

Mel Bay Presents

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Néstor Ausqui Collection

Six Solos Arranged for Classical Guitar

Arranged by Néstor Ausqui

Featuring new transcriptions of works by: Telemann, Couperin, Von Paradis, Buxtehude, Weiss, and Bach



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Telemann

Couperin

Von Paradis

Buxtehude

Weiss

Bach



1 2 3 4 5 6 7 8 9 0

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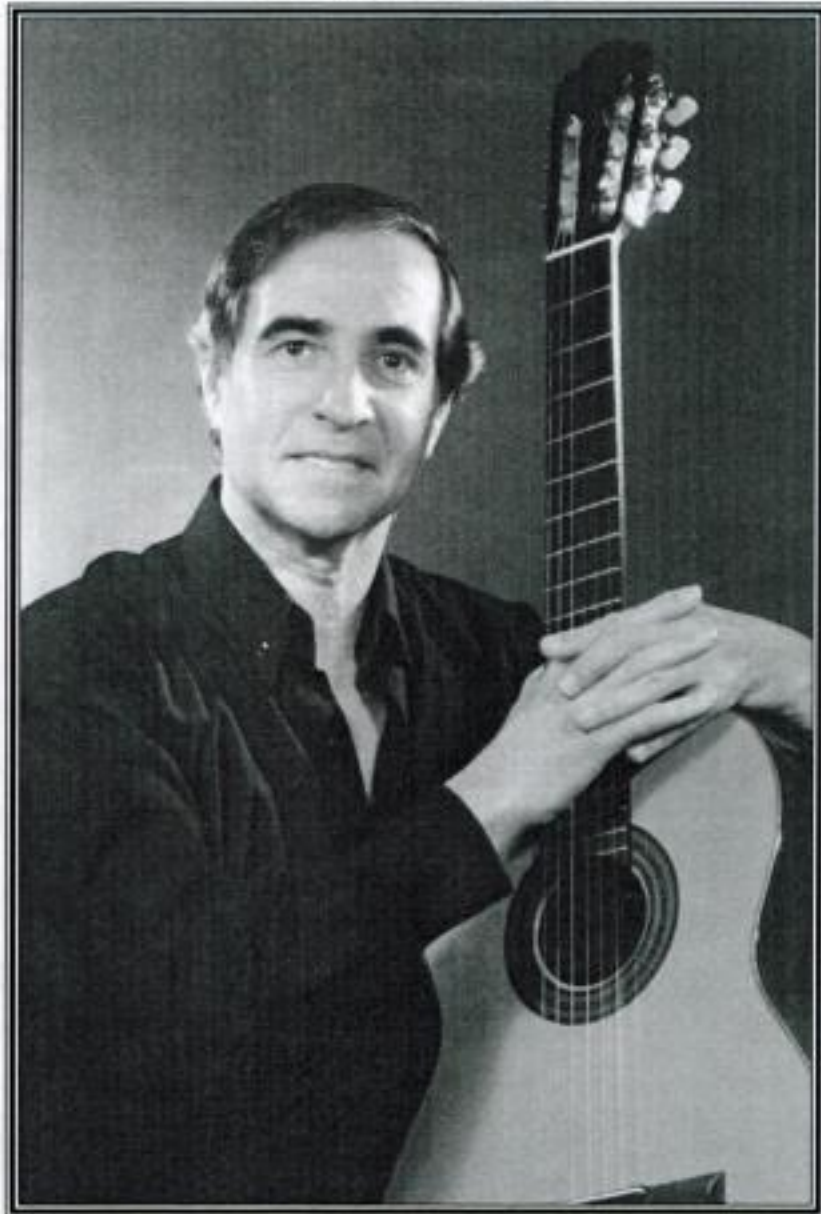
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"This publication is dedicated to Cruz and Camilla of the internationally acclaimed Maricam Recording Studio (www.maricamstudio.com) in Santa Fe, New Mexico, whose only interests were genuine trusting friendship and recurring generosity."

