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A. 5. uoci

A. 4. uoci

A. 3. uoci

Heinz Teuchert

Meine ersten Gitarrenstücke

First Guitar pieces

I miei primi pezzi per chitarra

Meister der Renaissance

Masters of the Renaissance · I maestri del Rinascimento

P 6

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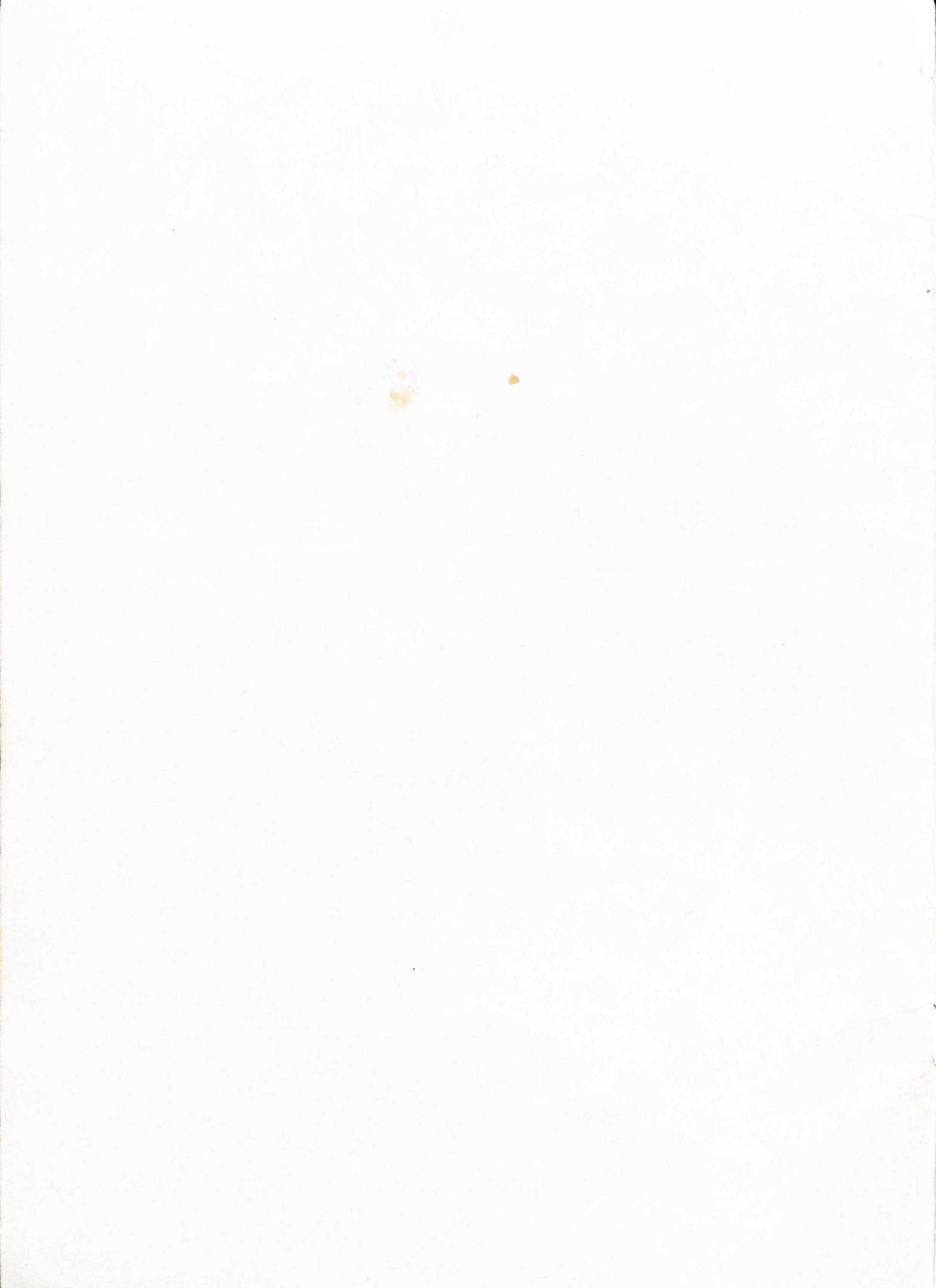
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MÜNCHEN

Die von Heinz Teuchert herausgegebene Reihe „Meine ersten Gitarrenstücke“ bringt ausgewählte Musik für Gitarre solo, die sich durch besonders leichte Spielbarkeit auszeichnet.

