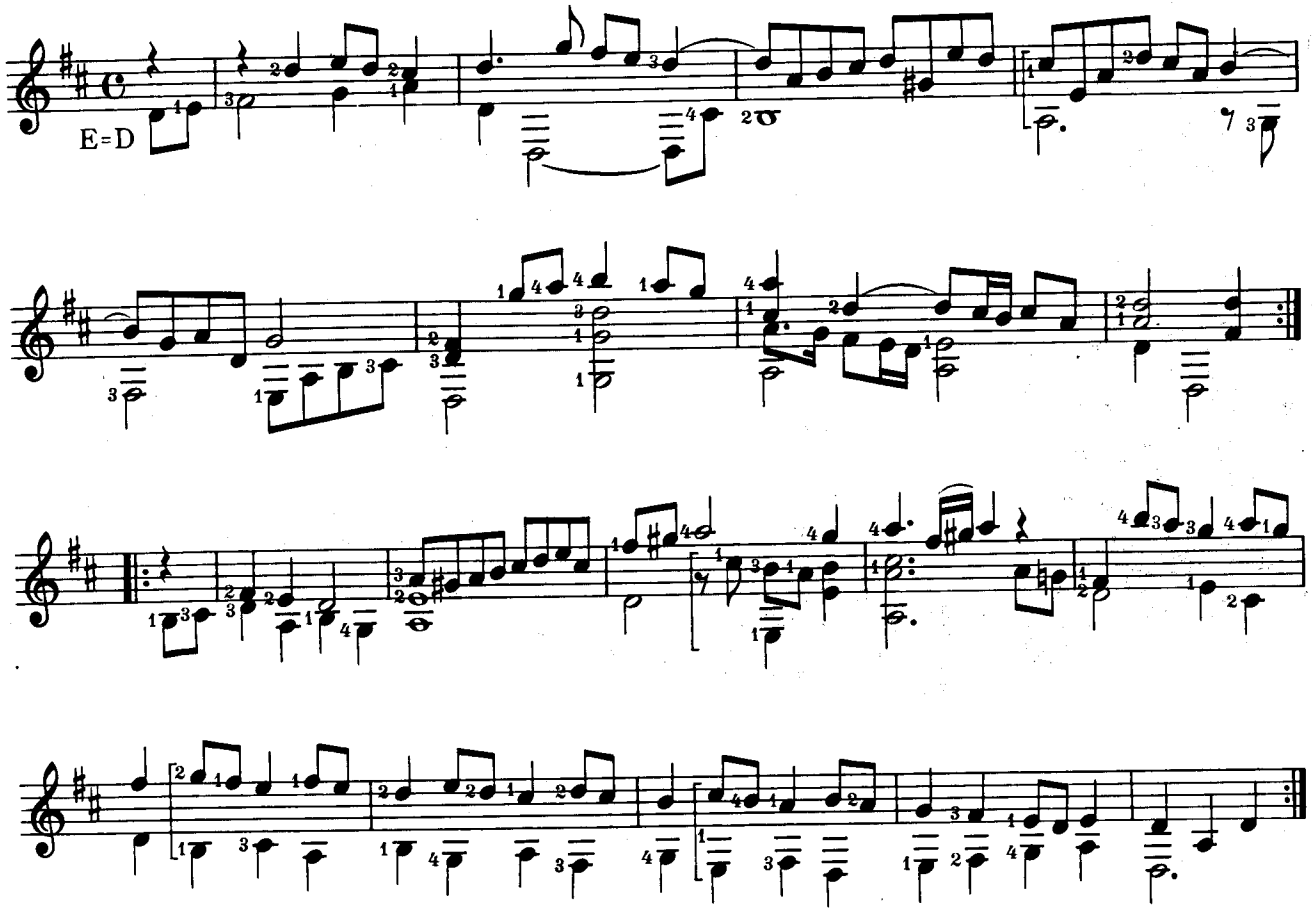
Allemande

Elias Mertel
aus „Fuhrmann“



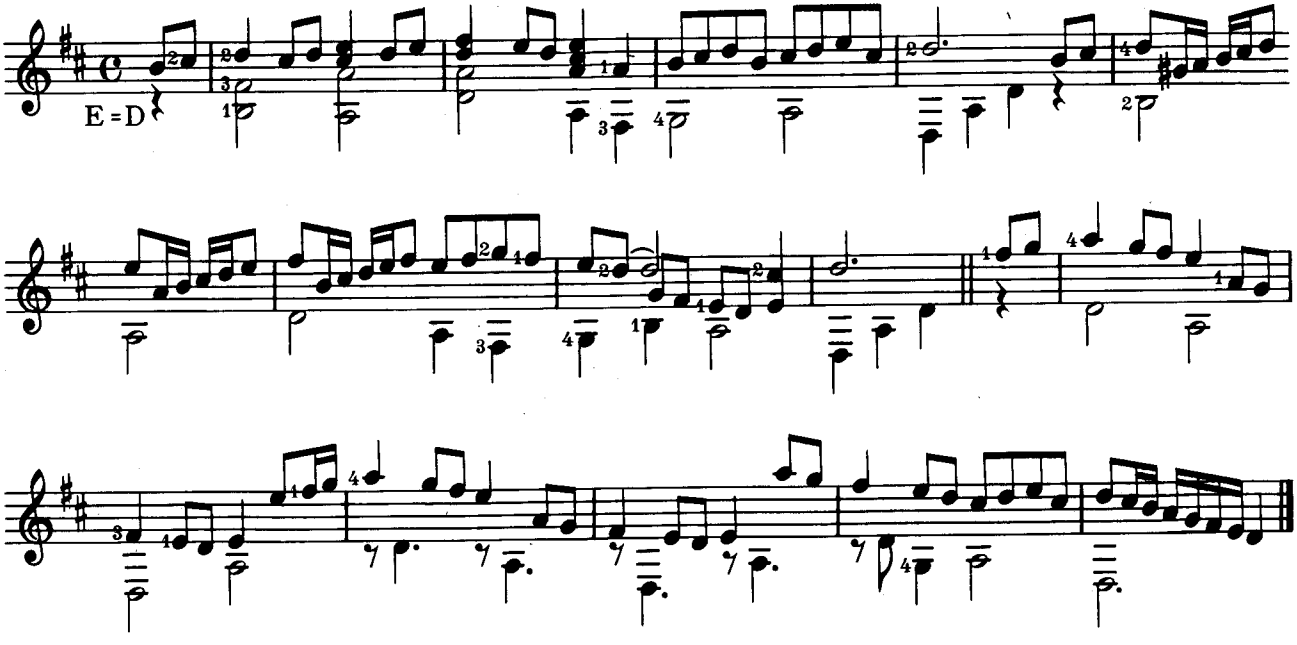
Ballett

Elias Mertel
aus „Fuhrmann“



Ballet

Elias Mertel
aus „Fuhrmann“



Ballet

