

# ALTGITARREN





This is a translation from Swedish into English of the first 12 pages of the text in the Book "Altgitarren" by Per-Olof Johnson. The translation has been done for the benefit of the web community AltoGuitar.com. The translator is Sten Edebäck, and the translation has been checked and adjusted by James R Smith to ensure international usage. Pdf version by Christophe Han.

The book "Altgitarren" can be ordered from The Malmö Academy of Music, telephone +46 (0)40 325450, website [www.mhm.lu.se](http://www.mhm.lu.se)

# ALTOGUITAR

about the origin of the alto guitar, technical playing instructions, short instrument history  
and

transcriptions and arrangements for alto guitar by

## Per-Olof Johnson

Plus further arrangements and transcriptions for alto guitar by

Anders Miolin

Börje Sandquist

Gunnar Hansson

Gunnar Spjuth

Göran Söllscher

Musical notation: Börje Sandquist

**The Malmö Academy of Music 1998**



LUND UNIVERSITY  
Malmö Academy of Music

# ALTGITARRREN

om altgitarrens tillkomst, speltekniska anvisningar, liten instrumenthistorik  
samt  
transkriptioner och arrangemang för altgitarr av

## Per-Olof Johnson

Dessutom ytterligare arrangemang och transkriptioner för altgitarr av  
Anders Miolin  
Börje Sandquist  
Gunnar Hansson  
Gunnar Spjuth  
Göran Söllscher

Notskrift: Börje Sandquist

**Musikhögskolan i Malmö 1998**



LUND UNIVERSITY  
Malmö Academy of Music

# 1. On the origin of the alto guitar

Since the end of the 1950's, when I ordered my first Bolin guitar, I had a very stimulating time of cooperation with the music instrument designer Georg Bolin<sup>1</sup>. Georg possessed an extreme dexterity in craftsmanship, a great knowledge of materials, and an unusually well-developed feeling for sound and a keen ear for quality of tone. He was not afraid of unconventional solutions to problems, and so his design had a characteristic feature of ingenious simplicity.

Georg had not only a keen ear for quality of tone, he listened readily to the wishes of instrumentalists, and so he always worked in a productive way together with performing musicians of different kinds. For me, this cooperation was mostly, for natural reasons, about his design of various types of guitars like bass, baritone, tenor, alto, treble, and octave guitar.

Concerning ideal sound, he tried to attain a pure, formable tone with a great possibility for variation of dynamics and sound. Moreover, he aimed at great clarity which makes each part of a polyphonic movement stand out in transparent lucidity, which is especially important for polyphonic music.

When I first met Georg I had for a long time pondered over the problems which occur when you try to transcribe music for renaissance and baroque lute to ordinary tenor guitar. In the spring of 1960 I acquired an instrument that was a reconstruction of a renaissance lute (Jordan), to be able to play lute music from the renaissance more faithfully to the original way. In the autumn of 1960 I became a registered student at the Schola Cantorum at Basel, Switzerland, and there I studied renaissance lute, musical notation, and performance practice concerning renaissance and baroque music.

However, I soon realized the difficulty of combining playing a single course guitar with playing a double course renaissance lute<sup>2</sup>. Plucking a single string and plucking a double course require two completely different techniques (regarding single string plucking, which is done with the nails of the right hand, see the chapter about plucking).

Plucking a double course is done with the finger tips of the right hand, which is an entirely different thing.

I could not compromise. The mere fact that the single strings of the guitar should be plucked with the nails and the lute courses with the finger tips, makes such a compromise very complicated, not to say impossible. Either I had to abandon the guitar and play only renaissance lute, or remain faithful to the guitar and play only guitar.

I then chose the latter alternative.

The older lute and vihuela<sup>3</sup> music can be played on an ordinary tenor guitar without transcription if you tune the third string to f sharp, because these instruments had six courses which is in principle the same number of strings as that of the guitar. It is true that the most common renaissance lute and the vihuela were tuned (approximately) a minor third higher than the tenor guitar. But with a capotasto at either the second or the third fret, and if you lower the tuning of the third string half a note, the guitar has the same tuning as the early renaissance lute and the vihuela, that is g1 – d1 – a – f – c – G.

## I

---

<sup>1</sup> Born February 24, 1912, and deceased April 21, 1993

<sup>2</sup> Double course = each string course consists of two strings, stretched closely together. Is also called double strung.

<sup>3</sup> Vihuela = Spanish guitar-like instrument tuned like a renaissance lute, used in the 16<sup>th</sup> century.

## 1. Om altgitarrens tillkomst

Sedan slutet av 1950-talet, då jag beställde min första Bolingitarr, hade jag ett mycket stimulerande samarbete med instrumentkonstruktören Georg Bolin<sup>1</sup>. Hos Georg förenades utomordentlig hantverksskicklighet och stor materialkunskap med ett osedvanligt välutvecklat klangsinne och lyhördhet för tonens kvalitet. Därtill kom hans oräddhet inför okonventionella problemlösningar, som alltid gav hans konstruktioner drag av genial enkelhet.

Georg var inte bara lyhörd för tonens kvalitet, han lyssnade även gärna på instrumentalisternas önskemål och hade därför alltid ett fruktbart samarbete med utövande musiker av olika kategorier. För min egen del handlade samarbetet av naturliga skäl i första hand om hans konstruktioner av olika typer av gitarrer såsom bas-, kontra-, prim-, alt-, diskant - och oktavgitarr.

Då det gäller klangideal eftersträvade han en ren formbar ton med stora dynamiska och klangliga variationsmöjligheter. Dessutom en stor tydlighet som gör att varje stämning i en flerstämmig sats framträder i transparent klarhet, speciellt viktigt då det gäller polyfon musik.

Då jag första gången träffade Georg hade jag länge funderat över de problem som uppstår då man överför musik för renässans- och barockluta till vanlig primgitarr. Våren 1960 skaffade jag mig en rekonstruktion av en renässansluta (Jordan) för att mer originaltroget kunna spela lutmusik från renässansen. På hösten 1960 skrevs jag in vid Schola Cantorum i Basel, där jag kom att studera renässansluta, notation och uppförandep Praxis gällande renässans- och barockmusik.

Jag insåg emellertid snart svårigheten med att kombinera spel på enkelsträngad gitarr med spel på dubbelkörig renässansluta<sup>2</sup>. Enkelstränganslag och dubbelstränganslag innebär två helt olika anslags-tekniker (beträffande enkelstränganslaget, som utföres med höger hands naglar, se kapitlet om anslag). Dubbelstränganslaget utföres med höger hands fingertoppar vilket är en helt annan anslags-teknik.

Jag kunde inte kompromissa. Bara det förhållandet att gitarrens enkelsträngar skall slås an med nagel och lutans strängkörer med fingertopparna gör att sådan kompromiss blir mycket komplicerad, för att inte säga omöjlig. Antingen var jag tvungen att överge gitarren och spela enbart renässansluta, eller bli gitarren trogen och spela endast gitarr.

Jag valde då det senare alternativet

Den äldre lut- och vihuelamusiken<sup>3</sup> kan man spela på en vanlig primgitarr utan transkription om man stämmer den tredje strängen till fissa, eftersom dessa instrument var sexköriga och därmed i princip hade samma strängantal som gitarren. Visserligen var den vanligaste renässanslutan och vihuelan stämmda (ungefär) en liten ters högre än primgitarren. Men med capotasto på tredje bandet får gitarren med halvtönsänkt 3:e sträng samma stämning som den tidiga renässanslutan och vihuelan, dvs g<sup>1</sup> - d<sup>1</sup> - a - f - c - G.

<sup>1</sup> 24/2 1912-21/4 1993

<sup>2</sup> Dubbelkör=varje strängkör består av två tätt intill varandra spända strängar. Benäms även dubbelsträng.

<sup>3</sup> Vihuela=spanskt gitarliknande instrument stämt som en renässansluta använt under 1500-talet.

It is to be noted that the tuning of the renaissance lute and that of the vihuela are relative, so it is impossible to determine an absolute pitch. For instance, Luys Milán writes in *El Maestro* (1536): "Take the highest string course and tighten it as much as it can stand. Then you tune the other string courses after it".

The sizes of renaissance lutes and vihuelas varied, and so did the tuning which was dependant on scale length, string quality, and to a certain extent on the temperature and air humidity at the time of the tuning.

As I came home from Basel in 1961 I borrowed from Georg a so called Requinto guitar that was tuned a1 – e1 – h – g – d – A. I retuned it g1 – d1 – a – f – c – G, and so I got the same tuning as the renaissance lute and the vihuela. Consequently, I did not need to make a detour via transcriptions of music for renaissance lute and vihuela, but I could play this music directly from the original source.

When I became more and more absorbed in the lute literature, I encountered new problems which were already present in the Elizabethan lute, which had one or two extra bass strings. I asked Georg to build a "terz" guitar equipped with single strings and extra bass strings. The first specimen of a terz guitar tuned as a lute was built in 1962 and it had nine strings, which means that it had six main strings g1 – d1 – a – f – c – G, and three extra bass strings tuned diatonically down from the sixth string: (G) = F – E flat – D. These bass strings could also be tuned differently. On this instrument I could play the entire Elizabethan repertoire without transcription, and even other lute music written for lutes with 6 – 9 courses.

However, new problems arose when I tackled the early Italian baroque music written for the "archiliuto", or "theorbo" that is an extended lute with 11 – 13 string courses in renaissance tuning. It was thus equipped with 5 – 7 extra bass courses.

In 1965 Georg built a ten string guitar tuned g1 – d1 – a – f – c – G/F – E flat – D – C. At that point in time, the construction had gone so far away from the original form (the terz guitar) that we renamed it "alto guitar" considering the tuning of the six main strings (g1 – d1 – a – f – c – G), which is the same as that of the most common renaissance lute, which is called "alto lute".

In 1966 Georg built a tenor guitar with five extra bass strings tuned e1 – b – g – d – A – E/D – C – B1 – A1 – G1. Then we found that its larger body gave it a deeper and more mellow sound, even if it was tuned like an alto guitar with a capotasto behind the third fret: g1 – d1 – a – f – c – G/F – E flat – D – C – B1 flat.

The same year Georg built, among other things, an alto guitar with 11 strings and larger body and shorter scale (57 cm). It was then that he made the cutaway on the treble side of the body to improve the playability in higher positions. That year Georg also built a 13 string alto guitar tuned g1 – d1 – a – f – c – G/F – E flat – D – C – B1 flat – A1 – G1. No guitar had had so many strings before. Of course, it brought about new problems, and Georg experimented with different bracings, tops and scale lengths etc.

Now there are alto guitars with 8, 9, 10, 11 and 13 and even 14 strings. The most common one has 11 strings (1966). Guitars with more than 6 strings are certainly no novelty. They existed during the 19<sup>th</sup> century when Napoleon Coste (1806 – 1883) played a 7 string guitar and Johan Kasper Mertz (1806 – 1856) a 10 string guitar. Coste's and Mertz' guitars were however tenor guitars equipped with extra bass strings, and they do not have much in common with Bolin's alto guitar, which is tuned like an archiliuto, that is to say a minor third higher than the tenor guitar and with the major third in the tuning between the third and fourth strings and not between the second and third strings like the tenor guitar. In certain arrangements, however, it can be convenient to tune the alto guitar with the major third between the second and third strings (guitar tuning).

Det bör observeras att renässanslutan och vihuelans stämning är relativ och att det därför är omöjligt att fixera en absolut tonhöjd. Luys Milan skriver tex i *El Maestro* (1536): ”tag den högsta strängkören och spänn den så högt som den kan tåla. Sedan stämmer Du de andra strängkörerna på den”.

Storleken på renässanslutor och vihuelor varierade och därmed stämningen som var avhängig av instrumentets mensur, strängens kvalitet och i någon mån temperatur och luftfuktighet vid det aktuella stämningstillfället.

Hemkommen från Basel år 1961 fick jag av Georg låna en sk. Requintgitarr stämd  $a^1 - e^1 - h - g - d - A$ . Jag stämde om den till  $g^1 - d^1 - a - f - c - G$  och fick därmed samma stämning som den vanligaste renässanslutan och vihuelan. Jag behövde då inte gå omvägen över transkriptioner av musik för renässansluta och vihuela utan kunde direkt återge denna musik från originalet.

När jag fördjupade mig mer och mer i lutlitteraturen och stötte jag på nya problem redan i den Elizabethanska lutan (ca 1600-1630), som hade en till två extra bassträngkör. Jag bad Georg bygga en tersgitarr försedd med enkelsträngar och extra bassträngar. Det första exemplaret av lutstämd tersgitarr med extra bassträngar byggdes 1962 och blev niosträngad, dvs den hade förutom de sex huvudsträngarna  $g^1 - d^1 - a - f - c - G$  tre extra bassträngar stämda diatoniskt ned från den sjätte strängen: (G) = F - Ess - D. Dessa bassträngar kunde även stämmas på annat sätt. På detta instrument kunde jag utan transkription spela hela den Elizabethanska repertoaren och även annan lutmusik skriven för 6-9-strängade lutor.

Nya problem uppstod emellertid då jag gav mig i kast med den tidiga italienska barockmusiken skriven för ”archiliuto” dvs en renässansstämd basluta (teorb) med 11-13 strängkör. Denna var alltså försedd med 5-7 extra baskörer.

Georg byggde 1965 en tiosträngad gitarr stämd  $g^1 - d^1 - a - f - c - G / F - Ess - D - C$ . Vid denna tidpunkt hade konstruktionen kommit så långt ifrån utgångsformen (tersgitarren) att vi döpte om den till altgitarr med tanke på stämningen av de sex huvudsträngarna ( $g^1 - d^1 - a - f - c - G$ ), som är densamma som den vanligaste renässanslutan som kallades altluta.

År 1966 byggde Georg en primgitarr med fem extra bassträngar stämd  $e^1 - h - g - d - A - E / D - C - H_1 - A_1 - G_1$ . Vi kom då fram till att den med sin större kropp fick en djupare och fylligare klang. även om den med capotasto på tredje bandet stämdes som en altgitarr:  $g^1 - d^1 - a - f - c - G / F - Ess - D - C - B_1$ . Samma år byggde Georg bl a en altgitarr med 11 strängar och större kropp och längre mensur (57 cm). Det var då urtaget på gitarrkroppens diskantsida kom till för att förbättra spelbarheten i höga lägen. Georg byggde detta år även en 13-strängad altgitarr stämd  $g^1 - d^1 - a - f - c - G / F - Ess - D - C - B_1 - A_1 - G_1$ . Så många strängar hade ingen gitarr haft förut. Det medförde naturligtvis nya problem och Georg experimenterade med olika spantning av lock och olika mensurer m m.

Numera förekommer altgitarrrer med 8, 9, 10, 11 och 13 strängar. Den vanligaste är den 11-strängade (1966).

Gitarrar med mer än 6-strängar är förvisso ingenting nytt. Det förekom under 1800-talet då Napoleon Coste (1806-1883) spelade på en 7-strängad gitarr och Johan Kasper Mertz (1806-1856) på en 10-strängad gitarr. Costes och Mertz' gitarrar var emellertid primgitarrar försedda med extra bassträngar och har inte mycket gemensamt med Bolins altgitarr, som är stämd som en archiliuto, dvs en liten ters högre än primgitarren och med den stora tersen i stämningen mellan tredje och fjärde strängarna och inte mellan andra och tredje strängen som på primgitarren. I vissa arrangemang kan det emellertid vara lämpligt att stämma altgitarren med den stora tersen mellan andra och tredje strängen (gitarrstämning).



The purpose of the alto guitar is primarily that guitarists, without having to change their plucking technique, shall be able to play music for vihuela, renaissance lute, and renaissance tuned extended lutes (archiliutos) without transcription and in a way that is more true to the original. Moreover it is possible, owing to the extra bass strings, to play music for baroque tuned lute (f1 – d1 – a – f – d – A – G – F – E – D – C – B1 – A1) true to the original.

The alto guitar has not only affected my own choice of repertoire – it has had a far-reaching effect on my pedagogical activity. You can more easily access the lute literature when you avoid the time consuming work with transcription. You can even play directly from the original tablatures if you like. You go to the well<sup>4</sup> and drink fresh water. This has meant, at least to me, great benefits. Nowadays, with few exceptions, I always start from the original. This has, in its turn, meant that many of my pupils have paid more attention to the older epochs than they would have done otherwise. An example of such a pupil is Göran Söllscher, who has paved the way for the popularity of the alto guitar in the whole world, with his brilliant Bach interpretations on alto guitar. Three more of my many talented pupils have made valuable contributions, for instance Gunnar Spjuth and Gunnar Hansson have used the alto guitar and made many fine transcriptions for the instrument. Another one is Anders Miolin who has made (alto) guitar arrangements of piano music by Eric Satie (1869 – 1925). Yet another of my pupils is Börje Sandquist who has made many fine arrangements for alto guitar. Even composers have taken an interest in the alto guitar, among them Daniel Börtz who has composed a *ballade* for alto guitar.

The cooperation between Georg and myself has concerned not only the alto guitar, but the alto guitar is the innovation that has drawn most attention in the world. Other innovations which I have contributed to are the tenor guitar with 11 strings, the treble guitar (1982) with 8 strings tuned b1 – f1 sharp – d1 – a – e – B - A – G, and the 6 string bass guitar tuned g – d – A – F – C – G1.

I also followed Georg's work with the "tonbord"<sup>5</sup> which gives low volume instruments a natural amplification. "Tonväggar" and "tontak"<sup>6</sup> are developments from the "tonbord" which aim at improving the acoustics of the room itself. These inventions are outside my province, but I am happy that I participated when they were implemented.

## 2.1 Technical playing instructions

There are different schools of playing technique. The technique that is described in the most common guitar schools can generally, regarding playing on the six main strings, be used on alto guitar. For playing on the extra bass strings and damping them, there is however a need for additional techniques. (see item 2.2 below).

Here I would like to describe how I regard classical guitar technique broadly, and more specifically the special technique needed to play the alto guitar.

I believe that a high quality education demands building an interpretatory technique, that is an instrumental technique that always puts priority on the musical expression. There is a need for a clear idea of how to interpret before starting the study of instrumental technique. The connection between idea and execution must be developed so that the performed result fully corresponds to the idea. That is why technique can never be separated from interpretation in musical studies.

---

<sup>4</sup> "Well" and "source" are the same word in Swedish ("källa") - translator's note.

<sup>5</sup> "Tonbord" = "tone board", an amplifier/loudspeaker where a guitar top like wooden construction emits the sound - translator's note.

<sup>6</sup> "Tonväggar" and "tontak" = "tone walls" and "tone ceilings" - translator's note.

Avsikten med altgitarren är i första hand att gitarrister utan att behöva ändra sin anslagsteknik, mer originaltroget och utan transkription skall kunna spela musik för vihuela, renässansluta och renässansstämd teorbo (archiliuto). Dessutom är det tack vare de extra bassträngarnamöjligt att mer originaltroget spela musik för barockstämd luta ( $f^1-d^1-a-f-d-A-G-F-E-D-C-H_1-A_1$ ).

Altgitarren har inte bara påverkat mitt eget repertoarval - den har fått en långtgående inverkan på min pedagogiska verksamhet. Man kommer lättare åt lutlitteraturen då man slipper det tidsödande transkriptionsarbetet. Man kan till och med spela direkt efter originaltabulaturerna om man så vill. Man går direkt till källan och dricker friskt vatten. Detta har i varje fall för mig inneburit stora vinster. Jag utgår numera, med få undantag, alltid från originalet. Detta har i sin tur inneburit att många av mina elever ägnat större uppmärksamhet åt de äldre epokerna, än vad som annars skulle ha varit fallet.

Ett exempel på en sådan elev är Göran Söllscher, som med sina lysande Bachtolkningar på altgitarr, inspelade på Deutsche Grammophon, banat vägen för altgitarrens popularitet i hela världen. Värdefulla bidrag har även lämnats av tre andra av mina många begåvade elever, till exempel har Gunnar Spjuth och Gunnar Hansson använt sig av altgitarren och gjort många fina transkriptioner för instrumentet. En annan är Anders Miolin som har gjort gitarrarrangemang av musik för piano av Erik Satie (1869-1925). En annan av mina elever är Börje Sandquist som har gjort många fina arrangemang för altgitarr. Även tonsättare har intresserat sig för altgitarren, bland dessa Daniel Börtz som komponerat en *ballad* för altgitarr.