Die Reihe umfaßt vier Hefte, die jeweils Kompositionen einer bestimmten Stilepoche enthalten:

- Heft 1: Meister der Klassik (Sy. 2199)
- Heft 2: Meister des Barock (Sy. 2200)
- Heft 3: Meister der Renaissance (Sy. 2201)
- Heft 4: Meister der Romantik (Sy. 2202)

Jedes der vier Hefte beginnt mit sehr leichten Stücken.

Alle Stücke sind außerdem zur Erleichterung für den Spieler mit genauen Bezeichnungen für Anschlag* und Fingersatz versehen. Die Reihe „Meine ersten Gitarrenstücke“ eignet sich deshalb auch als anregende Ergänzung zu jeder Gitarrenschule.

The series published by Heinz Teuchert is called "My first guitar pieces" and contains selected compositions for guitar solo which are particularly easy to play.

The series consists of four books, each of which contains compositions of a certain period of style.

- Book 1: Classical Composers (Sy. 2199)*
- Book 2: Masters of the Baroque (Sy. 2200)*
- Book 3: Masters of the Renaissance (Sy. 2201)*
- Book 4: Masters of the Romantic (Sy. 2202)*

*Each of the four books commences with very easy pieces. To help the player, all pieces show exact instructions for the *fingering in both hands. The series "My First Guitar Pieces" are therefore very suitable as a stimulating addition to any guitar tutor.*

La collana “I miei primi pezzi per chitarra” edita a cura di Heinz Teuchert comprende una scelta di musiche per chitarra sola, che si distinguono per la particolare facilità di esecuzione.

La collana è formata da quattro volumi, ciascuno dei quali contiene composizioni di un particolare genere o epoca:

- Vol. I: I grandi classici (Sy. 2199)
- Vol. II: I maestri del Barocco (Sy. 2200)
- Vol. III: I maestri del Rinascimento (Sy. 2201)
- Vol. IV: I maestri del Romanticismo (Sy. 2202)

Ogni volume inizia con composizioni estremamente facili.

Tutti i pezzi sono provvisti, per facilitarne l'esecuzione, dei segni per le posizioni* e delle diteggiature. La collana “I miei primi pezzi per chitarra” è quindi un interessante complemento per ogni scuola di chitarra.

* Anschlagsbezeichnung:

- p = Daumen
- i = Zeigefinger
- m = Mittelfinger
- a = Ringfinger

* References to touch:

- p = thumb
- i = Index finger
- m = Middle finger
- a = Ring finger

* Segni di posizione:

- p = pollice
- i = indice
- m = medio
- a = anulare

Greensleeves

Lautenbuch des William Ballet, 16. Jahrhundert

Bearbeitung: Heinz Teuchert

The musical score consists of six staves of music in G major, 6/8 time. The first staff begins with a dynamic 'i'. Subsequent staves include dynamics 'm', 'i', 'm', 'i', 'a', 'm', 'i', 'p', and 'i'. The music features eighth and sixteenth note patterns, with stems pointing both up and down.

Dieses Stück kann auch von zwei Gitarren ausgeführt werden, wobei eine Gitarre die nach oben gestrichenen Noten und eine zweite Gitarre die nach unten gestrichenen Noten spielt. Siehe auch die Stücke Nr. 2 und 10 bis 13.

This piece can also be played on two guitars, one player using the notes of the upper register and the second player the notes of the lower register. See also the pieces No. 2 and 10 to 13.

Questo pezzo può essere eseguito anche con due chitarre: la prima chitarra suonerà le note con i gambi all'insù, la seconda quelle con i gambi all'ingiù. Lo stesso vale anche per i pezzi n. 2 e 10/13.

Tantz

Lautenbuch des Stephan Craus, 16. Jahrhundert

Bearbeitung: Heinz Teuchert

The musical score consists of eight staves of music for two guitars. The notation includes various note heads (solid black, hollow white, and cross-hatched), stems, and bar lines. Some notes have 'm' or 'i' markings above them. The first staff begins with a treble clef, common time, and an 8th note basso continuo. Subsequent staves change key signatures and time signatures, including G major, A major, and 3/4 time.