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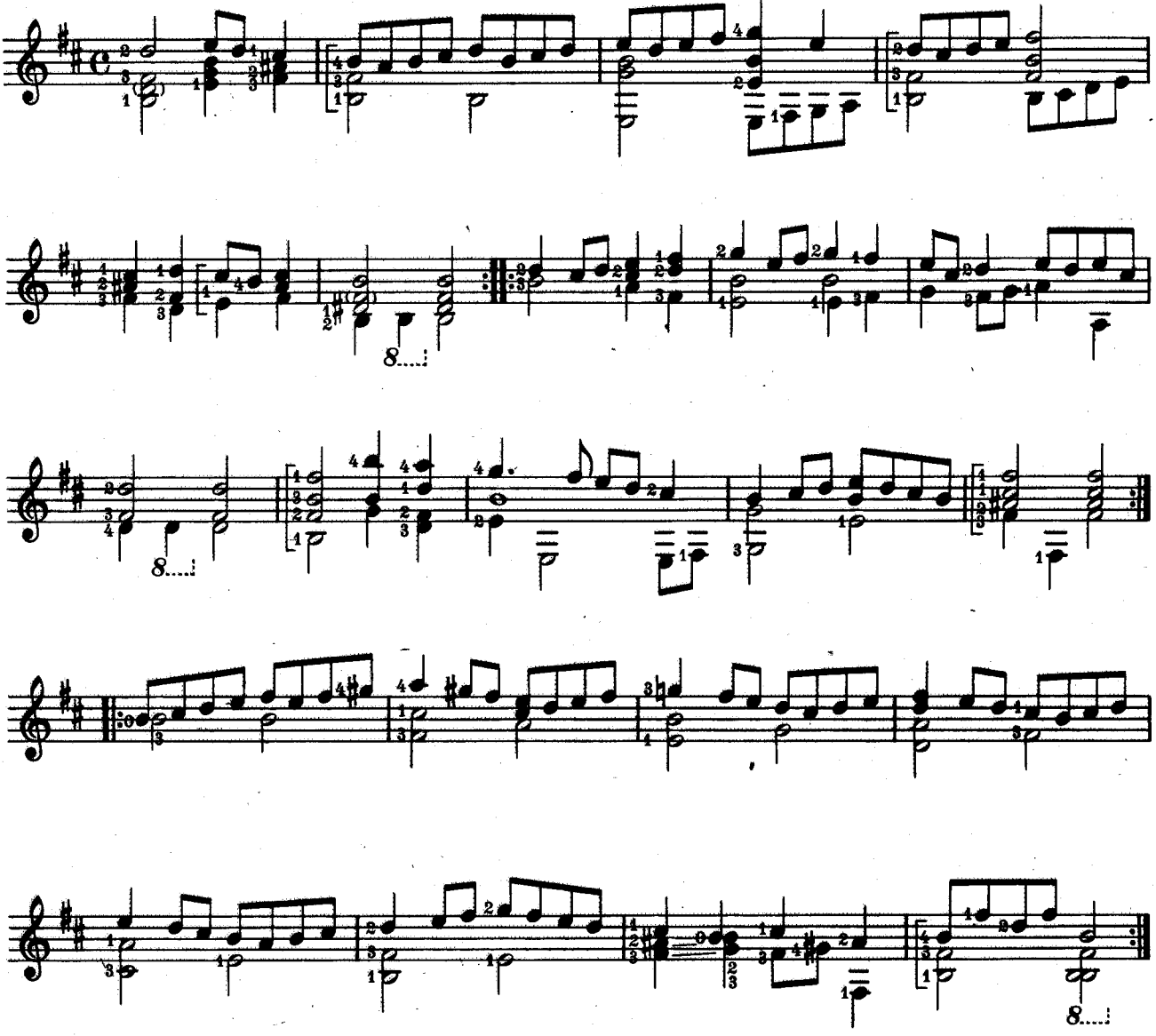

№ 1002

PAVANE

II

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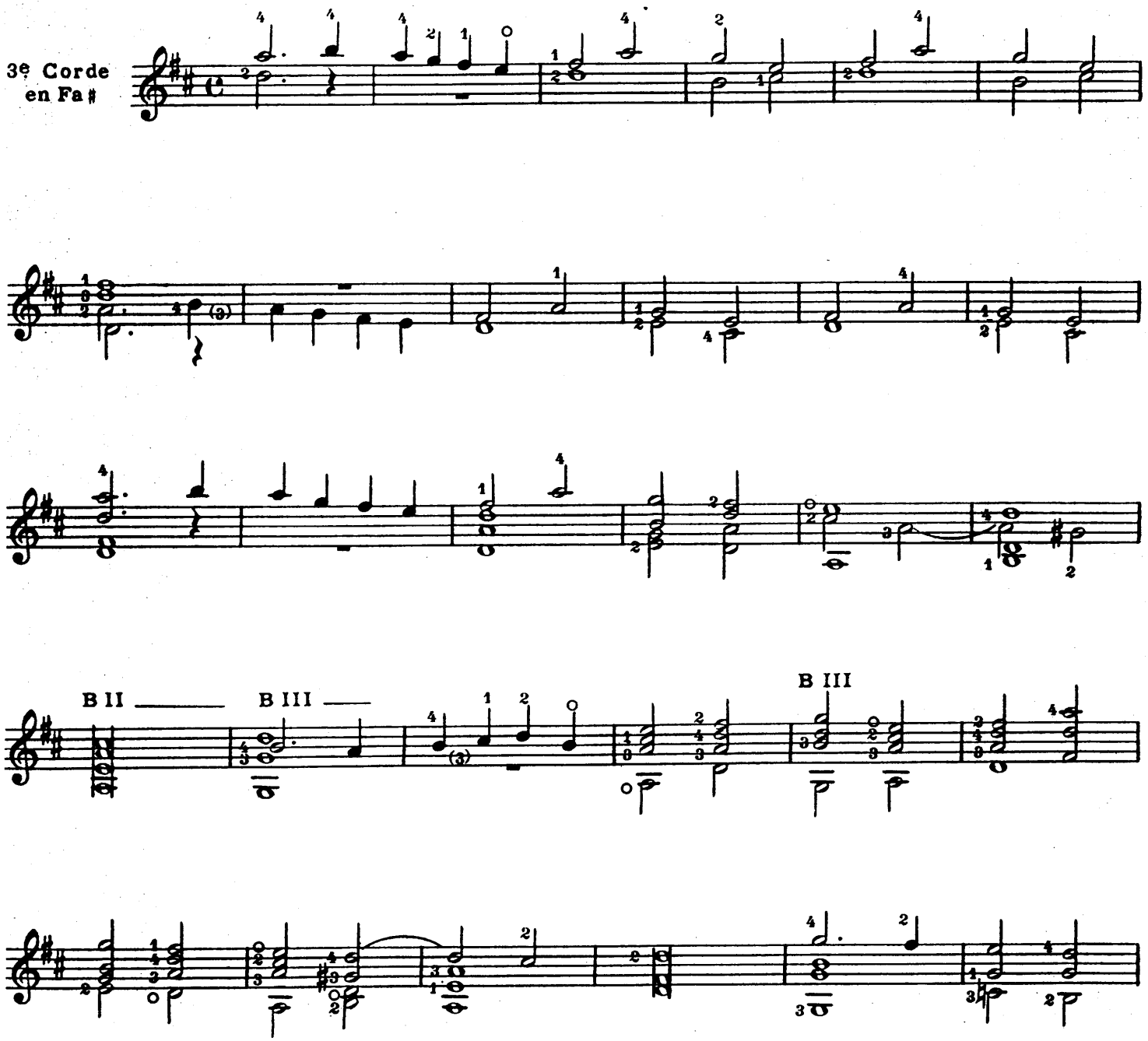
EMILIO PUJOL
(Version corrigée)

Luis MILAN
(1536)