Georgs och mitt samarbete har inte bara gällt altgitarren, men altgitarren är den innovation som väckt mest uppmärksamhet i omvärlden. Primgitarren med 11 strängar och diskantgitarren (1982) med 8 strängar stämd  $h^1 - f^{iss^1} - d^1 - a - e - H / A G$  och den 6-strängade basgitarren stämd  $g - d - A - F - C - G_1$  är andra nyskapelser som jag medverkat till.

Jag följde även Georgs arbete med "Tonbordet" som ger tonsvaga instrument en naturlig förstärkning. Tonväggar och tontak är en utveckling av tonbordet som syftar till att förbättra själva rummets akustik. Dessa uppfinningar ligger utanför mitt kompetensområde, men jag är glad över att ha fått vara med då de kom till.

## 2.1. Speltekniska anvisningar

Då det gäller spelteknik förekommer olika skolor. Den teknik som beskrivs i de vanligaste gitarrskolorna kan rent allmänt, då det gäller spel på de sex huvudsträngarna, användas på altgitarr. För spel på de extra bassträngarna och dämpning av desamma krävs emellertid extra övning (se under 2.2 nedan).

Jag vill här beskriva hur jag ser på klassisk gitarrteknik i stort och den speciella teknik som krävs för att spela altgitarr i synnerhet.

Jag tror på en utbildning, där man med högt ställda krav på kvalitet bygger upp en interpretatorisk teknik, dvs en instrumentalkonst som hela tiden prioriterar det musikaliska uttrycket. En klar idé om hur man vill gestalta, innan den instrumentalkonstutövningen påbörjas, är en förutsättning för att kunna tillägna sig en sådan teknik. Kommunikationen mellan idé och utförande måste uppövas så att det klingande resultatet helt motsvarar idén. Man kan därför aldrig separera teknik från interpretation i instrumentalkonststudiet.

It should be a matter of course that students of music are to be taught to have a greater musical and artistic awareness, and not only to be competent instrumentalists. Fast and loud play is easily measured, and therefore often given precedence. To shape music with artistic awareness, with a technique that manifests itself only in the perfect clarity of the execution, is more difficult but makes us happier.

To get a clear idea of how you want to interpret, you need, among other things, knowledge of the notation and execution practice of the different epochs, plus a mature understanding of music. In his or her interpretation a musician must present a carefully prepared and complete form. In order to attain impact, this form must be deeply rooted in the artistic conviction of the individual. Research within the repertoire in question is therefore a means of attaining this form, never a goal in itself. The collection of "objective" facts is not enough! The application of all knowledge must be done with adjustment to the individual's will of expression, subjective musical way of thinking, and technical competence.

This is about research with artistic overtones, a search for beauty rather than "objective" truth.

## **2.2 Technical playing instructions**

### **Sitting position**

Concerning sitting position, players have lately and to an increasing extent started to use a support device that is screwed on to the body of the guitar and then rests on the left thigh. This is in order to achieve a natural sitting position with both feet on the same level, firmly placed on the floor. Serious occupational injuries, which often strike guitarists in the form of back trouble and motor disturbances of both hands, can be avoided if you use this "thigh support" instead of a footstool.

### **Striking the strings**

You pluck the string with the nail, pull it, and release it. The loudness of the tone depends on how hard you have pulled the string. The term "striking" is misleading. You do not actually strike the string – you seize it, pull it, and release it without changing the tension of the string when you release it (do not jerk the string).

If you change the tension of the string when you release it, then there is a conflict between two incompatible forces, namely the "own will" of the tense string to return to its original position, and the power of the striking finger which, through an extra jerk, incorrectly forces the string in the opposite direction.

To achieve a good tone quality it is thus important to pull the string only to a certain point (you pull it more if you want a loud tone and less if you want a quiet tone) and then release it without changing the tension of the string at the moment you leave the string. Remember the rule: *the least possible movement, the greatest possible relaxation*.

This plucking technique makes it possible to emphasize any part you want in a polyphonic movement. You pull the string on which the part in question is played more than the other strings. This description is in principle valid for both free stroke (*tirando*) and rest stroke (*apoyando*).

Det borde vara självklart, att musikstuderande fostras till en större musikalisk och artistisk medvetenhet och inte bara till habila instrumentalister. Att spela fort och starkt är lätt mätbart och prioriteras därför allt för ofta. Att med konstnärlig medvetenhet forma musik med en teknik som bara ger sig till känna i en fullständig klarhet i gestaltningen, är svårare, men gör oss lyckligare.

För att få en klar ide om hur man vill gestalta krävs bl a kunskap om de olika epokernas notation och uppförandep Praxis samt en mogen musikuppfattning. I sin interpretation måste en musiker presentera en genomtänkt och färdig gestalt. För att få genomslagskraft måste denna gestalt vara djupt förankrad i individens konstnärliga övertygelse. Forskning inom den aktuella repertoaren blir därför ett medel att nå denna gestalt, aldrig ett mål i sig själv. Samlandet av "objektiva" fakta räcker inte! Tillämpningen av alla kunskaper måste ske med en anpassning till individens uttrycksvilja, subjektiva musikaliska tänkesätt och tekniska kapacitet.

Det handlar här om en forskning med konstnärliga förtecken, ett sökande efter skönhet snarare än "objektiv" sanning.

## 2.2. Speltekniska anvisningar

### Sittställning

Då det gäller sittställning har man på senare tid mer och mer börjat använda ett stöd som skruvas fast på själva gitarrkroppen och sedan stöds mot vänstra låret. Detta för att få en naturlig sittställning med bägge fötterna i samma höjd, stadigt placerade på golvet. Allvarligare yrkesskador, som ofta drabbar gitarrister i form av ryggbesvär och motoriska störningar i bägge händer, kan undvikas om man använder detta "lårstöd" i stället för fotpall.

### Anslag

Man griper strängen med nageln, spänner den och släpper den. Tonens styrka beror på hur hårt man har spänt strängen. Benämningen "anslag" är vilseledande. Man slår inte an strängen - man griper den, spänner den och släpper den utan att förändra strängspänningen då man lämnar strängen (knyck ej av strängen).

Om man förändrar strängspänningen då man släpper strängen uppstår en konflikt mellan två motstridiga krafter, nämligen den spända strängens "egen vilja" att återgå till sitt utgångsläge (som är naturligt) och anslagsfingrets som genom en extra knyck felaktigt tvingar strängen i motsatt riktning.

För att erhålla en bra tonkvalitet är det därför viktigt att endast spänna strängen till en viss punkt (man spänner den mer om man vill ha en starkare ton och mindre om man vill ha en svagare ton) och sedan släppa den utan att förändra strängspänningen i det ögonblick man lämnar strängen. Kom ihåg regeln: *minsta möjliga rörelse största möjliga avspänning*.

Denna anslagsteknik gör det möjligt att framhäva vilken stämma man vill i en flerstämmig sats. Man spänner den sträng på vilken den aktuella stämman spelas, mer än de övriga. Denna beskrivning gäller i princip både fritt anslag och stödanslag.

### *Rest stroke:*

Pull the string with the finger nail towards the nearest lower string. Without changing the tension of the string when the fingernail leaves the string, the finger falls and rests against the nearest underlying string. With thumb rest stroke, the thumb nail slides towards the nearest overlying string and rests there.

### *Free stroke:*

With free stroke the finger goes free from the underlying string, and with thumb rest stroke free from the overlying string.

### *Timbre (striking points):*

Sulla tastiera: the string is struck at the fretboard, which gives a soft (dolce) tone.

Sul ponticello: the string is struck at the bridge which gives a nasal tone.

### *Striking angles:*

The string can be struck in different directions. Upwards from the guitar top gives a more nasal sound (used with ponticello playing), and downwards towards the underlying string gives a softer sound (used with sulla tastiera playing). With free stroke you should try to attain a downwards strike, but without touching the underlying string. The two types of timbre, sulla tastiera and sul ponticello, can thus be emphasized through striking angles.

## **Articulation (tone striking, and the connection of tones)**

*a) Legato* = bound: for guitar this is a technical term for tones produced by the left hand only, an attempt to imitate the genuine legato where the tones are connected to each other without a new attack, which is impossible on guitar.

Upgoing legato: for instance

(Illustration) In this example *c* is struck as usual, and *d* is produced with the third finger of the left hand, which is hammered down between the second and the third fret so that the tone **d** rings.

Downgoing legato: for instance

(Illustration) In this example *d* is struck as usual, and after that the third finger of the left hand pulls the string sideways and releases it so that **c** rings.

*b) Portato* = carried, softly struck tones, only slightly separated

*c) Non legato* = a little more sharply struck tones, slightly separated

*d) Staccato* = short, separated tones with intermediate pauses

*e) Staccatissimo* = very short tones, separated by longer pauses

### *Stödanslag:*

Tryck strängen med anslagsfingrets nagel mot närmast underliggande sträng. Utan att förändra strängspänningen då fingrets nagel lämnar strängen, faller fingret och stöder sig mot närmast underliggande sträng. Vid stödanslag med tummen glider tummens nagel mot närmast överliggande sträng och vilar där.

### *Fritt anslag:*

Vid fritt anslag går anslagsfingret fritt från underliggande sträng och vid tumanslag fritt från överliggande sträng.

### *Klangfärger (anslagspunkter):*

Sulla tastiera: strängen anslås vid greppbrädan varvid en mjukare (dolce) ton erhålles.

Sul ponticello: strängen anslås vid stallet varvid en nasalare ton erhålles.

### *Anslagsvinklar:*

Strängen kan anslås i olika riktning. Uppåt från gitarrlocket ger en mer nasal klang (användes vid ponticellospel) och nedåt mot underliggande sträng ger en mjukare klang (användes vid sulla tastieraspel). Vid fritt anslag bör man eftersträva ett nedåtriktat anslag vid dolcespel, dock utan att vidröra underliggande sträng.

De båda klangfärgerna sulla tastiera och sul ponticello kan alltså förstärkas genom anslagsvinklar .

## **Artikulation (tonernas ansättande och anslutande till varandra)**

a) *Legato* = bundet: då det gäller gitarr är det mer en teknisk term där tonerna frambringas med endast vänster hand, ett försök att efterlikna det äkta legatot där tonerna ansluts till varandra utan ny ansats, vilket inte är möjligt på gitarr.

Uppåtgående legato: t ex



I detta exempel anslås c som vanligt och d med vänstra handens tredje finger som slås ned mitt i tredje bandet som en hammare så t att tonen d klingar.

Nedåtgående legato: t ex



I detta exempel anslås d som vanligt varefter vänstra handens tredje finger drar strängen i sidled och släpper strängen så att c klingar.

b) *Portato* = buret, mjukt ansatta obetydligt skilda toner.

c) *Non legato* = något skarpare ansatta obetydligt skilda toner.

d) *staccato* = korta åtskilda toner med mellanliggande pauser.

e) *Staccatissimo* = mycket korta toner åtskilda med längre pauser.

*f) Pizzicato* (bow term) = with pizzicato a bow musician plucks the string with a finger instead of using the bow. On guitar, pizzicato means that the string is damped with the little finger side of the right hand over the bridge, and the string is (most often) struck with the pad of the thumb, the sound then resembles the pizzicato of bow musicians.

The different types of articulation are noted in the following way.

(Illustration)

More terms concerning articulation exist, e.g. *martellato* = hammering, *tenuto* = sustained, *marcato* = refers to both articulation and character notation.

### **Character notations**

Character notations like for instance, *afetto* = with a warm feeling, *agito* = agitated, *con brio* = lively, ardent, *cantabile* = singable, and more, are notations which give information on how the composer wants the character of the music to be.

### **Play on the extra bass strings and damping these strings**

Due to the great number of strings of the alto guitar, damping gets more complicated than with an ordinary 6 string guitar. This concerns not only the direct damping of struck strings, but also damping of overtones ringing in resonance, from the great number of strings.

To be able to damp effectively, you need to know the overtone series of each string, so you can damp undesired lingering notes quickly. However, lingering overtones which are harmonically acceptable do not always need to be damped.

S3 = major third

5 = perfect fifth

L7 = minor seventh

8 = octave

9 = ninth

(Illustration)

The overtone series of the strings of the alto guitar (NOTE! Transposed tuning)

f) *Pizzicato* (stråkertern) = stråkmusikern knäpper vid pizzicato strängen med ett finger i stället för att använda stråken. På gitarr innebär pizzicato att strängen dämpas med höger hands lillfingersida över stallet varefter strängen anslås (oftast) med tummens fingerblomma, klangen påminner då om stråkmusikernas pizzicato.

De olika artikulationerna noteras på följande sätt.



Det förekommer även ytterligare termer som har med artikulation att göra, t ex martellato = hamrande, tenuto = uthållet, marcato = avser både atikulation och karaktärsbeteckning .

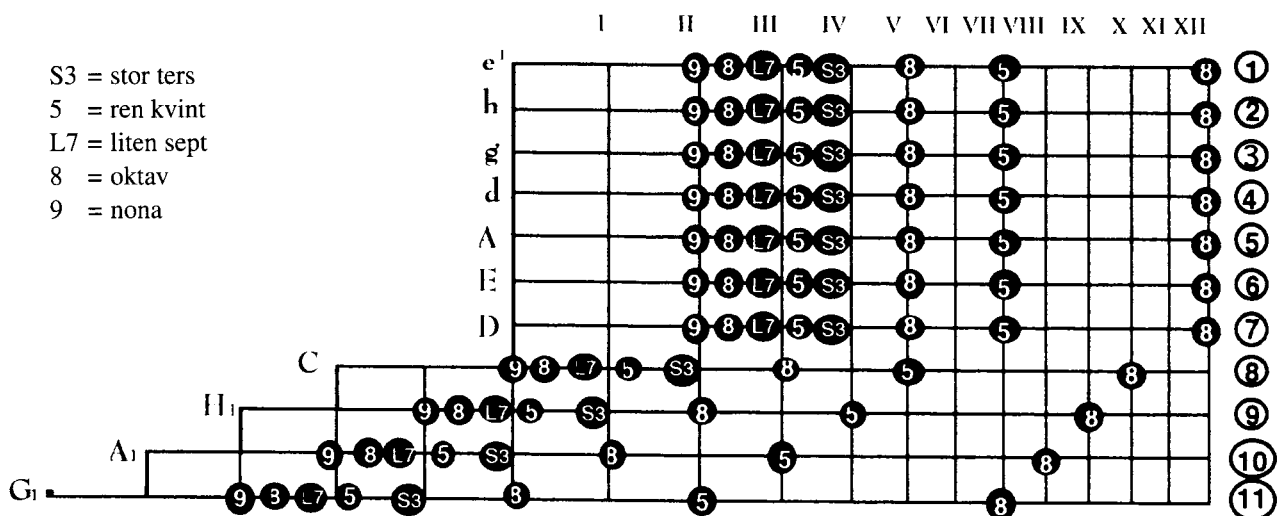
## Karaktärsbeteckningar

Karaktärsbeteckningar som tex afetto = med varm känsla, agitato = upprört, brio = livfullt, eldigt, cantabile = sångbart, m fl är beteckningar som ger information om hur komponisten vill att musikens karaktär skall vara.

## Spel på de extra bassträngarna och dämpning av desamma

På grund av altgitarrrens stora strängantal blir dämpningen mer komplicerad än då det gäller vanlig 6-strängad gitarr. Det gäller då inte bara den direkta dämpningen av anslagna strängar utan även dämpning av medklingande övertoner från det stora antalet strängar.

För att kunna dämpa effektivt måste man känna till varje strängs övertonsserie för att snabbt hinna dämpa oönskade efterklanger. Övertoner som i den efterföljande klangen är harmoniskt acceptabla behöver emellertid inte alltid dämpas.



Övertonsserierna på altgitarrrens strängar (OBS! Transponerad stämning)



*Damping technique:*

Total damping:

The thumb side of the right hand is put over all the strings.

The left hand can also be used for damping.

Partial damping:

With movement step by step on loose bass strings, for instance

(Illustration)

The tones are damped with the side of the right thumb at the same time as the thumb nail seizes the string above to prepare the next tone.

With downgoing movement step by step on loose bass strings, for instance

(Illustration)

... is damped with the right thumb which damps afterwards by striking the tone B and falling towards the string above (rest stroke) and thereby damping the previous tone etc. All bass strings which vibrate freely, that is the strings number 7, 8, 9, 10, and 11, can be damped with the thumb side of the right hand. Be careful to change the hand position as little as possible.

## **Learn to interpret the score of the music**

It is of course important to understand all the information that a music score can give, both technically and, most important, musically. In parallel with instrumental studies, you should study music theory, harmony, form theory, notation, and execution practice, plus musical terminology. Knowledge is not art, but it is necessary for a consummate artistic interpretation.

The repertoire of the alto guitarist is primarily renaissance and baroque music, but also later music in transcription or arrangement. As a basis for the choice of repertoire, the following repertoire plan can be used.

### **3.1 Short history of instruments**

During the 16<sup>th</sup> and 17<sup>th</sup> centuries, the lute was one of the most common instruments, and it was used as a solo, accompaniment, and ensemble instrument. In addition to the ordinary lute, shaped as a half pear, the musicians of Spain and Italy used the guitar-like vihuela, which was tuned in the same way.

During the latter half of the 16<sup>th</sup> century and the first half of the 17<sup>th</sup> century, there were also extended lutes,

*Dämp teknik:*

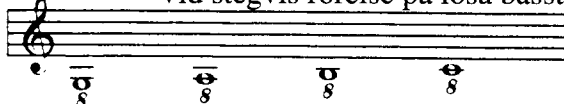
Total dämpning:

Höger hands tumsida läggs över alla strängarna.

Vänster hand kan även användas vid dämpning.

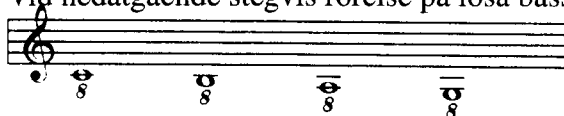
Partiell dämpning:

Vid stegvis rörelse på lösa bassträngar t ex



Tonerna dämpas med högra tummens sida samtidigt som tummens nagel griper strängen ovanför och förbereder nästa ton.

Vid nedåtgående stegvis rörelse på lösa bassträngar t ex.



dämpas med högra tummen som i efterhand dämpar genom att vid anslag av tonen H falla mot ovanliggande sträng (stödanslag) och därmed dämpa den föregående tonen osv. Alla frisvängande basar dvs strängarna 7, 8, 9, 10 och 11 kan dämpas med höger hands tumsida. Tänk då på att ändra handställningen så lite som möjligt.

## Lär dig tolka notbilden

Det är självklart viktigt att man förstår all information som en notbild kan ge, både tekniskt och framför allt musikaliskt. Parallellt med instrumentstudiet bör kunskaper om musicklära, harmonilära, formlära, notation och uppförandep Praxis samt musikterminologi studeras. Kunskap är inte konst, men den är nödvändig för att en helgjuten konstnärlig interpretation skall bli resultatet.

Altgitarristens repertoar omfattar i första hand musik från renässans och barock men även senare tiders musik i transkription eller arrangemang. Som grund för repertoarvalet kan följande repertoarplan gälla.

### 3.1 Liten instrumenthistorik

Under 1500- och 1600-talet var lutan ett av de vanligaste instrumenten, använt som solo-, ackompanjemang- och ensembleinstrument. Förutom den vanliga, halvt päronformade lutan använde man i Spanien och Italien den gitarliknande vihuelan, som hade samma stämning.

Under senare hälften av 1500-talet och förra hälften av 1600-talet använde man även teorberade lutor,

that is lutes which in addition to the six main strings were equipped with 1 – 7 freely vibrating courses of bass strings. Different lutes and vihuelas could certainly be tuned at different pitches, but in principle the tuning was the same, that is a fourth/third tuning with the third in the middle: perfect 4, perfect 4, major 3, perfect 4, perfect 4.

On the early European lute the first (highest) and sometimes also the second string were single, while the others were double. The second and third string courses were tuned in unison, while the fourth, fifth, and sixth courses were tuned in octave. On the Elisabethan lute and on the vihuela all strings courses were tuned in unison.

The alto guitar was designed to make it possible to play music for renaissance tuned lutes and vihuelas, and extended lutes, more authentically. That music is notated in Italian, Spanish, German, and French tablature from the period 1507 to 1650. The earliest tablature we know is Octavianus Petrucci's *Intabulatura de Lauto Primo, Secundo, Terso and Quarto*, Venice 1507 – 1511. The latest known tablature publication for a renaissance-tuned lute is *Il Liuto di Bernardo Gianoncelli detto il Bernardello*, Venice 1650.

