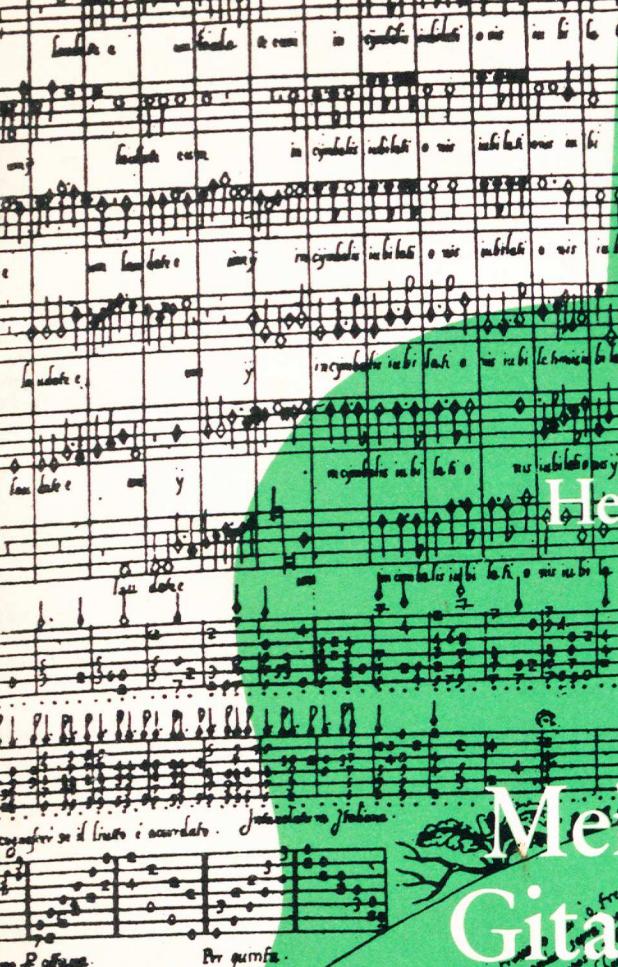


A. 6. 2001

A. 5. 2001

A. 4. 2001



Heinz Teuchert

# Meine ersten Gitarrenstücke

Licor Ruberti  
formis.

## First Guitar pieces

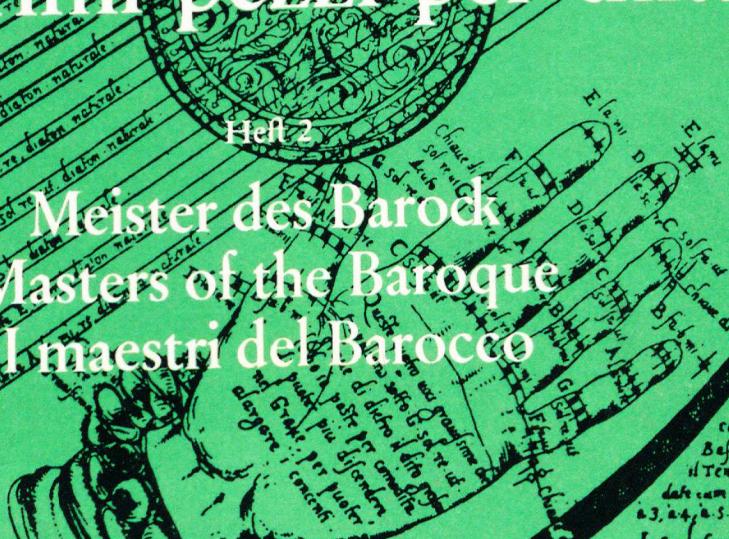
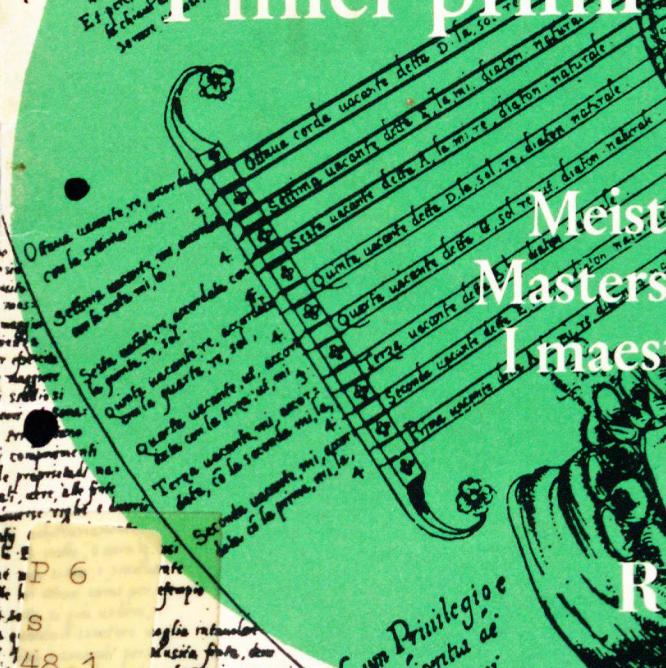
### I miei primi pezzi per chitarra

Heft 2

Meister des Barock  
Masters of the Baroque  
I maestri del Barocco

RICORDI

Sy. 2200



Introduzione Musicale Maestrale.

