

Santino Garsi da Parma (1542-1603)

# Gagliarda

Tabulaturübertragung  
und Gitarrenbearbeitung  
HEINZ TEUCHERT

4

II

*p*

*f*

*D.C. al* ⊕

Anonym (16. Jahrh.)

# Danza

Gitarrenbearbeitung  
HEINZ TEUCHERT

5

II

*p*

*D.C.*

# Courante

Jean Périchon  
aus „Besarde“

The musical score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo marking 'E=D' is present at the beginning. The score consists of four systems of music. The first system begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo marking 'E=D' is written below the staff. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings (1-4) and accents are indicated throughout. The second system continues the melodic line with similar rhythmic patterns. The third system introduces some longer note values and slurs. The fourth system concludes the piece with a final cadence. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted rhythms, along with fingerings and accents.

John Perrichon (um 1600)

# Coranto

Tabulaturübertragung  
und Bearbeitung  
HEINZ TEUCHERT

15

# ***Flandrisches Gitarrenbuch***

(F.J. Giesbert)

A Book of Pieces for Guitar  
Livre de pièces pour la Guitare



I Gitarren-Archiv 230  
II Gitarren-Archiv 236

Schott

## P R E F A C E

This is a reprint of

*Selectissima elegantissimaque Gallica Italica  
et latina in Guiterna ludenda carmina . . .*

i. e. most select and elegant French, Italian and Latin songs to be played on the guitar, originally published by Pierre Phalèse, Leeuwen 1570. Phalèse, like most of his fellow-printers of the time, did not bother to mention the names of composers, but, like his colleagues Attaignant and Susato, he probably arranged some of the pieces for the guitar himself.


The original notation is in French lute tablature with letters on 4 lines representing the four groups of strings of the guitar. The 16th century guitar was a rather humble brother of the lute, using all but the highest and lowest of the lute's 6 groups of strings, presumably as the topmost strings required very frequent renewal, while the bass strings were considered as too expensive. Thus, of the original lute tuning A d g b e' a', the guitar was left with d g b e'; guitars with double stringing used an octave instead of the unison to the lowest string, while

the top string was left single, resulting in the tuning



However Phalèse demands



where the f. clef, indicating the f below middle c', is in the position used here (as baritone clef) equivalent to 

We are presenting the collection in two parts, with the fantasies and songs in Part 1 and the dances in Part 2. We have also added the numbering. Concerning the signs of transposition J. S. Bach's style was used here. It seems more appropriate for this transcription of tablature than the modern one since it marks the transposed notes within each measure every time they occur, just like in the tablature. This is a usage derived from the notation without measuring bars of the preceding centuries. Naturals are set only for changes within the same measure, rarely in the following measure in order to prevent errors.

The player beware of the temptation to add "missing" bass notes. He would deprive the sparing and well-balanced composition of one of its characteristic features.

The following rules applied to the playing of the guitar at the time:

*Right hand* A single note is played by the thumb.

Two notes are played by thumb and index.

Three notes are played by thumb, index, and middle finger.

The little finger is not moved from its position near the bridge where it is supported by the sound board.

*Exceptions* are denoted thus:

• = Thumb



= Index and Middlefinger

•• = Index finger




= Index, Middle- and Ringfinger

••• = Middle finger

•••• = Ring finger

A thumb mark under a chord indicates that the thumb should slide over all the strings used.

A dot under a chord indicates that the index finger should slide back over all the strings used.

The sign — indicates that the strings should be played by a downward movement of the nail of the finger: 

*Left hand*

The fingering is indicated by numbers denoting

1 index, 2 middle finger, 3 ring-finger, 4 little finger.

F. J. Giesbert