Different lute tunings taken from: *Syntagma Musicum* (1615/29) by Michael Praetorius (1571/73 ? - 1621). Note: the pitch is relative and double courses were used.

(Illustration) = Small octave lute. Could be tuned one tone higher.

(Illustration) = Small treble lute.

(Illustration) = Treble lute.

(Illustration) = Alto lute (cf. terz and alto guitars).

(Illustration) = Tenor lute (cf. tenor or standard guitar).

(Illustration) = Bass lute.

(Illustration) = Large bass lute.

dvs lutor som förutom de sex huvudsträngarna var försedda med 1-7 frivängande bassträngkör. Om man sänker gitarrens tredje sträng, g-strängen, till fissa, får man den symmetriska kvart/tersstämning som var vanlig under renässansen och den tidiga barocken.

Olika lutor och vihuelor kunde visserligen stämmas i olika tonhöjd, men i princip var stämningen densamma, dvs en kvart/tersstämning med tersen i mitten: R4, R4, S3, R4, R4.

På den tidiga europeiska lutan var första (högsta) och ibland även andra strängen enkla, medan de övriga var dubblade. Andra och tredje strängkörerna stämdes i enklång, medan fjärde, femte och sjätte strängkörerna var stämde i oktav. På den Elizabethanska lutan och vihuelan var alla strängkörerna stämde i enklång.

Det är för att mer autentiskt kunna spela musik för renässansstämda lutor och vihuelor samt teorber som altgitarren kom till. Det är musik som är noterad i italiensk, spansk, tysk och fransk tabulatur från perioden 1507 till 1650. Den tidigaste tabulaturen vi känner till är Octavianus Petrucci's *Intabulatura de Lauto Primo, Secundo, Terso och Quarto*, Venedig 1507-1511. Det senaste kända tabulaturtrycket för renässansluta är *Il Liuto di Bernardo Gianoncelli detta il Bernadello*, Venedig 1650.

Olika lutstämningar hämtade ur: *Syntagma Musicum* (1615/29) av Michael Praetorius (1571/73 ?-1621). Obs: tonhöjden är relativ och dubbelsträngar användes.

= Liten oktavluta. Kunde stämmas en ton högre.

=Liten diskantluta.

=Diskantluta.

=Altluta (jämför ters och altgitar).

= Tenorluta (jämför primgitar).

=Basluta.

= Stor oktavbasluta.

During the late renaissance and the baroque era there were many types of extended lutes with different tunings and number of strings. The most common solo lute with extra bass strings was the "liuto atiorbato" or "archiliuto". It was tuned like this:

(Illustration)

Scordatura tunings (retunings) existed for both the main strings and in particular the extra bass strings. Renaissance tuning has been the prototype of the tuning of the alto guitar. The only difference is that the alto guitar has single strings across all the courses (cf. baroque lute tuning).

### 3.2 Vihuela tunings

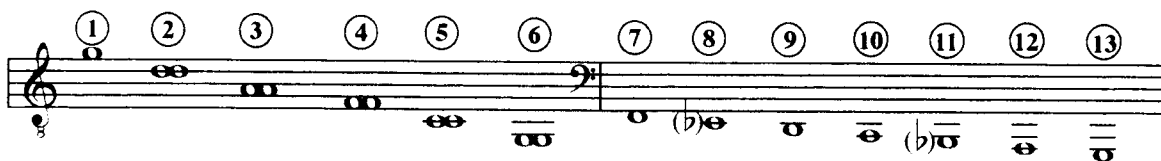
Luis Milán writes in the preface of *El Maestro* (Valencia 1535): "If the vihuela is large, take the first (string course) more thick than thin, and if it is small then take the first more thin than thick; and when this is done, raise the first as high as it can stand, and then tune the other string courses in relation to the first one".

From this it may be concluded that the vihuela existed in various sizes, and that *the tuning was relative*. No absolute pitch can be determined. This means that the absolute pitch was dependant on the dimensions and quality of the strings, the scale length of the instrument, and to some extent on the temperature and the air humidity on the time of the tuning. This is also valid for all lute tunings during the renaissance. However, other musicians worked with relative tunings. Juan Bermudo, Franciscan monk and music theorist, states in his *Declaración de instrumentos musicales*, that his contemporary vihuela players often imagined (imaginan) the sixth string course as "gamaut", which means that the G-tuning was, besides the A-tuning, the most common relative tuning with the vihuelists (see relative tunings).

With Milán, Mudarra, and Fuenllana there are no direct tuning instructions for relative pitch, but Valderrábano and Daza describe 8 different tunings, Narváez 6, and Pisador 4.

It is hardly probable that 8 vihuelas with different tunings were used. The tunings were relative and worked rather like a tonal orientation, thus, clefs put at the beginning of each piece of music, were part of the tonal information.

Under senrenässansen och barocken förekom många typer av teorblutor med olika stämning och strängantal. Den vanligaste sololutan med extra bassträngar var "liuto atiorbato" eller "archiliuto". Den var stämd:



Scordaturastämningar (omstämningar) förekom både då det gäller huvudsträngarna och i synnerhet de extra bassträngarna. Denna stämning har varit förebild för altgitarrens stämning. Enda skillnaden är att altgitarren är enkelsträngad hela vägen (jämför med barocklutestämning).

### 3.2 Vihuelastämningar:

Luys Milán skriver i förordet till *El Maestro* (Vanlecia 1535): "Om Vihuelan är stor tag den första [strängkören] mera tjock än smal och om den är liten tag den första mera smal än tjock; och när detta är gjort höjer man den första så högt som den kan tåla och sedan stämmer man de andra strängkörerna i förhållande till den första".

Av detta framgår att vihuelan förekom i olika storlekar och att *stämningen var relativ*. Någon absolut tonhöjd kan alltså inte fastställas. Det innebär att den absoluta tonhöjden var avhängig av strängarnas dimension och kvalitet, det aktuella instrumentets mensur samt i någon mån temperatur och luftfuktighet vid stämningstillfället. Detta gäller även alla lutstämningar under renässansen. Man laborerade däremot med relativa stämningar. Juan Bermudo, fransiscanermunk och musikteoretiker, påstår 1555 i sin *Declaration de instrumentos musicales*, att hans samtida vihuelaspelare ofta "föreställde" (imaginan) sig den sjätte strängkören som "gamaut", dvs G-stämningen var vid sidan av A-stämningen den oftast förekommande relativa stämningen hos vihuelisterna (se relativa stämningar).

Hos Milán, Mudarra och Fuenllana förekommer inga direkta stämningssanvisningar för relativ tonhöjd men Valderrabano och Daza redovisar 8 olika stämningar, Narvaez 6 och Pisador 4.

Det är knappast troligt att man använde sig av 8 olikstämda vihuelor. Stämningarna var relativa och fungerade snarare som en tonal orientering, där klaver utsatta i början av varje stycke var en del av den tonala informationen.

## Relative vihuela tunings

(Table with illustrations)

The only direct information on how vihuelas of different sizes could be tuned in relation to each other we find in Valderrábano's *Silva de Sirenas, Libro IV*. In that book there are duets for differently tuned vihuelas, that is for two vihuelas tuned in unison, or for two vihuelas tuned at a distance of a third, fourth or fifth. If we start with Valderrábano's eight different tunings, we have two alternatives.

Either we start from D (= number 7)<sup>7</sup> or from E (= number 6). If we start from D we get the tunings D – F – G – A (= the tunings 7, 5, 3, and 2). Since we guitarists are used to E-tuned instruments, I have chosen to start from E. Then we get the following tunings, which may well have been the most common absolute vihuela tunings:

## X

---

<sup>7</sup> The numbers in this paragraph refer to the table above – translator's remark.

## Relativa Vihuelastämningar

	<u>Narvaez</u>	<u>Valderrabano</u>	<u>Pisador</u>	<u>Daza</u>	<u>Totalt</u>
	1538	1547	1552	1576	
	-	1	-	1	= 2
	8	10	9	11	= 38
	13	4	22	18	= 57
	3	1	-	1	5
	1	1	4	2	8
	4	2	-	2	8
	3	2	1	3	9
	-	2	-	9	11

Den enda direkta information om hur vihuelor i olika storlek kunde stämmas i relation till varandra finner vi i Valderrabanos *Silva de Sirenas, Libro IV*. Där förekommer duetter för olikstämda vihuelor, dvs för två unisont stämda vihuelor eller för två vihuelor i ters, kvart eller kvintavstånd. Om vi utgår från Valderrabanos åtta olika relativa stämningar har vi två alternativ.

Antingen utgår vi ifrån D (=nr 7) eller från E (-nr 6). Om vi utgår från D får vi stämningarna D-F-G-A (= stämningarna 7, 5, 3, och 2). Eftersom vi gitarrister är vana vid E-stämmda instrument har jag valt att utgå från E. Vi får då följande stämningar som mycket väl kan ha varit de vanligaste absoluta vihuelastämningarna:



(Illustration) Cf. treble guitar (Bolin) and small treble lute (Praetorius).

(Illustration) Cf. treble lute (Praetorius).

(Illustration) Cf. alto lute and alto guitar.

(Illustration) Cf. tenor lute and ordinary tenor guitar.

For a transcription of tablature, it is convenient to start from E-tuning, since this tuning differs from ordinary guitar tuning only by the third string being tuned to f sharp instead of g.

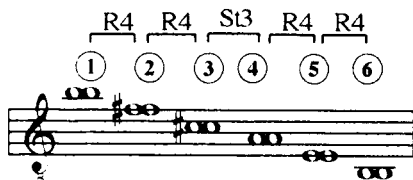
The symmetric fourth-third-tuning - perfect 4, perfect 4, major 3, perfect 4, perfect 4 – was called "temple común" (= ordinary tuning) by the Spaniards. Fuenllana and Pisador also used "destemple" (= retuning) which means lowering the sixth string by a tone: perfect 4, perfect 4, major 3, perfect 4, perfect 5. In addition to 6 course vihuelas Bermudo also describes a 7 course vihuela: "vihuela de siete órdenes". Moreover there were two different tunings for 4 course guitar and one tuning for 5 course guitar.

Quotation from *Declaración de instrumentos musicales* (Osuna 1555) by Juan Bermudo:

"If you wish to alter a vihuela to a 'Guitarra a los Nuevos', then remove the highest and the lowest string course. The four remaining string courses are the same as on a 'Guitarra a los Nuevos'. If you want to make a vihuela from a guitarra, then add a sixth and a first string course".

Accordingly, a Guitarra a los Nuevos had the same intervals between the string courses as the four inner courses of a vihuela - perfect 4, major 3, perfect 4. The other tuning for 4 course guitar was perfect 5, major 3, perfect 4 = "guitarra al temple viejo" ( temple viejo = old tuning, temple nuevo = new tuning). Before the first piece for "Guitarra al temple viejo" in *Tres libros de música en cifra para vihuela*, Alonso Mudarra recommends, "Bordún en la quarta" (=the fourth string course in octave). This recommendation is not repeated before the pieces for "Guitarra a los Nuevos" which follow immediately in the book, but probably the recommendation is valid also for them. On the contrary, Fuenllana does not recommend bordún en la quarta.

The 5 course guitar = "guitarra de cinco órdenes" or "vihuela de cinco órdenes" was tuned perfect 4, perfect 4, major 3, perfect 4.



Jämför diskantgitarr (Bolin) och liten diskantluta (Prätorius).



Jämför diskantluta (Prätorius).



Jämför allluta och altgitarr.



Jämför tenorluta och vanlig primgitarr.

Vid transkription av tabulatur är det lämpligt att utgå från E-stämning då denna stämning endast skiljer sig ifrån vanlig gitarrstämning genom att tredje strängen är stämd i fissa och inte i g. Den symmetriska kvart-ters-stämningen R4, R4, S3, R4, R4 kallades av spanjorerna för "temple comun" (= vanlig stämning). Fuenllana och Pisador använde sig även av "destemple" (= omstämning) vilket innebär en sänkning med en helton av den sjätte strängen: R4, R4, S3, R4, R5. Förutom 6-köriga vihuelor beskriver Bermudo även en 7-körig vihuela: "vihuela de siete ordenes". Dessutom förekom två olika stämningar för 4-körig gitarr och en stämning för 5-körig gitarr. Citat ur *Declaration de instrumentos musicales* (Osuna 1555) av Juan Bermudo:

"Om du önskar göra om en vihuela till en 'Guitarra a los Nuevos', tag bort den högsta och den lägsta strängkören. De fyra strängkörer som då återstår, är desamma som på en 'Guitarra a los Nuevos'. Om du vill göra en vihuela av en guitarra lägg då till en sjätte och en första strängkör".

Guitarra a los Nuevos har alltså samma intervall mellan strängkörerna som de fyra innerkörerna på en vihuela - R4, S3, R4. Den andra stämningen för 4-körig gitarr var R5, S3, R4 = "guitarra al temple viejo" (temple viejo = gammal stämning, temple nuevos = ny stämning). Framför det första stycket för "Guitarra al temple viejo" i *Tres libros de musica en cifras para vihuela*, rekommenderar Alonso Mudarra "Bordun en la quarta" (=fjärde strängkören oktaverad). Denna rekommendation upprepas inte framför styckena för "guitarra a los Nuevos" som följer omedelbart efter i boken, men troligtvis gäller rekommendationen även här. Fuenllana rekommenderar däremot inte bordun en la quarta.

Den 5-köriga gitarren = "guitarra de cinco ordenes" eller "vihuela de cinco ordenes" var stämd R4, R4, S3, R4.

## Summary of renaissance tunings for 4 and 5 course guitars

(Illustration) = "Guitarra a los Nuevos"

(Illustration) = "Guitarra al temple viejo"

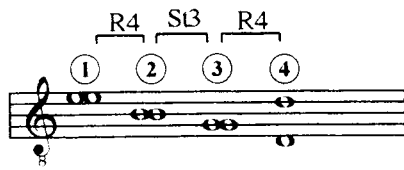
(Illustration) = "Guitarra de cinco órdenes"

These tunings are chosen to facilitate transcription to ordinary guitar. The renaissance guitar probably had a higher pitch, but what is of interest here is the interval relation between the string courses. With a capotasto you can then vary the pitch (cf. baroque guitar tuning).

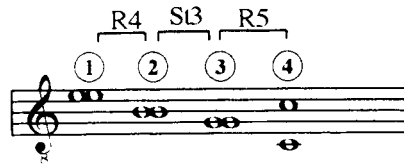
### TRANSCRIPTION:

Music for 6 course renaissance lute and 6 course vihuela can, without change, be played on an ordinary tenor guitar with the third string tuned to f sharp. With a capotasto you can vary the pitch. Music for extended lute can be transcribed for tenor guitar, but then all notes below the sixth string must be transposed up or omitted.

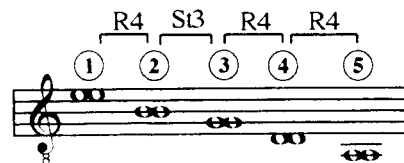
## Sammanfattning av renässansstämmingar för 4- och 5-köriga gitarrer.



= "Guitarra a los Nuevos"



= "Guitarra al temple viejo"



= "Guitarra de cinco ordenes"

Dessa stämningar är valda för att underlätta transkription till vanlig gitarr. Renässansgitarrerna hade förmodligen en högre stämning men intervallförhållandet mellan strängköerna är det som är av intresse här. Med capo tasto kan man sedan variera tonhöjden (jämför stämningen av barockgitarr).

### TRANSKRIPTION:

Musik för 6-körig renässansluta och 6-körig vihuela kan oförändrad spelas på en vanlig primgitarr med fiss-stämnd tredje sträng. Med hjälp av capotasto kan tonhöjden varieras. Musik för teorbluta kan transkriberas för primgitarr men då måste alla toner under gitarrens sjätte sträng transponeras upp eller uteslutas.

# TABLE OF CONTENTS:

## 1 [About Altoguitar: Om Altgitarrens Tillkomst](#)

---

## 2 [Renaissance Music 1505 – 1620:](#)

2.1	Anonymous,	1505	<a href="#">Catala</a>	3
2.2	Spinaccino, Franscesco	1507	<a href="#">Jene Fay (Duett)</a>	4
2.3	Dalza, Joan Ambrosio	1508	<a href="#">Tastar il Corde</a>	6
2.4	Dalza, Joan Ambrosio	1508	<a href="#">Recercar</a>	6
2.5	Dalza, Joan Ambrosio	1508	<a href="#">Pavana alla Venetiana</a>	7
2.6	Dalza, Joan Ambrosio	1508	<a href="#">Calata alla Spagnola</a>	8
2.7	Dalza, Joan Ambrosio	1508	<a href="#">Piva</a>	9
2.8	Capirola, Vincenzo	1517	<a href="#">Recercar</a>	10
2.9	Capirola, Vincenzo	1517	<a href="#">Padoana Veneziana</a>	11
2.10	Attaignant, Pierre	1529	<a href="#">Recoupe</a>	12
2.11	Attaignant, Pierre	1529	<a href="#">Tourdion</a>	13
2.12	Attaignant, Pierre	1529	<a href="#">Gaillarde</a>	13
2.13	Milano, Franscesco da	1536	<a href="#">Ricercare</a>	14
2.14	Milano, Franscesco da	1536	<a href="#">Ricercare</a>	14
2.15	Milano, Franscesco da	1536	<a href="#">Fantasia</a>	16
2.16	Milano, Franscesco da	1536	<a href="#">Ricercare</a>	17
2.17	Milano, Franscesco da	1536	<a href="#">Ricercare</a>	18
2.18	Milano, Franscesco da	1536	<a href="#">Ricercare</a>	20
2.19	Neusidler, Hans	1536	<a href="#">Preamblel</a>	21
2.20	Neusidler, Hans	1536	<a href="#">In Liebes Brunst</a>	22
2.21	Neusidler, Hans	1536	<a href="#">Ein Welscher Tanz Wascha Mesa</a>	22
2.22	Neusidler, Hans	1536	<a href="#">Der Hupff auff</a>	23
2.23	Milan, Luys	1536	<a href="#">Fantasia I</a>	24
2.24	Milan, Luys	1536	<a href="#">Fantasia III</a>	25
2.25	Milan, Luys	1536	<a href="#">Fantasia XXII</a>	27
2.26	Mudarra, Alonso	1546	<a href="#">Gallarda</a>	29
2.27	Mudarra, Alonso	1546	<a href="#">Fantasia V</a>	30
2.28	Mudarra, Alonso	1546	<a href="#">Pavanas de Alexandre</a>	31
2.29	Narvaez, Luys de	1538	<a href="#">Cancion del Emperador</a>	32
2.30	Narvaez, Luys de	1538	<a href="#">Guardame las vacas (Quatro Diferencias)</a>	34
2.31	Valderrabano, Enriques de	1547	<a href="#">Musica para Discantar (Duett)</a>	36
2.32	Fiorentino, Perino	1547	<a href="#">Fantasia</a>	38
2.33	Fuenilana, Miguel de	1547	<a href="#">Tiento del primero tono</a>	40
2.34	Dlugoraj, Alberti	1550-1619	<a href="#">Villanella</a>	41
2.35	Holborne, Anthony		<a href="#">Galliard</a>	42
2.36	Dowland, John	1562-1626	<a href="#">Preludium</a>	43
2.37	Dowland, John	1562-1626	<a href="#">Semper Dowland, semper dolens</a>	44
2.38	Dowland, John	1562-1626	<a href="#">Fantasie n° VII</a>	46
2.39	Dowland, John	1562-1626	<a href="#">Piper's Pavane</a>	49
2.40	Dowland, John	1562-1626	<a href="#">Captain Digorie Piper, his Galliard</a>	52
2.41	Dowland, John	1562-1626	<a href="#">Lachrimae</a>	54
2.42	Dowland, John	1562-1626	<a href="#">The Most Sacred Queen Elizabeth, her Galliard</a>	56
2.43	Dowland, John	1562-1626	<a href="#">Mrs Winters Jump</a>	57
2.44	Dowland, John	1562-1626	<a href="#">The Frog Galliard</a>	58
2.45	Dowland, John	1562-1626	<a href="#">Tarleton's Riserrectione</a>	60
2.46	Dowland, John	1562-1626	<a href="#">A Piece without Title</a>	60
2.47	Dowland, John	1562-1626	<a href="#">What if a Day</a>	61
2.48	Robinson, Thomas	d.omkr 1610	<a href="#">Bell Vedere</a>	62
2.49	Robinson, Thomas	d.omkr 1610	<a href="#">Go from my Window</a>	64
2.50	Robinson, Thomas	d.omkr 1610	<a href="#">The Queen's Gigue</a>	65
2.51	Robinson, Thomas	d.omkr 1610	<a href="#">A Galliard</a>	66
2.52	Morley, Thomas	1557-1603	<a href="#">Pauin</a>	67
2.53	Pilkington, Francis	1570-1638	<a href="#">Georg Pilkington's Funeral</a>	68
2.54	Pilkington, Francis	1570-1638	<a href="#">Mrs Anne Harcourt's Galliard</a>	69
2.55	Pilkington, Francis	1570-1638	<a href="#">Greensleeves</a>	70
2.56	Anonymous		<a href="#">Greensleeves</a>	69
2.57	Weisselius, Mattheus	1591	<a href="#">Deutcher Tanz</a>	71
2.58	Romanus, Laurencini	1603	<a href="#">Preludium</a>	72
2.59	Romanus, Laurencini	1603	<a href="#">Fantasia</a>	73
2.60	Galilei, Michelangelo	1620	<a href="#">Toccata I</a>	74
2.61	Kapsberger, Giovanni	1611	<a href="#">Toccata n° 2</a>	77
2.62	Kapsberger, Giovanni	1611	<a href="#">Toccata n° 3</a>	79
2.63	Pietro, Paulo	1616	<a href="#">Capricio Chromatico</a>	80
2.64	Pietro, Paulo	1616	<a href="#">Volta detta la Furiosa</a>	82
2.65	Ballard, Robert	1614	<a href="#">Entrée de Luths</a>	83
2.66	Ballard, Robert	1614	<a href="#">Ballet de Mr le Dauphin</a>	84
2.67	Ballard, Robert	1614	<a href="#">Quatre Branles de Villages</a>	85