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Hans Judenkunig (1445 - 1526)

5

Rossina (ein welscher Tanz)

aus „Ain schone kunstliche underweisung“, Wien 1523

Bearbeitung: Heinz Teuchert

3

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

X Da' verdi campi

Italienische Lautentabulatur des 16. Jahrhunderts

Bearbeitung: Heinz Teuchert

The musical score consists of six staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a '4' indicating common time. It features vertical strokes and dots representing tablature, with red numbers (3, 2, 1) above some notes and letters (a, m, i, p) below others. Staff 2 begins with a '3' and a bass clef, followed by a '4'. Staff 3 begins with a '3' and a treble clef. Staff 4 begins with a '4' and a bass clef. Staff 5 begins with a '3' and a treble clef. Staff 6 begins with a '3' and a bass clef. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes or dots through them.

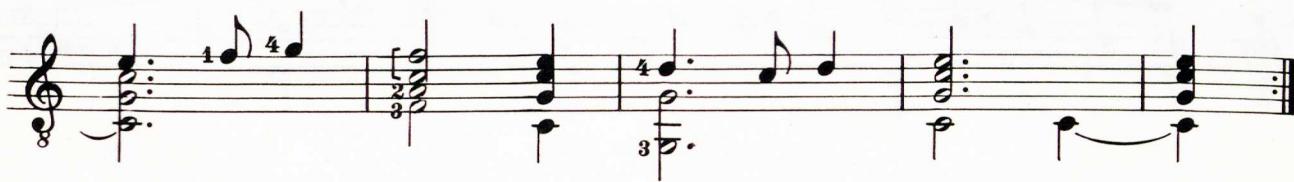
Mario Fabritio Caroso (ca. 1526 - 1600)

7

Spagnoletta

aus „Il ballerino“, Venedig 1581

Bearbeitung: Heinz Teuchert



Almande

Gitarrentabulatur, gedruckt von Petrus Phalesius, Löwen 1570

Bearbeitung: Heinz Teuchert

6

i m i m a i m a

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

Gaillarde

Gitarrentabulatur, gedruckt von Petrus Phalesius, Löwen 1570

Bearbeitung: Heinz Teuchert

7

1. 2.

Mascherada

Aus einem Lautenbuch des 16. Jahrhunderts

Bearbeitung: Heinz Teuchert



Cesare Negri (* um 1536)

Spagnoletto

aus „Le grazie d'Amore“, Milano 1602

Bearbeitung: Heinz Teuchert

9

Mario Fabritio Caroso (ca. 1526 - 1600)

Villanella

aus „Il ballerino“, Venedig 1581

Bearbeitung: Heinz Teuchert

10

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Pavane

aus „Dixhuit basses dances“
gedruckt von Pierre Attaignant, Paris 1529

~~X~~
Bearbeitung: Heinz Teuchert

11

The musical score consists of ten staves of music for two guitars. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The measure number 11 is indicated at the start. The music features various note heads (circled numbers 1-4, 0, 2, 3, 4, 5) and rests, with dynamics like 'm' (mezzo-forte), 'i' (fortissimo), and 'p' (pianissimo). Measures are separated by vertical bar lines.

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

La Roque (Basse danse)

aus „Dixhuit basses dances“
gedruckt von Pierre Attaignant, Paris 1529

Bearbeitung: Heinz Teuchert

12

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Welscher Tanz

Anonyme Lautenhandschrift, 16. Jahrhundert

Bearbeitung: Heinz Teuchert

13

Auch auf zwei Gitarren spielbar.

| *Also playable on two guitars.*

| *Anche per due chitarre.*

Fantasia

aus „Quart livre de tabulature de guiterre“, Paris 1553

X
Bearbeitung: Heinz Teuchert

14

Francis Cutting (*cum 1600*)

T o y

Bearbeitung: Heinz Teuchert

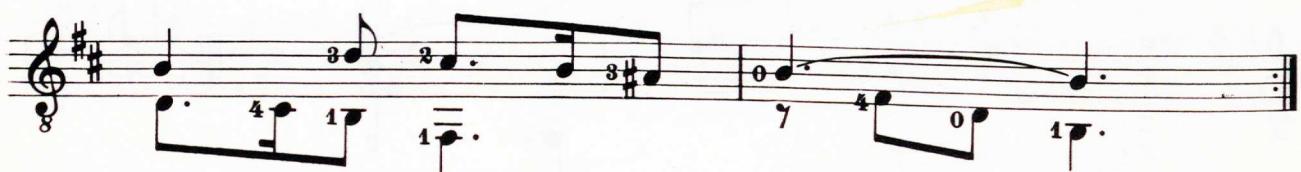
15

15

Jewell

Anonym, England um 1600

Bearbeitung: Heinz Teuchert



Robinson's May

Bearbeitung: Heinz Teuchert

17

The score is handwritten on eight staves. Measure 17 starts with a treble clef, a key signature of two sharps, and an 8/8 time signature. The first staff has a dynamic marking $\left(\frac{2}{4}\right)$. The second staff begins with a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. Various musical markings are present throughout, including fingerings (e.g., 1, 2, 3, 4), dynamics (e.g., p , f , \circ), and performance instructions like "Vacc-Je" and "a". Measures are separated by vertical bar lines.