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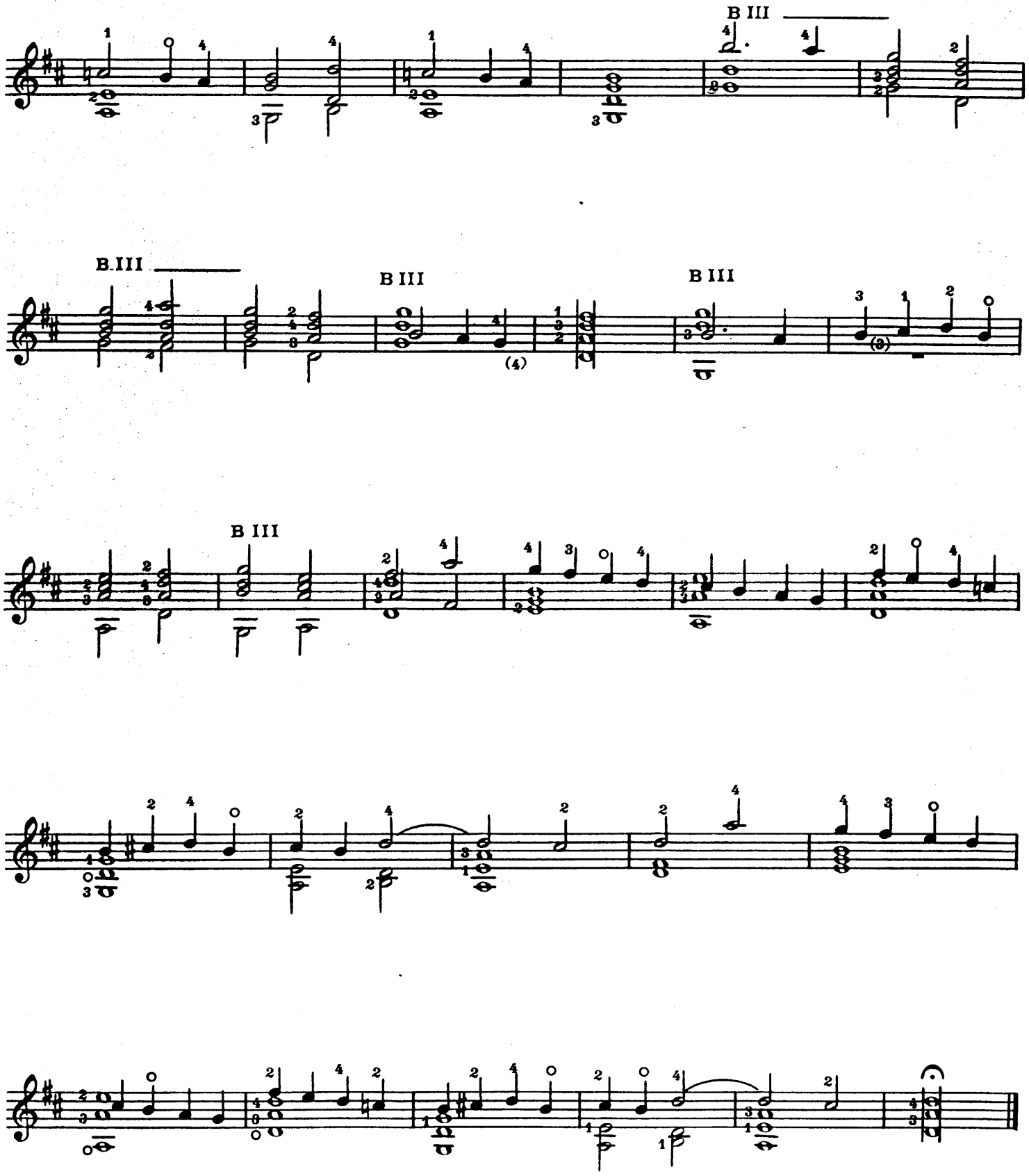
B III
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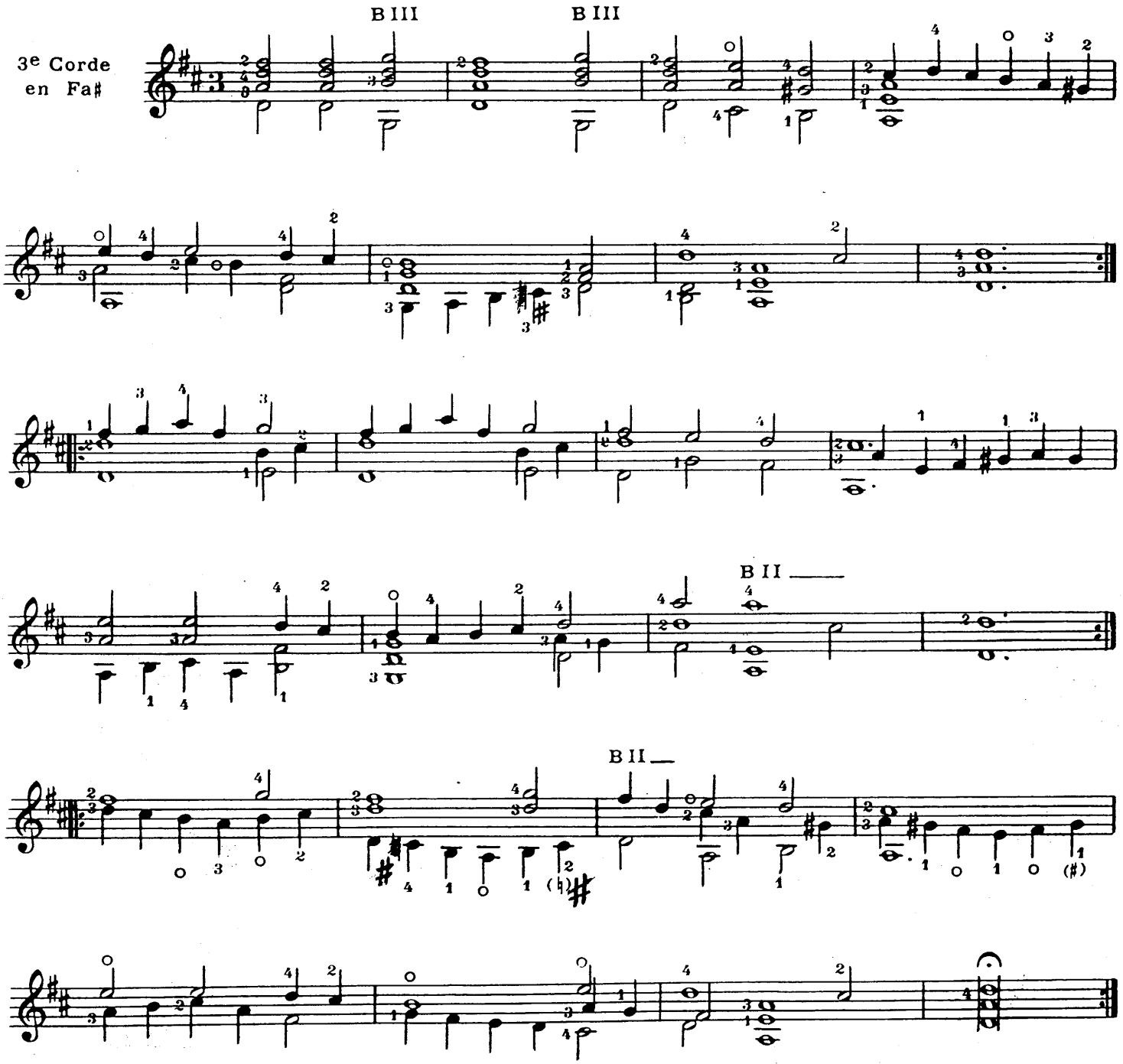
№ 1003