---

### 3 Baroque Music 1674 – 1757:

3.1	Sanz, Gaspar	1674	<a href="#">Pavanas por la « D »</a>	88
3.2	Sans, Gaspar	1674	<a href="#">Españoletas</a>	90
3.3	Roncalli, Ludovici	1692	<a href="#">Gavota</a>	91
3.4	Visée, Robert de	1660-1720	<a href="#">Gigue en Sol</a>	91
3.5	Bittner, J.	1682	<a href="#">Svit i G moll: Preludium</a>	92
3.6	Bittner, J.	1682	<a href="#">Svit i G moll: Allemande</a>	93
3.7	Bittner, J.	1682	<a href="#">Svit i G moll: Courante</a>	94
3.8	Bittner, J.	1682	<a href="#">Svit i G moll: Sarabande</a>	94
3.9	Bittner, J.	1682	<a href="#">Svit i G moll: Passacaille</a>	95
3.10	Bach, Johann Sebastian	1685-1750	<a href="#">Prelude in C moll pour la Lute</a>	96
3.11	Bach, Johann Sebastian	1685-1750	<a href="#">Siciliano ur Violinsonata n° 1</a>	98
3.12	Bach, Johann Sebastian	1685-1750	<a href="#">Sarabande &amp; Double ur Violinpartita n° 1</a>	99
3.13	Bach, Johann Sebastian	1685-1750	<a href="#">Sarabande ur Cellosvit n° 5</a>	101
3.14	Bach, Johann Sebastian	1685-1750	<a href="#">Grave ur Violinsonata n° 2</a>	102
3.15	Bach, Johann Sebastian	1685-1750	<a href="#">Sarabande ur Cellosvit n° 2</a>	104
3.16	Bach, Johann Sebastian	1685-1750	<a href="#">Menuett 1 &amp; 2 ur Cellosvit n° 2</a>	105
3.17	Bach, Johann Sebastian	1685-1750	<a href="#">Sarabande ur Cellosvit n° 3</a>	106
3.18	Bach, Johann Sebastian	1685-1750	<a href="#">Bourée 1 &amp; 2 ur Cello svit n° 3</a>	106
3.19	Bach, Johann Sebastian	1685-1750	<a href="#">Sarabande ur Cellosvit n° 6</a>	108
3.20	Bach, Johann Sebastian	1685-1750	<a href="#">Gavotte 1 &amp; 2 ur Cellosvit n° 6</a>	109
3.21	Bach, Johann Sebastian	1685-1750	<a href="#">Cellosvit n° 1 (BWV 1007): Prélude</a>	110
3.22	Bach, Johann Sebastian	1685-1750	<a href="#">Cellosvit n° 1 (BWV 1007): Allemande</a>	112
3.23	Bach, Johann Sebastian	1685-1750	<a href="#">Cellosvit n° 1 (BWV 1007): Courante</a>	114
3.24	Bach, Johann Sebastian	1685-1750	<a href="#">Cellosvit n° 1 (BWV 1007): Sarabande</a>	115
3.25	Bach, Johann Sebastian	1685-1750	<a href="#">Cellosvit n° 1 (BWV 1007): Menuett 1 &amp; 2</a>	116
3.26	Bach, Johann Sebastian	1685-1750	<a href="#">Cellosvit n° 1 (BWV 1007): Gigue</a>	117
3.27	Bach, Johann Sebastian	1685-1750	<a href="#">Praeludium, fuga &amp; allegro i Ess dur: Praeludium</a>	118
3.28	Bach, Johann Sebastian	1685-1750	<a href="#">Praeludium, fuga &amp; allegro i Ess dur: Fuga</a>	120
3.29	Bach, Johann Sebastian	1685-1750	<a href="#">Praeludium, fuga &amp; allegro i Ess dur: Allegro</a>	124
3.30	Bach, Johann Sebastian	1685-1750	<a href="#">Toccatà orig för klaver (BWV 914 ): Praeludium</a>	127
3.31	Bach, Johann Sebastian	1685-1750	<a href="#">Toccatà orig för klaver (BWV 914 ): Bubbelfuga</a>	128
3.32	Bach, Johann Sebastian	1685-1750	<a href="#">Toccatà orig för klaver (BWV 914 ): Adagio</a>	130
3.33	Bach, Johann Sebastian	1685-1750	<a href="#">Toccatà orig för klaver (BWV 914 ): Fuga</a>	132
3.34	Bach, Johann Sebastian	1685-1750	<a href="#">Koral ur Kantat (BWV 147) (2 Altgitarren)</a>	136
3.35	Weiss, Sylvius Leopold	1686-1750	<a href="#">Ciacona i G-moll</a>	140
3.36	Weiss, Sylvius Leopold	1686-1750	<a href="#">Fantasia i C-moll</a>	142
3.37	Weiss, Sylvius Leopold	1686-1750	<a href="#">Tombeau</a>	144
3.38	Weiss, Sylvius Leopold	1686-1750	<a href="#">Prelude</a>	146
3.39	Weiss, Sylvius Leopold	1686-1750	<a href="#">Allemande</a>	147
3.40	Weiss, Sylvius Leopold	1686-1750	<a href="#">Sarabande</a>	148
3.41	Weiss, Sylvius Leopold	1686-1750	<a href="#">Menuett</a>	149
3.42	Weiss, Sylvius Leopold	1686-1750	<a href="#">Gigue</a>	150
3.43	Weiss, Sylvius Leopold	1686-1750	<a href="#">Passacaille i D</a>	152
3.44	Teleman, Georg Philip	1681-1767	<a href="#">Fantasia n° 3</a>	154
3.45	Teleman, Georg Philip	1681-1767	<a href="#">Fantasia n° 6</a>	158
3.46	Siedel, Ferdinand	1757	<a href="#">Menuett 1 &amp; 2</a>	162
3.47	Baron, Ernst Gottlieb	1696-1760	<a href="#">Aria</a>	163
3.48	Mozart, Wolfgang Amadeus	1756-1791	<a href="#">Andante (ur K 331)</a>	164

### 4 Miscellaneous for Altoguitar:

4.1	Johnson, Per Olof	<a href="#">Adventsvit: Koralförspel</a>	167
4.2	Johnson, Per Olof	<a href="#">Adventsvit: O du Saliga, O du Heliga</a>	167
4.3	Johnson, Per Olof	<a href="#">Adventsvit: Gör porten hög, dörren bred</a>	168
4.4	Johnson, Per Olof	<a href="#">Adventsvit: Det är en ros utsprungen</a>	168
4.5	Johnson, Per Olof	<a href="#">Adventsvit: Variation över « Det är en ros... »</a>	169
4.6	Johnson, Per Olof	<a href="#">Adventsvit: Hosianna</a>	169
4.7	Johnson, Per Olof	<a href="#">Adventsvit: Susani</a>	170
4.8	Johnson, Per Olof	<a href="#">Adventsvit: Variation över Susani</a>	170
4.9	Chopin, Frederyk	<a href="#">Vals Op 34 n° 2 (Duo)</a>	171
4.10	Satie, Eric	<a href="#">Gymnopedie n° 1</a>	174
4.11	Satie, Eric	<a href="#">Gymnopedie n° 2</a>	175
4.12	Satie, Eric	<a href="#">Gymnopedie n° 3</a>	176
4.13	Svansk Trad	<a href="#">Diker-Janke: Vallat efter Lindahl (Jämtland)</a>	177
4.14	Svansk Trad	<a href="#">Diker-Janke: Diger-Jankes Vals (Medelpad)</a>	177
4.15	Svansk Trad	<a href="#">Diker-Janke: Poska efter Petterson (Jämtland)</a>	178



## Viktiga tonsättare som skrev för luta, teorbluta och vihuela 1507-1650 .

### Italiensk tabulatur; renässansstämning.

#### *Italien: Luta*

1507	Venedig	Petrucchi: Spinacino, Fransesco
1508	Venedig	Petrucchi: Dalza, Joan Ambrosio
1508	Venedig	Petrucchi: Joanis, Marie Alemanis
1509/11	Venedig	Petrucchi: Bossinensis, Fransisco
1520	?	Capirola, Vincenzo
1536/66	Venedig	da Milano, Fransesco
1546	Venedig	da Crema, Joan Maria
1546	Venedig	Rotta, Antonio
1546/63	Venedig	Bianchini, Domenico
1546/63	Venedig	Borrone, Pietro Paolo
1547	Venedig	Fiorentino Perino
1561/79	Venedig	Gorzanis, Giacomo
1563/84	Venedig/Rom	Galilei, Vincenzo
1581-1630	Venedig	Caroso, Fabritio
1593/99	Venedig	Terzi, Giovanni Antonio
1599	Venedig	Molinaro, Simone
1602/04	Milano	Negri, Cesare

#### *Italien: Teorbluta*

1604/26	Venedig	Kapsberger, Giovanni Girolamo
1611/40	Rom	Kapsberger, Giovanni Girolamo
1614/20	Venedig	Melij da Reggio, Pietro Paolo
1620	München	Galilei, Michelangelo
1623/39	Bologna	Piccinini, Alessandro
1650	Venedig	Gianoncelli, Bernardo

#### *Spanien: Vihuela*

1535	Valencia	Milan, Luys (obs! se Milans tabulatur)
1538	Valladolid	Narvaez, Luys de
1546	Sevilla	Mudarra, Alonso de
1547	Valladolid	Valderrabano, Enriques
1552	Salamanca	Pisador, Diego
1557	Alcala de Henares	Henestrosa, Luys Venegas de
1565	Valladolid	Santa Maria, Tomas de
1576	Valladolid	Daza, Esteban
1578	Madrid	Cabezon, Antonio de

<sup>4</sup> Se "Det gyllene seklet" av Per Olof Johnson, Lunds Universitet (D 1991).



## Fransk tabulatur; renässansstämning

### *Luta (teorbluta)*

1529/1530	Paris	Attaignant, Pierre
1545/1574	Löwen	Phalese, Pierre
1551/1583	Paris	Le Roy, Adrian
1552/1558	Paris	Morlaye, Guillaume
1552/1562	Paris	Rippe, Albert de
1584-1600	Antwerpen	Adriaensen, Emanuel
1601/1616	Utrecht	Hove, Joachim van den
1603/1614/1617	Köln/Augsburg	Besard, Jean Babtiste
1611/1614	Paris	Ballard, Robert
1615	Nürnberg	Fuhrman, Georg Leopold
1615/1620	Amsterdam	Valet, Nicolas
1623/ 1638	Paris	Ballard, Pierre
1626	Haarlem	Valerius, Adrianus

### *England: Luta (teorbluta)*

1574-eft.1610		Bachelor, Daniel
?		Bulman, Baruch
1543-1623		Byrd, William
verksam 1583-ca 1603		Cutting, Francis
1564-ca 1626		Danyel, John
1563-1626		Dowland, John
ca 1591-1641		Dowland, Robert
1543-1588		Ferrabosco, Alfonso d.ä.
1578-1628		Ferrabosco, Alfonso d.y. (verksam ca 1584-1602)
		Holborne, Anthony
ca 1500-1560		Johnson, John
1583-1633		Johnson, Robert
1557-1602		Morley Thomas
ca 1560-1628		Philips, Peter
ca 1570-1638		Pilkington, Francis
verksam 1589-1609		Robinson, Thomas
ca 1568-1623		Rosseter, Philip

## Tysk tabulatur; Renässansstämning

1511	Basel	Virdung, Sebastian
1512	Mainz	Schtick, Arnolt
1519/23	Wien	Judenkünig, Hans
1529/45	Wittenberg	Agricola, Martin
1532/52	Nürnberg	Gerle, Hans
1536/49	Nürnberg	Neusidler, Hans
1550/63	Zurich	Wüssenbach, Rudolf
1558/64	Heidelberg	Ochsenhkun, Sebastian
1573/92	Frankfurt/o	Waissel, Matthäus

### Handskrifter:

1605/08	Fabritius, Petrus
1615	Nauclerus, Johannis

## Litteraturförteckning.

### (Musik för luta och vihuela)

#### Attaignant, Pierre

”Preludes, Chansons and Dances for Lute” Paris 1529-1530  
Edited by Daniel Herz 1964.  
Societe de musique d autrefois.  
126 Boulevard Maurice-Barres Neuilly-sur-Seine Fransk tabulatur

#### Besard, Tean Baptiste

(1567-1625)  
”Thesaurus Harmonicus” Cologne 1603  
Minkoff Reprint, Geneve Fransk tabulatur

#### Bakfark, Valentini

(1507-1576)  
”Opera Omnia” 1553, Lyon  
Edition Homolya. Istvan o Benkö, Daniel  
Edition Musica Budapest Vanlig notskrift

#### Ballard, Robert

1. Premier Livre 1611  
2. Deuxime Livre 1614  
15 Quai Anatole France-Paris (V11) MCMLXIV Pianonotation

#### Bossinensis, Franciscus

Italiensk tabulatur  
”Tenori e contrabassi intabulati col sopran in canto figurato per Cantare e sonar col lauto, libro primo” och ”libro secundo”.  
Kopia Libro 1 1509  
Osterreichische Nationalbibliothek, Wien  
Kopia Libro 1 1511  
Biblioteca nazionale de Brera, Milano

#### Dalza Joan Ambrosio

1508  
”Intabulatura de Lauto libro quarto”  
Kopia bland annat i Wien  
”Gesellschaft der Musikfreunde”

#### Dowland, John

(1562-1626)  
”The Collected Lute Music of John Dowland”  
Diana Poulton o Basil Lam 1974  
Faber Music Limited,  
Bärenreiter Kassel Notskrift och tabulatur

#### Dowland Robert

(1586-efter 1641)  
”Varitie of Lute Lessons” 1610  
Edgar Hunt 1958  
Schott & Co  
48 Great Marlborough Street  
London W.1 Facsimile (fransk tabulatur)

- Galilei, Michelangelo (\*1575)  
 ”Il Primo Libro D’intavotura di Liuto”  
 Ruggiero Chiesa 1977  
 Editioni Suvini  
 Zerboni-Milano
- Gaultier, Etienne  
 ”Euvres de vieux Gaultier  
 ”Edition et transcription: Andre Souris  
 Centre national de la Recherche Scientifique’ Notskrift o Tabulatur
- Gorzanis, Giacomo  
 ”Libro de Intabulatura di Liuto” 1567  
 Bruno Tonazzi o Regionald Smith Brindle 1973  
 Edizioni Suvini  
 Zerboni-Milano Vanlig notskrift
- Johnson, Per-Olof (\*1928)  
 ”Det Gyllene seklet” Vihuelamusik i 1500-talets Spanien. 1991  
 Lunds Universitet,  
 Musikhögskolan i Malmö Notskrift och tabulatur  
 Musik av Luys Milan, Luys de Narvaez, Alons Mudarra, Enriques de Valderrabano, Diego  
 Pisador, Miguel Fuellana och Esteben Daza. Dessutom utförlig beskrivning av den tidens  
 uppförandepaxis. Svensk alt engelsk utgåva
- da Milano, Francesco (omkr 1490- efter 1566)  
 ”Opera Complete per Liuto”  
 Transkription Ruggiero Chiesa  
 Edition Suvini  
 Zerboni Vanlig notskrift
- Milan, Luys  
 El Meastro 1536  
 Transkription Ruggiero Chiesa 1974  
 Edition Suvini  
 Zerboni Vanlig notskrift
- Molinaro Genovese, Simon (1599)  
 ”Intavolatura di Liuto Primo” Venedig MDXCIX  
 Edizioni Musicali Ditta R. Maurri Di Ettore Stanta, 1963  
 Firenze, Via del corso, 1 Vanlig notskrift
- Morley, Thomas  
 ”The first book of Consort Lessons” collected by Thomas Morley. 1599-1611  
 Edited by Sidney Beck 1959  
 The New York Public Library Music Publications Vanlig notskrift

- Mudarra, Alonso  
 "Tres libros de musica para Vihuela..." 1546  
 Facsimileutgåva: Edition Chantarelle Monaco 1980  
 Brian Jordan,  
 60 Princedale Road, Holland Park, London W11 4NL Italiensk Tabulatur
- de Narvaez, Luys  
 "Los seys libros del Delphin de Musica de sifras para tañer vihuela" 1538  
 Facsimile: Rodrigo de Zayas, 1981  
 Editorial Alpuerto,  
 S.A. Canos del Peral, 7. Madrid 13
- Newsiedler, Hans  
 "Ein Künstlich Lautenbuch" 1536  
 Facsimile: G b R Junghänel-Päffgen-Schäffer,  
 40 40 Neuss PF 309. 1974
- Piccinini, Alexander (1560-1638)  
 "Opera intavolatura di Liuto e di Chitarrone Libro Primo" Bologna 1623  
 Antiquae musicae Italicae monumenta Bononiensia. Bologna 1962  
 Libro 1 Facsimile. Tabulatur  
 Libro 2 transcrizione di Mirko Caffagni Gitarrnotation
- de Rippe, D´Albert  
 "Euvres D´Albert de Rippe"  
 Edition, transkription Jean-Michel Vaccaro  
 Centre National de la Recherche Scientifique,  
 Paris 1972 Notskrift o tabulatur
- Robinson Thomas (d. omkr 1610)  
 "The school of Musicke" 1971  
 David Lumsden  
 Edition du Centre National de la Recherche Scientifique  
 15, Quai Anatole-France-Paris Notskrift o tabulatur
- de Valderrabano, Enriques  
 Libro de musica de Vihuela, intitulado Silva de Sirenas" Valladolid 1547  
 Minkoff Reprint 1981  
 Geneve Faksimile

## Renässansmusikfrån 1505 till 1620

Anonymus	1505	Calata	3
Spinaccino, Francesco	1507	Jene Fay (duett)	4
Dalza, Joan Ambrosio	1508	Tastar il Corde	6
Dalza, Joan Ambrosio		Recercar	6
Dalza, Joan Ambrosio		Pavana alla Venetiana	7
Dalza, Joan Ambrosio		Calata ala spagnola	8
Dalza, Joan Ambrosio		Piva	9
Capirola, Vincenzo	1517	Recercar	10
Capirola, Vincenzo		Padoana Veneziana	11
Attaingnant, Pierre	1529	La Magdalena Bassedance P.B.	12
Attaingnant, Pierre		Recoupe	12
Anaingnant, Pierre		Tourdion	13
Attaingnant, Pierre		Galliarde	13
Milano, Fransesco da	1536	Ricercare	14
Milano, Fransesco da		Ricercare	14
Milano, Fransesco da		Fantasia	16
Milano, Fransesco da		Ricercare	17
Milano, Fransesco da		Ricercare	18
Milano, Fransesco da		Ricercare	20
Neusidler, Hans	1536	Preambel	21
Neusidler, Hansr		In liebes brunst	22
Neusidler, Hans		Ein Welscher Tantz Wascha Mesa	22
Neusidler, Hans		Der Hupff auff	23
Milan, Luys	1536	Fantasia I	24
Milan, Luys		Fantasia III	25
Milan, Luys		Fantasia XXII	27
Mudarra, Aionso	1546	Gallarda	29
Mudarra, Alonso		FantasiaV	30
Mudarra, Alonso		Pavanas de Alexandre	31
Narvaez, Luys de	1938	Cancion del Emperador	32
Narvaez, Luys de		Guardame las vacas	34
Valderrabano Enriques de	1547	Musica para discantar (duett)	36
Fiorentino, Perino	1547	Fantasia	38
Fuenilana, Miguel de	1547	Tiento del primero tono	40
Dlugoraj, Alberti	1550-1619	Villanella	41
Holborne, Anthony		Galliard	42
Dowland, John	1562-1626	Preludium	43
Dowland, John		Semper Dowland, semper dolens	44
Dowland, John		Fantasia nr VII	46
Dowland, John		Piper's pavane	49
Dowland, John		Captain Digorie Piper, his Pavane	52
Dowland, John		Lachrimae	54
Dowland, John		Queen Elizabeth, her Galliard	56
Dowland, John		Mrs Winters Jump	57
Dowland, John		The Frog Galliard	58
Dowland, John		Tarleton's Riserrection	60
Dowland, John		A piece without title	60
Dowland, John		What if a day	61
Robinson, Thomas	d. omkr 1610	Bell Vedere	62
Robinson, Thomas		Go from my Window	64
Robinson, Thomas		TheQueens gigue	65
Robinson, Thomas		AGalliard	66
Morley, Thomas	1557-1603	Pauin	67
Pilkington, Francis	1570-1638	Georg Pilkington's funeral	68
Pilkington, Francis		Mrs Anne Harcourt's Galliard	69
Anonym		Greensleeves	69
Pilkington, Francis		Greensleeves	70
Waisselius, Mattheus	1591	Deutcher Tanz	71
Romanus, Laurencini	1603	Preludium	72
Romanus, Laurencini		Fantasia	73
Galilei, Michelangelo	1620	Toccata I	74
Kapsberger, Giovanni	1611	Toccata nr 2	77
Kapsberger, Giovanni		Gagliarda nr 3	79
Pietro Paulo	1616	Capricio Chromatico	80
Pietro Paulo		Volta detta la Furiosa	82
Ballard, Robert	1614	Entree de Luths	83
Ballard, Robert		Ballet de M.le Daufin	84
Ballard, Robert		Quatre Branles de Villages	85



# Calata

Anonymus  
Ca 1505

Transkription Gunnar Spjuth

3:e str stäm F#

The musical score is written for three strings in F# major and 3/4 time. It consists of nine staves of music. The first staff is the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The lower staves show the bass clef accompaniment with chords and single notes. The piece concludes with a double bar line on the final staff.