P 6  
S  
48,1

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

79 8-

P6  
S  
48,1

Heinz Teuchert

Meine ersten Gitarrenstücke

First Guitar pieces

I miei primi pezzi per chitarra

Heft 2

Sy. 2200

Meister des Barock

Masters of the Baroque

I maestri del Barocco

20.16

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MÜNCHEN

Johann Philipp Krieger (1649-1725)

# Menuett

Bearbeitung: Heinz Teuchert

Das Menuett 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 bis 5, sowie 7, 9, 10 und 17.

*The minuet can also be performed by two guitars, when one guitar plays the notes on the upper register and the second guitar plays the notes on the lower register. Vide the pieces Nos. 2 to 5 as well as Nos. 7, 9, 10 and 17.*

*Il Minuetto 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. 2/5, 7, 9, 10 e 17.*

Johann Caspar Ferdinand Fischer (um 1665-1746)

# Gavotte

Bearbeitung: Heinz Teuchert

The musical score consists of six staves of music for two guitars. The first staff begins with a treble clef, common time, and a key signature of one sharp. The second staff begins with a treble clef, common time, and a key signature of one sharp. The third staff begins with a treble clef, common time, and a key signature of one sharp. The fourth staff begins with a treble clef, common time, and a key signature of one sharp. The fifth staff begins with a treble clef, common time, and a key signature of one sharp. The sixth staff begins with a treble clef, common time, and a key signature of one sharp.

Auch auf zwei Gitarren spielbar.

*Also playable on two guitars.*

Anche per due chitarre.

## Aria

Bearbeitung: Heinz Teuchert

The sheet music consists of five staves of musical notation for a solo instrument, likely a guitar or lute, with a basso continuo line. The notation is in common time with a treble clef. Fingerings (1, 2, 3, 4) and dynamic markings (m, i, p) are indicated above the notes. The first staff includes a basso continuo line with specific note heads and rests. The subsequent staves show the melodic line continuing with various rhythmic patterns and harmonic changes.

\*) Erleichterung:



Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

## Menuett

aus „Livre de Guittarre“

Bearbeitung: Heinz Teuchert

4 II

I

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

## Bourrée

Lautenhandschrift um 1720

Bearbeitung: Heinz Teuchert

The sheet music consists of six staves of musical notation for a single instrument, likely a guitar or lute. The notation uses a treble clef and common time. Fingerings are indicated above the notes, and dynamic markings like *p*, *f*, and *m* are used. The music includes several changes in key signature, notably moving from C major to G major and back. The style is characteristic of 18th-century French dance music.

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Lodovico Roncalli  
Sarabande

aus „Capricci armonici sopra la chitarra spagnola“  
Bergamo 1692

Bearbeitung: Heinz Teuchert

7

The musical score consists of six staves of music in 3/4 time, primarily in G major (indicated by a treble clef and a sharp sign). The first staff begins with a dynamic 'p' and a measure number '6'. The second staff starts with a dynamic 'm'. The third staff features a dynamic 'V'. The fourth staff includes dynamic markings 'i m i' and 'I'. The fifth staff has dynamic markings '2 p.' and '3 p.'. The sixth staff concludes with a double bar line.

## Menuett

Bearbeitung: Heinz Teuchert

7

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

## Gavotte

Bearbeitung: Heinz Teuchert

8

Jaques de Saint Luc  
**Sarabande**  
Lautenhandschrift um 1700

Bearbeitung: Heinz Teuchert

The musical score consists of five staves of music, each with a treble clef and a 'G' time signature. The first staff begins with a 3/4 time signature. Various performance markings are present, such as 'i' (indicated), 'm' (muted), 'a' (acciaccatura), and '3' (a specific fingering or stroke). The music includes chords, single notes, and grace notes.

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Jaques de Saint Luc

## Bourrée

Bearbeitung: Heinz Teuchert

10

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

# Menuett

Gitarrentabulatur Ende des 17. Jahrhunderts

Bearbeitung: Heinz Teuchert

11

The image shows six staves of guitar tablature. The first staff begins with a common time signature (3/4) and a treble clef. The second staff starts with a 4/4 time signature. The third staff begins with a 4/4 time signature. The fourth staff begins with a 4/4 time signature. The fifth staff begins with a 4/4 time signature. The sixth staff begins with a 4/4 time signature. Various guitar techniques are indicated by letters above the strings: 'p' (pizzicato), 'm' (mordent), 'i' (trill), and 'p' (pizzicato). Fingerings are also shown above the strings. Dynamic markings like 'p' (piano) and 'f' (forte) are placed below the staves. Measure numbers are present at the start of each staff.