PAVANE

III

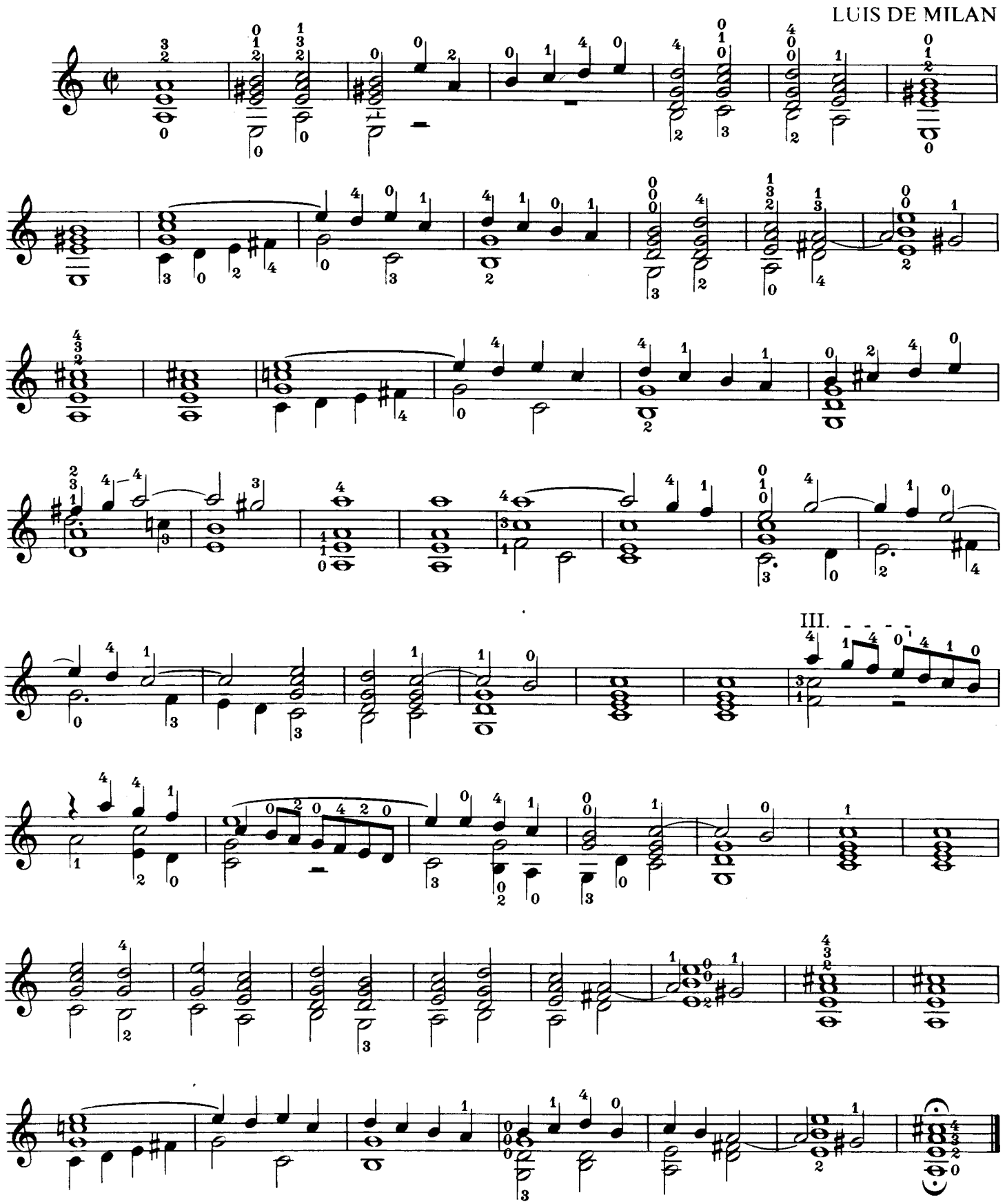
Transcription de
EMILIO PUJOL
(Version corrigée)

Luis **MILAN**
(1536)



PAVANA I

LUIS DE MILAN



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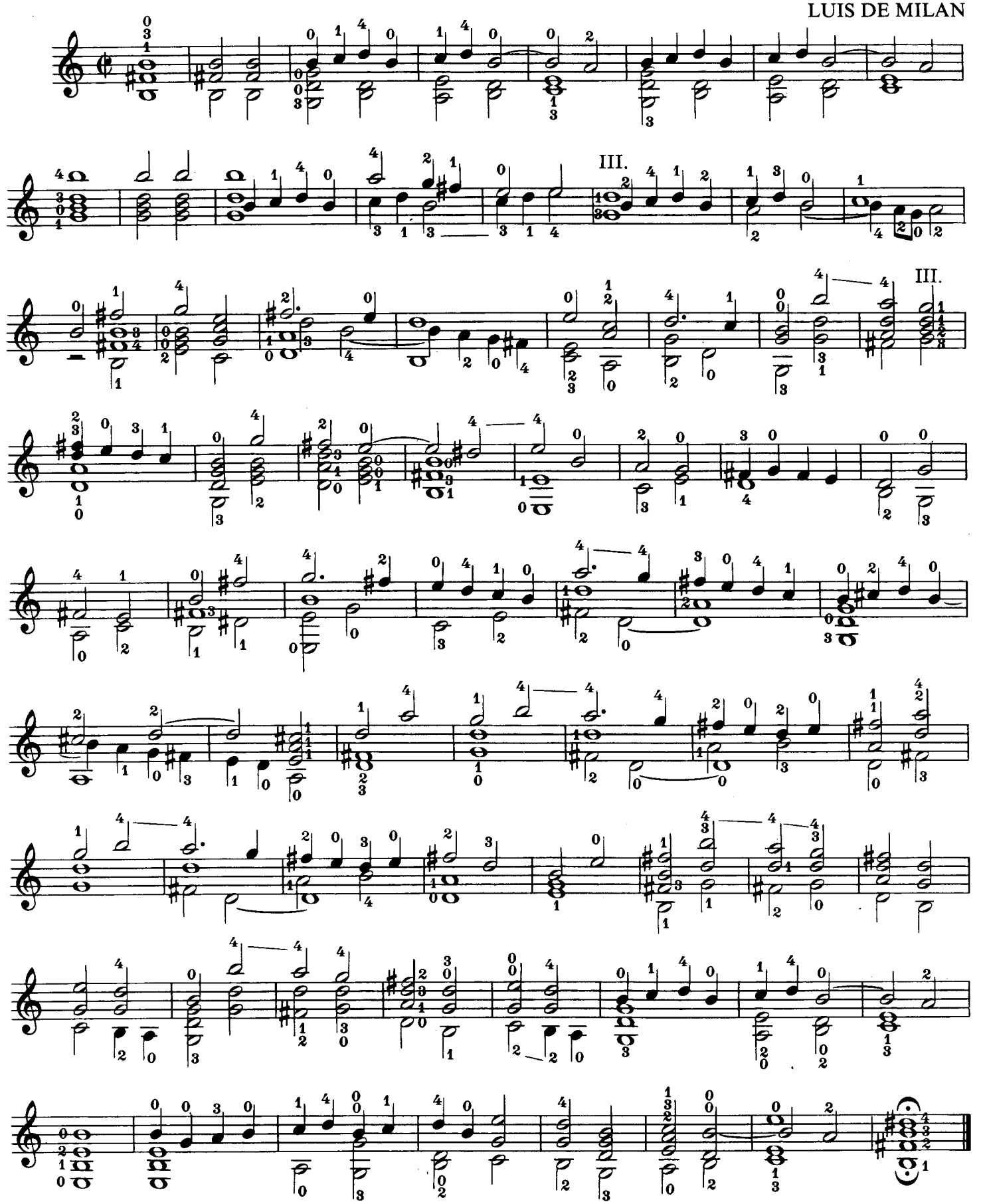