# Jene Fay

Francesco Spinacino 1507

The musical score for "Jene Fay" is presented in six systems, each containing two staves. The notation is in a 2/4 time signature with a key signature of one sharp (F#). The upper staff of each system contains a complex, rhythmic melody, while the lower staff provides a supporting bass line. The piece begins with a treble clef and ends with a final cadence in the sixth system.

Secunda parte

Musical notation for measures 30-33. The system consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and provides harmonic support with chords and moving lines.

Musical notation for measures 34-37. The upper staff continues the eighth-note melody, with a key signature change to one sharp (F#) at measure 34. The lower staff continues the harmonic accompaniment.

Musical notation for measures 38-41. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment.

Musical notation for measures 42-45. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment.

Musical notation for measures 46-49. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment, ending with a final cadence.

Petrucchi Libro primo 1507 Venezia

# Tastar il Corde

Transkription: Gunnar Spjuth

Joan Ambrosio Dalza

3 e str ständ F#

[Petrucci 1508]

Musical score for 'Tastar il Corde' by Joan Ambrosio Dalza. The score is written for three electric strings in the key of F# major (three sharps) and 3/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second and third staves continue the melodic and harmonic development, with the third staff ending with a double bar line.

# Recercar

Transkription: Gunnar Spjuth

Joan Ambrosio Dalza

3 e str ständ F#

Musical score for 'Recercar' by Joan Ambrosio Dalza. The score is written for three electric strings in the key of F# major (three sharps) and 3/4 time. It consists of seven staves. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The music is characterized by a steady eighth-note rhythm. The second through seventh staves continue the piece, featuring various rhythmic patterns and melodic lines. The score concludes with a double bar line on the seventh staff.

The first system of the score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

## Pavana alla Venetiana

Transkription: Börje Sandquist

Joan Ambrosio Dalza

3:e stråänd 1:#

The second system of the score consists of eight staves. The upper staff continues the melodic line, while the lower staves provide a complex bass accompaniment with various rhythmic patterns and chordal textures. The notation includes many beamed notes and rests, characteristic of a string transcription.

Bearbetning: Börje Sandquist  
3:e stråänd I //

# Calata ala spagnola

Joan Ambrosio Dalza  
[Petrucci 1508]

1

10

18

26

34

42

50

58

66

74

82

90

# Piva

3 e str stand 1 #

The musical score is written for three electric strings in standard tuning (1#). It consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The score begins with a treble clef and a common time signature. The music is characterized by a melodic line in the upper voice and a bass line in the lower voice. The upper voice features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line consists of a steady sequence of eighth notes. The score includes measure numbers 4, 26, 38, 50, 62, 74, 86, 98, and 110. The piece concludes with a double bar line and repeat dots.

# Recercar

Transkription Gunnar Spjuth

Vincenzo Capirola

3:e str stäm F#

ca 1517

The musical score is presented in a single system with eight staves. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and chordal structures. The piece concludes with a final cadence on the eighth staff.

# Padoana Veneziana

3e str stand F#

The image displays a musical score for the 3rd string stand in F# major. It consists of ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Chordal textures are indicated by vertical lines with dots below the staff. The score concludes with the word "Fine" on the second staff. A "Da capo al fine" instruction is located at the bottom right of the page, indicating a repeat of the piece.



# La Magdalena Bassedance P.B.

Pierre Attaignant  
Paris 1529

Transkription: Per-Olof Johnson  
3:e str stäm F#

Musical score for 'La Magdalena Bassedance P.B.' in G major (one sharp) and 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the upper voice, while the lower voice provides a harmonic accompaniment. The second staff contains a repeat sign and a fermata over a measure. The third staff concludes the piece with a double bar line and repeat dots.

# Recoupe

Transkription P.O.J.

Pierre Attaignant

Musical score for 'Recoupe' in G major (one sharp) and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the upper voice, while the lower voice provides a harmonic accompaniment. The second staff continues the melody and accompaniment. The third staff features a fermata over a measure. The fourth staff concludes the piece with a double bar line and repeat dots.

# Tourdion

Transkription P.O.J.

Pierre Attaignant

The musical score for 'Tourdion' consists of four staves. The first staff is the melody in treble clef, starting with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The second staff is the bass line in bass clef, starting with a bass clef and a 6/8 time signature. The third staff is the melody in treble clef, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. The fourth staff is the bass line in bass clef, starting with a bass clef and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.

# Galliarde

Transkription P.O.J.

Pierre Attaignant

The musical score for 'Galliarde' consists of five staves. The first staff is the melody in treble clef, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. The second staff is the bass line in bass clef, starting with a bass clef and a 3/4 time signature. The third staff is the melody in treble clef, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. The fourth staff is the bass line in bass clef, starting with a bass clef and a 3/4 time signature. The fifth staff is the melody in treble clef, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.

# 1. Ricercare

Transkription Per-Olof Johnson  
3:e str stäm F#

Fransesco da Milano 1536

Musical score for '1. Ricercare' by Francesco da Milano, transcribed by Per-Olof Johnson. The score is in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line is primarily composed of chords and rests. The piece concludes with a double bar line and a repeat sign.

# 2. Ricercare

Transcription P.O.J.

Fransesco da Milano

Musical score for '2. Ricercare' by Francesco da Milano, transcribed by Per-Olof Johnson. The score is in G major (one sharp) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The bass line is primarily composed of chords and rests. The piece concludes with a double bar line and a repeat sign.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes. A circled '2' is above the first measure.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes. A circled 'III' is above the final measure.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes. A circled '2' is above the first measure.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4 below the notes.

# 3. Fantasia

Transkription: P.O.J.

Fransesco da Milano

2 0

4 2 3

## Ricercare

Transkription: P.O.J.

Francesco da Milano

# 5. Ricercare

Transkription: P.O.J.

Francesco da Milano

The musical score for "5. Ricercare" by Francesco da Milano, transcribed by P.O.J., is presented in a single system with eight staves. The key signature is G major (one sharp) and the time signature is 3/4. The score begins with a treble clef and a key signature of one sharp. The first staff (measures 1-7) features a series of chords and a descending eighth-note line. The second staff (measures 8-14) continues with a similar texture, including a triplet of eighth notes. The third staff (measures 15-21) introduces a more complex rhythmic pattern with a triplet of eighth notes and a sixteenth-note run. The fourth staff (measures 22-28) features a series of chords and a descending eighth-note line. The fifth staff (measures 29-35) continues with a similar texture, including a triplet of eighth notes. The sixth staff (measures 36-42) features a series of chords and a descending eighth-note line. The seventh staff (measures 43-49) introduces a more complex rhythmic pattern with a triplet of eighth notes and a sixteenth-note run. The eighth staff (measures 50-56) concludes the piece with a series of chords and a descending eighth-note line.

57

64

71

78

85

92

99

106



# 6. Ricercare

Transkription: P.O.J.

Fransesco da Milano

1

8

15

22

29

36

43

50

57

64

# Preambel

Transkription P.O.J.

3:e str stäm F#

Hans Neusidler

1536

The musical score is written for the third string of a violin in F# major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is primarily composed of chords and dyads, with some melodic lines. The second staff continues the harmonic texture with more complex chordal structures. The third staff introduces a more active melodic line in the upper register. The fourth and fifth staves show a mix of harmonic support and melodic movement. The sixth staff features a prominent melodic line with eighth-note patterns. The seventh staff concludes the piece with a final chord and a fermata over the final note.

# In Liebes brunst

Transkription P.O.J.

Hans Neusidler

Musical score for 'In Liebes brunst' in G major, 3/4 time. The score consists of four staves. The first staff shows the melody with lyrics 'a m i m a m i m a m i m a m i m'. The second and third staves show the accompaniment with chords and bass lines. The fourth staff shows the continuation of the accompaniment.

# Ein Welscher Tanz Wascha Mlesa

Transkription P.O.J.

Hans Neusidler

Musical score for 'Ein Welscher Tanz Wascha Mlesa' in G major, 3/4 time. The score consists of three staves. The first staff shows the melody with lyrics 'a m i m a m i m a m i m a m i m'. The second and third staves show the accompaniment with chords and bass lines.

♩ = als vorigen ♩

### Der Hupff auff

# Fantasia I

Luys Milan

ur "El Maestro" 1535/36

Compas apresurado  
= snabb tactus =>

3:e str ständ F#

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of chords and melodic fragments. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece is marked 'Compas apresurado' and 'snabb tactus', indicating a fast tempo. The title 'Fantasia I' and the composer 'Luys Milan' are prominently displayed at the top. The transcriber's name 'P.O.J.' is also present. The source is cited as 'ur "El Maestro" 1535/36'. The instrument is identified as '3:e str ständ F#'. The page number '-24-' is located at the bottom center.

Transkription P.O.J.

# Fantasia

Luys Milan

ur "El Maestro" 1535/36

**Compas apressurado**  
= snabb tactus =  $\circ$

The image displays ten staves of musical notation, likely for a piano. The music is written in G major, indicated by a single sharp (F#) in the key signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as '(f)' and '(p)'. The music is written in a style typical of a piano score, with a focus on melodic lines and harmonic accompaniment.

# Fantasia XXII

Transkription P.O.J.

(mixolydisk)

Ni muy espacio ni muy apriesa

Luis Milan

◊ = ○ = slagvärde

13

19

25

31

37

43

49



Musical score for guitar, measures 55-109. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of ten staves of notation. Measures 55-60 show a melodic line with a bass accompaniment. Measures 61-66 continue the melodic development. Measures 67-72 feature a more active melodic line with some grace notes. Measures 73-78 show a melodic line with a bass accompaniment. Measures 79-84 feature a melodic line with a bass accompaniment. Measures 85-90 show a melodic line with a bass accompaniment. Measures 91-96 feature a melodic line with a bass accompaniment. Measures 97-102 show a melodic line with a bass accompaniment. Measures 103-108 feature a melodic line with a bass accompaniment. Measure 109 is a final chord.

# Gallarda

Transkription: P.O.J.

Alonso de Mudarra  
(Sevilla 1546)

3.e strängen = F#

The musical score for 'Gallarda' by Alonso de Mudarra is presented in a single system with six staves. The key signature is G major (one sharp, F#) and the time signature is 3/4. The first staff begins with a treble clef and a 2/4 time signature. The music is written for a lute with a 3rd string tuned to F#. The score includes various rhythmic values, accidentals, and articulation marks.

# Fantasia V

Transkription P.O.J.

Alonso de Mudarra  
(Sevilla 1546)

1

8

15

21

28

35

41

47

54

60

67

Transkription P.O.J.

## Pavanas de Alexandre

Alonso de Mudarra

5

8

13

# Cancion del Emperador

(Josquin: "Mille regres")

del quarto tono (frygisk)

Luis de Narvaez (1538)

Transkription P.O.J.

**Despacio**

◇ = ○ = tactus = ca 42 m.m.

3:e strängen = F#

5

10

15

19

24

28

33

38

43

48

54

59

65

70

75

# Quatro diferencias sobre Guardame las vacas

Guardame las vacas,  
carilejo, y besarte he,  
si no, besame tu a mi,  
que yo te las guardame

Luys de Narvaez

Transkription P.O.J.

◊ = ○ = tactus

*Primera diferencia*

3:e strängen = F#

Musical notation for the first system of the first difference, measures 1-8. The notation is on a single staff in treble clef. It features a melody in the upper voice and a bass line in the lower voice. The bass line consists of whole notes, some with ties. The melody is composed of eighth and quarter notes.

Musical notation for the second system of the first difference, measures 9-15. The notation continues from the previous system, showing the continuation of the melody and bass line.

Musical notation for the third system of the first difference, measures 16-23. The notation continues from the previous system, showing the continuation of the melody and bass line.

*Segunda diferencia*

Musical notation for the first system of the second difference, measures 24-31. The notation is on a single staff in treble clef. It features a melody in the upper voice and a bass line in the lower voice. The bass line consists of whole notes, some with ties. The melody is composed of eighth and quarter notes.

Musical notation for the second system of the second difference, measures 32-39. The notation continues from the previous system, showing the continuation of the melody and bass line.

Musical notation for the third system of the second difference, measures 40-46. The notation continues from the previous system, showing the continuation of the melody and bass line.

*Tercera diferencia*

Musical notation for the first system of the third difference, measures 47-54. The notation is on a single staff in treble clef. It features a melody in the upper voice and a bass line in the lower voice. The bass line consists of whole notes, some with ties. The melody is composed of eighth and quarter notes.

Musical notation for the second system of the third difference, measures 55-62. The notation continues from the previous system, showing the continuation of the melody and bass line.

63

70 *Quarta diferencia*

78

86 *Para final*



# Musica para discantar sobre un punto

de "Silva de Sirenas" Valladolid 1547

Transkription: Bengt Höfner

Enriques de Valderrábano

1 Discante

6 Cante llano simile al fine

12

18

24

30

36

42

48

54

Detailed description: This is a musical score for a piece titled 'Musica para discantar sobre un punto' from the 'Silva de Sirenas' (1547) by Enrique de Valderrábano. The score is a transcription by Bengt Höfner. It is written for a single melodic line on a treble clef staff in G major (one sharp) and 3/4 time. The piece is divided into two main sections: 'Discante' (measures 1-5) and 'Cante llano simile al fine' (measures 6-54). The 'Discante' section features a series of chords and intervals, including a prominent octave G-A-B-A-G. The 'Cante llano' section is a continuous melodic line with various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The score is numbered at the beginning of each line: 1, 6, 12, 18, 24, 30, 36, 42, 48, and 54. The key signature has one sharp (F#) and the time signature is 3/4.

60

66

71

77

83

87

92

96

100

105

116

# Fantasia

5

9

13

17

21

25

29

33

p

2

2

Musical score for guitar, measures 37-70. The score is written in treble clef with a key signature of one sharp (F#). The music features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass line consists of chords and single notes, with some measures containing circled numbers (3) and (8) indicating fingerings. A 'V' marking is present above measure 53. The piece concludes with a final chord in measure 70.

3:e strängen = F# (klingande a)  
men om man ändrar ackorden d-f-a-d1 till  
d-a-d1 sa blir denna vackra komposition  
smidigare att spela med tredje strängen  
stämd G (klingande Bb)

# Tiento del primero tono.

Orphenica lyra (libro sexto)

Miguel de Fuenllana 1554

Transkription: Börje Sandquist

1 III

7 0

13 0

20 4 2 V

26 III 4 u

32

38 u

43

# Villanella

Transkription Gunnar Hansson

Alberti Dlugoraj

(1550-c:a 1619)

CV

1

5

9

13

16

# Galliard

Transkription Gunnar Hansson

3:e str. = F#

A. Holborne

20

24

28

32

36

CIII

40

*Underbart stycke.  
(sättarens anm.)*

# Preludium

The musical score is written for a single melodic line on a treble clef staff, with a bass line indicated by a second staff below. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The first system ends with a measure containing a whole note G4. The second system starts with a measure marked '5' and continues with a series of eighth notes. The third system starts with a measure marked '9' and features a series of eighth notes. The fourth system starts with a measure marked '13' and contains a series of sixteenth notes. The fifth system starts with a measure marked '16' and continues with sixteenth notes. The sixth system starts with a measure marked '19' and concludes with a double bar line and a fermata over a whole note G4. The word 'cresc.' is written vertically below the final measure.



# Semper Dowland Semper Dolens

Transkription P.O.J.

John Dowland

3:e strängen=F#

The image shows a musical score for the piece "Semper Dowland Semper Dolens" by John Dowland, transcribed for guitar. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is in a 3/4 time signature. The score is divided into seven systems, each starting with a measure number: 1, 4, 7, 9, 12, 14, and 16. The notation includes various rhythmic values, accidentals, and articulation marks. There are several fingerings indicated by numbers 1, 2, 3, and 4. A circled number 3 appears at the end of the 14th system. The 16th system includes the letters "CII" and "CIV" above the staff, and a circled number 2 above the staff. The score ends with a double bar line.

18

20

23

26

29

32

34

Transkription P.O.J.

# Fantasia nr 7

John Dowland

3:d string = F#

5

9

13

17

21

25

29

33

CH

2

3

3

4

4

4

3

4

4

3

4

3

4

Musical score for guitar, measures 37-65. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Measure 37 has a circled '2' above it. Measure 43 has 'CIV' and 'CII' above it. Measure 43 also includes a small inset titled 'another way of reading:' showing an alternative phrasing. Measure 47 has a '0' above it. Measure 51 has a '7' above it. Measure 55 has a '7' above it. Measure 59 has a '7' above it. Measure 62 has a '7' above it. Measure 65 has a '7' above it. The score is divided into systems of two staves each.

Musical score for guitar, measures 68-99. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 68 features a circled '2' above the staff, indicating a second ending. The music consists of a melodic line in the upper register and a bass line in the lower register. Measures 72, 75, 79, 83, 87, 91, 95, and 99 show various rhythmic patterns and chordal textures. The piece concludes with a final chord in measure 99.

# Piper's Pavan

Transkription P.O.J.

John Dowland

3 e str = 1#

19

22

24

26

28

30

32

34

36

39

41

43

45

47

49



# Captain Digorie Piper, his Galliard

Transkription: Börje Sandquist

John Dowland

3: c str = F#

Flör

First musical staff featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth-note runs, while the bass line provides a steady accompaniment of quarter notes.

Second musical staff, continuing the piece. It includes a dynamic marking of *CV* (Crescendo) above the staff. The melody features a mix of eighth and quarter notes, with the bass line continuing its accompaniment.