Johann Anton Logy

## Gigue

Bearbeitung: Heinz Teuchert

12

The musical score consists of six staves of music for a single instrument. The key signature varies across the staves, including G major, A major, and E major. The time signature is primarily 3/4, with some 2/4 and 3/8 measures. Various dynamics are indicated throughout the score, such as *i* (indistinct), *m* (moderate), *a* (allegro), *p* (piano), and *s* (staccato). Measure numbers are present at the beginning of each staff.

K

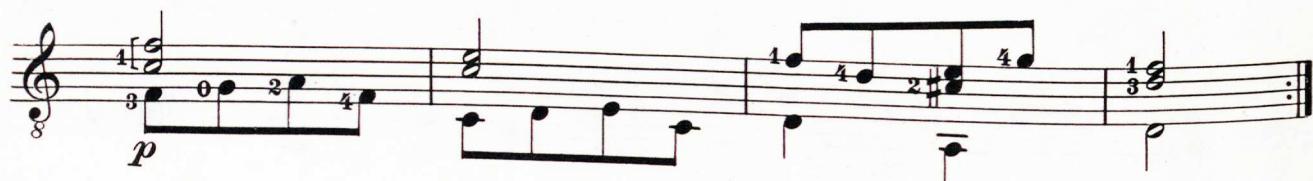
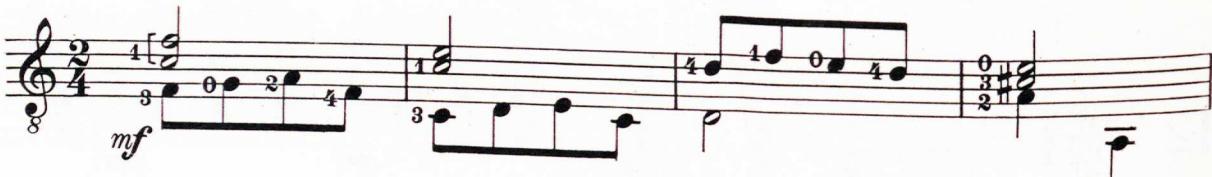
14 Gaspar Sanz (1640-1710)

## Dance de las Hachas

aus „Instrucción de música sobre la guitarra española“

Bearbeitung: Heinz Teuchert

13



*Steg*

*loco*



Gaspar Sanz

## Torneo

~~X~~  
Bearbeitung: Heinz Teuchert

14

*i m a i m i m i*

*Steg loco*

*D.C.*

## Batalla

Bearbeitung: Heinz Teuchert

15

## Courante

aus einer Lautenpartita in C-Dur

Bearbeitung: Heinz Teuchert

16

The score contains eight staves of handwritten musical notation. The first staff begins with a treble clef, a 'G' (G-clef), and a 'C' (C-clef). The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef.

## Menuett

Bearbeitung: Heinz Teuchert

17

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

## Courante italienne

Nach einer zeitgenössischen Lautenübertragung

Bearbeitung: Heinz Teuchert

18

**Aria**

aus „16 auserlesene Lautenstücke“, Hamburg 1747

Bearbeitung: Heinz Teuchert

**19**

HEINZ TEUCHERT

14. Jan. 1987  
14. Jan. 1988

31 Okt. 1989

31 Mai 1991

31. Okt. 1992

## Europäische Gitarren- und Lautenmusik

31. Mai 1995

*European Guitar and Lute Music*

31. Jan. 1994  
14. Jan. 1994

Musica europea per chitarra e liuto

Vol. 1	<i>Italienische Meister</i>	/	<i>Italian Masters</i>	/	<i>Maestri Italiani</i>	Sy. 2222
Vol. 2	<i>Deutsche Meister</i>	/	<i>German Masters</i>	/	<i>Maestri Tedeschi</i>	Sy. 2223
Vol. 3	<i>Englische Meister</i>	/	<i>English Masters</i>	/	<i>Maestri Inglesi</i>	Sy. 2224
Vol. 4	<i>Französische Meister</i>	/	<i>French Masters</i>	/	<i>Maestri Francesi</i>	Sy. 2225
Vol. 5	<i>Spanische Meister</i>	/	<i>Spanish Masters</i>	/	<i>Maestri Spagnoli</i>	Sy. 2230
Vol. 6	<i>Holländische Meister</i>	/	<i>Dutch Masters</i>	/	<i>Maestri Olandesi</i>	Sy. 2231
Vol. 7	<i>Polnische Meister</i>	/	<i>Polish Masters</i>	/	<i>Maestri Polacchi</i>	Sy. 2232

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.



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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

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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

Sy. 2217 Lauten-Suite Nr. IV E-Dur  
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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