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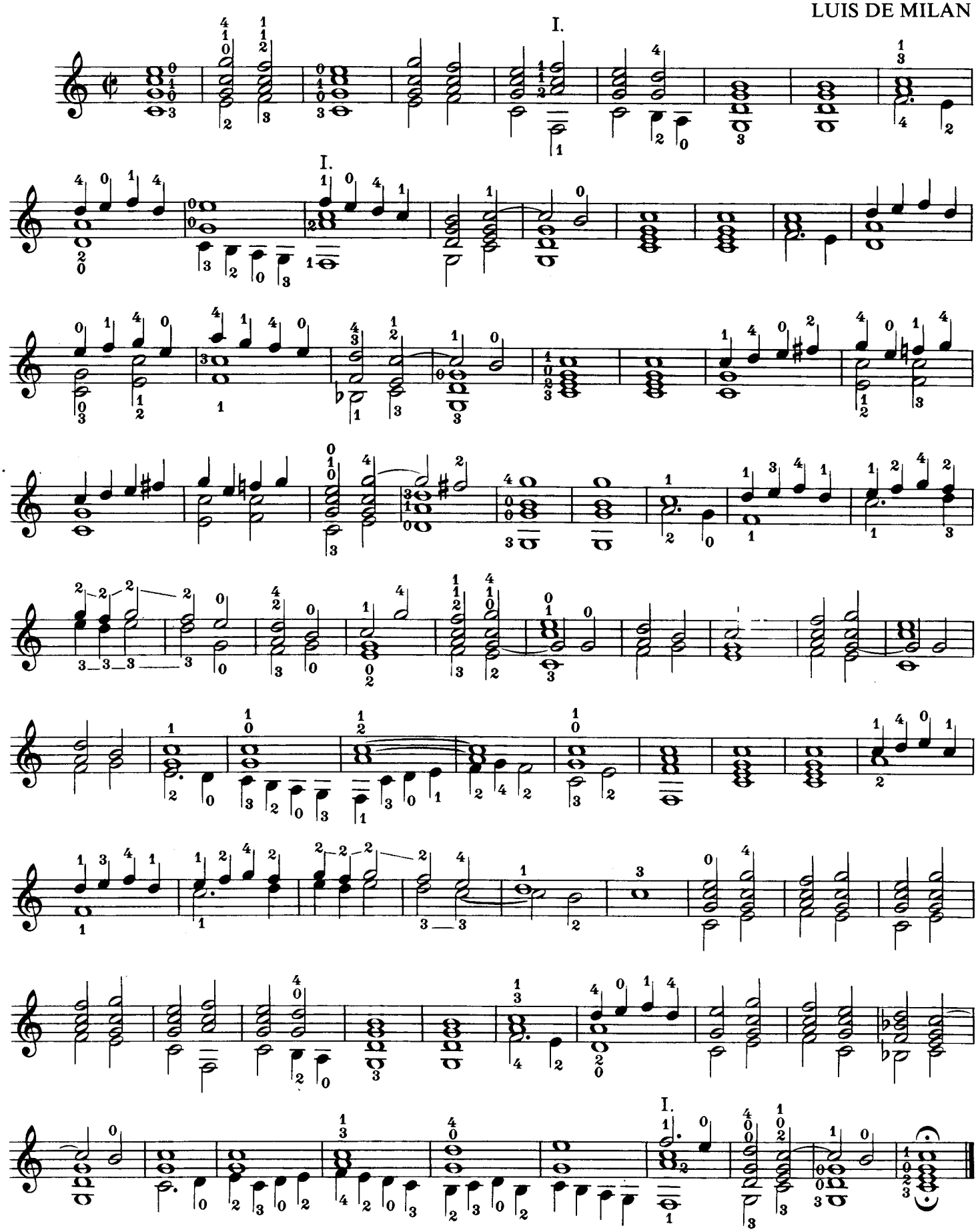
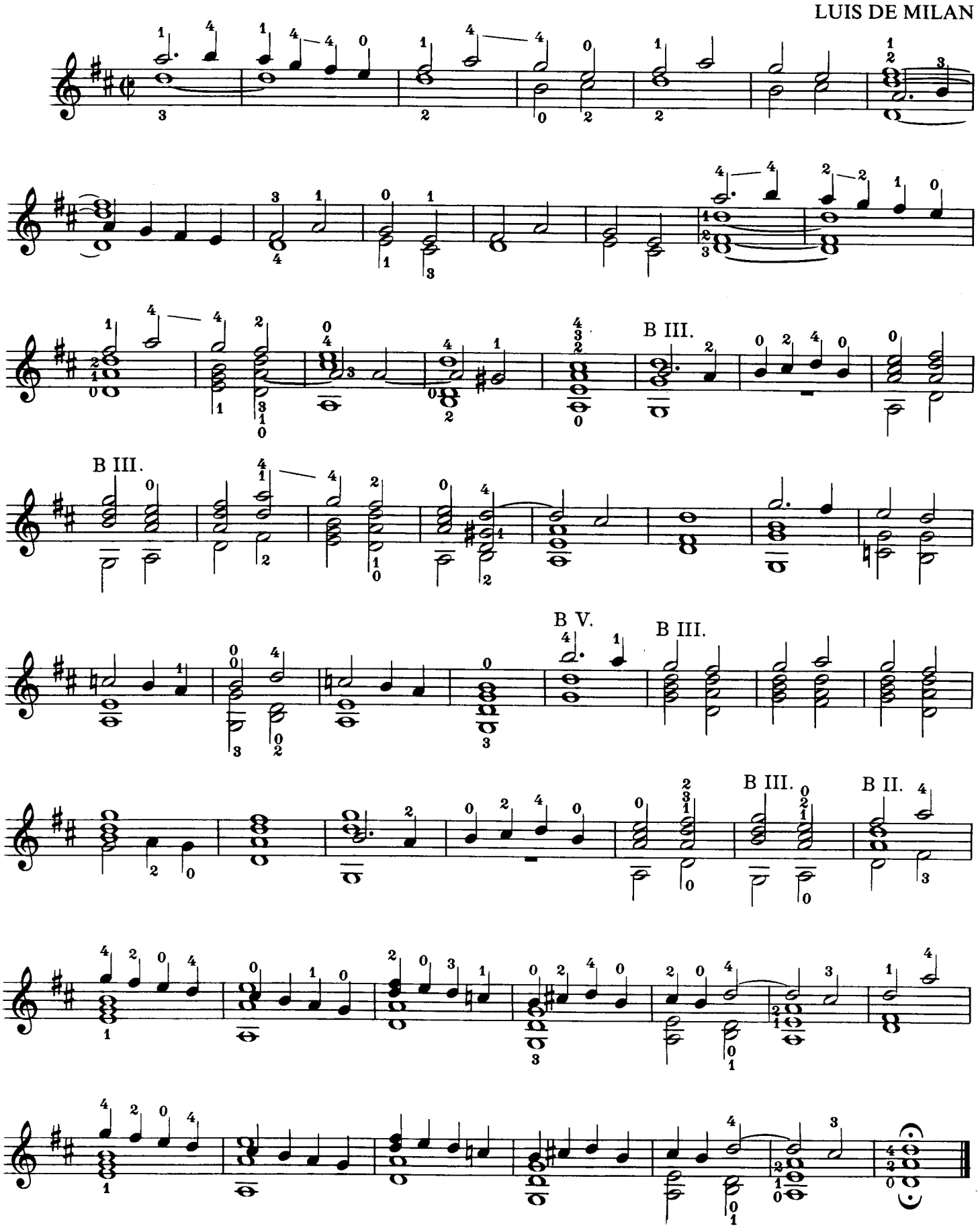