Third musical staff, showing a change in the bass line with a circled number 6 (6) below a note, indicating a fingering. The melody continues with eighth-note patterns.

Fourth musical staff, featuring more complex rhythmic patterns in the melody, including sixteenth-note runs. The bass line remains consistent with quarter notes.

Fifth musical staff, concluding the piece with a final melodic phrase and a sustained bass line. The notation includes various rests and note values.

Transkription P.O.J.

# Lachrimae

John Dowland

III

The musical score for "Lachrimae" by John Dowland, transcribed by P.O.J., is presented in a single system with eight staves. The music is written in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a common time signature. The piece is marked "III". The notation includes various rhythmic values, slurs, and dynamic markings such as "p". There are also some numerical markings like "3" and "4" above notes, possibly indicating fingerings or groupings. The score is divided into measures, with measure numbers 1, 4, 7, 10, 13, 16, 19, and 23 indicated at the start of their respective staves.

26

29

32

35

38

42

45

48

# The most sacred Queen Elizabeth, Her galliard

Transkription: P.O.J.

John Dowland

3:c str = F#

1

5

9

12

15

18

21

24

Musical notation for measures 27-30. The key signature is three sharps (F#, C#, G#). Measure 27 starts with a treble clef and a common time signature. The melody consists of eighth and sixteenth notes. Measure 30 ends with a double bar line.

# Mrs. Winters Jump

Transkription: P.O.J.

(+ = drill el mordent)

John Dowland

Musical notation for measures 31-40. The key signature remains three sharps. Measure 31 includes a mordent symbol (+) above a note. The notation continues with various rhythmic patterns and rests. Measure 40 ends with a double bar line.

# The Frog Galliard

Transkription P.O.J.

John Dowland

③ = F#

7

12 (8)

17

21

25 3

29

33

Musical staff 33-38: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures of music. The melody consists of quarter and eighth notes, while the bass line features chords and single notes.

39

Musical staff 39-43: Treble clef, key signature of three sharps. The staff contains five measures of music. The melody continues with quarter and eighth notes, and the bass line provides harmonic support with chords.

44

Musical staff 44-48: Treble clef, key signature of three sharps. The staff contains five measures of music. The melody features eighth-note patterns, and the bass line includes chords and single notes.

49

Musical staff 49-52: Treble clef, key signature of three sharps. The staff contains four measures of music. The melody has eighth-note runs, and the bass line consists of chords and single notes.

53

Musical staff 53-56: Treble clef, key signature of three sharps. The staff contains four measures of music. The melody is characterized by eighth-note patterns, and the bass line features chords and single notes.

57

Musical staff 57-60: Treble clef, key signature of three sharps. The staff contains four measures of music. The melody continues with eighth-note patterns, and the bass line includes chords and single notes.

61

Musical staff 61-64: Treble clef, key signature of three sharps. The staff contains four measures of music. The melody features eighth-note patterns, and the bass line consists of chords and single notes.



# Tarleton's Riserreccione

Transkription: P.O.J.

John Dowland

Musical score for 'Tarleton's Riserreccione' by John Dowland. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line and a repeat sign.

# A piece without title

Transkription: P.O.J.

John Dowland

Musical score for 'A piece without title' by John Dowland. The score is written in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The second, third, and fourth staves continue the piece, with the fourth staff ending with a double bar line and a repeat sign.

Transkription: P.O.J.

# What if a day

John Dowland

The musical score is presented in seven systems, each containing two staves. The first staff of each system is in treble clef and contains the melody, while the second staff is in bass clef and contains the bass line. The piece is in common time (C). Measure numbers 1, 5, 8, 11, 15, 18, and 23 are indicated at the start of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals (sharps and naturals).

# Bell Vedere

Transkription P.O.J.

Thomas Robinson

③ = F#

Musical score for 'Bell Vedere' in G major (one sharp) and 2/4 time. The score consists of seven staves of music. The first staff begins with a circled '3' and an equals sign followed by 'F#'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. A circled '4' appears below the first staff. The second staff starts at measure 6. The third staff starts at measure 11. The fourth staff starts at measure 16. The fifth staff starts at measure 22. The sixth staff starts at measure 28 and ends with a double bar line and a 3/4 time signature. The seventh staff starts at measure 33. The key signature remains G major throughout.

38

43

47

51

55

59

63

67

# Go from my window

Transkription P.O.J.

Thomas Robinson

The musical score is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily in the treble clef, with a bass line in the lower register. The score includes various musical notations such as eighth notes, quarter notes, and chords. Measure numbers 9, 17, 23, 29, 35, 41, 48, and 54 are indicated at the beginning of their respective staves. The piece concludes with a final chord in the ninth staff.

Musical notation for measures 60-64. The piece is in D major (one sharp) and 3/4 time. Measure 60 starts with a treble clef and a key signature of one sharp. The melody is a series of eighth notes, and the bass line consists of a few chords. The piece ends with a double bar line.

Transkription: P.O.J.

# The Queens Gigue

Thomas Robinson

Musical notation for measures 65-68. Measure 65 begins with a circled '3' and an equals sign followed by 'F#', indicating a triplet of eighth notes. The melody continues with eighth notes, and the bass line has chords. Measure 68 ends with a double bar line.

Musical notation for measures 69-73. The melody continues with eighth notes, and the bass line has chords. Measure 73 ends with a double bar line.

Musical notation for measures 74-77. The melody continues with eighth notes, and the bass line has chords. Measure 77 ends with a double bar line.

Musical notation for measures 78-82. The melody continues with eighth notes, and the bass line has chords. Measure 82 ends with a double bar line.

Musical notation for measures 83-87. The melody continues with eighth notes, and the bass line has chords. Measure 87 ends with a double bar line.

Musical notation for measures 88-92. The melody continues with eighth notes, and the bass line has chords. Measure 92 ends with a double bar line.

Musical notation for measures 93-97. The melody continues with eighth notes, and the bass line has chords. Measure 97 ends with a double bar line.

Musical notation for measures 98-102. The melody continues with eighth notes, and the bass line has chords. Measure 102 ends with a double bar line.

# A Galliard

③ = F#

5

9

13

17

21

25

29

33

37

# Pauin

Thomas Morley

(1557-1603)

Transkription P.O.J.

CII

1

5

10

14

19

24

29

34

38

43



# Georg Pilkington's funeral

Bearbetning: P.O.J.

Pilkington

The image displays a musical score for a piece titled "Georg Pilkington's funeral". The score is written in a single system with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The music is organized into eight staves, each beginning with a measure number: 1, 4, 7, 11, 14, 17, 20, and 23. The notation includes a variety of rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and dynamic markings like *mf*. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

# Mrs Anne Harcourt's Galliard

Transkription: P.O.J.

F. Pilkington

Musical score for Mrs Anne Harcourt's Galliard, transcribed by P.O.J. and arranged by F. Pilkington. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of six staves of music. The first staff contains the main melody, while the subsequent staves provide harmonic accompaniment with chords and bass lines. The piece concludes with a double bar line and repeat dots.

# Greensleeves

Musical score for Greensleeves, transcribed by P.O.J. and arranged by F. Pilkington. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff contains the main melody, which is labeled 'anonym' at the end. The subsequent staves provide harmonic accompaniment with chords and bass lines. The piece concludes with a double bar line and repeat dots.

# Greensleeves

Transkription: P.O.J.

Francis Cutting

omkring 1600

The image displays a musical score for the piece 'Greensleeves'. It consists of ten staves of music, each featuring a treble clef and a 6/8 time signature. The notation includes a melodic line in the upper voice and a bass line in the lower voice, often with a 7-measure rest at the beginning of the first line. The score is written in a style typical of early 17th-century lute tablature transcriptions, with various accidentals and rhythmic markings. The piece concludes with a final cadence on the tenth staff.

# Deutscher Tanz

6

10

Sprung

15

20

24

29

36

43

51

Diminutionsförlag av P.O.J.

# Preludium

Transkription: P.O.J.

Köln 1603

"Laurencini Romanus"

1

4

7

10

14

17

20

23

26

Transkription: P.O.J.

# Fantasia

"Laurencini Romanus"

3:e str = F#

1

5

9

13

17

21

24

27

(2)

# Toccata I

Michelangelo Galilei

7

12

17

22

26

31

36

4

4

41

Musical staff 41-45. Treble clef, key signature of two sharps (F# and C#). The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 43.

46

Musical staff 46-50. Treble clef, key signature of two sharps. The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 49.

51

Musical staff 51-54. Treble clef, key signature of two sharps. The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 52.

55

Musical staff 55-58. Treble clef, key signature of two sharps. The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 56.

59

Musical staff 59-61. Treble clef, key signature of two sharps. The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 59.

Seconda parte

62

Musical staff 62-66. Treble clef, key signature of two sharps. The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 64.

67

Musical staff 67-70. Treble clef, key signature of two sharps. The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 69.

71

Musical staff 71-74. Treble clef, key signature of two sharps. The staff contains a melody with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes is marked with a '3' above it at measure 72.



74 (4)

80

85

91

96

101

106

111

116

# Toccata nr 2

aus libro primo d'intavolatura di Lauto

Transkription: P.O.J.

Giovanni Girolamo Kapsberger 1611

③ = f# (klingende a)

The musical score is written on seven staves. The first staff begins with a circled '3' and the text '= f# (klingende a)'. The music is in G major (one sharp) and features a mix of single-line and double-line notation. The notation includes treble clefs, key signatures with one sharp, and various note values such as eighth and sixteenth notes, as well as rests and accidentals. The score is presented in a clean, black-and-white format.

This page of musical notation is for guitar, written in G major (one sharp). It consists of eight staves of music. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and guitar-specific symbols such as bar lines and fingering numbers (2, 3, 4). A circled '2' is located on the third staff, and a circled 'C' is on the eighth staff. The music features a mix of melodic lines and chordal accompaniment, with some sections marked with a 'p' (piano) dynamic.

# Gagliarda nr 3

Transkription: P.O.J.

G.G. Kapsberger

Musical score for Gagliarda nr 3, transcribed by P.O.J. The score is written in treble clef, 3/4 time, and D major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes a fermata over a measure. The third staff continues the melodic line with some chromaticism. The fourth staff has a repeat sign at the beginning. The fifth staff features a fermata. The sixth staff has a fermata. The seventh staff concludes with a double bar line and two endings, labeled '1' and '2', both ending with a repeat sign.

# Capriccio Chromatico

(Venedig 1616)

Transkription: P.O.J.

Pietro Paulo Melii da Reggio

The image displays a musical score for a piece titled "Capriccio Chromatico" by Pietro Paulo Melii da Reggio, transcribed by P.O.J. The score is presented on ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The music is written in a single melodic line on a treble clef staff. The first staff begins with a treble clef and a common time signature. The score is characterized by its chromatic nature, with frequent changes in pitch and the use of accidentals to indicate chromatic movement. There are several instances of slurs and ties throughout the piece. At the end of the score, there are two pairs of parentheses containing the letter 'S', likely indicating specific performance instructions or markings.

This page of musical notation is arranged in ten horizontal staves, each beginning with a treble clef. The notation includes a variety of note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals). Dynamic markings like *p* (piano) and *tr* (trill) are present throughout. The music is written in a style typical of guitar sheet music, with some notes marked with 'x' to indicate muted strings. The piece concludes with a double bar line at the end of the tenth staff.

# Volta detta la Furiosa

Transkription: P.O.J.

Pietro Paolo Melii da Reggio

The musical score is written on eight staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music features a series of sixteenth-note runs in the upper voice, with a dynamic marking of 'p.' (piano) at the start. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a more complex texture with sixteenth-note runs and a dynamic marking of 'p.'. The fourth staff shows a continuation of the melodic and rhythmic motifs. The fifth staff features a repeat sign and a dynamic marking of 'p.'. The sixth staff continues the piece with sixteenth-note passages and a dynamic marking of 'p.'. The seventh staff shows a continuation of the melodic line with sixteenth-note runs and a dynamic marking of 'p.'. The eighth staff concludes the piece with a final melodic phrase and a dynamic marking of 'p.'.

# Entrée de Luths

Transkription: Börje Sandquist

Robert Ballard |1614|

The musical score is presented in ten staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The sixth staff is in bass clef. The seventh staff is in treble clef. The eighth staff is in bass clef. The ninth staff is in treble clef. The tenth staff is in bass clef. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and slurs throughout the piece.



# Ballet de M. le Daufin

Transkription: Börje Sandquist

Robert Ballard (c:a 1610)

The image displays a musical score for the piece "Ballet de M. le Daufin" by Robert Ballard, transcribed by Börje Sandquist. The score is written in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is primarily composed of chords and simple melodic lines. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The score is presented in a clean, black-and-white format, typical of a musical manuscript or printed score.

# Branle de Villages

Robert Ballard

The image displays a musical score for a piece titled "Branle de Villages" by Robert Ballard. The score is organized into two systems, labeled "I" and "II". Each system consists of five staves of music. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together in groups. The first system (I) begins with a repeat sign and a first ending bracket. The second system (II) also begins with a repeat sign and a first ending bracket. The piece concludes with a double bar line and repeat dots at the end of the fifth staff in the second system.

III

Musical score for section III, consisting of five staves. The music is in G major (one sharp) and 4/4 time. The first staff is a vocal line starting with a repeat sign. The second and third staves are piano accompaniment. The fourth staff contains vocal lyrics: "a m i a m i a m i a m i a m i". The fifth staff is piano accompaniment ending with a double bar line and repeat dots.

IV

Musical score for section IV, consisting of six staves. The music is in G major (one sharp) and 4/4 time. The first staff is piano accompaniment. The second and third staves are piano accompaniment with some notes marked with an '8'. The fourth staff is piano accompaniment with notes marked with an '8'. The fifth staff is piano accompaniment with notes marked with a '7'. The sixth staff is piano accompaniment ending with a double bar line and repeat dots.

## Barockmusik från 1674 till 1757

Sanz, Gaspar	1674	Pavanas por la "D"	88
		Españoletas	90
Roncalli, Ludovici	1692	Gavota	91
Visée, Robert de	1660-1720	Gigue en sol	91
Bittner, J.	1682	<b>Svit i G moll:</b>	
		1. Preludium	92
		2. Allemand	93
		3. Courant	94
		4. Saraband	94
		5. Passacaille	95
Bach, Johann Sebastian	1685 - 1750	Prelude in C moll pour la Lute	96
		Siciliano ur violinsonata nr 1	98
		Sarabande och Doublé ur violinpartita nr 1	99
		Sarabande ur cellosvit nr 5	101
		Grave ur violinsonata nr 2	102
		Sarabande ur cellosvit nr 2	104
		Menuett 1 & 2 ur cellosvit nr 2	105
		Sarabande ur cellosvit nr 3	106
		Bourée 1 & 2 ur cellosvit nr 3	106
		Sarabande ur cellosvit nr 6	108
		Gavotte 1& 2 ur cellosvit nr 6	109
		<b>Svit nr 1 orig för violincell (BWV 1007)</b>	
		1. Prélude	110
		2. Allemande	112
		3. Courante	114
		4. Sarabande	115
		5. Menuett 1 & 2	116
		6. Gigue	117
		<b>Præludium, fuga &amp; allgro i Ess dur</b>	
		1. Præludium	118
		2. Fuga	120
		3. Allegro	124
		<b>Tocatta BWV 914 orig. för klavér (gtrr &amp; altgtrr)</b>	
		1. Præludium	127
		2. Dubbelfuga	128
		3. Adagio	130
		4. Fuga	132
		Koral ur Kantat BWV 147 (2 altgitarrer)	136
Weiss, Sylvius Leopold	1686-1750	Ciacona i g-moll	140
		Fantasia i c-moll	142
		Tombeau	144
		Prelude	146
		Allemande	147
		Sarabande	148
		Menuett	149
		Gigue	150
		Passagaille i D	152
Telemann, Georg Philip	1681-1767	Fantasia nr 3	154
		Fantasia nr 6	158
		Menuett 1 & 2	162
Siedel, Ferdinand	1757	Aria	163
Baron, Ernst Gottlieb	1696-1760	Andante (ur K.nr 331)	164
Mozart, Wolfgang Amadeus	1756-1791		

# Pavanas por la "D"

"De Cifras sobre la Guitarra Española" (Libro secundo) 1674

"Pavanas por la D (= symbol för a moll ackordet) al Aire Español"

Gaspar Sanz (1640-1710)

Transkription P:O:J:

6

11

17

24

29

34

38

42

*tr*

*vibr.*

46

50

54

58

62

66

71

75

79

# Españoletas

"De Cifras sobre la Guitarra Española" (Libro secundo) 1674

Transkription P.O.J.

Gaspar Sanz (1640-1710)

9

17

25

33

41

49

*vibr.*

*p.*

# Gavota

Fritt bearbetad för  
gitarr eller altgitarr (B.S.)

ur Capricci Armonici sopra la Chitarra Spagnola

Ludovico Roncalli 1692

Musical score for Gavota, featuring three staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with a rhythmic accompaniment of chords and arpeggios.

# Gigue

Fritt bearbetad för  
gitarr eller altgitarr (B.S.)

Robert de Visée

1660- 1720(?)

Musical score for Gigue, featuring six staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a single melodic line with a rhythmic accompaniment of chords and arpeggios.





# J. Bittner: Svit i g moll

(1682)

Transkription Göran Söllscher

## 1. Preludium

 - förslag eller drill ovanifrån  
 - förslag eller drill underifrån

③=t# (klingande a)



## 2. Allemand



*Petite reprise* - repetera taktarna mellan dubbelstrecken sista gången före de avslutande taktarna



### 3. Courant

1  
6  
11  
16  
22  
27

### 4. Saraband

33  
38  
44

petite reprise

# 5. Passacaille

The image displays a musical score for a piece titled "5. Passacaille". The score is written on a single staff in treble clef with a key signature of one sharp (F#). The piece is in 3/4 time. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures marked with a circled '8', likely indicating a specific rhythmic pattern or a measure to be repeated. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 clearly visible. The piece concludes with a double bar line at the end of the final measure.

# Prelude in C mol pour La Lute

Transkription: Gunnar Spjuth

BWV 999

Johann Sebastian Bach 1720

③=f# (klingande a)

1 4 1 0 3 4 1

4 2 0 4 3 0

7 2 4 1 CI 2 4 3 0 3 1 3

10 CI 4 2 2 1 2

13 4 1 0 2 1 1 0 2 3 x 2 3

16 0 1 CH 3 2 4 0 2 x 1 1 1

19 1 0 CII 3 4 1 0 0 4 x 2 3 x 2 x 2 1

22

3 2 4      3 4 2      Cl 3 1 2

(eller H)

25

1 2 0      CII 3 2 4      3 2 4

28

3 2 4      1 0 2      2 1

31

2 0 4      1 0 4

34

2 0 4 2 1      3 2 4      3 4 1

37

2 0      2 0 4      2 4 1

40

1 4 1      1 2 0      1 2 3 4

# Siciliano

Transkription Göran Söllscher

ur violinsonata I BWV 1001

J.S.Bach (1720)

③ = f# (klingande a)

③ = f# (klingande a)

⑤ (x)

④

# Sarabande

Transkription P.O.J.

ur violinpartita nr I BWV 1002

J.S.Bach

3:e str = G (klingande Bb)

The image shows a musical score for a Sarabande in G major, BWV 1002, by J.S. Bach. The score is a transcription for guitar, with the third string tuned to G (indicated as '3:e str = G (klingande Bb)'). The piece is in 3/4 time and consists of 32 measures. The notation is written on a single staff in treble clef. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and ornaments. A trill (tr) is marked above the final note of the piece. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective lines. A circled number 5 is also present below the staff in measure 13, likely indicating a fingering. The piece concludes with a double bar line and repeat dots.



# Double de Sarabande

Musical score for "Double de Sarabande" in G major, 3/4 time. The score consists of nine staves of music, starting at measure 34 and ending at measure 65. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together, with a steady bass line. Measure numbers 34, 38, 42, 46, 50, 54, 58, 62, and 65 are indicated at the beginning of their respective staves. Fingerings are indicated by numbers 1-4 above notes. Dynamics include piano (p) and piano fortissimo (p<sup>ff</sup>). There are two first and second endings marked with '1' and '2' at the end of the piece.

# Sarabande

ur Suite n:o V för violoncell (BWV 1011)

Transkription P.O.J.