-Néstor Ausqui-

About the Author



Néstor Ausqui hails from the picturesque and historic city of Santa Fe, Argentina, and is the founder of *The Santa Fe Guitar Quartet*. With the Quartet, he has toured throughout South America and the United States performing their unique blend of tango, classical, and Latin American music. In addition, he has recently founded the *Del Sur Guitar Quartet*, featuring all virtuosi players performing to high acclaim at the Kennedy Center for the Performing Arts. Well received by critics, the *Washington Post* stated that as the group's director, Ausqui possesses "tremendous talent." Mr. Ausqui achieved enthusiastic international praise in the early 1970's by winning first prizes in numerous prestigious guitar competitions including the Heitor Villa Lobos prize in 1974. Mr. Ausqui has studied intensively with Abel Carlevaro and Guido Santorsola. Having earned a doctorate in music, he teaches classical guitar at the Conservatory of Music at the Universidad Nacional del Litoral in Santa Fe, Argentina.



14

3

II

15

II

3

3

II

16

II

II

17

4

1

0

4

5

2

1

4

0

1

6

18

0

1

0

4

0

1

4

0

II

19

II

2

1

3

4

20

6

1

4

2

1

4



Sicilienne

arr. Néstor Ausqui

Maria Theresia von Paradis

3

6

9

12

15

II

18

III

II

②

21

②

①

⑤

⑤

24

V

II

27

II

Suite IV

arr. Néstor Ausqui

Sylvius Leopold Weiss
1686-1750

I - PRELUDE

II
II
IV
II
II
VII
VII
V
IV

p
pp

12 IV VII ② ①

14 ① II 3

16 IV IV ②

18 ⑤ ④ IV

21 II IV

24 VIII VII ②

27 IX ①

III - COURANTE

② 2 4 1 3 1 2 4 0 ③

V a m i

3 II 010 121 ④ ② ①

6 ④ ② ①

9 ④

12 VII IX ④

15 ① ② ③ 1. 2. 12 7 4

17 0 1 0 2 1 0 2 1 2 1

IV - BOURRÉE

The musical score for "IV - BOURRÉE" is written in G major (one sharp) and 4/4 time. It consists of six staves of music, each containing a melodic line and a bass line. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 in circles. Techniques like double stops and trills are marked with "II", "III", and "IV".

Staff 1: Measures 1-3. Includes fingerings ①, ②, ③, ④, ⑤, ⑥ and techniques II, III, IV.

Staff 2: Measures 4-6. Includes fingerings ①, ②, ③, ④, ⑤, ⑥ and techniques II, III, IV.

Staff 3: Measures 7-9. Includes fingerings ①, ②, ③, ④, ⑤, ⑥ and techniques II, III, IV.

Staff 4: Measures 10-12. Includes fingerings ①, ②, ③, ④, ⑤, ⑥ and techniques II, III, IV.

Staff 5: Measures 13-15. Includes fingerings ①, ②, ③, ④, ⑤, ⑥ and techniques II, III, IV.

Staff 6: Measures 16-18. Includes fingerings ①, ②, ③, ④, ⑤, ⑥ and techniques II, III, IV.

22 **VII**

26 **VI** **IV**

30 **I** **II**

34 **II**

38

42 **V**

V - SARABANDE

Musical score for V - SARABANDE, measures 1-14. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 and 0. Dynamic markings include accents (acc) and hairpins (II). Articulation marks like slurs and phrasing slurs are present. Measure numbers 1, 3, 5, 7, 9, 11, and 14 are clearly marked at the beginning of their respective staves. A Roman numeral IV is used in measure 11. A 6-measure rest is indicated in measure 14.

16

18

21

23

26

28

31

34

36

38

41

44

46

48

50

② VII

⑤

52

③ ① ② ③

54

56

II

58

② IX

③

60

②

⑤

62

③ VII

②

④

VI - MENUET

4

9

13

17

21

25

29

33 II

37

41

45 IV

49 VI VII

53 II

57 020

61

23

VII - GIGUE

The image displays a musical score for a piece titled "VII - GIGUE". The score is written on a single staff in treble clef, with a key signature of two sharps (F# and C#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped into slurs. Fretboard diagrams are provided for various positions, labeled with Roman numerals: II, IV, IX, and VII. These diagrams show fingerings for the left hand, with numbers 1-4 indicating fingers and 0 for the open string. Some diagrams include circled numbers (e.g., 2, 3, 4, 5) indicating specific fingerings or techniques. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, and 24 marked at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots at the end of the final measure.