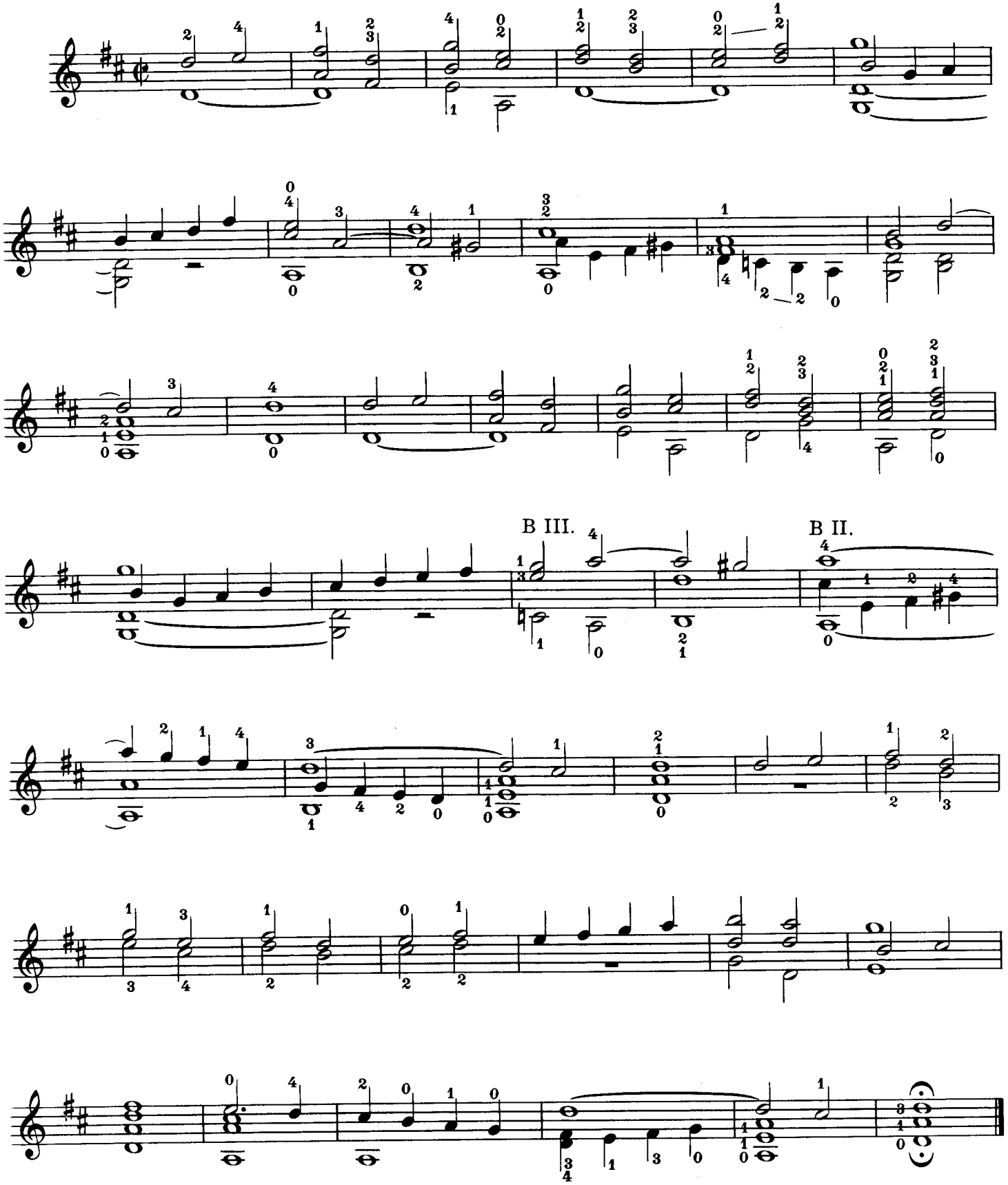
PAVANA IV

LUIS DE MILAN



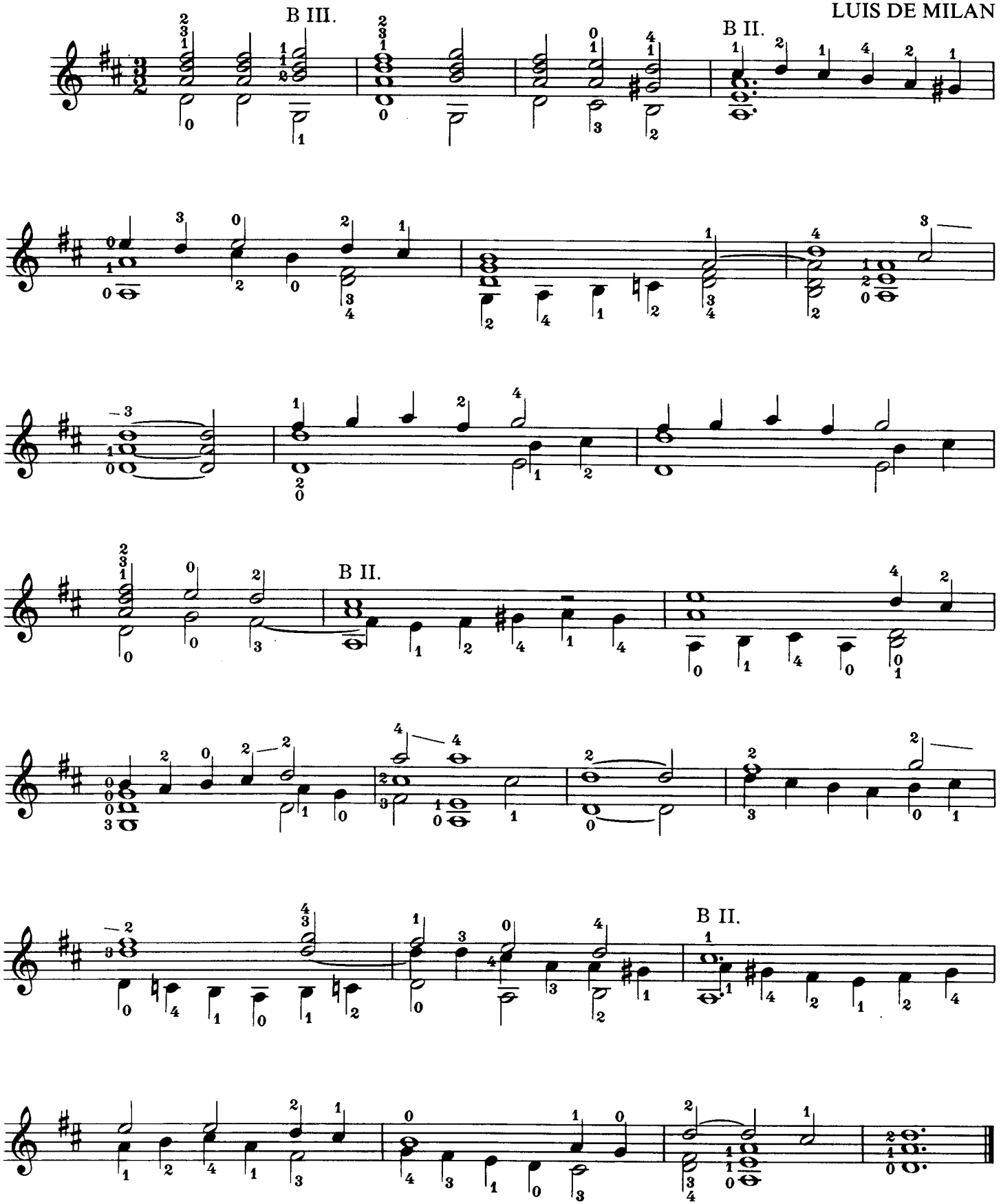
PAVANA V

LUIS DE MILAN



PAVANA VI

LUIS DE MILAN



ДВІ ПАВАНИ

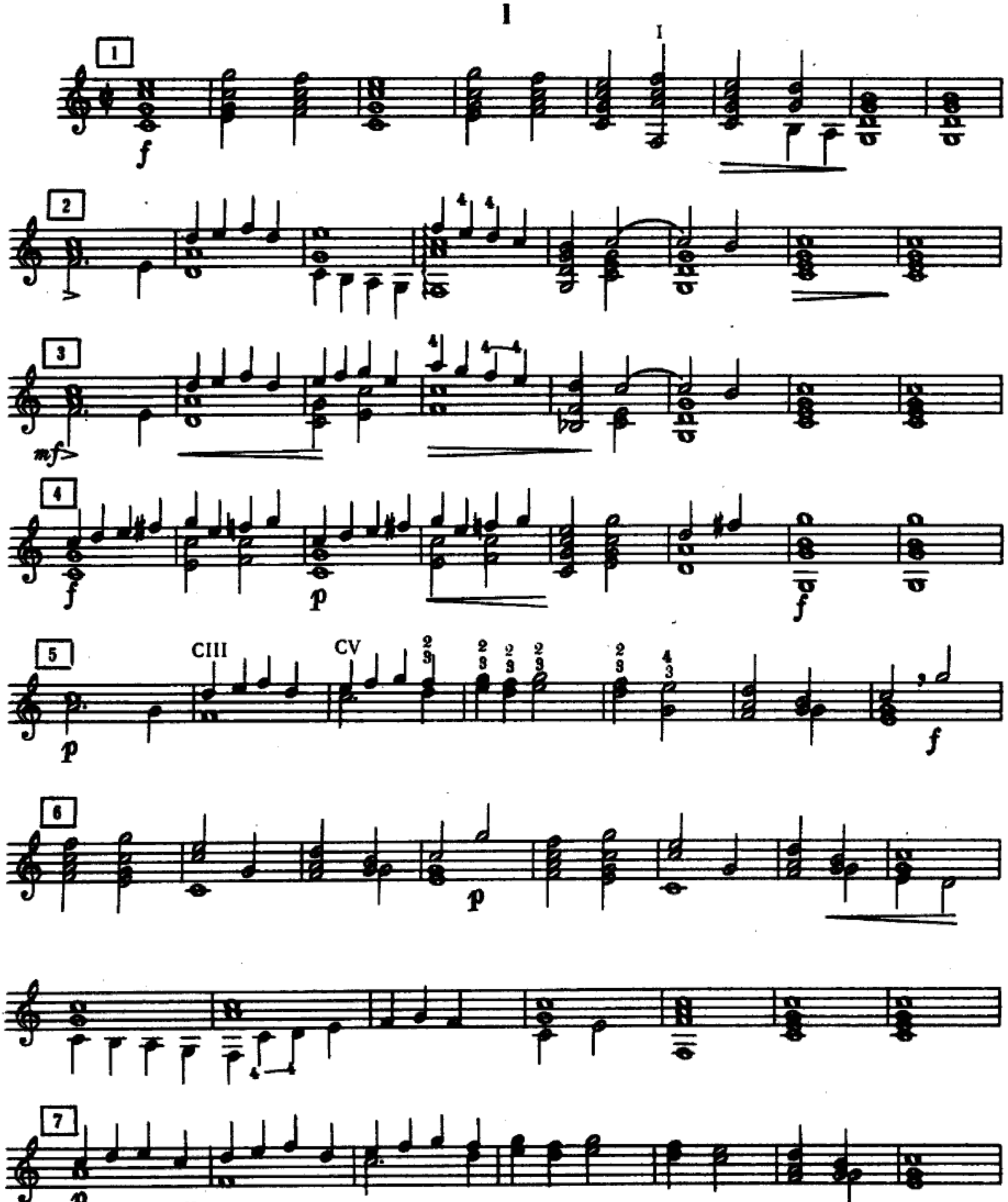
Л. Мілан
(1500—1561)