J.S. Bach

The image displays a musical score for the Sarabande from Suite No. 5 for Cello (BWV 1011) by J.S. Bach, transcribed for guitar. The score is written in 3/4 time and consists of five staves of music. The key signature is one sharp (F#), and the piece is in a minor mode. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a characteristic sarabande rhythm with a slow, steady pace. The score is marked with measure numbers 1, 5, 9, 13, and 17 at the beginning of each staff. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

# Grave

ur violinsonata II BWV 1003

Transkription: P.O.J.

J.S.Bach

3:e str = G (klingande Bb)

The image displays a musical score for the piece "Grave" from the second Violin Sonata, BWV 1003, by J.S. Bach. The score is a transcription by P.O.J. and is written for a single violin. The key signature is one flat (B-flat major), and the time signature is 3/4. The score is divided into five systems, each containing a single staff of music. The first system begins with a treble clef and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. Trills are indicated by "tr" above certain notes. The second system continues the melodic line with more complex rhythmic patterns and trills. The third system introduces triplet markings above groups of notes. The fourth system includes Roman numerals "IV" and "V" above the staff, indicating fingerings or positions. The fifth system concludes the piece with a final melodic phrase. The score includes various musical notations such as slurs, ties, and dynamic markings like "p" (piano).

13

4 3

15

*tr*

17

*tr*

(s)

19

21

*tr*

# Sarabande

Bearbetning: P.O.J. ur cellosvit 2 BWV 1008 (originaltonart d moll)

3:e str = G (klingande Bb)

J.S.Bach

The image shows a musical score for the Sarabande in D minor, BWV 1008, by J.S. Bach, arranged for cello. The score is in 3/4 time and consists of seven staves of music. The key signature is one flat (D minor). The score includes various musical notations such as treble clef, notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Ornaments are marked with 'tr'. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, and 25 clearly visible. The piece concludes with a double bar line and repeat dots.

Bearbetning: P.O.J.

# 2 menuetter ur cellosvit BWV1008

J.S.Bach

## Menuet I

5

9

14

19

tr

tr

6

## Menuett II

25

29

33

38

43

tr

Transkription P.O.J.

# Sarabande, Bourrée I & II

## Sarabande

ur Suite n:o III för violoncell BWV 1009

J.S.Bach

Musical score for Sarabande, BWV 1009, for cello. The score is written in G major and 3/4 time. It consists of seven staves of music. The first staff begins with a circled '3' and an equals sign followed by a 'g', indicating a triplet of eighth notes. The second staff contains fingering numbers: '2', '3', and '4'. The third staff features a trill marked 'tr'. The fourth staff includes fingering numbers: '2', '1', '4', '2', '3', '3', '1', '4', and '1'. The fifth staff has an '8vb' marking with a dashed line. The sixth staff also has an '8vb' marking with a dashed line. The seventh staff ends with a double bar line and repeat dots.

## Bourrée I

Musical score for Bourrée I, BWV 1009, for cello. The score is written in G major and 3/4 time. It consists of three staves of music. The first staff begins with a circled '3' and contains fingering numbers: '3', '2', '4', '2', '2', and '2'. The second staff contains fingering numbers: '4', '4', and '4'. The third staff begins with a circled '3' and contains fingering numbers: '3', '3', '3', '3', '3', and '3'. The score ends with a double bar line and repeat dots.

Bourrée II



# Sarabande o Gavotte I & II

Transkription Göran Söllscher

fr. BWV 1012

J.S.Bach

## Sarabande

3:e str = G

8

4 4

7

2 0 1 3

2

bd

V

4

1 2

3 4

3 2

3

# Gavotte I

Musical score for Gavotte I, consisting of six staves of music. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A repeat sign is present at the end of the second staff, with a first ending bracket and a second ending marked with a circled '8'. The piece concludes with a double bar line and repeat dots.

# Gavotte II

Musical score for Gavotte II, consisting of four staves of music. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. The piece concludes with a double bar line and repeat dots.

Gavotte I da capo

# Svit nr 1

Bearbetning: Göran Söllscher

BWV 1007 (orig för violincello)

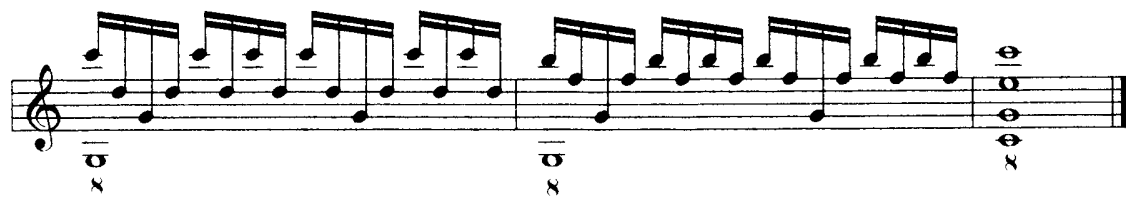
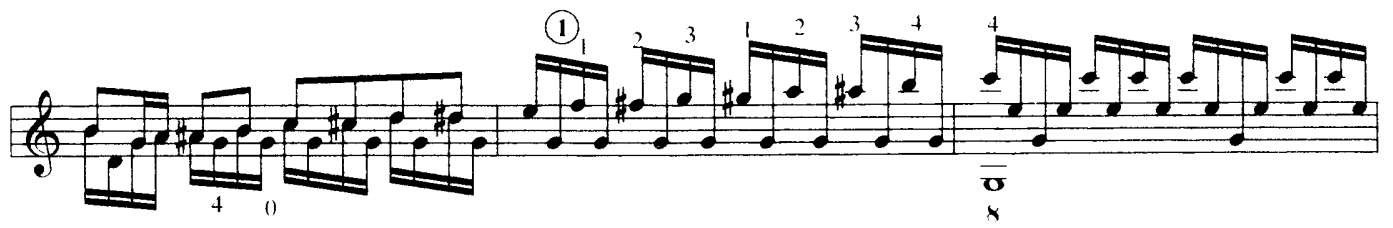
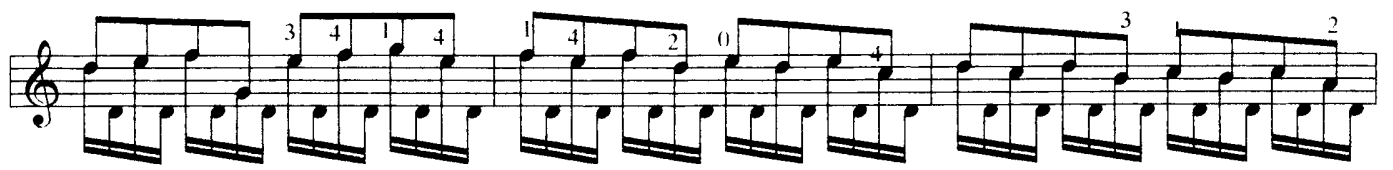
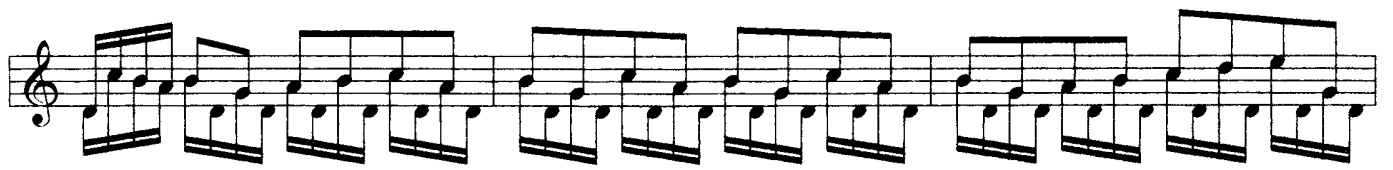
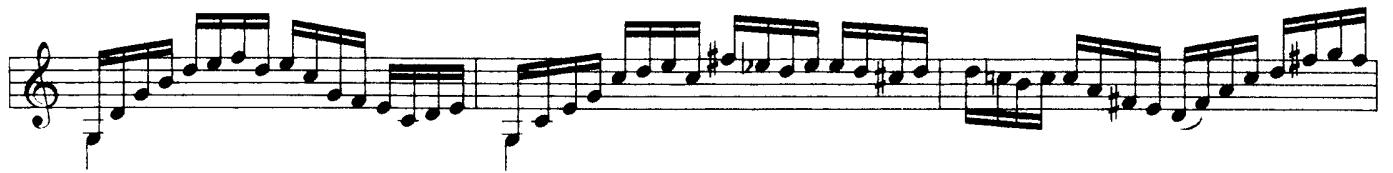
J.S.Bach

Bågarna hos Bach är ofta fraseringsbågar och behöver inte nödvändigtvis utföras med vänsterhandslegato

## 1. Prélude

③ = g (klingande Bb)

The musical score for the first prelude of Suite No. 1 by J.S. Bach, arranged by Göran Söllscher, is presented in a single system of eight staves. The music is written in treble clef with a common time signature (C). The key signature is one flat (Bb). The piece is a continuous sequence of eighth notes, often beamed in groups of four. The score includes various fingering numbers (1, 2, 3, 4) and dynamic markings (p, f). Some notes have an 'x' below them, indicating a specific performance technique. The score includes several double bar lines and repeat signs. The final staff ends with a fermata over a whole note.



## 2. Allemande

The musical score for "2. Allemande" consists of eight staves of music. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as slurs, accents, and ornaments. Fingerings are indicated by numbers 1-4. Trills are marked with "tr". A circled number "3" appears below the fifth staff. The piece concludes with a repeat sign and a final cadence.

3. Courante

This page of musical notation consists of eight staves of music, all written in treble clef. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Dynamics such as *p* (piano) and *tr* (trill) are used throughout. The notation includes slurs, accents, and various articulation marks. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

# 4. Sarabande

The image displays a musical score for a piece titled "4. Sarabande". It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several measures are marked with a trill symbol (*tr*) above the note, and some notes have a small 's' below them, possibly indicating a specific performance technique or a typo for a note name. The score is arranged in a single system with five staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff features a repeat sign (double bar line with two dots) and a trill. The fourth staff continues the melodic line. The fifth staff concludes the piece with a double bar line and repeat dots.



### 5. Menuett I

Musical score for Menuett I, consisting of five staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include piano (p), piano forte (p.), and a trill (tr) in the first staff. Fingerings are indicated by numbers 1-4. A repeat sign with first and second endings is present at the end of the piece.

### 6. Menuett II

Musical score for Menuett II, consisting of five staves of music. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include piano (p), piano forte (p.), and piano fortissimo (pp). Fingerings are indicated by numbers 1-4. A circled number 7 is present in the second staff. The piece concludes with the instruction "Menuett I da capo" in the final staff.

# 7. Gigue

The musical score for "7. Gigue" is written in 3/8 time and consists of eight staves. The upper staff is in treble clef, and the lower staff is in bass clef with figured bass notation. The piece begins with a treble clef and a key signature of one flat (B-flat). The first staff includes a trill (tr) above the final note. The second staff features a key signature change to two flats (B-flat and E-flat). The sixth staff contains a triplet of eighth notes marked with a '3' and a group of four eighth notes marked with a '4'. The piece concludes with a double bar line and repeat dots.

# Præludium, Fuga & Allegro

## 1. Præludium

(BWV 998)

Johann Sebastian Bach

Bearbetning: Börje Sandquist 1969

③ = G

(klingande Bb)

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

4 3 2 4 3 1 4 2 1 0

7

10

13 0 4 1 3

16

19 1 4 0

22 CIII 2 2 ⑥

25

Musical staff 25: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests.

28

Musical staff 28: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests. Fingering numbers 0, 1, 0, 4 are above the first four notes. Circled numbers (8) are below the bass clef notes.

31

Musical staff 31: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests.

34

Musical staff 34: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests.

37

Musical staff 37: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests. Roman numerals CI, II, and CIII are above the staff. Circled numbers 2 and 7 are below the staff.

40

Musical staff 40: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests. Fingering numbers 1, 1, 4 are above the staff.

43

Musical staff 43: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests.

46

Musical staff 46: Treble clef, eighth-note melody with a descending line. Bass clef accompaniment with chords and rests. Roman numeral CIII is above the staff. Fingering numbers 4, 3, 4 are above the staff. Circled number 7 is below the staff.

2. Fuga

artikulationsförslag:

CI

CII

CIII

25 CI VI I V V VI I

27 *F i n e*

30 m i m a m i m a

33 a m i a m i

35 CIII V CIII II CIII

37 CV CIII a a m i

39 CIII CV

41 CV

43 II I a m i a m a

1 4 0 1 1 m i m i a 1 2 2 4 0

45

1 0 1 3 a i m i m a CI "vipbaré" CIII a 3 4 0 1 2 0 1 4 4 1 2 4

47

a a a a a

49

4 3 2 4 2 2 2 2

51

CI "vipbaré" 4 4

53

3 a a m i p

55

2 2 4 2 1 0 2 4 2

57

1 1 3 1 3 4 2 1 2 2

59

Detailed description: This is a page of musical notation for guitar, featuring a single melodic line in treble clef and a bass line in bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score is divided into measures, with measure numbers 45, 47, 49, 51, 53, 55, 57, and 59 indicated at the beginning of their respective lines. The lyrics 'm i m i a', 'i m i m a', and 'a a m i' are placed above the notes. Various musical notations are used, including slurs, accents, and dynamic markings like 'p' (piano). Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some notes are circled, and there are some circled numbers like (5) and (4). The piece concludes with a double bar line and a fermata over the final note.

61 *2 4*

63 *II*

65

67

69

71 *i m i i a i i*

73 *i m*

75 *CII* *tr*

77





33

37 *m i a*

41 *v m i m i m i m a*

45 *piano a i m i i m*

49 *forte*

53 *a a a m a m a i*

57 *m i a a a m i m*

61 *a a a a*

Detailed description: This is a page of musical notation for guitar, featuring a single melodic line on a treble clef staff. The music is divided into measures, with measure numbers 33, 37, 41, 45, 49, 53, 57, and 61 indicated at the start of their respective lines. The lyrics 'mia mimia amim' are written above the notes in various places. Dynamic markings include 'piano' at measure 45 and 'forte' at measure 49. The notation includes various rhythmic values, accidentals (sharps and naturals), and articulation marks like accents and slurs. Fingerings are indicated by numbers 1-4. Some notes have a circled '8' below them, possibly indicating an octave or a specific fingering. The piece concludes with a double bar line at the end of the final line.

65

69 *piano*

73 *forte*

77

81

85

89

93

# Tocatta

BWV 914

J.S. Bach (1710)

## I. Preludium

Bearbetning: Börje Sandquist

Altgitarr

Gitarr ⑥ = D

Solo:

The musical score is presented in five systems, each with two staves. The top staff is for Altgitarr (Alto guitar) and the bottom staff is for Gitarr (Guitar). The key signature is one sharp (F#) and the time signature is 3/8. The score begins with a 'Solo:' marking. The notation includes various rhythmic values, accidentals, and articulation marks. The piece concludes with a double bar line and repeat dots.

## 2. Fuga a 4 voci

Un poco allegro

The image displays a musical score for a four-voice fugue. The score is written for a grand piano, with two staves per system. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a treble clef and a common time signature. The first system shows the initial entry of the subject in the right hand, followed by the left hand. The second system continues the development of the subject. The third system features a trill (tr) in the right hand and an octave (8) in the left hand. The fourth system shows the subject in the right hand and a more complex accompaniment in the left hand. The fifth system continues the development of the subject. The sixth system shows the subject in the right hand and a more complex accompaniment in the left hand. The score is numbered 4, 7, 10, and 13 at the beginning of each system.

Toccata sid 3

System 1: Measures 16-18. The right hand (RH) starts with a dotted quarter note followed by eighth notes. The left hand (LH) features a complex rhythmic pattern with triplets and eighth notes. A fermata is placed over the final note of the RH in measure 18. A 'CII' marking is present above the LH staff in measure 17.

System 2: Measures 19-21. The RH continues with eighth notes and quarter notes. The LH has a steady eighth-note accompaniment. A fermata is placed over the final note of the RH in measure 21.

System 3: Measures 22-24. The RH features a melodic line with slurs and ties. The LH continues with eighth-note accompaniment. A fermata is placed over the final note of the RH in measure 24.

System 4: Measures 25-27. The RH has a melodic line with slurs and ties. The LH continues with eighth-note accompaniment. A fermata is placed over the final note of the RH in measure 27.

### 3. Adagio

Altgitar solo;

3

5

7 *p a m i a*

9 *m a*

11

13 ①

15

17

20

22

24

smyg in mjukt och stilla

27

29

8

Detailed description: This page of a musical score for 'Tocatta sid 5' contains measures 20 through 31. It is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The score is divided into six systems. The first system (measures 20-21) features a melodic line with eighth-note patterns and a bass line with a few notes. The second system (measures 22-23) continues the melodic line with similar eighth-note patterns. The third system (measures 24-26) is marked 'smyg in mjukt och stilla' and features a more complex texture with a melodic line in the upper register and a bass line with eighth-note patterns. The fourth system (measures 27-28) continues the melodic line with a few notes in the bass line. The fifth system (measures 29-30) features a melodic line with eighth-note patterns and a bass line with eighth-note patterns. The sixth system (measures 31) concludes the piece with a final melodic phrase and a bass line. The page number '8' is located at the beginning of the third system.



# 4. Fuga

**Allegro**

Gitarr:

Measures 1-3 of the guitar part. The notation shows a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music consists of a continuous eighth-note pattern.

Measures 4-6 of the piano accompaniment. The notation shows a treble and bass clef, a key signature of one sharp (F#), and a 7/8 time signature. Fingerings are indicated above the notes: 1 4, 3 4 1, 2 1 1 4, 1, and 2.

Measures 7-9 of the piano accompaniment. The notation shows a treble and bass clef, a key signature of one sharp (F#), and a 7/8 time signature.

Measures 10-12 of the piano accompaniment. The notation shows a treble and bass clef, a key signature of one sharp (F#), and a 7/8 time signature.

Measures 13-15 of the piano accompaniment. The notation shows a treble and bass clef, a key signature of one sharp (F#), and a 7/8 time signature.

Measures 16-18 of the piano accompaniment. The notation shows a treble and bass clef, a key signature of one sharp (F#), and a 7/8 time signature.

Toccata sid 7

Musical score for Toccata sid 7, measures 19-34. The score is written for piano and consists of two staves per system. The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into systems of two staves each, with measure numbers 19, 22, 25, 28, 31, and 34 indicated at the beginning of each system. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The final system (measures 34-36) includes dynamic markings 'm m m' and 'p a i m p a i m p a i' above the notes, and fingering numbers '4 0 0 3 2 1' and '3 4 3' below the notes.

Toccata sid 8

37 p a i m p a i m p a i m I 4 I III 4 I

40 ③ ②

43

46

49 VIII X IX 4 2 4 1 1 4 3 4 1 2 4 3 4 1 2 2

52 p p p p p p p p

Toccata sid 9

Musical score for Toccata sid 9, measures 55-70. The score is written for piano and includes fingerings, dynamics, and articulation marks.

Measures 55-57: Treble clef, key signature of one sharp (F#). Measure 55 starts with a 7-measure rest. Fingerings: 1 4, 2, 0, 2. Measure 56 has a 7-measure rest. Measure 57 has a 7-measure rest.

Measures 58-60: Treble clef. Measure 58 starts with a 7-measure rest. Fingerings: 1, 2, 2, 1, 4, 1, 4, 1, 4, 1. Measure 59 has a 7-measure rest. Measure 60 has a 7-measure rest.

Measures 61-63: Treble clef. Measure 61 starts with a 7-measure rest. Measure 62 has a 7-measure rest. Measure 63 has a 7-measure rest.

Measures 64-66: Treble clef. Measure 64 starts with a 7-measure rest. Dynamics: p p p p. Measure 65 has a 7-measure rest. Measure 66 has a 7-measure rest.

Measures 67-69: Treble clef. Measure 67 starts with a 7-measure rest. Measure 68 has a 7-measure rest. Measure 69 has a 7-measure rest. VI 0, 1 2, 2.

Measures 70-72: Treble clef. Measure 70 starts with a 7-measure rest. Measure 71 has a 7-measure rest. Measure 72 has a 7-measure rest. Fingerings: 3 2 1 0 1 2, 1 2 4 0, 2. Measure 70 also includes a 6-measure rest in the bass clef.