Volt

Anonym, England um 1600

Bearbeitung: Heinz Teuchert

127
101
(W)

18

D. C.

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31. Mai 1989

HEINZ TEUCHERT

31. Mai 1991

14. Jan. 1994

31. Mai 1995

Europäische Gitarren- und Lautenmusik

European Guitar and Lute Music

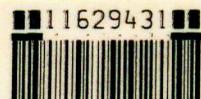
Musica europea per chitarra e liuto

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In der Reihe „Europäische Gitarren- und Lautenmusik“ erscheinen originale Werke des 16. bis 18. Jahrhunderts in sieben nach Ländern geordneten Heften. Aus der Fülle überlieferter Gitarren- und Lautentabulaturen wurden solche Werke ausgewählt, die musikalisch wertvoll sind und sich ohne Schwierigkeit auf der heutigen Gitarre spielen lassen.

In this series “European Guitar and Lute Music”, seven albums will be published on original 16th to 18th century music. Each album will be devoted to music from one country. Choice of pieces for transcription for the guitar, selected from the vast amount of tablature available, has been made with consideration for their particular musical merit and for their suitability for the instrument in use today.

Nella serie «Musica europea per chitarra e liuto» appaiono composizioni originali del 16°, 17° e 18° secolo raccolte in sette fascicoli ordinati secondo i paesi. Dalle numerose intavolature disponibili per chitarra e liuto sono state scelte le opere musicalmente più valide e che si possono suonare senza difficoltà sulle chitarre d’oggi.



G. RICORDI & CO.

BÜHNEN- UND MUSIKVERLAG G.M.B.H. · D-8 MÜNCHEN 22

JOHANN SEBASTIAN BACH

Für Gitarre bearbeitet von
Transcribed for guitar by
Trascritta per chitarra da

LAUTENMUSIK
MUSIC FOR LUTE
MUSICA PER LIUTO

HEINZ TEUCHERT

Die hervorragenden Gitarrenbearbeitungen dieser Reihe sind mit einem lückenlosen Fingersatz versehen, der dem Gitarristen wesentliche Hilfe zur Überwindung technischer Schwierigkeiten bietet. Die ausführlichen Bezeichnungen ermöglichen außerdem ein frühzeitiges Einbeziehen dieser Werke in den modernen Gitarrenunterricht, zumal sich in allen Lautensuiten Bachs auch leichter spielbare Sätze von großer musikalischer Schönheit finden.

The guitar arrangements in this series have been supplied with complete fingerings, whose purpose is to give the guitarist practical help to overcome their technical difficulties. The indications for the corresponding performance should also facilitate the inclusion of these pieces in the earlier stage of guitar study; it is sometimes possible to find very beautiful yet not so difficult music among Bach's lute suites.

Le ottime revisioni per chitarra di questa serie sono dotate di diteggiature ineccepibili, che offrono al chitarrista un aiuto essenziale per il superamento delle difficoltà tecniche. I segni di revisione dettagliati permettono inoltre di inserire fin dai primi passi queste composizioni nell'odierno insegnamento della chitarra, e rendono più accessibile l'esecuzione delle Suites per liuto di Bach, fra cui troviamo brani di profonda bellezza e non difficili da eseguirsi.

Sy. 2211 Präludium d-Moll
(Original für Laute in c-Moll)
und
Fuge a-Moll
(Original für Laute in g-Moll)

Sy. 2212 Lauten-Suite Nr. I e-Moll
Präludium — Allemande — Courante — Sarabande — Bourrée — Gigue

Sy. 2213 Lauten-Suite Nr. II a-Moll
(Original für Laute in c-Moll)
Präludium — Fuge — Sarabande — Gigue — Double

Sy. 2216 Lauten-Suite Nr. III a-Moll
(Original für Laute in g-Moll)
Präludium — Allemande — Courante — Sarabande —
Gavotte I — Gavotte II (Gavotte en Rondeau) — Gigue

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Präludium — Loure — Gavotte en Rondeau — Menuett I —
Menuett II — Bourrée — Gigue

Sy. 2218 Präludium mit Fuge und Allegro D-Dur
(Original für Laute in Es-Dur)

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