Перекладення С. Урбана

ДВЕ ПАВАНЫ

Л. Милан
(1500—1561)

Переложение С. Урбана



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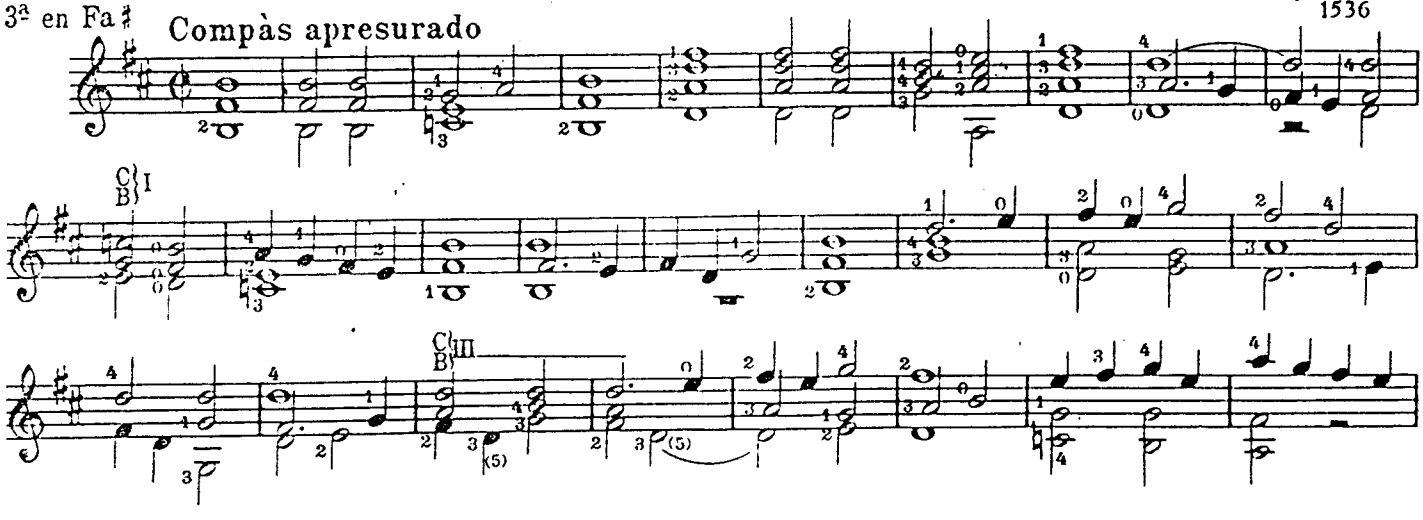
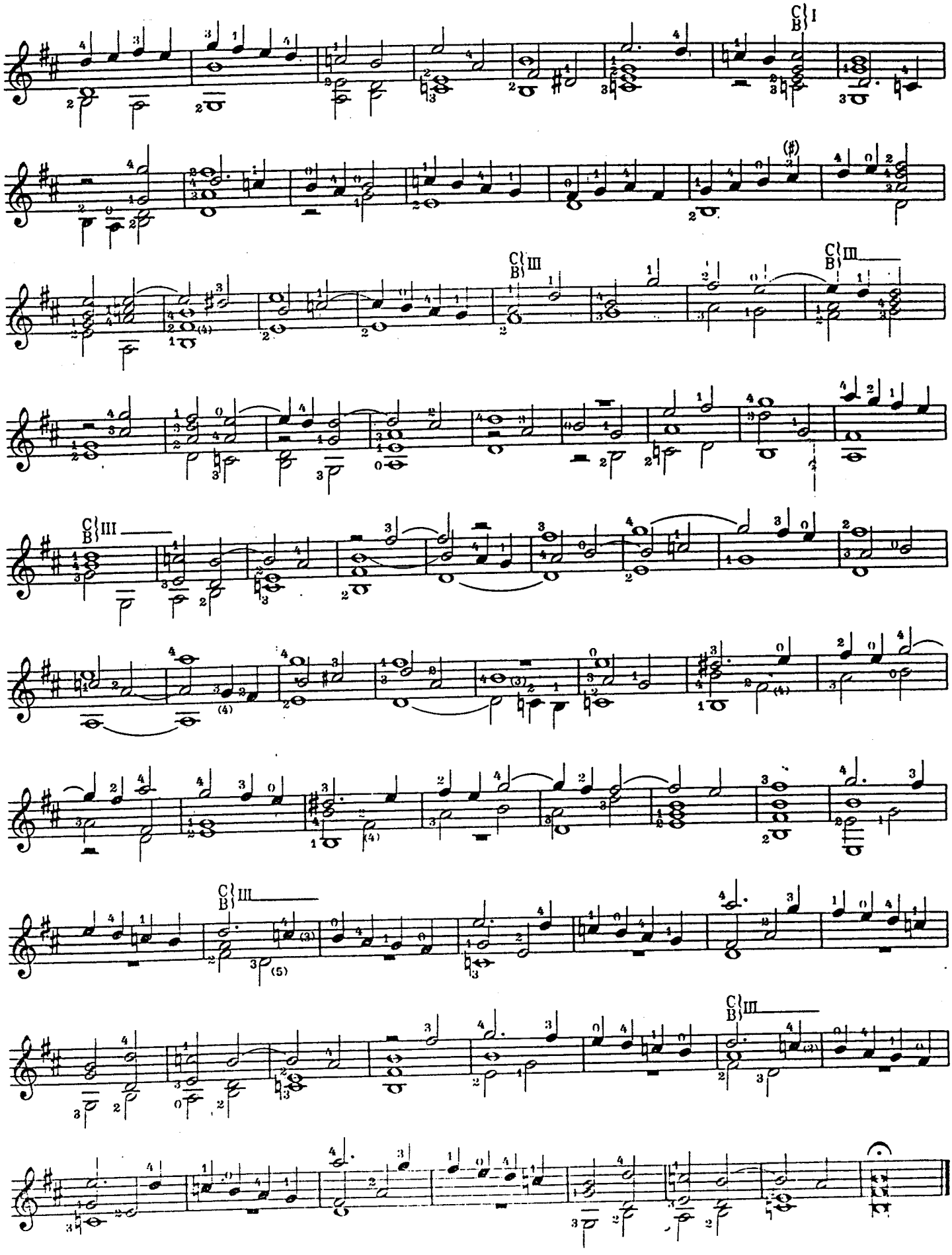
Fantasía del quarto tono