Bearbetning: Börje Sandquist

# Koral ur kantat nr 147

J.S. Bach

③ = g (klang Bb)

③ = g (klang Bb)

*mf*

*p*

4

4

8

8

12

12

16

16

20

Musical notation for measures 20-23. The upper staff features a continuous eighth-note melody. The lower staff provides a harmonic accompaniment with chords and single notes.

24

Musical notation for measures 24-27. Measure 24 begins with a piano (*p*) dynamic. The upper staff continues with eighth-note patterns, while the lower staff uses chords and moving lines.

28

Musical notation for measures 28-31. Measure 28 starts with a piano (*p*) dynamic. The upper staff has eighth-note figures, and the lower staff includes chords and melodic fragments.

32

Musical notation for measures 32-35. Measure 32 is marked with a forte (*f*) dynamic. The upper staff contains eighth-note patterns, and the lower staff features chords and a melodic line. A section labeled "III" begins at measure 32, and "CIII" is indicated above measure 33. A mezzo-piano (*mp*) dynamic is marked in measure 34.

36

Musical notation for measures 36-39. Measure 36 starts with a piano (*p*) dynamic. The upper staff has eighth-note patterns, and the lower staff includes chords and a melodic line. A section labeled "III" begins at measure 36, and "CIII" is indicated above measure 37. A mezzo-piano (*mp*) dynamic is marked in measure 38. A fortissimo (*ff*) dynamic is marked in measure 39.

40

40

This system contains measures 40, 41, and 42. The upper staff features a melodic line with eighth and sixteenth notes, including a sharp sign in measure 40. The lower staff provides harmonic support with chords and some melodic fragments. A fermata is present in measure 41 of the lower staff.

43

43

This system contains measures 43, 44, and 45. The upper staff continues the melodic line with eighth notes. The lower staff features a more active bass line with eighth notes and chords. A fermata is present in measure 45 of the lower staff.

46

46

46

This system contains measures 46, 47, and 48. The upper staff has a melodic line with eighth notes. The lower staff features a bass line with eighth notes and chords. A fermata is present in measure 48 of the lower staff.

49

49

49 *p*

This system contains measures 49, 50, 51, and 52. The upper staff has a melodic line with eighth notes. The lower staff features a bass line with eighth notes and chords. A dynamic marking of *p* (piano) is present at the start of measure 49. A fermata is present in measure 52 of the lower staff.

53

53

53

This system contains measures 53, 54, 55, and 56. The upper staff has a melodic line with eighth notes. The lower staff features a bass line with eighth notes and chords. A fermata is present in measure 56 of the lower staff.

# Koral

Harmioniserad av J.S.Bach

57

57

This system contains measures 57 to 60. The upper staff is a single melodic line in treble clef with a common time signature. The lower staff is a multi-voice setting in treble clef, featuring a complex texture of chords and moving lines.

61

61

61

This system contains measures 61 to 64. The upper staff continues the melodic line. The lower staff continues the multi-voice setting, showing a change in harmonic texture around measure 63.

65

65

65

This system contains measures 65 to 68. The upper staff continues the melodic line. The lower staff continues the multi-voice setting, concluding with a final cadence in measure 68.



# Ciacona

Silvius Leopold Weiss  
(1686 - 1750)

♬ = drill et förslag ovanifrån

Transkription: Göran Söllscher

1 ③ -f# (klingande a)

8

15

22

26

31

36

40

45

51

Annotations: (b), (7), (x), (x)

55

60

66 *i m* *i m*

71

76

81

86

92

97

102

Detailed description: This is a page of musical notation for guitar, spanning measures 55 to 102. The music is written in a single system on a treble clef staff with a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of slurs and ties. Fingerings are indicated by letters 'i' and 'm' above notes. The guitar-specific notation includes 'x' marks below notes, indicating muted strings, and circled numbers '2' indicating double stops. The piece concludes with a double bar line and repeat dots at the end of measure 102.

# Fantasie

Silvius Leopold Weiss

(1686 - 1750)

Transkription: P.O.J.

1

4

7

9

12

14

17

20

24

28

Musical staff 28: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

32

Musical staff 32: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

36

Musical staff 36: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

40

Musical staff 40: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

44

Musical staff 44: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

48

Musical staff 48: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

52

Musical staff 52: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

56

Musical staff 56: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

60

Musical staff 60: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

65

Musical staff 65: Treble clef, starting with a G4 quarter note, followed by a series of chords and eighth notes. Includes a double bar line and a fermata over a G4 note.

# TOMBEAU

Transkription: P.O.J.

sur la Mort de Mr. Comte de Logy 1721

Silvius Leopold Weiss

1

3

5

7

9

11

13

16

18 Musical notation for measure 18, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a trill (tr) over the final eighth note. The bass line includes a triplet of eighth notes marked with a circled 8.

20 Musical notation for measure 20, continuing the melody with eighth and sixteenth notes. The bass line features a triplet of eighth notes marked with a circled 8.

22 Musical notation for measure 22, showing a sequence of eighth notes in the melody and a bass line with a triplet of eighth notes marked with a circled 8.

24 Musical notation for measure 24, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes eighth and sixteenth notes, with a trill (tr) over the final eighth note. The bass line has a triplet of eighth notes marked with a circled 8.

26 Musical notation for measure 26, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes eighth and sixteenth notes, with a trill (tr) over the final eighth note. The bass line has a triplet of eighth notes marked with a circled 8.

28 Musical notation for measure 28, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes eighth and sixteenth notes, with a trill (tr) over the final eighth note. The bass line has a triplet of eighth notes marked with a circled 8.

30 Musical notation for measure 30, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes eighth and sixteenth notes, with a trill (tr) over the final eighth note. The bass line has a triplet of eighth notes marked with a circled 8.

33 Musical notation for measure 33, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes eighth and sixteenth notes, with a trill (tr) over the final eighth note. The bass line has a triplet of eighth notes marked with a circled 8.

35 Musical notation for measure 35, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes eighth and sixteenth notes, with a trill (tr) over the final eighth note. The bass line has a triplet of eighth notes marked with a circled 8.

# Prelude

Silvius Leopold Weiss 1719

**Presto**

**Adagio**

**Presto** m i m a m i m a

m i m a

m i a m i a

(start slow) (f p) (accel.)

(slow) (tr) (f p)

# Allemande

The musical score is written in G major (one sharp) and 3/4 time. It consists of seven staves of music, numbered 1 through 24. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-4). There are several trills (tr) and ornaments (circled notes) throughout the piece. The piece concludes with a repeat sign at the end of the seventh staff.



# Sarabande

Transkription Gunnar Spjuth

Silvius Leopold Weiss

The musical score is presented in seven staves, each containing a system of music. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a steady, rhythmic melody with various ornaments and a bass line consisting of chords and single notes. Fingerings are indicated by numbers 1-4, and dynamics such as *p.* (piano) are used. The score includes repeat signs and a final double bar line with repeat dots. The piece concludes with a final chord.

# Menuet

Bearbetning: Börje Sandquist

Weiss

1 9 17 23 29 35 41 46

p. p. p. p. p. p. p. p.

2 4 0 2 4 0

Anpassad till altgitarr  
av Börje Sandquist

# Gigue

Silvius Leopold Weiss

(Vivo)  
CIII

*simile*

The musical score is written for alt guitar in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '(Vivo) CIII'. The score is divided into eight staves, each containing a line of music with guitar-specific notation such as fret numbers (1-4), fingerings (1-4), and dynamics (p, f). The piece includes several triplets and slurs. The lyrics 'm i p', 'i m a i', 'm a i m a i', and 'a i' are placed under the notes. The score concludes with a double bar line and a repeat sign. The page number '-150-' is centered at the bottom.

49

3 4 4 2 0 0 2 2 4 2 4 0

55

1 4 4 0 4 0 3 a m a i m

(sf)

61

67

m i a m i m a m i m i m i a m a i m i a m

73

Φ II a i m i a m Φ III a i m i a m V a

3 4

79

85

m a m i m i m a i a a m i

91

a i

Bearbetning: Börje Sandquist

# Passagaille

Tuning:



smånöter kan vara långt eller  
kort förslag, pralldrill eller drill

Weiss

43

Musical staff 43-47. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 43, 44, 45, 46, and 47 are indicated at the beginning of their respective lines.

48

Musical staff 48-51. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 48, 49, 50, and 51 are indicated. Fingerings are shown above the notes: 3, 4, 0, 4, 3, 0, 1, 4, 4, 2, 1, 3, 2, 1, 2, 3, 2, 1. A fingering change instruction "Cl/II" is written above the staff at the end of measure 51.

52

Musical staff 52-56. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 52, 53, 54, 55, and 56 are indicated.

57

Musical staff 57-61. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 57, 58, 59, 60, and 61 are indicated.

62

Musical staff 62-65. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 62, 63, 64, and 65 are indicated.

66

Musical staff 66-70. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 66, 67, 68, 69, and 70 are indicated.

71

Musical staff 71-75. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 71, 72, 73, 74, and 75 are indicated. Fingerings are shown above the notes: 0, 4, 10. A *rit* (ritardando) marking is present at the end of the staff.

76

Musical staff 76-80. Treble clef, key signature of three sharps. The staff contains a melodic line with eighth-note patterns and a bass line with chords. Measure numbers 76, 77, 78, 79, and 80 are indicated. A *(a tempo)* marking is present at the beginning of the staff.

# Fantasia 3

(original för violin solo)

Transkription: P.O.J.

G. Ph. Telemann  
(1681 - 1767)

## 1. Adagio

1. Adagio

*p* *f*

*tr* *p*

*f* *tr*

*tr*

*tr* (*tr*)

*tr* (*tr*)

5 3 *tr*

2. Presto

A musical score for a piece titled "2. Presto". The score is written on ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is characterized by a fast tempo and a complex, rhythmic structure. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.



The image displays ten staves of musical notation. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p.' and 'tr'. The staves are arranged vertically, and the music appears to be a single melodic line with accompaniment. The notation is complex, featuring many accidentals and dynamic markings.

3. Grave

Musical notation for section 3, Grave. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody consists of a few notes, including a trill marked *tr* over a G# note. The bass line provides a simple accompaniment with chords and single notes.

4. Vivace

Musical notation for section 4, Vivace. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is more active, with slurs and accents. The bass line is also more active, with slurs and accents. The notation includes *p i p* markings above the melody.

Musical notation for section 4, Vivace. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues with slurs and accents. The bass line includes a *p* marking below a note.

Musical notation for section 4, Vivace. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues with slurs and accents. The bass line includes a *p* marking below a note.

Musical notation for section 4, Vivace. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues with slurs and accents. The bass line includes a *p* marking below a note.

Musical notation for section 4, Vivace. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues with slurs and accents. The bass line includes a *p* marking below a note.

Musical notation for section 4, Vivace. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues with slurs and accents. The bass line includes a *p* marking below a note and a trill marked *tr* over a G# note.

# Fantasie 6

(1735)

G. Ph. Telemann  
(1681 - 1767)

Transkription: P.O.J.

## 1. Grave

The musical score for "Fantasie 6" by G. Ph. Telemann is presented in a single system with eight staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "1. Grave". The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. Trills are indicated by "tr" above certain notes. The piece concludes with a double bar line and a fermata over the final chord.

2. Presto

A musical score for a piece titled "2. Presto". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p.* (piano) and *tr* (trill). There are also some unusual symbols, possibly indicating ornaments or specific performance techniques. The music is characterized by a fast tempo and a complex, rhythmic structure.

A musical score for a piece in G major, 3/4 time, consisting of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and some notes marked with '(s)'. The piece concludes with a double bar line and repeat dots.

### 3. Siciliana

A musical score for a piece titled '3. Siciliana' in G major, 6/8 time, consisting of three staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and some notes marked with '(s)'. The piece concludes with a double bar line and repeat dots.

4. Allegro (minore)

*Fine*

(maggiore)

*Fine*

*Minor*  
*D.C. al Fine*

# Menuett I

Ferdinand Siedel

(1757)

# Menuett II

Transcribed for Altoguitar by  
Gunnar Spjuth

# Aria

Ernst Gottlieb Baron  
1696-1760

1  
6  
12  
17  
22  
27  
31  
35



Bearbetning: Börje Sandquist  
eft. bearb. f. gtrr av Tarréga

# Andante cantabile

ur Sonat K nr 331

W.A.Mozart

3:d string - 1#  
11:th str = 1:1

The musical score is written for the 3rd string in G major, 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante cantabile'. The first staff contains measures 1-3, with dynamics *dolce* and *f*. The second staff contains measures 4-6, with dynamics *p* and *sf p*. The third staff contains measures 7-9, with dynamics *sf p*. The fourth staff contains measures 10-12, with dynamics *cresc* and *p*. The fifth staff contains measures 13-15, with dynamics *p* and *f*. The sixth staff contains measures 16-18, with dynamics *dolce* and *sf p*. The seventh staff contains measures 19-21, with dynamics *cresc*, *f*, and *p*. The eighth staff contains measures 22-24, with dynamics *f* and *p*. The score includes various articulations such as slurs, accents, and fingerings. There are also some performance instructions like 'dolce', 'sf p', 'cresc', and 'f'. The piece ends with a double bar line and a repeat sign.

or one oktav lower

23 *pp*

24 *pp*

25

26

27 *p*

28 *p* *cresc*

29 *p*

30 *p*

31 *p*

32 *p* *cresc* II

33 *sf*

34 *sf*

35 *p*

*cresc*

36 *p* III

37 *p* 7

38 *f*

39 *p*

40 *pp*

41 *pp*

42 *pp*

43 *p*

44 *p*

45 *p* D.C. al

CODA

46 *pp*

47 *pp*

48 *pp*

49 *pp*

50 *pp*

## Diverse annan musik i arrangemang för altgitarr

<b>Per Olof Johnson</b>	<b>Adventsvit</b>	
	1. Koralförspel	167
	2. O du saliga, o du heliga	167
	3. Gör porten hög, dörren bred	168
	4. Det är en ros utsprungen	168
	5. Variation över "Det är en ros..."	169
	6. Hosianna	169
	7. Susani	170
	8. Variation över Susani	170
<b>Frederyk Chopin</b>	<b>Vals Op 34 Nr 2 (duo)</b>	171
<b>Eric Satie</b>	<b>Gymnopédie nr 1</b>	174
	<b>Gymnopédie nr 2</b>	175
	<b>Gymnopédie nr 3</b>	176
<b>Svensk Trad</b>	<b>Diger-Janke</b>	
	1. Vallåt efter Lindahl (Jämtland)	177
	2. Diger-Jankes Vals (Medelpad)	177
	3. Polska efter Pettersson (Jämtland)	178

# Adventssvit

("O du saliga o du heliga")

## 1. Koralförspel

Per Olof Johnson jan 1003

Musical score for the first part of the Adventssvit, 'Koralförspel'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance markings like '1', '2', '1 0 3', and '8'.

Bearbetning: P.O.J.

## 2. O du saliga o du heliga

Anonym (1700-talet)

Musical score for the second part of the Adventssvit, 'O du saliga o du heliga'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance markings like 'reprise ad lib'.

### 3. Gör porten hög, gör dörren bred

Bearbetning: P.O.J. dec 1003

Musical score for the hymn "Gör porten hög, gör dörren bred". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music, each starting with a measure number: 34, 40, 46, 52, and 59. The music features a mix of chords and melodic lines, with some measures containing rests for the lower parts.

### 4. Det är en ros utsprungen

Bearbetning: P.O.J.

M. Prætorius

Musical score for the hymn "Det är en ros utsprungen". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three systems of music, each starting with a measure number: 66, 73, and 75. The music features a mix of chords and melodic lines, with some measures containing rests for the lower parts.

5. Variation över "Det är en ros..."

Per Olof Johnson 1003

Musical score for Variation 5, measures 80-95. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. Measure 80 features a triplet of eighth notes. The melody is primarily eighth and sixteenth notes, with some quarter notes. The bass line consists of chords and single notes. Measure 95 ends with a double bar line and repeat dots.

Bearbetning: P.O.J.

6. Hosianna

Abbé Vogler

Musical score for Hosianna, measures 98-111. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. Measure 98 starts with a treble clef and a key signature of one sharp. The melody is primarily eighth and sixteenth notes. Measure 106 includes a first ending bracket. Measure 111 ends with a double bar line and repeat dots.

# Susani

Bearbetning: P.O. J. 1992

Kölner Gesangbuch 1623

Musical score for 'Susani', consisting of three staves of music. The first staff begins at measure 116, the second at 121, and the third at 125. The music is written in a single system on a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a double bar line at the end of the third staff.

## Variation över Susani

Per Olof Johnson

Musical score for 'Variation över Susani', consisting of four staves of music. The first staff begins at measure 129, the second at 133, the third at 136, and the fourth at 139. The music is written in a single system on a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The variation features more complex rhythmic patterns and melodic ornamentation compared to the original 'Susani'. The piece concludes with a double bar line at the end of the fourth staff.

# Grande Valse Brillante

Bearbetning: Börje Sandquist

Fryderyk Chopin Op 34 Nr 2

altg

glt

Hast med  
3:e str ständ  
Bh tycker jag

*p*

*p.*

*tr*

9

17

23

29

35

7

3

3

3

3

1

2

3



41

47

53

*f*

*sostenuto*

*f*

61

②

③

②

1 3 1 2 4 | 4 4 2 1 4 | 1 3 2 1 1 |

69

*p*

*p*

77

④

①

②

X

③

1 1 3 4 1 3 | 2 4 4 1 2 4 | 1 2 3 4 1 2 | 3 1

*pp*

85 <sup>2</sup> *tr*

94 *tr*

104 *pp* *pp*

111

118 *poco riten.* *poco riten.* *tr*

128 *tr*

# I<sup>ère</sup> Gymnopédie

Transcription: ANDERS MIOLIN

Eric Satie

Lent et douloureux  $\text{♩} = 66$

③ = g (sol)

pp

f

pp

XII XII

V



# 3:me Gymnopédie

**Lent et grave**

1  
8  
16  
24  
31  
38  
45  
53

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*céder à peine*

# Diger - Janke

## 1. Vallåt efter Lindahl

Bearbetning: Börje Sandquist & Bengt Edqvist

Altgitarr

*ff* *f* *rit.* *rytmiseringen ungefärlig* *pp* (eko)

**Diger-Janke** hette en gammal spelman som blev hängd i galge å Hellsjö moar.  
Innan han skulle hängas bad han att få spela en låt, vilket beviljades.  
Han spelade då denna vals, som därefter blev kallad **Diger-Jankes vals**.

## 2. Diger-Jankes Vals

Gitarr

8 11 3 9 17 22 27

*p* *f* *p*

Musical score for a piece. The first system consists of two staves. The upper staff is a vocal line with lyrics: *dolce rit*, *a tempo*, and *rit.* The lower staff is a guitar accompaniment. The second system is a single staff labeled *(Vallåt)* starting at measure 37, featuring a melodic line with a dynamic marking of *f*.

### 3. Polska efter Pettersson

Musical score for "3. Polska efter Pettersson". The score is written for guitar and includes several systems of music.

- The first system (measures 39-44) is marked *pizz* and *mp*. It includes a tempo marking of  $\text{♩} = 120-132$ .
- The second system (measures 45-49) is marked *normale* and *mf*. It includes a measure number 40 and a circled number 5.
- The third system (measures 50-53) continues the piece.
- The fourth system (measures 54-57) is marked *a m* and *p i*.

Musical score for measures 58-61. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. Measure 58 starts with a forte (*f*) dynamic. Measure 61 includes a glissando (*gliss.*) and a piano (*p*) dynamic.

Musical score for measures 62-65. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. Measure 62 starts with a piano (*p*) dynamic. Measure 65 includes a piano (*p*) dynamic.

Musical score for measures 66-69. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. Measure 66 starts with a piano (*p*) dynamic. Measure 67 includes a forte (*f*) dynamic. Measure 68 includes a forte (*f*) dynamic. Measure 69 includes a forte (*f*) dynamic. The section is marked "Bartok pizz" and "(Vallát)".

Molto espressivo

Musical score for measures 71-75. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. Measure 71 starts with a forte (*f*) dynamic. Measure 75 includes a forte (*f*) dynamic.

Musical score for measures 76-80. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. Measure 76 starts with a piano (*p*) dynamic. Measure 80 includes a piano (*p*) dynamic. The section is marked "a tempo" and "rit."

Musical score for measures 81-84. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. Measure 81 starts with a piano (*p*) dynamic. Measure 84 includes a piano (*p*) dynamic. The section is marked "rit." and "pp smorzando".