28 IX VII II

32

35

39 IV

42

46

49 IV

24 *v* *II*
p

28

32 *IV*
p

36 *II*

40 *II* *mf*

44 *IV* *II* *IV* ②

48 *IV* ② ④ ⑤

84

Musical staff 84: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melody of eighth and quarter notes and a bass line of chords. A dynamic marking 'f' is at the end.

89

Musical staff 89: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melody of eighth and quarter notes and a bass line of chords.

93

Musical staff 93: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melody of eighth and quarter notes and a bass line of chords.

97

Musical staff 97: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melody of eighth and quarter notes and a bass line of chords.

101

Musical staff 101: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melody of quarter and eighth notes and a bass line of chords. A dynamic marking 'f' is at the end.

105

Musical staff 105: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melody of eighth and quarter notes and a bass line of chords.

109

Musical staff 109: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melody of eighth and quarter notes and a bass line of chords.

Pavane in D Minor

arr. Néstor Ausqui

Louis Couperin
1626-1661

① = D

L.v.

3

5

7

9

11

13

V 4 1 2 0

②

② ①

16

II ③ ⑤

18

6 1. II

20

V ① III 2.

22

① III

24

② V ②

26

① ② ②

28

② ⑥ V ③

30

32

34

36

③

38

②

40

② ③ ② ② ② ④ V

42 III

44

46 VIII III

48

50

52 III

54 III I

56 II

58 VIII 5 3 VIII

60 12 ④ ② 318 1 4 1 4 III

62 V

64

66 II

Suite in A Minor

arr. Néstor Ausqui

Dietrich Buxtehude

1637-1707

I - ALLEMANDE

1

2

4

6

8

10

VII

II

12

14

16

18

20

22

24

26

28

30

32

34

36

37

II - SARABANDE

Musical score for Sarabande, measures 1-19. The score is written in 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, and rests. Fingerings are indicated by numbers 1-4. Some notes have slurs or accents. Measure numbers 4, 7, 10, 13, 16, and 19 are marked at the beginning of their respective lines. Roman numerals I, V, and III are placed above certain notes. Circled numbers 1, 2, 3, and 4 are placed below some notes. The score ends with a double bar line at the end of measure 19.

22

25

28

31

34

37

40

III - COURANTE

Musical score for 'III - COURANTE', consisting of seven staves of music. The score is written in treble clef with a 3/4 time signature. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1-4. Some notes have slurs or accents. The piece begins with a whole note chord in the first measure. The first staff ends with a measure containing a first ending bracket. The second staff starts with a measure containing a second ending bracket. The third staff contains a measure with a first ending bracket. The fourth staff contains a measure with a first ending bracket. The fifth staff contains a measure with a first ending bracket. The sixth staff contains a measure with a first ending bracket. The seventh staff contains a measure with a first ending bracket.

27

31

35

38

41

45

49

IV - GIGUE



13 Musical notation for measure 13, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with various fingerings (1, 2, 3, 4) and a circled '3' below the staff. A Roman numeral 'V' is positioned above the final note of the measure.

15 Musical notation for measure 15, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with various fingerings (1, 2, 3, 4) and a circled '5' above the first note. Roman numerals 'III' and 'V' are positioned above the staff.

17 Musical notation for measure 17, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with various fingerings (1, 2, 3, 4) and a circled '1' above the first note.

19 Musical notation for measure 19, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with various fingerings (1, 2, 3, 4) and a circled '1' above the first note.

21 Musical notation for measure 21, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with various fingerings (1, 2, 3, 4) and a circled '1' above the first note.

23 Musical notation for measure 23, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with various fingerings (1, 2, 3, 4) and a circled 'II' above the final note.

13

③ V

15

⑤ III

17

I

19

①

21

④

23

II



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