Luys Milán
1536



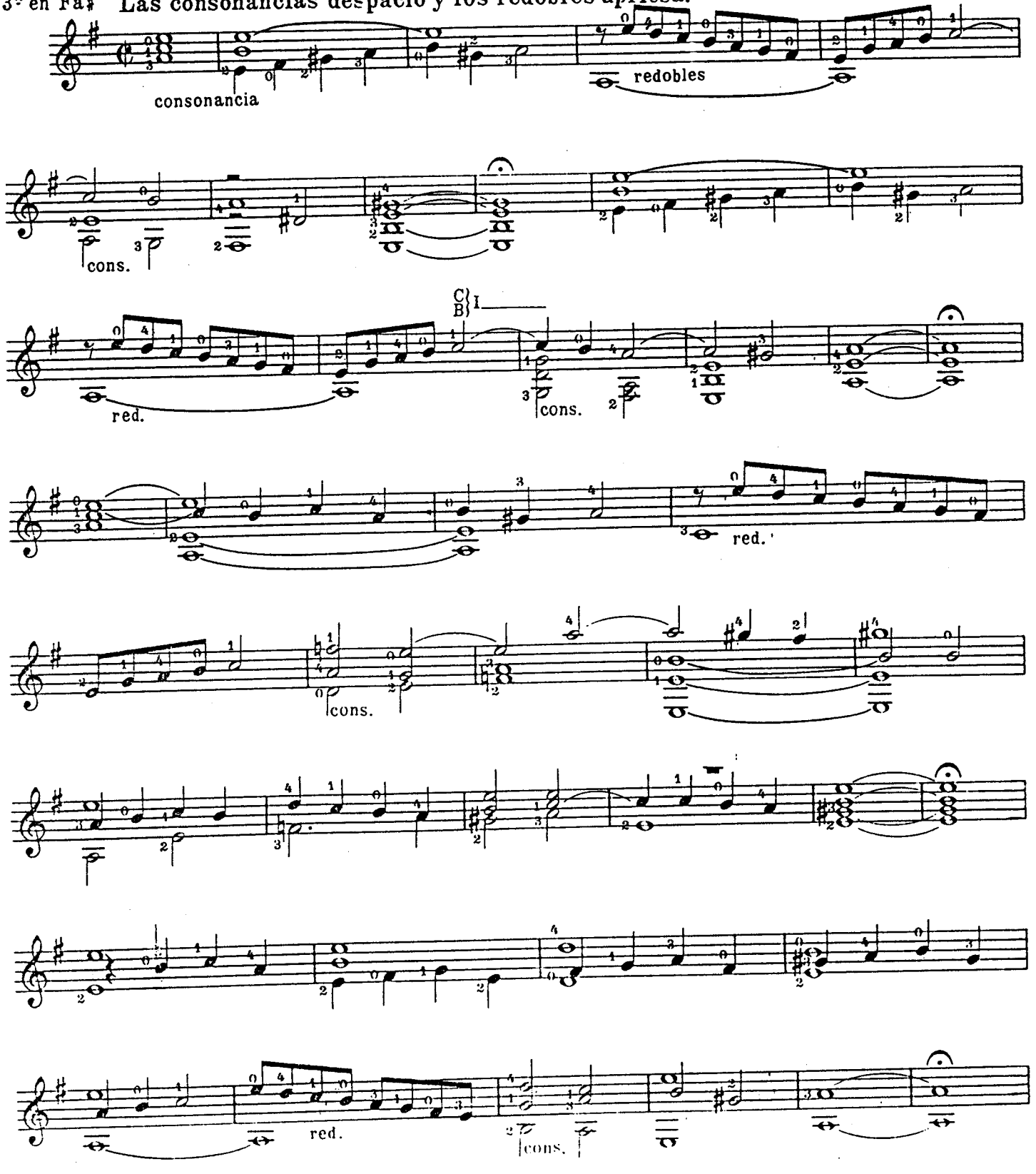


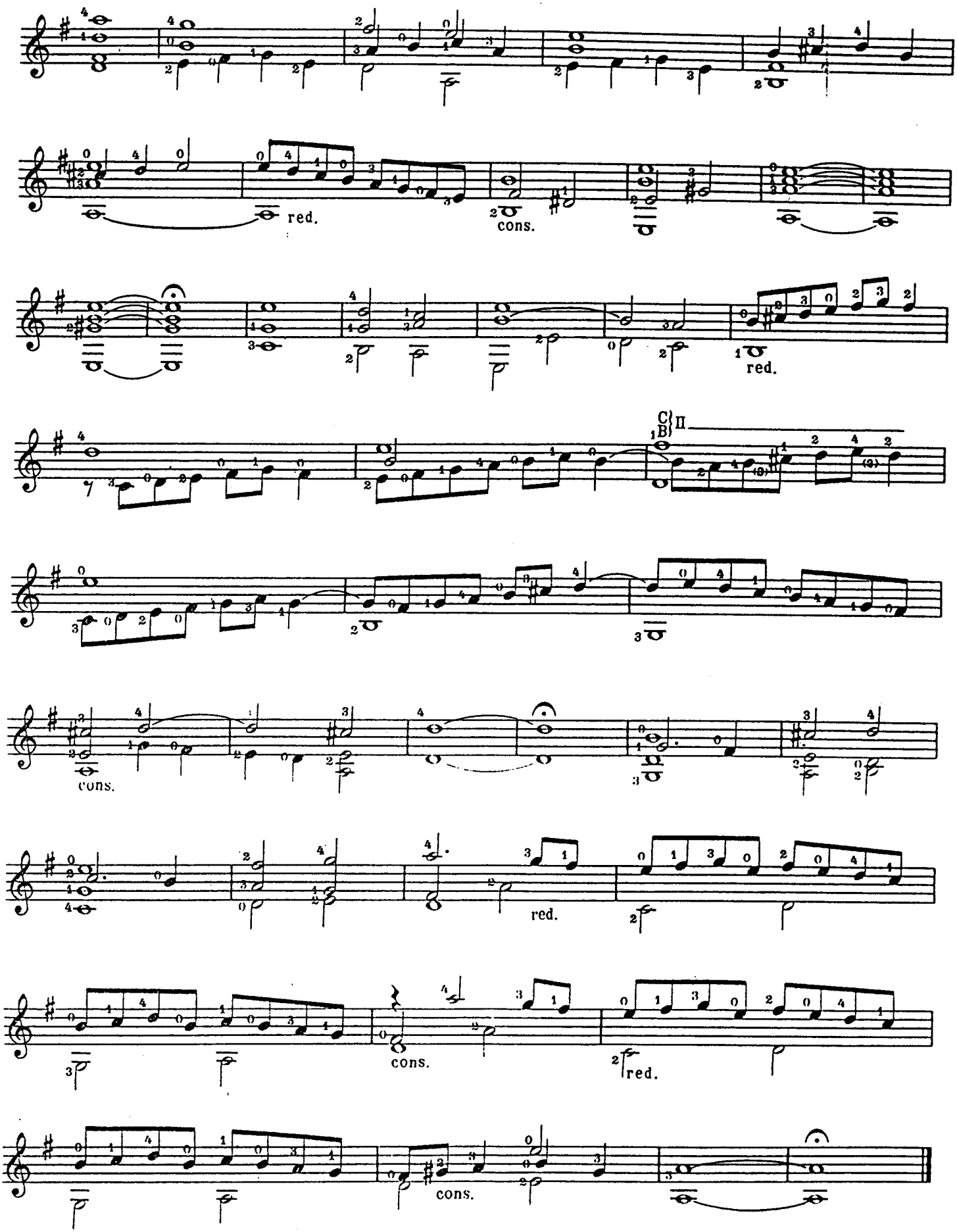
Fantasía

de consonancias y redobles

Luys Milán
1536

3ª en Fa♯ **Las consonancias despacio y los redobles apriesa.**

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